

# sculptures in münster

## Sculptures Guide

64 works of art and projects  
in public spaces.





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Münster is a capital of culture of international renown. Unique are the over 60 sculptures in Münster's public exhibition space, a feature that is unrivalled throughout the world. In this guide, the most exciting projects are summarized and arranged into five guided tours.

For the most part, the works were created for the *Skulptur.Projekte in Münster*, a series of exhibitions conceived and implemented by the LWL State Museum for Art and Cultural History of the Regional Association of Westphalia-Lippe. International artists have been creating sculptures at particular locations in Münster since 1977 and subsequently on a decennial basis, in 1987, 1997, and 2007. However, a few were created based on efforts undertaken by the city of Münster in the years before and in-between, such as, for instance, Eduardo Chillida's *Tolerance by Dialogue*, an installation comprising two steel sculptures set up in 1993 in the townhall courtyard. The particular thing about all these sculptures is their close relation to the city, because the city of Münster itself is the artists' object of interest, as was explained in the accompanying catalogue for the 1987 exhibition by *Skulptur.Projekte* curators Klaus Bussmann and Kasper König - with its architecture, its streets and squares, its public parks, but also its history, its social structure (which is quite one of a kind by German standards), and its clichés which remain in the public mind.

Consequently, one of the best ways to get acquainted with the city of Münster and its townscape is to visit its art collection in the public spaces. Discover a special kind of "museum": free of charge and outdoors...

Enjoy your discoveries!

## Discover sculptures

Go on a journey of discovery and explore the sculptures in Münster - on foot or use your bicycle or car.

Our short guide makes it easy! We have chosen 64 works of art and projects for you, provided you with a short description and then wrapped them up into six different tours. You will find one to your taste and which you can complete in the time available to you, from a short walk through Münster's Altstadt to a walk that will take you all day or a cycling tour out into the green countryside.

Would you prefer to discover the sculptures in Münster with a professional guide? Then simply make your choice from one of the following:

### Guided tours of the sculptures

[www.stadt-lupe.de](http://www.stadt-lupe.de)

[www.stattreisen-muenster.de](http://www.stattreisen-muenster.de)

[www.stadtfuehrungen-in-muenster.de](http://www.stadtfuehrungen-in-muenster.de)

Or you independently explore the works of art with the new free of charge Skulp.Tour app, that you can download from:

[www.skulptour-muenster.de](http://www.skulptour-muenster.de)

### LWL Museum guided tours of the sculptures

The Art Education departments and the research assistants at the LWL Museum für Kunst und Kultur invite you to participate in art discussions in public spaces.

During a guided tour of the city centre, sculpture projects from four decades show us how dynamically and complex the dialogue between art and the general public has developed.

Dates: by appointment

### Information and booking

#### LWL-Museum für Kunst und Kultur

Domplatz 10

48143 Münster

Tel.: 0049(0)251 - 59 07 201

Fax: 0049(0)251 - 59 07 104

E-Mail: [besucherbuero@lwl.org](mailto:besucherbuero@lwl.org)

[www.lwl-museum-kunst-kultur.de](http://www.lwl-museum-kunst-kultur.de)



## Münster Marketing



### Information and accommodation booking service

Münster Information will gladly help you to quickly get your bearings in Münster - right in the heart of the city centre.

#### Münster Information

Heinrich-Brüning-Straße 9

Tel.: 0049(0)251 - 492 27 10

Fax: 0049(0)251 - 492 77 43

E-Mail: [info@stadt-muenster.de](mailto:info@stadt-muenster.de)

#### Accommodation booking service

Heinrich-Brüning-Straße 9

Tel.: 0049(0)251 - 492 27 26

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E-Mail: [tourismus@stadt-muenster.de](mailto:tourismus@stadt-muenster.de)

Office hours: Mon - Fri 10.00 a.m. - 6.00 p.m.; Sat 10.00 a.m. - 1.00 p.m.

#### Information desk in the historical town hall

Prinzipalmarkt 10

Tel.: 0049(0)251 - 492 27 24

Office hours:

Tue - Fri 10.00 a.m. - 5.00 p.m.; Sat, Sun and bank holidays 10.00 a.m. - 4.00 p.m.

[www.tourismus.muenster.de](http://www.tourismus.muenster.de)

# Tour 1

## The Old City

Length: 3 km walk, round trip

The tour takes you past the historical and modern buildings of the old city. Besides the Prinzipalmarkt and Salzstraße, the Domplatz and the university campus along the River Aa are stops on this approximately two-hour walking tour.



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## Eduardo Chillida

*Tolerance through Dialogue*

*Platz-des-Westfälischen-Friedens,  
Rathaus courtyard*

*Tolerance through Dialogue* is Eduardo Chillida's aesthetic homage to the Westphalian Peace Treaty of 1648, which was negotiated in the rooms of Münster's historic town hall. Chillida created an area for the building's courtyard, where he placed two L-shaped, massive steel sculptures, which look somewhat like two large benches facing each other. The overall form of these enormous steel pieces allows for a free-spirited interplay of tangible and intangible, of opposing weights, horizontal and vertical planes, of open and closed space. This in turn leads to a harmonic whole. In an allusion to the site's historical events, apparently irreconcilable opposites engage in a mutually tolerant relationship, as if involved in diplomatic talks. (G.K.)

1993



2

### Martha Rosler

*Unsettling the Fragments, Eagle*

*Corner Rothenburg/Königsstraße*

History hurts, a fact that cannot be concealed even by monuments. Our endeavour to leave behind the suffering frequently seeks to obliterate or eliminate the vestiges of the past in the townscape. In contrast, Martha Rosler asks herself why history has to be presented as unbroken. Her Fragment Eagle, located in front of the Münster Arkaden, shows an eagle emblem in which the swastika held by the eagle's claws was gouged away after the war. The original is situated in front of the former airlift command of the Wehrmacht (today the airlift command of the Bundeswehr), which had been installed under the supervision of Ernst Sagebiel in 1935. Eagle is the only one of several fragments of the works by the American conceptual artist that had been conserved for the sculpture exhibition 2007. (F.F.)

*2007 : skulptur projekte münster 07*



3

### Thomas Schütte

*Cherry Column*

*Harsewinkelplatz*

Both its central position in the square and the vertical form of the column allude to the notion of the monument as a traditional fixture of public art. However, as it moves upward and spreads out into a goblet shape, the column becomes a pedestal, embodying the lofty, the elevated. But what is this elevated object? Nothing unique, nothing "great" – just something ordinary and small, recalling nature, summer, and children playing. The cherry column subverts the aim of a monument, and because it does, it seems plausible. (E.F.)

*1987 : Skulptur.Projekte in Münster*



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### Otto Freundlich

*Ascension*

*Maria-Euthymia-Platz  
(near the Clemenskirche)*

Freundlich created this sculpture in 1929 in Paris, but it was not until long after his death in Maidanek concentration camp in 1943 that it was cast in bronze. With his paintings and sculptures, Freundlich wanted to overcome all "closed conditions" and express a "community of forces." Many small, individual shapes are collected at the bottom. Gradually, the pile moves upward, condensing at the top with an inward gesture, ultimately forming a rounded assemblage. The irregular arrangement robs the sculpture of a closed physicality. Yet as the gaze moves, the viewer is able to almost physically experience the "climb" from one shape to the next. (E.F.)

