

galerie
andresthalmann

Andrew James Ward
Night Walks

Night Walks, Part I, 1st – 19th June 2021
Night Walks, Part II, 2nd – 24th July 2021



Calaeno Vase 2021, Oil on canvas, 230 x 160 cm

ANDREW JAMES WARD

Ein Gedicht von E.E. Cummings inspirierte Andrew James Ward zu seiner neusten Serie von Vasenbildern:

„IN THE STREET
OF THE SKY
NIGHT WALKS
SCATTERING POEMS.“

Die überwältigende Schönheit und geheimnisvolle Kraft des nächtlichen Sternenhimmels – Poesie, die sich jeglicher sprachlichen Beschreibung entzieht – zogen Ward auf seinen unzähligen Nachtwanderungen der vergangenen Monate in ihren Bann.

Wie kaum ein anderer Künstler versteht es Andrew James Ward, eine undefinierbare Eigenheit zu erschaffen. In mit Händen und Fingern geradezu modellierten, pastosen Vasenbildern von magischer Anziehungskraft offenbart sich ein Dialog zwischen dem pulsierenden Rhythmus der Natur und der geballten Energie ihrer Urkräfte. Die überdimensionalen Ölgemälde wirken wie skulpturale Mantras, Symbole und zugleich Schlüssel zum Universum, verborgen hinter der delikaten Schönheit der Objekte. Wer bereit ist, über die visuelle Schwelle in den spürbar energiegeladenen Raum hinter der Oberfläche einzutreten und sich auf ihn einzulassen, der entfesselt sozusagen den „Geist in der Vase.“

Ich freue mich ausserordentlich, im Zuge unserer 22-jährigen Zusammenarbeit die mittlerweile sechste und siebte Einzelausstellung von Andrew James Ward in Zürich präsentieren zu dürfen. Aufgrund der facettenreichen Vielfalt an neu entstandenen Vasenbildern, werden es zwei aufeinanderfolgende Ausstellungen sein. Ich bin überzeugt, dass der jüngste Werkzyklus von Andrew James Ward seinen namhaften und grossen Sammlerkreis wiederum überraschen und begeistern wird.

Mein herzlichster Dank geht an Andrew für unsere langjährige Freundschaft und die höchst inspirierende Zusammenarbeit.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann



Vase Sketch I 2020, Charcoal on paper, 221 x 149 cm

ANDREW JAMES WARD

For his latest series of vase paintings, Andrew James Ward was inspired by a poem by E.E. Cummings:

„IN THE STREET
OF THE SKY
NIGHT WALKS
SCATTERING POEMS.“

A poetry that defies any description based on mere language, the overwhelming beauty and mysterious power of the starry night sky cast a spell over Ward as he went for innumerable nighttime hikes over the past few months.

In these pastose images of vases, Andrew James Ward understands like almost no other artist how to capture this indefinable quality – this pulse of the rhythm of nature and the concentrated energy of the primal forces behind it. He practically constructs each painting by hand, creating an image that pulls us in with a magical attraction. His oversized oil paintings have the effect of sculptural mantras, simultaneously symbols and keys to the universe that is hidden behind the delicate beauty of the objects they depict. If you are prepared to step across the visual threshold into the palpably energetic space behind the surface, giving yourself over to its force, you will unleash what he calls the “spirit in the vase.”

It is an extraordinary pleasure for me to be able to present Andrew James Ward's sixth and seventh solo exhibitions in Zurich, continuing our 22-year collaboration. Because of the multifaceted variety of his newly created vase paintings, we are organizing two separate, consecutive exhibitions. I am convinced that this latest cycle of works by Andrew James Ward will once again surprise and delight his large, well-respected circle of collectors.

My heartfelt thanks go to Andrew for our long friendship, and especially for this most inspiring opportunity to work together.

Carina Andres Thal

Carina Andres Thalmann
Galerie Andres Thalmann

Andrew James Ward

Night Walks

Vasen sind mehr als schöne Gefässe, die man – mit Blumen gefüllt oder ohne – dekorativ im Wohnraum aufstellen kann. Vasen sind voller Magie. Andrew James Ward hat das früh erfahren. Um genau zu sein im Alter von 6 Jahren, als sein Grossvater ihm von einer Geschäftsreise eine chinesische Vase mitbrachte. Was den Knaben Ward fesselte, waren nicht der feine Schimmer der kühlen Oberfläche oder die milchige Transparenz des Materials, sondern der Geist der Vase. In der Vase, hatte sein Grossvater gesagt, lebe ein Dschinn. Das faszinierte Ward.

Rund vier Jahrzehnte vergingen, bis Andrew James Ward erneut der Verführungskraft des Porzellans verfiel. Er war auf Reisen in Asien. In einem Museum in Taiwan sah er chinesische Vasen der Ming-Dynastie (1368–1644) und war augenblicklich verzaubert. Die Schönheit dieser Vasen, ihre Symmetrie und Natürlichkeit begeisterten ihn nachhaltig. Oder war es der Dschinn, welcher Ward mit seinem luftigen Finger berührt hatte?

