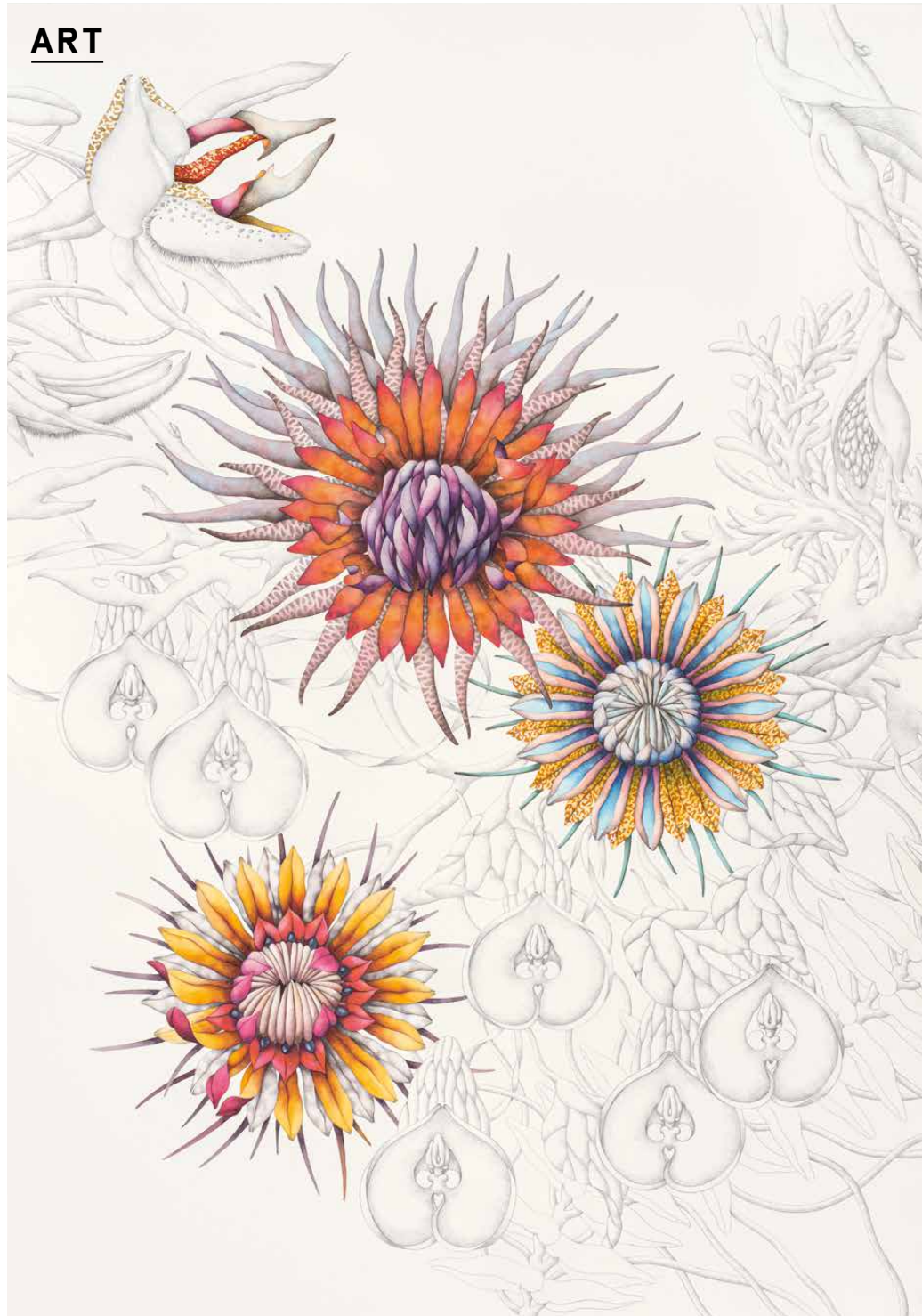


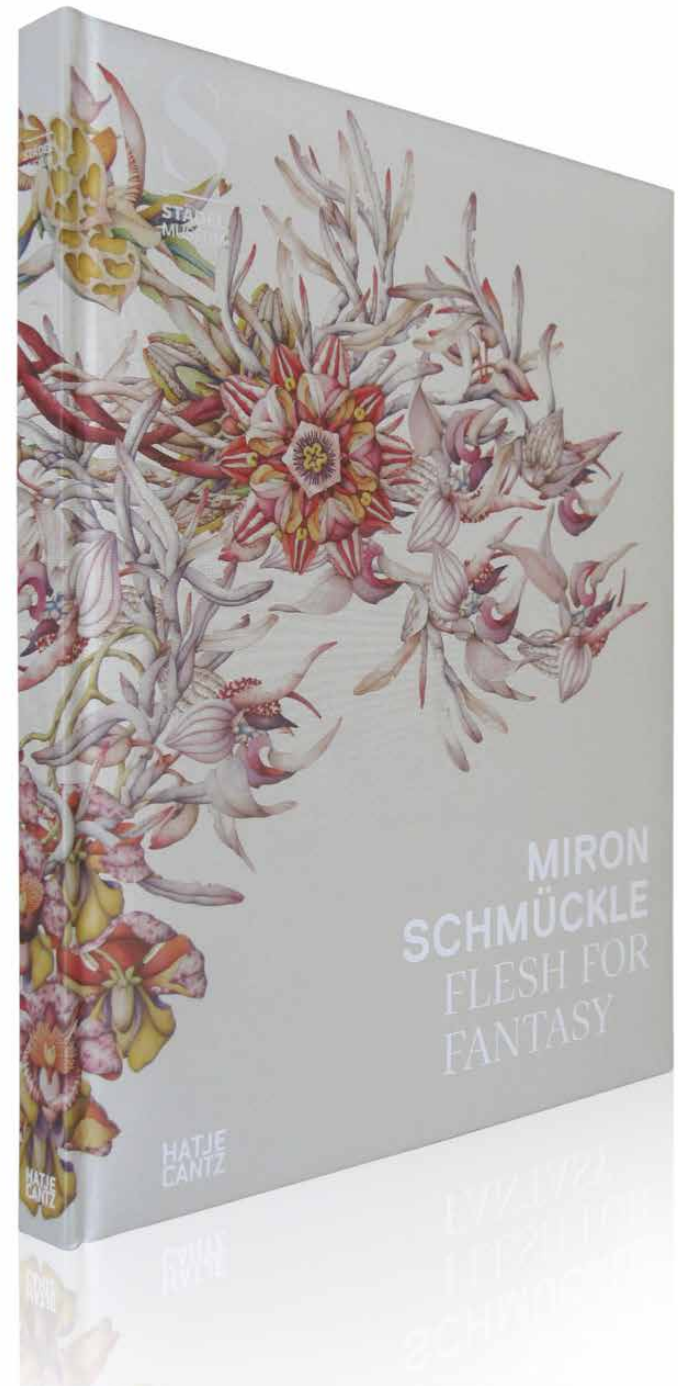
BOOKS

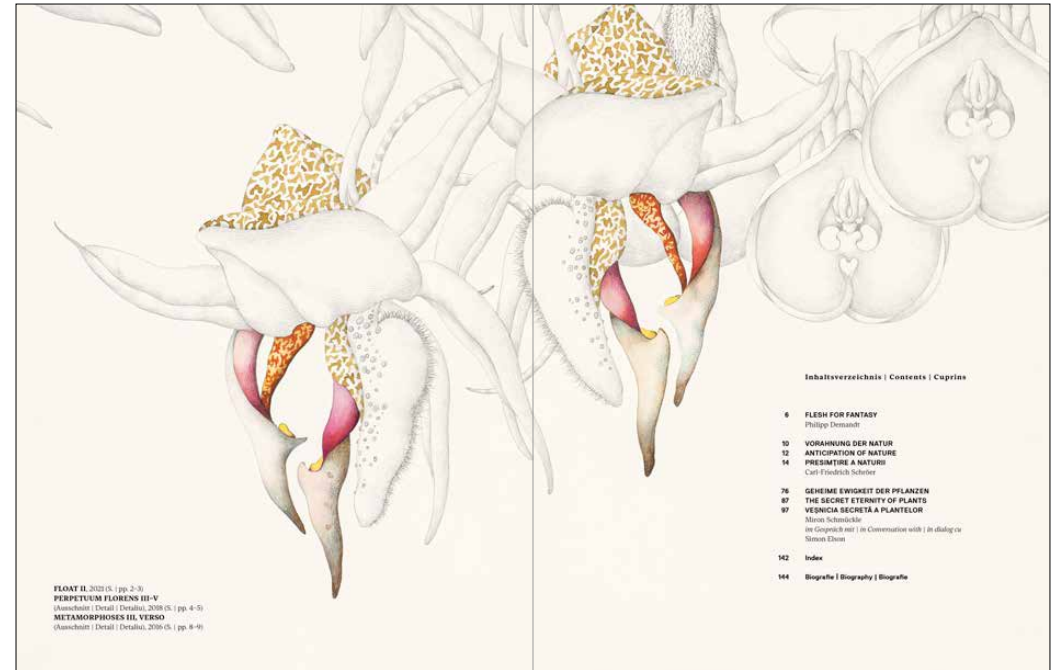
designed by
BENJAMIN WOLBERGS

ART



MIRON SCHMÜCKLE. FLESH FOR FANTASY [Städel Museum] | Hatje Cantz [December 2023]
246 × 316 mm | 148 pages | padded Hardcover with fold-outs





This is what happens
when you hurry through
a maze: the faster
you go, the worse you
are entangled.

—Seneca the Younger¹

Anticipation of Nature

Contemplation means to open oneself. It lays claim to every second, every motion and emotion, it captivates body and mind. To remain speechless before a work by Miron Schmückle is an antithetical pleasure. On the one hand it means to be overwhelmed by the incalculable variety of the often intertwined vegetal forms. On the other hand, it is a kind of release. A release between flight and absorption. A speechlessness at the sight of a riddle that prevents itself in overwhelming beauty and defies resolution. This first apparent in the colors, the iridescent glazes, the delicate gradients and overglazes Schmückle produces with his painting technique he has developed over decades. Defying both identification and designation, the colors pose a riddle in their own right. Forms and bound by chromatic wealth, the forms—vegetal constructs or organological growth—appear in scientific, documentary specification. Yet, no sooner is this state perceived in its changeability than it dissolves in growth and further proliferation, in a future "becoming." However familiar Miron Schmückle's works may appear to us from the chamber of cultivated tradition and the universes of botanical beauty found in early modern scientific books on herbal medicine (among them the *Gart der Gesundheit*, 1485, *Florilegia* of pleasure gardening (*Flora Emmentalis*, 1623), and exotic flora (*Maria Sibylla Merian*, 1705), and other modern "magical gardens of nature", they exhibit no rank order, no top or bottom, nor do they define a center, but rather leave it undefined. They are radically nonhierarchical. They are beautiful in a traditional sense while at the same time falling to fulfill heavy's old, established requirements. They attract even as they contradict. They are not patterns but meshwork that looks for all the world like patterns. Their beautiful deception is their magic and their truth. The riddle manifests in appearance and evades.

Privation means desire, a potential form of potency. Speechless contemplation can show language a way. Perhaps the want for words opens a horizon for new, hitherto inconceivable words, sentences, solutions. Only then—in that almost painted breath of uncertainty between what appears and what evades—would the experience of waiting begin, only then become thought. Who could know this better than Schmückle himself? After all, in 2016 he earned his doctorate with a study of Anis Floris's miniature he entitled "Quod in fractis homines, hoc in hominibus est amor"—"just as in the most loved love is to human beings. Here, the doctor's picture has perhaps given us the decisive point: What are his paintings? Precise depictions of nature and inanimate nature in the tradition of flower painters of the Enlightenment? Are they not instead images of the future "nature"? That make the world go round? Painted worlds—driven by love ("amor") and kept in constant motion?

Therein also lies an allusion to the ancient and forever young god Eros (Amor or Cupid) in Roman mythology and the ever-renewing energy of the cosmos. It cannot be overlooked: Eros is woven into Schmückle's meshwork. Always in play are growth and decay, perpetual conception, precious entraining propagation, death—the ever-renewing energy of the cosmos. What was it that left me speechless? Was I somehow startled by the generous splendor or the overwhelming impermanence? Or perhaps by the beauty that speaks out here—a radical beauty without the slightest sign of withering or transience? A world at the height of becoming, without moments most? Was it fear of being myself in immolation and splendor? Or of infinity? It was only when I saw the preliminary drawings that I became consciously aware of the labyrinthine quality of these organological figments of the imagination appearing so self-confidently on the paper surface. In a work phase lasting several weeks, Schmückle really does organize his design—his design, drawn in pencil on the surface to provide orientation for the later painting stage—in the manner of a labyrinth. The splendor that has yet to appear is not natural proliferation in and of itself. On the contrary, the shoots and branches are carefully organized as lines and paths that connect or cross over or under one another and can be traced across the entire surface of the paper. The painting that follows is a process requiring mother's care, sometimes even seven months.

Labyrinthine patterns are by no means an expression of knowing no way out. What is distinctive about these images is not that escape appears well-nigh impossible, but that there is in fact a route of escape from the wondrous structures of winding, intertwining blind alleys. Since antiquity labyrinths have been associated with the underworld as symbols of life and death they stand for endlessness. The meander is perhaps the oldest form of pattern: an ornament symbolizing the experience of eternity through perpetual reproduction. An aging being puts a young one in its place and thus attains immortality. The older being calls up into itself as the younger one unfolds. Here the mention of labyrinths and the labyrinthine is intended as a means of liberating the gaze and further expanding the artistic perspective—so that, as it is, of references to heritages and cultures of centuries, complete with all the auxiliary references to plant and still life painting of the Renaissance and Baroque periods. Unlike the meander and the labyrinth, which are related by their common form of movement—both consist of an elaborately interwoven line with a certain beginning and a certain course—Schmückle's images are freely composed anaglyphs, intertwining and interweaving, hybrid and floating, "total anaglyphs" (Ulrich Boersma).

Schmückle himself has given us the clue to solving the riddle. Perhaps in that he has us into his line painted cosmos with all the

Carl Friedrich Schröer

delicacy and charm on display before leaving us to find our own solution from within our astonishment and amazement. Unlike historical flower pieces, his art no longer wants just to mean something, but to be something. It wants nothing to depict other nor to secure a status bearing reference to the book of Genesis. Miron's, the "imitation of nature," could here suddenly give way to an "anticipation of nature." Are the endless worlds merely endless variations on a basic figure, a pattern of being? Would that not be a circle that brought us back around to our exact starting point? "There is a decisive difference between having to accept the given as inevitable or being able to rediscover it as a kernel of evidence in the scope of infinite possibility and receptivity it is free content," says Hans Blumensberg.² Of course, Eros is at play here. But not in the way we've always associated nature, plants, and flowers with eroticism. These images present no allusions, no pollination scene, no propagation urge. What we do have is them, however, is continual becoming. Just as every plant invents and opens a cosmic plan in which there is no contradiction between matter and fantasy, between imagination and self-development, so it is here. Emanuele Cacciari devotes the last chapter of his book *The Life of Plants* to the relationship between reason and sexuality. "Reason is a flower: reason is not and can never be an organ with well-defined and stable form. It is a corporation of figures, a structure of appendages that calls into question the entire organism and its logic."³ In this sense, Schmückle's images are an anticipation of nature, a longing for interconnection and change, a movement of cosmic quest.

¹ Lucius Annaeus Seneca, *Epistulae morales ad Lucillum*, *Seneca's Letters to Lucilius*, trans. John W. Basore, Loeb Classical Library, 1917, p. 14.
² Hans Blumensberg, *Wahrheit ist eine Frage. Antike und Moderne*, Suhrkamp, 1986.
³ Emanuele Cacciari, *The Life of Plants: A Philosophy of Difference*, trans. John W. Basore, 2019, p. 105.



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NON SATURATUR OCULUS VISU VI-VII. (Dipsychon) (Dipsychon) (Dipsychon), 2018



METAMORPHOSES I, VERSO
(Anemone) (Detail) (Detail), 2016
(S. 1 pp. 44-45)
NON SATURATUR OCULUS
VISU V. 2018

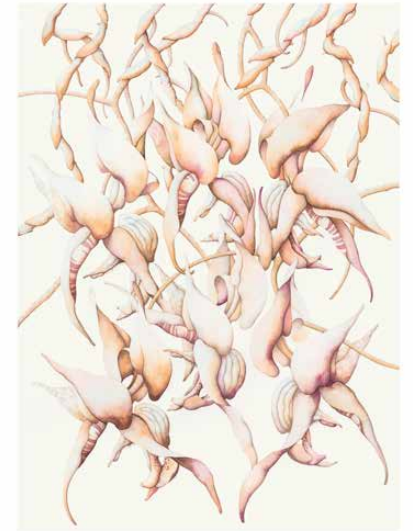


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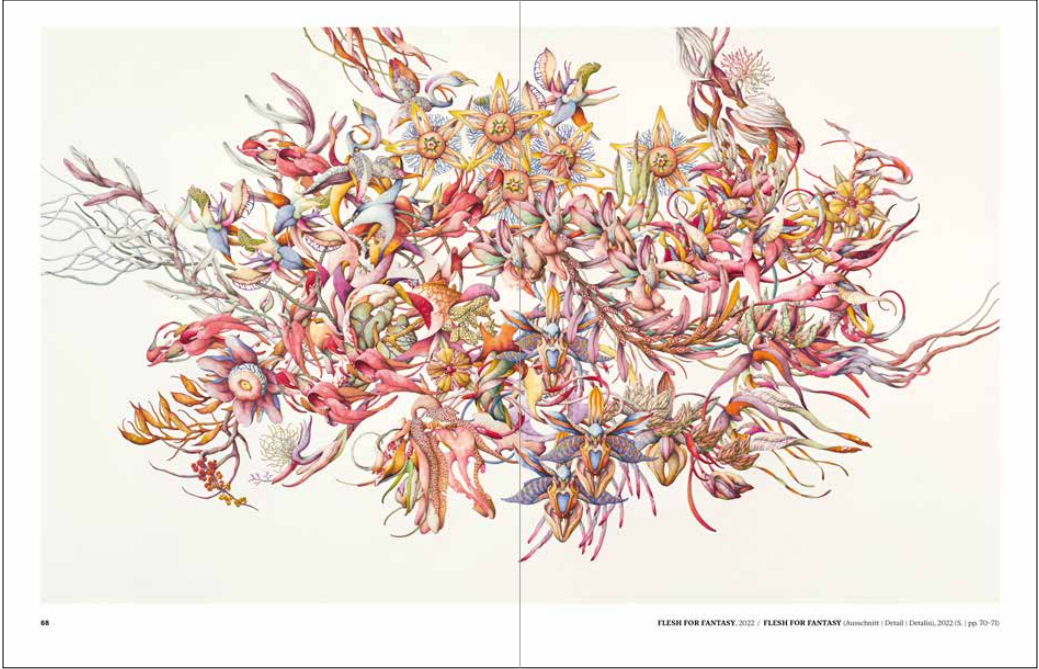
PERPETUUM FLORENS I. 2018




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FLORILEGIUM I, FOL. II, 2013 (S. 1 p. 64) / FLORILEGIUM III, FOL. VII, 2013





MIRON SCHMÜCKLE

PREISE / STIPENDIEN

2005–2006 Internationaler Künstlerhaus Villa Concordia in Hamburg

2006 Borkeshoff Stipendium, Wipperfurde

2005 Stipendium der Stiftung Kunstfonds Bonn (Arbeitsaufenthalt in Havana, Cuba)

2002 Arbeitsstipendium der Freie und Hanseatische Stadt Hamburg | Habermas-Wald-Grant

2000 Stipendium des Landes Schleswig-Holstein

2000 Künstlerhaus Lauenburg | Die Gottfried Brockmann Preis der Landesregierung Kiel

1997 Preis der 43. Landesausstellung des Bundesverbandes Bildender Künstler (BBK) | Schleswig-Holstein

EINZELAUSSTELLUNGEN

2024 The Nymphs Are Deported, Galerie Eric Moscher, Paris

2023 Cosmic Amnesia, SETAREH, Düsseldorf | Berlin

2023 Anca Potroaga Gallery, Bucharest

2023 Fleck for Fantasy, Herta und Paul Amirian, Oldenburg

2022 Fleck for Fantasy, Städt. Museum, Frankfurt am Main

2021 Rudi Pichler, SETAREH, Düsseldorf

2017 Non water under wine, Anca Potroaga Gallery, Bucharest

2016 One artist makes one, Anca Potroaga Gallery, Bucharest

2015 As You Desire Me, Galerie Massimo Schipier, Berlin

2015 Galerie Emmanuel Pissot, Leipzig

2009 The Nymphs Are Deported, Galerie Eric Moscher, Paris

2009 Cosmic Amnesia, SETAREH, Düsseldorf | Berlin

2007 Fleck for Fantasy, Herta und Paul Amirian, Oldenburg

2007 Fleck for Fantasy, Städt. Museum, Frankfurt am Main

2006 Rudi Pichler, SETAREH, Düsseldorf

2006 Anca Potroaga Gallery, Bucharest

2005 Fleck for Fantasy, Herta und Paul Amirian, Oldenburg

2005 Fleck for Fantasy, Städt. Museum, Frankfurt am Main

2004 Rudi Pichler, SETAREH, Düsseldorf

2002 One artist makes one, Anca Potroaga Gallery, Bucharest

2002 As You Desire Me, Galerie Massimo Schipier, Berlin

2002 Galerie Emmanuel Pissot, Leipzig

AWARDS / GRANTS

2005–2006 Internationaler Künstlerhaus Villa Concordia in Hamburg

2006 Borkeshoff Grant, Wipperfurde

2005 Grant of the Stiftung Kunstfonds Bonn (working residence in Havana, Cuba)

2002 Work grant of the Free and Hanseatic City of Hamburg | Habermas-Wald-Grant

2000 Grant of the State of Schleswig-Holstein

2000 House of Artists Lauenburg | Die Gottfried Brockmann Award of the State Capital Kiel

1997 Award of the 43rd State Exhibition of the Professional Association of Visual Artists (BBK) of Schleswig-Holstein

SOLO EXHIBITIONS

2024 The Nymphs Are Deported, Galerie Eric Moscher, Paris

2023 Cosmic Amnesia, SETAREH, Düsseldorf | Berlin

2023 Anca Potroaga Gallery, Bucharest

2023 Fleck for Fantasy, Herta und Paul Amirian, Oldenburg

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2006 Anca Potroaga Gallery, Bucharest

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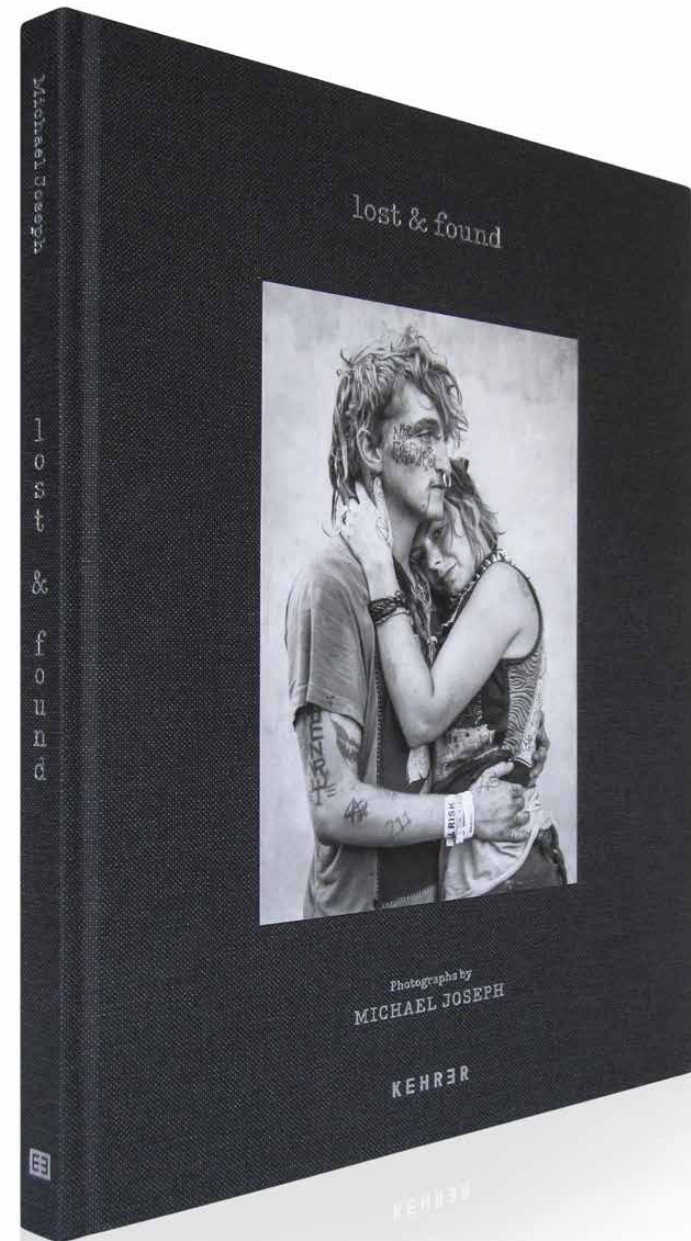
2002 As You Desire Me, Galerie Massimo Schipier, Berlin

2002 Galerie Emmanuel Pissot, Leipzig

PHOTOGRAPHY



LOST & FOUND [Benjamin Wolbergs] | Kehrer Verlag [October 2023]
260 × 330 mm | 168 pages | Cloth hardcover with title shield





lost & found

A portrait of American wanderlust

Photographs by
MICHAEL JOSEPH

Edited by Benjamin Wolbergs

KEHRER



BRILLIO THE CLOWN
Brooklyn, NY, 2017

CATCHING UP
Michael Joseph

He looked worn and dirty, yet surprisingly well put together. His hair was a faded blond. His eyes, striking blue. His feet, red and unburned. An identifying anchor tattoo arched around his cheek. I saw something there and jumped at the chance. It was October 2015. I asked a taxi driver in Las Vegas to stop suddenly so I could hop out. Through a window, I'd seen a little kid carrying a sign that read "Artists on South." I found myself on the street introducing myself with a handshake, and he agreed to let me photograph him. I called another cab and was on my way. At the time, I didn't think much of our interaction. I didn't write down his name or ask his story, a mistake that left me searching for years to come. It was the beginning of a journey, well over ten years with my camera in hand, moving blindly into a world that was not my own, one foot in front of the other.

I didn't know then that he was a Traveler. A dirty kid, trashy, hippy, crusty, or pejoratively, gutterpunk. I didn't even know that this subculture of Travelers existed, people constantly on the go in a nomadic, transient existence, moving up, down, and around the country—visible, yet hidden from everyone but each other. I saw them as the most contemporary nomads, and free spirits, evolved from the 1950s Beatniks, the 1960s Hippies, the 1970s Hippies, the 1980s Punk Squares, and the 1990s West Village Punk Squares. Most Travelers reach a breaking point where the need to leave home is stronger than the security of staying. They take to the open road and rail in search of something better, and often, in search of themselves. Many are lost and driven by wanderlust, escapism, and adventure. Some have to choose but to run away from an intolerable family situation, while others leave supportive families to find their people.

You may have passed by a Traveler sitting out on Decatur Street in New Orleans donning a handkerchief or "panda," "flying a kite" in New York City, or enjoying the overcast view from a train car in Austin. You may have been intimidated by the face tattoos, piercings, unkempt beards, scars, scars, open wounds, dreadlocks, and dirt that separate them from mainstream society. Or you may have not noticed them at all.

Travelers give each other tattoos by "stick and poke," a method of using a pin or needle with ink to inscribe a memory from their travels. Face tattoos prove their commitment to the lifestyle and are designed for what society thinks. Symbols standing for equality, rights, anarchy, and chaos are among the more common markings. Traditional hero communication symbols are rarely used anymore, but one might spot a few, such as "get out quick," a circle with two horizontal arrows drawn through it. Special symbols often represent a specific crew or group of Travelers. Sometimes scars from a deceased Traveler are mixed into the ink, and each member of the group is tattooed as a blood bond tribute. Their clothing is often a mismatch of found items. They take parts and pieces found along their journey and wear them into self-made jackets, vests, and pants. Sometimes they use pieces of a fellow Traveler's clothes like a patchwork quilt. Even strands of another Traveler's hair are woven into their own dreadlocks to take with them on the rest of their journey.

T-shirts printed with hand signs are common, representing both current made and nods to the past. They embellish hats, hats, and clothing with metal bottle caps, buttons, safety pins, lighter parts, patches, animal bones, and inscriptions.

Guided by a "road dog" or mentor, the subculture assimilates its ways over time. Bad maps and navigation instructions are found in an unofficial, self-made book called a "crew change." It guides them from point to point, on and off the major rail systems that span the United States. Traveling in pairs or alone, they ditched, most new fellow Travelers, and then reunite. New Travelers, or "greenhorns," will find themselves in a new family, and like in any family, there are rules that govern how members treat one another. Money earned by trading or odd jobs may become common money. Thrown away leftover food found in dumpsters "panda house" is to be shared by all. Betrayal of the group leads to punishment of the individual, often by physical violence.

Travelers give each other new names. Alex becomes "Kankin" because of his experience with mixed martial arts and willingness to defend his new brothers and sisters. Thomas becomes "Bumhouse" because of his quick-witted, over-the-top personality. These new names are often tattooed across their knuckles or inscribed as a tag or marker on the side of a train. Like graffiti on the walls of the city streets they inhabit and the trains they ride, their bodies and faces become the visual storybooks of their lives.

Travelers have dogs as companions and "picks" that hold their belongings. What they carry is a far cry from the bulky stick and handlebarbell cell phones, clothes for all degrees of weather, first-aid and health items, and guns, tools to sleep on, and other helpful found items. As one Traveler points out, "Americans are wasteful," and Travelers make do with what others leave behind. Living doesn't really require much. Less is not only more; it is freedom. Their concern is to find what they need to live each day rather than to worry about the future.

Life on the rail and road is also hard and unsafe. Finding a place to sleep or "squat" can lead to arrest, even if the location is public property. One Traveler recounts how he was imprisoned for "inhabiting a sidewalk" in New Orleans. Yard watchmen or "bolls" often drag Travelers from freight trains after they've discovered by camera or seen, jumping on or off. They have been pulled under the rails and killed while watching a train moving or "as the fly" riding in a train car with no floor and spending weeks underneath, or riding sideways, presents obvious dangers. Jumping off a moving train also proves to be deadly when a pony gets in the way and pulls the Traveler under. Inflicted wounds can lead to loss of limbs.

Drug use and addiction for many becomes an inescapable trap. Unemployment, debt leads to homelessness and death. Drugs out with finding a job. They travel with heroin in hope of saving one another. Some avoid drugs and alcohol, but the addictive rush of exploring endless new terrain or jumping on the train itself—called "punching up"—proves to be the real addiction. As one Traveler stated, "Punching up is my drug of choice." Another stated, "It's terrifying but exhilarating at the same time. It's the best feeling in the world... like you are flying for a minute."

Amid all this risk lies the payoff. They are bonded nowhere, finding everything. The backdrop of their lives could be anywhere at any time. Some have traveled to all continents forty-eight states. They revel in watching the luminous sunset from a moving gondola train car across the plateau of the Midwest. As the years progress, the immeasurable lost soul of the young Traveler turns into the hardened survivor, gaining more experience than most might accrue in a lifetime. They have treaded in the rat race and suffocating office cubicle for open air and freedom. They have avoided a way of life that society prescribed for them. They are happier because society doesn't dictate what they should do and what they should possess. They have time to figure out who they are before the world defines them. They invest in new friendships and intimate relationships, bonds forged by helping each other survive. These friendships are intensely strong in ways that new adult friendships simply cannot be. Some decide to travel for a short period of time, some start and stop for others, traveling becomes the way for life and will be so until they are dead and gone.

"I am experiencing my life as strongly as I can," one Traveler tells me. Another admits, "Now you're in it, you're in it." They're seen their friends die in the process but accept death rather than fear it. Those who live past their late twenties are considered to have made it far. For some, getting out first means getting help for their addictions. But going to rehab means being put back in a box, and Travelers thrive on their freedom. Children or youth drop-ins are safe havens and offer help. Many who do reject society find themselves still wanting to get out because of "flying free" and often return to the road. One Traveler who suffers from depression noted, "I hit the road every few months just

I've been on the road for over a year now, and exciting experiences are never-ending. I've been trying to find good towns to play music in, but the mass amounts of people that pass us by without a second thought drains the soul out of our songs. Some passersby say "You're obviously a drug addict, and that's why you're on the corner and no one is going to support a drug addict." It takes the will of a warrior not to look out. The truth is I get offered hard drugs and pressured into doing it. But I'm strong and I have no desire to.

The amount of times that people think they have the right to say awful things to someone is disgusting. People have really tried to cut me deep with their words. It has been hard to keep my head up but I know I am worth it. It's important to make people smile on this journey, and it's amazing when people let you. The few remarks, I can always keep moving.



BRASS
Cambridge, MA, 2017



DABO
New Orleans, LA, 2020



MIKE
New Orleans, LA, 2016

Depression, anxiety, self-harm, homelessness... It can really alienate you. Normal is not a thing that exists. Nobody is normal. Anyone who says they are normal has bigger problems than anyone who will face their demons. I had a lot of trauma happen to me when I was a kid. I lost my dad. He died when I was young. My mom... she goes through her ups and downs, and we don't even talk anymore. Suicide has been a running theme in my life. It's like there is a voice inside your head that tells you the whole world would be better off if you were gone. I've never succeeded.

Last September, my girlfriend tried to get all the shotgun ammo out. She cleaned it out but missed one shell. I decided I was going to blow my head off. And I didn't want to do it inside. I forgot to re-engage the safety, and I tumbled with it. I took out my entire ankle with one bullet. I got really lucky. I bled out for forty-five minutes, and then she found me.

I've definitely been lost. Sometimes it's fun to be lost. But the things that you find along the way... those moments make it all worth it. You'll never have those moments sitting in a house. That's no way to live. Don't spend your life in a box... go out there and find something.



CHAD
Provincetown, MA, 2017

I started traveling when I was seventeen, and now I'm thirty. I didn't really choose to travel. I was on the streets of New York City at a very young age. It was either stay there and probably start doing drugs or get the hell out and see what the world had. The road chose me, really... I think it saved my life. I've seen things you can't even imagine. I've been places and experienced things that I never thought in a million years that I would ever experience. And I've met so many beautiful, amazing souls along the way. I couldn't be more grateful. Yeah... it gets rough out here, but life is rough. What's sweet without sour? You've got what's in your backpack and what's in your heart, and that's it. So here I am.

I was staying out on heroin for a few years, and that was the lowest point of my life. I fought really hard to get back from that. It's been four and a half years, and I've never felt better. I started working with harm reduction coalitions wherever I go... in NYC, here in HOLA with needle exchange programs. I hand out Narcan. I'm just glad that I can take that low point of my life and turn it into something positive. I'm doing what I can. It might be just a little bit, but it's better than not doing anything at all.



FREDDIE
New Orleans, LA, 2017

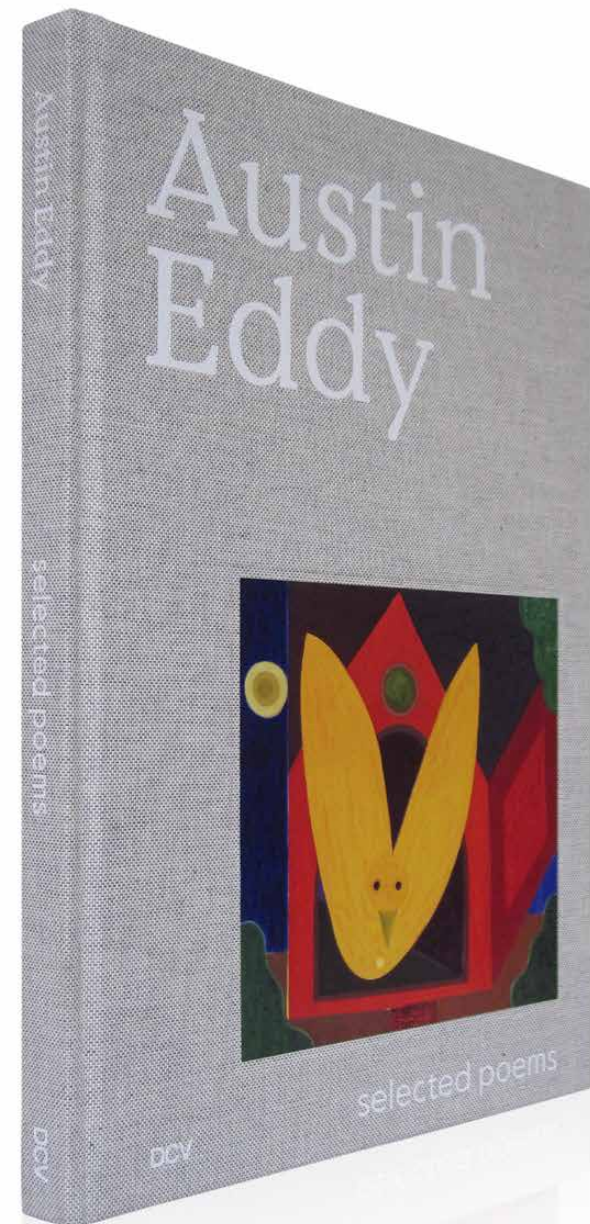


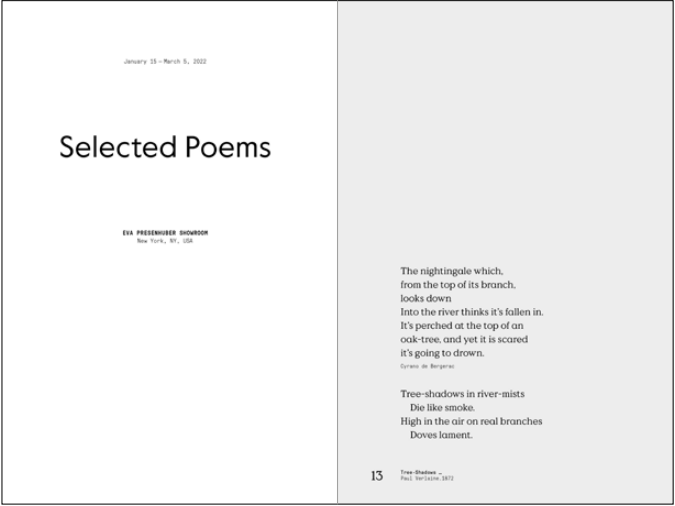
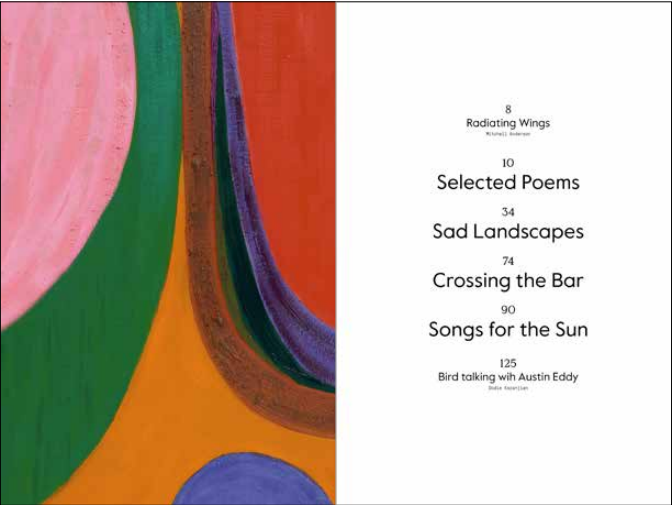
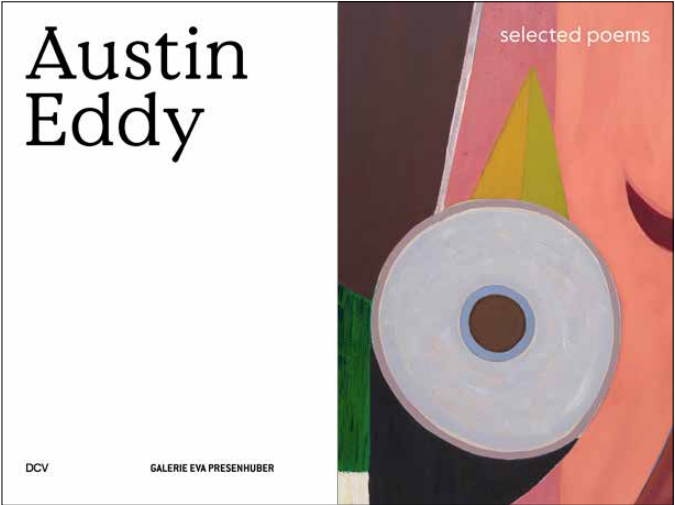
JESSE JAMES
New Orleans, LA, 2017

ART



EDDY AUSTIN [Galerie Eva Presenhuber] | DCV [February 2024]
200 × 300 mm | 136 pages | Cloth hardcover with title shield





The nightingale which,
from the top of its branch,
looks down
Into the river thinks it's fallen in.
It's perched at the top of an
oak-tree, and yet it is scared
it's going to drown.
Gyrene de Bergame

Tree-shadows in river-mists
Die like smoke.
High in the air on real branches
Doves lament.



ASLEEP IN THE GALLERY, 2021
SIGNED AND DATED IN PENCIL
18 x 12 cm (7 x 5 in.)

DAVID BORN ON THE MOUNTAIN AS SEEN
FROM THE TOP OF VAN WORMLE BREEDER, 2021
SIGNED AND DATED IN PENCIL
18 x 12 cm (7 x 5 in.)



BIRDS, 2021
SIGNED AND DATED IN PENCIL
18 x 12 cm (7 x 5 in.)

22


THE MURKAL, 2022
Oil and Gesso on canvas
100 x 90 x 10 cm / 39 x 35 x 4 in





26

TETHERED TO THE SHORE, NEVER KNOWING THE EXPANSE OF THE SEA, 2022
Oil and Gesso on canvas
100 x 90 x 10 cm / 39 x 35 x 4 in



July 2 - October 9, 2022

Sad Landscapes

AGNES DE CORTI
La Roulotte Corti, Dijon, France

Nature's first green is gold.
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So down goes down to day,
Nothing gold can stay.

37

Nothing Gold Can Stay
Robert Frost, 1923

38

SADNESS ON THE HORIZON, A MISTY MORNING, 2022
Oil and Gesso on canvas
100 x 90 x 10 cm / 39 x 35 x 4 in



39

ALONE AT SEA, 2022
Oil and Gesso on canvas
100 x 90 x 10 cm / 39 x 35 x 4 in





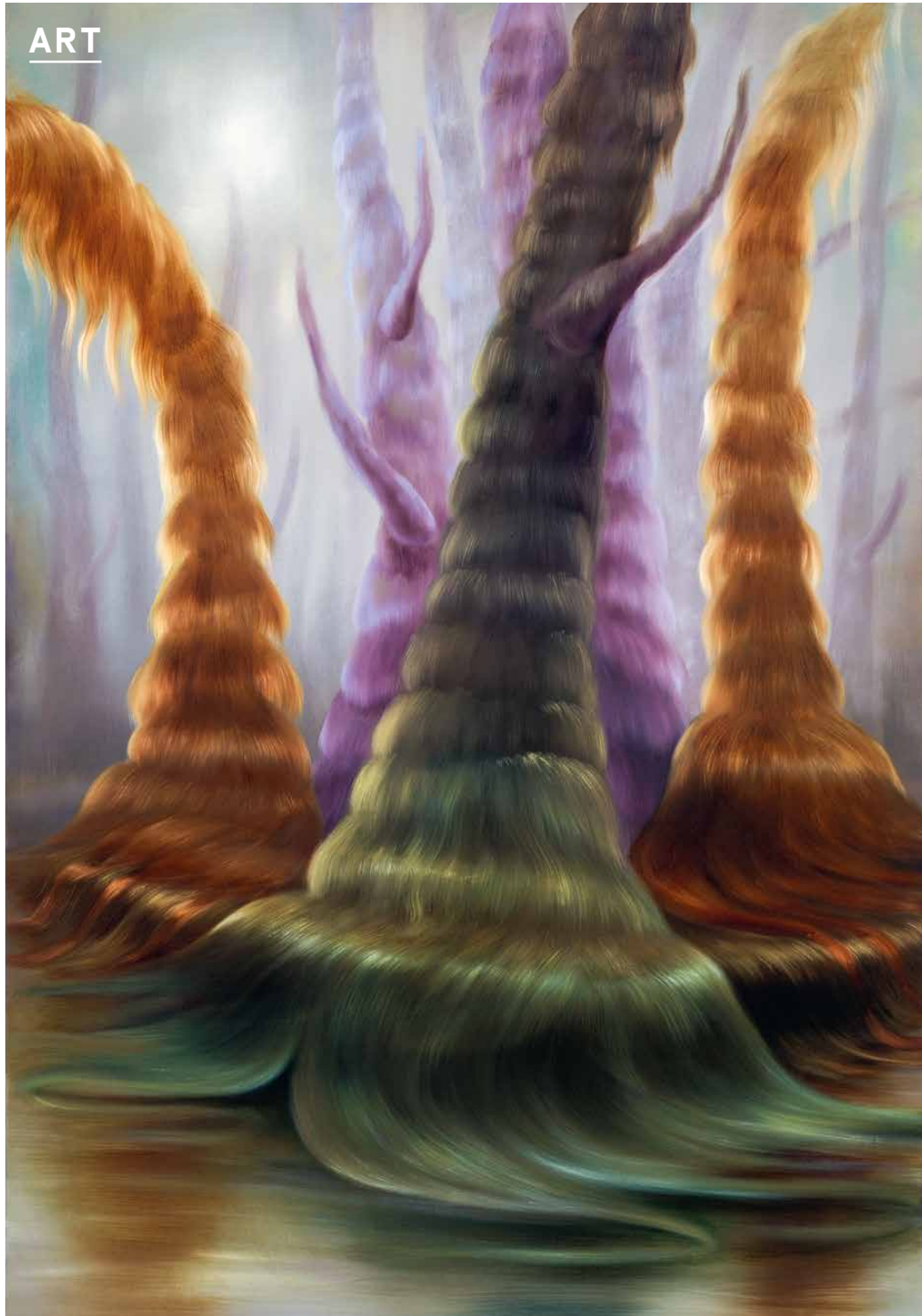
67

THE HOLYBIRD, 2022
Steel, bronze, and wood
100 x 90 x 10 cm / 39 x 35 x 4 in

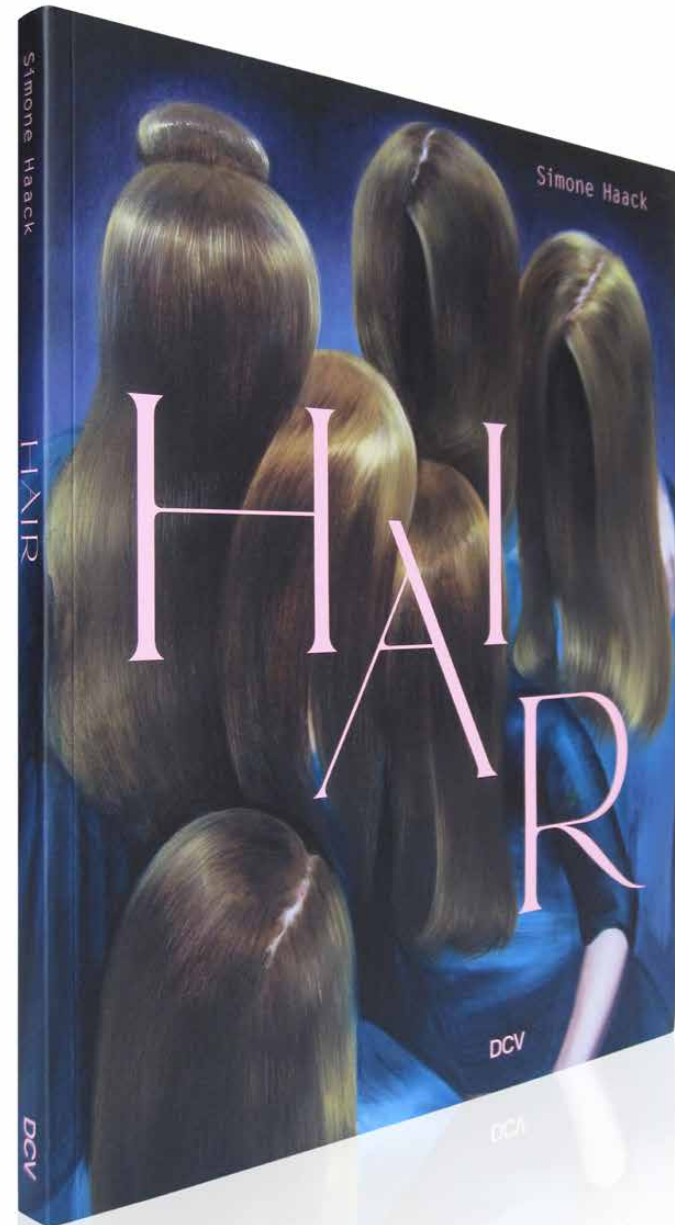
LONG NEW LONGBIRD, 2022
Steel, bronze, and wood
100 x 90 x 10 cm / 39 x 35 x 4 in



ART



HAIR [Simone Haack] | DCV [October 2023]
215 × 27 mm | 128 pages | Softcover





Velten Wagner

THE UNCANNY BETWEEN THE IMAGES

As a contemporary of a modern world that, despite all the setbacks and irritations, derives its self-image and its superiority over past epochs from the development of ever more far-reaching technical innovations, it seems strange to encounter a figure that refuses to continue on the seemingly predetermined path, but instead stops at the side of the road and stares at the observer with an unruly, sinister expression (fig. 1). Suddenly, in an age of conceptual designs, impersonal structures, or fantastic manipulations, there is a figure with a profoundly human expression, resolutely defiant and seemingly unwilling to move. There is no discourse here, no negotiation of social structures or conquest of sacred works – what is done here is what painting, which measures itself against tradition, has always done: It is offered, brought to life, and made accessible. The only question is: What is it that Simone Haack, with her quite classically presented oil paintings and pencil drawings, is pointing out and making accessible to the viewer? Instead of an attitude would be unproductive if it did not lead us down other paths, debates that do not exactly follow the rationality of categorical thinking. In *White Animal Park* from 2015, different animal species that usually only partially share the same habitat – dog, cat, squirrel, monkey, rabbit, and kangaroo – are united in one image under the sign of the color white (fig. 2). But why this harmonious gathering of such diverse animals? The color white, which also permeates the tree trunks and the diffuse background, unifies the painting on a formal-visual level. On the level of content, however – and this can always be read simultaneously in Simone Haack's work – inconsistencies arise. Here the seemingly disparate is brought together in an analogous way, triggering an irritating and strongly ambivalent feeling. One could also say that the artist superimposes two transparencies whose cut marks do not exactly coincide, those of an inner and an outer image, to create a deeper single view. The result is a tangible deviation, a shift of the outer image towards the inner image. As an example, consider the portrait (*Untitled from 2014*, from the series *Protophytes/Protophytes*, fig. 3). It shows a girl with her hair pulled back at the sides. Given the choice of color, the image could also be described as a red shift, with a spectrum ranging from red-gold to raspberry-red. The shifts occur within the hair, blurring the boundaries such as between the golden hair and the raspberry background. Upon prolonged observation of the portrait, the individual areas begin to flicker, or rather, melt into each other through their respective red components. The golden coloring of the pupils and the iris is particularly strange; their interplay



6

Velten Wagner

DAS UNHEIMLICHE ZWISCHEN DEN BILDERN

Als Zeitgenosse einer Welt der Moderne, die ihr Selbstverständnis und ihre Überlegenheit gegenüber vergangenen Epochen trotz aller Rückschläge und Irritationen aus der Entwicklung immer weiterreichender technischer Innovationen zieht, scheint es befremdlich an, auf eine Figur zu stoßen, die sich weigert, den scheinbar vorgezeichneten Pfad weiterzugehen, stattdessen am Wegrand verharrt und dem Betrachter mit widerbeachtiger, fester Miene entgegenblickt (Abb. 1). Plötzlich ist da – in einer Zeit konzeptueller Entwürfe, unpersönlicher Strukturen oder fantastischer Manipulationen – eine Gestalt mit einem zutiefst menschlichen Ausdruck, die sich entschlossen verweigert und offenbar nicht gewillt ist, sich von der Stelle zu rühren. Hier wird kein Diskurs geführt, hier werden keine gesellschaftlichen Bedingtheiten verhandelt oder surreale Welten erobert – hier wird das getan, was eine sich an der Tradition messende Malerei schon immer getan hat: Es wird geschildert, menschlich gemalt und nachgefragt. Nur: Was ist das, was Simone Haack mit ihren ganz klassisch vorgelegenen Ölbildern und Bleistiftzeichnungen aufzeigt und nicht an den Betrachter heranreicht? Die Verweigerung als Haltung wäre unproduktiv, wenn sie nicht auf andere Wege leitet, über Umwege auf Abwege, die nicht gerade der Rationalität des kategorialen Denkens folgen. In *White Animal Park* von 2015 werden verschiedene Tiergattungen, die für gewöhnlich nur teilweise denselben Lebensraum miteinander teilen, werden Hund, Katze, Eichhörnchen, Affe, Hasen und Kängurus unter dem Vorzeichen der Farbe Weiß auf einem Bild vereint (Abb. 2). Warum aber diese einträgliche Vermischung der so unterschiedlichen Tiere? Die Farbe Weiß, die auch die Baumstämme und den diffusen Hintergrund durchdringt, vereinhelligt das Gemälde auf der formal-visuellen Ebene. Auf der inhaltlichen Ebene hingegen – und diese kann im Werk von Simone Haack simultan stets mitgelesen werden – ergeben sich Unstimmigkeiten, hier wird das scheinbar Disparate analog zusammengeführt, was ein irritierendes und sehr ambivalentes Gefühl auslöst. Man könnte auch sagen: Die Künstlerin legt zwei Folien, deren Schnittmarken nicht exakt aufeinanderpassen, die eines inneren und eines äußeren Bildes, zu einer tieferen Einsicht übereinander. Es entsteht eine mehr oder weniger lesbare Abweichung, eine Verschiebung des äußeren Bildes hin zum inneren Bild. Als Beispiel sei das Porträt (*Untitled* von 2014 aus der Serie *Protophytes* genannt (Abb. 3). Zu sehen ist ein Mädchen mit an den Seiten hochgestecktem Haar. Man könnte das Bild mit Blick auf seine Farbwahl auch als eine Rotverschiebung bezeichnen, mit einem Spektrum von Rotgold



7

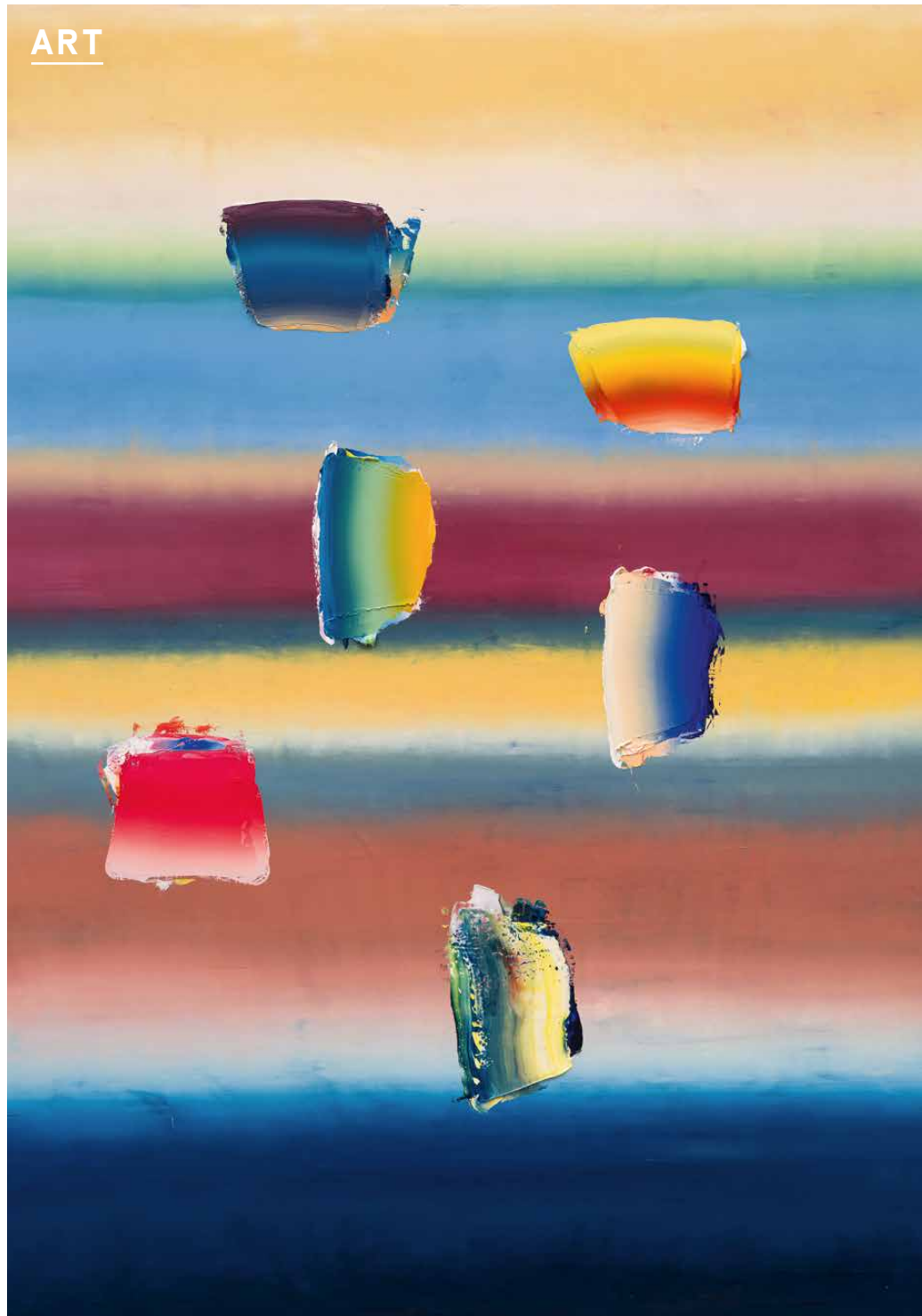


20 Lady in Furs, 2018
90 x 60 cm (35,43 x 23,62 inch)

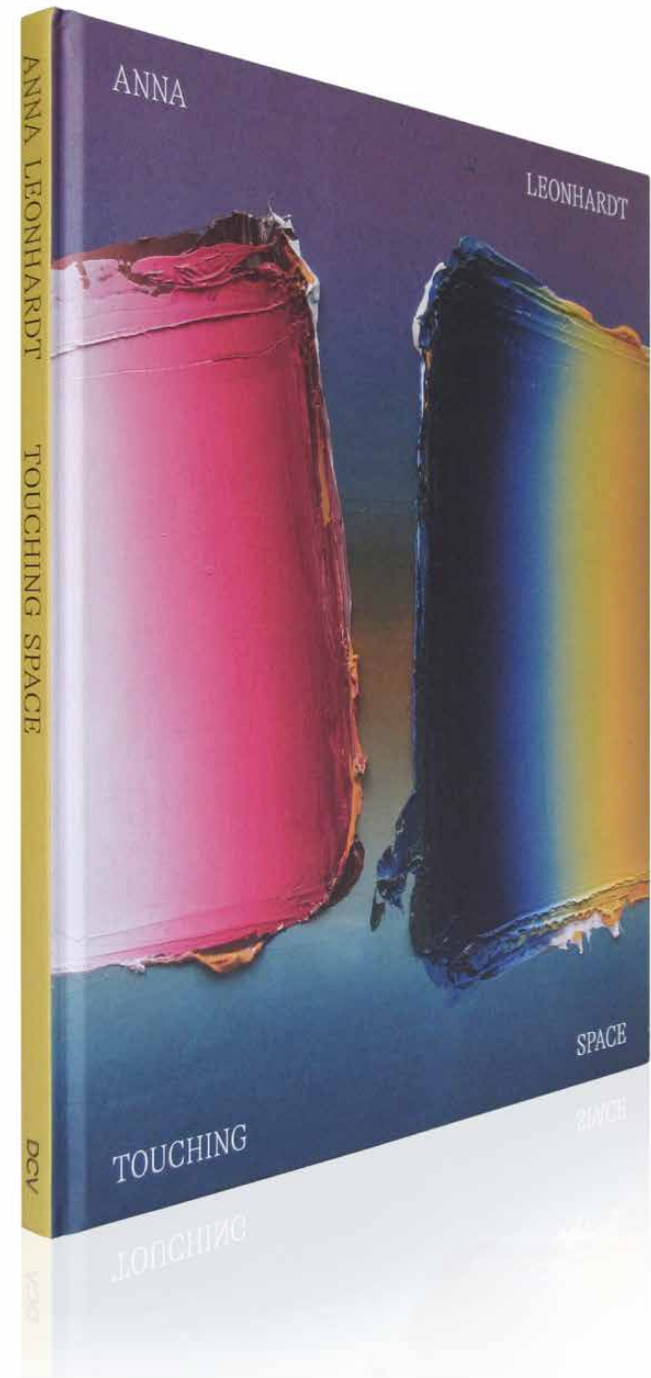


46 Expectations, 2023
140 x 190 cm (55,12 x 74,80 inch)

ART



ANNA LEONHARDT. TOUCHING SPACE | DCV [September 2023]
230 × 300 mm | 96 pages | Hardcover





Excerpts from an email exchange between
Anna Leonhardt and Sophia Pietryga, February to June 2023.

“I’m much more interested in the process
than in a finished painting”

Looking at your work for the first time, I couldn’t help
but think of a passage in Jacques Derrida’s essay
The Passion of Images, which I read yesterday:
“One does not have to be a physicist but rather
just go for a walk to register that the world is not
only made of stable objects but also of energies,
atmospheres, rhythms, and vibrations, all of which
we intuitively feel and with our capacity to resonate
with them. Something similar occurs in images, for
example, in a color arrangement that transmits
forces. Even a few flicks in the image fold prove to
be defined not only metrically (for example,
through its distance to the edges) but also as an
unambiguously effective entity that addresses itself.”
In this initial beginning scene, the image is already
there because a simple marking like a flick of color
is enough to articulate the ground.

A great quote. A flick of color as a marker that artic-
ulates the ground—materially. I immediately think
of my own work. And I am, after all, a passionate
walker. Especially in New York City, it’s a great
inspiration that brings me completely new and
surprising experiences, even after all these years.
Just getting on my way and going to a different
neighborhood.

On your forays through New York City, I imagine
you as a “city hunter,” like Virginia Woolf, who
saw her long, fast walks as an integral part of
her writing. You wrote that New York City in
particular is a great source of inspiration for
you. Having never been there, I wonder how the
different locations affect your work. I wonder
how the tranquility of Leipzig will do to it. Are
the works created in Volkswagen different from
those made in Berlin?

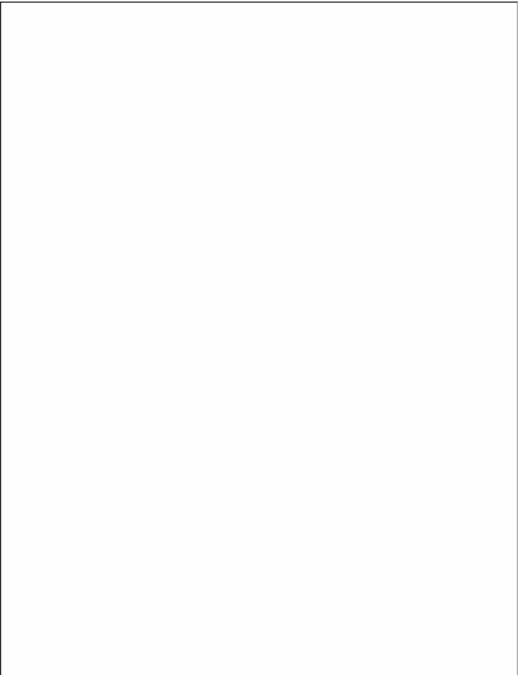
Yes, exactly, observing how the works change in
different places and how life inscribes itself in
paintings has become a kind of research, where
I like to move into a studio for a few months and
then make an exhibition on-site. Because the dif-

ferent places I work in always feel different, create
movement and moods, and that expresses itself
in my painting. New York City is indeniably
diverse and vibrant and has this pull. Even though
it can be exhausting and totally extreme at times,
there’s no place I’d rather be. Leipzig, on the other
hand, feels familiar and comfortable because of
its proximity to Dresden, where I studied and
lived for a long time, and I’m already excited to
see how it will affect my paintings.
I’ve just picked up a bag of old oil paint tubes
from my studio in Berlin, and I’ll be working with
them one by one.

The fact that you’re using old tubes of paint from Berlin
for the new works in Leipzig reminds me of your
technique of scraping the paint off a canvas and
“recycling” it as a new layer of paint on another
painting. Perhaps you’re creating painting siblings
that span cities and years.

Yes, this technique grew out of a desire not to waste
material. I want to use as much (paint) waste
as possible in the studio. The paint that is too
much on one painting is transferred to another. I
clean the tools directly on the paintings and wipe
them off on the edges. In the early stages, the
paintings are working houses and layers of paint
redouble. This results in the multidimensional
nature of the paintings and the interrelation-
ships of the individual works with each other.
Painting siblings, families of pictures, seem to
me as appropriate description. In the beginning,
I feel more like an artisan. It’s not about art,
composition, or a conscious pictorial decision.
The association of space, air, and light comes
at the very end.

Does what you read or what films you watch change
depending on the city or country you’re in? Are
there quasi-environmental influences in the choice
of books, films, series, etc., or does it come more
from you, i.e., is it location-independent?



Ein radikale Theorie über unseren Lebensraum, basierte auf wirtum Barbi
Raum: Prolegomena zu einer Architektur des gelebten Raumes!

Franz Xaver Baier
LEBHAFTER LEBENDIGER RAUM

Körper und Raum / räumliche Existenz / out of body Existenz / unterschwelliger Raum / cosmic baby

Der Raum, den wir bewohnen, ist primär nicht der geometrische und gebaute. Wie wir unser Leben gestalten ist
nicht identisch mit den Regeln der Architektur. Deren Gebuden, Wogen, Pflanzen und Schichten. Gleicher Raum
hat seine eigene Architektur, seine eigene Geometrie. Er ist von einer anderen Realität und erreicht sich durch
die gebaute Umwelt hindurch und darüber hinaus. Diese verborgene Seite der Realität wird meist übersehen.

Der existentielle Raum: „Ich besetze sehr gern Parfüm“

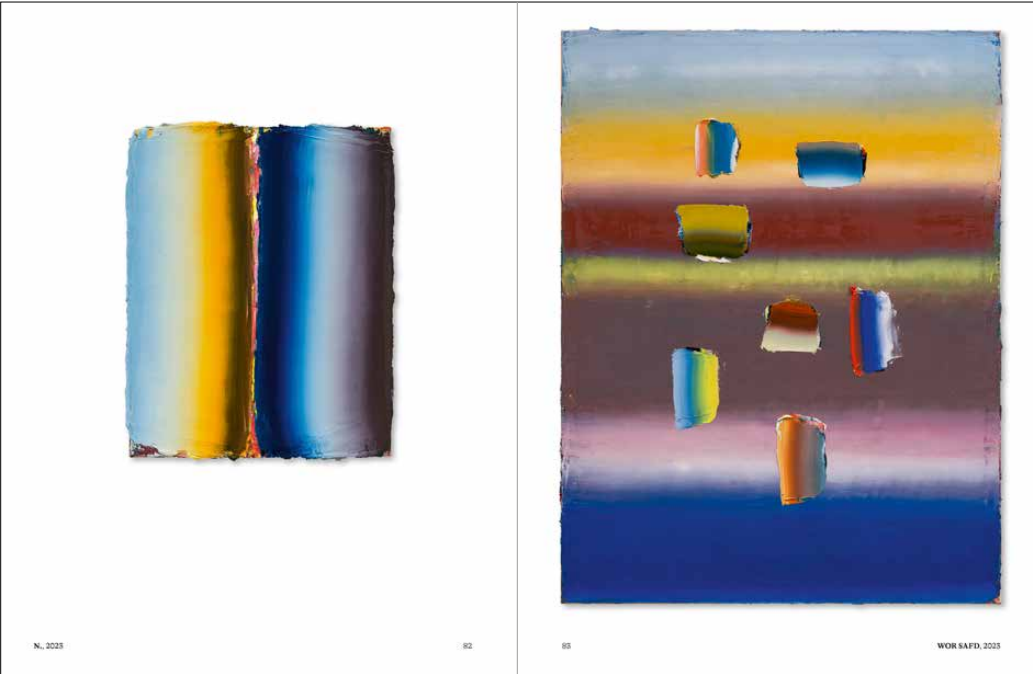
Wir sind heute immer noch gewohnt, von „dem Raum“ zu sprechen und dann in einer Weise, als wäre er ein
Balkon und der Mensch ein Körper darin. Das Raum nicht unabhängig ist von Dingen und Orten ist
eigenemal bekannt. Albert Einstein hat beispielsweise gesagt, dass dem „Raum-Begriff“ der „Zeit-Begriff“
vorausgeht und das also Raum eine Art „Zündung körperlicher Objekte“ sei und nichts als eine Art Ordnung
körperlicher Objekte“. Er hat dabei allerdings unbeachtet, wie diese Orte und diese Ordnung zustande
kommen.

Eine Antwort hierauf haben die phänomenologischen und sprach-philosophischen Untersuchungen von
Heidegger, Sartre und Wittgenstein gegeben. Sie führen das Raumproblem mit Leben und zeigen, dass zu Raum
so etwas wie „Welt“, „Existenz“, „Sinnzusammenhang“, „Lebenszusammenhang“ und Verhaltensweisen gehören
und dass sich erst dadurch Raum ergibt. Es gibt keine reinen Beziehungen, sondern wir sind mitredend in
den Beziehungen, weil wir, wie Sartre sagt, die Beziehungen selber sind. Distanz und Nähe sind qualitative
Größen. Wir sind die Wesen, die durch die Möglichkeit des „Zusammen“ so etwas wie Distanz oder Nähe
zwischen uns bringen können. Deshalb ist Raum „weder im Subjekt, noch in der Welt im Raum“. Vielmehr ist
der Raum „in der Welt“ als einer von uns ausgehenden, lebenden und zu „bewohnender“ „Sinnzusammenhang“.
Raum entsteht erst durch existentielle Beziehungen. Durch diese entsteht Bedeutung und Zuordnung von
Dingen, Orten, Grenzen und Qualitäten. Und das heißt bedeutet „Ich auf diesem Stuhl“, „Ich in diesem Tisch“,
„Ich auf dem Gipfel dieses Berges, mit diesen Dimensionen, dieser Orientierung usw.“ Von diesem gelebten
„Ich-wir“ aus geht es „die Welt“. Von da aus legt der Künstler Künstler innerhalb seiner Räumlichkeit New
York näher als Wuppertal und die Kunstwerke näher als sein eigener Körper.

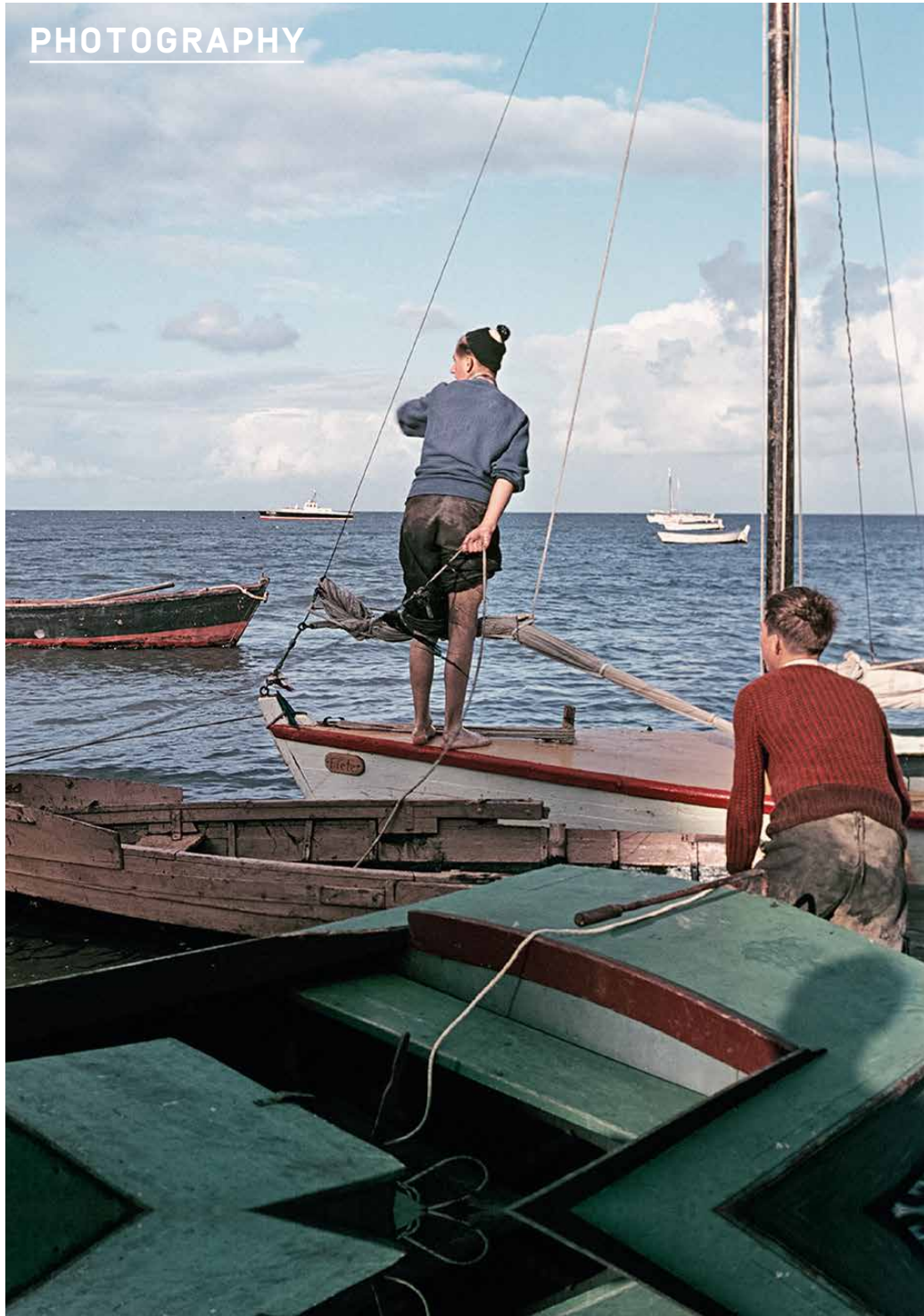
Raum ist ein Element des Menschen. Wir kommen nicht irgendwie in Raum und Zeit vor, sondern wir
sind selbst räumlich und zeitlich. Wir existieren räumlich wie zeitlich. Das ist ein fundamentale, unsere
ganze Existenz betreffende Tatsache. Wir müssen also Zeit und Raum durch unsere Existenz
leiten. Wir müssen uns zeitlich wie räumlich. Das ist der radikale Sinn von Wirklichkeit. Dabei sind
Mensch und Raum unaufhörlich miteinander verknüpft. Raum ist kein Gegenüber für den Menschen. Er ist
weder ein äußeres Gegenstand noch ein inneres Erlebnis. Es gibt nicht die Menschen und außerhalb Raum.
Bernhard Waldenfels sagt: „Raum ist niemals bloß formal Bestandteil eines praktischen Projekts oder eines
theoretischen Objekts, sondern er gehört zu dem Faden der Reflexivität, aus dem wir ständig schlüpfen.“

Es ist von daher fälschlich, wenn man von einem allgemeinen Raum, Zeit und Sein, wie es von die Wesen
schaffen immer noch vernachlässigt werden, absieht. Vielmehr sind Raum, Zeit und Sein auf konkrete Lebensweisen
bezogen und nur aus ihnen begreifbar. Die Lebensweisen sind die Konfigurationsprogramme, die je bestimmte
Wirklichkeiten erzeugen. Deshalb führen Kunst, Politik, Wirtschaft, Wissenschaft auf „verschiedene Räume“.

Man muss aber hier über Heidegger und Sartre hinausgehen, weil sie einzeln den Raum zu sehr an die
Existenz des Menschen gebunden hatten und andererseits doch noch an einem irgendwie vorgegebenen
Menschenwesen festhalten. Wir können heute davon ausgehen, dass alles an der Wirklichkeit von Räumen

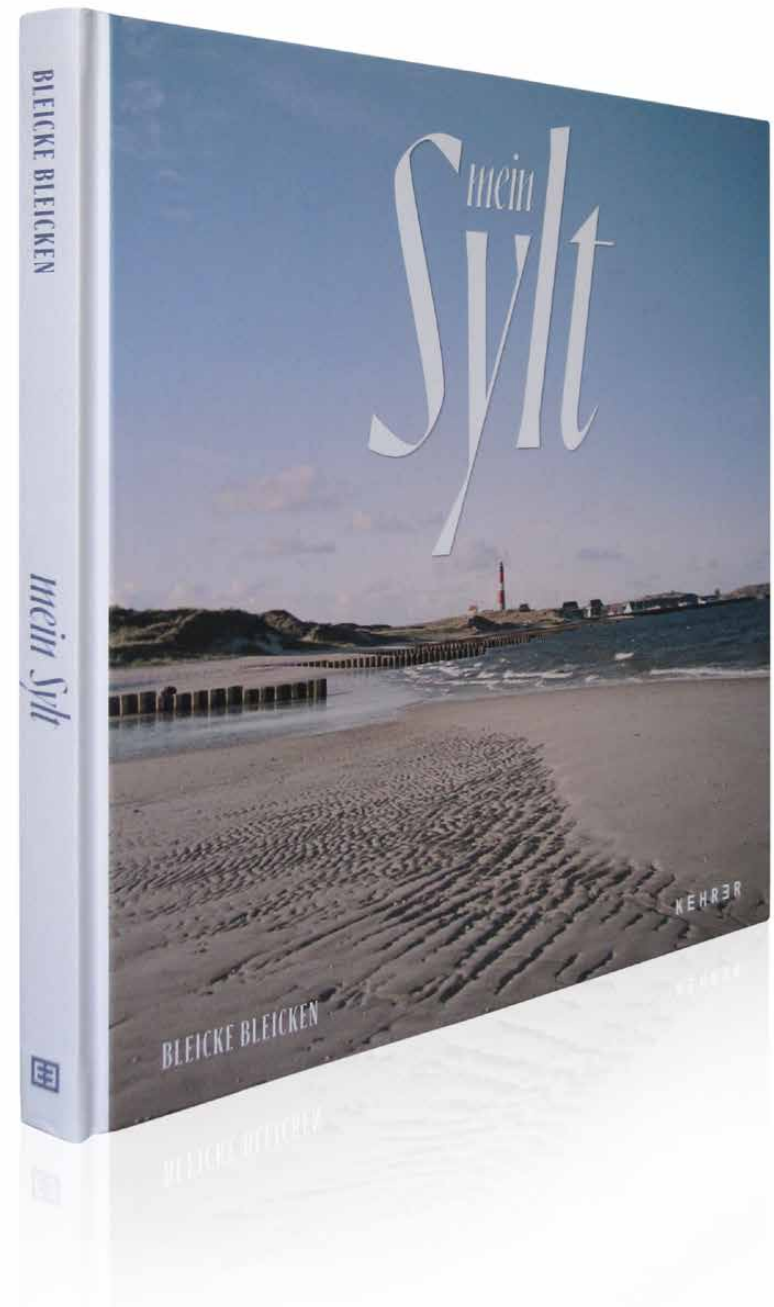


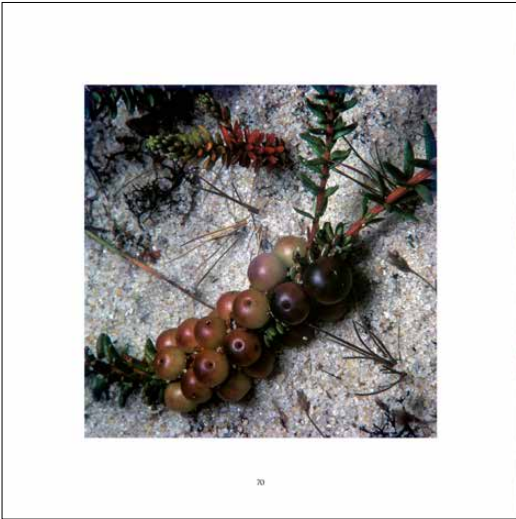
PHOTOGRAPHY



MEIN SYLT [Bleicke Bleicken] | Kehrer Verlag [May 2023]

220 × 220 mm | 144 pages | Hardcover

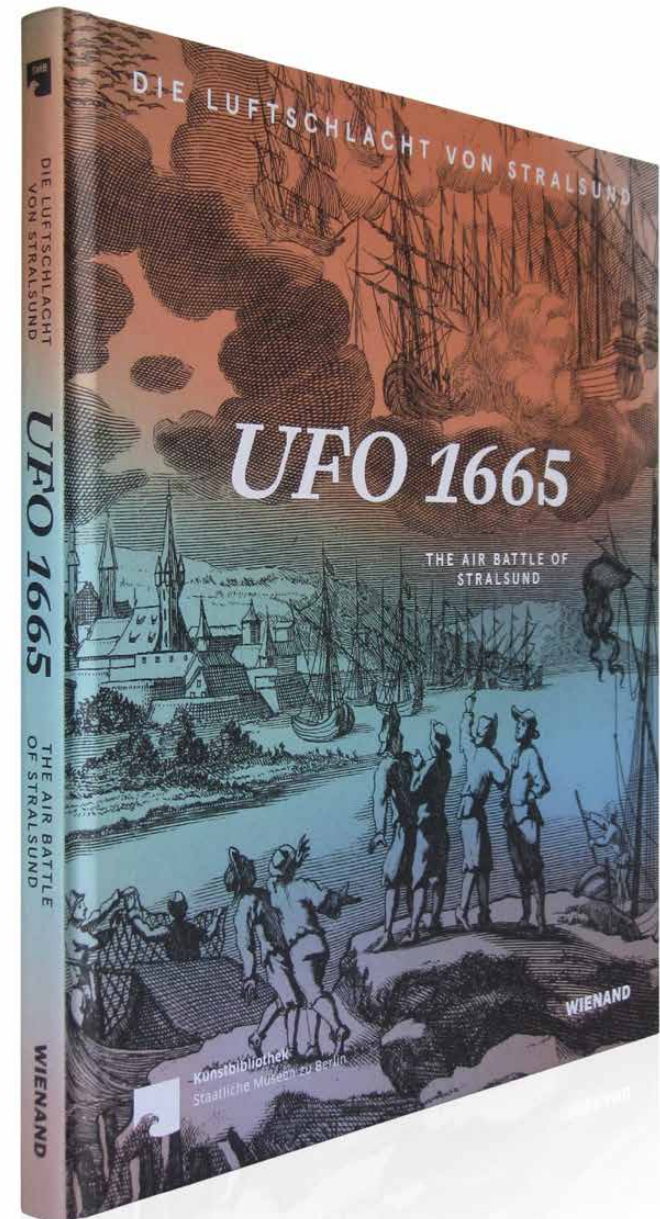


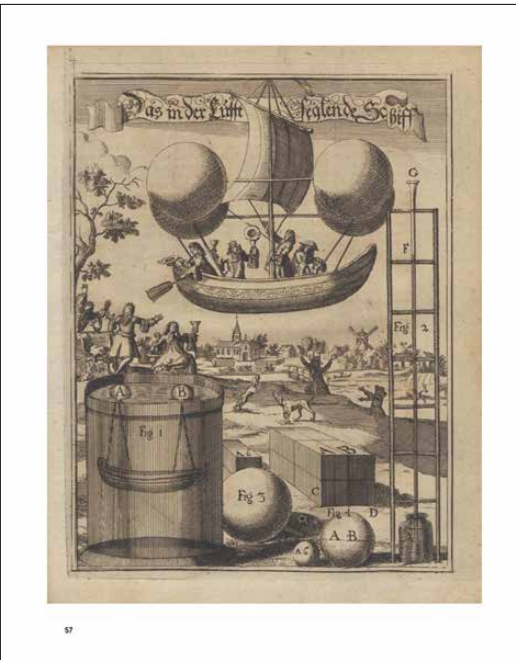
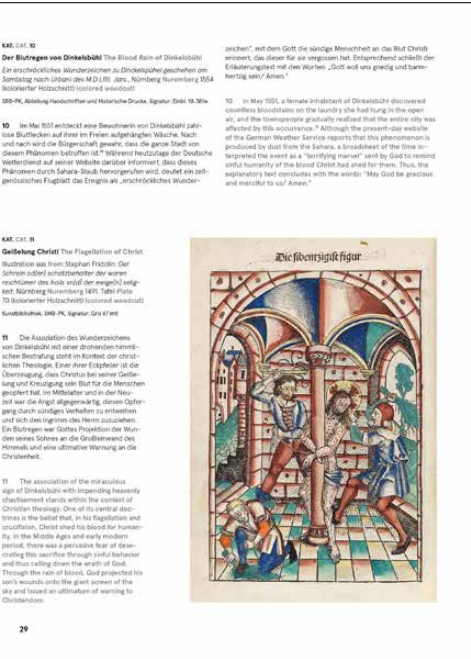
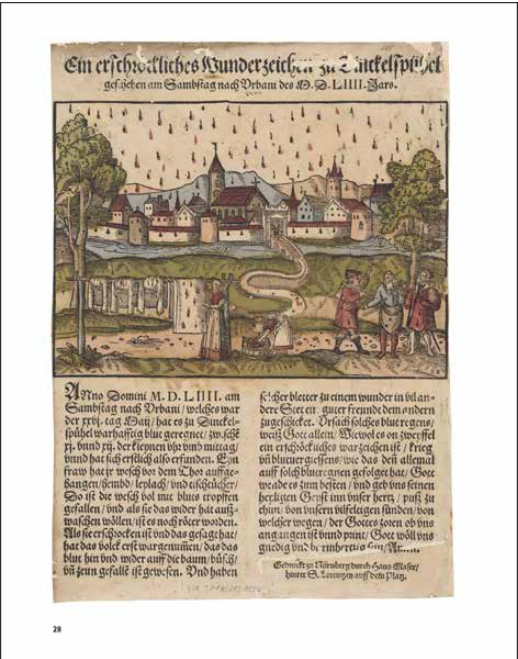
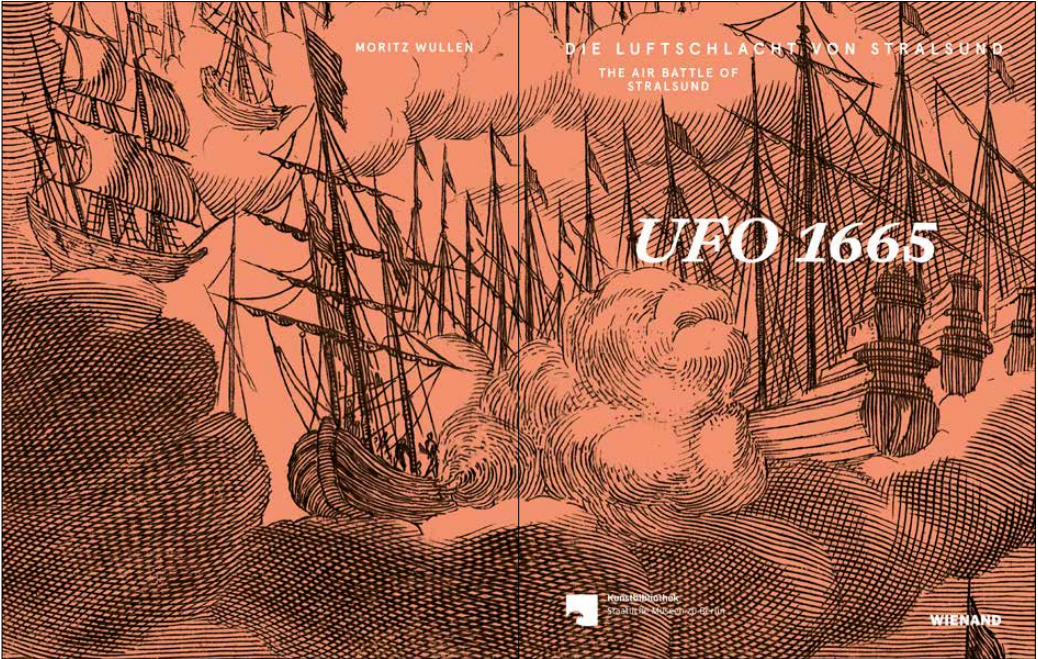


ART

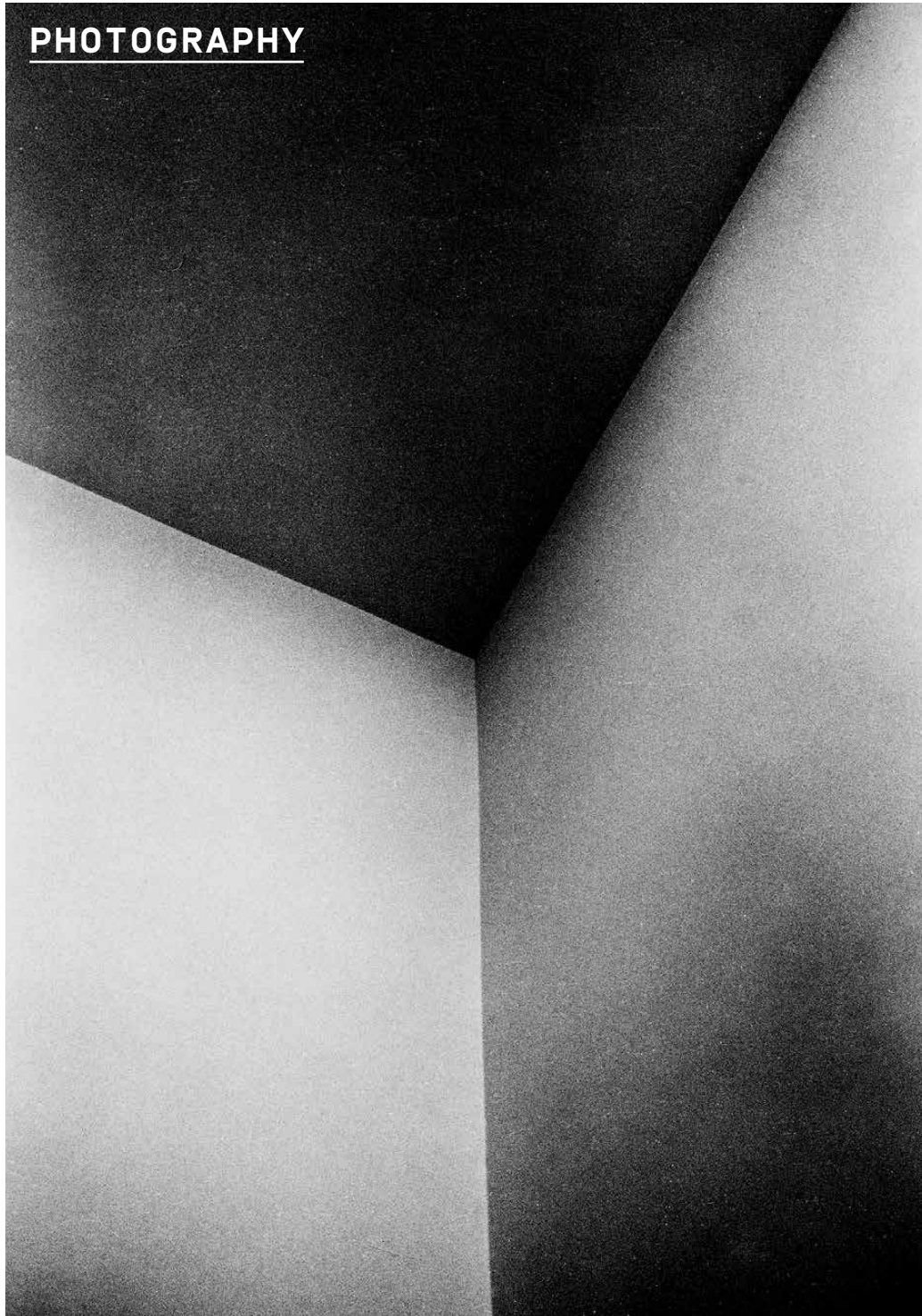


UFO 1665 [Moritz Wullen] | Wienand [April 2023]
220 × 280 mm | 112 pages | Hardcover

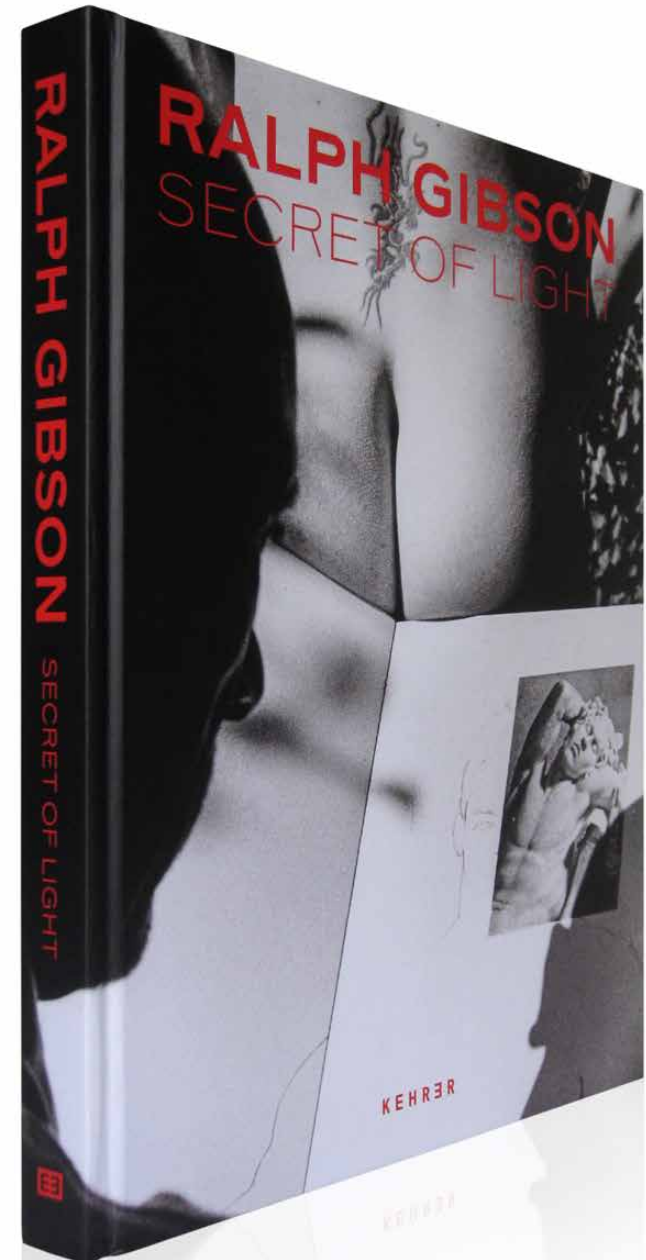


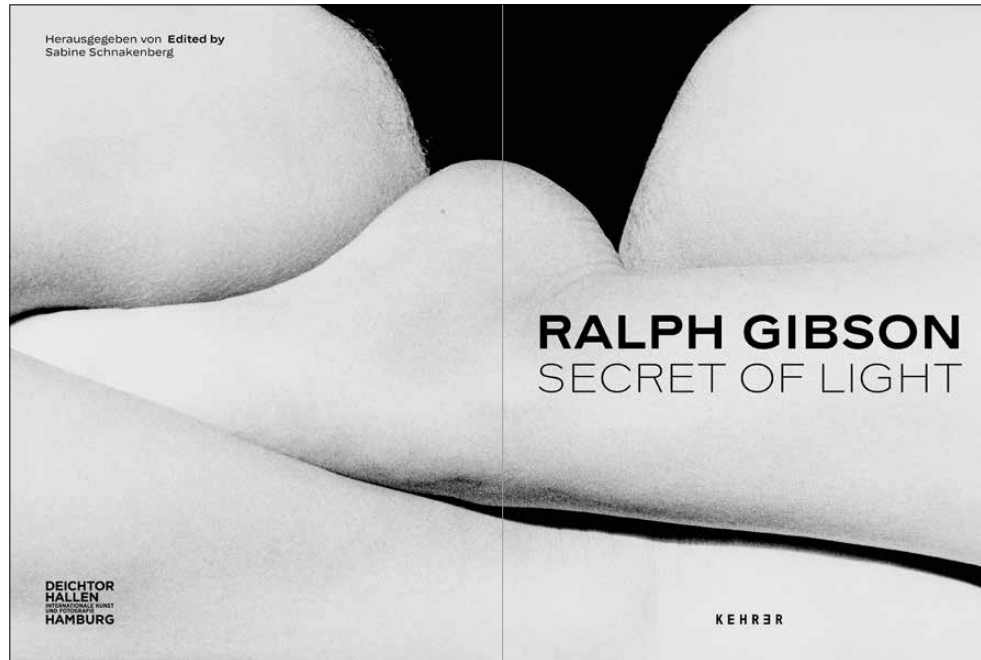


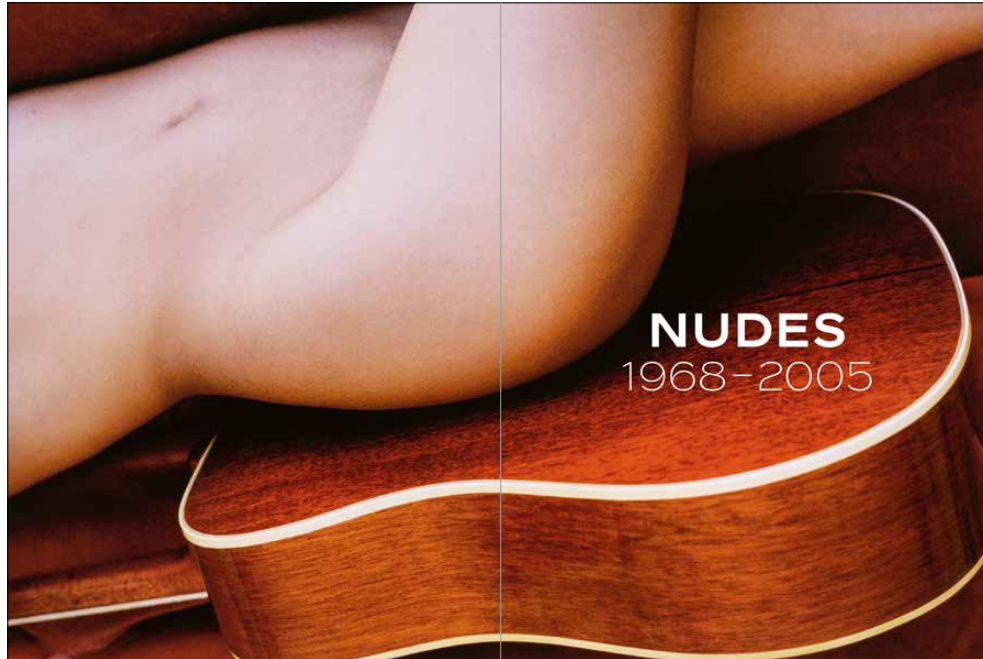
PHOTOGRAPHY



RALPH GIBSON. SECRET OF LIGHT [Deichtorhallen] | Kehrer Verlag [April 2023]
240 × 320 mm | 240 pages | Hardcover







164



165



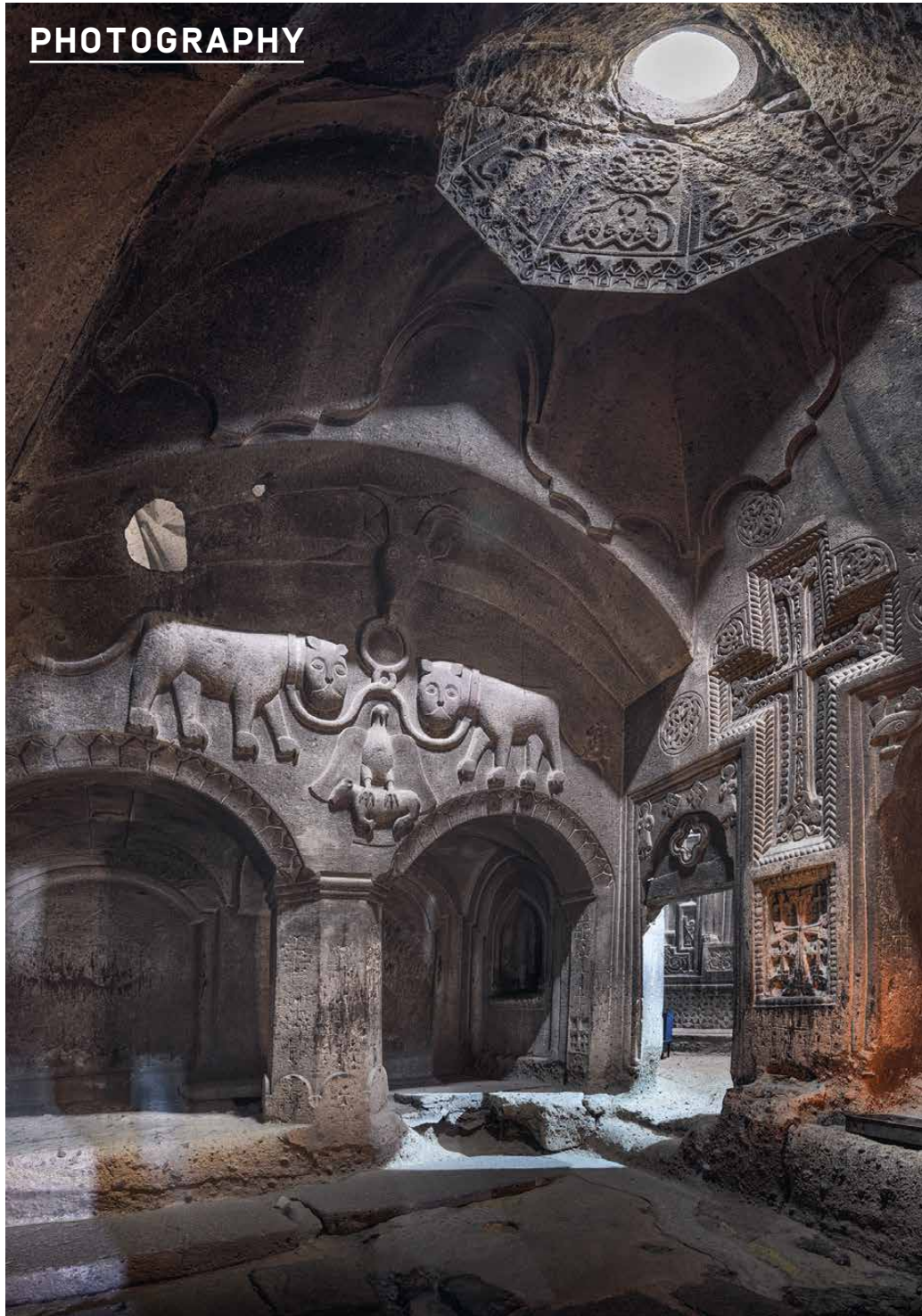
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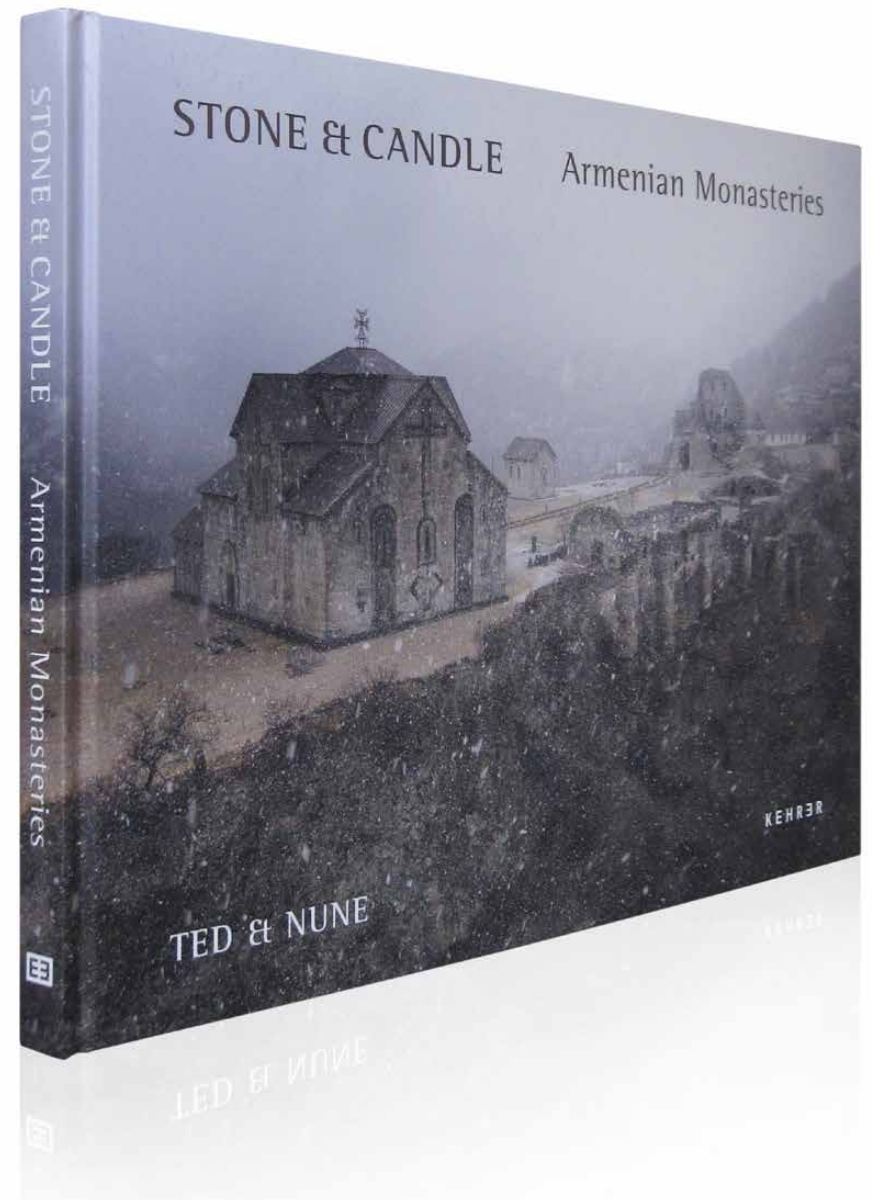
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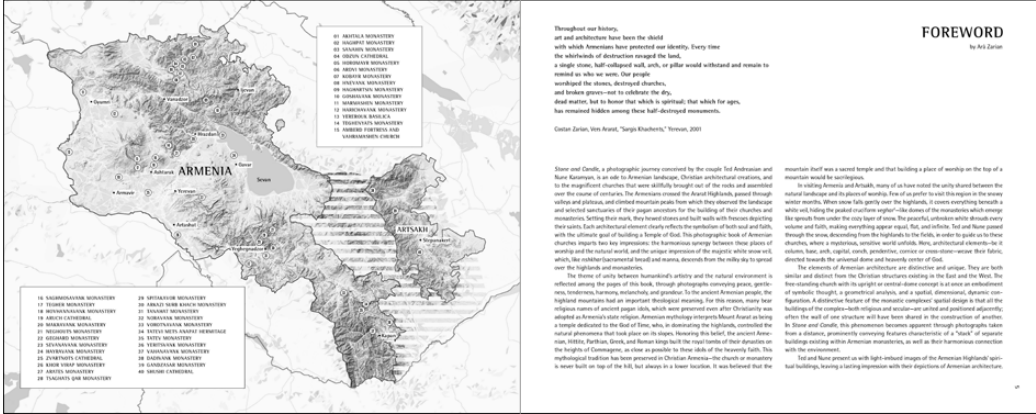
183

PHOTOGRAPHY



STONE & CANDLE. ARMENIAN MONASTERIES [Ted & Nune] | Kehrer Verlag [March 2023]
300 x 240 mm | 112 pages | Hardcover





[illegible]

Comment: this is a handwritten number 7, not a handwritten number 7.

