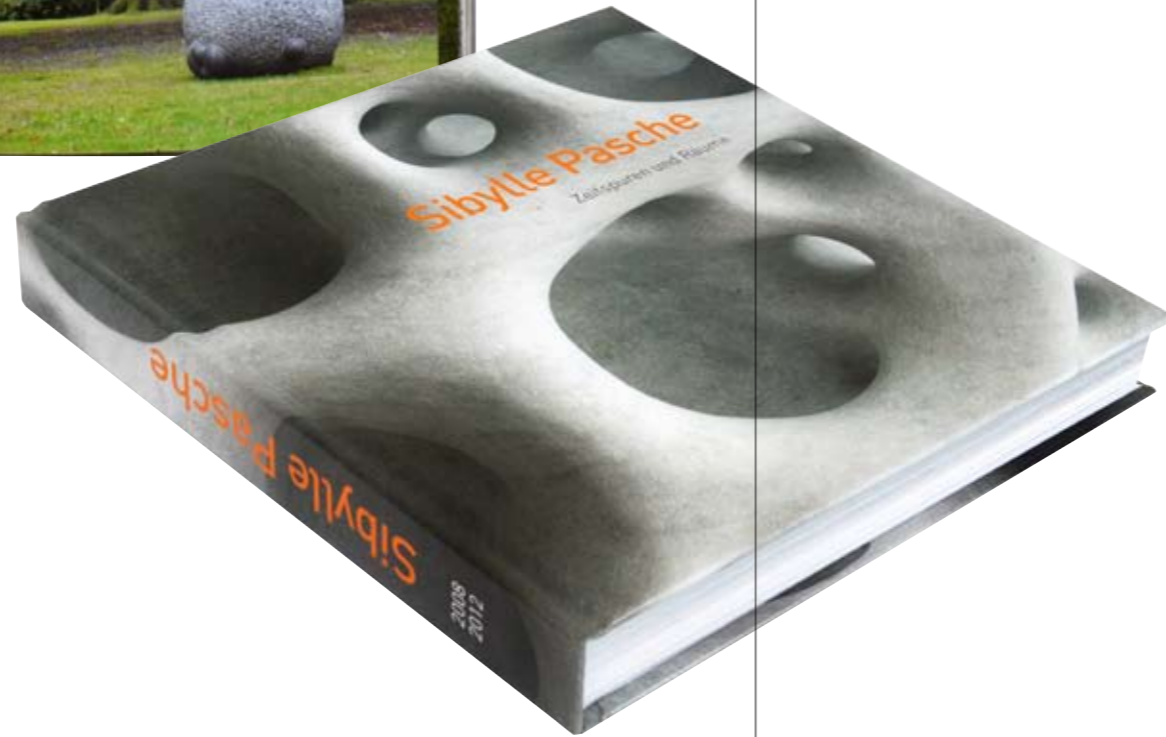
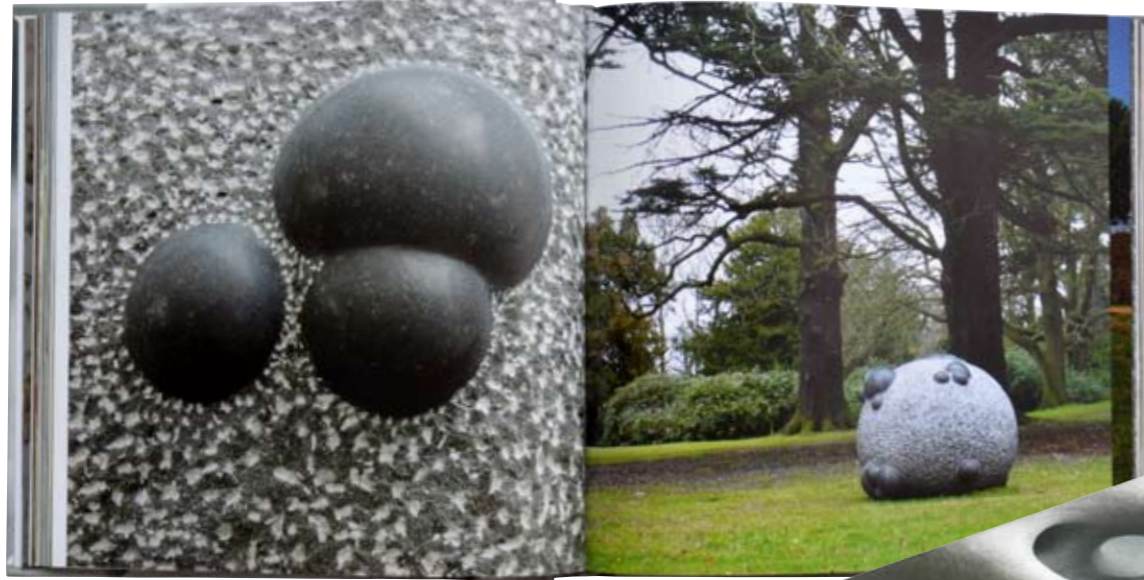




Sibylle Pasche

Zeitspuren und Räume

New publication 2012
catalogue presentation



Sibylle Pasche

Traces of Time and Spaces
2008-2012

New publication 2012
catalogue presentation



Stone is a material that reflects a millennial history. Because of its imperishability and durability, it has been used since the Stone Age: in Ancient Greece and Rome, in Renaissance Italy, as well as in the Modern world. It has been used, moreover, by almost all cultures for artistic as well as for everyday, practical purposes.

As a “classical,” ageless material, stone is very appealing to me, especially today in our fast-paced world dominated by concept art and temporary installations, which are created largely from perishable, industrial materials.

I am fascinated by the vibrancy and variety of stone. My starting point is a natural material that I can transform into a completely new form. I like the fact that stone resists being made into art. And I like its solidity and consistency, allowing me to define very clear lines. A tight, firm volume made of stone always appears very compact, with an incredible surface tension. I like its neutral and natural multifaceted colors that interact beautifully with almost any environment. I like its durability and the corresponding notion of longevity, especially because these qualities run counter to the current Zeitgeist.

