

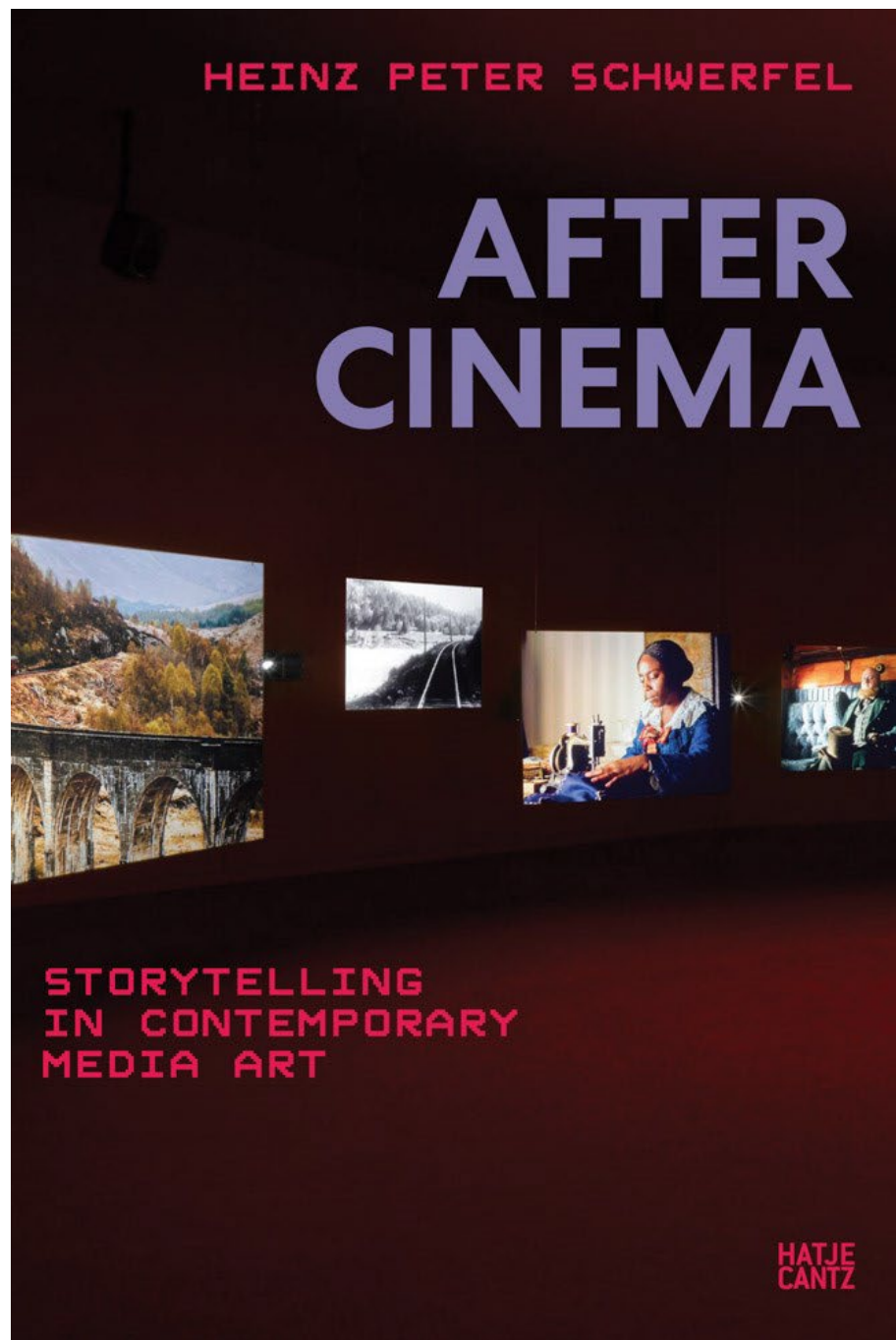
HEINZ PETER SCHWERFEL

AFTER CINEMA



STORYTELLING
IN CONTEMPORARY
MEDIA ART

HATJE
CANTZ



After Cinema

Storytelling in Contemporary Media Art

Heinz Peter Schwerfel

Moving images mirrorinig our present.

AU \$79.99 | NZ \$90.00
9783775757843
176 Pages
Paperback
240 mm x 160 mm
Hatje Cantz Verlag

Akseli Gallen-Kallela

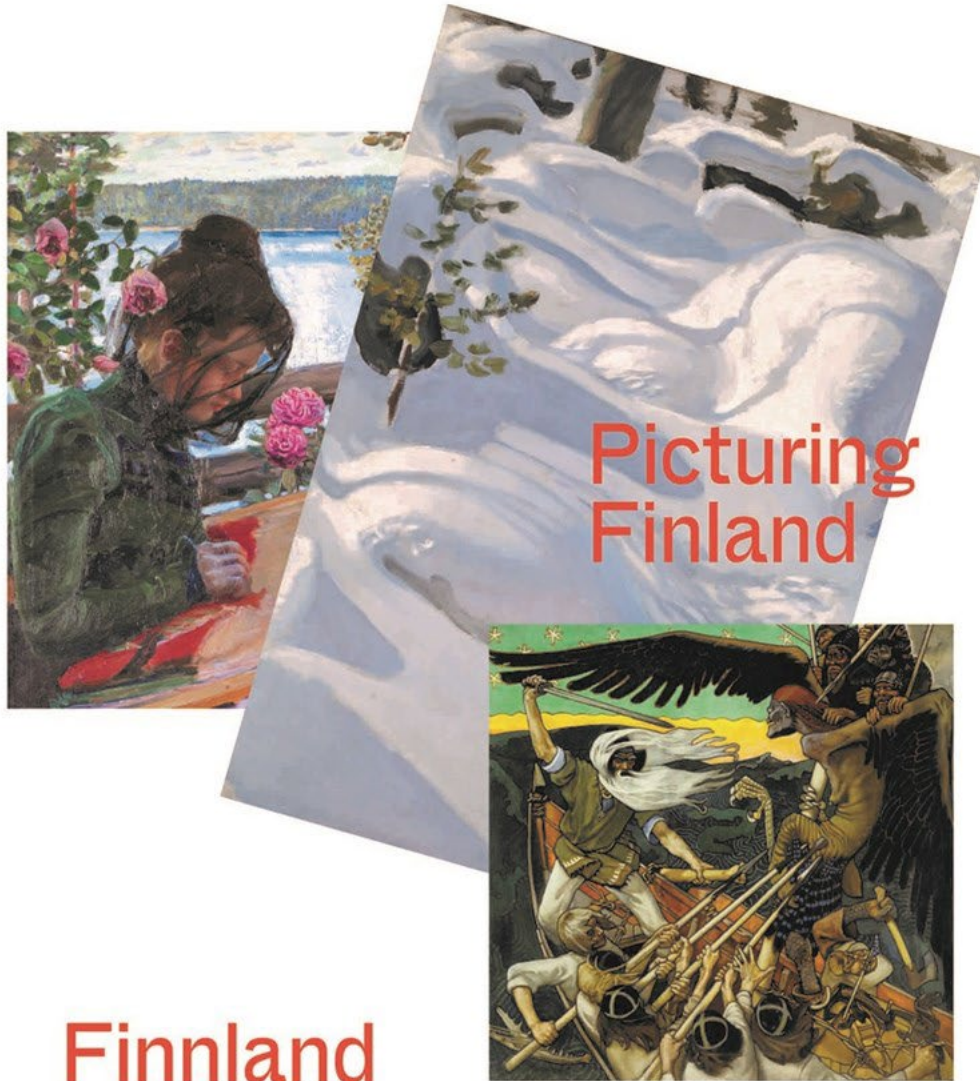


Picturing
Finland



Finnland
erfinden

Akseli Gallen-Kallela



**Finnland
erfinden**

Akseli Gallen-Kallela (Bilingual edition)

Finnland erfinden/ Picturing Finland

A celebration of the work of Finnish national hero Akseli Gallen-Kallela and his depictions of Finland's people, myths and landscape.

EARLY RELEASE - FEBRUARY | BILINGUAL - ENGLISH | GERMAN

AU \$69.99 | NZ \$79.99
9783753307251
176 Pages
Hardcover
312 mm x 240 mm
Walther & Franz König

Akseli Gallen-Kallela



Finnland
(er)finden

Lemminkäinen's Mother, 1897,
Finnische Nationalgalerie, Helsinki,
Sammlungen Antell

Lemminkäinen's Mother, 1897,
Finnish National Gallery, Helsinki,
Antell Collections

Lemminkäinen's Mother

Lemminkäinen ist neben dem alten Weisen Väinämöinen und dem Schmied Ilmarinen ein Protagonist des *Kalevala*. Der junge Held ist ein Heißsporn, der einen mystischen Schwan im Fluss um das Totenreich zu töten versucht. Dabei wird Lemminkäinen in zahllose Stücke gerissen, doch seine ihn liebende Mutter eilt zu seiner Rettung herbei und fügt die Stücke wieder zusammen. Das Gemälde zeigt Lemminkäinens ausgestreckten Leichnam am Ufer eines schwarzen Gewässers. Seine Mutter, für die die Mutter des Künstlers Modell saß, hockt neben ihm, die Hand auf seine fahle Brust gelegt, den Blick verzweifelt zum Himmel erhoben. Über ihrem Kopf und der düsteren Szenerie erscheint ein schimmernder Lichtstrahl. Ein Wunder wird bald geschehen: Eine Biene fliegt auf sie zu und

bringt den göttlichen Lebensbalsam, der den Helden wiedererwecken wird.

Die emotionsgeladene Darstellung ist vielleicht die vielschichtigste und rätselhafteste von Gallen-Kallelas visuellen Auseinandersetzungen mit der mythischen Welt des *Kalevala*. Der stilistische und thematische Eklektizismus verdeutlicht die intensive spirituelle Suche, auf der sich der Künstler zur Entstehungszeit des Gemäldes befand. Das mythische Thema manifestiert sich visuell in einem synthetistischen Stil mit kräftigen Konturen und flachen Farbfeldern. Die Komposition ähnelt einer Pietà, der Darstellung der Jungfrau Maria mit dem Leichnam Jesu auf dem Schoß, diese religiöse Konnotation ist allerdings mit anderen mythologischen Motiven verflochten. Als Geschichte eines Helden, der den Tod zu überwinden vermag, enthält die Lemminkäinen-Sage auch Elemente des Osiris- und des Orpheus-Mythos. Das zentrale Thema der Mutterliebe verbindet sich demnach mit dem Motiv von Tod und Auferstehung. ML



Lemminkäinen's Mother,
Studie, 1894,
Privatsammlung

Lemminkäinen's Mother,
study, 1894,
private collection

Lemminkäinen's Mother

Lemminkäinen is one of the main characters in the *Kalevala*, along with Väinämöinen, an old sage, and Ilmarinen, a blacksmith. He is a hot-tempered young man who attempts to kill the swan that lives in the river of death. In the process, Lemminkäinen's body is torn into bits and pieces, but his loving mother comes to the rescue and reassembles the pieces. The painting shows Lemminkäinen's dead body stretched out on the shore of a black river. His mother, modeled after the artist's own mother, sits beside him with her palm on his pale chest, gazing toward the heavens in desperation. Above the gloomy landscape, shimmering rays of light appear over her head. A miracle is about to happen: a little bee is flying toward them, carrying the divine balm of life that will bring the hero back to life.

This emotionally charged painting is perhaps the most multilayered and enigmatic among Gallen-Kallela's visual renditions of the mythical world of the *Kalevala*. Its stylistic and thematic eclecticism is illustrative of the intense spiritual search that the artist was engaged in at the time of the painting's creation. The mythical subject finds a visual manifestation in the Synthetist style with strong contours and flat fields of color. The composition resembles a Christian pietà, a motif depicting the Virgin Mary cradling the dead body of Jesus, but this thematic layer is intertwined with other mythical dimensions. As a hero who can overcome death, Lemminkäinen's tale contains elements of the legends of both Osiris and Orpheus. The central subject of maternal love thus becomes entangled with notions of death and resurrection. ML

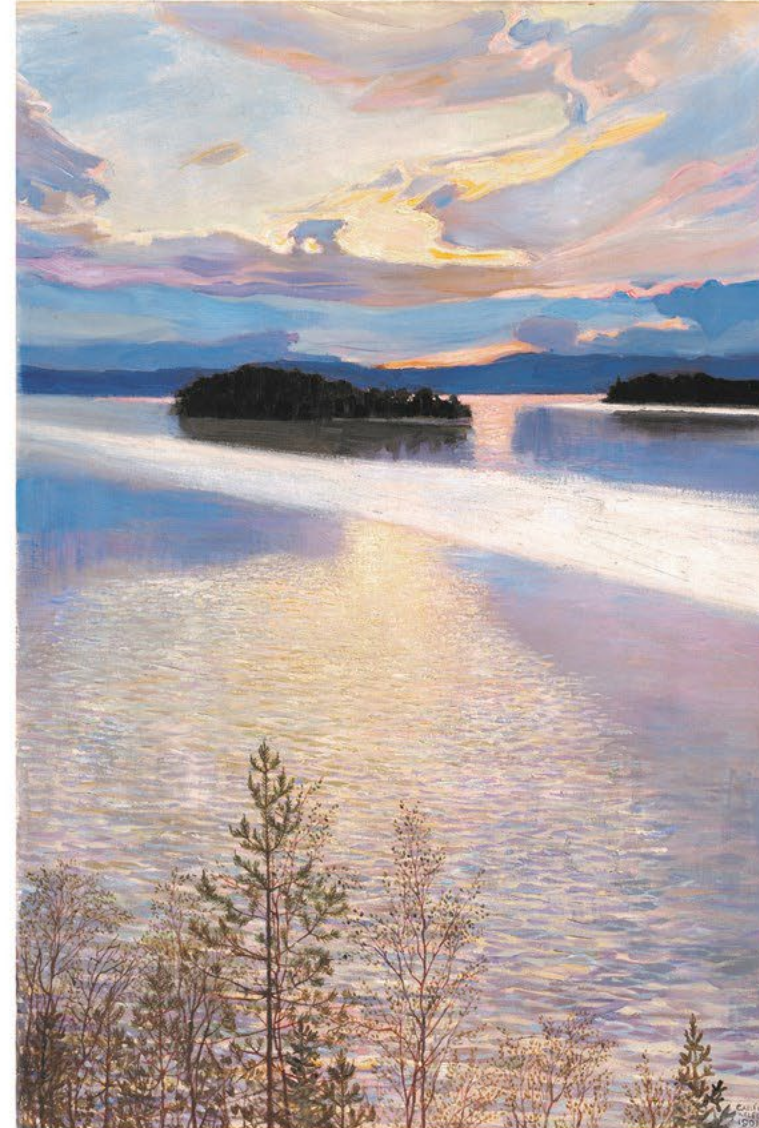


Gewitterwolken am Horizont, 1897,
Gösta Serlachius Kunststiftung,
Mänttä



Thunderclouds on the Horizon, 1897,
Gösta Serlachius Fine Arts
Foundation, Mänttä

Seeblick, 1901,
Finnische Nationalgalerie,
Helsinki



Lake View, 1901,
Finnish National Gallery,
Helsinki

Keitele-See

Diese Ansicht des Keitele-Sees in Zentralfinnland ist stimmungsvoll, modern und typisch finnisch – die perfekte Synthese von Gallen-Kallelas Schaffen. Die enge Verbundenheit der finnischen Natur mit dem *Kalevala* findet sich in dieser reinen Landschaft im vom Künstler als „Väinämöinen Kielwasser“ interpretierten grauen Zickzackmuster wieder. Durch die Bezugnahme auf den alten Barden, einen wichtigen Helden des Epos, verleiht Gallen-Kallela dem Bild eine mythische Dimension.

Vier Versionen dieser Komposition sind bekannt, die sich nur wenig voneinander unterscheiden, was die Bedeutung der Bildschöpfung für den Künstler unterstreicht. Er malte diese Bilder in einem Moment der künstlerischen Neuorientierung. Auf der Suche nach der richtigen Balance zwischen Naturtreue und malerischer Abstraktion setzt er hier die Erfahrungen aus seinen Experimenten mit Textildesign, Druckgrafik und Buntglasmalerei ebenso um wie Impulse, die er durch zeitgenössische internationale Tendenzen empfangen hatte. Eine direkte Quelle der Inspiration scheint Klimts Gemälde *Am Attersee* (S. ##) gewesen zu sein, das Gallen-Kallela in der Moderne Galerie in Wien kurz vor seinem Aufenthalt am Keitele-See gesehen hatte. Beide Bilder machen durch den kühn gewählten Ausschnitt die spannungsvoll strukturierte Oberfläche eines Sees zur Protagonistin der Komposition. Nichts steht mehr zwischen Betrachter*in und Wasser. Klimt und Gallen-Kallela bannen das Charakteristische der Landschaften mit bewusst reduzierten Mitteln auf die Leinwand und begeben sich damit an die Grenze zur Abstraktion. AGS

Lake Keitele

This view of Lake Keitele in central Finland is atmospheric, modern, and typically Finnish—the perfect synthesis of Gallen-Kallela's creativity. The close connection between the *Kalevala* and the Finnish natural environment in this pure landscape is reflected in the gray zigzag pattern, the artist's interpretation of "Väinämöinen's wake." The reference to the ancient bard, an important character in the epic, gives the picture a mythical dimension.

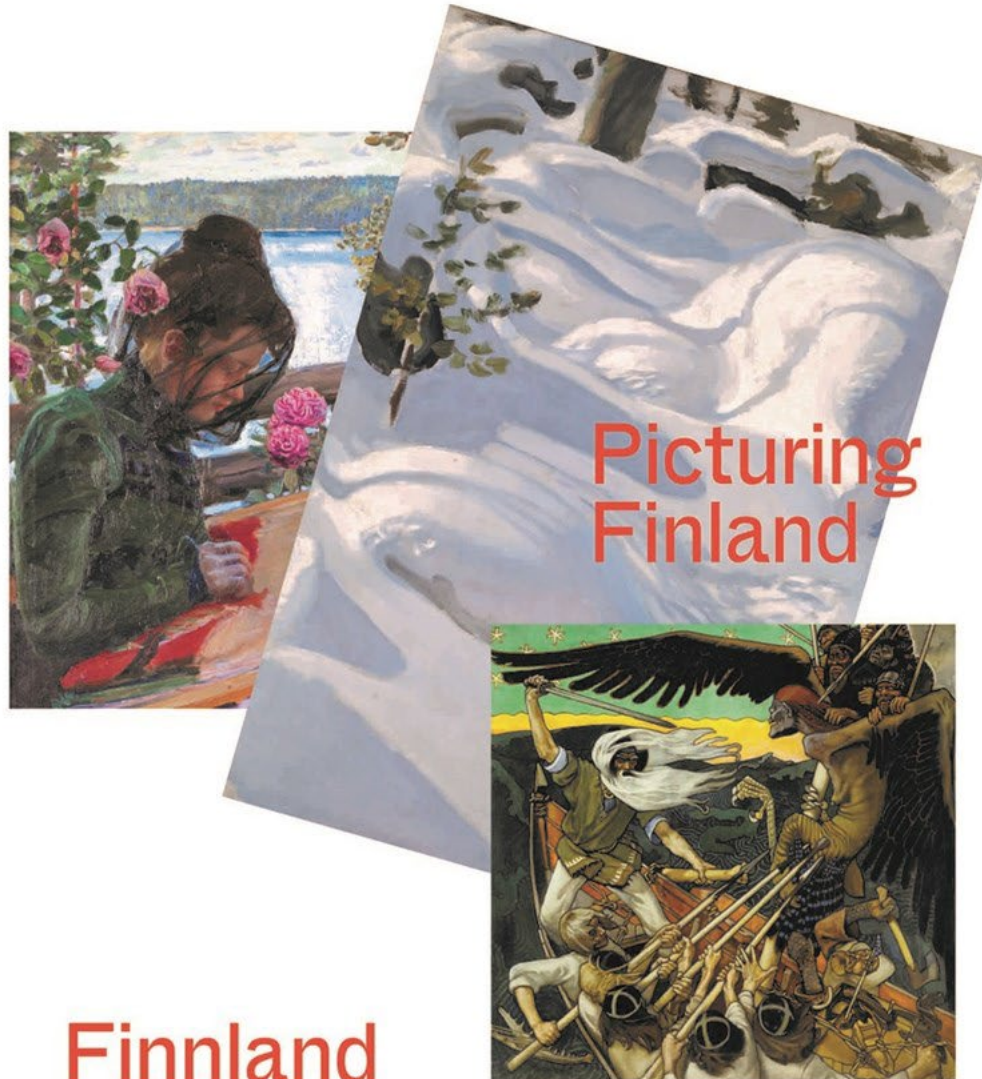
Four versions of this motif are known. They are all similar, emphasizing the importance of this composition for the artist. He painted these pictures during a period of artistic reorientation. In his search for the right balance between realism and painterly abstraction, he drew on the experience of his experiments with textile design, prints, and stained glass, but was also inspired by contemporary international tendencies. Klimt's *On Lake Attersee*, which Gallen-Kallela had seen at the Moderne Galerie in Vienna shortly before coming to Lake Keitele, seems to have been a direct source of inspiration. In both pictures, the bold view makes the tightly structured surface of the lake into the protagonist of the composition. Nothing stands between the viewer and the water. Klimt and Gallen-Kallela conjure up the characteristic features of the landscape on the canvas deliberately with minimal means that border on the abstract. AGS

Keitele-See, 1904,
Privatsammlung

Lake Keitele, 1904
private collection



Akseli Gallen-Kallela



**Finnland
erfinden**

Akseli Gallen-Kallela (Bilingual edition)

Finnland erfinden/ Picturing Finland

A celebration of the work of Finnish national hero Akseli Gallen-Kallela and his depictions of Finland's people, myths and landscape.

EARLY RELEASE - FEBRUARY | BILINGUAL - ENGLISH | GERMAN

AU \$69.99 | NZ \$79.99
9783753307251
176 Pages
Hardcover
312 mm x 240 mm
Walther & Franz König



Alberto
ABATE

SKIRA



Alberto Abate

Catalogue Raisonné

A rare figurative painter amid the 20th-century Italian avant-garde scene.

EARLY RELEASE - DECEMBER | BILINGUAL - ENGLISH | ITALIAN

AU \$200.00 | NZ \$220.00
9788857240244
304 Pages
Hardcover
279 mm x 241 mm
SKIRA

27. *Ermetica - Amor carnale II*,
1979
Tecnica mista su carta intolata /
Mixed media on paper mounted
on canvas
290 x 140 cm



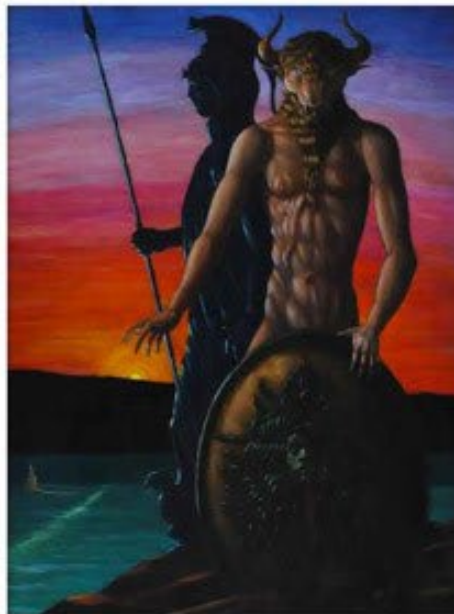
28. *Perseo ama Medusa che
non gli ricambia il suo sguardo
d'amore, mentre alle loro spalle
Corinto brucia, 1979*
Olio su tela / Oil on canvas
290 x 100 cm



81. Ariete, 1996
Olio su tela / Oil on canvas
79 x 59 cm - novembre/inventiva
destra con sinistra oculi &
speculare



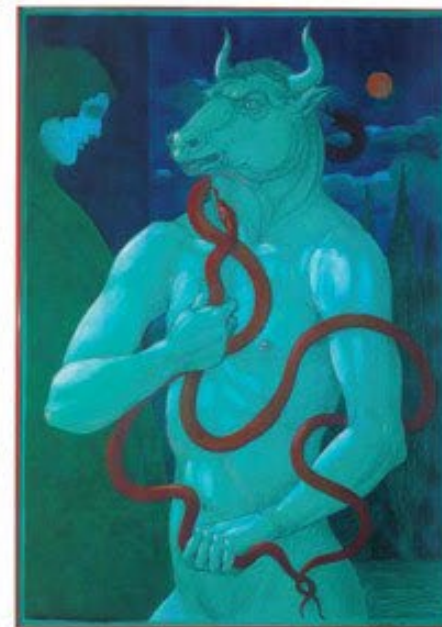
82. Ariete, 1996
Olio su tela / Oil on canvas
80 x 80 cm
83. Aurora, 1996
Olio su tela / Oil on canvas
75 x 55 cm



84. Delfico, 1996
Olio su tela / Oil on canvas
100 x 69 cm



85. Minotaurica, 1996
Matita colorate su carta / Coloured
pencils on paper
100 x 70 cm





104. *Il comando*, 1997
olio su tela / oil on canvas
170 x 154 cm

105. *degenerata*, 1997
tecnica mista su carta intagliata /
mixed media on paper mounted
on canvas
100 x 100 cm



106. *Demetra*, 1997
tecnica mista su carta / mixed
media on paper
150 x 110 cm



107. *Oracolo*, 1997
tecnica mista su carta / mixed
media on paper
100 x 70 cm





239. Senza titolo, 1986
Olio su tela / Oil on canvas
17 x 77 cm



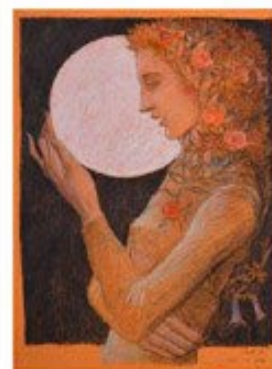
240. Haure e Horus, 1987
Olio su tela / Oil on canvas
80 x 70 cm

241. Giovanna, 1987
Olio su tavola / Oil on panel
80 x 60 cm

242. Ofelia e la luna, 1987
Matita su carta / Pencil on paper
70 x 50 cm

243. Ritratto di Giorgio de
Chirico da giovane, 1987
Olio su tela / Oil on canvas
80 x 50 cm

244. Senza titolo, 1987
Olio su tela / Oil on canvas
77 x 77 cm





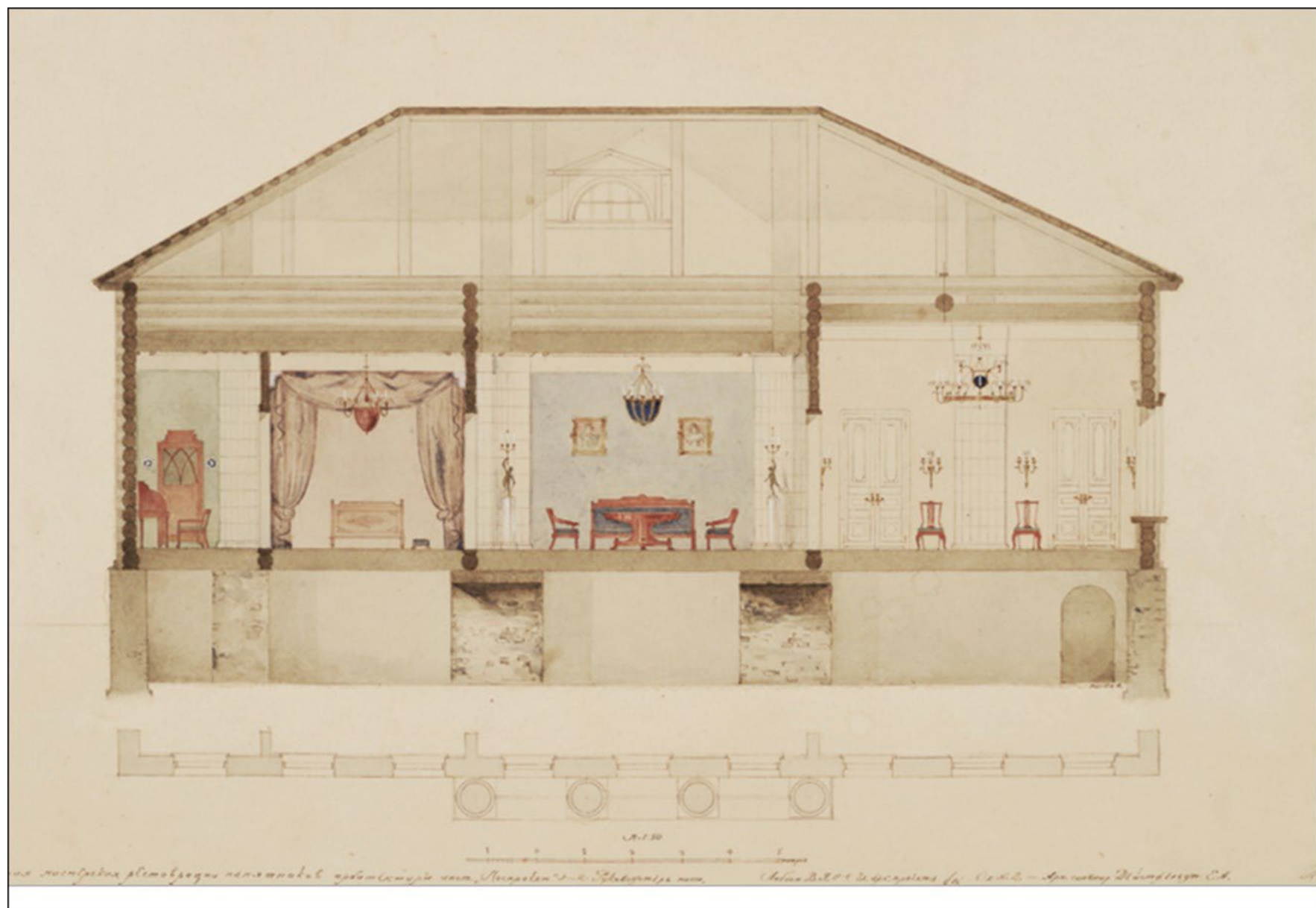
Alberto Abate

Catalogue Raisonné

A rare figurative painter amid the 20th-century Italian avant-garde scene.

EARLY RELEASE - DECEMBER | BILINGUAL - ENGLISH | ITALIAN

AU \$200.00 | NZ \$220.00
9788857240244
304 Pages
Hardcover
279 mm x 241 mm
SKIRA

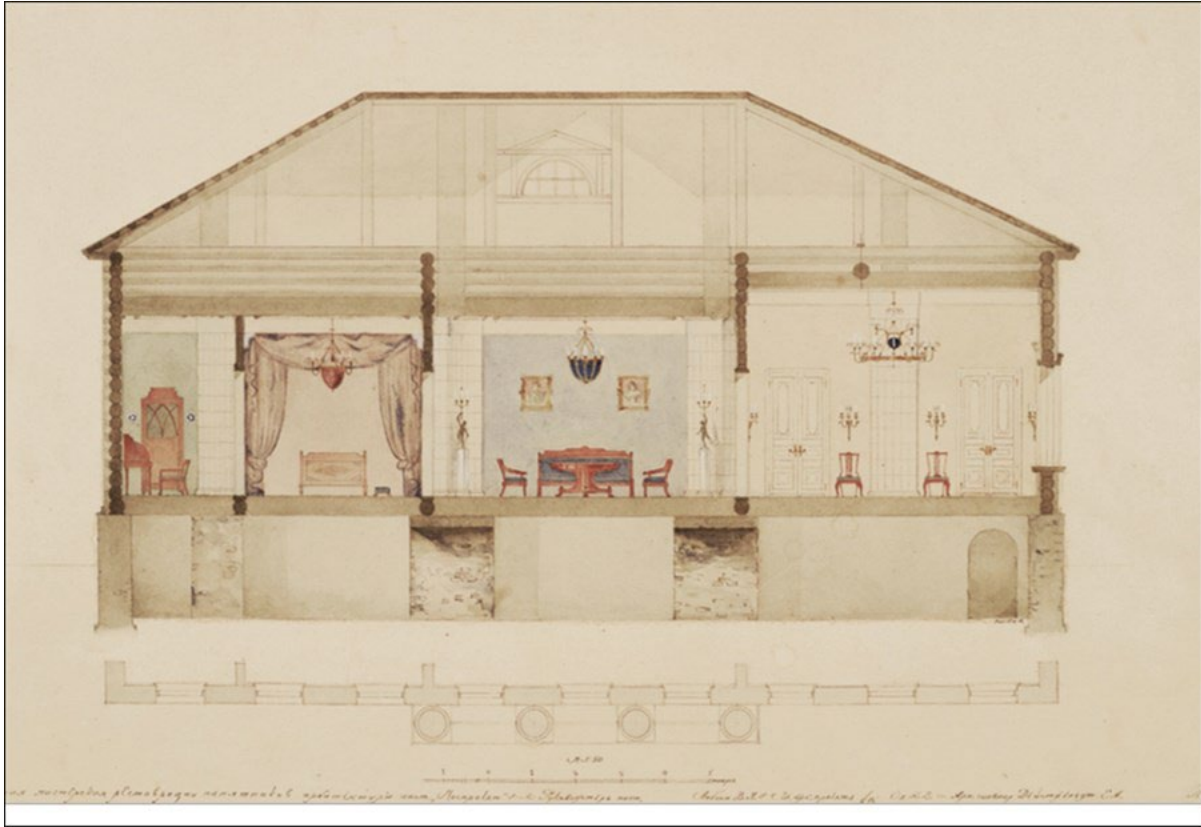


An Extraordinary Survivor

The Story of Sytin House, Moscow

Clementine Cecil

The compelling story of a wooden neo-classical mansion in central Moscow and the man who built it, through two hundred years of fires and political upheavals, from its construction in 1803 to the present day.



AU \$39.99 | NZ \$45.00

9781906257439

208 Pages

Trade Paperback

260 mm x 210 mm

Fontanka Publishers

The background is a vibrant, abstract composition of swirling colors including deep blues, reds, purples, and greens, resembling a marbled paper or a microscopic view of a fluid. In the center, there is a large, dark circular inset. Inside this circle, the top half shows a dark blue space filled with small, colorful, stylized figures of people and objects. The bottom half shows a lush green landscape with a large, white, branching tree structure. The text 'The End Is Where We Start From' is written in white, curved letters across the bottom of the circle.

Anne Duk Hee
Jordan

The End Is Where We Start From

HIRMER



Anne Duk Hee Jordan

The End is Where We Start From

The artist Anne Duk Hee Jordan (*1978) was born in Korea and grew up in Germany. She argues in a sensuous and humorous manner that we as humans should see ourselves as a part of the ecosystem. Jordan's multimedia, immersive installations create a mysterious and at the same time whimsical world inspired by marine life, geology, sexuality, procreation and symbiosis.

BILINGUAL - ENGLISH | GERMAN

AU \$69.99 | NZ \$79.99
9783777444383
208 Pages
Paperback
260 mm x 195 mm
Hirmer Publishers



Sanctuary Church, Jay White, c. 1927, oil on canvas, 55.2 x 28.2 x 1.75 in., New York: Richard Berman of Art, gift of the Ruth Dickie Gable Foundation 1988.17

TABLE OF CONTENTS

Directors Foreword	7
Acknowledgements	9
Making a Scene: Bay Area Modernism and the Heyday of San Francisco Art	11
Background: The Rise of a New Museum	14
Public Art Projects and Cosmopolitan Influences	18
A Museum Trailblazer	24
Role of the Annuals	26
Pagan Parties and Multicultural Extravaganzas	28
A Choice Chronicle of the Period	30
How to Get the Word Out	32
To An Ancient God: The Art of Adaline Kent	34
Checklist of the exhibition	36
Index	38

PUBLIC ART PROJECTS and Cosmopolitan Influences

Open-minded and creative leaders in the greater community were now per crucial contributors to the advancement of art in the city. Collectors in the area like Gaila Schepers, William Gerwin, and Michael and Sarah Stein had amassed great works by modern European masters but offered little support of regional artists. One of the few patrons of contemporary art was the collector Alfred M. Bender who from 1924 to 1930 sponsored a pretty Green-to-Red program that awarded annual

stipends to writers, photographers, and writers. In 1924 Richard Diebenkorn used his grant to fund a year in New York that was crucial to his development as an artist. He spent the year in Woodstock where he was able to focus his ideas away from his teachers and peers. Trips to Manhattan exposed him to the latest developments from painters like Robert Motherwell and William Basore. He returned the next year to teach at the California School of Fine Arts with a new confidence and direction.



Dead End Road, Richard Diebenkorn (New York: Berman, 1925), 10-15.

Richard Diebenkorn, *Untitled* (Albuquerque, 1927, oil on canvas, 10 x 12 in., 17.5 x 15.2 in., New York: Berman House of Art, Berman Collection with the Turner-Bender Collection, 1982.27



Philip H. Hirsch with Diego Rivera who has agreed to participate in the "art" section of the Golden Gate International Exposition, 1918

a self-proclaimed Communist to decorate this bastion of capitalism, quelled only by means of Pflieger's powerful connections and the charismatic charm of Rivera and his wife Frida Kahlo.

Mural projects were a vital part of the WPA program in the Bay Area and several of the artists who worked with Rivera were their own mural commis-

Diego Rivera, Frida Kahlo, Philip Hirsch, and Philip Hirsch, 1918

Architect, designer, and cultural administrator Timothy Pflieger was perhaps the most important arts activist in the 1930s and 1940s, chiefly in his role as a link between Art Association funders and artists. Throughout much of the period, Pflieger served as SFPA president and as a key advisor to the museum. Early on, Pflieger incorporated artists in his architectural design schemes. In 1934, he ordered Arthur Frank Matheson—one of the leading artists of the time—to paint a mural for the Pacific Telephone & Telegraph tower, San Francisco's first modern skyscraper. For Pflieger's redesign of the San Francisco Stock Exchange, he commissioned sculptor Ralph Stackpole to create a massive sculptural relief. Nine local artists served as Stackpole assistants to decorate the building, including Robert Howard, Adeline Kent, and Esther Drexler.