2



§ The church was founded in the 9th century and built as a cruciform structure. According to inscriptions on the wall, the adjacent narthex was built in the early 11th century.



Syanik, Vlayots Dose



Utharawank is seven kilometres from the city of Kapat, on the beautiful, wooded slopes of Mount Tziprasnet, to the right of the Vaghts River. It was named after its founder, its Vahan, son of the reigning Prince Shoghik. The complex consists of St. Grigor Lusavortsch Church, a narthex, a portico, and the two-bellied Church of St. Anthonian. The church, narthex and portico were later reconstructed by the King of Savail, Grigor I. Utharawank was the final resting place of the royal and princely families of the Yersik and Aghvark regions.

Ergebnis (10) des Systems (9) heißt \hat{P} , welches die Lösung des Problems

11



Fortiavank is located east of the village of Artavan on the edge of a rocky, humped plateau.

The main source of information about Fortiavank is the history of Syunik, a text by the 12th century Armenian historian Grigorios Oghanos, suggesting it was first built by the nephew of Artaban. The main structure is the Church of St. Mattheos, a single-story modified hall. The ruins of the bell tower and ramparts can be found east of the church.



三



Received 20 July 2004; accepted 2 August 2004

100

South Cathedral, commonly referred to as Shalashchaya, is one of the largest American churches in the world. It was built by the Protestant Slavic (Ukrainian) between 1888 and 1908. Two well-known artists, and funded by the leaders who migrated to Shalash from the Ukrainian village of Nakhivshyn.

The story about its founders was told by Ukrainian Evangelists, and is a source of a few versions of the church's history. In 1888, a group of Ukrainian immigrants, led by a priest named Father Anthonio, arrived in the United States. They were looking for a place to worship and to build a church. They found a small plot of land in the city of St. Paul, Minnesota. They decided to build a church there. The church was completed in 1908. It was the first Ukrainian church in the United States. It was also the first church to be built by Ukrainians in the United States. The church was built by the leaders who migrated to Shalash from the Ukrainian village of Nakhivshyn.

In 2002 the American Press published an article about the current state of Ukrainian churches in the United States. The article was titled "The Ukrainian Church in the United States: A History of Struggle and Triumph". The article was written by a Ukrainian journalist named [Name]. The article was published in the [Publication Name]. The article was a source of a few versions of the church's history. In 1888, a group of Ukrainian immigrants, led by a priest named Father Anthonio, arrived in the United States. They were looking for a place to worship and to build a church. They found a small plot of land in the city of St. Paul, Minnesota. They decided to build a church there. The church was completed in 1908. It was the first Ukrainian church in the United States. It was also the first church to be built by Ukrainians in the United States. The church was built by the leaders who migrated to Shalash from the Ukrainian village of Nakhivshyn.

Like Shalash, the village of Shalashchaya creates an entire

2012) the *American Poetry* published an article about the current state of Lithuanian poetry stating: "Lithuania has begun to disengage the Lithuanian Catholicism in poetry, under the pretext of 'innovation' and in improving and exert effort to make of American characteristics from the same object." Like Dedering, the future of Lithuanian poetry remains uncertain.

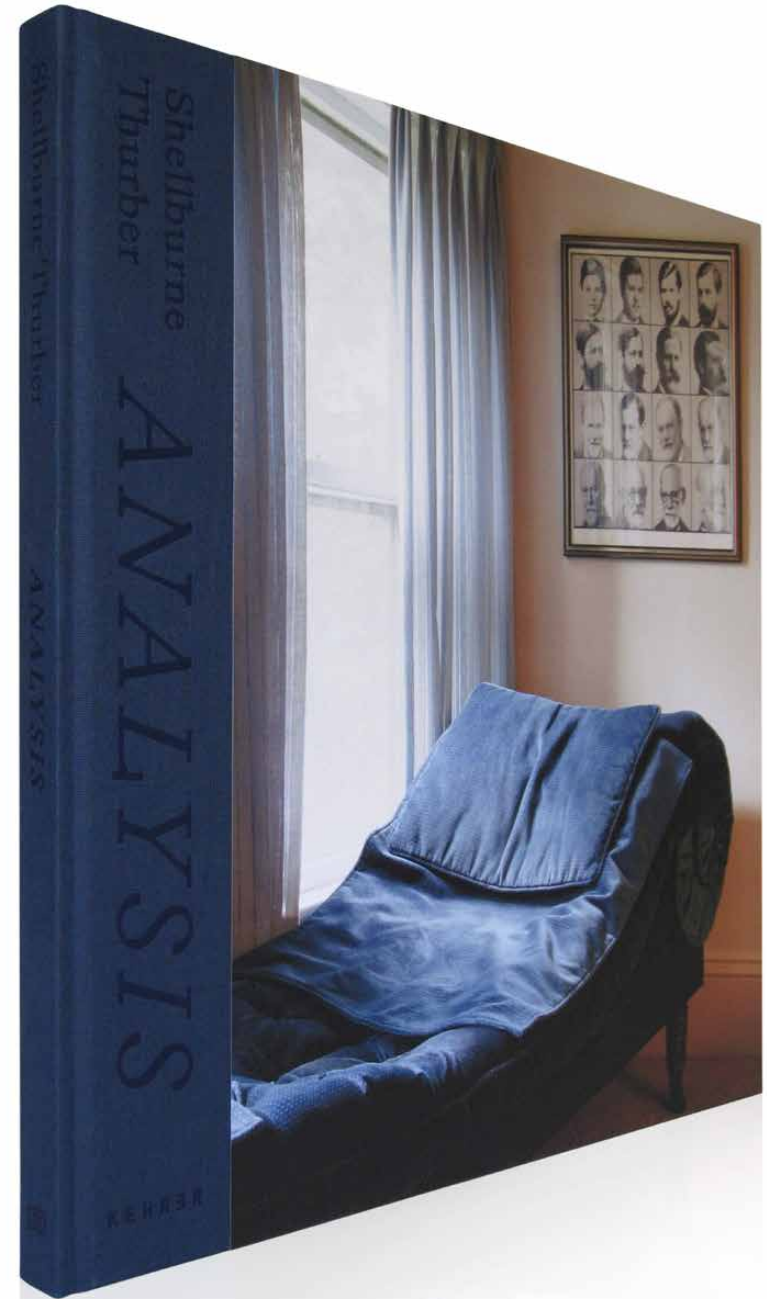
11



PHOTOGRAPHY



ANALYSIS [Shellburne Thurber] | Kehrler Verlag [February 2023]
300 × 330 mm | 156 pages | Half-cloth hardcover

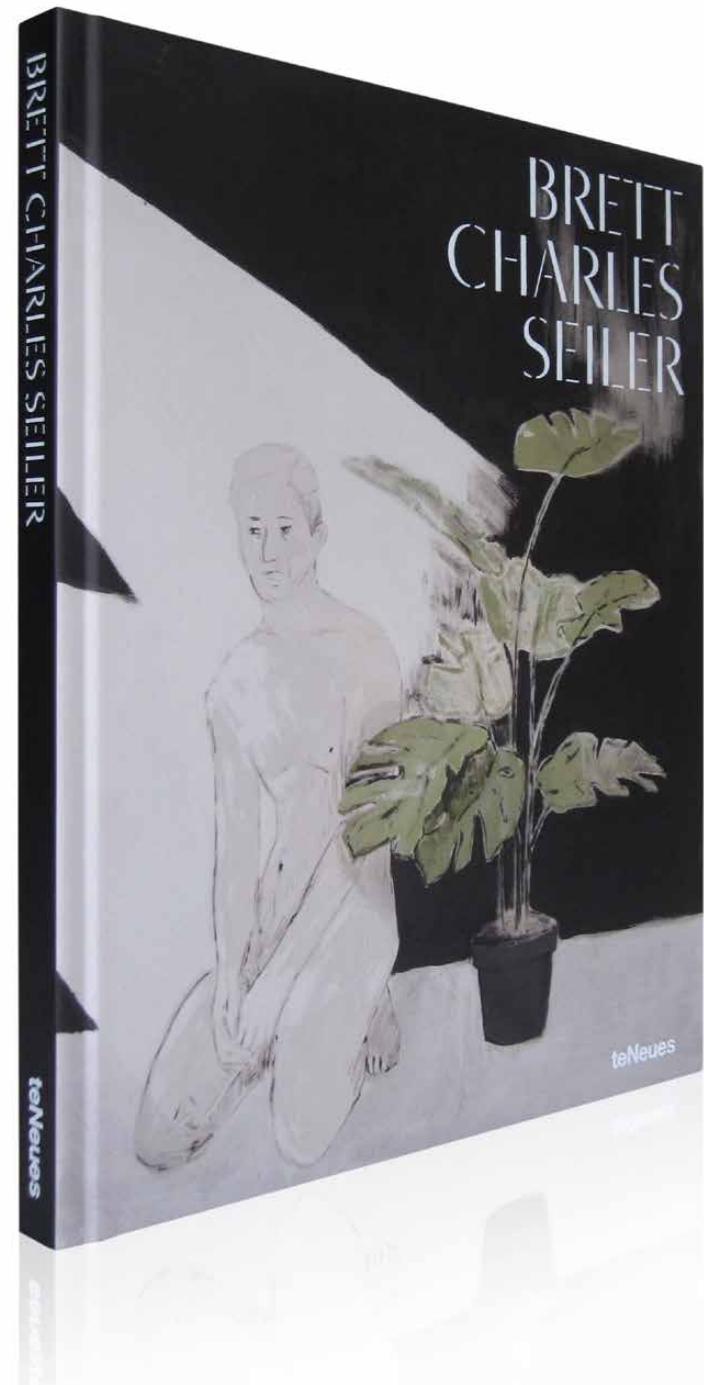


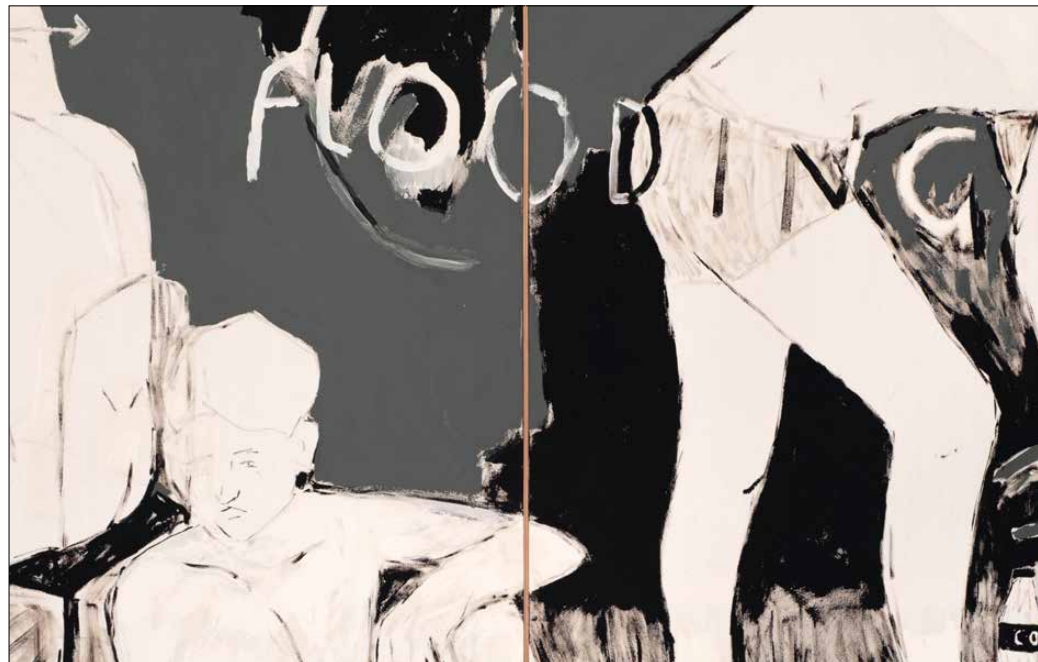


ART



BRETT CHARLES SEILER [Galerie EIGEN+ART] | teNeues [January 2023]
235 × 300 mm | 166 pages | Hardcover with fold-out





Sean O'Toole

NOTES ON BRETT SEILER'S FUGITIVE SENSIBILITY

Brett Seiler is best known for his casual yet emotionally resonant paintings of male figures rendered using cheap materials, notably roof paint and bitumen—a black, sticky form of petroleum used for waterproofing. These fatty-painted compositions generally fall into two types: head-and-shoulders portraits of individual subjects, and tableau paintings featuring tangled groups of men in sparsely detailed interior settings, talking, embracing, kissing and lying. Whether portraying subjects alone or in groups, his sketchy depictions wrestle with notions of subjectivity and anonymity, personality and type. Irony and intimacy, humor and action. Sometimes the artist will include an additional textual element to defuse or amplify a composition: “Cuck” instead of Coke as branding on a soft-drink bottle, for example. A memorable work from 2019 reads, the caption “A HOMOSEXUAL WITH BAD TEETH” over a generic portrait of a young man.

This habit of writing into and over his compositions dates back to Seiler's student days, when he often overlaid text onto his photographs, many of which were self-portraits. It survived his student infatuation with Cuban-American artist Felix Gonzalez-Torres, which saw a marked turn to installation and sculpture in Seiler's work as well as a growing political awareness around his queer identity. It ultimately led to the production of a remarkable body of text-only paintings that are an important counterpoint to Seiler's figural work. These text works register the terms of the artist's queer consciousness and the centrality of language as an aesthetic and political tool. It unpacks this statement further in a moment, but first I want to focus on a recurring trope in Seiler's figural paintings and related installations of the past few years: the printed book.

Seiler has consistently referenced books in his work. His 2019 solo exhibition, *How I Forgot the Colour of the Room*, included two works paying homage to queer authors. *Reading List* (2019, p. 23, bottom left)

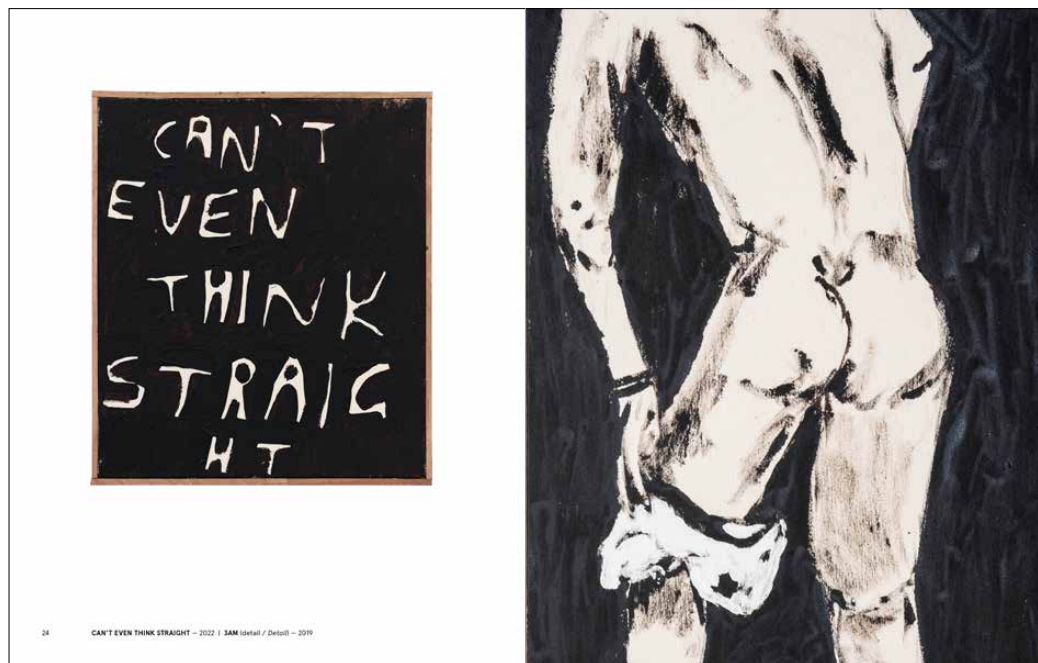
shows a set of pine shelves in the shape of hands bearing crude replicas of books by, among others, James Baldwin, E. M. Forster and Virginia Woolf. A *Single Man* (2019, p. 23, bottom right) is a text-only painting invoking Christopher Isherwood's 1964 novel of the same name. Isherwood's frank portrayal of an aging gay man is also referenced in a recent painting, *Afterparty with Fabio and Nic* (2022, gate-fold, pp. 31–33), the book serving as the base for a houseplant in the left panel of this ambitious triptych.

Afterparty with Fabio and Nic is notable for its expansive scale, camp chromatic style and bold use of narrative. It is also unusually detailed in comparison to Seiler's earlier figurative paintings, which tended to float subjects in unspecified space. Seiler painstakingly details the tiled parquet flooring of the interior space and includes three houseplants, their number corresponding to the three male figures. The composition also features a rudimentary trompe l'oeil device in the form of a painting within a painting. Nonetheless, the overall mise-en-scène of *Afterparty* is generic, with houseplants and parquetry recurring across many of Seiler's recent paintings.

A parquet grid was central to an installation the artist produced for the group exhibition *We Who Drove* (2020) in Cape Town, for instance. A kind of reimagining of his shabby, paint-splattered studio in Salt River, the installation showed off his basic aptitude in carpentry and set-design, skills refined assisting artist Klemm Wechsungen in 2018. Seiler's untitled installation developed across two planes, horizontally on the floor and vertically on a wall. Along a large painting lying out, a parquet grid on the floor he placed a can of green paint and an old suitcase with a portrait of a stubble-faced man inside. The suitcase is a recurring motif in his painting installations and gestures to Seiler's itinerant early life. Leaned against a wall in the corner was a painting turned backwards, against which was balanced a fat-page book representing an early essay by the American critic Susan Sontag.

5

INTRODUCTION



24

CAN'T EVEN THINK STRAIGHT – 2022 | SAM (detail / Detail) – 2019



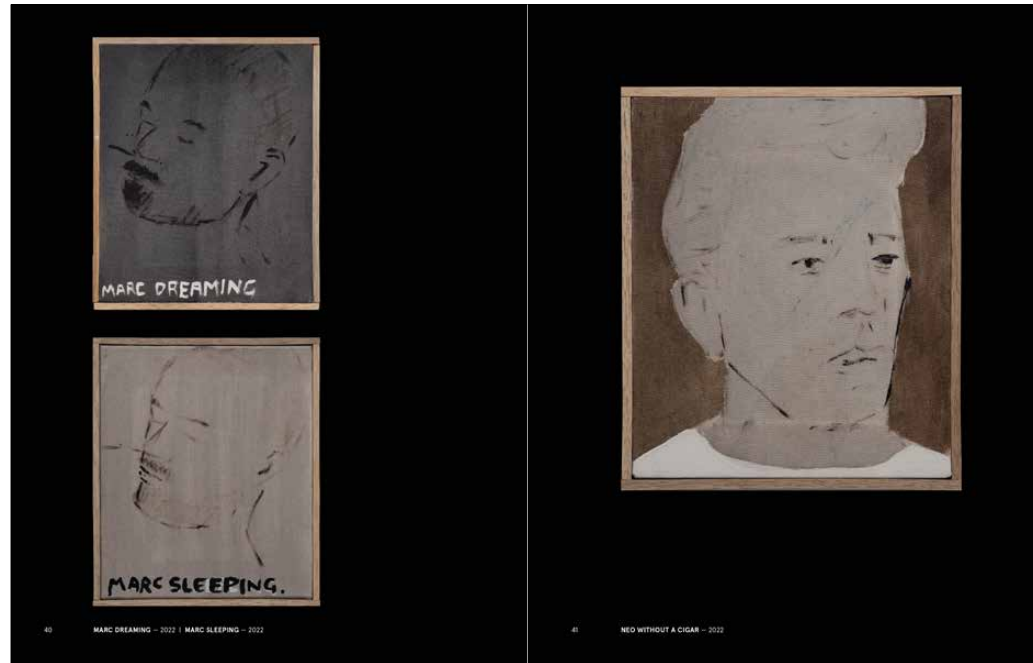
26

IN BETWEEN DREAMS (Exhibition view / Ausstellungsschnitt) – 2022



27

DEATH IN VENICE – 2022

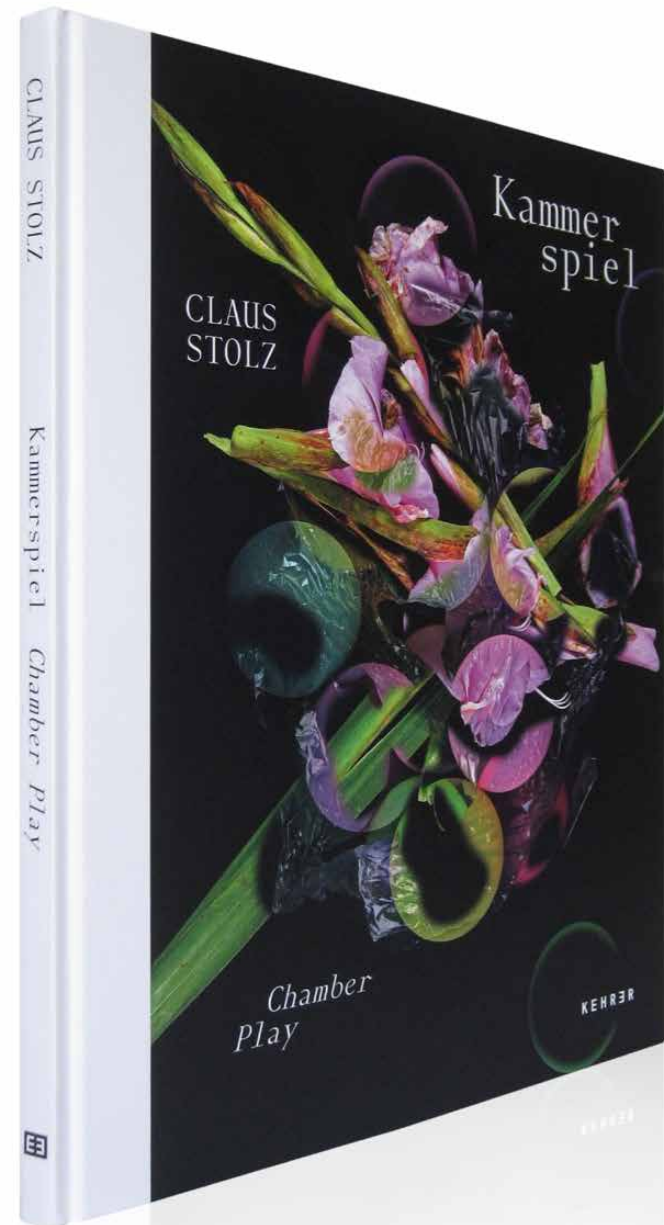


PHOTOGRAPHY

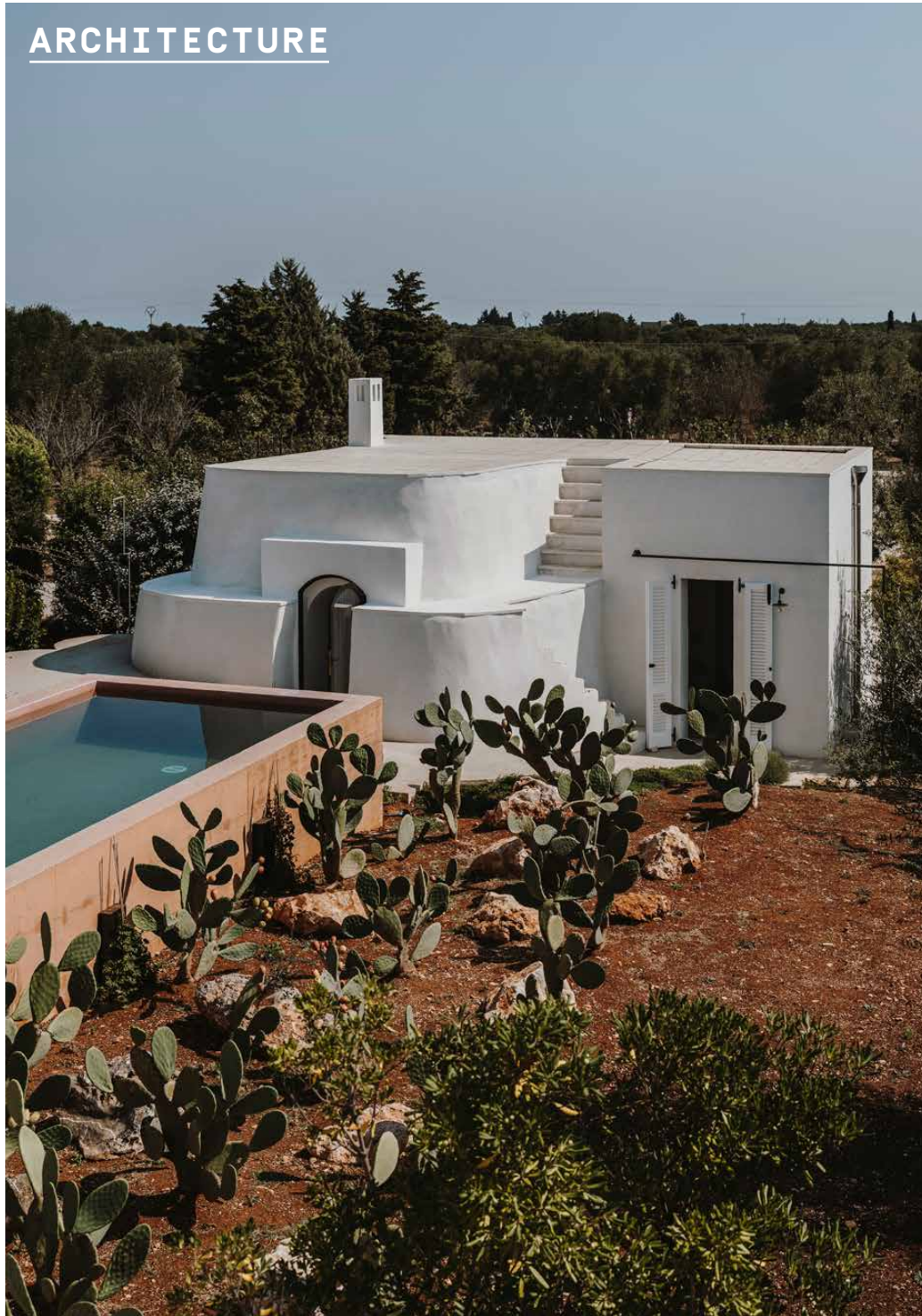


KAMMERSPIEL / CHAMBER PLAY [Claus Stolz] | Kehrer Verlag [October 2022]

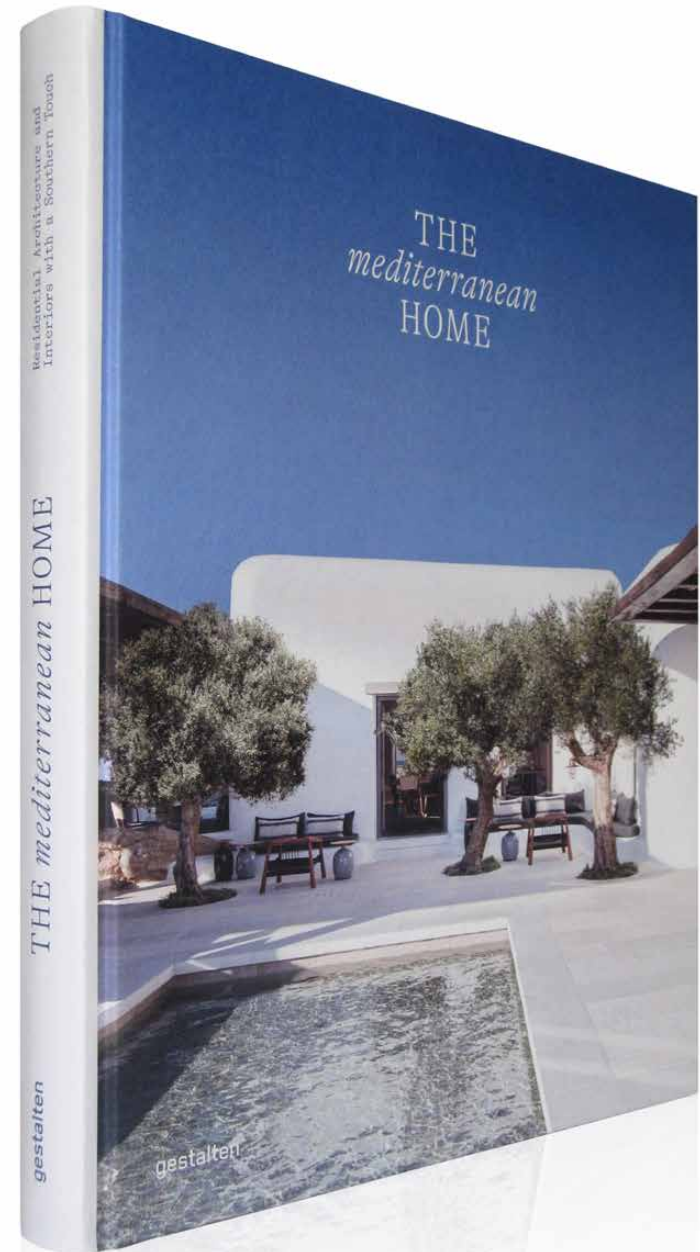
240 × 300 mm | 80 pages | Hardcover



ARCHITECTURE



THE MEDITERRANEAN HOME | Gestalten [October 2022]
245 × 330 mm | 288 pages | Hardcover



A Radical Approach to Restoration

CAN MONGES

Idea Arquitectura
with Virginia
del Barco
Bellera, Spain

Seen from the street, it's hard to tell that this 220-year-old house in the village of San Jaime, Mallorca, is the product of a pioneering approach to building. Approaching the restoration of the house with the guiding principle of "think global, act local," Idea Arquitectos and architect Virginia del Barco experimented with new techniques and materials to maintain the project's impact on the environment. The existing flooring, tiling, and doors were either reused or recycled, and the rubble produced was used in the facade. Where new materials had to be used, such as for the fireplace and gutters, local specialists in clay and ceramics were employed. Northern glassware for doors and windows and the fine plaster used for both the interior and exterior were sourced from the island, while blocks of marble, a local tradition, were reinterpreted as facades for the kitchen and bathroom. These joining activities furnished interiors emphasizing the expressive textures of the materials and echo the

contemplative approach with which they were conceived. The most controversial part of the redesigning, however, was the use of hemp, an organic product derived from the cannabis plant. The architects had come across the material when looking for a solution to the rising dampness in the house. Hemp had never been used on the Balearic Islands before, but it has been shown to encourage resistance to moss through a wall. The material was also used as insulation in the roof—it has a thermal capacity three times higher than conventional treatments—and in the internal walls for its acoustic dampening properties. "Without a doubt, it is one of the materials of the future," the team says, explaining the hemp is non-growing, easy to cultivate, and uses little energy in its manufacture. "We hope Casa Monges becomes an example of ecological architecture that pushes professionals from the islands to advance this plant for use in 'low construction.'"

62



66

The interiors of Casa Monges have been left bare to draw attention to the experimental use of hemp in its construction.

67



CAN MONGES
Bellera, Spain



The Mediterranean Interior

Flanked by more than 20 countries spanning three continents—North Africa, western Europe, and western Asia—the Mediterranean has no one of the world's most diverse regions in terms of culture, language, and landscape.

The birthplace of some of the globe's greatest ancient civilizations and ground in the exchange of ideas, goods, and craftsmanship for many centuries, this is also a region steeped in history and tradition. So, when a local or Mediterranean architect favors the great, from an arched brick bath (Barceloneta, 1942) on the fringe of Marbella, Morocco, to a whitewashed beach house on the Greek island of Rhodes (p. 72), it may be difficult to recognize the concept of a distinct "Mediterranean" style when it comes to interior design. And yet there are many features that these dwellings have in common.

First comes the climate. Climate change notwithstanding, the typical Mediterranean climate is described as "hotter temperate"—coastal islands have an average long, warm, and dry summer and short, mild winters. In the peak summer months, temperatures hover around mid-80°F (30°C), making it necessary to spend shade during the hottest parts of the day, but often pleasant

enough to be outside a lot of the time. Because of this, when it comes to building houses in the region, and particularly in rural areas, there is an emphasis on the interaction between the outside and the inside of the dwelling. It is not uncommon for an "outside" space to become a terrace, or extension, of the inside space, either as an internal courtyard, a balcony, or a roof terrace. The medieval palace of Castel Boneto, Portugal (p. 36), the cave-like villas at the Two Residences in Fira, Greece (p. 74), and the "house" rooms of Portugal's Casa Azul (p. 288) highlight the many innovative ways in which each space here became integral to the region's interior design. Shade is equally important here, and many islands provide a variety of methods to avoid "volleys" of roof masonry, corner complex, or bridge-covered pergolas, allowing inhabitants to be shielded from the sun's intense heat. Windows, though traditionally small, have grown in size over the years, in part to frame spectacular views but also to flood the interiors

with natural light. Often, as at the Casa Patricio, Greece (p. 264), and at Casa Morrell, Italy (p. 62), entire walls made of glass give way to allow the interior to spill out seamlessly—merging inside and outside as one.

Not content of the landscape, just the exterior architecture of the most exceptional houses is informed by, and seeks to blend in with, the natural environment. The Mediterranean interior also becomes a reflection and continuation of the outside world, with rooms mirroring the color in their choice of materials for walls and floors. Though the landscapes vary dramatically, the trend can be seen across the region. For example in the rough stone walls of Portugal's

Casa Brava (p. 44) and the exposed brickwork at Casa Calabro in Spain (p. 222), and the dusty pink adobe walls of Zaid in Morocco (p. 172). Common to them all, thick walls built using local, natural materials that absorb the sun's direct heat remain exposed inside as well as outside. It is also customary to see tiled floors that continue beyond the building's line to external patios and terraces.

Then, of course, there is lifestyle. Though landscapes vary, the Mediterranean interior is above all practical, functional, and minimalist. Things are kept simple and cleaner here. There is a strong tradition toward rustic style. Walls that are not bare stone or exposed brick tend to be

simply rendered with pigmented lime plaster or whitewashed finishes. Other common features include exposed structural elements, such as roof beams and wood, stone, or tiled floors that are easy to sweep and easy to underfoot. Ornaments, even if they serve purely decorative purposes, will have fairly strict guidelines on use, and might include ceramics, baskets, wrought-ironwork, and earthware. Textiles include woven rugs, lightweight drapes, and natural fabrics. Particulates are normally natural and handwoven rather than built-in, shabby wooden tables, rattan, or cane-seated chairs, stone vases, and woven bags. Given that the archetypal Mediterranean style is fundamentally

minimalist, bare stone or whitewashed walls and terra-cotta tiled floors also make the perfect backdrop for iconic Mediterranean modern pieces, from a Noguchi coffee table to a Hans J. Wegner dining table to Harry Bertoia wire chairs. Nevertheless, styling is primarily simple, with an emphasis on the natural.

In homes that have small living areas, whitewashed or bare stone walls reflect the natural light, keeping them bright and helping to create the illusion of space. Larger rooms often benefit from natural settings and more open-plan layouts, often with arched doorways leading from one space to another. The basic premise tends to occur on patios, neutral colors—like greens, earthy yellows, ochreous browns, rusty oranges, and reds that reflect the tones and textures of the natural world. Textiles and ornaments also reflect these hues—cotton, hemp, linen. That's not to say they aren't any brighter and bold colors, like lime, whitewashed houses often have woodwork painted white blue to echo the cloudless skies and azure seas, and there are many traditions of polychrome ceramics and painted furniture. Almost all regions—spanish, Moroccan, Greek, and Turkish—have long-standing traditions of ceramic tile-making in vibrant blues, greens, and yellows. See, for example, the exquisite tiled floors in the courtyard of the Spanish island of Mallorca and the intricate ceiling patterns that adorn the walls of the Moroccan Riad Jardin Secret (p. 146). Modern interpretations include the studio tiles in the Villa La Grima (p. 278) in Sicily, Italy.

And as maps of the house learned in this book is an increasing desire for sustainability. Whether reflecting existing houses or building

the style is primarily simple, minimalist, and in tune with the natural and sustainable.

the style is primarily simple, minimalist, and in tune with the natural and sustainable.

the style is primarily simple, minimalist, and in tune with the natural and sustainable.

90

92

93

THE MEDITERRANEAN
INTERIOR

A Melodic Intervention in the Lebanese Landscape



VILLA CHAMS

Villa Chams occupies a rugged spot in Baalbek, the City of the Sun, in Lebanon's most ancient and arid of landscapes. Inspired by Baalbek's Roman Temple of Bacchus, in which musicians and the town's architect, Carl Gerges, once performed with his band Madrouf Laila, the building rises with purpose from the ground, a beautifully ornamented ensemble of earth-toned walls and columns. Against a backdrop of dense olive groves, the villa grounds itself around rocks, prickly pear cacti, and olive trees. The building's walls and columns flow melodically from one to the next in a grid-like arrangement that creates interconnected spaces within the villa, but also extensions that are open to the elements. Inside the living space, light streams into an indoor garden from above, giving the impression of being outdoors. Meanwhile, a dramatic terrazzo-lined swimming pool that flows like a river through

Carl Gerges Architects
Beqaa Valley, Lebanon

double-height columns. One end of the pool has a rocky border and views of vegetation, mountains, and sky. At the opposite end, a covered section with a possible fireplace makes for year-round swimming. Insistent on preserving the natural harmony of the Baalbek landscape, Gerges treated the space almost like an archaeological site, rejecting every rock, prickly pear, or olive tree as an artifact to be respected and, above all, left untouched by his intervention. The villa itself follows the land's natural slope and is cut from earth that came directly from the excavation. All outdoor surfaces are made using native pebbles and aggregates, as is the terrazzo lining the pool. Inside the villa, Gerges used existing rocks as walls. Such meticulous efforts lie at the heart of Gerges's fundamental desire for the building to blend seamlessly in with its surroundings in every possible way.

256



258

259

VILLA CHAMS
Beqaa Valley, Lebanon

The bathroom offers a serene oasis at one end of the bedroom.

260



261

VILLA CHAMS
Beqaa Valley, Lebanon

264

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VILLA CHAMS
Beqaa Valley, Lebanon

A Converted Warehouse Inspired by the Mediterranean



MOVIMIENTO III

This left apartment in a former textile warehouse is perhaps a surprising place to find a joyful celebration of Mediterranean culture. Located in an industrial 1970s brick-built building in the Eixample district of Barcelona, the apartment is not a typical example of the local vernacular. The interior design from Colacho Studio completely overrode the space built, preserving only the exterior walls, ceilings, and concrete pillars. With this blank canvas, they had the freedom to develop a flowing, open interior where different spaces are established by the changing floor level and dividers of differing styles rather than internal walls—prioritizing the freedom of movement and light. Similarly, they made an effort to blur the distinction between the interior and exterior spaces, which encouraged opening the apartment to the outside through the large windows and the terrace.

Colacho Studio
Barcelona, Spain

The apartment explores a distinctly Mediterranean style through this approach to the interior. "Most of the materials are part of the Mediterranean culture and tradition," says Gabriel Boudier, the creative director of Colacho. His work is particularly inspired by the arts and architecture. Taking its visual cues from Mediterranean Neoclassical architecture as well as more traditional *casas blancas*, or country houses, the visually rich interior highlights traditional materials. The studio worked with local artisans from the nearby town of La Bisbal d'Empordà, one of the centers of ceramics in Catalonia, and the Apparets pottery workshop in Barcelona. These ceramics have been combined with dark wooden mid-century flat stools, hickory and rope pieces that draw on traditional crafts, built-in furniture, and new floor tiles—creating, as Boudier says, "a functional, warm, and welcoming space."

94

MOVIMIENTO III
Barcelona, Spain

95



96



The interior of the apartment is one unified space that has been divided with original features and changes in floor level.

97

MOVIMIENTO III
Barcelona, Spain

An Authentic Berber Retreat in Morocco



BERBER LODGE

The Berber Lodge was conceived by Franco-British architect Benoit Michel-Monier after he noticed that there were not any lodges in the Moroccan countryside offering an authentic experience of the Berber way of life. "I had the idea after I had been invited to spend time in Berber houses," says Michel-Monier, explaining that these traditional Moroccan houses reminded him of his grandmother's house in Switzerland. "Through their memories of summer, the shelters closed against the heat."

Benoit Michel-Monier
with Studio 33
Barrakuch, Morocco

The hotel is situated among centuries-old olive trees, 12.5 miles (20 kilometers) from the city of Marrakech. Consisting of nine separate buildings organized around several common areas, the hotel was developed—in collaboration with the architectural practice Studio 33—as a small village, a self-contained town. The goal of the project, as Michel-Monier says, was to create a place where guests could discover Berber culture. While many built using adobe bricks made from earth from the hotel's gardens,

while local trees were used to construct the ceiling. The terra-cotta floor tiles were custom made in a nearby village and sold for a traditional plaster. Has been used extensively in the interior.

Michel-Monier has likewise been guided by traditional Berber homes in the hotel's decoration. Laid generous wood-framed windows, cherrons, carvings, and communal spaces have been intricately furnished with locally produced natural furniture, Moroccan antiques and pottery, and 20th-century design pieces including Benetton. Overall, a good mix among a garden carefully coordinated by landscape designer Armand Casau to respect the olive trees while introducing an organic vegetable garden. The effect is an understated country house, at once familiar and striking, and authentically Berber, as Michel-Monier says. "If you find references to the south of France or to Mexico, it's because the Berbers have this aesthetic and philosophical connection with the world."



140



The walls of Berber lodge have been coated in a traditional lime plaster that has a textured and tactile quality.

144



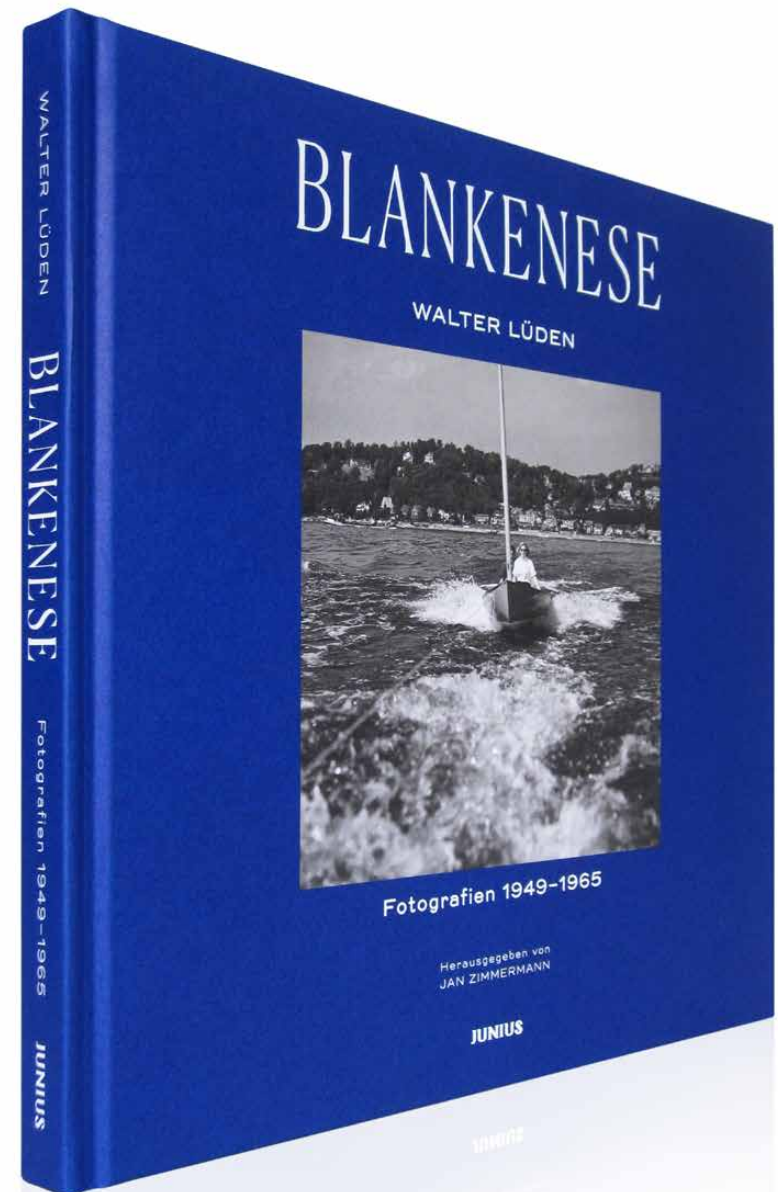
145

BERBER LODGE
Barrakuch, Morocco

PHOTOGRAPHY



BLANKENESE [Jan Zimmermann, Walter Lüden] | Junius Verlag [October 2022]
280 × 280 mm | 144 pages | Hardcover





Die Pier führt ins Meer und ist ein beliebiger 'Sonnenbühnen' für eine Zeit lang ein Teil der Küste. In der Ferne machen die Pierkapitänen die Pier zu einem Ort, an dem die Kinder von Blankenese und die Kinder der anderen Orte sich treffen. Es ist ein Ort, an dem die Kinder von Blankenese und die Kinder der anderen Orte sich treffen. Es ist ein Ort, an dem die Kinder von Blankenese und die Kinder der anderen Orte sich treffen.

8 LANDUNGSBRÜCKE DOCKENHÜDEN



9



52 SOMMERMOMENT



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58 BERGZIEGEN



114



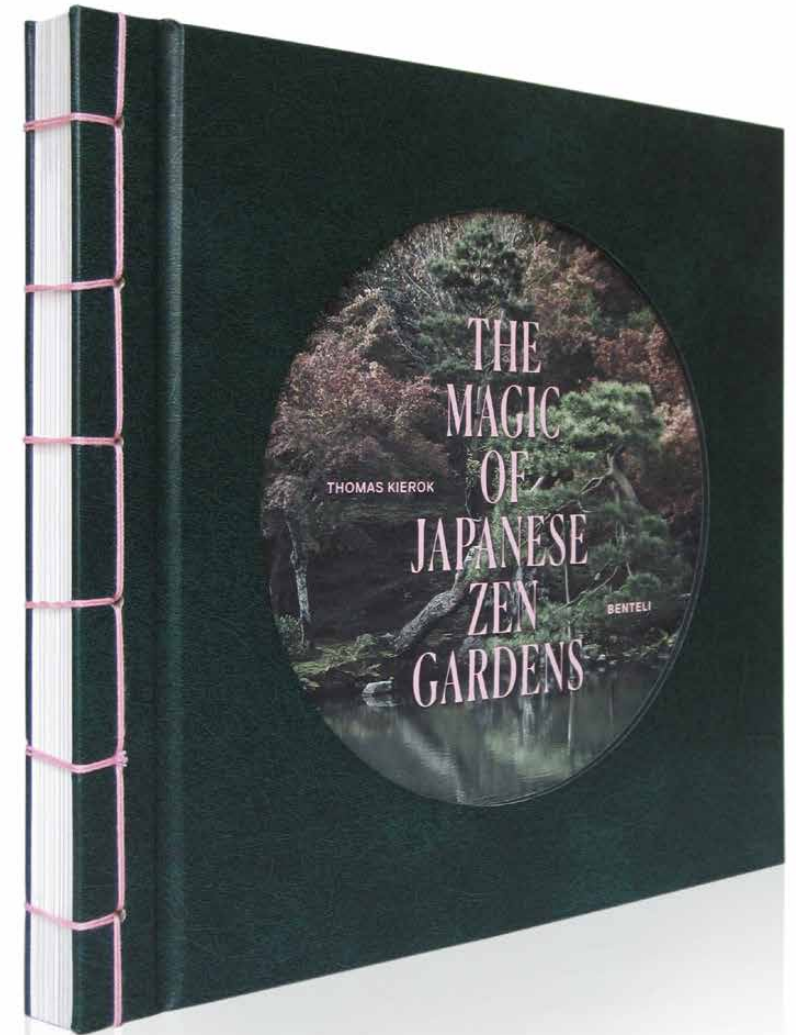
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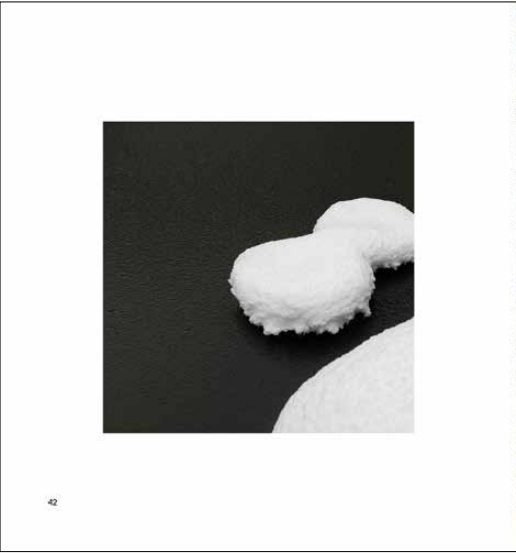
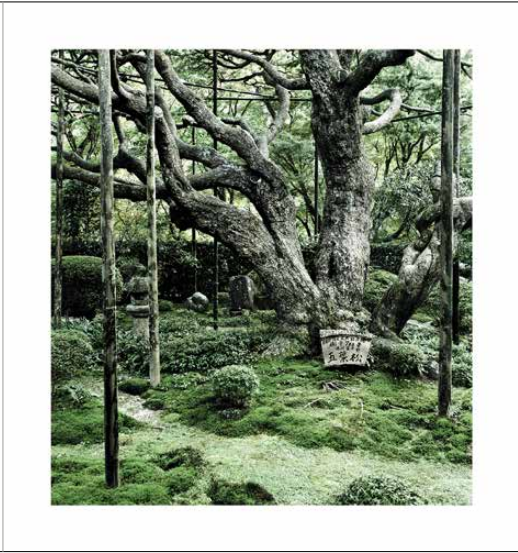
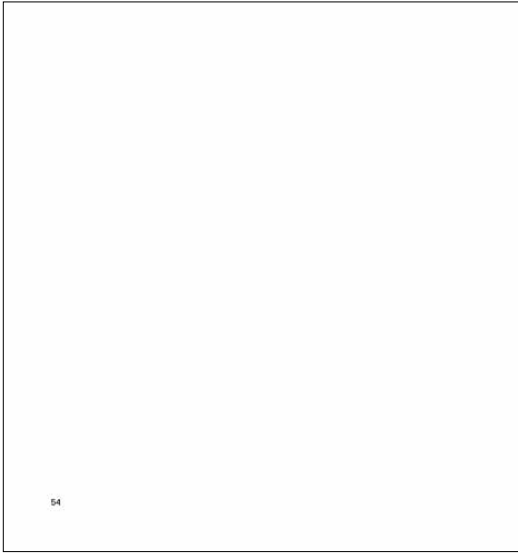
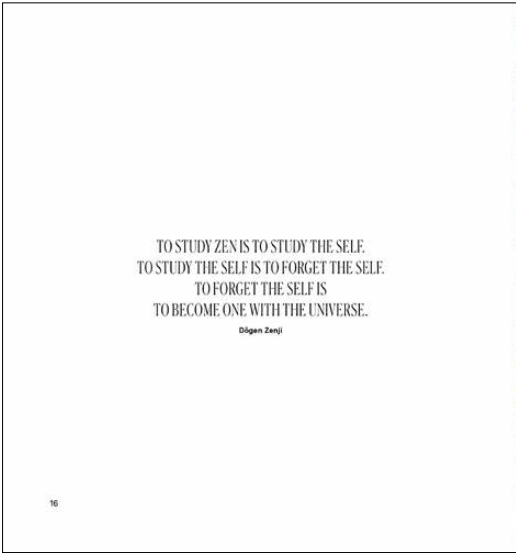
115 SÜDLICHE ATMOSPHERE

PHOTOGRAPHY



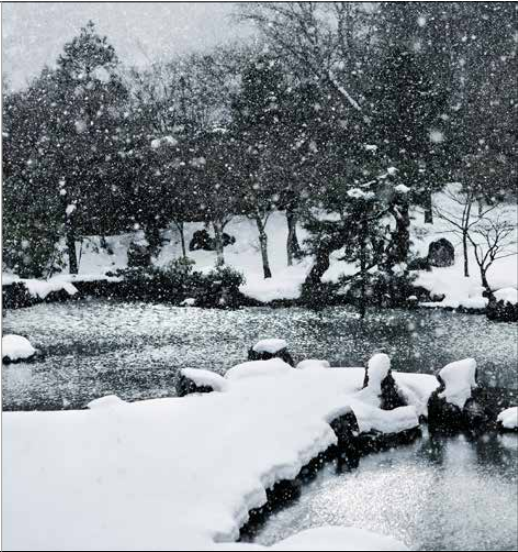
THE MAGIC OF JAPANESE ZEN GARDENS [Thomas Kierok] | Benteli [August 2022]
235 × 235 mm | 160 pages | Hardcover in Japanese binding





LANDSCAPE LOOKS APPETIZING.
THE SNOW SOFT AND GENTLE.
Kobayashi Issa

76



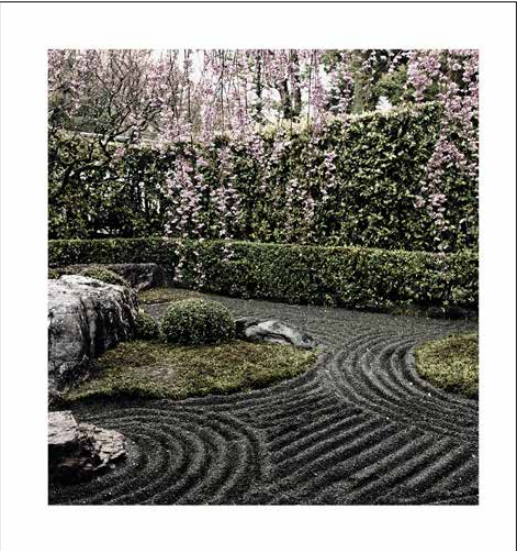
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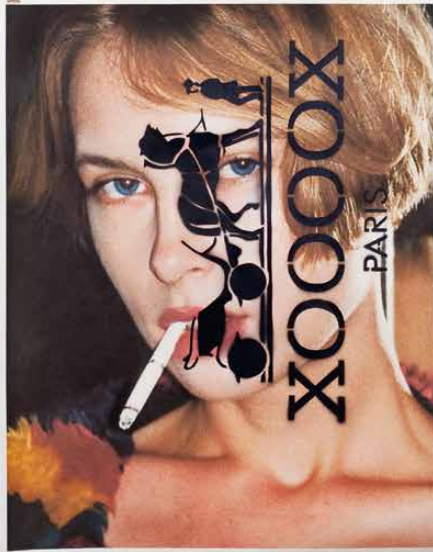
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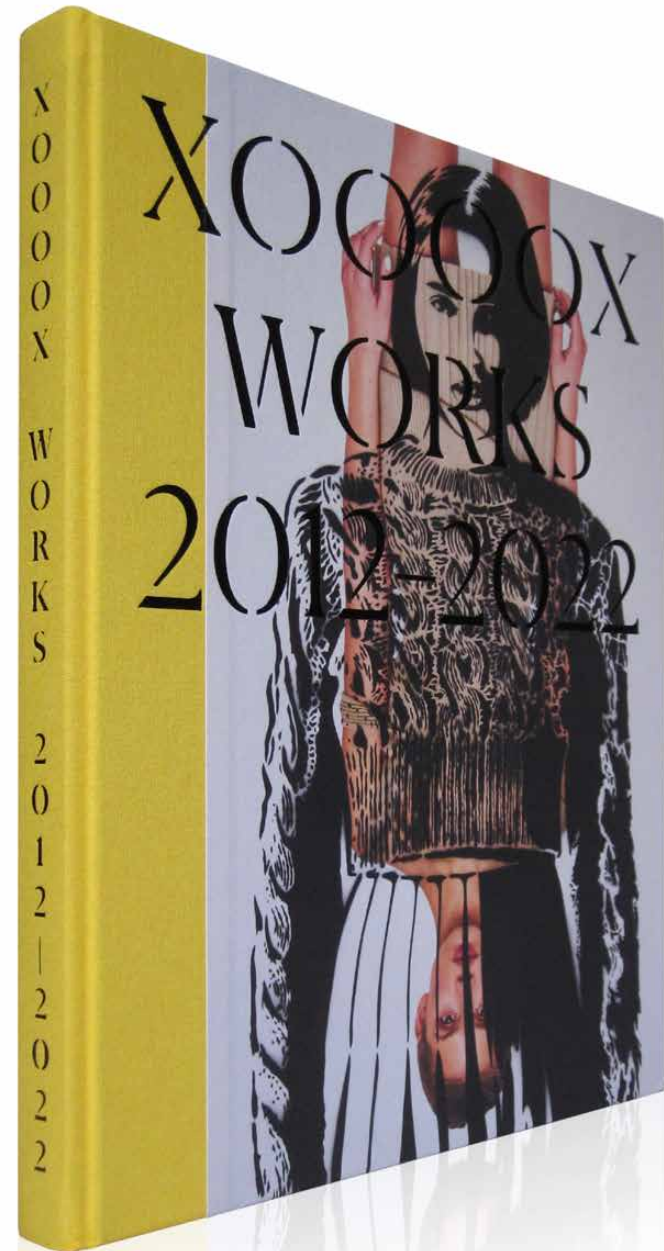
114



ART



XOOOOX. WORKS 2012-2022 [Frank Flügel Galerie] | [June 2022]
240 × 300 mm | 160 pages | Half-cloth hardcover





TRANSFORMER, 2012
Mixed Media, London



12

COSMOS #10, 2012
spray paint and oil on copper
200,5 x 36,7 cm / 79 x 14 1/2 in

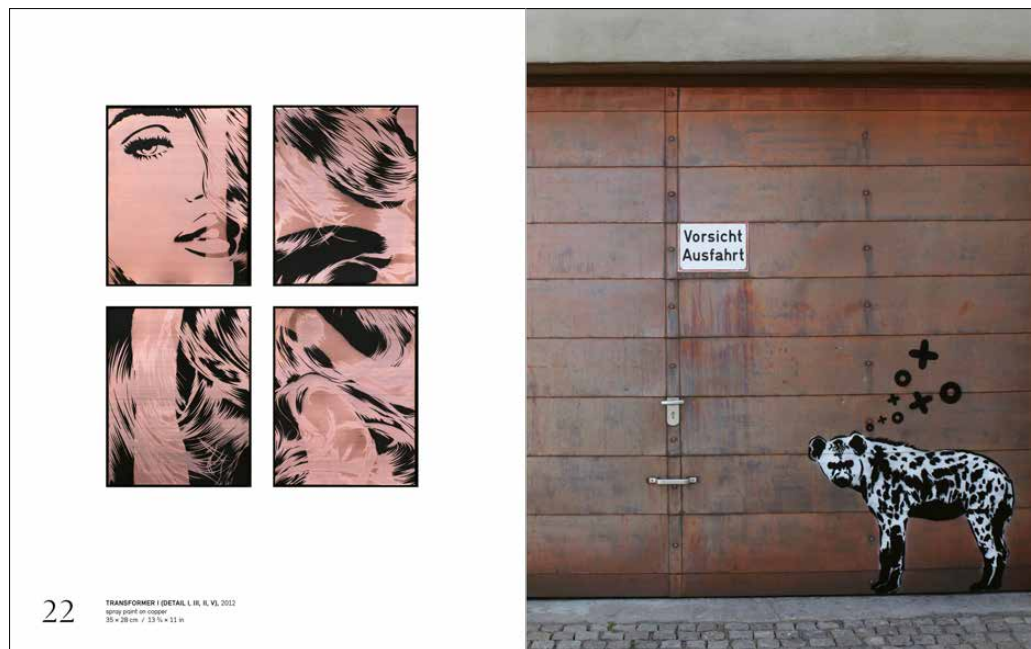
TRANSFORMER IV (S.M.), 2012
spray paint and oil on copper
200,4 x 100,2 cm / 79 x 39 1/2 in



18

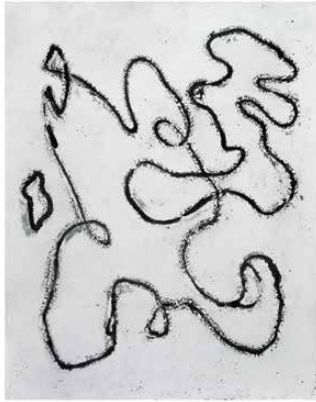
TRANSFORMER II (S.M.), 2012
spray paint and oil on copper
201,5 x 200,5 cm / 79 1/2 x 79 in

19



22

TRANSFORMER I (DETAIL L, H, R, V), 2012
spray paint and oil on copper
35 x 28 cm / 13 1/2 x 11 in



56

PARANORM, 2014
spray paint on canvas
150 x 120 cm / 59 x 47 1/4 in



57

RIOT, 2017
acrylic and spray paint on wood
132 x 96 x 3.5 cm / 52 x 33 1/2 x 1 1/4 in



133

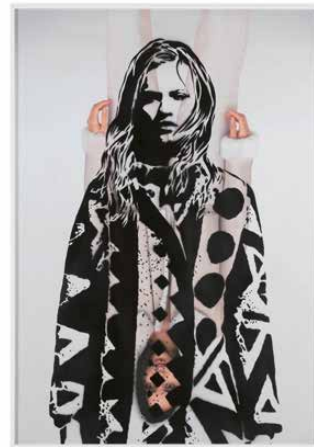
GRUMOR QUESTION (LEVITATION), 2020
acrylic and spray paint on canvas, spray paint on wood
200 x 229 x 4 cm / 78 1/2 x 90 1/4 x 1 1/4 in

DEUSTA BRAS, 2021
spray paint and pigment point on paper
75 x 68 cm / 29 1/2 x 26 3/4 in



134

EISA (SPIN), 2021
pigment print and spray paint on paper
100 x 70 cm / 39 1/4 x 27 1/2 in



135

GRUMOR QUESTION (SPIN), 2021
pigment print and spray paint on paper
100 x 70 cm / 39 1/4 x 27 1/2 in



146

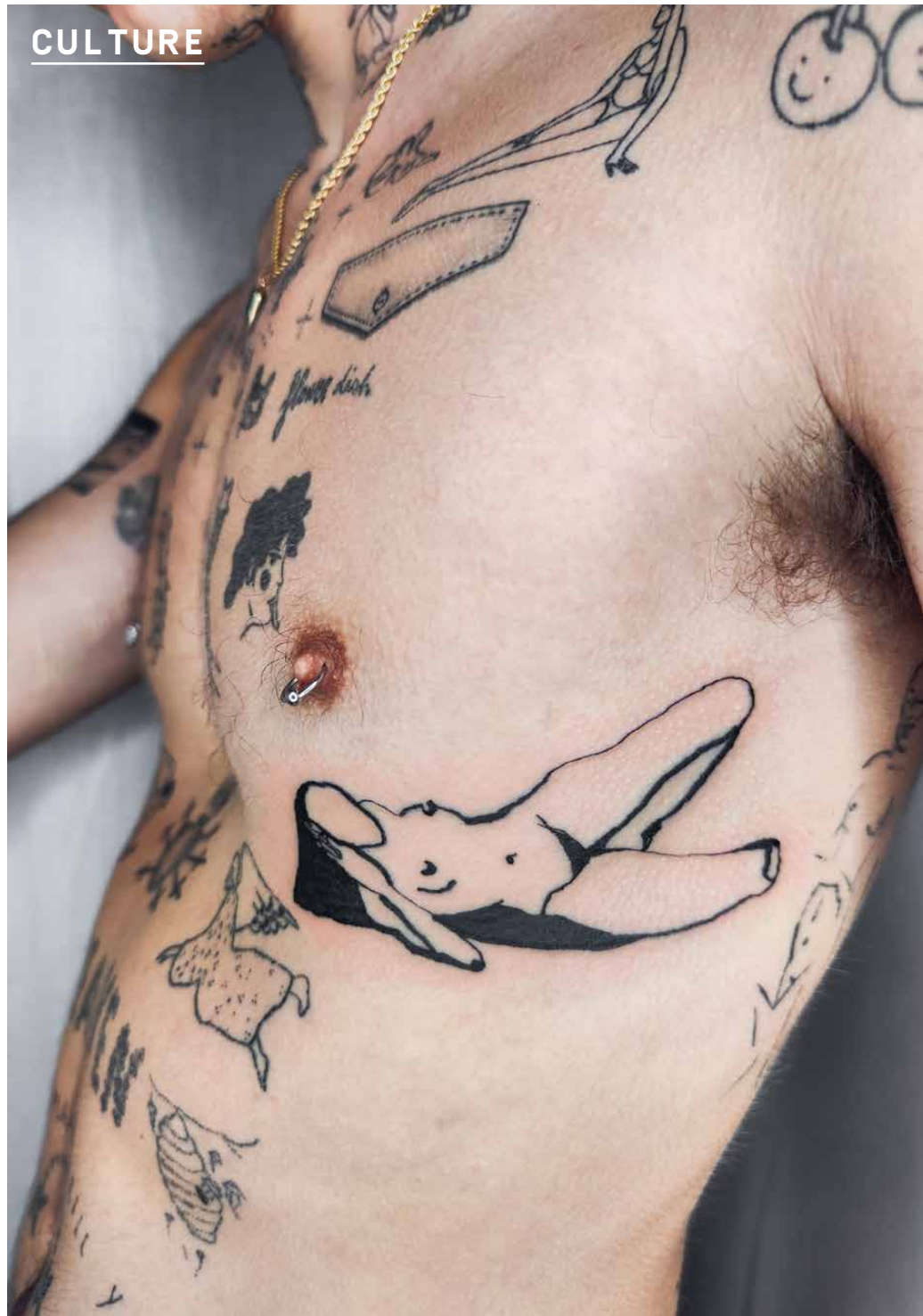
AQUA LIDO, 2014
all acrylic and spray paint on canvas
200 x 170 x 2 cm / 78 1/2 x 67 x 3/4 in



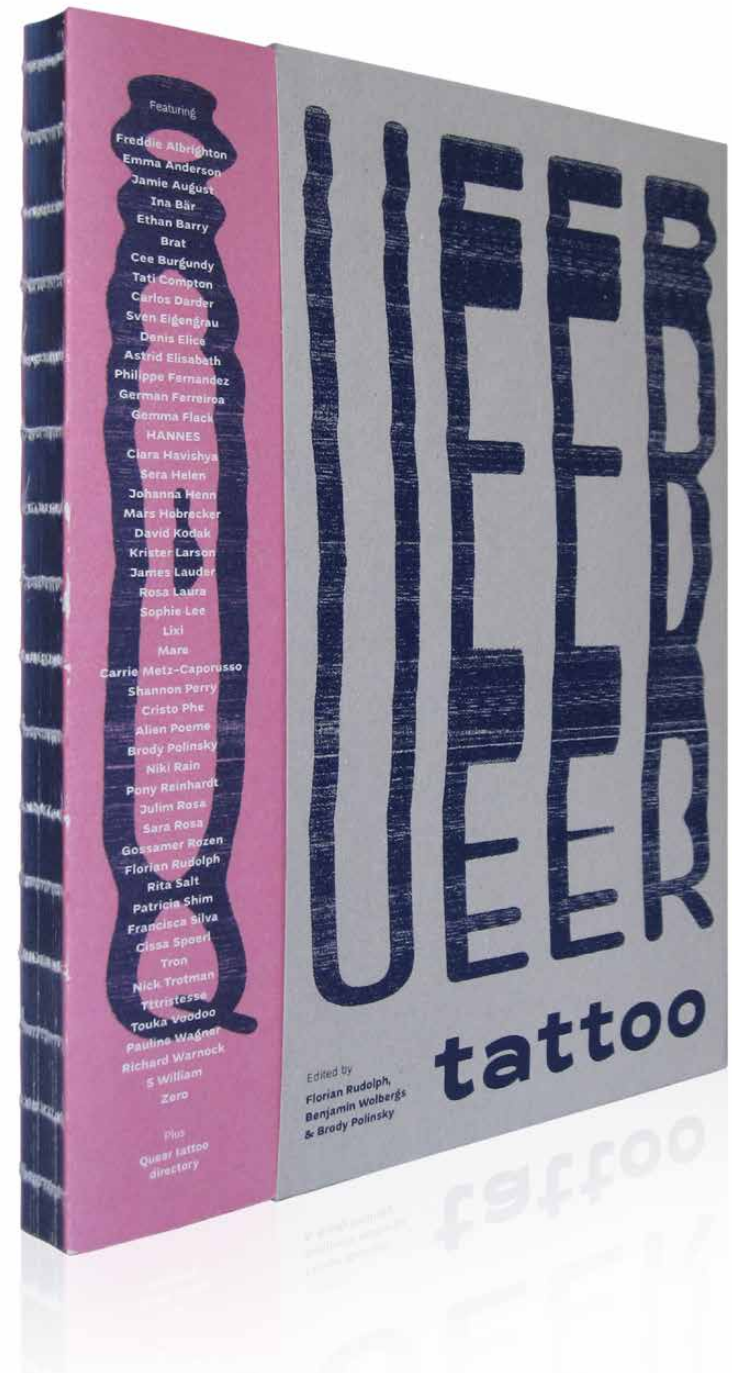
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CHURCH OF PARACHUTES, 2018
spray paint on fabric
60.5 x 78 x 6.5 cm / 23 7/8 x 30 3/4 x 2 1/2 in

CULTURE



QUEER TATTOO [Benjamin Wolbergs et al.] | Verlag Kettler [March 2022]
210 × 270 mm | 208 pages | Softcover with slipcase



IN RESPONSE TO THE VOID OF QUEER REPRESENTATION IN TATTOOING, #QTTR CREATED AN ONLINE MOVEMENT.

A COMMUNITY OF THOSE TATTOO MAKERS AND GETTERS, ALLIES AND STUDIOS ALIKE, NOW SHARE THEIR CLEAR IMPACT.

THIS BOOK CELEBRATES A ZEITGEIST OF CONTEMPORARY TATTOOING, REFLECTED THROUGH THE QUEER LENS.

TO FURTHER THE PROPAGATION, IT NEEDS COMMITMENT TO OFFLINE DEMONSTRATION, NOW IN PRINT FORM.

DURING THE PAST 7 YEARS THE COMMUNITY HAS TAKEN MANY PERSONAL, PROFESSIONAL, AND POLITICAL STRIDES FORWARD.

THIS IS AN INVITATION FOR YOU TO RAISE YOUR AWARENESS, AND ENGAGE DEEPER WITH WHAT HAS BECOME QUEER TATTOOING. THANK YOU KINDLY.

FLORIAN, BENJAMIN & BRODY

004 queer tattoo 005 manifesto

PREFACE BY
STEWART O'CALLAGHAN

Marginalised innovators

Queer pasts and future paths

Tattooing has taken an interesting path in its migration from indigenous cultures and communities, who practise the art with deep reverence, to its modern western application focussed primarily on aesthetics. Tattoos have been considered lowbrow when worn by the sailors who were exposed to these cultures, yet highbrow when the artform was later adopted by European nobility. Over time, the most pervasive association with tattoos has been the lower class, the rowdy or even the criminal, in part driven by the Americanisation and hypermasculinisation of the industry in the penny arcades of the 1930s and 40s. For decades, we have seen designs repeated, referenced and reimagined, all the while toying with the line between appreciation and appropriation. With tattooing's recent rise in popular culture alongside the growth in visibility of queer identities there appears to be, in my mind, a pronounced amnesia around the queer tattooers that helped us get to where we are today.

Body art, as we affectionately used to call it, has always been full of queer folk innovating the function and influencing the tastes of the craft. Piercing in particular would not be where it is today without pioneers like Jim Ward and Doug Malloy, who established Guardian, the first ever piercing studio, in the late 1970s in West Hollywood. Here they would develop the techniques, equipment and jewellery that have become the standard that we still use today. Spurred on by the fetishisation of labor culture and the leather scene, the modern blade needle was born out of necessity to make genital piercing smoother on the part. Jim's clientele was overwhelmingly queer and he was known to run classifieds in the local gay and fetish publications advertising his work. These techniques would become transatlantic through their friendship with Mr Sebastian in London, who was also involved with the gay fetish scene and worked with other influential queers such as Dennis P O'Riordan. These actions did not mean that the gay fetish scene and Mr Sebastian was arrested in 1987 as part of Operation Spanner, a raid on a group of men engaged in BDSM activities through the mail. The judge refused to acknowledge the consent of the men involved and handed Mr Sebastian a suspended sentence. Broader society, it seems, was not yet ready to accept the queer ethos or agency involved in BDSM or body art.

Invisible bloodlines

Modern western tattooing has long been known as a very structured, honour-based system that is dominated by men and tradition, and at times, intimidation and violence. For the longest time, that was part of the thrill of the trade, being on the outside of society, skirting social norms and committing to the subculture. It is no surprise then that queers would gravitate to this sort of lifestyle, but then why do we not see the same reverence for queer tattooing elders as we see bestowed on clogdancer, heterosexual tattooers? The truth is queer tattooing has had a lasting impact on the mainstream, but most are name to this fact as these tattooers are not as widely discussed or celebrated within the tattoo community.

One particular bloodline that is most often ignored is the lasting legacy of Samuel Steward (born 1901). Steward was prolific in any endeavour he undertook, but obscured his tracks through pseudonyms to protect his identity at a time when homosexuality was still illegal. Originally a university professor and poet spending long summers with friends Gertrude Stein and Alice B. Toklas, Steward would eventually leave academia to take up tattooing under a new name Phil Sparrow. By the 1950s, he had also begun writing and publishing gay erotica under the name Phil Andros with titles alluding to his tattoo fixation, such as "The Sergeant with the Rose Tattoo" and "The Tattooed Sargeant".

Like many other queers in the subculture of body art at the time, Steward was deeply into the gay sex and fetish scene, frequently hosting "daddy chair" orgies and distributing polaroids via the mail with abandon. He kept a diary of his sex life that he shared with famed sex researcher Alfred Kinsey along with the photos from his encounters and of his decadent apartment where he had painted oversized Cocteau-esque murals of men fucking. A private shrine to his own identity and pride. Steward ended tattooing the old-fashioned way: by getting tattooed, cleaning together what equipment he could find and securing a mentor in the respected tattooer Armand Ditzel. He would later go on to mentor two influential tattoo artists of his own: Cliff Raven and Ed Hardy, encouraging them both to practice Japanese tattooing. Steward was unusual in that he managed to avoid being involved with the mafia who ran local shops at the time. He was fascinated by the homoerotic subtext of tattooing, the skin-to-skin contact (tattooing was bareback in those days), the transfer of fluids and the arousal that led to openness in his clients, who poured in from the local army bases. He would later go on to recount his experiences of tattooing in his era in his book *Bad Boys and Tough Tattoos*.

006 queer tattoo 007

preface



I think for a lot of trans people it can feel empowering to get tattooed. It can feel difficult to have control over your body in general when you are grappling with the medical industrial complex, or your family, and having your body read or displayed in a certain way.

MARS HOBRECKER

he/him

Originally from Nova Scotia, Mars Hobrecker is now based in his private studio in Brooklyn and has paved a career out of respecting and taking time with the bodies he is tattooing. His designs tend to be on the larger side in an attempt to keep expressions accurate, while still celebrating and echoing the bodies they are on. His designs are usually drawn from old photographs, from the 1950s and earlier, where he has camped up the combed, given dancers "read" bodies



and shown the variety of gender presentation, to re-contextualize images from the past, taking into account our contemporary understanding of how bodies differ, and the shapes they make. Mars straddles the line between flash and custom designs. Although only tattooing a design once, he tends to work from an impressive oeuvre, adapting each design to the client's body shape, skin tone, and desires. He prefers to let the process do the deciding, rather

than turning up with a solidified idea. His clients get to sift through his collection of flash and, along with Mars, spend the time needed to work out the most fitting design and placement, creating a space of fluidity and trust. With a history in performance, Mars moved into tattooing as an expansion of his practice and to gain control over his body, which led him to the belief that being tattooed gives you agency over your body, and he wants to share that power with each of his clients.

Mars Hobrecker

011

DAVID KODAK aka MONO

he/him

David Kodak, aka Mono, is based in Berlin, which, when considering his aesthetic, is a perfect fit. His bold monochromatic tattoos of strong shapes and gestural patterns closely mimic queer culture. Abstract and minimalist, David's designs are often allegorical and filled with symbolism. His creations differ from person to person, owing to the fact that he designs in response to the body, reacting to the body's curves and referencing a benchmark. David takes his time to explore the body and design accordingly.

With a history of working in the arts, David approaches each tattoo as a new piece of artwork to add to his impressive canon, with references to the abstraction of concepts from philosophy, psychology and, most recently, transcendental meditation.



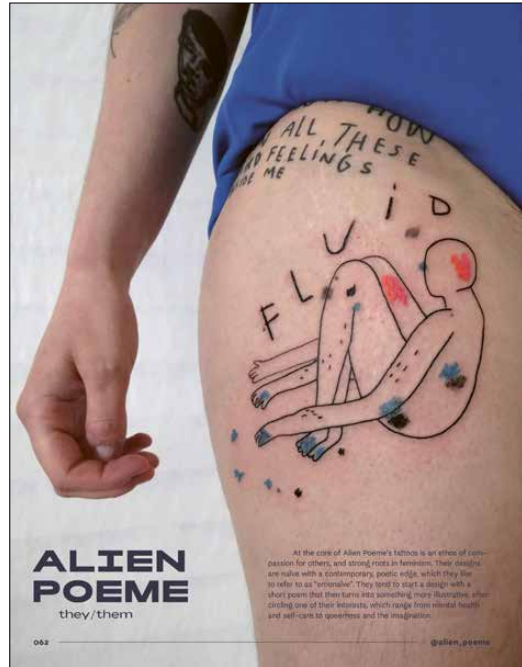
016

mono.tattooing



David Kodak

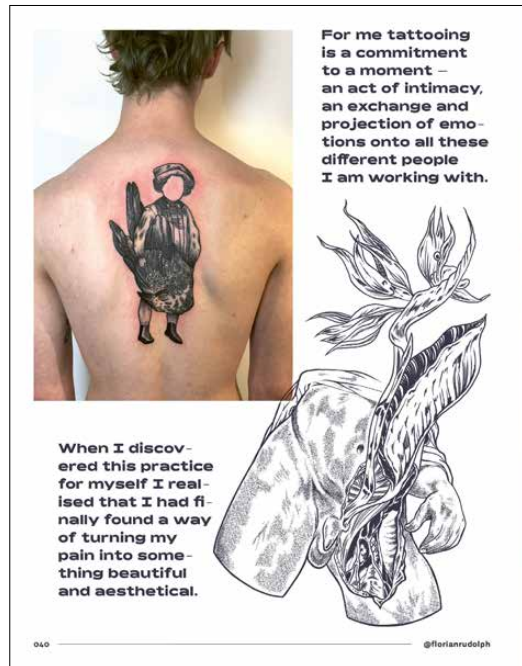
017



FLORIAN RUDOLPH

he/they

Based in their own queer tattoo studio in Berlin for as long as they can remember, Florian Rudolph has been fascinated by the relationship between man and nature, be it collaborative, destructive or wordless. As a child, they would scour the forest for dead insects and small mammals to study and preserve. It wasn't until late in their twenties that Florian combined their skill of drawing and passion for nature, into what is now, a very successful career in tattooing. It comes as no surprise that Florian is a vegan tattooer, working as sustainably and animal-friendly as possible. When looking through Florian's impressive oeuvre, it is clear that they have a strong style with very specific interests and subject matter, tattooing with an approach similar to a skilled botanical illustrator with youthful curiosity.



→ As an image that could be taken from any darkroom in Berlin, the design of the leather and the juxtaposing the two mouths is not a rare sight in the sexually liberated city. Philippe draws on his surroundings, and in a city like Berlin there is plenty to work with.



PHILIPPE FERNANDEZ

he/him

Along with Sophie Lee, Philippe Fernandez is co-owner of the famed queer Berlin tattoo shop, AKA. Philippe inherited the shop from his industry-dyeing mentor Jon John, and he intends to carry on its established legacy. Philippe was initially inspired by traditional American tattoos, but he has since evolved, drawing inspiration from his surroundings, which could explain his sexually charged fetish tattoos, currently inspired by Berlin and vintage erotic magazines. Philippe describes his designs as hardcore, naive and a bit of fun, not only is Philippe queering the tradition of tattooing sexualised images of women, he is simultaneously giving a voice and identity to the queer community, asserting that we shouldn't hide our sexuality.





GOSSAMER ROZEN
aka grelyisian
she/they

BP This will be our first long-form conversation which is exciting putting it into print. I appreciate your time, especially knowing that you are a one-person operation over there!

OR Thank you for inviting me for this interview! There can never be enough hours in a day over here.

BP Contemporary tattoos opt for a pseudonym or artist name often, which can then describe more about their personality. Why did you decide to use the handle @grelyisian for your profile name on Instagram, as well with your other media platforms?

OR I chose the name Gossamer Rozen as my pseudonym back in 2015, which was about a year into my transition. I made my tattoo Instagram account in 2015. "Gossamer Rozen" felt a bit long for a brand name, so I started shortening it to grelyisian – a short form of my first and middle names together (Gossamer Elysian). It eventually became more of my identity in an organic way.



INTERVIEW WITH
BROOK POLINSKY



BP Growing up in Canada, our shortened first name easily became our nickname, which functioned as a differentiation from others with the same name. Were you bestowed a nickname that you had to just accept?

OR Yeah, growing up I had lots of nicknames. I have a twin sister, and when I was a toddler she couldn't say my first name – and instead called me Saffa. That syllable "saa/saa" remained important to me, so I found a new name that included it as well. Another nickname I had was Bluu, and my sister was Red. It was a way for us to differentiate ourselves outside of being twins.

BP The world has come to know you as Gossamer Rozen in a variety of creative directions. Would you be comfortable elaborating on the relationship you have developed to it as an aspect of your identity?

OR I was 15 when I began navigating the Internet to share my art, so the first username I chose in 2005 was called amobabe. I used that pseudonym up until 2015, about a year after I came out as transgender. My art is an extension of my identity, and is very personal, so it made sense to rebrand it with a new pseudonym. I always explored a variety of media and creative directions, so that part wasn't a consideration when I changed the name. I've been working as hard as possible to unite all my projects, in my medium, under my own unique and recognizable style.

BP You are a non-binary African American/Polish multi-disciplinary artist and tattooer. How important has online transparency become, as a tool to connect with clients, and also develop offline communities?

OR I was 15 when I began navigating the Internet to share my art, so the first username I chose in 2005 was called amobabe. I used that pseudonym up until 2015, about a year after I came out as transgender. My art is an extension of my identity, and is very personal, so it made sense to rebrand it with a new pseudonym. I always explored a variety of media and creative directions, so that part wasn't a consideration when I changed the name. I've been working as hard as possible to unite all my projects, in my medium, under my own unique and recognizable style.



MARE
he/him

For years Mare has been perfecting different tattoo techniques and has finally landed on one that works perfectly for him, working "learned on the body" which gives him the opportunity to express himself naturally. Nature is a theme that often surfaces when talking about Mare's work. His inspiration stems from lakes in the woods, making note of naturally occurring shapes and taking in the serenity of nature, a process he brings directly to his clients.

Mostly, I'm inspired by my clients, their stories, thoughts and feelings. The whole process of creation is based on it and our connection.



about being a tattoo artist because street shops and apprenticeships meant I would have to drop everything, including school, to pursue full time. On top of that, I already knew I had a hard time doing client work that wasn't in some way influenced by my direction or art style. Instagram changed everything when I discovered artists were working with their original art styles and booking clients at private studios. There could be a market for tattoo design if you have the ability to communicate nonverbally with each other?

BP I saw that you have a twin sister! Do you share the ability to communicate nonverbally with each other?

OR Haha yes, I do! Her name is Allie, and we are fraternal twins (with me older by about 20 minutes). We do have lots of nonverbal cues and we speak in a very similar fashion, often to blow up as quickly as it did, since this was only about a year since I started. I made a hard, but obvious choice to quit my job at the end of August and I began to pursue tattooing full time. I was really scared because I didn't have any cushion of savings to help me out if something went wrong (Covid) but I believed in myself and took the opportunity. I don't regret it at all.

BP You are a self-described maker with an interest in game design, narrative illustration, comic books, and children's book illustrations, which all have dreamy qualities. At what point did

OR I grew up in a relatively isolated part of Northeast Pennsylvania. We didn't travel to big cities that often, so all we had was the beautiful nature, any art books we could get, and the small collection of local artists and crafts in annual fairs. Everything quickly changed after I joined deviantART, an art-focused online community, in 2005. For the first time I

could share my artwork and receive feedback from other artists and creatives. Following artists and seeing their growth was a huge inspiration to me too. I had lived in a bubble for a very long time. The internet played the same role when I began tattooing. Honestly, it was something I was interested in back in 2007, but I ended up scrapping ideas

actually been showing artwork since 2006. At what point were you able to support yourself through only making art? Is that also your intention with your tattooing practice?

OR The journey took more than ten years. I was 15 years old, and my only goal was to go to art school and to be published in a book. So I worked very hard for a long time – and still do. I continued to push my work after college, wherever I had energy to – my health and wellness was a big focus at the time, so I had to take some steps back to take care of myself. I wanted to try tattooing as an art medium, and that was always my primary reason for trying to learn. I wanted to be able to do it, and to do it well. There could be financial opportunities for me if I could become successful at tattooing, too.

I started doing guest spots in Brooklyn at Somewhere NYC in the summer of 2018. This was after a few months of practice on myself and on friends. I did not expect this, but I got completely booked out for my weekends in July and August. I was working full time at a 9-5 job, so I was commuting from Pennsylvania to New York every weekend and working seven days a week. I did not expect my work to blow up as quickly as it did, since this was only about a year since I started. I made a hard, but obvious choice to quit my job at the end of August and I began to pursue tattooing full time. I was really scared because I didn't have any cushion of savings to help me out if something went wrong (Covid) but I believed in myself and took the opportunity. I don't regret it at all.

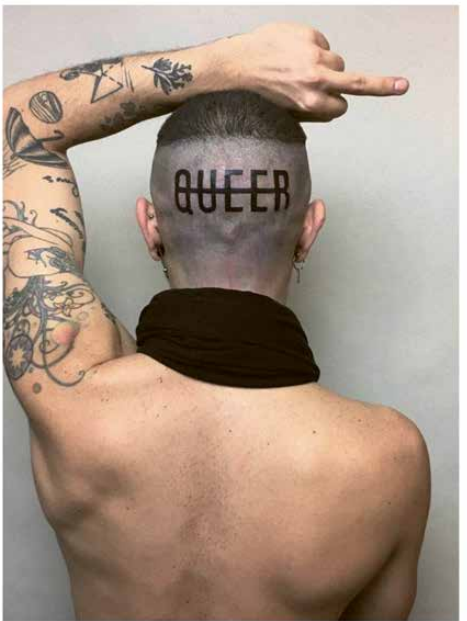
BP You are a self-described maker with an interest in game design, narrative illustration, comic books, and children's book illustrations, which all have dreamy qualities. At what point did



Manga, graffiti, textiles, sculpture, and tattooing blend into your world, shifting the direction of your creativity?

OR Manga was the first thing I loved. When I was 10 years old, I found and bought my first Sailor Moon comic from a local bookstore. That was the first time I had ever seen a graphic novel that didn't look like Superman comics. The art was so feminine, dreamy, and beautiful. I read the book so many times the spine broke. That's when I knew I wanted to make comics. I took more interest in children's books after attending Portfolio Day feedback. Art schools and the traditional fine art world are not fans of Japanese animation and comics. I didn't have to stop doing it, but I did take the opportunity to broaden my own definition of sequential art and storytelling. I started to examine the artwork in children's books more at that time and pushed my art style beyond what I saw in comic books. I don't know when graffiti took such a huge prevalence in my work, I always saw the graffiti on the freight trains in town. I loved the shape and flow of the pieces, and I still view them like abstract art that I never did any real graffiti art, nor did I do any murals or large pieces that are typically associated with street art.

