

# situations

## material city

Dr Brigitte Franzen  
Curator of Sculpture Projects in Münster 2007  
Tuesday 7 November 2006

## **Material City**

Material City is a programme of interdisciplinary conversations, commissioned projects and creative responses which investigate imagination and the urban environment. It is led by Situations at the University of the West of England, Bristol in association with Arnolfini and the Department of Archaeology and Anthropology at the University of Bristol. It is funded by Arts Council England South West.

### **Dr Brigitte Franzen, Curator of Sculpture Projects in Münster 2007**

This is an edited transcript of a lecture by Dr Brigitte Franzen, Curator of Sculpture Projects Münster 2007, presented at Arnolfini Tuesday 7 November 2006.

The fourth edition of Sculpture Projects Münster will open on June 16, 2007, running parallel with Documenta 12 in Kassel, till September 30, 2007.

Mounted every ten years, this large-scale international exhibition invites artists from all over the world to create new work in the city of Münster. Under the direction of the curators Kaspar König and Dr. Brigitte Franzen and Associate Curator Dr. Carina Plath, the thirty-five artists participating in the 2007 exhibition will examine the character of contemporary sculpture and its relationship to public space. As in 1977, 1987, and 1997, Sculpture Projects will analyse the interdependence between the arts, the city, and the public.

Artists will include Pawel Althamer, Francis Alÿs, Michael Asher, Guy Ben-Ner, Guillaume Bijl, Martin Boyce, Hans-Peter Feldmann, Andrea Fraser, Isa Genzken, Dominique Gonzalez-Foerster, David Hammons, Mike Kelley, Marko Lehanka, Eva Meyre and Eran Schaerf, Deimantas Narkevicius, Bruce Nauman, Manfred Pernice, Susan Philipsz, Martha Rosler, Thomas Schütte, Andreas Siekmann, Rosemarie Trockel, Silke Wagner, Mark Wallinger and Annette Wehrmann.

In this lecture, Brigitte Franzen gave a rare preview of the curators' plans, reflecting back on previous Sculpture Projects Münster, and the exhibition's position with a prevalent biennale culture [www.skulptur-projekte.de](http://www.skulptur-projekte.de)

## **Biography**

An art historian and cultural studies scholar, Dr. Brigitte Franzen became curator for contemporary art for the Westphalian State Museum for Art and Cultural History in 2005. She studied art history, European ethnology, German literature, and sociology at the universities of Karlsruhe, Vienna, and Marburg/Lahn. Between 1994 and 2005 she taught at the University of Wuppertal, the University of the Arts Berlin, the Technical University Graz, and the Academy of Fine Arts Munich. She has also worked at the Museum of Modern Art, Vienna (1990/91), the Albertina, Vienna (1990/91), the Museum of Modern Art, Frankfurt/Main (1991-1994), the Badisches Landesmuseum, Karlsruhe (1996/97), and the forum Stadtpark, Graz (2001-2003). Between 2003 and 2006 she codirected *Microlandscapes*, a research project financed by the Volkswagen Foundation. Franzen is the author of *Die vierte Natur: Gärten in der zeitgenössischen Kunst* (2000) and coeditor of *Landschaftstheorie* (2005).

I would like to start with an overview to the history of the site where we are working at the moment and then introduce you to some of our ideas for the project. As Projects Münster only takes place every ten years, it is quite important to give you a better idea about the history of the project itself. At the end of the presentation I will show you some sketches and projects to give you some idea about projects which are still under development and in progress.

The centre of Münster is dominated by its big church, the Dome, and our office and the museum (the Westphalian Museum of Art & Cultural History) is also located in the centre of the town.

In the Enlightenment times, the old walls were torn down and were transformed into a so-called promenade which is still very dominant in the city. It's an area which is based on English landscape gardening where people can walk and bike around. Münster is a biking town, very much dominated by bicycles and people biking around. This is probably because it's very close to the Netherlands border which has this cultural tradition of biking.

This star-like structure shown here [*image shown to audience*] is the former castle. It is now within the administration of the university and also surrounded by a garden, based on English landscape gardening and a botanical garden site which is still used by the Institute of Botanics.

