

January 2025

Extended List



KUBIN

HATJE
CANTZ



Alfred Kubin: The Aesthetic of Evil

The Aesthetics of Evil

Kubin's eerie, unsettling illustrations reveal his preoccupation with the world's evils

- Alfred Kubin was a Symbolist and Expressionist artist best known for his nightmarish charcoal drawings. He was strongly inspired by Munch, Goya and Max Klinger. His eerie, sparse and surrealistic scenes also bring to mind the work of Odilon Redon, a contemporary.
- Square hardbound book with creepy but eye-catching cover. The Albertina has one of the largest collections of Kubin's works on paper. Kubin's perceptions of evil and darkness, both within and without him, are the basis for the works collected in this book.

EARLY RELEASE – DECEMBER | EXHIBITION CATALOGUE

AU \$90.00 | NZ \$100.00

9783775757737

224 Pages

Hardcover

248 mm x 248 mm

Hatje Cantz

Elisabeth Dutz

ALFRED KUBIN AESTHETIC OF EVIL

This exhibition at the Albertina museum is showing Alfred Kubin's famous early work up to 1904—a dark world in which the evil, the frightening, and the terrifying reign. In drawings of the highest quality, he confronts us with the horror of his imagination. His profoundly pessimistic outlook led him to explore the dark sides of the human psyche almost exclusively in his drawings. He saw himself as defenseless against uncanny dream apparitions and marked fear of the feminine, of sexuality, of the night, and of being abandoned to fate. Caught up in his gloomy visions, he saw evil as inexhaustible and as life-determining. The reasons for this can be found in his childhood and youth, which is why I would like to go into that part of his life in detail. I refer mainly to his written memoir.¹ That these visions also reflect especially the period around 1900 often makes it difficult to characterize them precisely. Kubin's pathological disposition, which has yet to be adequately explained, was supported and intensified by the zeitgeist.

Traumatic Childhood

Born in Litoměřice in Bohemia, Alfred spent the first two years of his life alone with his mother, because his father was serving as an infantry officer in Dalmatia. The family was living Salzburg when his father returned home to work as a government surveyor. At first, he hated the man who destroyed his idyll. His father was soon transferred to Zell am See, and the family moved to that small town in the state of Salzburg. Little Alfred had difficulties with the constraints of school, and as a weak boy did not get along well with his schoolmates either. His two younger sisters were no allies but rather another source of irritation. He began to torture small animals (something



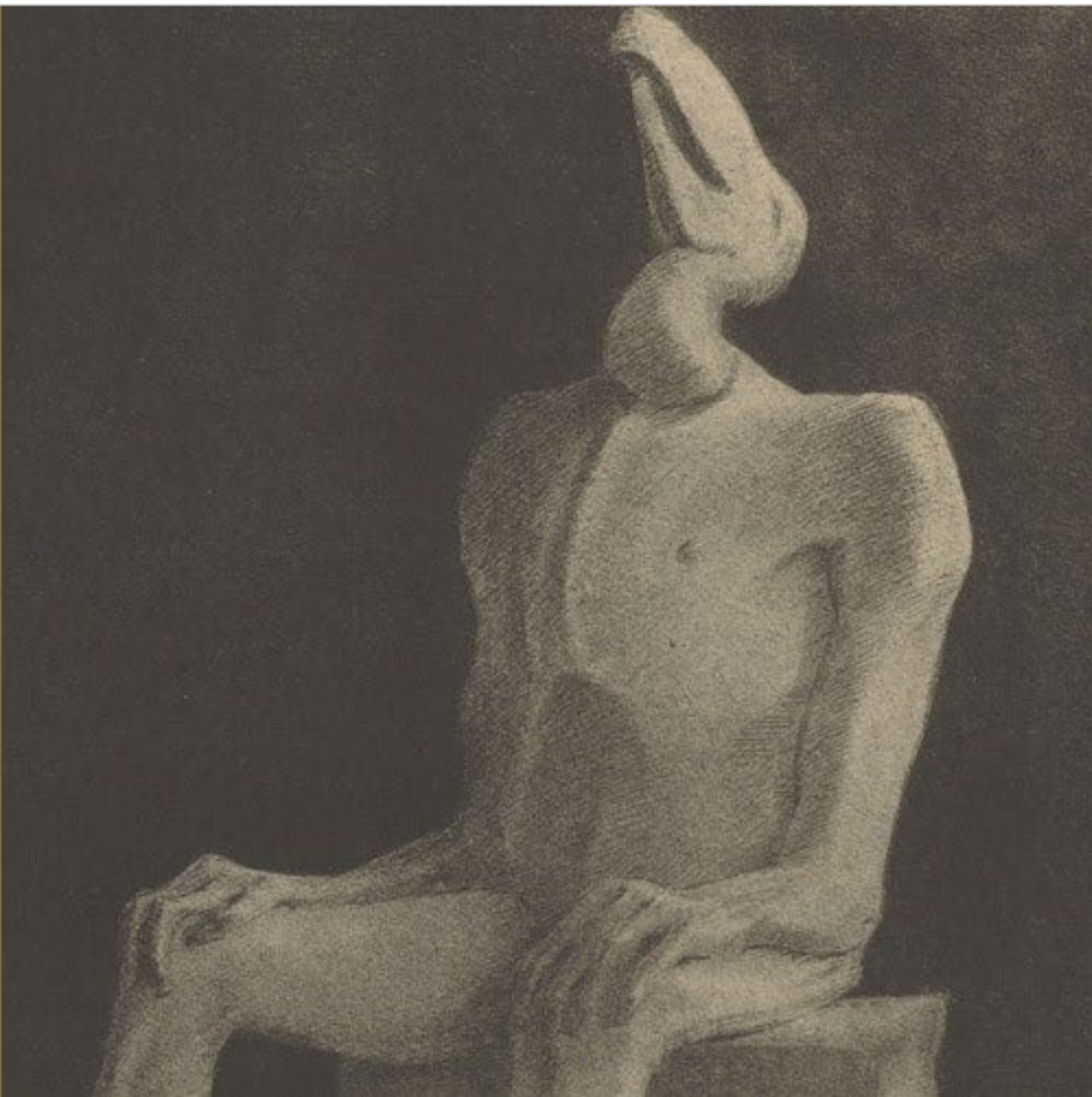


13 The Fat Sin ca. 1900



14 The Trapped Man after 1900

ESTRANGEMENT





27 The Large Head 1899



29 Ecies after 1900



45 Vision ca. 1906

46 Fireworks ca. 1906





51 *The Brood* 1903-6

Alfred Kubin's depictions of animals span an arc from fairy-tale-like scenes to interpretations of human feelings to images of hybrid and grotesque creatures, which are sometimes humorous but very often frightening and menacing. The title *The Brood* is revealing. Whereas "breeding" is understood to mean reinforcing the designed positive characteristics of a breed of animals through controlled reproduction, "brood" suggests something uncontrolled, undesired,

uncanny. A predatory cat (as is clear from her head) lies majestically on the ground, with an unusually elongated body and neck and with her two front legs casually crossed. She is resting with eyes closed, but her head is extended toward her brood and she is always prepared to drive away attackers or disturbers. She is suckling six young ones, who will soon grow to be large and dangerous predators like their mother.



52 *Wrong Way* after 1900



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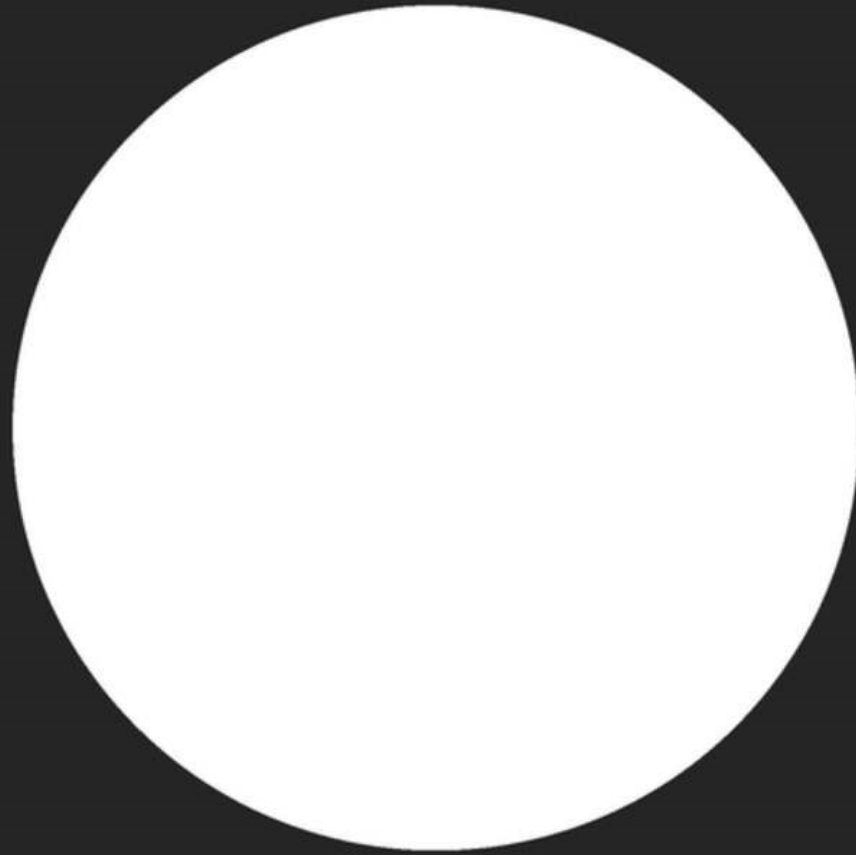
Hardcover

