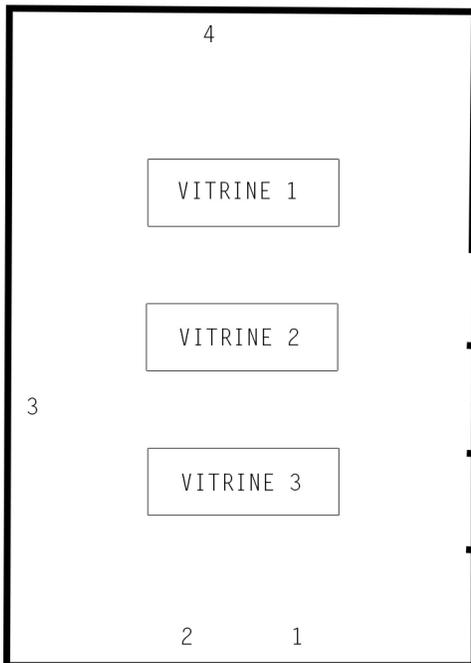


SI

Emmy Hennings / Sitara Abuzar Ghaznawi November 18, 2020 – January 3, 2021



1. Sitara Abuzar Ghaznawi
Showcase (Flower 1), 2020
Laserprint on cotton, facsimiles from Emmy Hennings archives, plexiglass and steel
47 ¼ x 35 ½ x 4 in

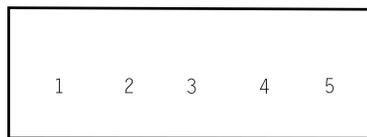
2. Sitara Abuzar Ghaznawi
Showcase (Flower 2), 2020
Laserprint on cotton, facsimiles from Emmy Hennings archives, plexiglass and steel
47 ¼ x 35 ½ x 4 in

3. Sitara Abuzar Ghaznawi
Leila, 2020
Lace, ribbons, eyelets
236 ¼ x 78 ¾ in

4. Sitara Abuzar Ghaznawi
Nasrin, 2020
118 x 108 ¼ in
Lace, eyelets

All courtesy of the artist and Galerie Maria Bernheim, Zürich

VITRINE 1



1. Cabaret unity contract for Emmy Hennings, 1912

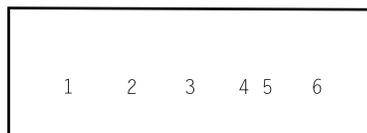
2. Emmy Hennings at Cabaret Hirschen, Ensemble Marcelli, 1915

3. Letter from Emmy Hennings to Hugo Ball from Cabaret Voltaire, 1916

4. Cabaret Voltaire magazine featuring illustrations of dolls by Emmy Hennings, 1916

5. Emmy Hennings, "Morphine," 1917

VITRINE 2



1. Emmy Hennings, "On Women and Gardens in Sicily," published posthumously in 1951

2. Emmy Hennings in an arm chair, 1946

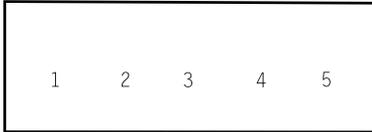
3. Emmy Hennings's list of recommended German newspapers, 1938

4. First edition of *Das Bramdal*, 1920

5. Emmy Hennings sitting at the table in Aguzzo, Switzerland, c. 1917/1918

6. Emmy Hennings, "Ätherstrophe," published in the First edition of *Die letzte Freude*, 1913

VITRINE 3



1. Emmy Hennings, Madonna with child, completed prior to Hennings's death in 1948
Stained glass facsimile
2. Emmy Hennings, Two bouquets, completed prior to Hennings's death in 1948
Stained glass facsimile
3. Emmy Hennings in the hospital room, 1927
4. Emmy Hennings dressed up with daughter Annemarie Schütt-Hennings, c. 1930-1940
5. Emmy Hennings, Flower picture, c. 1930-1940
Color collage on paper

Translations and Notes

1. Sitara Abuzar Ghaznawi
Showcase (Flower 1), 2020
Laserprint on cotton, facsimiles from Emmy Hennings archives, plexiglass and steel
47 ¼ x 35 ½ x 4 in
Courtesy of the artist and Galerie Maria Bernheim, Zürich

From top to bottom:

A. Emmy Hennings, "Power," 1917

"Again!", commanded the teacher with the fiddle bow already in his hand.

