
Photo: Timian Hopf
Sculpture can move a lot - this was the conviction of the founders of sculpture network in 2004 and this conviction has remained with the association. From the beginning, our aim was to bring the components of the sculpture scene in contact with each other: artists, art lovers, museums, galleries, curators, service providers, and all others who have an interest in sculpture. sculpture network is increasingly dedicated to art education. Stimulating public interest in three-dimensional art is one thing, but another is conveying its meaning. Sculpture can be thought-provoking and critical, it can inspire discussion or reflection, but above all it can inspire people to adopt different perspectives. sculpture network has made its task to convey this wonderful concept.

We are pleased to have achieved our goal again in 2018: more than 6000 people in almost 100 countries attended sculpture network events. We established the new Sculpture Network Lab and inspired numerous art lovers with popular programs such as the Dialogues and Art Trips (this time they took place in Berlin and the Basque Country). In 2018, our focus was on the relationship between three-dimensional art and architecture. Architecture, it seems, is becoming increasingly sculptural. One might think of Frank Gehry. Art creates architectural spaces which can be found for example in the legendary Fat House by the Austrian Erwin Wurm. We also asked what function art has in architecture today - for example in subways or former prisons?

In May, 2018, our new website went online and it contains even more current information from the world of three-dimensional art. This also allows access to our Database containing 800 artists from 40 nations. The good news is such, sculpture network is on course. This encourages us for the current year and has brought us has every reason to celebrate because in 2019, sculpture network celebrates its 15th birthday!
„Art lives from discussion!“

[Walter Kuhn, Never Again Poppies Flowers on the Königsplatz Munich 2018, Photo: Nikolas Giessing]
As always, the International Celebration of Contemporary Sculpture “start” opened the series of events in January.

At 95 venues in 21 countries, including Europe, United Arab Emirates and China, our members and fans visited exhibitions and artists’ studios. Two Art Trips to the Basque Country (in Spring) and to Berlin (in Autumn) were a success. In Germany, Spain, Croatia, and the Netherlands, a total of 7 Dialogues were crowd-pullers. Additionally, for the first time ever, the new event series called Sculpture Network Lab took place.

**start’18 – INTERNATIONAL CELEBRATION OF CONTEMPORARY SCULPTURE**

The International Celebration for Contemporary Sculpture broke all records last year: over 90 venues in more than 20 countries opened at the same time. The variety of venues included artist ateliers, museum special exhibitions, workshop glances behind the scenes - even in the most unusual places, members, friends and partners participated.

The starting time everywhere was Sunday the 28th of January, 2018 at exactly 11 o’clock local time. Artists, curators, critics, collectors, gallery owners, architects, and art lovers did not miss the opportunity to experience contemporary art together, to exchange ideas, to make valuable contacts, and to celebrate contemporary three-dimensional art in all its facets.

The events took place in different locations, with programs that could not have been more diverse.

The venues included five sculpture parks, six production sites, eight museums, three art schools, 37 artists’ studios, 16 galleries, 14 exhibition rooms, and two artists’ associations.
The response in the media was also encouraging with a total of 106 articles reported about start’18. This coverage included 23 newspaper articles, 43 articles on online portals, 30 online invitations, three TV reports, three radio reports and four mentions in newsletters.
“There are no ‘objects’ and no ‘colour’ in art, only expression.”

[Franz Marc]
SCULPTURE NETWORK LAB

The „Sculpture Network Lab“ initiated sculpture network 2018 in a new series of international discussion rounds. The aim of the Lab is to deal with current topics in a relaxed and open atmosphere. The motto of the event series is „form follows attitude“. The focus is on the attitude behind the form and creative process, the aim is to „crystallize ideas“ and „clearly define interests“. It is about taking new points of view, breaking through boundaries, and using other’s perspectives to gain inspiration for one’s own work. The discussion’s participants come from three-dimensional art, but also from other economic and social fields such as industry, trade and services, politics, sociology, philosophy, design, architecture, and media. The „Sculpture Network Lab“ will reach different European cities. It is organized and curated by the Munich architects Eva Wolf and Angelika Hein-Hoefelmayer as well as the trained stonemason and art historian Willy Hafner.

SCULPTURE NETWORK LAB

EVENTS 2
COUNTRIES 2
PARTICIPANTS 80
Under the motto „Form Follows Attitude“, the new forum for artistic utopias and creative visions focuses on social relationships between architecture and art in everyday life. In the context of the launch event „Technology Matters“ in Amsterdam in mid-June 2018, Anne Berk, Lonneke Gordijn, Eva Wolf and Robert Henderson, together with around 30 architects, designers, artists and art historians, discussed the influence of contemporary technologies on design and creative processes, creativity and intuition.

In an introductory talk, the curator of the event, the architect Eva Wolf, explored the question of how new technologies influence the creative process of architects and artists. Designers – humans in general – should, according to Wolf, confront the unstoppable digitization without refusal attitude and integrate the possibilities, which offer these developments, with competence and critically questioning into their formative work and their life.

The intricate web of relationships between man, nature and technology is the focus of the futuristic sculptures and installations by the Amsterdam designers Lonneke Gordijn and Ralph Nauta, who jointly founded the design studio Drift in 2007. For Eva Wolf and Lonneke Gordijn, technologies are helpful tools. With their support, visionary ideas could be visualized, which at the moment seem impossible. „Sometimes“, says Lonneke Gordijn, „ideas are utopian only at first glance.“ Gordijn, like Robert Henderson, development director of the Etcetera Design & Innovation office, wants to work on technical solutions that make the improbable possible, feasible and to make visible.

Many people, according to Berk, today lack the ability to regulate, realize or initiate things themselves. Many people lack the closeness to nature in a digitized world. A closeness that could restore art, according to Lonneke Gordijn: „We want to raise people’s awareness of the present, open their eyes to the possible, and take away the fear of technical progress.‖

[Cheeks, together with Ralph Nauta, has been managing the design and art studio Studio Drift in Amsterdam since 2007. Photo: Studio Drift]
Studio Drift wants people to stop, find peace, and think about their freedom— even if only for a few minutes. But with that freedom, that’s one thing. With franchise Freedom, the title of an installation presented during the Art Basel Miami Beach 2017, Studio Drift reflects on this longing. 300 drones in the air, dancing, tumbling, equipped with LEDs, sensors and computer-controlled swarm intelligence— seemingly reconcile nature and technology.

„Losing oneself from gravity and all conventions, being able to ascend and disappear to heaven, is a total independence for many people,“ enthuses Lonneke Gordijn. However, if you look more closely, you realize that the single „drone bird“ does not really move freely in the swarm. He is in constant contact with his neighbors and must follow certain rules to avoid clashes or even chaos. For Lonneke Gordijn this is similar in humans. Those who strive for absolute freedom can not really live it out because people are part of a community.

Absolute freedom is an illusion. This was impressively illustrated by the Sculpture Network Lab event in Amsterdam. There is no obvious freedom, people have to fight for it always and everywhere – in art as in real life. Art or buildings that embody a posture can encourage them.

The second station of the event series was Munich. At the end of October 2018, the journalist Petra Herrmann discussed with dancer and choreographer Moritz Ostruschnjak, philosopher prof. Martin Gessmann, art director Alexis Zurflüh, graphic designer and university professor prof. Holger Felten, Architect and pyrotechnician Judith Mann and the head of the Competence Team Culture and Creative Economy of the City of Munich, Jürgen Enninger in the foyer of pop-up hotel The Lovelace.

