



(or an attempt to take the Goethe-and-Schiller monument for vacations)

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Intro

duction

overview of the Goethe-and-Schiller monument throughout the 20<sup>th</sup> century history



During the II World War, the monument was walled for protection against the bombings



225th. Goethe's Anniversary,  
28 August 1974



*"Wir bleiben hier",*  
Demonstration during the  
fall of the wall, 1989



Reinauguration ceremony, 1990  
(after the monument was restored  
*in loco.*)





Inauguration, 4. September 1857

1. Monument is here applied as an extended concept of sculpture, when the sculpture has acquired a symbolic meaning normally related to a specific historical background; accordingly playing a political role in the public life of the city where it is inserted.

Weimar is classified as World Heritage based on two criteria:

“iii. bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;  
vi. to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.”

The statement of classification posed by UNESCO is not addressed to any particular object, albeit the objects under protection include the whole historical centre and Ilm park. The circumscription of the whole area is an attempt at conserving the ambience of the historical moment which was the subject chosen for the classification:

“Enlightened ducal patronage attracted many of the leading writers and thinkers in Germany, such as Goethe, Schiller, and Herder to Weimar in the late 18th and early 19th centuries, making it the cultural centre of the Europe of the day.”

The subject of this Master Thesis is a yet un-realized “Action”. There is still no guaranty that “the Action” can ever be realized. What is going to be presented is a result of an unfinished process that is still taking place whilst this thesis is being written.

“The Action” consists of an orchestrated movement of an object that exists in the urban space of Weimar and that is generally accepted as an “artistic object”, since it is a sculpture. This particular figurative and classical sculpture has a multilayered quality, i.e. symbolic power, centrality and visibility within the local context, which elevates it to the category of a monument. Moreover, this particular monument is inserted in a historical centre that is classified under the Unesco World Heritage <sup>1</sup>.

This thesis will focus on “The Process” that took place within the last four months, a research to put together conditions to realize “The Action”. Since “The Action” itself, i.e. the project in its physical dimension, will not be realized within the time frame of the MFA Programme, it will be denominated in its imaginative dimension as “The Proposal”, for the purpose of this writing.

Part One:  
The Action

“ - Une statue en quoi?  
demanda Tristouse.  
En marbre? En bronze?

- Non, c'est trop vieux,  
répondit l'oiseau de Benin,  
il faut que je lui sculpte  
un profonde statue  
en rien, comme  
la poésie  
et comme la gloire.”

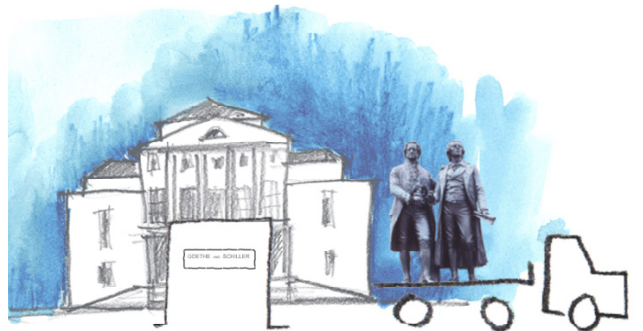
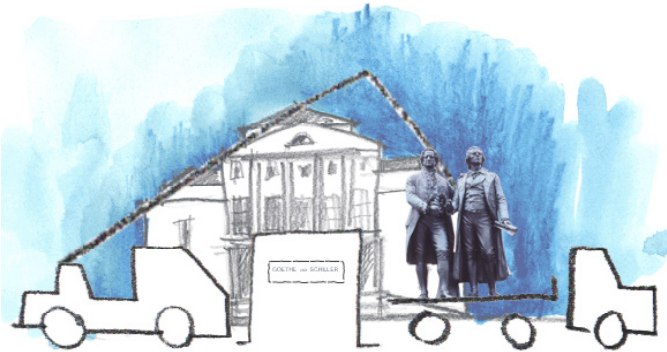
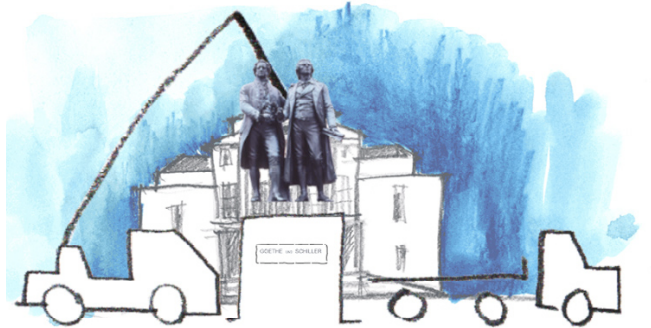
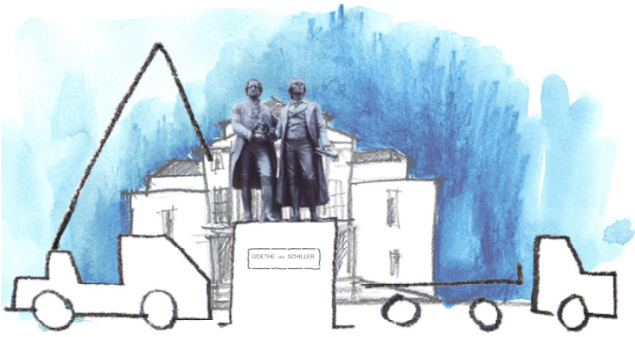


The "Goethe-and-Schiller-Monument" shall be taken for a ride to the city of Jena, so that the poets can revisit the place where they first met in 1794. The monument shall experience the Thuringian landscape, stay one week in the centre of Jena and then return to their original pedestal in Weimar. It consists of the following sequence of movements:

### **scene1.: Theaterplatz, Weimar**

The heavy bronze statue will be lifted up in the air with the help of an orange crane and then placed on a white truck. The mayor of Weimar goes in the front seat, with the driver. In the empty plinth a plate is temporarily installed saying: *"Gone to Jena, back soon"*.

Description of "The Action"







## **scene 2.: Bundesstrasse 7**

Goethe and Schiller shall have a slow and pleasant drive through the *Bundesstrasse 7*, the road that connects Weimar to Jena. It lies on the original trace of the way used by Goethe and Schiller in the 18<sup>th</sup> century.

Inside the truck two cameras are installed, one filming forwards and the other one backwards.

## **scene 3.: Jena**

The truck arrives in Jena and does a pre-determined route – passing by some historically relevant places and buildings, such as the Friedrich-Schiller Universität, and the Schiller Gartenhaus, before it goes to Marktplatz. There the mayor of Jena and another crane are waiting for the arrival. The mayors greet each other and the crane starts to lift the statue again in the air.

The statue is placed on a pre-prepared concrete pedestal, 10cm high, in front of the terrain where formerly stood one of the houses where Schiller lived. This particular house was destroyed in 1945 and the terrain it once occupied remained empty until now. A new building is under construction there at the moment, which reinforces the image that the city of Jena physically changes faster than Weimar within the passing of time, or that it has a more detached relation to the burden (or lightness) of history.

