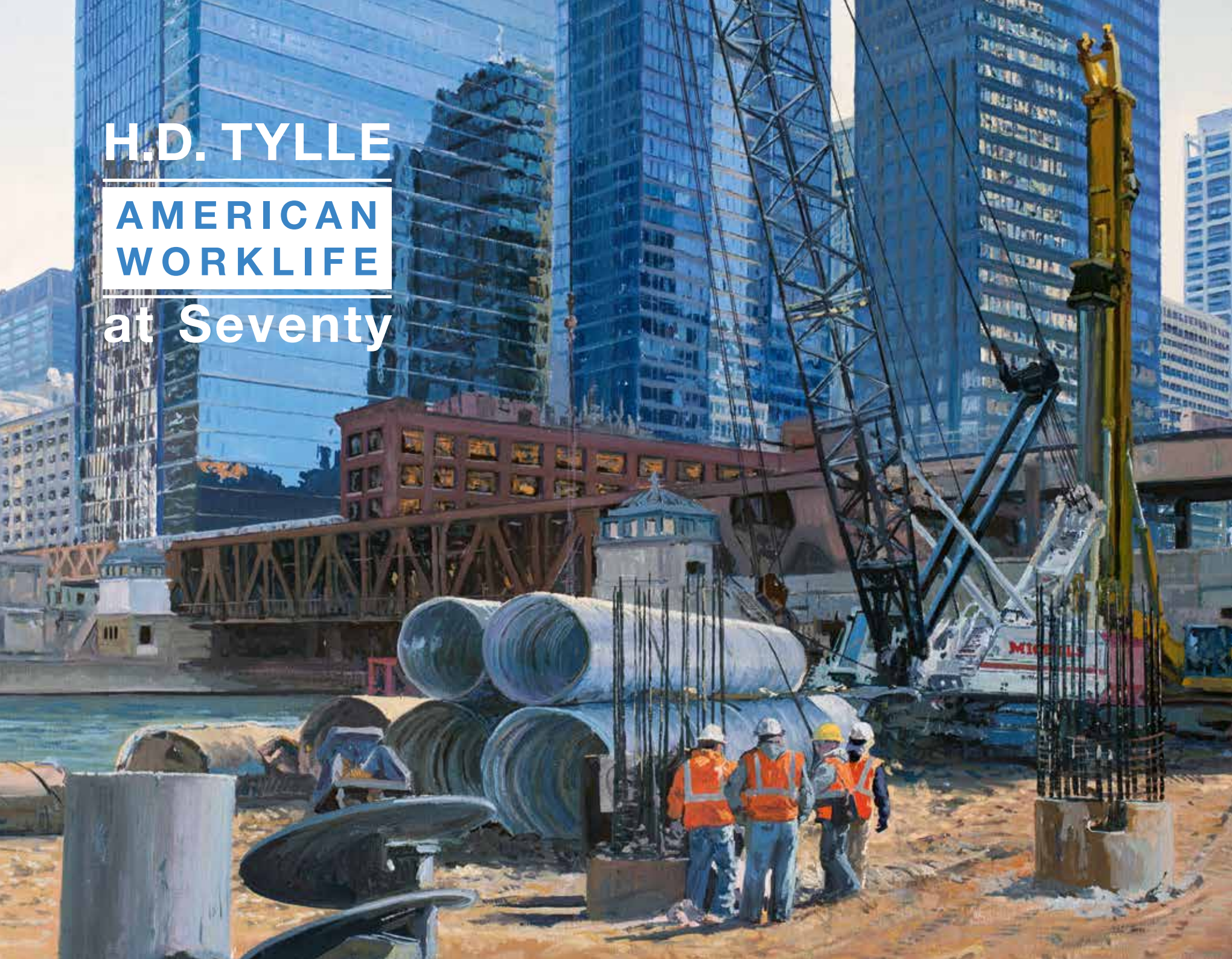




H.D. TYLLE

AMERICAN
WORKLIFE

at Seventy

March 22 – May 26, 2024

H.D. TYLLE

**AMERICAN
WORKLIFE**

at Seventy

GROHMANN
MUSEUM 



HERMANN VIETS, Ph.D.

Retired President of the MSOE

As with most things in life, to be the best requires unusual commitment and dedication. These traits are the hallmarks of Hans Dieter Tylle. Focusing on industrial art, Tylle recognizes that he must get close to his subject. This 'down and (often) dirty' approach provides the opportunity to witness and even experience the scenes he paints. He will make oil sketches in some of the more unusual and sometimes unpleasant work environments. Having thus experienced the conditions, he is well prepared to portray his impressions on the final canvas prepared in his studio. The results capture the challenge of work, as well as the satisfaction of a job well done.

In his Wisconsin paintings, Tylle portrays the dedication, skill and hard work required to successfully compete with the rest of the world.

Starting with his large mural painting in the KERN CENTER, "The Spirit of MSOE Athletics", Tylle has demonstrated his versatility by venturing into several new fields of art. For the new MSOE GROHMANN MUSEUM, housing the Man at Work Art Collection, Tylle accepted the challenge of producing three very different artistic creations. The first is a series of eight large stained glass windows (each 83 x 55 in.) for the domed penthouse. This was followed by a 33 ft. diameter Roman style mosaic in the floor of the building's atrium. Lastly, Tylle produced a 700 square-ft. ceiling painting of Venus at the Forge of Vulcan with the figures of five giants of the technological world (Johannes Gutenberg, Leonardo da Vinci, Thomas Edison, Marie Curie and Albert Einstein) greeting the visitors below.

The Milwaukee School of Engineering is proud to have a subset of our Grohmann Man at Work Collection devoted to Tylle's efforts. They are the continuation of a proud heritage of industrial art.



Labor and Art are Married in German Painter's Brush.

JAMES AUER, Milwaukee, Journal Sentinel Art Critic, 26. April 2004

H.D. Tylle is a man with a dual mission: to dignify labor and put a human face on mass-produced products. His principal tool is the paint brush; his dominant muse is modern technology.

Tylle specializes in the relatively ignored field of industrial art. He has been a frequent visitor to Wisconsin in recent months, producing oil paintings on factory floors from Kohler to Milwaukee.

Along the way, he has captured scenes in workplaces that few artists - or members of the general public, for that matter - have visited.

He has immortalized factory scenes and individual laborers, and underscored the importance of America's shrinking industrial base.

And he's enjoyed every painful, dangerous, gut-wrenching moment of it.

"In my art," Tylle said, "I am attempting to reach two levels: people who are involved in art but don't know about working circumstances, and people working in factories who are normally not involved in art."

In the course of his long career, Tylle said, he has sought to follow the example of Vincent Van Gogh by actually going where the workers are to depict them.

He has laid flat on his belly in the 120-degree heat of a German salt mine and been soaked in cold water while drawing coal-diggers. He has ventured onto an oil rig, which he said was "kind of like being on a ship."

As a result, he has come to respect the dignity and nobility of people who earn a living with their hands, and has done his best to convey that respect to viewers of his paintings, whether those paintings feature a coal miner in the Ruhr or a pottery worker in Kohler.

Tylle has found a warm welcome and plenty of raw material in the Dairy State.

"I like working in Wisconsin," he said, "because you can recognize the people working in the factories. The problem with an automatic plant is that when it doesn't work, all the wheels are standing still. And after all, somebody has to make a living to buy the product."

As an example, Tylle cited the updated, super-efficient Volkswagen assembly plant in Wolfsburg, Germany, which started out with human beings doing most of the operations and now, over the span of his years as a painter, has come to be dominated by robots. It's much more fun, Tylle said, to depict recognizable human beings.

Born in 1954 in Bayreuth, Germany, and trained at Kassel University, Hans Dieter Tylle is practicing a branch of the visual arts that is far more popular in Europe than in the United States.

In Germany, Tylle said, paintings of factories and other working environments are plentiful in museums and corporate offices. In the United States, however, the emphasis has traditionally been on natural, not man-made, beauty. As a result, he said, industrial documentation has suffered.

In pursuing his peculiar calling, Tylle draws upon a high degree of technical expertise. He is skilled at depicting both the man-made landscape and the human figure.

Typically, he first sketches a particular scene in miniature, on site, in oil on board, then, back in his studio in Germany, executes a full-scale canvas.

Often, as he lays down the initial sketch, workers and supervisors will look over his shoulder, making suggestions and encouraging him to add expressive details.

At the Kondex Corp. plant in Lomira, for instance, packaging department employees who felt they were being left out of the painting process sent a delegate to request that at least an oil sketch be produced in their area. Tylle was happy to oblige.

And at the Aluminum Casting & Engineering Co. (ACE/CO) plant in Milwaukee, the artist received an even more personal request: a well-muscled worker who was recognizable in a furnace-cleaning sketch asked that his tattoo, of which he was enormously proud, be visible in the final painting. Again, Tylle obliged.

The tattoo adds a touch of unabashed virility and gusto to the finished work

Tylle's presence in a plant permits a company to express its appreciation of the contributions made by its workers, said Eckhart G. Grohmann, a longtime collector of industrial art and president of ACE/CO. Grohmann has donated hundreds of work-related pictures from his extensive collection to the Milwaukee School of Engineering.

He also has commissioned Tylle to execute a full-size reinterpretation of the important 19th-century painting, "The Iron Rolling Mill," by Adolph Menzel, which hangs in the National Gallery in Berlin.

Tylle's completed homage to Menzel is on display, along with dozens of other industrial paintings from his "Man at Work" collection, in MSOE's Alumni Partnership Center, 1120 N. Broadway. The works can be seen by appointment; call (414) 277-7501.

It is clearly the Grohmann collection's signature piece, if only because it shows every operation performed in an early Prussian rolling mill and portrays every worker as a distinct individual.

That pleases Hermann Viets, president of MSOE.

"When it comes right down to it," Viets said, "industry is people. It all comes down to people."

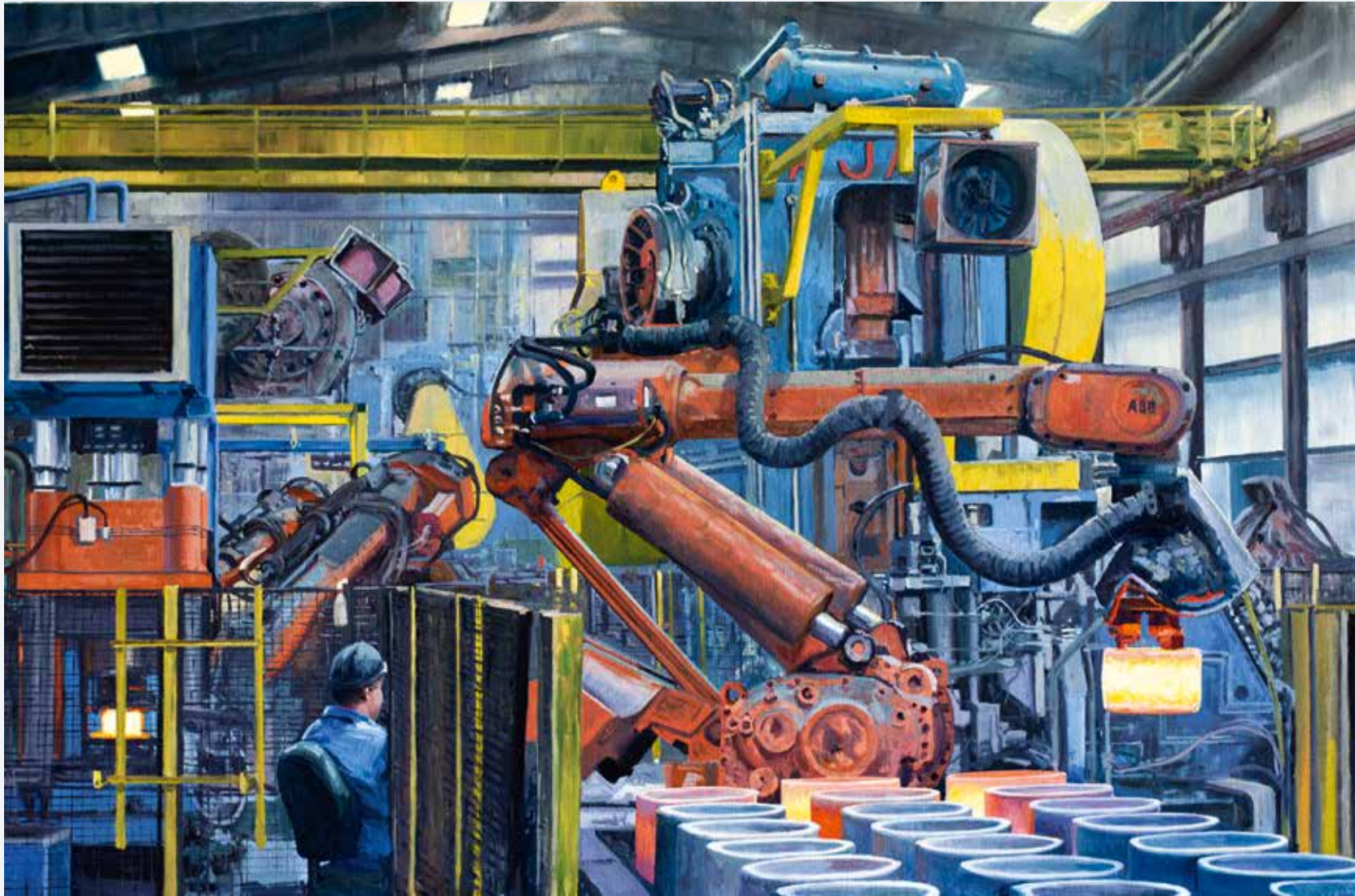
To date, Tylle has made paintings at Charter Steel in Saukville; Kondex Corp. in Lomira, Res Manufacturing Co., ACE/CO, PieperPower and Mechanical Industries in Milwaukee; Kohler Co. in Kohler and Michels Corporation in Brownsville. All are morale boosters, said Scott Moon, Res' chief executive officer.

