



# ART IN THE CITY THREE »



## »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

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.

### three » Between Kurt-Schwitters-Platz and Aegidientorplatz

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

The third walking tour to open-air artworks to which we wish to invite you begins at the Sprengel Museum Hannover and works its way along Maschpark, Friedrichswall and Aegidientorplatz. It presents very diverse forms and epochs with a connection to architecture: works by Alexander Calder, Erich Hauser and Horst Antes from the 1970s and early 1980s at the Sprengel Museum Hannover, by Allen Jones from the first years of the new millennium on the grounds of the NORD/LB as well as by Günter Tollmann and Robert Schad from the 1980s and 1990s at the Sparkasse Hannover. You will furthermore experience two works that deal with the urban space by means of diverse artistic strategies: a sculpture by Hans Breder on Friedrichswall in a new version dating from 2002 in addition to a 2006 installation by the landscape architects Dominik Geilker and Stefanie Schmolli. The fact that almost all of these works employ the material steel makes comparisons all the more inviting.

#### Information and guided tours

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

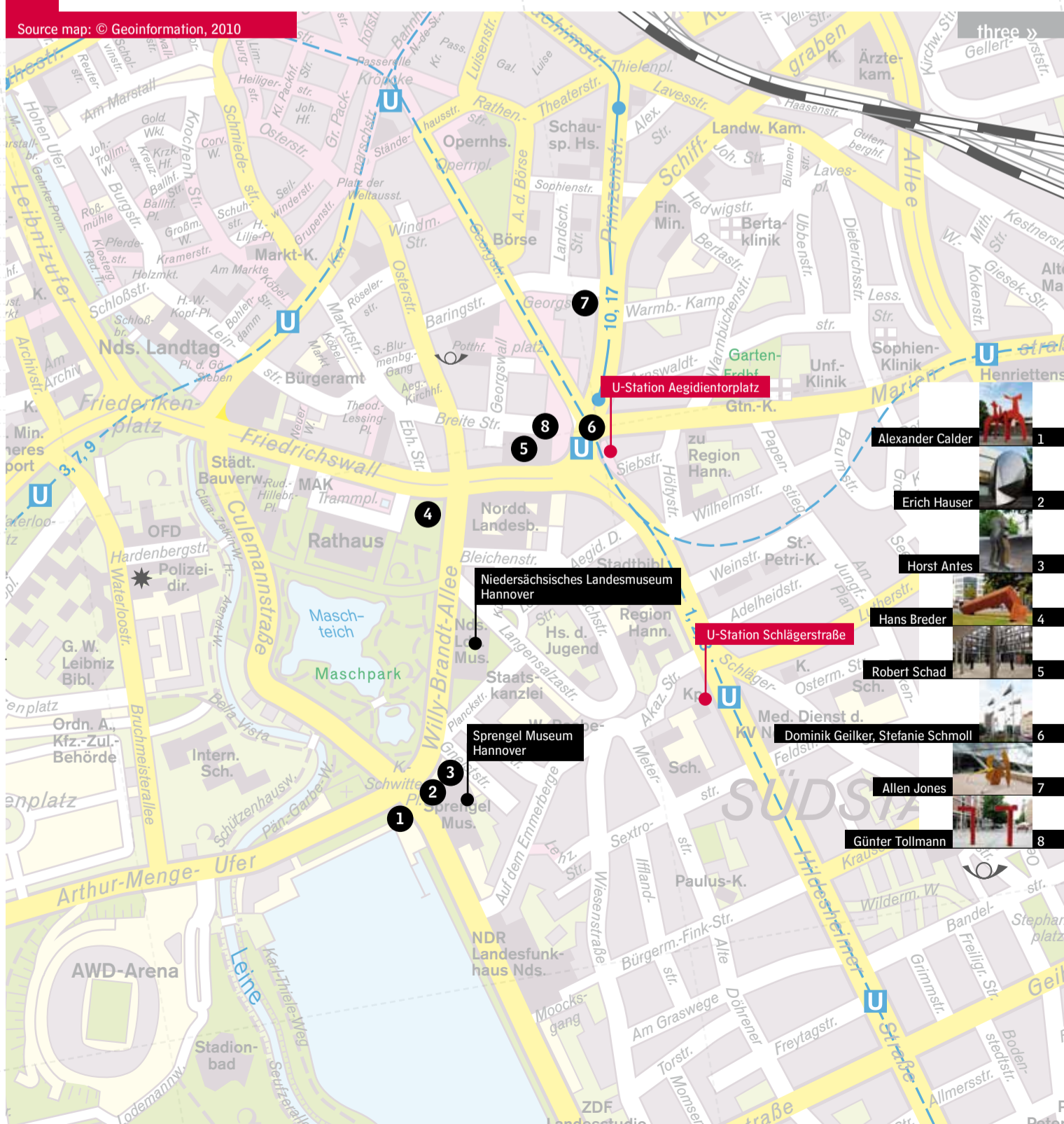
#### Art in the City. three »

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

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Source map: © Geoinformation, 2010





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

1 »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



Hans Breder »in between« corten steel, installed 2002, first installed 1971 as »Außenobjekt Hannover« [Outdoor Object Hannover].

4 The sculpture »in between« by Hans Breder (b. 1935 in Herford) was originally produced as »Außenobjekt Hannover« [Outdoor Object Hannover] in conjunction with the »Street Art Programme«, but fell victim to corrosion and vandalism. The artist subsequently created a considerably altered new version in 2002 that was installed near the original location. In his practice as an artist and teacher, Breder was influenced by the interpenetration of a wide range of theories and media. The sculpture »in between« initially makes an all the more minimal impression as a pragmatic steel object. Its concentrated impact, however, can be perceived when following its intrinsic directions, lines and layers – in correspondence to the surrounding architecture and thoroughfares as well as the selection of its location.