The architect Eva Wolf curated the event. Reflecting on creative processes and view them from a different perspectives was the guideline of the evening. At a time when virtual and physical connections are almost impossible to overlook, in which the information flows never dry up, the interactions of cause and effect are often difficult or even impossible to grasp. In Munich, the focus was on what networked thinking can produce and what „networked creativity“ can achieve. Connected thinking means moving to a meta-level, looking with serenity at the chaos, accepting it at the same time and naming it. These
networks are then about the openness to the unknown, an open-minded view that looks out without blinkers and inspired by the everyday filter bubble. Without a network of creativity there is stagnation, the participants of the discussion found.

The artists are not lacking in diversity and creativity. Networking, on the other hand, wants to be learned and accepted. To think in a networked way means to recognize the quality of the processes, so a realization of the discussion round. Decisions need time.

Everything always has to do with everything. Only in this way can creative solutions be effective. Networked creativity can emerge from nowhere as an aha-effect: Suddenly there are new solutions, a new perspective, or an unusual level of understanding re-opens the Big Picture. Networking sounds good and brings a lot. It is up to the artists themselves to use their possibilities.

[Discussed in Munich with Petra Hermann (from left): the graphic artist and art director Alexis Zurfüh, the graphic artist and University lecturer Prof. Holger Felten, the architect and pyrotechnician Judith Mann as well as the head of the competence team Culture and Creative Industries of the City of Munich, Jürgen Enninger. Photo: Gregor Thoener]
Our Dialogues bring people together who want to experience three-dimensional art with each other. In 2018, 130 members, fans, and other interested parties joined these events in four European countries.

On the 9th of March, the participants in Barcelona attended the Palo Alto Art Centre and the studios of three sculptors: Xavier Medina-Campeny, Jordi Bernadó, and Fernando Salas. On the 25th of May the individuals visited the Barcelona lecture by the artist Pilar Aldana-Méndez on “Light and Colour in the Temple of the Sagrada Familia”. In this context, the artist, who took part in the artistic design of the cathedral, gave special glimpses behind the scenes. On the 28th of June, our Munich department attended a guided tour through the artistically designed subway stations of Munich, which include the Westfriedhof, Gern, and Olympiazentrum. On July 18th, curator Anne Schwanz and bronze sculptor Karol Broniatowski led a tour of Broniatowski’s exhibition „Im Moment“ at the Kunsthuis Berlin-Dahlem. On the 4th of October, an artist talk took place in Zagreb with prize winners of the Triennial of Croatian sculpture. The triennial has existed for 37 years and was, again, in Zagreb Academy of Arts and Sciences. Vedran Perkov received the Grand Prix in 2018 for his artwork “Jungle”. Marina Bauer, coordinator of sculpture network in Croatia and member of the triennale board, moderated the discussion with the artists. On the 10th of November, town planner and curator Bastiaan Gribling led a tour of the former Koepel prison in Haarlem, Netherlands. The 1901 building is one of the few surviving Panopticon Prisons designed to allow guards to keep an eye on all prisoners from one point. Today, art is exhibited there as a gesture to heal wounds. On the 30th of November in Barcelona, the artist Frederic Amat personally led participants through his exhibition “Wunderkammer” in the Artur Ramon Art Gallery. The fact that three events took place in Barcelona is testimony to the commitment of our dedicated coordinator in Catalonia – Neus Bergua.
<table>
<thead>
<tr>
<th>Date</th>
<th>City</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>09/03/2018</td>
<td>Barcelona</td>
<td>Guided tour of the Palo Alto Art Centre and three artist studios</td>
</tr>
<tr>
<td>25/05/2018</td>
<td>Barcelona</td>
<td>Lecture by Pilar Aldana Méndez: „Light and Colour in the Temple of the Sagrada Familia“</td>
</tr>
<tr>
<td>28/06/2018</td>
<td>Munich</td>
<td>„Art in the Underground - Artistically Designed Underground Stations in Munich“</td>
</tr>
<tr>
<td>18/07/2018</td>
<td>Berlin</td>
<td>Artist talk in the exhibition of Karol Broniatowski</td>
</tr>
<tr>
<td>04/10/2018</td>
<td>Zagreb</td>
<td>Artist talk with the prize winners of the triennial for Croatian sculpture</td>
</tr>
<tr>
<td>10/11/2018</td>
<td>Haarlem</td>
<td>„Architectural Healing“: sculptors transform a former prison - curator’s tour by Bastiaan Gribling</td>
</tr>
<tr>
<td>30/11/2018</td>
<td>Barcelona</td>
<td>Meet the artist Frederic Amat and guided tour through his latest exhibition „Wunderkammer“.</td>
</tr>
</tbody>
</table>
SCULPTURE NETWORK EXPERIENCES 2018: THE SPECIAL ART JOURNEYS

With the sculpture network Experiences, sculpture network service gmbh offers art trips of a special kind. These trips focus on the passion for three-dimensional art and the aspect of personal encounter. Like-minded people come together to discover country, people, and art in friendly travel groups. Special experiences such as exclusive guided tours and studio visits is always taken care of. Not limited to members, but also friends and others who are interested may participate of course.

EXPERIENCE BASQUE COUNTRY, LA RIOJA UND CANTABRIA
26.–29. APRIL 2018
A REPORT BY HOLGER CHRISTMANN

It has been twenty-one years since a branch of the New York Guggenheim Museum opened in the industrial Basque city of Bilbao. It was the first museum in the world that succeeded in giving a city an entirely new appearance and opening up new economic opportunities. The metropolis in the Basque country had done well with its ship building and steel processing industries. But the global surplus production of steel plummetted Bilbao into a crisis in the 70’s and 80’s. Factories were forced to close and unemployment rose to almost thirty percent. The banks of the Nervión river were lined with empty factories.

In spring 2018 our art trip took place in three art regions:
- The Basque country with its largest city Bilbao, the Roja and Cantabria lie close to each other. Cantabria’s capital Santander – The seat of an art-loving banking family – now experiencing its own Bilbao effect after the construction of the Centro Botín.
- Logroño/La Rioja
- Santander

< [Our group in front of the Guggenheim Museum Bilbao. Photo: Timian Hopf]
The government of the Basque country understood that Bilbao needed a new plan for the future. Just at that time the New York Guggenheim Foundation announced that they were expanding abroad. „The timing was perfect,” said Guggenheim’s curator Petra Joos during sculpture network’s visit to Bilbao. At the beginning of the 90’s the Basque region offered Thomas Krens, then the Director of the Guggenheim, to take over all the costs for a new museum in their city. That included construction costs of US $100 million and expenses of $12 million annually. The American architect Frank O. Gehry was awarded the contract. He successfully designed a spectacular construction of gleaming titanium on the banks of the Nervión which abruptly put Bilbao on the map of global cultural centers. Bilbao’s glittering landmark attracted tourists, companies and creative minds and since then the economy has been on the rise. Even the global financial crisis in 2008 had less effect on the city than it did on the rest of Spain. The Bilbao effect and the miracle of Bilbao became notorious and have since seen many imitators: from the Spanish Santander all the way to Abu Dhabi, where an entire museum island is supposed to help prepare the city for a future without oil reserves. The extent of the fascination with the Guggenheim in Bilbao is also demonstrated in the newest thriller written by Dan Brown (The DaVinci Code, Inferno). In Origin (2017) the description of the museum and its artworks extends over dozens of pages.

