

Art in public Spaces

Dortmund
Inner City

Stadt Dortmund
Stadtplanungs- und
Bauordnungsamt



Foreword



Dear Readers,

Works of art in public spaces belong to those features of a city that distinguish it from others. They are an important element of identity and an essential component of the urban environment.

After the war, when Dortmund had been virtually destroyed, the artistic impulse already reverberated alongside the practical aspects of rebuilding the city. The erection of works of art in the city came about through both public and private initiatives, typical examples being the art objects in Dortmund City Hall, in the Harenberg City-Center, in Dortmund's urban railway stations and in Kleppingstrasse.

Even today, art projects serve as an important means of embellishing our cities. While the demands made on art in public spaces are very high, such art is not necessarily meant to please, but rather inspire, an aspect that makes it all the more enriching for a city.

Many of these treasures remain undiscovered by the general public, despite the fact that art in public spaces is accessible to everyone, indeed that is why it is there! The purpose of this brochure is not only to bring these works of art into the public eye but also to show how they reach beyond their inherent sense and meaning to respond to the public space that surrounds them.

Dortmund can boast a rich cultural landscape and a lively and prolific art scene. I am pleased to say that this brochure will do much in support of Dortmund's cultural and artistic offerings and I wish you interesting reading and much enjoyment as you rediscover the works of art in Dortmund's public spaces.

Best wishes!

Ullrich Sierau
Mayor of the City of Dortmund

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Introduction

Art in public spaces may take many different forms: a grave sculpture or a paving stone, a mural or a mosaic, a raised relief or an industrial relic, a traditional sculpture or a modern assemblage, a fountain or a memorial. Around 660 such works of art grace the public spaces of our city. They are the art of the last 150 years. They are to be found in graveyards and public squares, on the outsides of public buildings and inside them, on pavements and even below ground.

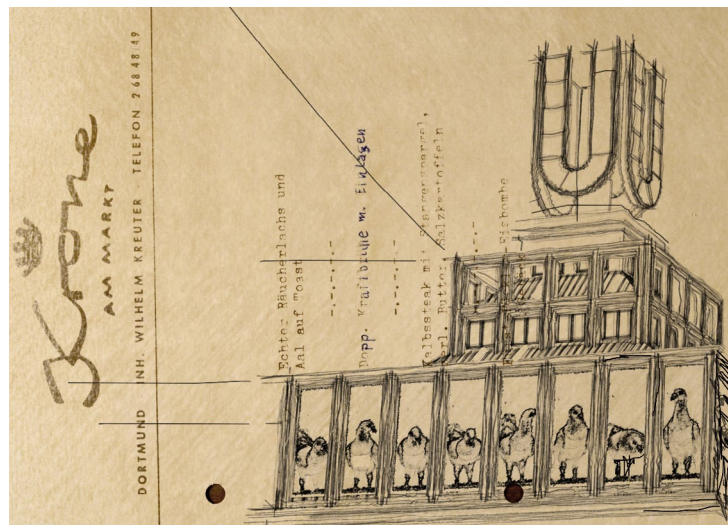
A retrospective of the past 25 years tells us how broad the spectrum actually is. Since the middle of the 1980s Dortmund’s inner city has seen the erection of three large fountains, the construction of artistically designed underground stations, the laying of commemorative “tripping stones”, and also the arrival of much that provokes and irritates: vertical glass columns filled with shredded banknotes, for instance, or a sculpture like “Chip”, which became a meeting place – especially for youngsters – immediately it was erected. Thus it is that not only architecture but also art documents how a city changes and evolves over the decades. And sometimes the old and the new come together in a strange and wonderful way. Take, for example, the Dortmund U-Tower, a great architectural monument dating from 1927, which has now been enriched with such a radiant landmark as Adolf Winkelmann’s “Picture Clock”.

All these works have been documented, described and photographed since 2012. The newly created Department for Art in Public Spaces also offers “Guided Walks to Art in Public Spaces”, which are already very popular: under expert guidance, participants stroll from one work of art to the next. This brochure, too, seeks to encourage the people of Dortmund to see their own city through new eyes. Readers are familiarized with selected art works located in the inner city or in public buildings, such as the main branch of the Sparkasse, the Concert Hall and the Federal Employment Agency. Anyone wishing to explore these art works on his or her own will find a helpful street map in this brochure.

By the way: the winged and creatively decorated rhinoceroses in steel-reinforced plastic, which you will find dotted around the inner city of Dortmund, do not come under the category of art in public spaces – they belong to a Dortmund marketing campaign. All the same, winged rhinoceroses as works of art can still be found in Dortmund: there are even two of them in the Concert Hall. But more about that in this brochure!

Dr. Rosemarie E. Pahlke

Stations of the tour “Art in Public Spaces”



The multi-storey fermentation and storage building of the Dortmund Union Brewery, built in 1926/27, could tell many a story and indeed it has been doing so since 2010. Converted to a Centre for Art and Creativity and reopened in time for the celebration of the Ruhr Region as the European Capital of Culture in 2010, this high-rise building is now graced indoors and outdoors with three film installations by Adolf Winkelmann: “Flying Pictures”, miniature footages that show heart-warming, funny, often slightly surreal scenes of everyday life in the Ruhr Region. Winkelmann Filmproduktion GmbH was commissioned by the City of Dortmund to develop these three installations for the Dortmund U-Tower.

