

Hundertwasser



山高帽
皇帝達

OK for Edition final proof Gindler/Pratt 25 July 1985

野田崎達夫
堀澤水田男

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)

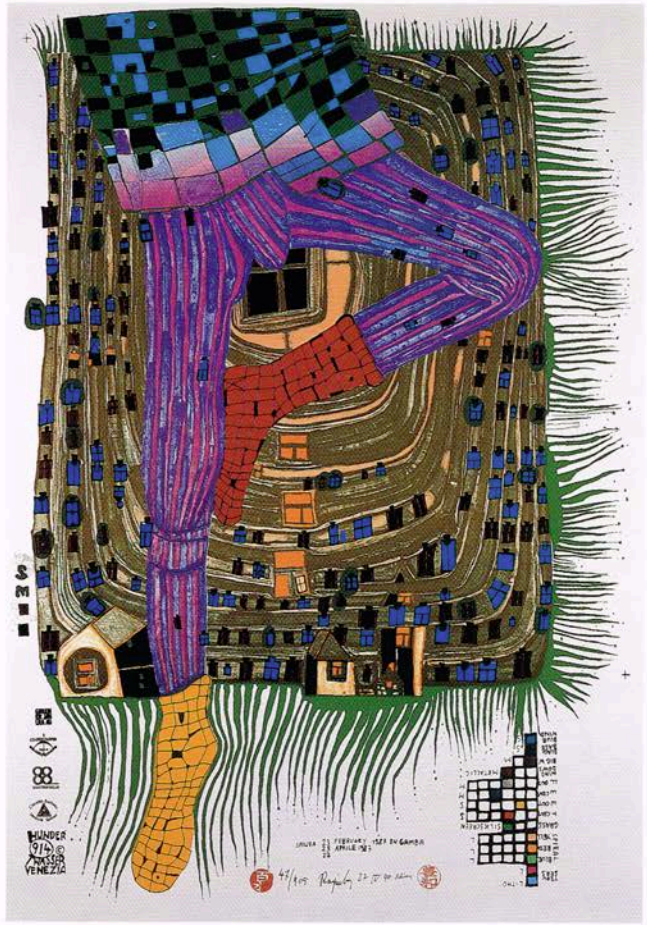
In cooperation with Joram Harel Gesellschaft, Vienna

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)



4. *Bottlehousebath*, 1993

Color etching and aquatint with metal imprints in 6 colors.

Format 525 x 615 mm, Image 323 x 444 mm

Edition of 280, XXXI proofs.

HWG110, (940)



"I would like to be called a magician of vegetation or something similar — a magician filling a painting until it is full of magic, with vegetative magic, with magic vegetation, as if one is filling a glass with water."

5. *Il Rotolante*, 1985

Mixed media; photolithograph from zinc in 3 colors,

silkscreen in 14 colors with metal imprints

in 5 colors (18 print operations)

Format and Image 500 x 350 mm

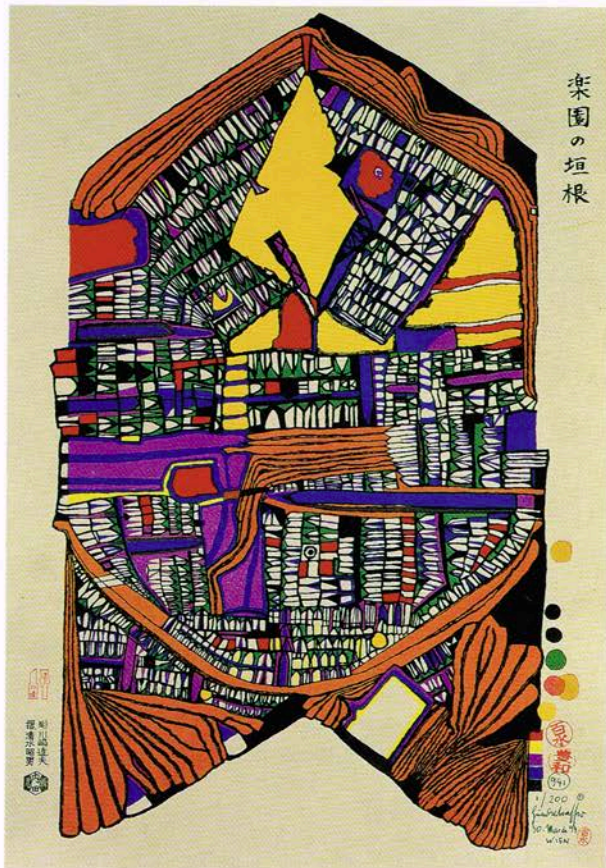
Total edition of 1,390

4 different positions of the head, in 2 color variants

totaling 8 color variants, in addition to the states

HWG90, (859)

