

DIE BLAUE NACHT®

Lange Nacht der Kunst und Kultur



THE 2023 BLUE NIGHT ART COMPETITION

Theme:
Messages

PREVIEW ART PROJECTS
Friday, 5 May, 2023
8 p.m. to midnight
Nuremberg Inner City

DIE BLAUE NACHT —
THE BLUE NIGHT
Saturday, 6 May 2023
7 p.m. to midnight

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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: more than 300 programme presentations in over 80 institutions and courtyards, on squares and in the streets of Nuremberg's Old Town. The new programme currently being planned for 2023 will have the theme "Messages".

Dates:

Friday, 5 May 2023, 8 p.m. to midnight:

PREVIEW ART PROJECTS

Saturday, 6 May 2023, 7 p.m. to midnight:

THE BLUE NIGHT

The Blue Night Art Competition

Since 2005, with its annual art competition, THE BLUE NIGHT has offered artists the opportunity to present their works 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. These works have included:

- visual art
- light installations
- acoustic installations
- movement / performances
- interactive / participative activities
- new media



1. TOPIC OF INVITATION

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”: thus “hanging something on the wall” or “putting something in a room” is not appropriate. Submissions of paintings or sculptures which need to be shown in a traditional exhibition cannot be considered.

Visitor Numbers

Approximately 13,000 visitors will buy a ticket and visit the 12 art locations with projects from 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 five 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 5 May 2023 (preview), and 6 May 2023, the sun does not set until 8:50 p.m., so it will only be completely dark after 9 p.m. 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 Theme for The Blue Night in 2023

Each year there is a different theme for The Blue Night Art Competition as well as for the Blue Night programme. For THE BLUE NIGHT of 2023, this will be “Messages”.

