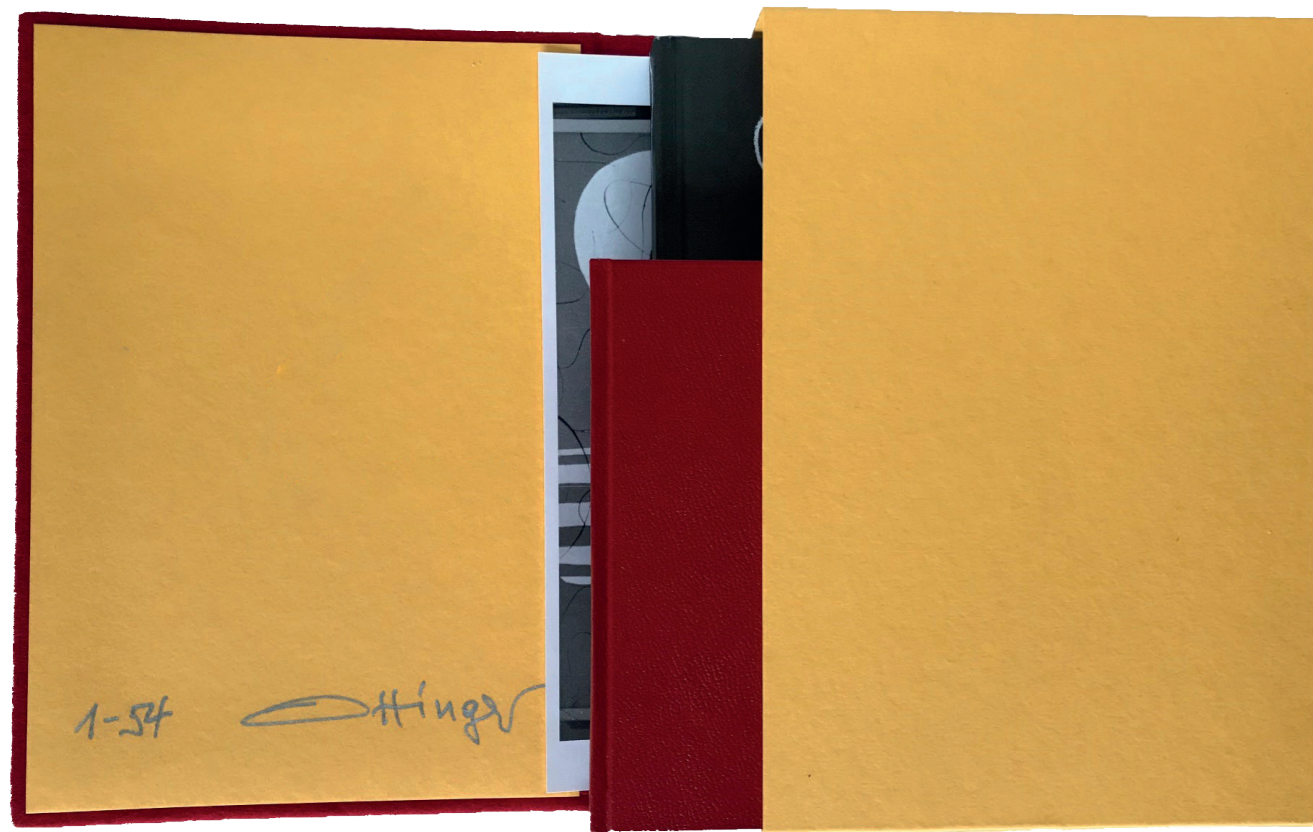


I'M A BELIEVER





NEW RELEASE: ARTIST'S EDITION
PARIS CALLIGRAMMES
BY ULRIKE OTTINGER

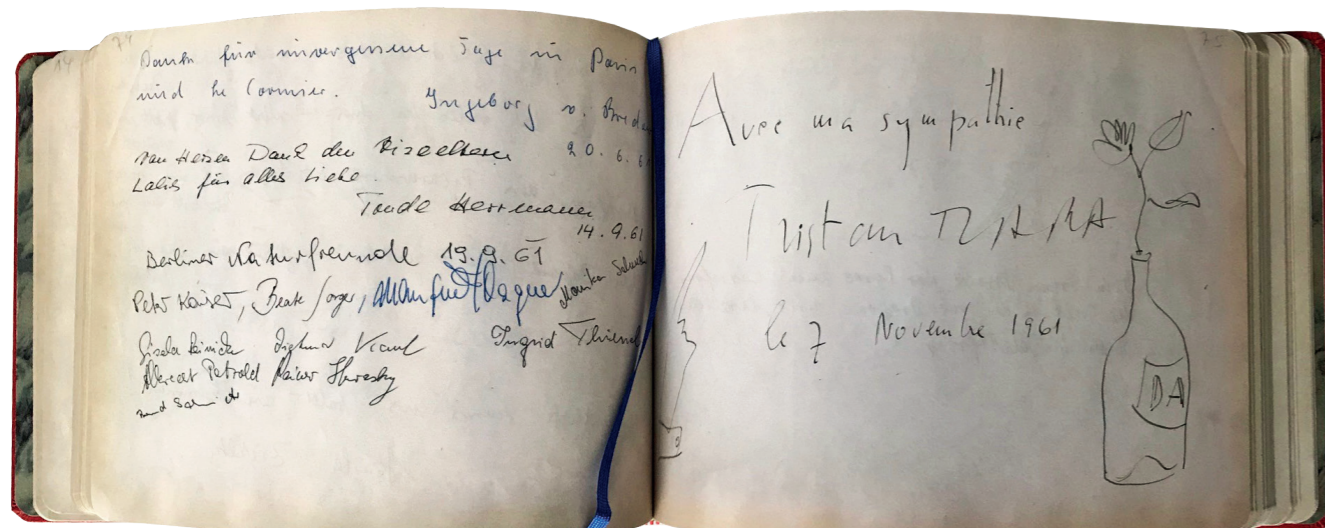
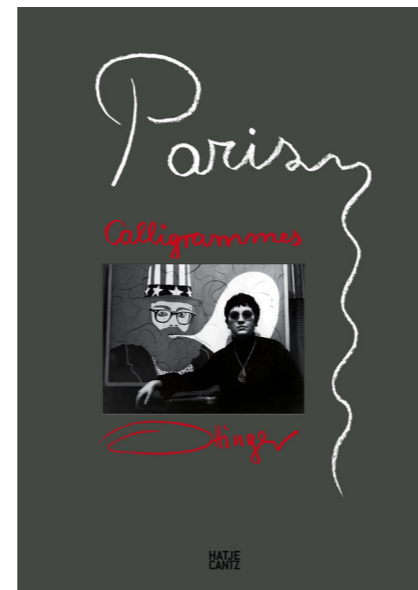
54 Exemplars plus 6 Artist's Proofs
 signed, dated, and numbered
 published on the occasion of the exhibition Paris Calligrammes
 in the Gallery Éric Mouchet Paris.
 The slipcase designed by Ulrike Ottinger is made from red felt,
 printed with a two colored serigraphy
 showing motifs from her 1960s Paris oeuvre.

The slipcase contains:
 The book Paris Calligrammes – A Memory Landscape
 in German, French and English
 with facsimiles of the screenplay and photographs by Ulrike Ottinger,
 texts by Aleida Assmann, Laurence A. Rickels, and Bernd Scherer,
 published by Hatje Cantz Berlin 2019/2020.

Facsimile of the guest book of Fritz Picard's Librairie Calligrammes
 in Paris from 1953 to 1971 with entries by:
 Tristan Tzara, Raoul Hausmann, Hans Richter, Ré und Philippe Soupault,
 Marcel Marceau, Claire Goll, Walter Mehring, Paul Celan, Lil Picard et.al.

A photo showing Ulrike Ottinger in front of her 1966 painting of Allen Ginsberg,
 barite print of 2020, numbered, dated, and signed by the artist.

Price: 800 Euro



PARIS CALLIGRAMMES refers to the **city** where I lived as a young painter in the 1960s, and simultaneously stands for a pictorial script that translates texts into visual figures.

Guillaume Apollinaire, then as now one of my artistic role models, gave the name to a small bookshop in Saint-Germain-des-Prés, from where I explored Paris, with his book of poetry *Calligrammes. Poèmes de la paix et de la guerre (Poems of Peace and War)*. On my strolls through the city the real topography of the streets, quays, and squares with their traces of French decolonization, the Algerian War, and the student revolt of 1968 became superimposed with my imaginary city of visual arts, music, and literature.

