

Stadt Nürnberg · Hauptmarkt 18 · 90403

Stadt Nürnberg  
Kulturreferat / Projektbüro

**DIE BLAUE NACHT  
THE BLUE NIGHT 2020**

**Preview Art Projects:**

**Friday, 1 May, 2020, 8 p.m. to midnight**

**DIE BLAUE NACHT – THE BLUE NIGHT**

**Saturday, 2 May, 2020**

**7 p.m. to 1 a.m.**

**The Blue Night Art Competition 2020**

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## 1. Topic of Invitation

In 2000, the year after Nuremberg's 950<sup>th</sup> anniversary, the first Blue Night invited Nuremberg citizens to see and experience art and culture in an unusual setting and at an unusual time of day. Since then, **THE BLUE NIGHT** has become Germany's biggest and most varied *Long Night of Art and Culture*, with about 140,000 visitors annually, coming from Nuremberg, the surrounding region, the entire Federal Republic and abroad. On offer are more than 300 programme presentations in over 80 institutions, courtyards, on squares and in the streets of Nuremberg's Old Town.

### The Blue Night Art Competition

- Since 2005, with its annual art competition, **THE BLUE NIGHT** has offered artists the opportunity to present their works (**works and projects from the fields of visual arts, such as light installations, (acoustic) installations, movement / performance, (interactive/participative) activities, new media etc.**) to a larger public in the participating institutions, in courtyards, in enclosed public spaces, and on squares and streets in Nuremberg's inner city.

In 2017, for the first time, there was a preview of contributions to the art competition the night before The Blue Night. There will be a similar preview in 2020, too.

**Preview THE BLUE NIGHT:** Fri, 1 May, 2020, 8 p.m. to midnight  
The Blue Night, Sat, 2 May, 2020, 7 p.m. to 1 a.m.

#### **Note!**

The art projects from the Blue Night art competition will therefore be on show for two days (please take this into account in your cost calculation!)

- **N-ERGIE Audience Award**

The **N-ERGIE Audience Award**, including prize money of 5,000 Euros, will be presented for the tenth time at the 2020 Blue Night. It will honour an art project given first place in the ranking by The Blue Night visitors.



- **Important Information about the Blue Night Art Competition**

### **Presentation of Art Projects**

Presentation of art projects during *The Blue Night* differs from that in a museum or gallery. **THE BLUE NIGHT** is not a “white cube”: “hanging something on the wall” or “putting something in a room” isn’t appropriate for **THE BLUE NIGHT**.

**So: please no submissions of paintings or sculptures which are supposed to be shown in a traditional exhibition!**

### **Visitor Numbers**

13,000 to 15,000 of the overall 140,000 visitors will buy a Blue Night ticket and visit the 10 to 12 art locations with projects in The Blue Night Art Competition.

**Visitor streams must be taken into account in the planning process.**

### **Duration of Project**

It should be kept in mind that **an art project has to work for four (preview on Friday) or six hours** (Saturday). This is important, for example, for performances which might have to be shown several times). Breaks between performances are possible, but must be kept relatively short.

### **Sunset**

On 1 May, 2020 (preview), and 2 May, 2020, the **sun** does not set until about 20:45, so it will only be completely dark after 21:00. Projects which only achieve their full impact in complete **darkness** will either only be shown to advantage for a very short time, or appropriate measures will have to be taken to ensure darkness (e.g. using rooms without windows or windows with blackout), and this should be taken into consideration in the project concept /design and calculation..

### **The Topic for The Blue Night in 2020**

Each year there is a different **topic** for The Blue Night Art Competition as well as for the Blue Night programme. For DIE BLAUE NACHT / THE BLUE NIGHT of 2020, this will be “**Risk / Peril / Hazard**”.

## **2. Inviting Body / Organiser**

City of Nuremberg Department of Cultural Affairs /Project Office



### 3. Type of Competition

The competition is an open art competition. An **expert jury** (see point 4 below) will select 10 to 12 artists from the entries by mid-January 2020, to implement their projects in The Blue Night on 1 and 2 May, 2020.

