

Worpswede from A to Z





The illuminated Bacchus Fountain in front of Grosse Kunstschau [Grand Art Gallery]

Björn Bischoff

Worpswede

A Guide from A to Z

With 179 illustrations

Translated from the German by Ian Bild

Edition Falkenberg

Table of Contents

Foreword	8	{C}afés	27
Introduction	10	{C}arriage Rides — see under Horse-Drawn Carriage Rides	28
The Worpswede Artists' Village	12	{C}emetery — see under Zionskirche ..	28
Part 1 {Worpswede von A-Z}		{C}hurch — see under Zionskirche	28
{A}lte Molkerei Kunstcentrum (Art Centre)	16	{C}hurch Communities	28
{A}rt Association ART-project Worpswede-Germany e.V. ..	17	{C}reative House — see under The Creative House	28
{A}rt Nouveau Villas	18	{C}ultural Foundation	28
{A}rt Shops — see under Galleries	18	{D}äumlingsdorf	28
{A}rtists — see also under Painters	18	{D}iedrichshof	30
{A}rtists' Houses Worpswede e.V. ..	20	{E}rdholländer — see under Windmill .	31
{A}teliers — see under Galleries	21	{F}armhouses	31
{B}acchus Fountain	21	{F}indorff-Monument	31
{B}arkenhoff — see under Museums- verbund	22	{F}ounding Generation	32
{B}asculé Bridge	22	{F}riends of Worpswede e.V.	34
{B}auernreihe	22	{G}alleries	34
{B}ergstraße	23	{G}roße Kunstschau — see under Museumsverbund	39
{B}ertelsmannhaus	23	{H}amme	39
{B}ötjersche Barn	23	{H}amme Beach	42
{B}öttcherstraße	24	{H}amme Bridge — see under Basculé Bridge	42
{B}onze des Humors — see under Buddha	24	{H}aus im Schluf — see under Museums- verbund	42
{B}reites Wasser	24	{H}oetger-Garden (at the Diedrichshof) — see under Museumsverbund	42
{B}rünjeshof	25	{H}orse-Drawn Carriage Rides	43
{B}runnenhof — see under Museums- verbund	26	{H}otels	43
{B}uddha	26		

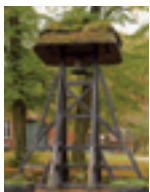


Table of Contents

{J}an von Moor	44	{P}ainters	70
{K}äseglocke	44	{P}eat Barge Dockyard	72
{K}affee Verrückt	48	{P}eat Barge & Peat Barge Trips	74
{K}unsthalle — see under Museumsverbund	49	{P}hiline-Vogeler-Haus	75
{K}unstschau — see under Museumsver- bund	49	{R}ailway Station	76
{M}ackensen-Oak	49	{R}edwood Tree	77
{M}ackensen-Villa	50	{R}oseliusstein	77
{M}arcusheide	50	{R}ound Oak — see under Mackensen Oak	78
{M}onseeshof	51	{S}culptors	78
{M}onuments	52	{S}ights	79
{M}oor — see under Teufelsmoor	52	{S}tipendiary Sites — see under Artists' Houses	79
{M}oor Express	52	{T}eufelsmoor	79
{M}oorkolonisation	53	{T}he Creative House at the Hoetger-Hof	80
{M}useum am Modersohn-Haus ...	53	{T}ourist Information	81
{M}useumsverbund [The Worpswede Museum Association]	57	{T}own Hall	81
{B}arkenhoff (1)	58	{V}illage Bell	82
{G}roße Kunstschau (2)	59	{V}ogeler-Museum — see under Museumsverbund	82
{H}aus im Schluf (3)	60	{W}alks	82
{K}unsthalle (4)	61	{W}eyerberg	83
{H}oetger-Garden (at the Diedrichshof) (5)	64	{W}indmill	84
{M}useums	64	{W}orpsweder Schlösschen	86
{M}usic Hall	65	{Y}outh Hostel	87
{N}eu Helgoland	66	{Z}ionskirche	87
{N}iedersachsenstein	68		
{O}ak — see under Mackensen-Oak	69		
{O}bservation Tower at Neu Helgoland	69		
{O}rtsarchiv	70		

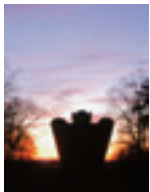
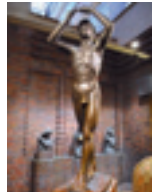