Forty boys and girls raised themselves rumblingly from their desks.

The teacher placed the violin to his chin. His auburn beard flowed softly over the brown instrument. He swayed his hips melodically, wielded the bow over the strings and let his watery blue eyes wander listlessly over the forty children's heads.

A shrill sound from the violin broke off. "Go ahead!" ordered the teacher. "You have to begin in the following manner: Aaaaaa-"

The children commenced bravely. As a matter of course, forty children opened their mouths, innocent as little angels from Eckys.

"Ich bete an [I'm praying to]

Die Macht der Liebe [The power of love],

Die sich in Jesu- [Which in Jesus -]"

"Wrong!" cried the teacher, holding a hand to his affronted ear.

Startled, the children got stuck at the word "Je - sus." Some girls timidly continued to sing until the low-pitched "sus."

"Stop!" cried the teacher enraged. He turned around, sat down at his desk and began to tune his violin, letting the tuning fork ring out against the chair and hearkening to the long-echoing sound. This sound interested him as it rang like the peaceful little bell of a hermit.

The teacher enjoyed it silently for himself. He no longer paid attention to the children, who stood waiting at their desks.

The girls began to talk quietly. Some even permitted themselves to sit down. A small brunette in the first row - the teacher's favorite pupil because of her high, clear voice - stood there with folded hands. She fervently thought of the song. Suddenly, an idea crossed her mind, she raised her hand and without waiting for her teacher's consent, she eagerly cried: "Sir! My sister is called Magda."

"So?" asked the teacher and tightened the strings of his violin, still half lost in thought, absorbed by the sound of the tuning fork.

The children giggled bemusedly.

The brunette in the first row turned crimson red, looked around her and faced her teacher directly. With an expression belonging to the elect few, that suggested "only we two are able to understand this", she looked at the teacher and hastily explained: "My sister is called Magda, just as Magda Liebe. My sister is called Magda Brand."

The teacher put aside his violin while smiling about the child's train of thought and her misapprehension. He lectured: "It is called 'Macht der Liebe' ['Power of Love']." And facing everyone: "What is power?"

Many hands soared up. The boys stretched themselves. The girls showed eager faces. Soft children's eyes glowed keenly. Almost everyone believed to know what power is. They urgently wished to give their opinion. Everyone called out: "I do, I know it sir! I know it! No, I do! I know it better."

"Me, too. I do!"

Only a few small girls in black aprons that gave their little faces an appearance of paleness and hunger, hesitantly remained seated.

It is to one of those girls that the teacher turned.

"Maria, can you tell me what 'power' is?"

Obediently, the child stood up and tried to provide the right answer.

"Well, do you know it?" he urged.

The little girl began haltingly: "Power is strength."

"Of course. More than strength. Explain it more thoroughly. Give us an example," muttered the teacher.

The child stood there thoughtfully... An example? An example?... Did not tears come to the eyes of the child? The slender child and her deep voice formed a touching contrast.

"The bullet that struck father's heart was... the power... the power of the enemy."

The boys and girls were let loose, encouraged by this extraordinary lesson during choir practice.

"Silence, sit down. Only one person should speak."

"Jensen, what is power?"

"A 42-centimeter-mortar," the blond Jensen cried promptly and confidently.

The teacher smiled.

"Sir," cried the favorite pupil, "love, love is a heavenly power."
And someone else cried: "Power is the reign of..."

The recess bell interrupted the lesson.

The teacher no longer held any power over the children.

Animatedly, noisily and with a laugh, the class of nine-year-olds stormed out to the

playground.

Notes: This text was first published in the Zürcher Post- und Handelszeitung on December 24, 1917.

