Call for Submissions
Brandenburg/Berlin
Open, two-phased
art competition

ART IN THE UNDERGROUND 2024/25

flexen, flirren, fantasieren — mapping the queer city

ngbk

Senatsverwaltung
für Kultur und
Gesellschaftlichen Zusammenhalt

BERLIN

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Outline

Outline and Objective

For this year's edition of *Art in the Underground 2024/25: flexen, flirren, fantasieren – mapping the queer city*, artists are invited to propose new works for urban space exploring the freedom of movement of different populations, and to suggest artistic interventions that reflect current socio-political developments. Western European cities were built with specific subjects in mind, even though our city and its inhabitants are diverse and multifaceted. People have different needs and, therefore, different strategies for using public space. How do women, people of color (POC), queer and postmigrant people, workers, children, senior citizens, and people with disabilities experience and shape their city? How do they adapt to structures and architectures that were not designed for them?

Historical Development of the Competition

The competition was first held in East Germany in 1958 with the inaugural theme of "Billboards for Peace." The artworks were exhibited on platform billboards at the Alexanderplatz underground station. After the Revolution in 1989, many East German institutions were dissolved or renamed, but this competition has survived in its original form. Since the early 1990s, nGbK has been realizing artistic projects as part of its ***Art in the Underground*** program, exhibiting works of art in or near underground stations throughout Berlin. Since the 2000s, the competition has included participatory and interventionist concepts. The 2024/25 international competition is being held with the support of the Senate Department for Culture and Community, with the winning artworks to be realized and exhibited in 2025.

This Year's Competition

The Western European city offers anonymity only to certain subjects, primarily the upper-class white cis men who first conceptualized its essential principles. From the location of residential areas and workplaces to public transport networks, road layouts, and the timing of traffic lights, Western urban planning was for decades based on the image of the "man in a company car on his way to work." In Eastern Europe, approaches to urban planning were different, but ultimately also patriarchal. But our city and its inhabitants are – and have always been – diverse and multifaceted. People have different needs and, therefore, different strategies for using public space. How do women, people of color (POC), queer and postmigrant people, workers, children, senior citizens, and people with disabilities experience and shape their city? How do they adapt to structures and architectures that were not designed for them?

Art in the Underground 2024/25:

flexen, flirren, fantasieren – mapping the queer city invites artists to explore the freedom of movement of different populations and to suggest artistic interventions that reflect current socio-political developments. Projects are to be developed for one or more locations along the U2 (underground) line specified in the call for submissions (Nollendorfplatz, Bülowstrasse, Schönhauser Allee). The art works should as far as possible be located underground in the station itself and/or above ground near the station. In the stations and underground trains, media forms are limited to large-scale floor stickers, large billboards on the walls behind the tracks, and the ***Berliner Fenster*** (passenger television network). All media and formats are permitted above ground. Hybrid forms that make use of both physical and virtual public space are also welcome.

The Locations

This year's edition of ***Art in the Underground*** takes place at three stations along the U2 (underground) line: Nollendorfplatz, Bülowstrasse, and Schönhauser Allee. Works for the ***Berliner Fenster*** will also be broadcast across the entire underground network.

The area around **Nollendorfplatz**, a bustling station in the Schöneberg district, is the historical center of queer life in Berlin. The pride flag has flown here for many years, and the station itself is occasionally lit up in rainbow colors. However, the masculine understanding of queerness visible in some streets, bars, and shops has barely changed since the 1980s, even though queer women shaped the neighborhood significantly in the 1920s and 1930s. Where there used to be bars and hotels catering to women, lesbian, intersex, non-binary, and trans people in the streets north and east of Nollendorfplatz station – such as Toppkeller in Schwerinstrasse, Café Olala in Zietenstrasse, and Verona Diele in Kleiststrasse – one now finds queer bookshops and leather stores. Today, the area is dominated mostly by white, cis gay men, despite the generally much higher visibility of feminine, non-binary, and non-white identities and bodies within the city. Art in the Underground seeks to come in here and challenge this relatively homogenous, masculine reality at and around Nollendorfplatz with an intersectional approach.

Since its construction at the end of the 19th century, **Bülowstrasse** station has been the gateway to Berlin's red-light district, which extends out from Potsdamer Strasse. By the early 20th century, Bülowstrasse was already central to queer life. Numerous bars, pubs, cafés, and event venues were located here, including the Dorian Gray, the Nationalhof, the Hohenzollern-Diele, the O-la-la, and many more. Potsdamer Strasse itself has a postmigrant character, and its side streets, along and around Kurfürstenstrasse, are lined by predominantly very young cis and trans sex workers, mostly from Eastern and South-Eastern Europe. Local politics are divided between displacing sex workers to Tempelhof and/or Wedding (in Berlin's Mitte district) and providing support and protection through social institutions and dialogue (which would be the responsibility of the Tempelhof-Schöneberg district). Queer organizations regularly provide these sex workers with essentials and offer guided historical tours through the neighborhood. The area's postmigrant residents are also affected are affected by gentrification and displacement.

