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9 June 2017

PRESS RELEASE

You're in Münster. It's pouring with rain. You have to take cover to study the map. Oh, good, the nearest project seems to be inside a building. North, south, east, west. That's another project we wanted to see. A kilometre or two by bike shouldn't be a problem. The sun's coming out.

Every ten years since 1977, the Skulptur Projekte have been offering a special exhibition experience: Artists develop site-specific works for Münster—sculptures, but also video installations or performances. These projects inscribe themselves in the city's structural, historical and social contexts while at the same time pointing beyond its boundaries. The artistic explorations are as much concerned with issues of the global present and reflections on the concept of sculpture as with questions about the relationship between public and private space in times of increasing digitalization.

On Friday (9 June), the curatorial team—consisting of free-lance curator Britta Peters of Hamburg, the LWL-Museum für Kunst und Kultur curator of contemporary art, Marianne Wagner, and the exhibition's artistic director Kasper König—introduced the Skulptur Projekte 2017. Project director Imke Itzen offered insights into the project in terms of facts and figures. The exhibition's two institutional mainstays—the Landschaftsverband Westfalen-Lippe (LWL), represented by its director Matthias Löb, and the City of Münster with Mayor Markus Lewe—stressed the significance of the Skulptur Projekte for Münster and the region. Markus Schabel of the Sparkasse Münsterland Ost and Dr Wolfgang Breuer of the Westfälische Provinzial Versicherung spoke as representatives of the Sparkassen-Finanzgruppe, and Friederike Tappe-Hornbostel on behalf of the German Federal Cultural Foundation about its dedication as a major sponsor. Dr. Ursula Sinnreich represented the Kunststiftung NRW in its role of a sponsor to Skulptur Projekte 2017.

KASPER KÖNIG outlined the role he plays in the fifth edition of the Skulptur Projekte: "As artistic director, my job is to make sure that it doesn't become a festival but remains an exhibition that is perceived physically, haptically and emotionally. I am here to fight for the autonomy of the Skulptur Projekte – and to learn from the younger generations." BRITTA PETERS shed light on the project's underlying conditions: "The exhibition becomes reality with the participating artists' project proposals. The curatorial expectations are high, but at the same time relatively free of constraints. The only thing we want the 2017 edition to demonstrate to the broad public in Münster is the political and social relevance of aesthetically honed artistic stances. Although this entails the risk of failure, I think we can be very pleased with how well everything has turned out. The works offer widely differing points of departure and enter into lively correspondence with one another: again and again, we discover new common threads and cross-connections." MARIANNE WAGNER focussed on what makes curatorial work in the public space unique: "The Skulptur Projekte are a testing ground for discussion on matters of relevance to art and society but also for critical debate on individual artistic stances. To explore the public space always also means to negotiate it. In the phase of the exhibition's realization, this is evident in the cooperation between the artists and a large number of protagonists within the city. And it is also mirrored by the archive that—by documenting the development of the past forty years—has itself become a point of reference for us and for the artists."

LWL director MATTHIAS LÖB summed up the significance of the Skulptur Projekte for the region: "With its seventeen museums, the Landschaftsverband Westfalen-Lippe is the region's most im-

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portant culture provider. One of these museums, the LWL-Museum für Kunst und Kultur in Münster, is now once again serving as an anchor for the Skulptur Projekte. To a lot of people on the outside, Westphalia looks like a prime example of monotonous provinciality. But unjustifiably so, because the region hosts highly regarded and well-attended exhibitions, and artists of world renown have Münster on their map. And every ten years, the people who constitute the Skulptur Projekte pose a serious challenge to our straight-laced image. This friction appeals to the visitors and does the region a lot of good."

Lord Mayor MARKUS LEWE talked about how the exhibition enriches public life in the city of Münster: "The Skulptur Projekte conduct a dialogue with us about Münster, the public space, and our life in it. Not only does the art grant us ever new experiences of our city; it also offers an exceptional opportunity to talk and argue about our own conceptions of Münster."

FRIEDERIKE TAPPE-HORNBOSTEL, spokeswoman of the German Federal Cultural Foundation, called the exhibition a "great decennial experiment on the issue of what direction sculpture should take in the future", and recalled: "Forty years ago, all signs were pointing to a rejection of the traditions of classical modern art. People were leaving the museum space behind in favour of every-day urban life. Processes of public action with broad audience participation – and above all the wide-scale investigation of the city of Münster—took pride of place before interest in artists and their work. Yet the Skulptur Projekte have never been concerned merely with the artist and his work in the outdoor space—with the 'Hero and His Weather', as it were—, any more than they have ever contented themselves with the city merely as a kind of temporary open-air gallery. In the exhibition year 2017, it is evident once again how successfully they create proving grounds that encourage contemplation about art as much as they do the art of contemplation."

MARKUS SCHABEL, chairman of the executive board of the Sparkasse Münsterland Ost, observed: "With the Skulptur Projekte, the region has once again kindled a cultural beacon that inspires people far beyond the boundaries of Münster and Münsterland. By bringing unique artworks into our living environment, the famous exhibition makes art accessible for all to experience and contributes substantially to the attractiveness of our surroundings. That is a venture the Sparkasse Münsterland Ost, its foundations, and the entire Sparkassen-Finanzgruppe are glad to support."

DR WOLFGANG BREUER, chairman of the executive board of the Westfälische Provinzial Versicherung, called attention to the Provinzial Stiftung's longstanding dedication: "By providing assistance to the premiere edition of the Skulptur Projekte back in 1977, the Westfälische Provinzial laid the cornerstone for a company tradition that has continued to this day. We are accordingly delighted that our Provinzial Stiftung LWL-Museum für Kunst und Kultur is once again helping put Münster in the spotlight of the international art world in 2017. What is more, for the first time we are collaborating in this effort with the Sparkassen-Finanzgruppe, the Skulptur Projekte's chief sponsor, thus emphasizing our close and vibrant relationship to the region."

The fifth edition of the Skulptur Projekte has given rise to the creation of 35 new works developed by the artists for the specific local conditions in Münster at the invitation of the curatorial team. The exhibition spreads out over the entire urban space and for the first time also encompasses cooperation with another institution, the Skulpturenmuseum Glaskasten in Marl.



With the Westphalian city of Marl, Münster is expanding the object of its study – the city in the Ruhr region offers an exciting counterpoint. Because both topographically and sociographically, Marl marks the interface between the Ruhr region and Münsterland and has a tradition of its own in the realm of art in the public space. Titled *The Hot Wire*, the cooperation comprises a variety of project components in the indoor and outdoor area: Artists who work in both cities, exchange of sculptures, an exhibition of models from the Skulptur Projekte archive, a video exhibition in an old school building, and a wealth of reciprocal visits.

