

sculptures in münster

STADT



MÜNSTER

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More



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Page 5: MÜNSTER MARKETING

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Discover Art in Münster...

Münster is a city internationally renowned for its culture, thanks in part to its public art, which constitute one of the most important collections in the world. This guide will help you discover an outdoor museum featuring a selection of over fifty works of art located throughout the city, from downtown to the outskirts.

Most of the works were created for the three *Sculpture.Projects* in Münster – a series of exhibitions conceived and carried out by the Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster (Westphalian State Museum for Art and Cultural History), which is part of the Landschaftsverband Westfalen-Lippe. Starting in 1977, and then every ten years afterward, in 1987 and 1997, top-rank internationally known artists created sculptures for particular sites in Münster. However, the City also commissioned some works, both before and after the shows. They include Eduardo Chillida's *Tolerance Through Dialogue*, a sculpture of two steel pieces made for the courtyard of the Rathaus (City Hall) in 1993, and Norbert Kricke's *Space-Time Sculpture*, made for the façade of the theater in 1955. The most special thing about all of these sculptures is their close relationship to the City – for, as the curators of all three *Sculpture.Projects*, Klaus Bußmann and Kasper König, explain in the catalog for the 1987 show, the City of Münster is the artists' object of interest. Of course, this includes the architecture, streets, squares, and parks, as well as the city's history and social structure – very unusual by German standards – and its clichés, which have a tight grip on public opinion.

Doubtless one of the best ways to get to know Münster – both on the surface and historically – is to visit its collection of public outdoor art. This guide suggests five routes that you can take, either on foot or by bike. For those in a hurry, try to see at least the following fifteen sculptures: 1 Chillida – 2 Schütte – 3 Freundlich – 5 Baumgarten – 15 Rückriem – 18 Oldenburg – 23 Pardo – 24 Kabakov – 25 Judd – 33 Penone – 37 Kricke – 39 Horn – 46 Kirkeby – 50 Vries – 57 Serra.

Enjoy your discoveries!

Sculpture Tours by MÜNSTER MARKETING

Walking: Downtown Sculptour

A complete tour of the art objects in the old city. An expert guide will introduce you to the sculptures from all three shows: 1977, 1987, and 1997. Besides the artists and their works of art, the focus is on each artist's exploration of the city, which is documented in every work.

By Bike: On the Sculpture Trail

You don't want to see art in a museum, but in the streets, on squares, near buildings, in parks, and in the countryside? Then a bike trip to the city's art objects is just the thing. A knowledgeable guide will ride with you to provide information and insights into each work, artist, and their relationships to the city.

Rental bikes: Upon request, MÜNSTER MARKETING will be glad to arrange for rental bikes (please give the number of bikes desired; cost per person per day: 6,- EUR and up).

Dates: please call to set a date

Length: two hours

Participants: maximum fifteen per bike tour

Price: 66,- EUR

Extra fees: Walking tours for large groups (over 30, max. 40) 11,- EUR
Sundays and holidays 11,- EUR
English-language tours 11,- EUR

(Prices are valid only when paid in cash to the tour guide, in exchange for a receipt. If you wish to be invoiced, there is an extra charge of 8,- EUR plus tax.)

Information and booking

MÜNSTER MARKETING

Klemensstrasse 10, 48143 Münster

Telephone: +49 (0)251/492-2726 (M-F, 9 a.m.-4 p.m.; Sa 9 a.m.-1 p.m.)

Fax: +49 (0)251/492-7743

Internet: www.marketing.muenster.de

E-mail: tourismus@stadt-muenster.de

MÜNSTER MARKETING also arranges other tourist activities, such as tours of the city and events. We will also make hotel arrangements, if desired. Please call our hotline at +49 (0)251/492-2710.

Sculpture Tours Organized by the Landesmuseum

The education department and scholars at the Westfälisches Landesmuseum für Kunst und Kulturgeschichte offer walking tours for groups of up to 15, covering the outdoor works from the three *Sculpture.Projects*.

Dates: please call to set a date

Group size: maximum 15

Price: as agreed

Information and booking

Westfälisches Landesmuseum für Kunst und Kulturgeschichte

Domplatz 10, 48143 Münster

Telephone: : +49 (0)251/5907-201 (T-F, 9 a.m.-12 p.m. and 3-5 p.m.)

Fax: +49 (0)251/5907-104

Internet: www.landmuseum-muenster.de



***Münster invites you
to enjoy art in the city.***

Tour 1 The Old City

Length: 3 km walk, round trip

The tour takes you past the historical and modern buildings of the old city. Besides the Prinzipalmarkt and Salzstraße, the cathedral square and the university campus along the River Aa are stops on this approximately two-hour walking tour.

Thomas Schütte | *Cherry Column*

1987



Both its central position in the square and its vertical shape allude to the notion of the monument as a traditional fixture of public art. However, as it moves upward and spreads out into a goblet shape, the column becomes a pedestal, embodying the lofty, the elevated. But what is this elevated object? Nothing unique, nothing “great” – just something ordinary and small, recalling nature, summer, and children playing. The cherry column subverts the aim of a monument, and because it does, it seems plausible. (E.F.)

Harsewinkelplatz

1▼

Platz-des-Westfälischen-Friedens, Rathaus courtyard

▲2

Eduardo Chillida | *Tolerance through Dialogue*

1993

Tolerance through Dialogue is Eduardo Chillida’s aesthetic homage to the Westphalian Peace Treaty of 1648, which was negotiated in the rooms of Münster’s Rathaus. Chillida created an area for the building’s courtyard, where he placed two L-shaped, massive steel sculptures, which look somewhat like two large benches facing each other. The overall form of these enormous steel pieces allows for a free-spirited interplay of tangible and intangible, of opposing weights, horizontal

and vertical planes, of open and closed space. This in turn leads to a harmonic whole. In an allusion to the site’s historical events, apparently irreconcilable opposites engage in a mutually tolerant relationship, as if involved in diplomatic talks. (G.K.)



Otto Freundlich | *Ascension*

1929

Freundlich created this sculpture in 1929 in Paris, but it was not until long after his death in the Maidanek concentration camp in 1943 that it was cast in bronze. With his paintings and sculptures, Freundlich wanted to overcome all “closed conditions” and express a “community of forces.” Many small, individual shapes are collected at the bottom. Gradually, the pile moves upward, condensing at the top with an inward gesture, ultimately forming a rounded assemblage. The irregular arrangement robs the sculpture of a closed physicality. Yet as the gaze moves, the viewer is able to almost physically experience the “climb” from one shape to the next. (E.F.)



