



# Chicago

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## Max Bill: No Beginning, No End

A Retrospective Marking the Centenary of the Artist,  
Designer, Architect, Typographer and Theoretician

Edited by MUSEUM MARTa HERFORD

With Essays by Lorenzo Benedetti, Ulrike Bestgen, Friederike Fast, Thomas Kellein, and Erich Schmid and Interviews with Angela Thomas Schmid and Getulio Alviani

Swiss artist, architect, designer, typographer, and theorist Max Bill (1908–94) was one of the most important exponents of concrete and constructive art and a key figure in European applied arts and design history. Educated by such prominent teachers as Paul Klee, Wassily Kandinsky, and Walter Gropius at the Bauhaus, Bill immediately displayed a genius for work in fields as diverse as painting, sculpture, and design at the start of his career in the 1930s. In the 1950s he teamed up with Inge Scholl and Otl Aicher to found the legendary Ulm College of Design in Ulm, Germany, of which he became the first director. In his work, Max Bill

carried on the legacy of the Bauhaus, both as an artist and a teacher, and made a decisive and lasting contribution to twentieth-century cultural life.

*Max Bill* accompanies an exhibition at the Museum MARTa Herford in Herford, Germany, held to mark the centenary of this exceptional artist. The exhibition displays Bill's wide-ranging work, and it also sets him in the context of his cultural milieu by featuring works by his contemporaries, such as Kurt Schwitters, Wassily Kandinsky, and Donald Judd. Accompanying essays investigate Bill's influence on other artists and the lasting importance of his oeuvre in the present.

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Museum MARTa Herford is a museum of contemporary art and design in Herford, Germany.

## Manon—A Person

A Swiss Pioneer of Female Body and Performance Art

Edited by SIMON MAURER and BRIGITTE ULMER

With Essays by Jean-Christophe Ammann, Amelia Jones, Jörg Heiser, Brigitte Ulmer, and Simon Maurer

The Swiss artist Manon has been a pioneer of female body and performance art since the 1970s. From the beginning of her career, her work addressed the construction of sexual, gender, and identity stereotypes, long before it became widely accepted or fashionable to do so. *Manon—A Person* is the first comprehensive study of this groundbreaking contemporary artist, featuring the entire range of her work, from the first fetish images and installations to a set of recent—and previously

unseen—photographic series.

Informed by essays by internationally renowned curators and critics, this lavishly illustrated volume traces the life of an incomparable artist, from her early days as a lingerie model and H. R. Giger's muse to her success as a clothing designer and gender-challenging performance artist. *Manon—A Person* will be essential reading for anyone interested in the heady intersection of gender, fashion, and art.

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Simon Maurer is director of the Helmhaus Zürich museum in Switzerland. Brigitte Ulmer is a freelance writer and art critic living in Zürich. She is the editor of *Manon—She Was Once Miss Rimini*, also published by Verlag Scheidegger and Spiess.

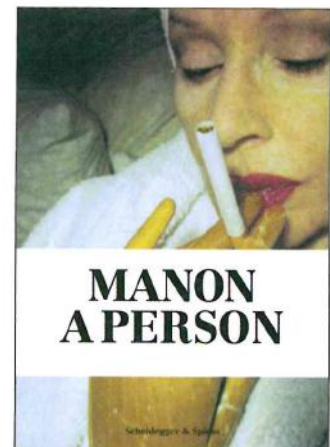


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