Following on a recommendation from Stackpole, Pflieger in 1935 convinced the Stock Exchange to bring Diego Rivera from Mexico to paint *Allegory of California*, a two-story mural between the north and elevators. Rows of the Stock Exchange Levee Club. Contemporary resigned over the choice of





Clara Schumann





Anne Duk Hee Jordan

The End is Where We Start From

The artist Anne Duk Hee Jordan (*1978) was born in Korea and grew up in Germany. She argues in a sensuous and humorous manner that we as humans should see ourselves as a part of the ecosystem. Jordan's multimedia, immersive installations create a mysterious and at the same time whimsical world inspired by marine life, geology, sexuality, procreation and symbiosis.

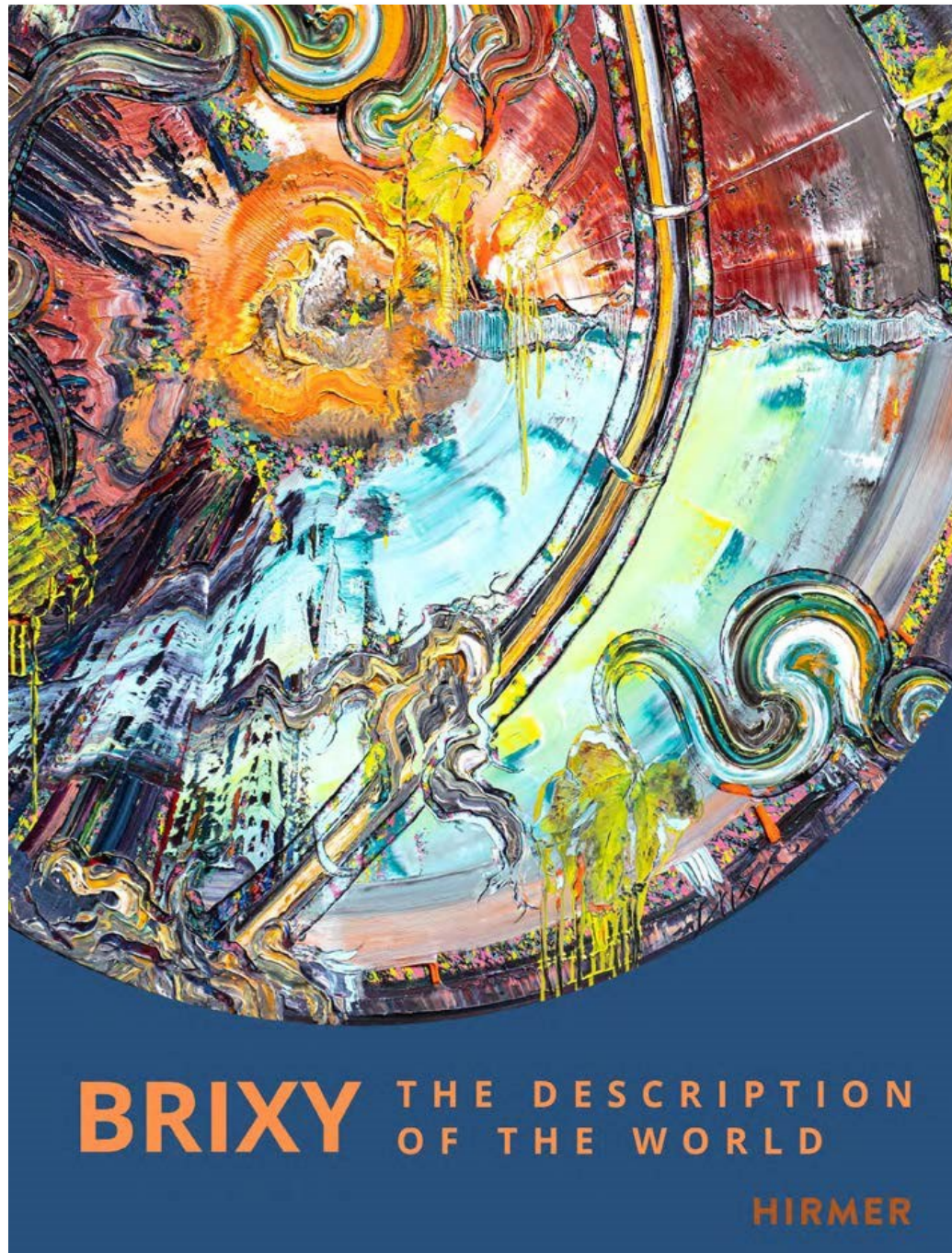
BILINGUAL - ENGLISH | GERMAN

AU \$69.99 | NZ \$79.99
9783777444383
208 Pages
Paperback
260 mm x 195 mm
Hirmer Publishers



BRIXY THE DESCRIPTION
OF THE WORLD

HIRMER



Brixy (Bilingual edition)

The Description of the World

Light-filled, intensively colourful, full of explosive power — this is the image universe of Dietmar Brixy.

Energy, optimism, the joy of life: Dietmar Brixy creates works that burst out into the world with luminous colour and dynamism. Paintings with titles such as Happy or Journey invite us to join Brixy on a visual adventure of glorious colour and spirited composition, which he sets off against dark and muted shades. Every picture offers an emotional and exciting discovery, each time in a new way.

BILINGUAL - ENGLISH | GERMAN

AU \$59.99 | NZ \$64.99
9783777444796
112 Pages
Paperback
270 mm x 205 mm
Hirmer



DIETMAR BRIXY CONNECTED

Dr. Tayfun Belgin

„Dieses Werk, von dem hier zu reden ist, ist gewachsen seit Jahren und wächst an jedem Tage wie ein Wald und verliert keine Stunde.“¹

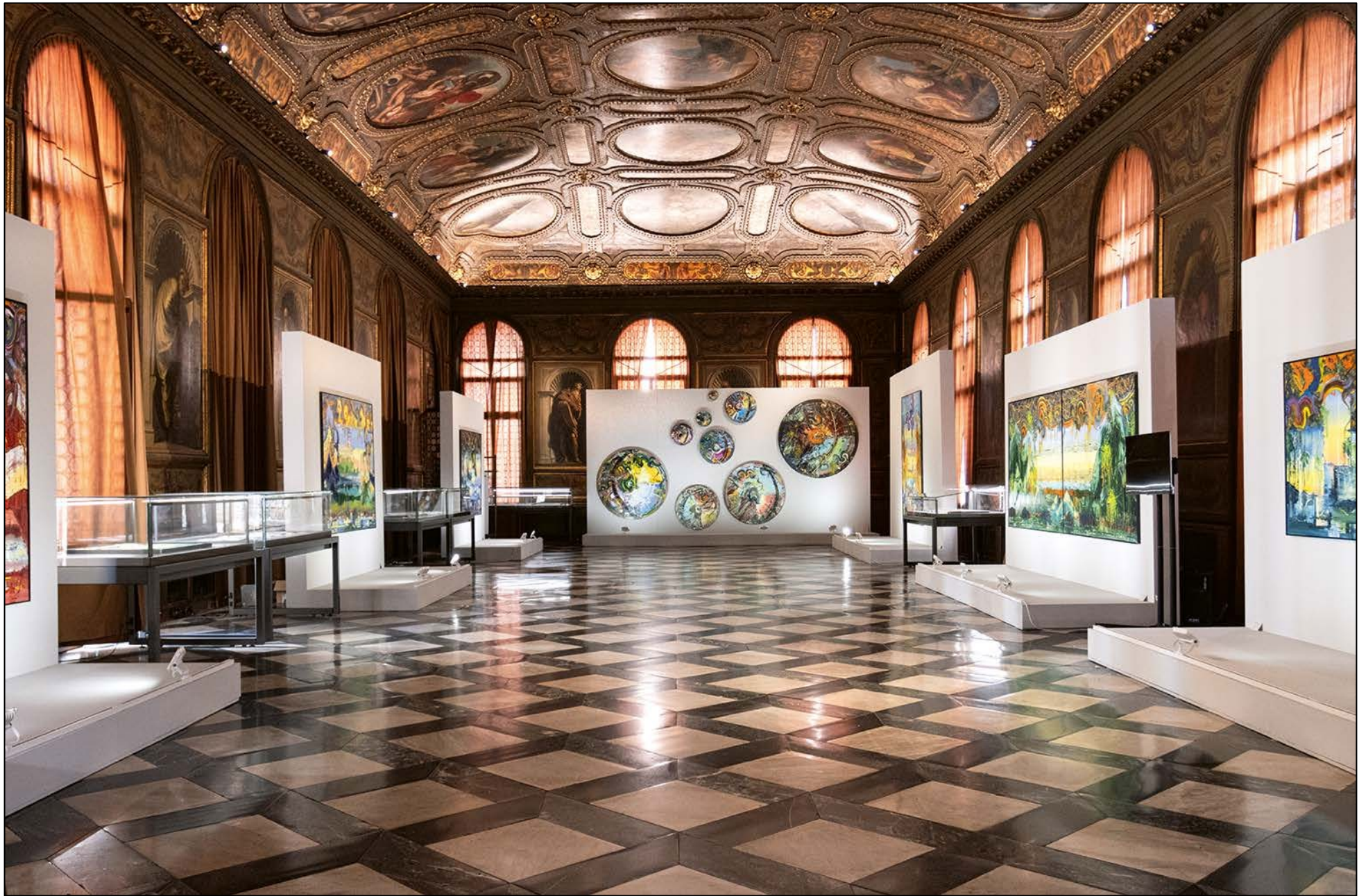
Und die Kunst von Dietmar Brixy schreitet voran, jeden Tag, in einfühlsamer Ästhetik, die nicht frei ist von innerer Spannung und in einem wunderbaren Umfeld zur Welt kommt. Die Arbeiten entstehen in einer Kunstwelt, die im Inneren immer wieder auf sich selbst verweist und im Äußeren eng umfasst ist von Natur und ihrem koloristischen Reichtum von Bäumen, Pflanzen, Sträuchern und vielfältigen Blumenarten. Ein Repertoire, das die Begeisterung des Großstädtlers für die Natur versinnbildlicht.

Der Maler, Zeichner, Plastiker Dietmar Brixy hat sich mit dem Erwerb des ehemaligen Pumpwerks in Mannheim-Neckarau ein Atelierparadies geschaffen, in das er immer wieder Interessierte einlädt. Hier begegnet uns ein Begeisterter der Natur, der sich ihr vornehmlich in seinen opulenten Gemälden annähert, um sich dann doch wieder leise zu verabschieden – bis zum nächsten Bild. Doch handelt es sich wirklich um die Darstellung von Natur? Verfallen wir nicht einer wunderbaren Illusion, wenn wir unsere Augen, unseren Geist derart rational beeinflussen? Beantworten wir diese Frage zunächst mit dem Symbolisten Maurice Denis, Mitbegründer der Künstlergruppe Nabis, Maler und auch Theoretiker, der 1890 sein Publikum in der Zeitschrift *Art et Critique* wissen ließ:

„Sich ins Gedächtnis rufen: Ein Bild ist – bevor es ein Schlachtpferd, eine nackte Frau oder irgendeine Anekdote darstellt – vor allen Dingen eine plane Fläche, die in einer bestimmten Ordnung mit Farben bedeckt ist.“²

Ein folgenreicher Satz für die Moderne – mit quasi ewiger Gültigkeit. Kein Appell, nur noch abstrakt zu malen, so weit war man damals ja noch nicht, sondern sich auf das zu besinnen, was (damals) ein Bild ausmachte: eine Malerei, die sich ihrer Solmittel bewusst ist und nicht bloß Außerbildliches repräsentiert. Denis' Einsicht ist wesentlich für die moderne Malerei. Das Bild wurde nicht gemordet, seine Rolle sollte sich verändern. Die Maler waren sich bewusst, dass die damals schon sehr sichtbare Momentfotografie ihnen auf den Fersen war. So gewinnt auch der berühmte Ausspruch Vincent van Goghs: „Aber der Maler der Zukunft ist ein Kolorist“³ in diesem Zusammenhang an Bedeutung. Zwar formulierte dies van Gogh für sich und seine eigene Kunst, allerdings ist auch diese Einsicht fundamental. Und weiter: Als Erster im 20. Jahrhundert ließ uns Paul Klee auf seiner Tunisreise am 16. April 1914

Links / left:
Reflect, 2021
160 × 100 cm





Tapestry Bamboo Bubble
2023, ø 180 cm
S. / p. 57: Detail

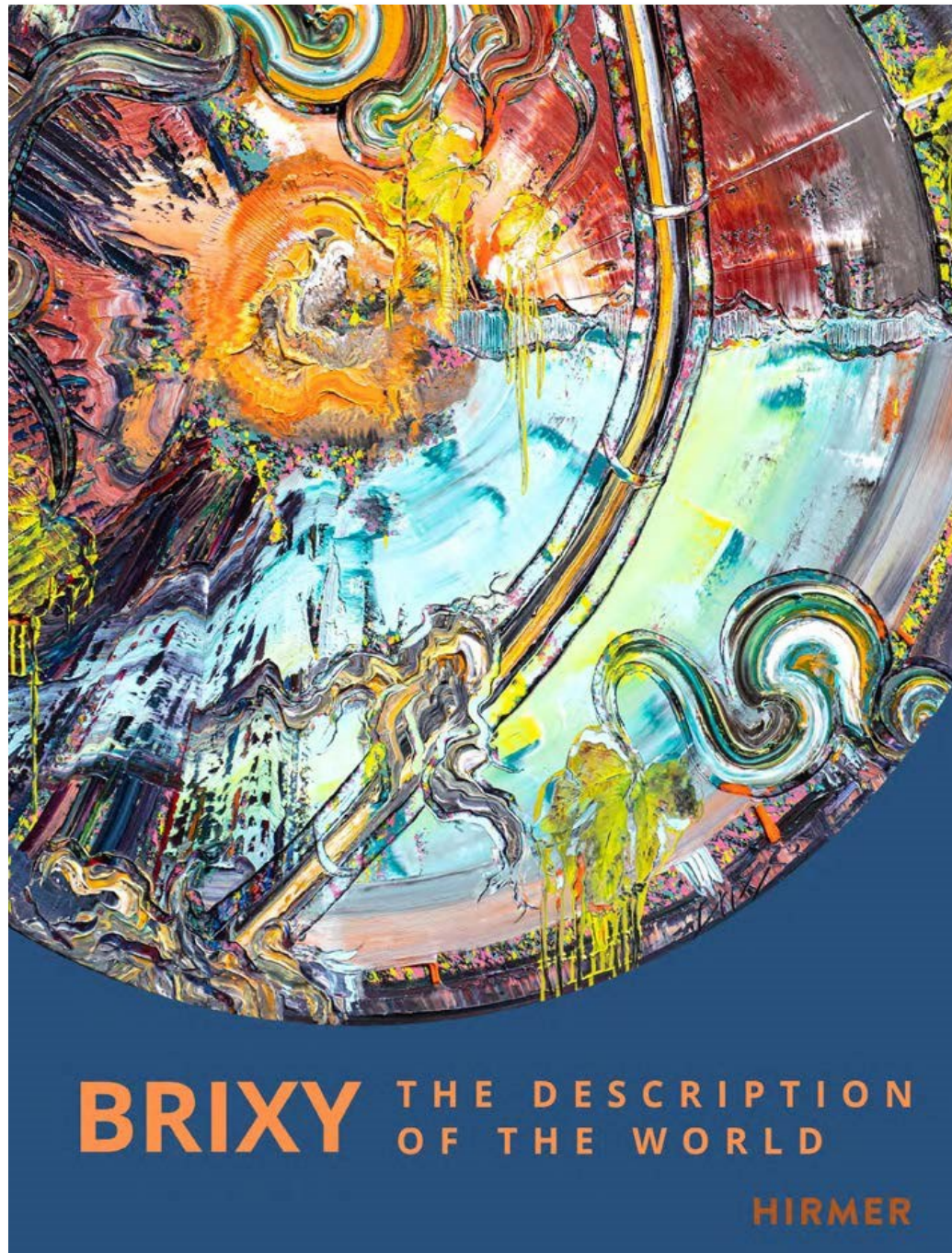




Eden
2016, 37 × 27 cm



Eden
2015, 37 × 27 cm



Brixy (Bilingual edition)

The Description of the World

Light-filled, intensively colourful, full of explosive power — this is the image universe of Dietmar Brixy.

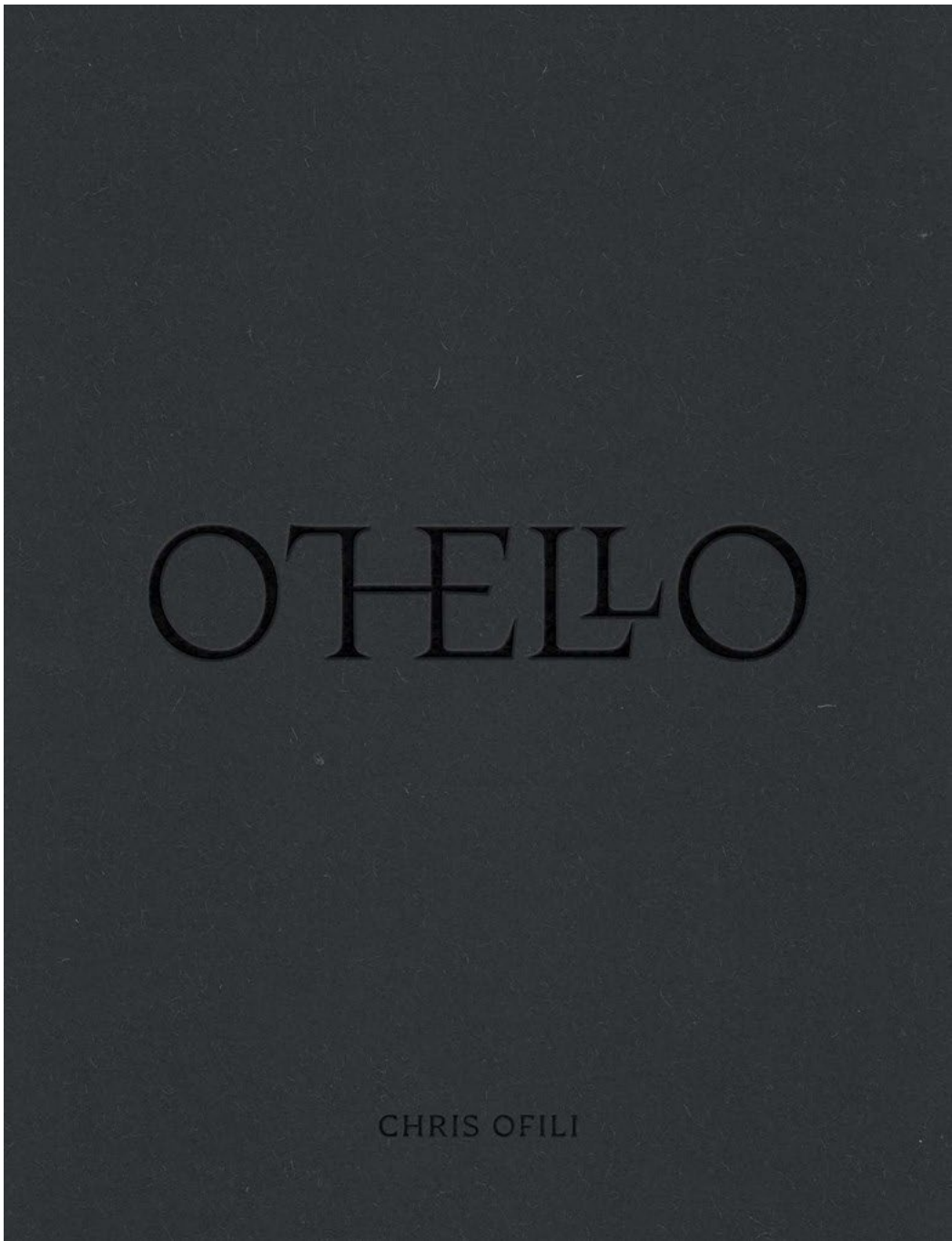
Energy, optimism, the joy of life: Dietmar Brixy creates works that burst out into the world with luminous colour and dynamism. Paintings with titles such as Happy or Journey invite us to join Brixy on a visual adventure of glorious colour and spirited composition, which he sets off against dark and muted shades. Every picture offers an emotional and exciting discovery, each time in a new way.

BILINGUAL - ENGLISH | GERMAN

AU \$59.99 | NZ \$64.99
9783777444796
112 Pages
Paperback
270 mm x 205 mm
Hirmer

OTHELLO

CHRIS OFILI



Chris Ofili: Joyful Sorrow

Chris Ofili

A stunning presentation of the acclaimed British painter Chris Ofili's newest body of work that continues his exploration of Shakespeare's *Othello*.

AU \$90.00 | NZ \$100.00

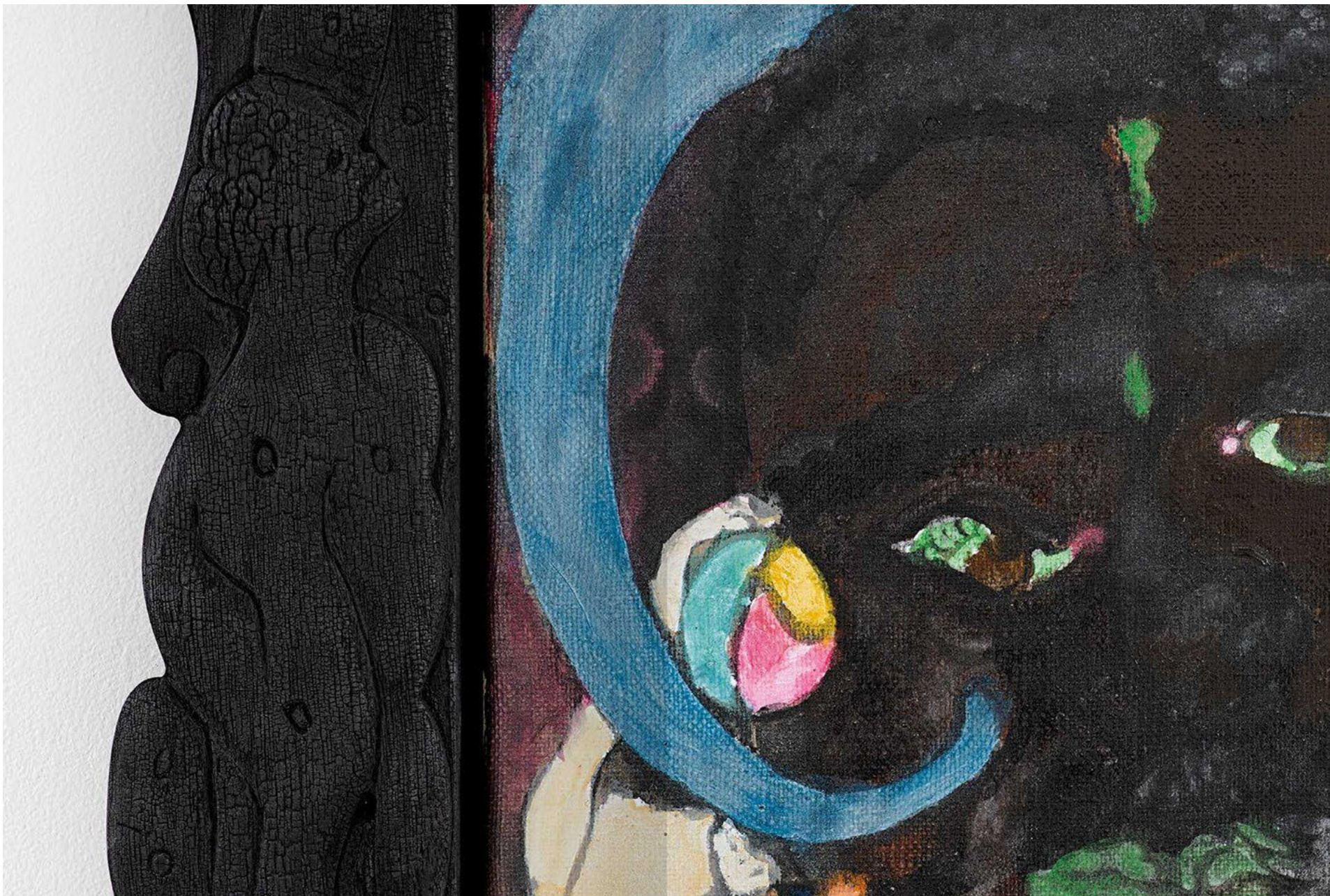
9781644231593

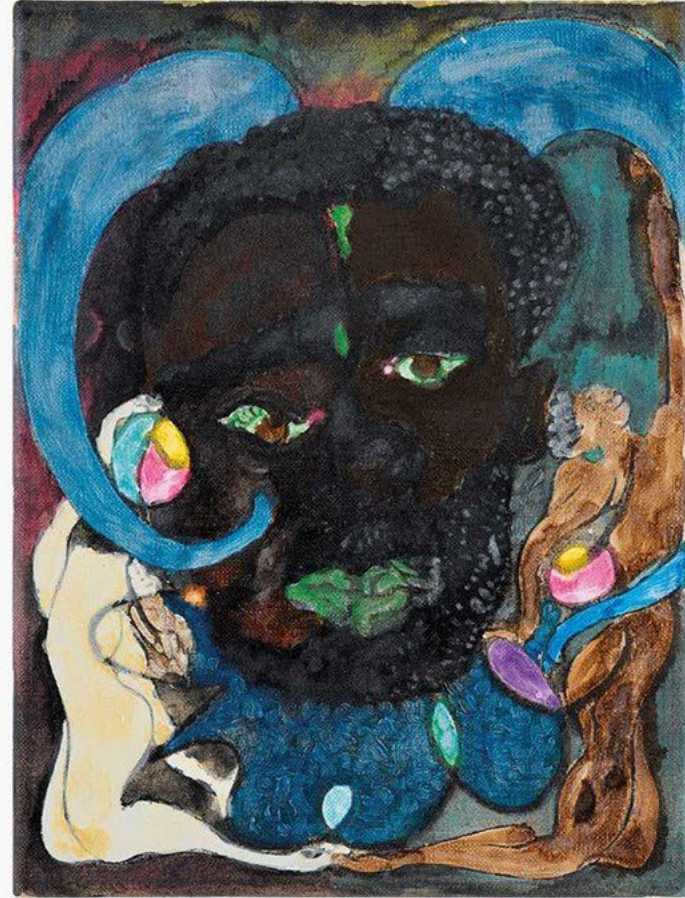
76 Pages

Trade Paperback

256 mm x 200 mm

David Zwirner Books



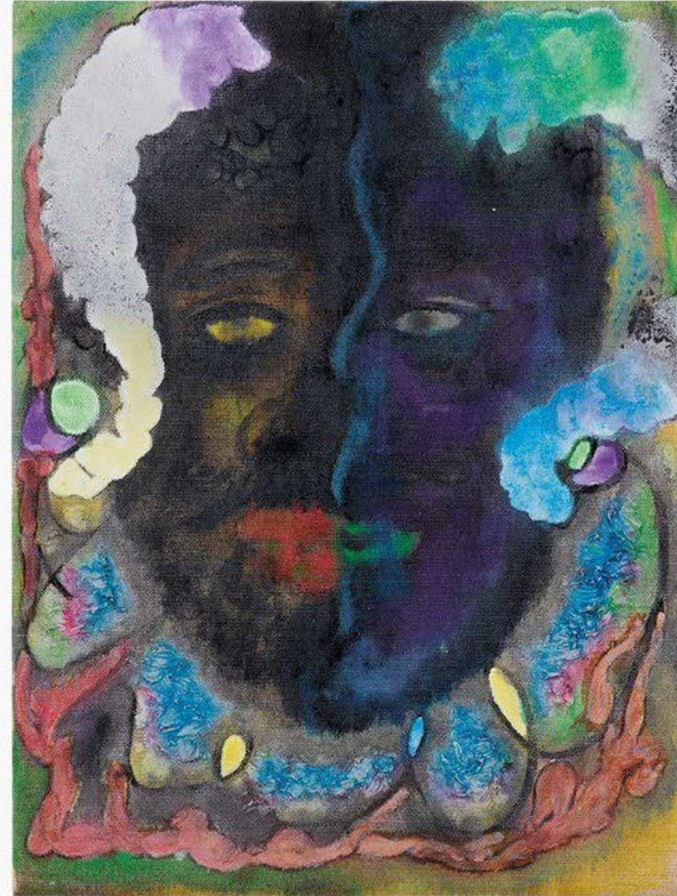


at nights in the *K-Fèt*
École normale supérieure
hair dancing over faces like flames
come to me the whole o' unnu

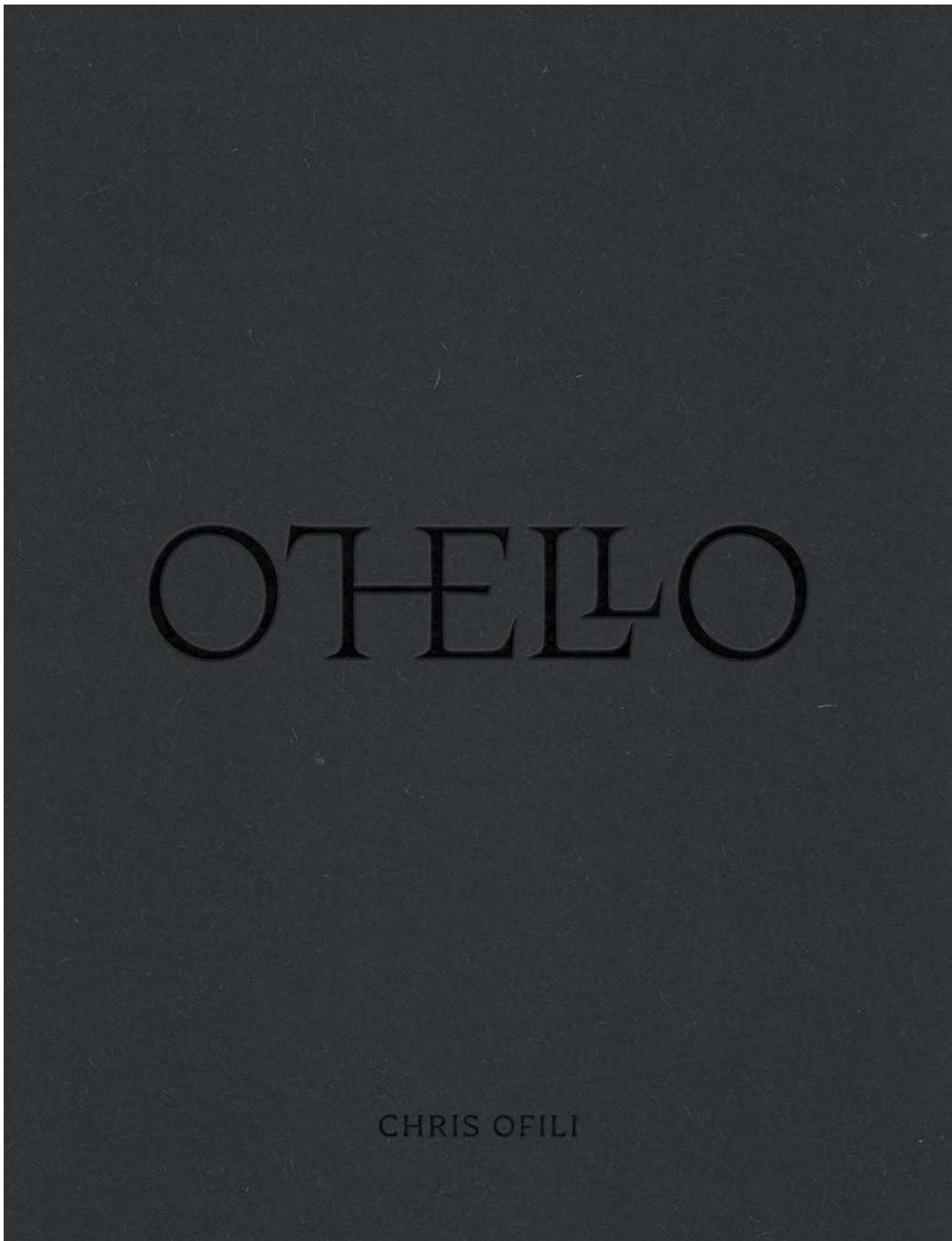
come let me fill you with my desire
I am hungry for talk I am a stranger
we smile fake scream fake dance fake
the bodies eager the bodies white

marble statues inna me story book
white body of my learning yes come now
you and I be my Desdemona on stage
in the *K-Fèt* let us dance all night under the light
your hair of snakes will worm and knot us together

no light no air the music is my body on yours







Chris Ofili: Joyful Sorrow

Chris Ofili

A stunning presentation of the acclaimed British painter Chris Ofili's newest body of work that continues his exploration of Shakespeare's *Othello*.

AU \$90.00 | NZ \$100.00

9781644231593

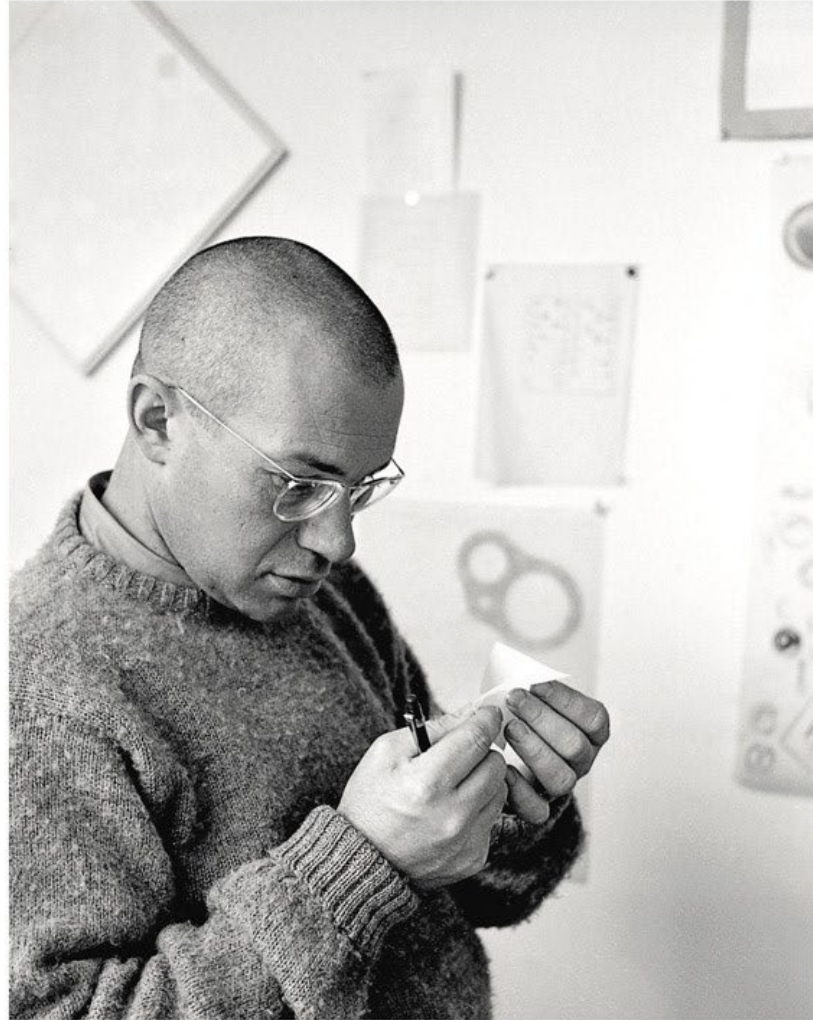
76 Pages

Trade Paperback

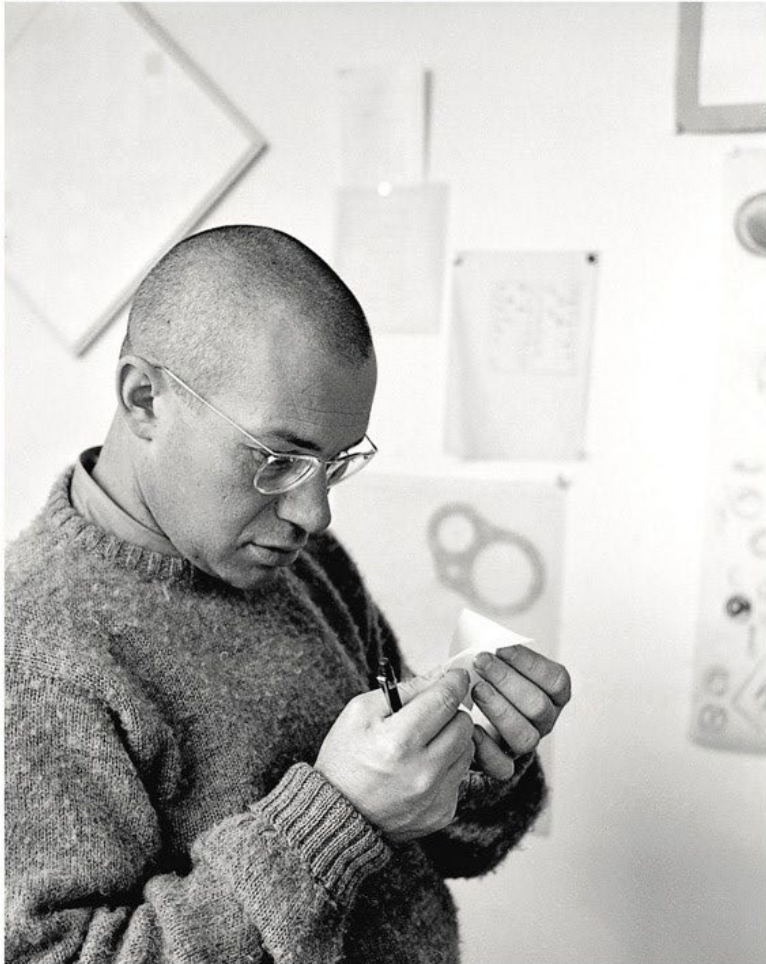
256 mm x 200 mm

David Zwirner Books

Angela Thomas
Constructive Clarity
Max Bill and His Time
1940–1952



Angela Thomas
Constructive Clarity
Max Bill and His Time
1940–1952



Constructive Clarity: Max Bill and His Time, 1940–1952

Max Bill and His Time, 1940–1952

Angela Thomas

Angela Thomas, art historian and Max Bill's widow, offers intimate insight into the peak years of his career.

