



SCHÄLLING | ENDERLE

PORTFOLIO

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ABOUT

Schälling | Enderle are a German artist couple. They have gathered vast experience working in quarries all over Europe before settling in Liège, Belgium where they are since many years constructing sculpture with stone, predominately extracted from quarries in Wallonia.

In the formative and tense space between the choice of the raw material and the production of an art work they have developed a subtle understanding of their materials. In their works they emphasize questions of appreciation and value of materials and how the transformation, adaptation and processing of natural resources changes our perception of them. By the juxtaposition of "cheap" materials and natural stone, they aim beyond the question of composition of sculpture. Seeing sculpture as more than a work of reduction and pleasing proportions, it has the potential to take us beyond our limited ideas of place, culture, times and the nature of matter.

The works of Schälling | Enderle are represented in numerous private and public collections worldwide.

by Olaf Man Singh Pradhan

PROJECTS

Quarry : Terre des cerisier, *La roche caressée*, In-situ, Mont / Belgium

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Temporal, spatial and content-related aspects are interlinked in the project of *La roche caressée*. Layers of acting, time, and meaning are superimposed several times, resulting in a multidimensional perceptual network.

Quarry : Terre des cerisier, *La roche caressée*, In-situ, Mont / Belgium



In the abandoned, disused and overgrown quarry 'Terre des cerisier', located in the Belgian Ardennes, we discovered in 2011 a terraced rock formation - forgotten relic of a suddenly ended mining. Little by little, we freed the rock massif from garbage and soil deposited over the years. The result reads sculpturally as a pyramidal-looking large sculpture. Firmly anchored, it grows out of the overflowing nature.

What we perceive as form is the result of what is missing, and that is missing from the mountain, from the mountain stock. We thus not only perceive that which is still connected to the massif of the earth, but at the same time have a sensation for that which has been separated, lost.

Mèche à mèche, borehole to borehole was used here to loosen the stone blocks from the massif. A mining method from the fifties and sixties, which was also used, for example, in the well-known quarries at Untertersberg near Salzburg.

This method of mining, which was only used in a relatively narrowly defined period of time, is an expression of our recent past. Furthermore, several time levels overlap. The rock itself holds fossilized shells, deposited in the sediment at the bottom of the sea about 350 million years ago. Many millions of years later the mountain range of the Ardennes folded up, readable by approx. forty five degrees inclined layers.

In our time the small trees growing on the steps act like natural chronometers. For a museum exhibition in 2012, we thematize these processes and add another layer of time and action with our own story in the form of a photo / video installation.



PROJECTS

Quarry Rabothrat : *at home*, Modifikation of an abandoned quarry, Rabothrat / Belgium

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MODIFIKATION EINES STILLGELEGTEN STEINBRUCHS

- Pflaster auf wunde Erde
- Totenkult und Materie Stein
- Kunst und Tod
- Einheit von Materie und Geist
- Bestattungskultur
- Auslotung der Grenzen von Kunst
- Grenzgang der Kunst oder Inbegriff der Kunst
- Verwandlung Schutz Pflege
- Konstruktion Destruktion
- Entfaltung Zeitdimension

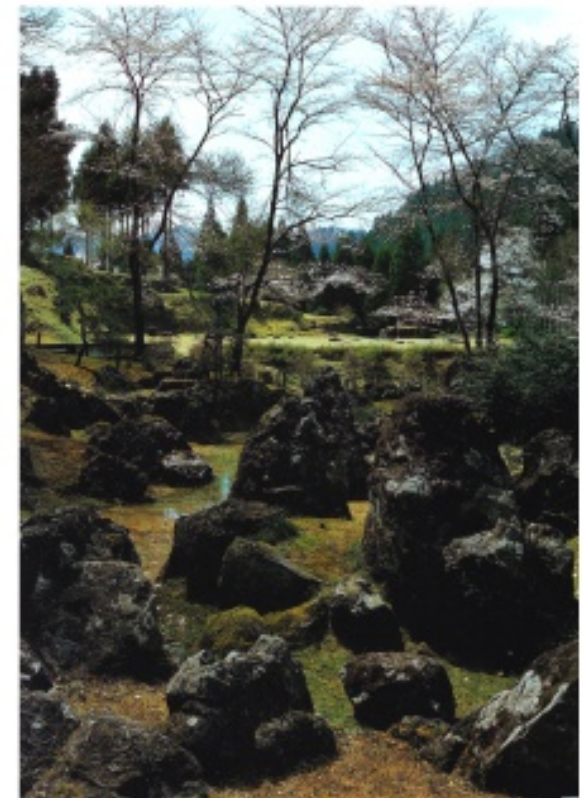
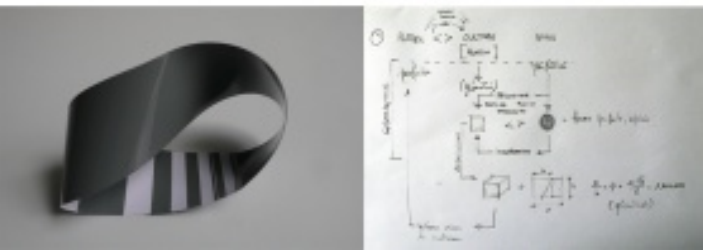


