

OTTMAR HÖRL

Installations of serial sculptures
in public space

Selected projects



Ottmar Hörl, *Friedrich Hölderlin – Pallaksch, Pallakschl*, 2020, Tübingen, photo: Michael Kleß

www.ottmar-hoerl.de

"What seems to be spectacular,
is, above all, exact."

Manfred Schneckenburger, curator of two documentas, on Ottmar Hörl's oeuvre

"The installations of serial sculptures created
by Ottmar Hörl are memorable models of
identification and universal emblems that
inspire people to talk to each other;
they generate lasting visual presence
and media attention."

Eva Schickler M.A., art historian

"As an individual intervention, the
Hörl installation may have been the most
effective measure we have realised so far.
The response is overwhelming."

Werner Schlösser, chief executive officer of Aachen Tourist Service

Art for everyone – sculpture as a communication model

Born in Nauheim/Hesse, Germany, in 1950, Ottmar Hörl, professor emeritus and former president of the Nuremberg Academy of Fine Arts, is one of the most versatile and innovative conceptual artists and sculptors. His attitude as an artist is based on the creed that art as a stimulant for communication may also serve as a tool to gain knowledge. "An artistic intention that remains an artistic intention is a failure." Ideally, a work of art will stimulate new or different perspectives and individual growth, ultimately giving rise to the progression of society as a whole. In this process, based on Hörl's maxim of "sculpture as an organisational principle", the artist takes on the role of a generator of ideas. He seeks out social structures, complex issues, reflects them to turn them into site-specific art, and return them to society as questions that are open to different interpretations. The sculptural object and the respectful modelling of the form make this process graspable in the true sense of the term, without any particular tendency for interpretation being prescribed. We are invited to engage in a close encounter with the subject-matter of the project at hand, to discuss, to participate in, maybe even become ambassadors of, the particular idea because the shift from public to private space is part of the concept.

From the late 1970s, Ottmar Hörl has developed artistic concepts that are radical and innovative at the same time. They have been derived from his reflections on the concept and function of art, and the ensuing implications. Hörl's uncompromising attitude in the way he thinks and acts endows his works with exceptional energy, communicative force, and huge momentum that reaches and inspires people of any generation. As Manfred Schneckenburger, a former curator of documenta, once remarked, Hörl is a "direct and offensive strategist campaigning for a new type of public art". He does not consider public space as an extension of museum space, but as a space for all people. He has created memorable models of identification and universal emblems that enjoy cult status and have come to be part of our collective memory such as the *Euro Sculpture* (2001) erected in Frankfurt am Main and now the work of art most frequently shown on photos and in films shot on location, the *Soap of Innocence* (issued since 1997) in an edition of 82 million copies, as well as numerous installations of serial sculptures in public space. Hörl has created large-scale projects for the State Government of Hesse and the Bavarian State Government, the Daegu Art Museum in South Korea, Goethe University in Frankfurt am Main, the Venice Biennale of Architecture, and the Albertina in Vienna. His works are held by major institutions such as the Museum of Modern Art in Frankfurt or the San Francisco Museum of Modern Art. He is the recipient of several awards, including the art multiple Award, Wilhelm Loth Award, intermedium Award, and the CREO Innovation Award for Creativity.

Eva Schickler, M.A.



Ottmar Hörl and Frank-Walter Steinmeier, the President of the Federal Republic of Germany, at the opening of the Fontane anniversary in 2019, Neuruppin, photo: Eckhard Handke



Ottmar Hörl, *Fontane II* special edition, 2019, plastic material, height: 42 cm



Ottmar Hörl, Ludwig van Beethoven – Ode an die Freude [Ode to Joy], 2019, Bonn, photos: Wolfgang Günzel



Ottmar Hörl, *König Ludwig II. [King Ludwig II]*, 2018, Nymphenburg Palace grounds, Munich, photos: Wolfgang Günzel



Ottmar Hörl, *Mensch Albert* [*Gee Albert*], Albert Einstein installation, 2018, Münsterplatz, Ulm, photo: Eva Schickler



