

Press release, October 2019

Blickachsen 12 closes on 6 October following record attendance

Over the last few months hundreds of thousands of art lovers from near and far have visited the Sculpture Biennale in the historic park landscapes of Bad Homburg and five further locations in the Frankfurt Rhine-Main region.

Since opening in May, this year's Blickachsen has continued to attract enormous interest from the viewing public: the guided tours have been more than ever in demand, and many visiting groups have once again spent several days enjoying the art.

60 sculptures and installations by some 30 artists from around the world were on display at this, the **twelfth Blickachsen** – prompting new ways of seeing, hearing and participating, in a dialogue with nature. The varied artistic programme was jointly created by the founder of the Biennale, **Christian K. Scheffel**, together with **Elisabeth Millqvist** and **Mattias Givell**, directors of the Wanås Konst Sculpture Park in Sweden, the partner museum for this year's exhibition.

Unexpected sights high above visitors' heads were on offer with the site-specific installations "Double Dribble IV" by **Anne Thulin** or "There Must Be a Way Out of Here" by **Kaarina Kaikkonen** – while **Jeppe Hein's** "1-Dimensional Mirror Mobile" also played with the visitor's sense of space. As in an endless abstract film, **Katarina Löfström's** "Open Source (16:9)" gave visual expression to the movement of the wind and the colours of the park – for this poetic work she was awarded this year's "**Friends of Blickachsen Art Prize**".

Despite its massive size, **Arik Levy's** reflecting "Giant Log" also seemed to melt into the surrounding nature, while the bright yellow walk-in tube by **Winter/Hoerbelt** accentuated one of the historic sight lines (Blickachsen) laid out in the Kurpark, leading the eye towards the Schwanenweiher pond with their "Donnerstags ist alles gut" (Everything is fine on Thursdays). Both works, together with **Charlotte Gyllenhammar's** upside-down figure "Night, Descend", were among the most photographed in Blickachsen 12. One could not photograph "There's No Place Called Home (Bad Homburg)" by **James Webb**: this sound installation played the song of a bird from New Zealand – an alien voice in the park, while **Satch Hoyt's** "Kush Yard Totem, Octavian Graphic Score" brought African colours and sounds to three exhibition locations. A more contemplative atmosphere was to be had in Eberbach Monastery, providing a perfect setting for the focused mood of **Hanneke Beaumont's** nine bronze figures.

On the other hand, with his "choreographic objects" **William Forsythe** turned exhibition visitors to the Bad Homburg Schlosspark themselves into protagonists, prompting them to sharpen their own sense of physical self-awareness. And the active participation of so many Blickachsen visitors was especially apparent in **Yoko Ono's** "Wish Trees for Bad Homburg": by the end of the exhibition, the trees in the entire castle orchard were filled with wish notes, like white blossoms. The 44,000 written notes have now all been 'harvested' and are on their way to the artist's "Imagine Peace Tower" in Iceland.

"We are of course delighted at the very positive response to our Biennale", said Christian K. Scheffel, "and I would like to thank all who contributed and all visitors for this fantastic Blickachsen summer. We are now energetically planning for our coming exhibition in two years."

Blickachsen 13 will be held from late May until the beginning of October 2021.

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