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Das Projekt beabsichtigt die Umwandlung eines stillgelegten Steinbruchs in eine sepulkrale Kulturstätte. Neben Beisetzungen in Felskammern sollen besondere Steingräber und Gedenkstätten in die rekultivierte Industriebrache integriert werden. Ein würdiger Ort für die Toten, sowie ein Ort der Ruhe und Kontemplation für die Lebenden, besonders für die trauernden Hinterbliebenen, soll hier entstehen.



PROJECTS

Adnet quarry : *BergeBerge*, Intervention quarry, Untersberg / Austria

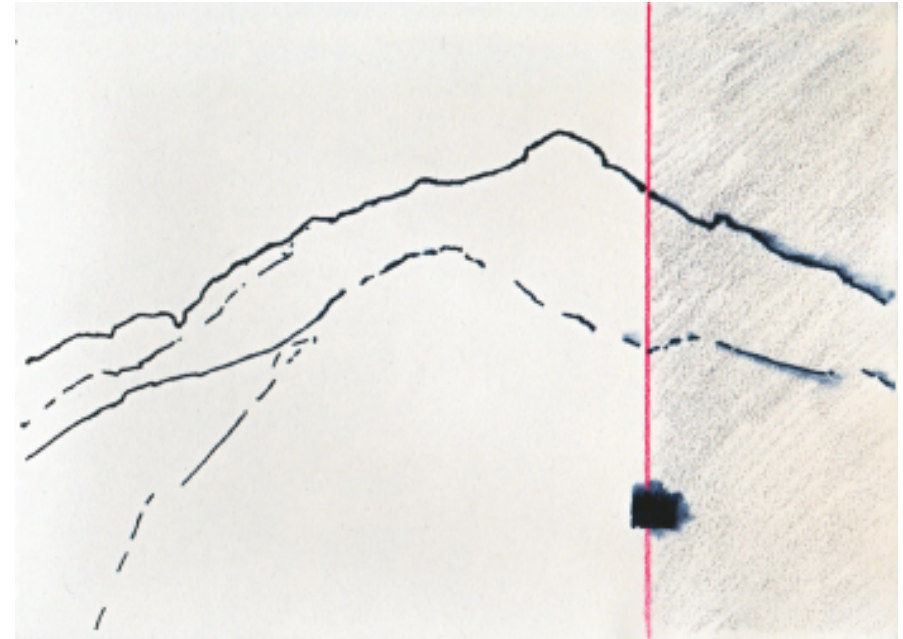


The focus of the BergeBerge project is on the geological origin of the stone and its mining methods. With the block being detached from its natural deposit in the quarry, questions open up that go beyond a purely sculptural conception. The consequences of the irreversible separation from the mountain stock are thematized in BergeBerge with strong emphasis on ecological and sociological levels.

The installation 'Untersberg' is the leitmotif for a whole series of works. Various parallelisms between industrial mining and artistic sculptural intervention are revealed. The cut is of particular importance. Layering and weighting of the masses go hand in hand with this.

For stone extraction, the technique and methodology of detaching the block from the mountain stock is of crucial importance, because in which place or location and with which means intervention is made is, as in sculpture, irrevocable in the result. The decision about the sense and purpose of the intervention and the consequences that result from it may be borne by different motives, but the act itself is identical in the willingness to destroy in order to profit from it.

In the quarry, the cut surfaces, as traces of mining, recall the lost mass of the mountain massif. Numerous sculptures, sketches and rock drawings have been created in this context. Some function as documentary time recordings of the advancing extraction, others transform the solidity of the rock into the immaterial.