248 mm x 248 mm

Hatje Cantz

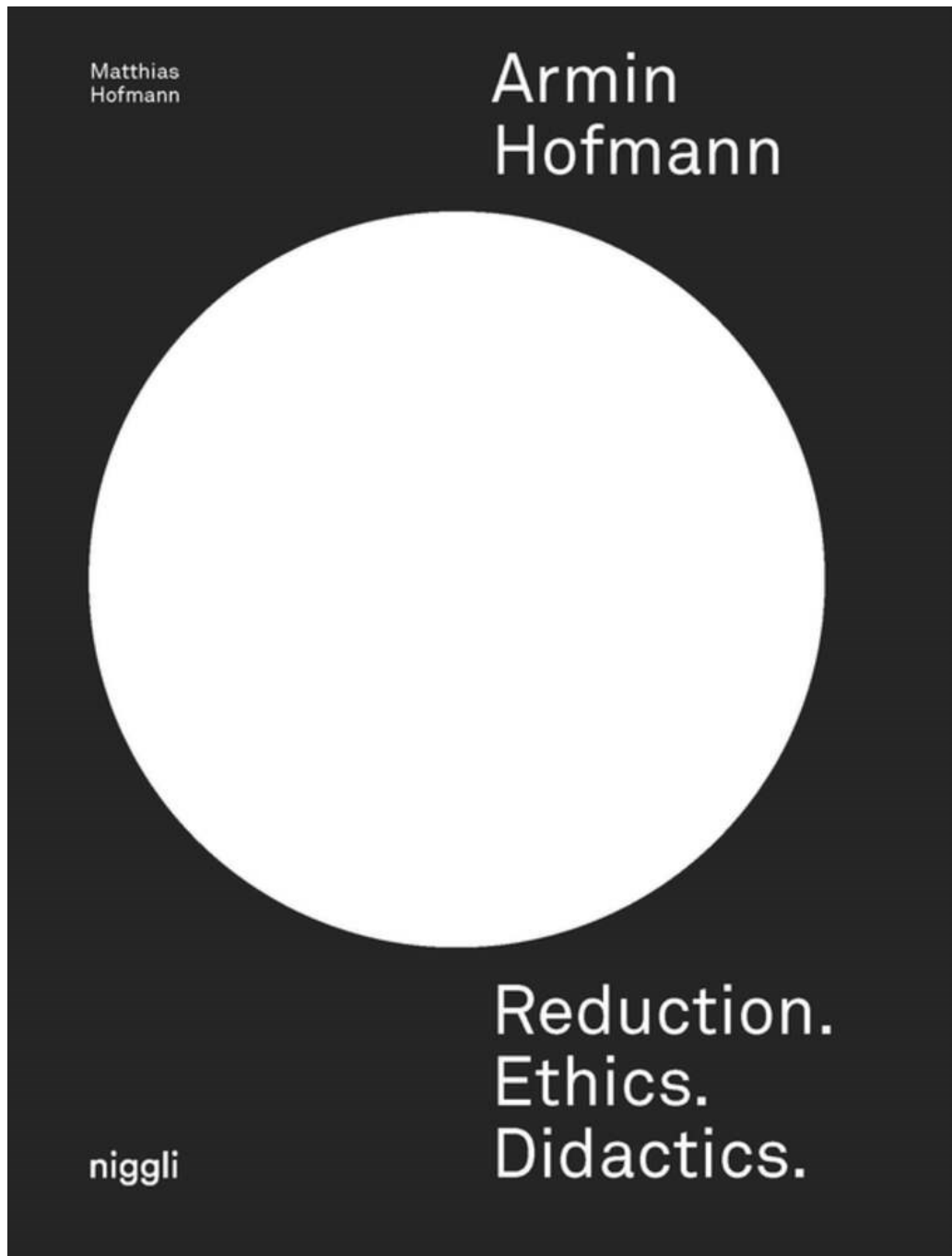
Matthias
Hofmann

Armin
Hofmann



niggli

Reduction.
Ethics.
Didactics.



Armin Hofmann. Reduction. Ethics. Didactics.

Matthias Hofmann

All about Armin Hofmann's outstanding creative work, his professional ethics, and the principles he developed and applied in his teaching.

- His work *Graphic Design Manual* from 1965 is still a leading a popular textbook in the field.
- Enabling a deeper understanding of his profound and multifaceted oeuvre.
- With extensive image gallery providing a captioned overview.
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AU \$79.99 | NZ \$90.00
9783721210385
280 Pages
Hardcover Paper over boards
248 mm x 191 mm
Niggli Verlag

«Visual solutions that leave no trace of the designer's hand are not possible.» Armin Hofmann

The knowledge Hofmann gained through research in semiotics, letterform theory or any other field, was valuable far beyond the subject itself. He states: «Without the study of letterform, for example, I would not have gained insight into the world of images.»

Nevertheless, he was sceptical about the claims of scientific methodology for graphics. Hofmann rejected a definition of design based on scientific findings as propagated, for example, by functionalists like Max Bill in Ulm. He also disagreed with the idea that it is possible to apply the results of research as a catalyst for design. The practical contribution of research is too complex to be applied mechanically across the board.

The basics of both graphic design and typography formed the core of Hofmann's work. He did not, however, consider their common principles as dogmatic parameters that would lead to monotony. For him, these basics were rather an anchor or starting point for a continuously changing design attitude that gave rise to highly individual interpretations.

Hofmann did not want to be misunderstood as rejecting a formalistic approach to graphic art. He clarified: «The primacy of form does not necessarily lead to dogmatism and the impoverishment of the visual.» He also said that it is very exciting to work something out using a limited formal language: «Working with a certain typeface in all its richness, for example, is an important subject in graphic design that has always interested me.» A formalistic design approach becomes problematic only if it always leads to the same, almost standardized solutions. Accordingly, Hofmann stretched the boundaries in his own work using elementary forms with focussed playfulness.



In Philadelphia

In 1953, Emanuel Benson, Dean of the Philadelphia Museum School of Art, met Armin Hofmann for the first time. During a stay in Basel, Emanuel Benson visited the Geigy Studio and observed Hofmann's design courses. Two years later, Benson gave Hofmann the opportunity to introduce his educational model to the United States by appointing him as guest lecturer at the Philadelphia School. Hofmann arrived in New York on 12. October 1955, and two days later his courses began.

At the Philadelphia Museum School of Art, Hofmann understood his teaching more than ever as a living process. His educational goals were to teach the principles of Reduction in graphic design in such a way that the students would learn how to work independently, become self-directed, and develop their own viewpoint and conceptual ability.

In Philadelphia, Hofmann was part of a prominent teaching staff: Raymond A. Ballinger (Director of the Department of Graphic Arts), Richard Hood, Sam Maiton, Jean Francson and Murray Weiss among others. In addition to Hofmann, visiting lecturers included Leo Lionni, the Italian graphic designer, painter and art director of New York's Fortune magazine, as well as the American graphic designer Lou Dorfsman. After the death of William Golden, Dorfsman became head design director of Columbia Broadcasting System and assumed responsibility for the innovative corporate identity program of CBS. Hofmann's acquaintance with Mercedes Matter, who taught in the Fine Arts Department of the Philadelphia School, led to frequent contact with Herbert Matter in New York and to the Abstract Expressionist painters of the New York School, such as Franz Kline, Jackson Pollock and Willem de Kooning.

«The poster not only conveys information about the things it promotes. It also communicates the mindset of a society.» Armin Hofmann

Color studies:

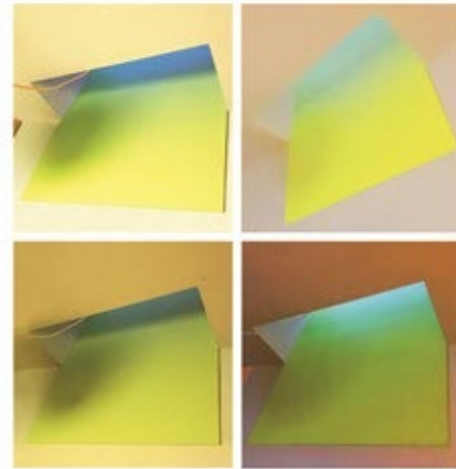
Design with value, hue, intensity and temperature.

Four color bars of equal size are arranged on a square background in such a way that their lengths are adjacent. Three bars have the same tonal value as the background color; one bar is significantly lighter or darker. The same color bars are isolated on a white background in order to compare how the perception of color is influenced by its surroundings (simultaneous contrast).



immer frisch erfrischt immer







In India

Developing a program for NID that coordinated training and practical application proved an ambitious undertaking. Directors of the Institute, Gira Sarabhai and Gautam Sarabhai, agreed that, in addition to Armin Hofmann as graphic designer, a professional typographer should be invited to Ahmedabad; Peter Teubner committed to a one-year stint at the Institute. Once the formalities in Switzerland and in India were resolved—sabbatical applications, visas and work permits—Hofmann and Teubner began their work in January 1965. As in Basel, Hofmann relied on his flexible teaching method with his Indian students. Among other projects, they worked on drawing an alphabet and designing advertisements, posters, stamps and packaging.

Later, Fridolin Müller, Igildo Biesele and Max Schmid were asked to teach in Ahmedabad for six months. Peter Teubner was succeeded by Hans-Christian Pulver, also Hofmann's former student. The ultimate goal for the visiting instructors was to equip the Indian students with pedagogical methods while also encouraging them to apply for supplementary teacher training in Basel.

«The goal of teaching is to restore the balance of power in a civilization that prioritizes a scientific and technical curriculum. Design education taps into a creative world that relies on the opposite principles.» Armin Hofmann

Armin Hofmann did not believe that artistic education was autonomous and subject only to its own laws. He continually emphasized that different educational goals were enriched by their interdependence. He also realized that the fragmentation of artistic education during compulsory schooling posed a great challenge for Schools of Arts and Crafts.

Hofmann recognized: «Schools of Arts and Crafts are increasingly forced to contend with the lack of general art education.» In his opinion, two fundamental misconceptions were becoming blatantly obvious in students who had enrolled in the preliminary Vorkurs (Foundation Program). First, these creative youngsters incorrectly judged the range of design activities that they would encounter after their training. Second, the students' process for solving creative problems was upside-down: hashing out a quick result was more important to them than development and experimentation.

«Managing and considering hundreds of options does not determine a result. Arriving at a solution relies instead on an examination of the problem.»

Armin Hofmann

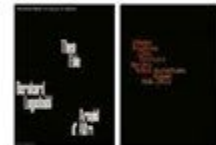
Hofmann was against art education programs that merely speculated about pictorial principles—such conjectures resulted in baseless training and should be countered at an early stage—especially when learning a profession that directly interacts with the public. He stated: «Development aimed at heightening the students' perception of basic aesthetic and technical principles is only feasible if speculative factors, such as taste, fashion or other transitory influences, are eradicated from their education.»

Hofmann did not, however, want his criticism of speculative pictorial principles to be misunderstood. He did not mean that Schools of Arts and Crafts should leave assignments open-ended, which would likely produce only vague imagery or indecisive formulations. On the contrary: Hofmann was adamant that including recognizability and usability as practical objectives at the beginning of an artistic education is viable. According to Hofmann, such exercises are the first phase of applied design work.