- Max Bill was a Swiss architect, painter, sculptor, and typeface and product designer. Educated and influenced by the Bauhaus, Bill was a founder of the Concrete Art movement. His iconic kitchen and table clocks, and wristwatches (designed for Junghans) are regarded as ultimate design classics. He strived for constructive clarity and precise proportions in his designs, all of which had to be suitable for everyday use.
- The second of (possibly) a three-volume biography of Max Bill's life and artistic career, written by his widow. It is a massive 800-page paperback with illustrations throughout and provides an intimate and anecdotal account of Bill's life at the height of his career during WWII and the postwar era.

AU \$74.99 | NZ \$85.00
9783906915692
800 Pages
Paperback
235 mm x 165 mm
Hauser & Wirth Publishers

On 7 October 1970 National Councilor Bill launched an initiative with the aim of “rationalizing the construction industry.”¹⁵⁵ In 1971 Bill, along with eighteen other National Councilors and nine State Councilors, became a member of the Committees for Science and Research (*Kommissionen für Wissenschaft und Forschung*).¹⁵⁶

Information kindly supplied by Peter Vollmer, Social Democratic National Councilor from 1989 to 2007.

Andreas Gerwig, a Social Democrat from Basel and a member of the National Council from 1967 to 1983—where he, Helmut Hubacher, Walter Renschler, and Lilian Uchtenhagen became the influential “Band of Four”—once commented that Bill “did politics in pictures,” that is to say, he would often use visual examples. That did not go down well with most of his political colleagues. But Andreas Gerwig, for his part, had been “absolutely electrified, galvanized” by Bill’s speeches in parliament.¹⁵⁷

In addition to presenting his own political views “in pictures,” when Bill was sitting in long meetings he found that new ideas for pictorial compositions would come to him, which he would swiftly sketch on National Council paper or documents.

The cabaret artist Alfred Rasser—like Max Bill—was also not always taken seriously in parliament—despite the fact that he was the first member of the National Council to raise the extremely urgent question as to what was to be done with the nuclear waste that was being produced in Swiss nuclear plants.¹⁵⁸

An obituary for Andreas Gerwig in 2014 notes that he “had a major influence on the politics of the Social Democratic Party” and that, in his capacity as a lawyer, “he fought against the Kaiseraugst nuclear power plant.”¹⁵⁹

One point that is brushed over in the obituary for Andreas Gerwig was his work “as a lobbyist paid by the cigarette industry.” In a private conversation in Zurich in 2019, Erich Schmid and I heard this from another Social Democrat, the lawyer and cultural connoisseur Franz Schumacher. That information was rather disillusioning. The sheer extent of lobbying at the parliament in Bern and the lack of transparency

155 10 711. Interpellation Bill, Max. Rationalisierung im bauwesen, Rationalisation dans la Construction, <https://www.amtsdruckschriften.bar.admin.ch/viewOrigDoc/20000446.pdf?ID=20000446>.

156 See <https://www.amtsdruckschriften.bar.admin.ch/viewOrigDoc/110001299.pdf?ID=110001299>, 57.

157 Andreas Gerwig in conversation with Erich Schmid and the author, Basel, 2007.

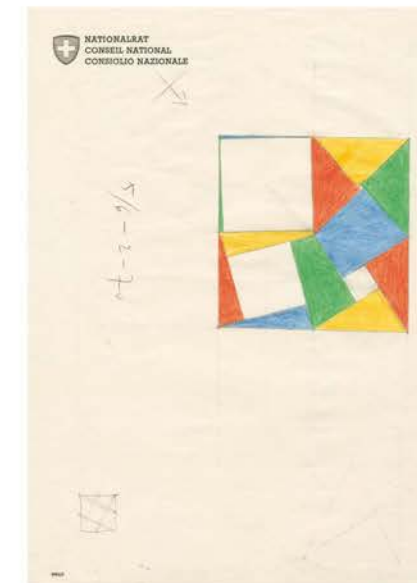
158 Andreas Gerwig in conversation with Erich Schmid and the author, Basel, 2007.

159 Andreas Miescher, “Erinnerung an Andreas Gerwig,” *Tageswoche*, 14 May 2014.



Cover of *Abstrakt Konkret 2*, November 1944

Max Bill, untitled, 1970, colored pencil on National Council writing paper, 29.5×21 cm





Exhibition view of *Abstrakte und surrealistische Malerei und Plastik* showing a sculpture by Georges Vantongerloo, Kunsthau Zürich, 6 October–3 November 1929

Max Bill, *betonungen aus dem gelben*, 1946, oil on canvas, 60.5x40.5 cm



single work by Bill: "Dear Max Bill . . . When I had finished work on the manuscript for the catalogue of the Emanuel Hoffmann collection, I found it unbearable that your name was missing from it. So on the spur of the moment, I added my painting. . . . On another note, a beautiful brass sculpture by you, lent by the Arp-Täuber collection, is on display at the museum. . . . Yours, Keeper."⁴⁷

The painting Schmidt refers to as "his painting" is Max Bill's oil painting on canvas *betonungen aus dem gelben* (1946), which became part of the Collection of the Emanuel Hoffmann Foundation at Kunstmuseum Basel in 1953, as a "gift from Dr. Georg Schmidt" (inv. no. H 1953.11).⁴⁸ The brass sculpture Schmidt mentions is presumably *konstruktion in und mit kubus* (1944–45), which Hans Arp gifted to Kunstmuseum Basel in 1966.

"Dear Georg. . . I've always regarded you as an idealist who would not hesitate to give his own possessions away. But it was never my intention, via you, to spare the Emanuel Hoffmann Foundation a decision, and to be honest I would have been happier not to be represented in the foundation in these circumstances."⁴⁹

Following secretarial convention, the typed signature "b/p" at the end of Bill's letter indicates the initial of the author followed by that of the typist—here his secretary is Corinne Pulver.

Collaboration Will Be Possible

In his essay "The Mastery of Space" Max Bill wrote, "in the near future, collaboration will be possible between functionalist architects, engineers, and constructors of space."⁵⁰ His comments suggest that he had most probably already read the *Realistic Manifesto* (1920) published by Antoine Pevsner and his younger brother, Naum Gabo.

In their *Realistic Manifesto*—not to be confused with Realism in art—Pevsner and Gabo describe their approach to sculpture: "The plumb-line in our hand, eyes as precise as a ruler, in a spirit as taut

⁴⁷ Georg Schmidt, 24 October 1953, to Max Bill; Archives of Kunstmuseum Basel.

⁴⁸ Information kindly supplied by Bernhard Mendes Bürgi, director of Kunstmuseum Basel, email to the author, 22 May 2013.

⁴⁹ Max Bill (b/p) to Georg Schmidt, 10 October 1953, Archives of Kunstmuseum Basel.

⁵⁰ Bill 1939a, 53.

which Scherchen would conduct in August 1941 in Winterthur in the orchestral version by Roger Vuataz.⁴⁵³

In the left margin of the invitation card there are a few bars of music, written in pencil. Above it, in Bill's hand, are the words "[illegible] rhythmus [sic]" and in the middle of the card "atem [breath]/herz [heart] 1:4 18:72."

Joachim Lucchesi has identified the music as "the main subject in Bach's *Die Kunst der Fuge*, most probably jotted down by Scherchen."⁴⁵⁴ Max Bill could read music: he had learned the cello as a boy and had played banjo in the Bauhaus band as a student.

As for the breath to heart ratios, Lucchesi has suggested Scherchen may have discussed these "in his lecture on musical interpretation, because he gave a great deal of thought to these bodily functions in relation to musical meters, rhythms, and the speeds chosen by performers. It was a favorite topic of his."⁴⁵⁵

Rhythms, Sounds, Vibrations

"My experience at the Bauhaus and meetings with older colleagues in Paris taught me that I had to find some other, new path. That neither the Bauhaus path nor the influences from Paris could be my yardstick. I had to find a way out somewhere else."

Bill's experience at the Bauhaus was shaped by his masters: Josef Albers, László Moholy-Nagy, Paul Klee, Wassily Kandinsky, and Oskar Schlemmer; the influences from Paris came from members of Abstraction-Création, which Bill joined in December 1933; the group's members included artists such as Hans Arp, Sophie Taeuber-Arp, Piet Mondrian, Sonia Delaunay, Antoine Pevsner, César Domela, Jean Gorin, Marlow Moss, and Georges Vantongerloo.

"So I went back to basic principles and I asked myself ... what does music actually consist of? It consists of rhythms, it consists of sounds, vibrations, combinations. The vibrations and the sounds are combined by rhythms, by mathematical intervals, by methods that allow



Invitation card from Hermann Scherchen, postmarked 11 December 1940, to Max Bill, with graphite drawing and notes in Bill's hand

⁴⁵³ Hermann Scherchen 1986, 9.

⁴⁵⁴ Information kindly supplied by Joachim Lucchesi, email to the author, 4 November 2011.

⁴⁵⁵ Information kindly supplied by Lucchesi, email to the author, 5 November 2011.

Carola Giedion-Welcker's Obituary for Mondrian

Carola Giedion-Welcker's obituary for Mondrian was published in *Werk* in April 1944: "Mondrian's art is deliberately 'impoverished.' . . . He strove for unblemished truthfulness that would prompt painting to reflect on its moral vocation and to fully utilize its own unique means of expression. . . . He had to weather hard times with the 'unsellable rectangles' that people shrugged their shoulders at and that left him starving."⁹³⁶ The same issue of *Werk* also contains an article by Bill marking twenty-five years since the founding of the Bauhaus in Weimar, on 1 April 1919 (x, xiii).

Two years before Carola Giedion-Welcker composed her obituary for Piet Mondrian, Max Bill had written a text to mark Mondrian's seventieth birthday, which was published in Dutch: "Aan Piet Mondriaan op zijn 70en Verjaardag," *De 8 en OPBOUW* 13, no. 12 (December 1942): 154).

Solely Responsible

In 1943 the Basler Kunstverein invited Max Bill to curate the first comprehensive exhibition of Concrete art to be presented at Kunsthalle Basel. It would prove to be much wider ranging than the prewar *Konstruktivisten* curated by Georg Schmidt in 1937.

As the records show, in December 1943 Bill took sole charge of the preparations for the exhibition. In a letter to the artists Hans Arp and Walter Bodmer, Lucas Lichtenhan (the director of the Kunsthalle) confirmed that Bill was not only selecting the works, he was also arranging their transportation.⁹³⁷

In late February 1944 Bill contacted Lichtenhan to inquire whether the Basler Kunstverein imagined he were doing "everything on a purely voluntary basis" or whether there was "a hidden treasure" lying in wait for him. "Of course this question does not impinge on my work, on the time I devote to it or its quality, yet I do have to live from my work, like any other mortal, and would therefore like to know if that is in fact possible. If you



Max Bill, cover of the catalogue for the exhibition *Die Farbe*, Kunstgewerbemuseum Zürich, 23 January–11 April 1944

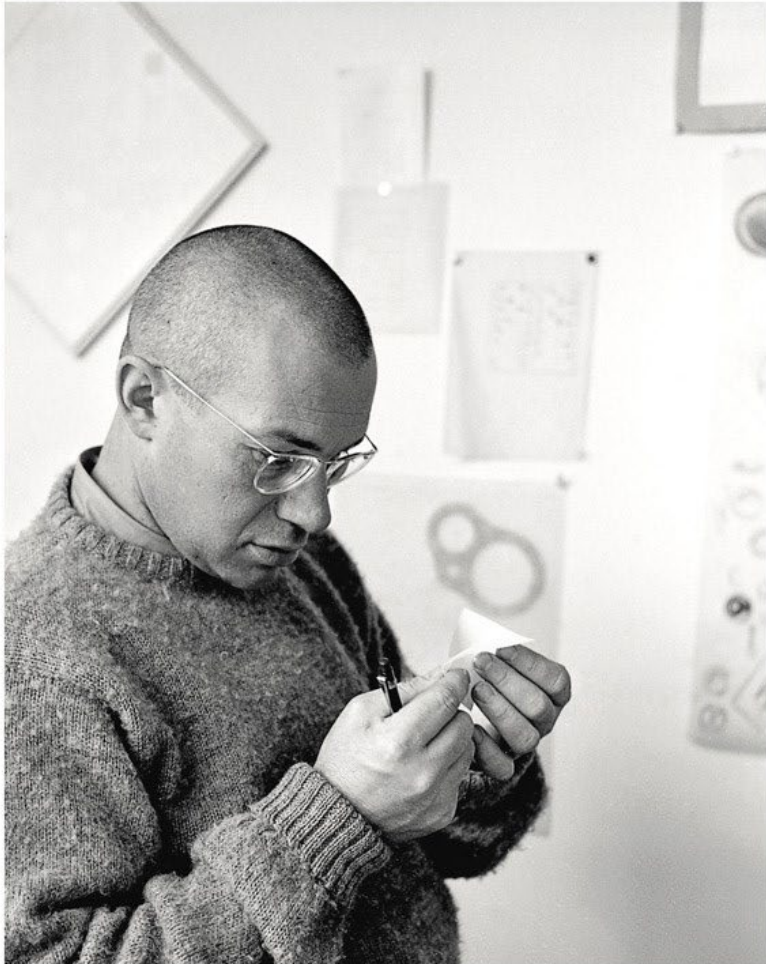
Max Bill, study for the catalogue cover and the poster for the exhibition *Die Farbe*, [ca. 1943], graphite and colored pencil on tracing paper, 12.7×21.5cm



⁹³⁶ Carola Giedion-Welcker, "Piet Mondrian †," *Werk* 31, no. 4 (1944): IX–X, here IX.

⁹³⁷ Lucas Lichtenhan to Hans Arp (c/o Oskar Müller, Basel/Walter Bodmer), 12 January 1944, Staatsarchiv Basel-Stadt, in Ullmann 2016, 44.

Angela Thomas
Constructive Clarity
Max Bill and His Time
1940–1952



Constructive Clarity: Max Bill and His Time, 1940–1952

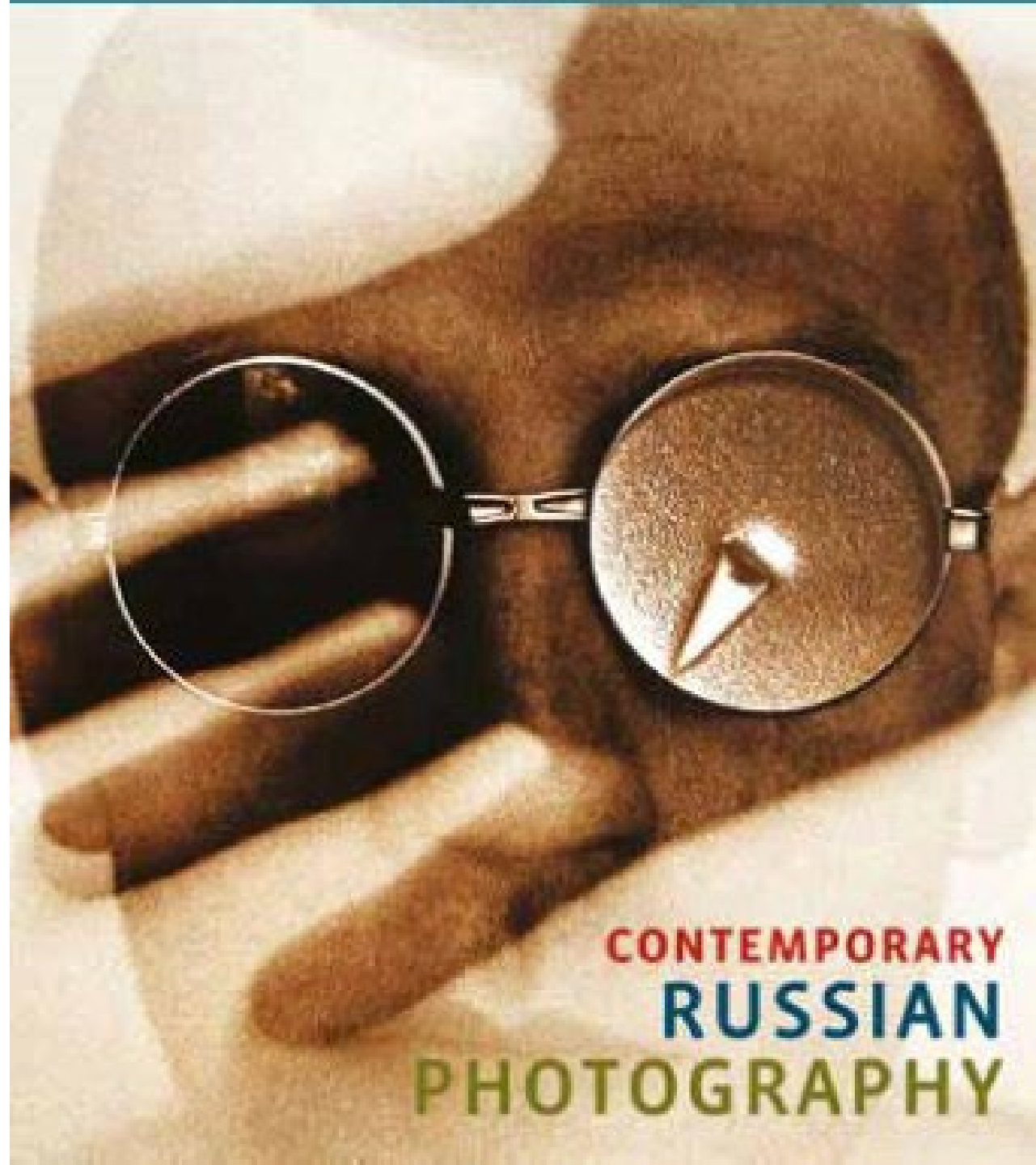
Max Bill and His Time, 1940–1952

Angela Thomas

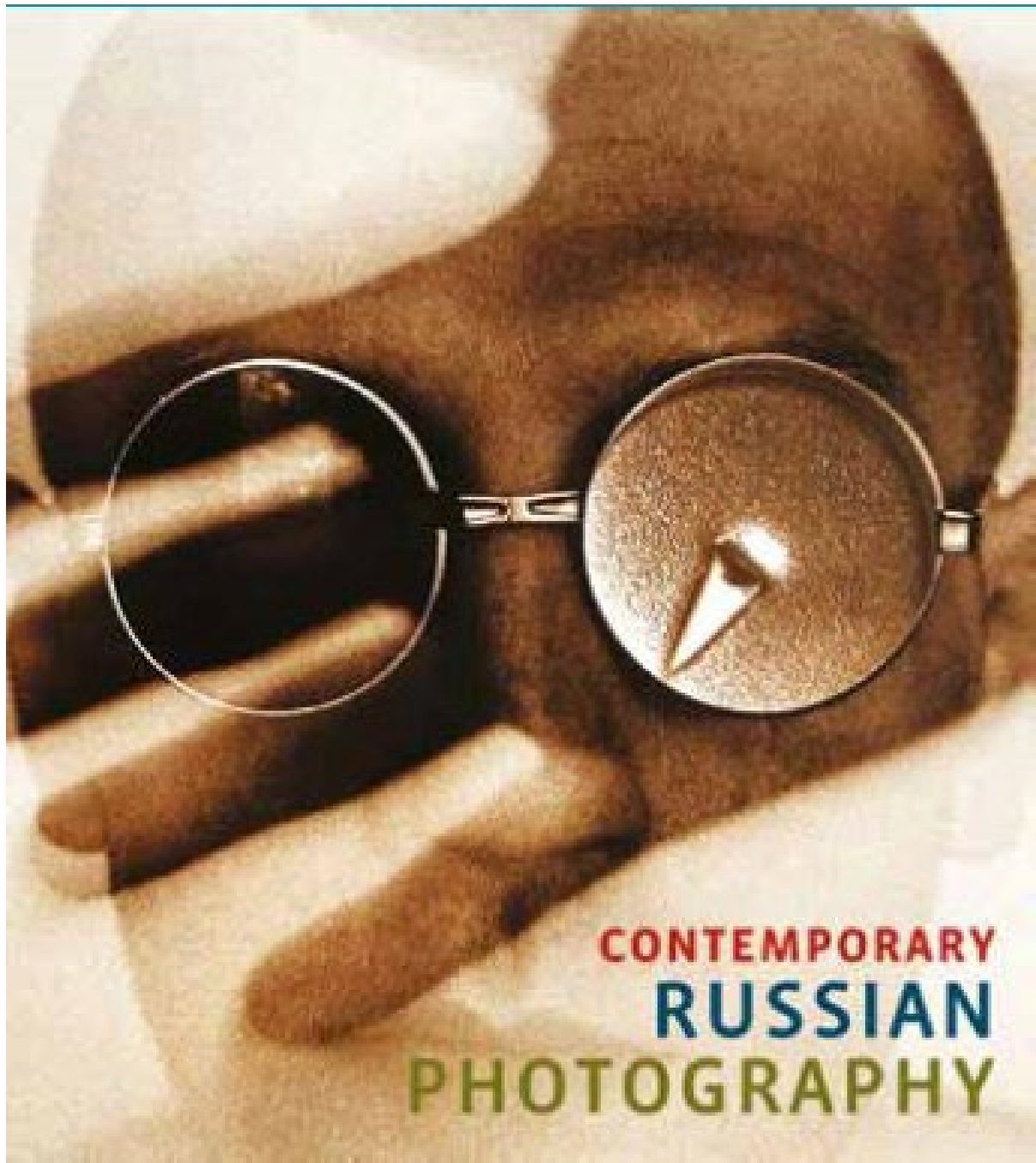
Angela Thomas, art historian and Max Bill's widow, offers intimate insight into the peak years of his career.

- Max Bill was a Swiss architect, painter, sculptor, and typeface and product designer. Educated and influenced by the Bauhaus, Bill was a founder of the Concrete Art movement. His iconic kitchen and table clocks, and wristwatches (designed for Junghans) are regarded as ultimate design classics. He strived for constructive clarity and precise proportions in his designs, all of which had to be suitable for everyday use.
- The second of (possibly) a three-volume biography of Max Bill's life and artistic career, written by his widow. It is a massive 800-page paperback with illustrations throughout and provides an intimate and anecdotal account of Bill's life at the height of his career during WWII and the postwar era.

AU \$74.99 | NZ \$85.00
9783906915692
800 Pages
Paperback
235 mm x 165 mm
Hauser & Wirth Publishers



CONTEMPORARY
RUSSIAN
PHOTOGRAPHY



Contemporary Russian Photography

Evgeny Berezner

Contemporary Russian Photography was the subject of the FotoFest 2012 Biennial. The Biennial publication is an extensive representation of the evolution of creative photography in Russia from the Khrushchev period of the late 1950's through the wild experimentalism of Perestroika and its aftermath in the 1990s to the work of young Russian photographers today.

AU \$90.00 | NZ \$100.00
9789053307687
360 Pages
Hardcover with dust jacket
245 mm x 220 mm
Schilt Publishing



ABOVE

MIKHAIL TRAKHMAN

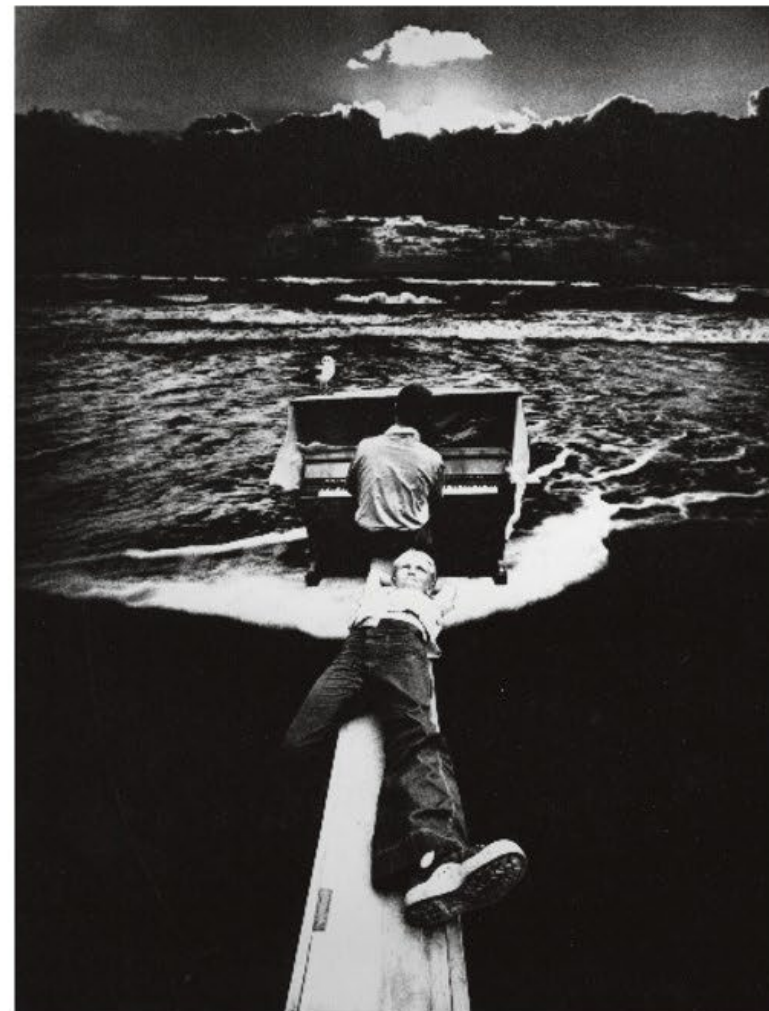
Leninskie (Vorob'evy) Hills,
c. 1970

Vintage Silver Gelatin Print
Courtesy of The Lumiere Brothers
Center for Photography, Moscow

RIGHT

VITALY BUTYRIN

Music, 1983
Vintage Silver Gelatin Print
Courtesy of The Lumiere Brothers
Center for Photography, Moscow





BORIS MIKHAILOV



LEFT TOP:
BORIS MIKHAILOV
Untitled, 1991
From the series *By the Ground*
Toned Silver Gelatin Print
Courtesy of Museum
Art4u, Moscow

LEFT BOTTOM:
BORIS MIKHAILOV
Untitled, 1991
From the series *By the Ground*
Toned Silver Gelatin Print
Courtesy of Museum
Art4u, Moscow

RIGHT:
BORIS MIKHAILOV
Untitled, 1991
From the series *By the Ground*
Toned Silver Gelatin Print
Courtesy of Museum
Art4u, Moscow

YURY KOZYREV



LEFT

YURY KOZYREV

Ra's Lanuf, Libya—March 09: Libyan rebels advance during a battle with government troops as an oil facility burns in the background.

2011

Pigment Inkjet Print
Courtesy of the artist and
NOOR, Amsterdam



ABOVE

YURY KOZYREV

Ra's Lanuf, Libya—March 11: Rebels flee from an anti-aircraft gun that comes under fire from the Libyan army.

2011

Pigment Inkjet Print
Courtesy of the artist and
NOOR, Amsterdam

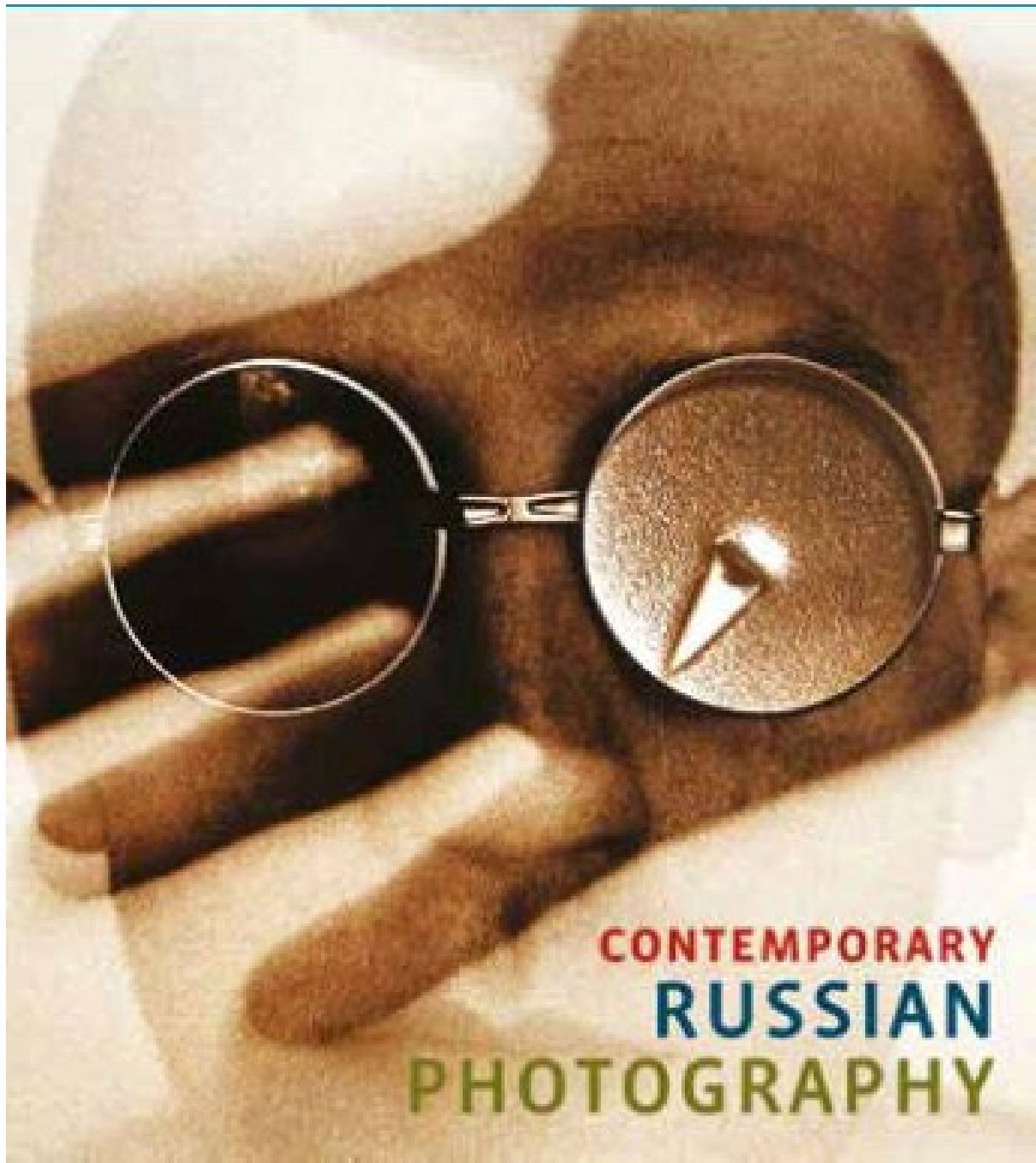
ALEXANDER GRONSKY



ALEXANDER GRONSKY
Mitino, Moscow, 2009
 From the series *The Edge*
 Pigment Print
 Courtesy of Gallery
 Photographer.ru, Moscow



ALEXANDER GRONSKY
Vladivostok, 2006
 From the series *Less Than One*
 Pigment Print
 Courtesy of Gallery
 Photographer.ru, Moscow



Contemporary Russian Photography

Evgeny Berezner

Contemporary Russian Photography was the subject of the FotoFest 2012 Biennial. The Biennial publication is an extensive representation of the evolution of creative photography in Russia from the Khrushchev period of the late 1950's through the wild experimentalism of Perestroika and its aftermath in the 1990s to the work of young Russian photographers today.

AU \$90.00 | NZ \$100.00
9789053307687
360 Pages
Hardcover with dust jacket
245 mm x 220 mm
Schilt Publishing

ECCENTRIC
Aesthetics
of Freedom



HIRMER



Eccentric (Bilingual edition)

Aesthetics of Freedom

Courageous, free, humorous, touching and disturbing: these works by fifty international artists show how eccentric means more than neurotic or decadent. Eccentricity resists all kinds of ideology, and indeed it can be an engine of social freedom and tolerance. Through approximately one hundred pieces – including painting, sculpture, installation art, video and design – diversity is celebrated in ways that defy rigid norms and clichés.

BILINGUAL - ENGLISH | GERMAN

AU \$64.99 | NZ \$69.99
9783777445069
216 Pages
Paperback
300 mm x 230 mm
Hirmer



Judy

Chicago

Judy Chicago is one of the foremost feminist protagonists in twentieth and twenty-first century art. Although the US artist was part of avant-garde movements such as minimalism and conceptual art, her work received critical appreciation far later than that of her male colleagues. Yet today, the year of her 80th birthday, she is more present than ever before. While Chicago has currently begun to stage her first large-scale performances in Europe and was recently acclaimed in retrospectives in Arles and London, the art world recalls her early work, the iconic touring exhibition *The Dinner Party* (1974–75). Even then, Chicago defied categorization. The work comprised a triangular banquet table with individual place settings representing 39 women of significance in history and mythology. A floor of glazed white tiles commemorated a further 999 women.



Judy Chicago verkörpert eine der wichtigsten feministischen Positionen in der Kunst des 20. und 21. Jahrhunderts. Obwohl die US-Amerikanerin an avantgardistischen Bewegungen wie dem Minimalismus oder der Konzeptkunst beteiligt war, erhielt sie erst viel später als ihre männlichen Kollegen eine Würdigung. Doch nun, im Jahr ihres 80. Geburtstages, ist sie gegenwärtiger denn je. Während Chicago aktuell erstmals auch in Europa große Performances realisiert und unlängst durch Retrospektiven in Arles und London gefeiert wurde, erinnert sich die Kunstwelt an ihre frühe ikonische Wanderrückstellung *The Dinner Party* (1974–75). Schon damals entzog sich Chicago einer Kategorisierung, indem sie an einer dreieckigen Festtafel individuelle Tischarrangements für 39 bedeutende Frauen aus Geschichte und Mythologie kreierte. Auf weiß glasierten Bodenfliesen waren 999 weitere Frauen repräsentiert.

Im Jahr 1974 agierte Chicago ebenfalls äußerst individualistisch. Nicht selten legen postfeministische, organisch anmutende Verbindungslinien zwischen mal konstruktivistischen und postexpressionistischen Zeichen Spuren in einem quasi-religiösen Kosmos voller Göttinnen, Hexen und Herrscherinnen. Auch das Textobjekt *What Is/ Was/Feminist? / What/God Is/Female?* hält in seiner Ungezwungenheit von klassischen Idealen der Kunstpräsentation weiter Abstand. Die Natur ist Nationalteil der 1974 entstandenen Serie *What If Women Ruled the World?* und kreuzt mit der auf Goldbrokat gestickten Frage nach einem weiblichen Gott zu einem Perspektivwechsel auf höherer Ebene: So explizit und ungeschönt schlägt Judy Chicago Nonkonformität aus. Die Künstlerin geht all in.

In ihrer Malerei agiert Chicago ebenfalls äußerst individualistisch. Nicht selten legen postfeministische, organisch anmutende Verbindungslinien zwischen mal konstruktivistischen und postexpressionistischen Zeichen Spuren in einem quasi-religiösen Kosmos voller Göttinnen, Hexen und Herrscherinnen. Auch das Textobjekt *What Is/ Was/Feminist? / What/God Is/Female?* hält in seiner Ungezwungenheit von klassischen Idealen der Kunstpräsentation weiter Abstand. Die Natur ist Nationalteil der 1974 entstandenen Serie *What If Women Ruled the World?* und kreuzt mit der auf Goldbrokat gestickten Frage nach einem weiblichen Gott zu einem Perspektivwechsel auf höherer Ebene: So explizit und ungeschönt schlägt Judy Chicago Nonkonformität aus. Die Künstlerin geht all in.

Alongside constructivist and post-expressionist iconography that map out paths through a quasi-religious universe crowded with goddesses, witches, and empresses. The idiosyncratic textile work *What Is/ Was/Feminist? / What/God Is/Female?* is likewise a far cry from classical ideals of artistic presentation. The flag is taken from the 2000 series *What If Women Ruled the World?* Its embroidered question on a gold brocade ground, posing the existence of a female deity, encourages the viewer to consider a shift in perspective at the highest level. An exquisite and unbridled example of the notes of social revolution struck by Judy Chicago's nonconformity, by an artist who goes all in.

Judy Chicago: *What Chicago, Dinner at the Dinner*, 2014
Museum für Moderne Kunst, Frankfurt, 2014

„Der einzige Grund, weshalb ich Mode mache, ist, dass ich den Begriff der Angepasstheit zerstören will.“

Vivienne Westwood

“The only reason I’m in fashion is to destroy the word conformity.”





They dellver my Lambo',
all white with a tan bow
My body is a work of art,
he eatin' this Van Gogh.

Nicki Minaj
Close Shave, Track 6 on Queen



Two fluffy, life-size polar bears made of feathers, 2004

50

Doing backflips, standing on one leg, meeting for an inquisitive little-a-while, robed not in fur, but in candy-colored feathers of pistachio green, amethyst, ruby, or hot pink, these polar bear statues—many life-size or over two meters high, others mere cubs—brought world fame to Italian multimedia artist Paola Pivi. In 2004 she created an exclusive capsule collection in partnership with luxury outdoor brand Canada Goose and environmental organization Polar Bears International, which works to secure the animals' protection and survival. It came with a print of interrelated fluffy bear cubs sports over the hats, scarves, jackets, and vests in the collection.

