

“SculpTour” – Modern Art in the Public Space

Sculptures on the Prinzipalmarkt square

(1) Eduardo Chillida: Tolerance through Dialogue

Chillida allows dialogue to arise between two steel benches. In addition, he hollowed out the two forms made of massive COR TEN steel like a labyrinth. Viewers have room to see the sculpture as a contrast between material and emptiness, weight and lightness, open and closed. The Spanish artist shows how the opposites harmoniously grow towards mutual tolerance.



(2) Thomas Schütte: Cherry Pillar

A turned sandstone pillar rises from a concrete foundation bordered by sandstone. It consists of three elements: the base, the shaft, and capital, upon which there is a lighted red pair of cherries. Regarding the location, Harsewinkelplatz, the artist said: “I just want to optically garnish this square with my cherry tower.”

(3) Otto Freundlich: Ascension

Stony, bulging forms piled up on the pedestal seem to grow and push upwards. The painter and sculpture Otto Freundlich modelled the surfaces of the individual elements by spreading lumps of clay.

This makes the surfaces appear to live, and emphasizes the plasticity of the bronze work. Otto Freundlich works with cubistic forms as one sees them in works from Pablo Picasso, for example.

(4) Tom Otterness: Über-Woman

A more than eight-meter tall statue of a woman that appears to be made of scaffolding creates a visual stopping point between the two architectural segments of the city library.



(5) Lothar Baumgarten: Three Iignes Fatui

Lothar Baumgarten alludes to the “Kingdom of the Anabaptists” with simple means. The artists fastened one light bulb in each of the cages on the south side of the Lamberti church tower. A light sensor switches the lamps on when the sun sets. In 1536, the bishop displayed the corpses of the leaders of the Baptist revolt after their execution.

(6) Daniel Buren: 4 Gates

Daniel Buren had four narrow, colourful-white painted gates set up for the sculpture projects 1987. Today, only one of the gates stands in Domgasse between Drubbel and Domplatz.

(7) Mark Formanek: Date

A random date and time, precise to the minute, are shown in black type on a simple stamped white tinplate sign. Originally there were 12 of the signs. The current sign, like its predecessors, was replaced exactly at the minute on the published date.

(8) Hans-Peter Feldmann: WC-Facilities at Domplatz

The public bathroom at the Domplatz square was redesigned by an artist with modern ceramics, colours tiles, and two large pictures.

(9) Josef Albers: Two Sopraportes

“Sopraporte” (Lat.: above the door) is the architectural designation for works of art adorning the area above a door. Centrally positioned above the entrance to the Westphalian State Museum of Art and Cultural History, Albers' sopraportes are a reference to the space behind the door, i.e. to the museum as a space dedicated to art.

(10) Dennis Adams: Bus Shelter IV

This sculpture takes the people and their relationship with the city and its history and “reflects” on them from different perspectives. The shelter is also open at the back and two illuminated display cases with large format photographs mirror one another in slanted intermediate walls with translucent mirrors.

(11) Otto Piene: Silver Frequency

This light installation by Otto Piene was dismantled along with its 635 balls from the front of the extension building added to the Westphalian State Museum of Art and Cultural History from the 1970s. After the new construction was complete it was refitted to the building facade in a slightly different form.

(12) Ulrich Rückriem: Granite (Normandy) split, cut, polished

This sculpture consists of one block of stone cut into

five pieces. The cube-shaped pedestal alone is sunk 40 centimetres into the ground and weighs six metric tonnes. Rückriem has placed four perpendicular cubes on top of the pedestal, each weighing between two-and-one-half and four metric tonnes.

(13) Martha Rosler: Unsettling the Fragments

For the 2007 sculpture projects, the artist Martha Rosler set up the emblem of an imperial eagle in front of the Münster-Arkaden. It comes from the air transport command built for the Ger-

man armed forces in 1935. The swastika was chiselled off after the war.



- (1) Eduardo Chillida: Tolerance through Dialogue – Platz des Westfälischen Friedens
- (2) Thomas Schütte: Cherry Pillar – Harsewinkelplatz
- (3) Otto Freundlich: Ascension – Maria-Euthymia-Platz, near the Clemens Church
- (4) Tom Otterness: Über-Woman – Alter Steinweg 11, between the library buildings
- (5) Lothar Baumgarten: Three Ignes Fatui – St. Lamberti-Church Tower, Lambertikirchplatz
- (6) Daniel Buren: 4 Gates – Domgasse, between Drubbel and Domplatz
- (7) Mark Formanek: Date – Domplatz, corner of Michaelisplatz
- (8) Hans-Peter Feldmann: WC-Facilities, Domplatz
- (9) Josef Albers: Two Sop-raportes
- (10) Dennis Adams: Bus Shelter IV
- (11) Otto Piene: Silver Frequency
- (12) Ulrich Rückriem: Granite (Normandy) split, cut, polished
- (13) Martha Rosler: Unsettling the Fragments – corner of Rothenburgstrasse/Königsstrasse

