

An abstract sculpture composed of several thick, curved, light-colored bands that intertwine and loop around each other. The sculpture is set against a background of a cloudy sky. The overall form is organic and fluid, with a sense of movement and depth.

art-st-urban

C a r o l e A . F e u e r m a n  
« L u s t a n d D e s i r e s »

Erotic sculptures in resin and bronze  
(1970 – 2006)

June 2007 – 2008  
artpavillon-st-urban

L u s t   a n d   D e s i r e s . . .

P h a n t a s i e n ,  
T r ä u m e , S e x ,  
S e h n s u c h t ,  
E r o t i c , Z w a n g ,  
F r e u d e , E r r e g u n g ,  
L e i d e n s c h a f t ,  
B e s e s s e n h e i t ,  
V e r l a n g e n ,  
G e d a n k e n , W ü n s c h e ,  
L i e b e , Z u n e i g u n g ,  
L u s t   a n d  
D e s i r e s . . .

an installation in «The White Bathroom» at the former  
men's Sanitarium (1909–2000) of the Canton Lucerne, Switzerland  
featuring sculptures by the artist Carole A. Feuerman N.Y.

## C a r o l e A . F e u e r m a n « T h e E r o t

Carole Feuerman has always approached the human figure as a subject complicated by circumstance. In her hands a body is rarely just a body; although from time to time she will allow herself classical contemplation of the human form, she is far more apt to invest the body with socialized behavior, to place it in some sort of narrative context, to see it as most others expect to see it – active, engaged in the world, and clothed appropriately. Indeed, what distinguished Feuerman's work from other figural sculpture – especially from other sculpture in the hyperrealistic vein – is the relationship it sets up between the nature of its abbreviation (what is not shown of the body) and of its vestment (what is shown of what the body is wearing). A hat or shirt or swimsuit bears the task of identifying the wearer, whose undistinguished face and excerpted torso betray no such identity. Only the position that partial torso takes, inferring a forward arc or a slumping relaxation, adds to the distinction its clothing provides. We know these people not by who they are intrinsically, but by what they seem to be doing in the moment.

When she produced her erotic sculptures in the late 1970s, toward the beginning of her career, Feuerman wanted to bring to the surface the tensions that lie beneath the viewer's relationship with the depiction of the figure. But she was also exploring how these tensions could be thus obviated, and relieved, within the complexities of her narrative formula. That is, in setting herself the goal of making renditions of the body that are explicitly designed to pique our carnal interest, Feuerman sought to do so by keeping the body clothed. Not very clothed, of course – but, equally of course, wear-

ing clothing that would enhance the sculptures' erotic signal. Indeed, in one sense the sculptures are about the clothing more than they're about the body itself; there aren't too many ways to articulate a perfectly formed behind (which in Feuerman's hands literally becomes a «piece of ass»), but there are many ways of wrapping it in just enough material, cut in just the right manner, for optimizing its suggestive frisson. Cut-off jeans, swimsuit bottoms, short skirts, and of course underwear all fit the rear end snugly, frame it emphatically, and are invested with their own specific sexual association. Similar vesting of the breasts actually serves to diminish the great differences that pertain between women's chests, and to pull them all towards the alluring function for which nature had designed them.

In a word, Feuerman conveys her erotic message by fetishizing the body – by excerpting it specifically to the erogenous zones, by posing it so that its secondary sexual characteristics exaggerate, and by putting it in clothing already invested with erotic association. A significant minority of the erotic works gains its power through the excerpted depiction of actual sexual encounter; but even here, the lover's disembodied hands or arms serve as props to focus the sensual role of the portion of anatomy in view. In these, Feuerman moves the drama of sex into the next act, but she changes neither the purpose nor the method of the play.

While a significant minority of Feuerman's erotic close-ups features men as the locus of desire, the majority concentrates on the female torso. This preponderance of

## i c s » . . . E s s a y b y P e t e r F r a n k

feminine curvature – and feminine garb – seems an apparently sexist oversight, until one begins to examine Feuerman's underlying social commentary. By subjecting mostly her own gender to her exaggerated version of erotic fetish, Feuerman literalizes the «male gaze» so criticized by feminist theoreticians. Rather than entertain or stimulate the entire populace, Feuerman reflects the sexual predilections of its dominant sector back at it. She represents sexuality as it has almost always been represented – and at the same time subverts the convention of this representation by exaggerating it, in form and in image, through excerption and vestment. In effect, she turns every viewer into a heterosexual male – and into a voyeur, appealing to a highly standardized, even ritualized range of fantasy. Feuerman's sculptures fetishizing men seem in this context less a gesture of inclusion made towards female (including her own) and homosexual male desire than troubling of heterosexual male arousal. Straight men can be aroused by the thought of being the object of a woman's passion, and can harbor homosexual fantasies as well, but the depiction of such encounters disrupts the standard relationship of the male gaze to the female body.