Ottmar Hörl, *Wölfe im Schloss* [Wolves at the Castle], Schloss zu Hopferau, 2018, photos: Schloss zu Hopferau



Ottmar Hörl, *Die Nürnberger Madonna* [The Nuremberg Madonna], 2017, installation in front of the Germanisches Nationalmuseum in Nuremberg, Kornmarkt, photo: Jürgen Schabel



Germanisches Nationalmuseum: director-general Prof. Dr. Ulrich Großmann, artist Prof. Ottmar Hörl and Bavarian Minister of State Dr. Markus Söder, photo: Daniel Karmann



Opening of the *Die Nürnberger Madonna* [The Nuremberg Madonna] installation, 2017, Germanisches Nationalmuseum, Nuremberg, photo: Jürgen Schabel



Ottmar Hörl, *Die Nürnberger Madonna* [The Nuremberg Madonna], 2017, installation in front of the Germanisches Nationalmuseum in Nuremberg, Kornmarkt, photo: Jürgen Schabel



Ottmar Hörl, *Theodor Fontane – Wanderer zwischen den Welten [Wanderer between the Worlds]*, 2016, installation and exhibition, Kulturkirche Neuruppin, photos: Marten Koerner



Ottmar Hörl, 25 Jahre Deutsche Einheit - Grenzen überwinden [25th Anniversary of the German Reunification - Overcoming Boundaries], installation, tour of Germany, 2015, photos: Michael Tegtmeier/Eva Schickler



Photo: Georg Stelzner



Ottmar Hörl, *Goethe*, 2014, Goethe University, Campus Westend, Frankfurt am Main, photo: Eva Schickler



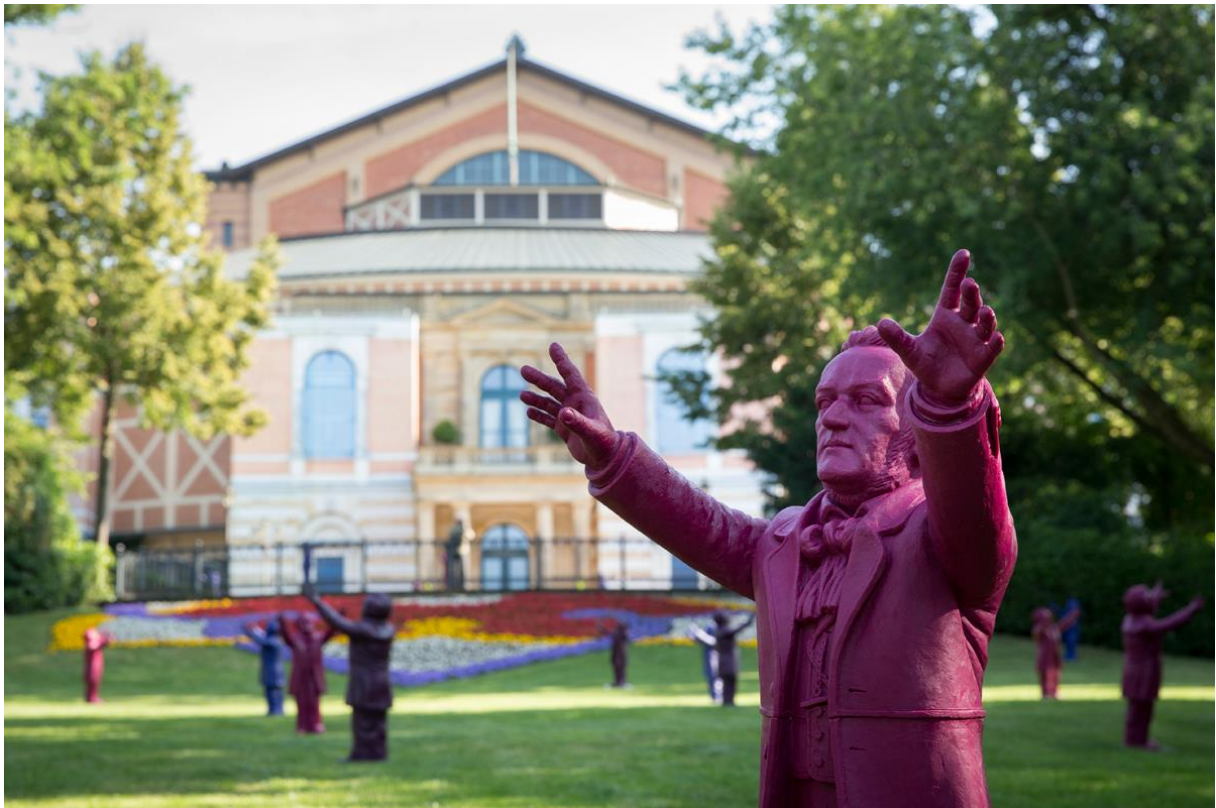
Ottmar Hörl, *Dürer-Hase [Dürer Hare]*, 2014, large-scale sculpture on the roof of the Albertina museum, Vienna, Austria, photo: Albertina