Pivi has been "obsessed with the bears," as she admits, since spotting a grizzly bear on her first trip to Alaska in 1996. In 2006, the restless wanderer through real continents and imaginary worlds chose Alaska as her home. Aside from temporary spells on the island of Murò in the Lipari archipelago, in China, India, or Hawaii, she has settled with her husband and son in the state to the north-west of Canada, where even summer temperatures are relatively low. Pivi confesses, "Living in Alaska makes you feel the planet under your feet. It's unbearable. Also very hard at times, but always fascinating. I like to live with beauty plastered onto my eyes."

The artist, who also feels a deep connection to Inuit culture, describes how brown and black bears wander up to her door, but not the polar bears,

Paola Pivi, Fluffy Bear, 2004

yet she feels their powerful presence and energy everywhere. Her first bear sculpture was created in 2004, from turkey feathers dyed sunstroke yellow. It was the first of many dozens more, which became her signature works.

Pivi studied nuclear chemistry before encountering Dadaism and its eccentric joy in bursting the bonds of respectability, which she experienced as a revelation. The artist succeeds brilliantly in introducing small changes that create shifts of perspective to unlock new ways of seeing. The dangerous ursine predators, weighing up to half a tonne, are reimagined with a coat of feathers and the ability to defy gravity as they fly, float, and swing through the air and twinkle with each other like birds of paradise.

Pivi approaches all the forms of media she embraces—sculpture, photography, performance, installation—with comedic subversion; she breaks down the boundaries between fact and fiction and throws open spaces for new ways of thinking, new dreams and fantasies where satira frolics in the Arctic, goldfish fly in airplanes, and bears wear coats of feathers. Pivi's philosophy is, "We have only one life. As long as you do not step onto others' freedoms, use yours to the maximum chance. The first step is to acknowledge freedom of thought, and then focus on it, all the rest follows."





Eccentric (Bilingual edition)

Aesthetics of Freedom

Courageous, free, humorous, touching and disturbing: these works by fifty international artists show how eccentric means more than neurotic or decadent. Eccentricity resists all kinds of ideology, and indeed it can be an engine of social freedom and tolerance. Through approximately one hundred pieces – including painting, sculpture, installation art, video and design – diversity is celebrated in ways that defy rigid norms and clichés.

BILINGUAL - ENGLISH | GERMAN

AU \$64.99 | NZ \$69.99
9783777445069
216 Pages
Paperback
300 mm x 230 mm
Hirmer



ELLIOT ROSS ♦ CROWS ASCENDING



Elliot Ross: Crows Ascending

Elliot Ross

During the pandemic years, Elliot Ross captured images of crows taking to the air from the roofs surrounding his apartment on Russian Hill in San Francisco, California. It became a contemplative piece of art about one of the most intelligent bird species in existence.

Crows Ascending is dedicated to the memory of Elliot's younger brother Michael. Michael had a profound intellectual disability caused by lifelong epilepsy. He survived a severe case of Covid-19 in 2020 only to die of Parkinson's-related pneumonia months later. It is also dedicated to the millions of others who have suffered or died in the United States - many due to government inaction - from Covid-19.

AU \$54.99 | NZ \$59.99
9789053309612
48 Pages
Hardcover
267 mm x 235 mm
Schilt Publishing

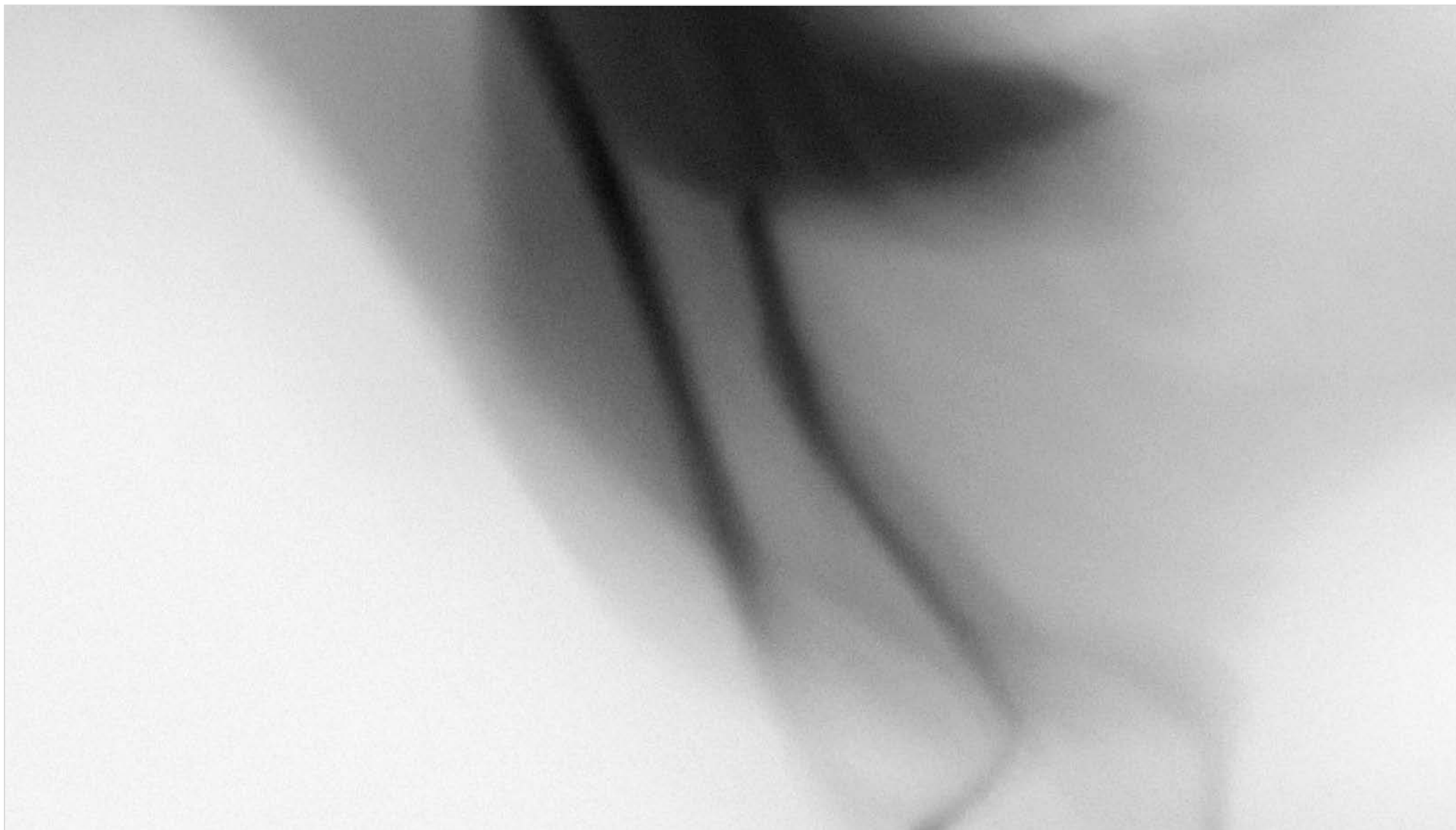


Michael

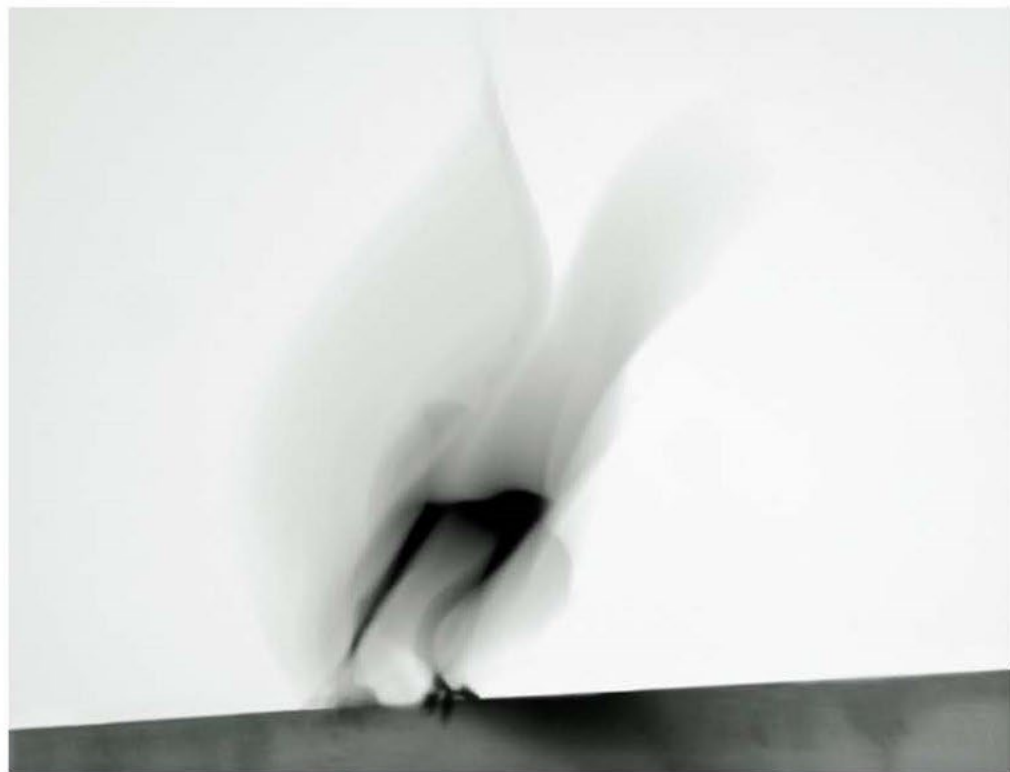
DURING THE PANDEMIC years of 2021, 2022, and 2023, I captured these images of crows taking to the air from roofs surrounding my apartment on Russian Hill in San Francisco.

Crows Ascending is dedicated to the memory of my younger brother Michael. Michael had a profound intellectual disability caused by lifelong seizure disorder. He survived a severe case of Covid-19 in 2020 only to die of Parkinson's-related pneumonia months later. It is also dedicated to the millions of others who have suffered or died in the United States — many due to government inaction — from Covid-19.

Elliot Ross









Elliot Ross: Crows Ascending

Elliot Ross

During the pandemic years, Elliot Ross captured images of crows taking to the air from the roofs surrounding his apartment on Russian Hill in San Francisco, California. It became a contemplative piece of art about one of the most intelligent bird species in existence.

Crows Ascending is dedicated to the memory of Elliot's younger brother Michael. Michael had a profound intellectual disability caused by lifelong epilepsy. He survived a severe case of Covid-19 in 2020 only to die of Parkinson's-related pneumonia months later. It is also dedicated to the millions of others who have suffered or died in the United States - many due to government inaction - from Covid-19.

AU \$54.99 | NZ \$59.99
9789053309612
48 Pages
Hardcover
267 mm x 235 mm
Schilt Publishing

ELMGREEN & DRAGSET

SPACES

AMOREPACIFIC
MUSEUM OF ART

HATJE
CANTZ



Elmgreen & Dragset: Spaces

Spaces

The first comprehensive publication to focus solely on Elmgreen & Dragset's spatial alterations.

- 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, and Van Gogh's Ear at Rockefeller Plaza.
- Hefty hardcover exhibition catalog to accompany their show in Korea. It will be the first extensive publication to focus solely on the artist duo's practice of spatial alteration by way of installation.
- Exhibition: Seoul, South Korea: Amorepacific Museum of Art, 09/24–02/25.

AU \$130.00 | NZ \$145.00
9783775757232
352 Pages
Hardcover
295 mm x 235 mm
Hatje Cantz











Elmgreen & Dragset: Spaces

Spaces

The first comprehensive publication to focus solely on Elmgreen & Dragset's spatial alterations.

- 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, and Van Gogh's Ear at Rockefeller Plaza.
- Hefty hardcover exhibition catalog to accompany their show in Korea. It will be the first extensive publication to focus solely on the artist duo's practice of spatial alteration by way of installation.
- Exhibition: Seoul, South Korea: Amorepacific Museum of Art, 09/24–02/25.

AU \$130.00 | NZ \$145.00
9783775757232
352 Pages
Hardcover
295 mm x 235 mm
Hatje Cantz

Gerald Summers & Marjorie Butcher
Makers of Simple Furniture
1931–1940



HATJE
CANTZ

Martha Deese

Gerald Summers & Marjorie Butcher
Makers of Simple Furniture
1931–1940



HATJE
CANTZ

Martha Deese

Gerald Summers & Marjorie Butcher: Makers of Simple Furniture

1931–1940

Martha Deese

Inside the interwar British design store that pioneered midcentury modern plywood furniture.

- Gerald Summers was the designer of the bent plywood armchair. In 1931 he and his partner Marjorie Butcher established Makers of Simple Furniture in London, where they produced made-to-order plywood furniture in hundreds of designs.
- Guided by Marjorie Butcher's personal recollections of the firm, the book is an archival guide to the short-lived but wildly impactful Makers of Simple Furniture shop. The copious archival material ranges from spec sheets to receipts and personal correspondence.

AU \$130.00 | NZ \$145.00

9783775757614

360 Pages

Hardcover

285 mm x 215 mm

Hatje Cantz

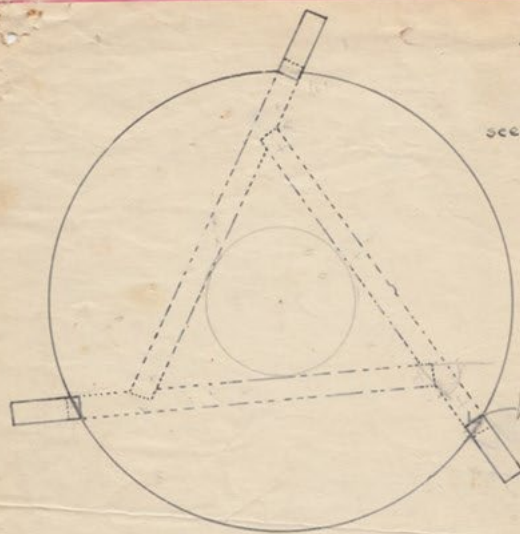


STACKING TABLE

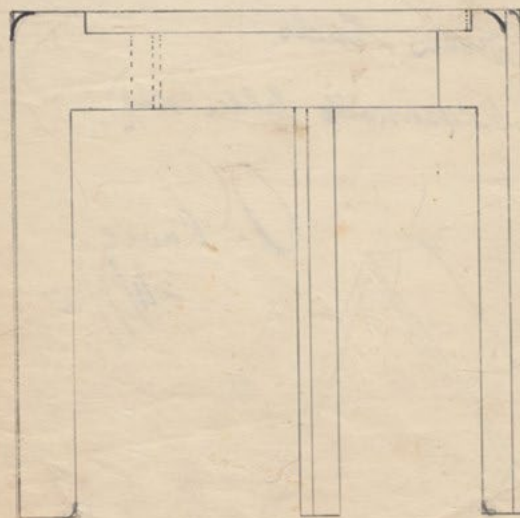
TOP 10" dia. x $\frac{3}{4}$ "

HEIGHT 17 $\frac{1}{2}$ " x

see other diag for details.



veneer joint
top not cut out before



PENNY CORNERS.

ON TOP OF LEG

20-7-35





Gerald Summers & Marjorie Butcher
Makers of Simple Furniture
1931–1940



HATJE
CANTZ

Martha Deese

Gerald Summers & Marjorie Butcher: Makers of Simple Furniture

1931–1940

Martha Deese

Inside the interwar British design store that pioneered midcentury modern plywood furniture.

- Gerald Summers was the designer of the bent plywood armchair. In 1931 he and his partner Marjorie Butcher established Makers of Simple Furniture in London, where they produced made-to-order plywood furniture in hundreds of designs.
- Guided by Marjorie Butcher's personal recollections of the firm, the book is an archival guide to the short-lived but wildly impactful Makers of Simple Furniture shop. The copious archival material ranges from spec sheets to receipts and personal correspondence.

AU \$130.00 | NZ \$145.00

9783775757614

360 Pages

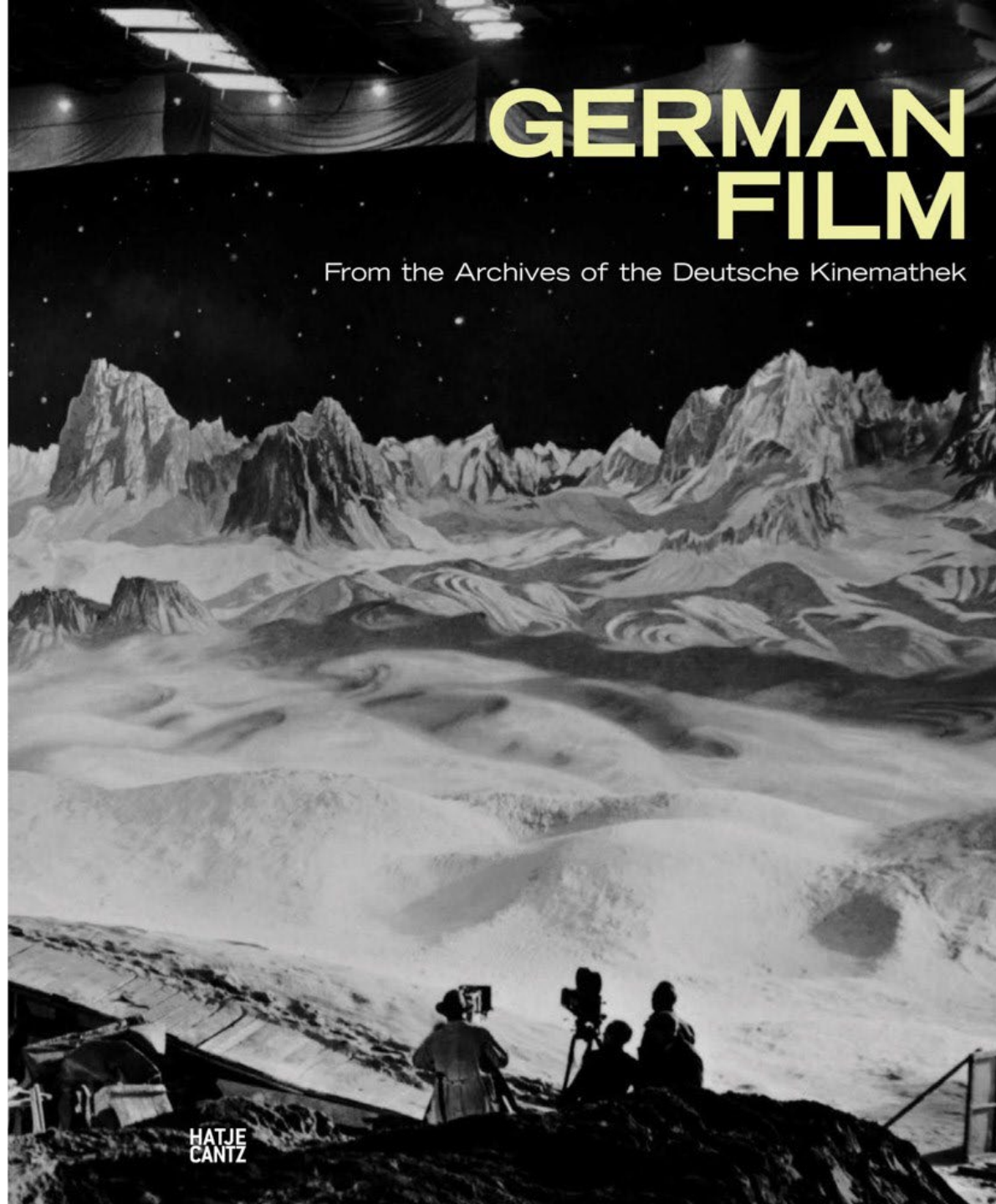
Hardcover

285 mm x 215 mm

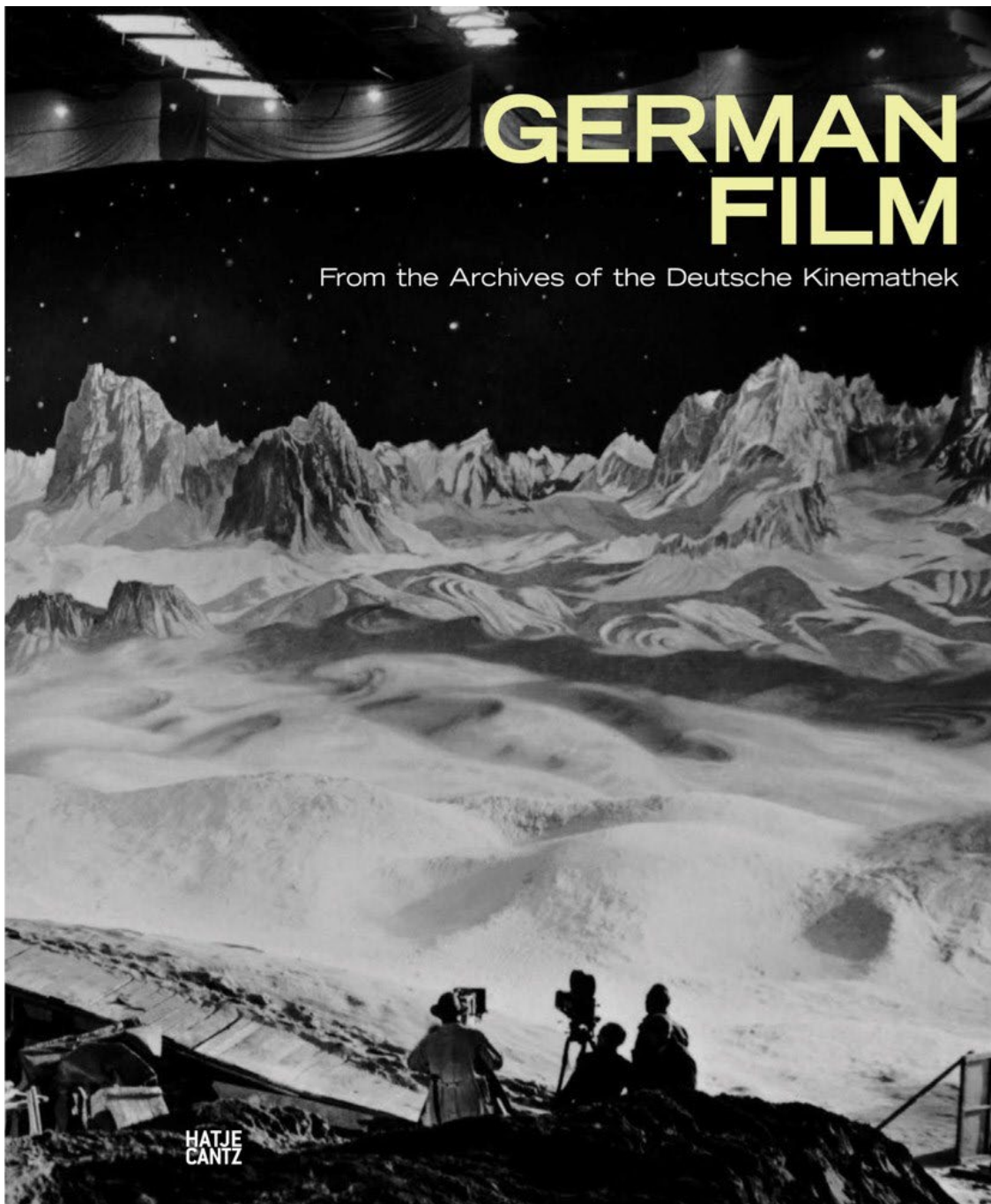
Hatje Cantz

GERMAN FILM

From the Archives of the Deutsche Kinemathek



HATJE
CANTZ



German Film

From the Archives of the Deutsche Kinemathek

From Carl Meyer to Wener Herzog to Christian Petzold—a record of German film history through the lens of one remarkable archive.

- Germany's rich cinematic history starting from 1895 to the present day; some of the most recognized names associated with the genre are Marlene Dietrich, Wim Wenders, Werner Herzog and Fritz Lang.
- An absolutely massive book totaling almost 1,000 pages with thousands upon thousands of images, posters, costumes and much more. The title discusses both famous and lesser-known works in its 450+ writings.

AU \$200.00 | NZ \$220.00
9783775757850
960 Pages
Hardcover
290 mm x 240 mm
Hatje Cantz





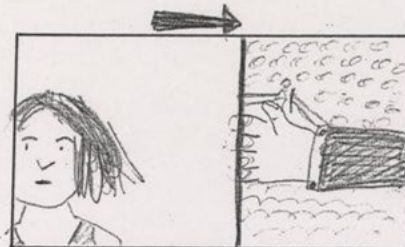
30 + 7/
(Kombination)

Dokumentation:

Borringarcua, Nummerung
Rechts kommt das
Zeichenbild-Couplet ins
Bild,



guckt qua über das
S/W-Doku-Bild
und zieht mit
Schwung...



das nächste
Bild über sich
selbst,

gibt damit den
Anlauf für
eine Kreisfahrt

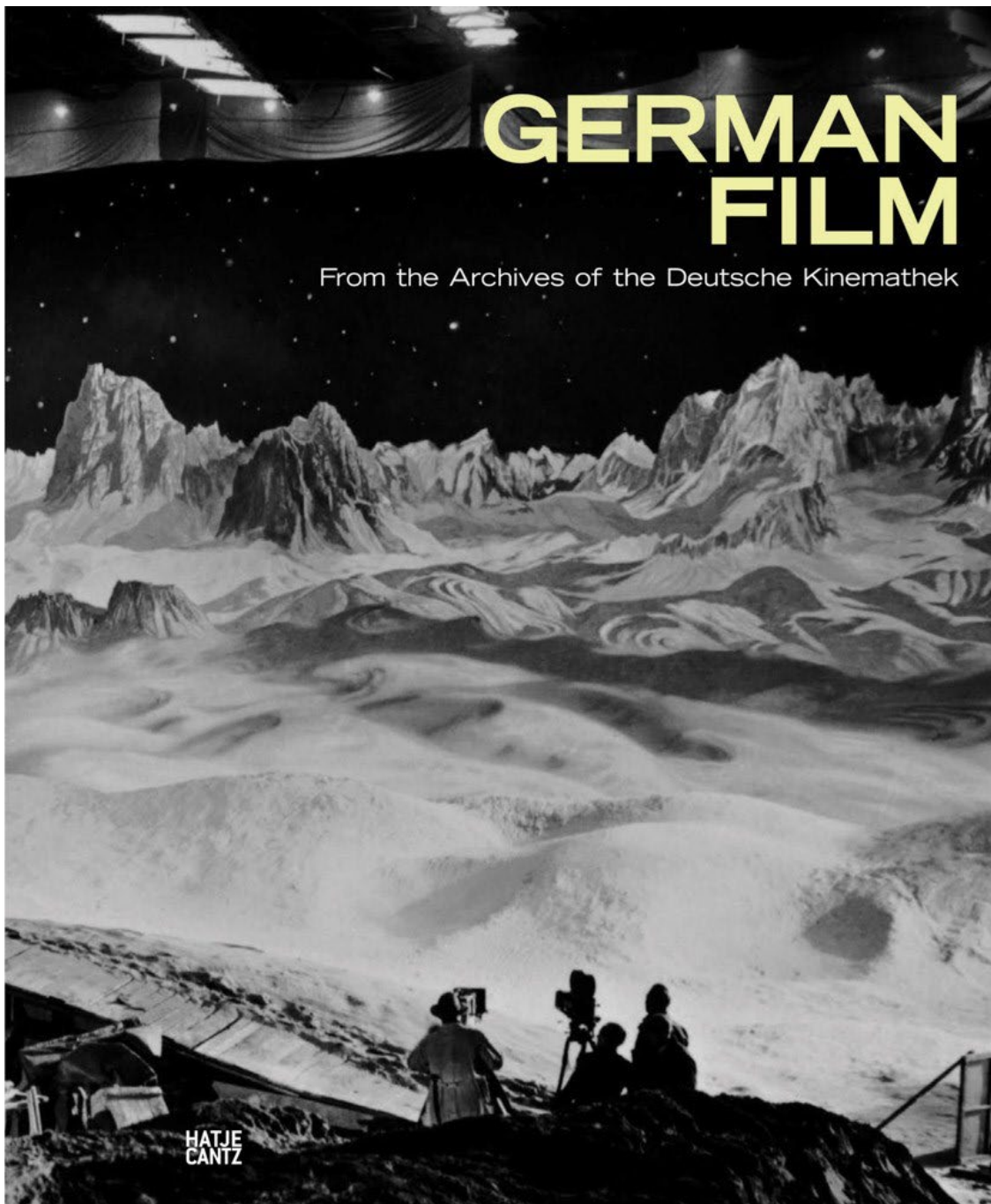


um
Lola mah
die leicht aufsteht
und so schnell
wie möglich
beginnt

unter →







German Film

From the Archives of the Deutsche Kinemathek

From Carl Meyer to Wener Herzog to Christian Petzold—a record of German film history through the lens of one remarkable archive.

- Germany's rich cinematic history starting from 1895 to the present day; some of the most recognized names associated with the genre are Marlene Dietrich, Wim Wenders, Werner Herzog and Fritz Lang.
- An absolutely massive book totaling almost 1,000 pages with thousands upon thousands of images, posters, costumes and much more. The title discusses both famous and lesser-known works in its 450+ writings.

AU \$200.00 | NZ \$220.00
9783775757850
960 Pages
Hardcover
290 mm x 240 mm
Hatje Cantz

HEJI SHIN

VIII

Heji Shin: THE BIG NUDES

Heji Shin

Heji Shin's photographic practice pushes boundaries and challenges societal ideals surrounding fashion, celebrity, and sexuality.

AU \$49.99 | NZ \$54.99

9781644231395

88 Pages

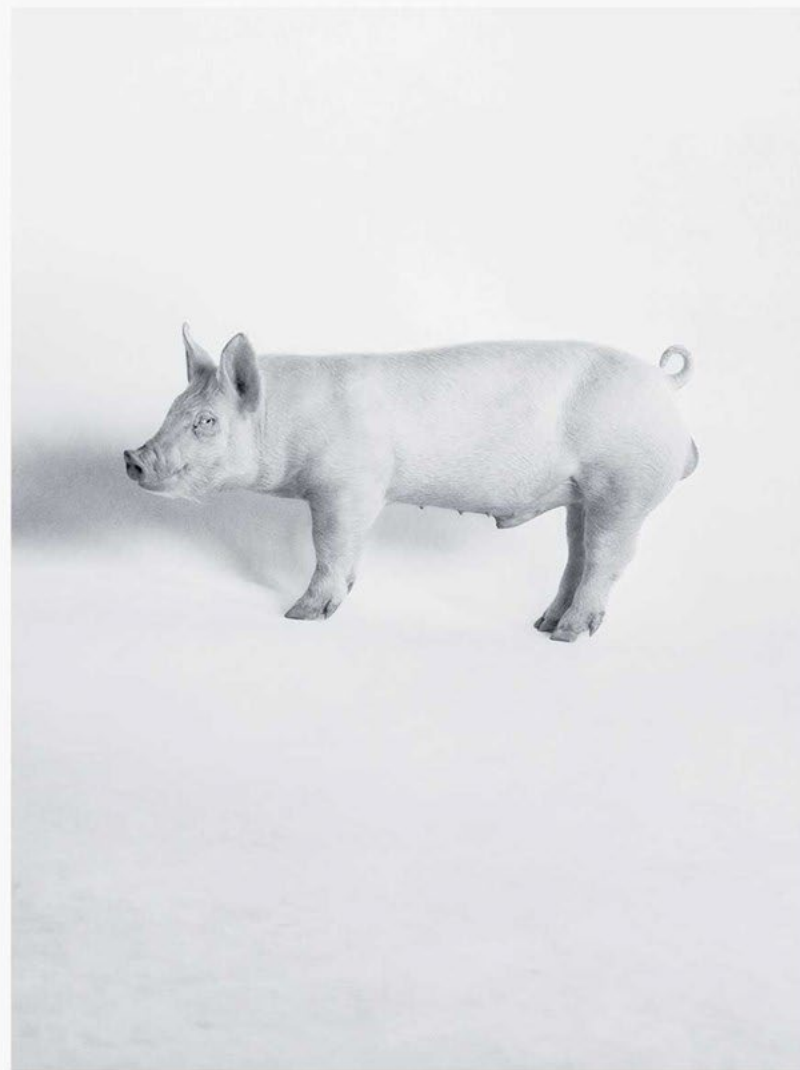
Hardcover

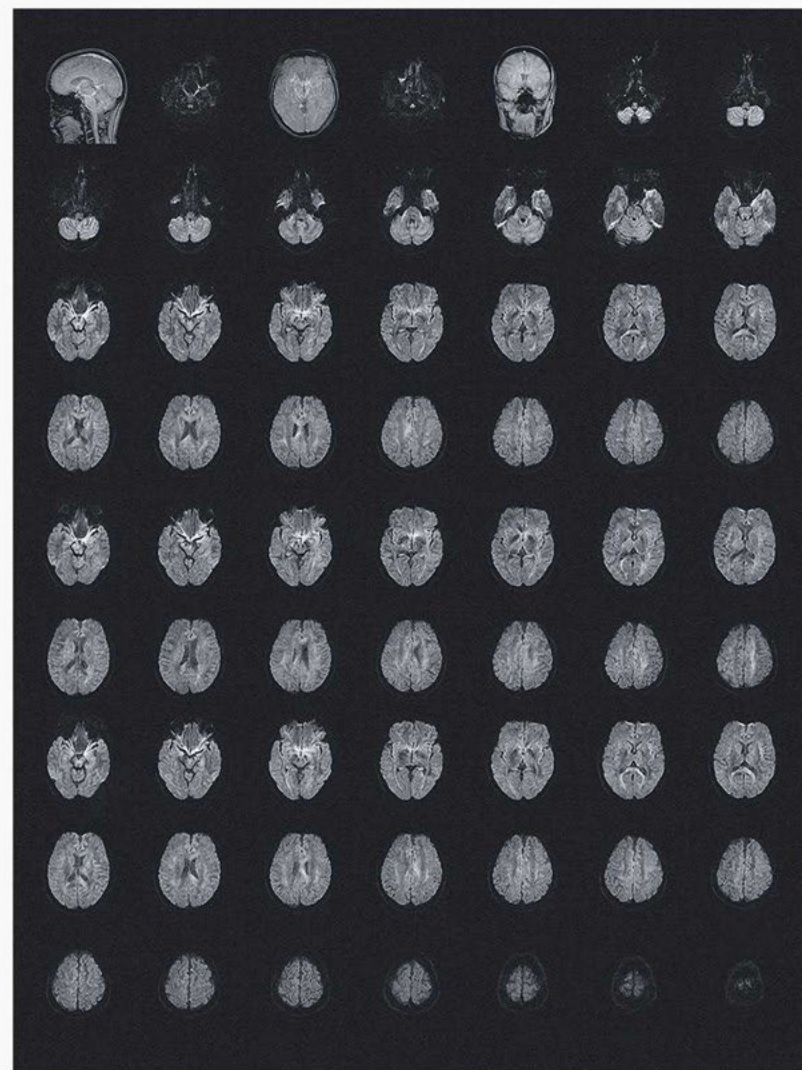
232 mm x 165 mm

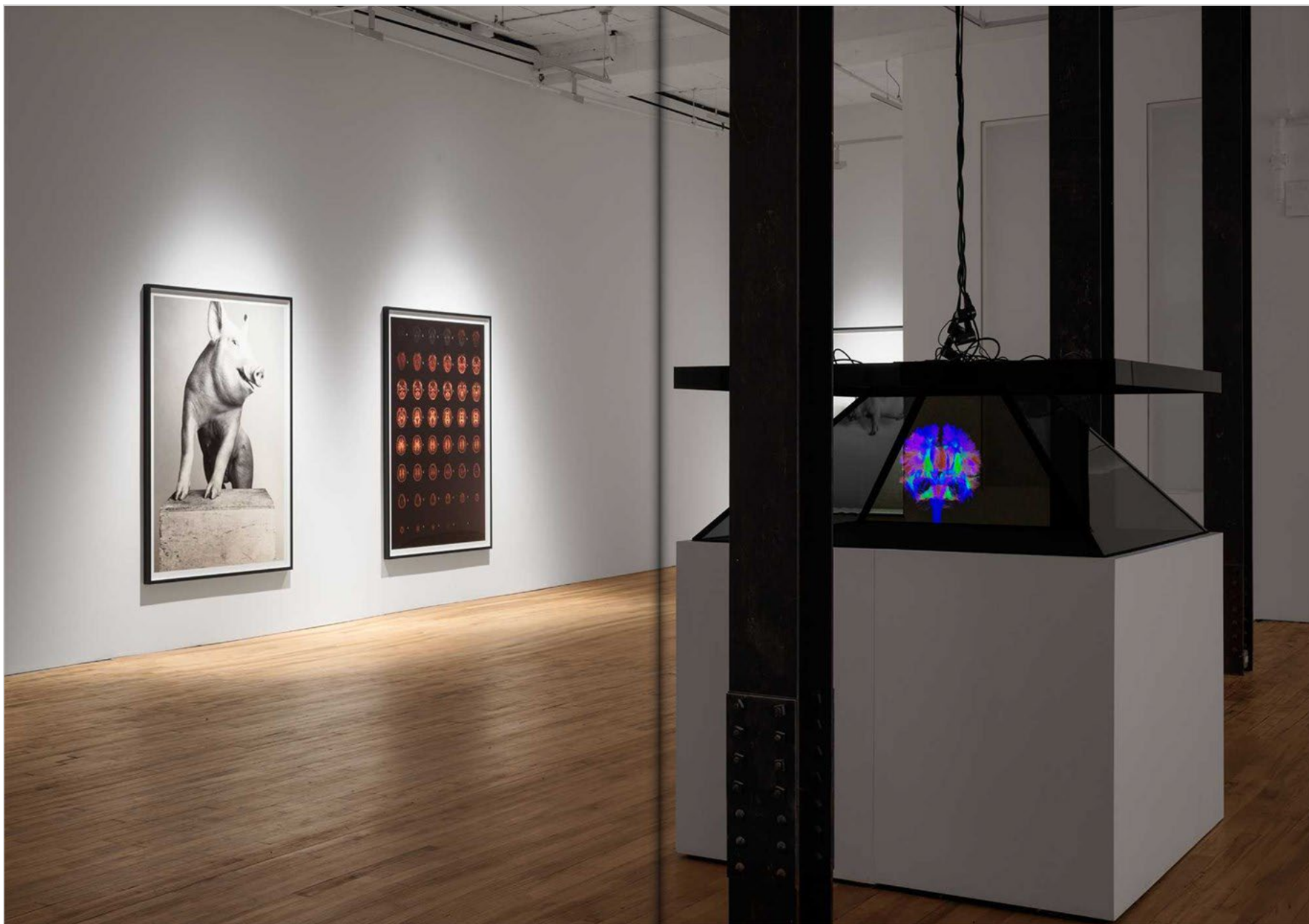
David Zwirner Books



You've come a long way, baby!, 2023







HEJI SHIN

VIII

Heji Shin: THE BIG NUDES

Heji Shin

Heji Shin's photographic practice pushes boundaries and challenges societal ideals surrounding fashion, celebrity, and sexuality.