Traces of Time

Interview with Sibylle Pasche



We live in a time of fast and radical transformation and constant change, resulting in great emotional disorientation. I see my sculptures – anti-functional and immutable – as much needed “anchors” of stability. They are simply form and material, unmovable, everlasting, timeless. And they embody an agreeable stability, an earth-bound presence.

I believe that there is a compelling force in clear and simple work. I have decided in favor of an approach that is direct, unambiguous, simple, yet at the same time very sensuous. It does not ask for lengthy explanations: eye, hand and heart together can explore and experience my shapes. It is furthermore imperative that my works embody meticulous craftsmanship and technique. I aim at engaging both the senses and the intellect.

I am intrigued by the processes of nature, especially by changes that happen over a long or short period of time. You could say I am truly interested in the traces of time. I am fascinated by both firm and changing forms and structures in nature as well as in daily life. My inspiration is the poetry of the simple things and shapes that

surround us every day. They may be invisible for most people, or simply ignored. If you take a closer, more relaxed look at the many ‘things’ in our daily life, you will discover numerous macrocosmic and microcosmic shapes, patterns, and structures. These many things make me want to express the beauty and the miracle of life in my own way.

Art no longer has to serve religious or representative purposes, as in the past. Today it can be ‘just art.’ Or it can even center on questioning or re-defining the definition of art itself. Of course, art today often expresses political and socio-critical themes. But I have decided to cede this area to other artists. I argue that the purpose of art today is to stimulate thinking, to cause dreaming, to seduce someone to pause, to fill emptiness. It must evoke feelings and ultimately touch the persons that interact with it.





Floating

Marmor Bianco Carrara
53 x 330 x 95 cm, 2007
Triennale Bad Ragaz, 2012
(Hintergrund: Genesis)

Floating <

Seeanlage Meilen, 2008

Floating >

Seeanlage Meilen, 2008

Traccia di Vita >>

Marmor Bardiglio
50 x 300 x 65 cm, 2007
Seeanlage Meilen, 2008









Genesis
Marmor Bianco Carrara
120x200x150 cm, 2009
Casale del Mare, Castiglioncello,
2009

Genesis >
Casale del Mare, Castiglioncello,
2009

Genesis >>
Triennale Bad Ragaz, 2012
(Hintergrund: Floating)







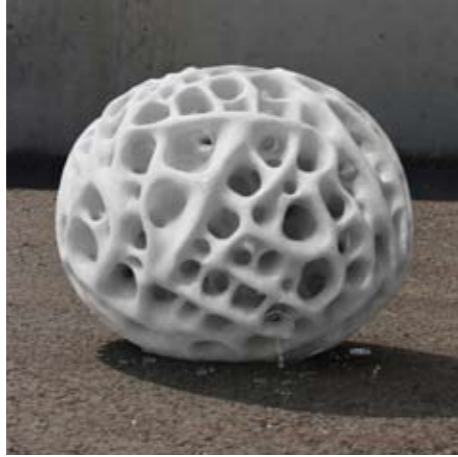
Genesis

Marmor Statuario
30 x 50 x 37,5 cm, 2009
Scope Basel Art Fair, Basel, 2009
[Hintergrund: Upside down,
Small Universe]

Upside down >

Marmor Statuario
24 x 40 x 26 cm, 2009





Nodo

Marmor Bianco Carrara
30x40x40cm, 2011

Spuren der Zeit - Zeitspuren
(Modell für AZ Platten, Meilen)
Marmor Bianco Carrara
26x35x32 cm, 2010

Spuren der Zeit - Zeitspuren >
(Modell für AZ Platten, Meilen)
Marmor Bianco Carrara
26x35x32 cm, 2010