Ottmar Hörl, *Homage to Dürer*, 2015, Daegu Art Museum, Daegu, South Korea, photo: DAM/Bode Gallery



Ottmar Hörl, *Karl der Große [Charlemagne]*, 2014, Katschhof, Aachen, photo: Werner Scheuermann



Ottmar Hörl, *Richard Wagner dirigiert Bayreuth* [*Wagner Conducting Bayreuth*], 2014, Bayreuth Festival Park, photo: Simeon Johnke



Ottmar Hörl, *Der Künstler Kaspar Hauser* [*Kaspar Hauser, the Artist*], 2014, Ansbach, photo: Werner Scheuermann



Ottmar Hörl, *Karl Marx*, 2013, Porta Nigra, Trier, photos: Axel Kohlhaas



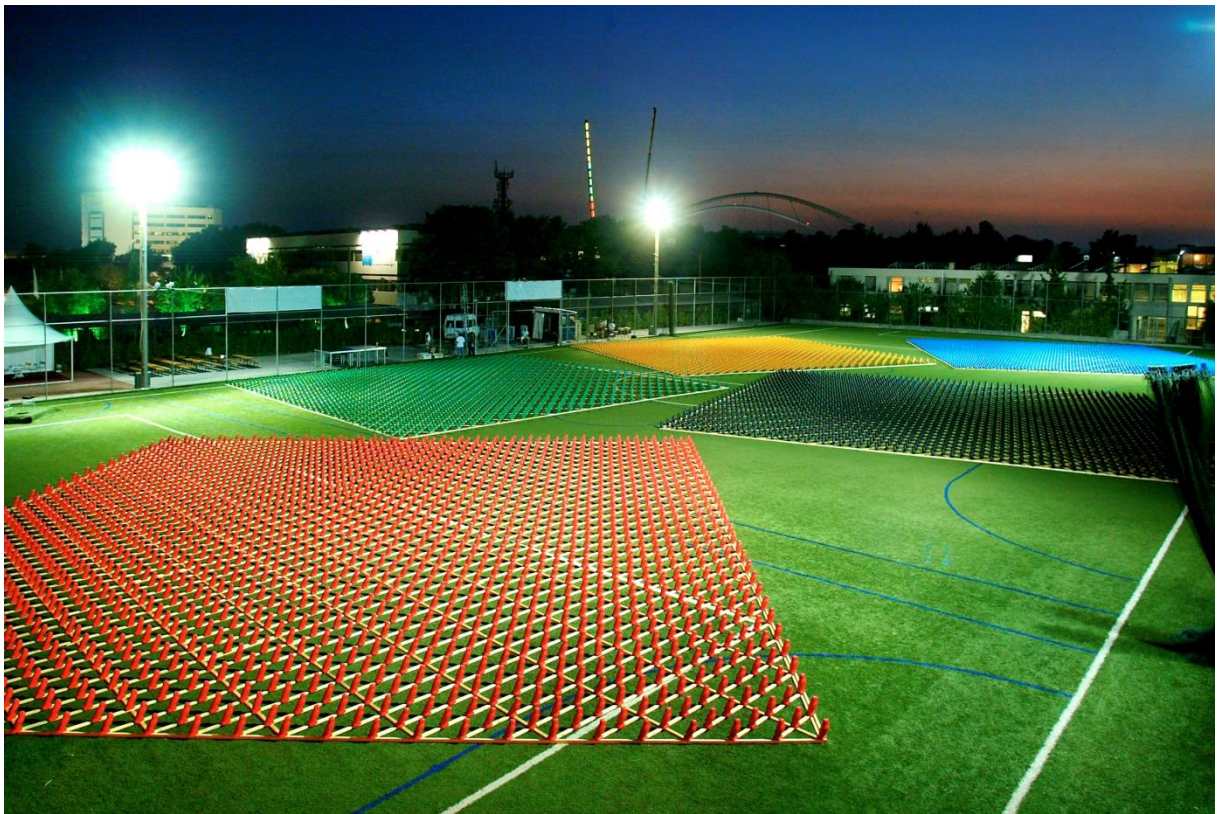
Ottmar Hörl, "Hier stehe ich ..." ["Here I Stand ..."], 2010, installation to mark the opening of the Luther Decade, Wittenberg, photos: Werner Scheuermann



