

Discover on Foot.

Between Aegidientorplatz and Georgsplatz

ART IN THE CITY FOUR »

LANDESHAUPTSTADT HANNOVER

HANNOVER

» 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

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.

four » Between Aegidientorplatz and Georgsplatz

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

» The objects and installations belonging to our fourth art parcours can be found between Aegidientorplatz and Georgsplatz and extending to Theodor-Lessing-Platz. There are numerous cross references between the present works. Some are linked by means of visual axes and contentual correspondences like the sculptures by Günter Tollmann (1983) and Erich Hauser (1965) as well as Karl Hartung's work (1956) and Angela Bulloch's installation (2002). Others are situated in front or behind the same building, for example the objects by Werner Schreib (1965), Günter Kämpfe (1971) and Otto Almstadt (1973). Or they share the same public space as ensembles that have grown over time as is the case with the pieces on Georgsplatz by Stephan Balkenhol (2007), HAWOLI (1971), Francesco Mariotti (2005), M. F. Otto (1991) and Horst Antes (1981). If one includes the fountain sculpture by Aristide Maillol (installed 1961, produced 1938), the viewer can travel through five decades of open-air art just by spinning around his own axis.

Information and guided tours

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Start: U Station »Aegidientorplatz«
End: U Station »Aegidientorplatz«
Duration of the fourth art tour approximately one hour.

Art in the City. four »

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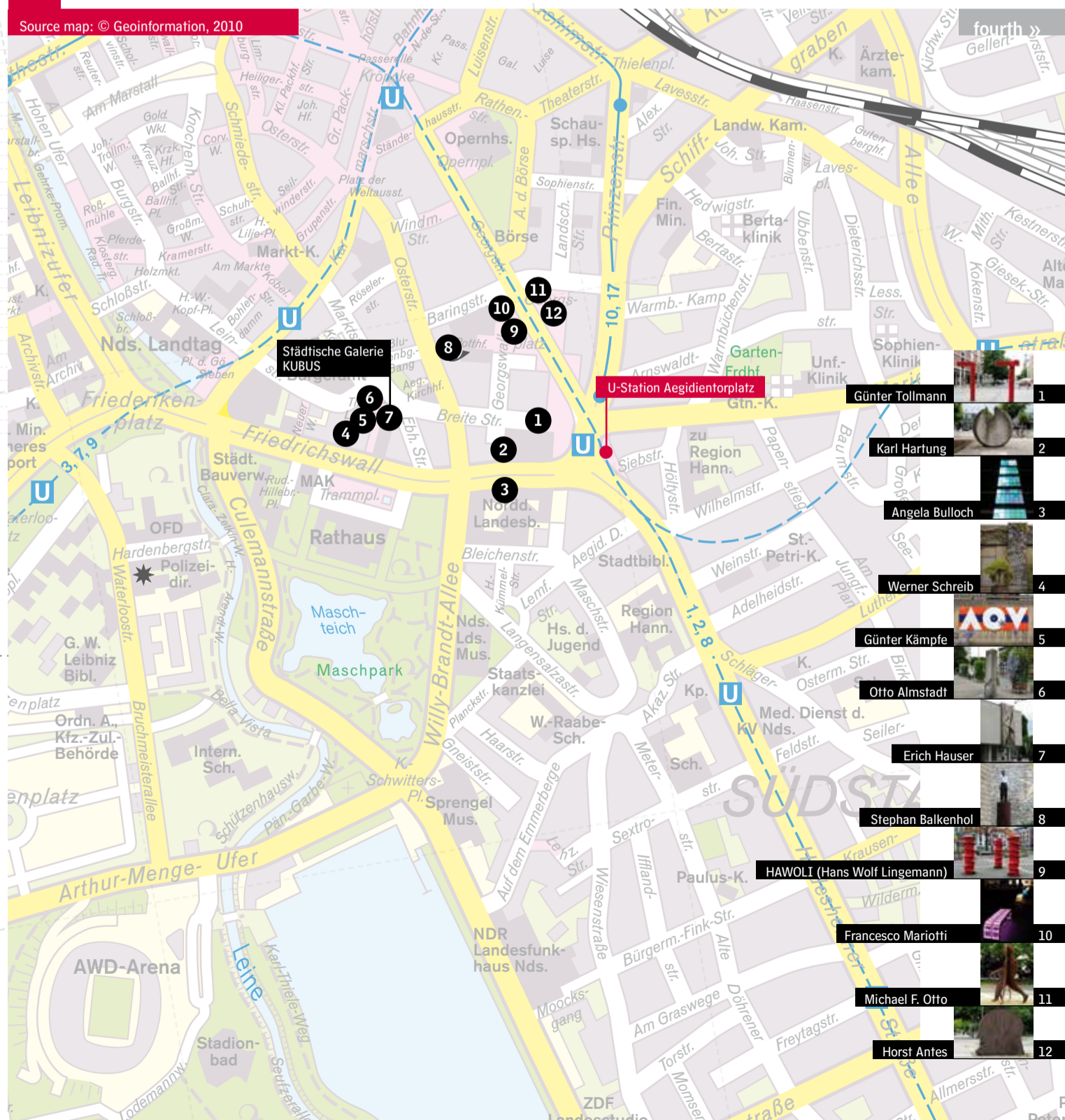
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1 Günter Tollmann (b. 1926 in Gelsenkirchen – d. 1990) occupied himself for decades with fixed and mobile objects that could be set in motion by the wind or by people. His piece »Winkelemente 1981« was purchased by the former Kreissparkasse and donated to the city of Hannover. It develops a strong formal reference at its location: the disparate elements make up a flexible three-dimensional frame that enables ever new spaces to emerge while moving – in a certain position it alludes for example to a block that enters into a relationship with the municipal KUBUS gallery on the other side of the Breite Straße. As a frame, the piece in turn underscores an axis from there across Aegidientorplatz and beyond. Until the 18th century, the Aegidientor was an important town gate through which the city of Hannover could be entered from the south – the »Angle Elements 1981« can hence also be seen as a metaphor for the breaking open of historical borders, for unavoidable change and for the significance of flexible structures. Further work in Hannover: »Plastik M II« [Sculpture M II] on Vahrenwalder Straße (near the water tower).
 » Location: Breite Straße/ Aegidientorplatz

