

**The Cologne Cathedral
International Art Competition**

Invitation competition as a cooperative dialogue procedure
on Christian-Jewish Relations Today

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Credits:

- Page 2 Cologne Cathedral, interior, transept, east-facing view © Hohe Domkirche Köln, Dombauhütte; photo: Matz und Schenk
- Page 2 Cologne Cathedral, interior, northern transept, north-facing view © Hohe Domkirche Köln, Dombauhütte; Photo: Jennifer Rumbach
- Page 11 Cologne Cathedral, floor plan © Hohe Domkirche Köln, Dombauhütte; Floor plan: Arnold Wolff
- Page 15 Exterior seen from Deutz with the Hohenzollern Bridge in view © Hohe Domkirche Köln, Dombauhütte; Photo: Mira Unkelbach

0. INTRODUCTION

The centuries-long history of the Christian Church is filled with repeated outbreaks of hatred, pogroms and persecutions against Jews. Since the 1960s, however, a new relationship between Christianity and Judaism is emerging. This paradigm shift manifested itself for the Catholic Church in the *Nostra aetate* Declaration of the Second Vatican Council in 1965

An Artwork for the Cologne Cathedral

Cologne Cathedral is a masterpiece of Gothic architecture. Construction began in 1248 but was halted in the 16th century before being finished. Construction did not resume until the 19th century, though architects stayed true to the original medieval plans. When it was completed, in 1880, the cathedral was one of the largest buildings in the world. In 1996, the Cologne Cathedral was made a UNESCO World Heritage Site. The cathedral, which remains a working Roman Catholic church today, is home to a magnificent collection of art treasures, including the splendid Shrine of the Three Kings, built during the late 12th and early 13th centuries.

A number of the cathedral's artifacts reflect Christian views of Judaism over the ages. Many of them, in parts or as a whole, are testimonies of a frightening hostility towards Jews, hence confronting with a highly problematic legacy. After an initial 2002 event at the Melanchthon Akademie on the *Judensau* ("Jews' sow") in the cathedral's choir stalls, the cathedral building administration and the Karl Rahner Akademie organised a colloquium on the topic in 2006. In 2017, an initiative of the Cologne Society for Christian-Jewish Cooperation led to the establishment of the working group *Der Dom und 'die Juden'* (The Cathedral and 'the Jews'). Its objective was to continue the examination of the antijewish and antisemitic artifacts in the cathedral and to make the findings accessible to a broader public.

At the colloquium in 2006, the theologian Reinhard Hoepts proposed the commissioning of a work of art that would critically confront the cathedral's relationship with the Jews. Hoepts envisioned

"a visual artwork showing artistic reflection of the highest stamp today that expands the wealth of imagination associated with the cathedral and extends the interpretative process with regard to the cathedral itself to an urgent issue. For the critique of pictorial representations in the Cologne Cathedral, critical images are most suitable" (Kölner Domblatt, 2008).

The Cologne Cathedral International Art Competition is the fruit of Hoepts's idea. It seeks an artwork that is inspired by the promise of a paradigm shift in how Christianity regards Judaism, one in which each religion faces the other in a spirit of mutuality. While being aware of Christian-Jewish history, the work should address the present and future of Christian-Jewish relations in a way that is at once inspiring and enriching. The winning work will have a permanent place in the cathedral, the focal point of Catholic life and faith in Cologne.

To this end, the Cathedral Chapter is conducting an international art competition. The procedure reflects the complexity of today's Christian-Jewish relationship not only in the competition entries, but also in the dialogical identification of the competition task and in the discussion, evaluation, and communication of the results.



Cologne Cathedral, Interior, transept,
north-facing view



Cologne Cathedral, Interior, main nave,
east-facing view

1. WORK AND SITE

There are different attitudes about how best to handle the antijudaist and antisemitic depictions and artifacts in the Cologne Cathedral. In confronting the issue, the cathedral has worked to develop a judicial approach. Instead of removing or modifying the problematic objects, they are highlighted and made easy to find. Leaving the works as they are, is allowing those interested to learn about their antijewish and antisemitic content and also to understand connotations that become apparent only upon closer inspection.

The competition seeks an artistic intervention that grapples with the issue and its tightly interwoven links to the cathedral's vast inventory of imagery and art. There are no limits regarding the work's spatial circumstances and dimensions. The identification of a fitting location is part of the competition task.

There are no requirements regarding media. It is to be a permanent work and that respects the Cologne Cathedral as a sacred space and its status as an episcopal church, and thus as a representative place of Catholic sermon and doctrine. In addition, the work must harmonise with the building's status as a protected historic landmark and a World Cultural Heritage site.

