



Skulpturenmuseum Glaskasten Marl

---

# TheHotWire

Eine Kooperation von  
Skulptur Projekte Münster und  
Skulpturenmuseum Glaskasten Marl

## PRESS KIT / CONTENT

Introduction	Seite 02
The building blocks of the collaboration: The five project components	Seite 04
<i>The Hot Wire</i> as an Opportunity for Focused Perception. Questions and answers Georg Elben, Director Skulpturenmuseum Glaskasten Marl	Seite 07
THE HOT WIRE. The Münster-Marl-Connection Statement by the curatorial team of Skulptur Projekte Münster	Seite 10
Participating artists	Seite 12
Facts & Figures	Seite 14
Sponsors & Partners	Seite 14

## INTRODUCTION

### **THE HOT WIRE. A collaboration between Skulptur Projekte Münster and Skulpturenmuseum Glaskasten Marl**

Three red and green slices of melon rise up from the top of a concrete pillar, and in the city centre a white horse and a black horse circle round the town hall lake in opposite directions: Marl, a city in the Ruhr District, presents itself as a partner of the Skulptur Projekte Münster 2017 and from 4 June to 1 October, in cooperation with the Münsteraner Kunstschau (Münster Art Exhibition), is presenting its own exhibition THE HOT WIRE.

**The joint project THE HOT WIRE** includes various blocks such as works by artists who are active in both cities, an exchange of sculptures between Münster and Marl, an exhibition of models from the archives of the Sculpture Project and items from the collection of the Skulpturenmuseum Glaskasten Marl, an exhibition of video art in a former secondary school, and reciprocal visits, including visits by authors from the Münster writing project KUR UND KÜR. Richard Artschwager, Reiner Ruthenbeck, Thomas Schütte, Joëlle Tuerlinckx and Dominique Gonzalez-Foerster are among the best known artists taking part.

**For mayor Werner Arndt**, the cooperation is “recognition of the high-quality collection and museum work of the Skulpturenmuseum Glaskasten, the courage with which Marl has been exhibiting contemporary sculpture since the beginning of the 70s, and the discussions about art and civic space that it has initiated”. But above all, the cooperation with Skulptur Projekte Münster“ is a unique opportunity to see additional works of art and experience art in Marl in a new way”.

**Münster’s Sculpture Projects have taken place every ten years since 1977** and attract over half a million visitors. “With Marl, Skulptur Projekte Münster widens the scope of its investigations in that the industrial city, with its tradition of art in public spaces, provides an interesting counterpoint” is the reason why exhibition organiser Kasper König and curators Marianne Wagner and Britta Peters made decision in favour of Marl.

**“The cooperation between the two partners documents the artistic treatment of the themes Urban Space and Art in Public Space”**, says Georg Elben, director of the Skulpturenmuseum Glaskasten. In the last decades, both themes have been investigated in an exemplary and up-to-date fashion. In Marl too, with over one hundred sculptures in its outdoor space, these themes are permanently present and can now be discussed in the light of new contributions”. From these discussions, Georg Elben hopes for “many significant impulses for Marl as a city of art and culture, both internally and externally”.

The City of Marl thanks the Ministerium für Familie, Kinder, Jugend, Kultur und Sport des Landes Nordrhein-Westfalen (Ministry for Families, Children, Youth, Culture and Sport of North Rhine-Westphalia) and the Kunststiftung NRW (Arts Foundation of North Rhine-Westphalia) for their generous support.

## **The Skulpturenmuseum Glaskasten Marl**

On the one hand, the name Skulpturenmuseum Glaskasten describes its location; the museum, surrounded by glass and located underneath the Marl town hall's assembly chamber and, on the other, the concept of rendering its exhibits open and transparent for everybody. In Marl, the works of art are not hidden behind the walls of the museum but are, to a great extent, part of the everyday life of the city. Over 100 outdoor works from Arp to Zadkine stand in the public space near the town hall and the artificial city lake. The closer one comes to the glass hall, the more dense the ring of sculptures becomes. In the museum's interior, surrounded by glass and visible at all times, additional large-scale sculptures, which are not suited to exhibition in the open, can be seen, along with a series of small sculptures and objects.

[www.skulpturenmuseum-glaskasten-marl.de](http://www.skulpturenmuseum-glaskasten-marl.de)

## **The Skulptur Projekte Münster (Münster Sculpture Project)**

Since 1977, the international Sculpture Projects have taken place in Münster every ten years. Artists from all over the world are invited to create location-specific works of art in public spaces. They can be sculptural works, but also temporary installations or performances. 35 sculpture projects in all have left their mark on the architectural, historical and social environment of the city. In addition, they also point further: Contemplation about the idea of sculpture are as much a part as contemporary aspects of our globalised society or the relationship between public and private space in an era of increased digitalisation.

