

THE BIG RETROSPECTIVE

WOLFGANG TILLMANS – A LEADING FIGURE FOR A GENERATION

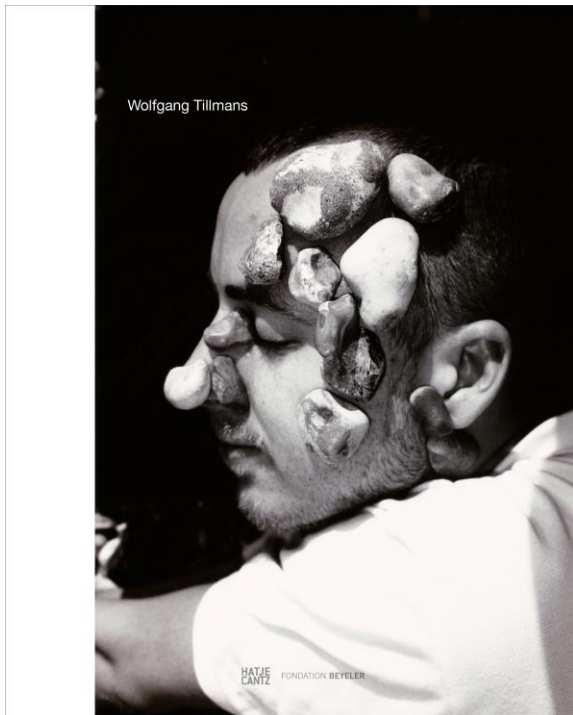
Over the course of his artistic career Wolfgang Tillmans has revolutionized the medium of photography in previously unknown ways, while also translating it into other media. His body of work is a considerable contribution to our understanding of our era. The monograph *Wolfgang Tillmans* takes a new look at his art from a narrative, rather than a chronological, perspective.

Berlin, June 6, 2017 — The reception of Wolfgang Tillmans's (*1968 in Remscheid) work is often connected to his personality. His commitment to various social contexts and his attitude toward them result in a narrative that is often used as a guideline to understanding his work. Thus, what Tillmans's pictures really are and what makes them unique are factors that tend to recede into the background, because they're not as easily comprehensible and are more difficult to describe.

Wolfgang Tillmans is being published in conjunction with the large summer exhibition at the Fondation Beyeler. It's the first monograph to take a different approach to the artist's work, organizing and grouping Tillmans's art in previously unknown ways. The book is not characterized by one particular theme or narrative context: it begins and ends with the pictures themselves. Tillmans transforms the mechanical medium of photography into a strongly expressive, independent visual language—a language in which vision as such, and hence, the perception of the world, becomes the theme.

Tillmans became known in the early 1990s for his now iconic photographs depicting an entire generation's attitude toward life, characterized by a lighthearted urge for freedom and the desire to enjoy life in the now. He soon expanded his focus and used his experiments in photography to invent a new visual vocabulary. This resulted in works created with and without the camera, as well as with a photocopier. Besides traditional genres such as portraits, still lifes, or landscapes, the new publication presents abstract works of art that play with the boundaries of the visible and often take on a sculptural, object-like character. *Wolfgang Tillmans* demonstrates that his art is not concentrated on photography in the classic sense, but rather on the creation of images. For example, the artist's abstract work *Lighter* (2005) says: "I don't represent. I only depict myself. The photo will always be faced by people with an absolute expectation. You do not just represent yourself, but you are really only a window to something else."

The monograph *Wolfgang Tillmans* contains 383 illustrations, some of them large-format, on more than 300 pages. This elaborate publication also features many quotes from the artist himself, as well as from his companions and fellow artists. With a foreword by Sam Keller, director of the Fondation Beyeler, and Theodora Vischer, curator of the current exhibition at the Fondation Beyeler, which will be on display in Basel until October 1.



WOLFGANG TILLMANS

Editor Wolfgang Tillmans für die Fondation Beyeler,
Riehen/Basel

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Hatje Cantz is a groundbreaking international publishing company specializing in art, architecture, and photography. Since 1945 Hatje Cantz has been using its profound expertise and enthusiasm for craftsmanship to produce and publish books of the highest quality. We currently release around two hundred new titles annually.

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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