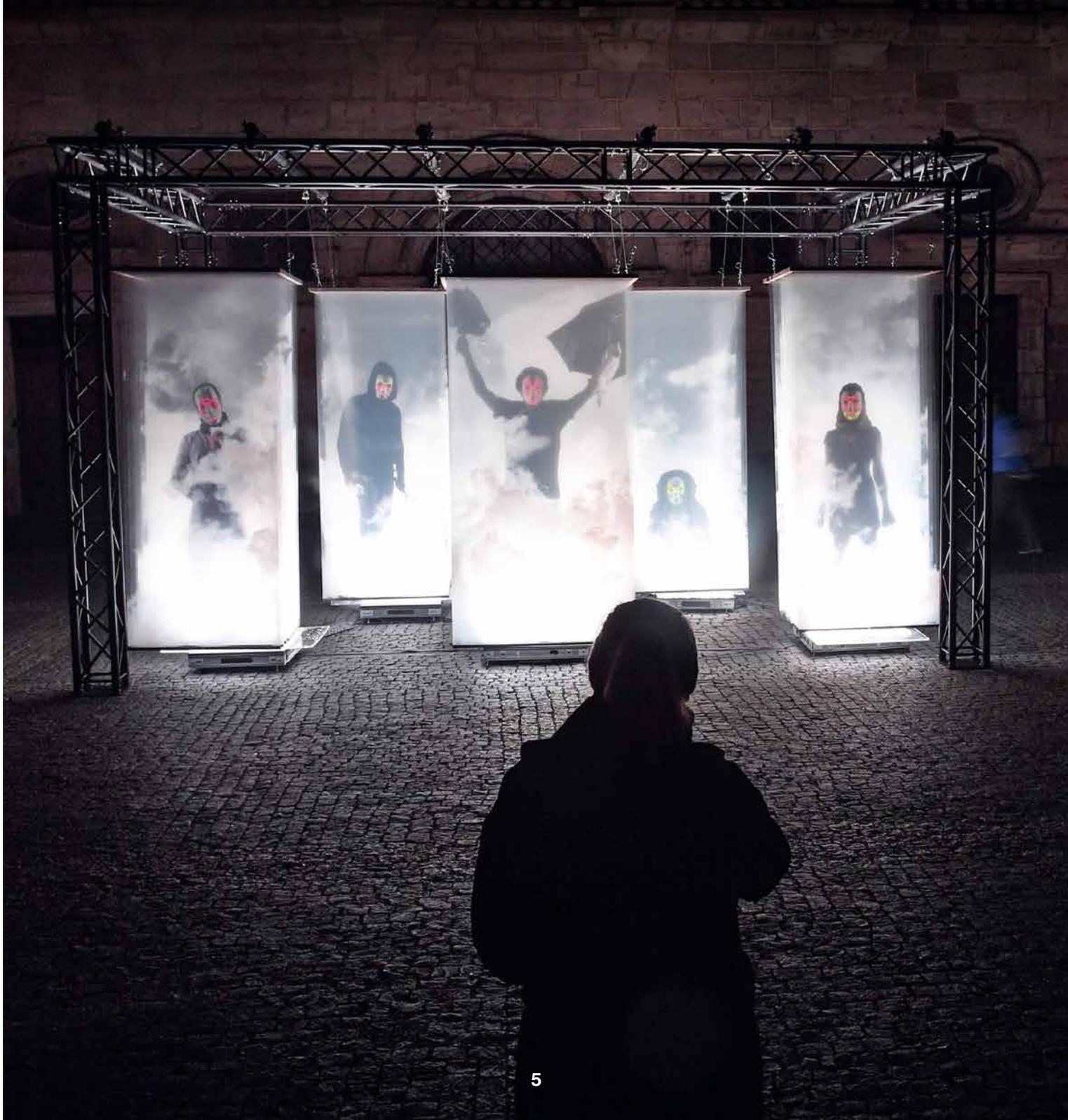


2. N-ERGIE AUDIENCE AWARD

The N-ERGIE Audience Award, including prize money of 5,000 Euros, will be presented at the BLUE NIGHT. It will honour an art project given first place in the ranking by visitors. The award ceremony will take place during DIE BLAUE NACHT on 6 May at midnight in the New Town Hall. The organiser is the project office of the City of Nuremberg Department of Cultural Affairs.

3. 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 2023, to implement their projects in May 2023.



4. SELECTION CRITERIA

Selection criteria:

- special artistic merit of the concept
- quality of the design
- suitability for the site and event-specific conditions
- compliance with the financial framework

5. JURY

- Barbara Engelhard, artist and competition curator
- Petra Weigle, Institute of Modern Art
- Peter Wendl, Academy of Fine Arts Nuremberg, lecturer for transmedial 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
- Andreas Radlmaier and Simone Ruf, City of Nuremberg Department of Cultural Affairs, Project Office



6. ADVICE

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

Phone: +49 (0)9 11 / 2 31 - 68 54

Email: simone.ruf@stadt.nuernberg.de

Barbara Engelhard (curator)

Phone: +49 (0)1 79 / 5 93 50 18

Email: mail@barbarashop.de

7. SUBMISSION OF ENTRY / DEADLINE

Entries must include:

- short statement about the project idea (max. 1 page A4)
- budget calculated in detail
- detailed information about set-up and dismantling
- CV (max. 2 pages A4)
- website / social media
- complete contact data (email address, mobile telephone number, postal address)

Entries are only possible in digital form and must be submitted no later than 11 December 2022 to simone.ruf@stadt.nuernberg.de. It is possible to apply for several sites (see point 11). Receipt will be confirmed.

Please submit larger data volumes via the City of Nuremberg's data transfer server:
<https://da.nuernberg.de>

Address:

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

8. ANNOUNCING THE COMPETITION RESULT

By mid-January 2023, 12 projects will be selected for implementation during the 2023 BLUE NIGHT on 5 and 6 May 2023 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.

9. 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 (Equipment) 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.



9. OBLIGATIONS OF ORGANISER / ARTIST OR ARTISTS' GROUP

Payment of an Advance

The 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.

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!

Set-up and Dismantling

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 11.89 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.



9. OBLIGATIONS OF ORGANISER / ARTIST OR ARTISTS' GROUP

Calculation after the Blue Night

- 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.