During their trip to Bilbao, Rioja and Santander, the thirty member sculpture network group—consisting of artists and friends of the arts—experienced in detail how the Bilbao effect has stimulated Northern Spain. In the last few years avant-garde architecture has been created everywhere in the north. What’s more, it seems as if the region has a special affinity for sculpture. Some of the best known representatives of contemporary art have excellent pieces of work located in Bilbao and its surroundings.

When looking at the architecture of Northern Spain it is particularly notable how often Frank O. Gehry and Santiago Calatrava have realized several buildings. Both are known for their very artistic designs which are easily recognizable. When you land at the Bilbao airport it is like landing in the stomach of a sculpture. The Sondica airport terminal designed by the Spanish-Swiss architect Santiago Calatrava looks like a white bird. On the trip into
the city, at the very latest on the La Salve bridge, you don’t know where to look first. On the bridge Daniel Buren’s bright red arches reach toward the sky (Arcos Rojos, 2007), on the right the Guggenheim with its shimmering titanium tiles looks like a scaled and winged prehistoric creature. A tower protrudes on the left side of the bridge which, since it is open on one side, allows for a view into the structure of the Guggenheim Museum. Located within walking distance of the museum is Santiago Calatrava’s white sail-like Zubizuri Bridge spanning the Nervión river. Behind it the twin towers of the Iozaki Towers rise – they are the work of the Japanese architect Arata Iozaki. The most recent example of the architectural boom in Bilbao is the new San Mames Stadium home of Atletico Bilbao, the local football team. The design, with its rippling outer skin, is by the local architect César Azkarate.

The sculptures that surround the Guggenheim include the aforementioned Arcos Rojos by Buhren, which were erected on the tenth anniversary of the museum in 2007. Located directly in front of the museum is Louise Bourgeois’ giant bronze spider sculpture Maman (1999) – a homage to her mother. Created by the Japanese artist Fujiko Nakaya in 1998 the Fog Sculpture #08025 (F.O.G.) sprays water vapor several times a day and envelopes the esplanade and the man-made moat in front of the museum in mysterious shrouds of fog. After dark Yves Klein’s Fire Fountain starts up. The French artist dreamt of the project in 1959 in a presentation at the Sorbonne, but never realized it. He spoke of a public space, a pool of water and a fountain that shoots fire instead of water. He was inspired by the fountains in the gardens of the royal palace at La Granja de San Ildefonso near Madrid. Klein imagined “replacing the elegant water fountains with fire … why not?” His project was first made reality at the Bilbao Guggenheim. Next on the way to the museum comes Anish Kapoor’s installation Tall tree and the eye (2009), consisting of 73 reflecting spheres. Stairs lead up to Jeff Koons’ Puppy (1992). Here Koons successfully created a twelve meter high sculpture of a dog – a West Highland terrier – and transformed it into a garden by planting 17,000 flowers.

Holger Christmann’s full report can be found at www.sculpture-network.org
**EXPERIENCE BERLIN**
**27.–30. SEPTEMBER 2018**
**A REPORT BY ANDRE KIRBERG**

Berlin Art Week has been attracting hundreds of thousands of visitors to the hip capital city since 2012. Yet Berlin is having a hard time keeping the volatile art scene excited. The rents are rising and investors are buying the popular off-locations on a large scale resulting in artists quickly being kicked out onto the street.

Startup instead of Street Art is the name of the game. Berlin’s vibrant start-up scene and its hunger for office space have led to a cut-throat competition with the art scene. Cities like Leipzig have long been waiting in the wings to enthrall the creative scene. But Berlin can still assert itself as the top dog of the German art scene, not lastly due to the many international residents who have long since elevated Berlin to equal footing with other metropolises around the globe. Berlin’s art scene has grown up, so sculpture network’s visit to this event was long overdue.

For our thirty-strong, international travel group consisting of a colourful mix of artists, art lovers, entrepreneurs and art professionals, an incomparable experience was offered, which demonstrated once again how strong our network and its protagonists, the members, are. In addition to exploring the local art scene, our trips also focus on networking and the group experience. Immediately after our arrival on Thursday it became apparent that the group, almost exclusively made up of sculpture network members, fit together very well and an intense discourse between the participants started on the spot.

First we visited the Salon Berlin at the Museum Frieder Burda where Sophie Mattheus introduced us to the current exhibition of the artist Candice Breitz. Even before the big #metoo debate, Candice Breitz devoted herself to the subject with interviews of South African sex workers, who gave insights into their lives in conversation. The complexity of the positions in this debate, which became apparent during our visit to Sydney in October 2017, is having an effect. There we were able to take a closer look at this in front of the world-famous opera with the installation 200 Women the listening ground. Society still
has a huge task ahead in 2018 in this respect. With these first impressions and an excursion to a rooftop terrace, which showed us the sheer size of Berlin, we started the second day. The highlight of the second day was a visit to Tomás Saraceno’s studio. Even though the great master had to cancel being there in person at short notice – he is currently preparing a large exhibition in Paris – his team gave us intimate insights into the work of one of the most important artists of our time.

Saraceno’s play with forms, nature and technology fascinated us. In addition to spiders and daring forms, we were mainly inspired by his penchant for technology, which was revealed by the many books on aerodynamics and mechanics. His idea of a more sustainable world, emancipated from the effects of industrialization, always resonates with us. He asks the question „Where is our society going?“ – in times of digitalization and industry 4.0 this is certainly a core topic for scientists, philosophers and artists. Fortified by an excellent lunch, we entered the surprise of our journey – the Kunstsaele Berlin.

When entering an exhibition for the first time, one often asks „What awaits me here?“. This is also the case with the Kunstsaele, where minimalism and the concentration on simplicity first catches your eye. The Kunstsaele is definitely a place for discriminating art viewers and it lives from the energy and charisma of the founders. Michael Müller, a fascinating personality, led us with his eloquent style through the exhibits, which at first seemed simple, but gained strength and expression that one can hardly imagine through the explanations. This feeling is difficult to put into words when writing this report, because it is almost impossible to find words to explain the aura surrounding Michael Müller, who studied Buddhist philosophy in Tibet for many years. It is something you have to experience yourself. As a result our tour guide had all the trouble to prying the participants away from this magical place. At the end of the day, the new Mecca for the global players of the international gallery scene was on the agenda. Between the galleries Esther Schippers, blainsouthern, Reiter and Co. we were able to attend some openings and even get some free drinks. The participants were allowed to follow their impulses and freely explore the complex on their own.

André Kirberg’s full report can be found at www.sculpture-network.org
“Art starts to be interesting when we are faced with something we can’t explain completely.”

[Christoph Schlingensief]
SCULPTURE-NETWORK.ORG: INFORMATIONAL PORTAL

An important part of our work is the updating of our website: www.sculpture-network.org. The website is where artists, curators, galleries, museums, and other professionals find information to help them in their daily lives. Art lovers get to discover tips and find out where their nearest sculpture network event is taking place. 800 artists present themselves on the website with their profiles, current exhibitions and photos. About 100 museums, sculpture parks, and galleries are listed here. Around 30 companies offer their materials and services to sculptors – at attractive special conditions for sculpture network members.

Monthly, www.sculpture-network.org publishes around 30 new international ‘Call for Artists’. All relevant sculpture exhibitions and art fairs in Europe are also listed in the calendar.

Why is it beneficial to be a member at sculpture network? A large part of our information is hidden to the general public for member’s only access.

