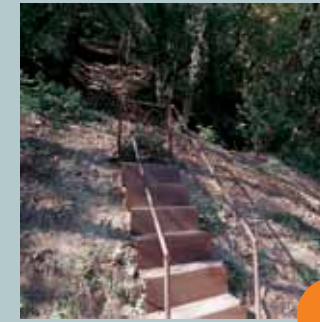


# SOUTH TYROLEAN SCULPTURE PATH LANA



**Alessandro Escher**  
**Irene Kubicek**  
Italy  
«Quiet stream»  
2003



**Daniela Chinellato**  
Italy  
«Sky on earth»  
2010



**Rainer Fest**  
Germany  
«Place of change»  
2007



**Alois Lindenbauer**  
Austria  
«Little steps»  
2003



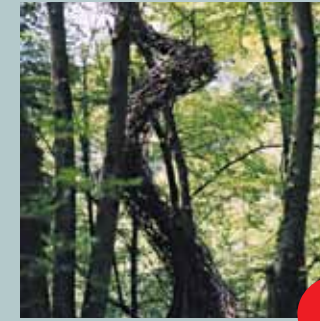
**Matthias Schönweger**  
Italy  
«Your library»  
2003



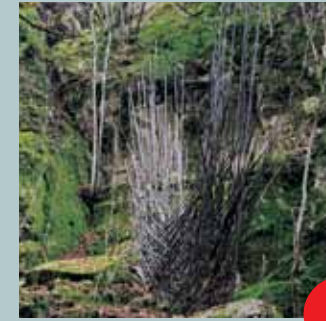
**Ton Kalle**  
Holland  
«Pichl star»  
2007



**Andreas Zingerle**  
Italy  
«Eso»  
2010



**Moon Byoung-Tak**  
South Korea  
«I am angry»  
2000



**Wolfgang Wohlfahrt**  
Austria  
«Bend»  
2000



**Paul Sebastian Feichter**  
Italy  
«Manipulation»  
2007



**Bob Budd**  
Great Britain  
«Sky fragments»  
2003



**Hiroshi Teshima**  
Japan  
«Closed»  
2000



**Caroline Ramersdorfer**  
Austria  
«Inner view III»  
2007



**Hans Knapp**  
Italy  
«Hodie ferias agimus»  
2010



**Helmut Machhammer**  
Austria  
«Distortion in the sphere»  
2010



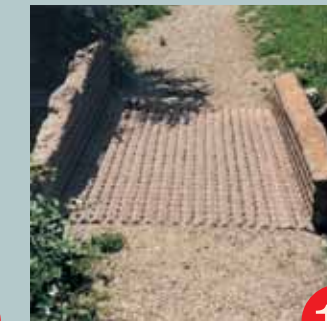
**Herbert Golser**  
Austria  
«Harmonic triad»  
2000



**Jeanette Zippel**  
Germany  
«Wild bee trees»  
2000



**Thaddäus Salcher**  
Italy  
«Life»  
2000



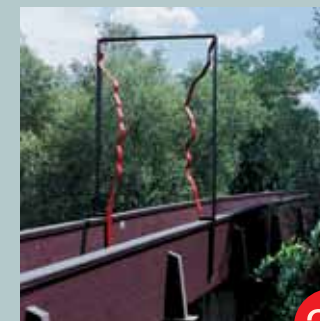
**Hanno Metzler**  
Austria  
«Gangway»  
2000



