

» 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

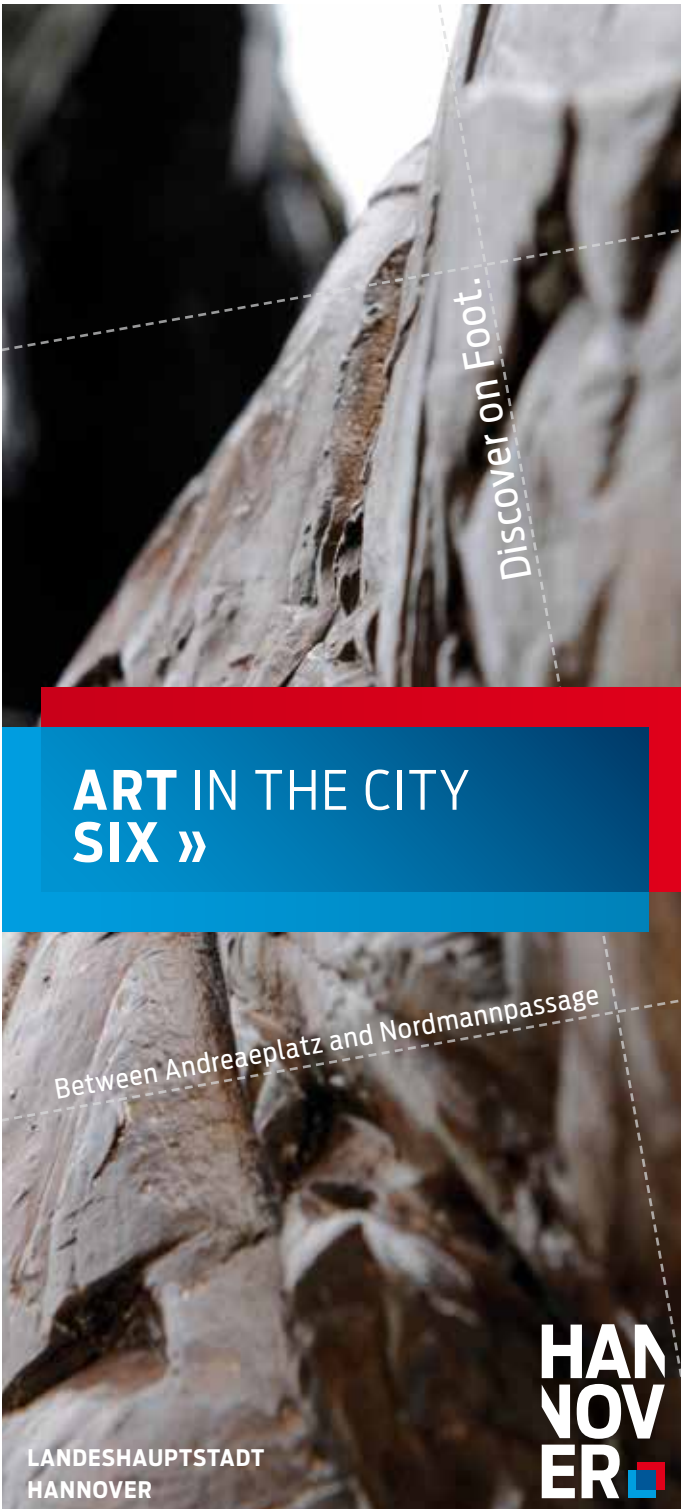
about the artists and their works as well as when and where they were installed. Unless otherwise noted, all of the works are in the possession of the State Capital of Hannover. The photographic details accompanied by introductory information invite you to partake in a playful, educational and sensual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