3▼

Maria-Euthymia-Platz (near the Clemenskirche)

Tom Otterness | *Superwoman*

1993



A female figure, over eight meters high, whose structure resembles scaffolding, forms a focal point between the two architectural sections of the city library. As the personification of wisdom and freedom, the sculpture incorporates traditional iconographic approaches. Small, completely sculptural men and women with tools resemble caricatures. They move in and around the Superwoman, but it is impossible to tell if they are building the large figure or taking it

down. The trials and tribulations involved in gaining knowledge are played out with lively theatricalism in Otterness' sculpture. (G.K.)

Alter Steinweg 11, between the buildings of the Stadtbücherei (City Library)

▲ 4

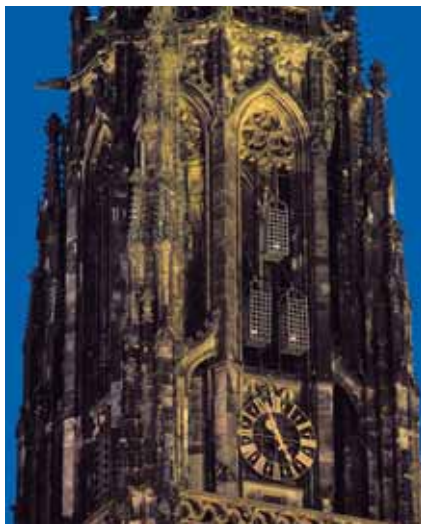
5 ▼

St. Lamberti church tower, Lamberti-Kirchplatz

Lothar Baumgarten | *Three Will-o'-the-Wisps*

1987

The three iron cages hanging on the tower of St. Lamberti church recall a historical event, to which no traditional monument could ever do justice: the Johannisnacht of 1535, when three Anabaptist leaders were tortured to death with burning tongs. As a deterrent, their bodies were placed in cages and hung on the church tower for all to see. Baumgarten placed a weak light inside each of the three cages, to memorialize the dead and their martyrdom. So now, the three "will o' the wisps" shine through the night, a manifestation of three restless souls or inner fires. (M.V.)



Daniel Buren | *Four Gates*

1987 (partially realized)



Since 1965, Buren has been working with the same optical "tool": rows of 8.7-cm wide white and colored stripes. He employs them in site-specific interventions to create relational space and change the usual perception of a site. Four narrow, white and colored striped gates were built for the *Sculpture.Projects* in 1987. They are reminders of the barriers, which, until 1807, separated

the secular city from the central area around the cathedral. Today, only one of Buren's gates is still standing. Located in the middle of the Domgasse, it alludes to the organization of the urban space. (M.V.)

Domgasse, between Drubbel and Domplatz

▲ 6

7 ▼

Domplatz/corner of Michaelisplatz

Mark Formanek | *Date*

1990

A randomly selected date and time are announced in plain, black lettering stamped on a white metal sign. To whom or what is Formanek referring, with this little intervention in the public space? Originally, there were twelve signs. One by one, they will replace each other in succession – on the exact date, at the exact time printed on the sign. There are now nine signs left to exchange. People spontaneously show up for personal reasons (birthdays, anniversaries, curiosity) and to mark the event, too. Formanek's work of art creates a situation where the public and private spheres, the anonymity of the public, and private subjectivity are reflected and simultaneously abolished. (G.K.)



Ulrich Rückriem | *Granite Sculpture, Split, Cut, Whetted*

1985

For Rückriem, working with stone – splitting it, cutting it, whetting it – is not sculpting, but instead, an independent intervention in form. While looking at the piece, one imagines the procedures: the natural irregularity of the split is contrasted with the even, optically unified cut. A horizontal cut forms a pedestal. Out of it rise four pillars, created



by the vertical partition of the block. On each side, a smooth compact block is contrasted with a section of naturally rough surfaces. The interior of the sculpture has been subjected to the separation process, and the exterior is not a final touch, but instead consists of layered sections created by splitting and whetting. (See no. 15) (E.F.)

Westf. Landesmuseum Münster, Domplatz 10

▲ 8

9 ▼

Westf. Landesmuseum Münster, Domplatz 10, above the entrance

Josef Albers | *Two Supraportals, 'Structrual Constellations'*

1969/70, realized 1972

Artist Josef Albers, born in Bottrop, Westphalia, had lived in the USA since 1933. In 1969, he designed two flat, linear objects for the new wing of the Landesmuseum. They create different illusions of space, which are determined by the viewer's perspective. Two open cubes shift their positions, depending upon which connecting surface the viewer happens to be looking at. What we see cannot be established as



an objective fact. Instead, as the gaze moves over the structure, it subjectively experiences different effects. (E.F.)

Hermann Pitz | *Inside, Outside*

1997

Outside, the viewer can see the blocks of mica slate that not only fill the window frames on the outside but also connect the interior and exterior of this work. Pitz is referring here to the slate behind Josef Albers' relief over the museum entrance (see no. 9) and to the restoration of the old wing in 1997, when the windows were filled in. On the other side of the closed windows, a wooden mullion and transom, a gigantic repro camera, and artificial lighting complete the installation. In a setting where visuals are important (the museum), it is the inverse of light – darkness – that is given significance. (C.P.)



Old wing of the Westfälisches Landesmuseum Münster, first floor, interior and on the west façade, next to the main entrance

▲ 10

11 ▼

Sigelkammer passageway, between Domplatz 22 and 23

Richard Tuttle | *Art and Music*

1987



Two twin white shapes, each resembling a comma or a bass clef supported by a horizontal element, are placed in different positions, but on the same level, on opposite sides of a wall. They are never seen together, but nevertheless seem to communicate with each other through the wall. The sculpture's form involves both volumes and planes. It extends to the ground, the wall, and to the edge of a rectangular metal surface. The viewer becomes aware of the sculpture's constantly changing

references – from shape to shape, to architecture, and to the place where the viewer stands. These are the rules of the unpredictable. (E.F.)

Otto Piene | *Silver Frequency*

1970/71



Piene was born in 1928 in Westphalia. In 1958, he and Heinz Mack founded the ZERO Group in Düsseldorf. They were interested in

light, movement, and overcoming material barriers (see no. 21). Piene has been teaching visual design in Cambridge, Massachusetts (USA) since 1972. The title, *Silver Frequency*, refers to a 1957 painting of wave structures. This work is not a sculpture, but a zone made of same-size, vibrating rows and light effects that oscillate between wall and open space. During the day, balls reflect the sunlight, and at night they trigger, rhythmic, kinetic movements of light. (E.F.)

