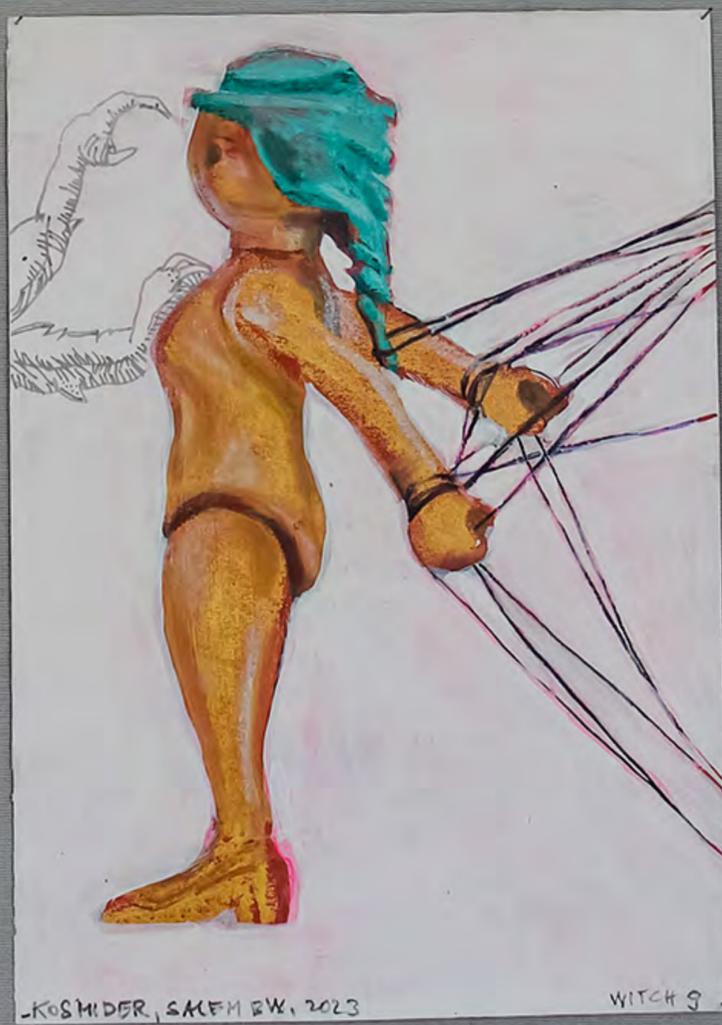


Alicja Kosmider
WITCH 1-10
Mixed Media/ Paper, 2023



Alicja Kosmider
DUM PLACEAM
Mixed Media/ Papier, 2023





EARTH GAMES
COLOURPICKER
 This is a simple game.

1) Choose a die of colours and throw it.
 2) Each throw will give you a colour. Look at your surroundings and find something that matches that colour.
 If you want, you can add another die.
 3) A second die of colours, with which you determine the size of colour you will observe.
 4) A die of numbers, with which you determine the number of colours you will observe.
 You can combine all three dice in different ways, and play with one, two or three dice at the same time.



EARTH GAMES
 This is a simple game.
 1) Arrange the building blocks the way you like the different surfaces.
 2) You don't have to keep the shape of the box and fill it completely. You may find a new order of the building blocks or use one corner.
 3) Create your own landscape, with some building, some open ground. Imagine as you would paint a picture with different colours, the colour of atmosphere, the colour of wood, the colour of copper and the colour of cardboard.
 4) On the sides of the atmosphere blocks you will find questions or words on the back. What do they tell you?

EARTH GAMES
LANDBUILDER
 This is a simple game.
 1) Arrange the building blocks the way you like the different surfaces.
 2) You don't have to keep the shape of the box and fill it completely. You may find a new order of the building blocks or use one corner.
 3) Create your own landscape, with some building, some open ground. Imagine as you would paint a picture with different colours, the colour of atmosphere, the colour of wood, the colour of copper and the colour of cardboard.
 4) On the sides of the atmosphere blocks you will find questions or words on the back. What do they tell you?



Barbara Maria Hoffmann
 2019 © 2020



STONETHROW

1.11

1.12

1.13

1.14

STONETHROW

This is a simple game.

1.11 Place eight stones and place them in your hand.

1.12 Throw them simultaneously on the ground in front of you.

1.13 Mark on a piece of paper the points of each stone and connect the right points.

1.14 Describe what the stone shape reminds you of (landscape, objects, animals).

EARTH GAMES

OBSERVE AND PLAY

EARTH GAMES

ONE

TWO

THREE

FOUR

FIVE

SIX

SEVEN

EIGHT

NINE

TEN

SHAPESTORIES

This is a simple game.

1.11 Choose a set of shapes (minimum two or more).

1.12 Take one of the shapes and use it to create a story about it.

1.13 Choose a second set of shapes and tell your story.

1.14 Repeat the process with the shapes in order, but remember to use the shapes in the order you chose for the story.

1.15 You can challenge the creator of the story to use the shapes in a way that is different from the story they created.



