

skulptur projekte münster 07

Press Kit

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skulptur projekte münster 07
17.6. – 30.9.2007

Press kit, 16 June 2007

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skulptur projekte münster 07
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1 Press release

After almost three years of preparation, the fourth edition of *Skulptur Projekte* will be opening on 16 June 2007 in Münster. Thirty-six artists have been invited to realise thirty-four projects throughout the city. For the first time, the exhibition will focus more strongly on film and video, performative arts will play a key role, and the internet will serve as an expanded public platform, transporting artistic ideas beyond the urban context. Together with Brigitte Franzen, curator for contemporary art at the LWL-Landesmuseum für Kunst und Kulturgeschichte, and Carina Plath, the director of the Westfälischer Kunstverein, the veteran curator Kasper König is heading this year's exhibition, *skulptur projekte münster 07*. This outstanding team has referred to *Skulptur Projekte* as a "long-term study" of how the artistic exploration of the public sphere – and how the public sphere itself – have changed over time.

Indeed, every ten years since 1977, *Skulptur Projekte* has examined the ambivalent relationship between art and the public space by commissioning site-specific works that respond to the urban context and encourage active public participation. With its unique approach to this important subject, *Skulptur Projekte* has gained worldwide renown as one of the premier major international exhibitions.

Among the many projects dealing with art in public space today, Münster is regarded as more than just a pioneer. It is widely seen as the only platform that has consistently addressed this topic over the past thirty years in a manner in keeping with the times. Considering that urban space is being increasingly monopolised by public and private interests – or has even been intentionally neglected – it appears all the more significant that thirty-six international artists have come to Münster to question these developments. "Today, public space in cities is overdetermined and "overdesigned" like never before; but there is also talk of a renaissance of cultural institutions and a new harmony between museums and contemporary art. The omnipresent 'buy me' and 'look at me' in the town centres means that artists today often take an undercover, critical approach to the situation, as well as to the expectations surrounding art in outdoor space," explains curator Brigitte Franzen.

Skulptur Projekte traces its origins back to a local squabble in 1977 concerning a desirable plot of land within the city, which temporarily ended when George Rickey donated a contemporary sculpture to the town and its residents. However, the sculpture unleashed a storm of indignation and the conflict continued. "People were so upset that the local newspapers began to attack the whole notion of modern art. Klaus Bußmann, the curator of the LWL-Landesmuseum für Kunst und Kulturgeschichte at the time and a spirited educator, felt he had to do something. It was necessary to enlighten people about the complex and not always popular history of modern sculpture, from Rodin up to the present. So the exhibition was first held in the museum. There was also an affiliated exhibition of free-standing sculptures in the Schlossgarten. Thus, Klaus Bußmann was the initiator, and he asked me to join in.

That's how the project part, named *Skulptur Projekte*, evolved, leading to the first three exhibitions with Bußmann, and now to the fourth with the three of us," says Kasper König.

After thirty years of *Skulptur Projekte*, one can say that Münster is no longer just a typical mid-sized German city where local flair mingles well with universal influences. The city can now look back on a successful track record of exhibitions spanning three decades. The thirty-nine sculptures that have found a permanent home in this urban environment bear witness to the history of *Skulptur Projekte*. For this year's participating artists, this represents a special situation to which they are bound to respond. As associate curator Carina Plath notes, "We can't act as if Münster were a place without *Skulptur Projekte*. The artists born in the 1960s and 1970s know about the specific character of the city – that *Skulptur Projekte* have been held here – and some of them make obvious reference to prior projects. It's no longer possible to imagine the city without art, which is why a number of this year's works allude to previous editions of the exhibition and its history rather than approaching Münster as a kind of playing field where anything goes."

As on previous occasions, the artists invited to take part in *skulptur projekte münster 07* were asked to explore the city and its many different facets. The intense interactions with their surroundings and the conditions present at these locations are the reason for the unusually high quality and refreshing uniqueness of the artworks. With the Domplatz at the geographical centre of the exhibition, most of the projects are spread across the downtown area within the Promenadenring. Some of the projects are located in other parts of the city, beyond this central area – for instance at Lake Aa and next to the university's Institutes of Natural Science.

Minister President Dr. Jürgen Rüttgers is pleased that the topic of public space is being given a critical forum: "I very much appreciate the fact that Münster is addressing this open discussion about issues that concern us all – independently of whether we deal with them in the realm of the arts, in architecture, or in politics. We should all be willing to think creatively and act courageously." The Land Nordrhein-Westfalen (State of North Rhine-Westphalia), the Landschaftsverband Westfalen-Lippe (LWL) (Regional Association Westphalia-Lippe (LWL), and the Stadt Münster (City of Münster) have all supported *Skulptur Projekte* since its inception in 1977. "The LWL's mission is not only to present Westphalian culture. We also want to bring the world to Westphalia, and this is something we've achieved with the exhibition, which one could say is celebrating its thirtieth birthday this year. By supporting and hosting this project, the region and the city – represented by the LWL and the City of Münster – are showing themselves to be open to the world and receptive to contemporary art," says LWL's director Dr. Wolfgang Kirsch. The Mayor of Münster, Dr. Berthold Tillmann, agrees that the exhibition is good for the city: "The current edition of *Skulptur Projekte*, just like its predecessors, will be an event of the highest artistic quality, and the many thousands of international visitors who come to see this exhibition of art in public space will experience our city as a unique and important location for culture and the arts."

The central starting point, as well as the host of the exhibition, is the LWL-Landesmuseum für Kunst und Kulturgeschichte in Münster. "The exhibition was born in the LWL-Landesmuseum für Kunst und Kulturgeschichte in 1977 and has been

associated with this institution ever since,” says Dr. Hermann Arnhold, director of the museum, and continues “*Skulptur Projekte* represents the museum’s international focus and its status within the world of contemporary art. The topic of art, the public sphere, and urban space will be as current and exciting in ten years as it is today.”

For the first time, *Skulptur Projekte* will be accompanied by an archive exhibition in the atrium of the LWL-Landesmuseum für Kunst und Kulturgeschichte. Curated by Brigitte Franzen, the exhibition will document the fascinating history of *Skulptur Projekte* since 1977. Over the years, the archive has grown to include a large number of original sketches, personal correspondence, film footage, and models, which together provide a detailed picture of how *Skulptur Projekte* has developed.

A comprehensive programme of events will also approach the exhibition from a variety of perspectives. Films, panel discussions, lectures, and conversations with the artists will examine different aspects of the public sphere and urban space. A manifold outreach programme will provide children, youth, and families with the opportunity to take part in the discussion and creatively explore different notions of art in the public sphere. In addition to individual and group tours, the programme also includes the *sommerakademie* with its many activities for children and *velo lounge*, a forum for students and other young adults.

A catalogue accompanying the exhibition contains detailed descriptions of all the artistic projects and a section on theory. A total of 134 concepts and expressions related to *Skulptur Projekte* are explained by seventy-four renowned authors. The catalogue is complemented by a shortguide to the exhibition. In addition, a colourfully illustrated children’s book in German will present five different tours filled with exciting, funny, and surprising information about the different works of art. The first publication about this year’s exhibition, *Vorspann*, appeared in March 2007 in cooperation with the Münster Academy of Arts and includes discussions with participating artists and a panel discussion with the curators of the exhibition.

Supporting bodies of *skulptur projekte münster 07* are Landschaftsverband Westfalen-Lippe (LWL) and Stadt Münster. The main sponsors are Land Nordrhein-Westfalen, Kulturstiftung des Bundes, Kunststiftung NRW, Kulturstiftung der Westfälischen Provinzial Versicherung, and Sparkasse Münsterland Ost

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17.6. – 30.9.2007

2 General Information

Organiser

LWL-Landesmuseum für Kunst und Kunstgeschichte
Domplatz 10, 48143 Münster
Germany
Tel: +49 (0)251 5907-201
Fax: +49 (0)251 5907-104
mail@skulptur-projekte.de
www.skulptur-projekte.de

Curators

Brigitte Franzen, Kasper König, Carina Plath

Dates

17 June – 30 September 2007

Opening hours

Daily 10 a.m. – 10 p.m.

Visitor information

switch+, Rothenburg 30
LWL-Landesmuseum für Kunst und Kulturgeschichte, Domplatz 10
Metropolis Cinema next to the main train station

archive 77/87/97/07

Documentation exhibition on the history of *Skulptur Projekte* since 1977 in the atrium of the LWL-Landesmuseum für Kunst und Kulturgeschichte

Bike rentals

in front of the LWL-Landesmuseum für Kunst und Kulturgeschichte.
Fees: half-day €5; whole day €10

Public tours

Tours for individuals: Monday through Friday: 6 p.m., Saturday and Sunday: 11 a.m. and 3 p.m.

The tours are free of charge. Tickets are given out on a first come, first served basis starting one hour before the tour begins. Meeting point is the foyer of the LWL-Landesmuseum für Kunst und Kulturgeschichte. Tour length: 2 hours. Limited number of participants.

Tours for groups of up to 25 people

Tours in German: 2-hour tour: €90, 3-hour tour: €135. Tours in other languages (English, French, Dutch, Italian): 2-hour tour: €100, 3-hour tour: €150

Bicycle tours

Tours for groups of up to 20. For tour and bike rental fees, see above.

Tours for people with disabilities

Five tour programmes especially for persons with mental disabilities.

Public tour for the hearing impaired: 1 July, 5 August, 2 September, 4 p.m. – 6 p.m.

Public tour for deaf persons: 15 July, 19 August, 16 September, 4 p.m. – 6 p.m.

Information and Tour bookings – Visitor Centre

Tel: +49 (0)251 5907-201

Fax: +49 (0)251 5907-104

Monday through Friday: 9 a.m. – 6 p.m.

visitors@skulptur-projekte.de

Bus tours

Daily starting at 11 a.m.: 2-hour bus tours in German for individuals and groups. Fee: €16.50.

Special dates and times may be scheduled upon request.

Information at www.muenster-citytour.de. To book a tour, please call +49 (0)251 276730.

Activities for school classes, children's groups, and youth groups

2-hour activities: €60, 3-hour activities: €90 (in German; other languages: additional €5 per hour)

All individual and group tours must be booked with the Visitor Centre at least 10 working days in advance.

sommerakademie

A project for children, youth, and families; located right above the office of skulptur projekte münster 07 and with 600 square metres of floor space, Rothenburg 30: with workshops, holiday programmes, and family days, the *sommerakademie* combines tours of the exhibition with creative activities.

Information in the *sommerakademie* programme booklet or at +49 (0)251 5907-319 and sommerakademie@skulptur-projekte.de

Multimedia guide

Rentals in *switch +*, Rothenburg 30. Fee: €7.50

Arts outreach programme

The exhibition will be accompanied by an outreach programme of lectures, talks with participating artists, readings, and movie screenings. For more information, please see the programme book.