By far the most visible and most conspicuous installation is the “Picture Clock” on the top of the U-Tower. Installed in the 56 square and rectangular panels of the tower structure are 1.7 million LEDs in arrays, which operate virtually non-stop, showing films throughout the day and telling the actual time – digitally – only at night. The Picture Clock defines the days, the hours and the seasons, for each individual day has its own motif, now an aquarium, now a beer glass, now shoppers in the pedestrian precinct, now autumn leaves falling from their trees, now packaging waste being recycled in a sorting plant. Pigeons appear on the hour, white doves at the weekend. The observer looks into the building’s interior as though through a gauze, which is more or less transparent, depending on the weather, the season and the light conditions. For Winkelmann the Picture Clock harks back to the clock towers of Baroque churches with their ingenious mechanisms.

1

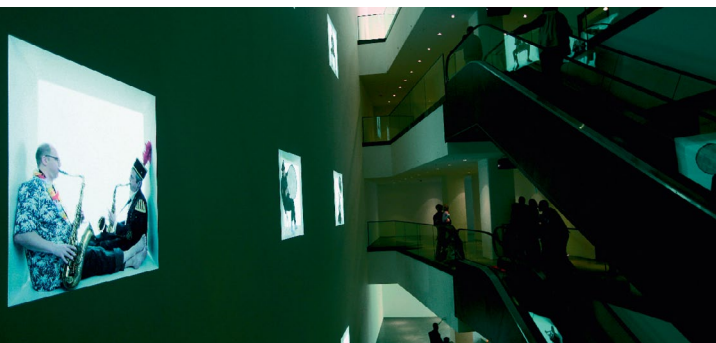
Adolf Winkelmann

Flying Pictures, 2010

Film installation in three stations
Leonie-Reygers-Terrasse

Opening times of Dortmund U-Tower: Tues/Wed 11.00 a.m.–6.00 p.m.,
Thurs/Fri 11.00 a.m.–8.00 p.m., Sat/Sun 11.00 a.m.–6.00 p.m.,
closed Mondays.

The Dortmund U-Tower is wheelchair accessible. Amenities for people
with sight and hearing impairment are currently being planned.



The foyer of the U-Tower greets the visitor with extremely large-format images of the Ruhr Region. These **Ruhr panoramas**, the second station of the film installation, comprises a total of 34 scenes filmed at crossroads, vantage points or in industrial factories and installations. Eleven 5.8 square metre large, horizontal-format projection screens are arranged in an oval. The projected panoramas form a continuous 360-degree chain of images, an all-around landscape montage backed by acoustic compositions and never completely visible from any one position.

The third station – a **“Window Theatre”** – is visible only when the visitor takes the moving staircase to the three upper storeys of the U-Tower. Nine windows arranged vertically on the wall of the stairwell. 150 short film footages, projected as square, 5.6 square metre large windows onto the windowless wall, have as their theme the people of the Ruhr Region, their whims and fancies, their foibles and their yearnings. The sound comes from twelve flat speakers flush-mounted in the wall. The films feature well-known German actors, including Dietmar Bär, Peter Lohmeyer, Caroline Peters and August Zirner.



2

Victor Bonato

Eight Columns of Money, 1998

Customer service area of the Sparkasse Dortmund, Freistuhl 2

The art work “Eight Columns of Money” is inconspicuous in appearance: four uniformly arranged Plexiglas cylinders are held in place between the floor and the ceiling by means of stainless steel supports. But it is the contents that count: Victor Bonato (born 1934) filled the cylinders with shredded



D-Mark banknotes, sorted according to their colour, and hence their value. Each cylinder contains two different denominations of the now worthless, shredded banknotes, separated centrally by a sheet of Plexiglas. The extreme reduction of form draws attention all the more to the meaning of this provocative work of art. Installed in a place where money seems to be everything, perhaps it will make us stop and think about the value of money and how we deal with it.

Material:

Plexiglas, shredded banknotes, stainless steel,
Overall size: 3.30 m; cylinder 2.1 m; diameter 0.5 m



3

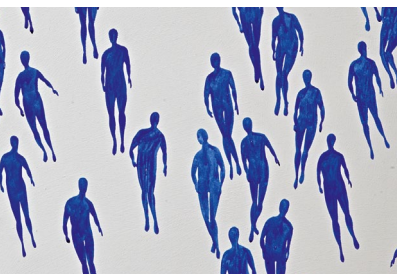
Stefan Pietryga

Passage, 1998

Customer service area of the Sparkasse Dortmund, Freistuhl 2

Opening times (counter service): Mon–Fri 9.00 a.m.–6.00 p.m.

This wall piece in the customer service area of the Dortmund Savings Bank covers the entire end wall of the large hall. It is formed from countless tiny human figures, which, when viewed from a distance, remind one of a swarm of birds. The artist Stefan Pietryga (born 1954) applied the figures directly to the wall, thus making the work part and parcel of the building's architecture. Various glass surfaces reflect the structures of the painting, lending the ultramarine blue of the figures the colour of the sky. The human figures, which fill the entire surface of the wall in groups and swarms, relate to the hustle



and bustle in the customer service area, which at the same time serves as a passageway, a semi-public space. The busy comings and goings in the customer service area inspired this "Choreography of a Public Space".