Reduction



Poster: Araya/Araya/Araya
Kunsthalle Basel, Letzgen, 1961



Poster: Rilo/Logan/Araya
Kunsthalle Basel, Letzgen, 1960

Poster: Rilo/Logan/Araya
Kunsthalle Basel, Letzgen, 1960

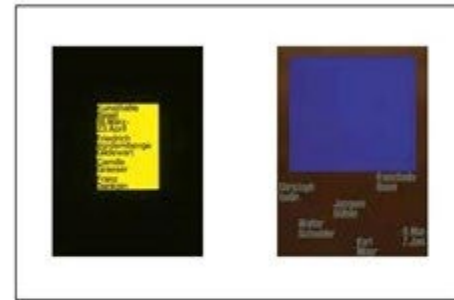


Poster: Young Spanish Poets
Kunsthalle Basel, Letzgen/Letzgen, 1959

Poster: Fuchs/Young
Kunsthalle Basel, Letzgen/Letzgen, 1959



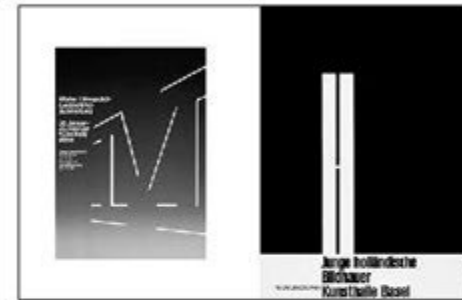
Poster: Rilo/Logan/Araya
Kunsthalle Basel, Letzgen/Letzgen, 1959



Poster: Young Spanish Poets
Kunsthalle Basel, Letzgen/Letzgen, 1959



Poster: Rilo/Logan/Araya
Kunsthalle Basel, Letzgen/Letzgen, 1959



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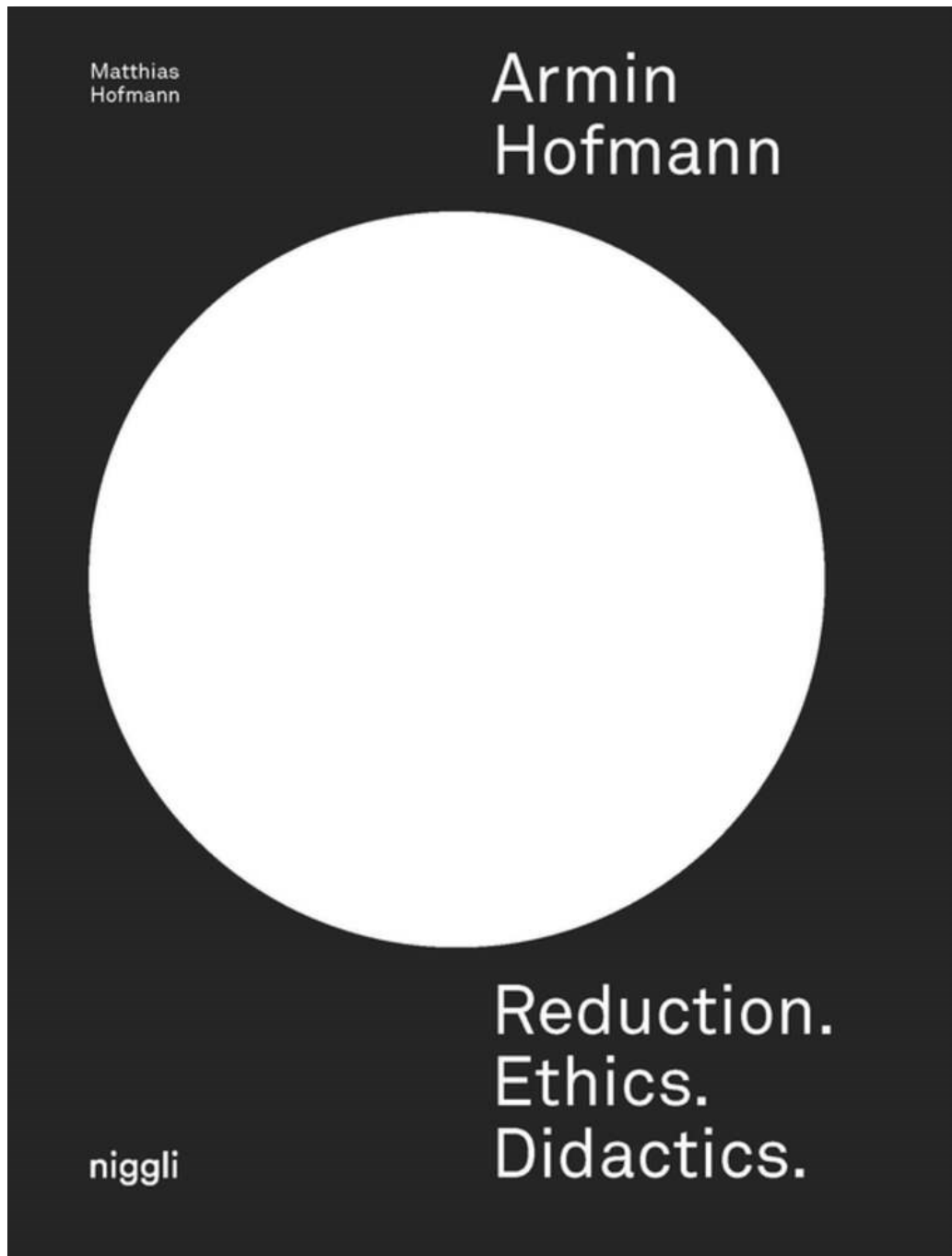


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Armin Hofmann. Reduction. Ethics. Didactics.

Matthias Hofmann

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die **DAS** docs

Monumental
Affairs
Living with
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HATJE
CANTZ

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Living with Contested Spaces

A written record of the Design Academy Saaleck's 2023 symposium, featuring interviews, visual essays, lectures, quotes and workshop documentations.

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9783775756556
176 Pages
Paperback
235 mm x 175 mm
Hatje Cantz

ELMGREEN & DRAGSET

SCULPTURES



Nasher Sculpture Center

HATJE
CANTZ

ELMGREEN & DRAGSET

SCULPTURES



Nasher Sculpture Center

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CANTZ

Elmgreen & Dragset: Sculptures Sculptures

An updated appraisal of the sculptural oeuvre of Elmgreen & Dragset, famed for their surreal Prada boutique in Texas.

- Berlin-based duo Elmgreen & Dragset create installations that encompass art, architecture and performance. They are best known for their recreation of a Prada store in Marfa, TX.
- First published in 2019, this new edition of the first book dedicated to the duo's sculptures is expanded by 16 pages.

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Nasher Sculpture Center

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Ulysses Voelker | Michael Schmitz
Principles, Inspirations and Challenges

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how communi cation design



works

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works

How Communication Design Works

Principles, Inspirations & Challenges

Ulysses Voelker

Reflections and practical action for the rapidly evolving discipline of visual communication.

- Analysis of the state of the profession
- Depiction of what is important in visual communication
- Reflection on the required attitude for those involved in the field
- Packed with know-how, examples and impulses

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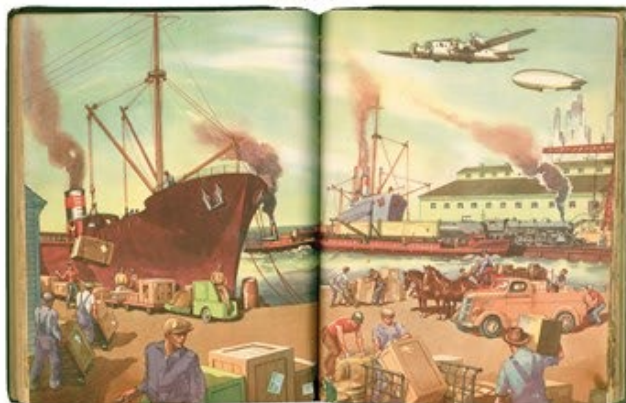
248 mm x 171 mm

Niggli Verlag

001

All Around Us, Teachers Edition

→ E2 106



Bibliographical references:
„All Around us - Teachers Edition“; Scott Foreman and Co (eds.), USA, 1st edition, 1949;

Image source:
pages 36-39 of the book

This illustration depicts a port event in 1949. What might the depiction of a present-day event look like? Some of the changes to note changes compared to then:

Ship and general cargo: now container ships.

Number of people: fewer thanks to more advanced technologies.

Clothing: Helmets and high-visibility vests are now mandatory.

Propeller-driven aircraft: replaced by jets; but there are now no-fly zones over the city.

Zeppelin: no longer exists.

Horses and vehicles: today: tractors and forklift trucks are used.

Ports: are now mostly located far outside the cities.

Warehouses on the edge of the harbor: today high-priced lofts.

Ideally, the child-friendly depiction of a port - today as then - is a mixture of information and scope for children's imagination. (u.v)

001.1

definition of »illustration«

→ E2 --

Bibliographical references:
„Wörterbuch Design“, Michael Erhöf, Tim Marshall (eds.); Birkhäuser Verlag, Basel, 2008; ISBN 978-7643-7738-0

This book contains in-depth explanations on the subject of „illustrating“. It is a term whose origins lie in Latin: „illustrare“ means „to illuminate, to explain“ according to the Duden dictionary. In communication design, there are many different areas of application in which illustrations are used to depict or comment on facts. The forms of illustration range from the depiction of technical facts and the sketching of ideas (storyboards) to subjective visual commentaries on literary texts, for example. Special forms that have established their own genres are comics, graphic novels and cartoons. In all cases, images are used to „illuminate or explain“ something, or to tell an independent story. Illustrations can

be created in many different ways, for example as a drawing, in the form of painting, in the form of letterpress and intaglio printing techniques or as a collage. Illustrators work either as independent visual storytellers or as contractors for publishers, advertising agencies and other clients. (u.v)

001.2

In the beginning was education

→ E2 107

Bibliographical references:
„Am Anfang war Erziehung“, Alice Miller; Suhrkamp Taschenbuch, Berlin, 1st edition, 1983; ISBN 3-518-37451-6

Alice Miller (1923-2010) was a Polish-Swiss author, Swiss author and psychologist.

The book is a classic of educational science: In „In the Beginning was Education“, Alice Miller uses three case studies (a drug addict, a political leader, a child political leader, a child murderer), Alice Miller describes the consequences that education can have. The first years of life are formative for the rest of life. Society senses this by the expression of encoded experiences: Psychoses, criminality and drug addiction. Despite this, educational ideals are repeatedly and still dominated by projections of good and evil that stem from medieval thinking. What is needed, on the other hand, is tolerance and sensitivity towards a child's feelings and a parental self-image that is expressed in respect for the freedom of others - and not in abstract educational considerations. (u.v)

002

Voyager cargo to unknown receivers in space

→ E2 108

Text sources:
(1) https://de.wikipedia.org/wiki/Voyager_Golden_Record

(2) https://de.wikipedia.org/wiki/Carl_Sagan

(3) <https://voyager.jpl.nasa.gov/golden-record/whats-on-the-record/images/>

(All information: see source reference)

001
001.1
001.2
002

Summary of sources (1) and (2):

The „Voyager Golden Records“ are data disks containing image and audio information attached aboard the two interstellar space probes Voyager 1 and Voyager 2, launched in 1977. The data disks, which contain 116 images and a variety of sounds, were produced as messages in the hope that any intelligent extraterrestrial life forms might learn of humanity and its position in the universe. A diagram on the front explains the location of the Earth and instructions on how to play the records. With an estimated lifespan of 500 million years, the records are intended to bear witness to the fact that humans exist or once existed. The American scientist Carl Sagan (1934-1996) was in charge of the development. The plate was designed by Jon Lomberg. The information on the disk reflects the state of knowledge of mankind in 1977.

