

26 May – 6 Oct 2019

BLICKACHSEN 12

Contemporary Sculpture in Bad Homburg and Frankfurt Rhine-Main, Germany

In collaboration with Wanås Konst sculpture park, Knislinge, Sweden

Bad Homburg – Bad Vilbel – Eschborn – Frankfurt – Eberbach Monastery – Kronberg

Hanneke Beaumont | Claudia Comte | Jacob Dahlgren | My Ekman
Elmgreen & Dragset | William Forsythe | Charlotte Gyllenhammar | Jeppe Hein
Satch Hoyt | Sofia Hultén | Leiko Ikemura | Kaarina Kaikkonen | Per Kirkeby
Ruud Kuijer | Alicja Kwade | Arik Levy | Katarina Löfström | Ohad Meromi
Nandipha Mntambo | Sirous Namazi | Yoko Ono | A.R. Penck | Leunora Salihu
Sean Scully | Anne Thulin | James Webb | Winter/Hoerbelt | Fredrik Wretman
David Zink Yi

www.blickachsen.com

Organizers:

Stiftung Blickachsen gGmbH (Blickachsen Foundation)
Municipal authorities of the City of Bad Homburg
Kur- und Kongreß-GmbH
Administration of the Public Stately Homes and Gardens in Hessen
Under the patronage of the Prime Minister of Hessen, Volker Bouffier

Stiftung **BLICKACHSEN** gGmbH
Bad Homburg v.d.Höhe



Main Supporters:

Blickachsen 12 is made possible through the generous support of

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Dear Sir / Madam,

We are pleased to send you this press pack of information on the twelfth edition of the **Blickachsen** Sculpture Biennale, which will be officially opened on Sunday, **26 May 2019** at **11.30am** on the **Schmuckplatz**, opposite Kaiser-Friedrich-Promenade 55, in the Bad Homburg Kurpark.

This year, once again, **Blickachsen** invites art lovers from around the world to discover contemporary sculpture and installations in a dialogue with nature and the public space. Until **6 October 2019** visitors to **Bad Homburg** and **five further locations** in the metropolitan Frankfurt RhineMain region will encounter a unique art landscape, with **60 works** by some **30 international artists**.

As partner museum this year, we have been able to secure the **Wanås Konst** sculpture park in Sweden, and its joint directors **Elisabeth Millqvist** and **Mattias Givell**. And once again, Blickachsen 12 will offer a comprehensive **supporting events programme**, including special tours for children, young people and adults as well as vacation courses. In addition, every visitor to Blickachsen 12 will be able to explore the exhibition independently, using the brochure or the QR codes on the information notices by the works. This year, "**Children's Blickachsen**" celebrates its fifth anniversary: for the fifth time now, the Children's Art School in Bad Homburg is organizing its own exhibition of works by and for children. The opening will be on Saturday, **22 June 2019** at **2pm** in the Bad Homburg city library. Finally, the **Friends of Blickachsen Award**, with a value of 5,000 Euros, will again be made in September.

More information on Blickachsen and on the programme of events accompanying it will be available from 26 May 2019 on **www.blickachsen.com**.

Press conference followed by tour of the exhibition in the Bad Homburg Kurpark:

Wednesday, 22 May 2019 at 11am in the Orangery in the Bad Homburg Kurpark.

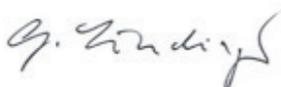
Registration for the press conference and detailed information at presse@blickachsen.de.

Official opening of Blickachsen 12:

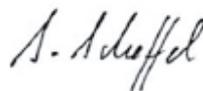
Sunday, 26 May 2019 at 11.30am, on the Schmuckplatz in the Bad Homburg Kurpark.

On behalf of the organizers we warmly invite you to Blickachsen 12.

With best wishes



Gabriele Lindinger
LINDINGER + SCHMID
Art and Publicity Department



Sunita Scheffel
Blickachsen Communications
Blickachsen Foundation

Blickachsen 12: multifaceted art experience in the open

The Sculpture Biennale beckons from 26 May to 6 October with an exciting programme in Bad Homburg and other venues in the Rhine-Main region.

For the twelfth time now, **Blickachsen** will transform **Bad Homburg** and the **Frankfurt Rhine-Main region** into an international hub for contemporary art – thereby continuing the successful history of the sculpture biennale founded in 1997 by Christian K. Scheffel. Every two years, Blickachsen attracts visitors from all over the world to the metropolitan region, presenting ever new facets of three-dimensional art in a dialogue with the public space. Long established as the most important sculpture biennale in the German-speaking world, Blickachsen has for over 20 years now shaped the cultural identity of the spa and conference city of Bad Homburg, and of the region. From **26 May to 6 October** Blickachsen 12 will take the stage in six locations, with a total of **60 works** by **some 30 artists from around the world**.

Traditionally, Bad Homburg has been the core and starting point for the exhibition. The eponymous 'Blickachsen' or 'sight lines' of the Bad Homburg Kurpark, designed in 1856 by the landscape architect Peter Joseph Lenné, now extend symbolically to the castle gardens and far beyond the city limits, linking altogether **six locations** in the Rhine-Main region: from Lenné's Kurpark and the landgraviate castle gardens in **Bad Homburg**, Blickachsen 12 will this year take visitors to **Bad Vilbel**, to the Niederhöchststadt Sculpture Park in **Eschborn**, to the Westend Campus of the Goethe University in **Frankfurt**, as well as to the historical **Eberbach Monastery** and the Park Schloss Friedrichshof in **Kronberg**. Set against the architecture and landscape in their respective locations, the carefully positioned works throw a new light on their historically grown surroundings – and link the region through contemporary art.

Thus Blickachsen 12 has remained true to its original idea of opening new perspectives through art. Already ten years ago, this large-scale exhibition grew beyond the confines of Bad Homburg for the first time. Since then, Blickachsen has been staged at many different locations in the Rhine-Main region. But it is not just a matter of the number of locations, sculptures or installations, but rather the richly diverse interplay and studied combination of artwork and surroundings that define this project. The artistic programme changes each time, and each time there are new insights into the currents and developments in contemporary sculpture. New impulses are provided by the different partner institutions for Blickachsen: this year, the **Wanås Konst** Sculpture Park in Sweden, with its joint directors **Elisabeth Millqvist** and **Mattias Givell**. Together with Blickachsen founder and curator **Christian K. Scheffel** they will this year present a richly diverse exhibition uniting the most varied artistic positions and including numerous location-specific works.

