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Cover: Olafur Eliasson: Life. Solo exhibition at Fondation Beyeler, Riehen (Basel, Switzerland)

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Museum Langmatt / Olafur Eliasson / Sophie Taeuber-Arp  
& Hans Arp / Christopher Bauder: Dark Matter Berlin /  
Henny Jolzer





# Museum Langmatt

Interview with Director  
Dr. Markus Stegmann

The Museum Langmatt in Baden (Switzerland) near Zürich is a relatively young museum with both a unique past and present. The Art Nouveau villa with its idyllic park was once the representative residence of the industrialist couple Sidney Brown and Jenny Brown-Sulzer. Sidney Brown (1865-1941) was technical director and delegate for the administrative board of the Baden firm Brown, Boveri & Cie. (BBC), which was founded by his brother Charles Brown and Walter Boveri.

Sidney and Jenny Brown (who had been a painter herself in her youth) had a passion for contemporary art. They first collected works from artists of the Munich Secession. From 1908 onwards they started to acquire impressionist paintings, which led to one of Switzerland's first collections of Impressionist art. Two works of this collection, a still life by Cézanne and a still life by Gauguin, are considered the first paintings by Cézanne and by Gauguin that came to Switzerland. After the death of Sidney and Jenny Brown's son John Brown in 1987, the villa and its collections were placed in a foundation and have been open as a museum since 1990.

Today, visitors to the Museum Langmatt can experience both the architecture and furnishings of the villa, the park and the various collections, as well as – in keeping with the spirit of the Brown family – temporary exhibitions of works by contemporary artists. The Museum staged solo exhibitions with artists such as Renée Levi, Norbert Bisky, Margot Bergman, Sandra Senn, Rose Wylie, Vivian Greven and Not Vital. There's also an exhibition series called "Raumfahrt" (Space Travel) that presents young Swiss art.

Next up is a major renovation of the Villa Langmatt, which was designed in 1899-1901 by the architect Karl Moser. In addition, the Museum Langmatt will receive a pavilion for events.

In this interview, the director of the Museum Langmatt, Dr. Markus Stegmann, talks about the history of the Villa and Museum Langmatt, current and future projects, and his personal background.

The Museum Langmatt. Interview with Director Dr. Markus Stegmann. Baden (Switzerland), June 9, 2021.

Transcript



## The Museum

The Langmatt Museum in Baden is still a relatively young museum, it is only 30 years old now. It is an Art Nouveau villa in a wonderful park. But of course it was not originally built as a museum, but as a representative residence for the Brown family. This is one of the founding families of what was then the BBC, today's ABB, founded in 1891, today one would say it is a start-up. They were very young, they got married well, one has to add that. As a result, they then had the necessary start-up capital, invested in advanced electrical technology here, and within a short time, in a few years, it was a flourishing company and they could then buy such a stately home. The architect is well-known, it is Karl Moser, one of the very important Swiss architects.

Remarkable and actually the best thing about it is a collection of French impressionists. There are about 50 paintings, where everything is included, what is of rank and name. So there is Cézanne, a larger group. Renoir, there's Monet, Gauguin, Degas, Pissarro. And the great thing is: the Browns collected very early, the bulk of that collection between 1908 and 1919. Here, where we are right now, this gallery was built for that purpose, to show the collection. They ate with these pictures, lived in these pictures, had a lot of visitors, from politics, business, culture, and cultivated artist friendships here.

Yes, and in the end all of that went to the city of Baden. There is a foundation now that is the sponsor. And we try to maintain this cultural heritage on the one hand and to expand it on the other. I've been the director here for five years now, and during that time we've tried to make as wide an offer as possible, to include the park, to keep checking what is actually the DNA of this house. It was a remarkable courage, a risk at the time, to collect art that was practically contemporary art. People sometimes don't really realize that nowadays. Some of the artists were still alive then. That didn't work for reputation because the hair of the Baden friends stood on end. What hangs here at home in the living room of the Browns has not found acceptance. And as an investment, no one could say what it would be or whether it would be anything at all. So they really collected with their heart.

That's the DNA and that courage and the risk, that's something we cultivate. Again and again we have exhibitions of contemporary art here, regularly, where we also say: Yes, maybe we need a counterpoint now to this now dignified impressionism. We recently had



British star artist Rose Wylie here. These are things that are very important to Langmatt so that this doesn't end up being a dead museum. That is no good for anyone.

## The Museum Visit

You can literally imagine this Langmatt as a magical time capsule. It is a very diverse set, so to speak as a metaphor. And it tempts you to play it in very different ways. I mentioned the park, there are now a lot of activities there. We started a classic car meeting because the family drove enthusiastically, very early on, even before the First World War. In the summer we have yoga in the park. We have poets on the state of the nation, that's spoken poetry. Then the park, it's like a festival atmosphere. But we also have a biodiversity project together with urban ecology. We have settled bees in the park. There are workshops on different topics: drawing, painting and so on. We have our very own format down here. It's called "Raumfahrt" (space travel). In the former basement rooms of the servants you can experience a completely different Langmatt. This is a forum for contemporary young Swiss art.

So it's about actually presenting the whole variety of possibilities to the audience. And the last few years have shown that it works perfectly. People take it with great interest. We were able to almost double the number of visitors in a very short time without having more money or more staff. And that simply shows the future viability of such a special place that you can hardly find in Switzerland and I would almost say relatively seldom in Europe.

## Mediation

Yes, we always try to put ourselves in the audience's shoes. What are the needs. And we realize again and again: the audience has diversified incredibly. There are very different needs, very different generations. The people come from all sorts of nations and some of them from the region, some of them really international. And a house like the Langmatt as a time capsule, it's about architecture, it's about the impressionists, it's about how you lived in the Belle Époque, e. g. we show that too. It offers excellent opportunities to meet a wide variety of audience needs.



But this also includes mediation that keeps pace with today's needs. And that's where we've done a lot in the area of digital communication over the past few years. So there are tours through the park or through the collection or there are scavenger hunts, digital scavenger hunts that we do, where we address a family audience on the one hand and an audience that is perhaps more interested in the nature in the park on the other.

That is complementary, that is also very important. We don't want to replace face-to-face encounters with digital communication. That would also be a mistake. But there are possibilities that work great here in Langmatt and where we can also do a lot, we are far from finished, but where we always have joy ourselves or how great it comes out and which hidden facets we keep coming back to can bring out for the audience.

## Challenges

On the one hand, like every museum, we have our foundation purpose, i. e. our scope of tasks. But on the other hand, it is crucial that in the time in which we now live, offers are formulated that perhaps cannot be formulated elsewhere. So we asked ourselves: What can this Langmatt do now that other museums might not be able to do? Keyword park, keyword architecture, keyword impressionism in the living environment back then. And then I developed a strategy out of it. It's a strategy, on the one hand, to win a regional audience, above all through activities where you can do a lot here. We have over 80 public events a year. The park plays an important role. And at the same time we had to develop an exhibition program that has a certain focus. We have it in painting, in figurative painting. That has to do with the collection, with figurative impressionism and on the one hand we try to show Swiss artists again and again, but also international positions, where we can offer the first solo exhibition in Switzerland.

And so we also have the chance as a very small museum, we are not a big player here now, we only have limited options, but with such a strategy we can sometimes win great names and accordingly attract national attention. It's a strategy that works very well, and we're right in the middle of it, we're still a long way from the end and I'm just looking forward to the next few years.



## The Program

Yes, of course there is figurative painting in this area too, an infinite number of things that could be shown. It's not so much about what I personally enjoy now or something – of course it's nice when I can be happy too – it's actually always about looking at where a position fits into this context. Or vice versa: where can Langmatt now offer well-known or really famous artists something that other museums cannot? We have this historical setting. This has incredible possibilities, but of course also has its limits. And I notice again and again that it is precisely this historical framework or also the neighborhood with French Impressionism that is of great interest to really renowned artists. And at the end of the day it's always about making an annual program, yes, to see that there's a bit of a nice change during the year or if we have worked more thematically before, then there will be a year with more solo exhibitions.

And of course it's nice and always the wish when artists want to get involved with the collection or the historical setting. For example, we had René Levy, she reacted to the rooms here. I invited Sandra Senn, she responded to the different rooms with language. These are things that are also still there. This then resulted in a donation. So in the end it's about positioning the Langmatt as a house of discovery.