### 4. Jury

- Barbara Engelhard, artist and competition curator
- Jochen Flinzer, Professor of Liberal Arts and Art Education, Faculty Director at the Nuremberg Academy of Visual Arts
- Petra Weigle, Institute of Modern Art
- Andreas Wissen, graduate engineer (University of Applied Sciences) and Lecturer at the Nuremberg Academy of Visual Arts
- Manfred Krebs, exhibition technician
- Christel Paßmann and Andreas Radlmaier (City of Nuremberg Department of Cultural Affairs, Project Office)

### 5. Advice/Information about all Competition Issues:

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Project Office

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## 7. Obligations of Organiser / Artist or Artists' Group

### Fee

The participants or participating groups selected by the jury will receive a fee of 1,500 Euros each (plus applicable VAT, if they are proven to be liable to VAT). The fee covers **the entire work/performance** by the artist/artists' group (concept, preparation, implementation, set-up and dismantling, as well as presence during Blue Night and the preview).

**A separation of authorship and implementation is not envisaged.**

**The fee will not be increased to take account of the number of people involved in the project.**

### Reimbursement of Costs

In addition to the fee, costs incurred in the implementation of the work of art up to a **maximum of 3,500 Euros (inclusive of VAT)** will be reimbursed (after checking of invoices presented). This sum should be understood to **include all costs incurred in the preparation before and presentation during the Blue Night** (e.g. technicians, transport, infrastructure, electricity, barriers, set-up assistants, possibly security personnel on site, hotel accommodation, travel costs, fees for performance rights for music, films, texts etc.).

Only "**consumable items**" will be reimbursed after The Blue Night, i.e. everything which is "used up" during preparation and presentation of the art project. This therefore does not include appliances (projectors, lamps, laptops etc.) and other materials (e.g. cables, mats etc.) which may continue to be used afterwards. Rental fees for appliances may be claimed back.

If equipment or other materials which are not "consumed" during the project are to become the artist's property after The Blue Night, costs for these will not be reimbursed.

**Technical equipment, such as projectors, lamps, cables or the like should therefore not be bought, but hired.**

**It is obligatory to talk to the exhibition technician before making any purchases of this kind.**

Nevertheless, the costs for all materials (including rental fees, if applicable) must be included in the budget calculation.

**Material costs will not be increased to take account of the number of people involved in the project.**

**Details will be specified in the Artist's Contract.**



### **The Budget**

A **detailed and reliable budget** is a vital element of the entry and must be submitted together with the artistic concept. The same applies to the technical design and planning of the concept.

After acceptance by the jury, the budget may only be changed in the case of special circumstances and after obligatory consultation with the curator.

Please request cost estimates for technical services from your local service supplier!

### **Accounting**

**Any material and personnel costs** will only be reimbursed within the agreed budget as stated above **and upon presentation of proof of payment (original receipts, invoices)**.

When the competition entry is submitted, it should list **any technical costs** which a sponsor has committed to cover, over and above the agreed budget to be reimbursed by the organiser as stated above. This list should include both additional finance and sponsorship in kind. Before approaching local or regional sponsors (in Nuremberg or the Nuremberg Metropolitan Region respectively), please contact the organiser of The Blue Night.

Sponsorship (both money and sponsorship in kind) or donations collected by the artist will be added to the project budget.

Sponsorship (both money and sponsorship in kind) collected by the organiser of THE BLUE NIGHT will not be added to the project budget of a particular project, but to the overall Blue Night budget.

**Expenses for overnight stays and travel for the artist** (and possibly any assistants) must be included in the implementation budget and in the overall budget. (The City of Nuremberg does not reimburse travel expenses and overnight expenses for third parties who are not actively involved in the project).

**The number of assistants** – must be discussed with the project director and also taken into consideration in the project budget. After participation of the project was accepted, this number must not be increased.

The cost of **meals** for the artist and of **documentation of the works** will not be reimbursed.

All other expenses beyond this must be borne by the artist.



**Payment of an advance** (maximum 500 Euros) may be made from the implementation cost budget upon request and after signing the contract. If any of this advance is unspent, the artist is obliged to pay it back. Expenditure from the advance must be documented with invoices and receipts.

After the project, the organiser will expect to receive a detailed financial account (**with original receipts attached as proof of payment and use for the project**). The Artist's Contract between organiser and artist will contain information about the form of the invoice and essential information which the invoice should provide.

The artist must present an invoice for the entire fee (1500 Euros, plus VAT, if liable to VAT, see above) and the cost of implementation, including his/her **tax number** and specifying the **amount of VAT paid**.