A suitable location for the artwork could be the northern transept. It offers various options for artistic interventions and links to the competition theme. Interventions in the main nave are viewed critically, except for the western end wall. Modifications in the historic choir area will be particularly difficult due to World Cultural Heritage regulations and monument protection.

Interventions in the historic building structure – for mounting, say – are subject to very tight restrictions. (For more detailed information, see the documents.) The proposed works must take into account both structural statics and safety aspects such as escape routes and fire safety.

2. COMPETITION PROCEDURE

2.1 TYPE OF PROCEDURE

The Cologne Cathedral International Art Competition is based on the cooperative dialogue procedure described in Section 3.5 of the Guidelines for Design Competitions set by the Association of German Architects (RPW 2013).

The international competition is invitation only and consists of two phases: a dialogue phase and a finalists phase.

The commissioner will first task eight individuals with nominating two artists each. The main criterion for selecting nominators is knowledge of the international art scene.

In the first phase of the competition, a maximum of sixteen artists will be asked to present their ideas for a permanent work in the Cologne Cathedral.

A jury assembled according to the requirements of RPW 2013 will select four finalists and ask them to present a more detailed version of their proposals in the second phase of the competition.

The work awarded first prize after the second phase will be recommended to the cathedral chapter. The commissioner, the cathedral chapter, will have the final say about the realisation of the work.

Attendance at the colloquium and the consultation/briefing session is mandatory for all nominators and artists.

2.2 EVALUATION CRITERIA

- Artistic quality, multidimensionality, and ambiguity
- Site-specific quality and compatibility, especially regarding the sacred space of the cathedral
- Social quality, potential for appropriation and capacity as a nexus for Christian-Jewish dialogue
- Potential to foster communication, whip up enthusiasm, and elicit responses
- Feasibility, especially regarding monument protection issues
- Long-term viability

The order of the criteria does not reflect their relative importance. The jury will decide how best to apply them. The criteria apply for both phases of the competition.

In both phases of the competition, the jury will account for its decisions and honour shortlisted works in written form.

2.3 TIMETABLE

PHASE 0 – SELECTION OF PARTICIPANTS

18.06.2023	Invitation of potential nominators
24.08.2023	Kick-off appointment and expert discussion with nominators
26.09.2023	Submission of the names of the nominated artists
20.10.2023	Review of nominated artists
26.10.2023	Confirmation of nominated artists
31.10.2023	Nominated artists invited to participate in the competition
28.11.2023	Confirmation of artists participating in the competition
14.12.2023	Determination of competition participants

PHASE 1 – DIALOGUE PHASE

20.12.2024	Sending of documents to participants
23.01.2024	Kick-off colloquium in Cologne with competition participants
13.08.2024	Submission of artwork proposals
19.09.2024	Meeting of jury for phase 1, selection of artworks for phase 2
26.09.2024	Analysis of selected work in a consultation with technical experts

PHASE 2 – FINALISTS PHASE

10.10.2024	Consultation and briefing session with the finalists including further elaborations with regard of the competition task
04.02.2025	Submission of artwork proposals
18.02.2025	Preliminary review
20.03.2025	Meeting of jury for phase 2, selection of artwork proposals to be recommended for realisation in the cathedral
03.04.2025	Press release, public presentation of competition results

2.4 COMPENSATION AND HONORARIA

EUR 10,000 gross incl. VAT will be paid to each participant who submits a proposed project in the dialogue phase (phase 1) and to assign copyrighted rights to use pursuant to section 4.6. The commissioner and the participants agree that this is appropriate compensation for preparing the submission and also for assigning copyrighted usage rights in accordance with section 4.6 of this document.

EUR 50,000 gross incl. VAT and incidental costs will be paid to each of the four artists admitted to the finalists' phase (phase 2). The commissioner and the participants agree that this is appropriate compensation for preparing the submission and also for assigning copyrighted usage rights in accordance with section 4.6 of this document.

The compensation covers all ancillary and travel expenses during the competition. For participants from abroad, compensation remains unchanged.

The participant whose work is selected to be realized will receive a fee of € 20,000,00 including any applicable VAT for the assignment of the comprehensive rights of use to the realized work. The commissioner considers this fee to be part of its realisation costs. The commissioner and the participants agree that this fee is also appropriate remuneration for the assignment of the comprehensive rights of use associated with the realized work. The commissioner will bear the expenses for the realisation and the ancillary costs of the artists during realisation.

3. PARTICIPANTS

3.1 NOMINATORS

The High Chapter of the Cologne Cathedral has asked eight personalities of the international world of contemporary art to nominate artists. Each of the following personalities independently suggested up to four artists to invite for the competition.