Material:

Pigment paint with fixative, 4 x 20 m



4

Gunter Demnig

Tripping Stones Campaign, since 2005

Art in the public space as a contribution to the culture of remembrance, several locations

In more than 500 locations in Germany and in many neighbouring countries, the "Tripping Stones" of Cologne artist Gunter Demnig (born 1947) commemorate the victims of the Holocaust. Tripping Stones are 10 x 10cm large cobblestones bearing a brass plate of the same size on which one can read about the life and fate of the individual victims. The cobblestones are let into the ground not far from the victim's former home such that passers-by will quite literally stumble across them. Demnig laid the first stones in Cologne in 1995 and meanwhile they number as many as 37,000. Indeed, the campaign has become Demnig's life's work. The first three stones in Dortmund – meanwhile there are as many as 250 – were laid in 2005. In several schools tripping stone research and taking up contact with victims' descendants are on the curriculum. An index of locations and biographical details of the respective victims is to be found in Dortmund's remembrance portal (www.erport-do.de). The section "The Future Needs Memory" has developed in collaboration with young members of the ADFC (German Cycling Club) an audio-guided cycling tour of the Tripping Stones. The tour starts in Steinstrasse, where the audio-guides may be hired.

Material:

Cobblestones with brass plates, 10 x 10 cm



5

Eberhard Linke

Jugglers' Fountain, 1982

Stadgarten

The Jugglers' Fountain was built in 1982, when Dortmund was celebrating its 1100th anniversary and the Stadgarten (inner city park) was re-landscaped. Donated by Dortmund's Municipal Works Department, the fountain not only embellishes the Stadgarten but also connects the underground station pavilion "Stadgarten" with the access pathway to Hansastrasse and, towards the south, surmounts a difference in altitude of four metres. The water enters the fountain from an elevated basin and flows in cascades into a round pond out of which rise small brickwork domes and a group of bronze, stylized, larger-than-life sculptures of jugglers, acrobats, fire eaters and magicians, who in various different ways spurt out jets and streams of water. Eberhard Linke's water and figure ensemble remind one of an Italian piazza – a busy square, but also a place of relaxation and communication. Known mostly for his figurative work, Eberhard Linke (born 1937) has here graced the landscaped Stadgarten with the zest and jollity of mediaeval entertainers and the ingenuity and playfulness of Baroque waterworks.

Material:

Sculptures: Bronze

Architecture: Brickwork and granite paving, approx. 36 x 18 m





6

Susanne Wehland Peace Column, 1989

Friedensplatz

A light-grey granite column stands on an octagonal, one-stepped plinth and is topped with a golden sphere. The shaft of the column bears the word PEACE in large gilded bronze letters. The Peace Column stands centrally in relation both to the Friedensplatz (Peace Square) and to the City Hall, the building of which was likewise completed in 1989.

Susanne Wehland has covered the surface of the column with a bas-relief in which abstract human figures greet one another and talk to one another. Between them, in small bronze letters, are the words for "Peace" in the various languages of Dortmund's twin cities: Paix (Amiens), Peace (Leeds and Buffalo), Shalom (Netanja) and Mir (Rostov-on-Don; Novi Sad). These have been complemented by Wahei and la paz. The Turkish version of the word peace is missing, as Dortmund's twinning with Trabzon did not take place until 2013. In terms of form, Susanne Wehland's Peace Column has a marked affinity to Joachim Schmettau's Europa Fountain in Kleppingstrasse: Both the column and the fountain are made of light-grey granite. The abstract forms of the human figures are features reminiscent of extra-European cultures.

Material:

Light-grey granite, bronze, gold leaf, height 8.5 m



7

Michael Odenwaeller Energy Columns, 2005

DEW21 Head Office, Ostwall 51

The fountain sculpture "Energy Columns" could not be more site-specific, so to speak, for it is located directly in front of the Head Office of DEW21, Dortmund's supplier of water and energy. The fountain is pure energy and shows how it is generated. Dortmund artist Michael Odenwaeller (born 1953) created three columns that are basically identical, as all three stand upright and consist of countless vertical vanes. For all their similarity, however, each column has a flow of movement that seems to obey its own laws. Depending on how the edges of the vanes have been shaped, each column is differently contoured: harmonious, gentle undulations, small waves following each other in rapid and close succession or sharply curved indentations reminiscent of a drill bit. But the result is the same: the uniform flow of water between the vanes energizes the columns dynamically. This effect is heightened when the columns are illuminated at night.

Material:

Stainless steel, height 2 m, diameter 70 cm



8

Joachim Schmettau

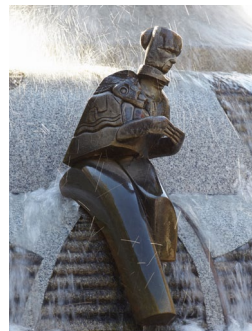
Europa Fountain and its Companion Piece, 1989

Junctions of Kleppingstrasse and Ostenhellweg and
Kleppingstrasse and Viktoriastrasse

The Europa Fountain, designed by Joachim Schmettau (born 1937), transforms Kleppingstrasse into a veritable oasis of rest and recuperation. The fountain was commissioned by the City of Dortmund and erected in 1990 as part of the redesigning project for the city centre. The fountain consists of two companion pieces and harks back to the original topography of the locality: a stream once flowed down the slope that is today a shopping precinct. The flowing of the stream is suggested by the stillness of the water in the upper companion piece and its babbling arrival in the lower one. In terms of both form and content, the Europa Fountain has a marked affinity to Susanne Wehland's Peace Column. Both are made of light-grey granite and are populated with human figures. Schmettau combines his figures, which seem to originate from earlier times, with metal sculptures of frogs, lizards and fantasy creatures, lending them an aura of make-believe.