*1929*



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### Silke Wagner

*The history of Münster from below  
(Münsters Geschichte von unten)*

*Promenade/corner of Salzstraße*

Paul Wulf was declared to be mentally handicapped in 1938 at the age of 16 and as a result, he was sterilised against his will at Landeskrankenhaus Paderborn (state hospital). It was the day after the annexation of Austria to the Deutsche Reich. „The devastating knife was thrust into my body with the call of „Sieg Heil, Sieg Heil“ (Paul Wulf). He was a popular sight for the citizens of Münster, when he marched along the streets with a heavy black briefcase that was full of documents and newspaper cuttings of his anti-fascist documentation under his arm. They can now look upon him as a monument. A sculpture that also serves as an information column. It is as if the contents of his briefcase have spilled out onto his coat. (M.B.)

*2007 : skulptur projekte münster 07*

**6****Tom Otterness***Superwoman**Alter Steinweg 11, between the buildings of the Stadtbücherei (City Library)*

A female figure, over eight meters high, whose structure resembles scaffolding, forms a focal point between the two architectural sections of the city library. As the personification of wisdom and freedom, the sculpture incorporates traditional iconographic approaches. Small, completely sculptural men and women with tools resemble caricatures. They move in and around the *Superwoman*, but it is impossible to tell if they are building the large figure or taking it down. The trials and tribulations involved in gaining knowledge are played out with lively theatricalism in Otterness' sculpture. (G.K.)

**1993****7****Lothar Baumgarten***Three Will-o'-the-Wisps**St. Lamberti Kirchturm (church tower), Lamberti-Kirchplatz*

The three iron cages hanging on the tower of St. Lamberti Kirche (church) recall a historical event (1536) where three Anabaptist leaders were tortured to death with burning tongs. As a deterrent, their bodies were placed in cages and hung on the church tower for all to see. Baumgarten placed a weak light inside each of the three cages, to memorialize the dead and their martyrdom. So now, the three "will o' the wisps" shine through the night, a manifestation of three restless souls or inner fires. (M.V.)

**1987 : Skulptur.Projekte in Münster****8****Daniel Buren***4 Gates**Domgasse, between Drubbel and Domplatz*

Since 1965, Buren has been working with the same optical "tool": rows of 8.7-cm wide white and colored stripes. He employs them in site-specific interventions to create relational space and change the usual perception of a site. Four narrow, white and colored striped gates were built for the *Skulptur.Projekte* in 1987. They are reminders of the barriers, which, until 1803, separated the secular city from the central area around the cathedral. Today, only one of Buren's gates is still standing. Located in the middle of the Domgasse, it alludes to the organization of the urban space. (M.V.)

**1987 : Skulptur.Projekte in Münster****9****Mark Formanek***Date**Domplatz/corner Michaelisplatz*

A randomly selected date and time are announced in plain, black lettering stamped on a white metal sign. To whom or what is Formanek referring, with this little intervention in the public space? Originally, there were twelve signs. One by one, they will replace each other in succession – on the exact date, at the exact time printed on the sign. There are now nine signs left to exchange. People spontaneously show up for personal reasons (birthdays, anniversaries, curiosity) and to mark the event, too. Formanek's work of art creates a situation where the public and private spheres, the anonymity of the public, and private subjectivity are reflected and simultaneously abolished. (G.K.)

**1990**



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## Hans-Peter Feldmann

*Public Toilet Facilities  
on the Domplatz*

*Domplatz*

Hans Peter Feldmann, representative of a democratic feeling for conceptual art, is convinced that the way to the toilet should be a cultivated one. For this reason, he dealt with the public convenience at the Domplatz for the *skulptur projekte münster 07*. The toilets - built in 1955, last renovated in 1987 - are heavily frequented not only on the three market days. The rooms have been reshaped and furnished with modern bathroom ceramics, coloured floor tiles, and two large-sized paintings by order of the artist and in close cooperation with a municipal official. According to the artist's clear ideas about what "public" really means, using the toilets has been free of charge since the *skulptur projekte münster 07*. (F.F.)

*2007 : skulptur projekte münster 07*



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## Hermann Pitz

*Outdoors*

*Old part of the LWL Museum für  
Kunst und Kultur, 1st floor, inner  
courtyard, Domplatz entrance*

The mica slate plates that are still visible in the window soffits are the remains of the work that linked the interior with the exterior. Pitz is hereby referring to the slate above the former museum entrance and the restoration of the old part in 1997 during the course of which, the windows were covered. Originally, the installation was completed with a wooden mullion on the inner side of the closed window, together with a giant process camera and artificial sources of light. The work as it is now, can be looked upon as being a ghostly apparition of the former new building from the 1970s that no longer exists. (C.P./M.B.)

*1997 : Skulptur.Projekte in Münster*



## Josef Albers

*Two Supraportae: Structural Constellation  
(Zwei Supraporten)*

*Exterior facade of the LWL Museum  
für Kunst und Kultur, Pferdegasse*

With his „Structural Constellation“, Josef Albers is making a demand that the images be mistrusted and doubt be learned. It provides contradictory views that permanently require us to change our line of vision and/or our position. The constellation of lines at the same level create the illusion of one seeing four boxes or rooms. These are presented in an axonometric form, i.e. the perspective reduction is not taken into account. This results in the spatial visualisation of the observer remaining mobile so that the pictorial space cannot be unified. (M.B.)

*1972/2013*

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## Otto Piene

*Silver Frequency (Silberne Frequenz)*

*South-western exterior facade of the  
LWL-Museum für Kunst und Kultur,  
Pferdegasse/corner of Aegidiimarkt*

In 1970/71, the ZERO artist Otto Piene presented a light installation on the south-westerly exterior facade of the new LWL Museum für Kunst und Kultur building that had the name „Silver Frequency“. Piene was a co-founder of the ZERO art movement. This was a byword for pleasure in experimentation and a new beginning in the post-war era. Piene saw light as a central media, merging art and life, nature and technology. The „dynamic oscillation of light in space“ (Otto Piene) met his idea of the purity of the artistic idea. (M.B.)

*1970/1971/2014*

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### Ulrich Rückriem

*Dolomite Cut (Granit [Normandie] gespalten, geschnitten, geschliffen)  
Forecourt of the LWL Museum für Kunst und Kultur, Aegidiimarkt*

His sculptures show clear incisions that determine their own form recklessly in relation to the material and contradict „nature“ that is not planned and is irregular. The podium zone has been separated by a horizontal fissure. The quarter of the block above it has been provided with two crosswise cuts that are then re-joined. From these, two volumes are ground on the outside, resulting in smooth surfaces that are left in their natural crust alternating with each other. In this vibrant contrast, the theme is to be found in the work process itself. (M.B.)

*1985/2013*



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### Pipilotti Rist

*Woman from Münster (Münsteranerin)  
In the patio of the LWL Museum für Kunst und Kultur*

The artist developed this work of art especially for this space. As a semi-public space between the museum and the forecourt, the patio plays a special role as a place for presenting video art. The video loop presents a number of different images, among others flowers that have been shaken and filmed using a high-speed camera. The work of art can only be seen at dusk, it being present in the patio for a long time to come. The video is therefore conceived as being a permanent companion and not a nodding acquaintance. (M.B.)

*2014*



### Dennis Adams

*Bus Shelter IV  
Johannisstraße*

The sculpture by American artist Dennis Adams absorbs people and their relationships to the city and history, and then “reflects” them from different standpoints. The bus shelter is open to the back; two lit cases containing large photographs reflect each other in diagonal walls set in the middle; these are covered with mirrors which are partially light permeable. Both photos are taken from a trial. One features a picture of Jacques Verges, the lawyer who defended Klaus Barbie, the war criminal who was active in France and was accused of persecuting Jews. The photo opposite is an enlarged view of the on-lookers at the trial. The observer is drawn into the “points of view.” (E.F.)

