

ANNUAL REPORT

DRAIFLESSEN COLLECTION

2021



At the start of 2021, thanks to the experience we had gathered the previous year so strongly affected by the coronavirus pandemic, we were well prepared: digital formats were already in place, and the facility was well positioned when it came to hygiene measures. As soon as we reopened the museum, which happened as often as possible, visitors would come, and every personal encounter gained in importance. The option of “meeting” online and of being able to have digital press conferences or openings made it easier for us, in 2021, to react to each specific situation, even at short notice. Thus, from the outset, we planned a partly virtual program to accompany our exhibitions. It was also possible to digitally connect the Dutch artist Daan Roosegaarde directly to the press conference, and to the opening of his exhibition TOUCH in November, thus allowing him to participate as well.

Another special highlight for us was the start of the 3D tour of the Liberna Collection on our homepage. Here it is now possible to experience the study room and a selection of the exhibits stored there virtually, and to see artworks that can perhaps not always be viewed on site. This makes the Liberna Collection accessible even to visitors who are unable to travel here in person—quite apart from the pandemic.

In spite of these many positive implications of the current situation, we and our visitors appreciated all the more those times when we could quite “analogously” participate in local events, even though for safety reasons the number of participants had to be limited: in the exhibition MADE REALITIES, the planned tour with the catalogue author Angela Steidele and the curator Olesja Nein was able to take place, and the play *Event* was also performed as planned. First, together with our visitors—and this also fit in marvelously with the exhibition STAY HEALTHY in the Liberna study room—we did yoga in the park of Draiflessen, greeted enthusiastically by all and sundry.

Accordingly, 2021 showed us once again how essential and indispensable being together can be, particularly human contact. This great and important topic was emphasized by Daan Roosegaarde in his extensive installation TOUCH, on view through February 2022. The installation visibly and tangibly demonstrated what a huge effect even the least mutual interaction has, and how it can transform the world around us. And it made us realize how important it is to be a part of a community—a feeling that basically stayed with us and sustained us throughout all of 2021.

Corinna Otto, Director



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Through February 7, 2021:

EMIL NOLDE – A CRITICAL APPROACH BY MISCHA KUBALL

Emil Nolde (1867–1956) is one of the best-known artists of classical modernism. The fact that he was a National Socialist and anti-Semite was only brought to public attention again thanks to research in recent years.

In the run-up to the exhibition, the Düsseldorf conceptual artist Mischa Kuball (b. 1959), sponsored by the Nolde Foundation Seebüll, decided to find out more about this ambivalent figure. In his research, Kuball focused on three aspects: Nolde's approach to foreign cultures, his involvement with the National Socialists, and, after 1945, his rapid conversion retrospectively to an artist engaged in resistance.

With this project, Mischa Kuball produced a multilayered critical analysis that transcended the concrete example of Nolde and stimulated discourse.

Due to the coronavirus pandemic, the exhibition was closed from November 2020 until its conclusion, so that viewers were primarily able to experience it virtually by going to the Draiflessen homepage and social media channels. In addition to short tours, there were online artist and curator talks, a student day, and, on January 21, an online round table. For a good two hours, Dr. Astrid Becker, acting director of the Nolde Foundation Seebüll, Dr. Birgitta Coers, director of the documenta archiv, Mischa Kuball, and Dr. Corinna Otto discussed the theme of the exhibition, with a central focus on the first three documenta exhibitions. Some of the more than hundred participants also actively took part in the animated conversation. The event was moderated by the art critic and journalist Dr. Julia Voss.

The exhibition closed on February 7 with two online conversations between the artist Mischa Kuball and Astrid Michaelis, the architect responsible for the exhibition design. Live videos simultaneously gave the participants insights into the exhibition.

In conclusion, it is of course clear that the online events could not replace a visit to the exhibition, but they did extend our range, since they made participation possible even for individuals who, for reasons of distance, would not have undertaken the journey to Mettingen.

We are particularly delighted that the project attracted so much attention and interest that it is being further developed by Mischa Kuball and is being exhibited in 2022 in collaboration with the documenta archiv in Kassel.









Following the exhibition, the excursion to the Seebüll estate initially planned for 2020 finally took place from September 10 to 12, 2021. Under the motto “Homeland and Inspiration,” excursion participants had a chance to discover the beauty of the landscape in the northernmost part of Schleswig-Holstein that inspired the Expressionist painter Emil Nolde. In the small community of Neukirchen near the Danish border, Emil Nolde and his wife Ada, beginning in 1927, had created a special environment that can be experienced to this day at Seebüll, as can the artworks that came into being there. Further stages of the journey were Schleswig with the impressive Gottorf Castle, Flensburg, and Hamburg. In the latter city, the program included a visit to Ernst Barlach House in idyllic Jenisch Park. With the sculptures of Ernst Barlach (1870–1938), a contemporary of Emil Nolde, participants encountered the art of yet another Expressionist from northern Germany.

May 2 to July 25, 2021:

MADE REALITIES

Photographs by Thomas Demand,
Philip-Lorca diCorcia, Andreas Gursky,
and Jeff Wall

The exhibition MADE REALITIES was dedicated to four photographers—Thomas Demand (b. 1964), Philip-Lorca diCorcia (b. 1953), Andreas Gursky (b. 1955), and Jeff Wall (b. 1946)—whose works masterfully question the possibilities and limitations of their artistic medium. All four of them formulate, in both analogue and digital terms, idiosyncratic perspectives of reality, and at the same time analyze human perception itself. Their subjects range from fleeting everyday scenes to mysterious happenings to reenacted historical events.

What all the pictures have in common is the artists' intention to interlock the traditionally documentary aspects of photography with fictional ones. Without giving up the reference to something that previously existed, segments of the world have been created that are as convincing as they are unsettling.



MADE REALITIES

Fotografien von

THOMAS DEMAND
PHILIP-LORCA DICORCIA
ANDREAS GURSKY
JEFF WALL



The accompanying program had in part already been planned as an online offering. For instance, the interview that our trainee Pia Kuik conducted on June 24 with the writer George Pavlopoulos—one of the catalogue authors—took place virtually. The two of them talked about the way reality and fiction intertwine in literature and photography, and they actively involved the participants in their conversation. Here, too, it became clear that this type of format can reach visitors who would otherwise not have undertaken the trip to Mettingen.

Curator Olesja Nein and our guides also used the now tried-and-tested Draiflessen film clips to shine a light on the various aspects of the photo exhibition and thus convey the information to the virtual audience as well.



Nonetheless, we were very happy that the tour planned for July 1 and the conversation with the writer Angela Steidele and the curator Olesja Nein could take place directly at the exhibition, totally “analogue” and in front of the artworks. The participating visitors actively and enthusiastically weighed in on the question as to how photography and language can create realities. The fact that the group was small due to the pandemic situation perhaps played a particularly important role in making this event into an enjoyable interchange of ideas among people who had not known each other up to that point.



John Clancy's monodrama *Event*, produced by Landestheater Schwaben, could take place as planned. In his humorous and clever monologue, the (only) actor of the play reflected on what theater can tell us about life and what our lives have to do with theater. Here, too, the audience noticeably enjoyed the shared experience very much.



The topic of MADE REALITIES was also of interest in the context of the Münsterland culture podcast "Mission White Flamingo": the mover and shaker Anna-Ida Almus of the Münsterland Cultural Department interviewed Dr. Corinna Otto and the exhibition curator Olesja Nein and produced a series of podcasts based on the interview.

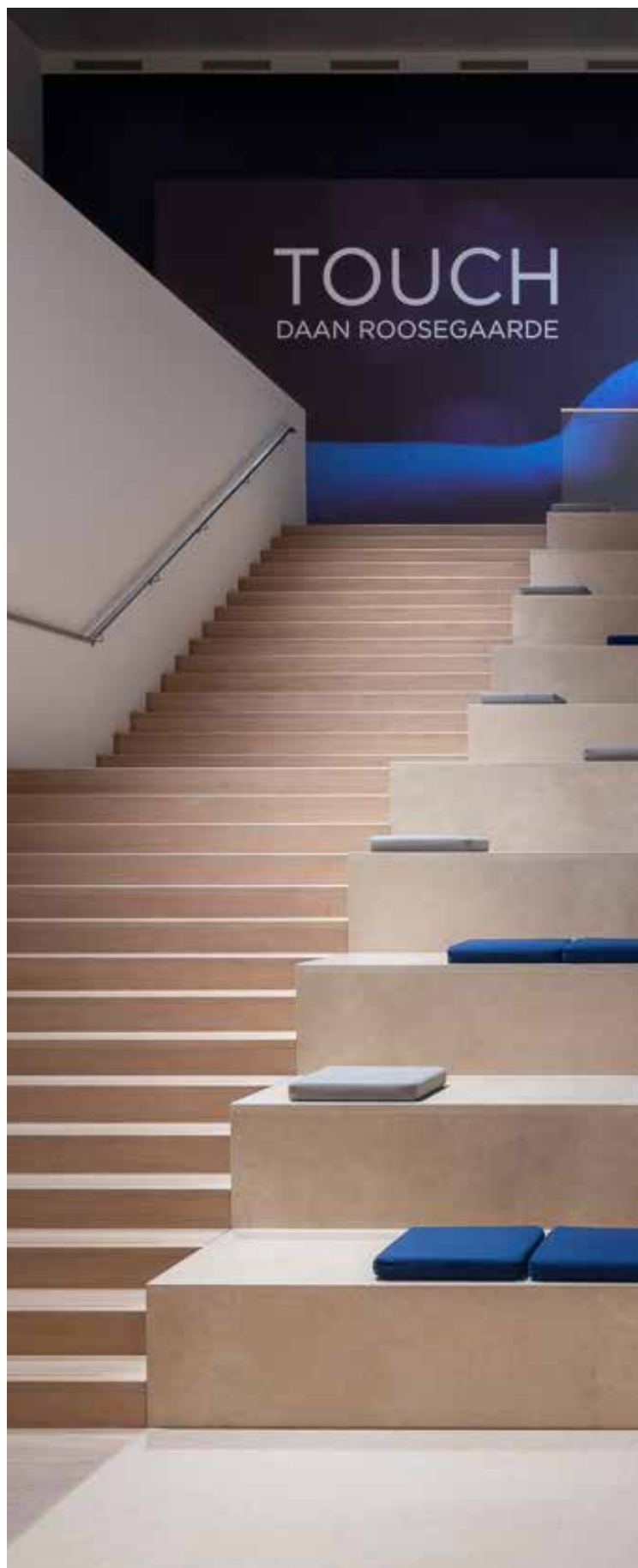
Starting November 28, 2021:

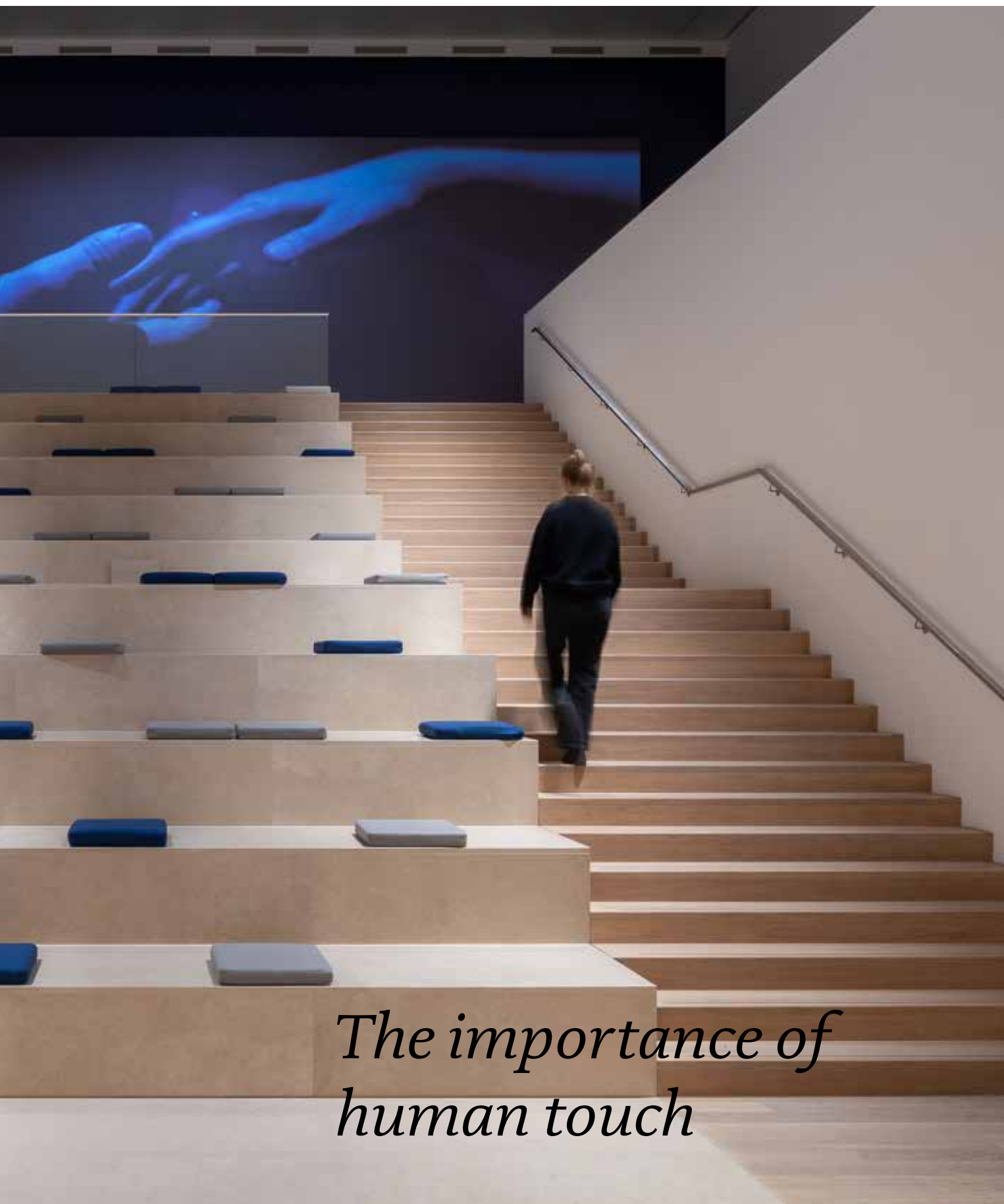
TOUCH

Something that until recently was still completely ordinary, an act of human encounter that was taken for granted, is so no longer: mutual touching, hugging, or a handshake as a form of greeting. This circumstance and the significance of this human connection was chosen as the subject of the extensive installation developed specifically for the Draiflessen Collection by the Dutch artist Daan Roosegaarde (b. 1979).

With TOUCH, Roosegaarde has created an interactive artwork that cast a spell over visitors from the moment they entered the exhibition, filled them with astonishment, and wordlessly challenged and inspired them to act. The visitors' awareness and actions were specifically directed toward the particular act of touching. This act was the key to an impressive visual explosion that transported visitors into a new universe. It was made possible by the electronic sensor field of the artwork, which recognized when two visitors shook hands: at that moment, the lighting in the room was transformed into a myriad of shining stars.

For Daan Roosegaarde light is an essential design medium: "Light is the symbol for a new beginning. In order to create a better world, we must first imagine it. In TOUCH we join hands to reflect on our shared future." Since 2007 the Dutch artist and designer has been creating projects that connect technology and art, and art and viewers. In the process, he has been developing new physical and conceptual spaces that reveal an alternative world.

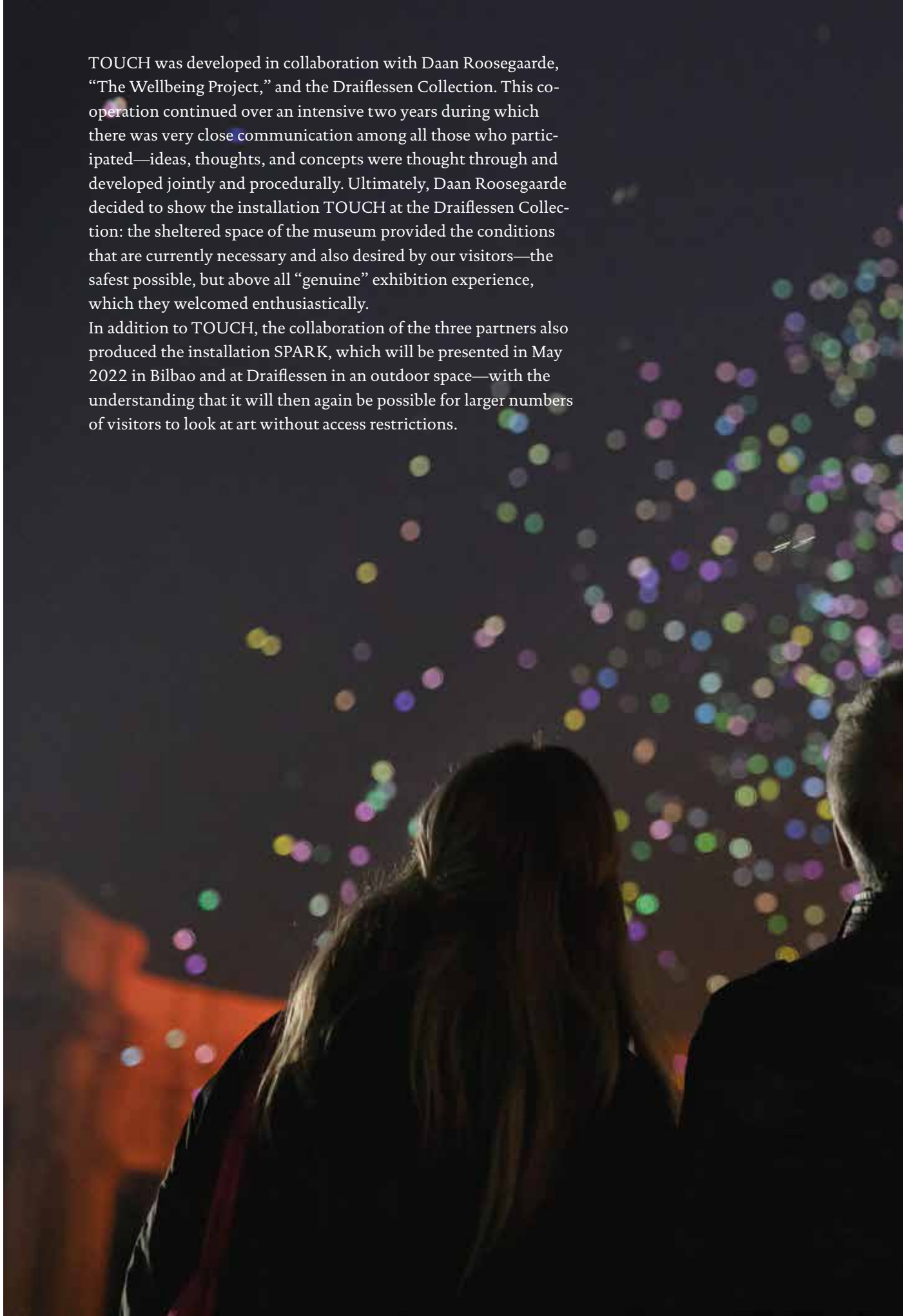




*The importance of
human touch*

TOUCH was developed in collaboration with Daan Roosegaarde, “The Wellbeing Project,” and the Draiflessen Collection. This cooperation continued over an intensive two years during which there was very close communication among all those who participated—ideas, thoughts, and concepts were thought through and developed jointly and procedurally. Ultimately, Daan Roosegaarde decided to show the installation TOUCH at the Draiflessen Collection: the sheltered space of the museum provided the conditions that are currently necessary and also desired by our visitors—the safest possible, but above all “genuine” exhibition experience, which they welcomed enthusiastically.

In addition to TOUCH, the collaboration of the three partners also produced the installation SPARK, which will be presented in May 2022 in Bilbao and at Draiflessen in an outdoor space—with the understanding that it will then again be possible for larger numbers of visitors to look at art without access restrictions.











Through May 9, 2021

SEASCAPES

With the belligerent rivalry of the leading maritime powers of England, Spain, and the Netherlands seeking supremacy in overseas trade, the seventeenth century saw the evolution of an independent artistic genre: the seascape. It covered a wide spectrum ranging from detailed ship portraits, dramatic naval battles, and naval reviews to ordinary water and coastal landscapes or picturesque vistas of the ocean, a place of longing, criss-crossed by nameless boats.

The showcase exhibition combined paintings, drawings, and graphic artworks from the collection with loans of nautical instruments from the Zuiderzee Museum in Enkhuizen, the Maritime Museum Rotterdam, and the German Maritime Museum in Bremerhaven, and it explored the fascination with seascapes.

Since at the start of the exhibition museums again had to close all over Germany, visitors could not visit the SEASCAPES again until 2021. Notwithstanding this, the curators used Draiflessen film clips on Instagram to share various insights related to this and other maritime topics. We did cancel, at short notice and for the safety of all participants, the excursion to Cuxhaven planned for April 17 to see the Wreck and Fisheries Museum “Wind Force 10,” opened in late 2013 in the historical fishery buildings. This museum visit would have been followed by a guided walk across the mudflats in the Lower Saxon tidal flats, a UNESCO World Heritage natural site.





