



### Greeting from the Mayor

A special present on the occasion of Hölderlin's 250th birthday: Ottmar Hörl, sculptor and installation artist, will populate Tübingen with his Hölderlin sculptures for almost two weeks. Multiple Hölderlin figurines will sit on the steps of the Stifts Church and on the city wall on the river Neckar, close to the Hölderlin

Tower, inviting the citizens of Tübingen to join the poet and get close to him. The encounter between art and people on the street is part of Hörl's artistic concept, and can happen even in times of Corona.

The democratic and temporary concept of Hörl's installations implies that the sculptures don't elevate Hölderlin to a permanent "monument", but that one can meet the poet at eye level. Everyone who enjoys the multiples can buy his or her own sculpture and thus help refinance the project. Ottmar Hörl has already made Einstein and Beethoven accessible to the inhabitants of their respective home towns, Ulm and Bonn, by means of his art installations – now it's time for Hölderlin to come to the citizens of Tübingen. Many thanks to Ottmar Hörl for making this possible in Hölderlin's anniversary year.

It was the Tübingen-based gallery Art 28, and Bernhard Feil in person, who have come up with the idea for this project, and who have put it into reality by financing it – many thanks to them as well for their commitment. Finally I want to express my gratitude to the Tübingen City Museum for their organizational support.

*Boris Palmer*  
Lord Mayor of the University Town of Tübingen



### Hölderlin for everyone – celebrate Hölderlin with us!

Everyone who comes into contact with the installation becomes part of the art project. The installation will be dispersed after having been presented to the public since the movement from public into private space is part of its artistic concept. Fans of Hölderlin will have the opportunity to purchase one of the sculptures, take "their Hölderlin" home with them, and thus carry him into the world at large. By purchasing one of the sought-after sculptures from the original installation you will support the realization of the project, you will contribute to an increased visibility of Hölderlin, and you will help stress the importance of his work and cultural heritage.

#### Friedrich Hölderlin, 2020

Plastic material (made in Germany)  
66 x 47 x 36 cm, HÖRL engraved  
Golden, black, night blue, or opal green  
Either signed and limited to 75 copies per color, or unsigned

For information about this project and other Ottmar Hörl installations please contact:

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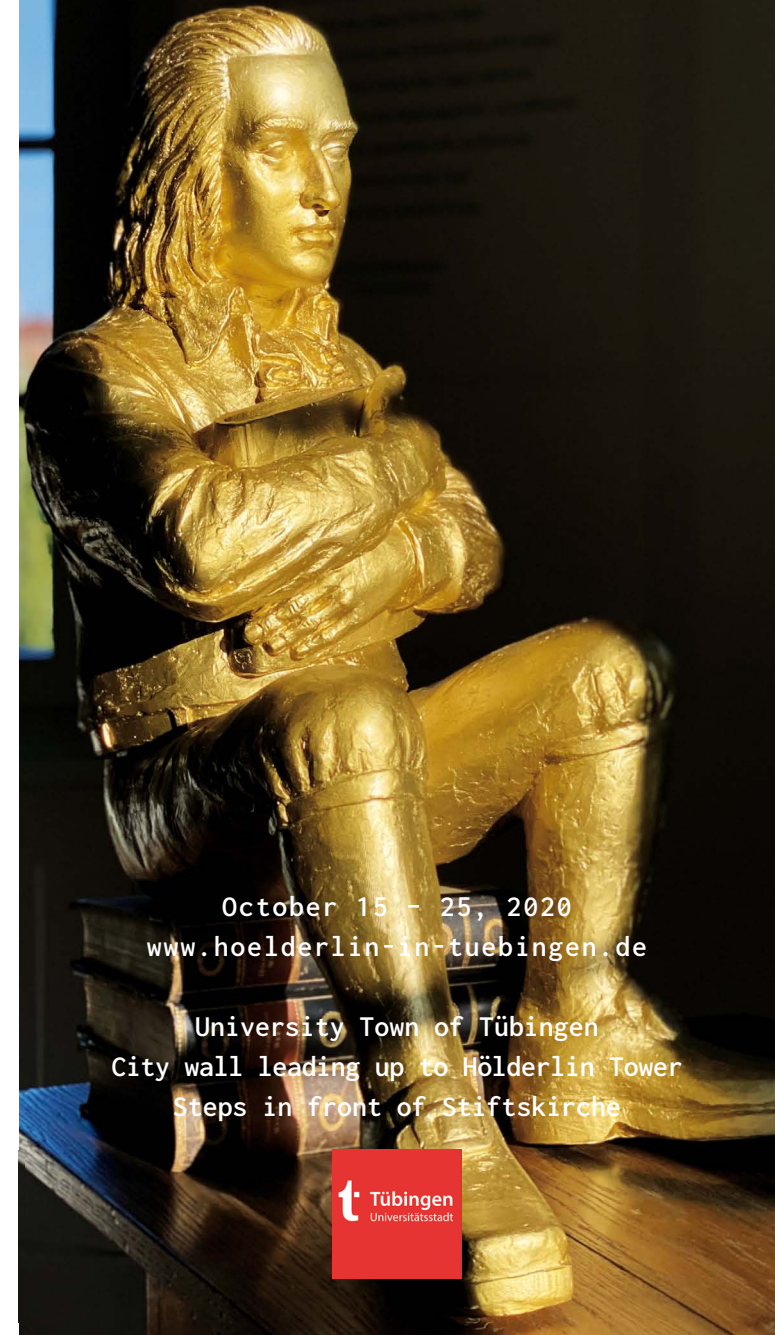