Ward begann Vasen zu malen – und er malt sie bis heute. Riesenhafte Vasen. Auf Leinwänden von über zwei Metern Höhe. Ward malt sie mit Ölfarben, die er direkt mit den Händen, den Fingern aufträgt. Tief greift er in die Farbe und wie ein Töpfer gestaltet er die Gefässe auf der Leinwand. Der ganze Körper schwingt dabei mit. Aus einem Tanzen heraus formt Ward seine Vasen. Dabei entstehen Strukturen, die den gemalten Gefässen eine beeindruckende Plastizität und räumliche Präsenz geben. Sie sind im wahrsten Sinne des Wortes raumgreifend und erzeugen zugleich geheimnisvolle Räume. Was wohl in ihrem Innern ist? Man möchte sich am liebsten auf einen Stuhl stellen und einmal nachschauen...

Andrew James Wards Vasen sind betörende Gefässe, die Kultur und Natur miteinander in Verbindung bringen. Wenn er eine Vase mit einem Drachenmotiv malt, ist nicht nur ein zähnebleckendes Ungeheuer auf dem bauchigen Gefäss zu sehen. Das magische Fabelwesen scheint sich aus knorrigen Ästen und stürmischen Wellen zusammenzufügen. Ward malt damit eine Reminiszenz an seine Kindheit. Der aus Schottland stammende Künstler hat als Knabe viele Stunden an der Küste verbracht. Das Erleben der See, die mächtige Weite des Wassers und seine bei Sturm tosende Kraft haben ihn tief geprägt.

Friedlicher wirkt seine Serie aus sieben Vasen mit traditionellem Chrysanthemen-Motiv. Mit der Wahl dieses klassischen Dekors – symmetrisch angeordnete dicke Blütendolden und arabeske Linien – huldigt Ward der Schönheit des chinesischen Porzellans. Er fügt sich zugleich in die lange Reihe westlicher Kunstschafter ein, welche

dieses Thema zum Konzept erhoben haben, von Claude Monet bis Andy Warhol. Immer wieder das gleiche Motiv, das jedes Mal, je nach Farbe, je nach Licht, je nach Stimmung, ein ganz anderes Bild ergibt. Ward variiert von Vase zu Vase, von Bild zu Bild die Farbkombinationen. Die Chrysanthemen-Vasen sind ein Dialog zwischen der europäischen und asiatischen Welt in Öl.

Ward malt Chrysanthemen-Vasen in feierlichem Rot und Gold. Auf leuchtend blauem Grund setzt er gelborange Blüten, die funkeln wie die Sonne. Im Bild *Merope* kombiniert er ein ernstes, herbstliches Violett mit frühlinglichem Grün. In *Taygeta* malt er türkisblaue Blüten in einem turbulenten, an Keith Haring erinnernden Liniennetz. Bei der Namensgebung seiner Bilder greift Ward nach dem Sternenhimmel und der antiken Mythologie: *Merope* und *Taygeta* gehören zu den Plejaden, den Begleiterinnen der griechischen Jagdgöttin Artemis. In der Farbgebung mag Ward es intensiv, kraftvoll, manchmal psychedelisch wild. Seine Bilder entstehen in Suchprozessen, Schicht um Schicht, bis die endgültige Farbkombination gefunden ist. Die arabesken Strukturen zwischen den dicken Blütendolden haben etwas von endlos gekrümmten Wegen, denen man lustvoll durch ein Labyrinth voller Schönheit und Überraschungen folgt, schlendernd, spazierend oder – vom Künstler inspiriert – tanzend.

Den Oberflächenstrukturen seiner Bilder ist ein vitaler Rhythmus eingeschrieben, der sich aus Tanz und aus Musik ergibt. Ward malt zu Musik und seine zweite Serie, *Night Walks II*, begleitet er mit Soundcollagen – komponiert aus weiblichen Stimmen und Tönen die scheinbar dem Universum entspringen. Stimmen, die um die Vasen herum schwirren und gleiten, über sie hinweg, in sie hinein. Was aber ist in den Vasen? Andrew James Ward lacht. Ganz sicher kann er es selbst nicht sagen. Es sei ein grosses Mysterium. Aber eine Vermutung hat er: „The fullness of emptiness.“ Die Fülle der Leere.

Andrew James Ward wurde 1954 in Cheadle Hume bei Manchester geboren und wuchs in Schottland auf. Er unternahm Reisen in afrikanische und asiatische Länder. Von 1982-2005 lebte er in der Schweiz. Heute wohnt er in der Nähe von Frankfurt am Main. Seine Werke befinden sich in zahlreichen internationalen Sammlungen und wurden an diversen Ausstellungen gezeigt, unter anderem am Eden Court Arts Centre in Inverness, an der Georgetown University in Washington; im National Museum Manila und wiederholt im Skulpturenpark des Kloster Schoenthals.

Alice Henkes



Andrew James Ward Night Walks

Vases are more than just pretty vessels that you use to decorate the living room, whether brimming with flowers or not. Instead, vases are full of magic – something Andrew James Ward learned early on at the age of 6 to be exact. That year, his grandfather brought home a Chinese vase he had acquired on a business trip. What intrigued young Andrew was not so much the fine sheen of the vase’s cool surface or the milky transparency of the porcelain, but its spirit. Inside the vase, his grandfather had told him, there lived a genie. The boy was hooked.

