

tsf

magazine

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FOUNDATION

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No. 5



network

to network

1. Connect as or operate with a network: “compared with the railways the canals were less effectively networked”

1.1 (British English) Broadcast (a programme) on a network: “the Spurs match which ITV had networked”

1.2 Link (computers or other machines) to operate interactively: “more and more PCs are networked together”

2. Interact with others to exchange information and develop professional or social contacts: “it’s so important to network when starting a new business”

Editorial

Dear readers,

Networking and creating connections is the focus of this fifth issue of the magazine published by THE SCHAUFLEER FOUNDATION. It is also the guiding principle of our Foundation, which links science, research, art and education.

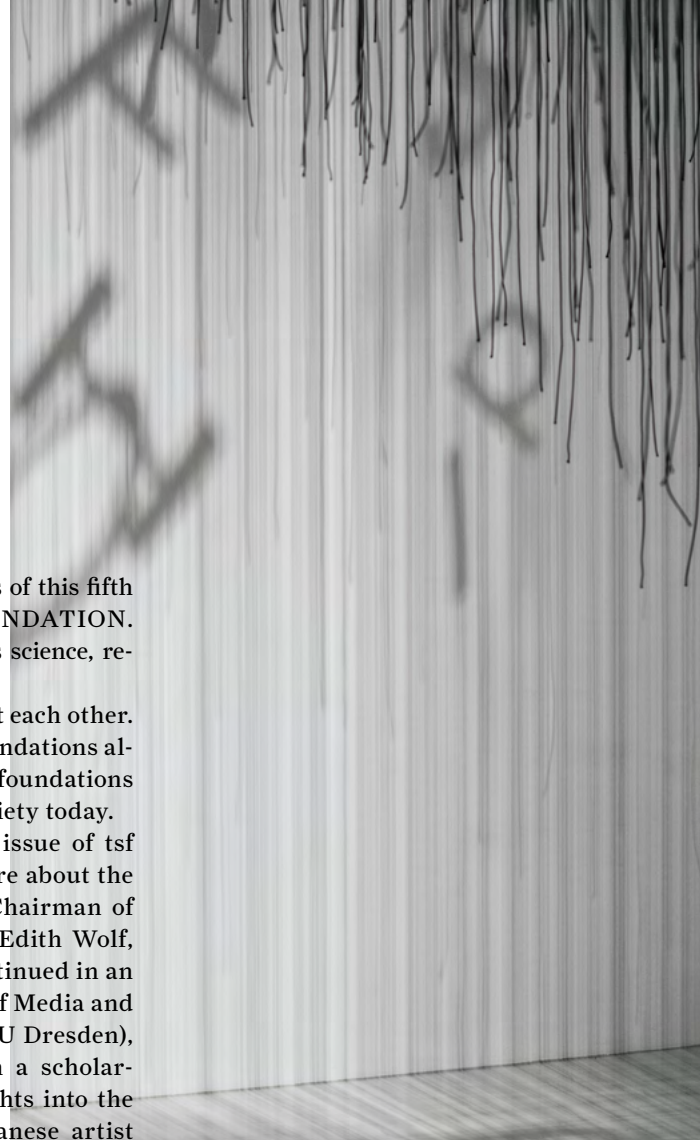
We all live in networks where we help and support each other. Networks create opportunities for the exchange of ideas. Foundations also need networks, which is why TSF cooperates with other foundations and scientific institutions to tackle the challenges facing society today.

As in previous issues, the articles in this fifth issue of tsf magazine cover a wide range of topics. You can find out more about the theme of networks in a conversation between Ingo Smit, Chairman of TSF, Ingrid Bossert-Spiegelhalter, Vice Chairwoman, and Edith Wolf, the new member of the Board of Trustees. This theme is continued in an essay by Professor Lutz M. Hagen, Director of the Institute of Media and Communication at the Dresden University of Technology (TU Dresden), who addresses the subject of the networked society from a scholarly point of view. In this issue's Showcase, we present insights into the poetic, room-filling installation "Silent Word" by the Japanese artist Chiharu Shiota, which can be seen in the high rack warehouse of the SCHAUWERK Sindelfingen. We also tell you about the three studios of the SCHAUWERK, which offer creative workshops for young and old, with artistic activities that encourage people to interact with one another. Furthermore, TSF is active not only in the Stuttgart region; it is also helping to finance a new building for the University School Dresden, which will create an optimal learning environment where children can better develop their individual abilities. We also paid a fascinating visit to the British German artist Tony Cragg, whose works are represented in the Schaufler Collection, and we share a behind-the-scenes look into his studio and his sculpture garden in Wuppertal. Finally, in addition to our presentation of the artist Rosa Barba, who is currently the artist in residence at the Schaufler Lab@TU Dresden, we offer our readers an outlook on the upcoming exhibition projects in the SCHAUWERK for the year 2024. Four artists from the Schaufler Lab@TU Dresden will present their artistic approaches to the Lab's current theme of artificial intelligence, while exploring the question of what this technology will mean for an increasingly digital and networked world.

I hope you enjoy reading this issue of tsf magazine.



Christiane Schaufler-Münch,
Chairwoman, Board of Trustees, THE SCHAUFLEER FOUNDATION



Detail view of the exhibition
CHIHARU SHIOTA. Silent Word,
SCHAUWERK Sindelfingen,
2022–2024

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migration (empire), 2008,
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Now

Science and research

Greeting the future with art and science



Fellows of the Schaufler Lab@TU Dresden on a tour of the SCHAUWERK Sindelfingen

In early December 2022, several fellows from the Schaufler Lab@TU Dresden visited Sindelfingen for two days. The Schaufler Lab is a vibrant forum for a future-oriented dialogue between science, art and society created by the TU Dresden and THE SCHAUFLER FOUNDATION. Young scientists and artists collaborate across their respective fields to explore current technologies, their origins and their impact on our modern lives. On the first day, the fellows toured the current exhibitions at the Museum SCHAUWERK Sindelfingen and learned more about the work of TSF. On the second day, they visited Rottenburg, where they were given a tour of the factory of the BITZER company, which is affiliated with the Foundation. In the afternoon, the participants presented their current research to the Foundation team. It was a productive exchange of ideas across different areas of expertise, and the fascinating conversations were continued over dinner.

Commitment

After-work tour and an “office grapevine” for BITZER employees

The SCHAUWERK Sindelfingen offers BITZER employees an after-work tour of the Museum for each new exhibition. Art can be like a breath of fresh air, inspiring us and giving us new ideas after our daily routines at the office. When BITZER was still in its old company headquarters, there was an “office grapevine” to discuss the artworks from the Schaufler Collection hanging in the corridors and offices where employees saw them on a daily basis. When BITZER moved to its new headquarters, the art first needed to be hung again, then Covid-19 prevented these discussions from continuing. In 2023, in addition to the after-work tours, the “office grapevine” will be offered again. It will take place as a short 20-minute tour after the lunch break, to be enjoyed over a cup of coffee. One or two works will be discussed each time, and BITZER employees can inform the SCHAUWERK beforehand which work(s) they would like to focus on. BITZER employees and their families also have the opportunity to visit the SCHAUWERK free of charge from Wednesday to Sunday during opening hours from 11:00 am to 6:00 pm. Refresh your mind!



Tony Cragg
Eroded Landscape,
1998, sandblasted
glass, several parts,
252×150×150 cm



Culture

Welcome to Café PS3 at the SCHAUWERK

Café PS3 in the new building of the SCHAUWERK Sindelfingen has been open since October 2022 and is operated by the Stuttgart Marriott Hotel Sindelfingen. Café PS3 offers hot drinks, soft drinks and popular aperitifs, as well as light and healthy food. The menu includes a variety of bowls, homemade quiches, soups, paninis and a selection of homemade cakes. Museum visitors and anyone looking for something to eat or drink are welcome! The opening hours are Wednesday to Sunday from 12:00 am to 7:00 pm.