Table of Contents

Teil 2 {Artists and Important Personalities}



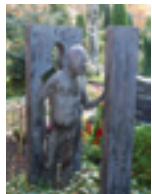
{A} ltenstein, Bernd	92	{G} ildemeister, Chia Raissa	102
{A} nding, Renate	92	{G} rübler, Steffi	102
{A} rste, Karl (1899–1942)	92		
{B} ertelsmann, Walter (1877–1963)	93	{H} artmann, Josef	103
{B} lome-Weichert, Regina	93	{H} eine-Vollberg, Barbara	103
{B} öhme, Sabine	94	{H} intmann-Klotz, Irene	104
{B} ötjer-Mallet, Sophie (1887–1966)	94	{H} oetger, Bernhard (1874–1949) ..	104
{B} ogacki, Mariola Maria	95	{H} orn, Nadja	105
{B} reuer, Trudi	95	{H} uys, Bernhard (1895–1973)	106
{B} rexendorf, Eva	96		
{B} üsing, Bernhard	96	{K} , Abel	107
		{K} alina, Erhard	107
{C} ymontkowski, Heinz	96	{K} azimierz, Markus	108
{D} ammasch, Willy (1887–1983)	97	{K} ohring, Miriam	108
{D} odenhoff, Heinz (1889–1981)	97	{K} ollmar, Alfred (1886–1937)	108
{D} odenhoff, Rudolf (1917–1992) ...	98	{K} rummacher, Karl (1867–1955) ..	109
		{K} ühnel, Hella	109
{E} nde, Hans am (1864–1918)	99	{L} andt, Ina und Markus	110
{E} ufe, Gisela	99	{L} ux, Adorján	110
{F} indorff, Jürgen Christian	100	{M} ackensen, Fritz (1866–1953) ...	110
{F} ischer, Christoph	100	{M} arinovic, Bozica	111
{F} uchs, Brigitta	101	{M} odersohn, Otto (1865–1943) ...	112
{F} uchs, Hans-Jürgen	101	{M} odersohn-Becker, Paula (1876–1907)	113
		{M} orell, Jean Pierre (P.I.T.)	117

Table of Contents

{O} berer, Klaus	118	{S} chwarzer, Norbert	133
{O} berer-Cetto, Sabine	118	{S} eißiger, Ilse-Marie	133
{O} elze, Richard (1900–1980)	119	{S} tahlberg, Frank-Martin	134
{O} hler, Willi (1888–1975)	119	{S} taudenmaier, Rainer	135
{O} ppel, Lisel (1897–1960)	120	{S} teckelberg, Ingrid	135
{O} tto, Waldemar	121	{S} tolte, Mimi (1857–1941)	136
{O} verbeck, Fritz (1869–1909)	122	{S} vobodová-Rinke, Ivanka	137
		{S} zerbakow, Feodor (1911–2009) ..	137
{P} eters, Udo (1884–1964)	123		
{P} ick, Hans (1931–2014)	124	{T} appert, Georg (1880–1957)	138
{R} abenstein, Almuth	124	{U} ngeheuer, Natascha	139
{R} eylaender, Ottilie (1882–1965) ..	125	{U} phoff, Carl Emil (1885–1971) ...	140
{R} ilke, Rainer Maria (1875–1926) ..	125	{U} phoff, Fritz (1890–1966)	141
{R} ilke-Westhoff, Clara (1878–1954)	126	{V} innen, Carl (1863–1922)	142
{R} ingeling, Stefan	127	{V} ogeler, Heinrich (1872–1942) ..	142
{R} inke, Hadfried	127		
{R} inke, Thomas	128	{W} aldbrunn, Ines	143
{R} ipke-Bolinus, Ingrid	128	{W} encke, Sophie (1874–1963)	144
		{W} esthoff, Clara – s. Rilke-Westhoff, Clara ...	146
{S} aebens, Hans (1895–1969)	128	{W} ilke, Paul Ernst (1894–1971) ...	146
{S} ander-Plump, Agnes (1888–1980)	129	{W} ittler, Arrigo (1918–2004)	146
{S} chäfer-Pieper, Christel	129		
{S} charrelmann, Wilhelm (1875–1950)	129	{Z} ipp, Ulrike	147
{S} chenk, Johannes (1941–2006) ..	130		
{S} chiestl-Arding, Albert (1883–1937)	131		
{S} chiffner, Heide	132		
{S} chill, Lore (1890–1968)	132		
{S} choppe, Klaus	132		

Teil 3: {Additional selected references to Worpswede} ...

Adverts	149
Photo credits/Imprint	160





Landing stage on the Weyerberg with a view over the fields

{Dear readers, dear Worpswede guests }

As mayor, I warmly welcome you to Worpswede! Your holiday planning will be made much easier using this guide-book by Björn Bischoff, who lives in the village.

The book describes Worpswede from A for Alte Molkerei (the arts centre) to Z for Zion's Church and will be helpful in your exploration of the artists' village.

It not only describes Worpswede's many attractions but also its

personalities, especially its artists, of whom today approximately 150 live and work in and around Worpswede, which is probably the most important artists' village in Germany.

"Worpswede, Worpswede, Worpswede ... it is a wonderland," wrote the painter Paula Modersohn-Becker passionately in her diary. The poet Rainer Maria Rilke enthused about a "sky of indescribable

variability and grandeur." Both still apply today.

The combination of art, culture and landscape as well as a place to live – that makes Worpswede a very special experience, a place to be explored in all its diversity!

On visiting Worpswede, you will find art and culture in an unspoilt and unique landscape. This charming artists' and recreational village in the middle of the Teufelsmoor

offers the opportunity to linger and stroll, as well as to cycle and hike, or canoe on the idyllic River Hamme. Afterwards you can relish our excellent gastronomy!

