

**PRESENTING
THE
ARTISTS IN RESIDENCE
2022**

**JENSON ANTO
ANA LUCIA GARCIA HOEFKEN
VANESSA HENN
RETO STEINER**



CENTRO
INTERNAZIONALE
DI **SCULTURA**

PECCIA

**THE ARTISTS IN RESIDENCE
2022 CREATED INSTALLA-
TIONS WHICH WERE IN-
FLUENCED BY THEIR IN-
TERACTION WITH THE NATURAL
LANDSCAPE OF VAL LAVIZZARA.
A UNIQUE OPPORTUNITY TO CEL-
EBRATE ART ON SITE.**

JENSON ANTO

STAGES OF AN IMBALANCE

Jenson Anto focuses his artistic work on stages of imbalance. As he walks in the Valley of Lavizzara and its surroundings, he observes, listens, and registers what that surrounds him.

The sounds and the image sequences he captures are transformed into audio and video works, ink drawings, countless wooden objects, and sculptures. When the artist sets off again for new explorations, he does so with a backpack full of tools and objects which he brings back to his studio. They are then placed and observed in their new environment.

Jenson Anto sums up his work in Peccia as follows:

“Stages of an Imbalance is a process driven series of works that form an uneven installation which reflect the contradictions of the harsh and the subtle nature of a rugged valley and its inhabitants. The works are in the form of wood, stone, sounds and video”.

His three installations reflect the heterogeneity of his work.

In one, the artist recalls a stick game from his childhood. 10 wooden sticks are thrown randomly on the floor. The challenge is to pick them up with a larger stick, one by one, without moving the others, much like we do in the game of Mikado, but on an obviously larger scale.

In the second, Jenson refers to the historic natural shelters in Val Bavona which he came across during his research as well as on the irregularity of the landscape: the “Splüi” and the “Sottoroccia” which bear witness to shelter-seeking people who created safe habitats in the barren landscape threatened by falling rocks and debris.

In the third, the artist’s attention focuses on the swifts, their swoops, and their sounds as they nest and retreat in the church of San Francesco in Locarno, where the agile fliers enter the smallest openings and then disappear.

These various aspects define the field of interest in which the artist, who originates from India, operates. They also reveal how he gains a foothold in a foreign region.



ANA LUCIA GARCIA HOEFKEN

IN MY WORK I APPREHEND THE STONE AS MATTER

Ana Lucia Garcia Hoefken's artistic work can be described as a scientific approach carried out through an experimental test series. She uses selected stones - which differ from each other in type, size and shape - found in the surroundings of Peccia, and also manages natural or artificially eroded sedimentary remains. By so doing, she explores preconceived ideas about the stones and their materiality.

In a series of experiments, the artist focuses on packing and wrapping stones with wet clay. The packed stones are laid out on the studio floor. As they dry out, they form cracks that slowly detach themselves from the stone surface, fall on the floor, and gradually erode.

In another larger-scale series of experiments, stones are cut into fine slices and laid out on the ground in a chain-like pattern, either by coincidence or by intuition. In the process, the inside of the stones is revealed as the rock layers uncover. The extracted veins meander across the cut surfaces and transform the sliced, previously mostly inconspicuous stone, into a new landscape containing a path or a river.

Some stones are stacked and connected to each other with metal chains; other are underlaid with fabric stone series, reflecting Ana Lucia's interest in geology, topography and cartography.

Committed to sustainability, she scrupulously ensures that no «waste» is produced - everything is either used or returned to nature.



VANESSA HENN

MARBLE AND STONE TO EXPAND MY ARTISTIC VOCABULARY

Rusty iron bars, handrails, disused window grilles, bent wires, a piece of fence, barriers with arrowheads, are all found in Vanessa's atelier. Some are laid out on the floor; others are temporarily mounted on the wall next to a few prints. All these elements inspire Vanessa into creating new, out-of-context, metal-stone installations.

During her Residency the artist worked marble and stone to explore and expand her artistic vocabulary.

Iron pieces were collected from the Valle and brought in the Atelier to be cut, polished, and drilled precisely in order to match with pieces of stone. When necessary, Vanessa painted the rusty irons; finally she created a multitude of smaller and medium-sized works with discarded pieces of iron and chunks of stone, which result into puzzling associations.

"From here I can see the sea"

A balcony sighted in Broglio served as a model, the object was newly made by the company Corrado Mignami according to a sketch by the artist.

Permission had to be obtained and a scaffold had to be erected - five levels were necessary in order to reach the height of 10 meters. The next step was to assemble the turquoise balcony-like lattice structure on the weather-beaten vertical marble wall.

Once the scaffolding was removed, the balcony remained inaccessible. Hence the question arises: what is the purpose of the small balcony bolted to the steeply sloping marble wall? The view inspires speculation. The title "From here I can see the sea" refers to a far-reaching view that leads out of the valley to a distant, infinite sea. A title that awakens longings and rises the wish for unattainable desires: since the balcony is inaccessible, and the promised view cannot be verified.