Description of "The Action"



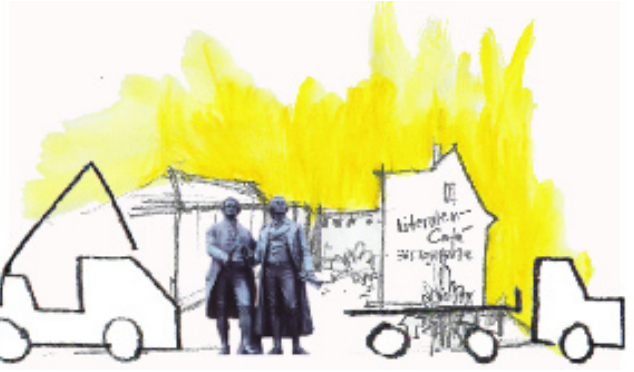
#### **Scene 4: Marktplatz, Jena**

A public celebration takes place, where the mayors and the population make a toast to the new visit, 200 years later, of Goethe and Schiller to Jena. After this the crowd disperses, and the statue stays for a week. During this week the reactions of the public are recorded in video in both cities.

#### **scene 5: Marktplatz, Jena**

The crane and the truck come back to pick up the statue repeating the first three scenes in reverse, doing the way back to Weimar. On the return journey it is the mayor of Jena that goes in the truck.

Description of "The Action"







### **scene 6: Theaterplatz, Weimar**

A welcome-back party is waiting when the truck arrives. The mayors greet each other again and the monument is replaced in its original location. The mayors and other personalities hold a short public speech.

The temporary plate in Weimar and concrete plinth in Jena are both removed.

Description of "The Action"

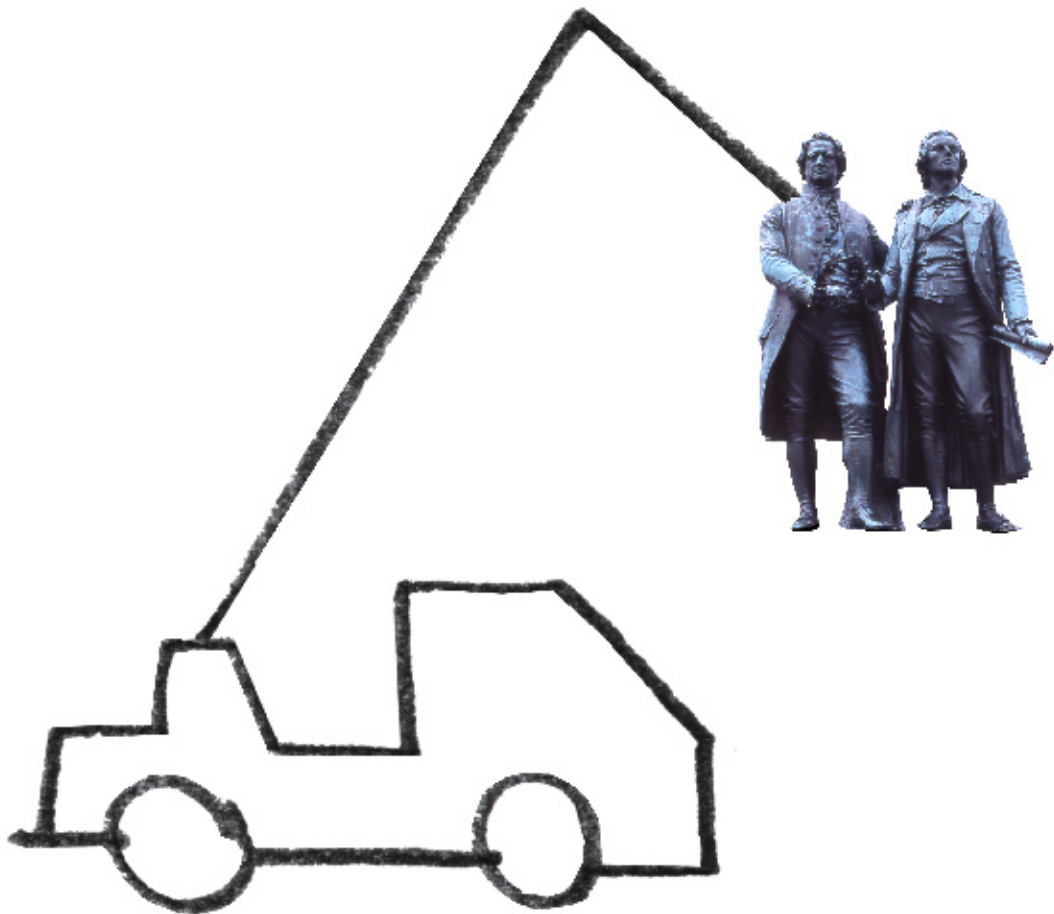


und das

Goethe-und-Schiller  
Denkmal

kommt zurück





The Beauty  
of the  
action itself

(in its imaginative and real dimensions)

## the 'light' and the 'heavy'

“Parmenides hat sich diese Frage im sechsten Jahrhundert vor Christus gestellt. Er sah die ganze Welt in Gegensatzpaare aufgeteilt: Licht-Dunkel; Feinheit-Grobheit; Wärme-Kälte; Sein-Nichtsein. Er betrachte den einen Pol (Licht, Feinheit, Wärme, Sein) als positiv, den anderen als negativ. Eine solche Aufteilung sieht kinderleicht aus, bringt jedoch eine Schwierigkeit mit sich: was ist positive, das Schwere oder das Leichte?

Parmenides antwortete: das Leicht ist positiv, das Schwere ist negativ.

Hatte er recht oder nicht? Das ist die Frage. Sicher ist nur eines: der Gegensatz von leicht und schwer ist der geheimnisvollste und vieldeutigste aller Gegensätze.”

KUNDERA, M.

*in Die unerträgliche Leichtigkeit des Seins*

The movement of lifting the statue in the air is chosen as an image that inverts and subverts the notions of light and heaviness. A weight that is lifted in the air can be seen as an image of time being suspended, an ephemeral moment of freedom. I am particularly interested in two images that interrelate those notions.

One was described by Richard Serra, when he was a child and went to see the baptism of a ship at the harbour where his father worked. Serra's description of how absurd and beautiful this moment was when the enormously heavy ship, held up in the air by various cranes is suddenly set free - has always been in my mind. The huge metal body falls quickly down into the water, and faster than one's eyes can follow, it emerges up to the surface of contact between water and sky. It floats, like a feather. Just as if the sea had erased that previous sensation of heaviness. Serra argues, that since then heaviness is not negative for him. Instead, it is beautiful.

The other is described by Franz Kafka in one of his Aphorisms. Some horses are tightened to a stone block. Their task is to pull the block forwards. On trying to pull it, the belts that tightened the horses to the stone block suddenly break, and at this exact moment the horses fly, propelled by their own forces. When the constraints break, the heaviness of the block is transformed into a moment of freedom. The horses had failed in their task; the stone remains where it was. But those seconds of an unexpected flight towards nothing reveal the lightness of the heavy, or the heaviness of the light.

## land\_scapes

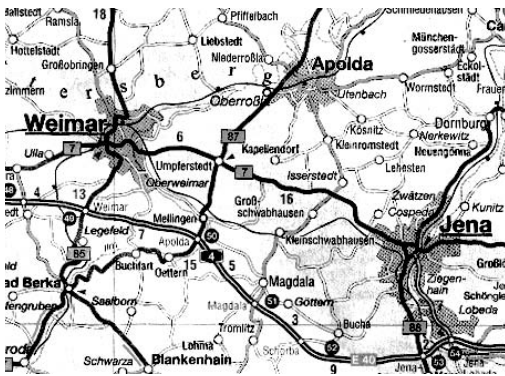
The trip through the *Bundesstrasse 7* explores the pictorial quality of the landscape that connects the cities of Weimar and Jena. Goethe and Schiller, as they were sculpted, have a distant gaze; they are indeed looking far away to wider horizons. When they move on a truck, one has the sensation that they really pursue the pleasure of travelling. In this way, the trip alludes to the idea of the *flâneur*, but in a perspective of perceiving the landscape in movement as an intrinsic characteristic of contemporary life. If Baudelaire would walk through the Parisian arcades, the contemporary *flâneur* has added the dimension of an external body, a transportation device that takes him for a ride, due to the increase of distances and and the shrinking of time.