[www.skulptur-projekt.de](http://www.skulptur-projekt.de)

## THE BUILDING BLOCKS OF THE COLLABORATION

### (1) Artistic presence in two locations: Artists are developing new works

Multiple projects realized as a kind of twin in both locations form an artistic bracket. The type of linkage is complex: Lara Favaretto positions two monoliths in both cities; after 30 years as a 'Melonensäule', Thomas Schütte's 'Kirschensäule' from Münster is getting a location-specific counterpart in Marl; and Sany's (Samuel Nyholm) humorous 'Tings' also offer interventions in both cities. A work designed and realized by Joëlle Tuerlinckx specifically for Marl initiates a transit on an extended level.

Thomas Schütte's *Kirschensäule* (1987) could, in theory, have been brought to Marl. However, the discussions about the technical aspects of the move could not dispel the misgivings that the sensitive sandstone elements of the column would not survive being transported back and forth and being dismantled and reinstalled without suffering damage in the process. Schütte's new idea of implementing his proposal for 'watermelon carvings', rejected in favour of the *Kirschensäule* thirty years earlier, as a twin column situated on a parking area—a location similar to that in Münster—was immediately accepted. Realizing this was, however, not simple: not because of the form (this has the same proportions as the column in Münster, enlarged by 10 per cent and now almost five metres tall) but due to the material which the artist had chosen. In such dimensions the precision casting of concrete is a highly specialized craft. This material, used in Marl in the 1960s and 1970s and a trademark of the Ruhrmoderne with its Brutalist building culture, only provides convincing results when the workmanship is absolutely precise.

Another of the projects is not an exchange but rather a kind of bracketing: a sculptural object composed of two similar but not identical parts, located in both Münster and Marl. Lara Favaretto's two-part granite monument titled *The Momentary Monument – The Stone* comprises two monolithic blocks that still bear the marks of their excavation in the quarry and whose cores have been invisibly extracted. A small slot makes it possible to throw coins inside—like an oversized piggy bank or an unusual offertory box. After the exhibition has ended, both stones will be destroyed and the rubble will be used for different building projects. The Marl stone may well remain standing in front of the town hall on Creiler Platz for a time, but in the end it will be reduced to gravel and only discover its final destiny when used for the foundations of a new road or in another construction project in Marl—the work of art will have disappeared without trace and fulfilled its function as a temporary monument. The money that is collected in the two monoliths will be donated to the association Hilfe für Menschen in Abschiebehaft Büren e. V. which, since 1994, has been looking after refugees held in deportation facilities, both locally and in the whole state of North Rhine-Westphalia. How much money has collected will, however, only be known after the stones have finally been broken up.

Another obvious bracketing are the drawings, burnt by Samuel Nyholm into thin wooden tiles, which will both amuse and bewilder viewers in Münster and Marl. As part of our examination of site-specificity, here we are confronted with a work our perception of which is certainly influenced by where it is installed, even if, as a series of figurative drawings, it is more heavily imprinted with its own siting as a narrative. Common to the various illustrations, among them a large oak tree, is the fact that they are all falling from the sky.

Joëlle Tuerlinckx has created a completely new, site-specific intervention for the sculpture park in Marl's city centre. It begins behind the town hall at the parking area where Schütte's melon pillar is located. The work is a white line some 200 metres long: a play on the idea of beginning and end, of limits. A surreal and yet materialized conceptual transition between two buildings: the current museum in the town hall and the place to which the museum may be moved in a couple of years—a school built in 1967 that has been standing empty for

several years. The line is obviously a connection that can only become obvious once it has materialized. From a bird's-eye view or in Google Earth the connection is immediately visible and directly comprehensible. The chalk line runs straight through the park, crosses paths and planting beds, and dissects the grass areas. Every morning, for the duration of the exhibition, it will be drawn afresh in a performative act, until in October 2017 it will start slowly fading away.