For all that, these confabulations, no matter who is at the center of them (and who is at the periphery), are still a turn-on. In their radical abbreviation and Pop-level fetishization, they ignite fantasy in both those who want them and those who want to be them. They are as absurd and aesthetically elaborate as soft-core pornography, and yet they are unabashed about revealing their sources in classical statuary. Indeed, their





L u s t



## a n d D e s i r e s . . .

fragmentary nature suggests nothing so much as the shards of figures that turn up in Greco-Roman ruins. This only heightens the potency of their fantasy – and the potency of their social critique. In her erotic series Carole Feuerman reveals herself as a consummate tease – consummate because in that tease was a good scold. She questions not just the nature, but the function, of our lust, while promising everyone a good time.

*Peter Frank, May 2007*





# P h a n t a s i e n , T r ä u m e , W ü n s c h e

Installed as they are in the white bathroom, in strategic contraposition with the devices of our most private actions, Feuerman's erotic works assume a new depth of intimacy. Their social edge is softened somewhat, their basic allure enhanced that much more, and yet in the clean white environment these voluptuous episodes seem all the more fantastic and intense.

*Peter Frank*

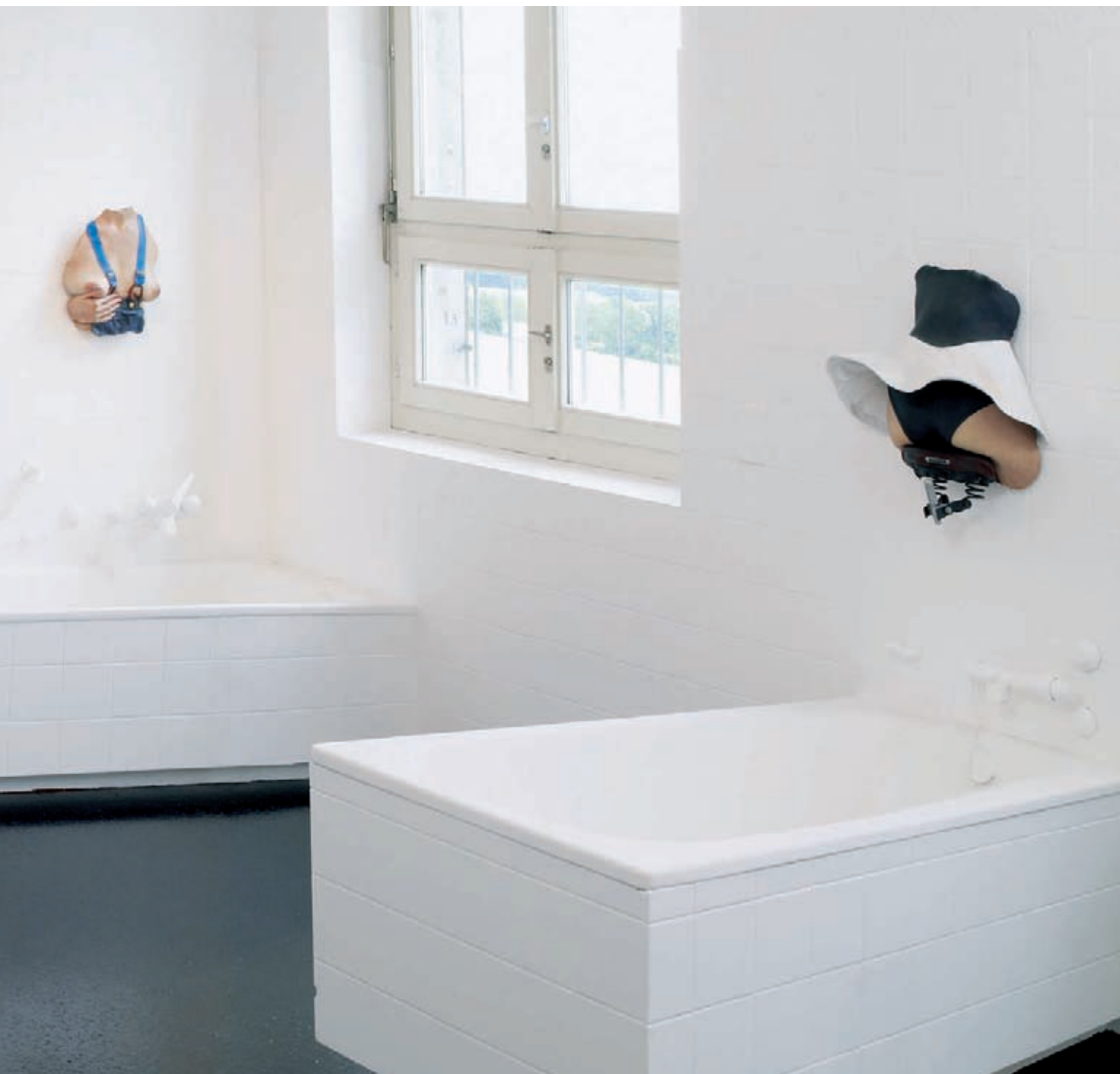


e , S e h n s ü c h t e , E r o t i c , L u s t ,









B e g i e r d e , L u s t ,



## L e i d e n s c h a f t , B e s e s s e n h e i t , E x z e s s , G e w a l t ,



### **Die Künstlerin Carole A. Feuerman**

Mit meinen Plastiken vermittele ich meine Gefühle über das Leben und die Kunst. Es ist für mich um einiges leichter, meine Emotionen über die Bildhauerei auszudrücken, als diese in Worte zu übersetzen. Ich portraitiere das innere Leben eines jeden Bildes, um die Leidenschaft und Sinnlichkeit meines Sujets einzufangen. Auf diese Weise kommuniziert meine Arbeit mit dem Betrachter und provoziert damit sowohl eine emotionale als auch intellektuelle Antwort.

