

Discover on Foot.

Between Friederikenplatz and Kurt-Schwitters-Platz

ART IN THE CITY TWO »

HANNOVER

LANDESHAUPTSTADT HANNOVER

»Discover Art. On Foot in the City.

» Art in public places has a long tradition and great significance in Hannover: more than 200 sculptures and installations have been erected in the urban space over the course of the decades. Few other German cities have such a high concentration of open-air art objects. With its »Street Art Programme« from 1969 to 1974, the capital of Lower Saxony was one of the first

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German municipalities to actively plan the targeted placement of contemporary art in public spaces, taking a nationally noticed and art historically important step in the process. It was followed by further innovative art and exhibition projects that included the participation of international artists: »Bis jetzt«, »Im Lärm der Stadt«, »Busstops« in addition to the »Sculpture Mile«, which has evolved over many years.

» The brochures in our »Art in the City« series guide you past distinctive landmarks and world famous museums, across public squares, along the Leine River and down busy streets, through municipal parks – and especially to art. You will get to know more than 60 works of art. The selection focuses on objects located in the city centre made after 1945. We will inform you

about the artists and their works as well as when and where they were installed. Unless otherwise noted, all of the works are in the possession of the State Capital of Hannover. The photographic details accompanied by introductory information invite you to partake in a playful, educational and sensual contact with artworks. Get closer and take a better look.

» The second tour we have assembled for you extends from Friederikenplatz across Trammplatz and the Maschpark to the Sprengel Museum Hannover and includes eleven artistic objects and installations dating from the time between 1960 and 2000. It proceeds from the »Sculpture Mile« presented in the first brochure and invites you to examine modes of artistic operations in diverse municipal locations, on sites ranging between urbanity, representation and contemplativeness, in a park and even in a pond. The focus is placed on works from the 1960s and early 1970s, investigations and assertions of artistic autonomy by prominent international artists: Henry Moore, Toni Stadler, Berto Lardera, Kenneth Snelson, Eugène Dodeigne and Alexander Calder. A second focus concentrates on contemporary installations, spatial explorations and media art from the 1990s – often conceived conceptually in terms of thematic or as dealings with the public sphere – by Rainer Kriester, Ditmar Schädel, Ludger Gerdes, Floriano Bodini and Christoph Rust.

Information and guided tours

Art in the museum two »

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Start: U Station »Waterloo« or »Markthalle / Landtag«
End: U Station »Schlägerstraße« or »Aegidientorplatz«
Duration of the second art tour approximately one hour.

Art in the City. two »

