

ENTDECKEN ERLEBEN GENIESSEN



**PFARRKIRCHEN**



# FIGURES IN TOWN

Sculpture guide



[www.pfarrkirchen.de](http://www.pfarrkirchen.de)



## **Sculptures in town - but why?**

Pfarrkirchen is a dynamic, child-oriented as well as senior-friendly town that is old and new at the same time. Here, urban spirit is combined with responsibility for old and future characteristics. Despite all projections, public areas are rediscovered. I kindly invite you to

re-experience Pfarrkirchen with its diverse sculptures and fountains.

The chestnut avenue surrounding the old-town of Pfarrkirchen is ideally suited for art in a public area. Everyone who wants to go to the centre needs to cross this area.

In addition to that, the avenue is together with additional green areas such as the Park next to the bank Sparkasse and the nature area of the Rottauen a popular location for citizens and guests of all ages. These are the ideal places to display contemporary sculpture work! They are being put in context with nature. This is where they make an impression.

Why are we doing this?

For the citizens of Pfarrkirchen, this town represents a fundamental part of their social and communal lives. This is where the presentation of public achievements enriches their lives. Cultural attractions should not be limited to a few main cities only. We, however, see this commitment more like a self

imposed communal task. And just imagine, how arthistorically significant cities would look nowadays, if art had not been promoted over the past few decades. Pfarrkirchen, home of sculptor Hans Wimmer, would only be a façade without his variety of sculptures and fountains. With these works of art in public areas, people's perception changes. These sculptures present inanimate, static elements in a vivid town. They can represent stumbling blocks or stimulate discussions. They are non-verbal and not tied to any language. Even foundations and private citizens invest in an urban style living environment and we are grateful they provide us with objects on a loan basis for us to exhibit.

With these sculptures and fountains exhibited in our town, we make Pfarrkirchen even more vibrant, we facilitate bridge building between national and international art, between indigenous and foreign perspective and, not least, between object and human being.

I wish you lots of joy with the figures in this town.

Wolfgang Beißmann

1. Mayor

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## **Wimmerross**

**Bronze | town square | 1966**

Hans Wimmer dedicated many of his large-scale sculptures to his favourite animal, the horse - after all Hans Wimmer was born in the Rottal - of which many are located in numerous public places. They can be found in, for example, Munich (in front of the Alte Pinakothek), in Bremen und Utrecht, in front of castle Gottorf as well as in the inner courtyard of the Veste Oberhaus in Passau and, not least, the well-known "Wimmerross" on the town square of his home town Pfarrkirchen.

In his autobiographical notes, Hans Wimmer wrote the following about the horse: "When I was a child, the horse, or more accurately, the steed, was undisputably playing the most important part in the Rottal.



It would have been unimaginable for people not to know all the horses, their origin, characteristics, age or value. People would also know the best blacksmith and the most reliable stable lad“.



## Hans Wimmer

**1907**

born in Pfarrkirchen

Studies at the Academy of Fine Arts in Munich

**1950**

Culture Award of the City of Munich

**1949**

Appeal to the Academy of Fine Arts in Nuremberg

**since 1958**

Member of the Bavarian Academy of Fine Arts and the Academy of the Arts in Berlin

**1963**

Honorary Member of the Academy of Fine Arts in Munich

**1966**

Pour le Mérite for Sciences and Arts

**1968**

Bavarian Order of Merit

**1982**

Schwabing Arts Award

**1986**

Bavarian Order of Maximilian for Science and Art

**1992**

died in Munich



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**Waisenmädchen** *Orphan girl*  
Bronze | Rathaus II | 2003 | Loan

Hans Wimmer had already completed the new art of form reduction, abstraction was not controversial anymore. That is why he felt the need to remind people that nature itself provides the best examples: "Let us be overwhelmed by nature ... there comes the moment when you don't see nature anymore but the figure. The enthusiasm is already half of the abstraction".



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**Krötenbrunnen** *Fountain of toads*  
Bronze | Ringallee | 1968

“While everyone moves away from the object because it’s modern, I present the object and condense it as much as possible”.  
(Hans Wimmer, 1950)



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**Europa mit dem Stier** *Europa with the bull*  
 Stainless steel | Dr.-Bayer-Str. | 2001

The slender young girl does not know what to think of the other party. She holds her right hand out to him. Her left arm bent, pressed to her body. The bull stands motionless, looks at the young woman and waits for her to take the first step towards him. This work shows Europa's careful approach towards the bull and with regard to the EU extension, this can be seen as the mirror of our time. Human and animal stand on a stylised globe. On the platform, the twelve EU flags are engraved (as in 2001).