Another important thing in Münster is the canal. There's a harbour side which was formally very important for the city's economy.

The *Sculpture Projects* in Münster take place every ten years. The next exhibition starts 17 June 2007 but in fact the 'project' started in the mid-1970s with its first sculpture project in 1977. It began with the second phase of transformation of German cities after the Second World War where a lot of institutions and public places were relocated to other sites at the edges of former inner city areas. The old zoo area was how it all started. The zoo was relocated to another place and a huge bank - the State Bank of North Rhine Westphalia (referred to as WestLB in Germany) - was given this area to build their new headquarters. The people of Münster didn't agree with this political decision because they loved the zoo and it was one part of the inner city which had not been not destroyed in the war.

Münster is known as quite an old city but 90% of all the buildings in the inner city were bombed during World War II, so what you can see today is in fact a 90% reconstruction of the old town. The zoo area wasn't destroyed and therefore wasn't reconstructed, so people really identify with this area. WestLB decided to give the city an artwork and in the late 1960s they presented the town with a sculpture of three rotating squares by George Rickey. In 1973 a real controversy began around the sculpture. Most people didn't appreciate the gift nor this kind of art. Klaus Bussmann was the founder of *Münster Sculpture Project*. He began his career as a curator for middle age art but was also interested in contemporary art. He had a didactic approach to explaining what sculpture is in the 20<sup>th</sup> century and why George Rickey's sculpture might make sense even if the whole political process was not properly developed.

In the mid-70s Klaus Bussmann had this idea for a sculpture show in Münster which was to explain what contemporary art might be and especially the intentions of modern sculpture, which is quite an interesting history – maybe even more interesting than the development of painting. So Klaus Bussmann curated a huge show on sculpture in the 20<sup>th</sup> century which was predominantly museum-based.

Bussman selected a lot of early 20<sup>th</sup> century artists to be presented in the Westphalian State Museum. Part of the exhibition took place in the Botanical Gardens which was more of a sculpture park, and for this he invited Kasper König to curate a programme of site-specific artworks. Together König and Bussmann selected ten artists, one of the most prominent being Claes Oldenburg.

Oldenburg proposed to locate giant pool balls all over the city. However, only three balls were installed partly due to financial reasons but also because of technical complexities, which is also the reason why they are not coloured. To colour and polish them, like real pool balls, was far too expensive and complicated. The balls became a symbol for that exhibition and have since become a symbol of Münster.

There are lots of stories surrounding those balls especially one in 1977 where students tried to push the balls into the lake. As you can imagine, based on the reaction to George Rickey's work, people were strongly opposed to the idea of art in public space at that time, even if it wasn't so new. It was at a time in Germany when art projects were appearing, especially in the cities of Bremen and Hamburg, and were very important in trying to present art in public spaces whilst also trying to question what the function of art in society might be. At that time moving away from museum walls was an important political comment and in Münster there was this contradictory situation of doing a site-specific exhibition that came out of the institution itself which was not artist-led. From the beginning it was a project which was organised by institutions.

Another participant at that time was Donald Judd, and this is the work [*image shown to audience*] which is still at the Aasee. The sculpture comprised two rings that were located near the lakeside. There was also a project by Bruce Nauman called *Square Depression* which, until now, only existed as a model. It is currently in the State Gallery in Stuttgart.

One of our ideas behind the 2007 exhibition is concerned with a long term study or survey of what 'public' might be, and the relation of art in public in general. We asked Bruce Nauman if it might be possible to realise this work and he agreed. This is especially interesting because this area which you can see in the photo here hasn't changed very much and this is one of the very few areas in Münster which hasn't change from the 70s up to now. There's a small path which has been added and only the buildings and the professors have become a little older; it's located in the faculty of Natural Sciences of the University of Münster but I'll show you the exact location a little later on in an aerial photograph.