Four decades passed before Andrew James Ward succumbed once again to the seductive power of porcelain. This time it was he who was traveling in Asia. In a museum in Taiwan, he was instantly enchanted by an exhibition of Chinese vases from the Ming Dynasty (1368-1644). Ward was powerfully moved by their beauty, symmetry and naturalness – or was it perhaps the genie that had once mystified him as a boy? Whatever the reason for his fascination, he has remained a fervent devotee for years.

Ward started painting vases himself – and still paints them to this day. Gigantic vases, on canvases over two meters high. He paints them using oils that he applies directly, with hands and fingers. To do this, he reaches deep into the paint and, like a potter, designs the vessels on the canvas, his entire body aquiver, as if the vases take shape from a dance. This technique creates structures that give the painted vessels an impressive plasticity and spatial presence. They are expansive in the truest sense of the word, and yet at the same time they create mysterious spaces, making you wonder: What could be inside them? You want to pull up a chair and take a look inside...

Andrew James Ward’s vases are beguiling vessels that bring culture and nature together. When he adorns one of his vases with a dragon motif, it is not just a fang-gnashing monster that you see on the shapely vessel. The mythical creature seems to be composed entirely of gnarled branches and storm-driven waves. Through this painting style, Ward is in fact recalling his childhood in Scotland, where as a boy he spent many hours at the seashore, awestruck by the sea’s mighty vastness and experiencing storms whose thundering power deeply shaped his psyche.

More peaceful in appearance is his series of seven vases highlighting a traditional chrysanthemum motif. Here, Ward has chosen this classic décor to pay homage to the beauty of Chinese porcelain, depicting thick, symmetrically arranged flower umbels and sinuous arabesques. At the same time as he follows this classical approach, Ward also fits into the long line of western artists who have elevated this motif to

the level of a concept, from Claude Monet to Andy Warhol. Again and again, it’s the same subject, but one that results in a completely different image each time, depending on the color, the light, the mood. And Ward varies the color combinations from vase to vase, from picture to picture. His chrysanthemum vases are a dialogue conducted in oil between the two worlds of Europe and Asia.

Ward paints his chrysanthemum vases in festive red and gold. Against a bright blue background, he sets yellow-orange flowers that sparkle like the sun. In the image Merope, he combines a serious, autumnal violet with a fresh springtime green. In Taygeta, he paints turquoise blue flowers in a turbulent network of lines reminiscent of Keith Haring. When giving names to his images, Ward calls upon appellations from the starry sky and ancient mythology: Merope and Taygeta are two of the seven Pleiades, companions of Artemis, the Greek goddess of the hunt. In terms of color, Ward likes it intense, powerful, sometimes even wildly psychedelic. His images are created in a process of searching, layer by layer, until the final color combination is found. The arabesque structures between the thick flower umbels remind you of endlessly meandering paths that you would follow, filled with passion as you stroll onward, or – taking inspiration from the artist – dance through a labyrinth that is teeming with beauty and surprises.

The surface structures of Ward’s images are inscribed with a vital rhythm that arises from dance and music. He paints to music and accompanies his second series, Night Walks II, with a sound collage composed from what seems to be sounds emanating out of the universe like female voices that speak of the fullness of life, voices that swirl around the vases, sliding over them and into them. But tell us, please: What is inside the vases? Andrew James Ward responds with a laugh. He can’t say for sure himself; it’s a great mystery, he says. But he can take a guess: “The fullness of emptiness.”

Andrew James Ward was born in Cheadle Hume near Manchester in 1954 and grew up in Scotland. He has traveled extensively throughout Africa and Asia, and from 1982 to 2005 he lived in Switzerland. Today he is at home near Frankfurt. His works can be found in numerous international collections and have been shown at a number of exhibitions around the world, including at the Eden Court Arts Centre in Inverness, at Georgetown University in Washington, at the National Museum in Manila, and several times in the sculpture park of the Schönthal Monastery.