Meine frühen hyperrealistischen Plastiken laden das Publikum zur Betrachtung der spannenden Dichotomie zwischen den Wirklichkeiten des Lebens und der Kunst ein, während meine aktuellen Arbeiten aus Metall von den idealisierten Formen antiker Zivilisationen inspiriert sind. In meinen in Trompe-l'oeil-Technik gestalteten Werken werden die Figuren im Sinn einer fragmentierten Realität portraitiert. Auch wenn lediglich ein Teil des Körpers dargestellt wird, erwacht jede einzelne Figur durch die intensive Arbeit an den Details zum Leben. Im Gegensatz dazu werden die klassischen Motive meiner Arbeiten in Metall mit Hilfe einer Technik gestaltet, die ich bezüglich des Abtropfens und Gießens von geschmolzenem Material eigens entwickelte.

Durch meine gesamte künstlerische Laufbahn hindurch erfuhr mein Stil viele Transformationen, ungeachtet dessen meine Leidenschaft für die Kunst und meine Liebe zum Schaffen von Kunst unvermindert andauern.

*Carole A. Feuerman*



# Verlangen, Sehnsucht, Erregung, Sex,

## Die Kunst der Carole Feuerman

Ich bin überzeugt davon, dass die Arbeiten Carole Feuermans bedeutende Kunstwerke sind. Ihre Aussagen sind – im wörtlichen wie übertragenen Sinn – breit angelegt und verbindlich, da ihre Arbeiten aufgrund der parallelen Darstellung von Zuversicht und Zynismus zur Komplizenschaft und zugleich zum Widerstand herausfordern. Es gibt keine «richtige» Geschichte von der man ausgehen bzw. der man folgen könnte – außer der eigenen Geschichte.

Irgendwer äußerte einmal das Motto, wonach nichts so banal wie das Tiefgehende und nichts so tiefgehend wie das Banale sei. Unsere Mythen sind Teil unserer Banalität – und stehen damit für unsere kulturellen Hervorbringungen, für unsere «Konzepte» von Erfahrungen und die gewohnten Regeln unserer Wirklichkeiten. Die Mythen sind nichts anderes als Reflexionen über die kognitiven Schemata, mit deren Hilfe wir unser Leben steuern. Wir können dies als Trost betrachten – oder jedoch als Angriff empfinden.