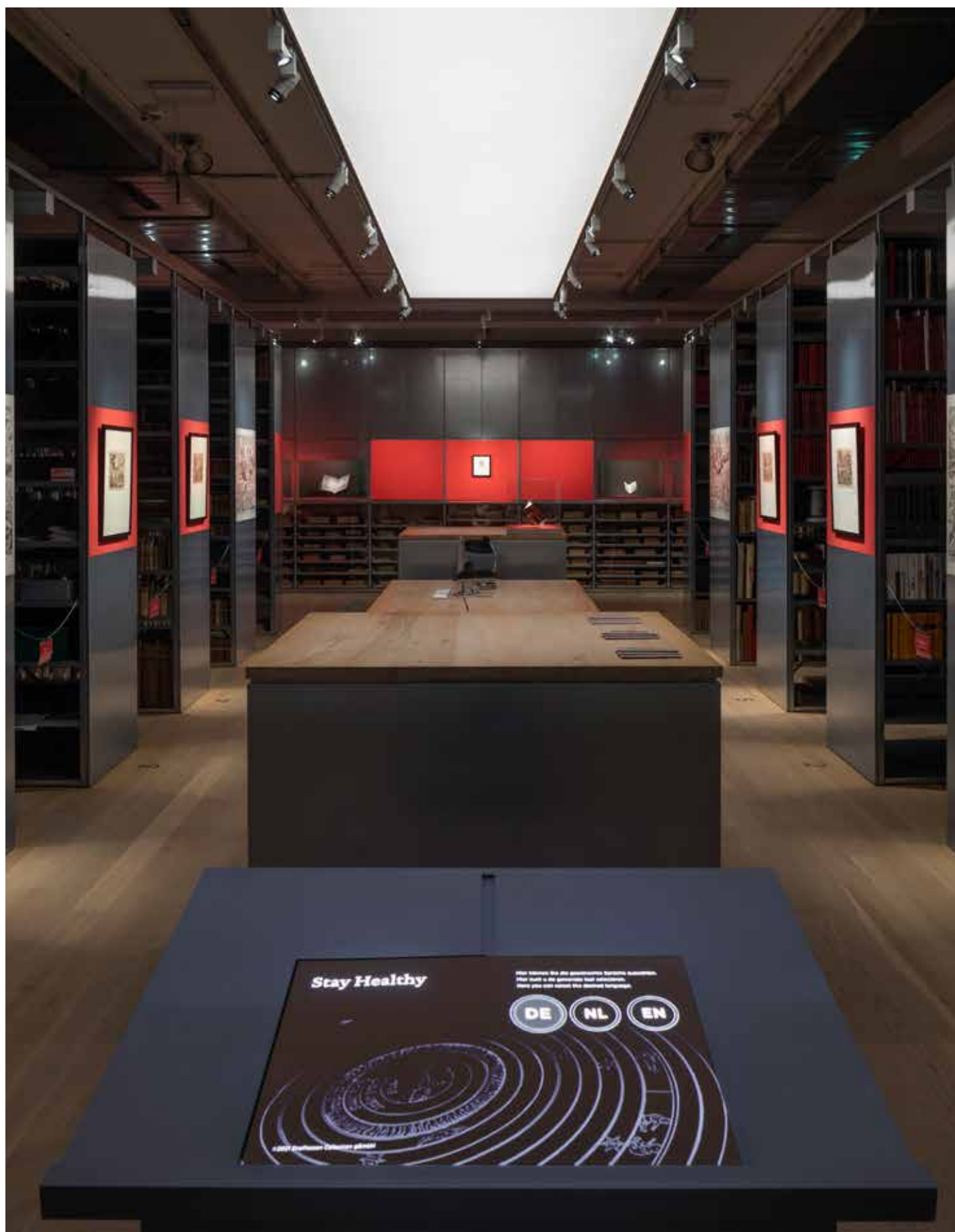
June 10 to September 30, 2021

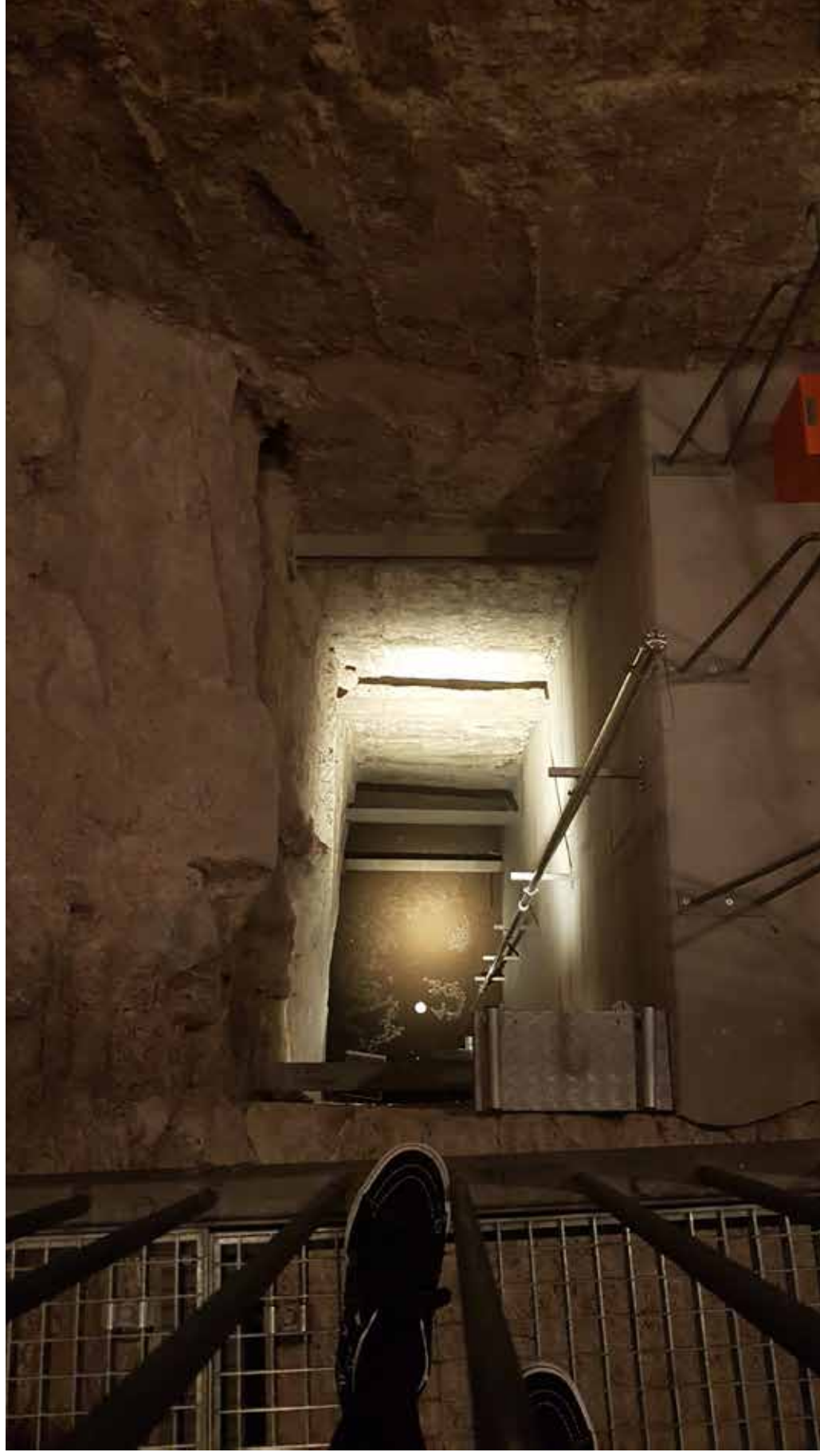
STAY HEALTHY

What did people more than 500 years ago actually mean by health? With the advent of printing in the fifteenth century, there appeared a large number of ordinary “guidebooks on health” in the vernacular, including books on herbal medicine, gynecology, and diet which addressed questions about proper nutrition, sleep, and hygiene—naturally, they would also include advice on bloodletting and on the significance of the constellation of planets. Perusal of these books soon made it clear that the idea of holistic preventive health care is by no means a modern concept. But what parallels and especially what differences can we discover between then and now? And what do these differences look like? It was precisely this historical approach to health that the showcase exhibition intended to explore based on sixteenth-century “guidebooks” and graphics from the collection.

This exhibition was an independent project conceived and implemented by Johanna Weymann, the Liberna Collection trainee, with which she successfully completed her two years of on-the-job training. Because of the pandemic situation, she opened the exhibition online, and it was viewed with great interest by a large number of visitors on their home PCs. With equal dedication, by way of the Draiflessen film clips, she explained how amazingly topical certain aspects of the exhibition theme were.

*The old idea of holistic
preventive health care*







On August 7, a group of interested people met for a planned excursion to Cologne called “Pestilence and Perfume.” After a guided tour through the extensive excavation site beneath the Cologne Cathedral, the historical guided city tour “Pestilence, Epidemics, Infirmaries: Health and Sickness in Days of Yore” addressed the question of how the townspeople of Cologne (and elsewhere) had dealt with illnesses and epidemics through the centuries. It was a widespread belief that pestilence was spread by bad smells, which is why people tried to prevent illnesses by using perfumes. Hence, a visit to the Farina House Fragrance Museum completed the day in Cologne, and the unusual connection between “pestilence and perfume” was revealed. Perfectly in line with the title of the exhibition, we offered four yoga sessions, all of which we were able to hold locally in the park of Draiflessen and with the active participation of our visitors. Yoga stabilizes body and mind and thus strengthens one’s health—which is so important in these unusual times. Yoga teachers Maria Windler and Kendra Lahmann based their sessions on the ancient doctrine of humors and element of and devoted them to four different needs: to the element of fire on July 10, to the element of earth on July 31, to the element of air on September 4, and to the element water on September 25.





November 24, 2021 to May 15, 2022

ART - A PASSION

Lucas van Leyden (ca. 1494–1533) is one the most extraordinary and outstanding artistic personalities of the Dutch Renaissance. Like Albrecht Dürer (1471–1528), with whom he was engaged in active dialogue, Van Leyden concentrated on characterizing people and their behavior. With a great deal of imagination and a talent for storytelling, as well as unusual perspectives and approaches, he created unconventional graphic masterpieces based on well-known subjects. Above all, he strove for artistic solutions and innovations. His contemporaries called him a *Wunderkind*, and it is no wonder that his work established entirely new standards and was copied by many.

The showcase exhibition in the Liberna study room was devoted to Lucas van Leyden's fourteen-part series of copper engravings on the Passion of Christ. All of the graphics in this series were originally created in 1521, and we thus celebrated their 500-year anniversary! But why were the etchings considered innovative and inspiring 500 years ago, and why was Lucas van Leyden thought to be superior and incomparable? Is it still obvious why he was so important? Do we feel he is still relevant today?

Striving for artistic innovation









November 11, 2020 to February 28, 2021

“DAS MEER RUFT!”

A VENTURE INTO SOUND FILM

The technical challenge in the 1920s was how to develop a sound film process that worked. Commissioned by large corporations in the United States and Europe, engineers were working on the best method of recording sound and image synchronously and reproducing it again—in short: the race for the sound film had begun. Participants in this race were the textile merchant Bernhard Joseph Brenninkmeijer, co-proprietor of C&A, and the Catholic priest Heinrich Könemann from the Westphalian town of Epe. Together, the two founded their film company, Eidophon.

As a corrective measure against the many “filthy and trashy films” of their time, Eidophon intended to produce films which, while compatible with the moral values of the Catholic Church, would at the same time be commercially successful. Even at the outset, five feature films were planned. Two of them were finally screened in German cinemas in early 1933—one being *Das Meer ruft!* (The Sea Calls!) with Heinrich George in the leading role, one of the best-known German film and stage actors of the time and father of Götz George, who later played Schimanski on German TV.

Involving a large number of exhibits and several media stations, the presentation at the DAS Forum was devoted to this unusual link between the textile merchant Brenninkmeijer and the Catholic priest Könemann. Excerpts from the two feature films produced by Eidophon were a special highlight, which visitors could watch at the DAS Forum from three real movie seats.





July 11 to October 31, 2021

HAUTE COUTURE

4 DESIGNERS – 4 DRESSES – 4 TEAMS OF STUDENTS

Wishing to fill young people with lifelong enthusiasm for museums and to offer them opportunities for participation, the Draiflessen Collection, for the first time, entered into a cooperation agreement with the textile design program of the School of Cultural Studies and Social Sciences at Osnabrück University. In two seminars—a hands-on seminar led by Christine Löbbers and a theoretical one by Dr. Maria Spitz—the prospective textile design teachers analyzed four fashion designers, their working methods, and their oeuvre.

Everyone found the presentation that followed overpowering. The students' models were displayed on an equal footing with dresses and ensembles by Madeleine Vionnet (1876–1975), Christian Dior (1905–1957), Madame Grès (1903–1993), and Cristóbal Balenciaga (1895–1972) from the Draiflessen Collection. The booklet the students had written, along with films, photos, and texts on iPads, provided background information and insights not only into the fashion history, but also about how the students' models were designed. The excellent tutorials for the MuseumsSpaß (MuseumFun) program made everyone want to take part in it.

There are plans to continue the cooperation: in the 2022 summer semester, Dr. Maria Spitz will offer a block seminar held at Draiflessen on the “little black dress” and C&A's fashion history.

