

WEEK 3

Vivian Ellis (*1933)
Flo Kasearu (*1985)
Morgaine Schäfer (*1989)

In the third week, Nico Anklam and Pauline Ganns brought together three female artists from the collection of Kunsthalle Recklinghausen: Vivian Ellis (*1933), Flo Kasearu (*1985), and Morgaine Schäfer (*1989). Each artist reflects on their own family history, addressing questions of historicization, memory, and artistic practice.

Morgaine Schäfer's works "BWS 1224" (2019, acquired 2021) and "Magnify BWS 1224" (2021, acquired 2021) incorporate old slides from her father's collection. These depict her Polish mother looking across the border into the former Eastern Bloc with binoculars—during a time when it still existed. The slides, taken from boxes of family photographs—a site of nostalgia and memory—open up a "double gaze" into the past: her mother's view of the political landscape and the artist's reflection on her own family memories.

In contrast, but thematically related, is Flo Kasearu's sculptural work "Monument of the Living Artist" (2013, acquired 2022). The sculpture, a white plaster head with a floral shower cap, shows the artist herself, smiling at us. Kasearu presents herself as an artifact from another era, incomplete with a broken nose tip. Kasearu is both artist and artwork, most prominently seen in her "Flo Kasearu's House Museum" in Tallinn. The house, which was restituted after the fall of the Soviet Union functions as both a museum and her residence. Through her work, Kasearu poses questions about who is remembered in history, how they are remembered, and when.

Vivian Ellis' work, in turn, connects the exhibition to the history of non-academic and outsider art, which has long played a central role in Recklinghausen, particularly through the art of local coal miners, and still resonates today. As one of the few African American female artists in this context, Ellis' work offers a distinctive perspective. Her painting "Watermelon Eating Contest" (1969, acquired 1972) captures the atmosphere of a communal event. Ellis, who has lived in Munich for many years, draws on memories of her childhood and youth in New Orleans, as well as the vibrant life in her father's community.

Altogether, these works offer an intimate, at times playful, at times contemplative, exploration of the connections between personal and collective history.

with the support of Kunsthalle Recklinghausen's partners:



Ministerium für Innovation,
Wissenschaft und Forschung
des Landes Nordrhein-Westfalen



RUHR
KUNST MUSEEN



with the support of TICK TACK's partners:



Subscribe to our newsletters:



STORAGE SPACE

The collection of Kunsthalle Recklinghausen in Antwerp
Mechelsesteenweg 247, 2018 Antwerpen

www.kunsthalle-recklinghausen.de
www.ticktack.be