

» 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

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 fifth art tour introduces you to works located between Georgsplatz and Andreaeplatz. The parcours includes the area around the main train station and places that are in part difficult in terms of urban planning or which have changed much over the course of the years. It is not coincidental that many of the works presented here reference architectural structures; some were produced directly in conjunction with percent-for-art projects, others intervene in the constructed environment. But in one way or other, all of them are signs, signals or indications that represent, question, remind or admonish: Herbert Volwahren's fountain sculpture from the 1950s, the pieces by Fritz Koenig and Rolf Szymanski from the 1970s and by Horst Antes, Hans-Jürgen Breuste and Schang Hutter from the 1980s, the objects by Andreas von Weizsäcker, Timm Ulrichs and WP Eberhard Eggers from the 1990s, a sculpture by Stephan Balkenhol dating from 2002 as well as an installation by Stephan Huber from 2006.

five » Between Georgsplatz and Andreaeplatz

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

Discover on Foot.

Between Georgsplatz and Andreaeplatz

ART IN THE CITY FIVE »

HANNOVER

LANDESHAUPTSTADT HANNOVER

Information an guided tours

Kunst im Museum fünf »

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

Art in the City. five »

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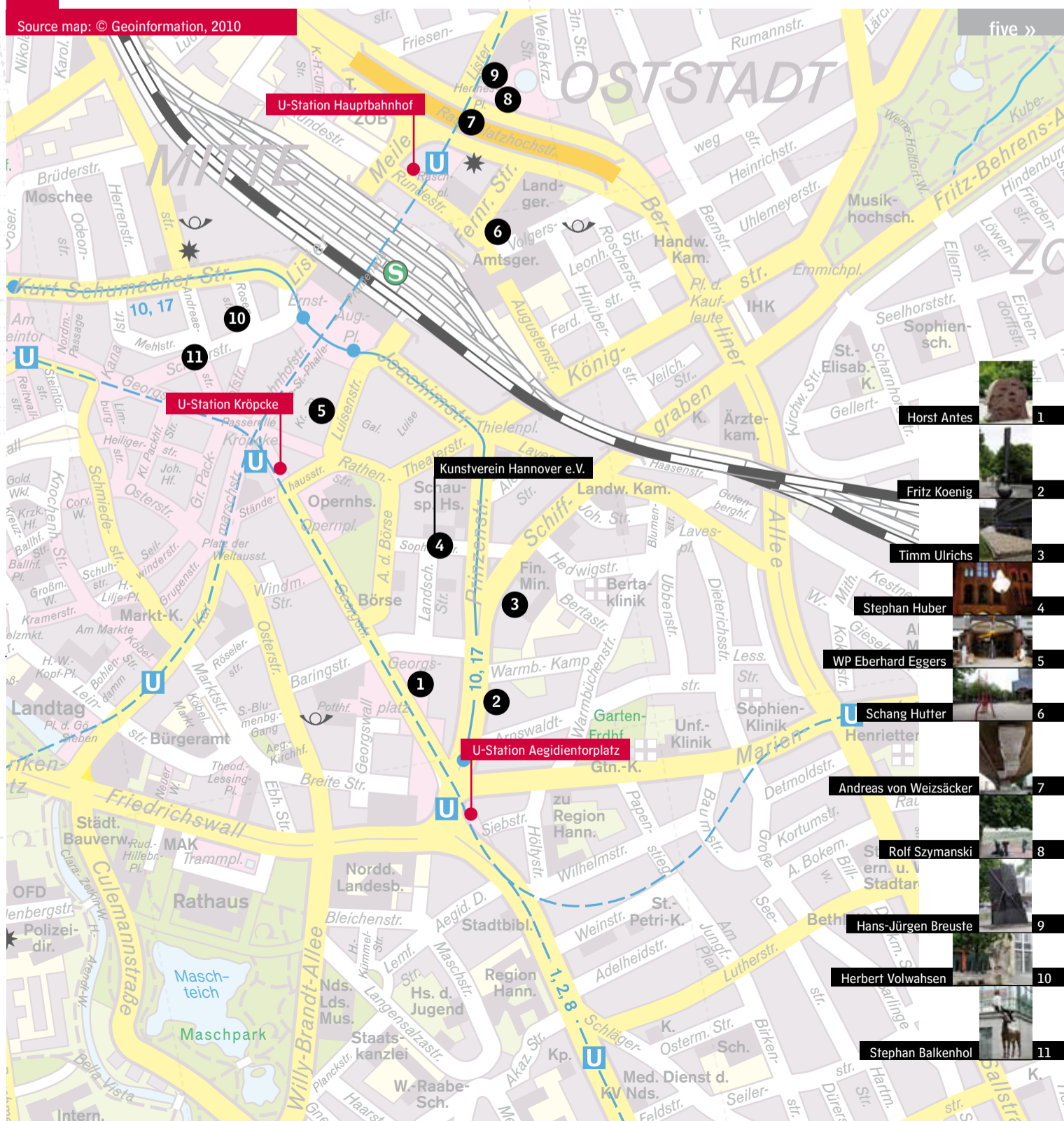
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Horst Antes »Kopf in der Hand« [Head in Hand] and »Kopf mit zwölf Augen« [Head with Twelve Eyes], steel, installed 1981.