## **(2) The sculptural exchange between Marl and Münster: Existing art works are changing their location**

**Sculptures are literally swapped between the temporary partner cities to create an opportunity to re-examine the works in another location and under completely different conditions, both social and in terms of urban development. Ludger Gerde's 'Angst' and Olle Bærtling's filigree spatial drawing from the Marl city centre are travelling to Münster for the duration of the exhibition – and in exchange, works from previous editions of Skulptur Projekte, dating back to 1977, will find a temporary new location in Marl. The implementation of Richard Artschwager's bicycle-stand monument, as well as the re-enactment of Reiner Ruthenbeck's 1997 performance with two horses in Münster, offer an excellent bridge between the two cities.**

The aesthetic of a sculpture is always influenced by its location. If it is not explicitly bound up with a particular place, a change of location generates new interpretations and can reveal new relationships. This is especially true of the 'drop sculptures', autonomous sculptures that nowadays generally have negative connotations in art-historical discourse. **Richard Artschwager's** concrete monument *Ohne Titel (Fahrradständermonument B)* (1987) was moved to Marl and, together with the bike racks that flank it, stands in a close spatial and material relationship with the town hall and the prototype for its towers (the so-called *Türmchen*). The sculpture had already been moved from its original location in Münster some years previously and was in the care of the university in an exposed location on the Schlossplatz (palace square) next to the Students Union building. So it had already been relocated once. In Marl the sculpture does not seem to be an ironic quotation but an object which, despite the plants on its top (they will not survive the summer in Marl—no plant has lived that long in the past thirty years), seems to have been conceived in the same spirit as the neighbouring town hall, a building that is, however, twenty years older: a complex game of relationships.

There are parallels between Marl and Münster, however, that are not apparent at first glance. In part Marl is still very rural and the revival of **Reiner Ruthenbeck's** performance *Begegnung Schwarz/Weiß*, a temporary action which took place in Münster on the four-kilometre-long promenade during the 1997 Skulptur Projekte, is an authentic re-enactment in Marl at a location with a similar structure. Two riders, one on a black horse, the other on a grey, will ride in opposing directions round the city lake, through the sculpture park, and around the town hall, encountering one another at a different place each time. The meeting of black and white, just as in a game of chess, will generate an unreal and magical moment both for strollers who happen to be passing and for the art connoisseurs who are deliberately searching for art in Marl's municipal area.

## **(3) An exhibition of models from the Skulptur Projekte archive at Skulpturenmuseum Glaskasten Marl**

**A total of more than 50 models of executed and planned works from the Skulptur Projekte archive and the Skulpturenmuseum Glaskasten Marl will be on display in the exhibition. This examines the linkage between idea and subsequent realization in the**

**outdoor space. In the entrance area to the Skulpturenmuseum, visitors will also see some of the miniatures from the work “Roman de Münster that Dominique Gonzalez-Foerster had presented in Münster in 2007. At this level, too, a substantive connection is created between the sculptures in the outdoor space and the model exhibition in the lower level of the museum.**

Twenty-three models from all the previous Skulptur Projekte that are part of the holdings of the LWL-Museum für Kunst und Kultur will be on display in the Skulpturenmuseum Glaskasten Marl, in the town hall. These will focus specific attention on projects from earlier incarnations of the exhibition, while also looking more generally at the connection between each model and its realization in the outside space. Models for projects that were actually carried out can be seen, including **Claes Oldenburg's** *Giant Pool Balls* (1977), **Ludger Gerdes's** *Schiff für Münster* (1987), and **Sol LeWitt's** *White Pyramid* (1987). In 2007 **Dominique Gonzalez-Foerster** installed a series of scale models of sculptures on the lawn of Münster's ramparts, and a selection of these is on display in the entry area of the Skulpturenmuseum. This group of sculptures constitutes an important conceptual connection between the sculptures in the outside area and the exhibition of models in the museum's basement.

#### **(4) The video art exhibition in the school on Kampstraße**

**In the former school on the Kampstraße, twelve video works are presented that, first of all, revolve about the themes of sculpture, city and architecture in general. On the other hand, the works by Manuel Graf, Charlotte Moth, Johanna Reich, Matthias Schamp, Corinna Schnitt direct the focus specifically at the city of Marl and the museum. With their special atmosphere and their dimensions, the classrooms of the clearly structured, single-storey school building, planned and executed by Günther Marschall in the concrete architecture typical of its day, offer a perfect venue in which to present video art. This presentation is intended to make the school more familiar to the population of Marl, while at the same time staging a trial run of its suitability as a potential new museum location.**

Within the framework of *The Hot Wire*, two exhibitions will be held in the museum locations joined together by Tuerlinckx. Twelve video works will be presented in the old school in Kampstraße—among them works by Manuel Graf, Charlotte Moth, Corinna Schnitt, and Nico Joana Weber—thematically placed between the sculpture and architecture areas. In terms of their atmosphere and dimensions, the attractively laid-out classrooms of the single-storey school, planned by Günther Marschall in the concrete architecture typical of its time—although not listed as a heritage building—are a perfect location for displaying video art. This presentation is intended not only to make Marl's citizens more aware of the school but also to test the building's suitability as a museum: in the entry area the visitors will find an information counter, designed and constructed by students of the Münster University of Applied Sciences and Kassel University during the Ruhrmoderne Summer Academy. In the courtyard of the caretaker's apartment, an open-air café will be set up as a revival of the 'milk bar' in the indoor swimming bath, which previously stood next to the school before it was torn down.

