

SCULPTURE PARK OF THE
GREEN HEALTH CAMPUS
BERLIN-BUCH

CAMPUSart 



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Foreword

Dear visitors,

welcome to the walking tour of sculptures on the Campus Berlin-Buch. Over about the next hour you will get the chance to view a selection of 18 works by renowned international artists.

The Campus Berlin-Buch has a history as a site for medical science stretching back over 100 years. Fewer know it as a place for art. But art and science have much in common: both are products of human culture, and both have influenced our modern sense of what it means to be human. Artists and scientists probe the secrets of nature and humanity in personal, original ways, and both seek answers. They both have a desire to share their experiences and the goal of improving human life. They differ, naturally, in the methods by which they attempt to reach this goal. Albert Einstein put it this way: "Science is what we do when we frame what is observed and experienced in the language of logic; art is what we do when it is passed along through forms." Another way the two have been distinguished is to call science the search for truth, and art for beauty. This distinction first emerged in the Renaissance. An examination of earlier history shows that science began in art. In the Medieval period, medicine and theater were considered equal members of the seven practical arts. It was only in the 18th century that what we now call "fine arts" emerged as an aesthetic and cultural mode.

In the historical Chambers of Curiosities around 1600, the products of art, handcrafts, nature and science were presented side by side in a "holistic context".

This common heritage is still evident in the new European university standards, the "Bologna Reform": studies in the humanities and social sciences are absolved with Bachelor or Master of Arts degrees. Perhaps this represents an attempt to emphasize their commonalities and overcome their differences – to see truth and beauty as two sides of a single coin, as Einstein did.

Today on the Campus Berlin-Buch, knowledge and creativity come together. This is where top international research meets renowned art, and some of Buch's scientists are active in the arts at the same time.

This brochure will guide you through a selection of the artworks on the campus. It presents a map of the campus and information to the works, as well as the artists. As with the Chamber of Curiosities of the late Renaissance, which combined in one room the curious nature of the objects with the wonder experienced by the viewers, we hope that you, dear visitor, will have beautiful experiences while viewing the exhibits on the Campus Berlin-Buch.

Many of the works presented here were obtained through funds provided by the LOTTO-Stiftung Berlin, dedicated to the construction of a sculpture park on the campus. Some were obtained through private financing and donated to the campus; others are on long-term loan from artists, and others were obtained through public funds known as "Kunst am Bau" for the promotion of art and architecture. The sources are indicated in the text.

The map of the campus shows where the artworks are and can be used as a guide. You can follow the route and read the text as you go along; you can also take the tour using the audio guide on the web.

The tour begins at the Gatehouse, on the campus entry point on the Robert-Rössle-Strasse, and ends at the exit on the Lindenberger Weg. From there, the dotted line on the map shows the shortest route back to the Gatehouse and the Café Max.

We hope you enjoy your visit!

...

A digital version is also recommended for those who are interested, and you can also enjoy the information in this brochure as an audio guide as you walk around the campus and get more information. Corresponding web addresses can be found at the end of this brochure under „Further reading“.

Please enjoy your stay on campus!

The works of art

Jean Ipoustéguy | *L'Homme* 1963, Bronze

A standing, three-legged man of bronze extends his arms to both sides and greets visitors as the first sculpture on the tour. "L'homme" – or "Man" – is a work by French sculptor, artist, water colorist and writer Jean Ipoustéguy.



Jean Ipoustéguy was born in 1920 in Dun-sur-Meuse in France. His artistic career began with drawing, and at the age of 18 he went to Paris, where he took evening classes in the atelier of Robert Lesbounit. He received no other academic training. The artist, who came from humble origins, once said of himself:

” *“I am a child of the banlieue, and the little education I have I acquired in evening classes and museums”¹.*

It's one reason that Ipoustéguy was long ignored – first as an autodidact; secondly because he distanced himself from "official trends" in contemporary art. He served as a soldier during the Second World War, after which he turned away from painting and devoted himself solely to sculpture around 1949.

In the next years his pieces were displayed at international exhibitions such as the Musée d'art moderne de la Ville de Paris, the National Gallery in London and the Museum of Modern Art in New York, as well as documenta III (1964) and 6 (1977) in Kassel. Ipoustéguy won numerous awards, including the Bright prize of the 22nd Biennale in Venice (1964) and the "Grand Prize for Art" from the French Ministry of Culture (1977). He died in 2006 in his home town.

"L'Homme" was created in 1963 and was Jean Ipoustéguy's first life-sized human figure. At documenta III the piece was highly regarded. Up to that point Ipoustéguy had mostly produced abstract pieces, but his work was becoming more figurative. Through the influence of Surrealism, Ipoustéguy's pieces increasingly centered around the human form. At one point he said,

” *“For me: three dimensions are established by fixing three points in space, and this holds for sculpture, which is a spatial object, in contrast to paintings or film. I have always*

emphasized these three points in my sculpture. (...) You will also find them in my other works (...) When I returned from Greece, I began making figures with three legs, which represent for the holding points that are necessary to stabilize a structure in space. (...) There are also possible metaphysical interpretations (...)”²

The sculpture first came to Buch on loan with other sculptures by the artist in 1996. Ipoustéguy spent several days in the guest house of the MDC on campus. "L'Homme" was obtained in 2000 for the sculpture park thanks to funds from the LOTTO-Stiftung Berlin.



Hella Horstmeier | *aufgehoben* 1990, Marble, Railroad ties

Where two paths cross, a crafted block of marble is mounted on two wooden railroad ties that intersect on a pedestal. This is the sculpture "aufgehoben" (raised up), by the Berlin artist Hella Horstmeier.