Barbara Marie Hofmann
EARTH GAMES
Aluminum, Ton, Papp, Stein, Holz
2023

Barbara Marie Hofmann
EARTH GAMES
Aluminum, Ton, Papp, Stein, Holz
2023

Barbara Marie Hofmann
SHAPESTORIES
Aluminum, Ton, Papp, Stein, Holz
2023

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WATER MOUNTAIN

LANDBUILDER

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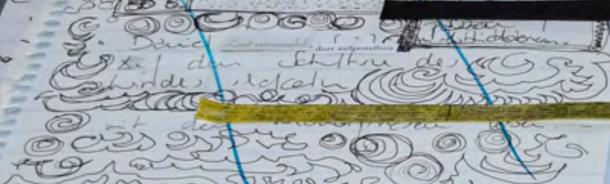
STILL
HURT

WHERE DO
DREAMS GO
AT DAYTIME

WE

WHY





illustrates the development
illustrates the development

im Inneren
der Innenraum



illustrates the development



Abstraktionen

Wasser schöpfen

2002 2004 #



ON 2 THIN LINC

BR 8123



Chimera

WILLIAM KARMELSON
1910-1980
Sculpture, Metal, Wood, Glass, 1970

WILLIAM KARMELSON
1910-1980
Sculpture, Metal, Wood, Glass, 1970





Brian Cirno
Buds
Öl/ Platte, 2023



Brian Cirimo
Zepplin
Öl/ Leinwand, 2023

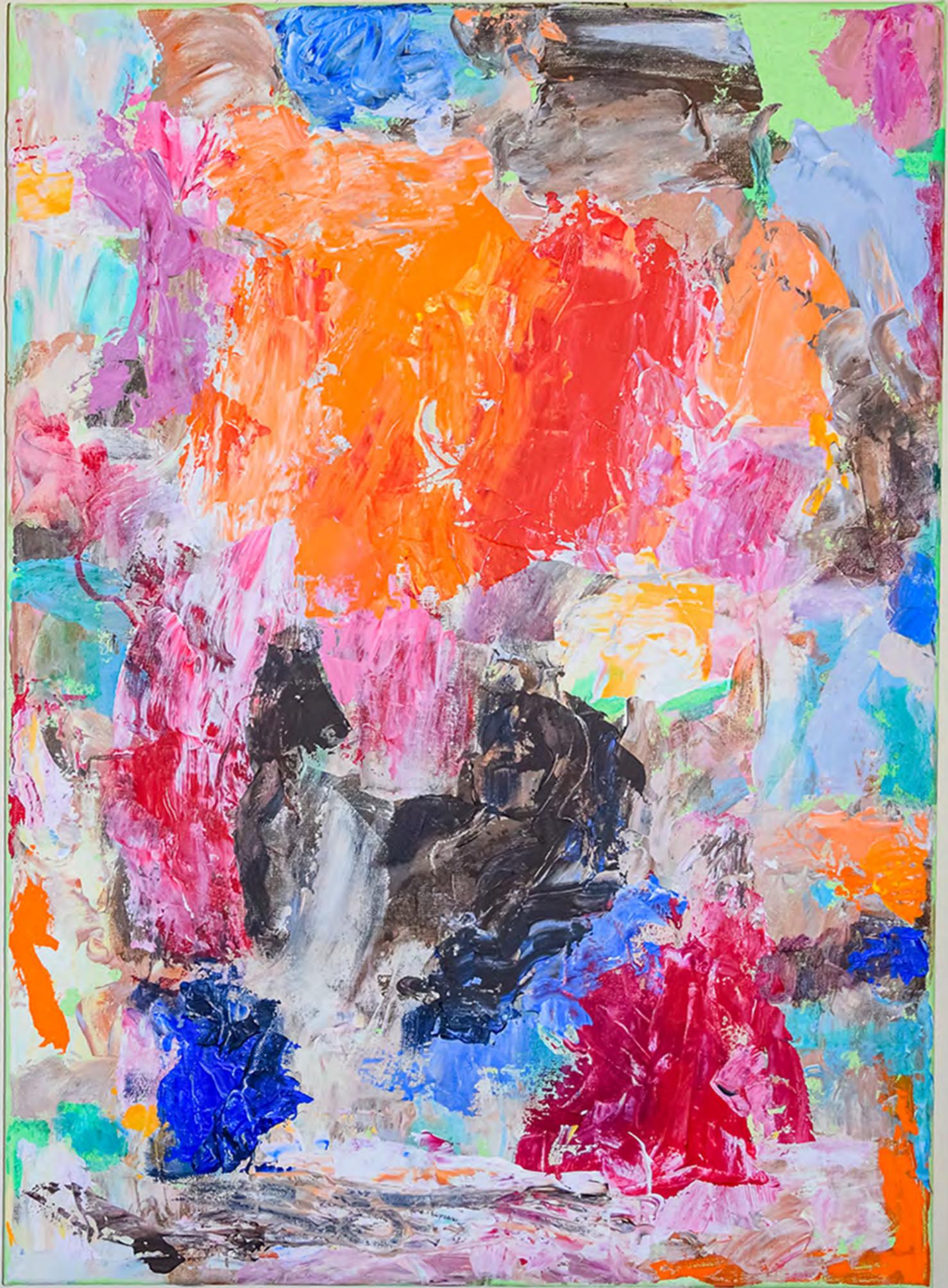


C. Chelbarov
Abstract
2018











Carla Osherson
1970, 1971, 1972
1970-1972, 1973



Carla Osherson
1970, 1971, 1972
1970-1972, 1973



Carla Osherson
1970, 1971, 1972
1970-1972, 1973





I here imagine an outdoor sculpture, a space to crawl in.
The line is thin between plant forms and flesh.
The line is thin between youth and age.
The line is thin between dry and sensual.
Between warmth and cold.
Between life and death.
Always a decomposition, always a transmutation.

