

30 June 2026, Münster

Skulptur Projekte Münster 2027 Announces First Locations and Artists

From 13 June to 3 October 2027, Skulptur Projekte once again invites visitors to experience art in the public space. Returning to the city every ten years, the coming edition marks the 50th anniversary since Klaus Bußmann and Kasper König first hosted the exhibition in 1977. Led by the curatorial collective **What, How & for Whom / WHW** (Ivet Čurlin, Nataša Ilić, and Sabina Sabolović) as Artistic Directors, Skulptur Projekte will expand beyond the city centre, with a particular focus on neighbourhoods in transformation, such as Kinderhaus, Berg Fidel, and the York-Quartier. One year before the opening, the first of around thirty locations and projects are announced.

Skulptur Projekte are hosted by the **Landschaftsverband Westfalen-Lippe (LWL)** and the **City of Münster**. The exhibition is organized by the **LWL-Museum für Kunst und Kultur**.

Since their appointment in the summer of 2024, the artistic directors, the curatorial collective **What, How & for Whom / WHW**, have been working intensively in Münster, together with the team of **Skulptur Projekte 2027**. The relationships and local networks that have emerged during this time form the foundation for the artistic projects of the upcoming edition. The works conceived for 2027 are developing through exchanges with local communities, initiatives, and institutions. Many of the participating artists draw connections between the city of Münster and other places and lived realities.

How has communal life evolved across Münster's different neighbourhoods in response to social and economic change over the past decade? With a particular focus on neighbourhoods in transformation such as Kinderhaus, Berg Fidel, and the York-Quartier, alongside Münster's city centre, which has featured prominently in previous editions, **Skulptur Projekte 2027** turns its attention to local perspectives while asking how we want to live today and in the future.

What, How & for Whom / WHW outline their curatorial approach as follows: 'We are interested in exploring how open and accessible the city is to different people and perspectives. We want to shed light on the many 'cities within the city', as well as on questions of participation, inclusion, exclusion, and community. Our conversations with the artists have been inspired by the idea of shared narrations or objects: while each perspective is rooted in the specific, there are connections between many elsewheres and Münster.'

First Locations and Artists

A cluster of works will be realised in the north of Münster, in Kinderhaus, which originated in the fourteenth century as a home for the sick outside of the city gates and grew substantially through residential housing in the 1970s. In its urban structure, the district still reflects a post-war model of planned urban development:

Skulptur Projekte

large housing estates built in the 1970s stand alongside suburban, owner-occupied areas, rural farms, and woodlands.

Continuing her long-lasting artistic engagement with the rural, artist **Iza Tarasewicz** (*1981, Białystok, Poland) will realise her work at Gut Kinderhaus, a former farm. Today, Gut Kinderhaus is a residential and working community where people with different disabilities live and work. Tarasewicz intends to develop an installation structured around seasonal cycles and agricultural processes. At its centre is an exchange of knowledge and practices that underpins the coexistence of humans, animals, and nature, as well as collective forms of labour and care.

In the city centre, **Hew Locke** (*1959, Edinburgh, UK) will realise an installation in the Haus der Niederlande at the Krameramtshaus. Built in 1589, the building served as the meeting place and administrative headquarters for local merchants. Locke combines found objects in his sculptures. His works feature both historical and fictional figures staged as representatives of power, while questioning the traditional visual language of monuments and memorials. By working at the historic site of the peace treaty negotiations between the Netherlands and Spain, which brought an end to the two nations' Eighty Years' War with the Peace of Westphalia in 1648, Locke connects the local context to broader histories of colonialism, migration, and the uneven distribution of political power.

At the former Hörster Friedhof, a nineteenth-century cemetery, **Selma Selman** (*1991, Bihać, Bosnia) presents an installation that takes female perspectives and personal histories as its point of departure. Drawing on her own family history, Selman makes visible the cycles of globalised labour by using materials that would elsewhere be discarded as scrap. At this historical site of remembrance and mourning, the artist introduces a poetic narrative shaped by marginalised perspectives.

