

HUNDERTWASSER

ART PRINT COLLECTION



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HUNDERTWASSER (936) DAS 30 TAGE FAX BILD • THE 30 DAYS FAX PAINTING • LE 30 JOURS FAX IMAGE, 1994

„ONE SHOULD FEEL PROTECTED WITH ART AS IF YOU WERE REALLY AT HOME.
ART MUST BE BEAUTIFUL, TRUE AND POSITIVE. ART MUST RETURN TO
SIMPLICITY IN OUR MORE AND MORE COMPLICATED WORLD.“

HUNDERTWASSER, 1981

ART PRINTS

Painting, with all its possibilities of colours, shades and tonal values is not directly transferable to the process of four-colour printing. Therefore Hundertwasser further developed his paintings for reproduction in offset printing by making use of the variety of printing possibilities. Since printed works are produced in print editions and are seen by even more people than a unique, original artwork, Hundertwasser's aim was to create works of printed art that surpass his paintings in their richness. Hundertwasser and Bernd Wörner developed a unique printing process with special printing methods. The refinement with glossy foils and various gloss and matt varnishes, as well as the use of 250-350 g/m² paper are further highlights of these unique Hundertwasser art prints.

Hundertwasser art print works are printed mirror-inverted, since the printed work thus opens up a new dimension and it can be rediscovered in a new light; furthermore, counterfeits and imitations become more difficult.



GREEN TOWN KD-781-ad
An adaptation after Oeuvre (781) Format: 48 x 48 cm



(745) **BLOBS GROW IN BELOVED GARDENS** KD-745
Format: 48 x 48 cm



(691) **IRINALAND OVER THE BALKANS** KD-691
Format: 67 x 48 cm



(725) **THE BLOB GROWS IN A FLOWER POT** KD-725
Format: 48 x 48 cm



(756) **ANTIPODE ISLAND** KD-756
Format: 48 x 48 cm



(839) **LOEWENGASSE - THE THIRD SKIN** KD-839
Format: 67 x 48 cm



(224) **THE BIG WAY**
Format: 67 x 67 cm

Hundertwasser commented on his work „THE BIG WAY“:

„ ... Compared to the other images, this one allows for an additional way of viewing, as you do not have to look at it as a whole. Starting in the middle you can follow the entire course of the spiral with your finger or your eyes and become aware of how narrow the path often gets, how its colours change and what obstacles there are on the way. ... “

(from: Hundertwasser 1928-2000, Catalogue Raisonné, Vol. 2, Taschen, Cologne, 2002, p. 291)



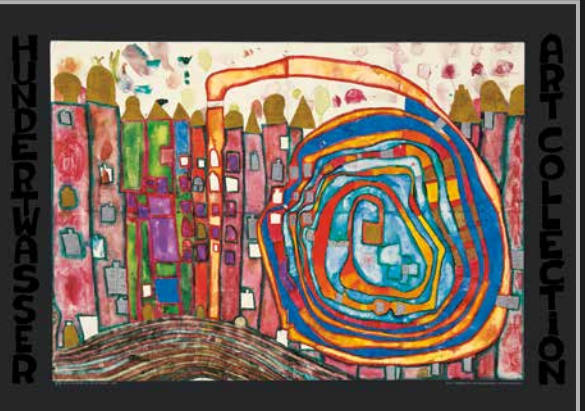
WE LIVE IN PARADISE KD-134I-ad
An adaptation after Oeuvre (134I) Format: 48 x 48 cm



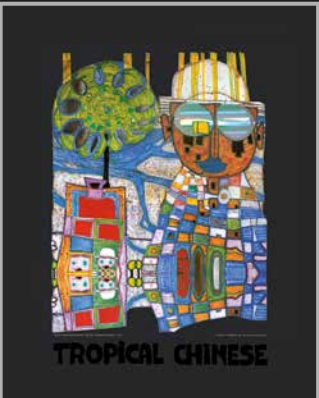
(814) **PAVILIONS AND BUNGALOWS FOR NATIVES AND FOREIGNERS** KD-814
Format: 48 x 48 cm



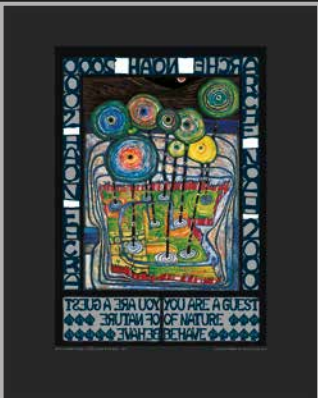
(886) **BIRTH OF A CAR** KD-886
Format: 48 x 48 cm