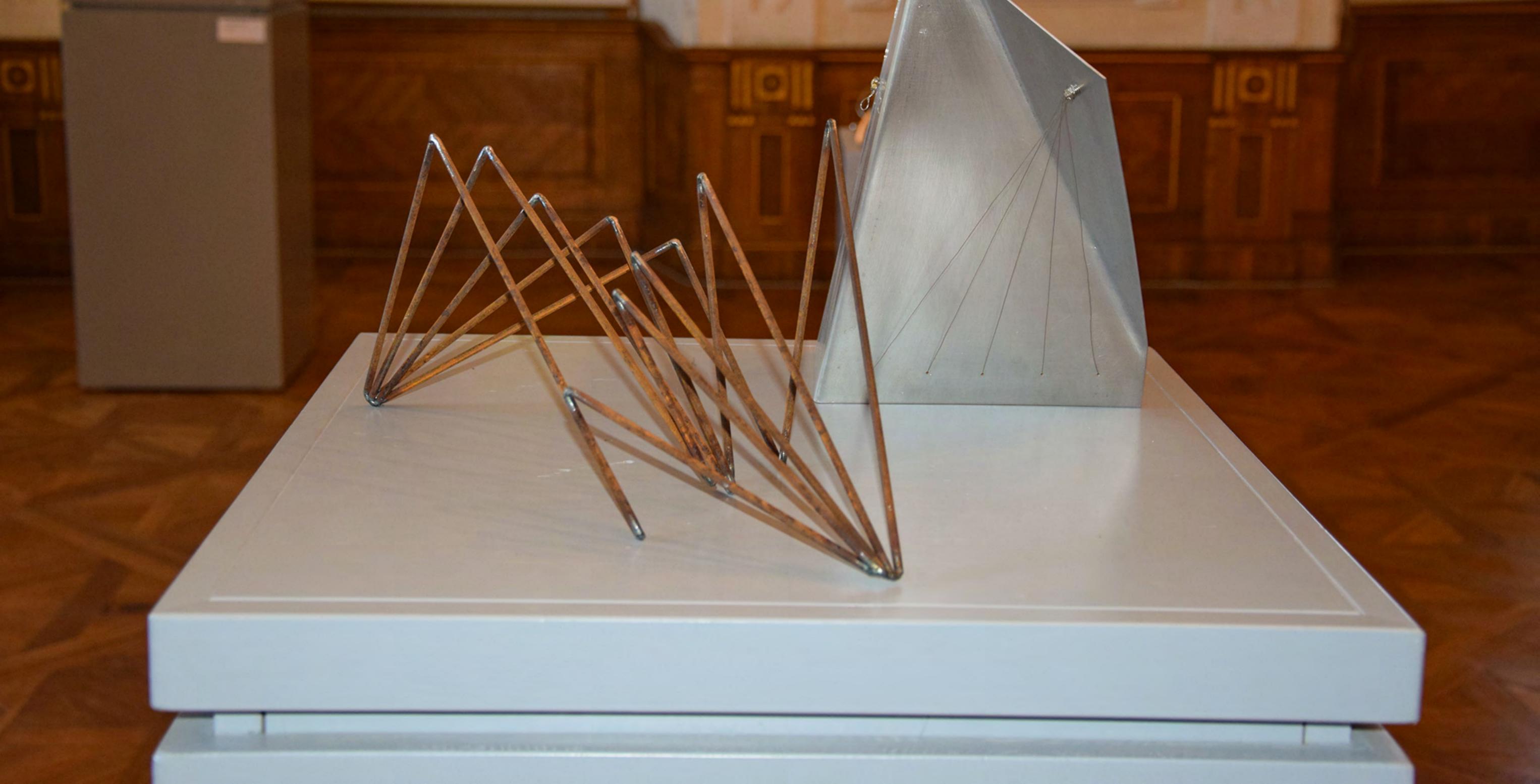
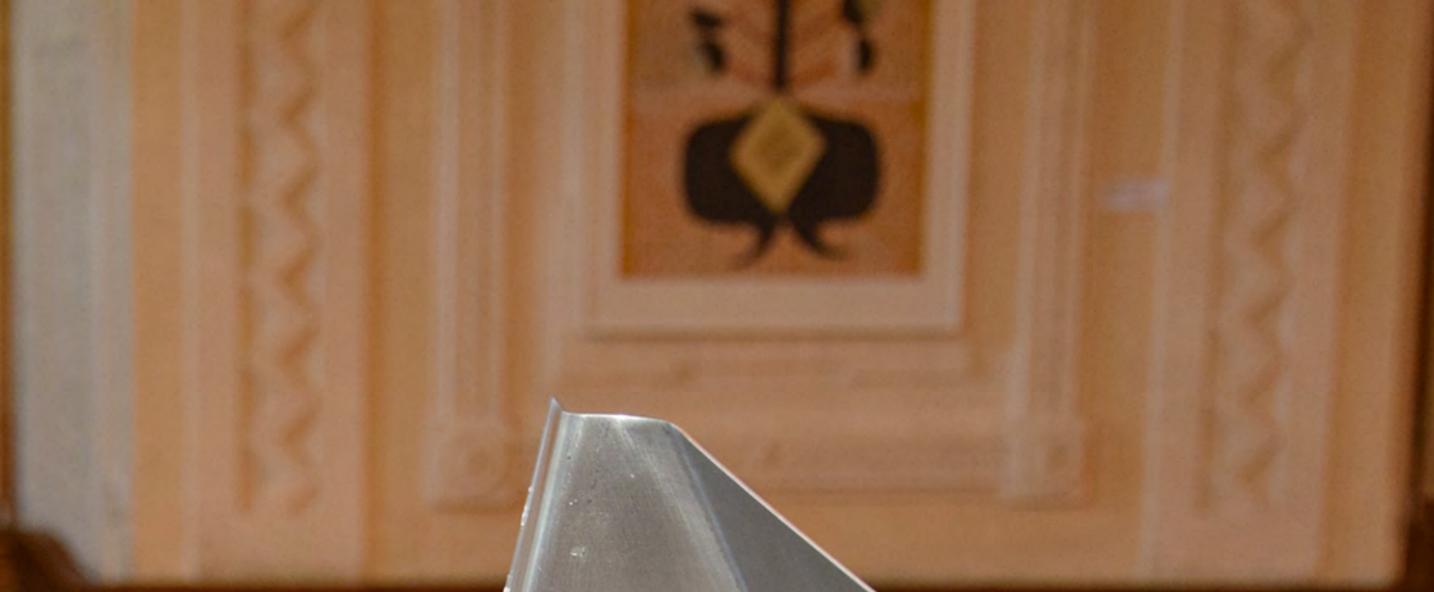
