



Bernhard Heiliger (1915 – 1995, D)

Tag und Nacht [*Day and Night*], 1983

Eisen [*iron*], 500 x 850 x 1300 cm, zweiteilig [*2 parts*]

Mercedes-Benz Art Collection

Erworben [acquired] 1989

Location:

Public area on Mercedes-Jellinek-Strasse, Stuttgart, opposite the Mercedes-Benz-Museum and the branch, environment Mercedes-Benz plant Stuttgart-Untertuerkheim.

IN ERINNERUNG

**AN DIE NS-ZWANGSARBEITER IM ZWEITEN WELTKRIEG
UND ZUR MAHNUNG
DEN FRIEDEN ZU ERHALTEN UND DIE WÜRDE
DES MENSCHEN ZU VERTEIDIGEN**

IN MEMORY

**OF THE NS FORCED LABORERS DURING WORLD WAR II
AND AS A REMINDER
TO PRESERVE PEACE AND PROTECT THE DIGNITY
OF HUMAN BEINGS**

New location since November 2018:

Open green space on Mercedes-Jellinek-Strasse, Stuttgart, across from the Mercedes-Benz Museum and near the Stuttgart-Untertuerkheim plant.

First location:

Mercedes-Benz Untertuerkheim plant, in front of the old location of the Mercedes-Benz Museum

Location from 2011 until November 2018:

Park behind Puritas building, Mercedes-Benz Untertuerkheim plant

Background information on the sculpture and the artist:

Coming from an early working method of abstraction with strongly figurative / vegetable-organic associations, Bernhard Heiliger came to purely abstract sculptures in the early 1980's, those themes developed purely from the immediate handling of the new artistic material, mainly iron since the 1970's. Characteristic for this is the task of the closed plastic core, the segmentation of the overall form. In the large sculpture "Day and Night" from 1983, technoid-style individual bodies, circular or triangular surfaces, spheres and rods represent the basic building blocks that, in an open installation, explore the space on all sides like tentacles.

The penetration of body and space is a central concern of 20th century sculpture, which Heiliger tackles in his own way in the playful grouping of stereometric basic bodies. What actually carries the expression is the manifold form analogies, shape correspondences, and contrasts that open up when the constructions are circumvented or passed through. In the counterpoised construction, which remains committed to the ideal of a harmonious overall composition, active-dynamic shapes contrast against resting forms, spatial-graphic elements against spatial-plastic aspects. Heaviness contrasts with lightness, open forms with closed. Force fields seem to build up between the individual parts, suggesting potential movement, detachment, apparent rotation, or tilting. The offer of associations is echoed in the title of the work: force and counterforce, light and shadow, day and night.

Further information:

<https://www.uni-ulm.de/en/einrichtungen/muz/musisches-zentrum/kunstpfad/kunstwerke/7-ulmer-tor/>

More works by this artist in the Mercedes-Benz Art Collection:

Mirakel [*miracle*], 1987 (iron, wood, partially painted, 144 x 32 x 25 cm).

Reliefobjekt [*relief object*], 1986 (iron, 95.5 x 78 x 5 cm).

Other publicly accessible works by this artist in the Stuttgart region:

Bronze "Der Grosse Faehrmann" [*The Great Ferryman*] (1956) on the Neckar Bridge in Esslingen.

"Ulmer Tor" [*Ulm Gate*], 1990, steel, 8 x 4.7, x 6.5 m, outside on the Ulm University campus.

Biography of Bernhard Heiliger:

Born in Stettin on November 11, 1915

1930-33 Stone sculpture apprenticeship in Stettin (now Szczecin in Poland)

1933-36 Attended the Workshop for Formative Works in Stettin

1938-41 Studied under Arno Breker at the College for Visual Arts, Berlin

1939 Stay in Paris; met with Aristide Maillol and Charles Despiau

1941-45 Soldier on the Eastern front; short time as a prisoner of war

1946 Beginning of work as an independent sculptor; first studio in Berlin

1947-49 Lecturer at the Academy for Applied Art in Berlin-Weissensee

1948 Galerie Bremer, Berlin; winner of the competition for a Max Planck memorial

1950 Art prize of the city of Berlin; first large exhibition at Haus am Waldsee, Berlin

1951 Appointment by Karl Hofer to the College for Visual Arts, Berlin

1951-1986 Lecturer at the College for Visual Arts, Berlin

1952 Art prize of the city of Cologne
1953 Federal Government Prize and Appreciation Prize of the Institute of Contemporary Art, London, for the design of the *Memorial to the Unknown Political Prisoner*; Biennale in São Paulo
1955 Participation in documenta I in Kassel
1956 Best Prize for the Arts in North Rhine-Westphalia; solo exhibition during the XXVIII. Biennale in Venice; bronze sculpture “Der Grosse Faehrmann” [*The Great Ferryman*] on the Neckar Bridge in Esslingen; voted into the Academy of Arts, Berlin
1958 Sculpture “Figurenbaum” [*Tree of Figures*] on commission from the federal government for the German pavilion of the world exhibition in Brussels
1959 Participation in documenta II; Retrospective in Wolfsburg and the Congress hall in Berlin
1961 First trip to the USA for an exhibition at Galerie Staempfli, New York
1963 Aluminum sculpture “Auftakt” [*Upbeat*] in the foyer of the Philharmonie in Berlin
1964 Participation in documenta III
1966 Stage scenes for “Faust II”, direction of Ernst Schroeder at the Schiller Theater, Berlin
1967 Participation in the International Exhibition of Contemporary Sculpture during Expo 1967 in Montreal
1968 “Drei vertikale Motive” [*Three Vertical Motifs*] in the sculpture garden at the New National Gallery, Berlin; first partially polished bronzes
1974 Great Cross of Merit of the Order of Merit of the Federal Republic of Germany; exhibition of the bronze “Montana I” in the park at Villa Hammerschmidt, Bonn
1975 Lovis Corinth Prize of the Federal Ministry of the Interior; retrospective at the Academy of Arts, Berlin / Saarland Museum, Saarbruecken
1980 First iron sculptures; “Auge der Nemesis” [*Eye of the Nemesis*], Kurfuerstendamm in front of the Berliner Schaubuehne
1983 Sculpture and memorial “Tag und Nacht” [*Day and Night*] for Daimler-Benz AG, Stuttgart
1985 Retrospective at the Wilhelm Lehmbruck Museum, Duisburg
1987 “Echo I” and “Echo II” in front of the Chamber Music Hall of the Philharmonic Orchestra, Berlin
1989 “Ulmer Tor” [*Ulm Gate*] for the Clinic of the University of Ulm
1995 Retrospective at the Art and Exhibition Hall of the Federal Republic of Germany, Bonn
Died in Berlin on October 25, 1995

Literature:

Flemming, Hanns-Theodor: Bernhard Heiliger, 1962
Hammacher, A. M.: Bernhard Heiliger, 1978
Salzmann, Siegfried / Romain, Lothar: Bernhard Heiliger, 1989