(970) **WHO HAS EATEN ALL MY WINDOWS** KD-970
Format: 67 x 48 cm



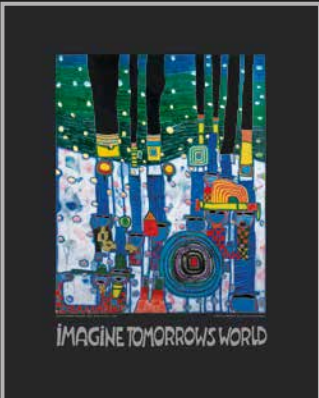
TROPICAL CHINESE KD-887G-kl
After Oeuvre (887G) Format: 40 x 50 cm



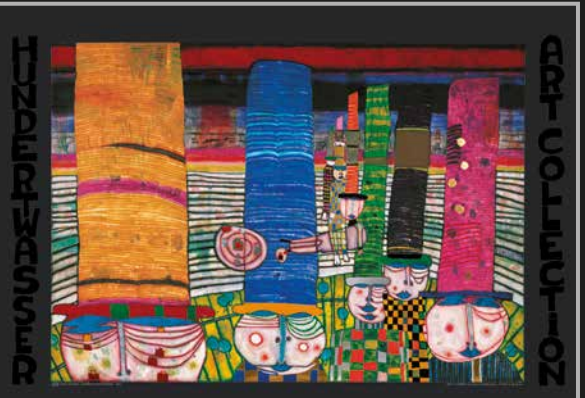
ARCHE NOAH 2000 KD-775A-kl
After (775A) Format: 40 x 50 cm



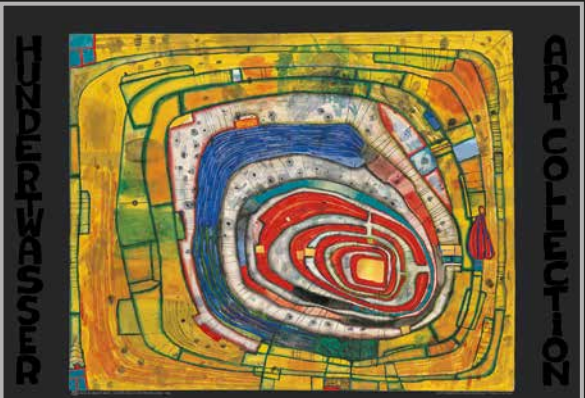
SAVE THE RAIN KD-690A-ad
An adaptation after (690A) Format: 40 x 50 cm



IMAGINE TOMORROW'S WORLD KD-944C-kl
After (944C) Format: 40 x 50 cm



(844) **CHAPEAUX QUI PORTENT** KD-844
Format: 67 x 48 cm



(836) **ILE EN MER JAUNE - SUR LE CHEMIN ON N'EST JAMAIS PERDU** KD-836
Format: 67 x 48 cm



(781) GREEN TOWN

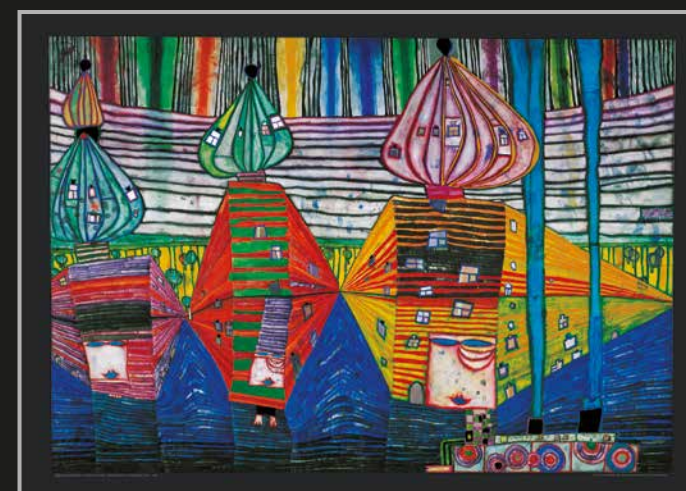
Format: 84 x 59,4 cm

Hundertwasser commented on his work „GREEN TOWN“:

„An urban architecture painting. The movement of pedestrians and cars takes place in the midst of grass and nature and tree-lined arcades. From above the city cannot be seen, as the roofs and level ground are also totally full of greenery. One thinks it is a forest landscape. It is similar to painting (699) *The Houses Are Hanging Underneath the Woods (Meadows)*: as a painter one can dream up architecture that really does get built one day. I'm glad I'm a painter and not an architect.“