Throughout the last century an increasing level of mobility especially in the European context can be noticed. At the same time that the number of displacements has increased, the landscape and the territories that exist in between the points of departure and arrival have slowly disappeared from people's perception. It has become



usual in our everyday displacements to ignore the physicality of our routes. The factor velocity becomes an issue, which is well described in the quote from Yoshio Sakamura: "*Le TGV est un aspirateur du Paysage*"<sup>3</sup>. In Germany, I would say that the *Autobahn* is a vacuumer of the landscape.

There is a feature of the Thuringia urbanization that should be observed, because despite of being composed of small and medium sized cities, they work in a complementary way. The daily dislocations - either with the train connections, or with individual transports - in between the cities of Weimar, Jena and Erfurt are constant, and they could be compared to a metropolitan area. The difference is that in between the cities there is countryside and forests, punctuated by small *dörfer*. The continuity of the territory exists within a fragmented structure, even if it sounds contradictory. As Goethe already noticed at his time, Weimar was the residential area and Jena the university area. For him, as it is today, Weimar and Jena are actually one city.



3. quoted in BRASIL, D. and GALVÃO LUCAS, M. (eds). in *Em trânsito*. p.125

## fresh air

„Die Idee ist, die Geschichte wiederzubeleben und durch eine „poetische Bewegung“ Goethe und Schiller zurückzubringen an den Ort, an dem sie sich kennen gelernt haben. Auf der Reise werden die Schriftsteller die schöne Landschaft durchqueren, die frische Luft atmen und sich von ihrem Sockelleben erholen.“

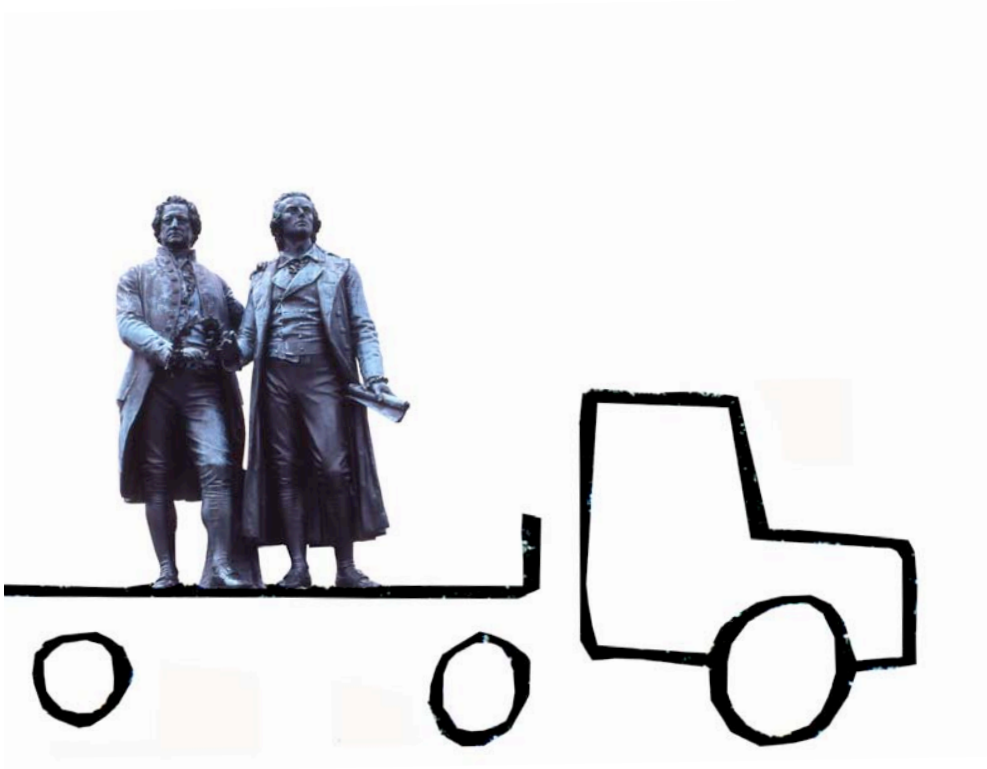
Extract of the model letter sent to institutions,  
representatives and possible sponsors

Saying that a statue has feelings, that it should have freedom to see other landscapes is a provocation that aims to stretch frontiers between reality and fiction.

The argument that they deserve vacations from their long-lasting position of surveillance over Weimar is an artifice to propose a shift in the perception of everyday life. When the subject is not “the statue” but “Goethe and Schiller”, the form of the discourse itself engenders a play with reality and its perception. The one who listens could think of the statue as if it really would be alive. There is an attempt here, as in the images of the light and the heavy, to let the constraints of reality experience a moment of release.

How do we perceive the world, how much do we let our perception create new spaces of interpretation and identification? We create the limits of what is possible, of what is real or not. Where are the boundaries between reality and fiction? Both the city itself and our own lives are constructed everyday. We can reinvent almost everything, and it depends on our positioning and our mode of acting.

The beauty of this way of addressing the object is to make it embody a feature that is absolute fiction; it is the belief in impossibility. Taking for granted that Goethe and Schiller, i.e. the statue, cannot breathe fresh air, this image can exist only in an imaginative space. At the moment an image is formed in our minds it becomes reflexive. By believing in the impossible, we end up feeling what the statue – unfortunately - cannot feel.



*Jeder braucht Urlaub, warum auch nicht Goethe und Schiller?*

inserting  
a question into  
the  
public realm

## exploring dimensions of space

This work address “public space” as a space that is not necessarily physical, but rather a space that is composed of different dimensions. A public space exists within a set of conditions, i.e. how, by what and by whom it is activated; with which mode of operation it is developed, and within which power relations it is delineated. Therefore it is generated within a process under certain conditions; it does not exist a priori. This intrinsic changeable and unpredictable feature of the space engenders a mode of operation that is process-based. Even though the goals and tools to work on it can be defined in advance, it is during the process that the work gains form and reveals itself.

The traditional definition of public space being outdoors, or the space left in-between buildings without private owners; as well as urban theories that developed concepts of “semi-public” and “transitional spaces” which identify only the corporeal and legal dimensions of space are not taken for granted. The chosen interpretation of this work focuses on the dematerialization of

space fostered by its cyber and mediatic dimensions, intertwined with the approach that any public space is necessarily socially, culturally, economically and politically constructed. Within these ideas, four spaces of intervention were identified, as effective fields to pose the question to the public sphere:

**Cognitive space:**

the individual perception.

How do people acknowledge their environment - through thought, experience and/or the senses?

**Textual space:**

system of meaning: the discourse.

How to destabilize established meanings by the use of language?

**Political space:**

relations of power: the dialogue.

How do decisions take place?

Isn't it in the dialogue?

**Articulation of spaces:**

interstices, junctions and folds.

How to articulate the between spaces - finding existing gaps and connections or creating new ones - where dialogues among those different languages<sup>2</sup> can take place?