## The Pandemic

So we were actually relatively lucky during this time, I have to say. Of course we had two closing times like the other museums. A closing time, the last one in winter, fell completely into our winter closure, which we have anyway. We were lucky there. Otherwise, of course, a lot of rescheduling, new planning. Not only exhibitions had to be postponed, also a lot of events, and that was administratively extremely complex and also really super tedious. But financially, I have to say, thank God, we haven't actually suffered such a big loss because the entrance fees don't play such a big role for our, yes, for our operating budget as they do for large museums, which are much more dependent on the entrance tickets.



## Future Projects

So we are now planning for 2022 and 2023, we are in conversation with the artists. We are now trying to fix the content, the topics. That's why it's a little too early now. But there are really great individual positions. But there are also quite daring themed exhibitions that we are planning here with the collection.

For us the big challenge is the overall renovation of the museum. This has been a renovation backlog for many, many years. And I'm actually very happy that the city of Baden, the Langmatt Foundation, also the canton, monument preservation, that they all now agree on how to finance the big project. That is still a big challenge, of course, we are at the beginning. But the basis of trust has grown wonderfully over the past few years. And that's why I'm very confident that we will be able to carry out the major renovation here relatively soon, i. e. 2024, 2025.

## The Collection

Yes, the special thing about the Impressionist collection is now, besides the fact that it was collected very early, between 1908 and 1919, that it includes two works, a still life by Cézanne and a still life by Gauguin. And these two works are considered the paintings, the first paintings by Cézanne and by Gauguin that came to Switzerland. So the Brown family, Sidney and Jenny Brown, wrote art history without their knowing or having intended it.

It is really the joy, the enthusiasm for this completely new, then completely new art form. I would like to mention one more important door opener, as they say today. This is Carl Montag, an artist from Winterthur who was living in Paris during this time and who was close to the Fauves. We also have some fine works in the collection. In the meantime he has unfortunately disappeared into oblivion. And this Carl Montag wrote enthusiastically and said: You absolutely have to come to Paris, it's a completely different color palette, it's light, it's colorfulness, I can imagine you'll like it. And that's what they did, went there and were totally enthusiastic. And



that has led to the fact that they sold their previous collection, namely the Munich School, large-format dark landscapes with symbolic content, that they sold this collection within a very short time to buy French impressionism.

Sidney and Jenny Brown

Yes, that is... I always notice it during the tours, in the audience, you then have the people... everyone says: Ah yes, yes of course, the Browns had money, or, of course, they could afford Impressionism. You have to say: wait a minute. It's like if we didn't go to Paris now, but maybe to New York or maybe to Singapore, and buy works that are five years, ten years, maybe even 15 years old. That is works after 2000. And there we would be... would we be similar... so to speak, yes, if you were to invest in returns now, you would be similarly insecure. But just, it's not about returns. It's about what they just liked. Quite simply. Or what they spoke to, what they... what art they wanted to live with, what they wanted to spend their everyday lives with. And I think that is very lucky for us and a very, actually a very pleasant commitment for the future.

The Road to Art

Yes, my road to art is actually a very long and complicated road. As a high school graduate I didn't even know what it was supposed to be and I wandered around and tried this and that. And in the end I was so desperate that I said: Maybe I have to do what I really want to do, namely to be engaged in modern art. And that took moments of self-liberation, that you allowed yourself to do that. Everyone said: Forget that, just don't do it, no money in it, nobody can live off it.

And then I went to Berlin and then thought: Yes, now I'm going to do it. But now I'm doing it really well. And so it went. And then of course I didn't know how it would develop. It's been a long, long, hard road. I worked a lot as a volunteer and assistant, with very little money, everything was temporary, etc. You never knew if it was going to continue. It's a long, long, hard road. But looking back, I have to say I'm glad I chose it that way and can now incorporate a bit of experience into a complex situation where this

# Raumfahrt V

Museum Langmat  
Stiftung Langmat Schrey and Jenny Brown  
Hauptstrasse 30, CH-5463 Baden  
www.langmat.ch



## Maya Hottarek

## Matheline

## Marmy

## Timo

## Paris

25.4.

—31.10.2021

# LANGMAT

ABB CREDIT SUISSE

Raumfahrt

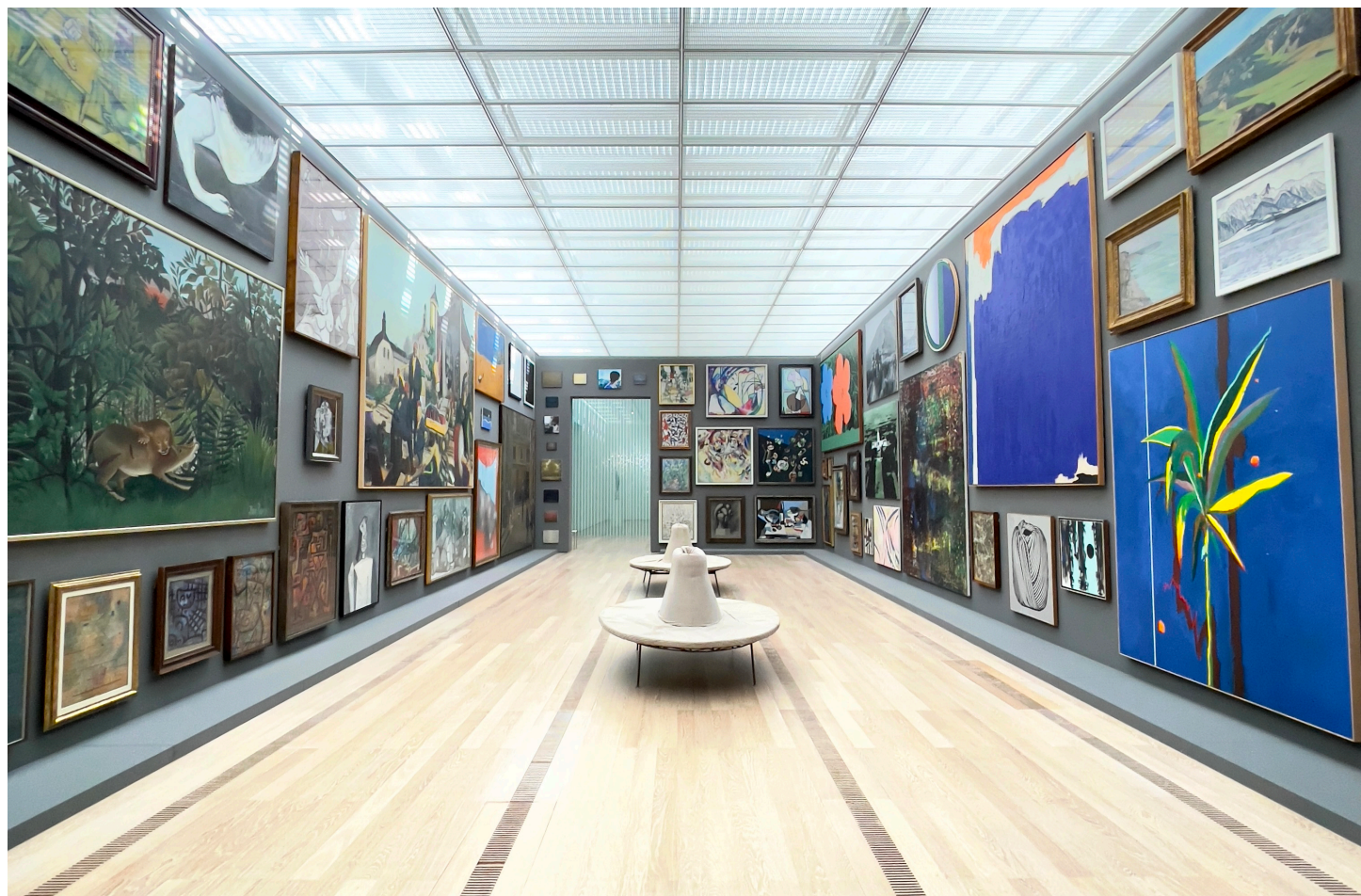
structural renovation is a challenge. It is a listed building. We have to see how we deal with the collection at this time, an exhibition tour is planned, etc. So I'm glad I'm not the youngest anymore.

## The Road to Langmatt

Yes, it's just like always in life, sometimes it's just real coincidences or circumstances. I got a phone asking if I could imagine this and then I thought about it and thought about it and went there, we had a conversation. And I still remember, I wasn't entirely convinced, but I thought: Yes, yes, but it's also a great challenge and maybe you can pull out certain stops here. Yes, and that's how I got there in the end.

It wasn't advertised, there was someone on the Board of Trustees who remembered me and grabbed the phone and they needed someone relatively quickly to continue here. Yes, sometimes it is like that. I have all too often experienced it the other way around, that it was not like that, that precisely that little bit of luck was missing and of course I am glad that it finally worked for once.