I wish you a pleasant stay in Worpswede.

Sincerely,
your Stefan Schwenke
Mayor of the Worpswede Municipality





{Introduction}

The artists' village in the Teufelsmoor is known worldwide for its old masters. Worpswede, however, together with its unique landscape, has lost none of its fascinating appeal in the 21st century. For more than 125 years, there has been an active arts and cultural scene here in which artists and craftspeople come to

live and be creative in this special environment. In the first part of this guide, the reader is provided with general information from A to Z about Worpswede, which, because of its geographical location, is also referred to as the "village at the centre of Europe". This information is also available in more complete

form on the website (www.worpswede24.de) as well as in the free Worpswede24 app (www.worpswede-app.de). In the second part of the book, you will find, in addition to portraits of the old Worpswede masters, comprehensive information on the current art scene with relevant contact details (telephone

numbers, e-mails, websites, etc.) for numerous contemporary artists. If you want to visit Worpswede not just for a day but to stay overnight, you can also find a list of Worpswede hotels as well as holiday homes and apartments at www.worpswede24.de.

Exhibition space in the Grosse Kunstschau [Grand Art Gallery]

{The Worpswede Artists' Village}

The Worpswede artists' village is situated in the Teufelsmoor, about 25 km north-east of Bremen. It has about 10,000 inhabitants and covers an area of 7,613 hectares. The village houses numerous galleries and museums, where exhibitions are often held. There are also many other places of interest (Bacchusbrunnen [*Bacchus Fountain*], Barkenhoff, Bertelsmann-Haus [*-House*], Buddha, Haus [*House*] im Schluf, Käseglocke [*Cheese Dome*], Große Kunstschau [*Grand Art Gallery*], Mackensen Oak, Windmill, Niedersachsenstein, Weyerberg). Within the framework of the Master-Plan, the Bergstraße has been transformed into a promenade of art and culture, the Philine-Vogeler Haus [*House*] has been expanded and the Roselius Museum converted into exhibition space for contemporary art. The Hammenacht [*Hamme Night*], held every year in August, is also worth a visit. Historic peat barges tack between selected culinary destinations along the route. There is also the triennial peat barge armada, where almost two dozen boats travel from Worpswede-Neu Helgoland to Bremen-Findorff and back to the Teufelsmoor (next in 2020).

Worpswede – first mentioned in 1218 (2018 = 800th anniversary)

and since 1976 a state-recognised recreational area – is the creative village in Germany, to which the first painters came more than 100 years ago. The best known painter was Paula Modersohn-Becker (1876–1907). She is buried in the Worpswede cemetery, close to the Zionskirche [*Zion's Church*].

Equally, Otto Modersohn (1865–1943), Heinrich Vogeler (1872–1942) and Fritz Mackensen (1866–1953) brought fame to the Lower Saxony village, where landscape and art are uniquely connected (the breakthrough was achieved in 1895 at Munich Glass Palace Art Exhibition). They made a "world village of art" out of an old village in the moor. It has now become one of the most attractive destinations for excursions and recreation (see www.ohz-events.de), due to its landscape, the historical sites of the founding generations and numerous galleries, exhibitions and events.

Other well-known artists (not in order of importance): Hans am Ende (1864–1918), Fritz Overbeck (1869–1909), the writer Rainer Maria Rilke (1875–1926), the sculptor Clara Rilke-Westhoff (1878–1954), Walter Bertelsmann (1877–1963), Udo Peters (1884–1964), Albert Schiestl-Arding (1883–1937), Karl Krummacher (1867–1955) among many others.



The architect Bernhard Hoetger (1874–1949) must also be mentioned. He designed the Böttcherstraße in Bremen, where the Paula Modersohn-Becker Museum is now located. In Worpswede, Hoetger designed, amongst others, Café Worpswede, which is also called Café Crazy in local parlance, the Hoetger-Residence Hinterm Berg (now The Creative House) and the Niedersachsenstein on the Weyerberg.

The postcode for the artists' village is 27726 – the telephone country/area code is +49 (0)4792. Since 1974 the unified municipality of Worpswede includes, alongside

the Worpswede village itself, Hüttenbusch, Neu St. Jürgen, Ostersode, Schlußdorf, Mevenstedt, Überhamm and Waakhausen. For further information, please contact the Worpswede Tourist Office.

Tourist-Information

Bergstr. 13, tel. 04792/935820,
info@worpswede-touristik.de,
www.worpswede-touristik.de

Gemeinde [Municipality] Worpswede

Bauernreihe 1, tel. 04792/3120,
rathaus@gemeinde-worpswede.de,
www.gemeinde-worpswede.de

"Singing in May" at the Käseglocke [*Cheese Dome*] takes place on the 1st May annually

Part 1

{ Worpswede from A to Z }





Gastronomy
in the Alte
Molkerei [Old
Dairy]

{A}lte Molkerei Kunstzentrum [Old Dairy] (Art Centre)

In the Alte Molkerei Art Centre there are several arts & crafts workshops, studios and galleries (Art 99, Surreal, Atelier Annelie Gerner (Paintings) and the Worpsweder Malschule [Worpswede Art School] Kalina).

