BodenKunstSchätze

Kunstwerke für ein erweitertes Bodenbewusstsein

Welcome to the BodenKunstSchätze Exhibition!
Here you will find descriptions of the artists and artworks, as well as the coordinates of the locations.

Please note: Our BodenKunstSchätze are located in fields and meadows – therefore, most locations are unfortunately not barrier-free or easily accessible for everyone.

The coordinates point to the exact locations of the BodenKunstSchätze. Simply enter them into a navigation app! Most locations can be accessed by car, though in some cases a short walk (up to approx. 400 meters) is necessary. Some locations have toilets available (indicated in the text).

Enjoy exploring the BodenKunstSchätze!

Coordinates of the BodenKunstSchätze locations

Garmissen / Schellerten	**1. NILS-UDO** – Die Weide	52.211992 10.121299
Söhre / Diekholzen	**2. Michael und Christian Köpper** – Erdkontrast	52.092362 9.960238
Heersum / Holle	**3. Lauri Tamm** – Seelenboden (Soulsoil)	52.102135868856 10.105052240440900
Mahlum / Bockenem	**4. Bob Budd** – Der traktorlose Pflug	52.000520 10.168217
Wittenburg / Elze	**5. Anna und Michael Rofka** – Erdboten	52.141530 9.706124
Betheln / Gronau	**6. François Davin** – Hier ist der Boden noch heiliger	52.111951 9.793488
Deinsen / Gronau	**7. Karin van der Molen** – Fata Morgana	52.052020 9.719543

Sibbesse / Sibbesse	**8. elparo** – Ohne Titel / sans titre	52.058413 9.903497
Lamspringe / Lamspringe	**9. Stefano Devoti** – Subways	51.962215 10.014391

Artwork descriptions and artist portraits

1. **"Die Weide"** ("The Willow") (marble, willow, grass) – NILS-UDO

➔ Limited accessibility (gravel path, artwork located in a meadow). No toilets available.

As an active contemporary artist, NILS-UDO leaves his works open to interpretation, though some elements may immediately evoke symbolism. Rather, the works reveal themselves in a dialogue between the viewer and the artwork. The white 'marble egg' rests on the shortened trunk of a partially cut willow tree – the middle one of five willow trees growing there. The willow branches in the background seem to spread out in a radial pattern around the 'marble egg'. The dark soil – not mentioned in the title – is spread in a thin layer between the wood and the egg, as if in a bowl. It is essential to the marble's radiance and thus to the overall appearance of the work. Here, as in the landscape, the soil is unimposing yet vital to existence.

The installation blends seamlessly into its surroundings. It is enclosed by nature and at the same time transformed by it. As in many of the artist's works, it merges with the location without dominating it. Visitors are invited to pause, look up and discover the silent connection between nature and art, between life and time.

About the Artist – NILS-UDO

Born in 1937 in Lauf an der Pegnitz, Bavaria, NILS-UDO is an internationally renowned pioneer of Land Art. After training in graphic design and beginning his career as a painter, he shifted his artistic focus entirely to nature in 1972. Since then, he has created works in landscapes across the globe, from Europe to Asia to Africa.

His installations are usually made from natural materials gathered on site, such as branches, flowers, stones, water, or snow. He arranges these materials into poetic, often minimalist structures that blend seamlessly into their surroundings. His works are deliberately ephemeral – they are subject to the natural processes of growth and decay. Yet, through photographic documentation, they remain visible and can be experienced independently.

NILS-UDO's art is a dialogue with nature. Well-known series of works such as his monumental "**Nester**" explore themes of protection, origin and the fragile relationship between humans and the environment. His works emphasize the beauty and vulnerability of nature, inviting reflection on its preservation. He is regarded as one of the foremost representatives of an art form that not only uses the landscape as a backdrop, but also understands and embraces it as a living partner. More information at www.nils-udo.com

1. "Erdkontrast" (Earthcontrast) – Michael and Christian Köpper

➔ Limited accessibility (artwork located in a meadow). Toilets available at the *Söhrer Forsthaus* restaurant (please note opening hours).

On a meadow, various geometric shapes emerge – some overlapping, others clearly set apart. Their vivid colour contrasts arise solely from the variety of soils applied: red, brown, and ochre tones, without artificial pigments. The interplay between mown and untouched grass enhances the impact of the shapes and reveals lines and transitions.

The image changes with every weather condition: rain deepens the reds, drought brings out warm yellows, fog casts a soft veil over the surfaces. These transformations are not a side effect, but an essential part of the work. They show that soil is a living, breathing system.