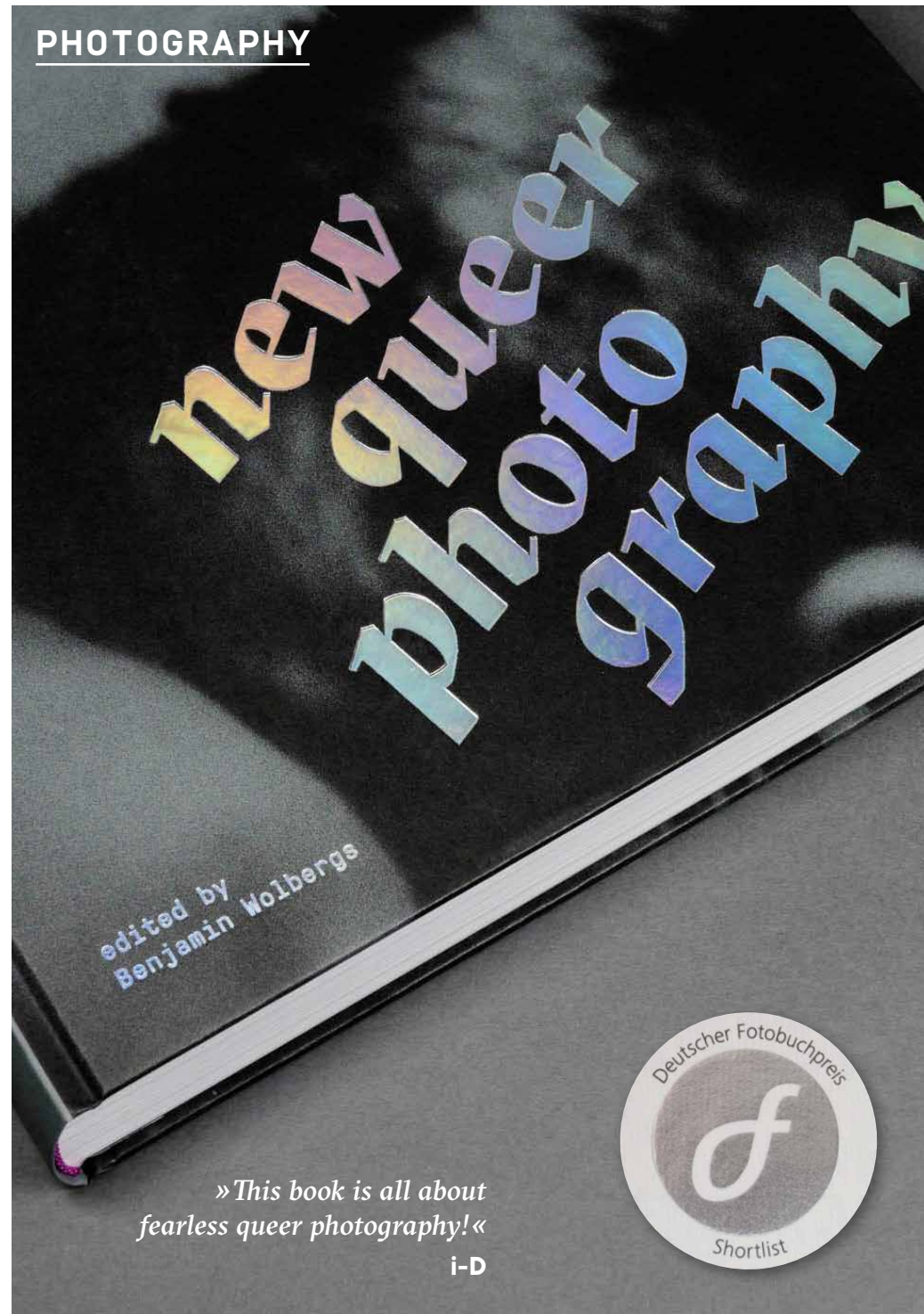
I always loved working with my hands as a child, so moving my work into 3D was another way to develop my art style and become well-rounded. I often take the same design or character into a different medium and then back again,



Queer tattoo directory

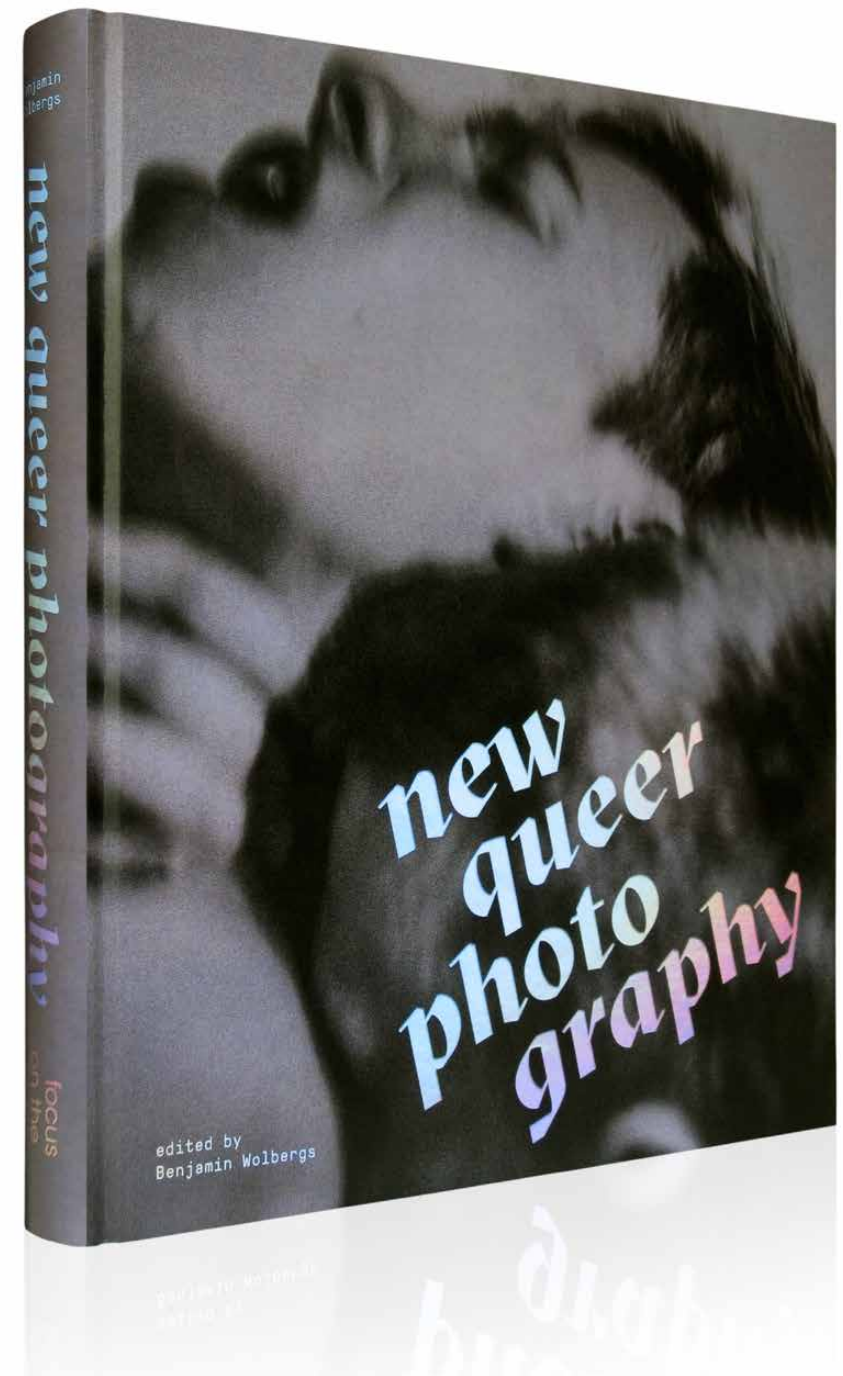
Basque Country			
Iratxe Ugarte (they/them)		@iratsuetattoo	
Belgium			
Leila la Bouleau (she/her)		@leila_la_bouleau	
Brazil			
Beta (she/her)		@betapupa	
Guilherme Fidelis (he/him)		@guilgfi	
Matheus Gomes de Araújo (he/him)		@mchaatattoo	
Canada			
Agata Kasprzyk (she/they)		@agata.tattoo	
Billy Blue (he/him)		@billybluetattoo	
Clara Kaviyda (they/them)		@clara_kaviyda	
Cooper Scott (they/them)		@cooperscott	
Dale Solter (they/them)		@dalsolter	
Em Chou (they/she)		@getrangemmmaker	
Emerson Roach (they/them)		@emersonroachtattoos	
Ellen Barry (she/her)		@ellenbarrytattoo	
Eve Bryant (they/them)		@eveyebryant	
Eze Ryan (they/them)		@ezyerent	
Frankie Stone (she/they)		@frankiestonecommunitytattoo	
Gabriel Menard (he/him)		@gabrielmenard	
Genevieve Carson (she/her)		@genevievecarson.tattoo	
Grace Solberry (they/them)		@gracesolberry	
Hes Ezra (she/them)		@hesezra	
James Luder (he/him)		@jamesluder	
Jamie Aukler (they/them)		@jamieaukler	
Jaxon Stovall (he/him)		@jasonstovall	
Jay Ross (she/her)		@jayrosstattoo	
Lemon Manches (he/him)		@lemonmanches	
Lou Bonnet (he/she)		@loubonnet	
Lucas Mangasini (he/him)		@lucasmangasini	
Lumen Harris (she/they)		@lumenharris	
M (they/them)		@m_tattoo	
Mart Chaffin (they/them/it/elle)		@martchaffin	
Megan Blackwood (she/they)		@meganblackwood	
Melissa Penna (she/they)		@melissapenna	
Midley Jansen (he/they)		@midleyjansen	
Nick Campney-Durant (they/them)		@nickcampneydurant	
Nick Treiman (they/them)		@nicktreiman	
Nigel Raymond (he/him)		@nigelraymond	
Australia			
Alina Care (she/her)		@tickanorundattoo	
Angie Deadbirding (she/they)		@angiedeadbirding_uk	
Austin Honor (he/they)		@austinhonor	
Brody Calypso (they/them)		@brodycalypso	
Cecily Luma (she/her)		@glomartattoo	
China Drake (she/they)		@chindrake	
Gemma Flack (they/them)		@gemmaflack	
Gay Bremard / Loop Tempura (he/him)		@loop_tattoo	
Jamie August (he/him)		@jamieaugust	
Jessabel Monkhouse (they/them)		@jessabelmonkh	
Joshua Solomon (he/they)		@joshuasolomon	
Kyla Nakula (they/them)		@kylanakula	
Parker Harrison (he/him)		@parkerharrison	
River (they/them)		@riverforlattoo	
Samantha Dudge (she/her)		@samsdudge	
Sera Helen (she/her)		@serahelentattoo	
Sophie Emmet (she/her)		@sophieemmet	
Spice Lee Akler (she/her)		@spicelakler	
Tamara Scouldis (she/they)		@tamara_scouldis	
Zero (he/they)		@zerotattoo	
Austria			
Gabby Vika (they/them)		@gabbyvika	
Argentina			
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Antonella Caniglia (she/her)		@antonellacaniglia	
Bernardo Claus (he/him)		@bernardo_claus	
direction			

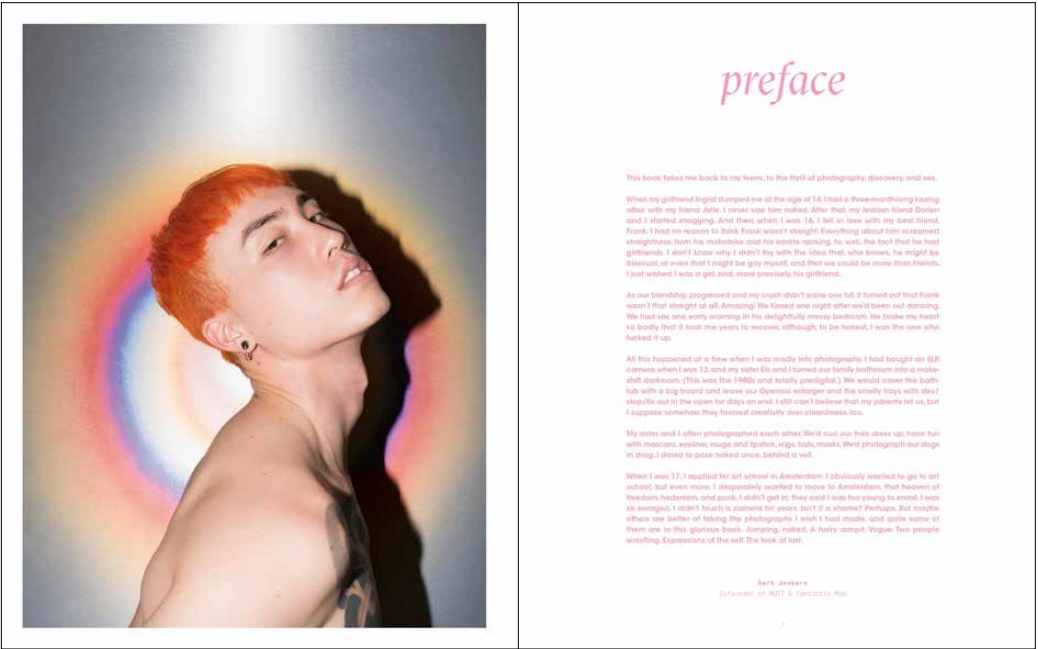
PHOTOGRAPHY



NEW QUEER PHOTOGRAPHY [Benjamin Wolbergs] | Verlag Kettler [October 2020]

240 × 300 mm | 304 pages | Hardcover







**dustin
thierry**


www.dustinthierry.com



"TO P I L E N C E" spells Justin LaRue in Paris is Burning a documentary about the 1990s New York City drag ball scene. "You own everything." This is one of the central tenets of ball culture, welcoming Black and brown, queer people on the margins of society and all of the intersections of many systems of oppression, find joy themselves, and collective expression in the impersonation, inhabiting, and gleeful parody of luxury. In a lush black and white that evokes underground scene photographs of the 20th century Dustin Thierry documents drag ball cultures in Amsterdam, Berlin, Milan, and Paris scenes made up of marginalized subjects who inhabit, even dominate, these portraits. Thierry's work has been exhibited at Aperture, Open Eye Gallery, Van Abbemuseum, and FOAM and published in Metropolis M, The New York Times, British Journal of Photography, Vice, and Vogue.

11

Jan Klein



12



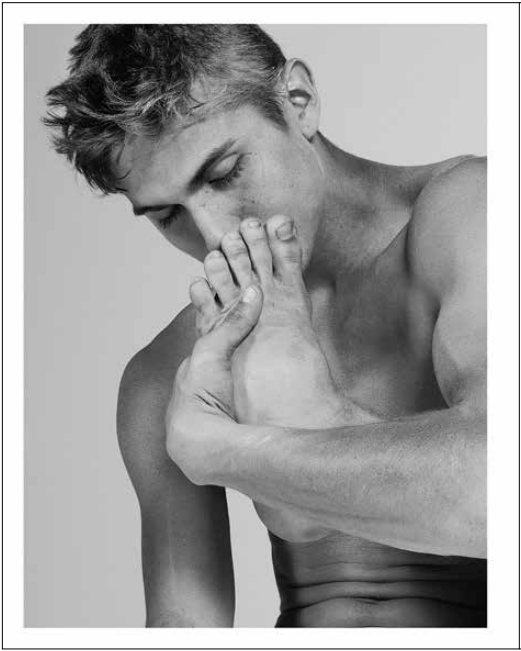
**melody
melamed**

www.melamed.com



Even when their faces are obscured, the subjects of Melody Melamed's portraits seem to reach out and touch the viewer; they make the eye want to give in, to touch the soft flesh, richly colored fabrics, and textured hair that populates the visual worlds of her work. The subjects of her photographs, many of them people of color and of trans experience, do not often receive such lush visual treatment. In her photographs they become heroes, kings, and queens of their own realm and battle worlds. Melamed's photographs capture snapshots from ongoing gender transitions. In some portraits, private environments like bedrooms emphasize the personal nature of these moments. Based in Brooklyn, Melamed has featured work in Paper Magazine, The New Yorker, and New York Magazine.

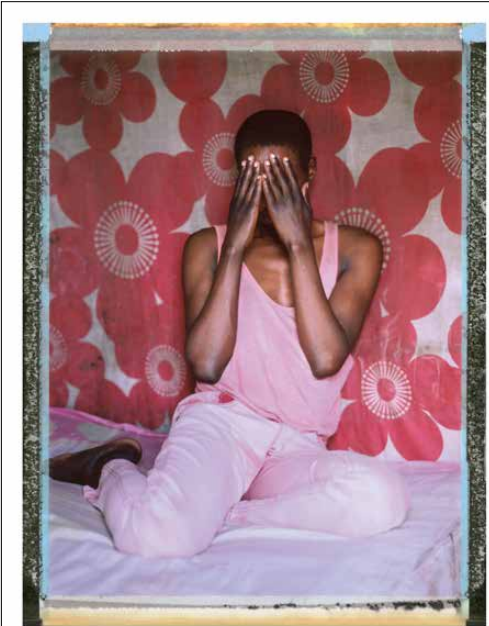
13



alexandra nortell



14



photos by
robin hammond

where love is illegal

text by
huw lemmy

To change your hands to your face in the photograph, some instinct of gentleness. We do it to forget, in secret, in moments of self-defense, an attempt to throw up a barrier between the world and our eyes, to weigh and disguise who we are in the face of them. Indeed, the struggle for control of our own image, our own face, against the disorienting, alienating, and eternal gaze of the lens is an uncomfortable relationship of power that photography has never come to terms with.



www.loveisillegal.com

world where your daily existence is reducing a world that seems you should not. Maybe not literally, although in plenty of instances, it is indeed there, sometimes criminal acts still carry the death penalty in a country, and is criminalized with prison sentences, hard labour and corporal punishment in some more. Even in countries where LGBTIQ people aren't named by the legal system, being a little where you can be open about your sexuality, or even existence, is not be impossible due to social stigma, violence and so-called 'conversion rape'. In the game of queer life, very few of us get that a good hand.

gender identity. And yet how few the paradox in Hammond's work, although many have covered their face to protect their identity from exposure, all of its subjects have seemed to be photographed, and have chosen the moment of their depiction.

There is something touchingly powerful in having your presence captured in a moment of vulnerability and complexity. Codes of morality derived from religious scripture remain a strong motivator of oppression, yet religious doesn't operate in a vacuum. Religion has to be the product of patriarchal and other colonial systems of power, a handy tool for bigots and despots to reach for. The roots of that

hierarchy often go far back that they are normalised as 'natural', and even in secular societies the ability to marginalise LGBTIQ people remains a key part of the autocrat's handbook.

Legal repression is often complemented by more material concerns. Finding housing and work, accessing healthcare, being able to find places to meet or socialise or have sex, these all can be a challenge, when your sexual or gender identity marks you as different, and when that difference exposes you up to hostility. These factors can also be exacerbated by the visibility of this difference or identity. Some people's difference can be seen by all, and just walking down the street opens them up to violence and abuse, in any setting of trying to find a sympathetic employer or landlord. For others of us, our nature can be repressed or disguised, but at huge psychic cost. These challenges are the result of the same system that underpins religious and state oppression: a normative and dogmatic gender system, pinned to all human interactions.

The entire Hammond's photos tell us of people navigating reality, these systems.

In countries where LGBTIQ people have achieved some degree of legal recognition and protection, it can be easy for some individuals to become complacent about such challenges, as if they weren't happening there too, as if they're living in such societies. And most of the legal codes and gender identities that oppress LGBTIQ people were invented in countries which were based

SHOON, Uganda (p. 177)

glowing with the experiences and challenges faced by LGBTIQ people across the world. These are the stories of lives, not just cookie-cutter victims serving as trophies for the flouting of a system. Among the stories of oppression and hostility are other queer stories, just as demanding for an eye. They tell of love and of resistance, of self-defense and of political struggle.

And love and 'homonormativity', a gay couple from Massachusetts, say of their relationship: 'we are a couple together for almost a year, like a common couple we have gone through many problems, but love has always kept us together... Many of those who know us are well aware of what the whole world has done to people like us, so we are careful.'

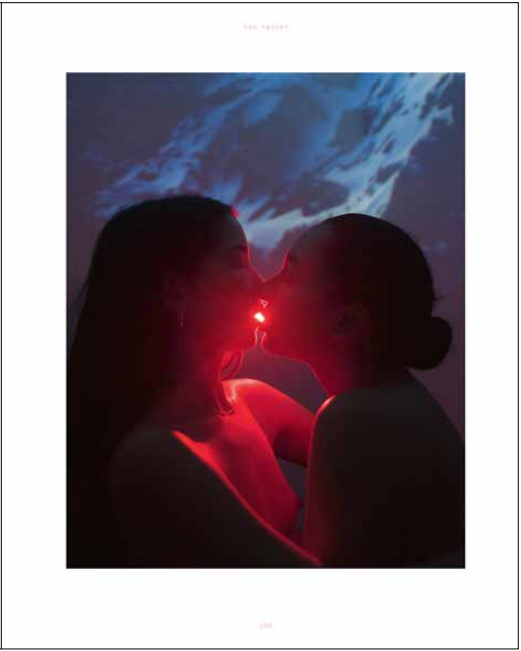
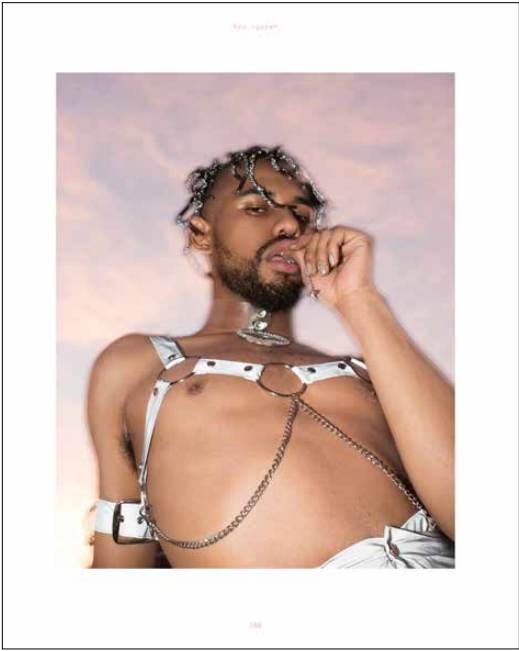
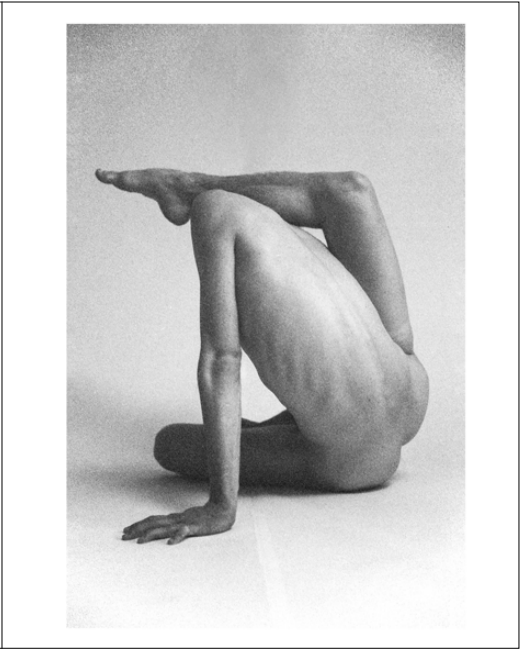
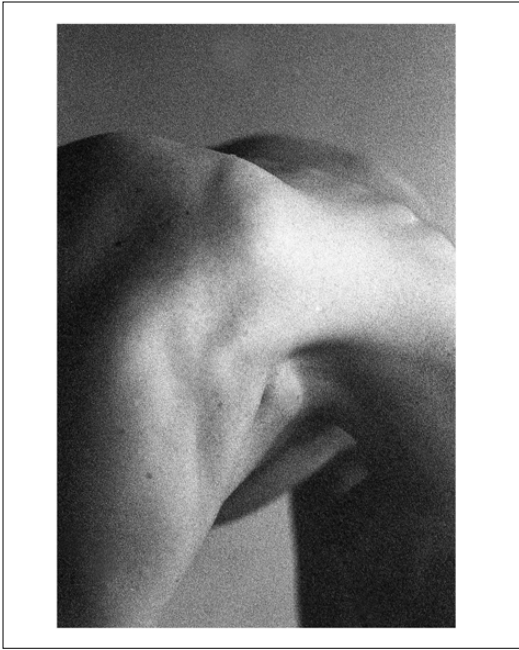
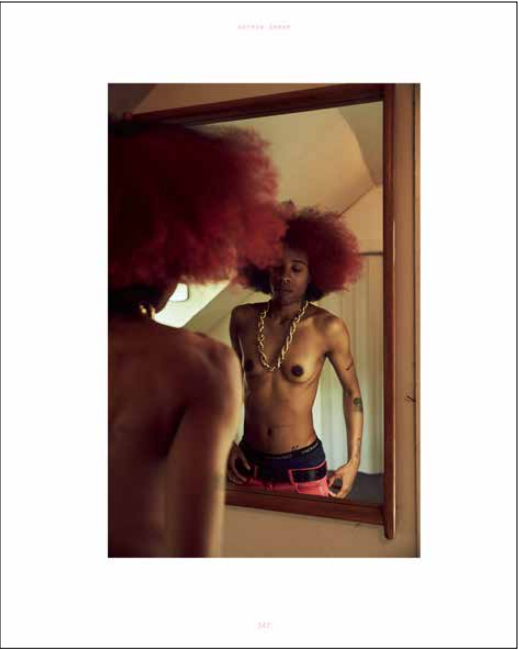
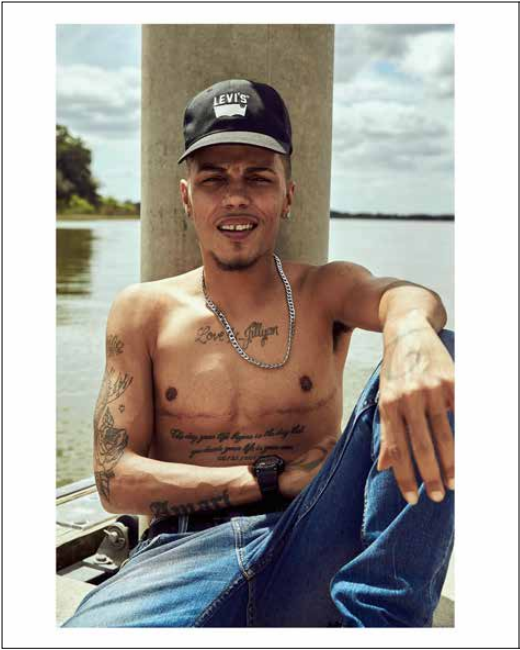
Most LGBTIQ people will recognize themselves, in a greater or lesser extent, in the stories told by Hammond's subjects.

It is in the reflective nature of such representations that shared LGBTIQ identities and struggles are formed, after all. But it is in the photographs themselves that we see the beauty of queer lives. In the struggle between visibility and safety, a deep understanding of personal representation emerges: an awareness of codes, of the meaning and importance of identity and aesthetic, the subtle signs that give away queerness in other queer people, while passing under the radar of bigots. We remain aware of what our presence does, of how it changes the world. In giving the subjects the chance to present and represent

themselves, Hammond asserts something powerful. His focus affords people a dignity in their identity, and honours their image of themselves as they see themselves, not as subjects of discourse or violence. Even while depicting their oppression and hostility are other queer stories, just as demanding for an eye. They tell of love and of resistance, of self-defense and of political struggle.

SHOON, Uganda (p. 177)

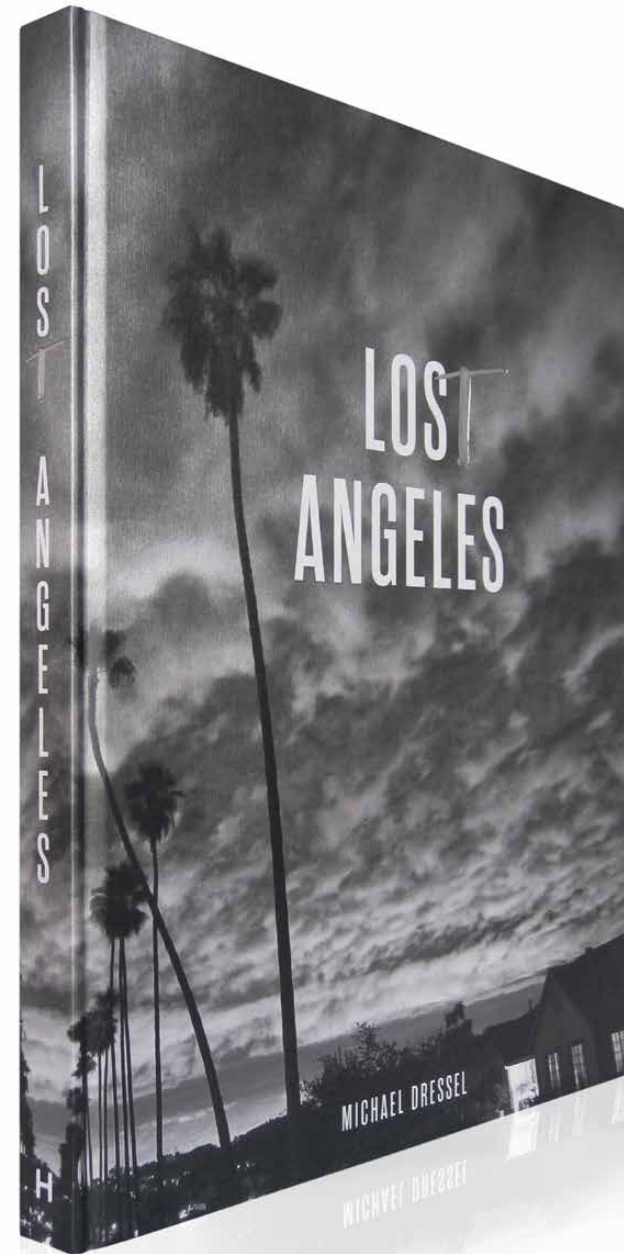




PHOTOGRAPHY



LOS[T] ANGELES [Michael Dressel] | Hartmann Books [August 2021]
230 × 280 mm | 176 pages | Hardcover





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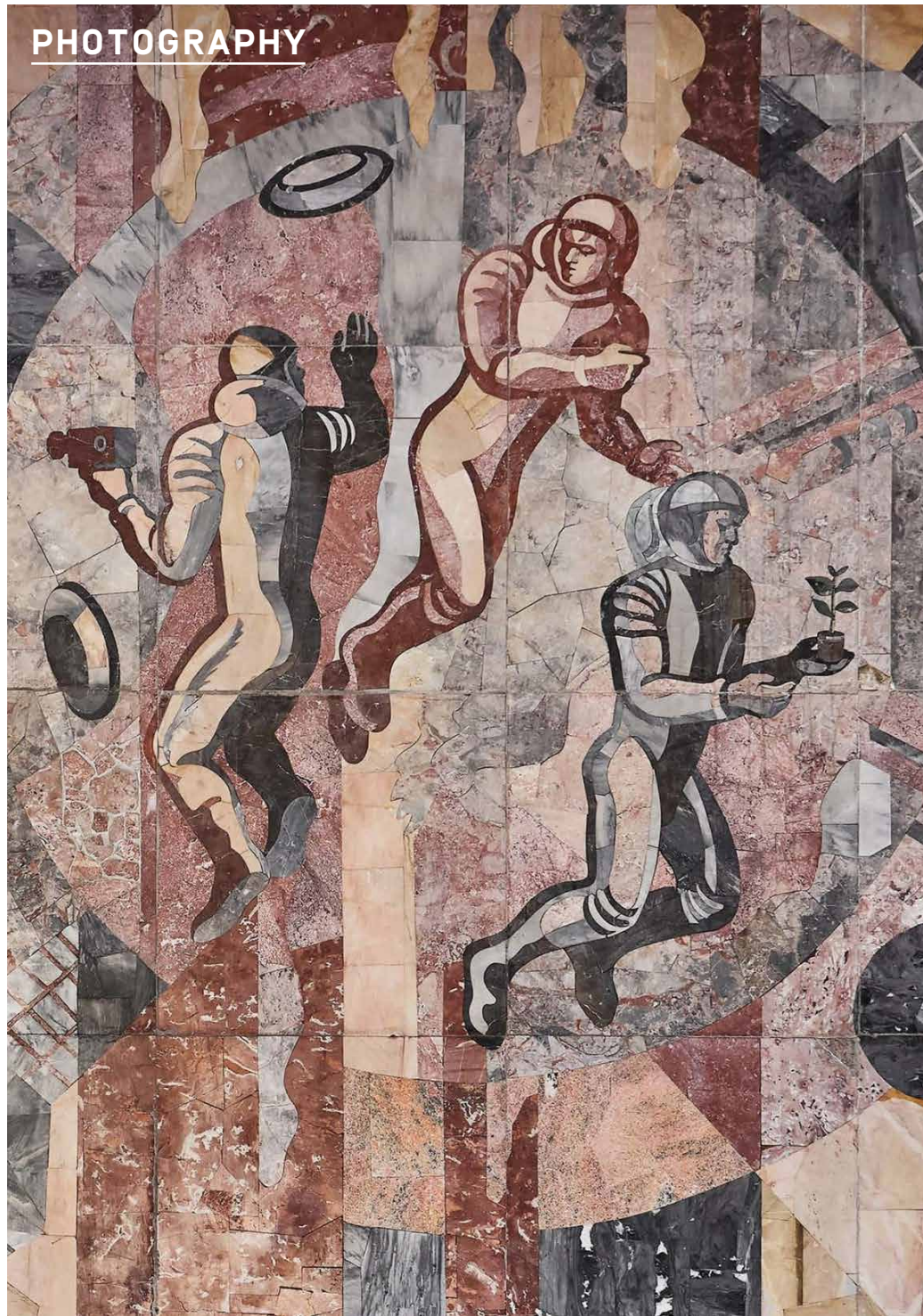
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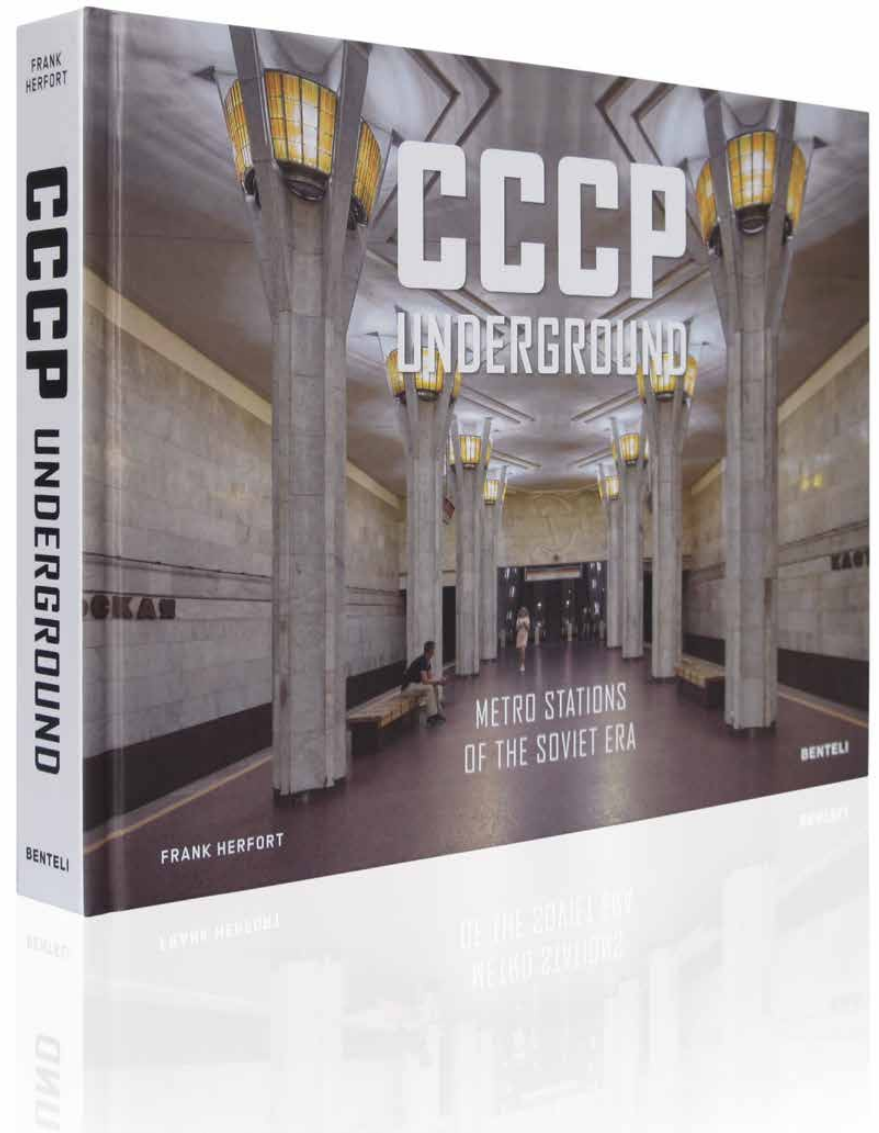
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PHOTOGRAPHY



СССР UNDERGROUND [Frank Herfort] | Benteli [October 2021]
235 × 170 mm | 256 pages | Hardcover





FRANK HERFORT

CCCP
UNDERGROUND

METRO STATIONS OF THE SOVIET ERA

BENTELI



1

MOSCOW

The oldest of all subways of the country, the Moscow Metro was the first and most ambitious transport project of the Soviet capital. Conceived even before the revolution, the plan for the construction of a high-speed underground highway in Moscow became part of Stalin's Master Plan for the city in 1925. This urban-planning project called for the expansion of the existing network of streets, the creation of new wide avenues and squares, the expansion of development, the famous Moscow high rises, the construction of bridges, the design of embankments - in a word, the transformation of the ancient city into a full-fledged capital of a growing industrial world power. The Moscow Metro was to play a special role in reinforcing this new status of the city. For the construction of the first stations, the country's leading architects carefully studied the experience of European and American colleagues, identified the mistakes and problems of existing subways and, as a result, created not only a convenient and modern transport system, but a unique 20th-century work of art. The architecture of the first stations reflects the image of a national future under construction. The spacious platform halls, staircases and passages, filled with light and decorated with expensive natural materials, are reminiscent of palaces and temples, decorated with sculptures, mosaics, frescoes and stucco moldings, palaces created by the people for the people.

The architecture of the underground halls and above-ground pavilions is a vivid chronicle of architectural styles: from the avant-garde of the mid-1930s to Modernism at the end of the 20th century. The first line - Sokolnicheskaya - ran from the Sokolniki station to the Park Kultury station, with a branch to Smolenskaya. Thirteen above-ground lobbies were conceived as "apartments of a new, socialist Moscow" - a garden city at the foot of high-rise buildings and the Palace of Soviets. The station pavilions of this first stage resemble segments of landscape architecture.

KEYDATE

MOSCOW 13

The underground halls reflect a rational approach to creating comfort for passengers: wide staircases that regularly divide passenger flows, wide aprons, warm, almost natural, light scattered across the ceiling, light clothing materials, all focus on function with an almost complete absence of decorations. The architecture itself is the main decoration of this underground world.

THE MOSCOW METRO IS THE FASTEST, MOST EFFICIENT, AND MOST MODERN OF ALL SOVIET METRO SYSTEMS.

In the second stage, the style of the stations changed in line with the general changes in Soviet art in the second half of the 1930s. Pushkhal Revolyutsii station, Stalin station, and Dnipro station depart from the rationalization of their predecessors with a more refined, sophisticated Art Deco style. Order begins to return along with classical decorations of reliefs and sculptures. With the growing prosperity of the country expensive materials also became available to architects: porcelain, majolica, steel, and bronze. Their work was inspired by the images of the Renaissance, creating a parthenon of new heroes - citizens of the present and the recent revolutionary past. Above-ground pavilions also changed: they increased in size, began to dominate the surrounding buildings, and even evolved into multi-story buildings.

The time of World War II did not stop the construction of the capital's metro. The images of the new stations, which appeared

their doors in 1942 and 1944, reflected the era: the feat of home front workers, the restructuring of industry on a war footing, the first military victories, and the first monuments to the heroes of the war - contemporary people.

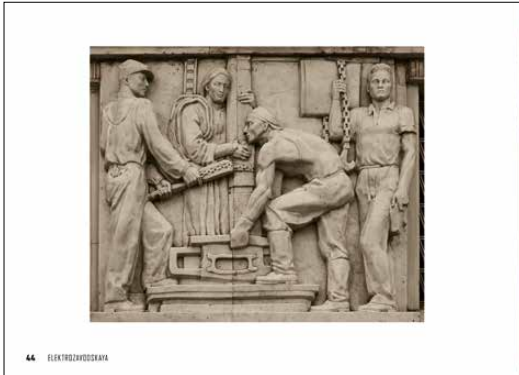
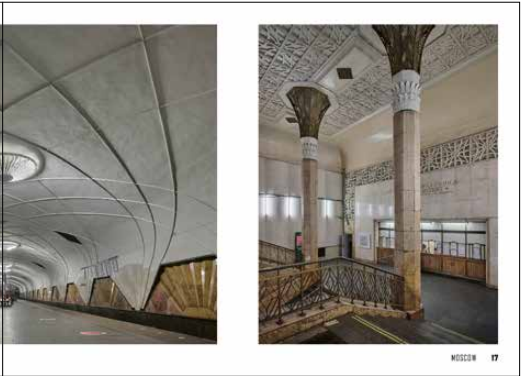
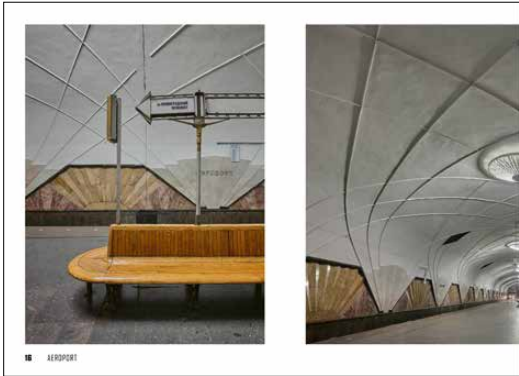
The victory in the war became not only the main event of Russian 20th-century history, but also the main theme of the stations of the fourth stage of construction, which was covered by the Ring line. The majestic architecture of Ancient Rome, with its triumphal arches, sculptures, rich decor, abundance of lush decorations and small gold, was rediscovered and the empire spirit permeated the stations of the post-war decade, perpetuating the recent feat on a colossal scale with the glitter of marble and small gold.

In the 1950s, the Moscow Metro, in step with all Soviet art, entered the era of Modernism, which seems to reflect expressions of the avant-garde, cut short at the end of the 1930s. Bold design and technological solutions, the first land lines, open stations, and standard projects of "candlestick stations" kept pace with the new space era, which also affected the monumental design of the new halls. The network of lines grew at a tremendous pace to serve new residential areas on the outskirts of the city, and to cope with the continuing growth of passenger traffic.

Having survived the war, the struggle against "excesses in design and construction" and the change in the political system, the Moscow Metro has surprisingly adapted to all changes. It became a monument to a great era in the history of an entire country. To date, 48 stations of the Moscow Metro, demonstrating a variety of engineering solutions and a palette of styles - from Constructivism and Art Deco to late Soviet Modernism, have become architectural monuments.

14 TULSKAYA

MOSCOW 15





8

YEKATERINBURG

The last metro in the USSR – the thirteenth – was opened in Yekaterinburg. The initial ideas for the construction of a metro date back to the early 1960s. Early designs involved the construction of two perpendicular lines that would connect the main factories and residential areas of the city. Construction work, which began in 1980, dragged on. As a result, Yekaterinburg residents were able to use their metro only in 1993, shortly before the collapse of the Soviet Union. Unfortunately, due to the collapse of the country and the ensuing financial crisis, much of what was planned was not implemented. The first architectural projects, often embracing ideological ideas and images, underwent significant changes or were not implemented at all. Today the Yekaterinburg Metro consists of only one line with nine stations, both deep and shallow.

One of the first stations that opened back in Soviet times, in April 1993, was Prospekt Kosmonavtov station. The volumetric design of a shallow three-wide station is entirely devoted to the

dominant theme of late Soviet art, space, and the exploration of outer space. The round poles are lined with chrome-plated stainless steel, which reflects the glitter of lamps in the form of space rocket nozzles. The image of celestial bodies is found in the design of the track walls with geometric compositions from large fragments of multi-colored marble.

The neighboring Uralmash station is designed with a completely different spirit. The domestic engineering giant – the Uralmash plant located nearby – dictated the imaginative design of the underground space. The smooth, vault is cut diagonally by filigree with lamps. The smooth rhythm of these grooves resembles the carving of some gigantic mechanism, the rotation of which provides acceleration, also to subway trains. The history and development of the plant are revealed in relief and panels in the form of the plant's chronicle. The industrial theme, so significant in the history of Yekaterinburg, is also continued at the Mashinostroiteley

YEKATERINBURG

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station, named after the nearby machine-building plant. The flat ceiling of this typical columned station is adorned with expensive chandeliers of shiny metal pipes and marble ball-shaped shades, which together resemble pre-assembled parts of a machine. The diagonal relief on the track walls feature the history of the plant.

Uralmash station, the first station of the post-Soviet period is more solemn, resembling the image of an "underground palace". It is intended to symbolize the wealth of the natural resources of the Ural area and its industrial power. The underground Dnipro station hall contains references to antiquity: lamps in the shape of a bowl of the Olympic flame are adjacent to a copy of the antique Diadotus statue.

IN YEKATERINBURG THERE IS A SECURITY CONTROL SYSTEM LIKE AT THE AIRPORT: EVERY SINGLE PASSENGER IS CHECKED AND EVERYONE PUTS THEIR BAGS ON THE CONVEYOR UNPROMPTED.

Probably the brightest of the newest stations of the Yekaterinburg Metro is the Belorucheyevskaya terminal station. The ceiling plays the main role here, resembling a giant cell or a homegrown cell of a beehive. The main module is a regular hexagon, from which the hexagonal structure of the ceiling lines emerges, smoothly turning into the pattern of the metal covering of the station columns.

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PROSPEKT KOSMONAVTOV / MASHINOSTROITELEY

YEKATERINBURG

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TO ME, MOSCOW FEELS VERY FAR AWAY FROM HERE, IF TIME HAS STOOD STILL, IT MIGHT AS WELL BE 1985, STILL VERY SO-VIET TO ME.

172

KRAZYNY PROSPEKT

NEVSKYBORSK

173

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NEVSKYBORSK / MOSKOVSKOYE DZELISLO

BAKU

181

182

BYULOK (PARK YULI) / NOVIZA

TASHKENT

183

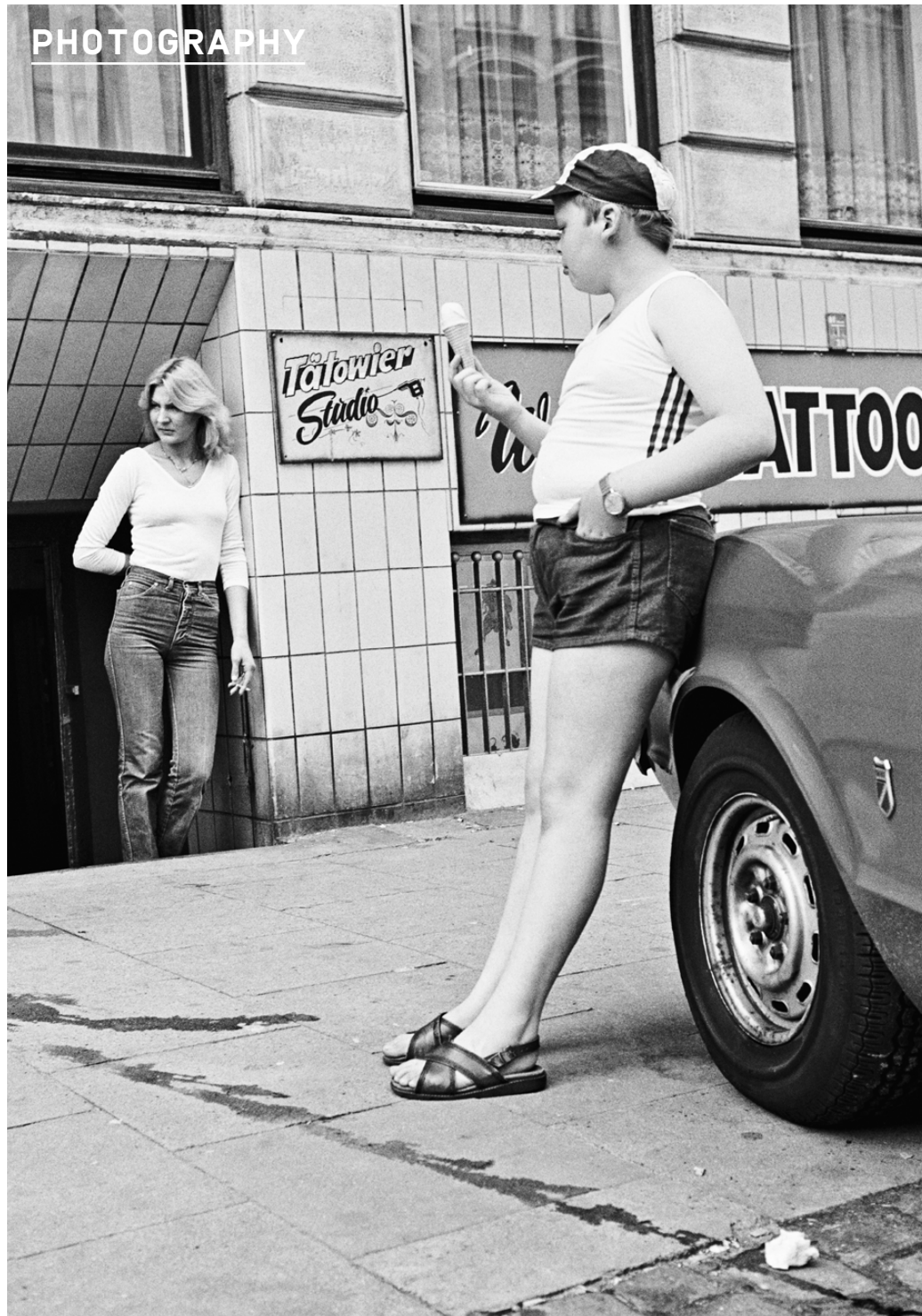
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KOSMONAVTYLAR

TASHKENT

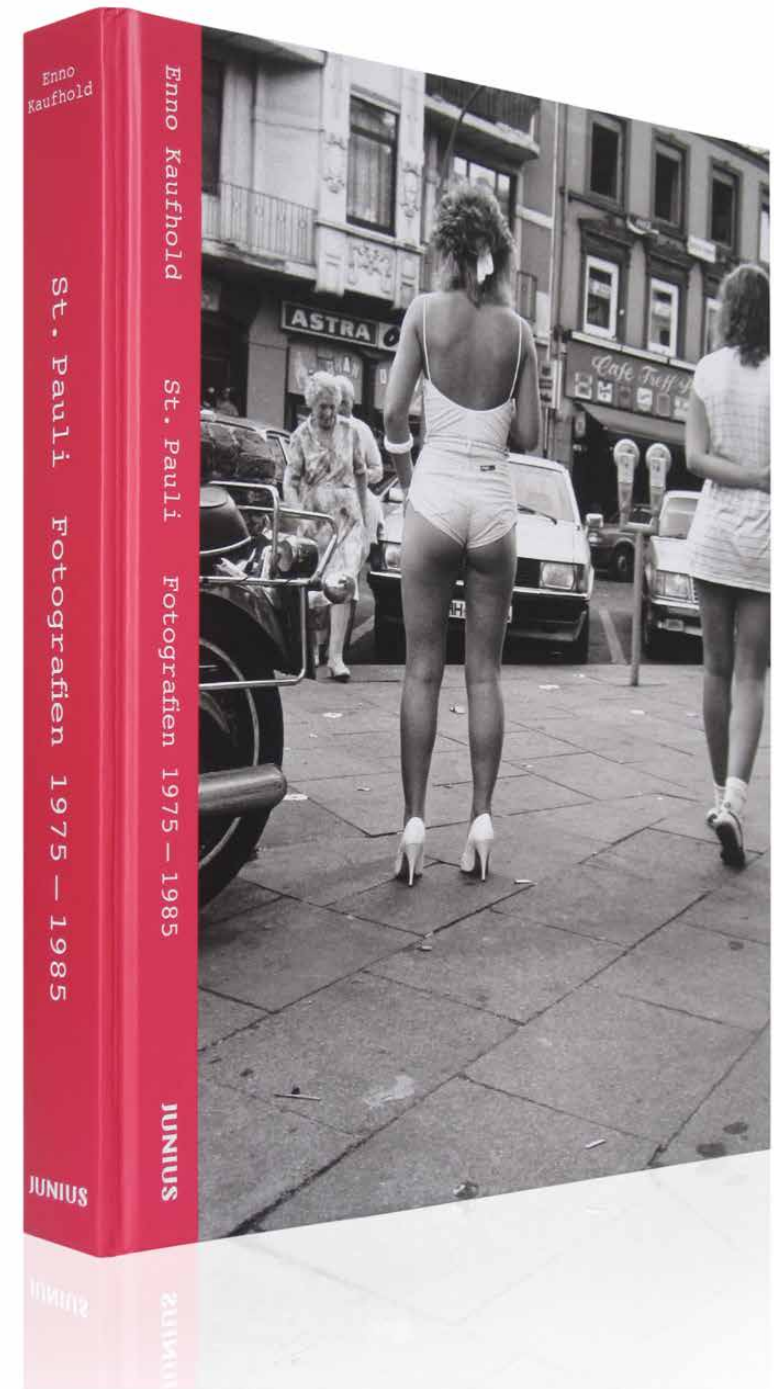
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PHOTOGRAPHY



ST. PAULI – FOTOGRAFIEN 1975–1985 [Enno Kaufhold] | Junius [Oktober 2021]

230 × 310 mm | 320 pages | Hardcover



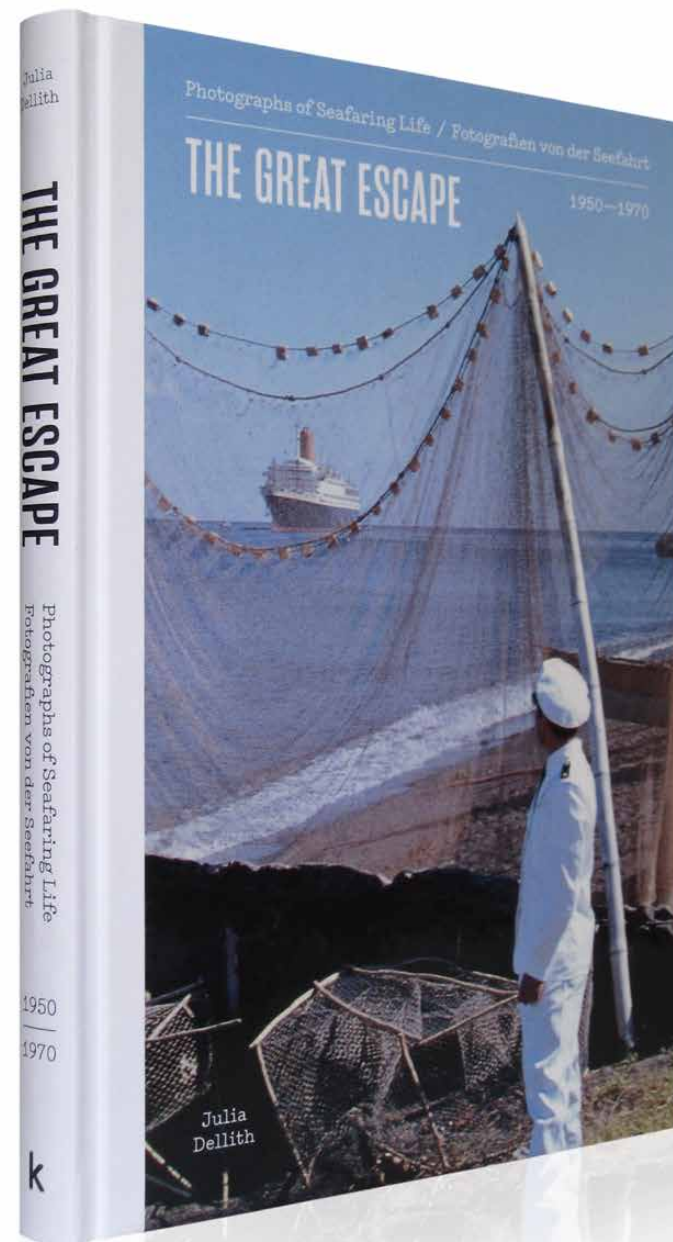


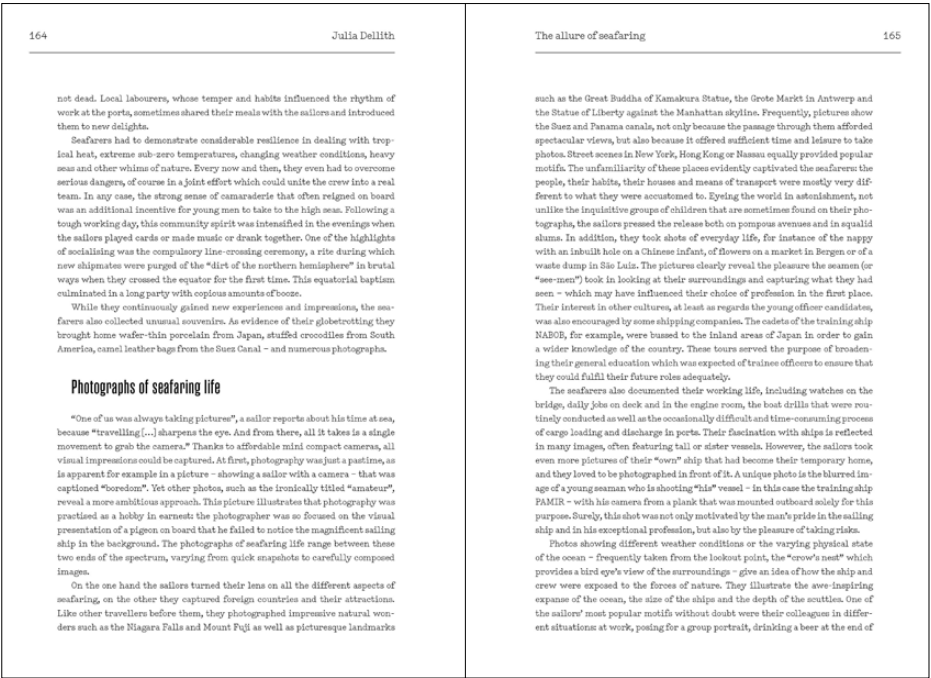
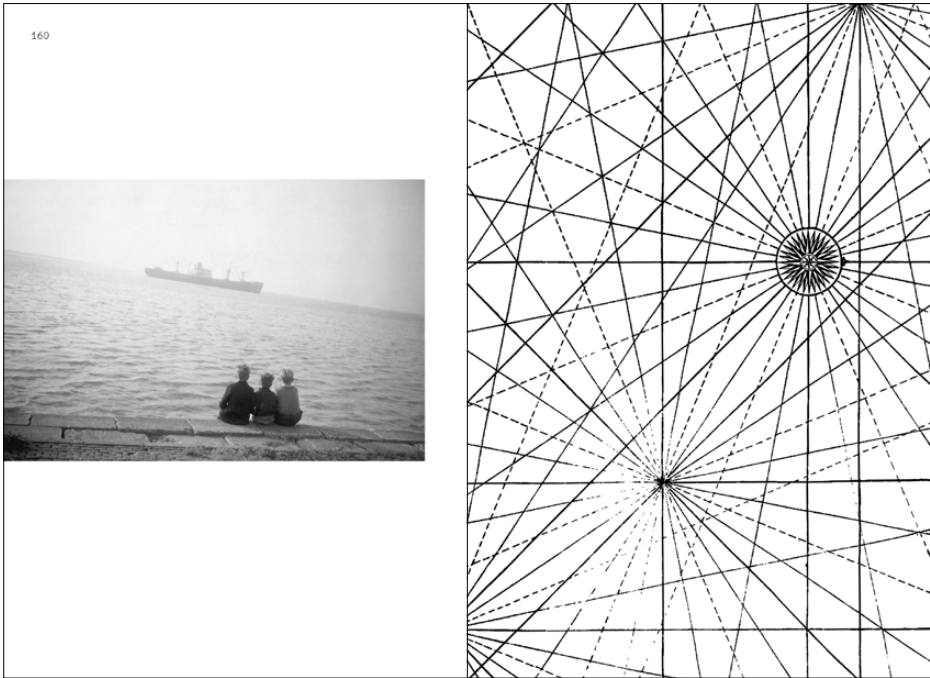


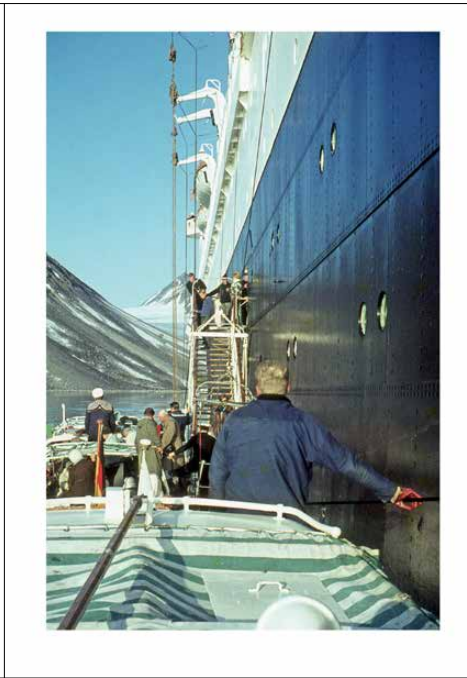
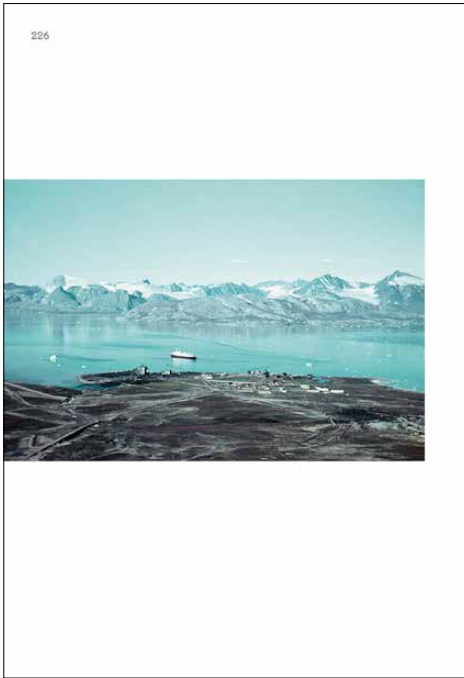
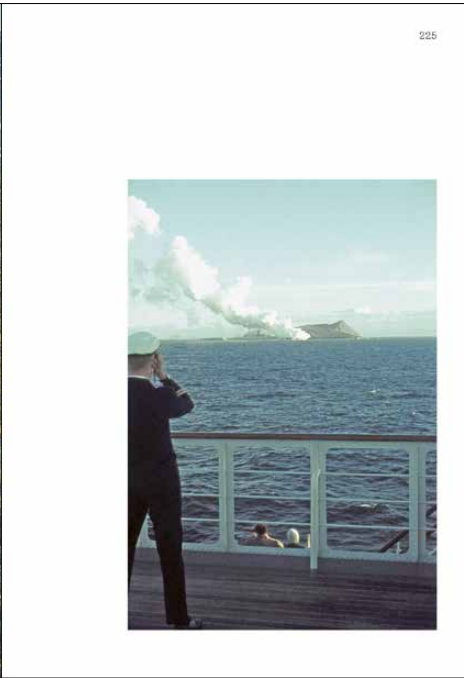
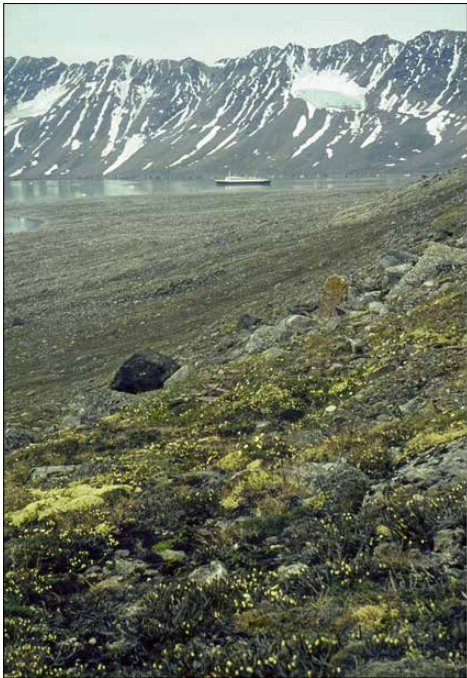
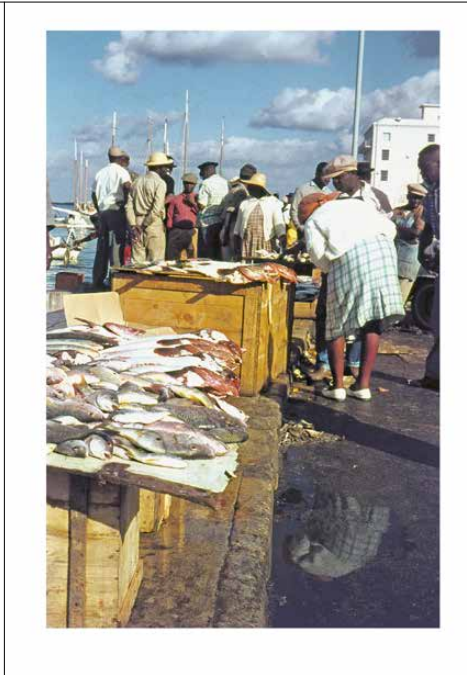
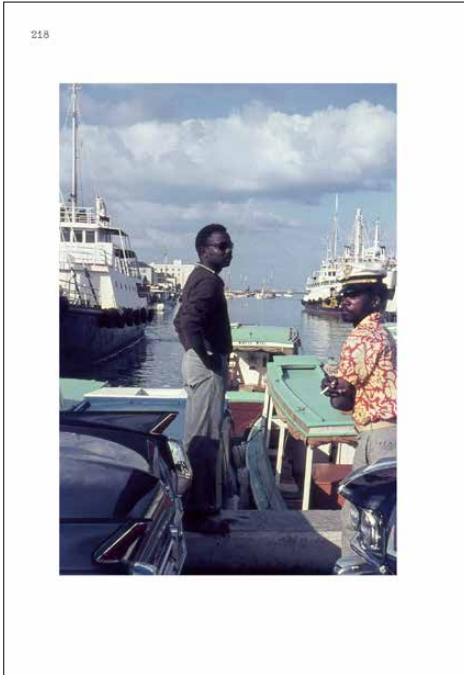
PHOTOGRAPHY



THE GREAT ESCAPE [Julia Dellith] | Verlag Kettler [November 2020]
165 × 240 mm | 256 pages | Hardcover







POEM



HAMBURG IN GEDICHTEN [Werner Iiro] | Junius [October 2020]
215 × 170 mm | 144 pages | Hardcover



14

FRIEDRICH VON HAGEDORN [1747]
Die Alster

Befördrer vieler Lustbarkeiten,
Du angenehmer Alsterfluß!
Du mehrtest Hamburgs Seltenheiten
Und ihren fröhlichen Genuß.
Dir schallen zur Ehre,
Du spielende Flut!
Die singenden Chöre,
Der jauchzende Mut.

Der Elbe Schifffahrt macht uns reicher;
Die Alster lehrt gesellig sein!
Durch jene füllen sich die Speicher:
Auf dieser schmeckt der fremde Wein.
In treibenden Nachen
Schifft Eintracht und Lust,
Und Freiheit und Lachen
Erleichtern die Brust.

Das Ufer ziert ein Gang von Linden,
In dem wir holde Schönen sehn,
Die dort, wann Tag und Hitze schwinden,
Entzückend auf- und niedergehn.
Kaum haben vorzeiten
Die Nymphen der Jagd,
Damen zur Seiten,
So reizend gelacht.

15

O siehst du jemals ohn' Ergötzen,
Hammonial des Walles Pracht,
Wann ihn die blauen Wellen netzen
Und jeder Frühling schöner macht?
Wann jenes Gestade,
Das Flora geschmückt,
So manche Najade
Gefällig erblickt?

Ertönt, ihr scherzenden Gesänge,
Aus unserm Lustschiff um den Strand!
Den steilen Ernst, das Wortgepränge
Verweist die Alster auf das Land.
Du leeres Gewässer,
Dem Menschenwitz fehlt!
O fahr' in die Frösche:
Nur uns nicht gequält!

Hier lärmt, in Nächten voll Vergnügen,
Der Pauken Schlag, des Waldhorns Schall;
Hier wirkt, bei Wein und süßen Zügen,
Die rege Freiheit überall.
Nichts lebet gebunden,
Was Freundschaft hier paart.
O glückliche Stunden!
O liebliche Fahrt!

42

HEINRICH HEINE [1819]
Lieder, V

Schöne Wiege meiner Leiden,
Schönes Grabmal meiner Ruh.
Schöne Stadt, wir müssen scheiden, –
Lebe wohl! ruf ich dir zu.

Lebe wohl, du heilige Schwelle,
Wo da wandelt Liebchen traut:
Lebe wohl! du heilige Stelle,
Wo ich sie zuerst geschaut.

Hätt ich dich doch nie gesehen,
Schöne Herzenskönigin!
Nimmer war es dann geschehen,
Daß ich jetzt so elend bin.

Nie wollt ich dein Herze rühren,
Liebe hab ich nie erlitten:
Nur ein stilles Leben führen
Wollt ich, wo dein Odem weht.

Doch du drängst mich selbst von hinnen,
Bitter Worte spricht dein Mund:
Wahnsinn wühlt in meinen Sinnen,
Und mein Herz ist krank und wund.

Und die Glieder matt und träge
Schlepp ich fort am Wanderstab,
Bis mein müdes Haupt ich lege
Ferne in ein kühles Grab.

[Das Buch der Lieder war Heines erster Gedichtband, die Lieder, hier Lied V, erschienen im Zyklus Junge Leiden.]

43

HEINRICH HEINE [1819]
Anno 1829

Daß ich bequem verbluten kann,
Gabt mir ein edles, weites Feld!
O laßt mich nicht ersticken hier
In dieser engen Krämerwelt!

Sie essen gut, sie trinken gut,
Erfreun sich ihres Maulwurfglücks,
Und ihre Großmut ist so groß
Als wie das Loch der Armenbüchse.

Zigarren tragen sie im Maul
Und in der Hosentasch die Händ:
Auch die Verdauungskraft ist gut, –
Wer sie nur selbst verdauen könnt!

Sie handeln mit den Spezereien
Der ganzen Welt, doch in der Luft,
Trotz allen Würzen, riecht man stets
Den faulen Schweißschmelzenduft.

O, daß ich große Laster säh,
Verbrechen, blutig, kolossal, –
Nur diese satte Tugend nicht,
Und zahlungsfähige Moral!

Ihr Wolken droben, nehmt mich mit,
Gleichviel nach welchem fernen Ort!
Nach Lappland oder Afrika,
Und seht nach Pommern – fort! nur fort!

O, nehmt mich mit – Sie hören nicht –
Die Wolken droben sind so klug!
Vorüberreisend dieser Stadt,
Ängstlich beschleunigen sie den Flug.



*Jungens
und
Mädchen*

Und irgendwann wird es Abend, es ist immer noch warm, der Rotlinker speichert jeden einzelnen Sonnenstrahl und gibt ihn wieder ab, wenn er gebraucht wird, unten auf der Straße füllen sich die Kneipen und die Restaurants, die Gehwege und die Luft mit Stimmen, die vielen Lichter ersetzen das eine Licht, die Farben werden für kurze Zeit stärker. Als hätten auch sie die Wärme des Tages gespeichert und jetzt aber raus damit, volle Kanone, bei der Hitze kann ja später keiner schlafen.

Die schönsten Frauen des Viertels laufen einzeln vorbei, als wäre das ein geplanter Aufmarsch der schönen Frauen, sie heißen Julia und Maysun und Karen, sie sind alle dunkelhaarig, Karen trägt Spaghettiträger oder nur Spaghetti, Maysuns Kleid wickelt sich beim Gehen um ihre Knie, Julias Jumpsuit ist einen Tick zu kurz aber ach, egal, irgendwo singt Grace Jones.

SIMONE BUCHHOLZ

40

JOACHIM RINGELNATZ [1934]
*Hamburger
Zimmerleute*

Die Kelle schürft, die Säge klingt.
Ein Kerl sitzt im Zylinderhut
Im Dachbau arbeitend und singt.

Hamburger Jungs, Wir sind euch gut,
Dem Maurer und dem Zimmerer.

Wir drehn uns um, wir bleiben stehn,
Wenn sie an uns vorbeugehn
Mit dem traditionellen
Metallknopfsmat und mit dem Stock.
Der komisch schlängelt im Barock.

Armtapfere Gesellen,
Mit jenem Bündel Habenichts,
Schon glücklich untrem großen
Schlapphut, in Glockenhosen
Ausschreitend sicheren Gesichts.

Und ist auch einer dann und wann
Kein Hamburger, noch Zimmermann,
Nur Handwerksbursche, „Fechter“,
Sei nett zu ihm, – Kein schlechter
Mensch treibt leicht solche Tradition.
Harmlosigkeit verdient schon Lohn.

Und wer da wandert bescheiden,
Den mag doch jeder leiden.

61

JOACHIM RINGELNATZ [1934]
*Letztes Wort
an eine Spröde*

Wie ich bette und weine –
Es ist lächerlich.
Schließe deine Beine! –
Ich liebe dich.

Schließe deine Säume
Oben und unten am Rock.
Was ich von dir träume,
Träumt ein Bock.

Sage: Ich sei zu dreist,
Zieh ein beleidigtes Gesicht.
Was „Ich lieb dich“ heißt,
Weiß ich nicht.

Zeige von deinen Beinen
Nur die Konturen kokett.
Gehe mit einem gemeinen,
Feschen Heiratsschwinder zu Bett.

Finde ich unten im Hafen
Heute ein huresdes Kind.
Will ich bei ihr schlafen,
Bis wir fertig sind.

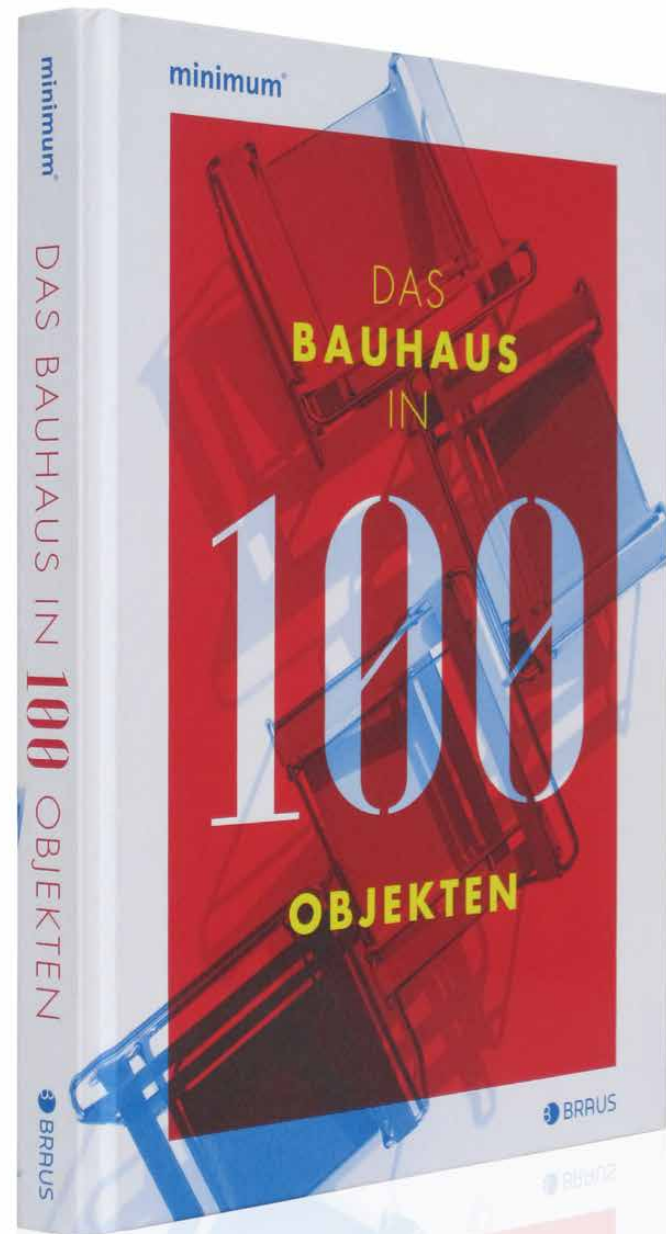
Dann: – die Türe klinket
Leise auf und leise zu.
Und die Hure winket –
Glücklicher als du.

[Mit diesem Gedicht bedankte sich Ringelnatz bei Hans Leip, in dessen Zuhause am Neuen Wall 2 er im Sommer 1924 einige Zeit wohnte.]

ART



DAS BAUHAUS IN 100 OBJEKTEN [Wilfried Lembergt] | Edition Braus [April 2019]
165 × 235 mm | 188 pages | Hardcover





DAS BAUHAUS IN 100 OBJEKTEN

EINE HOMMAGE AN GUTES DESIGN

RESSOURCENSCHONENDE KLARHEIT!

Am 10. Januar 1994 bekam Wilfried Lembergt, der später Designethnologe an der „Bauhaus-Universität“ der Hochschule Anhalt in Dessau lehren sollte, das erste Buch zum Bauhaus von seinem damaligen Mentor Carl-August Sauter in die Hand gedrückt. Das Buch machte ihn bekannt mit den Entwürfen mutiger, junger Leute, die an der legendären Schule zwischen 1919 und 1933 allem Alten, nicht mehr Funktionierendem den Kampf angesagt hatten. Ihnen ging es um neue, klare Formen für ein besseres Leben. Sie erprobten sich in der Kunst des Weglassens. Die Schönheit der Dinge sollte sich nicht in Überflüssigem zeigen, sondern darin, dass sich Form, Material und Funktion entsprechen. Die Reduktion hatte auch den Sinn, ressourcenschonend zu arbeiten.

AKTUALITÄT!

Was damals für gutes Design galt, gilt noch immer. Ressourcenschonendes, interdisziplinäres Arbeiten und die Kenntnis von Material und Fertigungstechniken sind für Designer wichtiger denn je. Ebenso aktuell ist eine Ästhetik, die das Wesentliche eines Gegenstandes hervorbringt. Diese konstruktive und kritische Designauffassung, die Wilfried Lembergt seinem Mentor verdankt, möchte er heute weitergeben. Dafür lässt er in diesem Buch die Dinge sprechen. Die 100 ausgewählten Objekte, die aufgrund ihrer Beliebtheit noch heute hergestellt werden, beschränken sich nicht auf Gegenstände, die in den Bauhauswerkstätten oder in den vierzehn Jahren entstanden, in denen die berühmte Schule existierte. Die Reihe beginnt mit der bereits 1908 entworfenen Garderobe Nymphenburg, die den

100 Stühle/Lehrstühle im Bauhaus-Baum von 1925. Foto von Carl-August Sauter.

5

Bauen bedeutet Gestalten von Lebensvorgängen.

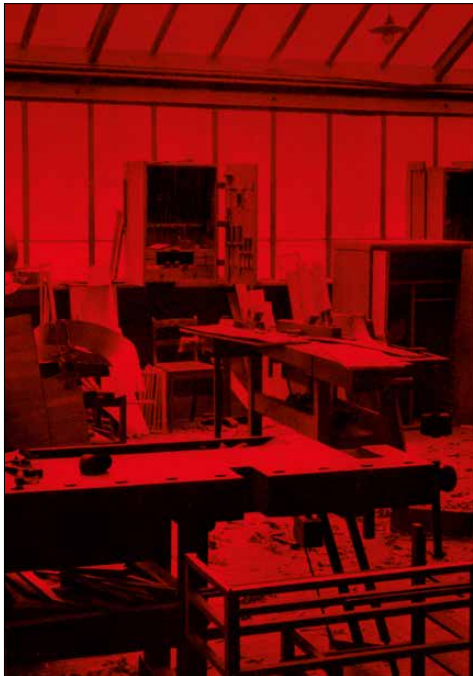
WALTER GROPIUS

Aufbruch zu einer reduzierten Formsprache verdeutlicht. Sie endet mit dem Stuhl Thonet 118, mit dem der Designer Sebastian Herkner den Bogen der Zeitlosigkeit des Bauhausstils bis ins Heute schlägt. Dazwischen tauchen wir in die Werkstätten des Bauhauses ein und begeben uns von dort aus zu Gegenständen aus den Niederlanden, Frankreich und Finnland, die aus einem ähnlichen Aufbruchsgestirnis heraus entstanden. Auch wenn es damals kein Internet gab, verfolgten die Akteure der Avantgarde sehr genau, was anderswo passierte; viele von ihnen standen auch jenseits internationaler Ausstellungen und Verbände in engem Kontakt miteinander. Die 100 Objekte zeigen, dass es um eine befreiende Haltung ging, die sich jede neue Generation zu eigen machen sollte.

VERNETZUNG!

In den Werkstätten des Bauhauses wurde viel gemeinsam experimentiert – meist so lange, bis ein Gegenstand perfekt war. Während in der Weimarer Zeit des Bauhauses das Handwerk im Vordergrund stand, strebte man nach dem Umzug nach Dessau verstärkt danach, Dinge zur industriellen Serienreife zu bringen. Das gelang am ehesten mit den Leuchten und den Tapeten. Besonders lag den Direktoren des Bauhauses jedoch die Architektur am Herzen, da sie unter allen Künsten am stärksten den sozialen Raum und das Leben darin bestimmt. Für den Bau sollten, wie Gropius in seinem Manifest schrieb, alle an einem Strang ziehen. Vernetzung war schon damals angesagt, für eigenbrütlerisches Spezialistentum kein Platz.

6

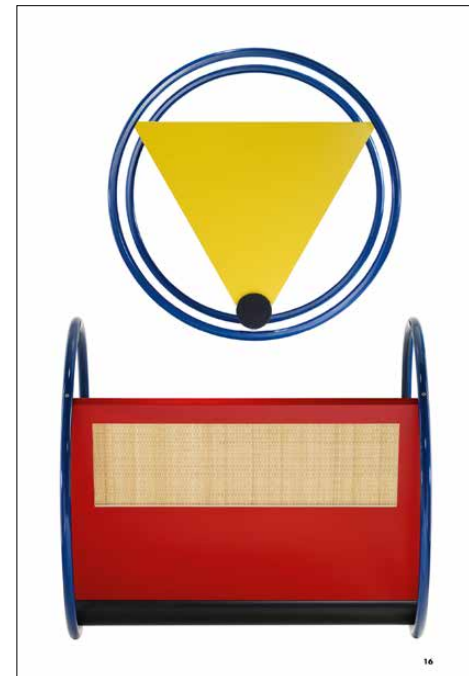


NEUE MÖBEL AUS DER WEIMARER TISCHLEREI

In den Werkstätten waren Lehre und Forschung, Theorie und Praxis eng miteinander verknüpft. Geleitet wurde jede Werkstatt von einem Formmeister, der von einem Werkmeister unterstützt wurde. Der Werkmeister war ein Handwerker, der für die handwerklich-technischen Aspekte verantwortlich war. In der Weimarer Anfangszeit der Tischlerei entstanden zunächst Einzelstücke, später Kleinserien. Zu verstehen, wie Materialien und Techniken funktionieren, machte Sinn, doch im Hinblick auf die Möglichkeiten der industriellen Produktion erwies es sich als unzeitgemäß, handwerklich-konzeptionelle Ressourcen einzusetzen, um Dinge zu vervielfältigen. Daher wurde die Werkstatt zunehmend zu einem Ort des Experiments und der Entwicklung von Prototypen. Nach dem Umzug 1925 nach Dessau kooperierte die Tischlerei schließlich mit der Industrie, insbesondere zur Herstellung der berühmten Stahlrohrmöbel. Die neuen Möbelformen, die entwickelt wurden, sollten auf den Alltag der Menschen zurückwirken. Die von allem Ballast befreiten Formen, sollten material- und kostensparend hergestellt werden können. Jeder sollte sich die neuen Möbel leisten können. Das klappte eher selten. Gleichzeitig stellte man sich vor, dass funktionale Formen, die nicht durch überflüssiges Beiwerk verunklart werden, auch den Kopf befreien und ihn für neue, progressive Ideen empfänglich machen. Durch den Gebrauch der neuen Formen sollte die Kunst im Leben verankert werden.

Die Tischlereiwerkstatt im Bauhaus Weimar 1925.

15



16

02 WIEGE

VON PETER KELER

Peter Kelers 1922 in der Frühzeit des Weimarer Bauhauses entstandene Wiege verdeutlicht die Art der Reduktion, um die es den Bauhäuslern ging. Die Konstruktion basiert auf den Grundformen Kreis, Drei- und Rechteck. Jeder geometrischen Form entspricht hier nach der Farbenlehre Wassily Kandinskys eine Grundfarbe. Jede Form-Farb-Kombination soll dabei Wirkungen wie Bewegung und Entspannung hervorrufen und mit Tönen assoziierbar sein – ein Möbel gedacht als harmonischer Klang, was gut zur Idee des Wiegens passt. Ausgeklügelt ist auch die Konstruktion: ein Balken an der Unterseite als Schwerpunkt und seitliche Rattenräder für ein Mehr an Licht und Luft. Keler studierte Malerei, Farbgestaltung und Tischlerei. Seine Wiege ist eine interdisziplinäre Synthese.



17

NEUE MÖBEL AUS DER WEIMARER TISCHLEREI

04

SESSEL F51

VON
WALTER
GROPIUS

Bevor Le Corbusier, Pierre Jeanneret und Charlotte Perriand die heute allen bekannte Sesselkone mit losen Polstern im Stahlrohrgerüst schufen, zeigte Walter Gropius 1920 wie ein voluminös gepolsterter Sessel aussieht, wenn man ihn auf die kubische Grundform reduziert. Dank angeschrägter Rückenlehne erweist sich der F51 nicht nur als avantgardistisch, sondern auch als bequem. Formal schon auf dem Weg zu den späteren Freischwinger, war ihm ein illustrierter Platz zugedacht: im Direktorenzimmer des Bauhauses. Es wurde nach dem sogenannten „Würfel-im-Würfel-Prinzip“ für die Bauhausausstellung „Kunst und Technik – eine neue Einheit“ 1923 entworfen. Die Ausstattung des Direktorenzimmers sollte das Können der Bauhauswerkstätten demonstrieren und gleichzeitig ganz praktisch zeigen, wie man sich ein modernes Arbeitszimmer vorstelle.



20



05

KLAPPTISCH

VON
ERICH
BRENDDEL

Erich Brendel war ein hochbegabter Tischlerlehrling des Weimarer Bauhauses, der im Baulbüro von Walter Gropius tätig wurde. Brendel realisierte erfolgreiche Möbelenwürfe wie den genialen Klapptisch, dessen Form auf dem „Würfel-im-Würfel-Prinzip“ beruht, nach dem Gropius' Direktorenzimmer gestaltet war. Rollbar, mit klappbaren Platten, einem unteren Fach und Einlegeplatten glänzt Brendels zeitloser Tisch mit einer Multifunktionalität, über die sich Bewohnerinnen und Bewohner kleinerer Wohnungen heute ganz besonders freuen.



21

11

FREISCHWINGER S 32

VON
MARCEL
BREUER

Mit dem S 32 entwickelte Marcel Breuer den Ur-Entwurf von Mart Stam weiter und kombinierte das kühl wirkende Stahlrohr mit Holz und Wiener Rattengeflecht. Die warm wirkenden Naturmaterialien und das Metall sorgen für eine spannungsvolle ästhetische Balance, die Industrielles mit Handwerklichem zusammenbringt.



30



STUHLCHEN FÜR HOCHZEITEN UND FÜR DEN NACHBENUTZUNG

28

BARCELONA-LIEGE

VON
LUDWIG
MIES
VAN
DER
ROHE

Das weltberühmte Tagesbett entstand ein Jahr nach dem Barcelona-Pavillon für die New Yorker Wohnung des Architekten Philip Johnson. In Johnsons Wohnbereich stand die Liege bei zwei Barcelona-Sesseln. Damit sie mit ihnen eine ästhetische Einheit bildet, wählte Mies auch hier einen Bezug aus handverwählten, mit Keder und Knöpfen versehenen Quadraten eines feinen, schön alternden Leders. Mies van der Rohe und Johnson arbeiteten in New York zusammen. Ohne abgeschlossenes Studium war der dritte Bauhausdirektor in den USA als Architekt nicht zugelassen.



ENTWURFEN FÜR DAS HAUS WOHNEN

29

WANDELEUCHE MSW 27 NI

VON
MART
STAM

Obwohl Mart Stam einer der bedeutendsten Architekten der Moderne war, wird er meist nur mit seinem berühmten Freischwinger in Verbindung gebracht. Doch Stam war auch einer der führenden Köpfe des Siedlungsbau. In den späten 20er Jahren lehrte er als Gastdozent am Dessauer Bauhaus. Für die Gestaltung moderner Innenräume entwickelte er auch die schöne Wandleuchte aus vernickeltem Metall, die aus einer schwenkbar hängenden Schale stimmungsvolles Licht spendet.



30

PENDELEUCHE
HMB 25/300VON
MARIANNE
BRANDT
UND
HANS
PRZYREMBEL

Der gelernte Schlosser Przyrembel studierte von 1924 bis 1928 am Bauhaus und arbeitete dort als Silber-schmied. Gemeinsam mit Marianne Brandt entwarf er mehrere Leuchten. Ein besonders schönes Beispiel für die in den Bauhauswerkstätten selbst genutzten Leuchten ist die heute als HMB 25/300 bekannte Pendelleuchte, deren Höhe sich mit einem Pendelzug und einem Gegengewicht regulieren lässt.



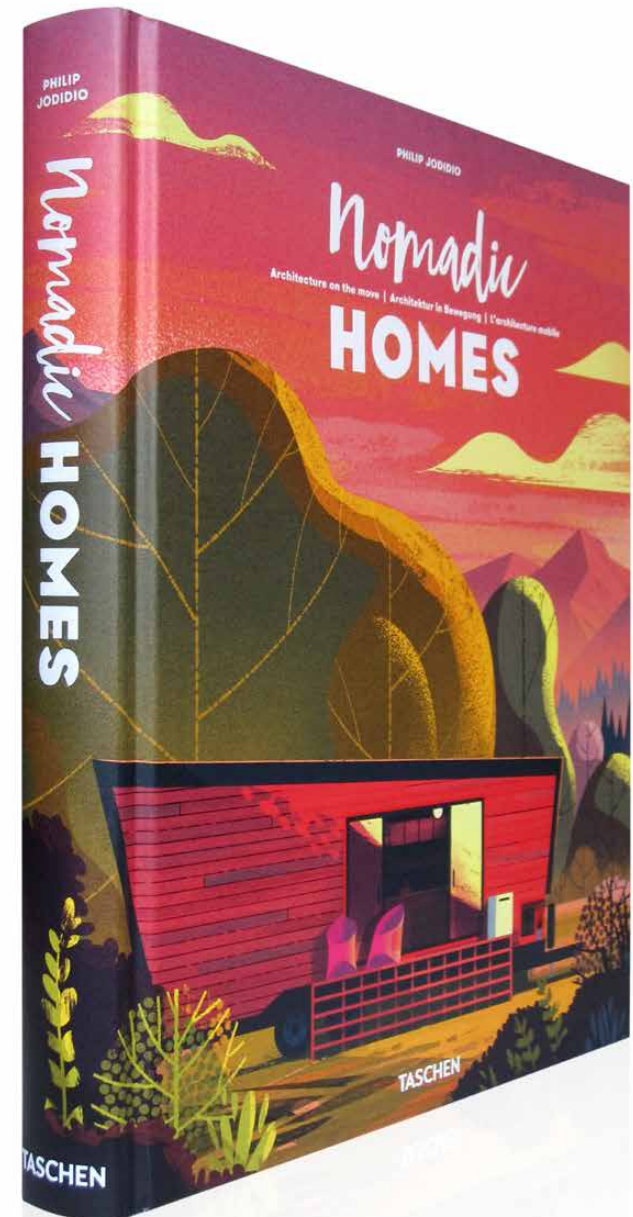
LEUCHTEN UND ACCESSOIRES FÜR DEN NACHBENUTZUNG

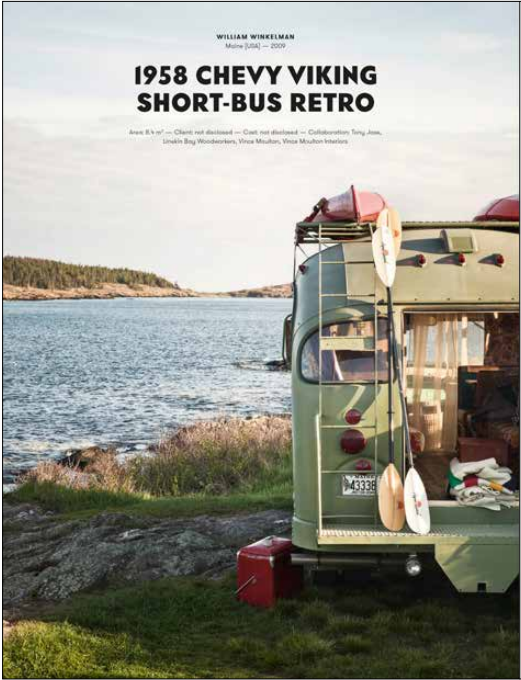
65

ARCHITECTURE



NOMADIC HOMES [Philip Jodidio] | Taschen [November 2017]
242 × 317 mm | 384 pages | Hardcover





Recalling the form of American school buses, the couple combined a retro or vintage feeling with a craft that allows for transport or camping use.

The bus grafts the form of the beloved American school bus and combined it with a vintage feeling and a craft that allows for transport or camping use.

Reproduit la forme des emblématiques bus scolaires américains, le couple associe une ambiance rétro au collage d'équipements modernes qui permettent de l'utiliser pour le transport ou le camping.

Starting out with a 1958 Chevy Viking Bus spotted in an essentially abandoned state in a field by a client, the architects added surfaces in quarter sawn white oak, salvaged hard pine, and used salvaged metal fixtures. Designed to carry up to 12 passengers and a driver, the bus can be converted into a mobile home for two with two beds or a queen-size bed, a toilet and sink, and electrical power. The bus had actually been converted into a camper before Winkelman Architecture took on the project, but the client's desire for a "hippy mountain," "60s," "cottage" feeling, and to make it usable both for transport and for camping led the architects to work with woodworkers specialized in custom boat-building (Linkin Bay Woodworkers).

Für ihren Umbau eines Chevy Viking Bus von 1958, den ein Kunde in ziemlich verkommenem Zustand auf einem Feld entdeckt hatte, verwendeten die Architekten rotel geschichtete Eichen aus weißer Eiche und vergesetzten Metall-Einbauten. Entworfen für bis zu 12 Passagiere und einen Fahrer, wurde der Bus in einen mit elektrischem Strom versorgten Wohnmobil für zwei Personen mit zwei Einzelbetten oder einem Doppelbett, einer Toilette und einem Waschbecken umfunktioniert. Das Fahrzeug war schon zu einem Camper umgebaut worden, als die Architekten das Projekt übernahmen. Doch die Auftraggeber wünschten sich einen nostalgischen, "60er-Hippie-Mountain-Cottage"- und wollten den Bus nicht nur zum Campen, sondern auch als Transporter nutzen. Die Architekten suchten daher die Zusammenarbeit mit Schreibern, die maßgeschneiderte Bootbauarbeiten verrichten (Linkin Bay Woodworkers).

À sa base Chevrolet Viking de 1958 presque à l'abandon, repêché dans un champ par le client, les architectes ont ajouté des surfaces de chêne blanc à bûche fendue en quart de rond, du pin dur récupéré, avec des accessoires métalliques d'époque. Conçu pour transporter jusqu'à 12 passagers et un conducteur, il peut aussi être converti en mobile home pour deux avec deux lits ou un grand lit, des toilettes, un lavabo et l'électricité. Le bus avait par ailleurs déjà été transformé en camping-car avant que Winkelman Architecture n'intervienne sur projet, mais le client souhaitait une ambiance années 1960-Hippie montagne et à pouvoir l'utiliser pour le transport et le camping. C'est pour répondre à cette demande que les architectes ont collaboré avec des menuisiers spécialisés dans la construction de bateaux sur mesure (Linkin Bay Woodworkers).



The tiny of this house is sold by Merete Mueller and Christopher Smith, see the description of the house at www.gohouse.com/berlin/17-04-2017



The tiny of this house is sold by Merete Mueller and Christopher Smith, see the description of the house at www.gohouse.com/berlin/17-04-2017



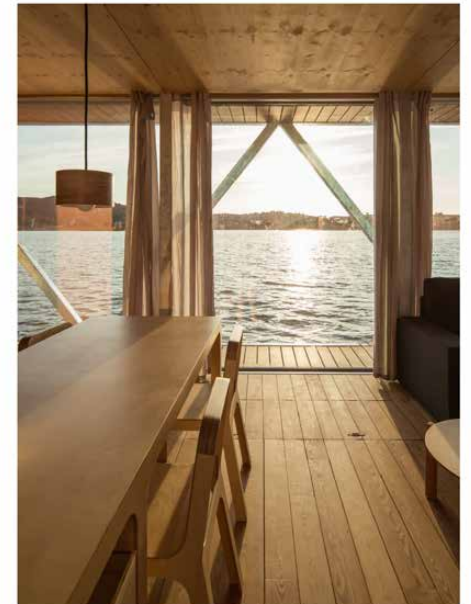
Flouwing produit entre 30 et 80 % de ses besoins en énergie selon l'emplacement et le nombre de jumeaux voisins installés ; l'ensemble peut se déplacer à une vitesse de 5 m/s.



A photograph showing a wooden deck in the foreground, with a large, light-colored patio umbrella partially open. In the background, a calm lake stretches towards a range of hills under a clear sky. A portion of a wooden building's overhang is visible at the top of the frame.



Floorwing est disponible en cinq tailles différentes, de 10 à 18 m de long, et cherche à se différencier des types de houseboats existants.







The APH80 is intended to be "flexibly self-sufficient, transportable by road, and economically affordable."



Das APH80 soll „per se selbst ausreichen, auf der Straße transportierbar und flexibel einsetzbar sein.“

l'APH80 est conçu pour être « fondamentalement autonome, transportable par la route et économiquement abordable ».

ÁBATON
Modèle [Spain] — 2010

ÁBATON PORTABLE HOME ÁPH80

Area 27 m² — Client not disclosed — Costs not disclosed

The APH80 series was conceived as an ideal home for two, easily transported by road and ready to be placed almost anywhere. The Portable Home includes a living room/kitchen, a full bathroom, and double bedroom. Its gabled roof has an interior height of 3.5 meters. Most of the materials used can be recycled, and the wood comes from managed forests. The exterior is covered with grey cement-wood board. The ventilated façade has 12 centimetres of thermal insulation. The timber structure is manufactured using CNC-milling. The inside timber panels are made of self-waxed Spanish fir. The structure takes eight weeks to manufacture and one day to assemble.

Die Serie APH80 wurde als ideales Heim für zwei Personen geplant, das einfach auf der Straße transportiert und fast überall aufgestellt werden kann. Das mobile Haus enthält eine Wohnraum mit Küche, ein voll ausgestattetes Bad und ein Schlafzimmer. Das Giebeldach hat eine Innenhöhe von 3,5 m. Fast alle verwendeten Materialien sind recycelbar; das Holz kommt aus nachhaltig bewirtschafteten Wäldern. Das Haus ist außen mit grauem Holzstapelschutt verkleidet. Die belüftete Fassade hat eine 12 cm starke Wärmedämmung. Die Holzfassade ist mit CNC-Fräsen gefertigt. Die Holzelemente der Innenverkleidung sind aus selbst geölter spanischer Fichte. Die Konstruktion kann innerhalb von acht Wochen produziert und an einem Tag aufgestellt werden.

La série APH80 a été conçue comme le maison idéale pour deux, facile à transporter par la route et à installer partout. Cette maison portable se compose d'un salon-cuisine, d'une salle de bain complète et d'une chambre double. Son toit à pignon lui donne une hauteur intérieure de 3,5 mètres. La plupart des matériaux utilisés sont recyclables et le bois vient de forêts gérées durablement. L'extérieur est revêtu de panneaux en bois et béton gris. La façade ventilée dispose de 12 centimètres d'isolation thermique. Elle est construite en bois d'œuvre par découpage à commande numérique. Les panneaux intérieurs en bois sont en sapin d'Espagne traité au blanc. Sa fabrication nécessite huit semaines et son assemblage, une journée.

ÁBATON | 196







The wrap-around wood paneling that covers floors, walls, and ceiling gives a feeling of modern design to the inside the house.

Die Rundumholzeindeckung, die Böden, Wände und Decken umschließt, verleiht dem Inneren des Hauses eine moderne Wirkung.

Le panneau de bois recouvert qui couvre les sols, les murs et les plafonds apporte une certaine modernité au design intérieur de la maison.