One very prominent work for this 1977 show was Joseph Beuys' *Tallow Unschlitt*. Today it is part of the 'Flick Collection' in the Hamburger Bahnhof Museum of Contemporary Art in Berlin and is therefore a very good example of the contexts, traces and networks which have occurred as a result of this exhibition within the last 30 years. Here you can see how the work was presented in 1977 [*image shown to audience*] in the inner court of the Westphalian State Museum and those forms which you see here were taken out of those areas. It is an underpass which goes down here from one of the university buildings towards the city's castle. This was quite a challenge because Joseph Beuys had never made such a huge work before and it was not known whether the material would harden, or whether the whole thing would function and would finally end up as a sculptural form. This is still an approach we follow today when we ask the artists to do something which is not predictable and then we try to realise their ideas; so it's a quite open process. Of course the project is curated, but not so much curated in the sense that we add a strapline to the exhibition because the outline of the whole thing is already there and of course we already have this tradition so don't have so much to prove. Today the exhibition is accepted and very well received, perhaps even too much by the public and the city's council.

Michael Asher is in the show again in 2007 with his caravan project. He came to Münster last year and spent two weeks there, at which time he had not decided whether he would do the caravan piece again. He was thinking about gardens, especially about Schreber gardens - a very special type of German allotment with small lots of about 400 square metres each. He was very interested in these gardens but after a while staying there he decided to do the caravan project again and we are very lucky because this project is critical to the whole exhibition. It gives a framework to the questions we want to pose and to the whole subject we're dealing with. In 1977 he had this idea of locating a caravan in 19 different sites over the 19 weeks of the exhibition. Starting in the centre of town, which is quite close to the museum and to our office today, and moving further out to places which are quite remote. In 1987 he did it again, it was a 13 week long presentation then, in 1997 a 15 week presentation and in 2007 it will be a 15 week presentation of the caravan project. The project is a real challenge because even in 1977 it proved very difficult to find this model of caravan, but finally we sourced one. It's absolutely crucial for Michael that nobody (especially not the museum) possesses this caravan, but rather it is sourced on each occasion. It took considerable research to find the exact locations for the caravan because as you can imagine, the geography has changed a lot. Even so, Münster is quite a stable city and not so fast in developing, however I think there are now three places which are no longer possible to use which will be empty during the presentation of his work in 2007.

While the exhibition in 1977 was very much about the possibilities of art in exterior public space, in 1987 the situation was different. By this time the whole idea of public art had changed and much of the artists' work related to site-specificity and towards the possibilities of implementing and discussing ideas and negotiating the public realm itself.

In 1987 Thomas Schütte positioned *Cherry Column* in the middle of a parking lot right in the centre of the town [*image shown to audience*]. Subsequently the place was transformed into a piazza and the *Cherry Column* no longer stands in the middle of cars - this was partly why Schütte chose the cherries because at that time the preferred colour of cars was red - and as you see, there are a lot of red cars parked there. On considering what should stand on this pedestal Schütte used the colours he saw around him and decided to choose a fruit. Of course it's an ironic comment on pop art itself, maybe also on Claes Oldenburg who made this famous piece in 1977, but also of course to the architecture of Münster where there's a lot of sandstone and city centre arcades which accommodate expensive and beautiful shops.

Finally, in the 90s, the whole place was transformed and it is now a place where the column is perfectly integrated. One asks why there are cherries on this pedestal and maybe you only find out about it if you really know a little bit about the history of the town. People love this work of course, maybe through misunderstanding but perhaps that's not so important.

We are keen to explore this idea of long term study, and for this reason we invited some artists who were in the previous show. Thomas Schütte is one of them and Isa Genzken another but Schütte is the only artist we asked to situate himself and his ideas at the same place again. Usually we don't ask the artist to respond to specific places, nor do we propose places, rather the artists come and visit several times and get to know the city or at least get an impression of it. We show them around the city but also respond to the ideas that they bring with them. For example, Dominique Gonzalez-Foerster came to get an insight to the architecture of the 1920s in Münster which was quite challenging because there is almost no international style architecture in Münster of that time. This took place in other towns in Germany, Berlin of course, Stuttgart, Karlsruhe, Frankfurt but not so much in Münster. At that time Münster was already quite a conservative town and whilst you can find areas with 1920s architecture the favoured architectural style is called Heimatschutz-Stil which was created in opposition to the international style architects. Even so, Dominique was interested in this because she was looking for an area where she could establish a stage. We looked at

almost every building of that time in Münster but finally she ended up with doing something completely different.