10. OWNERSHIP AND COPYRIGHT

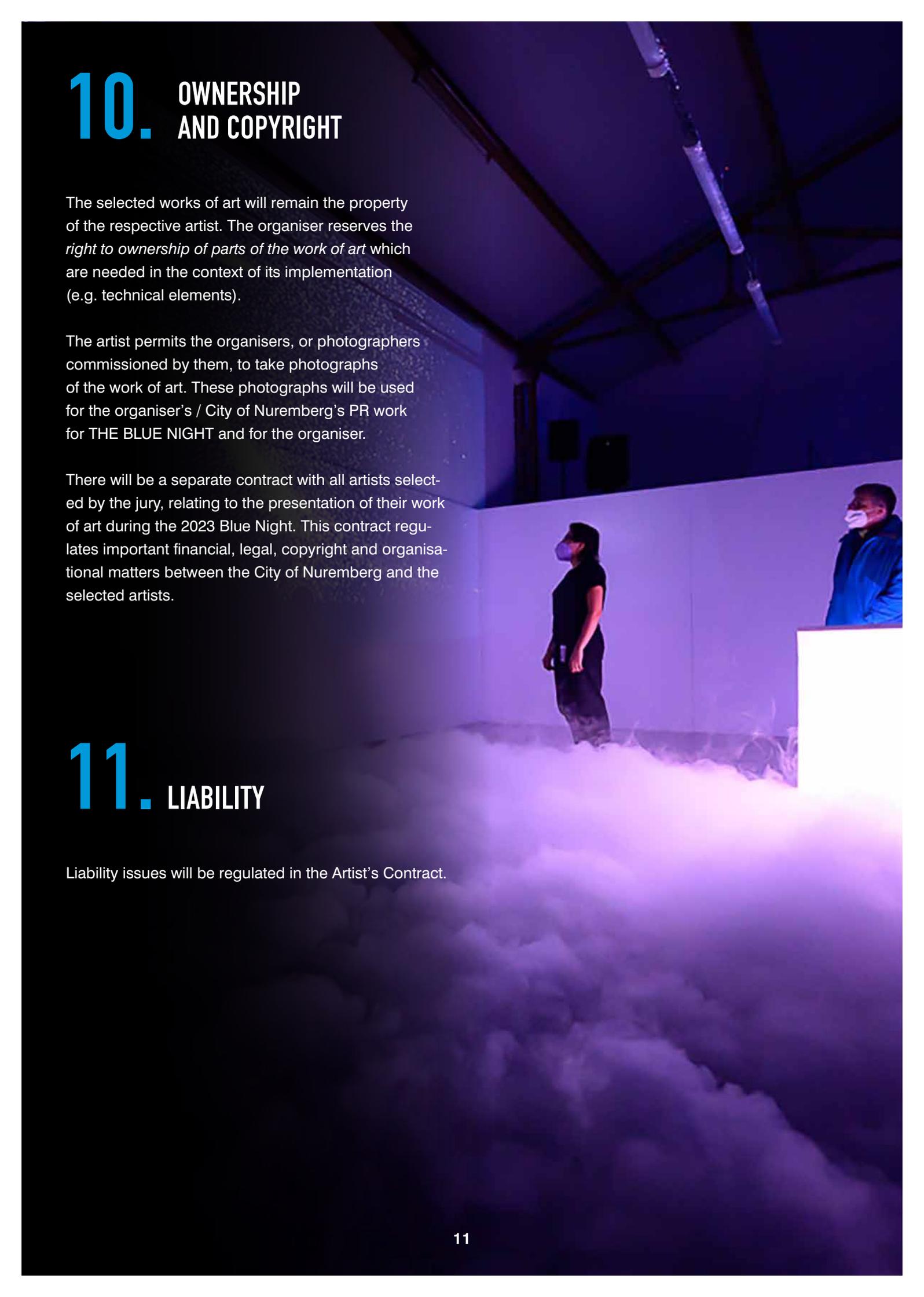
The selected works of art will remain the property of the respective artist. The organiser reserves the *right to ownership of parts of the work of art* which are needed in the context of its implementation (e.g. technical elements).

The artist permits the organisers, or photographers commissioned by them, to take photographs of the work of art. These photographs will be used 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 2023 Blue Night. This contract regulates important financial, legal, copyright and organisational matters between the City of Nuremberg and the selected artists.

11. LIABILITY

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



12. 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! 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“. If required, we offer a site visit to selected locations in mid/late November for all interested parties.

The following venues are suggested for the 2023 BLUE NIGHT:

12. THE ART VENUES

1. Old City Hall, Wolff Building, Hall of Honour / Rathausplatz 2

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 / no gluing). 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).