AU \$49.99 | NZ \$54.99

9781644231395

88 Pages

Hardcover

232 mm x 165 mm

David Zwirner Books

A photograph of a rustic interior. A large, lush arrangement of yellow and green flowers and foliage is placed in a tall, clear glass vase on a light-colored wooden table. Behind the arrangement is a mirror with a decorative, patterned frame. The wall is painted a deep green and features vertical wood paneling. On either side of the mirror, there are decorative wall sconces with white candles and dried floral arrangements. The ceiling has a patterned, possibly painted, design. The overall style is warm and inviting, with a focus on natural elements and traditional decor.

INTERIORS STYLED BY *Nicke ten Have*

Principal Photography by
FRANK FRANCES



Interiors: Styled by Mieke ten Have

Mieke ten Have

Leading interiors stylist Mieke ten Have shares her techniques for teasing out the elements of a home that make it compelling, beautiful, and alive.

DESIGNERS' STYLIST: A who's who of prominent interior designers and architects bring Mieke ten Have on board to style their projects when they are being shot for publication.

DEVOTED FOLLOWING: Mieke ten Have has 49,500 followers on Instagram.

WIDELY PUBLISHED: Rooms and houses that ten Have has styled appear regularly on the pages of every major design publication.

EARLY RELEASE - OCTOBER 2024

AU \$79.99 | NZ \$90.00
9780865654570
240 Pages
Hardcover
315 mm x 244 mm
Vendome Press





INTRODUCTION	13
4 PRINCIPLES	16
COLOR THEORY	18
PATTERN PLAY	36
WILD & TAME	50
FLOWERS FOR LIVING	70
4 SEASONS	90
SPRING	92
SUMMER	120
FALL	164
WINTER	198
ACKNOWLEDGMENTS	231



4 PRINCIPLES





Interiors: Styled by Mieke ten Have

Mieke ten Have

Leading interiors stylist Mieke ten Have shares her techniques for teasing out the elements of a home that make it compelling, beautiful, and alive.

DESIGNERS' STYLIST: A who's who of prominent interior designers and architects bring Mieke ten Have on board to style their projects when they are being shot for publication.

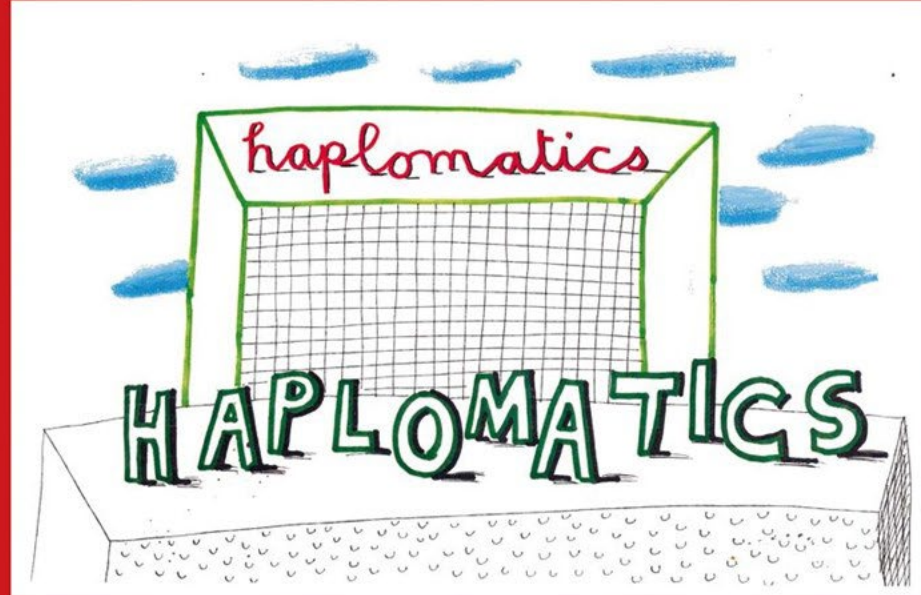
DEVOTED FOLLOWING: Mieke ten Have has 49,500 followers on Instagram.

WIDELY PUBLISHED: Rooms and houses that ten Have has styled appear regularly on the pages of every major design publication.

EARLY RELEASE - OCTOBER 2024

AU \$79.99 | NZ \$90.00
9780865654570
240 Pages
Hardcover
315 mm x 244 mm
Vendome Press

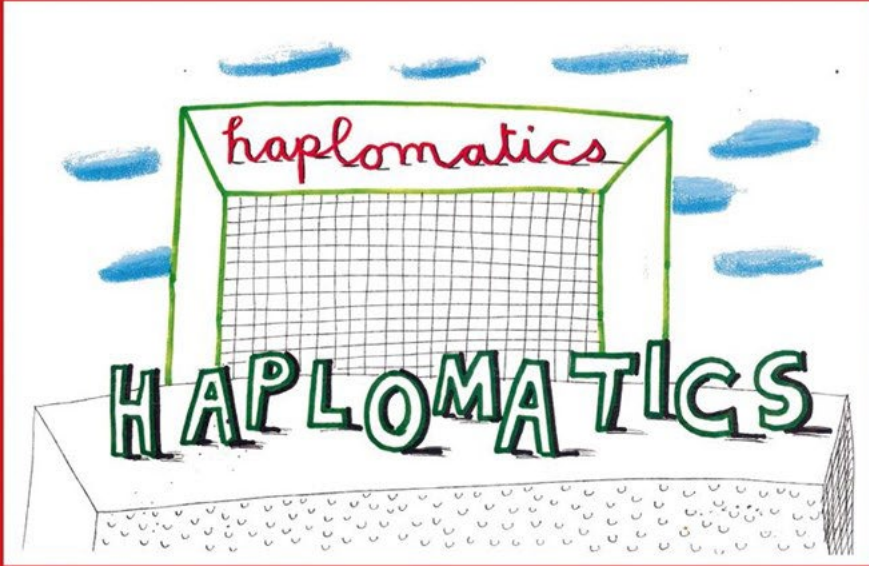
THOMAS SCHUTTENHELM



An Animated Techno-Fantasy
by James Sellars and David Hockney

HIRMER

THOMAS SCHUTTENHELM



An Animated Techno-Fantasy
by James Sellars and David Hockney

HIRMER

Haplomatics

An Animated Techno-Fantasy by James Sellars and David Hockney

Thomas Schuttenhelm

Haplomatics is an animated techno-fantasy that combines original text and music by the American composer James Sellars with xerographs by the British artist David Hockney.

This book will serve as a companion to the exhibition (New Britain Museum of American Art; December 2024 - March 2025) and provide insight and access to a rare yet significant work. In addition to reproducing the Hockney Haplomes and the full text of *Haplomatics*, the book will provide a detailed chronicle of the collaboration between Sellars and Hockney and describe the intersectional ties that exist between the text, music, images, and the animated video. The publication can function as an introduction and handbook for *Haplomatics*, an exhibition booklet, and a micro-biography of the era and the artists.

AU \$49.99 | NZ \$54.99

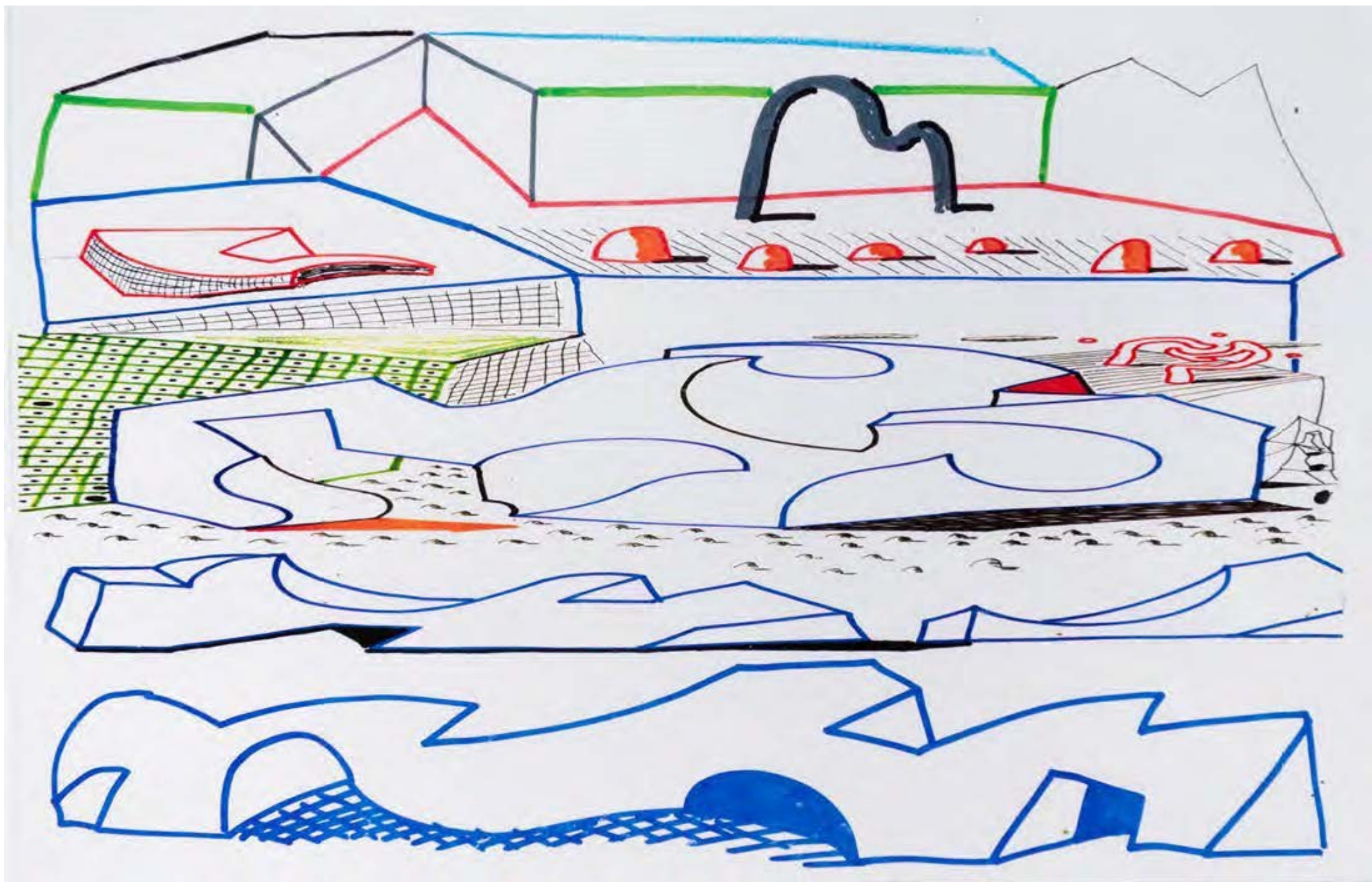
9783777444536

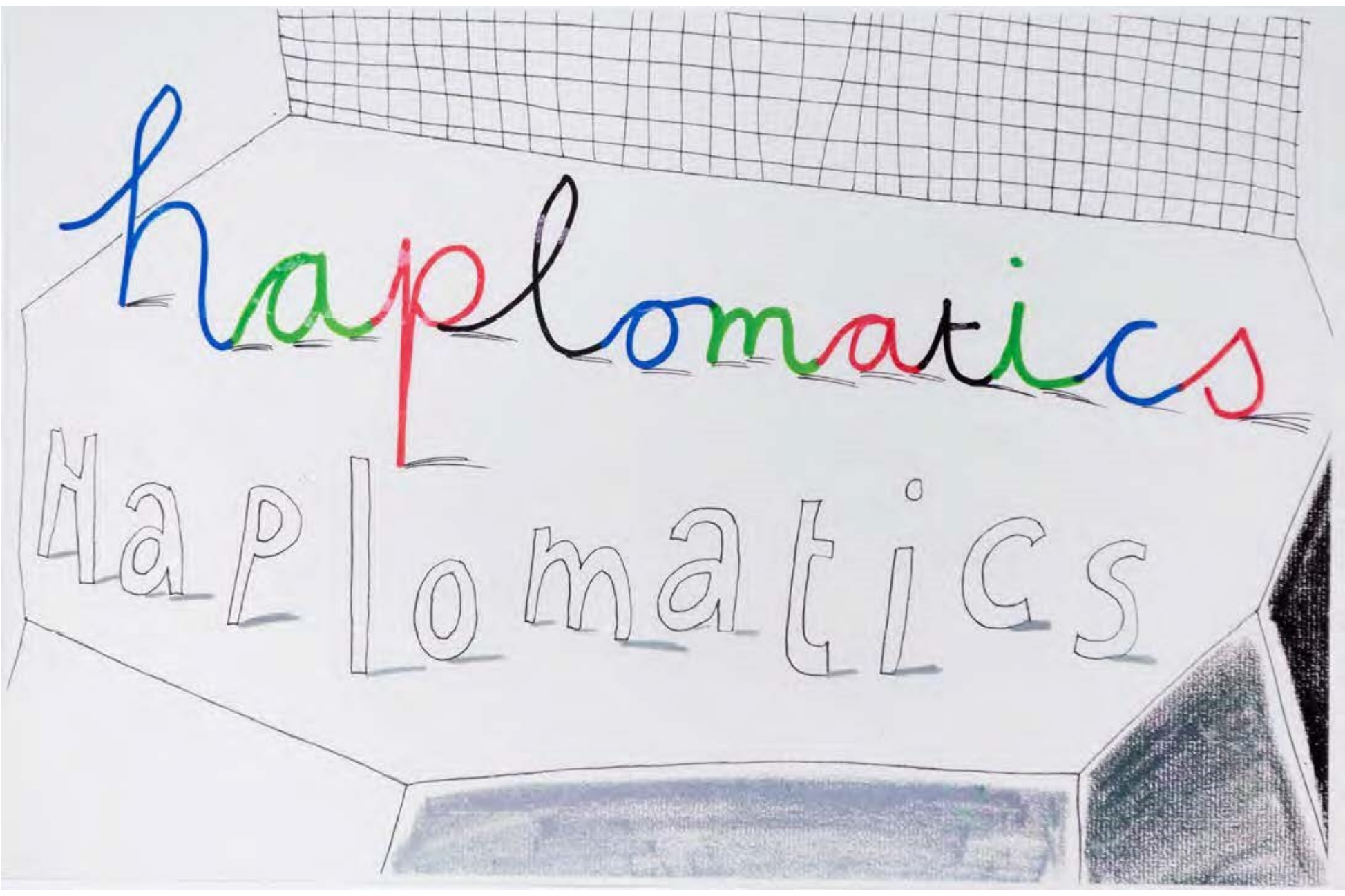
120 Pages

Hardcover

229 mm x 178 mm

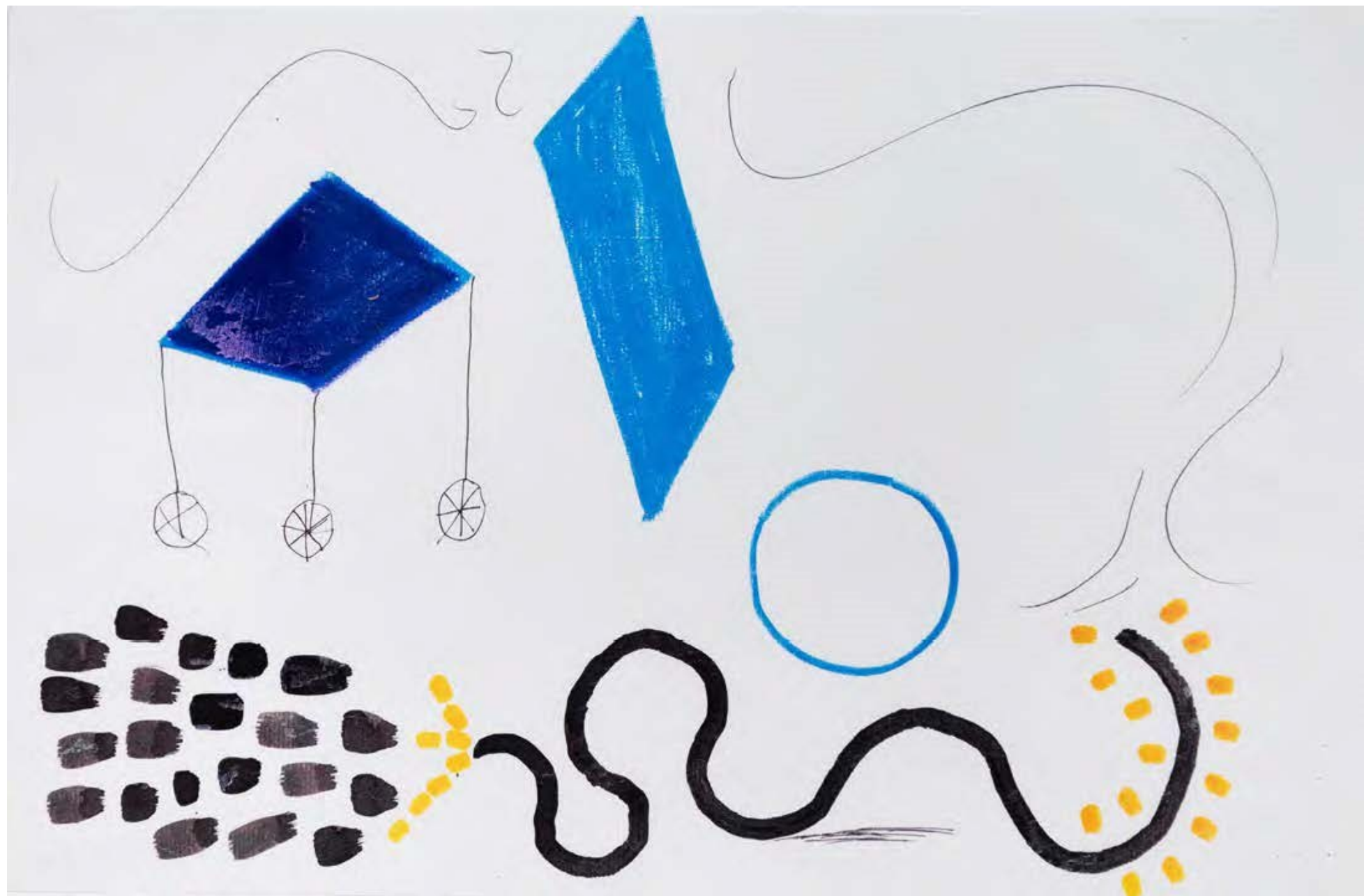
Hirmer Publishers





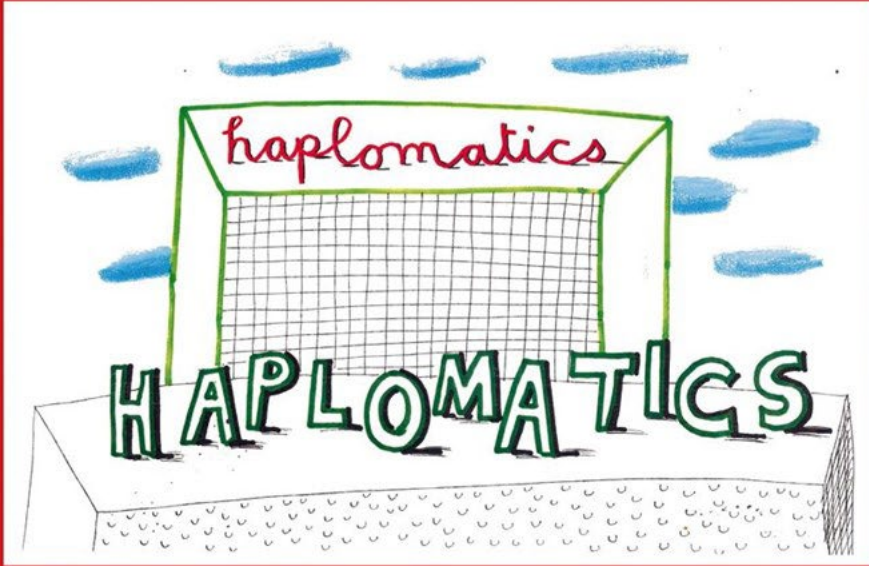
haplomatics

Haplomatics





THOMAS SCHUTTENHELM



An Animated Techno-Fantasy
by James Sellars and David Hockney

HIRMER

Haplomatics

An Animated Techno-Fantasy by James Sellars and David Hockney

Thomas Schuttenhelm

Haplomatics is an animated techno-fantasy that combines original text and music by the American composer James Sellars with xerographs by the British artist David Hockney.

This book will serve as a companion to the exhibition (New Britain Museum of American Art; December 2024 - March 2025) and provide insight and access to a rare yet significant work. In addition to reproducing the Hockney Haplomes and the full text of *Haplomatics*, the book will provide a detailed chronicle of the collaboration between Sellars and Hockney and describe the intersectional ties that exist between the text, music, images, and the animated video. The publication can function as an introduction and handbook for *Haplomatics*, an exhibition booklet, and a micro-biography of the era and the artists.

AU \$49.99 | NZ \$54.99

9783777444536

120 Pages

Hardcover

229 mm x 178 mm

Hirmer Publishers

KAYODE OJO

IX

Kayode Ojo: EDEN

Kayode Ojo

Kayode Ojo's sculptural installations made of ready-made items prompt reflections on class, consumption, and the fragility of luxury.

AU \$49.99 | NZ \$54.99

9781644231562

88 Pages

Hardcover

232 mm x 165 mm

David Zwirner Books





Esther, 2023
Durahonn Luxury K9 Crystal Chandelier 15 Light, Modern Cognac Crystal Ceiling
Chandelier Lighting Fixture Candle Style E12 Base for Dinning Living Room
Bedroom Hallway (15 Lights)
Height variable
As installed: 72 ½ × 96 × 31 inches | 184.2 × 243.8 × 78.7 cm



Creature Comfort, 2023
Prevue Pet Products Large Stainless Steel Play Top Bird Cage, Rust Resistant
Metal Cage for Birds with Rooftop Ladder and Playtop; Denix Desert Eagle
Non-Firing Prop Replica Pistol in Nickel Finish
63 × 31 ½ × 24 inches | 160 × 80 × 61 cm

We thought it might go the other way, 2023
Eve Smoke Coupe Cocktail Glass; Glacier Bay Beveled
Edge Bath Mirror; Clear Amac Boxes; molar
35½ × 30 × 36 inches | 90.2 × 76.2 × 91.4 cm



KAYODE OJO

IX

Kayode Ojo: EDEN

Kayode Ojo

Kayode Ojo's sculptural installations made of ready-made items prompt reflections on class, consumption, and the fragility of luxury.

AU \$49.99 | NZ \$54.99

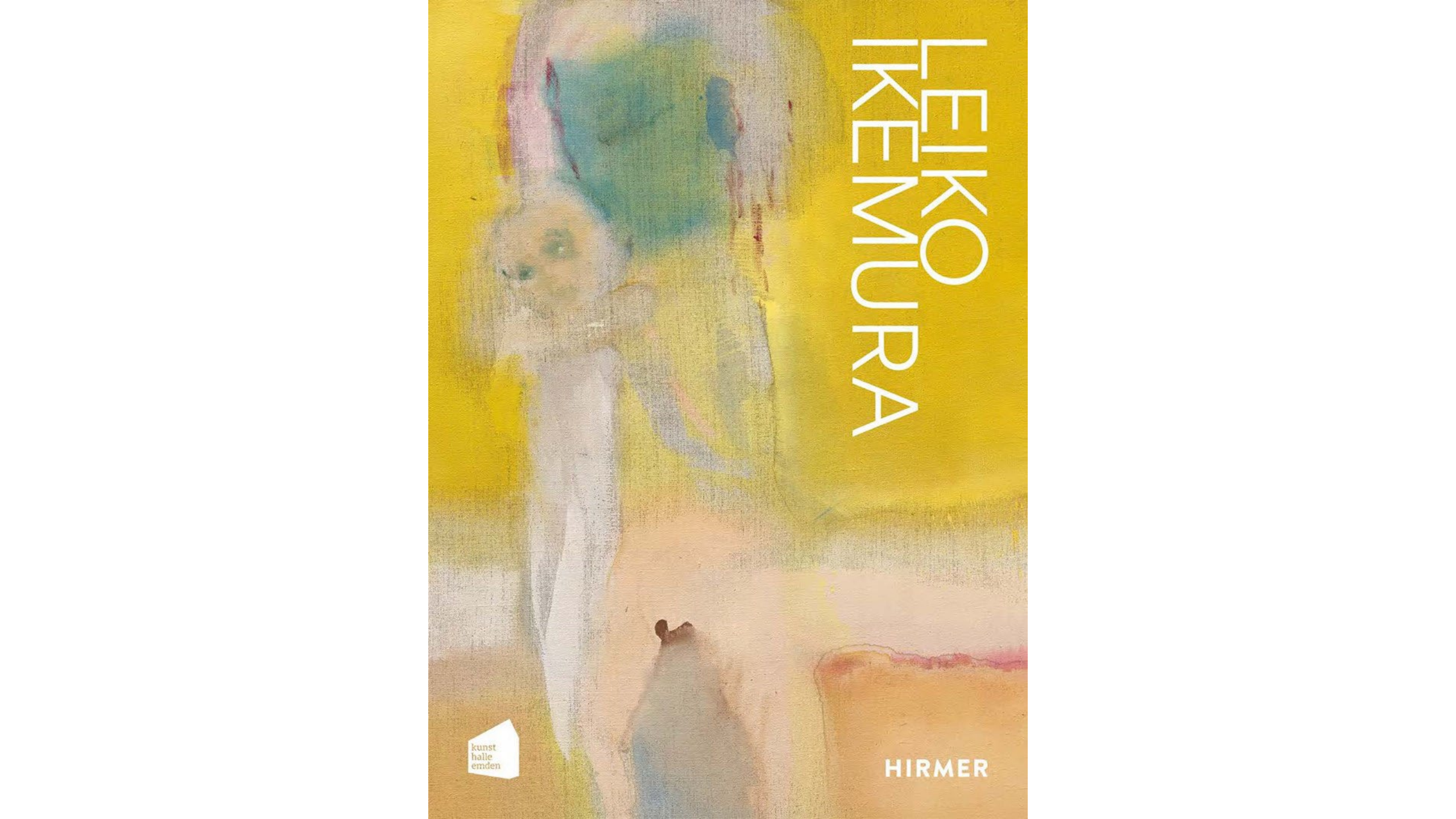
9781644231562

88 Pages

Hardcover

232 mm x 165 mm

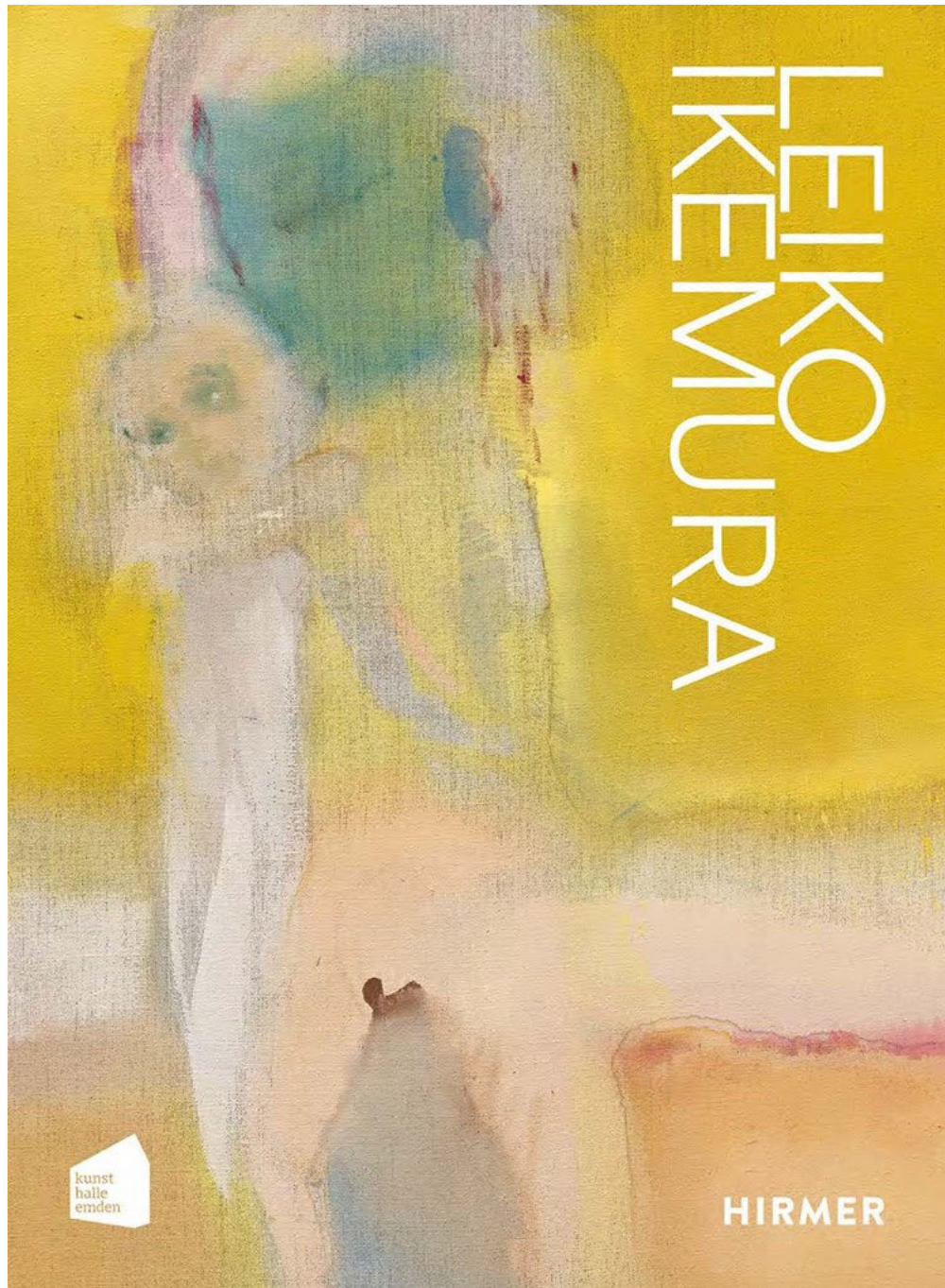
David Zwirner Books

An abstract painting by Leiko Ikemura, featuring a textured surface with a palette of yellow, green, blue, and pink. The composition is layered and expressive, with visible brushstrokes and a sense of depth. The title 'LEIKO IKEMURA' is printed vertically in white, sans-serif capital letters on the right side of the artwork.

LEIKO IKEMURA

HIRMER

kunst
halle
eindhoven



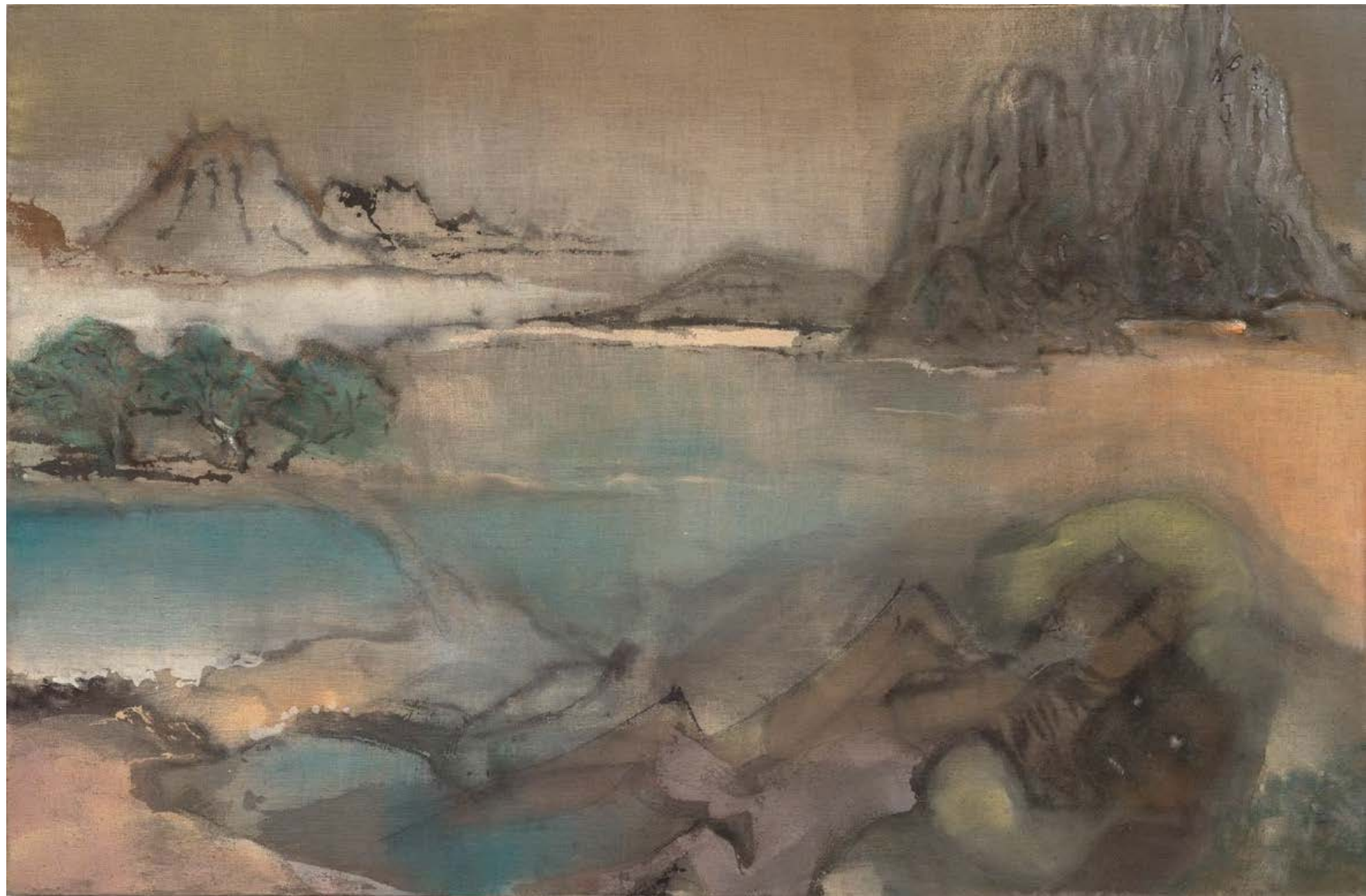
Leiko Ikemura (Bilingual edition)

Lisa Felicitas Mattheis

The Japanese-Swiss artist Leiko Ikemura (b. 1951) has created an internationally recognised and unmistakable body of work. In her artistic universe, there is an interweaving of plant and animal figures, landscapes and the human face. This richly illustrated volume encompasses her entire oeuvre from the 1980s to the present, with graphic art, paintings and sculpture.