*1987 : Skulptur.Projekte in Münster*



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### Siah Armajani

*Study Garden  
Garden of the Geologisches Museum, Pferdegasse 3 (near the stairs leading to the Jesuitengang)*

The sculpture consists of a group of benches, an axial stone path, and a table placed on a diagonal. Most of the seats face the inner area, but some of them are turned away. The table, too, separates the interior and exterior. American artist Armajani, born in 1939 in Persia, designs and builds functional objects (a “reading house” or other buildings, bridges, and furniture), which only become sculptures when they are used. When the sculpture is used for classes or by individuals, it is finally actualized. Both its real and imaginary connections with the university campus can also complete the sculpture. (E.F.)

*1987 : Skulptur.Projekte in Münster*





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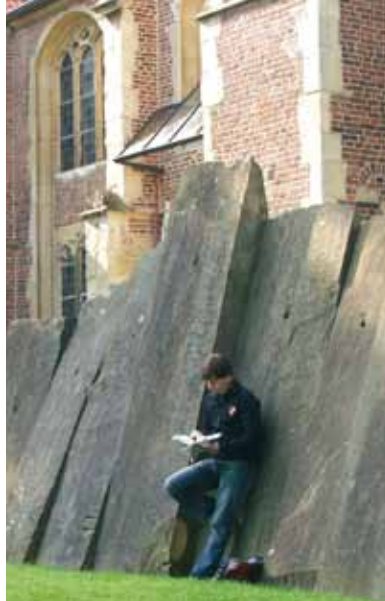
## Richard Tuttle

*Art and Music I + II*

*Siegelkammer passageway,  
between Domplatz 22 und 23*

Two twin white shapes, each resembling a comma or a bass clef supported by a horizontal element, are placed in different positions, but on the same level, on opposite sides of a wall. They are never seen together, but nevertheless seem to communicate with each other through the wall. The sculpture's form has to do with both volumes and planes. It extends to the ground, the wall, and to the edge of a rectangular metal surface. The viewer becomes aware of the sculpture's constantly changing references – from shape to shape, to architecture, and to the place where the viewer stands. These are the rules of the unpredictable. (E.F.)

*1987 : Skulptur.Projekte in Münster*



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## Ulrich Rückriem

*Dolomite, Cut*

*Jesuitengang,  
near the Petrikirche (church)*

A vertical wall of nine stone wedges borders the path next to the Petrikirche. Resembling a row of buttresses, it encloses the intermediate space occupied by the path as far the church. The blocks are cut at their foundations and joints. The wedge-shaped stones, which were selected at the quarry, are arranged in sequence according to height, from the tallest to the shortest and vice-versa. Their sequence has nothing to do with their origins. The work process can be read in the stones, and this process, as well as the arrangement, are part of a predetermined, connecting, and open spatial form. Rückriem's work for the sculpture exhibition was initially of temporary nature but it was rebuilt in 1987 after long discussions. (E.F.)

*1977 : Skulptur.Ausstellung in Münster*



20

## Harald Klingelhöller

*The Meadow Laughs, or the Face in the Wall*

*Courtyard of the Juridicum,  
Universitätsstraße 14-16*

In Klingelhöller's courtyard sculpture, nature and culture unite to become an optically disturbing construct. Mirrored lamellae are set in front of a plain, geometrically designed, small ensemble of sixteen round and five triangular-shaped yews. The lamellae capture facets of the surrounding area from different directions, resulting in a mosaic of both real and mirrored perspective. It reflects the countless windows in the surrounding buildings, but is also a poetic provocation. Lacking a clear categorical meaning, reason is pushed into a defensive position – much to the joy of the laughing meadow, which triumphs over human imperviousness. (C.P.)

*1987 : Skulptur.Projekte in Münster*



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## Giovanni Anselmo

*Shortened Sky*

*Meadow next to the Theologische Fakultät,  
Johannisstraße,  
Aa-Promenade*

How can it be possible to understand the infinite distance between heaven and earth? Perhaps by shortening the incomprehensible altitude of the sky by a measured amount. In order to make this kind of elemental experience possible, Anselmo set up a four-corned, one-and-a-half-meter-long iron post on the meadow in front of the theologische Fakultät. Making an allusion to Walter De Maria's 1977 Vertical Earth Kilometer, which was drilled into the ground, Anselmo's work illustrates the unimaginable and, with help from the dialectic, awakens an understanding of the world. Engraved on the upper side of the iron post: "Verkürzter Himmel". "The sky should know that it is now one meter shorter." (Anselmo) (M.V.)

*1987 : Skulptur.Projekte in Münster*

## Tour 2

### Around the Aasee

Length: 10 km by bike or a daylong walk; round trip

The tour begins nearby the Aasee and takes you through the Aaseviertel. From there, you go to the Hammer Straße, a city boulevard, which leads up to Zaugg's *Horse and Bull*. The tour ends at the Promenade, a "green belt" around the old city used as a bicycle path. We also recommend taking a tour around the Promenade, where other sculptures are located (see map).