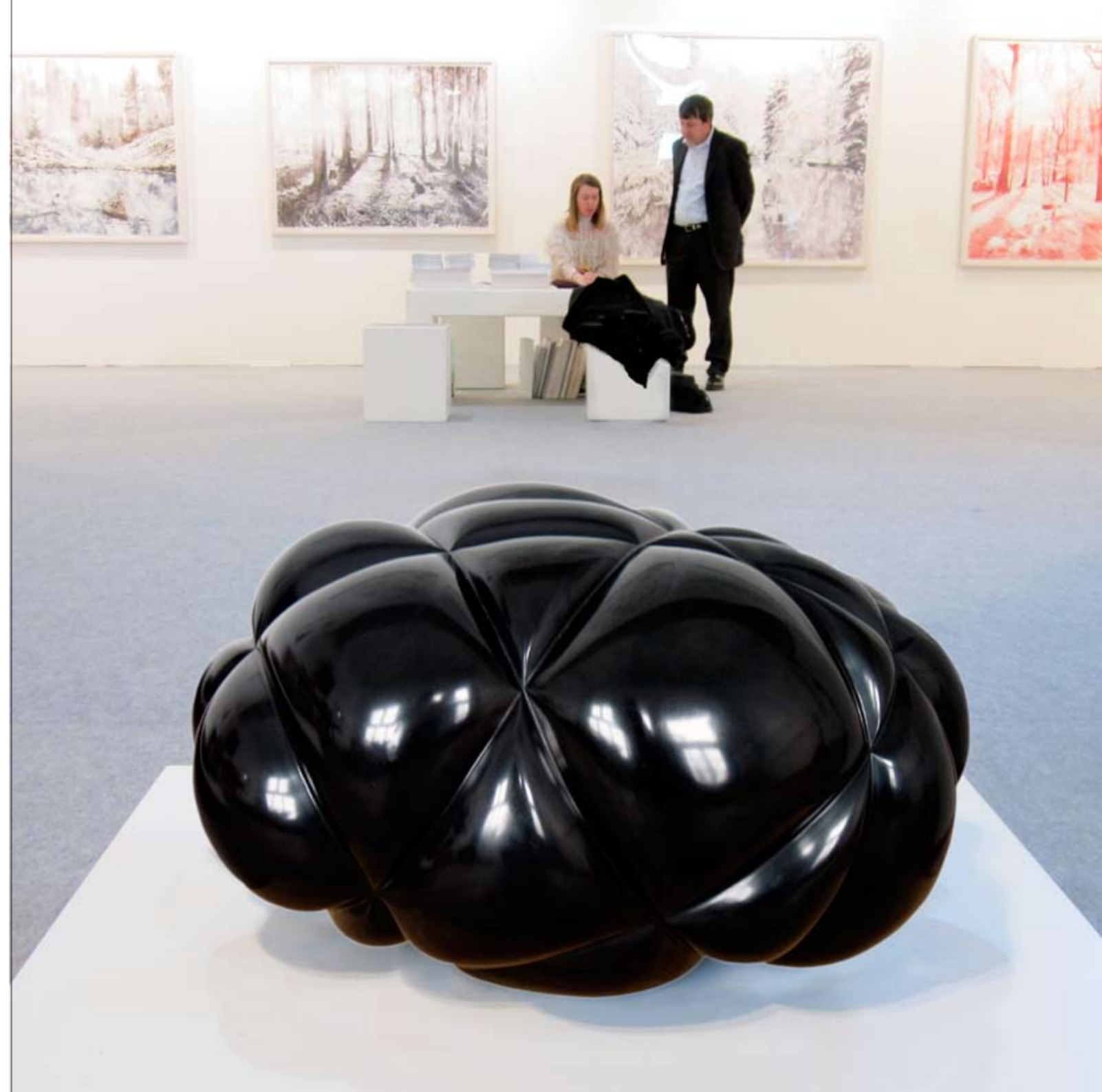


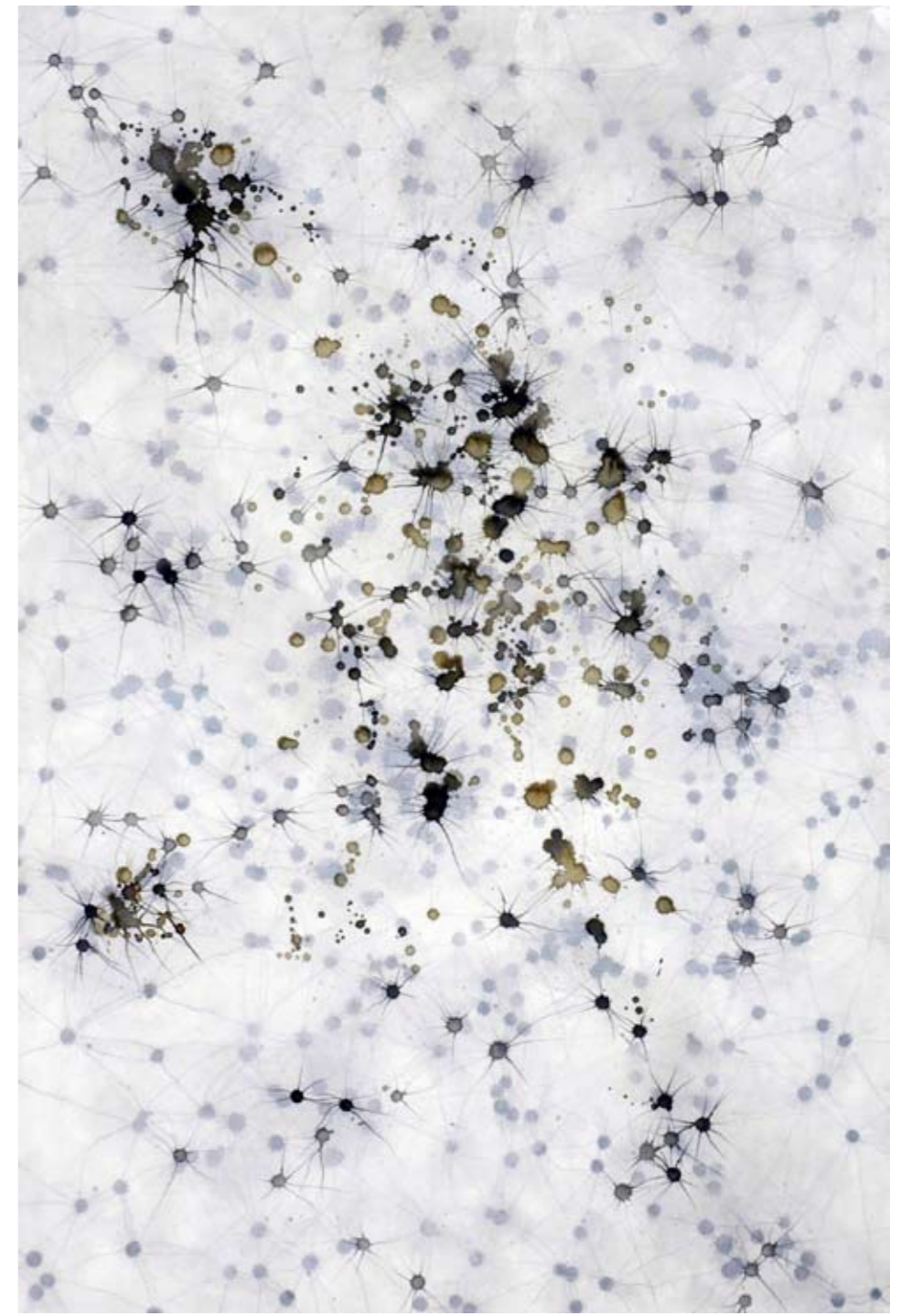
Secrets

Marmor Nero del Belgio
38x62x40 cm, 2010
Art Karlsruhe, Karlsruhe, 2011
(Vordergrund: Segreto della Terra,
Notte di San Lorenzo)