Horstmeier was born in Wernigerode in the Harz Mountains. After moving to Berlin, she attended courses at the Academy of Arts in the late 1970s. Her first exhibit was held in 1983 in the Kunstlicht Gallery in Berlin. Since then, her works have regularly appeared in solo and collective public exhibitions in many European countries. She has participated in numerous international symposia and has been a member of the Association of Berlin Artists since 1995. In 2001 she won the ARAG Art Prize.

Most of Hella Horstmeier's abstract sculptures are composed of several components that are placed in relation to each other to create a dialog. This may be a dialog of materials, forms, or surfaces – or even variations in the style of fabrication, which often conclude in a dialog that crosses space and time: inside and outside, before and after. The way the materials are worked generates a dialog with the viewer as well. Her abstract works are inspirations for personal associations. Encounters between viewers and the sculptures produce dialogs between thoughts and language, ideas and human experiences.

In "aufgehoben", dark railroad ties from the S-Bahn combine with a bright marble block in an arrangement of color, form, permanence and the characteristics of the materials. It is a meeting of contrasts between dark and light, organic and inorganic materials. The hard marble is worked and rounded off; the railroad ties, which are comparatively softer, exhibit angles and corners. The more permanent block of stone is supported by wood

that is decomposing in the weather, despite having been treated with preservatives. For Horstmeier, the temporal component of this sculpture is of high importance. She remarked, that it is "interesting when external changes make an impact on the sculpture."

"aufgehoben" is on long-term loan from the artist. Initially the sculpture stood in front of the campus library building; in 2019 it was moved to its present location.



You can find an interview with Hella Horstmeier at www.campusart.berlin

Rolf Szymanski | *Anabase*
1983, Iron



On the right side of the path, in front of the trees, stands a larger-than-life sculpture of iron. This is "Anabasis", a work by Rolf Szymanski, and it displays vaguely human proportions.

Szymanski was born in Leipzig in 1928. He studied sculpture first in Leipzig and later in West Berlin. He became a member of the Academy of Arts in Berlin in 1970 and served as its Vice President from 1983-86. From 1986-1997 he was its Director of the Department of Visual Arts, and Professor at the Conservatory of Arts from 1986-1995.

Rolf Szymanski is one of the defining figurative sculptors of the present day. His works have been exhibited extensively, including at the Berlinische Galerie and the Neue Nationalgalerie, both in Berlin, the Staatsgalerie Moderner Kunst, Munich and other cities. He participated in documenta III in Kassel in 1964 and in the Venice Biennale in 1990. He died in Berlin in 2013.

Szymanski's works revolve around the human being. As in many of his sculptures, "Anabasis" deals with the female form. His modeling of the material and the application of layers of fragments create an overall form whose cracks, crusts and lumps give it an amorphous character, literally drawn by life, but still carrying the human image, the original figure.

Szymanski began with the representational but varied the form into abstraction. This can be understood as an allegory of the scientific study of the human body.

The sculpture was obtained for the sculpture park in 2000, with funds from the LOTTO-Stiftung Berlin.

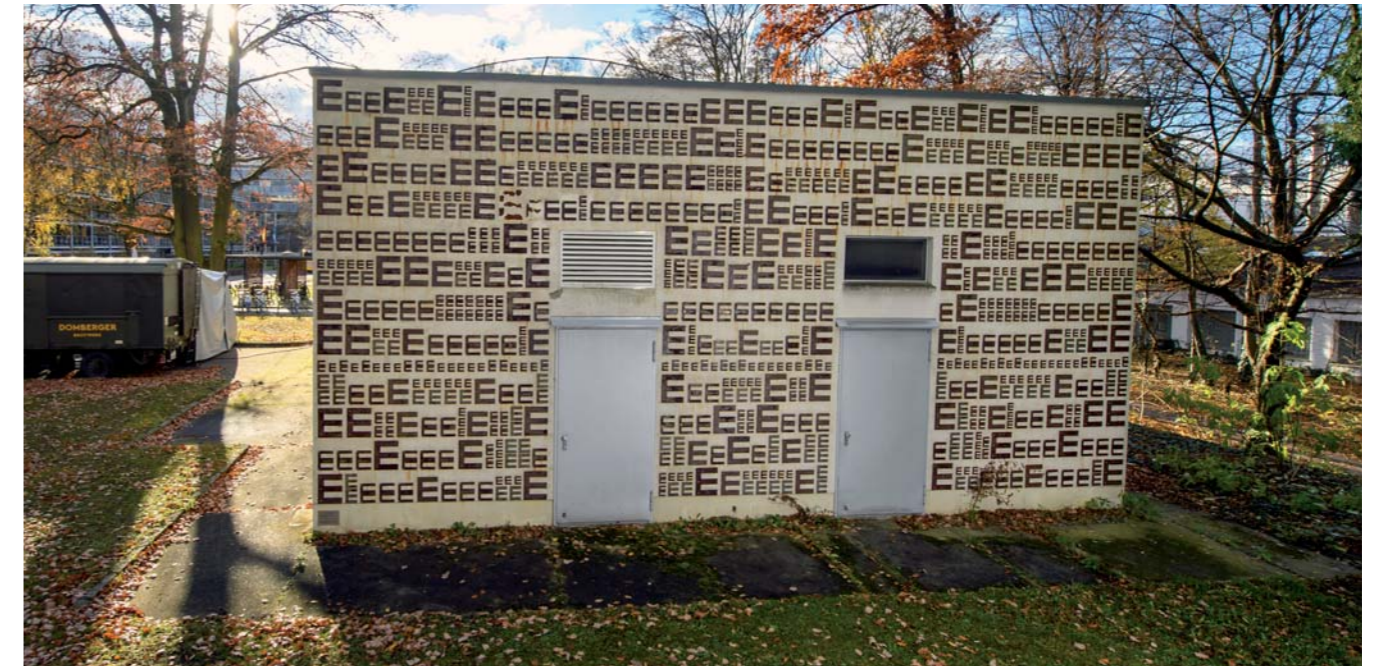
Raffael Rheinsberg |
Das E als Element der Architektur
2000, Sheet metal from transformers

To the right of the path stands a transformer building, whose walls bear representations of the letter "E" made of sheet metal. This installation is called "Das E als Element der Architektur" (The E as an architectural element), and it was made by the object artist Raffael Rheinsberg.

