

## Art, a Bicycle, a Woman, and a Tent

With my wood print, "Europe in the Shadow of the Bull," cut in Tobringer Linde wood in 1998, I would like to take my art on a journey through Europe. Whether it connects to the Europe of the (sub-)continent with its 48 countries or that of the EU with currently 28 states, will become evident in the implementation of the project and develop from there. The principle of bringing art to another country is so that it will lead to exchanges of ideas and discussions in an unexpected context.

As Europe is connected with other parts of the world, this idea could be projected and expanded worldwide.

The title, "Europa im Schatten der Taurus" or "Europe in the Shadow of the Bull," refers to the Greek mythological legend of how Europe was named. God Zeus, in his infatuation with Princess Europa, transforms into a beautiful bull, deceiving her and carrying her off to the Greek island of Crete. There he shows her his true nature, and the connection creates several offspring. One can understand this as a metaphor – Europa can be blinded by a harmless game with the supposedly tame animal, which is driven by its own agenda. I wonder if this mythological narrative is a fitting picture for what is the situation in Europe now – independent countries on one hand, and members of an economic union on the other hand. It is not uncommon for an awakening to occur after the fact, like that of Princess Europa's in Crete when confronted with the transformed bull. The artistic framework gives room for individual interpretation.

When we travel, we like to bring something home with us as a remembrance of our adventure: impressions, objects from nature and culture, culinary delights, experiences, interesting encounters, and friendships. What do we bring to these places we visit? Not only do we bring our currency and ecological footprint, but also our interest, joy, and our diverse cultural backgrounds.

In this culturally-related sense, I would like to expand the concept and bring art. I would like to bring an original, hand-crafted wood print of a maximum lot of 130 prints to every country that I can visit. This would bring art to people in an elementary way. It would be accessible in a public space to all, where people engage in social and cultural exchanges instead of being locked up in a concrete bastion where only a select few would experience it.

First, it requires suitable places, curiosity, and approval of the local people in order to accept this endowment. For example, a small community in Calabria might feel attracted by the woodcut and provide a free wall in the stairwell of a public library for its presentation. Secondly, it requires some support to bring this project to fruition.

The travel will be by bicycle and public transport. Tent and stove will go with me, and for each country a rolled-up wood print on China paper, 240cm x 70cm, in a waterproof case.

This type of travel ensures personal connections: the idea of the project can be shared through these encounters. The interactions with locals in search for accommodations, sustenance, and travel paths will occur naturally and effortlessly. The interest is aroused by a bicycle, a woman, and a tent. "Are you on your own?" is a question often asked. "No, I have art with me. Europa in the Shadow of the Bull," can be the answer. The idea for the project is shared, and so the cycle continues. The place for a desired image can be discovered in this way.

This mode of travel does not require a large budget, nor does it adversely impact the climate and environment. However, an adequate financial base is necessary for such an undertaking for essential expenses and unforeseen situations.

The installations of the prints will be documented and communicated. The timeframe depends upon my work situation and the availability of funding. Despite logistical simple conditions it will need private and public support to realize this long term project.

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