Alice Henkes

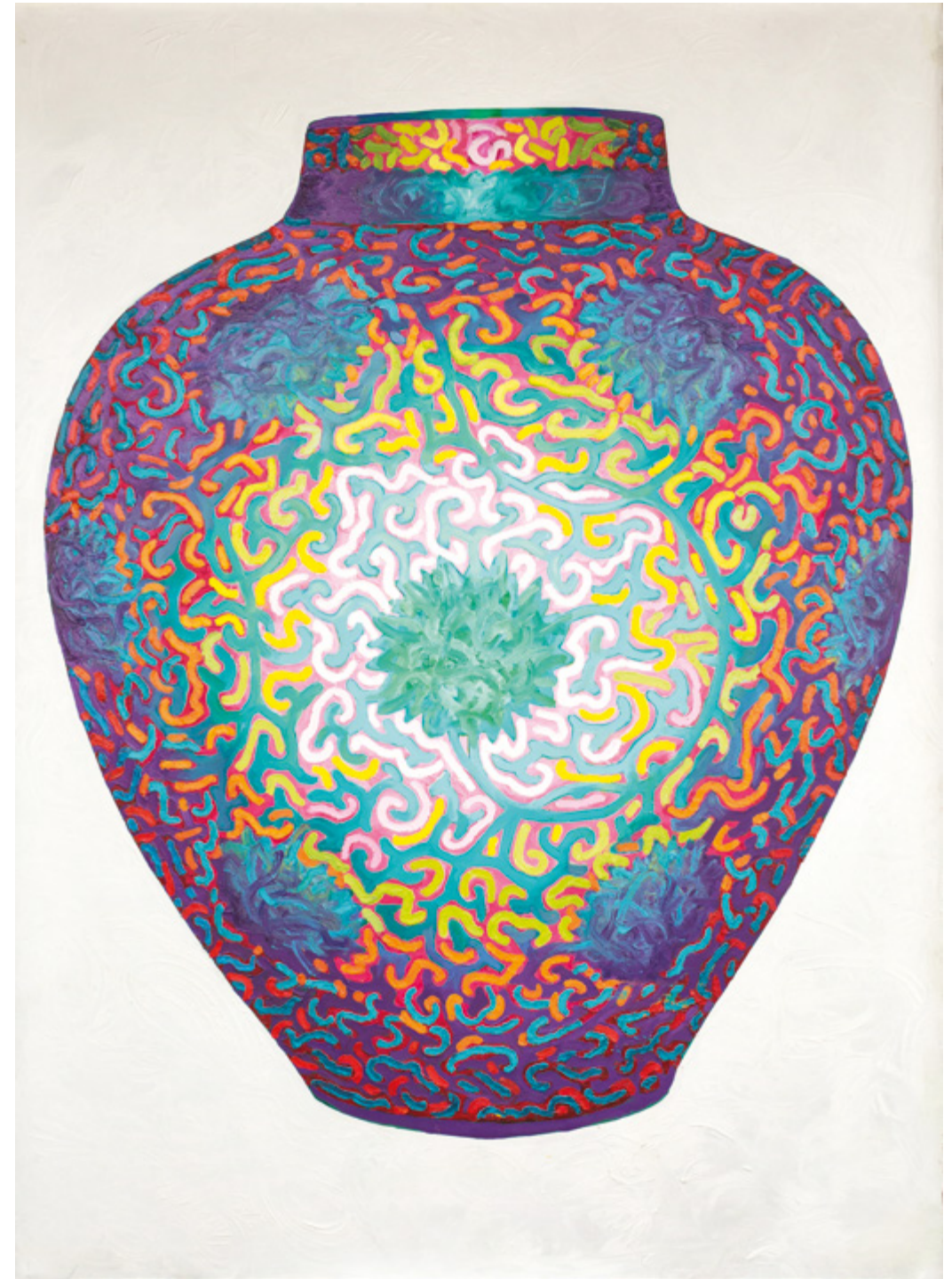




Vase Sketch III 2020, Charcoal on paper, 245 x 149 cm

in the street
of the sky
night walks
scattering
poems

– E.E. Cummings







Maia Vase 2021, Oil on canvas, 230 x 160 cm



Alcyone Vase 2021, Oil on canvas, 230 x 160 cm









Alnitak Vase 2020, Oil on canvas, 230 x 150 cm



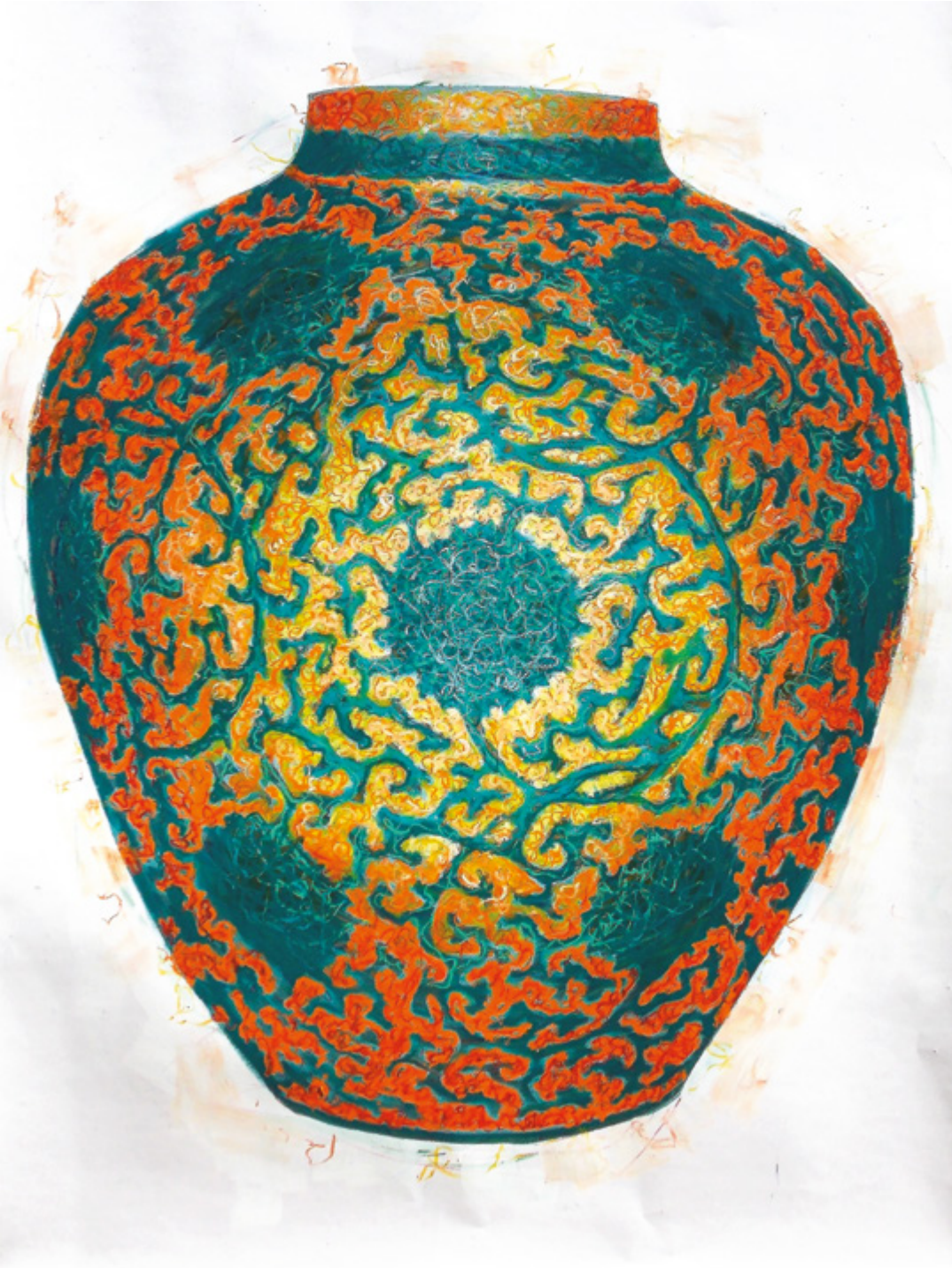
Alnilam Vase 2020, Oil on canvas, 230 x 150 cm