A finely tuned performance

Christian K. Scheffel, founder of Blickachsen and director of the Blickachsen Foundation, on the twelfth edition of the Sculpture Biennale, 2019

Question: Previous exhibitions in the series you have initiated, of sculpture in the public space, have laid down a marker. This summer also, you will be exhibiting the work of some 30 artists covering a broad spectrum of different styles in three-dimensional art. Why this curatorial openness?

Christian K. Scheffel: Sculpture and installation art do not develop historically in a one-dimensional straight line. Blickachsen consciously reflects this. Our concept of 'sight lines' is based as much on a fascinating dialogue between the most varied of artistic forms of expression as between contemporary art, nature and the historical surroundings. This year we are exhibiting in altogether six locations, giving us great freedom in bringing these sight lines into the park landscape and in staging the dialogue between nature and art in all its beauty. Blickachsen 12 is characterized by this finely tuned 'performance', which will surely, until 6 October, once again attract and inspire hundreds of thousands of visitors.

Question: Every two years you invite an internationally renowned partner institution to co-curate this successful large-scale exhibition in the public green space. This time, you decided on the Wanås Konst sculpture park in Sweden. Why?

Christian K. Scheffel: Wanås is a fantastic place, with a unique collection of 70 location-specific works by artists such as Marina Abramovic, Jenny Holzer and Antony Gormley. I am delighted by the wonderful collaboration with Elisabeth Millqvist and Mattias Givell, who have jointly run Wanås Konst since 2011. They, also, focus on the interplay, in historical surroundings, of contemporary art and nature, offering their visitors – in their temporary exhibitions also – a wide range of potential experiences. To our joint exhibition, they have brought far more than just their knowledge of the Scandinavian art scene. Following previous partnerships with guest institutions in countries such as Switzerland, Belgium, France and Austria, Blickachsen has in a sense become as much a European as a national exhibition.

Curatorial statement by Elisabeth Millqvist and Mattias Givell, joint directors of the Swedish Wanås Konst sculpture park.

Behind both Blickachsen and the exhibitions in Wanås Konst in Sweden lie a similar vision and a common desire to bring contemporary art to the people. We are delighted to have the opportunity, with Blickachsen 12, and together with Christian Scheffel, to open new insights on sculpture and its important contribution to society. In light of the current global geopolitical situation, in which we are experiencing a rise of nationalism, we aim to create a powerful outlook, inviting artists from different continents as well as sharing the specific knowledge of the Nordic art scene and connecting with Wanås Konst's location-specific programme. The purpose of the historical Blickachsen is to evoke curiosity on what lies ahead – and we invite all visitors to discover, to engage, to look thoughtfully as well as to look inwards, to participate and even make a wish.

Blickachsen 12: six venues in the Rhine-Main region

Bad Homburg – Bad Vilbel – Eschborn – Frankfurt – Eberbach Monastery – Kronberg

Castles and fortresses, UNESCO World Heritage sites and picturesque nature – Bad Homburg and the Rhine-Maine region offer a cultural landscape that could not be more varied. In its twelfth edition, Blickachsen once again uses this impressive backdrop to bring together this historical legacy and the parks and green spaces of the region, with contemporary art. At **six locations**, **Christian K. Scheffel**, together with **Elisabeth Millqvist** and **Mattias Givell**, will present a total of **60 sculptures and installations** by some **30 international artists**.

At the heart of this sculpture exhibition traditionally lies **Bad Homburg**, with its Kurpark and castle gardens – here in 1997, in Lenné's Kurpark, it all started, and from here its 'Blickachsen', or sight lines, reach out in a symbolic extension through the entire region. Amidst the green leaves of the Kurpark, **Anne Thulin** (b. 1953) has placed her astonishing installation of giant red balls, which – just like the apparently shimmering screen of **Katarina Löfström's** (b.1970) "Open Source (16:9)" – only serve to reflect the natural life of the park. By contrast, **Yoko Ono** (b. 1933) uses the apple trees in the Schlosspark orchard for her celebrated "Wish Trees" – an ongoing project inviting visitors to hang notes containing a wish onto the trees: these are then collected by the artist and placed in an archive. In the Kurpark, **Per Kirkeby's** (1938-2018) massive bronze monoliths seem to sprout from the earth like solidified lava. Less recognisable from a distance are the two "choreographic objects" by the American artist **William Forsythe** (b. 1949), whose lettering is to be found on a park bench in the castle gardens and on the lower stonework of the castle entrance. **Alicija Kwade** (b. 1979), who in 2017 won the Friends of Blickachsen Award, is again represented, this time in the castle gardens, with her reduced geometrical group entitled "Wächter (Anschauungsvorstellung)" (Engl., Guards (imaginary representation)).

Visitors to **Bad Vilbel**, between the medieval castle ruins and the city library, will encounter abstract works by **Ruud Kuijer** (b. 1959), more of which can be seen in the Niederhöchststadt Sculpture Park in **Eschborn** and on the Westend Campus of the Goethe University in **Frankfurt**. The latter two locations, together with the Bad Homburg Kurpark, will also showcase the brightly coloured installations by **Satch Hoyt**, each consisting of eight totems made of plastic buckets, their sonic texts accessible via QR code. This British-Jamaican musician and visual artist addresses the history of the African diaspora, and continuously strives to break open fixed ways of thinking.

The bronze figures by **Hanneke Beaumont** (b.1947) seem contemplative and focussed in their unmediated dialogue with their showplace: the historic **Eberbach Monastery**. In place of powerful gestures and facial expressions, her figurative sculptures convince through their restraint. Wild and expressive, by contrast, the bronze piece "Ich-Selbstbewußtsein" by **A.R. Penk** (1939-2017) reaches into space. This work, by the painter and sculptor, can be seen in the park of the former Friedrichshof castle, now the Schlosshotel. There, also, have been installed three of the specular abstract works by the Israeli artist **Arik Levy** (b.1963), who is also being exhibited in the Bad Homburg Kurpark and in Frankfurt.