#### **(5) The residence programme for authors: KUR UND KÜR**

The writing project by poet Monika Rinck accompanies at a literary level the changes that the sculpture projects imply for the city of Münster. Ten authors in all are spending two weeks each in Münster – but they will also explore Marl entirely in the spirit of the sculpture exchange. [www.kur-und-kuer.de](http://www.kur-und-kuer.de)

## **THE HOT WIRE AS AN OPPORTUNITY FOR FOCUSED PERCEPTION**

### **10 Questions and answers**

#### **(1) How did the cooperation THE HOT WIRE come about?**

The impulse for the joint project *The Hot Wire* was Britta Peters's idea to literally swap sculptures between the two neighbouring municipalities, in order to examine the works at another location and under totally different social and urban conditions. Olle Baertling's filigree iron sculpture *YZI* (1969), for example, which normally stands on top of a tall, black-painted iron pillar on the shore of Marl's city lake, will be incorporated in Nora Schulz's installation in the foyer of the LWL-Museum für Kunst und Kultur. And Ludger Gerdes's installation *Angst* (1989) is once more to be found on the façade of the Aegidiimarkt opposite the LWL-Museum, having been relocated from its position above the offices of the Ordnungsamt, the office of public order at Marl's town hall.

#### **(2) How is the cooperation from the Marler perspective?**

From Marl's point of view, the aim was to select works from those now present in the Münster urban area and bring them to Marl for the duration of the exhibition. The works selected should provide a good insight into previous Skulptur Projekte since 1977, and the temporary location was intended to augment their individual histories by putting them in a new context in Marl's urban area. An integral component of many works is their relationship to their location, and this prohibited any transfer to Marl. For every object, the obvious and simple idea of swapping sculptures between Marl and Münster became an adventure.

#### **(3) What is the intention of the project?**

The exhibition *The Hot Wire – A Cooperation between the Skulptur Projekte Münster and the Skulpturenmuseum Glaskasten Marl* documents the artistic handling of themes such as the urban environment and art in public spaces. These themes have been investigated in Münster in exemplary fashion in past decades, as well as in Marl, whose approximately one hundred sculptures are permanently installed outdoors and can now, on the basis of the new additions, become the subject of discussion. The cooperation between Marl and Münster, with several new sculpture projects in Marl's municipal space, and the associated exhibitions are an ideal reason for Marl to pursue such important themes with the involvement of a broad cross section of the public. We can also assume that questions about the further development of the sculpture park and the repositioning of the sculptures on Creiler Platz following the renovation of the town hall will be given new momentum.

#### **(4) How is the project to be understood in the context of Marl's city history?**

The town of Marl cannot look back on a long tradition: in the course of growing industrialization at the start of the twentieth century, the villages known collectively as Marl grew rapidly and in 1936, under the National Socialists, the borough was granted a municipal charter. With its local coal mining and chemical industry, Marl became the embodiment of the West German economic miracle in the 1950s and 1960s. At that time the city was one of the richest municipalities in Germany and offered a wide range of cultural attractions. Further stimulus was provided by the innovative adult education centre (Volkshochschule die Insel) under its director Bert Donnepp, the Philharmonia Hungarica, and the television prize for news, documentaries, and shows that critique the medium, which, as the Grimme Award, still draws the media's attention to Marl once a year.

**(5) What role did the visual arts play in Marl during these years of departure?**

On an educational level, they were already a factor at an early date through the courses offered by Marl's Volkshochschule, which in 1955 became the first institution of its kind in West Germany to be given its own building. The Art Society (Kunstring), which was founded in 1948, also played a part by organizing trips to exhibitions in the surrounding area for its members several times a year. Apart from several historical monuments, there were no sculptures in Marl's urban spaces before 1945. As part of the town hall project, the large-scale purchasing of art for the municipality's public spaces was begun. Works that referred to contemporary industry were purchased (Constantin Meunier's *Der Bergmann*, pre-1899, purchased 1956), as well as contemporary works with metaphorical references (Bernhard Heiliger, *Nike*, 1956; Ossip Zadkine, *Orpheus*, 1956, both purchased in 1965).