2. Which is actually the basis for conviviality within the public realm.

## active absences

The action wants to pose a provocative question within the public realm.  
**What would Weimar be without Goethe  
and Schiller?**

Is the presence of the monument what makes memory alive? The idea of monument relies on the possibility of “fixing memory” in an object, in the sense that it will become eternal, or that it would become preserved from forgetting. Monuments, photography and books, just to mention some, are devices that attempt to materialize memory. But memory, going back to the Greek notion of “mnemotechnics”, is a technique of “impressing” images and places in the mind. As Aristotle defines it, memory “is like the imprint or drawing in us of things felt”<sup>4</sup>. The past facts appear in a sort of

mental picture that is disconnected to the real object, therefore, as Albertus Magnus say, they belong to the sensory soul and not to reason<sup>5</sup>.

Memory is what enables images to persist and be reshaped over time. It enables imagination to play its role in connecting perception and thought. Therefore, memory exists only in imagination. What remains with corporeal quality is the absence. What we remember is necessarily not there anymore. It is a void, an empty place. Can we admit that we need devices to fulfil our inaptitude to deal with an absence?

I am speculating what effect on collective memory will be caused by the temporary absence of the central figure of this city, which represents the "official identity" of this very place.

4. quoted in FORTY, A. and KÜCHLER, S. (ed.) *in* The art of forgetting. p.2

5. CARRUTHERS, M. *in* The Book of Memory. p.267

## *Milieu de mémoire*

This work aims to explore the notions of "*Lieu de mémoire*" - where memory is a "crystallization of the past", and "*Milieu de mémoire*" - where it can have an active role in everyday life as introduced by Pierre Nora. It speculates how artistic interventions can be effective in inquiring about the meaning of memory, rather than controlling it. Is it possible that a monument, which embodies the past in physical matter, can also actuate effectively in the present? If so, how can the intertwined field of art and politics change and construct constantly new meanings for history and thus for contemporary societies?

There was a tendency in Western cultures, especially during the 19<sup>th</sup> Century, to represent the past within monuments as a form of social control, selecting which history should be remembered and, moreover, how it should be remembered. Most of the classical monuments not only crystallize the past in themselves but also block their interpretation. In

general, their everyday presence in the urban fabric tends to become invisible and meaningless, or ineffective in their original purpose. The Goethe-and-Schiller monument seems to be an exception to this rule, due to the symbolical, and almost religious relevance it has to German culture<sup>6</sup>.

When we talk about the notion of "*Milieu de mémoire*", we can immediately think of rituals and events, where memory comes alive in a certain kind of „commemoration“. There are many forms of rituals and traditions where the collective memory becomes present without the need for long lasting symbolic devices. Some religious festivals use more ephemeral artefacts that vanish easily, in order to keep memories alive. The creation of a public event to commemorate a special occasion makes people engage with an idea, allowing meaning to be reinterpreted and reconstructed in the present.

6. It is important to notice, that Germany History has few icons to be proud of, or, in other words, that the Holocaust remains as a unbearable burden that casts a shadow over other historical moments. Goethe and Schiller, in this sense, represent "the German classicism", and Weimar is the city that takes the glory of proudly upholding the position of „*die Klassikerstadt*“. It addresses itself normally also as „*die Kulturstadt*“

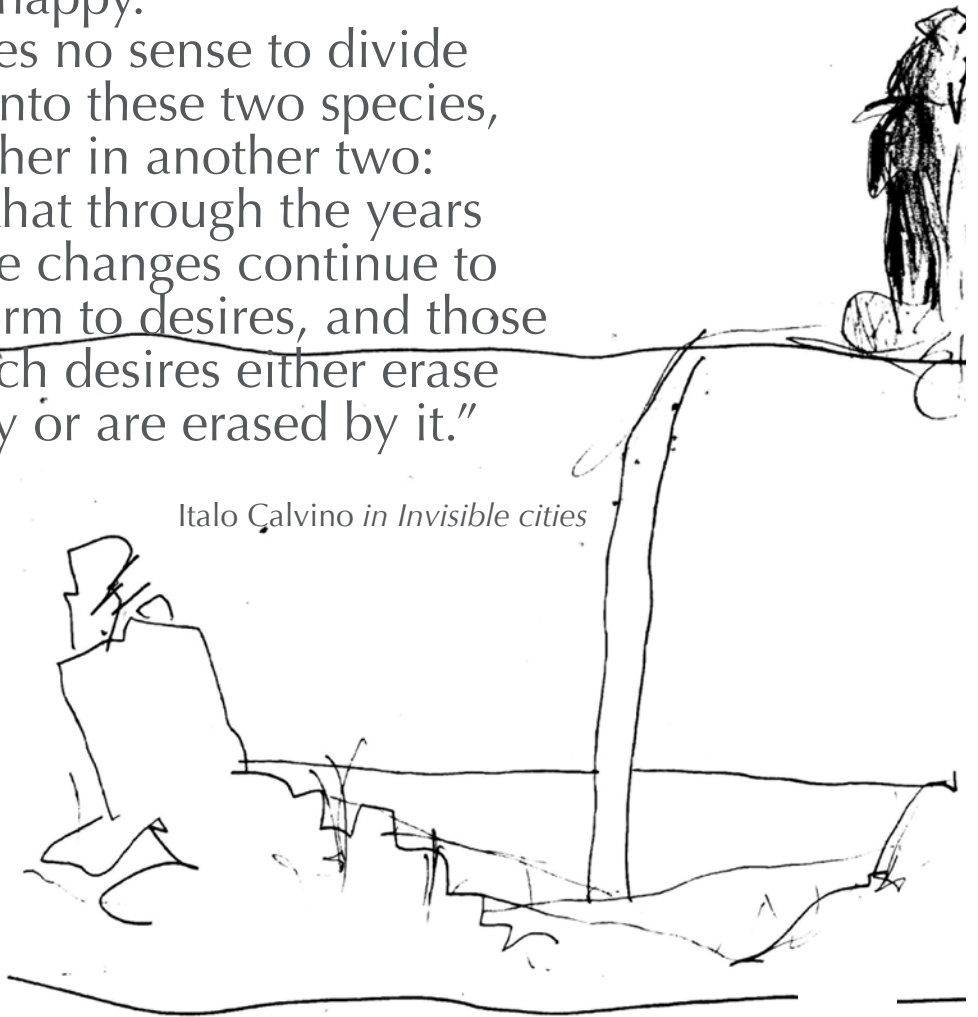
The event is a moment of disruption. It transforms the public space into a stage for individual and collectives manifestations within a certain theme; which in this case is a local discussion of the burden/lightness of history, memory and identity.

Part Two:  
The Process

“It is pointless trying to decide whether Zenobia is to be classified among happy cities or among the unhappy.

It makes no sense to divide cities into these two species, but rather in another two: those that through the years and the changes continue to give form to desires, and those in which desires either erase the city or are erased by it.”

Italo Calvino *in Invisible cities*



## Form and Structure

There are two movements orchestrated: moving the monument and moving ideas. To move ideas and thoughts is not necessary to move the monument itself, although the second option would be obviously more effective. Bringing “the Proposal” to the awareness of the public is the crucial aim of this first phase<sup>7</sup>.

Can the heavy bronze structure – and all that it represents in the symbolical, historical and political levels – suddenly become light enough to be lifted in the air? As everyone says Weimar is a conservative place, “Zeit zu gehen” seeks to contaminate ossified thoughts with new perspectives.

The project has a very simple and clear structure. Besides all the external suggestions of doing this action with a copy, with puppets, with actors, with a thousand mini-replicas, etc; the artist stays with the original idea. “Zeit zu gehen” does not only want to have the statue in Jena, it wants to see Weimar without it. Moreover, it wants to see how people engage with the idea. And that is what the project moved until this point: people’s minds.