Artists participating in Blickachsen 12

Hanneke Beaumont	*1947 in Maastricht	The Netherlands	EM
Claudia Comte	*1983 in Lausanne	Switzerland	HG
Jacob Dahlgren	*1970 in Stockholm	Sweden	HG
My Ekman	*1969 in Stockholm	Sweden	HG
Elmgreen & Dragset			HG
Michael Elmgreen	*1961 in Copenhagen	Denmark	
Ingar Dragset	*1969 in Trondheim	Norway	
William Forsythe	*1949 in New York	USA	HG
Charlotte Gyllenhammar	*1963 in Gothenburg	Sweden	HG
Jeppe Hein	*1974 in Copenhagen	Denmark	HG
Satch Hoyt	*in London	UK / Jamaica	HG, E, F
Sofia Hultén	*1972 in Stockholm	Sweden	HG
Leiko Ikemura	*1951 in Tsu, Mie Prefecture	Japan / Switzerland	HG
Kaarina Kaikkonen	*1952 in Iisalmi	Finland	HG
Per Kirkeby	*1938, †2018 in Copenhagen	Denmark	HG
Ruud Kuijer	*1959 in Schalkwijk	The Netherlands	BV, E, F
Alicja Kwade	*1979 in Katowice, Poland	Germany	HG
Arik Levy	*1963 in Tel Aviv	Israel	HG, KR, F
Katarina Löfström	*1970 in Falun	Sweden	HG
Ohad Meromi	*1967 in Kibbutz Mizra	Israel	HG
Nandipha Mntambo	*1982 in Mbabane, Swaziland	South Africa	HG
Sirous Namazi	*1970 in Kerman, Iran	Sweden	HG
Yoko Ono	*1933 in Tokyo, Japan	USA	HG
A.R. Penck	*1939 in Dresden, †2017 in Zurich	Germany	KR
Leunora Salihu	*1977 in Pristina, Kosovo	Germany	HG
Sean Scully	*1945 in Dublin, Ireland	Ireland / USA	HG
Anne Thulin	*1953 in Stockholm	Sweden	HG
James Webb	*1975 in Kimberley	South Africa	HG
Winter/Hoerbelt		Germany	HG
Wolfgang Winter	*1960 in Mühlheim am Main		
Berthold Hörbelt	*1958 in Coesfeld		
Fredrik Wretman	*1953 in Stockholm	Sweden	HG
David Zink Yi	*1973 in Lima	Peru / Germany	HG

Venues

Bad Homburg (HG), Bad Vilbel (BV), Eschborn (E), Frankfurt (F), Eberbach Monastery (EM), Kronberg (KR)

International and participatory: the art of Blickachsen 12

This year's Blickachsen brings together works by artists from around the world, including numerous location-specific installations, and works which actively involve the visitor.

Blickachsen 12 not only symbolically extends the sight lines of Lenné's Kurpark from Bad Homburg out into the wider region: through the selection of artists this year, it reaches out far beyond national and international borders. This year's exhibition will present works by some 30 international artists – including many works specially created for Blickachsen. In the process, it not only brings together artists from different continents, it also offers visitors a unique experience of art, prompting new ways of seeing, thinking, hearing and participating.

Thus many of the artists in this year's exhibition incorporate the viewing public as actors in their works: in the Bad Homburg Schlosspark, for example, **Yoko Ono** and **William Forsythe** invite us to express our wishes or, through physical interaction, to sharpen our perception. In the Kurpark also, the observer himself becomes part of the installation: the "1-Dimensional Mirror Mobile" by **Jeppe Hein** (b. 1974) only comes to life by looking in the mirror, calling into question the viewpoint of the observer. In the same way, the 13 metre high "Giant Log" by **Arik Levy**, made of mirror-polished stainless steel, reflects the viewer and the surroundings in ever new images. In the work of **Winter/Hoerbelt**, any fear of physical contact is out of place: the trademark of this artist duo, Wolfgang Winter (b. 1960) and Berthold Hörbelt (b. 1958), is the use of drinks crates as sculptural material. For Blickachsen 12 they have built an 11 metre long, translucent tube, which one can walk into, the view from within highlighting Lenné's conceptual sight line from the Kurhaus to the Kurpark pond with its fountain: a place of encounter – with others and with oneself.

High in the treetops, one comes across an installation by **Kaarina Kaikkonen** (b. 1972). She works with discarded pieces of clothing still suggesting the presence of their former wearers. For the Brunnenallee in the Bad Homburg Kurpark, she has created a hundred-metre long artwork out of men's jackets, spanning the pathway. Equally, in the leaf canopy above the park, **James Webb** (b. 1975) adds a new voice to that of the native birds: for the duration of the exhibition, recordings of a New Zealand bellbird can be heard. With his sound installation, Webb subtly touches upon themes of migration, loneliness, exoticism and hospitality.

By contrast, **Sean Scully's** (b. 1945) "Dale Stone Stack" stands mightily enthroned in the Bad Homburg castle gardens. It is as if the artist had transposed his abstract stripe paintings into three dimensions. The different surface textures of the sandstone make the stacked sculpture seem weather-beaten, like the ruins of an ancient temple. Next door, however, all is filigree: with her "Hare Columns", **Leiko Ikemura** (b. 1951) plumbs the limits of the figurative and the abstract. Meanwhile, at the heart of **Nandipa Mntambo's** (b. 1982) works stands the female body: with her proud figures, such as her bronze bust "Sengifikile" in the rotunda of the Kaiser-Wilhelms-Bad in the Bad Homburg Kurpark, the South African artist explores similarities beyond 'distances, time and geography'.

“Unmistakeable profile”

Stefan Quandt, Blickachsen supporter and chairman of the Board of Trustees of the Blickachsen Foundation, on the meaning of the Blickachsen Sculpture Biennale

Over the last years Blickachsen has undoubtedly developed into a high point in the cultural calendar of the Rhine-Main region. With each new “Blickachsen year”, there is a corresponding sense of high anticipation in both the local population and among visitors from around the world. For with each Biennale, there are new artistic positions and perspectives to be discovered, as well as startling new relationships between the works of established artists and younger talent. It is this broad range that makes such a contribution to the unmistakable profile of Blickachsen, as much as the tension-filled interplay of art and space. And all this, so appropriate for a region that is itself no less diverse and rich in contrasts. Blickachsen builds bridges between places that may be close to each other geographically and yet are characterized by their enormous differences: centuries-old cultural landscapes, futuristic educational and research institutions, pivotal transport hubs and other extraordinary locations, in a tense mutual dialogue. Through this, the potential and creativity of the region become tangible in a completely new way. It is precisely this feature of the exhibition that, also, fascinates me, which is why I am pleased to commit myself to securing a lasting presence for Blickachsen in our region.

About the Blickachsen Foundation

The public benefit Blickachsen Foundation, with its seat in Bad Homburg, was established in March 2013 to oversee the Blickachsen Sculpture Biennale, which it organizes together with the municipality of Bad Homburg, the Kur- und Kongreß-GmbH and the Administration of Public Stately Homes and Gardens in Hessen. The foundation’s aim is to secure the long-term future of the Biennale, and to provide access to contemporary sculpture and art installations to an ever-growing audience in the public space. At the same time, the foundation seeks to promote the evolving cultural attraction of the city of Bad Homburg and the further Rhine-Main region, and to establish the region over time as an international centre for contemporary sculpture. In offering, every two years, a platform for exhibiting the work of both young and established artists from around the world, the foundation seeks both to promote emerging artistic talent, and to heighten popular interest in and appreciation of the most varied currents in threedimensional art. A lively encounter with contemporary sculpture is stimulated by the diverse range of Blickachsen tours and workshops for children, young people and adults. In addition, the foundation sees itself as a mediator and point of intersection between cultural and educational institutions, supporting the dialogue between artists and museums, as well as between art and scholarship.

