

# sinne.formen



## cONTENTS

**editorial** . page 1

**insights** . page 2

Transformation requires fresh perspectives

**prospects** . page 3

Transformation through deconstruction

**art & more** . page 4

“All You Knead” – renewal through transformation

*Dear Readers,*

*It is certainly no coincidence that we find ourselves addressing the subject of change and renewal in the fall. The processes taking place externally in nature are reflected internally in our themes, and are therefore ideally suited to conversation. In this issue, we give you an insight into what we went through to create a “balance sheet for the common good,” and I can assure you it wasn’t easy. But as you will see in the “prospects” section, renewal also requires upheaval.*

*That’s why this edition takes a look at what it means when everyday life is disrupted by art. Many artistic disruptions are unfairly cast aside after making their initial impact. At best, they are put on display in galleries; quite often, they are relegated to the archives. Yet upheaval enables us to bring new things into the world. Next time, rather than being unsettled by a disruption, use it as a stimulus for a new way of looking at things... like this edition of sinne.formen, in which we also “disrupted” the familiar layout.*

*This time in the “art & more” section, we discuss the importance of modeling clay in modern art. Yes, you read that right. We recommend going straight to page 4 to find out what this is all about.*

*Kind regards,*

*Inke Kruse*



...needs new perspectives

## INSiGHTS

### **The financial crisis revealed two critical truths:**

first, that our economic system can no longer function efficiently in the long term, and second, that it has led itself into absurdity. But how can we create positive images of the future and bring about the paradigm shift that is so urgently needed? The concept of the Economy for the Common Good was developed by Austrian author Christian Felber as a vision of an alternative economic system. As the name implies, it focuses on goals and behaviors that are oriented toward the common good, and strives to influence economics, politics, and society. Instead of competition and maximizing profit, we should foster cooperation and solidarity. Does that sound familiar? The idea is not new: it already flows into the threefold social order that underpins, for example, our business activities. Although we did not describe it this way at the time, our business has been oriented toward the common good right from the start.

That is why we chose this year to create a “balance sheet for the common good” for STOCKMAR. Using a matrix of 20 benchmarks based on ethics and sustainability, the balance sheet for the common good documents the point that a company, com-

munity, or institution has reached along the path of ongoing development. We consciously decided to take this step even though it took more effort than we could have possibly imagined. It was time-consuming and cost-intensive for all departments, but it yielded more than blood, sweat, and tears (those too, of course!). Long before we finished, the process of creating a balance sheet for the common good enabled us to change our perspective—to look at ourselves from the outside. We were happy with what we saw. However, we also identified a number of small areas in which there is constant room for improvement. We recognized that in many respects, we are pioneers. We also realized that we could do better and identified the areas concerned through constant dialog with our supporters, our partners, and our critics. Anyone interested will soon be able to read our common-good report on our website, as true transformation requires fresh perspectives. That is why we are looking forward to receiving your questions and ideas on the subject!



# ives... Transformation through deconstruction

## PROSPeCTS

The phenomenon known as “culture jamming” refers to an artistic strategy that engages with widely varying forms of disruption: that of visual art, but also of perception, and of the perfectly organized routines of everyday life. Even though culture jamming primarily targets the advertising industry—for example by deconstructing familiar logos—the topic of disruption in art is not a new one.

Certainly not since Marcel Duchamp gave the Mona Lisa a mustache. But what does this disruption bring about in daily life?

Without disruption, nothing new could ever come into the world. In October last year, the art world held its breath as Banksy’s work *Girl with a Balloon*, which had just been sold at auction for the equivalent of 1.2 million euros, was fed through a shredder hidden in the frame just moments after the auctioneer’s hammer had fallen. This was the first time that an auction had seen the destruction of a work by the artist, and at the same time the creation of a new work. The newly created work, *Love is in the Bin*, has been on display at the Staatsgalerie Stuttgart since March this year. The artistic process is one of creation that, at times, also requires us to deconstruct existing, familiar, everyday routines.

How do I open myself to new things? Here, too, there are disruptions, confusions, triggers. Dozens of strangers ignore each other on their metro commute – until the train comes to an unexpected stop. Then they start talking. They band together against the common “troublemaker.” They help each other. After Hurricane Sandy raged through New York, some restaurants moved their business outside to supply food to people who had suddenly found themselves homeless. In a way, upheaval therefore gives us a moment to stop and consider, to collect ourselves, to express solidarity.

Transformation has to start with deconstruction, and this can be very painful at times. However, it also enables us to step off beaten paths, to change the way we see things, to move differently, or to seek wholly new paths. We could also reverse things and say that the process of creation is always artistic. And that we, too, can see ourselves as artists, particularly at moments like this. Here, we have to address the question of how we can open ourselves up to constructive disruption. To this end, we at Stockmar have, for example, set up an initiative called “Art Needs a Frame(work)” so that the many works of art that reach us in connection with donations of materials or joint initiatives do not disappear into the archives. Instead, we give the images and objects a special frame(work) and display them centrally on our premises. This is intended not only to show our appreciation of the works, but also to encourage our colleagues to become creative themselves.