Róza El-Hassan (*1966, Budapest, Hungary) is developing her contribution for Skulptur Projekte in relation to two locations: the Botanical Garden behind the Baroque Schloss and the district of Berg Fidel. Located in the south of Münster, the residential district was developed in the late 1960s and 1970s as one of the city's first large-scale modern housing areas with mixed housing and architectural types. Berg Fidel is characterised by demographic diversity, including a high proportion of residents with international backgrounds. Through personal and collective histories of migration, El-Hassan addresses themes such as displacement and exile, as well as vulnerability, fragility, and mutual support, connecting intimate experiences with wider social and political questions.

Further to the south-east, the York-Quartier, a former military barracks, has undergone one of the largest transformations in Münster's recent history. Built by the National Socialists and used by British armed forces until 2012, the former York-Kaserne currently accommodates refugees and is in the process of being redeveloped into a new residential neighbourhood. The former Officer's Casino will transform into a space for community, encounter, and education. Here, **Oscar Murillo** (*1986, La Paila, Colombia) is developing an installation centred on communal cooking and collective sharing. The project is developed in collaboration with local crop producers and communities, reflecting the entanglement of labour and economic exchange within processes of production.

Skulptur Projekte

The public is warmly invited to follow and take part in the development of the 2027 edition. The pre-programme, **Skulptur Projekte Sessions**, which will continue until the opening in 2027, began in April with a conversation with the artistic directors. Further formats in the framework of Skulptur Projekte Sessions will include collaborations with various universities, such as the Münster School of Architecture, Department of FH Münster, and the University of Fine Arts Münster, as well as other programmes. Skulptur Projekte Sessions continue on Tuesday, 7 July 2026, at 6 pm, with a lecture by Black and media-studies scholar Nelly Y. Pinkrah. The evening marks the start of a series of guest lectures within the framework of the 'Münster Lectures' at the Münster Academy of Fine Arts, hosted by Skulptur Projekte.

Dr. Georg Lunemann, Director of the LWL, states: 'As host of Skulptur Projekte, we share the excitement that is already tangible in the city. We are looking forward to opening Skulptur Projekte in less than a year.'

Tilman Fuchs, Mayor of the City of Münster, welcomes the concept: 'In 2027, Skulptur Projekte will engage in a particularly meaningful way with the diversity of our city. By focusing on different vicinities, the exhibition makes processes of urban transformation visible and brings Skulptur Projekte into dialogue with new neighbourhoods.'

Ina Brandes, Minister for Culture: „The hallmark of the Skulptur Projekte Münster exhibition is free access to world-class artworks. This enables artists to reach an audience that does not usually visit museums and galleries, and sparks an interest in art and culture. That is why we have been delighted to support this exhibition for 50 years. Happy anniversary!"

Cornelia Wilkens, Head of Cultural Affairs for the City of Münster: 'For fifty years, Skulptur Projekte has been an integral part of Münster and has shaped the city's cultural identity. At the same time, it has made Münster visible far beyond the region as an international hub for contemporary art. For the 2027 edition, it is particularly important to us that the exhibition does not take place solely in the city centre, but consciously includes neighbourhoods such as Kinderhaus, Berg Fidel, and the York-Quartier. In this way, new encounters emerge between art and the people who shape these places.'

Barbara Rüschoff-Parzinger, LWL Head of Cultural Affairs, explains: 'A project such as Skulptur Projekte is only possible with broad support. As hosts, we are grateful for the strong commitment of public and private funders, many of whom have accompanied the exhibition over many years and continue to support it as it marks its fiftieth anniversary. We are also pleased that the LWL-Museum für Kunst und Kultur is once again not only the organizer, but also a central site for the exhibition.'

Around **thirty artists** are invited to participate in Skulptur Projekte 2027. These will be announced successively in the months leading up to the opening on 12 June 2027. More events in the context of the pre-programme **Skulptur Projekte Sessions** will be announced on the website: www.skulptur-projekte.de.