The New Website:
Our latest website has been online since May, 2018. It offers more up-to-date information from the world of sculpture than ever before. We encourage discussions on current topics and let our readers have their say, for example by allowing them to vote on relevant artists.

Artist Profiles (About 800 Artists from 40 Nations):
The artist members of sculpture network present photos of their artworks, their curriculum vitae, and exhibition appointments in their profiles. There are several filter options such as country, style, and technique to make browsing easier. Gallery owners, curators, and collectors use this database to view new artists. Organizations use the database to find artists and cooperation partners. Works of art can be found by keywords such as material, style, technique, and theme.

Calendar (800 Published Events):
Our ‘What’s On’ calendar includes exhibitions, vernissages, workshops, conferences, and art fairs. It is a unique guide for art lovers to find sculpture events all over the world. All dates are researched by us and are updated daily.

Opportunities Database – only for members
Around 300 new calls for proposals were published in 2018, of which, around 60 were open calls for artists. Our editorial team selects from the bids which are relevant and updates the list regularly. This can be filtered according to certain criteria after competitions, awards, Artist-in-Residence programs, Call for Art in public space etc.

Our New Magazine
sculpture network would like to be the best source of information for all relevant topics of the three-dimensional art. In order to achieve this goal, we have set up an editorial team. Two expert articles appear every week – that is 60 since May, 2018! Our new magazine also gives even more visibility to our members.

New Newsletter
Elisabeth Pilhofer, curator and art author, has been responsible for the newsletter since March, 2018. In our new newsletter, quality takes precedence over quantity. It offers more space than ever before for the activities of sculpture network and its members.
COMMITMENT TO RAISE AWARENESS

Sculpture network aims to raise awareness of three-dimensional art and to increase the general public’s perception of contemporary sculpture. Communication and public relations are therefore central fields of our work. Sculpture as a medium of social discourse is to be brought to the spotlight.

### WEBSITE
- around 24,700 page views per month

### NEWSLETTER
- 18,000 readers (11 editions in German and English)

### SOCIAL MEDIA
- approximately 28,000 Fans and Followers on Facebook, Instagram, Twitter and LinkedIn

### DIRECT MAILINGS
- 61 events, offers and opportunities

### CO-OPERATIONS:
- Sculto Art Fair Spain
- Art Innsbruck
- Arte Laguna
- Claudine liebt Kunst
- Milano Scultura
- NordArt
- SculptorVox

### INTERNATIONAL NETWORK:
- Sculpture network is member of the following organisations:
  - Independent Collectors
  - ISC – International Sculpture Center USA
  - AIESM – Associazione Internazionale Eventi di Scultura Monumentale
  - ICOM – International Council of Museums
- We also cooperate with different Sculptor’s Associations

---

[Alexandra Bremers, Unrevealedness: The belonging of Earth and World, 2016, Photo: Jan Wilms]
As part of the IHK night shift, companies in the creative sector make their expertise available to non-profit organisations such as sculpture network once a year for one night (approximately eight hours). Non-profit organisations can apply for a place. If they are successful, a team tailored to their needs will be provided for the night.

In 2018, sculpture network qualified for one of the coveted places. It was here that a communication concept for start’19 was developed together with four PR experts from various sectors.

The team found the apostrophe contained in the start logo particularly interesting. sculpture network then asked artists to use a wide variety of colours, techniques, and materials to explore the question of what the apostrophe means – or whether it is an apostrophe at all! We were enthusiastic about the diverse, colourful interpretations that reached us.

A simple little sign like an apostrophe set off a storm of creativity, and the results were so diverse because all participants differed on one important thing: their point of view. Under the Hashtag #checkyourperspective, they thought about their perspective, presented it, and shared it with the community. Their contributions accompanied us on the way to start’19 and showed us one thing: perspective matters!

A NEW PR CAMPAIGN: PERSPECTIVE MATTERS
“The essence of my work is to achieve a dialogue with the material and to transcend one’s own boundaries.”

[Hans Some, Artist]
Finance / Legal status

The financial situation of sculpture network is quite stable, but the organization continues to be very dependent on donations of other kinds. The Waldemar Bonsel Foundation in Munich is to be highlighted because the foundation covers the income costs of the Munich office, the managing director as well as the IT – which cannot be covered completely. The main source of income is membership fees. In 2018, they covered the program, the public relations, and the expenses for the information portal. sculpture network service gmbh, founded by sculpture network in 2016, largely completed the IT investment in 2018. The increase in costs, which unfortunately cannot be ruled out in such projects, was partly mitigated by a grant from the Digitalbonus Plus program of the Bavarian State Government in recognition of the eligibility of our project. Our Art Trips are also handled by the company.
Non-profit status: The Berlin tax authorities responsible for sculpture network have confirmed non-profit status for 2014 to 2016. Neither the goals nor the status of the organization have changed, which means that sculpture network can still be regarded as a non-profit association.

Members

As of the 31st of December, 2018 the association had 972 members from 40 nations: artists, institutions/organsations, service companies (art relevant products and services), and friends of sculpture network. In 2018, sculpture network gained 111 new members. The association offers different categories:

<table>
<thead>
<tr>
<th>Category</th>
<th>Annual Fee in €</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist</td>
<td>120.</td>
</tr>
<tr>
<td>Institution</td>
<td>220.</td>
</tr>
<tr>
<td>Supplier/company</td>
<td>220.</td>
</tr>
<tr>
<td>Friends of sculpture network</td>
<td>150.</td>
</tr>
</tbody>
</table>
EMPLOYEES AND VOLUNTEERS

In 2018, sculpture network was again largely supported by volunteers and part-time staff. The payment of some employees by third-party funds was made possible by the chairman of the board, Ralf Kirberg, and did not burden the budget of the association. The following people worked for sculpture network in the Munich office in 2018:

**BOARD**

On December 31st, 2018 the board consisted of the following members:

Ralf Kirberg (Chairman)  Isabelle Henn  Cornelia Hammans

They are responsible for the financial and legal matters of the organisation according to §26 bGB.

The extended board includes members of the board as well as the following people:

Hartmut Stielow  Judith Collins (until October 2018)

They are active in an advisory manner for the content and direction of the network and support the organisation in international networking.

**TEAM**

Gerhard Feigl  Ilaria Specos  Karin Lang
Managing Director  Eventorganisation & Projekt Manager (part-time, paid with external funds)  Bookkeeping and Member Services (part-time, paid with external funds until June 2018)

Gerhard Feigl  Ilaria Specos  Karin Lang
Managing Director  Eventorganisation & Projekt Manager (part-time, paid with external funds)  Bookkeeping and Member Services (part-time, paid with external funds until June 2018)

Gerhard Feigl  Ilaria Specos  Karin Lang
Managing Director  Eventorganisation & Projekt Manager (part-time, paid with external funds)  Bookkeeping and Member Services (part-time, paid with external funds until June 2018)

Sophie Fendel  Eva Wolf  Elisabeth Pilhofer
PR, event organisation and coordinators supervision (part-time, paid by sculpture network since June 2018)  Sculpture Network Lab (on a project basis)  Newsletter Editor (on a project basis since March 2018)

Sophie Fendel  Eva Wolf  Elisabeth Pilhofer
PR, event organisation and coordinators supervision (part-time, paid by sculpture network since June 2018)  Sculpture Network Lab (on a project basis)  Newsletter Editor (on a project basis since March 2018)

Sophie Fendel  Eva Wolf  Elisabeth Pilhofer
PR, event organisation and coordinators supervision (part-time, paid by sculpture network since June 2018)  Sculpture Network Lab (on a project basis)  Newsletter Editor (on a project basis since March 2018)

Interns: Tabea Baumgarten, Claudia Thiel, Charlotte Kromer, Nicola Valentini, Christina Benesch (for a maximum of 3 months each)
Volunteers 2018

sculpture network maintains an international network of coordinators. They represent the organisation in Belgium, Germany, Italy, the Netherlands, Scandinavia, Spain, Switzerland, Great Britain, and Australia.