Secrets >

Marmor Nero del Belgio
38x62x40 cm, 2010
Privatbesitz St. Gallen









Dancing Stars
Mischtechnik auf Leinwand
150 x 100 cm, 2011

Dancing Stars
Mischtechnik auf Leinwand
150 x 100 cm, 2011



Dancing Stars >
Mischtechnik auf Leinwand
150 x 100 cm, 2011

Dancing Stars >>
je 120 x 100 cm, 2009
Ausstellungsansicht, Meilen, 2011

Dancing Stars >>>
Mischtechnik auf Leinwand
120 x 100 cm, 2009





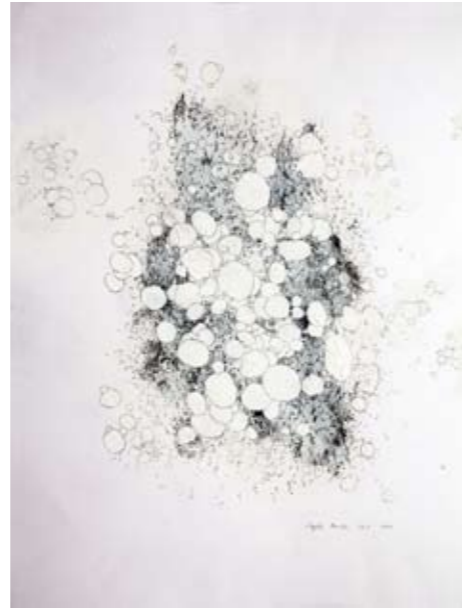


Spuren
Mischtechnk auf Leinwand
30x30 cm, 2011

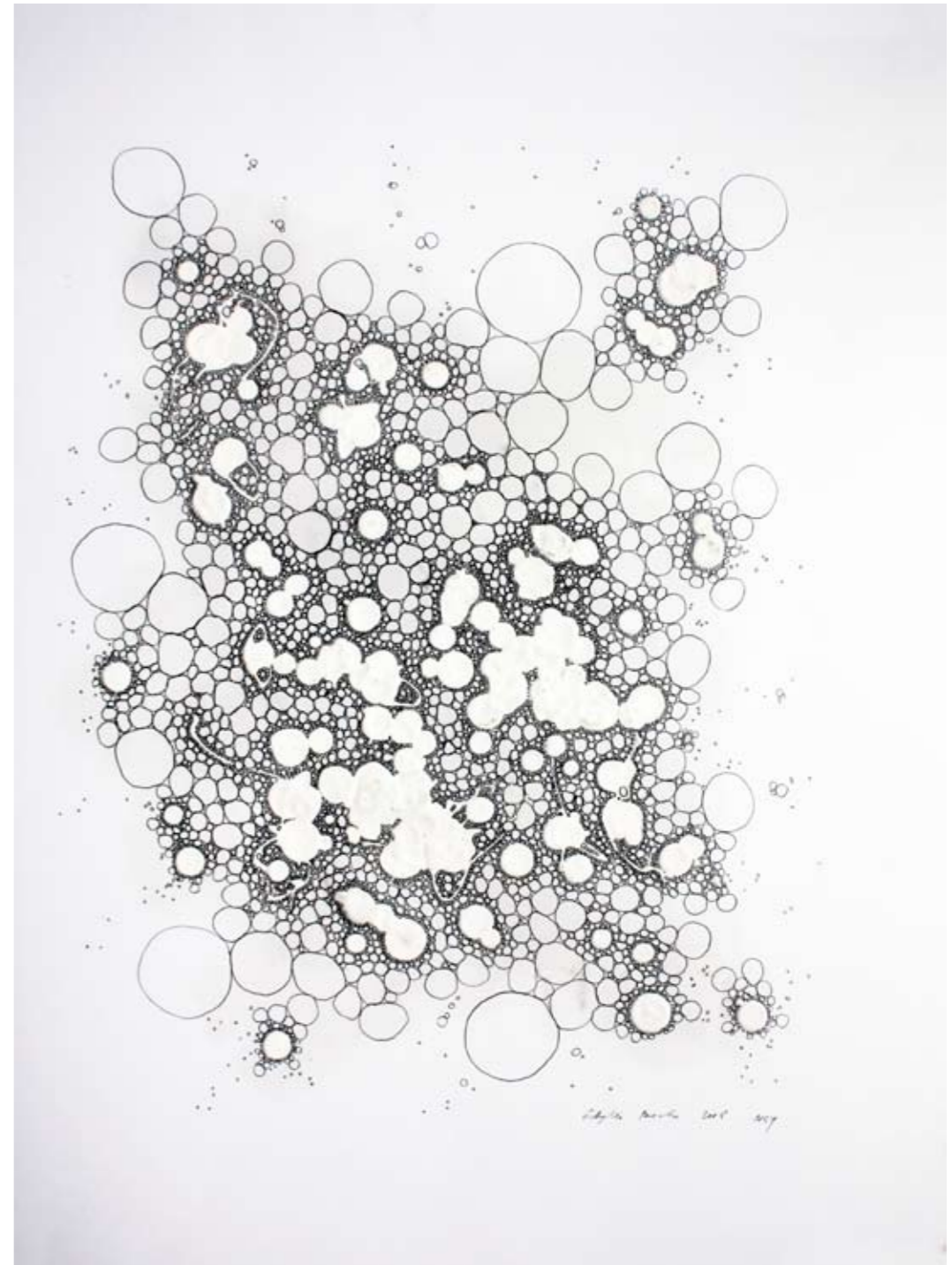
Spuren
Mischtechnk auf Leinwand
30x30 cm, 2011

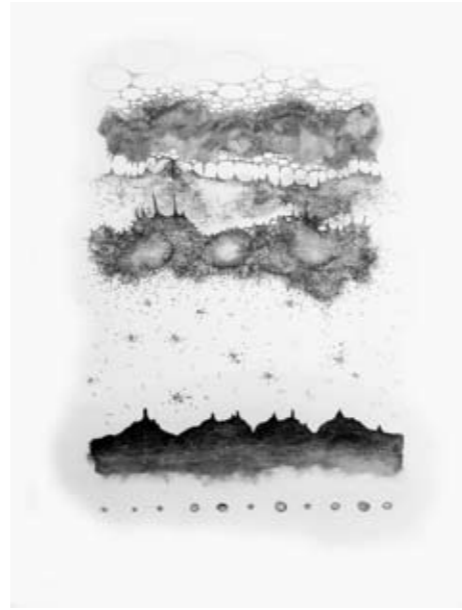
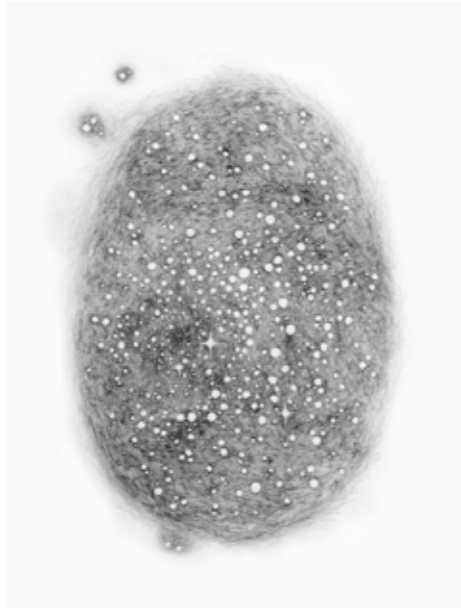
Notte di Stelle >
Mischtechnik auf Leinwand
80x60 cm, 2009