» The route of the sixth walking tour to art in public spaces extends between Andreaeplatz and Nordmannpassage, through pedestrian zones and the old section of the city. You will have the opportunity to encounter most of the objects presented here very directly in the heart of town and take all the time you want to contemplate them from all perspectives without any disturbing traffic. You can, for example, occupy yourself with the question whether art for pedestrian zones and shopping streets differs in form and character from art located in other types of urban spaces. Five of the works introduced here derive from the interest in the direct participation of the citizenry, the so-called »pavement politics« of the 1970s: one by Fritz Wotruba, two by Hein Sinken, one by Sanford Wurmfeld and one by Emil Cimiotti. A sculpture by Hans Uhlmann is representative of the 1960s and one each by Hans-Jürgen Breuste, Ulrike Enders, Wolf Gloßner and Siegfried Neuenhausen typify the 1980s. Stephan Balkenhol is represented with a sculpture dating from 2002 and Vera Burmester with an instruction from 2005.

six » Between Andreaeplatz and Nordmannpassage

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



ART IN THE CITY SIX »

Between Andreaeplatz and Nordmannpassage

HANNOVER

LANDESHAUPTSTADT HANNOVER

Information and guided tours

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Start: U Station »Kröpcke« or »Hauptbahnhof«
End: U Station »Steintor«
Duration of the sixth art tour approximately one hour.

Art in the City. six »

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

Landeshauptstadt Hannover

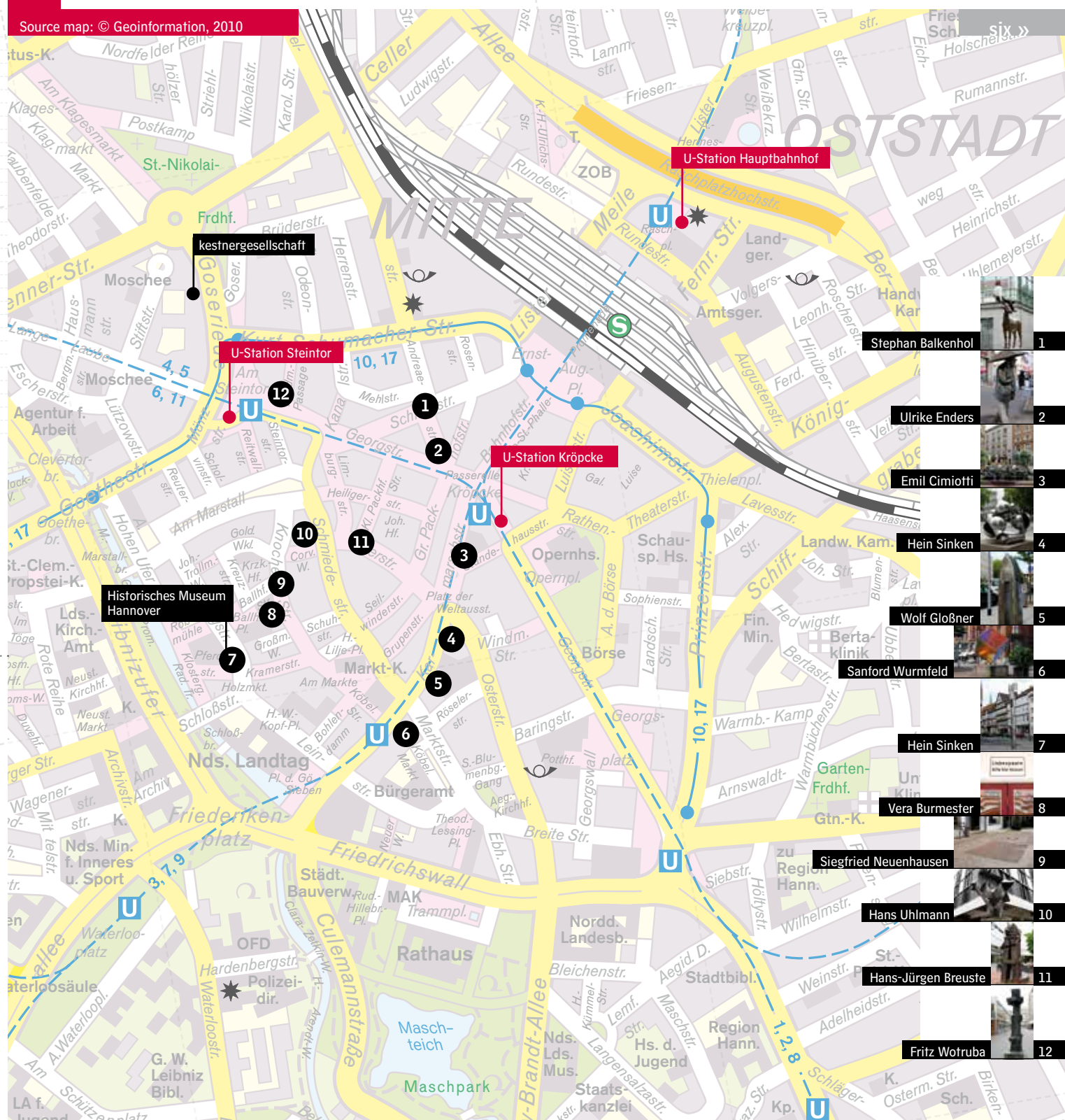
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Translation | Dr. Michael Wolfson
Source map | © Geoinformation, 2010
Layout | Homann Güner Blum, Visuelle Kommunikation
Print | Quensen Druck + Verlag, Hildesheim
Edition | 10.000