A 480-page catalogue accompanies the exhibition. Developed in collaboration with the Swiss designers Lex Trüb and Urs Lehni, the catalogue concept seeks to do equal justice to the exhibition as a whole and to its individual projects. In addition to project pages developed especially with the artists, it also includes an extensive series of photos of the current works. Each of the seven essays formulates its own trenchant proposition, so that together they offer the exhibition a forum for discourse. The authors are Inke Arns, Claire Doherty, Georg Elben, Mithu Sanyal, Mark von Schlegell, Angelika Schnell, Gerhard Vinken and Raluca Voinea. The catalogue is designed as an affordable and easy-to-handle book of magazine-like character, a combination exhibition catalogue and visitors' guide; the museum edition costs 15 euros, and is published by Spector Books, Leipzig. It is supplemented by an orientation map at the price of 3 euros, marking the locations of all Skulptur Projekte sites and providing short explanations of the works. All information is also available digitally in the form of a navigation app.

In the period from 10 June to 1 October 2017, familiar places will take on a new character and unexpected perspectives will open up. Accustomed paths will lead to the unknown, and new goals will require the treading of unaccustomed paths. This is where the Skulptur Projekte's art mediation programme comes in: it will create communicative situations and trigger processes allowing the perception of changes and a change of perceptions. It will help visitors find the unfamiliar in the seemingly familiar—and put it into words. The Trafostation in Schlaunstrasse is a special art mediation venue. A building of industrial character, the Trafostation will be open daily to host a programme of offers for the public and previously registered groups. On weekdays it will accommodate workshops for school groups, on Saturdays and during the school holidays public workshops for children and teens. In the evening, public workshops and events for young adults will take place.

Skulptur Projekte is a cooperative project of the Landschaftsverband Westfalen-Lippe (LWL) and the city of Münster. The LWL-Museum für Kunst und Kultur organizes the exhibition. The main sponsors are the German Federal Cultural Foundation and the Sparkassen-Finanzgruppe; further sponsors are the State of North Rhine-Westphalia, the Kunststiftung NRW and Brillux GmbH & Co. KG.



ARTISTS OF SKULPTUR PROJEKTE MÜNSTER 2017

EI ARAKAWA

*1977 Fukushima, lives and works in New York

NAIRY BAGHRAMIAN

*1971 Isfahan, lives and works in Berlin

ARAM BARTHOLL

*1972 Bremen, lives and works in Berlin

COSIMA VON BONIN + TOM BURR

*1962 Mombasa, lives and works in Cologne

*1963 New Haven, lives and works in New York

ANDREAS BUNTE

*1970 Mettmann, lives and works in Berlin

GERARD BYRNE

*1969 Dublin, lives and works in Dublin

CAMP

Shaina Anand *1975 Mumbai, lives and works in Mumbai

Ashok Sukumaran *1974 Hokkaido, lives and works in Mumbai

MICHAEL DEAN

*1977 Newcastle Upon Tyne, lives and works in London

JEREMY DELLER

*1966 London, lives and works in London

NICOLE EISENMAN

*1965 Verdun, lives and works in New York

AYŞE ERKMEN

*1949 Istanbul, lives and works in Berlin und Istanbul

LARA FAVARETTO

*1973 Treviso, lives and works in Turin

HREINN FRÍÐFINNSSON

*1943 Bar i Dolum, lives and works in Amsterdam

GINTERSDORFER / KLASSEN

Monika Gintersdorfer *1967 Lima, lives and works in Berlin

Knut Klaßen *1967 Münster, lives and works in Berlin

PIERRE HUYGHE

*1962 Paris, lives and works in New York

JOHN KNIGHT

*1945 Los Angeles, lives and works in Los Angeles

JUSTIN MATHERLY

*1972 New York, lives and works in New York



SANY (SAMUEL NYHOLM)

*1973 Lund, lives and works in Stockholm und Bremen

CHRISTIAN ODZUCK

*1978 Halle, lives and works in Düsseldorf

EMEKA OGBOH

*1977 Enugu, lives and works in Berlin and Lagos

PELES EMPIRE

Barbara Wolff *1980 Fogarasch, lives and works in Berlin

Katharina Stover *1982 Giessen, lives and works in Berlin

ALEXANDRA PIRICI

*1982 Bucharest, lives and works in Bucharest

MIKA ROTTENBERG

*1976 Buenos Aires, lives and works in New York

XAVIER LE ROY mit SCARLET YU

*1963

*1978 Hong Kong, lives and works in Paris

GREGOR SCHNEIDER

*1969 Rheydt, lives and works in Mönchengladbach-Rheydt

NORA SCHULTZ

*1975 Frankfurt/Main, lives and works in Boston

THOMAS SCHUTTE

*1954 Oldenburg, lives and works in Düsseldorf

MICHAEL SMITH

*1951 Chicago, lives and works in New York und Austin

HITO STEYERL

*1966 Munich, lives and works in Berlin

KOKI TANAKA

*1975 Tochigi, lives and works in Kyoto

OSCAR TUAZON

*1975 Seattle, lives and works in Los Angeles

JOELLE TUERLINCKX

*1958 Brussels, lives and works in Brussels

BÁRBARA WAGNER / BENJAMIN DE BURCA

*1980 Brasilia, lives and works in Recife

*1975 Munich, lives and works in Recife

CERITH WYN EVANS

*1958 Llanelli-Wales, lives and works in London

HERVÉ YOUMBI

*1973 Bangui, lives and works in Douala



THE CURATORS OF SKULPTUR PROJEKTE MÜNSTER 2017

KASPER KÖNIG (b. 1943) already organized numerous exhibitions during his student years, among them a Claes Oldenburg show in Stockholm in 1966. Following a lengthy stay in New York and teaching positions in Halifax and Düsseldorf, he was appointed professor at the Frankfurt Städelschule in 1988; the following year he assumed the position of rector there. In 1977 he and Klaus Bußmann jointly initiated the Skulptur Projekte Münster, which have been taking place every ten years since then with his involvement. He has moreover curated several large-scale exhibitions, for example "Westkunst" (1981), "Der zerbrochene Spiegel" (1993) and, most recently, the Manifesta 10 in St. Petersburg in 2014. From 2000 to 2012, Kasper König directed the Museum Ludwig in Cologne. In January 2015 he was appointed artistic director of the Skulptur Projekte

BRITTA PETERS (b. 1967) received her education in cultural studies at the Universität Lüneburg and now works as an art critic and free-lance curator. In 2007 she curated the "Wilhelmsburger Freitag", an art project in the public realm in Hamburg, and from 2008 to 2011 she served as artistic director of the Kunstverein Harburger Bahnhof. In 2012 she curated the exhibition "Demonstrationen. Vom Werden normativer Ordnungen" at the Frankfurt Kunstverein in collaboration with the "Normative Orders" Cluster of Excellence at Frankfurt's Goethe-Universität; the exhibition project "Illness as Metaphor: Madness in the Garden of the Species", initiated by Peters, followed in 2014. She has published extensively on art in the public realm and held various teaching positions – recently, for example, at the Hochschule für Bildende Künste Hamburg. She assumed the position of curator for the Skulptur Projekte 2017 in January 2015. From January 2018 on, she will be artistic director of Urbane Künste Ruhr.