Queer life also flourished in the former Eastern part of the city, concentrated around **Schönhauser Allee** station. For years, artists in particular opened their studios to all those who did not conform to the heteronormative ideals of the GDR, hosting secret working groups, rooftop choir practice, and parties. What began as a weekly coffee meet-up eventually became one of the most important institutions for queer political and artistic work in East Berlin and laid the foundations for the Sonntagsclub, an event, information, and advice center for LGBTQIA+ people as well as friends and allies, which is still active today. Thanks to this history, Schönhauser Alle offers an especially rich point of departure for new artistic responses.

Public Program

The competition's art works are to be accompanied by a comprehensive, transdisciplinary publishing and events program that facilitates low-threshold access and engagement. The program takes up the themes of the artistic works and expands on them in various ways, for example through dialogical tours or expert talks, in which residents and artists also have a chance to speak. These formats serve as an exchange platform for interested parties. A series of public discussions with specialists from various disciplines is also planned that aims to enrich the urban and artistic discourse on public space. Additionally, a four-page supplement in the *taz* newspaper, a printed magazine, and digital forms of documentation are planned to illustrate and contextualize the art works.

Dates and Deadlines

Publication of call for submissions (online: ngbk.de)	Monday, June 24
Deadline for written queries	Tuesday, July 23
Response to written queries (online: ngbk.de)	Thursday, August 1
Deadline for submissions (online only)	Thursday, August 20
Jury meeting for Phase 1 (in-person, all day)	Wednesday, September 18
Curatorial input on the projects selected for Phase 2 as part of a consultation colloquium (online)	Thursday, September 26 or Friday, September 27
Deadline for revisions to projects selected for Phase 2	Wednesday, November 13
Jury meeting for Phase 2 (in-person, all day)	Wednesday, December 4 (tbc)
Presentation of projects recommended for realization	May–July 2025

This Year's Competition, Part 1: Process

1.1 Competition Organizer

neue Gesellschaft für bildende Kunst (nGbK)
Karl-Liebknecht-Str. 11/13,
10178 Berlin, Germany
Represented by Annette Maechtel (managing director)

In coordination with the Senate Department for Culture and Community, the competition is financed by a grant from the State of Berlin for artistic projects in urban space.

1.2 Nature and Subject of the Art Competition

The two-phase art competition is advertised throughout Berlin and Brandenburg and is open to professional artists or groups of artists. Art in the Underground is unique among the city's art competitions due to its history, scope, accessibility, and low-threshold entry requirements. It enables artists to gain experience implementing projects in public spaces. The call for submissions, as well as the curatorial and institutional support offered by the nGbK, provide an ideal framework for this. The competition procedure is anonymous. The competition languages are German and English. The anonymity and multilingualism of the competition ensures equal opportunities for participants who are less well known and not yet established in Berlin.

The jury will recommend up to twelve works for Phase 2, and up to six works for realization in 2025, subject to the budgetary requirements of the State of Berlin. In Phase 1, participants are asked to develop preliminary artistic proposals in the form of an idea sketch with conceptual notes. No technical details are required in this phase. In Phase 2, a detailed elaboration of the design for realization is expected in addition to the basic approach. The jury will consist of the same members in both phases.

1.3 Principles and Guidelines for Art Competitions

The call for submissions is made in accordance with the Guidelines for Planning Competitions (RPW 2013), where applicable, and with the City of Berlin's Guidelines for Public Art. By their participation or involvement in the competition, all participants, jury members, and visitors automatically declare their consent to the participation conditions. The jury's decision is final. Statements of any kind concerning content or procedure before or during the competition period – including the publication of results – may only be made by the competition organizer or in consultation with the competition organizer. Competition entries that are made public before or during the art competition period violate the condition of anonymity stipulated in §1 Section 4 and §6 Section 2 of RPW 2013 and will not be considered by the jury.

Data Protection

By their participation in or involvement with the competition, each participant, judge, expert, preliminary reviewer, and guest agrees that their personal data in connection with the aforementioned competition will be stored by the organizer in the form of an automated file. In accordance with §6 para. 1 lit. a) of the EU's Data Protection Basic Regulation (GDPR), the consent of the participants is required, as there is no specific legal basis for maintaining this file. The data will be stored for a limited period of time in accordance with the relevant statutory provisions. Personal data will be erased when it is no longer necessary for the purposes for which it was collected or otherwise processed, when the participant's consent is withdrawn, or if an objection is lodged against its processing. Name and address of the data protection officer:

Dr. Dirk Kroegel,
Senatsverwaltung für Kultur und Gesellschaftlichen Zusammenhalt
Brunnenstrasse 188–190,
10119 Berlin
Telephone: 030 90228612
E-mail: DSB@kultur.berlin.de

Data processing is carried out by the organizer.

