

sinne.formen



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Dear readers,

Our anniversary year is drawing to a close and we are most grateful for all the congratulations, the encouragement and the many wonderful encounters we have had during this very special year. The end of this anniversary year also brings us to a kind of turning point into the next STOCKMAR century, and so we want to end this issue by reflecting on turning points in artistic activity. That's our core business, in a way. After all, part of our core business is to know and value our roots and to continue growing and flourishing from these roots. This issue's inside section takes up this theme with thoughts on culture and responsibility.

At the turning point of the new year, we would also like to tell you about some innovations at sinne.formen. From 2023 onwards, STOCKMAR will have an even stronger presence in the digital space, and we will of course take our most important theme book with us. This has the added effect of improving our ecological footprint even more consistently. The digital format also offers more opportunities to participate, something which is particularly close to our hearts. Because sinne.formen is for you and has life breathed into it by you.

Kind regards,

Inke Kruse

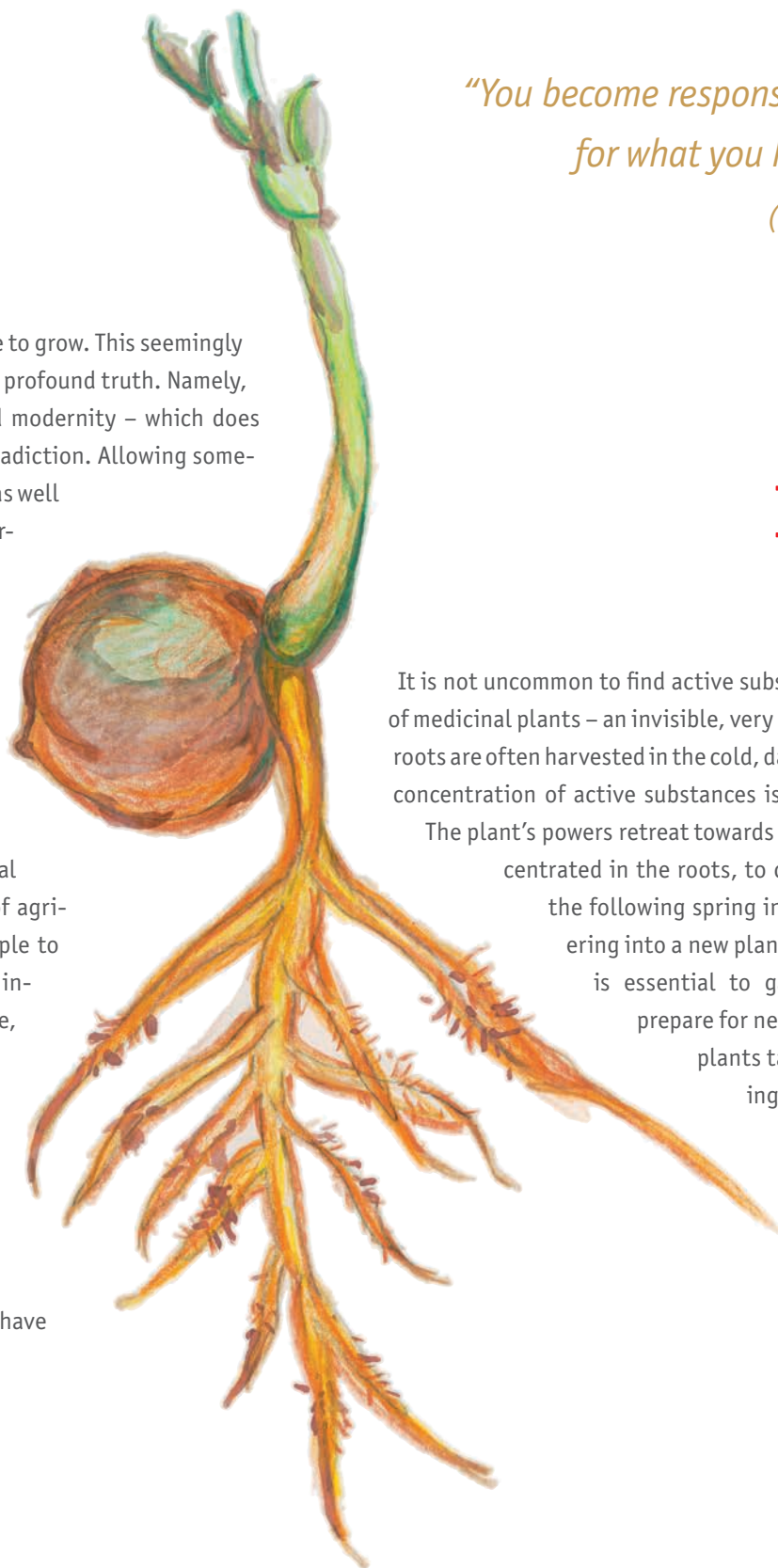


Culture and responsibility

*“You become responsible, forever,
for what you have tamed.”*

(The Little Prince)

You have to have roots to continue to grow. This seemingly simple (and clear) image carries a profound truth. Namely, the combination of tradition and modernity – which does not necessarily have to be a contradiction. Allowing something to grow and develop freely, as well as to continuously adapt to external conditions. Not pruned like a bonsai tree against all its natural inclinations. Of course, if it is a cultural asset, it still needs tender loving care and nurturing. Culture is not only about the fine arts such as visual arts, music and literature. Its original meaning was in the cultivation of agricultural land, which allowed people to settle there. Culture describes an interplay between human and nature, if you will, in which the human is allowed to intervene in a formative way, to cultivate. But the cultural asset created in this way brings with it a great responsibility. Or as the Little Prince said: “You become responsible, forever, for what you have tamed.”