MARIANNE WAGNER (b. 1978) studied art history and sociology at the universities of Siegen, Karlsruhe and Bern. For her dissertation on "Lecture Performance. Sprechakte als Aufführungskunst seit 1950" she was awarded the prestigious Joseph Beuys Research Prize in 2014. In addition to realizing numerous exhibition projects, for example in the capacity of curatorial assistant and curator at the Aargauer Kunsthaus (CH), Wagner has published on developments in art since the 1960s, above all on performance art, the sociology of art, and artistic production as a form of institutional critique. She has been curator of contemporary art at the LWL-Museum für Kunst und Kultur and the Skulptur Projekte 2017 in Münster since June 2015. As chief archivist of the Skulptur Projekte Archive she started a research group in cooperation with the University of Münster.



TEAM

Artistic director
Curators
Managing director
Project coordinator
Assistant managing director
Assistant curators
Assistant artistic director
Student assistant to curatorial team
Student assistants project management
Project management inters
Sponsorship
Press officer
PR + Online communication
Marketing + Communication
PR consulting
Trainees press office
Student assistants press office

Interns press office
Art education
Trainee art education
Student assistants art education
Interns art education
Visitor service 2017

Publications
Research assistant publications
Assistant publications
Staff coordinators
Technical management

Assistants technical management

Art installing team

Media installations
Visual concept
Assistants visual concept
Website programming
Archivist Skulptur Projekte Archive
Trainee Skulptur Projekte Archive
Public collection and website
Translations DE/EN

Kasper König
Britta Peters, Marianne Wagner
Imke Itzen
Julia Jung
Konstanze Klecha
Jan Bockholt, Clara Napp, Sophia Trollmann
Andreas Prinzing
Georgios Paroglou
Lena Dues, Anna Viehoff
Anna Viehoff, Alexandra Südkamp, Maximilian Wigger
Imke Itzen, Bastian Weisweiler
Jana Duda
Judith Frey
Ulla Gerhards
Kathrin Luz
Stefanie Raupach, Katrin Ziegast
Aleen Köster, Linda Schinkels, Nora Staeger, Alexandra Südkamp
Eva Busse, Caroline Huzel, Pia Jerger, Aline Krahn
Ingrid Fisch, Stefanie Bringezu
Anna-Lena Treese
Ronja Ganßauge, Anna Mondain-Monval
Pia Beholz, Linda Kotzian, Alexandra Schiwart
x:hibit; Geschäftsführer: Johannes Krug; Projektleitung: Joanna Iwanowski; Teamleitung: Franziska Fandrich
Luise Pilz
Martina Kigle
Lennart Lofink
Jana Koszarek, Tatjana Niederberghaus
Daniel Knapp, Stefan Trosdorf, motorplan Architekten & Ingenieure Frankfurt a.M.
Stephan Engelke, Ute Schimmelpfennig, Annika Griewisch, Evgenia Neufeld, motorplan Architekten & Ingenieure Frankfurt a.M.
Anna Beckmann, Willi Beermann, Sarel Debrand-Passard, Simon Ertel, Alexander Föllenz, Tim Glatki, Tobias Grothues, Janine Heiland, Yona Hurckes, Tobias Kappelhoff, Jaqueline Karpa, Daniel Kledke, Sven Könning, Yannis Kulosa, Nico Lippold, Jonas Maas, Dominik Maiber, Lars Nielbock, Evelyn Reinke, Leonard Schmidt, Paul Schuseil, Felix Trambacz, Nils Usslepp, Malte van de Water, Lia Zinngrebe
satisfi
Urs Lehni und Lex Trüb
Lukas Marstaller, Clemens Piontek, Arno Schlipf
Urs Hofer
Katharina Neuburger
Julius Lehmann
Marijke Lukowicz, Ronja Primke
Judith Rosenthal

And numerous colleagues from the LWL-Museum für Kunst und Kultur, Münster



KUNSTVERMITTLUNG DER SKULPTUR PROJEKTE MÜNSTER 2017

Mit den Skulptur Projekten verändert sich 2017 der Münsteraner Stadtraum. Die Kunstvermittlung lädt die Münsteraner_innen und ihre Gäste dazu ein, die üblichen Wege zu verlassen, ungewohnte Perspektiven einzunehmen und die Beziehung von Kunst und öffentlichem Raum zu befragen.

ÖFFENTLICHE TOUREN

Um die sprachliche Vielfalt der Besucher_innen zu berücksichtigen, finden die zweistündigen öffentlichen Touren nicht nur auf Deutsch und Englisch statt, sondern auch in Deutscher Gebärdensprache und Leichter Sprache sowie in für Münster zunehmend relevanten Sprachen, wie Arabisch, Farsi, Kurdisch und Russisch. Das auswärtige Publikum wird zusätzlich auf Französisch und Niederländisch angesprochen. Hinzu kommen deutschsprachige Angebote für sehbehinderte oder blinde Menschen, die alle Sinne ansprechen. Die Gruppengröße beträgt immer 16 Personen.

Die Touren finden in der Regel zu Fuß statt, mit einer Ausnahme: Es gibt auf Deutsch auch Fahrradtouren.

DEUTSCH: jeden Mo-Fr, 18 Uhr / jeden Sa + So 11 Uhr und 16 Uhr (jeweils 2 Gruppen)

DEUTSCHE GEBÄRDENSPRACHE: So, 25.6., 16.7., 6.8., 27.8., 17.9., jeweils 14 Uhr

LEICHTE SPRACHE: So, 18.6., 9.7., 30.7., 20.8., 10.9., jeweils 14 Uhr

DEUTSCH, MULTISENSORISCH: So, 2.7., 23.7., 13.8., 3.9., 24.9., jeweils 14 Uhr

ENGLISCH: jeden Fr 18 Uhr, Sa + So 16 Uhr

NIEDERLÄNDISCH: jeden Sa 16 Uhr

FRANZÖSISCH: jeden So 11 Uhr

ARABISCH: So, 25.6., 16.7., 13.8., 10.9., jeweils 16 Uhr

FARSI: 25.6., 23.7., 20.8., 17.9., jeweils 16 Uhr

KURDISCH: 2.7., 30.7., 27.8., 24.9., jeweils 16 Uhr

RUSSISCH: 9.7., 6.8., 3.9., 1.10., jeweils 16 Uhr

Die öffentlichen Touren können dank der Unterstützung der Brillux GmbH & Co. KG gebührenfrei angeboten werden. Die kostenfreien inklusiven Touren werden durch ein Engagement des Landschaftsverbandes Westfalen-Lippe (LWL) ermöglicht.



TRAFO LAB

Für Erwachsene, mittwochs 18.30 bis 21.30 Uhr, auf Deutsch

Jeden Mittwohabend wird die Trafostation zum Labor für Transformationen. Ausgehend von einzelnen Kunstwerken der Ausstellung ver_handeln wir künstlerische Fragestellungen und erproben Materialien und Techniken, um sie für eigene Zwecke zu nutzen. Im Anschluss genießen wir bei Bier und Brause den Sonnenuntergang.

