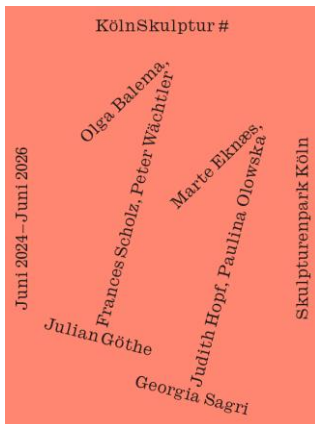


Skulpturenpark Köln KölnSkulptur #11

Stiftung
Skulpturen
park
Köln



Body Manoeuvres

Short texts

Olga Balema

Loop 1A, Loop 34A, Loop 15A, Loop 7A, 2024

Balema bends industrially produced materials into almost structureless forms, only just visible as sculptures, hovering loosely above the ground. Minimal in design, they are made without additional aids and appear in performative formation depending on the artist's operations. The boundaries between interior and exterior are fluid; they unfold as if of their own accord, without clear edges or distinct shadows. As if they had settled only temporarily in the natural world, their materialisation implies the possibilities of change.

Marte Eknæs

Insides, 2024

The idea for *Insides* came from an anatomical teaching doll whose torso can be zipped open to reveal the inner organs: heart, lungs, liver, kidneys, stomach, bladder and intestines. Eknæs has now recreated this open torso in a hole prepared for an earlier installation in the sculpture park. It represents more an imaginary continuum than a self-contained body. Reused building materials, a composter and inflatable objects each play their own role in this play of construction and infrastructure, and reflect the complex anatomy of a city.

Julian Göthe

Within the realm of a dying sun, 2024

Supported on four limbs, the four-sided towering figure radiates a performative character. If at first it seems abstract, rigid and coolly metallic, on closer inspection it reveals an insect-like or creaturely quality, as if wanting to run off. With its sweeping forms the sculpture communicates with its surroundings, and appears to be set in motion by outside influences, such as us viewers or the light and shadow cast by its perforated metal plates.

Judith Hopf

Untitled (Pointing Hand 3), 2017

Made of bricks, which are primarily used as building material in architecture, the sculptural form contradicts its industrial material. The finger of this hand sculpture points in comic-book aesthetic at an indeterminate target, apparently drawing attention, through its cheerful prompting, to its human and non-human environment in the park. In the context of current debating culture, in which complex issues are often simplified, the monumental hand can be read as a call to adopt a different perspective.

Untitled (Tongue Rolling – Outdoor), 2024

This sculpture is part of a series of oversized tongues in gleaming red steel, an allusion to architectural elements of Italian fascism, similarly found on the Palazzo della Civiltà Italiana in Rome, for example. The tongue as the human organ of communication, here portrayed in its basic form, is understood by the artist not only as a comment but also as a call to a lively discussion about the aesthetic, political and social meanings and preconditions of architecture.

Paulina Ołowska

Pavilionesque Kiosk, 2024

Pavilionesque is a magazine founded by Paulina Ołowska in 2015 and devoted to the overlapping aspects of modern art and puppet theatre. Four editions have appeared to date. For the 11th edition of *KölnSkulptur* a newspaper is being published, containing a living archive of documentation primarily on the subject of puppetry – an artform that exaggerates and animates all parts of the body. The newspaper is on display behind the curtain of the little kiosk, which is designed as a miniature stage like a Black Forest cuckoo clock, and can be taken away by visitors.

Georgia Sagri

Sitting with my Breath, 2024

Georgia Sagri invites visitors to take a seat on either of the two park benches relocated from the city of Athens. Each bench has been transformed by the inclusion of a unique handcrafted glass-work. The blown glass does more than adorn; it is a physical manifestation of the breath, offering a materialised moment of the artist's process. This sculptural work of Sagri's is informed by the act of mediation and resonates with the broader politics of her artistic practice, which explores the fragility of our social fabric and the forces that shape our interactions.

Frances Scholz

Earth Wall (Pandas Box, Silver Arm, Stone Hugger), 2024

Earth Wall consists of film footage showing uprooted trees from a former quarry in New England, artificially augmented and imagined by means of neural radiance fields. The trees become performers who make vibrating potentialities visible, acting beyond the boundaries of sculpture and technology, of life and death. The calculated yet devised materiality of the NeRFs extends the visual material onto a sculptural level of its media reality. The work obtains a particular physicality through its reference to the natural world of the park.

Peter Wächtler

Ärztehaus, Schöffengericht, Atrium [Medical Centre, Local Court, Atrium], 2024

Peter Wächtler's sculpture shows a body image in transformation, apparently neither abstract nor figurative. It seems both dynamic and rigid. Its motion, generated by the folds of a draped fabric, is contrasted by a 'mossy', 'pock-marked' surface structure whose dynamic thwarted by the patina. And so the somewhat slowed down, heavy movement gives the impression of an 'absconding pietà', who doesn't fully trust the processes of change.