## Alois Demlehner

**1965**

born in Griesbach in the Rottal

**1990 – 1994**

Apprenticeship as a wood sculptor  
at the wood carving school in  
Berchtesgaden

**since 1994**

works as a freelance  
artist/sculptor

works with wood, stone, bronze,  
stainless steel and acrylic glass

**since 2012**

He publishes his work under the  
pseudonym of „Dreadnaught“.

He mostly works with stainless  
steel and acrylic glass.

In order to leave as much room  
as possible for interpretation, he  
stopped giving titles to his works.

It is carried by 36 straight lines of longitudes which are connected by tendrils. The names of the 15 member states are eternalised in the leaves.

This way, the sculpture is a snapshot of Europe's historical development shortly after the turn of the century.



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**Welle** *Wave*  
Concrete | Ringallee | 2012

Both sculptures should be seen as symbols and an orientation sign in the border area between reason and emotion.



## Peter Bauer

**1953**

born in Munich

**1974 – 1977**

Apprenticeship as a sculptor and farmer under Johannes Dumanski (died in 1990)

**since 1977**

freelance work as sculptor, painter, furniture and building designer on a farm in Lower Bavaria.

**since 2001**

several work stays in Csongrad, Hungary

lives and works in Sammarei/ Ortenburg

Involvement in the project „School and Art“



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**Hülle** *Shell*  
Wire, granite  
Ringallee | 2012



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**Ebbe** *Ebb*

Bronze | Ringallee | 2012 | Loan

Ebbe is the time when the tide flows out from the land, the water so to speak withdraws into itself. This is how the artist Christian Höpfner sees this female sculpture. She is immersed in herself, withdrawn into herself. (Christian Höpfner, 2012)



## **Christian Höpfner**

**1939**

born in Burgstall/ Altmark

**1958 – -1964**

Studies in Sculpture at the Berlin University of the Arts

Master pupil of Richard Scheibe

**1963**

Georg Kolbe Prize

**1969**

Academic assistant of Waldemar Grzimek at the chair of plastic design, department of architecture of the TU Darmstadt.

**1972**

Lecturer in the department of architecture of the TU Darmstadt.

**1977**

Appeal to the Academy of Fine Arts in Nuremberg

**2003**

Ernst Rietschel Art Award for Sculpture

Member of the Schadow Society

Member of the German Medal Art Society

**2014**

died in Berlin





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**OTTO**

from the series **POP | P | ART** !ly owned | 2015

Baron von Reitzenstein is one of the most famous designers of the 20th century. He is known for the famous comic figure, the HB Männchen, and its quote: "You will not go ballistic, will you..."

As a great lover of horses, he is the ‚father‘ of an elegant series of works which were bought up in the 70ties by Valentino Vulcano, a renowned gallery owner from Majorca and Hamburg.

Together with St. Petersburg artist Lyamin and the Pfarrkirchen artist Michaela Adler, Valentino developed the concept for OTTO.

It was Herbert Wallner who works as a painter in Vienna, Hamburg and Majorca and who is the creator of the Realkubismus whom Valentino engaged to realise this project.

OTTO wears well-known jurisprudential quotes on his back,



## Herbert Wallner

born in 1963 in Graz Creator of the Realkubismus  
In-demand artist in Europe and the US

His most recent pieces are exhibited in the new World Trade Center in New York.

Galleries in Graz, Vienna and Shanghai represent the artist's work.

In 2006, he created the longest painting in the world (197,1m long and 1,5m high, acrylic mixing technique, „Life Cycle from Birth to Death“) and donated this piece to the Styrian Children's Cancer Aid foundation (Graz).

however in form of an alphabet jumble. This is supposed to encourage the viewer to look for the solution. Wallner embellished the horse's torso with curving flames made of beaten gold. This inconsistency in style and colour points out the inconsistency in life.



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**Isabella im Spagat** *Isabella doing the splits*  
Bronze | Ringallee | Loan | 2012

Ingrid Baumgärtner's figures are created from the living model. Her aim is to build a meticulously faithful image of this person. Characterising this person in the figure by sculpting the girl's body proportions and by modelling the clay into the typical posture, she tries to reveal something about the personality of this person.