BILINGUAL - ENGLISH | GERMAN

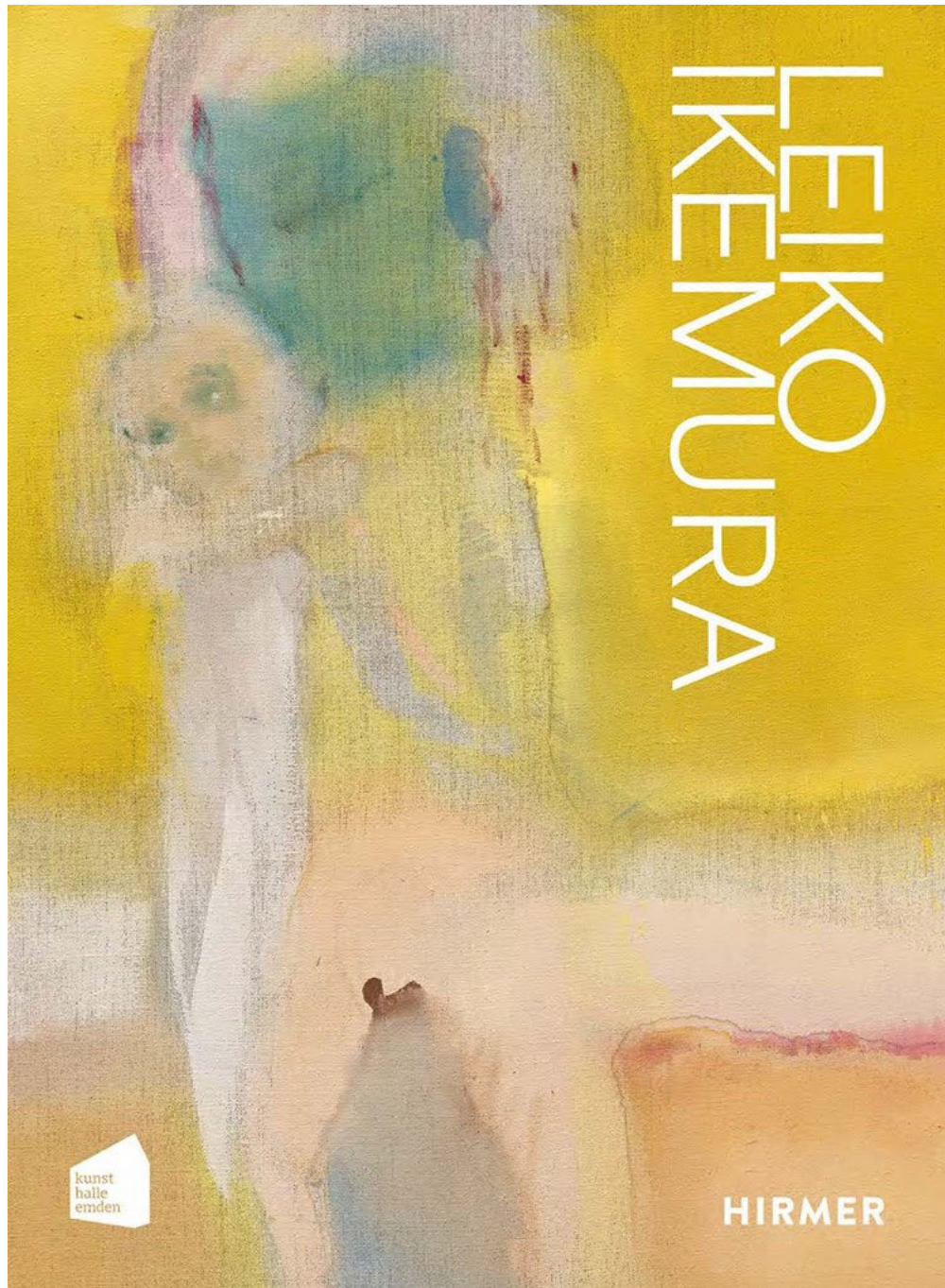
AU \$74.99 | NZ \$85.00
9783777444970
256 Pages
Hardcover
255 mm x 190 mm
Hirmer











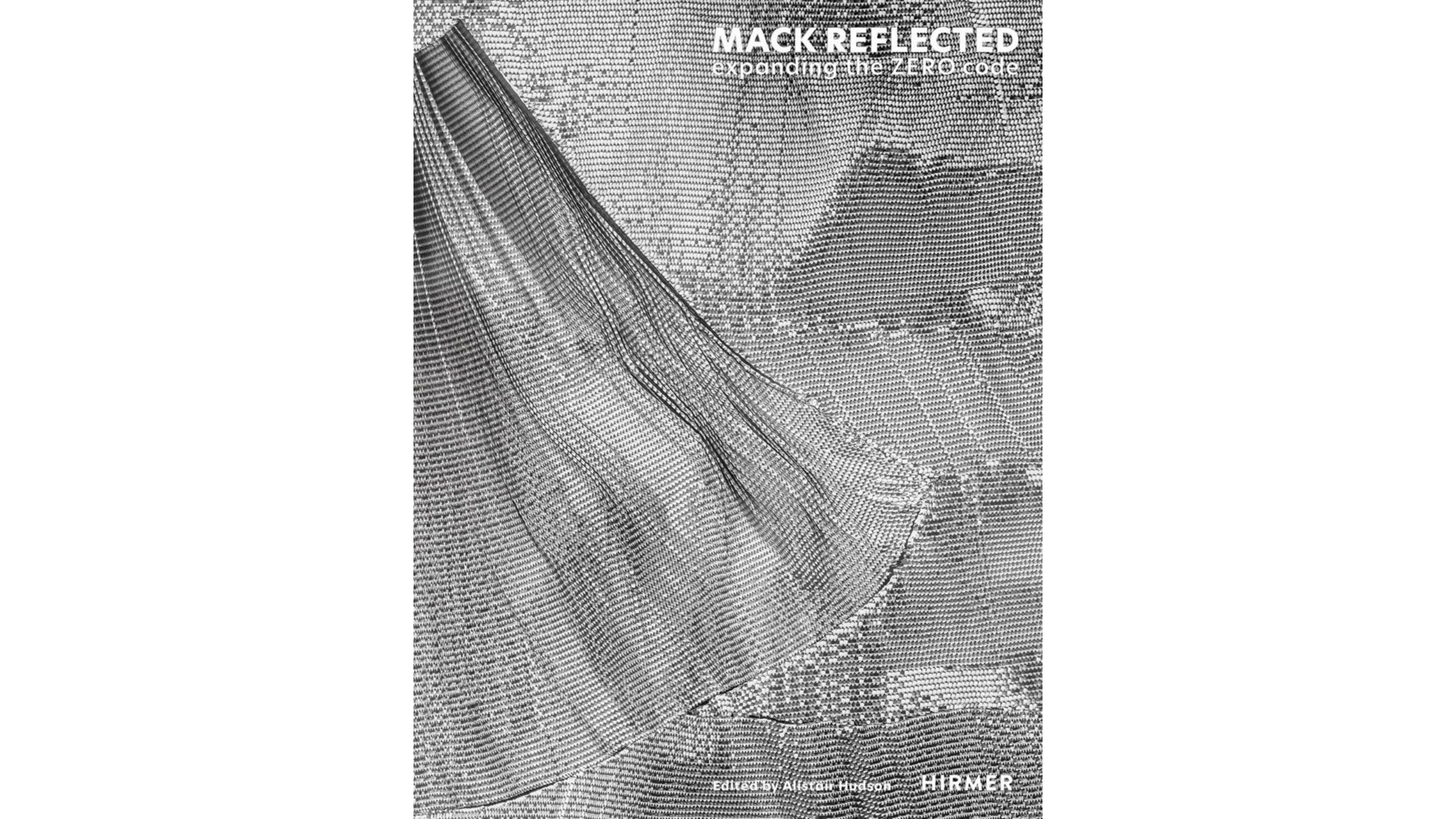
Leiko Ikemura (Bilingual edition)

Lisa Felicitas Mattheis

The Japanese-Swiss artist Leiko Ikemura (b. 1951) has created an internationally recognised and unmistakable body of work. In her artistic universe, there is an interweaving of plant and animal figures, landscapes and the human face. This richly illustrated volume encompasses her entire oeuvre from the 1980s to the present, with graphic art, paintings and sculpture.

BILINGUAL - ENGLISH | GERMAN

AU \$74.99 | NZ \$85.00
9783777444970
256 Pages
Hardcover
255 mm x 190 mm
Hirmer

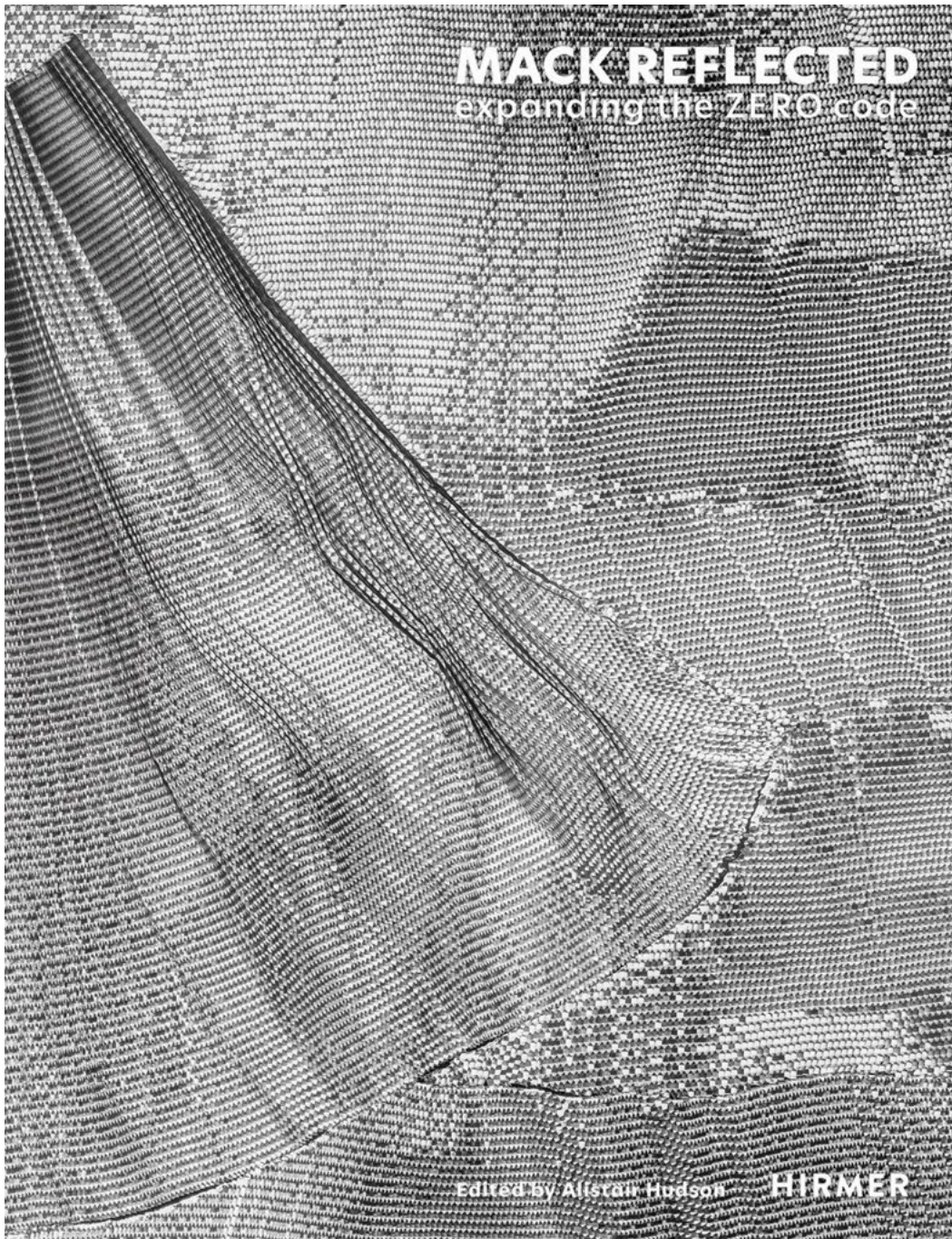


MACK REFLECTED

expanding the ZERO code

Edited by Alistair Hudson

HIRMER



Mack Reflected

Expanding the ZERO Code

Alistair Hudson

ZERO 2.0 – Heinz Mack's Oeuvre from a Present-Day Perspective.

A particular quality of Heinz Mack's art is its relevance regarding questions of our time. By means of works from all creative periods the book examines Mack's relationship to technology, science and nature and offers exciting approaches, for example with regard to the present-day challenges of the transformation of technology or the climate catastrophe.

AU \$90.00 | NZ \$100.00

9783777444345

304 Pages

Hardcover

270 mm x 200 mm

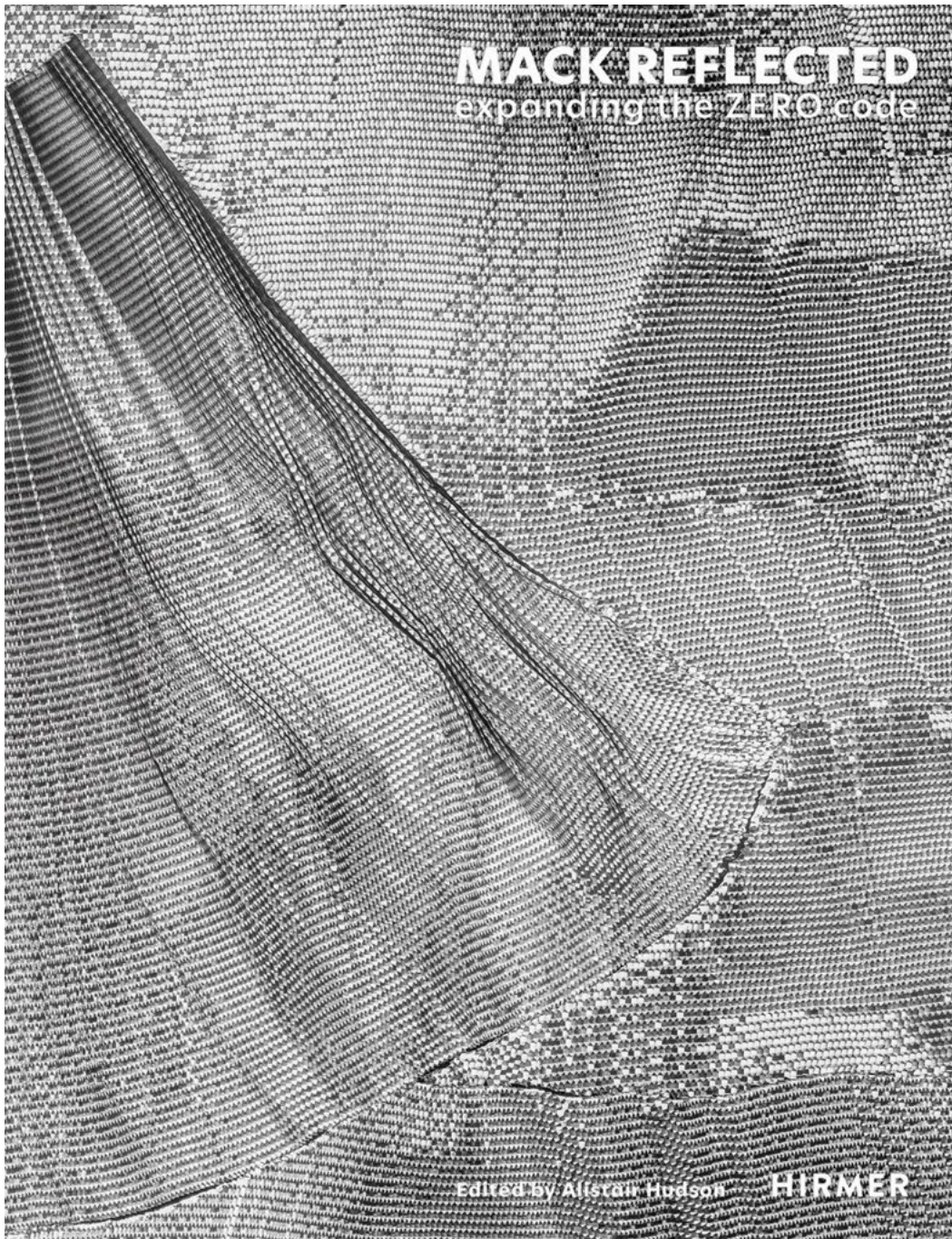
Hirmer Publishers











Mack Reflected

Expanding the ZERO Code

Alistair Hudson

ZERO 2.0 – Heinz Mack's Oeuvre from a Present-Day Perspective.

A particular quality of Heinz Mack's art is its relevance regarding questions of our time. By means of works from all creative periods the book examines Mack's relationship to technology, science and nature and offers exciting approaches, for example with regard to the present-day challenges of the transformation of technology or the climate catastrophe.

AU \$90.00 | NZ \$100.00

9783777444345

304 Pages

Hardcover

270 mm x 200 mm

Hirmer Publishers

Markus Stegmann
Museum Langmatt

Die magische Langmatt



Eine ungewöhnliche
Museums-geschichte

HATJE
CANTZ

LANGMATT

Markus Stegmann
Museum Langmatt

Die magische Langmatt



Eine ungewöhnliche
Museums-geschichte

HATJE
CANTZ

LANGMATT

The Magical Langmatt

The Story of an Unusual Museum

Hatje Cantz Verlag, Various

Inside the incredible story of the Museum Langmatt, the public museum saved by the sale of three of its Cézannes.

BILINGUAL - ENGLISH | GERMAN

AU \$79.99 | NZ \$90.00

9783775757904

192 Pages

Paperback

230 mm x 160 mm

Hatje Cantz





Mar Sáez: Terza Vita

Lido di Ostia, Roma

Mar Sáez

This enchanting book looks at the fruitful opportunities of new interpersonal relationships after a two-year compulsory break. Rome, artistic and monumental, is the setting. The background is lively yet anonymous: empty spaces spared from ubiquitous tourism. It was here that Mar Sáez decided to observe the reappearing residents, and above all the yearning young lovers, on the beaches of Rome's Ostia seaside resort.

Sáez looks at her subjects from a proximity that is as invasive as it is complicit. She wanted her photographs to be permeable to the intimacy of those portrayed.

AU \$49.99 | NZ \$54.99

9789053309605

96 Pages

Paperback

180 mm x 120 mm

Schilt Publishing











Mar Sáez: Terza Vita

Lido di Ostia, Roma

Mar Sáez

This enchanting book looks at the fruitful opportunities of new interpersonal relationships after a two-year compulsory break. Rome, artistic and monumental, is the setting. The background is lively yet anonymous: empty spaces spared from ubiquitous tourism. It was here that Mar Sáez decided to observe the reappearing residents, and above all the yearning young lovers, on the beaches of Rome's Ostia seaside resort.

Sáez looks at her subjects from a proximity that is as invasive as it is complicit. She wanted her photographs to be permeable to the intimacy of those portrayed.

AU \$49.99 | NZ \$54.99

9789053309605

96 Pages

Paperback

180 mm x 120 mm

Schilt Publishing

**Free
Inter
Disciplinary
Performance
Lab**

**Marina
Abramović**

**Pina
Bausch**

Professorship 2022-23

Free Inter Disciplinary Performance Lab

Marina Abramović

Pina Bausch

Professorship 2022-23

IF Folkwang
University of the Arts

**HATJE
CANTZ**

Museum Folkwang

54 Hours: Free Interdisciplinary Performance Lab with Marina Abramovic

Pina Bausch Professorship 2022-23

Marina Abramović

20 Interdisciplinary Performance Projects guided by Marina Abramović
at Folkwang University.

AU \$110.00 | NZ \$120.00

9783775757317

312 Pages

Hardcover

280 mm x 215 mm

Hatje Cantz

Anton Vichrov

I AM THE TRANSMITTER

2023

Inside the workshop of the museum, a performer forges sculptures out of PCB and solder. Visitors can follow this process through a livestream. Once the object is finished, the performer leaves the workshop with the sculpture. He crosses the borders from private to public, from virtual reality to physical presence, and meets with the public at the space where he has been watched. He asks the audience for personal objects or tokens to place inside the sculptures. A communal chronicle of events slowly becomes evident as the work is then installed inside the museum space.









Anton Vicharev and Pava Hultkamp performing their head piece

a day for seven weeks and her performance becomes in the end a collective experience where the public takes part, counting with her; *Portrait of the Unknown Man* by Yannis Adonion and Stavros Apostolatos; *Corner Time* by Despina Zacharopoulou. And finally: *O vínculo* by Mauricio Lanés, who now teaches performance in Vienna, where he de-spectacularizes the performance by simply creating an open space in which he just spends time, talks with the public, if anybody comes in, and explains that they can do whatever they want with the space and his body. In that space everything is done by the public. It's a liberatory space. One could observe different dynamics like destruction vs. development. An exercise in social responsibility.

After viewing the videos I go home with Gaia, eat some fruit and muesli and go back to the SANAA. I spend a wonderful and productive evening there completely alone on the first floor of the empty, silent, and illuminated building. I record the piece "Glacier" for bass flute by Dai Fujikura for a university presentation. It is a pleasure to be alone and creative in such a huge space, a temple of modern architecture. At 9 p.m. Belendj comes to pick me up, we go to the flat. I cook something for us all (also for Gaia and Lukas) and then go to sleep.

1.2.2023

I wake up again very early and enjoy coffee, kitchen, and so on alone, I answer e-mails and prepare the last documents for my flat. Then we have breakfast all together and I go to the SANAA with Bel and Gaia. Today there is no warm-up because Marina and Billy need to give us all feedback. I sit at my office/working-place in the middle of the first floor and cut the crystals-presentation video. Then Marina and Billy come to me for the feedback: we discuss the news about my performance *Tabula rasa*, *Diary* pieces, the steps to go through in this phase, the translation program, the little stage to sit on, an intimate space in the museum (maybe in a corner?), my outfit (black, simple: come as you are now says Marina), etc. Marina says that I look very good and happy and asks me if I'm in love. I'm happy indeed even though confused and also emotionally *überfordert*. But I let myself be happily carried by the flow of things. Then I work and research stuff for the performance, write down notes.

For lunch Gaia, Smila, and I go back to the flat and cook pasta. We have a really nice chat. Afternoon at the SANAA. Again, research and desk work. At 5 p.m. videos and a kind of lecture by Marina in the auditorium. She shows us documentation material from her work *House with the Ocean View*. First a suggestion about the title:

think big, transcend the concept. In this case the audience is the ocean. She spent twelve days on three platforms in a gallery in New York. She didn't eat, drank only water. It was a process of purification that also affected the public, with whom she was intimately connected: they could use a telescope and see any detail of her body and routine and could also go closer to her. Toweling herself after the shower was her only moment of privacy. Everyday she dressed in a different color according to Indian symbology and used the same shoes she had to do the walk on the Chinese Wall. To force herself to be in the here and now she stood in front of the ladders that had blades instead of rungs. In those twelve days she developed a routine and experience, which are the grounding stones for long durational performances. In such works you can transcend simple activities into miracles.

For this performance she chose to have a written documentation in the catalog: a report of every single action she did on the platform that could give more of the sense of time passing than a twelve-day-long video.

Those days were for Marina holy, she developed a super-self, things happened, everything was part of the performance. Her focus, her energy came from the audience. But too much energy is also dangerous and can destroy. Performance is a transcendental form of art. It changes people.

Then Marina and Billy show us some historical material: *Das Triadische Ballet* by Oskar Schlemmer, a Bauhaus ballet; fashion show by Comme des Garçons and by Harri for the London Fashion Week; Joseph Beuys's *I like America and America likes Me*; Austin Powers's Dr. Evil; Ana Prvački's Nourishing Façade, where she licks the copper façade of a building and other works by her: *Mask*, *Money Laundering Wet Wipes*, *Hand Pollination Glove* (very short video, advertising like).

After the videos I stay a little bit longer in the SANAA and organize some final things (material and so on), then leave, shop at ReWe, go with Smila to Vierhofer Platz to see Lukas's exhibition and then reach the others at Nord Café, where Belendj also joins us. We then drive home together.

2.2.2023

I wake up at 8 a.m. Way to SANAA with Gaia. I sit at my desk on the first floor, organize the translation program with Jan, Leon's boyfriend, and the shooting of some videos (new head pieces for my final bachelor concert Crystals). In the lunch break I go shopping in Essen City. I buy items I need for the videos with Gaia, Fred, and me.

Free Inter Disciplinary Performance Lab

Marina Abramović

Pina Bausch

Professorship 2022-23

IF Folkwang
University of the Arts

**HATJE
CANTZ**

Museum Folkwang

54 Hours: Free Interdisciplinary Performance Lab with Marina Abramovic

Pina Bausch Professorship 2022-23

Marina Abramović

20 Interdisciplinary Performance Projects guided by Marina Abramović
at Folkwang University.

AU \$110.00 | NZ \$120.00

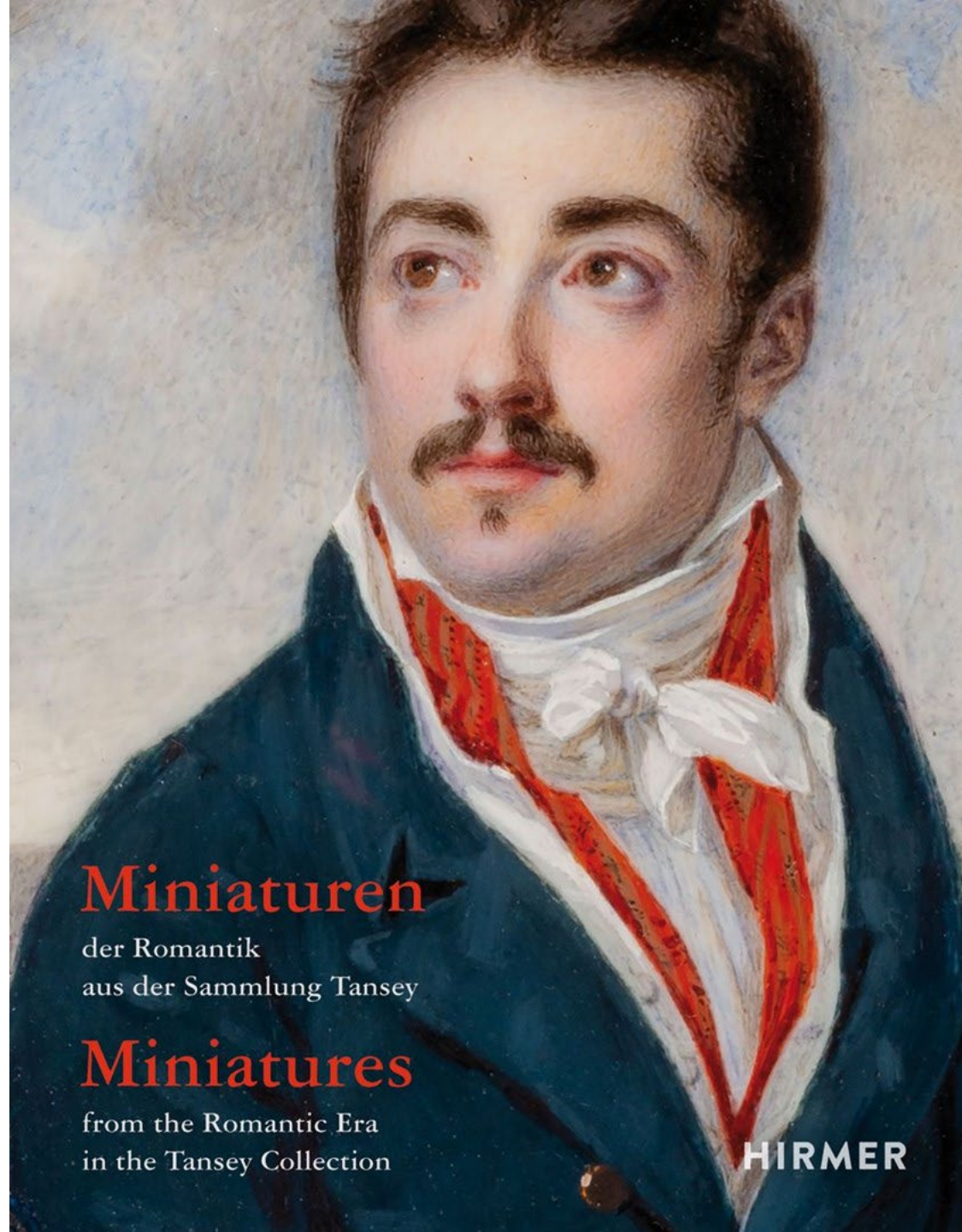
9783775757317

312 Pages

Hardcover

280 mm x 215 mm

Hatje Cantz



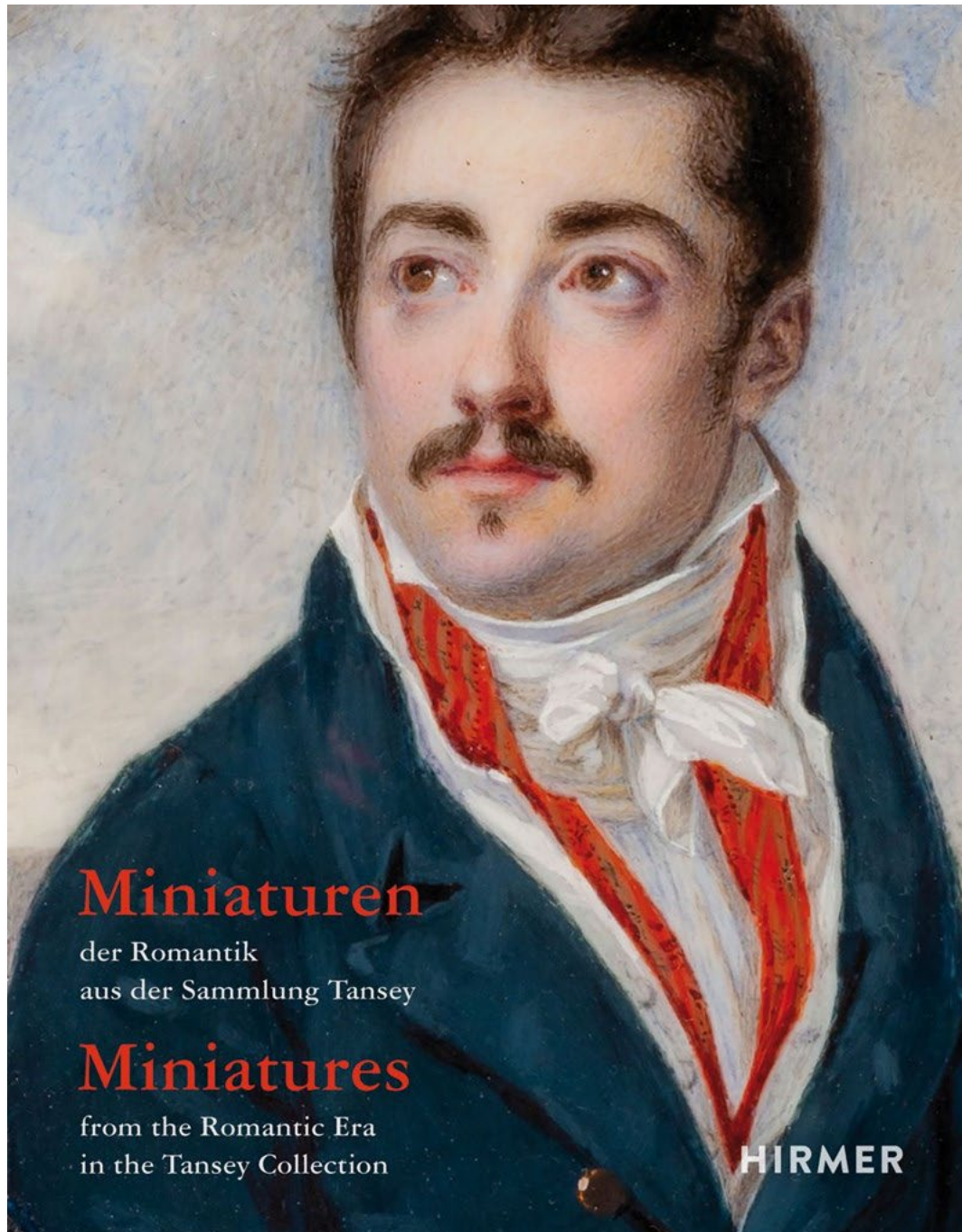
Miniaturen

der Romantik
aus der Sammlung Tansey

Miniatures

from the Romantic Era
in the Tansey Collection

HIRMER



Miniatures from the Romantic Era in the Tansey Collection

Miniature Portraits of the Romantic Era: An Artistic Golden Age before the Invention of Photography

The Romantic Era was a particularly splendid epoch in miniature portraiture. A host of artists created portraits of great sensitivity and remarkable technical perfection. 142 masterpieces from the famous Tansey Collection illustrate the golden age of an art which was forced to give way to photography during the 19th century.

BILINGUAL - ENGLISH | GERMAN

AU \$120.00 | NZ \$130.00
9783777442921
432 Pages
Hardcover
295 mm x 230 mm
Hirmer Publishers

Alois von Anreiter

Dame in schwarzem Kleid mit
weißem Schultertuch

1842

Aquarell und Gouache auf Elfenbein
signiert Mitte rechts: Anreiter 842

9,1 x 7,2 cm

vergoldeter Metallrahmen

Provenienz: Christie's Genf, 14. 11. 1983, Nr. 272;
Kunsthandel Anna-Maria Wäger, München

Kat.-Nr.: 4 Inv.-Nr.: 10027

Vor wolkeigem Hintergrund, der sich zur Mitte hin öffnet und damit Kopf und Büste des Modells betont, stellte Anreiter diese unbekannte Dame mittleren Alters dar. Das schlichte glatt geschneidete dunkelbraune Haar ist vorn in kleinen geflochtenen und vor den Ohren fixierten Schneckchen frisiert. Allein die Perlenohrringe, dezente Perlen in der Frisur und eine Rose, die auf dem vorn zusammengeführten Schultertuch steckt, dienen als Schmuck. Die äußere Schlichtheit des Modells und das schwarze Kleid lassen vermuten, dass es sich um die Darstellung einer Witwe¹ handelt. Während Anreiters Begabung sich häufig in der perfekten Wiedergabe von schrakelnden Details seiner meist aufwendig gekleideten und frisierten Modelle zeigt, kommt hier seine Fähigkeit einer feinen Wiedergabe des Gesichts zum Ausdruck: In mehreren lazierenden Malschichten und mit sichtbaren Pinselstrichen modellierte er das Inkarnat. Sanft gestaltete Übergänge zwischen den unterschiedlichen Hauttönen und zarte bläuliche Schatten lassen das Gesicht konturiert und dennoch weich erscheinen.

J. S. O.

¹ Die auf der Rückseite der Miniatur später angebrachte Aufschrift »Schauspielerin Marie Häisinger« kann nicht zutreffen. Korrekt liest die zeitlich in Frage kommende Wiener Burgtuschenschauspielerin Amalie Häisinger. Alle Darstellungen von ihr zeigen sie, auch in höherem Alter, mit fulligem Gesicht.

Alois von Anreiter

Lady in a Black Dress with
a White Shawl

1842

Water colour and gouache on ivory
Signed centre right: Anreiter 842

9.1 x 7.2 cm

Gilt metal frame

Provenance: Christie's Geneva, 14 November 1983,
no. 272; Art Gallery Anna-Maria Wäger, Munich

Cat. no.: 4 Inv. no.: 10027

Anreiter portrayed this unknown middle-aged lady in front of a cloudy background which opens up towards the centre, thus drawing attention to the head and bust of the sitter. The sitter's straight dark brown hair is worn in a plain style with a middle parting. The ends are tightly plaited and coiled into snails that are pinned in front of the ears. Pearl earrings, pearl worked subtly into the hairstyle, and a single rose pinned to the front of the shawl serve as the sitter's only adornments. The plain appearance of the model and the black dress lead to the assumption that the portrait depicts a widow¹. While Anreiter's talent is frequently evident in the perfect rendering of the decorative details of his usually sumptuously dressed and coiffed models, this portrait reveals his ability to create a delicate depiction of the face. He created the skin tones using several glazed layers of paint and visible brushstrokes. The gradual transitions between different shades of skin colour, and delicate bluish shadows give the face a contoured yet soft appearance.

J. S. O.

¹ The inscription "Schauspielerin Marie Häisinger" (actress Marie Häisinger) that was later added to the reverse of the miniature cannot be correct. The actual name of an actress at the Burgtheater in Vienna at that time was Amalie Häisinger. All depictions of Amalie show her also at an older age and with a fuller face.



Auguste Simon Garnerey

Dame in weißem Kleid
mit gelb-grün gemustertem Tuch

1815

Aquarell auf Papier
signiert unten rechts: AUG^{te} GARNEREY. 1815.
oval: 14,4 x 11 cm
vergoldeter Metallrahmen
Provenienz: Sammlung Ernst Holzschetter, Meilen;
Sotheby's London, 1.5.1980, Nr. 93;
Kunsthandel Anna-Maria Wäger, München
Ausstellung: Salenstein 1954, Nr. 15

Kat.-Nr.: 61 Inv.-Nr.: 11185

Der mit 39 Jahren jung verstorbene Auguste Simon Garnerey machte als Maler von Miniaturporträts eine erstaunliche Karriere und häufte ein beachtliches Vermögen an. Künstlerisch gilt er als einer der treuesten Nachfolger seines Lehrers Jean-Baptiste Isabey. Wie dieser malte auch er die meisten seiner Porträts in Aquarell auf Papier. Eine besondere Vorliebe hatte er für mit Blumen und Schleiern geschmückte Damenbildnisse, die er manchmal – eine Spezialität von ihm – in einer rahmenden Blumengirlande darstellte.

Das vorliegende Porträt erhält durch verschiedene Accessoires einen zarten, sehr femininen Charakter. Es zeigt eine junge Frau in einem dünnen, spitzenbesetzten Kleid mit hochgeschlossenem Spitzenkragen und eigenwillig drapiertem kariertem Halstuch. Ihr Haar ist sorgfältig in Locken gelegt und mit gelben Blumen geschmückt. Aus großen Mandeläugen blickt sie den Bildbetrachter – damals den Adressaten des Porträts – sehnsüchtig an. Für ihn hat sie sich anmutig gelbeidet und geschmückt, ihm will sie gefallen. Das Porträt zählt zu Garnereys besonders gelungenen Werken; es strahlt trotz der Weichheit der Kontraste und der süßlichen Farbtöne eine ansprechende Ernsthaftigkeit aus.

