Helga Palasser is a trained sculptor from Austria. Her work as an artist took her to many different places around the world. Meeting artists and activists with diverse cultural backgrounds and experiences influenced her work both on a practical level of handcraft skills and regarding the themes she chooses. One important theme in her previous work are the possibilities that open up in the encounter of different cultures. To realize her visions, she uses different materials like clay, paper, stone, wood, or bricks. A great inspiration for her search of the accomplished form in her artwork comes from a deep admiration for the shapes that can be found in nature. This is also the case in the work presented here. It follows a woodcut work that was inspired by the picture of resting butterflies on their thousands of kilometres long journeys. The forms created by the artist reflect natural forms that speak to us in a special way that is not reducible to any form in the end – the reflection of an amorphous language of natural forms. The artwork could be understood as an invitation to join in this play of forms that also always reflects thoughts, emotions, hopes, and which is open-ended and open for everyone who wants to join in.

The sculpture shows five elements framed by two pillars. The elements are interwoven with each other. They take changing forms as curved lines, waves, surfaces, letting free spaces between them that permit to glance at the other side. The harmonious surfaces of the elements are evolving on separated levels that yet belong together. The two pillars provide a distinct frame for the dynamic forms in the middle of the sculpture. However, they vanish in the upper part of the sculpture opening up the inside for an outside.

Mirroring natural shapes through a multifaceted transformation in the artwork, letting enter these shapes into a play of forms, not only aims at raising questions about our relation to nature but as well about our relation to each other in a society, for example: Might not we recognize in the design of the fine, fragile and yet durable forms, patterns and ways of life of nature as in a mirror our own ability to design, dependent on and conditioned by numerous factors and yet free in its development and unfolding? Is nature to be imagined as a mere mechanical functioning that if needed can be reproduced artificially at will, or is it an irrecoverable and intrinsically valuable and precious process of development which is open-ended and for which we have to take responsibility in our freedom to design and construct? Is the fragility and sensibility of nature not a sign for our own sensibility and vulnerability – a vulnerability, that demands care and attentiveness?