Westf. Landesmuseum Münster, corner of Pferdegasse/Johannisstraße

▲ 12

13 ▼

Johannisstraße/corner of Pferdegasse

Dennis Adams | *Bus Shelter IV*

1987

The sculpture by American artist Dennis Adams absorbs people and their relationships to the city and history – and then “reflects” them from different standpoints. The bus shelter is open to the back; two lit cases containing large photographs reflect each other in diagonal walls set in the middle; these are covered with mirrors which are partially light permeable. Both photos are taken from a trial. One features a picture of Jacques Verges, the lawyer who defended Klaus Barbie, the French war criminal accused of persecuting Jews. The photo opposite is an enlarged view of the on-lookers at Barbie’s trial. The observer is drawn into the “points of view.” (E.F.)



Siah Armajani | *Study Garden*

1987



The sculpture consists of a group of benches, an axial stone path, and a table placed on a diagonal. Most of the seats face the inner area, but some of them are turned away. The table, too, separates the interior and exterior. American artist Armajani, born in 1939 in Persia, designs

and builds functional objects (a “reading house” or other buildings, bridges, and furniture), which only become sculptures when they are used. When the sculpture is used for classes or by individuals, it is finally actualized. Both its real and imaginary connections with the university campus can also complete the sculpture. (E.F.)

Garden of the Geologisches Museum, Pferdegasse 3
(near the stairs leading to the Jesuitengang)

▲ 14

15 ▼

Jesuitengang, near the Petrikirche

Ulrich Rückriem | *Dolomite, Cut*

1976

A vertical wall of nine stone wedges borders the path next to the Petrikirche. Resembling a row of buttresses, it encloses the intermediate space occupied by the path as far the church. The blocks are cut at their foundations and joints. The wedge-shaped stones, which were selected at the quarry, are arranged in sequence according to height, from the tallest to the shortest and vice-versa. Their sequence has nothing to do with their origins. The work process can be read in the stones, and this process, as well as the arrangement, are part of a predetermined, connecting, and open spatial form (see no. 8). (E.F.)



Giovanni Anselmo | *Foreshortened Sky*

1987



How can it be possible to understand the infinite distance between heaven and earth? Perhaps by shortening the incomprehensible altitude of the sky by a measured amount. In order to make this kind of elemental experience possible, Anselmo set up a four-corned, one-and-a-half-meter-long iron post on the meadow in front of the University's school of theology.

Making an allusion to Walter De

Maria's 1977 *Vertical Earth Kilometer*, which was drilled into the ground, Anselmo's work illustrates the unimaginable and, with help from the resulting dialectic, awakens an understanding of the world. Engraved on the upper side of the iron post: "Verkürzter Himmel". "The sky should know that it is now one meter shorter." (Anselmo) (M.V.)

Meadow next to the Theological School, Johannisstraße, Aa promenade

▲ 16

17 ▼

Courtyard of the Law School, Universitätsstraße 14–16

Harald Klingelhöller | *The Meadow Laughs, or the Face in the Wall*

1987

In Klingelhöller's courtyard sculpture, nature and culture unite to become an optically disturbing construct. Mirrored lamellae are set in front of a plain, geometrically designed, small ensemble of sixteen round and five triangular-shaped yews. The lamellae capture facets of the surrounding area from different directions, resulting in a mosaic of both real and mirrored perspective. It reflects the countless window in the surrounding buildings, but is also a poetic provocation. Lacking a clear categorical meaning, reason is pushed into a defensive position – much to the joy of the laughing meadow, which triumphs over human imperviousness. (C.P.)



Tour 2 Around the Aasee

Length: 13 km by bike or daylong walk; round trip

The tour begins at the Aasee and takes you through the Aaseeviertel. From there, you go to the Hammer Straße, a city boulevard, which leads up to Zaugg's Horse and Steer. The tour ends at the Promenade, a "green belt" around the old city used as a bicycle path. We also recommend taking a tour around the Promenade, where other sculptures are located (see map). A few stretches along the Aasee are reserved for pedestrians only; here, you must walk your bike.

18 ▼

Aegidiistraße 45/corner Mühlenstraße (above the Café Gasolin)

Kim Adams | *Auto Office House*

1997

Canadian artist Kim Adams installed his surreal house/office on the flat roof of a former 1950s gas station, now the Café Gasolin. The core of the sculpture is a five-meter-high steel grain silo. Car seats and hoods, tires, etc. appear to revolve around the outside of the structure.

A transportable piece of "squatter architecture" and visionary mobile home, *Auto Office House* pays tribute to mobility – not just to our desire for progress (on wheels), but also to that of today's age of communications: coffee is today's gasoline, so to speak. (M.V.)

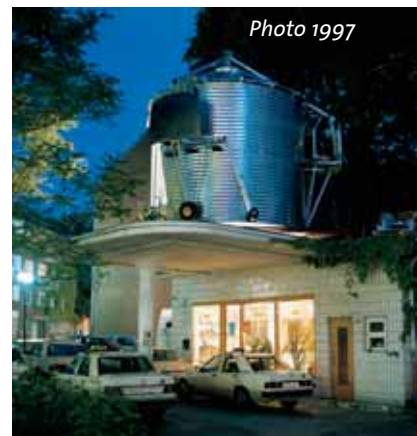


Photo 1997

Claes Oldenburg | *Pool Balls*

1977

By enlarging and transforming the material of ordinary objects, Oldenburg became known worldwide as a master of Pop Art. Referring to the city's war history (there is a cannonball immured in the city wall about 100 meters away) and the citizenry's love of balloons of all kinds (hot air balloons, etc.), Oldenburg transformed Münster into a billiard table in 1977. Leftover from this game are three gigantic concrete pool balls on the terraces next to the Aasee. Although they are immobile, with a circumference of 3.5 meters, they nevertheless convey a sense of movement. Suddenly, we experience the world from the perspective of a mouse. (M.V.)