Nur mit Anmeldung. Das Angebot ist kostenfrei

Treffpunkt: Trafostation, Schlaunstr. 15

SKULPTUR PROJEKTE WORKSHOP FÜR KINDER

Für Kinder von 6 bis 12 Jahren, Samstags 10 Uhr, auf Deutsch, zu Fuß

Wer glaubt, dass es Kunst nur im Museum gibt, hat sich noch nicht richtig umgeschaut! Jeden Samstag gehen wir auf Entdeckungstour. Wir besuchen verschiedene Skulptur Projekte und nehmen sie genau unter die Lupe. Was ist das für Kunst, wie ist sie gemacht und was macht sie mit uns? Und könnte alles auch ganz anders sein? Unsere eigenen Ideen verwirklichen wir in der Trafostation, dem besonderen Ort für Kunstvermittlung während der Skulptur Projekte 2017.

Dauer: 3 Stunden

Nur mit Anmeldung. Das Angebot ist kostenfrei.

Treffpunkt: Trafostation, Schlaunstr. 15

Tipp: Eltern und Großeltern können während des Workshops an einer öffentlichen Skulptur Projekte Tour teilnehmen.

SKULPTUR PROJEKTE FERIEN-WORKSHOPS

Für Kinder von 6 bis 12 Jahren, Montag bis Freitag 10 bis 13 Uhr (in den Schulferien NRW, 17. Juli bis 21. August), auf Deutsch, zu Fuß

Wer glaubt, dass es Kunst nur im Museum gibt, hat sich noch nicht richtig umgeschaut! In den Schulferien gehen wir auf Entdeckungstour. Wir besuchen verschiedene Skulptur Projekte und nehmen sie genau unter die Lupe. Was ist das für Kunst, wie ist sie gemacht und was macht sie mit uns? Und könnte alles auch ganz anders sein? Unsere eigenen Ideen verwirklichen wir in der Trafostation, dem besonderen Ort für Kunstvermittlung während der Skulptur Projekte 2017.

Dauer: 3 Stunden

Nur mit Anmeldung. Das Angebot ist kostenfrei.

Treffpunkt: Trafostation, Schlaunstr. 15

Tipp: Eltern und Großeltern können während des Workshops an einer öffentlichen Skulptur Projekte Tour teilnehmen.



SKULPTUR PROJEKTE FERIEN-WORKSHOP

Für Jugendliche ab 13 Jahren, Montag bis Freitag 14 bis 17 Uhr (in den Schulferien NRW, 17. Juli bis 21. August), auf Deutsch, zu Fuß

In den Schulferien treffen wir uns nachmittags in der Trafostation. Von dort aus nehmen wir die Skulptur Projekte unter die Lupe. Was ist das für eine Ausstellung, die über die ganze Stadt verteilt ist? Wir besuchen ganz unterschiedliche künstlerische Projekte und schauen genau: Was ist das für Kunst, wie ist sie gemacht, wie verändert sie den Ort und was macht sie mit uns? Und was wollen wir damit machen? In der Trafostation haben wir Raum und Material, um unsere eigenen Ideen in die Tat umzusetzen.

Dauer: 3 Stunden

Nur mit Anmeldung. Das Angebot ist kostenfrei.

Treffpunkt: Trafostation, Schlaunstr. 15



DISRUPTION AND CONTINUITY

In 2017, the Skulptur Projekte will take place for the fifth time. The evolution of the international exhibition follows a process that, in essence, has hardly changed since 1977: artists are invited to Münster and asked to develop project proposals following their visits. Thus the profile of each exhibition emerges only as the works themselves take shape. In 1977 and 1987, no one could have foreseen that the Skulptur Projekte would eventually settle into a ten-year cycle. Its presentation again in 1997—with a clear commitment on the part of the city and the Landschaftsverband Westfalen-Lippe (LWL) as well as a significantly creased budget—is what laid the cornerstone for the periodic format.¹

All the other conditions, however, have changed considerably since the 1970s: in the art world in general, there are more artists, more exhibitions, and more means of informing people about them globally and almost instantaneously. The urban space—of which an ever smaller percentage belongs to the municipality—is dominated by advertising and commercialized events, and its use is subject to a set of rules governing even minor details. There is far greater interest in art as a form of recreational activity, promoted since the 1990s by ever more ambitious city marketing endeavours. The speed of communication, transport, and travel has increased rapidly, already in comparison to 2007 alone, and in this respect 1977 and 2017 are poles apart. Reflection on the issue of how increasing digitalization, globalization, and the new economies associated with them are changing the art world—and, more especially, on our conceptions of body, time, and place—has been an integral part of developing the Skulptur Projekte 2017: the three-part magazine series *Out of Body, Out of Time, Out of Place*—published in the months preceding the exhibition—was devoted to these aspects.²

The purported 24/7 availability of everyone and everything has the effect of shrinking time. In view of this development, it has become ever more important to maintain a certain independence, especially considering the fact that deceleration is a quality inherent to the medium of sculpture. And the insistence on the ponderous ten-year interval has thus proven all the more crucial—prompting Brigitte Franzen, curator of the 2007 edition, to speak of the exhibition as a long-term study.³ Among the constants are not only the city of Münster but also Kasper König, who has realized all the editions of the Skulptur Projekte since 1977 in various team constellations. The concern that the city and the LWL—the public entities backing the exhibition on the local and regional levels—might decrease the interval to five years was his main reason for once again taking on the artistic directorship in 2017, as it ensured that the existing format would continue in its accustomed rhythm.

The city of Münster is predominantly Catholic—its largest employers are the university and the municipal administration—its social structure is comparatively homogeneous, and its urban space easy to read. As such it has proven to be an ideal testing ground for the observation of synchronic and diachronic developments. The Skulptur Projekte make synchronic states, the contemporaneity of things, visible. They permit a view of the city, the society, and existing art, as well as pieces on temporary display, as a cross section of time. The regular recurrence of the exhibition exposes diachronic developments, differences, and perpetuations; the generous timing allows us to reflect on sculpture as a medium and offers a detached perspective on the prevailing themes of a decade. The format amounts to a disclosure of Münster's 'state of mind'; it provides glimpses behind its façades, examining the life it leads and its self-absorption. The artificial quality of a city centre



rebuilt to mimic its historical self sparks a wide spectrum of associations: Heinrich Mann's novel *The Little Town* (1909), Thornton Wilder's play *Our Town* (1938), and Peter Weir's movie *The Truman Show* (1998), to cite just a few examples. Gerhard Vinken's essay *Sculptures in the Urban Space: The End of Dialectics** analyses why the 'old town' enjoys such great popularity as a model these days. Peles Empire chose the city's gable constructions, coupled with pictorial quotations and abstractions from Peleş Castle—the edifice in the Carpathian Mountains in Romania that gave the artist duo its name—as a reference framework for their walk-on object entitled *Sculpture*. For Benjamin de Burca and Bárbara Wagner, the Elephant Lounge disco tucked away in a passage in the city centre serves as the point of departure and installation site for their film-based project *Bye Bye Deutschland! Eine Lebensmelodie*, which they developed in collaboration with the voice doubles—both locals—of two famous pop singers.