The Blickachsen 12 educational programme

Tours, workshops and information on all aspects of the sculpture exhibition

Anyone who, in addition to walking through the exhibition, would like to know more about the art and the artists need only participate in the extensive Blickachsen Foundation educational programme. For the twelfth Blickachsen, a team of art historians has once again designed a varied programme to turn a visit to the Biennale into an extraordinary experience for everyone. There will be regular **public guided tours** (in German only) in the Bad Homburg Kurpark and Schlosspark, for which no prior registration is necessary: the tours in the **Kurpark** are always on Thursdays at 6.30pm, as well as on Sundays and holidays at 11am. The meeting point is on the Schmuckplatz. There are also guided tours of the Blickachsen works on display in the **castle gardens** on Sundays (except 1 Sept.) and holidays at 3pm. The meeting point for these is by the great cedar at the Löwengasse/Dorotheenstraße entrance. In addition, public guided tours on specific themes such as “**Concepts of space in contemporary art**” (Tuesdays at 6pm in the Kurpark) and “**INTERaktion: The sculpture and me**” (on four Saturdays at 3pm: 15 June and 17 August in the Schlosspark; 20 July and 21 September in the Kurpark). **Individual group tours** (in German, English, French or Italian) for **all Blickachsen 12 locations** and for every occasion can be booked via fuehrungen@blickachsen.de or by telephone on +49 – (0)6172 – 6 81 19 46. These tours are designed for private groups, companies or clubs, from amateurs to art experts. For school classes, Kindergarten or private groups of children and young people, there is a special programme of bookable round tours and interactive tours for different ages – as well as holiday courses in the park (1-5 July and 7-9 August). This year the “**Children’s Blickachsen**” celebrates its fifth anniversary: for the fifth time, the Children’s Art School of Bad Homburg will from **22 June to 13 July** exhibit works by over 230 children in the city library and in the Orangery in the Schlosspark. Information on all the activities on offer relating to Blickachsen 12 can be found at www.blickachsen.com.

As always, independent visitors will also be able to explore the sculptures on display at all the Blickachsen locations at their own convenience, by using the digital **QR codes** on the plaques next to the sculptures, or with the help of the pocket-sized **mini catalogue**, which will be available for a token charge of 2 Euros at various locations. In the autumn a richly illustrated **catalogue** will be published, with a text by Elisabeth Millqvist (in German and English). This can be ordered via www.blickachsen.com.

The Friends of Blickachsen Award

Once again, in 2019, the circle of Friends of Blickachsen will be honouring a work by one of the promising younger artists with a prize to the value of 5,000 Euros. The award has been a permanent feature of the Sculpture Biennale since 2003, and has since 2015 been given by the Friends of Blickachsen. The jury this year is comprised of **Peter Murray CBE** (Director of the British Yorkshire Sculpture Park), who has been an external jury member since 2015, as well as the curators of this year’s exhibition, **Elisabeth Millqvist** and **Mattias Givell** (the joint directors of the Swedish Wanås Konst sculpture park), together with **Christian K. Scheffel** (founder and curator of Blickachsen). The coveted “**Friends of Blickachsen Award**” will again be made in September. The last winner, for Blickachsen 11 in 2017, was the German artist Alicja Kwade.

Blickachsen 12: general information

Duration of the exhibition with 60 works by some 30 international artists: 26 May – 6 October 2019.

Press conference (followed by tour of the exhibition in the Bad Homburg Kurpark): 22 May 2019, 11am, at the Orangery in the Bad Homburg Kurpark. Registration at presse@blickachsen.de.

Opening ceremony: 26 May 2019, 11.30am, on the Schmuckplatz in the Bad Homburg Kurpark.

Artists: Hanneke Beaumont, Claudia Comte, Jacob Dahlgren, My Ekman, Elmgreen & Dragset, William Forsythe, Charlotte Gyllenhammar, Jeppe Hein, Satch Hoyt, Sofia Hultén, Leiko Ikemura, Kaarina Kaikkonen, Per Kirkeby, Ruud Kuijter, Alicja Kwade, Arik Levy, Katarina Löfström, Ohad Meromi, Nandipha Mntambo, Sirous Namazi, Yoko Ono, A.R. Penck, Leunora Salihu, Sean Scully, Anne Thulin, James Webb, Winter/Hoerbelt, Fredrik Wretman, David Zink Yi.

Partner museum: Wanås Konst sculpture park, Krislinge, Sweden.

Curators: Christian K. Scheffel (Blickachsen Foundation), Elisabeth Millqvist and Mattias Givell (Wanås Konst).

Locations: Bad Homburg (Kurpark, castle gardens), Bad Vilbel, Eschborn (Niederhöchstadt Sculpture Park), Frankfurt (Westend Campus of the Goethe University), Eberbach Monastery, Kronberg (Park Schloss Friedrichshof).

Exhibition brochures in German/English available for a token charge of 2 Euros from: in Bad Homburg: the tourist Information bureau in the Kurhaus, the museum shop in the castle, the Jakobshallen gallery on Dorotheenstraße; in Bad Vilbel at the ticket office opposite the Wasserburg, and at Eberbach Monastery from the ticket office.

Public tours in Bad Homburg (German only): **in the Kurpark** (meeting point Schmuckplatz): Thursdays 6.30-8pm, Sundays and holidays 11am-12.30pm; in addition **“Dreams, Trees and Sculpture – Concepts of Space in Contemporary Art”**, Tuesdays 6-7.30pm; **in the Schlosspark** (meeting point by the big cedar in the castle gardens): Sundays and holidays 3-4.30pm (except 1. Sept.). **“INTERaktion – Sculpture and Me”**: on 4 Saturdays from 3-4.30pm: 15 June (Schlosspark), 20 July (Kurpark), 17 August (Schlosspark), 21 September (Kurpark) – meeting point depending on location either on the Schmuckplatz or by the big cedar.

Individual group tours for adults, younger visitors or children (in German, English, French or Italian) as well as **vacation courses for children** (1-5 July or 5-9 August) can be booked via fuehrungen@blickachsen.de or by telephone on +49 – (0)6172 – 681 19 46.

“Children’s Bickachsen 5” exhibition by the Children’s Art School Bad Homburg: open from 22 June – 13 July 2019 (City library and Orangery in the Schlosspark, Bad Homburg). Opening: 22 June, 3pm at the City library.

Friends of Blickachsen Award 2019, with a value of 5,000 Euros, will be presented in September 2019.