Sun Vase 2020, Oil on canvas, 180 x 140 cm



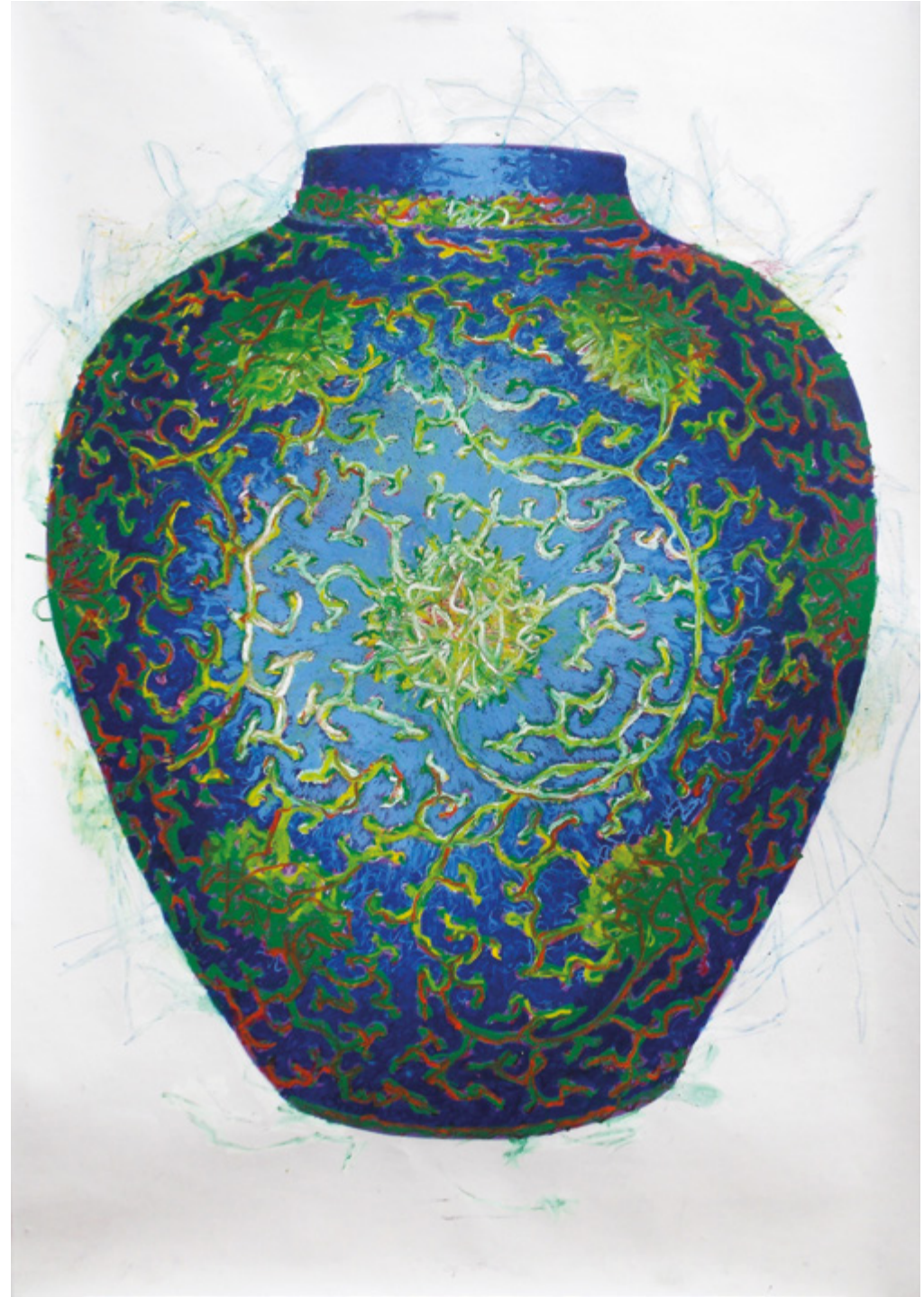
Moon Vase 2020, Oil on canvas, 180 x 140 cm