B. Emmy Hennings, "When We Started Cabaret Voltaire...", from *Rebellen un Bekenner*, 1929

When we started Cabaret Voltaire, we were perhaps a little envious of all the morally stable people. Any kind of respect towards us went to pieces... There were already several literary acquaintances in Zurich, but I believe they didn't think highly of us either. In any case, we were so abundantly received with suspicion, superiority and pride that we came close to turning into bad people. I came even closer than Hugo. I was downright set on becoming a vicious person and only planned for it to materialize. It was yet undecided whether I should settle on arson or robbery, but had I met an industrious pack of thieves, I'm not sure if I hadn't been made for it. Morality is something for people with a monthly income of sixty francs, and below fifty, I can't afford the sport of virtue, so should I ever come into money, I certainly won't pride myself on my decorum. I had taken up this standpoint and was not keen on joining, as a serving member, what isn't even half an art movement. I had an aversion towards Dadaism. In my opinion, too many people were delighted by it.

Notes: After the death of Hugo Ball in 1927, Emmy Hennings published three biographical writings on his life. Rebellen und Bekenner (ca. 1929) fits into this autobiographical tradition. In it she describes, among other things, her time in Zurich and Bern. The typescript was first published in 1984 in the Hugo Ball Almanach, which is still published annually in Pirmasens.

C. Emmy Hennings, "Girl at the Quay," from *Verse and Prosa*, 1917

No character, only hunger,
I, a passenger in the steerage of life.
Loved and hated have I in vain
And every night I linger.
And this art, it goes after bread.
And can one possibly die of shame?
I am so tired, bent double with backache
And yet: healthy teeth, my mouth is red.
Madonna, let me fall into a deep well.
Just one last time: to be sheltered...
Purge me of all sins:
Behold, I have kept watch many a night.

Notes: The poem shown is in Verse and Prosa from 1917. Emmy Hennings completed the manuscript of verses and prose in Ascona. "Girl at the Quay" also appeared in Hennings' "red notebook". She typed up the poems she had published in Zurich magazines as "Die Aehre" or "Der Revoluzzer" on a borrowed typewriter and put them between two roughly hand-cut cardboard folders. She sold the "red notebook" in the Cabaret Voltaire, which was still called Künstlerkneipe Voltaire (Voltaire Artists Bar) at the time.

2. Sitara Abuzar Ghaznawi

Showcase (Flower 2), 2020

Laserprint on cotton, facsimiles from Emmy Hennings archives, plexiglass and steel

47 ¼ x 35 ½ x 4 in

Courtesy of the artist and Galerie Maria Bernheim, Zürich

From top to bottom, left to right:

A. Zürich City Police Report, 1919

Stadtpolizei Zürich (Zürich City Police)

Zurich, 2nd July 1919

against Hugo Ball & Hennings, Emma (born Cordsen), presumably in Bern
regarding dangerous foreigners
attachments "Der Revolutionär" ["the revolutionary"]

A few days ago, I was presented with the attached issue of "Der Revolutionär" by Furrer, the host of the café "Terrasse" in Zurich, with the remark that the newspaper was delivered to him for display, but he won't promote it and prefers to leave it with me.

I took a closer look at it and noticed among the names of the writers two that were familiar to me: Hugo Ball and Editha von Münchhausen, cohabitating partners, who became notoriously known in Zurich in the year of 1915.

Hugo Ball was sentenced to a week in prison by the regional court of Zurich for repeatedly and deliberately using identification paper made out to a different name. See "Zürcher Polizei-Anzeiger" [Zurich police journal] 1915, art. 6845.

Ball, Hugo, writer, from Pirmasens, Bavaria, born on 23 February 1886, proved his identity to me as Höxter, John, painter, from Hanover, born on 21 January 1884, and rented a typewriter under his false name. He pasted a photograph of himself into the passport of Höxter.

At that time, he was living in concubinage at Schoffelgasse 5 with Hennings, Emmy (born Cordsen), from Flenzburg, Hollstein, writer and music hall singer, born on 17 January 1885.