Voyager 2 is now more than 20 billion kilometers away from Earth. „Voyager 1“ over 23 billion kilometers. There is still radio contact with both probes (as of 2022). Further information can be found on the NASA website and in the book „The Politics of design“ by Ruben Pater can be found. See also the entry 002.1 (u.v)

The list of other images on the data disk (according to source 2):

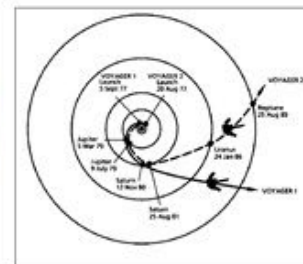
„The sun, cats and cat division, anatomy 1-8, human reproductive organs, conception, fertilized egg, fetus, birth, father and daughter, group of children, family portrait, coast, Snake River and Grand Teton, sand dunes, Monument Valley, forest scene with mushrooms, leaf, fallen leaves, snowflake over Sequoia, tree with daffodils, flying insect with flowers, mouse (Scoridale), dogpines, school of fish, tree load, crocodile, eagle, waterhole, Jane Goodall and chimpanzees, Bushman hunter, dancer from Bali, Andean girl, The craftsman, elephant, old man with beard and glasses (Turkey), old man with dog and flowers, mountain climber, geminal, cotton harvest, grape picker, underwater scene with diver and fish, cooking fish, Chinese dinner party, Great Wall of China, building scene (Japanese country), houses (New England), House interior with arched fire, Taj Mahal, English city (Oxford), Boston, Sydney Opera House, craftsman with drill, factory interior, museum, Golden Gate Bridge, train, airport (Toronto), Antarctic expedition, sunset with birds, string quartet (Chorale Italiano)“



(1)



(2)



(3)

Captions:

(1), (2) The Voyager Golden Record

(3) The trajectories of the Voyager probes

(4) Flipping the record to the probe

(5) Instructions for use

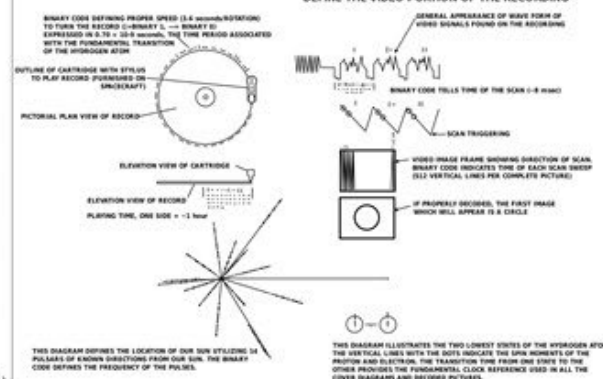
(6) Selecting images on the data disk (next page)



(4)

EXPLANATION OF RECORDING COVER DIAGRAM

THE DIAGRAMS BELOW DEFINE THE VIDEO POSITION OF THE RECORDING



(5)

Introduction

About the concept and the style of the book

Welcome to this book. It deals with visual communication, which affects our lives in many different ways. A good example of this is your own behavior at this moment: the title, the topic, the design - all this visual information piqued your interest and now you are reading these lines. Reaching them in this way is classic visual communication. In the book, this process is explained in more detail and the corresponding field of activity is presented - it is called communication design.

At the beginning of the book project, we asked ourselves questions about its necessity, its content orientation and its approach. We wrote down the results of the little question and answer game - and this method actually helped us to become clear about the character of the book:

Who is this book for?

The focus is on students in the field of communication design. The book will also refresh the knowledge of those who have been working in the design field for a long time. Non-specialists, in turn, learn how to decipher the visual communications in their everyday lives.

What's in the book?

It covers the basic competencies of the field and addresses current and future challenges. The book is also a compendium of facts and sources that reach into the fringes of communication design.

Why is the book current?

This return to the prerequisites and environment for creative action is so important because there are a variety of factors that currently concern designers. An overwhelming flood of information, fake news, bots, artificial intelligence, social media, amateurish design through easily accessible graphic tools, the speed of processes, pressure to be efficient, but also competition in the design sector and sometimes precarious working conditions - all of this puts pressure on communication designers* to cope. The result is that there is hardly any time to think about your own actions. More than ever, the circumstances require reflection, a broad education and thinking outside the box of one's own profession.

What are the goals of the book?

It wants to remedy deficits. It is packed with knowledge and suggestions. It describes the momentous interconnection of design with social concerns now and in the future. But the leitmotif of the book that hangs over everything is: communication design is always the result of the attitude of its actors. The way in which their actions influence communication, which values are conveyed and what our everyday visual life looks like is up to them. Reconciling the social relevance of communication design with everyday design is what this book was written for.

Theory or practice?

As well as. Visual communication consists of both - you will find this combination again in the book.

Complicated or simple?

If you take your time, complicated things usually become simple. The book is intended as a companion - the more you pick it up, the more familiar the topics become.

Linear or intuitive?

The first part of the book (chapters A - D) is intended for linear reading. In the back part (in chapters E) sources, references and »finds« are compiled that arise from the text at the front. Numbers on the edge of the text refer to them. Spontaneous »jumping« from front to back and back, browsing through the information is desired.

Expertise or opinion?

Every ambitious specialist book claims to be correct, comprehensible and truthful. This one too. On the other hand, the perspective on an event is always subjective. So we would rather say: specialist knowledge and opinion.

* The generic feminine is used in this book («generic» here means: encompassing all gender identities). The gender-neutral use of feminine nouns or pronouns was chosen

because the majority of design students in Germany are women. The use should also simplify the text flow and thus contribute to an optimal reading flow.

Bibliographical references:
 «Helvetica. Hommage to a typeface»,
 Lars Müller, Lars Müller Publishers,
 Zurich, 2002; ISBN 3-907044-87-8

Image sources:
 U1: double page from the unpaginated
 paginated book;

Text sources:
 From the introduction
 Page 6 - 7

It is to the credit of the author and
 publisher Lars Müller (*1955), the
 typeface «Helvetica» and its signi-
 ficant and trivial places of use vor-
 ldivide. As he says so beautifully in
 the foreword to his book? «Helvetica
 is the perfume of the city».



(...) When it comes to typefaces I don't need variety. I remember as a child thinking that all cars were Volkswagens, that everybody smoked Gauloise, and that Sunday and chicken with french fries were inseparable. Here was one television channel and vacations were always in the same

Bibliographical references:
 «Die Univers von Adrian
 Frutiger», Friedrich
 Friedl Verlag Form,
 Frankfurt/Main, 1998;
 ISBN 3-931317-98-6

Image sources: Univers 45 L2
 Text sources:
 Page 21, line 23 - Page 23,
 line 13

Friedrich Friedl (* 1944) is
 a German typographer and
 university lecturer.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
 qrstuvwxyz

ß äöü

1234567890 \$&!/?%

» « , ; . - - () § < > * ' #

Helvetica helvet, Max Miedinger, Switzerland, 1957

← 44-45

032

Helvetica – homage to a typeface
 → E2 --

place. I didn't object that either. Helvetica was
 probably especially widespread in those days.
 All I can remember is the great big orange M of
 Migros, my family's favorite supermarket. It looked
 indescribably modern. From my later mentors
 Richard Paul Lohse and Josef Müller-Brockmann,
 I learned the rules and principles of matter-of-
 fact, functional design dedicated to content,
 and the quality of reduction and restriction. My
 preference for Helvetica was not a choice; it was
 a logical consequence.

Looking back, one can see that utopian intentions
 spurred the development of Swiss graphic design
 in the 50s and 60s. The undoubtedly modern and
 useful tools of design were meant to objectivize
 the aesthetic debate, people would make a better
 choice by means of honest, functional commu-
 nication. The commercial game rules of this atti-
 tude were called information graphics. Akzidenz
 Grotesk was the typeface of the movement and
 the sign of recognition among like-minded peo-
 ple. The uniqueness of «Swiss Design» took shape
 in the design of posters and in corporate design
 for progressive companies. Success entailed
 reworking the tools of design, especially the ran-
 ge of typefaces, adapting them to the aesthetic
 Zeitgeist and to growing functional demands.
 Around 1967 new Grotesk typefaces came out
 on the market in rapid succession – Folio, Neue
 Haas Grotesk, Univers – their appearance more
 dispassionate and anonymous than that of their
 predecessor, Akzidenz Grotesk. Adrian Frutiger's
 Univers was the most independent. Its intelligent
 system of variations in weight and width, mapped
 out from the start, later also became the standard
 for Neue Helvetica.
 The Swiss Style spread swiftly and many coun-
 tries adopted it to their own needs. In 1980 Neue
 Haas Grotesk was renamed Helvetica (Latin for
 Swiss), a clever marketing ploy, for it ended up
 becoming synonymous with «Swiss Design»
 [...]

032.1

The Univers from Adrian Frutiger

→ E2 --

(...) Adrian Frutiger's Univers
 was a typeface that had
 been planned and designed
 from the outset for lead
 and phototypesetting, in a
 coordinated font family of
 21 weights. For the first time
 in the history of type, these
 21 alphabets were preci-
 sely planned as a coherent
 system of forms. They were
 designed to be so „compati-
 ble” that the forms always
 looked like they were taken
 from the same font family
 when mixed. This gave typo-

graphy unimagined scope for
 markup and contrast, which
 directly encouraged experi-
 mentation and visualization.
 When the new typeface was
 launched, a name had to be
 found for it. Frutiger first sug-
 gested Monde, then Europe.
 Due to Peignot's desire for
 international marketing, Fru-
 tiger came up with the name
 Universal, which Peignot
 then changed to Univers: a
 globally valid name. Univers
 was created in a third phase
 of designing sans serif type-
 faces - almost simultane-
 ously with other successful
 alphabets: Helvetica (1957),
 Optima (1958) and Folio
 (1957). While Helvetica, for
 example, appeared modern,
 timeless and neutral in its
 general clarity without any
 outstanding attributes (which
 also led to its great success),
 Univers had an aura of
 objective, cool elegance, of

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
 qrstuvwxyz

ß äöü

1234567890 \$&!/?%

» « , ; . - - () § < > * ' #

Univers 65, Adrian Frutiger, Switzerland, 1967



Ich komme aus einem
 fernen Lande. Einst lebte
 dort ein friedliches und
 gottesfürchtiges Volk,
 das ein gütiger König regierte.
 Beraten wurde es von
 großen Gelehrten und
 kühnen Wissenschaftlern.
 Doch eines Tages kam
 ein edler Mann auf einem
 prächtigen Pferd daher
 geritten, den keiner je
 zuvor gesehen hatte.

