



WORLDPOOL

40th International Stone Sculpture Symposium

[kunstwerk]

krastal

WORLDPOOL

40th International Stone Sculpture Symposium

[kunstwerk] krystal 2007

**Texts by Silvie Aigner
Photos by Bettina Frenzel**

Seit 40 Jahren finden sich jeweils im Sommer internationale KünstlerInnen zu einem Symposium im [kunstwerk] krastal ein, das überwiegend durch die künstlerische Arbeit mit Stein - hier mit Marmor - definiert und bekannt geworden ist. 40 Jahre sind in der Kunst eine lange Zeit. Auch die Steinbildhauerei hat sich innerhalb dieser Zeit verändert, nach innen und nach außen hin. Ihre Reputation, die in Österreich vor allem während der Generation der Wotrubaschüler eine glänzende war, hat dicke Patina angesetzt. Von Steinskulptur will der zeitgenössische Kunstbetrieb wenig wissen, ihre logistischen Probleme und ein kleiner Käuferkreis legen auch den privaten Galerien andere Medien nahe. Ihre frühere Aufgabenstellung bei Kunst am Bau oder bei Monumentsetzungen ist kaum noch der Rede oder eines Auftrags wert.

Im Gegensatz dazu darf man eine Lust am Stein durchaus dort konstatieren, wo es um seinen angewandten Einsatz geht. Naturstein kommt verstärkt und in hoher Güte wieder bei Fassadengestaltungen, Böden, Bädern, öffentlichen Plätzen usw. zum Einsatz. Und ungebrochen bleibt die Faszination des Steins auch als Material für eine künstlerische Realisierung. Was sich verändert hat, sind allerdings die Protagonisten der Steinbildhauerei und ihre Herangehensweisen. Der klassische Zugang mit Hammer und Meißel ist mittlerweile genauso selten anzutreffen wie ihr lange bestimmendes Thema der Figur. Auch das abstrakte Formenrepertoire steht nicht mehr in ihrem Zentrum. Es sind vielmehr Raumbezüge, Landart-Setzungen, industrielle Zitate, materialimmanente Lösungen, Werkzeugausreizungen, konzeptuelle und sogar dialogische Verwendungen, die die Steinbildhauerei heute bestimmen. Und ihre vielleicht erfrischendsten Impulse hat sie durch die Hereinnahme der Objektkunst erhalten.

Es war vor allem diese innere Situation der Steinbildhauerei, die das Projekt WORLDPOOL als Idee eines "Symposiums der Symposien" für das Krastaler Jubiläumsjahr 2007 wachsen ließ. Die Einladung an VertreterInnen internationaler, bedeutsamer Steinbildhauersymposien, sich zu einem gemeinsamen Arbeitsaufenthalt und zu einem ersten Kongress dieser Art im Krastal einzufinden, sollte nicht nur auf ein kräftiges Lebenszeichen der Steinskulptur hinauslaufen, sondern dem direkten Austausch über die aktuelle Situation, der gemeinsamen Standortbestimmung, der Herausarbeitung historischer wie gegenwärtiger Bezüge und Differenzierungen, der internen Positionierung und vielleicht auch zukünftigen, vernetzten Initiativen dienen.

Großer Dank gebührt an dieser Stelle den Sponsoren, den Förderstellen von Land und Bund, der Gemeinde Treffen, der Stadt Villach, den Fördermitgliedern, den Freunden und der Nachbarschaft des [kunstwerk] krastal, die alle der Größenordnung eines solchen Projektes, bei dem zwölf Nationen involviert waren, durch erhöhte Unterstützung Rechnung trugen.

Silvie Aigner ist es zu verdanken, dass dieser Katalog seine Künstlertexte und das [kunstwerk] krastal eine engagierte, an Steinskulptur interessierte Kunsthistorikerin hat.

Ein Symposium bedeutet Teamwork, auch und gerade für die, die es organisieren. Hochachtung also für meine Krastaler KollegInnen: Max Seibald, für die unzähligen Arbeitsschritte, die er von der ersten Ideenfindung bis über das Abschlussfest hinaus mit mir gemeinsam gesetzt hat. Sibylle von Halem, die vom Detailkonzept bis zur Katalogbearbeitung kompetente Projektpartnerin war. Helmut Machhammer, der während der Realisierungsphase des Symposiums viel zu dessen Gelingen beigetragen hat.

WORLDPOOL: Dass diese Idee und die Einladung ins Krastal von den teilnehmenden KünstlerInnen und SymposiumsleiterInnen so gut und gern angenommen wurden, hat dem 40. Krastaler Symposium von der ersten Minute an eine überaus konstruktive sowie amikale Atmosphäre geschenkt. Vieles von dem Wert einer solchen Begegnung und von der leisen, aber fruchtbaren Förderung durch Gegenseitigkeit wird leider nur ganz verstehen, wer als TeilnehmerIn, als Gast oder als BesucherIn vor Ort sein konnte. Das gilt auch für den komplexen Entstehungsprozess jeder einzelnen Skulptur, für die informative Dichte des Kongresses im Villacher KunsthausSudhaus und für die Leichtfüßigkeit des abschließenden Open Air Festes, das die Krastaler Nachbarschaft so herzlich beigesteuert hat.

Der vorliegende Katalog wird aber seine dokumentarische Aufgabe erfüllen und den LeserInnen zumindest ein lebendiges Nachbild des 40. Internationalen Symposiums im Krastal vor Augen stellen können. Und für die ausländischen TeilnehmerInnen am WORLDPOOL mag er neben all den freundlichen Erinnerungen eine Visitenkarte im doppelten Sinn sein: Für eine künstlerische Nähe über die Grenzen hinweg - und für das [kunstwerk] krastal als eine Institution, die hinsichtlich der zeitgenössischen Steinskulptur in Österreich maßgebend ist.

Michael Kos
(Obmann 2007)

Foreword

For 40 years, international artists have met each summer for a symposium at [kunstwerk] krastal, which has become primarily identified with and renowned for art made in stone.

Forty years are a long time in art. Stone sculpture too has changed within this time-frame, both internally and in its public face. Its reputation, which in Austria had most lustre during the generation of the students of Fritz Wotruba, has since acquired thick layers of patina. The contemporary art world has scant interest in stone sculpture, its logistical problems and a limited circle of individual buyers contribute to persuading private galleries to concentrate on other media. Its previous role in public art or in monuments is rarely considered worth a mention, let alone worth a commission.

In contrast, we can observe a rising desire for stone in practical applications. Natural stone of high quality is increasingly employed in exterior surfacing, flooring, bathrooms, paving in public spaces, etc. The fascination it exercises as a material for artistic creation is also unbroken. What has changed in stone sculpture is its protagonists, and the manner of their approach. The classic approach with a hammer and chisel is now found equally as rarely as the once defining subject of the human figure. Even the repertoire of abstract form is no longer at the centre. Today, stone sculpture is characterised by spatial relationships, land-art placings, quotations from industrial processes, design solutions inherent in the material, by the boundaries set by tools and equipment, by conceptual and even interactive uses involving the viewer/user of the artwork. And its perhaps most refreshing impulses were gained by absorbing elements from object-based art.

It was primarily this state of affairs within stone sculpture that gave rise to the "WORLDPOOL" project as the idea of a "symposium of symposia" to celebrate Krastal's anniversary year in 2007. The invitation extended to representatives of significant international stone sculpture symposia, to meet up together at Krastal for a session of communal work and for the first conference of this particular kind, was intended not only to announce a vigorous sign of life on the part of stone sculpture, but also to serve as an opportunity for direct exchange: exchange of information about the current situation, and to collectively define our position, to identify historical and contemporary references and differences, to evaluate one's own place in a wider context, and possibly also to facilitate future initiatives within new networks.

We wish to express our most grateful thanks for their generosity to our sponsors, to the regional and federal subsidising bodies, the local councils of Treffen and of the city of Villach, our supporting members, the friends and neighbours of [kunstwerk] krastal - all of these, through their increased support, paid recognition to the significance of this project which involved twelve nations. It is thanks to Silvie Aigner that this publication has its essays on the artists, and also thanks to her that [kunstwerk] krastal has the continuing benefit of such a committed art historian with a passionate interest in stone sculpture.

Symposium means teamwork, also and especially for its organisers. My sincere respect and appreciation therefore go to my Krastal colleagues: to Max Seibald, for the countless steps he took together with myself, in a working process stretching from the initial idea to beyond the concluding celebration; to Sibylle von Halem, who was a valuable partner in the project from detailing the concept through to the creation of the catalogue; to Helmut Machhammer, whose essential contribution during the realisation of the project ensured its success.

WORLDPOOL: the fact that this idea and the invitation to Krastal was accepted with such enthusiasm by the participating artists and by the symposium's organisers endowed the 40th Symposium at Krastal with a very constructive and amicable atmosphere from its first moment. Much of the value of such encounters, and of the quiet but fruitful support engendered by such communality, can unfortunately only be experienced by those who were there at ground level, whether as a participant, as a guest or a visitor. This is also true of the complex development processes of each and every sculpture, and of the density of information at the conference in the KunsthausSudhaus in Villach and the light-footed, joyous open air celebration, which was so warmly and generously provided for us by all the Krastal neighbourhood.

The catalogue in hand will fulfil its documentary tasks and may also provide the reader with at least an after-image of the lively 40th symposium at Krastal. And for the foreign participants in WORLDPOOL, it may not only preserve friendly memories but also act as a calling-card in a doubled sense of the word: standing for artistic proximity across boundaries - and for [kunstwerk] krastal as an organisation with a pivotal role in Austria's contemporary sculpture.

Michael Kos
(Chairman 2007)

09.07 - 09.08.2007

TeilnehmerInnen des Symposiums / Participants of the Symposium:

Neven Bilic - representing Symposium Labin, Croatia
Hazem El Mestikawy - representing Symposium Aswan, Egypt
Rudolf J. Kaltenbach - representing Symposium Steine ohne Grenzen, Germany
Hironori Katagiri - representing Iwate Symposium, Japan
Huang Ho - representing Hualien Stone Sculpture Festival, Taiwan
Amy Brier - representing Indiana Limestone Symposium, USA

Sibylle von Halem, Michael Kos, Helmut Machhammer, Max Seibald
- representing Symposium [kunstwerk] krastal, Austria

10.08. - 11.08.2007

Weitere TeilnehmerInnen am Kongress / Further Participants in the Conference:

Josip Diminic - representing Symposium Labin, Croatia
Roman Richtermoc and Hana Richtermocova - representing Symposium Horice, Czech Republic
Anachar and Elma Basbous - representing Rachana International Stone Sculpture Symposium, Lebanon
Arne Maeland and Kjersti Bjorke - representing Symposium Os, Norway
José Antunes - representing Symposium Simppetra, Portugal

Eingeladene aber verhinderte Symposien / Invited symposia who were unable to attend:

Symposium Carrara, Italy
Symposium Forma Viva Portoroz, Slovenia

Neven BILIC (Croatia)



Born in Zagreb on August 15th, 1972. Studied sculpture and graduated from Academy of Fine Arts, Zagreb, 1995, class professor S. Jancic. Works as an Assistant at the Academy of Fine Arts, Restauration-Conservation dept. Several solo exhibitions, International Workshops and group exhibitions.

solo exhibitions

- 1995 Gallery Lotrscak, Zagreb
- 1998 Gallery of City, Krapina
- 1999 Gallery SC, Zagreb
- 2002 POU Open Studio
- 2003 Gallery KARAS, Zagreb
- 2004 Gallery SC, Zagreb
- 2006 Gallery OI, Zagreb
- 2007 Gliptoteka HAZU, Zagreb

prizes

- 1996 24th Youth Salon, special prize for sculpture
- 1996 3rd prize for a portrait of Rudjer Boskovic, Technical Museum, Zagreb
- 2006 Equal prize at IX. Croatian Sculpture triennale
- 2008 3rd prize for monument of Drazen Petrovic, Sibenik

workshops

- 1995 Students Stone Workshop, Pucisca, Croatia
- 1998 International Sculpture Symposium "GRENZGÄNGER" Austria
- 1999 International Sculpture Symposium "Steine meiner Heimat" Austria
- 2000 International Sculpture Symposium "GRENZGÄNGER" Czech Republic
- 2001 International Sculpture Symposium "STONE IN GALILEE" Israel
- 2003 International Sculpture Symposium, Jakovlje, Croatia
- 2006 Student sculpture workshop Punta, Jelsa, Hvar, Croatia
- 2006 Mediterranean Sculpture Symposium, Labin, Croatia
- 2007 International Sculpture Symposium, WORLDPOOL, Krastal, Austria

www.nevenbilic.hr

e-mail: neven.bilic@zgt-com.hr



”Biegung”

Neven Bilic's Skulptur zeigt, wie viele Arbeiten des diesjährigen Symposions, dass Steinskulptur sich heute in einem erweiterten Begriffsfeld bewegt und ähnlich, wie einst die Malerei, die Diskussion über das eigene Medium sucht. Dabei tritt der geschlossene, kompakte Werkbegriff in den Hintergrund. Die Öffnung ist einerseits räumlich, indem die Skulptur in eine Korrespondenz mit ihrem Umraum tritt, und sie bezieht sich andererseits auf das Material selbst. Die Abgrenzung zu anderen Medien und Werkstoffen, lange ein Signum der Steinskulptur, fällt selbst dort, wo nur Stein als solcher verarbeitet wird. So bildet die Beschäftigung mit Industriematerialien und ihren Herstellungsprozessen die Basis der konzeptuellen Überlegungen von Neven Bilic und eine der Grundlagen seiner Formensprache. Reduktion und Klarheit der Form sind charakteristisch für die Skulpturen des kroatischen Künstlers. Diese wird durchbrochen durch Protuberanzen, amorphe Auswüchse, die eine unerwartete Wölbung in die lineare Bewegung der Skulptur einbringen. Die Härte des Materials scheint aufgehoben, die Skulptur formt sich, als wäre sie aus einem biegsamen Material. Der Werkstoff und die Lesbarkeit als Steinskulptur werden hinterfragt, indem sie plötzlich als etwas Weiches, auf Bewegung Deutendes erscheint. Die geschlossene Form des Steinblocks wird aufgehoben zugunsten einer vorgeblichen Flexibilität des Materials, die durch Auswölbung und Richtungsänderung evoziert wird. Die Präzision der minimalistischen Formensprache wird durch die amorphe Akzentuierung erhöht. Den Dialog über die Skulptur erweitert Neven Bilic zusätzlich, indem er seine Arbeiten oft auch in eine Korrespondenz mit der Architektur setzt. Solcherart produziert der Künstler skulpturale Ensembles, die sich mehr oder weniger in die Architektur einfügen oder einen bewussten Gegensatz dazu bilden, wenn sie vorgefundene Formen aufnehmen, ergänzen oder kontrastieren. Gerade die Präzision der skulpturalen Form macht die architektonische Konstruktion erst deutlich. Die Skulptur von Neven Bilic stellt sich als ein System für sich dar, das allerdings darauf zielt, die Ursprünge jeglicher Gestaltung zu erkennen und diese architektonischen und skulpturalen Grundelemente in eine künstliche Form zu übersetzen. So geht die Intention seiner Formensprache von der Physikalität zur Architektur über, auf Basis der Beobachtung und Erfassung räumlicher Gegebenheiten.

”Bending”

In Neven Bilic's sculpture, as in many of the works of this year's symposium, it is evident that contemporary stone sculpture exists within an expanded field of reference and, similarly to painting at one time, seeks a discussion of its own medium. In this process, the perception of sculpture as enclosed and compact form takes a back seat. The resultant sense of "opening out" is spatial on the one hand, in that the sculpture stands in correspondence to its surroundings, and on the other hand it refers to the material itself. Segregation from other materials and media, for so long a defining factor in stone sculpture, is abandoned even where stone is used on its own. Here, a preoccupation with industrial materials and their process of manufacture forms the basis of Neven Bilic's conceptual considerations and is one of the foundations of his formal language. Reduction and clarity of form are characteristics of the Croatian artist's sculpture. These are disrupted by protruberances, amorphous excrescences, adding unexpected curvatures to the linear motion of the sculpture. The material's hardness is apparently rescinded, the sculpture is formed as if it were made of a pliable material. The medium and the work's legibility as stone sculpture are called into question, in that they suddenly appear as something soft, alluding to movement. The enclosed form of the stone block is abrogated in favour of an ostensible flexibility of the material evoked through a change of direction and bulging at the bend. This amorphous accentuation emphasises the precision of a minimalistic formal language. Neven Bilic often extends this dialogue within sculpture by setting his works into a correspondence with architecture. In this case the sculptor produces sculptural ensembles which are more or less integrated into architecture or set into deliberate opposition to it, by adopting, complementing or contrasting with existing forms. The precision of sculptural form, in fact, articulates the architectural construction. Neven Bilic's sculpture is presented as a system in itself, which nonetheless aims to recognise the origins of all form and to transform these basic architectural and sculptural elements into artificial form. Thus the intention of his formal language passes from pure physicality into architecture, through observing and taking note of spatial conditions.





Amy BRIER (USA)



Born 1960, Providence, Rhode Island, USA
 Lives in Bloomington, Indiana, USA
 Bachelors of Fine Art (Sculpture) Boston University, 1982
 Masters of Fine Art (Sculpture) Indiana University, 1996

I come from an artistic family; my early interest was fostered and encouraged.

I was lucky, early in my career; to spend six years working closely with other stone carvers on the new construction of the Cathedral of Saint John the Divine in New York City. For the first three years I was there we were using only hand tools to carve limestone. I was grateful when power tools came along, but handwork remains the irreplaceable core of my technique.

My work shares my sense of joy about the process of making art, about being a part of the natural world and of our collective history-in-the-making. My work combines contemporary art theory with traditional techniques. It plays with the dichotomic relationship of negative and positive form. The viewer remembers the pleasure of the childhood sand box.

Recent Exhibitions

2007	Winter Showcase	Prima Gallery, Bloomington, IN
2006	Solo Exhibition	John Waldron Art Center, Bloomington, IN
2005	Fragmente	Bellevue-Saal, Wiesbaden, Germany
2004	Solo Exhibition	Böke Museum, Leer, Germany
2004	White Show	Krasl Art Center, Saint Joseph, MI
2004	Pattern	Galerie Nord, Berlin, Germany
2003	Bees and Balls	Abguss Sammlung Antiker Plastik, Berlin, Germany
2003	Artists and Children	Moabit School Garden, Berlin, Germany
2002	December Salon	Galerie Taube, Berlin, Germany
2002	Krasl Biennial Sculpture Invitational	Krasl Art Center, Saint Joseph, MI

Selective Experience

2006 - present	Adjunct Professor, Ivy Tech Community College
2002 & 2003	Instructor - Stone Carving Sculpture Workshop, Bildhauerwerkstatt im Kulturwerk des bbk berlins GmbH; Berlin, Germany
2003	Practicum - Casting Workshop National Museum, Berlin, Germany
2000-2001	Visiting Assistant Professor, School of Fine Arts, Indiana University, Bloomington, IN
1997-1998	Instructor, International Stone Sculptors Symposium, Mt. Vernon, WA
1997-present	Coordinator and Instructor, Annual Limestone Sculpture Symposium, Ellettsville, IN
1995	Visiting Artist, Sculpture Department, Natal Techikon, Durban, Republic of South Africa
1995	Instructor, Carving Workshop, John Muafangejo Art Center, Windhoek, Namibia
1987-1993	Stone Carver, Cathedral of St. John the Divine, New York, NY

www.amybrier.com



”Irrgarten”

Als "sculpture that makes sculpture"¹ bezeichnet Amy Brier ihre von Hand bearbeiteten Steinkugeln und -walzen. Diese werden auf einer aufgeschütteten Sandfläche bewegt und formen durch ihr Oberflächenrelief ephemere und immer wieder erneuerbare Strukturen. Ihre bildhauerische Technik basiert auf dem traditionellen Handwerk der Steinmetzkunst und der restauratorischen Arbeit an historischen Gebäuden wie der "Cathedral of St. John the Divine" oder dem Jewish Museum in New York City. Die Formenwelt der neogotischen Bauplastik findet sich daher auch in ihren Skulpturen ebenso wie Motive aus der Natur: "*In meinen Skulpturen verbindet sich unser Wissen um die Vergangenheit mit unserer Aufgabe eine neue Zukunft zu kreieren*" ist Amy Brier überzeugt.² Der "Indiana Limestone", ist darüber hinaus ein Kalkstein, in dessen Sedimentschichten pflanzliche und tierische Fossile eingelagert sind, und der bereits durch seine Beschaffenheit den Intentionen der Künstlerin entspricht.

In der Serie der "Roliqueries - Steinkugeln" versuchte die Künstlerin traditionelle Technik und fundierte handwerkliche Arbeit in eine neue, konzeptuelle Auffassung von Skulptur zu übertragen. "The stone is the need and the sand is the sculpture", so die Künstlerin selbst. Im Krystal schloss Amy Brier an die Idee der Kugeln an und entwickelte eine Walze aus Krastaler Marmor, die an einem Metallbügel über ein Sandbeet gezogen werden kann. Das in den Stein geschnittene Labyrinth prägt sich beim Rollen der Walze in den Sand ein und formt ein Musterband. Über die Dinglichkeit der Form hinaus spielt die Skulptur auch mit den emotionalen Erinnerungen des Betrachters. Sie erinnert an die kindliche Freude, in den Sand zu greifen, oder an die vertraute Lust am Formen von Sandfiguren und -mustern. Der Kontrast zwischen der weichen, sich ständig verändernden Sandfläche und der Permanenz des harten Steins, sowie die Umkehrung von Negativ- und Positivform durch die Walze und ihren Abdruck sind weitere wesentliche Elemente in Amy Briers Skulptur. Die in der Arbeit intendierte Interaktion mit dem Betrachter ist dabei von zentraler Bedeutung, die Skulptur ist erst fertig, wenn damit hantiert wird und der Stein in Bewegung kommt. "*Roliqueries are about revisiting the simple pleasure of touching sand; the thrill of watching a pattern emerge, erasing it, and rolling the ball again; the satisfaction of touching objects infused with geologic and historical memory; the chance for each of us to create art.*"

”Maze”

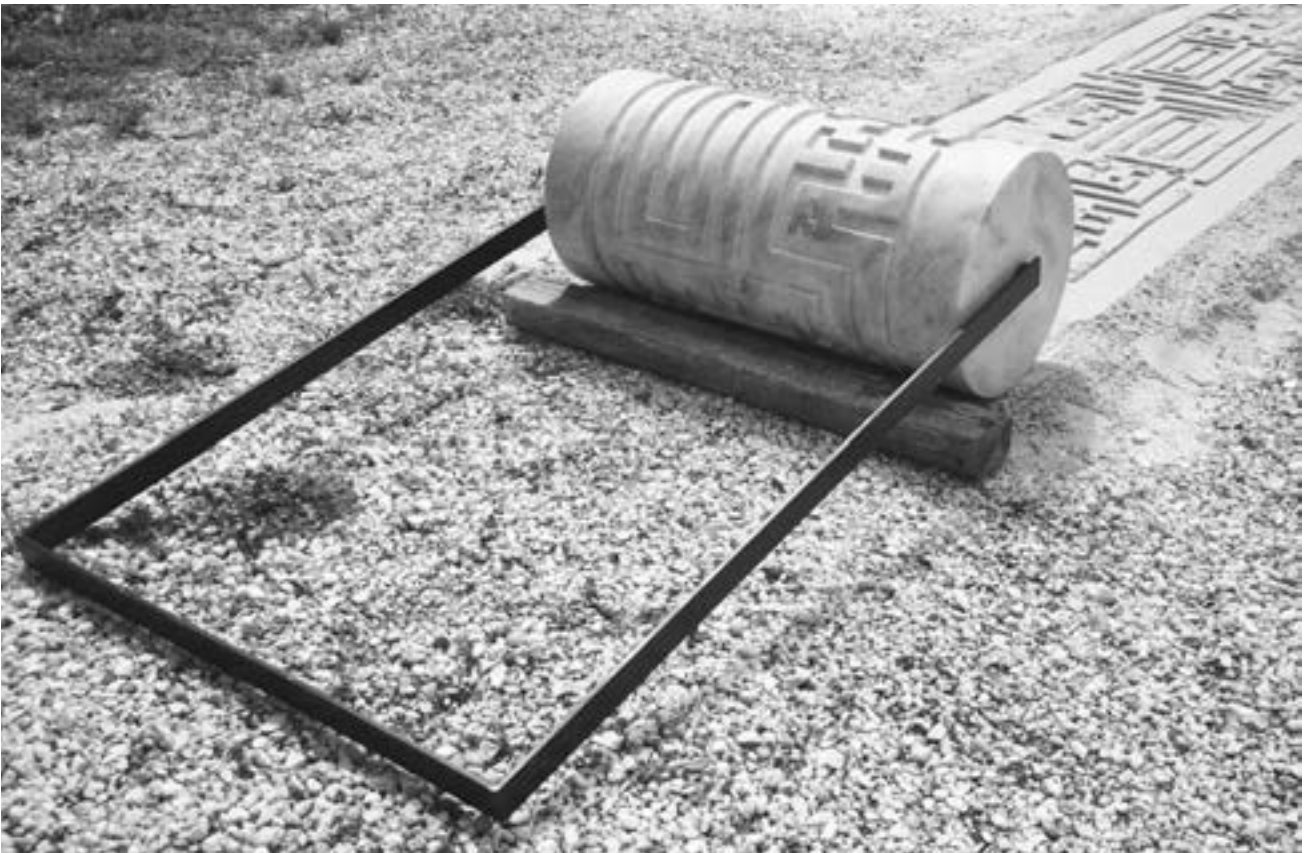
Amy Brier describes her stone spheres and cylinders, all worked by hand, as "sculpture that makes sculpture".¹ They can be moved around on a bed of sand, their relief carving creating ephemeral and ever-renewable textures. Her sculptural techniques are based on the traditional crafts of stone carving and conservation work, on historic buildings such as the Cathedral of St. John the Divine and the Jewish Museum in New York City. The formal language of neo-gothic architectural carving is thus evident in her sculpture, as are forms derived from nature. Amy Brier asserts that "*my sculptures combine our knowledge of the past with our task to create a new future*",² Indiana Limestone - her preferred medium - is furthermore a material containing fossils of plants and animals in its sedimentary layers, thereby satisfying the intentions of the artist in its actual composition.