1 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



Fritz Koenig »Großes Rufzeichen« [Large Call Sign], bronze, installed 1973.

2 The piece by Fritz Koenig (born 1924 in Würzburg) was acquired and installed by the VGH insurance company in connection with its administration building. One feature of the artist's work is the use of simple geometrical shapes even when depicting the human form. The work is a caesura that is not assigned any concrete content; it references the urban space in the sense of a general »Look out!« rather than the building. The sidewalk alongside the heavily frequented street would under normal circumstances invite passers-by to stroll down the street; here it flanks a non-man's-land of institutions with representative façades and anonymous office windows. In this context, the object's menacing massiveness can be read as a commentary on society. The piece is the property of VGH Versicherungen. A light installation by Joseph Kosuth that can incidentally be seen in the courtyard of the VGH building features a quotation by Gottfried Wilhelm Leibniz that corresponds to the one on Hohes Ufer (see »Art in the City 1«).

» Location: Schiffgraben (in front of the VGH Versicherungen building)



Timm Ulrichs »Kopf-Stein-Pflaster« [Head Stone Pavement], cast concrete, installed 1994.

3 The Hannover »Totalkünstler« [Total Artist] Timm Ulrichs (b. 1940 in Berlin) has been a presence in the city with his numerous art actions since the late 1960s. In the process, his works are often of a temporary nature. The present installation is hence the only work by the artist that is permanently on display in the city's public space. It was initially produced without a specific site in mind and was ultimately installed in conjunction with the construction of the headquarters of the Lower Saxon Sparkassenverband. The (untranslatable) pun in the work's title that references both headstones and cobblestones in German is typical of Ulrichs's critical look at language and positions the objects cast from the artist's own head between a contentually abstract memorial and ironic example of town planning. A more urban site like the square around the Market Church was initially considered – at its current location, the piece wishes to be discovered and taken in, demands that the viewer pauses in introspection. The work belongs to the Art Collection of the Sparkassenverband Niedersachsen. A further – semi-public – piece by Timm Ulrichs is visible behind the glass façade in the foyer of the new VGH building on nearby Warmbüchenkamp: »Die Lieblingsfarben der Niedersachsen« [The Favourite Colours of the Lower Saxons] was installed in 2009.

» Location: Schiffgraben (adjacent to the Sparkassenverband Niedersachsen)



Stephan Huber »Das große Leuchten« [The Great Glow], glass and metal, installed 2006.

4 The installation by Stephan Huber (b. 1952 in Lindenberg) was a contribution to the celebration of the 150th anniversary of the Künstlerhaus Hannover in 2006. It goes back to a competition initiated for this purpose by Kunstverein Hannover and the Stiftung Niedersachsen. At night, the chandelier becomes one of the street lights. It is moreover mobile, swinging like a bell before events in the Künstlerhaus. The piece's very subtle relationships to the site are developed from numerous polarities such as interior/exterior, public/private or purposeful/purposeless. Serving as a kind of signpost for the Künstlerhaus, it seems to scream out culture with nearly baroque splendour and can thus also be seen as an ironic commentary: overloaded, expensive, weighty – and simultaneously imaginative, stimulating, not routine, autonomous, resistant and different. The work was financed in part by the Stiftung Niedersachsen, whose main headquarters are located in the Künstlerhaus.

» Location: Sophienstraße (in front of the Künstlerhaus)



WP Eberhard Eggers »Guardians« bronze, installed 1998.

5 The two sculptures by WP Eberhard Eggers (b. 1939 in Hannover – d. 2004) were purchased by the owners of the Kröpcke Passage on the occasion of its tenth anniversary and arranged on both sides of the entrance. The artist is known internationally particularly for his wide-ranging graphic oeuvre. Since the 1980s, he experimented with translating these works into three-dimensional objects by means of mechanical techniques. The pieces are likewise extremely emblematic, and it is not a coincidence that they would come to serve as the shopping arcade's trademark. Their technized estrangement similarly enables them to be read as a commentary on humanity in a modern society. The sculpture is the property of Christian Schünemann GmbH. Further work in Hannover: »Dicker Mann frisst Maus« [Fat Man Eats Mouse] on Braunschweiger Platz.

» Location: Luisenstraße (in front of the Kröpcke Passage)



Schang Hutter »Veitstanz« [St. Vitus's Dance], lacquered steel, installed 1989.