Notes to Editors

Artists' Biographies

Roza El-Hassan (*1966, Budapest) is an artist, activist, and lecturer who lives and works in Budapest. She studied Painting at the Hungarian Academy of Fine Arts (now the University of Fine Arts) in Budapest, where she returned to the Intermedia Department after spending a year at Städelschule in Frankfurt am Main in 1991. El-Hassan holds a doctorate in Social and Ecological Design and Architecture with a thesis on traditional Romani handcraft, and has taught as a professor at the Hungarian University of Fine Arts and ETH Zürich. El-Hassan has shown her work internationally since 1992. In 1997, she represented Hungary at the 47th Venice Biennale. Selected solo exhibitions include *The Non-Violent Revolution Is Feasible*, Kohta, Helsinki (2026), *May All Tears Be Followed by a Smile*, Longtermhandstand, Budapest (2025), and *Inbetween*, Kunstmuseum Basel (2012). El-Hassan's work was shown at the 7th Sharjah Biennial in 2005 and the 20th Bienal de São Paulo in 1998. In 2024, a jury awarded El-Hassan with the Klára Herczeg Prize, underscoring her 'sense of responsibility and social engagement'.

El-Hassan's practice spans multiple media, including drawing, painting, performance, sculpture, video installation, and sustainable design. Her work investigates how human beings interact with physical spaces through social, political, psychological, and ecological lenses. El-Hassan engages with the social and economic conditions often experienced by refugees and those affected by humanitarian crises.

She is also the publisher of the blog *Syrian Voices Mediation and Art*, an open platform for art, ecological building, and social discourse around the perspectives and cultural heritage of Syrians.

Hew Locke (*1959, Edinburgh) lives and works in London. Locke, who grew up in Guyana, studied Fine Art at Falmouth School of Art and Sculpture at the Royal College of Art in London. In 2000, Locke won the Paul Hamlyn Foundation's Award for Artists as well as the EASTinternational Award. In 2022 he was elected a member of The Royal Academy of Arts; the following year he was appointed Officer of the Order of the British Empire (OBE), and in 2024 was awarded an Honorary Doctorate by Edinburgh University. Locke has exhibited widely, and his works have been acquired by collections such as The Metropolitan Museum of Art, New York, and Tate Gallery, London. *Passages*, a survey exhibition of Locke's work, was shown at the Yale Center for British Art, New Haven, the Wexner Center for the Arts, Columbus, Ohio, and the Museum of Fine Arts, Houston, in 2025 and 2026. Other solo shows include *What Have We Here?*, British Museum, London (2024), *The Procession*, Tate Britain Commission, Duveen Hall, London (2022), and *Here's the Thing*, Ikon Gallery, Birmingham (2019). His work was included in the Hangzhou Triennial of Fiber Art (2016), Prospect New Orleans Contemporary Art Biennial, New Orleans (2014), and the Folkestone Triennial (2011).

Locke works across multiple media, including drawing, sculpture, and found objects. His practice explores the visual codes and symbols of power, imperialism, warfare, trade, and culture, asking how identities are shaped through symbols of authority. He appropriates, manipulates, and embellishes busts, statues, costumes,

and regalia of state, altering their meaning and addressing the violent history of colonial trade, ownership, and economic power.

Oscar Murillo (*1986, La Paila) lives and works in various locations. He studied Fine Art at the University of Westminster and the Royal College of Art in London. Recent solo exhibitions include *Collective Osmosis*, DAS MINSK Kunsthau and Museum Barberini, Potsdam (2026), *el pozo de agua*, Kurimanzutto, Mexico City (2026), *The flooded garden*, Turbine Hall, Tate Modern, London (2024), as well as solo shows at Fundação de Serralves, Porto (2024), WIELS, Brussels (2024), Kunsthalle Wien (2024), Fondazione Memmo, Rome (2021), and Aspen Art Museum, Colorado (2019), among many others. His ongoing, long-term project *Frequencies* was shown at the 56th Venice Biennale (2015), as well as subsequently at the 2nd Hangzhou Triennial of Fiber Art in China, the 3rd Aichi Triennale in Japan (both 2016), Haus der Kunst, Munich (2017), Museum of Contemporary Art, Cleveland, Ohio (2017), PinchukArtCentre, Kyiv (2017), Yorkshire Sculpture Park, West Bretton (2019), Swiss Institute, New York (2021), Mori Art Museum, Tokyo (2021), Coachella Valley, California (2021), TANK Shanghai (2021), and Javett Art Centre, University of Pretoria (2023). His work is held in numerous institutional collections worldwide. Murillo was one of four artists to collectively win the 2019 Turner Prize. In 2023, he was awarded an honorary doctorate from the University of Westminster.