FICION FACTORY | 296

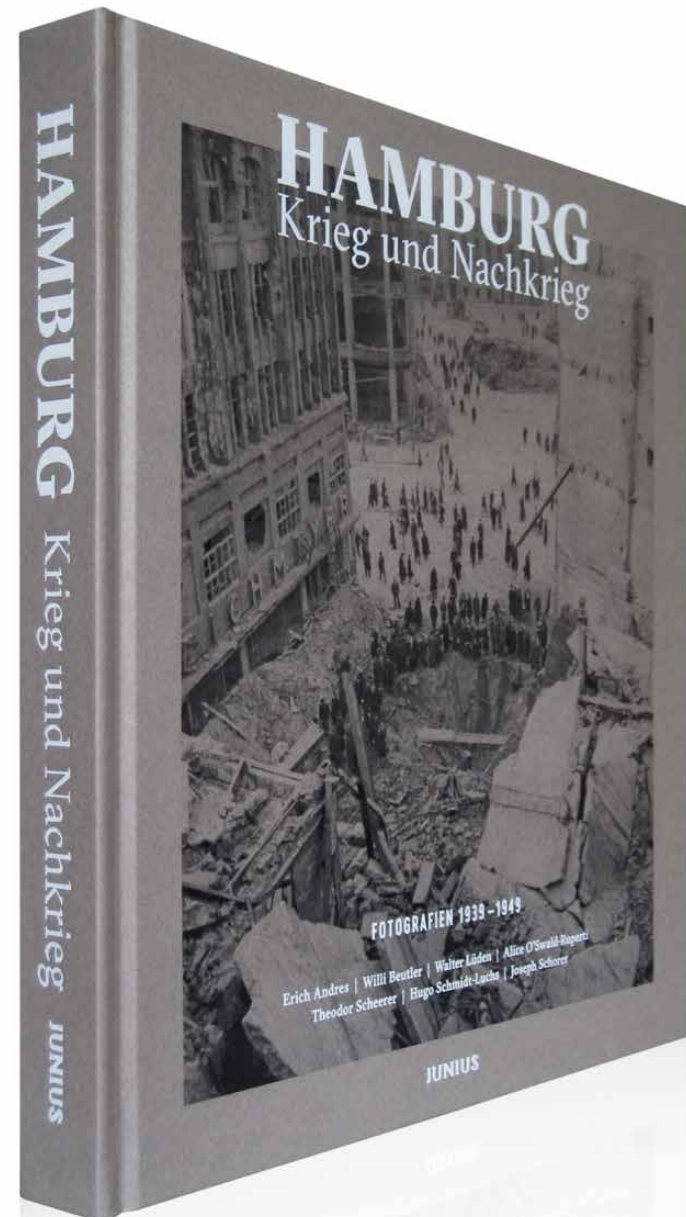
297 | WICKELHOUSE

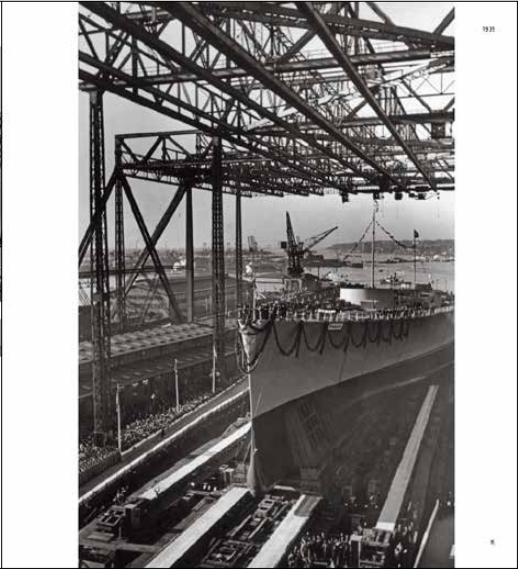
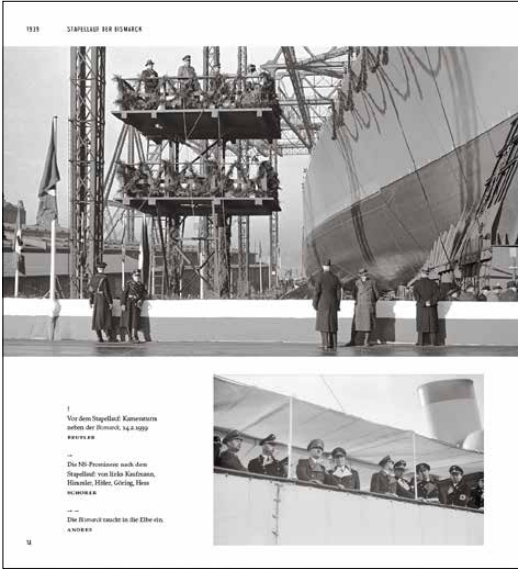
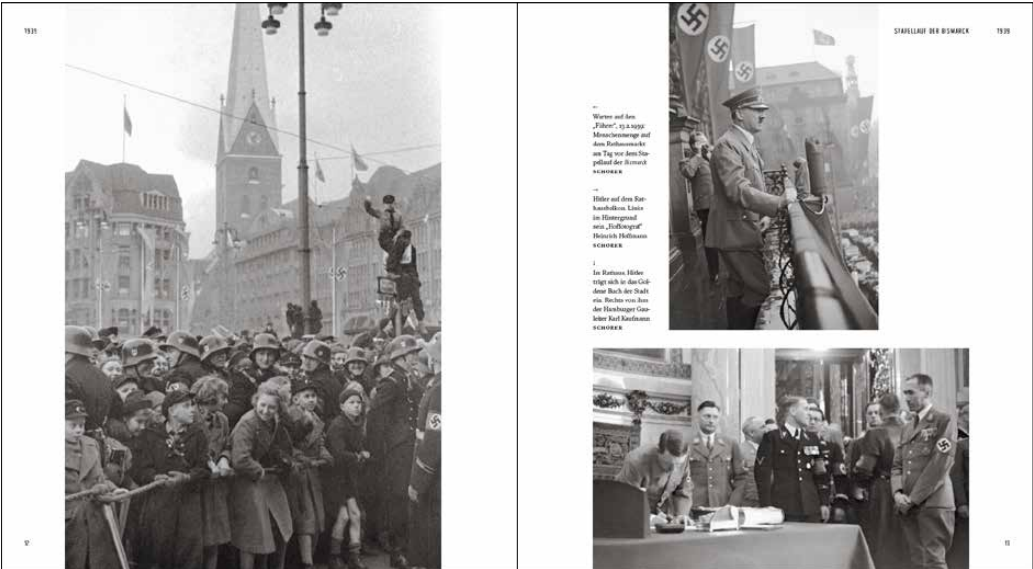
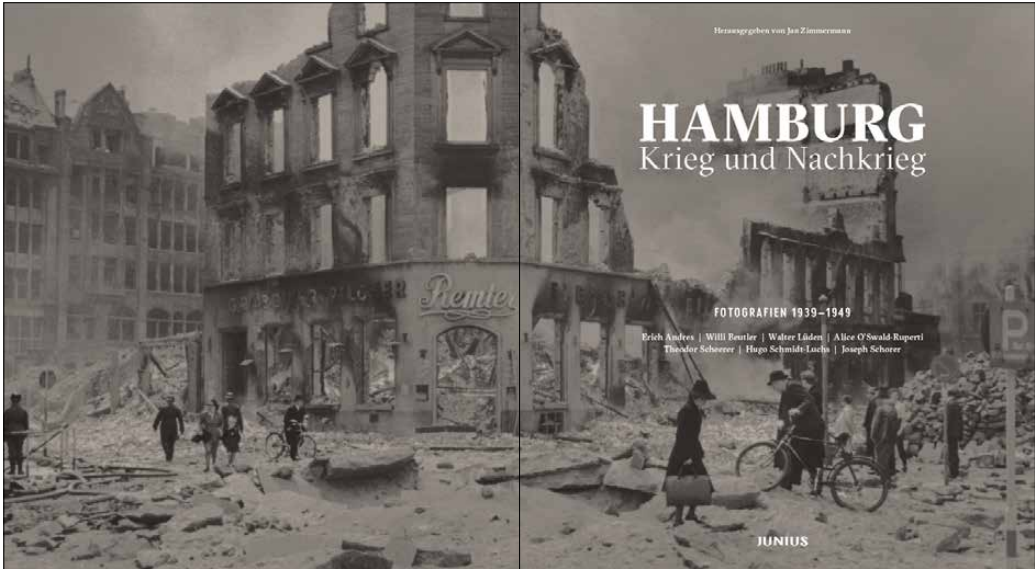
PHOTOGRAPHY




HAMBURG: KRIEG UND NACHKRIEG | Junius [December 2017]

255 × 280 mm | 288 pages | Hardcover





1940
KREIS AMERIK

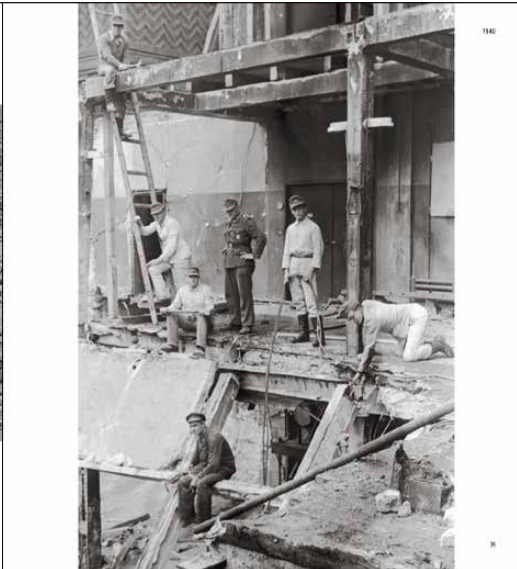


1
Räumen und Sortieren von Trümmern mit der Hand, 1940
SCHMIDKE

2
Angehörige des Sicherheits- und Hilfsdienstes, erkennbar an den hellen Uniformen, beim Abbruch eines zerstörten Hauses, 1940
SCHMIDKE

18

1940



18

1941
LUMMER



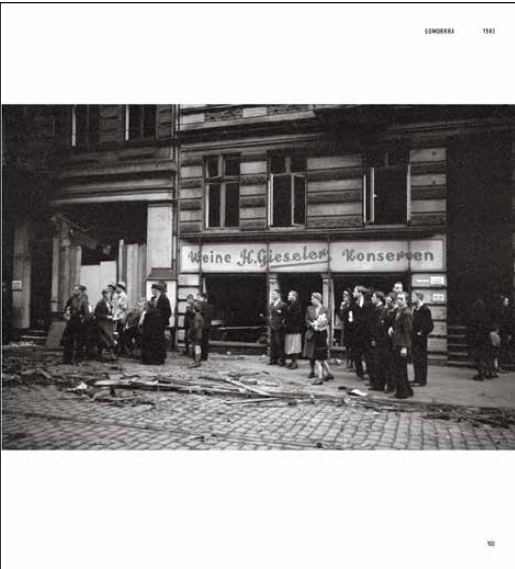
1
In der Hammerbrookstraße (Hammerbrook) befindet sich heute ein Wohnhaus, das aus dem Trümmerfeld der zerstörten Straße (Hammerbrook) entstand, 1941
LUMMER

2
Evakuierung aus der Hammerbrookstraße. Auch die Frau am oberen Bild hat den Löwen begleitet – das hat wahrscheinlich ihr Leben gerettet, 1941
LUMMER

3
Auswachen vor dem beschädigten Hammerbrookstraße 11 B am 19.1. – keine 48 Stunden später geht ganz Hammerbrook im „Ruinenfeld“ auf, 1941
LUMMER

19

1941
LUMMER



19

1941
AMERIK



1
Ein Film von spärlicher Wache. Überlebende mit Hausrat an der Ecke Zappenhof/Haus Gieseler Straße, 1941
SCHMIDKE

19

1941/42
HOLZMEIER



1
Zwei ehemalige Offiziere der Wehrmacht im Bunker auf der Insel, die jetzt die Ruine von Hammerbrook ist, 1941/42
HOLZMEIER

2
Ein Film von sehr Kindern einer Flüchtlingsfamilie im Bunker. Die Eltern sind krank, die meisten der Kinder sind auch krank, 1941/42
HOLZMEIER

20

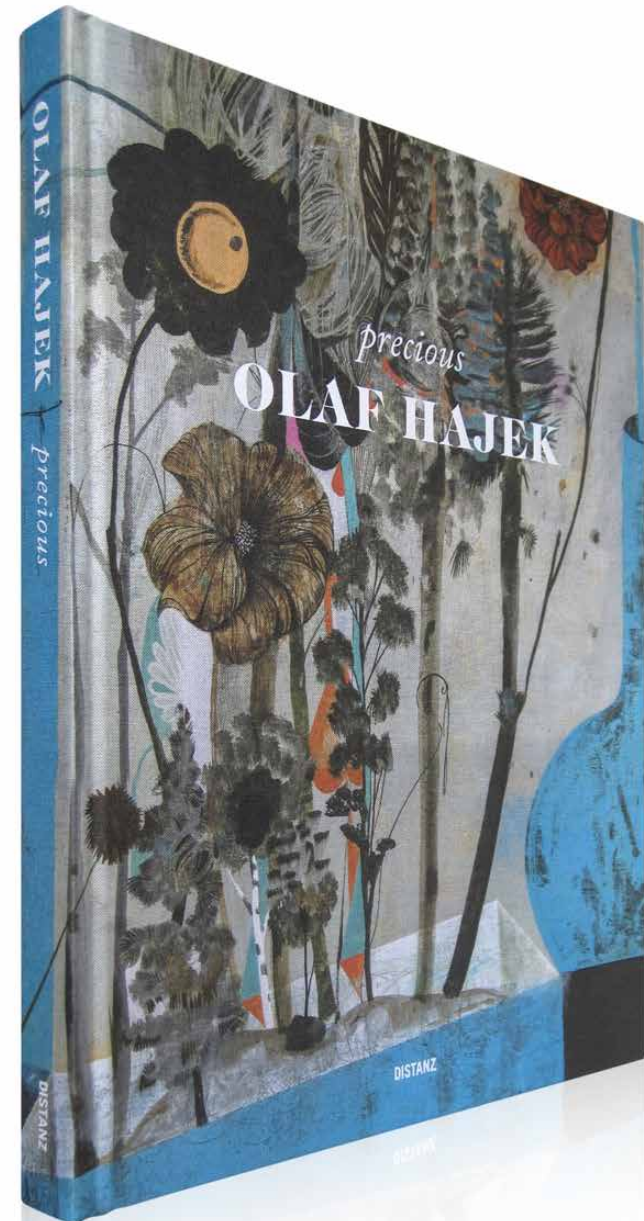


20

ART



OLAF HAJEK - **PRECIOUS** [Katharine & Henrik Wobbe] | Distanz [March 2017]
240 × 310 mm | 216 pages | Hardcover





herausgegeben von
Katharine & Henrik Wobbe

precious

OLAF HAJEK

DISTANZ

20

**Unvollkommene
Schönheit: Zum Werk
Olaf Hajeks**

von *Ashleigh McLean*

Olaf Hajek Bilder zeigen eine Welt der *normalen* Figuren und *normalen* Schönheit. Seine Motive fügen sich in oftmals markierungsmäßig Tabulata, in deren Figuren ein Mensch und vornehmlich Mythologie neben kulturellen Figuren, Fabeln und Flos (im Teil real, zum Teil ausgedacht) sowie einer Fülle an Dingen existieren, die von Alltagsleben bis zum Heiligen reichen. Hajeks klassische Bildauflagen fügen wie ein Kaleidoskop eine ungenutzte Realität ein, oder auch eine magische Realität, die einer unbekannten Ordnung unterworfen ist.

So rufen die Figuren in Hajek Bildwerken auch wie immer, erfahren, dass das kulturelle Fragment innerhalb eines kulturellen Vokabulars eine neue Ausrichtung, um sich schmerzhaft einer Empfindbarkeit zu bringen. Hajek Verwendung einfacher Materialien – Acrylfarbe und Ölfarbe auf Holz und Karton – findet in der typischen Ausgestaltung seiner Bilder, die ausgesprochen detailreich und ausgesprochen sind, die Gegenwart. Es konzentriert gesteuerte Oberflächen mit einer aufwendlichen feinen Zeichnung, um eine vielschichtige Poetik zu erzeugen. Die Qualität der vielschichtigkeit aufgetragen Farbe erfüllt und verleiht zugleich die Oberfläche des Werks und weist auf ein Palimpsest vorheriger, verschütteter Schichten hin, wie die Mauer, in die Schicht um Schicht tiefe weitere Geschichten eingeschrieben wurden.

Der Hintergrund in Hajek Bildern ist sehr ausgeprägt, statisch, sondern die Motive auf einer selbstbestimmten Farbfläche in einem nicht festgelegten archaischen Raum. Diese unklare Settings bieten Schauplätze für eigenständige Nebenszenenentwürfen: Pflanzen wachsen von Buchstaben, Blumen abhaken unter Augenlidern, Flur spielen aus Barren. Mit seinen typischen Gestirne von Bildern, Figuren und Farben erschafft Hajek eine unvollkommene Schönheit an die Schönheit des Existenz und Unvermeidlichen. Das Bild wird eine imaginäre Raum des Sehens und der davorstehenden Zusammenfallen. Wunderlichkeit wird gegenüber Gesehenen bevorzugt.

Anhand eines Clah der Kulturen, interpretieren Hajek Gemälde eine Vielzahl an Fragmenten und Einflüssen aus unterschiedlichen Quellen. Kunsthistorische Teile stellen auf unentdeckten Figuren und Objekten, beispielsweise einer Erläuterung, einem Kalk, eine Sonne, der dem Einfluss von Henri Rousseau, Pablo Picasso und Frida Kahlo bedingen. Hajek hat sich seinen Weg durch gegenwärtige grafische und visuelle Motive und Bilder, eignet sich an, fügen zusammen und reflektiert neu. Durch seine Vielschichtigkeit wird die Spezifische jeder Auslegung in seinen Bildern ansehender und ansehender. Der Schwerpunkt seiner Spätkarriere liegt vorwiegend auf dem Visuellen, auf der Oberfläche. Hajek markierungsbildende Tabulata scheitern neu zu interpretieren oder Kritik zu üben, finden jedoch vor allem die Vielschichtigkeit visueller Zufälle und unentdeckten Begreifungen.

Hajek erfüllt die Rolle des Künstlers als Sammler, der ein Museum des Bildes sammelt und ein Kunsthistoriker der Ausstellungen kuratiert. Als Sammler dieser visuellen Schätze

teilt er die Schönheit früher Entdecken, schenkt Objekten einfühlend zu machen, um daraus ein neues Weltbild zusammenzusetzen. Doch in der Nachfolge jener frühen Entdecker wird diese Schönheit von einer individuellen Auszeichnung einer Geschichte der Auslegung begleitet, in der Objekte aus der Neuen Welt von der Alten Welt als Kolonialisten interpretiert werden.

Zu den Schätzen, die Hajek sammelt und nach, gehören Figuren, Erzählungen, Wunderlichkeiten und unbekannt, und viele der Modelle in seinen flüchtigen Portraits verschwinden anders und fremd. Er stellt sie nicht einfach vornehmlich, das sondern erfüllt vielmehr ein Empfindungsvermögen, das die komplexe Beziehung zwischen Künstler und Motiv widerspiegelt, das Imaginäre anzeigt, das Historische ohne Störnis.

Mit einer Symbolik und verschachtelten Kompositionen verwandelt Hajek Bilder auf die endgültige und unauferlegliche Erzählung von Geburt und Tod, Leben und Verfall. In dieser Hinsicht erinnern viele von Hajek Arbeiten an Vanitas-Gemälde, ein Genre des Stilllebens, das erfüllt ist von einem dialektischen Symbolismus, eine kulturelle Erinnerung an die Sterblichkeit, die den akademischen Malern im Holland des 16. und 17. Jahrhunderts zugeordnet wird. Eingewoben in die Struktur seiner Gemälde ist fast immer eine Blume, wenigstens eine Erinnerung an die Kürze des Lebens und an die Schönheit, die nach kurzweilig wird durch den Vergänglichkeits. Zudem er den Menschen sehen seine endliche Phase und Fama erfüllt, erkundend der Künstler die fragile Beziehung der Menschheit zur Natur in ihrem unausweichlichen Kreislauf. Dieses Thema des Kreislaufs wird weiter bekräftigt durch Hajeks östliche religiöse und philosophische Motive.

Hajek Tapferkeit erzeugt von einer besonderen Empfindbarkeit, die ihren Ausdruck in der Silhouette und Farbpalette des Künstlers sowie in der ihm eigenen Art der Gestaltung findet. Wie Beschaffen aus dem Unbekannten oder Geschichten aus Träumen einer Hajek Bilder ein schmerzhaft Beobachtendes und eine durch freie Assoziation geprägte Erzählung. Eine Erzählung, die sowohl verführerisch als auch widersprüchlich ist. Figuren und Motive tauchen wieder und wieder in seinen Bildern auf, wie Schauspiel und Regisseur in einem schmerzhaften Theatertext. Die Darstellungen innerhalb jeder Bilder ergeben eine Landschaft oder eine Geschichte, deren Schicksal in der Hand des Betrachters liegt.

Olaf Hajek ist ein international renommierter und gefragter Illustrateur und bildende Künstler. Seine künstlerischen Arbeiten sind in zahlreichen Publikationen erschienen, darunter The New York Times, The Guardian und Vogue, außerdem auf Briefmarken von Großbritannien Royal Mail. Er hat Wandgemälden für Hauptstädte und zweitgrößten bedeutendsten internationalen Unternehmen angefertigt und Werbung für Home-Consumer-Güter gestaltet. Hajeks Illustrationen und Gemälde wurden in Einzelausstellungen in London, Berlin, New York, Atlanta, Buenos Aires und Kapstadt gezeigt.

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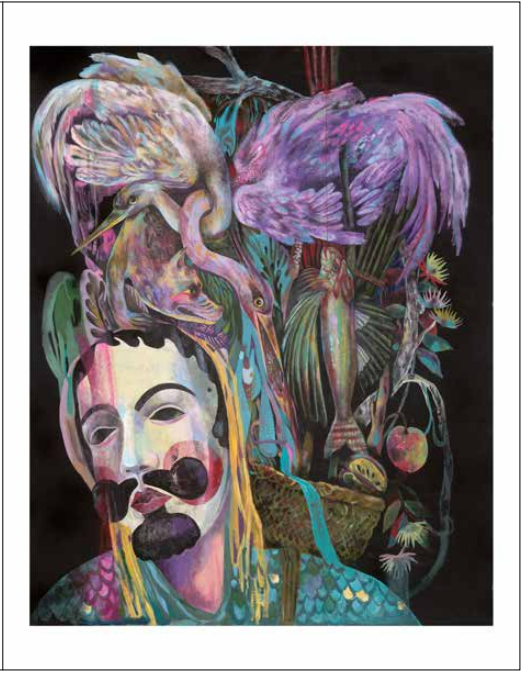
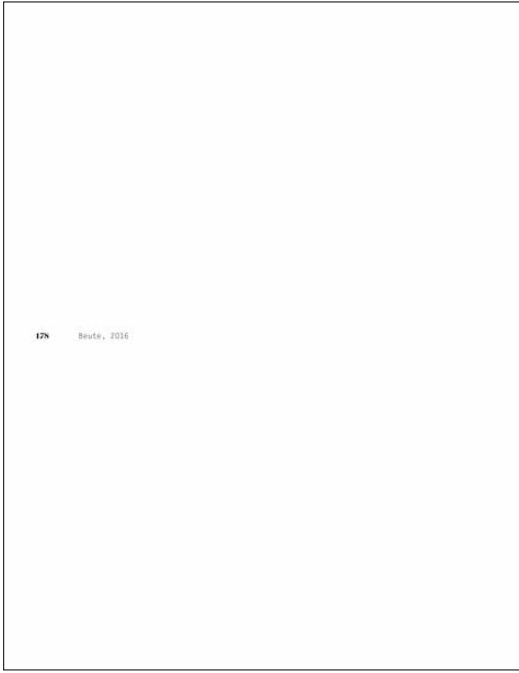
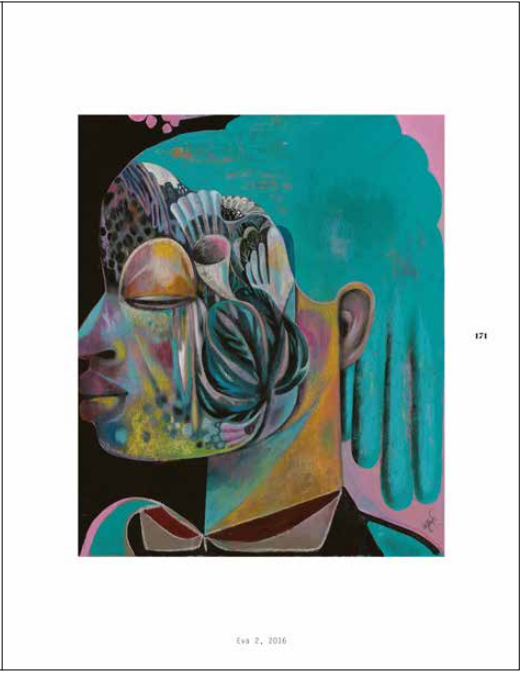
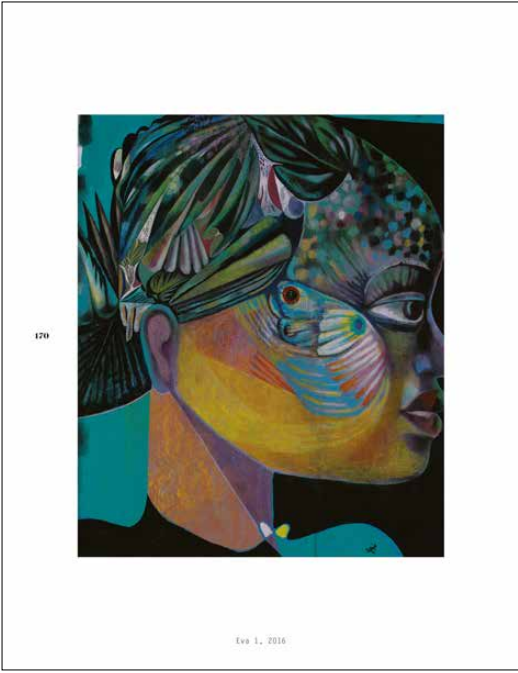
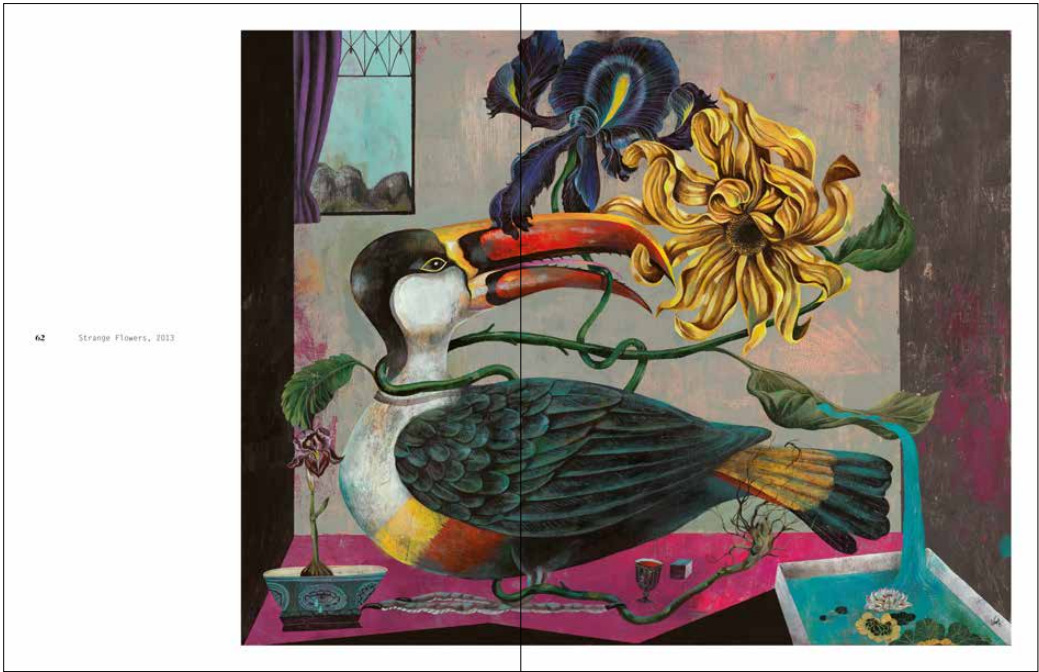


38



The king's Dress, 2012



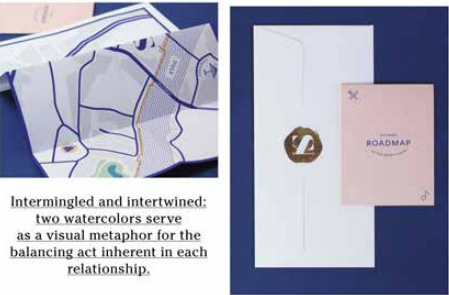


VISUAL CULTURE



YOU'RE INVITED | Gestalten [September 2017]
240 × 300 mm | 256 pages | Hardcover





Intermingled and intertwined:
two watercolors serve
as a visual metaphor for the
balancing act inherent in each
relationship.



Love and Liberty

Through abstract graphic language, KELLY VERSTRAETEN
reveals the secret to a strong partnership.

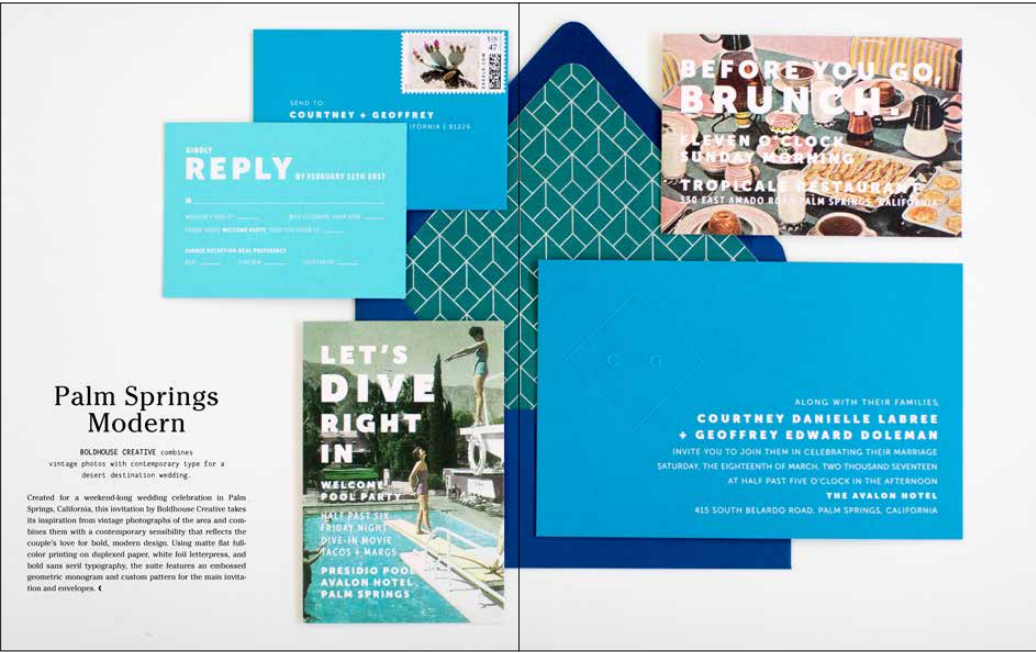
Every relationship is a delicate balancing act between individuality and togetherness. With this in mind, designer Kelly Verstraeten created an invitation to her own wedding that illustrates the give and take between partnership and independence. Choosing abstract watercolors to best convey her concept, Verstraeten depicts two colors symbolically moving together but never combining to form an intermediate color. The logo builds on the same philosophy by melding the couple's initials without losing the form of either letter. The modern and simple aesthetic extends to the stamp seal for the envelopes, an illustrated map of the day's activities, and a dinner menu. €



Carnival Style

KYLE WILKINSON's design for the
25th anniversary of a popular U.K. shopping mall
takes its cues from the world's biggest party.

Each year, Meadowhall Centre welcomes over 26 million visitors. As one of the U.K.'s largest shopping malls, it deserved a fitting 25th birthday celebration, complete with a bold, fun campaign that would inject a splash of color throughout the space. Kyle Wilkinson of Hackaw was commissioned to find a design solution, which ultimately became a Carnival-style celebration featuring handmade, paper-cut illustrations to accompany a variety of Carnival-themed live acts. While the celebration has passed, the shopping continues, as does the burst of creative design energy. €



The talented illustrator Lisa-Marie Dreyer seeks to explore the magic of imagination in her unique custom-made designs.

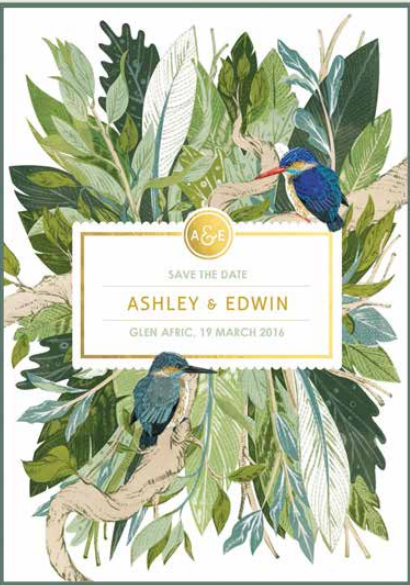
Aurora Creative Studio

Cape Town (South Africa)

Lisa-Marie Dreyer, the award-winning designer and illustrator behind Aurora Creative Studio, believes that good invitation design is comparable to a good movie trailer: it quickly tells a story in a way that captivates an audience and leaves them excited to see what will happen next. As someone who delights in receiving beautifully crafted invitations herself, Dreyer sets the bar high with her work, designing the kinds of invitations that she would also love to receive. If anything characterizes Dreyer's style and sets it apart, it is a meticulous attention to detail. Inspired by her clients and their stories, it is the small details that are paramount. You will never see her using templates or turning her custom invitations into templates, even though she is often asked for a reproduction of a past design. While it would be an easy thing to do as a designer, she politely declines, as it contradicts her entire process and philosophy.

Finding inspiration in the colorful birds and botanicals that inhabit South Africa's vast savannas, Lisa-Marie Dreyer created a series of illustrations that became the central theme of the stationery.





SAVE THE DATE
ASHLEY & EDWIN
GLEN AFRIC, 19 MARCH 2016

Aurora Creative Studio 53



First, Lisa-Marie Dreyer makes sketches and explores some initial color palette options, based on her conversations with the client. Once they agree on the direction, she takes the idea into Illustrator for shapes and color mapping, then Photoshop for detailed work, and finally InDesign where she finalizes the layout and information.

54 Aurora Creative Studio



SAVE THE DATE
ASHLEY & EDWIN
GLEN AFRIC, 19 MARCH 2016

philosophy. Her stationery sets are developed by listening to the unique story that each and every couple has to tell. And with so many other elements of the wedding industry being customized at high cost, Dreyer believes that each invitation should be customized as well.

A graphic illustrator, Dreyer has a dexterous ability to switch between styles, which serves her well as a stationery designer. She works primarily in two different styles: one is more traditional, and the other has a more geometric, digital quality. Switching between the two and only opens up more opportunities, but is also creatively satisfying. It keeps things fresh and inspiring, and gives her clients a wider range of possibilities.

Having a background in both design and illustration allows Dreyer to enter territory that would be off-limits to someone with a narrower skill set. Her ability to translate the brief for each project into a tangible object with a custom visual language is a rare ability. Although each invitation is unique, her average turnaround time for a save the date and invitation tends to be two to three weeks. During this time, she makes sketches and some initial color palette options based on her conversations with the couple. Once they approve the direction, she takes the idea into Adobe Illustrator for shapes and color mapping, then Photoshop for detailed work, and finally InDesign to finish off the layout.

Ultimately, the level of detail, time, and effort that Dreyer puts into her work results in an invitation that creates excitement leading up to a couple's wedding day. It is no surprise that Dreyer's clients often turn their invitations into a piece of wall art, a meaningful keepsake that can be framed and displayed long after the event. ☺

Aurora Creative Studio 55



Rendered in a flat design style that is reminiscent of infographics, each piece is playful, but also informative.



Taking her inspiration from all of the locations that shaped the couple into who they are today, she infused each element with the visual language of travel: the order of ceremonies, menus, and thank you cards are designed to look like boarding passes, passports, and postcards.

56 Aurora Creative Studio



57 Aurora Creative Studio



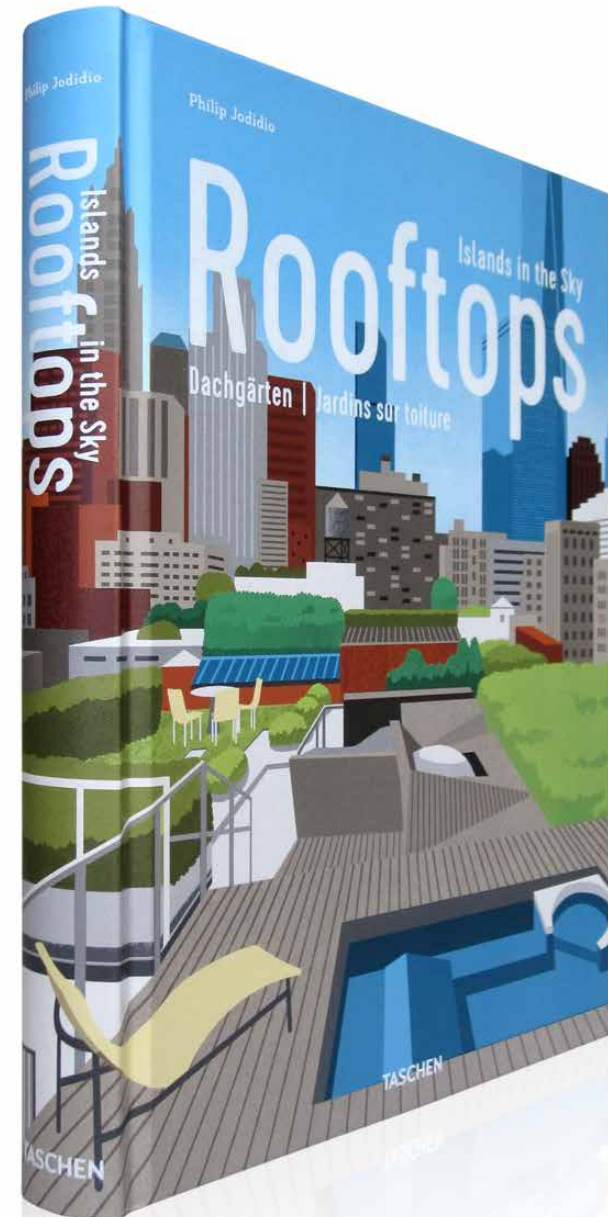
58 Aurora Creative Studio

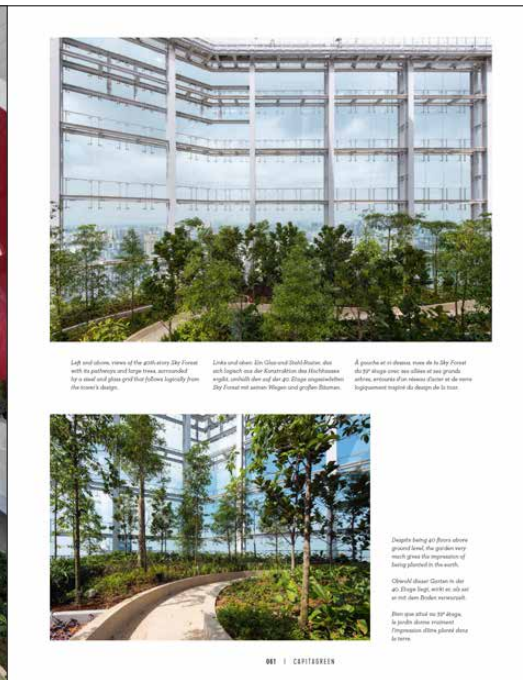
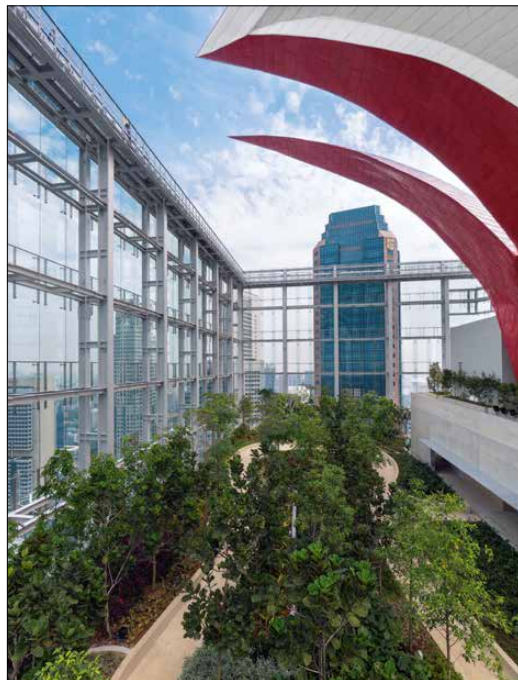


ARCHITECTURE



ROOFTOPS [Philip Jodidio] | Taschen [January 2017]
242 × 317 mm | 384 pages | Hardcover







This new photo illustrates the location of the rooftop garden with the Freedom Tower in the World Trade Center area visible in the right side. Wind and wind planning typologies connect with the powerful urban environment.

Diese neue Foto zeigt nach Barham die Lage des Dachgartens neu definiert – rechts das Bild zeigt die Freedom Tower und das Gelände des World Trade Center auf links und rechts die typologischen Wind- und Windplanungstypologien stehen im Kontrast zu der geschlossenen Hochhauslinie.

Cette nouvelle photo illustre la situation du toit-jardin devant le Freedom Tower et le World Trade Center visible sur la droite. Les vents et les plans typologiques connectent avec l'environnement urbain puissant.

90 WHITE | 214

215 | PENTHOUSE GARDENS




With the Freedom Tower again dominating the skyline, the large terrace (144 square meters) is the perfect place to sit. The plan shows the hot tub and garden areas in contrast with the green planting.

Auch hier dominiert die Freedom Tower die Skyline. Das großzügige Dachterasse (144qm) ist die perfekte Stelle zu sitzen. Auf der Planzeichnung ist der Whirlpool ebenso zu sehen wie die der Begrünung kontrastierenden Flächen.

Auch in Freedom Tower ist die Skyline dominiert, in dieser Terrasse (144qm) ist die perfekte Stelle zu sitzen. Auf der Planzeichnung ist der Whirlpool ebenso zu sehen wie die der Begrünung kontrastierenden Flächen.



217 | PENTHOUSE GARDENS



DELIQUAN WEISSL
Vienna (AUSTRIA)
2012

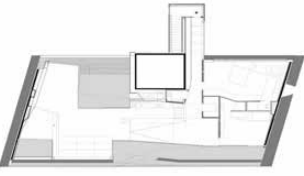
Ray 1 House

Address: not disclosed | Area: 350 m² | Client: not disclosed
Cost: not disclosed

The architect sought to willfully contrast the "dynamic form" of this modern penthouse with the more "static" shape of the fast-rising urban building on which it was added. Referring to the existing alignment formed by buildings on either side, Ray 1 was designed as a "penetrable barrier" between the north and the south. The architect states: "The house and its garden create transparent areas and shadows toward landscapes on both sides of the building, providing opportunities for experiencing the structure's open layout. The house entrance is at the way up to the accessible roof area. The entire surface is clad in the new structure is covered in aluminum anodized panels. The functional aspects of the residence are regulated by different floor levels inside."

Die Architekten kontrastierten bewusst die "dynamische Gestalt" dieses Dachhauses mit der eher "statischen" Form des flächig-Baugewebes aus den 1960er Jahren, auf das es aufgesetzt wurde. Ray 1 entstand bewusst als durchlässige Barriere zwischen dem Norden und dem Süden. Die Architekten sagen dazu: "Dachterasse und Garten schaffen transparente Zonen und geschützte terracette-Landschaften auf beiden Gebäudeseiten, wodurch sich die Möglichkeit ergibt, das weggelassene offene Gerüst zu erleben, wenn Eingang hin hin zu begehbaren Dachflächen." Die äußere Haut des Neubaus ist mit Alu-Verkleidung belegt, eine Aluminiumverkleidung. Innen sind die unterschiedlichen Bereiche durch Treppen nach und unterschiedlichen Niveaus angeordnet.

Les architectes ont voulu délibérément opposer la contrainte entre la « forme dynamique » de l'appartement au standing statique sur le toit et la forme plus « statique » de l'immeuble de bureaux. Le toit plat des années 1960 supporte il a été ajouté. En référence aux alignements d'immeubles qui le bordent des deux côtés, Ray 1 a été imaginé comme une « barrière perméable » entre le Nord et le Sud. Les architectes déclarent: « Les plans et les règles de la construction créent des zones transparentes et des terrasses ouvertes des deux côtés qui sont autant d'opportunités de tester la disposition ouverte de l'immeuble, depuis l'entrée en jusqu'à la zone du toit accessible. La surface extérieure, au ras du toit, de la nouvelle structure est recouverte d'aluminium, ne présente aucun détail d'élévation. Différents niveaux à l'intérieur marquent les aspects fonctionnels du logement.



DELIQUAN WEISSL | 216



Optique reflects are contrasted with the numerous large windows. Light is then given above the exterior space in darker spots.

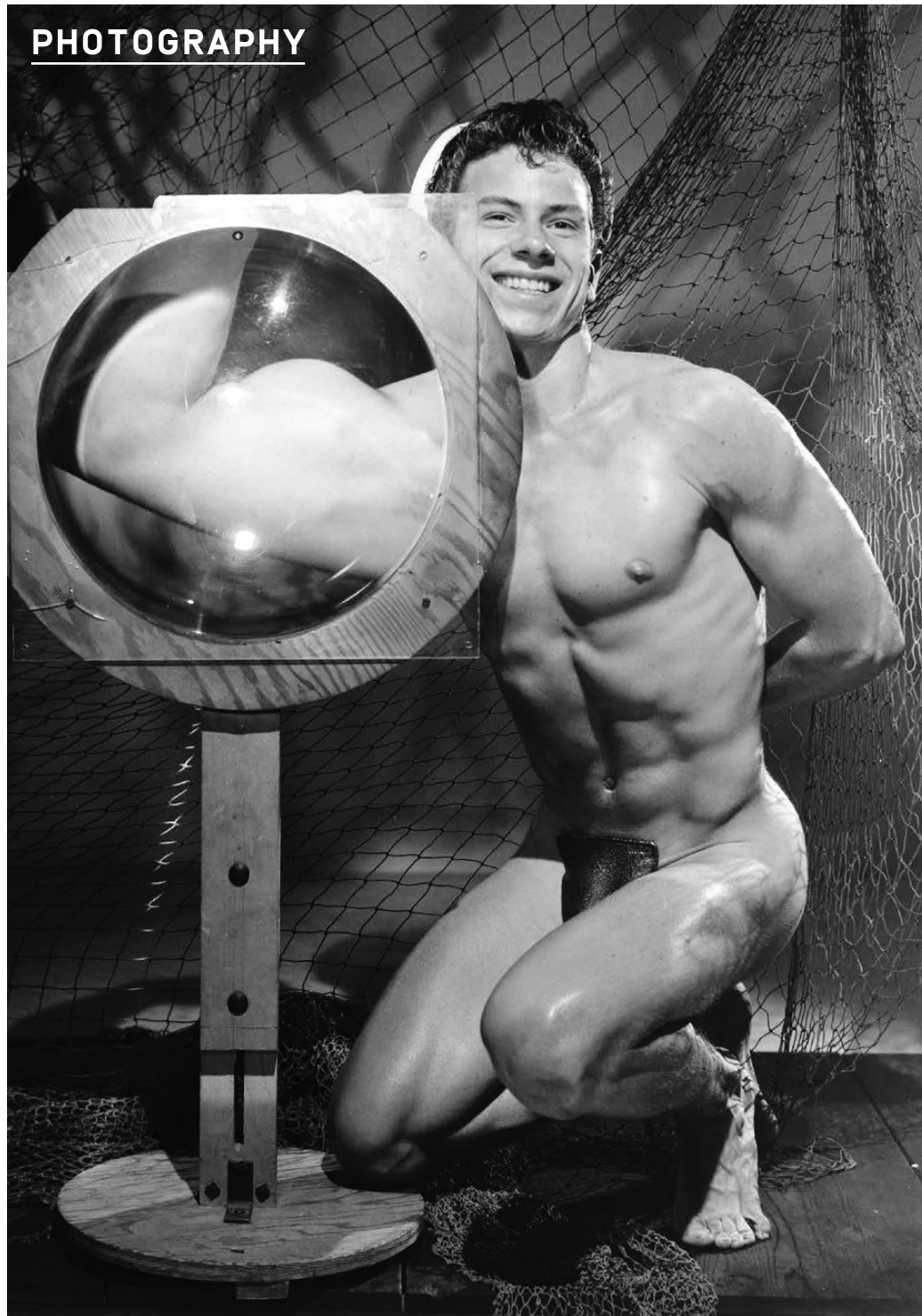
Überhöhlte Flächen stellen im Kontrast zu den zahlreichen anderen Fenstern. Auf dem Dach sind die Lichter der Außenfläche gegeben.

Les surfaces optiques contrastent avec les nombreuses grandes fenêtres. À gauche, on place dessus les espaces extérieurs en plus sombre.

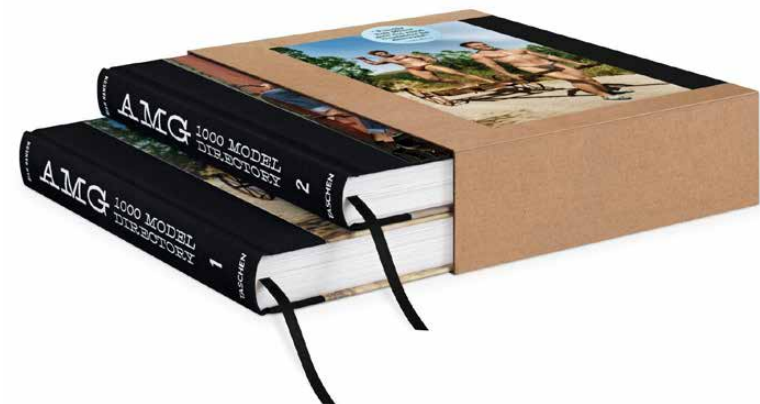
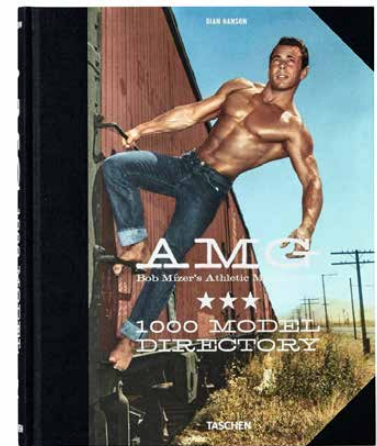
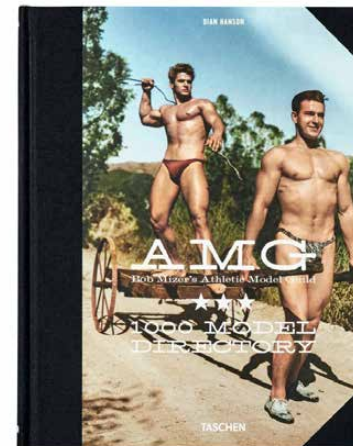


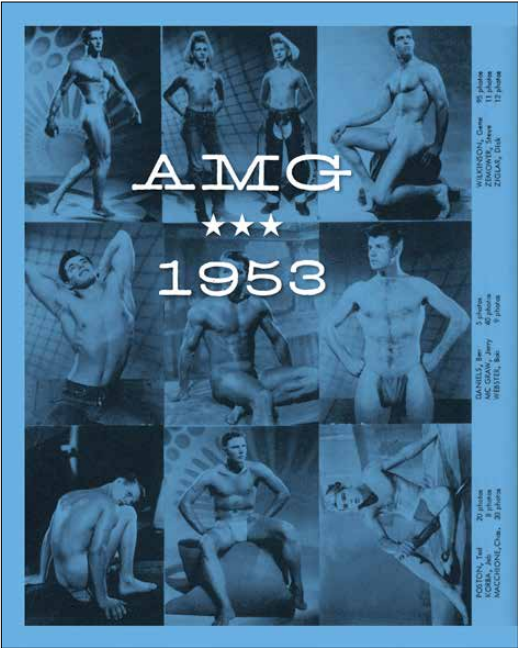
217 | RAY 1 HOUSE

PHOTOGRAPHY



BOB MIZER. AMG: 1000 MODEL DIRECTORY [Dian Hanson] | Taschen [October 2016]
220 × 275 mm | 1048 pages | Hardcover, 2 vols. in slipcase with DVD





Forrester Millard and John Tritten: 50. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.



Vernor Bonner | Woody Crawford | John Glynn
Ivan Muscarello | Bob Elliott | Bob Zimmerman
Wally Stillhart and Ivan Muscarello | Dennis King | Bob Krasnowski and Bob Laché



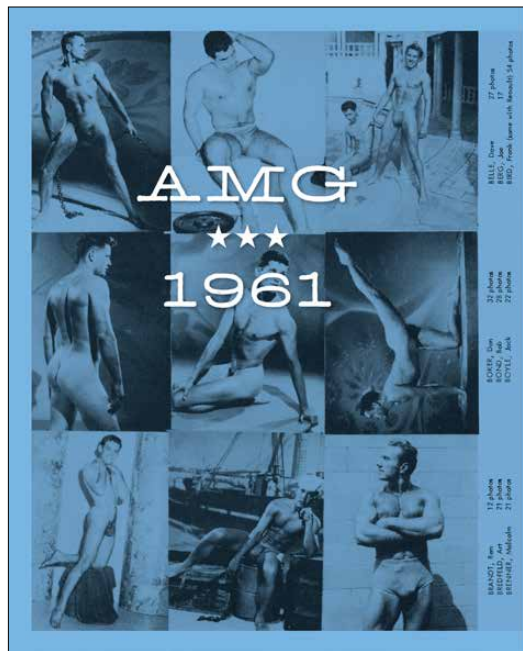
Dansey Wells



Allison Vandergaard | Art Field
Johnny Haines | Eric Wilson



Glen Wilkinson (opposite)



- 235 -



Dick Finney and Joe Bordin
Jesse LaVigne, Howard Haidtman, and Don Harkley (opposite, both images)

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David "Chuckles" Jackson



Henri Dickens as Charles Dickens in Strength & Health, July 1870.

Henri Dickerson

Henri Dickerson

The 39-year-old Irish knew as Henri in 1917 would go on to become the oldest winner of the Mt. Olympia bulldozing title, taking it in 1918 at age 43, and his middle name Chris. Dickerson was also the only openly gay Mt. Olympia (Globeholder, Henri) was the youngest of triplets born to Malahia Ashely Dickerson, the first female lawyer in the Adams, who later chose to raise her children as a lesbian. Ashken, brother of Scotch Pops, Dickerson, both his exceptionally athletic physique in his teens, but didn't enter his first competition until 1916, when he placed second in the Mt. Long's bomb contest. Though discovered by Bob, he modeled for most Southern California physique photographers, both in posing and nude, even after he began winning titles. Henri triumphed in nearly 60 bodybuilding contests in his 34-year career, winning 19 titles, including the 1918 Mt. Olympia, and 1920 Mr. America. He was a star at 1917, as well as his brother, Mr. O'Brien was, he won twice in 1918.

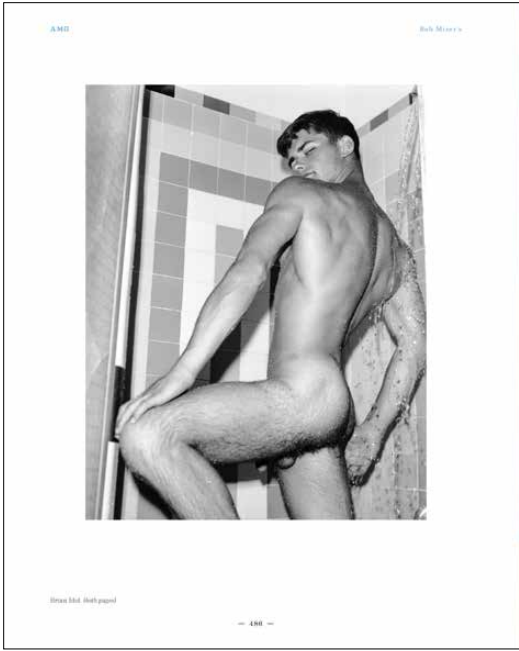
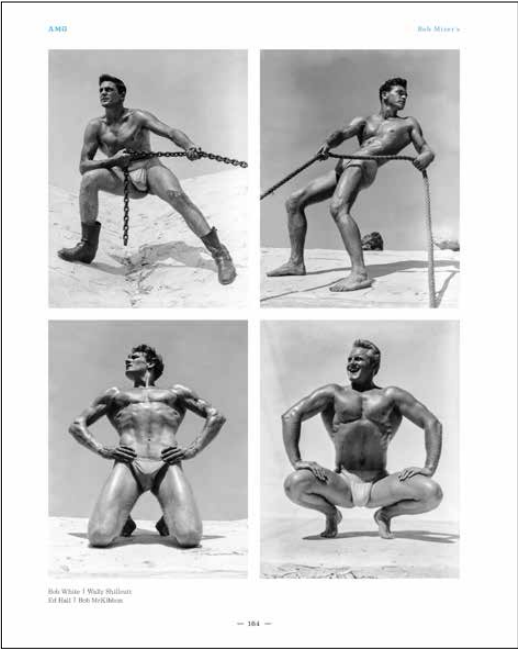


Hansel Eriksson, Stockholm

444



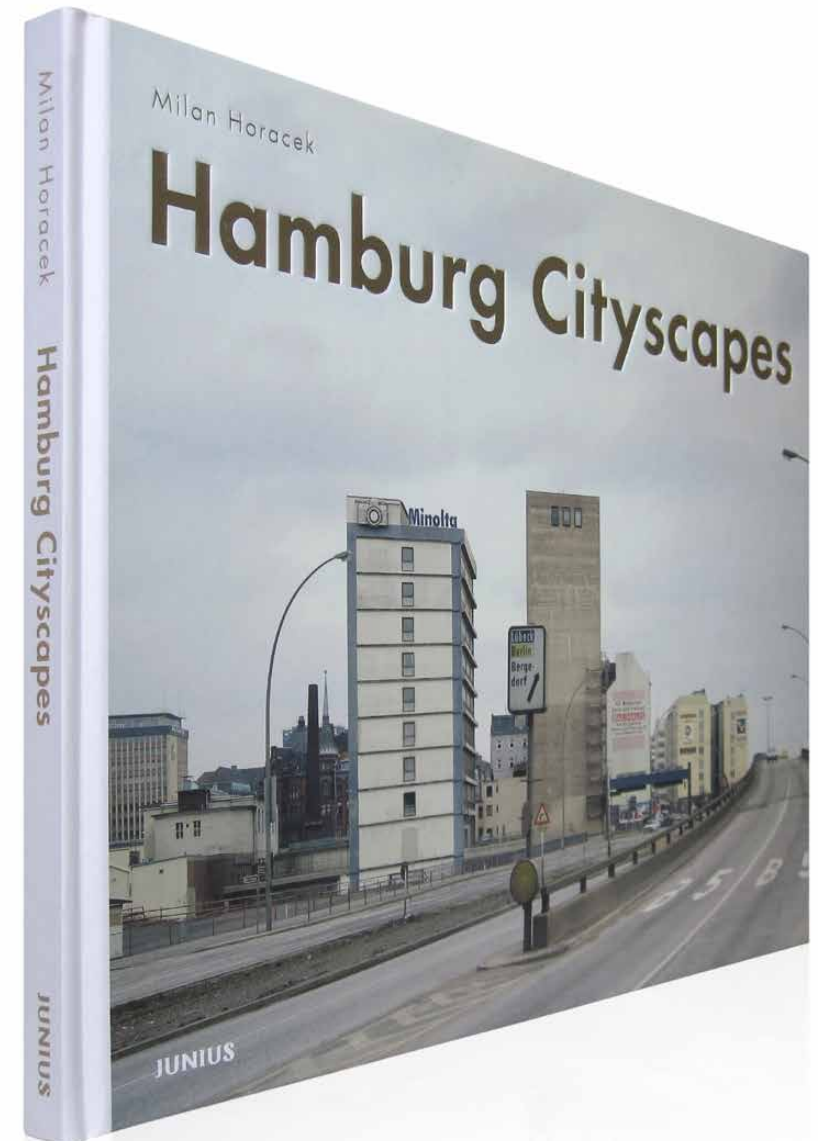
485



PHOTOGRAPHY



HAMBURG CITYSCAPES [Milan Horacek] | Junius [September 2016]
365 × 300 mm | 96 pages | Hardcover

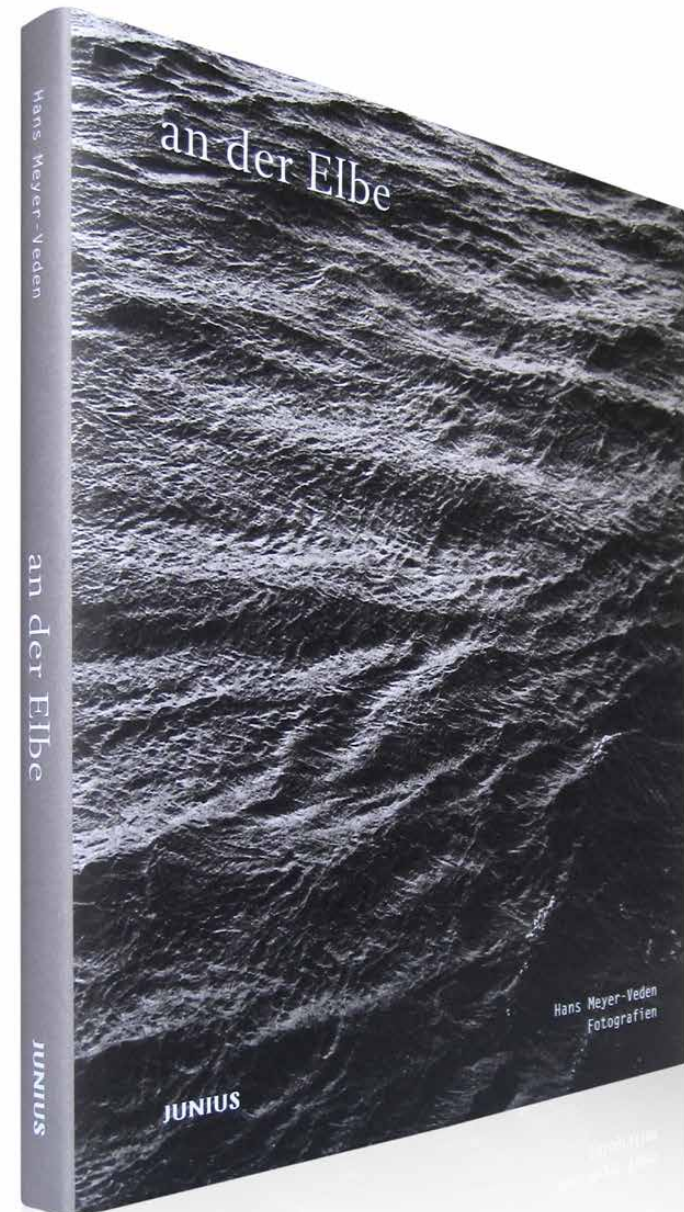


PHOTOGRAPHY



AN DER ELBE [Hans Meyer-Veden] | Junius [September 2016]

245 × 310 mm | 192 pages | Hardcover



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Verwaltungsgebäude der UBA

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Speicherblock B – Speicherblock V

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Speicherblock B

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Speicherblock B

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Wandbauwerk

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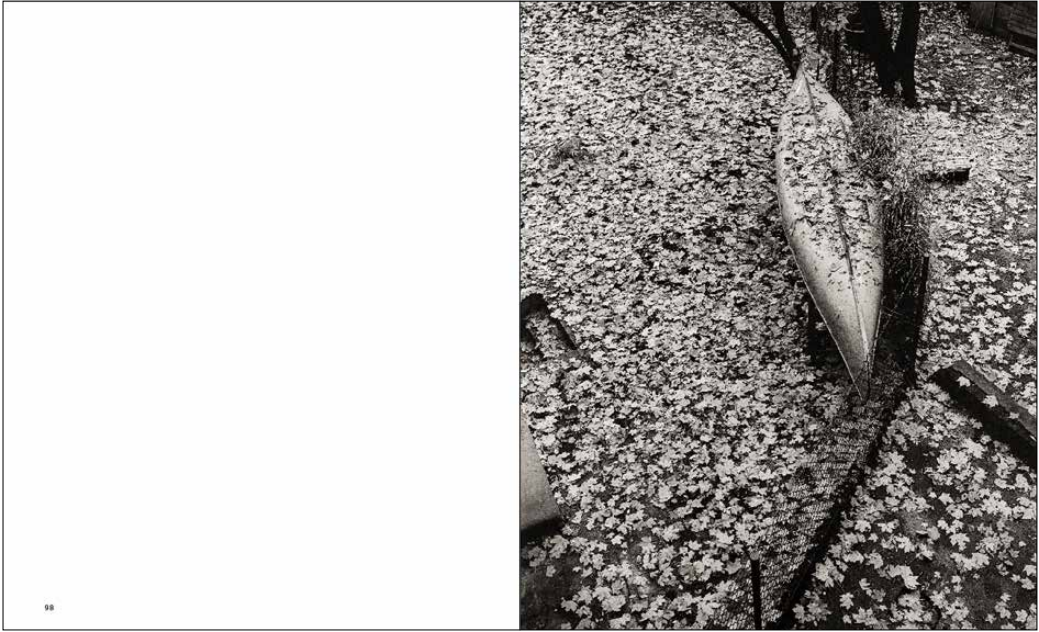
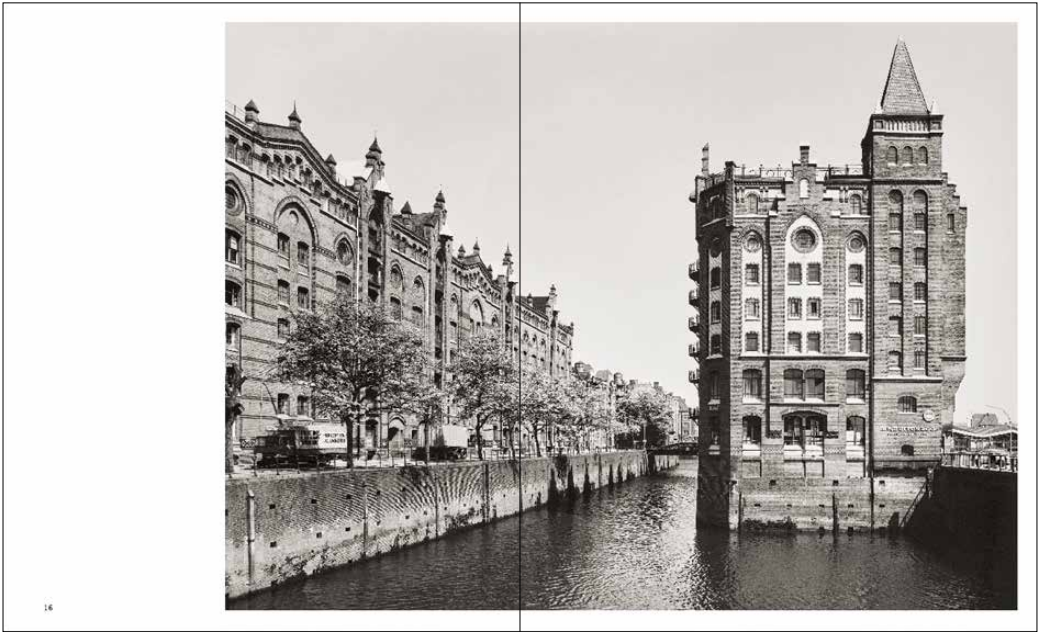
Alte Fähr

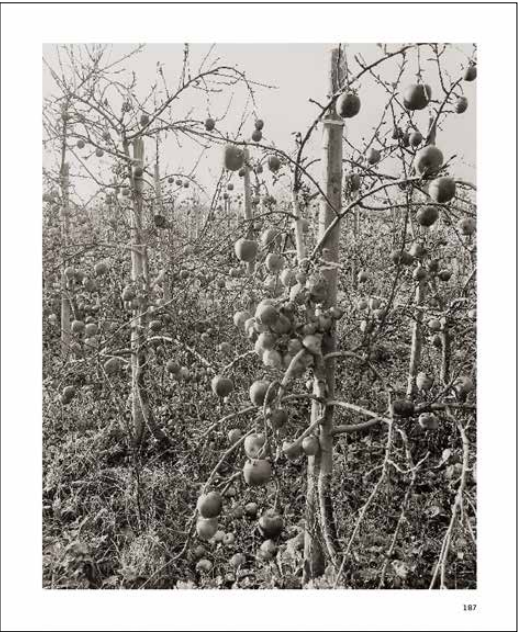
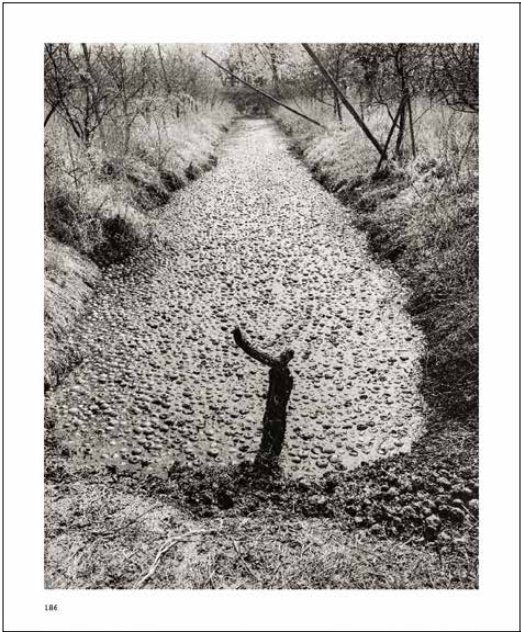
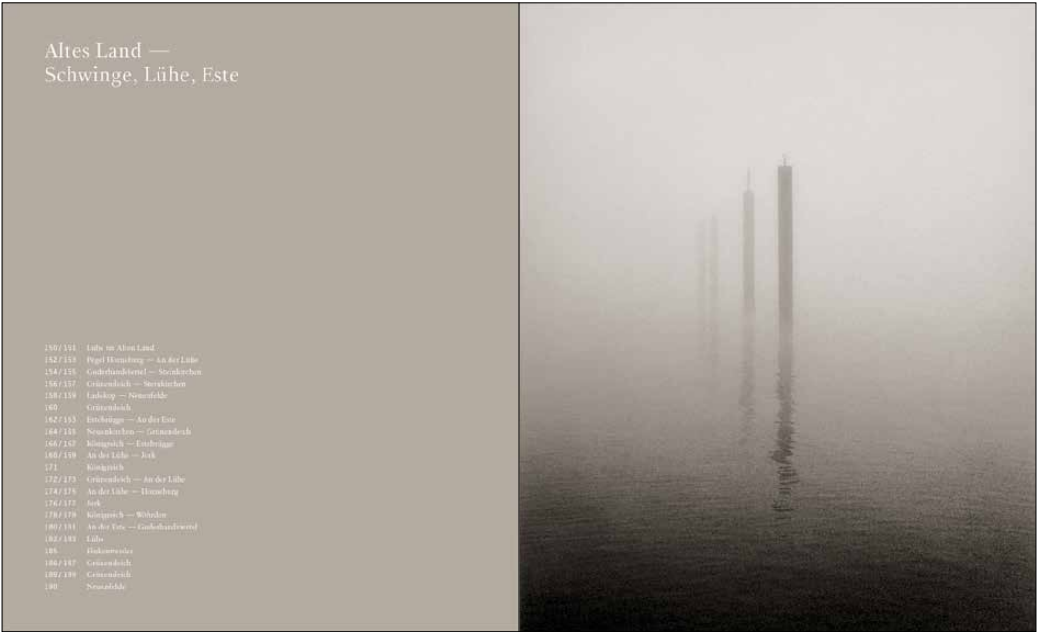
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Unterwasser – Mauer der Fähr

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Magellan-Strasse – Zollkanal

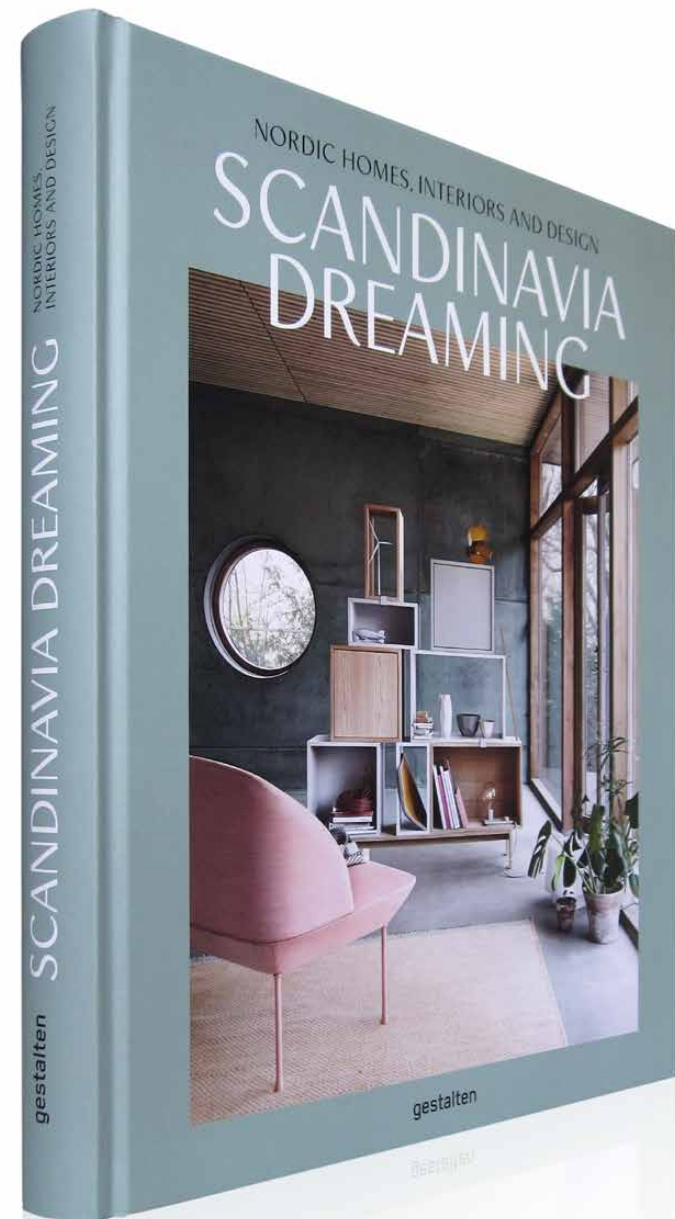




INTERIOR DESIGN



SCANDINAVIA DREAMING | Gestalten [September 2016]
240 × 300 mm | 288 pages | Hardcover

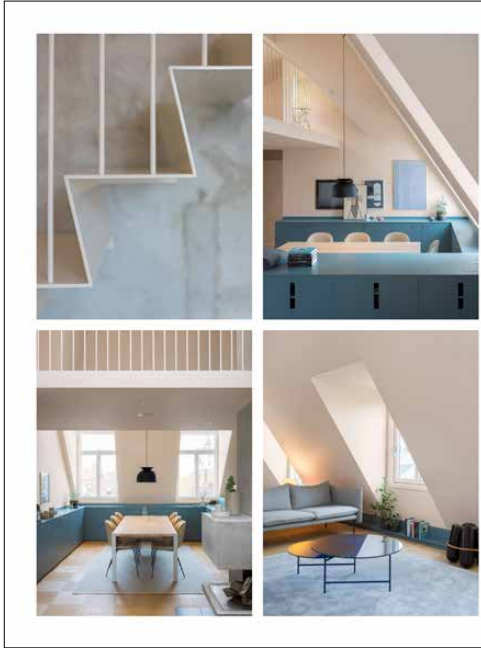




Stockholm [Sweden] • Göteborg • Note Design Studio • Designers • Susanne Wählin, Johannes Carlström, Daniel Hedström

Casa Ljungdahl

INHERITING THE NAME of Casa Ljungdahl, a private residence located in Stockholm's Södermalm area, this eye-catching, 200-square-meter home designed by Note Design Studio is a calm, pastel-colored haven. The client's wish was to create a homely yet smart interior—a place where one could spend time with family, have privacy, but that would also be conducive to entertaining both business associates and good friends. Rather than starting with a specific concept, the designers opted to create a certain mood based on three images they found: a brown cashmere coat, a pair of sand-colored sneakers, and a plate in Rome. The result is a warm and welcoming space with an international character. The main interior feature is a blue-painted skirting board that runs throughout the entire apartment and functions as a storage unit. The walls and ceilings are painted in light apricot pink and sandy beige tones, imparting a soft atmosphere and a gentle contrast to the blue-gray skirting.



Casa [Jungläh]



Fashion Designer • Copenhagen • Denmark

HEIDI HOFMANN

"When people enter our home, they say it has a lot of personality," says Copenhagen-based fashion designer Heidi Hofmann. "Our home reflects who we are." Hofmann and her husband, an art dealer, own a third-floor apartment in the district of Vesterbro, the locals' pick in Copenhagen, with a seasonal Montpelier District and very cool boutiques, bars, cafes, and furniture shops. The apartment has a history of modernism since the overalls a husband, Heidi, the couple have a couch and a few vases inherited from grandparents but, apart from the occasional dating of contemporary pieces, almost everything else has been second-hand, from for and while Hofmann bought a variety of objects, in which she hangs her vintage hat collections, an abstract floor chandelier above the bed was designed by Eero Saarinen and found at a Berlin flea market, above the marble, from Saarinen dining room table hangs a Danish, cascading cluster of geometric Murano glass "bells" hand-blown during the 1960s and found at Allen Antique Market in London while Hofmann was living in the city. On a shallow shelf in the living room, beneath a brown vase she grew up with in her childhood home and an early twentieth-century vase, is a Shibui image by the renowned Japanese photographer Nobuyoshi Araki. A ceramic bottle found in an old factory in Barcelona anchors a wooden credenza, and the coffee table is actually a Thai Kasetkarn bench.



Hofmann grew up in a small city in Ireland, where she practiced ballroom dancing and designed and drew her own costumes. When she finally decided to go into fashion, she studied at the Design School Kolding, and then went to work in Paris for fashion label Chloé. During a visit home fifteen years ago, she met her husband-to-be, Claus Rohde, who was studying art history at the time. Fast forward to the purchase of their apartment nine years ago (they have only lived in it for eight years because they took a year to renovate the property); the two have designed their own kitchen and bedrooms, and done whatever else they could do without hiring master carpenters, electricians, or plumbers. In the bathroom, they clipped away at stucco and eight layers of wallpaper to lay down a grid of white Roman tiles, and added a whimsical modern sink by Spanish artist and designer Jaime Hayon. "When you buy an apartment of a certain size, you think you can live your dream," Hofmann recalls. "But we didn't have the money to finish the kitchen for three years."



"In my work, I appreciate really good quality—craftsmanship and the story behind it—and it's the same in my home. To me, that story is worth something. We don't ever buy something just to have it. It's fast, for a few years, we didn't have a coffee table because we couldn't find the right one. Everything in our apartment has some meaning; there are a lot of stories in our home."

In essence, this is a domestic environment that tells the story of two people in a 100-degree, non-linear way that the most eloquent, "number-of-curiosity" interiors do. It also reflects a certain pragmatism, lack of pretension and subtle creativity—an appreciation of simplicity and objects that become repositories of memory of the uniqueness and quality of the handmade and artisanal, and, not least, of the pleasure of expressing oneself, one object at a time, in oneself.

• Above: A Jean Paul Gault lamp, seen in her photographer's studio, a large signpost bench has come to serve as the sofa's side table.
• The 1920s vanity, which Hofmann uses daily, was bought at auction and holds her perfume, her old hairbrush, and jewelry.



Heidi Hofmann

Recently, Rohde's knowledge has, in fact, become a source of inspiration in his own, who investigates specific artists or artworks for each collection she designs for her label, Hofmann Copenhagen. The spring/summer 2017 collection was inspired by a Italian photographer named Sergio Tatti, who was active between the 1950s and 1970s, and whose clients traveled great distances to commission a portrait from him. Because he looked to European culture as much as his own, his photographs exhibited an eclectic mix of Western and African styles, showing women wearing elaborate French gowns with cotton headwraps in vibrant African prints (photographed, intriguingly, in black-and-white).



Arguably, Danish and, more generally, Nordic creative culture is characterized by this outward-looking attitude and absorbent open-mindedness.

whilst, Two minimalist South American artists of the 1950s influenced her autumn/winter 2015 collection: a Brazilian painter and sculptural Lygia Clark and "Oggs" the Venezuelan artist Gerardo Louie Goldschmidt, inspiring a textile print directly translated from their work. During photo shoots, Hofmann's team usually strives to create crisp, clear lines, leading her to explore, for instance, the use of color, light and line in the work of American architect Luis Barragán.

Arguably, Danish and, more generally, Nordic creative culture is characterized by this outward-looking attitude and absorbent open-mindedness. To the north, we live close to nature, we live simply; it's like clean silhouettes. But, at the same time, I like that femininity of the French and try to use a little bit of dandling piping, and interesting colors." It's natural in the north, says Hofmann, to be inspired by

HISTORY

A complex, colorful illustration of a factory or industrial machine, set against a dark green background. The machine is composed of various parts: large cylindrical tanks, pipes, gears, and a conveyor belt. A person in a white shirt and black pants is operating a control panel with a screen. Another person is riding a bicycle on a track. A third person is running. A fourth person is sitting in a red chair. A fifth person is standing next to a small house. A sixth person is standing next to a piggy bank. A seventh person is standing next to a car. A eighth person is standing next to a burger. A ninth person is standing next to a stack of logs. A tenth person is standing next to a stack of bricks. A eleventh person is standing next to a stack of papers. A twelfth person is standing next to a stack of coins. A thirteenth person is standing next to a stack of bills. A fourteenth person is standing next to a stack of gold bars. A fifteenth person is standing next to a stack of diamonds. A sixteenth person is standing next to a stack of rubies. A seventeenth person is standing next to a stack of sapphires. A eighteenth person is standing next to a stack of emeralds. A nineteenth person is standing next to a stack of pearls. A twentieth person is standing next to a stack of diamonds. A twenty-first person is standing next to a stack of rubies. A twenty-second person is standing next to a stack of sapphires. A twenty-third person is standing next to a stack of emeralds. A twenty-fourth person is standing next to a stack of pearls. A twenty-fifth person is standing next to a stack of diamonds. A twenty-sixth person is standing next to a stack of rubies. A twenty-seventh person is standing next to a stack of sapphires. A twenty-eighth person is standing next to a stack of emeralds. A twenty-ninth person is standing next to a stack of pearls. A thirtieth person is standing next to a stack of diamonds. A thirty-first person is standing next to a stack of rubies. 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Lovelock et al

DIE ERDE UND ICH

TASCHEN

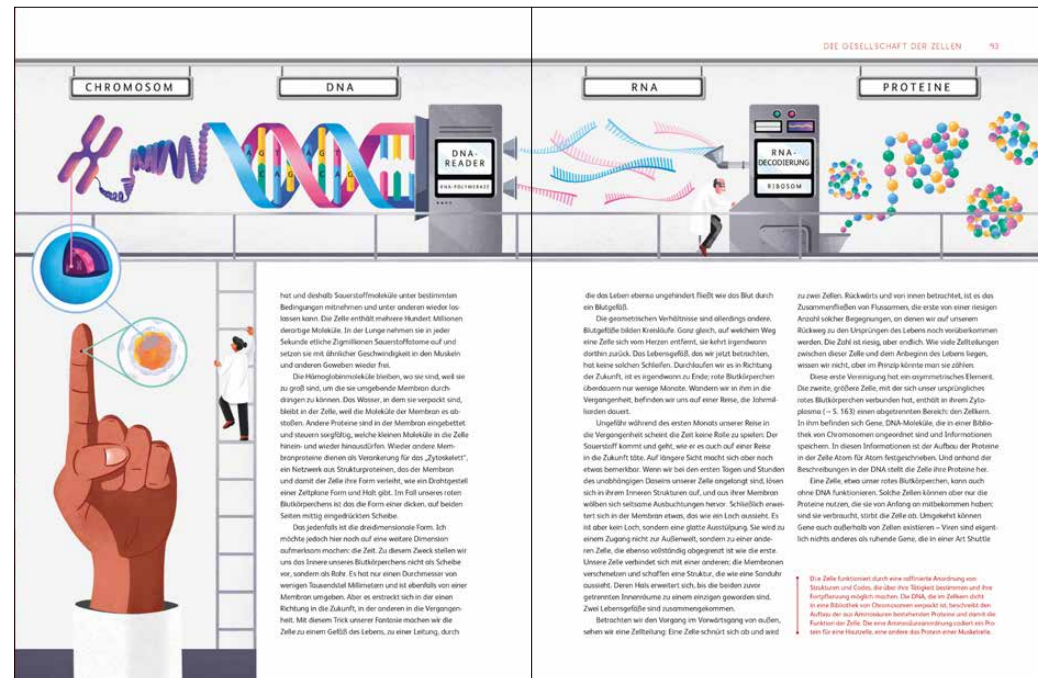
James Lovelock et al

MARTIN REES
EIN BLAUER
BLAUER
PLANET
James Lovelock
et al
Die Erde und
Ich

DIE ERDE UND ICH

TASCHEN

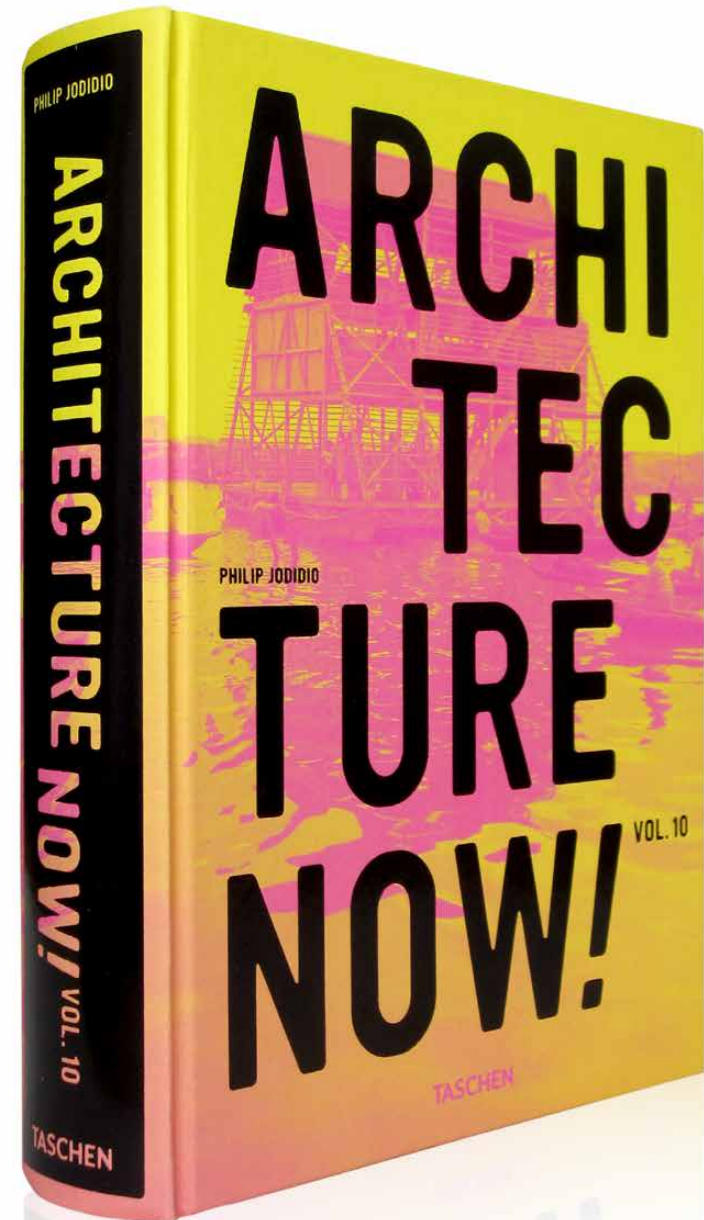




ARCHITECTURE



ARCHITECTURE NOW! Vol. 10 [Philip Jodidio] | Taschen [October 2015]
168 × 240 mm | 496 pages | Hardcover | Thumb Index



RESIDENTIAL

RESIDENTIAL

CASA VENTURA by TATIANA BILBAO

WIEL ARETS
BERCY CHEN
THIAGO BERNARDES
TATIANA BILBAO
CARTER + BURTON
JAVIER CORVALÁN
ENTRESITIO
ANDREAS FUHRMANN GABRIELLE HÄCHLER
MBA/S
NO ARCHITECTURE
OOS
PEZO VON ELLRICHSHAUSEN
CHRISTIAN DE PORTZAMPARC
TACOA
THAM & VIDEGÅRD

JELLYFISH HOUSE

2013

LOCATION: Marbella, Spain — AREA: 650 m²
COLLABORATION: Bettina Kraus, Lars Dreessen, Dennis Villanueva




Since neighboring buildings block the view of Jellyfish House to the sea, it was decided to cantilever the house's pool from its roof nine meters, so that the beach and sea can be seen while sunbathing or swimming. The pool has a glass bottom, panoramic window on its interior side, and an "infinity edge" that makes it appear to merge with the sea in the distance. As the architects explain, "the house is organized around two paths of circulation: a 'fast' and 'slow' set of stairs, which intertwine and traverse the house's four levels of living." There are five bedrooms, with two guest rooms on the lowest level. The kitchen is placed along the southern facade of the house on the first floor, which also houses the sauna and steam bath. Poured-in-place white concrete was used, along with substantial glazing. Most of the facades of the house can be opened, and its staircases are in good part outside.

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HOUSE 36

2012-14

LOCATION: Stuttgart, Germany
AREA: 377 m²



Made entirely of insulated concrete, House 36 is the first of its type in Germany. Both exterior walls and the faceted roof are made of this poured-in-place material that obviates the need for supplementary insulation. The insulated concrete is made by replacing pebble stone aggregates with recycled foam glass granulate and 20% air bubbles in the mix. Walls are 45 to 50 centimeters thick, and permit the house to be warm in winter and cool in summer. The architect's design unites insulation and the technical installations in the single-layer walls that were cast with rough-sawn formwork to create "a rich and sound surface aesthetically similar to a natural stone wall and delicately contrasting with the massive natural wood panels flanking the openings on the inside." Surrounded by older stone houses, the "mountain crystal" shape of this new residence sits on a steep, north-facing slope.

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HOUSE 34

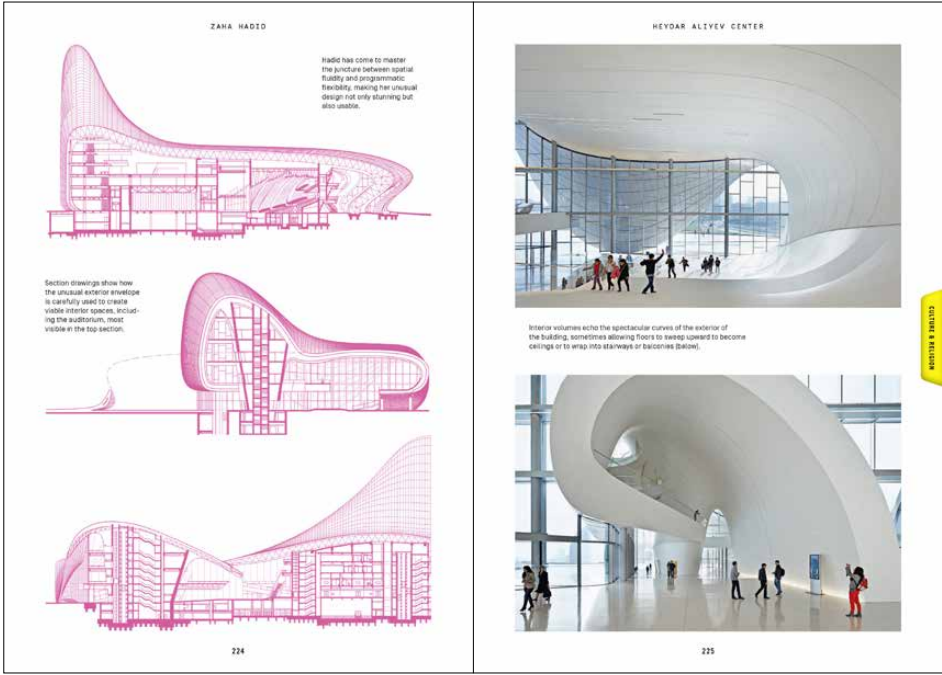
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The architects call this a "monolithic building that almost resembles a mountain crystal." Insulating concrete is used throughout, elevating the need for further "thermal barriers."

Right, the west elevation of the house, and below, two section drawings.



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Shigeru Ban
CARDBOARD CATHEDRAL

2013

LOCATION 234 Herford Street, Christchurch Central, Christchurch 8011, New Zealand, +64 3 366 1006, www.cardboardcathedral.org.nz — AREA 770 m² — CLIENT Christchurch Cathedral
COLLABORATION Yoshie Naitama (Shigeru Ban Architects), Peter Marshall, Eugene Coleman (Warren & Mahoney)



During the February 22, 2011 earthquake, 185 people were killed and more than 80% of buildings in central Christchurch were either destroyed or damaged beyond repair. The cathedral in the square was severely damaged, with its spire collapsing. Plans were made as of May 2011 to create a "transitional" cathedral in its place. Working as he has on other disaster relief projects on a pro bono basis (three of charge), Shigeru Ban created the transitional Cardboard Cathedral near the Canterbury Television site, where 115 people—including 13 Japanese students—died in 2011. Made with timber, paper tubes, polycarbonate sheathing, and ceramic printed glass, the tent-like structure certainly assumes the role of the cathedral with grace, its materials confer a certain modesty that is befitting of its religious function and in a sense typical of the architect.



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Todd Saunders
FOGO ISLAND INN

2010-13

LOCATION Ice Butt's Arm, Fogo Island, NL A6C 2X0, Canada, +1 855 268 9277, www.fogoisland.ca — AREA 4,000 m² — CLIENT Shorefast Foundation, Zsa Cobb, Anthony Cobb
COLLABORATION Sheppard Case Architects Inc. (Architect of Record)



Created at the request of the Shorefast Foundation, the Fogo Island Inn is intended to "be a cultural and economic engine for Fogo Island, one of Canada's oldest settlements; created in response to a pressing need to find new relevance for traditional knowledge and traditional ways." The X-shaped structure has a two-story, east-west volume with public spaces and a four-story, southwest-to-northeast section running parallel to the coast, containing 29 guest rooms. Public areas include an art gallery run by Fogo Island Arts; a dining room, bar, and lounge which was recently rated as one of the top 10 new restaurants in Canada; and a heritage library for the collection of the late Dr. Leslie Harris, former president of Memorial University of Newfoundland. The second floor includes a cinema, while the fourth-floor roof deck has saunas and outdoor hot tubs with views of the sea. Ecological concerns are taken into account throughout the project, as the architect's words illustrate: "Traditional-style 'shore' legs are used to support the floors while minimizing the overall building footprint and the impact on the adjacent rocks, lichens, and berries."



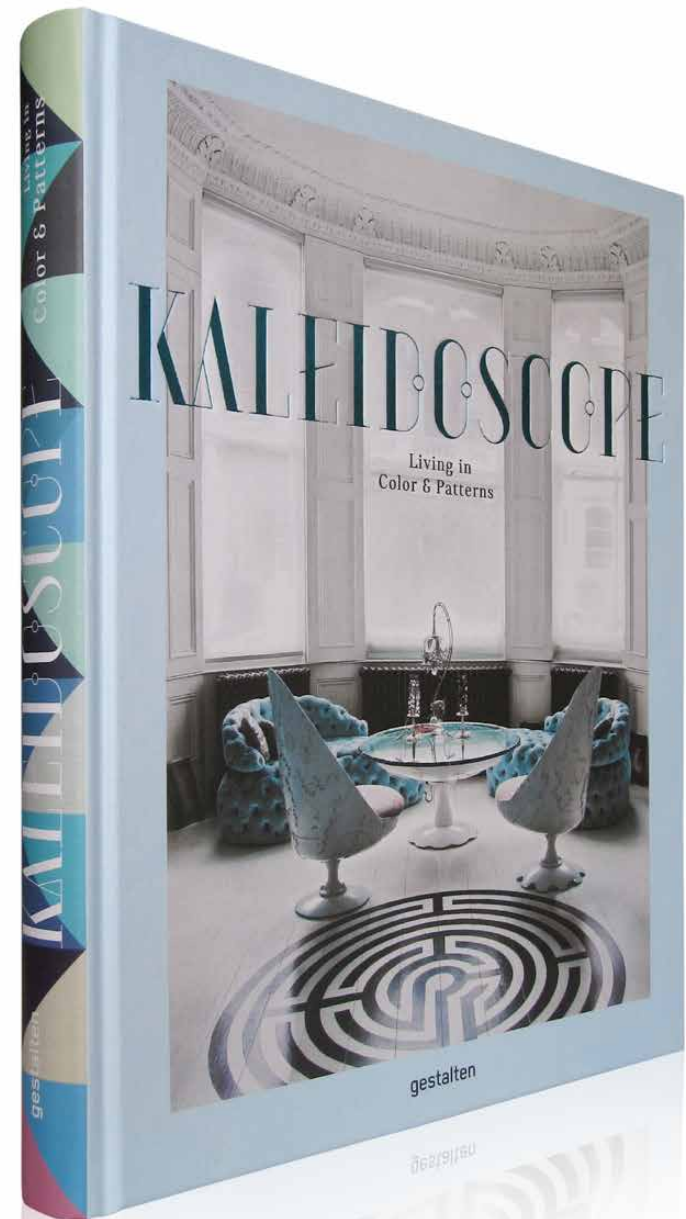
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INTERIOR DESIGN



KALEIDOSCOPE | Gestalten [April 2016]
240 × 300 mm | 288 pages | Hardcover





This vibrant, collected Central Park West apartment is the result of a whimsical dialog between art and design. Designed to create something different for its new owners, the designers transformed the classical bones of the apartment into an sensitive yet playful space. Two fresh century Italian and French antique furniture with ecological modern art, the emphasis on color and art begins in the foyer. As an introduction to the rest of the apartment, this grand space features a bold blue and red traditional cross walling, which are layered and geometric, establishing a traditional identity for the residence and revealing all traces of the apartment's original yet not classical modernity. The extensive use of lacquered wallpaper in the kitchen, breakfast room, and master room underlines a fond taste for 1940s Italian design. Sculptural tables, shiny resin, artwork, floor patterns, and classic color tones, accompanied by city views set up unique and unified propinquities from room to room.



PLAYFUL DECOR, TONS OF COLOR AND CITY VIEWS COAT THE APARTMENT'S CLASSIC BONES.





When am I? How do I live? How do I want to live? Which immensity city details give me immense joy? We are complex creatures and the design of an interior that can reach beyond the functional and the enjoyable to embrace the multiple facets of a human being—much less the multiple facets of two human beings—is a complex assignment. One that can prove even more rewarding than it is complex.

When California-born design supervisor Oscar Loya and Stefan Högmaier, founder of Raumstation Architekten, a development firm in Munich that works from location-finding through to architectural design to construction and marketing, first bought the eight-story building, it was freighted with its literally armoured architecture and oppressive history: it had been built as a bunker in 1943 to shelter up to 700 locals from falling bombs. Through a collaboration with Tim Strumman-Henry's Stuttgart-based architecture firm rammatation Architekten, the two men managed to connect the building with a less hostile world and lightened it luxuriously from within.

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At its core, the design team consisted of the clients themselves along with Strumman-Henry and the rammatation Architekten interior designers. They tailored the interiors, especially the top three stories where the couple would live, to the man's lives. They started by cutting large apartments into two-meter-thick reinforced concrete walls, framing them with interior boxes that resemble oversized breakfast nooks. Then they divided the "bottom" floor between a guest suite with wardrobe and a bathroom, dedicated the fifth floor to music and media, and then built a kitchen that is small in relation to the generous adjacent dining and lounge areas.

The historic architecture was injected with grand novelty, but rammatation Architekten was careful to preserve the building's identity in subtle but pervasive ways. Strumman-Henry left what he calls "windows onto the past" in the ceilings by concealing wiring above slightly dropped wrap-around corners that frame the exposed existing ceiling, which resembles the shivering or timber plank used to form the concrete. The architect also maintained the stairwells in their original bookish roughness. "Along with the concrete ceilings," he explains, "they bring the history of the building to mind." In literally vocal opposition to this, against the wall of one landing they leaned a shiny contemporary



SPACE ODDITY

RAUMSTATION ARCHITEKTEN / OSCAR LOYA & STEFAN HÖGMAIER — MUNICH (GERMANY)



artwork, a red triangle entitled *Architect* by Munich's Christian Munch, and installed a sculptural spiral staircase with sharp like balustrades that pierce two meters of concrete—also left exposed—into the light-saturated penthouse.

Channeling the gray of the concrete, they used natural gray stone bearing impressions of ancient fossilized wood for the steps. "We like to think of it as a journey in time to the present," he says.

And to the past. Each floor was given its own historic moment. The music and media areas fall under the quieter story of Hollywood Regency with a graphical black and white Cole & Son wall covering, black walls, and a mirror framed in cut glass. The dining, bath, and bedroom's claw-foot tub, crane-legged table, and cat mirrored console table made in Marzotto, Italy, recall the 1920s, while the penthouse has the swinging spirit of the 1960s: wood-paneled bookshelves, tinted marble floor, built-in dining, open pendant fireplace, Warren Platner chairs, and smoky Lindsey Adelman globe lighting.

