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news

+++ Erste Publikation zur Ausstellung: In Kooperation mit der Kunstakademie Münster wurden elf Künstlergespräche geführt, die jetzt in gedruckter Form vorliegen - Vorspann *skulptur projekte münster 07*, 196 Seiten mit zahlreichen Abbildungen, Preis 18 €, Verlag der Buchhandlung Walther König +++ Beginn der nächsten Projektrealisierung: Hans-Peter Feldmann saniert eine der letzten öffentlichen Toilettenanlagen Münsters auf dem Domplatz +++ *skulptur projekte münster 07* ... auf Reisen in Paris: Vortrag von Brigitte Franzen und Klaus Bußmann im Auditorium des Musée du Louvre, 14.03.07, 16.30 Uhr +++ neue Künstler eingeladen: Nairy Baghramian (*1971 in Isfahan/Iran) und Gustav Metzger (*1926 in Nürnberg) werden in Münster Projekte realisieren +++ weitere Informationen unter www.skulptur-projekte.de

project

Guillaume Bijl: Sorry-Installation (Archeological Site): Seit dem 5. Februar wird das Projekt von Guillaume Bijl auf einer nahe des Aasees gelegenen Wiese realisiert. Die Gegend um den Aasee ist das beliebteste Naherholungsgebiet Münsters und eignet sich daher mit seiner Mischung aus Natur und künstlicher Anlage besonders gut für das Täuschungsmanöver des Belgiers. Hier entsteht die Inszenierung einer archäologischen Ausgrabungsstätte: In eine 8 x 8 Meter breite und 5,5 Meter tiefe Grube setzt Bijl einen schindelgedeckten Turm mit Wetterhahn. Der Künstler spielt mit vertrauten Situationen und scheinbar funktionierenden Orten und entlarvt sie gleichzeitig als reine Schauobjekte. Eine vermeintliche Realität wird von ihm ad absurdum geführt.



Guillaume Bijl: Sorry-Installation (Archeological Site), Modell. Photo: sp07

Träger:

LWL

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Münsterland Ost

artist

Drei Fragen an: Guy Ben-Ner

1. Welche Bedeutung hat Öffentlichkeit für Sie? / What does the public mean to you?

For the past eight years I've been making movies with my wife and two kids. Naturally - you'd think - I would have been occupied with the opposite question: what is private? But since all family photo albums look alike in a way, the question could be reversed again. Like any other binary opposition, both concepts depend on each other if they are to have any meaning. So what is public for me? The public is where the private is being constructed. Unless you live in a communist state (did anybody ever?), then there really is no public space. In a way everything is privately owned (including the state itself). So you go to IKEA, a public space that is privately owned, where the private is being marketed to you in the form of a private - a public image - that looks like all other private homes. Public is where the private is being marketed as a commodity. With familiar food (McDonald's) and familiar homes (IKEA), no matter where you go, you are in a familiar situation. You are at home. Public is where you feel at home.

2. Wie entstand Ihre Projektidee für Münster? / How did your idea for the project in Münster come about?

After my first visit to Münster I came up with the idea of creating a bicycle-video machine, where you can go on trips without really moving anywhere. A screen is connected to the bicycle. When you peddle the movie starts and you can peddle faster to fast-forward, or peddle backwards to rewind. In the movie to be projected by the bicycle machine, my kids and I will put objects back to use that have been "kidnapped" by art, from the street, to the museum: we take ready-made sculptures that use bicycle parts - such as Picasso's *Bull's Head* (made of a bicycle seat and handlebar), Duchamp's *Bicycle Wheel* (on a stool), and Tinguely's *Cyclograveur* - and re-build a fully functional bicycle out of them - eventually using it to ride around Münster to view the sculpture projects. The idea for the movie was born out of the machine itself, out of thinking what kind of movie and narrative it could generate. The other trigger for the work was a piece I made two years ago for the Venice Biennale called *Treehouse Kit*. Like the bicycle movie, *Treehouse Kit* starts with a sculpture - a tree made out of furniture parts - and ends up as very common objects built from it - that is, as furniture. Both movies have an anticlimax, this disappointing ending to them. In both I was also occupied with the problem of building a relationship between objects and movies, and both use the language of the manual, as a movie genre that connects objects and moving images in a way that is - I find - very peculiar to them.

3. Eine Zeitreise ins Jahr 2047: Wie sieht die Kunst dann aus? / Imagine the year 2047: What will art be like then?

I really don't have that kind of imaginative ability!

skulptur projekte münster 07

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news

+++ Don't miss our first publication on this year's exhibition: Together with the Münster Academy of Fine Arts, *skulptur projekte münster 07* has interviewed twelve participating artists and published the conversations in a handsome book titled *Vorspann skulptur projekte münster 07*. 196 pages with numerous illustrations, price: €18, Verlag der Buchhandlung Walther König +++ The next project is already underway: Hans-Peter Feldmann is refurbishing one of the last remaining public toilet facilities in Münster, located underground on the square in front of the cathedral. +++ *skulptur projekte münster 07* on tour in Paris: Brigitte Franzen and Klaus Bußmann will give a talk in the auditorium of the Louvre Museum on March 14, 2007 at 4:30 PM +++ Two further artists have been invited to participate in this year's show: Nairy Baghramian (born in 1971 in Isfahan, Iran) and Gustav Metzger (born in 1926 in Nuremberg, Germany) +++ For additional information, please visit us at www.skulptur-projekte.de

project

Since February 5, work has been progressing on Guillaume Bijl's project *Sorry-Installation (Archeological Site)*, located on a meadow near Lake Aa (Aasee). The parkland surrounding the lake is the most popular local recreation area in Münster, and with its mixture of natural and manmade beauty, it provides the perfect setting for the Belgian artist's powers of illusion. Soon the meadow will be home to a mock archaeological excavation site, eight metres wide, eight metres long, five-and-a-half metres deep - and replete with a shingle-roofed spire topped by a weathercock. The artist thus plays with familiar situations and ostensibly functional settings, exposing them as pure show and demonstrating their absurdity.



Guillaume Bijl: *Sorry-Installation (Archeological Site)*, Modell. Photo: sp07

Träger:

LWL

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3. Imagine the year 2047: What will art be like then?

I really don't have that kind of imaginative ability!

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