*Claes Oldenburg 1977.
see cover photos*

Heinz Mack | *Water Sculpture*

1977

A metal pipe, sixteen meters high, is ornamented on opposite sides with 46 pairs of lamellae. At the bottom, they oppose each other on a horizontal plane. Moving upward, the slant of each lamella is increased by one degree, so that the highest plates are at 45-degree angles. They form a transition zone between material and space, which the eye follows in an upward movement. Water can spout from the top, and as it falls, it creates a veil of spray and an opposing downward movement. In 1958, Mack and Otto Piene (see sculpture no. 12) were co-founders of the ZERO group in Düsseldorf; they attempted to overcome material limitations through space, light, and movement. (E.F.)



Terraces on the Aasee (at the beginning of Weseler Straße)

▲ 19

20 ▼

Landesbausparkasse, Himmelreichallee 40

Landesbausparkasse, Himmelreichallee 40

▲ 21

22 ▼

West LB, Alter Zoo, Himmelreichallee and Aasee

Henry Moore | *Vertebrae*

1968/1969



British artist Henry Moore regarded sculpture as a kind of art best seen in daylight, in open space. The three parts of *Vertebrae*, a bronze sculpture, are close to each other, but not connected. Their harmonic

smoothness conveys the impression that they have been shaped by nature itself. Set in garden greenery, the experience of modern art is coupled with a positive experience of nature. Thus, the sculpture communicates directly with the viewer – without detouring through religious or socially stamped symbols. (B.G.)

Friedrich Gräsel | *Air Duct Sculpture (Work 1–3)*

1972–75



Gräsel's sculpture consists of closely placed pipes, each ninety centimeters in circumference. Each ninety-degree arched element forms a visible opening. The sculpture's massive volume is therefore thoroughly permeated by a sense of movement that alludes to technological functions. Gräsel, born in Bochum, Germany, began with cylindrically shaped objects in the 1960s and later worked with prefabricated shapes whose austere optical function expresses an optimistic relationship to technology. Another of Gräsel's ventilation sculptures is next to the Nord-West Lotto building, on Von-Stauffenberg-Straße, near sculpture no. 28. (E.F.)

Jorge Pardo | *Pier*

1997



The pier made of California redwood by American artist Jorge Pardo runs almost as a matter of course from the northwest bank of the Aasee out into the lake about forty meters, where it becomes an asymmetrical, six-sided platform. Through its materially conscious, purist reaction to the thoroughly landscaped lake, Pardo connects austere,

early modern architecture with the traditional building methods seen in Asian gardens. The site reflects not only the current desires of the public for peace and quiet as well as for contact with others, but it also possesses an altogether urban attitude toward nature. (K.W.)

Northwest bank of the Aasee

▲ 23

24 ▼

Aasee meadow, east of Kardinal-von-Galen-Ring

Donald Judd | *Untitled*

1977



The shape is immediately understandable: two concentric, concrete rings – the inside ring follows a horizontal line, the outer ring runs along the slant of the hill-

side. Works that leave nothing to chance and have no natural features are called “Minimalist.” Each form is clear and immediately becomes an idea. Here, the landscape provides two preconditions: the horizontal plane and the downgrade. The idea does not become part of nature, but instead, the circles stand alone in opposition – as a “topographical regulator in the shape of two concrete circles” (Judd). (E.F.)

Northwest bank of the Aasee, west of Kardinal-von-Galen-Ring

▲ 25

26 ▼

In front of the zoo

Ilya Kabakov | *Look up and read the words...*

1997

As the title of this work by Russian installation artist Kabakov indicates, you should either sit or lie down upon the grass at the foot of the steel mast and look up at the sky. And in actuality, a poetic message made of filigree wire letters shimmers between 22 steel antennae fifteen meters high. The distance underscores the fragility of the writing: “My dear! You lie in the grass, looking up / Not a soul around / All you hear is the wind / You look up into the open sky, up into the blue above, where the clouds roll by / It is perhaps the most beautiful thing that you have ever done or seen in your life.” (M.V.)



Karl Ehlers | *Interconnected*

1972

Ehlers has taken several rectangular steel pieces and bent them into a U-shape, interconnecting them so that the resulting space resembles an animal's body. One of the many possible associations is with a giraffe – the description most often heard since the monumental sculpture was placed in front of the zoo. It's possible to see either organically shaped lines or a particular, individual character. The sculpture form the notion of “growth” as the separation and collection of forces. (K.W.)



Stephan Huber | *Two Horses for Münster*

2002



The two neon horses by Munich artist Stephan Huber seem like ghosts; a trotting horse accompanies the four lanes of traffic as they stream down the Ring, while behind it, another horse bucks. First modeled by hand,

then subjected to a tomographic process, and afterward sectioned into horizontal pieces with help from a computer, these *Two Horses for Münster* are simultaneously traditional sculpture and a modern, intangible work of art. Their moving light design and motif turn them into a multi-faceted symbol of the city and the country. Primarily, however, Huber has created surreal, thoughtful images. (M.V.)

LVM Insurance Building, Kolde-Ring 21

▲ 27

28 ▼

Lotto-Zentrale, Weseler Straße 108–112,
small glass courtyard left of the entrance

Kenneth Snelson | *Vine Street*

1966

Forces of pressure and tension shape a filigree structure of pipes and wire. The sculpture is open on all sides, appearing to be a “structured space” or an “arrangement of forces,” which the imagination keeps visualizing as an “event” created by the relationships between these forces. It is interesting to compare this work with *Traum II*, a 1959 bronze sculpture by Bernhard Heiliger, which is located to the right of the building’s entrance.

Snelson was born in 1927 and is only twelve years younger than Heiliger, but his approach to sculpture is radically different. The streaks of energy no longer seem to be tied to a volume, but develop instead as an open structure in space. (E.F.)



Ernst Hermanns | *Four Surface Area Pathways*

1967



The narrow, five-meter-high stainless steel *Surface Area Pathways* stand close to each other. Unresisting, the gaze moves upward. At the same time, the posts form a shape that is somewhat like a cross. The distances and open angles involve the surrounding space. Form and space first meet when you walk around the sculpture; sections are always hidden. The

Münster-born sculptor (1914–2000) was interested in the exciting relationship between volumes and explicitly open, empty space (see no. 41). (E.F.)