The fact of bringing the question into the public realm, especially in the media and directly to the “powerful characters” of the city, brought instantaneous reactions, generating an uncontrollable process of its dissipation. The idea propagates itself as a gossip, and before we realize it, many more people than predicted have heard about it. Considering the scale of Weimar and Jena, this interference in the media does not need to be massive, as a metropolitan area would require. A couple of articles in local newspapers, street interviews, e-mails, faxes, phone calls, official meetings, casual conversations, radio, posters, mailings, invitations, a website – and it is spread all around.

7. This phase took place from May 2005 till February 2006. It was the phase of preparing the project and bringing it to the awareness of the public, interfering in this sense strictly into public opinion.

Intervening in the public space with this provocative idea is the artistic piece in itself. And it has already proved to succeed in creating an event; finally it has already created a “*Milieu de mémoire*”.

## Aesthetics of representation

“The proposal” is represented with a mixture of reality and fantasy – to keep its imaginary dimension clear. The chosen representation technique is never to use a photomontage that would betray the spectator making him believe that the action occurred, like Krzysztof Wodiczko’s Homeless projection in New York<sup>8</sup>. Rosalyn Deutsche defends him on the basis that the photomontages he exhibited in a gallery were effective enough, since they presented the statement of the artist to the public.

Art has not necessarily to be physical; proposals like Wodiczko’s “Homeless projection” and “Zeit zu gehen” do not need to be realized to exist as an artistic and political statement. But in this case I want to keep it clear whether it was realized or not, and the statement has to be brought to the general public opinion as an imaginary possibility.



“Homeless Projection:  
A Proposal for the City  
of New York” Krzysztof  
Wodiczko, 1986.

In this sense, the chosen form, content and language to express “The Proposal” hopes to be perceived in a *latu sensu*, not in a restricted one. The discourse is not academic and does not want to be. It is light and metaphorical in its essence, but very concrete in its presence. The main strategy is to formulate the question in a teasing sense, since the process is based on asking people what they think.

The question “*Should statues also have the freedom to see other landscapes?*” – chosen in the beginning of the project – revealed itself during the street interviews to be abstract for general comprehension. It was changed to “*Everyone needs vacations, why not also Goethe and Schiller?*”

In this issue of discourse, besides the attempt to control what and how we speak, the fact is that meaning exists in the reader. Closed and rhetorical discourses proved less effective to effecting public opinion. Of course the use of the mass *media* is a mean to amplify results, and within the *media*, meaning is constantly undergoing reinterpretation, even before it reaches the target public.

8. in DEUTSCHE, Rosalyn.  
Evictions - Art and Spatial  
Politics.

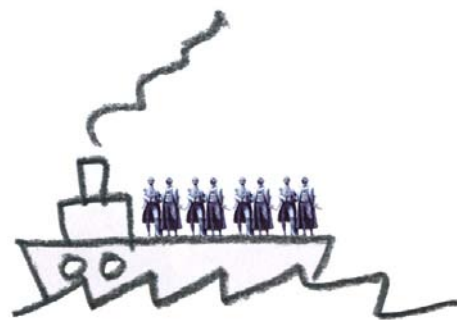
## Defending the idea to the city

Giulio Carlo Argan mentions in his work “The history of art as the history of the city” that there are two ways of treating an art object as an object of value: one is to classify, conserve and restore, and the other is to acknowledge its value through researching what it consists of, how it is generated and transmitted, how it is recognized and how it is pursued.

Having this idea in mind, and together with the concept of “*Milieu de mémoire*” explained before, I defended the idea that moving the statue from its place is not putting at risk the value of the object, instead it is another way of valorising it. This Monument is an object of value, but what value does it have exactly?

Besides, monuments moves for various reasons. The Weimarer monument was already copied, at least four times. In the beginning of the 20th century the north american cities of Milwaukee, Siracuse, Cleveland and San Francisco inaugurated their own Goethe and Schiller statues.

Moving the statue is a way of researching its real value. This action, which the *Denkmalschutz*<sup>9</sup> understands as an opposition to the idea of





conservation, is - on the contrary - the recognition of its importance and meaning. The artistic heritage survives through its constant reinterpretation. Creating an event around the central figure of a city can allow new meanings and readings to exist.

The idea of "Goethe's rentability factor" - as it was addressed when Weimar was Europe's cultural capital - is the basis of the economic justification. Everything that happens around his image can be profitable. The mediatic announcement of the event and the production of souvenirs, such as "Daumenkino", catalogues, buttons and t-shirts, can bring economic return. The visual material produced to support "The action" can certainly be unfolded into a positive image for the region in the local and national *media*.

9. City office for "Monument Protection", as literally translated. The permission to realize this action was denied by this office based on the argument that it puts in risk "the substance of the monument without any plausible reason(...)"

This marketing strategy, albeit being clearly commercial, is primarily a way of disseminating the question. The documentation makes "The Action" last longer. It is perhaps a contradiction, since memory will remain only in the imagination. If the 19th Century had the cult of monuments, we have nowadays - within pop culture - the cult of small and easily reproducible objects that spread out content, and finally help to "fix the absences"...

## The public debate

“What makes people act politically is what I’ve called “passions”. Collective identifications have to do with desire, with fantasies, with everything that is precisely not rational. Instead of thinking about politics as a place where we should all get together and try to find the rational solution – this is not what politics is about at all - politics need to speak to people about their passions in order to mobilize them toward democratic designs. I’m trying to think of a model of the public sphere which will not be one where people leave aside all their differences in order to try to reach a consensus, but precisely a sphere where agonistic confrontations takes place”

MOUFFE, C. *in* Every Form of Art has a political Dimension.

The conclusion of the practical piece within the MFA Programme was the official public presentation of “The Proposal”, held in the Deutsches Nationaltheater. This town meeting marked the end of the phase of putting together the idea and the reasons why it should happen. Other examples which prove that there are no technical reasons for the denial of the permission were shown.<sup>10</sup> It used a discourse that is not academic, since it addressed a mixed public. The artist put herself in a position of presenting and defending her idea to the public. The defence of the thesis took place afterwards, shifting the level of discourse change to one more similar to this writing.

10. The video documentation of the presentation and of the debate is available on the DVD attached to the end of this book.

11. *In* SENNETT, R. The fall of public man.



Invitation card

The advertisement of the “happening” at the theater was made through posters, flyers and media taking place in both cities. The printed invitation was sent by post to city officials, to the press, and to other people that have a relevant position for this project.

The choice of the Theater has a clear metaphorical and strategic reason. Besides being the scenario within with the statue is placed, it is also the space of representation *par excellence*, as the public space itself. Of course the credibility it imprints to the happening was another reason of choice, it is easily recognisable by anyone, it needs no explanation where it is. It is just as relevant, central and symbolic for Weimar as the Monument.



Public presentation,  
4th February, 2006.

The presentation in this specific space – the black box – was articulated as a living sculpture, where the audience played an active role in the “play”. The intention was to create an analogy with the idea of the street as a stage, where public expression is a form of play-acting<sup>11</sup>. Also the idea of the black box as a space where anything can be created was chosen to allude to the first intention of this project: we construct our cities and our lives everyday. The boundaries that separate fiction and reality can be relocated; it depends only on desires and negotiations.