Among other things, the following individuals organize the “Dialogues” series of events in their region:

- Marina Bauer, Croatia
- Neus Bergua, Barcelona, Spain
- Anne Berk, The Netherlands
- Elly Buckley, co-ordinator Melbourne, Australia
- Beatriz Carbonell Ferrer, Logroño, Northern Spain
- Patricia Chilcott, Scandinavia
- Christine Chilcott, Scandinavia
- Stefanie Krome, Carrara, Italy
- Laura Lebetkin, London, UK
- Stefano Pesce, Ticino, Switzerland
- Christiane Tureck, Switzerland
- Marjan Verhaeghe, Belgium
- Nicola Valentini, Northern Italy
- Michael Zwingmann, Hannover, Germany

Further volunteers contributed to the work of sculpture network throughout Europe in 2018:

- Marina Fleck
- Willy Hafner
- Angelika Hein
- Otto E. Vogel
- Claudia Ziersch

DONORS AND SUPPORTERS

Companies and Foundations: Deloitte GmbH | LHI Leasing GmbH | Waldemar Bonsels Foundation

Persons: other donors of money and time

THANKS

sculpture network thanks all members, donors, sponsors, volunteers, board members, coordinators, employees, and partners for their outstanding commitment. Without your continuous support, sculpture network would not be possible.

Munich/Germany, June 2019

Ralf Kirberg
Chairman

Gerhard Feigl
Managing Director

[Seen at the Sculpture Triennale in Bad Ragaz: Pieter Obels, Apparent distance, 2018, Photo: André Kirberg]
FEELING FOR SNOW

MELTING ART UNDER THE INFLUENCE OF CLIMATE CHANGE FROM OLAFUR ELIASSON TO ILKA RAUPACH
A REPORT BY ELISABETH PILHOFER

While the first snow is falling in Munich just in time for the Advent season, the United Nations 24th Climate Conference started in Katowice (Poland) on 3 December. In London, Olafur Eliasson, the advocate for climate change in the art world, causes a stir with his installation ‘Ice Watch’. With a total of 30 blocks of ice, the artist creates a giant melting clock at two locations in the city, making climate change tangible for visitors. On view from 11 December.

For the third time in a European capital, Olafur Eliasson’s project draws attention to the fatal effects of climate change. His installation Ice Watch is always connected to a major climate policy event. In 2014, his installation was shown in Copenhagen on the occasion of the UN 5th Assessment Report on Climate Change by the Intergovernmental Panel on Climate Change (IPCC). In 2015, Ice Watch experienced its second incarnation in Paris, against the backdrop of the climate conference that ultimately led to the Paris Agreement. As of today, the Ice Watch continues ticking in London, shortly after the 24th climate conference in Katowice – as a public installation reminding us that climate change affects us all. 24 blocks of ice are waiting in front of the Tate Modern to melt in the hands of thousands of visitors, and 6 more in front of the Bloomberg Philanthropies headquarters, which, depending on the weather, are expected to last until 21 December. The ice as an unstable material, over which the artist has little influence, illustrates the urgency of Eliasson’s concern.

We talked to four artists from our network about the challenges connected with creating art using the melting and temporary materials of snow and ice: Ilka Raupach, who combines performances with the giant ice and snow sculptures in northern Europe, the artist duo Frank Nordiek and Wolfgang Buntrock, who take advantage of one of the few cold
days in their home of Lower Saxony to work with ice blocks and Rainer Jacob, who makes short-lived statements in Paris, Berlin and Moscow with his ice stickers.

Ilka Raupach discovered her love for ice in the course of her training to become an ivory carver. A four-month long internship took her to the west coast of Greenland, where she worked with experienced horn and bown carvers. There she also encountered huge glaciers and giant icebergs for the first time. During her studies in Halle she then spent an exchange semester in Bergen, Norway, where a snow seminar, which included an overnight stay in a snow cave, was another significant step on her way to ice sculpting. When asked about the special features of snow and ice in her art, she said to us, „Snow is a material with inherent duality: on the one hand, it is cold; on the other hand, you can use it to build protective caves that will keep you warm. It is inviting and hostile, changing and fleeting and yet it can conserve several thousand years worth of earth’s history. “

The creative process for her pieces usually begins with compressing the snow to a large block in order to create the form with different tools to chisel, cut and plane. But she doesn’t stop there and also uses large blocks of ice for her art. For a performance in Jukkasjärvi, Sweden, she had Snow White awaken in a life-size casket made of ice. For more than twenty years Frank Nordiek and Wolfgang Buntrock have been working together on Land Art projects. The trained mineralogist and the landscape architect met in a choir and started creating artistic landscapes in a series of experiments. Meanwhile, both of them are full-time, and full-blooded, artists.

They mainly work with materials in their home region of Lower Saxony, where snow and ice are usually in short supply. „We had had the idea for Ice Virus for more than a year when in 2016 there were finally a few days cold enough for us to realize the project,“ explains Frank Nordiek. „We built a half-sphere from chunks of ice and hazelnut rods. The individual chunks were ‘glued’ together using snow and slush and then froze together due to the low temperatures. The next day Wolfgang got up early in the morning to return to the sculpture and experienced a magical moment: the temperature had risen slightly and caused the surface of the lake to melt. The reflection made our piece look like a globe floating in water.“ Rainer Jacob’s pieces made from ice create clear statements in public areas. These statements are often made with an amused smile or hidden in a play on words. Nonetheless global and political topics are clearly visible.

After his training and studies in Dresden Rainer Jacob moved to a small town located between Bremen and Hamburg. There he began his first attempts, creating silicon molds of individual radiator elements, which he then filled with water and let freeze. Bit by bit his pieces grew and he acquired a large freezer to store them. In the meantime he adjusts the size of the radiators to fit the different buildings and locations and deliberately installs them in public spaces. „For Paris I actually had several radiators out of ice in styrofoam boxes in the car. One of the heaters even stood in front of the Louvre. In Moscow it was more difficult because of the boarders I had to cross. After a long discussion with my hosts I decided to travel with just the silicon molds and to create smaller pieces on location. “

True to the street art manner, these smaller pieces, called ice stickers, are attached to walls in cities throughout Europe and beyond. Just like Frank Nordiek and Wolfgang Buntrock, Jacob uses slushy snow as his glue. Ideally the pieces don’t just fall off the wall while melting, but shrink slowly.

Whether as an unambiguous and giant sculpture like Olafur Eliasson’s global political statement Ice Watch which, after Copenhagen and Paris, can be experienced in London from 11 December, or as a silent and magical moment on a lake near Hannover as with Frank Nordieck’s and Wolfgang Buntrock’s Ice Virus: Art makes certain things visible and perceptible. It is a thought made physically tangible. It can help us to appreciate the world we live in more – and that is an important step in finding a common approach for topics like climate change that are incomprehensibly huge and thus also overwhelming.
“IT WAS TIME FOR A FRESH START”

THE ARTIST CORNELIA HAMMANS RELOCATED FROM MUNICH
ZEITZ NEAR LEIPZIG
AN INTERVIEW FROM CHRISTINA WÜRTEMBERGER

We met with Cornelia Hammans, sculptor and member of the board of sculpture network, for an interview in her new hometown of Leipzig and joined her for an exclusive tour of her newly occupied studio in the Saxon village of Zeitz.

