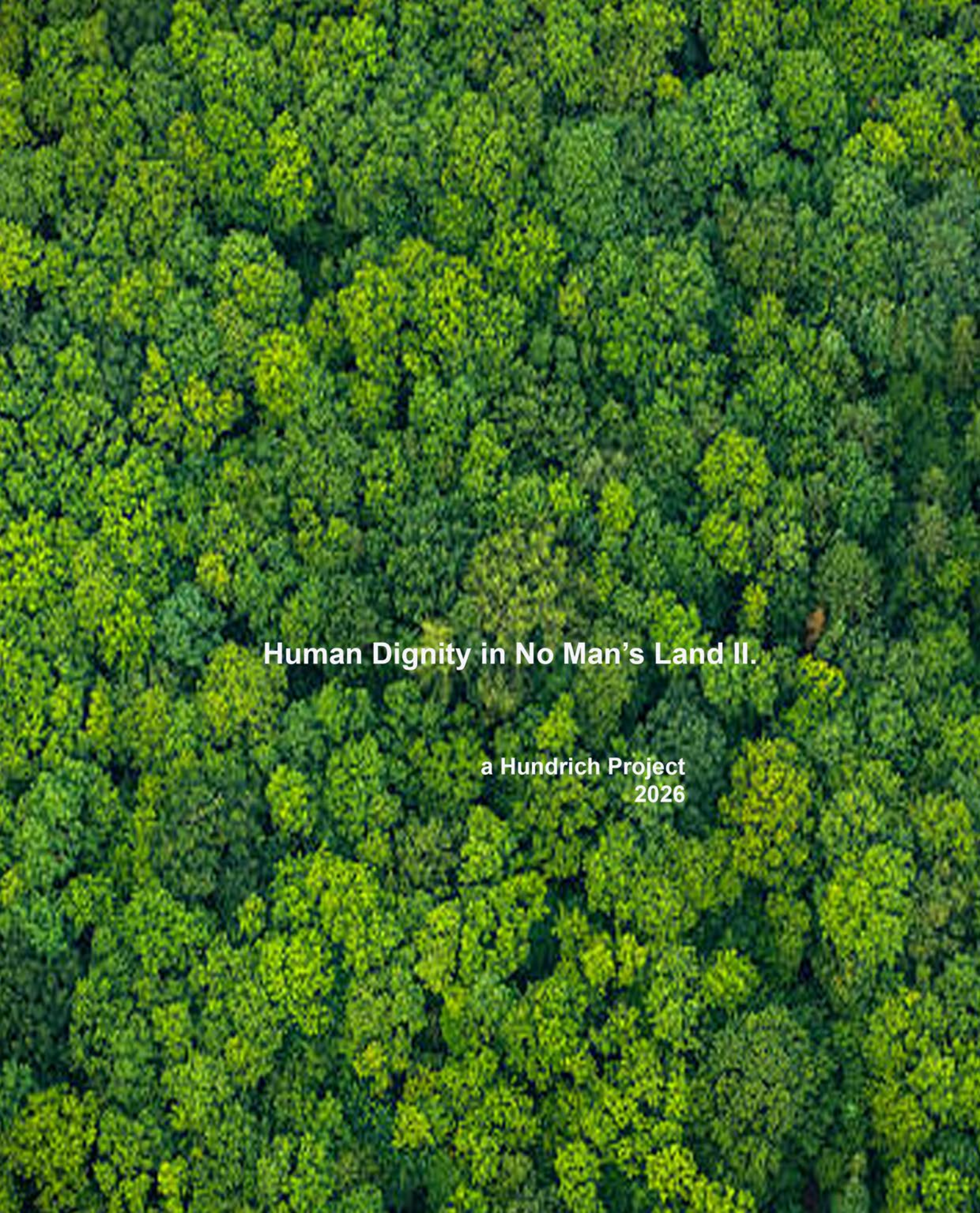


An aerial photograph showing a vast, dense forest with a thick canopy of green trees. The perspective is from directly above, looking down on the forest floor.

Human Dignity in No Man's Land II.

**a Hundrich Project
2026**

Human Dignity in No Man's Land II.

**Dedicated to the site of the former
Ummenwinkel forced labour camp in Ravensburg.**

**a Hundrich Project
2026**



Human Dignity in No Man's Land II. / 2026

How can a place whose built history has disappeared become legible again without destroying its present form?