Publications

Catalogue	556 pages, €28 (in the exhibition)
Shortguide	88 pages, €5
Children's book	96 pages, €9.80
Vorspann	192 pages, €18

Sponsors

Supporting bodies: Landschaftsverband Westfalen-Lippe (LWL) and Stadt Münster
Main sponsors: Land Nordrhein-Westfalen, Kulturstiftung des Bundes, Kunststiftung NRW, Kulturstiftung der Westfälischen Provinzial Versicherung, Sparkasse Münsterland Ost

How to find us

www.skulptur-projekte.de/information

Accommodation

Münster Marketing: www.tourismus.muenster.de or at +49 (0)251 492-2726

Grand Tour

Welcome to the Grand Tour 2007
52nd International Art Exhibition of the Biennale di Venezia, Art 38 Basel, documenta 12, *skulptur projekte münster 07* are pleased to invite you to the Grand Tour of the 21st century. www.grandtour2007.com

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3 List of participating artists

Pawel Althamer

** 1967 in Warsaw, Poland, lives and works in Warsaw*

Michael Asher

** 1943 in Los Angeles, USA, lives and works in Los Angeles*

Guy Ben-Ner

** 1969 in Ramat Gan, Israel, lives and works in New York*

Nairy Baghramian

** 1971 in Isfahan, Iran, lives and works in Berlin*

Guillaume Bijl

** 1946 in Antwerp, Belgium, lives and works in Antwerp and Münster*

Martin Boyce

** 1967 in Glasgow, Great Britain, lives and works in Glasgow and Berlin*

Jeremy Deller

** 1966 in London, Great Britain, lives and works in London*

Michael Elmgreen ** 1961 in Copenhagen*

Ingar Dragset ** 1969 in Trondheim*
live and work in Berlin

Hans-Peter Feldmann

** 1941 in Hilden, Germany, lives and works in Düsseldorf*

Dora García

** 1965 in Valladolid, Spain, lives and works in Brussels*

Isa Genzken

** 1948 in Bad Oldesloe, Germany, lives and works in Berlin*

Dominique Gonzalez-Foerster

** 1965 in Straßburg, France, lives and works in Paris and Rio de Janeiro*

Tue Greenfort

** 1973 in Holbæk, Denmark, lives in Frankfurt and Berlin*

David Hammons

** 1943 in Springfield, USA, lives and works in Harlem/New York*

Valérie Jouve

** 1964 in Saint-Étienne, France, lives and works in Paris*

Mike Kelley

** 1954 in Detroit, USA, lives and works in Los Angeles*

Suchan Kinoshita

** 1960 in Tokyo, Japan, lives and works in Maastricht*

Marko Lehanka

** 1961 in Herborn, Germany, lives and works in Frankfurt and Butzbach*

Gustav Metzger

** 1926 in Nürnberg, lives and works in London*

Eva Meyer

** 1950 in Freiburg, Germany*

Eran Schaerf

** 1962 in Tel-Aviv, Israel*

live and work in Berlin

Deimantas Narkevičius

** 1964 in Utena, Litauen, lives and works in Vilnius*

Bruce Nauman

** 1941 in Fort Wayne, USA, lives and works in Galisteo, USA*

Maria Pask

** 1969 in Wales, Great Britain, lives and works in Amsterdam.*

Manfred Pernice

** 1963 in Hildesheim, Germany, lives and works in Berlin*

Susan Philipsz

** 1965 in Glasgow, Great Britain, lives and works in Belfast and Berlin*

Martha Rosler

** in New York City, USA, lives and works in New York City and Malmö*

Thomas Schütte

** 1954 in Oldenburg, Germany, lives and works in Düsseldorf*

Andreas Siekmann

** 1961 in Hamm, Germany, lives and works in Berlin*

Rosemarie Trockel

** 1952 in Schwerte, Germany, lives and works in Cologne*

Silke Wagner

** 1968 in Göppingen, Germany, lives and works in Frankfurt*

Mark Wallinger

** 1959 in Chigwell, Great Britain, lives and works in London*

Clemens von Wedemeyer

** 1974 in Göttingen, Germany, lives and works in Berlin and Leipzig*

Annette Wehrmann

** 1961 near Hamburg, Germany, lives and works in Hamburg*

Pae White

** 1963 in Pasadena, Canada, lives and works in Los Angeles*

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4 Artistic projects

Pawel Althamer ***Ścieżka (Path)***

performative installation, length c. 1km
between the western shore of Lake Aa and Haus Bakenfeld

At a small crossroads not far from Lake Aa starts a little dirt road continuing northwest past a small wooded area through meadows and fields. No signpost indicates either destination or distance. The path leads out of the city into nature. Everyone can take it, wander along or take flight on it. However, when you follow it you will not know where it's taking you. You will wander aimlessly through the day without knowing your destination, without a clue what to expect.

Although everybody likes shortcuts, Pawel Althamer has gained the impression that hardly any of the inhabitants of Münster leave the routes assigned to them: the pedestrians use the sidewalks and cyclists use the bicycle paths. Pawel Althamer's dirt path could represent a way out of our ordered lives, offering us an alternative, non-prescription, and flexible route.

Michael Asher ***Münster Installation (Caravan)***

Siegelkammer / Pferdegasse (June 16–24)
Inner courtyards of the Bezirksregierung, Geisbergweg 1–3 (June 25–July 1)
Alter Steinweg, across from the Kiffe Pavillon (July 9–15)
Am Hörster Friedhof / Piusallee Parkplatz 4 after Piusallee (July 16–22)
An der Kleimann Brücke 50 (July 23–29)
Königsbergerstraße 133–135 (August 6–12)
Paula-Wilken-Stiege 3 and 5 (August 20–26)
Nienberger Kirchplatz 6 (September 3–9)
Möllmannsweg 7 / Hollandstraße intersection (September 10–16)
Jesuitenbrook, across from Hünenburg 99 (September 24–30)

A travel trailer is a travel trailer – what else? In Münster, at least, it can also become the icon of a major international exhibition. Every ten years during the summer, a seemingly ownerless travel trailer appears in the streets of Münster, standing each week somewhere else. Every Monday, the day when museums are closed to the public, the trailer is relocated. Michael Asher selected the locations back in 1977. In 2007, the American artist will realize his trailer project for the fourth time, making him the only one to have taken part in every edition of the *Skulptur Projekte*.

The model of the trailer, Eriba Familia BS, may be considered a vintage today. But

over the space of thirty years, this installation has proved to be a simple and impressive long-term study of the city of Münster. As a free-standing sculptural object set in relation to its surroundings, the trailer – which has been documented with photographs since 1977 – reveals the changes that have occurred in the city. Some of the places that still existed in 1977 have disappeared. Indeed, in 2007 the trailer will remain in a garage for five weeks because its former parking spaces are gone. Asher's project, it seems, has a unique seismographic quality.

Nairy Baghramian ***Entr'acte***

concrete, reflecting foil, metal, industrial textile, c. 2.50 x 5.50 m
parking lot corner Wolbecker Straße / Eisenbahnstraße

Nairy Baghramian's sculpture provides an opportunity for discussion. What is the function of sculptures in public space? Should they have practical use, or should they create distance to the fabric of the city and insist on being autonomous?

Nairy Baghramian's sober minimalist sculpture does not require words, yet it is right at the center of the discussion seemingly agreeing with both propositions – quite an achievement, even for a work of art.

A metal frame, covered with fabric and mirror glass, reminiscent of a partition screen, divides the plaza with sophisticated lightness into two spaces, though neither could be described as private, since you are always visible to others. The work assumes a function, could be used as a screen – but it does not hold up to its promise, at least not immediately – perhaps the difference created by the partition screen will eventually lead to something different happening on the other side. *Entr'acte*, the title of the work, implies a dance-like intermezzo between two partners referring at the same time to the temporary nature of the installation.

Guy Ben-Ner ***I'd Give It to You If I Could, but I Borrowed It***

videofilm and bicycle installation, c. 1.80 x 2.20 m
Conference room, Revenue and Taxation Office Münster-Außenstadt,
Friedrich-Ebert-Str. 46

Many people enter a tax office with a queasy feeling; they feel a sense of guilt, even if they have nothing to hide. According to Guy Ben-Ner, this makes it an ideal location. In the bright, large hall of the tax office in Münster, Ben-Ner has set up three interactive bicycles. The screen between the handlebars shows a film. The spectator can direct the image using the pedals: the faster he pedals, the faster the film in front of him runs. You can also watch the film backwards by pedaling in reverse, allowing you to steer your own enjoyment of art.

In the film, the Israeli artist takes his children to a museum, or, more precisely, to an exhibition of ready-mades – everyday objects that only attain their artistic quality within

the context of the museum. There they discover that they can construct an entire bicycle from the exhibits. It is as if the great artists had shared a bike brotherly. Pablo Picasso took the handlebars and saddle for his *Head of a Bull*; Marcel Duchamp took the front wheel and attached it to a chair; Joseph Beuys needed the pump for his *Zerstörte Batterie*, and Jean Tinguely received the back wheel and the frame for his *Cyclograveur*. Sculptures are destroyed in order to see sculptures: over the course of the intricate plot – which at times is reminiscent of 1920s slapstick – the spectator accompanies Guy Ben-Ner and his children on their “stolen” bikes as they ride through Münster from one sculpture to the next, including some of the *skulptur projekte münster 07* exhibits.

Guillaume Bijl ***Archaeological Site (A Sorry Installation)***

various materials, 8 x 8m, depth 5.5 m
Sentruper Höhe, between Open-Air Museum Mühlenhof and Allwetterzoo

Right in the middle of a grassy area on the Sentruper Höhe by Lake Aa with nothing but trees and meadows around, is a milestone of cultural tourism. If the spectator steps a bit closer, he can view the archaeological excavation site from a balustrade guarding the edge of the pit. Standing there, he will see an unearthed, shingle-roofed spire topped by a weathercock. Guillaume Bijl discovered it – or rather, he invented it, as the spectator will quickly have guessed. It is an absurd, surrealist sculpture.

With their steeples, the churches of Münster are still an integral part of the urban landscape. Bijl came up with the idea that “somebody could discover another church – one that had fallen victim to the passage of time, buried during the war.” And, thanks to the Belgian artist, Münster has now gained new perspective on the culture of façades.

With his characteristic charm, Guillaume Bijl has added an apologetic gesture to his work, assigning it to the category of “sorry objects” that reveal themselves to be reproductions. However, Bijl is not apologizing for drawing a caricature of our expectations, but rather for betraying his normal emphasis on realism. His modesty will probably not help him much, though, for his steeple will become a tourist attraction.

Martin Boyce ***We are Still and Reflective***

concrete, brass profiles, c. 14 x 32 m
Himmelreichallee, former zoo grounds, near Tuckesburg

The world comes to life through the attention we focus on. The cat sitting in the room next door only exists when someone goes and looks at it; what does not show does not exist. And yet it is there, says Martin Boyce, it just needs to be noticed. His work for *skulptur projekte münster 07* does not impose itself on visitors, but is underneath the horizon, embedded in the ground.

The inconspicuous site on the premises of the former zoo is covered with formed concrete slabs. Thirteen shapes form a pattern that Martin Boyce has borrowed from the French sculptors Jan and Joel Martel. In the 1920s, these artists designed abstract trees made of concrete, which, according to Boyce, represent “a perfect unity of architecture and nature.” In selected spaces between the concrete slabs, Boyce has installed bands made of brass that form letters following the outlines of the slabs. The letters say, “We are still and reflective.”

A message that is difficult to understand but easy to overlook. Yet, being aware of the sentence embedded in the ground the abandoned site fills with emotion and meaning. It is a silent signal, and though it is transmitted constantly, it does not try to attract attention, for it has all the time in the world.

