

REPORT ON THE WORLDWIDE SOCIAL SCULPTURE



HOPE & GIVE PROJECT

HEIDI & PETER SEIBT



Thank you, all of you!

CONTENT

PART	CONTENT	PAGE
1	HOW IT ALL BEGAN	6
2	THANK YOU TO ALL CO CREATORS	8 9
3	OUR SMALL REPORT	11
4	THE CROWDFUNDING	15
5	THE TIMELINE	16
6	THE PARTICIPANTS, THE RECIPIENTS, THE COMMUNICATIONS	17
7	FROM NOW ON	198
	CONTACT	199

The meaning of life is to find your gift. The purpose of life is to give it away.
Pablo Picasso

HOW IT ALL BEGAN

It began with our first Social Sculpture: "365 Paintings for Hope" in 2014.

Every day we are aggressively inundated by terrible news and hideous images. Our hopes disappear under the daily terror of the powerful over the powerless, insatiable greed, inflated mediocrity and the cynical misinterpretation that the value of art is only its price.

People could send us their hopes and got a painting in return. For one year, every day we presented a new painting online. People in whom the painting sparked an awakening of hopes and who wanted to have it could apply for it by writing to us of their hopes.

Every day we held a lottery, randomly choosing the winner from the people who submitted. The paintings were sent once a week to the new owners.

We asked for a photo with the owner and the painting for our online gallery. They wrote about how they live with their gift of hope and how it has changed their lives. This is the online gallery with all the hopes and paintings: www.paintingsforhope.org

At the projects' completion, 365 paintings were sent as gifts all over the world. 4,686 hopes from 38 countries reached us, and even more, touched us. Thousands of people have linked their hopes with a piece of art and are connected to the choices and hopes of others.

And the positive response was stunning, overwhelmingly warm, and joyful to everyone. After a year, many asked us to continue - because of the beauty, and the art, and the hope. Since this would have been more a repetition than a creative new idea, we finally developed HOPE&GIVE.

This included what we enjoyed every day at "365 Paintings for Hope" - to give a certain person a painting. But this time they would receive two paintings, one to keep for themselves and one to give away to someone with whom they wanted to share hope.

And this time people could send us their hope in advance without having a painting as a stimulus. We randomly selected lucky winners, again using a lottery. Those got a questionnaire and had to answer and return some questions. Then Peter started to create the two paintings; the first one was inspired directly on the person's hope and answers, the second one was Peter's response to the person's hope.

After the drying process we sent the two paintings to the recipient. The first one to keep for themselves, the second one to give away. And we asked for a small report and photos or a short video (of them and) when giving the second painting to the person they chose.

“You receive a gift. You give a gift. And life changes. Your hopes come alive.”

CHANGE: A SMALL REPORT ON THE SOCIAL SCULPTURE "HOPE&GIVE".

Heidi & Peter Seibt

1

We, Heidi and Peter Seibt, personally experienced a lot with the project HOPE&GIVE: we invested a significant amount of time from our lives, uncertainty, certainty, sometimes effort, almost always joy: intensive experiences with people. We were among the many participants. Yes, it was a project where a lot of things had to be designed, thought, organized, but it was different from other processes, often like breathing together, kind of conspiracy. And the intensive change always challenged and refreshed us. Every day.

This change was unique and naturally individual. Our lives have changed.

According to everything we learned, this was also true for all the others who participated: individual, unique change. Life changed. The change was always noticeable. Like a deep sounding rhythm.

2

These changes were what Joseph Beuys hoped for in social sculptures. The people involved structured, shaped society by acting while creating art within themselves and with others.

The change was necessarily quite different from what it could have been in an art process of the seventies of the last century. Necessarily, because Düsseldorf or New York of the 70s no longer exists. The repression of that time was quite destructive, but provincial, compared to the destructive global primacy of the financial system today.

This is not only true for art, but also for the art market. At the time of Kahnweiler, the art market was close, small, personal, passionate, dramatic, romantically affirmative or pure provocation. Today, the art market is a division of the globally over-growing Wall Street. The prevailing passions are possession and profit. Behind prices of hundreds of millions for a painting all life disappears, every value.