Rheinsberg was born in Kiel in 1943. After an apprenticeship as a molder and caster, he pursued studies at the School of Design in Kiel. There followed exhibitions

in Germany and abroad, his membership in the German Artists Association and a number of awards. He died in 2016 in Forst, in the Hunsrück region.

Rheinsberg worked with found objects. He often created his works from everyday things that had been discarded, removing them from their context and lending them a new identity in large installations. He himself described the symbolic value of an object as infinite. According to Rheinsberg, every object has a soul, which he approached with his arrangement. It was during a yearlong ... stay in New York in 1983 that he first discovered the letter "E" as a basic form in modern architecture.



Making objects that are usually overlooked into something that is worthy of closer inspection, literally becoming aware of them, can be seen as both a parallel to the efforts of modern science and a general appeal to viewers. A transformer building itself is usually overlooked, but by applying panels of different sizes to its exterior, Rheinsberg has made a work of art out of it. This can also be understood as a way of elevating what happens in the building – raising our knowledge of functional principles to art – through transformation.

The installation was acquired in 2000 for the sculpture park with funds from the LOTTO-Stiftung Berlin.

Rainer Kriester | Großes Sonnenzeichen I
1995, Bronze



The next work of art on the tour stands in front of the conference center of the Max Delbrück Communications Center, a sculpture entitled "Großes Sonnenzeichen I" (Large Sun Symbol I). This is a massive bronze piece covered with a lighter patina by the sculptor Rainer Kriester. The surfaces of both sides exhibit notches that form sun symbols.

Rainer Kriester was born in 1935 in Plauen in the Vogtland. He began studying medicine in Leipzig, but then was imprisoned in the GDR for defamation of the state. He fled to West Berlin in 1958, where he continued his studies until 1961, when he shifted to studies of art. He had his first exhibitions in 1970 and began to make sculptures. From 1971-76 he taught art at the Conservatory of Art in Berlin. In the following years he had many exhibits, and his works were acquired for public collections in Germany and abroad. Many of his pieces can be seen in public places. Kriester was a member of the German Academy of Arts. He died in 2002 in his adopted country, Italy.

The large sculpture seen here is an abstract, helmet-like "head sculptures" that are typical of Kriester's work. His pieces often deal with the human head; he once said,

”*"I'm actually a realist at the core, but my work isn't realistic. I'm not an abstract person, but I seek abstraction – all that means is that it is my nature to start with real things and real perceptions. And it also means I have a great curiosity, a great hunger for abstraction"*³.

This is an example of the way art and science intersect.

The sculpture came first to the campus on loan, and was then acquired with funds from the LOTTO-Stiftung Berlin .

Fritz Balhaus | Kunst[Nest]
2017, Street lamps, Wood



The next sculpture on the tour stands in front of Building C92, the Research Institute for Experimental Medicine. It is on the right side as you turn onto the street leading to the building. "Kunst[Nest" (Art[Nest), a work by Fritz Balhaus, stretches as high as the building and is a stork tower made of street lamps and squared lumber.

Fritz Balhaus was born in Oberhausen in Rhineland in 1952; he lives and works as a sculptor in Berlin and

Switzerland. He has taught at numerous art conservatories: in Luzern, in the Art and Architecture Department of the TU Berlin, the Conservatory of Art in Berlin-Weissensee, as professor of art and sculpture at the University of the Arts in Berlin and the Conservatory of Art in Bremen.

Many of his works are on public display; others have appeared in solo exhibitions or belong to collections in Germany and abroad.

Balhaus works with materials obtained in the immediate vicinity – as do storks. "Kunst[Nest" is built of the types of streetlamps seen across the campus: he has stacked the hollow, cone-shaped masts on each other until they tower over the adjacent buildings. To this structure he has added wooden strips of the type seen in the facade of the house behind the work. The height and the platform mounted on the lamps are intended as an invitation to birds to build their nests here.

Balhaus uses the piece to direct viewers' attention to their immediate surroundings: the green health campus in Buch, to the northeast of Berlin.

Another feature is the close proximity to water, to nature – like the topography of lakes and the biotope of the moor – but also to artificial structures: the former sewage farms, which cleaned waste water before the introduction of sewage treatment plants. Alongside the natural waters, they offered breeding and nesting sites to many animals ", such as storks. Most stork species live near lakes, marshes and riverbanks. They gather material for their nests from their immediate surroundings. Now most of the sewage fields have disappeared, which has led to a simultaneous decline of animal breeding in the area. This, alongside plans to rezone the moor in Buch for construction, inspired Balhaus to build the "Kunst[Nest".

The sculpture is an example of a positive type of interaction between humans, animals and nature. On the one hand it is an appeal to politicians to reconsider the rezoning of the moorland in Buch. Another way of seeing it is as an appeal to scientists to respect frameworks for a sustainable cohabitation of humans and animals.

The success of the work does not depend on whether storks actually take advantage of the nest to once again raise their broods on the Buch campus. Their decision whether to do so itself is an integral part of the concept of the artwork. Should they decline, this could be seen as a warning that a stork habitat has disappeared for good. But if they do make the campus their nest place, the work can represent a successful act of natural preservation. The decision on the meaning of "Kunst[Nest]" will ultimately lie with the storks.

From this perspective, the work offers a possibility of different truths. This can and should serve as a contribution to the discourse between art, science and ecology. The artist calls attention to the surroundings and the "green campus" model through the use of lamps that draw attention and serve as dramatic elements of the piece.