Die Arbeiten Feuermans setzen sich mit Begriffen wie Introspektion, Subjektivität und Universalität auseinander. Wie die Künstlerin selbst betont, verkörpern ihre Werke zugleich Heiterkeit, Ruhe, Reinheit und Leidenschaft. Jedenfalls sind dies lediglich deren zur Schau gestellten Eigenschaften, ähnlich vielleicht den Produkten unseres emotionalen Konsumdenkens.

Die an der künstlerischen oder anderweitigen Herstellung unserer Selbst-Mystifizierungen interessierten Betrachter sollten sich Gedanken machen über die kulturellen Strategien dieser Emotionen, über deren Gebrauch in der Mainstream-Kultur und über deren Funktion zur Stärkung popkultureller Konzepte des «Tiefschürfenden» und Bedeutungsvollen. Andererseits leben wir unsere Mythen – nicht so sehr, weil wir an sie glauben, sondern weil sie unsere (universelle) emotionale Währung darstellen.

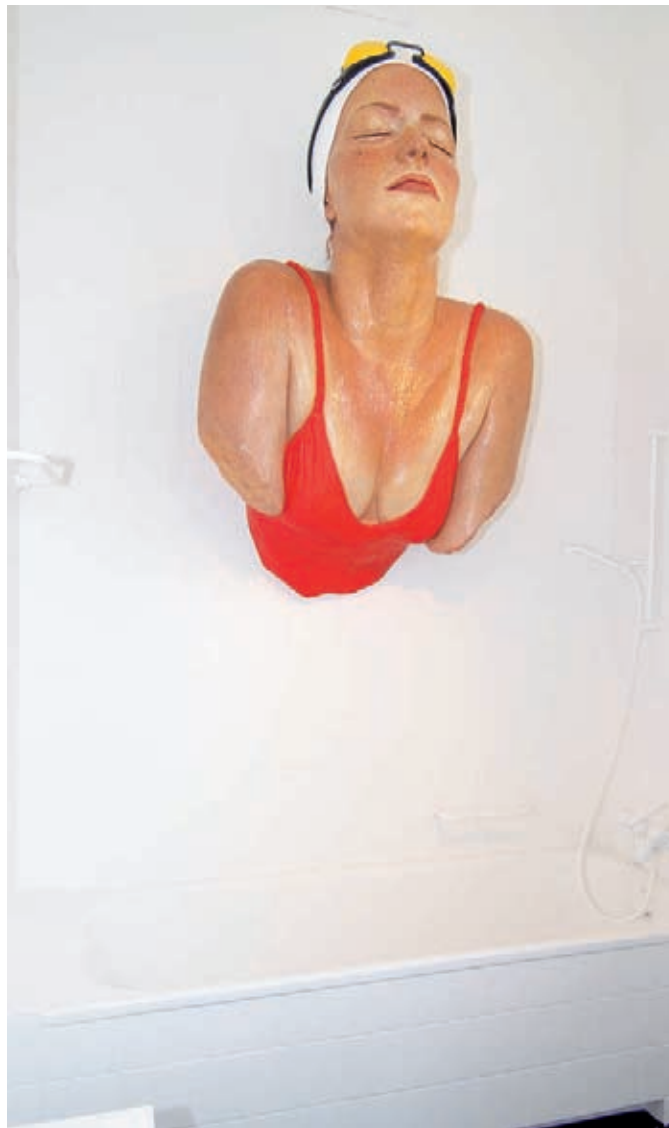
Ohne diese Subtexte, die gleichsam in der Verantwortung des Betrachters liegen, wären die Arbeiten Feuermans nicht vollständig – wobei die Künstlerin davon überzeugt ist, dass das Betrachten von Kunst zugleich Auseinandersetzung und «Umarmung» sein sollte. Genau aufgrund dieser Herausforderungen und ernsthaften Fragestellungen gewinnen die Werke Feuermans ihre Bedeutung und zugleich unseren Respekt.