Material:

Light-grey granite, bronze, 4.5 x 12 x 5 m and 0.5 x 7 x 4 m





9

Horst Linn

Tower of Light (erected 2006)

Betenhof (the rear courtyard of the Volksbank, Betenstrasse 10)

Rising to a height of 15 metres, the Tower of Light stands conspicuously in the centre of the wood-floored courtyard behind the main branch of the Volksbank. Not immediately recognizable as an art object, this aloof sculpture – erected in 2006 – consists of three stainless steel panels joined together to form a triangular column and featuring a square grid pattern. The grid structure and the integrated lighting render the column light and transparent. Although the Tower of Light, which was designed by Horst Linn (born 1937), a former professor of object design at the Dortmund University of Applied Sciences and Arts, occupies a central position in the courtyard, it also stands in the axis between the church towers of the neighbouring churches of St. Mary and St. Reinold. Compared to its namesake (the German title “Leucht-Turm” also means “lighthouse”) the Tower of Light is a veritable dwarf, but it still commands a dominant position in this secluded courtyard.



Material:

Stainless steel, 16 m

Plan of Dortmund's Inner City showing the locations of Art in Public Spaces

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Flying Pictures
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Passage
- 4 Gunter Demnig
Tripping Stone Campaign
- 5 Eberhard Linke
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Rhythm of Life
- 17 George Rickey
Broken Column
- 18 George Rickey
Triangles Horizontal Jointed
- 19 Emil Schumacher
Untitled (Wall Piece)

Plan of Dortmund's Inner City showing the locations of Art in Public Spaces



Scale 1:10 000

0 100 200 300 400 500 m

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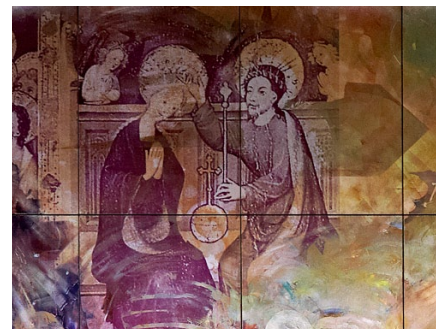
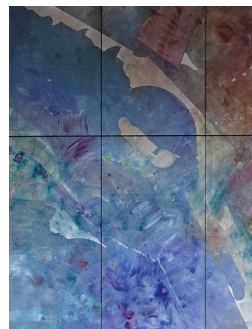


10

Georg Meissner und Helga Regenstein Murals for Underground Station “Reinoldikirche”, 1991

(station levels in service since 1992 and 2008)

Back in 1984, for Dortmund's first two inner city underground stations – Kampstrasse (Level -1) and Stadtgarten (Levels -1 and -2) – the Dortmund man-and-wife team Helga Regenstein and Georg Meissner developed abstract colour concepts on a ground of light, luminous green. Their murals for the Reinoldikirche Station could not be more different: here the themes and persons that have had a part to play in the history of the Reinoldikirche (Church of Saint Reinold) are figurally depicted in condensed arrangements on large wall surfaces of the underground station – and not least the figure of Reinold, the patron saint of Dortmund since mediaeval times. While the starting points of the murals were photographs, which the artists first collaged and alienated and then enamelled onto steel sheets, the manner of depiction was oriented on Italian frescoes. The appealing colouration was obtained by applying one layer of transparent colour glaze after another. Indeed, the entire underground station stands out through the sumptuous visual effect created by these murals. The station was built with an ochre-coloured sandstone similar to the Ruhr sandstone used for the building of the Reinoldikirche. The station is clearly visible above ground and from all four sides by reason of its needle-like pylon designed by Cologne architect Walter von Lom. Level -1 and level -2 of the underground station went into service in September 1992 and April 2006 respectively.



Material:
Enamel on steel sheet, over 300 m² of wall surface



11

John A. Tobler

Iron Rhinoceros with Wings, 2002

Konzerthaus Dortmund (Concert Hall)
(Balcony, 1st Foyer, visible from Reinoldistraße)

There are winged rhinoceroses galore in the centre of Dortmund. This heraldic symbol of the Dortmund Concert Hall – creatively decorated in all the colours of the rainbow – populates the entire inner city in its droves. Only one of them, however, is made of rusty, welded and beaten iron. It stands on the balcony of the Concert Hall and can be seen from Reinoldistrasse, onto which it gazes with lowered head. It was created by the Zürich sculptor John A. Tobler, who specializes in animal sculptures in welded and forged iron. His customers include celebrities from all parts of the world.

Another life-sized rhinoceros made by the hand of John A. Tobler has been standing in Zürich for over 20 years. The founding director of the Dortmund Concert Hall, Ulrich Andreas Vogt, saw the sculpture there and commissioned the artist to make a winged version. John A. Tobler studies the animals that serve as his models, often in zoos or taxidermists' workshops, thus being sure of capturing the smallest detail.