6. *Fences of Paradise*, 1993
 Japanese woodcut in 13 colors
 Format 570 x 420 mm, Image 535 x 320 mm
 Edition 200, signed and numbered
 HWG111, (941)



7. *Attention Grass - Look out*
 Silk scarf
 Silkscreen, 45 x 45"



8. *House is the Mirror of Man and Woman*
 Silk scarf
 Silkscreen, 44 x 44"



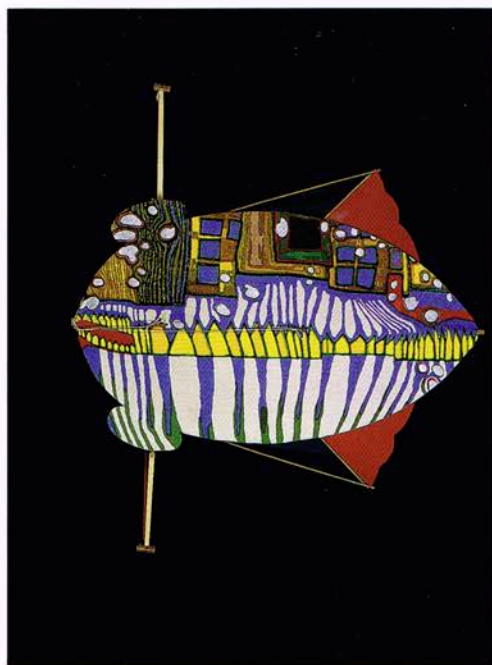
9. *City Citizen*, 1993

Mixed Media: silkscreen in 7 colors and photolithograph in 4 colors; 8 metal imprint operations on Fabriano.

Format 760 x 560 mm, Image 690 x 485 mm

Edition of 548, XXXVI proofs

HWG109, (939)



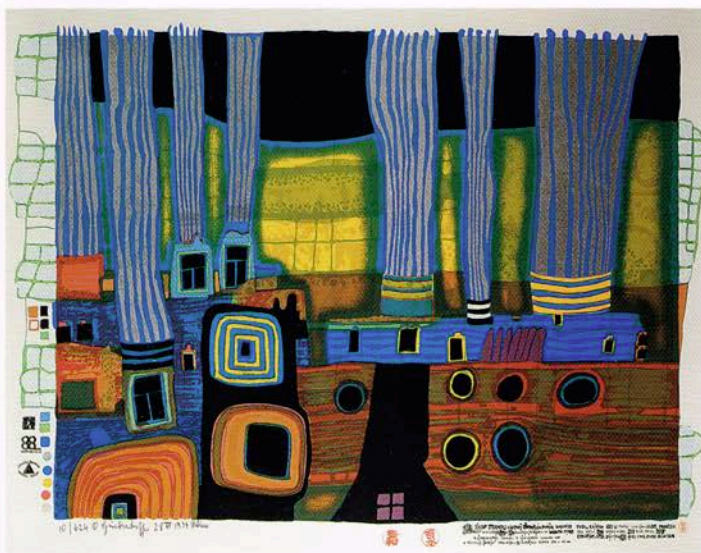
10. *Do Not Wait Houses - Move*, 1989

Japanese woodcut in 14 colors

Format 570 x 420 mm, Image 505 x 370 mm

Edition of 499, signed and numbered, 2 variants

HWG102, (557B)



11. *Silent Steamers (Vapori Tranquilli)*, 1991 - 1993

Edition of 624, IXL proofs

Mixed Media: Silkscreen in 9 colors and photolithos in 4 colors, 6 metal imprints on Fabriano paper.