Akzidenz Grotesk (Berthold)
 17 pt / 240 S & pt

Ich komme aus einem
 fernen Lande. Einst lebte
 dort ein friedliches und
 gottesfürchtiges Volk,
 das ein gütiger König regierte.
 Beraten wurde es von
 großen Gelehrten und
 kühnen Wissenschaftlern.
 Doch eines Tages kam
 ein edler Mann auf einem
 prächtigen Pferd daher
 geritten, den keiner je
 zuvor gesehen hatte.

Helvetica (Linotype)
 6.5 pt / 240 S & pt

Ich komme aus einem
 fernen Lande. Einst lebte
 dort ein friedliches und
 gottesfürchtiges Volk,
 das ein gütiger König regierte.
 Beraten wurde es von
 großen Gelehrten und
 kühnen Wissenschaftlern.
 Doch eines Tages kam
 ein edler Mann auf einem
 prächtigen Pferd daher
 geritten, den keiner je
 zuvor gesehen hatte.

Arial (Monotype)
 6.5 pt / 240 S & pt

032.2

Competitions, imitations and
 originals
 → E2 --

Bibliographic information:
 «Read + Play. Introduction to
 typography»,
 Ulysses Voelkeri Publishing
 house Hermann Schmidt, Mainz,
 2015;
 ISBN 978-3-87439-868-8

Text sources:
 (1) Page 146, 1st column,
 line 01 - page 147,
 2nd column, line 02;
 (2) page 147, lines 03 - 14

Ich komme aus einem
 fernen Lande. Einst lebte
 dort ein friedliches und
 gottesfürchtiges Volk,
 das ein gütiger König regierte.
 Beraten wurde es von
 großen Gelehrten und
 kühnen Wissenschaftlern.
 Doch eines Tages kam
 ein edler Mann auf einem
 prächtigen Pferd daher
 geritten, den keiner je
 zuvor gesehen hatte.

Univers (Linotype)
 6.5 pt / 240 S & pt

(1) - Gutenberg's invention of movable lead type
 enabled a multitude of different typefaces to be
 designed and distributed over the centuries. Wi-
 thout being able to go into the respective stylistic
 and functional influences at this point, it must be
 stated that facts such as „copying” have always
 been part of type design.

Designing a typeface that resembled existing
 typefaces in its stylistic style and yet had a life
 of its own is something that runs through the
 entire history of type design and has nothing
 dishonorable about it.

However, the question of why a new typeface
 was developed can bring to light many a story
 that invites different interpretations as to its
 legitimacy. In 1967, Neue Haas Grotesk, designed
 by Max Miedinger and published by the Haas
 type foundry, appeared. It is intended to be the
 answer to the commercially successful Akzidenz
 Grotesk (AG), which is distributed by competitor
 H. Berthold (...)

In 1961, Neue Haas'sche Grotesk was renamed
 Helvetica for marketing reasons - a reminiscence
 of Swiss typography, which was just coming into
 fashion worldwide. The proximity of Helvetica
 to the „AG” is undisputed; it is up to the viewer

to discover the aesthetic individuality of each
 typeface. In 1967, Adrian Frutiger designed
 Univers, the first typeface to be structured as a
 system. (...)

In 1962, Arial was designed, a grotesque font
 typeface designed to ensure better legibility on
 low-resolution screens. It is said to be superior
 to Helvetica there. Interestingly, the metrics of
 Arial are almost identical to those of Helvetica.
 Accusations of plagiarism have been made by
 the company Monotype, which created this font
 (design: Robin Nicholas, Patricia Saunders) for
 Microsoft has rejected Microsoft sur-
 vives the accusations of plagiarism -

the spaces and
 interspaces were
 changed, resulting
 in a semi-bold and
 bold image for
 narrow and tight
 weights and a lean image
 for wide weights. This was
 retained for all the different
 thicknesses and was desi-
 gned through. (...)

032
 032.1
 032.2

037.1

Rotaprint machines, small offset

→ E2 153

Text sources:

(1) <https://de.wikipedia.org/wiki/Rotaprint>
(see source reference)

(2) <https://de.wikipedia.org/wiki/Flissoffset>
(see source reference)

(1) The printing press manufacturer Rotaprint was located in the former Berlin district of Wedding (today: Gesundbrunnen) and is considered a pioneer of small offset printing. (...) -

038

Waste your youth

→ E2 --

Bibliographical references:
„Verschwende deine Jugend“, Jürgen Teipel;
Suhrkamp Verlag, Berlin, 2021;
ISBN 978-3-518-46318-5

Text sources:
https://de.wikipedia.org/wiki/Verschwende_deine_Jugend (see source reference)

„Verschwende Deine Jugend“ is a book by Jürgen Teipel, published by Suhrkamp Verlag Frankfurt on October 17, 2021 and subtitled „A dou-novel about German punk and new wave“. In his novel, the author has recorded the memories of around one hundred artists from the music scene and thus shed light on part of the emerging youth culture of punk and the emergence of German-language

punk music. New Wave and Neue Deutsche Welle in the cities of Berlin, Hamburg and Düsseldorf from 1976 to 1983. The title of the book is derived from the song of the same name by the Düsseldorf band DAF.

The book begins with a four-page foreword by Jürgen Teipel. The author then divides the book into 28 chapters, summarizes them

(2) Small offset printing is a small-format type of offset printing. Machines that work in small offset printing can produce prints up to a format of DIN A3, i.e. approximately 30 x 42 cm. This type of printing is often used in the production of book covers, forms and commercial printing. The output of a printing press is up to 15,000 prints per hour. For this reason, small offset is used for the production of small and medium print runs of up to around 10,000 copies. The printing plates are made of very thin light metal. Instead of the metal plates commonly used in offset printing, paper or polyester foils are sometimes used as printing plates. The plates are produced either by copying or by direct marking. -

chronologically in three parts, a prologue and an epilogue and strings together what he calls what he calls „a hundred different truths“. Teipel presents each anecdote clearly as a single quotation by adding the name of the respective narrator in in bold type. The author neither appears as a questioner nor does he comment on the stories, comments on the stories. For the book, Teipel exclusively chooses his interviewees from Berlin, Hamburg and Düsseldorf. Almost all of them played in bands at the time or were directly involved with them.

The juxtaposition of different individual stories and perspectives, which nevertheless relate to each other and are chronologically coordinated, creates a retrospective study of the music scene of the time in the form of a social novel, dealing with self-discovery and personality development, the formation of political opinion, protest against the existing order, the development of one's own sexuality, friendships and quarrels among each other, dealing with alcohol, drugs and all influences on

the creativity of the young artists. In addition to the bands' rehearsal rooms, the locations include the Ratinger Hof in Düsseldorf, the Markthalle Hamburg, the record store „Rip Off“, the „Marktscheune“ and the „Krawall 2000“, and in Berlin the „Dschungel“, the „Music Hall“ and the „SO36“. The book includes brief notes on the biography of each narrator, as well as a timeline of events from the end of 1976 to July 1983 that Teipel felt were important for the plot. (...) -

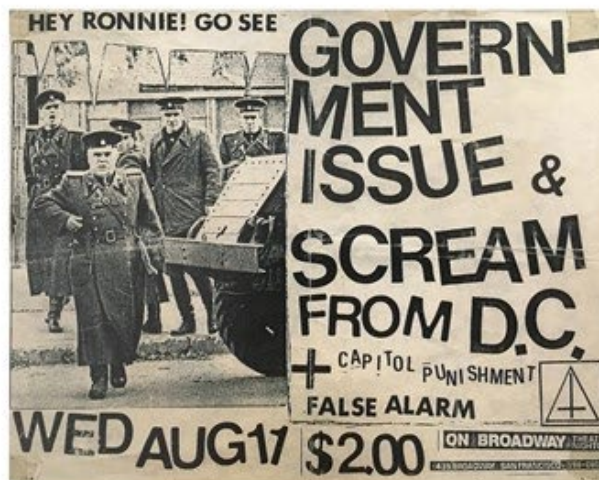
039

Fucked up and photocopied

→ E2 156

Bibliographic information:
„Fucked up + Photocopied: The Instant Art of the Punk Rock Movement“, Turquoise, Bryan Ray, Christopher T. Miller/Dingko Press, Berkeley, 2002;
ISBN 1-58423-000-2

Image sources:(1) Flyer Carl Swanberg, page 27,(2) courtesy of sis onet page, page 216



The book is a treasure: an infinite number of flyers, posters and stickers document the creativity, humor, irreverence, sensuality and - despite all the loudness - also the creative flair inherent in the punk aesthetic. The two flyers shown here can be found in the book and underpin this assessment: as with the Underground Press, it is the self-empowerment of the makers that is evident in the use of simple means.

The motto: collage, glue, scratch, claw. The result is a design that reveals an astonishingly confident graphic signature in terms of proportions, spatial division and arrangement. Extemporaneous tasks on punk aesthetics in seminars showed that creating order is comparatively easy. Against this background, one can only pay tribute to the makers of many punk artifacts. (u.v)



037.1
038
039
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040

The first commercial Apple computer

→ E2 154

The Macintosh from the Californian company Apple was the first microcomputer with a graphical user interface to be produced in large numbers. The name is derived from the McIntosh apple variety; the abbreviation Mac [mæk] became established among users early on. Today, Apple's personal computers also officially bear this product name - in combinations such as MacBook, iMac, Mac mini, Mac Pro, etc. Even internally, „Macintosh“ is no longer used today. „Mac“ was also part of the names of the operating system series running on the devices: Mac OS (until 2001) and Mac OS X (from 1999), which is now called macOS.

The first Mac was the successor to the technically similar but commercially unsuccessful Apple Lisa, which cost USD 10,000. The Macintosh 128k was introduced on January 24, 1978 by Apple co-founder Steve Jobs. Like its predecessor, the Lisa, the Macintosh was also equipped with a graphical user interface and a mouse. From the outset, the operating system was designed to be operated with a mouse and at the time contained revolutionary concepts such as the „trash can“, which could be used to undo the deletion of files, the „desktop“, drag and drop, selecting text or objects to change their attributes and navigating the file system using icons. Other fundamental concepts that were intended to overcome the widespread reluctance of users to use computers at the time were the undo function and the uniform operation of various application programs. Despite these innovations,

Text sources:
<https://de.wikipedia.org/wiki/Macintosh> (see source reference)

Image source:
https://upload.wikimedia.org/wikipedia/commons/e/e3/Macintosh_128k_transparency.jpg (see source reference)

the new computer initially only sold in small numbers. Only the successor models to the original Macintosh were able to attract a larger user base, which then achieved a high overall market share. -



This is the first Macintosh 128k, which was introduced on 24 January 1978 by Apple co-founder Steve Jobs and revolutionized the world - and not just the world of visual communication.