Berg/BergII, Exposition exSitu, Kunstverein Herzogenrath / Germany



Adnet Schrotten II West, Documentation Adnet quarry, Lithographie directe, Exposition exSitu, Kunstverein Herzogenrath / Germany



LITHOGRAPHIE DIRECTE

Quarry Anthisnes, Doris Schälling working at *Südwand I*

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LITHOGRAPHIE DIRECTE

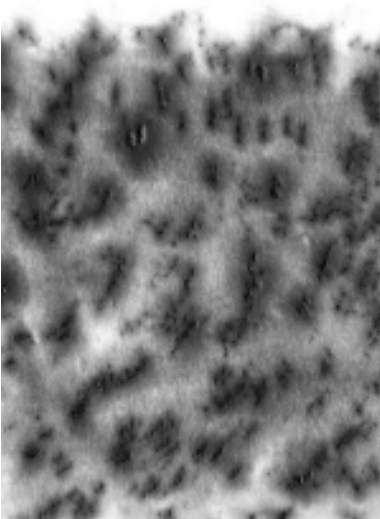
At the Triennale internationale de Gravure contemporaine de Liège, the Artist couple Schälling | Enderle is showing the work *Sauver le sauvetage - Réassurance*, a large format lithographie direct. It's a graphic representation of one of their existing stone sculptures that was previously shown during an exhibition at V/MSP Gallery in Brussels.

Their inspiration to use this technique stems from a visit of an exhibition in the East Asia Museum in Cologne where the works of Buddhist monks in a monastery near Beijing were shown. Fearing the end of times, the monks produced about 15,000 stone slabs over a period of six centuries, in which they chiseled the canonical texts of Buddhist teaching. In this way they hoped the texts would still be accessible to people in the age after the apocalypse *. In the 20th century, ink rubbings were made from these stone slabs for study purposes, some of which were also shown in the aforementioned exhibition.

The rock drawings of Schälling | Enderle have a documentary character, too. However, in a reversal of the procedure, the artist couple emphasizes the ephemeral character of the stone. The transience of this material, which in general perception is mostly viewed as indestructible, is made clear to them over and over again during their work in the quarries, where they experience the impact of man's intervention into nature first hand. Using the lithograph direct technique on site, they create a document that preserves the surface of the stone, as it was in the moment before its destruction, on paper. In this way, they question how we deal with nature and how we perceive it as something primarily utilitarian. In their new work they incorporate this work process as a way to reflect on the relationship between art and nature in their own canon. They challenge the viewer to deal with the subject in greater depth and are leading us into the direction of how the Chinese monks might have looked at it.

Olaf Man Singh Pradhan
V/MSP Gallery, Brussels

* In Buddhism the apocalypse is not a singular event but happens repeatedly; every apocalypse marks the beginning of a new age.



Sauver le sauvetage, Triennale internationale de Gravure contemporaine de Liège, La Boverie - Musée des Beaux-Arts de la Ville de Liège





Südwand I with *Et Voila ! Quai4 - en Piste !* Musée La Boverie, Liège

EXHIBITION WORKS

Sauvetage, Exhibition 2018, Formed Unformed, V/MSP Gallery, Brussels

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Plaine Libre, Exhibition 2021, Plaines de pierre ouvertes, V/MSP Gallery, Brussels



Bedded, Hors du lit, Balanced, Exhibition 2018, Hors du Lit, V/MSP Gallery, Brussels



Re-Couchée (Les Horizontales) 2000/2016





Roll (noir)
Romanesque
La Réservé

EXHIBITION WORKS

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Adneter_Elements



EXTRAS

slow-motion-highway, Today-Art-Museum, Beijing / China

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slow-motion-highway, Today-Art-Museum, Beijing / China



EXTRAS



About Mum's Children, Stålaker quarry, Larvik / Norway

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Im Stein, in-situ, Rondia quarry, Sprimont / Belgium



CONCLUSION

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The main focus in this portfolio is on our large-scale collaborative works. Personal artworks as well as many smaller ones are subordinate in this context. The strict focus is intended to show how the topic around the matter of stone, its extraction and its quarrying sites run through all our work.

Projects in and with abandoned quarries, as places of intervention, are of particular importance to us. For many years, a quarry in the Belgian Ardennes was our steady workplace and also today our artwork is characterized by month-long stays in quarry areas.

In these places, nature often shows itself in a special and extraordinary beauty. Sometimes flora and fauna form an astonishing microcosm in the midst of chaos and destruction. We have come to appreciate these complex and particular structures and interrelationships.

Protecting these is a matter of concern to us, because we also see the extent to which overexploitation has taken place and is still taking place. Therefore, it has become increasingly important for us to draw attention to this aspect as well and consequently reserve it a place in our artists expression.

Doris Schälling and Jörg Enderle

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Vom Wesen der Dinge / De la Nature des Choses, 2015
 Entre Parenthèses, 2015/16
 Hors du Lit, 2016
 Plaines de Pierre ouvertes, 2021
 About Mum's Children, 2022

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