

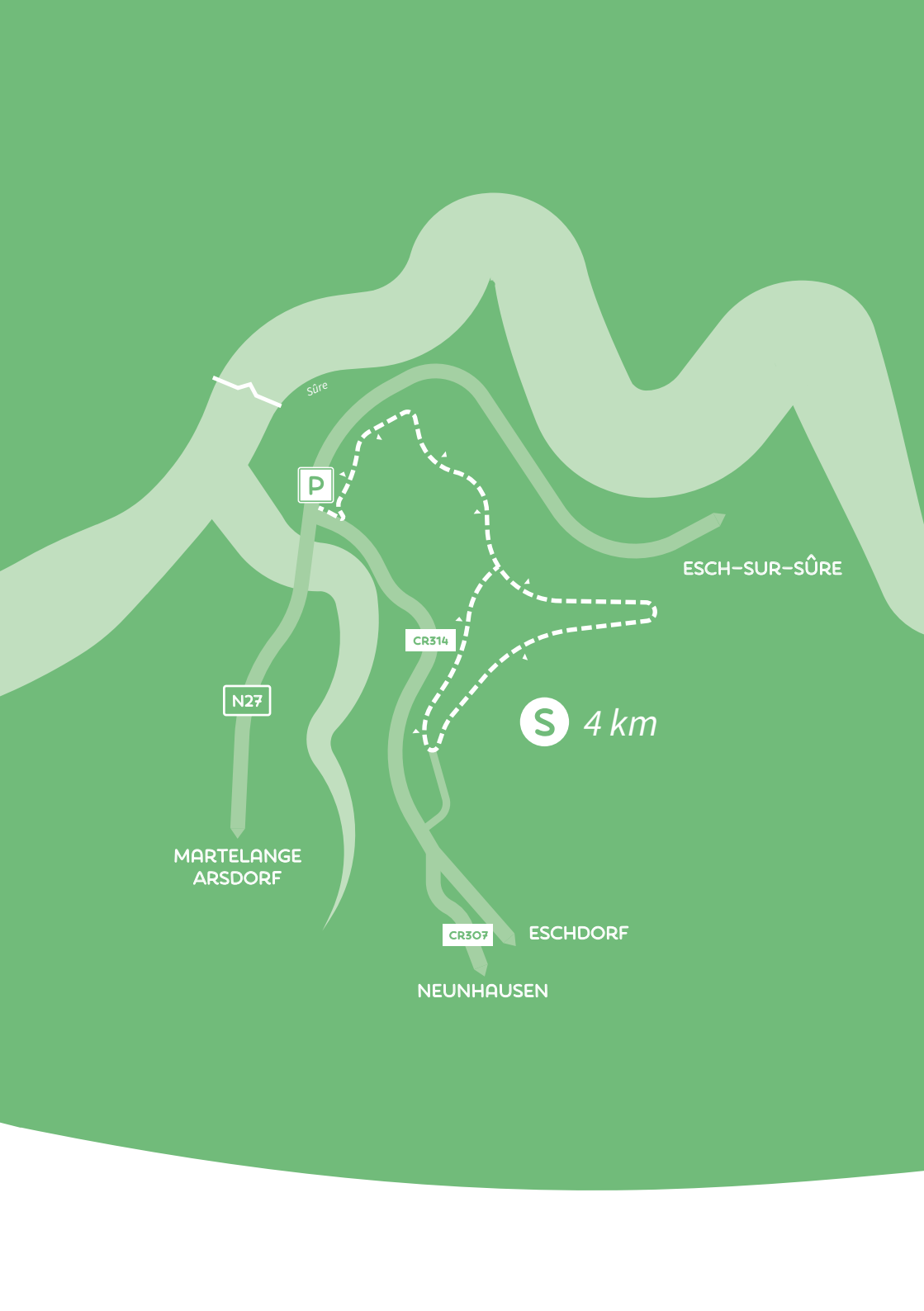


NATURPARK  
ÖEWERSAUER

# SCULPTURE TRAIL

LULTZHAUSEN





Sûre



ESCH-SUR-SÛRE

CR314

S 4 km

N27

MARTELANGE  
ARSDORF

CR307

ESCHDORF

NEUNHAUSEN

## SCULPTURE TRAIL LULTZHAUSEN (1999)

“Harmonising nature and culture – experiencing nature and culture » the Öewersauer Nature Park has been attempting to communicate new cultural qualities under this motto for a number of years – and at the same time to develop an environmentally sound and socially responsible form of tourism for future generations. This involves the preservation of our natural, cultural and historical heritage and the establishment of new projects for the benefit of the people in the region – in association with the idea of a natural park – the harmonisation of ecological, economic, cultural and social interests.