*Stephen C. Foster*





# G r a n d e C a t a l i n a . . . T r ä



u m e , W ü n s c h e







## Carolle A. Feuerman « Tale »

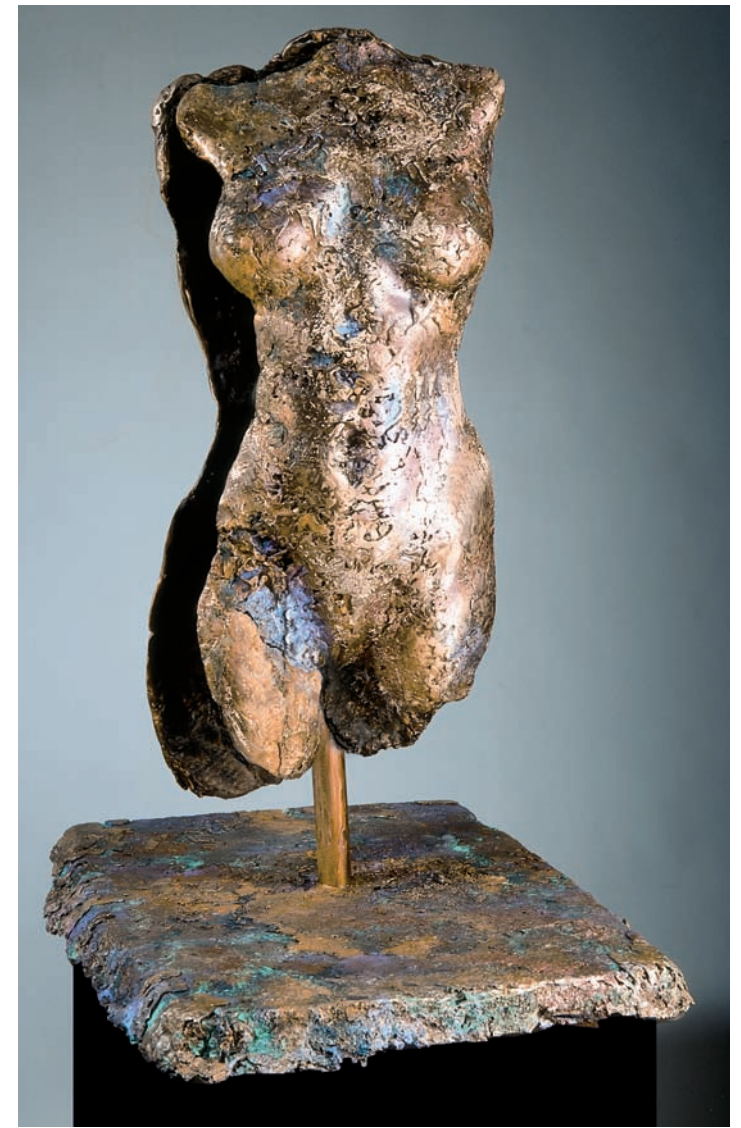
Sexual fantasies surely constitute one of culture's great common grounds. Few dimensions of affective life so saturate our imaginative life from infancy to death. A rich internal theater of spectacular proportions, and the wellspring of countless unspoken and largely unwritten personal epics, sexual fantasies are undeniable, private, universally shared yet publicly denounced as taboos. Shunned by many as infantile, embarrassing and impure, they remain, nevertheless, a source of immense gratification for the majority normal people.

Most of the twenty works in this exhibition (the erotic series were Feuerman's first of realist sculptures) were initially scheduled for viewing in 1978 at a Fort Worth gallery. Remarkably, the exhibition was cancelled because of its content, after an opening attended only by the artist's family and gallery janitors. In a state of total disillusionment, Feuerman abandoned these works and turned to more palatable subjects. Ironically (or not), two years later, New York's Hansen Gallery expressed interest in showing the series. Determined to avoid a similar debacle, Feuerman consented to bring the works to the gallery provided they were not exhibited and be viewed only in the back room. In this surreptitious context, the 1980 event was predictably and enormously successful. Almost all the pieces were sold; nearly a dozen of them to Malcolm Forbes. The present exhibition, after a period of almost thirty years, still represents the first public showing of these objects (a few appeared at the Basel Art Fairs in 1979 and 1986).

## b o o s o f E n d e a r m e n t » . . . b y S t e p h a n C . F o s t e r

The works are deliciously erotic, and that is interesting enough in its own right. They also possess a formal sophistication that secures their life as objects. Concentrating her realism at the center, the works become increasingly abstracted towards the edges. The objects are first and last a question of art; an art conceived as a delivery system committed to bearing and disclosing one inescapable, if unsavory, dimension of our imaginative landscape. A realist to be sure, but tempered by Pop, the works also inhabit a place on the edges of performance and at the gates of environment.