## Ingrid Baumgärtner

**1958**

born in Munich

**1977 – 1985**

Studies in Sculpture under Karl Henning Seemann and Studies in the art of painting and glass design under Hans Gottfried v. Stockhausen at the Stuttgart

State Academy of Art and Design

**as of 1985**

works as a freelance artist

lives and works in Triftern/Lower Bavaria



## **Stehendes Mädchen**

*Girl Standing*

**Bronze | Ringallee | 2012**

With an academic eye Ingrid Baumgärtner creates pieces from the living model. Their characteristic posture as well as every little detail are meticulously sculpted in clay. However, at the same time, the way she sculpts reveals something about the artist. A portrait, in this case a full body portrait, usually is a symbiosis between model and artist.



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**Rast am Brunnen** *Rest at the fountain*  
Untersberg marble | Eggenfeldener Str. | 2010

At this place used to be a drinking fountain which disappeared over time. After the renewal of the Eggenfeldenerstraße, this little square was used to build a new fountain right there, at the west entrance of the historic centre. It was Bernd Stöcker who used hammer and chisel to carve the Salzburg marble and created this group of figures. He prefers to use this old method because he is convinced that even today this is the best way to convey all the differences in the sculptural language.



## **Bernd Stöcker**

**1952**

born on 17 August in Bremen

**1974 – 1977**

Studies in Educational Sciences at the University of Hamburg and studies in Sculpture at the University of Fine Arts of Hamburg under Ulrich Rückriem

**1977 – 1983**

Studies in Sculpture at the Stuttgart State Academy of Art and Design under Alfred Hrdlicka

**1999**

Priz Sandos, Salon d'Automne, Paris

**2000**

Prix Victoire 2000 Sur Socle, Versailles

**2004 – 2005**

Lectureship for Sculpture at the Academy of Fine Arts, Nuremberg

**2014**

Dr. Franz & Astrid Ritter art award, Straubing

**since 2019**

Corresponding member of the Académie Nationale des sciences, belles-lettres et arts de Bordeaux

**2019**

Art award of the district Rottal-Inn lives and works in Triftern/Lower Bavaria



## Haarewaschende

*Girl washing her hair*

Bronze | Ringallee | 2012

The corporeality of the figure is striking. Arms, legs and muscles were modelled out of clay and are now present in the bronze figure. You can, however, detect a small piece of the frame which protrudes from the sculpture. The frame is used as a support for the clay in order to be able to build the figure in the first place but also to determine the position of legs and arms of the body.

The abstract structure of the figure can only be recognised indirectly in the frame.

However, this makes an impact on the overall impression of the figure.

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# PFARRKIRCHEN



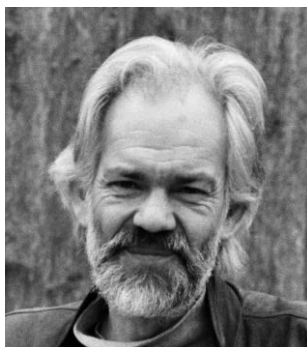


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**Saxophonspieler** *Saxophonist*  
Flossenbürg granite | Ringallee | 2012

The figure ‚Saxophonist‘ is a tripartite sculpture made of granite which was created in 1990 in a creative period during the transition from graphical representation to abstraction.

On both front sides, it combines several elements of the instrument with the oversized facial expressions of the musician and you can anticipate his character and what mood he is in. On the back, the naturally fractured surface of the rock appears as calm and stretched out surface area of the overall figure.



## Christian Zeitler

**1960**

born in Landshut

**1983 – -1985**

Apprenticeship as a stone sculptor

**since 1986**

freelance sculptor

**1989**

Founding member of the artistic group G-Lock

**since 1998**

Board member of the Federal Association of Visual Artists (BBK)  
Lower Bavaria lives and works in Neustift/Wolfach

**since 2012**

Board member of the „Innviertler Künstlergilde“ („Artists“ Guild of the Innviertel“)

**2016**

Art award of the district Rottal-Inn

**since 2018**

Cultural Advisory Council of the city of Passau

**since 2019**

Board member of the Paul Klinger Künstlersozialwerk in Munich  
*(registered association focusing on career counselling for artists)*



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## **ROTTALER MARIENBRUNNEN**

*Virgin Mary fountain of the Rottal*  
**Bronze | Marienplatz | 1990**

Joseph Michael Neustifter represents the traditions of a Lower Bavarian family of sculptors in the fifth generation. When he was only 18 years old, he received his first order, a fountain sculpture.

The concept of the Virgin Mary fountain in Pfarrkirchen was for it to be built like a village - the church in the centre, surrounded by secular scenes. With scenic presentation of the history of Pfarrkirchen, the district of Rottal Inn and the incorporations Waldhof, Reichenberg and Untergrasensee.