Jury: Peter Murray (Yorkshire Sculpture Park), Elisabeth Millqvist (Wanås Konst), Mattias Givell (Wanås Konst), Christian K. Scheffel (Blickachsen Foundation).

Organizers: Blickachsen Foundation, City of Bad Homburg, Kur-und Kongreß-GmbH, Administration of the Public Stately Homes and Gardens in Hesse. Under the patronage of the Minister President of Hesse, Volker Bouffier.

Partners: Municipality of Bad Vilbel, Municipality of Eschborn, Goethe University Frankfurt, Eberbach Abbey Foundation, Hochtaunuskreis District, Hessian House Foundation, Cultural Foundation of the House of Hesse.

Main supporters: Deutsche Leasing AG, Friends of Blickachsen, KPMG AG Wirtschaftsprüfungsgesellschaft, Kulturfonds Frankfurt RheinMain gGmbH, Stefan Quandt, UBS Europe SE.

Contact: presse@blickachsen.de

www.blickachsen.com

Press photos



Kaarina Kaikkonen, "There Must Be a Way Out of Here", 2019, 200 old Jackets, wood and steel substructure, installation: 80 cm x 60 cm x 100 m
Photo credit: courtesy Blickachsen Foundation and artist / VG Bild-Kunst



Alicja Kwade, "Wächter (Anschauungsvorstellung)", 2013, Carrara marble (180 x 64,5 x 49.7 cm), rose granite (90.5 x 109.5 x 59.5 cm), oak (196 x 60 x 49.5 cm), aluminium (182 x 65 x 65 cm), sandstone (55.5 x 180.5 x 60 cm), 5 elements, installation with variable dimensions
Photo credit: courtesy Blickachsen Foundation and artist



Arik Levy, "Giant Log", 2019, mirror-polished marine grade stainless steel, 1305 x 134 x 307 cm
Photo credit: courtesy Blickachsen Foundation and artist



Sean Scully, "Dale Stone Stack", 2018, York stone, 400 x 100 x 100 cm
Photo credit: courtesy Blickachsen Foundation and artist



Anne Thulin, "Double Dribble IV", 2019, fabric, vinyl, 6 elements, ø 180 cm each, installation with variable dimensions
Photo credit: courtesy Blickachsen Foundation and artist / VG Bild-Kunst



Winter/Hoerbelt, "Donnerstags ist alles gut", 2019, 900 beverage crates GDB (special colour), various materials, 440 x 400 x 1125 cm
Photo credit: courtesy Blickachsen Foundation and artist / VG Bild-Kunst

These and other photos of the Blickachsen 12 exhibition can be downloaded for media purposes from the website www.blickachsen.com. Alternatively, we will be pleased to send you press photos upon request to presse@blickachsen.de.

City of Bad Homburg v.d.Höhe



“Once again Blickachsen 12 will bring art to the people. That is the great achievement of Blickachsen’s founder, Christian Scheffel. ‘His’ Biennale is a museum without fences, in which grown nature and modern art harmonize together. As the biggest sculpture biennale in Germany, Blickachsen ranks as one of the magnets among exhibitions held in the Rhine-Main region. That Bad Homburg should be both its core and the place where it all began makes us very proud.”

Alexander W. Hetjes, Mayor

Main Supporters of Blickachsen 12



Deutsche Leasing AG

We not only help small and medium-sized businesses implement their investment ideas worldwide – we also care about the creative ideas of artists. For this reason, we have since 2007 been committed to the ‘Blickachsen’ festival of sculpture in Bad Homburg v. d. Höhe, the seat of our head office. The exhibition focusses the visual sight lines (the ‘Blickachsen’) of its visitors and facilitates new dialogues. An enriching experience to which we are delighted to make our contribution.



Freunde der Blickachsen

“The Blickachsen Sculpture Biennale is an important element in the cultural life of the Rhine-Main area and has gained in significance far beyond the borders of the region – and indeed of Europe. As art enthusiasts committed to the common good, we very much look forward this year to the twelfth edition of Blickachsen and are delighted to be able to contribute to its financial support.”



KPMG AG Wirtschaftsprüfungsgesellschaft

“New perspectives are best obtained by changing the angle from which we view things. At KPMG just as in art. Blickachsen sharpens our awareness of this. We are proud to have for many years sponsored this inspiring exhibition.”

Holger Kneisel, Regional Board Member, KPMG, Frankfurt am Main



Kulturfonds Frankfurt RheinMain gGmbH

“Are art and nature opposites? To this question, of how art and nature can be brought together in the public space, the Blickachsen sculpture exhibition gives a concrete and powerful answer. At the same time, the exhibition locations weave a taut net, leading visitors to what are different, for some perhaps hitherto unknown parts of our beautiful region. To all visitors I wish a highly enjoyable encounter with the outstanding sculptures by international artists – and many interesting new insights into our region.”

Dr. Helmut Müller, Director of the Kulturfonds Frankfurt RheinMain

STEFAN QUANDT

Stefan Quandt

“Over the last few years Blickachsen has undoubtedly developed into a high point in the cultural calendar of the Rhine-Main region. With its mix of the most varied artistic positions and its delight in offering fresh perspectives, Blickachsen stands emblematically for the potential and creativity of this whole region. As a citizen of Bad Homburg, and as an entrepreneur, I am especially proud that the historical park landscapes of Bad Homburg have for over 20 years formed the starting point and anchor for this thriving exhibition format, transforming the city every two years into an adventurous ‘space laboratory’. Meanwhile, art lovers from all over the world now come to our region to be inspired by this very special sculpture show.”

Stefan Quandt, Blickachsen supporter and
Chairman of the Blickachsen Foundation Board of Trustees