Café PS3 at the SCHAUWERK
Sindelfingen

Culture

Travelling art

The SCHAUWERK Sindelfingen receives numerous loan requests from other art institutions and is in the process of expanding its network of national and international museums. In 2023, Tony Cragg's work "Eroded Landscape" (1998) from the Schaufler Collection was shown in the "CRAGG" exhibition of the Staatliche Graphische Sammlung München in the Pinakothek der Moderne in Munich. In "Eroded Landscape", glasses, bottles, vases and other containers made of sandblasted glass in shades of green and white are stacked on top of each other on several levels separated by panes of glass. Different shapes and sizes represent a wide range of glass objects condensed into a compact arrangement. Some are intact; others show signs of damage. The sculpture appears delicate and fragile and yet powerful at the same time and is precisely balanced. Moving a single object would cause the entire structure to teeter.

Essay

The networked society

Networks have always been a key phenomenon of societies. To be more precise, we can understand them as different forms of social orders within a social system or between different systems. Networks connect people, organisations or other systems to facilitate communication. They do not consist in actual communication, but in establishing and providing connections for communicating. Not everyone can communicate with everyone else in a network: only those who belong to the network and know how to contact others in it can – in other words, those who have access to others. Knowing at least one other person opens the door to further potential contacts because the relationship with a single person can lead to further contacts within a network.

Social networks usually have an open-door policy. This means that, in principle, further members can be admitted. However, admittance is usually tied to certain conditions. Membership in a network can be seen as social capital. Contacts must be earned and can be collected. They act as a resource for individuals and make it possible for them to collaborate and reach certain goals. The value of a network increases for all members with each new admittance because the number of possible connections in a network also grows progressively with each new contact.

Such social networks do not necessarily require a technological basis. They have always been established through basic human contact – in other words, essentially through verbal and nonverbal communication without the use of technology and were limited to this in earlier forms of society.

Text

Prof. Dr Lutz M. Hagen

Chiharu Shiota
Endless Line (detail), 2022,
thread on canvas,
two parts, 180 × 240 cm



Differentiation and networks

In a society consisting of tribes or clans, we can assume that, in this “face-to-face society”, everyone knows everyone else within a tribe, and everyone can communicate with everyone else through personal contacts that are relatively equal. A few selective contacts reach beyond the tribe to connect different clans with each other. In earlier societies, sub-networks within tribes were very dense, while connections to other networks were sparse.

Complex forms of society develop when relationships become more asymmetrical and when the opportunities to connect with people are less evenly distributed. This goes along with an increase in the number of people who can be connected coinciding with a continued limitation of the individual’s ability to connect with others. Where especially many connections come together, “stars” or opinion leaders emerge who have a special power to decide about other people’s ability to contact others and their communication pathways. This is how differences between the well-connected centres and the isolated periphery develop. The network of an advanced civilisation thus has a tendency to form individual centres.

Such structural inequalities become official hierarchies in stratified societies and form the core of their order. The networks of the upper classes are more extensive and larger, while those of the lower classes are connected to where they live and are similar to those of archaic tribal societies.

Today, every one of us is an element of several different networks. In a modern society that is functionally differentiated, networks are often defined by the technological ability to link with others, by a much larger stock of contacts and, most importantly, by the fact that contacts are embedded in different areas of function in a number of ways. They are part of different networks at the same time and can thus be accessed in multiple ways. Since modernity, everyone has essentially become a communication partner for everyone else. This has resulted in an increasingly complex structure in which masses of people in different organisational and functional contexts are connected multiple times via multifaceted networks. Society has thus developed more and more in the direction of its networks increasing in size, connectivity and complexity. We could thus call it a “network society” (Manuel Castells).



Chiharu Shiota
Endless Line (detail), 2022,
thread on canvas,
two parts, 180 × 240 cm

**Since modernity, everyone
has essentially become a
communication partner for
everyone else.**

Network structures in society are now primarily defined and created by information and communication technologies. The increasing interconnect- edness of society through networks has always developed in close connection with mediatisation. Mediatisation describes how media that are based on technology – in other words, when media require a device, at least on the side of the sender, like books or newspapers – influence communication and society. In the case of broadcasting and digital media, a device is also necessary on the side of the receiver. Mediatisation is closely related to the concept of the information society, which describes the fact that the processing of information in the economy and other subsystems is becoming more important than the processing of matter and energy.

Mediatisation is increasingly regarded as a key process of social change, especially in media, culture and communication studies. It is closely connected to other meta-trends and core processes of modernisation, like globalisation, commercialisation and individualisation. In these cases, it can always be seen as an effect and a cause at the same time. It drives these processes by accelerating and automating the transmission of information, making it cheaper, more effective, extensive and differentiated. It is in turn driven by the need of these other processes for faster, cheaper and more communication that is also richer in variants.

When media based on technology are increasingly employed for perceiving and taking action in the world, then mediatisation happens: when actors progressively ground their actions in creating content for these media, while orienting themselves more and more toward the logic of this media in different contexts and subsystems. This development is especially obvious in politics. The orientation of mass and Internet media toward news and entertainment value has in parts replaced traditional motives of action and quality standards and has helped create a new type of politician who acquires and safeguards power primarily through the media. This type of media-savvy actor may have also evolved in the system of art, where the increase in the perception of art conveyed through media and the use of media based on technology as a part of artworks or as a tool in the creation of works represent key forms of mediatisation.

Some scholars have now identified a form of mediatisation that is even farther reaching, namely “deep mediatisation” (Andreas Hepp). According to this interpretation, media and communication technologies have become the key factors in how we experience and understand the world around us. This is connected to two developments: First, the Internet as the universal technological media platform is now capable of interconnecting the entire society; second, through embedded data processing, the Internet can do much more than simply transport signals. Its algorithms shape communication and can act as communication partners, or at least be perceived as such. In its deep, all-connecting manifestation, mediatisation causes even the most fundamental elements of social reality to be conveyed and constructed by media. People’s daily lives are now produced by media. Every act of communication in a digital media environment creates and leaves behind data as a social reality.

Mediatisation as a catalyst for a networked society

Complete inter-connectedness and deep mediatisation

Comprehensive technological interconnectedness and data processing could only be possible due to digitisation, which produced the computer and then merged it with technological media of communication. Digitisation thus represents such a fundamental transformation mainly because, through it, technological transformation and especially automation no longer primarily affect matter and energy, but phenomena and mechanisms in the mind and communication. Mass and telecommunications media could be seen as augmentations of the senses even of the brain, or as “extensions of man” (Marshall McLuhan) already in the analogue age. Through digital interconnectedness, humans as “deficient beings” (Arnold Gehlen: “Mängelwesen”) now experience their industrially organised extension mostly in their minds and no longer only physically. Spectacular human- or even superhuman-like achievements of artificial intelligence, such as ChatGPT, are a current example of this.

The interconnectedness of society has continued to progress because it offers advantages. It expands our senses and enables faster and more efficient communication. It overcomes distances, cuts the costs of communication and ultimately makes these disappear altogether. Also, the exchange of ideas and knowledge is made easier, which boosts innovation and, in principle, creativity and facilitates collective decision-making processes. New forms of collaboration and communication make it possible to share and organise knowledge and information in a novel way. Enormous acceleration can also be seen as a key motivation and economic advantage of an interconnectedness based on technology.

At the same time, acceleration is also an unintentional effect that can cause people to feel stressed and overwhelmed due to their limited cognitive abilities, which are dictated by evolution. Speed is also a conflicting goal regarding other qualities and can favour superficial or incorrect solutions. There are many other criticised disadvantages of interconnectedness through technology, especially through social networks and mobile phones. Focusing on these devices can lead to isolation and alienation from others and oneself.

One other critical point is the huge amount of simulated experiences and images that have always been a defining phenomenon of the age of television, but that can now be produced and disseminated at a higher frequency and speed and in a deceptively realistic quality in computerised networks. The mere volume of the permanently growing flood of information additionally makes it more difficult to recognise distortions and attempts at manipulation, and fake news and infodemics are becoming a problem.

Yet another problem comes from the fact that the Internet can reach basically everyone all over the world. Together with its decentralised structure, this makes it in many regards impossible to control and to manage in a democratic way, turning it in parts into a playground for billionaires.