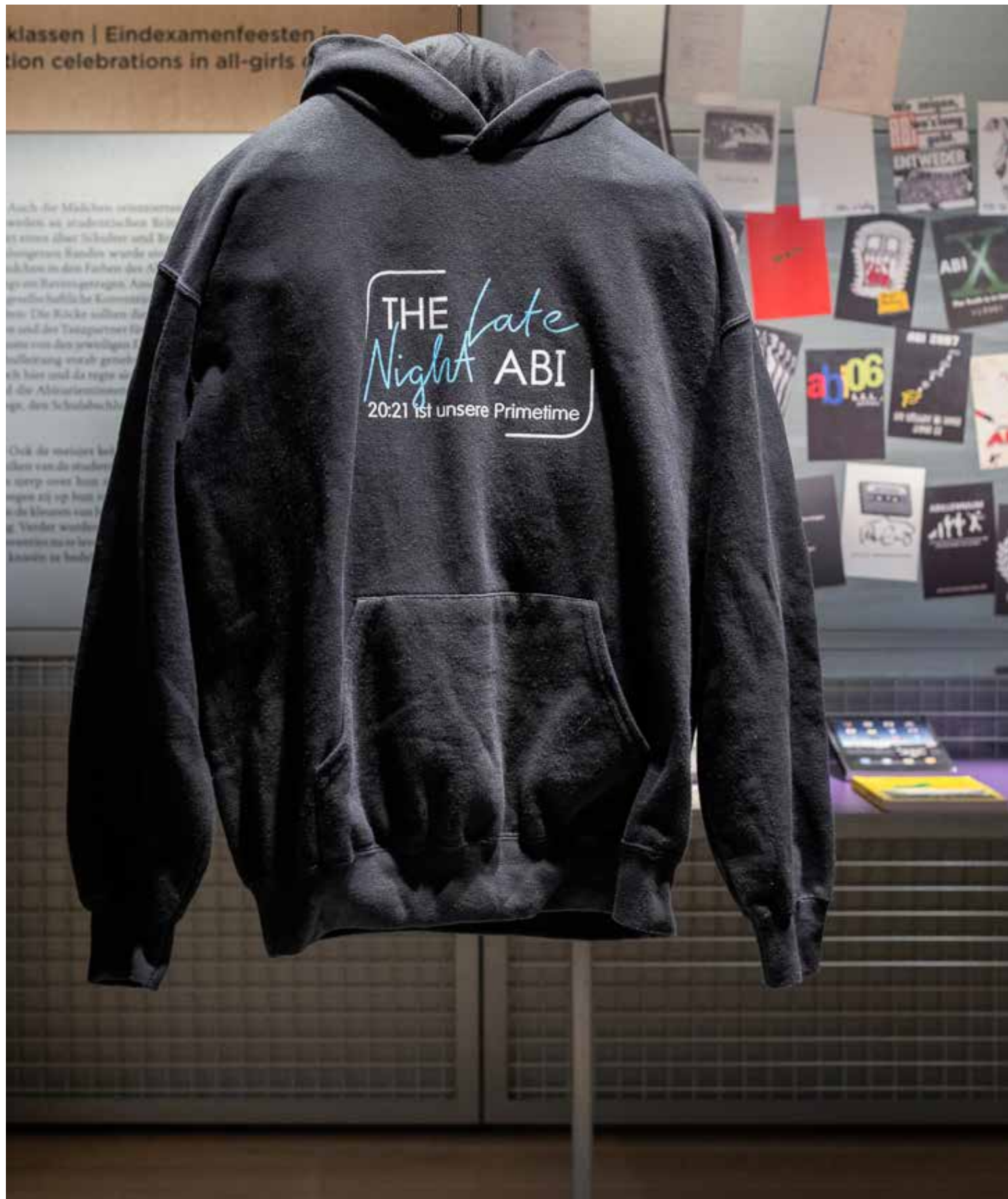
Students interpret fashion designers together

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20:21 ist unsere Primetime



November 24, 2021 to May 15, 2022

GRADUATION RITUALS

Purple, white, and green—those were the colors shared by six young men who were handed their university entrance certificates in 1914 at the upper secondary school in Münster. They sported these colors on their caps and on ribbons draped across their chests. One of these young men was Arnold Ludger Brenninkmeijer (1894–1951), whose cap and sash are kept in the Draiflessen Collection. The form may have changed since then, but the need remains for students to present themselves as a cohesive group after graduation and to celebrate the transition to adult life. What used to be a sash and cap is now a hoodie and a baseball cap with a graduating class logo.

The presentation traced the changing ways that high school graduates have celebrated this rite of passage in recent decades. The Draiflessen Collection worked closely with the 2021 graduating class of Mettingen's Kardinal-von-Galen-Gymnasium and their teachers; the students' preparations for graduation, for the commencement ceremony and related parties, were planned and held under pandemic conditions.

In interviews, the students told us how they dealt with this exceptional and challenging situation and how they expressed this in artworks; some of the latter, like Pia Zaruba's ball gown, which was sewed together from black surgical masks, were shown in the presentation.



April 15 to May 27, 2021

The Role of Women in Nineteenth- and Twentieth-Century European Family Businesses

In historical research on family businesses, there is a predominant focus on the founders of the business and the achievements of their largely male successors. However, the role played by the wives in the business—and by the families behind it—is hardly ever addressed. At the same time, their essential function as educators and arguably as the most important caregivers of the business' successors is undeniable, as is their vital private support of the businessmen. Nowadays, daughters, too, are also considered to be obvious successors in family businesses.

In weekly sessions from April through May, each featuring two half-hour lectures, eleven historians discussed the changing roles of women in family businesses in various industries and periods from the late Middle Ages until the most recent past. The lectures will be published in a 2022 anthology in collaboration with Böhlau Verlag, which is firmly anchored in the field of the humanities and cultural sciences, with an interdisciplinary program that is directed toward both scientists and a broader reading audience.



Participants and Lectures

DR. AGNES ARNDT

Max Planck Institute for Human Development, Berlin, "Effizienz und Effektivität: Deutungsmuster und Dynamiken weiblicher Gefühlsarbeit in europäischen Familienunternehmen"

SINA BOHNEN, MA

Witten Institute for Family Businesses, "Das Vermächtnis des Ehemanns als Auftrag? Die historische Rolle von Frauen, ihre Motive und Handlungsspielräume in deutschen Familienunternehmen im 20. Jahrhundert"

KAI BOSECKER, MA

Draiflessen Collection, "'Handelssache ist Männersache!': Die Rolle von Frauen in der Familie Brenninkmeijer im 19. und frühen 20. Jahrhundert"

DR. DANIELA GASTELL

Johannes Gutenberg University Mainz, "Frauen in den Familienunternehmen des wissenschaftlichen Verlagsbuchhandels 1800–1945"

DR. MECHTHILD ISENMANN

Leipzig University, "Familie und Unternehmen vom 14. bis zum langen 16. Jahrhundert"

PROF. DR. STEFANIE VAN DE KERKHOF

Mannheim University, "'Mit Witz und Gottvertrauen': Frauen in der Familienaktiengesellschaft am Fallbeispiel der Vereinigten Seidenwebereien AG, Krefeld"



DR. ULRIKE LAUFER

Essen, “Starke Mütter: Familienbande und Frauenbildung zwischen Aufstieg, Verfolgung und Exil; Die Frauen des Bankunternehmens Simon Hirschland in Essen”

MIRJAM LOBER, MA

Heidelberg University, “Die Nachfolge von Familienunternehmen am Beispiel der Treuhandschaft Margarethe Krupp (1902–1906)”

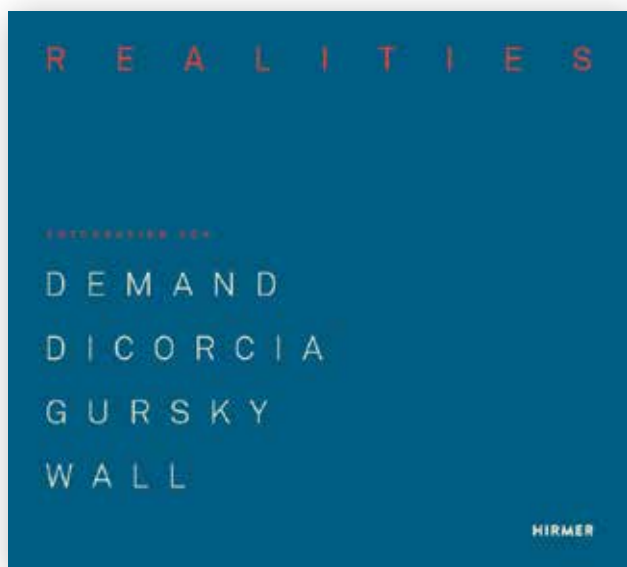
DR. HANS PETERSE

University of Münster, “Die Funktion und die gesellschaftliche Position von Frauen in der Textilindustrie in Twente während des 19. und 20. Jahrhunderts”

DR. KATRIN SCHREITER and CLARA PIACENZA, BA
King’s College London, “The Role of Wives in Family Business Corporate Culture: Gabriele Henkel and the Henkel Art Collection”

DR. SWEN STEINBERG

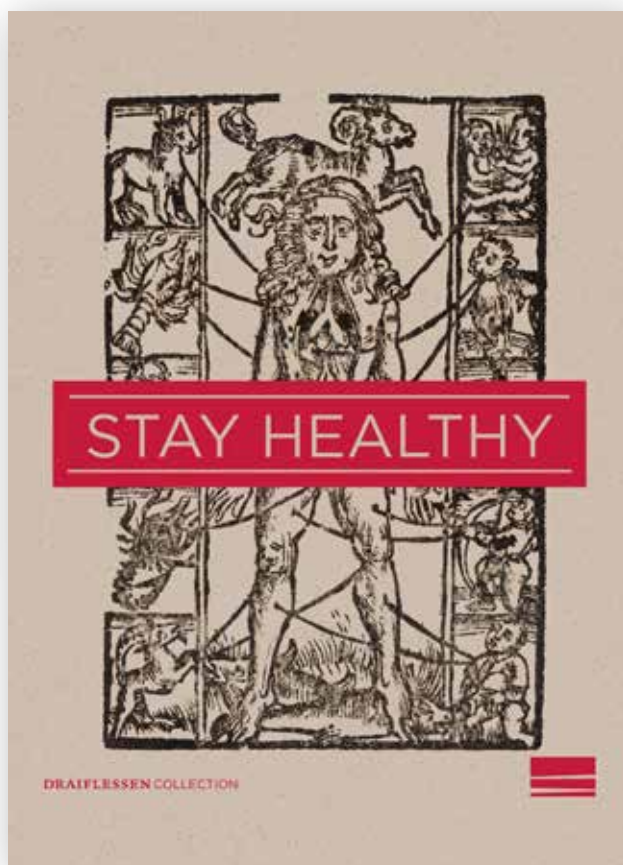
Queen’s University Ontario, “Mutter der Arbeiter? Geschlechterrollen in christlichen Unternehmen”



Exhibition Catalogue
MADE REALITIES
 (published in May 2021)

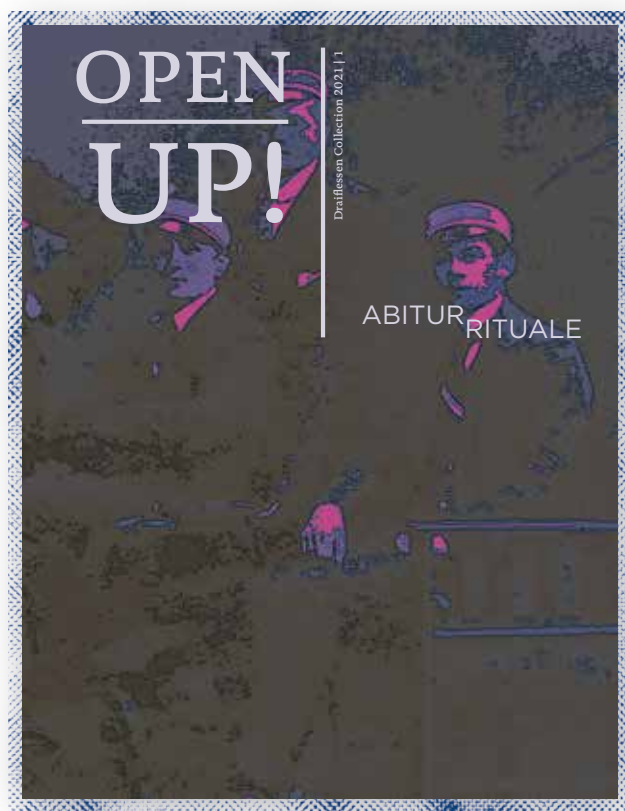
The catalogue contains works by Thomas Demand, Philip-Lorca diCorcia, Andreas Gursky, and Jeff Wall, presented in the exhibition MADE REALITIES. The exhibition was devoted to four masterful photographers whose images scrutinize the possibilities and limitations of human perception and of the photographic medium. In their articles, the authors Julia Franck, Jonas Lüscher, Olesja Nein, Corinna Otto, George Pavlopoulos, and Angela Steidele approach the topic from very distinct perspectives.