Günter Tollmann »Winkelemente 1981« [Angle Elements], lacquered stainless steel, installed 1983.

5 The façade piece by Günter Kämpfe (b. 1914 in Braunschweig – d. 1992) was produced in conjunction with the »Street Art Programme« and now appears somewhat like a reminiscence whose material radiates the values of past decades. Elements of commercial aesthetics encounter pure forms here; the ostensibly interchangeable components encourage one to puzzle about intellectually within the reduced concrete aesthetics of its location. The geometry of the surrounding site seems to force the piece into a corner where it makes up an expressive contrast to the rear of the hotel building, although both encounter each other in the design practice of previous decades.

» Location: Theodor-Lessing-Platz (on the rear of the Maritim Hotel)



Günter Kämpfe »o. T.« [Untitled], enamel, installed 1971.

2 The piece by Karl Hartung (b. 1908 in Hamburg – d. 1967) was the first example of abstract sculpture in Hannover's public space; it was purchased in 1956 after having been noticed in front of the Berlin Pavilion at the Hannover Trade Fair. Initially set up on the grounds of a new school building, it was later rededicated with a supplementary text as a monument protesting the division of Germany and installed on the former roundabout at Aegidientorplatz. This was followed in 1976 by its relocation to the present site between a quiet cul-de-sac and a heavily frequented street. The sculpture creates a place of reflection here, uninhibitedly providing a counterpart to the human body and furthermore leaving a space open at eye-level through which the visitor can look. He might see Angela Bulloch's light installation (see below, no. 3) that was installed opposite the sculpture many years later and which has a corresponding thematic: it, too, is self-contained and simultaneously dynamic.

» Location: Friedrichswall/Georgswall

Karl Hartung »Große Kugelform« [Large Conical Form], lime sandstone, first installed 1956, most recent relocation 1976.