**The artist is responsible for setting up and dismantling the work of art / art project.** On request, the organiser can provide assistance. The cost of auxiliary personnel (currently **11.22 Euros/hour**, plus VAT, if liable for VAT) must be part of the cost calculation. If artists have their own auxiliary staff, the same rate must apply.

**The cost of their own personnel / assistants must also be included in the calculation.** Payments made to assistants must be verified by receipts or invoices. These must also include VAT (for 0%, then referring to §19 VAT act).

The artist will exhibit his/her project on Friday, 1 May, 2020 (Preview, 8 p.m. to midnight) and on Saturday, 2 May, 2020 (7 p.m. to 1 a.m.). Exceptions (for example changed times due to time of sunset) may be possible, depending on the event location.

**When calculating costs and preparing your running schedule, please take note of the fact that your project will be presented on two days.**

## 8. The Art Venues

The organiser suggests various sites for competition art works (squares, courtyards and other spaces in Nuremberg's Old Town, 90402 and 90403 Nuremberg). In consultation with the organisers, choice of another venue – in Nuremberg's Old Town – may be possible.

It is therefore not mandatory to apply for one of the venues named and described in the following, but a description of the necessary "ideal" conditions for the art project (darkness, size of space, enclosed or open space etc.) by the artist is essential.



The organiser reserves the right to allocate selected projects to a different venue from the one named in the entry.

At most venues, it is not possible to drill holes into the walls or floors!

The following venues are suggested for the **2020 BLUE NIGHT** (please click on name of venue for detailed information):

- **Krafft Courtyard and Entrance Area of Krafft House**  
Theresienstraße 7

During the summer, this is a venue for cultural events (concerts etc.). Former “Welser Courtyard” (from the first half of the 16<sup>th</sup> century). Later on named “Krafft House” after its last owner. Almost completely destroyed in WW II, rebuilt in 1961-63.

Coming from the street, you first step into the Entrance Area. It is an obviously reconstructed entrance hall with neo-Gothic vaulting (15 metres long, 11 metres wide). There are two big sandstone pillars in the centre of the entrance hall. The hall has very good and differentiated lighting (occasionally used as an exhibition space). Seen from the entrance door, there is a glass wall to the right, separating the entrance area from a stairwell (leading to the offices).

The adjacent Courtyard is separated from the entrance area by two large glass doors. It is one of few remaining courtyards in the Old Town. It rises slightly towards the north. On the entrance side, there are sandstone arcades and tracery balustrades on the 1<sup>st</sup> and 2<sup>nd</sup> floors.

To the left: a three-storey half-open delicate sandstone tower (with wide arches on thin pillars at ground floor level) gives access to the arcades on the first and second floor. The stair turret is about 18 metres high and is topped with a metal weather vane.

To the right: a modern glass front above the roofed-over part of the courtyard, with pillars and climbing plants, replacing the destroyed eastern gallery front.

At the façade opposite the entrance (looking new, but an old plastered construction) there are a small Baroque wall fountain (Mauritius Fountain), a Renaissance bay window (around 1550), and a separate miniature green area with a tree and a bush.

The courtyard is 18 metres long and 13 metres wide. It is not roofed, apart from a section at the right hand side (18 metres long, 2.50 metres wide). Four modern concrete pillars (overgrown with climbers) separate this roofed part from the remaining courtyard.





The ground is paved with medium-sized granite slabs, laid in a “lively pattern”, the walls are sandstone. There is no lighting.

**Power Supply:** SCHUKO-type German standard electrical socket

**Access during Blue Night:** via Theresienstraße 7

**Proprietor:** City of Nuremberg. Administered by Office for Central Services

- **Pellerhaus / Peller Courtyard**

Egidienplatz 23

The house was built between 1602 and 1607 by the Patrician Viatis, for his son-in-law, Martin Peller. Until it was destroyed in World War II, the Peller Courtyard was considered to be the most sumptuous among the Old Town Renaissance courtyards. The entire ensemble was one of Nuremberg’s main tourist sites. Apart from the richly ornamented main façade facing Egidienplatz (dating back to the 1950s), its main characteristic is the courtyard with its arcades, surrounded by two-storey galleries on three sides. On the fourth, the northern side, behind a terrace-like front building, there is a (now re-built), richly ornamented gable façade. The courtyard is accessed from Egidienplatz via a pillared hall with cross-ribbed vault.