The data to be processed is taken from your competition submission form on the electronic competition platform and encompasses the following:

– First and last name
– E-mail address
– Address/country
– Place of work and residence
– Education/degrees
– Membership in professional artistic associations
– Short CV with list of exhibitions/projects

Data processing takes place so that competition participants can be identified in the selection process and, if necessary, for statistical purposes. Each competition entry will be automatically anonymized before being submitted for preliminary review.

After the completion of the selection process, a de-anonymized version of the projects will be accessed and taken down for the record. After the completion of phase 2 of the competition, entries submitted in phase 2 will be published with the artist's or artists' names included.

The jury and any experts will receive the competition entries in anonymized form, identified only by a number.

Participants can assert the following rights with regard to their data against the organizer:

– Right of access (in accordance with Art. 15 of the GDPR)
– Right to rectification (Art. 16 GDPR)
– Right to erasure (Art. 17 GDPR)
– Right to restriction of processing (Art. 18 GDPR)
– Right to object to the collection, processing, and/or use (Art. 21 GDPR)
– Right to data portability (Art. 20 GDPR)

Further information can be obtained from the data protection officer. Parties involved also have the right to lodge a complaint at any time, in accordance with Art. 77 of the GDPR. Complaints can be lodged with the supervisory authority here:

Berliner Beauftragte für Datenschutz und Informationsfreiheit,
Alt-Moabit 59–61 (visitors' entrance at Alt-Moabit 60),
10555 Berlin.
Telephone: 030 138 89 0
E-mail: mailbox@datenschutz-berlin.de

1.4 Eligibility to Participate

The competition is open to natural persons residing in Berlin or Brandenburg who are professionally active as visual artists or artist groups (project groups).

Proof of professional artistic activity must be provided in the form of a relevant degree from an art academy or similar institution and/or a short CV with a list of projects/exhibitions and/or membership in a professional artistic association.

Eligibility to participate must be checked independently (RPW 2013, Section 4 (1)). Further commissioning is subject to the condition that the participants meet the eligibility requirements. Eligibility to participate will be checked after the end of phase 1 of the competition. Participants who do not meet the eligibility requirements will be excluded from participation in phase 2 of the competition.

Project groups count as one participant in the competition. Each member of a such a group must be eligible to participate. The members undertake to maintain the project group's composition throughout the duration of the competition and, in the event of recommendation for realization, until the contract is completed.

Project groups must appoint an authorized representative. Legal entities are not eligible to participate.

The participation of individual members of project groups in more than one group is not permitted and will result in the exclusion of all works affected. Persons who were directly involved in the development of the competition brief and the award are excluded from participation.

All participants will be treated equally when entering the competition and throughout the procedure. The same conditions and deadlines apply to all participants. All participants will be provided with the same information at the same time.

1.5 Number of Projects to Be Realized and Time Period

Depending on the number of submissions, up to six projects will be recommended for realization by the jury. Realization is scheduled to take place from May to July 2025. Where possible, the nGbK's Art in the Underground work group will provide advice and support from experienced curators on questions relating to realization.

1.6 Jury, Experts, and Preliminary Review

Submitted projects will be evaluated by the jury, whose members are independent of the competition participants. Jury members, experts, and preliminary reviewers are obligated to perform their duties personally and independently, based solely on professional criteria. Expert jurors must be present for the entire jury meeting. If an expert juror is absent, his or her voting rights are transferred to the deputy, who is also present at all meetings. Additional experts can be temporarily replaced by the designated deputy, if the deputy remains involved in the evaluation process.

Until the jury convenes, submitted works are only accessible to the preliminary reviewers in phase 1, and in phase 2 to the additional experts involved in the additional expert rounds. Participants in these rounds are obligated to maintain confidentiality.

Professional Jurors

– Zuzanna Czebatul (artist)
– Saioa Alvarez Ruiz (artist)
– Yvonne Sembene (artist)
– Permanent deputy: Mischa Leinkauf (artist)

Expert Jurors

– Dr. Irene von Götz (director of museums, Tempelhof-Schöneberg)
– Lukas Staudinger (co-founder of POLIGONAL)

Deputy: Lena Prents (director of Prater Galerie and head of the Department of Visual Art, Office of Continuing Education and Culture, District Office Pankow)

Additional Experts

– Kate Brehme (Berlinklusion)
– Fred Kuhaupt (Berliner Fenster)
– Peter Langen (Senate Department for Culture and Community)
– Yeşim Duman (curator, work group Art in the Underground 2024/25)
– Marenka Krasomil (curator, work group Art in the Underground 2024/25)
– Sandra Teitge (curator, work group Art in the Underground 2024/25)
– Franziska Zahl (cultural producer, work group Art in the Underground 2024/25)

Preliminary review of entries will be conducted by

– Naomi Hennig (cultural producer)

1.7 Procedure and Deadlines for Phase 1 of the Competition

Publication of Competition Documents and Queries

The submission period begins with the publication of competition documents online at www.ngbk.de on Monday, June 24, 2024.

Queries regarding phase 1 can be sent by email to contact@ngbk.de until Tuesday, July 23, 2024. Telephone inquiries are not permitted. All questions will be anonymized. Queries must refer by number to the specific section of the call for submissions to which they relate. Answers to all queries will be published online by Thursday, August 1, 2024 on www.ngbk.de. These answers form part of the competition documents.