A paradox and an alarming effect concerns the fragmentation and polarisation that is developing between and within all the different segments and spheres within society as a result of the increase in interconnectedness – which is actually about the improved ability to contact others. Homophily, or the tendency to surround yourself with people who are as similar to you as possible, and the strong desire for cognitive consonance, or the confirmation of your own knowledge, beliefs and opinions, let people come together in the habitat of the global computer network to form new types of clans that are closely interconnected within the clans themselves but loosely connected with each other, similar to a tribal society.

Intentional and unintentional effects of interconnectedness

Speed is also a conflicting goal regarding other qualities and can favour superficial or incorrect solutions.

Transhuman networks in cyberspace

The process of digitisation is not complete. Some experts even believe it has only begun. The mobile Internet is thus part of an ongoing trend toward the ubiquity of media – toward digital technologies increasingly producing smaller, more intelligent and inconspicuous devices and sensors. This is closely tied to the Internet of Things in which cars, household devices and clothes are transformed into data carriers and connected through a distinct address on the Internet. Ubiquitous devices are increasingly integrated so deeply in our daily lives that technology itself fades into the background and users focus more on content and applications. The use of ubiquitous media is no longer clearly perceived as using media, but rather as an invisible extension of the everyday world. This also has to do with the fact that the connected objects process information for the most part autonomously and without consulting their human users, using methods of artificial intelligence. Driverless cars are an example of this.

Other basic technologies are currently being developed that will have a strong impact on the digital networks of the future. Screens and keyboards will be supplemented or replaced by interfaces that, for example, transfer tactile information, or which react to our gaze or to brain waves. Media technology will be embedded inside the human body. With the help of bioacoustic sensors and brain-computer interfaces, the digital extension of humans will go far beyond the regular interfaces of sensory perception by merging physical human bodies with computers and by spreading into prosthetics. 3D glasses and holographic methods will enable users to increasingly immerse themselves in virtual worlds.

It is foreseeable that there will be further progress in the development of artificial intelligence that will make humans even more obsolete in the future – not only in material production, but also in areas of processing information based on a division of labour. Another long-predicted change is occurring in which digital resources of the World Wide Web are processed on a semantic level in an automated way. Instead of only searching for words as surface features of texts on the signal level, in the semantic web, the themes of websites will be clearly categorised via descriptions, contextual connections or intelligent search programs.

The more senses that are addressed by technological interfaces and that can be connected with the Internet, the better spatial environments can be reproduced in cyberspaces and the better previously unknown worlds can be created in which people want to immerse themselves. This may also make the vision of a so-called metaverse in which all spaces of interaction on the Internet are merged into a single virtual and immersive environment where all networks come together appear more realistic.

The latest stage of development of an interconnected society thus transgresses the boundaries not only between topological and virtual space, but also between human and machine. Together with the many undesired effects of interconnectedness and of the enormous speed with which it is progressing and changing, this is one of the greatest challenges humanity is facing today.

Commitment

A new building for



the Univer- sity School Dresden

THE SCHAUFLER FOUNDATION is supporting a construction project for future learning.

Pupils learning at
the University School
Dresden

THE SCHAUFLER FOUNDATION supports various non-profit organisations, including associations, community foundations, kindergartens and schools. Over the next few years, TSF will also help finance a new building for the University School Dresden to provide the best possible learning environment for the school's pupils in the future. The result will be an innovative, inclusive and future-oriented place that promotes learning and provides an inspiring environment for pupils, including a teaching and learning infrastructure that meets the demands of the digital age.

The University School is a joint project of the TU Dresden and the City of Dresden, the capital of the State of Saxony. It is a free, comprehensive state school where innovative forms of learning and teaching are scientifically tested and researched. The TU Dresden will also use it as a laboratory school for teacher training and the further education of teachers. The entire teaching and learning process will be complemented and evaluated by various advanced media and tools.

The University School was founded in 2019. Since the school year 2022–23, it has been in the process of becoming a comprehensive school, with three groups for grades 1 to 4 and four groups for grade 5 and up. The school currently has around 650 pupils (there will be 800 when it reaches full capacity). From grades 1 to 10, the children are continuously taught in groups that include different grades. The school is open to children from all over Dresden.

Tomorrow's learning requires not only children and educators but also a suitable learning environment, the so-called "third teacher". The construction of an innovative new school building, which allows for different learning environments and can be dynamically adapted to various needs is an important part of this and is being supported by TSF. The three-year construction phase will begin in early 2024 and – if all goes according to plan – will be completed by the end of 2026.

The kalei- doscopic universe

Doug Aitken
migration (empire),
2008, film still

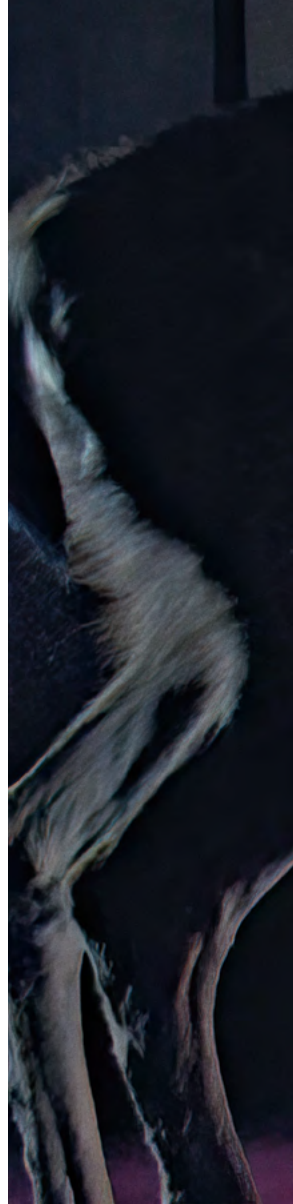
The conception of an exhibition usually begins with an artistic encounter, where a spark of enthusiasm ignites an idea. The idea matures, the initial contact – the first conversation with the artist – takes place, and the project takes its course. Often several years pass before the exhibition finally opens.

Barbara Bergmann, the director of the SCHAUWERK Sindelfingen, and I, the co-curator, have wanted to realise a solo exhibition with the Los Angeles-based artist Doug Aitken since 2015. We contacted the artist during the Covid-19 pandemic, and we soon came up with an initial selection of works and an idea for the narrative and architectural context. For Aitken, it was clear from the beginning that he wanted to work with the museum's spacious galleries and present only a few works as highlights intended to attract the visitors' attention.

At the end of our video conference in the autumn of last year, during which we discussed the final selection of works, Aitken said, "Let's do it!" This last sentence sailed like a digital champagne cork across the continents and the Atlantic Ocean.

Aitken is well-known to a wider audience for his films, media installations, photographs and sculptures, especially after receiving the Golden Lion for his video installation "Electric Earth" at the 48th Venice Biennale in 1999. His works address the relationship between nature and civilisation, space and time, speed and stasis, connectedness and alienation. In an interview, the artist said that he sees the world "as this huge kaleidoscopic field of information, and each of us collages that together [...] to create our own personal meaning and structure".

The acceleration brought about by the communication technology we use today, how we deal with it and its effects on social relations are themes that Aitken is drawn to. He often sees technology as a double-edged sword: it inspires desires and hopes, but it also harbours danger and disappointment.





The media artist Doug Aitken at the SCHAUWERK

Text

Dr Svenja Frank

**Like flashes from a stroboscope,
images of flames, aeroplanes,
car parks, blinking lights and
dancing people raising their
hands to the sky pop up.**



The media and digital world continues to expand and has become an integral part of our daily lives. Our relationship with the means of communication has also changed, and it poses the question as to what extent we still perceive these means as a form of liberation that makes things easier, or if we see them as more of a burden.

At the SCHAUWERK Sindelfingen, Aitken creates a new world with a small number of poignant works. The gallery is completely dark, and the floor is covered with a black carpet, creating the perfect space for presenting moving images. Visitors become completely immersed in the narrative and are inspired to reflect on communication between different people as well as between people and nature.

The exhibition is bookended by two video installations: “migration (empire)” (2008) and “Wilderness” (2022), the latter a video work that is being shown in Europe for the first time.

Aitken created “migration (empire)” one year after the global financial crisis and filmed it in motel rooms in various American cities over thousands of miles all across the United States. The work is presented on three steel billboards, each five metres wide, placed one behind the other. Abandoned cities, houses and landscapes pan by. Dismal and empty motels appear, the image sequences focusing on the rooms with their drab furniture until images of North American predators and their prey take over. Each type of animal is observed as it explores and conquers these motel rooms on its own. Using their primal instincts, they engage with these strange and artificial environments. The bleakness and the absence of humans feels like a premonition of the end of the Anthropocene.