Alte Molkerei Kunstzentrum

Osterweder Str. 21, tel. 04792/5297936, kontakt@alte-molkerei-worpswede.de, www.alte-molkerei-worpswede.de

Art 99, tel. 04792/2692, kontakt@galerie-art99.de + erhardkalina@t-online.de, www.galerie-art99.de,

Surreal, Frank Bergund – surreal and realistic painting, tel. 0174/3117478, frank@bergund.de, www.bergund.de,
Atelier Annelie Gerner (Paintings)

and the **Worpsweder Malschule Kalina**, tel. 04792/2692, erhardkalina@t-online.de, www.atelier-erhardkalina.de

Contemporary artists present their art here, and visitors can watch them at work at their easels and workstations. Paintings, sculptures and glass art, furniture and jewellery are produced, exhibited and sold. In co-operation with the gallerists, the Alte Molkerei also offers drama, readings and theatre performances. Before or after the events you can visit the on-site gastronomy Restaurant Pella and Café Kandinsky.

Restaurant Pella

Greek specialities, tel. 04792/4296, d.ypsilandis@gmx.de, www.restaurant-pella.de

Also to be found in the Alte Molkerei is Worpsweder Antiquariat. Browse through 50,000 books, including hundreds of titles about Worpswede.

Worpsweder Antiquariat

Ian Bild & Uta Migge, tel. 04792/7072, ian.bild@t-online.de, www.worpsweder-antiquariat.de

{A}rt Association ART-project Worpswede-Germany e.V.

Worpswede moves Europe! Early artistic activities in Worpswede have significantly influenced art in Germany. Following those great times of the internationally known artists' colony, generations of artists have attempted to give back to the place the importance it then had. Worpswede's development into a German art oasis would not have been possible without external impulses from eminent artists, entrepreneurs, patrons, and architects from other parts of Germany. Artists such as Mackensen, Modersohn-Becker, Vogeler and authors such as Rilke – and recently Rinke, as well as the architect Hoetger (Bremen) and the entrepreneurs Roselius (Bremen) and Stollwerck (Cologne) together have given Worpswede artistic, architectural and social significance. Art Association ART-Project Worpswede-Germany e.V. It is a

demanding challenge for artists now active in Worpswede, art associations founded more recently, as well as organisations interested in the further development of the village, to deal with Worpswede's glorious and unique heritage. The stipulation is: "On to new shores". The broad horizon of the Worpswede landscape is now needed in visionary terms to catapult this artificial oasis back to the forefront of artistic development.

The best results are achieved with the best brains. The Art Association ART-Project Worpswede-Germany has set itself the task of bringing in the best minds, to further artistically develop not only Worpswede, but Germany.

Art Association ART Project Worpswede-Germany e.V.

Albin Homeyer (Chair), Ebdingen 2b, 29664 Walsrode, tel. 05161/6030020, art@kunstverein-apwd.de, www.kunstpreis-worpswede.de

The Worpswede Art Award: In future, Worpswede, through the Worpswede Art Award, will be nailing its covers to the mast in Germany and Europe. Worpswede is everywhere!

The Worpswede Art Award

www.kunstpreis-worpswede.de



The Barkenhoff, one of the Art Nouveau villas, is shown here during the Rose Festival

{A}rt Nouveau [Jugendstil] Villas

In the Worpswede artists' village, there are some lovely Art Nouveau villas, among others: Barkenhoff, Buchenhof, Diedrichshof, Mackensen Villa. Of all the Worpswede artists, Heinrich Vogeler was most influenced by Art Nouveau and its ideals. Especially well known is Vogeler's 1905 painting "Summer Evening at the Barkenhoff" (it can be seen as the main exhibit at the Große Kunstschau [Grand Art Gallery]) in which he depicts himself and his artist friends, including Paula Modersohn-Becker, her husband Otto Modersohn and the sculptor Clara Westhoff.

{A}rt Shops – see under Galleries

{A}rtists – see also under Painters

Worpswede has always offered artists and writers a home. This tradition has made the studio situation favourable here. In the now enlarged village, refuges can still be found for artistic work. Many visitors who come to Worpswede for the first time ask themselves: "Where are the artists here?" – Good question! Worpswede is, indeed, not just a museum site for the old masters (see also – Founding Generation). Approximately 130 artists and craftspeople (painters, sculptors, ceramicists, goldsmiths, silversmiths, photographers, writers, musicians and actors) live permanently in Worpswede. Art from Worpswede changes



Visitors travelling via Lilienthal to Worpswede are greeted by the sculpture of a painter

ownership amongst collectors in the surrounding area, but is also found in international art markets, in the public spaces of big cities or in collections and museums.