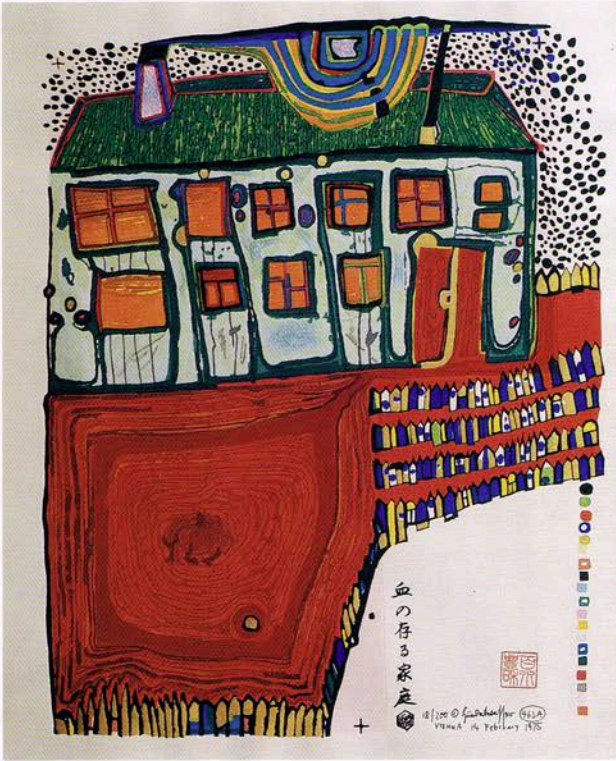
Format 560 x 760,

Image 490 x 700 mm

Edition of 624, signed and numbered, 3 metal imprint versions

HWG108, (938)

**"Our illiteracy is our
inability to CREATE"**



14. *Blood Garden House*, 1974
Japanese woodcut in 20 colors
Format 540 x 430 mm, Image 475 x 370 mm
Edition of 200, signed and numbered
HWG63, (463A)

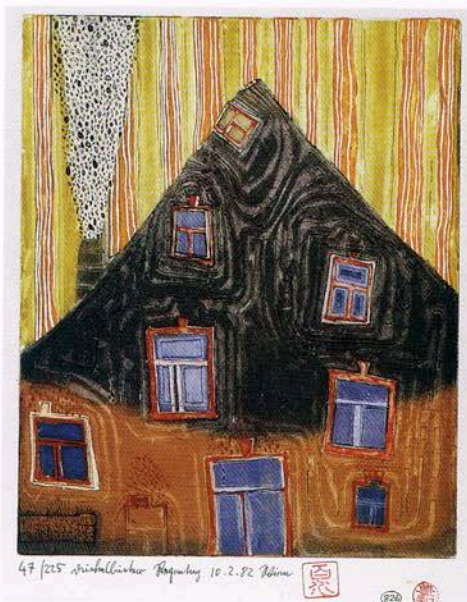


15. *1002 Nights Homo Humus
Come Va How Do You Do*, 1984
Mixed media: photo lithograph from zinc in 4 color,
silkscreen in 7 colors with metal imprints
in 10 colors.
Format 690 x 500 mm, Image 640 x 430 mm
Total edition 10,254, 10,002 signed and
numbered, CCLII proofs signed and numbered
HWG83, (860)



16. *Good Morning City – Bleeding Town*, 1970 - 71

Silkscreen in 18 colors, including 2 phosphorescent, with metal imprints and embossing in 10 colors
 Format 850 x 555 mm
 Edition of 2,000 in 10 color variants of 200 each, signed by hand and numbered mechanically
 HWG42, (686)



17. *Nostalgic Roof*, 1982

Color etching and aquatint in various colors from 2 copper plates
 Format 595 x 460 mm, Image 368 x 300 mm
 Total edition of 252, signed and numbered, 3 color variants
 HWG82, (826)



18. *It Hurts to Wait with Love if Love is Somewhere Else*, 1971

Silkscreen in 29 colors, with metal imprints
 365 x 605 mm
 Edition of 3,000
 HWG46, (630A)



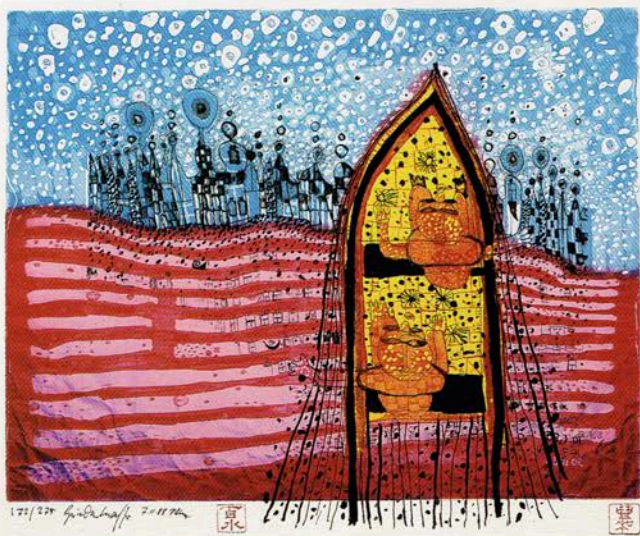
19. *Communication with the Beyond*, 1985

