

of them are in pairs or in a group and define a walkable area or situation.

During a 1993 study visit in Tengenenge/Zimbabwe Susanna Messerschmidt was inspired by the flora and fauna which she reduced to threedimensional signs made of painted wood. In addition to biomorphic shapes derived from plants, pods, microstructures and micro-organisms there are in the meantime also ambiguous shapes made of thin skinlike latex. The differentiated working and/or evagination of the garishly coloured latex skin with wartlike cones or fine antennae and tentacles evoke ambivalent feelings: sometimes the objects invite touching, sometimes they seem threatening and repulsive.

On the other hand „endangered nature" is the point of reference of Sabine Hoffmanns installation „Vogelfriedhof" (Bird Cemetery). On twenty one lithostones, which are not used as a printing device but as autonomous image supports, the artist has depicted the silhouettes and latin nomenclatures of the various species of endangered birds in a coating of vicious asphalt lacquer.

The communication codes of modern European civilisation, but also those of the past cultures are explored in the sculptures of Helga Schuhmacher. Characteristic features of modern industrial architecture as for example shed roofs and ventilation shafts, and also architectural shapes of the past such as ziggurat and tower, appear in scaled down form of concrete sculptures. The pure „sculptectures" mostly cast in white concrete are simple in „Gestalt" although complex in the perception (of „Gestalt").

Wolfgang Thiel builds his female icons from raw untreated wood boards or from precut form elements. The „Klassefrauen" (sophisticated women) constructed according to the montage principle, appear in relief or solid sculptures and are shrill in colours, expressive in gesture, superficial and cool in expression. In contrast, a massive wood sculpture as the 1991 „Kleiner Schritt nach Innen" (Little Step Inside) rather shows an exception: instead of using the theme of the exalted, alienated female human within modern leisure and consumer society, the sculptor demonstrates his contemporary interpretation of female idols in early history with the frontal, statuary figure.

The artist Barbara Schober documents and reflects the overall project „Stuttgart meets Durban/Durban meets Stuttgart" with a „communication sculpture"

on a web site of the Internet. This intercultural communication project is meant to complete and complement the artistic interpretations represented in the exhibit, for example through research in the areas of cultural, political and social situations in the respective countries, via visitors, organisers, and participating institutions.

Finally, the question arrives if a cultural exchange and communication project can make a contribution to the vision of a „global village" of the future, formulated by the Canadian media theorist Marshall McLuhan, in which not only the „distance of space and the imposing of boundaries and of subjunction" will have disappeared.⁴

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1. a special form of regionalisation
2. Anton Ehrenzweig, *The Hidden Order of Art*, Berkeley 1967, p.77
3. Jürgen Habermas, *Vergangenheit als Zukunft*, Zürich 1990, S. 123
4. Marshall McLuhan, *Die magischen Kanäle*, Düsseldorf, Wien 1968