**Erika Inger**  
Italy  
«Go lightly»  
2000



**Michael Dan Archer**  
Great Britain  
«Ur»  
2007



**Manfred Emmenegger-Kanzler**  
Germany  
«Moving gate»  
2000



**Wil-ma Kammerer**  
Italy  
«Window»  
2000



**Stefan Sprenger**  
Germany  
«Under lock and key»  
2007



**Werner Ratering**  
Germany  
«Already here»  
2003



**Thomas Sterna**  
Germany  
«There is no position which does not see you»  
2003



**Benoit Tremsal**  
France  
«Earthmove»  
2003



**Anno Sieberts**  
Germany  
«Paths»  
2003



**Jürgen Schäfer**  
Italy  
«Hanging bridge»  
2007



**Jon Barlow Hudson**  
USA  
«Sanctuary»  
2003



**Christian Tinkhauser-Thurner**  
Italy  
«Go! / Stay?»  
2003



**Ulrich Egger**  
Italy  
«No title»  
2010



**Maria Burger**  
**Thomas Hansen**  
Italy / Germany  
«Memory park»  
2000



SOUTH TYROLEAN SCULPTURE PATH LANA

The **SOUTH TYROLEAN SCULPTURE PATH** is a project for art in the landscape, which, after beginning in Lana, aims to reach out to further communities. Since 2000, places for the reception of art have been created at specific places and chosen sites along a footpath. The Path is about 8 kilometres long, and brings the attentive walker into contact with the environment, the various habitats and with contemporary artistic approaches. To date, 33 sculptures have been created for the various sites, where they interact with many different surroundings. Ranging from the idyllic Gaulschlucht gorge to the busy industrial area, the path can be experienced all year round. The rich variety of changes and “events” in the Path will raise the awareness of the natural pace of those walking the route and therefore provide an opposing reality to our fleeting and pressured everyday lives. In walking, one can observe how the artists have reacted to these different situations and how they have integrated their works into the natural landscape. LANAART wants to create the conditions in which “Art in Public Spaces” can be made possible: an organisational principle which is led not by rigid rules, but rather by “dynamic development”, by consciously applied processes which allow for distinctions to be made and are open to unplanned creativity.

**WALKING AND SEEING:** The motive of a “trail” is the connection between two places. The connecting elements between the individual sculptures will be the observers themselves. Their presence integrates them into the art works. The locations of the art works are resting places, stations of recognition or realisation, which are open and accessible to all. It is only through walking the route, at the natural pace of the human being, that the Sculpture Path becomes an art work in itself. At significant points, junctions and places of character the path has been marked by sculptures and artistic interventions, which foster a well-orientated progression. The self-motivated momentum along the Path will bring the walker into contact with nature and with the works of international artists, as well as bringing us closer, step by step, to a perception of the distinct qualities of our natural and cultural space.

- 1 Irene Kubicek from Bozen and Alessandro Escher from Modena want to slow down the rhythm of time. “Over-saturated and in constant haste”, they say, “we exist in a state of permanent inattentiveness”. Their aim is to sensitise our perception. Therefore, their artistic interventions in Nature are relatively unassuming, and not substantially different from what nature itself might create. Their thoughtful reminder “*Stummer Bach*” (“*Silent stream*”) in Lana reminds one of a waterfall made of stones. Climbing up some metal steps, one can view the work from a raised position.