"The workers felt it was very, very important," Moon said. "It gave them stature. They were very honored by it."

In fact, Moon said, one of the workers at a plant visited and painted by Tylle was heard to say: "I'll never leave that company now, because I'm on canvas."



AMERICAN WORKLIFE 2002 – 2022



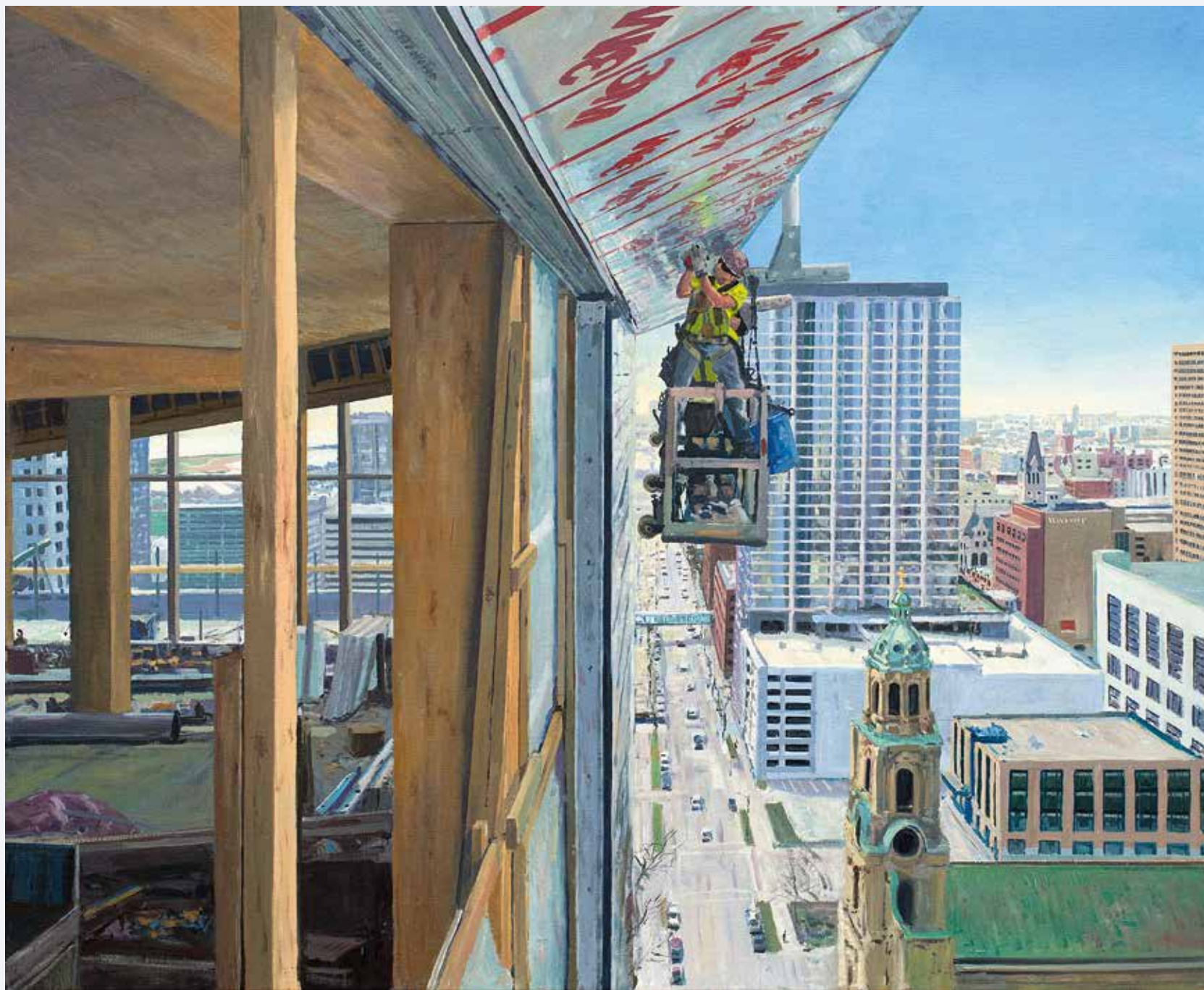






Horizontal Directional Drilling | Watertown, WI USA | 2022 | 35" x 55" | oil on canvas





World's Tallest Mass Timber Building, Milwaukee USA, 2022, 39" x 47", oil/canvas

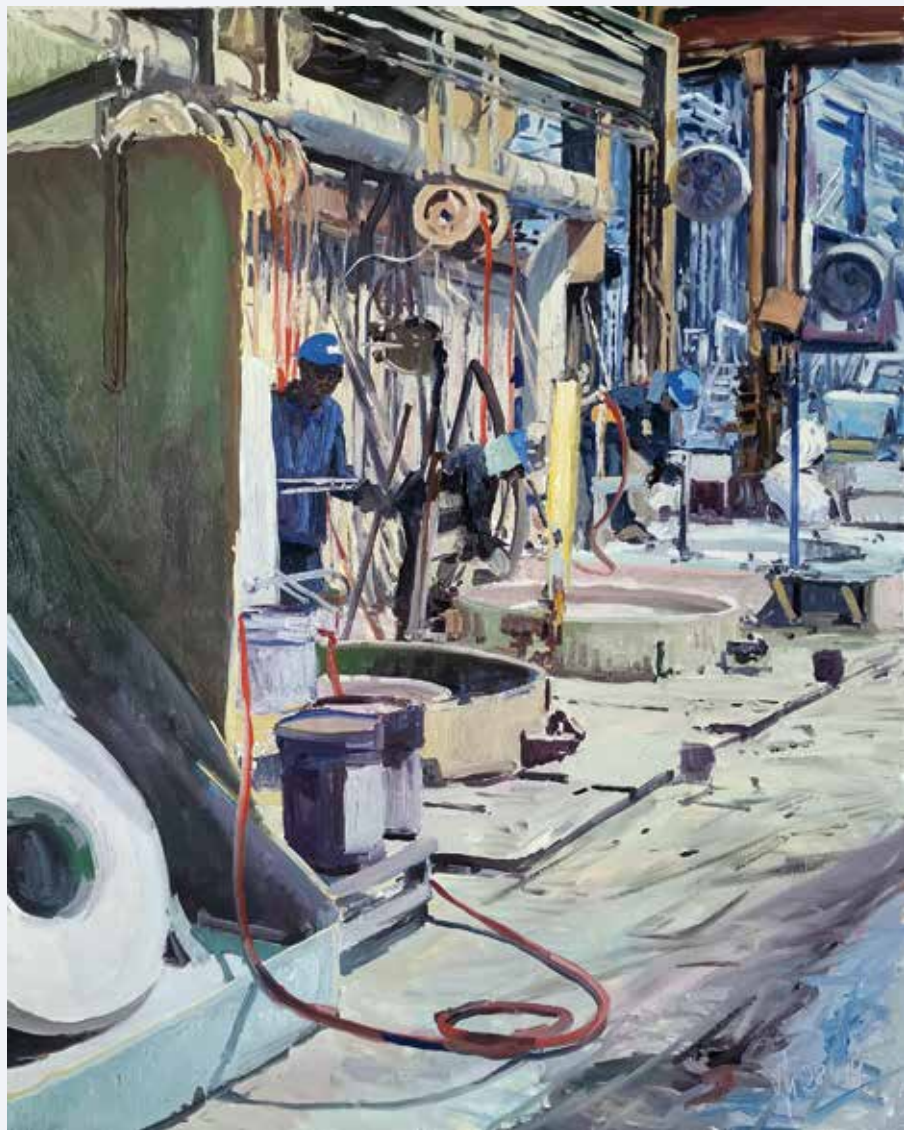








Tapping the Furnace | Charter Steel, Saukville WI USA | 2019 | 35" x 55" | oil on canvas









Welders in Cabin Assembly | Crenlo, Rochester MN, USA | 2017 | 35" x 67" | oil on canvas

























Life Science Triptychon (right) | Millipore, Badford, MA, USA | 2015 | 43" x 47" | oil on canvas





Life Science Triptychon (center) | Millipore, Danvers, MA, USA | 2014 | 43" x 87" | oil on canvas





Checking a Hot Iron Sample | Dura-Bar, Woodstock, IL, USA | 2014 | 35" x 55" | oil on canvas





Slagging a Melt Furnace | Dura-Bar, Woodstock, IL, USA | 2014 | 35" x 55" | oil on canvas





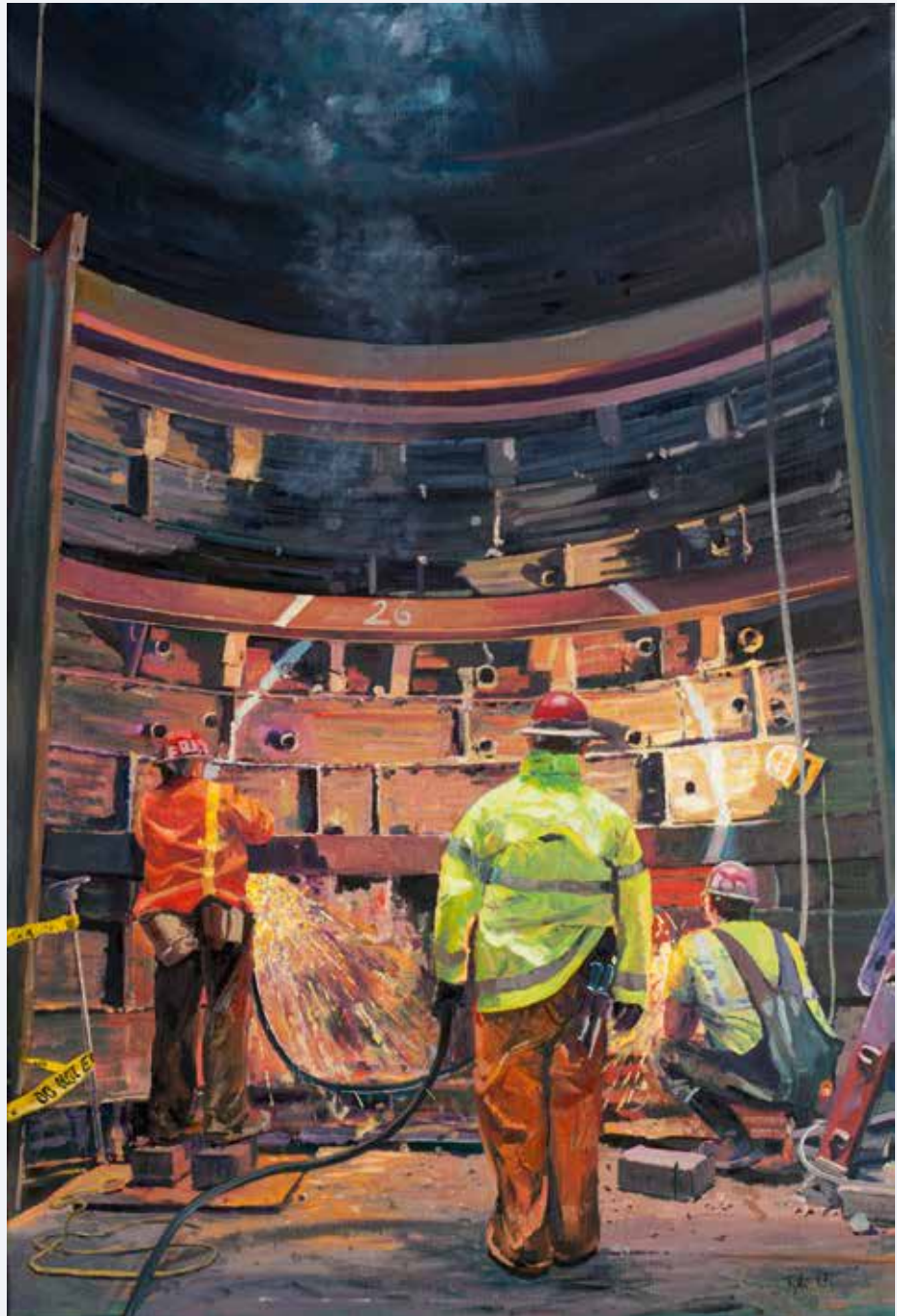
Filling a caster crucible | Dura-Bar, Woodstock, IL, USA | 2014 | 35" x 55" | oil on canvas





Top Pouring from a Melt Furnace | *Dura-Bar, Woodstock, IL, USA* | 2014 | 35" x 55" | oil on canvas