Cornelia, for decades your life and work was centered around Munich and Gmund near the Tegernsee. What made you decide to move to Leipzig?

Bavaria is a beautiful area and Munich is a comfortable and idyllic city. But one weekend when I was visiting my son and his family here in Leipzig, my eyes were suddenly opened: We were sitting in a restaurant and all around us were young families with their children and their strollers – there was a lively, vibrating atmosphere that you could feel throughout the city. In Munich you mainly notice the number of wheeled walkers parked. As a result I was seized by the irrevocable decision that it was time to make a new start and that I needed to move to a more lively and energetic area. The city of Leipzig and its surroundings are the ideal location.

How do you arrange such a move – especially in consideration of all the heavy machinery and materials that you need to create your sculptures?

As a matter of fact it was a big effort logistically to clear out a house that one has lived in for decades and a workshop where one has worked for a long time. But the same basic question applies for both the household and the shop: What will I take with me and what will I get rid of? For me there was something symbolic about my decision to destroy 20 clay figures before starting this new chapter of my life. What am I supposed to do with all this old stuff? The clay figures are just models that I give to the foundryman for casting.

[To the interview, we meet in Cornelia Hammans apartment in the Belle Etagе of a representative Wilhelminian style house in the west of the city of Leipzig. Photo: Khira Rudolph]
the bronze. During a move you are forced to consider what’s important and what’s not. In the end, I only took the final bronze sculptures to Leipzig with me.

In the meantime Cornelia Hammans has set up her studio in Zeitz, 40 km from Leipzig. Since German Reunification Zeitz is best known for its considerable decline in population, as well as the deserted industrial buildings and decaying houses. Cornelia Hammans’ studio is 200 m² of space located on the ground floor of a former noodle factory – which is lovingly known as „The Noodle“. „The Noodle“ was bought by investors from Heidelberg in order to create a cultural center. The building has a very individual charm - this is due to collapsed areas of the building, crumbling plaster and rooms with a haunting atmosphere. A small team is renovating the premises - a time consuming process. Cornelia Hammans is the first artist to move into a studio here.

„The decision to destroy 20 clay figures was symbolically important for this new chapter of my life – what should I do with that old stuff?“

- Cornelia Hammans

Your studio, now located in an old factory, is almost completely set up. What made you decide to move your studio to such an unusual location?

When searching for a location for my new studio in Leipzig, I first inquired at the cotton mill in Plagwitz if there was a free spot. The mill has been a well-known and popular creative space since the beginning of the millennium and is home to a number of galleries, studios and artistic areas. But at the moment there is an acute lack of space and studios of this size are filled up for the next five years. But through friends I managed to get the telephone number of an investor who had bought this old noodle factory in Zeitz. Their vision is to convert the building into a creative space much like the cotton mill. Their vision is to convert the building into a creative space much like the cotton mill. There have already been a few attempts to breathe new life into the factory. For example, a 12-member artists’ collective presented something in the Noodle last year. This group is constantly wandering, looking for new and inspiring locations for their work.

What are you hoping to find in this new and unusual location?

I am the first artist to move into „the Noodle“ permanently – but many more will follow in the near future. The location and the atmosphere here is unbelievable. There is already a need for this kind of space in this part of Germany. In that respect Zeitz has a considerable advantage in terms of location.

Plus, there is the fact that Zeitz will benefit from the international attention and the publicity that the cotton mill receives every year during their spring and fall open house. One vision would be to enter into a long-term cooperation with the cotton mill - after all Zeitz is located just 30 minutes by train from the Plagwitz train station.

And was is the significance of this new beginning for you as an artist?

In a personal sense I am mainly hoping for new inspiration. But not just for my own art and my artistic creations, but also for a close and intense cooperation with other artists. Either working together in creative surroundings or even just to have the opportunity to help make this area ready for other artists. For example, I could imagine calls such as an Artist-in-Residency Program, something that could be announced on sculpture network’s Opportunities page and which could be attractive for our members.

And, lastly, I also hope to be able to attract new collectors and admirers for my sculptures. I have repeatedly run into collectors who stress the importance of Leipzig and the surrounding area as a location for young and promising art, in addition to well-established artists. It all started in the early 90’s when Leipzig and the Leipziger School suddenly became the center of attention for the art world.

Aren’t you worried about being forgotten by your customers and fans?

At the moment I can’t complain! It is interesting to see that scarcity can have the effect of focusing attention. And besides, I am lucky to have a reliable network of family, friends
and enthusiastic collectors during the difficult times - and there have been some over the years.

During our conversation it becomes apparent that Cornelia Hamanns has a „do-it-yourself“ artistic personality. With her organizational talent, hard work, ability and, not least, courage she has been able to create a name for herself.

She has also expressed criticism about the rigid rules that dominate the art world. During an exhibit in Hong Kong a few years ago a well-known gallery owner was interested in her work and was very enthusiastic about her sculpting and artistic abilities. But due to her lack of a classic academic education as an artist he hesitated to add her to his program. Then, at a certain point in time, she made a conscious decision to pursue her path as an artist without a gallery representative.

What are you working on at the moment?

I am working on a series that I call ‘Nature Pieces’. I find my inspiration for these pieces in nature: Even in the Rhineland – where I grew up – I was fascinated by the common white willow – among other things – which shapes the landscape. I have been noticing them around here too. In my sculptures I express this majestic force that is inherent in natural objects. The object shifts more to the center of my attention, thus I am returning to my beginning, so to speak.

How did your newest exhibit in the framework of the Faust-Festival in Munich in the Künstlerhaus come about?

I was repeatedly asked if a certain sculpture from my series ‘Nature Pieces’ is supposed to look like a fist. That seems logical since I was trying to show the power of nature. That’s how the connection to the Faust Festival became clear and that’s how I was able to secure both the exhibit in the courtyard of the Künstlerhaus and in the entrance of the Bayerischen Hof Hotel.

[in the new studio of Cornelia Hamanns. This will serve as an exhibition space in the future. Photo: Khira Rudolph]
Do you think of your job more as work or fun?
I can say with complete conviction that my job is fun. Due to all the organizing for the move I haven’t been able to work for weeks. Now I am just itching to put on my studio smock and get started – I can hardly wait.

“The trip from sculpture network to Antwerp two years ago was one of the best cultural trips I’ve ever been to.”

– Cornelia Hammans

One year ago you became a member of the board of sculpture network. What do you particularly like about sculpture network and the work they do?
The undiminished enthusiasm sculpture network has to push forward and the versatility of the organization. Whether it is the calls or, now even more, the art trips they offer. The trip with sculpture network to Antwerp two years ago was one of the best cultural trips I’ve ever been on. As a member of the board and a representative of sculpture network it’s a great joy for me to talk about the work they do and to spread the word about this wonderful organization.
“MY ART IS NOT EASY TO SELL”

AN INTERVIEW WITH THE ARTIST MANUELA GRANZIOL AT THE LUCCA-BIENNALE / BY NICOLA VALENTINI

The Lucca Biennial art exhibition, now in its ninth edition, has changed its name and format and is now reaching a larger, more international public. This is thanks to an extensive exhibition program dedicated to “paper art”, design and architecture which also includes workshops for children and debates. Among the participants, one of the most photographed artists is our member Manuela Granziol who we recently interviewed.