Jeremy Deller

Speak to the Earth and It Will Tell You

dove tree seeds in small paper bags, 54 diaries for 54 allotment garden associations in Münster, dimensions of the books: c. 500 pages, 21 x 34 cm (panel format) Allotment garden colonies Mühlenfeld e.V./Lublinring 1 Martini e.V./Gartenstraße 174

Jeremy Deller focuses on the ego and its interests. When shared by several people interests tend to be organized: in associations, unions, political parties, or perhaps even in amateur acting groups or allotment garden associations. Jeremy Deller does not paint pictures, he stages them. For example he invited re-enactment heroes to re-enact historically correct the bloody battles during the violent miners' strikes in England which he then captures on video.

His success as an artist is always at the same time the success of the people he works with. In Münster he took notice of the phenomenon of the allotment garden associations which must seem rather “German” to a British person. In his project for *skulptur projekte münster 07*, Deller not only concerns himself with the history of allotment gardens, but also with all the stories told by their owners: he will distribute a large-format, leather-bound book to each of the fifty-four allotment garden associations in Münster asking their members to use them as a diary over a period of ten years. Deller's interest in people and in various forms of communal life allows the spectator easy access to his work.

For visitors to this year's exhibition, Deller also has a souvenir: a little packet, designed by him, containing the seeds of a dove tree. The visitors are invited to sow them when they get home and wait for the next issue of *Skulptur Projekte* in the year 2017 – for it will take that long before the dove tree, a leaved tree with white blossoms native to China, is in full bloom.

Elmgreen & Dragset

Drama Queens

Project by Elmgreen & Dragset, with text by Tim Etchells

theater project, seven reproductions of modern sculptures (Alberto Giacometti: Walking Man,

1947; Jean Arp: Cloud Sheperd, 1953; Andy Warhol: Brillo Box, 1964; Barbara Hepworth: Elegy III, 1966; Sol Lewitt: Four Cubes, 1971; Ulrich Rückriem: Granit, 1984; Jeff Koons: Rabbit, 1986), various materials
world premiere on 06.16., 17, 19, 21 pm, beginning 06.18. Video presentation in the foyer of LWL-Landesmuseum
Städtische Bühnen Münster, foyer of LWL-Landesmuseum

The construction of the Municipal Theater in Münster between 1954 and 1956 marked the end of the conservative reconstruction policy in the city.

In their work for *skulptur projekte münster 07*, the Berlin-based artist duo Michael Elmgreen from Denmark and Ingar Dragset from Norway were inspired by this theater's architecture, which both regard as being visionary, even today. The building provides the setting for their stage piece, a half-hour performance that presents *Superstars from the History Modern Sculpture*. Although sculptures tend to be static, and hardly anybody thinks there are many parallels between sculpture and theater, these works actually move and even speak in the language of their creators. As little psychological dramas unfold on the black, bare stage, it soon becomes clear that these sculpture superstars are fickle creatures. For in a histrionic manner, they act out their primary characteristic – an intrinsic stubbornness.

After the world premiere on June 16 and the documentation of the piece, the theater will be closed for the summer. The video of the performance will be shown in the foyer of the LWL-Landesmuseum during the exhibition.

Hans-Peter Feldmann

WC-Anlage am Domplatz (Public Toilet Facilities at the Domplatz)

refurbishment of the public toilettes, various materials
Cathedral Plaza

By the mid-1950s, the reconstruction of Münster's town center had been completed. Around this time, the public toilet facilities underneath the Domplatz were built, with an entrance on the left for "Men" and on the right for "Women." The facilities are used by a large number of people, and not just on the three days of the week that the Domplatz is transformed into an outdoor market. Despite this fact, the public toilets were last renovated in 1987 on the occasion of the Pope's visit to the city.

Today, however, when visitors go down the steps, they are in for a surprise, for they will encounter neither the unpleasant smell nor the monotonous color scheme so typical of such locations. Hans-Peter Feldmann, a Düsseldorf-based representative of democratic conceptual art, is convinced that public toilets should be well-cared for and pleasant to use. Thus, for *skulptur projekte münster 07*, he has collaborated closely with city officials to have the facilities redesigned to include high-quality ceramics, colorful tiles, and two large-format pictures. And, following Hans-Peter Feldmann's clear idea of what the word "public" should mean, people will be able to use the facilities at no charge.

Dora García ***The Beggar's Opera***

performative project in the inner city area and website, various materials,
www.thebeggarsopera.org

Münster has a new citizen. The young man wanders through the city, looking like a beggar. But he does not want anybody's sympathy, nor will he ask anyone for money. But he will tell stories. Every day, he meanders through the streets and watches people and talks with them – a work of art that the spectator does not need to seek for it finds him.

— The Spanish artist, Dora García, describes her approach as “a continuous performance in the public sphere.” This intrusion puts everyday life in the city during *skulptur projekte münster 07* directly into question, applying the same principle as a Brechtian play: already lying in the gutter, as it were, the supposed beggar has a good view of what is going on around him, and his task in this play – of which the *skulptur projekte münster 07*, the visitors to the exhibition, and the inhabitants of Münster are part – is to comment on the action. He knows his way around. Anybody who will ask him for the way, will get directions from him, whether it be to the next sculpture or to the train station. What is really happening on Münster's streets during the exhibition, he will find out and let us know all about his experiences in a daily blog at www.skulptur-projekte.de and www.thebeggarsopera.org.

Isa Genzken ***(Without Title)***

12 objects, various materials, dimensions each c. 1.5 x 2 x 2 m
Plaza at the Liebfrauen-Überwasserkirche

— On the square in front of the Überwasserkirche (Unserer Lieben Frauen), a passion play will be performed. But the contemporary version represents a dramatic departure from the historic original. The new tale of woe does not have to be the same as the one two thousand years ago. Rather than staging sandal-footed figures wearing monk's habits, Isa Genzken presents twelve assemblages made up of cheap, garish plastic kitsch, and buried beneath them are the protagonists of the tale – children's dolls – which seem to have gotten tangled up in classical design furniture.

— These brash agglomerations of our glitzy consumer world demand every attention possible. Plastic flowers in shallow seat pans of plexiglass together with inflatable swim rings and water pistols – it looks improvised, yet it has been composed with great precision. Baseball caps, sunhats, and lots of colorful umbrellas protect the dolls from sun and rain. And they need all the protection they can get, since they are stuck in all sorts of impossible situations, suffering from the neglect that comes with affluence. “Art does not need to be quiet,” says Isa Genzken, “but should rather be an attraction in and of itself.” Located in front of a church, the work may also be interpreted as a religious statement alluding to the Way of the Cross. But it is the grotesqueness of Genzken's combinations that makes her work accessible to anyone who wishes to comprehend it – be it in silent contemplation or through pure vandalism.

Dominique Gonzalez-Foerster **Roman de Münster**

39 objects, steel, wood, concrete, acrylic glass, brickwork, dimensions variable, total area c. 120 x 60 m
Depression at Kanonengraben, Aegidiitor

Every ten years, the *Skulptur Projekte* show us a different Münster for 100 days. "A laboratory experiment which, so far, has not produced a theory that could be used for anything," Daniel Buren wrote in his contribution to the 1997 catalogue. But Dominique Gonzales-Foerster is not looking for the theoretical underpinnings of things. Rather, in her "experiential exhibition" she tells us her version of the history of the *Skulptur Projekte* and their meaning. With its curved slopes, the promenade along the razed former city wall offers a natural setting for her project.

The artist presents a theme park composed of 1:4-scale replicas of selected sculptures from past *Skulptur Projekte* exhibitions – concrete and metal quotations of the original works. Every object is a precise reproduction of the original and is set in relation to the others. Once more the visitors get to see Alighiero e Boetti's *Mann mit dampfendem Kopf* (1997), Ilya Kabakov's *Sendemast* (1997), and Thomas Schütte's *Kirschensäule* (1987), which, even as models, reflect our relationship to the original objects. Dominique Gonzalez-Foerster is not adding any of her own works to the canon. "I'm more interested in articulating differences," says the French artist and curator of this synopsis of past and present attractions.

Tue Greenfort **Diffuse Entries**

manure truck and various materials, 4 x 10 x 3 m
semicircular platform at Lake Aa below the Giant Pool Balls
between Adenauerallee and Bismarckallee

It is neither the waterworks at Hellbrunn Castle nor at the Wilhelmhöhe in Kassel but on the platform by Lake Aa – a liquid manure truck shooting a jet of water far into the lake. There is nothing negative about the truck's appearance, for when it is illuminated at night, it shines, bright silver, in the light. It is only the smell of manure that creates an unpleasant impression. Every citizen of Münster knows this smell, which is hardly surprising considering that almost 15,000 cows and 85,000 pigs are raised in the surrounding Münsterland. However, this particular manure truck is not spraying fertilizer, but rather water taken from Lake Aa and fed with a solution of iron(III) chloride before being pumped back into the lake under great pressure.

A manmade body of water, Lake Aa was created before the First World War as a reservoir for the large amounts of rain that had previously caused annual flooding in the spring and fall. In the 1970s, the lake was expanded to its current dimensions. However, because it is shallow, Lake Aa suffers in particular from the influx of phosphates from fertilizers and liquid manure, which are carried to its waters by

various streams and cause recurrent algae blooms. Tue Greenfort sees his work as a critical commentary on the attempts to improve the quality of water in Lake Aa by means of these “inoculations” with iron(III) chloride, since these are little more than cosmetic measures designed to maintain the lake’s idyllic.

Valérie Jouve **Münsterlands**

35mm film copied to video
Pedestrian underpass at Hindenburgplatz

As mobile beings, people often experience cities as static. In truth, however, they are made up of many rhythms and present themselves differently depending on the direction people arrive from and the mode of transportation they take. Valérie Jouve has made a film about how visitors can approach the city, and she is showing it in a pedestrian underpass – a perfect symbol of life in transit. While the project was being developed, it became clear that the underpass was actually the house of a homeless person who in the French artist’s film is followed on his walks through the city.

Jouve’s protagonists – French actors of various ethnic backgrounds who at the time had never set foot in Münster – approach the city from its periphery, traveling along the Dortmund-Ems canal on the cargo ship Tahiti. After this, they disembark and continue their journey on bicycles. The camera follows the actors’ movements, changing its perspective during the film from one that is ethnologically correct and neutral to one that is subjective and based on the viewpoint of the protagonists. The actors’ destination is the place where the projection is shown – the pedestrian underpass at Hindenburgplatz. The film’s soundtrack has a life of its own and is not related to the footage.

Although the tunnel is purely functional in architectural terms, it does have a place in (art) history. In 1977, Joseph Beuys made a wax and tallow cast of the empty space between the pedestrian ramp and underpass, resulting in the wedge-shaped sculpture *Unschlitt/Tallow*, which is now on display in the Hamburger Bahnhof – Museum für Gegenwart in Berlin.

Mike Kelley **Petting Zoo**

various materials and objects, salt sculpture (courtesy Galerie Jablonka),
10 salt-licking animals, various constructions, three video projections, total area: 20 x 45 m
Interior courtyard von-Steuben-Straße 4-6

The angels who came to Sodom and Gomorrah to put an end to the notorious sins of the cities’ inhabitants warned only Lot and his wife that they must leave the city. And although they were told to do so without looking back even once, Lot’s wife disobeyed the angels’ instruction and was transformed into a pillar of salt. However, this sad tale of those who defy a divine decree ends on a conciliatory note in its idyllic final scene: ever since the tragic event, animals have come to the pillar to lick the salt.