Further Reading

[Worpswede – Kunst und Kunsthandwerk der Künstlerkolonie heute, Bremen 2017](#)

In the second part of this book the following contemporary artists are included as examples:

Prof. Bernd Altenstein, Renate Anding, Regina Blome-Weichert, Sabine Böhme, Mariola Maria Bogacki, Trudi Breuer, Eva Brexendorf, Bernhard Büsing, Heinz Cymontkowski, Gisela Eufe, Christoph Fischer, Brigitta Fuchs,

Hans-Jürgen Fuchs, Chia Raissa Gildemeister, Steffi Grübler, Josef Hartmann, Barbara Heine-Vollberg, Irene Hintmann-Klotz, Nadja Horn, Abel K, Erhard Kalina, Markus Kazimierz, Hella Kühnel, Ina and Markus Landt, Adorján Lux, Bozica Marinovic, Klaus Oberer, Sabine Oberer-Cetto, Prof. Waldemar Otto, Stefan Ringeling, Almuth Rabenstein, Hadfried Rinke, Thomas Rinke, Ingrid Ripke-Bolinus, Christel Schäfer-Pieper, Heide Schiffner, Norbert Schwarzer, Ilse-Marie Seijger, Frank-Martin Stahlberg, Rainer Staudenmaier, Ingrid Steckelberg, Ivanka Svobodová-Rinke, Ines Waldbrunn und Ulrike Zipp.



The illuminated pavilion of the artists' Houses

{A}rtists' Houses Worpswede e.V.

The Artists' Houses Worpswede, established in 1971 as studios of the non-profit Atelier House Association under the direction of the graphic designer Martin Kausche, were the first of their kind in the Federal Republic of Germany.

They were conceived as living and working spaces for international contemporary artists in the fields of fine arts, music and literature. From 1996 to 2009 they were jointly operated with the studios of the Barkenhoff Foundation. Over 450 artists have been guests since then and received, to the end of 2009, scholarships from the Federal State of Lower Saxony. Among

the scholarship holders have been many renowned artists such as Lili Fischer, Yuri Leiderman, Dan Perjovschi, Katharina Sieverding, Kurt Drawert, Egill Saebjoernsson, Daniel Knorr, Terry Fox and Nairy Baghramian.

Martin Kausche Ateliers

[Vor der Pferdeweiden 16–18](#)

In 2009, the decision was made to convert the Barkenhoff studios into museum space, and the Federal State ended the scholarship grants in cash form. The Artists' Houses Worpswede e.V. subsequently underwent a phase of renewal. Today, internationally well networked, it offers artists project-based



Bronze Bacchus figure with bowl, detail of the Bacchus Fountain in front of Café Worpswede

residencies and workshops. Now there are also visits from groups and college classes, as well as from individual artists of all disciplines. Thus, a new centre for art production has been developed on the outskirts of the village, which brings contemporary impulses into the Worpswede museum world and refreshingly enriches village life.

The studios are between 50 and 110 square metres in size, equipped for the purpose and offer a large garden with an unobstructed view of nature and the panoramic horizon. In the summer of 2016, a new building workshop with international volunteers created as a group space, a wooden skeleton building next to the studios.

This widely visible symbol of Worpswede's international reach is used for workshops, events and spontaneous exhibitions.

Artists' Houses Worpswede e.V.

[Bergstr. 1, 27726 Worpswede](#), tel. 04792/1380, office@kh-worpswede.de, www.kh-worpswede.de

{A}teliers – see under Galleries

{B}acchus Fountain

At centre stage of the Kunstpark [Art Park] at the Hoetger-Ensemble is the Bacchus Fountain designed by the sculptor Prof. Waldemar Otto. His donations helped preserve the buildings of Bernhard Hoetger, the painter, architect, sculptor and craftsman.



The renowned artist Fritz Mackensen lived and worked in the Mackensen-Villa

longer healthy and has led to the destruction of massive branches. For safety reasons, the path that had previously passed directly under the tree was moved further from the tree-crown area. More branches could break off, especially in storm, snow or ice, and people might have been injured.

{M}ackensen-Villa

The Mackensen Villa in Mackensen-Weg 11 was built between 1901 and 1903 by the brother of Fritz Mackensen, an architect. According to the opinion of some historians of architecture, the building, constructed as a pretentious villa, showed little sensibility to the local style. The yellow building is located on the western slope of

the Weyerberg and was visible from afar at the time it was built. Fritz Mackensen lived in the house, with war and work-related interruptions, until his death in 1953. Today amongst others, the painter Norbert Schwarzer lives and works there.

Atelier Norbert Schwarzer

tel. 04792/2835, norbert.schwarzer@ewetel.net

{M}arcusheide

The Marcusheide is an idyllic patch of heathland behind the Bergstraße, which in the summer of 2009 was acquired by the Worpswede Trust, together with the adjoining property which extends up to the Barkenhoff, to



protect it from destruction and change.

Worpswede Trust

info@stiftung-worpswede.de
www.stiftung-worpswede.de

It is 100,000 square metres in size and is the largest connected area of natural landscape in the Worpswede village. The name Marcusheide – in blossom a shimmering purple – refers to the Mayor of Bremen, Dr. Victor Wilhelm Marcus (1849 – 1911), who bought the property in 1907. In 1932 the Bremen coffee merchant and patron Ludwig Roselius (1874 – 1943, known for the invention of the caffeine-free coffee HAG), purchased the Marcusheide from the former mayor.