The video installation “Wilderness” (2022) is projected onto four screens hanging in a circle from the ceiling, allowing visitors to view the work in both its convex and concave forms – from the outside as well as the inside. The video was created over a period of two and a half years on a section of the Santa Monica Beach near Los Angeles, very close to the artist’s home. At the beginning of the Covid-19 pandemic, when contact restrictions and curfews were still strict, Aitken left his house every morning and evening to watch the sun rise and set. During his daily ritual, he noticed that people coming to the beach followed a certain structure and a recurring rhythm based on the time of day. He captured these scenes in his work “Wilderness”. In the early morning, only a few scattered people can be seen on the beach. Throughout the course of the day, until sunset, the number of people increases, and the sequence of images becomes denser and the sound faster. Aitken wrote a series of song cycles, often only consisting of words and sentences, that deal with the uncertainty of the future. The AI-generated voices give the words a surreal sound and intensify the subsequent scenes of people filming the sunset with their smartphones. Like flashes from a stroboscope, images of flames, aeroplanes, car parks, blinking lights and dancing people raising their hands to the sky pop up. The shots multiply, appearing like a kaleidoscope, until calmness, emptiness and darkness return, and the circle of life begins anew.

Doug Aitken
Wilderness, 2022,
film still



Commitment

Studios: Spaces for creative work



Alix Sharma-Weigold,
Head of the Studios,
during a creative
workshop in the Green
Studio

Text

Alix Sharma-Weigold

“What? Time is up already?” Ten excited 12-year-olds are hopping all around me, their faces beaming.

We just spent an amazing afternoon in the Red Studio, where Stella celebrated her birthday with her girlfriends in one of our new spaces for creative work, the Studios. The girls managed to sit still for two and a half hours while practicing hand lettering. After that, they designed cool, colourful cards. Their parents were also delighted. Stella’s mother wrote me later that it had been a “wonderful afternoon ... the girls were super happy”.

It was a nice way to bring the new rooms at the SCHAUWERK Sindelfingen to life at the end of November 2022! A children’s birthday party is just one of the many facets of the new studio programme. Since the beginning of 2023, creative and artistic workshops have been taking place in the studios, which are named after the colour of their floors (red, green and blue).

For example, the Silver Academy (for people over 50) meets once a month on a Wednesday to learn an artistic technique. Each two-and-a-half-hour session consists of experimenting with acrylic painting, collage, drawing, printing and lettering. Participating is easy, and you can buy a ticket online. No prior knowledge is necessary, and you do not need to bring any materials. In this practice-oriented programme, the primary aim is to spend a creative, entertaining evening with like-minded people. In short, it’s about the moment and the joy of being creative. For younger audiences (under 50), we offer the Blue Hour, which takes place once a month on a Thursday.

The studio programmes are also linked with the museum, and the distance from the studios to the museum is short: you just walk through the new Café PS3, past the almost twelve-metre-long green bar and you have reached the spacious exhibition rooms of the SCHAUWERK. This proximity also makes it possible to offer combined events in which the inspiration gained from a museum tour can be carried over to the studios, where it can be put into practice. One such programme is called “After Work”, which enables participants to get creative in the studios after a discussion-based tour of the current exhibition. The first “After Work” event took place in February this year. Six participants from very different backgrounds were expertly guided through the Ben Willikens exhibition by Christine Klenk, Head of Art Education. Afterwards, I accompanied them to the Red Studio, where they were able to experiment with the theme of perspective and design 3D spaces through drawing, painting or collage in the studio’s comfortable atmosphere. The mood was great, and we laughed a lot. Everyone was enthusiastic about this first “After Work” event and enjoyed mixing art theory with practice in the form of a tandem event with the experienced art educating team of Klenk and Sharma-Weigold. Larissa, one of the participants, emailed us the next day and expressed her heartfelt thanks, saying it was “a fantastic premiere of this great new programme”.

We also offer a team event with the same structure that can be booked for individual groups of four to ten people. It gives the participants the chance to bolster their team spirit and to get to know each other better while doing creative work together. The process is the same: we first look at the artworks under the expert guidance of an art educator, and then people can paint, print and draw their own works.

In addition to children's birthday parties, we have other activities for kids of all ages. For example, the combination of museum plus studios can also be booked by school classes. The content of the creative half is coordinated with a museum tour to get things flowing and to create a connection or simply to have a through-line.

In February, the newly founded SCHAUWERK Kinderkunstclub (SKKC – Children's Art Club) opened its doors. While adults enjoy taking their time visiting the museum exhibitions or listening to the KOMPASS, a condensed introduction to the exhibition, in the Club, kids are given a short introduction and then head off to the studios. At the premiere with the art educator and artist Damaris Wurster, the installation "Silent Word" by Chiharu Shiota inspired kids to make many "wish catchers". Using the original black strings left by the Japanese artist after making the installation (which we immediately picked up as studio material), they made their own wish-catcher mobiles and combined them with colourful letters of their own design. Also, pupils aged 12 years and over who want to make art during the holidays can participate in the two-day holiday workshops, which we launched in the Easter and summer holidays of 2023.

The studios also host all-day art workshops several times a year. From 11 o'clock in the morning until 6 o'clock in the evening, participants receive artistic guidance from experts. The artist Renata Schepmann from Böblingen was the first to offer an art workshop, which was called "Poetic Black and White: Mixed Media Painting and Collage". Other artists will follow suit and offer all-day workshops on topics such as hand lettering, working with pigments, etching and experimental photographic techniques. The studio programme continues to grow steadily!

One of the aims of the programme is to take inspiration gained from the museum into the studios, where it can be transformed into creativity.



The Red Studio is for painting and drawing, the Green Studio for crafts and printing, and the Blue Studio for photography.