22 Kim Adams

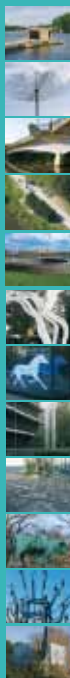
23 Claes Oldenburg

24 Henry Moore

25 Heinz Mack

26 Friedrich Gräsel

27 Martin Boyce



28 Jorge Pardo

29 Ilya Kabakov

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31 Rosemarie Trockel

32 Donald Judd

33 Karl Ehlers

34 Stephan Huber

35 Ernst Hermanns

36 Kenneth Snelson

37 Rémy Zaugg

38 Huang Yong Ping

39 George Rickey

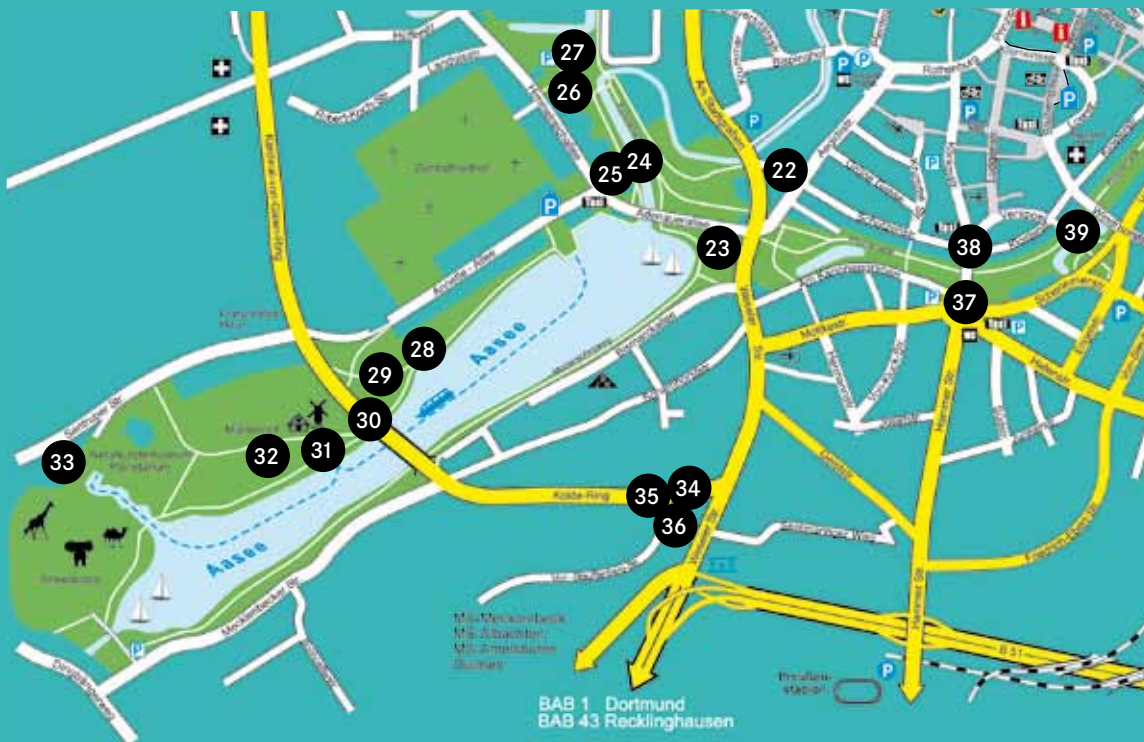


**Kim Adams**

*Auto Office House*

*Aegidiistr. 45/corner Mühlenstraße (above the Café Gasolin)*

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Canadian artist Kim Adams installed his surreal house/office on the flat roof of a former 1950s gas station, now the Café Gasolin. The essence of the sculpture is a five-meter-high steel grain silo. Car seats and hoods, tires, etc. appear to revolve around the outside of this core structure. A transportable piece of "squatter architecture" and visionary mobile home, *Auto Office House* pays tribute to mobility – not just to our desire for progress (on wheels), but also to that of today's age of communications: coffee is today's gasoline, so to speak. (M.V.)

*1997 : Skulptur.Projekte in Münster*



**23** **Claes Oldenburg**

*Giant Pool Balls*

*Terraces on the Aasee (at the beginning of Weseler Straße)*

By enlarging and transforming the material of ordinary objects, Claes Oldenburg became known worldwide as a master of Pop Art. Referring to the city's war history (there is a cannonball immured in the city wall about 100 meters away) and the citizenry's love of hot air balloons, Oldenburg transformed Münster into a billiard table in 1977. Leftover from this game are three gigantic concrete pool balls on the terraces next to the Aasee. Although they are immobile, with a circumference of 3.5 meters, they nevertheless convey a sense of movement. Suddenly, we experience the world from the perspective of a mouse. (M.V.)

*1977 : Skulptur.Ausstellung in Münster*



**24** **Henry Moore**

*Large Vertebrae*

*LBS, Landesbausparkasse, Himmelreichallee 40 (Aasee-Side)*

British artist Henry Moore regarded sculpture as a kind of art best seen in daylight, in open space. The three parts of *Vertebrae*, a bronze sculpture, are close to each other, but not connected. Their harmonic smoothness conveys the impression that they have been shaped by nature itself. Set in garden greenery, the experience of modern art is coupled with a positive experience of nature. Thus, the sculpture communicates directly with the viewer – without detouring through religious or socially stamped symbols. (B.G.)

*1974*



**Heinz Mack**

*Water Sculpture*

*LBS, Landesbausparkasse, Himmelreichallee 40 (Aasee-Side)*

A metal pipe, sixteen meters high, is ornamented on opposite sides with 46 pairs of lamellae. At the bottom, they oppose each other on a horizontal plane. Moving upward, the slant of each lamella is increased by one degree, so that the highest plates are at 45-degree angles. They form a transition zone between material and space, which the eye follows in an upward movement. Water can spout from the top, and as it falls, it creates a veil of spray and an opposing downward movement. In 1958, Mack and Otto Piene were cofounders of the ZERO group in Düsseldorf; they attempted to overcome material limitations through space, light, and movement. (E.F.)

*1976*



**Friedrich Gräsel**

*Air Duct Sculpture (Werk 1-3)*

*LBS, Landesbausparkasse Himmelreichallee 40 (Aasee-Side)*

Gräsel's sculpture consists of closely placed pipes, each ninety centimeters in circumference. Each ends with a ninety-degree arched element forms a visible opening. The sculpture's massive volume is therefore thoroughly permeated by a sense of movement that alludes to technological functions. Gräsel, born in Bochum, Germany, began with cylindrically shaped objects in the 1960s and later worked with prefabricated shapes whose austere optical function expresses an optimistic relationship to technology. Another of Gräsel's ventilation sculptures is next to the Nord-West Lotto building, on Von-Stauffenberg-Straße, near sculpture no.28. (E.F.)

*1972-1974*



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**Martin Boyce***We are still and reflective**Himmelreichallee, north of the LBS building by the water ditch*

That which does not become apparent does not exist for us, but yet, it is there - it just has to be perceived, claims Martin Boyce. The unimpressive square in the former zoo site is covered with poured concrete slabs. 13 shapes form a pattern which has been adopted by the artist from French sculptors Jan and Joel Martel. The latter designed abstract concrete trees in the 1920s, presenting a "perfect unity of architecture and art" in Boyce's opinion. Select interspaces of the concrete slabs were inlaid with brass strips made by the Scottish sculptor to form letters: We are still and reflective, as says the lettering. Being aware of the message set in the ground fills the desolate place with emotion and meaning. (F.F.)

*2007 : skulptur projekte münster 07*

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**Jorge Pardo***Pier**Northwesten Aaseebank*

The pier made of California redwood by American artist Jorge Pardo runs almost as a matter of course from the northwest bank of the Aasee out into the lake about forty meters, where it becomes an asymmetrical, six-sided platform. Through his materially conscious, purist reaction to the thoroughly landscaped lake, Pardo connects austere, early modern architecture with the traditional building methods seen in Asian gardens. The site reflects not only the current desires of the public for peace and quiet as well as for contact with others, but it also possesses an altogether urban attitude toward nature. (K.W.)

*1997 : Skulptur.Projekte in Münster***Ilya Kabakov***Looking up. Reading the words...**Aasee meadow, east of Kardinal-von-Galen-Ring*

As the title of this work by Russian installation artist Kabakov indicates, you should either sit or lie down upon the grass at the foot of the steel mast and look up at the sky. And in actuality, a poetic message made of filigree wire letters shimmers between 22 steel antennae fifteen meters high. The distance underscores the fragility of the writing: "My dear! You lie in the grass, looking up / Not a soul around / All you hear is the wind / You look up into the open sky, up into the blue above, where the clouds roll by / It is perhaps the most beautiful thing that you have ever done or seen in your life." (M.V.)

*1997 : Skulptur.Projekte in Münster*

30

**Susan Philipsz***The Lost Reflection**Torminbrücke (bridge) on the Aasee*

Every Sunday from 10 a.m. to 6 p.m., at the top of the hour, an aria resounds beneath the Torminbrücke on the Aasee - Susan Philipsz sings the *Bacchante* from Jacques Offenbach's opera *Hoffmanns Erzählungen* (Hoffmann's tales). The score is based on the story of the lost reflection written by E. T. A. Hoffmann. It tells of courtesan Guilietta's charm that men succumb to, who in turn give their reflections away to her. Consequently, they are not recognised any more even by their wives and children. The story line is set in Venice; when Susan Philipsz sends her voice floating with loudspeakers across the Aasee to the opposite bank and back again, the lagoon city and its canals feel close. The human voice may not change the space it pervades, but does change spatial experience entirely. (F.F.)