{M}onseeshof

The Monseeshof, part of the old village core and one of the seven farmhouses still preserved in the Bauernreihe, is decorated with horses' heads on its façade. It is opposite the town hall and the village bell, where the road forks.

The Monseeshof in the Bauernreihe is part of the old village centre

View over the Marcusheide



{M}onuments

In the Worpswede artists' village you will find various monuments, amongst others, the Niedersachsenstein, the Findorff-Monument, the Heinrich-Vogeler Bust in the Bergstraße, the Roselius Stone, the Obelisk – erected in 1883 on the 400th anniversary of the reformer Martin Luther, the St. Georg Memorial and the Bascule Bridge over the River Hamme at Neu Helgoland (cultural monument since 1986). Not to be missed is the Mackensen Oak on the Weyerberg, today a natural monument. You will find descriptions under the relevant headings.

Worpswede has a number of heritage sites, including the Windmill and the Niedersachsenstein



{M}oor – see under Teufelsmoor

{M}oor Express

The train that drove through the Teufelsmoor was called the Moor Express.

The railway line was built in 1909. Regular passenger services between the River Elbe and the River Weser were discontinued in 1978 after almost 70 years. The legendary rail line between Osterholz-Scharmbeck, Worpswede, Gnarrenburg, Bremer-vörde, Fredenbeck and Stade was re-opened in 1999. On weekends and public holidays, people interested in culture, "Kohl und Pinkel" [cabbage and sausage] groups, families, moor rambles, etc. can once again enjoy the 99 kilometres long route.

In the summer months from May to October, the Moor Express, which passes through a largely uninhabited landscape, operates Saturdays and Sundays to a fixed timetable – in the winter there are some special trips. During the journey, guests are accompanied by customer attendants, who are responsible not only for the sale of tickets, but also, at no extra cost, for the loading and unloading of bicycles and the well-being of the passengers.

Current timetable

www.moorexpress.net
www.moorexpress.info



Information about the legendary Moor Express, the station buildings of Heinrich Vogeler, the artists' village line and other points of interest

Contact and bookings

Worpswede Tourist-Information, Bergstr. 13, tel. 04792/935820, info@worpswede-touristik.de, www.worpswede-touristik.de

{M}oorkolonisation

In 1751 Jürgen Christian Findorff was commissioned by the Hanoverian electors to colonise the Teufelsmoor. Numerous ditches, trenches and canals, which also served as waterways, were dug to drain the area. Small settlements with a maximum of 25 farmhouses, with a school and a church were set up on the dry land. The farmers lived from livestock farming and

peat mining. The peat was used for fuel and heating and was taken in peat barges to be sold in nearby Bremen.

Living conditions in the small, dark and damp moor crofts were hard. Life expectation was low as summed up in the Plattdeutsch [Low German] saying: "Den Eersten sien Dood, den Tweeten sien Noot, den Drüdden sien Broot" [To the first – death, to the second – poverty, to the third – bread].

{M}useum am Modersohn-Haus [Museum at the Modersohn-House]

The Modersohn-Haus belonged to Otto Modersohn from 1897 to 1921. Paula Modersohn-Becker also lived and died there. Today the visitor can view important works of

The Moor Express is a popular means of transport for excursionists

A serene landscape at sunset. In the foreground, a wooden bridge with a simple railing spans a calm body of water. The bridge's reflection is clearly visible in the still water. To the right of the bridge, a large, leafy tree stands on a grassy bank, its branches and leaves also reflected in the water. In the background, a line of trees and a few small figures of people can be seen on a distant shore. The sky is a soft, warm orange, and the sun is visible on the right side, partially obscured by the tree's branches. The overall mood is peaceful and contemplative.

Part 2

{ Artists and Important Personalities }

In the second part of the book, alongside information about important personalities and portraits of the Old Worpswede, people interested in Worpswede can access (contact information telephone numbers, addresses, websites, etc.) for many contemporary artists, not all of whom can be mentioned in this book. The extent of each individual portrait has no significance and does not infer greater or lesser importance to the individual artist for Worpswede.

{A}ltenstein, Bernd

*29th April 1943 in Schlossberg/East Prussia is a German sculptor. From 1964 to 1969 Altenstein studied sculpture at the State Academy of Fine Arts, Stuttgart in the class of Professor R. Daudert. From 1970 to 1975 he was a scientific assistant at the TU Braunschweig with Professor Jürgen Weber. Since 1975, he has taught sculpture at the Univer-

sity of the Arts in Bremen and is a member of the Special Artists' Association in Germany and the Darmstadt Secession as well as a founding member of the Society for Contemporary Arts in Bremen.

The Sculpture Studio

joint studio with the sculptor Gisela Eufe of Prof. Bernd Altenstein, Bauernreihe 8b, tel. Atelier: 04792/4647, info@altenstein.com, www.altenstein.com

{A}nding, Renate

"Art is a stream in constant movement" - this quote is Anding's guiding principle in her search for ever new artistic expressive possibilities in creating an image. Her pictures forgo detail in favour of form and colour. At times the boundaries between concreteness and abstraction disappear.