The absence of a prestigious event like the Carrara Biennial, abruptly discontinued in 2010 after the memorable edition with Fabio Cavallucci, weighs heavily, but signs of interest from the public are increasing thanks to initiatives that are widespread in the area and which include the work of associations, gallery owners, museums, collectors and scholars.

This is the background for the qualitative leap that the Lucca-based Cartasia exhibition has decided to make with its ninth edition, introduced on 4 August and open until 27 September. After 14 years (the first exhibition took place in 2004) the name of the event was changed from Cartasia to LuccaBiennale. And like every self-respecting Biennial, the international dimension of the event has been accentuated.

For this edition, predominated by the theme “Chaos and silence”, the organizers have decided to officially invite China; a symbolic action to include the nation that has been the custodian of the world’s oldest paper tradition for over 2000 years.

Curiously, a biennial dedicated to paper (flat surface par excellence) seems to be at its best when viewing three-dimensional works. The images that the visitors of Cartasia (pardon, LuccaBiennale) will remember after their visit are certainly those of the great and spectacular monumental paper sculptures, produced thanks to the residency program...
offered by the organization to an international group of selected artists. As you may have guessed, Lucca Biennial is not only about “monumental” sculpture but, in the organizers’ mind, also a design and architecture show. The exhibition is divided into an outdoor area, organized in the squares of the center, and an indoor area, organized in Palazzo Ducale and Palazzo del Carmine.

Two of the six artists who won residencies at the Lucca Biennial are also members of sculpture network. We didn’t want to miss this opportunity to interview them and chose to contact Manuela Granziol, who is present in Lucca with one of the most photographed works (editor’s note: Ute Deutz, the second selected artist, had to give up for logistical reasons). We reached Manuela on the phone and asked her some questions about her participation in the Outdoor section of Lucca Biennial.

Manuela Granziol has spent time in London and now in Varese, living and working in both places. She trained as an economist in Zurich and dedicated herself to contemporary art once she moved to England. She has a Ph.D in contemporary art and defines herself as an artist, not a sculptor because her field of action includes not only sculpture and installation, but also photography, as well as numerous excursions into the most diverse fields.

Hello Manuela! Congratulations on your work exhibited at Lucca Biennial in the Piazza Guidiccioni. – Liminal space is a monumental cardboard sculpture showing a teenage girl sitting on the floor with her face down. The surface of the sculpture is covered with a mosaic of packages made from pages of magazines. Tell us how you found yourself working here. sculpture network published the call for this Biennial, why did you choose to participate?

In September I moved from London to Varese and when I saw the call for Lucca and I submitted two projects, one for outdoors and one for indoors. I was sure they wouldn’t select me because Liminal space didn’t seem to me to be a feasible project in a single month. I thought I had a better chance for indoor, so I was surprised to see that I was among the semi-finalists. When I made the model I was impressed with how well it went. It was so good that it was then used for the posters and all the other advertising materials for the event.
Could you tell us what your work process was? Many sculpture enthusiasts do not know much about the possibilities offered by paper as a sculpture material. Yes, I was also surprised by the strength of the cardboard. It was the first time I had worked on such a large sculpture, and above all, with cardboard. There were 6 other artists in the outdoor section and several of them work exclusively with paper. They are really very good, I have learned a lot from them.

Did you use a traditional armature? Did you use any particular finish or it was a calculated decay in advance?
I only used a few wooden struts for the armature, because the work must withstand any eventuality. Then there was the cardboard structure that was covered. I put lacquer on at the end of the process, but I don’t think it will help much. We will see when it rains. Beforehand I covered all the small packages that were used to cover the surface of the sculpture with a coat of glue. There are 10,000 packages and they are all tied with rope – black and white. If you put the two colors of rope together, then there are more than 16 kilometers of rope in total!

Did you have a sort of consultant for this project?
Yes, during the residency we have received a lot of help – consultations with industry experts, sculptors and many students.

I would like to take a moment to expand the topic of our conversation: how would you describe the panorama of contemporary sculpture today? Did you get a personal idea?
It’s a very interesting moment, I don’t see a unique style, but a plural one. If you were to try to write a book on sculpture today, three classes would not be enough to sum up the various trends. The field of sculpture is far too wide. I’m interested in fragmented things and since sculpture is so fragmented it’s a field from which really interesting new ideas are born.
I believe that our readers would love to hear your opinion, as an artist, about the Lucca Biennial. What do you like best about it? What inspired you?

For me, the most beautiful thing was to see the monumental works in situ and the two indoor exhibitions. As outdoor artists we only heard about them while we were busy working outside. The technical level and the creativity expressed are impressive. Despite the diversity of the various works, there is a common thread between the two exhibitions that I found very fascinating. I also liked Gianfranco Gentile’s performance on the theme of migrants and the two days of talks, which I found very interesting.

As far as work processes are concerned, it has been very tough for me. In addition to the creation of the large cardboard sculpture there was a phase of fatigue while working on the mosaic. It made it just a week, working day and night, despite the fact that I had planned two weeks of work.

I had other difficulties in translating from small to large. The people who go to Lucca do not see the small sculpture and therefore do not realize where this comes from. At least you can get a vague idea of it by looking at the photo on the event poster.

You have mentioned two timeless themes, classics: fatigue when working in sculpture and the problem of translations or enlargements.

Usually we talk about it thinking about the tradition of marble: Michelangelo, Canova, Wildt. It’s nice to combine certain themes with a plastic genre as fresh as paper sculpture. The problem of translation is both an advantage and a risk that the sculptor has to take. It’s part of the game.

As an artist what is your relationship with the contemporary art system?

Frankly, as an artist I’m annoyed by the fact that I have to present a CV. My work is not sold easily, so I’m not that interesting for a gallery. This is also because I always choose techniques that require a very long time and are very labor-intensive. I could have chosen a sculpture made only of cardboard ... instead I made my life complicated by choosing to apply 10,000 packages - moreover they are all different sizes. This is a process that takes an eternity. Even when I take photographs, the photos are knit together and I need about six months to do one of these knitting jobs.

As an artist wouldn’t you be interested in appearing at specialized art fairs such as Sculto in Spain, Milano Scultura, or in Karlsruhe where they have a section dedicated to sculpture?

I have nothing against galleries and fairs; on the contrary, the more my work is exhibited, the more I can communicate with others. But my works are difficult to sell, so I just don’t think it will happen. For example my work Inferno with the terrible photos of dead people in Iraq. Who wants to hang such a work in his flat? I wouldn’t want it either!

How do you think that a network like ours can help the development of sculpture and sculptors in particular?

Since I joined the sculpture network (less than a year ago, I’m a new member) many more people have visited my webpage. Also when I was applying I wrote „member of sculpture network“ ... well, in my opinion it helped. Since I am new in Italy, I would like to make new contacts with sculptors, organize an exhibition and repeat in Italy what I had managed to build in England. I still have my contacts in the UK, but I think I will take advantage of sculpture network to increase the opportunities I have to meet new people.