(from: Hundertwasser 1928-2000, Catalogue Raisonné, Vol. 2, Taschen, Cologne, 2002, p. 607f)

KD-781



(843) EMERSON DE LA TROISIEME PEAU

Format: 84 x 59,4 cm

KD-843



(698) DOWNTOWNLANE

Format: 77 x 59,4 cm

KD-698

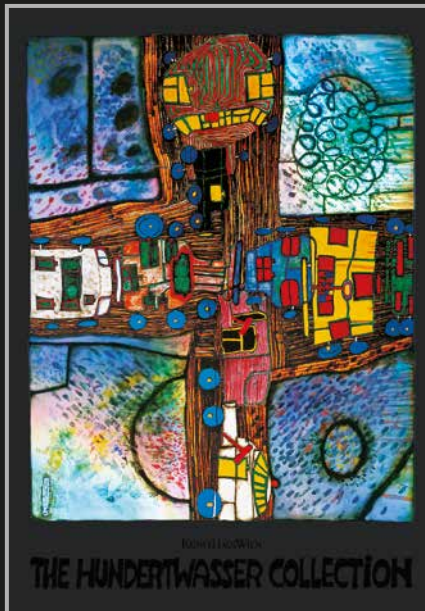


TROPICAL CHINESE

An adaptation after Oeuvre (887)

Format: 59,4 x 84 cm

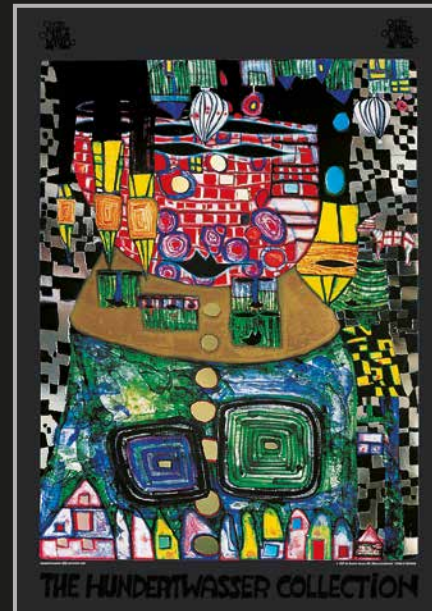
KD-887G



(875) CROSSROADS

Format: 59,4 x 84 cm

KD-875



ANTIPODE KING

An adaptation after Oeuvre (928)

Format: 59,4 x 84 cm

KD-928B



(936) THE 30 DAY FAX PAINTING

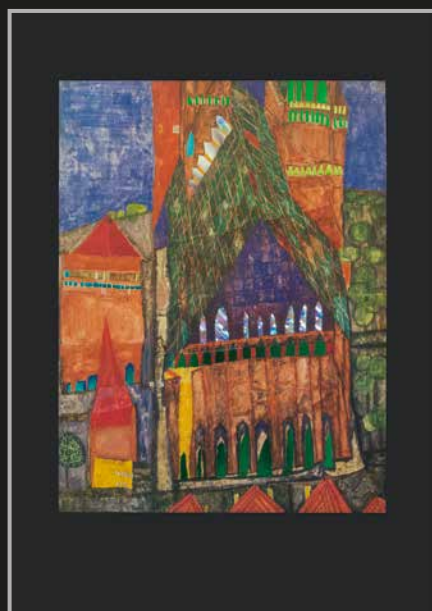
Format: 59,4 x 84 cm

KD-936

Hundertwasser commented on his work „THE 30 DAYS FAX PAINTING“:

„From the antipodes I faxed one sheet of typing paper, an ink drawing, per day for thirty days to a lady I was friends with; these could then be put together, six across and five rows down, to form a large consecutive picture. I began at the upper left and didn't know how I would go on drawing the next day. (...) The thirty sheets were then copied on primed paper and mounted on canvas in the proper sequence and painted with mixed techniques, i. e., watercolour, acrylic paint, tempera, oil, lacquer and metal. This picture turned into one of my biggest adventures as a painter. ... “

(from: Hundertwasser 1928-2000, Catalogue Raisonné, Vol. 2, Taschen, Cologne, 2002, p. 684)