The starting point for this proposal is the former Ummenwinkel forced labour camp in Ravensburg. The immediate impulse came from a report by journalist **Susanne Babila (SWR) on the Holocaust Memorial Day for Sinti and Roma, which I saw on 2 August 2026 on Tagesthemen.**

The report led me to a place: a forest, a landscape in which the physical traces of the former camp have largely disappeared. People can walk there, pass through the forest, linger. Yet the history of the place is now barely legible.

A forest that conceals its history.

The forest should remain a forest.

The intention is not to clear it, reconstruct its former state, or recreate the past. The landscape as it exists today possesses its own dignity. It has grown over decades and has become part of the history of this place.

The intervention should therefore be as minimal as possible. An aerial photograph of the forest as it exists today forms the basis of the proposal.

The historical layout of the former camp is sketched into this landscape.

Two steles mark the former entrance to the camp, with a few others marking the outer corners of the camp grounds.

They restore a sense of spatial dimension to this vanished place.

Through the unexpected encounter with these markers, it suddenly becomes tangible that this place once existed at all – and how extensive it once was. The landscape speaks of the present. The steles speak of the historical dimension.

The layout of a single barrack is highlighted. It becomes the place that speaks very concretely of the people. This one space becomes accessible – between the trees, because here, too, the forest remains standing.

The barrack becomes visible through fine, fragmented markers. They describe its original dimensions. At locations yet to be determined, places to sit and linger are provided. Those who wish can enter the footprint of the barrack, linger there, reflect, mourn or remain silent.

Those who wish to continue walking, continue walking.
The proposal demands nothing.
It opens up a possibility.

A nudge. A memory. A touch. An invitation.

This place of remembrance does not tell people how they should encounter it. It offers them a space – and the freedom to decide for themselves. The walker remains a walker. The forest remains a forest.

**Historical truth requires precision.
Human dignity needs a place.**

This proposal does not remember in place of the individual. It gives people the possibility to remember for themselves.

Neither the steles nor the fine line are at its centre.
Not even the historical layout itself.
At its centre is the freedom of the individual within this layout.

At this place, representative of so many others, people were deprived of their freedom, self-determination and dignity. Many were deported from here and murdered. Today, a space is created whose essential principle is precisely freedom, self-determination and dignity.

The forest makes this reversal even more powerful. It is not returned to an earlier state. Not cleared of what came later. Not turned into a historical backdrop. The decades that have passed are allowed to remain visible. The trees remain where they have grown.

Present and history exist side by side, touching one another.



Technical Details

The execution remains deliberately simple.

The specific technical implementation is part of a possible collaborative development process.

The project should be realisable using existing craft skills and municipal resources. Production costs should remain manageable and should not stand in the way of its realisation.

Steles and Corner Markers

Slender steles mark the entrance, while angled steles mark the outer corners of the former camp grounds. Highly polished stainless steel reflects light, trees and the surrounding environment. The markers remain clearly perceptible while visually receding into the forest.

The Line

The historical layouts are suggested by a small number of interrupted markers.

The lines remain fragmentary and, in places, have to be sought out.

Appearance: minimal and close to the ground.

Function: to mark without creating boundaries.

Perception: to discover rather than simply find.

The Benches

Three freely positioned benches, developed from a flowing line, offer places to sit, lean back and linger. Highly polished stainless steel reflects light, trees and the surrounding environment. The benches visually recede and become part of the forest.

The execution is open – the idea is not.

Entrance. Corner markers. The barely perceptible line. The human space.

The forest remains standing.

Human Dignity in No Man's Land – a place of encounter and remembrance.





Epilogue

These thoughts are an idea, my proposal.

A historical space is reopened, made legible again – for the people whose family histories are connected to this place, for Sinti and Roma, for visitors, for the city, and for those to whom remembrance matters.

Perhaps this is precisely where the possibility of working together lies. It is not the memorial that stands at the centre, nor the artistic signature, nor the obligation to remember, but the possibility of an encounter.

A place emerges that a person can visit – with the freedom and the possibility to encounter the previously hidden history of this forest.

Human Dignity in No Man's Land.

**What remains is remembrance and the knowledge:
Respect and dignity are pillars of humanity.**

Pampin, August 2026 / Hundrich

Biography

Herbert W.H. Hundrich

Born in 1951 in Wittmund, East Frisia, Germany.