In view of the far-reaching consequences of globalization, however, in the year 2017 it would seem anachronistic to insist on Münster as a sole benchmark. In the process of grappling with this dilemma, the Skulpturenmuseum Glaskasten Marl emerged as a meaningful cooperation partner in many respects. In *The Hot Wire as an Opportunity for Focused Perception** the museum's director Georg Elben describes this connection from the Marl perspective. He also discusses the projects realized in the framework of the collaboration in detail, including *Le Tag / 200 m* by Joëlle Tuerlinckx, on display in Marl only. From the point of view of the Skulptur Projekte, the partnership broadens the exhibition space, both physically and conceptually, through the addition of a German town whose history took a course quite contrary to Münster's. In this context, Marl serves as a satellite with representative qualities: on the one hand, the town in the Ruhr district has a real and specific present; on the other, its architecture stands for the utopias of global modernism.

Broadly speaking, Marl's functionally oriented architecture and the role art played there until well into the 1970s can be regarded as integral elements of an endeavour to convey a democratic, humanist world view. The Skulptur Projekte, on the other hand, emerged in conflict with a town society that was still as staunchly conservative as ever. The identities chosen by the two cities after World War II—reconstruction and continuity in Münster, radical new beginning in Marl—could hardly be more different. One might venture the following thesis: whereas in Marl art was assigned the same function as historical architecture in Münster—that is, to serve as a vehicle of narrative meaning—the predominantly conceptual and minimalist works featured at the 1977 Münster Skulptur Projekte sought to counter the leisurely eloquence of those architectural surroundings with abstraction. The two cities also differ tremendously in the present. While Münster's population is growing and boasts an above-average proportion of affluent citizens, the once flourishing city of Marl has been struggling since the 1970s—when the first coal mines closed down—with a high unemployment rate, abandoned properties, and a range of social problems brought about by the resulting structural fragility.

The Münster-Marl connection is also the theme of the authors-in-residence programme entitled *Münster: Kur und Kür* curated by Monika Rinck. Ten authors are spending two weeks each in Münster, complete with an overnight stay in Marl if they so desire. Over a period that deliberately includes the final preparatory phase before the exhibition opens and its dismantling after 1 October, they are tracking the changes taking place in the city during the Skulptur Projekte on the literary level. As the choice of formats is entirely at their discretion, their contributions will form a kaleidoscope of different perceptions and linguistic explorations. In addition to the digital publication of their texts,



a 'passing of the baton'—a joint reading at which one guest author takes leave of the SP17 and the next introduces him / herself—will take place every two weeks at the Freihaus ms.

Each edition of the exhibition 'inscribes' itself into an existing situation consisting of sculptures purchased since 1977 and still on display in the city and memories of past temporary projects. Various temporal constructions thus not only define the Skulptur Projekte's profile but also serve many of the artists as material. By virtue of their placement in front of the aristocratic Baroque Erbdrossenhof Palace built in 1753–1757 according to plans by Johann Conrad Schlaun, Nairy Baghramian's *Beliebte Stellen / Privileged Points* focuses on a site that has been used repeatedly in the exhibition framework—until now by male artists only. Yet the work is not just retrospective in nature: it also looks ahead to the future by allowing for its own possible purchase and installation at a different location. While the time factor plays an implicit role in nearly all of the artistic contributions, its constitutive significance is especially evident in the projects by Jeremy Deller and Xavier Le Roy with Scarlet Yu and in Lara Favaretto's *Momentary Monument – The Stone*. Michael Smith's project *NotQuite_Underground*, which is especially intended for people over the age of sixty-five, offers a permanent tattoo from a selection of motifs produced by, among others, artists who have participated in the Skulptur Projekte since 1977. Claire Doherty's essay elsewhere in the catalogue, *I've Been Here Before! Public Art and Public Time**, also addresses this aspect.

A major international exhibition like the Skulptur Projekte, for which all the works except Thomas Schütte's *Nuclear Temple* (2011) have been newly created, is subject to its own laws. At the same time, it is developed under the conditions of a global present increasingly perceived as unsettling. The SP17 team began its work in January 2015 and was soon hosting the first artists' visits to Münster. It was a point in time when the so-called refugee crisis was already emerging and right-wing parties were visibly gaining momentum all over Europe—but before the reactionary backlash symbolized by such events as the Brexit vote, Trump's election to the office of US president, and Turkey's conversion into an autocracy under Erdoğan's rule.

These were the circumstances under which the artists developed the projects now constituting the exhibition in its final form. A number of the works address this situation directly, though without demonstratively illustrating it. Mika Rottenberg was already interested in the topic of the American–Mexican border before the discussion of a possible wall there got underway. Lara Favaretto's work forges a link to an organization that aids refugees in custody pending deportation. Alexandra Pirici takes the 1648 Peace of Westphalia as her starting point for a reflection on identity, national boundaries, and global communication. Other works manifest a political position, an example being the sculpture by Oscar Tuazon—which can be used as a fire pit as well as a place to spend time—in that it offers round-the-clock use of the 'infrastructure' it provides.

What all of the works—and the Skulptur Projekte art education programme—have in common is the wish to use the means of art to create a space of critical discernment and experience that is not limited to the realm of art but in many ways can also be seen in relation to social, philosophical, and political issues.⁴ By producing a true-to-scale cast of the so-called *Nietzsche Rock* in Sils Maria but then propping it up on walkers, Justin Matherly has performed an act of physical exertion to penetrate the philosopher's aphorism of the 'eternal return of the ever-same', thus prompting us to revisit the classical text. Hervé Youmbi had highly qualified craftsmen in the vicinity of Douala make hybrid



masks uniting Western pop-cultural influences with animistic traditions. Their site-specific installation at the former Überwasser cemetery—which already accommodates works from past Skulptur Projekte—spins a dense web of cultic and cultural references.

Ideally, an exhibition of this kind sets itself apart from other areas of society in that it implies no direct function–benefit relation. Its purpose, rather, is to organize projects in the urban space that are accessible free of charge and financed primarily by public funds. The experience of—or coincidental confrontation with—these works is in no way compulsory; there is no obligation to understand, judge, or even notice them, either now or at any time in the future. For all those involved, whether directly or indirectly, actively or passively, the exhibition correlates with experiences that may have individual, and thus societal, consequences. In this respect, On Kawara's long-term project *Pure Consciousness* proves absolutely paradigmatic. It is an explicitly non-educational measure devoted exclusively to a public made up of a group of kindergarten children who may or may not remember it later in life. In the framework of the SP17, Akiko Bernhöft organized the first realization of the project since Kawara's death and also introduces it in the catalogue. Politically, the Skulptur Projekte insist on the significance of the questions raised by the works on display—aesthetically honed attitudes that mirror their own time.

In 2017, thirty-five projects are scattered throughout the city in a wide radius. The works lure visitors to places off the well-trodden tourist paths: to Sternbuschpark in the south, the location of Hreinn Friðfinnsson's *fourth house of the house project since 1974*; to Aram Bartholl's project *12 V* at the TV tower; to Pierre Huyghe's biotechnical organism in the former ice rink. Christian Odzuck took one of the few modern building complexes on the town periphery, the Oberfinanzdirektion (regional revenue office)—which has just been torn down—as an inspiration to reflect on the aesthetic vocabulary of modular construction with a focus on the future development of the urban space. With a crossing constructed slightly beneath the surface of the water, Ayşe Erkmen is the first artist to work with the harbour facilities. Her precarious link *On Water* between the two banks of a small branch canal accentuates the melange of old and new formed by a hazardous goods storehouse still in operation and a number of restaurants that have sprouted up in the area over the past decade.