(104) CATHEDRAL I

Format: 59,4 x 84 cm

KD-104

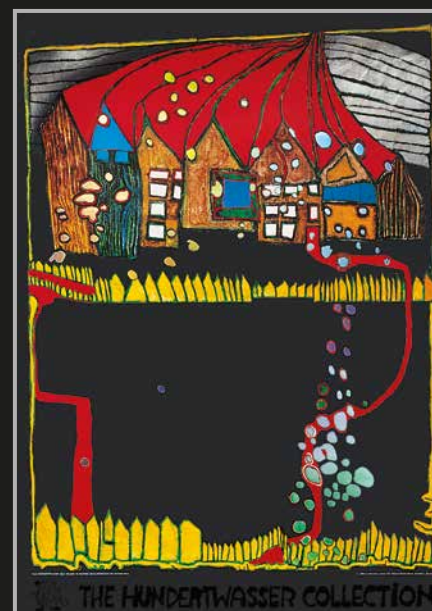


HAUSKATZE

An adaptation after Oeuvre (906)

Format: 59,4 x 84 cm

KD-906C



HOUSES IN THE SNOW

An adaptation after Oeuvre (557)

Format: 59,4 x 84 cm

KD-557E



(97) THE MIRACULOUS DRAUGHT

In cooperation with René Brô

Format: 84 x 58 cm

KD-097

GRANO-LITHOGRAPHIES

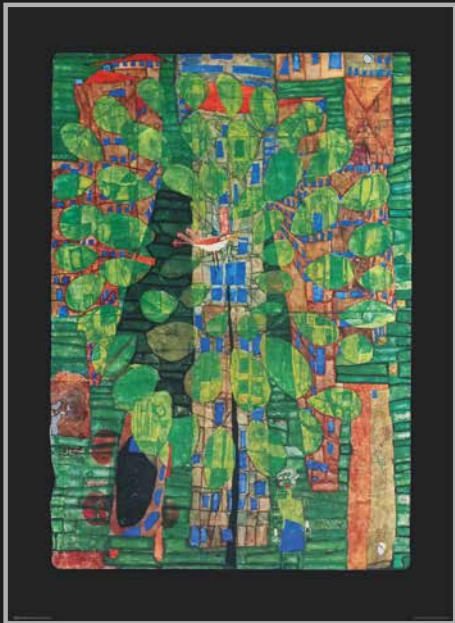
The grano-lithograph printing process is a patented, screenless art printing process based on collotype printing techniques. The screenless litho composition in numerous colors enables a perfect, color fast reproduction of a work of art. These granolithographs are limited to 2,000 copies per motif (1,500 each with a black border and 500 with a white border).



97 THE MIRACULOUS DRAUGHT

KDG-097-sw

In cooperation with René Brô
Format: 91 x 56 cm



124 SINGING BIRD ON A TREE IN THE CITY

Format: 56 x 77 cm

KDG-124-sw

Hundertwasser commented on his work „SINGING BIRD ON A TREE IN THE CITY“:

„A city with high buildings. The buildings on grass and the large tree in the city are as big as the skyscrapers. The bird is in the centre. This shows precisely my ecological tendency to bring green to the city. And right in the foreground, at that: the tree is more important than the architecture. Just as President Senghor said, „If somebody builds a house, the tree standing next to it should be higher than the house.“ (from: Hundertwasser Architecture, Cologne, 1997, p. 14) Léopold Sédar Senghor, President of Senegal, said to me, „A house may not be higher than the tree standing next to it. . .“

(from: Hundertwasser 1928-2000, Catalogue Raisonné, Vol. 2, Taschen, Cologne, 2002, p. 216)



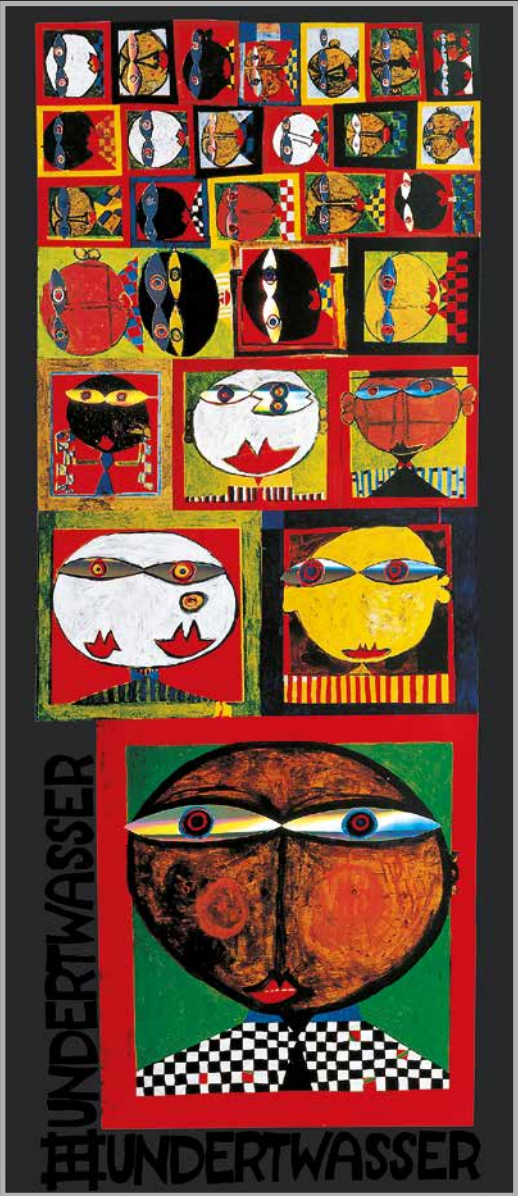
96 PARADISE - LAND OF MEN, OF TREES, BIRDS AND SHIPS