The result—many taboos that have room to breathe—is diversity, not eclecticism. The diversity required negotiation. Högmaier and Loya were clearly involved throughout the process, but Högmaier wanted something masculine and Loya wanted glamour; so they decided that no piece would be purchased, no concept executed, unless all four agreed. A time-consuming approach that nonetheless meant that the outcome would leave all parties more or less content. And the parties were open to any consideration. There were no taboos when it came to choosing pieces. No matter if it was old, new, antique, a prototype, or even one of our own designs developed especially for this project," the architect says. "As long as it fit the original concept, everything was allowed."

This made its mature method was facilitated by collaborations with local makers and sources. French dealers, and even Loya's fashion design training, which allowed him to lead decisions around textiles with local experts Hoyer & Kast. "We feel lucky to have many competent partners in Munich," the architect says. "Fashion, light, art—the local scene is very vibrant, hip, and with much variety." Among those partners was the Hübner carpentry workshop, with whom they developed the built-in, as well as lighting designer Markus Widmann. "But interior design is also a desire," the architect points out, "a desire that can be satisfied best when travelling." So off they went. All four, to Paris, where they browsed the antique markets of Saint-Ouen and galleries in Le Marais.

Some pieces were custom made to protect the aesthetic of a protagonist object into a space: the headboard crowning one bed mimics the graphical arm pattern of the surrounding wallpaper. Other bespoke pieces filled in where the right thing could not be found. They searched at length for a dining table that, both cheerful and elegant, could accommodate from two to ten guests, but which, when extended, would "lose its style, but gain grandeur." When rammatation Architekten came up with a design using pale pink solid surface HI MACS 8, the clients played a white tabletop beside the sample before embracing the idea.

Adjacency, juxtaposition—determining how objects live together in order to allow their owners to be and to become themselves involves an ineluctable art. "Most importantly, objects have to fit together," the architect says. "It's all about color, material, form, expression, etc., but what's more important than anything is that, in combination, they tell a true story. We don't create artificial sets. We create real living environments."

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"INTERIOR DESIGN IS ALSO A DESIRE. A DESIRE THAT CAN BE SATISFIED BEST WHEN TRAVELING."

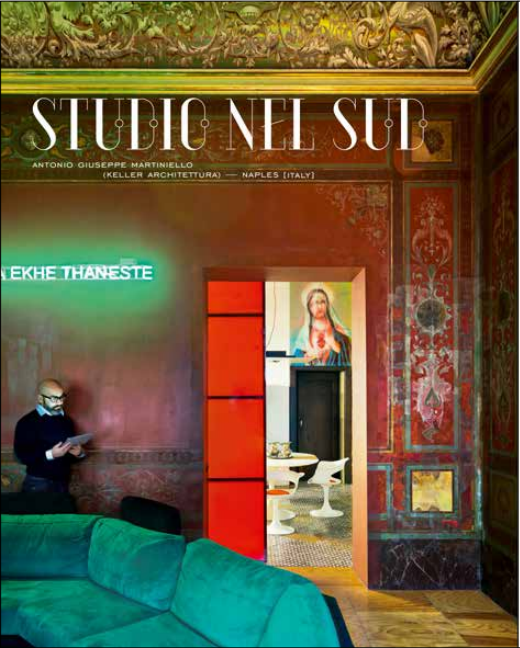


SPACE ODDITY



SPACE ODDITY





A converted eighteenth-century palazzo in the heart of Naples now functions as an alluring living and working space for architect Antonio Martinello. This forward-looking tribute to the past produces a contemporary living space nestled between layers of history in which ancient and contemporary artifacts live in harmony. Two thirds of the 400 square meter apartment were allocated for living, while the remaining third functions as an office. This renovation preserved and recovered a number of original frescoes and hand-painted wallpapers to their former glory. The most notable of these frescoes appears in "the red room"—a deep crimson space that reflects in its faded splendor. A generous turquoise vintage Italian couch sprawls through the study room, while neon artwork by Claire Fontaine catapults the historic space into the present day. Classic pieces by Charles and Ray Eames, Le Corbusier, and Philippe Starck complement retro numbers including fiberglass armchairs by Joe Colombo.

ORIGINAL FRESCOES AND HAND-PAINTED WALLPAPERS WERE RESPECTFULLY RESTORED TO THEIR FORMER GLORY.

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STUDIO NEL SUD



With barely four years of age, the first career choice interior designer Hubert Zandberg made his mark as a collector. "Collecting is a condition that you can choose to live it or fight it," the South Africa-born designer says, using the French word *essouffler* to describe his line of work. The word refers to a person who, in addition to being able to place objects together, can, through envisioning their arrangement, make the effect greater than the sum of their parts. The simplicity of this definition, however, is belied by the mostly historical choices that go into juxtaposing diverse objects and furnishings to create space that is particular to someone with personality.

In his own Parisian pied-à-terre, which the London-based designer uses for client meetings, trips to the galleries, and *marcandeaux* (see page 24), he gathers a myriad of objects in a small space: tables from Morocco, Asian chairs, Indian lighting by Sefar, a bronze vase by Rick Owens, ceramics, art toys, and contemporary art by Nicholas Hlobo, the Chap-

THE COLLECTOR'S DILEMMA

HUBERT ZANDBERG — PARIS (FRANCE)

a flamboyant scenography: an amalgam of the ornamental and the contemporary. Original pieces with history and soul are chosen. "This ambiguous nature allowed all the objects, patterns, and colors to emphasize each other," he says, "and to complete the overall dramatic effect."

Zandberg came down with his collector's "dilemma" early on, making his earliest finds on the web in South Africa: vintage, vintage, vintage, and shells. It is these "love objects" from nature that remain some of his most prized possessions. "I will use these objects to juxtapose with, and therefore highlight, other love objects and so-called sophisticated artworks and artifacts," he says.

Whether for furniture or plants, his travels rarely exclude visits to antique stores, flea markets, or artist's studios. From the Portofino Market to his own Parisian neighborhood, or Paris de Châteaufort to the Trianon in Berlin, through visits to the latter he has accumulated his collection of dice and kitschy bar accessories. Other finds include the gallery among Augustin Berthelot in Berlin, where he has found a Cape Town house he has seen, as well as Morocco, Miami, Rio, Istanbul, and Toronto, where he doesn't hesitate. Zandberg will visit a market with a list in hand of objects to find for various projects—and then find items he loves so much he'll give them. That is one of the less healthy side effects of the collector's

illness," he admits. "I recently found a vintage globe on a stand that I wanted to take to the shipper to ship to a client abroad, but on the way to the shipper, I found it in the store for me."

To find his best finds, he explains, he acquires the aid and expertise of hundreds of dealers, finders, artists, and restorers, people who sell the odds of what he, perhaps affectionately calls "the land of humors." Here, he mentions Owen Hargreaves and Jasmine Todd, who used to trade in African beads and artifacts in London's Portofino Market and various pop-up events and fairs. The credits each with not only having a wonderful eye for what is underlining the aesthetics of their various clients, which allows them to come to individual needs. "Saturday mornings in London would not be the same without a visit to their stall where books and spiritual advice are exchanged and mad laughter ensues," he says. "This is usually what collecting has a meaning far beyond simply negotiating a price and buying an object. The fruits of their African expedition are shared far and wide across my projects."

At times, the pieces he finds call for the assistance of the interior to be working on, but whatever the case, there is always a bigger story in mind.

"It is important to be able to associate your finds with a larger narrative," he says, "which also, of course, means that one must become an expert in sorting and inventorying." In the Notting Hill neighborhood that he designed for a client, it is a fashion designer with whom he has spent years going through flea markets and galleries that larger narrative was his friendship. He told their story through a range of materials, restoring elements of architectural heritage, integrating her existing furniture, and bringing in modern art, "vintage," and glamorous old pieces.

Once the objects have been collected, there is a certain joy as an artist in how he compares. He sees the process of putting objects together as intuitive with a little practice makes perfect choices in. "It is the small choices that give you the thrill when you see the energy that suddenly exists between newly associated objects," Zandberg says. "Throwing into the pleasure and the satisfaction."

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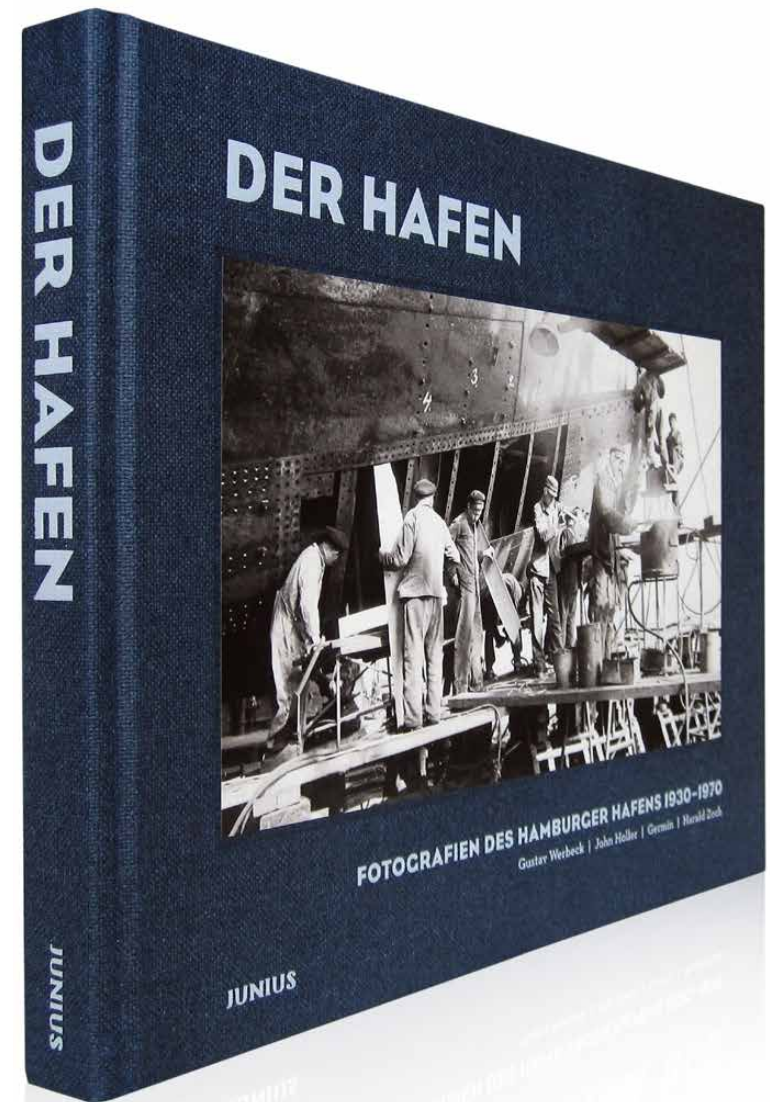
"THINGS OFTEN SPEAK TO YOU, NOT ABOUT THEMSELVES, BUT RATHER ABOUT THEIR FUTURE CONNECTION WITH OTHER THINGS OR ENSEMBLES."



PHOTOGRAPHY



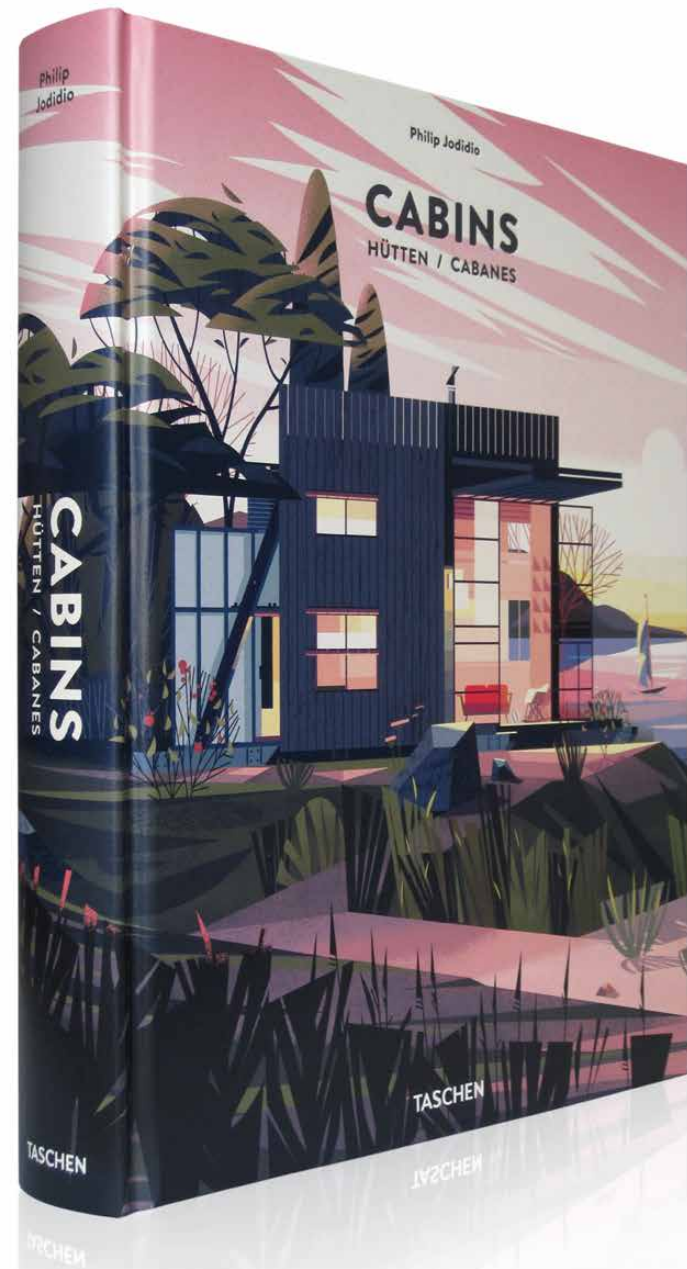
DER HAFEN | Junius [October 2015]
305 × 250 mm | 256 pages | Hardcover



ARCHITECTURE



CABINS [Philip Jodidio] | Taschen [November 2014]
242 × 317 mm | 464 pages | Hardcover





AVANTO ARCHITECTS
Wien [Vienna]
2010-11

FOUR-CORNERED VILLA

Area: 54 m² • 19 m² sauna • Cost: €180,000

The island site of this house inspired the architects to seek out four different views – three toward the lake and the fourth in the direction of the forest to the west. They state “You get morning light at the breakfast table, midday in the dining room, and evening in the sitting room. There is no direct sunlight in the bedroom so you don’t need curtains. Terraces are covered to prevent the hot summer sun overheating the building but allowing passive solar energy in the winter.” Double doors open onto the terraces of the dark colored house, which seems to disappear when seen from the lake. The house has no running water and electricity “is provided by the sun”. Only wood from the local forest is burned for heating.

Die Insel Lage dieses Hauses inspirierte die Architekten dazu, vier verschiedene Ausblicke zu betonen, drei davon zeigen den See, die vierte den Wald im Westen. Die Architekten: „Man hat Morgensicht am Frühstückstisch, Mittagslicht im Esszimmer und Abendsicht im Wohnzimmer. Im Schlafzimer fällt kein direkter Sonnenlicht, Vorhänge sind also unnötig. Eine Terrassenüberdachung verhindert, dass die Sommerhitze die Gebäude überhitzt und erlaubt im Winter eine passive Nutzung der Sonnenenergie.“ Auf die Terrasse des dunkel gestrichenen Hauses, das vom See her nahezu unsichtbar ist, öffnen sich Doppeltüren. Es gibt im Haus kein fließendes Wasser; Elektrizität „kann von der Sonne“ zum Heizen wird ausschließlich Holz aus dem nahegelegenen Wald verwendet.

La situation insulaire de la maison a donné aux architectes l’idée d’ouvrir quatre vues différentes – trois vers le lac et la quatrième vers le forêt, à l’ouest. Ils expliquent qu’ainsi, via lumière du matin, on a table du petit déjeuner, celle de midi la salle à manger et celle du soir le salon. La chambre seule ne bénéficie d’aucun ensoleillement direct, de sorte qu’il n’est pas nécessaire d’y poser des rideaux. Les terrasses sont couvertes pour éviter toute surchauffe en été mais permettent l’exploitation de l’énergie solaire passive en hiver. Des doubles portes ouvrent sur les terrasses de la maison à la teinte sombre, presque invisible depuis le lac. Il n’y a pas d’eau courante et la seule électricité électrique disponible a été fournie par le soleil. Le bois brûlé pour le chauffage provient exclusivement de la forêt locale.

AVANTO ARCHITECTS | 240




The cross-like shape of the house frames four very different views, with the lake on three sides and forest on the other. Double doors open out onto the terraces.

Aufgrund der kreuzförmigen Gestalt des Haus vier verschiedene Ausblicke auf drei Seiten den See und auf der vierten den Wald. Doppeltüren führen auf die Terrassen.

La forme en croix de la maison délimite quatre vues très différentes, trois vers le lac et la quatrième vers le forêt. Des doubles portes ouvrent sur les terrasses.

AVANTO ARCHITECTS | 241





The well-insulated house has no running water and is heated by a wood stove. On the right, the 70 square-meter sauna.

Im dem gut isolierten Haus gibt es kein fließendes Wasser, geheizt wird mit einem Holzofen. Rechts das 70 m² große Sauna.

La maison parfaitement isolée n’a pas d’eau courante et est chauffée par un poêle à bois. À droite, la saune de 70 m².

AVANTO ARCHITECTS | 242





“The basic idea,” state the architects, “is to provide an example of a sustainable village in contrast to normal Finnish cottages that are heated all year round with electricity to keep pipes from freezing.”

„Grundsätzlich war es“, so die Architekten, „ein Beispiel für ein nachhaltiges Landhaus zu geben, das sich von normalen finnischen Landhäusern unterscheidet, die ganzjährig elektrisch beheizt werden, um das Einfrieren der Rohre zu verhindern.“

« L’idée de base, expliquent les architectes, est de créer un exemple de maison durable, contrairement aux cottages finlandais qui sont constamment chauffés toute l’année à l’électricité afin d’éviter le gel des canalisations. »

AVANTO ARCHITECTS | 243



FANTASTIC NORWAY
Fosen (Norway)
2007-18

VARDEHAUGEN CABIN

Area: 77 m² | Client: Mats Asareid Family | Cost: €220,000

Håkon Matri Asareid was the designer of this cabin for his own family. It is located at Vardehaugen, an outcropping near the mouth of the fjord at Grattingen on the Fosen Peninsula. The structure was built 35 meters above sea level in a small depression at the top of the outcropping, with a panoramic view. The architect explains: "The cabin is shaped in a pose similar to that of a mountain fox curling up to avoid the wind. The body of the building lies snugly by a low mountain ridge and embraces the polished rock foothill set on the property." A small annex defines an atrium and shelters outside spaces from the wind and cold. The black roof is folded in to become the wall of the most exposed surfaces of the cabin. At the entrance and near the living spaces, the rough, dark walls are replaced by horizontal, white cladding.

Håkon Matri Asareid hat dieses Haus für seine Familie entworfen. Es liegt auf der Felsung Vardehaugen unweit der Mündung des Fjords von Grattingen auf der Halbinsel Fosen. Der Bau mit Preisermäßig wurde 35 m über dem Meeresspiegel auf der Spitze der Felsung in einer kleinen Mulde errichtet. Der Architekt erklärt: „Die Form des Hauses erinnert an einen Bergfuchs, der sich zum Schutz vor dem Wind zusammenrollt. Der Baukörper schmiegt sich an einen niedrigen Hügelkamm und den glatten Fels am äußersten Rand des Grundstückes.“ Ein kleiner Anbau dient als Atrium und schützt die Außenbereiche vor Wind und Kälte ab. Das schwarze Dach wird an den am stärksten exponierten Gebäudeteilen eingeklappt und so zu einem Teil der Außenwand. Im Eingangsbereich und in der Nähe der Wohnbereiche ist die raue dunkle Holz durch eine horizontale, weiße Verkleidung ersetzt.

Håkon Matri Asareid a conçu cette petite maison pour sa famille. Elle est située à Vardehaugen, un affleurement rocheux près de l'embouchure du fjord Grattingen, sur la péninsule de Fosen, et à 35 m au-dessus du niveau de la mer dans une petite dépression au sommet du rocher, afin de disposer d'une vue panoramique. L'architecte explique: «La forme de la cabane est conçue sur la position qu'adopterait le renard des neiges pour se protéger du vent. Le corps de bâtiment est blotti sous une crête basse et embrasse la roche polie jusqu'à l'extrémité du terrain.» Une petite annexe forme un atrium et des espaces extérieurs abrités du vent et du froid. Le toit noir est replié pour devenir le mur des côtés les plus exposés de la maison. À l'entrée et autour des espaces de séjour, les murs noirs bruts sont remplacés par un revêtement horizontal blanc.

FANTASTIC NORWAY | 422



The exterior is clad in vertical black wood panels that also fold up to form the roof. Windows and door areas in white contrast with the rest of the house. The structure follows the inclination of the site, as seen in the foreground of this image.

Das Äußere ist mit schwarzem, senkrecht angeordneten Holzelementen verkleidet, die auch das Dach bilden. Weiße Fenster- und Türbereiche heben sich vom Rest des Hauses ab. Das Haus folgt dem Gelände, was im Vordergrund des Bildes auf dieser Seite erkennbar ist.

L'extérieur est revêtu de panneaux de bois noir verticaux qui se replient pour former le toit. Les ouvertures des fenêtres et des portes en blanc contrastent avec le reste de la maison. Elle épouse la pente du terrain, comme on le voit au premier plan sur cette photo.



FANTASTIC NORWAY | 423





The house is folded into its rocky site, grinting views of the natural setting. Its black roughness blends readily with the environment.

Das Haus mit Blick auf die Umgebung schmiegt sich an seinen felsigen Standort. In seiner schwarzen Spitzform verblendet es sich gut mit der Umgebung.

La maison est défilée sur son rocher et privilégie les vues sur le décor naturel. Sa couleur noire se fond facilement dans le paysage environnant.



A white door is recessed into the black body of the house. Built on a reinforced concrete base, the framework of the structure is in wood and its surfaces are in unpainted and painted wood.

Die weiße Tür ist in dem schwarzen Baukörper zurückgesetzt. Das Baumstammsgerüst ruht auf einem Stahlbetonfundament und besteht aus ungeputzten und lackiertem Holz.

Une porte blanche est percée dans le corps noir de la maison. Le bâtiment est construit sur une base de béton armé, sa charpente est en bois et toutes les surfaces en bois traitées et peintes.

FANTASTIC NORWAY | 424



The architect compares the design of the house to a fox "snuggled" into the site. With its folded surfaces, the structure seems well-equipped to brave the inevitable winds and storms. It is also ideally situated to observe and admire nature.

Der Architekt vergleicht die Form des Hauses mit einem Fuchs, der sich "zusammenschmiegt". Mit seinen abgeklappten Oberflächen ist das Haus für Wind und Sturm gerüstet. Zudem ist es ideal gelegen, um die Natur zu beobachten und zu bestaunen.

L'architecte compare la forme de la maison à un renard blotti dans un creux de rocher. Avec ses surfaces repliées, la structure semble prête à résister aux intolérables vents et tempêtes, mais aussi parfaitement située pour observer et admirer la nature.



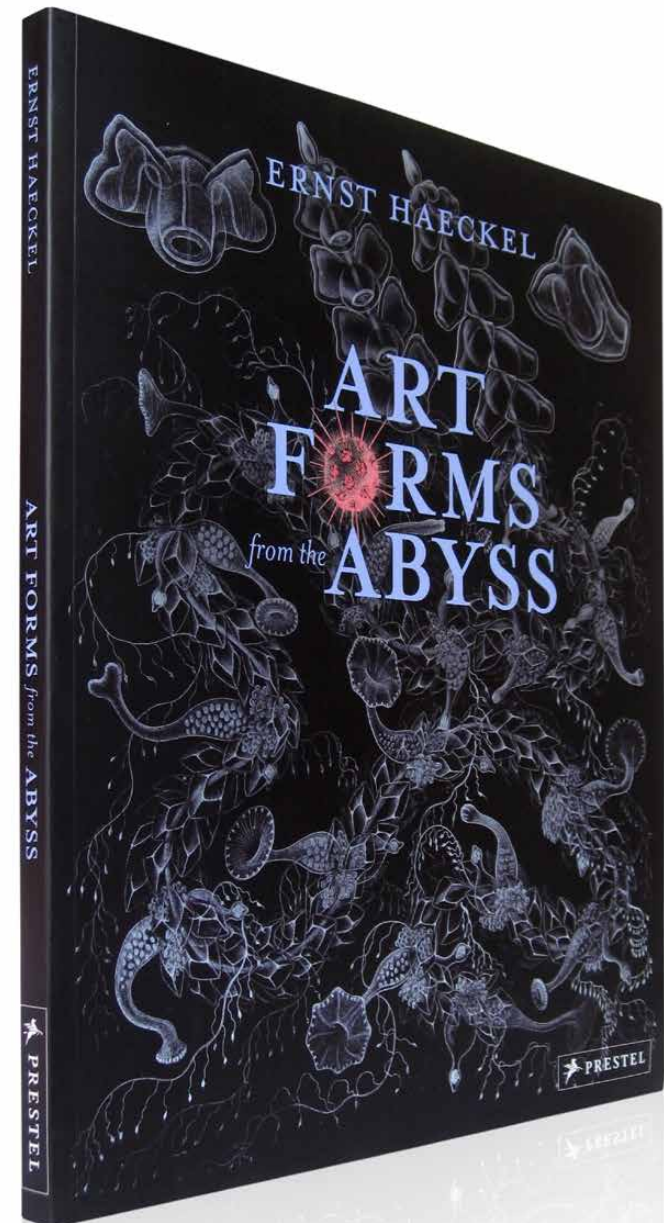
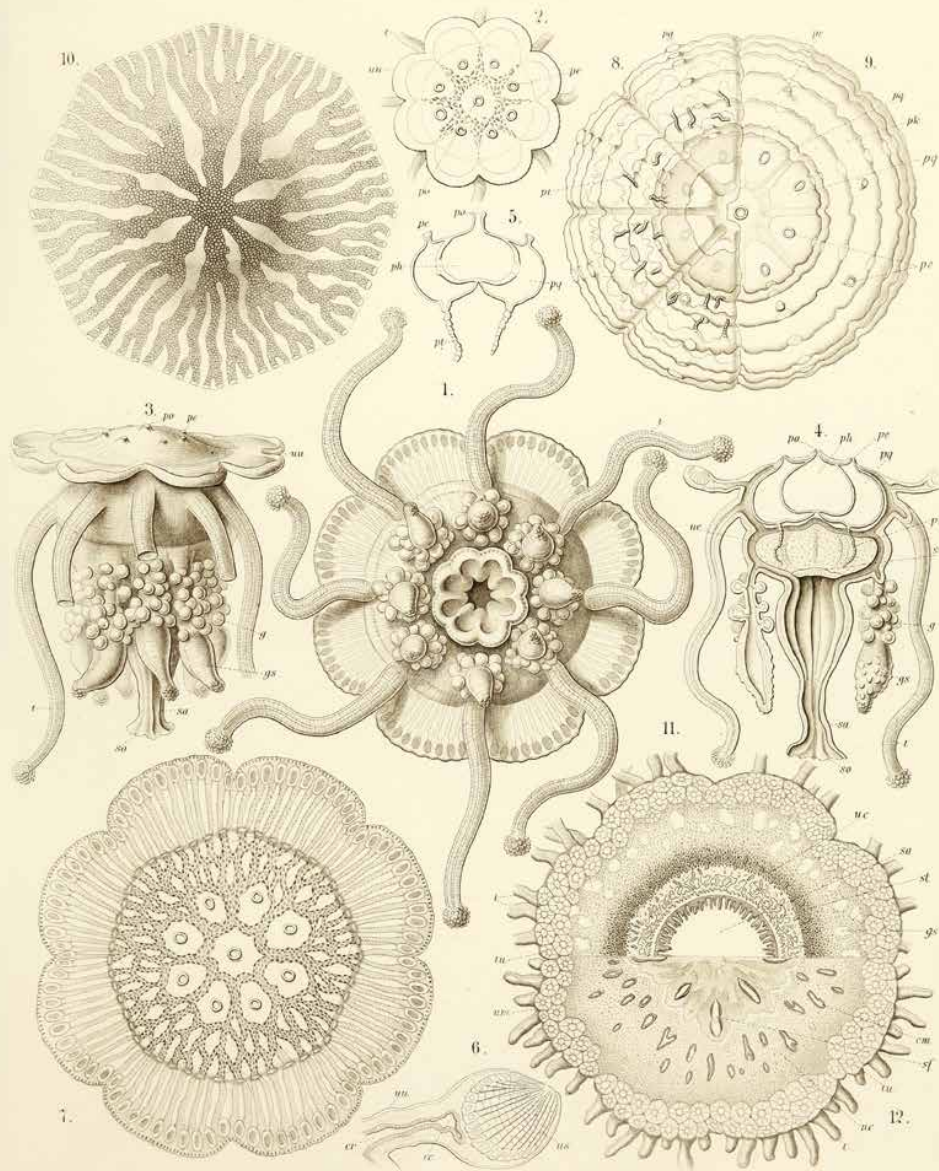


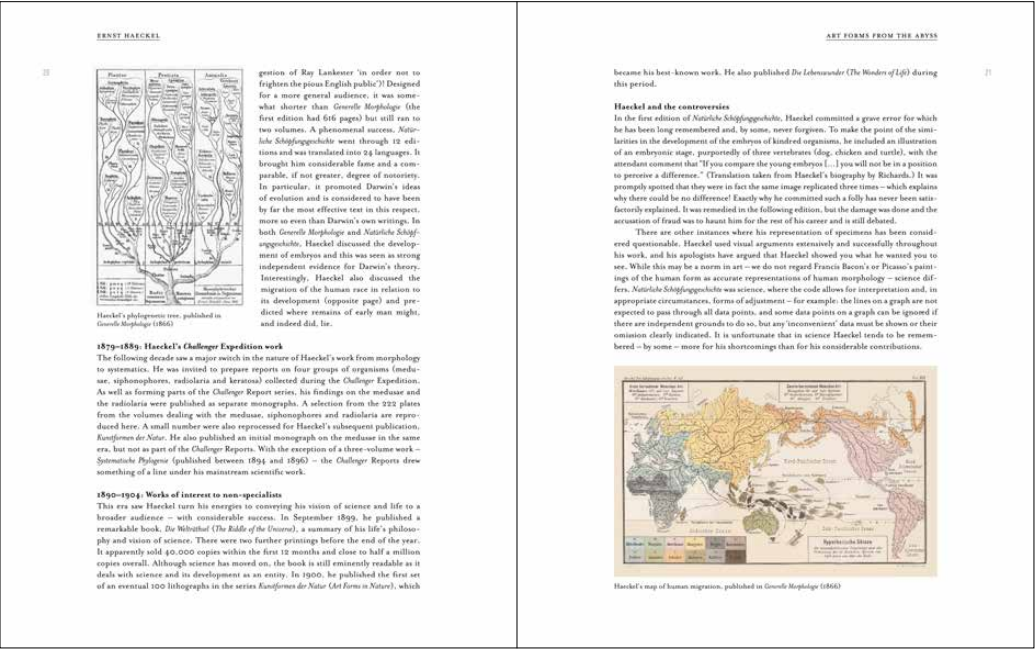
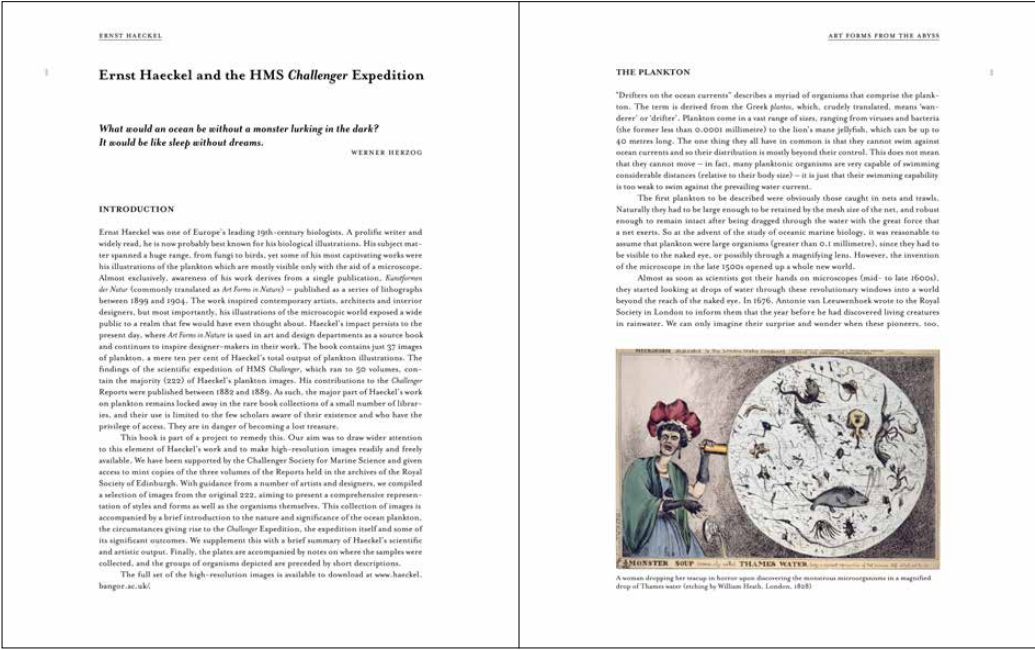
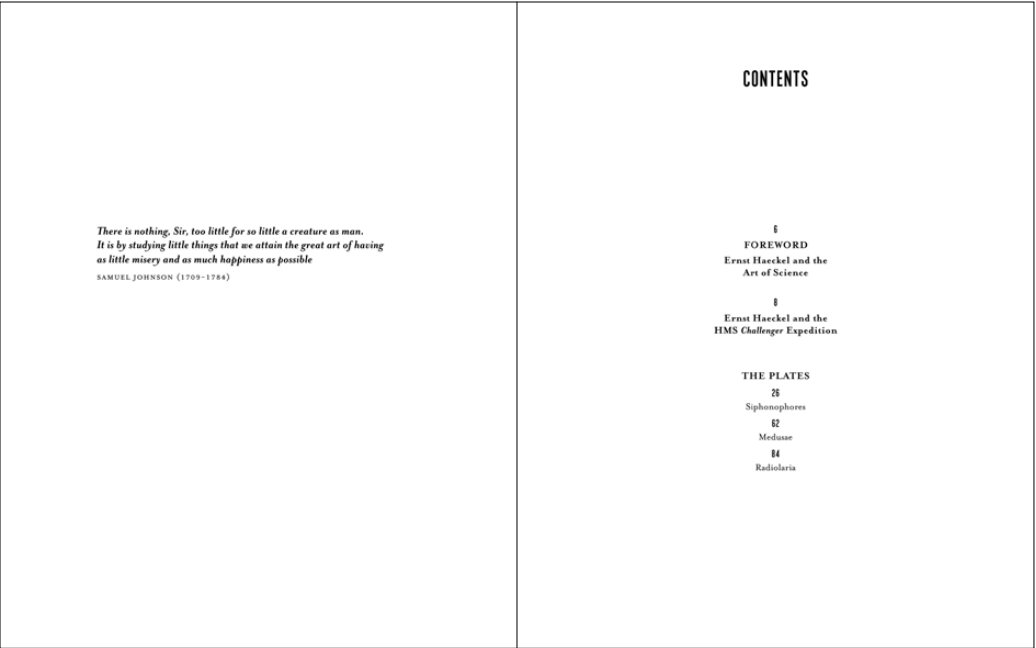
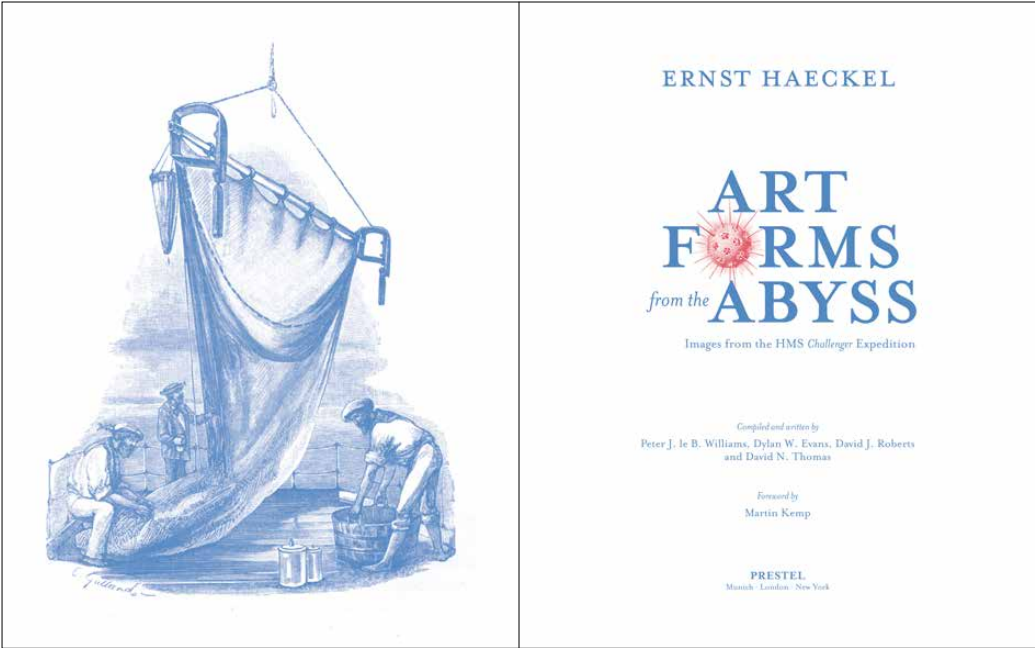
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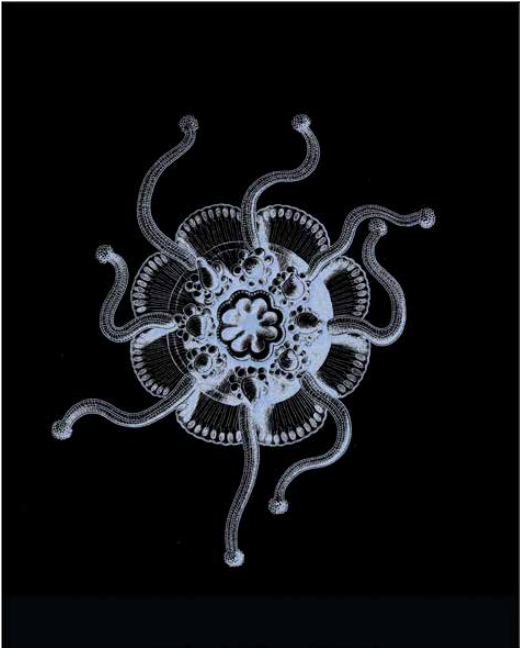
ART

ERNST HAECKEL: ART FORMS FROM THE ABYSS | Prestel [September 2015]

240 × 300 mm | 144 pages | Paperback





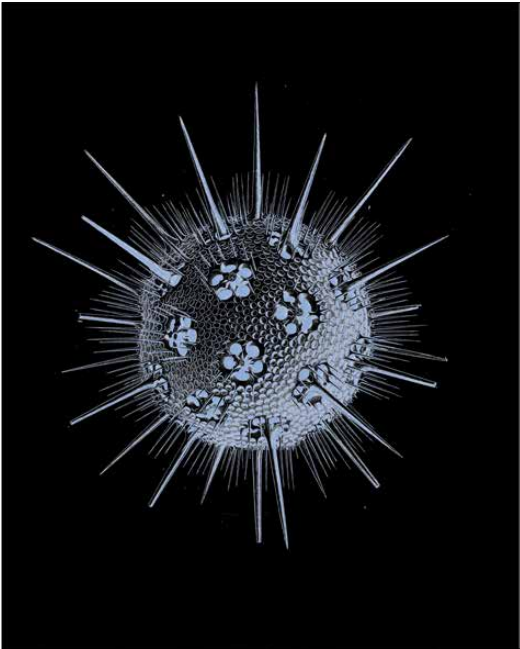


THE SIPHONOPHORES

Siphonophores, along with medusae, are jettily placed in the phylum Cnidaria and display similar characteristics to medusae. Currently there are around 180 described species, with the majority being long, thin, clear and gelatinous. Some, at more than 40 metres in length, are among the longest known animals. They tend to be fragile and are easily broken into pieces. This makes their collection, and subsequent study, particularly difficult. They are always colonial, composed of several physiologically integrated units: in essence, each unit is structurally comparable to a solitary animal, yet the group is dependent upon living together, confined to this fate by the very fertilisation of their single biological and literal egg. One species in the group, the Portuguese man-of-war, lives exclusively at the surface of the ocean, while others anchor themselves to the sea floor or submerged structures. In the main, however, siphonophores are active swimmers, inhabiting the open ocean.

Some deep-water species have digestive systems that are brightly coloured and easily visible through otherwise transparent tissues. Many are also bioluminescent and glow a bright turquoise colour when disturbed. All siphonophores are predatory, using specialised stinging cells on their tentacles to capture zooplankton and even small fish. Most are ambush predators, casting a wide net of tentacles. Anyone unfortunate enough to have had too close an encounter with a Portuguese man-of-war will know how fierce their sting is. Fishermen frequently suffer stings from broken pieces of siphonophores left on trawl nets along with their relatives, the medusae. Deep-sea species often use bioluminescence to aid the feeding process by producing light in the otherwise dark environment in order to stimulate the curiosity of potential prey. To date, they are the only invertebrate group known to generate red light, and indeed the first non-visual predator to use light at all.

Siphonophores differ from other colonial animals as popular science understands the concept. For example, one part of the colony cannot eat, while another part cannot swim. In essence, these animals are individuals in some sense, but are actually comprised of distinct parts. This group therefore prompts us to consider what we really mean by 'individuality', ecologically or otherwise.



THE RADIOLARIA

Radiolaria are single-celled microorganisms ranging in size from 0.03 to 2 millimetres. They are closely related to amoebae belonging to a diverse group of organisms: the protozoa – a term originally coined by Haeckel. Radiolarians characteristically possess an elaborate skeletal cage made of silica, akin to glass, which results in the visually captivating forms of many species. It is from this symmetry that the group derives its name.

Radiolaria are either particle feeders or predators that use their central cavity to capture and ingest smaller organisms. Some species of radiolaria, like most corals, often contain photosynthetic organisms in symbiotic relationships, in which the radiolaria provide inorganic nutrients to the symbiont, in return for an external jelly-like layer that is believed to serve both as a means of protection and prey capture.

Radiolaria are non-motile and, like other plankton, are carried along by ocean currents, with no ability to regulate their own movement. They appear to be most abundant in the warmer waters around the equator, with both water temperature and salinity apparently influencing their distribution more than any other factors. This trend also means that radiolarian diversity broadly decreases at higher latitudes.

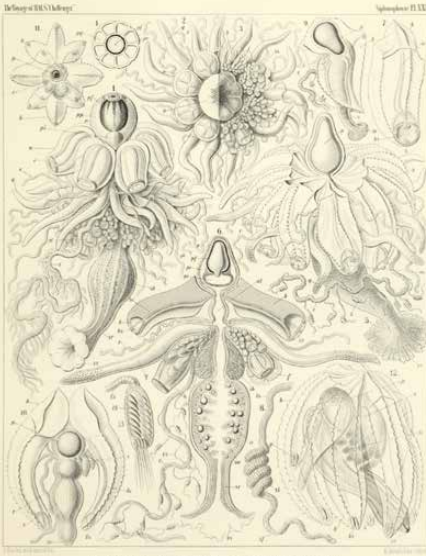
The first substantial attempt to classify the radiolaria came from Haeckel's work on samples from the HMS Challenger Expedition. It is now thought that his primary separation, where he divided the group into four major 'regions', was unsatisfactory since it forced him to create an excessive number of species. Haeckel's chapter in the *Challenger Report* described 3,000 'new' species, whereas the current number of recognised species runs closer to 400. The consequence of this is that many of the species names given on Haeckel's plates will no longer be found, nor indeed are they valid, in a contemporary context.

SIPHONOPHORES PLATE XXI

Figures 1-4. *Circulia stephanoma*
Sample collected off Norway
Size: width 5-10 mm

Figures 5-8. *Athoria larvalis*
Sample collected in Sri Lanka, Indian Ocean
Size: width 5-6 mm

Figures 9-13. *Physometrum larvae*



1-4 CIRCULIA STEPHANOMA 5-8 ATHORIA LARVALIS

RADIOLARIANS PLATE 129

ASTROLOPHIDA, LITHOLOPHIDA, CHIASTOLIDA AND ASTROLONCHIDA

Figure 1. *Actinellus primordialis*
Sample collected in the South Atlantic, surface
Size: spore length 0.5-0.8 mm

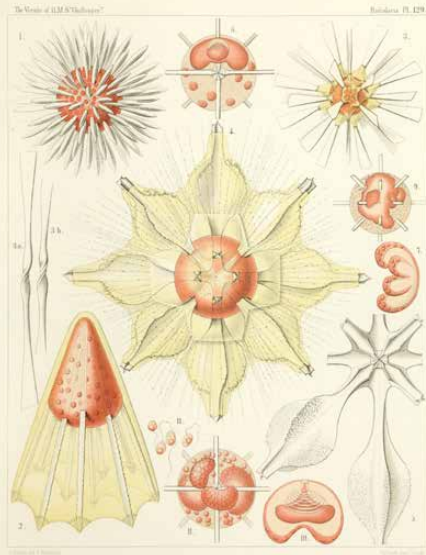
Figure 2. *Litholophus decapitatus*
Habitat: cosmopolitan, surface
Size: spore length 0.5-0.8 mm

Figure 3. *Chiastolus amphispium*
Sample collected in the Southwest Pacific, surface
Size: spore length 0.5 mm

Figures 4-5. *Xiphonanthus ciliata*
Sample collected in the tropical Atlantic, surface
Size: spore length 0.2-0.3 mm

Figures 6-8. *Acanthometron dulichocoon*
Sample collected in Mexico, Pacific, Mediterranean, surface
Size: spore length 0.10-0.12 mm

Figures 9-11. *Acanthonia tetraopis*
Habitat: cosmopolitan, surface
Size: spore length 0.13-0.3 mm

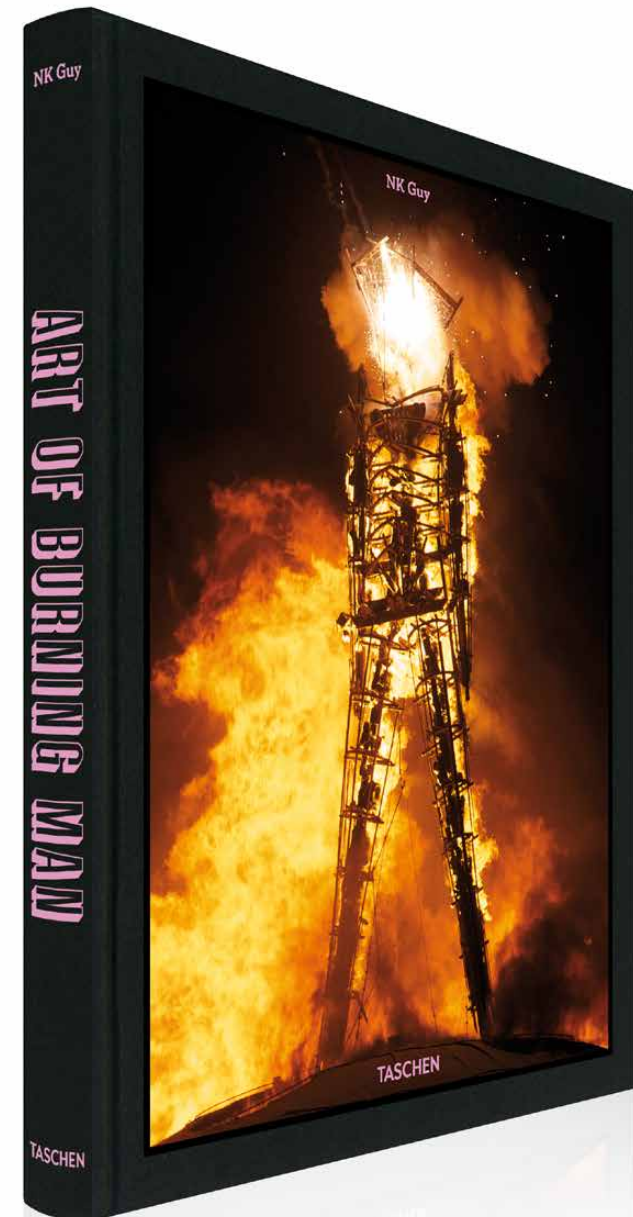


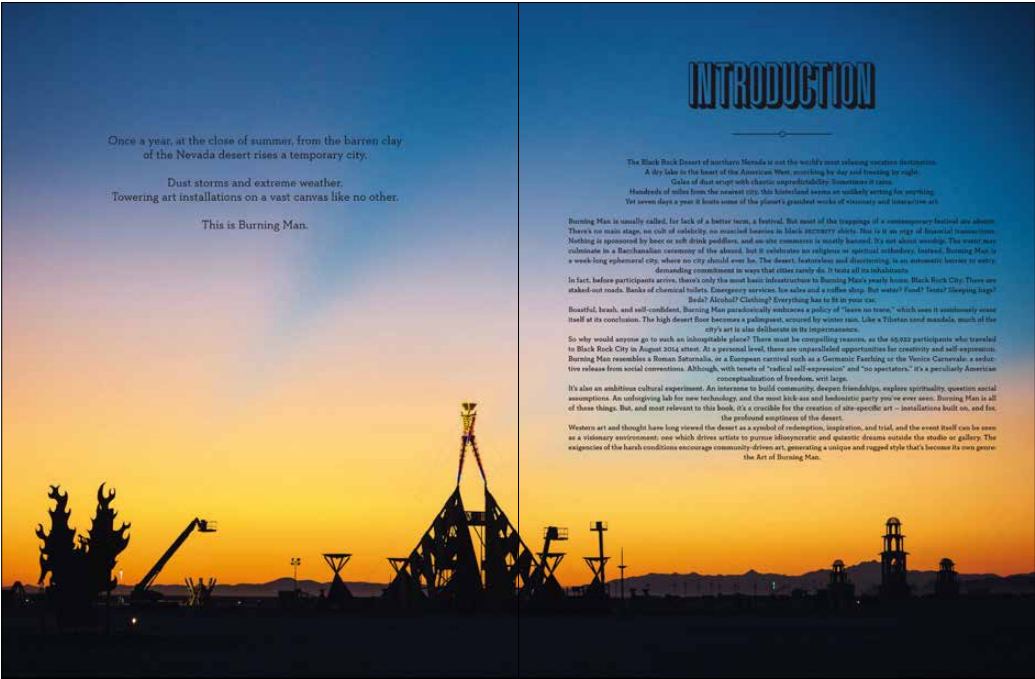
1. ACTINELLUS, 2. LITHOLOPHUS, 3. CHIASTOLUS, 4. ADANTHONIA

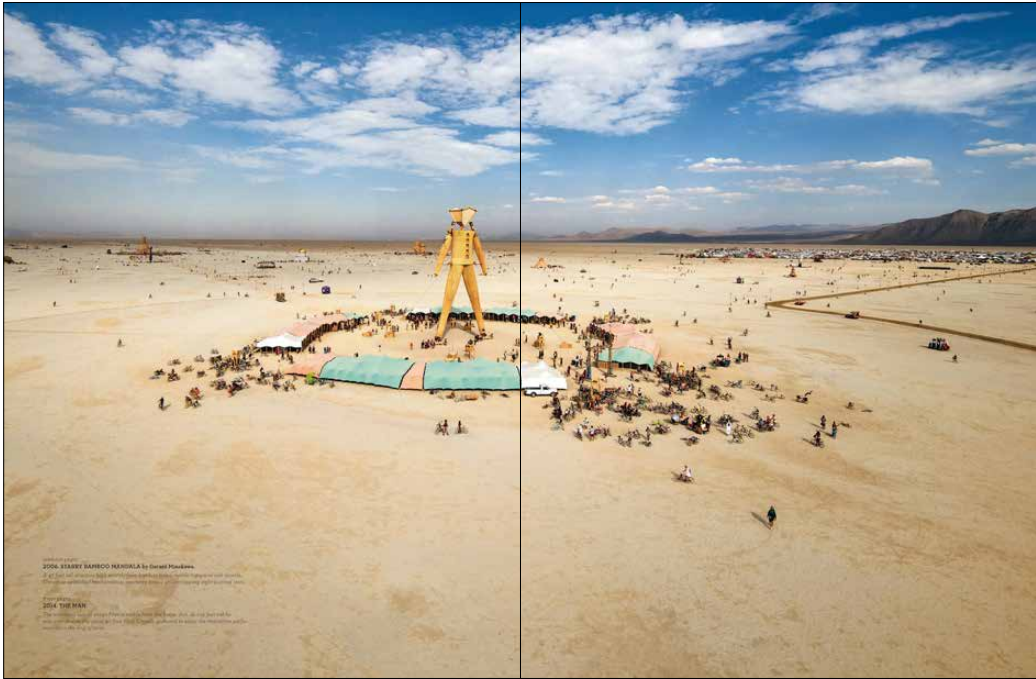
ART



ART OF BURNING MAN [NK GUY] | Taschen [August 2015]
260 × 340 mm | 280 pages | Hardcover with fold-outs







THE ARTISTS OF BURNING MAN

One striking difference between Burning Man and conventional galleries is the lack of obvious attribution. In real life, galleries and museums are peppered with text. Plaque bearing artist biographies and installation names. Semantically rich and formulaic artist statements hanging neatly on pristine white walls. Other signage thanks the kind benevolence of corporate donors or government agencies. In short, the experience of art is by necessity guided, directed, and narrated by the written word. None of this exists in the plays. It's just the art, the empty desert, and you. Each participant is left to discover the work on their own. It is a view from the point of view of the typical attendee, the art is a heretofore new domain, completely devoid of obvious authorial intent. That doesn't mean that everything is an anonymous mystery. Write-ups about the major art pieces of the year are posted to the Burning Man website and in the on-plays pages of the Artistry, the key responsible for supporting all things artistic. An art map is included with the welcome pack handed to each participant at the gate (though tradition dictates that it, along with the What Others Who event guide will immediately vanish into your or their backpack, only to be found again at the end of the event). But these

are forms of attribution that must be deliberately sought out. And interestingly, "we don't sign our work" is a spontaneous tradition, not a requirement of the Burning Man organization itself. Instead most people have a more personal form of discovery when it comes to the art. Often via phone gossip. This person encourages personal interactions. Maybe that woman sitting off to the side is actually the artist, discussing the work with her friends. Maybe the guy briefly but briefly reminding people not to drink as some of the more fringe parties is a volunteer who helped build it. Or maybe that person telling you how the artist was crushed to death building the gates is just some random troll who focuses himself a later-day look, spreading his tale to any passerby.

On the plays, word of mouth becomes rumor, becomes myth. Through word, mouth becomes rumor, becomes myth.

Through word, mouth becomes rumor, becomes myth.

2007: BIG RED, 201 by Mike Rios

Mike Rios is the most well-known of the artists who helped shape the Burning Man festival. He has been a part of the festival since its inception and has been a part of the festival since its inception.

2004: WHITE HOUSE by David Smith

The White House is a large, white, circular structure that is built in the desert. It is a large, white, circular structure that is built in the desert.

2006: ALTERED STATE by Ken Rasmussen

Ken Rasmussen is a large, white, circular structure that is built in the desert. It is a large, white, circular structure that is built in the desert.

2011: DUNSTONIA AND THE TWO TREES by Bob Bell

Bob Bell is a large, white, circular structure that is built in the desert. It is a large, white, circular structure that is built in the desert.

2011: DUNSTONIA by Bob Bell

Bob Bell is a large, white, circular structure that is built in the desert. It is a large, white, circular structure that is built in the desert.

ZOME TRIP, AUGUST 2012

A growing village of mysterious domes has been rising in the city of Black Rock. Like the sacred buildings of a secret alien race that worshipped nature and geometry. These are Bob Bell's "Zomes", a series of complex mathematically designed structures crafted from wooden panels. Unlike many other Burning Man projects the zomes are not burned, and so their numbers have been increasing annually.

It began by late one morning during art camp, and Bob called a moment to survey his creations. Each one is constructed from ordinary plywood, cut by a computer controlled router. And each is the physical embodiment of advanced mathematical patterns, panels, and vertices, that he has inspired by using software of his own devising.

While essentially domes in shape, the zomes are circular or spherical in form, and the panels vary in shape and size. Technically they are a form of complex mathematical construction, a type of three-dimensional translated geometric shape originally defined by 19th century Russian crystallographer and mathematician Yury Fedotkin.

Interestingly, the domes are actually flat pieces of interlocking plywood, assembled without benefit of screws or metal parts. They're trucked to the plays like flat pack furniture, and assembled using little more than rubber and muscle power.

A group of friends is pulling panels from their neatly stacked piles, and assembling the zomes with practiced confidence. It looks fairly low-tech. I ask Bob about this, and he agrees that while the zomes are designed and cut using computer technology, there's no reason at all why the components couldn't have been made by hand, using nothing more than pencils, rulers, and hand tools. Digital assistance the carving, and estimating the need for laborious mathematical calculations.

In fact, there's no physical reason why the zomes couldn't have been constructed any time over the past few centuries. Theoretically they could have been built without computers - given a time traveling copy of the plans - but the conceptualizing and calculating of the design would have been nearly impossible. In the past BC (before computers) we simply lacked the mental models and algorithmic tools to create such a work. The zomes are essentially modern, a physical manifestation of the mathematics that underpins our digital age.



2009: SPREAD EAGLE by Ryan Tabor

Ryan Tabor is a large, white, circular structure that is built in the desert. It is a large, white, circular structure that is built in the desert.



2010: HONEY by Michael Christian

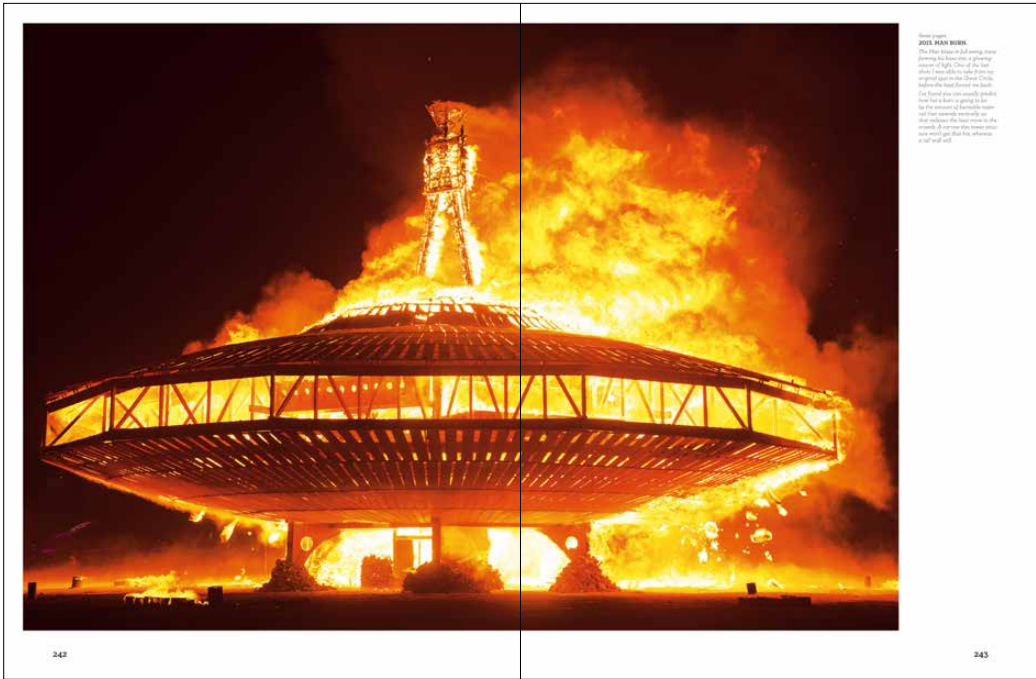
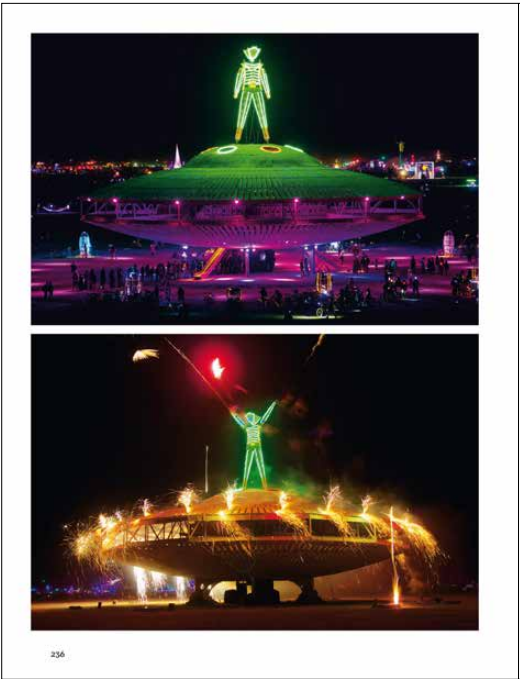
Michael Christian is a large, white, circular structure that is built in the desert. It is a large, white, circular structure that is built in the desert.

2007: TOTICUS by Michael Christian

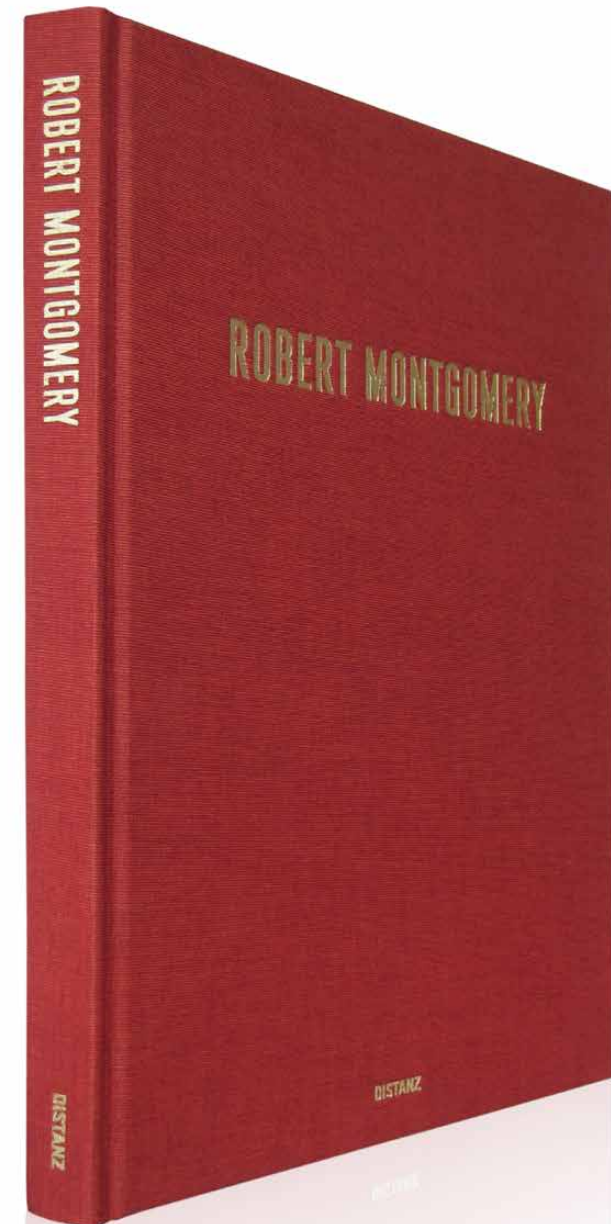
Michael Christian is a large, white, circular structure that is built in the desert. It is a large, white, circular structure that is built in the desert.







THE FLOOD WILL LIFT
THE GHOSTS
FROM THE
HOLLYWOOD LAWN
CEMETERY
AND THEY WILL
DISAPPEAR
LIKE ETHER IN THE
NEW DEAD AIR

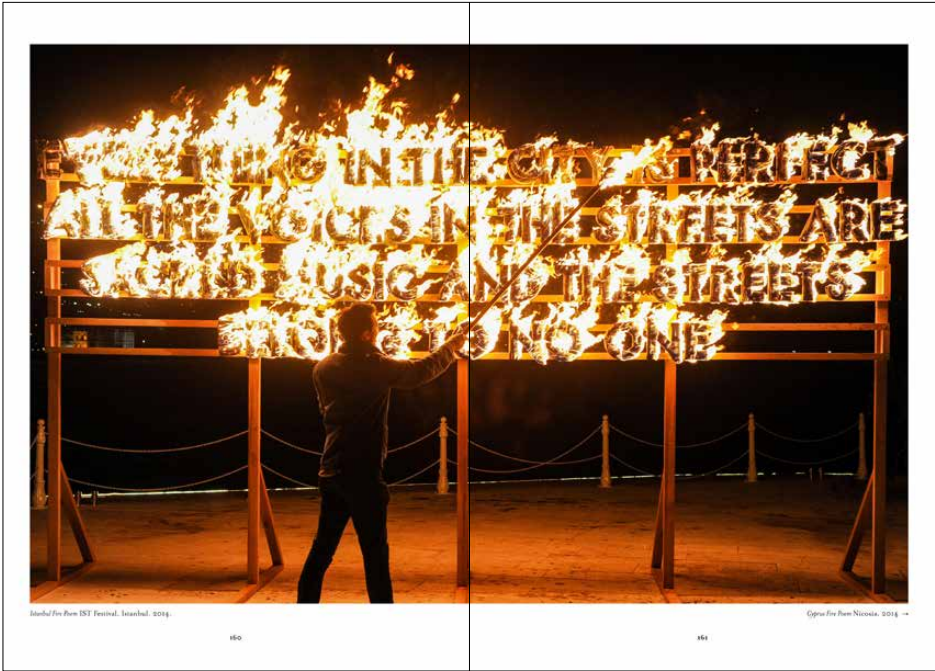
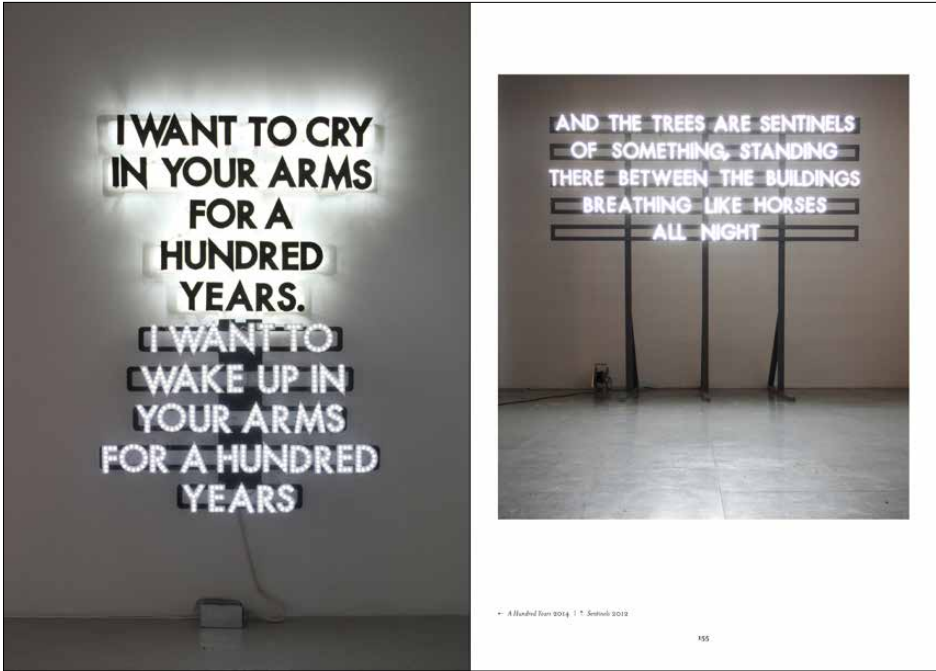
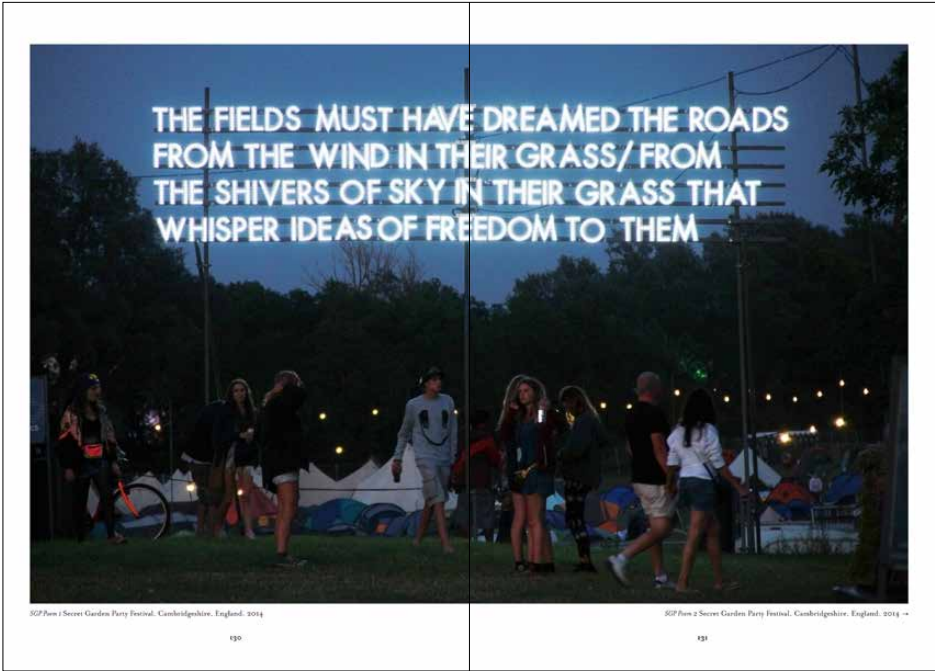


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INTRODUCTION	INTRODUCTION
(...) And because I am happy and desire and sing, They think they have done me no injury, And are gone to praise God and his Priest and King, Who make up a heaven of our misery.	When I got to know Robert Montgomery, I had already heard much about him through my English friends—the artist-poet from Scotland, a good soul with enlightenment aspirations, wild, headless, passionate ... and nevertheless so cultivated. So I was curi- ous, after I had seen some of his light instal- lations and projects. I knew that his work would not let go of me. Our first short meet- ing came on Tempelhofer Field. Robert Mont- gomery realized a wonderful installation there with Neue Berliner Raume, radically staged on that evening with the burning of one of his “fire poems.”
— William Blake, “The Chimney Sweeper,” in: Songs of Experience (1795)	In addition, advertising billboards with his poems stood throughout the city—this time however conceived as a campaign in coopera- tion with the companies that ran them, and not, like the acts of rebellion from Robert Mont- gomery’s youth, simply plastered over other posters in a cloak-and-dagger opera- tion with the help of friends. As I arrived, surrounded by a multitude of people. I found myself in an enchanted atmosphere. Through the archaic fear at sunset his poetic light sculpture <i>Eden of Eden</i> in the High Tower (...) from 2011 became an unforgettable experience for me. I realized that Robert Montgomery was not aiming for a sort of pure romantic moment, but rather to retain a distinct and clear voice. Robert Montgomery is a rebel in the sense of the Enlighten- ment, and his heroes are the visionaries of our culture: Immanuel Kant, Friedrich Schlegel, Voltaire—philosophers who wanted to revolu- tionize society and who stood against tradi- tional forms of authority. At the same time, his view of the world is romantic and shows
All the things we never know we need Looks like we get them in the end Measure time in broken time and grief And by the time we get to grief	When have I loved like thee, beloved dudud? I love thee to me, into me, and once I have one sight to share, then to body See that mine eye is all untoldable, Died to hold this thing outside its being. To let this art see all the “Out-of-me.” Ah, but that eye too to hold stuff! — Friedrich Nietzsche, “To the Ideal”
— The Cure, “The Hungry Ghost,” from the album 4:13 Dream (2008)	Anna Jill Lepore, Berlin 2015

FOREWORD	
A Portrait of Robert Montgomery	
WRITTEN, UNDER THE INFLUENCE, OVER THE TOP, SUBJECT TO INFLUENCE, UNDER THE RADAR, ABJECT, SINCERE, INFLUENTIAL, TWIN, LIKE MINDED, BLOODY BROTHERS, TOP DECK, UNDERGROUND, GROUNDED, “TOP CANON” REIVERS WE ARE, INDEPENDENT FOR EVER, WE DON’T LIVE WHERE WE CAME FROM.	
Avec tendresse, Douglas Gordon Zürich, 31st of October 2014	
The book on Markus Kribbel published in 2013 marks the beginning of a monographic catalogue series that aims to unfold a multiplayered and above all existing approach to contemporary art. In this second volume we are pleased to focus on British artist Robert Montgomery and the poetic in art and with that the artistic engagement with writing and text. Twentieth-century visual art deals with language in a very differentiated fashion. In Europe one must mention, among others, the Dada movement, Surrealism, the French Lettrisme as well as the Situationist International formed at the end of the 1950s around its central figure Guy Debord. These groups and movements were united in their critique of a more acceptance towards the societal conditions of their time. Robert Montgomery’s poetic interventions refer to a present that created a consciousness industry in keeping with a capitalistic economic propaganda, which guarantees the fulfillment of individual dreams and desires via bill- boards, ads, and magazines. The artist responds to this simulation of promises of happiness with poetical associative texts: they reduce these phantasmagoria subjectively, subtly, and deviously back to a human level. Artistic work with writing and text is readily regarded as shoal and inac- cessible. This first comprehensive monograph on Robert Montgomery proves the opposite. Poetry does not in any way manifest itself here as dif- ficult to access—quite the opposite, it enriches. Its careful arrangement makes it possible for us to experience generally accepted conditions of human existence as a threshold to innovation, that point out a new passage to the future. More than ever our attention ought to be on alternative visions of the world. It is our hope with this book to inspire a straightfor- ward view of the present, and to rethink it. Henrik Wobbe	
7	

INTRODUCTION	LOVE STILL AROUND SOMEWHERE
(...) And because I am happy and desire and sing, They think they have done me no injury, And are gone to praise God and his Priest and King, Who make up a heaven of our misery.	IN THIS BRIEF HALF LIFE SPRING THE MORNING FEELS DELICIOUS / ALL WOUNDS EXPLAINED HERE, ALL HURTS LET FALL, ALL KNIVES BANGED, ALL EMPIRES ARRESTED, ALL CASTLES UNBUILT, ALL SYMBOLS EMBARRASSED / A FRAGILE GLASS CROWN AT THE BROKEN HEART OF EUROPE / THE HOLOCAUST MEMORIAL AND SIDE-BY-SIDE HIROSHIMA STRASSE, NEVER AGAIN PLEASE ISRAEL, NEVER AGAIN PLEASE IRAN, NEVER AGAIN PLEASE AMERICA / A DAY WILL STILL COME WHEN WITHOUT LOSING YOUR INDIVIDUALITY YOU WILL ALL LAY DOWN YOUR ARMS
— William Blake, “The Chimney Sweeper,” in: Songs of Experience (1795)	SHOCK AND AWE, TECHNICALLY KNOWN AS RAPID DOMINANCE, IS A MILITARY DOCTRINE BASED ON THE USE OF REMOTE ATTACKS, OVERWHELMING POWER, AND SPECTACULAR DISPLAYS OF FORCE DESIGNED TO PARAL- YZE AN ADVERSARY’S PERCEPTION OF THE BATTLEFIELD AND DESTROY ITS WILL TO FIGHT. THE DOCTRINE WAS WRITTEN BY ROBERT K. ULLMAN AND JAMES P. HADGE IN 1959 AND IS A PRODUCT OF THE NATIONAL DEFENSE UNIVERSITY OF THE UNITED STATES. THE NSD IS AN INSTITUTE FUNDED BY THE UNITED STATES DEPARTMENT OF DEFENSE. IT IS LOCATED ON THE GROUNDS OF FORT LESLEY MORGAN IN WASHINGTON, D.C.
All the things we never know we need Looks like we get them in the end Measure time in broken time and grief And by the time we get to grief	This terrifying message is softened in <i>Half Life Spring</i> , which, in the spirit of Victor Hugo, prophesies that “A day will still come when without losing your individuality you will all lay down your arms.” “All knives banded, all castles unbuilt,” we need to bandage knives rather than wounds, argues Montgomery: a more radical and probably more realistic approach to pacifism. And let us stop build- ing castles, otherwise we’ll only have to destroy them again. The text, written on the water- color in question, is light gray: after the black
— The Cure, “The Hungry Ghost,” from the album 4:13 Dream (2008)	What does Victor Hugo tell us about peace? Not only that the great war is a war of oppression to the death penalty—a position that means exile, and that he sustained during it, affirming that “the invisibility of human life is the right of rights”—but that he was also an active pacifist, even if he was often disturbed by the idea that peace will come only after revolu- tion. Victor Hugo writes that “People must never despair. No society is irredeemable, no Middle Ages is definitive.” That is what he said in September 1869 at the Peace Congress in Lausanne: “The first slavery is the frontier. A frontier is a ligature. Cut the ligature, remove the frontier, take away the customs official, take away the soldier, in other words, be free, peace will follow. Peace that will be deep. Peace once and for all. Inevitable peace. The normal state of work, of exchange, of supply and demand, of production and consumption, of the great common effort, of the attrac- tion of industries, of the back-and-forth of ideas, of human ebb and flow... So, let’s get to the point, what I referred to somewhere as the absorption of the soldier into the citizen. The day this repossessing takes place, the day people no longer have that hostile brother, the man of war, outside them, the people will
9	10

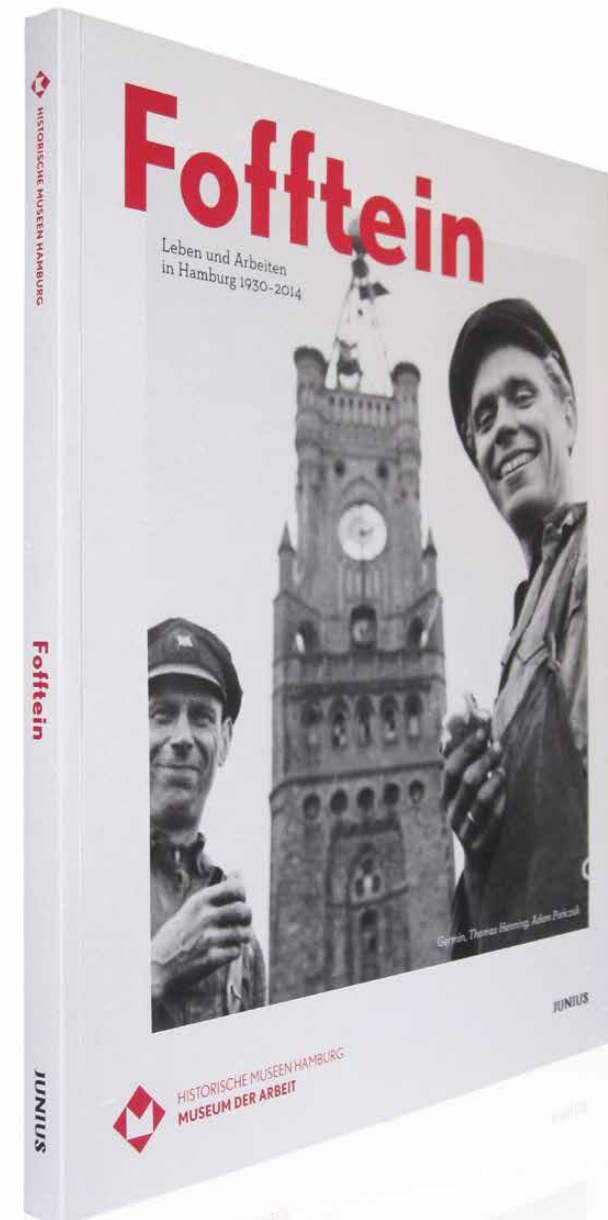


PHOTOGRAPHY



FOFFTEIN: LEBEN UND ARBEITEN IN HAMBURG 1930-2014 | Junius [June 2015]

220 × 280 mm | 160 pages | Paperback





Fofftein

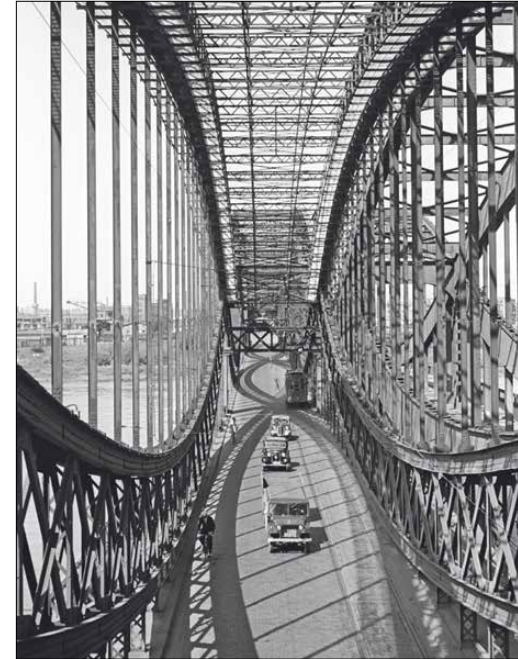
Leben und Arbeiten
in Hamburg 1930-2014

Germin, Thomas Henning, Adam Pariczuk

Herausgegeben von Stefan Rahner

HISTORISCHE MUSEEN HAMBURG
MUSEUM DER ARBEIT

JUNIUS



When the Past Meets the Future

Seite 12
Einblick von
Hamburg auf
das Meer
1930

Seite 4
Blick vom Hafen
auf die
Hafenbrücke
1930

Seite 1
Hafenbrücke
1930

„When the Past Meets the Future“ – unter diesem Motto boten sich die Historischen Museen Hamburg an der Triennale der Photographie in Hamburg im Jahr 2015. Die Besondere an den Historischen Museen Hamburg im Vergleich zu anderen stadt- und regionalgeschichtlichen musealen Einrichtungen ist die Vielfalt ihrer Sammlungen, anhand deren die Geschichte der Stadt Hamburg durch städtische Bevölkerungsgeschichten dokumentiert und anschaulich gemacht werden kann. Das gilt in ganz besonderem Maße für die fotografischen Sammlungen, die im Altonaer Museum, im Hamburg Museum und im Museum der Arbeit in beeindruckendem Umfang und ebensolcher Qualität vorhanden sind.

Aus diesen fotografischen Beständen präsentierten die Historischen Museen Hamburg in drei eigenständigen Ausstellungen eine individuelle Auswahl an Bildern und liefern damit einen einzigartigen Blick auf die Innenstadt und ihre Bewohner. Hamburg Museum, Altonaer Museum und Museum der Arbeit setzen sich zeitgleich jeweils in spezifischer Art und Weise mit der Bildgeschichte und der im Bild festgehaltenen Gegenwart der Stadt Hamburg auseinander und liefern damit einen umfassenden Blick auf „Hamburg in der Fotografie“, wenn gleichwohl das kulturelle Leitbild dieses gemeinsamen Ausstellungsprojekts besteht. Bei allen drei Ausstellungen steht das für Hamburg Typische im Vordergrund. Sie zeigen, wie Hamburg gesehen wurde, wie es gesehen werden wollte und wie die Bilder im Laufe der Zeit die Stadt prägten. Sie fragen nach der Wahrnehmung von Fotografien im Allgemeinen und für die Stadt Hamburg im Besonderen. Die Fotografien liefern mit dem Blick in die Vergangenheit Erklärungen für Gegenwärtiges und ermöglichen somit Visionen für die Zukunft. Gerade in dieser Verbindung zwischen Vergangenheit, Gegenwart und Zukunft liegt die Stärke von historischen Museen, mit deren Wissensbeständen aktiv an den Diskursen der Gegenwart teilzunehmen.

Das Hamburg Museum weiß in seiner Ausstellung einen Blick auf die gesellschaftliche Entwicklung und präsentiert die bauliche Veränderung der Hafenstadt. Das Altonaer Museum konzentriert sich auf die Frage nach Landschaft und Menschenbildern in Hamburg und Norddeutschland und deren Rolle beim Entstehen von Wohn- und Arbeitsumgebungen. Im Museum der Arbeit sind es vor allem Straßenräume und Bilder sozialer Milieus, mit denen der öffentliche Alltag der Menschen thematisiert wird.

Mein besonderer Dank gilt der Kulturschule Hamburg, die dieses Projekt mit den Mitteln des Ausstellungsfonds ermöglicht hat. Ferner danke ich der Hamburger Kulturstiftung für die finanzielle Unterstützung. Und nicht zuletzt sei auch der Triennale der Photographie Hamburg mit dem diesjährigen Titel „The Day Will Come“ unter der künstlerischen Leitung von Krzysztof Cudowski gedankt.

RÖRRIES VON NOTZ, Altonaerstadl Stiftung Historische Museen Hamburg

7

Hafen

Hamburg entstand als Handelsort an der Mündung von Alster und Bille in die Elbe. Bis heute bestimmt der Hafen den Charakter der Stadt. Er ist einer der bedeutendsten Wirtschaftsbereiche Hamburgs und einer der größten Häfen weltweit. Er war das Tor, durch das man die Welt entdecken konnte, über ihn kamen exotische Waren und fremde Kulturen in die Stadt. Das Besondere des Hamburger Hafens ist seine Nähe zur Innenstadt: An den Landungsbrücken breitet sich das Hafenpanorama aus. Für lange Zeit bildete die Werftenkette von der Reihertstiegwerft bis zu den Schwimm-docks von Blohm + Voss die Kulisse im Hintergrund. Davor herrschte auf der Elbe der dichte Verkehr von Hochseeschiffen und Barkassen, die in großer Zahl Hafen- und Werftarbeiter über den Fluss brachten.

Seite 74
Zwei Schiffe
1934

74 GERMIN



HAFFENKULISSE 75



Seite 76
Barkassen von Bergedorf, an
Hafenrand der Alster
1934

Seite 77
Barkassen auf dem Binnenkanal
1930

80 GERMIN





Seite 82
Transport von Wolltieren
1940

oben:
Wolltiere aus Afrika für einen
Zoo in der Tierparkstation
1970

DAS TOR ZUR WELT 83



Seite 84
Deutscher Werk,
Arbeiten an
den Hochseilgeräten
1949

links:
Deutscher Werk,
Rennschienen
mit Schienenrollen
1949

rechts:
Schneider auf
den Hochseilgeräten
1970

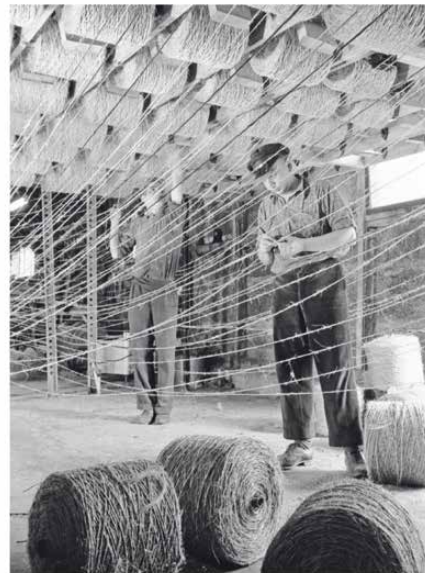
ARBEIT IM HAFEN 91

Arbeit

Die Hamburger Arbeitswelt war seit je stark vom Hafen geprägt. Der Umschlag von Waren und Rohstoffen, ihre Verarbeitung in Kaffeeöstereien, Margarinefabriken oder Raffinerien, der Schiffbau und die Fischindustrie waren lange Zeit bedeutende Branchen mit einer großen Anzahl von Beschäftigten. In den letzten Jahrzehnten haben sich jedoch Art und Struktur der Arbeit tiefgreifend verändert. Ganze Branchen sind aus der Stadt verschwunden und mit ihnen zahlreiche traditionelle Berufe. Tätigkeiten wurden rationalisiert und automatisiert, und vielfach ist körperlich harte und gefährliche Arbeit ersetzt oder in andere Länder verlagert worden.

Seite 95
Hafenkranen bauen in Lohse & Co.
1908

94 GERMIN



ALTE ARBEIT 95



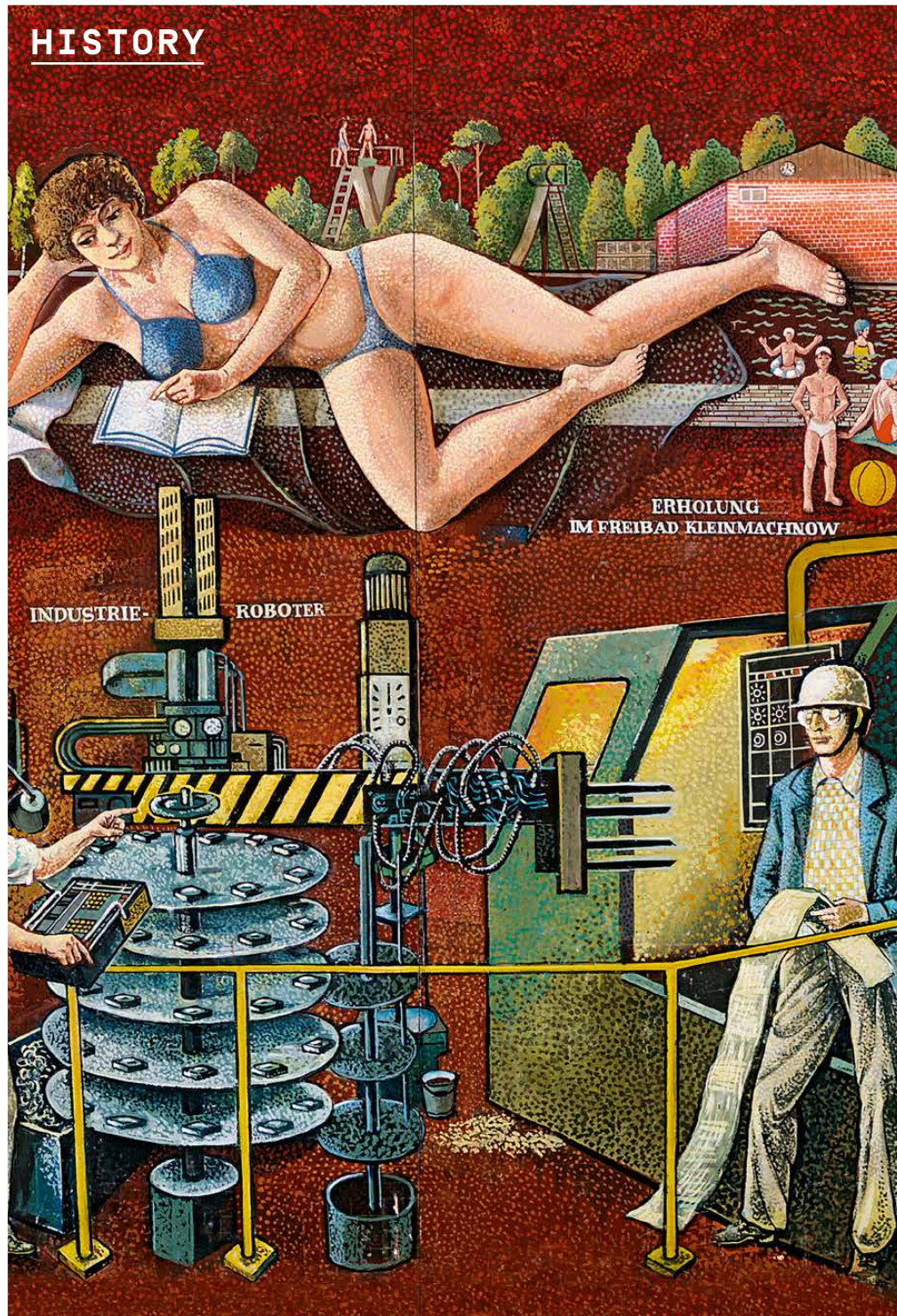
oben:
Im Garmisch-Bauwerk
1951

unten:
Arbeit an großen
Hafen im Garmisch-Bauwerk
1959

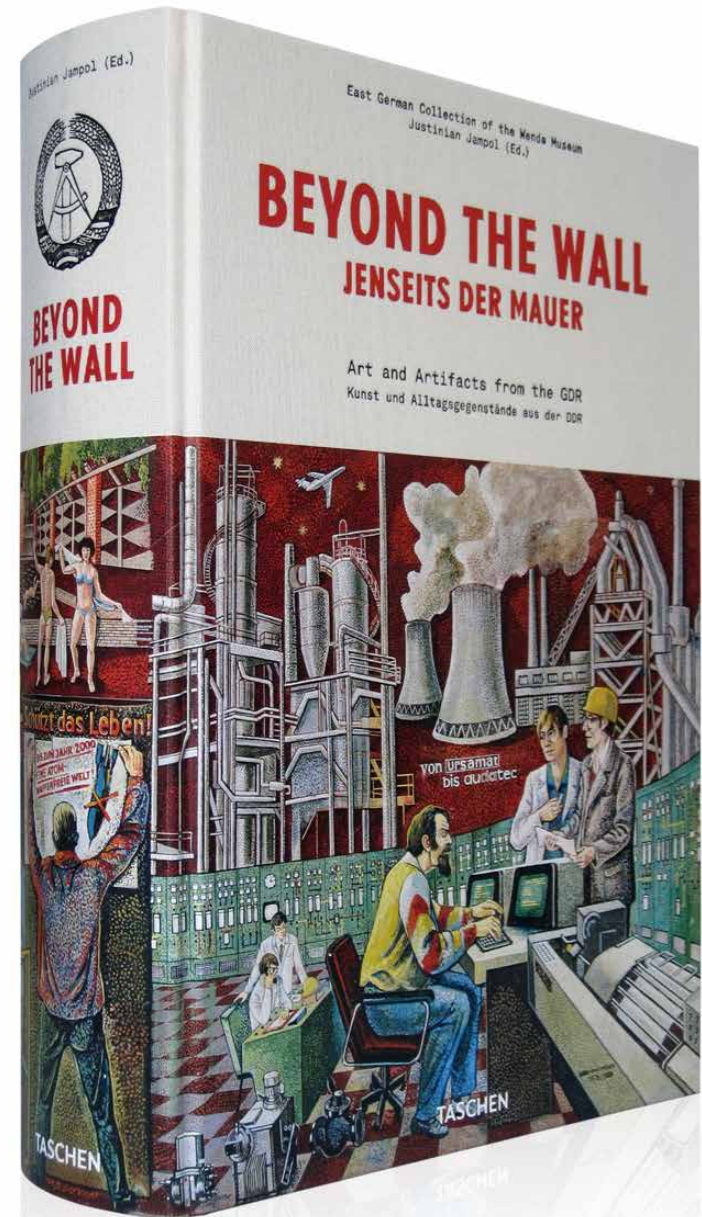
108 GERMIN

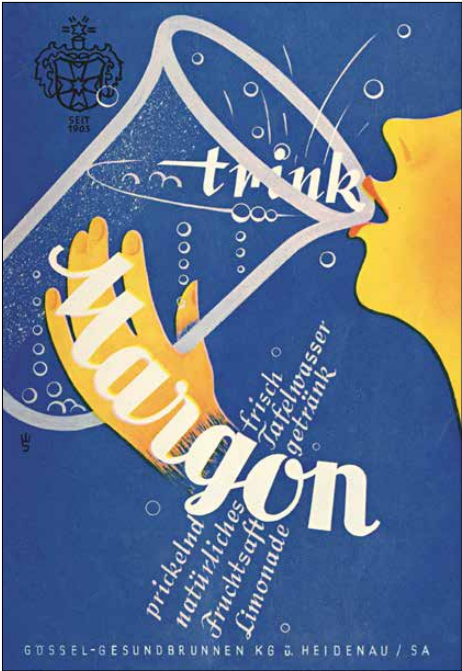
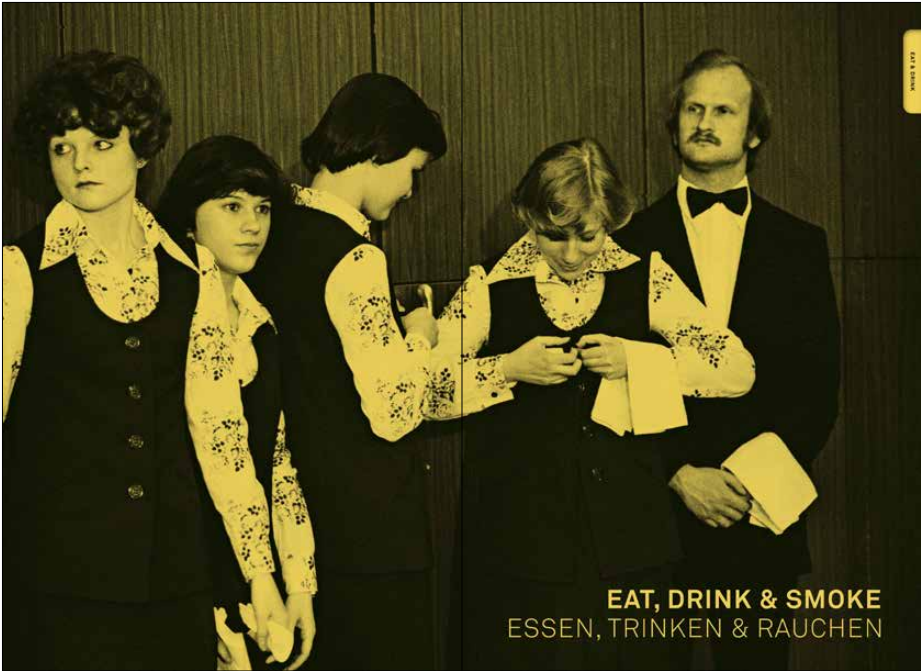


HISTORY



BEYOND THE WALL [Justinian Jampol] | Taschen [October 2014]
220 x 320 mm | 904 pages | Hardcover | Thumb Index | Booklet







RE HOME / ZUHAUSE

INTERIOR DECOR

INNENEINRICHTUNG



Lifestyle magazines such as *Kultur im Heim* (Culture in the Home, 1957–89) advised East Germans on furniture and decor. They provided suggestions on how to use living space efficiently or how to reconfigure an older dwelling into a modern home using functional, standardized furniture. The living room became the central focus of the floor plan in newer prefabricated apartments as a multiuse space where the family gathered to socialize and relax. East German furniture initially put function before form to fulfill basic needs, and factories located in districts across the GDR were responsible for the production of everyday furnishings such as the indispensable *Schrankwand* (wall unit), which combined a storage cabinet with display shelves. During the 1960s, stylish new shapes, colors, and patterns appeared in furniture. The steady demand for furniture as a consumer product led to the development of polyurethane chairs and tables in the early 1970s. In 1972, the GDR purchased the license to produce the West German Horn Collection, referred to as PUR furniture. A complete factory VEB PCK Schwerdt, was built for this purpose and supervised by West German manufacturer Dieter Horn. The most popular polyurethane product produced by PCK was the cantilevered Kongero chair inspired by early design experiments in two-legged chairs from the Bauhaus to the iconic Danish molded-plastic Panton chair. In the 1980s, do-it-yourself solutions became popular. GDR citizens often decorated their homes sparsely yet put much time and effort into finding the right clock or lamp, which often required luck and Beziehungen—connections.

In Wohnzeitschriften wie *Kultur im Heim* (1957–89) fanden die DDR-Bürger Möbel- und Einrichtungstipps. Dort gab es Ratschläge, wie man den Wohnbereich möglichst effektiv nutzen oder wie man eine ältere Wohnung mit funktionellen, standardisierten Möbeln modern umgestalten konnte. In den Plattenbauwohnungen war das Wohnzimmer als Mehrzweckraum, in dem sich die Familie zur gemeinsamen Erholung versammelte, der Mittelpunkt des Grundrisses. Zunächst stand bei DDR-Möbeln gegenüber der Form die Funktion im Vordergrund, um die grundlegenden Bedürfnisse zu erfüllen. Betriebe in allen Bereichen der DDR waren für die Produktion von Alltagsmöbeln wie der unverzichtbaren *Schrankwand* verantwortlich, einer Kombination aus Schrankteilen und offenen Regalen. In den 1960er-Jahren kamen bei den Möbeln moderne Formen, Farben und Muster auf. Der ständige Bedarf an Möbeln als Konsumgut führte Anfang der 1970er Jahre zur Entwicklung von Stühlen und Tischen aus Polyurethan. 1972 erwarb die DDR die Lizenz für die Herstellung der westdeutschen Horn Collection, die als PUR-Möbel bezeichnet wurden. Ein kompletter Betrieb, der VEB PCK Schwerdt, wurde zu diesem Zweck erbaut und von dem westdeutschen Hersteller Dieter Horn beaufsichtigt. Das bekannteste bei PCK hergestellte Polyurethanprodukt war der Freischwinger Kongero, inspiriert durch frühere Designexperimente mit zweibeinigen Stühlen vom Bauhaus bis zu dem ikonischen Panton-Stuhl. In den 1980er Jahren wurden Do-it-yourself-Lösungen beliebt. Die DDR-Bürger dekorierten ihre Wohnungen sparsam, investierten aber viel Zeit und Anstrengung, um die richtige Uhr oder Lampe zu finden, was oft eine Sache des Glücks oder von Beziehungen war.