*2007 : skulptur projekte münster 07*



31

## Rosemarie Trockel

*Less Savage than Others*

*Aasee/next to Torminbrücke  
(bridge)*

Rosemarie Trockel has placed her sculpture created from yew bushes nearby the work of Donald Judd on the Aasee banks with accurate vehemence. She carefully joins nature to nature, thus setting two blocks of the evergreen tree on the meadow. Like green monoliths - 7 metres in length, 3 metres in width, 4 metres in height - accurately trimmed as if being sculptures made of wood and rock - that's how the two blocks are standing on the bank, slightly offset, forming a tapering gap which the waters of the Aasee are shimmering through while a high-rise building can be seen on the opposite bank. *Less Savage than Others* - that's how Rosemarie Trockel calls her installation. The accurate trim prevents any wild growth. (F.F.)

*2007 : skulptur projekte münster 07*



32

## Donald Judd

*Untitled*

*Northwesten Aaseebank,  
west of Kardinal-von-Galen-Ring*

The shape is immediately understandable: two concentric, concrete rings - the inside ring follows a horizontal line, the outer ring runs along the slant of the hillside. Works that leave nothing to chance and have no natural features are called "Minimalist". Each form is clear and immediately becomes an idea. Here, the landscape provides two preconditions: the horizontal plane and the downgrade. The idea does not become part of nature, but instead, the circles stand alone in opposition - as a "topographical regulator in the shape of two concrete circles" (Judd). (E.F.)

*1977 : Skulptur.Ausstellung in Münster*



## Karl Ehlers

*Interconnected*

*In front of the Allwetterzoo*

Ehlers has taken several rectangular steel pieces and bent them into a U-shape, interconnecting them so that the resulting space resembles an animal's body. One of the many possible associations is with a giraffe - the description most often heard since the monumental sculpture was placed in front of the zoo. It's possible to see either organically shaped lines or a particular, individual character. The sculpture shapes the idea of "growth" as the separation and collection of forces. (K.W.)

*1972*

33



34

## Stephan Huber

*Two Horses for Münster*

*LVM-Versicherung, Kolde-Ring 21*

The two horses modelled in neon by the Munich artist Stephan Huber seem like ghosts; a trotting horse accompanies the four lanes of traffic as they stream down the Ring, while behind it, another horse bucks. First modeled by hand, then subjected to a tomographic process, and afterward sectioned into horizontal pieces with help from a computer, these *Two Horses for Münster* are simultaneously traditional sculpture and a modern, intangible work of art. Their moving light design and motif turn them into a multi-faceted symbol of the city and the country. Primarily, however, Huber has created surreal, thoughtful images. (M.V.)

*2002*



## 35 Ernst Hermanns

*4 Surface Area Pathways*  
*LVM Versicherung, at the lower*  
*end of Von-Stauffenberg-Str.*

The narrow, five-meter-high stainless steel *Surface Area Pathways* stand close to each other. Unresisting, the gaze moves upward. At the same time, the posts form a shape that is somewhat like a cross. The distances and open angles involve the surrounding space. Form and space reveal themselves when you walk around the sculpture; sections are always hidden. The Münster-born sculptor (1914–2000) was interested in the exciting relationship between volumes and explicitly open, empty space (see no.44). (E.F.)

1967



## 36 Kenneth Snelson

*Vine Street*  
*Lotto Zentrale, Weseler Str. 108-112,*  
*small glass courtyard left of the*  
*entrance*

Forces of pressure and tension shape a filigree structure of pipes and wires. The sculpture is open on all sides, appearing to be a “structured space” or an “arrangement of forces,” which the imagination keeps visualizing as an “event” created by the relationships between these forces. It is interesting to compare this work with *Traum II*, a 1959 bronze sculpture by Bernhard Heiliger, which is located to the right of the building’s entrance. Snelson was born in 1927 and is only twelve years younger than Heiliger, but his idea of a sculpture is radically different. The streaks of energy no longer seem to be tied to a volume, but develop instead as an open structure in space. (E.F.)

1966



## 37 Rémy Zaugg

*Relocation of the sculptures*  
*“Farm Laborer with horse” and*  
*“Maid with Bull” on new pedestals*  
*Ludgeriplatz*

The two bronze sculptures date from 1912; they symbolize “cattle breeding” and “farming.” Zaugg’s “sculpture” consisted of moving them to a new location on the traffic circle at the Ludgeriplatz. His theme is also the objects’ relationship to the viewer, the square, the city and its history. Our perception of the sculpture has altered. These two statues used to stand on either side of Hammerstraße, greeting the people who arrived from the countryside. Today, the situation of the viewer, the traffic, and the urban environment has radically changed. Since Zaugg has created new spatial and visual relationships to the old sculptures, passersby become aware of history and their own situation. (E.F.)

1987 : *Skulptur.Projekte in Münster*



## 38 Huang Yong Ping

*100 Arms of Guan-yin*  
*Marienplatz traffic circle, south*  
*of the St. Ludgeri Kirche (church)*

Chinese artist Huang Yong Ping had the idea for a six-meter-high “bottle rack” – an allusion to Duchamp – during a visit to the St. Ludgeri Kirche (church). The church houses a crucifix damaged during the Second World War; the figure of Jesus mounted on the cross has lost its arms. “It was entirely as if this Western, armless Jesus gave me the idea to build a thousand-armed Buddha.” But also of sacred objects, which the thousand-armed Guan-yin traditionally holds, the hands of the bottle rack present next to secular utensils, from brooms to hooks. The theme is a comprehensive transformation of both religious and cultural meaning. (C.P.)

1997 : *Skulptur.Projekte in Münster*



39

## George Rickey

*Rotating Rectangles*

*Engelenschanze*

Rickey's aluminum sculpture is on a public lawn on the Engelenschanze, near the Promenade. An approximately three-meter-high pole connects three rectangular surfaces over three horizontally rotating axes. Even the slightest wind sets the wings in lyrical, silent motion, as if friction were of no consequence. Gravity, too, seems to have been overcome. Sunbeams on the mirrored surfaces transform the sculpture into an Impressionist play of light. The movement of the surfaces shapes mass and time. Rickey introduced real motion into modern sculpture and was one of the founders of Kinetic art – a kind of art that harmonizes inert material with the living dynamics of nature. (G.K.)

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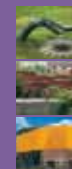
*Updated:* July 2015

## Tour 3

### Münster's East (Canal)

*Length: 5 km, by bike, car, or daylong walk*

The tour of the eastern part of Münster starts out in the midst of the parkland of the old cemetery of Hörster, leading beyond the Dortmund-Ems-Kanal to rural areas in the direction of Wolbeck. We suggest a subsequent visit to the Creative Quay in the port.



40 Giuseppe Penone

41 Bernhard Luginbühl

42 Olaf Metzel





40

### Giuseppe Penone

*Progetto Pozzo di Münster  
(Fountain Projekt for Münster)  
Karlstr./corner of Wemhoffstr.,  
in the park*

It might be a broken branch coincidentally hanging over a sand-stone-lined hole in the ground in the middle of the old Hörster cemetery – were it not for the stream of water pouring out of it. The branch is cast in bronze, and as a fountain, it is subject to various processes of time and different circulatory systems. Italian artist Penone has further developed a 1968 work: a steel cast of his hand, placed around a young tree so that it could no longer grow at that spot. “The hand sinks into the tree trunk, whose growth makes it a flowing, sculptural element” (Penone). (C.P.)

*1987 : Skulptur.Projekte in Münster  
(since 1996 ongoing exhibition)*



41

### Bernhard Luginbühl

*Sam*

*Stadtbad Ost, Mauritz-Lindenweg/  
Manfred-von-Richthofen-Str.*

Luginbühl welds old pieces of iron such as rails, wheels, chains, twist-tops, bits of machinery, and other things into gigantic, bizarre sculptures. Removed from their industrial context and painted a unified rust colour, they develop their own sculptural language of form that advances them beyond their previous function. This leads to fascinating hybrid creatures, mixtures of prehistory and robotics such as Sam, an object that appears to be a mysterious mediator between the two worlds. (K.W.)