Ottmar Hörl, *Engel über München* [Angels over Munich], 2009, Heilig-Kreuz-Kirche [Church of the Holy Cross], Giesing, Munich, photo: Werner Scheuermann



Ottmar Hörl, *Schutzengel für Paderborn* [Guardian Angels for Paderborn], 2007, as part of the *Tatort Paderborn. Irdische Macht und Himmlische Mächte* [It Happened in Paderborn. Earthly Power and Heavenly Powers] art project, photo: Christoph Maisenbacher



Ottmar Hörl, *Eulen nach Athen tragen* [Carrying Owls to Athens], Olympic Games, 2004, photo: Roland Rasemann



Ottmar Hörl, *Richard Wagner für das 21. Jahrhundert* [*Richard Wagner for the 21st Century*], 2004, Bayreuth (ill.: two of six installations), photos: Andrea Sohler



Ottmar Hörl, *Das Große Hasenstück* [The Large Hare Piece], 2003, Nuremberg, photos: Johannes Marburg and Andrea Sohler



Ottmar Hörl, *Euro Sculpture*, 2001, Frankfurt am Main, photo: FraKK



Ottmar Hörl, *Wortwechsel [Verbal Exchange]*, 2000, Union Investment, Frankfurt am Main, photo: Kunstagentur Saalfrank



Ottmar Hörl, *Berlin – Bearlin*, 1999, Berlin, photo: Philipp Hessel



Ottmar Hörl, *UNSCHULD [INNOCENCE]*, since 1997, 82 million copies, Artikel Editionen/photo: Rainer Schmidt



Ottmar Hörl, *Familientreffen* [Family Gathering], 2019, serial steel sculptures, Rüsselsheim-Königstädten, photo: gewobau Rüsselsheim/www.frank-moellenberg.de



Ottmar Hörl, *Familientreffen* [Family Gathering], 1992, serial steel sculptures, Rüsselsheim municipal area, photo: Wolfgang Günzel



Ottmar Hörl, *Fliegender Wechsel [Rolling Change]*, 1994, Seligenstadt, photo: Cornelia Regner-Hörl



Ottmar Hörl, *Gelb-Syndrom [Yellow Syndrome]*, 1985, installation, galerie ak, Frankfurt am Main, photo: Galerie ak

On the communicative impact of Prof. Ottmar Hörl's works

"The installation has been helpful in making the Luther Decade and the anniversary of the Reformation in 2017 more popular. We intended to have debates on commemorating and venerating Luther. It turned out to be much more than this. The installation has given everyone tremendous food for thought. The idea behind it has borne fruit."