The fountain is dedicated to the preservation of nature and life.



## Joseph Michael Neustifter

**1969 -75** Academy of Fine Arts in Munich under Georg Brenninger

**1969** first order for a public work of art

**1972/85** Bavarian State Prize

**1988** Special Prize in the national competition for public art, Hamburg

**1995** Order of Merit of the Republic of Germany for his artistic work

**2002** Large illustrated book with catalogue raisonné: Ulrich Hommes – published by

Schnell & Steiner

**2005** Bavarian Order of Merit for his artistic work

**2006** Citizen's Medal Pro Merito of the town Eggenfelden

**2007** Illustrated book "Plastische Statements" - art publishing company Anderrott

**2008** Illustrated book "Benediktssäule in Velletri" - published by Schnell & Steiner

**Since 1969** he has won more than 200 first prizes at public competitions and he designed more than 90 church interiors.

His works are exhibited in Italy, France, Austria and Germany, just to name a few.

Member of the Munich Secession





**Taubenbrunnen**  
*Fountain of doves*  
**Bronze and granite**  
**Kirchenplatz | 1993**

Behind the parish church (opposite the main entrance) the fountain of doves decorates the church square. The fountain was built in 1994 based on an initial draft of the former first mayor Georg Riedl and presents a well-known proverb:

“A bird in the hand is worth two in the bush”.





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## **Peter Griesbacher Brunnen**

*Peter Griesbacher fountain*

**Bronze and granite | Passauer Str. | 2014**

This fountain is reminiscent of the composer, organist and vicar who was born in Egglham near Pfarrkirchen and worked as an artist from 1864-1933. He created around 250 works of art, including 49 church services. It was at the turn of the 20th century when Catholic church music found a link to contemporary developments with Peter Griesbacher.



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## **Unternehmerbrunnen**

*Fountain of entrepreneurs*

**Bronze and granite | Christangerstr. | 1987**

Allegoric presentation of the burdens of the entrepreneur who tries to stay afloat. In 1988, this fountain was awarded the National Prize for public art, Hamburg.



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## Sich aufrichtende Grashalme

*Upright blade of grass*

Wood | Park an der Sparkasse | 2012

The three 'Upright blades of grass' set a striking example on the grounds of the new arboretum next to the train station of Pfarrkirchen at the junction between urbanity and rural infrastructure. They were cut out of local oaks which had been disrooted by heavy storms and were then painted green. In their rhythmical arrangement the three oversized grass sculptures that have a height of six, eight and twelve metres seem to be growing out of the area and put emphasis on the beauty of small, inconspicuous blades of grass. The blades communicate with each other but engage also in a dialogue with the selected tree species of the arboretum and the town architecture of Pfarrkirchen.



## Hermann Bigelmayr

**1958** born in Jettingen

**1973-76** Vocational school for wood carving in Oberammergau

**1976-82** Studies in Sculpture at the Academy of Fine Arts Munich under Prof. Hans Ladner

**1980** German National Merit Foundation

**1982** Diploma in Sculpture Debutant Prize of the Bavarian government

Scholarship of the German Academic Exchange Service (DAAD) for one year in Paris

**1984** International Scholarship of the Academic Foundation in Florence of the city of Munich

**1988** Bavarian Award for the Advancement of the Arts

**1988-90** Academic assistant at the Academy of Fine Arts in Munich under Prof. Hans Ladner

**1993** Project sponsorship of the Bavarian government for a sculpture in a public area

**1997** Workshop for a Sculpture Project Bagamoyo in Tansania, organisation: Goethe Institute Dar es Salaam

**1998** Pasing Art Award

**2001-02** Lectureship at the Munich University of Applied Sciences, department of architecture

**2002-04** Bavarian Fund for the support of artists , Bavarian art studio support programme

**2010** Seerosenpreis of the state capital Munich

Lectureship at the Munich University of Applied Sciences, department of architecture



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**Junge mit Tuba** *Boy with tuba*  
Bronze | Ringallee | 2012

“Small boy with a big instrument It takes a lot of diligence and perseverance to master your instrument and actually make good music. Small boy - big instrument. Small boy - big challenge.

I united these contrasts in the sculpture.

This can clearly be seen, for example, where the boy's arm merges into the tuba.

“The unification is successful, it seems you can almost hear the boy play his instrument”.