In the series "roliqueries" the artist wanted to transfer traditional techniques of solid craftsmanship into a new, conceptual perception of sculpture. "The stone is the need and the sand is the sculpture", declares the artist. During her time at Krystal she picked up on the idea of the spheres and developed a cylinder of Krystal Marble, which is to be pulled across a bed of sand by means of a metal handle. The labyrinth cut into the stone is impressed into the sand during rolling, forming a patterned band. Beyond the essential priority of the form, the sculpture plays with the emotional memory of the viewer: It reminds us of the child-like joy of digging one's hands into sand, the familiar pleasure of making forms and patterns in sand. The contrast between the soft, constantly changing surface of sand and the permanence of hard stone, as well as the reversal of positive and negative form created by the cylinder and its imprint are further essential elements in Amy Brier's sculpture. The intended interaction with the viewer is of central importance in the sculpture; the sculpture is not complete until it is handled and the stone is launched into movement. "*Roliqueries are about revisiting the simple pleasure of touching sand; the thrill of watching a pattern emerge, erasing it, and rolling the ball again; the satisfaction of touching objects infused with geologic and historical memory; the chance for each of us to create art.*"

¹ Zit. nach / quoted from www.amybrier.com, September 2007

² Das Zitat bezieht sich ebenso wie alle nachfolgenden auf ein Interview mit Amy Brier im Krystal, August 2007 / This and the following quotes from an interview with Amy Brier; Krystal August 2007





Sibylle von HALEM (Austria)



Born in Germany 1963, lived in USA, Pakistan and Scotland, GB - since 2003, mainly in Germany and Austria.

Works in the fields of sculpture, installation and image.

B.A. Hons in Sculpture, Glasgow School of Art, GB 1981 - 85,
M.A. Fine Art, Birmingham Polytechnic, GB, 1985 - 86.

Exhibitions in several countries since 1985,
Artist's Residencies in Scotland and Cyprus 1995 - 2001,
Sculpture Symposia in Greece, Luxemburg, Germany, Austria and Taiwan since 1997.

Founding and management of the Glasgow Sculpture Studios, 1987 - 96.
Public Art projects and commissions since 1990,
Project development and project management / consultancies since 1995.
Workshops, teaching, catalogue texts, translations.

Works in public collections in Scotland, Greece, Cyprus and Taiwan,
private collections in Scotland, Germany, Cyprus, Czech Republic.
Exhibition and Symposium publications.

2007: WORLDPOOL sculpture symposium and conference, Krastal, Austria
Hualien Stone Sculpture Symposium, Hualien City, Taiwan



”Puzzle Box”

Die Arbeit "puzzle box" schließt konzeptuell an Sibylle von Halem's Skulptur "make your own world" an. Aus der vormals offenen Struktur von Puzzlesteinen aus Marmor wurde eine geschlossene Box. Die Künstlerin geht dabei von den bekannten Spielsteinen aus, löst diese jedoch aus der uns vertrauten Wahrnehmung und besetzt sie mit neuen Inhalten.

2005 formten die Puzzlesteine eine offene Skulptur, die im Rahmen des vorgegebenen Rasters erweiterbar war und durch die fehlenden Ecksteine das Missing Link als Teil der Arbeit erkennen ließ. Die Skulptur vermittelte Flexibilität und Mobilität und visualisierte in ihrer Grundidee auch die damalige Lebenssituation der Künstlerin. In der Folge entstand ein kleines Holzhaus, gebaut aus ineinander greifenden Puzzle-Wänden, das die bodenflächige, temporäre Zusammenfügung loser Steine vollräumlich umsetzte.

2007 übersetzt die Künstlerin die darin angelegte Idee in das Medium Stein. Das Experimentieren mit den Möglichkeiten der Ausgangsform im Stein erweiterte jedoch die inhaltliche Interpretation. Das noch offene Holzhaus wurde zum geschlossenen Steinquader. Sibylle von Halem sieht die Puzzlesteine auch als Geographie, die ähnlich einer Landkarte die Erdoberfläche bedecken und sich je nach Intention ausbreiten oder einen Raum bilden. Die Künstlerin geht dabei unbewusst auf die Ursprünge des Puzzles zurück, welches um 1760 in England durch den Kupferstecher John Spilsbury erfunden wurde. Dazu klebte er eine Landkarte von Großbritannien auf ein Holzbrett und zersägte dieses entlang der Grenzlinien der verschiedenen Grafschaften. Die Teile waren damals noch nicht verzahnt, das "interlocking puzzle" entstand erst in der zweiten Hälfte des 19. Jahrhunderts.

Die "puzzle box" spielt mit der Illusion eines tatsächlichen Ineinandergreifens der einzelnen Steinplatten. Die Künstlerin deutet die Verzahnung an, indem sie die Schnittkanten im Kontrast zu den gespitzten Würfelflächen glatt belässt. Dem Betrachter wird ein hohler, aus Steinplatten geformter Körper angedeutet, der allerdings ein massiver, mit allen Feinheiten der Bildhauerei bearbeiteter Stein ist. Die Frage nach dem Raumkörper und seinem Inhalt bleibt sowohl für die Künstlerin als auch für den Betrachter offen. Eine Interpretation verbindet sich mit dem Erleben von Raum als individuelle Prägung durch die eigene Biographie und hängt davon ab, inwieweit der/die Einzelne diese Box als Raum der Phantasie oder als Begrenzung empfindet.

”Puzzle Box”

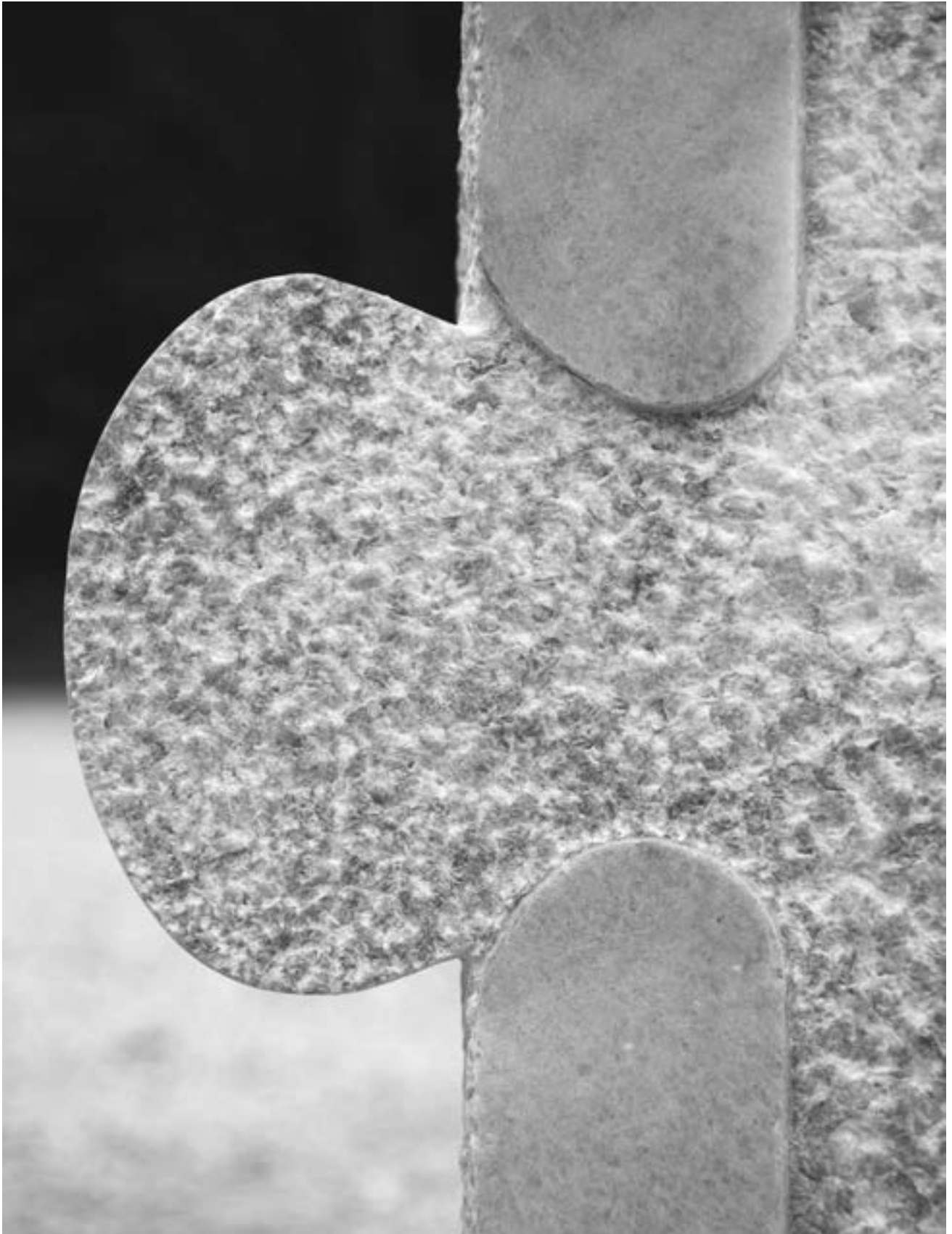
The work entitled "puzzle box" is conceptually connected to Sibylle von Halem's sculpture called "make your own world". The previously open structure of marble puzzle pieces has been transformed into a closed box. The artist takes the well-known game pieces as a starting point, but detaches them from their familiar context and invests them with new significances.

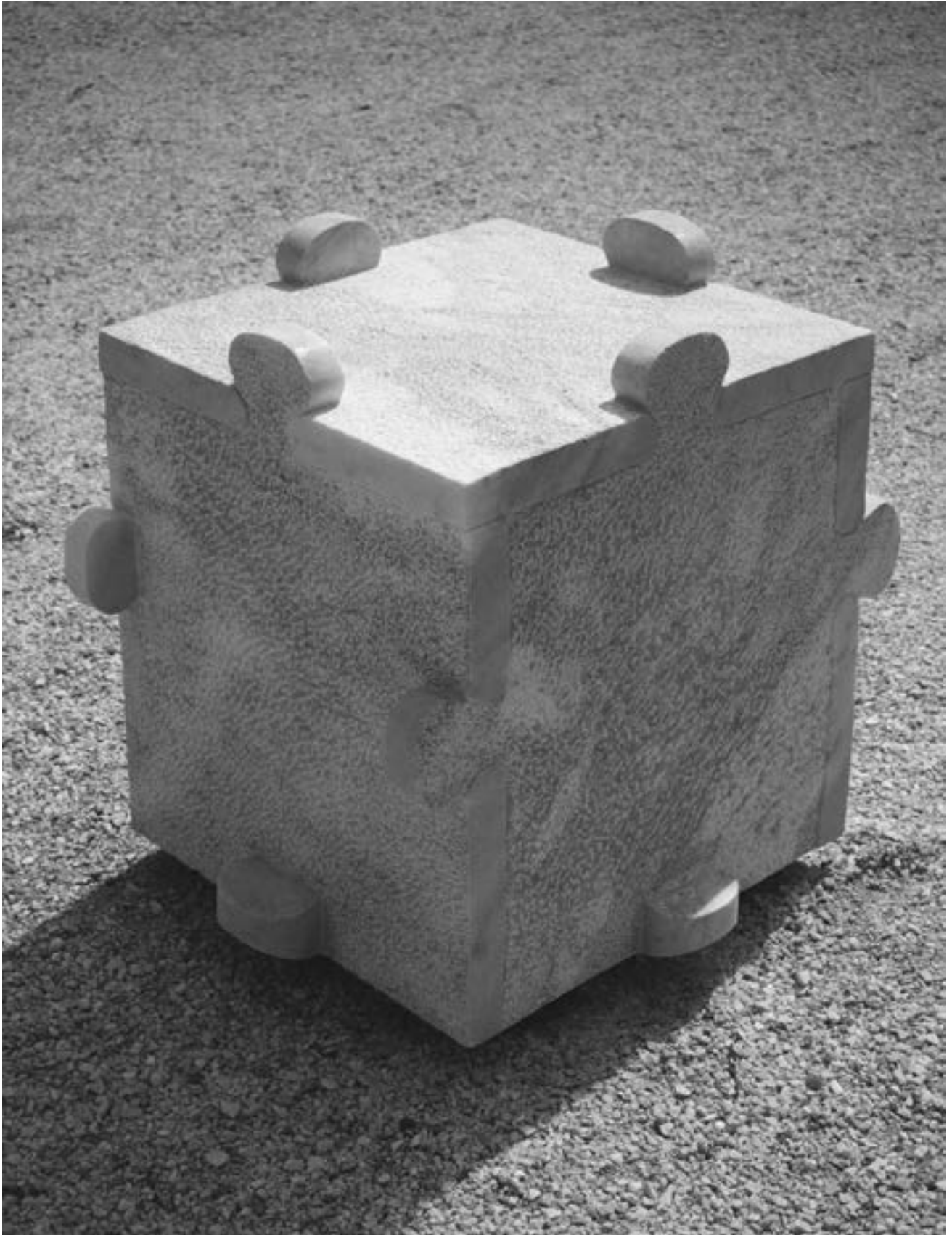
In 2005, the puzzle pieces formed an open-ended sculpture, which could have been extended along its given grid pattern, and in which the absence of corner pieces revealed the "missing links" as part of the work. This sculpture conveyed flexibility, mobility, and visualised the current life situation of the artist in its fundamental idea. Subsequently, she created a small wooden house, built from interlocking walls of puzzle pieces, which transcribed the previously ground-related, temporary compilation of loose stones into a fully spatial structure.

In 2007 the artist translated the ideas incorporated there into the medium of stone. However, experimentation with the possibilities of the original form in stone extended the interpretation of its content. The previously open wooden house became an enclosed stone block. Sibylle von Halem also views the puzzle stones as being part of geography, covering the earth's surface like a map, and according to individual intentions, spreading out over it or creating a specific space.

The artist here perhaps unconsciously refers to the origins of the "puzzle", which was invented in England in 1760 by a copperplate etcher called John Spilsbury. He glued a map of Great Britain to a wooden board and cut it up into individual counties along their boundary lines. At that time the pieces did not interlock, the "interlocking puzzle" only emerged in the second half of the 19th Century.

The "puzzle box" plays with the illusion of an actual interlocking of separate stone slabs. The artist suggests their interlocking by setting the finely ground, smoothed edges into contrast with the carved planes of the cube. A hollow body formed of stone slabs is implied to the viewer, which is actually a solid stone block worked with all the finesse of sculptural technique. The question of the spatial body and its contents remains open, for the artist as well as for the viewer. Any interpretation of the object will be fused to the experience of spatial form within one's own biography, and is dependent on the extent to which the individual perceives this box as a space for the imagination, or as a delineation of space.





HUANG Ho (Taiwan)



Born 1956, Taiwan

One-person and group exhibitions, art in public places, public collections.
Regular participation in symposia, especially Hualien International Stone Sculpture Symposium.

- 2007 Krastal Stone Sculpture Symposium
3rd Bahrain International Sculpture Symposium
Hualien International Stone Sculpture Symposium
- 2006 Public Art project at Hualien Airport
Collection of National Taiwan Museum of Fine Arts
- 2005 Grand Prize, Public Art of National Taipei College of Nursing, Taipei, Taiwan
Grand Prize, Public Art of Dong Duang Junior High School, Yilan, Taiwan
- 2004 Grand Prize, Public Art of Ji-an Township, Hualien County, Taiwan
Exhibition at Seravezza City, Italy
- 1989 Grand Prize, Hualien County Cultural Bureau



”Connection”

*”I have been working in sculpture for 30 years. As an art creator, I always try to figure out what ”beauty” really means. Always keeping the working process new, and going beyond it. I only want to make my own art, in my own art spirit. The making of art is a long journey for the artist. I will keep my heart humble and keep moving on,”*¹ schrieb der 1956 in Taiwan geborene Bildhauer Huang Ho über seine Arbeit. Die Skulptur ”Connection” schreibt dem Stein eine Form ein, die scheinbar das Material selbst völlig ignoriert. Die Frage, ob die Form oder der Stein die Wirkung der Skulptur bestimmen soll, entscheidet der Künstler entschieden zu Gunsten der Form. Weder die Schwere des Steins noch seine materielle Beschaffenheit kommen in der Skulptur zum Ausdruck, das Material verschwindet hinter dem künstlerischen Eingriff. Huang Ho widersteht den Versuchungen des Steins, der im Rohzustand eine eigene, sehr präsente Raumwirkung erzielt. Er setzt dieser eine dezidierte Vorstellung vom Endprodukt entgegen, die jegliches Eingehen auf den Stein während des Arbeitsprozesses nur auf den Aspekt der Machbarkeit legt. Der Künstler folgt dabei weniger konzeptuellen Überlegungen, als dass er die Möglichkeiten seiner handwerklichen Meisterschaft vorführt. Diese kunstvolle ”Gegenständlichkeit” prägt die Wirkung und schafft eine Skulptur, die vor allem durch Präzision und Kunstfertigkeit charakterisiert ist und auch ganz bewusst die Grenze zum Dekorativen auslotet. Der Rhythmus der einzelnen, aufeinander folgenden ”Module” reizt die Statik des Steinblockes aus und zielt laut Huang Ho auch auf eine Expansion der Skulptur im Raum. Darüber hinaus übersetzt sie den ”Rhythmus des Tanzes und steht damit gleichsam für das Leben selbst.”² Die glatte, geschliffene Oberfläche sowie die ästhetisierte Form ist charakteristisch für das Œuvre von Huang Ho. Der Manierismus seiner geschwungenen, bewegten Skulpturen wird durch diese Oberflächengestaltung noch gesteigert und bringt diese an einen Punkt intensivster Wirkung. Durch ihre spielerisch bleibende Formen entziehen sie sich jedoch einer allzu puristischen Lesbarkeit.

”Connection”

*”I have been working in sculpture for 30 years. As an art creator, I always try to figure out what ”beauty” really means. Always keeping the working process new, and going beyond it. I only want to make my own art, in my own art spirit. The making of art is a long journey for the artist. I will keep my heart humble and keep moving on,”*¹ as Huang Ho, stone sculptor, born in Taiwan in 1956, said about his life and work.

The sculpture he titles ”Connection” inscribes a form into the stone which appears to ignore its material nature altogether. The question whether it is the form or the stone that should determine the impact of the sculpture, is decided by the artist in authoritative favour of the form. Neither the weight of the stone nor its material composition are expressed in the sculpture, the material disappears behind the force of the artist’s intention.

Huang Ho resists the temptations of the stone as material, which would achieve an individual and very much present spatial force even in its raw state. He counters this with a determined image of the envisaged form, where his responses to the stone during the working process are decided purely under the aspect of feasibility.

Here the artist is not so much following conceptual deliberations as demonstrating the possibilities of his master-craftsmanship. This artful ’realism’ on his part determines the sculpture’s effect and adds up to create a sculpture characterised above all through its precision, its craftsmanship and which consciously tests out its boundaries with the merely decorative.

A rhythm of singular, stacked ”modules” teases the maximum from the static block of stone, and, in the words of Huang Ho, also aims for the furthest expansion of the sculpture within its given space. Beyond that, it interprets a ”rhythm of dance, and thereby a rhythm of life itself.”² The sculpture’s smooth, polished surface as well as its aesthetised form is characteristic for the work of Huang Ho. A visible mannerism in his curved, mutable forms is accentuated by their given surface qualities, bringing both aspects to a point of heightened attention. At the same time their forms can remain playful, eluding any overly purist attempt at analysis.

¹ Notizen / notes from Symposium Krystal 2007

² ebd. / ibid.





Rudolf J. KALTENBACH (Germany)



1956	born in Hochheim/ Main Germany
1986	designer (diploma)
1989-1993	study University of the Arts (UdK, formerly HdK)
1994	scholarship of the Culture Senate of Berlin
2004	scholarship of the office of the Federal President
symposia	
1991	Adnet, Austria
1992+93	Weißensadt, Germany
1993	Malta, Austria
1995	international nature-art symposium, Kumriver; Korea, at the Literary Arts Centre
2001	Creative on ice, Zell am See, Austria
2001	Krastal, Austria
2001	founder " Steine ohne Grenzen "
	realized 7 symposia 2001-2005
2004	Wold-Roc-Expo in Castres, France 1. price for sculpture
2006	III ročník bienále Landek, Czech Republic
2007	Krastal/Austria
exhibitions	
1999-07	foundation for sculpture Berlin
2000	paper d'Europe Centre d'information sur l'Europe le genie de la Bastille Paris, France
2003	association of fine arts Kärnten, Austria
2003	gallerija Kortil / Rijeka, Croatia
2006	muzeum Górnictwa Ostrawie-Petřkovicach, Czechy
2007	culturcommunity Urania Berlin e.V. with Technical University Berlin
2007	State Museum Görlitz

numerous international exhibitions



”Hommage à Karl Prantl - Steine ohne Grenzen”

Seit Ende der 1980er Jahre arbeitet Rudolf J. Kaltenbach mit dem Material Stein. Wobei er sowohl weichen Kalkstein bearbeitet, als auch Marmor und Granit. Viele seiner Skulpturen entstehen in einer direkten Auseinandersetzung mit dem Ort ihrer Aufstellung und haben hier den Charakter eines Mahn- oder Denkmals. So fertigte der Künstler aus Anlass der Wiedervereinigung Deutschlands für den Berliner Platz in Hochheim 1989 eine große Skulptur mit dem Titel "Berlin". 2001 entstand im Krastal die begehbare Skulptur "Großes Himmelstor für Otto Eder" für den 1982 verstorbenen Initiator der Symposien im Kärntner Krastal. Gemeinsam mit Silvia Fohrer begründete Rudolf J. Kaltenbach die Idee der "Steine ohne Grenzen", die die Beschäftigung mit dem Stein auch unter den Aspekt von Friede und Menschlichkeit stellt. Das Konzept ist darauf ausgerichtet, ein Zeichen der Völkerverständigung zu setzen. In Gedenken an den 1943 im KZ ermordeten Bildhauer Otto Freundlich, der die Vision hatte, eine Skulpturenstraße von Paris nach Moskau zu schaffen, versucht das Symposium "Steine ohne Grenzen", eine Skulpturenlinie durch Deutschland zu ziehen. Im Werk von Rudolf J. Kaltenbach zeigt sich der Hang zu monumentalen, archaischen Formen bereits in der Skulptur "Himmelstor für Otto Eder". Im Gegensatz zu der Offenheit des architektonisch gehaltenen Himmeltores, schuf Rudolf J. Kaltenbach 2007 einen hohen, fast hermetischen Block, der sich erst bei genauer Betrachtung durch die Bearbeitung seiner Oberfläche erschließt. Die Skulptur zeichnet jedoch auf reduzierte Weise die Form des Himmeltores nach und setzt dadurch die beiden Skulpturen in eine Korrespondenz. Mittels Bohrkernen aus verschiedenen Steinen der Welt sind Buchstaben eingearbeitet, die den Satz "Steine ohne Grenzen" formen. Durch die bewusste Silbensetzung auf der Steinoberfläche ergeben sich u. a. als isolierte Worte STEIN und ZEN und erschließen dadurch eine zusätzliche inhaltliche Interpretation. Das Wort STEIN betont darüber hinaus auch die Werkimmanenz des Materials und steht für die Rückbezüglichkeit der dinglichen Skulptur selbst.