## The media as a space of intervention

It is clear for this project that it is impossible to reach consensus, actually what the project wanted was exactly the contrary: to raise conflict. Because politics move people by creating wishes and instigating desires, as mentioned by Chantal Mouffe, "The Proposal" functioned as a provocation that generated an intense public debate.

By creating "an event" and by using the *media* as a space of intervention, it intervened successfully in public opinion. It opened up a space of debate, where different positions and perspectives could be declared. The theater functioned like an *agora*, where the voices did not need to be amplified by any kind of microphones. Offering a horizontal structure, conviviality of difference could pacifically exist. The debate ended with no conclusion, leaving the question open to future investments...

The response of the press and of the audience disseminated the project's visibility. The week that followed the

presentation at the DNT was intensively published in the local newspapers, as well as in the local radio and TV channel. Filtered by those means of publicisation, the original idea's image was reinterpreted.

Whithin this process not only the image becomes three-dimensionalised by the various interpretations, but meaning becomes multiple when it is relocated by the "translations" created by the use of different media and hence, different languages.

### **Finally**

Focusing on the central symbol of the city of Weimar, "Zeit zu gehen" questioned the value of the symbol itself, but also furthermore - where people position themselves, what they really believe and what the identity of this place relies on. **Should the touristic and classical image of this city - constructed by the political and economical articulation of powers - remain untouched in the name of "protection" and "conservation"?** Is it really an unrealisable idea – to bring a bit of fresh air to a heritage that preserves Weimar from the impertinent passing of time?



Mit einer verwegenen Idee will Bauhaus-Studentin Daniela Brasil die Kulturstadt zum Nachdenken über selbstverständliche Werte ermuntern: Das Goethe-Schiller-Denkmal möchte sie für einen temporären Umzug nach Jena vom Sockel holen. Foto: Schuck

# Einmal Jena und zurück

Bauhaus-Studentin Daniela Brasil will Goethe und Schiller vom Sockel holen

■ Von Christiane Weber

**Weimar.** (tlz) „Sollten Statuen die Freiheit haben, andere Landschaften zu betrachten?“ Daniela Brasil, 1975 in Brasilien geboren, bezieht die Frage nicht auf irgendein Denkmal. Die Bauhaus-Studentin, Studiengang Master of Fine Arts – Kunst im öffentlichen Raum, rührt ans Allerheiligste der Kulturstadt. Kopien des Goethe- und Schiller-Denkmal stehen u.a. in San Francisco, in Milwaukee, in Syracuse und Anting.

Doch nicht um eine Kopie geht es Daniela Brasil. Rietzschels Bronzestatue möchte sie vom Sockel holen und vom Weimarer Theaterplatz nach Jena transportieren lassen. Schließlich war Goethe ebenso wie Schiller auch mit der Universitätsstadt eng verbunden. „Zeit zu gehen“, hat Daniela Brasil ihr Master-Pro-

jekt überschrieben, das „in die Öffentlichkeit Weimars Bewegung bringen“ wird.

Goethe wie Schiller möchte die mutige 30-Jährige, die in ihrem Heimatland ein Architekturstudium abschloss, vier Jahre bevor sie 2003 zum Aufbaustudium nach Weimar kam, die Gelegenheit geben, „für eine Woche nach Jena zu reisen und von ihrem Sockeldasein auf dem Theaterplatz Urlaub zu nehmen“. Was sich anhört wie ein Aprilscherz im Dezember, meint die junge Künstlerin „wirklich ernst“, wie sie unterstreicht.

Ihre Idee ist es, Geschichte wiederzubeleben und durch eine „poetische Bewegung“ Goethe und Schiller zurückzubringen an den Ort, an dem sie sich kennen gelernt haben. Sie ist der Meinung: „Durch den künstlerischen Umzug von Schiller und Goethe

werden die Bewohner beider Städte ihre Plätze jeweils neu erfahren.“ Schließlich könne das Auftauchen des Goethe- und Schiller-Denkmal in Jena zu einer „veränderten Wahrnehmung des gewohnten Marktplatzes und der gesamten Stadt führen, während das Fehlen des zentralen Symbols auf dem Theaterplatz in Weimar ebenfalls den Platz und die Stadt neu definieren kann“.

Umgekehrt würde die Rückkehr des Denkmals nach Weimar den Platz und die Stadt mit neuer Energie aufladen. Weniger die Kosten für den Transport als vielmehr die Versicherung der bronzenen Symbolträger würde mit einer horrenden Summe zu Buche schlagen, macht sie sich in puncto Realisierung keine Illusionen. Als Hirnspinster möchte Daniela Brasil die zentrale Frage ihres Mas-

ter-Projekts dennoch nicht boiseite gelegt wissen. Schließlich sei auch das Carl-August-Denkmal vom Platz der Demokratie einmal in die Restaurierungswerkstatt nach Würzburg, dann in den Ilmpark umgezogen.

In einer ersten Phase kurbelte sie im Sommer bei der Präsentation ihres Studiengangs „Schiller goes Public“ in Jena die öffentliche Diskussion an, die zweite Phase sollte eigentlich die Realisierung zum Inhalt haben. Auch bei den Oberbürgermeistern stellte die Master-Studentin die Frage, ob es möglich wäre, das Goethe- und Schiller-Denkmal vom Theaterplatz Weimar temporär auf den Marktplatz nach Jena reisen zu lassen? Die Verhandlungen laufen noch. Auch wenn diese ergebnislos bleiben sollten, diskutierenswert ist der Denkmalsturm in der Tat.

## Fliegender Lenin als Vorbild für Dichter-Duo

Lenin flog bereits durch die Luft. Warum sollte ein Ortswechsel Goethe und Schiller verwehrt bleiben, fragt die Künstlerin Daniela Brasil. Und will das Duo nach Jena ausleihen.

### WEIMAR (se).

Darf man Goethe und Schiller samt Sockel vom Theaterplatz holen und nach Jena fahren? Ja, sagt die Künstlerin Daniela Brasil. Im Rahmen ihres Aufbaustudiums Master of Fine Arts im Bereich Kunst im öffentlichen Raum an der Bauhaus-Uni will sie zur freundlichen Denkmalstürmerin werden und das Dichter-Duo per Tieflader für absehbare Zeit „entführen“.

An großen Vorbildern mangelt es nicht: Rudolf Herz ließ die Lenin-Skulptur, die in Dresden abgebaut und nach Ulm verschenkt worden war, sogar abheben. Als „Prolog“ für sein Projekt flog Lenin 2003 über die Alpen. 2004 dann reiste die Gruppe, zu der weitere Figuren gehören, unter großem öffentlichem Aufsehen im Tieflader nach München, Zürich und Rom.

„Sollten auch Statuen die Freiheit haben, andere Landschaften zu betrachten?“, lautet die provokative Frage,



REISEPLÄNE: Diese gibt es für Goethe und Schiller.

die Daniela Brasil auch Passanten gestellt hat. Überraschenderweise reagierten viele Weimarer durchaus positiv. In Jena, wohin es ja auch die lebenden Klassiker früher oft zog, war die Zustimmung bei Zufallsbefragungen auf der Straße eher verhalten. Vielleicht auch, weil man einen Streit mit den Stadteingebornen vermeiden möchte.

Dass Weimars Denkmalpflege den Vorschlag strikt ablehnt, kann die gebürtige Brasilianerin nicht schrecken. Sie will ihr Projekt „Zeit zu gehen“ kommenden Donnerstag mit Interessierten diskutieren. Denn Daniela Brasil stellt es ab 16 Uhr öffentlich im DNT und damit in unmittelbarer Nachbarschaft des Denkmal-Standortes vor. Und die Künstlerin hofft, dabei auch die Oberbürgermeister der beiden Städte begrüßen zu können.