Stephan Dorgerloh, Minister of Education and Cultural Affairs of Saxony-Anhalt (former prelate and delegate of the Council of the Evangelical Church in Germany – EKD – in Wittenberg)

"On its way to the 2017 Luther Decade, Ottmar Hörl's sculptural project 'Martin Luther: Here I Stand ...' has left its mark. Eight hundred coloured Luther sculptures, one metre tall and reproductions of Schadow's neo-classical Luther bronze, not only populated the historic market square of the town of Wittenberg, resulting in wide coverage on the Luther Year, but above all also enlivened a debate on art, aesthetics, and freedom. The anniversary of Protestantism promises to become a stimulating one, especially so when there will be art and dialogue along the way." FFFZ KULTURFORUM

"The installation generated increased demand from independent travellers, but also from travel companies. City guides are reporting that the installation has become the tourist highlight of many tours." Hartmut Friedrich, chief executive officer of the Wittenberg tourist information centre

"Tens of thousands of people were walking around this unusual sight, some of them debating about it for hours. Media representatives from across the world asked them to share their spontaneous opinion. In fact, we may consider the summer of 2003 a breakthrough for Nuremberg as the city of Dürer. I wish to thank everyone who supported the innovative approach of the project, not least the artist himself." Dr Ulrich Maly, Lord Mayor of the City of Nuremberg

"The most unusual art intervention after Christo." Media report, Berlin

"A big compliment to Ottmar Hörl." Benni Leisch (9 years), Nuremberg



Hörl's Tierleben [Hörl's Animal Life], 2016, Waiblingen, photo: Rainer Kwirotek



Die Speisung der Fünftausend [The Feeding of the Five Thousand], 1999, Friedrichshafen, photo: Paul Silberberg



Ottmar Hörl and Klaus-Albrecht Schröder, director-general of the Albertina, Vienna, 2014, photo: Albertina

Curriculum vitae

Ottmar Hörl lives and works in Frankfurt am Main and Wertheim.

2015	CREO Innovation Award for Creativity, Frankfurt am Main/Mainz, German Society for Creativity (Deutsche Gesellschaft für Kreativität)
2005-2017	president of the Academy of Fine Arts (Akademie der Bildenden Künste), Nuremberg
2002	intermedium Award, BR/ZKM Karlsruhe, along with Rainer Römer and Dietmar Wiesner (Ensemble Modern)
1999-2018	professor of fine arts at the Academy of Fine Arts (Akademie der Bildenden Künste), Nuremberg
1998	Wilhelm Loth Award, Darmstadt
1997	art multiple Award, Internationaler Kunstmarkt, Düsseldorf
1994	Förderpreis für Baukunst (Grant for Architecture), Academy of Arts (Akademie der Künste), Berlin (with Formalhaut)
1992-1993	visiting professorship at Graz University of Technology, Austria (with Formalhaut)
1985	founding of the group Formalhaut, with architects Gabriela Seifert and Götz Stöckmann
1979-1981	Academy of Fine Arts (Kunstakademie), Düsseldorf, with Prof. Klaus Rinke
1978-1981	scholarship from the German National Academic Foundation (Studienstiftung des deutschen Volkes)
1975-1979	Academy of Fine Arts (Hochschule für Bildende Künste) – Städelschule, Frankfurt am Main
1950	born in Nauheim/Hesse, Germany



Angela Merkel with Fontane sculpture, 2019, photo: Marienfeld



Ottmar Hörl and Mikhail Gorbachev, Berlin, photo: E. Coerd

"I regard my work as an organisational principle, defined by and through space. My work always has a more or less political intention, in other words, it tends to make statements about society. Art is not about dividing the world into good and evil, but art as an aspect of society is characterised by the will to provoke insecurity, and to overcome or expand rigid conventions."

Ottmar Hörl*

*In: *Künstler. Kritisches Lexikon der Gegenwartskunst*, volume 45, number 3, 1st quarter 1999, p. 2

I m p r i n t

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