Material:

Iron, 210 (with base) x 94 x 170 cm



12

Stephan Balkenhol

Winged Rhinoceros, 2002

Konzerthaus Dortmund (Concert Hall), 3rd Foyer,
Brückstraße 21, viewable during performances,
or by appointment: Tel. (0231) 22 69 62 61

The idea of choosing a rhinoceros as the heraldic symbol of the Dortmund Concert Hall derives from this animal's excellent hearing, which contrasts strongly with its huge, ponderous body. Now given wings for greater dynamism, the rhino is displayed as a tiny logo on all programmes and products. The full-sized original may be viewed in the Concert Hall. Commissioned by the Concert Hall, the sculptor Stephan Balkenhol carved the winged rhinoceros straight out of a tree trunk. And while the winged rhino remains an integral part of the tree trunk, the bottom, uncarved part of the tree trunk serves as a massive pedestal for the sculpture. Stephan Balkenhol carves every sculpture himself – faces and portraits as well as whole figures of people and animals – without using a chain saw. He works from his own drawings, which are done in zoos or in his personal surroundings. Balkenhol's sculptures are to be found in public spaces in a great many towns and cities, including Hamburg, Berlin, Salzburg, Amiens, Paris and London. His Wagner monument was erected in Leipzig in 2013.

Material:

Wood (Douglas spruce), painted, height 160 cm, diameter 93 cm



13

Frances Scholz Waterloo, 2009

NRW Orchestra Center, Brückstrasse 47

"Waterloo" extends across two walls of the foyer of the NRW Orchestra Center, covering a surface of almost 26 x 9 metres. Frances Scholz, an American artist living and working in Germany, created this work as part of a series for the NRW "Art and Building Project": in several works and in various media, Scholz has thematized the Battle of Waterloo or, to be more precise, the costumed and real-time re-enactments of this battle that take place every year. Scholz's artistic roots are in monochrome colour-field painting, in the aesthetic interaction of surface, colour and ground. The resultant motif is never a depiction of the chosen theme. The historical battle rather serves as the (purely conceptual) basis for the development of the artist's own language of forms, the latter being equally inspired by the cut-out silhouette of a lily by the painter Phillip Otto Runge (1777–1810): the monochrome blue surrounds an "empty" floral-like space on the white wall, creating a complete reversal of the figure-ground relationship. Scholz's abstract painting reduces art to the absolute essential and thus affords scope for endless associations.

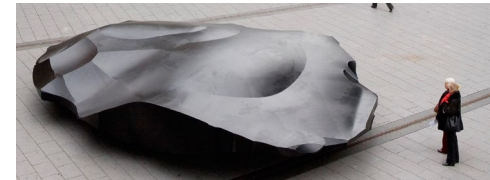
Material:
Mural on white ground



14

Stefan Sous Chip, 2007

Platz von Amiens
(Amiens Square)



"Chip" is an object full of contrasts: its steel body has sharp edges but also gently rounded forms; its black, shiny surface lends it a futuristic appearance, and yet it has the shape of an ancient boulder; "Chip" is a robust, almost ten metre long welded steel structure that stretches outwards instead of upwards – and yet conveys the impression that it could take off any minute. While its colour and basic form deliberately echo the architecture of the adjacent RWE Tower, a clear contrast exists between the modern, extremely functional office block and this object, open as it is to countless interpretations and even many uses. In 2006 "Chip" was the second work of art to win the NRW Art Prize of the Art, Culture and Social Foundation of the Sparda-Bank West. The foundation donated the sculpture to the City of Dortmund. Stefan Sous (born 1964) studied at the Düsseldorf Art Academy in the master class of Tony Cragg. He has won many prizes, including the renowned Bernhard Hoetger Prize (1994). His works in public spaces are to be found in many towns and cities, including Berlin, Düsseldorf and Munich.

Material:
Painted steel, approx. 9.5 x 7.5 x 2 m



15

Elsie Yu Chen Chee

Flying High, 1998 (erected 1999)

Auslandsgesellschaft NRW, Steinstraße 48

Donated by the artist, costs of erection financed by the Dortmund Savings Bank Foundation

A brightly shining wing stretches skywards outside the building of the Auslandsgesellschaft NRW on Steinstrasse. Chinese artist Elsie Yu Chen Chee donated this sculpture to the City of Dortmund on the occasion of the 20th anniversary of the German-Chinese Society. This abstract piece consists of several wing-like segments that spread out from a common point. Although they are differently sized and shaped, they all gain in volume as they reach upwards. Their winged, aerodynamic form is further dynamized by the diagonality of the composition. Entirely in keeping with the idea of international understanding, Elsie Yu Chen Chee's sculpture radiates positive energy: while the wing stretches out to embrace the world, it also represents a flying object, a kind of UFO, something strange yet wonderful. The impression is heightened by the many light reflections on the machined stainless steel surfaces, like streaks of light upon re-entry into the earth's atmosphere.