"Ich muss in einem Stein lesen können, wie der Musiker in seinen Noten" meinte Rudolf J. Kaltenbach im Interview.¹ Die Begegnung und der Dialog mit dem Stein, so Kaltenbach, wird stets eine Auseinandersetzung mit dem Werkstoff. Dieser gibt die Form vor, die möglich ist. *"Der Ausgang ist oft nicht vorhersehbar - Ich folge vorgegebenen Spuren, sei es im Stein oder an den Orten, an denen ich arbeite"*. So gesehen wurde das Krastal durch die Arbeit von Rudolf J. Kaltenbach zu einer weiteren Station auf einem gedanklichen Weg ohne Grenzen.

”Hommage à Karl Prantl - Stones beyond boundaries”

Rudolf Kaltenbach has been working with stone since the end of the 1980's. He has worked with soft limestone as well as marble and granite. Many of his sculptures originate from a direct confrontation with their site and in this case bear the characteristics of a monument or a warning memorial. In this vein, the artist created a large sculpture entitled "Berlin" upon the occasion of the reunification of Germany, for the Berliner Platz in Hochheim in 1989. At the Krastal symposium in 2001 he made the sculpture "Grosses Himmelstor für Otto Eder" ("grand gate to heaven for Otto Eder"), in memory of the originator of the Krastal Symposia in Carinthia, who passed away in 1982.

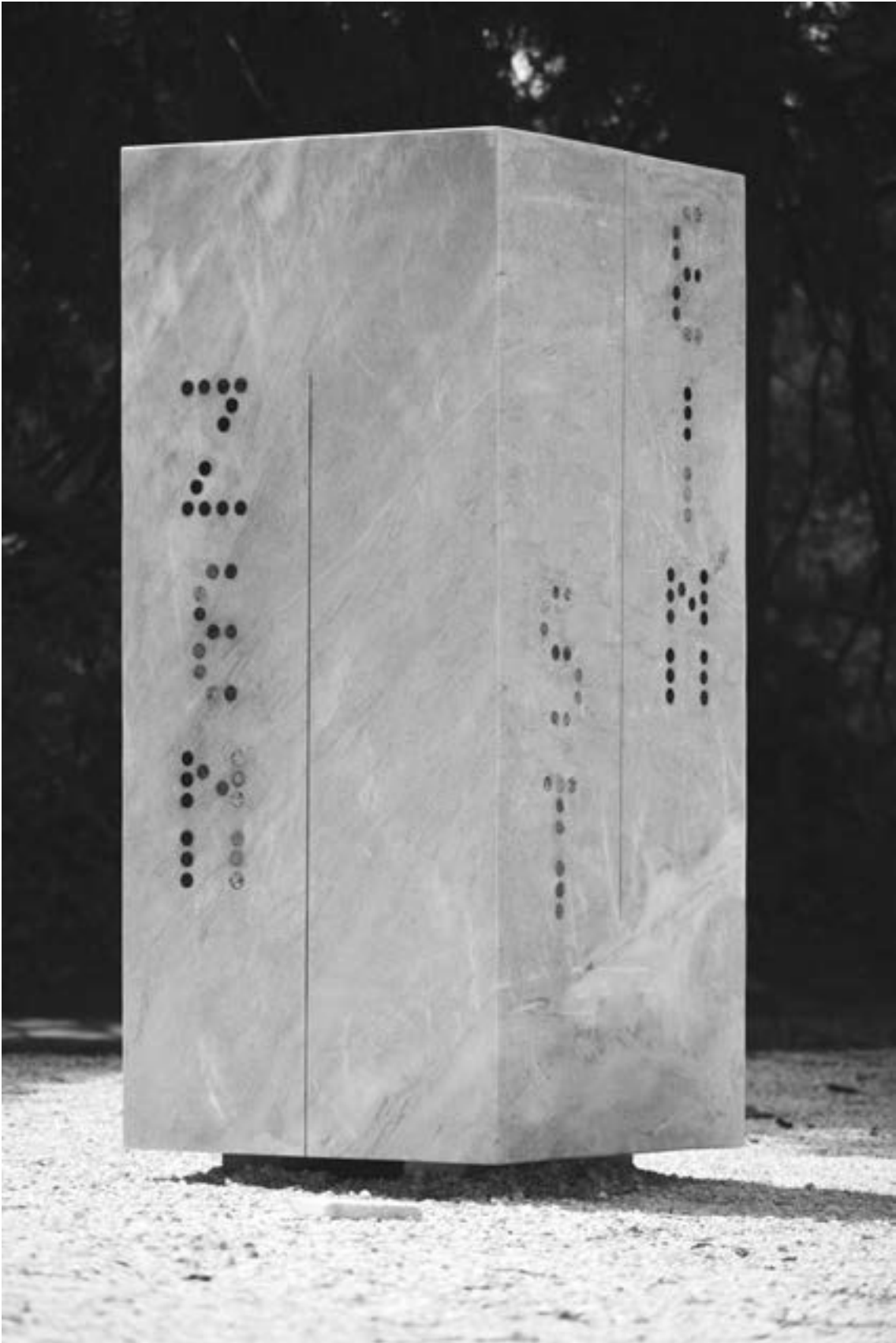
Together with Silvia Fohrer, Rudolf J. Kaltenbach founded the project "Steine ohne Grenzen" ("stones beyond boundaries") which places the engagement with stone under an aspect of world peace and global humanity. Its concept aims to set a mark for international understanding and cooperation. In memory of the sculptor Otto Freundlich, who was murdered in a concentration camp in 1943 and who had had the idea of creating a sculpture pathway from Paris to Moscow, the symposium "Steine ohne Grenzen" attempts to take a line of sculptures through Germany.

A predisposition for monumental, archaic forms is already evident in Rudolf J. Kaltenbach's work with the sculpture "Himmelstor für Otto Eder".

In contrast to the openness of the architecturally conceived gate to heaven, in 2007 Rudolf Kaltenbach created a tall, almost hermetic block which only reveals itself on closer inspection of its surface treatment. However, the sculpture re-traces the form of the gate to heaven in a more minimal manner, setting up a correspondence between the two sculptures. Using drill cores taken from various stones from all over the world, he has set letters into the stone which form the phrase "Steine ohne Grenzen". Through a deliberate spacing of syllables across the surfaces of the stone, distinct words are formed, eg. STEIN and ZEN here acquire additional interpretations as regards content. The word STEIN also emphasises the immanence of the material and refers back to the physicality of the sculpture itself.

"I must be able to read a stone as a musician reads his score", Rudolf Kaltenbach asserted in an interview.¹ The encounter and dialogue with the stone, says Kaltenbach, is always a contest with the material - it determines the possibilities of form. *"The result is often not predictable - I follow existing traces, either within the stone or in the places where I work"*. In this sense, the Krastal valley has become another station on the way, of a notional path without boundaries.

¹ Zitiert nach einem Interview mit / quoted from an interview with Rudolf J. Kaltenbach, Krastal, August 2007





Hironori KATAGIRI (Japan)



- 1958 Born in Kesenuma, Japan.
- 1981 Studied at Miyagi University of Education, Art Course, Sendai, Japan.
- 1982 - 85 Assistant Organiser, Symposion Lindabrunn, Austria.
- 1989 Organiser, Sendai International Sculpture Symposium '89, Sendai, Japan.
- 1992 Committee member/Vice Chairman Iwate-cho International Sculpture Symposium, Iwate, Japan.
- 1993 Member, Symposion Lindabrunn, Austria. Art Director; 1994-96 Symposion Lindabrunn.
- 1995 Co-ordinator; International Sculpture Conference, Lindabrunn, Austria.
- 1998 Administrator; Iwate Art Festival UK98, Iwate, Japan

One-person and group exhibitions, symposia, public and private commissions, collections in Japan, Germany, Austria and Great Britain



”your sun is coming out”

Hironori Katagiri schließt mit seiner im Krastal gearbeiteten Skulptur "your sun is coming out" an Überlegungen an, die sich in seinem Werk bereits früh finden: die Thematik der offenen Skulptur und die Verbindung zwischen präziser Form und der natürlichen Beschaffenheit des Steins. Seine Skulpturen scheinen letzterer zu folgen und beziehen ihre über die Form hinausgehende Emotionalität vor allem aus der haptischen Struktur des Ausgangsmaterials.

Die Form des offenen Kreises, der Sonne und Sonnenfinsternis ist ein Motiv, das als Grundform vom Künstler in unterschiedlichen Steinmaterialien vom harten, schwarzen Granit bis hin zum Indian Red Granite oder nun dem Krastaler Marmor in der diesjährigen Symposionsarbeit durch den Künstler entwickelt wurde. Hironori Katagiri sah dabei die Plastik bereits in den 1980er Jahren auch als konzipierte Form im Raum, die eine neue Möglichkeit für das Verständnis von Skulptur schaffen könnte. *"Um die gegenwärtige Situation der Kunst, das Kunstverständnis zu verbessern, wird es notwendig sein, die Kunst und die Kunstwerke in den Lebensraum des Menschen, in die Landschaft zurückzustellen"*¹, schrieb er in einem Text zum Symposium in Lindabrunn.

Auch in seiner Krastaler Skulptur ist das Wechselspiel zwischen der massiven Form und dem von der Skulptur umgrenzten Raum eines der konstitutiven Elemente, die die Arbeit ebenso prägen wie die natürliche Beschaffenheit des Steins und seine Färbung. Darüber hinaus verweisen die Titel seiner Arbeiten wie "rhythm of the flower", "ring of the wind" oder "red sun" auf die für seine Skulpturen charakteristische Verbindung zwischen rein geometrischer Form und Motiven aus der Natur. Das aus der Natur entnommene Thema der Sonnenbahn und der Eklipse - der Sonnenfinsternis - wird zu einem Experimentieren mit geometrischen Formen wie Kreis, Kreisring und Ellipse.

Doch zielt der Künstler darauf, eine unabhängige Arbeit zu schaffen, deren ästhetischer Reiz im Spiel mit mathematisch definierten Grundformen liegt, die im Material konkretisiert werden. Die offene Kreisform als ein gern wiederkehrendes Thema der modernen Plastik findet bei Katagiri eine Abwandlung, indem er davon ausgeht, dass vollkommene Symmetrien in einer Skulptur tatsächlich nur kurz erträglich wären. Die Kreisscheibe als solches muss also verformt werden und ihren zu erwartenden Lauf ändern, sodass in die Harmonie eine neue Spannung einbricht.

”your sun is coming out”

In his Krastal sculpture "your sun is coming out", Hironori Katagiri picks up on considerations which have been present in his work from an early date: the notion of an open form, and the conjunction of precise form and the natural composition of the stone. His sculptures appear to follow the latter, deriving an emotional impact which goes beyond their form primarily from the haptic properties of the original material.

The form of the open circle, implying the sun and its eclipse, is a basic motif which the artist has developed in various types of stone, from hard black granite to Indian red granite and this year in Krastal marble. Since the 1980s Hironori Katagiri has viewed sculpture as conceptualised form in space, generating new possibilities for the perception of sculpture. *"In order to improve the contemporary position of art and the understanding of art, it will be necessary to place art and artworks back into a human habitat, into the landscape"*, he wrote in a text about the Lindabrunn Symposium.

In his Krastal sculpture, the interplay between massive form and the space delineated by the sculpture is again a constituent element, determining the sculpture to the same extent as the stone's natural composition and its colouring. Additionally, the titles of his works such as "rhythm of the flower", "ring of the wind" and "red sun" refer to a characteristic fusion of purely geometric form and subjects from the natural world. One theme taken from nature - the path of the sun and its eclipse - gives rise to experimentation with geometric forms such as the circle, circular ring and ellipse.

However, the artist aims to create an autonomous work, its aesthetic allure arising from a play with mathematically defined basic forms which are clearly defined in the material. The form of the open circle, a recurring theme in modern sculpture, is modified by Katagiri's belief that perfect symmetries in a piece of sculpture would actually be unbearable for any length of time. Thus the circular disk must be de-formed, its path altered, to inject a new tension into existing harmonies.

¹ Zitiert nach / quoted from Hironori Katagiri, Japan in: Symposium Lindabrunn 1976 - 1986, Hsg. / Ed.: Mathias Hietz - Heinz Gross, Jugend und Volk Wien, München, 1986





Michael KOS (Austria)



1963 Born in Villach
1991 Diploma at Academy of Applied Art / Vienna
sculpture, objects, literature

group exhibitions (selection):

- 2007/08 Die Liebe zu den Objekten - Landesmuseum Niederösterreich, St. Pölten
- 2007 Nit / Thread - Kunsthalle Slovenj Gradec, Slowenien
- 2007 Vertauscht - Dok Zentrum für moderne Kunst NÖ, St. Pölten
- 2006 Österreich 1900-2000 - Sammlung Essl, Klosterneuburg
- 2006 New Choice - Nova Sin, Prag, CZ
- 2006 Zeitgenössische Kärntner Kunst - Österr. Parlament, Säulenhalle
- 2005 Crossover 2 - Künstlerhaus Klagenfurt

solo exhibitions (selection):

- 2008 in Formationen - Galerie Arcade, Mödling (project with Richard Kaplenig)
- 2007 Bild schlichten, Stein nähen - Galerie Judith Walker, Schloss Ebenau
- 2006 Enforced Line - Galerie Gambit, Prag, CZ
- 2005 Passengers - Gorenjski Musej, Kranj - SLO (project with Mira Narobe)
- 2005 Side-Seeing - Schloss Bruck, Museum der Stadt Lienz; (project with Max Seibald)
- 2004 Dinge, an sich - Galerie Freihausgasse, Villach (project with Egon Straszner)
- 2002 Ich wusste immer, dass Kunst satt macht - Kulturzentrum bei den Minoriten / Graz
- 2001 Fette Tränke - Künstlerhaus Klagenfurt

released books:

- Herzversagen, prose, 2000, Literaturedition NÖ, ISBN: 3-901117-50-4
- Die Fasanensichel, poems, 2002, Literaturedition NÖ, ISBN: 3-901117-59-8

www.michaelkos.net



”Wiedergutmachung - Serie 2”

Die Skulptur schließt an die Werkserie der seit 2005 entstandenen ”Wiedergutmachungen” an, in denen Michael Kos Findlinge zum Ausgangsmaterial seiner Arbeiten machte. Die Arbeit mit dem Findling steht dabei im Gegensatz zu den herkömmlichen Auswahlkriterien des Steinbildhauers, der sich an der Unversehrtheit des Steins orientiert. Indem Michael Kos diese Steine ”vernäht”, geht er explizit der Frage von Ganzheit, Vollkommenheit, ihrer Beschädigung, Fragmentierung und ihrer möglichen Wiederherstellung symbolhaft nach. Durch den künstlerischen Eingriff der Vernähung soll der Stein seine Ganzheit zurück erhalten. Doch entstehen dadurch weithin sichtbare Nähte, die seine Verletzungen nur noch mehr an die Oberfläche bringen. Die konzeptuelle Idee von Naht und Narbe tastet sich in einer dichten Unmittelbarkeit in das Material ein und beeinflusst auch die Wahrnehmung durch den Betrachter: Der Künstler erteilt durch seine fingierte Reparatur der Wiederherstellung des Steins eine Absage. Der gewählte Findling gibt den Verlauf der Nähte vor und ist in seiner abgerundeten Form als Stein massiv präsent.

Diese natürliche Steinform durch die Kunst aufzulösen, intendiert die während des Symposions 2007 entstandene Skulptur, die eine neue formale Entwicklung innerhalb der Werkserie einleitet. Indem der Stein an beiden Seiten radikal beschnitten wurde, ist die Ursprungsform des Findlings nicht mehr verlässlich nachvollziehbar; der Stein wird zum Segment möglicher Formen. Das künstlerische Vokabular zielt in der Verwendung industrieller Produkte auf eine Spannung zwischen technoider Künstlichkeit und der natürlichen, amorphen Erscheinung des Steins. Seine emotionale Fläche, die durch die Vernähungen auch beim Betrachter eigene Befindlichkeiten evoziert, übersetzt Michael Kos durch die Nirostadrähte und die glatte Spiegelfläche in eine postmoderne Formensprache. Das aus der Natur gewonnene Material tritt hinter den künstlerischen Gestaltungsprozess zurück. Der Künstler folgt in der Bearbeitung nicht der natürlichen Form des Steins, sondern unterläuft diese durch die Setzung von Schnittflächen. Die Kunst steht solcherart im Gegensatz zur Natur des Steins, diese ist bestenfalls nur mehr die Ausgangsbasis konzeptueller Überlegungen. Der Stein wird zu einem künstlichen Objekt, das sich wie ein hybrider Maschinenkörper zwischen die Nirostflächen schiebt. Die Materialität löst sich durch die Spiegelung der Umgebung auf, die schwere Masse des Steins wird gebrochen. Neben dieser formalen Spannung erweitert Michael Kos auch das Thema der Vernähung um ein neues bildhaftes Spiel: Durch den Spiegel wird nicht nur die Umgebung des Steins zum Bestandteil des Kunstwerks, sondern auch der Betrachter selbst.

”Making Amends - Series 2”

This sculpture joins up to a series of works which was begun in 2005, entitled ”Making Amends”, in which Michael Kos used natural boulders as a starting point. Working with boulders stands in direct opposition to the conventional selection criteria of stone sculptors, who search for unscathed stones. In stitching or ”suturing” these stones, Michael Kos explicitly engages with the question of wholeness, perfection, damage, fragmentation - and the symbolic possibilities of recovery. Through the artistic intervention of stitching, the stone is supposed to regain its former wholeness. However, this produces clearly visible seams which only emphasise the ”wounds” and bring them to the surface. The conceptual idea of seams and scars penetrates the dense immediacy of the material, and influences the way it is perceived by the viewer. By means of these fictional repairs, the artist actually cancels out the regeneration of the stone. The chosen boulder determines the course of the seams, its rounded form asserting its physical mass.

The sculpture created during the symposium in 2007 aims to dissolve the natural stone form by means of art, marking a new formal development within the series. The stone is radically curtailed at both ends, rendering the boulder’s original shape incomprehensible, the stone becomes a segment of many possible forms. The artistic vocabulary used aims for a tension between technoid artificiality through the use of industrially manufactured products, and the natural, amorphous appearance of the stone. Michael Kos translates its emotionally charged surface, in which the stitchings evoke individual susceptibilities in the viewer, into a postmodern language of form by using stainless steel cable and glossy mirrored surfaces. The natural origin of the material steps back behind the artistic processes employed. The artist does not follow the natural form of the stone, but undermines it by applying cut planes. Here art is set into opposition to the nature of the stone, which is now at most a basis for conceptual considerations. The stone becomes an artificial object, intruding between the stainless steel surfaces like a hybrid machine element. Its materiality is dissolved by the reflection of its surroundings, the heavy mass of the stone is negated. In addition to this formal tension, Michael Kos extends the theme of stitching-up with a new visual game: the mirrors not only incorporate the surroundings, but also the viewer, as a component of the artwork.





Helmut MACHHAMMER (Austria)



1962 Born in Kalwang / Austria
bis 1980 HTL Ortweinplatz, Graz, Josef Pillhofer
bis 1985 Academy of Visual Art / Vienna, Joannis Avramidis
seit 1979 Participation in leading team of Symposium [kunstwerk] krastal
1986 Theodor - Körner - Award
1989 Award of Handelskammer Vienna
2002 Award of Carinthia

Lives and works in Völkermarkt and Krastal.

SOLO EXHIBITIONS:

Skulptur auf der Freyung, Vienna
Galerie Payer, Leoben
Ecksaal Joanneum, Graz
Skulptur, Öhringen/Germany
Cafe-Atelier, Graz
Bildungshaus Maria Trost, Graz
Galerie Gruber, Krems
Galerie Kärnten, Klagenfurt
Galerie Gmünd, Leoben
Europahaus Klagenfurt
Galerie Vorspann, Eisenkappel

GROUP EXHIBITIONS

in Germany, Italy, Belgium, Israel, China, Japan

machhammer@gmx.at
www.machhammer.eu



”Innen - Aussen”

Flächigkeit als Element zur Konstruktion der Figur ist für Helmut Machhammer seit den 1990er Jahren zum Ausgangspunkt seiner formalen Überlegungen geworden. Seine Skulpturen aus der Werkserie "purzeln" wurden bestimmt durch plane Raumflächen, ihre Form wurde durch Herausschneiden und -bohren des Marmors gewonnen. Das Kippen, Drehen oder Purzeln der Figur funktionierte über diese Flächen, die je nach Ausrichtung des Figurenblocks eine neue Standfläche und damit auch Interpretation erhalten konnten. Darüber hinaus kontrastierten die Purzelfiguren durch ihr mobiles Prinzip die Statik einer massiven Skulptur.

Das Tangieren der Flächen, das mathematische Konstruieren einer Form aus dem geschlossenen Block ist eines der Charakteristika von Helmut Machhammer und bestimmt auch die Arbeit, die während des Symposiums 2007 entstanden ist. Der Purzel als sitzende Figur scheint verschwunden, sichtbar sind geschnittene Oberflächen, die beim Aufeinandertreffen schmale Grate und Stege bilden. Diese werden durch die Bearbeitung des Künstlers zusätzlich akzentuiert. Dazu verlaufen die in den Stein getriebenen Bohrungen parallel oder in einer bewussten Winkelüberschneidung zur Außenfläche. Der interaktive Prozess der Skulpturen aus der Werkserie "purzeln", der bislang für das Verständnis der Arbeiten Helmut Machhammers entscheidende Hinweise lieferte, weicht einem Experimentieren mit der Form der Figur als solches.

Ihre ablesbare und für den Betrachter nachvollziehbare Form wird sekundär und tritt hinter ein Spiel mit Außenflächen und Hohlräumen zurück. Umschloss in der Serie "purzeln" die Figur den Raum in der Skulptur, so ist sie jetzt durch Flächen eingeschlossen und entfaltet sich im Inneren des Steins. D.h. während die Figur davor den Raum erst definierte, so bildet nun der hohle Raum selbst die Form einer in sich zusammengekauerten Figur. Das Arbeiten mit dem Kernbohrgerät an den schmalen Graten ist schwierig, ebenso die rechnerische Umkehrung der Figur in den Innenraum der Skulptur. Die stabförmigen Bohrkern geben nach dem Herausbrechen das Innere des Steins frei und forcieren die Lesbarkeit des vom Künstler intendierten "Inside -Out", da es ihre Negativräume sind, die die Figur formen. Einige formale Überlegungen aus der Serie "purzeln" werden weitergeführt und lassen die Skulptur trotz veränderter Form als Teil dieser Serie erscheinen. Dies betrifft vor allem Helmut Machhammers grundsätzliche Auffassung, eine Figur nicht als klassische Stele zu formen, sondern mittels einer Bewegung und Verschränkung ihrer Körperteile. Seine Aufforderung zur Veränderung des Standpunktes eröffnet neue Sichtweisen und Einblicke in und auf den Stein.

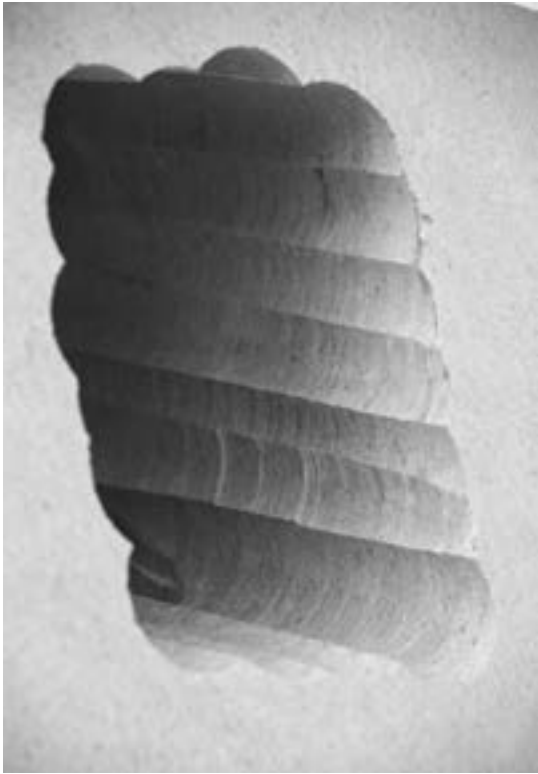
”Inside - Outside”

For Helmut Machhammer, the starting point for his formal considerations since the 1990s has consisted in the use of planes as elements for the construction of a figure. His sculptures from the series "purzeln" ("tumbling") were determined by flat, spatial planes, their form arrived at through cutting and drilling them from the marble. Tilting, turning or tumbling of the figures was achieved by means of these planes, so that each new base plane gave the sculpture a new orientation and thereby also a new interpretation. Additionally, this principle of motion in the tumbling figures contrasted with static quality of a compact sculpture.