Ephemeral actions, complex installations, and process-based or team-oriented working methods run counter to the wish for visible representation that has been an inherent aspect of the Skulptur Projekte since 1997. For a long time, Cerith Wyn Evans entertained the idea of taking something away from the city rather than adding yet another work to it, ultimately coming up with his proposal for a subtle manipulation of the church bells of St Stephanus. Despite the availability of mechanical means of production, artists like Michael Dean, Samuel Nyholm, or Ei Arakawa—who has installed a group of coarsely screened 'singing' LED panels on a meadow on Lake Aa—deliberately work in part with their hands so as not to leave the aesthetic of their art to the standardized processes of external production. In view of the administrative effort required for such a large-scale exhibition, this can almost be understood as a subversive approach and an endeavour to reconnect the machinery to the realities of artistic production. Much in the same vein, the process-oriented design of the SP17 communication media by Urs Lehni and Lex Trüb defies the idea of a strict corporate identity, while nevertheless ensuring high recognition value. Stage director Monika Gintersdorfer, artist Knut Kläßen, and their international network of performers are using the Theater im Pumpenhaus as a vibrant production venue for the duration of the exhibition.



The projects by Koki Tanaka and Xavier Le Roy and Scarlet Yu, both comprising workshops, are based on collaboration with various players and differing forms of community. Collective relationships are also the focus of the Blumenberg Lectures offered in cooperation with the University of Münster. As suggested by its title *Metaphern des Gemeinsinns – Contesting Common Grounds*, the series is addressing fundamental issues of the exhibition from the perspectives of different scholarly disciplines. The lectures will look at how various conceptions of publicness give pictorial expression to notions of community, and how society's attitudes towards community mirror present-day expectations, failures, and desires. Artist Gerard Byrne has chosen the public municipal library as the site of his work, thus drawing attention to a place whose fundamental purpose is to serve the common good.

To reduce a complex state of affairs to a few sentences: the body—one's own and that of others—is gaining importance in the context of increasing digitalization, and also within the new economies emerging as a result. In the digital realm it disappears; in reality it is enhanced with digital devices and high-tech prostheses. The only people capable of asserting themselves in the flexible, project-oriented world of work are those in good physical shape. At the SP17, the artistic exploration of these matters is mirrored not only in performative works but also in sculptures and installations. Nicole Eisenman's fountain *Sketch for a Fountain*, an accumulation of plaster and bronze figures, juxtaposes images of the body conveyed by society and the media with the ideal of a relaxed self / other perception that defies standardization in terms of gender or any other category. When Emeka Ogboh encounters a city he is not familiar with, he is interested primarily in its sounds and taste. Rather than succumbing to the dominance of the sense of sight, he has created a sound installation that—referencing the epochal musician Moondog, who was buried in Münster in 1999—heightens our awareness of other levels of perception. While Raluca Voinea interlinks the themes of body, performance, and politics in her catalogue essay *Bodies Still Matter**, Mithu Sanyal's text *Who Owns the Common Ground?** is concerned with racial profiling and the role played by gender and skin colour in the public space.

The projects by Hito Steyerl, Andreas Bunte, and Aram Bartholl focus more on the conditions and possibilities of digital technologies themselves. How does the Internet change our conceptions of the public and private spheres? How do robots affect the role of the human being? Inke Arns reflects on similar questions in her catalogue contribution *Freedom in an Age of Pattern Recognition**. Shaina Anand and Ashok Sukumaran, members of the interdisciplinary CAMP network, have installed a web of black cables in the inner courtyard of the Münster municipal theatre, connecting the ruins of the old theatre with the modern architecture of the first new theatre building (1954) to be erected in the Federal Republic of Germany after the war. They thus recall the utopian promise echoing in the spirit of optimism that informs the modern style. At the same time, they broaden present-day reflections on the democratic potential of digital communication by pointing back to its most essential prerequisite: access to electricity and the fundamental resources of social and economic life in general. The Westfälisches Landesmuseum, now called the LWL-Museum für Kunst und Kultur, is the institution behind the Skulptur Projekte and as such has always been closely linked with them. It provides the infrastructure for the team working on site for a good two years before the opening to organize the exhibition in cooperation with various departments of the museum and the municipal administration. Yet the role played by the institution has evolved with every new edition. In 1977, owing to the initiative of its curator Klaus Bußmann—the Skulptur Projekte's originator—the museum served as the breeding ground for the development of the exhibition format. In the context of the SP17, the new museum building opened in late 2014 is posing a challenge. Like any building, it is not



devoid of ideologies, expectations, rules of behaviour, claims of ownership, etc. Pursuing a concept that proclaims the museum as an integral part of the city, the design by Staab Architekten of Berlin makes use of courtyards and alternating interiors and exteriors to emphasize the institution's public character. In keeping with that idea, Angelika Schnell's text *The 'Polyvalent' Public Space** analyses the significance of museum buildings for the evolution of public space on a more general level, citing the Pompidou Centre in Paris by way of example.

In 2017, the museum is the venue for five of the exhibition's projects. Rather than offering the visitor access to them in a series of adjacent galleries, however, the building ensemble is perforated, as it were, by the individual project spaces. The installations by Nora Schultz in the foyer and Michael Dean in the atrium inscribe themselves into the overall architectural context and reflect the institution's self-conception. The theme of space is not confined to the public–private dichotomy addressed by Gregor Schneider's domestic interior installed in the temporary exhibition area but also encompasses institutional space, whose levelness John Knight measures with a large spirit level at the prominent northern tip of the building. In collaboration with Tom Burr—who at the invitation of Kristina Scepanski is showing his work in a solo exhibition at the Westfälischer Kunstverein, which is also located on the museum premises—Cosima von Bonin has devoted her work to the square in front of the museum.

Installed on the Aegidiihof opposite the museum complex, Ludger Gerdes's neon *Angst* of 1998—which has come to Münster in the context of the sculpture exchange with Marl—invites interpretation as a commentary on the square's spatial situation: since the new museum building opened, the Landschaftsverband has called attention to itself with a large logo installed literally on Otto Piene's *Silberne Frequenz* (1970/71, 2014)—a decision that is justifiably still causing a stir today. The Public Collection—thirty-nine sculptures that have remained in the urban space from past Skulptur Projekte—also dots the map in 2017 (with the exception of Richard Artschwager's *Ohne Titel (Fahrradständermönument B)* on view in Marl as part of the sculpture exchange). A number of these older works, for example Dan Graham's 1997 pavilion *Octagon for Münster* (1997), have been re-erected in the tree-lined avenue adjoining the botanical garden for the duration of the exhibition. In June it will once again be possible to visit Matt Mullican's *Ohne Titel (Bodenrelief für die Chemischen Institute)* (1987) near Bruce Nauman's *Square Depression* (1977/2007): Mullican's work has been inaccessible in recent years because of a construction site. The Skulptur Projekte Archive offers a rich fund of documentary material on the history of this collection and the development of the exhibition format, as well as on the ongoing reappraisal of sculpture as a medium and other art-historical aspects. Since 2016, the archive has served as a point of departure for regular 'deep-drilling' endeavours—presentations on artists and other selected topics, for example *Double Check: Michael Asher's Installation Münster (Caravan) '77'87'97'07* [p. 363]. This exhibition presents historical documents, current material in the form of interviews, and an independent artistic exploration of Asher's work in and for Münster by the photographer Alexander Rischer.