#### Imprint

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# OTTMAR HÖRL PALLAKSCH, PALLAKSCH! Friedrich Hölderlin Installation



October 15 - 25, 2020  
[www.hoelderlin-in-tuebingen.de](http://www.hoelderlin-in-tuebingen.de)

University Town of Tübingen  
City wall leading up to Hölderlin Tower  
Steps in front of Stiftskirche





**Federal President  
Frank-Walter Steinmeier  
on Hölderlin**

Hölderlin has written important and immortal texts – texts which can often also be hard to understand, as I have to admit, being an ordinary reader myself. Today we

have to ask ourselves how we can find access to the world in which Hölderlin lived. A quarter of a millennium separates us from the date of his birth, and our world is so fundamentally different from his that there probably can't be an easy access. And maybe that's all as it should be.

For to accept the foreignness of those times past may well be the best way to put ourselves in question. They who understand that things used to be completely different in days past will reach the insight that even in present times everything, or at least many things, could be quite different as well; they will realize that there are possible ways of life, of sensation, of speech that far exceed what we commonly take for granted.

*“Come! into the open, friend!”*, this challenging line of his is may be truer for dealing with him and his work than for other poets of German tongue. *“Come! into the open, friend!”*

To come into the open; to enter new, unthought-of possibilities; to dare approach things that appear, or at least sound, foreign – that may well be the most profitable way of dealing with great literature: to expose ourselves to it, to allow ourselves to be opened by it, to be questioned and put into question by it. *“A sign is what we are, without interpretation”*, he wrote in one of his fragments. To learn how to interpret ourselves, that's what the encounter with literature, the encounter with Hölderlin, is all about.

*Frank-Walter Steinmeier  
Federal President*

*Excerpt from the President's speech on the digital opening of the exhibition “Hölderlin, Celan, and the language of poetry” in the German Archive of Literature in Marbach on May 23, 2020 (www.bundespraesident.de)*

### **“Pallaksch, Pallaksch!” Ottmar Hörl's Hölderlin Installation**

Johann Christian Friedrich Hölderlin (1770–1843) is being regarded as one of the most important German poets. But when asked, even most Germans only have a vague idea of him, a distant memory from their German lessons in high school. Few manage to find access to him. Hölderlin's artistic language, the hymnal sound of his words, seem to alienate people. Even Goethe and Schiller were struggling with it. Scientists and philosophers, however, but also composers from Brahms to Nono are fascinated and inspired by him. For the actor Heinz Bennent, Hölderlin is “nourishment for the soul. A prophet.” What does Hölderlin have to say to us in the 21st century?

It's the intention of an initiative of Art 28 in cooperation with the university town of Tübingen to put this question up for debate, and at the same time give Hölderlin as a person a strong visual presence by initiating a unique art project in his anniversary year. Together, they invited the renowned German conceptual artist, Ottmar Hörl, to render Hölderlin visible and make him more easily comprehensible. Ottmar Hörl, a former professor and president of the Academy of Fine Arts in Nuremberg, Germany, is famous for his sculptural installations and radical concepts. He has managed to envision, and put into the center of public attention, the extraordinary achievements of many historic personalities by means of contemporary installations which encourage the identification of the viewer with these personalities: from Goethe in Frankfurt (Main), Rückert in Schweinfurt, and Brecht in Augsburg to Fontane in Neuruppin – Hörl's sculptures have become icons in their own right, and have secured their place in the collective memory.