Feuerman's erotica are equally interesting, however, in terms of the complicated critical issues they raise. Like Pop, with which the works have as much in common as they do with seventies realism, they embrace patterns of behavior as «functions» of a social environment, where there is little place for the concept of the principled universal individual. They totally accept the concept of the social individual and all that implies. Transparently anti-elite and opposed to the privilege of the cultural power bases that typically define and legislate human relations, Feuerman's works interface with a media minded and popular culture through a language familiar to all; the one in which most people are fluent, and, based on its vast and common use, (arguably) the most complex. The artist is no longer the author of privilege and is replaced by the artist as the articulator of the spoken and visual languages through which the daily transactions of a culture, real or imagined, actually occur. Feuerman's work is given force precisely in its embrace of the







## . . . L u s t , z w a n g , E r r e g u n g ,

cultural practices and cultural fictions that provide the bases of our private (and communal) lives. High-level abstractions (our realities) are the means by which we organize our schemes of imagination, be they the comics, the movies or advertising. Feuerman (and Pop), without glorifying the significance of these fictions (and they are significant), created an artistic and cultural framework through which these fictions are played out and which gave sanction to her spectators' participation in these fictions.

These works propose that the «individual» is distinguishable or individuated precisely through his or her «use» of these fictions (considered by the establishment as a debasement of true art). Feuerman is an artist preoccupied with de-privileging art and erasing art's presumed superiority to life; an artist engaged in performing art (and life) through the literalization of the object. Although distantly related to Roy Lichtenstein's icons of a culture's domesticated aggressions and Tom Wesselmann's fetishistic renderings of women as constructed sex objects, Feuerman's works provide a deeply intimate inventory of the affective guidelines for sensual living, as set down and mediated by the thinly disguised underside of the media and popular culture.

Feuerman's choice of a discourse centers us at the intersection of our culture's abstractions (fragmentations) of reality and the reality of its abstractions. Richly suggestive in imaginative prompts, the works display, narrativize, situate, transact and describe. They are the stuff of huge cultural fictions that are left to the spectator to detail and weave

## B e g i e r d e , L i e b e , F r e u d e , E r o t i c , S e x

to completion. The reception is often unspoken since there is a public, if not private, disjunction between the imagination and the narrative structures (rules or norms) that account for why they are taboos in the first place. The spectator becomes involved not only in the act of criticism but in the management of criticism as well (where and to what it should be applied). The receiver performs these subtle cultural distinctions and brings them to an uneasy place of resolution and irresolution in a case of embrace and resistance. Our fascination with the work consists, in part, in these cognitive anomalies; anomalies, it should be added that have given spice to our traditions of myth and which represent a persistent sub-text to our otherwise tiresome classicism.

Finally, there is the humorousness of the works; and they are funny. They share with Pop (Segal and Oldenburg come to mind) the recourse to a common, universally available language (common as opposed to rarified and common in the sense of «in common») a language in which everyone possesses command and fluency. They are to our affective life what Oldenburg's food fragments are to our consumptive life. Trite, banal, and gripped in melodrama and vulgarity, Feuerman's objects engage in a highly complex set of cultural behaviors which evokes a correspondingly complex set of imaginative responses. It is this that invites their comparison with Pop for which that was much the point. It is also that which distinguishes Feuerman from the descriptive objectivity of her realist peers such as Duane Hanson and John d'Andrea for whom recognition and identification are the defining issues.

Feuerman's are the comforting realities that lay beneath our chilling (official) conceptualizations of sexuality, realities which are sometimes implied in advertising, the movies and sitcoms, and which go by the name «secrets».

*Stephen C. Foster*



# C a r o l e A . F e u e r m a n , P e t e r F r a n k , S t e p h

## Carole A. Feuerman

Carole A. Feuerman is acknowledged as one of America's major sculptors. She was educated at Hofstra University, Temple University and the School of Visual Arts. She is a native New Yorker and mother of three.

In 2004, she exhibited in «An American Odyssey» 1945–1980 with the most prominent American artists of the post WWII era. A comprehensive one-person show at the QCC Art Museum entitled «Resin to Bronze Topographies» with Catalogue essays by critics John Yau and Donald Kuspit, was followed by installations of her work into the permanent collection of «Grounds for Sculpture», NJ. Feuerman's selected honors include the Peabody Award, the Betty Parson Sculpture Award, the Medici Award from City of Florence, the Achievement Award from Cadillac. Her work is included in the selected collections of President Bill Clinton & Senator Clinton, Dr. Kissinger, President Gorbachov, the Metropolitan Museum of Art, the Fort Lauderdale Museum of Art, the Bass Museum, the Boca Raton Museum, the Forbes Magazine Collection, Absolut Art Collection, the collections of Richard Shark, Norman Braman, Frederick R. Weisman, Morton Swinsky.