In detail:

- Dr Julia Friedrich, Collection and Exhibition Director Jewish Museum Berlin
- Rita Kersting, Deputy Director, Museum Ludwig, Cologne
- Mira Lapidot, Chief Curator, Tel Aviv Museum of Art, Tel Aviv
- Fr. Friedrich Mennekes S.J., Jesuit Community of St Georgen Frankfurt, advisor for contemporary art at the Vatican
- Daniel Laufer, visual artist and curator of Dagesh - Jewish Art in Context, Berlin
- Hans-Ulrich Obrist, Director of the Serpentine Gallery, London
- Dr Johannes Rauchenberger, art historian, theologian, artistic director, managing director and curator of KULTUM. Centre for Contemporary Art and Religion in Graz, Cultural Centre at the Minorites, Graz
- Prof Volker Staab, architect, Berlin

3.2 ARTISTS

The artists participating in the competition come from different areas of visual art. The following artists proposed by the nominators have confirmed their participation in the art competition:

In detail:

- Azra Aksamija, artist, Cambridge, USA
- Ilit Azoulay, artist, Berlin
- Andrea Büttner, artist, Berlin
- Maria Eichhorn, artist, Berlin
- Leon Kahane, artist, Berlin
- Christoph Knecht, artist, Düsseldorf
- Zenita Komad, artist, Sittersdorf, Austria
- Sigalit Landau, artist, Tel Aviv, Israel with Gilad Ashery, artist, Tel Aviv, Israel
(collaborative participation)
- Roy Mordechay, artist, Düsseldorf
- Nira Pereg, artist, Tel Aviv, Israel
- Karen Russo, artist, London, UK, with Michaela Meise, artist, Berlin
(collaborative participation)
- Julia Scher, artist, Cologne
- Ariel Schlesinger, artist, Berlin
- Ruth Schnell, artist, Vienna, Austria
- Simon Wachsmuth, artist, Berlin

3.3 JURY

The jury was assembled in accordance with the rules set out in section 6 of RPW 2013.

Expert voting members

- Auxiliary Bishop Rolf Steinhäuser, canon, Archdiocese of Cologne
- Prof. Dr. Jürgen Wilhelm, chair of the Kölnische Gesellschaft für Christlich-Jüdische Zusammenarbeit, Cologne
- Abraham Lehrer, chair, Jewish Community in Cologne (KdöR)
- Father Dr. Christian M. Rutishauser SJ, Provinzialat der Zentraleuropäischen Provinz der Jesuiten, Munich
- Rabbi Dr. Jehoshua Ahrens, volunteer director of the Centre for Jewish-Christian Understanding and Cooperation, Jerusalem
- Prof. Dr. em. Reinhard Hoeps, historian of religion and theologian, Münster

Professional voting members

- Peter Füssenich, architect, master builder, Dombauhütte Köln
- Dr. Katharina Winnekes, art commission of the Archdiocese of Cologne
- Prof. Andrea Wandel, architect, Saarbrücken
- Dr. Yilmaz Dziewior, director of the Museum Ludwig, Cologne
- Dr. Stefan Kraus, director of the Kolumba Kunstmuseum of the Cologne Archdiocese (KdöR)
- Prof. Dr. Salomon Korn, architect, Frankfurt am Main
- Leiko Ikemura, artist, Berlin

Expert deputy members

- Reverend Dr. Dominik Meiering, canon, Archdiocese of Cologne
- Deacon Jens Freiwald, speaker of the city deanery, deputy chair of the Kölnische Gesellschaft für christlich-jüdische Zusammenarbeit
- Bettina Levy, chair of the Jewish Community in Cologne
- Reverend Dr. Martin Bock, director of the Melanchthon Akademie des evangelischen Kirchenverbandes Köln und Region, chair of the Kölnische Gesellschaft für christlich-jüdische Zusammenarbeit, Cologne
- Dr. Bernd Wacker, theologian, former director of the Catholic Karl Rahner Akademie (2008–2019), Cologne / Münster

Professional deputy members

- Martin Struck, builder for the Archdiocese of Cologne
- Prelate Josef Sauerborn, canon, Archdiocese of Cologne
- Peter Sichau, architect, Fulda
- Dr. Hans Günter Golinski, foundation chair, Museum DKM | Stiftung DKM and former director of the Kunstmuseum Bochum
- Dr. Christiane Twiehaus, head of the Department of Jewish History and Culture, MiQua LVR Museum, Cologne
- Dr. Eva Schmidt, art historian, curator and former Director of the Museum für Gegenwartskunst Siegen
- Dr. Thomas Werner, city conservator, Office for the Preservation and Maintenance of Historic Landmarks Buildings, Cologne
- Anne Büscher, artist, Bonn/ Maastricht