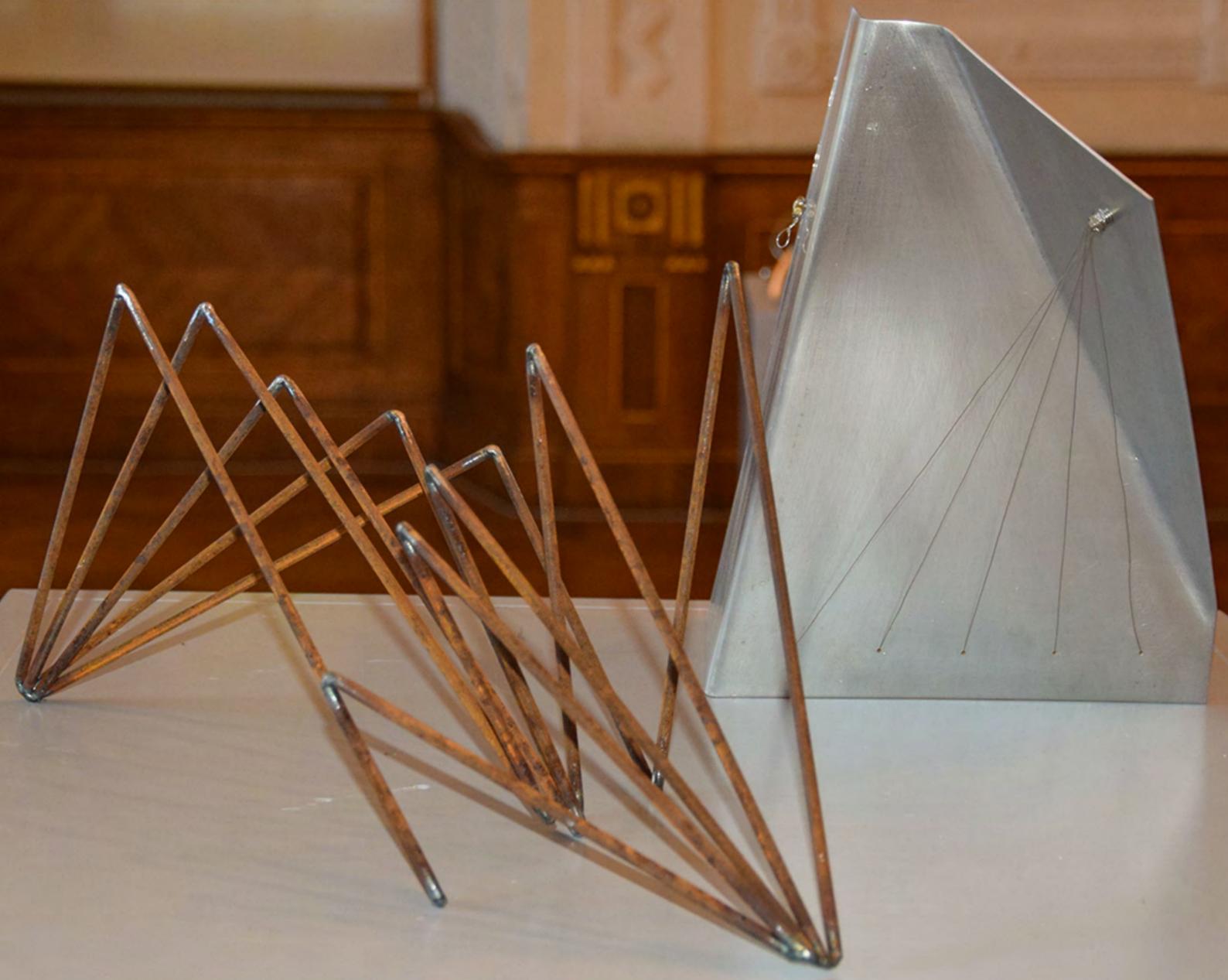
Carole Hallé