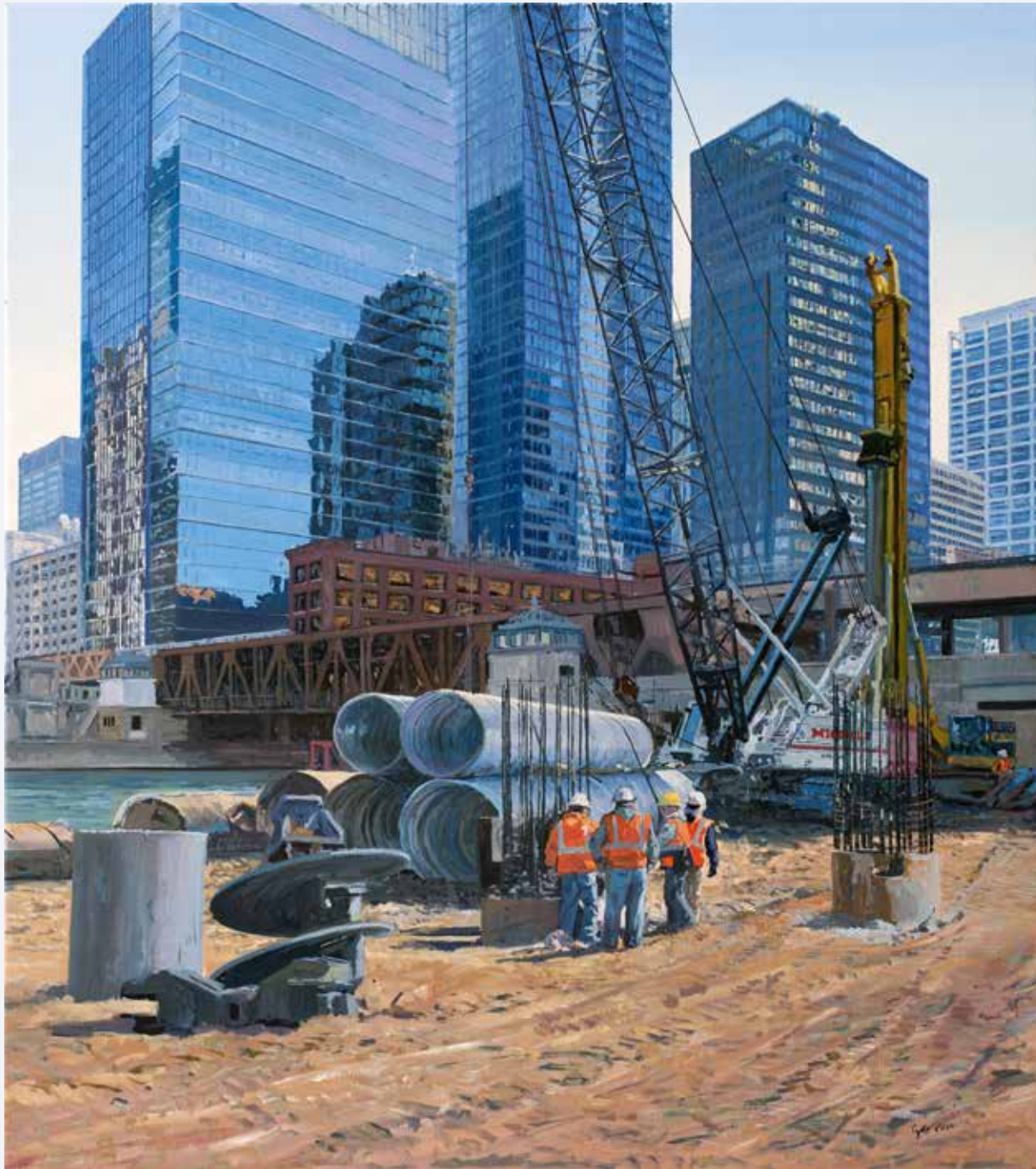


Tunneling | Michels, Brownsville, WI USA | 2013 | 41" x 28" | oil on canvas



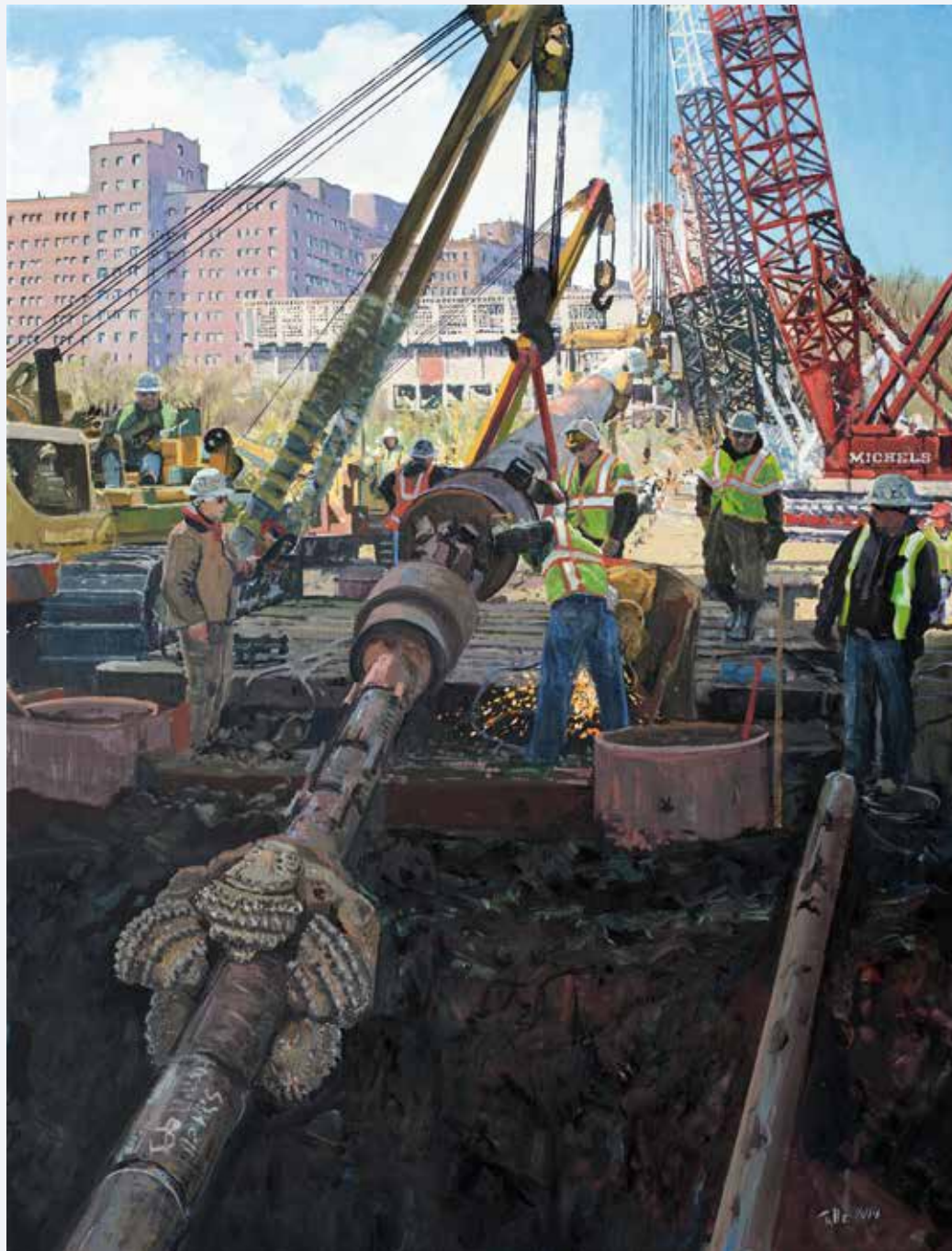


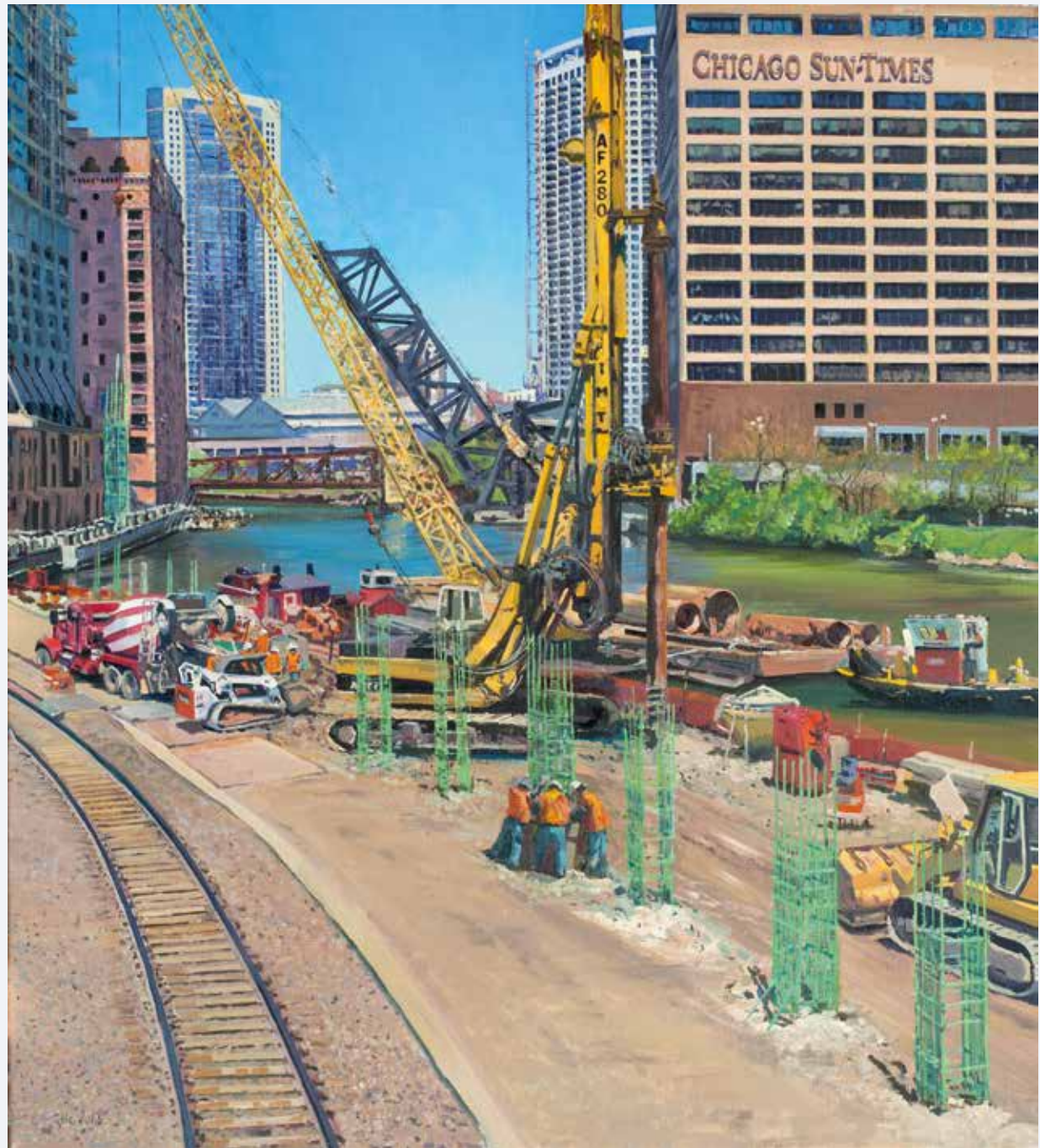
NY Drilling under the Hudson | Michels, Brownsville, WI USA | 2014 | 28" x 67" | oil on canvas





Construction site near the Queensboro Bridge | Michels, New York, USA | 2019 | 35" x 55" | oil on canvas





River Point Chicago | Michels, Brownsville, WI USA | 2013 | 45" x 39" | oil on canvas





Windmill Foundation | Michels, Brownsville, WI USA | 2013 | 26" x 39" | oil on canvas 57





Horizontal Directional Drilling | Michels, Brownsville, WI USA | 2013 | 30" x 39" | oil on canvas





Filling the molds | Northern Stainless, Pewaukee, WI USA | 2013 | 33" x 55" | oil on canvas





Walker Forge, Triptych, Right Wing | Clintonville, WI USA | 2013 | 35" x 37" | oil on canvas





Walker Forge #3 | Clintonville, WI USA | 2012 | 37" x 67" | oil on canvas









High on the T-Line, Michels Corp. | Michels, Brownsville, WI USA | 2008 | 18" x 24" | oil on canvas



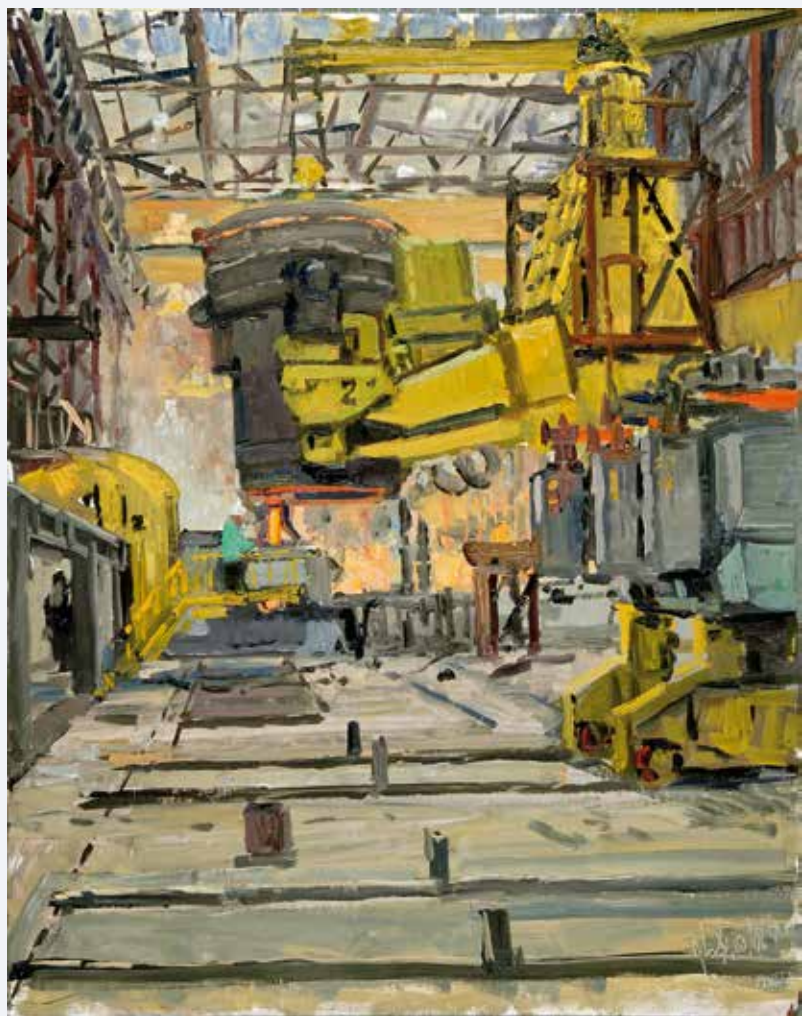


Pulling the Pipe, Michels Corp. | Michels, Brownsville, WI USA | 2008 | 30" x 39" | oil on canvas