Renate Anding (painting)

Alte Dorfschule [Old Village School], Dorfstraße 60, tel. 04792/4244, mobile: 0170/5859177, anding@atelier-alte-dorfschule.de, www.atelier-alte-dorfschule.de

{A}rste, Karl (1899–1942)

(*24th February 1899 in Hanover, †1942 near Worpswede) was a German landscape painter, graphic artist and writer in Bremen and Worpswede, where he was also buried in the cemetery next to

the Zion's Church. Arste was born the son of a master painter, who did not want to follow his father's profession, but preferred to work creatively with paint and brush. He attended the School of Applied Arts in Bremen and subsequently studied at the Art Academies in Leipzig and Munich. He settled in Worpswede in 1932. A large part of his work can be attributed to the New Objectivity. He belongs to the apprentice generation of the Old Worpsweder Painters' Group. The Karl-Arste-Weg was named in his honour.

{B}ertelsmann, Walter (1877–1963)

(*2nd January 1877 in Bremen, †11th February 1963 in Worpswede) was a German landscape painter who made a name for himself as a second-generation Worpsweder. His works can be largely attributed to Impressionism. Bertelsmann was known as the "water painter", after he was the first to recognize the beauty of the Niederelbe and the Unterweser. The Motifs for his paintings were the Worpswede landscape including the Weyerberg, the meadows and fields of the Hamme-Lowlands, floods and the tranquil moor.

In 1902, the young Bremen businessman came to the artists' colony as a student of painting, to take lessons, till 1904, from Hans

am Ende. From 1905 onwards, he was able to rent his own studio in Worpswede, namely that of Fritz Overbeck, who had moved to Bremen-Vegesack with his family in the same year. In 1910, Bertelsmann was represented in Leipzig at the exhibition of the German Artists' Union with his picture "March Sun". In 1912 he married the Hamburg painter Erna Lundbeck (*12th July 1880). They had 3 children, their son Jürgen Bertelsmann (*18th February 1913), who killed in action in Russia in 1942, was also a painter. The two daughters became musicians, Hilda a pianist and Renate a singer.

The Walter-Bertelsmann-Weg was named in his honour. There is also the Bertelsmann House, with its blue-painted columns, which is one of the oldest farmhouses in Worpswede.

{B}lome-Weichert, Regina

After her training as a goldsmith, during which she was awarded several prizes for unusual jewellery creations, Blome-Weichert turned to naive painting in the tradition of the Yugoslav School. Exhibitions in Cologne, Eckernförde and Vienna, as well as publications in magazines, led to great popularity. She found her present style, via surrealist fantasy, using oil and chalk. For a number of years, she

Prof. Bernd Altenstein in his studio





"Durchblick [Perspective] 2009", painting by Heide Schiffner

{S}chiffner, Heide

The painter approaches her main themes using different techniques. In addition to etching and oil painting she works with acrylic watercolour paints and pencil on canvas and paper. Her style, moving from the realistic to the abstract, attempts to explore beneath the surface. To this end, she lets herself be inspired by people, the vast sky and the flat Teufelsmoor landscape. Through her portraits, she creates precious retrospections on loved ones.

Heide Schiffner (painter)

Auf der Bergen 19, Worpswede, tel. 04794/713, heideschiffner@web.de, www.heideschiffner.de

{S}chill, Lore (1890–1968)

(* 18th August 1890 in Düsseldorf, † 28th January 1968 in Worpswede)

grew up as the fourth child of the Düsseldorf art professor Adolf Schill (1848–1911). She studied at the School of Applied Arts in Düsseldorf and attended a private painting school. Together with her husband, Fritz Uphoff, whom she met on her first visit to Worpswede, she began devoting herself to figurative representation in their rented studio in Düsseldorf.

In 1940 a painful leg ailment forced Uphoff to give up outdoor painting. From then on she painted and drew flower still-life until her death. Lore Uphoff-Schill's grave, together with that of her husband Fritz Uphoff, is located in the Worpswede cemetery next to the Zion's Church.

{S}choppe, Klaus

Pictures at an exhibition – they can torment, frighten, bear down, can turn contemplation into anguish ... Pictures at an exhibition – the viewer is overwhelmed by the abundance of light, by colours, enters a world which leads to positive thoughts: pictures by the Worpswede painter Klaus Schoppe have this power, this effect ... They have stature, their stature: the small, delicately gently. Memory of Venice. His Venice, whose subtle reflections seduce. And then the big, space-grabbing. Recollections of Provence. His Provence.

The heat glows over the lavender. Flashing sunlight glitters. It smells. It smells? Indeed, all the senses are affected ...

Conquest of Light – at the centre of Klaus Schoppe's artistic wrestling is a promised encounter with impressionist nuance. Rhythms of colour in glimmering light, in its thundering, in its heated rebellion against darkness, against the dark. With small light strokes, Klaus Schoppe condenses nature. Tender, warm surfaces of colour absorb the contours of bright lilies. A sensual abundance of French summer makes you breathless. Light vibrates: over the brown of a peat ditch in the north German landscape. This is certainly masterful composition, signalled by movement between the landscapes. Affirmative identifiers of life projecting light and brightness.