So Thomas Schütte will make his new work in this location. In the meantime, between the column and the transformation of the place, a fountain was erected at the place in Münster and Thomas Schütte was intrigued by this because it looks a little bit like a Max Bill sculpture - like a constructivist sculpture of the 50. It was in fact created by a public artist and given to the city as a gift from one of the associations in Münster.

Schütte became interested in this fountain and decided to erect a glass structure over it with lights inside to control the climate so that plants can grow. He also wants to erect a sculpture above the glass structure. This winter garden structure is linked to his works of the 1980s, it is a sculpture made out of neon plastic glass and it references architectural models and ideas. It could also be linked to revolutionary architecture in France in the 18th century for example. It can also be understood in relation to Münster and the forthcoming redevelopment work which will take place at this very place as there are plans to establish a new neighbourhood called the Hanse-Viertel. Münster is very proud of its history, being part of the Hanse of the unification of German cities for trade reasons in the middle ages. They plan to establish new buildings here, six or even eight stories high but with a special roof form which is typical for Münster.

Before moving on to present more of the artworks from 2007, I'd like to give you an idea about what we as curators are thinking about, and what the exhibition should or might be next year. As I have already said *Projects Münster* is a long term study. It deals with exterior public space in a situation where we are at the moment, where issues relating to private and public are omnipresent. Maybe whether a space is publicly or privately owned is no longer of such interest but what is really crucial for us is that it is a situation which could be tested out and function in an interesting way for presenting artworks. We are trying to test specific situations and we think Münster functions as a stage because it is of a certain size. Münster has 280,000 inhabitants and is very stable. One of the reasons why the exhibition functions so well is because the city itself has this stability. It's quite conservative of course but in a way this provides a very good framework for the artists to deal with today's situations and outdoor locations. We really don't want to define a framework in advance but we want to provide possibilities and independency for the artists.

As you all know, this so-called 'public space' is very much dominated by tourism on the one hand, by city marketing on the other hand and everything is linked to city ranking in a globalised, not only art world but, market in general. One of the important questions is whether there is a responsibility for the artists to resist those developments and this is something we want to test out and negotiate with the people.

This art in public space, in Germany it's called 'Kunst im öffentlichen Raum', it's a very difficult term, and somewhat exhausted – we can discuss that later maybe – and in a way it's no longer suitable as I already think of it more as an art historical term.

This conservatism I referred to is very typical for Münster but it is also very useful for us, and for the project, even if we don't agree with it. Münster gives such a dense frame as it is limited by its space but is also restricted in its approach towards modernism, fashionable architecture or global developments. And this specific limitation is very interesting and useful for the artists and for our work.

If we want to define it, we define the public space mostly as a social space. In every situation, the works always are, still are and were situation-specific, not depending so much

on ownership but on habits, attitudes and also on the actions within those areas and situations.

One of the best examples of how artists deal with this is the project proposed by Hans-Peter Feldmann for the 2007 exhibition. We rejected his initial proposal for an upturned car to be located in one of the streets, subsequently he came up with the idea of transforming a public toilet at the Dome Square which is the main square in Münster. This is one of the strategies you can find within the exhibition next year – a somewhat undercover strategy – where artworks have the potential to be overlooked. There won't be signs indicating that there is an artwork. There are two entrances to the toilets, one for women and one for men and then there is a door in between. Hans-Peter Feldmann decided on the detail (such as colours etc) but he also worked with the city building department to propose the materials which are most frequently used for such purposes. What he will add to the situation are some flower photographs by himself and a radio transformation system where you can hear one of the public broadcasts in North Rhine Westphalia when you are visiting the toilet.

Another project which we will start building very soon is the project by Guillaume Bijl. Guillaume Bijl is one of the artists who can be referred to as classical. He has not been included in the show before. His practice is important in relation to the whole subject of art in public, for example the fake archaeological sites he developed in the late 80s. We invited him to make a work in Münster and he came up with *Sorry-Installation*. We are going to erect a digging site with a tower. The tower will be a replica of a tower that is in front of Guillaume Bijl's studio building in Antwerp and he will reconstruct it in Münster very close to the Aasee in a huge site which is 7 metres deep. We imagine that most of the inhabitants in Münster will see it as a church tower as Münster is a city dominated by churches and historic buildings belonging to the Catholic church. The bishop/diocese in Münster is quite important within Germany, so questions of church and belief are very apparent in Münster.