"Untitled (a railing growing through stones, or vice versa)"

A site-specific installation in the centre of Peccia, with the official consent of the municipality of Lavizzara, as a milestone for the future **Parco delle Sculture**.

Vanessa Henn's work stands at the edge of a much-used parking lot, in front of a slope heading down to a river.

This installation must be considered "fictional": the pink, slightly bent, custom-made railing pierces two boulders, a large chunk stuck in the soil and a smaller, hanging stone. It is not clear who is holding whom: is it the railing holding the stones or is it the other way round? And what caused the metal structure to tilt? Are the stones pushing upon it or was there a violent impact? Both options could be possible in this installation which intentionally aims at creating confusion.



RETO STEINER

ATTRACTIVE AND REPULSIVE, A DUAL SYSTEM, GOING FROM EMPTINESS TO CREATION.

At the Centro Internazionale di Scultura, the Bernese sculptor Reto Steiner set out on a journey full of energy and intuition which started out with the search for marble blocks.

He soon opted for two medium- sized marble blocks, and a third, larger 17-ton block. The smaller of the two served Reto as a warmup before facing the real challenge; it was always the shape of the piece to guide the sculptor throughout his creation process.

In his first installation titled 'Grounding', a 17-tonne block is reduced to 13 tonnes as Reto "peeled off" layers of Cristallina marble transforming them into marble limbs, resembling pipes or snakes between which a third, bent limb emerges. The stone, cristallino tigrato, is heavily veined. Its course emphasizes curves and underlines stretches. The surface is sanded but not polished and has a natural matte sheen. An extremely sensual form is hence created under the artist's hand.

While engaged on this first installation, Reto started working on 'Jochbein' which takes us into Dante's inferno where Sisyphus is condemned to lift his stone up the mountain. The shape of the work suggests an irregular cube with a pyramid on top. Concave dents are detected, long intertwined limbs that seem to be searching for something invisible. A heavy, bent body lifts a polygonal block that is tied to its back with measuring tapes so that it cannot fall.

In 'Schnutte' his smallest installation Reto extracts a pillar-like trunk with a bulge and two branching, slightly curved limb stumps, between which protrudes a third, strongly bent limb with a small excrescence. A distinctly sensuous form has been created under the artist's hand.

However, in Peccia Reto has not only devoted himself to marble. By recycling three concrete sewer pipes, he managed to masterfully transform them into ornamental objects mounted on a sled or to a wall. Three objects 'Rohrschlitten', 'Wandrohr I' und 'Wandrohr II' that are both attractive and repulsive, but in a very intriguing way, and this is thanks to the artist's skill.



Jenson Anto (*1967, Kerala, India) graduated in B.F.A in Painting from the College of Art, Delhi and in M.A. in Painting from Wimbledon College of Art in London. He has obtained a Junior Fellowship from the Ministry of Human Resource Development in New Delhi, later he was being awarded a Visual Arts residency by Pro Helvetia in Basel, Switzerland. He lives in New Delhi, but often retreats to the Himalayan mountains for his artistic research and work which draws inspiration from his treks, hikes, and bike rides.

Ana Lucia Garcia Hoefken (*1994, Lima, Peru) received her artistic education at Central Saint Martins in London. In addition, she has completed engineering studies, and in 2018 she was a resident at the High House Residency in Norfolk. In 2021, she did a Postgraduate in Contemporary Applied Arts at Escola Massana in Barcelona. She has exhibited in London, Spain and Perú. Her research is based on the concept that non-living matter shapes the human experience and she approaches this with a diverse multidisciplinary scientific methodology. As medium she focuses on sculptures and installations whilst also invoking video and performance.

Vanessa Henn (*1970, Stuttgart, Germany) studied sculpture at Staatliche Akademie der Bildenden Künste Stuttgart, at Edinburgh College of Art, and at the University of Canterbury School of Fine Art in Christchurch. She was awarded numerous grants. Her work has internationally been shown in many group and solo shows in galleries, museums, and public art galleries. Since 2008 she takes part in commissions for art in public space; she lives and works in Berlin.

Reto Steiner (*1978, Frutigen, Switzerland) completed an apprenticeship in stone sculpture and subsequently worked at the art foundry in St. Gallen / Sitterwerkareal. He was assistant to Swiss artist Markus Raetz. After a Master's degree in Contemporary Arts Practice at the Hochschule der Künste in Bern, he won the Jury Award of the Skulptur-Biennale in Winterthur and was awarded the Aeschlimann Corti Scholarship as well as numerous residencies in Switzerland and abroad. He regularly exhibits in group and solo exhibitions. He lives and works in Frutigen.

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