- 2 Daniela Chinellato from Mestre uses materials and forms from everyday life, which store memories that we as the viewers can dock on to. For the Sculpture Path in Lana, Chinellato created a bowl, its form resulting from a cavity dug out of the ground, into which resin was poured which subsequently set hard. Soil, leaves, twigs etc. are fused with the fibreglass surface, a large, motherly chalice from the depths of the earth, its smooth surface reflecting the colour and movement of the sky.
- 3 Rainer Fest from Berlin seeks out the forces active within the site and investigates the sense of time inherent the stone itself. A combined – or rather, divided – lifetime. For although the stone speaks of archaic times, Fest carefully makes the stone aware of “human time”. Houses and steps are made to grow from his stone blocks. They are symbols for the human striving to progress, and at the same time metaphors for a longing for “the source”. “Something is crossing over into another state. But where is the point of transition?” Fest’s work in Lana is titled “*Ort für Wandlung*” (“*Place of transformation*”). The work is in three parts. A polarised constellation, but somewhere in between there must be a moment of unity. At the turning point. Fest says: “In the middle of the path, a return takes place. There is an exchange of forces. We only know that it happens, but not where it happens.”
- 4 The intervention by Austrian artist Alois Lindenbauer is minimalistic. He has driven aluminium pegs vertically into the floor of the Path, so that only the cross-sections (or tops) are visible when the artistically aware walker steps over them. One’s foot hardly perceives an irritation, and neither does the eye. The intervention, though, is greater than its outward appearance would have us believe: something invisible, something unknown has been driven into the ground - an evocative image for most of the “improvements” in a world addicted to advancement. The “negative” counterpart to this is located at the side of the path: a metal plate with corresponding recesses. Here, the artwork does not form a barrier in the path, one rather registers its components sequentially, step by step. You could also take these „*Small Steps*“ to „de-acceleration“ with bare feet, in the rhythm set by the metal pegs.
- 5 The artist Matthias Schönweger, from Meran, is a “finder of meanings”, but not necessarily one who seeks them out. In a sense, he stumbles over them. He loves everything cryptic, takes language at face value and follows its twisted paths to their logical end. He is an iconoclast, in the real sense of the term. He dissects images, revealing their treacherous sources, without destroying them. For Lana’s Sculpture Path he offers a bench for passing the time and for reading, a place where one can, and should, think about things. In a recess, a shelf carved out of a hollow tree trunk, he has provided books, to be read and to be exchanged.
- 6 Ton Kalle’s works take form through the artist listening to what the stone has to say: so there is a meeting between the rough surfaces, naturally formed over millennia, with the human traces of grinding and polishing. For Lana,