Following the observations of the caretaker, Schneider, they lived off the earnings of the unchastity of Hennings, who supported Ball. Hennings didn't possess any identification papers and was at the time already writing for a newspaper, entitled "Revoluzzer" [revolutionary]. In an issue that was found on her, she glorified the execution of an anarchist. If I'm not mistaken, back then she was signing her name as Editha von Münchhausen.

As they weren't working, the cohabitating partners lived in great poverty. They received support from Dr. Bruppacher, a known anarchist from Zurich. They also named him as a reference. Out of pity, first Hennings and later on also Ball were employed by the entrepreneur "Marcelli".

Nightly disputes took place between Ball and Hennings, in the course of which Ball hit Hennings.

During one of their disputes, after midnight, on c. 20 September 1915, Hennings attempted suicide by slicing the artery of her arm with a pair of scissors. But she soon gave herself over to medical attention and didn't sustain any permanent damage.

The reason behind this incident was never known as both of them, before as well as after, were in agreement about it and didn't give themselves away. People in their building concluded from this battue that the two were attached to each other through a mutual crime.

Ball offered as an excuse that Hennings was a morphine addict.

Ball carries the anarchist name Ha Hu Baley.

At the time, Hennings told the entrepreneur "Marcelli" that she and her husband were arrested in Munich because of espionage. Her husband was shot dead while she was released on bail, which was provided by a rich gentleman. After this, she falsified her identification paper in terms of age and was thereby able to cross the border.

Marcelli complained that Hennings stayed away from her engagement and worked the streets instead. She told him herself that she was forced by Ball to do this, as he hit her when she didn't provide enough money for him. She was entirely under the spell of this Ball.

So far, no investigation has been opened regarding the falsification of Henning's identification papers and Ball's pimping, presumably because they have left Zurich again. There are still copies of the original reports at the police station in Zurich.

Notes: The Police Report of the Zurich City Police, 2 July 1919 is from the file: Surveys on Bolshevik activities of the Dadaist group in Zurich.

B. Emmy Hennings, "Prison," from *Helle Nacht* [Bright Night], published 1922, written 1915-1916

Prison I.

On the rope of hope we pull ourselves to death.
In prison yards, the ravens are envied.
Often our never kissed lips twitch.
Powerless solitude, you are sublime.
Out there lies the world, life sweeping by.
There, people are allowed to go wherever they want.
Once, we were also among them,
But now we are forgotten and lost.
At night we dream of miracles on our slim cots,

By day we go along like shy animals.
Somberly we peer through the iron bars
And have nothing left to lose
Except our life, which was bestowed upon us by God.
Only death lies in our hand.
This freedom nobody can take from us:
To depart into the unknown land.

Notes: Hennings was imprisoned three times between 1914 and 1915: for an alleged theft during sexual intercourse, and for allegedly aiding and abetting the forgery of the passport of Margot Jung, wife of the anarchist writer Franz Jung. By 1915, Henning's literary works were already published in the left-wing magazines Die Aktion and Revoluzzer. Topics such as justice, guilt, innocence and jurisdiction pervaded her writings. On 14 July 1916, she recited her prison texts in Zürich in the restaurant Zunfthaus zur Waag.

C. Emmy Hennings, postcard to Hugo Ball, Munich, 1914

Dear Ball-Hugo, I was so immensely happy about your visit today. Thank you so much. My heart was aching out of happiness, because you gave me hope, which is what you live on in prison. When I get out, there is a lot I would like to tell you. O, thank you so much for all this kindness, I will never forget it. I'm reflected in my soup. I don't even know what I look like. What strange days I experienced here, I'll never forget them as long as I shall live. I can still see you in front of the bars, and yet I'd have much preferred to be closer to you, very close. I feel all strange since I've been arrested, I haven't received anything. Now I no longer need a sanatorium. Thus, for once, the lungs were good for something after all, although it was difficult, very difficult. Freedom is the best thing that one has.