**(6) Was Marl also perceived as an exemplary model "art city" during these years, did the impulse emanate from it?**

The exhibitions *Stadt und Skulptur* (City and Sculpture) are an important factor in the current cooperation between Marl and Münster. They took place in 1970 and 1972—before the very first sculpture projects—and were temporary open-air exhibitions on the large lawn in front of the town hall. In addition to the works of German sculptors, pieces by Swiss sculptors were displayed in 1970 and by Dutch sculptors in 1972. The nationwide awareness of these presentations contributed to Marl's early image as a city of sculpture and launched the concept of dedicating the museum specifically to three-dimensional arts—a profile that was soon to be complemented by video and sound art.

**(7) In Marl, was it primarily about art in the outer space?**

High-quality art was also acquired for the administrative offices: for example, Wilhelm Lehmbruck's *Mädchenkopf, sich umwendend* (1913/14), and Auguste Rodin's *Jean d'Aire* ('the man with the key') in the small version (c.1895), both owned by the city since 1956, and Rudolf Belling's *Kopf in Messing* (1925, purchased 1965), which had been exhibited in a number of different museum collections. A further outstanding example of Marl's standards and awareness of quality at that time is Karl Hartung's work *Der Heilende – der Geheilte – der Kranke*, which had won a *Kunst am Bau* competition for public art. Hartung created this group of figures as a form of triptych in bronze in 1955/1956. It was intended for the wall above the main entry to the Paracelsus Clinic, a revolutionary new type of hospital at that time.

**(8) What led to the founding of the Skulpturenmuseum Glaskasten?**

Thus, prompted by Marl's mayor Rudolf-Ernst Heiland, art was purchased that met the high aesthetic, qualitative, and democratic requirements of the town hall architecture and also had a close relationship to urgent social questions that had their origins in the catastrophic and traumatic experiences of World War II. In 1982 a decision of the town council led to the foundation of the Skulpturenmuseum Glaskasten. Founding director Uwe Rütth was able to enlarge the town's art collection with several spectacular works, among them Wolf Vostell's *Tortuga* (1987, installed in Marl 1993), Alberto Giacometti's *Female Torso* (1928/29, bronze casting 1/6), and Günther Uecker's *TV 1963* (1963)—a television set riddled with nails; the works by Vostell, Giacometti, and Uecker were purchased with the assistance of the State of North Rhine-Westphalia in 1988 and 1990.



**(9) How can one sketch the architecture-historical significance of Marl?**

The dominant theme after World War II, however, was urban development and the attempt to integrate the various districts, with their rural character, into a whole by means of a new city centre. With the aim of constructing a *Stadtkrone* ('city crown'), an international competition for a town hall complex was held in 1957. The winners were the Dutch architects Jacob Berend Bakema and Johannes Hendrik van den Broek. With its two office towers and associated square, the town hall, which was finished in 1967, is one of the most important examples of the period 1950–70, now known as the Ruhrmoderne. It was put under preservation order in 2015.

**(10) What is the future of this valuable building fabric?**

In retrospect, the buildings of this era are characterized by a belief in progress and a willingness to experiment, which nowadays seem inconceivable and may become yet another legend about the Ruhr area—once public perception shifts and post-war architecture steps out from under the shadow of the housing developments and industrial constructions of the pre-war era. In part, the large number of extant buildings are marked by an innovative and sometimes radical architecture, but many of them are approaching the end of their life cycle, and the question of how this can be dealt with crops up more and more frequently. For some time it has been apparent that young architects, artists, and academics have begun to discover the architectural heritage of the post-war era and are providing new inspiration for its preservation and development by making it the subject of their work.

*(Georg Elben, Director Skulpturenmuseum Glaskasten Marl)*

## THE HOT WIRE. THE MÜNSTER-MARL-CONNECTION

### **The city of Marl as historic counterpart: Skulptur Projekte Münster broaden its object of investigation**

**As we prepared the fifth edition of the Skulptur Projekte, we looked back on a large number of outstanding artistic works in Münster.** The traces and ghosts of the past editions have become an important additional site-specific condition for all involved. This results in an intense examination, not only of the urban environment but also of the genesis of the exhibition itself, which is closely intertwined with the history of post-war West Germany. Within this context, Münster represents a conservative historicist approach with regard to urban planning and society alike. Other cities confronted with the challenges posed by the postwar era took far more orientation from the utopian ideas of modernism that have influenced urban planning programmes all over the world since the late 1950s. Reflections on these two contexts have put the city of Marl and the Skulpturenmuseum Glaskasten on our map as a place we would like to engage with more closely in 2017. Potentials for cross-references in terms of content, but also for widely diverse exchange on various levels, were decisive for the development of the Münster-Marl concept.