B. P.

Auguste Simon Garnerey

*Lady in a White Dress
with a Yellow and Green Patterned Scarf*

1815

*Watercolour on paper
Signed lower right: AUG^{te} GARNEREY. 1815.
Oval: 14.4 x 11 cm
Gilt metal frame
Provenance: Collection of Ernst Holzschetter, Meilen;
Sotheby's London, 1 May 1980, no. 93;
Art Gallery Anna-Maria Wäger, Munich
Exhibition: Salenstein 1954, no. 15*

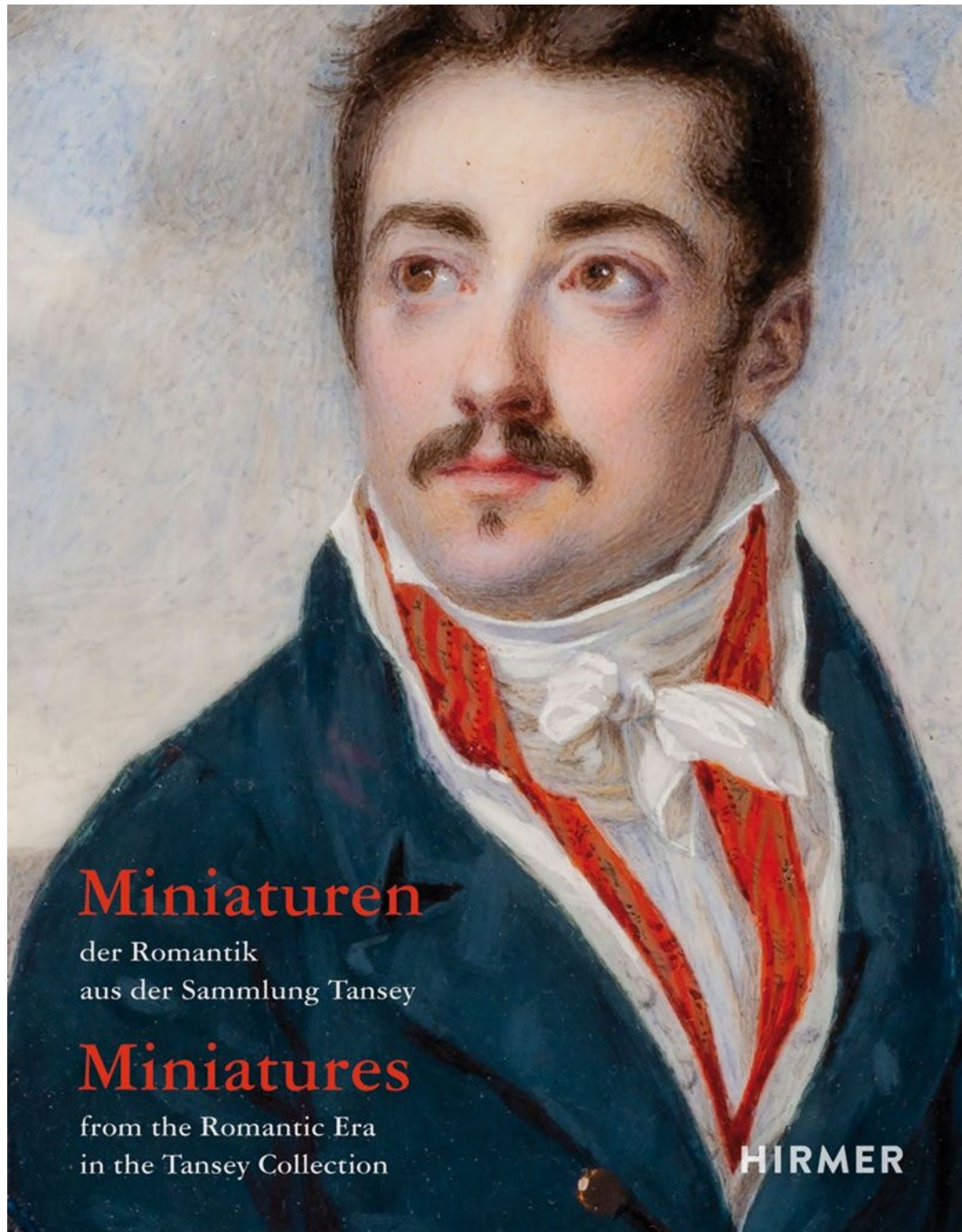
Cat.no.: 61 Inv.no.: 11185

The artist Auguste Simon Garnerey, who died at the young age of 39, had an astounding career as a miniaturist and amassed an impressive fortune. In art circles, he is considered one of the most faithful students of Jean-Baptiste Isabey. Like Isabey, Garnerey painted most of his portraits in watercolour on paper. He had a special penchant for portraits of women decorated with flowers and veils. Sometimes he presented them framed by a garland of flowers; in fact, this was one of his specialties.

The use of various accessories in the present portrait affords it a delicate and very feminine character. It shows a young woman in a thin lace-trimmed dress with a high lace collar and an unconventionally draped checked scarf. Her hair has been carefully curled and adorned with yellow flowers. She looks longingly at the viewer, the erstwhile recipient of the portrait, with large almond-shaped eyes. She wants to please him and has chosen her clothing and jewellery carefully. The portrait is one of Garnerey's most successful works despite the softness of the contrasts and the tender colour tones; it radiates an appealing seriousness.

B. P.





Miniatures from the Romantic Era in the Tansey Collection

Miniature Portraits of the Romantic Era: An Artistic Golden Age before the Invention of Photography

The Romantic Era was a particularly splendid epoch in miniature portraiture. A host of artists created portraits of great sensitivity and remarkable technical perfection. 142 masterpieces from the famous Tansey Collection illustrate the golden age of an art which was forced to give way to photography during the 19th century.

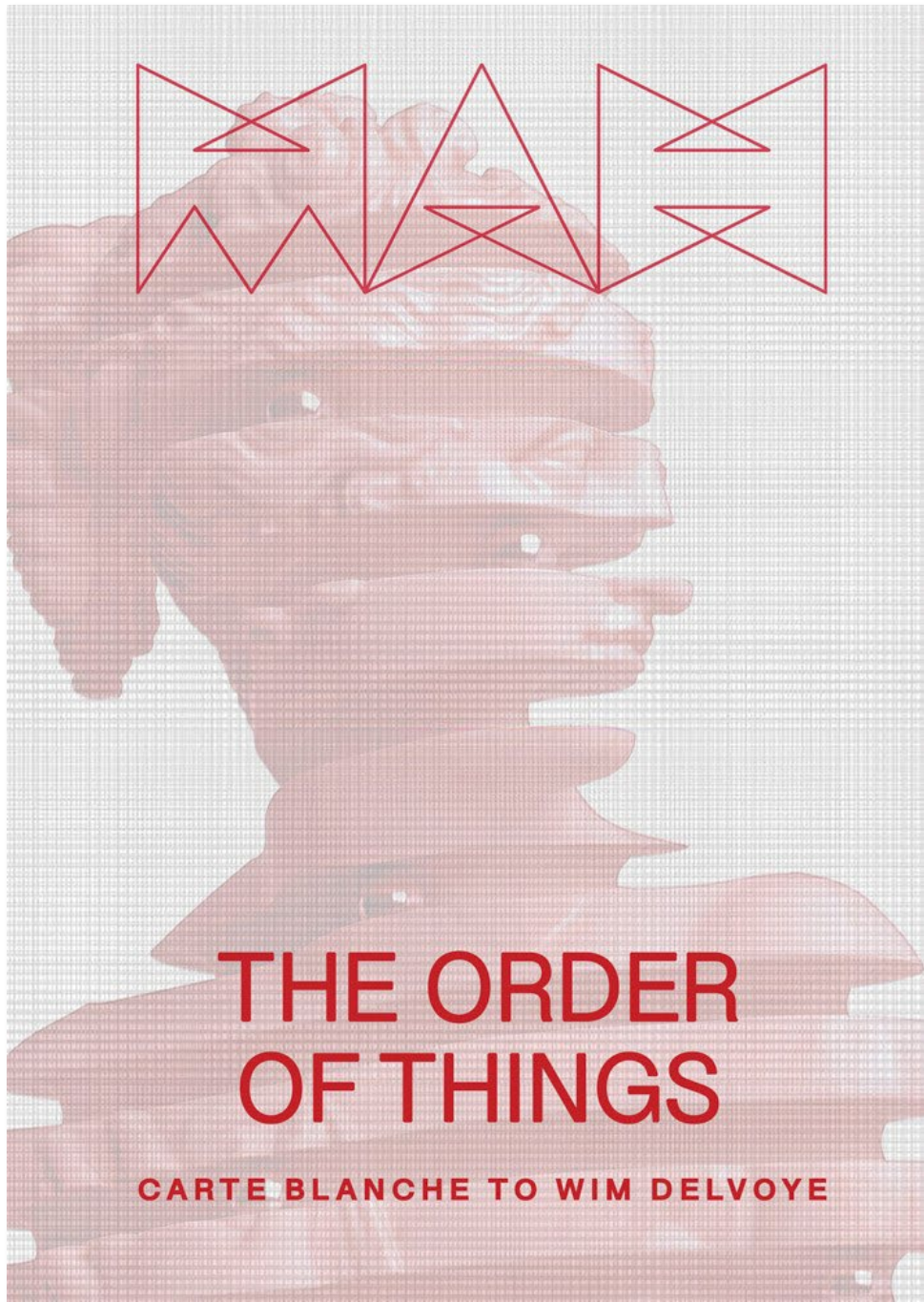
BILINGUAL - ENGLISH | GERMAN

AU \$120.00 | NZ \$130.00
9783777442921
432 Pages
Hardcover
295 mm x 230 mm
Hirmer Publishers



THE ORDER OF THINGS

CARTE BLANCHE TO WIM DELVOYE



Wim Delvoye: The Order of Things

Carte Blanche to Wim Delvoye

Wim Delvoye

Delvoye places his own work in dialogue with a historical museum's holdings, resulting in a kind of "elegant vandalism".

AU \$95.00 | NZ \$105.00

9783775757775

344 Pages

Hardcover

240 mm x 170 mm

Hatje Cantz



John Berger &
Yves Berger

OVER TO YOU

Letters Between
a Father & Son





John Berger &
Yves Berger

OVER TO YOU

Letters Between
a Father & Son

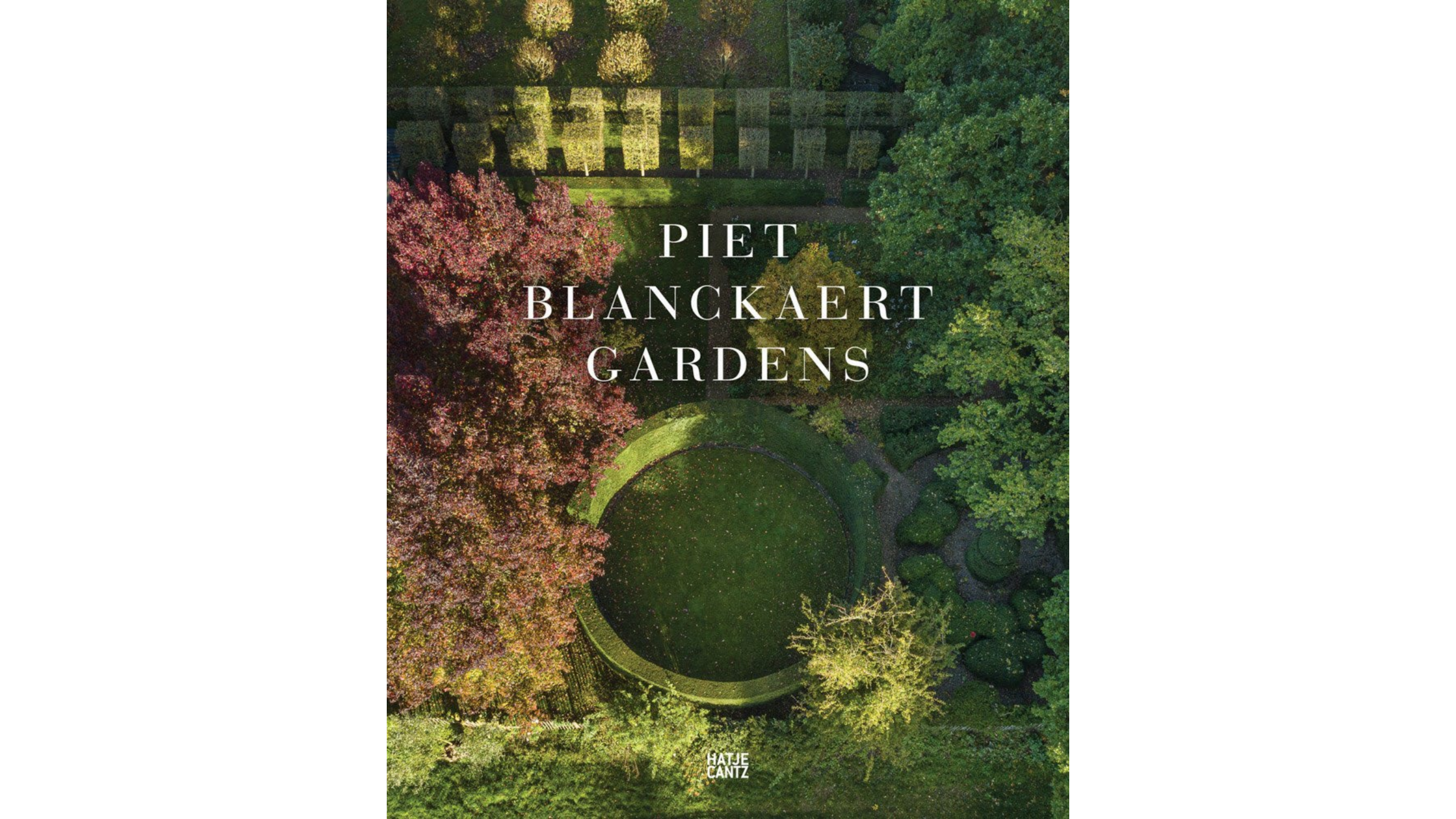


Over to You

John Berger

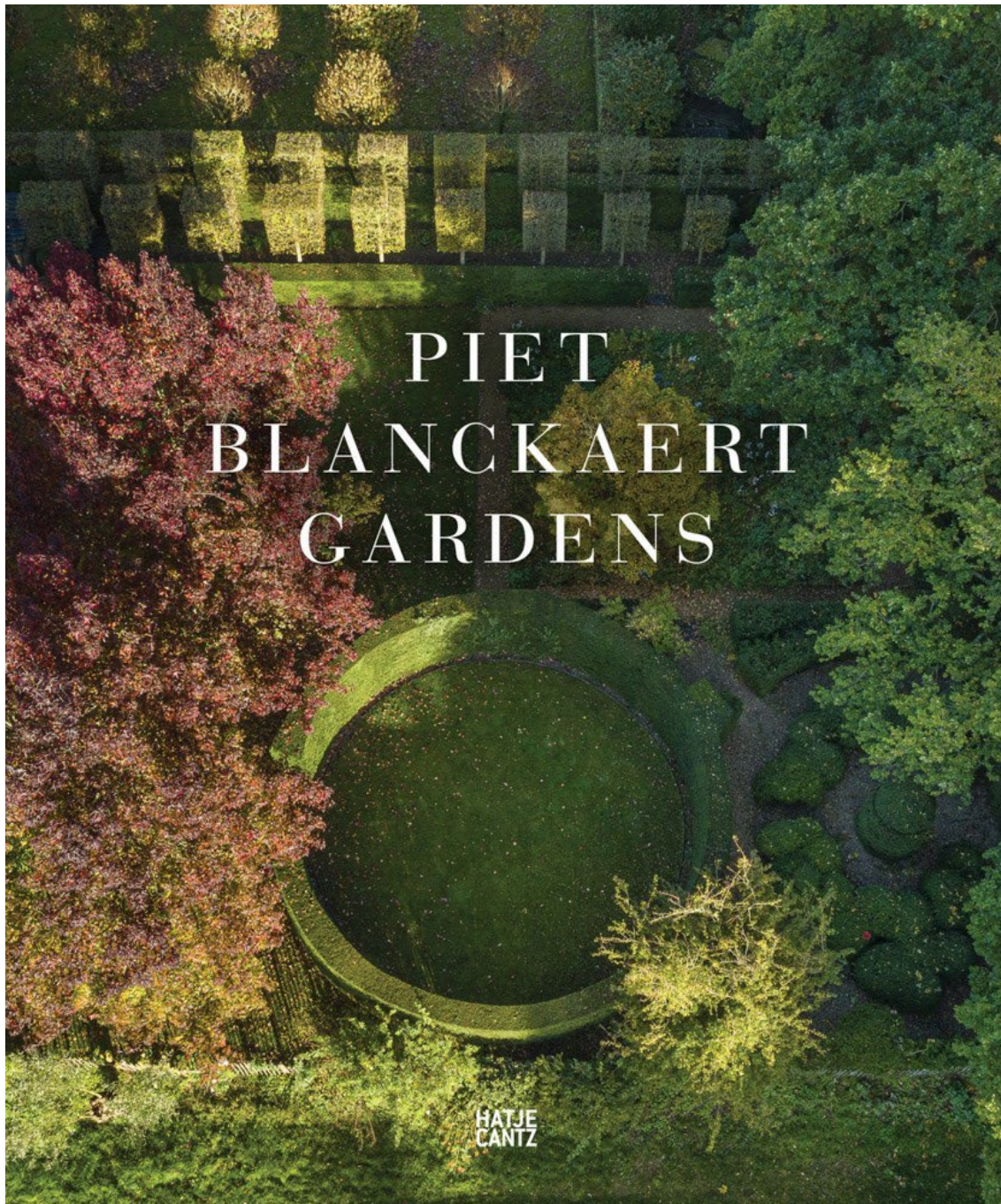
Compelling and intimate, this collection of letters between the celebrated art critic and essayist John Berger and his son Yves, an artist, is a moving look at their musings on art, memory, life, death, and beyond.

AU \$39.99 | NZ \$44.99
9781849769662
96 Pages
Hardcover
200 mm x 160 mm
Tate Publishing

An aerial photograph of a garden featuring a large circular lawn, a rectangular hedge maze, and various trees with autumn foliage. The text "PIET BLANCKAERT GARDENS" is overlaid in the center.

PIET BLANCKAERT GARDENS

HATJE
CANTZ



Piet Blanckaert: Gardens

Gardens

Inspired by the English garden, Blanckaert's landscape designs are both charming and versatile.

Piet Blanckaert, one of Belgium's most important landscape architects brings more than forty years of experience and a love of gardens to his work. Inspired by the great English landscape architects, his repertoire ranges from the walled gardens of his hometown of Bruges to magically structured landscape ensembles.

EARLY RELEASE – FEBRUARY 2024

AU \$110.00 | NZ \$120.00

9783775757256

336 Pages

Hardcover

300 mm x 250 mm

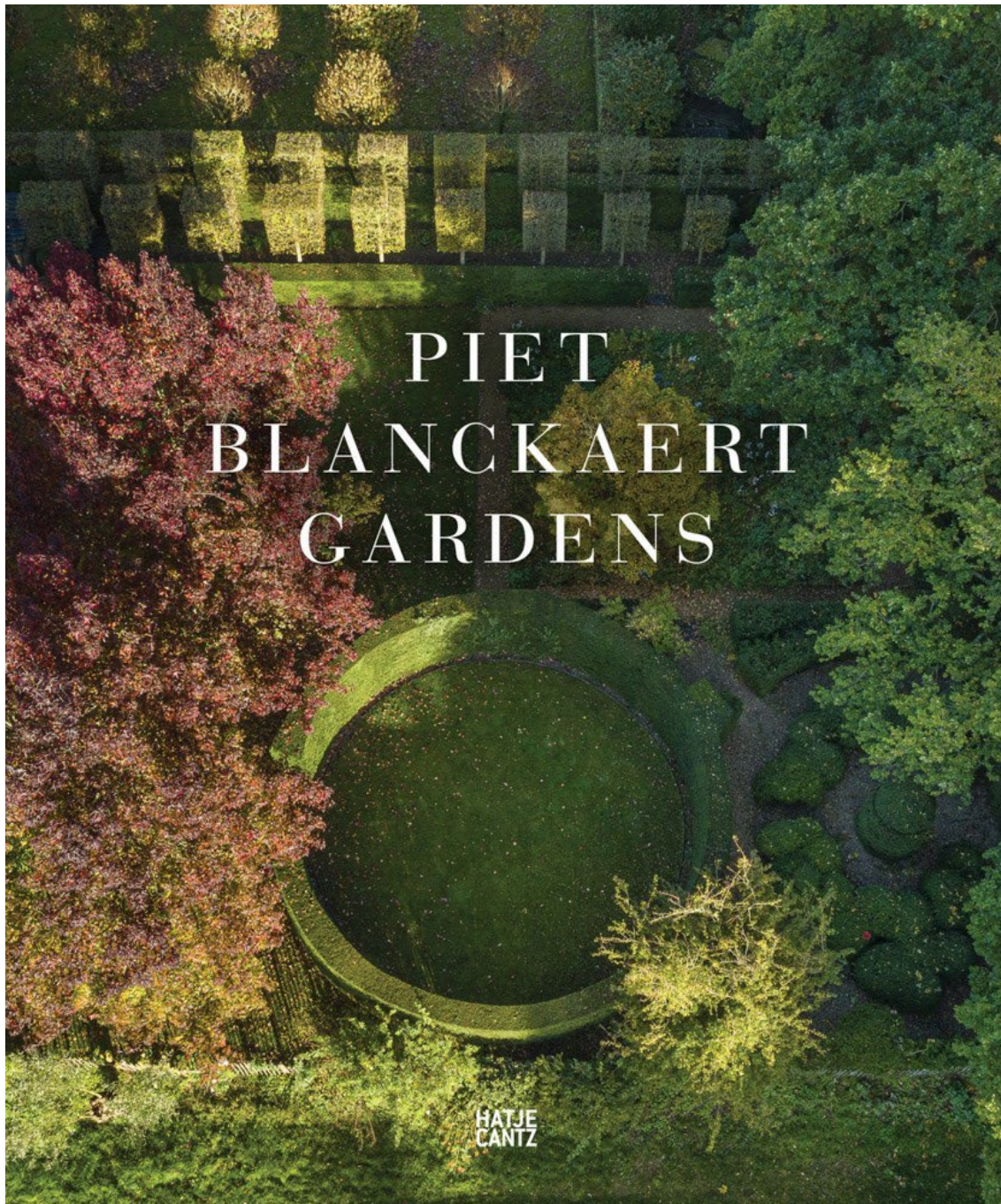
Hatje Cantz











PIET BLANCKAERT GARDENS

HATJE
CANTZ

Piet Blanckaert: Gardens

Gardens

Inspired by the English garden, Blanckaert's landscape designs are both charming and versatile.

Piet Blanckaert, one of Belgium's most important landscape architects brings more than forty years of experience and a love of gardens to his work. Inspired by the great English landscape architects, his repertoire ranges from the walled gardens of his hometown of Bruges to magically structured landscape ensembles.

EARLY RELEASE – FEBRUARY 2024

AU \$110.00 | NZ \$120.00

9783775757256

336 Pages

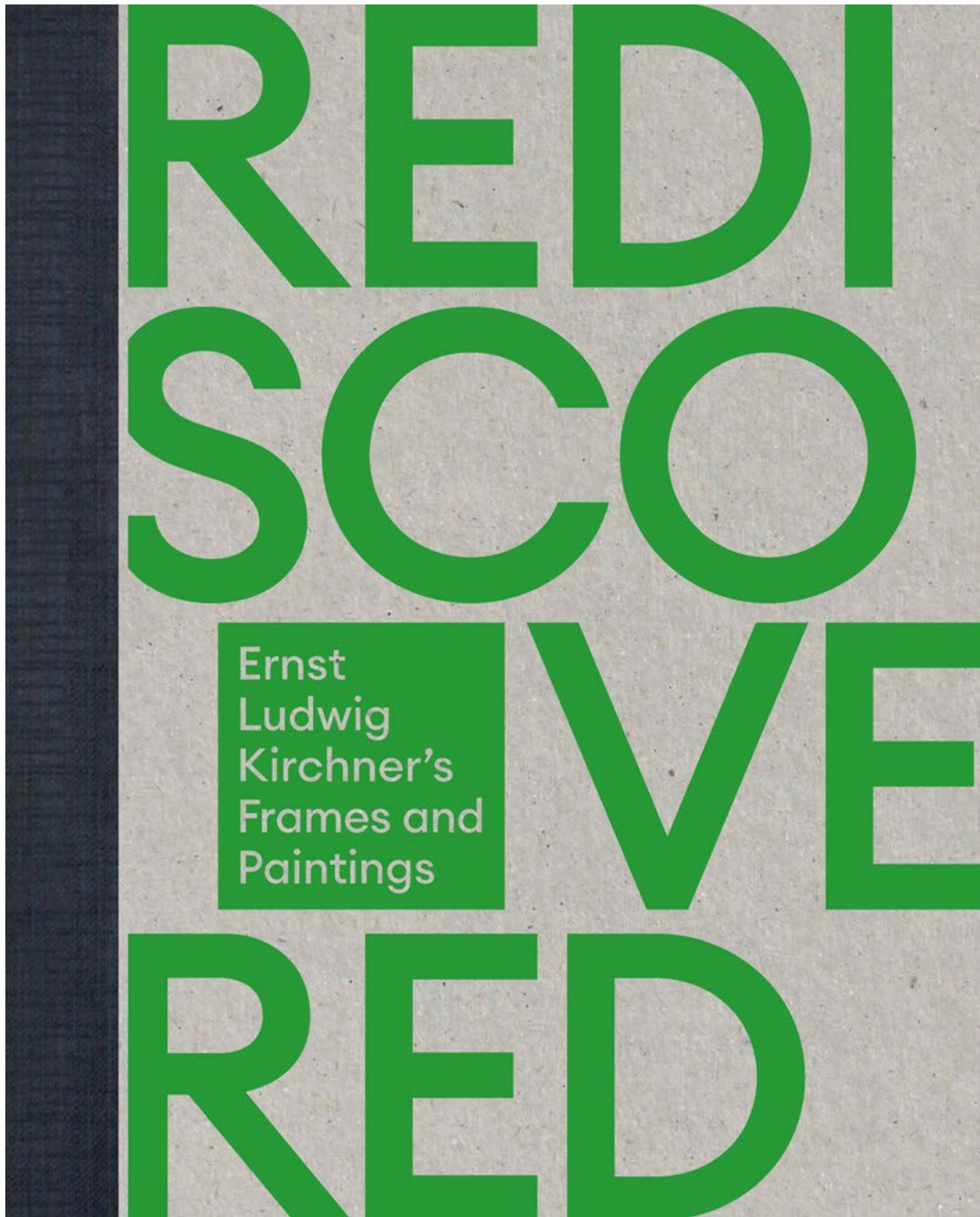
Hardcover

300 mm x 250 mm

Hatje Cantz

REDI SCO VE RED

Ernst
Ludwig
Kirchner's
Frames and
Paintings



Rediscovered & Reunited

Ernst Ludwig Kirchner's Frames and Paintings

Ernst Ludwig Kirchner regarded the picture and its frame as a unit. Contrary to Kirchner's intention that they belong together, over the years some paintings were separated from their original frames. In the present publication they are reunited in a remarkable exhibition, allowing us to rediscover a chapter of modernism which has often been overlooked.

This volume is dedicated to the frames and their history in detail and shows for the first time with prestigious international loans the development of the art of frames from the early to the late work of the famous Expressionist artist.

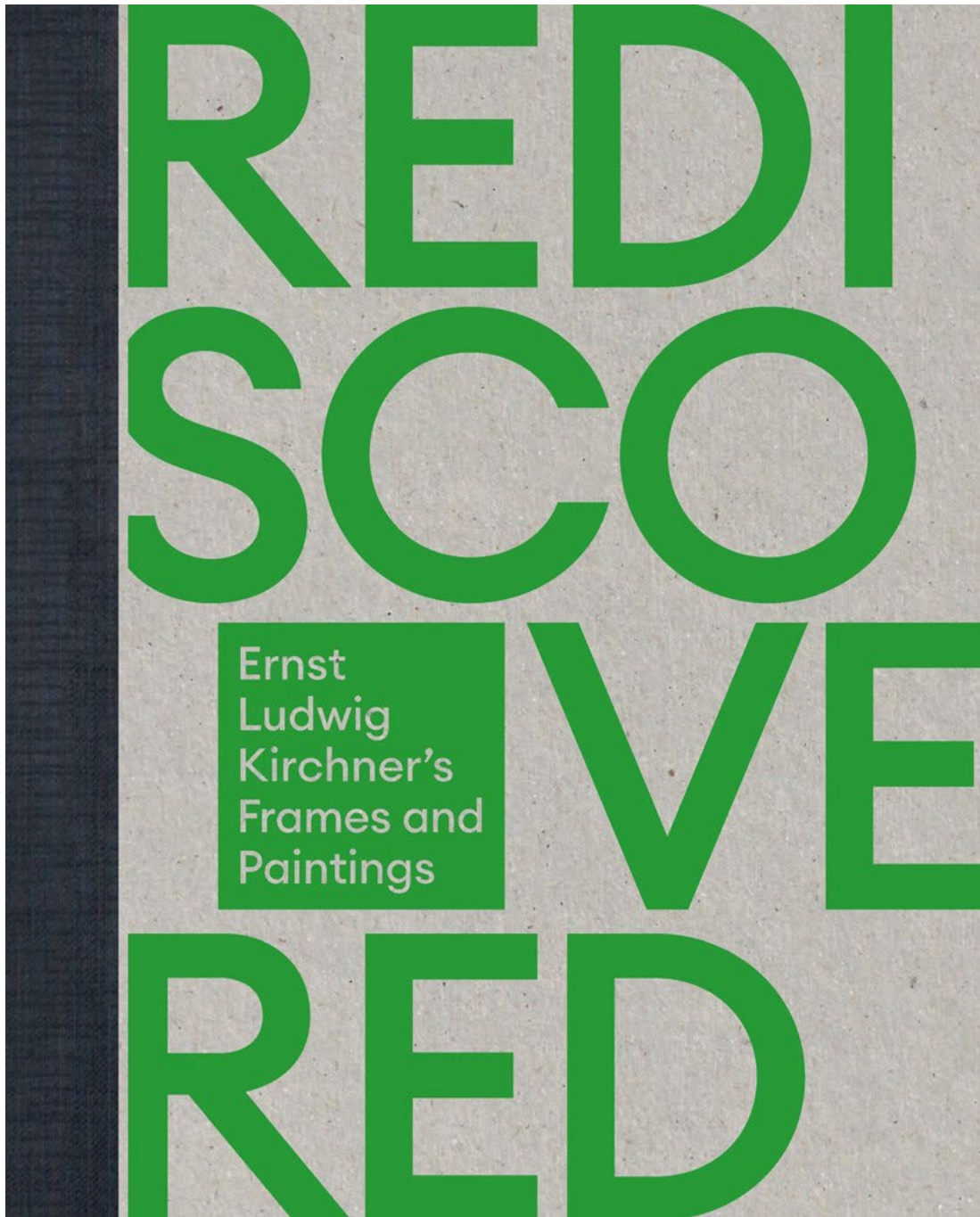
AU \$105.00 | NZ \$115.00
9783777444178
208 Pages
Hardcover
305 mm x 245 mm
Hirmer Publishers











Rediscovered & Reunited

Ernst Ludwig Kirchner's Frames and Paintings

Ernst Ludwig Kirchner regarded the picture and its frame as a unit. Contrary to Kirchner's intention that they belong together, over the years some paintings were separated from their original frames. In the present publication they are reunited in a remarkable exhibition, allowing us to rediscover a chapter of modernism which has often been overlooked.

This volume is dedicated to the frames and their history in detail and shows for the first time with prestigious international loans the development of the art of frames from the early to the late work of the famous Expressionist artist.

AU \$105.00 | NZ \$115.00
9783777444178
208 Pages
Hardcover
305 mm x 245 mm
Hirmer Publishers



Sasha Gusov

Collecting the World

Sasha Gusov

Collecting the World



Collecting the World

Sasha Gusov

Collecting the World collects twenty-five years of Sasha Gusov's street photography, exploring the morals, customs and manners of people across the world.

EARLY RELEASE - DECEMBER 2024

AU \$79.99 | NZ\$90.00
9780903696791
112 Pages
Hardcover
260 mm x 210 mm
Hurtwood Press Ltd



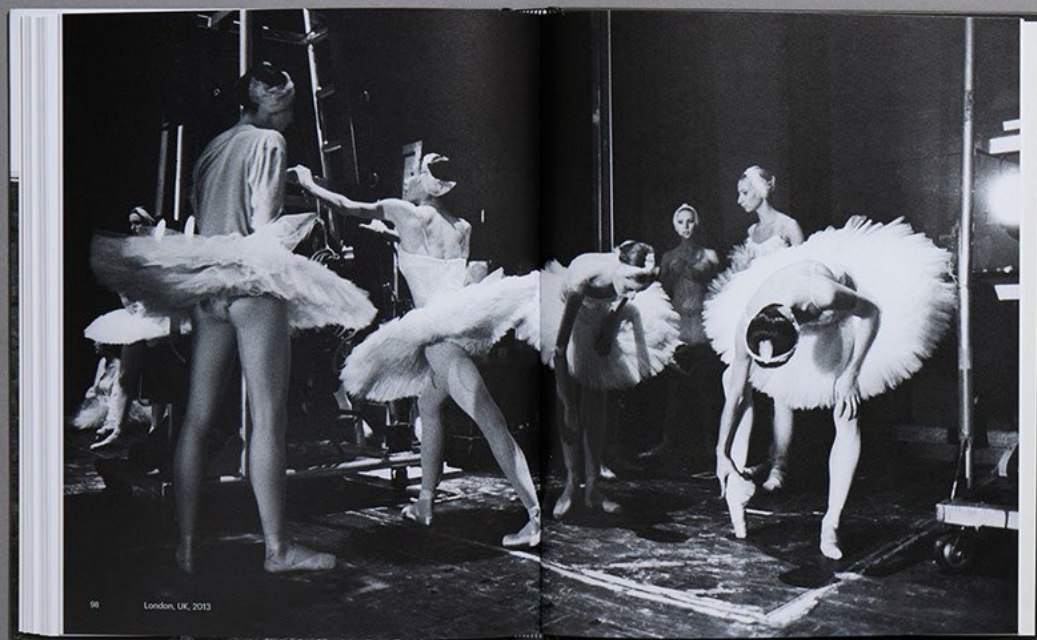




42 London, UK, 2023



Rome, Italy, 2010 43



Sasha Gusov

Collecting the World



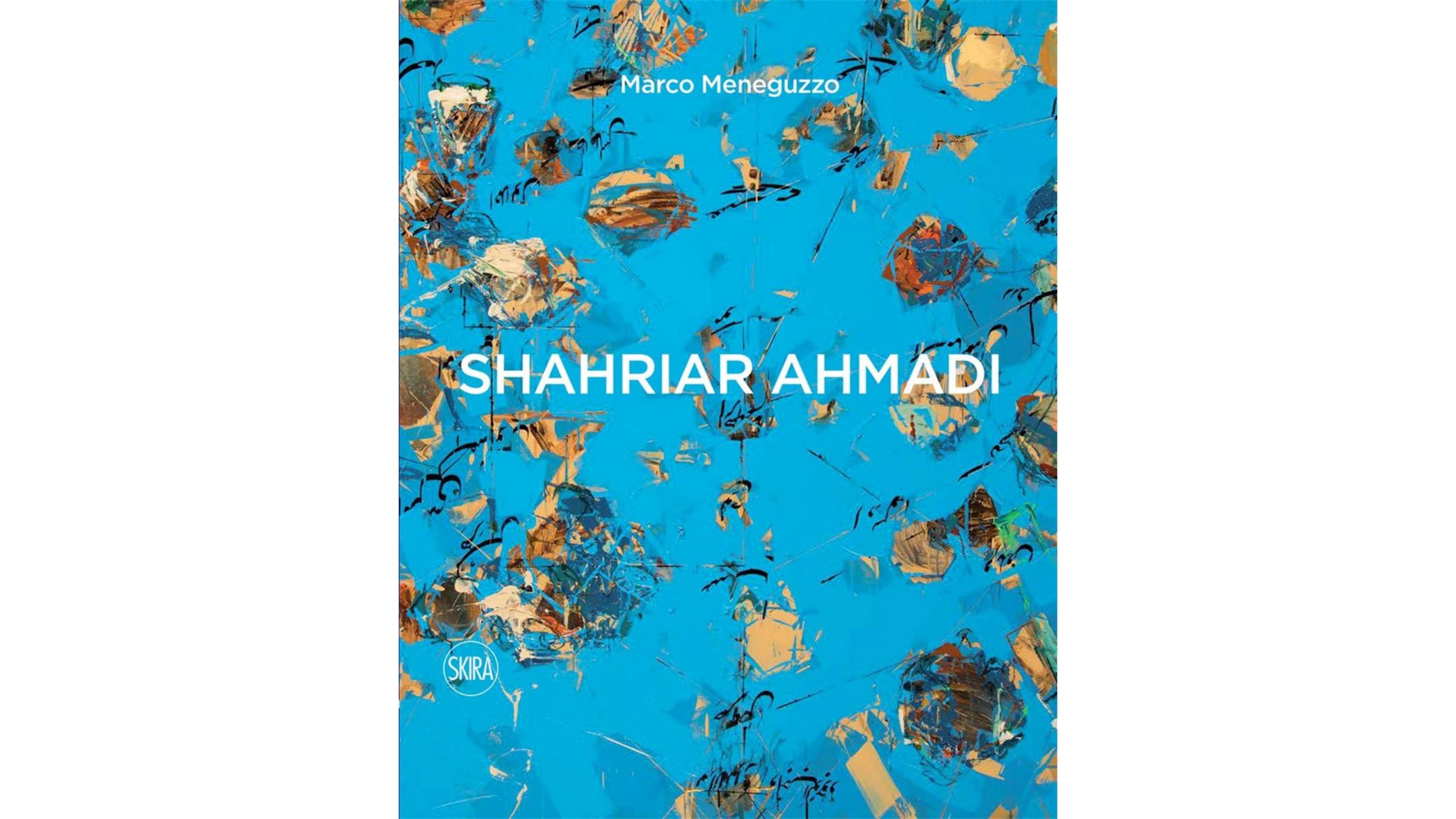
Collecting the World

Sasha Gusov

Collecting the World collects twenty-five years of Sasha Gusov's street photography, exploring the morals, customs and manners of people across the world.