[Above the figure]

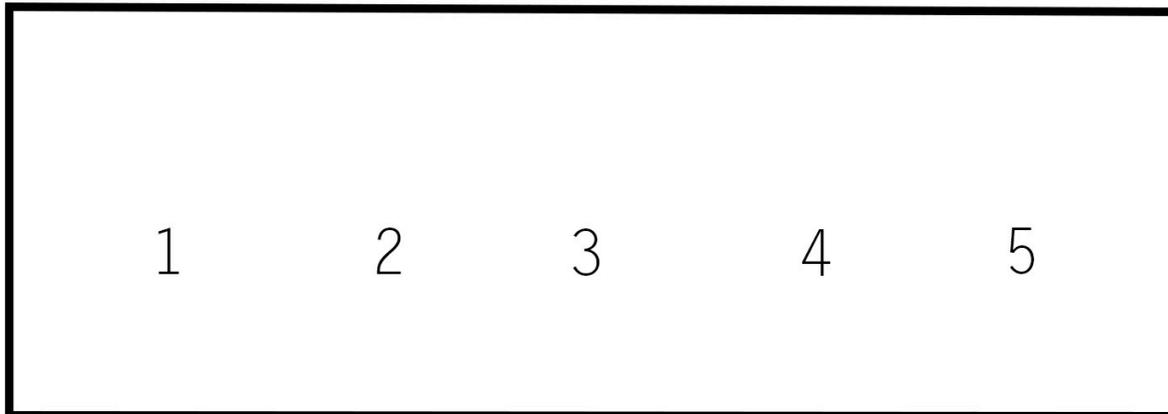
Goodbye, I can't even imagine that there exist doors that are not locked and windows without bars. Dear Ball; give my regards to everyone

[On the margin]

I'm very much looking forward to freedom, your emmy

Notes: This is the first postcard from Hennings to Hugo Ball written from prison. The postcard shows a sample drawing by German artist Ernst Mortiz Engert from The New Art.

VITRINE 1



1. Cabaret unity contract for Emmy Hennings, 1912

Cabaret Unitary Agreement

Between the direction of the cabaret *Clou* in *Bromberg* director *J. Wichert* Burgstr 12/13 (contracting party I) and *Emmy Hennings* (contracting party II) the following contract was concluded today:

The direction engages for their establishment the services of contracting party II as a *female humorist* named "*Goblin*" starting from *16th November* until *30th November* including both of these days.

Contracting party II is obligated:

- a) to arrive on the 16th November early enough in Bromberg and to immediately report to the office of the direction in order to participate in the scheduled rehearsals on the same day.
- b) on each day where two performances are held in one day, to participate in both of them to the best of one's ability as well as to follow the regulations of the police and the board of censors. The direction is allowed to make changes or shortenings to the performances;
- c) to keep this contract a secret until the beginning of the engagement;
- d) from today until the end of the contract in _____ to refrain from public or private performances without prior written authorization by the direction
- e) to bring along the required instruments etc. in mint condition;
- f) to hold the rights to the presentation and performance of their production and that the direction can therefore reimburse itself from any potential claims by a third party such as authors, composers or publishers;
- g) to inform the direction by registered letter 30 days prior to the beginning of the engagement of the scheduled arrival and the exact home address. The censorship texts are to be written distinctly, in duplicate and identical copy and are also to be sent by registered letter ____ days before the beginning of the engagement, the same goes for clichés, photographs and - if available - several lithos.
Delayed fulfilment of these obligations entitles the direction - subject to any other rights - to immediately cancel the contract. Consequently, contracting party II loses their rights and is liable for any potential damages to the direction.

The direction pays to contracting party II *half-monthly* fee of 100 marks amount in words *one hundred marks* deducting - % for the agency - Payment takes place in arrears at the 16th and the last day of every month, while at the end of the engagement payment is made after the last performance in the office of the direction.

If performances cannot be held due to a fire at the establishment, war, national mourning, political turmoil, an epidemic or as a consequence of judicial or governmental regulations, the fee might be shortened accordingly for the duration of the cancellation of the performances. If the disruption lasts longer than 5 days, both parties can cancel the contract, likewise if the establishment is sold.