The building has been owned by the City since 1929. After its destruction in 1945, only the ruins of the arcade up to the second storey were left standing in the courtyard. Above this, a modern library and archive building was erected in 1957.

Today, the Pellerhaus houses the German Games Archive and parts of the Municipal Library. The Apollo Fountain (presumed to be based on designs by Peter Flötner, 1532, originally intended for the Gentlemen’s Shooting House) has been standing in the courtyard since 1957, but currently is boarded up.

Since 2008, the Pellerhof has been reconstructed, commissioned by the association “Altstadtfreunde” (Friends of the Old Town). Thanks to donations, the building work has made very significant progress.

**Power Supply:** SCHUKO-type German standard electrical socket and three phase electric power

**Access:** Egidienberg/Egidienplatz

**Proprietor:** City of Nuremberg, Administration



- **Church of St Egidien (St Giles)**  
Egidienplatz 37

The Lutheran church on Egidienplatz in the Sebaldus part of the Old Town is Nuremberg's only Baroque church. The original mediaeval church which was located here was a monastery church built in the early 12th century and affiliated to the Gaelic monastery of St. Egidien (St Giles) in Regensburg. In 1696, a fire almost completely destroyed the monastery and the church building which after the Reformation had been used as a preachers' church. The Eucharius Chapel dating back to the 12th century, the Tetzl Chapel dating back to the 14th century and the Wolfgang Chapel dating back to the 15th century remain from the time before the fire.

Between 1711 and 1718, a Baroque sandstone church with a classicistic-Corinthian interior was constructed on top of the remaining structure. During World War II, this church was almost completely gutted by fire during the major air raid of 2 January, 1945.

Starting in 1946, reconstruction was energetically implemented. The old stucco decorations on the walls were preserved, the former lace stucco vault of the central nave with its central fresco was lost forever and was replaced by a barrel vault with a second vault immediately above which may be lit.

On 8 March, 1959, the church was officially inaugurated again. The new interior was not designed in a historicising manner; the altar was shifted from the end of the choir to the crossing. Thus the interior is surprisingly simple and airy, for a Baroque church. It invites visitors to stay a while or lends itself as a space for artists' projects. In the past years, St. Egidien has again and again featured as an „art church“ with various installations and concerts.

Height: maximum 16 m

**Power supply:** German standard electrical sockets.

**Access during Blue Night:** via Egidienplatz 37

**Proprietor:** Lutheran Congregation of St. Egidien

- **Museum Tucher Mansion**  
**Courtyard and Renaissance Garden**  
Hirschelgasse 9-11

The Tucher Mansion was built in 1533-44 by the Tucher Partician family, as a summer residence with service buildings on a garden plot on Treibberg, in the north-eastern part of the Old Town. It is a sumptuously designed, three-storey sandstone building.



The different styles were supposed to point to the Tuchers' cosmopolitan spirit. Thus, there are style elements from the late Gothic period, from the Italian Renaissance and from French castle architecture.

Large parts of the building were destroyed by an air raid on 2 January, 1945. Only the western façade to the courtyard up to the second storey, with large parts of the stairwell, the street façade with the sandstone bay window, and the ground-floor vaults remained more or less undamaged. The outbuildings were almost entirely destroyed. The building was reconstructed in reduced form in 1967-69. Since 1998, the Tucher Mansion has been a museum, but is still owned by a Nuremberg branch of the baronial family Tucher von Simmelsdorf. Using the example of the Tucher Family, the museum provides an insight into Nuremberg's Patrician past.

### **The Gardens**

The gardens on a slope which were created by the Tucher Family during the building of the mansion between 1533 and 1533, will be have been both a kitchen and a decorative garden. When the gardens were redesigned, the task was to create a meaningful and harmonious link to the (newly reconstructed) Hirsvogel Hall and to merge elements of a historical Renaissance garden with contemporary garden culture. Generous stairs and terraces determine the image and the structure of the gardens, with pergolas, clipped hedges and a clear structure of paths. The result was a "green oasis" for city dwellers and tourists in the middle of Nuremberg's university district. In 2004, the garden design was honoured with the City of Nuremberg's Architecture Award.