We have also invited Rosemarie Trockel to make work. She wants to plant a work out of a specific species of evergreen plant – a yew tree (*taxus baccata*). It will be the first project to be realised; the gardeners are coming on November 20<sup>th</sup> to plant the trees. It will be really dominant in the landscape measuring six or seven metres wide, four and a half metres high and three and a half metres deep with a very small pathway running between the two dominant forms. Trockel is really playing with a traditional notion of sculpture, but also locating the project directly at the Aasee with the view of one of the few high rise buildings in Münster from the early seventies.

Michael Elmgreen and Ingar Dragset have also proposed a very interesting project. After visiting Münster they were very interested in the history of the city and also in the history of its architecture. They came up with the idea to re-erect the Portikus Building in Münster – a very well-known exhibition space for contemporary art - in one of Münster's inner city squares Hindenburgplatz, to give visitors and the people of Münster an opportunity to think about the idea of reconstructing architecture in general but also to think about the impossibilities of contemporary art in this town. There is continued discussion about this huge square called Hindenburgplatz. Under the name of Kultur Form there was a plan to build a music hall and exhibition space for contemporary art as part of the Westphalian State Museum. After years of discussion nothing has happened. There is a huge group of people in Münster who are very much in favour of the music hall but nobody is really engaged in thinking about this as a space for contemporary art. Elmgreen and Dragset have taken this very contemporary history of the town and played with it a little bit and finally came up with this idea, which also emphasises the whole subject concerning the re-construction of architecture in a reconstructed city.

The inner city of Münster was totally destroyed in World War II but is an example of a city which decided to reconstruct its architecture and identity after the Second World War. Frankfurt decided against it and so the columns and this structure [*image shown to audience*] stood there for years and years and became a monument to the war. When Kaspar König came to Frankfurt in the 1980s, he had this idea to transform it into an exhibition space together with two architects in Frankfurt, Marie Therese Deutsch and Klaus Dreissigacker. What they did was to simply add a container architecture to the back of the columns and use this monument as a front, if you will, as kind of a filmset in which to establish a place of 130 square metres to present contemporary art. After a while this whole project in Frankfurt became well known and showed a lot of very important exhibitions, for example Gerhard Richter's *RAS Cycle* on the terrorism of the 1970s in Germany which is now in the MoMA in New York; Siah Armajani's *Sacco und Vanzetti Reading Room*; a very important exhibition by Mike Kelley, Sarah Lucas, and several others. It became a place where a lot of works of contemporary art were represented in Germany for the first time and after extensive discussions the city of Frankfurt finally decided in 2000 that the Portikus be closed and that the old city library be reconstructed. The Portikus still exists, but it is now located in one of the islands on the River Maine, very close to the old site.

So Elmgreen and Dragset want to erect this building again and see how it functions as a sculpture. There won't be an exhibition at the time of Sculpture Project but hopefully it can be used one or two years afterwards as an exhibition space.

It will be erected out of plastic, and we are working very closely together with the architects in Frankfurt, Marie Therese Deutsch and Klaus Dreissigacker, to gain access to the plans so that it will function as container as it did in Frankfurt. So whilst it is usable it will be presented as an empty space or as a sculpture.

Andreas Siekmann is a German artist from Berlin. He has developed a very interesting yet tricky project for next year. He wants to establish a Stadtmaskottchen (a city mascot), for example in Berlin it is the bear, in Munich it is a lion, in Zurich a cow. These mascots are made from a plastic material by firms who solely manufacture these products. They are then presented to artists to paint and are bought by salesmen in the city to be sold and positioned on the streets in front of the shops. On visiting Hamburg or Berlin you will find those so called 'sculptures' everywhere. The city councillors and mayors are very keen on it as they think of it as having found a symbol for their city whilst in fact it is simply an economic process and it is the firms who produce the figures that earn the most from it. However, it is a 'secure' economic system in that the salesmen are obliged to contribute some of the money from the figure toward a public service they would like to support.