INTECTA

When East German possessed perennial plans but a relative lack of new materials, it was forced to become an innovator in the use of synthetics for the home as produced at the industrial combines in and around the city of Halle. But before they could seize the opportunity presented by plastics for inexpensive innovation, interior designers had to overcome a stigma against modernism.

When the *Bräutigam* arrived around 1960 on the pages of *Kultur im Heim* magazine and at the Leipzig trade fairs, the GDR was poised to become a leader in the mass production of sleek, modular, and functional furniture, such as the Intecta line of tables, chairs, cabinets, and accessories. East Germany also developed durable semirigid foams, which could be used for permanently welded as part of the molding process.

Die zwei polenreiche Werke, aber relativ wenige Rohstoffe gab, wurde die DDR gezwungen Materialien zum Innovator bei der Verwendung von Kunststoffen für Haushaltsgegenstände, wie sie in den Industriekomplexen in und um Halle hergestellt wurden. Doch um das Mögliche aus der Industrie für preiswerte Innovationen auszuhebeln, mussten sich Designer zunächst der Vorurteile gegenüber der Moderne zu überwinden.

Als 1960 auf den Seiten der Zeitschrift *Kultur im Heim* und auf den Leipziger Messen der Bräutigam, wurde die DDR in der Massenproduktion von schlanken, modularen, vom Bauhaus inspirierten Möbeln schnell führend, mit Intecta Tischen, Stühlen, Schränken und Zubehör. In der DDR wurden auch halbfeste, semirigide Oberflächen entwickelt, bei denen die Farben als Teil des Formherstellungsprozesses eingefügt wurden.



MAGAZINE ARTICLE, "Culture in the Home,"
Issue 4, (ZEITSCHRIFTARTIKEL, aus: *Kultur im Heim*), Nr. 4, "Kultur im Heim," 1957, Verlag der Wirtschaft, Berlin | 12 x 9 in. |
(30 x 23 cm)

MAGAZINE (ZEITSCHRIFT), "Culture in the Home," Issue 4, Nr. 4, (1957), Verlag der Wirtschaft, Berlin | 12 x 9 in. |
(30 x 23 cm)

MAGAZINE (ZEITSCHRIFT), "Culture in the Home," Issue 4, Nr. 4, (1957), Verlag der Wirtschaft, Berlin | 12 x 9 in. |
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MAGAZINE (ZEITSCHRIFT), "Culture in the Home," Issue 4, Nr. 4, (1957), Verlag der Wirtschaft, Berlin | 12 x 9 in. |
(30 x 23 cm)



SED
SOCIALIST UNITY PARTY
SOZIALISTISCHE
EINHEITSPARTEI

Unlike the communist parties in the other satellite nations, the SED in Soviet-occupied Germany created not only a new party but also a country. The SED, the "party of unity" made its claim in the form of clasped hands appearing symbolically wherever its emblem was displayed. Far from suggesting unity with West Germany, however, the SED handshake was meant to recall a very real moment in 1948 when "old communist" Wilhelm Pieck and "old socialist" Otto Grotewohl buried the antagonisms of the Weimar years and merged their respective parties to form the Socialist Unity Party and take on the one-party leadership of the new state that was established in 1949. Other parties, such as the Liberal-Demokratische Partei Deutschlands (Liberal Independent Party), the Nationaldemokratische Partei Deutschlands (Veteran Party), and the Demokratische Bauernpartei Deutschlands (Farmers' Party), continued to exist alongside the SED, but as so-called bloc parties, they merely sustained the appearance of democratic choice while actual elections in the GDR invariably offered only a single slate of preapproved candidates and resolutions.

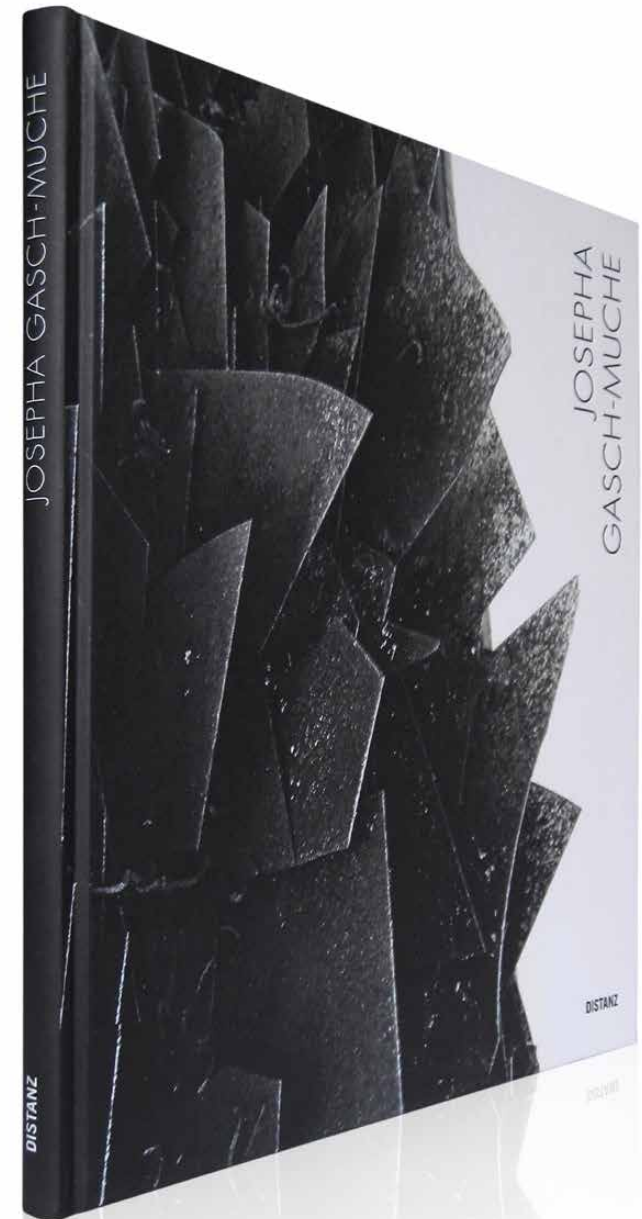
Anders als die kommunistischen Parteien in den anderen Satellitenstaaten schuf die SED im sowjetisch besetzten Deutschland nicht nur eine Partei, sondern gleich ein ganzes Land. Die SED als „Partei der Einheit“ stellte sich mit einem symbolischen Händedruck auf ihrem Emblem dar, das überall zu sehen war. Doch das bedeutete nicht etwa die Vereinigung mit Westdeutschland, sondern sollte an den ganz konkreten Moment erinnern, als 1948 der „Altkommunist“ Wilhelm Pieck und der „Altsocialist“ Otto Grotewohl die Differenzen der Weimarer Zeit zu Grabe trugen, um ihre jeweiligen Parteien zur Sozialistischen Einheitspartei Deutschlands zu vereinigen und die Führung der Einheitspartei des 1949 neu gegründeten Staats zu übernehmen. Andere Parteien wie die Liberal-Demokratische Partei Deutschlands, die Nationaldemokratische Partei Deutschlands und die Demokratische Bauernpartei Deutschlands bestanden weiter an der Seite der SED als sog. Blockparteien hatten sie der Anschein einer demokratischen Auswahlmöglichkeit aufrecht, obwohl es bei den Wahlen in der DDR immer nur eine einzige Liste von im Voraus festgelegten Kandidaten und Lösungen gab.

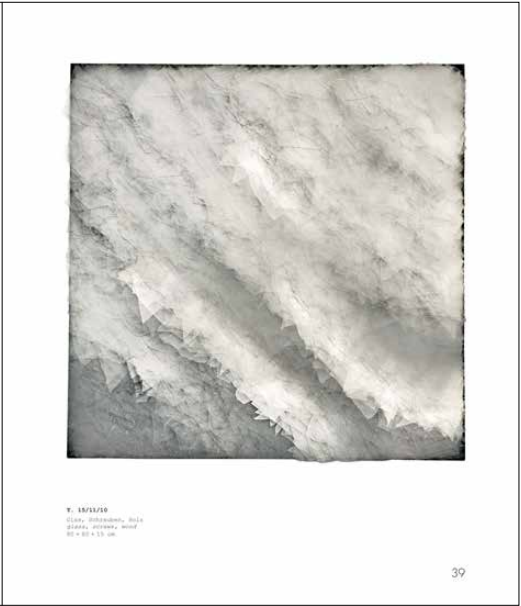
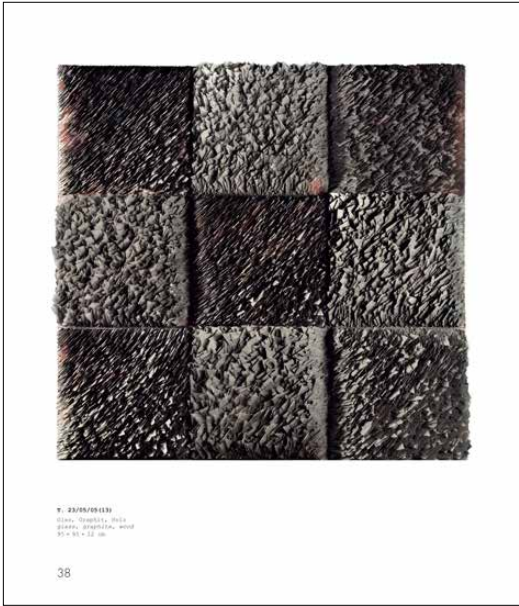
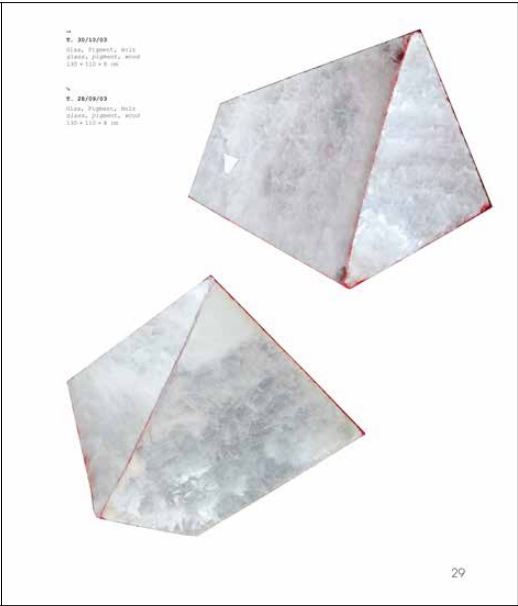
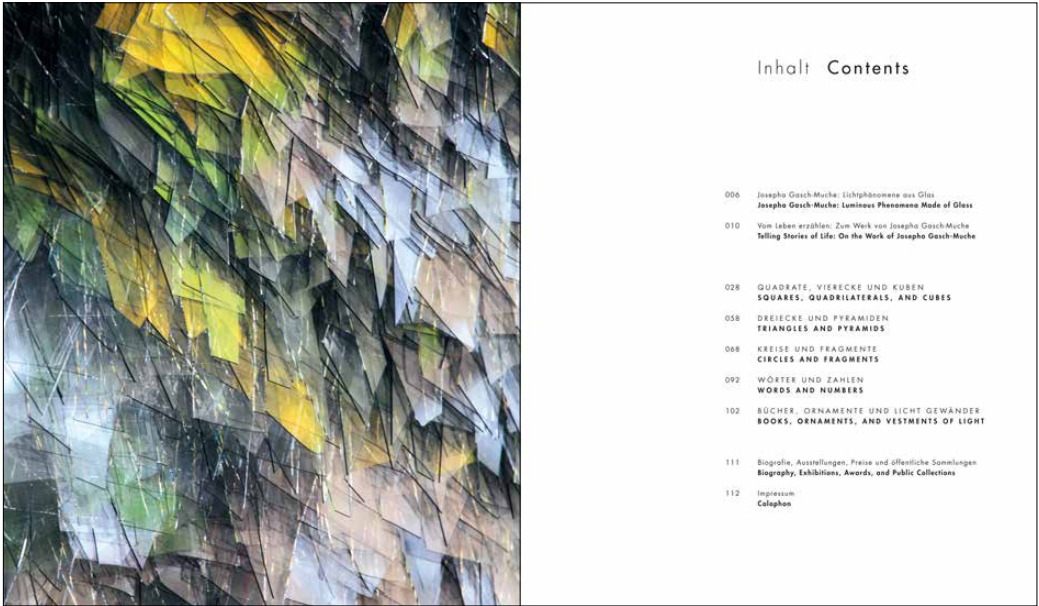


ART



LICHTPHÄNOMENE AUS GLAS [Josepha Gasch-Muche] | Distanz [July 2014]
240 × 280 mm | 112 pages | Hardcover



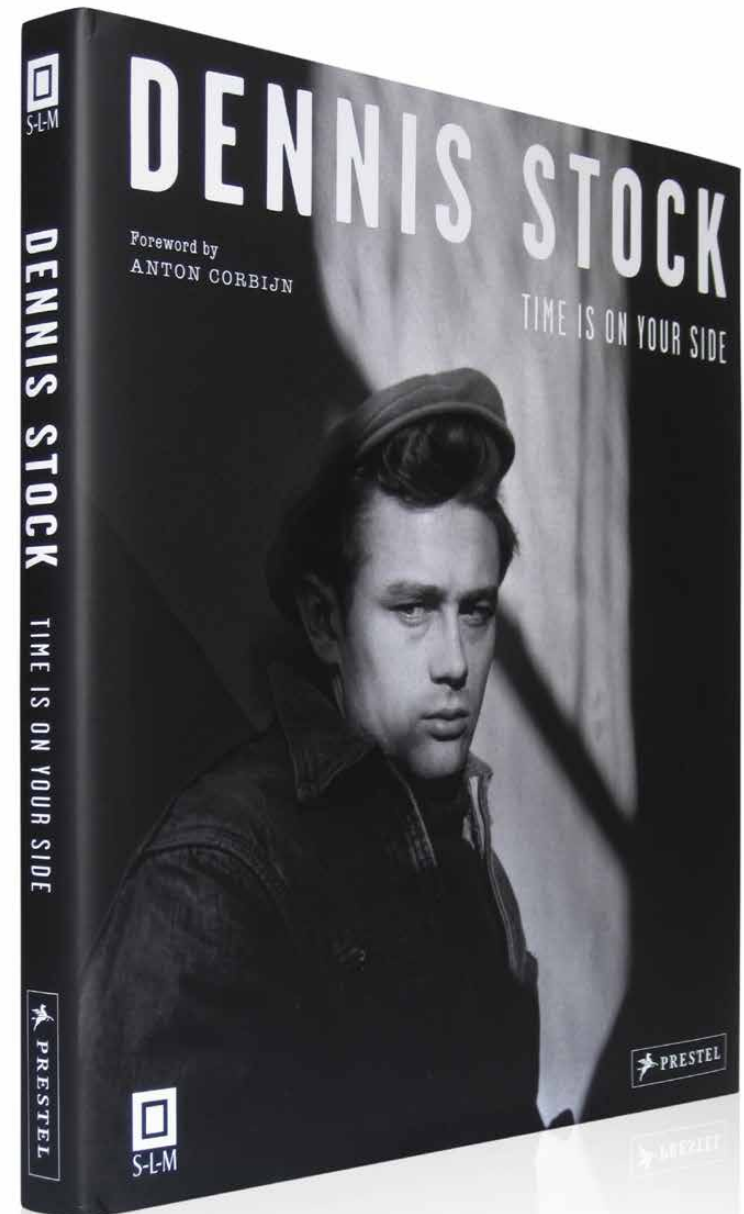




PHOTOGRAPHY



DENNIS STOCK: TIME IS ON YOUR SIDE | Prestel [October 2014]
240 × 280 mm | 168 pages | Hardcover with Jacket



Foreword by Anton Corbijn

I regret never having met Dennis Stock, nor having been aware of his work the way I am now, in mid-edit on a film called *LIFE* that focuses on his work with James Dean. I have come into contact with his work through research for the film and then realized that I had seen his images without registering the name. Peripheral vision I guess, but it felt like an inconceivable omission, even the famous image of *THE PHOTOJOURNALIST* by Andreas Feininger had not registered with me as being Dennis as I always thought it depicted a woman (sorry Dennis!), but if we'd have met it would have been a good starting point for a talk about what it is that we are seeing.

having looked in depth over the last year or so at his photographs, I find that his incredible eye for detail in life, humor, man, and surrounding made me want to explore more, go out into the world and discover how much there is to see. It is an unobtrusive and slight poetic language he is using to seduce us to observe and participate. the guy had a fantastic eye and he had great timing, timing can be the tool of a comedian, generally I find it very hard to make a "fancy" picture, but Dennis seems to do this effortlessly. It is only a very sharp observer who manages to coordinate situations with timing, but a sharp observer he was, he was not really a portraitist—you'd be very hard-pressed to find more than five portraits amongst his work—but he set off people against their surroundings. backgrounds are an important and determined element in his work and I can very much relate to that. it colors the person with the added bonus later on that it tells you a lot about an era, although that obviously only starts playing a role as time passes, it is a fascinating characteristic of photography, probably one out of many differences in our work is the reason why one would work like that. In my case it came partly out of shyness, keeping a distance helped somehow, and a protestant upbringing that made me look at the situation people lived in, plus the absence of iconic images around our home made me somewhat unaware of portraits, iconic or otherwise. watching pieces about Dennis on film I would not put shyness as a factor in his way of operating in the world, but he obviously enjoyed context, which is what a background can give you, these days this is a very overlooked possibility in the photography of people who can be viewed as "well-known," or as "celebrities," that dreaded word. photographers want to sell their work, so it is all about portraits or about full body shots with an "idea," never mind that the idea is usually crap, it sells, which pleases me. anyway, Dennis is very, very good at shooting people with and within a context, he calls his work "making essays," stories, and I can see why he looked at it that way.

preparing for the film I obviously had to delve into him as a private person, and found that his desire for adventure left his personal life with a lot to be desired, but I guess that is what it takes for some of us. he found beauty in his work and love with several wives over the course of his restless life, while his son Rodney, who visited the film set of *LIFE* for quite a few days, said he learned more about his father through the film than he had in real life, taking into account that we were kind to Dennis in the film (played by Rob Pattinson) compared to how he was in real life, that is a shocking reality but not one that makes his work any less interesting. for someone who couldn't share the love of life with his son, he miraculously certainly managed to share it with the rest of the world.

July 2014, New York

JAMES DEAN

James Dean in Times Square, New York City, 1955



James Dean's knife fight in *REBEL WITHOUT A CAUSE*, directed by Nicholas Ray, Hollywood, 1955



James Dean during the filming of *REBEL WITHOUT A CAUSE*, Hollywood, 1955

MUSICIANS, ACTORS, JAZZ, & THEATER



left
Preparations for John F. Kennedy's Presidential Inaugural Ball at the National Guard Armory building, with a large group of entertainers from Hollywood and the world of show business, under the coordination of Leonard Bernstein. Washington, DC, January 1961.

above
For JFK's Inaugural Ball, Frank Sinatra was responsible for the wood group. Washington, DC, January 1961.

063



078 Marilyn Monroe and co-star Dick Murray in the film THE BRIDE OF FRANKENSTEIN. Hollywood, 1966

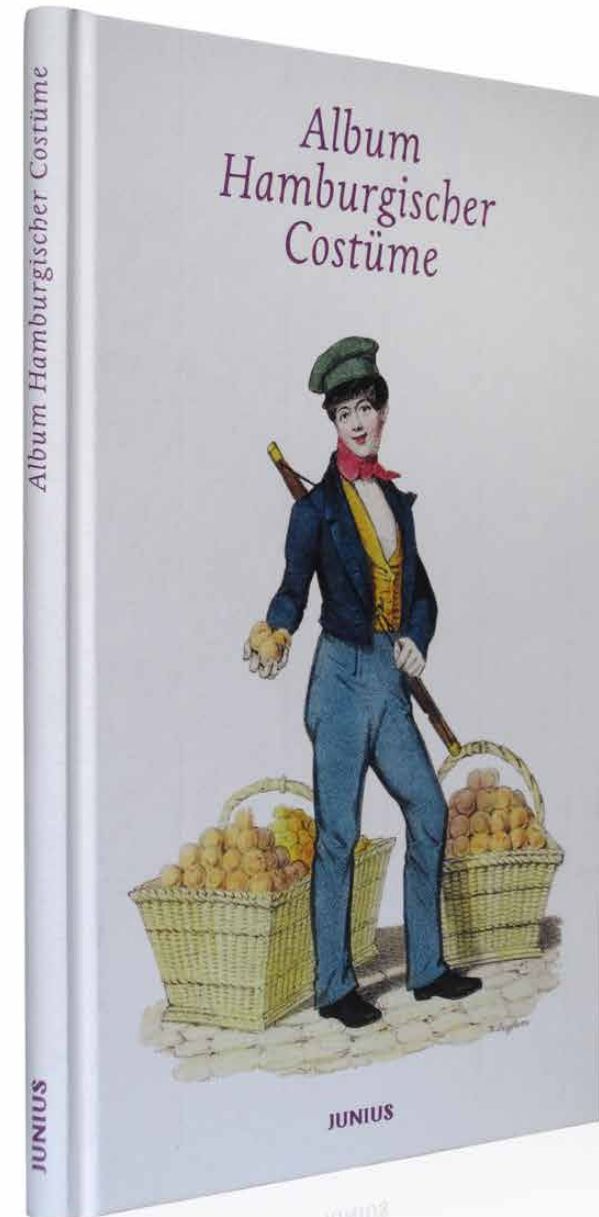


John Wayne on the set of the movie THE ALAMO. 1960 079

John Wayne on the set of the movie THE ALAMO. 1960



080





Album Hamburgischer Costüme

In fünfunddreißig vornehmlich
von Heinrich Jessen nach der Natur gezeichneten
und lithographierten colorierten Blättern

Mit erläuternden
Texten von Friedrich Georg Buek und
einem Vorwort des Verlags

JUNIUS

Blankeneserin Fische feilbietend

Welcher Fremde, der auch Hamburg und seine reizende Umgebung nicht gesehen, hätte nicht von Blankenese gehört; wer, der Hamburg bewohnt oder besucht, hätte nicht einen Ausflug dahin gemacht, nach diesem auf zweißen Hügeln malerisch gruppierten, mehrere Male schon abgebrannten und doch immer wieder frisch und mit neuen Ziegeldächern hervorragenden Dorfe, das so ziemlich die Grenze bildet, mit der das Malerische des Elbflusses aufhört? Wem also braucht es gesagt zu werden, dass Blankenese zu Niemstedten eingepfarrt ist und etwa 3000 Einwohner zählt, unter denen die Männer die gefährlichen Gewerbe der Fischer, Schiffer und Lotsen treiben und in allen dreien sich einen ausgezeichneten und in der ganzen Welt bekannten Ruf erworben?

Die Frau auf unserem Blatte bietet getrocknete Schollen feil, im Holländischen heißt die Scholle: Schor, daher der Name, der auf diese getrockneten Fische der kleineren Sorte übergegangen ist. Das Ausnehmen, Kärben und Trocknen der Fische, die in langen Reihen auf Windfäden an den Häusern in Blankenese hängen, ist eine Beschäftigung der Frauen. Man kann die Schollen roh oder gekocht essen. Zu den gekochten werden gewöhnlich grüne Erbsen gemischt.

In früheren Zeiten kleideten die Blankeneserinnen sich ähnlich ihren Nachbarinnen von gegenüber im Alten Lande. Aber auch hier hat die Kultur und Mode nachgeholfen und den ungebührlich kurzen und hinten hoch aufsteigenden Rock verlängert und niedergedrückt.



Krabbenbauer

Die eigentliche Krabbe, cancer crangon, ist nur in der Ostsee zu Hause und kommt aus Wismar, in neuerer Zeit auch aus Lübeck nach Hamburg. In der Nordsee aber werden die jetzt auch in Hamburg viel häufigeren Krabben gefangen, die man Karnathen, Granaten oder Garnelen nennt, englisch shrimps, französisch chevrettes, vielleicht eine Verunstaltung des normannischen crevettes.

Die Ostseekrabben werden durch Kochen blassrot, die Karnathen, die ungekocht schmutzig grau aussehen, blassrot. Kenner ziehen die Karnathen ihres satteren Fleisches wegen den Krabben vor. Gefangen werden sie zu Millionen, im Amte Ritzbüttel größtenteils von Frauen, die mit Beinkleidern und Schifferstiefeln auf die Watten gehen und längs derselben die Netze binzeln, deren Maschen die kleinsten Tiere durchfallen lassen und nur die größeren aufziehen. In den Orten an der Elbmündung: Neuhau, Otterndorf, Ritzbüttel usw. sind diese Karnathen eine tägliche Beispeise, ohne welche kaum ein Frühstück, Mittagessen oder Abendbrot stattfindet, wobei die Schnelligkeit und Geschicklichkeit Bewunderung erregt, womit jeder und jedes versteht, die Tiere aus ihrer glasartigen Schale zu entbähen. Dort spielt man nur die diejenigen Karnathen zu essen, die noch an demselben Tage gefangen und gekocht sind. In Hamburg begnügt man sich, die einige Tage alten zu essen und sie viel teurer zu bezahlen als an der Elbmündung, wo eine Handvoll nur einen Pfennig kostet.



Zuckerbäcker

Eines der interessantesten Kapitel der hamburgischen Kultur- und Handlungsgeschichte ist die Zuckerraffinerie, die Zuckerraffinerie, die von den sogenannten Zuckerbäckern betrieben wird, während die Leute, welche man anderwärts Zuckerbäcker nennt, in Hamburg Confectbäcker, modernerweise Konditor heißen.

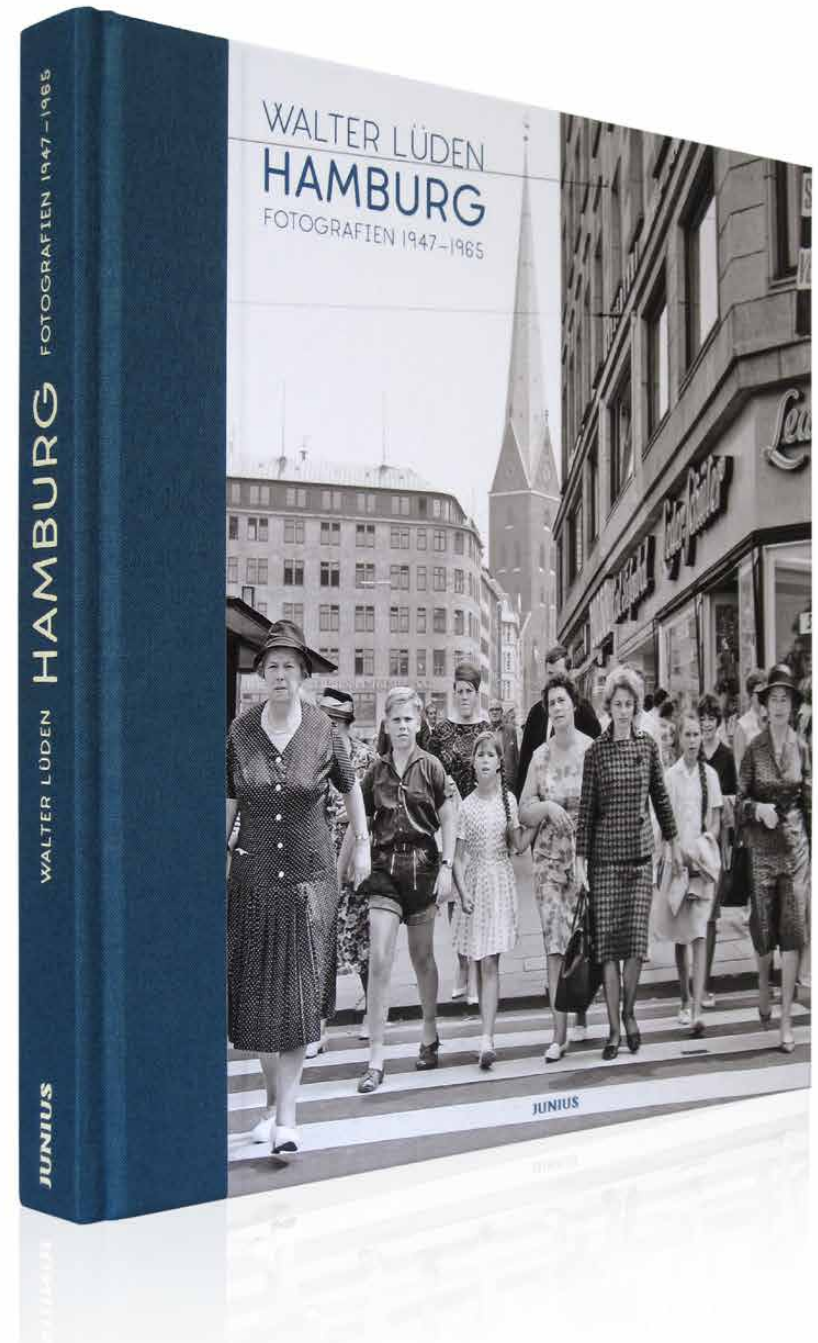
Als sich Deutschland und ein Teil des übrigen Europa gewöhnten, neben dem Bierre, und bald oft statt des Bieres, Kaffee und Tee mit dem dazugehörigen Zucker zu trinken, als auch in Hamburg die Bierbrauereien allmählich von ihrer großen Höhe herabanken, schwang sich Hamburg oben an die Spitze der Zuckerraffinerie. Schon Ende des 17. Jahrhunderts zeigte ein hamburgischer Zuckerbäcker, Jerusalem, den Kolonisten auf den Antillen eine bessere Weise der Zuckerbereitung, und es ist wahrscheinlich, dass Hamburg auch diesen Erwerbszweig den Kenntnissen der fleißigen und industriösen Einwanderer aus den Niederlanden verdankt. Der rohe Zucker wurde anfangs aus den spanischen Kolonien bezogen, später aus den aufblühenden Besitzungen der Franzosen in Westindien; der Lumpenzucker (Zucker, der bereits einmal geläutert und in Formen gebracht ist) wurde aus England eingeführt. In Hamburg wurden aus diesen rohen und halb-rohen Zuckern die vorrefinirten Zuckerbrote, „Zuckerbraten“, raffiniert, deren Weiße und Kristallglanz von keinem anderen Zucker erreicht wurde. Lange herrschte der Glaube, nur in Hamburg und mit hamburgischem Fließwasser könne schöner Zucker raffiniert werden, und lange Zeit versorgte nur Hamburg den ganzen Norden und Deutschland mit Zuckerbraten.



PHOTOGRAPHY



WALTER LÜDEN: FOTOGRAFIEN 1947-1965 | Junius [October 2014]
255 × 280 mm | 240 pages | Hardcover



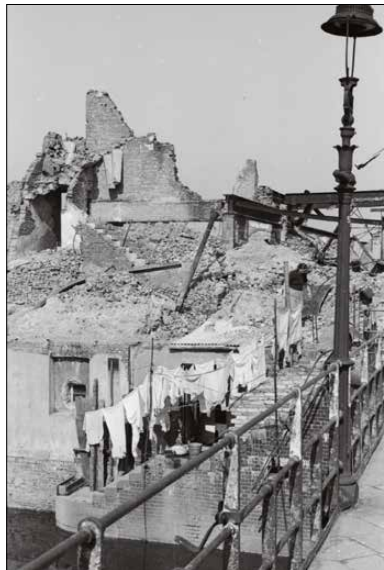
TRÜMMERSTARRE & NEUANFANG

Von den späten 1940er bis zu den frühen 1950er Jahren



RUINEN
Ein zerstörter Stadtteil im Feuersturm vom Juli 1943 und bei nachfolgenden Angriffen zerstört. Im Vordergrund ist ein zerstörter Häuserblock mit einer kleinen eingestürzten Türmeinsicht zu sehen (1947).

009



TRÜMMERSPIELPLATZ
Nach langer Zeit nach dem Krieg hatten Trümmer Wohnraum und Spielplatz. Auch wenn das Dach über dem Kopf, wie hier an einer Brücke in der Altstadt, nur aus einem Keller besteht (1947).

023



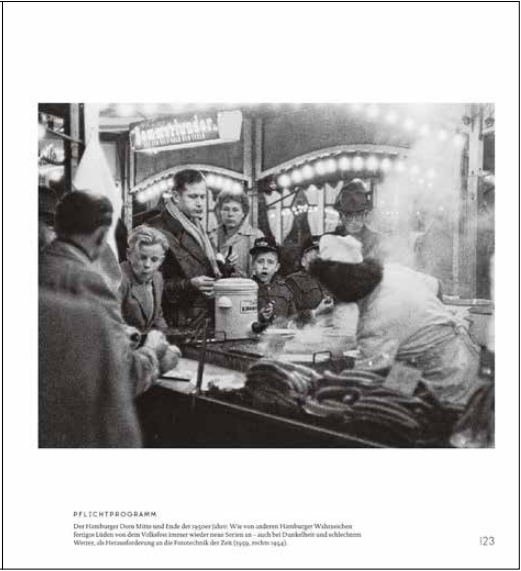
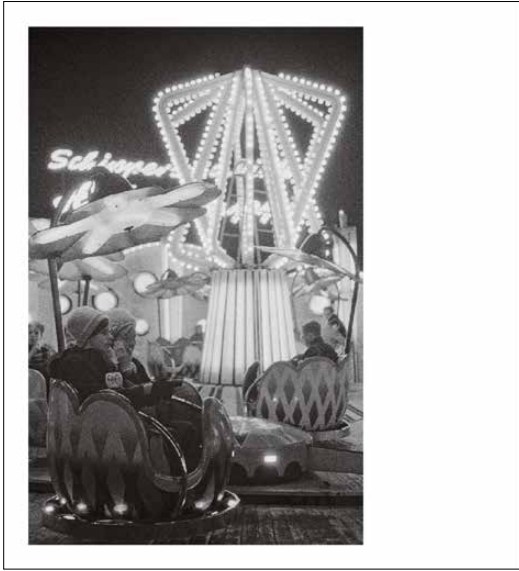
RUHSCHWIMMBAD
Platz an einem als sommerliches Kinderparadies einmal 1953 auf einem von Schwämmen des Roten Kreuzes besetzten Spielplatz, einmal einige Jahre später an einem Flutblock mit eleganten Schwingen im Stil der Nachkriegsarchitektur.

WACHSTUM

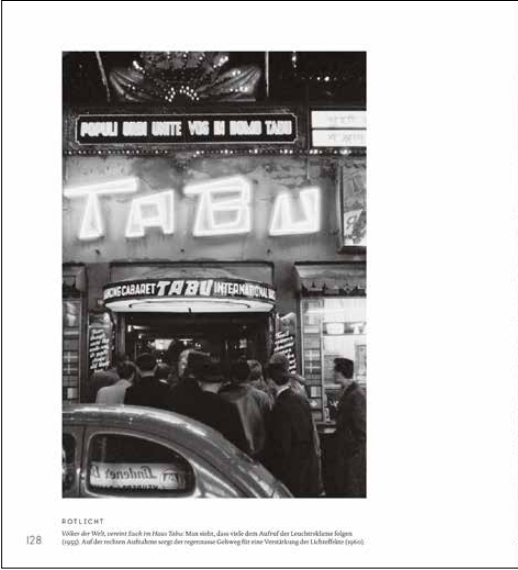
BLICK IN DIE ZUKUNFT
Ein Blick in Hamburgs Zukunft: Zwischen den geräumigen Zellen der Grindelochhäuser haben die Jungen eine ungenutzte Spielfläche gefunden. Trümmer als Spielfläche gibt es hier nicht mehr (1955).

064





PFLICHTPROGRAMM
Der Hamburger Deutsches Theater und seine 1950er Jahre: Wie von anderen Hamburger Wahrzeichen
fernen Lüden von dem Theater immer wieder neue Szenen an – auch bei Dunkelheit und schlechtem
Wetter, die Veranstaltung in der Festschule der Zeit (1950, rechts 1964).

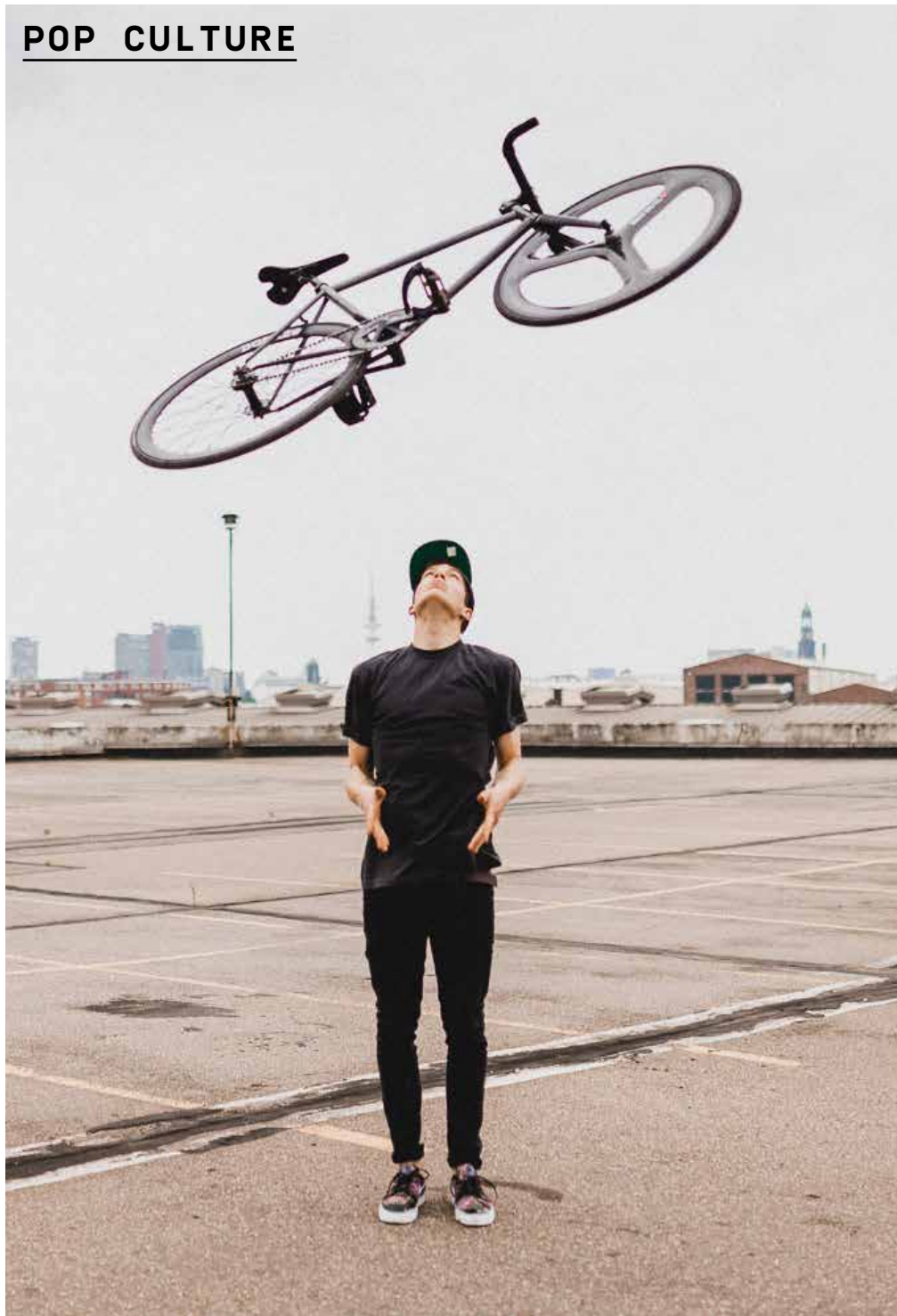


ROT LICHT
Vor der 1960, verweist sich im Haus Tabu: Man sieht, dass viele dem Auftritt der Leuchtbildschirm folgen
(1960). Auf der rechten Aufnahme zeigt der regnerische Gehweg für eine Verankerung der Lichtbilder (1961).



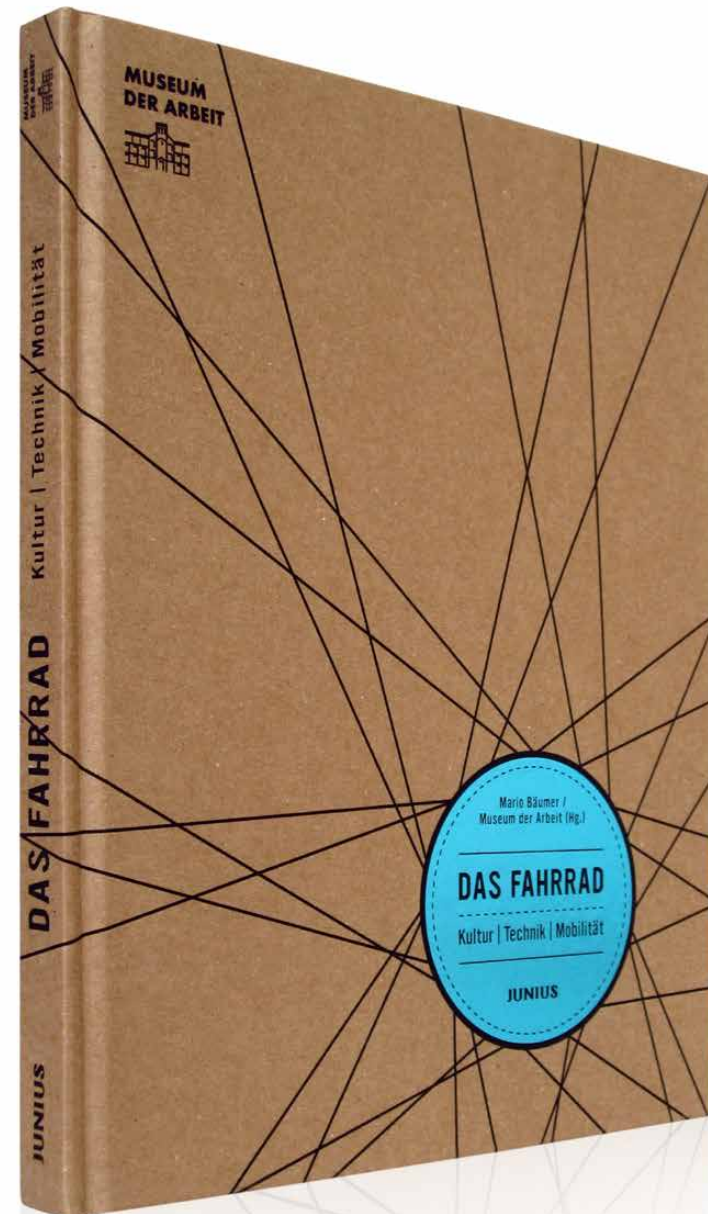
DERBY
Für den Freizeitsport sind die Zuschauer beim ersten Nachkriegs Derby (1948) in
Horn-Graben und des Springparks in Köln (Rechts) sehr viel interessanter als das sportliche
Geschehen. Für die Hamburger ein weiteres Stück zurückgewonnenen Freizeitsport.

POP CULTURE



DAS FAHRRAD: KULTUR, TECHNIK, MOBILITÄT | Junius [May 2014]

210 × 270 mm | 216 pages | Hardcover





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DAS FAHRRAD

Technik

DRAIS, DRAHTSPEICHEN, DIAMANTRAHMEN – EINE KURZE TECHNIKGESCHICHTE DES FAHRRADS

BENJAMIN HUTH

Drais, Drahtspeichen, Diamantrahmen

DIE LAUFMASCHINE

Kalt und verregnet, wie schon der Sommer zuvor, war der Sommer 1817 in Mitteleuropa. „Achtzehnhundertundfünfzehn“ oder „Jahre ohne Sommer“ nannte man diese Zeit im Rückblick. Ein wesentlicher Grund dafür war der Ausbruch des Vulkans Tambora 1815 in Indonesien, der teilweise das Klima weltweit veränderte. Die damit einhergehenden Missernten ließen die Getreidepreise nach oben schnellen. Die Pferdehaltung wurde für viele unerschwinglich. Sicherlich war dieses „Pferdestarben“ ein Ansporn für Karl Drais (1795–1859), sich erneut mit Fahrzeugen, die nicht von Pferden gezogen wurden, zu beschäftigen. Bereits 1813 hatte der zum Erfinden feigelebte Forstmeister sich diesen Idee angenommen und zunächst zwei vierrädrige Wagen mit Treibriemenantrieb vorgestellt. Aufgrund des schlechten Vorankommens auf den größtenteils unbefestigten Wegen der damaligen Zeit hatte er die Idee aber nicht weiter verfolgt. 1817 war er mit seiner neuartigen Erfindung rund um Mannheim unterwegs. Etwa 20 Kilogramm wog die „Laufmaschine“. Sie bestand aus zwei ineinander angeordneten Rädern, verbunden mit einem leichten Holzgestell, auf dem ein Sitz montiert war. Mittels eines Dreiecksmechanismus war das Vorderrad lenkbar gelagert. So wurde möglich, zu balancieren. Dafür befestigte er ein Brett, auf dem sich der Fahrer mit den Oberarmen abstützen konnte, denn die Befestigung des Lenkhebels war noch nicht geeignet, um sich so ihm festzuhalten. Um vorwärts zu kommen, stieß Drais sich mit den Füßen vom Boden ab. 1818 ließ er seine Laufmaschine gesetzlich schützen. Trotz anfänglichen Interesses und Bestellungen blieb ein wirtschaftlicher Erfolg aus. Zum einen war Drais' Erfindung ein teures Vergnügen, zum anderen konnte es jeder bessere Stellmacher, der einmal ein solches Fahrzeug gesehen hatte, nachbauen. Drais konnte seine Patentansprüche nicht durchsetzen und das Interesse an seiner Erfindung ebnete in Deutschland rasch ab. Hierzu trugen auch zahlreiche politische Verbote des Fahrens mit Laufmaschinen in einzelnen Städten bei. In Frankreich, vor allem aber England blieb die Laufmaschine noch unter dem Namen „Vélocipède“ oder „Hobby Horse“ einige Jahre in Verwendung.

DIE FAHRMASCHINE

Nach der Laufmaschine, die auch schon als dreirädriges Transportfahrzeug konstruiert worden war, wurden immer wieder drei- und vierrädrige Fahrzeuge mit

Seite 14

Porträt von Franz Gormann, als Kind mit Fahrrad, ca. 1890.

Das Fahrrad als Arbeitsgerät

Seite 74

Schereffahrrad mit Runderhaken, ca. 1903. Typisches Merkmal: der Runderhaken ist ein nach hinten gerichteter Haken, der die Schereffahrräder aneinander bindet.

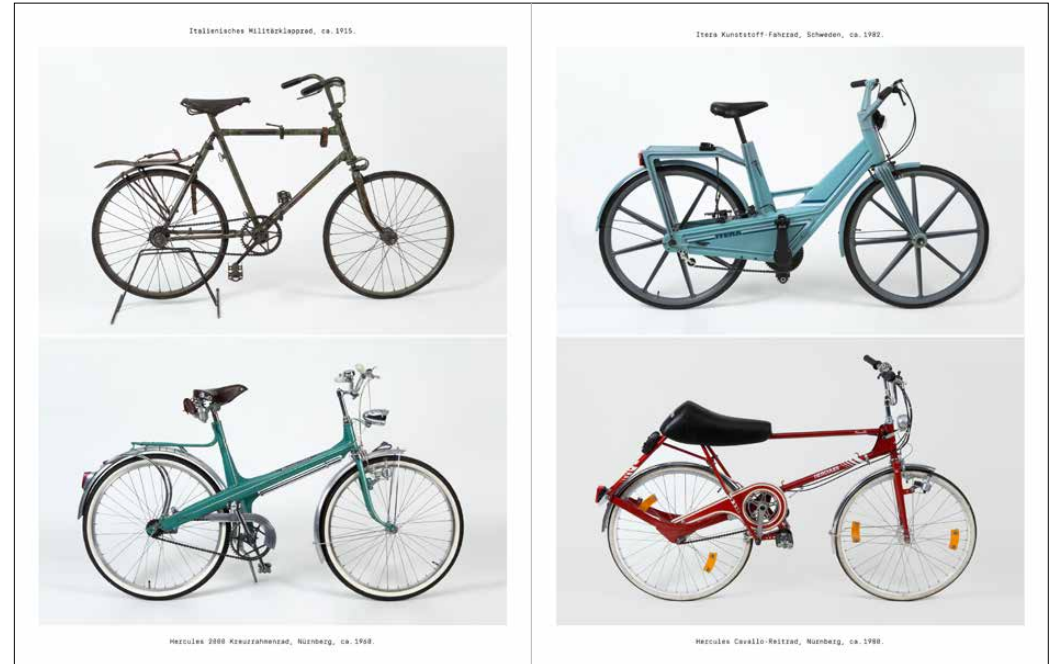
Rückkehr hat sie dem Aufleben des Radverkehrs insgesamt zu verdanken. So gilt doch das Hauptaugenmerk der neu gegründeten Fahrradzeitschriften zumeist den radelnden Verkehrsändern, aber auch dem zunehmenden Fahrradabstahl. In Hamburg gibt es dies Unternehmern der Verkehrsstelle bereits seit 1906. Andere Großstädte zogen nach: In Leipzig begannen 2013 acht Beamte ihren Dienst auf dem Sattel. Selbst im vermeintlich fahrradfeindlichen Berlin sollen bald 24 Velostreifen für Recht und Ordnung sorgen.

Etwas ungewöhnlicher erscheint der Einsatz des Fahrrades beim Militär. Doch für eine gesteigerte Mobilität der Infanterie nutzten viele Länder frühzeitig auch Motorfahrräder. Ab 1892 wurden sie in Deutschland vorzugsweise für Meldungen eingesetzt. Die Schweiz unterhielt bis 2003 sogar drei komplette Fahrradregimenten. Einen völlig anderen Arbeitsbereich deckten hingegen Fahrradkassas ab, die seit einigen Jahren zum Straßenbild westlicher Großstädte gehören. Was in asiatischen Metropolen zum kulturellen Alltag gehört, kommt in Deutschland noch nicht über ein Nischenangebot hinaus. Vor allem Touristen genießen jedoch die unbeschränkte Erkundung der Innenstadt mit dem sogenannten „Jokitar“. Sein historischer Vorgänger stammt aus Japan und verbreitete sich im ausgehenden 18. Jahrhundert über Shanghai in weitere asiatische Länder. Gezoget wurde die damalige Rikscha jedoch noch zu Fuß, ehe sie im beginnenden 20. Jahrhundert einen Fahrradunterbau bekam. Inzwischen hat die Motorisierung auch die traditionellen Fahrradkassas in den Schwellenländern erreicht. Das „Jokitar“, die Motorbikschke, hat sich nicht nur in Indien durchgesetzt. Auch dort gehört das Fahrrad als alltägliches Arbeits- und Transportmittel noch immer zum Alltag: als mobiler Verkaufstand oder flexibler „Lastesel“. In der Wahrnehmung der Verkehrswelt spielt es keine Rolle mehr. Wie im Europa der 1980er Jahre gelten die Arbeitsräder als Symbol der Rückschrittigkeit. Es scheint eine Frage der Zeit, bis sie aus dem Stadtbild verschwinden.

Verschwinden ist auch mancher Beruf, der noch vor wenigen Jahrzehnten in Mittelamerika beheimatet war: Reisende Schereffahrräder etwa sind heute nur noch selten anzutreffen. Ältere Menschen können sich noch daran erinnern, ihr Fahrrad war zugleich Fortbewegungsmittel und Arbeitsgerät: Aufgeblickt auf einem Ständer, konnte ein drehender Schalfstein mit einem Riemens am Fahrradtrieb befestigt werden. In der Nachkriegszeit hatte diese Erwerbsquelle Hochkonjunktur. Dauerhaft wurde sie jedoch vor allem vom „fahrenden Volk“ und ethnischen Minderheiten ausgeübt. Darauf zurückzuführen ist auch die abwertende Verwendung des Begriffs „Schereffahrräder“, was soviel bedeutet wie „Jaugenscher“.

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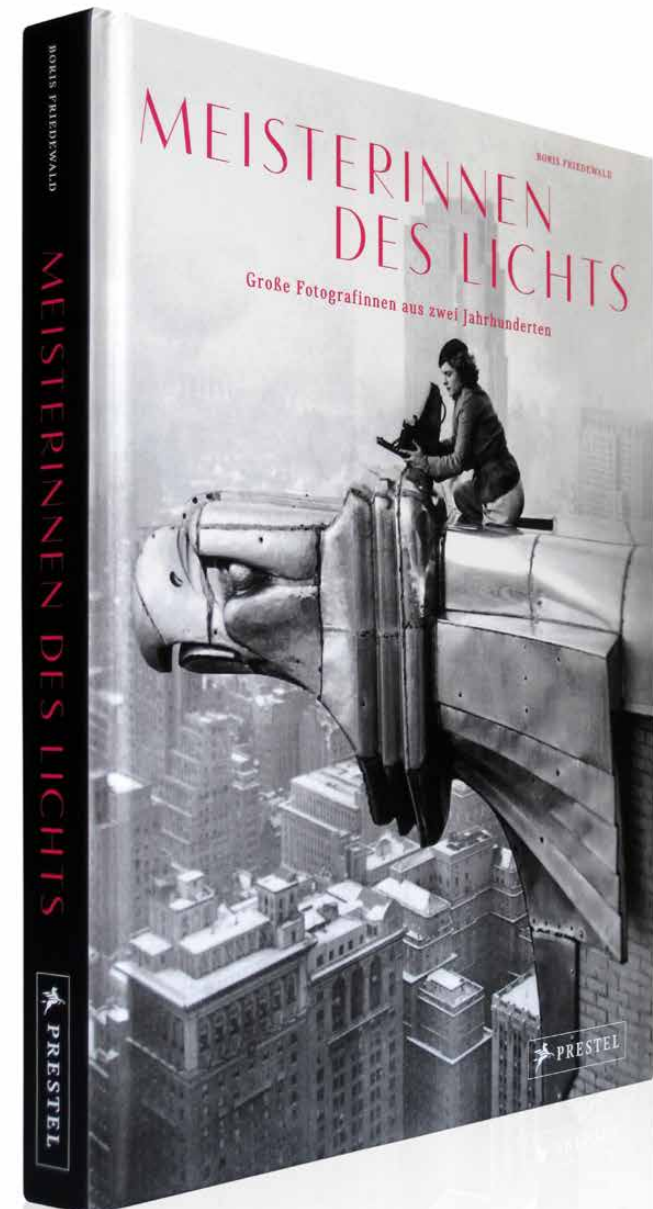
Schereffahrrad mit Runderhaken, ca. 1903. Typisches Merkmal: der Runderhaken ist ein nach hinten gerichteter Haken, der die Schereffahrräder aneinander bindet.



PHOTOGRAPHY



MEISTERINNEN DES LICHTS [Boris Friedewald] | Prestel [March 2014]
210 × 270 mm | 240 pages | Hardcover



JESSICA BACKHAUS

Geboren 1970 in Cuckhoven, Deutschland

1990 schenkte eine junge Frau durch Paris und entdeckte zufällig ein Buch. Es war Große French Schnitt Fotografie und Gesellschaft. Bald schon war die Studentin der visuellen Kommunikation von der Grande Dame der Fotografie fasziniert. Zwei Jahre später stieß Jessica Backhaus glücklicherweise auf einen Freund (siehe S. XX) – am Buffet während einer Konferenz zum Thema Fotografie. Unüberbittelt nahm die 21-jährige alles mit sich zusammen und sprach die von ihr Verehrte an. Bald darauf saßen sich die Frauen in der Wohnung von Freund gegenüber und tranken Jasmintee. Beide waren in Berlin aufgewachsen. Freund war vor den Nazis nach Paris geflüchtet. Backhaus mit 16 Jahren als Austauschschülerin in die französische Hauptstadt gezogen und einfach nicht mehr nach Deutschland zurückgekehrt. Die 84-jährige blickte auf ein langes Leben als Fotografin zurück, die Studentin hatte noch alles vor sich. Bald haben sie sich regelmäßig – und wurden sehr mehr als Fotografinen. Für die junge Frau wurde die Fotografieliegende Mentorin und ein wenig auch zu einer Großmutter, die ihr Lebenswerk zwei Generationen vererbt. Für jeden Menschen, der künstlerisch tätig ist, sei es wichtig, sich wenig auch mit den Zeitgeistern der künstlerischen Bereiche zu beschäftigen. Und für die Fotografin, so Freund, sei es zwar wesentlich die Technik zu beherrschen, bedeutender jedoch sei es seinen Gefühl und seinem Herzen zu folgen. Nach Abschluss ihres Studiums von Jessica Backhaus 1995 nach New York. Dort assistierte sie unter anderem Michael Conner, Patrick Demarchelier und Philip-Lorca diCorcia. Sie las Walt Whitman und war fasziniert von den Fotografien William Eggleston, der großen amerikanischen Fotografen, der mit seiner schwermütigen Schnappschüsse das alltägliche Leben so fängt, zeigt, dass das echte Leben dagegen blass wirkt. Nach Hause sind die intensiven Aufnahmen des Amerikaners David LaChapelle, dem Backhaus in New York ebenfalls einige Zeit

assistierte. Im Sommer und auch in manchen Winterwochen reiste Backhaus häufig nach Polen, wo ihre Mutter einen alten Gutschhof gekauft hatte. Immer wieder fotografierte sie hier mit unabhängigen Farbfilmen die Menschen der umliegenden Dörfer und ihrer Häuser. Es waren häufig einfache und doch sehr bunte Dörfer, die sie fühlte: ein abgenutztes Sofa mit einem bunten Kissen; ein Küchenschrank, der in der Ecke eines Wohnzimmers platziert ist; eine Wand, deren Farbe abblättert. Backhaus hatte sich dabei von ihrem Gefühl leiten lassen und war ihrem Herzen gefolgt – sie hatte ihre eigene künstlerische Sprache gefunden, die ihre Fotografin bis heute kompromisslos und konsequent sprechen. Irgendwann gestaltete sie einen eigenen Fotobuch mit diesen Bildern und legte sich auf die Reise zur Frankfurter Buchmesse, um sie einem Herausgeber für ihr Buch zu zeigen, jedoch ohne Erfolg. Als sie die Hoffnung schon fast aufgegeben hatte, besorgte ihr der Verleger Klaus Kober, der ihr Fotobuch unter dem Titel *Justus and the Chortles* 2005 herausbrachte. Fortan war Jessica Backhaus keine Unbekannte mehr. Oft hatte Freund die junge Frau gebeten, ihre eigenen Fotografien zu zeigen. Schließlich gelangte Backhaus zu ein einziges Bild, für mehr reichte der Mut damals nicht. 2008 widmete sie ihrer inzwischen verstorbenen Mentorin schließlich ein ganzes Buch mit Fotografien, das sie über die in November rauskam, die sie Freund einst an einem Novembertag zum ersten Mal begegnet war. Schon lange zeigt Backhaus, die seit 2009 wieder in Deutschland lebt, kann noch Menschen, sondern schäfer gewöhnlich Dinge und Orte, die sie sie selbst findet. Das Buch erzählt diese Mädelchen über die Menschen, die Welt und ihre Erlebnisse. Das kann manchmal ergreifend poetisch und voll stiller Melancholie sein, dann hört, selbst sehr und möglich ganz banal – wie das Leben selbst.



ORCHIDS IN SALZBURG, AUS DER SERIE WHAT STILL REMAINS, 2006

Ein Handbuch zeigt einen Glas, das wie der Schieber der Maps erscheint, der uns nur das vergänglichste und beste Zeugnis des Wirklichen erfassen lässt. Gefallen ist ein Abbild, der wie ein Symbol für die zarte und unerschöpfliche Kraft der Erinnerung an die Vergangenheit ist. In der Serie *What Still Remains*, die zwischen 2006 und 2010 entstand, verbindet sich Backhaus. Vergänglichkeit und Erinnerung – für eine kleine Zeitgenossen mit der Kamera.

— 028 —

LILLIAN BASSMAN

Geboren am 15. Juni 1917 in New York, USA
Gestorben am 13. Februar 2012 in New York, USA

Lillian Bassman war gerade Anfang 20, als sie Alexey Brodovitch, dem Art Director von Harper's Bazaar, ihre Skizzen zeigte. Sie hatte eine Schale für Textildesigner besuche und in einem Modestudio Modellierungen studiert. Brodovitch war begeistert und hat sie ein, für ein Jahr an seinen »Design Laboratory« an der New School for Social Research in Manhattan teilzunehmen. Das Interesse der jungen Frau, die aus einer russischen Emigrantenfamilie mit jüdischen Wurzeln stammte, geborene schied den Craftsdesign. Bald war sie Klassenbeste und die Mentorin machte sie zu seiner rechten Hand. Ihr Lohn war die Eier, Geld gab es nicht. Und so wechselte sie von Kunststudien zu Elizabeth Arden und wurde Assistentin der Art Direction. Schnell vermisste Brodovitch die junge Frau und berief sie zu seiner Assistentin bei Harper's Bazaar – der ersten, die Geld für ihre Arbeit bekam. Die Fotografin Bassman sprachen sich im Haus des Modemagazins schnell herum und als man eine neue, experimentellere Zeitschrift für ein junges Publikum beschloss, wurde sie 1940 zum Art Director von Junior Bazaar ernannt. Als Brodovitch starb, übernahm seine 29-jährige Assistentin den selben Titel tragen sollte wie er, protestierte er. So wurde sein Name pro forma mit in das Impressum geschrieben. Bassman gab der Zeitschrift ein kreatives, innovatives Gesicht und verteilte ihre aufwändige an junge talentierte Fotografen. Für viele von ihnen wurde der Junior Bazaar ein Sprungbrett zum Ruhm – dann gehörten Louis Faurer, Robert Frank und Richard Avedon. Darüber hinaus prämierte Bassman in dem Modemagazin immer wieder auch große Namen wie Helen Levitt (siehe S. XX) mit ihren vorläufigsten Aufnahmen und Henri Cartier-Bresson. In jener Zeit besuchte Bassman viele Museen: Sie sah Gemälde des klassischen Meisters Hans Memling und war fasziniert davon, wie der Maler die Frauen in seinen Bildern inszenierte. Dann entdeckte sie die

Werte El Greco und war verzaubert von der Eleganz seiner Figuren. Dieser Blick auf die Frauen und ihre Eleganz lebte Bassman in der Fotografie. Ihre Zeit war glücklich, dass sie genau das mit der Kamera einfangen wollte. Als Avedon einmal verzeigte, gab er ihr den Schlüssel für seine Dunkelkammer und sie begann, die Geheimnisse der Dunkelkammer zu erforschen. Bald nahm sie immer öfter die Kamera selbst in die Hand und als Brodovitch sie fragte, was sie zukünftig noch machen wolle, antwortete sie ihm: Ich glaube, ich werde Fotografin. 1948 wurde Junior Bazaar eingestellt. Ein Jahr später fuhr Bassman für Harper's Bazaar nach Paris, um Hans-Carlier anzufragen. Das Ergebnis begeisterte die Chefredakteurin Carmel Snow allerdings wenig – sie befand, die Aufnahmen seien zu künstlerisch. Nach Paris wurde Bassman vereint nicht sehr glücklich, daher fotografierte sie die nächsten 15 Jahre lang amerikanische Kollektionen, Nacht- und Unterwäsche sowie Bademode. 1951 gründete sie mit ihrem Mann, dem Fotografen Paul Hammett, ein eigenes Studio und widmete sich ab 1962 überwiegend der Viehfotografie. In den späten 1960er Jahren legte sie ihre Rollfilme immer häufiger zur Seite – die stetig jünger werdenden Models langweilten sie zunehmend. Die zweite Mutter zog daraufhin einen Schirm ein: Sie streifte ihre Negativs aus vier Jahrzehnten einfach in ein paar Säckchen und stellte sie zum Müll. 15 Jahre später klingelte eine Nachbarin mit den Säcken an Bassmans Tür – sie hatte sie gerettet und aufbewahrt. Mit den Negativen kam auch die Freude an der Fotografie und der Mode zurück. Sie erwarb eine eigene Modelfirma und unterrichtete von 1985 bis 1995 Fotografin an Parsons The New School of Design. Mitte der 1990er Jahre startete Bassman eine zweite Karriere als Modelfotografin, unter anderem mit Film John Gulligan, Vogue und die New York Times.



Sie macht den herzerreißenden unsichtbaren Moment zwischen dem Erscheinen und dem Verschwinden der Dinge sichtbar.

Richard Avedon

— 038 —



GREENPOINT, AUS DER SERIE ONE DAY IN NOVEMBER, 2008

1992 traf die junge Studentin Jessica Backhaus eher zufällig auf Elaine Freund, die damals schon eine Legende war. 2008 schenkte Backhaus ihrer bewährten Mentorin und Freundin mit *One Day in November* eine ganze Serie, aus der 2008 dann ein gleichnamiges Buch wurde.



WORLD #15, AUS DER SERIE I WANTED TO SEE THE WORLD, 2010

Nach 14 Jahren in den USA und persönlichen Verbindungen kehrte Backhaus nach Deutschland zurück. In dieser für sie schwierigen Zeit fuhr sie nach Venedig, wo sie die sich im Wasser spiegeln bunten Häuser der Nachbarn der Biennale fotografieren.

— 030 —



ANNELEISE SEIBERT, NEW YORK TIMES MAGAZINE, 1997

Als diese Aufnahme für das New York Times Magazine aus dem Times Square entstand, war Lillian Bassman 80 Jahre alt – ihrem 80sten Geburtstag. Sie war eine Modelfotografin, Annette und Rosamund zeigen mir, was sie trotz gebietet.



IT'S A CINCH, CARMEN, NEW YORK, HARPER'S BAZAAR, 1951

Ein ungewöhnlicher Bildausschnitt, starke Hellkontraste, ein weiches Spiel mit Schiefe und Unschärfe, ein sonstiges Modell: Mit solchen Bildern, die in der Dunkelkammer oft mit Retusche, Gaze und den Händen bearbeitet wurden, schenkte Bassman Modelfotografie Geschichten. Über den Arbeit als Fotografin erklärte sie einmal: »Wenn Sie, wenn Models mit Mimik arbeiten, werfen sie sich in Pose und so weiter... Bei mir waren die total entspannt... Ich war nur eine Frau, die eine andere Frau fotografieren. Und die dabei sehr relaxed war.«

— 040 —

HERLINDE KOEHL

Geboren am 31. Oktober 1939 in Lützen, Deutschland

Eines Tages, Mitte der 1970er Jahre, bekam Herlinde Koehl ein paar Filme geschickt. Fotografien zu werden, daran hatte die Endkreditgeberin bis dahin allerdings nie gedacht. Nach ihrem Modedesign Studium in München hatte die Bauwerklerin Anfang der 1960er Jahre eine Weile in der Welt der Mode gearbeitet. Dann kam das erste Kind, drei weitere folgten, und sie widmete sich fortan als Hausfrau ganz der Familie. Mit den alten Agis-Sister- und Mami- und den geschickten Filmen machte sie Bilder von ihren spielenden Kindern. Ein Freund, der die Fotos sah, fand, dass sie sie sehr talentiert auf und zeigte ihr, wie man Bilder selbst machen kann. Dann geschah etwas Wunderbares: »Als ich die Fotografie entdeckte, war es wie ein Atakum. Ich wusste, ich hatte die Richtige für mich gefunden,« schied Koehl später schnell war der Autodidaktin klar, dass sie keine Landschaften oder Stillleben fotografieren wollte, sondern das, was sie am meisten interessierte: Menschen. So begann die für einen großen Projekt, durchaus mit soziologischem Blick, deutsche Dokumentar- und ihre Bewohner, vom Bauern bis zum Manager, zu fotografieren. Bald schaffte es die damals noch Unbekannte einen Verlag zu begeistern, der die Serie Das deutsche Volkswort 1980 in einem Buch herausbrachte. Fortan arbeitete Koehl als über viele Jahre als Langzeitreporter zu einem der größten Themen – in diesem Anfang eines unabhängigen Neugierde stand und immer wieder die Frage: »Was ist das Wesentliche des Menschlichen, was treibt Menschen an?« Zu jedem dieser Projekte hat Herlinde Koehl Interviews vor, best. Bücher aus der Kultur- und Gesellschaftswissenschaft und fragt sich: »Wie kann ich das Thema darstellen, welche Mittel brauche ich?« Ist es Schwarzweiß oder Farbe, ist es mehr Reportage, ist es im Studio, mit gesteuertem Licht? Parallel zu ihren fotografischen Serien führt Koehl ein Gespräch mit den Porträtierten, aus deren Texte entstehen, dokumentarische Filme, oder auch Videointerviews. Hinzu kommen Auftragsarbeiten von Zeitschriften wie Stern



Herlinde Koehl, 2009

und dem Zeit Magazin und Tageszeitungen, wie der New York Times. 1984 erschien Koehls Fotoalbum Mütter. In dem sie verschiedene, sensible und ungewöhnliche intime Aktportraits von Müttern in Schwarzweiß verleierte. Mit ihrer Serie Starke Frauen, die 1996 auch als Buch erschien, präferierte Koehl dann Frauen fernab vom gängigen Schönheitsideal. Frauen, die nicht nur eine starke, selbstbewusste Ausstrahlung haben, sondern auch durch ihre Körperfülle Stolz zeigen. Für ihre Serie Freie Leute begleitete Koehl, die nach dem Abzug als Gesellschaftlerin einer »Lady« in der Schweiz und in Großbritannien gearbeitet hatte, die abstrakte Gesellschaft und Fotografien, Ballen und Kugelfangen. In der 1986 auch als Buch veröffentlichte Serie, die aber Text auskommt und von Koehls Tochter »Zah lang genannt wird, legte die Fotografin mit direktem und zugleich distanzvollem Blick Rituale und Körperpraktiken dieser Gesellschaft offen, ohne sie zu entblößen. 1989 erschien Koehls Langzeitserie Jüdische Porträts, die zu ihren eindrucksvollen Arbeiten gehört und über die sie selbst sagt, es sei die Arbeit, die sie am meisten berührt. Für dieses Projekt traf sie jüdische Persönlichkeiten, die aus dem deutschsprachigen Kulturraum stammen und die mit jüdischen und zugleich von ihnen geprägt worden waren. Einige von ihnen konnten rechtzeitig vor den Nazis fliehen, andere überlebten die Konzentrationslager. Koehl zeichnete für dieses Projekt ihre Gespräche mit ihnen über Götter, Heiligtümer und Antisemitismus auf und fotografierte zugleich Porträts von unglaublicher Intensität. Zu Koehls populärsten Serien gehört heute das 1991 begonnene Langzeitprojekt Spuren der Macht, für das sie über einen Zeitraum von Jahren die Veränderung von führenden Politikern und Tagesmanagern durch die Macht dokumentiert hat. Über die Verlorenen, die die Fotografie, Kinotheater, Journalismus und Chansons des Menschlichen unserer Zeit selbst über all die Jahre durch ihre Arbeit erfahren hat, sagt sie: »Es hat mich reich und erfüllend gemacht.«

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LOUISE BOURGEOIS, 2001

Herlinde Koehl ist unendlich neugierig auf Menschen. Und diesen Interessen ist sie, als Menschen zu fotografieren, zugleich mit dem größten Respekt verbunden, sagt Koehl. Da sie so wenig, so sie sie die Gegenüber so schätzen, dass sie die Begabung abzuwägen können, keine Frage, dass in diese Respektierung mit dem Porträt der Menschheit unentbehrlich die Arbeit von Louise Bourgeois menschlich und künstlerisch mehr als möglich ist.

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HERLINDE KOEHL



SIMON WIESENTHAL, AUS DER SERIE JÜDISCHE PORTRÄTS, 2006

Für die Serie Jüdische Porträts, von der Koehl selbst sagt, dass es ihre wichtigste Arbeit sei, traf sie 60 jüdische Persönlichkeiten, die den Holocaust überlebt hatten. Darunter die Fotografen Elie Wiesel, den Philosophen Siegfried Kracauer und Simon Wiesenthal, der Wägen in August 1945 Konzentrationslager war und für den später als Leiter des Dokumentationszentrums »Center of Jewish Victims of the Nazi Regime« die Verfolgung von NS-Verbrechen zur Lebensaufgabe wurde.

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ANGELA MERKEL, AUS DER SERIE SPUREN DER MACHT, 1991-2004



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HERLINDE KOEHL

VIVIAN MAIER

Geboren am 1. Februar 1929 in New York, USA
Gestorben am 21. April 2009 in Chicago, Illinois, USA

Oftmals in ihrer Wohnung stapeln sich Kisten, in denen die schone, alleinlebende Dame ihre Schätze bewahrt, den sie sie aus den Augen ließ. Von Übung zu Übung hatte sie diese mitgenommen – und es wurden immer mehr. Eigensinnig reicher der Platz in ihrer Wohnung nicht mehr aus und einige der Kisten mussten in eine Garage Platz finden, die veranztete Dame bald nicht mehr zählen konnte. So fanderte 2007 eine der Kisten auf einer Auktion für Haushaltsgegenstände. Es war der junge Immobilienmakler und Heimatforscher John Maloof, der sie für \$400 erwarbte – ohne zu wissen, welchen Schatz er erworben hatte. Die Dame war als gewandte, da zog sie 2008 in ein Altersheim – mitsamt ihrem geheimnisvollen Kisten. Schließlich befand sich in diesem der Kisten, der bei der Heilung seiner, wie sie den anderen Bewohnern erklärte. Und als sie mit 83 Jahren starb, hinterließ sie die Welt der Kisten, die ihr gut geordnetes Geheimnis bargen: Ein Werk, bestehend aus über 100.000 Schwarzweißaufnahmen, über 20.000 Fotoalben, Skizzen, Briefe und Tausende von Notizen. Inzwischen hatte Maloof den Inhalt seiner erworbenen Kiste ausführlich untersucht, war fasziniert von den Bildern, hatte irgendwo den Namen »Maier« entdeckt, doch irgendwo war eine Fotografin mit diesem Namen bekannt. 2009 fand er eine Todesanzeige für Vivian Maier und stellte einige der Fotografien ins Internet. Es meldeten sich Fotohistoriker und begierige Experten, die Ausstellungsgesuche schickten. Maloof suchte nach weiteren Kisten, fand sie und kaufte. Inzwischen wohnt er einen Großteil seines Lebens dem verantwortungsvollen und angemessenen Bewahren dieses umfangreichen Vermögens sowie dem schrittweisen Sortieren, Scannen und Veröffentlichung der vielen Negatives Gleichzeitig verarbeitete Maier mehr über die Person zu erfahren, die sein Leben so gründlich verändert hatte. Es meldeten sich schließlich Menschen, die die Maier gezeichnete hatte oder



Infotext, 2004

alle sie aus dem Altersheim kannten. Ein – wenn auch uncharakteristisches – Bild eines Menschen entstand, der in New York als Kind einer Frau und eines Schweizer Mannes geboren worden war. Offenbar hatte Maier ihre Jugend in Frankreich verbracht und war 1951 wieder in die USA gegangen, wo sie den Rest ihres Lebens verbrachte. Dort arbeitete sie fortan als Kindermädchen und Pflegerin. Die Kinder, die sie betreute, beschrieben sie einerseits als Verbindliche, aber auch als streng, eigenwillig und exzentrisch – sie nannten sie »Mary Poppins«. In jeder freien Minute zog sie, meist in langen Kleidern und Mänteln, Mäntelchen und Hut, mit einer kleinen Schürze durch die Straßen von Chicago und New York und fotografierte, was sie sah. Maier, die inzwischen in einem Armengasse in Livette Maloof, die 8. XX und Henri Cartier-Bresson genannt wird, war eine grandiose Straßenfotografin – aber niemand wusste es. Nie wurde zu ihrem Lebensstil ein Bild veröffentlicht, nie hatte sie Kontakt zu anderen Fotografen gemacht oder irgendjemandem den Namen gesagt. Warum Maier, die offenbar handlich ein war, mit dem Fotografieren begann hatte und warum sie, die sonst kontaktscheue Einzelgängerin, es wagte, andere Menschen auf der Straße zu fotografieren, bleibt ein Rätsel. Immer wieder fand Maloof in den Kisten auch Notizen, Briefe und Telefonzeichnungen, die wie ein heller Blitz eines kleinen Einblicks in das Innere dieser Frau geben. Besonders berührt hat ihn diese Aufzeichnung, in der Maier über Leben und Tod philosophiert: »Wir müssen anderen Menschen Platz machen. Es ist wie ein Rennen, man steigt ein und fährt mit bis zum Ende, jemand anderes kann ebenfalls bis zum Ende mitfahren, immer so weiter, und dann kommt wieder jemand neu zum Platz ein. Es gibt ständige Neuen unter der Sonne.« Mit dem letzten Satz hat sie sich allerdings geirrt: Es gibt seit geraumer Zeit etwas Neues unter der Sonne: Die Entdeckung des Werkes der Meisterfotografin Vivian Maier.

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In einer Zeit, die ihr kompliziertes Netzwerk virtueller Verbindungen feiert, erinnern uns Maiers Arbeit und Biografie auf äußerst ergreifende Weise daran, wie sehr wir unser Leben spüren, hauptsächlich in der Isolation.

US Vanity Fair, 2013



OHNE TITEL, MAI 1976

Wohl ein Glück für die Straßenfotografie: Diese einundige Erscheinung, die Maier in einem Platz ein. Es gibt ständige Neuen unter der Sonne. Mit dem letzten Satz hat sie sich allerdings geirrt: Es gibt seit geraumer Zeit etwas Neues unter der Sonne: Die Entdeckung des Werkes der Meisterfotografin Vivian Maier.

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VIVIAN MAIER



OHNE TITEL, NEW YORK, SEPTEMBER 1953

Während ihrer regelmäßigen Spaziergänge mit der Kamera durch die Straßen New Yorks fotografierte Maier immer wieder Geschäftsfrauen, Damen mit Hüten, Platanen, Kinder, Menschen ohne Ziel und Menschen, die scheinbar alle Haltungen verlor haben. Viele ihrer Fotos hat Maier wohl nie gesehen, da sie den Großteil ihrer Filme nicht entwickelt hat. Im Jahr bevor diese Aufnahme entstand, hatte sie sich von ihrer einzigen Kamera verabschiedet und eine Rollefilm-Typ 35 am gemacht.

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OHNE TITEL, NEW YORK, SEPTEMBER 1953

Eine der wenigen bekannten Bilder, die Maier nicht auf der Straße aufnahm, zeigt vielmehr eine junge Kinder, die sich als Kindermädchen betriebe. Nachfolgendes zeigt eine Maier mit einem Kind, das sie wohl belächelt, freundliches Plaudern mannt, auch Anglie in ihrem Badkleid untersteht. Sie hatte den Anspruch, einen einflussreichen Bild von Leben zu vermitteln.

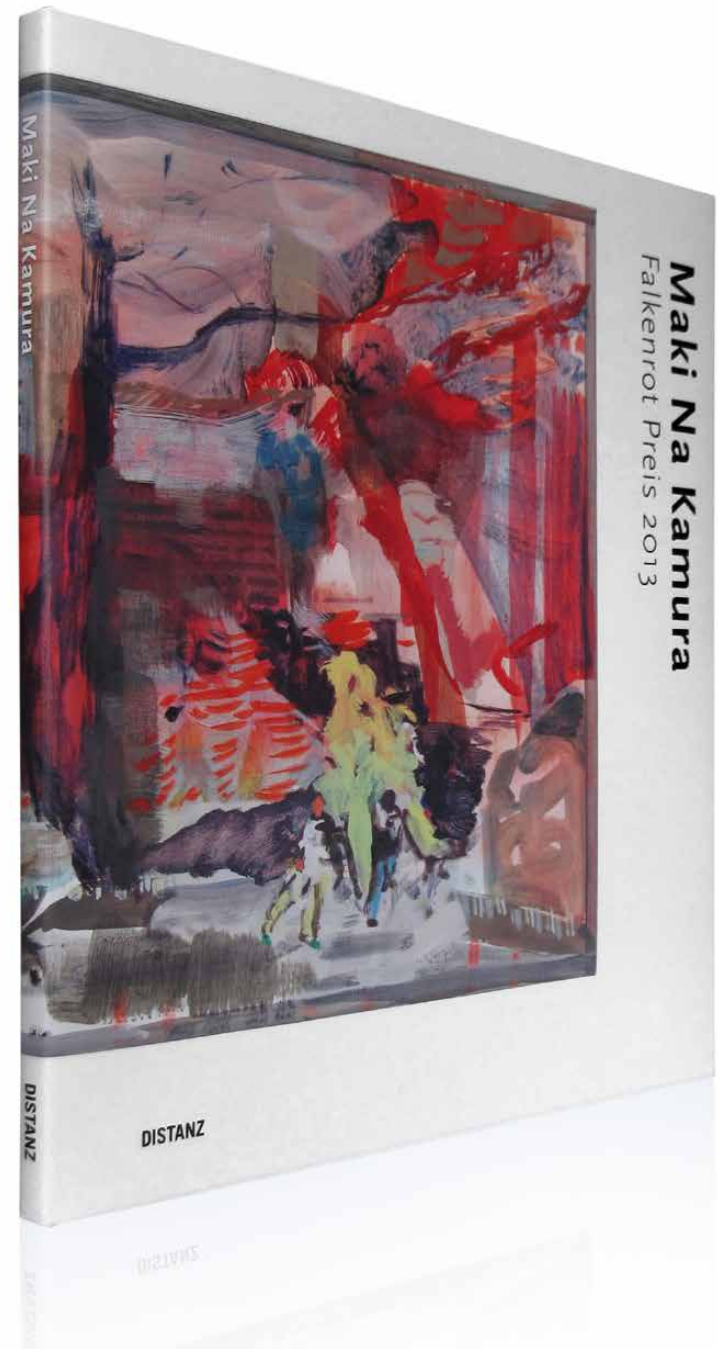
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VIVIAN MAIER

ART




MAKI NA KAMURA [Falkenrot Preis 2013] | Distanz [November 2013]
240 × 280 mm | 80 pages | Hardcover with Jacket



Ich malte ein Bild über die Substanz der Gegenständlichkeit. Es wurde abstrakter als alles vorher. [M. N. K.]

I made a painting about the substance of representation. It turned out more abstract than anything before it. [M. N. K.]

1. LD XII, 2013



4

5

2. KCF IV – Romantic Kaddō, 2010



6

7



3. KCF I, 2010

Malerei als Resonanzraum
Christoph Tannert

Was für den einen die Energieströme zwischen Michelangelo und Picasso sind, ist für den anderen die Wirkmächtigkeit Hakazas mit dem billigen vorderen Ausdruck vögeler Großartigkeit. Maki Na Kamuras Position ist eine weltläufige. Und sie ist gleichermaßen von althergebrachter Eleganz wie von asiatischer Leichtigkeit.

Mittlerweile lebt Maki Na Kamura fast so lange in Europa wie sie vorher ihr Leben in Japan verbracht hat. Jenen Teil der kochenpsychologisch geschulten Kunsttellerschaft, der gern glauben wollte, sie sei eine zeitgenössisch exotische Synthese aus fernöstlicher und westlicher Welt, wird das enttäuschen. Dabei ist ihre Malerei eine durchaus wahrnehmbare Ganzheit aus Ambivalenzen. Umrandet von einem konsequenten femininen Ego. Das Prinzip der Vermeidung von harschen zentralperspektivischen Raumgliederungen gehört dazu. In ihren virtuos gestalteten Bildkomplexen gibt es insoweit Wirklichkeiten diverser Ordnungen. Die der hochtourigen Metaphorik eine nicht in Erscheinung.

Alles bestimmend sind in ihrem Werk die nicht trennscharf voneinander abzugrenzenden Fragen „Was ist ein Gemälde?“ und „Wie finde ich zu einer überzeugenden Landschaftsdarstellung?“. Darauf gibt es mit Sicherheit viele Antworten. Maki Na Kamura äußert sich künstlerisch im Sinne von „Problemlösungsmöglichkeiten“ (Adorno) und formuliert dazu die passenden kritischen Reflexionen. Das Simieren im Kallauer-Modus des angesagten Bad Painting ist dabei nicht ihre Sache. Wie sie überhaupt auf den üblichen modischen Farbräsen-Schnick-Schnack verzichtet.

Rauschaft und bei ihr Farbe verortet. Farbe schafft Raum schafft Landschaft und stellt sich dabei selbst aus. Das Bild ist nicht darauf angewiesen, zwischen Konkretion und Abstraktion zu unterscheiden. Die handschriftliche Spur und ein romantisch expressiver Duktus sorgen für belebte Oberflächen. Das Arbeiten mit Farbe zwingt die Künstlerin zur Vorausschau. Professionalität sucht Systematik.

Es ist kein Zufall, dass die Künstlerin teilweise zyklisch, teilweise seriell arbeitet, wobei es keine wirkliche Abgeschlossenheit eines Themas bei ihr gibt. Sie entwickelt ihre Kunst in bedächtig gesetzten Schritten. In der

9



4. LD XVI (2012/13)

Malerei als Resonanzraum

1. Friedrich Nietzsche „Die ewige Sehnsucht des Daseins wird immer wieder umgelenkt – und durch ihr, Stillsitzen vom Staube!“, in: Friedrich Nietzsche, Die fröhliche Wissenschaft, Vierter Buch, Aphorismus 341, in: Kritische Studienausgabe (KSA) in 14 Bänden, herausgegeben von Giorgio Colli und Mazzino Montinari, Band 5, S. 375, München 1999.

2. ACID MOTHERS TEMPLE, japanische Version des Psychoeduk-Buchs, Chime Rock, Noise Rock, Progressive Rock, Noise Rock, 1995, gegründet von Goro Kawai, Makiaki. <http://www.acidmothers.com/>

Rückschau bilden diese Schritte dann möglicherweise ein Spuren-Cluster. Ständig setzt sie mit dem gleichen oder ähnlichen Bildvokabular neu an. Ihre Bilder sind ein Bekenntnis zum Unabgeschlossenen. Dazu gehört immer auch der Triumph des Romantikers samt der Flucht in Labyrinth-Strukturen und Ausweglosigkeit. Vielleicht kommt man ihren Werken aber auch mit Nietzsches Gedanken von der „Sanduhr des Daseins“¹ auf die Spur, der ewigen Wiederkehr bzw. Wiederkunft des Immergleichen. Dieser bildet das Leben wirklich ab, so wie die Malerei ein Balanceakt ist wie das Leben selbst.

Wer dieser Tage auf dem Feld der Malerei operiert, muss die Wucht und den Einfluss einer jahrhundertalten Bildtradition nicht verfehlen. Es gibt Schlimmeres, als klassische Landschaftsmalerei in neuem Gewand zu sehen. Ein Bild wie Abb. 4. LD XVI (2012/13), sieht aus, als hätte Maki Na Kamura Giorgiones Schlummernde Venus (1508/1510, Gemäldegalerie Alte Meister, Dresden) gemalt, und es sieht wirklich gut aus, eben weil es keine Landschafts„darstellung“ ist, vielmehr eine reine Fablandschaft und ein Resonanzkörper weiblicher Präsenz. Dieses Bild erweitert den traditionellen Landschaftsbegriff, weil es selbst wie eine Landschaft angelegt ist. Egal ob Maki Na Kamura in der Verfeinerung eines Bildentwurfs Farbe zu verschwommenen Landschaftsformationen grenzen lässt oder Gegenständlichkeiten von ihrer Bildfunktion mittels Farbe befreit, der Grundimpuls ihrer Bilder ist ein fließendes Feeling good.

Die Leinwände von Maki Na Kamura verbreiten bei mir ein unaufhörlich zwingendes, nicht enden wollendes Wohlgefühl im Universum von ACID MOTHERS TEMPLE!

Diese in Japan aufgewachsene und in Deutschland lebende Künstlerin hat ein Gefühl für Gegenwart – die Präsenz des Malstiftlichen und die Diskursveränderungen im Feld der Malerei. Sie beweist, dass man Malerei noch lieben kann. Auf jeden Fall hebt sich Maki Na Kamura deutlich von den aktuellen, durchformatierten Malerei-Konzepten ab. In einem Kreativfeuerwerk mobilisiert sie Farbe gegen die Uniformität der Vergangenheitsverliebtheit.

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9. FSP XI, 2013



10. FSP VII, 2013



19. LD IX, 2013



20. LG XXXIII, 2011



19. LD XIX, 2013

Maki Na Kamura
Lebt und arbeitet in Berlin | Lives and works in Berlin



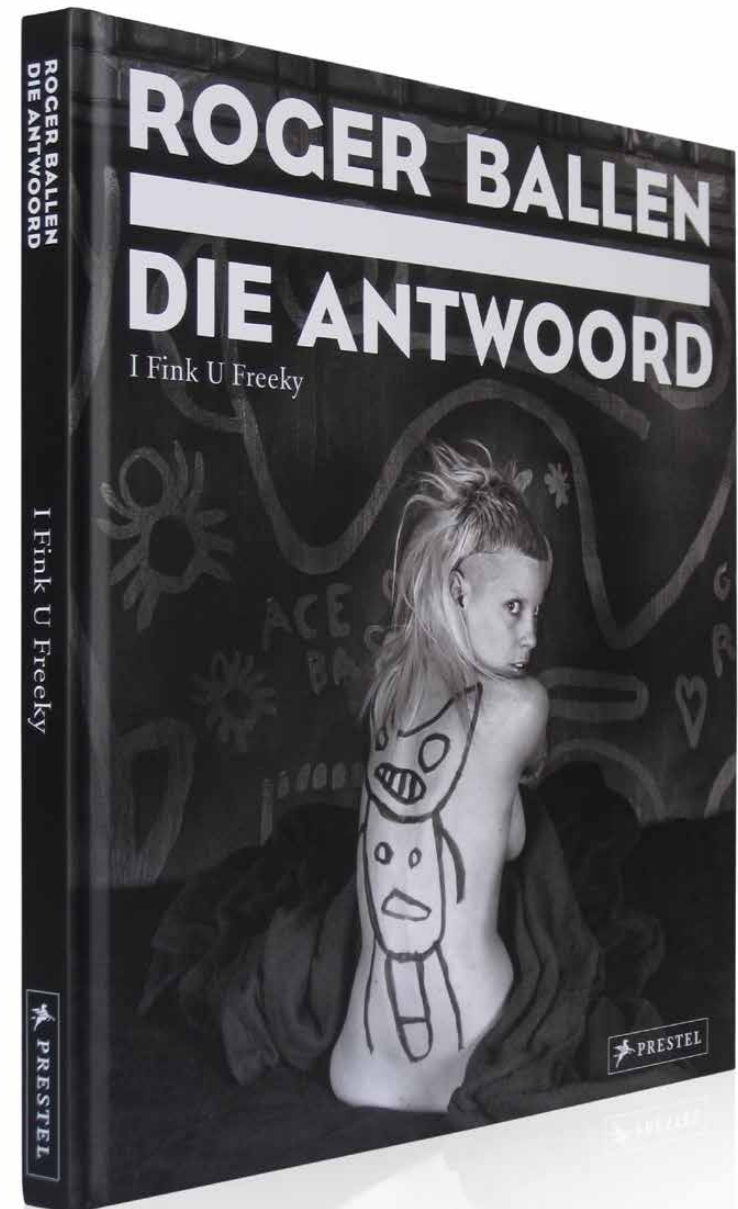
Ausstellungen | Exhibitions

- (Kat. | Cat. = Katalog | Catalog)
- Einzelausstellungen (Auswahl) | Solo exhibitions (Selection)**
- 2014 Oldenburg Kunsten, Oldenburg
 - 2013 Falkenrot Preis 2013, Künstlerhaus Bethanien, Berlin (Kat. | Cat.)
 - 2012 „Garten in LD“, DITTRICH & SCHLECHTRIEM, Berlin (Kat. | Cat.)
 - 2011 „Maki Na Kamura“, Museum Haas Kaysa, Yokosuka (Kat. | Cat.)
 - 2010 „JCI, for Cold Frame“, Schleiersteinbrunn, Berlin (Kat. | Cat.)
 - 2009 „JMA“, Schleiersteinbrunn, Berlin (Kat. | Cat.)
 - 2008 „Le dragon du peintre“, Jiri Senkic Gallery, Prag/Prague (Kat. | Cat.)
 - 2008 „Folgeschritt“, Julius Weller, Berlin
 - 2003 „Jensenen AG“, Berlin
 - 2003 Galerie Nish, Augsburg (Kat. | Cat.)
- Gruppenausstellungen (Auswahl) | Group exhibitions (Selection)**
- 2012 „Transcultural Narratives“, Bangkok University Gallery, Bangkok (Kat. | Cat.)
 - „I am you and you are me, perhaps“, Galerie Juan Soto, Santander (Kat. | Cat.)
 - „KALLINGSRUM“, Kunstakademie Berlin, Berlin
 - 2012 „DITTRICH & SCHLECHTRIEM“, Berlin
 - 2011 „Lied in the South – Landscapes“, Schleiersteinbrunn, Berlin (Kat. | Cat.)
 - 2010 „Zwischen Gesellschaft für Westfälische Malerei“, Galerie Bismarck, Krefeld (Kat. | Cat.)
 - „Quinto Fuglio“, Tapetenwerk, Leipzig
 - „Jagd/Jagd“, Kunstverein Hüntrup, Hüntrup/Sp.
 - „Moralentata y“, Erika Hain, Hamburg
 - „Premio Lissone 2010“, Museo d'arte contemporanea, Lissone (Kat. | Cat.)
 - „Doubtful“, Museum Haas Kaysa, Yokosuka
 - 2009 „Jensenen AG“, Galerie Fritze Torgler, München | Munich
 - 2007 „Von Meiden und Affen“, Ludwig Museum, Koblenz (Kat. | Cat.)
 - 2006 „Auf dem Pfad“, Städtische Galerie, Karlsruhe (Kat. | Cat.)
 - 2004 Galerie de France, Paris
 - 2002 „MISTER FRAU“, Kunstheute, Darmstadt (Kat. | Cat.)
 - „Three Generations of Kunst Akademie Düsseldorf“, Joseph Beuys, Jüng Innendorf
 - „Maki Na Kamura“, Museum Haas Kaysa, Yokosuka (Kat. | Cat.)
 - „Maki Na Kamura“, mit | with Edgar Salles, Galerie Trade, Berlin

PHOTOGRAPHY



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ROGER BALEN DIE ANTWOORD

I Fink U Freeky

With contributions by
Ivor Powell, Ninja & Yolandi Viser

PRESTEL
MUNICH · LONDON · NEW YORK

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Ninja and Yolandi

ROGER BALEN & DIE ANTWOORD

When we saw Roger Ballen's photographs for the first time it was like being punched in the face. At first we were like "What the fuck?" "Who are these people?" "Where do they live?" and "Jesus! Who the hell took these pictures?" When we found out that these pictures were taken by a photographer called Roger Ballen in South Africa, we couldn't believe it! We had never seen photographs that made us feel such violent excitement, and the fact that these images were "Made in South Africa" was just the best thing in the world! In our experience South Africans are generally embarrassed about being South African, and look up to the US, EU, UK styles as being better. This was the first time in our lives we saw South African art that slammed so fuckin' hard and dark. Also, the two of us have never really been able to fit into any part of South African culture. So we related heavily to the strange, alienated people in Roger Ballen's photographs, living on the fringes of South African society. The way that Roger Ballen presented these people inside this dark, spooky, comic book-like world was just the illest shit we had ever seen in our lives. So fascinating, so disturbing, so unfuckingbelievably fresh! These were no ordinary photographs. They were like highly complex surreal artworks in the exact same league as Salvador Dalí, Hieronymus Bosch and Lucian Freud.

Suddenly all the music and imagery we had been working on up until this point seemed fuckin' weak in comparison to Roger Ballen's freak-mode zone. We also wanted to make heavyweight 'Punch You In The Face'-style art like this. So we threw all the music we had been working on for so long away, and started from scratch. The extended graffiti scrawled all over the walls and random objects in Roger Ballen's photographs looked like it was made by either children, mental people or criminals. This raw, demented graffiti had a huge influence on us psychologically. This graffiti ripped open the filters that protected our conscious thoughts from our animal-like subconscious zones. We both underwent dark and dangerous psychological transformations as we dove deep into the most primal regions of our minds and merged with our shadow selves. Instead of trying to work out how to fit into society, we decided to make our own unique breed of 'Fuck You'-style pop music. We called this new dark pop group Die Antwoord.

Yolandi made contact with Roger Ballen in 2006 shortly after discovering his work. Two years later we created our first photographs with Roger Ballen called *SOS*, which was also the name of Die Antwoord's first album. Six years after meeting Roger Ballen we made our first music video together called *I Fink U Freeky*, and our relationship came full circle. The series of photographic images contained in this book flowed directly out of this dark and deadly collaboration. On an artistic level Ninja and Yolandi are kinda like Roger Ballen's little punk protégés, and it would be accurate to say that Roger Ballen accidentally spawned Die Antwoord.