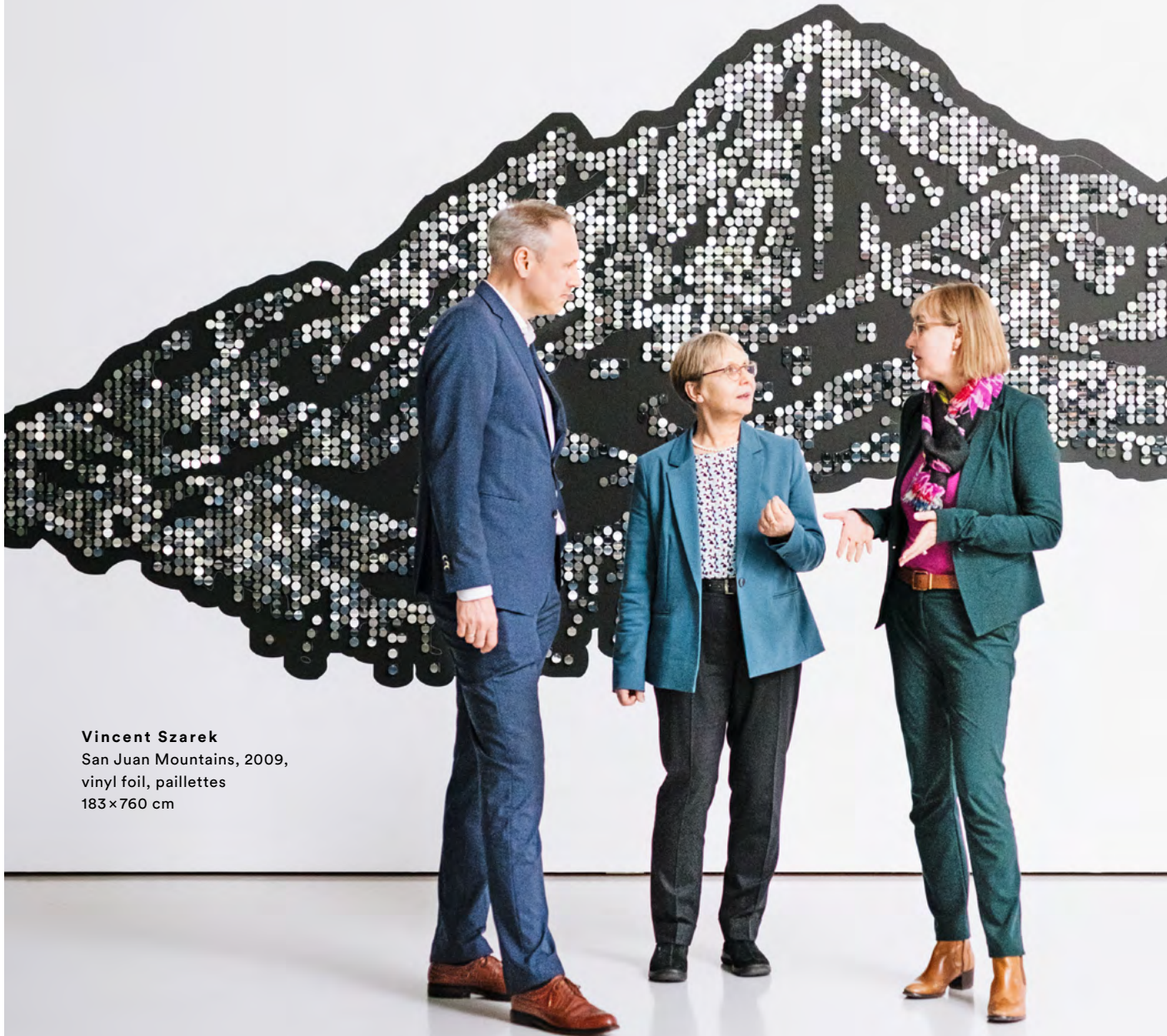


Last but not least, the studios now also offer events to accompany exhibition openings and other occasions, such as the “Long Museum Night”. The kick-off for these new events was the workshop “Designing Buttons for Kids” in the Red Studio in October 2022, when dozens of curious kids and their parents stopped by to see the new studios. The creative vibes and the artistic atmosphere also appealed to several adolescents, who stayed almost all evening in the Red Studio. Two of them, Felice and Timo, were interviewed later during the “Long Museum Night” while sitting on a bench in front of the museum and said: “We liked the new café, and today we made a lot of buttons; we’re really proud; it was a lot of fun.”

Looking back on the really successful first months, this project that we prepared over such a long period of time fills me with pride and joy. Our aim with the studios was to provide a place and a programme at the SCHAUWERK where everyone interested could be creative. Mission accomplished!

Ingo Smit (left):
As Chairman of TSF,
Smit primarily focuses
on the Foundation's
scientific projects.


Images
Büro Schramm
für Gestaltung



Vincent Szarek
San Juan Mountains, 2009,
vinyl foil, paillettes
183×760 cm

Ingrid Bossert- Spiegelhalder & Ingo Smit

In conversation with



Ingrid Bossert-Spiegelhalter (centre): As Vice Chairwoman of TSF, Bossert-Spiegelhalter's responsibilities include the Foundation's finances.

Edith Wolf (right): Wolf is Chairwoman of the Vector Foundation and a board member of the Stuttgart Foundation Network; as of 2023, she is also on the Board of Trustees of TSF. Her special focus is on the State of Baden-Württemberg.

Edith Wolf

INGO SMIT (IS): Ms Wolf, we are very happy that you are now a member of the Board of Trustees of THE SCHAUFLER FOUNDATION as of January 2023. When looking at your career, it becomes clear that you are the perfect person to talk to about the focus of this year's magazine. You are active in the Stuttgart Foundation Network, you are Chairwoman of the Vector Foundation, and in 2023 you became a member of the Board of Trustees of TSF. Can you tell us how the Stuttgart Foundation Network evolved?

EDITH WOLF (EW): The Stuttgart Foundation Network has been in existence for about 25 years. It was founded by, among others, the entrepreneur Helmut Nanz from Stuttgart, who was very active in promoting the region. The general plan behind it was to boost the exchange of ideas between foundations and to improve the work of the foundations in the region. Regardless of whether networks serve personal interests or whether they are about having an impact on society, they are a forum for sharing ideas and mutual support. The Stuttgart Foundation Network was originally established as an informal group, which then evolved into the Initiative of Foundations from Stuttgart, which then later became a registered association. Six years ago, I took over the Initiative of Foundations from Stuttgart together with Irene Armbruster and Dr Stefan Hofmann. As is often the case with associations that are 20 years old, it was in a deep crisis. After setting up a project group with seven members and taking a year to carefully deliberate, we mastered the crisis with a new name, Stuttgart Foundation Network, as well as a new charter, a new board and a new working method.

INGRID BOSSERT-SPIEGELHALDER (IBS): What was the new working method exactly?

EW: We thought that our network needed a solid structure. Networking means communicating! This communication needs to be constantly organised. For this, the Foundation Network needed a salaried employee to monitor this process in the long run. Through fundraising, we first created a temporary project position for managing the network and its members. Then, because the foundations appreciated this communicative service so much, we changed our membership rules to finance the position through our membership fees.

IS: How many foundations are currently members of the Stuttgart Foundation Network?

EW: We currently have 186 institutional members. The vast majority are foundations, while 29 members are companies, such as tax advisory firms, banks and solicitor's offices that are closely connected to the foundations. We have grown significantly in the last couple of years due to the huge desire to network and share ideas.

IBS: What is so special about creating a network of foundations?

EW: What makes the world of foundations so extraordinary is that, unlike in the corporate world, we are not competitors. We want to collaborate because foundations can benefit and learn from each other. Newer foundations, in particular, are interested in sharing ideas about things ranging from organisational issues to questions regarding content. Most importantly, the network is about developing joint initiatives and collaborations. A single foundation usually does not have sufficient resources to finance major projects on its own, but when financial resources, experience and knowledge are pooled, in most cases everyone benefits. In the Stuttgart Foundation Network, in particular, you can always find someone who knows their way around just about any subject or matter at hand.

IS: What does networking mean to you personally?

EW: Many people may see networks as annoying or insincere, but whether we are successful or not often depends on who we know. We all need ideas, inspiration, good advice or simply someone to lend an ear in our professional or private lives. For me, networks are forums of mutual appreciation and support. They also satisfy the human need for closeness and companionship.

Edith Wolf visiting the SCHAUWERK to talk about networking

IS: About ten years ago, I began to notice an increase in the use of the word "networking", usually with very positive connotations. Professional and family networks have always existed, but networking often used to have negative connotations and was associated with old boys' clubs and exclusion. Why do you think networking is seen more positively today?

EW: Wherever people want to do something, change something or initiate something, they team up to pool their resources. We call this a network today, and in a way, nothing can be done anymore without one: not our jobs, not new projects, interesting contacts or inspiring events. The Internet and the better technologies of the digital world – especially tools like Facebook, Instagram, Teams and Zoom – have made networking easier for people all over the world. We are now able to stay in touch with people in other countries without much effort. This has surely contributed to networking's positive image.

IS: How important is networking for the Vector Foundation?

EW: The Vector Foundation was established in 2011 with the purpose of organising the business succession the Vector Informatik GmbH. Through the establishment of the foundation, selling the company became practically impossible, ensuring its long-term existence. The Vector Foundation strives to give something back to society and to maintain Baden-Württemberg's position as a technology leader. To do this, we need young people who are well educated in the STEM subjects: science, technology, engineering and mathematics. Because these are not always the most popular subjects in school, we work at getting people excited about the natural sciences. However, we cannot do this on our own, which is why networking is so essential for us. We network with other partners so that together we can be more visible and so we can make it easier to engage in conversations with politicians and policymakers in the Ministry of Education and Culture. We could not change things in the large educational sector if we acted as a single foundation. Ultimately, we all want to continue to ensure our prosperity through education, and for this we need partners.

IBS: Yes, I agree with you. On your own, it's like tilting at windmills. You need allies.

EW: Especially if you want to change and improve things in a rigid system like the field of education.

**For me, networks are
forums of appreciation
and mutual support.**

Edith Wolf



IS: If I understand you correctly, you approach policymakers together with several foundations?