In 2007 PBS aired Feuerman's second workshop at the Metropolitan Museum of Art, «La Escultura, La Tecnica», organized by the museum's curator. On June 2007, beneath «Lust and Desires» in St. Urban, Switzerland, Feuerman exhibits «By the Sea» at the Pavillon Paradiso, in Giardini, Venice, curated by John T. Spike, organized by Scriba Gallery Venice and Consiglio Europeo dell Arte. In September Feuerman shows selected works at OPEN 2007 at the Lido Venice, in October 2007 the solo exhibition «Neptune» will be held at Scott Richard's Gallery, San Francisco. Feuerman was commissioned by the Sculpture Foundation to unveil her new sculpture «Seward's Muse» in spring 2008. In October 2008 Feuerman exhibit at the San Antonio Museum of Art, Texas, curated by David S. Ruben of the Brown foundation. A traveling retrospective at the Amarillo Art Museum, Texas, curated by Graziella Marchicelli will open in November 2008. Feuerman is currently working on her next monograph as well a documentary film, written by Rachel Stella and produced by Dream Makers Inc..

## Peter Frank

Peter Frank is Senior Curator at the Riverside Art Museum, art critic for Angeleno Magazine and the L. A. Weekly, and past editor of Visions art quarterly. He was born in 1950 in New York. Frank contributes articles to numerous publications and has written many monographs and catalogues to one person and group exhibitions. Frank has also organized numerous theme and survey shows, including «Driven to Abstraction: Southern California and the Non-Objective World, 1950–1988», for the Riverside Art Museum; «Artists' Books U.S.A.», «Mapped Art: Charts, Routes, Regions» and «Line and Image: The Northern Sensibility in Recent European Drawing», all for Independent Curators Inc.; «Fluxus Film and Video» for the Museo Reina Sofia in Madrid; «Young Fluxus» for Artists Space in New York; «To the Astonishing Horizon» for Los Angeles Visual Arts; «Southern Abstraction» for the Raleigh (NC) City Gallery of Contemporary Art; «The Theater of the Object, 1958–1972» for New York's Alternative Museum; «Visual Poetry» for the Otis/Parsons Art Institute in Los Angeles; «Multiple World» for the Atlanta College of Art; and most notably «19 Artists – Emergent Americans», the 1981 Exxon National Exhibition mounted at the Guggenheim Museum. Frank has taught at Pratt Institute, Columbia University's School of the Arts, the Tyler School of Art, the University of California Irvine, Claremont Graduate School, California State University Fullerton, the University of California Santa Barbara, the University of California Los Angeles, and other institutions.

# Stephen C. Foster - Biographies

## Stephen C. Foster

As an expert in early twentieth century European and mid-twentieth century American art, Dr. Stephen C. Foster is a renowned curator, historian, and author. Among his many and varied accomplishments, he has curated numerous exhibitions including Franz Kline, Art and the Structure of Identity, The World According to Dada and The Avant-Garde. Dr. Foster also has a wide array of publications and articles to his credit including Hans Richter, «Event» Art and Art Events, The Critics of Abstract Expressionism. Additionally, he served as a consultant and General Editor for Crisis in the Arts, as Series Editor for UMI Research Press Series in Fine Art, Architecture and Urban Design, The Avant-Garde, also he has several books in preparation including respectively Franz Kline, Johannes Baader, The Quiet Revolutions of American Art in the Fifties and Sixties, among others. An academician, Dr. Foster served at the University of Iowa, and was the Chair of its Cultural Affair Council, member of the Board of Directors of Human Rights, Director of the Dada Research Center, and Director of the Program for Modern Studies. A recipient of awards from the National Endowment for the Arts and the National Endowment of the Humanities, and reviewer of the Getty Post-Doctoral Grant Program since 1993. Dr. Foster also was named a Smithsonian and Mellon Fellow. Dr. Foster is engaged as art consultant and now in additional curating of exhibition programs such as the Beijing/ Shanghai, Buenos Aires, and Madrid projects. Dr. Foster holds a doctorate in art history from the University of Pennsylvania and a Master's Degree from the University of Illinois. Dr. Foster founded Foster Fine Art in 2004.