Notes: The contract was issued on November 10, 1912. During this time Hennings struggled with morphine addiction. Her first published poem Ether appears around this time in the left-wing publication Die Aktion.

2. Emmy Hennings at Cabaret Hirschen, Ensemble Marcelli, 1915

In this group photo, Emmy Hennings can be seen in the front left corner. Before her time at Cabaret Voltaire, she was a member of the Marcelli ensemble, which performed at Cabaret Hirschen in Zurich.

3. Letter from Emmy Hennings to Hugo Ball from Cabaret Voltaire, 1916

Dear Hugo,

Lilly's friend can't come. For two days, I have a very kind young woman as a temporary help for the cloakroom. Her salary is 2 swiss francs. There was no other way. Tickets, needles, register, bell I take with me. Suit, tie are ironed. I'll be there at 8 o'clock, «Meierei» a bit earlier, until then

Heartfelt kisses,
Your seahorse

Singer with her music will come tomorrow, a young dancer. My dress is very fashionable.

4. Cabaret Voltaire magazine featuring illustrations of dolls by Emmy Hennings, 1916

This booklet is the first publication of the Dadaists, which was produced at in late May 1916 on the occasion of a soirée. As a collection of artistic and literary contributions, it documents the activities in the early days of Cabaret Voltaire. The word Dada appears in this issue for the first time in printed form.

5. Emmy Hennings, "Morphine," 1917

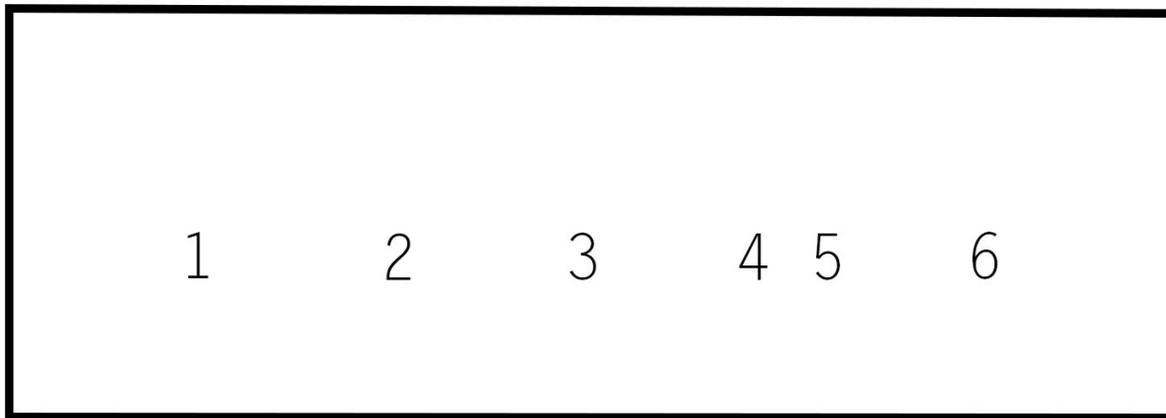
We are waiting for a final adventure
What do we care about sunshine!
Days piled high are collapsing.
Restless nights - prayer in purgatory.

We also no longer read the dailies
Only sometimes do we smile quietly into our pillows,
Because we know everything and cunningly
Fly back and forth in a shivering fit.

May people hurry and strive
Today the rain is falling even more somberly.
We are drifting unrestrainedly through life
And sleep, confused, beyond.

Notes: The poem was written in the Spring of 1916 during Henning's time at Cabaret Voltaire and first appeared in her book *Verse and Prosa* (1917). The poem also appears in Hennings' *Helle Nacht* from 1922 with varying punctuation under the name "Versinken" ["Sink"].

VITRINE 2



1. Emmy Hennings, "On Women and Gardens in Sicily," published posthumously in 1951

She is beautiful, the Sicilian, but one seldom catches sight of her. The women and girls - like most gardens in this part of the world - live a secluded life, hidden, just as the eye-like windows face concealed courtyards, where quiet fountains moan. When you walk through the alleys of the small towns, through Messina, Taormina, Catania, you can always sense along their smell: roses or almonds are blossoming here.
[...]