EW: That is why I am also a member of the National STEM Forum (Nationales MINT-Forum). This is a network of people dedicated to ensuring good STEM education, meaning it's a network with a very specific thematic focus. It is the main voice of STEM education in Germany. We want to promote quality-oriented STEM education and to raise politicians' awareness of its importance.

IBS: So it's lobbying for good education and is seen as positive, even though lobbying often has a negative connotation.

EW: Yes, it is certainly advocacy, and it is not an easy task, because politicians usually do not have a background in the STEM fields and are sometimes not interested in this issue. Then we have to use a lot of persuasion.

IS: How much time do you invest in networks?

EW: That's an interesting question. It's difficult for me to put a number on it because much of it doesn't happen at appointments, but rather in-between in emails or on the phone. In general, networks require a lot of energy and dedication.

IBS: How did you establish your networks? What would be your advice for a good network?

EW: You have to set priorities! Establishing and maintaining a network requires time. In the beginning, you have to put a lot of work into it without expecting an immediate result. A network often does not pay off until years later. The more you invest in a network, the more you will benefit from it. You should also use all opportunities to get in touch with other people and be mindful of whether or not a network fits you. To get something out of a network, you have to be willing to invest something in it. It is also important to prioritise quality over quantity: quality usually counts more. Most often, you benefit more from having fewer but closer contacts than if you have many superficial ones.

IS: Which networks are you active in?

EW: For me, the main focus has to be the issue. As I said before, it's not about quantity, but quality. I'm active in three networks: The Stuttgart Foundation Network, the National STEM Forum and Generation CEO, a network of women in leading positions. Many lasting friendships I can rely on have evolved out of the latter.

A network often doesn't pay off until years later.

Edith Wolf

IS: It often seems to me that networks are not about issues – what do I want to change or achieve? – but about networking as an end in itself, similar to collecting likes on social media. How do you choose your networks?

EW: I always find it difficult when it's personal. Subject-specific issues and content are the key aspect for me. In the Stuttgart Foundation Network, I focus on the region. We especially want to help our region through working together, so that the conditions of living, education and the environment can improve, and we as regional foundations can do something together for the common good and give something back to the region. In the National STEM Forum, my main focus is on STEM education, while in my women's network, I'm interested in the issue of women in leading positions. I have certain areas that I focus on, where I know my way around and where I'm involved and want to make a contribution.

IS: You mentioned a specific network for women. Are women's networks different from men's networks?

IBS: I've encountered only a few women's networks in my professional career. I usually encounter male structures. Men help each other obtain suitable



Discussing
the subject of
networking

positions. The networking of male colleagues has worked well and sometimes these networks have been more of an instrument of exclusion.

EW: Yes, men's networks have been around for some time. Men in leading positions have always supported each other. The development of networks of women in leading positions began rather late in Germany. It is currently on the rise, however, and their influence is also gradually growing. I decided in favour of a network exclusively for women because, for me, this is a great opportunity for women to coach and help each other in all situations in life while also supporting each other. It took about ten years until we were able to recommend each other for different positions – which is decisive because committees of men continue to dominate hiring decisions to this day.

IBS: Through the better networking of young women today, I am hopeful that important positions will be increasingly filled with dedicated women. In some cases, we can already feel this positive change today.

IS: Do you think networks are sometimes underestimated?

EW: I don't know. It could be that young people, in particular, underestimate the structure of networking. A lot surely depends on socialisation and what networks families are active in and what advantages and disadvantages result from this. When you look at the global "Fridays for Future" movement and how quickly they developed a strong momentum, you can see that young people already know how to use this form of sharing ideas and communication perfectly.

IS: One last question, Ms Wolf: What piques your interest as a new member of the Board of Trustees of TSF?

EW: The symbiosis between different fields of science, research, art and education as "one" foundation is an interesting combination for me. Most of all, I'm fascinated by the Foundation's connection to the BITZER Company. It's impressive that a company can be organised in such a sustainable way that it can't be sold on the stock exchange, but rather partially belongs to the Foundation, which lets it operate in a much more lasting way than a publicly listed company. The company dividends that flow into the Foundation mean that something can be done for the common good. In my opinion, this is the most noble and also the most generous solution for a business succession. I wish this model were more widespread.

Showcase Silent Word

The Japanese artist Chiharu Shiota became well-known for her large-scale thread installations. She covers huge museum spaces with web-like structures in the colours red, black or white.



Exhibition view
CHIHARU SHIOTA. Silent Word,
SCHAUWERK Sindelfingen,
2022–2024



Chiharu Shiota
Silent Word (details), 2022,
threads, letters, table, chair,
several parts,
ca. 1,300 × 1,600 × 820 cm







Exhibition view
CHI HARU SHIOTA. Silent Word,
SCHAUWERK Sindelfingen,
2022–2024



The exhibition can be seen at the SCHAUWERK until 1 April 2024.

Chiharu Shiota often uses web-like structures in her art.

At a glance On net- work- ing

Illustrations

Uli Knörzer

**Networking
means creating
bonds**



Shiranka Peiris
Quality Assurance Lead
BITZER St Marys NSW, Australia

“The first time I heard networking, it was related to computers, but now networking has a completely different meaning to me. I guess you can still relate networking to computers via social media networking which connects people all over the world via electronic devices. It has helped me to understand different cultures, lifestyles and personalities. If knowledge is power, then networking would be the best source of gathering and sharing knowledge. It is a way to leave a part of yourself with someone else.”

Networking – a company asset



Kim Adam
Regional Sales Manager
BITZER Ontario, Canada

“Networking has changed considerably since I entered this industry 22 years ago. It has gone from in-person trade shows to instant connections through multiple web platforms. The who, what and where are simply a click away! What networking means to me is the branching out of the resources and knowledge available. I can see what new developments are happening across the globe and am able to connect with people directly. These connections offer new knowledge that might not have been possible to share previously. With this knowledge, I can inform customers about new ideas and changing trends in the industry. This makes me an asset to the company.”

A network is all about relationships, interdependence and humanity



Benoît Gueroult
Sales Manager
BITZER Sarl, France

“The first things that come to mind when I hear the word ‘network’ are IT topics: Internet, Facebook, etc ... and I’m sure I’m not the only one ... But if we go deeper, networking is about connecting: linking people together. Of course, from a professional point of view, maintaining your own network of ‘influential people’ is crucial for business, but also for your private life. At the end of the day, what really matters? The answer is: establishing ties between us. Simply because humans are creatures of connection: they cannot live alone and without others, and they need others to grow and flourish. So, in a nutshell, the concept of networking is related to ‘ubuntu’ philosophy: I am because we are.”

Introduction



**Rosa Barba
is artist**

in residence at the Schaufler Lab@TU Dresden

**Who decides what we remember?
The artist Rosa Barba is con-
templating a “new machine” that
would use artificial intelligence
to revolutionise repositories of
knowledge and archives.**

Rosa Barba in the
permanent exhibition
of the Office for
Academic Heritage,
Scientific and Art
Collections of the TU
Dresden

Text

Gwendolin Kremer

We have known since the Renaissance that great inventors regard art and science as a unity. To this day, the universal genius Leonardo da Vinci remains the undisputed champion of the merging of the artistic and scientific research of (fundamental) knowledge, and of the idea that art and science are interconnected. More than 6,000 drawings, studies and notes reveal his fantastic and utopian thoughts about devices and machines meant to revolutionise everything from air travel to robotics. The interaction between art and science thus has a tradition that goes back many centuries, and the works of art and scientific knowledge resulting from this field have shaped our cultural memory and our understanding of the history of knowledge and science.

It is precisely this question of what constitutes memory that is the starting point for the artistic work of the internationally renowned filmmaker and sculptor Rosa Barba. Barba has received numerous awards, and the Neue Nationalgalerie in

Berlin presented a celebrated solo exhibition of her work when it re-opened in 2021. The Tate Modern in London and the Perth Institute of Contemporary Arts in Australia will be honouring her with comprehensive exhibitions in 2023.