Color etching from 1 line plate and 2 tone plates over various tinted collages

Format 620 x 760 mm, Image 400 x 535 mm

Edition of 128, signed and numbered, 2 color variants

HWG91, (852)



20. *Die Rakete*, 1988

Color etching and aquatint from 3 plates
over Chinese collage

Format 700 x 785 mm,

Image 435 x 525 mm

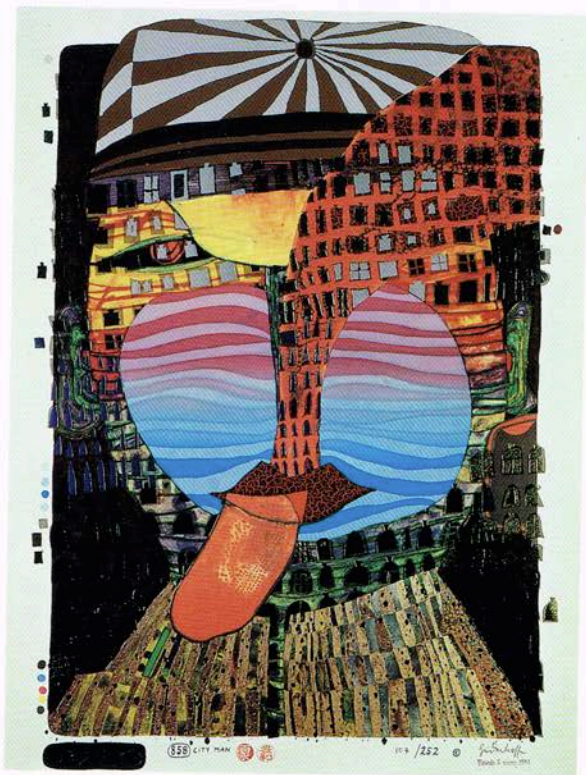
Edition of 275, signed and numbered,
5 color variants

HWG101, (912)

21. *The City Man*, 1984

Mixed media: photolithograph from zinc in 4 colors, silkscreen in 13 colors with metal imprints in 9 colors (41 print operations)
Format 760 x 560 mm, Image 700 x 490 mm
Total edition of 306

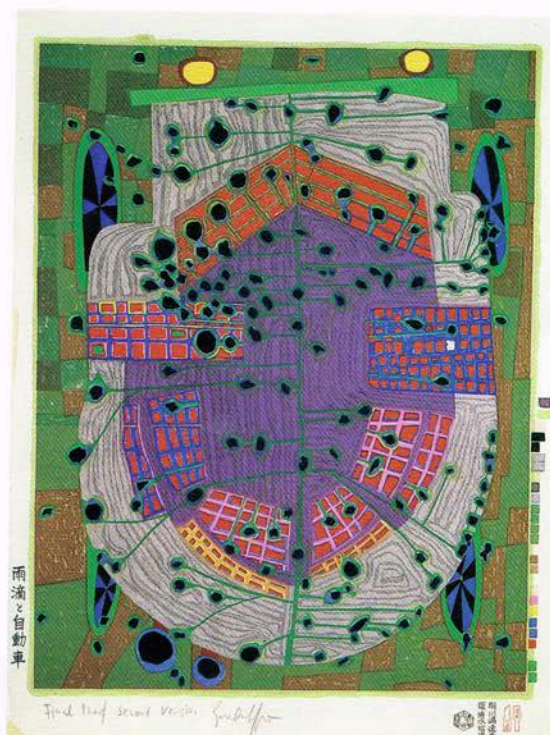
HWG84, (858)