Ich stelle mir eine Außen-Skulptur vor, einen Raum, um
hineinzukriechen.
Nur ein schmaler Grad trennt Pflanzenformen von Fleisch.
Nur ein schmaler Grad trennt Jugend von Alter.
Nur ein schmaler Grad trennt Vetrocknung von Sinnlichkeit.
Wärme von Kälte.
Leben von Tod.
Eine fortwährende Auflösung und Verwandlung.

Carole Hallé



Chelmsford
1920s
1920s

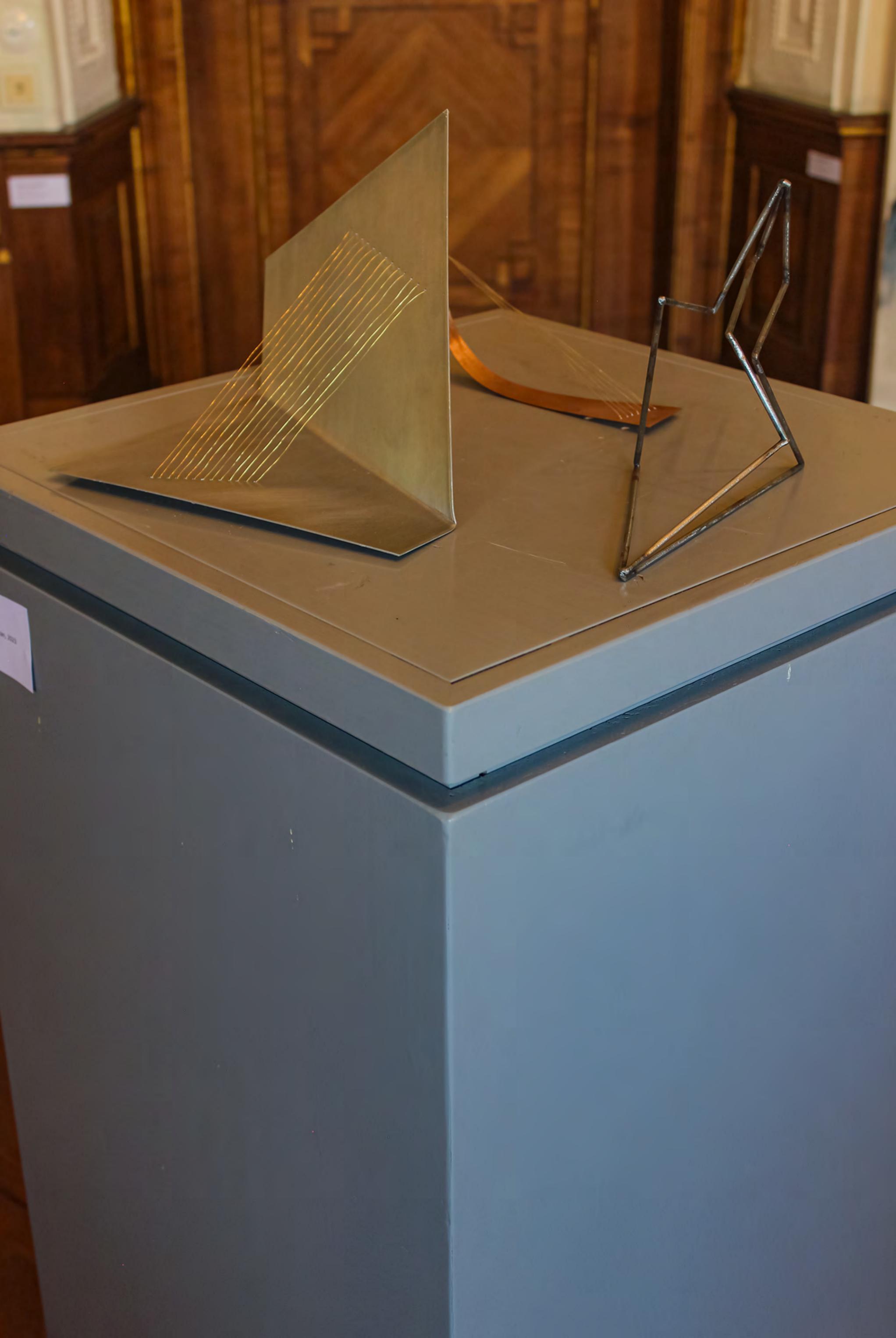














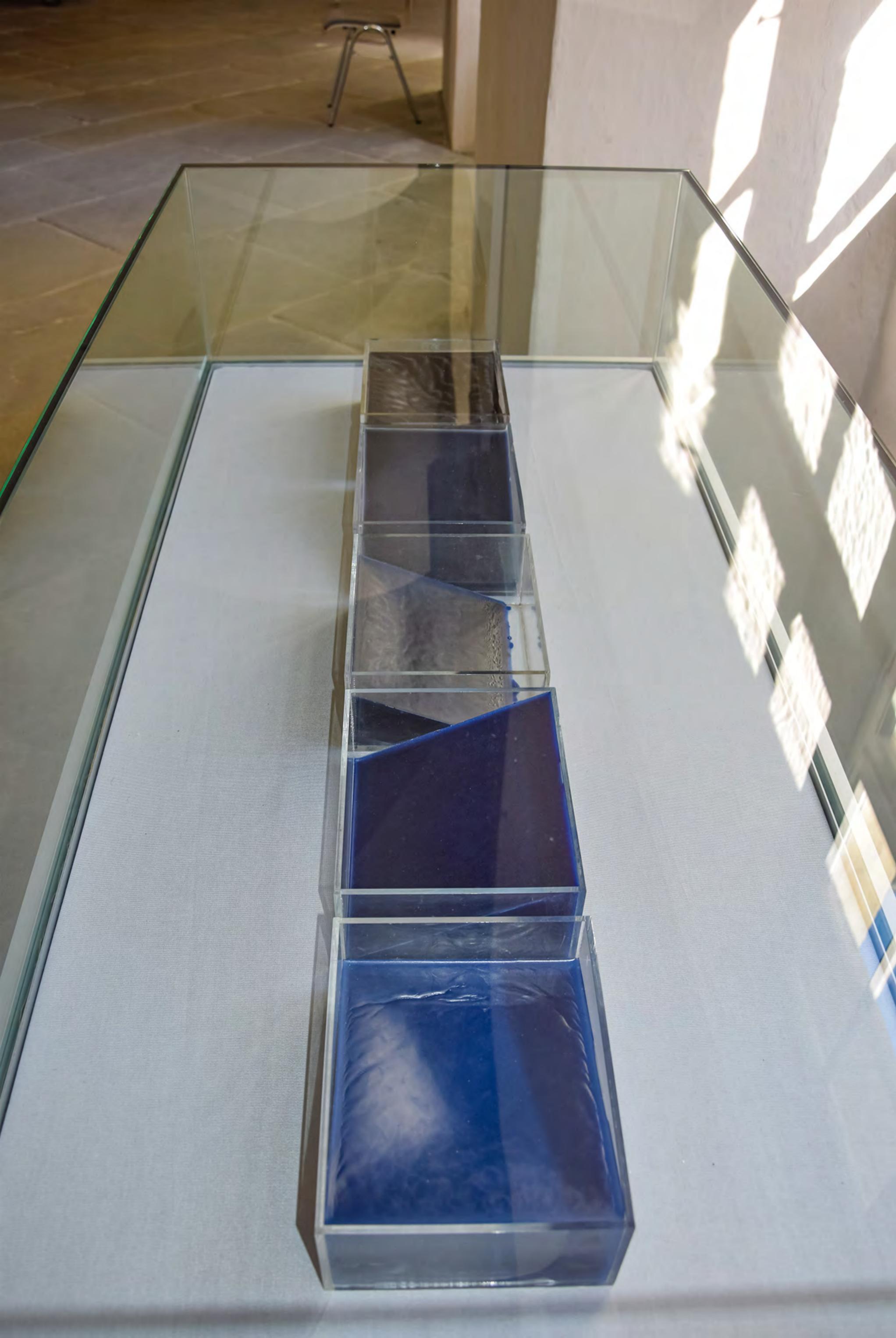














Joanna Klakia
Plant Selection 7
Mixed Media Collage, 2023



Joanna Klakla
Plant Selection 7
Mixed Media Collage, 2023









Yuan Kuyuan
Ink on paper
13th century
Beijing, China
Metropolitan Museum of Art



Small white plaque with illegible text.





Während meiner Teilnahme an Salem2Salem hatte ich die Möglichkeit im Archiv des Zeppelin Museums in Friedrichshafen zu recherchieren. Betreut und geleitet durch die Masse an Archivbestand wurde ich durch die Archivarinnen Christine Bücher und Kathrin Wurzer. Ich entdeckte eine beeindruckende Anzahl an Büchern die in den 1930er Jahren durch Zeppelin veröffentlicht wurden – gefüllt mit Strategien die Luftfahrt mit dem Zeppelin in die Welt zu tragen.

Herauszufinden wie einzelne Menschen Institutionen wie beispielsweise Schulen, Fabriken oder landwirtschaftliche Betriebe beeinflussen ist das, was mich als Künstler und Forscher antreibt. Während meinen Nachforschungen in der Zeppelingeschichte, haben mich die Besatzungsmitglieder und deren Arbeit besonders interessiert - speziell die Arbeit der Zeppelinpiloten. Diese waren nicht nur mutig und abenteuerfreudig, oft endete ihr Leben in einem Kampf – oder in Spektakulären Unfällen.