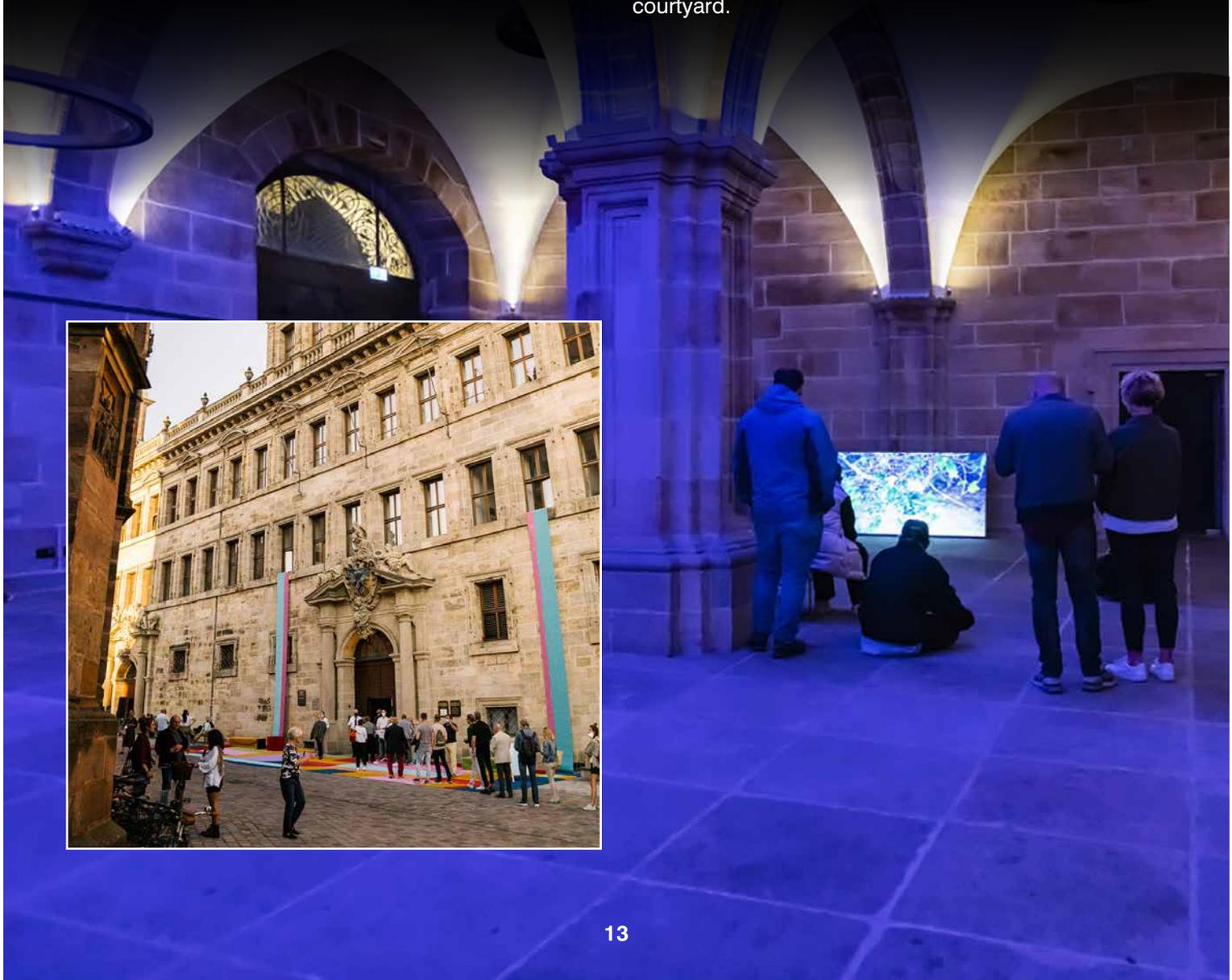
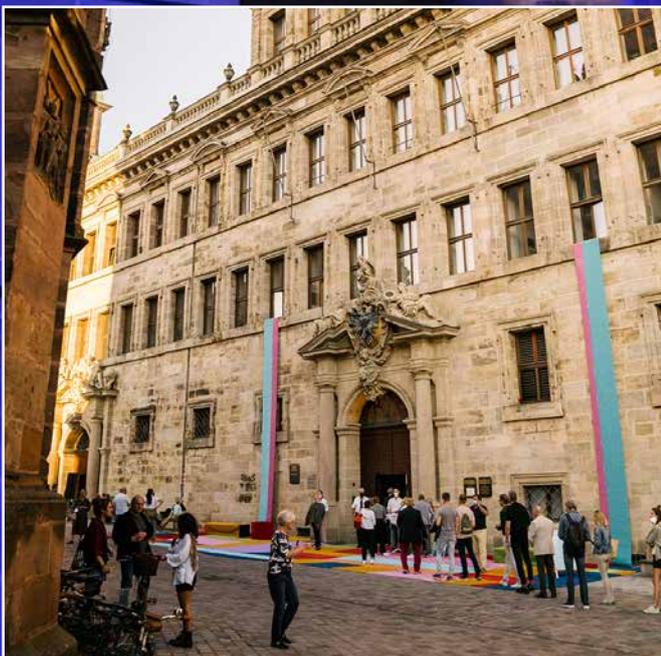
The floor must be protected, if liquids are used. Transporting goods with lift trucks etc are only possible to a limited extent, and only after consultation with the Mayor's Office. If necessary, the floor must be protected by underlaying.

The use of fog, smoke or fire is not possible.

NB: Set-up for THE BLUE NIGHT will only be possible after Thursday, 4 May 2023.