### **Hirsvogelsaal**

The gardens contain a new building. It houses the elaborately restored and reconstructed interior of the Hirsvogel Hall which had been destroyed during the war and which had been situated nearby (Hirschelgasse 21). It was a Renaissance banqueting hall, created by Nuremberg sculptor, Peter Flötner, with a ceiling painting by Georg Pencz. It is considered one of the most beautiful creations of the German early Renaissance, and was newly opened in 2000, in the specially created building.

Usable floor space in Hirsvogel Hall about 95 square metres  
Measurements: length 94,74m x width 6,25 m

**Power Supply:** several SCHUKO-type German standard electrical sockets

**Access during Blue Night:** via museum entrance, Hirschelgasse 9-11

**Proprietor:** City of Nuremberg



- **Herrenschießhaus – Gentlemen’s Shooting House**  
Am Sand 8

The former Gentlemen’s Shooting House was built in sandstone by town master mason, Hans Dietmair in 1582/83. It is a typical Renaissance sandstone building, characterised by the horizontal arrangement without projecting sections, the portal with its round arch and triangular gable and the pilaster arrangement as well as the scrolled gable. Another remarkable feature is the authentic bay window, decorated with tracery which is not an addition from the time of the Nuremberg style, but was the model for it. The pillared hall of the cellar vault opens up to the north, to a shooting moat of 80 metres’ length inside the moat of the last.but.one Nuremberg city fortification along Grübelstraße

There already was a shooting range here in the 15<sup>th</sup> century. The Gentlemen’s Shooting House was constructed above this shooting range, after 1808 was used as a military hospital, and after 1905 as a school building.

As a public building owned by the City of Nuremberg, today it is used as a municipal adult education centre.

NB: This art location is immediately surrounded by / immediately adjacent to residential buildings (noise level)!

**Power Supply:** SCHUKO-type German standard electrical socket.

**Access during Blue Night:** Andreij-Sacharow-Platz

**Proprietor:** City of Nuremberg, Administration

- **Ruin of St Catherine’s Church**  
Access via Peter-Vischer-Straße

For decades this has been one of the stages for the annual world music festival “Bardentreffen”, and for many years one of the main venues for “Summer in Nuremberg” (St Catherine’s Open Air). Both the convent and St Catherine’s Church were built in 1293. Convent and church burnt down completely after a WW II air raid. In the 1960s and 1970s, the church’s curtain walls were secured, but the church was never reconstructed (no ceiling!).

Measurements: about 19 m wide x 19 m long (excluding choir)

**Power Supply:** 4 x CEE 32 A, SCHUKO-type German standard electrical socket

**Access during Blue Night:** via Peter-Vischer-Straße/Am Katharinenkloster.

**Proprietor:** City of Nuremberg



- **Courtyard St Catherine's Convent (Cloister) / Municipal Library**

Access via Peter-Vischer-Straße

The cloister courtyard of the reconstructed St Catherin's Convent measures about 22 x 9 metres. It is one of the most beautiful retreats right in the middle of the city and considered a green oasis.

St Catherine's Convent (for Dominican nuns) was founded in 1295. The convent's St Catherine's Church which was destroyed in WW II and is now used as an open air event venue, was consecrated in 1295. The cloister and the refectory were added in the early 16<sup>th</sup> century. After secularisation, the buildings had various uses, including an anatomic theatre built into the refectory in 1678. After 1769, the buildings served as an alms-house and hospital. In 1945, St Catherine's Convent burnt down almost completely after an air raid. In the 1980s, the much damaged parts of the building were reconstructed, and since then have housed parts of the municipal library. Together with the municipal library, the "Hermann Kesten Zeitungscafé" (Newspaper Café) was established here, which, when the weather is good, uses the paved western part of the courtyard. In the centre of the northern side, there is a life-sized bronze sculpture of the writer, Hermann Kesten, after whom the Zeitungscafé is also named.

The courtyard is landscaped. The central lawn is surrounded by several trees and bushes providing shade in summer. In the eastern part, there is a fountain wall covered with a grille. The fountain cannot be used.

Access to the cloister is to the left from the entrance to the Ruin of St Catherine's Church (popular arts venue during Blue Nights, description see above) via the entrance to the Municipal Library and the Zeitungscafé.