Schon immer wollte ich eine Kirche entwerfen. Ähnlich, wie Henri Matisse und viele andere Künstler und Architekten, welche ich bewundere. Eine Kirche – mit allem was dazu gehört. Vom Gebäude bis hin zu den Möbeln, die Gewänder und bunten Kirchenfenster. Die Idee ein Gesamtkunstwerk zu erschaffen ist da, doch habe ich diesen Wunsch noch nicht erfüllt. Vielleicht wird es mal eine Kapelle. Eine bescheidene Kapelle welche den Aeronauten würdigt.

Die Zeichnungen, Collagen und Skulpturen sind mein erster Schritt, diese Idee wahr werden zu lassen. Vielleicht ergibt sich in der Zukunft eine Zusammenarbeit mit dem Zeppelin Museum. Obgleich der Zeppelin auch eine militärische Bedeutung hatte, steht er auch für einen großen technologischen Schritt. Er ist ein Teil der Luftfahrt, der immer noch unsere Aufmerksamkeit erregt – und uns staunen lässt.

Michael Oatman

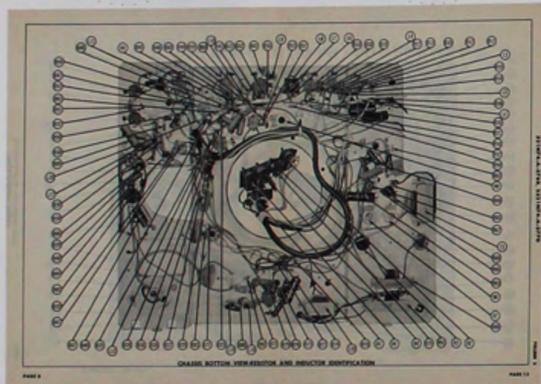
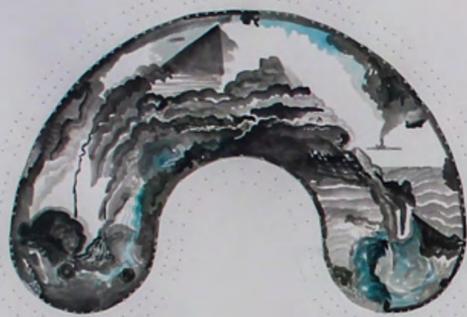
During the Salem2Salem residency I spent 2 days working in the Archives of the Zeppelin Museum in Friedrichshafen. I was lucky to work with archivists Christine Buecher and Kathrin Wurzer, who guided me through the massive holdings of the museum. I discovered a remarkable series of books published by the Zeppelin Company in the 1930s, revealing a prolonged and well-developed strategy for promoting their airships around the world.

What really motivates me as an artist/researcher is discovering how everyday people culturally shape the institutions - like schools, factories and farms - where they are students, teachers and workers. During this dive into the history of the Zeppelin, I was drawn to the crew members, particularly the pilots. These brave and adventurous people had high risk jobs and often died in warfare - and in spectacular accidents.