1.8 Submission of Projects, Phase 1

In phase 1, idea sketches are to be submitted exclusively in digital formats. Required documents are submitted and automatically anonymized on the application platform here: https://teilnahme.ngbk.de/kunst-im-untergrund/kunst-im-untergrund-2024-25/

The submission deadline is Thursday, August 20. The required documents are listed below in section 1.8.2 Required Documents in Phase 1.

1.8.1 Anonymity and Identification of Submitted Works

Submissions are automatically anonymized via the digital platform.

By submitting a competition entry, the artist(s) declare that they are the sole author(s) of the submitted projects.

1.8.2 Required Documents in Phase 1

The following documents are required from the participants:

1) Project description
– **Project title**
– **Choice of location** (multiple locations possible)
– **Short text**: Short summary of the concept (enter directly into online form, min. 500 to max. 1,500 characters including spaces)
– **Cover image**: A meaningful image file of the artistic design for the preliminary review report and competition files (landscape format, .jpg, max. 2 MB, 72 dpi)

2) Presentation of the project
– **Explanatory report:** The explanatory report should describe the intention of the project and provide information on materials, presentation format(s), use of the site(s), etc. Technical requirements must be clearly defined (enter directly into the online form, min. 500 characters to max. 3,300 characters including spaces)
– **Visual representation of the project:** The concept and proposed artwork should be communicated visually in a clear, concise, and comprehensible manner. Drawings, graphic and/or painted sketches, collages, photos, photos of models, digital composite images, etc. can be used for this purpose (max. 5 images, landscape format, .jpg, max. 2 MB, 72 dpi)

3) Artist declaration template available for download on the application platform: https://teilnahme.ngbk.de/kunst-im-untergrund/kunst-im-untergrund-2024-25/

4) Proof of professional artistic activity

All documents must be uploaded onto the digital application platform on the nGbK website. Participants must ensure that anonymity is maintained in all submitted materials: Submitted texts and image files must not contain any references to the identity of the artist(s). Additional documents, or documents submitted in an analogue format, are not permitted and will be neither considered by the jury nor returned.

Each participant may only submit one single project without variants. Participants in the competition must submit a project that has been created specifically for this competition.

Checklist for submission documents, phase 1
– Project description including short text, project title, location, cover image (all via online form)
– Presentation of project including explanatory report and max. 5 images (via online form)
– Artist declaration (file upload)
– Proof of professional artistic activity

Checklist to ensure anonymity: Neither texts nor images may contain any reference to the identity of the artist(s).
– No mention of artist's name, except in the artist declaration as well as in proof of professional artistic activity
– No reference to existing works or portfolios
– No visual material in which the artist can be clearly personally identified

1.9 Project Development and Deadlines for Phase 2 of the Competition

The jury will make a written recommendation for the further development of selected submissions.

Queries

Curatorial input on the projects selected for phase 2 will be provided on Thursday, September 26 or Friday, September 27, as part of an anonymous, participatory consultation colloquium (online). The members of the colloquium will discuss the further development of the selected projects and respond to questions. The minutes of the phase 2 consultation colloquium will form part of the competition documents.

1.10. Anonymity and Identification of Submitted Works – Assignment of Identifying Codes in Phase

Project revisions for phase 2 must be submitted by Wednesday, November 13 to contact@ngbk.de. Upon revision, an identifying code will be assigned which must be included when the revised version is submitted.

The jury meeting for phase 2 will take place on Wednesday, December 4 (tbc). Participants will be informed of the results by email shortly thereafter.

1.10.1 Required Documents in Phase 2

The following documents are required from the participants:

1) Project description

– Detailed project description (3,600–7,200 characters including spaces, PDF)

2) Revised presentation of the project

– The explanatory report should describe the intention of the project and provide information on materials, presentation format(s), use of the site(s), etc. Technical requirements must be clearly defined (3,600–7,200 characters including spaces, PDF)

– Visual representation of the project: The concept and proposed artwork should be communicated visually in a clear, concise, and comprehensible manner. Drawings, graphic and/or painted sketches, collages, photos, photos of models, digital composite images, etc. can be used for this purpose (max. 15 images, as .jpg or included in the explanatory report PDF)

3) Cost breakdown

A maximum gross budget of €9,000 is available per artistic project. In the financing plan, the artist(s) list up to €9,000 gross for materials and production costs, including all additional or incidental costs. This budget also includes any potential fees for service providers or project participants. All expenses should be itemized in as much detail as possible. A further €4,500 gross is set as a flat-rate artist fee. This includes all artistic services on the part of the author(s) of the project, including conception, design planning, preparation, and implementation. Individual items do not need to be listed here.

4) The artist declaration (found in the appendix to this call for submissions) must be filled out, signed, and attached.

– All revised documents must be sent to contact@ngbk.de by Wednesday, November 13. Upon revision, an identifying code will be assigned which must be included when the revised version is submitted.