Just a stone's throw away from Münster's main train station, the American artist Mike Kelley is restaging this biblical legend, expanding the scene, however, to include the visitors. Kelley invites them to visit his petting zoo, which is open every day to the general public. The animals may be fed and petted, and all of them – sheep, goats, and ponies – will be crowding together with the visitors around Mrs. Lot's pillar, which Mike Kelley has fashioned according to images from children's bibles from his own boyhood.

Studies have demonstrated that petting animals relieves stress and may even promote longevity in humans. However, affection also leads to feelings of dependence, and in one's desire to do only the best for oneself and others, love proves itself to be blind. Somehow strangely, the animals in Kelley's petting zoo are shown videos of three rock formations named after Lot's wife: one on the Dead Sea, one in New South Wales, Australia, and the other in St. Helena.

Suchan Kinoshita ***Chinese Whispers***

sound- and room installation, sound loop, various materials
Showroom of Handwerkskammer, entrance via parking lot Bismarckallee 1

Between me and you is the "and" – it is spoken language that connects people to one other. And it is also words that separate them – if the "and," for instance, were suddenly to disappear. "Chinese whispers," known in German as "Stille Post" and in French as "téléphone arabe," is a kindergarten game that illustrates our dependence on language more clearly than any linguistic theory. One person secretly whispers something into his neighbor's ear, and he conveys what he has understood to the next person, and so on until – at the end of a long row of people – the last person hears something that, thanks to misunderstandings and misinterpretations, no longer resembles the original message.

In her project for *skulptur projekte münster 07*, Suchan Kinoshita re-enacts this childhood game, selecting sentences from illustrated magazines or writings of various philosophers and language theorists as well as asking speakers commissioned by her to invent their own sentences,. Other participants include so-called "disrupters," who deliberately alter the phrases by translating them into other languages. With sensitive recording techniques, Kinoshita eavesdrops on these "Chinese whispers," powerfully illustrating how the spoken word is subject to continuous change. In the Münster Chamber of Commerce, visitors can hear the resulting sound loop twenty-four hours a day without interruption. The large window in the showroom provides a full view of the street outside, which will almost automatically become the focus of the listener's gaze. But standing in this open space, his ears entranced by "Chinese whispers," he will have the chance to reflect on Wilhelm von Humboldt's assertion that there is no escape from the circle drawn around us by our language.

Marko Lehanka

Blume für Münster (Flower for Münster)

surf boards, computer, measuring instruments, metal rod, c. 4.5 x 4.5 m
Prinzpalmarkt 41

There is something soothing about looking at flowers, writes Sigmund Freud; they know neither emotions nor conflict. Münster's venerable Prinzpalmarkt, however, is currently home to a flower that, high up on a pole, has petals made of surfboards cut in half and tells muddled stories – all of which end in death.

The center of the blossom comprises a monitor and speaker connected to a computer. Marko Lehanka has developed a software program that generates stories set in Münster and starring the city's inhabitants as protagonists. First names, family names, and street names from the city's telephone book are fed into the computer, and a weather station provides meteorological data that are incorporated in each tale. In this work, as in his entire oeuvre, Lehanka uses the local as his model for the global – "I also live in Münster – but in Butzbach-Münster."

The conclusion of the stories is predetermined: they all end with the death of the characters. However, this should not be held against the flower with its black, cold heart, since killing off the characters is the most logical way for the computer to finish one tale and move on to the next. The speaker may laconically stammer out one death after another, but considering the constant stream of information to which we are subjected in everyday urban life, the flower's muddled talk might make more sense than one is tempted to think upon first hearing and thus testifies to the subtle humor of the artist and programmer Marko Lehanka.

Gustav Metzger

Aequivalenz – Shattered Stones (Equivalence – Shattered Stones)

models, photographs, performative installation with granitic stone, forklift truck, website,
www.aequivalenz.com
LWL-Landesmuseum, Westfälischer Kunstverein and 107 sites throughout the inner city

Forty years ago, Gustav Metzger already had such a radical view of art that he even demanded that people boycott his own creations – and for the next four decades he was entirely ignored by the art establishment. However, Metzger influenced people nonetheless. His auto-destructive art, for instance, inspired Pete Townshend from The Who to destroy his guitars, and his liquid crystals set on wafer-thin glass, which illustrate Metzger's notion of auto-creative art, became an important feature in The Cream's psychedelic stage shows.

For *skulptur projekte münster 07*, the London-based artist has created a work that manifests itself fleetingly in the form of transient actions. By presenting the spectator with a machine and adding the factor of randomness, Gustav Metzger is promoting a radical extension of accepted unproductive notions of art.

Every day during *skulptur projekte münster 07* – that is on 107 occasions – a man will drive a forklift to the Westfälischer Kunstverein, step off the vehicle, go inside the building, and use a password to activate a computer program that will inform him, by means of a random generator, how many stones he has to take to a certain location in the city. The man will find his payload in the courtyard of the LWL-Landesmuseum, use the forklift to take it to the allotted place, and then make a photograph of the pile of stones. When he returns to the Kunstverein, he will post the image online for all to see.

Eva Meyer & Eran Schaerf

It Could Belong to You (Sie könnte zu Ihnen gehören)

mini DV transferred to DVD, 35min
Conference room, Hotel Mauritzhof,
Eisenbahnstraße 17

“It could belong to you,” the city of Münster – is that a threat or a friendly offer? Eva Meyer and Eran Schaerf will not say but leave the decision to their spectators. She is a Freiburg-based philosopher; he is an artist from Tel Aviv. Together, the couple has set up camp in the Mauritzhof Hotel to show their visitors Münster from an unusual perspective – not as it normally appears in front of their eyes, but as the camera sees it. As Eran Schaerf notes, “We will approach Münster as if it were a film, and we will approach the film as though it were Münster.”

The town becomes a cinematic sculpture in which the artists create a yet another film by using a montage of three films that were shot, or set, in Münster. The three films are *Alle Jahre Wieder* [Next Year, Same Time] by Ulrich Schamoni, shot in December 1966, *Desperate Journey* by Raoul Walsh, filmed in 1941/42 in Hollywood, and the documentary *Zwischen Hoffen und Bangen* [Between Hope and Fear], made from private footage of the Jewish family Gumprich from Münster, filmed between 1937 and 1939.

The montage of scenes from these films and footage they shot themselves creates a new cinematic dimension – a cinematic Münster in which the boundaries between fiction and documentary dissolve and each viewer can create his or her own Münster.

Deimantas Narkevičius

The Head

videofilm
Inner courtyard of the State House, Freiherr-vom-Stein-Platz 1

Deimantas Narkevičius was studying sculpture in Vilnius in the early 1990s when the Velvet Revolution put an end to the genre of socialist realism in Lithuania. Within just a few days, almost all of the monuments from the Soviet era had been removed from

the city. Enormous statues tumbled from their plinths – and the young sculptor switched over to film.

In *Once in the XX Century*, Narkevičius uses a simple montage technique to comment on this iconoclasm. By playing images in reverse motion, he shows a statue of Lenin not being removed, but erected to the audience's applause. As Narkevičius points out, "Everyone seemed to think that removing these objects would lead to immediate changes in society." In truth, however, the people had simply disposed of silent witnesses to history.

Some of these witnesses have survived, including the gigantic bust of Marx in Chemnitz in Germany a town once known as Karl Marx City. When Lew Kerbel was commissioned to create a monumental sculpture of Karl Marx for a parade ground there, he surprised everyone with a design for an enormous bronze bust on a plinth: "Karl Marx has no need for legs or hands; his head says everything." Seven meters high, seven meters wide, and nine meters deep, the philosopher's bust weighs a full forty tons. When it was unveiled in 1971, a quarter of a million people were in attendance to celebrate the occasion. A film by Narkevičius presents people's reactions to the monument, both then and now.

Narkevičius' original idea would have explored the extent to which society has changed since then, both in the East and in the West. He had proposed removing the bust in Chemnitz and transporting it to Münster, where it would have been displayed for the duration of *skulptur projekte münster 07* before being returned home. Unfortunately, this project proved impossible to realize. Marx in Münster remains an idea – but one that captures our imagination.

Bruce Nauman ***Square Depression***

white concrete, 25 x 25 m, depth: 2.30 m
Natural Science Center, Wilhelm-Klemm-Str.

In 1977, Klaus Bußmann from the LWL-Landesmuseum had the idea for a sculpture exhibition; Kasper König invited nine artists to realize projects outdoors, thus taking art out of the museum and installing it in urban space. Bruce Nauman planned an outdoor sculpture for the campus of the university's department of natural sciences: a walk-in object made of white concrete, its edges extending downwards and crossing at the lowest point in the center, from where an observer could only just glance over the sides. Finally realized for *skulptur projekte münster 07*, Nauman's sculpture is the inverted pyramid.

Square Depression is literally a square let into the ground, but – then as now – Bruce Nauman's title for the work is a play on the word "depression". Depressive, helpless, to be at someone's mercy is how the spectators may feel when they stand at the center of this sculpture. It is about the formal qualities of space and the vanishing point; at the same time *Square Depression* represents the spatial construction of a psychological state below the level of the vanishing point. As a sculpture, Nauman's work shows us just how much perspective can be regarded as constraint – and to what extent it can actually inflict violence. *Square Depression* is a staged threat, which

now – upon its completion in the year 2007, thirty years after it was originally planned – is as haunting and topical as ever.

Maria Pask ***Beautiful City***

performative installation, tent site, lectures, website, www.beautifulcity.de
Green areas between the northern castle garden and Einsteinstraße (near the Void-Stone by George Brecht and the Sanctuary by Herman de Vries)

Towards the end of the 1960s, when industrial societies were prospering like they never had done before, the so called '68ers movement, and the hippies in particular, rebelled against established society. In search for alternative lifestyles and values, some of them turned to exotic religions and other forms of "spirituality."

Maria Pask was two years old when the musical *Godspell* first came to the stage with its song of a "Beautiful City" built not of stones, but spiritual visions. This summer during *skulptur projekte münster 07*, a similarly "beautiful city" – of tents – will arise on a meadow to the north of the Schlossgarten. The British artist living in the Netherlands has invited representatives of a wide variety of religions and persuasions to Münster; each weekend, within a white tent, a different speaker will present his or her religious or spiritual convictions to the public. As an independent theologian from Münster notes, "You don't have to be religious just because I am;" a witch from Dortmund insists that she "doesn't give counseling by phone;" and a Buddhist will explain why Buddhists do not "believe." All of them will address topics that the artist has put up for discussion. An important aspect will be the question of whether and how different religious beliefs, all with their own claims to interpretative authority and truth, can be reconciled with one another.

Followers, friends, and the general public are all invited to camp here during the week in the vicinity of Herman de Vries' *Sanctuary* und George Brecht's *Three VOID Stones* – two works from earlier editions of *Skulptur Projekte* in Münster.