**A city with a population of 85,000, Marl belongs to both the administrative region of Münster and the greater Ruhr region.** Whereas the mercantile city of Münster with its increasing population of currently 300,000 looks back on centuries of continual growth, Marl was created by merging former villages with communities of miners and chemical industry employees. From the turn of the century until into the 1960s, its population grew to such an extent that for a time people assumed Marl would develop into a metropolis. In the 1960s and 1970s, the city reacted to these prognoses – and undertook to compensate for its lack of a historical centre – by putting up a modern town hall, complete with residential high-rises and the Marler Stern shopping centre, on a “greenfield site”. Designed by the Dutch architects van den Broek and Bakema in 1957 and built between 1960 and 1967, the building ensemble is an innovative example of German post-war modernism and as such meanwhile a listed monument. It thus represents an era that almost seems to have bypassed the city of Münster, which, following the wartime destruction, was reconstructed after historical models. To put it in a nutshell: the identities chosen by the two cities after World War II – reconstruction and continuity in Münster, radical gesture in Marl – could hardly be more different. Unlike the growing town of Münster, the once-prospering Marl today fulfils all of the criteria of a shrinking city: a large number of coal mines have been forced to close down since the 1970s; the population never passed the 100,000 mark and has been on the decline since the 1990s. Like large portions of the remaining Ruhr region, Marl has to contend with high unemployment, a large amount of abandoned property and a multitude of social problems that arise from its structural weakness.

**If for different reasons, art in the public space plays a decisive role in both towns.** After World War II, Marl was one of the first cities that consistently adhered to the “Kunst am Bau” provision that went into effect in 1952. According to this ruling, 1 to 2 per cent of construction costs were to be invested in art to be placed in, on or in front of a new building. What is more, in the years 1970 and 1972 – that is, even before the first Skulptur Projekte in 1977 – the so-called Stadt- und Skulpturenausstellungen (“city and sculpture exhibitions”) took place in Marl. Whereas the development in Marl can be understood, broadly speaking, as an integral element in the conveyance of a modern humanist worldview, it would be another decade before the first Skulptur Projekte were realized – in conflict with and opposition to the conservative town society. In 1982, the Skulpturenmuseum Glaskasten Marl was instituted on the lower floor of the town hall complex; its present director is Georg Elben. The Glaskasten oversees a large number of works in the public space, possesses an interesting collection of small-scale sculptures, and regularly stages its own exhibitions.

**The Collaboration between Skulptur Projekte Münster and the Museum Glaskasten**

**Marl** takes a closer look at the urban and social development of both cities and explicitly discusses the relevance of art in public space. The Glaskasten is the perfect space to discuss the relationship between interior and exterior through the architecture itself. As under a large hood, different periods of time and dimensions are intertwined. Fragments of Dominique Gonzales-Foersters art work from 2007 and models from the collections in Marl and Münster point to the emergence process of works and their relationship to a reality in the outer space.

*(Kasper König, Britta Peters and Marianne Wagner, curatorial Team of the Skulptur Projekte Münster 2017)*

## **PARTICIPATING ARTISTS**

### **Art Works in the outside area**

Richard Artschwager \*1923 in Washington, D. C., USA, †2013 in Albany, USA

Lara Favaretto \*1973 in Treviso, Italien/Italy, lebt/lives & arbeitet/works in Turin, Italien/Italy

Sany (Samuel Nyholm) \*1973 in Lund, Schweden/Sweden; lebt/lives & arbeitet/works in Bremen & Stockholm, Schweden/Sweden

Reiner Ruthenbeck \*1937 in Velbert, †2016 in Ratingen

Thomas Schütte \*1954 in Oldenburg, lebt/lives & arbeitet/works in Düsseldorf/Dusseldorf

Joëlle Tuerlinckx \*1958 in Brüssel/Brussels, Belgien/Belgium; lebt/lives & arbeitet/works in Brüssel/Brussels, Belgien/Belgium

### **Models Marl**

Helmut Bettenhausen \*1935 in Wanne-Eickel, lebt/lives & arbeitet/works in Herne

William Brauhauser \*1942 in Tabor/Tanganijka, Ostafrika/East Africa; †2006

Eberhard Bosslet \*1953 in Speyer, lebt/lives & arbeitet/works in Dresden

Günter Fruhtrunk \*1923 in München/Munich, †1982 in München/Munich

Alfio Giuffrida \*1953 in Zafferana Etnea, Italien/Italy; lebt/lives & arbeitet/works in Köln/Cologne