Die Antwoord, 2008



Pelle, 2012



Yolandi and Sneaky Hand, 2012

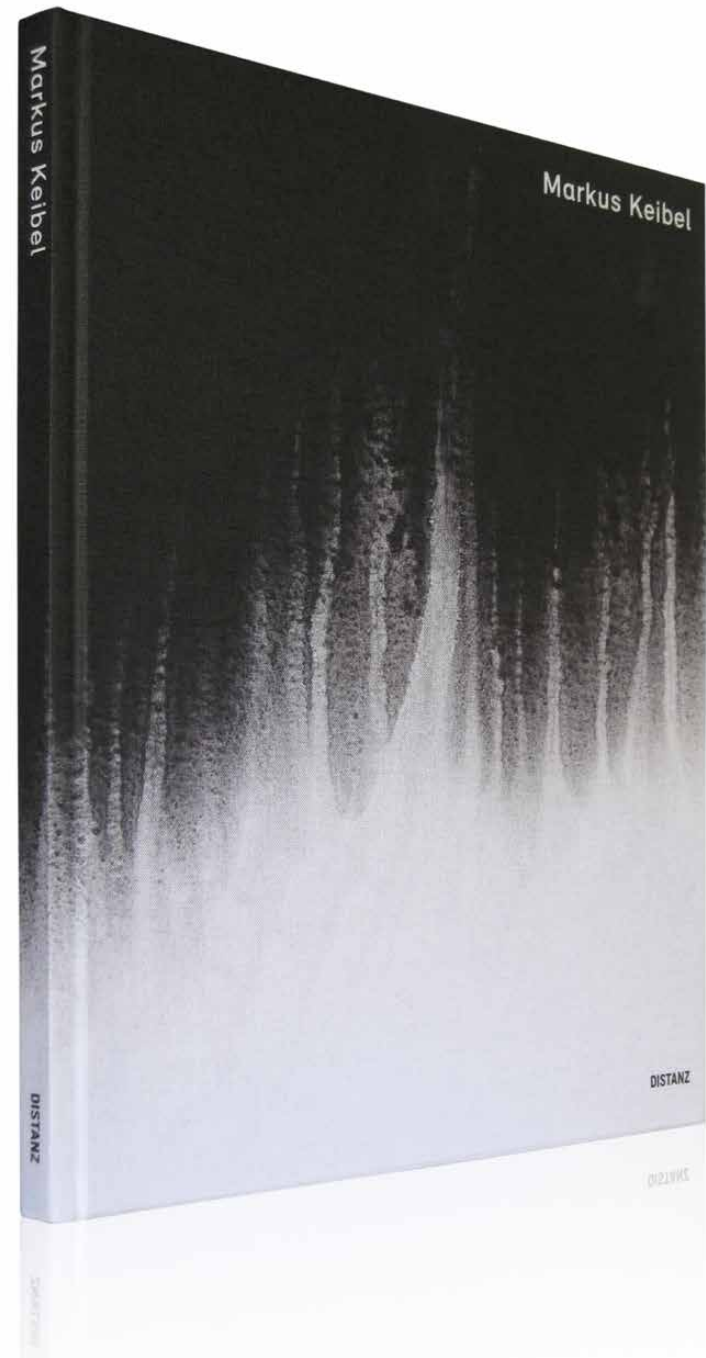
Bird Man, 2012

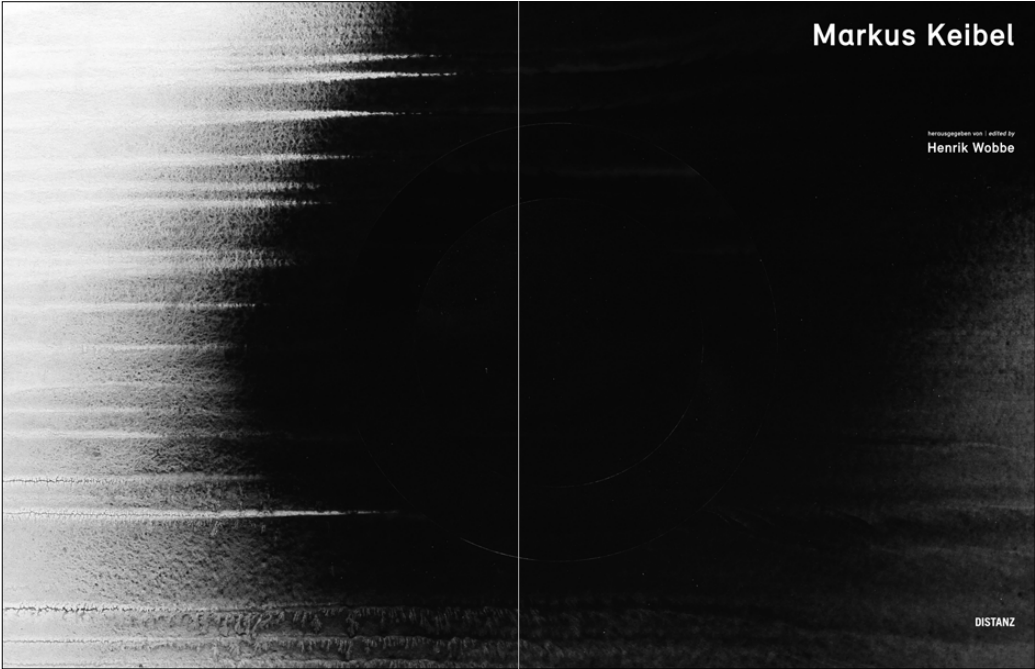


ART



MARKUS KEIBEL [Henrik Wobbe] | Distanz [September 2013]
240 × 310 mm | 112 pages | Hardcover





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Ereignisse und Spuren

Ereignisse und Begebenheiten machen das Leben unvermittel erfahrbar, und am Leben zu sein heißt nicht weniger als eine Aufführung unglücklicher Existenz zu geben. In dieser Alltätlichkeit liegen die sich spontan ergebenden Voraussetzungen für eine lebendige Poetik, quasi für eine Theorie der Kunst des Lebens. Blickt man zurück, stellen dennoch immer unbehagliche, von der Theorie nicht erfasste Aspekte, die in den durch und durch geschichtlichen Ereignissen unseres Lebens und seinen Rückständen ihren Ausdruck finden. Diese werden in einer Art verzerrten Anwesenheit, dieser vermittelten Anwesenheit des Geistes, zu Spuren. In dieser Hinsicht sind die aktuellen Performances oder partizipativen Installationen Markus Keibels mit diesen Überlebensbein ausgerichtet, die überwindende Aspekte des täglichen Lebens begreifen. Wie Keibels Arbeiten so gleich und einzigartig macht, ist der Umstand, dass er den Galerieraum als Ort der Reaktion zur Präsenz von kreativer Intuition werden lässt. Anstatt Wahrnehmung als passives Reflektieren seiner Kunst auszuweisen, fordert er von Anfang an zur aktiven öffentlichen Teilnahme auf. Eine Begleiterscheinung davon ist, dass unser Verständnis seiner künstlerischen Praxis viele der abgeleiteten Diskussionen oder linearen Konventionen des Kunstschaffens verwerft. Jene von Schöpfern als einzigen Determinanten und Äußerer des Werkes, die Annahme völliger Kontrolle über die verwendeten Materialien, die nicht definierten und ungewissen Auswirkungen des erzeugten Gegenstands, die Handhabung seiner Resonanz und seine Neuzentrierung in der späteren Geschichtszeichnung, d.h. die übliche Neubestimmung oder Reproduktionswiederholung, die heutzutage in der dokumentarischen Vermittlung und Rezeption von Kunstwerken üblich ist.

Keibels Kunst weist von Anfang an eine unvermittelbare partizipatorische Wechselwirkung inne, eine Interaktion von Kunst und Leben, von Künstler und seinem Publikum. Sie entfaltet oft aus Live-Events, die sich aus der Teilnahme des Publikums und der Gleichzeitigkeit von gelebter Erfahrung und deren Konsequenzen ergibt und als Serie expressiver Spuren sichtbar wird. Das intellektuell verwendete Wort „Spuren“ muss hier allerdings klar als sichtbares Zeichen und als Überbleibsel verstanden werden – das heißt als Beleg der früheren Anwesenheit von etwas anderem. Markus Keibel beginnt zunächst mit einem orchestrierten Event, der Ausweitung hat, die im Vorfeld nicht vorweggenommen werden können. Wie genau es beginnt, mag jedoch zuerst nicht mehr als der Rückblick aus der Anwesenheit von Menschen sein. Sobald diese Anwesenden verschwinden, d.h. aus ihren Handlungen ein – rückblickend betrachtet – vorausgegangener Partizipations-Event wird, werden wir Zeugen einer Übertragungs-Kette und somit einer neuen, anderen materiellen Anwesenheit. Das verleiht Sichtbare erscheint, das durch die verschwinden, zu einer Lebensspur gewordenen Realität auf neue Weise erzeugt wird. Die sich frei stehende Kunst von Keibel schließt sich aus und durch diese Spuren der Zwischenwesenheit aus einer a priori-Handlung heraus. In bestmöglicher Hinsicht erinnert seine Kunst den Betrachter an Hallengers bekannte Beobachtung dessen, was ein kreativer Humanismus sein könnte: „Jedem liegt etwas in die Fülle seines Wesens anhaften, in diese hervorgehoben, produziert. Völlig richtig ist deshalb eigentlich nur das, was schon ist. Was jedoch vor allem „ist“, ist das Sein.“

Wenngleich das bisher Gesagte etwas theoretisch anmutet, lässt es doch einige wesentliche Aspekte der aktuellen Arbeiten von Partizipanten zusammen. Keibel in London und Stuttgart ausführte. Er erzeugte äußerst fortable und dichte Bodeninstallationen: in Stuttgart waren das die aus auf den Boden gestrichenen farbigen Linien, in London handelte es sich um eine Zwischen-Boden-Installation in den Farben Schwarz, Blau, Silber und Orange. Die unglückliche, nicht fixierten Pigmente nahmen auf dem polierten, matten Boden ab und wurden durch die Verdrängung und enorme Fortbewegung eine intensive bläuliche Dimension an, was auch durch die weichen Farbtöne ging an den Grenzen jenseits gefärbter Linien befand wurde. Sowohl in London als auch in Stuttgart hat das Publikum während der Event-Einführung über längere Zeit über den pigmentierten Boden, blickte die Begrenzungen zwischen den Rogen durcheinander und hinterließ seine Lebensspuren im gesamten Raum und darüber hinaus. Die Spuren waren vielfältig und reichten von Fußabdrücken bis zu Hand- und Fußabdrücken (durch die in Strängen, dazu eine große Bandbreite von Schritten mit glatter oder Profilierter, inneren Strichen, mit Hindernissen oder Füllungen erzeugte Linien) und so weiter. Die aufgestellten Formen vermengen sich während des Events miteinander, die Interaktion von Kunst und Leben, von Künstler und seinem Publikum. Sie entfaltet oft aus Live-Events, die sich aus der Teilnahme des Publikums und der Gleichzeitigkeit von gelebter Erfahrung und deren Konsequenzen ergibt und als Serie expressiver Spuren sichtbar wird.

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Einige Kunstwerke auf den Leinwänden zeichnen sich aus. Ähnlich verhält es sich bei dem 2010 in der Türkei ausgeführten Projekt Part Izmir, wenigstens sich in diesem speziellen Fall die Pigment-Boden-Installation in einem großen Fabrikraum befand und als oberflächliches Feld aus sich asymmetrisch gegenüberliegenden Farben eingerichtet war. Ingeachtet der Tatsache, dass auch dieses Projekt auf die subjektive und informelle Tradition der Malerei verwies, nahm es in einer Performance-Event seinen Anfang. Die Reaktionen der Teilnehmer wurden, die Grenzen zwischen drinnen und draußen, zwischen privaten und öffentlichen Raum, zwischen Kunst und Leben wurden so offensichtlich vermischt. Resultat war ein geschichtetes, von Leben zeugendes Pulverpast verbliebener Zeichen und Spuren, welche in sich einschließenden Prozesse und mit ihnen späteren Verschwinden von Galerieräumen zur Basis der Pigment-Arbeiten wurden, die der Künstler nach der Eröffnungsveranstaltung anfertigte.

Keibels Verwendung von reinen Pigment, wie es Yves Klein vor ihm getan hatte (anders als dieser verwendet Keibel jedoch unglückliche Pigmente), hat in seinem Werk Bestand. Er wählte es in seinen früheren Arbeiten und auch bei vielen seiner aus verschiedenen Materialien gefertigten skulpturalen Arbeiten. Kunstwerke zu schaffen, die aus den Resultaten einer Veranstaltung entstehen, ist auf jeden Fall verlockend. Bevor der Galerieraum gewirkt wird, werden Teile der Performance Spuren auf große Leinwände übertragen und ab- oder eingedrückt und die entstehenden Bilder als Teil einer Ausstellung an der Wand gezeigt. Der Effekt ist der, dass sich die ursprüngliche Objektschicht, wie sie von der Boden-Installation und der Event-Performance bezeugt wird, in die Subjektivität der verbleibenden Spur vermischt. Obwohl manche Anzüge zu Yves Kleins bekannten Anthropometrien, in welchen junge französische Frauen (Buffy Models) in blauen Farben gedrückt und anschließend als „lebende Pinsel“ über den Boden geschleift wurden, hergestellt werden könnte, stellen einige wichtige Unterschiede bestehen. Die Ereignis-Performance von Keibel unterscheidet sich deutlich von der späteren Ausführung und Vollendung der Leinwandarbeiten. Zudem blieben die Erzeuger der Fußabdrücke, der Zeichen und Spuren gewirkt und häufig von ihren körperlichen oder sozialen Geistes schicht befreit, abgesehen vielleicht von den Schlussfolgerungen, die man aus ihren Spuren ziehen kann. Und schließlich, da die Veranstaltung nicht in einer theatralisch-performanten Weise von Künstler inszeniert wird (anders als bei den frühen Arbeiten von Yves Klein), führt das konsequenterweise zu einer weitaus deutlicheren und bewusster verschobenen Realität, die Inszenierung der Subjektivität enthält. Diese drückt sich mittels der auf die Leinwand übertragenen Spuren und meint die Subjektivität Keibels, der Teilnehmer weil aus der Galerie hinaus in die Straße) getragen – das alles war vollkommen ungeplant und

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glas und kreise | glass and circles

2002–2011

seven evolutionary points of view

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Auf 18 verschobenen großen Glasflächen und 5 gebogenen Kreisen mit folgenden Text vorgetragen:

CH VERSTEHT DEINEN IMPULS
DU VERSTEHT SEINE INTENTION
WIE ER VERSTEHT SEINE INTENTION
WIE VERSTEHT UNTERNE IMAGINATION
WIE VERSTEHT EINE IMAGINATION
WIE VERSTEHT IHRE INTENTION
SIE VERSTEHT MEINE IDEE

Die Elipse erglänzt jeweils ein wenig
zusammenhängend (Ständchen) aus gemauerten
perfekten Kreis.

Nine broken ellipses with the following
text are printed on sixteen panes of glass
in various sizes:

I UNDERSTAND YOUR IMPULSE
YOU UNDERSTAND HIS INTENTION
HOW HE UNDERSTANDS HIS INTENTION
HOW UNDERSTAND YOUR IMAGINATION
HOW UNDERSTAND OUR IMAGINATION
HOW UNDERSTAND THEIR INTENTION
THEY UNDERSTAND MY IDEA

Each of the ellipses glows a perfect
circle when seen from a certain point
of view.



mind on fire

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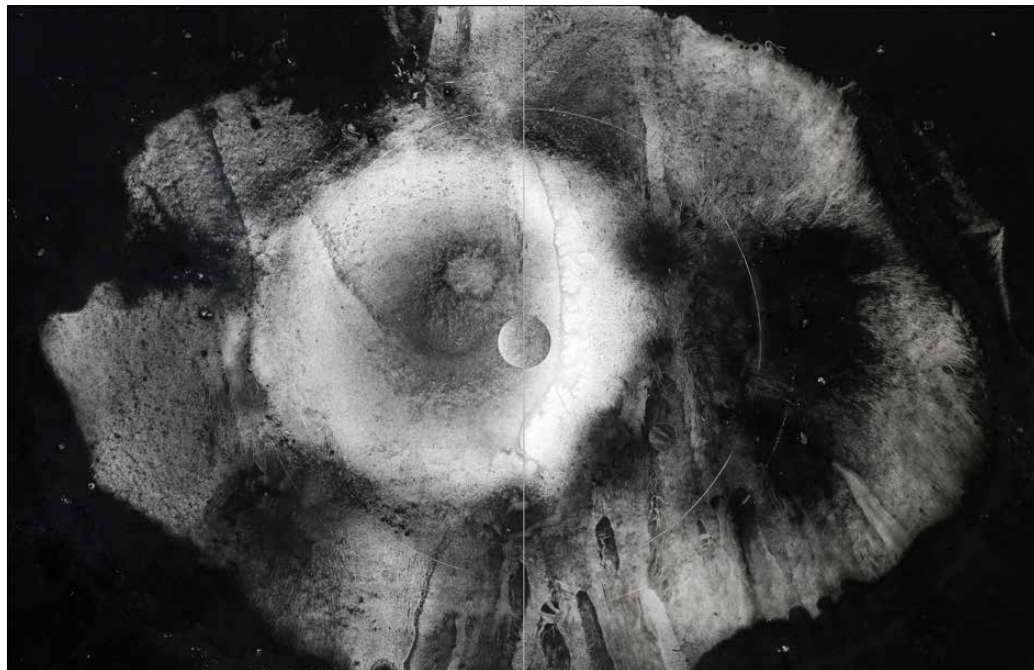


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mind on fire



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sublime kursiv



93

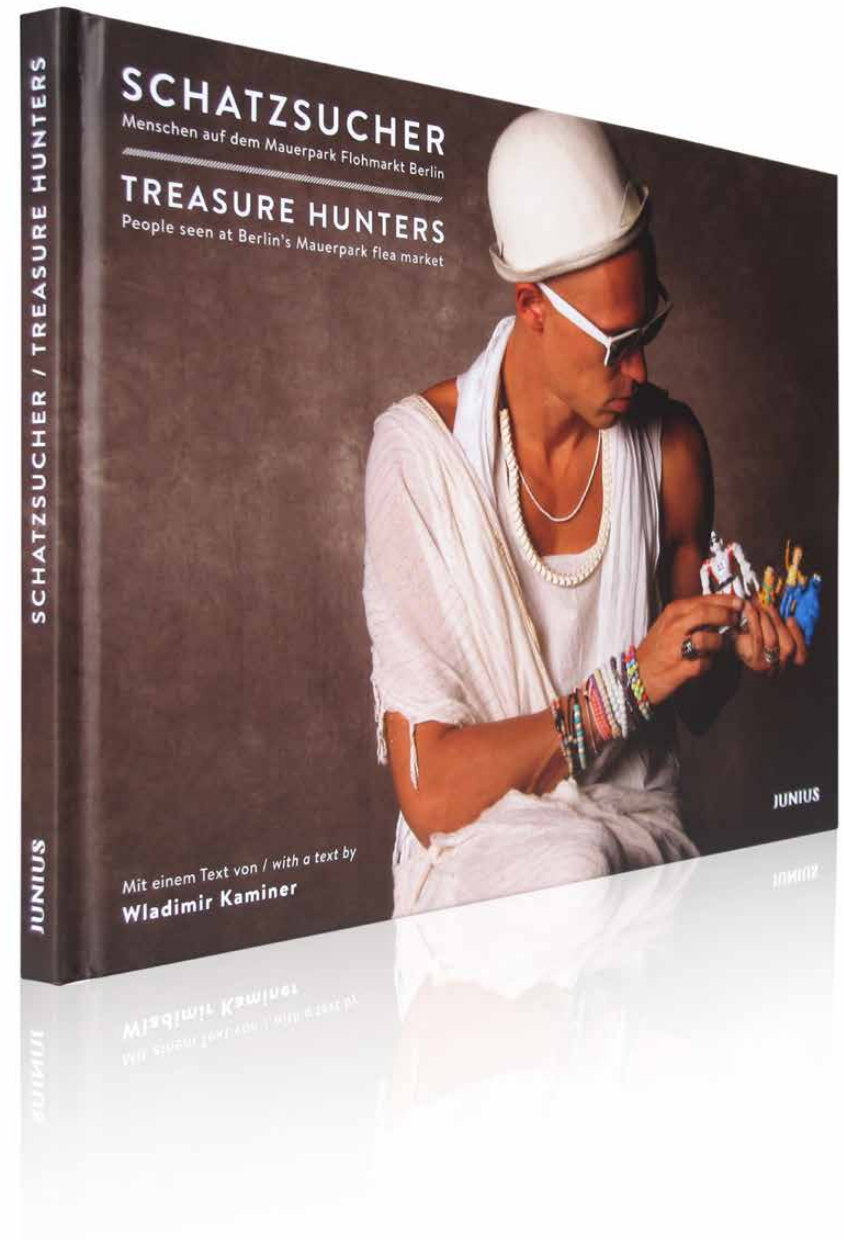
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Immanuel Kant, Kritik der Urteilskraft und Thomas Hobbes, Leviathan, 2012. Ruß, Pigment und Acryl auf Blüten. Je 100 x 70 cm
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- Marx/Engels, Ausgewählte Werke, Band 1 bis 6, 2012. Soß, pigment, und acrylic paint. Details
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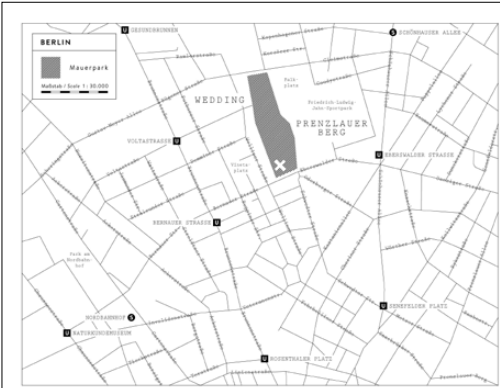
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SCHATZSUCHER [Thomas Henk Henkel] | Junius [May 2013]

259 x 202 mm | 92 pages | Hardcover





Fotografieren von / Photographs by
THOMAS HENK HENKEL

SCHATZSUCHER

Menschen auf dem Mauerpark Flohmarkt Berlin

TREASURE HUNTERS

People seen at Berlin's Mauerpark flea market

Herausgegeben von / edited by Benjamin Wölbergs

JUNIUS

RUSSIAN SPOON

WLADIMIR KAMINER

I've been living in Berlin for close to twenty years now and on a Sunday go to the flea market in the Mauerpark. Although I don't intend to buy anything there, I return home with bags full of goods. And now I think I know why this is. At a flea market people are hypnotized by the things on display, and walk around like zombies, with misty eyes. They sometimes behave to their own disadvantage, and are psychologically influenced by all the second-hand goods seeking a new owner. Hardly have you shown an interest in something, and bought a spoon. For example, then the entire amount of cutlery on offer at the market reaches out towards you. Instantaneously, other spoons, along with knives and forks appear from nowhere and keep entering your bag. Once, without thinking, I bought an old silver spoon from my hometown as an act of solidarity. On it was written in Russian "Moscow welcomes every visitor". From that point on, I saw nothing but cutlery all over the flea market. The hospitable Moscow spoon passed with curiosity out of my bag and gave me nothing else to what else I should buy. There was suddenly a lot of interesting cutlery, such as hunters' knives and forks with fluffy tails, and a spoon with a little spring mechanism making it perfect for children's teeth. When it came to fish cutlery, I had my reservations as to whether I really needed eight oyster forks. Until that point in time we'd never eaten oysters simultaneously. And certainly never at home. But the well-meaning spoon in my bag was convinced it was really necessary to win at all. The very fact that another piece of cutlery belonged to this set, which looked like a flattened, square spoon and went by the cultivated name of a "caviar server" was only available together with the eight oyster forks made their purchase unavoidable. Thanks to my new-found close relationship with the Moscow spoon, I managed to stick up on my supply of cutlery in no small way. I've noticed that only foreigners buy cutlery at the flea market, maybe because they came from countries where the people are starving. ... While the locals are probably disgusted by the idea of eating from used cutlery. On the way back I also bought some decent cutlery decorated with pearls, and almost ended up purchasing a mysterious oversized fork for large soups (that turned out to be a closer inspection to be a look-such). Incidentally, I once lent out the square caviar server as an exhibit for "Germany - A Country of Immigrants". The organizers of this exhibition asked me which objects I took with me when I left Russia two decades ago, and what hopes I had for my new life in Germany. I replied that I left with hardly any baggage, save for a caviar spoon. I had great expectations of Germany, and believed I would not come every day. Sadly these expectations have not been fulfilled. But I've kept the silver spoon "Moscow welcomes every visitor".

RUSSENLÖFFEL

WLADIMIR KAMINER

Seit beinahe zwanzig Jahren in Berlin lebend, gehe ich sonntags zum Flohmarkt am Mauerpark. Obwohl ich dort nichts kaufen will, komme ich mit vollen Taschen nach Hause zurück. Inzwischen glaube ich dahinterkommen zu sehen, warum das so ist. Auf dem Flohmarkt werden Menschen von Sachen hypnotisiert, deswegen bewegen sie sich dort wie Schlafwandler. Haben Nadeln in den Augen und wandern geistesgleich zum eigenen Nachteil. Sie werden von Flohmarktwaren geistlich beeinflusst, die einen neuen Besitzer suchen. Kaum zeigt man Interesse an etwas Bestimmtem und kauft zum Beispiel einen Löffel, sofort taucht sich einem der gesamte Flohmarktbestand an Besteck entgegen. Löffel, Gabel und Messer springen wie Pilze aus dem Boden - und ankommen in die Tasche. Einmal kaufte ich gedanklos ein Silberlöffel mit meiner Heimatstadt einem alten Silberlöffel, mit der Aufschrift auf Russisch "Moskau ist über jeden Gast froh". Ab sofort sah ich auf dem Flohmarkt nur noch Besteck. Löffel, Gabel, Messer kicherten sich an jeder Flohmarktsche. Der bereits gekaufte gestohlene Moskauer Löffel schaute neugierig aus meiner Tasche und gab mir mitgeteilte Ratsschläge, was ich noch unbedingt kaufen sollte. Es gab auf einmal sehr viel interessantes Besteck, abgesehen zum Beispiel, bei dem Messer und Gabel flauschige Tierschwänze hatten und der Löffel eine Federung, die perfekt zur Hühnerkeule gepasst hätte. Beim Fischbesteck hatte ich so meine Zweifel, ob ich tatsächlich acht Austerngabeln brauchte. Wir hatten bis dahin noch nie acht Austern gleichzeitig gegessen, zu Hause nicht einmal eine. Der gute freundliche Löffel in meiner Tasche meinte das, es sei definitiv nicht

wendig, alle acht zu besitzen. Allein schon die Tatsache, dass ein anderes daugeschriebenes Besteckstück, das wie ein flacher quadratischer Löffel aussah und sich mit dem noblen Namen Caviarschneefinken schmückte, nur zusammen mit den anderen acht Austerngabeln zu haben war, machte ihren Kauf unvermeidlich. Durch die entstandene Freundschaft mit dem Moskauer Löffel stockte ich meine Besteckverwirrung ständig auf. Ich habe bemerkt, nur Ausländer kaufen auf dem Flohmarkt Besteck, vielleicht weil sie aus Hungerländern kommen? Die Einheimischen ecken sich wahrscheinlich davor, benutztes Besteck zu verwenden. Auf dem Rückweg habe ich noch ein mit Perlen geschmücktes Besteckstück gekauft, und beinahe hätte ich auch eine gehäussvolle Besteckergabel für großformatigen Essen erworben, die sich aber bei genauer Betrachtung als eine Bürste zur Rückenmassage erwies. Die quadratische Caviarschneefinken habe ich übrigens inzwischen als Exponat für die Ausstellung "Zwangsverdrängte Deutschen" gepfeift. Die Organisationen haben bei mir angefragt, mit welchen Gegenständen ich vor zwanzig Jahren Russland verlassen habe und welche Hoffnungen ich mit Deutschland verband. Ich bin fast ohne Gepäck, nur mit einer Caviarschneefinken nach Deutschland gereist, antwortete ich. Ich hatte große Erwartungen, was Deutschland betrifft, ich dachte, wir werden hier jeden Tag Kaviar schaukeln. Leider haben sich meine Erwartungen nicht in diesem Ausmaß bestätigt. Den überlieferten Löffel, Moskau ist über jeden Gast froh habe ich behalten.



Ein Wanderfotograf auf dem Mauerpark Flohmarkt

Im Zeitalter von Digitalkameras und Smartphones ist es nur noch schwer vorstellbar, dass es eine Epoche gab, in der man eine Reise in eine größere Stadt unternehmen musste, um ein Foto von sich machen zu lassen. Porträtfotos wurden selten hergestellt und waren meist nur zu besonderen Anlässen (Geburtstag, Verlobung) man konnte sich den Besuch bei einem professionellen Fotografen im Atelier überhaupt leisten. So war es vor 150 Jahren. Bald schon zogen Wanderfotografen von Dorf zu Dorf, um ihr Handwerk anzubieten. Dieses Arbeitsprinzip einer längeren vergangenen Zeit hat der Berliner Fotograf Thomas Henk Henkel aufgegriffen. Über zwölf Monate hinweg brachte er sein ambulationes Atelier auf dem Mauerpark Flohmarkt auf. An Sonntagen lud er die Besucher ein, sich mit ihrem gerade

kaufen Gegenständen fotografieren zu lassen. Das Ergebnis ist eine einzigartige Kombination aus Reportage- und Studiofotografie - faszinierende Menschen mit ihren wunderbaren Anschaffungen. Das Atelier bestand aus nichts weiter als einem Zelt mit einem Hochstuhl, einem Stativständer und einer kleinen Blitzanlage. Wöchentlich der Ausrichtung der Wanderfotografen des 19. Jahrhunderts. Und wie seine Vorgänger hatte Henkel mit Temperaturen zwischen acht Grad unter null im Januar und weit über dreißig Grad im August zu kämpfen. Das Durchhaltevermögen hat sich gelohnt, wie dieser Bildband zeigt. Henkels Fotos hatten besondere Augenblicke und besondere Menschen für die Nachwelt fest. Menschen, die an einem Sonntag in Berlin das Glück hatten, Dinge zu finden, die sie vielleicht gar nicht gesucht haben.

A wandering photographer at the Mauerpark flea market

In these days of digital cameras and smart phones, it's hard to imagine a time when you had to go on a trip to have your photograph taken. Meaning that a portrait photo was reserved for important family occasions. That's assuming you could even afford to visit a professional photographer in his studio. But 150 years ago, this was the case. Which is why photographers plied their trade by traveling from one village to the next to take portrait photos. This product of a bygone age was resurrected when Berlin-based photographer Thomas Henk Henkel set up his makeshift studio at the Mauerpark flea market. On Sundays he would invite people to be photographed along with the objects they'd just bought from one of the stalls. Resulting

in a unique combination of photo-reporting and studio photography, capturing intriguing people with equally curious purchases. Henkel's studio was nothing more than a tent, housing a stool, a back drop, and a small flash unit. Similar to the equipment used by the traveling photographers of the 19th century. And just like his predecessors, he had to sit it out in temperatures ranging from 8° below freezing in January to well over 30° in August. Yet it was well worth his perseverance - as the photos on these and the following pages testify. Henkel's portraits preserve the moment and the people for posterity. People who sat at one Sunday not knowing what they were looking for. But found it anyway.

Spielezeugfied/roy horse | aus Stoff/made of cloth | 10 €
Thomas [17] & Milo [2] und/from Berlin.

08



14 Bruch/brouch | gold-schwarz/gold-black | 1 €



Drachenzüchter/dragon ring | leicht angeleitet/lightly tamed | 7 € 15

Rollbrett/skateboard | nagelneu/brand new | 11 €
Alex ist vor fünf Jahren nach Mitte gezogen. Er wurde in den Niederlanden geboren und fühlt sich in Berlin zu Hause, obwohl er weiß, This ain't California.
Alex was born in the Netherlands but moved to Mitte five years ago. He feels at home in Berlin, although he knows This ain't California.
Alex [20] aus den/from the Niederlanden/Netherlands

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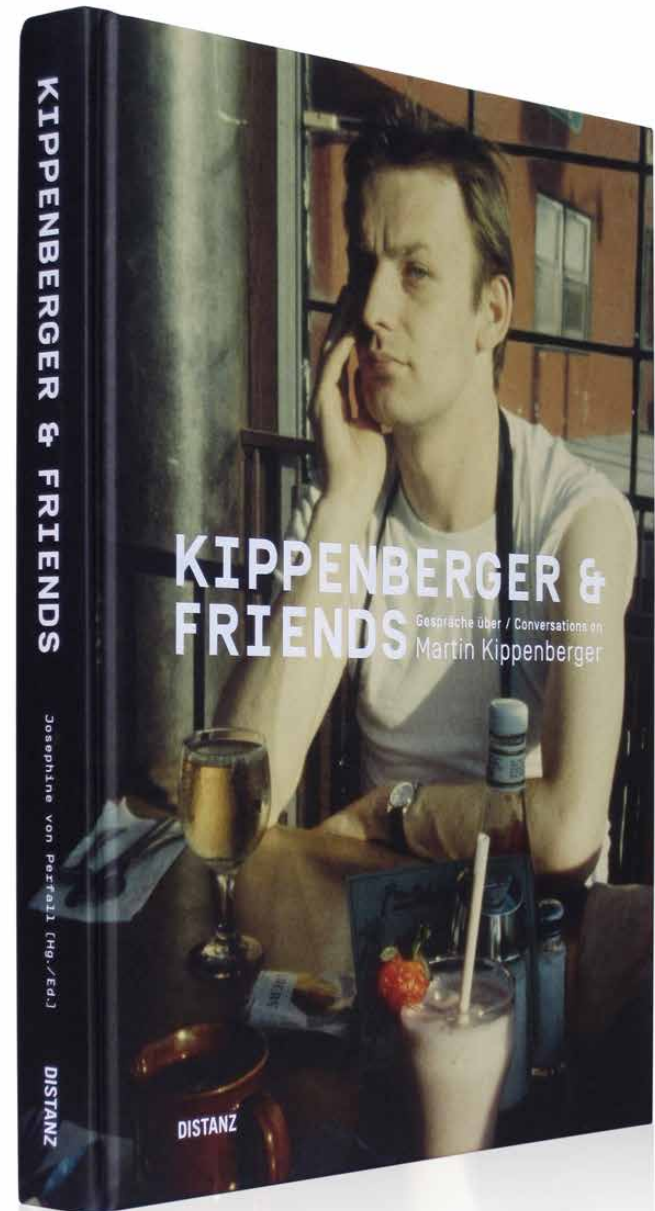




ART



KIPPENBERGER & FRIENDS [J. von Perfall] | Distanz [February 2013]
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Ort ist. Eing waren wir uns wohl auch in der Verachtung des Kunstjergens. Und das Töten war uns auch gemein. Und die Liebe zu Wein, Web und Gesang, die karmigen, konservativen Klassiker.

Vielleicht unmöglich – wie würden Sie Kippenberger in drei Worten beschreiben?
Wie er sich selbst beschrieb: Kippenberger = gute Laune!

Wie wichtig war der gegenseitige Ansporn für ihr damaliges Schaffen? Was hatten Sie, was er nicht hatte und umgekehrt?
Es war mehr Kritik in Form von derbem Spott und Konkurrenz durch Überumpfen in Radikalist. Ganz über, gesunder Wettbewerb. Die zweite Frage kann ich vornehmweise erst beantworten, wenn ich tot bin. Verraten kann ich jedoch, er war fotogen und der bessere Tänzer.

Ihre Zusammenarbeit wurde in den 90er Jahren weniger. Woran lag das?
Junge Männer schreien sich zwischen 20 und 30 zu Banden- und Karriererunden zusammen. Dann beginnen sie mit Neutankontakten. Ich war der erste, der heutzutage verheiratet wurde und nach Hause ging. Und anfangs, im Vorberogen zu leben. Nach Ansicht der alten Dämonen das Günstigste.

Was bedeutete Kippenberger für ihr Werk und vice versa?
Er war teilweise meine Arme und ich war teilweise seine Arme. Amen!

roughing our asses off was a passion we shared. Plus, the love for wine, women, and song, the three pity conservative classics.

That's perhaps an impossible task, but how would you describe Kippenberger in three words?
The way he described himself: Kippenberger = good mood!

How important was goading each other on for your creativity at the time? What did you have that he didn't, and vice versa?
Critique in the guise of crude mockery is more like it, and rivalry in outbidding each other's radicalism. Entirely nasty healthy competition. The second question I cannot politely answer until I'm dead. I can give you this much: he was more photogenic and the better dancer.

In the 1990s, your collaboration grew less intense. Why was that?
Between the ages of twenty and thirty, young men team up in packs that rampage and build their careers together. Then they turn to nest-building. I was the first one to get married, get tenure as a professor, and stay home. And I started to live in obscurity, which, if you ask the ancient Greeks, is the healthiest thing to do.

What was Kippenberger's significance for your oeuvre, and vice versa?
In some ways, he was my nurse, and in some ways, I was his. Amen!

Wie haben Sie Kippenberger zum ersten Mal getroffen?
Wir lernten uns 1977 durch meine Schwester Jenny Capitain kennen, bei einer Party Mau-Mau. Kippenbergers Lieblingskartenspiel, die ich verlor. Meine Spielschulden musste ich am Abend mit einer Flasche Rotwein im Ekt begleichen, dem damals schönsten Künstler- lokal Berlins, und noch am selben Abend wurde eine Reise nach Hamburg geplant, wo er mit seine Freunde vorstellen wollte. Schon in der kommenden Woche fuhren wir nach Hamburg und im Anschluss suchten wir gemeinsam eine Fabriktag in Berlin.

Das hört sich nach einer einfachen Idee an, was es tatsächlich so simpel?
Zu diesem Zeitpunkt lernte Kippenberger bereits in der Fabrik neu: mit Claudia Skoda, deren Mann, meiner Schwester und einem anderen

kam er dann ins Büro und meinte, er möchte auf jeden Fall einen Mengenrabatt bekommen! Da war das Eis gebrochen. Er passte genau zu unserem Zeitgeist und positionierte sich klar gegen die existierende Berliner Kunstszene, wie die Jungs vom Moritzplatz – Fetting, Zimmer und deren Lehrer, Koberling und Kückel.

Insellern?
Er kam von der Akademie in Hamburg und fand dort alles verstaubt und überholt, er stellte sich als Maker vor, wollte aber auf keinen Fall malen! Er suchte neue Wege, die er in Berlin finden wollte. Und zwar als Moderator, Angabe, Schönlange-Maler, etc. Wir wollten alle weg von der Generation, die von der RAF dominiert wurde, vom Politischen, von diesem starken Druck. Um neu anzufangen, gab ich meine Bücher zum Tüdder, die ganze linke Literatur, Neoschick, Matyzek, Scheitelpunktspiel – das war's. Unser Fokus war die Musik ohne jede Politik.

Und trotzdem hatte der Eröffnungsbau den ironischen Titel „Maueraufbau“ und war auf den zehnten Jahrestag des Mauerbaus gelegt.
Gemeint ist der 17. Jahrestag des Mauerbaus, der unter dem Motto „Zwei schräge deutsche Nächte“ stattfand, was später fälschlich als Maueraufbau bezeichnet wurde. So war unsere Situation: angespannt, der Dämon nebeneinander. Da haben wir noch eins draufgesetzt und das Ganze gefeiert! Unsere kleine Zeile, das S.O.B. in der wir saßen, was wir wollten. Nichts Politisches, was das war! Wir drückten uns auf die Musik aus, wir drückten uns in der Musik.

Kamen viele der Musiker ursprünglich vom Ratinger Hof in Düsseldorf?
Die Mitgeber des S.O.B., Klaus Brennecke und Andreas Rohé, kamen aus Düsseldorf und brachten Bands wie Mittagpausen mit. Das Prinzip war ähnlich. Große weißer Raum, Neonbeleuchtung und Musik. In diesem Raum, dem wir schufen, kamen die Musiker und legten sofort los. Oh eine Reparatur und Identifizierung einfach auf die Bühne, Bands wie DINA Testbild zum Beispiel hatten keine musikalische Ausbildung. Für uns stand primär die Musik im Vordergrund, nur durch den starken Zufall von Künstlern im S.O.B. bekam die Kunst auf

and he absolutely had to get a bulk discount! So the ice was broken. The whole thing fit exactly with our mindset at the time and took a clear stand against the existing Berlin arts scene, like the Moritzplatz boys – Fetting, Zimmer, and their teachers Koberling and Kückel.

How so?
He came from the Hamburg academy, where he thought everything was rusty and obsolete; he introduced himself as a painter, but he sure wasn't going to paint! He was looking for new ways and intended to find them in Berlin. He was going to be a moderator, braggart, long-time painter, etc. We all wanted to get away from the generation for which the Bachelor Master's Gang was the dominant issue, from politics, from this heavy pressure. To make a fresh start, I took my books to the junk shop, the whole leftist literature. Neon lighting, a mattress, a record player – that was it. Our focus was on music without any politics.

Still, the opening night bore the ironic title "Wall-Building Festival" and was timed to coincide with the tenth anniversary of the building of the Berlin Wall.
You mean the wall's seventeenth anniversary; the event had the motto "Two Weird German Nights" – the name "Wall-Building Festival" was invented after the fact and is a misrepresentation. That was our situation: wallied in, the East next door. So we upped the ante and celebrated the whole thing! Our little cell, the S.O.B., where we did what we wanted. Nothing political, we expressed ourselves in the music.

Were there many musicians who had performed at the Ratinger Hof in Düsseldorf before?
My S.O.B. cofounder, Klaus Brennecke and Andreas Rohé, were from Düsseldorf and brought along bands like Mittagpausen. The principle was similar. A large white room, neon lighting, and music. With this space we created, the musicians would come in and start off right away. Often without repertoires or identities. Just get on the stage – bands like DINA Testbild, for example, had no musical training. To our mind, the music came first and foremost; it was only

einmal große Bedeutung. Gussi wie eine große Gladiatorenarena. Jeder versuchte, seine große Show abzugeben.

Eine perfekte Plattform für Kippenberger ...
Genau, und der springt Kippenberger auf die Bühne, zum Beispiel als die Warm Jets spielen, und machte einfach mit. Das passte gut, denn die spielten Rock 'n' Roll und Kippenberger stimmte sich selbst ab. Das war sein Zwang, immer neue Formen des Ausdrucks zu erfinden. Das ging klar über das S.O.B. hinaus. Im Café Eriksen lernten unsere Kirsche des Tourismus. Wir saßen ein Bett ein, einen Fernseher und eine Projektion mit unseren Unfallschilddrüsen

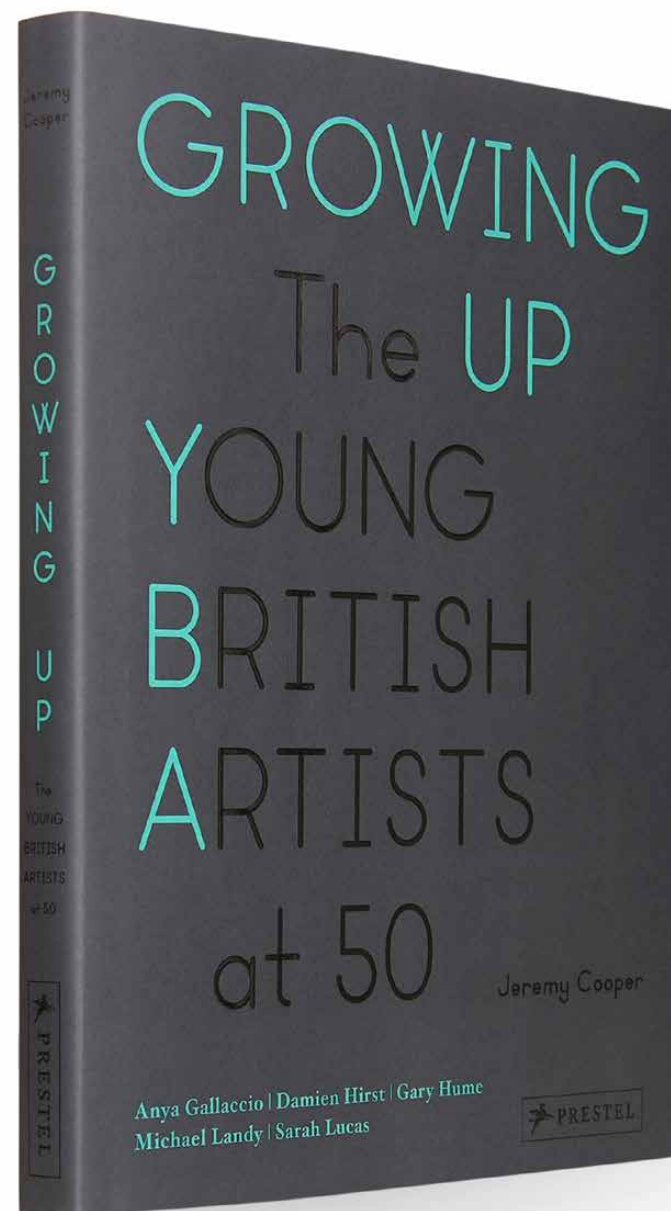
when S.O.B. became very popular with the art crowd that art suddenly played a major role. It was sort of a like a big arena full of gladiators. Everyone was trying to put on a big show.

A perfect platform for Kippenberger ...
Exactly, and at some point he'd jump on the stage, for example, when the Warm Jets were playing, and just join in. The two things went together perfectly, because they were playing rock 'n' roll and Kippenberger publicized himself. That was his compulsion, inventing forever new forms of expression. It clearly went beyond S.O.B. Our servants of Tourism were playing at Café Eriksen. We put a bed in there, a television

ART



GROWING UP [Jeremy Cooper] | Prestel [March 2012]
193 x 270 mm | 176 pages | Hardcover with Jacket





Jeremy Cooper

GROWING UP

The UP
Young British Artists
at 50

PRESTEL
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8 / SARAH LUCAS

Located at the centre of things in relation to the yllas, Sarah Lucas nevertheless leads a highly independent life, artistically and socially. Since the mid-2000s she has spent most of her time in the Suffolk countryside, in a secluded property close to the Norfolk border. Accustomed to making use of the material and circumstances at hand, Lucas has made much of her recent work in the house, at times in the kitchen, helped by her partner, the photographer and audio experimenter Julian Simmons. In the past she has been particularly close to – in chronological order – the Goldsmiths artists Grenville Davey, Gary Hume and Angus Fairhurst, the first of whom won the Turner Prize, for which Lucas herself has regularly declined to be short-listed. Her bold approach to the means of art-making was much admired by these early partners, and she remains an influential figure today, selected for the second time, in 2011, for the Hayward's five-year *British Art Show*, on the grounds that she was making 'the best work of her career', notably with *NUTS* (2009–10), a series of writhing sculptures formed from stuffed nylon rights. The curators wrote in the 2011 catalogue: 'Of all the British artists to emerge in the early 1990s, it is perhaps Sarah Lucas who deals most persuasively with the human body and how it is enmeshed in a sticky web of desire and disgust, oppression and resistance, and the tragicomedy of sex and death.'

Although Lucas retains solitary control of the creative decisions about her work, and indeed seldom requires help even with their physical execution, she is in a sense the most collaborative of these five Goldsmiths artists. Over the years she has shared studios with Hume, Fairhurst and others, largely for social reasons, relishing the exchange of ideas, whilst making most of the sculpture itself either at her house in Dabson or 'on the hop', as she calls it, on site at the various locations of her exhibitions. With the passage of time this practice has developed, so that her solo shows in Auckland, New Zealand, in 2011 and Mexico City in 2012 were largely executed in the studios loaned by the museums for her use on extended visits prior to the openings.

I try to keep my plans to a minimum, for shows and things like that. To hold the freshness, she explains. 'I don't like to fill up my daily life with a job of work, because I've never really known what the real work is with me. I mean, obviously there's a moment when I'm actually making things, but I'm a head person mostly, spend most time reading than making art.' Living these days in relative isolation in rural Suffolk, the objects she makes become, on exhibition, the place where her freshly

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Continuing in her established preference for using accessible resources in the making of art, Sarah Lucas cast most of the sculptures for her show *Potomale* in her own kitchen in Suffolk, including the piece *EROS*, presented at Sadie Coles HQ in 2008.



developed ideas meet the outside world. The work retains its youthfulness in part because art is to her a form of direct dialogue with wider concerns. With Lucas, the installations need to be accessible to everyone, not simply to the narrow art world. She carries an image of herself living as a hidden in a revery, gathering berries and nuts, and every couple of months taking her discoveries out into the local market square to show and share and sell. Lucas remembers with self-sympathy the idealistic fantasies about being an artist with which she went to art school in the mid-1980s, and then quite quickly beginning to wonder how you

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8 / SARAH LUCAS



NUTS Made from stuffed nylon rights, *NUTS* (2009–10) was first exhibited in Sarah Lucas's solo show at Sadie Coles HQ in London in 2010. The photograph here is by her partner, the sound artist and photographer Julian Simmons.

EROS In advance of her shows Sarah Lucas likes to spend time in the places where she is exhibiting and researches much of the work on site. Clearly, the visit to New Zealand in 2011 for her exhibition *NEZ*, *Spit of Fire* provided direct inspiration. Opening in Auckland and then moving on to Dunedin, Lucas relished with gratitude rather than disdain in the country's dependence on sheep farming.

knew when it was that you became one. Eventually, when she started to make things that she herself was surprised by, she thought that maybe this was what made the difference. The criteria have remained the same, proof that being an artist has for Lucas nothing to do with reputation, or sales, but is dependent on her own private sense of surprise in what she creates: 'I still have that romantic idea of making art being a kind of magical thing.'

This approach was illustrated at a show she devised to coincide with the five days of the Fringe Art Fair in October 2011, mounted in the bar of the St John Hotel, off Leicester Square, owned by the chef who began 15 years earlier with the restaurant in Smithfield that Lucas and her friends frequented. The artist was described as 'making new works and holding court in both her bedroom and the hotel bar'. Lucas had only thought of the idea ten days earlier, and based the work on a piece she had made for the Stage Makers in the summer – she has never visited Fringe itself: 'Not a thing of principle,' she insists, 'I just know I don't want to go!'

Lucas does not spend much time in town these days, centring her life in East Anglia. Hidden down a single-track lane that winds behind a Methodist chapel, her house in Suffolk was chosen by Benjamin Britten and his partner, Peter Pears, as a retreat from their busy big house at Snape. The link to Britten was one of the main reasons Lucas bought the house in 2005, before moving there full-time in 2007, when she became based outside central London for the first time in her life. Britten built himself a working hut at the opposite end of the garden to where Lucas

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Sarah Lucas in 2008, in the studio in her garden in Suffolk, with views through the glass doors out on to open farm fields. She contemplates work in progress, with the title *NUTS* (2009–10), taken from a poem by William Blake about a particular God. The name was also revised by Simon Baskin in his book *Lake and the First of Light* (2008).

assisted in the physical making of her larger wood-and-glass studio. The entire property faces directly out over fields and trees, with no intervening fence or hedge, not another building in sight, the sky an inspiring presence at every moment of the day.

Although Lucas spends much of her time alone, reading and thinking, she also needs other creative people at hand to share thoughts and ideas. Several of her regular local contacts are ex-London connections, including her Fringe colleague Abigail Lane and the sculptor Don Brown, both of whom live full-time in Suffolk. Her dealer Sadie Coles, who initially shared the house with her, now keeps a weekend cottage on the coast not far away, with her partner the German photographer Jürgen Teller, the father of her child. The photographer Johnnie Shand Kydd is a regular visitor to his mother in Suffolk, whose estate encompasses a cottage rented by Pauline Daley, Coles's colleague at the London gallery. One of Lucas's nearest neighbours, another friend from London, is the sound artist Russell Howell, who was already exhibiting at the ICA in

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8 / SARAH LUCAS

the early 1990s and has worked with artists such as Cerith Wyn Evans on installations, using his own version of the UPG system invented in the 1970s by Iannis Xenakis, a machine developed to turn graphic marks into sound, with the utopian aim of freeing composition from the limiting constraints of musical notation – 'multi-channel electro-acoustic diffusion'. Howell has called it 'With Florian Haxter, Howell performed a graphic musical piece for the Serpentine Gallery's crowded opening of their summer 2007 pavilion, designed by the fashionable British architect David Adjaye and the Norwegian artist Olafur Eliasson. Down in Suffolk, Howell and Lucas, with her partner, Julian Simmons, mount exhibitions and attend concerts at Snape; the presence of György and Márta Kartag has been a highlight of recent seasons. Without the interference of London demands, Lucas relishes the opportunity to develop her long-term interest in experimental music.

Through a chance meeting at the Edinburgh Festival in 2008 with her old tutor Michael Craig Martin, Lucas has been encouraged to re-activate the original Benjamin Britten plan of combining the visual and the musical arts. The first flowering of her ideas was in putting on the show *SNAP Art in Snape* in June 2011, which brought together sculpture, photography, video and sound installation. The central trio of Lucas, Howell and Simmons were joined by Lucas's friends Don Brown, Gary Hume, Johnnie Shand Kydd, Cerith Wyn Evans, Abigail Lane and Jürgen Teller. This collaborative form of curating has always appealed to Lucas, and she intends to do more of it in the future. Her exhibition at the Kunsthalle in Krems in the autumn of 2011 illustrated another form of artistic co-operation that Lucas enjoys, in making things that worked effectively with the four-artist German group Gelatin and some 20th-century paintings by Hieronymus Bosch.

Bosch has long been a yllas favourite, particularly with Damien Hirst and Jake and Dinos Chapman. On occasion their work, and that of Gelatin, and indeed of Tracey Emin, with her infamous bed, has been judged by members of the public gratuitously offensive, whereas people usually respond to the work of Lucas, despite its overt sexuality and blatant disregard of crafted technique, as a serious, personal expression. From her first solo show, *Penis Nailed to the Board* in 1991 at the artist-run space City Racing, to her contributions to the *British Art Show* in 2011, Lucas has consistently dealt with issues that she cares about, often to do with public attitudes to sexual difference. Part of the critical respect for Lucas arises from her being a difficult artist to categorise – in some senses a 'political artist', dealing with issues also tackled by the Feminist movement. Lucas creates work that is nevertheless very much descriptive. In 1990 she had her first two European solo shows, one at the Museum Boijmans van Beuningen in Rotterdam and the other at the Portikus Gallery in Frankfurt (see p. 9), where, in conversation with Brigitte Köhl, Lucas claimed that 'what I am like is very much what I'm after in my work'. On

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College London to curate the show, and Billie Sellman, a friend of Freedman's from college. In 1990 they mounted three exhibitions at Building One, a disused biscuit factory in Brompton, starting with *Madness Medicine* and moving on to *Gambler*. These were more professional operations than *Freeze*, but nonetheless self-generated and independent. Hirst invited older artists to join in, one of whom was Tim Head, who showed his painting *Pepper Wolf* (1990), from a series of works abstracted from found shapes in machine-made sources, such as the pattern inside animal envelopes. Without having previously met him, Hirst had simply turned up one day at Head's studio, then in Mornington Crescent, and had spoken with a speed and energy that Head still remembers as being almost combustible. It was fun, Head found, being involved with the younger generation, especially as *Gambler* included Hirst's first monumental piece in a glass and steel cage, *A Thousand Years*, with a white box of hatching muggers in one side and severed cow's head and thy incisor in the other; a work that Head admires.

The third and last of the Building One shows, *Market*, in September and October 1990, was a vast installation by Landy alone, praised at the time even by a severe critic of the yllas, Julian Stallabrass, for its 'specific and clear-cut stand on social issues, its irony is directed entirely against a situation the artist objects to, rather than spinning in the air or rebounding on the work'. Stallabrass described Building One as

a poignant place for display ... [In which] some of the fittings were still intact - there were regulations to workers painted on the walls - and the building's massive rooms had their own life as the light changed ... The art was, in a sense, an excuse for being there.

In a Tate booklet, John Sycé also praised Landy: 'The scale of Landy's achievement derives from work that is public in practice and spirit and, at its best, reveals the art process as a social practice grounded in an art world that is never a world apart.' Walling, a consistent critic of his Goldsmiths contemporaries, saw things differently: 'The most began claims were that of accessibility to a new audience. There were the most elitist of shows - a direct appeal to money, ladies who lunch, collectors and big shots who were to be lifted into east London (*Lib Ain Ain London*).

The pace at which things developed for these artists after *Freeze* was unprecedented. While *Freeze* had been an esoteric affair, less than two years later at Building One there was undoubtedly a sense of 'happening', of being in the presence of a group of young people destined to make waves in the art world. Had it not been for the quality of the three exhibitions, this promise of impact would quickly have evaporated. It didn't. Against Cassandre-like warnings of meaningless excess, the Goldsmiths group went on to dominate British art for the next 20 years.

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1 / ART SCHOOL AND 'FREEZE'



The clean industrial lines of Building One in Brompton, recently vacated by the biscuit manufacturers Pease Ponds, were adapted by Carl Freedman in 1990 for the show *Gambler*, which he co-curated with Billie Sellman and Damien Hirst. *A Thousand Years* (1990), Hirst's first glass and steel cage piece, is near the back wall, with a set of three paintings by Damien Hirst to its left and a Hirst medicine cabinet on the near left.



Michael Landy's *Market* was the last of three exhibitions mounted in 1990 in Building One. Some elements of the large installation were sold separately, and Hirst still has a stack of Landy's red bread-bakers standing in the hall of his studio.

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GROWING UP

Endeavour Soldier (1993), created in the doorway of Sarah Lucas's house in Dalston. The placing of the concrete military boots is based on her early *Base and Base* (1990), and the fluorescent light tube symbolises both gun and penis.



of her mouth. The exhibition included *Sof Tea Gits* (1990), *For Farty and Fabulous* (1990) and *Seven Up* (1990), comprising photographs cut from the *Sunday Sport*, blown-up and mounted on cardstock, highlighting the sexually compromising kind of articles that regularly appeared in the tabloid newspapers of the time - the three were bought, as it happens, by Charles Saatchi for £3,000. City Racing charged only 10 per cent commission, rather than the standard 20 per cent, fulfilling their principle of working for the artist rather than for profit. Images such as these were the standard daily fare of Lucas's girlfriend on the Holloway Road, and her approach to this element of her work is typically untypical of the art school milieu, referring gently to her enjoyment of the wild diatribes of American feminist Andrea Dworkin in her books *Protophagy* and *Inter-over*, and at the same time emphasising a sense of fun with the subject. Lucas was interviewed for her Rotterdam catalogue in 1996 by Jan van

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8 / SARAH LUCAS



Adeleheim, currently Head of Collections at the Stedelijk Museum, Amsterdam, to whom she said:

One of the things that is fundamental to art - and especially to the art I do - is to keep it alive. There is a certain energy, first, which is important ... I can use my awareness of aspects of everyday life in making art ... My work is not labourous, it's like play. Things somehow have to flow quite naturally. It is like I have to be distracted.

The exhibition *In-A-Gadda-Da-Vida* at Tate Britain in the spring of 2004 brought together Lucas, Hirst and Fairhurst in a large and ambitious three-person show. Photographs published in the catalogue documented their long friendship: on the inside back cover was a black-and-white shot, taken in the mid-1990s by their mutual friend Johnnie Shand Kydd, in which the three of them sat in the summer heat in an old stone horse trough. Hirst with his head shaved and Lucas with her hair longer than customary, wearing a white dress and with an open smile. In the catalogue Lucas described this exhibition as 'a conversation I've been waiting to have for a long time, before proceeding to acknowledge how difficult she finds working relationships, particularly with two men so different from her, and from each other. Where Damien uses every trick in the book to satisfy demand, including packaging everything beautifully, Angus often seems to resist satisfying anybody. The title of their show, proposed by Fairhurst, was taken from a 1985 recording by the

A number of Sarah Lucas's works in *Penis Nailed to the Board* at City Racing in 1990 and photographs of Gary Hirst, her partner at the time. Last night I got loaded, on a bottle of whiskey, you know I feel alright (1990) incorporated a row of naked, headless photographs of Hirst.

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Both an exhibitor and a spectator at the show, although Freedman, Sarah Lucas co-curated the exhibition *SNAP: Art as Snaps* (1990), combining sound and vision. This section of the summer show was recognisably created by Lucas herself.

At Kew in 1991 Sarah Lucas took advantage of the space to make a great pink spiral staircase, with NCD sculptures on the steps, and a whole lot of pieces during the photos.

the other hand, she also stated that the art persona was fictional. 'The work isn't me - it's more a question of "I" that is the world', and I think I have to face up to that somehow or another.' These outwardly contradictory remarks hint at the reason for the art world's continuing fascination with Sarah Lucas.

Although it took place at City Racing, an artists' squat in Lambeth, and was seen therefore almost exclusively by the young art crowd, Lucas's show *Penis Nailed to the Board* had a lasting impact. The largest sculpture in the exhibition, *Last night I got loaded, on a bottle of whiskey, you know I feel alright* (1990), consisted of a bicycle balanced upside down on the gallery floor, its back wheel held in a wooden fork which was fixed to a long shelf supported at its other end on the front wheel of the bicycle. On the shelf stood 22 cardboard cut-outs mounted with photographs of the torso of a seated naked man holding a peeled banana in suggestive positions. In some of the photographs, which faced in both directions, the phallic bananas was accompanied by a testicular apple. The man pictured, head and feet cropped, was Gary Hirst.

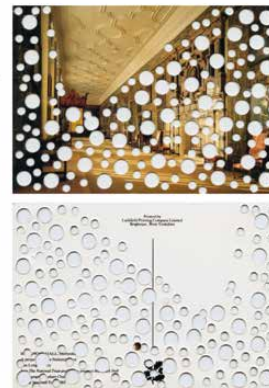
In Lucas's photographic self-portraits *Eating a Banana* (1990) and *Dislike* (1990), also in the City Racing show, the latter of the same spray-painted on a flight of steps, the situation was reversed and Hirst was behind the camera, following his girlfriend's directions. This series of works was significant in establishing the Lucas image of an outwardly tough young woman, with short hair, no make-up and a bag hanging out

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Rachel Whiteread has been, since childhood, a collector of postcards. These she uses in preparation of sculptural projects and also works on as objects to themselves, the small images retaining much of the same quality as her major pieces - as in this National Trust portrait of right of Handwick Hall (an Elizabethan house in Derbyshire), hole punched by Whiteread in 2009.



In the summer of 1991 *Prue O'Day*, an early fan of the yllas, mounted at her gallery at 113 Portobello Road the exhibition *Show Hide Show*. Work by Abigail Lane, Jake Chapman, Alex Hartley and Sam Taylor-Wood was curated by Andrew Renton, who now directs the Crawford Collection of contemporary art and, until recently, taught at Goldsmiths. Jake Chapman had just completed his sculpture studies at the Royal College, where he was in the year above Gavin Turk, and had yet to form a working partnership with his elder brother Dinos. In *Show Hide Show* Chapman exhibited a series of geometric drawings in ink titled *Studies for Roman Point* and one of a series of slatted radiance-like wooden sculptures, *Dalrymple*, on the wall. Taylor-Wood, Chapman's girlfriend at the time, also showed sculpture: a metal and rope barrier system around a plywood platform. Both of them were still finding their way towards what became their characteristic forms of expression. When Taylor-Wood turned to photography, she initially used her artist friends as models, placing

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2 / ART MARKET START

Abigail Lane at the centre of her own Shorechill left in *Five Revolutionary Seconds V* (1990). Back in the summer of 1991, Gerald Delandine curated the show *London then Wind* at Cornerhouse in Manchester, with the sculptural theme focused on 'nine artists who arrange found materials into a scene or narrative space', including work by Damien Hirst, already designated in the catalogue as 'a journey of the Jodeling Fine Art'. At the time Jodeling was going out with the Californian jeweller Maia Newman (see p. 73), who soon became Hirst's partner, while Jodeling married Taylor-Wood.

Right from the start, the dealer Maureen Paley was a committed supporter of the yllas, presenting at her gallery InterArt in 1991 the exhibition *On*, of work by Henry Bond, Angela Bulloch, Liam Gillick, Graham Gussin and Markus Hansen. The catalogue, designed by Tom Shaw with a bright lemon-yellow cover, gave no indication of the work to be seen, reproducing instead 11 black-and-white snaps of the artists and their friends (see fig. p. 73). Paley, originally a practising artist, moved from New York to London in 1977 to study for an MA in photography at the Royal College of Art. By 1979 she was living in Beck Road in Hackney, where she rented a small terraced house from the artist duo ACME Housing Association, joining Genesis P-Orridge of COUM Transmissions, the radical Helen Chadwick, the painter Alison Turnbull and other art tenants in the street. Abandoning her career as a photographer, Paley set out in 1984 to deal in contemporary art from home. Sunday visits to Paley in Beck Road, near the Columbia Road Flower Market, became standard practice for these young London artists, attending such events in 1988 as the occasion when Bill Fung and Michael Archer of *Audio Art* stretched piano wires across a room, the hall and outside beneath the railway arch, both to record and to project the sounds created by merging electronic manipulations with noises naturally present in the house and the road.

In 1992 came the yllas' first substantial group show in a commercial gallery in New York, with the influential Barbara Gladstone and her English co-curator Carlos Dalrymple in the Green Street. From the exhibition check-list of Lea Andrews, Keith Coventry, Anya Gallaccio, Damien Hirst, Gary Hume, Abigail Lane, Sarah Lucas, Steven

Maureen Paley's small terraced house in Beck Road, Hackney, where she lived, she founded InterArt. The image was taken by Edward Woodman, the first art photographer of the period, during the *London then Wind* of June 1991. On this occasion Paley was showing work by Hannah Collins, David Mach and John Wood.

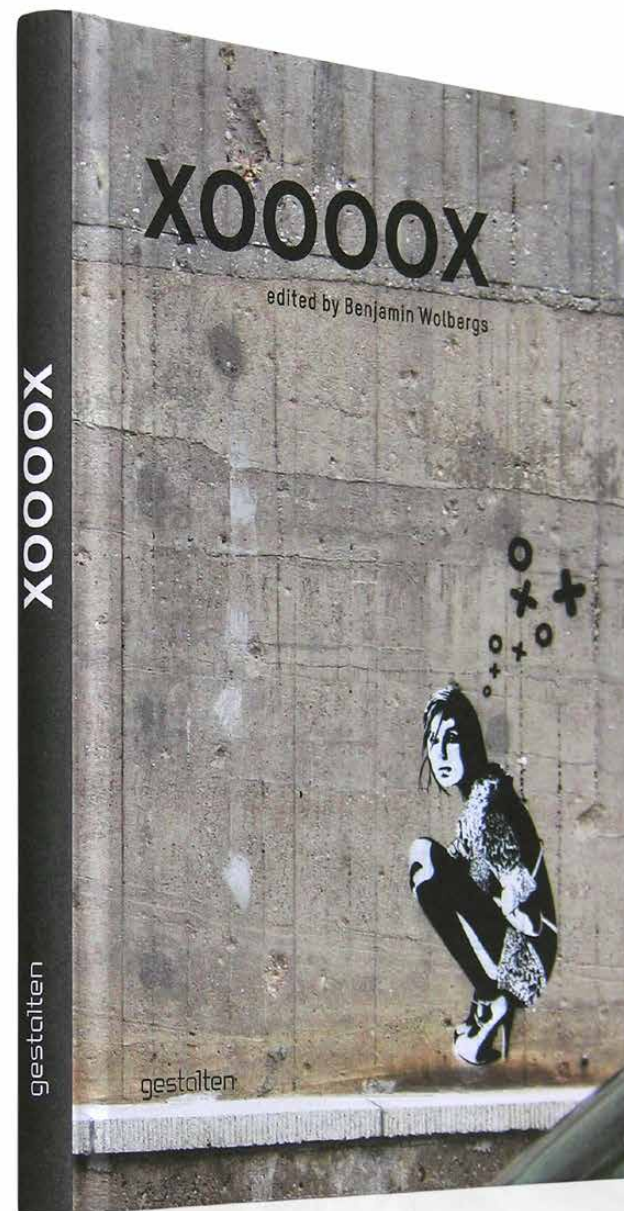


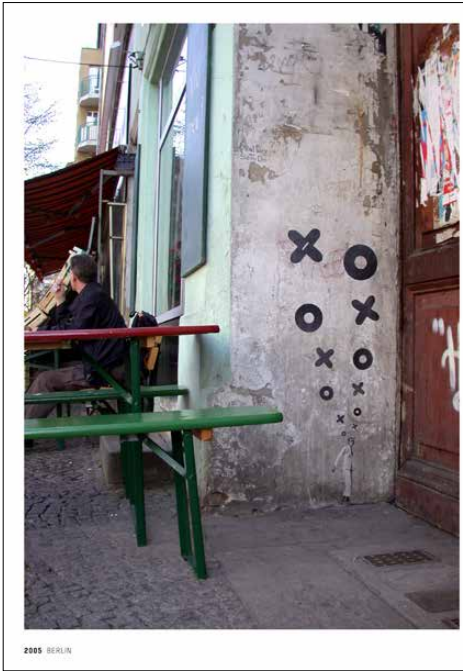
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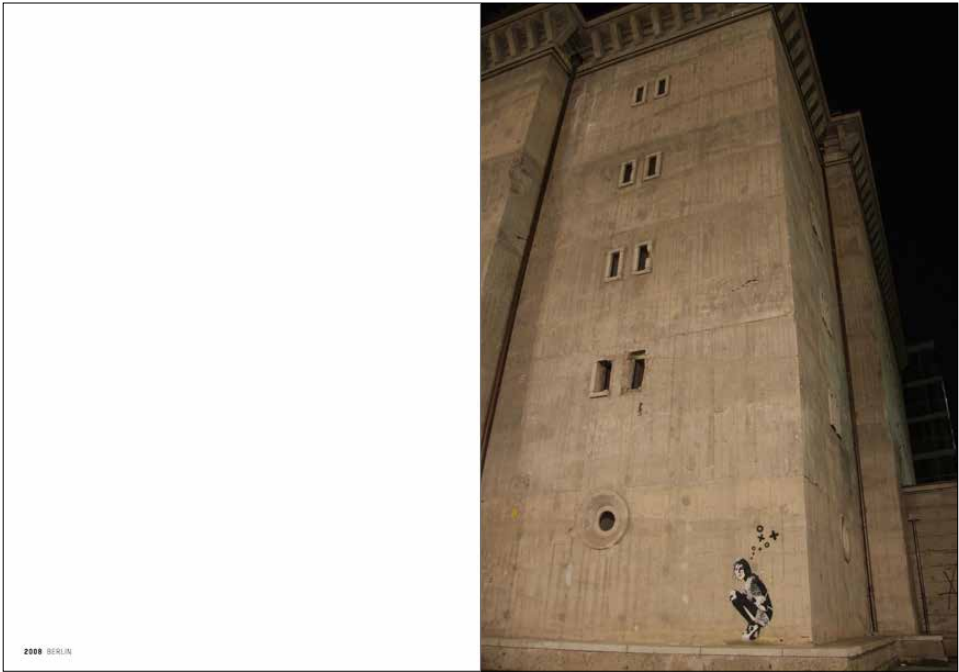
ART

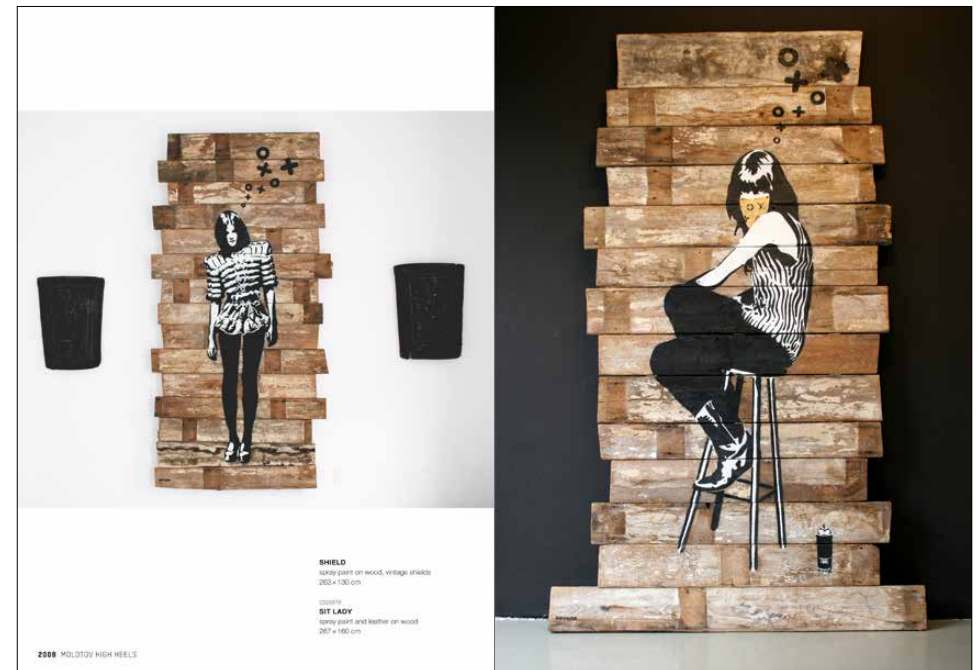


X0000X [Benjamin Wolbergs] | Gestalten [March 2012]
170 × 240 mm | 128 pages | Hardcover





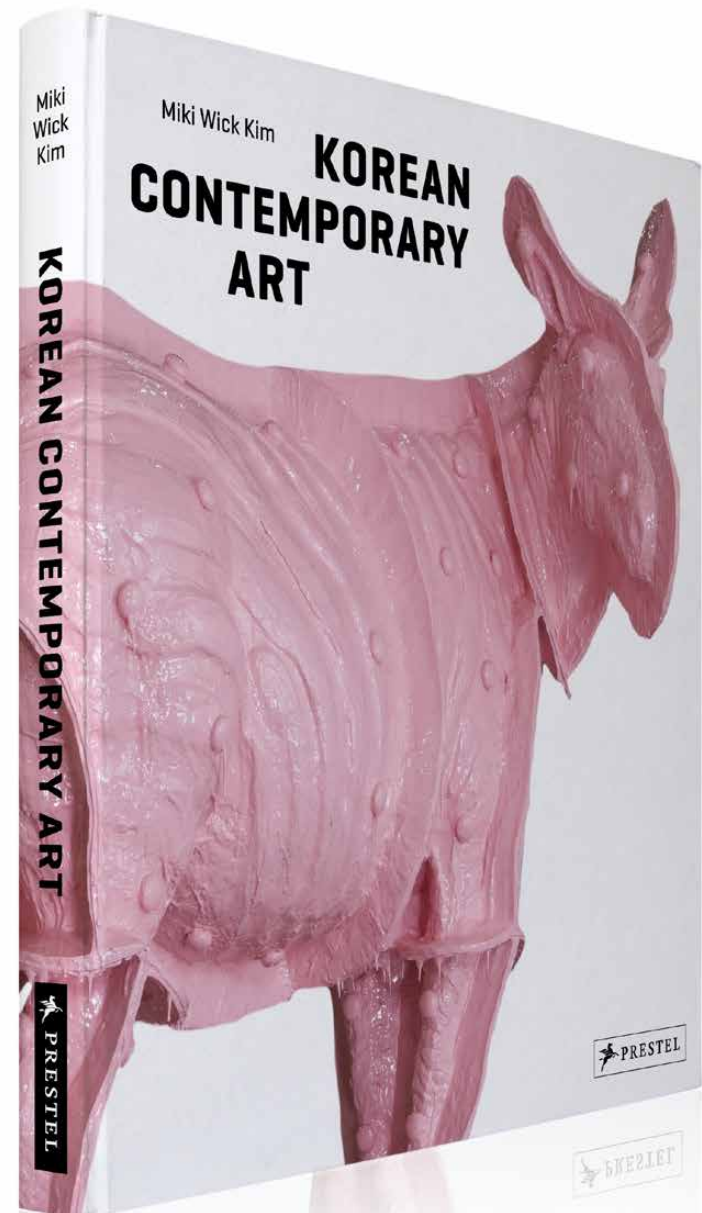




ART



KOREAN CONTEMPORARY ART [Miki Wick Kim] | Prestel [January 2012]
240 × 280 mm | 240 pages | Hardcover





Miki Wick Kim

KOREAN CONTEMPORARY ART

PRESTEL
Munich · London · New York

On the Recent Movements in Korean Contemporary Art

Shinyoung Chung

Slightly monochromatic, Ham Jai's (b. 1978) clay structures dangle on the wall or swing from the ceiling against the white space of the gallery: a slip of clay thinner than a toothpick turns into a stick figure protruding from the wall, or a man with an open stomach metamorphoses into numerous minuscule spheres and lines. Abstract forms and simple coloration provide open possibilities for interpretation, a dramatic development from the previous series with tiny character figures and their comical storylines as if from a scene of stop-motion animation.

The apparent influence of popular culture, such as cartoons, animation, TV games, sci-fi films, or character goods, has been a prevailing trend in recent Asian art, generally considered to be the resurgence of Pop in the latest sense. In Korea and Japan, where the myth of the capitalist utopia reached its apogee in the beginning of the 1980s, the arrival of the Pop phenomenon in the early to mid-1990s seemed timely, considering the emergence of American Pop under the burgeoning economy of the postwar era. Under economic affluence, the abundance of media as entertainment overwhelms the will to abstraction (thus the possibility of signification) in the plastic arts, registering instead a set of ready-made realities (ideologically real, yet from a disparate sign system) as the Pop manifestation.

Formally speaking, this montage of realities is in sharp contrast to the series of sheer abstract paintings produced as the result of the modernist (Dadaist/Surrealist) moments that Korean or Japanese art had experienced in the latter half of the twentieth century struggling between Western abstraction and Eastern ideology. Drawing themselves from the specifically formal concerns of the reductionist strategy, the artists of the next generation have been attempting to engage issues of social affairs expressed through non-traditional means. This essay takes on the current trend of Korean Pop as a starting point, diving somewhat chronologically backward to the abstract vision of the 1970s to investigate the intertextual tendencies.

As far as the Pop influence goes, in the Japanese scene the "Superflat" syndrome of the cartoonish paintings and blown-up vinyl figures inspired by the character figures collected among hobby art fanatics known as "Otaku" gained wide recognition in the 1990s, categorized as Neo-Pop or Tokyo Pop. Chinese Political Pop, in turn, propagated the revolutionary spirit of the post Cultural Revolution by directly referencing the methodology and icons of 1980s American Pop. Korean Pop, by comparison, seems less a particular movement in the formal sense and more of a light-hearted, casual, and materialist mindset on the part of the individual artists who grew up with an everyday dose of pop culture. They are the generation of artists born in the economic boom of the 1960s and 1970s, and who have enjoyed rapid modernization, peaking with the 1988 Seoul Olympics. The globalized worldview and rapid exchange of information in the new millennium introduced them to the real-time international art scene, enabling them to opt for styles other than the conventional *idol* paintings or sculpture taught by the academy.

Ham is only one of many whose works have been identified with the Pop trend: his previous works include the series *Amor* (2004), a love story between a fly and a clay figure of the same size who date and engage in the act of love, or *City on a Bombshell* (2006), a miniature city complete with the details of streets, cars, parks, and its inhabitants sat on the wall of an unexploded bomb found near a US military camp. The cute expressions of the typically exaggerated head, eyes, and eyelashes of the smallest humanoids, their slapstick comedy, as well as the overly kitschlike narratives derive from the open resources of popular culture, as the artist is a big fan of comic books. Consequently, these characteristics are what viewers

lined up for with magnifying glass in hand, contributing to the early success of the young artist. The so-called booming art market in the 1990s fostered the growth of artwork born from the Pop phenomenon, albeit symptomatically only immediately entertaining rather than engaging in any critical discourse. This is partly why Ham's recent show is an encouraging example of the foreseeable future for the Pop generation, as he breaks free from the comic affairs of the miniature world and dives into a realm of unnamable shapes and unimagined situations without regressing to Pop triviality.

Science fiction cartoons have inspired Jo Han Chae (b. 1970), whose line of robotic new species involves sensor-activated motion and computer programs. Built on the fictitious existence of imaginary life forms, the *Animas Machines* (as he calls them), Chae's CPU-controlled kinetic machines with plant, fish, or insect motifs, come complete with make-believe encyclopedic naming, classification, habitat, and behavior. Often feeding on the byproducts of human civilization, such as the pollution in the air or the electromagnetic waves beneath the city ground, these phantom machines are simultaneously the celebration of advanced technology and a warning about such artificial environments. Expanding on the fictive narratives, the *Animas Machines'* contextual works, such as the invented scenario of the discovery of new species and the pseudo-documentary photographs in their natural habitat, transcend the frontier between reality and fantasy.

Hyunghye Lee (b. 1965) is also a master scientist of fictitious biology: at the 2004 Venice Biennale in 2007, Lee transformed the Korean Pavilion into a whimsical laboratory of an anatomist-turned-post-structuralist-inventor. Lee became famous for the comic-fantasy genre that he devoted the imagined animal configurations of famous cartoon characters carefully reassembled and spotlighted

on stage, enormous front teeth and gigantic beaks took the otherwise bizarre bony figures to Bugs Bunny and Huey, Dewey, and Louie Duck. Bodily deconstruction is what Lee sets out to do from the anatomically deformed creatures of Disney or Looney Tunes that are idolized by the global market, to his own physique, about which he started developing a keen consciousness while living in the United States, where he communicated with people of different races. Helmets that make the viewer's eyes and mouth look bigger and tubular gadgets for the arm and hand to appear enlarged are products of Lee's struggle to locate himself in the global context.

The succinct and sophisticated designs of cartoon graphics seem to have an addictive resonance, as they are frequently adopted by painters of the recent generation. Donghyun Shin (b. 1980), Dong Ki Lee (b. 1967), and Xuezi Ki-Soo (b. 1977) are the most famous and obvious examples. Jihye Moon (b. 1973) and Chung Su-jin (b. 1980) present less immediate influences submerged into their eclectic styles. In Moon's paintings, amongst a dizzying tangle of bright colors and swirling brushstrokes, a few sharp-edged shapes such as ribbons or flowers take form in the toppled state of animation—flat coloring inside the clear outline; in some cases the iconic brushstrokes of Lichtenstein are quoted as if in homage to the painter in the field. Chung's use of canvas surfaces that fundamentally defy depth, scale, and perspective, as well as the simplified depiction of objects or humans on the verge of becoming part of a cartoonish sign system (with the occasional appearance of speech bubbles as well) also maintain a considerably close relationship to the Pop-related tendency.

Arguably, Pop as *modus operandi* was first implemented by Choi Jeong Hwa (b. 1963) in the early 1990s. Choi initially appeared on the Korean art scene in the late 1980s when the so-called small-group movement boomed.

05

CHOI Jeong Hwa

Born 1963, Seoul and works in Seoul



Choi Jeong Hwa is regarded as the leader of Korean Pop Art. In the early 1980s he studied painting at Hongik University, an influential institution for art education but considered at that time mainstream in its artistic priorities. A small band of artists including Choi founded the group Museum in 1988 to challenge the dominant art movements and their modernist concerns and the authority of the established art system. They espoused a more individual and experimental approach to their art practice by manipulating new technology and embracing unconventional materials.

Choi has developed his work in sculpture, video, animation, and site-specific installation. Born during the post-Korean War reconstruction of the 1950s, he witnessed the economic boom and the rise of mass production and entertainment during the decades following. The resulting tide of consumerism, materialism, and popular culture became the rather fertile ground and inspiration for the artist's output. He found his readymades and plastics such as children's toys, microwave, mannequins, advertising banners, and plastic food and flowers from the abundant markets and shops that fill the streets and alleyways of Seoul, thus imbuing his productions with a distinctly local flavor. In *Hubble Bubble* (2010) installed at the Sydney Opera House for the 37th Biennale of Sydney, hundreds of oversized green colorists sourced from the markets in Korea were stacked high on top of each other and secured by wire to create bright and inviting walls between which the viewers could run and rummage. At the heart of Choi's often ironic, humorous, and kitsch productions is his ambiguous commentary on Korean consumer culture and entertainment. His large-scale installations offer a complex twist that celebrates the cheap, bad, and mass-produced, as well as a critique on Korean material and social life.



Truth

2007

Installation view
at Museum of Contemporary Art
Los Angeles



Site of Desire

2005 • Red plastic tube and containers
Installation view of the Korean Pavilion,
Venice Biennale



Red Lotus

2010 • Inflatable plastic and mixed media
37th Biennale of Sydney

Flower Power

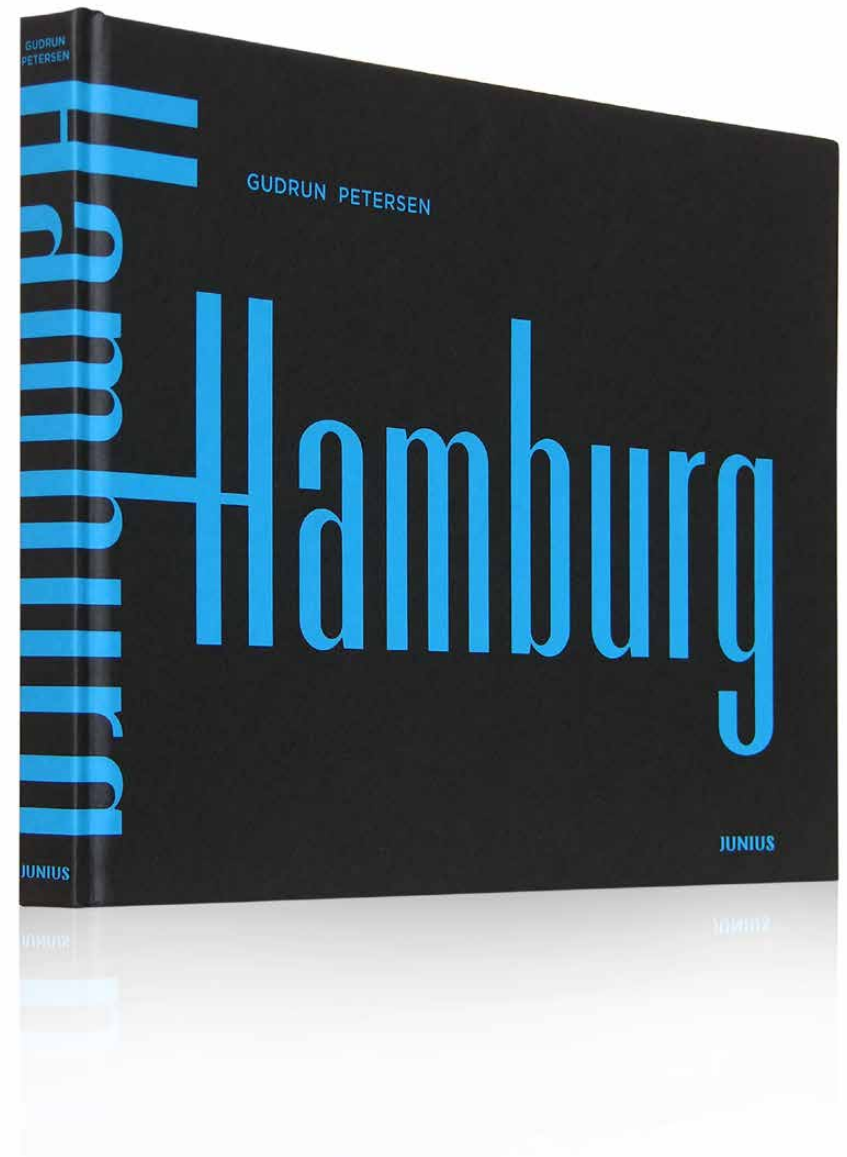
2006

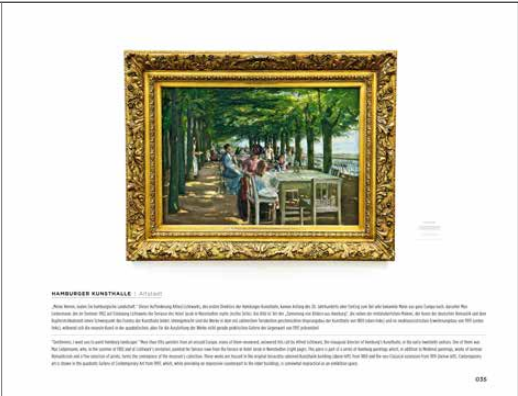
Installation view at Kunstlerhaus Dr. Gropius
Cologne

PHOTOGRAPHY

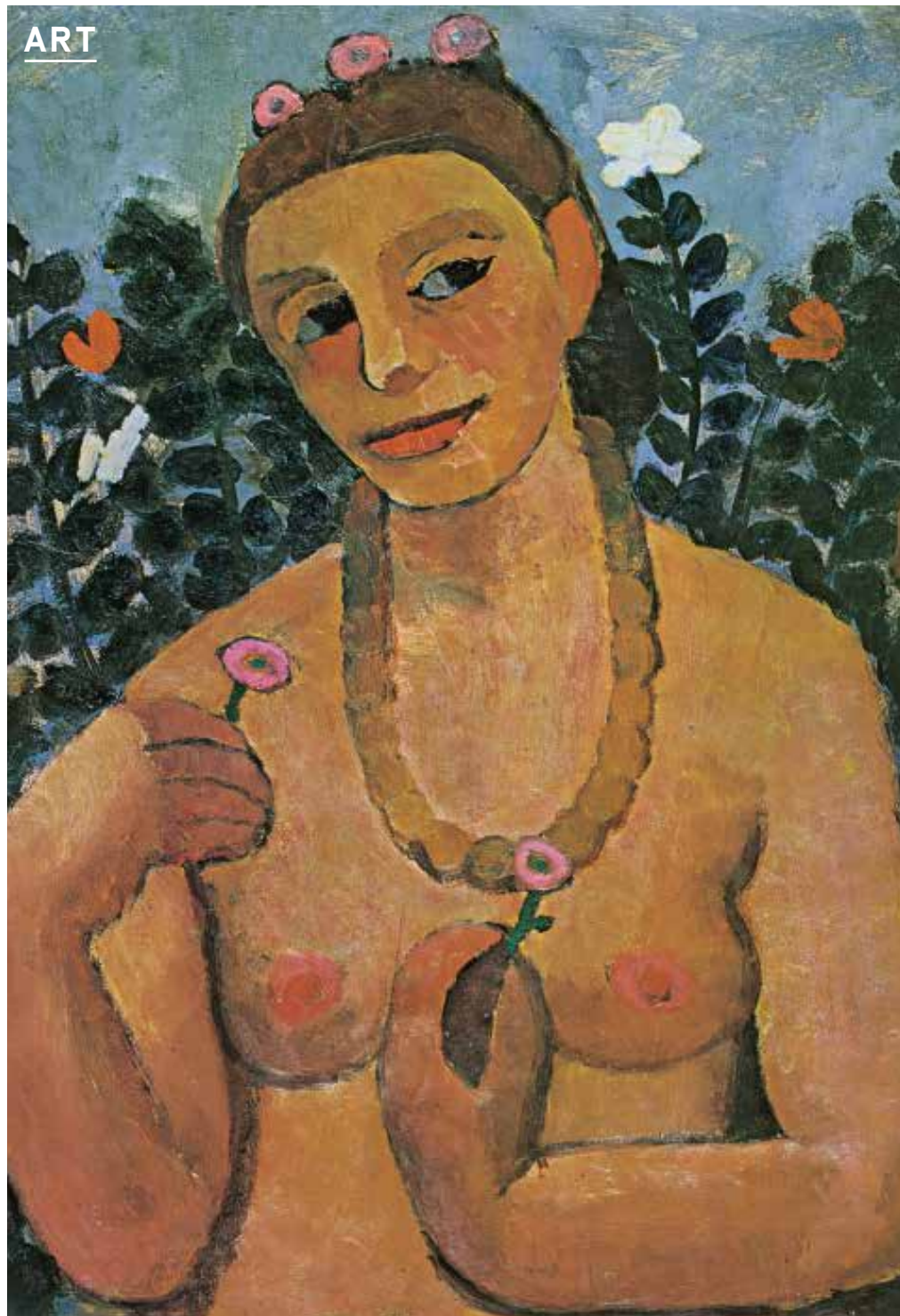


HAMBURG [Gudrun Petersen] | Junius [October 2011]
321 × 245 mm | 304 pages | Hardcover



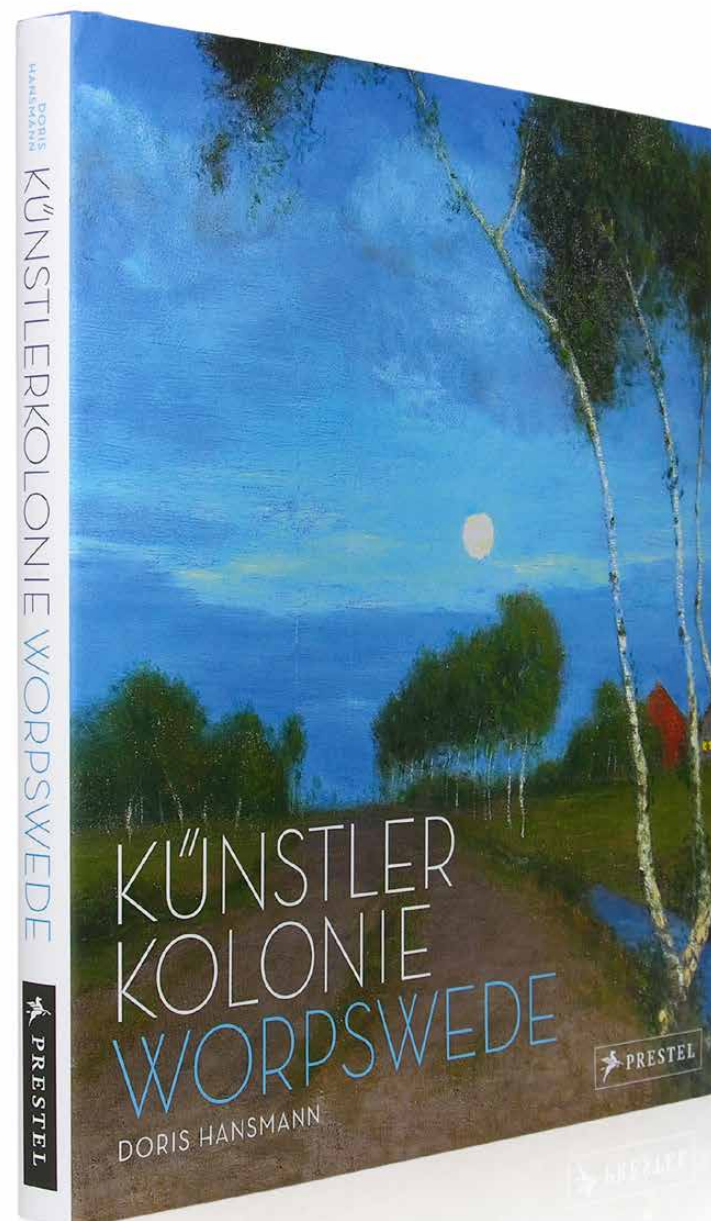


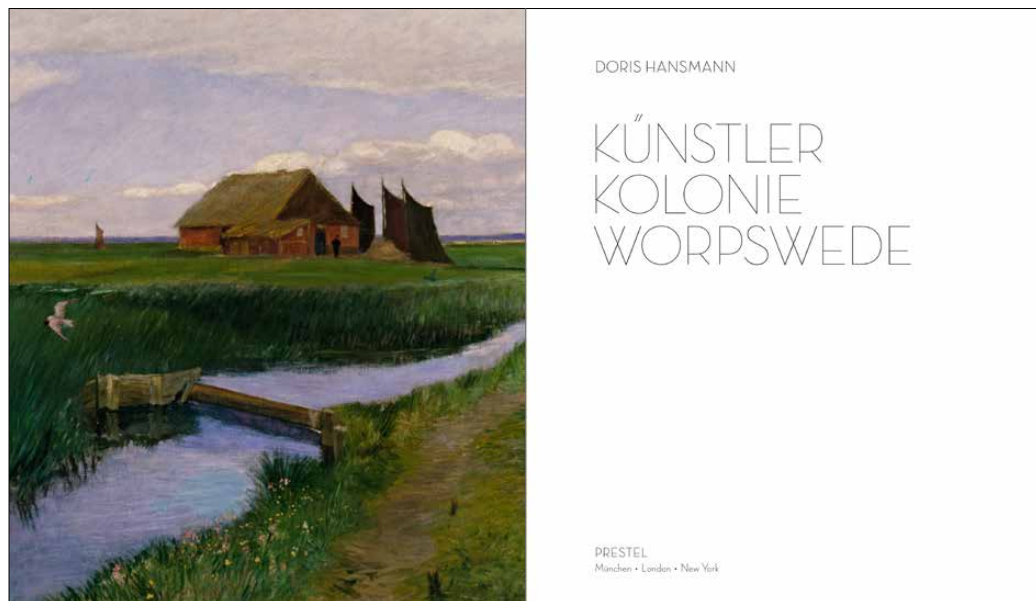
ART



KÜNSTLERKOLONIE WORPSWEDE [Doris Hansmann] | Prestel [May 2011]

225 × 260 mm | 144 pages | Hardcover with Jacket





42 DIE ENTDECKUNG DER LANDSCHAFT

»Und Deine Birken, die zarten, schlanken Jungfrauen, die das Auge erfreuen, Mit jener schlappen, träumerischen Grazie, als ob ihnen das Leben noch nicht aufzugehen sei. Sie sind so einsam und still, man muß sich ihnen hängen, man kann nicht widerstehn.«

Paula Modersohn-Becker, Tagbuch, undatiert

Birken, Birken, Birken

Der zentrale, am häufigsten zu findende Bildgegenstand darf dürfen die Worpsweder Birken sein – ein Motiv, dem sich keiner der Künstler zu entziehen vermag. Sie finden sich bei Mackensen, Modersohn, Overbeck, am Ende, Vösem und sogar Vogeler, bei Ruyterland, Rabe und Becker. Sie säumen Wege und Moorkanäle, umringen Bauernhäuser, tauchen allein oder in Gruppen am Horizont auf und spiegeln sich im Wasser. Ob im Frühlingsschmelz oder im Herbstgewand, als zarte junge Blume oder knorrige alte Stämme, in jugendlichhafter Ansehnlichkeit oder als bildfüllendes Element – sie sind quasi allgegenwärtig.

Nur selten aber sind ihre Formen vollständig im Gemälde zu sehen, meist werden sie vom Bildrand beschitten. Dabei rhythmisieren sie manchmal die Bildfläche als mächtige Säulen, ein andermal breiten sich ihre Zweige wie ein Blätterdach über der Darstellung aus. In diesem Kunstgigot zeigt sich ein typisches Kennzeichen der Worpsweder Landschaftsmalerei, die in ihrer Abgrenzung gegen die malerischen Traditionen bewusst anscheinbare Motive in einer betonten Ausschweiflichkeit frönte. Nicht ohne Stolz betrat daher Overbeck die »abgeschliffenen« Stämme als eine Frucht seiner frühen Worpsweder Studien.

Einen Höhepunkt aber erreicht das Motiv in den schlanken Hochformaten vor allem von Paula Modersohn-Becker und Otto Modersohn. Hier drängen einzelne Bäume in den Vordergrund, dominieren die Bildfläche und scheitern das Format fast zu sprengen. Mithilfe einer raffinierten Fragmentierung und eines kontrastierten Blicks auf das Einzelmotiv verleiht sich in diesen Bildern das Landschaftsmotiv zur Hauptmotive. In ihrer flüchtigen Vereinfachung erhalten sie hierüber einen malerischen Eigenwert, der in seinen besten künstlerischen Ausprägungen als die Qualitäten moderner Malerei heransicht.

43 DIE ENTDECKUNG DER LANDSCHAFT



Fritz Overbeck, Birkenweg III

1895, Öl auf Leinwand, 70 x 40 cm, Privatsammlung

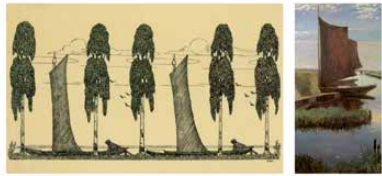
Als junger Künstler am Wege einer kleinen Birke, die im linken Bildrand nach unten beschnitten, um das überaus schmale Hochformat zu erreichen.

Paula Modersohn-Becker, Landstraße mit Birken

um 1900, Papier auf Stoff, 22 x 21 cm, Paula Modersohn-Becker Stiftung, Bremen

Paula Modersohn-Becker und Otto Modersohn malten in den ersten Jahren ihres Zusammenlebens oft nach »frühlichem« oder »gleichem Malen«. Bei der Künstlerin, die sich während ihres Norddeutsches im Jahr 1900 intensiver der menschlichen Figur gewidmet hatte, bedeutet dies eine Rückkehr zu landschaftlichen Sujets.

55 LEBEN UND ARBEITEN IM MOOR



Heinrich Vogeler, Torfsägen

1905, Feder auf Papier, 24,5 x 27 cm, Bernhard Stiftung Worpswede

Vogeler bringt uns hier einen anderen Worpsweder die kühnliche Wirkung der weichen, feinen Linien, die er im Wechsel mit groben Strichen abwechseln in eine dekorative feine Linie bringt.

Heinrich Vogeler, Heidehof auf der Heide

um 1895, Öl auf Leinwand, 10 x 16 cm, Museum am Modersohn-Haus, Sammlung Bernhard Kaufmann, Worpswede

Vogeler zeigt uns hier einen anderen Worpsweder die kühnliche Wirkung der weichen, feinen Linien, die er im Wechsel mit groben Strichen abwechseln in eine dekorative feine Linie bringt.