Even before we began our creative work, we had already abandoned the global primacy of money in art for the social sculpture HOPE&GIVE. Yes, we tested a crowdfunding for the cost of the material which was a refreshing, heartfelt experience with the generous donors whom we also thank.

But it was always clear that taking part, and getting two paintings, would not cost the recipients anything. Except for two people: us. We decided to be the biggest sponsors of social sculpture. We used our most precious thing: time. Thus the primacy of money was powerless.

Radical? Yes, it goes to the roots.

3

Other essential components of the project are also radical.

If the existence of mankind today is conditioned worldwide, then a social sculpture must be conditioned worldwide and, if possible, also effective worldwide.

If the places of art of the earlier presences faded or mutated into market halls, then places of the present day must be created.

If the places of art were occupied in an unfriendly takeover, then places of the present must be opened without occupying power.

Such places of our present are then extended places (developing the extended concept of art).

One such place is, for example, the room of a hospital in which a participant of HOPE&GIVE gives a painting to another just before the patient dies. This is certainly change, radically different from the routines of money in the MOMA or at all events of the PhilChrisBy's.

Or the nursery for a newborn human being, somewhere where the new man sees a painting from the first day on, an original, his first possession.

Or Grandma's room, in which the granddaughter perceives the painting that her grandmother received and paints an association with it.

4

Change creates a different understanding. For example, extending the process of creation by adding a second process:

A painting, for example, is ready. The process of creation is over.

Another person perceives this painting. And again a creative process arises: art is created in him, through him, changes his self-perception and with it, changes him.

Man then acts as who he is now. And again, a creative process emerges.

Always in new rooms, at different times.

5

Art always creates new possibilities, because suddenly, alternatives become noticeable. Life changes.

This is exactly what we learned from many participants. At first glance, it seemed amusing at first sight. "This painting! I need another apartment."

Then again cathartic: "That was so close. Tears came to us when I gave her the painting." "I needed to be touched so badly and was touched."

Or basically: "My life is different now."

6

Why wait for a call when you have a command?

Robert F. Hughes

No one can change space, time, conditions, override existing systems and expect to be able to control this process. Beuys did not want that either and, long before, Aeschylus, for example, when he opened the theatre of his time for dialogues.

We decided early on to do everything we could - but not control anything. Nothing, really.

This was noticeable for all those who participated or heard about the social sculpture HOPE&GIVE. As far as we can see, this freedom from compulsion and manipulation was an essential reason for the kind, friendly communication of all kinds in all media.

(With one exception. "Beuys would not have recognized this as a social sculpture," said an epigone of Beuys.)

Numbers also show that space, time, conditions and life have changed: Through both social sculptures, "365 Paintings for Hope" and HOPE&GIVE. Originals are now present in more than half a thousand private rooms. In almost 40 countries.

And, of course, the figures do not tell us anything about the power and beauty of individual change, which goes on and on. To give up any control also means not to flee into the self-made traps of quantity.

7

The actual creative work was inspired by the participants' hopes. And associations to their answers to both some very common and unusual questions.

This was the creative beginning of this untrained but trusted conspiracy. Thus, every first painting was created for each participant.

The creative process began with the answers, loves and preferences of each individual participant. For me (Peter) this meant waiting until I could follow the inspiration of this unique person. You, the participants, led me into this process. And I followed. I followed in rhythms, worlds of color, other realities, unique lives that were not mine. How was that possible? There are no borders. Possibly millions of people say that every day. But - it's still true. It is true if we follow the latest scientific discussions or the murmur of ancient knowledge. So we can connect with any other person. The others had begun simply by their answers. I waited until I realized what was to be perceived. There are no borders.

Here is a simple experiment: stretch out the middle finger of your left hand. Ask another to touch the fingertip of your finger with his left middle finger. And now you answer exactly (!) the question, where exactly is the border between the other and you. You can bluff. But if you are honest with yourself, you cannot give an exact, understandable answer. Give it a try. There's no border.

The second painting, which was given to another person by the first recipient, also included this person, whose change and the change that this person also shaped through his changed attitude.

