

Press release, July 2019

Exotic palms and a torrent of wishes

Blickachsen 12 places contemporary art in the public sphere and gets a spirited response from visitors.

Metal palm trees sprout in the Bad Homburg Kurpark, exuding Californian flair (**David Zink Yi: “Washingtonia”**); next to them, three bicycle stands in the greenery unsettle visitors, entangled as they are with the frames of expensive bikes (**Sofia Hultén: “This, That, Other”**), while on the path to the Schmuckplatz one encounters the giant foot of an apparently ancient colossus (**Fredrik Wretman: “Big Half Foot”**) – on a walk through the parks of this spa town one comes across many of the altogether 60 contemporary sculptures and installations comprising Blickachsen 12, which already in the month since its opening has attracted thousands of visitors to Bad Homburg and the Rhine-Main region. In this interplay of art, nature and the public space, the works play – often mischievously – with our perception, placing the familiar in a new context.

A special favourite of visitors has been the walk-in tube made of bottle crates by the artist duo **Winter/Hoerbelt (“Donnerstags ist alles gut”)** (Everything is fine on Thursdays), with its view onto the fountain of the Kurpark pond. Just a stone’s throw away, on the Schmuckplatz, one finds the bronze **“Night, Descend”** by the Swedish artist **Charlotte Gyllenhammar**, which has become a popular photo motif. Strolling past the pond from there towards the impressive **“Giant Log”** by the Israeli artist **Arik Levy**, one catches sight, in the distance, of the site-specific installation **“Open Source (16:9)”** by **Katarina Löfström**: in an aluminium frame, the Swedish artist has spun a net of reflective sequins which change with the light and wind, forming an iridescent image of the surrounding nature. In the Bad Homburg Schlosspark, **Yoko Ono’s “Wish Trees for Bad Homburg”** have already been filled with notes expressing the personal wishes of visitors to the Biennale. On the opposite side of the garden stands **Sirous Namazi’s “Untitled (fence)”**: what seems at first to be a simple garden fence turns out to be a commentary on the excessive pursuit of security and partition. Next door, **Jacob Dahlgren’s** works in coloured glass (**“How Lines Move Between Geometry and Space”**) transform their surroundings into a multicoloured grid of forms and lines, depending on the viewpoint of the observer.

Blickachsen 12 will remain open in Bad Homburg and its five further locations in the Rhine-Main region until 6 October. The organizers have been delighted by the enormous demand for the various guided tours on offer: in addition to the regular **public tours, individual tours** for private groups, companies or clubs, as well as tours for pre-school and school children and for private children’s and youth groups can be arranged (bookings by email to fuehrungen@blickachsen.de or by telephone at +49 - (0)6172 – 681 19 46).

Further information on the Sculpture Biennale, on the educational and accompanying programmes, as well as press photographs can be found at www.blickachsen.com.

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