– Participants must ensure that anonymity is maintained in all submitted materials: Submitted texts and image files must not contain any references to the identity of the artist(s). Additional documents, or documents submitted in an analogue format, are not permitted and will be neither considered by the jury nor returned.

– Each participant may only submit one single project without variants.

– Participants in the competition must submit a project that has been created specifically for this competition.

Checklist for submission documents, phase 2:

– Project description as a PDF

– Presentation of the project, including explanatory report and max. 15 images, attached separately as .jpgs or included in the PDF

– Cost breakdown

– Artist declaration

Checklist to ensure anonymity: Neither texts nor images may contain any reference to the identity of the artist(s).

– No mention of artist's name, except in the artist declaration

– No reference to existing works or portfolios

– No visual material in which the artist can be clearly personally identified

1.11 Important Technical Data and Information

Locations requested by entrants for their artistic works may need to be modified in order to secure municipal approval. The organizers also expect a degree of flexibility that would, where necessary, allow the work to be adapted to on-site conditions during its realization. Most importantly, art projects must not pose a hazard or impair the use of the site. Building law requirements (including no narrowing of or fire loading in escape and rescue routes) and structural engineering requirements (including appropriate fastenings and utilities) must also be observed and relevant approvals obtained.

For artistic works to be realized in the underground areas of underground stations, the following requirements apply:

– Regular rail traffic on the underground lines must be maintained both during the period of installation and for the duration of the presentation. Artistic interventions in other areas of underground stations must not interfere with public transport.

– Irritations or distractions in train drivers' field of vision or hearing are not permitted. This includes, for example, bright lights, mirrors, and moving parts. Sound installations must not interfere with audibility of service announcements. A power supply (220V) is usually possible. Projections are not technically feasible due to the increased light intensity. All materials and parts of installations must be installed firmly, but without drill holes in the walls, floors, and ceilings.

– Fire-protection regulations must be taken into account (only flame-retardant materials). Only employees of the BVG (Berlin Public Transport) and the companies DIE DRAUSSENWERBER, WallDecaux, and Ströer have access to the tracks. Photography and filming inside stations require a permit, which can be obtained after consultation with the nGbK.

– Works on billboard spaces can only be realized as poster prints. Other materials and formats are not permitted.

1.12 Selection Procedure

Competition entries are evaluated on technical and artistic grounds in the preliminary review. The results of this evaluation are communicated to the jury in the form of a preliminary review report. The final, binding selection of the works is made by the jury. The selection criteria derive from the competition brief and the objectives identified by the organizer in this call for submissions (see 2.1). The jury decides on the admission of entries, assesses the admitted works, and recommends up to six projects for realization in 2025.

Selection criteria:

Fulfillment of the formal competition requirements

– Completeness of application file
– Adherence to the guidelines
– Consistency across documents, comprehensibility of information

Fulfillment of competition tasks

– Artistic concept
– Connection to location
– Societal relevance and link to current political debates
– Sustainability
– Technical feasibility, taking site conditions into account
– Environmental compatibility (phase 2)
– Adherence to budget (phase 2)

1.13 Budget and Reimbursement of Expenses

A total of €54,000 (in words: fifty-four thousand euros) including VAT is available for the realization of up to six projects. A maximum budget of €9,000 gross is available per artistic project, with an additional €4,500 (in words: four thousand five hundred euros) gross per project for the respective artist fee. These funds are available subject to the budgetary requirements of the State of Berlin. The total budget must be adhered to without exception; additional funds will not be granted.

Participants in phase 1 will not be reimbursed for expenses. Each competition participant (maximum of twelve individual applications or project groups) in phase 2 will receive an expense allowance of €1,500 including VAT, provided that a work that meets the conditions of the competition is submitted on time. This allowance for phase 2 (€1,500) is already part of the artist fee (€4,500) for each of the (maximum six) competition entries recommended for realization.

1.14 Property and Copyright

Copyright and the right to publish submissions are retained by the author(s). Submissions may only be published by participants after the jury selection meeting. However, the competition organizer and the State of Berlin have the right to first publication and are entitled to publish parts of works entered for the competition free of charge under the artist's name (including in the form of photographs or on the Internet) in connection with the competition. The copyright holder and the organizer of the competition are to be named in every instance of publication. Publication by third parties is only possible with the permission of the author(s).

1.15 Artist Declaration

With their signature on the artist declaration, participants confirm both that they are the intellectual authors of the competition design and that they are able to develop and execute the project on time.

1.16 Announcement of the Results / Exhibition of Submitted Projects

The result of the competition will be communicated to all participants shortly after the jury reaches its decision. The minutes of the jury meeting will be sent to participants and others involved in phase 2 of the competition by email on request.

After the completion of the competition, the submitted projects can be viewed digitally on request at the nGbK.

Part 2: Guidelines

2.1 Competition Brief

Art in the Underground 2024/25: flexen, flirren, fantasieren – mapping the queer city offers a framework for artistic explorations and critical engagement with the competition theme. Projects should be created specifically for the locations listed in the call for submissions, and, to the greatest extent possible, the artworks should be designed both for the underground stations and the surrounding above-ground areas.