Cygnus 2021, Oil paint and oil stick on 200 gsm paper, 210 x 150 cm

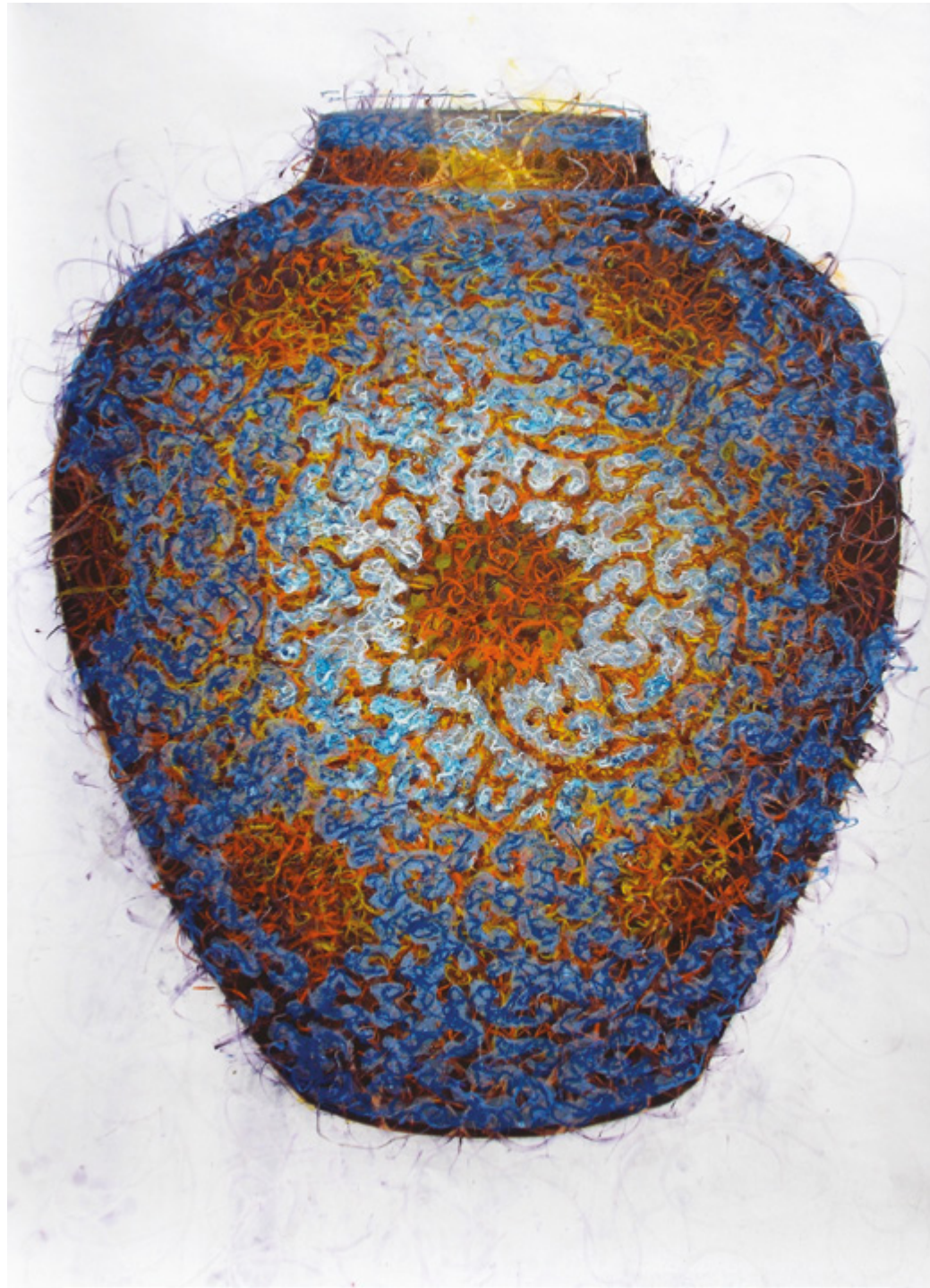


Lacerta 2021, Oil paint and oil stick on 200 gsm paper, 210 x 150 cm



Dorado 2021, Oil paint and oil stick on 200 gsm paper, 210 x 150 cm



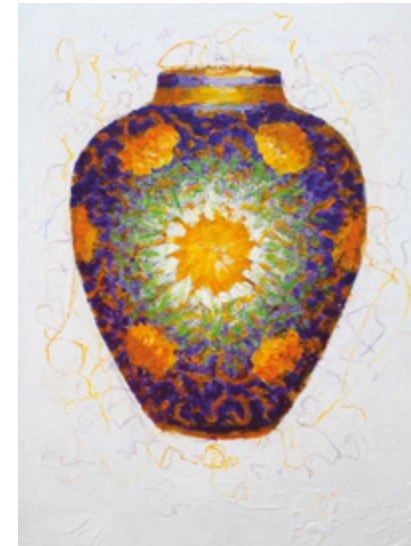


Vulpecula 2021, Oil paint and oil stick on 200 gsm paper, 210 x 150 cm



Cassiopeia 2021, Oil paint and oil stick on 200 gsm paper, 210 x 150 cm





(top, left) **Vase I** 2021, Oil paint and oil crayon on paper, 40 x 30 cm. (top, right) **Vase II** 2021, Oil paint and oil crayon on paper, 40 x 30 cm
(top, left) **Vase III** 2021, Oil paint and oil crayon on paper, 40 x 30 cm. (top, right) **Vase IV** 2021, Oil paint and oil crayon on paper, 40 x 30 cm

(left) **Vase V** 2021, Oil paint and oil crayon on paper, 40 x 30 cm
(middle) **Vase VI** 2021, Oil paint and oil crayon on paper, 40 x 30 cm. (right) **Vase VII** 2021, Oil paint and oil crayon on paper, 40 x 30 cm

BIOGRAPHY

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| <p>1954 Born in Cheadle Hulme, England
Grew up in the North of Scotland</p> <p>1972-76 Duncan of Jordanstone College of Art, Dundee, Scotland</p> <p>1978-80 Travelling through Sudan, Ethiopia, Uganda and Kenya, living with and portraying tribal people. This work was sponsored by the British Council and exhibited at the French Cultural Centre, Nairobi, Kenya</p> <p>1982 Residence in Switzerland where he opened SOS (School of Seeing), a school furthering the creative process - for individual students and teacher-training seminars</p> <p>1990 Foundation of Labyrinth Publishing Switzerland</p> <p>1991-95 The first book nach aussen – nach innen, won the prize of “The most Beautiful Swiss Book, Art Section 1991”
A further four publications followed:
<i>Wir bleiben bis ihr geht</i> (1992); <i>Crossing</i> (1994); Frankie Klingeling; Teenage Blue (1995)</p> <p>1994-1996 Worked in performance under Antonio Neiwiller (Italy) and Gerard Personier (Switzerland)</p> <p>1996 Over the next four years creating and performing his own works. Performance/music video Vindonisa was made together with Paul Giger (ECM Records)</p> <p>1996 Guest lecturer at Zurich University, Zurich, Switzerland, exploring art as a medium of communication and learning (Neue Lernkultur)</p> <p>1997-1999 Tamangur: A documentary film directed by Stephen Macmillan was made of Andrew James Ward works in the