The archive is part of the museum collection, a subject and means of scholarly research, a basis for new artistic deliberations, and an opportunity for meta-reflection on the history of the exhibition.⁵ A project sponsored by the Volkswagen Foundation since the spring of 2017 has set out to make the archive accessible to scholars and the public, and to present initial research results in dissertations. Within this context, an extensive scholarly publication slated for publication in 2018/19 will, moreover, take an in-depth look at all five editions of the Skulptur Projekte.



The material coming out of the preparations for the 2017 exhibition will also soon enter the archive. Among other things, this fund of interesting, inspiring, and unusual documents sheds light on the difficulties arising from project-oriented work within an administrative context based on continuity, and on the constant struggle to ensure the exhibition's autonomy. On the strength of this experience, we would like to close this overview of the current exhibition with an appeal for the Skulptur Projekte's structural autonomy in the future. Interplay between city, region, and state—that is, broad institutional backing of the exhibition by Münster, the Landschaftsverband Westfalen-Lippe, and North Rhine-Westphalia, respectively—would create the ideal conditions for the exhibition as an independent entity.

For now, let us leave the balancing act between past and future to Mark von Schlegell, who in *Watch the Corners (Münstercrystal)** looks ahead all the way to 2099 ... But before doing this, we would like, in conjunction with the project manager Imke Itzen, to express our heartfelt thanks to all the artists and to the magnificent Skulptur Projekte team. Each and every one of them has made a crucial contribution to the success of the exhibition: with their inspired ideas, Musketeer-like valour, and a spirit of inventiveness worthy of Gyro Gearloose—and that in spite of a huge workload. Our thanks too to the institutions behind the exhibition—the Landschaftsverband Westfalen-Lippe and the City of Münster—for their long-standing commitment, as well as to our many sponsors, without whose support the Skulptur Projekte would not have come to fruition. A wide range of municipal departments, institutions like the University of Münster, and many of the city's inhabitants were actively involved, in both word and deed, in the development and approval processes. The staff at the LWL-Museum für Kunst und Kultur also played an important role: their sense of dedication went far beyond what might ordinarily be expected. Throughout the preparatory phase we enjoyed practical support and productive discussions about content with the students and staff at the University of Fine Arts Münster, with whom we worked in close collaboration. We are extremely grateful to them, to the Theater im Pumpenhaus, to the Skulpturenmuseum Glaskasten Marl, and to all our other cooperation partners. Finally, we would like to thank Urs Lehni and Lex Trüb for their tireless input in design-related matters, as well as all the catalogue authors, translators, and editors—and the publishing house Spector Books for the faith they placed in the project.

Kasper König, Britta Peters, Marianne Wagner



- ¹ According to internal figures, the budget for 1977 and 1987 was less than 500,000 Deutschmarks in each case; by 1997 it had increased to 6 million Deutschmarks.
- ² Published by the Skulptur Projekte, edited by John Beeson, Britta Peters, and Luise Pilz (from 2016), and distributed as a supplement to frieze art magazine. Available online at: www.skulptur-projekte.de.
- ³ Brigitte Franzen, 'Using the Example of Münster', in Brigitte Franzen, Kasper König, and Carina Plath (eds.), *skulptur projekte münster 07* (exh. cat. LWL-Landesmuseum für Kunst und Kulturgeschichte, Münster; Cologne: Verlag der Buchhandlung Walther König, 2007), 13.
- ⁴ The mediation of art creates situations and initiates processes in which changes are perceived and perceptions changed. The programme accompanying the exhibition continues the multilingual exchange between different perspectives. This exchange began ahead of time with cooperations like Mapping Skulptur Projekte—in which students with refugee experience researched and explored the urban space in aesthetic terms—and *Mit unserem Blick*, a project focusing on media pedagogy.
- ⁵ A three-year partnership between the museum and the university, directed by Ursula Frohne and Marianne Wagner, forms the basis for the research project *Das Skulptur Projekte Archiv Münster: Eine Forschungseinrichtung für die Wissenschaft und die Öffentlichkeit*.
- * The essays are to be found in the catalogue of Skulptur Projekte Münster 2017.



SKULPTUR – EXHIBITION IN MÜNSTER 1977

3 July to 13 November 1977

Curator	Klaus Bußmann
Curator Skulptur Projekte.....	Kasper König
Curatorial Assistant	Norbert Nobis
Project Management	Petra Haufschild, Brigitte Kühn
Artists.....	Carl Andre, Michael Asher, Joseph Beuys, Donald Judd, Richard Long, Bruce Nauman, Claes Oldenburg, Ulrich Rückriem, Richard Serra
Institution	Landschaftsverband Westfalen-Lippe, Stadt Münster
Sponsor	Land Nordrhein-Westfalen
Budget	420,000 DM
Visitors.....	approx. 100,000
Publication	Katalog

In 1973, the people of Münster were outraged by the installation of George Rickey's kinetic sculpture *Three Squares Gyratory* at the Engelschanze. The public dispute gave rise to Klaus Bußmann's idea of an exhibition that would create a basis for more openness towards the sculpture medium. These deliberations culminated in a two-part sculpture exhibition curated jointly by Bußmann and Kasper König and opening in 1977. While a survey at the Westfälisches Landesmuseum retraced the history and development of modern sculpture, nine contemporary artists – primarily Americans – accepted the invitation to realize their works on site in Münster. The dialogue between sculpture and its viewers thus transcended the museum framework and entered the public space.