The available media in the underground stations is limited to large-scale floor stickers and billboards on the walls behind the tracks; within the trains themselves, the *Berliner Fenster* passenger television screens may be used. Details can be found below in section 2.2. Above-ground media and formats can be chosen freely, as long as they can be realized within the budget and approved by the responsible regulatory authorities (e.g., the Parks Department). Possibilities include audio walks, guided tours, performances, concerts, and installations, or works that connect urban and digital space via virtual or augmented reality or similar applications.

2.2.1 Nollendorfplatz Station (U2, as well as U1, U3, and U4)

2.2 Art Locations and General Conditions

2.2.1 Nollendorfplatz Station (U2, as well as U1, U3, and U4)

The area around Nollendorfplatz, a bustling station in the Schöneberg district, is the historical center of queer life in Berlin. The pride flag has flown here for many years, and the station itself is occasionally lit up in rainbow colors. However, the masculine understanding of queerness visible in some streets, bars, and shops has barely changed since the 1980s, even though queer women significantly shaped the neighborhood in the 1920s and 1930s. Where there used to be bars and hotels catering to women, lesbian, intersex, non-binary, and trans people in the streets north and east of Nollendorfplatz station – such as Toppkeller in Schwerinstrasse, Café Olala in Zietenstrasse, and Verona Diele in Kleiststrasse – one now finds queer bookshops and leather stores.

Today, the area is dominated mostly by white, cis gay men, despite the generally much higher visibility of feminine, non-binary, and non-white identities and bodies within the city. Art in the Underground seeks to come in here and challenge this relatively homogenous, masculine reality at and around Nollendorfplatz with an intersectional approach.

The underground station is located both above and below Nollendorfplatz itself in the Schöneberg district. Inaugurated in 1902 as a station on Berlin's first elevated railway line, it was designed by architects Wilhelm Cremer and Richard Wolffenstein. It consists of an elevated station with a large domed structure and two underground platforms.

Nollendorfplatz is the only station to be located on four underground lines (U1 to U4).

In 1972, the elevated line between Wittenbergplatz and Bülowstrasse was closed for economic reasons. From 1980 until the reunification of the underground networks in the early 1990s, the Berlin flea market was held on the elevated platforms, using decommissioned underground carriages as sales kiosks.

A memorial plaque, installed in 1989 on the south side of the station's façade, commemorates the homosexual victims of National Socialism. It was the first public memorial to this group of victims in a German city.

In 2001, the BVG installed glazed panels for passenger information in the ground-level hall of the elevated station; these panels extend under the ramp of the elevated line towards Wittenbergplatz.

Both the elevated and underground stations are protected as historical monuments, as is the Nickelmann Fountain by Ernst Westphal, located at the western end of the station under the arch of the elevated line.

Participants are invited to make above-ground urban structures visible underground as well. Submitted artistic projects must be designed both for the area surrounding the station above ground as well as within the underground station itself.

Above-ground media and formats can be chosen freely, as long as they can be realized within the budget and approved by the responsible regulatory authorities (e.g., the Parks Department). Possibilities include audio walks, guided tours, performances, concerts, installations, or works that connect urban and digital space via virtual or augmented reality or similar applications.

Artistic works inside the underground station must be produced to fit the following measurements:

There are two billboard spaces measuring 356 × 252 cm (W × H) costing a total of approx. €1,100 gross per month (including installation) per space. The number of billboard spaces to be used can be chosen freely. Large-scale floor stickers can also be used.

The *Berliner Fenster* is a passenger television program in Berlin's underground railway operated by Berliner Fenster GmbH. Built-in monitors on the trains show news, event announcements, and advertisements. Works developed for the Berliner Fenster will be on view across the entire BVG rail network. Possible formats: video, photography, text. The length of an individual work can range from 10 to 40 seconds. The time of broadcast, the length of the work, and the frequency of display will be decided in cooperation with Berliner Fenster GmbH. For a broadcasting period of around six weeks, a fee of approx. €4,000 per work will be charged.

The *Berliner Fenster* can only be used as an additional medium to the billboard spaces and a work realized above ground. The costs for the entire project may not exceed €9,000 gross.

Details on production formats for the *Berliner Fenster* can be found at the following link:

https://mcrud.de/wp-content/uploads/mcrud-bf-specs-en.pdf (EN).

2.2.2. Bülowstrasse Station (U2)

2.2.2. Bülowstrasse Station (U2)

The next station to the east of Nollendorfplatz is Bülowstrasse, first opened in 1902. Like the street, the station is named after the Prussian General Friedrich Wilhelm Bülow von Dennewitz. A roof covers the entire length of the station. Thanks to its two elevators, Bülowstrasse station is considered fully accessible.