Like Henri Matisse and many artists and architects that I admire, I always wanted to design a church - and everything in it. From the building to the furniture, vestments and stained-glass windows, the idea of a gesamtkunstwerk has been an unrealized goal of mine. But perhaps a chapel - modest in scale, honoring these pioneering aeronauts - would be a more modest goal.

These drawings, collages and lone sculpture represent my first gestures toward the idea. Perhaps in the future I can make a proposal to the Zeppelin Museum for such a project. Although conceived as a tool of warfare, the Zeppelin occupies a unique place in history as a piece of futuristic technology (representing an ancient people), that still commands our attention - and instills wonder.

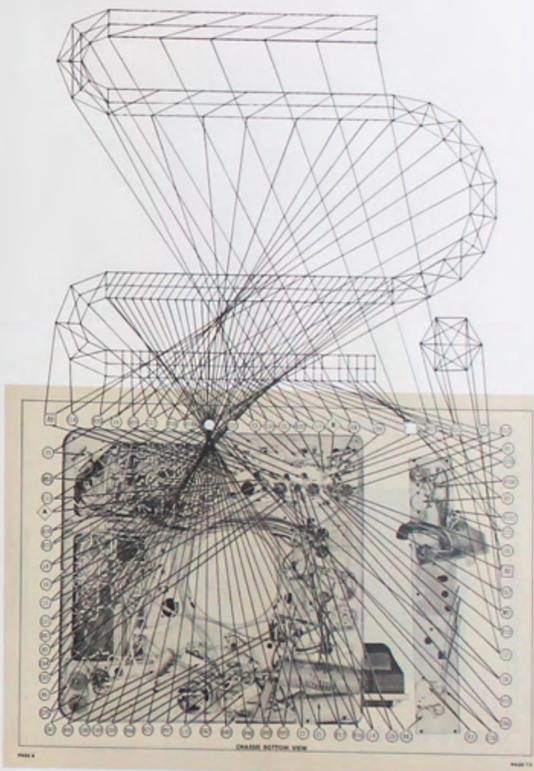
Michael Oatman

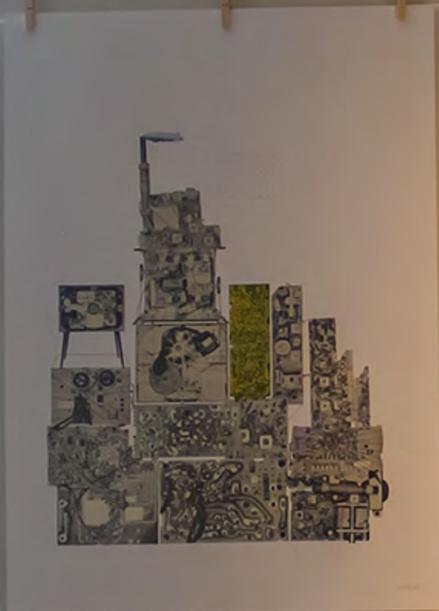


Michael Oatman
Japan: Washitama
Watercolor, Tint, 2012

Michael Oatman
Washitama
Collage, 2012

Michael Oatman
Japan: Washitama II
Watercolor, Tint, 2012



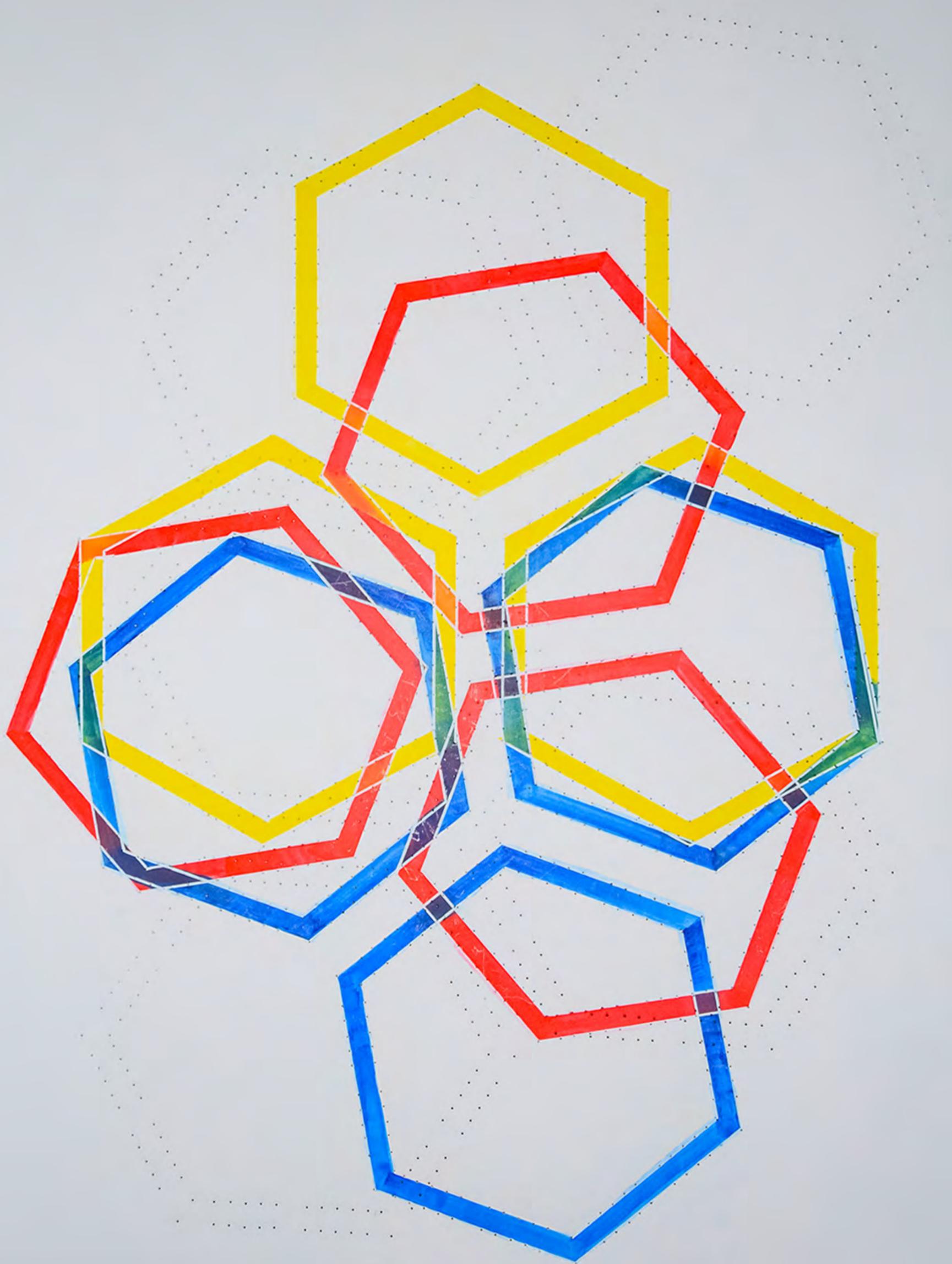


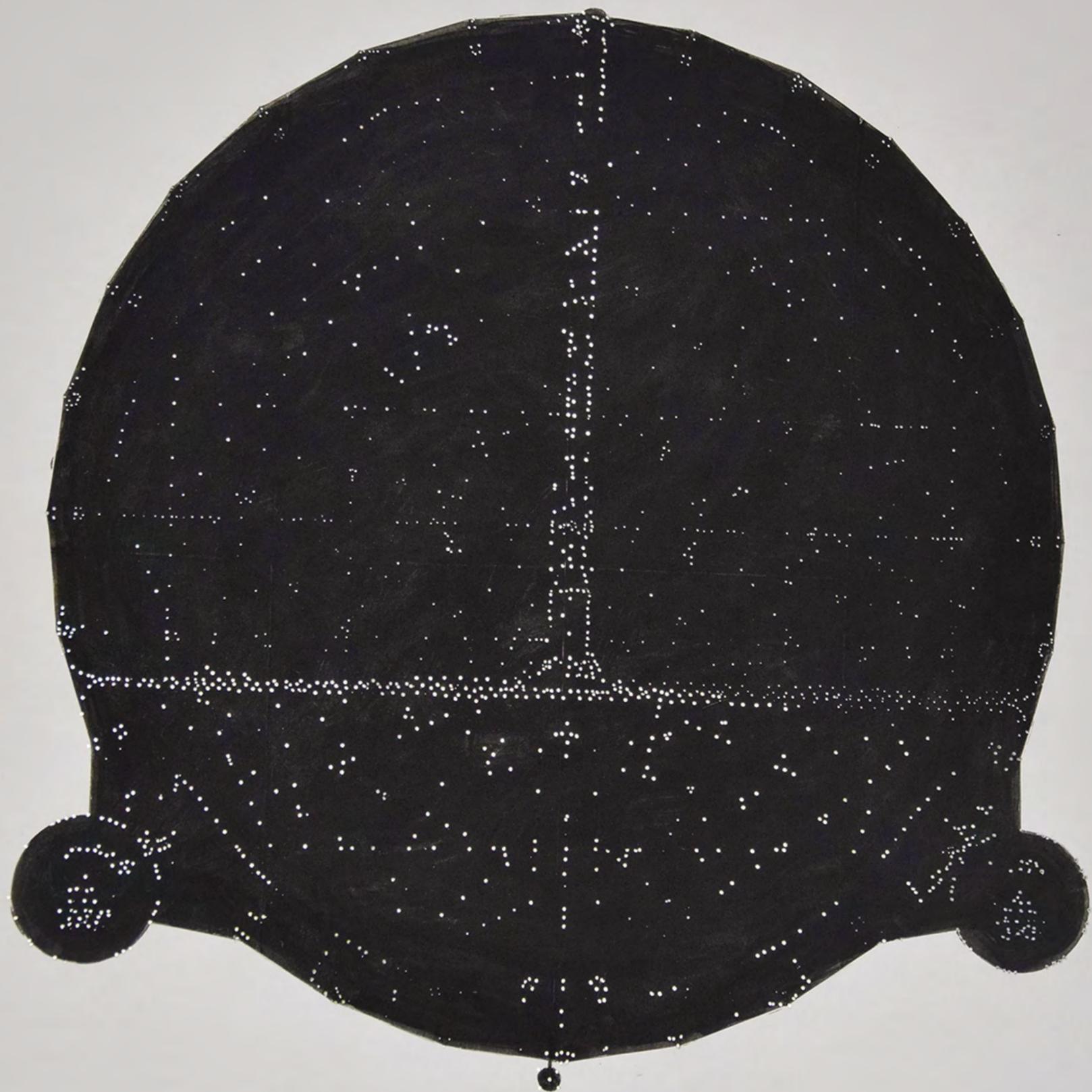


Small informational card with text, likely describing the specimen shown in the adjacent photograph.

Small informational card with text, likely describing the specimen shown in the adjacent photograph.

M. 23









Patricia Waskerboth
Glasgow, 1972











Urte Beyer
Dokumentation Reconstruction
Mixed Media, 2023









Urte Beyer
Reconstruction VII
Mixed Media, 2023