After the Ice Storm, Michels Corp. | Michels, Brownsville, WI USA | 2007 | 30" x 39" | oil on canvas



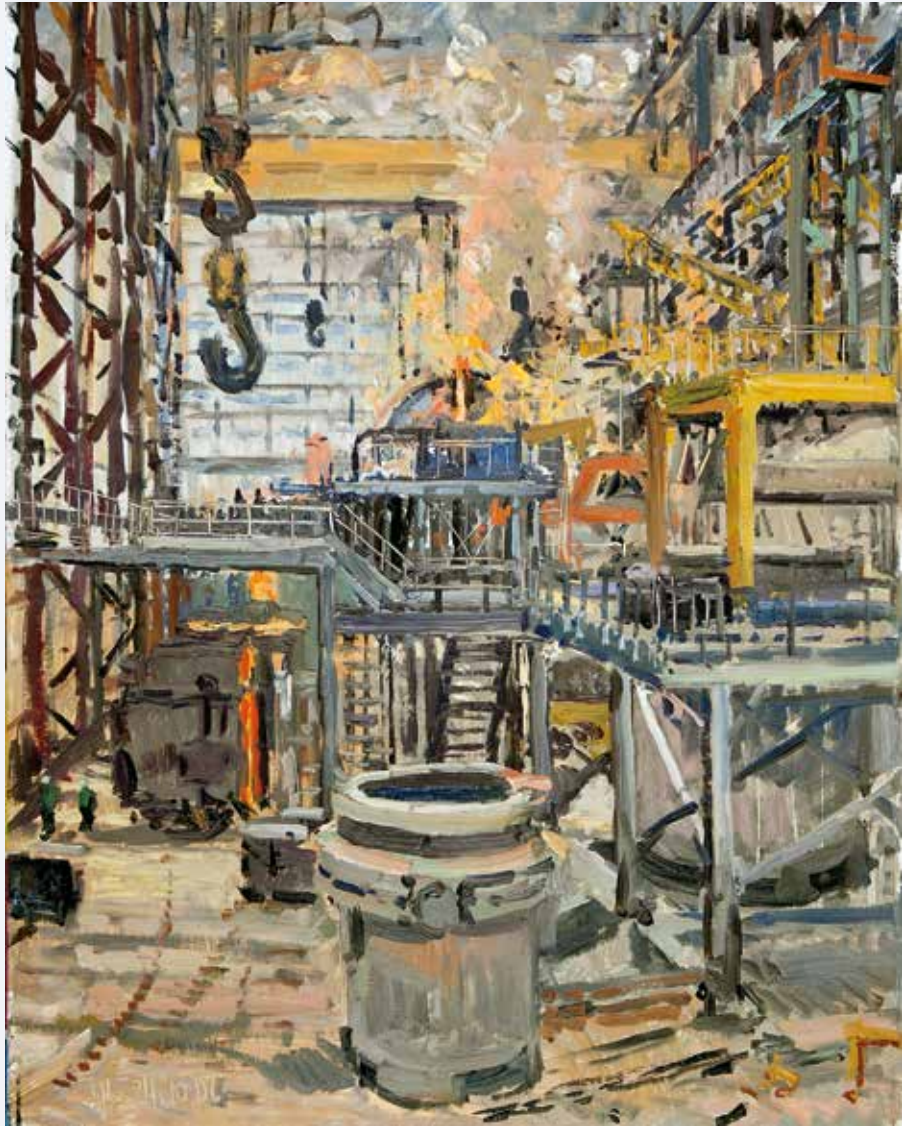


Filling the Tundish, Charter Steel | Charter Steel, Cleveland, OHIO, USA | 2007 | 43" x 35" | oil on canvas





Preparing to Tap the Furnace, Charter Steel | Charter Steel, Cleveland OHIO, USA | 2007 | 31" x 47" | oil on canvas





EAF-Shop, Charter Steel | Charter Steel, Cleveland, OHIO, USA | 2007 | 55" x 43" | oil on canvas





Shipping Rod Coils, Charter Steel | Charter Steel, Cleveland, OHIO, USA | 2007 | 31" x 47" | oil on canvas



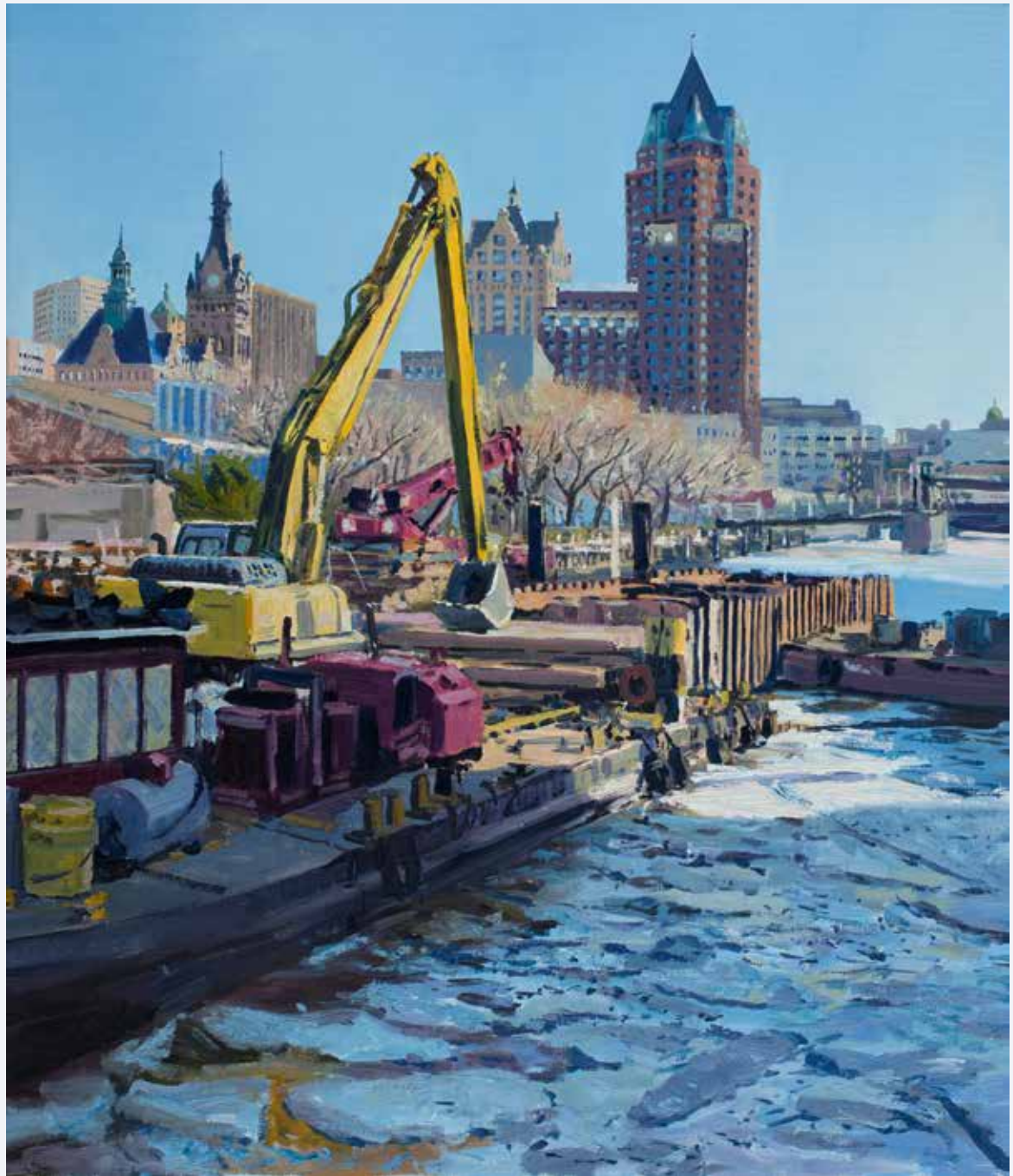






Pipeline Construction, Michels Corp. | Michels Brownsville, USA | 2005 | 30" x 43" | oil on canvas