The creation of tangents, the mathematical construction of form from a solid block is characteristic for Helmut Machhammer and also determines the form of the work created during the 2007 symposium. The "tumbler" as a sitting figure appears to have vanished, we are looking at cut surfaces which form slender ridges and ligaments where they meet. These are further accentuated by the artist's working processes. Also, drill-holes driven into the stone either run in parallel or in deliberate opposition to the angles of the exterior surface. The interactive process of the sculptures from the series "purzeln", which had to date provided essential clues to understanding the work of Helmut Machhammer, has given way to experimentation with the form of the figure itself.

Its visible and comprehensible form becomes secondary to a playful exploration of exterior planes and hollow interior spaces. If the figure enclosed the space within the sculpture in the series "purzeln", it is now enclosed by planes and develops in the interior of the stone block. That is, while the sculpture previously defined its space, now the hollow itself is the form of the crouched figure. Working with a core drilling machine on the narrow ridges is difficult, as is calculating the inversion of the sculpture in the interior of the sculpture. Once broken out of the stone, the baton-shaped drill cores offer up the interior space and render the sense of "inside-out" intended by the artist legible, as it is the negative spaces which create the sculpture. Some of the formal considerations from the series "purzeln" have been carried forward, allowing the sculpture to act as part of this series in spite of its changed form. It concerns Helmut Machhammer's primary intention to create a figure not in the classic columnar form, but rather through motion and interlacing of its limbs. His challenge to adapt our point of view opens up new perspectives and insights on and into the stone.





Hazem EL MESTIKAWY (Egypt)



1965 Born in Egypt, lives and works in Cairo
1986 Bachelor of Arts - Department of Sculpture, University of Menya, Egypt
2001 Assistant of the director, Aswan Sculpture Symposium, Egypt
2000 - 2003 Assistant of Symposium Aswan (granite), Aswan, Egypt
2002 - 2003 Director and chief curator, "MEMA" Museum of Egyptian Modern Art, Cairo, Egypt
2003 - 2004 Member of Comitee of visual arts, Cultural ministry, Cairo, Egypt
Freelance art critic

Solo exhibitions:

1991 Cairo Atelier, Cairo, Egypt
1994 Venezuela Kulturzentrum & Cairo Atelier, Cairo, Egypt
1994 Künstlerhaus gallery Boswil, Aargau, Switzerland
1996 ESPACE Karim Francis, Cairo, Egypt
1997 ESPACE Karim Francis, Cairo, Egypt
1998 ESPACE Karim Francis, Cairo, Egypt
2002 Gallery ge, «9», Winterthur, Switzerland
2003 ESPACE Karim Francis, «9», Cairo, Egypt
2005 Gallery Atrium ed Arte, «Equal spaces», Vienna, Austria

Group exhibitions in Egypt, Austria, Switzerland, Germany, Italy, China

hazem.elmestkawy@aon.at



”Djed”

In seiner Skulptur bezieht sich Hazem el Mestikawy auf die altägyptische Bedeutung des Wortes *Djed*. Es stand symbolisch für Stärke, Stabilität und Ausdauer. Als Amulett getragen, kam es in Ägypten in Form eines Pfahles vor, gekrönt von drei oder vier horizontalen Segmenten. *Djed* wurde auch als Rückgrat des Osiris gedeutet. Auch hier stand es für Stabilität und Dauer der Herrschaft. Ursprünglich war *Djed* ein Pfahl, um den stufenweise Getreideähren gebunden wurden, als Zeichen der Macht und der Stärke der Natur am Beginn der Ernte. Diese wurde mit der Aufstellung des *Djed* Pfahles eingeleitet.

Der Künstler folgt jedoch nicht der überlieferten Form des Pfahls, sondern bezieht sich vor allem auf den symbolischen Gehalt des Wortes. Bisher hat Hazem el Mestikawy vorwiegend mit Granit gearbeitet, da er den harten Stein gegenüber dem Marmor bevorzugt. Doch im Gegensatz zur "sanften Oberfläche" des Carraramarmors zeigt der Krastaler Stein vergleichbare Eigenschaften wie der Granit und setzt dem bildhauerischen Eingriff einen ähnlichen Widerstand entgegen. Die Form der Skulptur basiert auf einer konzeptuellen Kombination von Natur, die eine immer währende Stabilität und Kontinuität in sich trägt, und der klassischen Form der Säule, die in der Architektur für diese Eigenschaften steht. Doch zielt der Künstler auf eine abstrahierende Lösung, die er aus dem spezifischen Ortscharakter des Krastals heraus entwickelte. Die Natur im Krastal ist sehr präsent und im Steinbruch durch schroffe Abbruchkanten gekennzeichnet, gleichzeitig zeigt sie eine sanfte hügelige Wiesenlandschaft. Dem wollte Hazem el Mestikawy eine stabile, blockhafte, aber vor allem geometrische Form mit präzisen Kanten entgegensetzen, die sich aus der Grundform des Quaders entwickelt. Die Integration des Lärchenholzes ergab sich erst während des Arbeitsprozesses und entstand ebenfalls aus der intensiven Auseinandersetzung mit dem Ort.

*"Als ich in den ersten Tagen in den Steinbruch ging, sah ich den industriellen Eingriff in die Natur, aber zugleich auch junge Bäume, die sich wieder durch die Steine ans Tageslicht arbeiteten und zuweilen dicht vor dem Abgrund standen. Ein Motiv, das für mich symbolhaft für das Verhältnis zwischen Natur und dem Eingriff des Menschen stand."*¹ Der Materialeinschub durchbricht die glatte, harmonische Oberfläche des Marmorsteines und steht für das Nebeneinander zwischen gewachsener Natur und der geometrischen Form des Steins.

”Djed”

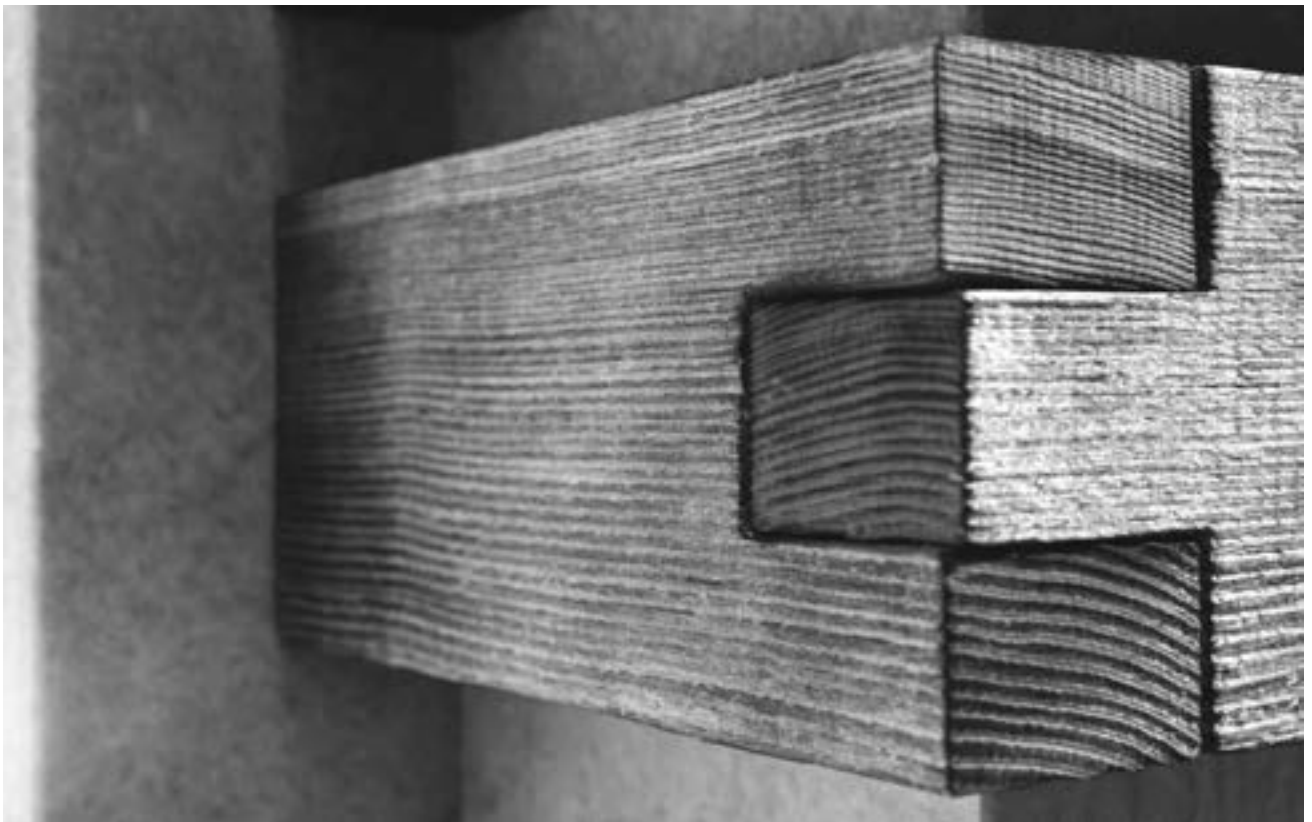
Hazem El Mestikawy's sculpture makes reference to the ancient Egyptian word *Djed*. It was a symbol for strength, stability and stamina. Worn as an amulet, it took the form of a post or stele, crowned by three or four horizontal segments. *Djed* was also interpreted as the spine of Osiris. In this, too, it stood for stability and for the endurance of a reigning sovereignty. Originally *Djed* was a pole on to which ears of corn were tied in layers, as signs of power and of the force of nature at the beginning of the harvest, which was initiated with the erection of the *Djed* posts.

However, the artist here does not follow the traditional form of the pole, but rather attends to the symbolic content of the word it engendered. Until recently, Hazem El Mestikawy had worked more often in granite, as he prefers this hard stone to marble. And yet, in contrast to the "gentle surface" of Carrara marble, the Krastal stone has similar properties to granite, and offers a comparable amount of resistance to sculptural interventions. The form of the sculpture is rooted in a conceptual fusion of nature, which carries an inherent stability and continuity, with the classical form of the column, which represents precisely these attributes in architecture. But the artist aimed for a specific, abstract solution which he developed from the genius loci he found at the Krastal site. Nature as such is very much present there, marked by craggy severances in the working quarry, but embedded in a soft, rolling landscape. Hazem El Mestikawy wanted to confront this landscape with a balanced, blocky, but most of all geometric form with precisely worked edges, developed from the basic form of the cuboid. The additional integration of larch wood developed only in the process of working on the piece, and was also generated by his intensive dialogue with the site.

*"When I went into the quarry, in the first few days, I observed the industrial encroachment into nature, but also saw young trees which had worked their way into daylight through the stones, and often stood close to an abyss. This was a motif which symbolically stood for the relationship between nature and human intervention, for me."*¹ The insertion of another material breaks through the smooth, homogeneous surface of the marble, and points to coexistences of nature as it grows, and the geometric form given to the stone.

¹ Zitiert nach einem Interview mit / quoted from an interview with Hazem El Mestikawy, Vienna October 2007





Max SEIBALD (Austria)



1968	Born in Lienz
1982-86	carpenter's apprenticeship (Großkirchheim)
1986-89	private school of sculpture (Bad Kleinkirchheim)
1989-92	studied with Prof. J. Avramidis (Vienna)
1992-94	studied with Prof. M. Pistoletto (diploma)
1994-96	studied with Prof. G. Tramontin (Venezia)
2004-05	studied with Prof. A. Muntadas (luav-Venezia)
1993	scholarship
1994	masterclasses' award
1995	scholarship for studying abroad
2005	governmental scholarship for crossover arts

media: painting, sculpture, installation art, performing art

1994-2005 lives and works in Cison di Valmarino / Italy
numerous exhibitions in Europe, participations in international symposia,
organisation and realisation of art projects in public space
1994 initiation of symposium "Creativ on Ice" (Zell am See)
1995 initiation of symposium "Kunst am Berg" (Zell am See)
since 2002 member of executive board of [kunstwerk] krastal
since 2004 member of Künstlerhaus Klagenfurt
since 2006 member of cultural organisation of Rijeka / Croatia

www.seibald.com



”per una pausa contemplativa”

Die Skulptur "per una pausa contemplativa" von Max Seibald kann in den Kontext einer sozialen und interaktiven Skulptur gestellt werden, die der Künstler vor allem in den letzten Jahren entwickelt hat. Der Aspekt der "site specificity" bestimmt die formalen Überlegungen zur Skulptur, die sich explizit auf die Gegebenheiten ihres Aufstellungsortes beziehen. So prägt die konzeptuell bedingte Benützbarkeit der Skulptur die Entwicklung ihrer Form und erschließt gleichzeitig ein kognitives und physiologisches Erlebnis, durch das Form, Material und Raum wahrgenommen wird. Erst dadurch wird die Skulptur zu ihrer Ganzheit zusammengefügt. Der vorliegende Prototyp aus Krastaler Marmor wurde in der Folge in ein Objekt aus Betonguss transformiert. Die Oberfläche erinnert bewusst an eine Matratze oder Liegefläche. Die Noppen sowie die gewölbte Form sollen sich an die Körperoberfläche anpassen und diese massieren. Die Skulptur ist demnach weniger eine autonome Skulptur für sich, als dass sie als Prototyp für eine nachfolgende Ausformung im Gussbeton diene. Die Form ergab sich nicht aus dem Stein allein, sondern wurde aus den örtlichen Gegebenheiten im Parkgelände von Thumersbach bei Zell am See entwickelt, wo die Variante aus Gussbeton seit Herbst aufgestellt ist. Ähnlich wie schon im "Hormonorium" auf der Schmittenhöhe in Zell am See bietet Max Seibald auch mit "per una pausa contemplativa" eine für den Spaziergänger völlig unerwartete Möglichkeit der Wahrnehmung von Skulptur und Kunst im allgemeinen an. Nicht das Gegenüber des Rezipienten wird gesucht, sondern die Benützung der Arbeit ist intendiert. Die massive Wirkung des Steins kontrastiert mit der spielerischen Oberfläche des Objektes, das wie ein gelandetes Luftkissen in der Landschaft steht. Neben der Entwicklung einer autonomen Form ist für den Künstler vor allem auch die Überschreitung von Bewusstseinssebenen wesentlich, die durch die Benützbarkeit seiner Objekte und Skulpturen evoziert wird. So lädt auch die Arbeit aus hellem Krastaler Marmor ein, sich auf der Skulptur niederzulassen, in einem Tagtraum zu versinken, seine Umgebung von einer anderen Perspektive aus wahrzunehmen *"und den unterbewussten Phantasieebenen, die sich im Halbschlaf ins Bewusstsein drängen, nachzuspüren."*¹

”per una pausa contemplativa”

Max Seibald's sculpture "per una pausa contemplativa" can be placed within a context of social and interactive sculpture which the artist has developed over the last few years. The aspect of "site specificity" determines formal considerations within the sculpture, which refers explicitly to the circumstances of its site. In this way the conceptually determined usability of the sculpture affects the development of its form, simultaneously tapping into a cognitive and physiological experience through which form, material and space are perceived. Only this process fuses the components of the sculpture into a whole.

The prototype on hand here, made from Krastal Marble, was subsequently transformed into a concrete cast. Its surface bears a deliberate resemblance to a mattress or surface for reclining. The "nubs" and the domed form are intended to mould to the surface of the body for massage. The sculpture is thereby less of an autonomous sculpture in its own right than a prototype for subsequent reproduction in cast concrete.

The form was not developed exclusively from the stone, but was derived from local conditions in the park at Thumersbach near Zell am See, where the concrete cast has been sited since the autumn. As with his work "Hormonorium", sited on the Schmittenhöhe at Zell am See, Max Seibald offers the strolling visitor a completely unexpected perception of sculpture and of art in general. It does not ask the recipient to act as a static counterpart, but rather intends the work to be used. The stone's sense of mass is contrasted with the object's playful surface, sitting in the landscape like a grounded inflatable.

Besides the development of autonomous forms, the artist also places emphasis on transcending planes of consciousness, as evoked by the interaction with his sculptures and objects. The work made from pale Krastal Marble also invites the visitor to settle down on it, sink into a daydream, perceive the surroundings from a new perspective, and to *"follow the trace of subconscious levels of imagination which intrude into consciousness in a semi-somnolent state"*.¹

¹Zitiert nach einem Interview mit / quoted from an interview with Max Seibald, Krastal Mai 2007







Helmut Machhammer, Neven Bilic, Michael Kos, Huang Ho
Sibylle von Halem, Max Seibald, Hazem El Mestikawy, Hironori Katagiri, Rudolf Kaltenbach, Amy Brier
©Michael Kos



Missing Huang Ho; the artists of WORLDPOOL-Symposium on the final day
©Neven Bilic



Amy drilling her stone cylinder
©Max Seibald



Kata, Amy, Sibylle and Hazem
©Neven Bilic



Helmut and Max
©Neven Bilic



Lunch in the quarry
©Hironori Katagiri



With some help from the quarrymen
©Hironori Katagiri



Transport of Max Seibald's sculpture
©Hironori Katagiri



Huang Ho at work
©Neven Bilic



Hazem with another kind of work
©Neven Bilic



Rudolf J. Kaltenbach
©Neven Bilic



Introducing Amy's sculpture to the visitors at the concluding festivity
©Bettina Frenzel

Textauszug aus dem Impulsreferat von Silvie Aigner beim WORLDPOOL Kongress, 10. August 2007

Der Aufbruch der Moderne im Medium Skulptur ist unmittelbar mit der Veränderung ihrer Aufgaben verbunden sowie mit dem Aufbrechen der historischen Sockelskulptur. Ab 1960 wurden unter dem Begriff Skulptur heterogene Positionen zusammengefasst sowie auch andere Medien einbezogen. Während in Amerika ab den 50er Jahren die Skulptur neu definiert wurde, so ging der Aufbruch der Moderne in Europa zunächst von der Grundform der Figur aus und hielt länger an den sogenannten klassischen Materialien Stein und Bronze fest. Dennoch emanzipierte sich die Steinskulptur von ihren dekorativen und repräsentativen Aufgaben.

Der Aufbruch zu einer zeitgenössischen Skulptur und Objektkunst erfolgte in Österreich erst nach 1945. Österreichische Bildhauer wie Fritz Wotruba, Karl Hoflehner, Roland Goeschl, Karl Prantl, Walter Pichler, Cornelius Kolig oder Bruno Gironcoli setzen in den 50er und 60er Jahren international beachtete Maßstäbe für eine weitere Entwicklung der Skulptur in Österreich. Neben jener an das Material und an das Objekt gebundenen Skulptur kam es zu einer Verbindung mit der Architektur, als auch zu einem Crossover mit den Techniken der angewandten Kunst oder dem Design. Mit der Entwicklung und Bedeutung des Avantgardefilms in den späten 50er Jahren erweiterte sich speziell auch in Österreich das Feld der Skulptur unter Einbeziehung von Film, Fotografie und Performance. Die Grenzen waren dabei fließend, skulpturale Objekte wurden zum Gegenstand von Handlungsabläufen, die auch den öffentlichen Raum einbezogen. Christa Steinle sprach in diesem Zusammenhang von einer "postmedialen Mentalität" in Österreich, die sich an keine Gattungsgrenzen gebunden fühlte.¹ Tendenzen, die sich bereits Anfang des 20. Jahrhunderts durch die Wiener Werkstätte und die Secession in charakteristischer Weise in Österreich in einem Ineinandewirken von freier und angewandter Kunst, von Architektur, Design, Bühnenbild, Skulptur und Malerei manifestierten. Nach 1945 wurde die Erweiterung der Skulptur, "die vom Möbeldesign bis zum digitalen Medium reichte",² vor allem durch das Werk von Peter Weibel und Oswald Oberhuber vorgezeichnet. Durch ihre Lehrtätigkeit an der Hochschule für angewandte Kunst waren sie auch für eine nächste Generation maßgeblich. Wenngleich zunächst die Meisterklasse um Fritz Wotruba im Material Stein und Metall die moderne Plastik nach 1945 prägte, so war die zeitgenössische Kunstproduktion in Österreich ausgehend von den Bewegungen der späten 60er Jahre vor allem durch ein Crossover von verschiedenen Disziplinen und Gattungen sowie durch eine starke internationale Ausrichtung geprägt. Hans Kupelwieser, Erwin Wurm, Franz West, Brigitte Kowanz, die aus Kärnten stammenden Künstler Cornelius Kolig, Heimo Zobernig, Jochen Traar, Herwig Turk, Josef Dabernig und Meina Schellander (Mitglied Verein [kunstwerk] krastal) sind einige der bekanntesten Positionen neuer Künstlergenerationen, die in ihrem Werk nicht nur mit mehreren Medien arbeiteten, sondern auch das Feld der Skulptur neu formulierten. Das Material Stein hatte, nach einer auch international beachteten Avantgarde, in der Entwicklung der späten 60er Jahre und der daraus resultierenden Objektkunst in den folgenden Jahrzehnten scheinbar keine Chance, eine ähnliche Rolle im Kunstbetrieb zu übernehmen, wie bis zur Mitte der 70er Jahre. Nach dem Tod Fritz Wotrubas übernahm der aus Kärnten stammende Bruno Gironcoli, der keine klassische Bildhauerausbildung erhalten hatte, seinen Lehrstuhl und leitete damit eine neue Ära ein. Die Steinskulptur spielte nach 1975 im musealen Kontext und auf internationalen Kunstmessen und Kunstausstellungen nur noch vereinzelt eine Rolle.

Doch zunächst passierte im Medium Stein international gesehen eine völlige Umkehr zum bisherigen akademischen Kanon, die maßgeblich von Österreich ausging.

1959 wurde das "Symposion Europäischer Bildhauer" in St. Margarethen durch Karl Prantl, Dr. Friedrich Czagan, Peter Meister, Jacques Moeschal und Erich Reischke gegründet.³ Der Bildhauer Karl Prantl wurde in der Folge zum Gründungsvater weiterer Symposien im In- und Ausland. Ende der 50er Jahre ermöglichte das Arbeiten direkt in der Natur, so Karl Prantl, "ein neues Verhältnis zum Material."⁴ Diese Idee wurde zu einer Bewegung, die sich rasch und weltweit ausbreitete. So erhielt das "Symposion Europäischer Bildhauer" bereits 1963 den "Deutschen Kritikerpreis". In der Begründung wurde vor allem der von St. Margarethen ausgehende internationale Impuls hervorgehoben: "Der Gedanke, freie, plastische Arbeit unter freiem Himmel zu leisten und modernes Formempfinden mit alter handwerklicher Gesinnung zu verquicken, ist in aller Welt vor allem in Israel und Japan aufgegriffen worden. Der internationale Impuls des Symposions-Gedankens gehört zu den überzeugendsten Beweisen einer ungebrochenen Schöpferkraft der Moderne."⁵

Neben weiteren Symposionsgründungen in Osteuropa, wie Kostanjevica (dort wurde mit dem Material Holz gearbeitet), Portoroz, in Japan, Israel, Deutschland, USA, der Wüste Negev, Rumänien gab es auch in Österreich mit Lindabrunn in Niederösterreich und dem Krastal in Kärnten direkte Nachfolgeprojekte, deren Gründungen auf Karl Prantl zurückgehen. 1967 initiierte der Bildhauer Mathias Hietz auf Anregung Karl Prantls das Symposion im niederösterreichischen Lindabrunn. In demselben Jahr arbeiteten erstmals Bildhauer im Krastaler Steinbruch.