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.



12. THE ART VENUES

2. Old City Hall Wolff Building, Historic Great Hall / Rathausplatz 2

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. There are no other hanging points, either. Gluing is not permitted – including on the wood panelling. The use of fog, smoke or fire is not possible.

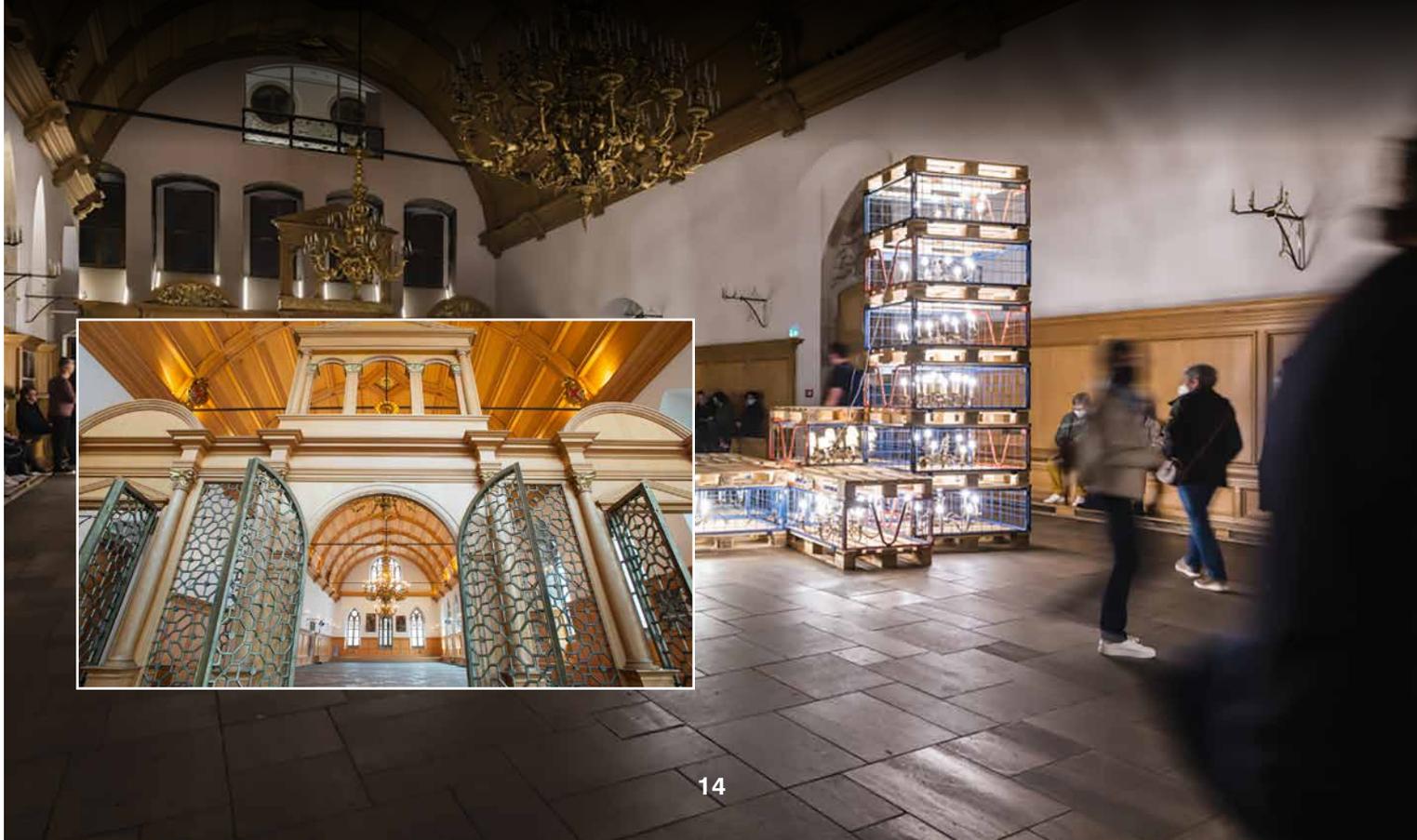
The floor must be protected, if liquids are used. Transporting goods with lift trucks etc are only possible to a limited extent, and only after consultation with the Mayor's Office. If necessary, the floor must be protected by underlaying.

The same applies to structures which might damage the floor, e.g. scaffolding. In case of massive structures on the stage and in the hall, weight limits might have to be checked / asked. Blackout of hall is not possible.

NB: Setting up for The Blaue Nacht will only be possible after Thursday, 4 May 2023.

