

## NOTHING MORE IS POSSIBLE JOHANNES SCHÜTZ – A SET DESIGNER PLAYS WITH SPACE

**Set design from A to Z: the artist's book *Models & Interviews* provides insight into the renowned set designer Johannes Schütz's creative process. His radically simple designs have nothing to do with omission, but rather, they define the space for both actors and audience.**

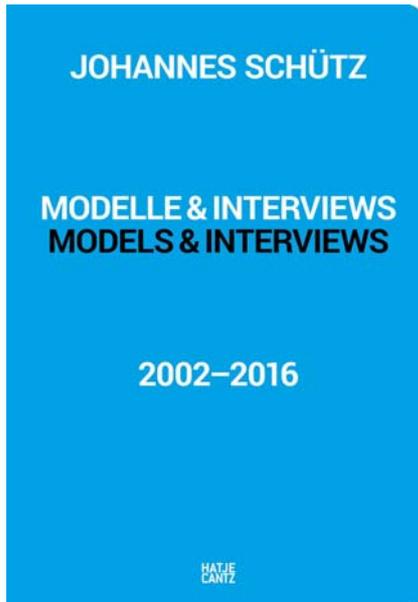
Berlin, November 8, 2016 – “A metaphysical exercise in balance, in order to be a creator of worlds at very little risk,” is the way that the philosopher Gaston Bachelard (1884-1962) described working with miniatures. Models on a one to twenty scale also comprise the foundation for the set designs by Johannes Schütz (\*1950). “A scale that turns out to be large enough to work on details, but when photographed, loses its model and miniature qualities,” explains this man of the theater. For him, working on a model creates a personal space for play, and serves as both a “repository for observations” as well as a “presentational strategy.”

One can get lost in the worlds Schütz creates for the stage, but can also concentrate in them. Whether at the Burgtheater in Vienna, the Deutsches Theater in Berlin, or the Hamburg Schauspielhaus, Schütz's works are unpretentious, clear, and radical. For actors they open up a creative space that has little to do with overladen décor or an overzealous imitation of reality “Décor isn't intelligent,” states Schütz, adding: “Décor in the theater is mostly an excuse. When someone talks to someone else, I don't know why an ambience has to be abused in order for them to do so.”

Anyone who wants to know more about Johannes Schütz's artistic work, or who wants to know why simplicity has nothing to do with omission, or why costuming is part of a good set design, will find answers in *Models & Interviews*. The book opens up the “artistic alphabet” of the celebrated set designer, and allows readers to immerse themselves in his creative process. Photographs of his models, along with collected interviews reflect his creative approach to plays, while at the same time, they span a serial arc between his stagings of the past decade: “Through a set design I think about what didn't work for me before elsewhere. This leads to series.”

The equally simple, yet surprisingly remarkable design of *Models & Interviews* bears Schütz's signature: the book's cover, endpapers, and edge coloring are in cyan blue. The title's clear, black-and-white lettering is embossed, encouraging a haptic approach to it. The paper inside the book is reserved, unobtrusive, and at the same time, evidence of high-quality simplicity.

For many years Schütz worked with the director Jürgen Gosch, who died in 2009. Their productions together received many prizes and they were frequently invited to present their work at the Berlin Theatertreffen. In 2009 the Berlin Theater Prize was awarded to Jürgen Gosch and Johannes Schütz. Schütz also received the DER FAUST theater prize in for his work on Karin Beier's production of *Das Werk/Im Bus/Ein Sturz* at the Schauspiel Cologne. In 2010 he was the recipient of the Nestroy Theater Prize. Johannes Schütz has been a professor for set design at the Kunstakademie Düsseldorf since 2010.



**JOHANNES SCHÜTZ  
MODELS & INTERVIEWS**

With a guest contribution by Thomas Scheibitz,  
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Especially in the digital age, Hatje Cantz regards itself an element linking museums, artists, galleries, collectors, and art lovers. Conveying knowledge - in terms of both content and visuals - as well as an enthusiasm for art is always at the heart of our engagement.

In keeping with our ambition to make it possible to experience art beyond the medium of the book, Hatje Cantz has launched the EDITION GERD HATJE as we continue to expand our portfolio of strictly limited, signed editions featuring works on paper, photographic works of art, and art objects.

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