Otto Eder nahm seit 1967 an den jährlichen Symposien im Krastal teil und arbeitete sowohl 1968 als auch 1969 im Europapark in Klagenfurt. Er forcierte die Gründung eines nachhaltigen, in die Zukunft orientierten Künstlerkollektivs im Krastal und übernahm gemeinsam mit Hans Muhr und Günther Kraus die Organisation der weiteren Symposien und gründete 1970 den "Verein Begegnung in Kärnten". Von Beginn an war für Otto Eder die Einbindung der Steinskulptur in den urbanen Raum wichtig. Er organisierte interdisziplinäre Diskussionsforen mit Architekten und sah eine neue Chance für die Steinskulptur im Stadtverband. Ähnliche Bestrebungen gab es auch in St. Margarethen und Lindabrunn. Eine neue Möglichkeit sah man vor allem in der Wiener Innenstadt. Durch den U-Bahn-Bau wurde anstelle der Verkehrsadern nun eine Fußgängerzone geschaffen. Die Bildhauer von St. Margarethen brachten sich intensiv in die Gestaltung des Stephansplatzes ein und erarbeiteten Mitte der 70er Jahre während der Symposien diverse Modelle.⁶ Auch Otto Eder wollte entlang der Fußgängerzone Skulpturen aufstellen, wie dies eine Presseaussendung des Vereins 1972 dokumentiert: "Im Hinblick auf die zukünftige Fußgängerzone, sehen wir erstmals wieder die echte Chance, die Innenstadt Wiens zu einer lebendigen Stadt der gegenwärtigen Kunst zu gestalten."⁷ Doch beschränkte sich die Präsenz der Steinskulptur in Wien bis auf einzelne wenige Auftragsarbeiten vorwiegend auf die Parkanlagen. Auch die ersten Präsentationen des Bildhauersymposions in Kärnten fanden im neu errichteten Europapark Klagenfurt statt. Die Durchsetzung einer Verankerung oder Einbindung der Steinbildhauerei in die damalige Stadtplanung erwies sich als schwierig. Diese Bestrebungen, neue Aufgaben für die Skulptur im Stadtraum zu schaffen, bezeichnete Claudia Büttner in ihrer Publikation auch als ein konträres Konzept zum Gründungsgedanken der Symposien: "*Wenn der Künstler kühn aus dem Atelier hinausging, so hieß das andererseits doch auch, dass er sich aus der Stadt zurückzog in die Abgelegenheit des Steinbruchs, der Natur - und das war etwas, was den Vorstellungen der damaligen aktuellen Kunst völlig zuwiderlief.*"⁸ Tatsächlich war der Stein in der Entwicklung der Skulptur bereits damals ein "traditionelles" Material und trat vor allem im urbanen Raum hinter die Entwicklung von installativen Arbeiten aus neuen, häufig industriell gefertigten Materialien zurück.

Doch stand hinter der Gründungsidee der Symposien wirklich nur eine romantische Vorstellung vom gemeinsamen, künstlerischen Arbeiten? Gerade in der Gründungszeit von Lindabrunn und dem Symposion Krastal scheint der damalige Zeitgeist der 70er Jahre in Form von Wohn- und Künstlergemeinschaften verwirklicht zu werden. Darüber hinaus bedeutete das Symposion auch die Möglichkeit, überhaupt mit internationalen Künstlern in Kontakt zu kommen. Während die Maler in den Nachkriegsjahren zunächst nach Paris oder später nach New York gingen, war dies allein von der Materialabhängigkeit für einen Steinbildhauer nicht möglich, wengleich auch einige Künstler in Paris bei Ossip Zadkine studierten, wie der Bildhauer Josef Pillhofer. Doch durch die Veranstaltung eines Symposions konnten Künstler aus anderen Ländern eingeladen werden. So bemühte sich Karl Prantl trotz oder vielmehr aufgrund der politischen Grenzen bereits früh um eine Einbindung von Künstlern aus Osteuropa.⁹ So waren auch im Krastal um 1970 und auch noch später stets Künstler aus Osteuropa präsent, ebenso wie auch zahlreiche Bildhauer aus Japan. Diese forcierten vor allem die Entwicklung einer ortsbezogenen Skulptur. Wesentliche Gründe für das begeisterte Aufgreifen der Symposionsidee sah Mathias Hietz einerseits in den mangelnden Aufgaben der Bildhauerei innerhalb der damaligen Baukunst, aber auch in der Möglichkeit, direkt im Steinbruch arbeiten zu können. "Das Material nahm wieder Einfluss auf die Form, auf die Gestaltung. Der Bildhauer bekam wieder eine stärkere Beziehung zum Stein," schrieb Hietz 1988.¹⁰ Hietz betonte darüber hinaus auch den Aspekt des gemeinsamen Arbeitens sowie den künstlerischen Austausch mit internationalen Künstlern.¹¹ Ein neuer konzeptueller Kunstbegriff habe in der Folge dazu beigetragen, dass sich Form und Inhalte von Symposien veränderten oder neue Symposien mit anderen Schwerpunkten und Materialprioritäten gegründet wurden. Vor allem Arbeiten mit einem ortsbezogenen Schwerpunkt reüssierten. Die Symposien waren, wie Jürgen Morschel schrieb, "*zumindest in ihren Anfängen eher eine Verwirklichung einer neuen sozialen, als einer neuen künstlerischen Idee.*" Kritisch merkt er weiter an, dass die "*offizielle Kunstgeschichte*" davon "*so gut wie keine Notiz nahm*".¹² Die Symposien in St. Margarethen wurden bereits Mitte der 70er Jahre beendet, was vor allem auch an der Stilllegung des kommerziellen Sandsteinabbaus im Steinbruch lag. Lindabrunn wurde bis zum Tod von Mathias Hietz als Steinbildhauersymposion geführt. In der Folge wandte sich die neue künstlerische Führung anderen Materialien, Aktionen und Interventionen in der Landschaft zu und versucht als solches wieder Teil des Kunstbetriebs zu werden.

Das Krastal zielte in den 90er Jahren auf eine neuerliche Einbindung der Skulptur in den öffentlichen Raum. So wurden die Symposien gemeinsam mit den Stadtgemeinden Villach, Klagenfurt und Völkermarkt veranstaltet. Diese waren einerseits finanzielle Partner, als sie auch Raum für die Präsentation der Großskulpturen boten. Sie machten jedoch nicht, wie Otto Eder es forderte, die Notwendigkeit der Steinskulptur im Bereich der Architektur oder Platzgestaltung im Stadtverband evident. Die

Präsentation war nur temporär und der Übergang vom Symposium zur Skulpturenausstellung war fließend. Vor allem in Hinblick auf die Beteiligung der Öffentlichkeit an den künstlerischen Entstehungsprozessen schlossen diese Projekte an die frühen Symposien an: So bemerkt Jürgen Morschel 1979 in seinem Essay über eine "Kunst unter neuen Voraussetzungen", "dass es *vielleicht doch ein Irrtum ist, dass man an der Kunst teilhaben könne, wenn man nur an ihren Produkten teilhat: teilhaben ist wohl nur möglich im Beteiligtsein an der Entstehung von Kunst. Und im Symposium wird das Entstehen von Kunst vergegenwärtigt - das ist das entscheidend Neue*".¹³

Nachdem allein durch das heurige Symposium, durch die Präsenz vieler Vertreter internationaler Steinbildhauersymposien im Kratal dokumentiert ist, dass auch die zeitgenössische Generation der Bildhauer sich wieder, oder noch immer mit dem Material Stein beschäftigt und es als ein adäquates Ausdrucksmittel ihrer künstlerischen Intentionen ansieht, stellt sich dennoch die Frage: Wo ist die Steinskulptur außerhalb der Symposien präsent, außer in ihren "geschützten Gehegen" wie Skulpturenstraßen, Skulpturenparks oder Museumsgärten? Wobei wir in Wien mit dem Neubau des Museumsquartiers auch hier eine Ignoranz der Skulptur erleben. Während im Museum des 20. Jahrhunderts noch ein kleiner Skulpturengarten bespielt wurde, wurden Überlegungen zur Präsentation von Skulptur in die Planung des Museumsquartiers und des neuen MUMOK, Museum Moderner Kunst Wien, nicht einmal einbezogen. Im Museumsbetrieb selbst zeigen z.B. Ausstellungen von Gerwald Rockenschau, Heimo Zobernig, Erwin Wurm Skulptur im internationalen Kontext. Große Ausstellungen, die nachhaltig in den internationalen Kunstzeitschriften rezipiert werden. Eine Wahrnehmung bzw. Präsenz neuer Tendenzen in der Steinskulptur ist leider nach wie vor kein Thema. Ähnliches trifft auch auf die Secession zu. Die Wiener Secession, die bereits um 1900 Ausstellungen zum Thema Skulptur zeigte und mit Auguste Rodin, Maillol, Max Klinger u.a. wesentliche Positionen der modernen Skulptur präsentierte, hatte auch nach 1945 zumindest bis hin zu den 80er Jahren Steinskulptur ausgestellt, so u.a. Skulpturen von Otto Eder oder Arbeiten der Symposien Lindabrunn und Kratal.

Nachdem die Malerei als ebenso "traditionelles" Medium eine alle Jahrzehnte regelmäßig stattfindende Neuentdeckung erlebte, wurde auch die Rückkehr der Skulptur in den Kunstzeitschriften herbei geschrieben. Doch während die Malerei derzeit einen ähnlichen Boom erlebt wie in den 80er Jahren, trifft dies auf die Skulptur weit weniger zu. Während in den 50er Jahren Steinbildhauer Österreich auf der Biennale vertraten, wie u.a. Leinfellner, Wotruba, 1950 und 1952 oder 1956 Joannis Avramidis, Wander Bertoni, Rudolf Hoflehner, Josef Pillhofer und Heinz Leinfellner; in den 60er Jahren Alfred Hrdlicka, Rudolf Kedl, der später 1976 nochmals gemeinsam mit Rudolf Hoflehner und den Malern Wolfgang Walkensteiner und Reimo Wukounig ausstellte, nahm die Präsenz der Steinbildhauerei im Österreich Pavillon ab. Erst 1986 wurden wieder Steinarbeiten von Karl Prantl präsentiert. Und auch in den einschlägigen Skulpturenausstellungen wie in der Skulptura von Münster, die 1977 begründet wurde, und seither alle 10 Jahre stattfindet, dominierten Arbeiten in einem erweiterten Skulpturenkontext.

2005 zeigte die Sammlung Essl ihre erste ausschließliche Skulpturenausstellung unter dem Titel "Figur/Skulptur". Kurator Andreas Hoffer beschrieb im Katalog einerseits die verstärkte Hinwendung zur Figuration, als auch die Bedeutung neuer Materialien und Medien für die zeitgenössische Skulptur. Tatsache ist, dass in der Ausstellung sowohl neue Materialien vertreten waren als auch traditionelle, wie Holz und Stein. Steinskulptur war in der Ausstellung durch Marc Quinn vertreten. In der Sammlung gibt es jedoch nur wenige Steinskulpturen wie u.a. von Karl Prantl, Michael Kos sowie eine Marmorbank von Jenny Holzer. Die Positionen der Wotruba-Schüler sind großteils mit Bronzeskulpturen in der Sammlung präsent. Im Interview verwies Andreas Hoffer darauf, dass die Sammlung Essl stets in Korrespondenz zum Kunstmarkt kauft, und hier würde eben die Steinskulptur keine Rolle spielen. Doch es ist die Frage, ob nicht eine verstärkte Kenntnis der Kunstproduktion im Stein durch die Sammler diese Nachfrage wieder bringen würde. Hoffer begründete die Orientierung der Sammlungsschwerpunkte auch damit, dass sich im Stein kaum innovative Entwicklungen manifestieren würden. Etwas, das natürlich nicht unwidersprochen bleiben sollte und eventuell in die Diskussion zum Abschluss des Symposiums einfließen kann.

In den Wiener Galerien und auch bei den Kunsthändlern wird sehr wohl mit Steinarbeiten gehandelt, jedoch nahezu außerhalb der öffentlichen Präsenz. Zumeist handelt es sich jedoch um etablierte Positionen, die dann in Bronzeeditionen aufgelegt werden. Galerien, die Gartensituationen haben, wie etwa die Galerie Brunnhofer in Linz, die Galerie Mauroner in Salzburg, Galerie Walker in Schloss Ebenau zeigen durchaus auch zeitgenössische Steinskulptur. Jedoch werden sie aufgrund ihrer Größe und ihres Gewichts selten bis gar nicht auf internationale Messen mitgenommen. Berthold Ecker von der Wiener Kulturabteilung sprach ebenfalls anlässlich der Eröffnung des neuen Museums auf Abruf über die schwere Manipulierbarkeit der Steinskulptur im Rahmen von Ausstellungen. Die Ankäufe der Kulturabteilung schließen das Medium Stein jedoch nicht grundsätzlich aus. Doch auch hier gilt das Material Stein bei den Jurymitgliedern oft als zu traditionell.

Abschließend noch ein paar kurze Worte zu den Meisterklassen an der Akademie und der Universität für angewandte Kunst Wien. Die Akademie führt derzeit drei Bildhauerklassen: Konzeptuelle Bildhauerei, Objekt-Bildhauerei und schließlich textuelle Bildhauerei, die vom Kärntner Heimo Zobernig geführt wird. An der Hochschule hat den Lehrstuhl für Bildhauerei Erwin Wurm inne. Alle diese Künstler haben mit der herkömmlichen Bildhauerei im Sinne einer Skulpturenauffassung, wie sie im Symposium Kratal hauptsächlich sichtbar ist, wenig gemeinsam. Wenngleich durchaus manche konzeptuelle Überlegungen übereinstimmen,

so zeigen diese Künstler eine vollkommen andere Materialauffassung. Markus Hofer, Dozent an der Bildhauerklasse Erwin Wurm beschreibt die Bildhauerklasse so: *"Grundsätzlich wird Kunst gelehrt und nicht dezidiert Bildhauerei, alles soll offen sein und der Student in keine Richtung gedrängt werden. Die Technik und das Material stehen im Hintergrund. Der Student hat freie Wahl in der Umsetzung seiner Idee. Stein spielt deshalb keine Rolle, weil er zu teuer ist."* Doch beobachtet Markus Hofer eine Trendwende und ein stärkeres Interesse für das Erlernen handwerklicher Techniken. Dennoch ist das Arbeiten im Stein eher die Ausnahme. Das Medium Stein transportiert vielfach noch immer für die junge Generation eine konservative Haltung innerhalb der Bildhauerei. Das Experimentieren mit dem Stein, das Ausloten, was dieses "traditionelle" Material alles leisten kann auf Basis einer fundierten handwerklichen Kenntnis, war charakteristisch für die Avantgarde nach 1945, die nicht zuletzt deshalb auch internationale Beachtung fand. Oder wie Max Seibald es für das Buch "Kunst im Steinbruch - 40 Jahre Krastal" formulierte:

*"Der Stein an sich dominiert. Daher ist zu überlegen, wie man die Eigenschaft der Materie in der Umsetzung einer Idee verwenden kann. Aus der Tradition auszuscheren und eine "neue" Position zu bestimmen ist eine Herausforderung."*¹⁴

¹ Christa Steinle Editorial in dies. (Hrsg.), Hans Kupelwieser, Postmediale Skulpturen, Ausstellungskat. Neue Galerie Graz 2004, S. 7
² ebd.

³ Zitiert nach Ute Prantl-Peyrer in: Wolfgang Hartmann, Das Bildhauersymposion, in: Wolfgang Hartmann/Werner Pokorny (Hrsg.), Das Bildhauersymposion, Stuttgart 1988, S.36.

⁴ Wolfgang Hartmann, Das Bildhauersymposion, in: Hartmann/Pokorny 1988, S. 10.

⁵ Hans Rochelt (Hrsg.), Skulpturen auf dem Symposionsgelände, Wien o.J. S. 1. Zitiert nach Hartmann/Pokorny 1988, S. 8.

⁶ Symposion Europäischer Bildhauer (Hrsg.), Wegmarkierungen, o.J., S. 67f.

⁷ Gründungsprotokoll, Verein Begegnung in Kärnten, Presseausendung, Krastal 2.9.1972, Archiv der Kulturabteilung des Landes Kärnten.

⁸ Claudia Büttner, Art Goes Public, München 1997, S. 30.

⁹ Gespräch mit Katharina Prantl, Bildhauerateliers im Prater, Oktober 2006.

¹⁰ Mathias Hietz, Symposion Lindabrunn, in: Hartmann/Pokorny 1988, S. 44.

¹¹ ebd.

¹² Jürgen Morschel, Kunst unter neuen Voraussetzungen, Anmerkungen zur zwanzigjährigen Geschichte des Bildhauersymposions, in: Das Kunstwerk, Nr. 32/5, 1979, S. 32.

¹³ Jürgen Morschel, Kunst unter neuen Voraussetzungen, in: Das Kunstwerk Nr. 32/5, 1979, S. 4.

¹⁴ Max Seibald - Künstler Antworten III, in: [kunstwerk] krastal (Hrsg.): Kunst im Steinbruch - 40 Jahre Krastal, Klagenfurt 2008, S. 99

WORLDPOOL

Conference



Round table
©Bettina Frenzel



Open discussion
©Bettina Frenzel



Kjersti Bjørke and Arne Maeland, Norway
©Neven Bilic



Hana Richtermocova and Roman Richtmoc,
Czech Republic
©Hironori Katagiri



José Antunes, Portugal
©Bettina Frenzel



Elma and Anachar Basbous, Lebanon
©Bettina Frenzel



Michael Kos with Richard Pfeiler, Vicemayor of
Villach
©Hironori Katagiri



Silvie Aigner
©Hironori Katagiri



Neven and Josip Diminic, founder of Symposion
Labin, Croatia
©Hironori Katagiri



Interested colleague Joachim Hoffmann
©Bettina Frenzel



Neven, Rudolf, Amy, Sibylle
©Bettina Frenzel



Anachar and Kata
©Hironori Katagiri

On the position of stone sculpture in contemporary art

The new departures brought by Modernism created a new direction for historically pedestal-based sculpture, allowing for a transformation of its purposes. From 1960 onwards the term "sculpture" was used to summarise diverse positions which also included other media. While sculpture in America acquired new definitions since the 1950's, the initial development of modernism in Europe started out from the basic form of the figure, holding fast to historical materials such as stone and cast bronze. In spite of this, sculpture in stone emancipated itself from its decorative and representative roles.

In Austria, the journey towards contemporary sculpture and object-based artworks only began after 1945. In the 50's and 60's, Austrian sculptors such as Fritz Wotruba, Karl Hoflehner, Roland Goeschl and Karl Prantl, Walter Pichler, Cornelius Kolig, Bruno Gironcoli had set internationally recognised benchmarks for the further development of sculpture in Austria. Alongside sculpture which was tied to its material and to the object, connections with architecture and crossovers with the processes of design or applied art were established. With the developing significance of avantgarde film-making and of "expanded cinema" in the late Fifties, the field of sculpture was broadened to encompass film, photography and performance art, and particularly so in Austria. These borderlines were fluid, sculptural objects becoming components in process-related works which were also incorporated into the public domain. In this connection, Christa Steinle speaks of a "*post-medial mentality*" in Austria, which was not bound by any categorical definitions¹. Such tendencies were already in evidence in the early twentieth century, in the Wiener Werkstätte and the Secession, with a characteristically Austrian interpenetration of the free and the applied arts, of architecture, design, stage sets, sculpture and painting. After 1945, sculpture - "*which ranged from furniture design to digital media*"² - was taken up again most particularly in the work of Peter Weibel and Oswald Oberhuber. Through their teaching at the University of Applied Arts in Vienna they were also significant for the development of the entire subsequent generation. Even if at first the Masterclass centred around Fritz Wotruba defined modern sculpture after 1945 through the materials of stone and metal, contemporary art production in Austria radiated out from the movements of the late Sixties, and was shaped by crossovers between separate disciplines and art forms as well as by a strongly international orientation. Hans Kupelwieser, Erwin Wurm, Franz West, Brigitte Kowanz, the Carinthian artists Heimo Zobernig, Jochen Traar, Herwig Turk, Josef Dabernig and Meina Schellander (a member of Kunstwerk Krastal) are some of the best known representatives of a younger generation of artists, who not only use several media in their work, but who also redefined the field of sculpture. The medium of stone, following an avant garde which was internationally recognised, within the movements of the late Sixties and the resulting object-based art of subsequent decades, did not appear to have a chance to occupy a similar role in the art world as it had done up to the mid-Seventies. After Fritz Wotruba's death the Carinthian-born sculptor Bruno Gironcoli, who had not been classically trained in sculpture, took over his professorship and initiated a new era. After 1975, stone sculpture was relegated to a subordinate role in the Museum context, in the gallery business and at international art fairs and exhibitions.

However, at this point Austria initiated a complete reversal of the existing academic canons in the medium of stone sculpture. In 1959 the "Symposium of European Sculptors" was founded in St. Margarethen by Karl Prantl, Dr. Friedrich Czagan, Peter Meister, Jacques Moeschal and Erich Reischke.³ The sculptor Karl Prantl then became the founding father of further symposia in Austria and abroad. At the end of the Fifties, working directly within nature facilitated "*a new relationship to materials*"⁴, according to Karl Prantl. This idea turned into a movement which spread swiftly throughout the world. The "Symposium of European Sculptors" was awarded the "German Critics' Prize" as early as 1963. Its explanatory statement emphasised the impulse radiating from St. Margarethen: "*the idea of creating free, sculptural works in the open air, and to fuse a modern sensibility towards forms with ancient tenets of craftsmanship, has been taken up most strongly in Israel and in Japan. The international impulse of the philosophy of the Symposium ranks among the most convincing proofs of unbroken creative power in the modern age.*"⁵

Besides the founding of further symposia in Eastern Europe, such as Kostanjevica (where wood was used), in Portoroz, in Japan, Israel, Germany, USA, the Negev Desert and Romania, there were also direct successors in Austria such as Lindabrunn in Lower Austria and Krastal in Carinthia, whose founding can be traced back to Karl Prantl. In 1967 the sculptor Mathias Hietz initiated a Symposium in Lindabrunn in Lower Austria at the instigation of Karl Prantl. The same year saw sculptors working in the Krastal quarry for the first time.

Otto Eder participated in the annual Krastal Symposium since 1967, and worked in the Europapark in Klagenfurt in 1968 and in 1969. Eder pushed for the founding of a sustainable and forward-thinking artists' collective in Krastal, and took over the

organisation of subsequent symposia together with Hans Muhr and Günther Kraus. In 1970 he founded the "Verein Begegnung in Kärnten" ("Association for Encounters in Carinthia"). From the beginning, the integration of sculpture into urban public space was important to Eder. He organised interdisciplinary forums for discussion with architects and saw a new chance for stone sculpture in the townscape. Similar endeavours were developed in St. Margarethen and Lindabrunn. Vienna's city centre was seen as a particularly rich vein of new possibilities. The building of the Underground had just created a pedestrian precinct in place of busy arterial roads. The sculptors based at St. Margarethen were intensively involved in the redesign of the Stephansplatz, and developed a range of models during the symposium in the mid-Seventies.⁶ Otto Eder also recognised possibilities to enliven the city's architecture with sculptures, and wanted to site sculptural works along the pedestrian walkways, as documented by a press release of the association from 1972: "in view of the planning of a pedestrian area, we recognise a real chance at last, to refashion the centre of Vienna into a live city space through contemporary art"⁷. However, the presence of stone sculpture in Vienna remained limited to the public parks, aside from a very few commissioned works, and the initial presentations of the Carinthian sculpture symposium were held in the newly built Europapark in Klagenfurt. It proved difficult to establish an anchor for the integration of stone sculpture into the town planning of the time. Also, these efforts to create new tasks for sculpture within urban space were characterised as running contrary to the founding idea of the symposium, as stated in a publication by Claudia Büttner: "*When the artist boldly left his studio, this also meant that he withdrew from the city, into the isolation of the quarry, of nature - and this was something that was abhorrent to the notions of the contemporary art of the time*".⁸ In actual fact, stone was then already considered a "traditional" material in the development of sculpture, and especially in urban environments it had to take a back seat behind installation works made from new, mostly industrially produced materials.

But was the founding idea really only a romantic notion of creating artworks together? Particularly in the formative years of Lindabrunn and the Symposium Krastal the spirit of the Seventies appears to have been evoked in the shape of shared living arrangements and artistic communities.

Beyond this, the symposium also represented a rare chance to come into contact with international artists. While the painters of the post-war years went first to Paris and later to New York, this was simply not possible for stone sculptors because of their dependence on sources for their material, even though a few artists studied with Ossip Zadkine in Paris, such as the sculptor Josef Pillhofer. The organisation of a symposium, however, facilitated the invitation of artists from other countries. Karl Prantl, for example, took pains to involve artists from Eastern Europe early on, in spite of or perhaps because of existing political boundaries.⁹ Likewise, around 1970 and later, there was always a presence of artists from Eastern Europe in Krastal, as well as artists from Japan, who mainly pushed for the development of site-specific sculpture. Mathias Hietz saw the reasons for the enthusiastic adoption of the symposium idea in the lack of real functions for sculpture within the architecture of the time, as well as in the possibility of working directly within a quarry: "The material could once again influence the form, the design of a piece. The sculptor developed a closer relationship to the stone", Hietz wrote in 1988.¹⁰ Over and above this, Hietz emphasised the aspect of working together and the artistic exchange with international artists.¹¹ A new conceptual view of art has subsequently contributed to changes in the form and content of symposia, and to the founding of new symposia with differing focuses, different priorities and materials. One of the prime results was artworks with a strong relation to their site. As Jürgen Morschel wrote, the symposia were "*in their beginnings, at least, more of a new social idea than a new artistic idea*". He adds the critical remark that "*official art history... took almost no notice*"¹². The St. Margarethen symposia had already stopped by the mid-Seventies, mainly because the quarry was no longer used commercially. Lindabrunn was carried on as a stone sculpture symposium until the death of Mathias Hietz. The symposium's new management has since turned towards other materials, to activities and interventions in the landscape, aiming to be recognised by the art world once again.