the Dutch artist made a sculpture called “*Pichl Stern*” (“*Pichl Star*”) – named after the hill which the Brandis-Waalweg (a path) straddles and on which the sculpture now rests. The artist from Amsterdam does not form the stone so much as he „sets it in scene“. It is only when you have walked around the stone or return to it, does it reveal itself as a sculpture. A carved, polished star suddenly gleams from the apex of the stone. This is Kalle’s work – the artist leaves the rest of the granite rock uncarved. It is at this exact point that the dialogue between the artist and the stone takes place. It is during Kalle’s polishing work that the stone reveals what may contain.

- 7 South Tyrolean artist Andreas Zingerle deals with bodies and fragments of bodies in his art, which he seeks to describe in sculptures mostly cast in concrete. By projecting his chosen objects into a monumental scale, he allows the viewer to become fully immersed in the work’s content and significance, which reveal themselves through examination of the forms and hollow spaces. Neither colour nor sensual material qualities disrupt the spare and meditative presence of this work. The sculpture entitled „*ESQ*“, which represents a commercially available energy-saving lightbulb, transposed into over life-size dimensions and located at the beginning of Lana town, poses a striking statement on the topical subject of energy shortage and the management of available resources.
- 8 Starting from the interior of the gorge, with its exceptional natural beauty, the Path takes a course over the suspended bridges alongside the river, past the sculpture by Moon Byoung - Tak from South Korea. The title, “*I am angry*” together with the spiral form of the sculpture itself, a series of twisted “dragon tails” which narrow while winding upwards, relate to a Korean folk tale in which nine dragons (standing for good luck and well-being) in their anger over the unreasonableness of mankind in destroying their own natural resources, retreat down into the earth.
- 9 Further along, where the river takes a turn, the careful observer will find a sculpture straight steel rods mounted on to a toppled boulder: “*Biegung*” (“*Bend*”) by Wolfgang Wohlfahrt from Vienna. The straight components of his sculpture stand in stark contrast to the bent overall form. A formal contradiction, relating to the contradiction between natural and human creations. To create an organic form from straight steel rods is like persuading a construction to grow. The rods are welded over and around each other in the form of a spiral. Their chaos gives way to an ordering principle, loose components join to become a compact sculpture bearing its own weight.
- 10 South Tyrolean Paul Sebastian Feichter is an artist who makes his own limits intentionally clear. For example, he says “with found boulders you don’t really need to do anything”. You will only see a minimum of human intervention in his works in stone. He approaches the stone with care. “You can get closer to the stone, if you leave yourself time”. He is attracted by the resistance of the material. His work is often about „*Manipulation*“, about human interventions with uncertain results. Feichter acquired his granite boulder from a gravel works in Brixen where “the most beautiful stones are just ground up”. The splitting-in-half in his work alludes to the world of gene technology: the attempt to perfect something „without knowing what it will lead to“.
- 11 For Lana, British artist Bob Budd has fetched the sky down to earth. The mechanism is an open-ended steel box on four legs, its interior four faces lined with mirrors. On entering the box, the sky is reflected in an arching canopy of multiple images. The viewer experiences these „*Fragments of the sky*“ as if they were part of another planet”. One can stand or lie under the box and looking up, the mirrors.
- 12 Continuing downriver along the Lend Park, one encounters a sculpture in steel and stone, by the Japanese artist Hiroshi Teshima. River rocks, which have been confined within the steel construction, are directly related to the dams built in Lana, which are supposed to protect the town from the threat of a backed-up river. The title, “*Closed*“, questions the idea of security, which does not really exist in regard to rivers.
- 13 Caroline Ramersdorfer has been working on her “*Inner view III*” for several years now. On the Falschauer-Promenade her sculpture made of porphyry affords views through the stone, the shoreline vegetation appearing like a sample which has been laid under a microscope.”The spirit of which the stone speaks reflects back all of its surroundings”, Ramersdorfer says. The artist, who comes from Vorarlberg, follows the laws of perspective in order to reach a visual impression of depth in her work. Her inner views are framed, the spaces between the plates are also variable, and the columns within the individual plates are of differing thicknesses. “The sculpture plays with the internal spaces”, says Caroline Ramersdorfer.
- 14 The artist Hans Knapp from Brixen deals with critical examinations of systems of thought in the history of ideas. In his work for the Lana Sculpture Path he presents a template, of the kind used as an aid in technical drawing, which is coloured green and has 6 small photographs applied to it. The work bears the lettering „more geometrico“ and addresses the constant human preoccupation with measuring out the world and creating a strictly rational system of order by means of standardised norms - a system which tricks us into believing that we have understood everything and have things under control. Our attempt to organise our thoughts and actions „in the manner of geometry“ arrives at its limit, where rationality must give way to the quest for deeper meaning. “*Hodie ferias agimus*” (*today we have a day off*) prompts us to leave the system, for once.