I am sure that you will find the right people for new projects in Italy as well. Thank you very much for sharing your experiences and thoughts. You are a very interesting artist to listen to.
STEEL SO SOFT, GRANITE SO LIGHT

THE SCULPTURE TRIENNALE IN THE SWISS TOWN OF BAD RAGAZ
A REPORT FROM HOLGER CHRISTMANN

Travelers are familiar with the Swiss spa town of Bad Ragaz as the center of Heidi’s world, the fictional home of the heroine in the children’s book by Johanna Spyri. But only a few realize that on their journey through the Rhine Valley to Italy or to the Engadine they rush past an internationally renowned spa. No one less than Paracelsus was the first spa doctor here in the 16th century. Even in those days he acknowledged that the thermal water had healing effects. In the nineteenth century a private individual, the architect Bernhard Simon, started up the modern spa of Bad Ragaz. Simon had built palaces for nobility in St. Petersburg and the Peterhof Palace served as his model when he designed the spa area with the hotel Quellenhof and the kursaal. The Grand Resort Bad Ragaz with the Grand Hotel Quellenhof & Spa Suites, the Grand Hotel Hof Ragaz and the kursaal remain the heart of the town to this day. It is no wonder that such an idyllic location attracted European nobility and other famous guests, including Victor Hugo, Rainer Maria Rilke, Thomas Mann and the author of the Leatherstocking Tales, James Fenimore Cooper. The fact that art lovers flock to the town these days is also due to a private initiative: in 2000 Rolf Hohmeister, specialist for rheumatology, orthopedics and pain medicine at the Medical Center in Bad Ragaz and a passionate art collector, founded the Sculpture Triennial Bad RagARTz, together with his wife Esther.

And now it’s being held again: Since May Bad Ragaz is a single open-air museum for sculpture. Four hundred pieces are distributed and exhibited throughout the town and the area. Seventy-seven artists from seventeen different countries were selected, true to the principle of the founding couple, to show a combination of new discoveries, established artists and big names. The latter include German co-founder of ZERO Heinz Mack, who is present with a silver pillar, and the Italian master Giò Pomodoro, who passed away in 2002. Bad Ragaz provides a setting for the art that is more than adequate. At the opening

[The similarity with living persons is not entirely coincidental here: Marcel Bernet, Populist, Pigments on Oak, 2015, Photo: Steffi Charlotte Fluri] >>
in May the warm spring sun bathed the Grand Hotels, the spa park full of colorfully flowering lilacs and magnolia trees and the sculptures in an intoxicating light. If the sculptures were allowed to decide, they would never want to leave. In fact, many really have stayed. A special map explains which sculptures are in Bad Ragaz’s permanent collection and which belong to the program of the current Triennial.

It is best to begin your tour at the park. One of the most prominent works there is the three meter tall bronze bust of a young woman with her eyes closed (La nuova Eva see picture above). This sculpture is the work of Austrian Helga Vockenhuber, who expresses both spirituality and sensuality in her works. The Albanian artist Helidon Xhixha is present with a walk-in installation made of stainless steel. Xhixha polishes the metal until it reflects light – however the result is a distorting mirror in which the person entering is grotesquely deformed.

The works of Swiss artist Marcel Bernet add a touch of humor to the scene. You can find his coarsely carved and painted wooden figures everywhere around the center of town and they all have an ironic take on the spirit of the times. His cute Populist with its raised arms has the unmistakable hair of Donald Trump, Beziehung 2.0 (Relationship 2.0) shows a man and a woman, with their backs turned, looking at their phones instead of talking to each other.

In the entrance to the Tamina thermal water world the visitor is met with a parade of famous Swiss people – from Henry Dunant, the founder of the Red Cross, to the Engadine painter Giovanni Segantini, from Marie Tussaud, the founder of the wax figure museum, to the judge Carla del Ponte. The Zurich artist Inigo Gheyselinck carved them all for the Swiss Association Forests and Wood and the Federal Office for the Environment with the idea of drawing attention to the unused Swiss forests. Thus, one learns that forests, when left alone, do not become healthier, but rather overmature. The Swiss Wood Association decided to commission these artworks instead of making a TV commercial. They have caused a bit of a sensation in Switzerland. (Foto at the end of this article)

It is interesting to see how many sculptors cultivate their preference for the industrial material of steel – sometimes rusty, sometimes not. Everyone seems to want to demonstra-
Carla Hohmeister works as a stage designer at the theater and creates faces and figures on aluminum and metal installations. The Wächter der Zeit (Guardians of Time) by the Austrian artist Manfred Kielnhofer appear somewhat strange: The shells made of polyester and resin are enough to make the standing monks recognizable. Inside they are empty. The guardians have already stood at many well-known locations - on a large meadow in Bad Ragaz they are almost as uncanny during the day as they are in a crypt at night.

Lukas Hofkunst is also represented. The Swiss artist with the name rich in associations, became known with his giant-sized, yet delicate umbrella sculptures made of wire netting and other metals. They continually create new light experiences due to the changing daylight. Reportedly Hofkunst, whose father was also famous, is planning to build a sculpture park in Saint-Chinian near Béziers in southern France based on the Giardino dei Tarocchi by Niki de Saint Phalle in Tuscany.

It is impossible to do justice to the large selection of the seventh Triennial in just a day. But if you want to see as much as possible of Bad RagArTz, then you should plan at least one day. It’s best to begin in the park, continue to the Grand resort, then through the center of town, make a lap around the Giessen Lake and then return to the spa area via the objects in the Maienfelder Street. But that’s not quite enough: With the postbus it is possible to traverse the wildly romantic Tamina gorge up to the old Pfäfers spa located at an altitude of 800 meters. On the top floor of the building the small sculptures are exhibited. This trip can easily be combined with a detour to the gulch of Tamina springs, where a constant stream of water with a temperature of 36.5 C has been flowing out of the rock for centuries. If you want to see even more art, then take the gondola from Bad Ragaz to Pizol. At an altitude of about 1630 meters more sculptures are located between the mountain station Pardiel and the Prodkopf view point. Bad RagArTz has expanded all the way to Vaduz for several years now and there are further sculptures located in the pedestrian zone there.

The Sculpture Triennial in Bad Ragaz lasts until November 4th. Then Rolf and Esther Hohmeister can say: „After the Triennial is before the Triennial“. In the future they can cont-
We at sculpture network are especially proud that nine of our members are exhibiting here and will report about them in the upcoming weeks.

They are:

Marcel Bernet, Switzerland
Gertjan Evenhuis, The Netherlands
Martina Lauinger, Switzerland
Keld Moseholm, Denmark
Pieter Obels, The Netherlands
Jörg Plickat, Germany
Marc Reist, Switzerland
Anna Schmid, Switzerland
Angelika Summa, Germany

[above: Anna Schmid, Open House, 2018, Photo: Anna Schmid]  
[below: Marc Reist, Globo Uovo, Photo: André Kirberg]
LEGAL NOTICE

Mail address:
sculpture network e.V.
Adlzeriterstraße 7
80337 München
Tel.: +49 89 516 897 92
www.sculpture-network.org

sculpture network e. V.:
13359 Berlin (Osloer Str. 102)
Register of associations: Amtsgericht Berlin-Charlottenburg, Nr. 23307 Nz
Sales tax identification number: DE289447775
Chairman: Ralf Kirberg | Authorized to represent: Ralf Kirberg and Isabelle Henn

sculpture network service GmbH:
82343 Pocking (Heinrich-Knote-Str. 13)
County court: Amtsgericht München, Nr. HRB 229504
Sales tax identification number: DE309566778
Authorized Managing Director: André Kirberg

Concept/editing of the annual report:
Holger Christmann, Steffi Charlotte Fluri (graphic design and images)