## Pictures Directory

Page 5		Silk Panties
		Two Bottom Vest
		Panda
		Salutation to the flowers
Page 6 – 7		Medicine Cabinet
		Three Hands
		The Foot
		Jean Short
		Schwinn
Page 8 – 9		The Kiss
		Suspender
		View «The White Bathroom»
Page 10 – 11		View «The White Bathroom»
Page 12 – 13		Impressions Feuerman Studios
Page 14 – 15		Grande Catalina
Page 16 – 17		Psyche
		Heather with Skirt
Page 18 – 19		Reflections
		Angelika (backside)
		Serena
		The Wedding
		Angelika (front)
Page 21		The Mask



# E r o t i c , T r ä u m e , E r r e g u n g , S e x , S e h n s ü c h t e

## art-st-urban dankt

der Künstlerin Carole A. Feuerman  
Dr. Stephen C. Foster  
Dr. Peter Frank  
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für die wertvolle Zusammenarbeit

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**art-st-urban**

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## art-st-urban «a metamorphosis»

Nestled in the charming landscape around Lucerne, the St. Urban Abbey and its complex of buildings and magnificent parks, now listed as a historical monument, provides the uniquely impressive surroundings of **art-st-urban**.

The origin of the former Cistercian Abbey of St. Urban goes back to 1184. Used as the Psychiatric Clinic of the Canton of Lucerne after 1873, it has also been a spiritual center of culture and art throughout the centuries, **art-st-urban** brings this tradition back to renewed life.

The synergies between the contemporary **art-st-urban** and the already existing cultural programmes of the former St. Urban Abbey, with its historical and meticulously renovated rooms, are unique in the world. With a capacity of up to several hundred persons, **art-st-urban** offers the visitors an all-encompassing artistic and cultural experience.

In cooperation with national and international artists, art experts and art lovers **art-st-urban** has become a significant cultural platform, dedicated to showcasing and promoting art and art education in all its guises, with the emphasis on contemporary sculpture.

**art-st-urban** actively encourages the dialogue between the art and business - politics - media - society and provides the ideal space for positive and creative discourse in the exciting give-and-take between these poles.

**art-st-urban** is based on the three dimensional concept

**artpavillion-st-urban, sculptureparc-st-urban, artist in residence-st-urban**

**art-st-urban** was opened in October 2005,

exhibition **real-irreal-surreal**,

on show sculptures, paintings, installations, videos of international artist

## artpavillion-st-urban

The building complex «Pavillon E» dating back to the foundation 1907, formerly the Psychiatric Hospital for men, was expertly renovated and transformed into a functional art center, the unique character of the house was largely conserved. The investments were fully founded by the initiators, who also personally manages the house and thus ensures an independent, individual concept.

An ambitious exhibition programme is presented in the very special exhibition rooms of the Museumpavillon: the halls, salons, isolation cells, studio-ateliers, cellars and attics and the beautiful inner courtyard. The exhibitions in the **«künstlerkabinette» (artist cabinets)**, the former isolation rooms, have the strongest link with the «gridded past». The selected artists can install their work in their «artcell» themselves, which creates a strong challenge for artists and visitors.

## artist in residence-st-urban

The project **artist in residence-st-urban** offers young artists a free intensive and individual workshop and work programme over several weeks, all costs, as travelling and living are included, as well fully equipped studios and guestrooms. The specially elaborated «Artist in Residence-» and «Art-Exchange-Programmes» chiefly target international young artists. The very private ambience offers a lively experience of a new cultural and living environment in addition to the artistic training and perfecting. These experiences aim to have an enduring positive and creative influence on the future artistic creation of the young artists.

**art-st-urban** supports - amongst others - the «Outstanding Student Award in Contemporary Sculpture» of the ISC, International Sculpture Center, New Jersey, USA.

## sculptureparc-st-urban

**art-st-urban** will showcase a wide variety of sculptures by regional, national, and international artists that can be freely and permanently accessed by the general public.

The magnificent parc and the area around the former St. Urban Abbey with its characteristic buildings provide an exquisite background for the displayed sculptures; the exhibits will be periodically supplemented and changed. The installation of the works consists of several stages.



