

Ottmar Hörl

lives and works
in Frankfurt/Main
and Wertheim.



- 2015 CREO-Prize, Innovation Award for Creativity, Frankfurt am Main/Mainz, German Society for Creativity
- 2005–2017 President of the Academy of Fine Arts in Nuremberg
- 2002 Intermedium-Prize, BR/ZKM Karlsruhe, with Rainer Römer and Dietmar Wiesner (Ensemble Modern)
- 1999–2018 Professorship for Fine Arts at the Art Academy in Nuremberg
- 1998 Wilhelm-Loth-Prize, Darmstadt
- 1997 Art-Multiple-Prize, International Art Market, Düsseldorf
- 1994 Advanced Award for Architecture, Academy of Arts Berlin (with Formalhaut)
- 1992–1993 Guest Professorship at the TU Graz (with Formalhaut)
- 1985 Foundation of the group Formalhaut with the architects Gabriela Seifert and Götz Stöckmann
- 1979–1981 Art Academy Düsseldorf with Professor Klaus Rinke
- 1978–1981 Scholarship of the German National Academic Foundation
- 1975–1979 State University of Fine Arts – Städelschule, Frankfurt am Main
- 1950 born in Nauheim



King Ludwig II. - "The Patron", 2025

Plastic material, 51 x 27 x 17 cm, O. HÖRL engraved

Colour: golden with UV coating

Subscription prices until 27th August 2025

unsigned 110 euros (regular 120 euros)

signed 220 euros (250 ex. /colour), (regular 240 euros)

The sculptures are available in Bayreuth at

OTTMAR HÖRL SKULPTUR

Temporary Gallery

Luitpoldplatz 9 | 95444 Bayreuth

Opening Hours

24th July to 27th August 2025

Tue to Sat 11:00 am - 06:00 pm

Sunday 12:00 am - 06:00 pm

Eva Schickler

Telephone: +49 151.70 8277 22)

Contact for order with shipping

(Order and dispatch after 27th August)

Online Shop Ottmar Hörl

E-Mail: shop@ottmarhoerl.de

www.ottmar-hoerl.de

The new sculpture will be available in the gallery from July 24th, 2025 and can be ordered in the Online Shop from August 28th, 2025.

Due to high demand, there may currently be longer waiting times.

KING LUDWIG II. THE PATRON



*Installation on the
Festival Hill of Bayreuth*

OTTMAR HÖRL



Welcome Speech from the Lord Mayor of the City of Bayreuth

Dear Ladies and Gentlemen,
Dear Art Lovers,

Ottmar Hörl's sculptures have enriched the Bayreuth cityscape for many years, especially during the festival season. The always humorous presentations delight the audience. The large number allows encounters again and again and in all kinds of places.

While it was Wagner's faithful Newfoundland Russ who initially won the hearts of the Bayreuth audience, the little conducting Wagner was hardly less successful.

Now the "Master" is joined by his patron, King Ludwig II. of Bavaria. In golden, as it should be for a king. And rightly so, because without the "Kini", the festival city of Bayreuth would never have existed. May visitors to the festival also enjoy Wagner's perhaps most important admirer and patron!

Your Lord Mayor,
Thomas Ebersberger

Welcome Speech from the Festival Director Katharina Wagner about the Installation "The Patron" on the Green Hill 2025

Ottmar Hörl succeeds in a unique way in making art touchable and tangible. With his sculptures he creates invitations to debate, in this way the public space becomes a discourse space. This year's sculpture "The Patron" will once again enrich the Green Hill, for which I would like to express my sincere thanks.



Your Festival Director,
Katharina Wagner

"The Patron" (King Ludwig II. of Bavaria) About Ottmar Hörl's Art installation

The city of Bayreuth is internationally renowned for its festival dedicated to the works of Richard Wagner. In the summer of 1876, the Festival Theatre was opened - an event that wrote music history. At that time, the entire opera cycle "Der Ring des Nibelungen" ["The Ring of the Nibelungen"] was performed for the first time. To this day, the appeal of this event shows 'the communicative power and mobilising energy that can be generated by innovative artistic concepts', as Ottmar Hörl once stated. Art in all its forms of expression acts as an essential catalyst, as a driving force for education, social and personal development. This conviction also unites the three personalities: the composer Richard Wagner, King Ludwig II. of Bavaria and the contemporary conceptual artist Ottmar Hörl.

Without the support of King Ludwig II. of Bavaria, Richard Wagner would hardly have been able to realise his artistic vision to this extent. Both were united by a passion for poetry and music, a soul mate in the spirit of Romanticism. Ludwig, who had already attended a performance of "Lohengrin" in 1861, was impressed by Wagner's thoughts on music theory and music philosophy. In Wagner, he recognised the creative spirit who knew how to combine opulent worlds of sound with material from Germanic mythology and legends to create a moving synthesis of the arts. The idea of a festival theatre as a place of artistic experience and emotion was a common concern for both of them. In many ways, they have opened a new chapter in the history of musical theatre and left a lasting cultural mark. Ludwig II. was Wagner's most important patron, whose works inspired the king to create architectural and interior design projects¹ for his extraordinary palace buildings, which to this day inspire people from all over the world to travel to Bavaria.

To draw attention to Ludwig's role as a patron of Wagner and the power of art patronage, Ottmar Hörl has created new serial, golden sculptures of King Ludwig II. of Bavaria, which now create a unique image for the first time together with Richard Wagner figures on the central green area in front of the festival theatre: Ludwig stands upright, with his typical water-wave hairstyle wearing a floor-length coat. His left hand rests loosely on his hip, his right arm is slightly bent, raised in a majestic and royal salute to the audience approaching.

Eva Schickler M. A.

About Ottmar Hörl

Ottmar Hörl, born in 1950 in Nauheim/Hesse, Professor emeritus and former President of the Academy of Fine Arts in Nuremberg, is one of the most inventive conceptual artists. He is considered to be an offensive strategist of a new art in public space. Consequence, radical work concepts, innovation and the idea of democratizing sculptures are substantial building blocks of his worldwide model of success.

His artistic approach is based on the conviction that art, as a communicative impulse, can be an instrument of knowledge. Hörl's concern is to bring art closer to all people. Thus he has created memorable models of identification and universal symbols that have become cult and part of the collective memory, such as the Euro-Sculpture (2001) in Frankfurt am Main, the Innocence Soap (since 1997), with the conceptual circulation of 82 million, as well as numerous unforgettable installations in urban spaces.

Hörl has realized projects, for example, for the Indang Museum and the Daegu Art Museum in South Korea, the Goe-the University in Frankfurt, the Venice Architecture Biennale, and the Albertina in Vienna. His artistic works can be found in important museums such as the Germanisches Nationalmuseum in Nuremberg and the San Francisco Museum of Modern Art (SFMOMA) in the USA.

For his work he has been awarded prizes such as the Art-Multiple-Prize, the Wilhelm-Loth-Prize and the Intermedium-Prize.



¹ https://hdbg.eu/koenigreich/index.php/themen/index/herrscher_id/7/id/42