Andreas Siekmann wants to paint these figures with stories he develops, very complex stories concerning the selling of public property to private firms to get an instant economic gratification whilst expanding the economic growth of city. Then to lose property and also to lose possibilities of deciding and of negotiating public issues. It is a complex process and very hard for me to describe in English. Andreas Siekmann is going to destroy those figures and from destroyed ones to create a huge sculpture at a public place to be sited at one of the administrative buildings of the city - a beautiful baroque building. He is painting his reflections of this whole economic process on one of the walls in Münster, close to this public building, so you will have a comic-like image that tries to explain the complex processes which are taking place at the moment in politics, in city politics especially.

I will now refer to one last project we are developing in the area around the train station in Münster near an old cinema which closed down years ago. We asked Clemens von Wedemeyer to make a proposal to participate in the show and he decided to make a film especially for this old cinema. What's nice about this project is that Clemens von Wedemeyer

will use the local area around this building as subject matter for the film which will then be shown in the cinema. This cinema is also going to be used for some public presentations for the accompanying programme of the show.

So there you have an overview of the artists and projects for *Projects Münster 2007*.

We decided very early on to focus the exhibition and use fewer artists. We have invited around 35 projects this time whereas the exhibition in 1987 and 1997 were much bigger with over 70 artists. However, we felt the subject itself to be a little exhausted and heavily discussed and decided it really would make sense to give the exhibition a stronger focus. Also because there are around 40 remaining sculptures or projects from former exhibitions which, in a way, will contribute to the exhibition in 2007.

I should say that the image I showed at the beginning of this talk sets out the locations of some of the projects I have talked about. You see that there is a concentration in the city centre and then, which is quite interesting this time, the Aasee will be an area of high interest. This is also a little bit tricky because I don't want this area to be too much like a sculpture park, so we really have to be careful about those projects and the access to them.

Thank you very much. Would anyone like to ask a question?

**Question from the audience:** Thank you very much for that introduction to the show. I wondered if I could kick off the questions with a specific question about the definition of sculpture because what seems to distinguish this particular exhibition and approach from Documenta or a number of the other large scale exhibitions is the word 'sculpture'. The title and the works you describe including those from 1997 incorporate film, video, various other approaches and I just wondered how, amongst your curatorial team, you have tackled that question when really the approaches for a specific practice are so diverse?

**BF:** This is an interesting question. We decided quite early on to leave it open whilst also staying with the notion of 'sculpture', not only as a name but really to try to open the possibilities of the term sculpture, as Manfred Pernice maybe does, which is also quite a new definition of sculpture, up to really project-oriented work. This is one of the characteristics, I would say, of the show. It might also be very interesting because, as you probably know, the whole issue of painting is being extensively discussed at the moment. So I think it is quite interesting to think newly about sculpture in a very broad sense of the word. The most traditional sculptures will be Rosemarie Trockel or Manfred Pernice, maybe also Isa Genzken. They offer new ways of defining sculpture.

**Question from the audience:** I wonder if it has something to do with space as opposed to a two dimensional space. If you look at the Henry Moore Foundation and the types of projects they support, they are always very broadly defined as dedicated to sculpture and all its definitions but they talk about the notion of space - it might be performances but it is still about the body in space.

**BF:** This is something we are discussing as a curatorial team. We believe that form is absolutely important. We maybe have a more open definition of that and, with the inclusion of artists such as Maria Pask, Silke Wagner or Dora Garcia, we are trying to include performative works. This is also one of the key concepts for the exhibition, that it deals with space and it deals with place. These are constant issues which are developing within this ten yearly cycle. It is good for us because we are not forced to define it as it is already well defined and we can leave it up to the artists how they want to define it. This is also because we have the privilege to work within the tradition of the programme. It is not a biennial, but

neither is it something that takes place very often, so maybe we have more freedom to decide and think about the situations, how they are.

