



The Blue Night Art Competition 2022

DIE BLAUE NACHT – THE BLUE NIGHT 2022

Preview Art Projects:

Friday, 6 May, 2022, 8 p.m. to midnight

DIE BLAUE NACHT – THE BLUE NIGHT

Saturday, 7 May 2022, 7 p.m. to 1 a.m., Nuremberg Inner City

Stadt Nürnberg

**Projektbüro im
Geschäftsbereich Kultur
der Bürgermeisterin**

Inhalt

1. Topic of Invitation	2
2. N-ERGIE Audience Award	3
3. Inviting Body / Organiser	3
4. Type of Competition	3
5. Jury	3
6. Advice	4
7. Submission of Entry / Deadline	4
8. Selection Criteria	4
9. Announcing the Competition Result	4
10. Obligations of Organiser / Artist or Artists' Group	5
11. The Art Venues	7
12. Ownership and Copyright	15
13. Liability	16

Simone Ruf

Hauptmarkt 18 / V. Stock

90403 Nürnberg

Tel.: 09 11 / 2 31-68 54

Fax: 09 11 / 2 31-20 01

simone.ruf@

stadt.nuernberg.de

www.blauenacht.nuernberg.de

Sparkasse Nürnberg

BLZ 760 501 01

Kto.-Nr. 1 010 941

IBAN: DE50760501010001010941

Swift (BIC): SSKNDE77XXX

nürnbergkultur

1. Topic of Invitation

In 2000, the year after Nuremberg's 950th 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. Due to the pandemic, the Blue Night has had to take a two-year break. A new programme is being planned for 2022.

The Blue Night Art Competition

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

The Blue Night will take place on Sat, 7 May 2022, 7 p.m. to 1 a.m. There will be a preview of contributions to the art competition the night before, on Fri, 6 May, 2022, 8 p.m. to midnight (please take this into account in your cost calculation).

Important Information about the Blue Night and 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. Submissions of paintings or sculptures which need to be shown in a traditional exhibition cannot be considered.

Visitor Numbers

10,000 to 12,000 visitors will buy a ticket and visit the 12 art locations with projects in THE BLUE NIGHT Art Competition. Visitor streams must be taken into account in the planning process.

Hygiene

Plans might in some instances have to be adapted to take account of current Covid-19 regulations (e.g. disinfection of objects, one-way system for audiences).

Duration of Project

It should be kept in mind that **an art project has to work for four (pre-view 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 6 May, 2022 (preview), and 7 May, 2022, the sun does not set until 20:50, 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 2022

Each year there is a different **topic** for The Blue Night Art Competition as well as for the Blue Night programme. For THE BLUE NIGHT of 2022, this will be “**Imagination**”.

2. 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 2022 BLUE NIGHT. It will honour an art project given first place in the ranking by visitors.

3. Inviting Body / Organiser

City of Nuremberg Department of Cultural Affairs / Project Office

4. Type of Competition

The competition is an open art competition. An expert jury (see point 5 below) will select a maximum of 12 artists from the entries by mid-January 2022, to implement their projects in May 2022.

5. Jury

- Barbara Engelhard, artist and competition curator
- Petra Weigle, Institute of Modern Art
- Peter Wendl, Academy of Fine Arts Nuremberg, lecturer for trans-medial spaces
- Andreas Wissen, graduate engineer (University of Applied Sciences), City of Nuremberg, building department
- Boaz Pinto, exhibition technician, City of Nuremberg Department of Cultural Affairs, Project Office
- Simone Ruf and Andreas Radlmaier, City of Nuremberg Department of Cultural Affairs, Project Office



6. Advice

Simone Ruf (project director DIE BLAUE NACHT / THE BLUE NIGHT)

Tel: +49 (0)911 231 68 54

Email: [simone.ruf\(at\)stadt.nuernberg.de](mailto:simone.ruf(at)stadt.nuernberg.de)

Barbara Engelhard (curator)

mobil: +49 (0) 179 5935 018

Email: [mail\(at\)barbarashop.de](mailto:mail(at)barbarashop.de)

7. Submission of Entry / Deadline

Entries, including a carefully calculated budget and information about set-up and dismantling, plus a CV, including complete contact data (email address, mobile telephone number, postal address) must be submitted no later than **12 December, 2021 to [simone.ruf\(at\)stadt.nuernberg.de](mailto:simone.ruf(at)stadt.nuernberg.de)**. It is possible to apply for several sites.

Entries are only possible in digital form. They will be confirmed. Please submit larger data volumes via the City of Nuremberg's data transfer server: **<https://da.nuernberg.de>**.