Landesentwicklungsgesellschaft NRW, Von-Stauffenberg-Straße 2/corner of Kolde-Ring (temporarily on the corner of Weseler Straße/Kolde-Ring)

▲ 29

30 ▼

Ludgeriplatz

Rémy Zaugg | *Moving the Monument ‘Farm Laborer with Horse’ and ‘Maid with Steer’*

1987

The two bronze sculptures date from 1912; they symbolize “cattle breeding” and “farming.” Zaugg’s “sculpture” consisted of moving them to a new location on



the traffic circle at the Ludgeriplatz. His theme is also the objects’ relationship to the viewer, the square, the city, and its history. Our perception of the sculpture is altered. These two statues used to stand on either side of Hammer Straße, greeting the people who arrived from the countryside. Today, the situation which involves the viewer, the traffic, and the urban environment, has radically changed. Since Zaugg has created new spatial and visual relationships to the old sculptures, passersby become aware of history and their own situation. (E.F.)

Huang Yong Ping | 100 Arms of Guan-yin

1997



Chinese artist Huang Yong Ping had the idea for a six-meter-high “bottle rack” – an allusion to Duchamp – during a visit to the St. Ludgeri church. The church houses a crucifix damaged during the Second World War; the figure of Jesus mounted on the cross has lost its arms. “It was entirely as if this Western, armless Jesus gave me the idea to build a thousand-armed Buddha.” But instead of sacred objects, which the thousand-armed Guan-yin traditionally holds, the hands of the

bottle rack present secular utensils, from brooms to hooks. The theme is a comprehensive transformation of both religious and cultural meaning. (C.P.)

Marienplatz traffic circle, south of the St. Ludgeri church

▲ 31

32 ▼

Engelenschanze

George Rickey | Rotating Rectangles

1977

Rickey’s aluminum sculpture is on a public lawn on the Engelenschanze, near the Promenade. An approximately three-meter-high pole connects three rectangular surfaces over three horizontally rotating axes. Even the slightest wind sets the wings in lyrical, silent motion, as if friction were of no consequence. Gravity, too, seems to have been overcome.

Sunbeams on the mirrored surfaces transform the sculpture into an Impressionist play of light. As the shapes move, they influence mass and time. Rickey introduced real motion into modern sculpture and was one of the founders of Kinetic art – a kind of art that harmonizes inert material with the living dynamics of nature. (G.K.)



Tour 3 Münster’s East (Canal)

Length: 8 km by bike, car, or daylong walk; one-way

A tour through east Münster will also take you to some of the city’s large institutions: starting at the Hörster Friedhof (cemetery), you will go to the Landschaftsverband Westfalen-Lippe, the Ostbad (swimming pool), the canal, and the Institut der Feuerwehr NRW (state fire-fighters’ school). You can finish up with a visit to the Kreativkai on the harbor.

33 ▼

Park, corner of Karlstraße/Wemhoffstraße

Giuseppe Penone | Progetto Pozzo di Münster (Fountain Project for Münster)

1997

It might be a broken branch accidentally bent over a sandstone-lined hole in the ground in the middle of the old Hörster Friedhof – were it not for the stream of water pouring out of it. The branch is cast in bronze, and as a fountain,

it is subject to various processes of time as well as different circulatory systems. Italian artist Penone has further developed a 1968 work: a steel cast of his hand, placed around a young tree so that it could no longer grow at that spot. “The hand sinks into the tree trunk, whose growth makes it a flowing, sculptural element” (Penone). (C.P.)



Scott Burton | *Pair of Park Benches*

1987



Two long wooden benches by American artist Scott Burton are not really useful, yet nonetheless they can be used. The benches meet harmoniously around an imaginary center. However, the relationship between

form and function is eccentric. The seats are extremely small in relation to the backs – an ironic reference to function; there is hardly room for even a few people on the beautifully shaped seat. Burton owes his inspiration for his resistance-oriented art to Henry van de Velde's garden benches in Villa Hohenhof in Hagen – they are the precedents for Burton's anti-design functionalism. (C.P.)

Administration building, Landschaftsverband Westfalen-Lippe, courtyard, Warendorfer Straße 22–24

▲ 34

35 ▼

Stadtbad Ost (east city public swimming pool), Mauritz-Lindenweg/Manfred-von-Richthofen-Straße

Bernhard Luginbühl | *Sam*

1967

Luginbühl welds old pieces of iron, such as rails, wheels, chains, twist-tops, bits of machinery, and other things, into gigantic, bizarre sculptures. Removed from their industrial context and painted a unified rust color, they develop their own sculptural



language of form that advances them beyond their previous function. This leads to fascinating hybrid creatures – mixtures of prehistory and robotics such as Sam, an object that appears to be a mysterious mediator between the two worlds. (K.W.)

Olaf Metzel | *Reflecting Wall*

1999



Five meters high and nine meters wide, Metzel's shimmering, reflecting wall is like an enormous poster or movie screen. Located on the city periphery, next to a main traffic

artery, the sculpture's surface, covered with orange prismatic reflectors, catches light both day and night. The work affords commuters diverse plays of light and awakens mental associations with emergencies, fire, force, and insecurity, but also with the big city, games, and spectacles. An ordinary object – the prismatic reflector – allows the fire fighters' school and the passing traffic to be present in the picture. (M.V.)

Landesfeuerwehrschule, Wolbecker Straße 237

▲ 36

Modern Art in Münster

(Note: English-language names for institutions are not official; they are simply for the convenience of non-German speakers.)

Westfälisches Landesmuseum für Kunst und Kulturgeschichte

(Westphalian State Museum for Art and Cultural History) Domplatz 10, 48143 Münster. Telephone: +49 (0)251/5907-01; www.landmuseum-muenster.de. Opening hours: T–Su, 10 a.m.–6 p.m.

Ausstellungshalle Zeitgenössische Kunst Münster

(Münster Exhibition Hall for Contemporary Art) Kreativkai, Hafenweg 28 (until mid-2004: Am Hawerkamp 22), 48155 Münster. Telephone: +49 (0)251/492-4101 (during opening hours: +49 (0)251/666897); www.muenster.de/stadt/kulturamt ("Ausstellungen"). Opening hours: Th/F, 4–8 p.m., Sa/So, 12–6 p.m.

Graphikmuseum Pablo Picasso

(Pablo Picasso Graphic Museum) Königsstraße 5, 48143 Münster. Telephone: +49 (0)251/414470; www.graphikmuseum.de. Opening hours: T–Su, 10 a.m.–6 p.m.

Westfälischer Kunstverein

(Westphalian Art Society) Domplatz 10, 48143 Münster. Telephone: +49 (0)251/46157. Opening hours: T–Su, 10 a.m.–6 p.m.