Manfred Pernice ***D&F.Anlage-Y.E.S(Ü)***

concrete, steel, wired glass, natural stone, flowers, potting soil,
platform: 0.70 x 5.25 x 6.95 m, pavilion: 4 x 5.54 x 5.54 m
Engelenschanze / Windthorststraße, opposite Lackmuseum

The materials he uses tell stories: the wood comes from various building sites, and this or that doorframe has been in someone's living room for years. Even as part of a self-contained sculpture, the prior life of the materials shines through. In this way, by compressing and layering elements, Manfred Pernice creates relationships between spaces. Indeed, Pernice treats the location of his work just as freely as he juxtaposes various architectures within them. On the lawn of the Engelenschanze, which is in the heart of downtown Münster on the way to the main train station, Manfred Pernice has created a "Memorial & Recreational Facility."

After he had removed the stone benches underneath a concrete slab, Pernice installed a steel pavilion with a glass roof upon this newly created platform. The Berlin artist has brought the pavilion with him to Münster from the district of Hohenschönhausen in the east of Berlin. Next to it he has erected a column modeled after the *Schmitz-Säule* in the old part of Cologne, which documents the exact distance to the moon and was unveiled at the very moment Neil Armstrong set his foot on the lunar surface. Pernice's work, however, is inscribed with information pertaining to Münster. A new position-fixing or bearing will be taken for the column, here at the Engelenschanze – a place that has undergone many changes over the course of history: once a bastion, then the domicile of Johann Engelen, and afterwards, following its destruction during the Second World War, a small park that eventually became home to George Rickey's kinetic sculpture, the first modern outdoor sculpture in the city. Many of Münster's citizens objected to it when it was purchased in 1975, but two years later provided stimulus for the first edition of the *Skulptur Projekte*.

Susan Philipsz ***The Lost Reflection***

audio installation
Under the Tormin Bridge / Aasee

An aria sounding from under the Torminbrücke at Lake Aa: Susan Philipsz sings "Lovely night, oh night of love, smile upon our joys!", the barcarole from Jacques Offenbach's *The Tales of Hoffmann*. The score is based on *The Story of the Lost Reflection* by the German romantic writer E.T.A. Hoffmann. It is the story of the seductive yet unfortunately vicious charm of the courtesan Giulietta, whose spell men cannot resist, thereby losing their own reflection, so that neither their wives nor their children are able to recognize them.

The story is set in Venice, and when Susan Philipsz's amplified voice resounds across Lake Aa and back again, the lagoon city with its many canals.

The human voice is unable to change the space it fills, but it completely alters our experience of that space. Standing under the Torminbrücke at Lake Aa, we are swept away to the balcony of a palace on the Canale Grande as we listen to Giulietta and Niklaus intone: "Time flies by, and carries away our tender caresses for ever! Time flies far from this happy oasis and does not return." Susan Philipsz sings both voices recorded on two separate tracks, and it almost seems as if the voices were calling to each other across the lake and back joining only to lose each other once more. The singer, too, has vanished – only her voice is lingering.

Martha Rosler ***Unsettling the Fragments***

three installations, various materials, dimensions: eagle: total height: 3m, 0.90 x 2m,
bamboo tunnel: 3 x 5 x 10 m, cages each c. 2 x 0.80 x 0.80 m
Corner Rothenburg/Königsstraße, plaza in front of the Choir of St. Lamberti, plaza in front to the Municipal Library

History is painful – a fact that even the most carefully crafted monument cannot

convey. Our desire to put memories of suffering behind us often lead to attempts to cover up or eliminate the traces of the past from the urban landscape. However, Martha Rosler asks why history must be portrayed as seamless, for is it not the contradictions that ensure that an urban community remains vital?

In an effort to expand our perspectives, the American conceptual artist has transformed Münster into a kind of memory game with architectural symbols where the visitors to the exhibition are to uncover an image and then find its counterpart.

The emblem of the eagle of the Air Transport Command of the Wehrmacht built by Ernst Sagebiel in 1935 is also affixed to a pole in front of the Münster arcades, a shopping complex designed by Josef Paul Kleihues. The original cages that were used to display the corpses of leading Anabaptists after their torture and execution in 1536 suspended from the tower of St. Lambert's Church and from the façade of the municipal library. In turn, the Botanical Garden is home to a bamboo arcade whose counterpart leads from the choir of St. Lambert's Church to the municipal library. From military to commerce to church to culture and to knowledge – with their architectural fragments, all of these institutions contribute to the urban landscape of today.

Because the different parts of her project are located throughout Münster, Martha Rosler has hung information boards on the façade of the municipal library, including an index of all exhibits and their locations. Together, these represent Rosler's reading of the city.

Thomas Schütte

Modell für ein Museum (Model for a Museum)

plinth: steel, glass, surrounding wooden bench, dimensions: 1.80 x 5 x 6m, lighting,
model: acrylic glass, metal
Harsewinkelplatz

Thomas Schütte returns to Harsewinkelplatz, where in 1987 he erected his *Kirschensäule*. This ironic-critical commentary on Münster's architecture became one of the city's landmarks and gave reason for the plaza's redevelopment. Back then, the artist refused to consent to the pillar's relocation. Nevertheless, the parking lot became part of a pedestrian zone where the Chamber of Commerce erected a fountain.

For *skulptur projekte münster 07*, Schütte has covered the fountain with a glass construction which does not hide what it covers, serving at the same time as a base for *Model for a Museum* which stands in radical contradiction to the clustered architecture of the surrounding plaza.

Will the model actually be realized one day? Thomas Schütte lets his models be what they are, regardless how large they turn out to be. Already in 1981 he developed *Model for a Museum* for the first time, albeit on a much smaller scale. The deception: Although it confronts the spectators with impressive dimensions, they still ponder what it would be like if the model was actually built – a work that invites viewers to playful associations.

Andreas Siekmann

Trickle down. Der öffentliche Raum im Zeitalter seiner Privatisierung (Trickle Down. Public Space in the Era of Its Privatization)

press container, sphere made of pressed fiberglass elements, graphics,
dimensions: press container: 2.5 x 6.5 x 2.5 m; diameter of sphere: 3.5 m;
2 paper trails: 0.80 x 20 m; 10 sheets DIN A1
Erbdrostenhof, Salzstr. 38

— The most beautiful corner of Münster is round, goes the saying by which locals mean the Erbdrostenhof, a noble's palace built in the baroque style by the architect Johann Conrad Schlaun. Here, where Richard Serra placed twenty-four tons of steel in 1987, Andreas Siekmann has found the ideal stage for his protest sculpture. As implies the subtitle of the work – *Public Space in the Era of Its Privatization* – this is no short story.

Since 1998, town centers in Germany have been invaded by an army of plastic figures, mostly in the shape of animals and referred to as "urban art" by city marketing specialists. Now present in 600 cities and municipalities in Germany, these plastic figures are supposed to serve as distinctive landmarks and convey a cheerful image. But in truth they are the mute witnesses of a broad economic transformation, as part of which many areas of public life have been sold to private investors. Indeed, urban space has been put up for sale.

For *skulptur projekte münster 07*, Siekmann has taken thirteen of these figures, put them in a compactor, and used the resulting debris to create a large sphere, which he is placing, along with the compactor itself, in front of the Erbdrostenhof.

It is biting commentary on the "trickle down" theory of Adam Smith, which holds that great wealth, even if it is concentrated in the hands of a few, can trickle down to lower segments of society, bringing prosperity to all.

— Translating abstract economic processes into simple pictures is almost impossible, but Siekmann successfully does so with his typified visual language, similar to pictograms. With these images, which cover both the compactor and form a frieze that adorns the inner courtyard, the artist summons the global economic players to the court of art. This work, and Siekmann's oeuvre as a whole, depict power relations that are seldom put on display.

Rosemarie Trockel

Weniger wild als andere (Less Savage Than Others)

bowery of *Taxus Baccata*, 4.5 x 7 x 3 m and 4.5 x 6 x 3 m
Aasee / near the Tormin Bridge

Rosemarie Trockel is bold in matter, mild in manner. With forceful precision, she places her sculpture, made of yew bushes, near Donald Judd's work on the shore of Lake Aa, gently combining nature with nature by placing two blocks of the evergreen tree onto the meadow.

Taxus baccata, the common yew, grows slowly, even in shadowy spots, and can live

to be as old as a thousand years (some are said to be over two thousand years old). In the Middle Ages, the finest bows were made of its wood, but since yews are mostly poisonous for humans and for many animals, efforts were made to prevent their spread. Today, an anti-cancer drug is extracted from its bark.

Like green monoliths they stand next to each other – seven meters long, three and a half meters deep, and four meters high – slightly staggered and neatly trimmed to look like sculptures made of wood and stone, forming a narrowing gap through which the spectator can see the shimmering waters of Lake Aa and a high-rise block on the shore beyond. Is it an attempt to create an English landscaped garden, with a window-like perspective of a special building or just an autonomous sculpture in and of itself?

Less Savage Than Others is what Rosemarie Trockel calls her installation. The precision trimming means it will not grow wild, and both blocks will remain in place after the exhibition.

Silke Wagner

Münsters Geschichte von unten (A History of Münster From Below)

concrete, height: 3.40 m, website, www.uwz-archiv.de
In front of Stadthaus 1, Klemensstraße

When he was seven, the miner's son was put into a home because his parents' apartment was too small for a family with four children. In 1932, he was moved to an asylum for the mentally ill. When his parents were finally able to take him back, he was declared mentally retarded, and, in March of 1938, he was sterilized against his will in the Paderborn State Hospital. It was the day after the Germans had annexed Austria. As Wulf himself described, "While everyone was shouting *Sieg Heil, Sieg Heil*, the annihilating knife was plunged into my body." Paul Wulf was sixteen at the time. He was to live another sixty years. Since 1949, he fought legal battles against the Federal Republic of Germany, but to no avail.

Paul Wulf, who despite his height walked with a stoop and appeared to be slight of build, could be seen in the streets of Münster carrying a heavy black briefcase filled with files and newspaper articles – documents pertaining to his struggles against fascism. He was a collector of stories that people would rather forget; he would randomly confront passers-by with the documents he carried in his briefcase and ask them questions they would never have asked themselves.

Now, here he stands, three and half meters tall, as a memorial in front of the Stadthaus – a sculpture that also serves as an advertising column. It is as though the contents of his briefcase had spilled out onto his coat, creating a documentation of "Münster from below" – a chronicle of political events, of housing struggles, or of the anti-nuclear movement. With her project, for which the artist has collaborated with the Umwelt-Archiv-Verein Münster [Environment Archive Society], Silke Wagner has established a public forum for complex issues. The advertising column is only one part of the project; the archive is also being digitalized, and put in the Internet at www.uwz-archiv.de to make it accessible to a large audience.

Mark Wallinger **Zone**

Dynema fishing line, clamps (plastic or metal), circumference: approximately 5000 meter,
minimum height: 5 m above ground
Traffic island Aegidiistraße/Rothenburg, at 62 sites throughout the inner city

— The unspectacular traffic island in front of the Aegidiimarkt comprises the center of a circle that surrounds most of the inner part of the city. Mark Wallinger has installed a five-kilometer-long white thread that reaches a height of four and a half meters at Münster's greatest elevation, even extending to fifteen meters over Lake Aa.