**Power Supply: CEE 16 A possible, SCHUKO-type German standard electrical socket available**

**Access during Blue Night:** via Peter-Vischer-Straße (see Ruin of St Catherine's Church)

**Proprietor:** City of Nuremberg.

- **Foyer of Nuremberg Academy  
Gewerbemuseumsplatz 2**

Four-storey sandstone building erected in 1892–1897 according to plans drawn up by Theodor von Kramer, modelled on the castle



architecture of the Italian late Renaissance. The foyer is 6 metres deep, 10 metres long and about 4 metres high, with a grand staircase, marble pillars and glass showcases. There is a screen above the information centre where digital data may be presented.

**Power Supply:** SCHUKO-type German standard electrical socket

**Access during Blue Night:** Via the main entrance from Gewerbemuseumsplatz and via the side entrance from Rosa-Luxemburg-Platz.

**Proprietor:** Nürnberger Versicherungsgruppe (insurance), main user: City of Nuremberg Adult Education Centre, Education Campus.

- **Courtyard of Nuremberg Academy**

Gewerbemuseumsplatz 2

Four-storey sandstone building erected in 1892–1897 according to plans drawn up by Theodor von Kramer, modelled on the castle architecture of the Italian late Renaissance. The courtyard (16 metres wide and 30 metres long) is paved with medium-size stones. The façades are five floors high, and there are four big climbing plants on the western wall.

There are five wooden benches. The courtyard is open to the sky, apart from almost transparent netting against pigeons. There are three possible means of access to the courtyard from the house. In the centre, larger paving stones, water runnels, four medium size trees and a fountain/art object form a further rectangle. Two glass shafts linking the five floors are particularly conspicuous in this beautiful and quiet area and may be used (sound and light).

Installations in the lifts must take into account that people with severe disabilities (possibly with wheel chairs) must still be able to use the lifts. The small balcony overlooking the courtyard (3<sup>rd</sup> floor) could possibly also be included.

**Power Supply:** CEE 16 A, SCHUKO-type German standard electrical socket available

**Access to building during Blue Night:** via the main entrance from Gewerbemuseumsplatz and via the side entrance from Rosa-Luxemburg-Platz.

**Proprietor:** Nürnberger Versicherungsgruppe (insurance), main user: City of Nuremberg Adult Education Centre, Education Campus

- **Germanisches Nationalmuseum**

Kartäusergasse / Way of Human Rights

**Carthusian Church**

The 14th century Carthusian Church is the core of the Germanisches Nationalmuseum. The church is part of the compound of a Carthusian Monastery, dating back to a 1380

foundation. The laying of the first stone was celebrated in 1381 (the overall compound was only finished in 1459). After 1525, due to the Reformation, the monastery was abandoned, and since then, the building has been in secular use. Since 1857, the building has been part of the Germanisches Nationalmuseum and has been used as an exhibition area. After major bomb damage during World War II, the Carthusian Church was reconstructed in the post-war years.

It is a single-nave Gothic sandstone church building with a cross ribbed vault, currently showcasing late mediaeval works. Almost the entire mediaeval interior was lost.

In Germanisches Nationalmuseum, the Carthusian Church can be quickly reached from the entrance hall via the cloister.

**Measurements:** 320 square metres, about 40 metres long and 9 metres wide

**Power Supply:** SCHUKO-type German standard electrical socket 16A, CEE 32A possible

**Proprietor:** Germanisches Nationalmuseum

**Access during Blue Night:** via museum entrance, Kartäusergasse / Way of Human Rights

### **Small Monastery Courtyard in the Germanisches Nationalmuseum**

The small monastery courtyard is enclosed by buildings of the Germanisches Nationalmuseum on four sides. The long sides are formed by the ivy-clad walls of the monks' quarters in the south, and opposite by the two-storey gallery building. At the narrower western side, there are a historical stone fountain (non-functional) and the rear wall of the museum's entrance hall. Access to the courtyard is via the museum, along the cloister of the former Carthusian monastery and then through a large glass door at the courtyard's eastern end. With its trees and modern works of art, this courtyard has an atmosphere of quiet seclusion in the midst of the city. (House) electrical supply can be extended to the courtyard.

There is no lighting, so any lighting would have to be installed, if necessary.