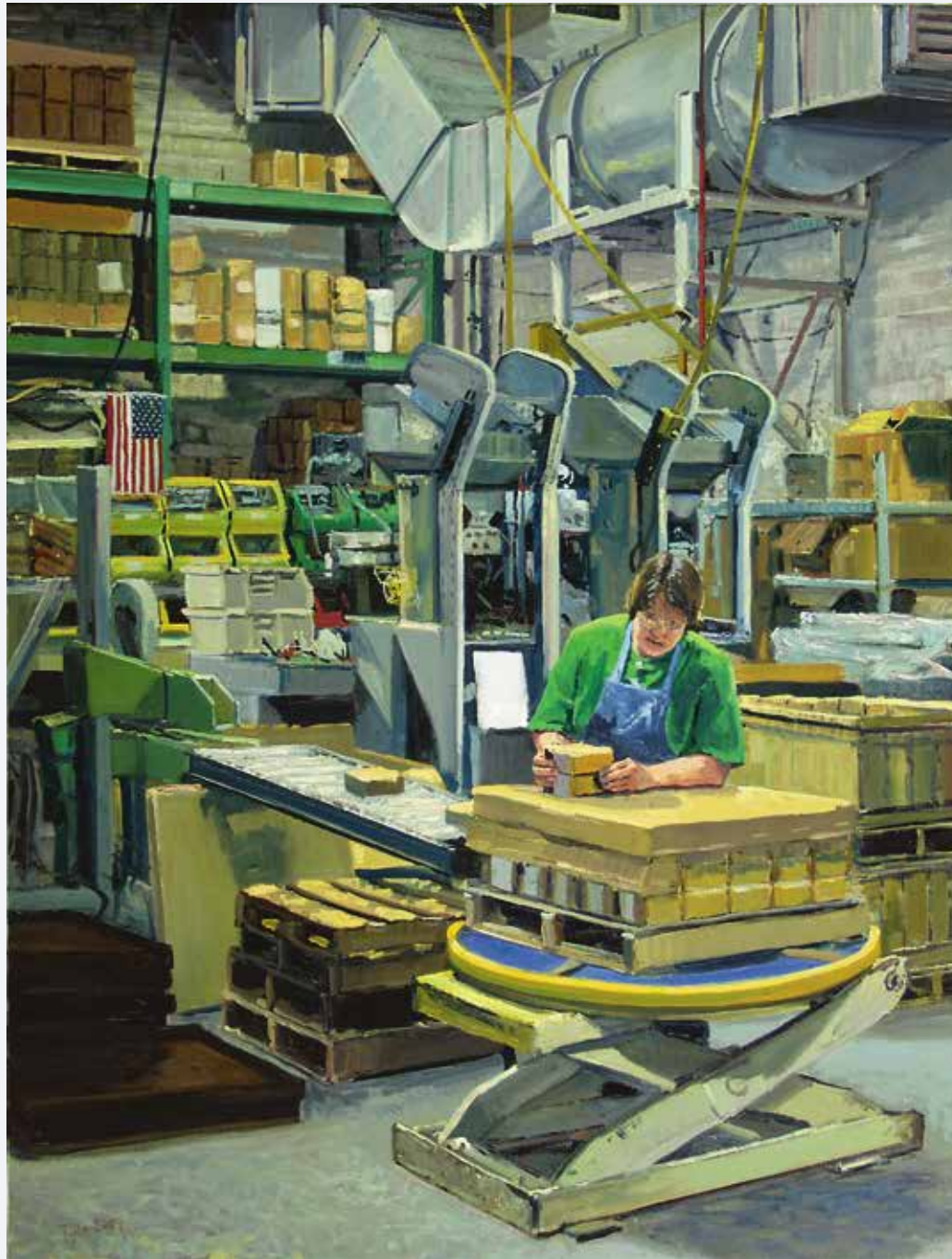


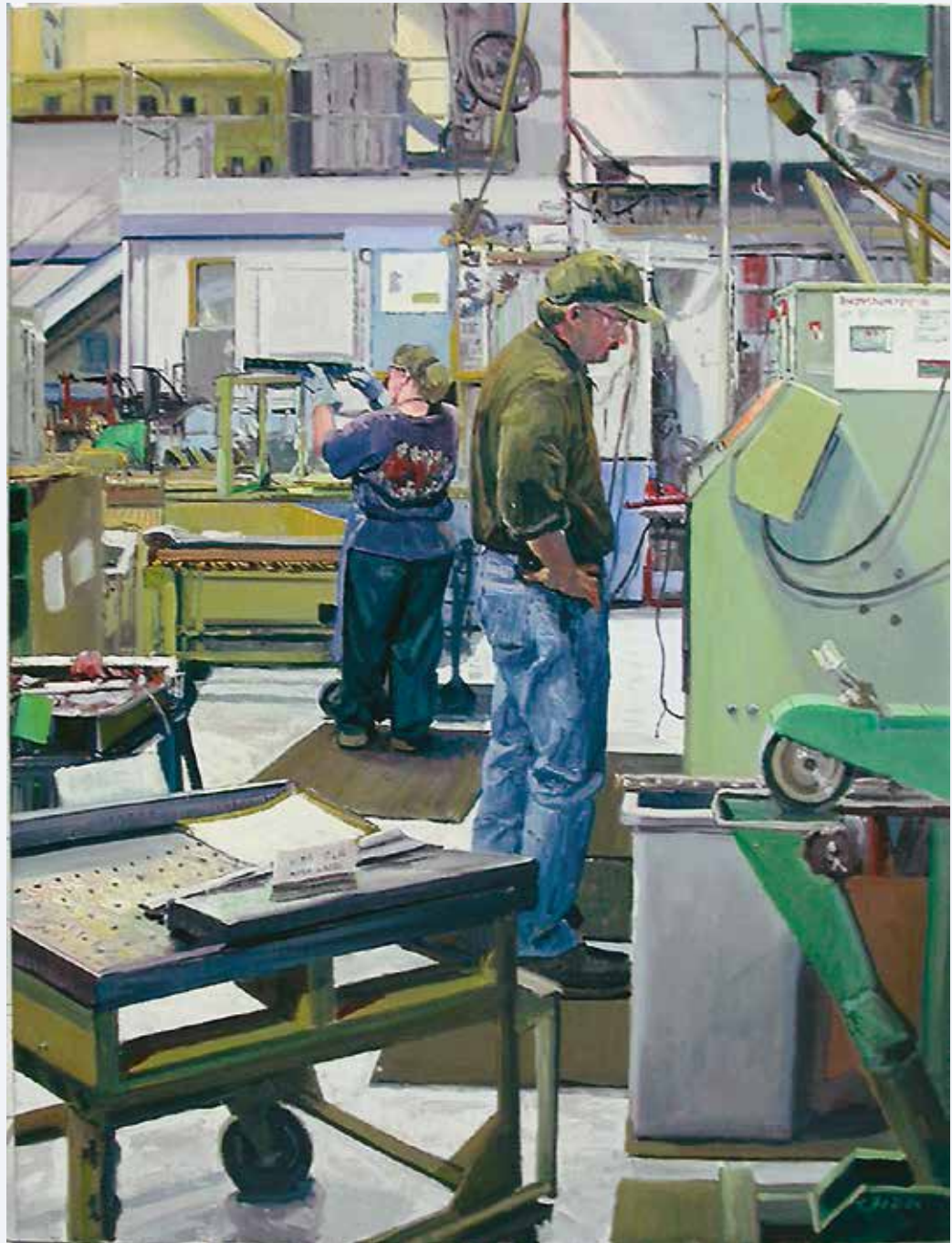
N. Riverwalk Way | Milwaukee, WI USA | 2012 | 26" x 22" | oil on canvas 87





Catch PieperPower's Reflexion | PieperPower, Milwaukee, USA | 2006 | 43" x 47" | oil on canvas





Specialty Knife Cell, Kondex Corp. | Kondex Corp., Lomira USA | 2004 | 39" x 30" | oil on canvas





Assembly Cell, Kondex Corp. | Kondex Corp., Lomira USA | 2004 | 39" x 59" | oil on canvas



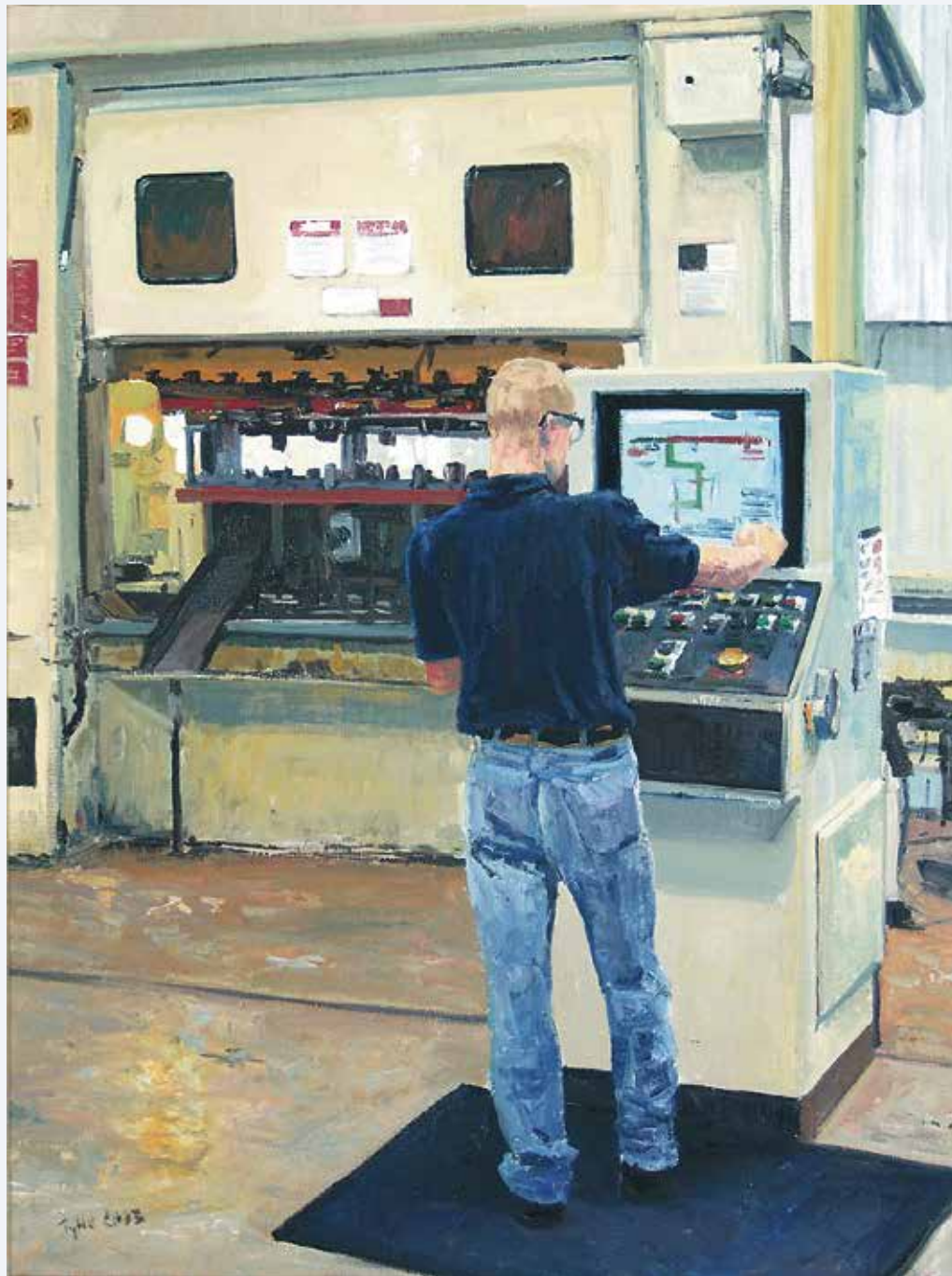


Knife Manufacturing Cell, Kondex Corp. | Kondex Corp., Lomira USA | 2004 | 39" x 59" | oil on canvas





Grinding Cell, Kondex Corp. | Kondex Corp., Lomira USA | 2004 | 39" x 59" | oil on canvas





Production Using Basic Automation, RES Manuf. | RES Manuf., Milwaukee USA | 2004 | 31" x 24" | oil on canvas





Manufacturing, RES Manuf. | RES Manuf., Milwaukee USA | 2004 | 31" x 47" | oil on canvas 101







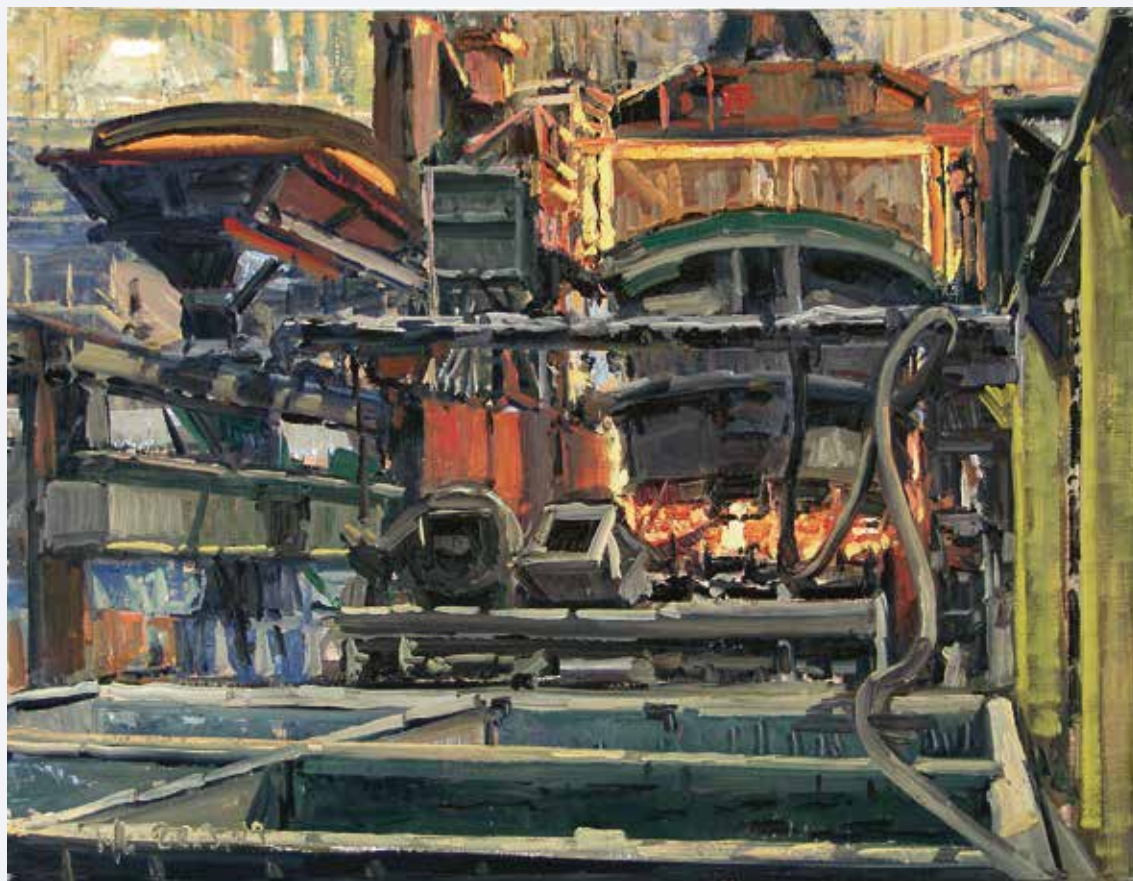


Cast Iron Division, on-site painting, Kohler | Kohler, USA | 10/28/2003 | 24" x 16" | oil on cardboard 105



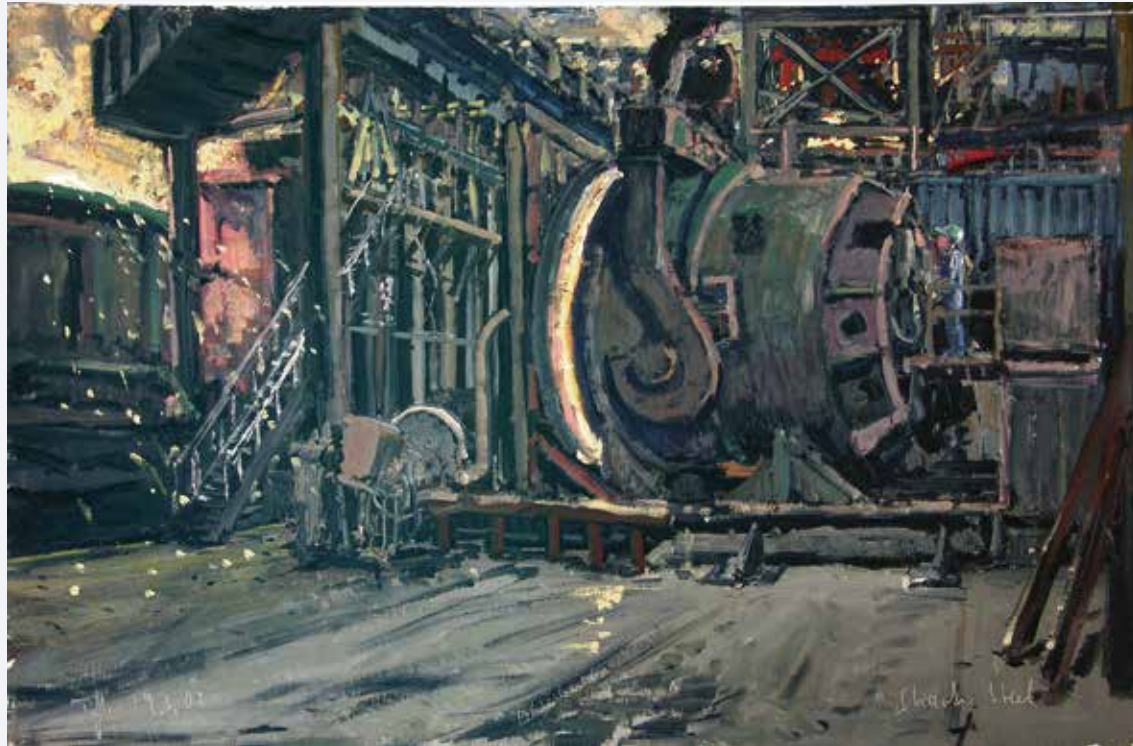


Run out, Charter Steel | *Charter Steel, Saukville USA* | 2003 | 35" x 51" | oil on canvas 107