Material:

Stainless steel on concrete base, approx. 4.2 x 1.5 x 0.5 m



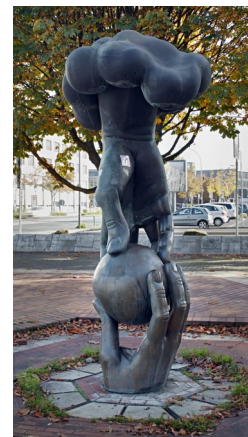
16

Michael Schwarze

Rhythm of Life, 1988

Main Post Office, Steinplatz

Michael Schwarze's ensemble "Rhythm of Life" in front of the Main Post Office comprises three bronze sculptures. Immediately in front of the post office is a surreal pair of figures in the shape of two children's hands facing each other and standing on slightly plumpish children's legs and feet: a boy and a girl. Rising from a shallow, hexagonal basin on the opposite side of the street is a human hand holding a sphere or globe. A second hand, which emerges from a stylized cloud, grasps the sphere from above. The third sculpture is mounted on a light-coloured pedestal and takes the form of an oversized, headless female figure with an exceedingly large right foot. This sculpture depicts the female body in the process of coming into being: like a caterpillar emerging from its chrysalis, it works its way out of an amorphous, indefinable form, which seems to be cracking away during the process. Mostly smooth surfaces and the human body are the hallmarks of the oeuvre of the sculptor Michael Schwarze (born 1939). Realized in 1988, "Rhythm of Life", which has as its theme childhood, adolescence and death, was the sculptor's winning entry in a competition held in 1980 for the design of the post office forecourt.



Material:

Bronze, max. height: approx. 3.2 m



17

George Rickey

Broken Column, 1993 (erected 1995)

Green space behind the Federal Employment Agency, Steinstrasse 39

“Broken Column” consists of four rectangular stainless steel solids arranged one on top of the other to form a column, the first one being firmly anchored to the ground, while the three others seem to hover weightlessly in space, a typical feature of Rickey’s work. One has the impression that the column could collapse any minute. George Rickey (1907–2002), one of the most important exponents of kinetic art, harnessed natural forces – wind and gravity – for his sculptures. Only when the wind blows does “Broken Column” begin to move and adopt one new configuration after another. Even the slightest breath of wind suffices for this sculptural choreography.

Material:

Stainless steel, height approx. 5.5 m



18

George Rickey

Triangles horizontal jointed, 1995

Federal Employment Agency, Steinstraße 39, Inner Courtyard

A further kinetic sculpture by George Rickey is to be found in the inner courtyard of the Federal Employment Agency, exactly where the pond and the patio meet. It consists of three differently sized stainless steel triangles arranged one on top of the other in such a way that each triangle can freely rotate about an axis. The largest, bottommost triangle is fitted with an invisible rotatable head, which in turn is mounted on a vertical rod that stands in the water. The middle triangle is likewise attached to this vertical rod. The uppermost, smallest triangle is mounted on the middle triangle in such a way that it can freely extend across the edge of the patio as it rotates.



Information zum Material:

Stainless steel, 4 x 4.2 x 0.8 m



19

Emil Schumacher

Untitled (Wall Piece), 1995

Federal Employment Agency, Steinstraße 39

Opening times: Mon/Tues 7.30 a.m.–3.30 p.m.,
Wed/Fri 7.30 a.m.–12.30 p.m., Thurs 7.30 a.m.–6.00 p.m.

Although Emil Schumacher (1912-1999) belonged to Hagen more than anywhere else – indeed, Hagen has meanwhile dedicated a museum to its famous artist – Dortmund, too, can boast many a Schumacher. Take, for example, the huge wall piece consisting of 128 ceramic slabs created by Emil Schumacher in 1995 for the then newly built Federal Employment Agency. It stands almost in the centre of the building, extends over two storeys and thus constitutes an integral part of the building's architecture, not least because it is impossible to view it in its entirety from any one point in the building. Exponents of Art informal, like Emil Schumacher, rejected the classical principles of composition just as much as geometrical abstraction. Schumacher turned to ceramic as a medium of artistic expression very late in his life. In 1983 he designed a ceramic wall for the state parliament building (Landtag) in Düsseldorf. A year after completion of the wall piece in Dortmund, Schumacher designed a 20 metre long mosaic wall for the underground station "Colosseo" in Rome. Schumacher received almost all the most important prizes and distinctions for his art. In 1992 he was awarded an honorary doctorate by the University of Dortmund.

Material:

128 ceramic slabs

Artists' Biographies in Brief

Stephan Balkenhol was born in Fritzlar in 1957. He studied at the University of Fine Arts in Hamburg and then taught at the Hamburg Academy of Art and, later, the Städtelschule in Frankfurt. Since 1992, Balkenhol has been a professor at the Academy of Fine Arts in Karlsruhe. He has been taking on commissions for art in public spaces since the middle of the 1980s and throughout the whole of Europe: on the River Thames in London, on Pariser Platz in Berlin, in Amiens, Rome, Sevilla and Salzburg, and in many other towns and cities. Balkenhol also has many international exhibitions to his credit: at the Smithsonian Institution in Washington D.C., USA, the National Museum of Art in Osaka, Japan, the Montreal Museum of Fine Arts and the Saatchi Gallery in London. He was awarded the Bremen Art Prize in 1992. Balkenhol lives and works in Karlsruhe, Berlin and Meisenthal (France).

Victor Bonato was born in Cologne in 1934. Following his apprenticeship as a stained-glass artist he studied mural painting at the Kölner Werkschulen. There then followed several years' study in the USA. He is one of the founding members of the Cologne artists' group K-66. From 1977 onwards his works – initially mirror and glass objects, later works in paraffin and wax – were exhibited regularly at the Voss Gallery in Dortmund. He began teaching at the University of Wuppertal in 1987. Awards include the August Macke Prize, Bonn (1993) and the Ida Gerhardt Prize, Lüdenscheid (1995). His works of art for public spaces are to be found in many towns and cities, including Bonn, Düsseldorf, Kiel, Cologne, Münster, Würzburg, and also on the island of Cyprus. He lives and works in Niederkassel between Cologne and Bonn.