Since 1981 Herbert W. H. Hundrich has worked as an independent visual artist. His practice encompasses sculpture, drawing, installation, performance and site-specific projects. His work has been presented nationally and internationally in museums, art centres and galleries. It explores themes of memory, history, social structures and the relationship between material, space and meaning.

Hundrich has received numerous grants, scholarships and public commissions. He lives and works in Mecklenburg-Western Pomerania, Germany. His artistic career has included extended periods of living and working in France and Spain, as well as long-term projects in the United States, India, Nepal, Ladakh and the Seychelles.

Selected Projects

1987–1990

Zyklus TEMPS / Hanomag Industrial Site, Hanover / Brittany (Pointe du Raz)

A long-term project that originated within the industrial ruins of the former Hanomag factory in Hanover and continued in the landscape of Brittany. The project combined Land Art, dance performance and film in collaboration with choreographer Catherine Pouzet and composer Kent Carter.

1993

The Ocean / Marktkirche (Market Church), Hanover

Large-scale installation within the church space in collaboration with choreographer Catherine Pouzet and musician Kent Carter.

2012

Tsunami Económico / Inca, Mallorca, Spain

Public space project developed in response to Spain's economic crisis, realised in collaboration with Can Mon Roig. Music: Jan Gerdes and Silvina Avila.

2014

The Thin Red Line

Competition proposal for the new headquarters of the German Federal Ministry of Defence Personnel Management Centre (BLB NRW).

2026

Hochstapeln / Annual Exhibition of the Artists' Association of Mecklenburg-Western Pomerania

The Promise – three-part exhibition project

The River Becoming the Pillar of the Earth / Drawings

Opening performance, 10 May 2026

Städtische Galerie Wollhalle and Ernst Barlach Theatre, Güstrow

Selected Exhibitions and Projects / (Selection)

- 1989 Gallery Marghescu, Hanover, Germany
- 1993 The Ocean, Ecumenical Church Project, Marktkirche (Market Church), Hanover
- 1994 The Ocean included in Lexikon der Kunst von der Antike bis zur Gegenwart, Vol. VI, E. A. Seemann Verlag, Leipzig
- 2000 EXPO 2000, German Pavilion, Press Centre, Norddeutsche Landesbank, Hanover
- 2001–2005 Works on loan to the Federal Foreign Office of Germany for the Embassy of the Federal Republic of Germany, Madrid, Spain
- 2015 Schloss Plüschow – Positions on Sculpture
- 2018 Centre Cultural d'Andratx, CCA - Islas baleares, Spain
- 2021 European Cultural Centre, 17th International Architecture Exhibition – La Biennale di Venezia
- 2022 The Wall – Dialogue Hong Kong + Germany, Berlin
- 2023–2026 State Art Exhibition of Mecklenburg-Western Pomerania
- 2026 Invitation to participate in the 2028 European Cultural Centre Art Biennale, Venice

Awards, Grants and Residencies (Selection)

- 1985: Cité Internationale des Arts, Paris, France / State of Lower Saxony, Germany
- 1986: MacDowell Colony, Peterborough, New Hampshire, USA
- 1990: New Arts Program, Kutztown, New York, USA
- 1994: DER OZEAN included in Thieme-Becker – Lexikon der Kunst von der Antike bis zur Gegenwart, Vol. VI, Kunst und Religion, E. A. Seemann Verlag, Leipzig, Germany
- 2018, 2022: Artist in Residence, Palmyra Sculpture Garden, Balearic Islands, Spain
- 2021: Grant: Ministry of Science and Culture, Mecklenburg-Vorpommern, Germany

Public Collections / (Selection)

- John Flaxman Library, Art Institute of Chicago
- Museum of Fine Arts, Boston
- Sprengel Museum Hanover
- Herzog August Library, Wolfenbüttel
- Stiftung Niedersachsen
- Krupp Foundation, Essen
- Norddeutsche Landesbank, Hanover / Hamburg
- Landesbank Saar

Public Projects and Installations (Selection)

- 2022 only the dead, light installation, Memorial Site Kultur Mestlin
- 2021 the ocean begins under your feet, Palmyra Sculpture Garden
- 2019 Palmyra Sculpture Park
- 2014 Il. Moon, Schlosspark Pansewitz, Rügen
- 1997 Hannover Airport Authority / City of Hanover

Imprint

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THE RIVER / Blog

<https://hundrich.de/category/theriver-blog/>

Concept and sketch:
Herbert W. H. Hundrich

Photographs:
Google Earth and Herbert W. H. Hundrich

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