Barba grew up in Italy and Southern Germany and now lives in Berlin. She is a multi-talented artist who explores the potential of (analogue) machines and visionary visual phenomena in her extensive oeuvre, which consists primarily of films as well as kinetic light objects and sculptures – in other words, objects that move mechanically. She constructs and creates collages from imagery that she collects from around the world during her extensive research. It could be said that she digs up forgotten things in archives and storerooms, thereby making a crucial contribution to ensuring that the traces that we leave behind – from civilisation to climate crisis – are not lost, but rather bear witness to how we humans have been transforming our environment on Earth in the 20th and 21st centuries. Her art films, which she shoots with an analogue camera, explore the relationship between humans and nature and how we deal with knowledge – especially what we should know better – in a cultural history of the present shaped by colonisation, flight, migration and war. The fragile relationship between fiction and artistic research plays a crucial role in her film-based installations, which show us in a very subtle, impressive and poetic way how nature and technology, as well as nature and humans, relate to each other.

During her six-month residency beginning in September 2023, Barba will explore these questions in collaboration with researchers at the Schaufler Lab@TU Dresden, which was established in 2020 by THE SCHAUFLER FOUNDATION together with the Dresden University of Technology (TU Dresden). The Lab combines the Schaufler Kolleg@TU Dresden, a postgraduate research training group that offers fellowships to up to ten doctoral students in the humanities and social sciences, with the Schaufler Residency@TU Dresden, an artist-in-residence programme in which artists can spend six months getting to know the scientific landscape at the TU Dresden while working on an artistic and scientific project together with the researchers there. The artists in residence also have access to the extensive research and study collections of the Office for Academic Heritage, Scientific and Art Collections of the TU Dresden, enabling them to combine (historical) cultures of objects from the history of science with the latest research.

Until 2024, the primary focus of the Lab will be on the broad field of artificial intelligence (AI) research. Its aim is to look at this field from a new perspective that includes theology, art history, sociology, the history of technology and artistic practice. Barba is the fourth and final artist to work

and research AI at the Schaufler Lab@TU Dresden before the next three-year funding period begins in 2024 with a new thematic focus.

With the help of experts and her colleagues at the university, Barba is investigating the following questions: “How can an alternative archive be developed with the help of an algorithm that highlights the research of groups that have been underrepresented in the past, such as women and scientists from the countries of the Global South? And how can we guarantee in the future that the new machine I’m imagining can find and close gaps in our cultural memory?”



This is not the first time Barba is working together with scientists and researchers. In 2021, she was a resident at CERN, the European Organisation for Nuclear Research, near Geneva, Switzerland.



This is not the first time Barba is working together with scientists and researchers. In 2021, she was a resident at CERN, the European Organisation for Nuclear Research, near Geneva, Switzerland, and before that, she was a researcher at the prestigious Harvard University in the United States, where she made the powerful film “Drawn by the Pulse” (2018). This film is dedicated to the life’s work of the American astronomer Henrietta S. Leavitt, who was also interested in pointing out specific visual and scientific phenomena that are directly related to Barba’s own artistic approach, while establishing parallels between the stars and film projectors as display media.

In Dresden, Barba’s inaugural exhibition for the residency will feature the video work “The Color Out of Space” (2015) and the sculpture “Language Infinity Sphere” (2018). These two works reveal Barba’s interest in astrophysics and knowledge building in the sense of the construction of knowledge. The exhibition will open on 28 September 2023 in the Gallery of the Office for Academic Heritage, Scientific and Art Collections in the Görge Building on the campus of the University on the occasion of the closing conference of the Schauler Lab@TU Dresden. Barba’s presentation, which also draws on objects from the teaching collections of the TU Dresden, the Hermann Krone Collection, the Collection of the History of the Technology of Photography and the Collection of Physics Instruments, is also the starting point for the artistic and scientific dialogue between the collaboration partners and the general public – a dialogue accompanied by discussions and lectures.

How can art and science work together half a millennium after Leonardo da Vinci? The Lab at the TU Dresden, which is funded by TSF, is proof that it is precisely this bridge-building that adds significance to both disciplines and enables a change of perspective through mutual reflection. Ultimately, what drove da Vinci in the 16th century is also what fascinates Barba and her artist colleagues about working with researchers today. It is what makes a collaborative practice across disciplinary boundaries possible.

Rosa Barba
Drawn by the Pulse, 2018,
35 mm film installation,
no sound, exhibition view,
Kunsthalle Bremen, 2018



A visit to Tony Cragg

Text

Barbara Bergmann

Images

Büro Schramm
für Gestaltung

**The curators
Barbara Bergmann
and Svenja Frank
visited Tony Cragg
in his studio
in Wuppertal.**

We had been planning to visit Tony Cragg, one of the most important contemporary sculptors, for some time. Then, on a typical November day, it finally worked out. Svenja Frank and I stood in front of the door of Tony Cragg's studio in Wuppertal at 11 o'clock on the dot.

Cragg had remodelled these former tank halls in an old military base to suit his needs at the beginning of the millennium. After a short welcome, we sat in his "inner sanctum": a large room with gigantic studio windows, shelves reaching up to the ceiling and many worktables on which small sculptures and models were placed, along with sketches, photographs, books and various working materials.

There was a note on the door that said that this studio room cannot be entered when Cragg is not present. We did not ask whether this was an expression of his British humour or if he really meant it.

Cragg was born in Liverpool and has been living in Wuppertal in the Bergisches Land region since 1977. Apart from love – his first wife lives in Wuppertal – he found excellent working conditions here. Studio spaces were still easy to find in the late 1970s. Contemporary art was booming, and a new generation of curators were looking for new artists. This is where his career, abounding in exhibitions, began. In 1979, he became a professor at the

Tony Cragg has created his own world in his workshops.



Barbara Bergmann in
Tony Cragg's studio

Academy of Art in Düsseldorf and later its rector. This was how the city of Wuppertal became the centre of work and life for him and his family.

We were very happy that Cragg let us come to his studio that day. After a cup of coffee, he got straight down to business and took us on a tour. Cragg has created his own world in his workshops, both in terms of form and content. He led us through the light halls, where mostly finished works stood on pallets or moveable pedestals, some of them wrapped, some not. Some were huge works consisting of several parts that were being stored for the time being. There were also mid-sized and smaller sculptures and designs that were not yet finished. In somewhat smaller adjacent rooms, we saw older models and a large cluster of shaped pieces. There is also a “lab” in which Cragg develops new sculptures, while sounding out the most diverse formal solutions. The multifaceted forms, materials and colours were incredibly fascinating. We could see plywood, glass, bronze with various patinas, polished stainless steel, marble, plaster, Styrofoam and polyurethane. It was a paradise, although we could hardly get a closer look in face of all the overabundance.

Cragg is a “radical materialist” who lets the materials be his guide, while continuously researching and expanding their possibilities. The subjects evolve in the working process, and he never has a final shape in mind when he begins. As can be impressively seen in his studio, he compares the multifaceted character of his “projects” in their different stages with the palette of a painter. He also takes inspiration from the existing vocabulary of his own world of materials and forms. Unlike in a painter’s studio, however, handicraft plays a major role for him here. In his production workshops, which we were also allowed to look at briefly, Cragg employs carpenters, metal workers and plasterers, most of whom have been working for him for many years now.

Although we were sad that our visit to his studio was over so quickly, another highlight awaited us: the Waldfrieden Sculpture Park. This overgrown, 14-hectare park with a listed mansion is also located in Wuppertal and was purchased by Cragg in 2006. The landscape design and gardens are based on an overall plan, which was developed by the lacquer manufacturer Kurt Herberts shortly after World War II. Very soon after he bought the property, Cragg began to remodel both the park and the house. The sculpture park was opened in 2008 and is managed by a non-profit foundation established by the Cragg family.



The grounds are characterised by their location on a slope with a vast forest within the city limits. Old deciduous trees grow along the serpentine road leading to the park grounds. Some of Cragg's sculptures were already visible on the way to the entrance, such as the bronze "Ferryman", an almost four-meter-high hollow object, whose outer shell is full of holes, and which reminded us of one of his sculptures in the Schaufler Collection.

When we arrived at the Villa Waldfrieden, Petra Lückcrath, project manager of the Cragg Foundation, gave us a warm welcome. She then showed us some of the rooms in this exceptional building, which has an immediately noticeable anthroposophical flair. The organic form that avoids all symmetry was developed by the architect Franz Krause (1897–1979) and corresponds to three dynamic factors: the movements of the human body, the nature of the surrounding grounds and the daylight shining in. Only curved shapes and flowing lines have evolved, seemingly free from the constraints of the house's construction.

