



Museum Ulm | Marktplatz 9 | 89073 Ulm

: Selection of works

Stadt Ulm

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Guided tours with smell in the Museum Ulm
from 10 April 2022 and on request



Jörg Stocker (ca. 1461 - after 1527) / Martin Schaffner (ca. 1478 - after 1546), Adoration of the Magi, 1496/99, mixed media on wood, Museum Ulm

At the birth of the Christ Child, he is visited by three wise men who bring gifts of gold, frankincense and myrrh. It is noteworthy that two of the gifts presented to Christ were perfumes. Tradition has it that Caspar, the oldest of the Magi, brings gold, Melchior brings frankincense from Arabia and Balthasar brings myrrh from Africa or Yemen. Frankincense usually stands for the divinity of Christ, while myrrh stands for the humanity of Christ, as its bitterness indicates the suffering of Christ.

Composition: Frankincense (raw material, not heated resin), Myrrh

Martin Schaffner (ca. 1478 - after 1546) Portrait of Eitel Besserer, 1516, mixed media on wood, Museum Ulm

Martin Schaffner's portrait of Eitel Besserer (1450-1533) shows the Ulm councillor at prayer. The slightly open lips are saying a prayer, while the hands clasp the wooden rosary. The filigree silver ball on the rosary represents a musk apple filled with fragrant substances. Eitel Besserer's coat is trimmed with valuable fur and shows the wealth and high social position of the sitter. For the painter, in turn, the masterfully rendered texture of the fine fur is proof of his artistic skill.



Composition from a historical recipe engraved in a musk apple from 1620: nutmeg, rosemary, punch (balsam of nutmeg, cinnamon, cloves, lavender, marjoram, rosemary, amber, musk, civet), cloves, rose, lavender, citrus; ingredients in equal parts each.



Martin Schaffner (ca. 1478 - after 1546), Christ in Limbo, 1519, mixed media on wood, Museum Ulm (on permanent loan from the Staatsgalerie Stuttgart)

In the Christian liturgy, the story is told in which Christ descends into limbo. After Christ was crucified and before he rose again, he brought salvation to all the souls who were in hell. Christ is depicted dragging Adam through the gates of hell, followed by Eve and other souls. A devilish figure opens the gate and exhales fire from his mouth, and the smoky residue of hell seeps out of the stone walls.

Composition: Scent of Hell with Smoke and Sulphur

Andreas Schuch (ca.1634 - 1680), Portrait of Helena Schermar, ca. 1630, oil on canvas, Museum Ulm

The portrait depicts Helena Schermar from Ulm, who belonged to the patriciate, the most distinguished social class in the bourgeois society of the city of Ulm. Even very wealthy citizens usually had their portrait painted only once in their lifetime. The only picture that was preserved for posterity therefore not only had to reflect a person's appearance, but also immortalise their social status: the jewellery, the clothing made of expensive fabrics and the lavish furnishings. Clothing made of expensive fabrics and the elaborate headdress testify to wealth.



Composition: Historical leather perfume to mask the tannic acid, Recipe used (Girolamo Ruscelli, De' secreti del reverendo donno Alessio Piemontese, Venice 1555): Civet, Rose water, Myrtle water, Cypergrass powder, Jasmine oil, Frankincense (raw material), Ambergris, Moringa oil, Dried roses, Perfumed water.

Jonas Arnold (ca. 1609 - 1669), Ideal of a fortified pleasure garden, 1645, oil on canvas, Museum Ulm



From the upper storey of an imaginary building, the viewer looks down like a ruler on his palace garden by the sea: the grounds offer space for sport and play, for walks amid fragrant flowerbeds, past artificial lakes, grottoes, aviaries and a pavilion, through arcades and an animal garden. A fortress wall with bastions protects this paradise from any outside threat. This ideal garden was designed by the Ulm architect Josef Furttentbach (1591-1667). In his book "Architectura civilis" he published a plan with a detailed description in 1628, in the middle of the Thirty Years' War. The painter Jonas Arnold transferred the architect's ideas into a painting that vividly illustrates the almost paradisiacal charm of the city.

Composition: Tulips, Citrus, Sea Fresh, Conifers

Ellsworth Kelly, Orange Blue, 1964-65, oil on canvas, Museum Ulm, © Ellsworth Kelly Foundation

Ellsworth Kelly's works are characterised by an extreme reduction of forms and colours. He contributed to the development of the "shaped canvas", a playful form of hard-edge painting. Here, the motif of the painting becomes identical with the outer shape of the canvas. In "Orange-Blue", Ellsworth Kelly explores the relationship and interaction between colour and form, the connection between coloured light and optical weight.



Composition: Olfactory Colour Perception

Daniel Spoerri (*1930), Tableau Piège No. 7, no year, assemblage, Museum Ulm, © VG Bild-Kunst, Bonn 2022



Because it appeals to all the senses, Daniel Spoerri, the founder of so-called "Eat Art," loved to work with food. In his Düsseldorf restaurant, which he opened in 1968, he cooked for the guests himself. He fixed what was left over in his so-called "trap pictures". "Daniel Spoerri himself gave the following explanation: "Objects that are found in random, tidy or untidy situations, fixed on their random support (table, box, drawer, etc.). ... By declaring the result as an image, the horizontal becomes the vertical."

Transience became an elementary component of his work; the separation between art and life was thus abolished for him.

Composition: Red wine, cold cigarette ash, food scraps, flowers

Dieter Roth (1930-1998), Small Landscape, 1969, Pressing, Schmelzkäse made of sandpaper in a plastic bag, Museum Ulm © Dieter Roth Foundation

In Dieter Roth's extensive oeuvre, the use of edible materials reflects a direct connection to elementary life processes, to becoming and passing, preservation and decay. Whereas real food was previously used primarily as an expression of the vital principle of life, Dieter Roth placed the inescapable mortality of all organic matter at the centre of his artistic interest. The work of art that outlasts time became a radically real memento mori.



Composition: Mould, old cheese

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