In 1999, the Luxembourg sculptor Bertrand Ney invited five international sculptors to organise a sculpture symposium in collaboration with the Öewersauer Nature Park, the former municipality of Neunhausen and associations from the municipality.

The figures carved in stone in Lultzhausen form part of the Road of Peace, an artistic and people-uniting project whose route from Moscow to Paris is marked by sculptures ([www.strasse-des-friedens.net](http://www.strasse-des-friedens.net)). In 2017 the path in Lultzhausen was extended by a sculpture created by Leo Kornbrust, the initiator of the Road of Peace. You will find another sculpture trail in Bilsdorf/Arnsdorf.



*"The Sculptor Symposium in Lultzhausen was for me the first of its kind where the organisers consciously attempted to combine the interaction of nature and sculpture. The way the different sculptor personalities are placed to match their respective methods of thinking and working underlines the symposium's high level of professionalism."*

## THE ANGEL OF THE LAKE

The angel is arranged in a way that it welcomes the visitor to the sculpture trail. Slowly, almost imperceptibly, it grows in a manner of speaking out of the ground. It is only in the curve of the path that the wanderer gains a clear view of the sculpture. At the same time, the hills and the open area of the lake

appear in the distance. But it is only when you draw nearer to the angel and examine it more closely that you are free to turn your attention to the landscape. Its dimensions, its structures and forms, its questions and answers must first be explored. If the wanderer then decides to continue along the path, the angel, gazing in the wanderer's direction, becomes his companion. It points him so to speak in the right direction and it awaits him at the end of the circuit in order to bid the visitor farewell. The dimensions of the sculpture are chosen in such a way that from a distance it appears to be light, almost as if hovering. Observed from up close it appears massive, almost oversized, as angels do.

**1947:** Born in Koblenz/Rhine

Lives in Cologne and Weibern-Wabern in the Eifel region (DE)

**1990:** Sculptor symposium in St. Bartolomé (Lantarote) & in Daigo (JP)

Travel bursary from the state of Rhineland-Palatinate

**1992:** Second trip to Japan

**1993:** Int. Snow Sculpture Symposium, Winnipeg (CA)

**1994:** Int. Snow Sculpture Symposium, Winnipeg (CA)

Travel bursary from the state of Rhineland-Palatinate

**1995:** Int. "Reho-Art 95" sculptor symposium at Rehoboth Museum in Rehoboth (NA)

**1996:** Int. sculptor symposium, Gernersheim (DE)

**1998:** Int. sculptor symposium, Pirmasens (DE)

**1999:** Sculptor symposium "Sculpture on the Upper Moselle", Oberbillig (DE)

**1999:** Int. sculpture symposium in Lultzhausen (LU)

Lecturing work at specialist academies in Aachen (1978-1981), Cologne (1982-1983), Mainz (1981-1991) and visiting professor at Tianjin Art Academy (CN)

Solo and collective exhibitions since 1970

**[www.georg-ahrens.de](http://www.georg-ahrens.de)**



## THE SUN SCULPTURE

The sun sculpture is formed by a group of stones that create a connection on the one hand between the open space and the air, the water and the sun and on the other hand with the ground.

A person walking past this group of sculptures is confronted with this contrast. On the one hand he experiences the panoramic view and on the other the tree-covered slope. The sun sculpture makes him more aware of this contrast because it faces the open space and yet at the same time finds cover behind.

The sculpture is set up in such a way that they attempt to concentrate the cosmic in order to pass it on to the earth and to humans passing by. The axes of the composition are aligned with the sunrise during the various seasons of the year.