The work is deliberately ephemeral. Over time, grass covers the shapes and the artwork returns to the cycle of nature. It refers to the importance of healthy soils, their composition, their balance and their ability to sustain life. Out of sustainability considerations, only regional soil is used; non-local soil is added only in very small quantities so as not to disturb the fragile soil system. This keeps the intervention minimal and in line with the idea of nature conservation. The work is not transportable and must be experienced on site – it only exists within its landscape, climate and soil.

About the Artists – Michael and Christian Köpper

In their joint work, Michael and Christian Köpper combine two distinct artistic backgrounds.

Michael Köpper has been working with wooden sculptures for around 20 years and continues to discover the beauty of naturally grown forms. On his walks, he finds objects and discovers structures, which he carefully modifies or complements to accentuate their unique character. Christian Köpper began his artistic journey with graffiti and has been creating sculptures and conceptual works in public spaces for many years. He uses a wide variety of materials, such as sandstone, and combines his graphic signature with crossover techniques. From 2009 to 2018, he directed the Land Art Festival at Bruchhof Stadthagen, which brought together art, nature and community.
Together, they create works that blend into the landscape, source their materials from the region and see nature as an active partner in the artistic process.

2. "Seelenboden" (Soulsoil) – Lauri Tamm

➔ Limited accessibility, but visible from the paved path (paved road up to the artwork, artwork located in a meadow). No toilets available.

For the BodenKunstSchätze project, Estonian land art artist Lauri Tamm has created an installation that explores soil as a living organism.

His work consists of a limestone head placed between small mounds of earth. Over time, plants and young trees will grow over the head, making it appear like a living being. Nature will slowly reclaim the artwork – a poetic process unfolding over several years.

The installation reflects the cycle of growth and decay: soil gives life, and all life ultimately returns to it. The work thus embodies the 'soul of the soil' – static, yet part of nature's constant change.

Tamm emphasizes that the work should be left unmarked when the exhibition ends. Instead, it should be forgotten, only to be rediscovered by chance, like a secret of the landscape.

About the Artist – Lauri Tamm

Lauri Tamm is a land artist from Estonia. His work explores the relationship between nature, time, and impermanence.
He works with natural materials such as stone, soil, and plants, which transform over time and are eventually reclaimed by nature. Tamm deliberately seeks out places that often go unnoticed and invites visitors to encounter art within the landscape in unexpected ways.

Among other things, he participated in the International Symposium on Wood Sculpture and Landscape Art in Estonia, where he presented his approach to process-oriented land art to an international audience.

3. "Der Traktorlose Pflug" (The Tractorless Plough) – Bob Budd

➔ Limited accessibility, but clearly visible from the road (artwork located in a meadow). Toilets available at the *Gasthaus Zur Linde* (please note opening hours).

British artist Bob Budd created a work for the BodenKunstSchätze project that explores the relationship between agriculture and soil. His installation consists of a series of shovels mounted on a central wooden axis that can be rotated around a wooden pole.
At first glance, the object resembles an archaic tool, but it proves to be an ironic prototype of a light, soil-friendly ploughInstead of a heavy tractor that compacts the soil, the plough could be moved by several farmers working together. The shovels dig into the earth one after the other without causing damage – a utopian, slogan-like vision: Good for the soil. Good for the air.
By combining technical form with poetic ideas, Budd addresses the impact of industrial agriculture on soil. His plough is deliberately impractical – but that is precisely what makes it thought-provoking, raising questions of sustainability, energy use, and the value of a respectful relationship with nature.

About the Artist – Bob Budd

Bob Budd is a British sculptor and land artist known for his humorous, often conceptual works. He studied at the State Academy of Fine Arts in Stuttgart. His work lies at the intersection of sculpture, environmental art, and social commentary.

Budd often works with simple materials such as wood, metal, or stone, which he transforms into unusual, often interactive objects. These combine craftsmanship with a playful, sometimes ironic attitude. Many of his projects are site-specific and respond to the natural or social conditions of the environment. His works have been exhibited internationally, including United Kingdom, France, Germany, and the Netherlands.

He is particularly interested in how art can spark dialogues between humans, nature, and technology. With subtle interventions, humour, and a distinct design language, Bob Budd encourages us to question everyday habits and sharpen our awareness of ecological connections. More information at https://axisweb.org/artist/bobbudd

4. "Erdboten" (Messengers of the Earth) – Anna & Michael Rofka

➔ Limited accessibility (artwork located in a meadow). Toilets available.