{S}chwarzer, Norbert

In the early seventies, Norbert Schwarzer produced his first colour pencil miniatures during his training as a goldsmith. Since then, Norbert Schwarzer, born in Sandhausen (Kreis Osterholz) in 1954, has formulated picture narratives and paraphrases of older Worpswede art, both in small and large formats, using pointed colour pencils as well as spatula in oil. Schwarzer has



The painter Klaus Schoppe in front of his painting "Mohn-Vital" [vibrant Poppies]

had successful exhibitions in Worpswede, Düsseldorf, Budapest, Magdeburg, Halle/Westphalia and Bremen as well as numerous public purchases. In 1992, he was awarded the Art Award of the Volksbank Osterholz.

Norbert Schwarzer (painter and goldsmith)

Villa Mackensen, Fritz-Mackensen-Weg 11, tel. 04792/2835, norbert.schwarzer@ewetel.net

{S}eijger, Ilse-Marie

The painter, born in Worpswede in 1945, is characterised by her art produced with various painting methods and techniques using representational, abstract, or non-representational forms: "I am particularly attracted to expressive and experimental painting."

The painter
Ilse-Marie
Seijger



**Ilse-Marie Seijger (pictures,
etchings, drawings and prints)**

Mühlendamm 14a, Worpswede-Hüttenbusch, tel. 04794/96026, seijger@ewetel.net, www.seijger.de

{S}tahlberg, Frank-Martin

Born 2nd January 1957 in Bad Salzflen. 1977, A-Levels at the Grammar School for the Arts Detmold (Christian-Dietrich-Grabbe-Gymnasium); art training and studies with Hans Helmut von Rath. Study of education and psychology in Hamburg. From 1980 to 1997 predominantly oil painting, drawings and ceramics. Since 1982 resident in Worpswede. 1985 until today at RDE in Bremen as a sculptor and designer. From 1998 author and illustrator; studies in illustration with Marco Paoletti (Florence) and Dr. Andy Penaluna (Wales). In the years 1998 to 2017 created seven

fantasy books, a children's book, as well as four picture books; more are in the pipeline. Predominant techniques: watercolour, acrylic, airbrush-acrylic-watercolour-mixed-technique, pastel. Since 1997 numerous contributions to and individual exhibitions in Germany, Belgium, Italy, Austria and the Netherlands. Married, five children. Member of the Airbrush Professional Association e.V., member of the "Sylt Friends of Art", member of the Bremen Artists' Association "Art Atlas", member of the Worpswede artist group "Fünf [Five]".

Frank-Martin Stahlberg

Hüttenbuscher Str. 36, Worpswede-Hüttenbusch, tel. 04794/964866, mobile: 0172/1356425, stahlberg@web.de, www.stahlberg-art.de



The artist
Frank-Martin
Stahlberg

{S}taudenmaier, Rainer

"Education 1960–63 in Schwäbisch Gmünd. In 1965 I came to the workshop of Hadfried Rinke in Worpswede. Since 1977 I have produced individual pieces in gold and silver, with selected gemstones and pearls, in my own studio in Worpswede-Hüttenbusch. It starts with an idea, with a discovered object, with a precious stone – sometimes it is playful. It is the interplay of the materials that I use, in combination with the shaping, that results in the harmony of the piece of jewellery – which is important to me. Here, precious stones set the accent that makes the clear stylistic idiom come alive."

Staudenmaier, Rainer (studio workshop for custom-made jewellery)

Fasanenweg 6, tel. 04794/342, staudenmaier.rainer@gmail.com, www.rs-schmuck.de

{S}teckelberg, Ingrid

Ingrid Steckelberg, born 1941 in Breslau, works in Achim and Worpswede. From 1993 to 2000 she received her artistic training in free painting. In addition to painting, she is intensively involved with photography. Since 2000, she has been a member of the Association of Artists in Worpswede and is a member of the



artists' collective Gallery ART99. In 2014 she received the cultural prize of the Volksbank Osterholz-Scharmbeck. She presents her works nationally and internationally and is represented in private and public collections.

About the work: The artist paints with acrylic and prefers the spatula technique, which makes strong compositions possible. The work

Rainer Staudenmaier in his workshop for custom-made jewellery



The artist
Ingrid Steckelberg presents her works in the Gallery Art 99

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Closing remarks by the author and photographer:

I hope that I have given the reader in this alphabetically organised A-Z book an informative overview of the Worpswede artists' village, its many sights, painters and artists, from past to present. You can find a complete overview at www.worpswede24.de and in the Worpswede24 app. Due to problems of space, not all artists of importance to Worpswede could be mentioned. I would be delighted if I could encourage you to explore and get to know "the village at the centre of Europe", where I have lived for more than 30 years. I would be most grateful for ideas, suggestions for improvement, criticism and reference to any errors in this book. You can reach me by mail at tourismus24@yahoo.de.

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