All in all there will be around 250 serial figurines, each of them a little over two feet tall, in the monochromatic colors golden, black, night blue, and opal green, which will be located in two places: in front of the Stiftskirche (collegiate church), which symbolizes Hölderlin's university years in Tübingen (1788–1793) when he used to discuss philosophical ideas with his friends Hegel and Schelling; and on the city wall that runs along the river Neckar and leads to the Hölderlin Tower where the poet, discharged as “incurable” from the psychiatric clinic into which he had been forced before, spent the second half of his life (1807–1843) as a guest of Ernst Zimmer. Hörl chose the concept for the color accord in accordance with the person of Hölderlin, and the occasion. Thus the serial Hölderlins will conquer Tübingen's city space and turn it into a temporary art display space.

“First and foremost, Hölderlin's 250th birthday is of course an occasion to celebrate the poet and to motivate people to (re-)discover his works. But

this project is not about putting him on a pedestal, about turning him into a distant monument. Rather it's about setting impulses for people to think and communicate about Hölderlin, to initiate discussion. My system of serial sequencing fosters the idea that everyone can participate in this artistic idea. This relates to the fundamental ideal of democratic equality which also lies at the core of educational institutions such as museums. The installation's title, Hölderlin's subversive verbal invention “Pallaksch, Pallaksch!”, symbolizes his principle of openness, as it could mean “yes” as well as “no”. Hölderlin liked to experiment with language and rhythm, he ignored rules and syntax, he broke new ground all the way to the limits of what can be put into words, and beyond. He unified contradictions and united ambivalences: “happysad”, “holysober” – nobody who has ever heard this will ever forget it again, no matter whether they like his poems or not. But in my project I was careful not to suggest a specific tendency as a way to think about him. As a three-dimensional sculpture the work develops an immediate closeness and presence. Due to its relative neutrality the figure becomes a projection screen onto which people can project their own thoughts without Hörl standing in their way”, says Hörl.

So does the sitting figure of Hölderlin look melancholically into the distance, or is he lost in introspection? Which book does he hold so tightly pressed to his chest and heart as if he wanted to protect it by all means? Is it a volume by his paragon Schiller? Or could it stand for the verbal arts in general? Is it perhaps a hint to the increasing loss of language skills that Hölderlin noticed even then, according to Professor Johann Kreuzer? His posture is also a reminder of the mystery that surrounds Hölderlin. – All that, and everything else that may come to mind, is up to us, our individual structure, our phantasy and our openness. For just like Hölderlin, Hörl also “leaves everything open, and encompasses everything... concentrates situations until they begin to shine”, as the former artistic director of documenta, Manfred Schneckenburger, used to put it so eloquently. The view of Hörl's Hölderlin doesn't merely throw us back onto ourselves, it also moves us ahead and brings us in conversation with others. At the same time it affords us a glimpse of how existential the life of an artist can be who doesn't fit any stereotypes, who goes all in, who has revolutionized poetry, and who moves people to this day. Last not least it raises the question of how we as a society deal with culture – and with one another.

*Eva Schickler M. A., art historian*



### **Ottmar Hörl**

1950 born in Nauheim/Hesse, is one of the most inventive and consequent German concept artists. He lives and works in Frankfurt (Main) and Wertheim (Baden-Württemberg, Germany).

- 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, 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 awarded by the City of Darmstadt
- 1997 art multiple Award awarded at the International Art Fair (Internationaler Kunstmarkt), Düsseldorf
- 1994 Förderpreis für Baukunst (Grant for Architecture) awarded by the 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 studies at the Academy of Fine Arts (Kunstakademie), Düsseldorf, with Prof. Klaus Rinke
- 1978-1981 scholarship from Studienstiftung des deutschen Volkes (German National Academic Foundation)
- 1975-1979 studies at the Academy of Fine Arts (Hochschule für Bildende Künste) – Städelschule, Frankfurt am Main