*1967*



42

### Olaf Metzel

*Reflecting Wall*

*Landesfeuerweherschule, Wolbecker Straße 237*

Five meters high and nine meters wide, Metzel's shimmering, *reflecting wall* is like an enormous poster or movie screen. Located on the city periphery, next to a main traffic artery, the sculpture's surface, covered with orange prismatic reflectors, catches light both day and night. The work affords commuters diverse plays of light and awakens mental associations with emergencies, fire, force, and insecurity, but also with the big city, games, and spectacles. An ordinary object – the prismatic reflector – allows the fire fighters' school and the passing traffic to be present in the picture. (M.V.)

*1999*

## Modern Art in Münster

### *LWL-Museum für Kunst und Kultur*

Domplatz 10, 48143 Münster  
Tel.: 0251 - 59 07 201  
[www.lwl-museum-kunst-kultur.de](http://www.lwl-museum-kunst-kultur.de)  
Opening hours:  
Tue. - Sun. 10.00 a.m. - 6.00 p.m.  
2nd Fri. in the month: 10.00 a.m. - 10.00 p.m.

### *Kunsthalle Münster*

Hafenweg 28, 48155 Münster  
Tel.: 0049(0)251 - 492 41 91  
(during opening hours:  
Tel.: 0049(0)251 - 674 46 75)  
[www.muenster.de/stadt/kunsthalle/](http://www.muenster.de/stadt/kunsthalle/)  
Opening hours:  
Tue. - Fri. 2.00 p.m. - 7.00 p.m.  
Sat. + Sun. 12 noon - 6.00 p.m.

### *Kunstmuseum*

#### *Pablo Picasso Münster (Pablo Picasso Art Museum)*

Königsstraße 5, 48143 Münster  
Tel.: 0049(0)251 - 41 44 7-10  
[www.kunstmuseum-picasso-muenster.de](http://www.kunstmuseum-picasso-muenster.de)  
Opening hours:  
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Fri. until 8.00 p.m.

### *Westfälischer Kunstverein (Westphalian Art Society)*

Rothenburg 30  
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[www.westfaelischer-kunstverein.de](http://www.westfaelischer-kunstverein.de)  
Opening hours:  
Tue. - Sun. 11.00 a.m. - 7.00 p.m.

### *Wewerka Pavillon (Pavillion)*

Aaseewiesen (Kardinal-von-Galen-Ring/Torminbrücke), Münster  
Tel.: 0251 - 93 92 91  
[www.wewerka-pavillon.de](http://www.wewerka-pavillon.de)  
Accessible: Mon. - Sun. 24/7

### *Förderverein Aktuelle Kunst (Modern Art Support Association)*

Fresnostraße 8, 48159 Münster  
Tel.: 0049(0)251 - 66 33 18  
[www.foerderevereinaktuellekunst.de](http://www.foerderevereinaktuellekunst.de)  
Opening hours:  
Thu. - Sun. 4.00 p.m. - 7.00 p.m.



## Tour 4

### Through the Parks and Countryside of North Münster

Length: 14 km by bike or car, one way

- 43 Norbert Kricke
- 44 Susana Solano
- 45 Rebecca Horn
- 46 Francesco Marino di Teana
- 47 Ernst Hermanns
- 48 Maria Nordman
- 49 James Reineking
- 50 Kirsten Kaiser

The tour starts at the Theater Münster (city theater), leads along the Promenade and the Buddenturm, then through Wienburg Park to Kinderhaus. From here, follow idyllic Gasselstiege along the city periphery; the tour ends close to the city center. If you drive, we recommend taking Kanalstraße to Wienburg Park, where you can park in the lot (see map). For the return trip, take Grevener Straße instead of the Gasselstiege.



**Norbert Kricke**  
*Space-Time Sculpture*

43

*Façade of the Theater Münster, Voßgasse*

Kricke has formed two thin, iron pipes into a casual loop as light as a free-floating sketch in space. It fits into the broad corner of the façade of the Theater Münster. This open gesture binds together the contexts of space and time. Out of the interior of the loop (which is merely indicated by a line) an emotional, dynamic opening develops in the unlimited space. Space reveals itself as both intermediate and free, offering a chance for the gaze to move from one side to the other and to perceive the power of the spatial tension. (K.W.)

*1955/1956*





44

### Susana Solano

*Muralla transitable  
(Changeable Fuse)*

*Buddenturm, Münzstraße/corner  
of "Am Kreuztor"*

The heavy iron sculpture by Spanish sculptor Susana Solano consists of two parallel plates connected by massive horizontal beams. Its theme is the power of medieval architecture. The Buddenturm is a remnant of the old city defenses, built in the twelfth century. It is practically the only example of this type of architecture in Münster and certainly the most prominent. On both the west and east sides of the tower, remains of the city wall can still be seen. Solano translates this wall into the austere aesthetic language of the modern era, as if it were a citation. Her sculptural translation of the defenses negates any sort of contemporary tendency to romanticize the Middle Ages. (G.K.)

*1987 : Skulptur.Projekte in Münster  
(partially realized)*



45

### Rebecca Horn

*The Contrary Concert*

*Zwinger/Neubrückenpromenade*

*Open June-September, Sundays 2-6 p.m.,  
or by guided tour for groups only.  
Tel: 0049(0)251/492-4503 Stadtmuseum*

The Zwinger, on a site where the city wall once stood, was originally built as part of the city defenses. Among other things, it served as a gunpowder storehouse, prison, home, and at the end of World War II, as a place where the Gestapo executed forced laborers. Horn's careful intervention – the rhythmic sound of forty-two small hammers, the flickering of candlelike light, the regular sound of water dripping – creates an atmospheric setting. A wild garden grows inside the ruined Zwinger which has been restored. Horn's work of art places solemn memories of the past as well as the healing powers of nature in a continuum. This monument can be experienced as a memorial with many layers of meaning, where the past, present, and future are reciprocally reflected. (G.K.)

*1987/1997 : Skulptur.Projekte in Münster*



### Francesco Marino di Teana

*Infinite Stretch of Path*

*Pascal-Gymnasium, Uppen-  
kampstiege 17*

In his Constructivist sculpture, Marino di Teana condenses the notion of space as an unlimited, physical system of forces into a material segment. Two horizontal masses meet along a horizontal plane, while in between, pieces resembling posts extend outward at different heights. In an interaction between parallelism and opposition, void and volume, the spatial coordinates reveal themselves as a dynamic system of paths open in all directions. (K.W.)

*1973/1974*

46



### Ernst Hermanns

*Multi-shaped Large Sculpture*

*Wienburg-Park, north of Lange-  
marckstraße*

Four pillars between two and three meters high are grouped so that their distance, height, and place in the group simultaneously connect and disconnect each shape. The slight irregularities and rounded edges make the pillars look like bodies. At the same time, the open space in between each piece becomes an equal part of the sculpture. The surrounding space can be understood as a kind of magnetic relationship of attraction and isolation. What Hermanns calls the "spatial tension" changes according to the standpoint of the viewer (see sculpture no. 33 which is of a later date). (E.F.)