Alpine forest, commissioned by the Forestry Commission of Switzerland. Short-listed for the Grand Prix at the Paris Art Film Festival. Won the Grand Prix at Les Diablerets Film Festival, Switzerland, and Directors award at the Slovenian Film Festival</p> <p>1999-2004 Invitation to Taiwan, Korea and the Philippines to work on an art installation on the theme of sex slavery. It was sponsored by, among others, Pro Helvetia, Arts Council of Switzerland;
Alexander Schmidheiny Stiftung, Switzerland; Osram and IFOR. The finished installation was on a world tour.</p> <p>2005 Andrew James Ward returns with his family to live in Scotland</p> | <p>2007 Completion of the installation Bardic Voyage consisting of 12 large semi-abstract portraits of local bards encased in weather-proof acrylic glass frames and installed on three CalMac ferryboats and terminal buildings. Sponsored by Bord Na Gaidhlig, Caledonian MacBrayne and Tomatin Distillery.</p> <p>2007-10 Completion of an installation commissioned by Tomatin Distillery of 9 large portraits (2.5 x 1.6m) to be installed on the distillery walls; to be opened in 2011.</p> <p>2011 Worked on an animation film based on 100 paintings of wild salmon that have rapidly been dying out since the introduction of fish farming on the west coast of Scotland. A selection of Exhibitions, installations and performances</p> <p>2012 Andrew James Ward moves with his family to live in Germany
Collaboration with Art Group Transgressive North on visuals for film and CD „Boats“ in aid of homeless children in India.</p> <p>2013 Starts painting with brushes as unable to paint with hands due to skin irritation.</p> <p>2014 Opened SOS (School of Seeing) in Wehrheim by Frankfurt, Germany. An arts Centre for furthering the creative process through workshops, projects exhibitions and discussions.</p> <p>2015 Invited to create projects with local schools. Commission from Kanton Appenzell AR, Switzerland for a large Portrait of Elisabeth Pletcher to hang in Trogen High School.</p> <p>2016 Open Art Room Project at the Sophie Scholl School, Bad Nauheim, Germany</p> <p>2017-18-19 A two year Art Project “Hand in Hand“ at the GAG School, Bad Homburg, Germany</p> <p>2020 Founding of “Open Space“ with artist Uta B Riech to bring art into Schools in the Frankfurt area.</p> |
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A SELECTION OF EXHIBITIONS, INSTALLATIONS AND PERFORMANCES