PARIS CALLIGRAMMES is also the title of a **film** in which I traced my wanderings from the *Librairie Calligrammes*, the meeting point of the returned German emigrants and French artists and intellectuals, to the famous museums and hidden artists' studios, from the cafes of the Existentialists to the *Cinématèque française* where I had discovered my passion for film. The time up until 1969, when I left the city, was one of the most influential phases for me personally, and simultaneously, from a historical perspective, an epoch of intellectual, political, and social upheavals. I came to Paris with the fixed plan of becoming a great painter. In my euphoria I wanted to immediately transform everything I experienced using artistic means. The question was: how. It was precisely this question which I was confronted with over 50 years later: How to tell the story of a very young artist, whom I remember, with the experience of an older artist, who I am now.

The **exhibition** PARIS CALLIGRAMMES in the *Haus der Kulturen der Welt* in Berlin was my personal memory landscape of this time, translated into the spatial. Photos, films, newspaper cuttings, sounds and music had been combined to create a dense assemblage of memory fragments. Their integration into an urban structure composed of soft textiles told of the changes that the past undergoes on the path of memory. Streets with Pop Art paintings – in which I engaged with war and consumer culture – translated into fabric collages, pointed the way to spaces which were important fixed points for me: With Fritz Picard, the book dealer of the *Librairie Calligrammes*, you entered my Parisian world of books. In the *Parc Colonial* you encountered the traces of French colonial history, or you could stroll through the streets around today's Gare du Nord where you could observe the art of plaiting hair in 'the best hairdressers in the district', the results being modern 'figure poems'.

Like in a time capsule the **artist's edition** PARIS CALLIGRAMMES contains all these images and memories, the political questions virulent then and now, and the poetical moments of my personal experiences at the time.

ULRIKE OTTINGER