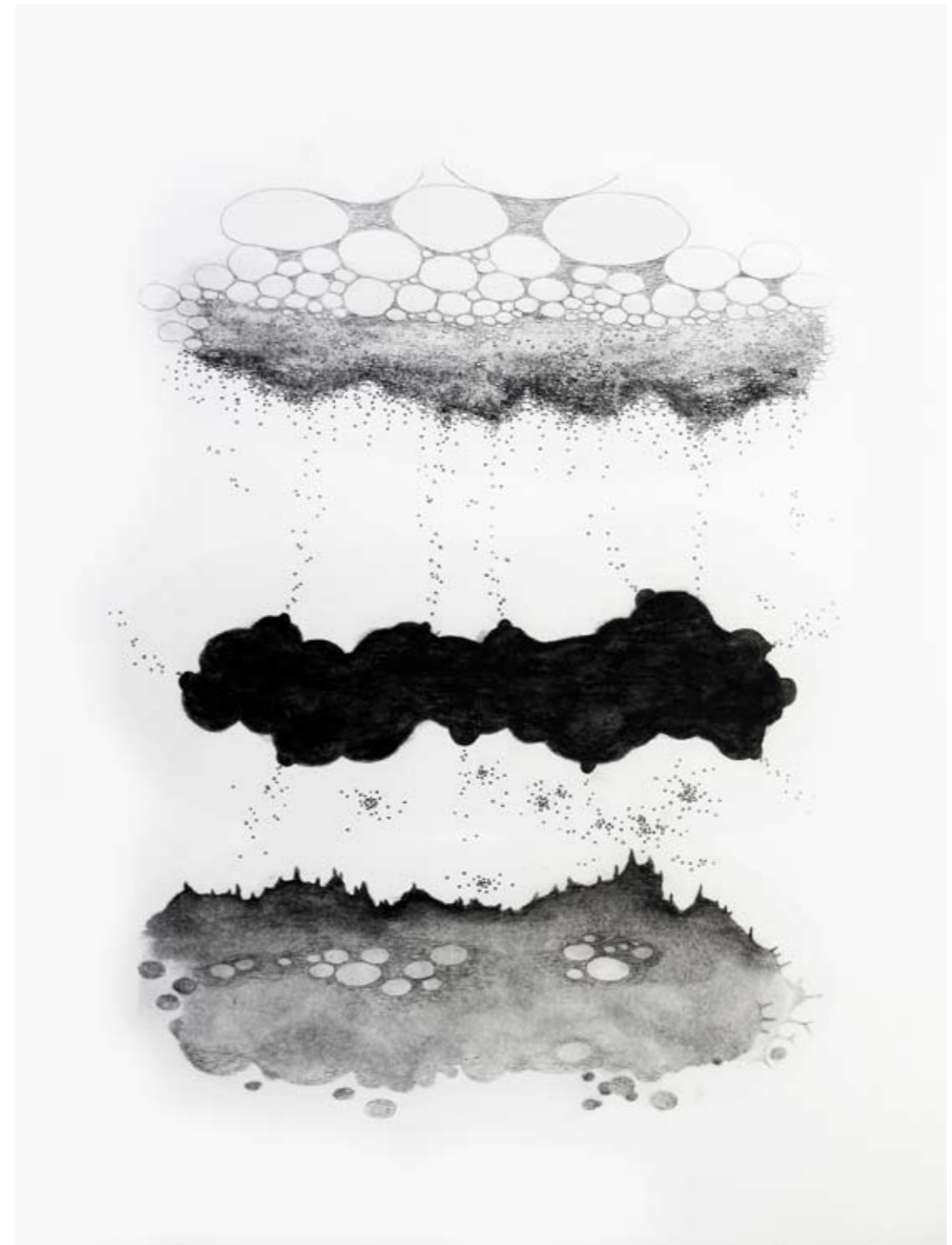


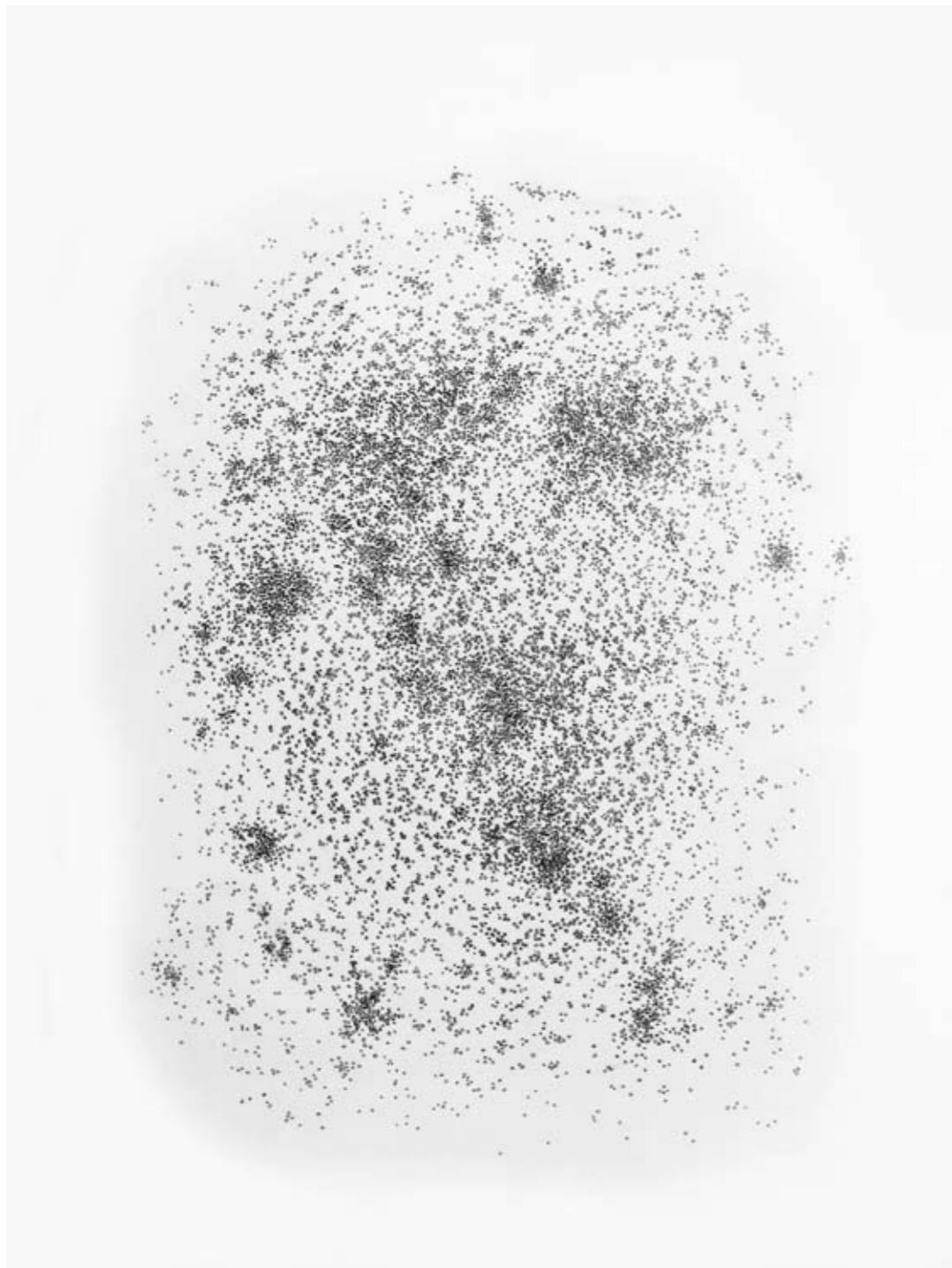
Cells & Stars (Serie NYC)
Mischtechnik auf Papier
61 x 48,3 cm, 2008/2009





Stars & Snow (Serie Engadin)
Bleistift und Öl auf Papier
59,4 x 42 cm, 2010







Biography

- 1976** Born in Lucerne, Switzerland
Lives and works in Zurich (CH) and Carrara (IT)
- 1991–1996** Liceo Artistico, Zurich
- 1994-1996** Courses of nude drawing, Zurich School of Design, Zurich
- 1996-2000** Academy of Fine Arts of Carrara (IT), sculpture studies
- 2000** Dissertation: „Donne - Scultrici: La scultrice nella storia dell'arte“
(„Women – Female Sculptors: The female Sculptor in the History of Art“)
- since 1996** Continuing education at the Sculpture Studio A.M.A.
and Studio Statuaria Arte, Carrara (IT)
- since 2001** Sculpture studio, Meilen / Zurich
- 1999-2002** Teacher for courses in sculpture, Liceo Artistico, Zurich
- since 2003** Member of Visarte, Visual Arts Association of Switzerland
- since 2006** Realization of large scale projects in the Studio d'Arte Corsanini, Carrara (IT)
and periodic working stays in the USA (Miami & New York)