The sculpture was constructed with the help of public funds known as "Kunst am Bau" for the promotion of art and architecture.



You can find an interview with Fritz Balhaus at www.campusart.berlin



Michael Beutler | *Treated Wood* 2015, Wood

In front of the energy and infrastructure buildings on the south side of campus you will see the open wooden construction "Treated Wood", by Michael Beutler. This is a square, covered wooden building with a path around it and a courtyard.

Michael Beutler was born in Oldenburg in 1976. He studied at the "Städelschule" in Frankfurt on the Main

and the School of Arts in Glasgow. In 2016-17 he held a guest professorship at the Muthesius Conservatory of Arts in Kiel. He has been Professor for Introduction to Artist Works at the College of Fine Arts in Hamburg since 2019. His works have won many awards and can be seen in solo and collective exhibits in Germany and abroad. The artist currently lives and works in Berlin.

"Treated Wood" won an "Kunst am Bau" contest. The logs that form the building were previously heated in the nearby storage facility to see if this would preserve them

for a longer period of time. The wooden structure is open and in its courtyard, campus staff can enjoy outdoor sports activities, seminars and discussions, or simply relax and meditate there.

Beutler often "treats" his materials. He uses everyday substances such as wood, plastics or glass and applies experimental processes to them that change their structure and cause viewers to question their everyday nature. His large installations make use of space in ways that invite viewers to investigate familiar objects and assign them new meaning.

Here the material and the way it has been worked can be seen as an allegory for the energy and infrastructure center. Beutler took the natural material of wood and exposed it to energy in the form of heat. Instead of burning the wood, the intent behind this was to lengthen its lifespan. One way to understand this is that human intervention has taken the original object, conserved it, and produced an infrastructure that visitors and campus workers can use however they see fit. Another possible interpretation is that the wood is an allegory for the storage of data. While in the neighboring buildings data is stored in huge servers, "Treated wood" stores them in wood.



You can find an interview with Michael Beutler at www.campusart.berlin

Volkhard Kempter | *Lichttor* 2002, Light installation



The foyer of the Leibniz Research Institute for Molecular Pharmacology (FMP) exhibits an eye-catching arc of LED strips that stretch across the floor, up the walls across the ceiling. This is the "Lichttor" (Gate of Light), by the artist Volkhard Kempter.

Kempter was born in 1961 in Stockach on Lake Constance. Originally, he began studying philosophy at the University in Constance, then transferred to Berlin to study Fine arts and art education at the Conservatory of Arts in Berlin. After a stint as a set designer at the Modern Theater of Berlin, he received a teaching appointment at the Conservatory of Arts, followed by teaching at the Bauhaus in Dessau, the University of Arts in Berlin, and the University of Applied Sciences in Potsdam. Kemper received numerous fellowships and won a number of "Kunst am Bau" competitions. His works are on public

display and can be seen in numerous national and international exhibits.

The "Lichttor" is an interactive installation. Visitors can enter through the foyer or via the stairway. In the process they create information that produces a color code spread across intervals. After two minutes the pattern dissolves into a uniform background color that moves across the strips until the signal is triggered once more.

The FMP in Berlin is the largest pharmacological research institution in Germany. New concepts by which pharmacological substances influence organisms are developed here. Scientists use imaging methods to decipher the way the body produces and passes biochemical signals; the artist has used this concept as a basic motif in his work.

On the one hand, the installation highlights the architecture of the building. It is located at the interface between the interior and the area of large-area glazing to achieve the maximum transparency of the light effect to the outside. The placement of elements on the columns indicate architectural structures that run the entire length of the building. Light is an immaterial medium that connects these structures to the work done at the institute.

Another connection can be seen in that here in the building, scientists produce data that can not yet be deciphered. The data only become "visible" when transformed by knowledge. This allows us to see the "Lichttor" as a sort of organism in which patterns are created through interactions. Like all organisms, it is also subject to the effects of time. Over the years, as it turns out, the trigger mechanism has changed and now the probability of eliciting a signal is very low.

Making this work had a fundamental impact on the artist himself. Shortly after its completion, it became clear that some of the components would rather quickly wear out, and the blue LEDs built into the light arrays stopped working. This made Kempter aware of the susceptibility of electronic components to the effects of time. As a result, the "Lichttor" became a turning point for Volkhard Kempter, who began increasingly taking up themes of sustainability and making them visible in his work.



The installation was obtained through public funds known as "Kunst am Bau" for the promotion of Art and Architecture.



You can find an interview with Volkhard Kempter at www.campusart.berlin

Gaby Schulze | XY
2013, Shell limestone



Two sculptures made of shell limestone stand in front of the Timoféef-Ressovsky building. They are the size of medicine balls and have been raised to waist height on steel bars. This is the sculpture XY by Gaby Schulze.

Schulze studied painting and sculpture at the Conservatory of Art in Berlin-Weissensee, with a focus on stone sculpture and new media. She was an instructor at the Free Academy of Art in Berlin from 2001 to 2003. Her works can be seen in solo exhibitions, collections and on

public display. Many are placed in natural locations that are accessible only with difficulty; others can be found at research institutes – not only in Buch, but also at the Charité and at the Max Planck Institute for Molecular Genetics. For the past few years Schulze has increasingly worked with digital modes of presentation. She currently lives and works in Berlin and Brandenburg.

Most of her project-related work involves themes from the life sciences. Two questions she frequently tackles are the relationship between form and function and what life actually is.

The current work is inspired by microscopic images of human genetic material; here the theme is the smallest human chromosomes, which also are responsible for “that little distinction” – the sex chromosomes.