Cast Complete, Charter Steel | Charter Steel, Saukville USA | 2003 | 35" x 51" | oil on canvas 109





Ladle Preheat, Charter Steel | Charter Steel, Saukville USA | 2003 | 35" x 51" | oil on canvas 111



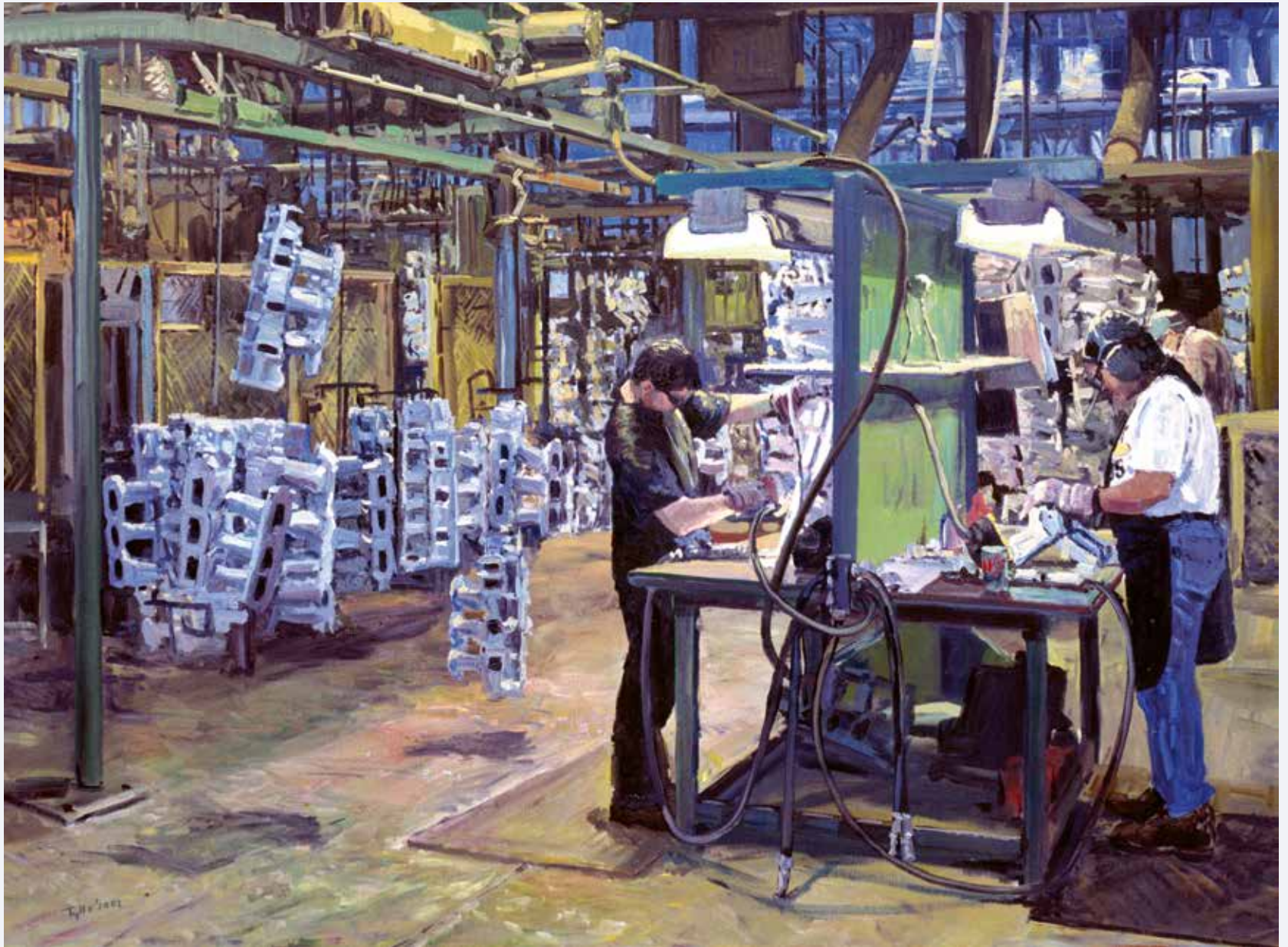






Quenching, ACECO | ACECO Milwaukee, USA | 2002 | 31" x 24" | oil on canvas 115

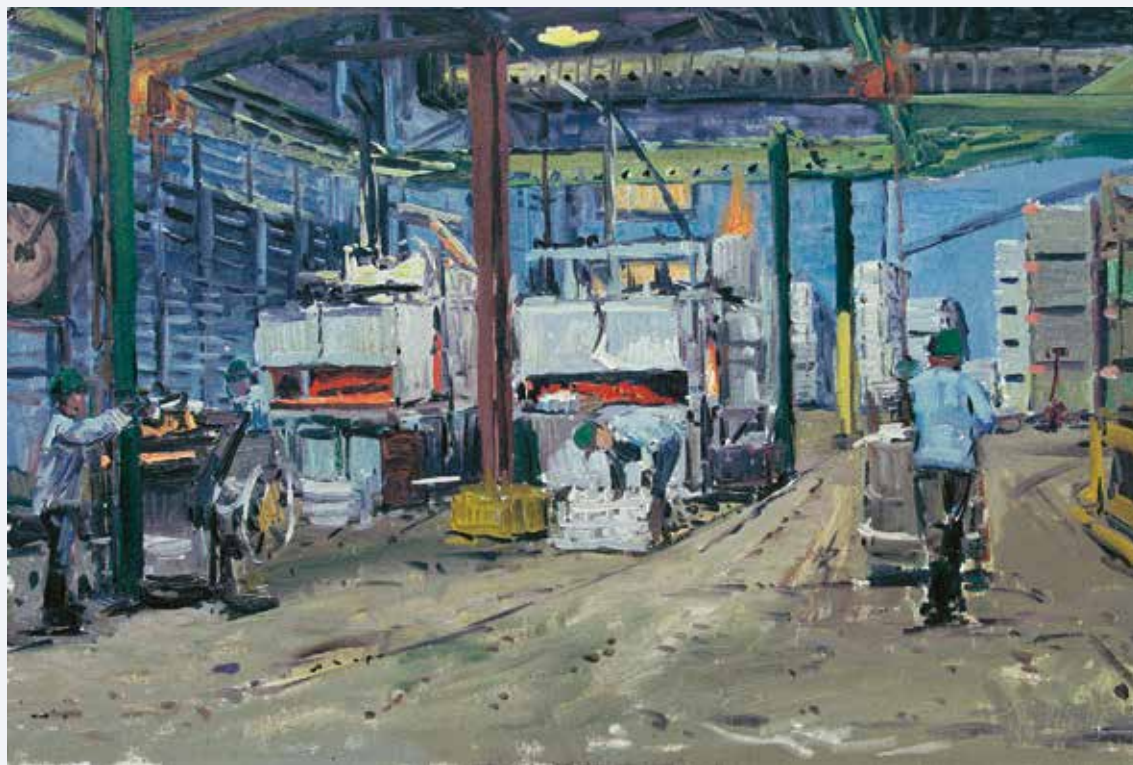


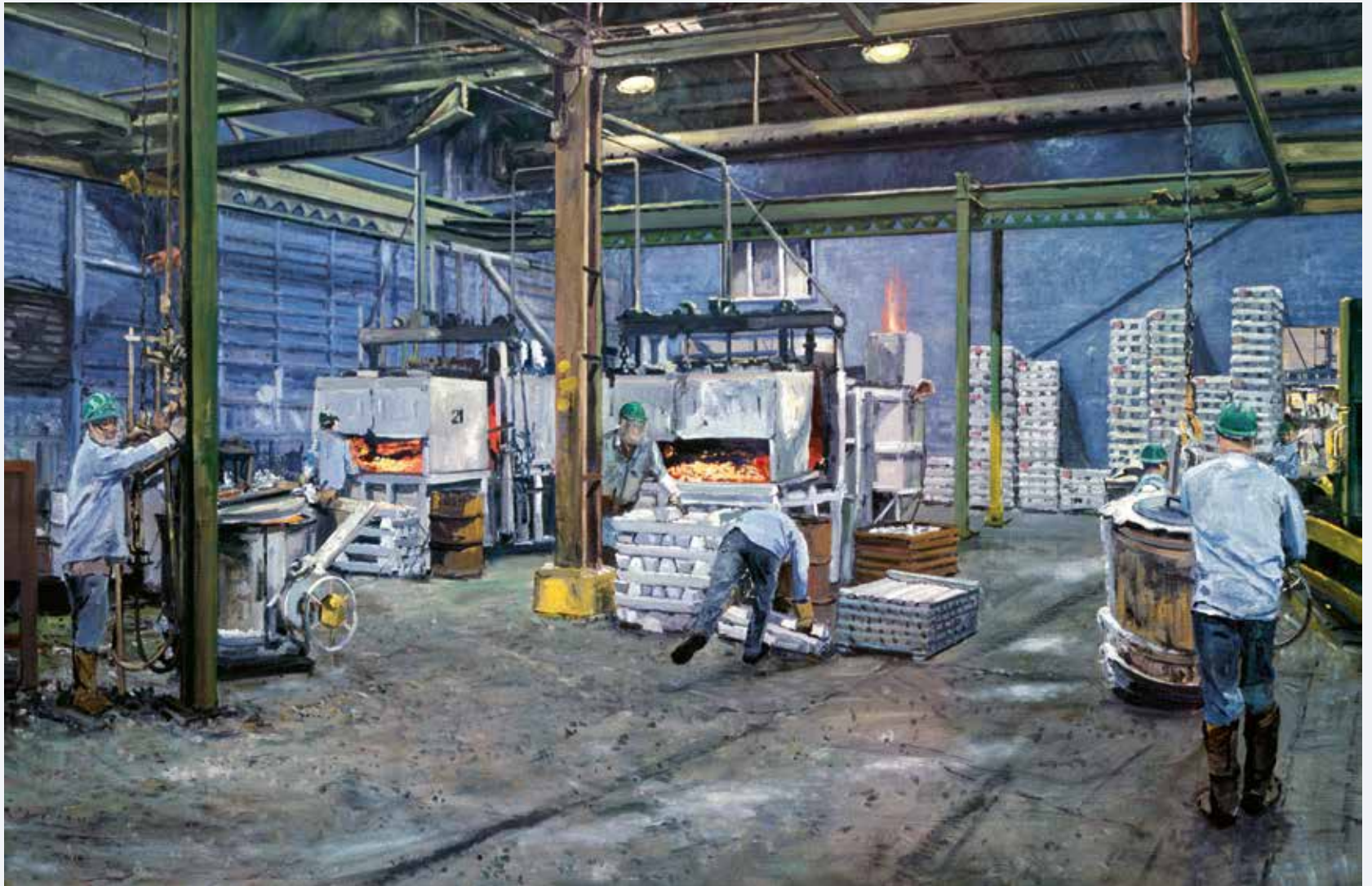


Final Inspection, ACE/CO | Aceco, Milwaukee USA | 2002 | 35" x 47" | oil on canvas 117









Aluminum Melting Furnaces, ACE/CO | Aceco, Milwaukee, USA | 2002 | 47" x 71" | oil on canvas 121





Aluminum Molding Line, ACE/CO | Aceco, Milwaukee USA | 2003 | 24" x 31" | oil on canvas 123