KDG-096-sw

In cooperation with René Brô
Format: 90 x 56 cm

ORIGINAL ART PRINTS

The original art prints are works developed and designed by Hundertwasser in the course of the production process at the printing house. They therefore also have their own work number. They are produced in a high-quality offset printing process in combination with glossy foil embossing, and partial UV varnish refinement.



WE LIVE IN PARADISE

KD-134I

An adaptation after Oeuvre (134)
Format: 60 x 138 cm



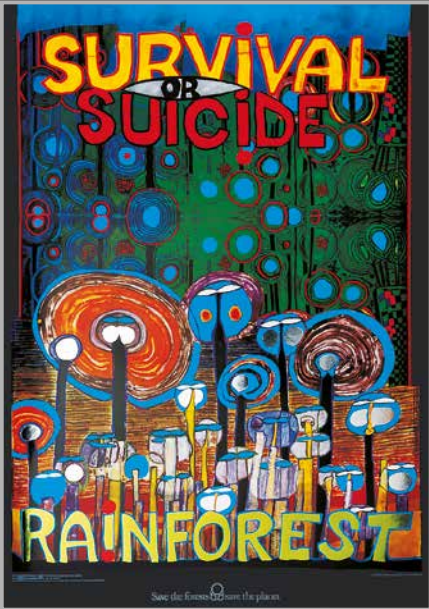
SKYSCRAPERS

KD-686F

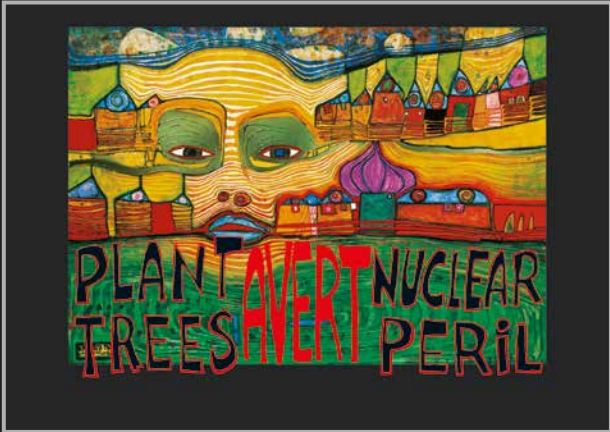
A collage based on Oeuvre (686)
Format: 60 x 138 cm

ORIGINAL POSTER

The original posters formed and still form an important part of Hundertwasser's environmental protection strategy. Hundertwasser created and produced the original posters at the request of various international organisations, for the most part environmental ones, and dedicated the prints to them. These were distributed by the organisations, which were then able to use the substantial proceeds for their activities.