**Question from the audience:** *Unfortunately due to a technical fault this comment was inaudible.*

**BF:** The turning point really was the 1987 show because originally it was not intended to be an ongoing show but in the mid-1980s Klaus Bussman and Kasper König decided to do it again. There was a shift and looking at the newspaper and the letters people were writing to the newspaper in Münster at that time, concerning the acceptance of the whole process. For example, there was this project by Katarina Fritsch, with a human-scale Madonna which she took from Lourdes and positioned in the middle of the pedestrianised shopping area in Münster. It was very highly discussed and it was stolen twice during the exhibition and destroyed. Finally it was re-erected in concrete. I think this is indicative of the change in people's attitudes towards the whole project and demonstrates how they slowly began to accept it.

On account of this the city saw the potential for such an exhibition. Although for them it is a very important project, for tourism, for city ranking in general and of course for us. Sometimes I feel that we need to be accepted and approved by the city and its people but then on the other hand this kind of resistance is quite special and, not wanting to be too romantic about it, provokes an atmosphere which is quite interesting.

Münster city is a perfect host for this project. It is positive and critical at the same time because it is really museum-like. It wouldn't make sense to do it in Berlin in this way. It would look completely different in another town in Germany.

**Question from the audience:** This may be a basic question but I am not familiar with *Sculpture Projects Münster 07*. You say this exhibition has taken place for a number of years; who decides the locations of these works and who decides what should go where and how long the works actually stay there?

**BF:** *Sculpture Projects* takes place every ten years.

**Question from the audience:** So there must be quite a few places already allocated? Do the works remain in situ for the 10 years?

**BF:** They are meant to be there for about three months whilst the exhibition takes place, from mid June to end of September, however artworks end up staying there. As I said earlier there are already 40 works which are still there in Münster from the former exhibitions. But this is something we decide afterwards because it would really change the conditions and the artists' work if we decided in advance which projects would and wouldn't stay. In the first instance, all the projects are intended to stay for the duration of the exhibition but then there are possibilities that they might stay longer. Except the Feldman-toilets, they are not going to be destroyed afterwards.

**Question from the audience:** How the sites are selected?

**BF:** The sites are selected by the artists, accompanied by us but it is quite a complex process. We walk and bike around. We have six bikes in the office and the artists can simply take them and ride them around and try to find an area which they like or where they can think of doing something. It is only the Thomas Shütte project where we are asking an artist to concentrate on a specific place but of course there is the possibility for us to say "no, this is not possible" or for an artist to say "oh I am interested in this or that area". We have to

negotiate with the city officials, we have to talk to the owners. So actually it is quite a lengthy process.

**Question from the audience:** Are you a part of the city administration?

**BF:** No we are not. However, in a way we are commissioned by the city to do this project. It is mostly funded by public money and it is the city and the province of Westphalia who give money towards the project. We have some private sponsors and donors too.

**Question from the audience:** When you say “you are sponsored” who is that? Who is the organisation?

**BF:** The organisation is 15 people, three curators, very much linked to the museum, to the Westphalian State Museum.

**Question from the audience:** Is this relevant?

**BF:** It is relevant because the museum owns many of the already and still existing works. About two-thirds of the existing works are either owned or on permanent loan at the museum and we have a very huge, yet quite underdeveloped, archive of the project. It is part of my role, which I will undertake next year when the sculpture project is over, to establish this and make a public archive out of it where people can work and research sculpture projects and issues of public art in general. I am a curator at the museum whereas Kasper König is there as an independent curator but he is also director of the Museum Ludwig in Cologne, Carina Plath is director of the Westfälischer Kunstverein, which is a special art institution in Münster.

**Question from the audience:** Can you say a little about the budgetary allocations for the projects?

**BF:** We have an average budget but this is not disclosed to the artists. The average budget is €40,000 and whilst this is ample for some, for others it is not very much. Some of the artists are very precise, they have very precise ideas already about the budget and about that what they need, and others are not. We try to help them and develop that with them. We work from the idea then we develop the budget accordingly to decide whether or not it is possible.

**Question from the audience (paraphrased):** I think one of the things which is very exciting about next year, next summer, is that within the space of three months, you can go to the opening of very large scale international projects [Projects Münster, Documenta, Venice Biennale] which approach contemporary art in such different ways to curating, it will be very exciting to move between them. Has the timing of this presented any difficulties in working with the artists you wanted to?