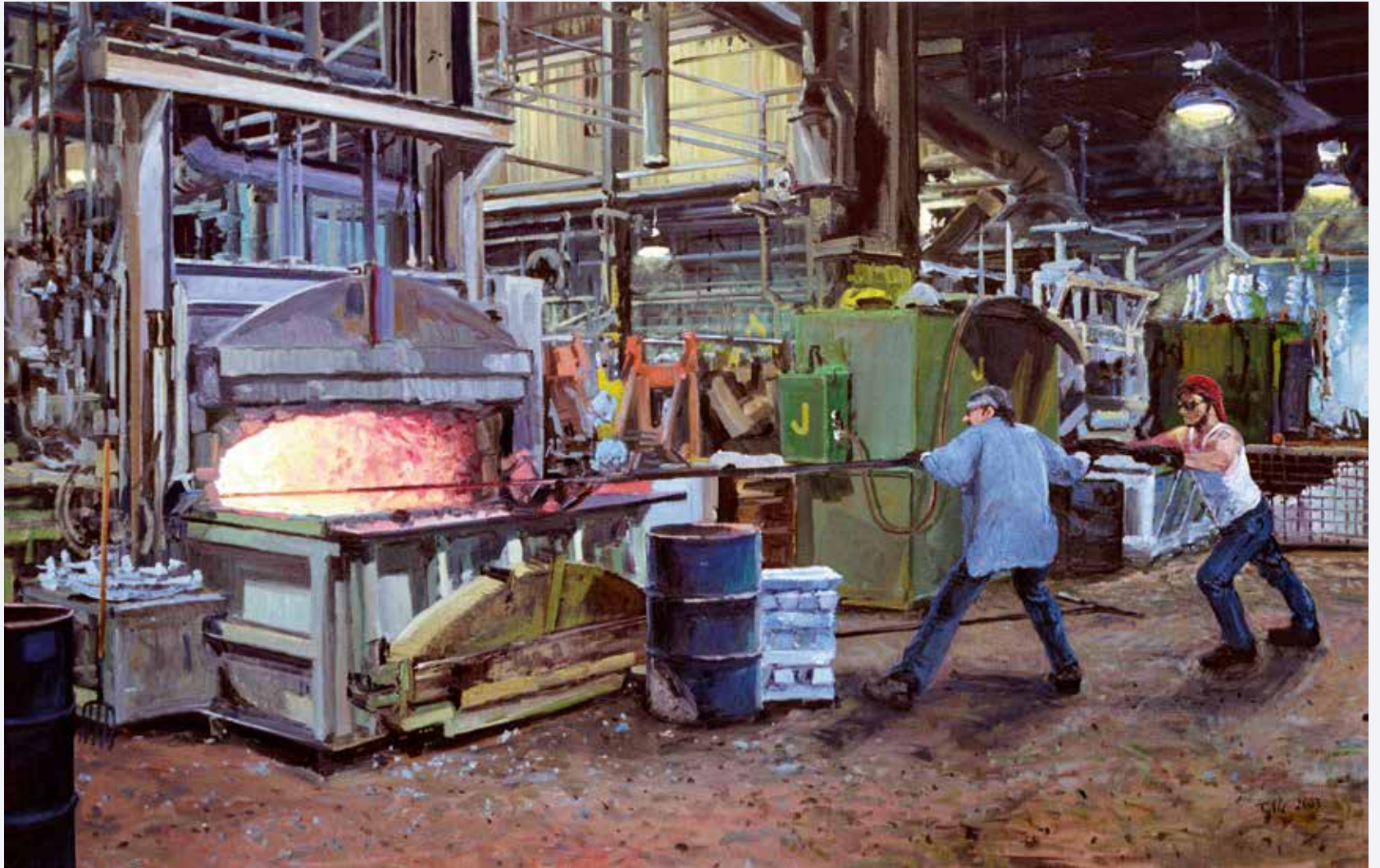
Permanent Mold Machines, ACE/CO | Aceco, Milwaukee USA | 2002 | 35" x 59" | oil on canvas 125





Foundry Bay, ACE/CO | ACECO, Milwaukee, USA | 2002 | 47" x 71" | oil on canvas 127





Cleaning the furnace, ACE/CO | Aceco, Milwaukee USA | 2003 | 35" x 55" | oil on canvas 129



Artworks of H.D. Tylle at the Grohmann Museum

The Grohmann Museum at Milwaukee School of Engineering welcomes visitors to three floors of galleries featuring a world-class collection of industrially-themed art, as well as special thematic exhibitions. The museum also has a spectacular rooftop sculpture garden, and amenities such as a vending café and museum shop.

The Eckhart G. Grohmann Collection *Man at Work* comprises 700 paintings and sculptures from 1580 to today. These works display a variety of artistic styles and subjects that document the evolution of human industry and achievement. From farming and mining to trades such as glassblowing and textil weaving. In later works, it is machines and men embodying the paradoxes of industrialism – dark factory interiors with glowing molten metal juxtaposed with workers.

Used to express religion, culture or simply as decoration, mosaics have been an impressive element of interior and exterior art since ancient times. Drawing on this tradition, the Grohmann Museum has a magnificent mosaic in its glass entryway. Designed by H.D. Tylle and created by Mayersche Hofkunstanstalt, Munich, the mosaic draws on images from the collection and features five images of men and women at work.

The atrium's ceiling features a 700-square-foot circular mural by H.D. Tylle, depicting five great thinkers: Marie Curie, Thomas Edison, Albert Einstein, Johannes Gutenberg and Leonardo da Vinci and the mythological theme of Venus and Vulcans forge.

The atrium dome features eight commissioned stained-glass works that replicate paintings from the collection. Also designed by H.D. Tylle and produced at Mayersche Hofkunstanstalt, Munich, the windows represent men and women in the roles of steelworkers, hay harvester, blacksmiths, carpenter, cooper, quarryman, early iron working, and building the Tower of Babel.



A dozen larger-than-life-size bronze sculptures - men toiling in the field and foundry - are perched on the roofline of the Grohmann Museum. These figures, each about 9 feet tall and weighing in at a thousand pounds a piece, have a commanding view of a city built on the hard work they depict. In addition to the 12 large-scale works, another six sculptures are displayed in the roof sculpture garden. The space is perfect place for enjoying sculpture, reflection, contemplation or entertaining.



CEILING PAINTING

The ceiling painting at the entrance of the Grohmann Museum also adopts as a point of departure the varied aspects of the Man at Work collection, relates to the mosaic and the windows, represents the teaching and research of MSOE and follows an artistic tradition..

The earliest representation of blacksmithing is that of Vulcan, who forges arrows for his son, Cupid, while Venus (his wife) watches. The scene is repeated in several paintings in the collection.

Here, Tylle references a painting from the 1580s: The Element of Fire, by a student of the Italian painter Francesco Bassano [1559-1592]. He took the liberty of using live models for the figures and thus achieved a particularly intense portraiture. Furthermore, he borrowed costumes for his models from the Kassel Staatstheater to heighten the realism of the portraits.

Tylle portrays the worlds of the gods opposite that of the inventive human spirit as a contrast to the manual laborers of the mosaic.

His claim that the industrial development of humankind was—and is—only possible through the curiosity, perseverance, and endless desire for scientific knowledge is represented by Johannes Gutenberg, Leronardo da Vinci, Thomas Edison, Marie Curie, and Albert Einstein. At the same time, the five inventors suggest the special role of the art collection at MSOE. Enriched with knowledge, students will travel through the gate into their future. The inscription CARPE DIEM (“Seize the day”) reminds them that their time as a student is valuable, whereas the quote from a 14th century ar-



chitect SCIENTIA SINE ARS NIHIL EST (“Science without art is nothing”) emphasizes the quality of the education they receive at MSOE.

In the center of the painting the divine and the science meet, symbolized by the wheel, widely considered the most important invention of mankind.



STAINED GLASS REFLECTS THEME OF WORK BEAUTIFULLY

In March 2006 the Milwaukee School of Engineering commissioned H.D. Tylle to create eight stained-glass windows (measuring 88 x 64") for the dome of the new Grohmann Museum. The themes and subjects for the works were selected from paintings in the Eckhart G. Grohmann Collection Man at Work. H.D. Tylle developed a compositional grid for all the windows, selected details from the original paintings and created his own artworks in which he employed coloration appropriate for the medium of stained glass.

First, he completed eight ink and watercolor sketches of the proposed compositions. These sketches were created because they come closest to capturing the effect of stained glass. The next challenge was developing a drawing that could serve as the basis for a stained glass design. Tylle completed these drawings in the original size in his studio in Kassel, Germany. The windows were produced by the "Mayerische Hofkunstanstalt" in Munich, Germany. There the drawings were silk-screen printed on the glass and colored by the glass-painter Marcela Großhauser in close collaboration with the artist. These pages document the individual phases of the preparation, while the following pages show the drawings alongside the completed windows.







FLOOR MOSAIC IS A WARM, COLORFUL WELCOME

The mosaic floor created for the entrance of the Grohmann Museum was also designed to relate directly to the collection. In completing the selection, Tylle chose to emphasize manual labor. The miner, spinner, fieldworker, blacksmith and foundry worker represent various aspects of the collection. Visitors are introduced to many of the important themes of the collection as they enter the glass and steel domed atrium.

Tylle transposed the selected images into his own semi-impressionist coloration. As a medium for the initial composition he chose oil paintings measuring 24 x 32 inches. Only the positioning of the figures comes from the original paintings, while the light and the skin tones have been transformed by Tylle into the style for which he is known.

Due to the nuanced sense of color employed by the “Mayersche Hofkunstanstalt” in Munich (Herbert Hahn, Hans Herkommer, Franco Notonica, Tobias Tlusti, Silvia Tulissi) it was possible to translate the drafts of the artist so impressively into the mosaic form.

Below are the original images from the Man at Work collection from which the figures and themes of the mosaic were selected. The picture to the right shows Tylle’s design for the entire mosaic. On the following pages are displayed the original oil paintings next to the completed mosaic.







Allegory of Industry and Agriculture | Sculpture Garden, Grohmann Museum, Milwaukee USA | 2008 | | Silicate Paints 118" x 315" inch

SCULPTURE GARDEN

Inspired by Marten van Valckenborch's (Flemish, 1535-1612) Fantastic River Landscape With Iron-works, 1609, Hans Dieter Tylle created a very bright and light-flooded landscape painting to adorn a wall on the roof of the Grohmann Museum. Valckenborch's painting is one of the oldest in the Man at Work collection.

The scenery Tylle painted in the mural reflects elements of the original painting but he used his own artistic interpretation using ideas from French Impressionism. Tylle also painted two bronze sculptures in a trompe-l'oeil foreground to make the viewer walk into the painting.

For this large-scale exterior project, Tylle used Keim mineral silicate paints from Germany. Murals painted in the 19th century with Keim have retained their original appearance to this day. The paint crystallizes into mineral substrates and will not fade, peel or blister.



IRON ROLLING MILL OF H.D. TYLLE, AFTER MENZEL

The ECKHART G. GROHMANN COLLECTION has commissioned a full-sized copy of the famous and most important industrial painting *The Rolling Mill* by Adolph Menzel. The original painting is in the National Gallery collection in Berlin. Because Menzel added a tar material to his paint, his original oil paintings continue to darken and are losing their brilliance. This skillful copy reproduces the original brilliance of the colors of Menzel's work in a more stable form, while the original continues to darken.

The Rolling Mill is the first large-scale industrial painting in Germany to focus on the industrial working process. The painting is a composition of various typical industrial scenes. Menzel spent three years creating *The Rolling Mill* during which he also prepared many detailed drawings at the mill location to better understand and realistically portray the subject matter. During this time he devoted his energy exclusively to this painting. Many of his sketches are still in existence today, providing witness to Menzel's devotion to this project.



MSOE Campus | Milwaukee, USA | 2016/17 | 63" x 236" | oil on canvas



The Spirit of MSOE Athletics | MSOE Milwaukee, USA | 2005 | 220" x 165" | oil on canvas

H.D. Tylle | About the Artist

1954

born in Bayreuth

1973

Abitur (German university entrance qualification)

1975/80

Study of arts at the University of Kassel, Prof.
Manfred Bluth

1982

1st prize in the contest „Art as the mirror of the
world of work“, Karlsruhe

1987

Member of the 7th International Pleinair in
Eisleben (former East Germany), first participant
from a western democratic country

1989

20 x 10 ft triptych created for
Metallgesellschaft, Frankfurt/Main

1996/98

Vice Chairman of „Künstlersonderbund in
Deutschland“

1999

Completion of the 13 x 21 ft large triptychon
„Nov. 9th, 1989 in Deuna - the following
morning“

2005

Completion of the 18 x 14 ft large painting for
the Kern Center, Milwaukee MSOE

2006/09

Grohmann Museum in Milwaukee, WI USA
commissioned H.D. Tylle to complete eight
stained-glass windows, 700 square-ft circular
ceiling mural, 375 square-ft floor mosaic for
the entryway and a 430 square-ft outside
mural for the roof garden

2017

71 x 235 inch painting for the Grohmann
Tower in Milwaukee, WI USA

Art Projects in Industry

2022

MetalTek, Waukesha WI, USA
Walker Forge, Clintonville WI, USA
Kondex, Lomira WI, USA
Catalyst Construction, Milwaukee WI, USA

2021

Habich Farben, Reinhardshagen

2019

Heidenreich GmbH, Bayreuth
Kondex, Lomira, WI USA
Charter Steel, Cleveland, OH USA
MetalTek, Waukesha, WI USA

2018

LMI Packaging Sol., Pleasant Prairie, WI USA
Michels, Brownsville, WI USA

2017

Millipore Sigma Aldrich, WI, USA
Crenlo, Rochester, MN, USA

2016

Siemens AG, Krefeld
Lauda, Königshofen
Michels Corp., Brownsville, WI, USA

2015

MetalTek, Waukesha, WI USA

Scot-Forge, Spring Grove, IL USA
Rangierbahnhof Maschen, Hamburg
DB Fahrzeuginstandhaltung, Nürnberg

2014

Tunnel-Project MTA, Manhattan, NY, USA
Dura-Bar, Woodstock, IL, USA
Millipore, Boston, MA, USA

2013

Northern Stainless, Pewaukee, WI USA
Michels, Brownsville, WI USA

2012

Walker Forge, Clintonville, WI, USA
Merck, Darmstadt, D

2011

Airbus, Hamburg, D
Meyer-Werft, Papenburg, D
Wankel-Super-Tec, Cottbus, D
Eisengießerei Winter, Stadtallendorf, D
MetroPower, Milwaukee, WI, USA

2010

Vattenfall Europe Mining, Cottbus, D
BASF, Schwarzheide, D
Badische Stahlwerke, Kehl, D
ZF, Friedrichshafen, D