In the Nineties, the Krastal symposium attempted a new integration of sculpture into public spaces. Symposia were carried out in conjunction with the town councils of Villach, Klagenfurt and Völkermarkt. They acted as partners for financing the event, and also provided presentation sites for large scale sculptures. They did not, however, as Eder had demanded, demonstrate the necessity for stone sculpture in the realms of architecture and urban planning. The presentation of the works was most often temporary, with a fluid transition from symposium to sculpture exhibition. Particularly, the involvement of the public in the creative processes link these symposia to the earlier ones: Jürgen Morschel remarks in his 1979 essay on "art under new conditions", "*that it may actually be a mistake to believe that you can share in art, purely by sharing in its products: to have a share in it is only possible through the participation in the creation of art. And in a symposium the creation of art is made manifest - that is its significant novelty*"¹³.

This year's symposium, through the presence of many representatives of international stone sculpture symposia at Krastal, documents the fact that the current generation of sculptors is still or once again preoccupied with stone and regards it as an adequate medium for the expression of their artistic intentions. However, the following question still arises: where is stone sculpture, outwith the symposia - apart from its "protected enclosures" such as sculpture walkways, sculpture parks or museum

gardens. In Vienna, for example, we are experiencing a total ignorance of sculpture within the reconstruction of the Museum Quarter. While the museum of the 20th Century had a small sculpture garden, the new MUMOK (Museum of Modern Art) and Museum Quarter did not even consider the presentation of sculpture in its planning. In the Museum's programme, exhibitions by (for example) Gerwald Rockenschaub, Heimo Zobernig, Erwin Wurm present sculpture within the international context. Large-scale exhibitions, which gain substantial reviews in international art magazines. A perception or rather presence of new tendencies in stone sculpture, however, is unfortunately still not on the agenda. Similar conditions apply to the Secession. The Wiener Secession, which exhibited sculpture as early as 1900 and showed important proponents of the time such as Auguste Rodin, Maillol, Max Klinger and others, had also given space to stone sculpture after 1945, at least until the 1980's, including sculptures by Otto Eder or works from the Lindabrunn and Krastal symposia.

Since painting as an equally "traditional" medium experiences a regular rediscovery every decade or so, the return of sculpture has also been written into being by the art journals. But while painting is now experiencing a similar boom as in the Eighties, and not only in Austria (to be seen for example in this year's contribution to the Venice Biennale by Herbert Brandl), the same does not apply to sculpture in any comparable measure. Although the Fifties saw stone sculptors representing Austria at the Biennale, such as Leinfellner, Wotruba, in 1950 and 1952, or in 1956 Joannis Avramidis, Wander Bertoni, Rudolf Hoflehner, Josef Pillhofer and Heinz Leinfellner, in the Sixties Alfred Hrdlicka, Rudolf Kedl, who later (in 1976) exhibited again with Rudolf Hoflehner, Wolfgang Walkensteiner and Reimo Wukounig, the presence of stone sculpture in the Austrian Pavilion declined. Works in stone by Karl Prantl were only shown again in 1986. And even in the designated sculpture exhibitions such as Skulptura in Münster, which was founded in 1977 and has taken place every ten years since then, are dominated by works from an expanded context of sculpture.

In 2005, the Essl Collection showed its first exclusively sculptural exhibition under the title "Figur/Skulptur". In the catalogue, curator Andreas Hoffer described the intensified preoccupation with figuration on the one hand, and the significance of new materials and media for contemporary sculpture. In fact, the exhibition showed works in new materials as well as traditional ones such as wood and stone. Stone sculpture was represented in the exhibition by Marc Quinn. The collection has only very few stone sculptures, by artists such as Karl Prantl, Max Gangl, Michael Kos, as well as a marble bench by Jenny Holzer. The approaches of the students of Wotruba are represented on the whole by bronze sculptures. In an interview, Andreas Hoffer pointed out that the collection always purchases works in correspondence to the art market, where stone sculpture just does not play a role. This raises the question whether a more extensive knowledge of current art production in stone, on the part of the collectors, would not raise the level of demand. Hoffer saw the reason for the collectors' purchasing orientation in the fact that innovative developments are not manifested in stone - something which should not be accepted without opposition, and could perhaps be examined in the discussion at the end of the symposium.

The Viennese Galleries and art dealers do indeed deal with works in stone, albeit outwith the public eye. On the whole, this concerns sales of sculpture by established artists, which are produced in limited edition bronze casts. Galleries with gardens do indeed show contemporary stone sculptures, as for example the Galerie Brunnhofer in Linz, Galerie Mauroner in Salzburg, Galerie Walker at Schloss Ebenau. However, due to their size and weight they are almost never taken along to the international art fairs. Berthold Ecker, of the Culture Department of the City of Vienna, on the occasion of the opening of the new museum complex spoke spontaneously about the difficulties of handling and siting stone sculpture within the framework of exhibitions. The buying policies of the Culture Department do not explicitly exclude the acquisition of stone sculpture. But here, too, stone is usually considered too traditional a material by the members of the selection committee.

To conclude, a few brief words about the masterclasses at the Art Academy and the University of Applied Arts in Vienna. The Academy is currently running three sculpture courses, in conceptual sculpture, object sculpture and textual sculpture, which are run by the Carinthian Heimo Zobernig. At the Applied Arts University, the professor for sculpture is Erwin Wurm. All of these artists do not have anything in common with the interpretation of conventional sculpture as it is usually seen at the Symposium Krastal. In spite of similarities in several conceptual processes, these artists show a completely different approach to material. Markus Hofer, lecturer on the sculpture course run by Erwin Wurm, describes the sculpture classes as follows: "*fundamentally, what is taught is art and not specifically sculpture, everything should remain open and the student not be forced into any one direction. Materials and techniques remain in the background. The student has freedom of choice in the implementation of his or her idea. Stone does not play any part in this because it is too expensive*". In spite of this, Markus Hofer is observing a changing trend, the students being increasingly keen to learn craftsmanship and technique. But working in stone is still more of an exception. To most of the young generation, the medium of stone still stands for a conservative attitude within sculpture. Experimenting with stone, to discover the range of what this "traditional" material can achieve on the basis of solid training in technique, was characteristic for the Avant Garde after 1945, contributing to the international recognition it achieved. Or as Max Seibald put it for the book commemorating forty years of the Krastal Symposium:

"Stone is dominant in and of itself. Therefore it must be considered how its physical properties can be used in the realisation of an idea. It is a challenge to step out of line and define a 'new' position".¹⁴

¹ Christa Steinle Editorial in dies. (Ed.) Hans Kupelwieser, Postmediale Skulpturen, exhibition catalogue. Neue Galerie Graz 2004, p. 7
² *ibid.*

³ Quoted from Ute Prantl-Peyrer in: Wolfgang Hartmann, Das Bildhauersymposion, in: Wolfgang Hartmann / Werner Pokorny (Ed.), Das Bildhauersymposion, Stuttgart 1988, p.36.

⁴ Wolfgang Hartmann, Das Bildhauersymposion, in: Hartmann / Pokorny 1988, p. 10.

⁵ Hans Rochelt (Ed.), Skulpturen auf dem Symposionsgelände, Vienna, S. 1. quoted from Hartmann/Pokorny 1988, p. 8.

⁶ Symposion Europäischer Bildhauer (Ed.), Wegmarkierungen, p. 67f.

⁷ founding memorandum, Verein Begegnung in Kärnten, press release, Krastal 2.9.1972, Archive of the culture department of Carinthia.

⁸ Claudia Büttner, Art Goes Public, Munich 1997, p. 30.

⁹ Conversation with Katharina Prantl, Bildhauerateliers im Prater, Vienna, October 2006.

¹⁰ Mathias Hietz, Symposion Lindabrunn, in: Hartmann / Pokorny 1988, p. 44.

¹¹ *ibid.*

¹² Jürgen Morschel, Kunst unter neuen Voraussetzungen, Anmerkungen zur zwanzigjährigen Geschichte des Bildhauersymposions, in: Das Kunstwerk, No. 32/5, 1979, p. 32.

¹³ Jürgen Morschel, Kunst unter neuen Voraussetzungen, in: Das Kunstwerk No. 32/5, 1979, p. 4.

¹⁴ Max Seibald - Künstler Antworten III, in: Kunstwerk Krastal (Ed): Kunst im Steinbruch - 40 Jahre Krastal, Klagenfurt 2008, p. 99

Appendix

Symposium Labin, Croatia

Symposium Horice, Czech Republic

Symposium Aswan, Egypt

Symposium Steine ohne Grenzen, Germany

Symposium Carrara, Italy

Iwate Symposium, Japan

Rachana International Stone Sculpture Symposium, Lebanon

Symposium Os, Norway

Symposium Simppetra, Portugal

Symposium Forma Viva Portoroz, Slovenia

Hualien Stone Sculpture Festival, Taiwan

Indiana Limestone Symposium, USA

Symposium [kunstwerk] krystal, Austria

Symposium Labin

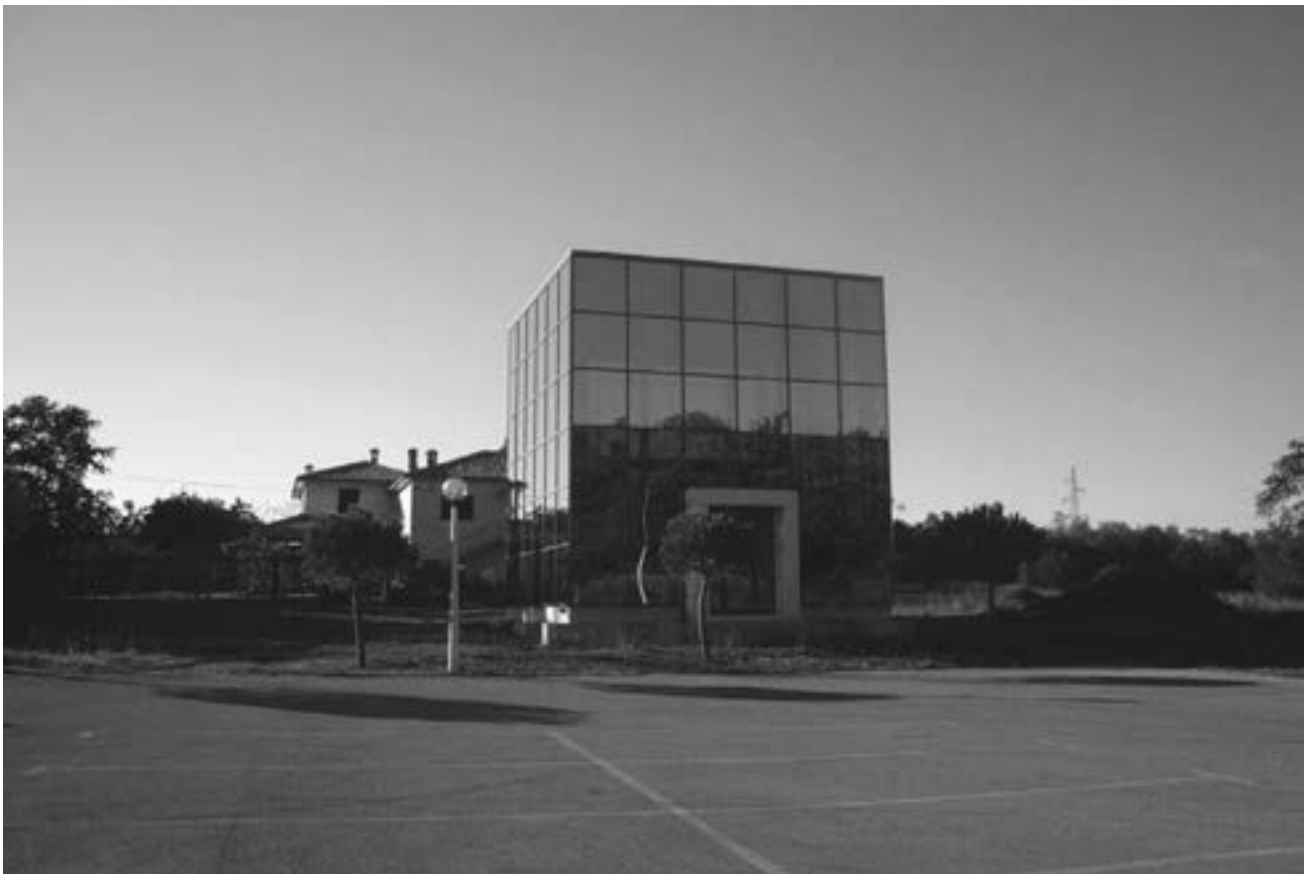
Croatia

MEDITERRANEAN SCULPTURE SYMPOSIUM DUBROVA
Giusepina Martinuzzi 2
52220 LABIN
CROATIA

Phone: 00385 52 852464
Fax: 00385 52 852464
Mail: mediteranski-kiparski-simpozij@pu.t-com.hr

Status Quo: non-profit, non governmental organization
Application: artists are selected by symposium committee

Contact: Josip Diminic, chairman



WHERE

The Mediterranean Sculpture Symposium is an international art event held at the park near the baroque monumental complex of Stanzia Dubrova, below the city of Labin, in 40 hectares of open landscape. It originated and continued as an act of praise to the beauty of Istrian stone.

WHAT

Ever since 1970, these sculptors' working meetings have been taking place each year, from August to September. Dubrova Sculpture Park is a place where a representative collection of monumental outdoor sculpture is created. It's also a construction site for a few interdisciplinary projects in service of the future Open Air Museum of Contemporary Sculpture which will also become an attractive cultural and tourist destination.

Conceptually, the sculptures belong to the poetics of organic and geometric abstraction which creates unique relationships and visual homogeneity in this collection of works, regardless of the variety of technical approaches and "handwriting" styles.

"Dolac" - the amphitheatre and Info seat of the Mediterranean Sculpting Symposium presents special sculptural and architectural design solutions which recall established traditions in a contemporary fashion.

WHO

The symposium was founded by Josip Diminic and meanwhile attended by 80 highly esteemed artists of national and international provenance. The sculptors, architects and painters realized eleven sections of the White Road, 75 sculptures intended for the Park and 15 that were installed at selected locations throughout Croatia.

HOW

The Mediterranean Sculpture Symposium is guided by an Expert Board and implemented by a team of project collaborators. It is financially supported by the Croatian Ministry of Culture, the Istrian County Government, the City of Labin, the Community of Sveta Nedelja, and by donors and sponsors.

Symposium Labin

Croatia

PLACE



Dolac amphitheatre designed by Josip Diminic



INFO seat of Mediterranean Sculpture Symposium



Park Dubrova installation

PEOPLE



Josip Diminic
©Hironori Katagiri

SCULPTURES



Park Dubrova Installation



Park Dubrova Installation



Park Dubrova Installation

SCULPTURES



Park Dubrova Installation



Park Dubrova Installation



Park Dubrova Installation



Park Dubrova Installation

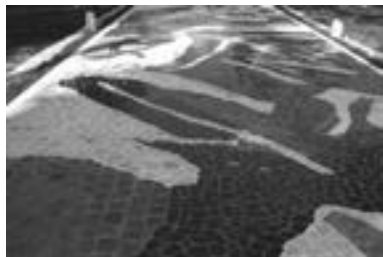


Site specific work by Vasko Lipovac



Site specific work by Vasko Lipovac

PROJECTS



Section of White Road



Section of White Road



Section of White Road

Symposium Horice

Czech Republic

International Sculpture Symposium of Horice
Civil Association - Sculpture symposium of Horice
Lucni 1984
508 01 Horice
Czech Republic

URL: www.symposiumhorice.cz
Phone: +420 605 501 986
Fax: +420 495 512 618
mail: info@symposiumhorice.cz

Status quo: non-profit association
Application: Application is required (application form available on the web site)
Artists are selected by leaders of symposium.

Contact:
Roman Richtermoc, chairman, richtermoc@seznam.cz
Martin Samohrd, deputy chair, samohrd@symposiumhorice.cz
Borek Jancik, treasurer, borek.jancik@tiscali.cz



WHERE

THE TOWN OF HORICE

At the turn of the 19th and 20th centuries Horice, the town of beautiful stone, became a prominent and notable Czech centre of the Arts, most importantly in the art of sculpture. The local Sculpture School, in connection with the quarry and the stonecutting craftsmen of Horice's sandstone, and from a later time also the International Sculpture Symposia, were impulses of crucial importance, which determined and still support the cultural character of the town.

HORICE SANDSTONE

The town of Horice is situated in the centre of a stone quarrying region of siliceous sandstone. From the second half of the 19th century, the Horice Sandstone was intensively quarried and processed. Therefore you can find nearly 150 historical stone quarries around Horice today. Horice Sandstone has been used for a countless number of significant buildings and art works both in the Czech Republic and abroad.

WHAT

THE SCULPTURE AND STONEMASONS SCHOOL OF HORICE

An Imperial & Royal Special Sculpture and Stonemason's School was established in Horice in 1884, in connection with the quarrying and processing of sandstone. To this day, the school has educated numerous representatives of Czech sculpture, thereby affecting its further development. The other fields of study that are taught there are restoration, mining, and processing of stone. There is also an experimental laboratory for stone and gravel in the buildings of the school.

THE SCULPTURE SYMPOSIUM OF HORICE

Since 1966, international meetings of sculptors have taken place in Horice. The sculptors create their art works from Horice sandstone in the stunningly beautiful surroundings of the abandoned historical stone quarry of Saint Joseph. Here they are provided with technical equipment to meet all their requirements. The sculptures are sited in a unique natural gallery on the hill of Saint Gothard, where you can see 86 works of art showing contemporary sculpture from around the world. Parts of this sculpture park are also "The Gallery of Statues" (established in 1908) and the adjoining Park of Bedrich Smetana (founded in 1903) with collections of Czech sculpture from the first half of the 20th century. Since 2002, the sculptors' works created at the Sculpture Symposium are permanently installed in a newly founded Sculpture Park II, situated in a landscape area at the north-east edge of Horice.

HOW

THE SCULPTORS' EMBANKMENT IN HRADEC KRALOVE

Since 2003 the sculptors' works created during The Sculpture Symposium in Horice are lent to the town of Hradec Kralove for one year. They are installed for the occasion, on The Sculptors' Embankment in the centre of the town in Namesti Svobody Square and on the Elbe Embankment. The opening day that always takes place at the beginning of August, is also associated with additional cultural activities. After one year the sculptors' works are returned to Horice and finally installed there in Sculpture Park II.

Symposium Horice

Czech Republic

PLACE



PEOPLE



Hana Richtermocova
©Bettina Frenzel



Roman Richtermoc
©Bettina Frenzel

IMPRESSIONS



IMPRESSIONS



SCULPTURES



Symposium Aswan

Egypt

Aswan International Stone Sculpture Symposium

Culture Development Fund / Ministry of Culture and Aswan Governorate
Chef Curator and head of the Committee; Adam Hunein

Email: cdf@cdf-eg.org
www.cdf-eg.org (only in Arabic)

Status Quo: governmental organisation run by Culture Development Fund /
Ministry of Culture and Aswan Governorate
Held: 15 January - 15 March / annually
Chef Curator and head of the Committee: Adam Hunein



WHERE

What is Egypt? Eastern or Western? Arab or African? Christian or Muslim? Its true personality is many-sided, a multidimensional unit.

Geographically in Africa, Egypt also belongs to Asia. Pharaonic and Coptic, then Arab and Muslim, it extends a hand to tropical Africa, reaches for the Mediterranean, is in the desert but not of it.

Its history shows remarkable material continuities but a clear cultural discontinuity. A cornerstone of the old world, watching over cultural drifts and innovations, Egypt has four dimensions: African. Asian. Nilotic and Mediterranean. These diverse cultural forces have interacted due to its unique location. It is old and new, eastern and western at once; Egypt is averse to being anything but Egypt. Aswan lies 900 km south of Cairo. The landscape is dominated by the Blue Nile, creating a green valley surrounded by the yellow desert and protected by hills of rock.

The granite of Aswan is the world's most famous, the stone which carried and preserved the Ancient Egyptians' art and architecture. Dark red granite dominates, but there are also rose, black, black rose, gray and white types.

Aswan is the oldest granite quarry, the oldest sculpture workshop and the most influential center for granite in history, home to the most valued stone for Egypt's monuments.

The 'Unfinished Obelisk' is an amazing feat of technology - archaeologists have learned much from examining this abandoned monument and the tools left behind. It is 42m long and would have weighed 1216 tonnes, but it developed a crack during quarrying, which was against the concept of perfection and eternity. It was never completed, left attached to the rock for good. But it shows the traces of ancient stone workers, their marks still visible - it seems the workmen have just put down their tools and gone for lunch, soon to return. The gigantic single block was intended as the longest ever made, dedicated by Queen Hatshepsut to the god Amon-Ra. Another quarry south of the obelisk has been in use since ancient times, for industrial and artistic purposes such as the Aswan International Stone Sculpture Symposium.

WHAT + WHO

History: The idea was started in 1977 in Paris by Egyptian artist Adam Hunein, after taking part in the Portoroz stone symposium in Yugoslavia. Adam spoke to artist Farouk Hosney, then director of the Egyptian Culture Center in Paris, about the rich experience of this symposium, the cultural exchange, and the sculpture park, with the idea to establish an Egyptian version. In 1986 Farouk Hosney became Minister of Culture (still in office). When Adam Hunein returned to Egypt in the mid 90s they re-opened the file on the Symposium project.

In 1996 the dream was realized. The National Center of Fine Arts handled finance and administration of the project, later it moved to the Culture Development Fund, a committee for artistic support with Adam Hunein as Curator and Commissioner. The governorate of Aswan provided full service to the symposium, a 4-star hotel sponsored the accommodation and a work area in the hotel park, so all the elements were in place and ready to start.

HOW

Structure: The Symposium is held annually from mid-January to mid-March.

All costs and administration are covered by the Ministry of Culture.

Each artist is provided with a local assistant and most of the tools needed. The Ministry covers all travelling costs, board and accommodation, cultural trips, and a fee to the artist. The sculptures become the property of the Egyptian State, and are put on permanent display in public places.

The artists first gather in Cairo for trips to ancient sites and other cultural highlights. Further trips take place during the symposium. A media and editorial staff handles press conferences, publications and broadcasts. At the end of the symposium, a temporary exhibition of the works is set up, forming the backdrop to a Grand Final Event.

Statistics from 12 sessions:

- 174 sculptures by artists from 38 countries:

Algeria, Argentina, Austria, Bahrain, Brazil, Canada, China, Colombia, Congo, Czech Republic, Denmark, Egypt, England, France, Germany, Georgia, Greece, India, Italy, Japan, Lebanon, Mexico, Morocco, Netherlands, Palestine, Peru, Philippines, Poland, Romania, South Korea, Spain, Sweden, Switzerland, Syria, Turkey, USA, Yugoslavia

- Participation by women was 18 times in total, by 14 artists

NOW

General Results: - A stone sculpture revival among the younger generations in the Egyptian art scene

- Over 25 works sited in public spaces in Cairo, Alexandria, Delta cities and Aswan, presenting contemporary sculpture from Egypt and the world

- About 140 sculptures in the Egyptian state collection, on permanent show at Aswan Open Air Museum

- 3 documentaries were produced, for the 1st, 3rd and 5th symposia

- After 10 years of the Aswan Symposium, attempts to establish new symposia have continued, e.g. at the M. Moukhtar Museum in Cairo, in 2006 at Bibliotheca Alexandria, and in 2007 a granite symposium started in Marsa Matrouh

- Great influence on other countries in the Middle East, through artists who started symposia after attending the Aswan International Stone Sculpture Symposium.

Symposium Aswan

Egypt

PAST



Unfinished ancient obelisk
©H. El Mestikawy



Aswan granite
©H. El Mestikawy

PLACE



Open air museum
©H. El Mestikawy



Aswan 2001 group
©H. El Mestikawy

PEOPLE



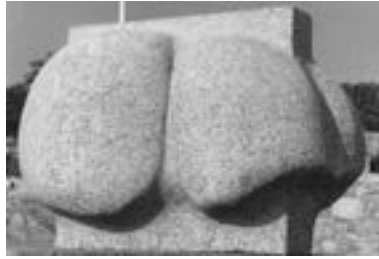
Adam Hunein
©H. El Mestikawy



H. El Mestikawy and Sayed 2000
©H. El Mestikawy



Aswan 2002
©H. El Mestikawy



Aswan 2002 Harouko
©H. El Mestikawy



Aswan 2002 Karaaly
©H. El Mestikawy



Aswan 2000 Armen
©H. El Mestikawy



Aswan 2000 Koblaza
©H. El Mestikawy



Aswan 2003 Sherief
©H. El Mestikawy



Oswald Stimm 2001
©H. El Mestikawy



Aswan 2002
©H. El Mestikawy



Aswan 2000 Hazem
©H. El Mestikawy



Aswan 1996 Francoise
©H. El Mestikawy

Symposium Steine ohne Grenzen

Germany

Steine ohne Grenzen
BildhauerInnensymposium
Rudolf J. Kaltenbach
Silvia Christine Fohrer
Rathenower Str. 43
D-10559 Berlin

phone/fax: +49 (0)30 3 95 68 46
symposium mail: steineohnegrenze@aol.com

URL: www.kunstplattform.de

Status Quo: non-governmental association

Application: application required



WHERE

In Europe, mainly in Germany, 119 exhibits create a line of sculptures: from Berlin-Buch to Barnim in Brandenburg, over a length of seven miles, and further on to Berlin-Mitte, Teltow, Brück and Belzig in Brandenburg.