**Measurements:** 13 x 53 metres

**Power Supply:** SCHUKO-type German standard electrical socket 16A, CEE 32A possible

**Proprietor:** Germanisches Nationalmuseum

**Access during Blue Night:** via museum entrance, Kartäusergasse / Way of Human Rights





- **Multi-storey Car Park Sterntor**  
Grasersgasse 25/27 or Am Sterntor

The multi-storey car park is located immediately adjacent to Frauentormauer, a defensive wall with well-preserved guard's walk. Within view: the Germanisches Nationalmuseum and the Opera House / State Theatre. The top parking deck 8A (with roof) is closed off by a metal grille (not glazed!), but allows views of the Ring Road, the Opera House, the Main Railway Station and towards the west (NB: noisy street traffic!). The lower decks have a concrete balustrade at half height. Access is via a stairwell or a lift. The decks measure about 30 x 10 metres. Ceiling height varies between about 2.5 and 3 metres.

NB: The parking deck is in the full sun until sunset!

Power Supply: CEE 16 A, SCHUKO-type German standard electrical socket

**Access during Blue Night:** Grasersgasse 25/27 or Am Sterntor  
Proprietor: Parkhaus Stuible GmbH

- **Apollo Cinema**  
Vordere Sterngasse 27

The former cinema in Vordere Sterngasse opened in the 1960s and closed in 1996. Easy Rider Cult Cinema in the early 1970s. It is named after Nuremberg's former most renowned variety theatre, Apollo (1896).

The cinema had 233 seats which were however removed. The first circle may be reached via a narrow staircase. It has a steel banister of 1 m height and a special bracket for projectors and lights.

The project's own equipment may be used for projections onto the still existing screen. The velvet curtains in front of the screen also still exist. The cinema hall has very little lighting in spots, is kept black and so can be blacked out very well. Parts of the walls are still covered in original textile material.

The letter display on the cinema façade may be illuminated and can be used for texts. All letters are still available.

There is an entrance as well as a separate exit.

**Measurements:** see separate plans

**Power Supply:** 3 sockets on the ground floor, 3-phase electric power 16 A

**Access during Blue Night:** Vordere Sterngasse 27

**Proprietor:** Apollo Events GmbH





- **Nuremberg State Theatre / Blue Box**  
Richard-Wagner-Platz 2-10

The Blue Box is the smallest performance space at Nuremberg State Theatre. It is 9 x 14 metres in size with a ceiling height of 4.8 m (lower edge of traverses 3.88 m, lower edge of air vents 4.44 m, lower edge of curtain rail 3.87 m). It can be used in a variety of ways and the seating arrangement is flexible.

Access for equipment with a maximum size of 1.1 x 2 x 2 m is via the lift in the foyer. Using fog, smoke or fire is not possible.

On one of the long sides, there are three windows (which can be darkened). At the rear, there are two one-wing doors in the corners which may be used for access. The floor of the Blue Box consists of stationary pedestals which may be shifted to the front in 16.6 steps (not during the performance).

Light and sound systems are installed.

**Power Supply: CEE 16A, SCHUKO-type Germa**

**Proprietor: City of Nuremberg**  
**Access during Blue Night: via theatre**

- **Interior Courtyard, Museum for Communication, DB Museum**  
Lessingstraße 6, Courtyard

Today, the Museum for Communication and the DB Museum are housed in the former "Royal Bavarian Traffic Museum". Both museums date back to the 19<sup>th</sup> century when the Kingdom of Bavaria, even after the foundation of the German Reich in 1871, maintained its own postal and train services. Construction of the building at today's location started in 1914. Delayed by World War I, the inauguration took place in 1925. The museum building was matched to the style of the neighbouring edifices – the Opera House, the Main Railway Station, and the Germanisches Nationalmuseum, which were built earlier, around the turn of the century. The historic building is mainly constructed from sandstone and is a listed building.

The Museum Courtyard (40 metres long and 31.5 metres wide at the widest point) is completely surrounded by museum buildings and may be accessed from two sides (courtyard gate, foyer ground floor). There is a roofed passage (arcade) on the northern side of the first floor which may be used for technical equipment (width about 2 metres, length about 5 metres).



**Power Supply:** Three-phase electric power and CEE 16 A, SCHUKO-type German standard electrical socket

**Access during Blue Night:** via main entrance / foyer

**Proprietor:** Museum for Communication and DB Museum

- **Kunstvilla in the KunstKulturQuartier**  
Blumenstraße 17

The Kunstvilla (Art Villa) opened in 2014 as a museum for regional art is a unique architectural monument of Historicism. The villa is a testimony to the formerly grand buildings constructed in the late 19th century in this district of "Marienvorstadt", a superior residential area. Today, the house is a solitary vestige near the Wöhrder Wiese Park. It was built in 1895 as the sumptuous residence for the family of Jewish hop trader and banker, Emil Hopf (1860-1920), and its history reflects the many rifts of the 20th century and is a facet of Nuremberg city history.