The second painting was important for a personal reason. In the first painting I followed someone else's inspiration in his perception and tried to create it. Then I wanted and had to come back to myself. The second painting is a bit like my comment on the first one.

Change everywhere. Meanwhile, we're getting used to it. We hear about it every day. We're talking about it. But suddenly we experience it, here and there too.

And we? We'd rather stay with what we're used to. That's why we fail. But we are alive, lively, energetic, curious, creative and, yes, happy when we part - with the change - from what has been so far. And we fail if we cannot separate from the past.

But this was easy for all those who took part in HOPE&GIVE. If the change happened, the separation succeeded. If the separation was successful, the change happened.

Rilke wrote in his sonnets for Orpheus: "... Every happy room is a child or grandson of separation. Daphne in mutation, changing to laurel, requires your transformation into wind...".

We thank you all,
Heidi+Peter Seibt

CROWDFUNDING

We covered all the costs for the first project “365 Paintings for Hope” alone (including two friendly spontaneous donations).

This was crucial, because it eliminates the destructive priorities of the so-called art market.

That was a big investment for us. For the HOPE&GIVE project, we tested crowdfunding for the material costs. This means that all other costs would be borne by us. We promised we would give paintings to as many participants as the material could be financed from crowdfunding. And two paintings per participant would be given away.

That's how it happened. 112 generous people made sure that we could give presents to 48 participants, 96 paintings.

Once again, thank you very much!

THE TIMELINE

BEGIN CREATION:
FALL 2014
BEGIN CROWDFUNDING:
2015/7/15
40 DAYS / 112 DONORS / 11.415 USD
ENOUGH FOR 98 PAINTINGS
FIRST LOTTERY:
2015/9/28
LAST LOTTERY:
2016/12/18
FIRST PAINTINGS DELIVERED:
2016/1/28
LAST PAINTINGS DELIVERED:
2017/8/28
BEGIN REQUEST FOR THE REPORT:
JUNE 2017
DEADLINE REPORT:
FEBRUARY 2018
REPORT PUBLISHED:
MAY 2018
BEGIN PUBLICATION:
MAY 2018

LISA STÖRKMANN

WINNER #6, SWITZERLAND

HOPES FOR MYSELF:

I hope that I will not have to participate in a 3rd world war, times are hot. I hope to have warmth and love and that I most of the time know what's good for my body, my mind and my energy.

HOPES FOR OTHERS:

I hope they'll find the way to feel how they want to feel and to find what they need.

FAVORITE RHYTHM:

Many :-), especially 'Son Cubano'.

FAVORITE COLORS:

Yellow and light blue, ice-blue, cherry red, magenta.

UGLIEST PLACE EVER SEEN:

American suburbs.

MOST BEAUTIFUL THING:

A Kashmiri Lady in the mountains of Kashmir with colorful cloth and a warm smile and hugging me.