The sculpture is made of shell limestone and depicts the X and Y chromosomes. At first the dark stone seems massive, in contrast to the stainless steel rods that the figures are mounted on. Those are delicate and shiny, which seems to make the chromosomes float lightly in the air. If you look closer, you see the glitter of quartz flakes in the stone. This causes the viewer to reflect on the question of form and function, or to make one’s own associations. The glittering surface may also represent an allegory of the fascination that researchers feel for the objects of their study, which can also inspire the work of artists such as Gaby Schulze.

The sculpture was constructed with the help of public funds known as “Kunst am Bau” for the promotion of art and architecture.



You can find an interview with Gaby Schulze at www.campusart.berlin

Hella Horstmeier | Es ist so schön, neben dir zu stehen
1996, Concrete



Directly at the intersection on the right side, you will see two concrete pillars about two meters tall, mounted on a pedestal embedded in the ground. This is the work of the Berlin artist Hella Horstmeier, and it is called “Es ist so schön, neben Dir zu stehen” (It is so wonderful to stand next to you...).

As in “aufgehoben”, the previous work we have seen by Horstmeier, here again we find two elements in dialog with each other. In this case, two pillars of concrete with irregular forms lean toward each other as they rise. The fact that they are made of the same material calls attention to their forms and positions. Although they lean toward each other, they don’t actually touch. Both columns are divided into an equal number of segments, but one has edges, while the other is round; here there are breaks between the segments, while elsewhere there are none.

As in her other abstract sculptures, Horstmeier is inviting us to form personal associations. She stated: “Sculpture is always dependent on space. I’m interested in the things other people see in my works. I choose a title to offer an entry point, but the ultimate meaning depends on the viewer and the place. For me this is a figurative work. These are forms – human forms.”

This establishes a direct connection between the Campus Berlin-Buchs and its institutes, which pursue biomedical questions. The largest institute on campus is named for Max Delbrück, who was renowned for his work in genetics. Listening to the discussions that the pieces has generated among campus staff, one hears many associations with the forms of pairs of chromosomes. This is a good example of the way meaning is lent by the location and the personal backgrounds of viewers. It’s another demonstration of the way Horstmeier’s work stimulates personal associations and triggers dialogs – both within a single viewer and with others.

The piece is a private donation from MDC founding Director Detlev Ganten and his wife Ursula Ganten.



You can find an interview with Hella Horstmeier at www.campusart.berlin

Gerson Fehrenbach | Große Karyatide
1964, Bronze



On the lawn in front of the campus canteen stands the first of two sculptures by Gerson Fehrenbach; here is a bronze sculpture about two meters high, called "Große Karyatide" (Great Caryatid).

Fehrenbach was born in Villingen in 1932. After completing an apprenticeship as a wood sculptor, he attended the Arts and Crafts School in Bonndorf in the Black Forest, then was a student at the College of Arts in Berlin until 1960. From 1963 to 1980 he held teaching positions at the TU in Berlin. He participated in documenta III in Kassel in 1964 and his works have been on public display in Berlin, Frankfurt (Main), Pfullendorf, Offenburg, Villingen und Schwenningen and other places. He died in 2004 in Berlin.

Fehrenbach was considered an individualist among the German sculptures of the Post-war era. His works are categorized as "Informel", a collective term for abstract art styles of this period, whose features include a certain formlessness and spontaneity in the manner of artistic production. Here there are no fixed rules governing the artistic process – instead, as in Surrealism, unconscious processes guide the work.

Fehrenbach's principal motif concerned the human figure – standing, sitting, or fallen. The term "caryatid" comes from classic architecture, where it refers to a structural component of portals and facades. Instead of a column or post, sculptures of women support the structures. Fehrenbach traveled widely, and during his journeys he studied ancient art and carried out careful observations of nature. His studies of the latter included motifs from religion and mythology, woven together in a characteristic visual language. His works often feature knob-like protrusions on horizontal and vertical axes. Here he has modeled a woman's body, standing vertically in a way that it merges with the protuberances to form an organically growing, top-heavy figure.

Gerson Fehrenbach | Hellas
1966, Bronze



Just a few meters farther along is another of Fehrenbach's sculptures, "Hellas". Here, too, Fehrenbach's work alludes to antiquity – Hellas was the name by which the ancient Greeks referred to themselves. Fehrenbach has

created a piece in the Informel style, a sitting figure encompassing both abstract and organic forms. This work is also based on Fehrenbach's main motif: the human body, which also reflects the focus of the campus in Berlin-Buch, on health.

In 1961 Fehrenbach toured Greece, where he viewed the sitting figures in the Museum of Athens – which probably inspired this work from 1966.

The proliferating forms make the figure abstract, but do so without disturbing its overall proportions; the head, torso and stumps of the legs are still recognizable.

Both of the sculptures belong to the MDC sculpture park, dedicated in 2000. The pieces were acquired through funds from the LOTTO-Stiftung Berlin.

Anna Franziska Schwarzbach |
Wenn ich groß bin, dann ...
2000, Cast iron, Copper slag stones



A few meters farther, the path through the woods in the center of the campus brings you to a small clearing. Here stands the memorial, "Wenn ich groß bin, dann..." (When I grow up, then ...) by the artist Anna Franziska Schwarzbach.

The memorial consists of a metal frame encompassing a seven by seven meter space, where copper slag bricks of various sizes have been used to pave the ground with a relief. This surface supports a metal pedestal with three steps, with another pedestal holding a human figure. Behind this and to the left side, the sculpture is framed by metal steles. The proportions suggest that the figure is a child. The face is recognizable and bears a calm expression. The body, by contrast, is highly abstracted; it seems broken open and the viewer can peer inside. This "perspective" is only possible from specific positions, however. Metal blocks are positioned opposite the figure as an invitation for the viewer to linger and reflect. From some points of view, the steles near the child form a closed wall; from others they permit a view of the forest.