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

Access during Blue Night: via the Hall of Honour, entrance Rathausplatz 2 and a staircase to the mezzanine floor. There are also lifts (separate lifts for visitors and goods).



12. THE ART VENUES

3. Old City Hall Wolff Building, Courtyard / Rathausplatz 2 oder Fünferplatz 7

Everyday use as parking places for Lord Mayor and city councillors. Enclosed on three sides by three/four level Renaissance façades with a total number of 41 semi-circular arches (25 to 30 metres high). On the eastern side, new building from 1962/63. The numerous windows of the four wings may be used for illuminations.

In the centre of the courtyard, there is a fountain with putti by Pankraz Labenwolf (1549-57). The courtyard is not roofed, and measures 28 metres x about 17 metres. The ground is paved with medium-size stones laid in straight lines. It rises slightly towards the north. The walls are fashioned from sandstone. Windows of corridors and offices face onto the courtyard. In the

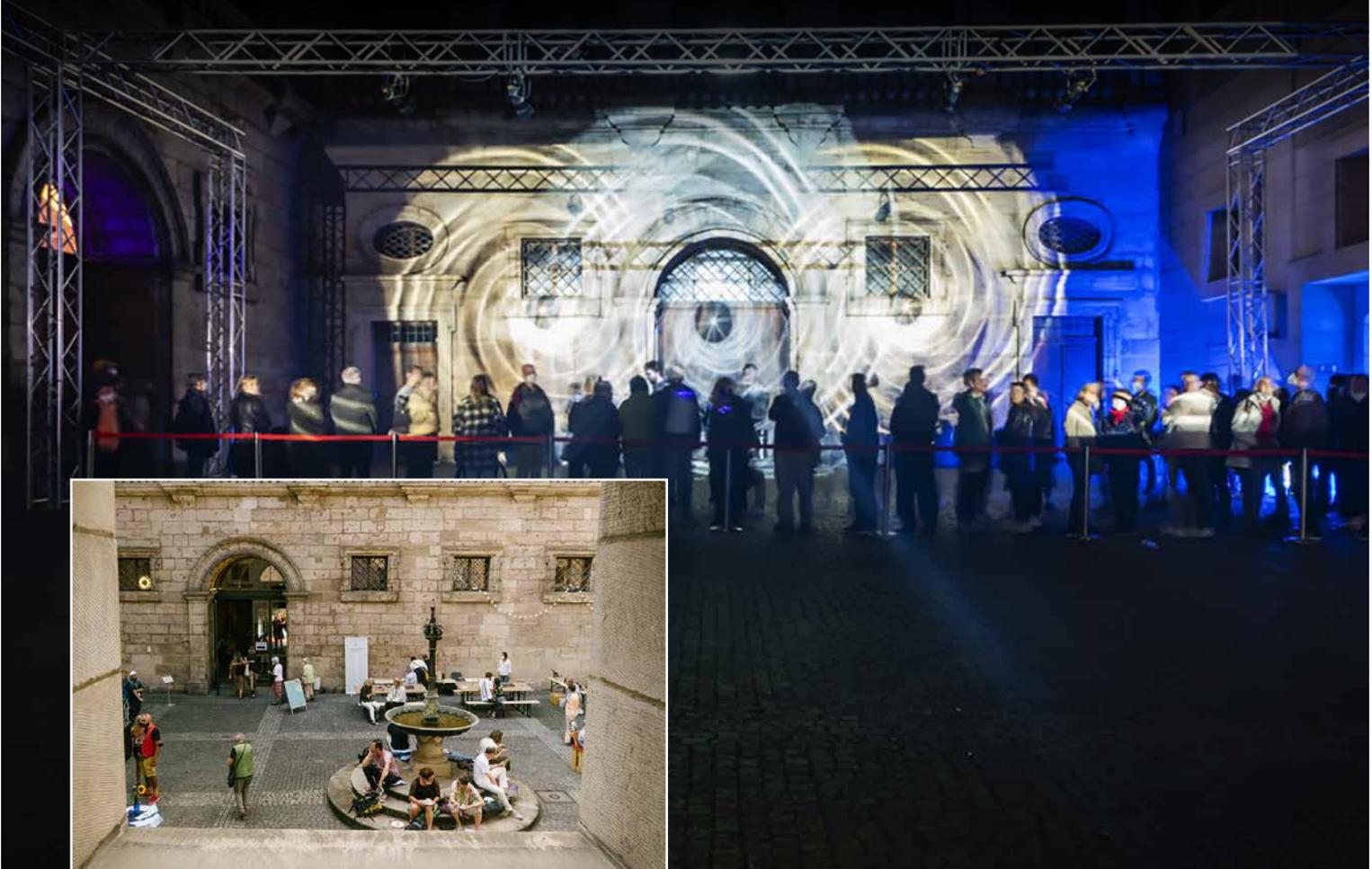
north-eastern corner (vehicle entrance/exit), there are two large lamps.