Rolf Glasmeier \*1945 in Pewsum bei/near Emden, †2003 in Gelsenkirchen

Werner Graeff \*1901 in Vohwinkel-Sonnborn (Wuppertal), †1978 in Blacksburg, USA

Friedrich Gräsel \*1927 in Bochum, †2013 in Osnabrück

Karl Hartung, \* 1908 in Hamburg, †1967 in Berlin

Joseph Jaekel \*1907 in Wallmenroth, Siegerland; †1985 in Köln/Cologne

Gisela Kleinlein \*1955 in Nürnberg/Nuremberg, lebt/lives & arbeitet/works in Berlin

Diethelm Koch \*1943 in Bochum, †2008 in Bochum

Ulrich Möckel \*1949 in Hemer, lebt/lives & arbeitet/works in Beckum

Ansgar Nierhoff \*1941 in Meschede, †2010 in Köln/Cologne

Heinz-Günther Prager \*1944 in Herne, lebt/lives & arbeitet/works in Köln/Cologne & Plomeur, Frankreich/France

Stefan Pietryga \*1954 in Ibbenbüren, lebt/lives & arbeitet/works in Potsdam

Gerhard Reinert \*1950 in Rastenburg, lebt/lives & arbeitet/works in Recklinghausen

Erich Reusch \*1925 in Wittenberg, lebt/lives & arbeitet/works in Neuenrade

Richard Serra \*1939 in San Francisco, USA; lebt/lives & arbeitet/works in New York, USA

Micha Ullman \*1939 in Tel Aviv, Israel; lebt/lives & arbeitet/works in Ramat Hasharon, Israel

Timm Ulrichs \*1940 in Berlin, lebt/lives & arbeitet/works in Berlin, Hannover/Hanover & Münster/Muenster

Rudolf Wachter \*1923 in Bernried, Ortsteil/district von/of Neukirch, Bodenseekreis, †2011 in der Auensiedlung, München/Munich

### **Models Münster**

Richard Artschwager \*1923 in Washington, D. C., USA, †2013 in Albany, USA

Guillaume Bijl \*1946 in Antwerpen/Antwerp, Belgien/Belgium, lebt/lives & arbeitet/works in Antwerpen/Antwerp, Belgien/Belgium

Richard Deacon \*1949 in Bangor, Wales, lebt/lives & arbeitet/works in New York, USA & London, Großbritannien/Great Britain

Mark Dion \*1961 in New Bedford, USA, lebt/lives & arbeitet/works in New York, USA

Isa Genzken \*1948 in Bad Oldesloe, lebt/lives & arbeitet/works in Berlin

Ludger Gerdes \*1954 in Lastrup, †2008 bei/near Dülmen

Keith Haring \*1958 in Reading, USA, †1990 in New York, USA

Shirazeh Houshiary \*1955 in Schiraz/Shiraz, Iran, lebt/lives & arbeitet/works in London, Großbritannien/Great Britain

Berthold Hörbelt \*1958 in Coesfeld, lebt/lives & arbeitet/works in Havixbeck & Frankfurt a.M.

Thomas Huber \*1955 in Zürich/Zurich, Schweiz/Switzerland, lebt/lives & arbeitet/works in Berlin

Mike Kelley \*1954 in Wayne, USA, †2012 in South Pasadena, USA

Sol LeWitt \*1928 in Hartford, USA, †2007 in New York, USA

Gustav Metzger \*1926 in Nürnberg/Nuremberg, †2017 in London, Großbritannien/Great Britain

Matt Mullican \*1951 in Santa Monica, USA, lebt/lives & arbeitet/works in Berlin & New York, USA

Claes Oldenburg \*1929 in Stockholm, Schweden/Swede, lebt/lives & arbeitet/works in New York, USA

Jorge Pardo \*1963 in Havanna/Havana, Kuba/Cuba, lebt/lives & arbeitet/works in Los Angeles, USA

Thomas Schütte \*1954 in Oldenburg, lebt/lives & arbeitet/works in Düsseldorf/Dusseldorf

Bert Theis \*1952 in Luxemburg/Luxembourg, †2016 in Luxemburg/Luxembourg,

Rosemarie Trockel \*1952 in Schwerte, lebt/lives & arbeitet/works in Köln/Cologne & Berlin

Pae White \*1963 in Pasadena, USA, lebt/lives & arbeitet/works in Los Angeles, USA

Wolfgang Winter \*1960 in Offenbach, lebt/lives & arbeitet/works in Frankfurt a.M.