A sculpture in the sky: the circle cuts through houses and bores its way through façades of buildings. Like many boundaries, Wallinger's circle is not recognizable as such. When walking through town, passers-by will cross the thread many times but only notice it if they look upwards towards "higher things." However, precisely this is the British sculptor's intention.

The Talmud, for example, calls it Eruv, an area precisely defined by customary rules within which some of the thirty-nine prohibitions by which orthodox Jews must abide during the Sabbath do not apply. Thus, the zone created by Mark Wallinger also represents a transcendent demarcation, just as for centuries the walls of monasteries separated the sacred from the secular. Unconsciously, the spectators are drawn into the circle, and as long as stay within its boundaries, they are part of the community.

Clemens von Wedemeyer **Von Gegenüber (From the Opposite Side)**

film projection, 35mm, 38:30 min, color, DolbySR
Metropolis Cinema, Berliner Platz 39

— The old Metropolis Cinema on Berliner Platz at the main train station is nothing more than a façade. It has been standing empty for eight years – the seats have been sold, the screen has yellowed. The exception – a cinema not showing any films – has become the rule, creating a kind of in-between space that Clemens von Wedemeyer knows how to exploit, reflecting the conditions of the cinema, the perspectives that have long-since been internalized. Inside, in the dark auditorium, von Wedemeyer's film is running as an infinite loop, showing the outside, the area around the train station, the immediate surroundings of the cinema. The artist combines documentary footage, shot with a hidden camera, with staged material. Actors play passers-by, and passers-by thus become actors. A film without a plot, it is a silent observer.

The station is like the cinema that offers lonely people the chance to feel they belong. "This is where people congregate who don't otherwise know where they belong or who haven't yet found their place in this city." Clemens von Wedemeyer lets these people on the margins of society express themselves, silently.

The Metropolis Cinema is also an information point for *skulptur projekte münster 07* and a venue for numerous events from the supporting program (see program guide).

Annette Wehrmann

Aaspa – Wellness am Aasee (Aaspa – Health and Fitness by the Lake Aa)

various construction materials, hoarding, construction sign, construction road,
total area: c. 100 x 120m, Aasee, south of the Open-Air Museum Mühlenhof

“Anyone who has gone swimming on a warm summer’s day only to emerge from the water not like a snow-white swan, but covered in mud [...] will rejoice at the sight of the new municipal swimming baths opened to the public this morning,” wrote the *Münsterischer Anzeiger* on June 11, 1888.

Now, well over a century later, aquatic pleasures are still all the rage. A center dedicated to fitness and well-being will soon be built at this prime location on the shores of Lake Aa. The construction site has been prepared, containers and distribution boxes are in place, and the trees have been wrapped in plastic sheets to prevent damage from construction vehicles. The sign posted at the site shows us how the building will eventually look – a dome-shaped, perfectly round glass structure, supported by struts. In bright red letters, it reads “AaSpa – Health and Fitness at the Lake.”

At this very spot AaFit+Well, Ltd. is building a spa hotel, and what passers-by see is the first stage in its construction. Once completed, the complex will cover most of the surrounding meadows. Already, a hoarding is blocking a sizeable part of Münster’s local recreational area – a no-go zone created by the artist. During the exhibition, as the work begins the building site will change and grow. But whether this paradisiacal spa center will really be built is something that the visitors will not learn until the end of the season. Perhaps along with the summer the construction site will disappear altogether, leaving nothing behind – except, perhaps, a bit of a shock.

Pae White

my-fi

three pre-existing glockenspiels with new songs,
three chimes: majolica, steel construction and mounting suspension, dimensions: 80 cm,
diameter at bottom: 90 cm, weight c. 140 kg,
tacos: marzipan, food coloring
Three glockenspiels: Alter Steinweg 3/4, Rothenburg 13, Stadthausturm at Prinzipalmarkt,
chimes: Botanical garden,
tacos: Café Kleimann at Prinzipalmarkt 48

In the historic city center of Münster, Pae White creates a romantic connection between Westphalia and California, where the artist lives. Münster’s old town becomes a part of the Camino Real – the “Royal Road” linking the former Spanish missions in California.

Three carillons play the artist’s favorite love songs, such as *Girl, You’ll be a Woman Soon* by Neil Diamond. The melodies mark the tourist route, one carillon hanging over Wilhelm Nonhoff’s World Clock on the building at Rothenburg 13, another on the Stadthausturm, and the third at Lambertikirchplatz at Alter Steinweg 3/4. Pae White’s

aesthetics are akin to a friendly embrace. She encloses spaces by giving them a soundtrack made up of her favorite songs, her first love songs.

Two large red bells, similar to those on the Camino Real, stand on a lawn in the Botanic Garden. These also bear traces of Pae White's influence, for they look oddly squashed, as if someone had given them a mighty hug.

Indeed, Pae White's affection impresses itself upon things, remodeling them. For the exhibition in Münster, she has also mixed Californian fast-food culture with the art of traditional confectionary making, presenting miniature marzipan sculptures of so-called "taco trucks" in the window of Café Kleimann at Prinzipalmarkt 48 – the last remaining building in the old Münster style, erected in 1627. The confectioners there were commissioned by the artist to create replicas of these mobile restaurants, which park along the streets of Los Angeles and sell tacos around the clock.

(after texts of Frank Frangenberg)

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5 77/87/97/07 archive
Temporary architecture / switch+
Visual concept

77/87/97/07 archive

Atrium of the LWL-Landesmuseum für Kunst und Kulturgeschichte, Domplatz 10

From the very beginning, the planning and organization of *Skulptur Projekte* has been in the hands of the LWL-Landesmuseum für Kunst und Kulturgeschichte. Thanks to the exhibitions, the museum has become the proud owner not only of thirty-nine important international outdoor sculptures, which are permanently presented in the urban space or in the museum. The State Museum also houses a substantial but up until now little known collection of preliminary artistic materials, including models, blueprints, design drawings, correspondence, and commentaries as well as a collection focus in the museum's library.

Today, most of the nearly 175 participating artists have developed groundbreaking works, including Isa Genzken's very first outdoor work, *ABC* (1987), of which only the model, sketches and blueprints exist. Also Joseph Beuys' *Unschlitt* (1977), Dan Graham's pavilion *Oktogon* (1987) which we will reconstruct for this year's exhibition, Michael Asher's *Caravan* installation (1977-2007), Richard Serra's *Trunk* (1987), Sol Lewitt's *For the Missing Jews* (1987) or Jorge Pardo's *Pier* (1997) and Janet Cardiff's *Walk for Münster I and II* (1997) have been developed particularly for *Skulptur Projekte*.

The exhibition *77/87/97/07 archive* accompanies *skulptur projekte münster 07*, this exciting and one-of-a-kind collection will be open to the public for the first time.

The archive exhibition will be displaying models of realized projects – including Claes Oldenburg's *Poolballs* (1977), Richard Tuttle's work *Untitled* (1986) or Rosemarie Trockel's *Less sauvage than others* (2007) – as well as models of unrealized works by artists such as Katharina Fritsch or Olaf Metzel (both 1987). The design drawings and correspondence provide important background information on artistic decisions and the approaches taken to public and visual cultures and the question of sculptural form. Selected newspaper articles document the vivid, occasionally controversial public debates triggered by each edition of the *Skulptur Projekte* to date.

This extensive collection represents an invaluable and art historically outstanding resource, documenting the creative process and the individual artist's approaches to the topics of "urban space," "art in public places," and "outdoor sculptures" of the past thirty years as well as its reception. The *77/87/97/07 archive* was conceptualized and organized by Brigitte Franzen.

Temporary architecture / **switch+**

modulorbeat (Marc Günnewig and Jan Kampshoff)

switch+, Materials: concrete, steel construction, copper alloy, dimensions: 5 x 17,5 x 11,5 m, Rothenburg 30

For *skulptur projekte münster 07*, a temporary structure has been created for the plaza in front of the former Westphalian Museum of Archeology at Rothenburg 30. Designed by the Münster-based architecture firm modulorbeat, an approximately twelve-meter-tall pavilion called **switch+** offers a central location for services related to the exhibition, including an information point, catalogue sales, rentals of the multimedia tour system, and a specialty bookshop.

The structure has produced an entirely new environment between the existing building at the corner of An der Rothenburg and Pferdegasse. What previously was an open and unused space has become an ideal meeting place. To enliven the plaza yet further, a café has been opened up in the foyer of the Skulptur Projekte office, with outdoor seating extending to parts of the plaza and pavilion.

Situated in the area leading up to the office entrance, the pavilion forms what one could call an “urban switch”: part of the pavilion is moveable and can be used to shift the flow of pedestrians on the plaza – and thus alter their use and perception of public space. For the pavilion’s outer shell, modulorbeat architects Jan Kampshoff and Marc Günnewig chose a gold-colored casing made of perforated copper sheets.

The pavilion alludes in many ways to its immediate surroundings. The golden outer shell is a response to Otto Piene’s *Silberne Frequenz* (“Silver Frequency”), a relief on the façade of the LWL-State Museum of Art and Cultural History. Another source of inspiration was the golden lettering that designer Martin Schmidl developed as a trademark for *skulptur projekte münster 07*, and which can also be seen on museum façade.

modulorbeat: Marc Günnewig, Jan Kampshoff

Visual concept

Martin Schmidl

The *Skulptur Projekte* exhibition takes place every ten years, an interval that makes it possible to reflect upon and analyze real changes within public urban space. But it also means that the name *Skulptur Projekte* needs to re-establish itself each time.

The visual identity of *skulptur projekte münster 07* is clear and to the point. It thus lives up to the conviction that the purpose of art is not to brighten up or decorate urban space, but rather to reflect critically on the tendency to use art as a decorative instrument. The typeface for this year’s exhibition was chosen by the exhibition’s curators, Kasper König, Brigitte Franzen, and Carina Plath, back in the summer of 2005. It was designed by the artist Martin Schmidl.

The exhibition logo for *skulptur projekte münster 07*, a line of text about fifteen meters

in length, has been installed on the building in which the project office is located, above a row of windows and on the left-hand side of the façade. Seen as a sculpture, this installation explores issues surrounding marketing and public presentation. To achieve this, the lettering has been transferred to a weatherproof surface using gold-colored foil. The color is a reference to the gold lettering – chosen out of marketing considerations to create a sense of luxury and value – on the many shop fronts between Prinzipalmarkt and Aegidimarkt. This approach is not unique to Münster, but in this location it is particularly apparent and has the function of a public

statement. Thus, Martin Schmidl's work addresses questions about art's purpose or lack of purpose in the public sphere. What does it mean when the logo of an art project appears in the same guise as the lettering above an expensive clothing boutique? And what happens, in this context, when visitors look more closely and realize that the exclusive gold of the lettering is nothing but cheap foil?

Especially from the perspective of the larger national and international audience, major art projects like these are expected to innovate. And because it is internationally renowned, *Skulptur Projekte* has to prove time and again that it will not rest on its (golden) laurels. As part of our visual identity, gold is being consciously misused because it is normally associated with value and tradition. By matching the sand-colored stone of the façade, the color draws new attention to the building and location, creating a subtle and productive sense of distance and reflection once the viewer realizes that the gold is not precious, but false. The visual identity designed by Martin Schmidl for *skulptur projekte münster 07* can be seen in all of our publications, on our website, on postcards, and in our advertisements.