At times, I behold a woman at the barred window and look into a pair of eyes darkened by sun and light. A pale lotus flower face. Desire marks her expression, perhaps a desire for something that will never arrive, but indeed, desire in itself is something already... Then the quiet returns and with it a knowledge that only more quiet will come; some knowledge on dying, on death. It is this kind of knowledge which renders a pair of eyes blazing dark. A conspiring look takes hold of me, urging through to the blossoming ground of the soul, and, finally, allows me to move on.

Notes: This travelogue by Hennings was published posthumously in 1952 in the *Schweizer Rundschau*, Vol. 51, Issue 11/12 on pages 726-727.

2. Emmy Hennings in an arm chair, 1946

In this photograph, Emmy Hennings sits in a floral armchair, holding a book with her head held high. Taken not long after the conclusion of World War II, the photo captures Hennings following her attempts to bring her daughter and grandson across the border from Germany into Switzerland. During this time, in addition to her career as a writer and journalist, Hennings worked in a tobacco factory, and as a broom maker. She died in Soregno, Switzerland, near Lugano, two years later on August 10th, 1948.

3. Emmy Hennings' list of recommended German newspapers, 1938

Bremer Nachrichten, Bremen, Schlachtpforte
Tremonia, Dortmund 1, Westenhellweg 86
Düsseldorfer Tagblatt, Düsseldorf, Reichsstrasse 49
Hamburger Neuste Zeitung, Hamburg-Altona, Heinrich Lohse-Str. 120
 (The editor Walter Hansemann requires of us review copies)
Königsberger Allgemeine Zeitung, Königsberg [today: Kaliningrad], Theaterstrasse 11/12
 «NAZ» *Neue Abend-Zeitung*, Ludwigshafen (Rhine): (The editor requires of us review copies)
Münchener Zeitung, Munich 2 SW, Bayerstrasse 57/59
Stuttgarter Neues Tageblatt, Stuttgart 1, P.O Box 141
Tagespost, Graz (Austria), Stempfergasse 7
Neues Wiener Tagblatt, Vienna 1, Fleischmarkt 5
Reichenberger Zeitung, Reichenberg [today: Liberec], Schützenstrasse 30

Non-German newspapers

Mariborer Zeitung, Maribor (Jugoslavia), Jurciceva ulica 4
 (already discussed on 21st September 1938)
Oberschlesischer Kurier, Chorzow I (Poland), Rynek 14
Kattowitzer Zeitung, Katowice (Poland)
Czernowitzer Allgemeine Zeitung, Cernauti (Romania)
Temesvarer Zeitung, Timisoara (Romania), Str. J. Bratianu
Neues Politisches Volksblatt, Budapest 6 (Hungary)
Danziger Neuste Nachrichten, Danzig
Metzer Katholisches Volksblatt, Metz (France)
Elsässer Kurier, Colmar (France), Bartholdystrasse 10
Dolomiten, Bolzano (Italy)

For the German newspapers, the following should be added to the text excerpt:

From "Flower and Flame", the history of an adolescence (Benziger Verlag, Einsiedeln and Cologne. RM 4.40)

For the non-German newspapers: price in francs 6.90.
Please be aware.

Notes: This is a list of newspapers assembled by Hennings that she considered to be receptive to publishing her writing. Dated October 18, 1938, almost a year before the outbreak of the World War II, the document demonstrates Hennings' careful professional organization. Her attention to amenable German papers points towards Hennings' troubled relationship with Germany around this time. In 1933, she made efforts to secure the release of anarchist German essayist Erich Mühsam from the Oranienburg concentration camp, and even travelled to Berlin in 1934 in the hope of being able to visit and free him. Mühsam was murdered by the SS in 1934.