Murillo has developed a multifaceted practice that spans painting, video, sound, and installation, as well as communal and social projects. Exploring the conditions of labour, migration, and identities between cultures under global economic pressure, Murillo incorporates references to traditional food, indigenous languages, and art history. Collaborators are often invited to contribute and participate, creating frameworks that enable collectivity and shared culture.

Selma Selman (*1991, Bihać) lives and works between Amsterdam and New York. She studied Fine Arts at Banja Luka University and, in 2018, graduated from the Department of Transmedia at the College of Visual and Performing Arts at Syracuse University, New York. From 2021 to 2023, Selman was a resident at the Rijksakademie in Amsterdam. In 2025 she was awarded the Tajsja Roma Culture Heritage Prize, ERIAC—European Roma Institute for Arts and Culture. Recent solo exhibitions and performances include *600 Years of Migrant Mothers*, Kunsthuis SYB, Beetsterzwaag, *Letters to Omer*, Migros Museum für Gegenwartskunst, Zurich (both 2025), *Sleeping Guards*, Stedelijk Museum, Amsterdam (2025), *Flowers of Life*, Schirn Kunsthalle, Frankfurt (2024), and *You Have no Idea*, Manifesta 14, Prishtina (2022). Her work was part of numerous group exhibitions, among them *To Pass from One Dream to Another*, 18th Lyon Biennale – Contemporary Art, *House of Nisaba*, Moderna Museet, Stockholm (both 2026), *The Three-Legged Cat*, 18th Istanbul Biennial (2025), *The Gatherers*, MoMA PS1, New York (2025), and documenta fifteen, Kassel (2022).

Grounded in personal experience, Selman's practice explores the collective self-emancipation of women in the face of various forms of oppression and marginalisation. Drawing on her own family history, Selman makes visible the cycles of globalized labour by using industrial materials and tools. She often combines her sculptural practice with painting, text, and performance. In 2017,

Selman established a foundation for the education of Roma girls, 'Get the Heck to School', in her home town Bihać.

Iza Tarasewicz (*1981, Białystok) lives and works in Kolonia Kopłany near Białystok. She studied Sculpture and Performing Arts at the Academy of Fine Arts in Poznań, Poland. In 2015, she received the Views Award of the Deutsche Bank Foundation, co-organised with Zachęta National Gallery, Warsaw, and, in 2019, the Bayerischer Kunstförderpreis. Selected solo exhibitions include her upcoming show at Secession, Vienna (2026), *Boom*, 66P, Wrocław (2026), *It Is Stable? Yes. It Is Unstable? Yes, Again. Unstable? Yes, Again*, Common Arts Foundation, Warsaw (2024), and *The Rumble of a Tireless Land*, Tramway, Glasgow (2022).

Tarasewicz's work has been shown internationally for many years, among others at *Planetary Peasants*, Art Museum Moritzburg Halle (Saale) (2025); *The Gleaners Society*, 40th EVA International Biennial of Contemporary Art, Limerick (2023), *One Swallow Does not Make a Summer*, Kunsthaus Dresden (2020), the 32nd Biennale de São Paulo, the 5th International Biennale of Young Art in Moscow, and the 11th Gwangju Biennial (all 2016). In 2018, in cooperation with Centrala, Tarasewicz represented Poland at the 16th Architecture Biennale in Venice.

Tarasewicz works across different mediums in the form of site-specific sculpture, installation, drawing, and performance, as well as with a variety of materials: steel, glass, clay, concrete, plaster, tar, and organic products, often arranged to form modular, scalable, and flexible configurations and systems. She combines her knowledge of the rituals of rural labour and community with an interest in science, graphs, and science fiction into a practice that aims at a utopian functionalism in service of communal living.

The Artistic Directors: What, How & for Whom / WHW

What, How & for Whom / WHW is a curatorial collective formed in 1999 and based in Zagreb and Berlin. Its members are Ivet Ćurlin, Ana Dević, Nataša Ilić, and Sabina Sabolović. WHW curated the programme of the city-owned Galerija Nova in Zagreb from 2003 to 2023 and will begin directing a new exhibition space in the city in 2026. In 2018, the collective established an international study programme for emerging artists in Zagreb, WHW Akademija.