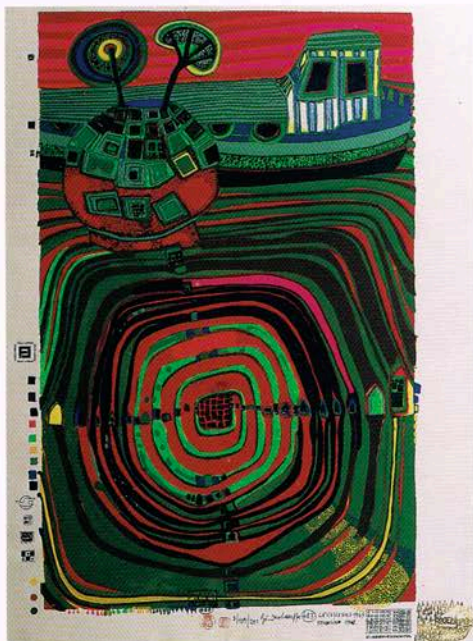


22. *Car to Nature – Car to Creation*, 1985

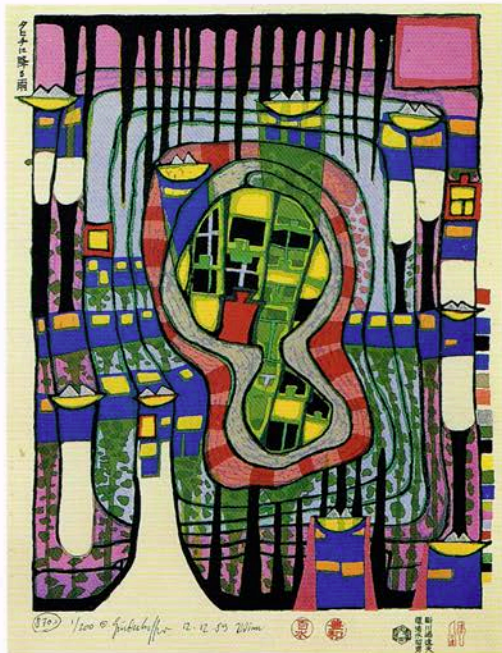
Japanese woodcut in 23 colors
Format 570 x 425 mm, Image 495 x 380 mm
Edition of 300, signed and numbered
2 color variants

HWG87, (154A)

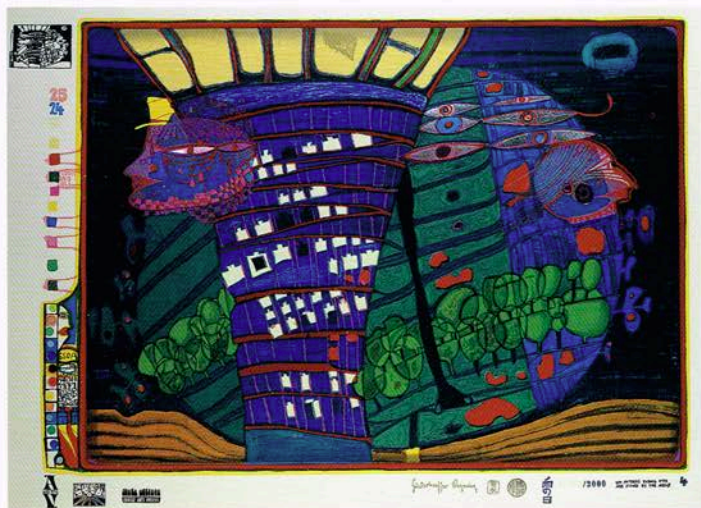




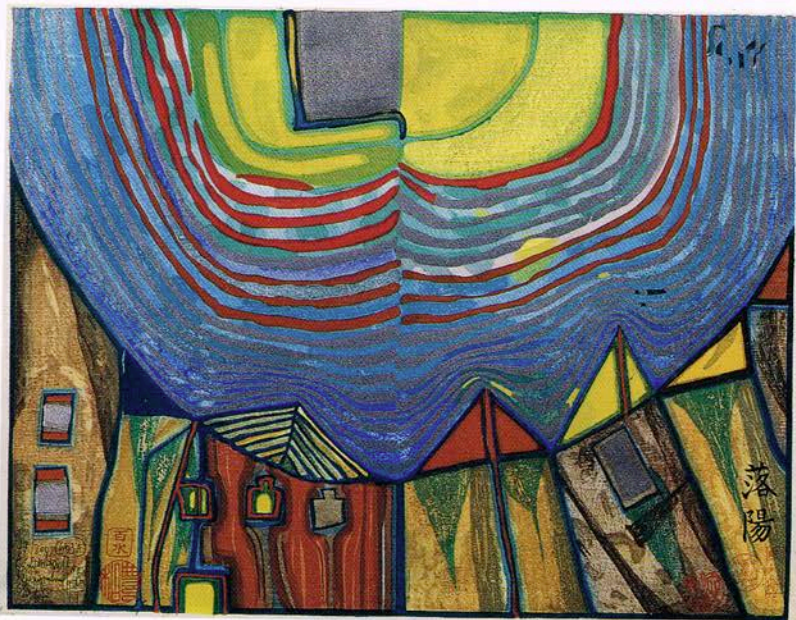
23. *Slow Travel Under the Sun*
La Barca-Regent, 1969
 Silkscreen in 10 colors with metal imprints in 7 colors
 Format 760 x 560 mm, Image 670 x 425 mm
 Edition of 251, signed and numbered
 6 color variants
 HWG40, (683)