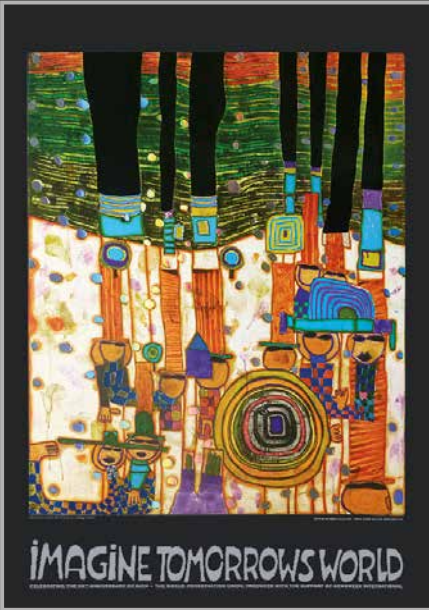
RAINFOREST
Format: 59,4 x 84 cm
KD-895B



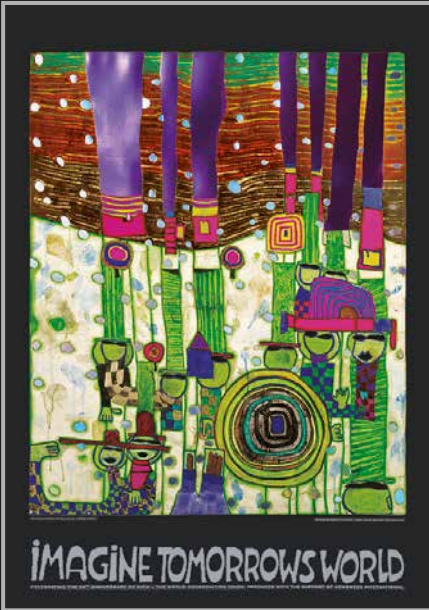
PLANT TREES - AVERT NUCLEAR PERIL
Format: 84 x 59,4 cm
KD-691D

A TREE CAN BE CUT IN FIVE MINUTES,
BUT NEEDS 50 YEARS TO GROW.
THAT'S THE DIFFERENCE BETWEEN
TECHNOCRATIC DESTRUCTION AND
ECOLOGICAL EVOLUTION.

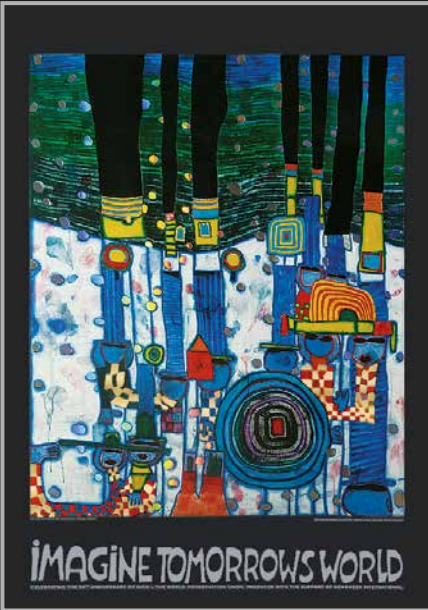
HUNDERTWASSER, 1980



IMAGINE TOMORROW'S WORLD
Format: 59,4 x 84 cm
KD-944C-or
Orange version



IMAGINE TOMORROW'S WORLD
Format: 59,4 x 84 cm
KD-944C-gr
Green version



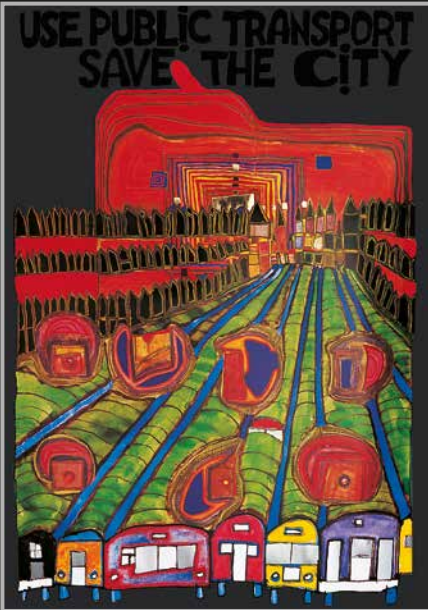
IMAGINE TOMORROW'S WORLD
Format: 59,4 x 84 cm
KD-944C-bl
Blue version



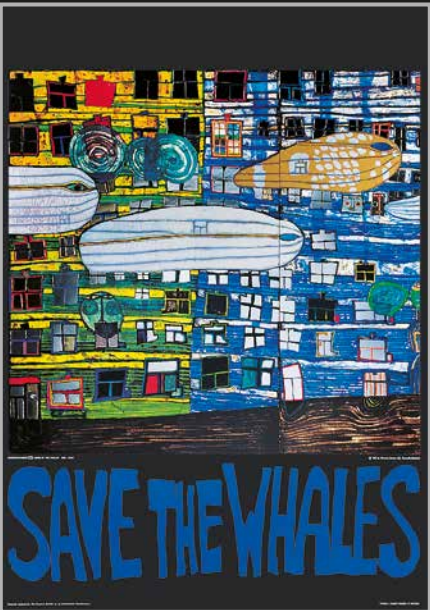
ARCHE NOAH 2000
Format: 59,4 x 84 cm
KD-775A