3.4 GUESTS

- Archbishop Rainer Maria Cardinal Woelki
- General vicar Msgr. Guido Assmann, cathedral provost

3.5 EXPERT REFEREES WITHOUT VOTING POWER

- Peter F. Billen, structural engineer, Finck Billen Ingenieurgesellschaft GmbH&Co KG, Cologne
- Matthias Deml, public relations, Dombauhütte Köln
- Dr. Albert Distelrath, deputy master builder, Dombauhütte Köln
- Markus Frädriich, public relations, Cologne Cathedral
- Thomas Frings, Archdiocese of Cologne | Generalvikariat, Hauptabteilung Seelsorge, Abteilung Bildung und Dialog, Referat Dialog und Verkündigung
- Miguel Freund, deputy chair of the Kölnische Gesellschaft für christlich-jüdische Zusammenarbeit, Cologne
- Dr. Astrid Lang, LVR Office for the Maintenance of Historic Landmarks in Rhineland, Cologne
- Dr. Marc Steinmann, deputy director of the Museum Kolumba, Cologne
- Other members from the team of the cathedral works (Dombauhütte)

3.5. COMPETITION MANAGEMENT

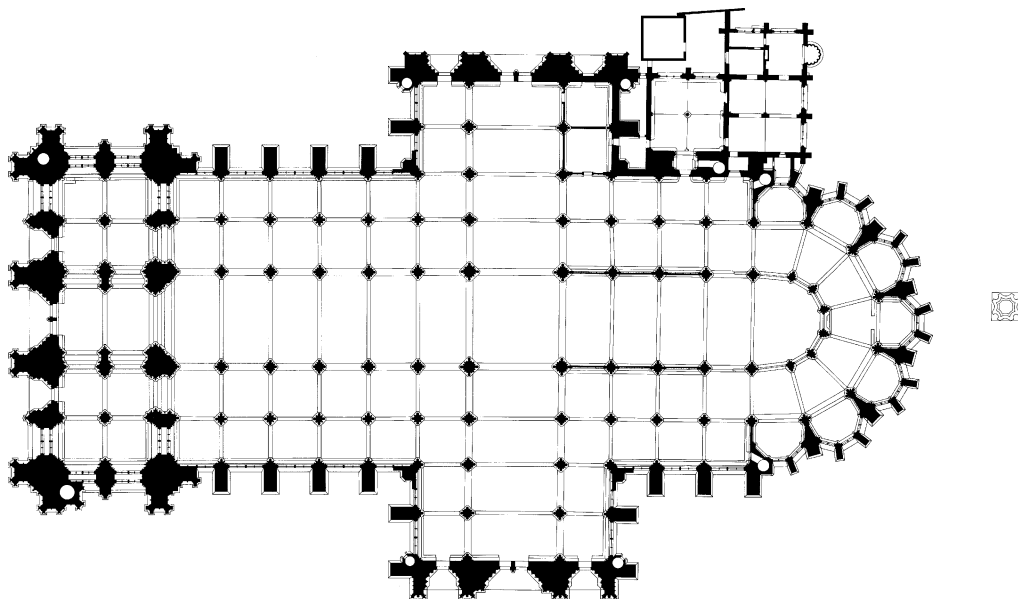
The art competition is managed by neubig hubacher Architekten und Stadtplaner PartG mbB:

- Jörg Neubig, architect and urban planner, neubig hubacher Architekten und Stadtplaner PartG mbB
- Simon Hubacher, architect, neubig hubacher Architekten und Stadtplaner PartG mbB
- Katja Opelka, architect, neubig hubacher Architekten und Stadtplaner PartG mbB
- Christina Wicht, junior architect, neubig hubacher Architekten und Stadtplaner PartG mbB

The preliminary review in phase 2 will be carried out by neubig hubacher together with other consulting experts.

The competition commissioner reserves the right to change voting members and deputy members of the jury, to include additional persons for the preliminary review and invite further guests to the jury session. The inclusion of jury members, experts, or jury guests not listed in the competition rules will be shared with competition participants.

Stella Leder, of the Institut für Neue Soziale Plastik, Berlin, serves as a consultant for the procedure.