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6 Interview with the curators Brigitte Franzen, Kasper König, Carina Plath

What makes Münster special as a venue for Skulptur Projekte? What's your relationship to the town and its people?

Brigitte Franzen

Münster is the place where Klaus Bußmann conceived of the exhibition. I visited the last *Skulptur Projekte* here in Münster, but apart from that I don't have a special relationship to this city. Münster is currently my home. I'm also interested in its architectural heritage, its cultural significance, and its history in relation to *Skulptur Projekte*. My job involves spending time in different cities, living and working there, and learning my new surroundings.

Kasper König

My relationship to Münster is a personal one, and since I spent two years living here as a child, I can say that my roots are in this region. But because of my work for the exhibitions, I also see Münster through the eyes of an artist who deals with the city on a quite unconventional, yet very concrete level. To my mind, what makes Münster special is its profound readability and, of course, its historical significance. In 1987 an attempt was made to transfer *Skulptur Projekte* to the Ruhr region. The idea was to have the exhibition based in Bottrop, but people soon realised that it would have seemed very artificial there.

The resistance of Münster's residents to the exhibition in 1977 proved to be a motivating force. I also appreciate the patriotism of the locals who love their city and, since 1997, have been very proud of their exhibition. In turn, this has motivated the three of us to take stock of the current situation and risk being less popular by once again creating a challenging show.

Carina Plath

My relationship to the city keeps changing over the years. I grew up here, then spent quite a while living elsewhere. When I came back for vocational reasons, as director of the Westfälischer Kunstverein, the city didn't seem to have changed very much. It's clear that the people of Münster have a very powerful sense of continuity and tradition. But there are also critical modern impulses here, and these are important to me, as well – just think of the theatre, the *Skulptur Projekte*, or the exhibitions organised by the Kunstverein – all projects have been supported by the city. Maybe there was a reluctance at times to provide this support, but in the end these developments were possible and proved to be an important motivating force. There is a potential for realising controversial projects in Münster, and even if it's not something that comes from the majority, it's there, and it's something that has always struck me about the city.

With works by artists like Pawel Althamer, Deimantes Narkevicius, and Mark Wallinger, skulptur projekte münster 07 seems a bit quieter and more subtle than on previous occasions. Is Münster prepared for these formal, almost minimalist works of art?

König

Definitely! Ever since the first *Skulptur Projekte*, the city, the LWL-Landesmuseum, local businesspeople, and many others have tried to ensure that the art remains in the city. All in all, thirty-four sculptures have become a natural part of the city's fabric and none of them is aggressive or shouts, 'Hey, look at me, I'm art'.

Currently there's an interest in exploring the extent to which art can contribute to a very complex, modern society. I feel it's important to undermine any sentimentalism and, at the same time, to create something that has form and provides added value in an intellectual sense. That's why it's important that some of the works have become a great deal more complex – less intrusive, but also more appealing intellectually. Art is generally very difficult to decipher, but if you have an open mind, it's really not that hard. *Skulptur Projekte* is something for everybody who's open-minded and curious. It's not just for connoisseurs.

Franzen

The question of sculptural form is crucial. I wouldn't say that the exhibition is quieter this year – there's a very broad range of works. In fact, there are some that people might even describe as being 'loud' or 'shrill' – for instance those by Andreas Siekmann or Guillaume Bijl. But 'subtle' is certainly a term you could use to describe the exhibition in general. I think that's definitely a well through-out strategy adopted by our cities nowadays.

Plath

Regarding the city's openness to these types of works, I would say that people are very knowledgeable thanks to their experience with past *Skulptur Projekte*. But whether you can expect the same degree of enthusiasm for all the exhibits is another matter. I think it's more interesting to be confronted with something you're unfamiliar with. This initial unawareness or unfamiliarity can be a very important impulse.

König

Skulptur Projekte is not, after all, dominated by commercial interests, and it's not something purely pragmatic. It defines itself through appearance and form – not in the traditional sense of sculpture, but rather more in terms of the idea of sculpture.

Franzen

Take Wallinger's thin string for example: the first time you see it, it has this purely visual impact. But behind it lies the entire discussion with all of the landlords whose buildings are part of the project. And it's still not clear whether this work will truly become reality, because it's all about processes that are different within each project. Yet in Wallinger's case, these processes are also fundamental, because they're quite specifically related to giving final shape to the project.

Plath

Yes, the current debate reflects exactly what Wallinger wants to highlight with his

project, and a part of this process was finding a group of people who are even prepared to have this string attached to their buildings.

König

Factors related to historical development are also interesting. How does a city change? Frequently we don't even notice it because we're changing, too. This *genius loci* approach, which featured prominently in 1987, isn't as evident today. Walter Grasskamp summed it up nicely when he referred to the development between 1977 and 1987 as 'from the park to the parking lot.' The parking lot as a place where I can leave my car and later find it again very easily obviously didn't exist 150 years ago; back then we had coaches and dandy-horses that were parked in the courtyards of the buildings.

Franzen

And ten years on, these developments are more tangible, especially when viewed historically. The *genius loci* discussion had a lot to do with the 1980s. At the time, inner-city development was a big topic, and the debate centred on post-modern architecture.

Many of the works on display in skulptur projekte münster 07, like those by Rosemarie Trockel, Tue Greenfort, Guillaume Bijl, or Annette Wehrmann, are located not only in Münster's town centre, but at Lake Aa as well. How did this come about? Do these works still have the city as their point of reference?

Plath

During the first *Skulptur Projekte*, Lake Aa was, perhaps, something of an experimental space where artists like Claes Oldenburg and Donald Judd could realise their large-scale projects. This year the topics are health and recreation, substitute worlds, and nature. Today, Lake Aa also appears much more natural and harmonious. Tue Greenfort, for instance, focuses on this deceptive paradise: an artificial lake, constantly on the verge of ecological collapse. Annette Wehrmann wants to create a spa for Münster and takes an ironic approach to the subjects of health, fitness, and recreation. Leisure society is a hot topic, as is the concept of artificial nature within an urban environment. In that sense, I'm not surprised that artists are focusing on Lake Aa this year, albeit with a different premise than in 1977.

König

At first, I was also a bit surprised at how attractive this neutral site – a local recreational area and seemingly uncontroversial topos – was for the artists. At the same time, it represents a source of friction, especially when you look at Tue Greenfort's work. In Guillaume Bijl's case, many different locations were discussed, but the site's proximity to the open-air museum Mühlenhof, which has a touch of Disneyland to it, and to the Planetarium in the Allwetterzoo [All-weather Zoo], plus the artificiality of Lake Aa, make it an ideal setting. It's also a tongue-in-cheek reference to cultural tourism. In the case of Rosemarie Trockel, the proximity to Donald Judd's sculpture isn't entirely coincidental. And her large blocks of artificial shrubbery aren't exactly what you would call a pretty flower show. Susan Philipsz initially wanted to present her work in the old zoo, near the Music School – the former Natural History

Museum. But then she decided she wanted to establish a link to the water, something that is also traditionally related to her song.

Franzen

— If you look at the history of cities, you can see that parks and meadows have played a very important role since at least the mid-nineteenth century. Like Lake Aa, these aren't places outside of the city. But Münster is of course a very green city, which is why the park-like quality of Lake Aa doesn't stand out visually – unlike Central Park in New York or the English Garden in Munich, perhaps. The area has a transitional quality to it, located as it is between the urban space of the city and the surrounding farmland. Incidentally, Lake Aa has always been an important site for *Skulptur Projekte*. In 1977, four of the nine projects were located there.

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7 Curators' biographies

Brigitte Franzen

Born 1966. Studied Art History, European Ethnology, Literature and Sociology in Karlsruhe, Vienna and Marburg/Lahn. Has published numerous books, catalogues and articles on architecture and the history of art in the 20th century, including *Die vierte Natur. Gärten in der zeitgenössischen Kunst* (2000) and *Landschaftstheorie* (2005). 1994 – 2005: teaching positions in Wuppertal, Graz and Munich. 2003 – 2006: director of Mikroland-

schaften, a research project funded by the Volkswagen Foundation. Since 2005: curator of contemporary art at the LWL-Landesmuseum für Kunst und Kulturgeschichte in Münster and curator of *skulptur projekte münster 07*.

Kasper König

Born 1943. Studies in London and New York. 1966: curator of the exhibition Claes Oldenburg at the Moderna Museet in Stockholm. From 1972: instructor at Nova Scotia College in Halifax, Canada; from 1973: editor of the Nova Scotia Series, unpublished source materials on pioneering artists of the 1960s. 1985: appointed to the newly established chair for Art and the Public at the Kunstakademie Düsseldorf. 1988: founded the Portikus exhibition gallery in Frankfurt am Main; appointed Director of the Städelschule in Frankfurt one year later. Since 2000: Director of the Museum Ludwig in Cologne and curator of *Skulptur Projekte* for the fourth time in succession.

Carina Plath

Born 1966. Studied Art History, Classical Archaeology and Romance Languages in Münster, Bologna, Munich and Bochum. Doctoral dissertation in Bochum on the art of Maria Nordmans. 1999 to 2000: completion of a programme in Curatorial Studies at Bard College, New York while working as a freelance author for such publications as *Kunst-Bulletin* and *Neue Bildende Kunst*. Since 2001: Director of the Westfälischer Kunstverein (exhibitions including formal social (2001), Pawel Althamer (2002), T,O,U,C,H,I,N,G (2005), Matthew Buckingham (2005)). She an Associate Curator for *skulptur projekte münster 07*.

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8 Arts Outreach Programme: Leaving the Museum Behind! Exploring Art in Public Space

Never before in the 30-year history of the *Skulptur Projekte* has arts education played as important a role as it will during this year's exhibition. "One of our chief aims is to encourage visitors to talk about the role of art in the public sphere. We want to make art in public space something that can be experienced firsthand," says art educator Heike Kropff. To help achieve this goal, *skulptur projekte münster 07* is offering a wide-ranging outreach programme open to people of all ages.

A total of 302 **public tours**, including tours for the deaf and hearing impaired, will provide visitors with an excellent introduction to the exhibition. For people with mental disabilities, the LWL-Landesmuseum Kunst und Kulturgeschichte has organised five different tour programmes, each with its own unique theme. Tours of the *Archive 77 / 87 / 97 / 07* exhibition in the atrium of the LWL-Landesmuseum Kunst und Kulturgeschichte are also available.

Visitors can rent **multimedia guides**, which provide background information on the various sculptures and contain maps and suggested itineraries. Those who want to experience the exhibition using Münster's favourite form of transportation can take part in one of the **bicycle tours**. Bike rentals are available.

Children, youth, and families can take part in the **sommerakademie**. With its 600 square metres of floor space and broad range of activities, the academy will provide an exciting venue for young people to discover *skulptur projekte münster 07* and creatively explore the relationship between art and the public sphere.

For two weeks during the exhibition, **velo lounge** will be open to students and other young people who want to discover art in a unique and relaxed atmosphere. Between 27 June and 11 July 2007, a cocktail bar and teams of DJs, both using mobile bicycle-based platforms, will set up site next to individual sculptures. Young art students and art enthusiasts will provide guests with information about the artworks and will ensure that there will be no lack of things to talk about.