Designed by Frankfurt architect, Heinrich Theodor Schmidt who specialised in villas and whose buildings included Lieser Castle on the Moselle River, the villa survived the bombings of World War II almost intact on the outside, but many changes of use resulted in changes in the interior and major damage to the structure of the building. In 1920, the villa was transformed into the office building for the Gesellschaft für Elektrometallurgie (Society for Electrometallurgy) which still exists today and was then owned by Berlin entrepreneur couple, Margarete and Paul Gründfeld. As a property owned by Jews, it was seized, and after 1935, the municipal roads and rivers department was located in the premises. In the last years of the war, the villa was used as a so-called "Jews' House", where Jewish families were moved together prior to their deportation. In 1951, the villa was restored to Margarete Gründfeld who sold it to the Pressehaus Nürnberg (Nuremberg Press House). In the immediate post-war years, it sunk to the level of a brothel, and in the 1960s, the Hotel Blumenhof took over the building. The rooms were divided up, bathroom units were installed in the historic floors. Further destruction followed.

In 2006, publisher Bruno Schnell donated the villa to the City of Nuremberg, and the house was raised from its deep slumber. The conversion to an art museum, started in 2011, aimed at reconstructing the historic floor plan and restoring the valuable surfaces. The result was a jewel of a building, which since 2014 has housed art from and in Nuremberg, on its 600 square metres of exhibition space, and which because of its architectural quality is considered one of Nuremberg's most attractive art venues.



**Yard East:** 360 cm (width) x 800 cm (length) x 600 cm (height).

**Yard West:** 420 cm (width) x 1260 cm (length) x 300 cm (height to glass roof).

**Power supply:** sockets in both yards CEE 16A, SCHUKO-type German standard electrical socket

**Proprietor:** City of Nuremberg / KunstKulturQuartier

### **For all art locations:**

At most art locations, a power supply with higher wattage is also possible. The costs are, however, several times higher than those for the “normal” power supply and therefore would have to be taken into account in the budget and claimed via the „materials budget“ (see number 7).

## **9. Submission of Entry / Deadline**

Entries, including a carefully calculated budget and information about set-up and dismantling, plus a CV, must be submitted no later than **9 December, 2019**.

It is possible to apply for several sites.

**Entries are only possible in digital form.** (Please consider the amount of data sent!)

Please send your entry (**including complete contact data: email address, mobile telephone number, postal address**) to the following address:

**blauenacht-kunstwettbewerb(at)gmx.de**

In the subject line and file name, please do not use any special characters, capital letters or full stops other than the one before the file format extension.

**Otherwise files may be eliminated by the spam filter.**

## **10. Selection Criteria**

The selection criteria for the **2020 BLUE NIGHT**, apart from artistic merit of the concept, include the quality of design, the suitability for specific sites and for the event (while staying within the budget).

## **11. Announcing the Competition Result**

By mid-January, 2020, 12 projects will be selected for implementation during the 2020 Blue Night on 1 and 2 May, 2020, in Nuremberg.



**All applicants will receive written information by email concerning the competition result.**

**The jury's decision is not subject to legal recourse. As a matter of principle, the jury does not give any reasons for its decisions!**

## **12. Ownership and Copyright**

The selected works of art remain the property of the respective artist. The organiser reserves the **right to ownership of parts of the work of art** which are needed in the context of its implementation (e.g. technical elements).

The artist permits the organisers, or photographers commissioned by them, to take photographs of the work of art. These photographs will be used (also after the event) for the organiser's / City of Nuremberg's PR work for *the Blue Night* and for the organiser.

There will be a separate contract with all artists selected by the jury, relating to the presentation of their work of art during the 2020 Blue Night. This contract regulates important financial, legal, copyright and organisational matters between the City of Nuremberg and the artists selected for the 2020 Blue Night.

## **13. Liability**

Liability issues will be regulated in the Artist's Contract.

Nuremberg, July 2019

Christel Paßmann  
Project Director **Die Blaue Nacht**