Anna Franziska Schwarzbach was born in 1949 in Rittersgrün in the Ore mountains. She studied architecture under Prof. Selman Selmanagic at the Conservatory of Art in Berlin-Weissensee. After completing her degree in 1973, she worked as an architect on the Palace of the Republic in Berlin. In 1975 she returned to the conservatory to take night courses in portrait sculpture. She has worked as an independent sculptor since 1977. She uses many materials, and is one of comparatively few female sculptors to work in cast iron. Her pieces have won many awards, can be seen in a large number of exhibitions, and many are on public display. In 1998 she was awarded the Ernst-Rietschel Prize for Sculpture and in 2021 the Brandenburg Art Prize. She is also among the eleven female artists worldwide to have won the Sanford Saltus Prize of the American Numismatic Society in the last 100 years.

The subject of the memorial is the fact that scientists and clinicians of the Kaiser Wilhelm Institute for Brain Research in Berlin-Buch took part in the criminal euthanasia practices carried out under the National Socialist regime. From 1939 – 1944 they carried out research on brains from murdered victims – often children. The brains that were studied in Buch came from sick or handicapped children at the Brandenburg-Görden and other "health clinics" who were murdered in the name of research. In 1992 the Max Planck Society, the institutional successor of the Kaiser Wilhelm Society, had buried the brain specimens from the Buch institute during a memorial service in Munich. Schwarzbach applied to the newly founded Max Delbrück Center for Molecular Medicine, on the site in Berlin-Buch, to erect a memorial to commemorate the victims. On Oct. 5th, 1992, Prof. Detlev Ganten, who was head of the MDC-foundation board at that time, commissioned her to design a memorial "based on the proposal she submitted". Financing was provided by the Culture Fund Foundation and the LOTTO-Stiftung Berlin. The memorial was dedicated on Oct. 14th, 2000, in a ceremony attended by the President of the Max Planck Society, the German Research Foundation, the Helmholtz Association, representatives of the Senate of Berlin, the Mayor of Pankow, several hundred staff and citizens of Buch. It is one of the first memorials to euthanasia erected after German reunification.

The back of the steel structure holds the following inscription:

In memory of the victims of National Socialist euthanasia crimes.

From 1939 to 1944, scientists from the Kaiser Wilhelm Institute for Brain Research in Berlin-Buch used brains of murder victims as the objects of research.

As a duty and reminder for scientists and physicians to act ethically, to respect the inalienable rights of all people and to assume social responsibility for their work.

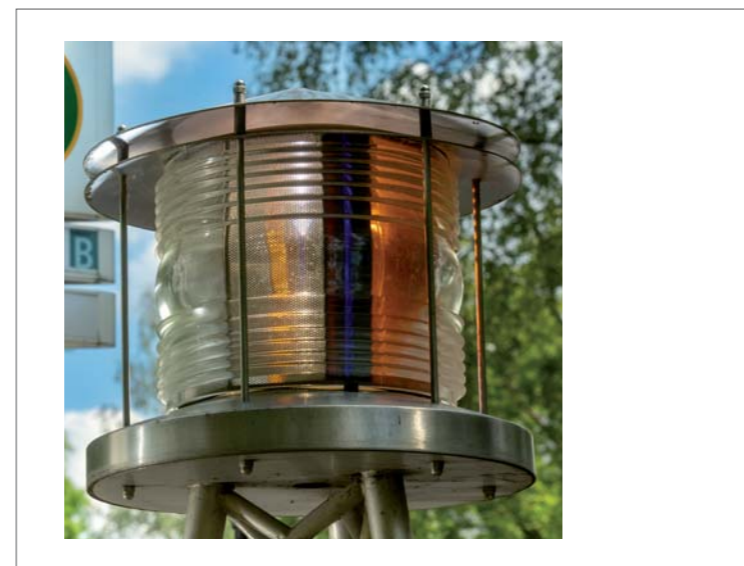
The site and the arrangement of the piece challenge visitors to confront this history, the crime, the meaning of the terms "euthanasia" and "unworthy life". The placement of the work is appropriate: it stands in the middle of the campus. The memorial is central and should be a constant reminder that scientists must always be aware of the maxims of modern science and act accordingly.



You can find an interview with Anna Franziska Schwarzbach at www.campusart.berlin

Olafur Eliasson | *Leuchttürme*

2000, Light installation



On both sides of the street are steel tripods bearing colorful lights. This installation was created by Olafur Eliasson and is entitled "Leuchttürme" (Lighthouses).

Eliasson was born in 1967 in Denmark. As a child he spent considerable time in Iceland; later he studied at the Royal Academy of Art in Copenhagen. He has had numerous solo exhibitions since 1997, and his works – ranging from installations, to paintings, sculptures, photographs and films – can be seen in museums across the world.

In 2003 he represented Denmark at the 50th Biennale in Venice. Following a call to the University of Arts in Berlin, he founded an institute for spatial experimentati-

on there and headed it until 2014. He has been a member of the Academy of Arts since 2012, and lives in Berlin and Copenhagen.

Olafur Eliasson's work is primarily concerned with physical phenomena in nature – light, movement, or reflections. In this piece, each of the lighthouse lanterns is dedicated to a color field, which divides the surrounding environment into colored segments. A person passing by on foot or by car notices the change in color.

This points to the fact that the color and details of the world are dependent on the perspective of the viewer.