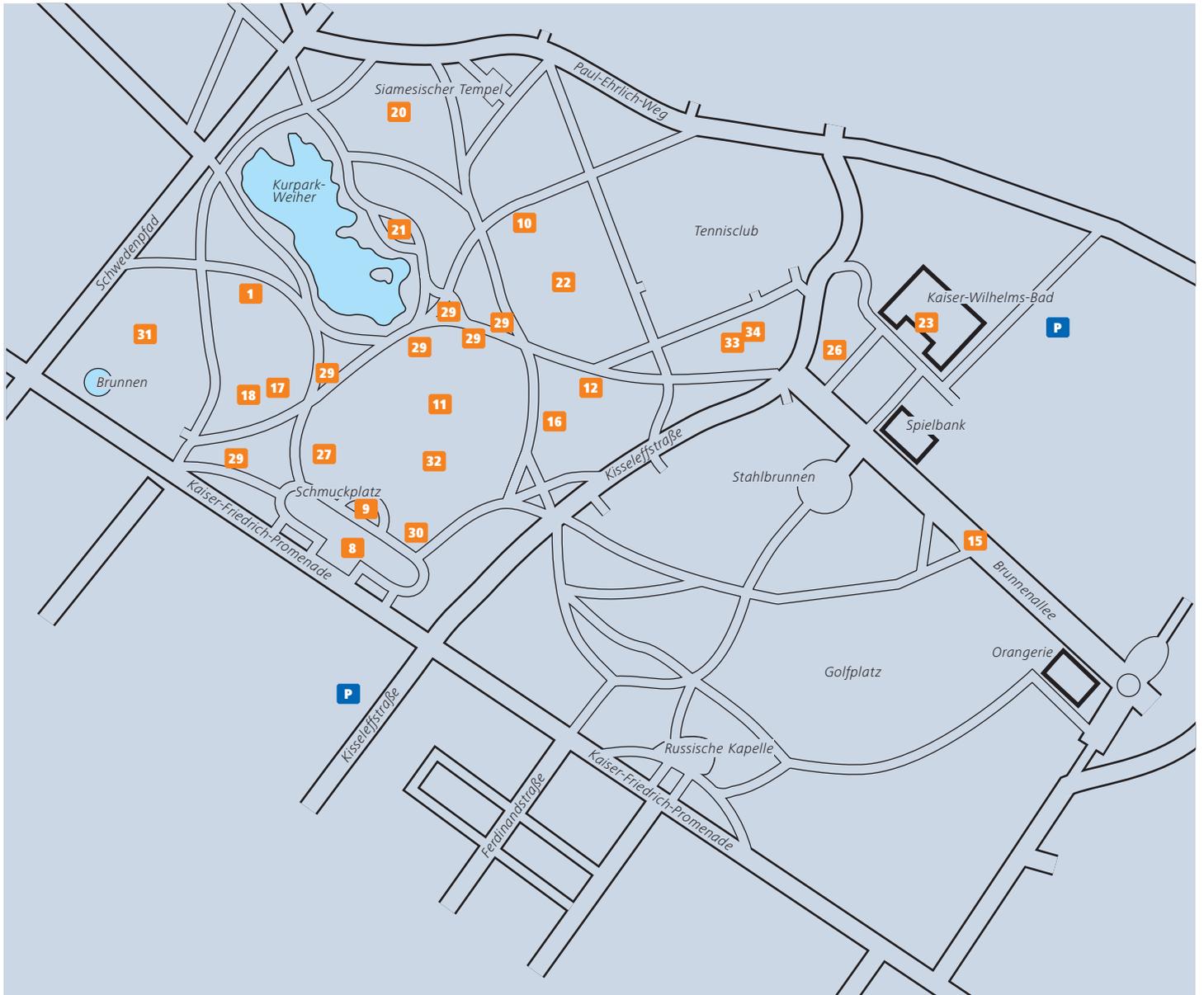


UBS Europe SE

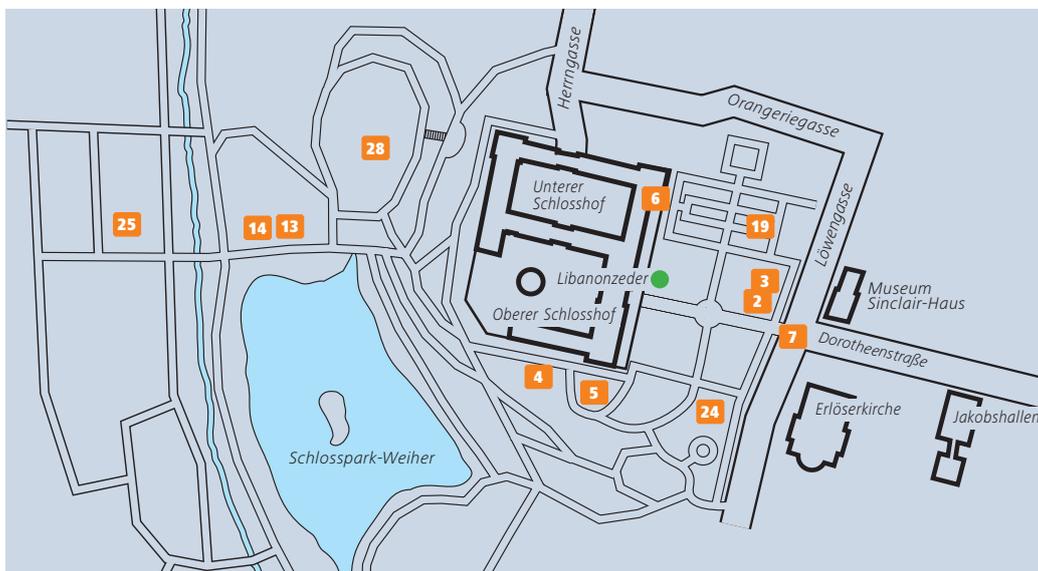
“UBS has for many years been a sponsor of contemporary art. In this, one of our concerns has always been to support regional projects also. With this in mind, I am very happy about our partnership with Blickachsen.”

Thomas Rodermann, spokesman for the Board of UBS Europe SE

Bad Homburg Kurpark



Bad Homburg Castle Gardens



Bad Homburg, Kurpark and Castle Gardens

Claudia Comte

- 1 Pietro (Italian Bunny 6)**, 2016, polished marble, 146 x 113 x 60 cm

Jacob Dahlgren

- 2 How Lines Move Between Geometry and Space**, 2016, coloured glass, 140 x 45 x 45 cm
- 3 How Lines Move Between Geometry and Space**, 2016, coloured glass, 140 x 38 x 38 cm

My Ekman

- 4 Annual Rings**, 2019, tree trunks, painted, 9 cubic metres, installation with variable dimensions

Elmgreen & Dragset

- 5 Force Majeure, Fig. 2-4**, 2016, bronze, 3 elements, 109 x 139 x 37 cm each

William Forsythe

- 6 Backwards**, 2019, Bad Homburg park bench with lettering, 92 x 205 x 64 cm
Site-specific work; initial version exhibited 2018 at the Middelheim Museum, Antwerp
- 7 Debut**, 2019, basalt lava (Eifel) with lettering, 6 x 331 x 34 cm
Site-specific work; initial version exhibited 2018 at the Middelheim Museum, Antwerp

Charlotte Gyllenhammar

- 8 Night, Descend**, 2014, bronze, ed. 3/3, 240 x 120 x 110 cm
- 9 Traum**, 2007, concrete, gilded silver, 400 x 200 x 200 cm

