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ÖFFNUNGSZEITEN WÄHRENDE DEN AUSSTELLUNGEN:
MITTWOCH - FREITAG 14 - 18.30 · SAMSTAG 10 - 12 · 14 - 16
ÖVER NACH VEREINBARUNG

ZUMTHOR SEHEN
BILDER VON HANS DANUSER
30. April, 1. und 2. Mai 2009
The Photographs and a New Book

Abstract
Pictures write history, too. In 1988, Hans Danuser first showed the photographs commissioned by the architect Peter Zumthor: THE ARCHITECT’S STUDIO in Haldenstein, SHELTERS FOR A ROMAN ARCHAEOLOGICAL SITE in Chur and the SOGN BENEDETG CHAPEL in Surselva. The architect had given the artist carte blanche; the resulting photographs were initially presented in exhibitions and in a catalogue, before travelled around the world in journals and books. "The photographs are a milestone in the history of architectural photography: they are the product of an artist's radically subjective view of someone else's buildings. What's more, the sun did not shine on them; it was foggy. They ignited a debate about pictures, buildings and history. The book and the exhibition Seeing Zumthor- Images by Hans Danuser sets forth the heated debate these photographs sparked twenty years ago." Köbi Gantenbein

The exhibition shows the original photographs of the first three projects completed by Peter Zumthor, prepared and selected for the exhibition PARTITUREN UND BILDER at the Gallery of Architecture in Lucerne, 1988, for the Forum Stadtpark Graz, 1989 with a publication of the same name, and for picture inserts subsequently published in OTTAGONO, DU and DOMUS. In addition, the exhibition will include the photographs Hans Danuser took of Zumthor’s THERME VALS, in collaboration with percussionist Fritz Hauser’s sound installation devised for the thermal baths in the year 1998. (CD “sounding stones – Therme Vals”; www.fritzhauser.ch) All of the gelatin silver prints on baryta paper have a basic format of 40cm x 50cm.

The exhibition and the book offer new insights into Hans Danuser’s photography. In conversation with Köbi Gantenbein, editor-in-chief of the journal, Hochparterre, Danuser talks about the context in which he took his pictures while an essay by Philip Ursprung, Professor of Art History at the University of Zürich, examines the profound influence of Danuser’s pictures of Sogn Benedegt, Chur and Vals on the representation of architecture in photographs: “With his shots of Sogn Benedegt, Danuser radically affected the conventions of architectural photography. Instead of producing a neutral documentation he pursued his own personal interpretation. And instead of reducing the phenomenon of the chapel to a single shot, he in effect divided the building up into individual components, as though for a short film that dissects its subject matter into sequences showing it from different perspectives—these days this approach would be described as “performative.”
These fragments allow viewers to reconstruct the building in their own imagination. And in so doing Danuser colored the reception of Zumthor’s architecture. In the same sense that anyone who has ever seen Hans Namuth’s photograph of Jackson Pollock at work in his studio, so, too, will Danuser’s photographs forever be linked with Zumthor’s work.” Philip Ursprung


Work-List

ST. BENEDICT CHAPEL, SUMVITG, 1988 – 1992
6 parts, I, II 1 – II 2, III, IV 1 – IV 2,
Vintage print, silver gelatine on baryt paper, format of each print: 50 x 40 cm
Edition of 3

7 parts, I, II 1 – II 3, III 1 – III 1, IV
Vintage print, silver gelatine on baryt paper, format of each print: 50 x 40 cm
Edition of 3

SHELTERS FOR A ROMAN ARCHAEOLOGICAL SITE, 1988 – 1992
7 parts, I, II 1 – II 3, III, IV 1 – IV 2,
Vintage print, silver gelatine on baryt paper, format of each print: 50 x 40 cm
Edition of 3

THERME VALS, 1998
9 parts, I, II 1, II 2, III, IV 1 – IV 5,
Vintage print, silver gelatine on baryt paper, format of each print: 50 x 40 cm
Edition of 3


www.hansdanuser.ch