

Growth and movement determine the form itself

On Maritta Winter's sculptures

It is the combination of movement and architectonic forms in Maritta Winter's sculptures that has led many of them to be displayed in public squares and buildings. The soft curves of the work *Skydream* (2011) contrast with the austere, functional architecture of the lobby of the Prime Tower in Zurich, while *Rendez-vous* (2006) swoops out into the landscape like a bird in front of the Grand Ballon hotel in France's Vosges mountains and *Zen* (2009) creates a meditative oasis in the stairwell of the Finnova AG building in Lenzburg, Switzerland. All sculptures are distinctly voluminous. They are expressive entities which create a space of their own while existing in harmony with the location and architectural surroundings.

Maritta Winter draws her inspiration from her intuitive feel for growth, architectonics and movement. A recurring theme in her body of work is the union of two volumes and the unfolding of movement that seems to swing into the space. "The shapes find me," is how she describes her intuition. This has to do with feeling — instinctually perceiving volumes, edges and transitions between shapes. It is also a visual process that involves determining the point at which the outline of the shape achieves perfection.

For Maritta Winter, dynamics are just as inspiring as nature. "If I hadn't become a sculptor, I would have been a dancer." She has taken classes and still dances today, but the significance of movement and music in her sculptures is unmistakable even for someone who is unaware of this. One of her works swings freely into the space like a dancer turning on the spot, arms raised, with perfect balance. Strictly speaking, this significance of movement comes just as much from nature as the shape of a plant seed or a human body. Dance as a fundamental form of human expression carries Maritta Winter's works like a secret power fuelling her creative process.

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