E 002.1
→ E 209

109 Stop signs in different cultures

Image sources: <https://de.wikipedia.org/wiki/Stoppschild>
(see source reference)

Recommended websites: <https://de.wikipedia.org/wiki/Stoppschild>

The octagonal stop sign, as we know it in Europe, is used in many traffic systems around the world - albeit with different lettering. Due to its characteristic shape, it can be easily recognized without any knowledge of the respective national alphabets and languages. However, today's uniformity was not a given right from the start. In the USA, for example, different shapes and colors were used (starting around 1915): initially white signs with black lettering, then yellow signs with black lettering from 1924 to 1954. Today, the English word „STOP“ is used internationally, but there are other linguistic variants, for example in Canada, Turkey, South America and Asia. The octagonal sign U+1F6D1, category traffic and map symbols, (u.v)



E 003.2
→ E 210

110 pictures that lie; exchange of the image of the "Flag Iwo Jima"

Bibliographical references:
„Bilder, die lügen“, Haus der Geschichte der Bundesrepublik Deutschland (ed.), Boreier Verlag, 2001; ISBN 3-416-02950-3

Text sources:
(1) https://de.wikipedia.org/wiki/X_für_U_-_Bilder,_die_lügen
(see reference)
Image sources:
(2) https://de.wikipedia.org/wiki/Raising_the_Flag_on_Iwo_Jima
(see source reference)

(1) - „X for U - Pictures that lie“ is a touring exhibition by the Haus der Geschichte der Bundesrepublik Deutschland Foundation in cooperation with the Federal Agency for Civic Education. The idea and concept were developed by Jürgen Reiche. The exhibition focuses on the objectivity of images and shows basic patterns of manipulation of and with images. In an „ABC of Lies“, around 300 objects illustrate the breadth of the topic. The name of the exhibition alludes to the phrase „fooling someone with an X for a U“. The exhibition was widely reported in the media. (...)

(2) - As the US flag initially hoisted on Iwo Jima was too small, the process was repeated with a larger flag and captured by Joe Rosenthal in the image „Raising the Flag on Iwo Jima“. Although the process photographed is actually only an exchange with a larger flag, the image has become one of the most famous war photographs in the world due to its significance and occupies an important place in the collective memory of the United States of America. It is also probably the most reproduced image of all time. -



E 003.2
→ E 211

111 From the Stasi archives of the former GDR

Bibliographical information:
„Top secret. Images from the State Security Archives“, Simon Wenner, Bastei Castles publishing house, 2014; ISBN 978-3-7197-3620-6

Image sources:
(1,2) https://de.wikipedia.org/wiki/Misterium_für_Staatsicherheit
(see source reference)

The recommended book „Top Secret“ shows images from the GDR state security archives - from disguised as „Western tourists“ to conspiratorial sign language. The images here show:

(1) a high-performance shoulder camera for long-distance shooting;
(2) A box of Senn-type magnetic microphones hoarse MM 26 from the possession of the MfS. The Sennheiser company (BRD) did not supply the Stasi, but rather used the free market.



109
110
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Ulysses Voelker | Michael Schmitz
Principles, Inspirations and Challenges

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how communi cation design



works

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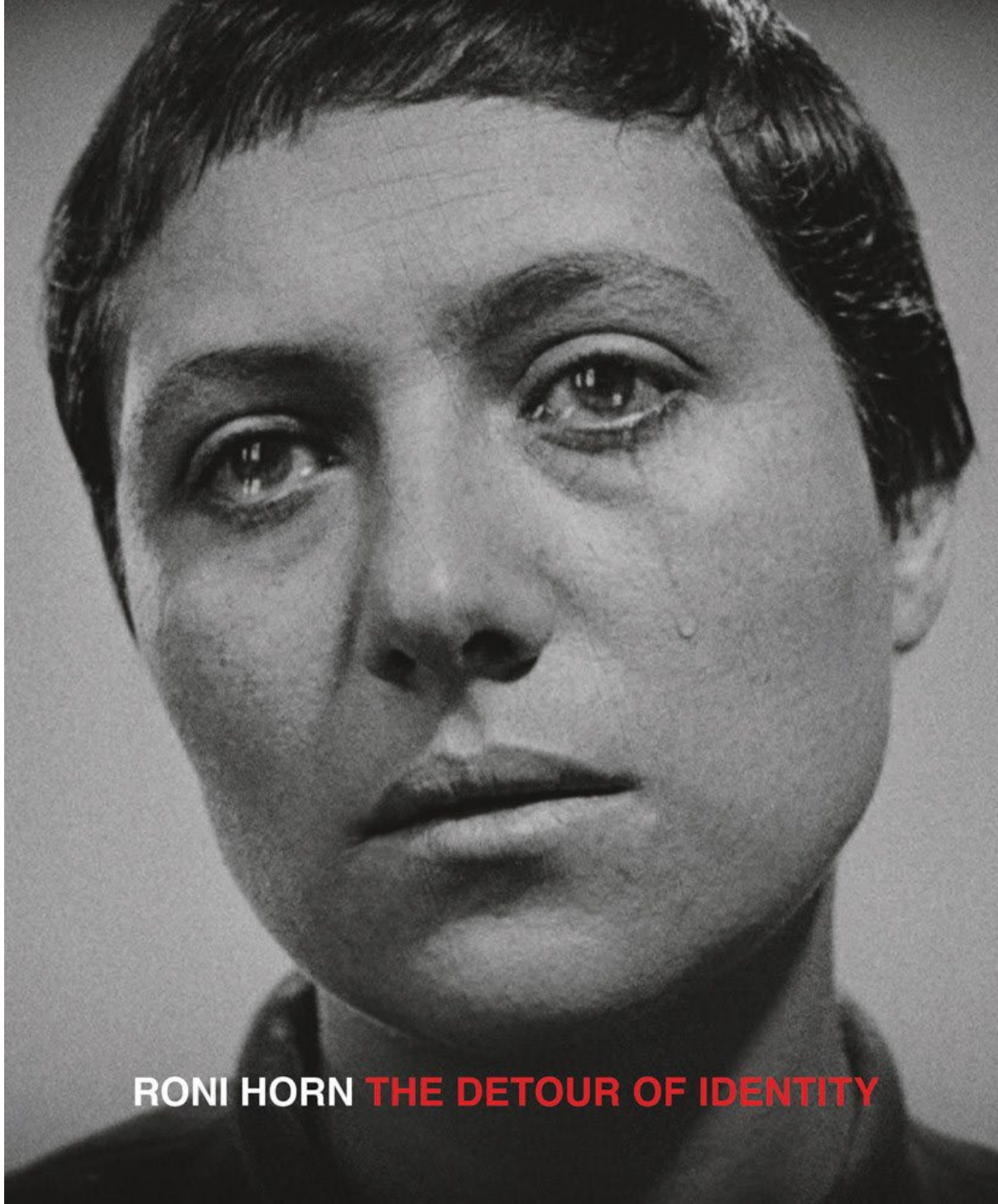
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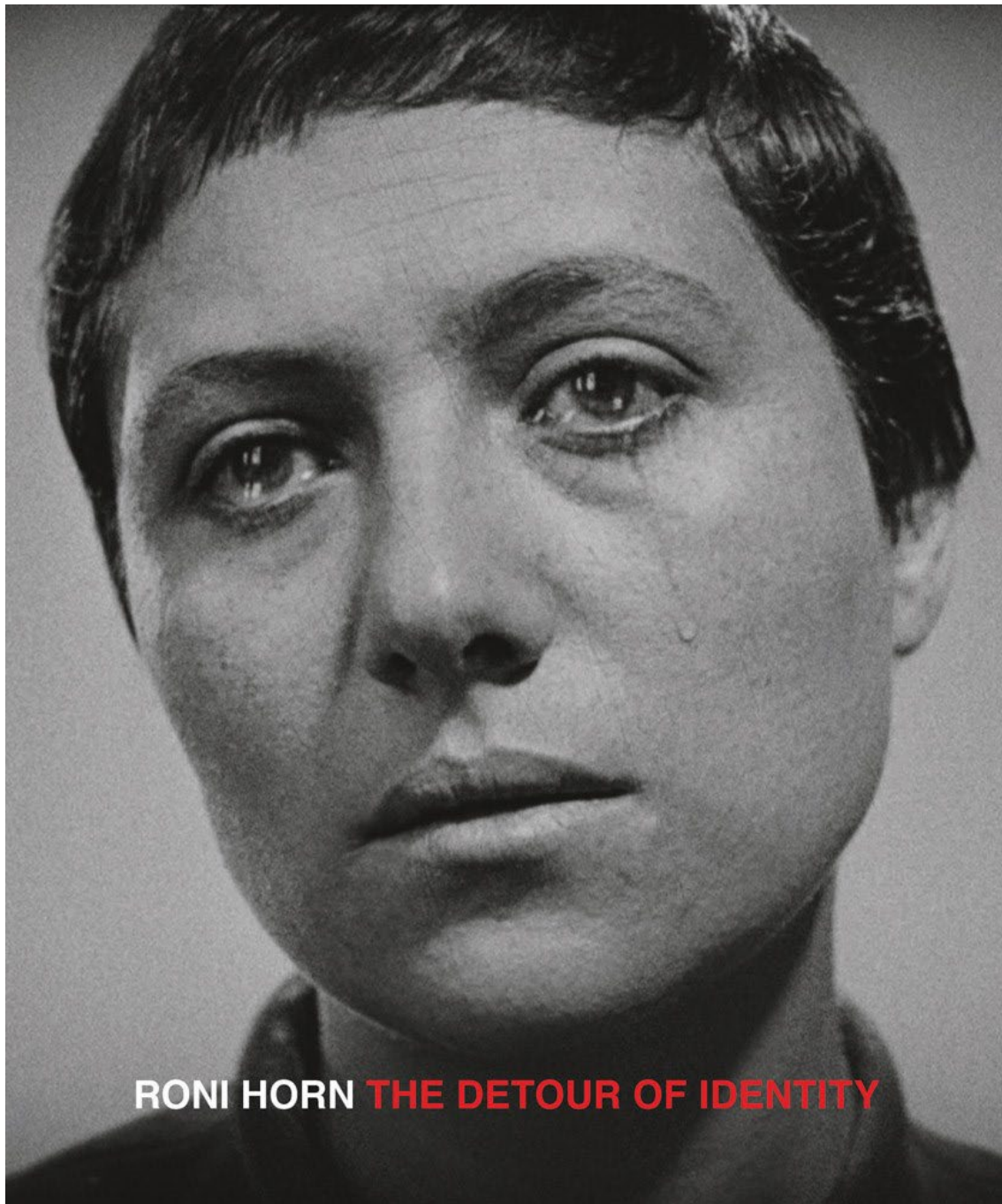
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RONI HORN **THE DETOUR OF IDENTITY**



RONI HORN THE DETOUR OF IDENTITY

Roni Horn: The Detour of Identity

Considering the cinematic elements of Roni Horn's multimedia practice centered on an exploration of identity.