www.kunst-in-der-stadt-hannover.de

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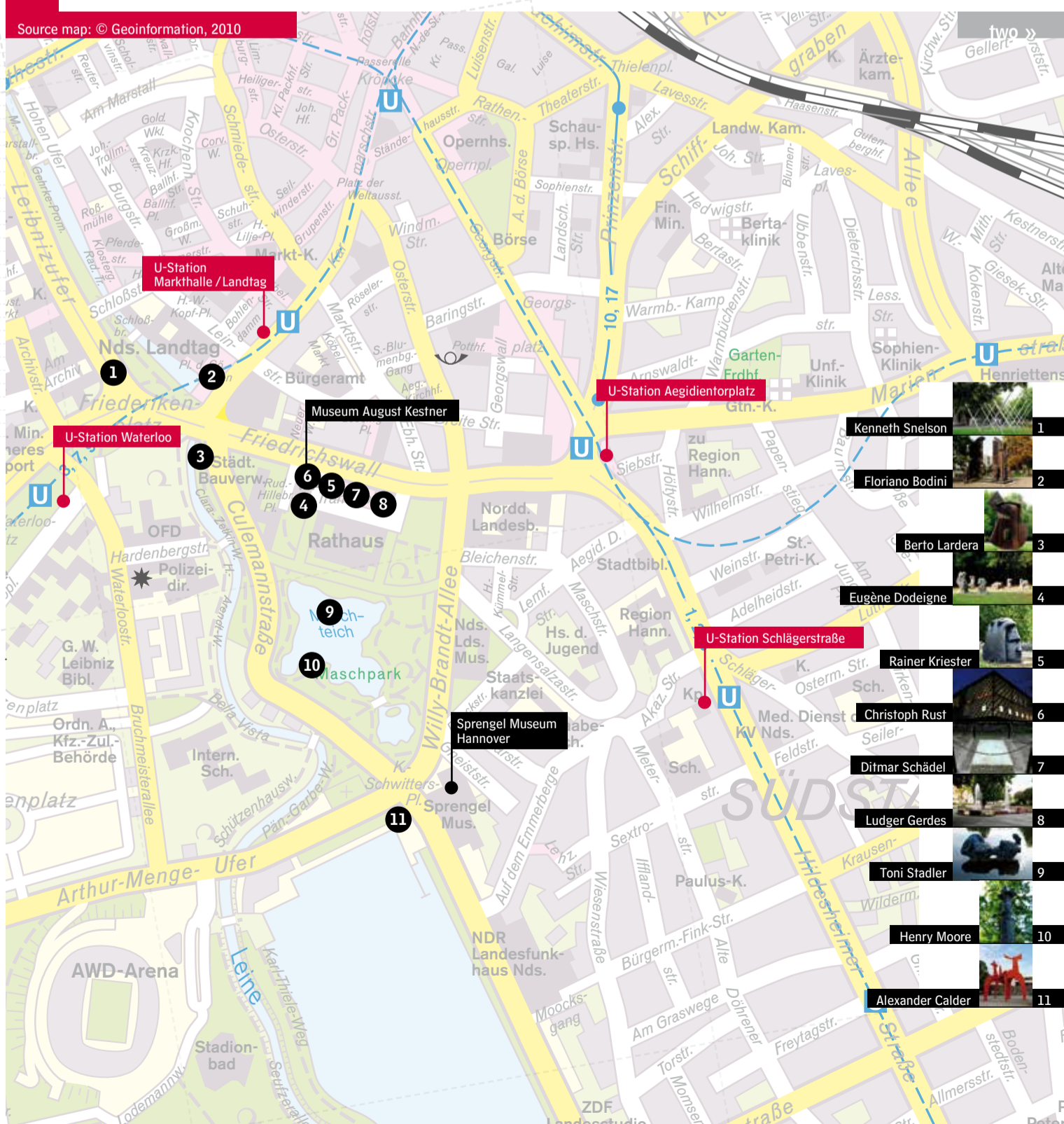
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Kenneth Snelson »Avenue K« aluminium and steel cable, first installed 1970, most recent relocation 1997.

1 This characteristic sculpture in terms of workmanship by the American artist Kenneth Snelson (b. 1927 in Pendleton, Oregon) was initially installed in Hannover on a lawn near the Leine Palace in conjunction with the »Street Art Programme«. Snelson occupies himself with the effects of physical forces as a basic principle and their representability in space. Repetitions and shifts are paramount here. »Avenue K« suggests space and direction – at its current location it joins the »Sculpture Mile« on Leibnizufer with the heavily trafficked Friederikenplatz and other central city thoroughfares.

» Location: Leibnizufer (at Friederikenplatz)

2 The ensemble by Floriano Bodini (b. 1933 in Gemonio, Italy – d. 2005) is the result of a competition tendered by the state of Lower Saxony: the goal was a monument commemorating the professors at the University of Göttingen who would become known as the Göttingen Seven. In 1837, they protested the annulling of the constitution in the Kingdom of Hannover and were subsequently dismissed from their positions and some of them were forced to leave the country. Bodini's piece defines a space whose details invite the viewer to explore, opening up contemporary references concerning democracy, authority and participation. The artist portrayed his own friends as everyday representatives in the larger-than-life-sized sculptures. The ruler against whom the Göttingen Seven rebelled (likewise depicted on horseback in Bodini's ensemble), is incidentally the same King Ernst August that Albert Wolff portrayed in an equestrian monument in front of the main train station in 1861. The piece was initiated by the Knigge Society and financed by prominent Lower Saxon businesses, foundations and associations in addition to numerous donations from the citizenry. It is the property of the State of Lower Saxony.