WHAT

The first stones that were used, were erratic boulders from basement excavations in Berlin. In further projects the variety of stone types was increased. From 2001 until 2007, seven symposia with artists from twenty-six nations took place. Stone sculpture is central to this working session, but participants from several art disciplines such as theatre, music, lithography, performance and installation also took part in exhibitions and projects.

WHO

"Steine ohne Grenzen" is based on the political and cultural aspects of artists working together. In 2000, the idea was developed by the sculptors Rudolf J. Kaltenbach and Silvia Christine Fohrer at the Künstlerhof Buch, Akademie der Künste Berlin, as a statement against Neo-nationalism. In 2001, the first symposium was realised with support from the forest ranger's office of Berlin-Buch.

This symposium is not tied down to a specific location, but rather to the vision of the sculptor and painter Otto Freundlich, who was murdered in 1943 in the concentration camp at Majdanek.

His dream of a sculpture path from Paris to Moscow was: "a path of human brotherhood, path of human solidarity". So this symposium itself follows in the tradition of the first symposia at St Wendel (Saarland) with the best wishes of the sculptor Professor Leo Kornbrust for "Steine ohne Grenzen". The line of sculptures has been extended further with two sculptures, 2006 in Landek, Czech Republic and 2007 in Krastal, Austria, by sculptor Rudolf J. Kaltenbach.

HOW

The sculptors have always worked at the final sites of their sculptures, for example at the company site of Rexgranit GmbH in Brück (Brandenburg), at Mühlendorf Inc. at Teltow, in Berlin-Mitte and in the forest of Berlin-Buch. Some of the exhibits have since been taken home by the sculptors as representatives of their countries - they act as symbols of communication and liberty. Some international artists were supported by the Austrian Embassy in Berlin and the cultural council of the Principality of Liechtenstein. The Symposium was supported by cities and cultural authorities, companies, associations and private persons. The patrons were the Speaker of the German Parliament Dr. Thierse and the one-time senator of culture Professor Dr. Stözl, as well as other politicians and cultural commissaries.

NOW

The line of sculptures is a symbol of the reunification of Germany and of the historical upheaval in Europe. It will be continued!

WO

In Europa, mit Schwerpunkt Deutschland, erstellen 119 Skulpturen die Skulpturenlinie : Berlin-Buch zum Barnim in Brandenburg mit einer Länge von 11,3 km, von dort weitergehend nach Berlin-Mitte, Teltow, Brück und Belzig in Brandenburg.

WAS

Die ersten Steine waren Findlinge aus Berliner Baugruben, die Steine wurden bei den darauf folgenden Projekten in Art und Umfang erweitert. Von 2001 bis 2007 fanden sieben Symposien mit KünstlerInnen aus 26 Nationen statt. Neben der Bildhauerei beteiligten sich KünstlerInnen weiterer Disziplinen wie Theater, Musik, Lithographie, Performance, Installationen in Ausstellungen und Projekten.

WER

"Steine ohne Grenzen" beruht auf dem politisch kulturellen, gemeinschaftlichen Arbeiten der Künstler und Künstlerinnen. Die Idee entstand im Jahre 2000 auf dem Künstlerhof Buch Akademie der Künste Berlin von den Bildhauern Rudolf J. Kaltenbach und Silvia Christine Fohrer als eine Reaktion auf den Neo-Nationalismus. Realisiert wurde das erste Symposium 2001 mit Unterstützung der Försterei Berlin-Buch. Das Symposium ist nicht an einen Ort gebunden - jedoch an die Vision des Bildhauers und Malers Otto Freundlich, ermordet von den Nazis 1943 im KZ Majdanek, einen Skulpturenweg von Paris bis Moskau zu schaffen : "Weg der menschlichen Brüderlichkeit, Weg der menschlichen Solidarität". Das Symposium sieht sich damit in der Tradition der ersten Bildhauersymposien von St. Wendel (Saarland) mit den besten Wünschen des Bildhauers Prof. Leo Kornbrust für "Steine ohne Grenzen". Die Skulpturenlinie wurde mit zwei Skulpturen, 2006 in Landek, Tschechien und 2007 in Krastal, Österreich, vom Bildhauer Rudolf J. Kaltenbach erweitert.

WIE

Die Werkplätze der KünstlerInnen befanden sich an den Aufstellungsorten, bei Rexgranit GmbH in Brück (Brandenburg), der Mühlendorf Gesellschaft Teltow, in Berlin-Mitte und im Forst Berlin-Buch. Einige der Skulpturen wurden von Bildhauern als Repräsentanten in ihre Länder geholt und gelten als Zeichen der Verständigung und Freiheit. Intern. KünstlerInnen wurden gefördert von der Österreichischen Botschaft Berlin und dem Kulturrat des Fürstentums Liechtenstein. Das Symposium wurde unterstützt von Städten und Kulturämtern, Firmen, Vereinen und Privatpersonen. Gemeinsam mit weiteren Politikern und Kulturbeauftragten übernahm die Schirmherrschaft der Bundestagspräsident Deutschland Herr Dr. Thierse und der Kultursenator a.D. Herr Prof. Dr. Stözl.

JETZT

Die Skulpturenlinie ist ein Symbol für die Vereinigung Deutschlands und des historischen Umbruchs in Europa. Sie wird weiter gebaut !

Symposium Steine ohne Grenzen

Germany

PAST



I.+III.+VII. Symposion Berlin-Buch
©von der Heide



II. Symposion Teltow
©Fohrer



VI. Symposion Brück
©Fohrer

PLACE



Belzig, sculptures Garçon(F), Fohrer(D),
Roehl(D), Erol(TR), Mancini(B)
©Fohrer



Hobrechtsfelde
©Kaltenbach



Teltow-Mühlendorf
sculpture Kaltenbach(D)
©von Rechwitz

PEOPLE



dedication, R. Kaltenbach, S. Fohrer, visitors
©Zeuschner

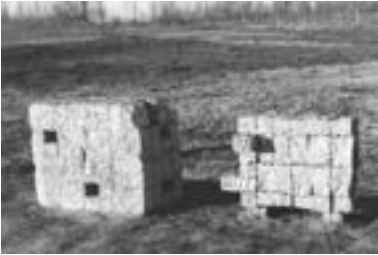


dedication, states secretary Ms. Junge-Reyer,
Mr. Zeuschner, president of German Parliament
Dr. Thierse, city councillor Ms. Nering-Venus,
visitors
©von Rechwitz



exhibition Künstlerhof Buch
Akademie der Künste Berlin
©Wolters

SCULPTURES



2001 Berlin-Buch Hobrechtsfelde
Takashi Kondo (J) "Zero" granite
©Fohrer



2003 Berlin-Buch Hobrechtsfelde
Jutta Schölzl (D) "besiedelt" granite
©Fohrer



2004 Brück city park
Rudolf J. Kaltenbach (D) "Tor Brück" granite
©Fohrer



2002 Berlin-Buch Hobrechtsfelde
Erich Reischke (D) "wenn ein
Stein ins Wasser fällt" granite
©Fohrer



2003 Berlin-Buch
Hobrechtsfelde
Silvia Christine Fohrer (D)
"Recht auf Unvollkommenheit"
granite, sandstone
©Fohrer



2003 Berlin-Mitte
Peter H. Wiener (A)
"Wächter-Freiheits-Engel"
sandstone, cast aluminium
©Breitwieser



2004 Belzig Park on district
hospital, K. Deniz Erol (TR)
"Domination II" spectrolith
©Fohrer

PROJECTS



2001/02 Berlin-Buch, scholarship
Stiftung für Bildhauerei Berlin,
Paulina von Halle (D)
©Kaltenbach



2001-2007 projects with young
persons
©Fohrer



2003 Berlin-Buch
musician from Senegal
©Wolters



2003 Berlin-Hohenschönhausen
Bertolt Brecht 1898-1956
"Kleinbürgerhochzeit" Gruppe
Ignous (D)
©Wirtz von Mengden (Regie)

Symposium Carrara

Italy

SIMPOSIO INTERNAZIONALE DI SCULTURA
CITTA' DI CARRARA

COMUNE DI CARRARA
Piazza 2 Giugno, 1
54033 CARRARA (MS)

Contact:
U. O. Cultura
Tel/fax 0585/641394
e-mail: infocultura@comune.carrara.ms.it

Status quo: Public event organised by comune di Carrara

Application: La selezione degli artisti avviene, a seconda della tipologia di progetto, tramite avviso pubblico finalizzato alla raccolta di richieste di partecipazione (la commissione artistica valuta i bozzetti presentati) o tramite invito diretto da parte del curatore.





Sculpture
©club fotografico apuano



Centro storico - Inaugurazione XVI simposio
2005
©club fotografico apuano



gli strumenti
©club fotografico apuano



La lavorazione in Cava in galleria
©club fotografico apuano



Sculpture
©club fotografico apuano



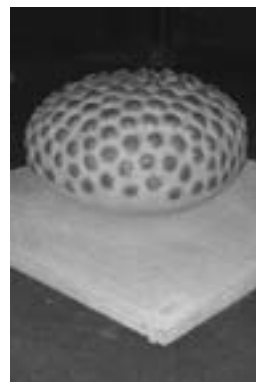
La lavorazione presso il Piazzale dei Fantiscritti
2005
©club fotografico apuano



Sculpture
©club fotografico apuano



Sculpture - simposio 2005
©club fotografico apuano



Sculpture
©Max Seibald



Piazza Alberica - opera
©club fotografico apuano

Iwate Symposium

Japan

Iwate International Sculpture Symposium

10-44 Itsukaichi, Iwate, 028-4300 JAPAN

URL: none

Phone: +81(0)195 62 2111

Status quo: Symposium is stopped since 2003

1972-2003, non-profit making organisation sponsored by Iwate Town office.

Application: application required.

Contact:

Social Education Department,

Iwate Town Office

10-44 Itsukaichi, Iwate, 028-4300 JAPAN



WHERE

Iwate, northern Japan

PAST

The symposium was launched in 1972 when a stone sculpting training program sponsored by "Ecole d' N" (Saito Chusei, born in Iwate-machi) and using black granite was held with the goal of training sculptors in Iwate. Students from Wako University and Iwate University participated in the first program. The First Iwate-machi International Stone Sculpture Symposium was held in the following year in 1973.

WHAT

Program Objectives

The program's goal is to invite distinguished artists from Japan and other countries to create sculptures using primarily the black granite produced in Iwate-machi, thereby promoting participation of local residents and visitors in art and cultural activities through contact with the participating artists and helping to improve local culture by displaying the finished works.

Program Activities

- Creation of art works in a venue open to the public
- Sculpture classrooms for use by elementary, junior high and high school students and the general public
- Organizing exhibitions of small stone sculptures created by the invited artists
- Installation and display of completed works

WHO+HOW

The symposium was founded by local artist Chusei Saito, a graduate of Tokyo National University of Fine Arts and Music (Geidai). Born into a wealthy family, Saito, who died in 1985, used his own money to establish the symposium. With his friend Minoru Niizuma, a respected Japanese-American sculptor, he organized the first symposium in 1973. Over 30 years, 81 Japanese and 53 foreign artists visited this small town for six weeks during the summer to create a work from a boulder of locally-found black granite.

"This town calls itself a 'sculpture town,' we've made a commitment to sculpture," says Hironori Katagiri, a sculptor based here who is one of the four artists participating in 2003.

"These kinds of symposia were quite popular in Japan in the 1970s and '80s. They were city-based and prefectural governments paid for them; they were large-scale and created "instant" sculpture gardens. But how can you keep going? When you've got 40 sculptures, do you really need any more? The reason Iwate's symposium has kept going is that the local people are really behind it. They enjoy the contact with the artists."

The extent of the local support was made clear when the symposium's organizing committee appealed to Iwate residents to loan works by past symposium participants for a retrospective exhibition to mark the anniversary in 2003. "We had no idea how many pieces were owned locally until we started counting up," said symposium committee member Kate Thomson. "There were more than 100, of which we're showing around 50."

Besides Katagiri, the vice president of the committee, and the participants in 2003 - Norwegian wood-sculptor John Auden Hauge, Romanian Todor Todorov and Kenichi Mashita from Aichi Prefecture - were chosen from a field of 71 applicants. One of the criteria for selection was experience in collaborative work, since this symposium, for the first time, produced a single piece — a mixed media work in granite and chestnut.

The work was installed at an elevated location above Ishigami-no-Oka art museum, itself perched on a hillside overlooking the local shinkansen station and, fittingly, one of the first landmarks to catch the eye of passengers disembarking at this small town of sculpture. The symposium began on July 5 with a lecture by Fram Kitagawa titled "Art for the Global Environment." Visitors were welcome to watch the work in progress at the sculptors' open studio; the finished work was set in place at Ishigami-no-Oka on Aug. 21. On July 27 there was an all-day soapstone-carving workshop.

NOW

Due to lack of funds, the Iwate symposium was discontinued after its 30th anniversary in 2003.

Iwate Symposium a.o.

Japan

PLACE



Ishigaminooka Museum of Art
©Hironori Katagiri



Old Iwate Stone Sculpture Park
©Hironori Katagiri



Minoru Niizuma, 1993
©Hironori Katagiri

IMPRESSIONS



Group work in progress in 2003
©Hironori Katagiri



Work in progress in 2001
©Hironori Katagiri



Wood work in progress in 2003
©Hironori Katagiri

SCULPTURES



Old Iwate Stone Sculpture Park
©Hironori Katagiri



Sang Ill Lee, 1989
©Hironori Katagiri



Collaboration in 2003, John Audun Hauge,
Todor Todorov, Kenichi Mashita, Hironori Katagiri
©Hironori Katagiri

SCULPTURES



Collaboration in 2003, "play sculpture" in Ishigaminooka Sculpture Park"
©Hironori Katagiri



Kazuo Kitajima, 1986
©Hironori Katagiri



Toshiaki Izumi, 1992
©Hironori Katagiri



Kenji Tomita, 1992
©Hironori Katagiri



Kate Thomson, 1997
©Hironori Katagiri



Andrei Rudavsky, 1992
©Hironori Katagiri



Pedoro Ramos, 1993
©Hironori Katagiri



Masaharu Suzuki and Toyomi Ishioka, 1993-94
©Hironori Katagiri



Richard Graham, 1991
©Hironori Katagiri

**Rachana
International Stone
Sculpture
Symposium**

Lebanon

Anachar Basbous
Rachana,
Batroun,
North Lebanon

Phone: +961 03 741310

Mail: anachar@yahoo.com

Status Quo: Non-governmental Symposium
Organised annually by Anachar Basbous

Application: by invitation on receipt of applications



WHERE

In the heart of the Batroun district lies a small village of approximately 200 inhabitants; RACHANA is located 50 km north of the Lebanese Capital Beirut. At an altitude of 300m above sea level Rachana overlooks the Mediterranean Sea, amidst magnificent terraces and hills planted with olive, almond and oak trees.

Rachana as we see it today is the realization of Sculptor Michel Basbous, who was born in this small town, blessed with an exceptional vibrant light that would soon breathe life into the stones.

WHAT

Born in 1921 in Rachana itself, Michel Basbous had a dream since early childhood; the dream of becoming a renowned sculptor; and then turning the small village where he first saw the light of the world into a field of sculptures, scattered in the open air; bringing back this monumental art into its natural environment.

He wanted it to be a permanent site for creation: the sculptures spread out over terraces and roads, reclaiming the natural landscape. The primary dream, first born in the mind of Michel, was soon shared by his two brothers Alfred and Joseph, who showed exceptional enthusiasm and talent. It was a lucky coincidence since the two brothers had acquired the passion and techniques for shaping stones through creatively exercising their profession as masonry masters.

Rachana soon opened up to the world of arts and culture in all its forms. Thus, Michel founded the Rachana Theatre Festival that lasted for 5 years in the 1960s.

Consequently Rachana became an international venue: journalists, writers, artists, art amateurs and architects discovered in this small village a warm, natural and permanent welcome that is hard to find elsewhere. But the dream of Michel was to make this village a venue for sculptors and artists who would sojourn there in order to build, as individual habitations, some ultra modern architectural units of which he had already created a prototype in the extremely original building of the foundry. It was the house that he would later call: "How to inhabit a sculpture".

But the dream was so big, and the time and finances too sparse. The foundry remained a specimen waiting to be developed. From this unaccomplished dream the idea of the Rachana Sculpture Symposium emerged:

WHO

If time had failed the Grand Sculptor and his Grand Dream, Michel's younger brother, Alfred Basbous, was ready to take over, in building an artists' village in Rachana that would host artists from different cultures and creative fields. In 1994 Alfred, now a renowned sculptor with considerable artistic wealth and nearly 40 years' experience of creating art from limestone, embraced the mission of pushing the "museum village" beyond its local identity to give it an international character. For the first time in Lebanon, he originated the concept of an annual sculpture symposium, where artists can sculpt the stones using direct carving techniques.

Filled with enthusiasm and passion for his hometown, Alfred applied his spirit and energy to realising his family's vision for the future of Lebanese culture. He succeeded in attracting capital and collecting funds from Lebanese financiers and friends of the arts. For 11 successive years, the symposium has taken place every summer in this land of brave men, and in the vibrant light that shimmers over stone and skin.

HOW

Every year, under the blazing sun of July or August, a dozen sculptors coming from different countries and speaking different languages headed towards Rachana to spend 15 days of their lives confronting the sea, their inner selves, the other sculptors, the Basbous family and the Lebanese audience that flocked to visit at every hour of the day.

Sculptors from the four corners of the world poured into the "village museum", from North and South America, the Commonwealth, Australia and Europe. 39 countries were represented by 71 artists for 11 consecutive years: Iraq, Italy, France, Lebanon, Syria, Tunisia, Germany, Turkey, Hungary, Czech Republic, Japan, Jordan, England, Spain, Switzerland, Norway, Egypt, Austria, Armenia, Romania, Poland, Senegal, Costa Rica, Chili, Brazil, Russia, Belgium, Morocco, Cuba, Ukraine, Saudi Arabia, Argentina, Bulgaria, Netherlands, Mexico, Serbia, Montenegro, United States, Scotland, Colombia and New Zealand.

NOW

The artworks are exhibited in the open air at Rachana's International Sculpture Park.

Rising above the horizon and overlooking the world, these monumental sculptures are eternal witnesses to how "Art is above everything else". This motto of Michel Basbous goes back to the 1930s when the sculptor, still an apprentice at the time, engraved these words on the entrance of his first workshop in a cave in Rachana.

Rachana is and will always be faithful to the words of its founder and architect, the visionary who dreamed of a distinctive future and culture for his hometown and for his country, Lebanon, which has for year after year become a matchless melting pot of civilizations. This small land, disrupted time after time, remains faithful to its identity as a Phoenix that will always find a new life, exemplified by Rachana's directly carved monumental stones.

Rachana International Stone Sculpture Symposium

Lebanon

PAST



Michel Basbous, the eldest brother



Alfred, creator of the Symposium 1994



Three Brothers: the sculptors

PLACE



Rachana, North Lebanon



Road to the village



Sculptors working

IMPRESSIONS



Festivity



Lunch



Evening

AT WORK



Hugo working



Kata working



Kate working



Patrick working

SCULPTURES



Fabrizio Dieci Italy 2003



Domingo Ramos Costa Rica 1997



Ikram Kabbaj Morocco 2003



Fernando Pinto Colombia 2004



Hironori Katagiri Japan 2002



Nabil Helou Lebanese 2003



Serge Gangolf Belgium 1998

Symposium Os

Norway

"Os Kulturutvikling"
Att: Knut Natvik
Postboks 240, 5200 Os, Norway

Web: www.sculpture.no

Application: By mail or post as soon as possible to Knut
Selection: By the board of "Os Cultural development"
Location: In the western part of Norway

Contact:
Knut Natvik
Mail: nama@online.no
Telephone +47 56301317
Arne Maeland
Mail: arne@arne-art.no
Telephone +47 90792575



WHERE

Os is a small town of 16 000 people, located about 25 km from Bergen, the second biggest city in Norway. There are no quarries in the area.

The symposium has been located in the town centre to let the spectators enjoy the contact with the artists and let them follow the development of the sculptures. The 2007 symposium was held in the "Vognhall", an old train station located by the fjord and a tent for coffebreaks beside.

WHO

The Symposium was founded upon the initiative of local and famous sculptor Arne Mæland that led to the board of "Os Cultural Development". The first symposium started in 1999 and is arranged biannually, lasting two weeks at the end of June. Arne gathered capable local people and founded the Os symposium based on the idea of exposing different cultures to each other, involving the locals - and the result has been diversity and high quality work.

WHAT

The artists are to be given a unique personal experience, surrounded by beautiful scenery, working beside the fjord in the town centre. Applying artists are selected on the basis of their former work, and on the idea for their planned sculpture. The board is looking for diversity in style, sizes, stones and ideas. Some sculptures for indoors and some for outdoor presentation.

12 artists are selected from all over the world. One artist will be invited for a special assignment, usually commissioned by the community. The artists bring their own hand tools and we provide other needed equipment. Travel expenses, lodging and food are covered, and there is a payment in Euro as well for the artists.

HOW

The artists get to choose any kind of stone they wish, for the best possible results in their work. Mainly marble from Italy, Spain, Portugal or Norwegian granite are used. The artist will make a sculpture based on drawings or agreement with Arne or the board. Variety in style is also important to the spectators, the sponsors and for inspiration to the artists. The board is also open to combinations of stones and other materials after agreement.

We also provide a course in sculpting for 8-10 beginners lasting for 10 days. They work with hand tools with their teacher from Italy, next to the artists.

In former years there has been one artist demonstrating the art of bronze casting. This year an artist from Chile was invited to bronze cast a marble sculpture she made in 2005. Usually this will be a bigger and more expensive commission for a community. All the artists are invited to bring with them or to make a few small sculptures for the local gallery for the summer sales exhibition. There is a grand opening with music and a big audience.

Os "Jazz- & Blues festival" and "Os market days", lasting for 5 days at the same time as the symposium, the artists, buyers and hosts are invited to the festival and to the traditional Jazz cruise at the fjord. The town center closes for cars and bands play in the street or at the small scene.

The artists' group usually has invitations from some of the Os and Bergen sponsors for dinners, trips and parties.

Each of the artists is lodged with a host family in Os. This is important for cultural relationships for the locals, and many of the families have visited "their" artists in their home countries.

Lunch and dinner are served every day close to the working site. Sundays are free time.

The locals are committed helpers along with the board, aiming to make the Symposium a good experience for all participants and for the visitors. As we have no economical support from government we need the support we get from local friends, contacts and sponsors. The County politicians have also been very supportive.

All the sculptures are presold to local business owners or to private sponsors. The buyers usually follow the artists' work during the last week and make notes on their three preferred sculptures. On the last day the sponsors will get one sculpture chosen by lottery. They all get the first or second on their list because of the diversity in work.

NOW

At the moment there are 25 sculptures in the town center in private homes, shops, small businesses and parks where former buyers have put them. The Cultural development of Os intends to establish a sculpture park by the water and to continue the symposium. Vognhallen is to be converted into an art studio for 10-12 artists working there on a daily basis, including a guest studio. A very large art gallery by the fjord is planned to be built in the next few years. The town of Os should become an important centre for art.

Symposium Os

Norway

PLACE



PEOPLE



IMPRESSIONS



IMPRESSIONS



SCULPTURES



Symposium Simpetra

Portugal

SIMPPETRA
International Stone Sculpture Symposium
Centro de Artes
R. Dr. Ilídio Amado
2500-215 Caldas da Rainha, Portugal

URL: www.simpetra.com (under construction)
Phone: +351(0)262 840 540
Fax: +351(0)262 840 549
Mail: centrodeartes@cm-caldas-rainha.pt

Status Quo: organised by Art Centre (city council of culture)
Application: a designated jury will choose among the valid applications



WHERE

Caldas da Rainha is a city of about 40.000 inhabitants in the west of Portugal, near the Atlantic Ocean, with a national reputation for being a cradle of artists. Some of the most celebrated Portuguese artists were born or lived in this thermal spa city which was founded in the 16th century by Queen Leonor. The site where the Simppetra Symposium takes place has changed through the years, but since 2004, when a permanent infrastructure (electricity, compressed air, and water) was constructed, it has been held in the Arts Centre. The Arts Centre is a municipal institution, in the dependency of the Cultural Department, with the mission of promoting arts and culture in the city.