**BF:** It is a marketing consideration and it would be stupid for *Projects Münster* to take place two weeks later than the other exhibitions because there are so many people in Europe at that time. There were almost no difficulties in working with the artists we wanted to. The interest was there on the artist's side immediately. Compared to Documenta we made invitations to artists early on, so that the artists have sufficient time to develop their projects. Isa Genzken was also nominated for Venice and agreed to be with us next year. So of course there are maybe some difficulties but not so many.

**Question from the audience (paraphrased):** In relation to the artists commissions, who owns the work - is it Sculpture Projects, the city, the artist, or a combination? And what if the

artists want to move the artwork for instance if Michael Asher wanted to take his caravan elsewhere?

**BF:** I think the caravan piece cannot be so easily moved to another place. But for example Richard Serra's site-specific piece that he did for Münster in 1987 is now in St Gallen in Switzerland. The artist remains the owner of the piece and *Sculpture Projects* the producer, and if the work is purchased and moved to another location, the production costs are reimbursed and the artist receives an honorarium. As an exhibition and museum we have an advance sales right and the option to buy the object for a lower price than would be the average market price.

**Question from the audience:** Europe actually pays a very small sum for individual pieces of work by international artists.

**BF:** Yes, the total sum we have for the entire exhibition is €5.25 million. €40,000 is an average project budget. There are of course projects, for instance *Portikus*, which are much, much more expensive than that. This project will cost maybe €300,000 and we have to fundraise to try to make the project possible.

**Question from the audience:** Will there be any signage or documentation so that people will be able to find the work?

**BF:** There will be a short guide which will be produced in advance. The guide will include a map so that you can see where the works are located. We already have a website which contains information on several of the projects however, we don't want to disclose too much detail about the projects because it could make it less interesting to visit the exhibition. We will produce a catalogue, which is quite difficult because of the complex schedule and the printed matter has to be prepared very carefully to accurately represent the project.

**Question from the audience:** You were saying earlier that in Germany you pay to go into museums and in essence the thing about this exhibition is the opportunity to come across artwork. I rather like the idea that if you are living and working there you might come across a work without being entirely sure what it is, as opposed to necessarily thinking of the visitors doing the trail. I think that is an important part of the exhibition.

**BF:** Indeed this is an important part of the exhibition. Some of the works will be happened upon by accident. However, for people living in Münster, they are already aware of the programme and looking forward to it. If for example you go to the Aasee you will see that there is already some planting, which is the work of Rosemarie Trockel. So for the people in Münster it is really a longer process whereas for the people who visit the exhibition they see the completed work.

**Question from the audience:** Do students help you?

**BF:** We have a lot of students helping out and we are liaising with the art school in Münster. In fact tonight Andreas Siekmann will give a talk at the art school. We have this project called "Vorspann" which translates as "In Advance", where eleven artists present at the art school. This familiarises the students with the projects and in turn hopefully encourages them to help us install the work.

## Recommended reading

Amor, M., Enwezor, O., *et al.* 1998. Liminalities: Discussions on the Global and the Local. *Art Journal*, 57 (4) pp 2849

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Garza, C., Sanchez, O., 2002. *Fugitive Sites: New Cotemporary Art Projects For San Diego –Tijuana*. SanDiego: Installation Gallery.

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Griffin, T., Meye, J., 2003. Globalism and the Large-Scale Exhibition. *Art Forum International* 42 (3) pp 152-63, 206, 212

Hsu, M., Mosquera, G., 2006. *Liverpool Biennial International 06*. Liverpool: Liverpool Biennial of Cotemporary Art.

Skulpturen Projekt Münster, CD Rom, ISBN 3883752835. This CDROM presents the entire catalogues for the exhibitions of 1977 and 1987 (both out of print), and documents works, essays and other materials relating to the 1997 exhibition. Available from Cornerhouse Distribution.

## Material City

Material City is a programme of interdisciplinary conversations, commissioned projects and creative responses which investigate imagination and the urban environment. It is led by Situations at the University of the West of England, Bristol in association with Arnolfini and the Department of Archaeology and Anthropology at the University of Bristol. For further information visit [www.situations.org.uk](http://www.situations.org.uk)

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