» Location: Platz der Göttinger Sieben

Floriano Bodini »Göttinger Sieben« [The Göttingen Seven], bronze, installed 1998.



5 A major part of Rainer Kriester's (b. 1935 in Plauen) oeuvre is occupied with abstracted heads that he likewise designated as »head signs«. The placing of the sculpture »Großer verletzter Kopf« occurred without any direct references to the city hall or museum; it represents nothing, creating instead a tranquil site of personal encounter. Its title causes us to search for breaks, deviations, irregularities and finally associatively for states, situations or explanations. Indications might be provided by the (protective) gesture of the over-dimensioned hands.

» Location: Trammplatz (in front of the Museum August Kestner)



Rainer Kriester »Großer verletzter Kopf« [Large Wounded Head], bronze, installed 1989.

6 Christoph Rust (born 1953 in Leipzig) received the commission for this piece after a competition tendered by the Museum August Kestner for a light installation to be integrated into its façade. On the one hand, the piece had to assimilate itself into the compartmentalised symmetry of the honeycombed façade modules, but also had to assert itself artistically on the other. Rust's concept is playful and poetic at the same time. The first of the seven lighting elements corresponds with the existing honeycombs, emerging again between the sixth and seventh segment, albeit as a gap here. After sunset, the work stages the façade with an electronically controlled sequence – and thus also all of Trammplatz, which the museum borders on one side. Further works in Hannover: »Orchid« on Weißekreuzplatz, »Monument for Tatlin« at the start of Vahrenwalder Straße.

» Location: Trammplatz (Museum August Kestner façade)

Christoph Rust »Rotverschiebung« [Red Shifting], electronically controlled lighting elements, installed 2000.



Toni Stadler »Ägäis« [Aegean], bronze, first installed 1964, relocated 1969.



9 The sculpture by Toni Stadler (b. 1888 in Munich – d. 1982) was acquired by the city of Hannover after an exhibition at the Kunstverein and later installed at the Maschteich. It combines the organic aspect of the pond with the park's man-made environment. The steps leading down to the water make up a kind of tribune with the object becoming a part of a theatrical production. A stage for the view from the water comes about with the city hall forming a monumental backdrop. Stadler's piece is simultaneously a foreign body and a sounding box with the surrounding water serving as a base, mirror, pulse generator and spacer.

» Location: Maschteich (at the steps behind the New City Hall)

10 »Glenkiln Cross« by Henry Moore (b. 1898 in Castleford, Great Britain – d. 1986) was acquired by the art collector and patron Bernhard Sprengel after »documenta II« and presented to the city of Hannover. The location was selected together with the artist. Moore placed great value in a natural setting as well as a defined site. The manmade landscape in the middle of the Maschpark fulfils both criteria, corresponding with the place where the first cast was installed and which gave the sculpture its name: Glenkiln is a Scottish park where significant pieces of sculpture are integrated into the landscape. In Hannover, the object is especially accentuated by a tall base that makes a view from below possible and equally provides for a long-distance effect. In the process, fragments of a human body can be found in the initially familiar form of a (Celtic) cross.

» Location: Maschpark



Henry Moore »Glenkiln Cross« bronze, installed 1960.