Wewerka-Pavillon

Meadow, Aasee (Kardinal-von-Galen-Ring/Torminbrücke). Telephone: +49 (0)251/8361300. On view 24 hours a day, 7 days a week

Förderverein Aktuelle Kunst

(Friends of Contemporary Art Society) Fresnostraße 8, 48159 Münster. Telephone: +49 (0)251/72165. Opening hours: W–F, 5–7:30 p.m.

Tour 4 Through the Parks and Countryside of North Münster

Length: 10 km by bike or car, one-way

The tour starts at the Promenade and goes past the Stadttheater (city theater) and the Buddenturm, then through Wienburg Park to Kinderhaus. From here, follow idyllic Gasselstiege along the city periphery; the tour ends close to the city center.

If you drive, we recommend taking Kanalstraße to Wienburg Park, where you can park in the lot (see map). For the return trip, take Grevenener Straße instead of Gasselstiege.

Susana Solano | *Muralla transitable / Changeable Fuse*

1987 (partially realized)

The heavy iron sculpture by Spanish sculptor Susana Solano consists of two parallel plates connected by massive horizontal beams. Its theme is the power of medieval architecture. The Buddenturm is a remnant of the old city defenses, built in the twelfth century. It is practically the only example of this type of architecture in Münster and certainly the most prominent. On both the west and east sides of the tower, remains of the city wall can still be seen. Solano translates this wall into the austere aesthetic language of the modern era, as if it were a citation. Her sculptural translation of the defenses negates any sort of contemporary tendency to romanticize the Middle Ages. (G.K.)



Buddenturm, Münzstraße/corner of "Am Kreuztor"

37▼

Façade of the Stadttheater, Voßgasse

▲38

39▼

Zwinger/Promenade near Neubrückentor

Norbert Kricke | *Space-Time Sculpture*

1955/56

Kricke has formed two thin, iron pipes into a casual loop that is as light as a free-floating sketch in space. It fits into the broad corner of the façade of the city theater. This open gesture binds together the contexts of space and time. Out of the interior of the loop (which is

merely indicated by a line), an emotional, dynamic opening develops in the unlimited space. Space reveals itself as both intermediate and free, offering a chance for the gaze to move from one side to the other and to perceive the power of the spatial tension. (K.W.)



Rebecca Horn | *The Counterclockwise Concert*

1987/1997, open June–September, Sundays 2–6 p.m., or by guided tour for groups only. Telephone: +49 (0)251/492-4503

The Zwinger, on a site where the city wall once stood, was originally built as part of the city defenses. Among other things, it served as a gunpowder storehouse, prison, home, and at the end of World War II, as a place where the Gestapo executed prisoners of war. Horn's careful intervention – the rhythmic sound of forty-two small hammers, the flickering of candle-like light, the regular sound of water dripping – creates an atmospheric setting. Inside the ruined Zwinger, which has been restored, a wild garden grows. Horn's work of art makes a continuum out of solemn memories of the past as well as the healing powers of nature. This monument can be experienced as a memorial with many layers of meaning, where the past, present, and future are reciprocally reflected. (G.K.)



Francesco Marino di Teana | *Infinite Stretch of Path*

1973/74



In his Constructivist sculpture, Marino di Teana condenses the notion of space as an unlimited, physical system of forces into a material segment. Two horizontal masses meet

along a horizontal plane, while in between, pieces resembling posts extend upward at different heights. In an interaction between parallelism and opposition, void and volume, the spatial coordinates reveal themselves as a dynamic system of paths open in all directions. (K.W.)

Pascal-Gymnasium, Uppenkampstiege 17

▲ 40

41 ▼

Wienburg-Park, north of Langemarckstraße

Maria Nordman | *De Civitate*

1991



The sculpture spreads out across a long piece of land running beside a footpath. It consists of trees, grasses, flowers, air, water, and the light that happens to be shining. A twin row of ginkgo trees, a species 270 million years old, forms a U-shape that opens to the north. Facing south is a second row of sequoia trees, which renews its needles annually. A third section of evergreens forms child-size, open walls and chambers. The sculpture is not separate from, but instead

permeated by the nature, time, and people encountering it. (E.F.)

Wienburg-Park, Wienburgstraße, across from Havixburgweg

▲ 42

43 ▼

Münster-Kinderhaus, corner of Westhoffstraße/Langebusch

Ernst Hermanns | *Multi-shaped Large Sculpture*

1960



Four pillars between two and three meters high are grouped so that their distance, height, and position simultaneously connect and disconnect each shape. The slight irregularities and rounded edges make the pillars look like bodies. At the same time, the open space in between each piece becomes an equal part of the sculpture. The

surrounding space can be understood as a kind of magnetic relationship of attraction and isolation. What Hermanns calls the “spatial tension” changes according to the standpoint of the viewer (see the later sculpture no. 29). (E.F.)

James Reineking | *Synclasticon*

1977

Two cut and bent pieces of Corten steel stand next to each other, but are distinctly separate. However, the gaze is constantly forced to overcome this separation.

The eye follows the upward movement of a round segment, which is crossed by a second matching, round segment that seems to be cut out. Its “remaining surfaces” form a third, arched segment that extends horizontally above the ground. If the steel plates were to be straightened, they could be placed together to form a square surface. The sculpture consists of the different movements created when one looks at the pieces. (E.F.)





Site 2

Kaiser puts one of the oldest streets in the city, the Gasselstiege, inside quotation marks, so to say. The Münster artist placed actual quotation marks at the beginning and end of what is today a rather small path, accessible only to pedestrians and bicyclists in some spots. In German, "Gänsefüßchen" means "little goose feet," but it is also a colorful colloquialism for "quotation marks."

Kaiser not only marks the historically

significant path, but also visualizes its probable etymology: the name of the farm, Hof Schulze Gassel, which gave its name to this street, is derived from the word "Gössel" (gosling). Kaiser's work of art turns the course of the path into a citation of history. (G.K.)

Site 1: Gasselstiege 1, corner of Steinfurter Straße / Gasselstiege

Site 2: Entrance to Hof Schulze Gassel, corner of Brüninghagen, behind the Wilkinghege golf course

Tour 5

Universitätsviertel and Gievenbeck

Length: 13 km by bike, car, or daylong walk; one-way

The tour goes past the castle, through the botanical gardens and the University Quarter, then out to Gievenbeck and the Rüschenhaus (where nineteenth-century poet Annette von Droste-Hülshoff once lived). The trip includes lots of greenery and a bit of university atmosphere.