2021 Galerie Andres Thalmann, Zurich, Switzerland
 2016-17 Studio time
 2016 John Schmid Gallery Kloster Schönthal, Basel, Switzerland
 2015 International House Philadelphia, USA
 Kyungsang Museum, Seoul, South Korea
 2014 Galerie Andres Thalmann, Zurich, Switzerland
 Eden Court Arts Centre, Inverness, Scotland
 Opening Exhibition SOS, Wehrheim, Germany
 2013 RHH Art Gallery, Inverness, Scotland
 2012 Eden Court Arts Centre, Inverness, Scotland
 2011 Central Library Edinburgh, Edinburgh, Scotland
 Galerie Andres Thalmann, Zurich, Switzerland
 Galerie Andres Thalmann, St. Moritz, Switzerland
 2010 100 Salmon at the RHH, Inverness, Scotland
 2009 Eden Court Theater, Inverness, Scotland
 2008 Bardic Voyage, Taigh Chearsabhagh Museum & Arts Centre, Lochmaddy, North Uist, Scotland
 2006 Schoenthal Sculpture Park, Langenbruck, Switzerland
 Bardic Voyage, Caledonian MacBrayne Ferries, Scotland
 Gallery Lutz and Thalmann, Zurich, Switzerland
 2005 Schoenthal Sculpture Park, Langenbruck, Switzerland
 An talla solais, Ullapool, Scotland
 Bardic Voyage, MV Isle of Lewis (Pilot Project), Scotland
 2004 Philadelphia Free Public Library, Philadelphia, USA
 Georgetown University, Washington, USA
 Studio Bach, Geneva, Switzerland
 2003 House of Congress, Taipei, Taiwan
 Gallery Lutz and Thalmann, Zurich, Switzerland
 2002 National Museum Manila, Manila, Philippines
 GSIS Museum of Modern Art, Manila, Philippines
 2001 United Nations, Durban, South Africa
 D6 Museum, Cape Town, South Africa
 Schoenthal Sculpture Park, Langenbruck, Switzerland



2000 The Hague Appeal for Peace, The Hague, Netherlands
 Gallery Lutz and Thalmann, Zurich, Switzerland
 United Nations, New York, USA
 1999 Galerie Goldenes Kalb, Aarau, Switzerland
 Installation, Netherlands Congress Center, The Hague, Netherlands
 1998 Stadthaus Galerie, Chur, Switzerland
 1996 Performance, Klosterkirche, Königsfelden, Switzerland
 1995 Accademia Amiata, Arcidosso, Italy
 1994 Installation, Kammgarn Kulturzentrum, Schaffhausen, Switzerland
 1993 Kunst und Exil, Kaserne Basel, Switzerland
 Accademia Amiata, Arcidosso, Italy
 1991 Installation, Freie Bruggger Kulturtage, Brugg, Switzerland
 1990 Kunsthalle Ziegelhütte, Appenzell, Switzerland
 Felicity Samuel Gallery, London
 1989 Schloss Arbon, Arbon am Bodensee, Switzerland
 1988 Galerie Frankengasse, Zurich, Switzerland
 Stage Design, Studiobühne, Stadttheater St. Gallen, Switzerland
 1987 Galerie Passepartout, St. Gallen, Switzerland
 Galerie Frame, Steinach, Switzerland

1986 Galerie am Hexengässlein, St. Gallen, Switzerland
 Galerie Frame, Steinach Bodensee, Switzerland
 1984 Dance Performance, Stadttheater St. Gallen, Switzerland
 1983 Four Performances, Stadttheater St. Gallen, Switzerland
 1982 Stiftung Kunstschaffen, St. Gallen, Switzerland
 1980 French Culture Center, Nairobi, Kenya
 1977 Compass Gallery, Glasgow, Scotland

CORPORATE AND PUBLIC COLLECTIONS

Central Library Edinburgh, Edinburgh, Scotland
 Collection of Tilo Modersitzki
 Art Leasing & Invest AG Collection, Zurich, Switzerland
 Bruni Treuhand GmbH, Eglisau, Switzerland
 Deloitte, Zurich, Switzerland
 Edinburgh Central Library, Edinburgh, Scotland
 Edinburgh School of Music, Edinburgh, Scotland
 Falcon Private Bank, Abu Dhabi, United Arab Emirates
 French Cultural and Cooperation Centre, Nairobi, Kenya
 GSIS Museum of Modern Art, Manila, Philippines
 Haus der Kommunikation AG, Zollikon, Switzerland
 Kantonsschule Trogen, Trogen, Switzerland
 Lochdar Primary School, South Uist, Scotland
 RHH Art Gallery, Inverness, Scotland
 Sabhal Mor Ostaig College, Isle of Skye, Scotland
 Schoenthal Monastery, Langenbruck, Switzerland
 Scheonthal Sulpture Park, Langenbruck, Switzerland
 Stadtbibliothek Chur, Chur, Switzerland
 Taigh Chearsabhagh Museum & Arts Centre, North Uist, Scotland
 Tomatin Distillery Ltd., Tomatin, Scotland
 United Nations, New York, NY, USA





IMPRESSUM

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