» Location: Friedrichswall/Willy-Brandt-Allee (in Maschpark)

7 The NORD/LB Galerie opened its spaces in 2002 in the regional state bank's newly constructed building with an exhibition of sculptures by Allen Jones (b. 1937 in Southampton, Great Britain). The artist gained recognition in the late 1960s particularly with his provocative installations featuring seemingly realistic figures of women that were reduced to pieces of furniture and often interpreted as an ironic game with sexual fetishes. His oeuvre furthermore encompasses painting and sculpture that approach the human form in considerably even more abstracted manner. Two of these large-format pieces were shown outdoors at the NORD/LB Galerie exhibition – »Primavera« (Spring) in red in front of the gallery's doors and »Summer« in yellow in the entrance area to the bank. It is the largest work in Jones's »Sungoddess« series and the only one with a separate title. It seems to rise from the ground in a flowing motion and remains only alluded to as a deconstructed body, retaining in the process power and delicacy. The work, which belongs to the NORD/LB Art Collection, was transferred to its present location in 2012.

» Location: Baringstraße/Schiffgraben

Allen Jones »Summer« lacquered corten steel, installed 2002, relocated 2012.



5 The installation by Robert Schad (b. 1953 in Ravensburg) was commissioned by the former Kreissparkasse Hannover to decorate the public courtyard of its headquarters. Despite the mass of steel employed in its production, the piece makes a dynamic, nearly organic impression. Where the movable elements of the adjacent installation on Aegidientorplatz (see below, no. 6) makes wind tangible, Schad succeeds in broaching this theme by means of static elements. Considering the lightness and ostensible mobility of the objects, it is not surprising that Schad also integrates the aspects of dance and choreography in his media pieces. The work forms a frame for on-site motions that is simultaneously a space of transition and the peaceful centre of the building, underscoring in this way the architecture's transparency. Despite its openness, the installation fills up its location as a whole, not permitting an external or total perspective and presses towards its centre when being observed. The piece is the property of the Sparkasse Hannover.

» Location: Aegidientorplatz (in the courtyard of the Sparkasse Hannover)

Robert Schad »In Vent« steel, installed 1996.



6 The young landscape architects Dominik Geilker (b. 1978 in Löhne) and Stefanie Schmolll (b. 1979 in Gelsenkirchen) developed the idea for this project in conjunction with a workshop supervised by Professor Udo Weilacher at the Institute for Landscape Architecture at Leibniz University Hannover. The piece is situated on a newly redesigned traffic island, the planting of grass on which was a part of the design concept. Although the installation came about in the context of landscape architecture, it nevertheless works with strategies taken from the fine arts. Located on a heavily frequented traffic junction, it broaches the themes of direction, motion, change, states and situations in an initially hardly noticeable manner. Existing natural elements like wind are visualised while naturalness is quoted and simulated with abstract means. The project was funded by four companies whose offices are located around the work and who also actively participated in the selection of the project: NORD/LB, Sparkasse Hannover, Sparkassenverband Niedersachsen and VGH.

» Location: Aegidientorplatz (on the traffic island)



Dominik Geilker and Stefanie Schmolll »Aegidienwald« [Aegidien Forest], aluminium, textiles and vegetation, installed 2006.



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

8 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 »Winkелеlemente 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



Erich Hauser »Stahl 5/81 (Stahlkugelblätter)« [Steel 5/81 (conical steel leaves)], stainless steel, installed 1981.

2 The sculpture by Erich Hauser (b. 1930 in Tuttlingen – d. 2004) was placed in the entrance area of the Sprengel Museum Hannover shortly after its opening. It was selected for this location and corresponds to the museum's architecture – upon approaching the site it forms a clear visual accent as a kind of prologue. Tension-filled references similarly result from the interaction with the Calder sculpture on the opposite side of the site (see above, no. 1). The theme of nature recurs in the vicinity of the sculpture on the one hand (Maschsee, Maschpark) and also stands in a productive contrast to Hauser's dealings with basic geometrical forms and technical construction elements. Further works in Hannover (selection): steel relief on the municipal KUBUS gallery, »Stahl 17/87« on Brühlstraße.

» Location: Kurt-Schwitters-Platz (in front of the entrance of the Sprengel Museum Hannover)



Horst Antes »Figur 1. September« [Figure 1 September], steel and aluminium alloy, first installed 1972, relocated 1983.

3 Horst Antes (b. 1936 in Heppenheim) is considered a co-founder of a new figurative painting in Germany. His characteristic »Kopffüßler« [literally: Head-Footer] was nearly his sole motif over a long period of time. They consist primarily of head and feet that seemingly merge together and can likewise be found in the artist's paintings and prints in addition to his sculptural oeuvre. »Figur 1. September« was originally installed in 1972 at the corner of Kramerstraße and Knochenhauerstraße in the old section of Hannover in conjunction with the »Street Art Programme«, but its delicate aluminium alloy suffered damages there. It was presented to the Sprengel Museum in 1983 and installed there on the pavement near the entrance. The figure subtly integrates itself at this into the dynamics of the urban space, becoming a monument of physical and mental mobility. Further works in Hannover: »Kopf mit zwölf Augen« [Head with Twelve Eyes] and »Kopf in der Hand« [Head in Hand] on Georgsplatz (see »Art in the City 4«).

» Location: Kurt-Schwitters-Platz (in front of the entrance to the Sprengel Museums Hannover)