HACHMEISTER



Günther Förg *Pillar* Bronze
315 x 40 x 40 cm unique 1990

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Per Kirkeby | Bus Stop

1997

In front of the Freiherr vom Stein Gymnasium, the street along the Hindenburgplatz is heavily frequented. Kirkeby built a public bus stop here. Its material

and basic shape recall functional urban architecture, yet they also articulate proportions and scale with artistic autonomy. The sections of the waiting area are

connected with slim metal columns. The openings looking in on the school courtyard, and the façade-like rhythms created by projections and niches in the walls show that this spot is a temporary site, a waiting area between school and street. (K.W.)



Per Kirkeby | *Brick Sculptures*

1986

Kirkeby's two brick sculptures, which examine historical building methods, are references to the traditional brick buildings found everywhere in Münster. Two cubes – one low to the ground, the other tall – are austere ornamented by arched segments and blind openings. In their dialogue, the two appear to be models for architectural structures that could be either growing or sinking. The cubes are meaningful intersections between the Baroque castle on one side and the plain, post-war apartment buildings across the street on the Hindenburgplatz. They make it easier to see how little maneuvering room there was between destruction and reconstruction. (K.W.)



Hindenburgplatz, across from the Institut für Zoophysilogie

▲ 46

47 ▼

Torhaus (ASTA) on the left, next to the main pathway to the castle

Richard Artschwager | *Untitled (Bicycle Stand Monument B)*

1987 (partially realized)



Fascinated by the bicycle's presence everywhere in Münster, American artist Artschwager, known since the 1960s for his ironic furniture objects, has created a monument to the bicycle. He lined up prefab concrete bicycle stands; an exaggeratedly tall one stands in the middle. This bicycle stand is elevated, so to speak, onto a pedestal, thus humorously transforming the ordinary item into a public emblem. In turn, the pedestal becomes the support for two small trees planted where bicycles would normally be. The change in function turns Artschwager's monument into an ironic, Pop art commentary: ultimately, the monument supports the trees. (M.V.)

François Morellet | *A la française (encore once more): circle, rectangle, and triangle*

1987

With help from bricks set in the ground, French artist Morellet has given each of the three meadows around the castle a new outline: a circle, a rectangle, and a triangle. A geometrical system of order discreetly yet publicly attacks the seemingly natural shape of the park, which is laid out in the style of an English garden. Morellet refers to the unrealized plan for the castle garden, originally meant to be like a late eighteenth-century Baroque garden "à la française." However, the work is focused upon the "battle between two forms, two opposing concepts that move beyond nature and history, and whose real character first becomes clear when seen in opposition" (Morellet). (M.V.)



Schlossgarten, 3 sites: left and right of the Botanischer Garten, east of the castle, and the meadow left of the castle

▲ 48

49 ▼

South Schlossgarten, Lindenallee, to left of the castle when facing away from the Hindenburgplatz

Jenny Holzer | *Two Benches*

1987, artificial stone casts of two of the original five benches

Close to the war memorial are two benches with English words inscribed upon the seats. Both the situation in the park and the



resemblance to the Baroque garden benches at Haus Rüşchhaus provide the texts with an even more shocking effect. Allusions to brutal deeds, shootings of prisoners, and the pursuit of fleeing women and children are described in the present tense without any historical context; feelings of rage, fear, sorrow, and empty patriotism are addressed. American artist Holzer presents texts that are mostly sharp and penetrating – here, accompanied by the timeless peace of the grave. (E.F.)

herman de vries | *Sanctuary*

1997



In Latin, *Sanctuary* means holy, untouchable space. This definition is the foundation for Dutch artist herman de vries’ “round temple” dedicated to nature. Containing 20,000 bricks, the structure

was built according to traditional eighteenth-century masonry technique. Through four “eyes,” which face all four directions, viewers can observe natural life and death in the central zone, which is untouched by human hands. As if it were an archaic oracle, a 2,700-year-old Sanskrit saying is engraved in golden letters on the temple frieze. “om. this is perfect. that is perfect. perfection comes from perfection. take perfection from perfection, it remains perfect.” (M.V.)

North Schlossgarten, meadow near Einsteinstraße

▲50

51▼

Meadow near Einsteinstraße

George Brecht | *Three VOID-Stones*

1987 (partially realized)

George Brecht originally engraved the word VOID in capital letters on three stones. You will encounter one of these on a meadow on the edge of the Schlossgarten,



practically as a matter of course. VOID means emptiness, nothingness, liberation. What does the artist mean with this VOID? Is the stone hollow? Is the surrounding area of no importance? Or is Brecht trying to influence the viewer’s condition by placing him in an almost thought-free, meditative state? Paradoxically, Brecht’s “VOID Stone” inspires countless associative thoughts about the site where the stone is displayed and about those who visit it. (G.K.)

Ian Hamilton Finlay | *A Remembrance of Annette*

1987



On the trunk of an old poplar tree, high above the Überwasser Friedhof (cemetery), where the Droste family is buried (and which is now part of a park), Scottish artist Ian Hamilton Finlay has erected an epitaph

in memory of Westphalian poet Annette von Droste-Hülshoff. The words chiseled in the sandstone quote Annette: “My songs will live on long after I am gone.” By displaying the memorial tablet in an unusual spot, Finlay removes this thought from the intimate dialogue begun by the poet and, at the same time, makes it visible from a great distance. In Finlay’s installation, memory seems to be a subtle complex of references. (K.W.)

Alter Überwasser-Friedhof, Wilhelmstraße

▲52

53▼

Institute for Lebensmittelchemie, University of Münster, Corrensstraße 45

Manfred Müller | *Ringredseventeendegrees*

1997

Düsseldorf artist Müller’s steel ring, painted red and visible from afar, seems like a pure echo of the round shape of the University building toward which it leans at a slight 17-degree angle. From up close, the ring is reflected in the building’s glass façade. This proximity between ring and building creates a dynamic tension, a dialogue between shapes, which includes the intermediate space. An elementary form, the circle is a metaphorical reference to natural cycles and periods of time. Thus, Müller’s steel ring also has a contextual relationship to the natural sciences institute. (M.V.)



Matt Mullican | *Untitled*

1987



In our increasingly visual world, sign typology is part of elementary knowledge. American artist Mullican installed a flat ground sculpture on the meadow of the University's chemistry institute. Resembling a chessboard, the granite tablets combine hieroglyphs, diagrams, and symbolic tables, all of which

refer to the various typologies and classification methods of the neighboring sciences. An accessible room is created. Upon it is a spatial, transcultural, abstract order of the world. An empty plate is in the center, a symbol for the energy and openness of this point of view. (M.V.)