WHAT

Like many symposia, Simppetra was initiated by a sculptor seeking to create cultural activity in his home town, to involve local communities and other artists. António Duarte was the leading figure of the small group of other younger artists (Antonino Mendes, António Vidigal) who started the symposium. The 1st Simppetra Symposium started quite modestly in 1986, with little equipment and scant financial resources, but with high commitment from the staff and participants. Only three participants were foreigners; however they gave the event an important echo to the outside, and provided the basis for an international resonance. Step by step, Simppetra changed; the inclusion of only one Portuguese sculptor (by invitation) and the increased number of foreign participants made the event known among sculptors around the world.

The selection of the participants is made throughout the year, by evaluation of the applications received. All Portuguese or foreign sculptors have to complete an application form with biographical and portfolio elements¹. A designated jury chooses the selected participants from among the artists registered. The number of artists is defined anew for every session, varying between 6 and 12 participants.

During eleven sessions more than 100 sculptors from around the world have been to our symposium, and over the years, criteria for selection have changed along with the members of the jury but always bearing in mind two key aspects: quality of projects and diversity (in styles, materials, sizes).

WHO

Simppetra is an event organised by the local Arts Centre, a municipal service in the dependency of the Cultural department, with the mission of promoting arts and culture in the city. Besides the Municipal Museums, dedicated to mid-Twentieth Century Portuguese sculpture, it integrates several infrastructures (studio pavilion, artists' house, open air spaces) that have been created by the municipality in the last two decades, to help artists develop their projects and to promote a whole diversity of cultural and artistic events (exhibitions, workshops, seminars, etc.).

HOW

Being an event organised by the municipality, Simppetra's costs are mostly covered by the Cultural Department's budget. However we are also sponsored by several companies that are attracted by the national and international attention Simppetra commands. The stone, for instance, is donated by companies that operate in to distinct areas: the limestone we get from the quarries near the city, in Serra D'Aires e Candeeiros (about 40 Km), granite and marble, at the quarries in the south part of the country, namely in the Alentejo region, where are the most important stone industries of Portugal.

The plateau of Simppetra has all the necessary logistic requirements: electricity (230v), compressed air and water connections. A forklift is available (up to 6 tons) and in addition, a crane will be placed on site every few days (20 tons). The participants may bring their own personal manual tools, in which case transportation and care are their own responsibility. Electrical and compressed air tools are available and all the consumables (diamond disks, etc.) are provided.

Another important aspect of our symposium is the volunteer programs with sculpture students. They have been part of the event since the first session, and it gives us great pride to see that some of the most important Portuguese sculptors have been present here as students.

NOW

In 2006 Simppetra celebrated 20 years of its existence, being today the oldest and most renowned symposium in Portugal. Our past gives us a responsibility to try to make improvements for the future, and so, we are now involved in projects to honour that responsibility: to create a database with the inventory of our sculptures, redesign our site, and create better conditions for the placement of sculptures.

¹ Including personal data, curriculum vitae, photos of their work, catalogue, a sketch, and detailed description of the project

Symposium Simpetra

Portugal

PAST



Symposium works in 1986



Sculptor and assistant, Simppetra 2000



Getting the right angle, Simppetra 2004

PLACE



Antonio Duarte Atelier and Museum



Joao Fragoso Atelier and Museum



Barata Foyo Museum

PEOPLE



Students visiting the site, 2004



Guided tour by the artist (Mayor and Councillor of Culture at the centre)



Sculptor Antonino Mendes is one of the creators of Simppetra



Attila Gebber, Simppetra 2002



Cristina Ataide, Simppetra 2004



Pavel Krauss, Simppetra 2002



Karin Van Ommeren, Simppetra 1994



Henrik Troelson, Simppetra 2004



Moises Preto Paulo, Simppetra 2006



Jose Esteves, Simppetra 1996



Antonino Mendes, Simppetra 1996



Rui Matos, Simppetra 2002

Symposium Forma Viva Portoroz

Slovenia

Mestna galerija Piran
Tartinijev trg 3
6330 Piran

telefon: 386 (0)5 67 12 080
URL: www.obalne-galerije.si
info@obalne-galerije.si

Ravnatelj: Toni Biloslav
Kustos: Nives Marvin
Kustos: Vasja Nagy

Status quo: Governmental organisation. The symposium takes place every two years.
Application: Application required, artists are selected from application.



WHO

One of the artists invited by Austrian sculptor Karl Prantl to the very first stone sculpture symposium in St. Margarethen / Austria 1959, was the Slovenian Janez Lenassi from Piran. Another compatriot, Jakob Savinsek, was invited to the same symposium in 1960. They both were so enthusiastic about the experience that they started immediately looking for the possibility to organize something similar in Slovenia.

WHAT

The idea of a symposium which makes it possible to invite artists from all around the world, to come and exchange their experiences was the right idea at the right time. The Yugoslavian Federation needed to promote the ideals of coexistence and peace. The location of Slovenia on the European map confirms that in the past this area was influenced by Roman, German and Slavic cultures. So it could be an ideal meeting point for artists from all around the world regardless of their cultural background, of their race, nationality, faith or belief.

The ministry of culture in charge and the local municipality supported the idea, and in August 1961 twenty sculptors were invited to Slovenia. Twelve of them to the Forma Viva Symposium in Portoroz, where they cut the white Istrian stone, which is known very well in art history because it was used for the construction of the most beautiful historical monuments in Venice, such as the Doge's Palace, the Madonna della Salute, San Giorgio Maggiore, Il Redentore and many others. Another 8 sculptors carved enormous trunks of trees in Kostanjevica, 200 km away from Portoroz.

Till 1965 Forma Viva Symposia in Kostanjevica and Portoroz was active every year. Then the organisers decided to hold the symposia of Kostanjevica in even years and Portoroz in odd years. In 1965 Ravne, where a big steel-factory is located, joined as a third site for the Symposium Forma Viva, and also added a new material: steel. In 1967 another new symposium started in Maribor. In this fourth location in Slovenia they used concrete.

HOW

Since 1967 the Symposium Portoroz has operated under the auspices of Obalne galerije Piran, and has been led by the director of this public institution, Toni Biloslav. The main sources of finance of the symposium are the Ministry of Culture, Municipality of Piran, Municipality of Koper, and sponsors.

Invited artists are provided with one month's hospitality, a stone up to 3m³, an electricity supply and high pressure air for pneumatic tools, and a monetary award. In exchange, of course, the sculptures remain the property of the Forma Viva collection, which has the status of an open air museum of stone sculpture.

Symposium Forma Viva Portoroz

Slovenia

PEOPLE



Toni Biloslav

PLACE



City hall & Gallery



Flying sculptures, Installation by Enes Sivac



Air shot of Forma Viva Park of Sculptures and the Portoroz Bay

SCULPTURES



Hisao Suzuki, Japan 1971



Collective project



Collective work of the participants, 2001
Emir Krajsnik, Carlos Mongue, Matejka Belle



Emir Krajsnik, Sweden & Milomir Jevtic, Yugoslavia



Leonard Rachita, Romania 1981



Luciano Ceschia, Italy 1969



Ogata, Japan



Dieter Haistentoffel, Canada



Collective project



Conceptual project



Yasuo Mizui, Japan 1961



Giancarlo Sangregorio, Italy 1962



Louis Chavignier, France 1964

Hualien Stone Sculpture Festival

Taiwan

Hualien International Stone Sculpture Festival

Hualien County Cultural Bureau
No. 6 Wen-Fu Rd., Hualien City 970
Taiwan, R.O.C.

URL: <http://2007.hccc.gov.tw>
Phone: +886-3-822-7121 ext. 502 (Ms. Tina Huang)

Fax: + 886-3-823-5562

Mail: 2007@mail.hccc.gov.tw

Status Quo: organised biennially by Hualien County Culture Bureau

Application: a designated jury selects artists from a 2-stage application process



WHERE

The eastern region of the subtropical island of Taiwan is mountainous and rocky, and Hualien sits at its center, where the mountain ranges fall steeply into the Pacific Ocean. It is on the line of convergence of the Philippine and Eurasian tectonic plates, so stone of fantastic complexity can be found there. The county owes its reputation to its scenic beauty, the natural riches of stone and to the factory opened by the central government in 1961, where Chinese Civil War veterans processed the marble that abounded there. The business proved successful and stone processing in the area expanded rapidly. Companies focused mainly on cutting huge blocks of marble into the shapes and sizes needed for construction, such as cladding and tiles. The industry reached its peak in the mid-1990's, when Taiwan was the largest producer of processed marble in the world, second only to Italy. In 2000, the quarrying operations around Taroko Gorge produced nearly nine million tons of the stone.

PAST

Currently there are over three hundred artists and artisans living in Hualien. A group of them formed the "Hualien Stone Sculpture Association" in 1992, which was the first stone sculpture art group in Taiwan. It regularly holds forums to exchange techniques and theories with other colleagues in this profession.

According to Huang Ho, the president of the stone sculptors' association, "the past 20 years have seen a transformation in which artisans have made their work more abstract." The launch of the biennial Hualien International Stone Sculpture Festival in 1995 hastened the pace in this direction. Initially organized by the SSA, and by the Culture Bureau since 1997, the organization invites interested sculptors to send photos of their work, and sketches of proposed projects. An interim list of about 20 artists is chosen to produce models of proposals for viewing. 10 - 12 finalists are then selected and brought to Hualien to work together for one month, as part of the wider Stone Sculpture Festival.

In some years, the symposium is linked to another special programme. For example, in 2003, the symposium was run as an exchange between two cities specialising in stone sculpture: Hualien and Seravezza in Italy, as a "Party for Two Stone Cities", with international exhibitions held in a special pavilion.

WHAT

The festival is now a landmark event in Hualien, bringing more visitors to a region famed for its natural beauty. Visitors to Hualien in October or November of every second year can find 10 to 12 local and foreign artists working on a site beside the Culture Bureau and near to the Stone Museum, and carrying on a lively exchange of ideas with one another and with visiting artists from the region. The event has broadened the perspectives of local artists and enabled them to look beyond Hualien. There are tangible legacies left by the invited sculptors as well.

After the sculptors spend a whole month on their works, the finished pieces are placed in the Stone Sculpture Museum or sited at selected spots along the scenic east-coast highway. "They're not randomly placed," says Ms. Wu Shu-Tzu, director of the Culture Bureau. "the artists are part of the decision making process." The sculptures created during the symposium remain as the property of Hualien County's Cultural Bureau, contributing to a growing collection of works by internationally renowned artists.

The symposium is usually accompanied by a seminar or discussion group - in 2007 it concerned the city's plans to construct a designated sculpture park in Hualien - as well as by the many and varied cultural events of the Stone Sculpture Festival.

Hualien Stone Sculpture Festival

Taiwan

PLACE



Hualien workplace
©2007, Sibylle von Halem



Seashore down the East Coast
©2007, Sibylle von Halem



Marble mountains at Taroko Gorge
©2007, Sibylle von Halem

IMPRESSIONS



Lunch room
©2007 Hualien County Cultural Bureau



Farewell speech
©2007 Hualien County Cultural Bureau



Dancing
©2007, Sibylle von Halem

AT WORK



Lifting stone
©2007 Hualien County Cultural Bureau



"Momo" (Wu Meng-Chang) working
©2007 Hualien County Cultural Bureau



Robert Pierrestiger
©2007 Hualien County Cultural Bureau

AT WORK



Chang Shu Wei working
©2007 Hualien County Cultural Bureau



Huang Ho working
©2007, Sibylle von Halem



Sibylle von Halem at night
©2007 Hualien County Cultural Bureau



Tobel working
©2007 Hualien County Cultural Bureau

SCULPTURES



Chang Shu Wei
©2007, Sibylle von Halem



Sibylle von Halem
©2007, Sibylle von Halem



Bernard Verhaeghe
©2007, Sibylle von Halem



Caroline Ramersdorfer
©2007 Hualien County Cultural Bureau



Wu Meng Chang
©2007, Sibylle von Halem



Huang Ho
©2007, Sibylle von Halem

Indiana Limestone Symposium

USA

Indiana Limestone Sculpture Symposium

Amy Brier in partnership with
Bloomington Area Arts Council
John Waldon Arts Centre
122 South Walnut Street
Bloomington, IN 47404, USA

Phone: +1 812 334 3100

URL: www.amybrier.com

Status Quo: organised annually by Amy Brier

Application: participants enrol and pay a fee



WHERE

A history of the Indiana Limestone Sculpture Symposium starts with the stone, formed 300 million years ago in a warm shallow sea. Buildings such as the Empire State Building, the Pentagon, the Tribune Tower; the Lincoln Memorial, and the Seattle Museum of Art feature Indiana limestone in their exteriors. The highest quality quarried limestone in the United States, it is found in a thin strip of south-central Indiana approximately 60 km long and about 10 km wide at its widest point. Limestone is freestone; it exhibits no preferential direction of splitting and can, therefore, be cut and carved in an almost limitless variety of shapes and sizes. This property allows the stone to be planed, turned on a lathe, sawed, and hand worked to match the requirements of the most demanding designs.

WHAT

The Indiana Limestone Sculpture Symposium differs from the European model in its mission and funding. To call it a workshop might be a more accurate description. Participants pay tuition and receive instruction appropriate to their needs. Carvers of all skill levels are immersed in an environment that allows them to focus on their stone and the process of carving. Essentially an educational experience, the Symposium gives carvers the chance to learn about Indiana Limestone right at the source - on the grounds of the Bybee Stone Company in Ellettsville, Indiana. Instruction is provided by nationally renowned professional carvers with varied and extensive experience in sculptural and architectural carving.

WHO

Having seen the marble symposium in Carrara, Italy, American sculptress Amy Brier wanted to create something similar in Bloomington to highlight the limestone. In 1996, with the support of the Bloomington Area Arts Council (a private, not-for-profit organization that receives private, state, and federal monies) she partnered with the Bybee Stone Company. Bybee has been operating at the historic Matthews Mill for two generations. Their specialty is fine architectural carving and detail.

HOW

For the Symposium, Bybee donates the stone, the space, a gas-powered air compressor, and a forklift. The site is a field across the road from the mill. Each participant provides the dimensions for their block, up to 8 ft³ (0.23 m³). They provide their own tools and a 10 x 10 ft (approximately 3 x 3 m) canopy for sun and rain protection. Electricity is donated by a medical device company, whose land the symposium site backs up to. Each work station is equipped with an air line and is within 25 ft of an electrical outlet. Participants arrange their own transportation and lodging. On-site camping is free; there are usually a few tents set up around the corner from the carving site.

The Symposium happens every June. All the stones are precut and are set up on stone bankers (work tables) in the few days before the carvers arrive. New for 2008, there will be two air hammers and chisels for beginners to try their hand and get a feel for the stone without making a large commitment of time and money. The hope is to make it accessible to more people and extend the symposium. There is a maximum of 24 people per session. A session is 7 days and there are 2 sessions held one week apart. The middle week, called "Work on your own", provides unstructured carving time with forklift availability, compressed air, and electricity. During the full sessions, public open houses are held several times a week. Local families come to show the young children what Dad or Grandpa does in one of the many stone companies in the area; visitors come from the metropolitan areas of Louisville and Indianapolis to gain insight into the art of carving; and senior citizens will set up lawn chairs in the shade and watch for several hours, a cooler at their side.

Workshops are scheduled that focus on specialized skills, such as lettering, splitting blocks, roughing out, carving by hand, and working from a maquette or drawing. There is an intensive figure workshop offered with a live model.

Breakfast is served on site, and lunch is delivered at noon from a local restaurant. June is very hot and humid, with temperatures that can hit 100 degrees Fahrenheit (40+ Celsius). There is a tradition of ice-cold slices of watermelon being brought around to everyone at 3:30 in the afternoon. I am amazed at the desire of the participants to come to a hot field and work like crazy beating on rock. For the last 11 years this little jewel of a carving happening has been supported by a loyal group who return every year. They plan their vacations, work, and family life around the first weeks of June. Carvers travel from New York, New Mexico, and Utah, among other places. There has been one carver each from Canada and England, and a Japanese artist-in-residence at a local university joined the group one year. At the end of the session, the carvers take their stones, or shipping is arranged.

NOW

In 2008, a concurrent exhibition focusing on sculptures by participants and the history of the limestone industry will be mounted at the John Waldron Arts Center in Bloomington.

Indiana Limestone Symposium

USA

PAST



"antique" quarry from 1920's



John Waldron Arts Center in renovated 1915 City Hall



Monroe County Court House, Bloomington, Indiana

PLACE



Victor Oolitic Stone Co. quarry



Working area



Working area

PEOPLE



Amy Brier
©Bettina Frenzel

IMPRESSIONS



At work



David Shipley, Gosport, IN, 2001



Symposium 2003



At work



Kathleen Houston-Stokes,
Columbus, OH, 2003



At work



At work

SCULPTURES



Symposium [kunstwerk] krastal

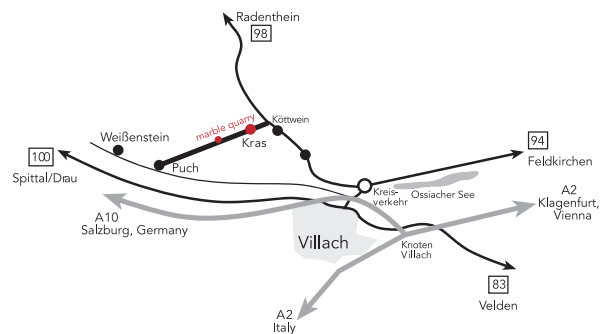
Austria

[kunstwerk] krastal
Krastaler Straße 24
A-9541 Einöde bei Villach

URL: www.krastal.com
Phone: +43(0)4248 3666
Fax: +43(0)4248 3666
mail: aon.913448310@aon.at

Status quo: Non governmental association of artists
Application: No application necessary.
Artists are selected by various leaders of the symposia.

Contact: www.krastal.com



WHERE

Krastal is a small valley in Carinthia, Austria's southern province at the borders to Italy and Slovenia, not far to the north of the city of Villach. This narrow valley connects the course of the river Drau with a popular holiday region around the Ossiach lake, and has been known since antiquity for its marble quarries. There are some Roman tools and stones chiselled by Roman stonemasons found in the quarry of Gummern. Since the 1960's it has also been renowned for contemporary stone sculpture and an international symposium held every year.

WHAT

The Krastal Sculpture Symposium has been host to over 300 artists from all around the world since its inception in 1967. Every year, between 8 and 12 sculptors have come together here, to work alongside each other on large-scale sculptures in the marble quarry, to live together in the neighbouring "sculptors' house" built by the resident artists - to cook for one another, eat, drink, celebrate and discuss common issues with one another - to spend some time rubbing up against each other and communicating on themes within art and sculpture.

Every few years, the symposium has started up at its "home" location at the Krastal marble quarry, and then upped sticks at a halfway stage to settle at another site, within the region of Carinthia or even abroad, to (re-)present itself in an unfamiliar setting, gaining new friends and audiences.

2007 sees the symposium celebrating its 40th anniversary.

"Symposium Krastal" is therefore not only one of the most renowned symposia around the world, but also among the most long-standing: it is established as a key point of reference for contemporary discourse between art and stone sculpture, far beyond local or regional preoccupations.

And it is not just about stone sculpture: Since the mid-'80s, the symposium has made a point of inviting artists who also work in other media. Sound, performance, photography, painting, writing - the field remains open. Their inclusion has led to an enhanced basis for discussion, thence also to fruitful and unexpected cross-references between art, place, identities, and intentions.

Similarly, the "sculptors's house" presents exhibitions and other events which cover a wide spectrum of contemporary art, from sculpture to painting, installation and performance art.

WHO

"[kunstwerk] krastal" is a small group of individual professional artists (currently 16 members), incorporated as an association with charitable status. Its members are principally artists working with stone and related media, who live in different regions of Austria and neighbouring countries. They give their time and expertise to the association on a voluntary basis and at no cost.

The overall composition of the association has fluctuated according to the life patterns of individual people, spanning several generations and often including some professionals from other fields.

Over the years, this small group of committed individuals has achieved the realisation of projects beyond the scope of institutionalised organisations with similar means. It has in this sense fulfilled the vision of its founder Otto Eder (taught by famous sculptor Fritz Wotruba) - who believed in the independence of the artist.

HOW

For the 40 years of its existence, the Krastal sculpture symposium has been supported by the company Lauster Steinbau, who run the marble quarry which has been at the heart of our activities. The company supports the artists invited to the symposium by offering the stone at a substantial discount - the price being payable only when the artist removes or sells the work. The company's management and employees have been generous hosts to the sculptors over the years, and reaped a well-earned distinction in being awarded the Austrian "Maecenas"-Prize for long-standing sponsorship of the arts in 2005 and again in 2007. We thank them for their commitment, and look forward to many more years of working together.

The Symposium receives varying amounts of support from the Austrian federal government, from the Carinthian regional government, and from our local municipality. An encouraging factor is the sponsorship we are beginning to gain from private businesses, on a local, regional and national level. All of us, individually and as a group, are also continuously helped out of impassably tight spots by the goodwill and friendship of individual people and small businesses in our neighbourhood, without whom we would be in a sorry position indeed.

NOW

2007 was a very special year for us at [kunstwerk] krastal. The 40th International Symposium created an important focal point for sculpture in stone. We had a special anniversary programme which we entitled WORLD POOL.

For this occasion we invited representatives of 12 other relevant sculpture symposia worldwide to participate either in the symposium, or in a concluding conference in which these symposia could present themselves to the public, to elucidate their history and their current practice, and collectively define the contemporary significance of sculpture in stone.

So WORLD POOL became in fact "a symposium of symposia" and Krastal in 2007 saw a very friendly and interesting meeting of nations and artists.

Symposium [kunstwerk] krastal

Austria

PAST



Final exhibition of the symposium 1971,
Krastal, in the quarry area
©Archiv Leischner



Transport of sculptures for an exhibition in
Moers, Germany, 1978
©Archiv Leischner



Artists building their house, Krastal 1974
©Archiv Reiterer

PLACE



Exhibition area, [kunstwerk] krastal, 2003
©Michael Kos



[kunstwerk] krastal, kitchen and bathroom block,
2005
©Michael Kos



[kunstwerk] krastal, main building, 2007
©Sibylle von Halem

PEOPLE



Otto Eder, working in Krastal, 1970
©Archiv Reiterer



Closed society 2005, members of [kunstwerk]
krastal
©Michael Kos



[kunstwerk] krastal, organizing team 2007:
M. Kos, S. v. Halem, M. Seibald
©Michael Kos

SCULPTURES



Masaya Shibayama
Silent Noise
Symposium 1996
©Angelika Kampfer



Wilhelm Scherübl
Male House, Female House, Housebirth
Symposium 1999
©Stefan Zenzmaier



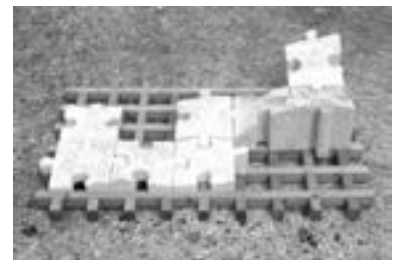
Max Seibald
Sculpture Dance Architecture
Symposium 2001
©Max Seibald



Kamen Tanev
Connection
Symposium 2002
©Michael Kos



Cissy van der Wel
endless
Symposium 2003
©Michael Kos



Sibylle von Halem
make your own world
Symposium 2005
©Bettina Frenzel

PROJECTS



Exhibition *Stonewashed* 2003
Helmut Machhammer
Tumbling
©Michael Kos



De Valigia 2004
Performance by Loredana
Menfré & Anita Possamai
Sculpture by Rudolf Kaltenbach
©Max Seibald



Sculpture Street From the river to the Lake 2005
Gianpaolo d'Andrea Moravecchia
Altar of Narcissus
©Michael Kos



Outing
Golf course Finkenstein 2007
Erika Inger
Wrong Thoughts
©Michael Kos



bm:uk



villach .kultur



Hotel Sonnenhügel
Sattendorf am
Ossiacher See



Publication details:

Concept and editing: Michael Kos
Artwork: Bettina Frenzel, www.frenzel.at

Texts: Silvie Aigner
Translation & english sub-editing: Sibylle von Halem

Photo credits:
Photography: © Bettina Frenzel
Documentary photos: © artists, unless otherwise noted

Appendix:
Informations, texts, photos, titles of photos, photo credits are provided by the symposia, unless otherwise noted.
[kunstwerk] krastal is neither responsible for wrong or missing information nor for missing or inaccurate translation into English.

Print: Hermagoras Druckerei

©2007 [kunstwerk] krastal

20