Gunter Demnig was born in Berlin in 1947. He first studied art education at the University of Fine Arts in Berlin and the Art Academy in Kassel and then took a course in pure art (i.e. non-applied art) at the University of Kassel, where he subsequently worked as an academic assistant in the Faculty of Art from 1980 until 1985. He has been working in his own studio in Cologne since 1985 and has been a curator at the IGNIS European Culture Centre since 1994. Demnig has won numerous prizes and distinctions, including the Order of Merit with Ribbon of the Federal Republic of Germany (2005), the Order of Merit of the State of Baden-Württemberg (2012) and the Marion Dönhoff Furtherance Prize. While Demnig is known above all for his Tripping Stones, his oeuvre also embraces countless (sound) installations and art actions. His work has been exhibited at many venues, including the Kunsthalle Baden-Baden, the Stadtmuseum in Cologne, the State Painting Gallery in Moscow and the Landesgalerie in Linz, Upper Austria.

Eberhard Linke was born in Luban/Silesia in 1937. He studied sculpture at the State Academy of Fine Arts in Stuttgart and taught at the University of Applied Sciences in Mainz from 1972 until 2002, and as a professor since 1974. Since 1980 he has been showing his works in solo exhibitions at many venues, including the Nassauischer Kunstverein in Wiesbaden and the DASA in Dortmund. He has won many awards, including the Villa Massimo Prize in 1979 and the Rhineland-Palatinate State Prize for Art and Architecture in 1989. Eberhard Linke has realized many sculptures and fountains in public spaces and places all over Germany. His works can be seen in museums as far apart as Germany and Japan. Eberhard Linke lives and works in Saulheim and Flonheim in the Rhineland-Palatinate.

Horst Linn was born in Friedrichsthal/Saar in 1936. He studied painting at the State School of Applied Arts in Saarbrücken and then art history and philosophy at the University of the Saar. He then worked for eleven years as a teacher of art at various grammar schools in Homburg and Saarbrücken before being appointed professor of object design at the Dortmund University of Applied Sciences and Arts. He was awarded emeritus status in 2001. Since the beginning of the 1960s, Linn's works have been shown in countless group and solo exhibitions. His works in public spaces are to be found in many towns and cities, including Saarbrücken, Saarlouis and Ludwigshafen. Horst Linn lives and works in Dortmund.

Michael Odenwaeller was born in Unna in 1953. He studied art history at the Ruhr University in Bochum followed by a degree course in design at the Dortmund University of Applied Sciences and Arts. His works have been shown in many exhibitions at home and abroad since 1984. His works for public spaces stand in Dortmund, Hagen, Münster – to name only a few – and also as far afield as Lithuania. Michael Odenwaeller is a member of the "Dortmunder Gruppe" and lives and works in Dortmund.

Stefan Pietryga was born in Ibbenbüren in 1954. He studied at the Academy of Art in Düsseldorf, where he was a master student of Ernst Hermanns, and then took a degree course in philosophy at the University of Münster. In 1985 and 1991 Pietryga was an academic assistant at the International Summer Academy in Salzburg under Günther Uecker and Professor Roman Opalka. During the 1990s he held a number of visiting and locum professorships at the University of Gießen and at the Faculty of Design of the University of Applied Sciences in Düsseldorf. His works for public spaces stand in many German towns and cities, including Mannheim, Wolfsburg, Schwetzingen and Osnabrück. He lives and works in Potsdam and Essen.

Helga Regenstein was born in Dortmund in 1939. She studied at the College of Applied Arts in Dortmund, the State Academy of Fine Arts in Stuttgart and the University of Fine Arts in Kassel. She taught at the Dortmund University of Applied Sciences and Arts from 1981 until 1984. Her works have been shown at many venues, including the Osthaus-Museum in Hagen, the Kunstpalast in Düsseldorf and the Martin-Gropius-Bau in Berlin. She has received many distinctions and prizes, including the Villa Romana Scholarship, Florence, together with her partner

Georg Meissner. Meissner was born in Schwerte in 1934 and likewise studied at the College of Applied Art in Dortmund, followed by the Berlin University of the Arts and the Düsseldorf Art Academy. His awards include the Advancement Award of the State of North Rhine-Westphalia and first prize at the International Graphic Art Biennial in Hanover. Venues of solo exhibitions include the Museum am Ostwall in Dortmund and the DASA-Museum, Dortmund.

George Rickey was born in South Bend, Indiana, in 1907. He read history at Balliol College, Oxford, and then studied painting at the André Lhote Academy and the Académie Moderne in Paris, and later took courses of study in art history at the University of New York and the Institute of Design in Chicago. From 1949 until 1955 he was an associate professor in the Fine Arts Department of Indiana University, Bloomington, and later held professorships in New Orleans at Tulane University and in New York at the School of Architecture. His work also became increasingly known in Europe and Germany from 1960 onwards. He received several prizes and distinctions, had many international exhibitions to his credit and counted among the most important exponents of kinetic art. George Rickey died in St. Paul, Minnesota, in 2002.

