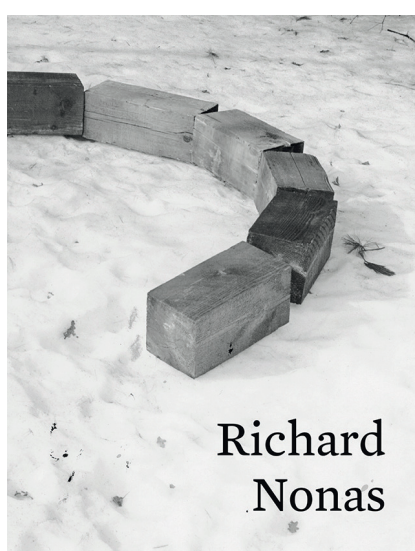
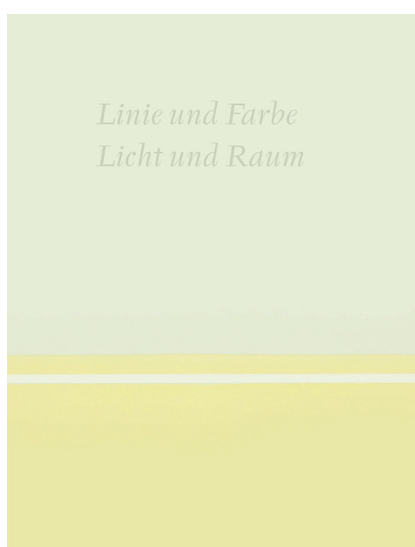


May 2023

New publications



In December 2020, I discussed a project with the American artist Richard Nonas to produce a monograph on his work, at the suggestion of a private foundation. Nonas was sceptical, for in his opinion it was the artist himself who presented his work in his own artist's books. He had found the perfect format in this medium for linking photos of works with texts and to reflect on his art in his own way, while at the same time creating something new. He was not at all comfortable with the idea of his work being documented; for him, it was something alive in a constant state of flux and should not be cast in a final form by any art-historical categorization. If one brings his work to mind, Nonas' standpoint is understandable: from 1970, his practice had involved placing sculpture in different contexts, rather than producing isolated objects. And yet the idea of a monograph could not be rejected out of hand, as it was aimed at demonstrating the significance of Nonas' work in relation to that of his generation and securing a place in art history for his sculptural works, which were often ephemeral. In March 2021, Nonas told me, "You've convinced me, go ahead." When he died unexpectedly only two months later, I felt he had authorized me to start working on the book. Given that Nonas had exhibited and located his sculptures far and wide, not only in the United States but very often in Europe too, I thought it essential to have other authors contribute to the book as well. I was able to win Fabien Faure in Marseille to this end, who had been supportive to Nonas throughout several projects in the South of France, and also Richard Shiff, who is Professor of Art History at the University of Texas in Austin. Shiff had never encountered Nonas in person, but after a studio visit and study of the notebooks became fascinated by him as a sculptor who had a way with words. A selection of Nonas' writings on sculpture, most of which are still far too little known, make the artist's presence in the book palpable. Furthermore, all the photos of the pieces were taken by Nonas himself, revealing how precisely he envisaged the relationship between a sculpture and its surroundings. MAMCO in Geneva and Verlag der Buchhandlung Walther und Franz König in Cologne are the publishers of the book.



In parallel, I worked on a book about the Hackenberg Collection in Munich. The artworks hang in the private premises of the collector and enrich his everyday life. His selection is subjective, testifying to the pleasure he feels in engaging with art and his interest in entering into a world beyond that of his profession. An extensive group of paintings and watercolours by Antonio Calderara form the heart of the collection; these are brought together with works by such diverse artists as David Reed, Suzan Frecon and Jeff Wall among many others. This suffices to indicate the multifaceted nature of the collection and the fact that painting, sculpture and drawing are all included. The collector does not harbour the ambition to have his collection preserved for posterity in a museum someday. For this reason, he has chosen the book format, in order to communicate something of his passion for art throughout his life to friends and also to the artists themselves. The book entitled "Linie und Farbe, Licht und Raum" (Line and Color, Light and Space) has been self-published by the collector and can be obtained from him on request. I would be happy to put you in touch with him.



And there are more publications to announce: Firstly, there is the catalogue for the exhibition of drawings Jannis Kounellis produced in Berlin in 1974, published by Larkin Erdmann in Zurich, with a lengthy essay about the creation and significance of these works. Then there is the catalogue for an exhibition of works by Jean Fautrier from a private collection, published by LGDR Gallery in New York, with an interview addressing the French painter. Finally, there is the catalogue for the exhibition "Drawing through Process Revisited" at the Kunstraum Metropol of the Michalke Collection in Munich, with a discussion of the importance of process-oriented drawing in American art of the 1960s and 1970s. These catalogues can be obtained from the respective publishers.