





The project documented in this magazine was part of the Urban Art Biennale 2024 at Völklinger Hütte in Völklingen, Germany | Biennale curated by Frank Krämer for Völklinger Hütte UNESCO World Heritage Site | Project curated by Mathieu Tremblin

Map of the project:
u.osmfr.org/m/1049853

Edited by Mathieu Tremblin and Javier Abarca | Texts by Javier Abarca | Photographs by Mathieu Tremblin, except SV Röchling football field by Wanderlust Social Club | Layout: Unlock Bureau | Cover: anonymous scribbles in Völklingen | Back cover: hand-stenciled poster by Coco Bergholm

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Die Gesellschaft der Stadtwanderer is an informal group of urban wanderers. As part of the Urban Art Biennale 2024, they carried out a series of over seventy informal artistic interventions in the post-industrial city of Völklingen, located in south-western Germany near the French border.

The programme included interventions by Coco Bergholm (Germany), Epos 257 (Czech Republic), Antonio Gallego (France), Deana Kolencikova (Slovakia), Mathieu Tremblin (France) and the collective Wanderlust Social Club (Belgium, France), alongside performances by Pascal Ansell (United Kingdom) and the duo Léa Hussenot and Corentin Seyfried (France).

Most works emerged from a public call for ideas among local residents. In the present selection, the miniature figures painted by Wanderlust Social Club serve as a visual thread to explore a small portion of the project's output.

All interventions were carried out without formal permissions and have been documented and geolocated in an open-source online map.



♦ Visible from everywhere in the city, these slag heaps are remnants from the industry that once made Völklingen wealthy. ↑ “The slag heaps were named after the owners of the plant. The importance of the industry for the town’s history was manifested in the naming of streets and squares. But what about the history of the people of Völklingen?” From a series of texts stenciled around Völklingen by Mathieu Tremblin using a mix of charcoal powder and starch.



The huge Globus supermarket allows the use of the multi-storied parking lot below its building for a flea market on Sundays. The area where the building stands used to be full of bars before the ironworks closed down in 1986. The paintings are part of a series of by Wanderlust Social Club.



Posters by Antonio Gallego on the infrastructure connected to the Globus building. ↑
To the left, one end of the supermarket parking lot. To the right, the train tracks.





The ground floor of the Globus parking lot is used informally by local youth as a sheltered hang-out spot. ◀ This scene was painted at a corner of the parking lot, with the train tracks behind.



Poster by Antonio Gallego next to the Globus parking lot. The poster overlaps a Mongolian totem and a building by Le Corbusier, two symbols of belief systems, and sets them against the one embodied by Globus.



Epos 257 found some ghost houses on Google Maps. They had been recently torn down for the development of a commercial area. He decided to pay them homage by carving the lost house numbers on a rock standing at the newly developed spot.



SV Röchling Völklingen football club was named after the factory's owners. After filing for insolvency in 2022, the former second-division club now relies on sponsorship to stay afloat.







The orthopaedic store at the shop below closed long ago, and left its sign on the facade. Nobody has cared to remove it. Deana Kolencikova's intervention with printed adhesive film was produced without official permission.



Völklingen's own Cindy and Bert were great stars of schlager, a style of music wildly popular in Germany in the 1970s. A local dweller requested some public homage to them. ♦ This large metal planter reminded Deana Kolencikova of a pyramid or a mound, and she decided to name it after the singers. The plaque was stolen within days. ♣ Wanderlust Social Club portrayed the duo nearby.



“From the second-floor window, she throws a handful of breadcrumbs to the pigeons on the other side of the sidewalk.” Part of an extensive ongoing series by Mathieu Tremblin in which he portrays city situations in text form, then installs the result in the street using adhesive vinyl letters.



When asked to reenact the situation described in Tremblin's text, Léa Hussenot and Corentin Seyfried decided to play the role of the pigeons. Wanderlust Social Club portrayed all participants in the project, and painted the performers as pigeons.



⬆ Electrical box across the road from the stenciled text by Mathieu Tremblin that opens this magazine. Trust and Noar are two active local graffiti writers. ➡ Fragment of a text stenciled by Mathieu Tremblin on top a throw-up by Trust, on the wall by the electrical box on this page.



◀ A tag sprayed by Sram becomes a fire-extinguisher tag on the same electrical box portrayed on the previous spread. ▶ Noar's secret graffiti spot in Völklingen.



In this ongoing series, Coco Bergholm finds shallow recessings in facades –big enough to hold one or two bodies– and transforms them into hiding places.





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