Address:

Simone Ruf
Department of Cultural Affairs in the City of Nuremberg
Project Office
Hauptmarkt 18
90403 Nürnberg

8. Selection Criteria

The selection criteria for the 2022 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).

9. Announcing the Competition Result

By mid-January, 2022, 12 projects will be selected for implementation during the 2022 BLUE NIGHT on 6 and 7 May 2022, 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.



10. 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. 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 City of Nuremberg has a cooperation agreement with a centrally located hotel which offers special rates for the artists of the Blue Night Art Competition. The number of assistants requested by the artist must be justified and must be discussed with the project director and also taken into consideration in the project budget.

The number of assistants – after being agreed by the organisers – may 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.

Seite 7 von 16

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 **11.38** Euros / hour) 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.**

The artist will be present during the exhibition of his / her project on Friday and Saturday.

11. The Art Venues

The organiser suggests various sites for competition art works (squares, courtyards and other spaces in Nuremberg's Old Town). 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! **For** At most art locations, a power supply with higher wattage than that mentioned in the location description 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“.

The following venues are suggested for the 2022 BLUE NIGHT:

1. Old City Hall, Wolff Building, Hall of Honour

Rathausplatz 2 / Entrance "Lochgefängnisse" (Mediaeval Dungeons)

Double-nave neo-Gothic pillared hall (with three large sandstone pillars), built by Jakob Wolff the Elder between 1617 and 1622. Destroyed in World War II and reconstructed. Pillars, floor and walls are fashioned from sandstone (no drilling / plugging). About 28 metres long, 12 metres wide, 6 metres high. About 30 small lamps and four modern hanging lamps (from the ceiling) with about 20 individual filament bulbs each.

The sandstone floor rises slightly towards the north (difference in height about 30 cm).



NB: Setting up for THE BLUE NIGHT will only be possible after Thursday, 5 May 2022.

Seite 8 von 16

Power Supply: CEE 32 A, SCHUKO-type German standard electrical socket.

Access during BLUE NIGHT: two wooden doors from Rathausplatz and two large glass doors to / from courtyard.

2. Old City Hall Wolff Building, Historic Great Hall

Rathausplatz / entrance Hall of Honour / Mediaeval Dungeons

Built between 1332 and 1340, at the time of construction this was the largest non-sacred building north of the Alps, with a length of 40 metres and a crown height of 12 metres. Under Dürer's direction, this hall was transformed into a Renaissance synthesis of all arts, with wall paintings, glass painting, panelling, a wooden barrel vault ceiling and wall lights. In 1649, the Peace Banquet was held here (celebrating the end of the Thirty Year War). Dürer's wall painting was reworked several times in later years and finally destroyed in World War II.

In 1945, the Hall burnt down to its enclosing walls. In 1956-58, the exterior, and after 1980 the interior were reconstructed with the wooden barrel vault, the panelling and the stone flooring.

Existing cross-bracing cannot be used.

NB: Setting up for *The Blaue Nacht* will only be possible after Thursday, 5 May 2022.

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

Access during Blue Night: via the Hall of Honour, entrance Hall of Honour / Mediaeval Dungeons and a staircase to the first floor. There are also lifts.

3. 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 16th 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 1st and 2nd floors.

Seite 9 von 16

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.

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

4. 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 Eucharist 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.

Seite 10 von 16

Max. height: 16 m

Power Supply: Several SCHUKO-type German standard electrical sockets.

Access during Blue Night: via Egidienplatz 37

Proprietor: Lutheran Congregation of St. Egidien

5. House of Games / Yard 1st floor Pellerhaus

Egidienplatz 23

The house was built between 1602 and 1607 by the Patrician Viatis, for his son-in-law, Martin Peller. The building has been owned by the City since 1929 and then was reconfigured as a home for the city archives. In those days, the ensemble was one of Nuremberg's main tourist sites. The elaborate Renaissance façade stood out from the city's more modest general architectural landscape. The building was almost completely destroyed in air raids during World War II. In 1957, the structure was rebuilt as a library and archive integrating portions of the "old" Pellerhaus. Since then, the striking main façade towards Egidienplatz has been its hallmark. Since 2008, the courtyard has been reconstructed to its original design by the association "Altstadtfreunde". The entire building has been listed as a historical monument since 1998, and was officially named a "Monument of national importance".

Today, the Pellerhaus houses the German Games Archive and parts of the Municipal Library. It is known as the "House of Games".

The building is to be refurbished as an open civil and cultural site, serving as a central hub for everything to do with the cultural asset of games in the heart of the northern part of the Old Town. The House of Games is to become a new place for people to gather – combining analogue and digital games, reaching across generations, and welcoming a diverse urban society.