All Information corresponds to the time of going to print.

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Source map: © Geoinformation, 2010



- 1 Stephan Balkenhol
- 2 Ulrike Enders
- 3 Emil Cimiotti
- 4 Hein Sinken
- 5 Wolf Gloßner
- 6 Sanford Wurmfeld
- 7 Hein Sinken
- 8 Vera Burmester
- 9 Siegfried Neuenhausen
- 10 Hans Uhlmann
- 11 Hans-Jürgen Breuste
- 12 Fritz Wotruba



1 The sculpture by Stephan Balkenhol (b. 1957 in Fritztal) was selected by a jury in conjunction with a limited competition. It was initiated and financed by KarstadtQuelle AG on the occasion of its anniversary and new building at the site. The surreal combination of predominantly seemingly detached persons with animals deliberately does not relate a narrative in Balkenhol's works, allowing the piece to remain mysterious. As opposed to many other depictions of humans and animals, this one does not seem hierarchical; no control is taking place. The situation appears relaxed: it is a snapshot rather than a pose. The sculpture can thus also be read as an alternative equestrian statue that directly contrasts the representativity of historic precedents, for example the »Ernst August Monument« by Albert Wolff that was erected in front of the nearby main train station in 1861. Further work in Hannover: »Mann mit weißem Hemd und schwarzer Hose« [Mann with White Shirt and Black Trousers] on Georgsplatz (see »Art in the City 4«).
 » Location: Andraeplatz/ Schillerstraße

Stephan Balkenhol »Mann mit Hirsch« [Man and Deer], lacquered bronze, installed 2002.

2 The two sculptures by Ulrike Enders (b. 1944 in Oberstdorf) were installed as a part of a private initiative undertaken by local business people. They are located at eye-level in the pedestrian zone in the truest sense of the word, offering the viewer the chance to uninhibitedly move and position himself between them. The piece demands that the visitor stops and pauses; the familiarity of the design and function creates a setting where one can anchor himself in the busy hustle and bustle of the downtown area. In the process, the grumpy expressions on the sculptures' faces might reflect one's own state of mind, one that could be lightened through the exaggerated figures. Further works in Hannover (selection): »Drei Stühle« [Three Chairs] in the Galerie Luise; »Lindener Butjer« [Linden Rascals] on Minister-Stüwe-Straße.
 » Location: Georgstraße/Große Packhofstraße

Ulrike Enders »Zwei Leute im Regen« [Two People in the Rain], bronze, installed 1983.



Wolf Gloßner »Cross Tower« stainless steel, installed 1997.

5 The sculpture by Wolf Gloßner (b. 1946 in Velburg) was initially installed temporarily in front of the shop of an applied arts dealer, who initiated the project. It was ultimately purchased by the city with the support and at the initiative of the Sparkasse with the financial support of the Niedersächsische Lotteriestiftung. Its unprepossessing dimensions and form make a quiet impression at first glance, first unfolding their impact in the immediate proximity to people. The artist created an autonomous object with references to architectural history in the form of a gate that is typical of his work and which appears emotionally charged, crouched, and mysterious. It invites the viewer to position himself, to find layers and directions. In the process, its unusual height and clear vertical dynamism draws our glances upwards.
 » Location: Karmarschstraße



Sanford Wurmfeld »Diamant II« [Diamond II], steel and coloured Plexiglas, installed 1972.

