

Artist Statement

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 every day, 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.

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.

Sibylle Pasche, Zurich 2015