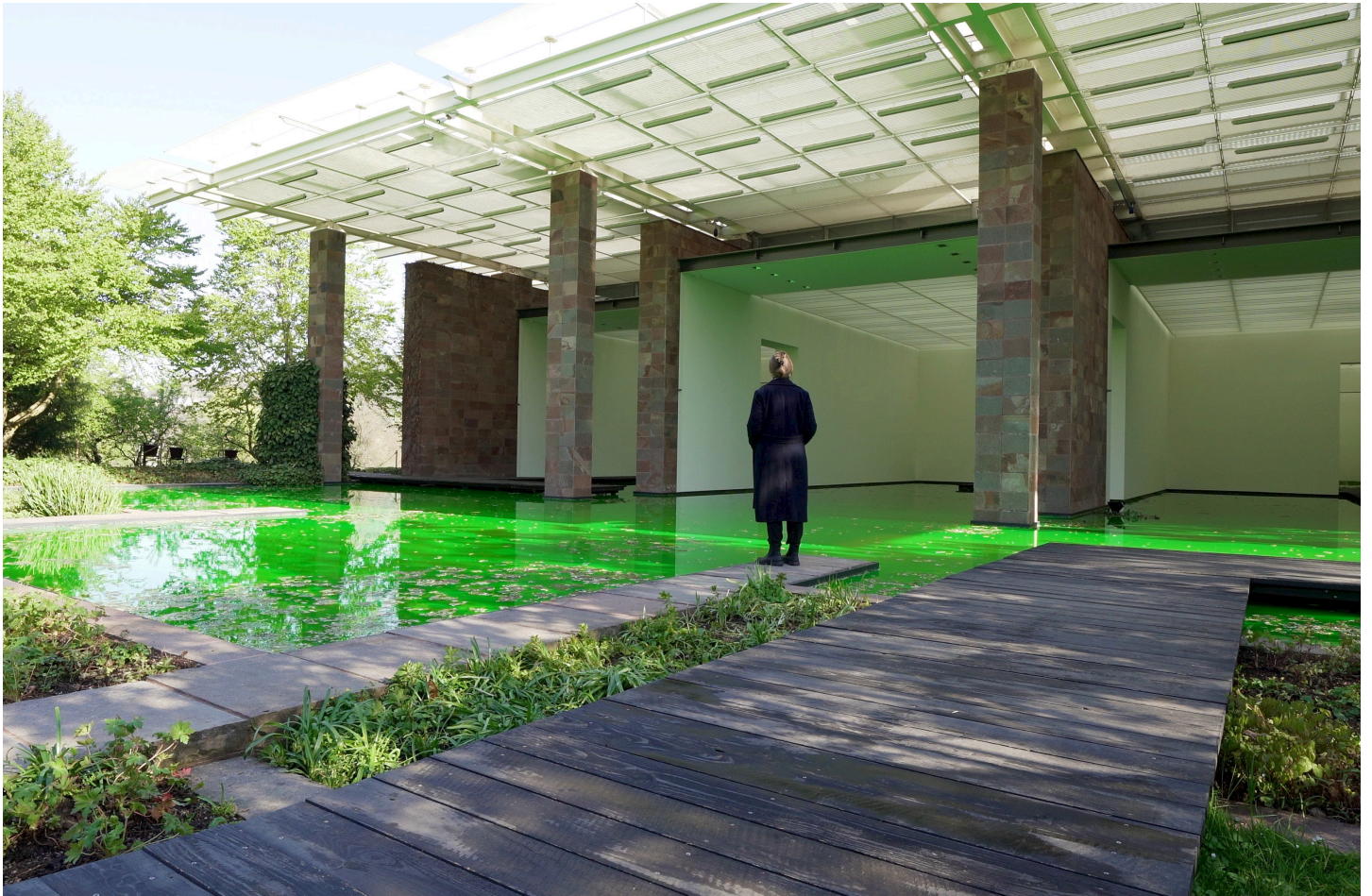
# Olafur Eliasson: Life

Fondation Beyeler



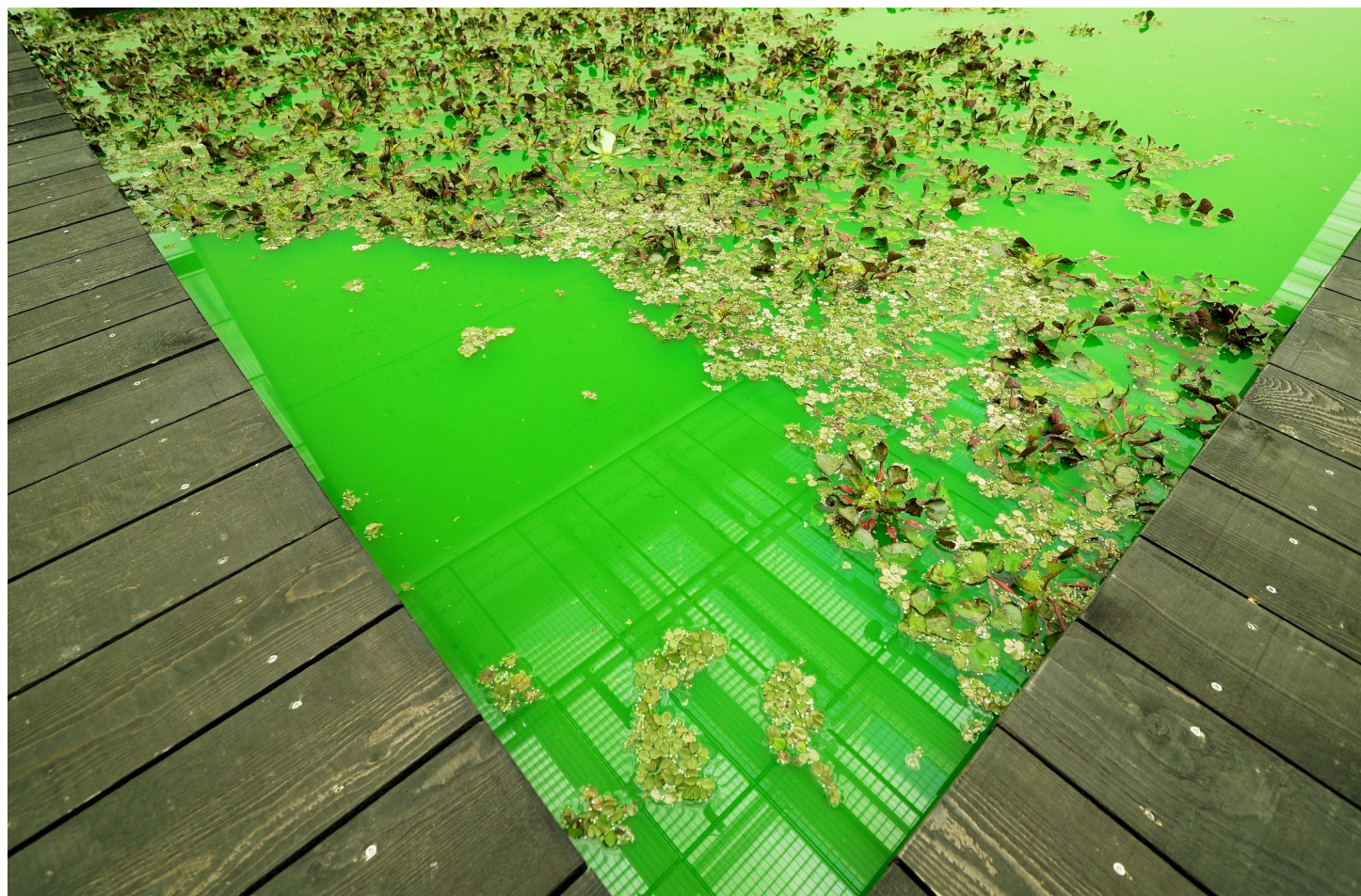
For his exhibition project "Life" at the Fondation Beyeler in Riehen (Basel, Switzerland), artist Olafur Eliasson has flooded half the museum with water dyed green. On the south side of the museum, all the windows have been removed so that the adjacent water lily pond extended into the museum itself. Visitors were able to move around the rooms on walkways, and instead of paintings or sculptures, there were water plants (dwarf water lilies, shellflowers, water ferns) to see. The bright green water, which took up most of the space, was infused with uranine, a nontoxic dye used to study water flow, to make the presence of the water explicit. The exhibition ran until July 2021.