Created from natural materials, the installation by Anna and Michael Rofka at Wittenburg Church may be reminiscent of pea pods. However, the title also plays on the associations of *Bote* ("messenger") and *Boote* ("boat"). These are organic forms made of branches, enclosing spheres of twigs and grass. Embedded in soils of different colours, they create a unified composition in which all elements are interconnected. Although they resemble plant structures, they have no direct conceptual equivalent, even when inspired by seed forms. Instead, they are a product of imagination that places natural materials in a new context of meaning.
The aim of their artistic work is less to provide a fixed interpretation than to evoke impressions that let viewers experience an aesthetic encounter with the work and with nature. As "filling material," the soil evokes a sense of "fullness" that resonates with the artists' own experience.

About the Artists – Anna & Michael Rofka

Anna Rofka (born 1984 in Severodonetsk, Ukraine) and Michael Rofka (born 1964 in Peine, Germany) have been collaborating on international projects in the fields of Land Art and sculpture for over ten years. Beyond Germany, their work has taken them to France, Sweden, Taiwan, India, Estonia, Austria, Switzerland, Andorra, and Japan.

Anna studied classical art in Luhansk and Kyiv, while Michael attended the Kunstseminar Metzingen, an interdisciplinary free art academy with a stronger conceptual orientation. It is precisely their contrasting artistic training and distinct individual practices that enable them to creatively meet new challenges in their collaborative projects, where natural phenomena such as light, sound, and form play a central role. However, their often interactive works are also connected to contemporary aesthetics of nature and landscape.

5. "Hier ist der Boden noch heiliger" (This place is even more sacred) – François Davin

➔ Limited accessibility (steps, gravel path, artwork visible from the gravel path). No toilets available.

In front of the church in Betheln, François Davin's installation „Hier ist der Boden noch heiliger" creates a poetic interplay of light, place, and meaning. The artist responds to the blank church wall opposite, which seems as though it were missing a stained-glass window. In his work, Davin transforms the ground itself into such a window, which does not capture light from outside, but radiates a sacred glow from within the earth. The work explores the sacred dimension of the ground, which nourishes us, gives us life, and ultimately takes us back. The work invites visitors to rediscover the hidden power of the place with a fresh perspective. The ground symbolizes the spiritual bond between humans, nature, and transcendence.

About the Artist – François Davin

François Davin is a French artist who began his career as a painter and sculptor. During this early phase, his works were exhibited in galleries in Paris and New York. Since 1991, however, he has radically transformed his practice, devoting himself exclusively to site-specific works developed in close dialogue with their surroundings. His art is characterised by the relationship between space, history, geology, fauna, flora and the community of the place. Davin often involves residents in his projects, creating a ritual-like moment that merges art with lived experience.
With over 200 works created on five continents, François Davin enjoys an international presence. His works are marked by a poetic sensibility that enhances the character of each location and casts it in a new, often spiritual light. More at www.yatooi.com/category/ARTISTS-F/Francois%20Davin

6. "Fata Morgana" – Karin van der Molen

➔ Fully accessible (paved road). No toilets available.

Fata Morgana by the Dutch artist Karin van der Molen is a site-specific land art installation closely connected with the landscape surrounding Deinsen. The work consists of three transparent haystack-like forms – silent, poetic reminders of the once intimate relationship between earth, humans, and animals. In the past, haystacks were scattered across the fields: small mounds brimming with the energy of the harvest, born of collaboration with nature. Today, these visible signs of connection to the earth have almost disappeared.

In this work, they reappear in a new form – not as functional objects, but as fragile, transparent works of art that evoke the past while opening new ways of perceiving the landscape. They appear like a mirage: fleeting and mysterious, a play of light, form, and memory. Fata Morgana invites visitors to pause, to sense the land – and to rediscover the deeply hidden stories of the soil.

About the Artist – Karin van der Molen

Karin van der Molen is a Dutch artist who has achieved international recognition for her site-specific installations. She creates her works in dialogue with their location and follows the principle that nature is an equal partner in the creative process: 'Nature is without distinction, without prejudice, without good or bad… My environmental art is my way to open this experience.'
She uses natural or locally sourced materials such as willow rods, straw, and wood, as well as unusual ones, such as porcelain and metal. Her art focuses on the relationship between humans and the environment. She invites viewers to see nature in a new light and to reflect on their own impact.
Van der Molen works worldwide, from Europe and Asia to the USA, and consistently adapts her installations to the cultural and ecological context. In Japan, for example, she collected broken porcelain with the locals and transformed it into an artwork referencing ancient pilgrimage traditions. In Germany, she transformed wine barrels into sculptural columns covered with porcelain mosaics that reflected local history and growth. Her works blend into their surroundings, highlighting their unique character and inviting reflection on transience, sustainability, and the role of humans in the natural cycle. More at http://karinvandermolen.nl/

7. Untitled / sans titre – elparo

➔ Limited accessibility (field path, artwork located in a meadow, clearly visible from the road). Toilets available at the "nah und gut" supermarket (please note opening hours).