In the 1960s, traffic on the elevated line declined sharply due to the construction of the Berlin Wall and the related closure of Potsdamer Platz station. Since the U1 line provided a parallel connection between Nollendorfplatz and Gleisdreieck via Kurfürstenstrasse station, 230 meters to the north, the BVG completely discontinued services via Bülowstrasse in 1972. Retail spaces were installed in the elevated station and decommissioned underground carriages were set up. Between 1978 and 1991, this area was known as the Turkish Bazaar and became an important meeting place for West Berlin's Turkish community. Among other things, the Turkish Bazaar's live music restaurant was the largest and most popular in all of West Germany. In June 1991, the shops were dismantled, and the old carriages were removed and scrapped.

In November 1993, underground service along the length of the U2 line, from Ruhleben to Vinetastrasse, was resumed, and Bülowstrasse was reopened.

Ever since the station's construction, which brought enormous changes to the neighborhood in the late 19th century, Bülowstrasse has been a center of Berlin's historical and long-standing red-light district. Numerous workers from all over Europe flocked to Berlin for the construction of the elevated station; other workers, businessmen, military personnel, and later also scientists, students, and tourists followed. The number of unmarried – and therefore self-supporting – women increased; many of them earned extra money as sex workers in addition to their meager factory wages. Prices for sexual services in the Bülow neighborhood were known to be lower than, for example, Friedrichstrasse or Unter den Linden.

Sex work has been an important part of Berlin from the very beginning, but despite its pervasiveness and ubiquity, its contribution to the city's history remains largely invisible. This is where Art in the Underground aims to come in, taking up historical and current contexts and rendering them visible. Context-sensitive and site-specific approaches are expressly encouraged.

Participants are invited to make above-ground urban structures visible underground as well. Submitted artistic projects must be designed both for the area surrounding the station above ground as well as within the underground station itself.

Above-ground media and formats can be chosen freely, as long as they can be realized within the budget and approved by the responsible regulatory authorities (e.g., the Parks Department). Possibilities include audio walks, guided tours, performances, concerts, installations, or works that connect urban and digital space via virtual or augmented reality or similar applications.

Artistic works inside the underground station must be produced to fit the following measurements:

There are two billboard spaces measuring 356 × 252 cm (W × H) costing a total of approx. €1,100 gross per month (including installation) per space. The number of billboard spaces to be used can be chosen freely. Large-scale floor stickers can also be used.

The *Berliner Fenster* is a passenger television program in Berlin's underground railway operated by Berliner Fenster GmbH. Built-in monitors on the trains show news, event announcements, and advertisements. Works developed for the Berliner Fenster will be on view across the entire BVG rail network. Possible formats: video, photography, text. The length of an individual work can range from 10 to 40 seconds. The time of broadcast, the length of the work, and the frequency of display will be decided in cooperation with Berliner Fenster GmbH. For a broadcasting period of around six weeks, a fee of approx. €4,000 per work will be charged.

The *Berliner Fenster* can only be used as an additional medium to the billboard spaces and a work realized above ground. The costs for the entire project may not exceed €9,000 gross.

Details on production formats for the *Berliner Fenster* can be found at the following link:

https://mcrud.de/wp-content/uploads/mcrud-bf-specs-en.pdf

2.2.3 U-Bahnhof Schönhauser Allee (U2)

2.2.3. Schönhauser Allee Station (U2)

Queer life also flourished in the former Eastern part of the city, concentrated around **Schönhauser Allee** station. For years, artists in particular opened their studios to all those who did not conform to the heteronormative ideals of the GDR, hosting secret working groups, rooftop choir practice, and New Year's parties. What began as a weekly coffee meet-up eventually became one of the most important institutions for queer political and artistic work in East Berlin and laid the foundations for the Sonntagsclub, an event, information, and advice center for LGBTQIA+ people as well as friends and allies, which is still active today. Located at Greifenhagener Strasse 28, this center is the program's point of departure in the Eastern part of the city.

The underground station is located in the Prenzlauer Berg district and is also an S-Bahn (suburban rail) station with a connection to the Ringbahn (circle line). Built in 1913, it was originally called Nordring station. As the station proved popular, the roof was extended in 1925 and a new entrance was built. In 1936, the station was renamed Schönhauser Allee. Now, around 500 trains and more than 26,000 people pass through this station every day.

Like nearly all of Berlin's elevated and underground stations at the time, the original Nordring building was designed by the Swedish architect Alfred Grenander. However, the architecture of Schönhauser Allee differs significantly from other elevated stations of the early Berlin underground, such as Görlitzer station.

When the Berlin Wall was built in 1961, the Ringbahn was disconnected just west of Schönhauser Allee station, so that trains could no longer reach Gesundbrunnen in the French sector. Destinations in the three Western sectors now became entirely inaccessible, and even the connections to other north-eastern stations in East Berlin and surrounding areas were poor.

Passenger flow, too, shifted considerably after 1961. When the underground suburban rail station at Potsdamer Platz in the border zone was closed, its escalators were removed and installed at Schönhauser Allee. A narrow tunnel was opened in 1962 to provide direct access between the underground and suburban rail platforms. On the occasion of Berlin's 750th anniversary in 1987, the underground station was one of several to receive a new coat of paint, among other improvements.