6 The Hildesheim »Kontakt-Kunst« (Contact Art) artists group, to which Otto Almstadt (b. 1940 in Einbeck) belonged, organised an annual multi-week action in Hannover between 1971 and 1974 in which they invited passers-by to participate in the production of public sculpture. And this process of interaction and communication was also at the heart of the »Street Art Programme«, in conjunction with which the present piece was created. The work's haptic quality invites the visitors to experience it in a sensual, intuitive manner. Its abstract corporality makes it possible to sense the artist's decades of studying nature and anatomy, confronting the clear geometry of Günter Kämpfe's adjacent enamel panel (see above, no. 5) with a lively structure. Further work in Hannover: »Einschnürung« [Constriction] at the entrance to the Hannover Adventure Zoo.

» Location: Theodor-Lessing-Platz



Otto Almstadt »Kontakte« [Contacts], sandstone, installed 1973.

Art in the City. 4

9 The work by the artist HAWOLI (Hans Wolf Lingemann, b. 1935 in Bleckede) was produced in conjunction with the »Street Art Programme« and represents its participatory vision. It is street art in the true sense of the term: kinetic, signal-like, demands movement, provokes the idea of one's own action. The artist had initially envisioned a location for the piece where the columns would have stood over in the way of the passers-by, where the confrontation with objects and triggered motions would have been more feasible. On Georgsplatz, they are now components in an ensemble that has grown over time, the individual elements of each of which represent the diverse demands made on art in the urban space.

» Location: Georgsplatz

HAWOLI (Hans Wolf Lingemann) »Drehbare Schrauben« [Rotatable Screws], lacquered polyester, installed 1971.



10 Together with Aegidientorplatz and Opernplatz, Georgsplatz forms a sequence of urban spaces along Georgstraße, which from the start had been planned as a central axis by Georg Ludwig Friedrich Laves in 1819. After sunset, a series of light objects in iridescent colours by Francesco Mariotti (b. 1943 in Bern, Switzerland) illuminate the street. They were installed at the initiative of the art dealer Robert Simon. The artist produced them in an edition of 1000 units and markets them around the world. They were thus not produced especially for Georgsplatz, but represent globalised art instead. They nevertheless structure their respective location, function as signs, boundary markings and route indicators. They invite the visitor to personally take a seat in the staging of the urban space.

» Location: Georgsplatz

Francesco Mariotti »Licht-Kunst-Bänke« [Light Art Benches], glass and steel, installed 2005.



» Art in the City 4



Angela Bulloch »Pacific Rim Around & Sideways Up« monitors, installed 2002.

3 In 2000, the NORD/LB bank tendered a competition for its new building on Aegidientorplatz, in conjunction with which a commission of experts selected five projects by internationally renowned artists. The piece by Angela Bulloch (b. 1966 in Rainy River, Canada) installed on the façade is the only one of them that can be viewed without entering the building's grounds. During the day, the five times thirty quadratic monitors blend into the structure of the architecture as a vertical reference; at night, however, they gain visual significance through the subtle flowing of ever new colour combinations. The artist's dealings with the functionality and ordering principles are focussed here on movements in an urban society: restricted, but complex and dynamic, suggesting transitions, alluding to structures, but hardly comprehensible through mere observation. The piece belongs to the NORD/LB Art Collection.

» Location: Friedrichswall (NORD/LB façade)



Werner Schreib »Monument für Reisende« [Monument for Travellers], cast concrete, installed 1965.

4 Since the construction of the former Hotel Intercontinental, this relief sculpture by Werner Schreib (b. 1925 in Berlin – d. 1969) has been integrated into the façade near the entrance. As a structural ornament it is a typical example of the artist's work. And yet its seemingly vaguely familiar abstract forms provide for associations upon closer examination. The »Monument for Travellers«, the title of which consequentially appears in three languages, recalls technology and industry, coarsely sketched grids emerge, screws and rolls, but it is also interspersed with organic elements. As opposed to the building's severe architecture, it expresses dynamism and motion and it seems as if fittings and adapters protrude outwards towards the traveller. The piece is the property of the Maritim Hotelgesellschaft mbH.