Joachim Schmettau was born in Bad Doberan in 1937. He studied at the then College of Art in Berlin (now the University of the Arts), graduating as a master student of Ludwig G. Schrieber. From 1971 until 2002 he held a professorship at Berlin University of the Arts. Schmettau has received countless prizes, including the Villa Romana Prize, Florence (1968), the Villa Massimo Prize, Rome (1970/71), the Berlin Art Prize (1977) and the Düsseldorf Art Prize (1980). His works in public spaces are to be found in Berlin (including the "World Globe Fountain" in Breitscheidplatz) and in Freiburg, to name just two locations.

Frances Scholz was born in Washington D.C. in 1962. She studied at the Berlin University of the Arts, some of the time as a master student of Kuno Gonschior, and has been a professor of painting at the University of Arts in Braunschweig since 2002. Scholz has won a great many prizes and scholarships, including the Advancement Prize of the State of North Rhine-Westphalia (1992), the Villa Massimo Scholarship (1999) and the Los Angeles Scholarship of the Ministry of Culture of NRW (2002). Her works, including her films, have been shown in numerous solo and group exhibitions at such renowned venues as the Kunsthalle in Düsseldorf, the Museum Ludwig in Cologne and the Pinakothek der Moderne in Munich. Frances Scholz lives in Cologne.

Emil Schumacher was born in Hagen/Westphalia in 1912. He studied graphic art at the College of Applied Art in Dortmund. From 1958 until 1960 he was a professor of art at the University of Fine Arts in Hamburg and, from 1966 until 1977, at the State Academy of Fine Arts in Karlsruhe. He participated in the Venice Biennale in 1961 and in the documenta exhibitions in Kassel in 1959, 1964 and 1977. His works are to be found in the world's most important museums. The public spaces graced by his work include the underground station "Colosseo" in Rome and the Reichstag in Berlin. Emil Schumacher died on the island of Ibiza in 1999. The newly built Emil Schumacher Museum in his native Hagen, immediately adjacent to the Osthaus Museum, was inaugurated in 2009.

Michael Schwarze was born in Krefeld in 1939. He studied architecture at the School of Applied Arts in Krefeld and at the University of Fine Arts in Berlin, where for a time he was a master student of Professor Karl Hartung. Since 1964 he has been working purely as a sculptor, initially in Berlin, later in the Upper Bergian region of NRW and today in Bahlingen am Kaiserstuhl in Baden-Württemberg. Since the 1960s his works have been shown in countless solo exhibitions at such venues as the Kunstverein Düsseldorf (in the Kunsthalle), the University of Heidelberg and numerous galleries in London, Amsterdam, Berlin, Düsseldorf and Hamburg. In 1967 he was awarded the Villa Romana Prize in Florence. Michael Schwarze's works are to be found in many public spaces all over Germany.

Stefan Sous was born in Aachen in 1964. He studied at the Art Academy in Düsseldorf. He has received many prizes and scholarships since 1994, such as the Bernhard Hoetger Prize (1994), the Prize of the NRW Arts Foundation (2004) and the NRW Art Prize of the Art, Culture and Social Foundation of the Sparda-Bank West (2006). It is thanks to the last named award that his sculpture "Chip" now stands in Dortmund. His works have been gracing public spaces since the late 1990s: in Berlin at the Museum of Communication, the Old National Gallery and the Federal Intelligence Service, in Havana (Cuba) and in Munich at the Stock Exchange in Lenbachplatz. Stefan Sous lives and works in Düsseldorf.

John A. Tobler was born in Zürich in 1946. He began his working life as an architect and musician. It was not until the middle of the 1970s that he embarked on his freelance career as a sculptor of iron. One of his best-known works is the Iron Rhino that stands in front of the Cantonal Bank in Zürich (currently on display at the Zürich Zoo). Tobler's works, mainly metal sculptures of animals, are to be found in collections all over the world. Tobler lives and works in Buchs near Zürich.

Susanne Wehland was born in Fulda in 1943. Following an apprenticeship as a photographer she studied sculpture at the Folkwang School of Design in Essen and at the University of the Arts in Berlin, completing her studies as a master student. Further works in public spaces are to be found in Berlin, including a bronze sculpture on the campus of the Charité University and the "World Globe Fountain" in Breitscheidplatz, which she designed together with Joachim Schmettau. Susanne Wehland lives and works in Berlin.

Adolf Winkelmann was born in Hallenberg (NRW) in 1946. He studied at the State School of Applied Arts in Kassel. He made his first films in 1967. Since 1979 he has been a professor of film studies at the Dortmund University of Applied Sciences and Arts. He has directed numerous cinema and television films and documentaries, including "Contergan (Thalidomide)" (Bambi 2007, Romy and German Television Prize 2008, Gold World Medal at the New York Festival 2009) and "Der letzte Kurier" ("The Last Courier") (Adolf Grimme Prize 1997). He was awarded the Order of Merit of the State of North Rhine-Westphalia in 1996 and the Federal Order of Merit with Ribbon in 1999. Adolf Winkelmann lives, teaches and works in Dortmund.

Elsie Yu Chen Chee was born in Shanghai. She studied at Northcote College in Hong Kong and then took a course in Communication Design at the Royal College of Art in London. She later obtained her doctorate from the London School of Economics and Political Science. She has won countless distinctions and prizes, including the Australian Art Award. In 2001 she was the youngest person ever to have won the Singapore Council of Women's Organizations Award for her commitment to women's rights. Her works are to be found in collections in America, Europe and Asia. She lives and works in Singapore.

Art in Public Spaces

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