Last, but not least, **a children's book** is being published to coincide with the opening of the exhibition. Written in German by Johannes Stahl and illustrated by Christoph Mett and Philipp Seefeldt, the book will help children draw connections between their own lives and the works of art on display throughout the city.

Information and Booking

Visitor Centre *skulptur projekte münster 07*
Tel: +49 (0)251 5907-201
Fax: +49 (0)251 5907-104
Monday through Friday, 9 a.m. – 6 p.m.
visitors@skulptur-projekte.de

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sommerakademie [summer academy]
105 days of arts activities for children, youth, and families

For three and half months this summer, the *sommerakademie* will be offering an arts outreach programme for children, youth, and families. Located in the middle of the city, right above the office of skulptur projekte münster 07 and with 600 square metres of floor space, the *sommerakademie* will provide an exciting venue for discovering *he exhibition* and creatively exploring the world of art in public space.

With its unique interior design, developed by the Münster-based architecture firm modulatorbeat, the *sommerakademie* is divided into two large studios, an office, and a lounge. Students from the Münster Academy of Art will be directing the activities and events and will be available to answer questions. The heart of the *sommerakademie* is the studios, which are equipped with a wide range of tools and materials, allowing participants to combine a tour of the exhibition with their own creative work.

As can be seen in the 24-page programme booklet, the *sommerakademie* is offering 98 holiday classes, family activities, and weekend workshops covering a total of 12 different topics. In addition, school classes, as well as children's and youth groups, can choose from two themes for a series of project workshops, which can be booked through the Visitor Centre. We can accommodate up to 300 bookings.

"Places and Spaces", for instance, will inspire participants to modify and design outdoor spaces in the spirit of artists like Thomas Schütte. "Mr. Wang in Café Kleimann" will focus on the work of Pae White. In "Trash or Trauma" participants will explore the work of Isa Genzken, and during the holidays, children can learn about the "The Secrets of Lake Aa".

The office facilities are open to young editors and journalists to help them with their research and writing, and to provide opportunities for team discussions. The *sommerakademie* will be cooperating with schools and regional newspapers, helping encourage youth to take a critical, journalistic look at the exhibition. The editorial staff of school newspapers are invited to use our facilities, including a number of computer workstations and a library.

Finally, the lounge is full of comfy furniture and is designed as a place for children and youth to relax, read, and talk. The space is ideal for school projects on *skulptur projekte münster 07*, as well as exhibitions and events staged by youth themselves.

The *sommerakademie* is made possible by the generous support of RWE Westfalen-Weser-Ems. All of the activities and events are free of charge.

skulptur projekte münster 07

www.skulptur-projekte.de

Information and Booking

Visitor Centre *skulptur projekte münster 07*

Domplatz 10, 48143 Münster

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Monday through Friday: 9 a.m. – 6 p.m.

Tel: +49 (0)251 5907-319ax: +49 (0)251 5907-104

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velo lounge

A project for students and other young people

Open to young people and students of all fields of study, *velo lounge* (27 June – 11 July 2007) aims to encourage discussion about art and the public sphere.

For two weeks, *velo lounge* will be held during the early evening hours at alternating sites of the exhibition. A cocktail bar and teams of DJs, both using mobile platforms, will add to the fun atmosphere at each location. Students and young art enthusiasts will provide guests with information about the artworks and will ensure that there will be plenty to talk about. Student DJs will spin their best indie pop, funk, soul, rap, ragga, ragga, dancehall, jazz, and drum & bass.

The opening party will be held on 27 June at 7 p.m. next to Claes Oldenburg's *Giant Pool Balls* by Lake Aa. An entire fleet of pedal boats will be waiting for those who want to venture out and visit other works of art from current and past *Skulptur Projekte*.

"Velo lounge is arts education based on equal footing," says Heike Kropff, art educator both for *skulptur projekte münster 07* and the LWL-Landesmuseum für Kunst und Kulturgeschichte. She adds, "We want to encourage spontaneous and relaxed conversations about art with a programme made by young people for young people. The aim is to get youth, in particular, excited about *skulptur projekte münster 07*."

This is why the tutors, who are students of art and art history, are the same age as their audience, as are the DJs, too. Youth from a variety of institutions have helped planning *velo lounge*: the Cocktail Bike and DJ Bike were developed and built by young people at the JAZ Youth Education Centre, and students from the local Academy for Design in Crafts were in charge of designing the flyers and bicycles. Trainees at the Sparkasse Münsterland Ost will manage the pedal boat rentals and provide information about the event. Another cooperation partner is Trust in Wax, a network of DJs in Münster.

velo lounge is made possible by the generous support of Sparkasse Münsterland Ost.

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Multimedia guide

Visitors may wish to use our individually adaptable multimedia guides for a relaxing, interactive tour of the exhibition. The device is basically an improved audio guide: apart from audio information – such as interviews with the curators, discussions with specialists from various fields, and artists' statements – a small screen delivers visual content, including photographs and films (for example on how the works of art were created). There are also city maps and suggestions for different routes.

All exhibits can be viewed on screen, and the device also provides general information about the exhibition and three information levels for each artist. The comments by the curators, artists, and other contributors enable the user to view the installations from a variety of perspectives.

Multimedia guides are available from *switch+*, Rothenburg 30, in German and English for a €7.50 fee.

The smartphones have been provided courtesy of T-Mobile. The production of the multimedia guides was made possible by the Münster-based company Beresa in cooperation with DaimlerChrysler AG.

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Tours for people with disabilities

During *skulptur projekte münster 07*, the Landschaftsverband Westfalen-Lippe (LWL) will be offering guided tours for visitors with disabilities. During the 100-day event, five different tour programmes will be available, each of which is tailored especially to persons with mental disabilities. Participants will explore contemporary art by using playdough or crayons, singing or listening to music, or by touching the sculptures. Trained staff will accompany the tours, which will last approximately two hours.

“Although people with mental disabilities need specially adapted environments, they should also be encouraged to leave these places as much as possible to take part in everyday life. An exhibition focusing on public space and contemporary art seems like an ideal opportunity to do just that,” says the Director of LWL, Dr. Wolfgang Kirsch. Apart from hosting the exhibition itself, LWL is also supporting this initiative by subsidising every tour with €30, up to a total of €30,000.

A leaflet entitled “Tours for People with Disabilities” is available in the Visitor Centre *skulptur projekte münster 07*. Tel: +49 (0)251 5907-201, visitors@skulptur-projekte.de

The Landschaftsverband Westfalen-Lippe (LWL) is a local government association with 13,000 employees working on behalf of the 8.5 million people living in the region. LWL is active in social work, initiatives for handicapped persons and youth, and the fields of culture and psychiatry. With its 35 specialised schools, 19 hospitals for people with mental illnesses, and 17 museums, LWL is one of Germany’s largest financial supporters of handicapped people.

Press office:

LWL-press office

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9 Programme of events

In addition to the artistic projects themselves, some forty different events – including lectures, discussions with the artists, and film presentations – will accompany the exhibition and explore the relationship between art and the public sphere from a variety of scholarly and cultural angles.

“We want visitors to gain a broad perspective on the exhibition – one that includes many different disciplines. To help achieve this goal, *skulptur projekte münster 07*, for the first time, is working together with a number of Münster-based companies with operations throughout Germany,” says curator Dr. Brigitte Franzen. The stage for the events programme is the Metropolis Cinema next to the main train station. There, Clemens von Wedemeyer will be showing his film *Inside the Opposite*, which the artist shot in the neighbourhood surrounding the train station. Using the cinema as a satellite venue for the events programme is part of his artistic project, as is his collaboration with the Münster street paper *draußen!* [‘outside!’].

The outreach programme to the exhibition began in the summer of 2006 with the lecture series *Vorspann* (‘Preview’), which continued during the winter semester of 2006-07. In cooperation with the Münster Academy of Art, artists participating in *skulptur projekte münster 07* gave public lectures and conducted workshops for art students. A book on the series was published in February 2007.

The *projektbar* will be held once a month in the *skulptur projekte münster 07* office, Rothenburg 30. The programme is being offered in cooperation with the Münster Department of Arts and Culture.

In the *Blumenberg Lectures*, German and international scholars will explore the often tense relationship between art, city, urban space, and the public sphere. They were developed together with the Westfälische Wilhelms-Universität in Münster. This programme will explore the social and urban contexts of *skulptur projekte münster 07*.

During the exhibition, the Münster Filmclub will be showing a film series focusing on the topics of city, urban space, and the public sphere.

FreihausMS, a group of architects, journalists, photographers, and designers from Münster, has been invited by *skulptur projekte münster 07* to host a series of salon talks on cities and architecture.

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10 Publications

Catalogue

Designed like a handbook, the exhibition guide not only provides detailed information on the different art projects. It also contains a comprehensive glossary of keywords related to art, urban space, and the public sphere, as well as a commented bibliography of publications from 1970 to the present day.

Brigitte Franzen, Kasper König, Carina Plath (Eds.), sculpture projects muenster 07, Exh.-Cat., LWL-Landesmuseum für Kunst und Kulturgeschichte/Münster, Cologne: Verlag der Buchhandlung Walther König, 2007

German / English

556 pp. with 689 (315 col.) fig., brosch., 18 x 25,5 cm

Price: € 28 in the exhibition ISBN 978-3-86560-300-5

€ 38 in bookstores ISBN 978-3-86560-234-3

Concise guide

This companion to the exhibition explains all of the outdoor projects. In addition to written information and illustrations, it contains a map to help visitors plan their tour of the exhibition.

sculpture projects muenster 07, Shortguide for *skulptur projekte münster 07* with texts by Frank Frangenberg, LWL-Landesmuseum für Kunst und Kulturgeschichte, Münster 17.06.-30.09.07, Cologne: Verlag der Buchhandlung Walther König, 2007

German / English

88 pp. with 60 fig., brosch., 18 x 10,5 cm

Price: € 5 ISBN 978-3-86560-281-7

Was ist ein *skulptur projekte*?

Exhibition guide for children

What are all the different things a sculpture can be? A book full of drawings and colour illustrations helps children and families find the answer to this question, providing exciting, funny, and surprising information about all of the artworks on display.

Was ist ein skulptur projekte? Fünf Ausstellungs-Touren für Kinder, edited by *skulptur projekte münster 07* / LWL-Landesmuseum für Kunst und Kulturgeschichte, Münster, Münster: Coppenrath Verlag, 2007

German

49 illustrationens by Christoph Mett/Philipp Seefeldt, text by Johannes Stahl

96 pp., brosch., 14,8 x 21,0 cm

Price: € 12,80 ISBN 978-3-8157-8101-2

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www.skulptur-projekte.de

Vorspann

The first publication on the exhibition, *Vorspann*, contains interviews with the participating artists and a panel discussion with the curators.

Vorspann. *skulptur projekte münster 07*, edited by LWL-Landesmuseum für Kunst und Kulturgeschichte, Münster, Kunstakademie, Münster, Köln: Verlag der Buchhandlung Walther König, 2007

German / English

192 pp. with 96 fig., brosch., 18 x 25,5 cm

Price: € 18,00 ISBN 978-3-86560-209-1

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11 Imprint Exhibition/Teamlist

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In Cooperation with

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sommerakademie [summer academy]

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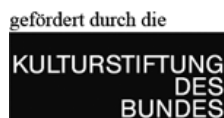
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