## **Guido Messer**

**1941**

born in Buenos Aires

**1958-1961**

Apprenticeship as a gold smith  
in Pforzheim

**1961-1966**

School of Arts and Crafts Pforzheim

**1966-1971**

Studies in Sculpture at the  
Academy of Arts

Heinrich Baumann and

K.R.H. Sonderborg

and an apprenticeship as an art  
caster under Herbert Heinzel

**1982**

Scholarship by the Art foundation  
Baden-Württemberg

**1982-1983**

Scholarship of the State Baden-  
Württemberg

Cité Internationale des Arts, Paris

**since 1982**

works as freelance sculptor in Korb,  
Württemberg and  
Sassetta(LI), Italy



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**Faltung** *Folding*  
 Sheet steel | Ringallee | 2001

The variable shape of the triangle and the folding as a formal principle are significant characteristics of Ben Muthofer's art. Foldings stabilise and make space. Triangles made of metal become folded sculptures: they are cut out of steel plates as flat bases, if necessary bent, buckled, folded or slitted and are then by means of meticulous welding merged into a spatial object. The great visual charm of the triangular shaped foldings is created by its slender, emerging form and the whitening of their surfaces. The play of light and shade outside increases the plasticity and renders the geometric, puristic white surfaces vivid and the sculpture's body tangible.



## **Ben Muthofer**

**1937**

born in Opole, Upper Silesia  
Craftsman apprenticeship in  
Erfurt, School for Arts and Crafts in  
Bielefeld

**1958 – 1964**

Studies at the Academy of Fine Arts  
in Munich: Master Pupil under  
Professor Ernst Geitlinger at first  
freelances as a painter and graphic  
designer

Lectureship at Washington

University in St. Louis, US

and at the Iceland Academy of Arts  
in Reykjavík

Repeated prize winner for art in a  
public area

Large sculpture: folded sculptures  
and light pillars among others

**2020**

died in Ingolstadt



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## **Machen wir doch endlich Ordnung**

*Let's tidy up*

Granite | Ringallee | 2012

“Parts that follow a certain principle of order form a whole which in turn is part of a larger and sometimes different entity. We talk about the imaginable infinity that is geometric and linear at the same time.”

(Blaise Pascal)



## **Gabriele Berger**

**1955**

born in Vienna, raised in Linz

**1974**

Studies in Salzburg

**1976**

Studies in Sculpture at the Mozarteum University of Salzburg under Rudi Arnold

**1983**

Studies in Sculpture at the University of Arts and Industrial Design Linz under Erwin Reiter

**1986**

Diploma

Federal Working Scholarship  
Scholarship for the promotion of young talents

**1989 – 1993**

Academic assistant under Erwin Reiter

**1991 – 1997**

Director of the Summer Academy in Hohenems

Workshops in cooperation with primary school, lower secondary school, polytechnic school, deaconry, Academy of Arts (editing)



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**Corpo feminienele** *Female body*  
Steel | Stadtweiher | 2012

The dialectic between freedom and compulsion takes place between fullness and emptiness in the sculpture where the formation of the female body proliferates in its entirety: in a multi-layered process, cubistic as well futuristic.

**Grande Sirena** *Big mermaid*  
Steel | Stadtweiher | 2012

The sculpture takes shape, even with these simple metallic lines, "drawn" on the emptiness of space, in the unsteady synthesis between timidity, femininity, being and not-being and yet stable dimension.



### **Elisa Lorenzelli**

The sculptor was born on 13 February 1983 in Piombino (LI). She makes her apprenticeship at the Academy of Fine Arts in Bergamo and specialises in marble sculptures but also sculptures made of metal, plaster and clay. With her work “Moore and Arp”, two main characters of the organic extraction, she concludes her studies.





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**Loreley von der Rott** *Loreley of the Rott*  
Bronze | Rottauen | 2007

When from 2005-2009 measures were taken for flood control, the area next to the river Rott was gradually extended and rebuilt into a local recreation area as well as teaching area. This way the Rott with its flora and fauna did not only become accessible to the people, this area also provides opportunities for activities and events. With the sculpture ‚Loreley of the Rott‘ the area gained yet another artistic highlight.



## **Wolfgang Auer**

**1964**

born in Griesbach in the Rottal  
Apprenticeship as a draftsman Ap-  
prenticeship as a wood carver Title  
of master craftsmanship in  
sculpture

**1995-2001**

Studies at the Academy of Fine Arts,  
Nuremberg

**since 2008**

Lectureship at the Augsburg Uni-  
versity of Applied Sciences

numerous works of art in a public  
area, Awards, Scholarships, solo as  
well as group exhibitions at home  
an abroad

works and lives in  
Friedberg/ Augsburg and in  
Pocking/Lower Bavaria