When Cragg purchased the mansion, it required fundamental restoration after having been empty for a long time. The sculptor and his workshop managed to create a new interpretation of the building that went beyond the restoration of what was there before. It not only respected the historical substance, but also transferred it in an impressive way to the present day and highlighted what is essential even more.

Lückcrath also gave us a glimpse into how the mansion is used today. It houses the archives and the administration of the Cragg Foundation as well as workrooms and guestrooms. The rooms on the ground floor are used for events and can also be rented.



Tony Cragg in his studio in Wuppertal



The multifaceted forms, materials and colours used by Tony Cragg are incredibly fascinating.





We then left the mansion via the garden terrace and began our tour of the spacious garden that merges with the park's woodland. On the edge of the lawn that surrounds the house, we encountered the first glass exhibition pavilion, built in 2008, which can be entered at ground level. Interior and exterior permeate each other here, so that we could experience the exhibited works within nature, with its changing moods of colour and light. A second exhibition hall opened five years after the first, followed in 2017 by a pavilion with glass walls on an oval base at the highest point in the park. Exhibitions of sculptors are hosted in the buildings at regular intervals. During our visit, sculptures by Anish Kapoor were on view, among others.

On this grey, rainy day, however, the permanently installed outdoor sculptures were even more fascinating to us. The ground plan lists almost sixty artworks. In addition to numerous sculptures by Cragg from the most diverse groups of works, the sculpture garden presents a broad spectrum of important contemporary artists and is continuously being expanded by the Cragg Foundation.

Cragg's sculptures, in particular, seem as if they were made for this dialogue with the park and its visual axes, as well as with the different types of trees and shrubs. They highlight parts of the landscape and correspond to the diverse colours and forms of the surrounding nature. The works are embedded in the fleeting phenomena that occur over the course of a single day or a year. The colours of the foliage and the reflections of the sunlight modulate the surfaces of the sculptures. Cragg's biomorphic works, such as the three monumental bronze columns "Points of View" located in a large clearing, reveal their affinity to nature. Seen from a certain angle, the organic forms are reminiscent of abstracted faces or heads. However, the main focus is on their dynamics and their suspenseful balancing act: the static form of the column seems to dissolve, giving the impression of a twisting movement. The triad in the forest clearing connects with the surrounding scenery of trees, while the teetering verticals contrast with the immovable tree trunks.

We followed the winding paths through the park and were continuously fascinated by the scenes created through the interplay of landscape and sculpture. At the end of our tour, we decided that we would be coming back to visit the Waldrieden Sculpture Park in another season. We closed our umbrellas and looked forward to next spring.

Seen from a certain angle, the organic forms are reminiscent of abstracted faces or heads.



Spotlight Andy Ouchi



Placed in a corner of the museum, the work “Mirror Web” by the American artist Andy Ouchi reveals a web-like structure of painted wood that becomes denser towards the centre. The work consists of seven individual web parts with crossbeams that overlap and interlock. Something shines through this apparent tangle. Ouchi has placed plastic mirror applications in the irregular, protruding spaces of the net structures, evoking dew-drops in a spider’s web. The work seems to lurk like a spider hidden in its web, waiting for its visitors. In an attempt to understand and mentally untangle the complex structure, visitors ultimately discover themselves in the mirror. They become part of the artwork, caught in the web it has spun for them. What would a spider’s web be without its prey?

Andy Ouchi
Mirror Web, 2005,
painted wood, plastic
mirrors, 235 x 225 x 213 cm

Next

Funding initiative

Night in the museum

The SCHAUWERK Sindelfingen has been taking part in the “Long Museum Night” in Sindelfingen-Böblingen since 2011. THE SCHAUFLER FOUNDATION also promotes this local cultural event, which it provides with funding. Every year on a Saturday in November, the doors of the cultural institutions in Sindelfingen and Böblingen are open from 6:00 pm to midnight. Accessible to the public free of charge, all institutions offer visitors the opportunity to look, marvel, admire, laugh, participate and listen. A free bus shuttle service between Böblingen and Sindelfingen is available during the event and runs every 30 minutes. Every year, 600 to 800 “Long Museum Night” visitors come to see the exhibitions at the SCHAUWERK, which offers a multifaceted cultural program for young and old visitors in the museum and the studios, spaces for creative work, making the evening a lot of fun. Special snacks and drinks are also available. The museum will open its doors at night again this November when, on Saturday 18 November 2023, the public is invited to spend an entertaining evening at the SCHAUWERK and other cultural institutions in the area.



Visitors of the “Long Museum Night” in Sindelfingen-Böblingen at the SCHAUWERK Sindelfingen in November 2022

Science and research

Endowed chair for refrigeration technology and heat pumps

One of the key goals of THE SCHAUFLER FOUNDATION is to promote research and teaching in the areas of refrigeration and air conditioning technology, energy efficiency and environmental protection. For more than 15 years, TSF has been supporting a variety of universities in this field. In order to expand its involvement, the Foundation will now be funding an endowed chair (W3 salary) for refrigeration technology and heat pumps at the University of Stuttgart for a period of ten years. This endowed chair, which will be established this year, will be part of the Institute for Building Energetics, Thermotechnology and Energy Storage (IGTE) at the University of Stuttgart. The IGTE conducts fundamental research projects in building energetics and technology that are technology- and application-oriented, investigating questions regarding technical components and systems, as well as their integration into and interaction with buildings, neighbourhoods and energy storage systems. A special focus of the endowed chair will be on the systemic analysis of air conditioning and heat pump technology. By taking a holistic approach, the energy use in an entire system of buildings and neighbourhoods can be optimised – for example, by using waste heat. In this way, the chair also makes an important contribution to saving resources and thus to protecting the environment.



Art

Exhibition of the artists in residence of the Schaufler Residency@TU Dresden at the SCHAUWERK

The joint exhibition "A&I" with Christian Kosmas Mayer and Anton Ginzburg, shown at the Altana Galerie of the Office for Academic Heritage, Scientific and Art Collections of the TU Dresden in 2021–2022. Video by Christian Kosmas Mayer (left), wall work by Anton Ginzburg (right)



The Schaufler Residency@TU Dresden is an artist-in-residence programme that provides international artists the opportunity to become part of the scientific and research community at the TU Dresden for six months while pursuing research on artificial intelligence (AI). The programme is designed for visual artists who are active in the areas of performance, installation and media art. Four artists have already participated in the programme from 2020 to 2023. Christian Kosmas Mayer was the first artist in residence at the Lab in 2020. Mayer is from Vienna and creates installation-style works incorporating many different media that oscillate between nature, culture and science. His artistic practice is characterised by intense scientific research. The second artist in residence was Anton Ginzburg in 2021. The New York-based artist works with the media of film, sculpture, painting and graphic art. His research project focused on questioning concepts of creativity. Ginzburg uses past methods of artistic practice as a starting point for reflecting on today's strategies of technologising work and the impact this has on artistic creativity. In 2022, the composer, conductor and artist Esmeralda Conde Ruiz was a resident at the Lab. She used her residency to further develop her research on AI and polyphonic singing. Ruiz's project explored the question of whether AI can be used in composition as an instrument rather than as a tool, and whether AI can find its own voice and individual sound. In September 2023, the internationally renowned film and installation artist Rosa Barba began researching AI and social transformation as the fourth artist in residence. At the end of 2024, the four artists will present a joint exhibition project at the Museum SCHAUWERK Sindelfingen that will feature examples of their work and the results of their artistic research at the Schaufler Lab@TU Dresden.

Art & refrig- eration

Vincent Szarek has reproduced Wilson Peak, located in the San Juan Mountains in Colorado, in shiny silver fibreglass.



Vincent Szarek
Wilson Peak, Light, 2009,
fibreglass, painted,
144.5×275×121.5 cm

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Literature

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THE SCHAUFLENER FOUNDATION
was established in 2005 by the
late Peter Schaufler (1940–2015).
As the owner and CEO of the
BITZER Group, Schaufler con-
sidered it his life's work to
connect entrepreneurship with
support for art, science and
research. The Foundation con-
tinues this work in his spirit.



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