Naturwissenschaftliches Zentrum, Wilhelm-Klemm-Straße, in the courtyard behind the lecture hall of the Anorganisch-Organisch Chemisches Institute, passageway between no. 10 and no. 8

▲ 54

Horstmarer Landweg, on the meadow across from no. 120

55 ▼

Ludger Gerdes | *Ship for Münster*

1987



An almost romantic, even fantastic view! The visitor discovers Gerdes' sculpture, a 43-meter-long island enclosed by sandstone walls, in the

middle of what used to be an empty meadow. A small pond surrounds the island. A small wooden pavilion and two poplar trees are on it. The island is like a ship "sailing" toward the inner city, but it also recalls a temple district. Gerdes' work of art releases a number of associations that transform our daydreams and desires – especially in the face of increasing urbanization – into a real setting. (G.K.)

Heinz-Günter Prager | *Cornerpiece 5/95*

1995



The sculpture offers several easily understood units: surface, block, the right-angled incision, the shift, and the mirror image. Simple, comprehensible, and discernible elements are at work here, so that we not only see them, but also understand

them. The actual character of this sculpture consists of time-related processes: gradual, volatile, yet simultaneously restrained developments in the relationship between the obvious forms, and the same kind of developments in the relation of these forms to the building. (E.F.)

Zollfahndungsamt, Gescherweg 90

▲ 56

Rüschhausweg/Am Rüschhaus

57 ▼

Richard Serra | *Dialogue with Johann Conrad Schlaun*

1996

A welded, massive steel cuboid, measuring 2 x 1.5 x 1.5 meters and weighing about forty tons, is sunk into the ground on one side at a seven-degree angle. The incline makes us aware of the significant volume of the block, while at the same time, it creates a gentle movement. Serra writes, "It inclines toward the main building of the Rüschhaus." Turning away from the street running past it, the block faces the axis of the avenue of trees connecting the house and street. The sculpture's proportions derive from the Baroque entry gate. The considerable distance between the sculpture and the house shows conscious respect for the light, curved architecture. A "dialogue" arises from the powerful sculptural act. (E.F.)



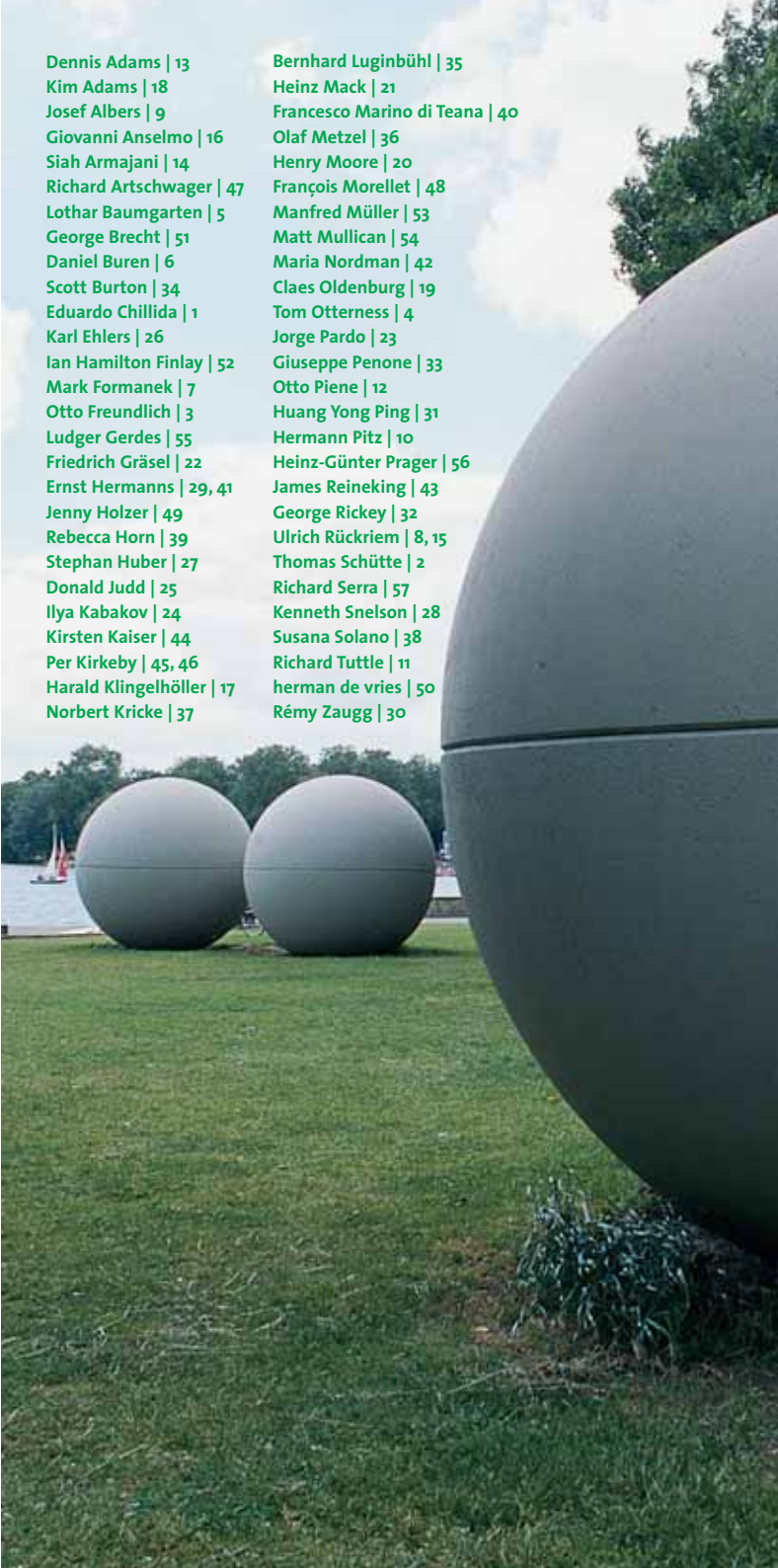
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Please note:

Because of the large amount of information, the small map here can only serve as a rough guide. Before starting your tour, we recommend acquiring a city map (for example, the Fahrrad-stadtplan Münster, a map of Münster bicycle routes) so that you can conveniently plan your trip and consult it while on the road.



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