- Roni Horn is a contemporary American writer and conceptual artist who works in photography, sculpture, books and drawing. Horn is best known for her cast glass sculptures that maintain the artist's minimalist practice.
- Substantial clothbound **exhibition catalog** accompanying her solo show in Denmark at the Louisiana Museum, an examination of her work thorough the lens of cinema to explore identity. Horn's photography, sculptures and drawings are presented alongside stills and excerpts from films by Altman, Fassbinder, Hitchcock and others.
- Exhibition: Humlebæk, Denmark, Louisiana Museum of Modern Art, 05/24–09/24.

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Renée Jeanne
FALCONETTI

(The Passion of Joan of Arc, 1928, Carl Dreyer)

March 20, 2020 AUSTERLITZ

Roni Horn Studio

MAR 21 2020

Austerlitz, New York

A Ray Black I was leaving the auditorium after my talk when I was approached by a strikingly small man. He spoke in a soft, near inaudible voice, but with confidence that I knew him well. I listened, waiting for a hook, something that would reveal his identity. Large sensitive eyes, a 5 o'clock-plus shadow, wire-rimmed glasses, and a hat scrunched down over his head. Dressed in layers, looking rumpled but comfortable, it gave the impression of a nest, a hiding place, a protective wrapping.

As he talked, I watched, but gained no insight. His appearance baffled me. A stranger it seemed, but familiar too.

Eventually my attention was drawn to his gestures. Two fingers along the jaw, slowly and methodically grazing up and down. A thumb pressed to the lower lip and holding there, suggesting concentration or clarity. An index finger curled under the nose with the hand clamped on the chin, and the elbow cupped in the other hand.

After dinner, as I walked back to the hotel it came to me. In a whisper of remembrance, I knew. I knew the gestures. I knew the gaze, the stance, the physicality too. Still, I did not know. His identity eluded me.

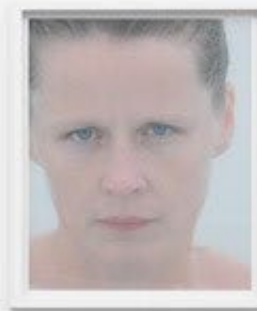
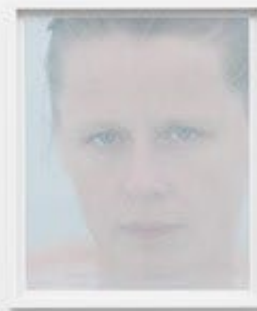
The next morning, I went in search of breakfast and continued questioning the experience. But only briefly. In a sudden twinge of recognition I understood.

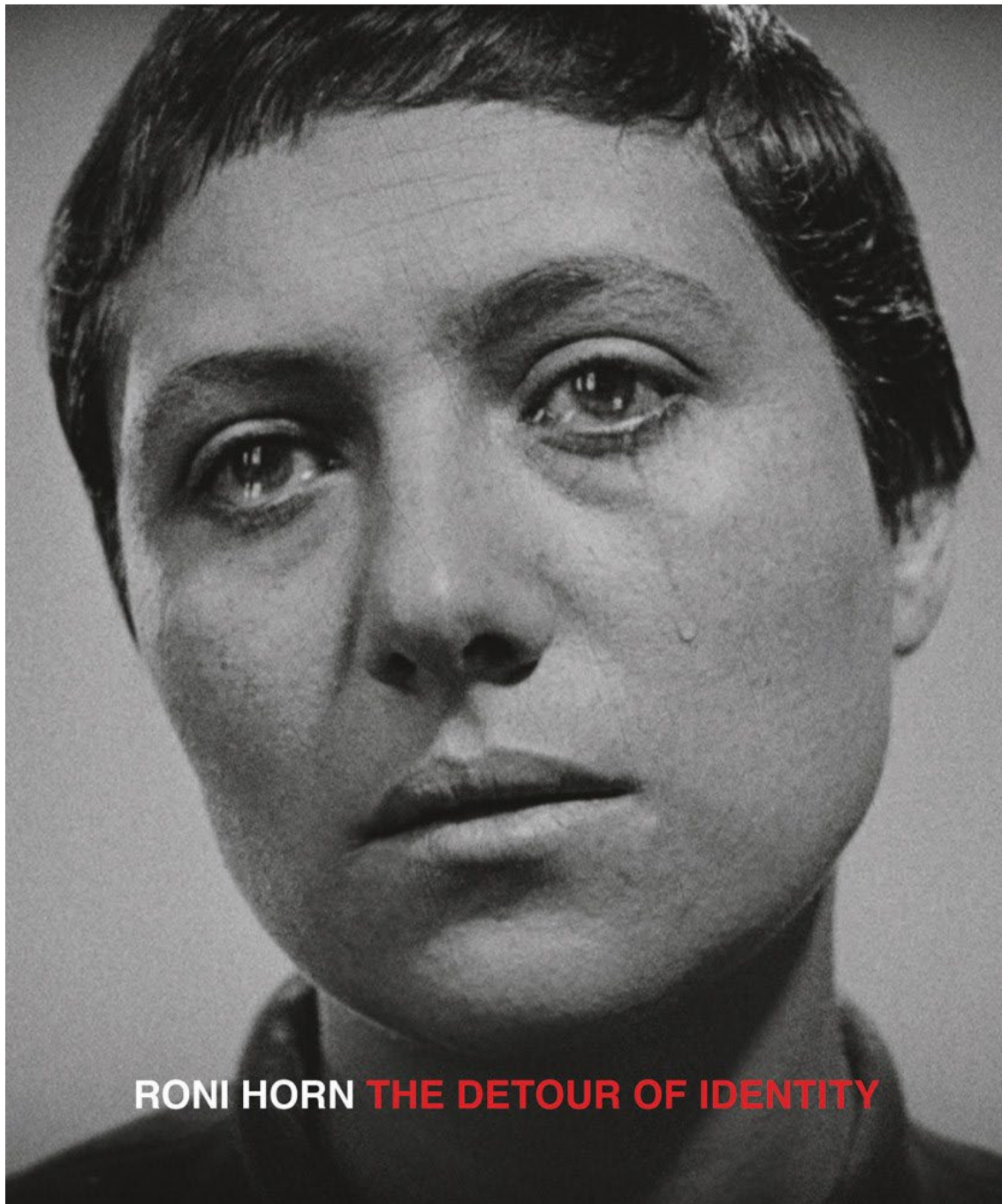
Falconetti made a strong impression on me back in graduate school. I had just seen her play Joan in the film *The Passion of Joan of Arc* (Carl Dreyer, 1928). When I met Brenda, it was a bit of perfect timing. She was a reprise of Falconetti. That was more than forty years ago. Her resemblance to the performer was the key in the door. Our relationship was intense and satisfying. After a year or so it was over. I last saw Brenda in the early aughts in Tucson, when I visited briefly, also to give a talk.

The elusive man that night—he was Brenda Smutzer. Some days later, I received an email from a Ray Black. That was her name now.

(February 2, 2020)







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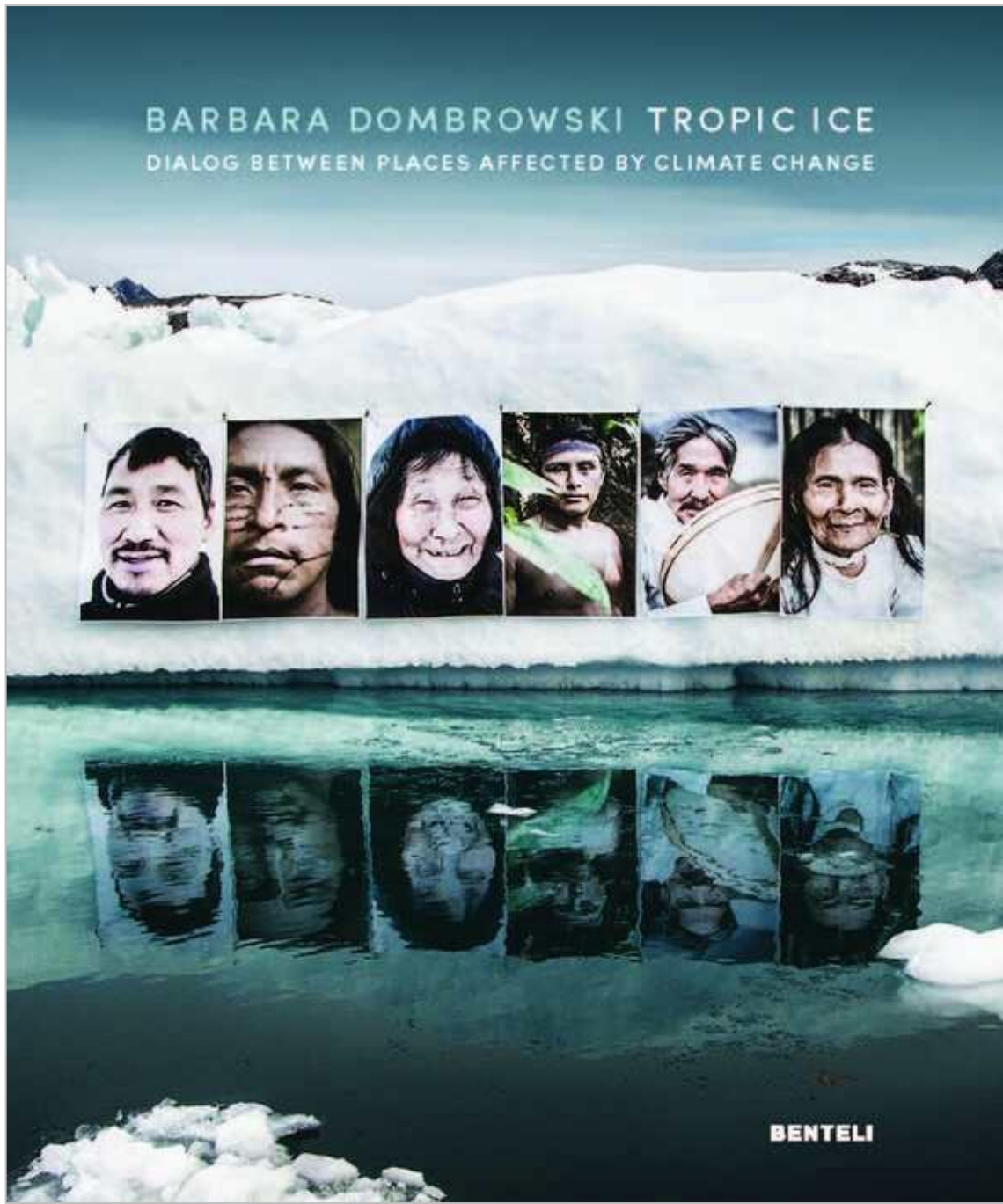
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GRÖNLAND

Mein Besuch galt den Inuit
in den Dörfern Tiniteqilaaq und Sermiligaaq
in Ostgrönland.