Cologne Cathedral, floor plan, full view

4. REQUIREMENTS

4.1 DIGITAL DOCUMENTS

- 01 Theological basis for proposed work
- 02 “Der Kölner Dom und ‘die Juden’: Ein thematischer Rundgang (brochure)
- 03 Technical framework
- 04 Blueprints for the Cologne Cathedral, including CAD plans
- 05 Photos
- 06 Participation requirements
- 07 Draft agreement
- 08 Template for explanatory report
- 09 Template for author’s statement of participation

4.2 REQUIREMENTS FOR THE SUBMISSION OF PROJECTS

The description of the content must be comprehensible for general readers. The submission must be in German and is subject to the following standardised rules..

Phase 1 Documents

- Plan of project including a three-dimensional representation of its atmospheric effects on the space (digital or drawn), portrait format, B x L =90 cm x 150–180 cm, rolled
 - free materialization of project idea (voluntary, non-mandatory submission)
 - 3 scaled-down versions DIN A3
 - Explanatory report representing the content in texts, plans, photographs, sketches, schemata, no more than 5 pages DIN A4
 - Author’s statement acknowledging the conditions of participation
 - Digital data set with original print file with embedded image, plan and text files as PDF file (resolution 600dpi) and the individual images as tif file (resolution 240dpi), as well as the explanatory report as .pdf and .docx file. The digital data is uploaded via an upload link created for each artist.
- Text-based explanations essential for understanding the project are to be included in the presentation plan of the project.

Phase 2 Documents

- 1 presentation plan of the project concept including a three-dimensional representation of its atmospheric effects on the space (digital or drawn), portrait format, W x L =90 cm x 150–180 cm, in triplicate, rolled
 - 3 scaled-down versions DIN A3
 - Presentation video no longer than 15 min.
 - Explanatory report representing the content in texts, plans, photographs, sketches, schemata, no more than 5 pages DIN A4
 - Material sample if required to understand the proposed work, max. 60 x 60 x 30 cm
 - Other representations necessary to understand the proposed work.
 - Author’s statement acknowledging the conditions of participation
 - Digital data set with original print file with embedded image, plan and text files as PDF file (resolution 600dpi) and the individual images as tif file (resolution 240dpi), as well as the explanatory report as .pdf and .docx file. The digital data is uploaded via an upload link created for each artist.
- Text-based explanations essential for understanding the project are to be included in the presentation plan of the project.

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4.3 SUBMISSION ADDRESS AND DEADLINES

The projects are to be submitted to the Office of Competition Management

neubig hubacher
Architekten und Stadtplaner PartG mbB
Bismarckstraße 60, 50672 Cologne

Work in phase 1 must be received by neubig hubacher Architekten und Stadtplaner PartG mbB in Cologne by 4:00 pm on 13.08.2024.

Work in phase 2 must be received by neubig hubacher Architekten und Stadtplaner PartG mbB in Cologne by 4:00 pm on 04.02.2025.

Note: Participants are responsible for the on-time submission even when they entrust a courier or transport service provider with the delivery. The registration of the mail item at the delivery service

4.4 MARKING PROPOSED WORKS

The proposed work must be submitted with the name of its author. The presentation plan and the explanatory report should be marked with an identifying motto at the top right. The digital files should also include an identifying motto.

The jury decision in Phase 1 occurs without a preliminary technical evaluation.
The jury decision in Phase 2 will include the findings from the consultation with participants in Phase 2 and the preliminary technical evaluation.

Jury members will know the names of the submission authors. The jury's decision is final and cannot be contested. The jury does not need to justify the elimination of submissions.

4.5 LIABILITY AND RETURN OF MATERIALS

The commissioner is liable for damage to or loss of the submitted materials only in the event of demonstrable culpability.

Materials submitted in phase 2 will remain with the commissioner after the completion of the competition. The documents from phase 1 will not be returned.

4.6 OWNERSHIP, USAGE RIGHTS, COPYRIGHTS

Participation in the competition requires the transfer of limited rights of use of phase 1 works to the commissioner. This assignment of rights is made in advance with the submission of the declaration of participation. In particular, the right to publish, the right to archive and all other rights necessary for comprehensive reporting are transferred.

Participation in the competition requires the comprehensive assignment of rights of use of phase 2 works to the commissioner. This assignment of rights is made in advance with the submission of the declaration of participation. In addition to the right to publish, the right to archive and all other rights necessary for comprehensive reporting, the right to realize the work is also transferred.

Participation in the competition also requires the full and comprehensive transfer of usage rights of the realized work to the commissioner in the event of realisation. This assignment of rights is made in advance with the submission of the declaration of participation.

Phase 2 works will become property of the cathedral chapter.



Exterior seen from Deutz with the Hohenzollern Bridge in view

COMMISSIONED BY

Metropolitankapitel der Hohen Domkirche Köln

Represented by
Dompropstei
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COMPETITION MANAGEMENT

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