When fog is used, care must be taken that it does not get into the Hall of Honour or to the mezzanine floor through the windows.

NB: Setting up for The Blaue Nacht will only be possible after Thursday, 4 May 2023.

Power Supply: 3XCEE 32 A, SCHUKO-type German standard electrical socket.

Access during Blue Night: from or through the Hall of Honour in the City Hall, and through a gateway from Fünferplatz.



12. THE ART VENUES

4. 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.

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.



12. THE ART VENUES

5. 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 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 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.

Max. height: 16 m.

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

Access during Blue Night: via Egidienplatz 37.



12. THE ART VENUES

6. House of Games / First Floor Atrium 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 to house 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 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.



12. THE ART VENUES

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 towers behind were converted to cannon towers. The towers of the last Nuremberg town wall were categorised according to their locations, using colours and letters. Thus, the fortified tower at Hintere Insel Schütt 20 is “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.



12. THE ART VENUES

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.



12. THE ART VENUES

9. 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, it 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.

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.



12. THE ART VENUES

10. 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. THE ART VENUES

11. 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.

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.



12. THE ART VENUES

12. Kunstvilla in the KunstKulturQuartier / Blumenstraße 17

The Kunstvilla (Art Villa) is a unique architectural monument of historicism. Built in 1895 as the sumptuous residence for the family of Jewish hop trader and banker, Emil Hopf (1860 – 1920), its history reflects the many rifts of the 20th century and a facet of Nuremberg's city history.

The villa was donated to the City of Nuremberg by publisher, Bruno Schnell, and was completely refurbished and converted into an art museum by 2014. The result was a jewel of a building, which has housed art from and in Nuremberg, on its 600 square metres of exhibition space, both in a permanent and in varying temporary exhibitions. Its architectural quality makes the Art Villa one of Nuremberg's most attractive art venues.

Both yards, as well as the hall on the garden level, the sumptuous façade and/or the impressive stairwells (the marble stairwell serving as entrance area, the foyer

stairwell between ground floor and first floor, and the wooden staircase between first floor and attic level) are available for art projects.

Marble stairwell: 13.38 square metres.

Foyer stairwell: 54.16 square metres.

Wooden stairwell: 7 square metres.

Ground floor hall on garden level: 40.71 square metres.

Yard east: 18.8 square metres (3.60 m width x 8 m length x 6 m height).

Yard west: 52.92 square metres (4.20 m width x 12.60 m length x 3 m height to glass roof)

Façade: 400 square metres (20 m width x 20 m height), projection possible upon request from the house opposite (20 m distance).

Power Supply: CEE 16 A SCHUKO-type German standard electrical sockets in both yards.



12. THE ART VENUES

13. 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!).

In May, a stage will most probably not have been set up yet. Lighting and sound costs will have to be included in the budget.

Measurements: about 19 m width x 19 m length (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.



12. THE ART VENUES

14. Johannes-Scharrer-Gymnasium / Tetzeltgasse 20

Nuremberg's Johannes-Scharrer-Gymnasium is a municipal secondary school with focus on economics, social science and modern languages and is located close to the mediaeval castle. The school is named after Nuremberg entrepreneur and second mayor, Johannes Scharrer. It was founded in 1834 and has had an extension since 2008.

The extension houses an assembly hall reminiscent of an amphitheatre. The central free area has an orange linoleum floor covering. Audiences may be seated on steps surrounding this central action area.

There is a permanent traverse. Sound and lighting need to be organised by artists.

Note: Set-up will only be possible starting Friday, 5 May 2023.

Height: about 2 m to traverse.

Measurements: about 10 x 10 m (see sketch on website).

Power supply: SCHUKO-type German electrical socket.

Access during Blue Night: Tetzeltgasse 20



12. THE ART VENUES

15. Museum Tucher Mansion / Hirschelgasse 9-11

Courtyard and Renaissance Garden

The Tucher Mansion was built in 1533–1544 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 1963–1968.

Since 1998, the Tucher Mansion has been a museum. It is jointly administered by Nuremberg Municipal Museums and the Bavarian Administration for Castles, Parks and Lakes in Munich. All works of art presented in the museum, however, are still owned by the Tucher Culture Foundation and on loan to the museum.