- 2007-2010** O-1 Artist Visa, USA
- 2008-2011** International Milestone Research Stone Project, Edinburgh, Scotland (GB)

Exhibitions (Selection of personal and collective exhibitions)

- 2013** Outdoor Sculpture Exhibition, NYC (US) by Cynthia Reeves Projects, NYC
(personal)
- 2012** 5th Swiss Triennial Sculpture Exhibition, Bad Ragaz (CH) / Vaduz (LI)
Mana Contemporary, Jersey City, NJ (US), by Cynthia Reeves Projects, NYC
- 2011** Sculpture Exhibition, Constance (DE)
ABC Stone, Brooklyn, NY (US)
Art SOFA New York, Art Wynwood Miami (US), with Cynthia Reeves Gallery, NYC
Art Karlsruhe (DE), with Galerie Axel Holm, Ulm (DE)
- 2010** Cass Sculpture Foundation, Goodwood, West Sussex (GB)
Museo de la Ciudad de Mexico, Mexico City (MX), with Fuse Gallery, NYC
Pier Art Centre Orkney, Orkney Island, Scotland (GB)
Yorkshire Sculpture Park, Wakefield, West Yorkshire (GB)
- 2009** Park of Casale del Mare, Castiglioncello (IT)
Galleria Arté and Park of Villa Castagnola, Lugano (CH)
Art Hamptons International Fine Art Fair, NY (US), with Cynthia Reeves Gallery, NYC