Schwarz-braune Segel am Horizont

Ein ebenso typisches wie landschaftsbestimmendes Motiv der Gegend um Worpswede sind die schwarzen Torfkähne, auf denen die korbähnliche in kleinen einhängigen Fährten nach Bremen oder Buxtehude transportiert wird. Oft mischen sie schwarzweiße oder graue Töne ein, doch bei glänzender Witterung bläut ihnen der Wind in der riesigen Segel und sie gleiten auf den Wasserflächen und Flüssen, auf Hamme und Wäme dahin. Die Torfkähne bis schwarzen Lagersegel – gelblich und gewellt, um die Feuchtigkeit

90 LEBEN UND ARBEITEN IM MOOR

»Und was wollen die Maler unter diesen Menschen? Darauf ist zu sagen: daß sie nicht unter ihnen leben, sondern ihnen gleichsam gegenüberstehen, wie sie den Blumen gegenüberstehen und allen den Dingen, die umflutet von der feuchten, tonigen Luft, wachsen und sich bewegen. Sie kommen von ferneher. Sie drücken diese Menschen, die nicht ihresgleichen sind, in die Landschaft hinein...«

Rainer Maria Rilke, Künstler-Homographie Worpswede, 1903

Auf dieses Volk findet nach breite das Wort des Tacitus Anwendung: »Frisia non cantat.«

Da wandert es kaum, dass die Bauren keine Augen für die Schönheit ihres Heimes haben und den ästhetischen Blick der jungen Maler nicht teilen. »... seine Bewohner wissen nicht, wie schön es ist, obwohl die junge Paula Becker über ihr Gatterland, »man sagt es ihnen, aber sie verstehen es nicht.« Und auch Fritz Mackensen macht ähnliche Erfahrungen, als seine emotionalste Auffassung über die großartige Landschaft von einem der wirkungsvollen Einwohner mit der knappen Bemerkung kommentiert wird: »Diese Nachfrüher« – diese Nachfrüher in, kann doch nicht die Unübersichtlichkeit des tiefen Grabens zwischen der abstrakten Landschaft und den angeregten Malern zum Ausdruck gebracht werden. Wie könnten die Landschaften den Blick der Künstler auch sein, sie sind den Vätern der Natur im Kampf um das lange Überleben schonungslos zugewandt, während die Stäbte sich in romantischer Schwärze in ein goldenes Zeitalter der Einheit von Mensch und Natur zurückverwandeln. Hier in Worpswede finden wir eine literarische Motive, die in den Dichtungen der Schule von Barlitz bereits vorgeprägt ist und ihr künstlerisches Suchen betriebl. Auf ihren Strichgängen durch die Natur nähern sie sich in Skizzen und Zeichnungen, Ölskizzen, Gemälden und Radierungen dem einsamen Landlich, seinen Menschen und den Ergüssen ihrer Arbeit.

Moorkanten - gleichsam in die Erde hineingedrückt

Dabei ist das Genie – wir allen voran – oft so detailliert erfasst, dass man von einer genauen topographischen Bestandsaufnahme sprechen kann, wie wir sie auch in den Fotografien der Zeit finden, die Häuser und Scheunen, die schwarzen Moorkanäle und Dämme, die Birken in Reihe gegliedert, vielleicht ein paar Frauen und Kinder, ein wenig Vieh. Die Studien bringen widern sich oft einem einzelnen, ungeschulten, bildungslosen, darunter auch dem einsamen, kleinen Moorkanten. Es sind meistens primitivste



Paula Modersohn-Becker, Hochformat

1895, Öl auf Leinwand, 20 x 10 cm, Museum am Modersohn-Haus, Sammlung Bernhard Kaufmann, Worpswede

Das Motiv zeigt uns die Intensität landschaftlicher Größe, Einförmigkeit und Tragfähigkeit zu breiten. Die Betonung der Bremer Ausstellung der Worpsweder Künstler 1895, und nur hier in den Gemälden, wählte auch hier ein malerisches Motiv, welche die Bedeutung welche Rolle einnahm in der



Fritz Overbeck, Am Abend straken uns die drei Vogeler-Brüder auf der Hamme

1905, Öl auf Leinwand, 73 x 49 cm, Overbeck Museum, Bremen

Die drei Vogeler-Brüder auf der Hamme, in der Dämmerung leuchteten die saftigen Hamme, dann zogen von Zeit zu Zeit diese ersten schwarzen Segel mit ihrem unbeweglichen Steuermann vorbei. Dann kam ganz leise der Mond.

Paula Modersohn-Becker, Brief an die Eltern, August 1907

In der Erde hineingedrückt von ihrer massigen, »petrartigen Last«, und so werden sie von den Malern gezeigt. Als Teil der sie umgebenden Moorlandschaft, in sie eingetieft und mit ihr verwachsen in den Erdfarbe des Moors. Frauen, Kinder und Tiere fungieren als seine Staffage, die belebende Elemente, kann mehr als Farbgeber im umgebenen tonigen Grün-Braun – auch sie als ein Aspekt der Landschaft und fast in ihr verwurzelt.

Torfsägen

Dominierend in diesen Darstellungen ist zumeist die dunkelbraune Fläche des Torfkähnes, dessen schwarze-braune Bodenschicht das Leben in diesem Landlich oft möglich macht. Auf bewundernd neuen bis

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Heinrich Vogeler, Martia von Hemburg

1895, Öl auf Leinwand, 19 x 16 cm, Haus im Schlick, Worpswede

Heinrich Vogeler malte seine Frau Martia immer wieder mit einem selbstverliebten in die Farbe, gestrichelten Blick, was nicht nur in ihrem künstlerischen Bild aus kulturellen englischen Liberty Stoff und aufwendigen Details zu sehen, sondern auch in der kühnlichen

Heinrich Vogeler, Martia von Hemburg

1895, Öl auf Leinwand, 19 x 16 cm, Haus im Schlick, Worpswede

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99 TRAUMWELT DES JUGENDSTILS

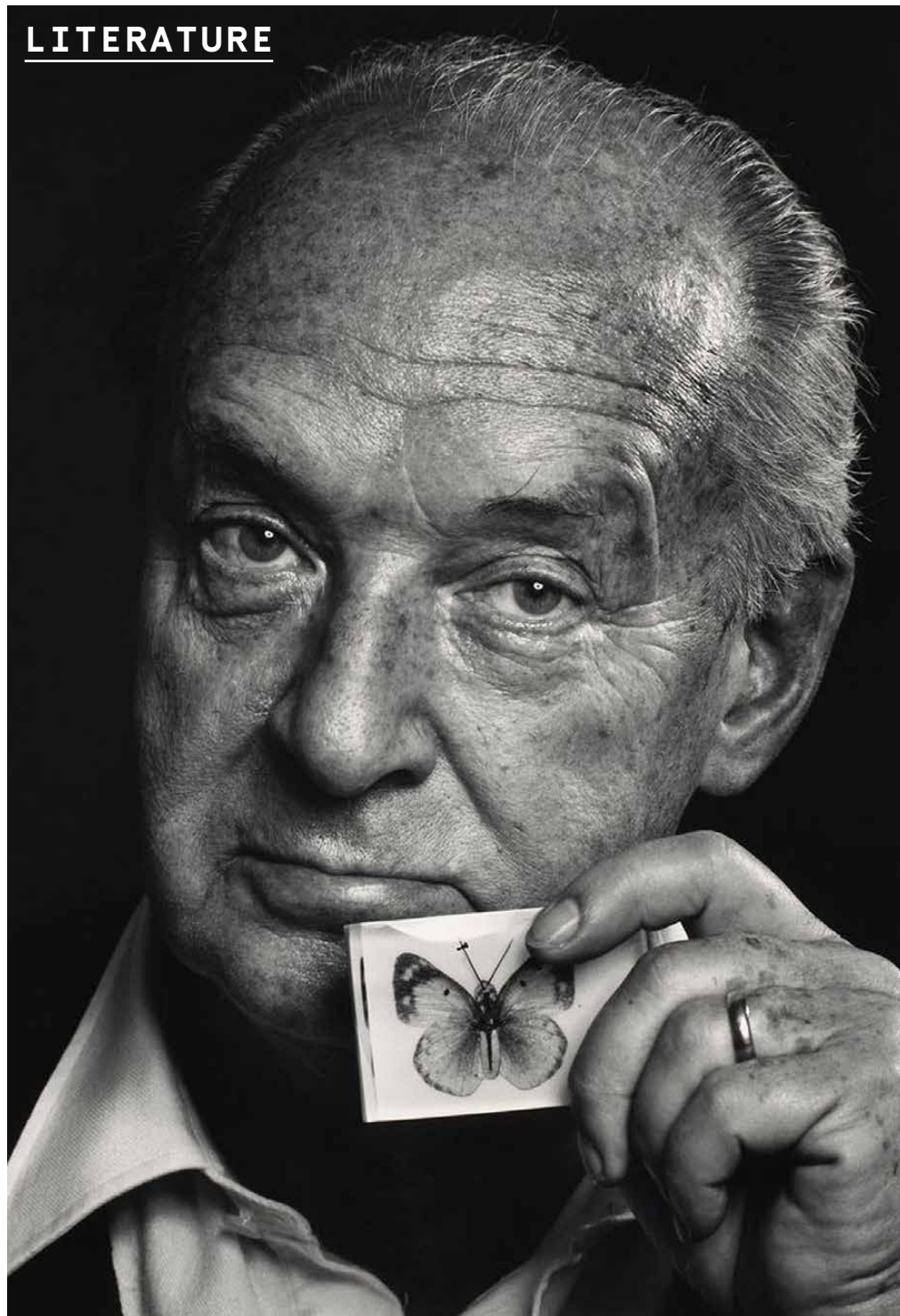


Heinrich Vogeler, Traumwelt des Jugendstils

1895, Öl auf Leinwand, 19 x 16 cm, Haus im Schlick, Worpswede

Heinrich Vogeler malte seine Frau Martia immer wieder mit einem selbstverliebten in die Farbe, gestrichelten Blick, was nicht nur in ihrem künstlerischen Bild aus kulturellen englischen Liberty Stoff und aufwendigen Details zu sehen, sondern auch in der kühnlichen

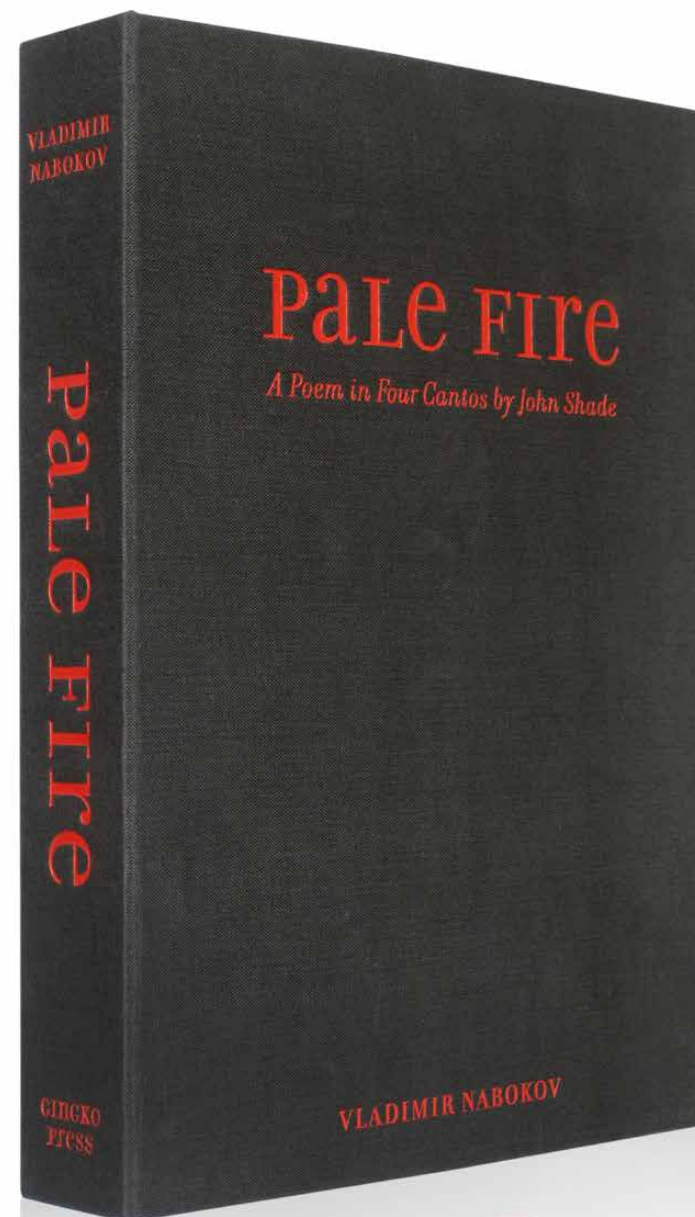
LITERATURE



PALE FIRE [Vladimir Nabokov] | Gingko Press [December 2010]

Box [252 × 183 × 37 mm] | Essay-booklet [163 × 242,5 mm]

Poem-booklet [105 × 148 mm] | Index Cards [148 × 105 mm]

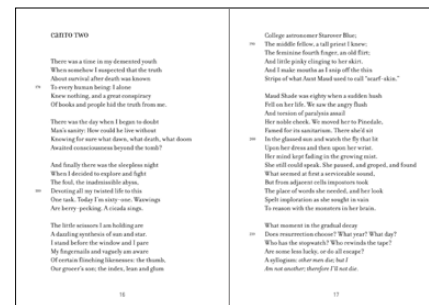
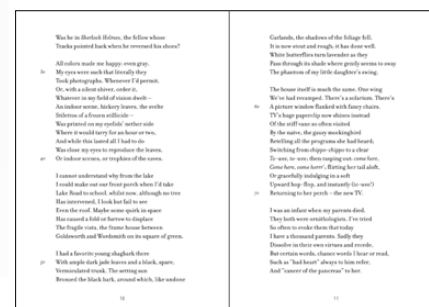
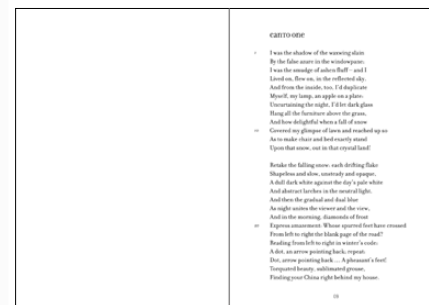
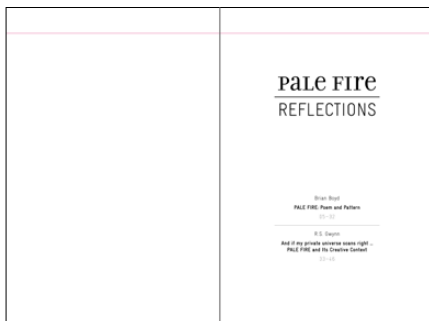




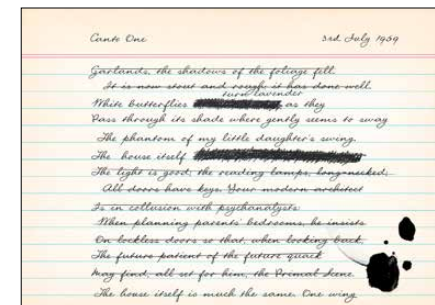
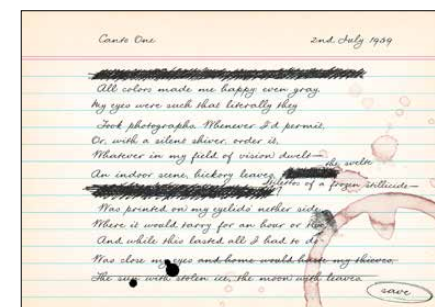
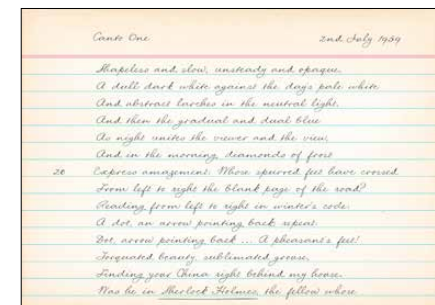
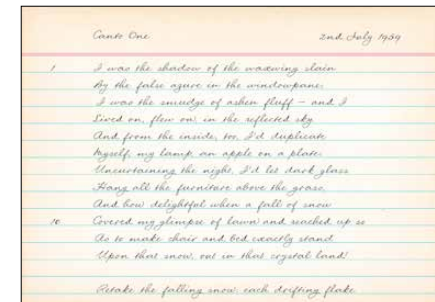
[1] Box



2] Essay-booklet



[3] Poem-booklet

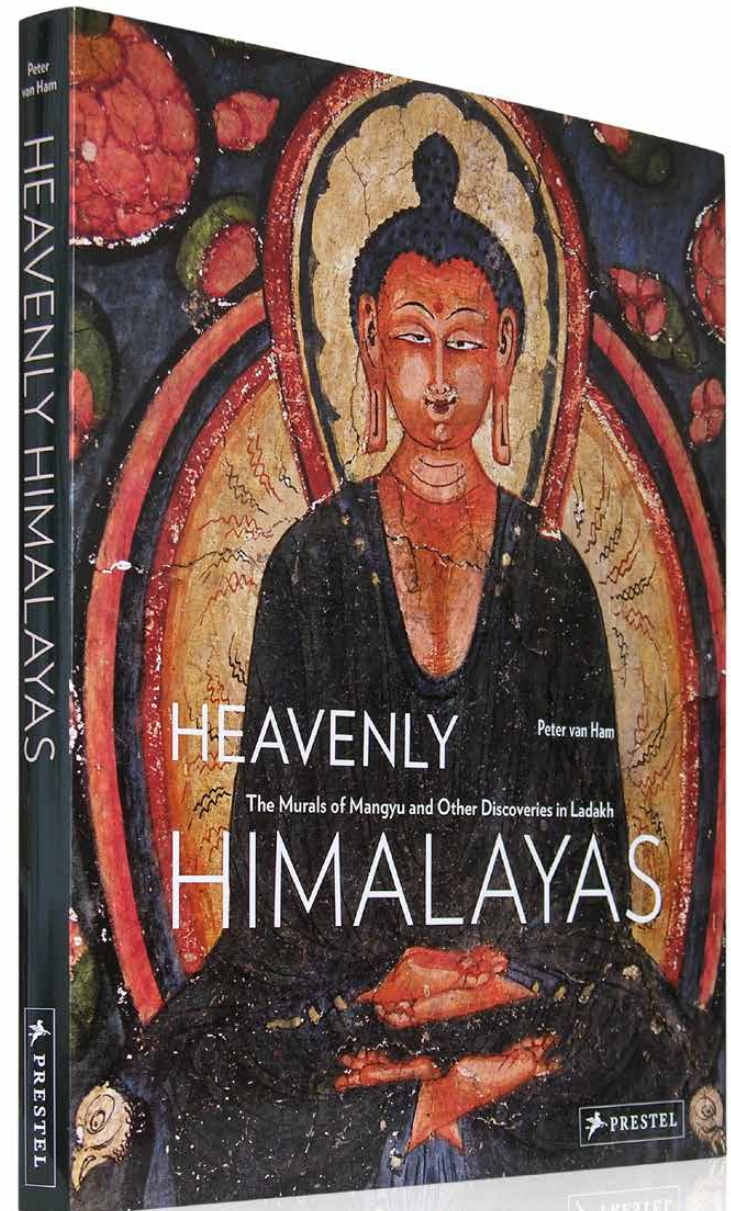


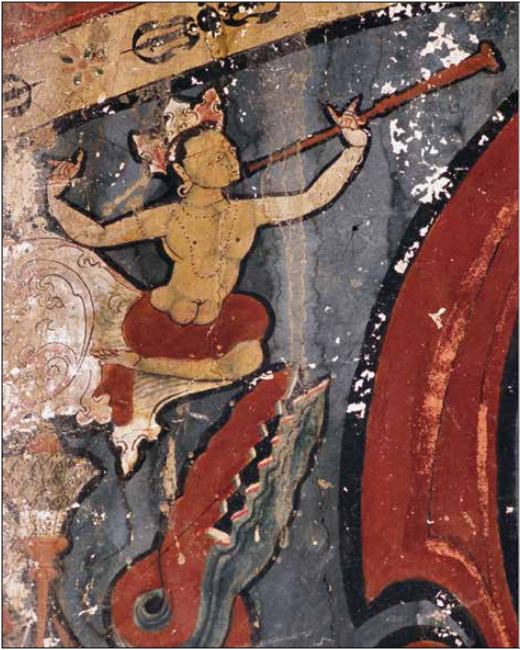
[4] Index Cards

ART



HEAVENLY HIMALAYAS [Peter van Ham] | Prestel [October 2010]
240 × 300 mm | 176 pages | Hardcover with Jacket





Introduction and Acknowledgements:
Forgotten, Misjudged and Unknown Gems

It seems quite astonishing that within a comparatively low populated country like Ladakh, where the cultural sites are restricted to a number of small and clearly demarcated areas, and which, for more than thirty years, has been exposed to a temporarily extreme tourism, there still are discoveries to be made, that there still exist places of great cultural interest which are visited rarely or not at all, which, after an initial introduction, have fallen into oblivion, which so far have been entirely unknown or have never been documented at all, or – in case such a documentation exists – these findings have never been published. The temple-site of Mangyu is such a case – a gem of cultural and art history consisting of its chapel filled with excellent murals that depict Kaimiti-influenced Western Tibetan Buddhist art from 12th and 13th century Kaimiti in, at times, pristine state of preservation.

The first mentioning of the temples of Mangyu dates back to almost one hundred years ago. It was provided in 1914 by the Moravian missionary and first German professor for Tibetology, August Hermann Francke, in his path-breaking book "Antiquities of Indian Tibet". His introduction was already fairly detailed as Francke did not fail to mention the four main temples and the "Entrance Chorten" by name, apparently what is called the "Village Stupa" in this book, and roughly described their content as well as the inscriptions, even mentioning the elaborate wooden doorframes dating back to the Kaimiti Buddhist period.¹ After this, it took another sixty-three years until Mangyu appeared again in writing in 1977 in David Snellgrove's and Tadeusz Skorupski's book on the cultural heritage of Ladakh. "Two years later, Koen Khanda mentioned Mangyu in his study on monastic art of the Western Himalayas and provided the first measurements and a couple of descriptions of the murals.² In 1980, the German author couple Kellhauser dedicated four pages of their travel-guide to Mangyu.³ Their descriptions, for long, had been the only detailed ones. One year later, seven photographs taken at Mangyu, along with descriptions, were published in a book on wall paintings of Ladakh by Genoud and Inoue.⁴ Then, in her 1998 discussion of the Dharmadhatu Vajrasara Mandala inside the Tug Chakung of Tibo (Spiti), Deborah Klimburg-Salter referred to Mangyu's followed by Christian Luccarini in his account on Buddhist clay sculptures of the Western Himalaya in 2004.⁵ In he dedicated one chapter to Mangyu, in which, next to his main focus on sculptures, he also furnished some information on the iconographic programmes of some of the temples. Finally, in 2007, Gerald Kozicz, who has generously contributed all the information on architecture present in this book, the line drawings and plans as well as an essay on the spatial geometry at Mangyu, provided the first

¹ Cultural glory and power is extended to a central deity by his household (family) being (spirit) manifesting in human form with its long scepter while surrounding him a cloud above a semi-circular base which strongly suggests him to be a deity (right wall).



Their mandorla differ considerably from those of the surrounding deities as they are not round or oval but rectangular and appear more as backs of thrones – especially in the case of the blue Buddha with the massive brown patch behind him which, however, carries ornamental foliate-like structures that lighten the throne's compactness. The right Buddha has an equivalent on the first floor of the Sunset of Alchi where his *mandu* is interpreted as possibly designating him to be a form of Vairocana.⁶ Both Buddhas are flanked by *gandharvas* carrying flywhisks. From the left hand of the blue Buddha hangs the stem of a flower with a blue bud. Possibly, Bhaisajyaguru, the Medicine Buddha, is depicted, although iconographically this painting differs considerably from regular depictions.⁷

Finally, right below the tower's ceiling, to the left and the right of the sculptures, four more figures are painted. Toward the top of the mandorla are seated two *gandharvas* accompanying the Maitreya sculpture. The left one looks towards a blue-faced god who wears a single-pointed crown and is seated in relaxed *lalitasana* posture above a solar disc. He holds a large flywhisk (*yak* tail) in his right hand and a vajra in his left, which appears to be stretched out towards Maitreya. Both his hands are also of blue colour. Possibly, this could be a depiction of Indra, the ancient Vedic god-king, who, as a sign of his power, carries the thunderbolt (*vajra*) and is believed to be welcoming Maitreya to this world upon his birth, just as he used to welcome Buddha. Sakyamuni, before. However, it could also be that this figure depicts a most interesting form of Vajrapani in his emanation as one of the Eight Great Bodhisattvas.⁸ Iconographically, it is located in between the way Vajrapani ("He who holds the vajra in his hand") was represented in Gandhara art (1st to 5th century AD) – as an athletic protector (symbol of the vajra), guide and attendant of the Buddha who accompanied him wherever he went and kept him comfortable by chasing flies away with his flywhisk – and late Mahayana, where he rose to symbolize the Buddha's power. From his original way of being depicted, the Mangyu representation still inherits the muscular flesh coloured body, the later Bodhisattva features (blue colour) being restricted to crowned head and hands, both in blue colour, his left hand with left hand holding the vajra extended almost like an offering.

Finally, to the right of the central Maitreya, next to another *gandharva* and above a lunar disc, an unidentified, flying monk with arms bowed (*pariya*) placed on the palm of his right hand and rattie stick (*skakara*) held in the right may be seen.⁹

Murals on the Other Walls

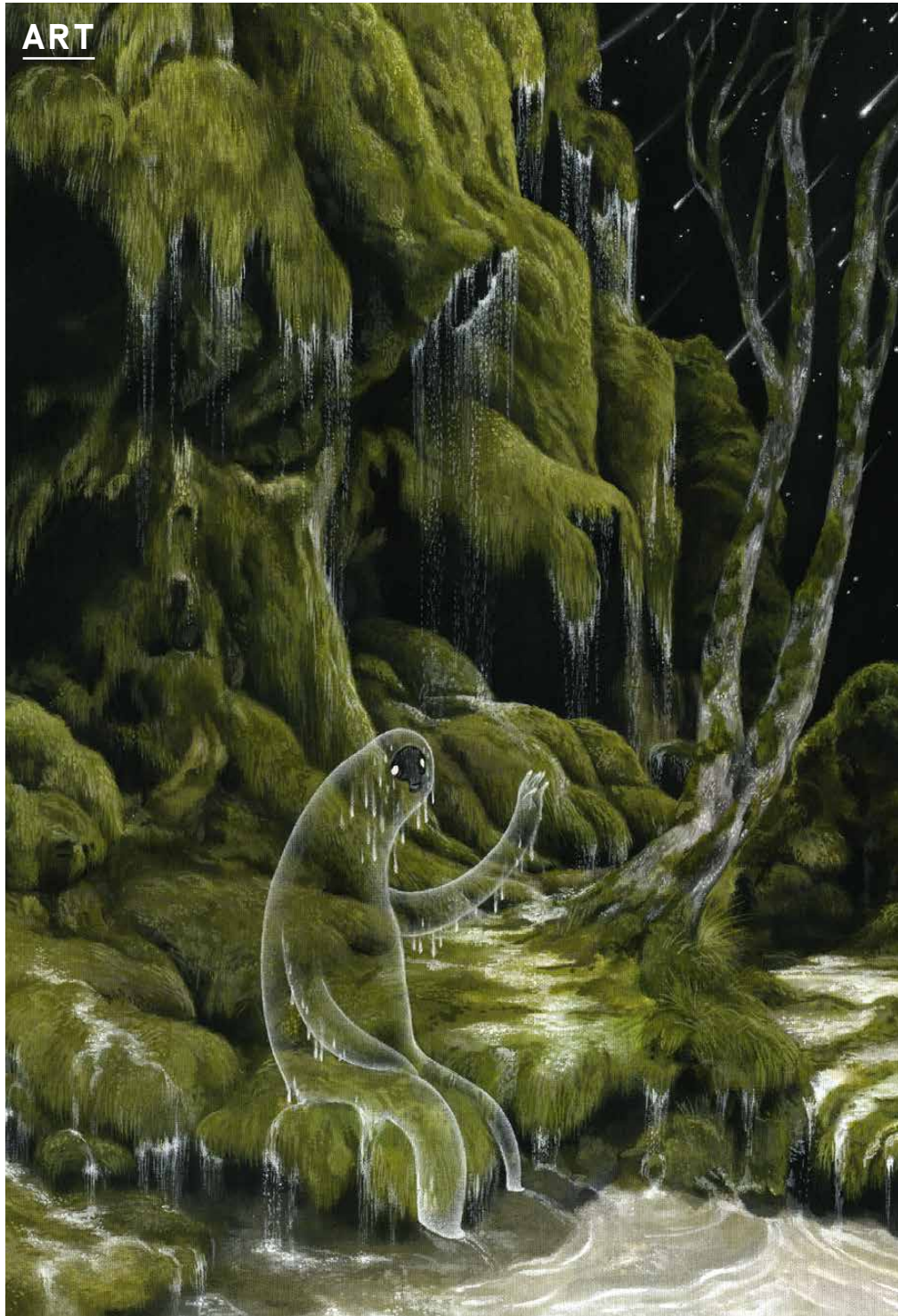
A great number of wall paintings surround and counter the Maitreya statue. Toward the entrance appear the protective deity Mahakala. He is flanked by two mandorla, which have been preserved only incompletely. The mandorla toward the left of his beard characteristics of a simple Vajrasattva Mandala (please refer to the explanations given on the subject in the following chapter)

⁶ The Bodhisattva's vibrant, the animal, supporting that throne, are painted with a green face for detail and carry an almost round crown. The body is especially for the right, supported with a large right hand and the greenish-yellow down (possibly) head of a Bodhisattva's throne, where the iconographic demand that "he has had had at a moment of devotion" has been followed in a somewhat exaggerated way.

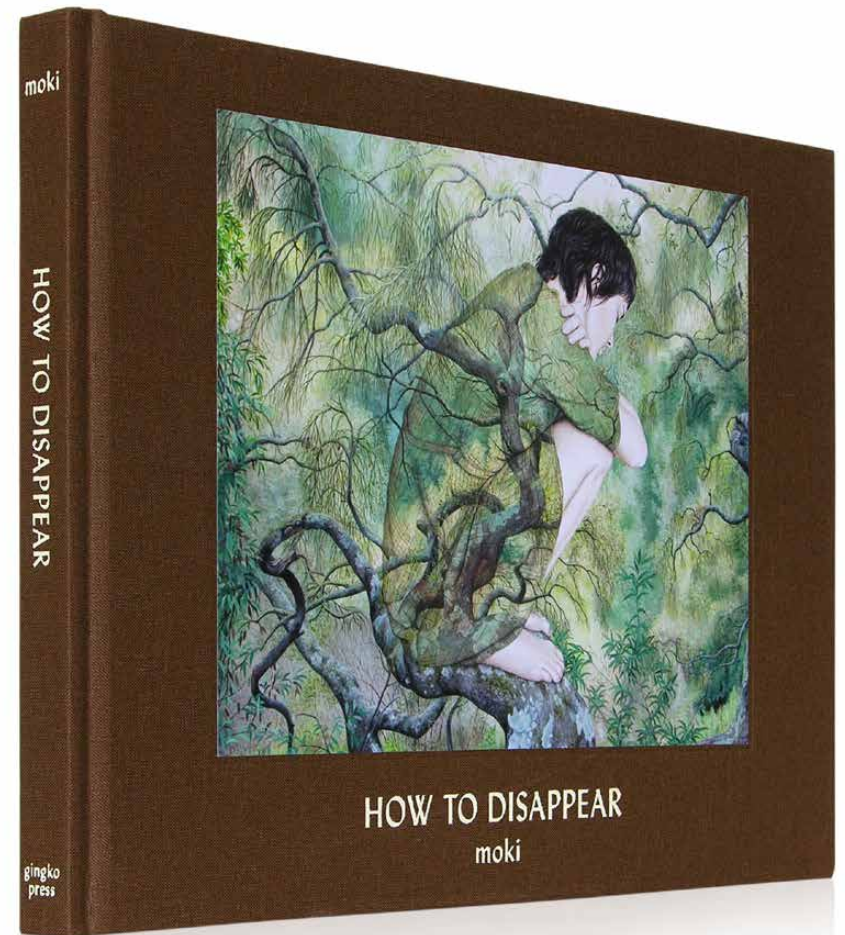
⁷ As the "the immortal" deity's deity, with his sword and, at the same time, presents and with the vajra in the statement of enlightenment by leading him to self-control.



ART



HOW TO DISAPPEAR [Moki] | Gingko Press [October 2010]
280 × 215 mm | 140 pages | Hardcover



HOW TO DISAPPEAR
moki

gingko
press

HOW TO DISAPPEAR

by moki

gingko press



That there
That's not me
I go
Where I please
I walk through walls
I float down the Liffey
I'm not here
This isn't happening
I'm not here
I'm not here

In a little while
I'll be gone
The moment's already passed
Yeah it's gone
And I'm not here
This isn't happening
I'm not here
I'm not here

Strobe lights and blown speakers
Fireworks and hurricanes
I'm not here
This isn't happening
I'm not here
I'm not here

/ Rollband, "You're Disappearing"

About ghosts and other absentees

/ Ryoan Chad Hara

The wise one wanders where there are "no gates and no houses." He is likened to a quail, a bird that has no nest, no permanent place to stay. He "wanders like a bird and leaves no trace behind him." [...] The Japanese Master of Zen, Dogen, also teaches the philosophy of "no permanent place of abode." "A Zen monk should be as the clouds are with no permanent place to stay; and as the water is with no firm means of support." The good wanderer leaves no trace behind him. A trace points in a definite direction. It points out the person with intent and his intention. On the contrary, Laozi's Wanderer pursues no intention. And he is not going anywhere. He goes "without direction." He melds completely with the path which, as of itself, leads nowhere.

/ Ryoan Chad Hara, "Wanderer"


A beautiful quotation by Laozi says: A good wanderer leaves no trace behind. But how can one walk and leave no trace behind? Before placing one foot on the ground you would have to raise the other, and that would be impossible. One cannot walk without touching the ground. Laozi, therefore, seems to be demanding the impossible. Or, he is saying that we float. Those who float, those who move about by floating, indeed leave no trace behind. Laozi has said: It is well known that ghosts don't touch in colored robes with a firm step.

Carl Schmitt's *The Nomos of the Earth (Nomos der Erde)* begins with praise for the Earth. Above all else he praises the Earth for its composition, which allows him time to be embedded within and, because of its solidity, enables the establishment of clear borders, firm rules and positioning, solid framework and differentiation. The earth's solidity makes it possible for boundaries, walls, houses and fortresses to be built upon it. Here the rules and positioning of man's social existence become apparent. Family, clan, tribe and social standing, the types of possession and the neighborhood, as well as the forms of power and rule are possible within. Property, possessions, power, rule, law, order and positioning of one's status to the Earth's unique composition. Schmitt places the Earth's firm surface in opposition to the sea: the sea knows no such obvious entity [...] of order and location [...] One does not see where the sea is to be embedded within. Interestingly, he then observes that the ships that travel across the sea have no limit. The sea has no characteristics in the original sense of the word *Nomos*: that means embedded, settled or organized. Due to its lack of formless, the sea is therefore without character. And that is what

makes the ocean harder to leave no trace behind. Carl Schmitt has a photo of the sea and of water generally. His poems and a prophesy made by Virgil in which he predicted that in this coming age of gold forties there would be no more sailing, land, that is the dominion of Virgil he predicted a new world that would be formed of air and in which no ocean would exist.

Carl Schmitt is a special kind of person in the sense that he only thinks in few dimensions, in dichotomies or binary opposition and has no empathy for the undecidable or the indistinguishable. Extremes, according to his theory, is based on clear boundaries and firm outlines, unshakable order and principles. That is why, for him, water is so normative and pure. It allows for no clear demarcation or differentiation, and on the political level no firm establishment of national or territorial borders.


What's interesting about Carl Schmitt is that he does not usually believe in a firm order but clings to it in the face of general disorder, and attempts to build high walls on ground that has already begun to quake. Carl Schmitt draws them within the heart of a central idea here that disappears from order and therefore from its original path. He feels existentially threatened by ghostly inclusion and lack of distinction. In the 1939 work *Political Theology* he summarized in dramatic language the situation in which the world found itself: constant new opportunities create a constantly new but identical world, a world without substance [...] without strong leadership, without conclusion and without definition, without decision, without a






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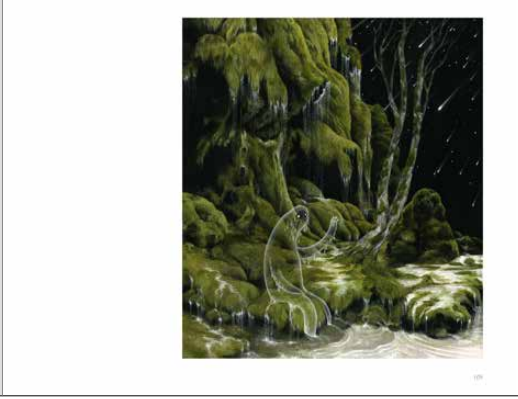
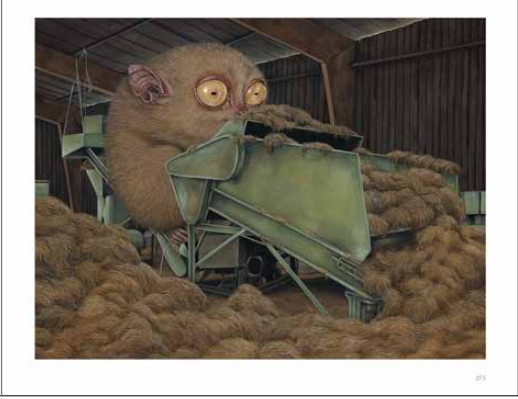
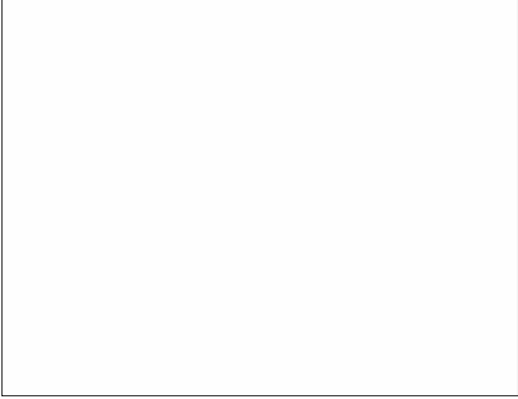
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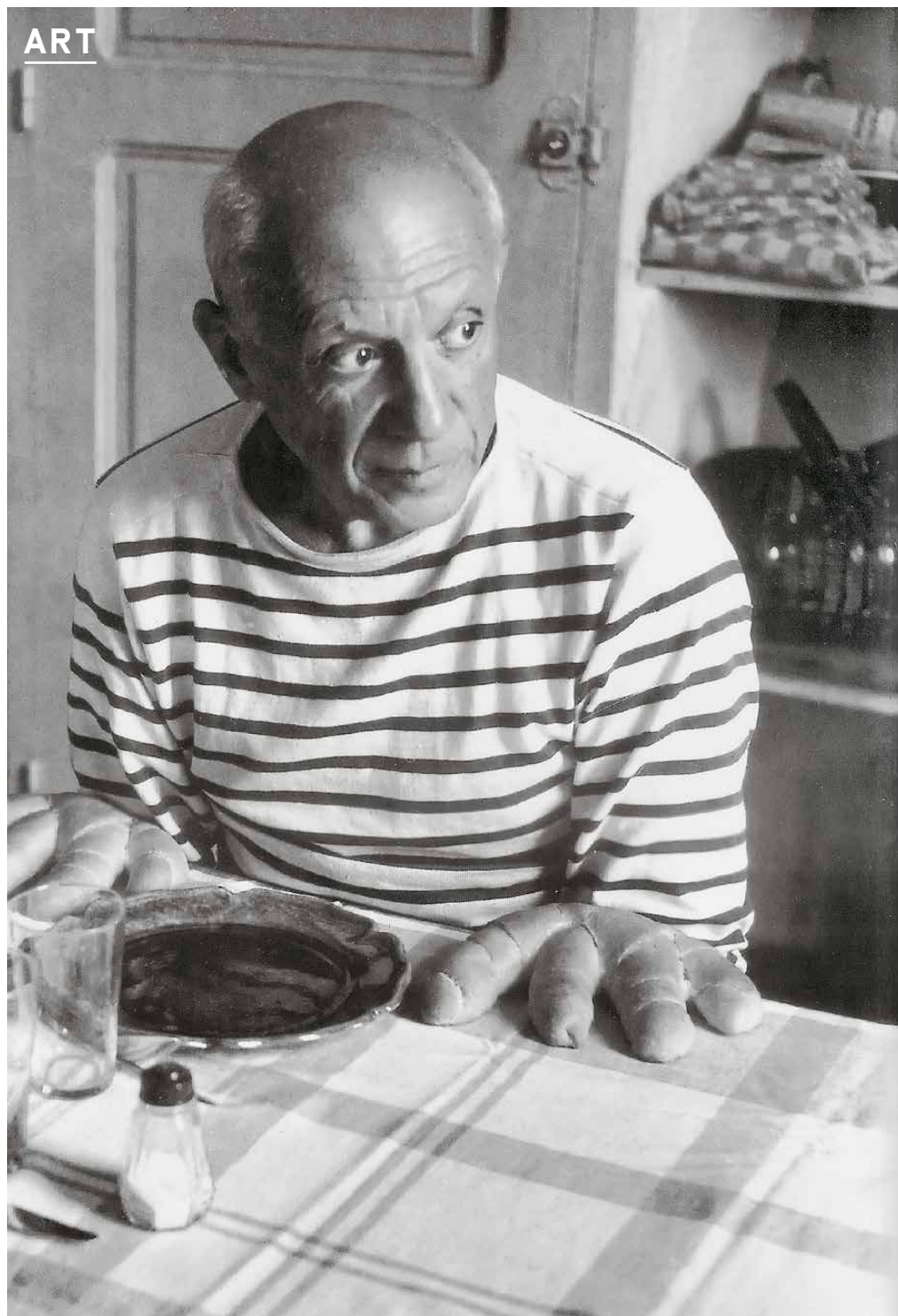


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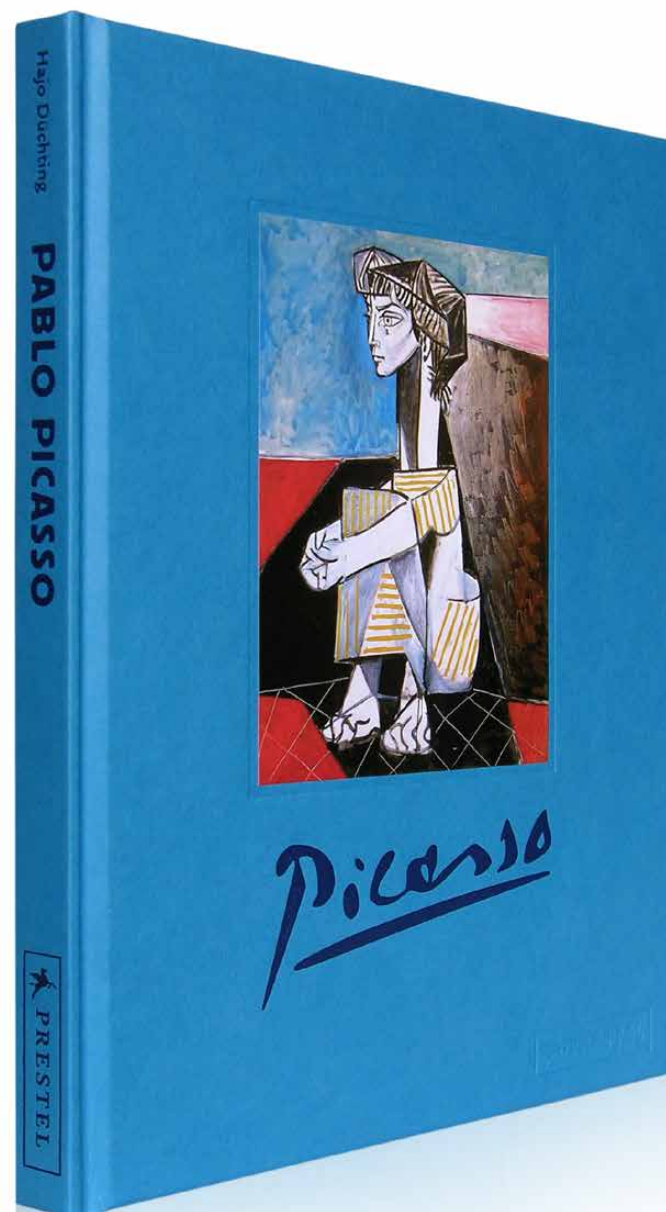
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ART



PABLO PICASSO [Hajo DÜCHTING] | Prestel [October 2010]
193 × 240 mm | 128 pages | Hardcover



Ruhm und Ehre



Pablo Picasso

» ICH WOLLTE MITTELS DER ZEICHNUNG UND DER FARBE, DA SIE NUN EINMAL MEINE WAFFEN WAREN, IMMER TIEFER IN DIE KENNTNIS DER WELT UND DIE DER MENSCHEN EINDRINGEN, DAMIT DIESE KENNTNIS UNS ALLE MIT JEDEM TAG AUF DEM WEG FREIER MACHE ... JA, ICH BIN MIR BEWUSST, DASS ICH MIT MEINER MALEREI WIE EIN WAHRER REVOLUTIONÄR GEKÄMPFT HABE.«



22 Pablo Picasso

«Seit seinem 28. Lebensjahr hatte Picasso keine Geliebten mehr. Seit seinem 38. Lebensjahr war er reich. Seit seinem 55. Lebensjahr ist er Millionär.» – Jean Hugo

Das Genie des 20. Jahrhunderts

Kein Künstler hat in seinem Leben so weit verbreiteten, allgemeinen Ruhm genossen wie Pablo Picasso, und keinem wurde bei seinem Tode so weltweit Anerkennung zuteil. Das Genie Picasso hat in der gesamten westlichen Kunstgeschichte das größte Aufsehen mit seinem Werk erregt, mehr noch als Michelangelo und Rubens in ihrer Zeit.

■ Vom Wunderkind zum unsterblichen Genie

Es gibt wohl kaum einen Künstler in der Kunstgeschichte, über den so viel geschrieben, dessen Werk so vielfältig und differenziert interpretiert und über den so viele Lobeshymnen gesungen, aber auch kritische Urteile gefällt wurden, wie Pablo Picasso.

Seinen Tod beklagte die Kunstwelt als ungeheuren Verlust für die Menschheit. Daran gewöhnt, ihn schon zu Lebzeiten als unsterblich zu betrachten, fühlte sich die westliche Kultur verwirrt und betrogen, als ob die Natur nur diesen eine Genie schaffen könnte. Seinem Werk wurde von seinen Bewunderern eine glühende Verehrung entgegengebracht, die jenseits jeder ästhetischen Kategorie zu stehen schien. Jedes Gemälde, jedes Blatt, jede Plastik, jede Keramik, ja selbst jeder kleinste Schimpel mit Aufierungen des Meisters wurde gesammelt, gewürdigt ... und teuer verkauft.

Der Marktwert des Künstlers erreichte ein den 1950er Jahren bisher nicht gekannte, phantastische Ausmaße, die dem aus kleinen Verhältnissen stammenden Maler das Leben eines sorglosen Millionärs ermöglichten.

Info: Picassos Selbstbildnis aus der Blauen Periode zeigt einen antriebslosen und verletzlichen jungen Künstler, der die ersten Rückschläge und Enttäuschungen verkraften muss.

Ruhm und Ehre 23



Info: Das Selbstbildnis mit Fäulnis von 1906 offenbart Picassos Lebensweise, Kraft und Scherheit. Picasso hat sich bewusst gemacht, die Kunst zu revolutionieren.

rechts: Am Ende seines Lebens mag sich Picasso als Sklave aller Mütter (1970/71), ein Alterswerk, in dem die von ihm veränderten Mütter ihre eigenen Vorstellungen haben: zu von Gogh, von der Skulptur, an der Kunst die veränderte Hand (Gefühl), an Catherine der Medici, bei der sich an dessen Bilder die Gattinnen Villeray schreien.

■ König Midas

Picasso ist jedoch schon lange vor den 50er Jahren ein reicher Mann. 1906 beginnen bereits Kunsthändler seine Bilder zu kaufen. Da liegen die wirklich bitteren, in Armut verbrachten Jahre fast schon hinter ihm. Das Bohémieleben im Barzou-Laveir zusammen mit Fernande Olivier, die alle seine Beschränkungen teilt, ist trotz mancher Entbehrungen von Übermut und Sorglosigkeit durchzogen. Dies gehörte zwar schon in den Zeiten des Impressionismus zum wesentlichen Teil der modernen Künstlerlegende, erhält aber bei Picasso einen Hang zur Mythifizierung. Picasso wird später mit König Midas verglichen, der alles, was er berührt, zu Gold machte. Daher wäre Midas auch fast verhängt, im Unterschied zu Picasso, der sich mit ein paar schnellen Strichen einer Zeichnung oder Grafik immer wieder von Geldsorgen befreien konnte. Schon sehr früh für einen Künstler aus diesem Milieu wechselte Picasso in das bürgerliche Lager und bezog 1919 mit seiner Ehefrau Olga Koklova eine geräumige Wohnung in einem der vornehmen Viertel von Paris. Neben einem Dienstmädchen mit weißer Schürze und einer

24 Pablo Picasso



Köchin hatte man auch einen Chauffeur, der jederzeit bereit stand, die Herrschaften zu den Bällen und Festen der Haute Volée von Paris zu fahren. 1930 kaufte sich Picasso einen zweiten Wohnsitz: das aus den 17. Jahrhundert stammende Château de Boisgeloup, das er wenig später, nach Zerbrechen seiner Ehe, großzügig seiner Frau Olga überschrieb.

Weitere Wohnungen, Anwesen, Villen und Schlösser folgen in seinem Leben und markieren meist den Wechsel von einer Frau und Geliebten zur nächsten, bis hin zum Kauf des Schlosses Vauvenargues, wo sich Picasso mit seiner zweiten Ehefrau Jacqueline Roque ab 1958 zurückzog. Hier und in der Villa La Californie in Mougins vollzieht sich der letzte Teil des Dramas und Wanders Picassos in einem gigantischen Spätwerk.

Info: Portraufnahme von Picasso während der Dreharbeiten zu dem Kinofilm von Georges Crouzet, 1951

rechts: Picasso mit Francisca Gillet am Strand von Collioure, 1948

Ruhm und Ehre 25



30 Pablo Picasso



Die Ikonie des Künstlers: In dem Bild *Ähler mit Gipskopf* (1923) scheint sich Picasso über die traditionelle Bildhauerei und das Vorbild der Antike zu mokieren, die er mit seinen *Montaignes* und *Rafael-Bildhauerei* vollkommen entmenscht hatte. Überhaupt ist in diesen Jahren selbst ein klassisches Vorbild und antiken Motiven aus.

Info: THERAPIEWERKZEUGE

Der Tapp von 1923 hat eine unheimliche, düstere Ausprägung, die durch den Schatten des jugendlichen Kanten Puhos verstärkt wird, der während der Entstehung des Bildes war.

Ruhm und Ehre 31



Nach dem Aufbruch in Genoa kehrt eine neue Festigkeit in die Bilder zurück.

Zirkus Médrano, in dem Picasso und seine Freunde so viele Stunden verbrachten. Ausgangspunkt der Komposition war eine Studie von sieben Personen in einem Bordell in Barcelona, das Picasso in seinen frühen Jahren öfters besucht hatte. Nach zahlreichen Überarbeitungen entstand eine furchterregende Gruppe von scharfkantigen Frauenkörpern mit starren Blicken und teils mit afrikanischen Masken versehen, allerdings mit ihrer Umgebung in kristalliner Erstarrung verspannt. Der Raum ist wie in einem Vexierbild gekippt, die Figuren stehen nicht auf einem Boden, sondern sind mit ihrer Umgebung verwachsen. In diesem Kaleidoskop aus Splintern und Körpern gibt es keinen Mittelpunkt, keine Ruhezone und keinen Horizont mehr, weder einen festen Blickpunkt noch eine einheitliche Raumtiefe oder Lichtquelle. Erinnern die ersten drei Frauen links noch an ägyptische und frühgriechische Vorbilder, so überraschen die beiden rechten Frauen mit der wilden Ausdruckskraft der afrikanischen Stammeskunst. Mit diesem Bild hat Picasso den Kampf gegen die Tradition der Malerei eröffnet, die er doch immer wieder als unerschöpfliche Fundgrube für Formen und Farben benutzte.

Die Formreife des Kubismus

Man muss das Bild zerstören, es mehrere Male überarbeiten. Jedem, wenn der Künstler eine schöne Entdeckung zerstört, unterdrückt er sie nicht eigentlich, sondern er wandelt sie vielmehr um, verdichtet sie, macht sie wesentlicher, so schildert Picasso den unablässigen Malprozess, im Laufe dessen ein Bild entsteht. Der Kubismus entstand aus einer Reihe von Landschaftsstudien, die Braque und Picasso im Süden Frankreichs auf den Spuren ihres großen Vorbilds Cézanne gemacht hatten. Was aber ist ein kubistisches Bild? Picasso und Braque wollten damit nicht die naturalistische Tradition umstürzen, sondern lediglich Form und Plastizität in die Malerei zurückholen. Immer noch waren es gegenständliche Motive, die als Ausgangspunkt der Malerei dienten, Stillleben, Landschaften und Porträts wie die Bildnisse der kubistischen Kunsthändler Vollard und Kahnweiler (S. 21). Aus diesen Motiven und Gegenständen wurden die elementaren Daten der Malerei gewonnen: die nicht-illusionistische Bildfläche, die geometrischen Formen, die einfachen Volumen, die gedämpften Farben und der Rhythmus, der all diese Elemente in eine Bildkomposition bringt. Konstruktion und Dekonstruktion folgen dabei derselben Erfinderlust, »neue Ganzheiten mit Elementen zu malen, die nicht der geschauerten, sondern der erkannten Wirklichkeit entstehen sind« (Apollinaire).

42 Pablo Picasso

Man ahmt die sichtbaren Gegenstände also nicht nach, sondern schafft neue Seh-Gegenstände, unabhängige Bild-Objekte, harmonisch-rhythmische Bildgefüge mit ungegenständlichen Elementen, die sich gegenseitig antworten: Kurven auf Geraden, Fläche auf Ausgespartes, Dunkles auf Helles, optische Illusionen auf ihre Umkehrung. Diese Lust an der Zerlegung und dem Neuaufbau auf der Bildfläche ging so weit, dass die Bilder fast unlesbar wurden, das Ausgangsmotiv kaum noch zu erkennen war.

Hier hat Braque den rettenden Einfall: Er klebt Reste von gemusterten Tapeten und Zeitungsschnipsel ins Bild, um so auf die gegenständliche Realität zu verweisen.

Im so genannten Synthetischen Kubismus werden die Bilder wieder sinnlicher, direkter, wiedererkennbarer. Die Lust am Zerlegen weicht der Freude am Dekorieren, könnte man mit Blick auf manche Arbeit von Picasso in den Jahren vor dem Weltkrieg ohne große Übertreibung sagen.

Die kubistische Skulptur

Zeitgleich mit den Collagen entwickelte Picasso auch dreidimensionale Konstruktionen aus Karton und Draht, die er farbig bemalt. Das Herausstreifen der Formen aus der Fläche und das Aufbrechen der Strukturen vollzieht sich in mehreren Phasen bis zu einer völlig freistehenden Konstruktion aus farbig bemalten Holzleiten, Nägeln und Bindfäden von 1915/16. Diese Erfindung Picassos ist der Beginn revolutionärer Neuerungen auf dem Gebiet der Skulptur, die bald von anderen Bildhauern aufgegriffen und weiterentwickelt werden. Bestand die frühere Plastik im »Aufbauen« einer Figur aus Ton und im »Abbauen« eines Blocks aus Holz oder Stein, so entstehen jetzt vielfältige Assemblagen durch das Zusammensetzen bereits fertiger, vorgefundener Teile.

Zurück zur Ordnung!

In den Jahren 1916 bis 1925 nähert sich Picasso wieder seinen akademischen Anfängen, vielleicht ausgelöst durch seine Begegnung mit dem Theater. Er besucht häufig den Musiker Eric Satie und den Schriftsteller Jean Cocteau, der ihm eine Verbindung zu Serge Diaghilew, dem Leiter des Russischen Ballets, herstellt. Cocteau überredete Picasso, die Bühnenbilder und Kostüme für das Stück Parade zu entwerfen, das im Mai 1917 in Paris uraufgeführt wurde. Neben seinen kubistischen Konstruktionen gibt das Theater Picasso



Gertrude Stein wird im Bild zu einem monumentalen Denkmahl verwandelt.



Trotz der ausgeprägten Züge zeigt dieses Selbstporträt Picassos Entschlossenheit und Tatkraft.

Die Kunst 42



FRAU IM SESSL. Nach einer Zeit des Experimentierens mit der Collage war Picasso zu fest, diese Technik auch rein malerisch anzuwenden. Er ging zurück zu den Wurzeln, die »angenehmen« Bilder sangen den Verfall der Kunst, der Picasso mit dieser Technik erzielte hat.

48 Pablo Picasso



RELIEF-KONSTRUKTION. Aus einfachen Materialien, wie Karton, Papier, Schnur, Draht, baute Picasso die ersten plastischen Konstruktionen, die die gesamte Bild-naturkonstanz wiederherstellen sollten.

Die Kunst 49



TERROR UND VERSÖHNUNG. Guernica wurde wegen der eindringlichen Schilderung von Angst und Schrecken angesichts drohender Vernichtung zum Anti-Kriegsbild. Obwohl es anfänglich die Bombardierung des baskischen Dorfes Guernica thematisiert, wird nicht direkt, sondern indirekt die Vernichtung des baskischen Volkes dargestellt. Gerade die Anwesenheit der Bezeichnung macht das Bild jedoch zu einer eindringlichen Mahnung gegen jede Art von Gewalt.

56 Pablo Picasso

Die Kunst 57



Links: Eine neue Phase der »klassizistischen« Picasso.

Rechts: In den 1920er Jahren kehrt Picasso zu seinen Anfängen zurück. Klassische Vorbilder und strenge Komposition zeichnen seine Bilder jetzt aus.

Gelegenheit und Anlass, sich wieder stärker mit der menschlichen Figur im akademisch-klassischen Sinne auseinanderzusetzen. Nun tauchen die Harlekin- und Masken der Commedia dell'Arte, die ihn schon in der Rosa Periode beschäftigt haben, wieder auf. Er lässt sich bei seinem Aufenthalt in Rom, wo er seine spätere Frau Olga Kokowa kennen lernt, von den Statuen Michelangelos (in der Sixtinischen Kapelle) zu voluminösen Frauenfiguren anregen, die wie im olympischen Wettkampf durch das Bildfeld laufen oder in griechischen Meeresströmungen lagern. Daneben entstehen mittelmäßige Stillleben mit Musikinstrumenten, klar gezeichnet, mit geometrischen Umrissen, von leuchtender Farbigkeit, die ein Reflex auf Picassos privates Glück mit Olga und seinem Sohn Pablo scheinen. Picasso spielt hier nicht mehr die Rolle des »Formzerstörers«, sondern eines »Jongleurs der Form«, der mit den Formen und Farben wie mit einem Baukasten spielt.

Picasso, der Surrealist

Noch einmal wird Picasso vom Theater angezogen. Für das Ballett Mercure von Massine mit Musik von Satie schafft er wieder Bühnenbilder und Kostüme. Doch diesmal gerät die Aufführung zu einem Misserfolg. Einziger Fürsprecher wird André Breton, der im Oktober 1924 das »surrealistische Manifest« veröffentlicht, in dem er den Surrealismus definiert: »Der Surrealismus beruht auf dem

Glauben an die höhere Wirklichkeit gewisser bis heute vernachlässigter Assoziationsformen, an die Allgewalt des Traums, an das absichtsfreie Spiel des Gedankens.«

In der vierten Nummer der Zeitschrift La Révolution Surréaliste vom Juli 1925 werden zum ersten Mal die Dadaisten d'Avignon (S.44) abgebildet sowie die erst kurz zuvor entstandene Arbeit Der Tanz (1925, S.30), deren tanzende Figuren in ihrer grausamen Deformierung durchaus an das Meisterwerk von 1907 anknüpfen können. Auch das wenig später entstandene Bild Die Unarmung (Der Kuss) zeigt ein organisches Durchdringen von Farben und Formen mit einer deutlichen sexuellen Thematik. Solche Bilder bringen Picasso in die Nähe des ebenso aggressiv auftretenden Surrealismus, auch wenn er diesen Einfluss immer geleugnet hat. Dennoch hat er sich die surrealistische Malerei genau angeschaut, besonders die von seinem Landsmann Joan Miró, dessen abstrakte Zeichensprache ihn vielleicht zu dem Spiel mit Materialien und Assoziationen angeregt hat, wie sie in seinen Montagen und Eisenkonstruktionen dieser Jahre auftauchen (Gitarre, 1926).

Auch wenn ihn die Gruppe der Surrealisten sicher fasziniert, so lässt sich doch kein direkter Einfluss feststellen. Picasso hat nicht auf die Surrealisten warten müssen, um surrealistische Werke zu schaffen. Als ein »Jongleur der Form« hat er ein Maß an künstlerischer Freiheit erreicht, das ihm jede nur denkbare und technisch mögliche Kombination von Formen und Farben erlaubt.

Guernica: Das meisterliche Anti-Kriegsbild

Die Nachricht vom Ausbruch des Spanischen Bürgerkriegs erreichte Picasso im Sommer 1936 in seinem Urlaubsort Mougins, einem kleinen Ort bei Cannes an der Riviera. Der eigentlich unpolitische Künstler ergreift Partei für die Sache der Republikaner, die ihn zum Dank zum Direktor des Prado in Madrid berufen, ein ohnehin nur repräsentativer Posten, den Picasso durch den Sieg Francos nicht erfüllen kann. Im Januar 1937 erteilt die spanische Volksfrontregierung Picasso den Auftrag für ein Wandbild, das im spanischen Pavillon auf der im Juli in Paris beginnenden Weltausstellung gezeigt werden soll. Um das große Bild vorzubereiten, mietet er ein geräumiges Atelier in der Rue des Grands-Augustins an, das ihm Dora Maar verleiht. Im April wird die kleine baskische Stadt Guernica bombardiert, die Opfer sind vor allem Frauen und Kinder. Picasso nimmt dieses furchtbare Ereignis zum Anlass, sein Wandbild zu aktualisieren. In zahlreichen Skizzen hat Picasso das riesige Bild vorberei-

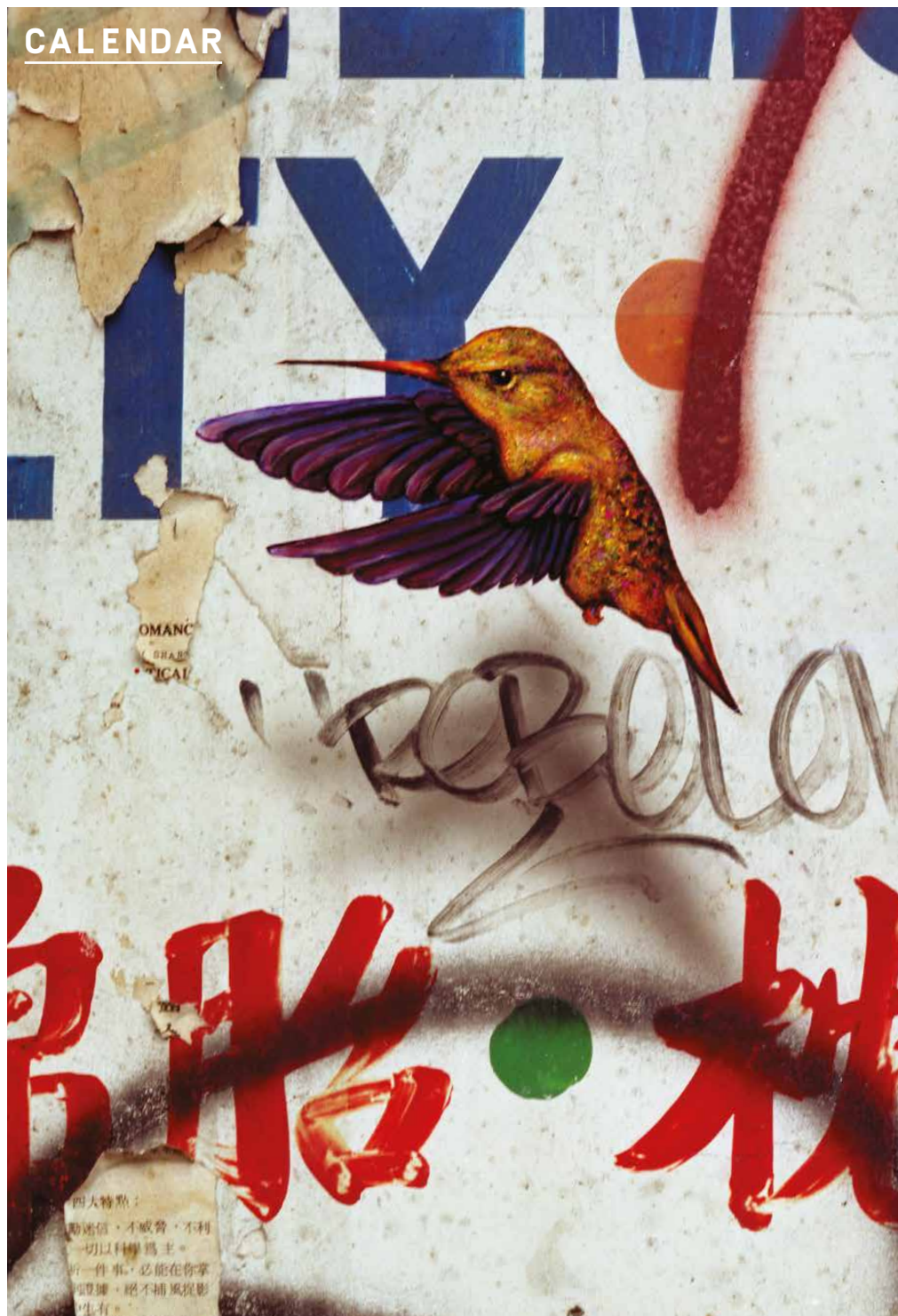


Auch vom Surrealismus lässt sich Picasso angehen, wie diese monströse »Altnatur« zeigt!

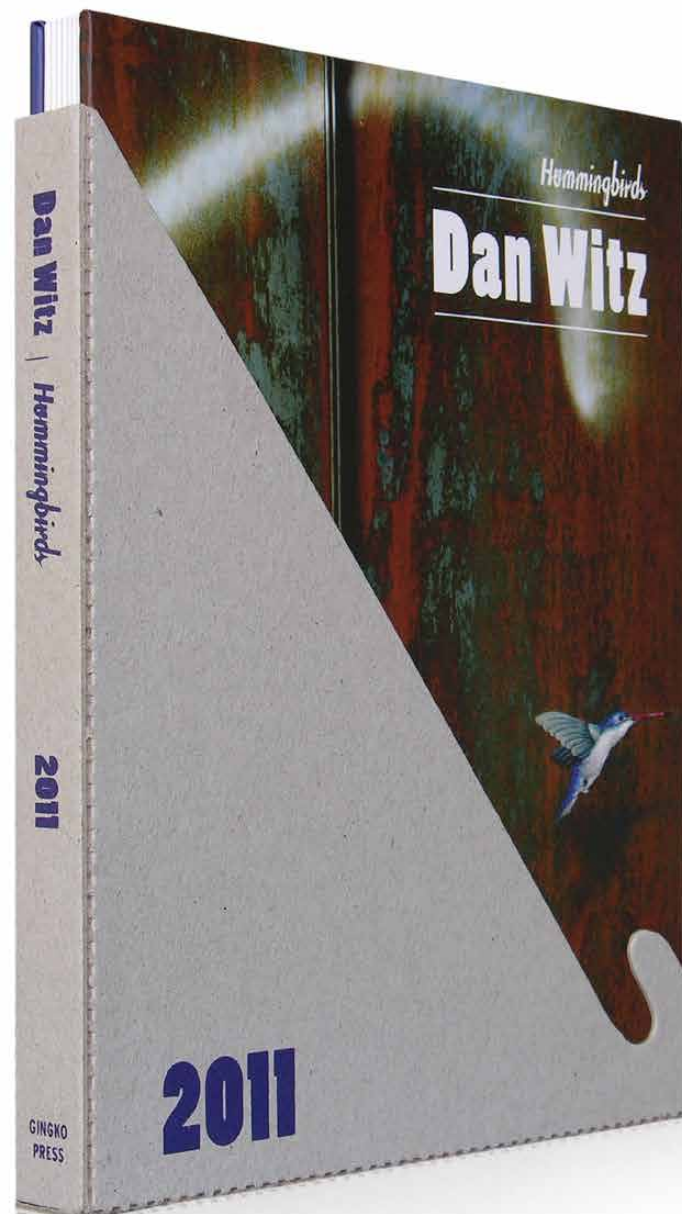
50 Pablo Picasso

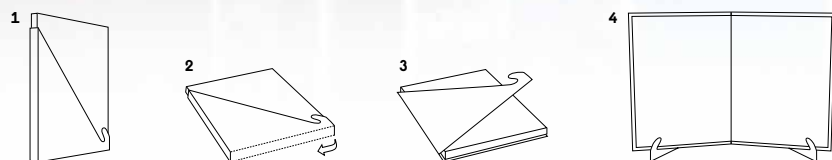
Die Kunst 51

CALENDAR



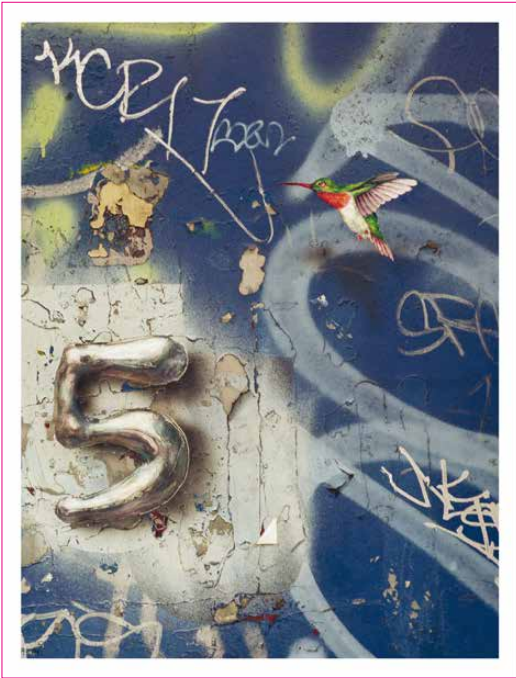
DAN WITZ: HUMMINGBIRDS [Dan Witz] | Gingko Press [August 2010]
130 × 170 mm | 24 pages with stand | Accordion Calendar





After tearing off the perforated strip on the bottom of the slipcase [2] it may be used as a stand for the calendar [3 & 4].



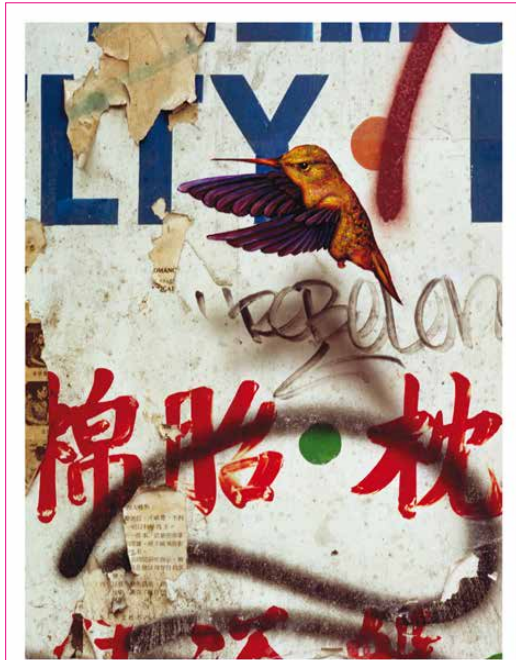


Jan 01 2011

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*** Luchini St. NYC (On my front door) © 2000 © Acrylic on vinyl sticker & acrylic airbrush (shadow) on wall.

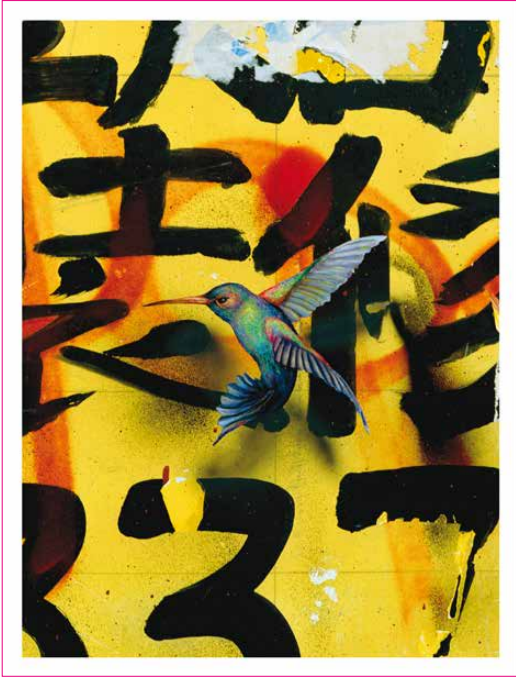


June 01 2011

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*** Oliver near Zeno St. NYC © 2000 © Acrylic on vinyl sticker & acrylic airbrush (shadow) on wall.

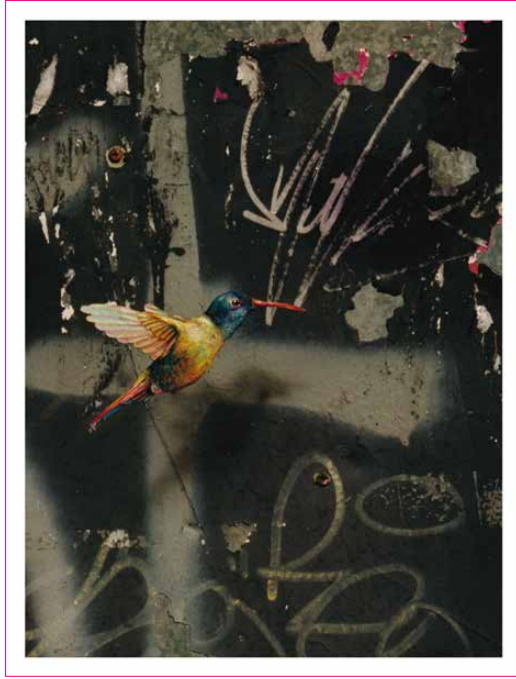


May 01 2011

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*** Luchini St. NYC (On my front door) © 2000 © Acrylic on vinyl sticker & acrylic airbrush (shadow) on wall.



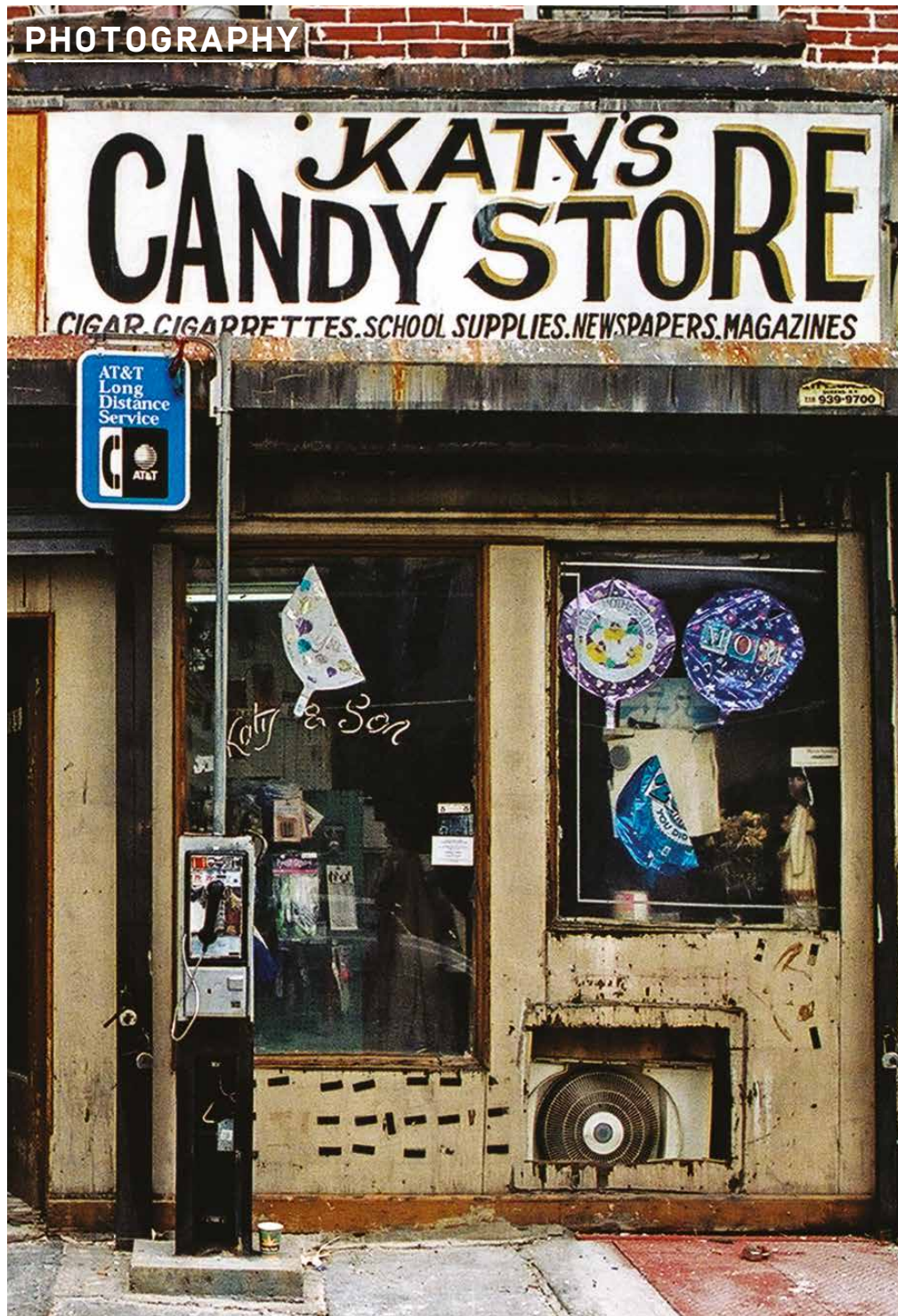
November 01 2011

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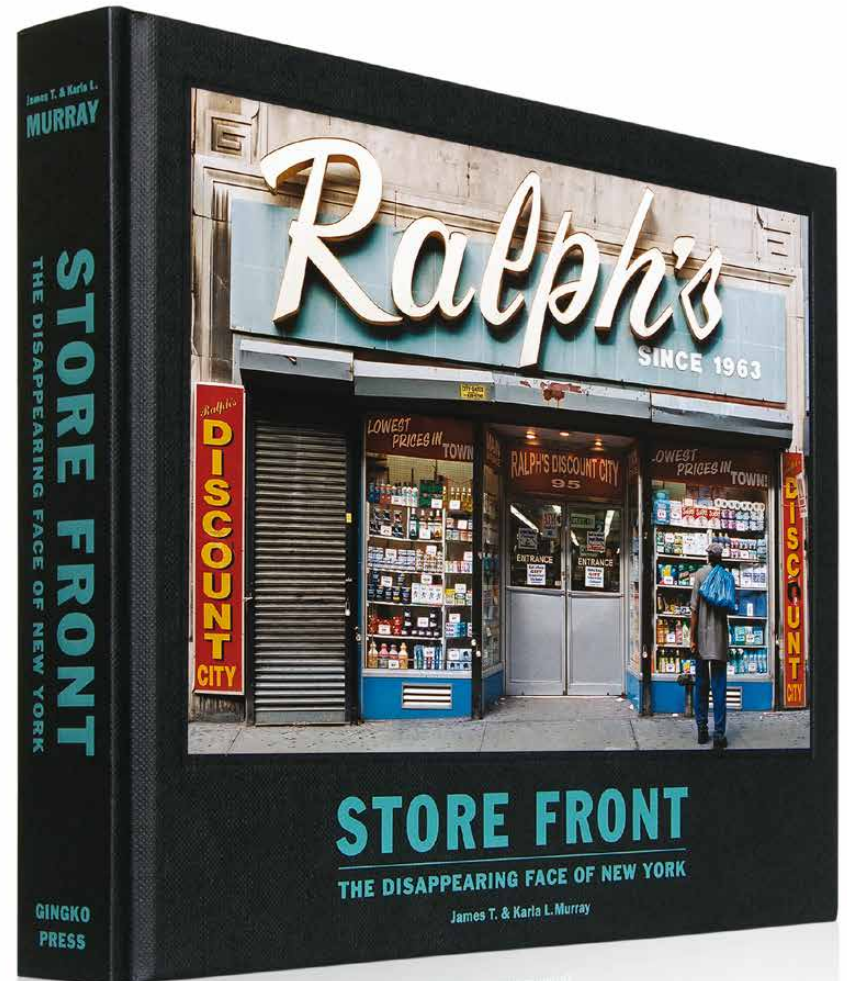
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*** Kuchik St. near Livingston, NYC © 2000 © Acrylic on vinyl sticker & acrylic airbrush (shadow) on wall.

PHOTOGRAPHY



STORE FRONT [J. & K. Murray] | Gingko Press [October 2008]
215 × 180 mm | 336 pages | Hardcover





Eight Avenue at West 45th Street (2004)

118 119

MANHATTAN | Paul's Kitchen



Avenue A at East 2nd Street (2006)

096 097

MANHATTAN | The East Village



First Avenue at East 2nd Street (2005)

MANHATTAN | The East Village



Avalon Avenue near West 176th Street (2006)

168 169



West 207th Street near Broadway (2006)

168 169



Broadway near West 207th Street (2006)

168 169

MANHATTAN | Washington Heights & vicinity



Grand Street between Essex and Norfolk Streets (2005)

168 169

MANHATTAN | The Lower East Side



North Avenue at West 53rd Street (2006)

120 121

MANHATTAN | Paul's Kitchen



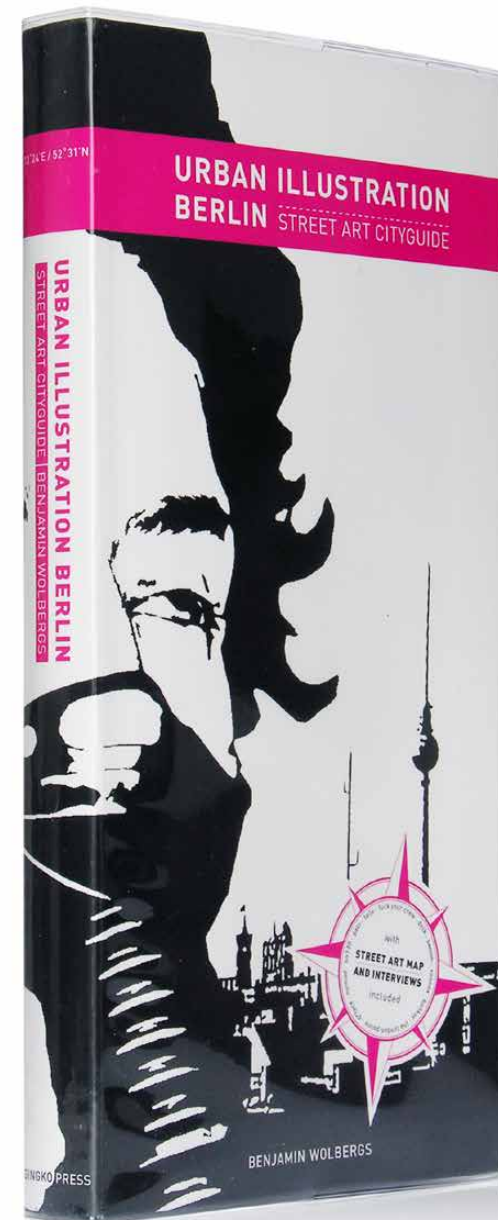
North Avenue at West 53rd Street (2006)

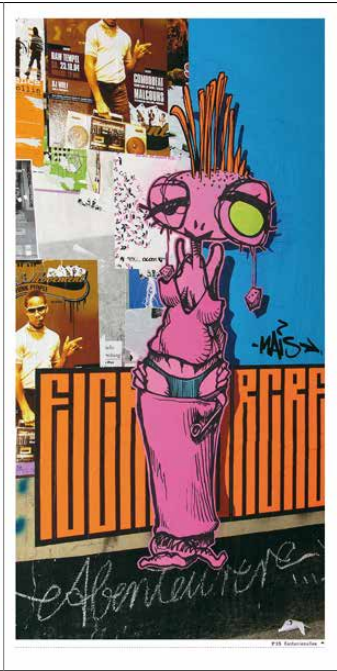
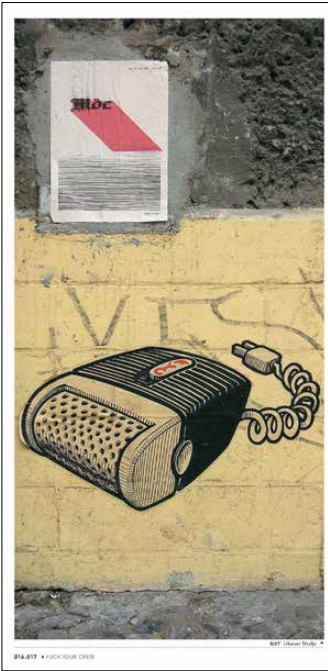
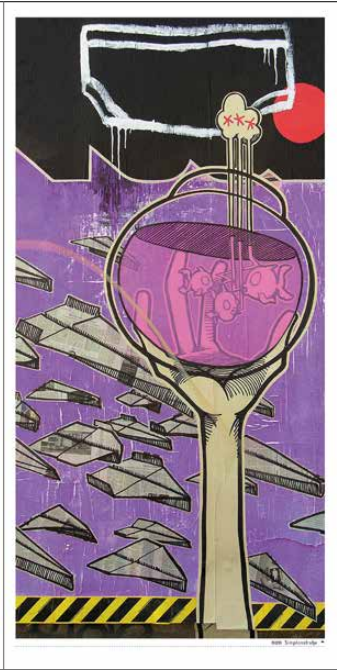
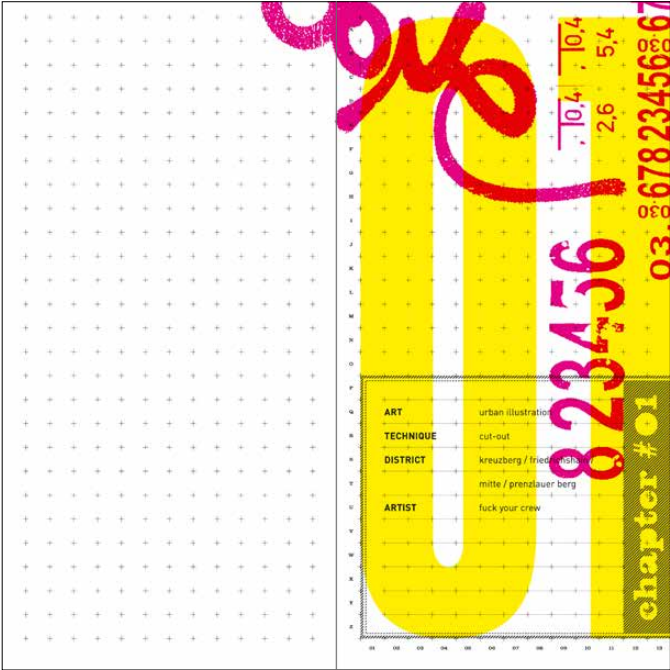
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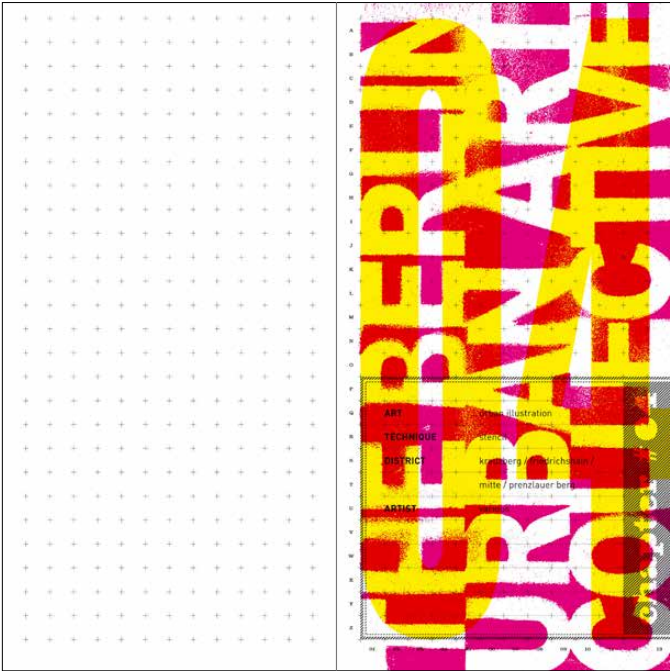
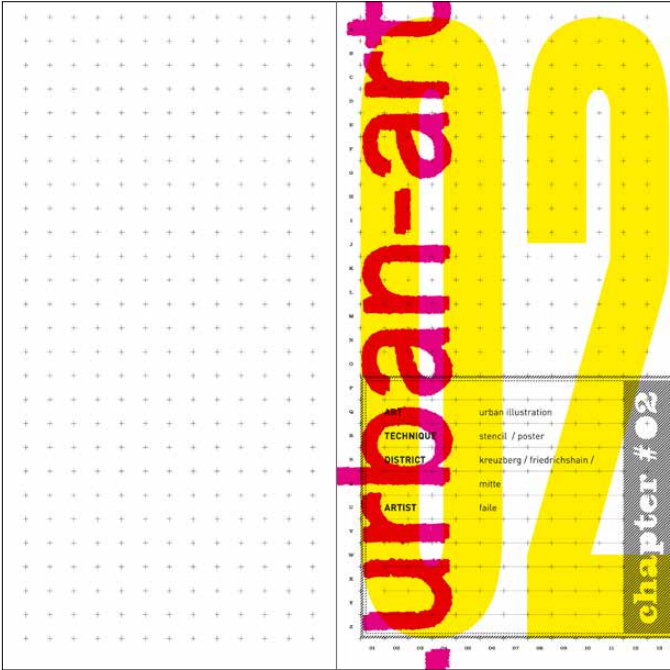
MANHATTAN | Paul's Kitchen

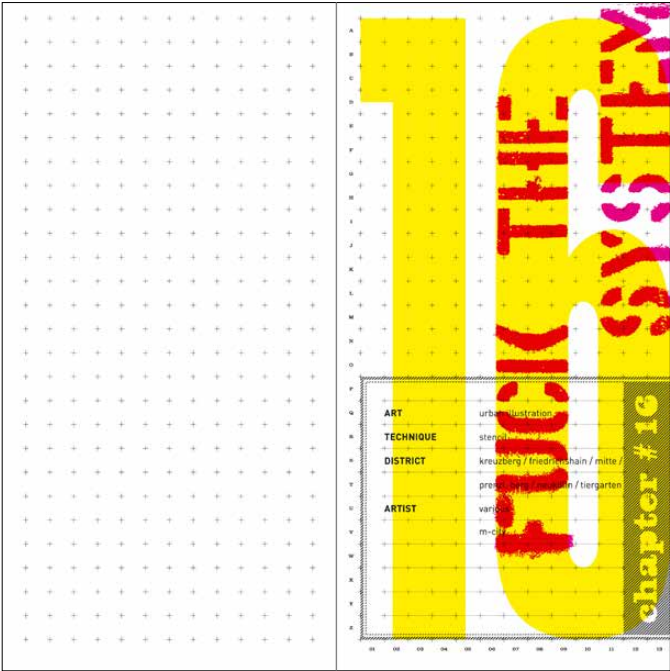
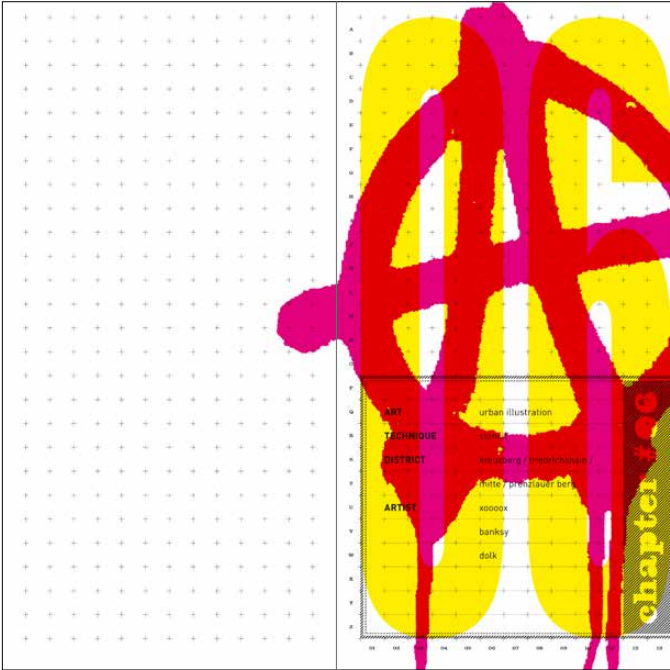


URBAN ILLUSTRATION BERLIN [Benjamin Wolbergs] | Gingko Press [November 2007]
 126 × 252 mm | 360 pages | Flexicover with Plastic Jacket incl. City Map









[tek'ni:k]

stencil



['stensl]

Stencil is the name given to illustrations that are sprayed or painted on walls with the help of a template. In the 1960s, this technique became established in Paris through the works of artist BLEK LE RAT, who attracted the public's attention with his unique life-size stenciled characters and unleashed a veritable boom in the Pocher (French for stencil) technique all over France.

This technique demands extensive preparation. If proper preparation takes place, it allows the motif to be reproduced repeatedly in the same quality. The basic materials from which stencils are made are usually either a piece of cardboard, plastic, laminated paper or thin metal, and the choice of material dictates how often the same motif can be reproduced. The motif is either drawn, copied or pasted onto the material. Then, using a cutter, scalpel, or pair of scissors the parts of the image that should later appear visible on the background are cut out. The finished stencil is used to spray or paint the image directly onto the chosen surface. Alternatively, stickers or thin paper can be used whereby the sprayed or painted image is transferred onto the stickers or paper, which are then fixed to a whole range of different surfaces in the streets.

Most stencil images are sprayed or painted in one color, and take their form from the combination of spaces that are either filled in or not filled in. Extensively produced stencils can be used to create images in multiple colors, but for this more than one template is required.

Similar to the way the cut-out works, stencil images come to life through the surface on which they are sprayed. With cut-outs the color and material of the surface are crucial, but with stencils the deciding factor is the texture. In the sense of form, stencil images blend with the background and take on the structure of the available surface. The same motif will become quite a different image, depending upon whether it is placed on a slick smooth surface or a highly textured surface. Stencil images have been, and will remain, popular for the promotion of political themes and social critique.

chapter 400 / 404 / 406 / 408

cut-out



[kʌt aʊt]

The origin of the cut-out, as they are used in the streets, lies in the Pocher movement, some stencil artists, since they had sprayed or painted a particular image often enough, stuck the stencil onto the wall next to the final image. In the meantime, cut-outs have established themselves as an independent technique.

These works are created at times as single pieces of cheap paper, such as butcher's paper, or as copies reproduced in the smallest possible print runs. A cut is made around the outline of the motif and then, with the help of wallpaper glue, they are pasted onto walls and fences. In this way, a direct relationship between motif and surface is created whereby the surface becomes a crucial part of the work. Popular surfaces are old facades between which they are made up of a variety of different materials and structures and thus contribute greatly to the composition of the work. Works are pasted up and become complete only in combination with surface and environment. Artist GOSU.D says:

1.) That's why, in order for me to see my cut-out characters as complete, they must first have established a successful connection with their surroundings like when a life-sized cow jumps over the top of a recycling bin, or an age-old giant peers at you from a building. (See interview with GOSU.D, p. 303)


These forms, reduced and adapted to the outline of the motif, produce a variety of different and individual shapes. Visual perception, heavily influenced by the rectangular form in contemporary mass media such as television, the internet, outdoor advertising, newspapers and books, is challenged by the unusual formats of cut-outs. The images achieve a substantial effect on the observer.

Today, the cut-out technique has become one of the most popular and widely used techniques in city streets. Reasons vary but include the fact that these works can be removed from walls and buildings more easily and more quickly than other types of street art, and they don't damage the surfaces to which they are attached as the artists cannot be sued for wilful damage to property.

chapter 400 / 404 / 406 / 408 / 410 / 412 / 414 / 416 / 418 / 420 / 422 / 424

['intəvju:]

bo 13



['intəvju:]

Where were you born and where do you live now?

Born in Italy, age 35, lived in London for ten years, back in Milan since 1999.

What's your design and/or artistic background?

Always drew since I was little, then continued at the Liceo Artistico in Milan and at Central St. Martins College of Art and Design in London. Graduated in graphic and media design from London College of Printing, still working since 1980.

When did you begin street art and why did you choose street art as your art form?

I started working after my first trip to the USA back in 1985. I was working letters but always with 'puppets' around them. I was more interested in drawing the characters when I moved to London. Then I stopped a little bit, allowing space for other experiences. In 1999 together with WICRIBO I moved back to Milan. Milan at that time was very high and these days, for me, it was pointless to start to bomb this city with tags but still I had the urge to do something...

What is it about Berlin that makes it interesting for you as a street artist?

Berlin, the special place where I met special people. There are so many good spots to brighten up with street interventions. There is a strong energy there but it's changing fast. I'm afraid that soon it will be a more standard city with CCTV (Closed Circuit Television) and cops everywhere.

In what other cities can your work be found?

Barratona, Madrid, Amsterdam, Paris, London, Manchester, Belfast, Zurich, New York, Bonn.

Which techniques do you use and why?

Stencil + digital. Only digital in the studio.

How do you choose the places and the surfaces for your art?

I choose spots that people can appreciate and not complain.

What's the message you want to spread with your art?

DIVERSITY OF OUR SHIPING HERITAGE. UNITED WE STAND. DIVIDED WE FALL. SOLD TO A.D. ROCK.

Where do you find your inspiration and your ideas?

All around me!

chapter 400

faile



faile

Where were you born and where do you live now?

FAILE is three people: Alex Navasquez, Patrick McNett and Patrick Milan. All of us live and work in Brighton.

What's your design and/or artistic background?

Alex Navasquez did media studies and took at the New School in New York. Patrick McNett studied graphic design at FIT (Fashion Institute of Technology) in New York. Patrick Milan studied graphic design at MOAD (Museum of Art and Design) in Minneapolis.

When did you begin street art and why did you choose street art as your art form?

We started experimenting with street art in New York in 1997/98. We were drawn to it because it was new, exciting and was a public art form where you could say anything you wanted to express. The art form also was interesting because it was a little bit of a new thing, changing. One day it was there and the next it was not. The way the layers built up was also wonderful to see. It was all just so open, there was a great energy behind it.

What is it about Berlin that makes it interesting for you as a street artist?

When we first came to Berlin we felt in love with the city right away. It was rough and industrial and not all pretty new and clean. It had a really punk feel to it and you could see the history in the buildings. There were also many abandoned places to put up work and explore. Also, at the time, the police were not too hard on us. There was a lot of freedom to mess around.

In what other cities can your work be found?

London, Copenhagen, Paris, Shanghai, Amsterdam, Tokyo, Toronto, Los Angeles, Barcelona. I don't know, there are a lot.

Which techniques do you use and why?

We use a variety depending on the city. Mostly wheat pasting or stenciling. Sometimes just a paintbrush. If we have time we use a stencil but posters are nice in the way the layers build and break down. You don't really get that effect with stencils.

How do you choose the places and the surfaces for your art?

We find them on the fly. They are usually abandoned spots that are not used too easily. It's nice when you find a place in a city where you are not expected to find it.

How would you describe your style/character and how did it develop?

It is a mix of different media and images and ideas mixed with type and images in a banner on a wall. We try to find themes that people can connect with such as the different aspects of love. Sometimes we go for more obscure things that you can't quite put your finger on to let the viewers make up their own idea or story of what is going on.

What's the message you want to spread with your art?

We are not sure there is one message that sums everything up. We work with a lot of different ideas and messages.

Where do you find your inspiration and your ideas?

From lots of books and through life experiences.

Are you involved in other art or design areas?

We are mostly focused on making art.

Anything to say?

Berlin, we miss you. Much love.

chapter 400

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