For the BodenKunstSchätze project, French artist elparo has created an organic wooden sculpture that appears to grow out of the earth. The sculpture resembles a tubular creature rising from the ground, twisting and turning until it reaches toward the sky. Its movement connects the underground habitat, the soil we live on, and the distant planets above.
With its worm-like form, the installation draws attention to the hidden life beneath our feet. Its organic structure and the network of untreated wood are reminiscent of the world of plants, drawing nutrients from the soil and sustaining us. The sculpture is made from various types of wood – new boards, recycled materials, peeled wood, and branches. These materials symbolise both ecological cycles and the history carried by each element. With its dynamic form, the work enlivens the place where it stands and evokes a poetic connection between earth and sky.

About the Artist – elparo

elparo is a French self-taught land artist who began his career in the graffiti scene. Inspired by modern art, he gradually turned to working on canvas and later created his first installations in public spaces during various festivals.

Today, elparo focuses primarily on three-dimensional sculptures he creates in public spaces, at symposiums, and along artistic hiking trails. His works are always developed in dialogue

with the landscape, drawing on natural materials – especially wood – and combining organic forms and a strong spatial presence.
His artistic practice is characterised by constant development, beginning with urban art and evolving into sculptural installations in which elparo explores the relationship between nature, materials, and place. In doing so, he invites viewers to experience nature from new perspectives and to discover the poetic connection between earth, growth, and human perception. More at https://www.elparo.org/

8. "Subways" – Stefano Bosi Devoti

➔ Fully accessible (paved path). Toilets available (including accessible toilets).

The work by Italian artist Stefano Bosi Devoti vividly brings the hidden layers of Hildesheim's soil to life. Shaped as a brutalist staircase structure reminiscent of a Mesopotamian ziggurat – a stepped temple tower – the installation takes visitors on a symbolic journey: down into the depths of the earth's strata and back up into the light.

The sculpture was constructed using the traditional technique of rammed earth. Layer by layer, Hildesheim soil was compacted to create a solid relief that reveals the geological stratification of the region. This process makes the materiality of the soil directly tangible – each layer speaks of a different time horizon. The work was created using only local soils.

About the Artist – Stefano Bosi Devoti

Stefano Bosi Devoti (born 26 June 1970) began his artistic career working in painting studios before expanding his training to include quarries, metal foundries, and woodworking techniques. He studied at the Scuola Libera del Nudo of the Academy of Fine Arts in Venice and completed an apprenticeship in screen printing at the Fallani Venezia Studio.
His artistic interest lies in the notion of the threshold – border zones shaped by different phases of the creative process. Devoti pursues an interdisciplinary approach to explore these transitions and make them visible in his works.

Since 2005, he has worked in the field of site-specific sculpture and installation. In outdoor spaces, he focuses particularly on the human traces and experiences that shape a place, seeking a continuous dialogue between humans and landscape.

In addition to his work as a sculptor, Devoti is active in woodcut printing, is a member of the ALI Free Engravers artists' association, and, since 2020, has also been involved in producing paper from raw bamboo. More at https://devoti-stefano.yolasite.com/.

For further information about the Land Art exhibition and the accompanying educational program, please visit: https://www.kulturregionale.de/de/magazin/bodenkunstschaetze

The project *BodenKunstSchätze* is a collaboration between Cluster e. V. and Cluster Projekte GmbH. It is taking place within the LEADER regions *nette innerste* and *Leinebergland*.
Funding is provided by the European Union through the LEADER program, as well as by the Hildesheim Regional Association and the District of Hildesheim. With the EU's LEADER initiative, rural regions are strengthened through joint efforts.
The project was initiated and is supported by the Hildesheimer Bodenbündnis (Hildesheim Soil Alliance).

KulturRegionale 2025

Together, we can experience and achieve more: From early June through late September, numerous events will showcase the rich cultural potential of the Hildesheim region. With a focus on the themes of community and belonging, KulturRegionale celebrates cultural exchange and social cohesion.

Das Projekt wird realisiert durch
Kofinanziert von der Europäischen Union
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leine berg land
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Hier investieren die Europäische Union und das Land Niedersachsen im Rahmen des Europäischen Landwirtschaftsfonds für die Entwicklung des ländlichen Raums (ELER).
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