6 The object by the American artist Sanford Wurmfeld (b. 1943 in New York, NY) was produced in conjunction with the »Street Art Programme« and is one of the few objects from that time which today still succeeds in creating ever new relationships with its location. The initially significant aesthetic contrast to the historic façades in the vicinity enables upon closer examination very fruitful shifts in perception to the extent that the coloured surfaces function as visual filters. The effects already become spontaneously noticeable when walking past the object – a very low inhibition threshold that stimulates passers-by to further examine it and its surroundings. The work's basic form and simple principles are highly effective and capable of condensing space in a surprising fashion, depending on the time of day, weather and light conditions.
 » Location: Karmarschstraße (in front of the Markthalle)

Art in the City.

9 The installation by Siegfried Neuenhausen (b. 1931 in Dormagen) was produced on the occasion of Kurt Schwitters's 100th birthday. The bronze relief featuring text embedded in the pavement fulfils its function as a homage with humour and consequence. At the same time it makes manifest the need to point to the famous son of the city in the picturesque and touristic old section of town with its consumer offerings but also to his way of dealing with everyday life, language and design that are by no means oriented on the masses. The piece attains a socio-political significance in this way, which conforms to Neuenhausen's work and the demands he makes on art. He not only seems to have placed the quotation before the feet of Hannover's residents but also especially in their way, inevitably, as an offering, as a remembrance and pleasurable irritation. Further works in Hannover: »Fliegende Hüte« [Flying Hats] on the Bertramstraße Picture Wall.
 » Location: Knochenhauerstraße

Siegfried Neuenhausen »Den Hannoveranern zu Füßen gelegt« [Placed at the Feet of Hannover's Residents], bronze, installed 1987.



10 Construction work on the Schmiedestraße parking garage was completed in 1965. The artist Hans Uhlmann (born 1900 in Berlin – d. 1975) was brought in as a consultant and he developed a sculpture for the site that corresponds to the façade. This is a successful example of a 1960s-percent-for-art project that gradually became detached from the building itself. The consequential linkage between architecture and object translates the façade's structure to the city space, permitting visual relationships over and above the building. This »externalisation« leads to a concentration. The piece is by no means a commentary or an ornament, but rather an autonomous, emancipated element.
 » Location: Schmiedestraße (in front of the parking garage)

Hans Uhlmann »Stahlplastik 1965« [Steel Sculpture 1965], steel, installed 1966.



» Art in the City



Emil Cimiotti »Ständehausbrunnen« [Estates House Fountain], bronze, installed 1976.

3 The fountain sculpture by Emil Cimiotti (b. 1927 in Göttingen) was installed after construction work on the Kröpcke underground station was concluded and the Ständehausstraße was remodelled. The fountain is a clearly defined area at table height – unusual for a fountain – that presents itself as a pure space in the midst of the crowded daily routine that invites the viewer to engage himself with it because of its playful design. The artist, a major German proponent of »art informel«, also employed the fountain's leaf motif at other sites. Through the organic illusion, the plants seem to live and grow, creating a simulated »green oasis« with a character conducive to causing one to want to spend time here. On the other hand, however, its artificial static links it to the depiction of transience in other works by Cimiotti.
 » Location: Ständehausstraße/Karmarschstraße



Hein Sinken »Anemokinetisches Objekt III« [Anemokinetic Object III], stainless steel, first installed 1971, most recent relocation 2008.