Jeppe Hein

- 10 1-Dimensional Mirror Mobile**, 2019, mirror, steel rope, mirror: ø 75 cm

Satch Hoyt

- 11 Kush Yard Totem, Octavian Graphic Score 1**, 2019, 112 plastic buckets, steel armature, sonic text via QR Code, 8 elements, 385 x 28.5 x 28.5 cm each, installation with variable dimensions

Sofia Hultén

- 12 This, That, Other**, 2015, found bicycle frames, steel barriers, paint, 3 elements, 103 x 128 x 28 cm; 91 x 128 x 20 cm; 101 x 128 x 28 cm

Leiko Ikemura

- 13 Hase-Säule (Hase-Rom)**, 1992/2018, bronze, ed. e.a. 2/2, 182 x 17 x 17 cm
- 14 Hase-Säule (Hase-Rom)**, 1992/2018, bronze, ed. 1/5, 196 x 17.5 x 17 cm

Kaarina Kaikkonen

- 15 There Must Be a Way Out of Here**, 2019, 200 old Jackets, wood and steel substructure, installation: 80 cm x 60 cm x 100 m

Per Kirkeby

- 16 Laokoon**, 2012, bronze, ed. 2/3, 220 x 260 x 75 cm
- 17 Stehender Kopf**, 1986, bronze, ed. 1/6, 205 x 45 x 70 cm
- 18 Torso-Ast**, 1988, bronze, ed. 1/6, 208 x 158 x 78 cm

Alicja Kwade

- 19 Wächter (Anschauungsvorstellung)**, 2013, Carrara marble (180 x 64,5 x 49.7 cm), rose granite (90.5 x 109.5 x 59.5 cm), oak (196 x 60 x 49.5 cm), aluminium (182 x 65 x 65 cm), sandstone (55.5 x 180.5 x 60 cm), 5 elements, installation with variable dimensions

Arik Levy

- 20 Giant Log**, 2019, mirror-polished marine grade stainless steel, 1305 x 134 x 307 cm

Katarina Löfström

- 21 Open Source (16:9)**, aluminium frame, sequin panels, 518 x 305 x 5 cm

Ohad Meromi

- 22 Stepanova**, 2011, aluminium, steel, 13 elements, assorted sizes, greatest height: 265 cm, installation with variable dimensions

Nandipha Mntambo

- 23 Sengifikile**, 2009, bronze, 79.5 x 53 x 25.5 cm

Sirous Namazi

- 24 Untitled (fence)**, 2016, lacquered MDF, 100 x 240 x 240 cm

Yoko Ono

- 25 Wish Trees for Bad Homburg**, 2019, Living apple trees, blank paper tags with string, pens, stand for writing, artist instructions, installation with variable dimensions

Leunora Salihu

- 26 Bogen**, 2016, cast aluminium, ed. 3/3, 204 x 45 x 30 cm
27 Urraum, 2017-2019, oak, HPL boards, metal screws, ed. 2/2, 218 x 323 x 200 cm

Sean Scully

- 28 Dale Stone Stack**, 2018, York stone, 400 x 100 x 100 cm

Anne Thulin

- 29 Double Dribble IV**, 2019, fabric, vinyl, 6 elements, ø 180 cm each, installation with variable dimensions

James Webb

- 30 There's No Place Called Home (Bad Homburg)**, 2019, Speaker, media player, amplifier, assorted wires, audio (songs of a New Zealand bellbird), installation with variable dimensions

Credits: The artwork uses sound recording samples from www.xeno-canto.org recorded by Patrik Åberg, David Welch, Dan Lane, Justin Doyle, and Duncan Watson used under the Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0) licence, and by Craig Wilson used under the Attribution-NonCommercial-NoDerivatives-4.0 International (CC BY-NC-ND 4.0) licence.

Winter/Hoerbelt

- 31 Donnerstags ist alles gut**, 2019, 900 beverage crates GDB (special colour), various materials, 440 x 400 x 1125 cm

Fredrik Wretman

- 32 Big Half Foot**, 2016, bronze, ed. 2/7, 240 x 221 x 130 cm

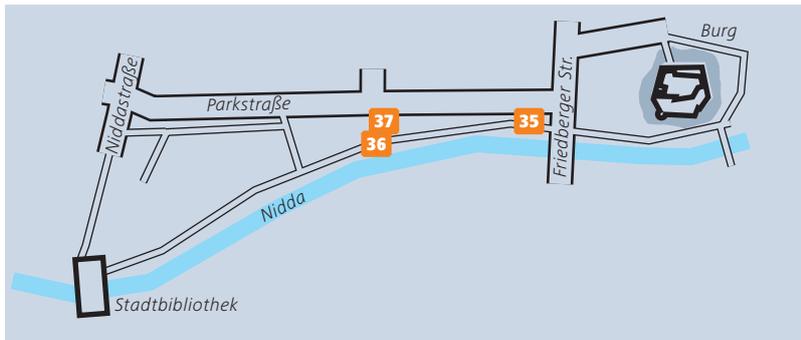
David Zink Yi

- 33 Washingtonia**, 2018, stainless steel, 520 x 100 x 100 cm
34 Washingtonia, 2018, stainless steel, 460 x 100 x 100 cm

Bad Vilbel

Ruud Kuijer

- 35 Kolomsculptuur II**, 2007-2008, reinforced concrete, 215 x 104 x 130 cm
- 36 Staffetta I**, 2014, reinforced concrete, 342 x 159 x 147 cm
- 37 Venstersculptuur II**, 2006-2008, reinforced concrete, 282 x 159 x 160 cm



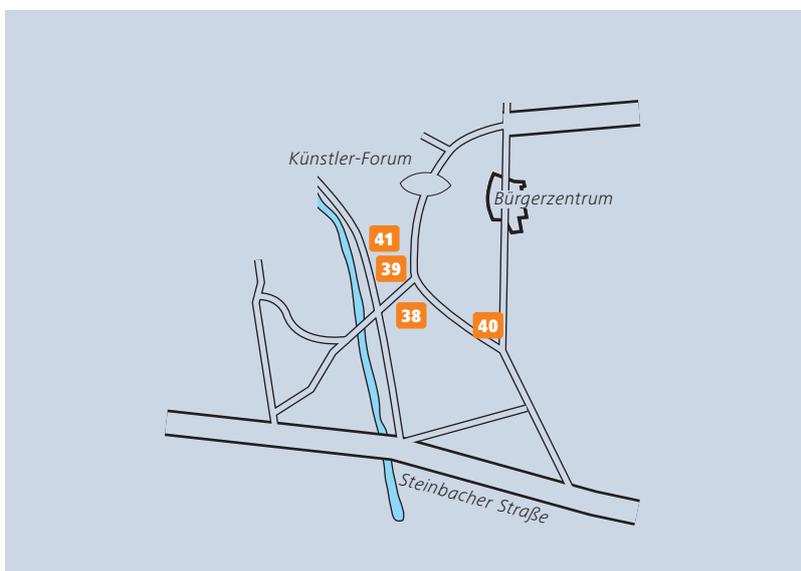
Eschborn, Niederhöchstadt Sculpture Park