The catalogue was published by HIRMER Verlag.



Exhibition Catalogue
STAY HEALTHY
 (published in June 2021)

What did people over 500 years ago understand by “good health”? What prophylactic measures did they take, and what did they do in the event of illness? Focusing on prophylaxis on the one hand and the treatment of illnesses on the other, the exhibition attempted to get one step closer to discovering the many aspects of how health and illness were understood in the early modern period. The questions raised by this exhibition are also discussed in articles by Hannah Murphy, Tobias Niedenthal, Corinna Otto, and Johanna Weymann.



Magazine

OPEN UP!

Graduation Rituals

(published in November 2021)

Based on the paraphernalia of Arnold Ludger Brenninkmeijer and a hoodie of the 2021 graduating class of the Kardinal-von-Galen-Gymnasium in Mettingen, the presentation *Graduation Rituals*, on view from November 22, 2021 to May 15, 2022 in the DAS Forum of the Draiflessen Collection, traces how celebrations and rituals related to high school graduation have changed over the past 100 years.

OPEN UP! takes up this topic in articles by Wolfgang Battermann, Kai Bosecker, Martin Rudolf Brenninkmeijer, Christiane Cantauw, Julia Cwojdzinski, Norbert Damberg, Julian Heitkamp, Pia Kuik, and Irene Stengs.



Wo bin ich im Universum? | Waar ben ik in het universum? | Where am I in the universe?



utet Zusammensein? | Wat betekent samen zijn? | What does it mean to be together?

MuseumsSpaß (MuseumFun)

2021 was yet another year when we had almost no visits from school groups, since the Conference of Ministers of Education had in some cases prohibited school excursions or permitted them only on a very limited basis. We were delighted that, while observing all the necessary hygiene regulations, we were able to hold the well-established MuseumsSpaß (MuseumFun) program for children ages seven through fifteen, planned to take place twice a week during the school holidays of North Rhine-Westphalia; this was much appreciated by the children.

Child-Oriented Video Clips for Home Viewing

As an additional offering, we posted child-oriented video tutorials for home viewing on our homepage. These videos had been created as tasks for use in examinations, as part of our cooperation with Osnabrück University in the project HAUTE COUTURE. Thus, we also took into consideration those children who could not, or did not want to, attend in-person events.

An Up-and-Coming Artist, a City Rally, and Read Aloud Day

This year there was a welcome new aspect to our collaboration with the Janusz Korczak School in Ibbenbüren, whose primary mission is to promote the social skills of its students: a participant in the art project “Weg der Kinderrechte” (Trail of Children’s Rights), which began at Draiflessen in 2018 with an art course for individual children, received the coveted award for up-and-coming young artists by the Sparkasse Steinfurt. During the award ceremony we delivered the laudatory speech. Draiflessen shall continue to collaborate with the school and follow the children’s future development. Other special offerings were a city rally for the Mettingen YMCA, featuring guided tours of exhibitions and a creative section, and participation in the Read Aloud Day with online talks about our team colleagues’ favorite books; a special thanks here to Martin Rudolf Brenninkmeijer, who contributed a video.

Guides as Dialogue Partners

Every exhibition project is accompanied by educational museum events; by way of example, here is a short description of TOUCH. Due to the particular configuration of the exhibition, we embarked upon a new course here, with a method that had already worked very well in the exhibition MADE REALITIES and had received very positive feedback: as an additional offering for visitors, guides were available at specific times on the weekends to help visitors get their bearings and to talk to them. We deliberately did not employ guides in the customary way, this being a more flexible method that we have already used for years in order not only to guide and moderate the viewers’ dialogue with art, but also to benefit from the opportunity to provide space for dialogue among the visitors.

The “Blue Room”

Here, “room” must be taken literally: while preparing the exhibition, we set up a space that is separate from the main exhibition area but still easily accessible. This provided, on the one hand, low-threshold access to additional information about the artist Daan Roosegaarde. On the other hand, this “place of retreat” made it possible for visitors to reflect in peace on their own experience of the light installation in the exhibition area. In addition, in this “Blue Room” they were able to record their thoughts in writing on magnetic illuminated buttons and then leave them on a magnetic board.

During the running of the exhibitions—SEESTÜCKE, STAY HEALTHY, PASSION KUNST, EMIL NOLDE – A CRITICAL APPROACH BY MISCHA KUBALL, MADE REALITIES, and TOUCH—we continued to develop and expand the online formats begun in 2020 in collaboration with the communication department and the responsible curators.

Draiflessen Collection
MuseumsSpaß
 2021





@draiflessencollection

EALITIES

Ab dem 26. Mai
geöffnet!

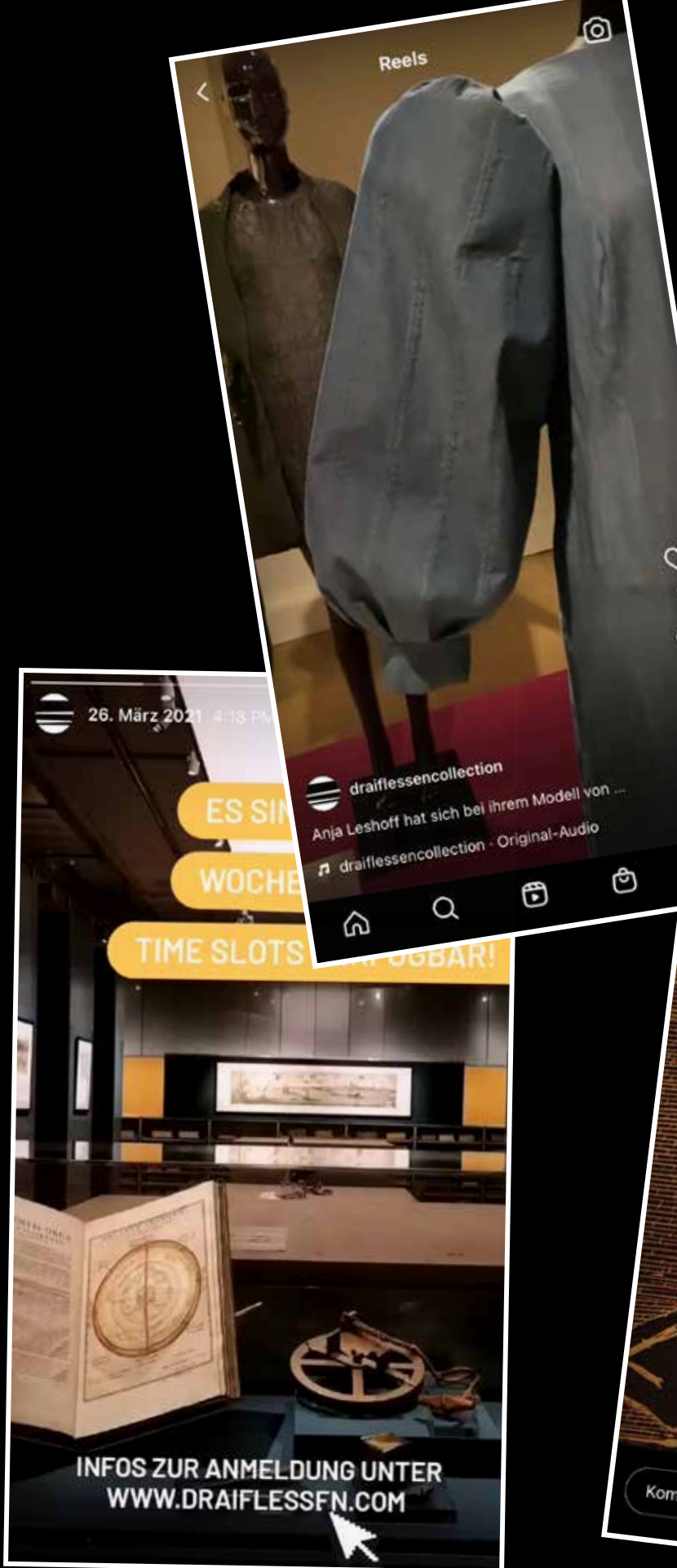


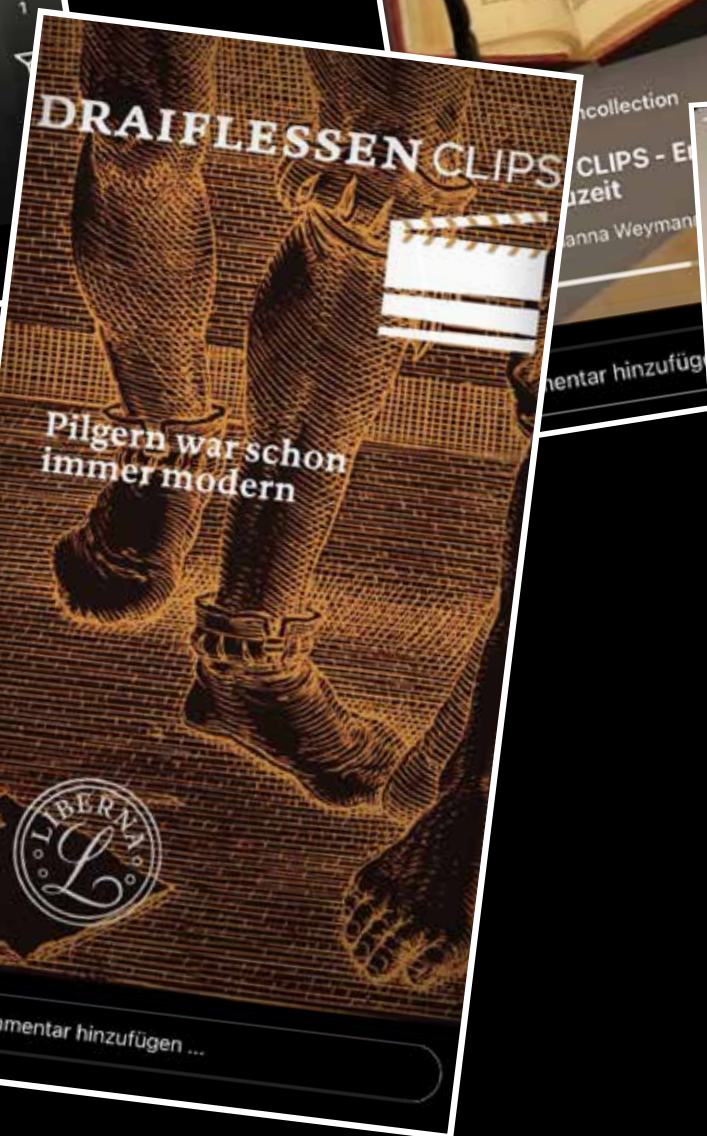
Draiflessen CLIPS, Close-Ups, Reels ...

In 2021, thanks to experience gained during the previous year, we were able to expand on and professionalize our response to the challenges we faced in early 2020. We successfully utilized the potential and possibilities of our digital offerings to increase the number of our social media followers.

Thus, in 2021, we created the Draiflessen CLIPS and Close-Ups that would accompany the exhibitions—projects which are always implemented in close cooperation between the trainees of our communication department and the respective curators. This way we also reach people who are not able to visit the museum in person. As far as our Draiflessen CLIPS are concerned, this year we increasingly concentrated less on showcasing the curators and more on giving viewers even deeper insights into a particular exhibition and its content: shorter image sequences, more film material showing exhibits and accompanying material from the collection and archive, thus making it possible for our followers to visualize the curators' ideas even more clearly.