Since the opening of the shopping mall Schönhauser Allee Arcaden in 1999, the station has been almost entirely covered.

Today, the station is a very busy transfer point between the underground, suburban rail, and tram lines.

Participants are invited to make above-ground urban structures visible underground as well. Submitted projects must be designed both for the area surrounding the station above ground as well as within the underground station itself.

Above-ground media and formats can be chosen freely, as long as they can be realized within the budget and approved by the responsible regulatory authorities (e.g., the Parks Department). Possibilities include audio walks, guided tours, performances, concerts, installations, or works that connect urban and digital space via virtual or augmented reality or similar applications.

Artistic works inside the underground station must be produced to fit the following measurements:

There are 20 billboard spaces measuring 356 × 252 cm (W × H) costing a total of approx. €1,700 gross per month (including installation) per space. The number of billboard spaces to be used can be chosen freely. Large-scale floor stickers can also be used.

The *Berliner Fenster* is a passenger television program in Berlin's underground railway operated by Berliner Fenster GmbH. Built-in monitors on the trains show news, event announcements, and advertisements. Works developed for the *Berliner Fenster* will be on view across the entire BVG rail network. Possible formats: video, photography, text. The length of an individual work can range from 10 to 40 seconds. The time of broadcast, the length of the work, and the frequency of display will be decided in cooperation with Berliner Fenster GmbH. For a broadcasting period of around six weeks, a fee of approx. €4,000 per work will be charged.

The *Berliner Fenster* can only be used as an additional medium to the billboard spaces and a work realized above ground. The costs for the entire project may not exceed €9,000 gross.

Details on production formats for the *Berliner Fenster* can be found at the following link:

https://mcrud.de/wp-content/uploads/mcrud-bf-specs-en.pdf

Part 3: Appendix

Verfasser_Innenerklärung/ Artist declaration form
Formblatt

Kunstwettbewerb Kunst im Untergrund 2024/25 /
Art competition Art in the Underground 2024/25

Künstler_In / Verfasser_In Künstler_in / Artist, author
Teilnehmer_innen der Künstler_innengruppe / Participants in the artist group
Anschrift (Atelier/Büro) / Address (studio/office)
Telefon / phone number
E-Mail
Anschrift (privat) / Address (private)
Telefon / phone number
Datum, Unterschrift / Date, signature

Mit der Teilnahme am Wettbewerb verpflichte(n) ich mich (wir uns), im Falle einer Beauftragung durch die Ausloberin die weitere Bearbeitung zu übernehmen und eine Realisierung nach Vertragsabschluss zu ermöglichen.

Ich (wir) erkläre(n) mit meiner (unserer) Unterschrift, dass ich (wir) der/die (die) geistige(n) Urheber_in(nen) des künstlerischen Entwurfs bin (sind), die Arbeit auf Grundlage meines (unseres) individuellen künstlerischen Schaffens eigens für diese Wettbewerbsaufgabe konzipiert wurde und weder im Rahmen eines anderen Verfahrens eingereicht noch veröffentlicht wurde.

Ich (wir) erkläre(n) mit meiner (unserer) Unterschrift, dass alle für den Entwurf verwendeten Werke (zum Beispiel fotografische Aufnahmen) von mir (uns) genutzt und veröffentlicht werden dürfen. Ich (wir) bin (sind) der (die) alleinige(n) Inhaber_in(nen) aller uneingeschränkten Rechte an der für die Arbeit verwendeten Werke. Ist ein/eine Dritte_r Urheber_in der für die Entwurfsdarstellung verwendeten Werke, habe(n) ich (wir) mir (uns) die Nutzungsrechte daran in dem Maße einräumen lassen, wie es für den Entwurf und die Verwendung nach Abschluss des Kunstwettbewerbs notwendig ist.

Ich (Wir) erkläre(n) mich (uns) hiermit einverstanden, dass meine (unsere) personenbezogenen Daten, die in diesem Vordruck enthalten sind, im Zusammenhang mit dem oben genannten Wettbewerb bei der Ausloberin in Form einer automatisierten Datei geführt werden.

By participating in the competition, I (we) undertake to develop the submitted artistic project in the event of a commission by the competition organizer and to enable its realization upon conclusion of the contract.

With my (our) signature, I (we) declare that I am (we are) the intellectual authors of the artistic design, that the work was conceived specially for this competition through my (our) individual artistic efforts, and that it was neither submitted nor published within the framework of any other process.

With my (our) signature, I (we) declare that all works used for the design (e.g, photographs) may be used and published by me (us). I am (we are) the sole owner(s) of all unrestricted rights to the works used for the submitted project. If a third party is the author of any works used in the project, I (we) have been granted rights of use to the extent necessary for the project and its use after the conclusion of the art competition.

I (we) hereby give my (our) consent for my (our) personal data contained in this form to be kept by the organizer in the form of an automated file in connection with the aforementioned competition.