SKULPTUR PROJEKTE IN MÜNSTER 1987

14 June to 4 October 1987

Curators	Klaus Bußmann, Kasper König
assisted by	Edith Decker, Friedrich Meschede, Ulrich Wilmes
Artists	Dennis Adams, Carl Andre, Giovanni Anselmo, Siah Armajani, Richard Artschwager, Michael Asher, Stephan Balkenhol, Lothar Baumgarten, George Brecht, Daniel Buren, Scott Burton, Eduardo Chillida, Richard Deacon, Luciano Fabro, Robert Filliou, Ian H. Finlay, Peter Fischli/David Weiss, Katharina Fritsch, Isa Genzken, Ludger Gerdes, Dan Graham, Rodney Graham, Keith Haring, Ernst Hermanns, Georg Herold, Jenny Holzer, Rebecca Horn, Shirazeh Houshiary, Thomas Huber, Hubert Kiecol, Per Kirkeby, Harald Klingelhöller, Jeff Koons, Ange Leccia, Sol LeWitt, Mario Merz, Olaf Metzel, François Morellet, Matt Mullican, Nam June Paik, A. R. Penck, Guiseppe Penone, Hermann Pitz, Ulrich Rückriem, Reiner Ruthenbeck, Thomas Schütte, Richard Serra, Ettore Spalletti, Thomas Struth, Richard Tuttle, Franz West, Rémy Zaugg
Institutions	Landschaftsverband Westfalen-Lippe, Stadt Münster
Sponsors	Land Nordrhein-Westfalen, Kunstfonds/Bonn, Westdeutsche Landesbank et al
Budget	900,000 DM
Visitors	approx. 100,000
Publications	Catalogue and brochure <i>Rundgang</i>

In 1987, the project element of the 1977 exhibition, which had been curated by Kasper König, served as the basis for the second Skulptur Projekte in Münster. Now 64 artists were invited to visit the city and subsequently submit artistic concepts. Apart from their respective budgets, the commissions did not subject the artists to any specifications or constraints. Of the project proposals, 51 were realized in their entirety and two in part. Only eleven of the concepts were turned down. At a wide variety of squares and other sites throughout Münster, a vibrant investigation of art in the public space emerged in the form of intense discourse between the artists and curators, between the visitors and the works themselves. The projects of 1987 put the narrative of Münster's municipal history and society up for renegotiation while also pointing back to the 1977 Skulptur Projekte: the latter were once again marked in the folding map.



SKULPTUR PROJEKTE IN MÜNSTER 1997

22 June to 28 September 1997

Curators	Klaus Bußmann, Kasper König
Curatorial Assistents.....	Claudia Büttner, Barbara Engelbach, Ulrike Groos, Martina Ward
Artists	Kim Adams, Carl Andre, Michael Asher, Georg Baselitz, Alighiero Boetti, Christine Borland, Daniel Buren, Janet Cardiff, Maurizio Cattelan, Eduardo Chillida, Stephen Craig, Richard Deacon, Mark Dion, Stan Douglas, Maria Eichhorn, Ayse Erkmen, Peter Fischli / David Weiss, Isa Genzken, Paul-Armand Gette, Jef Geys, Douglas Gordon, Dan Graham, Marie-Ange Guilleminot, Hans Haacke, Raymond Hains, Georg Herold, Thomas Hirschhorn, Rebecca Horn, Huang Yong Ping, Bethan Huws, Fabrice Hybert, Ilya Kabakov, Tadashi Kawamata, Martin Kippenberger, Per Kirkeby, Jeff Koons, Svetlana Kopystiansky, Sol LeWitt, Atelier van Lieshout, Olaf Metzel, Reinhard Mucha, Maria Nordmann, Claes Oldenburg/Coosje van Bruggen, Gabriel Orozco, Tony Oursler, Nam June Paik, Jorge Pardo, Hermann Pitz, Marijetica Potrc, Charles Ray, Tobias Rehberger, Ulrich Rückriem, Allen Ruppersberg, Reiner Ruthenbeck, Kurt Rylavsky, Karin Sander, Thomas Schütte, Richard Serra, Roman Signer, Andreas Slominski, Yutaka Sone, Diana Thater, Bert Theis, Rirkrit Tiravanija, Eulàlia Valladosera, Herman de Vries, Lawrence Weiner, Franz West, Rachel Whiteread, Elin Wikström, Wolfgang Winter / Berthold Hörbelt, Jeffrey Wisniewski, Andrea Zittel, Heimo Zobernig
Institutions	Landschaftsverband Westfalen-Lippe, Stadt Münster,
Sponsors	Land Nordrhein-Westfalen, Kultur-Stiftung Deutsch Bank Gruppe, Samsung Foundation of Culture/Seoul, Ministerium für Stadtentwicklung, Sport und Kultur des Landes Nordrhein-Westfalen et al
Budget	6 million DM
Visitors.....	approx. 500,000
Publications	Catalogue and short guide

By 1997, the exhibition format was well on its way to becoming an institution. In retrospect, the third Skulptur Projekte are perceived as the "festival edition". More than 70 artists from 25 countries were invited to submit their project concepts. Nearly one third of the participating artists had already taken part before. This time they were requested to concentrate on the historical town within the Promenadenring. On the one hand, this curatorial idea served to ensure a manageable exhibition radius for the visitors; on the other hand, it literally put the Westfälisches Landesmuseum – which had just undergone major renovation – in the limelight. The result was an even more in-depth dialogue between the museum interior and the urban outdoors. Before the opening in June, a number of the existing works from previous Skulptur Projekte were repaired, and in the context of the exhibition came to be perceived as a part of the collection in the urban space.



SKULPTUR PROJEKTE MÜNSTER 07

17 Juni to 30 October 2007

Curators	Brigitte Franzen, Kasper König, Carina Plath
Project Leadership	Christine Litz
Artists	Pawel Althamer, Michael Asher, Nairy Baghramian, Guy Ben-Ner, Guillaume Bijl, Martin Boyce, Jeremy Deller, Michael Elmgreen und Ingar Dragset, Hans-Peter Feldmann, Dora Garcia, Isa Genzken, Dominique Gonzalez-Foerster, Tue Greenfort, David Hammons, Valérie Jouve, Mike Kelley, Suchan Kinoshita, Marko Lehanka, Gustav Metzger, Eva Meyer und Eran Schaerf, Deimantas Narkevicius, Bruce Nauman, Maria Pask, Manfred Pernice, Susan Philipsz, Martha Rosler, Thomas Schütte, Andreas Siekmann, Rosemarie Trockel, Silke Wagner, Mark Wallinger, Clemens von Wedemeyer, Annette Wehrmann, Pae White
Institutions	Landschaftsverband Westfalen-Lippe, Stadt Münster
Sponsors	Land Nordrhein-Westfalen, Kulturstiftung des Bundes, Kunststiftung NRW, Provinzial/Kulturstiftung der Westfälischen Provinzial Versicherung, Sparkasse Münsterland Ost et al
Budget	approx. 6,2 million €
Visitors	approx. 575.000
Publications	Catalogue, short guide, three-part magazine, children's book
Art Education	3163 tours/exposition talks, summer academy, Velo Lounge, 60 art mediators, approx. 11,000 visitors participated in the free guided tours

After thirty years of focussing on the issue of contemporary art in the public space, in 2007 the curators and artists set out to re-examine the topicality of the Skulptur Projekte format. And the fourth edition was indeed in many ways a revision. The generous ten-year cycle now became an especially important aspect setting the exhibition apart from the biennials and triennials meanwhile taking place all over the world, but also from the Kassel documenta. Within this context, Brigitte Franzen coined the term "long-term study". Attracting wide international attention, the 2007 Skulptur Projekte encompassed projects by altogether 36 artists, many of whom had already participated in editions of previous decades. The exhibition also gave more scope to film, video and performative works than ever before.



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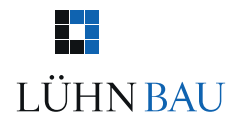
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