The courtyard on the ground floor is accessed from Egidienplatz via a pillared hall with cross-ribbed vault.

Measurements: length 32 m x width 12 m

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

Access: Egidienberg / Egidienplatz

6. Museum Tucher Mansion

Hirschelgasse 9-11

Courtyard and Renaissance Garden

The Tucher Mansion was built in 1533-44 by the Tucher Patrician 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 94,74 m x width 6,25 m

Power Supply: several SCHUKO-type German standard electrical sockets

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

7. Tratzenzwinger

Hintere Insel Schütt 20

This outer ward between the two arms of the River Pegnitz was newly constructed by 1547 on top of foundations from the 15th century. The tow-



ers behind were converted to cannon towers. The towers of the last Nürnberg town wall were categorised according to their locations with colours and letters. Thus, the fortified tower at Hintere Insel Schütt 20 is tower "Blue A". During World War II, both towers were much damaged. In 1977, the rebuilding of tower "Blue A" was started on the foundation of the remains, and since 1980, the tower and parts of the bastion have housed the "Kreisjugendring" (district youth association), serving as its office and event space, as "Stadtturm Tratzenzwinger". The name goes back to the tenant of the Zwinger pub which used to be located there, whose name was Johann Matthias Dratz (Tratz).

The outside area of the outer ward as shown on the plans can be used for the project. Access is via a ramp at Agnesbrücke. Cars are not permitted on the entrance way.

Power Supply: SCHUKO-type German standard electrical socket

Access: via access ramp just behind Agnesbrücke

8. Garden Marstallbrücke

Opposite Nonnengasse 2

In 1510, Hans Beheim the Elder built the Royal Stables on the part of the last-but-one town moat located in the grounds of St. Catherine's convent. This ensemble of buildings was later on converted and extended, and around 1800, it comprised a riding arena, in addition to stables for the horses, living quarters for the stable master as well as a bakery. The so-called fencing hall, which was located above the riding arena, was used for various purposes including performances by English comedians and puppet theatre shows. Between the early 18th century and 1845, when it was demolished, the arsenal of the Franconian Reich District was located in the southern part of Nonnengasse. The name of this lane, first mentioned in documents in 1378 as "Nunnengasse", goes back to a farm belonging to Seligenporten convent near Neumarkt/Opf.

In 1812, the gatehouse at Unterer Bergauerplatz 12 was demolished, and the stables ensemble was destroyed in 1945.

The gardens made available as a venue for Blue Night, are not generally open to the public and are managed by the BayernLB. In 2017-18, the grounds were lavishly refurbished, and late mediaeval sections of the town wall as well as a well were uncovered. The garden rises from Oberer Bergauerplatz in the direction of Lorenzer Platz.

Power Supply: SCHUKO-type German standard electrical socket

Access during Blue Night: via gate Nonnengasse / corner of Marstallbrücke

9. 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 16th 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 Zeitungscfé" (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 Zeitungscfé 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 (which will also be open during Blue Night) via the entrance to the Municipal Library and the Zeitungscfé.

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

Access during Blue Night: via Peter-Vischer-StraÙe

10. 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 sockets, 16A, CEE 32A possible

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

Seite 14 von 16

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 sockets, 16A, CEE 32A possible

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

11. Multi-storey Car Park Sterntor

Grasersgasse 25/27 or Am Sterntor

The multi-storey car park of Parkhaus Stuible GmbH 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

12. Nuremberg State Theatre / 3. Etage (Third Floor)

Richard-Wagner-Platz 2-10

The "3. Etage" 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.

Seite 15 von 16

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 "3. Etage" 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 16 A, SCHUKO-type German standard electrical socket

Access during Blue Night: via theatre

13. 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, 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 Grünfeld.

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.

Both yards, as well as the garden level, the sumptuous façade and/or the impressive stairwells (marble stairwell to the ground floor, foyer stairwell between ground floor and first floor as well as the wooden staircase between first floor and attic level) are available for art projects.

Yard East: 3.6 m (width) x 8 m (length) x 6 m (height).

Yard West: 4.2 m (width) x 12.6 m (length) x 3 m (height to glass roof).

Façade: 20 m (width) x 20 m (height). Projection possible upon request, from the house opposite (20m distance).

Power supply: sockets in both yards, extension possible

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).

Seite 16 von 16

The artist permits the organisers, or photographers commissioned by them, to take photographs of the work of art. These photographs will be used 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 2022 Blue Night. This contract regulates important financial, legal, copyright and organisational matters between the City of Nuremberg and the selected artists.

13. Liability

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

Nuremberg, September 2021

Simone Ruf
Project Director DIE BLAUE NACHT / THE BLUE NIGHT

