

Hundertwasser



皇帝達
山高帽

OK for Edition final PROOF *Hundertwasser* 25 July 1985



彫川崎達夫
楊清水昭男



Graphics: 1971 – 1995
PUCKER GALLERY



2. *The Four Gaijin (Strangers)*, 1991-92
Japanese woodcut in about 17 colors
Format 420 x 570 mm, Image 370 x 485 mm
Edition of 200, signed and numbered
HWG107, (119A)

**"Everything is infinitely simple
and so infinitely beautiful."**

Front cover:
Tennos Fly with Hats, 1985
Japanese woodcut in 22 colors
Format 570 x 420, Image 505 x 405 mm,
Edition of 300, signed and numbered
2 color variants: (a) red-black 1-150/300; (b) white-blue 151-300/300
HWG89, (844A)

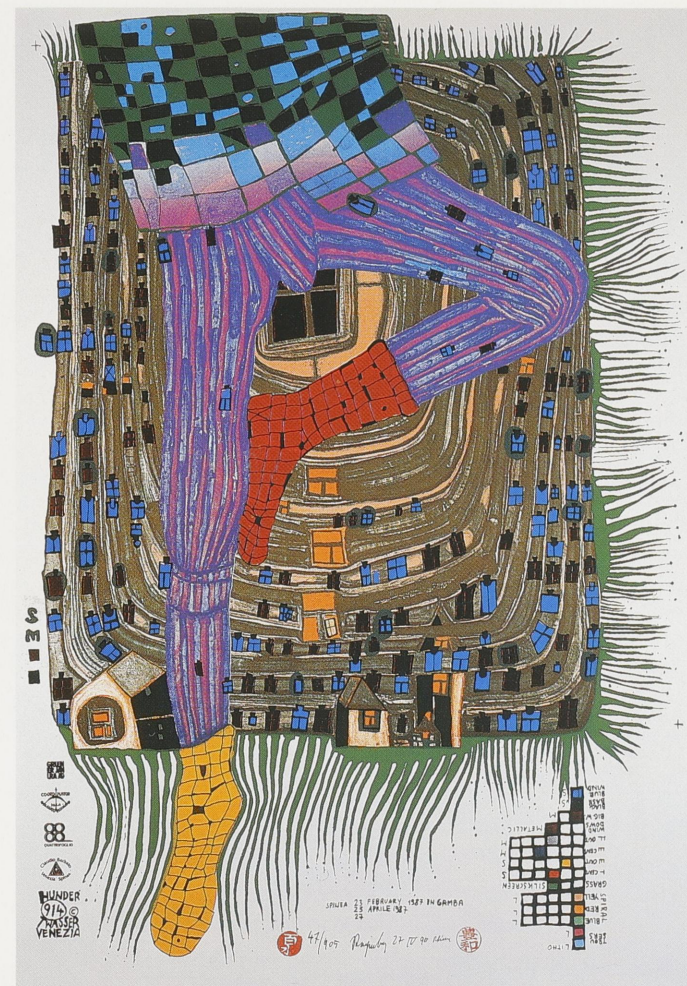
In cooperation with Joram Harel Gesellschaft, Vienna

Reading Hundertwasser's biography, one becomes tremendously aware of his serious commitment both to social activism and modern art. The artist-architect has devoted his energies to the causes of environmentalism and pacifism; his involvement ranging from speeches protesting nuclear proliferation to the design of more humane architecture in his native Austria. These concerns are inseparable from his artistic project; his woodcuts and serigraphs can be read as double manifestos of a kind – simultaneously formal experiments and activist statements.

The most obvious form this concern might take is a straightforward critique. At times, Hundertwasser does employ this tactic as in his posters designed for Greenpeace, or in works such as *Good Morning City – Bleeding Town*. Hundertwasser strongly dislikes the modern apartment complex as an architectural form, believing that it encourages conformity and lack of contact among people. In *Bleeding Town*, he attacks this form of living, depicting immensely tall buildings, relatively uniform in rectilinear form, crowded in among one another in overwhelming monotony.

But this kind of critique is not Hundertwasser's preferred method of social commentary. Instead, the artist tries to create a new vision, a view of an alternative world. The activist goal of dismantling the current systems of architecture or ecological destruction, are mirrored in the artist's use of collage-like forms in which the world we see has been disassembled and reassembled into a new and surprising whole. Although not technically collages, Hundertwasser's woodcuts and serigraphs resemble that form in their unmediated juxtaposition of objects, colors and textures in unexpected ways (see, for example, *The City Man*). the results can be surprising: in *Car to Nature – Car to Creation* what seems at first a disorganized jumble of color and line suddenly resolves itself into a car seen from above with raindrops trickling down across its roof, inviting us to reconceptualize even the most familiar of objects.