As part of the presentation HAUTE COUTURE, we also introduced the so-called Reels—a new project by the intern Julian Heitkamp—on our Instagram account: short film sequences with a maximum length of one minute that make it possible to reach even more social media users. This format will be continued in the future for the DAS Forum presentations.





In front of and behind the Camera: A Video Workshop for the Team

“Lights, camera, action” actually sounds quite simple, but as soon as the little red lamp of the camera signals that a recording is in process, many people can only manage a stutter. Due particularly to the CLIPS and Reels introduced when new concepts of digital content delivery became available, the curators have become dynamic actors in front of the camera. In order to improve and expand our skills in front of, but particularly behind, the camera as well, the “Rhetorikhelden” (Rhetoric Heroes) from Hannover visited us on October 26 and 27. During the two-day workshop, Silke Liniewski and Tillmann Kranz gave us tips on how to act more confidently and be more at ease in front of the camera, and how to produce interesting videos using various techniques. Their suggestions about rhetorical techniques and editing methods made the participants feel they were in good hands and well prepared for upcoming appearances in front of and behind the camera—so much so that it was agreed that this type of workshop should be repeated at regular intervals.





Relaunch of the Draiflessen Homepage

In 2015, the homepage of the Draiflessen Collection was edited to meet the needs perceived at the time and completely redesigned. Since then, the museum has changed and expanded significantly, so that adaptations alone have no longer been sufficient. Instead, major innovations have had to be undertaken to meet current requirements.

In team discussions it soon became clear that the individual departments—communication, exhibitions, archive and collection, museum education—have very distinct visions and needs that had to be noted and taken into consideration, but also evaluated in line with specific target groups. Initially, needs assessment questionnaires were therefore distributed to the teams and subsequently evaluated. This yielded the following requirements related to the relaunch plan, which for the most part were already implemented in 2021:

The number and type of exhibitions have increased in recent years, the study room has become established as a permanent exhibition area, and the DAS Forum has now become an additional platform for visitors; these spaces should therefore be defined as to their character, and their offerings clearly identified.

In addition to the current special exhibitions, the study room with the 3D Liberna tour, the archive and collec-

tion with their special activities, the DAS Forum presentation space, and the museum education space also each need to have their own separate presence; this will be completed in the first quarter of 2022.

In 2020 and 2021, the digital offerings were either expanded or created anew, which is why they, too, needed an easily accessible digital space of their own for the online “digital visitors.”

The homepage now has a quick, visual overview of current exhibitions, presentations, events, new formats, et cetera, and can thus also be a teaser for our entire offerings. In order to serve younger users as well, direct access to social media channels was also created.

The menu navigation has been compressed and restructured, and menu prompts have been adapted to current user behavior; overall, clearer, faster, and more targeted navigation is now possible. Booking tickets and ordering catalogues can now be done directly from the homepage. When it comes to sustainability, we were able to use the modular architecture of the webpage installed back in 2015 and the existing content management system. This way, we were able to reduce costs and in-house overhead considerably.



3D LIBERNA as a Digital Highlight

One of the highlights of the Draiflessen Collection is the Liberna Collection, which has been accessible to visitors in the study room since 2012. Its limited accessibility and, at the same time, the appeal of enabling people to playfully experience such a storeroom and the collection kept there inspired us to virtually open up this area, and also to have part of the collection recorded digitally.

Since November 2021 we have been able to invite users of our homepage into a virtual replica of the Liberna study room. This detailed replica goes far beyond the virtual exhibition tours that have almost become a matter of course in the past two years (often implemented using the Matterport program). Besides a unique, impressively realistic-looking representation, an unlimited number of collectors' items, graphic prints, books, and related information can be stored in this virtual space.

Thus, it is possible for visitors at their home computer or laptop to reach parts of the Liberna Collection that would not be accessible to them on site. Doors and drawers can be "opened," exhibits examined at close range, and in-depth information retrieved. Even our highly sensitive "hidden treasures," which could perhaps otherwise never have been actually exhibited, are accessible in this way, and above all can be experienced by the viewers.

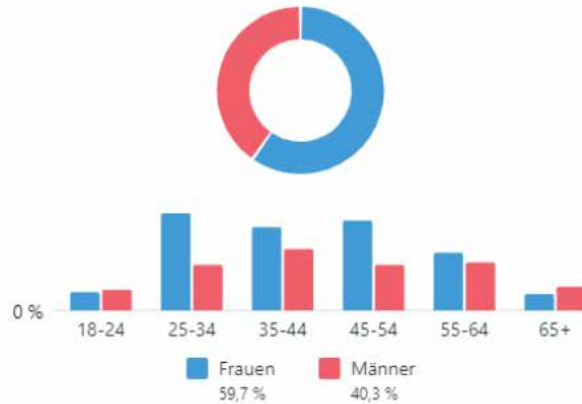
This offering makes the follow-up of an on-site visit with us just as feasible as discovering the museum from home, which in turn awakens the desire for an actual visit and for making discoveries on location. Indeed: What else is hidden in this room? What treasures are waiting to be discovered? What would it be like to stroll through the bookshelves alone and without time constraints?



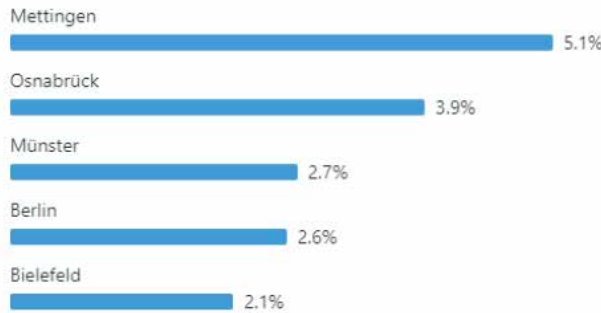
Follower auf Instagram ⓘ

1.243

Alter und Geschlecht ⓘ



Top-Städte



More Followers and Links

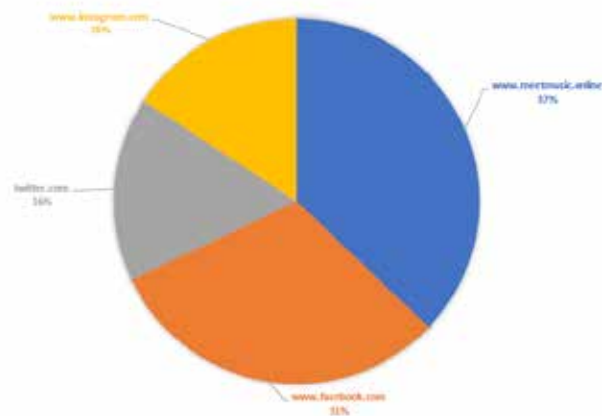
Although the total number of our homepage visitors decreased after the first pandemic year of 2020, it still remains considerably higher in comparison to 2019: while only 18,098 users visited our homepage during that entire year, we were thrilled to record 30,899 visitors in 2021.

As for the nationality of our webpage visitors, the number of visits from the United States and Netherlands rose, while British visitors viewed our homepage less frequently.

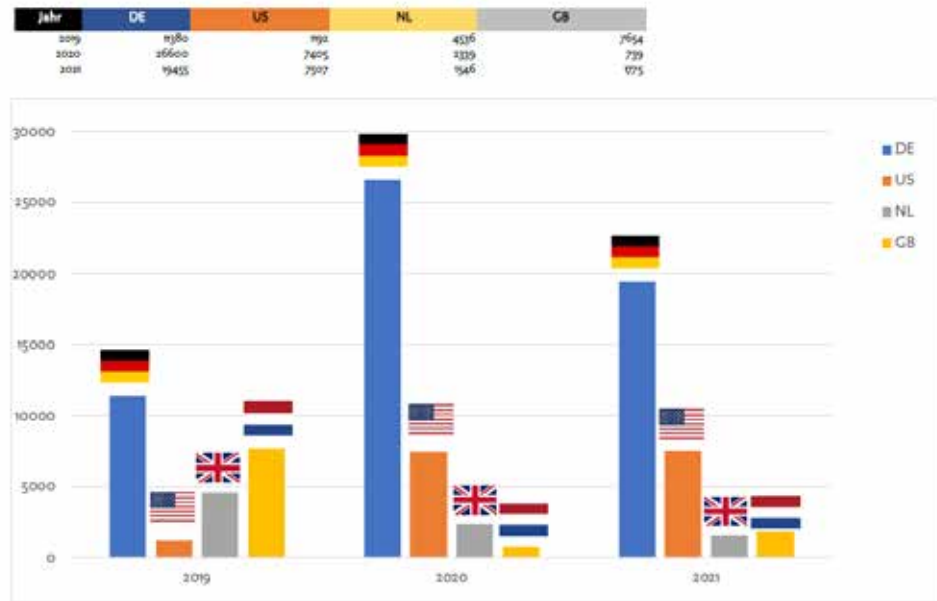
Finally, if we take a look at the outbound links from the homepage, it can be said that roughly two thirds move on to visit our social media channels, while one third subsequently visit the meetMusic homepage.

Ausgehende Links (2021) | draiflessen.com

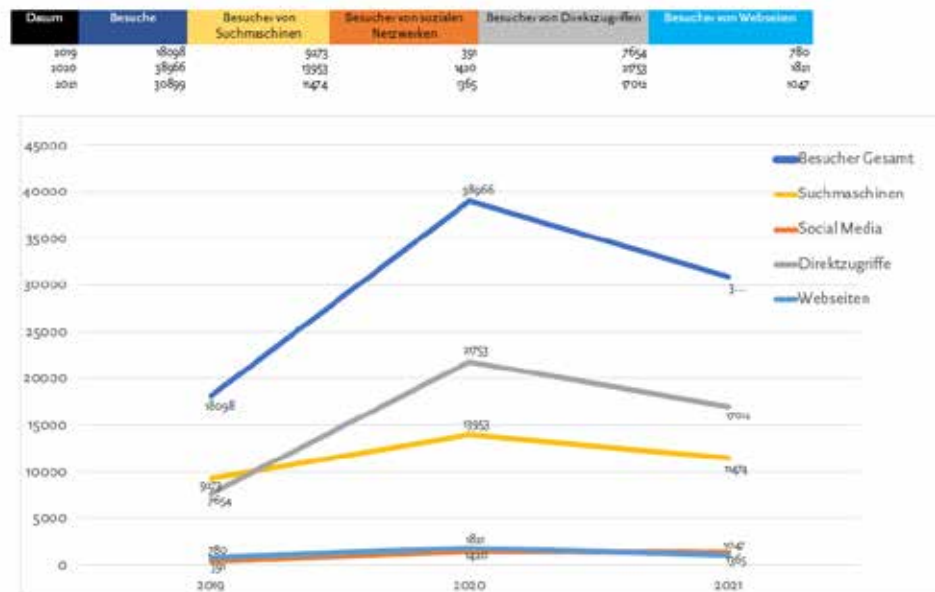
Ausgehende Links	Besuche
www.meetmusic.online	198
www.facebook.com	164
twitter.com	89
www.instagram.com	84



Nationalität der Besucher | draiflessen.com



Besucher | draiflessen.com







COLLECTION

Following up on last year's work, we have had almost all the holdings of the collection of fashion and accessories which were still not inventoried photographed and entered into the in-house object database Axiell. As a result, at the end of December, search queries for clothing and accessories in the database reached close to 4,000 entries. Cooperation with C&A, which launched the Archive Collection in 2021 to mark the company's 180-year anniversary, already profited from this enormously. Select items of clothing that served as models for that collection will be on view in addition to the new models in a presentation at the DAS Forum starting in June 2022.



The photos were taken at the textile warehouse in preparation for the presentation about the Archive Collection and show mannequins with historical and current items of clothing from the collection.