- 15 In sculptures primarily made of stone, Helmut Machhammer looks at processes pertaining to sculpture in its essential nature. His work is concerned with spaces and planes, a play of surfaces and hollows, and experiments between abstraction and figuration. The sculpture shows a human figure, reduced in height by half, which creates distortions of the volumes and of lines in space. The Carinthian artist constructed the figure „*Sphärisch verzogen*“ (*Distortion in the sphere*) from a closed block of stone, working like a mathematician opening up spaces into its depths and letting other parts grow outwards, so that the figure itself recedes into the background in favour of a play of apertures, planes and hollows.
- 16 In the Lend Park, a series of steps descends to the level of the river where Herbert Golser from Austria, placed an acoustic object into correspondence with the river water. The sounds of the swiftly rushing Falschauer river are funnelled up into the stainless steel body of the main sculpture through three steel tubes, integrating a site specific „*Triad of sound*“ into this environmental work. The tubes are of varying length and girth, so that each one produces a distinct resonance (resonant frequency). This resonance within the tubes filters and amplifies the rushing sound, creating a rhythmic pulsation of overtone and undertone. The viewer and listener, moving between two acoustic barriers, experiences a mysterious auditory event.
- 17 In the Lendpark one finds the “*Wild bee trees*” by Jeannette Zippel. The artist, who comes from Stuttgart, has produced a living sculpture of 4 three metre high chestnut tree trunks, drilling different combinations of holes in the wood in which wild bees can make their homes. The trunks are drilled to a depth of 10 cm., and attract different species of wild bees. The bees prefer holes approximate to their own size. Wild bees are mostly solitary, i.e., one female builds or searches for a home for her own offspring, places some pollen and one egg into the chosen or built nest, and closes the cell. There is no social contact or nurture of the coming generation. Due to the scarcity of natural nesting sites in tubes made by beetles or apertures in stone walls, the wild bees are an endangered species. The artificial nesting sites offered by the sculptures may help to extend the population of wild bees on this site.
- 18 In the centre of the park, there is a monumental steel sculpture in the form of a 17 metre long loop: „*Leben*“ („*Life*“) by Thaddäus Salcher from South Tyrol. It rises up from a broad path into a steep vertical, rejoining the ground after a tight turn at the apex and a similarly steep descent. Life is created, blossoms, and withers again.
- 19 Continuing down the river we find “*Steg*” (“*Gangway*”), a work by Hanno Metzler from Austria. Metzler has substituted a small wooden bridge with his own hand-made slab of Montiggler Porphyry. This action has made a part of the Path itself into a sculpture, to be walked upon and directly experienced through its use. The base plane and side walls are marked with a pattern of triangles, laid end to end like paving, their apexes pointing along the direction of the path. „The form of the gangway alludes to the form of drainage ditches“, says the artist. The side walls form a solid boundary to the gangway. This is a sculpture which is not necessarily recognised as an art object by everyone, a sculpture integrated seamlessly into the landscape, noticeable only to the attentive observer.
- 20 The next art work appears to the left on an island in the bed of the river. It takes the form of a “river wave”, consisting of numerous differently sized granite stones ordered in rows. “*Leicht gehen*” (“*Go lightly*”) by Erika Inger, South Tyrol, suggests that the slow movement of stones stands in relationship with the natural movement of man. Each path has its own movement, dictates a pattern of speed and rhythm into which you can wholly immerse yourself. The sculpture points to an inner path, a process whose goal is lightness. A fragile lightness, to be sure, but one which transcends the gravity of earth as in a dream, beyond hectic busy-ness and beyond thoughtlessness, moving towards the essential.
- 21 Michael Dan Archer’s works often move between differing levels of reality. Here, the artist has taken his inspiration from Jorge Luis Borges. In his short story “Tlön, Uqbar, Orbis Tertius” the writer designed a second, imaginary world, beside the world we all know. Archer sides with Borges to open a portal to suggestion. The Scottish artist has cut a right angled passageway out of a nearly natural block of granite and displaced it slightly along the side of the block. A magical door through stone: “*Ur*“, the threshold between two worlds. In the act of working the stone, Archer has created a relationship between the nature of stone and the work of man. He lends the stone his spirit and opens in it a door to a new world.
- 22 As the pointer on a set of scales reacts to every subtle application of weight, so the sculpture „*Moving gate*“ registers the movements of the environment and humans alike. The sculpture by Manfred Emmenegger-Kanzler from Karlsruhe was formed from bent bands of steel. Set to oscillate in the gentle movements of the wind, it forms an ensemble together with the bridge and the river beneath, which reacts to both human influences and environmental conditions.
- 23 The work “*Fenster*” (“*Window*”) by Wil-ma Kammerer from South Tyrol is a glass wall with a division in the middle, 4 by 4 metres in size. It combines the light in the sky with the water in the river. This work offers a view out into the landscape, and also an insight into an artistic engagement with nature and public space.
- 24 The sculptures of Stefan Sprenker, who lives in Berlin, speak of the unadulterated power of the material and the way it is worked. In Lana, he cut into a fractured plate of porphyry with a hydraulic diamond-tipped chainsaw, removing large sections above and below, forcing the stone into a geometric corset: Sprenker calls his work “*Unter Verschluss*” („*Under lock and key*”). The sculpture is reminiscent of a zipper used in clothing. Here Sprenker has given a very contemporary form to an archaic material.