**1959:** Born in Bree (BE)

**1990:** Studies sculpture at the "Alanus University" in Alfter (DE) and at the "KASK" in Gent (BE)

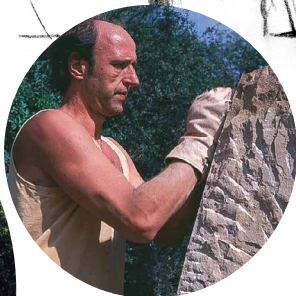
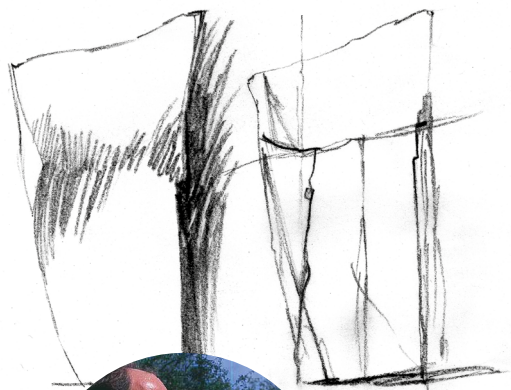
**1992:** Works as sculptor in a quarry in Norway

**1996-1997:** Advanced training as artist at the "HISK" in Antwerp (BE)

**1997:** Prizewinner in national "Voting for art" in the Atomium in Brussels (BE) resulting in a series of national and international exhibitions

**1999:** Sculptor symposium in Lultzhausen (LU)

[www.hillen-sculptor.com](http://www.hillen-sculptor.com)





# TON KALLE

## BASIC CONCEPT

*„I try to express the language of a stone in the simplest way. Mother Earth's original material must express itself. It requires tranquillity, peace and simplicity. These three elements are always present in my work.“*

## TIME AND LANDSCAPE

Up there in the clearing, in the open landscape, lies a triangular form that meets the air. It's polished on one side, but the next side remains the same as it always was. The third side reveals something of the "aligerous radiance of the sun" within itself. The stone represents a prehistoric shape that yearns for the future. It is a symbol of time in this landscape.

**1955:** Born in Terneuzen (NL)

Academy:

ABV Amersfoort (NL)

Symposia:

**1997:** "Trails and Perspectives",  
Thessaloniki (GR)

**1999:** Symposium in Lultzhausen (LU)

Exhibitions:

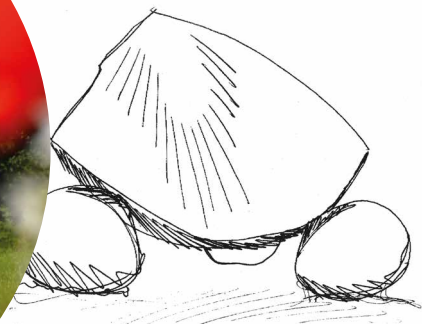
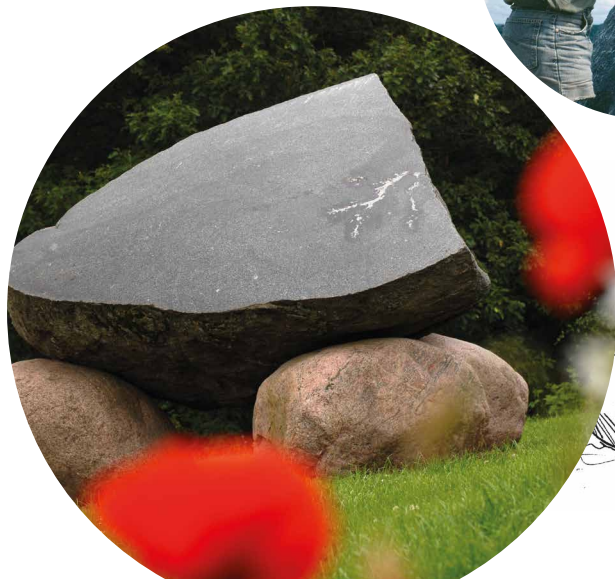
**1999:** Gallery de Ploeg, Amersfoort (NL)

**1999:** Gallery William Wouters,  
Oosteklo (BE)

**1999:** Gallery Puy Overin, Vayolles (FR)

**1999:** Castle Groeneveld, Baar (NL)

[www.kalle.ws](http://www.kalle.ws)



## JACOB'S LADDER

*"A sculpture can change the place where it is erected and give it a new meaning. But such a place differs from those places where a sculpture only hints at, questions and communicates what underlies its surroundings – the "spirit of the location".*

*There is nothing that invites the wanderer to rest, to linger at this location at the trail's zenith, which commands a view of part of the lake directly opposite the neighbouring ridge. Everything here is transient and caught in movement – an open, dynamic space at the mercy of eternal interaction.*

*This conveys a sense of a location that which is not one, a volatile space, a "non-location", a feeling that only matured in my mind after a series of walks and which led me step by step to choose a gaunt monolith. An upright stele delicately breaking through space, present through its dynamism and yet at the same time absent through its mass. Its verticality extends the landscape upwards, a stele as intermediary between Heaven and Earth."*

**1955:** Born in France

Studied at the Ecole Nationale des Beaux Arts in Nancy (FR) and at the Ecole Nationale Supérieure in Paris from **1975 until 1985**. He completed his studies with a distinction in sculpture. He lives and works in the Grand Duchy of Luxembourg.