Ans van Emden-van der Sterren © Draiflessen Collection, Mettingen, inv. no. 123760 (group of drawings) (donation: Rebecca van Emden)

A generous donation by Rebecca van Emden from the estate of her mother, Ans van Emden-van der Sterren, of 153 advertising sketches and the related advertisements for C&A Netherlands, Belgium, and Great Britain reached the Draiflessen Collection in the summer of 2021. Ans van Emden-van der Sterren had worked for C&A as a commercial artist primarily in the 1970s and 1980s. Her sketches, particularly those for children's fashions, are remarkable not only as contemporary documents but also for their artistic execution.



Dated 1969, the white minidress made of leather and metal grommets by Paco Rabanne (b. 1934), purchased to expand the fashion collection, is not only an eloquent testimony of the late 1960s, but also an outstanding example of the utopian influences that constituted the Space Age look much promoted by C&A as well. The dress was added to the Draiflessen inventory together with two photos from a 1969 fashion show in Geneva that perfectly convey the feeling of that period.

Furthermore, in 2021, the already extant collection of architectural models reported a significant increase.

The Nattler architectural firm in Essen, which has been working for C&A for over seventy years now, gifted the Draiflessen Collection with twenty additional models: this now makes a total number of 118, roughly 90 per cent of which were donated by the Essen architectural firm. A conversation with one of the proprietors of the Nattler firm has shown that there is mutual interest in a creative collaboration that might conceivably result in a publication and exhibition in the near future.

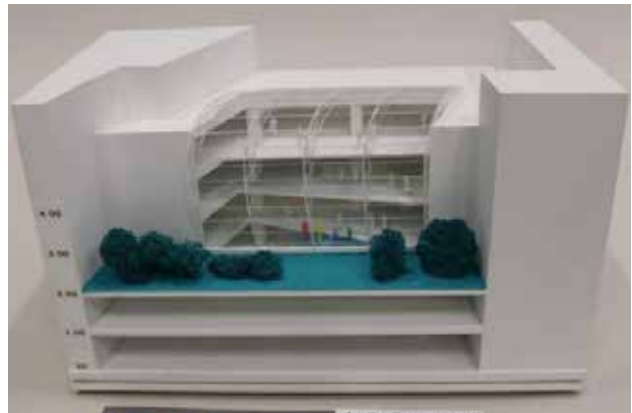
Speaking of C&A branch stores, the archive and collection team got a big surprise in the pre-Christmas season. In his research at the Hamburg branch of C&A on Mönckebergstraße, our colleague Kai Bosecker found an additional architectural model which had presumably lain dormant in the basement there since the late 1960s and was now rediscovered. As it turned out, this is yet another Nattler model—from the Gärtner & Stiens era—for which people had been looking for years, since the house, with its long history and exposed location, not only represents a milestone for the two companies but is also a landmark of architectural history.

In 2021, the Osnabrück museum district approached the Draiflessen Collection with a request for a loan. In April 2022, there will be an exhibition there on the cultural history of jeans. Besides an animated exchange on this topic with Dr. Maria Spitz, we were also able to present a few historical objects related to jinglers jeans to the Osnabrück exhibition planners when they visited our institution.

These requests and projects in 2021 once again show the relevance of our collection and archive holdings for scholarly and commercial purposes which go beyond our own exhibitions and research projects. Last but not least, we are planning to make a selection from the holdings of the archive and collection more publicly accessible through the new homepage, which will further increase the reach of Draiflessen in this area as well.



DCM, inv. no. 123817 (detail view)



Haus München, plan for an atrium, DCM, inv. no. 123767

ARCHIVE

Once again, the advantages of a largely digitalized inventory of documents for archival work were demonstrated during pandemic-related restrictions in 2021. Having said this, however, we did not lose sight of the significance of the analogue originals. In autumn, for instance, the candidates of the Heritage module were able to confirm this as they viewed authentic photos, documents, and films from family history during their visit to Mettingen.

An additional original from the archive, which came to us this summer from COFRA in Amsterdam, attracted our attention. This is a photographic documentation of the Bonifatiuswerk in the mid-1970s—two volumes documenting the utilization of C&A donations for the renovation of Catholic churches in the GDR. Dr. Christoph Kösters considers the documentation to be one of the “most important new sources on church construction in the GDR.” He and our colleague Kai Bosecker are working on the research project “Katholischer Bürgersinn und Sozialismus: Caritas in der SBZ/DDR 1945–1990” (Catholic Public Spirit and Socialism: Caritas in the Soviet Occupation Zone/GDR, 1945–1990).

During collaboration with C&A designers, items of clothing inspired by the company’s historical fashions were created. This retro collection is titled Archive Collection. The team of the Draiflessen Collection put together a selection of archival holdings on topics such as the miniskirt, romantic dress, outerwear, ski wear, or jingler jeans. Here a collection of files containing pasted-in advertisements in chronological order, the so-called “Laufendes Journal,” from the years 1911 through 2002, proved to be particularly valuable. The result was trendy items of clothing with cuts and patterns that are contemporary interpretations of the historical models. Starting in June 2022, the outcome of this cooperative effort will be presented in an exhibition at the Draiflessen Collection’s DAS Forum. Extensive archival research on the history of the



Piazza Dress from the archival holding “Laufendes Journal,” 1970

*Cooperation with C&A designers:
the Archive Collection*



Photo documentation "Utilization of the donations of C&A Brenninkmeyer in 1973-74"



Mini Yellow from the Archive Collection, 2021

Mönckebergstraße C&A branch store in Hamburg and the Argidius Foundation was also carried out. The archive made available comprehensive pictorial material for the 180-year anniversary of C&A as well as historical articles in the COFRA intranet.

Eighteen moving boxes containing closed case records from the 1970s through the 1990s were transferred to the archive from C&A's legal department. Documents on C&A's development of electronic data processing and on the company's public relations work were handed over to the archive. Management-level files sent to be stored in the archive by COFRA in 2021 have helped update the documenting of institutional memory from COFRA's beginnings until the recent past.

Art and culture for everyone

Even though we were once again able to welcome our visitors only under restricted conditions in 2021, we never lost sight of one of our guiding principles—to make it possible for everyone to experience art and culture. We continue to think more inclusively and to implement inclusion practices:

We try to keep in mind the diversity of people with physical and mental handicaps and to implement appropriate inclusive practices step by step. Here our focus is on developing formats specific to target groups, particularly in the area of communication, where, besides in-person guided tours, the use of media offerings will in future play an ever more important role.

It has become evident that in conferences about inclusion, the group of participants needs to be thought of as being very broad. That is because inclusion is a cross-sectional task, with many factors involved in its implementation. The more perspectives are taken into account in the planning phase from the very outset, the more effective is the result.

Renovation of Interior Lighting in the Entrance Hall and Exhibition Areas of the Draiflessen Collection

Sponsored by the Federal Ministry of the Environment, Nature Conservation and Nuclear Safety based on a resolution of the German Bundestag

The Draiflessen Collection had the magnificent opportunity to apply for a grant from the National Climate Protection Initiative of the Federal Ministry of the Environment for renovating the lighting system of its exhibition rooms and entrance hall. Since 2008, this initiative has been funding climate protection projects throughout Germany. We were able to win over the commission for our remediation plan and are very happy that the necessary funds were approved.

Clearly, the authorities responsible were not convinced merely by the fact that our project met one of the main requirements for eligibility, namely, a low efficiency rating of 100 lumens per watt (lm/w). This means significant savings of energy for us: 90 percent in the exhibition rooms and almost 80 percent in the entrance hall! A key criterion was also the fact that at the same time the quality of the lighting is fully maintained and even improved.

In 2021, the outdated power-track spotlights for the exhibition areas and the lighting in the entrance hall were replaced with spotlights that use the most recent and perfected LED technology. Immediately upon installation one could see advantages in the quality of the lighting, which thrilled us as a museum that would like to offer our visitors an authentic and pleasant visual experience with regard to the color and surface structure of the exhibits: the light beams are very clear, and there are no apparent streaks or color shifts. When the LEDs are dimmed, the color of their light always remains the same, unlike that of incandescent lamps, which is important, for instance, when pictures have white mounts that remain white no matter how brightly they are lit. The color reproduction in the red range is extremely good and without oversaturation, and contrasts are perfectly reproduced in all types of artworks, which moreover appear very natural under the new light. It is now also possible for us to keep follow-up costs substantially lower: the LED light sources are significantly longer lasting and thus need to be changed less frequently. We're glad to say that the risk of injury due to defective lamps is thus minimized. From a conserva-

tion standpoint, with the new lighting system exposure to light has become far less harmful to the artworks.

Not least, this is an additional invaluable improvement for our institution, which presents valuable and sensitive artworks in its exhibitions and for which conservation measures of any type that protect the exhibits are an essential part of the overall concept.

The renovation was carried out and completed from May 1, 2020 to March 31, 2022.

Funding code: 67K12009

Subject of proposal: KSI: Renovation of interior lighting in the entrance hall and exhibition areas, Draiflessen, Mettingen

Since 2008, with the National Climate Protection Initiative, the Federal Ministry for the Environment has been initiating and sponsoring numerous projects that help lower greenhouse gas emissions. Its programs and projects cover a broad range of climate protection activities, from the development of long-term strategies to concrete assistance and investment-related support measures. Such a large variety is a guarantee of good ideas. In part due to the National Climate Protection Initiative, climate protection has a strong local presence. It benefits consumers as well as businesses, municipalities, and educational institutions.

Gefördert durch:



Bundesministerium
für Umwelt, Naturschutz
und nukleare Sicherheit

aufgrund eines Beschlusses
des Deutschen Bundestages



In 2021, business trips—with some reservations and taking all the necessary safety measures—were increasingly possible again. But many colleagues also took advantage of the now convenient opportunity of taking online courses and tutorials, attending conferences or symposiums, and thus also expanding their networks.

April 26–27, 2021 | online

Bundesvolontariat conference, “Connecting ... Opportunities and Limits of Digital Museums”

Julian Heitkamp, Pia Kuik, Johanna Weymann

May 3–7, 2021 | online

10th Westphalian LWL Cultural Conference, “Come Together! Culture Shaping Public Spaces”

Nicole Roth

June 3, 2021 | online

Workshop by the Association of German Business Archivists

Jens Brokfeld

June 17, 22, and 24, 2021 | online

Continuing education by the Association of German Business Archivists, “Audiovisual Material in the Company Archive: Sustainable Collecting, Practice-Oriented ‘Handling’ and Legally Compliant Valorization”

Jens Brokfeld

June 25, 2021 | Dortmund

Dortmund Architecture Archive, interchange/cooperation with Nattler Architekten Essen

Dr. Julia Cwojdzinski

July 12–13, 2021 | Jena / Altenburg

On-site visit to the archaeological collection of Jena University; on-site visit to the Lindenau Museum Altenburg

Dr. Barbara Segelken

July 27–28, 2021 | Meiningen / Altenburg

On-site visit to the collection of paintings of the Lindenau Museum in Meiningen; on-site visit to the Lindenau Museum Altenburg

Dr. Barbara Segelken

August 11–13, 2021 | Munich

On-site visits to the State Antiquities Collections and Sculpture Gallery

Dr. Barbara Segelken

August 19–20, 2021 | online

Dresden State Art Collections, international digital symposium “Inside Out: Museums and In/Outreach”

Julian Heitkamp

Since August 2020 | online

Dutch course

Jens Brokfeld

August 26–28, 2021 | Eisenach, Altenburg, Dresden

Tour in preparation for the field trip as part of the exhibition’s accompanying program

Annette Nagelmann-Knuf, Dr. Barbara Segelken

September 2, 2021 | online

Lecture “About Boys and Girls” in the panel “Clothing for Children,” at the Design History Society conference “Memory Full? Reimagining the Relations between Design and History”

Dr. Maria Spitz

September 16–18, 2021 | Otterloo / Wassenaar / Rotterdam (NL)