EARLY RELEASE - DECEMBER 2024

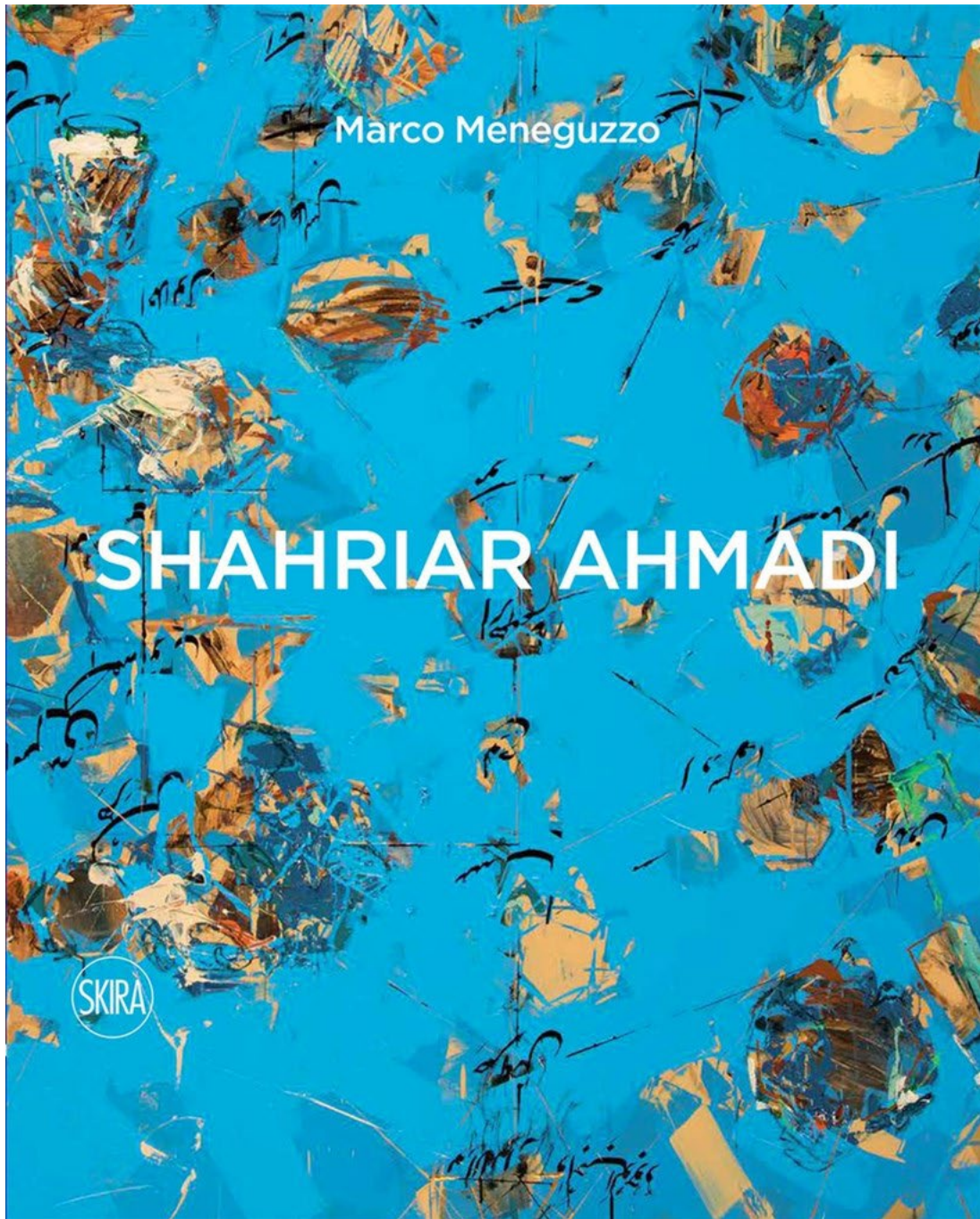
AU \$79.99 | NZ\$90.00
9780903696791
112 Pages
Hardcover
260 mm x 210 mm
Hurtwood Press Ltd



Marco Meneguzzo

SHAHRIAR AHMADI

SKIRA



Shahriar Ahmadi

Marco Meneguzzo

A monograph dedicated to one of the main figures of the Iranian contemporary art scene.

Shahriar Ahmadi is one of the leading exponents of the new Iranian art. 40-something, he has been able to elaborate a painting that also visually is the crossing between Middle East and West, in the purest spirit of the Persian tradition.

EARLY RELEASE – FEBRUARY 2024

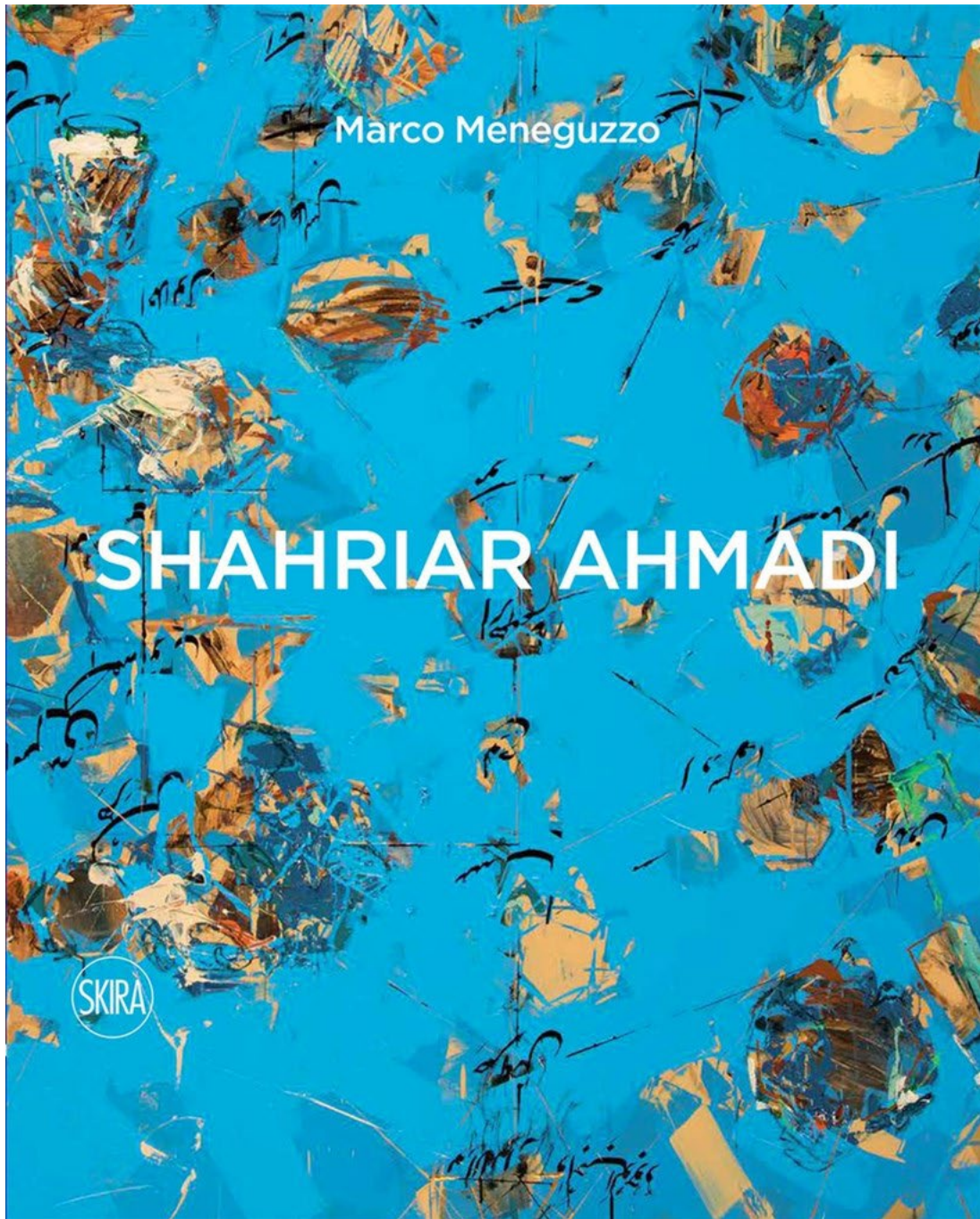
AU \$110.00 | NZ \$120.00
9788857241708
352 Pages
Hardcover
300 mm x 240 mm
Skira Editore S.p.A











Shahriar Ahmadi

Marco Meneguzzo

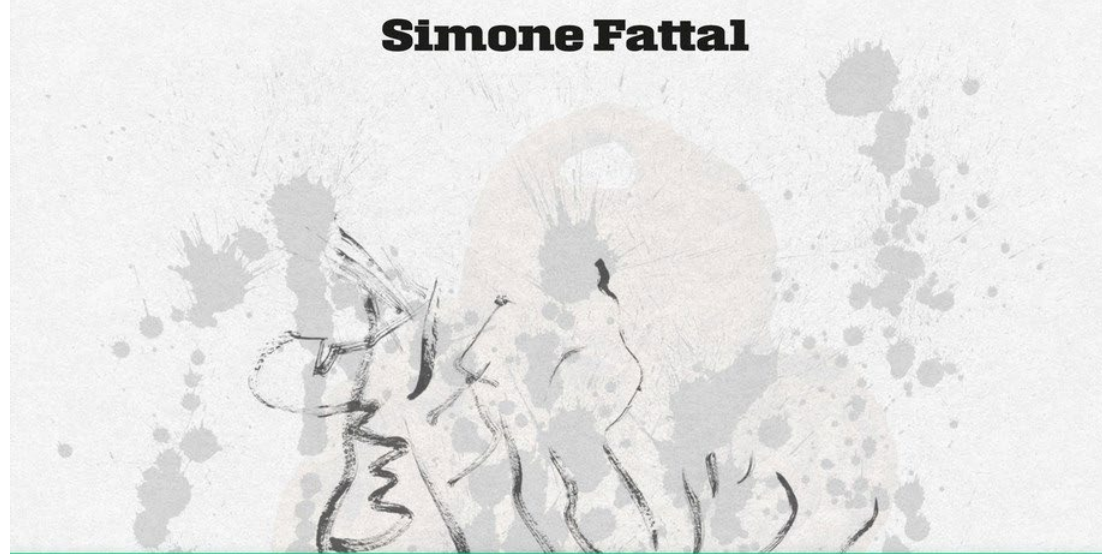
A monograph dedicated to one of the main figures of the Iranian contemporary art scene.

Shahriar Ahmadi is one of the leading exponents of the new Iranian art. 40-something, he has been able to elaborate a painting that also visually is the crossing between Middle East and West, in the purest spirit of the Persian tradition.

EARLY RELEASE – FEBRUARY 2024

AU \$110.00 | NZ \$120.00
9788857241708
352 Pages
Hardcover
300 mm x 240 mm
Skira Editore S.p.A

Simone Fattal



Simone Fattal

Simone Fattal

Ancient and contemporary Middle Eastern histories fuse in Fattal's sculpture and collage.

- Simone Fattal is a Syrian-American multi-disciplinary artist known primarily as a sculptor of archetypal figures. Fattal also founded Post-Apollo Press in Sausalito, CA, in 1982: a publishing house dedicated to innovative and experimental literary work.
- This publication is not only the first comprehensive monograph on Fattal, but also the first publication to explore her role as both an artist and publisher.

EARLY RELEASE - FEBRUARY | BILINGUAL - ENGLISH | GERMAN



AU \$110.00 | NZ \$120.00
9783775755504
256 Pages
Hardcover
260 mm x 200 mm
Hatje Cantz









Simone Fattal

Simone Fattal

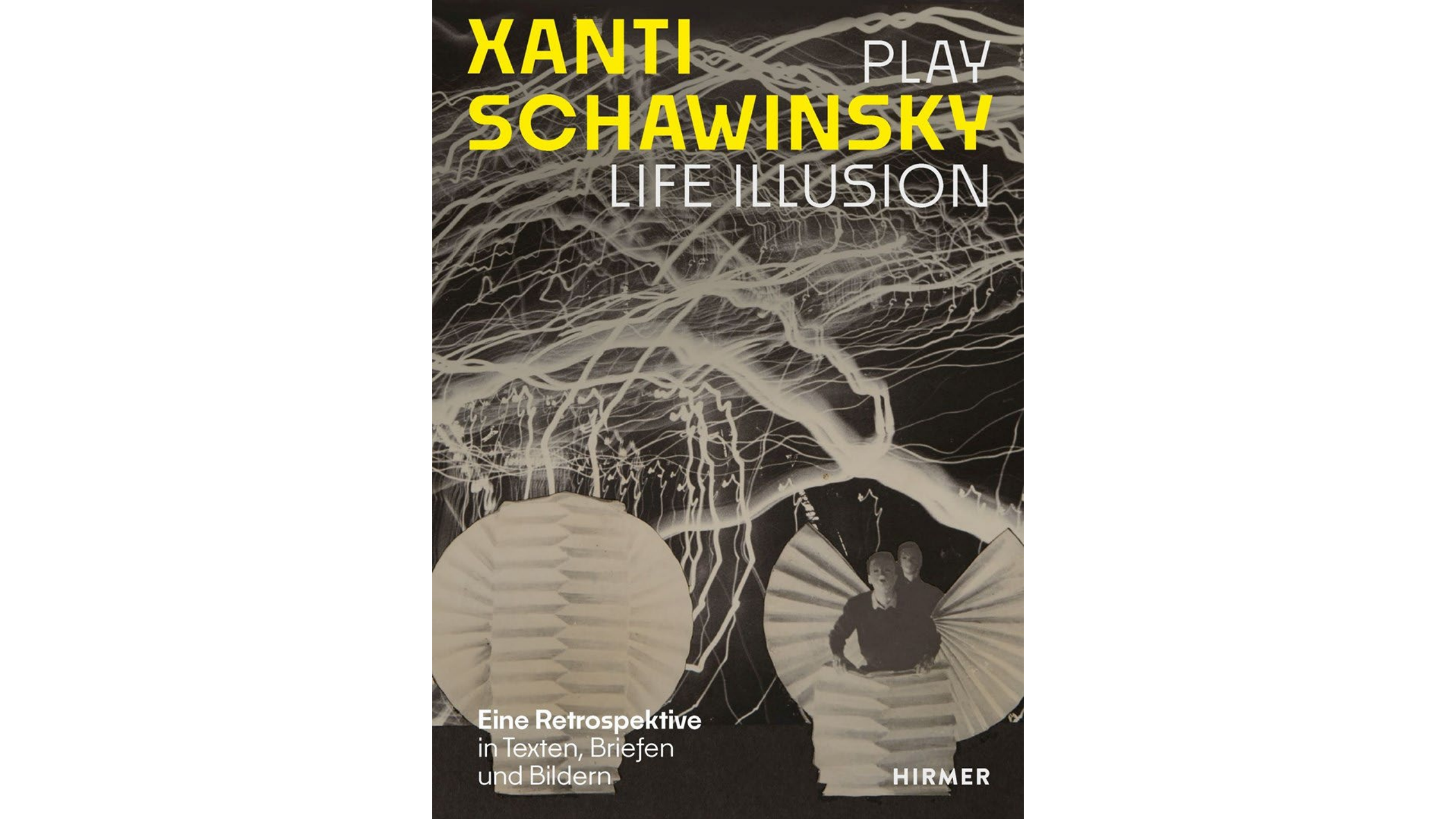
Ancient and contemporary Middle Eastern histories fuse in Fattal's sculpture and collage.

- Simone Fattal is a Syrian-American multi-disciplinary artist known primarily as a sculptor of archetypal figures. Fattal also founded Post-Apollo Press in Sausalito, CA, in 1982: a publishing house dedicated to innovative and experimental literary work.
- This publication is not only the first comprehensive monograph on Fattal, but also the first publication to explore her role as both an artist and publisher.

EARLY RELEASE - FEBRUARY | BILINGUAL - ENGLISH | GERMAN



AU \$110.00 | NZ \$120.00
9783775755504
256 Pages
Hardcover
260 mm x 200 mm
Hatje Cantz

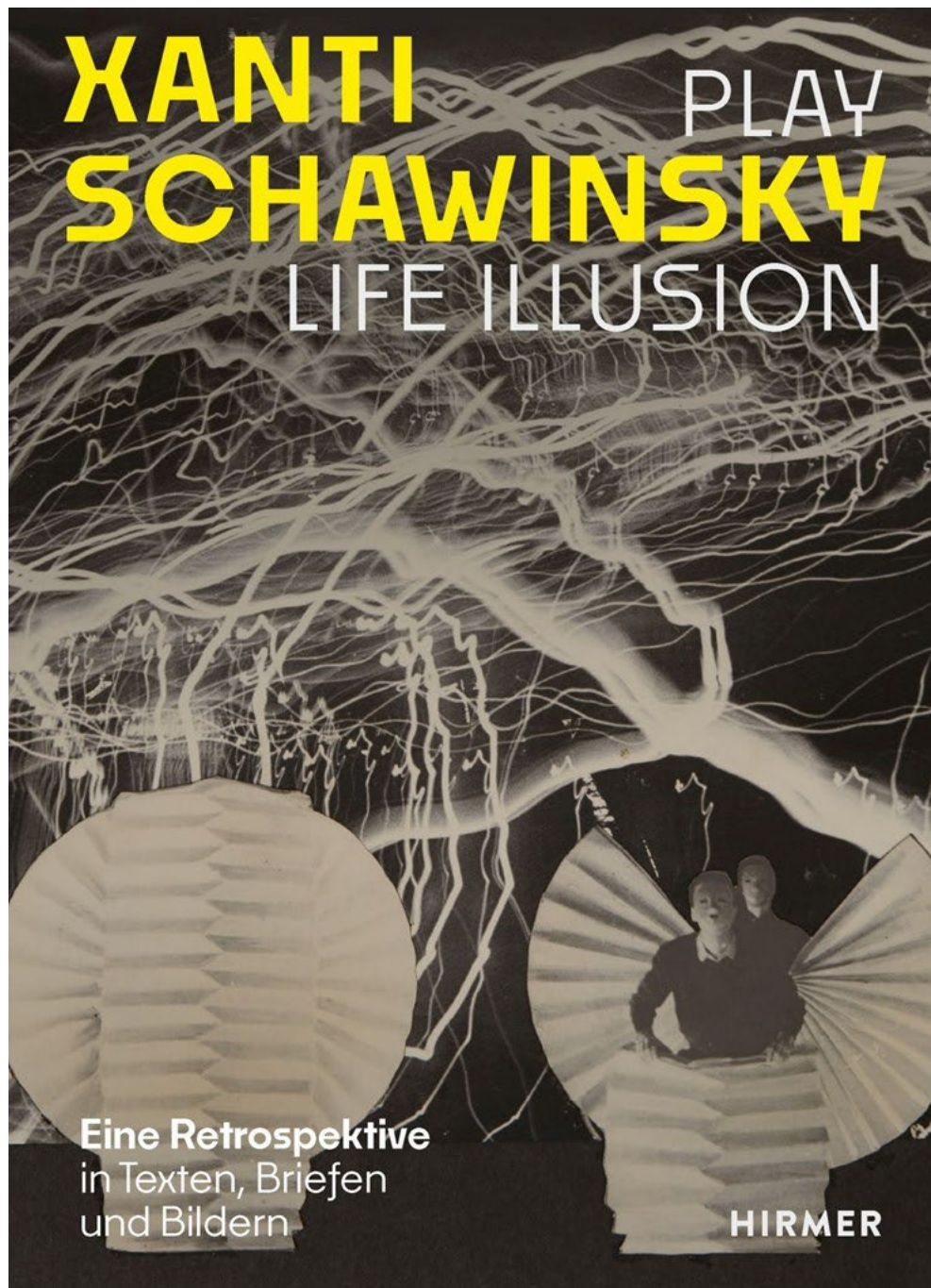


XANTI SCHAWINSKY

PLAY LIFE ILLUSION

Eine Retrospektive
in Texten, Briefen
und Bildern

HIRMER



Xanti Schawinsky

Play Life Illusion. A Retrospective in texts, letters and images

Play Life Illusion – the retrospective in book form refers to the title of a performance which Xanti Schawinsky developed in 1936 with students at Black Mountain College. The Swiss artist who worked at the Bauhaus in Weimar and Dessau emigrated in the 1930s via Italy to the United States. The volume assembles autobiographical texts and letters regarding the life's work of the multimedial artist and designer.

AU \$64.99 | NZ \$69.99
9783777444420
240 Pages
Paperback
240 mm x 170 mm
Hirmer Publishers

INHALT

EINFÜHRUNG

XANTI SCHAWINSKY IN SEINEN TEXTEN

Torsten Blume

BASEL UND ZÜRICH 1904–1921
KIND UND JUNG SEIN

KÖLN, WEIMAR, BERLIN 1921–1924
ZUM BAUHAUS KOMMEN

WEIMAR 1924–1925
BAUHAUSLER WERDEN

DESSAU 1925–1929
BAUHAUSLER SEIN

MAGDEBURG, BERLIN 1929–1933
GESTALTEN

MAILAND, ITALIEN 1933–1936
WERBEN

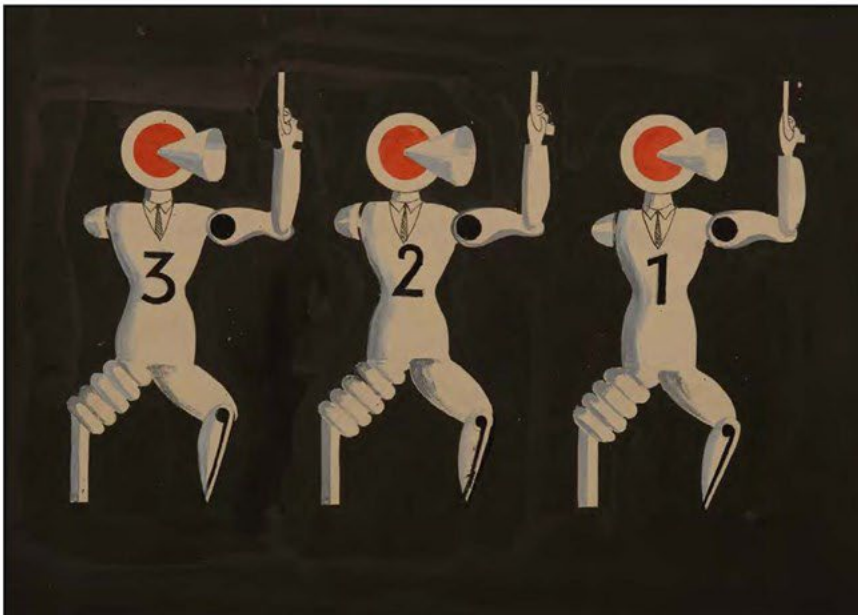
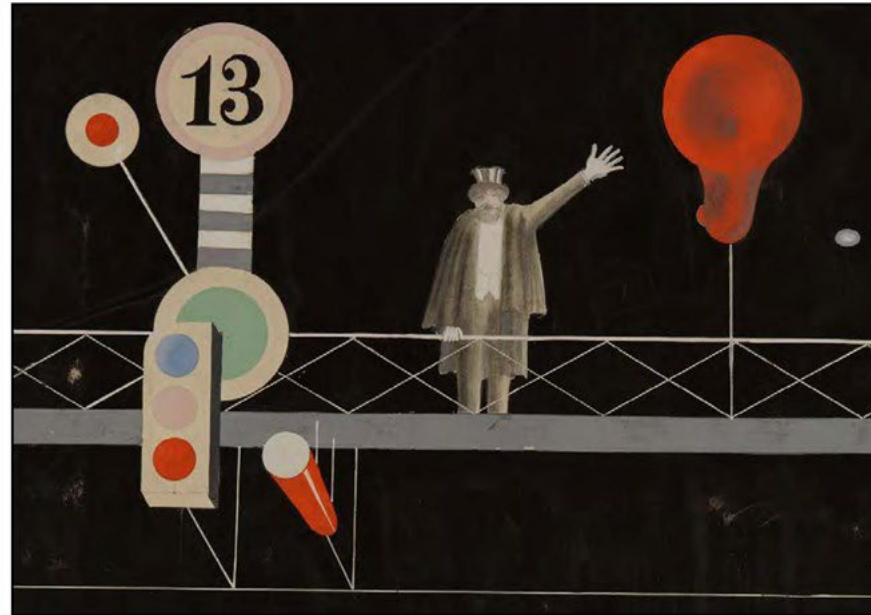
BLACK MOUNTAIN, NORTH CAROLINA
1936–1938
EXPERIMENTELL UNTERRICHTEN

NEW YORK, CHICAGO, USA 1938–1948
ZUM TEAM GROPIUS GEHÖREN

NEW YORK, OGGEBBIO
1948–1960ER JAHRE
BILDER TANZEN UND MALEN

BASEL 1962–1968
DIE GROSSE BÜHNE SUCHEN

OGGEBBIO 1968–1979
KEINE RUHE GEBEN /
GAR NICHT AUFHÖREN



XANTI SCHAWINSKY IN SEINEN TEXTEN

Torsten Blume

Die in diesem Buch veröffentlichten Texte von Xanti Schawinsky und Auszüge aus seinem Briefwechsel sind entlang wichtiger Lebens- und Arbeitsstationen weitgehend chronologisch geordnet. Den Kern bilden Texte aus seinen in den späten 1960er Jahren verfassten und bislang nicht veröffentlichten autobiografischen Aufzeichnungen, die allerdings nur die Zeit bis zur Mitte der 1990er Jahre abdecken. Besonders ausführlich beschreibt Schawinsky seine Jahre am Bauhaus. Auch über seine Zeit am Black Mountain College gibt es eine ganze Reihe von Texten und Aufzeichnungen von ihm. Wenig bekannt ist, dass Schawinsky von 1946 bis 1948 an seiner engen Zusammenarbeit und freundschaftlichen Verbundenheit mit Walter Gropius heraus intensiv an einem Buchprojekt über das Bauhaus und dessen Gründer arbeitete. Auszüge aus den Konzeptpapieren und dem Briefwechsel dazu geben einen Einblick in dieses letztlich nicht realisierte Vorhaben. Ausschnitte aus Texten und Briefen der 1990er bis 1990er Jahre dokumentieren die Energie und Kreativität, mit der Schawinsky sich in diesen Jahrzehnten sowohl malarisch als auch performativ immer wieder neu erprobt und erfindet. Schließlich zeigen Teile des Briefwechsels, den Schawinsky mit verschiedenen Forschenden insbesondere zur Bauhausgeschichte führt, dass sich deren Narrative mitunter nur schwer mit den lebendigen, prozessbetonten und oft in mehrfacher Hinsicht undifferenzierten Arbeitsweisen von Xanti Schawinsky synchronisieren lassen.

Durch das Engagement seines Sohnes Daniel, der 2014 von Raphael Gygas am Migros Museum in Zürich kuratierte Ausstellung¹ sowie zahlreiche folgende Präsentationen, wurde das facettenreiche, multimediale und genreübergreifende künstlerische Werk von Xanti Schawinsky neu gerichtet und in einen aktuellen zeitgenössischen Diskurs Wert gesetzt. Längst wird er nicht mehr nur als ein durch sein vielseitig experimenteller Schaffen herausragender Bauhändler wahrgenommen. Ausgehend von seiner Lehrtätigkeit am Black Mountain College wird Xanti Schawinsky heute auch als Vorreiter und Mitwirkender an Entwicklungen in der amerikanischen und europäischen Avantgarde-Kunst, wie New Realism, Performance Art, Abstract Realism, Happening oder Op-Art, in den Blick genommen. Denn die Intermedialität, die Auflösung von Grenzen zwischen feier und angewandter Kunst, die explizite Integration des Körpers als Mittel der Kunstproduktion und andere klassische Verfahren, mit denen die Nachkriegsavantgarde die klassische Bildproduktion infrage stellten, finden sich in der Kunst Schawinskys vorweggenommen.

Heute wird die Vielfalt und Komplexität seines Kunst, der offenen prozessuale Charakter sowie das Verbundenheit mit wesentlichen Entwicklungen in der Kunst und Gestaltung des 20. Jahrhunderts als besondere Qualität seiner heterogenen Kunstproduktion geschätzt. Schawinsky



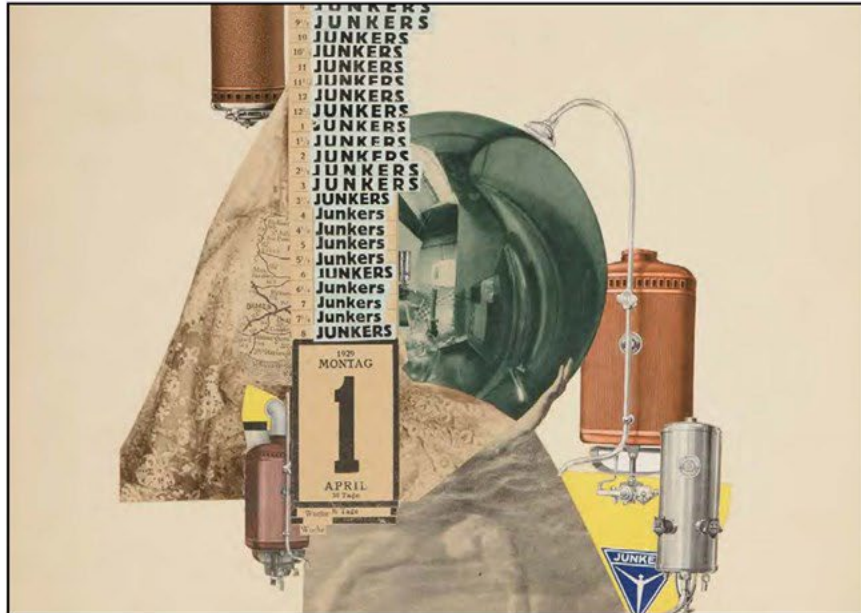
Abb. 5 Kurt Schwitters mit dem Bauhaus-Gesangchor, Foto: Lutz Fehring, 1925



Abb. 6 Kurt Schwitters auf einem Balkon des Bauhausgebäudes in Dessau, Foto: Lutz Fehring, 1929



Abb. 7 Kurt Schwitters mit anderen Bauhauslern am Strand der Elbaufschüttung, Foto: Irene Angold-Bauer (publiziert), 1925
Abb. 8 Kurt Schwitters als Bauhaus-Engel, Foto: Lutz Fehring, veröffentlicht 1927
Abb. 9 Kurt Schwitters und Fritz Koenigsmann (das große Spinnrad), Foto: Lutz Fehring, 1928
Abb. 10 Kurt Schwitters und Lutz Fehring am Bauhaus, Foto: unbekannt, um 1927

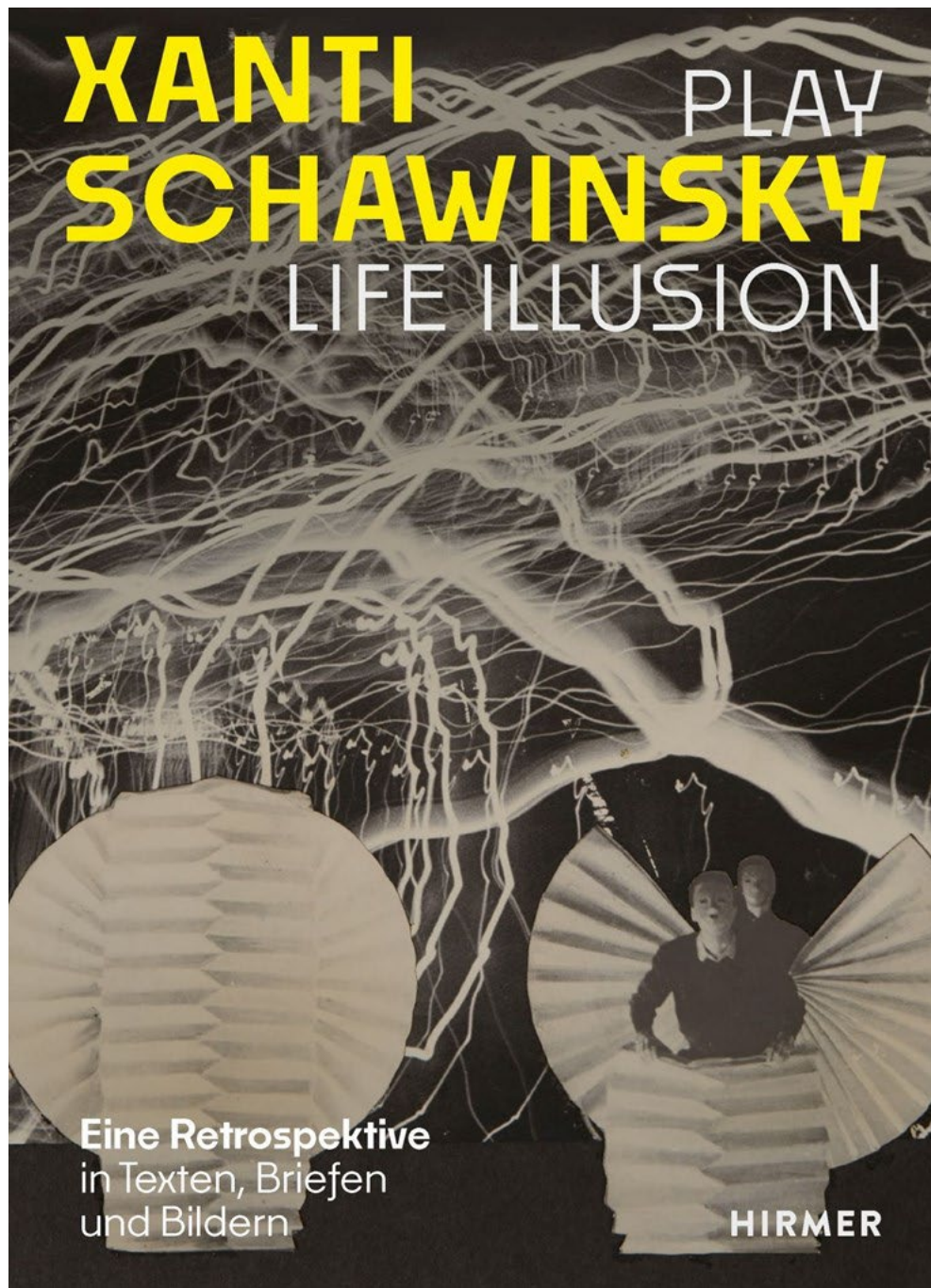


WEIMAR 1924-1925 BAUHÄUSLER WERDEN

03

Als Schwitters im Sommersemester 1924 sein Bauhaustudium in Weimar beginnt, wird er schon kurz darauf in der Bühnenszene aktiv. Parallel zu seinem Vorkursunterricht bei László Moholy-Nagy und Josef Albers sowie den Kursen bei Paul Klee und Wassily Kandinsky schließt er sich einer Gruppe um Kurt Schwitters an. Diese Gruppe arbeitet eigenständig und weitgehend unabhängig von Oskar Schlemmer – der 1923 die Leitung dieser Werkstatt von Lehar Schreyer übernommen hat – an Ideen für ein visuelles Theater. Zur Gruppe gehören: Hans Bitt, Friedrich Wilhelm Bogler, Herbert v. Fritsch, Bengt von Rosen, Adam Teichner, Toni Herdt und Ellen Neumann. Sie entwickeln einfache experimentelle Stücke im Varieté-Stil »zwischen Schauspiel, Pantomime und anti-fantastischer Poesie«. So zum Beispiel das »Mechanische Ballett«, in dem farbige, flache geometrische Kulissen auf groteske Weise von dahinter verborgenen Akteuren bewegt werden. In den Experimenten der Gruppe wird zumeist versucht, den menschlichen Körper konstruktivistisch spielerisch zu verwandeln und somit – teils auch ironisch – die rationale Welt, die das Bauhaus unter dem Motto »Kunst und Technik – eine neue Einheit« seit 1923 zunehmend prägte, zu reflektieren. Die Stücke werden meist nicht langfristig geprobt. Umso mehr Aufmerksamkeit und Energie verwenden die Studierenden für Kostüme, Masken und Requisiten. Rhythmisch getragene von minimalistischer Musik, spielen und improvisieren sie im Steg und bringen dabei in bunter Form auf die Bühne, was gerade im Bauhaus »die Götter bewegten«, z.B. »Perfekte über die neuen Materialien oder der alten, in neuem Licht gesehen: Bausteine einer sich formierenden Philosophie des Funktionellen, Mechanischen und Mechanischen – eines durch Elektrizität belebten [...] Doms«.

Als die Gruppe am 29. November 1924 beim Fest zum fünfjährigen Bestehen des Bauhauses im Weimarer Hirschhofen auftritt, ist Schwitters dabei. Er hat an der Bühne und den Kontinen für Kurt Schwitters Aufführung von »Der Mann am Schaltbrett« mitgearbeitet und ist auch einer der fünf Darsteller in diesem »der Elektrizität gewidmeten Ballett«. Vor allem aber präsentiert Schwitters im Festprogramm seine erste eigene Inszenierung: die pantomimische Pantomime »Cinéma«. In diesem kurzen, grotesken Stück werden »die wenigen Rollen ins Essentielle ihrer bloßen Erscheinung gesteigert und in mancher Weise übertrieben«. Solcherart spielerisch improvisiertes, visuelles und »mechanisches Theater« orientiert sich deutlich an vorangegangenen sowie zeitgenössischen dadaistischen, futuristischen und konstruktivistischen Experimenten. Die Beschränkung der Bauhausbühnenszenen ist jedoch jedoch darin, dass es weniger um eine Erneuerung des Theatereinsatzes geht, sondern vielmehr um eine gemeinschaftliche Gestaltung von Formen, Farben und



Xanti Schawinsky

Play Life Illusion. A Retrospective in texts, letters and images

Play Life Illusion – the retrospective in book form refers to the title of a performance which Xanti Schawinsky developed in 1936 with students at Black Mountain College. The Swiss artist who worked at the Bauhaus in Weimar and Dessau emigrated in the 1930s via Italy to the United States. The volume assembles autobiographical texts and letters regarding the life's work of the multimedial artist and designer.

AU \$64.99 | NZ \$69.99
9783777444420
240 Pages
Paperback
240 mm x 170 mm
Hirmer Publishers