Satch Hoyt

- 38 Kush Yard Totem, Octavian Graphic Score 2**, 2019,
112 plastic buckets, steel armature, sonic text via QR Code, 8 elements,
385 x 28.5 x 28.5 cm each, installation with variable dimensions

Ruud Kuijer

- 39 Ohne Titel**, 2015-2016, reinforced concrete, 155 x 96 x 109 cm
- 40 Staffetta II**, 2014, reinforced concrete, 320 x 158 x 125 cm
- 41 Venstersculptuur V**, 2008, reinforced concrete, 203 x 160 x 197 cm



Frankfurt, Goethe University, Westend Campus

Satch Hoyt

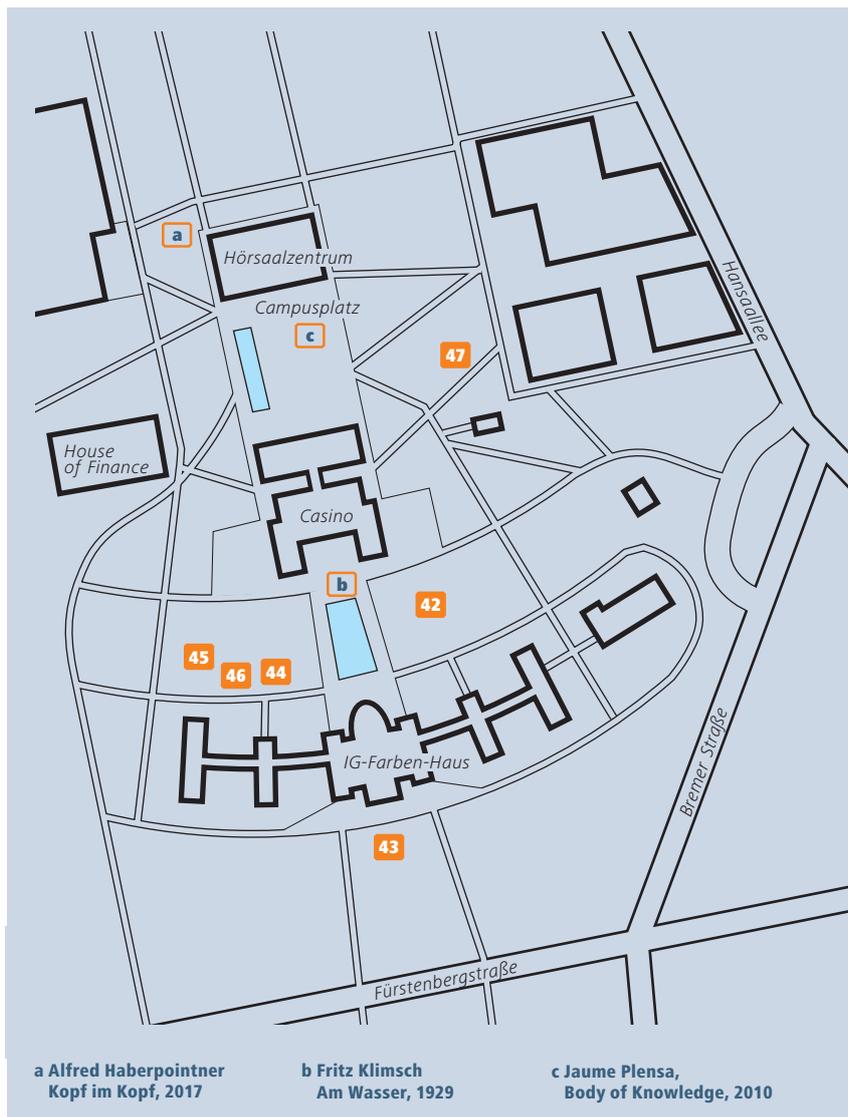
- 42 Kush Yard Totem, Octavian Graphic Score 3**, 2019, 112 plastic buckets, steel armature, sonic text via QR Code, 8 elements, 385 x 28.5 x 28.5 cm each, installation with variable dimensions

Ruud Kuijer

- 43 Hangend Vlak**, 2016-2017, reinforced concrete, 790 x 260 x 350 cm
- 44 Kolomsculptuur IV**, 2016-2017, reinforced concrete, 281 x 124 x 87 cm
- 45 Staffetta III**, 2014, reinforced concrete, 378 x 167 x 125 cm
- 46 Venstersculptuur I**, 2006-2008, reinforced concrete, 229 x 154 x 135 cm

Arik Levy

- 47 RockStoneShift 235**, 2017, mirror-polished marine grade stainless steel, 235 x 120 x 115 cm



Eberbach Monastery

Hanneke Beaumont

- 48 Bronze #65**, 2003, bronze, steel, ed. 4/8, figure: 125 x 95 x 122 cm
- 49 Bronze #91**, 2008, bronze, iron, ed. 1/6, figure: 116 x 85 x 85 cm
- 50 Bronze #93**, 2009, bronze, iron, ed. 1/6, figure: 116 x 51 x 93 cm
- 51 Bronze #99**, 2009, bronze, iron, ed. 1/6, figure: 153 x 78 x 86 cm
- 52 Bronze #118**, 2013, bronze, concrete, ed. 1/6, figure: 140 x 55 x 155 cm
- 53 Bronze #130**, 2016, bronze, steel, ed. 3/6, figure: 161 x 78 x 78 cm
- 54 L'Ennui (bronze #73)**, 2007, bronze, steel, ed. 1/7, 300 x 95 x 106 cm
- 55 Searching for Balance (bronze #121)**
2013, bronze, ed. 2/6, figure: 146 x 165 x 118 cm
- 56 Stepping Forward (bronze #66)**
2003, bronze, ed. 5/6, figure: 253 x 101 x 105 cm

Kronberg, Park Schloss Friedrichshof

Arik Levy

- 57 RockStoneFusion Vertical 170**, 2017, mirror-polished marine grade stainless steel, ed. 1/3, 170 x 110 x 108 cm
- 58 RockStoneImplosed 207**, 2018, mirror-polished marine grade stainless steel, 207 x 70 x 70 cm
- 59 RockTower 131**, 2016, mirror-polished marine grade stainless steel, 131 x 122 x 84 cm

A.R. Penck

- 60 Ich-Selbstbewußtsein**, 1987, bronze, ed. 4/5, 278 x 245 x 255 cm