Visit to the Kröller-Müller-Museum in Otterloo, Museum Voorlinden in Wassenaar, Huis Zonneveld and Het Nieuwe Instituut in Rotterdam

Iris Ellers, Pia Kuik

September 23–24, 2021 | Aachen

Suermondt-Ludwig-Museum, “Dürer Was Here: A Journey Becomes a Legend” with the curator Sarvenaz Ayooghi

Iris Ellers, Dr. Corinna Otto

October 6–9, 2021 | Utrecht (NL)

VTN Nederland, advanced training and certificate

Tanja Revermann

October 7–8, 2021 | Leipzig / Altenburg

On-site visit to the antiquities museum of Leipzig University; on-site visit to the Lindenau Museum Altenburg

Dr. Barbara Segelken

October 13, 2021 | Mettingen

Volunteer firefighters training

Jens Brokfeld, Dr. Julia Cwojdzinski, Iris Ellers, Ruth Rasche, Annette Nagelmann-Knuf, Nicole Roth

October 15–17, 2021 | Eggenburg (AT)

Conference “We (Don’t) Talk about Food,” lecture “Knowledge Shared about a Healthy Diet in ‘Ein nützlich Regiment der gesundheit’ [A Useful Regiment of Health]”

Johanna Weymann

Starting October 19, 2021 | online

Lecture series at the Karlsruhe Institute of Technology (KIT), “Thinking Environment – Creating Environment: Media, Metabolisms, Political Designs”

Birte Hinrichsen

October 20, 2021 | online

Workshop, Initiative for Cultural Communication

Julian Heitkamp

October 20–21, 2021 | Frankfurt am Main

Frankfurt Book Fair

Shorena Baliashvili

October 26–27, 2021 | Mettingen

In-house workshop on video production

Jens Brokfeld, Dr. Julia Cwojdzinski, Iris Ellers, Julian Heitkamp, Birte Hinrichsen, Tanja Kemmer, Pia Kuik, Olesja Nein, Ruth Rasche, Tanja Revermann, Nicole Roth, Dr. Barbara Segelken, Dr. Maria Spitz, Johanna Weymann

October 27, 2021 | online

Autumn meeting of the Task Force on Education and Mediation at the German Museums Association

Tanja Revermann

Starting October 27, 2021 | online

Lecture series at Heidelberg University, Institute of European Art History, “Installed – Exhibited – Dissolved: Museums and Curating in Transition”

Birte Hinrichsen, Olesja Nein, Nicole Roth

Since November 6, 2021 | online

Dutch course at the VHS Osnabrück

Dr. Julia Cwojdzinski

November 10, 2021 | Berlin

Panel discussion at the German Historical Museum (DHM), “The Murdered and the Suppressed: Documents and the Nazi Regime”

Nicole Roth, Dr. Barbara Segelken

November 11, 2021 | online

Seminar at the AVB Academy, “Refresher Course on Event Management and the Technical Supervision of Events”

Iris Ellers, Annette Nagelmann-Knuf, Ruth Rasche, Tanja Revermann

November 12–13, 2021 | Lübeck

European Hansemuseum, 75 years of ICOM, “Overcoming Borders through Dialogue”

Birte Hinrichsen

November 17, 2021 | Dortmund

Dortmund Architecture Archive, interchange/cooperation with Nattler Architekten Essen

Dr. Julia Cwojdzinski

November 19, 2021 | Cologne

Visit to the Art Cologne Fair; visit to Museum Ludwig

Birte Hinrichsen

November 25, 2021 | online

Cologne Academy of Media Arts, “Uriel Orlow: Conversing with Leaves,” series on “The Damaged Planet”

Birte Hinrichsen

December 10, 2021 | online

Münsterland Cultural Academy, “Agile Work Culture: Collaborative Working and Agile Project Management in the Cultural Sector (with a focus on museums; speaker: Prof. Dr. Holger Simon)”

Ruth Rasche

December 15–16, 2021 | online

Seminar at the AVB Academy, “Event Management: Certified Instructed Person (ZUP)”

Birte Hinrichsen, Nicole Roth, Stefan Spitzer

After a two-year traineeship in the area of communication, Constanze Wallenstein left the Draiflessen Collection at the end of April. Her replacement Julian Heitkamp joined the team in mid-April to complete a similar two-year traineeship in the communication department. September marked the conclusion of Pia Kuik's traineeship in museum education, and she moved to the project TOUCH until its opening. In November, her successor Stefan Spitzer began his work as a trainee in museum education for the coming two years. Johanna Weymann finished her two-year traineeship in the Liberna Collection at the end of 2021.

After fourteen years, the curator Andrea Kambartel left the team in late March 2021. Birte Hinrichsen joined the team as a new curator.

Individual students who had taken part in the project HAUTE COUTURE directed by Dr. Maria Spitz (Draiflessen Collection) and Christine Löbbers (Osnabrück University) will continue to be available as external support for museum education tasks; for example, one of the participants was already invited to join the team of museum guides.



“Finally together again”



In 2021, we were finally able to continue, “in analogue,” the tradition of time spent together during our Team Days:

June 26, 2021: Barbecue at Draiflessen “Finally together again”

Something that prior to the coronavirus pandemic, while always special, was to some extent taken for granted has now become an exceptional event: our Team Days, during which the entire Draiflessen team gathers to share experiences on field trips, to upgrade our skills, or simply to enjoy being together. It was a special highlight for us to finally be able to gather as a team again in June while observing all hygiene measures. For over a year it had barely been possible to see even the closest colleagues in person, and so we were very aware that we had met some of our colleagues “only” virtually for months now. It was also particularly important finally to meet and get to know our new colleagues in the flesh.

“Finally together again,” in glorious weather, we celebrated with a glass of champagne and then, in high spirits, all listened to live music—something else we hadn’t been able to do for a long time.

Afterwards, provisions had been made for our physical well-being as well: in the park there was a food truck where everyone could order their favorite burgers. The day ended as we split into various shifting small groups on the terrace—deep in conversation, in an atmosphere of “normality” we had missed for so long.



October 4, 2021: Bremen
“Heading north together!” . . .

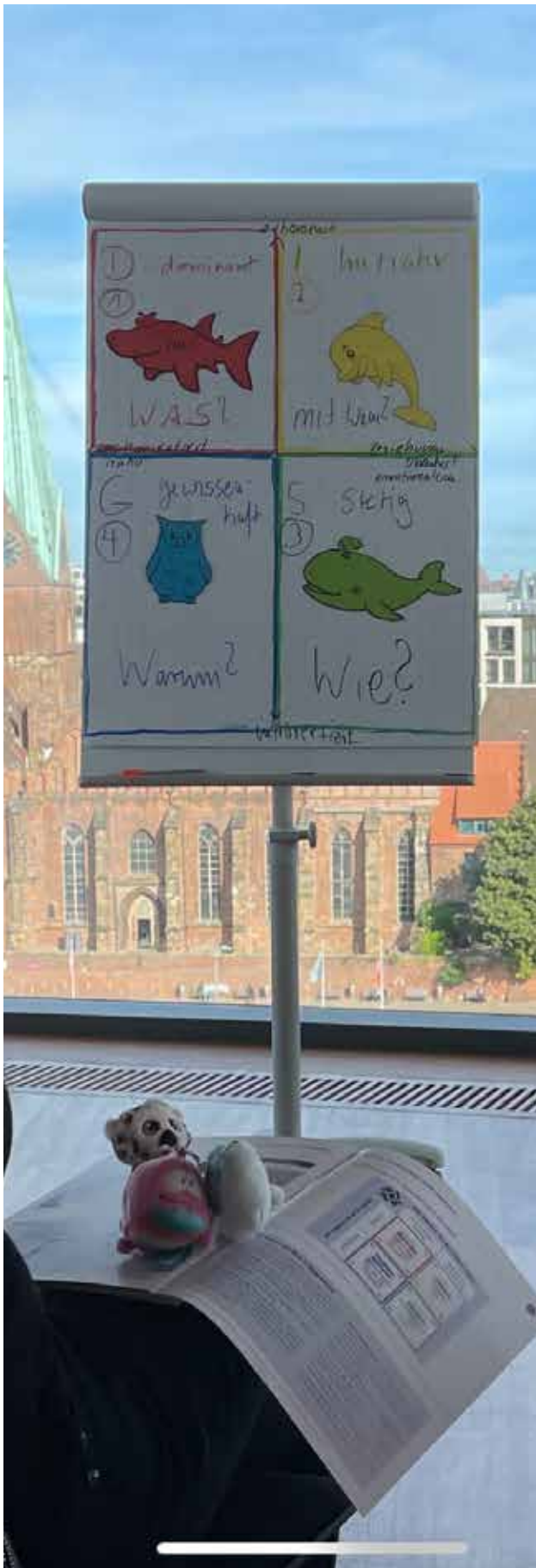
. . . that was all we were told at the outset. The element of surprise came when the team stood in front of the ecos office center on the Teerhof in Bremen, about to take part in a personal development training session during the first half of the day. The training session, titled “A Team Day for You,” took place in impressive offices above the rooftops of Bremen overlooking the city’s Old Town and the Weser River. It was conceived and organized by the Dr. A. Kitmann Management Institute in Münster. In a casual atmosphere, Dr. Patricia Hagedorn was our competent and entertaining guide through the event.

After rumors had started circulating that the Draiflessen Team Day might end with a visit to an Aquazoo—as the form of the invitation led one to suspect—the mystery of the special meaning of the shark, dolphin, whale, and owl that were pictured on the invitation was now solved: the animals represent four different personality types, which are also assigned different colors. Thus, the shark (red) represents the dominant, direct type, the dolphin (yellow) the proactive type, the owl (blue) the conscientious type, while the whale (green) represents the steady, consistent personality type.

But what was all this about? The goal of the training session was to get to know, and thus be better able to correctly interpret, your own personality and thus your

own behavior, as well as that of your colleagues, in a professional environment. To that end, all team members filled out an extensive questionnaire. The answers that had been marked with a cross were then entered in diagrams according to an ingenious system that made it possible for you to figure out your own personality. Ultimately the assignment of types makes it possible to be proactive in communicating with colleagues in general, which can also have a positive effect on forming successful team constellations in the workplace. In some cases, it improves the way people deal with each other and thus makes their everyday work routine easier. It is important to remember that all of the personality facets mentioned above lie dormant within each of us. Yet the personality profile questionnaire shows that certain personality tendencies, and the behaviors associated with them, increasingly appear in specific situations. At such times, knowing what makes a person “tick” is definitely useful and serves as a basic guide for interpersonal relationships—which is of potential relevance in both the professional and the private spheres.

To bring the day to a glorious conclusion, the team again took a bus to the harbor. Here we had been invited to supper at an Italian restaurant in the former old fire station, which has a large terrace directly overlooking the water. In an informal atmosphere, the magician



David Lavé surprised the guests with a program chock-full of magic tricks.

All in all, it was a successful day with many surprises, and the pleasant time we spent together as a complete team was certainly the most wonderful thing we had all experienced in a long time.

December 1, 2022:
www.virtual Christmas gathering .met



To the great regret of us all, the joint Christmas celebration we had planned at Draiflessen had to be cancelled at short notice—everyone's safety at the end of the year was naturally the key criterion.

And so we met virtually at our computers to have a drink of our choice, recalled the past year, which was

successful despite all the challenges, and toasted the coming year with great confidence—not least in the hope that we'll be able to celebrate Christmas 2022 together again "properly."





President

Martin Rudolf Brenninkmeijer

Assistant to the President

Kirsten Meyer

Administration

Dr. Corinna Otto (Director) |

Nicole Roth (Deputy Director)

Administrative Assistant

Britta Lammers

Communications

Shorena Baliashvili (Graphic Design) | Julian Heitkamp (Traineeship starting April 2021) | Tanja Kemmer (Press and Public Relations) | Constanze Wallenstein (Traineeship until April 2021)

Collection and Archive

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2021 Annual Report of the Draiflessen Collection

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