



## **Robert Schad, sculptor.**

Elaine: So, Robert, first of all if you could tell me, why Brittany for your exhibitions?

Robert: Brittany is a very, a very nice place and they have very historical places, and places which I like very much because the nature is very strong here, and it is near the Atlantic and I like the Celtic culture because I have a house in Portugal in the north and we are very near to the Celtic culture in Galicia and I, I like to compare this, this to landscapes to regions because they have something common, they are very natural and they are near the Atlantic. And I come from a region south of Lake of Constance which is also a region where the Celtic people were and I feel a little bit a connection between the three regions. And for me it's a just, a European just because I think today it is important to be European and not regionalist and the reason of the Celtic culture gives me the connection to this people and this specific culture.

Elaine: Culture, right. Now, your sculptures have a very distinctive form, can you describe your style and maybe the materials you use and where you get your ideas?

Robert: Mmm. I don't think it is a style, it is a way of thinking as body, because we are composed by, by bones and where the bones have the connections we have to have the articulations and my sculptures are rendition of lines, of straight lines, short ones, middle, middle dimensions, small ones, and they make it in a rhythm like a like tree or a body and I want to explore the space with this kind of line, this very heavy line because it's steel, it is full of steel, and I want to create things which seems to move and which seems to grow, and this is for me very important, this dialogue between the construction and the movement, the cold and the warm, the nature and the fabrication of the steel and to make something which includes itself in this specific ambiency.

Elaine: Well, I can certainly see the movement in your work. I am a little bit of a sceptic sometimes when it comes to modern compositions but I can see definitely the movement, it's amazing, it's transforming.

Robert: And I am not an architect, I am a drawer in space.

Elaine: Exactly. Well, that, that... well the space has certainly been occupied very well. Now, do you ever work in any other medium apart from steel? Or is it...

Robert: I work in nearly in every materials. I work works in concrete, in wood, textile, and I came to the steel because the steel is the material of utopie, and it's a natural material, it comes from the ground, and people take it away. The stones with iron and they cook it and so they make this prefabricated material which is used normally in constructions like the Tour Eiffel, Eiffel Tower and other bridge and portal fortanic (?) houses and newpirtin (?) and this material gives a lot of possibilities of conservative

revelations which can be a near in utopic form and the biggest ones I did was the Cross of Fátima, a cross of 30 feet, 34 meters high, the highest cross in the world installation for a hospital in Germany where I put it a bar of 41 meters on the roof. And you can do with this material a lot of things, and it comes, it's cold and it construction..... constructive material but it goes well, very well, together with the nature this brown red of the rust it makes a brotherhood with the ambience.

Elaine: Certainly is. Yes, I mean, it's so effective here in this setting and I believe in the other eight, is it, are there seven sites you've got. You've got installations in seven, is it seven other places in Brittany?

Robert: Yes, no, there are ten places in total.

Elaine: Ten. Right.

Robert: There are fifty sculptures.

Elaine: It must have been quite a job getting them transported here.

Robert: It's a logistic masterpiece I think. But it was not only me, it was also my curator Evan Bonobuce (?) who worked with me together and we studied the places and then we decided how to charge the lorries to bring the material here because the exhibition came from Frankfurt, and from Larians where I live and from Italy, from Pertini and from Portugal. Four places. And so we had to decide how to charge the lorries to make not a lot of confusion of transport because we had only one day, the crane here, only one day and in this day we had to bring all the pieces and the pieces here came from Portugal, from Frankfurt and from Larians, I think that they are the three places. And from Frankfurt, yes. The three places.

Elaine: So each piece has a story to tell.

Robert: Yes, I include a lot of personal stories in my pieces because they seem abstract but they have some kind of reflection of something which exists like that one for example. She has a little bit makes the impression that becomes a big wind from the left side and blows the hair of the woman at the other side and so the material moves his weight and his heaviness.

Elaine: Well thank you very much indeed Robert for your time.