24. *Pacific Raindrop on Tahiti*, 1989
 Japanese woodcut in 18 colors
 Format 570 x 420 mm, Image 485 x 385 mm
 Edition of 200
 HWG103, (870A)



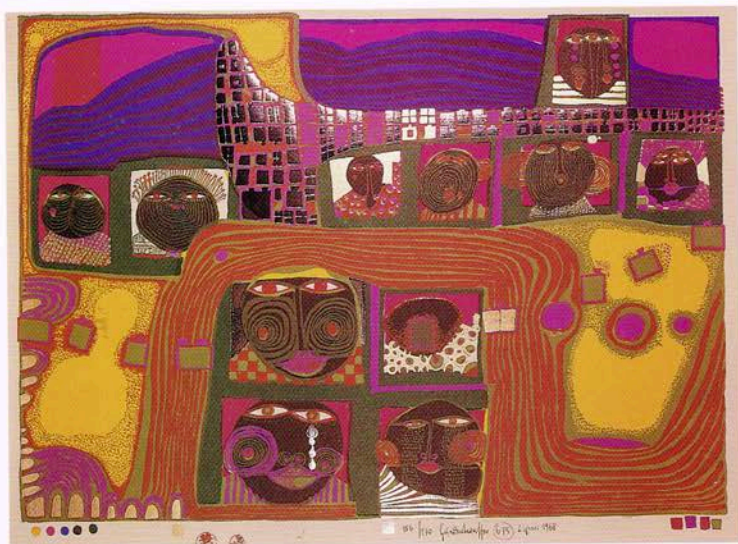
25. *Exodus Into Space*, 1971/72
 Silkscreen in 30 colors, including 2
 phosphorescent, with metal imprints
 in 4 colors.
 Format 500 x 670 mm,
 Image 415 x 592 mm
 Edition of 3,000, mechanically num-
 bered, 300 of which, ending in 4,
 are signed and numbered by hand
 HWG47, (650A)



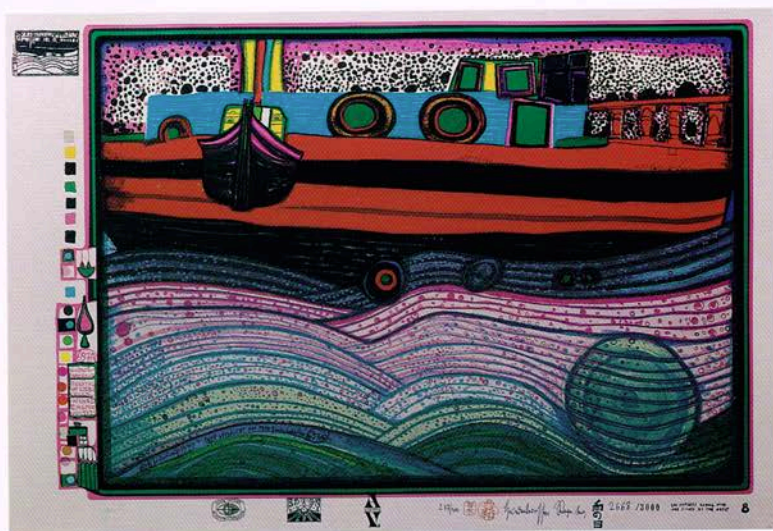
26. *Sunset*, 1966
 Japanese woodcut,
 approximately 20 colors
 Format 255 x 330
 Image 245 x 322 mm
 Edition of 200,
 signed and numbered
 HWG22, (603A)



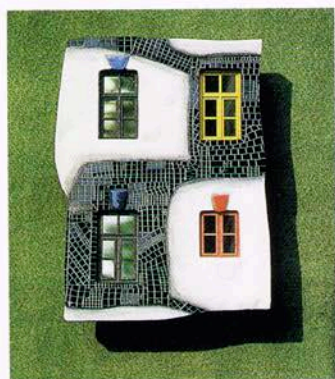
27. *Spiralsun and Moonhouse - The Neighbors*, 1967
 Japanese woodcut, approximately 20 colors
 Format 355 x 522 mm, Image 324 x 493 mm
 Edition of 200 signed and numbered
 HWG32, (551A)



28. *Kingdom of the Toros*, 1968
 Silk-screen 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
 Silk-screen 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, acrylic glass,
 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

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