He has exhibited as a freelance stone sculptor regularly since **1984** and has participated in various major cultural events such as the XIV Venice Biennial in **1993** and Expo '92 in Seville, where he created a monumental sculpture for the Grand Duchy.

Bertrand Ney has taken part in more than 10 stone sculpture symposia in Europe and other parts of the world. In **1990** he was one of the organisers of the 1st International Sculpture Symposium of the Grand Duchy of Luxembourg held in Diekirch, and in **1999** he was director of the international symposium in Lultzhausen.

He has cooperated with architects, urban planners and landscape gardeners on urban projects and has created numerous sculptures and fountains for public spaces.

As a member of the Luxembourg Artistic Association (Cercle Artistique de Luxembourg) he was awarded the Pierre-Werner Prize in **1994**. He was appointed to the Institute of the Grand Duchy, Fine Arts and Liberal Arts Section in **2000**.

His works can be found in public and private collections.



# LEO KORNBURST

*Until today this sculpture named "inner line" has a moving existence. In 1992 it was put in place in Aachen at the rotunda of the Elisenbrunnen (constructed by Karl Friedrich Schinkel) in the context of the exhibition of the German union of artists. From 2003 till 2007 it was posed at the entrance of the museum house Ludwig in Saarlouis (Saarland) and afterwards, for a long time, in Kornbrust's garden of sculptures by the Damra, St. Wendel (Saarland (D)). Now it testifies the affiliation of the Luxemburgish Sculpture Trail to the European Route of Peace.*

## "INNER LINE"

The compact and strict "inner line" originating from the year 1992, is part of a group of artworks where Leo Kornbrust deals with the human torso. Already the early "torso shapes" differentiate a narrow centerline from a geometrical block.

Leo Kornbrust was inspired for the "treatment and problematics of the inner line" by a conversation he conducted with a sculptor colleague. They talked about the posture of a martial arts combatant which is oriented towards protecting the body center. From then on Leo Kornbrust's artistic work is dedicated to this theme. From the front view his creations are reduced to the narrow "inner line". Most often the stone in this area is only millimeters thick and therefore fragile – an exemplification of the vulnerability of the human body.

The "inner line", with its height of nearly two and a half meters, stands rather immovable in the landscape of the sculptor symposium in Lultzhausen. It does not seem vulnerable but strong and steady. Only the nearly unnoticeable twist of the solid block of basalt and the slope of the upper triangular surface triggers the impression of a balanced movement which gives the sculpture life.

**1929:** Born in St. Wendel

**1951-57:** Scholarship for sculpting at the Academy of Plastic Arts at Munich with Prof. Toni Stadler; scholar of the German National Academic Foundation

**1958:** Marriage with the poet Felicitas Frischmuth

**1959:** Scholarship Villa Massimo, Rom

**1966:** Scholarship Cité Internationale des Arts, Paris

**1971:** Initiator of the international Sculptor Symposium in St. Wendel

**1978:** Vocation for the chair of sculpting in connection to architecture at the Academy of Plastic Arts in Munich

**1979:** Initiator of the "Sculpture Route" in St. Wendel

**1984:** Art Award of Saarland

**1989:** Membership at the Humboldt Society

**1995:** Art Award of the "Sparda-Bank" for art in public space

**1998:** Granting of the first class Federal Cross of Merit

**1999:** Membership at the Bavarian Academy of Fine Arts

**2004:** Foundation of the association "Route of Peace – European Sculpture Route – Otto Freundlich society incorporated."

**2009:** Death of Felicitas Frischmuth

Numerous individual exhibitions and participation in various other exhibitions, work in public space, Sculptor Symposia worldwide.





## SEDIMENTS AND FOSSILS IN THREE FORMS

A family of three related sculptures stands alongside an enchanted path. You can encounter them walking up or walking down the hill – there is no prescribed sequence. The stone is Muschelkalk (shellbearing limestone) that developed millions of years ago from lacustrine sediments. At the same time it is a fossil, consisting of the compressed (im-) mortal remains of millions of shells and other creatures.