<https://vernissage.tv/2021/04/19/olafur-eliasson-life-fondation-beyeler/> —



Olafur Eliasson: Life. Solo exhibition at Fondation Beyeler in Riehen (Basel, Switzerland). Press preview, April 14, 2021.

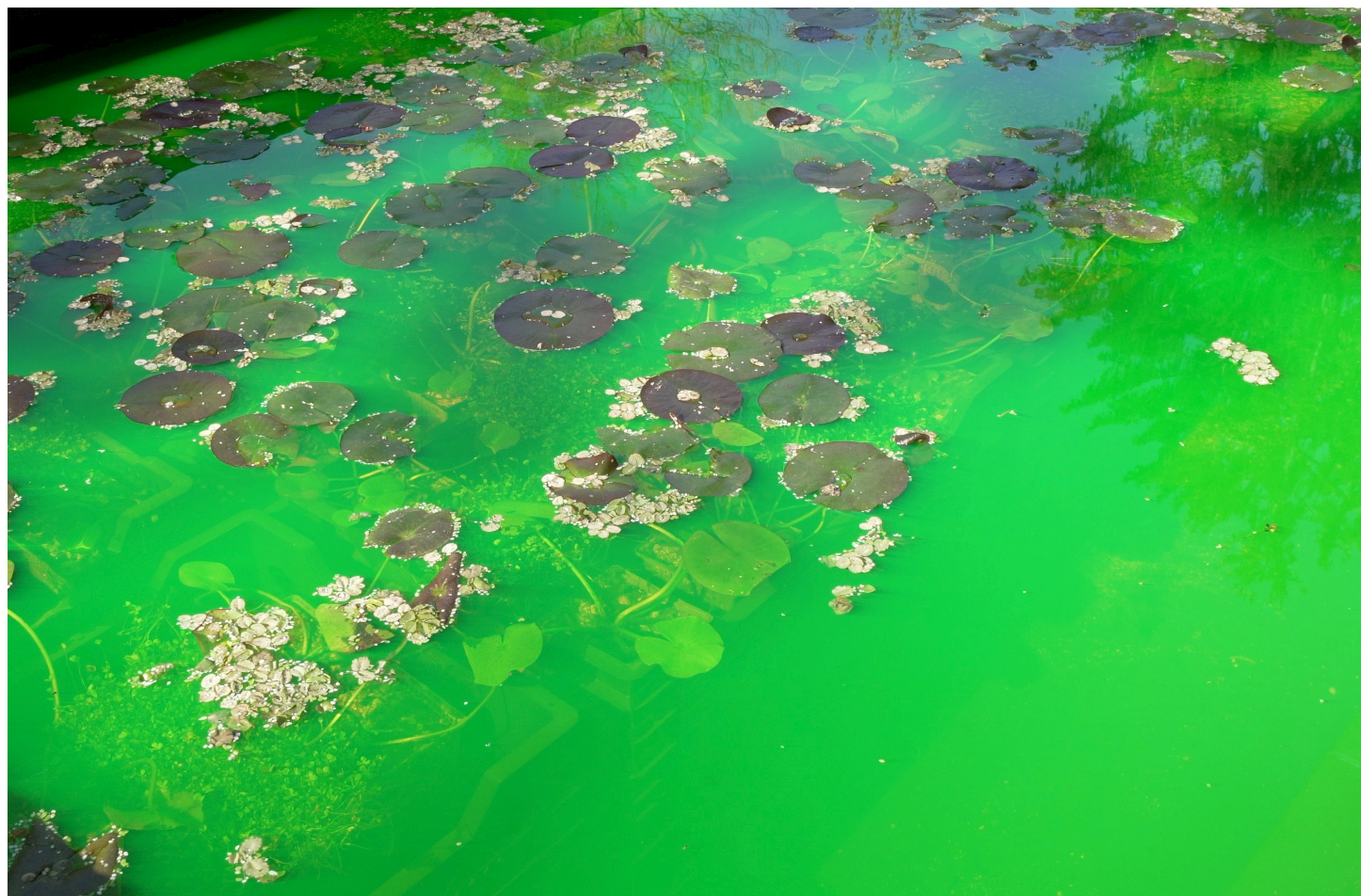
Eliasson refers to "Life" at Fondation Beyeler as a naturalcultural landscape. The term Natureculture was coined by feminist scientist, historian and author Donna Haraway. The artist says, 'Life isn't about shaping a gloomy landscape that spells disaster but about presenting a model for a future landscape'. Eliasson recognizes that for a long time, many people considered humans exceptional beings, placing ourselves above nature and proposes that now we have to acknowledge that we humans are little less exceptional than we thought.