INSiGHTS

It is not uncommon to find active substances in the roots of medicinal plants – an invisible, very rich treasure. These roots are often harvested in the cold, dark season when the concentration of active substances is most pronounced.

The plant’s powers retreat towards winter and are concentrated in the roots, to come forth again in the following spring in new growth, flowering into a new plant. This winter pause is essential to gather strength. To prepare for new challenges. Some plants take years from sowing to harvest. Culti-

Taking the time to tackle things quite literally “at the root”.

Taking the time to be allowed to grow at your own pace.

Taking the time to provide quality care.



vation would possibly achieve higher and faster yields. However, it is more sustainable to preserve the core of the plant because – unlike over-cultivated specimens – this core proves more resistant to external hostilities caused by climatic changes and the resultant evolving diseases. So keeping the root intact helps the plant and fruit grow and flourish again and again, and for a longer period of time. Anyone who tends their own garden knows from experience that a tree might not bear fruit every year, but takes a break in between, only to present us with an even bigger harvest the following year. So that which aims to become good needs not only care, but time as well. And time also has a cultural dimension. Taking the time to tackle things

literally “at the root”. Taking the time to be allowed to grow at your own pace. Taking the time to provide quality care. It is no coincidence that this sounds like a metaphor for a sustainable economy. We also see ourselves as a cultural enterprise.

At the end of our anniversary year, poised on the threshold of the next STOCKMAR century, we are able to turn this image into actions and bring it to life in a meaningful way. We are using funds from the Grell Foundation to cultivate old fruit varieties on our premises, which employees can then nurture and harvest.

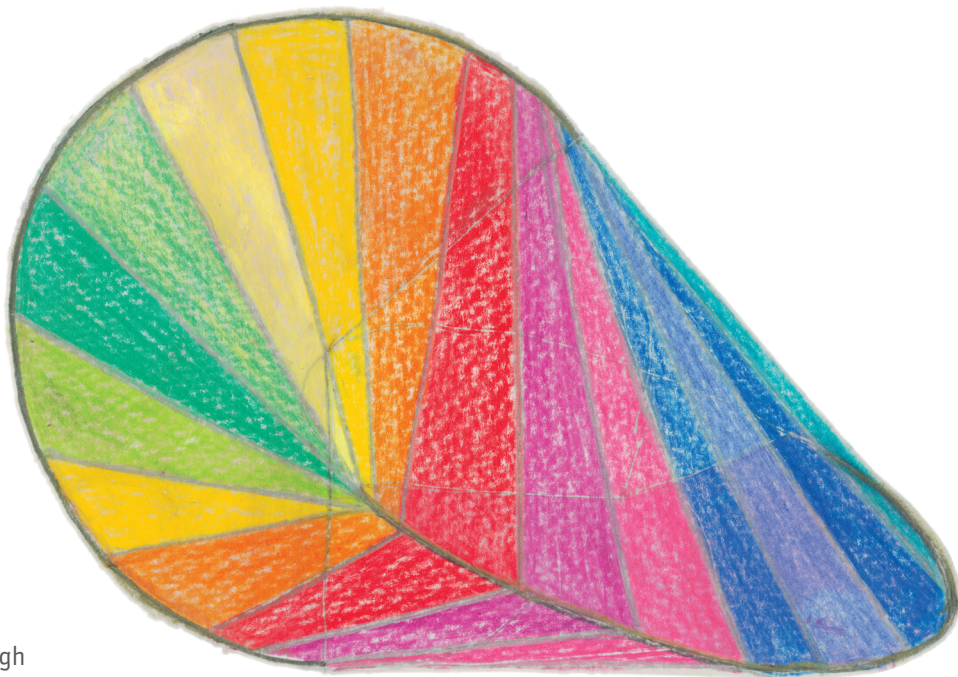


PROSPeCTS

Turning points

In 1929, Paul Schatz discovered the principle of inversion and in doing so uncovered, among other things, the forms of the oloid. This fundamentally new geometry created groundbreaking applications in technical sciences and research, for example in the form of highly energy-efficient mixing and grinding mills. But Schatz, the inventor and researcher, was also a sculptor, so it is hardly surprising that the principle of inversion is also an artistic, creative one. Inversion allows a completely new form to emerge through movement. Movement not only of the form itself, but first and foremost through movement in thought. Meaning that of the artist. Anyone who has ever tackled the principle of inversion knows how quickly you can find yourself mentally knocked off course. At this turning point in the creative process, you need to let go. But the old doesn't just want to be let go. Here, the artist accompanies a process of transformation that always has something experimental about it. Failure can't be excluded. The process of creation thus becomes a test of courage. And the future also calls for courage. And confidence. Because it wants to be shaped. And so we at STOCKMAR are also entering the next century of "Art makes Sense" full of confidence.

In a Neuguss interview for the anniversary website (www.neuguss50.de), Eric Schieblich, Managing Director of Oloid GmbH, said: "A psychologist once defined inversion as the psychological description of human life. And for me, too, it is a symbol of life."



ART & MoRE



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