Für die Finanzierung hat Daniela Brasil bereits eine Idee in der Tasche: Sponsoren könnten sich daran beteiligen, wenn sowohl der Abtransport als auch die Ankunft in Jena und die Rückkehr nach Weimar einen Event-Charakter erhalten. Die reinen Transport-Kosten halten sich nach Voranschlägen von Firmen mit etwa 3000 bis 10 000 durchaus in Grenzen.



UMZUGSWAGEN: So könnte es aussehen. Über die B7 und das Ungepflegte Kreuz soll das Dichtendenkmal nach Jena rollen (TA 6. Februar 2006). TA-Montage: M. KNEISE

WEIMAR (mb). Bürgerbündnis eher politischer Wettbewerb als Partner der FDP ist. „Doch im Vorstand überraschend zu deut- war jede Richtung offen“, bekräftigt die Kreisvorsitzende Maria Elisabeth Gros- gessen überhaupt noch Lust, über die Alternativen zu diskutieren. Doch ihr Beschluss ist gültig. Am 7. März wird die FDP Weimar einen eigenen Kandidaten für das Weimarer Rathaus nominieren. Dazu soll dation. Sie trat damit auch dem möglichen Eindruck entgegen, die FDP habe sich nicht für einen der beiden bürgerlichen Bewerber entschieden wollen und schon im- bereitschaft an 09-04 signalisiert. Ob er den Vorstand sein darf bezweifelt werden. scheidet wird aber die 3 derversammlung“ betont se, „nichts ist vorbestim-



ANGEKOMMEN: Etna an dieser Stelle soll das Weimarer Dichtendenkmal auf dem Jenaer Markt seinen Platz finden. Zumindest nach dem Willen der Künstlerin Daniela Brasil und ihrem Projekt „Zeit zu Reisen“ für die Bauhaus-Unit. UMFRAGE 2. LOKALSEITE TA-Montage: M. KNEISE

From the 6<sup>th</sup> until the 8<sup>th</sup> February, the Thüringer Allgemeine published on the first page of the local news section a photonovel with the desired trip for the poets. Albeit being not precise, since the original project does not bring the plinth along (and that is a very important detail, concerning conceptual and technical reasons), this reportage reached a great number of readers, consolidating the wide-range of interference in public opinion. In order to comment this mistake and reinforce the idea, I held a short public speech on Radio Lotte, on the 9<sup>th</sup> February.

STICH-WORT

Denkmalreise

Von Marie-Luise SCHULZ

*Kunst im öffentlichen Raum. Darum geht es Daniela Brasil. Und sie will mit ihrem Kunstwerk Anregungen geben, Ideen anstoßen. Das ist ihr, so zeigte die Podiumsdiskussion mit rund 60 Teilnehmern Samstag im DNT, schon gelungen. In einem öffentlichen Raum, der sich auch im Kopf abspielt. Egal, ob es nun tatsächlich zur Reise kommt oder nicht. Doch die sieht Max Welsch-Gueria, Professor für Urbanistik, durchaus als realisierbar an. Der nächste Schritt wäre jetzt, wie beim Christo-Projekt in Berlin, dass sich die Kunst-Idee emanzipiert, sich eine Lobby für die Durchsetzung bildet. Die ist offenbar bereits im Werden. Denn im Saal saßen Samstag auch schon Vertreter einer Transport-Firma.*

ZITAT

*Jede Generation hat ja ihre Ideen. Aber das Umstellen des Dichter-Denkmal ist mir eine Nummer zu groß.*

Eva WORF (75) zum Denkmal-Projekt

POLIZEIBERICHT

**HEIMSUCHUNG.** Die Eingangstür des Schöndorfer Sportlerheims haben Langfinger in der Nacht zu Freitag aufgehebelt. Aus dem Verkaufsraum wurde die Geldkassette mit den Tageseinnahmen gestohlen. Zudem entstanden 300 Euro Schaden.

**AUF ABWEGEN.** Auf den Gehweg geriet Samstag Morgen in der Heinestraße ein Peugeot-Fahrer (19). Die Folge der Unaufmerksamkeit: Er rampte nicht nur eine Werbetafel und einen Poller, sondern kippte mit dem Pkw auf die Fahrersseite und blieb quer zur Fahrhahn liegen. Dennoch

# Weimarer Allgemeine



VORGRIFF: So ungefähr würde der Theaterplatz aussehen, wenn Daniela Brasil ihre Kunst-Idee verwirklichen kann.

TA-Monatge: M. KNEISE

## Potenzial im Verlust

Goethe und Schiller auf Reisen – Kunst-Idee ist mehr als nur eine skurrile Provokation

Auf den ersten Blick hörte sich das Projekt „Zeit zu gehen“ von Daniela Brasil leicht spinnert an: das Goethe- und Schiller-Denkmal nach Jena „verreisen“ zu lassen. Doch die Diskussion Samstag im DNT zeigte: Es geht um mehr als um eine billige Provokation.

Von Marie-Luise SCHULZ

WEIMAR.

Was soll das eigentlich, Goethe und Schiller eine Woche lang in Jena hin zu stellen? Das interessierte Samstag vor allem studentisches Publikum, nur einzelne Weimarer, aber nieman-

den vom Denkmalamt und der Klassik-Stiftung, aus Jena allein Vertreter des Kunstvereins. Dabei war die Antwort interessant.

Die aus Rio stammende Künstlerin Daniela Brasil, die mit „Zeit zu Reisen“ ihre Abschluss-Arbeit zum Aufbaustudium Master of Fine Arts im öffentlichen Raum an der Bauhaus-Uni vorlegte, verdeutlichte ihr Ziel: Mit dem Fehlen der Ikone der deutschen Kulturgeschichte ein tiefes Nachdenken über seinen Wert anzustoßen, eine Diskussion über die Bedeutung der Dichter-Werke – für Deutschland und die Welt, für Weimar und für das Marketing der Stadt. Aber auch für das Zusammengehen der Städ-

te Erfurt, Jena und Weimar, die eine Großstadt-Künstlerin aus Übersee eben als einen Raum empfindet. Das Ereignis der Denkmal-Reise, so meint Daniela Brasil, würde die Aufmerksamkeit auf die Region ziehen – und sogar mehr Touristen anlocken: Aus Neugier über das Dichterduo am fremden Ort, wegen der leeren Stelle in Weimar und später, um das Dichterpaaar wirklich am angestammten Ort zu sehen.

Die Diskussion über Werte anzustoßen, das gelang bereits. Die Weimarerin Eva Worf (75) empfände das Fehlen des Denkmals schon für eine Woche als nicht hin zu nehmenden Verlust. Der Zeiss-Wissen-

schaftler i.R. Reimund Frentzel (65) sieht in der Idee eine „große touristische Attraktion, vergleichbar jener von Christo mit dem Reichstag“. Die ganze Welt sei nach Berlin gekommen, habe auch finanziell einen Riesen-Erfolg beschert.