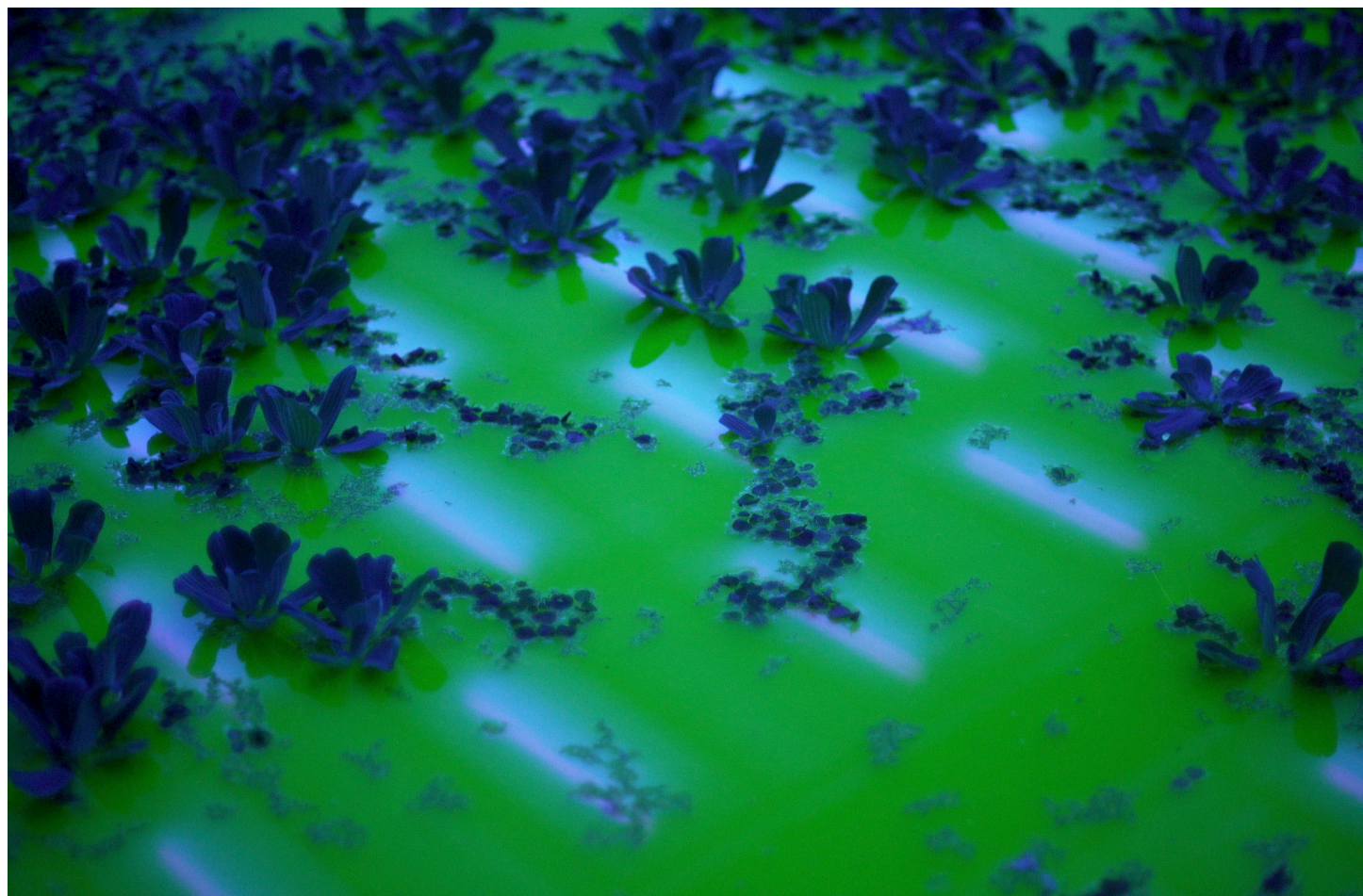


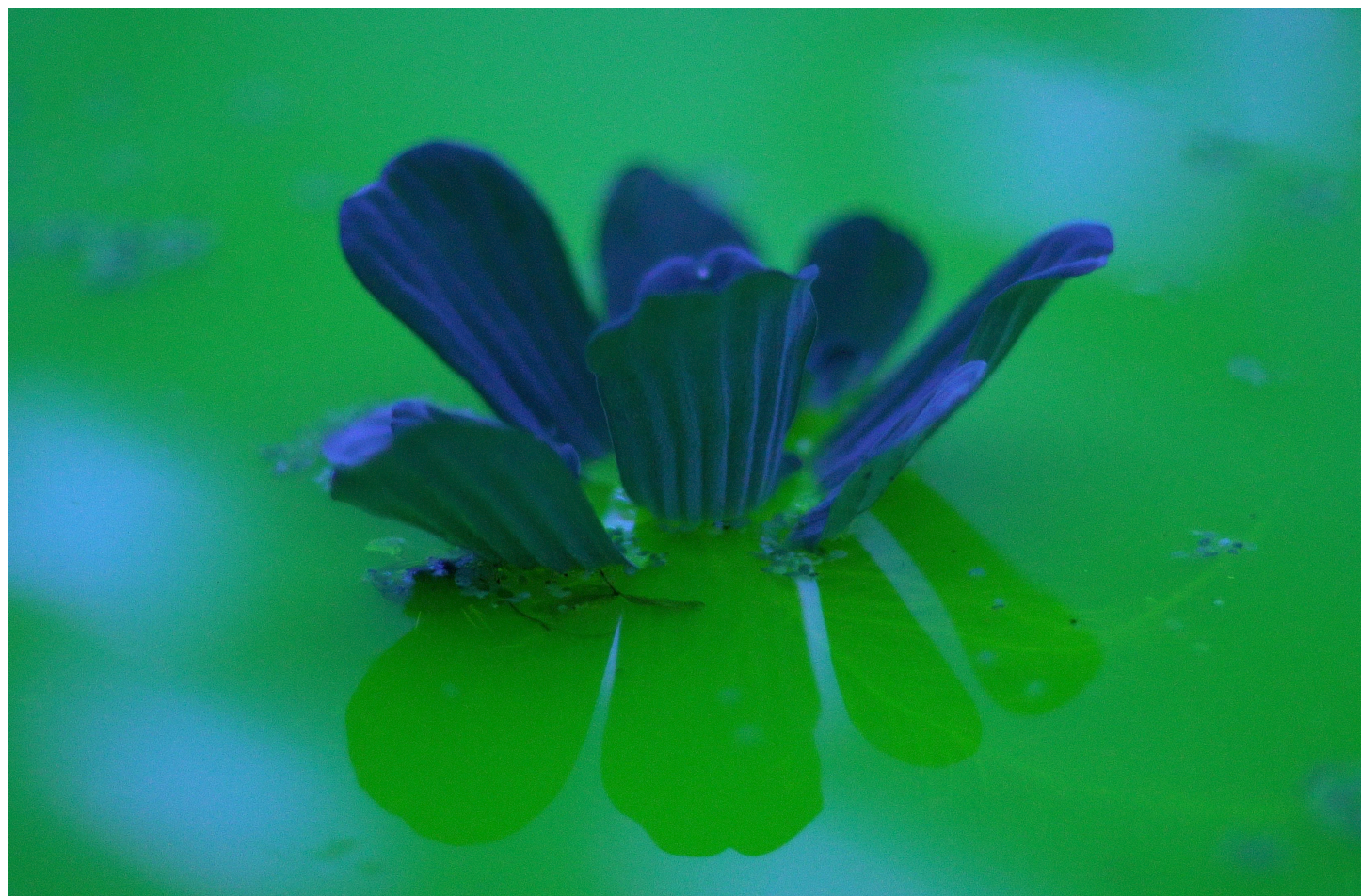






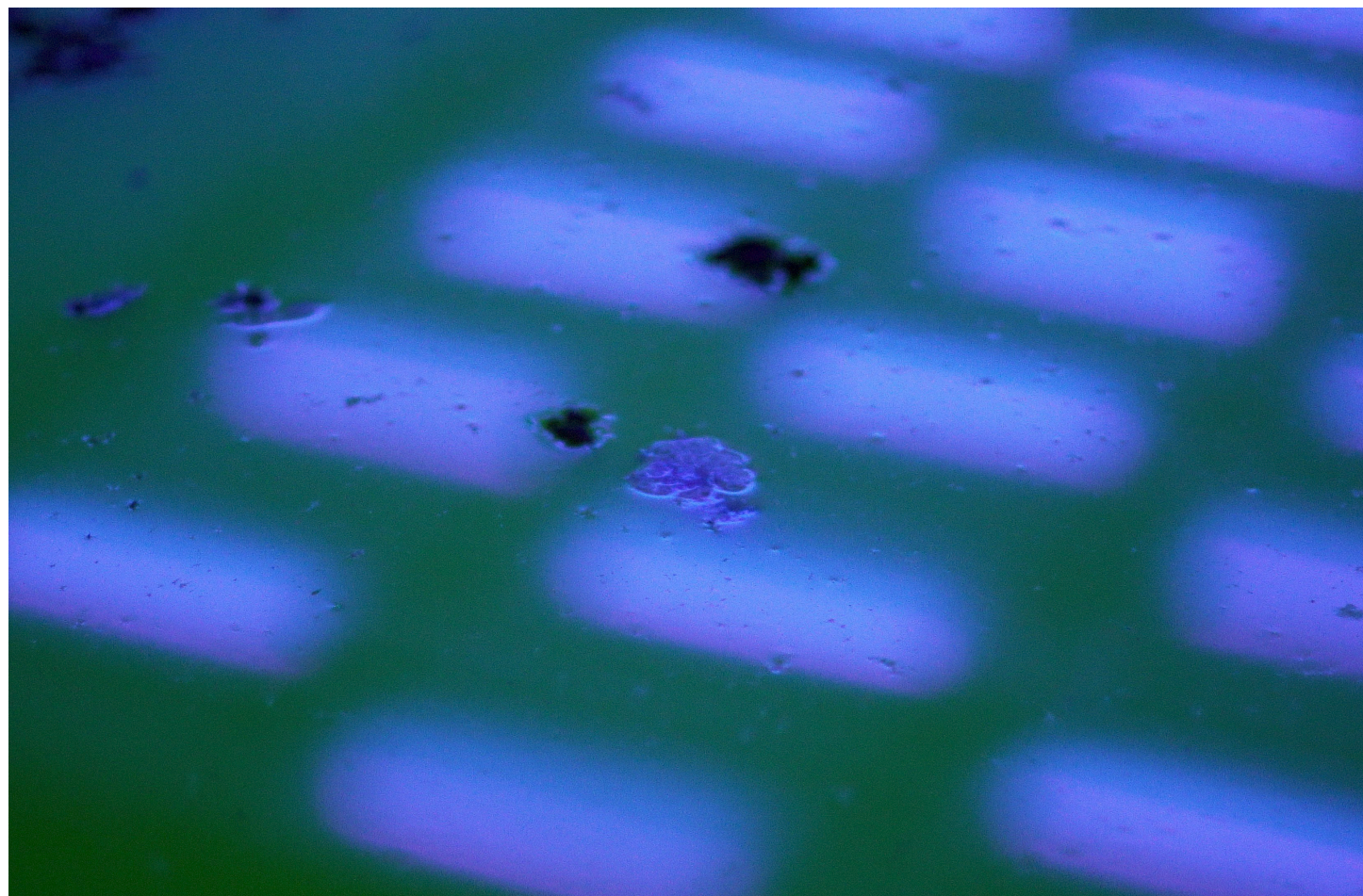


















# Dark Matter

Christopher Bauder:  
Dark Matter Berlin



Dark Matter in Berlin is an exhibition that brings together seven expansive light installations that immerse visitors in a world of light, sound and movement. Built across 1,000 square meters of exhibition space, the installations vary from intimate light compositions to room-filling audiovisual performances and interactive walkable and playable sculptures.

The seven multi-sensorial installations on display are Liquid Sky, Inverse, Circular, Bonfire, Polygon Playground, Grid, and Tone Ladder. Most of the works are based on kinetic lighting, that means suspended lighting elements in various shapes which are artfully synchronized with the help of computer-controlled motorized winches.