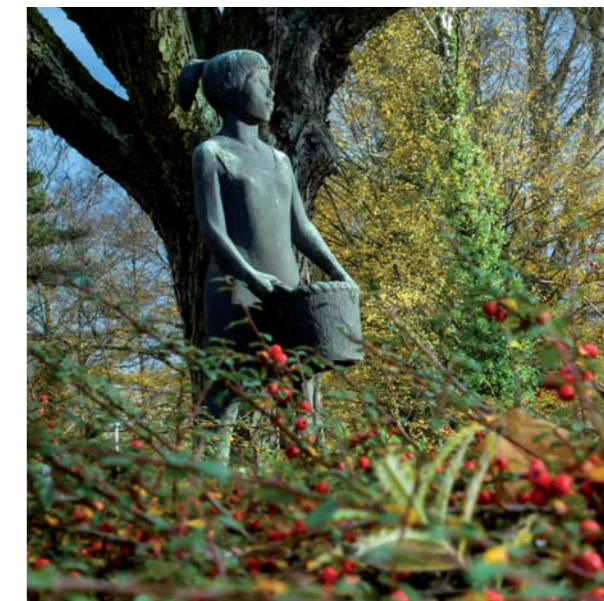
Modern research uses the terms "Leuchtturm" projects and institutes that receive special funding and are expected to have a potent influence on society. The title evokes associations. One interpretation is that one should take care not to see oneself as a beacon of science. Another points to the transdisciplinary nature of research. From this perspective the colored segments of light might be seen as an allegory for scientific subdisciplines. They seem to be separate in the way colors of the spectrum do. But upon a closer examination of the installation, the borders between colors seem to dissolve. The traditional distinctions between scientific subdisciplines are similarly artificial. Perhaps this is a call to look for knowledge in all directions.

The installation was purchased for the sculpture park in 2000, with funds from the LOTTO-Stiftung Berlin.

Gerhard Rommel | *Kleine Erntehelferin*

(Also: *Mädchen mit Korb*)

1960, Bronze



A few meters farther on the right side of the path you'll come to a green traffic island. It displays the next sculpture on the tour: the *Kleine Erntehelferin* (Auch: *Mädchen mit Korb*), (Little harvest helper, also known as Girl with a basket), by the artist Gerhard Rommel.

Gerhard Rommel was born in 1934 in Shalkau in Thuringia. He studied ceramic modeling at the Technical School for Applied Arts in Sonneberg from 1948 to 1951. From 1952 to 1958 he continued his studies at the College of Fine and Applied Arts in Berlin-Weissensee.

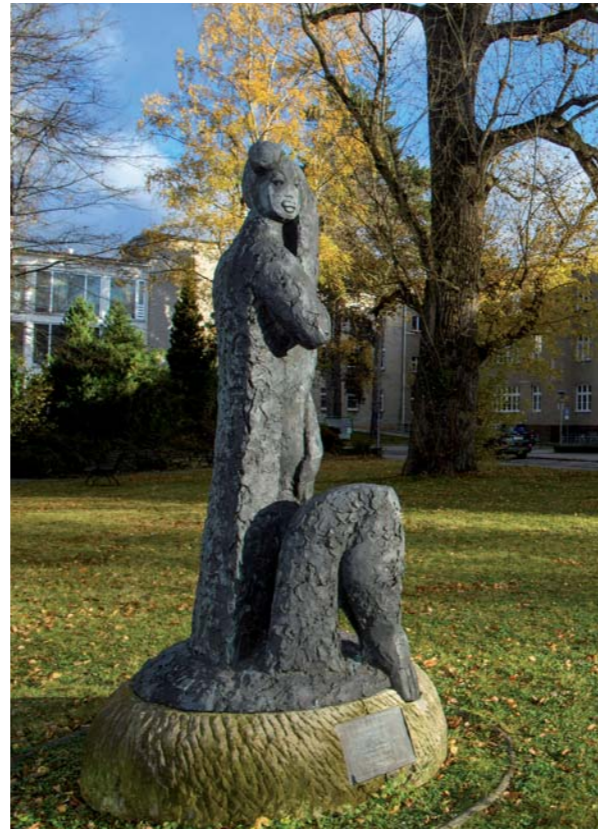
Starting in 1958 he earned his living as a free-lance sculptor, medalist, coin designer and painter. His works were widely exhibited at exhibitions in the GDR. Rommel's main works are sculptors, but he also made medals and belonged to an artists' association of medalists in Berlin. He also designed memorial coins for the GDR. He died in 2014 in Gransee.

This work depicts a life-sized figure of a young woman, cast in bronze on a cube-shaped base of masonry surrounded by plants. The woman is standing upright and carries a basket full of harvested plants. She is wearing a sleeveless dress. Her hair is bound in a ponytail, and she has bangs. She is looking straight ahead, into the distance, with a slight smile.

The sculpture can be seen as a tribute to women who worked the fields. In the context of a biomedical research campus, she may also represent all of the women who carry out vital work in its laboratories, clinics, and research institutes, as researchers, laboratory scientists, technicians, animal care officers or in the administration.

Rommel created the form in 1958, which was cast in bronze in 1960 and placed on the campus. The piece was commissioned with public funds.

Jörg Steinert | *Die Hoffnung* 1997, Bronze



The next sculpture on the tour is "Die Hoffnung" (the hope), by Jörg Steiner. Jörg Steinert was born in 1960 on the island of Rügen. Repelled by the ideology of the GDR, he worked in a quarry, with sculptors and bronze casters to approach sculpture from the perspective of its craft.

Steinert worked as a free-lance sculptor in Berlin starting in 1986, and from 1995 onward in Schönermark near Angermünde, where he established an atelier for working in stone and bronze casting. Alongside his sculpture, Steinert practices painting. His work can be seen on public display, and in solo and group exhibitions. He lives and works in Berlin and Angermünde.

This life-sized bronze sculpture is mounted on a spherical base of stone and bronze. It depicts a standing human figure. The head is turned to the right, the arms are wrapped around a vine. The surface of this tendril has been worked smooth, as opposed to the rest of the sculpture. To the left and right of the figure, two extremities rise up from the ground, placed on either side of the figure.

The round mount is striking and can be seen as a seed. The arms rising from the ground can be seen as a reference to human agriculture; from this activity arises hope, and the human clings to it. The location of the sculpture means that this can also be understood as the knowledge that grows from research institutions. In this interpretation, research produces seeds that lead to knowledge, from which hope can be derived.