The simplest of the three forms – the first one you encounter on your descent – alludes to the origin of the stone. Its upper surface has a round depression that, seen from afar, only reflects the sky. From close up the reflection turns out to be a glass sheet through which

you can gaze into an indeterminate depth, and a honey-coloured liquid becomes visible that hides a spiral of shells. The ostensible liquid is a synthetic resin which is used here as a preservative and which at the same time introduces an interplay of light and shadow into the stubborn, solid stone.

Walking further downhill you come to a bowl that invites you to take in the view over the valley. The bowl's content, also enclosed in resin within a depression, is a compass made from flowers which may assist general orientation but which also draw in the visitor's gaze revealing the beauty of the summer even in the depth of winter. And yet the flowers are much more dead than alive. This is the quiet and perverse brutality of the art of preservation.

At the bottommost point of the group, next to an old cherry tree, stands a vaulted, sheltering form that reminds you of a shrine and of an old-fashioned bee-hive. On the inside of the stone, the holes are only small peepholes, but on the outside they are plate-sized depressions that on closer inspection contain honey-coloured resin. Flowers, bees and gold leaf float in the resin – mainly cherry blossom since this part of the trail is bordered by cherry trees.

The sculptures were designed for and created at their exact location. They do not just reflect the impression this landscape had on me but also my concept of this natural park's ethos as an interaction between humans and nature.

[www.sibyllevonhalem.eu](http://www.sibyllevonhalem.eu)



*"I ask myself what a Greek sculptor could express with a block of Luxembourg stone.*

*We faced each other, naked, and sought points of contact in idyllic surroundings reminiscent of the Promised Land. I was provocative and insignificant but the stone was proud and arrogant.*

*I was distressed by the hypocrisy of the high and mighty who at the time were attacking not just Yugoslavia but also our hearts. The block of stone remained silent and well-behaved and waited patiently for me to touch it. I felt that we had a lot to tell each other. But how?*

*I allowed the eyes of my soul to embrace the stone for hours on end, and the stone smiled back at me. I returned the smile because I never decide in advance what I intend to do. I remember, it was the moment*

*when the sun, after soaking up all the green it could gather during the day, set between Insenborn and Boulaide, Bilsdorf... I don't exactly know where.*

*This smile was my first indentation in the stone of Lultzhausen. After that we observed each other attentively until the cherry trees blossomed along the sculpture trail. Forty days have passed and six sculptors from six different countries have left their marks for the wanderers of the present and future generations.*

*Perhaps witnesses of a specific time can give hope. I would like to thank all of those who have given me this experience from the bottom of their hearts, and I dedicate my two sculptures to them in the full knowledge that art knows no boundaries but does possess an identity."*

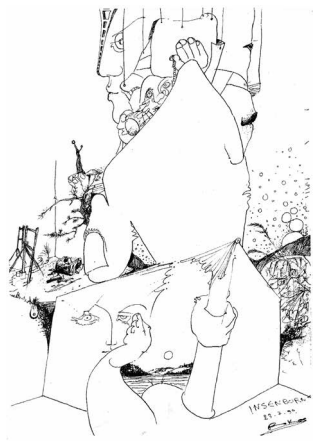
**1945:** Born in Born in Ioannina (GR)

Lives in Metsovo (GR)

Studied sculpture and worked for four years at the Academy of Greek Arts (Urania Konstadinides) in Paris.

Since **1965** he has exhibited his works in 26 private and various public collective exhibitions in Greece and other countries.

His works can be found in national galleries, Vorre Museum, Pierrides Gallery, Metsovo Gallery, in Abram, Naxos, at the Midland Bank, on the lake near Evia, Saint-Brieux (FR), Vötte (SE), Berlin (DE), Heidelberg (DE), Lultzhausen (LU), Riga (LV), Thessaloniki (GR) and in many public places and private collections.



Stones indelibly mark their place in the landscape for decades and perhaps for centuries. The work of the sculptors and their pieces of art in Lultzhausen represent a further stage in the development of this cultural landscape. Their hands have transformed the (primal) stone in the same way as the farmer applies himself to the cultivation of the agricultural landscape. The stones

characterise the landscape, reinforcing the observer's impressions and vice versa. Nature and its structures repeat themselves repeatedly in the sculptures...

The Austrian sculptor Karl Prantl, initiator of the first "Symposium of European Sculptors" in St. Margarethen (Burgenland, Austria) summed it up:

*"The stones should remain where they were created, there for all people. It is different to museums. Encountering such a stone in nature reveals a different experience. You experience the trees, the grass, the moss and the clouds, too."*





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