4 The kinetic object by Hein Sinken (b. 1914 in Aachen – d. 1987) was initially installed near the opera house in conjunction with the »Street Art Programme« and later moved to its present location. It is a textbook example of the participatory art of the 1970s that was intended to be in touch with the man on the street and whose magic cultural political formula was »art for everyone«. The work which seduces the viewer to play an active role is not least still very popular today among children. It has retained its playful but clear functionality and its basic physical and geometrical features remain comprehensible. Despite its compactness and the inertness of its almost meditative motions, which can often already be triggered by gust of wind, it extends out beyond itself in formal terms, corresponding with the surrounding urban spaces. Further work in Hannover: »Anemokinetisches Objekt« in front of the Historic Museum (see below, no. 7).
 » Location: Osterstraße/ Karmarschstraße



Hein Sinken »Anemokinetisches Objekt« [Anemokinetic Object], stainless steel, installed 1970.

7 The kinetic object by Hein Sinken (b. 1914 in Aachen – d. 1987) was produced in conjunction with the »Street Art Programme«. Surrounded by historical and modern architecture, it appears in front of the Historic Museum as if it was an exhibit that has been transferred like a signal to the outside. The piece's pronounced verticality suggests that it could also be a meteorological measuring instrument – and in fact it visualises the wind high above the viewer's head, standstill and motion, invisible factors involved with its location. Slight shifts of space emerge in the process through the ostensible simultaneous opening and closing, slow and circumspect courses of light and reflections. Further work in Hannover: »Anemokinetisches Objekt III« [Anemokinetic Object III], Osterstraße/Karmarschstraße (see above, no. 4).
 » Location: Burgstraße (in front of the Historic Museum)



Vera Burmester »Liespaare bitte hier küssen« [Lovers, Please Kiss Here], stamped aluminium, installed 2005.

8 The object by Vera Burmester (b. 1976 in Uelzen) is above all else the bearer of an instruction to any and all who feel themselves spoken to. Instructions have been an important format of concept art for many decades. They usually function by way of the actual execution of the instructions or even the mere notion of carrying them out, thus already triggering emotional processes – it involves an almost inevitable effect that is heightened here even further by drawing on simple everyday contexts, addressing desires, memories and media experiences. Who does not have his favourite movie kiss in the back of his mind? The instruction charges its location with such emotions, leaving the readers with an altered view of their situation. The object is one from an edition of ten. Two further examples hang in the courtyard of the Apollo cinema in Linden and in the offices of the Kulturbüro Hannover. The piece is owned by Dietmar Engel, the proprietor of Café Konrad.
 » Location: Knochenhauerstraße (Café Konrad façade)



Hans-Jürgen Breuste »Bogside '69« iron and granite, first installed 1981, relocated 1989.

11 The object by Hans-Jürgen Breuste (b. 1933 in Hannover – d. 2012) was produced on the occasion of Amnesty International's twentieth anniversary. The granite fist wrapped in bands of iron comes from a stone quarry where Arno Breker and his students worked on ideological monumental sculptures during the Nazi period. The associative link between found historical item and the artist's own artistic production is in the process so successful that viewers do not need to know about the origins of the fist in order to sense what the work has to do with the goals and ideals of Amnesty International. Through the contentful connection between the human rights organisation with political aggression during the National Socialist era and civil rights violations in the Northern Ireland conflict (which the object's title references), the artist opens up a global associative space on the topic. Further works in Hannover (selection): »Mahnmal Gerichtsgefängnis« [Criminal Justice Prison Memorial] at the »Pavillon« cultural centre (see »Art in the City 5«); »Gotland« on the AWD Arena parking lot.
 » Location: Osterstraße/Kleine Packhofstraße

12 The sculpture by Fritz Wotruba (b. 1907 in Vienna, Austria – d. 1975) was initially installed near the Kreuzkirche in conjunction with the »Street Art Programme« and transferred a year later to its present location, where it can be encountered abruptly and directly, but where its impact cannot fully unfold due to the crowded urban situation in the narrow street. An interesting phenomenon occurred when the sculpture was relocated: in the vicinity of the church, the sculpture was often perceived as a cross, whereby it is read instead as body at its present secular site. It corresponds here to the artist's work as whole, in which the foundations of his geometrical abstractions are often figurative in nature.
 » Location: Nordmannpassage



Fritz Wotruba »Stehende Figur« [Standing Figure], bronze, first installed 1970, relocated 1971.