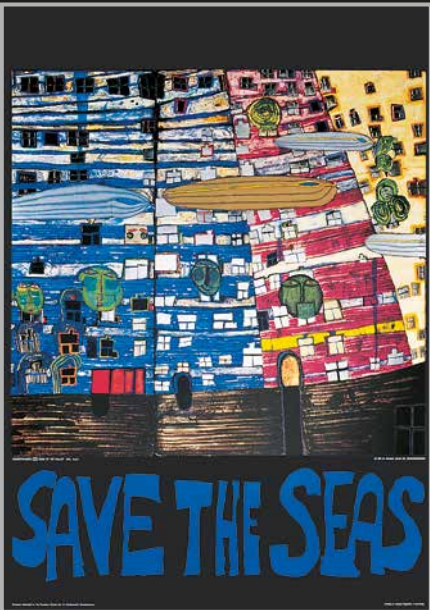
CREATIVE ARCHITECTURE IN HARMONY WITH NATURE
Format: 59,4 x 84 cm
KD-685B



SAVE THE CITY
Format: 59,4 x 84 cm
KD-553C



SAVE THE WHALES
Format: 59,4 x 84 cm
KD-777C



SAVE THE SEAS
Format: 59,4 x 84 cm
KD-777D

„IN PARADISE THERE IS LIGHT AND SHADOW,
GOOD AND EVIL, WEALTH AND POVERTY, CREATIVITY AND IMITATION,
JOY AND SUFFERING, BEAUTY AND UGLINESS. IF ONLY ONE OF
THESE ATTRIBUTES EXISTED IN PARADISE, IT WOULD BE
WORSE THAN HELL. WEALTH IS DIVERSITY.“

HUNDERTWASSER, 1983

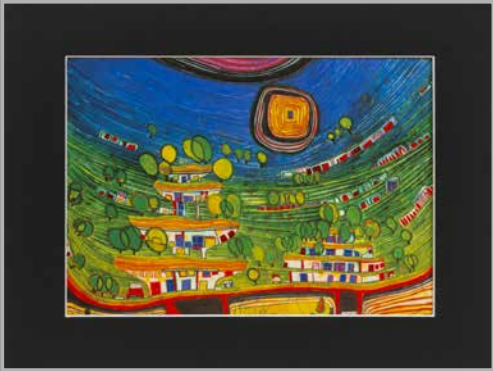
MINI ART PRINTS WITH PASSE-PARTOUT

Like art prints and original posters, the mini art prints are also printed in a high-quality offset printing process and finished with glossy-foil embossing. Framed with an acid-free, black passe-partout, the mini art prints fit perfectly into a standard frame due to their common format.



**YELLOW HOUSES -
IT HURTS TO WAIT WITH LOVE IF
LOVE IS SOMEWHERE ELSE**
Format: 40 x 30 cm

MKD-630



**THE HOUSES ARE HANGING
UNDERNEATH THE WOODS (MEADOWS)**
Format: 40 x 30 cm

MKD-699



GREEN TOWN
Format: 40 x 30 cm

MKD-781



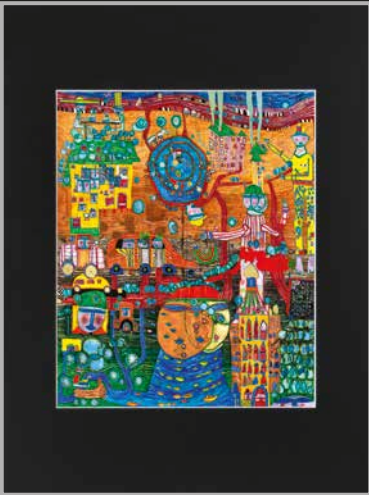
IRIALAND OVER THE BALKANS
Format: 40 x 30 cm

MKD-691



**RAIN OF BLOOD DROPPING INTO
JAPANESE WATERS LOCATED IN
AN AUSTRIAN GARDEN**
Format: 40 x 30 cm

MKD-475



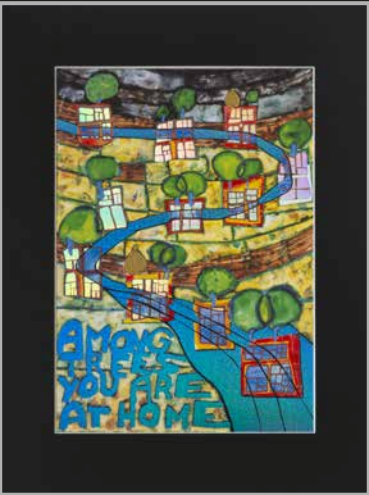
THE 30 DAY FAX PAINTING
Format: 30 x 40 cm