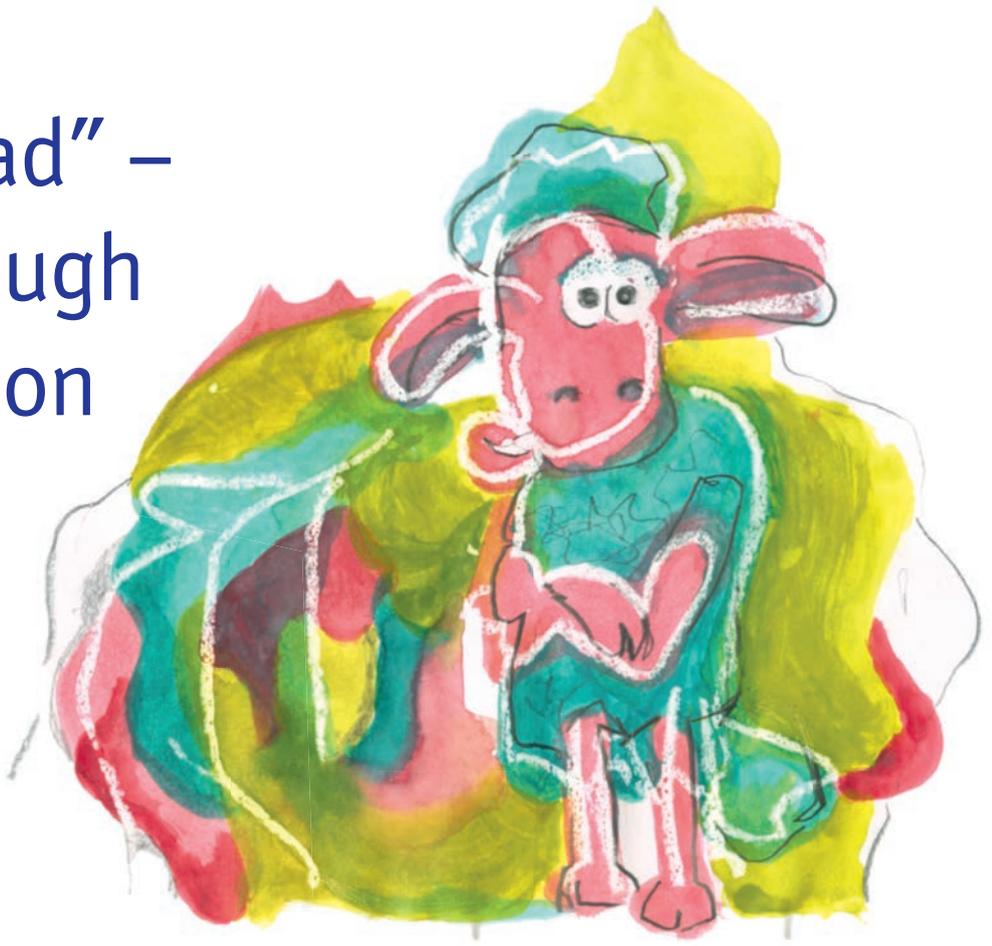


# “All You Knead” – renewal through transformation

Regarding the announcement of the exhibition “All You Knead,” we have to admit that we couldn’t suppress a wry smile when the Hamburg Museum für Kunst und Gewerbe (MK&G) mentioned the “value of modeling clay for contemporary art,” even though we as manufacturers of modeling and decorating wax are well aware of the versatility and malleability of this material.

The exhibition, which features more than 60 international works of art, shows how the many and varied uses of modeling clay infiltrated pop culture starting in the 1950s. The exhibits include animated film classics such as *The Nightmare Before Christmas* (based on an idea by Tim Burton), legendary videos such as Peter Gabriel’s *Sledgehammer*, commercials, and computer games. The museum also shows how this malleable material has been used in modeling, product design, and special effects make-up. As you can see, our illustrator first thought of *Shaun the Sheep*. It goes without saying that all the Stockmar staff had the opportunity to visit the exhibition during working hours. After all, we, too, have had “all you knead” since the 1950s.

The higher the quality of the material, the more it can be changed, and the more potential it has for both transformation and renewal. Try it out for yourself with our modeling beeswax. And don’t be shy! As the MK&G confirms, you are holding one of



## ART & MOre

modern art’s most important materials in your hands to further shape contemporary art. We will be all the more pleased if you share your works with us. You are welcome to send your photos to [info@stockmar.de](mailto:info@stockmar.de)



### iMPRINT

PUBLISHER: Hans Stockmar GmbH & Co. KG  
Borsigstraße 7 • D-24568 Kaltenkirchen

EDITORS: Inke Kruse (responsible under press law),  
Corinna Maliske

ILLUSTRATIONS: Louisa Kaftan

LAYOUT: Sabine Gasser • Gestaltung  
[www.sabinegasser.de](http://www.sabinegasser.de), Hamburg

PRINTER: Die Printur  
[www.dieprintur.de](http://www.dieprintur.de)

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