From 2019 to 2024, three members of the collective, Ivet Ćurlin, Nataša Ilić, and Sabina Sabolović, served as artistic directors of Kunsthalle Wien in Vienna, and, in 2024, were announced as artistic directors of Skulptur Projekte Münster 2027.

Over the years, WHW has organized production, exhibition, education, and publishing projects in various geographical and cultural contexts and on different institutional scales. Combining curatorial practice with historical research as well as discursive and educational formats, the collective's work is guided by the conviction that art plays a central role in collectively questioning and reshaping ways of thinking and acting in society.

Project Team

The Skulptur Projekte Münster 2027 team is led by the artistic directors What, How & for Whom / WHW (Ivet Čurlin, Nataša Ilić, Sabina Sabolović) in close collaboration with the curatorial team with Vincent Schier and Eva Wilson, and managing director Verena Putzer.

Vincent Schier, who joined as curator in 2025, works on the themes of ecological and social sustainability as well as questions of participation. He previously held positions at Kunstverein Göttingen, Kunsthau Dresden, and Uferhallen Berlin, and has worked in curatorial contexts including nGbK Berlin, Kunsthalle Osnabrück, Kunstraum Kreuzberg/Bethanien, and KW Institute for Contemporary Art.

Eva Wilson joined the team in 2025 as curator for publications. She is a writer, curator, and editor whose practice focuses on publishing as a curatorial field. She worked with documenta 14, Schinkel Pavillon Berlin, and TBA21 Vienna, and co-edited *Margaret Raspé—Automatik* (2023) as well as the book series “ ” (quotation mark quotation mark, NERO, Rome).

Verena Putzer joined Skulptur Projekte as project manager in 2024 and is responsible for production, administrative, and internal communication processes. After completing her degree in business administration, she worked as a PR manager at BAM Berlin with clients such as Gucci, Google, and Converse. She later worked for Nike in the Energy and Culture Marketing department for the Converse brand. Putzer is the founder of the platform Creavings, through which she supported artists in the independent scene during the COVID-19 pandemic.

Barbara Zoé Kiolbassa (Head of Mediation), Tobias Winkelmann (Head of Administration), and Ann-Charlotte Günzel (Head of Communications) are responsible for the areas of mediation, administration, and communications, together with their respective teams.

Partnerships

Skulptur Projekte are hosted by the Landschaftsverband Westfalen-Lippe (LWL) and the City of Münster. The exhibition is organized by the LWL-Museum für Kunst und Kultur.

The exhibition is funded by the Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen and the Kulturstiftung des Bundes. Skulptur Projekte also continues its partnership with Sparkasse Münsterland Ost and Provinzial Versicherung, as well as Sparkassen-Finanzgruppe, Sparkassen-Kulturfonds des Deutschen Sparkassen- und Giroverbandes, and Sparkassen in Westfalen-Lippe. They are the main sponsors of the project. As longstanding partner, Kunststiftung NRW is supporting the realisation of the exhibition. As a long standing partner, Kunststiftung NRW also supports the realization of the exhibition. Brillux is also once again a funder of Skulptur Projekte 2027. The Landesbank Hessen-Thüringen Girozentrale, the LBS NordWest, and the ATLANTIC Hotel Münster are project funders for the 2027 edition.

Skulptur Projekte

Press contacts:

Skulptur Projekte Münster
Ann-Charlotte Günzel
Head of Communications
T +49 251 591 1761
press@skulptur-projekte.de

Landschaftsverband Westfalen-Lippe
Frank Tafertshofer
Head of Communications
T +49 251 591 235
presse@lwl.org

City of Münster
Thomas Reisener
Head of Communications
T +49 251 492 1300
thomas.reisener@stadt-muenster.de

Press photos:

We are happy to provide you with press images. These are available for download on our website: www.skulptur-projekte.de/en/press

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Skulptur Projekte

HOSTS



Für die Menschen.
Für Westfalen-Lippe.

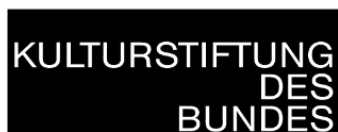


MAIN FUNDERS

Ministry of Culture and Science
of the State of
North Rhine-Westphalia



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Der Beauftragte der Bundesregierung
für Kultur und Medien



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