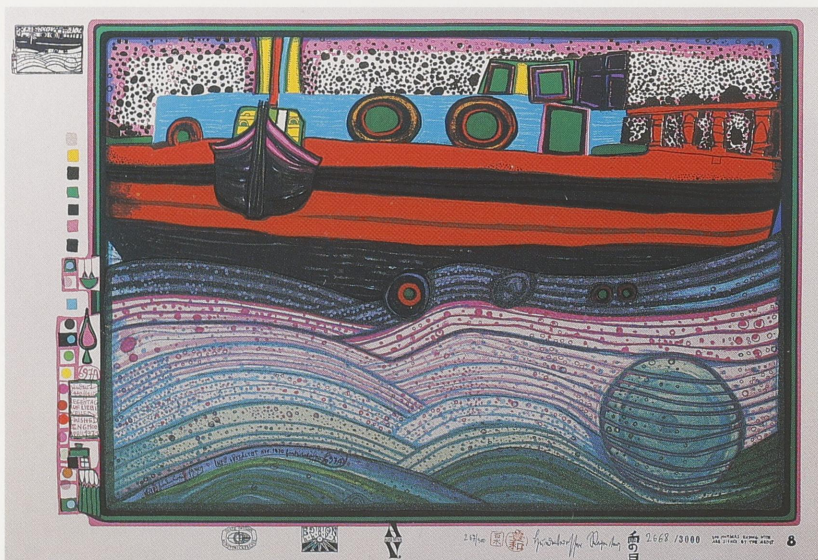
Hundertwasser as artist and activist is committed to creating alternatives to the problems of modern art and life. What seems at first sight to be completely abstract and without logical coherence reveals itself with thought and time as a different kind of representation and order. The new vision that Hundertwasser creates is not only a new way of seeing art, it is a new conception of the world in which we live, a vision filled with hope, joy and color.



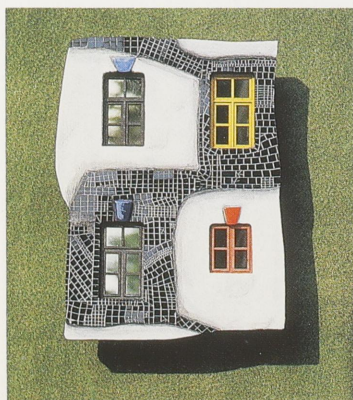
3. *In Gamba*, 1987-88
Silkscreen and photolitho (5 photolithos, 7 silkscreens, 4 metal imprints, imprinted producer stamps) on Fabriano paper
Format 695 x 500 mm, Image 670 x 455 mm
Edition of 905, 905 variations
HWG104, (914)



28. *Kingdom of the Toros*, 1968
Silkscreen in 9 colors with gold and silver imprints
Format 520 x 690 mm,
Image 420 x 600 mm
Edition of 170, signed and numbered
HWG35, (675)



29. *Regentag on the Waves of Love* 1971-72
Silkscreen in 23 colors with metal imprints in 3 colors and an application of ground glass
Format 500 x 670 mm,
Image 405 x 598 mm
Edition of 3,000
HWG51, (697A)



30. *Augen Der Stadt Das Fernsterrecht*, 1992
Object
Watercolor on wood, acrylglass, cardboard, ceramics, stucco
357 x 265 x 27 mm
(913C)

Hundertwasser

Born 1928 in Vienna, Austria as Friedrich Stowasser

"I think water is an uncanny element ... a sort of refuge, an escape to which I can always resort" (Rand, 14).

"One man has one name; when he has many names he is many persons. That is very good. I have many names and am many persons. I am a painter, an architect, an ecologist. One name does not correspond exactly to one of these professions. I always have the problem of being only one. There are so many things to do and I always say: I'd like to be ten Hundertwassers to do ten times more things" (15).

"Everyone can and must be creative. That is a law of nature" (66).

"I consider painting a religious activity; the substance of paint is a sacred material. It should be cared for like gold. It should be used wisely and intelligently" (83).

"Being an artist is a way of being, it's not just what you produce" (83).

"I think the onion shape means richness and happiness and wealth and opulence and fertility. The onion shape is like a woman with a big stomach" (88).

"... if something is horrible we must make it beautiful. If something is perverse we must try to untangle that perversity; if something is complicated you have to try to even it out" (125).

Q: "What makes a good painting?"

A: "If the painting is full of magic. If you feel some happiness from it, if it makes you laugh, or cry, if it gets things moving. It should be like a flower, like a tree. It should be that when it is not there you should miss it. It is a person. I have always compared paintings with trees. A painting is only good when it can stand comparison with a tree, or a living being" (154).

Q: "Do artists do good?"

A: "They can do good only if they show a way. If they show a feasible way of creation. For example, the arts have at least the duty to give people hope and show them beautiful paths along which they can go. Art has to do good. I want – and I do it instinctively – to demonstrate to people, to paint for them, a paradise that can belong to everyone, if only they will reach out for it. Paradise is always there, but we destroy it. I want to show how simple it is, basically, to find paradise on earth." (156).

Bibliography

Rand, Harry, *Hundertwasser*, Benedikt Taschen Verlag GmbH, Köln, 1993.

EVERYTHING IS INFINITELY SIMPLE AND SO INFINITELY BEAUTIFUL.

31. Back cover:

Coral Flowers, 1988
Japanese woodcut in 21 colors
Format 425 x 570 mm, Image 375 x 495 mm
Edition of 200, signed and numbered
HWG99, (869A)

Hundertwasser

27 APRIL — 4 JUNE 1996



OPENING RECEPTION: SATURDAY, 27 APRIL 1996 — 3 TO 6 PM

The public is invited to attend.

Pucker Gallery
171 Newbury Street
Boston, MA 02116-2897
(617) 267-9473
FAX (617) 424-9759

BULK RATE
US POSTAGE
PAID
BOSTON, MA
PERMIT NO. 1906

One hour free validated parking available on the corner of Newbury and Dartmouth Streets.

Gallery Hours: Monday to Saturday 10am to 5:30 pm, Sundays 1 to 5 pm.

Forwarding order and address correction requested