Merck, Darmstadt, D

2009

BMW, München | Munich, D

Knauf, Iphofen, D

2008

Merck-Serono, Vevey, CH, Darmstadt, D

2007

MetroPower, Albany, GA, USA

Michels-Corporation, Brownsville, WI, USA

2006

PieperPower, Milwaukee, WI, USA

Gerberit, Düsseldorf, D

Charter Steel, Cleveland, Ohio, USA

2005

Bofferding, Luxemburg, LU

Michels-Corporation, Brownsville, WI, USA

2004

Kondex Corporation, Lomira, WI, USA

2003

Charter Steel, Saukville, WI, USA

Mechanical Industries, Milwaukee, WI, USA

Kohler, Kohler, WI, USA

Res Manufacturing, Milwaukee, WI, USA

2002

Omya, Carrara, IT

Stahlwerke Peine-Salzgitter, D

Meyer Werft, Papenburg, D

Lloyd-Werft, Bremerhaven, D

ACE/CO, Milwaukee, WI, USA

2001

Meyer Werft, Papenburg, D

Bauer AG, Delitzsch, D

2000

Meyer Werft, Papenburg, D

1999

Deuna Zement, Deuna, D

1998

Adtranz, Kassel, D

HDW-Werft, Kiel, D

1997

Thyssen Fluggastbrückenbau, Kassel, D

Salzgitter AG, Peine-Salzgitter, D

1996

Meyer Werft, Papenburg, D

Lamparter, Kassel, D

1995

Kali und Salz, Heringen, D

Omya, Omei, F

1993

OMYA, Orgon, F

Sachtleben, Meggen, D

1992

OMYA, Omei, F

Hustadmarmor, Molde, N

Plüss-Staufer, Gummern, AT

SAIMI, Carrara, I

1991

Sachtleben, Meggen, D

Druckerei Schmücker, Löningen, D

ISAL, Reykjavik, IS

Nordland Papier, Dörpen, D

1989/90

Norddeutsche Affinerie, Hamburg, D

1989

Klöckner, Georgsmarienhütte, D

Salzgitter AG, Peine-Salzgitter, D

Meyer Werft, Papenburg, D

Nordland Papier, Dörpen, D

1988

Torfabbau Meppen, D

Meyer Werft Papenburg, D

Salzgitter AG, Peine-Salzgitter, D

1987

VEB Mansfeld Kombinat, Eisleben, D

1986

K&S,, Salzdetfurth, D

RAG, Walsum, D

1985

Harmstorf AG, Flensburg, D

K&S,, Heringen, D

1984

Bohrinsel der Deilmann AG, NL

1983

Hoesch, Dortmund, D

RAG, Walsum, D

1982/83

Auguste Victoria, Marl, D

1981

K&S, Neuhof/Ellers, Hattorf, GraslebenD

HNA, Kassel, D

1980

VW, Wolfsburg und Kassel, D

ENKA, Kassel, D

1979

Eisenwerk Hensel, Bayreuth, D

Exhibitions

(E) Einzelausstellung | (E) solo exhibition

2022

In 40 Jahren durch die Arbeitswelt, H.D. Tylle,
Ausstellungszentrum Gut Altenkamp, (E)

2020

Präsentation des Bildes „Der 9. November
1989 in Deuna, am Morgen danach“
anlässlich des 30. Jahrestages der deutschen
Wiedervereinigung im Max–Planck–Institut für
Völkerrecht in Heidelberg

2016/17

Luft–Wasser–Schiene–Straße Industriegemälde
von H.D. Tylle, NÜRNBERG DB Museum (E)

2016

Industrie und Stadtlandschaften, H.D. Tylle,
LAUDA FabrikGalerie (E)

2015

Studies, Grohmann Museum, Milwaukee, WI
USA, (E)

Wo die Gondolieri wohnen, Galerie Wimmer,
München, (E)

2014

People at Work, Thelma Sadoff Center for the
Arts, Fond du Lac, WI USA, (E)

2013

Schöpfungen-Natur & Technik, Galerie Wimmer
München(E)

Von Werften und Werkshallen, Handelskammer
Hamburg (E)

Hier und dort und vor Ort, Galerie Rose
Hamburg (E)

2012

„Mensch Maschine“, Kunsthalle Darmstadt
H.D. Tylle, Retrospective, Grohmann Museum,
Milwaukee, WI USA (E).

2011

H.D. Tylle, Retrospektive, Galerie der BASF,
Schwarzheide (E))

2010

Landschaftsverband Rheinland-
Industriemuseum, Oberhausen („Feuerländer –
Regions of Vulcan, Industrie und Malerei“)

2009

Galerie Max 21, Iphofen („A. Krämmmer,
C. Reinckens, L. Seefried – Matejkova,
H.D. Tylle“)

2008

Kunstverein Coburg („Künstlersonderbund)

2007

Galerie Rose, Hamburg, („Künstler der Galerie“)

2005

Kern Center, Milwaukee, WI, USA (E)

2003

Kommunale Galerie, Berlin
(„Künstlersonderbund in Deutschland“)

2002

Galerie Reimus, Essen (E)
Deutsches Schiffahrtsmuseum, Bremerhaven (E)
Gropiusbau Berlin („Die zweite Schöpfung“)
Kunstverein Bayreuth (E)

2001

Galerie Rose, Hamburg (E)
Deutsches Historisches Museum, Berlin, („Der 9.
November in Deuna, am Morgen danach“) (E)

2000

Emslandmuseum Schloß Clemenswerth (E)
Kasseler Sparkasse, („Der 9. November in
Deuna, am Morgen danach“ und Bilder aus
dem Mansfeld Kombinat) (E)

1999

Galerie Fischinger, Stuttgart (E)
Kunsthalle Mannheim, („Der 9. November in

Deuna, am Morgen danach“)

1998

Kunstverein Aschau, (E)
SMM, Hamburg (E)

1997

Kulturbahnhof Eller, Düsseldorf, („Industriebilder“)
PolyPrint-Galerie, Wuppertal (E)

1996

Martin Gropius Bau, Berlin (2. Realismus-
triennale, Künstlersonderbund in Deutschland,
Kunststation Kleinsassen („Bluth und sein Kreis“)

1995

Galerie im Ganserhaus, Wasserburg („Künstler
zeigen Künstler“)
Galerie Meyer, Lüneburg (E)

1993

Martin Gropius Bau, Berlin (1. Realismus-
triennale, Künstlersonderbund in Deutschland)

1991

Perlan, Reykjavík, Island (E)
Galerie Rose, Hamburg (E)
Ballhaus Schloss Wilhelmshöhe, Kassel
(„Apollon und Athene, Klassische Götterstatuen
in Abgüssen und Rekonstruktionen“),

Folgeausstellungen:Kunsthalle Kiel
Carlsberg Glyptothek, Kopenhagen

1990

Künstlerhaus Göttingen (E)
Bundesanstalt für Arbeitsschutz, Dortmund
(„Lebensraum Arbeitswelt“)
Museum der Arbeit, Hamburg (E)
Kunsthalle Darmstadt („Flucht“)
Bundesministerium für Arbeit und Soziales,
Bonn („Der Mensch und seine Arbeit“)
TUFA Kultur- & Kommunikationszentrum, Trier
(„Bilder der Arbeit“)

1989

Salzgitter AG, Salzgitter (E)
Kunststation Kleinsassen, („Schlußbilanz“)
Deutsches Bergbau-Museum, Bochum (E)
Kulturhaus Lutherstadt-Eisleben, ehem. DDR
(„Ergebnisausstellung des 7. Intern. Pleinairs“)

1988

Landesmuseum Wiesbaden (E)
Galerie Rose, („Zwei Reisen in die DDR“) (E)
Schloß Clemenswerth, Emslandmuseum (E)
Kunststation Kleinsassen (E)
Neue Galerie, Staatliche Kunstsammlungen

Kassel, („Augenschein und Eigensinn“)

1987

Kulturhaus Lutherstadt-Eisleben, ehem. DDR
(„Eröffnungsausstellung des 7. Intern. Pleinairs“)

1985

Ladengalerie Berlin (E)
Brüderkirche Kassel („Mensch und Arbeit heute“)

1984

Staatliche Kunsthalle Berlin („Rationalisierung“)
Städtische Galerie Schloß Oberhausen
(„Rationalisierung“)
Deutsches Bergbau-Museum, Bochum (E)
Galerie Rose, Hamburg (E)

1982

Städtische Galerie Erlangen (E)
Städtische Galerie Ingolstadt (E)
Galerie Künstlerhaus, Karlsruhe („Die
Arbeitswelt im Spiegel der Bildenden Kunst“)

1981

Realismusstudio 13, Neue Gesellschaft für
Bildende Kunst, Berlin (E)

1980

Galerie Taube, Berlin (E)

Publications

Luft–Wasser–Schiene–Straße, Industriegemälde von H.D. Tylle, DB Museum Nürnberg, 2016
H.D. Tylle, Wo die Gondoliere wohnen, Galerie Wimmer 2015
H.D. Tylle: Schöpfungen – Natur–Technik, München, Galerie–Wimmer 2013
H.D. Tylle: Retrospektive - Retrospective“, Kassel, BASF und Libelli-Verlag 2011
„Feuerländer – Regions of Vulcan. Malerei um Kohle und Stahl“, LVR-Industriemuseum, Oberhausen, 2010
„Klaus Türk: Mensch und Arbeit – 400 Jahre Geschichte der Arbeit in der bildenden Kunst, Eckhart G. Grohmann Collection an der Milwaukee School of Engineering“, MSOE Press, Milwaukee, WI, 2008
„H.D. Tylle, Floor Mosaic, Ceiling Mural, Stained Glass, Sculpture Garden“, The Grohmann Museum at Milwaukee School of Engineering, Milwaukee, WI, 2008
„Was macht eigentlich Tylle? Bilder aus den USA“, Libelli-Ars, Fulda, 2006
„Tylle, H.D., An Artist Painting Today's Industry“ Libelli-Ars, Fulda, 2003

„H.D. Tylle, Arbeitswelt. Werften und Stahlwerke“, Deutsches Schifffahrtsmuseum Bremerhaven, 2002
„Die zweite Schöpfung. Bilder der industriellen Welt vom 18. Jahrhundert bis in die Gegenwart“, Deutsches Historisches Museum, Berlin, 2002
„H.D. Tylle, Landschaften. Natur – Kultur – Stadt – Industrie“, Emslandmuseum Schloss Clemenswerth, 2000
„Klaus Türk: Bilder der Arbeit, eine ikonographische Anthologie“, Wiesbaden, 2000
„Die Kraft der Bilder“, Ars Nicolai, Berlin, 1996
„Bluth und sein Kreis“, Kunststation Kleinsassen, 1996
„H.D. Tylle, Japanreise 1995“, Die Realismuseumgalerie, Kassel, 1995
„1. Realismustriennale“, Ars Nicolai, 1993
„Peter Gercke et al.: Apollon und Athena, Klassische Götterstatuen in Abgüssen und Rekonstruktionen“, Staatliche Kunstsammlungen Kassel, 1991
„Oléumydia, H.D. Tylle“. Reykjavik, Island, Botschaft der Bundesrepublik Deutschland und des Goethe-Institutes, 1991

„H.D. Tylle“. Museum der Arbeit Hamburg, 1990
 „Lebensraum Arbeitswelt“, Sammlung der Deutschen Bundesanstalt für Arbeitsschutz Dortmund, 1990
 „Bilder der Arbeit“, TUFA, Trier, 1990.
 „Der Mensch und seine Arbeit“. Bundesministerium für Arbeit und Soziales, Bonn, 1990
 „Flucht“, Kunsthalle Darmstadt, 1990
 „Schlussbilanz“, Kunststation Kleinsassen, 1989
 „Bilder der Arbeit“, Klaus Türk, Diaserie für den Kunstunterricht an Schulen, Universität Trier, Köln, 1989
 „Informatik 9, Vergleich Menzel / H.D. Tylle“, Wolf-Schülerbuch, 1989
 „H.D. Tylle, Vor Ort am Hochofen“, Salzgitter AG, 1989
 „Augenschein und Eigensinn, Realistische Malerei in Kassel seit 1974“, Neue Galerie Kassel, 1988.
 „H.D. Tylle, Bilder '80 – '88“, Landesmuseum Wiesbaden, 1988
 „H.D. Tylle, DDR Tagebuch: Ein Maler aus der Bundesrepublik zu Gast im Mansfeld Kombinat“, Frankfurter Allg. Zeitung, 1987

„H.D. Tylle, Tagebuchaufzeichnungen zur Entstehung der Ölbilder in Island“, Realismusgalerie Kassel, 1985
 „Manfred Bluth: Der Blick auf Italien“, Ladengalerie, Berlin, 1985
 „H.D. Tylle, Bilder aus dem Steinkohlen- und Kalisalzbergbau“, Deutsches Bergbau-Museum Bochum 1984.
 „Rationalisierung 1984“, Staatliche Kunsthalle Berlin, 1984
 „Atelierbesuch bei H.D. Tylle“, Fernsehfilm von Bernhard Safarik, Hessischer Rundfunk, 1984
 „H.D. Tylle, Bilder aus der Arbeitswelt“, Städtische Galerie Erlangen / Städtische Galerie Ingolstadt, 1982.
 „Die Arbeitswelt im Spiegel der Bildenden Kunst“, Galerie Künstlerhaus, Karlsruhe, 1982
 „Industriebilder von H.D. Tylle“, Realismusstudio 13, Neue Gesellschaft für Bildenden Kunst Berlin, 1980
 „H.D. Tylle“, Galerie Taube, Berlin 1980
 „Spanische Reise '77“, Dokumentation des Forschungsprojektes der Gesamthochschule Kassel, 1977

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