» Location: Friedrichswall (façade of the Maritim Hotel)



Erich Hauser »o. T.« [Untitled], steel, installed 1965.

7 The steel relief by Erich Hauser (b. 1930 in Tuttlingen – d. 2004) was produced as a percent-for-art piece for the municipal KUBUS gallery. It marked the perception of the building from the beginning and cannot be reduced down to the level of fulfilling an ornamental function. Even the name of the structure (cube) exudes the order, clarity and neutrality of an exhibition space, but the artist tears format and boundaries asunder as if wanting to reference the autonomy of the artworks within. In its long-distance effect, the object asserts the site's affiliation with the art system like a guild sign. Further work in Hannover (selection): »Stahl 17/87« [Steel 17/87] on Brühlstraße (see »Art in the City 1«). The ruins of the Aegidien Church are within sight from here; it has served as a memorial for victims of war and aggression since 1952 and features works of art by such artists as Kurt Lehmann (»Demut« [Humility], 1958) and Dorothee von Windheim (»Schattenlinie« [Shadow Line], 1993).

» Location: Theodor-Lessing-Platz (façade of the Städtische Galerie KUBUS)

8 Coarsely hewn and colourfully painted wood sculptures are the trademarks of the work of Stephan Balkenhol (b. 1957 in Fritzlar). Material and treatment always remain visible; the depicted figures appear largely detached, anonymous and mysterious and thus open for projections. The object occupying a niche adjacent to a building belonging to the German Federal Bank and a remnant of the historical town wall is open to the public during the day, at night it is a semi-private site behind a locked iron gate. But from his raised position, the little man seems to be constantly looking off into the distance, effortlessly, as if in passing. The sculpture was originally purchased by the German Federal Bank for a branch office in one of the new states in the former GDR, becoming the property of the Hannover headquarters after the branch was closed. Further work in Hannover: »Mann mit Hirsch« [Man and Deer] on Andreaeplatz (see »Art in the City 5«).

» Location: Georgsplatz (adjacent to the Deutsche Bundesbank)



Stephan Balkenhol »Mann mit weißem Hemd und schwarzer Hose« [Man with White Shirt and Black Trousers], painted wood, installed 2007.



M. F. Otto »Die Wanderer« [The Hikers], corten steel, installed 1991.

11 The sculpture by Michael F. Otto (b. 1960 in Hameln) is the only remaining object from the temporary »Blattschuss« [Heart Shot] project featuring contributions by students from the fine arts faculty at Hannover's University of Applied Sciences. With its quotation of a road sign pictogram pointing out parking lots for hikers, the artist suggests the proximity of nature in the middle of the city. In the process, he mixes further polarities into his piece, for example the gender of the two hikers or the directions they are taking. At the same time he poses the question regarding our motivation in moving about in the urban space, contrasts conscious experiencing and purposeful transit. The work is the property of the artist. Nearby is the fountain sculpture »L'Air« by Aristide Maillol, 1961, one of the first pieces by a major international classical modern artist to be installed in Hannover.

» Location: Georgsplatz

12 The two corresponding sculptures by Horst Antes (b. 1936 in Heppenheim) were installed by the Galerie Brusberg and later acquired by the city. They structure the path across Georgsplatz along the historical axis by being placed diagonally to the direction of pedestrian traffic, thus preventing an all too hasty crossing. The multiplicity of eyes recall in the process the perspectives of all those who first make the city into a lively place through their mutual perception. The eyes and hands symbolise thinking and acting as basic functions of human coexistence and can likewise, depending on the viewer's personal state of mind, be read as very different types of appeals. Further work in Hannover: »Figur 1. September« in front of the Sprengel Museum Hannover (see »Art in the City 3«).

» Location: Georgsplatz

Horst Antes »Kopf in der Hand« [Head in Hand] and »Kopf mit zwölf Augen« [Head with Twelve Eyes], steel, installed 1981.