### **Art Works in the entrance area of the museum**

Dominique Gonzalez-Foerster \*1965 in Straßburg/Strasbourg, Frankreich/France, lebt/lives & arbeitet/works in Paris, Frankreich/France & Rio de Janeiro, Brasilien/Brasilia

## **Video Artists in the exhibition at the school on Kampstraße**

Louis van Gasteren \*1922 in Amsterdam, Niederlande/Netherlands, †2016 in Amsterdam, Niederlande/Netherlands

Manuel Graf \*1978 in Bühl, lebt/lives & arbeitet/works in Düsseldorf/Dusseldorf

Elizabeth Hoak-Doering \*1966 in Philadelphia, USA, lebt/lives & arbeitet/works in Nicosia, Zypern/Cyprus

Jan Hoeft \*1981 in Blankenburg, lebt/lives & arbeitet/works in Köln/Cologne

Thomas Köner \*1965 in Bochum, lebt/lives & arbeitet/works in Nizza/Nice, Frankreich/France & Belgrad/Belgrade, Serbien/Serbia

Christina Kubisch \*1948 in Bremen, lebt/lives & arbeitet/works in Hoppegarten bei/near Berlin

Charlotte Moth \*1978, Carshalton UK, lebt/lives & arbeitet/works in Paris, Frankreich/France

Johanna Reich \*1977 in Minden, lebt/lives & arbeitet/works in Köln/Cologne

Nicolas Pelzer \*1982 in Dinslaken, lebt/lives & arbeitet/works in Berlin

Random People gegründet/founded 2007 & Red Park gegründet/founded 2003

Matthias Schamp \*1964 in Bochum, lebt/lives & arbeitet/works in Bochum & Essen

Corinna Schnitt \*1964 in Duisburg, lebt/lives & arbeitet/works in Braunschweig/ Brunswick

Nico Joana Weber \*1983 in Bonn, lebt/lives & arbeitet/works in Köln/Cologne

Julia Weißenberg \*1982 in Bergisch Gladbach, lebt/lives & arbeitet/works in Köln/Cologne

## FACTS & FIGURES

### THE HOT WIRE

Opening for all visitors and citizens of Marl at the museum: Sunday, 4. June 2017, noon

### THE HOT WIRE

Press tour in Marl in the context of the Opening of the Skulptur Projekte Münster: Saturday, 10. June 2017, 11:00 a.m.-1:00 p.m.

**DURATION OF THE EXHIBITION:** 04 June – 01 October 2017

**ADMISSION:** free of charge

### OPENING HOURS OF SKULPTURENMUSEUM GLASKASTEN MARL:

Tuesday to Friday 11:00 a.m. – 5:00 p.m. Saturday and Sunday 11:00 a.m. – 6:00 p.m.

### GUIDED TOURS:

Public and free: on Sundays 11:30 a.m. and Thursdays 3:30 p.m.

On request: [www.skulpturenmuseum-glaskasten-marl.de](http://www.skulpturenmuseum-glaskasten-marl.de),  
02365/992257 or 02365/992631; 60 euros/hour

### ADDRESS:

Skulpturenmuseum Glaskasten Marl Creiler Platz, Rathaus, 45768 Marl,  
[www.skulpturenmuseum-glaskasten-marl.de](http://www.skulpturenmuseum-glaskasten-marl.de), 02365 / 99 22 57

### HOW TO REACH US:

Via Sickingmühler Straße and Eduard-Weitsch-Weg.

With public transport, continue to the 'Marl Mitte' urban railway and bus station

### CATALOGUE „THE HOT WIRE“:

Exhibition guide, about 60 pages, with introductory text by Georg Elben, EUR 8.

### CATALOGUE „SKULPTUR PROJEKTE MÜNSTER 2017“:

Approx. 430 pages, numerous illustrations, reduced price EUR 15, in bookstores for EUR 18.

### PRESSCONTACT:

Kathrin Luz, Kathrin Luz Communication, [kl@neumann-luz.de](mailto:kl@neumann-luz.de), 0171 / 3102472

Rainer Kohl, Pressestelle Stadt Marl, [rainer.kohl@marl.de](mailto:rainer.kohl@marl.de), 02365 / 992713

### SPONSORS:

Ministerium für Familie, Kinder,  
Jugend, Kultur und Sport  
des Landes Nordrhein-Westfalen



Freundeskreis Habakuk  
zur Förderung  
des Skulpturenmuseums  
Glaskasten Marl

### PARTNERS:

EINS DER ZWANZIG  
RUHR KUNST MUSEEN