*1960*

47



48

**Maria Nordman**

*De Civitate*

*Wienburg-Park, Wienburgstraße  
across from Havixburgweg*

The sculpture spreads out across a long piece of land running beside a footpath. It consists of trees, grasses, flowers, air, water, and the incidental light. A twin row of ginkgo trees, a species already 270 million years old, forms a U-shape that opens to the north. Facing south is a second row of sequoia trees, whose needles are renewed annually, and a third section of evergreens forms, open walls and chambers. The sculpture is not separate from, but is instead permeated by the nature, time, and people encountering it. (E.F.)

1991



49

**James Reineking**

*Synclasticon*

*Münster-Kinderhaus, corner of  
Westhoffstraße/Langebusch*

Two cut and bent pieces of Corten steel stand next to each other, but are distinctly separate. However, the gaze is constantly forced to overcome this separation. The eye follows the upward movement of a round segment, which is crossed by a second matching, round segment that seems to be cut out. Its “remaining surfaces” form a third, arched segment that extends horizontally above the ground. If the steel plates were to be straightened, they could be placed together to form a square surface. The sculpture consists of the different movements created when one looks at the pieces. (E.F.)

1977 : *Skulptur.Ausstellung in Münster*

Standort 2



**Kirsten Kaiser**

*Quotation Marks*

*Site 1: Gasselstiege 1, corner of Steinfurter Str./Gasselstiege, Site 2: Entrance to Hof Schulze Gassel, corner of Brüninghagen, behühd the Wikinghege golf course*

Kaiser puts one of the oldest streets in the city, the Gasselstiege, inside quotation marks, so to speak. The Münster artist placed actual quotation marks at the beginning and end of what is today a rather small path, accessible only to pedestrians and cyclists in some spots. In German, “Gänsefüßchen” means “little goose feet,” but it is also a colorful colloquialism for “quotation marks.” Kaiser not only marks the historically significant path, but also visualizes its probable etymology: the name of the farm, Hof Schulze Gassel, which gave its name to this street, is derived from the word “Gösse!” (gosling). Kaiser’s work of art turns the course of the path into a citation of history. (G.K.)

1998

Impressions  
skulptur projekte münster 07



- 51 Per Kirkeby
- 52 Per Kirkeby
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- 54 Jenny Holzer
- 55 Herman de Vries
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- 57 Ian Hamilton Finlay
- 58 Manfred Müller
- 59 Matt Mullican
- 60 Bruce Nauman
- 61 Ludger Gerdes
- 62 Heinz-Günter Prager
- 63 Richard Serra

## Tour 5 Uni-Viertel and Gievenbeck

*Length: 10 km by bike, car,  
or daylong walk*

The tour goes past the castle, through the Botanischer Garten (botanical gardens) and the University Quarter, then out to Gievenbeck and the Rüschaus (where nineteenth-century poet Annette von Droste-Hülshoff once lived). The artistic discoveries are accompanied by lots of greenery and a bit of university atmosphere.



51

### Per Kirkeby

*Bus Stop*

*Freiherr-vom-Stein-Haus,  
Schlossplatz 34*

At the level of the Freiherr-vom-Stein-Haus on the busy Schlossplatz, Per Kirkeby ordered a public bus stop to be built that assumes the shape of urban functional architecture as regards material and basic form - so as to articulate in return the proportions and dimensions in an artistically independent manner. This place is identified as being transient by the way the waiting area is arranged by means of metal columns, the window aperture to the former schoolyard, and the façade-like rhythmisation of the enframing wall zones by leaps forth and back: a place to stay between university and the streets. (K.W.)

*1997 : Skulptur.Projekte in Münster*





## 52 Per Kirkeby

*Brick Sculptures*

*Schlossplatz, across from the Institut für Zoophysologie*

Kirkeby's two brick sculptures, which examine historical building methods, are references to the traditional brick buildings found everywhere in Münster. Two cubes – one low to the ground, the other tall – are austere, ornamented by arched segments and blind openings. In their dialogue, the two appear to be models for architectural structures that could either be growing or sinking. The cubes are meaningful intersections between the Baroque castle on one side and the plain, post-war apartment buildings across the street on the Schlossplatz. They make it easier to see how little maneuvering room there was between destruction and reconstruction. (K.W.)

*1986/1987 : Skulptur.Projekte in Münster*



## 53 Richard Artschwager

*Untitled (Monument B)*

*Torhaus (ASTA) on the left, next to the main pathway to the Schloss (castle)*

Fascinated by the bicycle's presence everywhere in Münster, American artist Artschwager, known since the 1960s for his ironic furniture objects, has created a monument to the bicycle. He lined up prefabricated concrete bicycle stands; an exaggeratedly tall one stands in the middle. This bicycle stand elevates itself, so to speak, onto a pedestal, thus humorously transforming the ordinary item into a public emblem. In turn, the pedestal becomes the support for two small trees planted where bicycles would normally be. The change in function turns Artschwager's monument into an ironic, Pop art commentary: ultimately, the monument supports the trees. (M.V.)

*1987 : Skulptur.Projekte in Münster (partially realized)*



## Jenny Holzer

*Benches*

*South Schlossgarten, Lindenallee, to left of the castle when facing away from Schlossplatz*

Close to the war memorial are two benches with English words inscribed on the seats. Both the situation in the park and the resemblance to the Baroque garden benches at Haus Rüscha provide the texts with an even more shocking effect. Allusions to brutal deeds, shootings of prisoners, and the pursuit of fleeing women and children are described in the present tense without any historical context; feelings of rage, fear, sorrow, and empty patriotism are addressed. American artist Jenny Holzer presents texts that are mostly sharp and penetrating – here, accompanied by the timeless peace of the grave. (E.F.)

*1987 : Skulptur.Projekte in Münster*  
Artificial stone casts of two of the original five benches



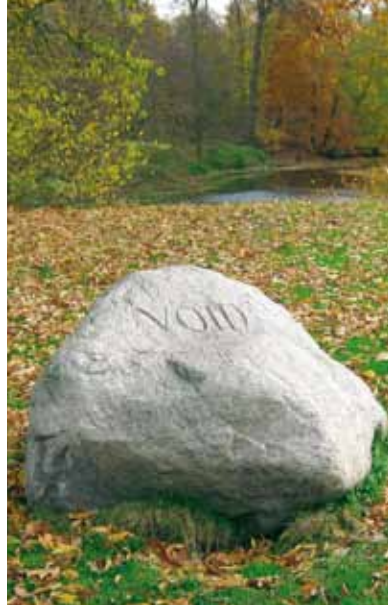
## Herman de Vries

*Sanctuarium*

*North Schlossgarten, meadow near Einsteinstraße*

In Latin, *Sanctuarium* means holy, un-touchable space. This definition is the foundation for Dutch artist Herman de Vries' "round temple" dedicated to nature. Containing 20,000 bricks, the structure was built according to traditional eighteenth-century masonry technique. Through four "eyes," which face all four directions, viewers can observe natural life and death in the central zone, which is untouched by human hands. As if it were an archaic oracle, a 2,700-year-old Sanskrit saying is engraved in golden letters on the temple frieze: "om. this is perfect. that is perfect. perfection comes from perfection. take perfection from perfection. it remains perfect." (M.V.)

*1997 : Skulptur.Projekte in Münster*

**56****George Brecht***Three VOID-Stones**Meadow near Einsteinstraße*

George Brecht originally engraved the word VOID in capital letters on three stones. You can encounter one of these on a meadow on the edge of the Schlossgarten, practically as a matter of course. VOID means emptiness, nothingness, liberation. What does the artist mean with this VOID? Is the stone hollow? Is the surrounding area of no importance? Or is Brecht trying to influence the viewer's condition by placing him in an almost thought-free, meditative state? Paradoxically, Brecht's "VOID Stone" inspires countless associative thoughts about the site where the stone is displayed and about those who visit it. (G.K.)