Dark Matter was created by light artist Christopher Bauder and his design studio WHITEvoid. Christopher Bauder (\*1973) is the founder and Creative Director of the design studio WHITEvoid, and innovative lighting technology producer KINETIC LIGHTS. Bauder is best known for his expansive light art installations such as LICHTGRENZE. His latest project SKALAR, conceived alongside music producer Kangding Ray, has already been visited by more than 200,000 people in Berlin, Zurich, Amsterdam, and Mexico City.

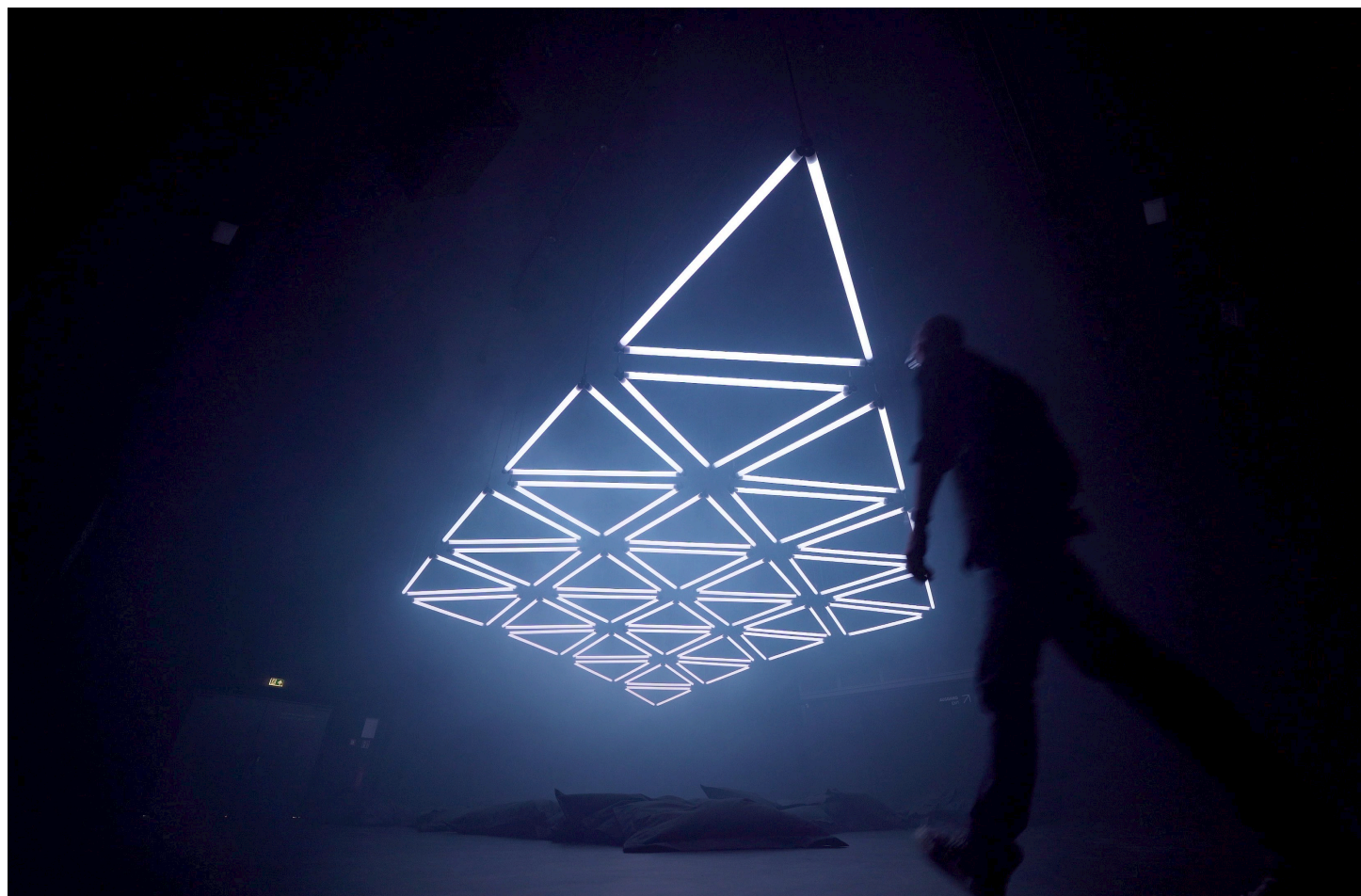
Christopher Bauder: Dark Matter / Dark Matter Berlin. Berlin (Germany), June 16, 2021.

<https://vernissage.tv/2021/06/25/christopher-bauder-dark-matter/> —













# Cooperations Collaborations

Sophie Taeuber-Arp &  
Hans Arp: Cooperations  
– Collaborations / Hauser  
& Wirth Publishers HQ

Coinciding with the huge Sophie Taeuber-Arp retrospective at Kunstmuseum Basel, Hauser & Wirth Publishers HQ in Zürich is currently presenting the exhibition Sophie Taeuber-Arp & Hans Arp: Cooperations – Collaborations. The show brings together a selection of rare artist publications by Sophie Taeuber-Arp and Hans Arp from the collection of Daniel Segmüller and Ruth Seiler. In this video we have a look at the exhibition and speak with Daniel Segmüller, who talks about the beginnings of the collection, the collaborative spirit of the time, and the joy of collecting. Daniel Segmüller also shows us some highlights of the collection, such as the publications "Album Grasse", "Poésie des mots inconnus", "Phantastische Gebete (Fantastic prayers)", "Cinéma calendrier du coeur abstrait", "Vingt-cinq et un poèmes", and "Der Vogel Selbdritt (the Bird Thrice with Itself)".

Sophie Taeuber-Arp & Hans Arp: Cooperations – Collaborations: The book collection of Daniel Segmüller & Ruth Seiler at Hauser & Wirth Publishers HQ.

Transcript / translation of the interview with Daniel Segmüller:

<https://vernissage.tv/2021/04/15/sophie-taeuber-arp-hans-arp-cooperations-collaborations-hauser-wirth-publishers-hq/>

This exhibition actually shows a collection that my wife and I started about 33 or 34 years ago. Namely: We met... We actually wanted to open an antiquarian bookshop in Lucerne. And we just looked for a name. We didn't want to take our surnames, but something that might also give a bit of an indication of the specialty of this antiquarian bookshop.

And back then, at the beginning, we actually focused on two or three main areas, namely Expressionism, Dadaism, and Surrealism. And above all – literature, modern literature, experimental literature of course – but also illustrated books. In other words, we actually wanted to show both the word and the art, the picture, that's we actually wanted to show. And at some point we quickly came up with the name Hans Arp because, firstly, he was a Dadaist, and secondly, there was this talent that he had, both as an author, as a lyricist, and as a visual artist.

And then this idea was on the table that of course the first little book he published, in 1920, "Die Wolkenpumpe (The Cloud Pump)", which in turn would have been nice for Lucerne. They say it often rains in Lucerne, and so we said: yes, we will pump away all the



rain clouds. And so this name, "Die Wokenpumpe", came up on the table. And so we bought the first little book, "Die Wolkenpumpe", and then we were a bit eager, of course, also to buy other books and other illustrated works. And that was the beginning of our private collection, where over the decades we simply acquired books, illustrated books, from Hans Arp, but then very quickly from Sophie Taeuber, because for us it was actually a package, that you had to have both, also because they were actually so contradicting each other. They did have periods, like the Dada period or the end of the 1930s, when they worked together, when you don't even know which part is from Hans Arp and which part is from Sophie Taeuber-Arp. But in the other time they worked so autonomously and independently. And that was actually like a symbiosis for us, a complement to collect these two, these two artists.

It's both... the exhibition is titled "Cooperation – Collaboration" and maybe one has to say something about it: Well, I used these two terms as follows: cooperation is actually the usual thing when an artist and an author make a book together. In other words, the author wrote the text and the artist illustrated this book, more or less in-depth with the work. These are the collaborations. And there are really many by Hans Arp and Sophie Taeuber-Arp, because in the Dada era, i.e. in the 20s and 30s, it was common for the artists to have illustrated books by authors or they have published portfolios-works. Just with art prints and graphics and so on. That was actually common back then.

The collaboration, on the other hand, actually goes a little further. That actually means the collaboration is such that the authorship of the individual disappears. And we have... we can later look at two examples where Sophie Taeuber-Arp and Hans Arp, but also other artists, have worked together and that in the manner of a collaboration, where in the end something came out where you no longer know exactly, or often not know, who exactly made this line and so on. That's the collaboration.

And this exhibition title should also be the program. I have taken a few examples from our collection, which we are now exhibiting here and which also clarify and illustrate these two terms.