Weimars OB Dr. Volkhard Germer war das Unbehagen anzumerken. Begrüßen würde er jedoch, den Geist auf Reisen zu schicken und zu diskutieren „was fehlt, was gewinnen wir mit dem Denkmal“. Horst Hoheisel, Gast-Professor an der Bauhaus-Uni und bekannt u. a. durch das Projekt zermahlene Geschichte am Marstall, wertet das Reise-Projekt als Bereicherung. Er sieht eine Chance, sich

neu mit Goethe und Schiller zu befassen, und in wirtschaftlich schwierigen Zeiten eine „poetische Herangehensweise an rationale Probleme“. Auch jüngere Podiums-Teilnehmer – eine Architekturstudentin und eine Berlinerin auf Zeit – prophezeiten der Idee eine durchschlagende Wirkung, wie bei dem nach Berlin „verreisten“ MoMa.

Aber könnte man diese Effekte nicht auch auf anderem Wege erreichen? Durch Einmauern oder Verhüllen des Denkmals? Die Antwort der Künstlerin: Nein, nur strikter Verlust bewirke tiefgehendes Nachdenken über den verlorenen Wert.

STICH-WORT

5 81 30 11. Februar 2006

## LESERPOST

### Wenn Goethe sprechen könnte

Zu Goethes 100. Todestag 1932 stand ich als Primaner des RGW Ehrenposten am Denkmal. Ich habe das Standbild eingemauert erlebt, auch das Schild an der Mauer „Goethe 1x, Schiller 2x klingeln“, das Studenten angebracht hatten. Der Transport-Künstlerin heute würde wohl der Dichterfürst auf die Schultern klopfen (zart) und sagen: „Gnädige Frau, wenn Sie Gelder frei haben, bitte geben Sie diese an Schulen und Kindergärten, in die Suppenküchen, sehen Sie, Werteste, Vernunft sei überall zugegen, – mit Göttern messen – soll sich nicht irgend ein Mensch.“ Ich sehe für die Künstlerin andere Möglichkeiten sich auszuprobieren als mit dem Doppelstandbild auf Reisen zu gehen.

Herbert Zinkel, Weimar

### „Unverschämt von Frau Brasil“

Ich finde es wirklich unverschämt von Frau Brasil. Ist sie hier in Weimar aufgewachsen? Nein, ich schon. Und für mich gehört das Dichter-Denkmal zu meinem Leben. Es sollte bleiben, wo es ist. Ich brauche keinen „strikten Verlust“, um über den Wert des Denkmals nachzudenken, für mich ist es eines der bedeutendsten in Weimar. Ich glaube, Frau Brasil weiß, dass das Entfernen Aufsehen erregt und natürlich mit ihrem Namen in Verbindung gebracht wird. Ich finde es billig, auf dem Rücken der Klassikerstadt bekannt werden zu wollen.

Susanne Schilhabel, Weimar

### Daniela Brasil: Keine Werbung in eigener Sache

WEIMAR (rd). Gegen den Vorwurf, sich durch die zeitweise Versetzung des Goethe- und Schiller-Denkmal lediglich „auf dem Rücken der Klassiker“ bekannt machen zu wollen, hat sich die Künstlerin Daniela Brasil verwehrt. „Sie haben recht – ich bin nicht in Weimar aufgewachsen. Jedoch Goethe und Schiller auch nicht“, entgegnete sie gestern der Stellungnahme einer TA-Leserin (TA 11.2.).

Die aus Brasilien stammende Künstlerin verdeutlichte nochmals das eigentliche Ziel ihres Aufsehen erregenden Vorhabens: Ein positives Ereignis für beide Städte Weimar und Jena zu schaffen, durch das vielmehr die Klassik in dem Panorama der zeitgenössischen Kunst bekannt gemacht werden könnte. „Der temporäre Verlust des Denkmals ist für Weimar eine Gelegenheit, die anderen Denkmäler Weimars zu würdigen und für Goethes und Schillers Geister die, ein bisschen frische Luft zu atmen“, betonte Daniela Brasil.



Ronny SCHWARZ (16), Schüler am Sophiengymnasium: Ich halte die mögliche „Reise“ des Goethe- und Schillerdenkmals nach Jena für keine besonders gute Idee. Immerhin steht das Denkmal schon seit vielen Jahrzehnten hier in Weimar und ist deswegen ein Wahrzeichen dieser Stadt. Es hat also fast ausschließlich einen Bezug zu Weimar und ist nicht irgend eine austauschbare Dekoration, die von jeder Stadt, die sich gerade dafür anbietet, als Aushängeschild verwendet werden kann.

Thüringer Allgemeine  
14. Feb. 06

Thüringer Allgemeine

8. Februar 2006

## Sollen die Dichter verreisen dürfen?

### DIE MITTWOCH-UMFRAGE

Vom Theaterplatz in Weimar auf den Jenaer Markt. – Die Idee für diese Reise des Dichterpaars Goethe und Schiller stammt von der Studentin Daniela Brasil. Die Meinung der Weimarer und ihrer Gäste erkundete Candy WELZ.



**Dorothee HERRMANN (55), Krankenschwester aus Weimar:** Als einmalige Aktion könnte ich mir die Versetzung des Denkmals schon vorstellen. Es sollte aber nicht dazu kommen, dass so etwas häufiger versucht wird. Außerdem lebt Weimar vom Tourismus und ich denke, dass eine längere Abwesenheit der beiden Klassiker Verwirrung unter den Besuchern stiften könnte. Und was hätte Weimar davon, wenn die Touristen in andere Städte fahren würden, um dieses Weimarer Wahrzeichen zu sehen?



**Ulrich HENGSTERMANN (52), Bäckermeister aus Sonderhausen:** Die Statue gehört zum Theater und zur Geschichte der Stadt, daher finde ich es nicht gut, dass darüber nachgedacht wird, die beiden Dichter auf Reisen zu schicken.



**Franziska STIEG (19), Auszubildende aus Großobringen:** Da Schiller auch in Jena war, könnte ich mir vorstellen, dass das Denkmal dort ebenfalls einen Bezug zur Stadt entwickelt. Hauptsache, es kommt wohl behalten zurück.



**Michael BERGES (67), Rentner aus Eisenach:** Ich besuche Weimar mindestens einmal im Monat und fände es schade, wenn das Denkmal plötzlich verschwunden wäre. Ohne Goethe und Schiller kann ich mir den Theaterplatz nicht vorstellen und ich glaube, dass es vielen Weimarem und natürlich auch den Besuchern ähnlich geht. Da ich den Wandel der Stadt beobachtete, kann ich sagen: So wie Weimar jetzt ist, sollte es bleiben, und dazu gehört das Goethe- und Schillerdenkmal vor dem Theater.



**Marie REMDE (17), Auszubildende aus Weimar:** Auch wenn ich eigentlich der Meinung bin, dass das Denkmal nur hier in Weimar seinen Platz hat, glaube ich, dass auch seine Abwesenheit etwas Gutes hätte. Dann könnten alle Weimarer, wenn Goethe und Schiller heimkehren, voll Freude sagen: „Schön, dass sie wieder da sind.“ Der kurzzeitige Verlust würde aufzeigen, welche Bedeutung das Denkmal für die Stadt hat. Als einmalige Aktion hat diese Idee also durchaus eine Chance verdient.

## CREDITS OF THE IMAGES

Daniela Brasil

pp. 3, 9, 13, 15, 16, 17, 19, 21, 23, 24, 25, 26, 34, 42, 45,  
48, 51(card)

Julaporn Buakow

pp. 51(photos)

APPELBAUM, Dirk. **Das Denkmal : Goethe und Schiller als  
Doppelstandbild in Weimar.** Wasmuth,  
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Stadtarchiv Weimar

pp. 8 (picture 1, top)

**Anti-aging für die Kunst - Restaurieren - Umgang mit der  
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