- Art Chicago, IL (US), with Cynthia Reeves Gallery, NYC
 Scope Basel Art Fair, Basel (CH), with Cynthia Reeves Gallery, NYC
 Shooting Gallery, San Francisco, CA (US), with Fuse Gallery, NYC
 Galerie Annamarie M. Andersen, Zurich (CH) (personal)
 Spheris Gallery, Hanover, New Hampshire (USA) (personal)
2008 Cynthia Reeves Gallery, New York (US) (personal)
 „Genius Loci“, Insel Palamria / Porto Venere (IT)
 „Voluminous Carvings“, Seeanlage Meilen (CH) (personal)
2007 Reeves Gallery, New York (USA) (personal)
 Art Miami at Wynwood Art District for Art Basel, with Dot fiftyone Gallery, Miami (US)
 17th International Modern + Contemporary Art Fair, Miami Beach Convention Center
 with Dot fiftyone Gallery, Miami (US)
2006 Galerie Annamarie M. Andersen, Zurich (CH) (personal)
 Art Karlsruhe with Galerie im Hof, Baar (CH) (personal)
 Dot fiftyone Gallery, Miami (US)
 XII International Sculpture Biennale, Carrara (IT)
 „SkulptUrschweiz“, Sculpture Park, Ennetbürgen (CH)
2005 La Ferme du Manoir, Nyon (CH) (personal)
 Dot fiftyone Gallery, Miami (US)
 Künstlerhaus am Lenbachplatz, Munich (DE) (personal)
 Fondation gad Stiftung, Schüpfen (CH)
 Galerie M. L. Wirth, Martinsmühle, Hochfelden (CH)
2004 Galerie Aqua Tinta, Lenzburg (CH) (personal)
 Galerie KunstTreppe, Winterthur (CH) (personal)
2003 Stadthausfoyer, Uster (CH) (personal)
 Palazzo Frangipane, Tarcento (IT) (personal)
2002 Ortsmuseum Büechelerhus, Kloten (CH) (personal)
 Pueblo Español, Palma de Mallorca (ES)
2000 Chiesa del Suffraggio, Carrara (IT)
 Pinacoteca Comunale, Capo d'Orlando, Sicily (IT)
 Chostro Sant'Agostino, Pietrasanta (IT)
1999 „Anime Apuane“, Istituto Italiano di Cultura, Prague (CZ);
 Palais des Congres, Grasse (FR); Schloss Schönbrunn, Vienna (AT)
 Salone Internazionale del Mobile, Milan (IT)

Public Commissions and Collections

- 2011** Nanshing High School of Chiayi, Taiwan (TW)
 AZ Platten, Meilen / Zurich (CH)
2010 Christel DeHaan Collection, Indianapolis, IN (US)
2009 Dartmouth-Hitchcock Medical Center, Lebanon, NH (US)
2008 Lakeside of Meilen / Zurich (CH)
2007 Eular, Kilchberg / Zurich (CH)
 Clariden Leu Asset Management, London (GB)
2006 Daegu Bank Headquarters, Daegu, South Korea (KR)
2005 Casoria International Contemporary Art Museum, Naples (IT)
2004 Casabella, Zurich (CH)
 Historical Centre Wilhelmshaven (DE)
 Historical Centre Fordongianus, Sardinia (IT)
 Historical Centre Lenzburg (CH)
2003 Historical Centre Tarcento, Udine (IT)
 Private Bank Reichmuth & Co., Lucerne (CH)
2002 Sculpture Park Parco R. Ciulli, Monticiano, Siena (IT)
 Art Collection Pere Serra, Palma de Mallorca (ES)
 Sculpture Museum, Teulada, Sardinia (IT)
 Historical Centre Cicagna, Genoa (IT)
2000 Historical Centre Bedonia, Parma (IT)
1999 Gamma srl, Cascina (IT)
 Swimming Area „Venezia“, Marina di Carrara (IT)
1998 Esplanade „Lungomare“, Marina di Carrara (IT)

International Public Art Projects and Sculpture Symposia

in Switzerland, Taiwan, UK, Cyprus, South Korea, Sardinia, Italy,
 Spain, Germany, France and in the USA.

Bibliography

- | | |
|---|------------------------|
| Work catalog 2012 ‚Traces of Time and Spaces‘ | ISBN 978-3-033-03410-5 |
| Work catalog 2008 ‚Voluminous Carvings‘ | ISBN 987-3-033-01550-0 |
| Work catalog 2005 ‚Poetry in Stone‘ | ISBN 987-3-033-00581-5 |



Sibylle Pasche

Zeitspuren und Räume
Traces of Time and Spaces

Oeuvre catalogue 2008-2012
ISBN 978-3-033-03410-5
21 x 21 cm, Hardcover, in color
288 pages, 295 images

Interview mit Sibylle Pasche (deutsch)
Essay by Dorothy M. Joiner (english)
sculptures, paintings and drawings
biography d, e, i