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 have been both a kitchen and a decorative gardens. 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.

Projection on the façade is possible.

The Hirsvogel hall is a protected building. Fog, smoke, water or fire may not be used here.

Usable floor space in Hirsvogel Hall:

about 95 square metres.

Measurements: length 15,2 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.



IMPRINT

For further photos and location maps please see our website blauenacht.nuernberg.de

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P. 1: BNK 2017, Stefan Reiss: O.T. 875, Krafft'scher Hof, Photo: Ulrich Riebe; P. 2, 6: Maja Argakijeva; P. 3: BNK 2018, Dagmar Korintenberg / Wolf Kipper: Points of View, Festsaal / Künstlerhaus, Photo: Berny Meyer; P. 4: BNK 2019, Susanne Dundler: Drama mit Megafonen, Karthäuserkirche / Germanisches Nationalmuseum, Photo: Uwe Niklas; P. 5: BNK 2019 und Publikumspreis der N-ERGIE: Sven Sauer und Bony Stoev: KAMI - Mediengötter, Rathaus Innenhof, Photo: Berny Meyer; P. 7: BNK 2019, Aljoscha: Biofacts related culture is a superior nature, Pellerhof, Photo: Berny Meyer; P. 8: BNK 2022, ELEKTROPASTETE: SUR|RUS, Lichthof / Haus des Spiels, Photo: Steffen Kirschner; P. 9: BNK 2022, Mona Burger: Nachtschwärmer, Hermann-Kesten-Café / Stadtbibliothek, Photo: Steffen Kirschner; P. 10: BNK 2022, Yuji Yasunaga: Project General Orange, Johannes-Scharrer-Gymnasium, Photo: Uwe Niklas; P. 11: BNK 2022, Viola Karaalio lu / Tim Auzinger / Hannah Gebauer: Pattern of Noise, Schmitt+Sohn, Photo: Steffen Kirschner; P. 12: Ralf Moll, P. 13 (klein): Matteo Hupfer, P. 13 (groß): BNK 2022, Jonas Brinker: Tuesday, 31.01.2017, Rathaus Ehrenhalle, Photo: Uwe Niklas; P. 14 (klein): Christine Dierenbach; P. 14 (groß): BNK 2022, Uwe Esser: No Particular Night and Morning, Historischer Rathaussaal, Photo: Uwe Niklas; P. 15 (groß): Die Blaue Nacht 2022, RE:SORB: Infinity Gate, Rathaus Innenhof, Photo: Uwe Niklas; P. 15 (klein): Matteo Hupfer; P. 16 (groß): BNK 2018, René Martin: Into The Great Blue Open, Krafft'scher Hof, Photo: Uwe Niklas; P. 17 (groß): BNK 2018, joechlTragseiler: HORIZON, St. Egidien, Photo: Uwe Niklas; P. 18 (groß): BNK 2022, ELEKTROPASTETE: SUR|RUS, Lichthof im Haus des Spiels, Photo: Steffen Kirschner; P. 20 (groß): BNK 2022, Timo Behn: Plastituren „I think about you every day“, Photo: Axel Eisele; P. 21 (groß): BNK 2017, Tim Roßberg: Mäander, Kartäuserkirche / Germanisches Nationalmuseum, Photo: Uwe Niklas; P. 21 (klein): Germanisches Nationalmuseum; P. 22 (groß): BNK 2022, Ines Fiegert: enchanted utopia, Parkhaus Sterntor, Photo: Uwe Niklas; P. 22 (klein): Dieter Zeitler; P. 23: BNK 2022, Simone Schallé / Zoé Mahlau / Tobias Rauch: Caustic Shards, 3. Etage / Staatstheater Nürnberg, Photo: Steffen Kirschner; P. 24 (groß): BNK 2019, Petra Kruschke: Himmel und Hölle to go, Kunstvilla, Photo: Jim Albright; P. 24 (klein): BNK 2022 und Publikumspreis der N-ERGIE, VEB Lichtbildklub: Nachts vorm Museum, Kunstvilla: Photo: Steffen Kirschner; P. 25: BNK 2019, Larissa Hanselka: Rollercoaster 2.0, Photo: Uwe Niklas; P. 26: BNK 2022, Yuji Yasunaga: Project General Orange, Johannes-Scharrer-Gymnasium, Photo: Axel Eisele; P. 27 (groß, links klein): Christine Dierenbach; P. 27 (rechts klein): Ulrike Berninger; P. 28: BNK 2015, Susan Helen Miller: Light Cube, Parkhaus Sterntor, Photo: Uwe Niklas.

Deadline for applications: 11 December 2022