The sculpture was acquired through funds from the Action Group Berlin of the German World Hunger Aid.

Ulrike Mohr | *Chiralität* 2015, Metal, Plastic, Caraway and Mint Plants



In front of the last building on campus can be seen two large sculptures made of white pipes and balls: "Chiralität" (Chirality), by the sculptor Ulrike Mohr.

Mohr was born in Tuttlingen in 1970. She studied art and sculpture at the Conservatory of Art in Berlin-Weissensee, where she currently holds one of her teaching positions. Her works appear in many solo and group exhibitions in Germany and abroad, and she has earned numerous prizes and fellowships. Mohr lives and works in Berlin.

Her work begins with studies of nature and incorporates various materials. Alongside the substances themselves, she is interested primarily in processes of transformation. The work on display, produced as part of the "Kunst am Bau" project, is based on the theme of handedness – chirality. The two pieces are based on models of the structure of a molecule called Carvone. As in the sculpture, nature produces mirror-image versions of carvone – they are chiral. In spite of the fact that they consist of identical components, these two versions smell very different to humans: (S)-(+)-Carvone produces a smell like cumin, while the mirror-image form (R)-(-)-Carvone smells like mint. This theme carries over into the long, narrow garden beds on the other side of the street, where the artist planted various sorts of cumin and mint plants. Both have a long tradition of use in medicine and as spices – a connection to the research and clinical work that takes place on campus.

The sculpture makes reference to the spatial dimension of chemical reactions. It is not simply the sum of elements that make up the carvone molecule that give it a particular smell – because at that level, both forms are identical. Instead, smell receptors in our sinuses respond to the spatial arrangement of the molecules and produce different signals. Here Mohr's work can be seen as a reference to the multidimensionality of natural interactions.

The chirality of signaling molecules has a direct impact on human health, which creates a direct connection between the sculpture and the health

research on campus. One form of a chiral molecule can ease the symptoms of a disease, which the other may cause it. Perhaps the best known example of this is the molecule thalidomide: one form can help relieve sleep disturbances; the other can produce developmental defects in newborns. In the 1960s and 70s this led to the Thalidomide scandal. Thus Mohr's piece can also be seen as a warning – that for science it is essential, literally, to take "both sides" into account.

The sculpture was constructed with the help of public funds known as "Kunst am Bau" for the promotion of art and architecture.



You can find an interview with Ulrike Mohr at www.campusart.berlin

Robert Patz | *Comic vs Hitec* 2011, Comic-Wallpaper



The last work on this tour is found in the building of the Berlin Ultrahighfield Magnetic Resonance facility. It lies just beyond the glass door in the hallway, where you can see the beginning of a comic-strip wallpaper made by Robert Patz. The wallpaper stretches all the way up the wall to the third story. Since only staff have access to the building, to see the whole piece you should visit the image gallery for the website of this exhibition. You'll find a link at the bottom of this text.

Robert Patz was born in 1981 in Magdeburg. In high school he studied mathematics and electronics; after finishing his diploma in 2001 he opened an art gallery in Magdeburg, where he exhibited modern paintings and graphics. He began studies of architecture in Cottbus in 2006, then switched to the University of Art in Berlin. In 2010 he won an "Kunst am Bau" competition sponsored by the MDC, for students of the university and the College of Art in Weissensee, which funded the creation of the project. Since then he has worked as a free-lance artist and held an assistant's position at the University of Arts in Berlin. He has won numerous competitions and awards.

The comics present the special features of the facility, which has three magnetic resonance imaging (MRI) machines on three floors. In his concept paper, Patz wrote,

”The concerted, technology-laden atmosphere of the building is countered by a visual narrative”⁴.

And,

”I aim to present the human side of the technology”⁵.

The story told in the comics was produced in conjunction with the head of the facility, Prof. Thoralf Niendorf, and his colleagues. Robert Patz spent several weeks working with the team. The story tells how a student in

the laboratory carries out secret experiments and “disappears” into a scanner, pulled into a sort of interdimensional world. It's a way for Patz to address fears that people associate with the machines, using cheerful imagery to soften the emotional impact.

”Along the way the scientific work in the building assumes a central position in the story, where it can be commented on and interpreted in a fantastic way.”⁴

One way to see this is as an appeal to scientists to provide clearer explanations of their work, to reduce people's fears and concerns.



You can find photos of the artwork and an interview with Robert Patz at www.campusart.berlin

If you now turn right, you will leave the campus. If you want to return to the starting point, follow the dashed line on the campus map. We thank you for your interest and would be pleased to welcome you again on campus.

References

With Excerpts from:

Wissenschaft und Kunst auf dem Campus Berlin-Buch, Hrsg. vom Campus Berlin-Buch, 2000

” Zitate:

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- 2 <https://www.mdc-berlin.de/de/wissenschaft-und-kunst>, from 10.09.2021
- 3 Rainer Kriester, Köpfe und Stelen, Hirmer Verlag München, 1996
- 4 <https://opus4.kobv.de/opus4-udk/frontdoor/index/index/docId/1041> from 05.10.2021
- 5 Berliner Morgenpost, 27.07.2011, S11, siehe <https://www.mdc-berlin.de/media/16497> from 05.10.2021

Further information:

For more information on tours and walking tours of the exhibitions on campus, visit www.campusart.berlin here you will also find interviews with some of the artists.

At www.mdc-berlin.de & www.leibniz-fmp.de you will find information on research projects.

📍 Plan a visit

Directions to the campus can be found at:

www.campusart.berlin

Admission to all exhibitions is free.

Outdoor areas are accessible from sunrise to sunset.

To visit the Jeanne Mammen exhibition, the microscope exhibition and the campus museum, please register at:

info@campusberlinbuch.de

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