*1987 : Skulptur.Projekte in Münster (partially realized)***57****Ian Hamilton Finlay***A Remembrance of Annette**Alter Überwasser-Friedhof, Wilhelmstraße*

On the trunk of an old poplar tree, high above the Überwasser Friedhof (cemetery), where the Droste family is buried (and which is now part of a park), Scottish artist Ian Hamilton Finlay has erected an epitaph in memory of Westphalian poet Annette von Droste-Hülshoff. The words chiseled in the sandstone quote Annette: "My songs will live on long after I am gone." By displaying the memorial tablet in an unusual spot, Finlay removes this thought from the intimate dialogue begun by the poet and, at the same time, makes it visible from a great distance. In Finlay's installation, memory seems to be a subtle complex of references. (K.W.)

*1987 : Skulptur.Projekte in Münster***58****Manfred Müller***Ringredseventeendegrees**Institute for Lebensmittelchemie University of Münster, Corrensstr. 45*

Düsseldorf artist Müller's steel ring, painted red and visible from afar, seems like a pure echo of the round shape of the University building toward which it leans at a slight 17-degree angle. From up close, the ring is reflected in the building's glass façade. This proximity between ring and building creates a dynamic tension, a dialogue between shapes, which includes the intermediate space. An elementary form, the circle is a metaphorical reference to natural cycles and periods of time. Thus Müller's steel ring also develops a contextual relationship to the natural sciences institute. (M.V.)

*1997***59****Matt Mullican***Sculpture for the Chemical Institutes**Naturwissenschaftliches Zentrum, Wilhelm-Klemm-Str., in the courtyard, passageway between no. 10 and no. 8*

In our increasingly visual world, the typology of the sign is part of elementary knowledge. American artist Mullican installed a flat ground sculpture on the meadow of the University's Chemistry Institute. Resembling a chessboard, the granite tablets combine hieroglyphs, diagrams, and symbolic tables, all of which refer to the various typologies and classification methods of the neighboring sciences. An accessible room is created, upon which a spatial, transcultural, abstract order of the world is drawn. An empty plate lies in the middle, a symbol for the energy and openness of this point of view. (M.V.)

*1987 : Skulptur.Projekte in Münster*



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## Bruce Nauman

*Square Depression*

*Naturwissenschaftliches Zentrum, Wilhelm-Klemm-Straße*

Bruce Nauman had planned his *Square Depression* as early as for the first sculpture exhibition 1977 in Münster. An inverted pyramid made of white concrete, a walkable work on the campus of the scientific centre of the university. *Square Depression* is literally a quadrangular sink, but in the title, Nauman also plays on the literal sense of „depression”. Depressive, helpless, abandoned – that’s how those might feel that stand in the centre of the sculpture. It’s about space and the vanishing point as formal qualities. At the same time, *Square Depression* represents the spatial construction of a mental state below a vanishing point. As a sculpture, Nauman’s work sheds light on how much perspective is compulsory, and to what extent it may be forceful. (F.F.)

*2007 : skulptur projekte münster 07*



61

## Ludger Gerdes

*Ship for Münster*

*Horstmarer Landweg, on the meadow across from no. 120*

An almost romantic, even fantastic view! The visitor discovers Gerdes’ sculpture, a 43-meter-long island enclosed by sandstone walls, in the middle of what used to be an empty meadow. A small pond surrounds the island, which holds a small wooden pavilion and two poplar trees. The island is like a ship “sailing” toward the inner city, but it also recalls a temple district. Gerdes’ work of art releases a number of associations that transform our daydreams and desires – especially in the face of increasing urbanization – into a solid setting. (G.K.)

*1987 : Skulptur.Projekte in Münster*



## Heinz-Günter Prager

*Cornerpiece 5/95*

*Zollfahndungsamt, Gescherweg 90*

The sculpture offers several easily understood units: surface, block, the right-angled incision, the shift, and the mirror image. Simple, comprehensible, and discernible elements are at work here, so that we not only see them, but also understand them. The actual character of this sculpture consists of time-related processes: gradual, volatile, yet simultaneously restrained developments in the relationship between the obvious forms, and the same kind of developments in the relation of these forms to the building. (E.F.)

*1995*

62

## Richard Serra

*Dialogue with Johann Conrad Schlaun*

*Rüschhausweg/on the Rüschhaus*

A forged, massive steel cuboid, measuring 2 x 1.5 x 1.5 meters and weighing about forty tons, is sunk into the ground on one side at a seven-degree angle. The incline makes us aware of the massive volume of the block; at the same time, it creates a gentle movement. Serra writes, “It inclines toward the main building of the Rüschhaus.” Turning away from the street running past it, the block faces the axis of the avenue of trees connecting the house and street. The sculpture’s proportions derive from the Baroque entry gate. The considerable distance between sculpture and the house shows conscious respect for the light, curved architecture. A “dialogue” arises from the powerful sculptural act. (E.F.)

*1996/1997 : Skulptur.Projekte in Münster*

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## Tour 6

### Bahnhofsviertel

#### Tobias Rehberger „THE MOON IN ALABAMA“

They are the nerve centres that are concealed under the surface of urban life and control the cooperation between communication and traffic: the universally known grey junction boxes. In Münster, they have been turned into places of artistic intervention.

The internationally renowned artist Tobias Rehberger, famous for his „Günter´s (re-illuminated)“ bar, the highlight of the Münster 1997 sculpture project, has redesigned 11 junction boxes. The grey cubes have been transformed into playfully colourful seats that create new points of interest in the urban area around the train station. These objects redefine the public space and prove useful at the same time.

From Goa to Wanne-Eickel via Alabama– each of the objects refers to another city and when the moon rises there, it also shines in Münster, as a globe of light looking like a radiant blossom growing out of winding plants.

The initiator and supporter of the project is the Immobilien- und Standortgemeinschaft (ISG) Bahnhofsviertel Münster e.V. together with the city of Münster. The ISG is an alliance of property owners and businesses people from the Bahnhofsviertel which has set itself the task of improving and caring for the quarter. (G.K.)





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Virginia Overton, „Untitled (Skoda)“, 2013

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## The six tours at a glance

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- 1 Eduardo Chillida
- 2 Martha Rosler
- 3 Thomas Schütte
- 4 Otto Freundlich
- 5 Silke Wagner
- 6 Tom Otterness
- 7 Lothar Baumgarten
- 8 Daniel Buren
- 9 Mark Formanek
- 10 Hans-Peter Feldmann
- 11 Hermann Pitz
- 12 Josef Albers
- 13 Otto Piene
- 14 Ulrich Rückriem
- 15 Pipilotti Rist
- 16 Dennis Adams
- 17 Siah Armajani
- 18 Richard Tuttle
- 19 Ulrich Rückriem
- 20 Harald Klingelhöller
- 21 Giovanni Anselmo

### Tour 2

- 22 Kim Adams
- 23 Claes Oldenburg
- 24 Henry Moore
- 25 Heinz Mack
- 26 Friedrich Gräsel
- 27 Martin Boyce
- 28 Jorge Pardo
- 29 Ilya Kabakov
- 30 Susan Philipsz
- 31 Rosemarie Trockel
- 32 Donald Judd
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### Tour 3

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### Tour 6

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# Skulptur Projekte Münster 2017

Photo: LWL / Simon Kerkhoff

LWL-Museum für Kunst und Kultur  
Münster