Sprenker’s method of working, as he says himself, is martial, although his visual language is playful. The pattern of voids he has cut from the stone belies the hardness of the material. An intervention in the lifetime of the stone?

- 25 “*Schon da*” („*Already here*”) is the ironic message on the traffic sign by Werner Ratering from Münster. The German artist takes up contact with his public through the medium of written language. He placed seven signposts in total along the Path. One of them states “*Schon das*” („this, already”). The next asks “*schon da?*”- “*already here?*”, and another is spiteful like the hare in competition with the tortoise, “*schon da!*”- “*already here!*”. The signposts accompany the “art ramblers” on their way.
- 26 Performance and Video artist Thomas Sterna from Frankfurt actually arrived at landscape art via literature and philosophy. This is evident in his work. “*Ach*”, an art work he once made in huge letters set into the landscape; “*Ach*”, like a sigh by the poet Kleist, that covers the world. In Lana, he alludes to the poetry of Rilke: “*Da ist keine Stelle, die dich nicht sieht*” (“*There is no place, which does not see you*”), is written on a concrete wall, which in time will be overgrown with ivy. It is a line from Rilke’s poem, “archaic torso of Apollo”, with which he seeks to open up “head room”.
- 27 The world of French artist Benoît Tremsal is coming apart at the seams. He, too, is a representative of the art of “careful intervention” The effect of his installations in Nature is immense, in spite of the subtlety of the intervention. He makes sure that we lose the ground beneath our feet, our supposedly solid footing. He encloses a large area of green turf in a metal framework and tilts four sections of it in opposing angles. The walk-on sculpture “*Earthmove*” is a constant irritation in the landscape.
- 28 „*Wege*” (“*Paths*”). The German sculptor Anno Sieberts winds up the journey of life into a large “ball” – a symbol for the journey we have made and are yet to make. The natural granite boulder, as tall as a man, carries the signs of its journey from the mountains to the valley, where it follows the course of the river, remains on shore, gets caught in the floods, and is once again pulled along to continue its route. With his snap-shot in stone, Anno Sieberts gives visible form to an eternal motion, a snippet of time in the great rhythm of nature.
- 29 The “*Hanging bridge*” by Jürgen Schäfer from South Tyrol stands for a new reciprocity between humans and nature, and for securing the continuity of ecological relationships. The bridge floats from the tree-tops, symbolising both transition and return. Technology here enters into dialogue with nature: the corroded steel stands for change and decay, the two steel pylons take up the angle of the tree trunks, no pole in the bridge construction is the same, but they all grow towards the upper most point of the pylon. The viewing platform was produced by the Department of Water Works and the Department of Nature and Landscape of the independent province of Bozen.
- 30 Where the route leads into the biotope we find a wooden sculpture by American artist Jon Barlow Hudson. Entitled “*Sanctuary*”, this large work can be entered and walked through, and is constructed from larch-wood beams, several metres high. Its sweeping amorphous form gives it the appearance of a huge plant, seen from above it looks like the calyx of a flower, and from below, it seems to be a wooden hut with unusually curved walls.
- 31 Christian Tinkhauser-Thurner grew up in Lana and now lives in Vienna as a free lance artist. His project “*Go! / Stay?*” is shrill and strident like much of today’s world of images. A high concrete column topped with neon writing gives the basic command for moving onwards: to “*Go!*” or to “*Stay?*” - an over-sized traffic sign controlling the anti-like activity of modern life, well placed between the Lana Industrial Zone and MeBo, motorway.
- 32 For the Sculpture Path, Ulrich Egger from Meran created a 4.5 m high diamond-tipped saw blade made of steel, its teeth digging into the landscape. Beginning to rust in contact with nature, with the weather and the soil, the sculptural monster puts us in mind of archetypal forms from industry, an untamed force in midst of our fragile natural world. Ulrich Egger always returns to the subject of human interference in the environment, whose balance can be significantly upset by mankind’s massive interventions.
- 33 From here, the path continues downriver. Between the industrial area, the expressway and the biotope at Falsification, on a green hill which used to be a refuse dump, there is now an artists’ garden: “*Memory park*”, with a spiral of 100 poplar trees trained into a pyramid shape by Maria Burger and Thomas Hansen. With a diameter of thirty metres this environmental work acts as the endpoint of the Sculpture Path - or its beginning, depending on where you begin your walk. Each tree stands for a decade, and was labelled with a sign bearing the name of one artist from the last 1000 years. This time-span encompasses the second millennium, starting with the inception of the artist being seen as an individual creator, from about 1000 to 2000 CE. A development, which does not seem to have reached its end so far.

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Comune di Lana





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**Sculpture Performances:**  
2000 Doris Plankl, Remo Rostagno, Jeanette Zippel  
2003 Shin Yong - Gu  
2007 Exhibition Lana **Schwerpunkt Stein**  
2008 Sculpture picknick: Artbrothers Kraxntrouga  
2008 Sculpture picknick: Thomas Sterna: Traumwagen  
2009 Sculpture picknick: Hans Knapp: De ludo globi  
2010 Sculpture picknick: Hannes Egger: Bon appétit

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