It's not just this in-between... in this inter-war period. It was actually earlier with Hans Arp. He even started at the age of 18, where he and his drawing teacher painted a 4 by 6 meter mural together, with his drawing teacher, in a country house belonging to the



Arps in Alsace, the two of them, i.e. the pupil Arp with his teacher. And there too... a bit in an Egyptian manner, you only have a small fresco, a small picture from it has been preserved... and there, too, you don't know which lines, which parts of this picture are from Arp and which are from his teacher.

And I think Hans Arp wrote this in some of his writings in such a way that he said that artists should actually become like artists in the Middle Ages again. And he also used the image of the stonemason or the stonemasons – he as a Strasbourg citizen with the Strasbourg cathedral, that was probably always present, this cathedral – where he said: you no longer know who, for example who made this part of the sculpture or whether the mural or the pulpit or something, by whom it is. It has become a unit, without a name. Art should become nameless again.

And it was also the case that, for example, he did not sign his pictures between 1918 and around 1938/39. And Sophie Taeuber internalized it in such a way that Sophie Taeuber never actually signed her pictures during this time. It wasn't until later that it was loosened up a bit. They probably even signed the pictures afterwards, possibly. But there was a time when they didn't even sign the pictures anymore. And I think the climax of this nameless art, that was, that was the "Album Grasse" that they made in Grasse in 1940/41 together with Alberto Magnelli and Sonia Delaunay.

That was at the time when the Arps were practically in exile in southern France. It was no longer possible that they could be in Meudon near Paris, where they lived, any longer. They then went to the south of France, to Grasse. And that's where Sonia Delaunay and Alberto Magnelli were in this city, too. And then together, four of them, they made ten sheets, we'll see them here afterwards, and there was the idea that two or three of them worked on one sheet and actually the main idea was that there was only the title "Album Grasse" and not who is behind it and above all not which artist worked on which sheet.

They wanted to put it in print in 1941, in Grasse. They went to a lithographer who did the lithography and tragically this lithograph printer was arrested by the Gestapo and this album could not be realized. It wasn't until ten years later, in 1950, that Sonia Delaunay – she also saved these printing plates in 1943, by the way – she then released this album in Paris. Then still as "Album



Grasse", but on the last page there was a list of which sheet was made by which artist. So actually 50 years later, this nameless art unfortunately no longer existed.

Of course, you always speculate a little, but a lot is also guaranteed. So they met for the first time in Zurich in 1915 at the Tanner Gallery. And there Hans Arp showed carpets or weaving art, in the Tanner Gallery. And Sophie Taeuber was already a textile designer at that time and that's why she probably went to this gallery, where she met Hans Arp.

And I think that at that time it was really an equality. There are also carpets that both of them made together. So again, actually, this collaboration. And on the other hand, I think that Sophie Taeuber was actually even more diverse, also in terms of genre and... in material. So when you... when you see what Sophie Taeuber... she was an all-rounder, a universal artist, much, much more. Hans Arp was a poet and artist. But if you look at Sophie, Sophie-Taeuber... She was a textile designer, she was an abstract artist, she was a furniture designer, she was an interior designer, with the Aubette, she was an architect – she made the house in Meudon herself – she had experience with every material.

And I even think that she was a bit superior to Hans Arp there too. There is also an anecdote that when she was teaching textiles at the Zurich School of Applied Arts, it was said that she was virtually at the source of the materials. She could take away paperboard, cardboard or fabrics and then worked together again, at home, so to speak, with Hans Arp, with these fabrics or materials.

Hans Arp was... he wasn't very talented manually, that is known. And that's why I also believe that Sophie Taeuber has always been a bit ahead. But – and that was also due to the time – the woman was simply the woman and many did not even know that Sophie Taeuber was also an artist. There is an anecdote, or it is actually certified, by Michel Seuphor, a friend of the Arps: He was invited to Meudon, in Clamart and then wanted to go to the toilet and made a mistake about one floor and ended up on the top floor and suddenly saw Sophie Taeuber's studio, went downstairs, and said: who else is working up here? So even a friend of the Arps didn't know that she worked in such a diverse way.



Or there are also photos where you... Sophie Taeuber once complained that she said, well, she was starting to feel like a restaurant owner. All the friends, there was Max Ernst, Doesburg, all these friends who came to Meudon's garden and then she had to make cakes. She had to bring the coffee and all that, and she actually was a bit... she still did that, but then she also complained a bit that she was actually in Meudon to work and not to run a café or a restaurant.

But now, in retrospect, I believe that in the last few decades the value and appreciation of Sophie Taeuber has grown immensely. And rightly so. And it is likely when you look over the complete work, the small one, because she has not lived that long, unfortunately: the diversity, the materials, the consistency with which she did it...

She is exactly that... almost the opposite of Arp. She was the geometric, the formal, the clear language, while Arp expressed himself with the amorphous forms. But with her it is always, repeatedly, even if it is very rigid and clearly strictly geometrical: There is often a dissolution into cheerfulness, in something where the rigidity is dissolved and where it tilts.

And that actually makes her art so light-footed, so easy and also so pleasant to look at. It's not the kind of concrete art people from Zurich like Lose or Camille Graeser and such, who really only worked with a ruler. No, she really broke the abstractness with forms, with circles and with curves and roundings, you can almost say.

So it is also thought that first of all someone sees the exhibition and maybe even the young people, maybe even want to collect something themselves, it doesn't matter what, but also get access to: What does collecting mean? Only a fraction of the things we have collected are on display here. That is clear. But you can also see the variety here and how fun it is, although it is limited to two people.

But when you look at how disparate all the art things are, or just how a symbiosis develops from art and word and literature together. That was actually the impetus to show this collection here or parts of this collection. And I am also very happy, and my wife too, of course, that we are in the former bookstore in this place where there was actually a bookstore in the past, namely a



bookstore where both Sophie Taeuber and Hans Arp must have been, in the former bookstore Oprecht, that it was possible to show a few of our collection copies here. And that was actually the reason why we exhibited here – and were allowed to exhibit.

This “Album Grasse”, exactly, what we were talking about, that's what Alberto Magnelli, Sonia Delaunay, Sophie Taeuber-Arp and Hans Arp made in 1940/41. Maybe let's take a look at this sheet of paper: Someone who might not be that well versed in art, especially in the 20th century, would say: Yes, that could have been done by one person. But actually it is not made by one person, but by two people, namely the colored part, that is Sonia Delaunay, which is actually very typical for her too. And these, these black shapes, that's from Sophie Taeuber-Arp.

Then, if you look at one thing below: Again, it doesn't say who it is. But you can see from the amorphous shape that it is Hans Arp and on this shape by Hans Arp, the typical geometric design language of Sophie Taeuber. So this is a sheet of paper made by the two of them, the artist couple Sophie Taeuber-Arp and Hans Arp.

And so there are all ten sheets in different collaborations. And what I also said, the last sheet here, the beautiful one, so I really like the way it's done. It is covered because you may want to guess for yourself which artist, which artist made a sheet with whom. And so you can convince yourself: Did you guess right or wrong? Because here it is written for each sheet who designed this sheet with whom.

One of my favorite books from the collection is this gem. The title is “Poésie des mots inconnus”, the poetry of unknown words, published by Iliazd, who was one of the largest typographers and book manufacturers in France in the middle of the 20th century. The idea for this book came up as follows: During this period 1948-50 there was a movement in Paris, the Lettrists, le lettrisme. And Iliazd went to an event by these Lettrists, and there was quasi Isidore Isou and Maurice Lemaître, of whom it was practically proclaimed that they, the Lettrists, had invented sound poetry or visual poetry. Iliazd went home and said: Well, they didn't understand anything. The whole thing already existed during the Dada era, in Europe, i.e. in Switzerland, in Germany, and he actually



wanted, as a swipe at these Lettrists, to publish a book with writers, poets who just made sound poetry or visual poetry , and artists who illustrate these, quasi these works.

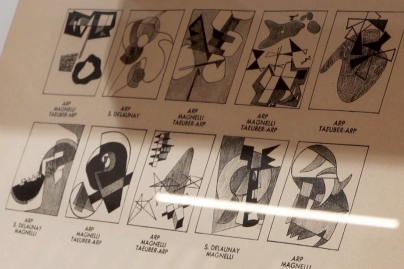
And that's... in total there are over 20 such sheets, which are also folded, folded twice, and the cover of this work is printed with the phrase "ne coupez pas mes pages". That means: don't cut my pages, my pages. It was fashionable in France, and unfortunately it is still the case, that when bibliophiles bought a book, the first thing to do is to have the sheets, because they were not cut, the sheets were cut open and the book was given to a relieur, a bookbinder, who then artfully bound it, if possible even with his own work of art, it was bound.