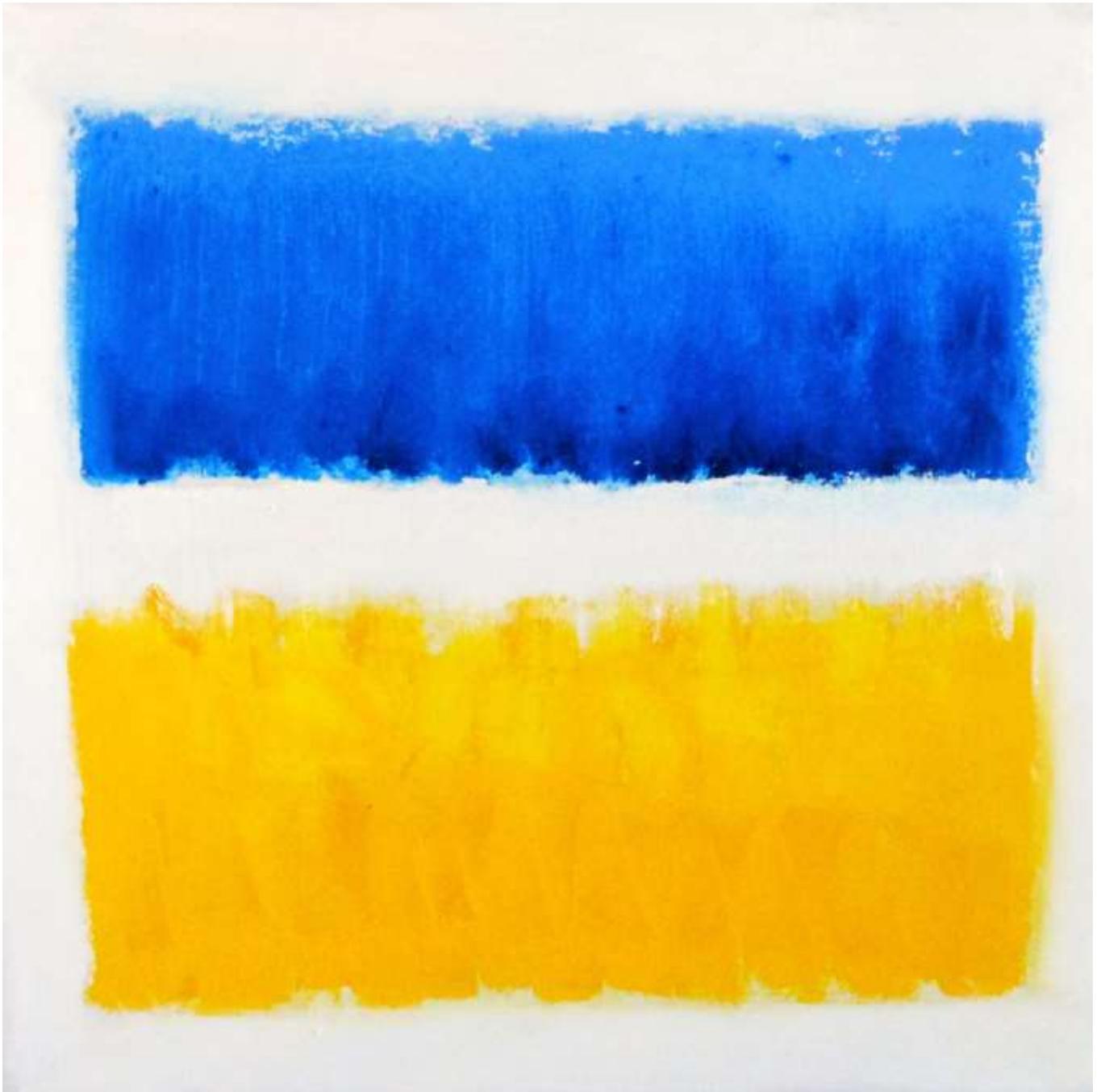
FINAL COMMENT:

I love intercultural settings. They can be dangerous and very powerful.

I hope many people will use intercultural settings to empower innovation, to develop values and to create joy and trust between people.

HOPE & GIVE is a powerful project in an intercultural setting. Thank you very much to be part of it.





LISA STÖRKMANN
gave the second painting to her friend
SANDRA RÜEGG



LISA'S HOPE BY APPLICATION:
"I hope that a lot of good moments
will change us more than the time."



"I was really happy about the two
Hope and Give Paintings and I like
them very much. Sandra Rüegg is my
best friend here in Basel, Shiatsu
therapist. With her I share a lot of life
and hope."

CONTACT

Actual art:

www.cpseibt.com

www.saatchiart.com/seibt

www.facebook.com/cpseibt

Art shop:

www.cpseibt.com/art-shop

First worldwide Social Sculpture:

www.paintingsforhope.org

www.facebook.com/PaintingsForHope

Second worldwide Social Sculpture:

www.hopeandgive.org/

www.facebook.com/PaintingsForHope

Art publications:

www.issuu.com/cpsartist

Collectors statements:

www.youtube.com/watch?v=7mqK_6Rpunc&feature=related

"Artist?Artist!" workshop:

www.artist-artist.info

www.facebook.com/artist.artist.workshop

Email:

art@cpseibt.com