MKD-936



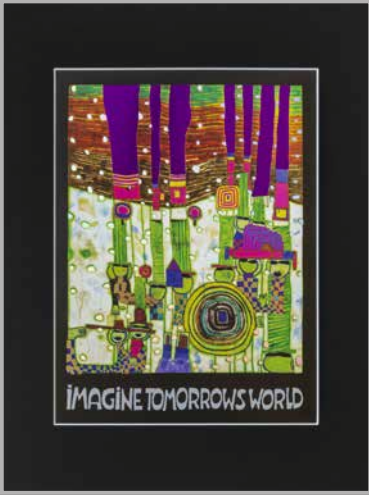
**CLOSE-UP OF INFINITY -
TAGORE'S SUN**
Format: 30 x 40 cm

MKD-937



AMONG TREES YOU ARE AT HOME
Format: 30 x 40 cm

MKD-967A



IMAGINE TOMORROW'S WORLD
Format: 30 x 40 cm

MKD-944C



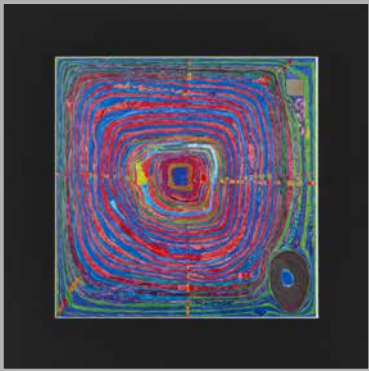
**ISLAND OF LOST DESIRE -
MORETON BAY FIG**
Format: 30 x 40 cm

MKD-755



GOOD MORNING CITY
Format: 30 x 40 cm

MKD-686



THE BIG WAY
Format: 30 x 30 cm

MKD-224



THE SMALL WAY
Format: 30 x 30 cm

MKD-931



Friedensreich Hundertwasser 1928-2000
Painter, Architect, Environmental Activist

Friedensreich Hundertwasser was born as Friedrich Stowasser in Vienna on December 15, 1928. He changed his name into Friedensreich Hundertwasser and later on he added Regentag and Dunkelbunt to his name.

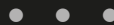
Hundertwasser is one of the 20th century's most celebrated European artists. His works were exhibited in museums in many countries on five continents.

Starting in the early 1950s, Hundertwasser was concerned with architecture and consistently pursued his goal of a more humane architecture in harmony with nature. In his manifestos, essays and demonstrations he expressed his rejection of rationalism in architecture, of the geometric straight line, the grid system and of the so-called functional architecture. From the 1980s on, he realized architectural projects integrating window right and tree tenants, uneven floors, afforestation of the roofs, and spontaneous vegetation. In his architectural oeuvre, Hundertwasser performed diversity instead of monotony, replaced the grid system with an organic approach and implemented unregulated irregularities.

Intuitively, Hundertwasser detected like a seismograph the dangers and false developments, whether it was in architecture, social and natural life or the ecology and the environment. Hundertwasser was a forerunner of the green movement. He committed himself to the preservation of our natural surroundings and a life in harmony with the laws of nature. He wrote numerous manifestos and designed and donated Original Manifesto-Art-Prints to support the protection of nature; against nuclear power, for the saving of the oceans and the whales and for the protection of the rainforest, to name only a few examples. Much of Hundertwasser's contribution to architecture (green architecture) as well as to ecology is of everlasting validity.

In a time of mediocrity, of aesthetic emptiness and the soullessness of prefabricated goods, Hundertwasser's endeavour for the hidden human longing for diversity and beauty in harmony with nature is manifested. In accordance with his philosophy. „Beauty is a Panacea“, Hundertwasser wished to restore beauty and romanticism to everyday life.

Hundertwasser died on February 19, 2000 aboard the Queen Elizabeth 2 on his way back from New Zealand to Europe. In accordance with his wishes, he is buried in harmony with nature on his land in New Zealand, in the Garden of the Happy Dead, under a tulip tree.



As the only publishing house in the world exclusively specialised in products of the artist Friedensreich Hundertwasser, we not only have a large assortment of different Hundertwasser products, but also more than four decades of experience in the production of high quality art prints. Our current range stems from the long-standing friendly cooperation with Hundertwasser and design according to his specifications, and at the same time the ambition to meet his artistic standards in all our products. Hundertwasser himself always said that reproductions of his works should be more beautiful than the originals, as they are seen by many more people. In accordance with Hundertwasser's instructions, additional colours such as gold, silver, special red, matt black and matt lacquer are used, as well as glossy foil embossing and UV lacquer finishes, to produce outstanding and individualised premium art prints that are unique in appearance and quality. To ensure the outstanding quality of our products, they are manufactured exclusively in Germany and Switzerland, using state-of-the-art printing and processing techniques.

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