

Hannah Höch



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As one of the protagonists of the Berlin Dada movement, Hannah Höch railed against tradition and conservatism in 1920s Germany. Höch and such cohorts as George Grosz and Raoul Hausmann raised anarchic revolution through cutting photomontage, nonsensical performance, and biting visual satire. A singular and important work in the artist's oeuvre is the so-called "Sammelalbum," which she produced and pasted together from found imagery for her own pleasure and use, circa 1933. In it, she arranged a choice selection of newspaper and magazine photographs cut from popular German magazines of the time, such as the *Berliner Illustrierte* and *Der Dame*. A diverse, allusive group of images they are, representing everything from her favorite film stars to oddly captured animals and toy dolls, nudes, landscapes, scenic travel vistas, and synchronized dancers. By combining the collected pictures in continuous and sometimes contradictory sequences and double-page spreads, Höch created startling and often jarring photo collages. Never before published, Album can be considered to represent a heretofore unknown aspect of Höch's work, since its style of collage differs strongly from her well-known photomontages. This publication presents the entire Album in an exquisite facsimile reproduction, maintaining the filmic quality

of its order and layout. In an accompanying essay, Gunda Luyken considers the content and history of the Album , locating it in the wider context of Höch's oeuvre.

Edited by Gunda Luyken. Hardcover, 9.5 x 13.25 in./132 pgs / 116 color.

作者介绍:

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