4. First edition of *Das Bramdal*, 1920

5. Emmy Hennings sitting at the table in Agnuzzo, Switzerland, c. 1917/1918.

6. Emmy Hennings, "Ätherstrophe," published in the First edition of *Die letzte Freude*, 1913

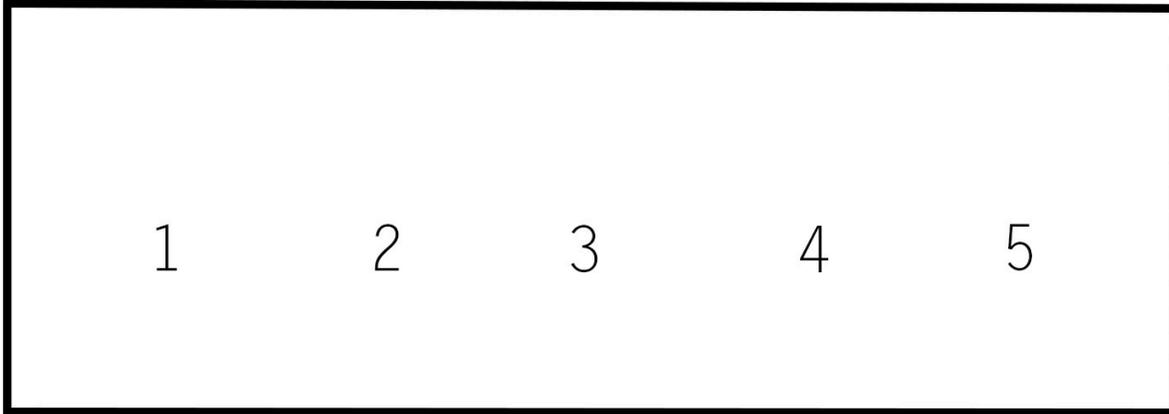
Now I have to fall out of the great orb.
 There is a beautiful celebration in Paris.
 People gather at Gare de l'Est
 And colorful silken flags flutter.
 However, I am not among them.
 I am flying within the vast space.
 I slip into every dream
 And read in the thousand faces.
 An ill man is lying in his sorrow.
 His last glance is hypnotizing me.
 We long to return to a summer day...
 A black cross fills the chamber...

(This poem is dedicated to Hardy)

Remarks:

Die letzte Freude was Henning's first own book of poems. Hugo Ball mentions in a letter that this poem was recited at Cabaret Voltaire in spring 1916.

Vitrine 3



1. Emmy Hennings, Madonna with child, completed prior to Hennings's death in 1948

Stained glass facsimile

2. Emmy Hennings, Two bouquets, completed prior to Hennings's death in 1948

Stained glass facsimile

In her later life, Hennings was inspired by her daughter Annemarie, a visual artist who made tapestries, stained glass and floral collages, among other work. The paintings shown here for the first time were created shortly before her death in 1948. The Madonna painting is based on the Mother of God of Kazan. A picture of this icon hung in Hennings' apartment in Magliaso, Switzerland.

3. Emmy Hennings in the hospital room, 1927

The photo was taken in the summer of 1927 during Hugo Ball's stay at the Zurich Red Cross Hospital, where he was treated for stomach cancer. Ball died of this condition on September 14, 1927. In addition to Hennings, Hermann Hesse visited him almost daily at his bedside.

4. Emmy Hennings dressed up with daughter Annemarie Schütt-Hennings, c. 1930-1940

This photo was taken some time between 1930 and 1940 and shows Emmy Hennings kneeling in front her daughter Annemarie Schütt-Henning, costumed as a damsel.

5. Emmy Hennings, Flower picture, c. 1930-1940

Color collage on paper

Credits

The archival materials on Emmy Hennings were obtained from the Swiss Literary Archives. Special thanks to Lucas Gisi, Bärbel Reetz, Christa Baumberger and Nicola Behrmann.

For conservation reasons, the original documents and photographs were facsimiled by the Swiss Literary Archives.

The glass paintings were replicated by Ulrich Stückelberger, a reverse glass painter from Zurich.