Die Tunumiit, wie sich die Ostgrönländer selbst nennen, sind mit ca. 3500 Menschen die zweitgrößte indigene Volksgruppe Grönlands. Bis 1884 Gustav Frederik Holm mit einer Frauenbootexpedition nach Ostgrönland kam, lebten sie vollkommen isoliert von der übrigen Welt. Gustav Frederik Holm beschrieb erstmals detailliert die religiösen Vorstellungen und Bräuche, die Legenden und die Musik, die einen bedeutenden Anteil am Alltagsleben der Tunumiit besaßen. Die Sozialstruktur der traditionellen Inuit-Gesellschaft war weitgehend egalitär. Kam es zu ernstere Streitigkeiten, wurden diese häufig durch öffentlichen Spott geahndet. Darüber hinaus gab es öffentliche Faustkämpfe oder Gesangsduelle in der dem Trommeltänzer eine zentrale Bedeutung zukam. Es gab eine Reihe gesellschaftlicher Gebote, die aus Angst vor dem Wirken böser Geister strikt eingehalten werden mussten. Angakkut, die Schamanen tanzten und traten mit Hilfe von Schamanentrommeln mit der jenseitigen Welt in Kontakt. Seit Beginn des 20. Jahrhunderts sind offiziell alle Grönländer christianisiert, es haben sich jedoch die ursprünglichen animistischen Glaubensvorstellungen in den abgelegenen Regionen Nord- und Ostgrönlands bis heute erhalten.

Ostgrönland wird im Winter regelmäßig von zwei Wetterlagen beherrscht, den Eissürmen des Piteraqa, der über das grönländische Eisschild von Norden herabstürzt und in Böen mehr als 300 km/h erreichen kann und dem Naqajaq, dem Fönsturm, der Regen und Schnee bringt und über das Meer kommt. Wenn der Piteraqa wütet, legt er alles lahm, schneiden Dörfer und Siedlungen ab. Wegen des extremen Wetters, der Kälte und der Dunkelheit spielt sich im Winter das Leben der Grönländer und Grönländerinnen größtenteils in den Häusern ab. In der Zeit der Erdhäuser harrieten die Menschen monatelang auf engstem Raum mit Waltranlampen als einziger Lichtquelle aus und warteten darauf, dass die Jäger aus der Kälte zurück kamen. Wer im Winter die Dunkelheit und die Polarlichter erlebt hat, sowie die Kälte und die Stürme, versteht, dass sich ein fundamentaler Glaube an die Natur erhalten hat, getragen von Mythen und alten Geschichten. Die Grön-

GREENLAND

My visit was to the Inuit
in the villages of Tiniteqilaaq and Sermiligaaq
in East Greenland.

The Tunumiit, as the East Greenlanders call themselves, are the second largest indigenous people group in Greenland with about 3500 people. Until 1884, when Gustav Frederik Holm came to East Greenland with a women's boat expedition, they lived completely isolated from the rest of the world. Gustav Frederik Holm was the first to describe in detail the religious beliefs and customs, legends and music that played a significant part in the everyday life of the Tunumiit. The social structure of traditional Inuit society was largely egalitarian. If more serious disputes arose, they were often punished by public ridicule. In addition, there were public fist fights or singing duels in which the drum dancer played a central role. There were a number of social commandments that had to be strictly observed for fear of the work of evil spirits. Angakkut, the shamans danced and made contact with the world beyond with the help of shaman drums. Since the beginning of the 20th century, all Greenlanders have been officially Christianized, but the original animistic beliefs have survived to this day in the remote regions of North and East Greenland.

East Greenland is regularly dominated in winter by two weather patterns, the ice storms of Piteraqa, which descends over the Greenland ice sheet from the north and can reach more than 300 km/h in gusts, and Naqajaq, the Föhn storm, which brings rain and snow and comes over the sea. When the Piteraqa rages, it paralyzes everything, cutting off villages and settlements. Because of the extreme weather, cold and darkness, in winter the life of the Greenlanders takes place mostly in the houses. In the days of the earth houses, people would persevere for months in cramped quarters with whale oil lamps as their only source of light, waiting for the hunters to return from the cold. Those who have experienced the darkness and the aurora borealis in winter, as well as the cold and the storms, understand that a fundamental belief in nature has been preserved, carried by myths and old stories. To this day, Greenlanders fear spirits that draw people out of their homes in the winter to their doom.

länder*innen fürchten sich bis heute vor Geistern, die im Winter die Menschen aus den Häusern nach draußen ins Verderben ziehen.

Alle Grönland-Inuit der Ostküste waren Jäger, Fischer und Sammler. Noch heute stellt dort bei den meisten Familien die Jagd neben dem Tourismus einen wesentlichen Teil der Versorgung dar. Gejagt und gefischt werden ausschließlich Meerestiere wie Robben, Walross, Narwal, Lachs oder Dorsch, da es außer den Eisbären keine landlebenden Großsäuger gibt und Böden und Klima keine Landwirtschaft zulassen.

Durch die globale Erwärmung steht das Ökosystem Grönlands vor schweren Veränderungen. 2015 zeigte die Arktis erste Zeichen von irreversiblen Veränderungen; unter anderem könnte ein Temperaturanstieg zwischen 1° Celsius und 4° Celsius das fast vollständige Abschmelzen des grönländischen Eises auslösen. Dadurch wird der Meeresspiegel bis Ende 2100 voraussichtlich um einen Meter steigen. Mit einer wärmeren Arktis gehen des Weiteren zahlreiche Rückkopplungen einher, die sich wiederum auf das Maß der Erwärmung auswirken. Durch den Verlust des arktischen Meereises während der Sommermonate der letzten Jahre gibt es immer weniger Eis und mehr wärmeabsorbierendes Meerwasser, welches die Sonnenstrahlen reflektiert und die Erwärmung in der Arktis verstärkt. Der arktische Permafrost taut immer schneller und setzt mehr CO₂ und Methan frei, die in der Atmosphäre wiederum zur Erderwärmung beitragen.

All Greenland Inuit on the east coast were hunters, fishermen and gatherers. Even today, for most families there, hunting, along with tourism, is an essential part of their livelihood. Only marine animals such as seals, walrus, narwhal, salmon or cod are hunted and fished, since there are no land-dwelling large mammals except for polar bears, and the soil and climate do not permit agri-culture.

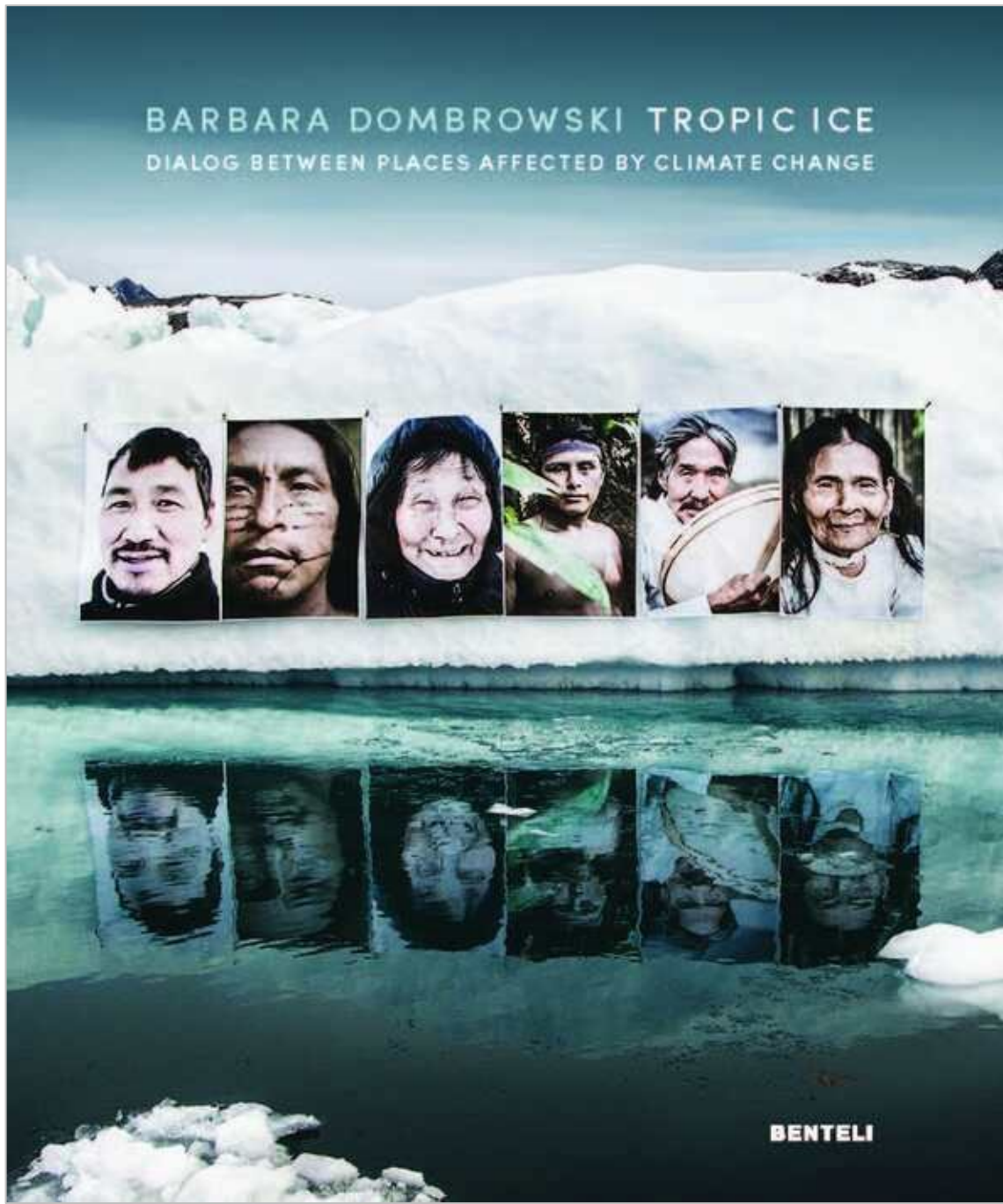
Due to global warming, Greenland's ecosystem is facing severe changes. In 2015, the Arctic showed the first signs of irreversible change; among other things, a temperature increase of between 1° Celsius and 4° Celsius could trigger the almost complete melting of Greenland's ice. This is expected to raise sea levels by one meter by the end of 2100. A warmer Arctic is further accompanied by numerous feedbacks, which in turn affect the amount of warming. With the loss of Arctic sea ice during the summer months of recent years, there is less and less ice and more heat-absorbing seawater, which reflects the sun's rays and increases warming in the Arctic. Arctic permafrost is thawing faster and faster, releasing more CO₂ and methane, which in turn contribute to global warming in the atmosphere.











Tropic Ice

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Barbara Dombrowski

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AU \$120.00 | NZ \$130.00

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320 Pages

Hardcover Paper over boards

248 mm x 210 mm

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