6 The multipart installation by Jean Albert (Schang) Hutter (b. 1934 in Solothurn, Switzerland) goes back to a competition tendered by the State of Lower Saxony concerning an artistic design for the square behind the regional court building. Its total spatial concept can still be seen as unconventional in Hannover today: it undertakes the attempt to lend a more self-contained quality to this dismembered site, integrating urban space by means of connected decentralised elements. The character of a public square it intended to achieve is benefitted by recent rebuilding carried out on the site; at the time of its installation, an entrance to the underpass leading to the train station that remained an impasse for many years was situated in the middle of the piece. The artist visualised the existing complex spatial layers and counteracted them with an almost naive figurativeness and playful dynamism. The work is the property of the State of Lower Saxony.

» Location: Volgersweg (on the square in front of the district court building)

7 The site-specific installation by Andreas von Weizsäcker (b. 1956 in Essen – d. 2008) was produced in 1991 in conjunction with the »Im Lärm der Stadt« project featuring ten art installations in Hannover's town centre and was permanently installed two years later. The temporary project, a part of a series dealing with art in public spaces initiated by Lothar Romain and organised by the Sprengel Museum Hannover with the financial support of the Stiftung Niedersachsen, meant the first targeted occupation with interventionist art in Hannover. Over the course of the years, the piece has become a permanent visual component of the elevated road, and together they make up an ironic monument to the 1960s-notion of a car-friendly city. The piece is the property of the artist's heirs.

» Location: Raschplatz (under the Raschplatz elevated road)



Andreas von Weizsäcker »Hangover« aluminium and paper, installed 1991.



Rolf Szymanski »Die Frauen von Messina« [The Women of Messina], bronze, installed 1977.

8 The figural ensemble by Rolf Szymanski (b. 1928 in Leipzig) was acquired for an urban planning context that never came about at this site; the theatre that was long planned to be built here was ultimately realised elsewhere. At the time of the piece's installation, only the expansive flight of stairs leading up from the lower-lying Raschplatz alludes to the former vision. At the top of these stairs, by contrast, a provisional department store building was transformed into the »Pavillon« cultural centre. The piece now points to a »what if...?« situation regarding Hannover's urban planning – and must create its own space by itself. In the process, the vaguely figural sculptures might suggest references to the stage and theatrical productions, but also to courses of action in an urban society. The titles of the individual works contribute to this association: »Black Sun Press«, »Quelle« [Source], and »Tag des Überflusses« [Day of Excess]. Further works in Hannover: »Große Synagoge« [Large Synagogue] on Karl-Wiechert-Allee, »Die öffentliche Rose« [The Public Rose] on Waterlooplatz.

» Location: Raschplatz (stairway leading to the »Pavillon« cultural centre)



Hans-Jürgen Breuste »Mahnmal Gerichtsgefängnis« [Criminal Justice Prison Memorial], steel, installed 1989.

9 The sculpture by Hans-Jürgen Breuste (b. 1933 in Hannover – d. 2012) serves as a monument commemorating the Criminal Justice Prison that formerly stood here, in which numerous opponents of National Socialism had been incarcerated. A »circle of supporters« had initially advocated affixing a memorial plaque at the site, later the erection of a monument. The artist had already been commissioned to draft a design for the project in 1985, and this was followed by years of discussions concerning permission, location and especially the accompanying plaque's text. Initially only the most prominent prisoner, the Communist Party leader Ernst Thälmann, was to be mentioned, but the inscription would eventually feature more comprehensive information. The monument asserts itself as an important marker on a difficult site in terms of town planning. A fundraising action was undertaken to finance the project, which former prisoners also participated in. Further work in Hannover (selection): »Bogside '69« on Kleine Packhofstraße (see »Art in the City 6«).

» Location: Lister Meile/Berliner Allee



Herbert Volwahn »Senden und Empfangen« [Transmitting and Receiving], sandstone, installed 1957.

10 The fountain sculpture by Herbert Volwahn (b. 1906 in Schellendorf – d. 1988) was erected as a percent-for-art project in conjunction with the construction of the former telephone exchange building. A shift in its meaning came about with the structure's new use as a hotel: the messenger pigeon that had earlier served as an anachronistic metaphor for the telephone is now a general symbol for communication, movement and travel. It depicts two not precisely defined transmitters or receivers, thus broaching the theme of the complexity of interpersonal exchanges. The artist was inspired by his early occupation with free dance in his portrayal of dynamism and inner motion. Further work in Hannover: »Sinnender« [Thinker] in the Stadtpark.

» Location: Rosenstraße/Schillerstraße (in front of the Inter-CityHotel)

11 The sculpture by Stephan Balkenhol (b. 1957 in Fritzlar) 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« [Man with White Shirt and Black Trousers] on Georgsplatz (see »Art in the City 4«).

» Location: Andreaeplatz/Schillerstraße



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