11 »Hellebardier« by Alexander Calder (b. 1898 in Lawnton, Pennsylvania, USA – d. 1976), which is also known by the alternate title »Guadeloupe«, was given to the city of Hannover in 1972 by the collector and art patron Bernhard Sprengel and can be seen as a commentary on his belief that the »Street Art Programme« lacked cosmopolitanism. It was initially installed in front of the opera house, but after public protests it was relocated opposite the Sprengel Museum in 1978. The sculpture moderates there on the one hand between the culture venue museum and the Maschsee recreational area as well as makes a clear statement in favour of modernism as opposed to the sculptures from the Nazi era preserved on the lakeside (Hermann Scheuernstuhl's »Fackelträger« [Torchbearer] and »Fisch mit reitender Putte« [Fish and Riding Cherub], which are explained at the site, are located in the immediate vicinity).

» Location: Kurt-Schwitters-Platz



Alexander Calder »Hellebardier (Guadeloupe)« lacquered steel, first installed 1972, relocated 1978.



Berto Lardera »Ile de France« steel, first installed 1969, relocated 1998.

3 The sculpture by Berto Lardera (b. 1911 in La Spezia, Italy – d. 1989) was originally produced on behalf of France for the Montreal Expo. The then director of the Lower Saxon State Museum, Harald Seiler, recommended it for Hannover, and it was subsequently erected opposite the State Museum. In 1969, it represented the most consequential realisation of autonomous sculpture to be found in Hannover's public space until that time. Its abstract form constructs a complex three-dimensionality from horizontal and vertical layers, provoking the viewer to look through and along. After being temporarily stored in the courtyard of the Sprengel Museums Hannover, the sculpture was installed at its present site in 1998.

» Location: Culemannstraße/ Friederikenplatz



Ditmar Schädel »... wir werden im Vertrauen auf Dich weiter unseren Weg gehen ...« [»We shall go forward trusting in thee ...«], photogram, print on glass, installed 1995, renewed 2010.

7 The piece by Ditmar Schädel (born 1960 in Stade) was installed at the initiative of the artist on the occasion of the memorial services marking the 50th anniversary of the destruction of Hannover's twin city Hiroshima. The artist inserted a flat-lying body photogram into the pavement. This piece recalling a grave slab depicts the outline of a human body. The negative shadow references in the process the remaining traces of persons visible solely as shadows left behind on the pavement or on stairs in Hiroshima and Nagasaki as result of the atomic bomb's enormous flash of light. The piece's title quotes the words spoken by the pilot, Col. Paul W. Tibbets, shortly before the nuclear weapon was dropped over Hiroshima.

» Location: Trammplatz

8 The Rut and Klaus Bahlsen Foundation enabled the new construction of a fountain on Trammplatz by Ludger Gerdes (b. 1954 in Lastrup – d. 2008). He had already been advocating on behalf of art as a means of designing public spaces since the early 1980s and did research in this field in the 1990s. His aspiration of promoting communications through art is reflected in the fountain: like an abstract playing field, it invites one to construct rules and structures in order to reference the built elements. The word »sondern« [but rather/sort] is inscribed into one of the blocks, as an objection but also as a possible instruction: sort, move, shape! A cast of Ernst Moritz Geyger's sculpture »Bogenschütze« [Archer] is located nearby. It first stood on the Engesohde Cemetery since 1918 and was transferred here in 1967.

» Location: Trammplatz



Ludger Gerdes »Klaus-Bahlsen-Brunnen« [Klaus Bahlsen Fountain], granite and muschelkalk, installed 1996.



Eugène Dodeigne »Die Große Familie« [Large Family], granite, first installed 1971, relocated 1997.

4 Initially installed on Trammplatz in 1971 in conjunction with the »Street Art Programme«, the sculptures from the »Large Family« ensemble by Eugène Dodeigne (b. 1923 in Rouvroux, Belgium) were transferred to the present location in 1997 in order to make room for the fountain by Ludger Gerdes (see below no. 8). The piece's title suggests relationships, recalling persons and personalities – with their links and stories. An imagined social space ensues: dependent on the respective personal emotions and experiences. Further works in Hannover: »Etude I–V« at the Neustädter Cemetery (see »Art in the City 1«); memorial for the former sub-concentration camp at Hannover-Misburg.

» Location: Trammplatz (adjacent to the Museum August Kestner)