Price

CH: CHF 45.- + 10.- *

EU: € 38 + 25 *

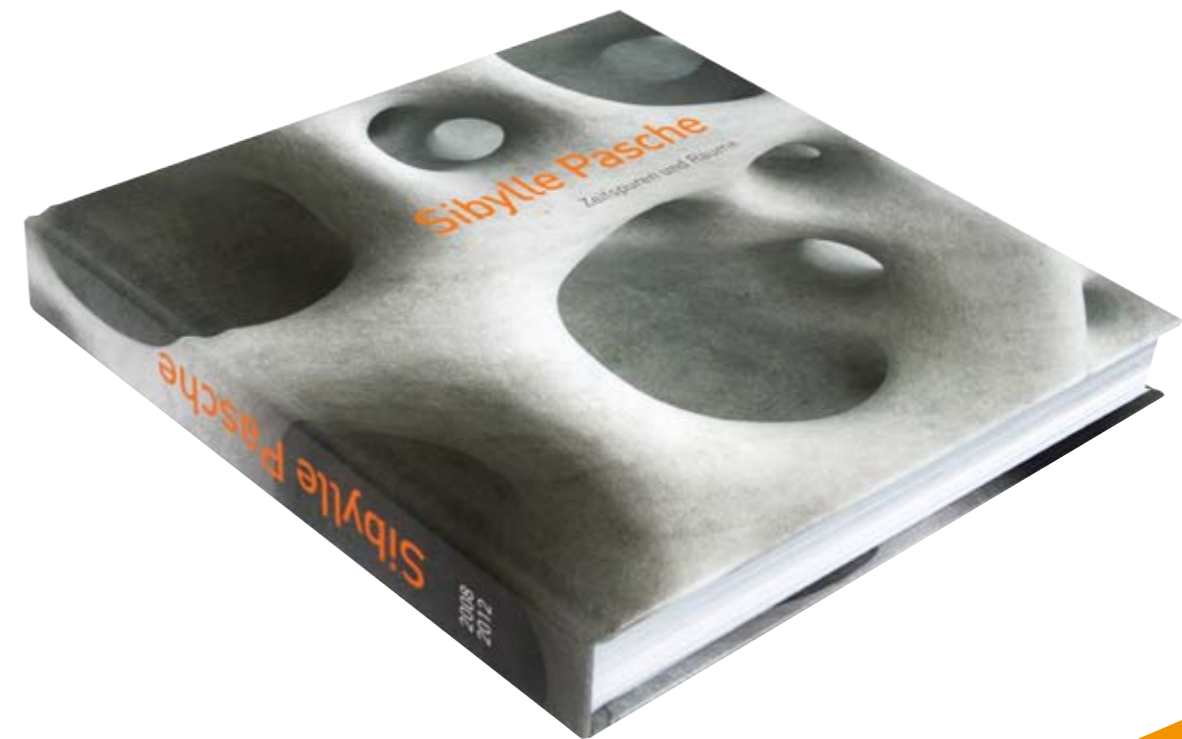
US: \$ 48 + 45 *

*) postage / packing

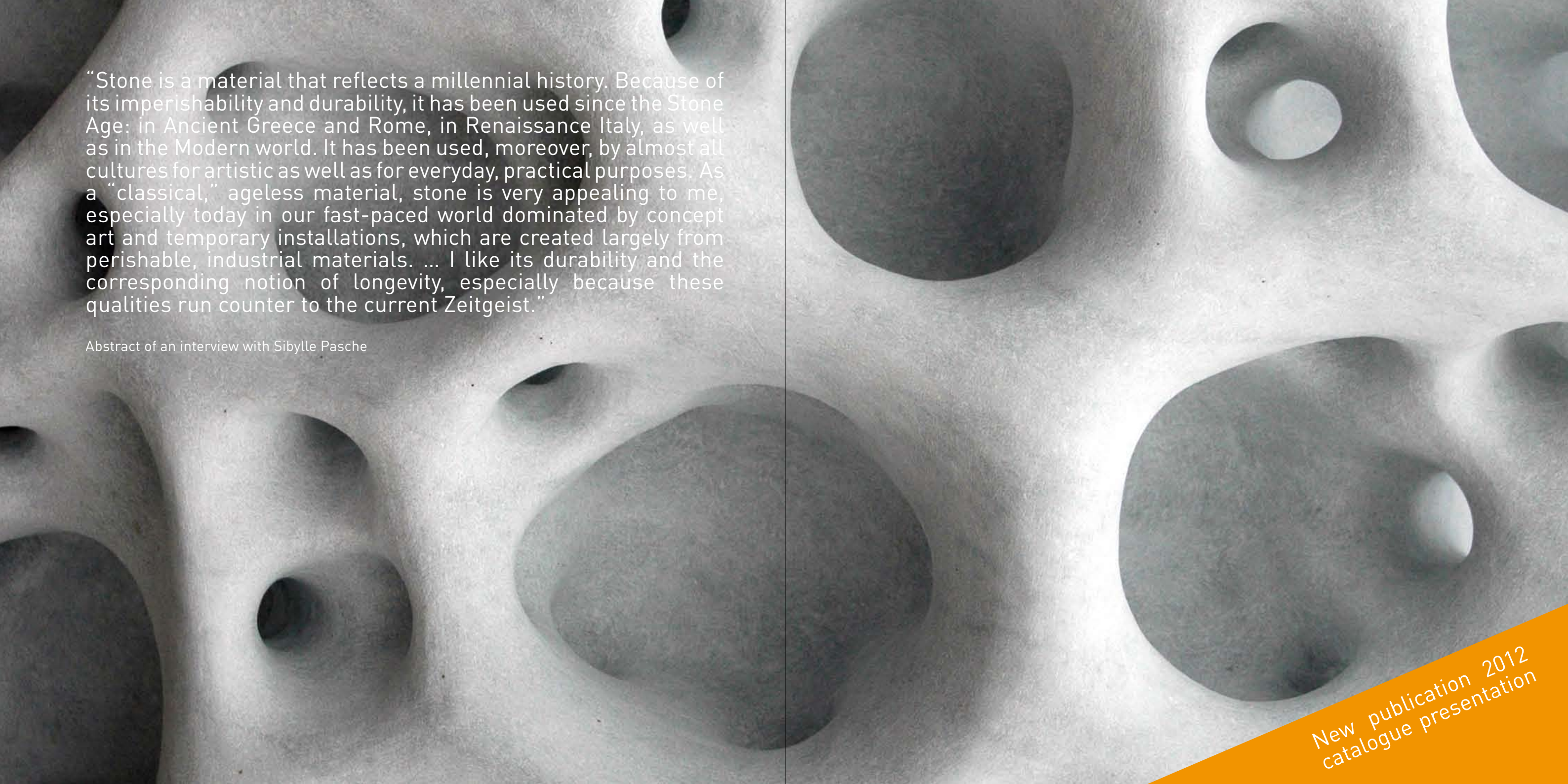
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The artist Sibylle's Pasche newly published catalog 'Traces of Time and Spaces' contains a complete documentation of her oeuvre over recent years. This illustrated book displays beautiful large-scale color images of her outdoor sculptures, indoor sculptures, projects, paintings and drawings and insights into the process of the work.

'Traces of Time and Spaces' concludes with an Interview with the artist in german and an essay by Dorothy M. Joiner in english.



New publication 2012
catalogue presentation



“Stone is a material that reflects a millennial history. Because of its imperishability and durability, it has been used since the Stone Age: in Ancient Greece and Rome, in Renaissance Italy, as well as in the Modern world. It has been used, moreover, by almost all cultures for artistic as well as for everyday, practical purposes. As a “classical,” ageless material, stone is very appealing to me, especially today in our fast-paced world dominated by concept art and temporary installations, which are created largely from perishable, industrial materials. ... I like its durability and the corresponding notion of longevity, especially because these qualities run counter to the current Zeitgeist.”

Abstract of an interview with Sibylle Pasche

New publication 2012
catalogue presentation