And that these sheets weren't... they weren't allowed to be cut, otherwise the book would be forfeited. So: "Please don't cut my books open". And quasi as a second swipe: "and do not bind the book". Because then you won't even see these leaves anymore. There are 115 copies of this work and there are well-known artists. You can see Miró here. Here you can see Sophie Taeuber. Picasso is there, Wols. So the "who is who" of the artist world is represented here. Also Tanguy, Giacometti. So actually everything that had status and name from the twenties to the fifties is represented in this little booklet. It's like an anthology: First of all, of the sound poetry and visual poetry, but also a kind of small pocket museum with these little illustrations, which are sometimes very cheeky like Miró's, that intervene with the text. So Miró intervened directly in the text. Or here from Raoul Hausmann these "fmsbw tözäu", these typical sound poems by Raoul Hausmann, beautifully represented in the typography. One of my favorite books from this collection. And, yes, rarely found. Because, of course, there are only 115 copies, released in 1949, yes, there aren't many of them anymore.

There are 5 different departments, so to speak, and in each section there are four or five of these folded sheets. It's also a haptic... the haptic is so insane here. The whole thing is wrapped again in a, in a parchment, as if in a bowl. It's like an onion. You have to open it. You have to embed it, move on to an ever new layer. And from my point of view, that is also a marvel of book art and typography. Everything is just right here. It is a gem.

WHO  
IS  
WHO?

10 Lithografien – 10 Zusammenarbeiten  
Unter diesem Blatt finden Sie die Auflösung



CET ALBUM A ÉTÉ TIRÉ A CENT SOIXANTE-CINQ  
EXEMPLAIRES SUR PAPIER D'ARCHES, DONT CENT  
CINQUANTE EXEMPLAIRES NUMÉROTES DE 1 A 150 ET  
QUINZE EXEMPLAIRES HORS COMMERCE NUMÉROTES  
DE 1 A XV.

L'IMPRESSION DES LITHOGRAPHIES A ÉTÉ RÉALISÉE  
SUR LES PRESSES A BRAS D'EDMOND ET JACQUES  
DESORMET ET ACHÉVÉE LE QUINZE JUILLET MIL NEUF  
CENT CINQUANTE.

17.07

Ma/ue III

Sonia Delaunay

P. H. Tauber: Asp

SONIA DELAUNAY

This is kind of the Dada corner here. This is also the beginning of Arp's work as a Dadaist. We see the "fantastic prayers" here. This is a volume of poetry by Richard Huelsenbeck, and the frontispiece, the title page, is a woodcut by Hans Arp on red paper. That means, it is not made on the cardboard, but it is almost a very filigree red paper on which this woodcut is then placed. And you can see this structure of the wood wonderfully. This is really a woodcut, you can still tell that it was also printed from a wooden stick.

The one below, that is a volume of poetry by Tristan Tzara, another Dadaist, 1920, that was published in a small private print: "Cinéma calendrier du coeur abstrait", it is called and the very typical, with the very typical full-page woodcuts by Hans Arp. And if you look at the little book above, it came out 30 years later, it is by Tristan Tzara, "Vingt-cinq et un poèmes". And if you look very, very closely, you notice that one use, here the woodcut, was used. In fact, in the 1950s, Hans Arp started tearing up his own books, i.e. the woodcuts from them. He made "papiers déchirés", so to speak, reassembling the torn pieces. And the result is this papier déchiré. If you look at the top right, for example, this banana with these wings, it appears again up here, then the two eyes are already here, but shown differently, torn differently. This tongue at the bottom left is still there, but a new, new graphic has emerged, a new papier déchiré.

And maybe last: almost at the same time as the "Wolkenpumpe", his first booklet, the poem, the volume of poems "Der Vogel Selbdritt", by Hans Arp came out in the same year. A very filigree title page. This is a gold foil that, if you think, is already 100 years old and this gold foil is very, very delicate, it is still in good condition. And Hans Bolliger, one of the great connoisseurs of Dadaism, once said to me: You know, Hans Arp, he prefers gold. And as a Dadaist as early as 1920: Gold and Dadaist. Incidentally, a few years earlier it reappears here as a volume of poetry by Tristan Tzara, Vingt-cinq poèmes, where he even printed a woodcut on this gold foil.

This is just a small cross-section through Hans Arp's Dada period. During this time, when he was probably the most productive with Sophie Taeuber, worked a lot together with her, and for me it is of course a wonderful time, which in retrospect can only be recommended, also in terms of the texts.





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Henny Jolzer

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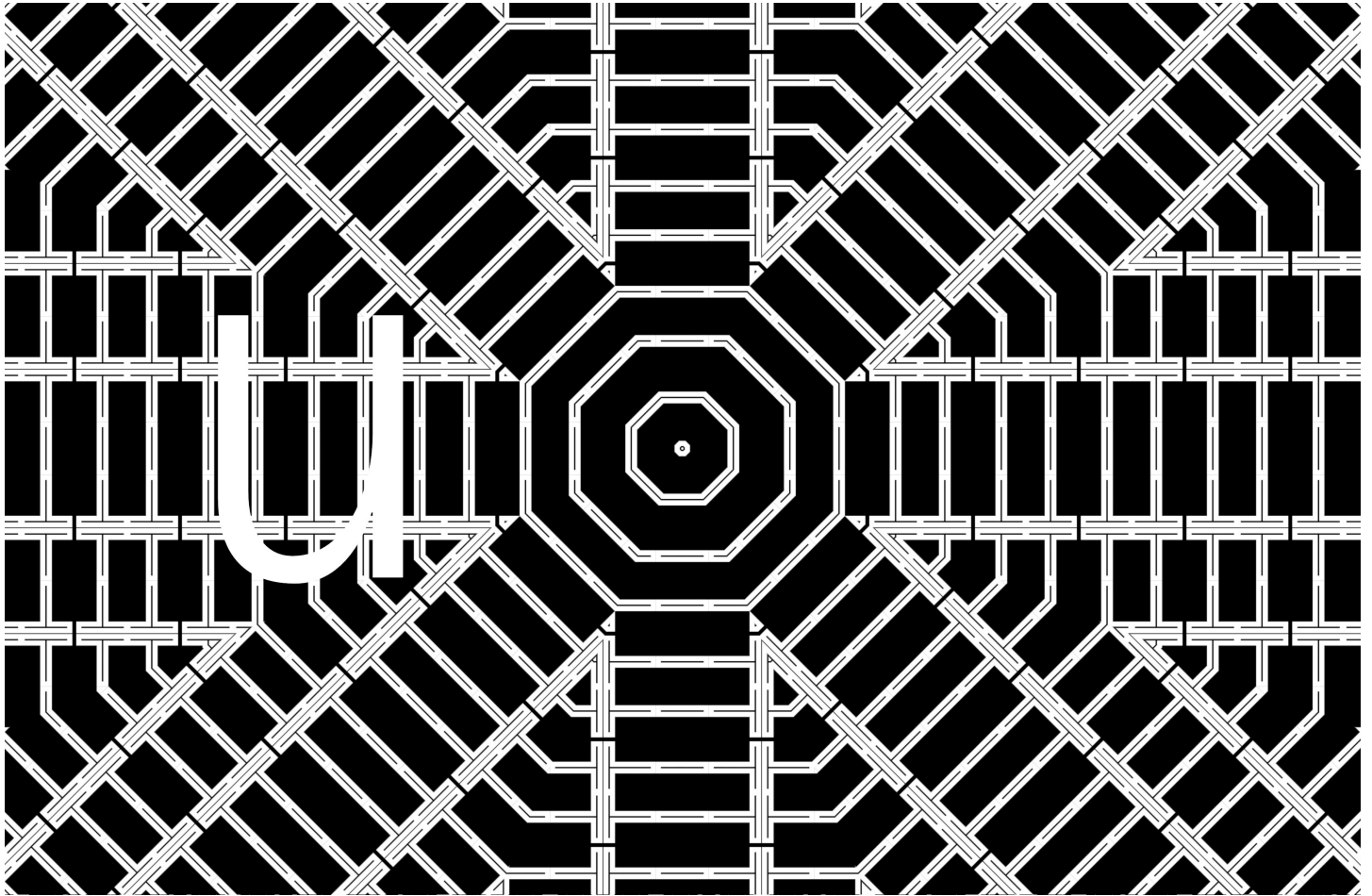












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