



Eclectic  
Affinities

EN

Hamid Zénati

and the  
Collection  
of the

Museum  
Angewandte  
Kunst

28.9.2024  
-12.1.2025

**Eclectic Affinities  
Hamid Zénati and the Collection  
of the Museum Angewandte Kunst  
28.09.2024–12.01.2025**



*Eclectic Affinities* brings the extensive work of the artist Hamid Zénati, who was born in Constantine (Algeria) in 1944 and died in Munich in 2022, into dialogue with various objects from the collection of the Museum Angewandte Kunst. With his *all-over* stencil technique, Zénati developed a distinct formal language and created compositions that were both playful and powerful. His paintings on textiles, ceramics, and furniture, as well as his approach to photography, challenge established boundaries and genres by moving between the realms of design, art, and interior design.

Zénati's work resonates with the museum's central questions: What is applied art today? Where is the boundary with the visual arts? Do our learned hierarchies, categories of knowledge, and viewing habits do justice to a diverse world? Hamid Zénati was inspired by a wide variety of subjects, cultures, art movements, techniques, and media. His everyday life in Munich, his second home since the 1960s, influenced him as much as his travels through the Algerian desert, India, Indonesia, and Cuba. His works, which he always carried with him in suitcases so that he could work anywhere during his journeys, are the expression of a traveler between worlds, an artist who strove for freedom his entire life.

In nine chapters the exhibition focuses on different aspects, enabling a new perspective on the practice of an individualist and autodidact whose observations of social, cultural, and artistic movements organically flowed into his work. It also elicits unusual approaches to the collection objects selected by the curators with reference to Zénati's work. Loans from the Frankfurt Museum für Moderne Kunst and the Walther Collection in Neu-Ulm and New York create further points of reference.

This booklet will accompany you through the exhibition. The nine chapters are designed in different colours. An introductory text is followed by information on the individual exhibits. These come from different collections, which are marked in the booklet as follows:

- Museum Angewandte Kunst, Frankfurt
- ◆ Hamid Zénati Estate, Munich, and works by the artist from private collections
- Walther Collection, Neu-Ulm/New York
- ▲ Museum für Moderne Kunst, Frankfurt

At the end of the booklet you will find references for further reading. Further information on the exhibits from the Museum Angewandte Kunst's collection is offered digitally at: <https://sammlung-digital.museumangewandtekunst.de>

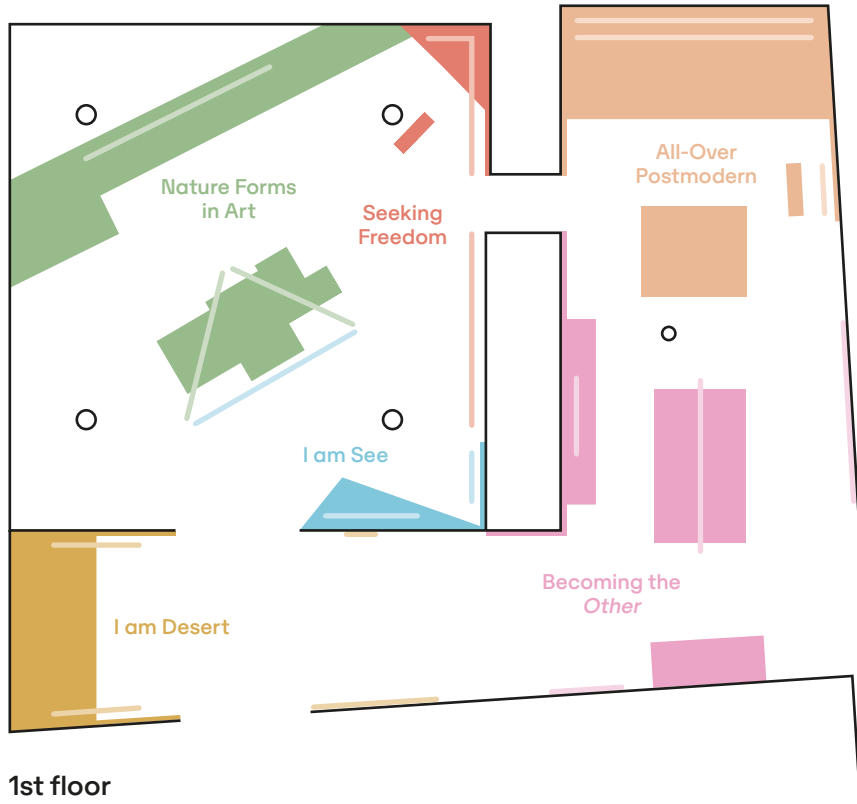


The Frankfurt DJ Collective GG Vibe has put together a Spotify playlist with music that inspired Hamid Zénati while working. You can listen to the music while visiting the exhibition on your own device with headphones or later at home.

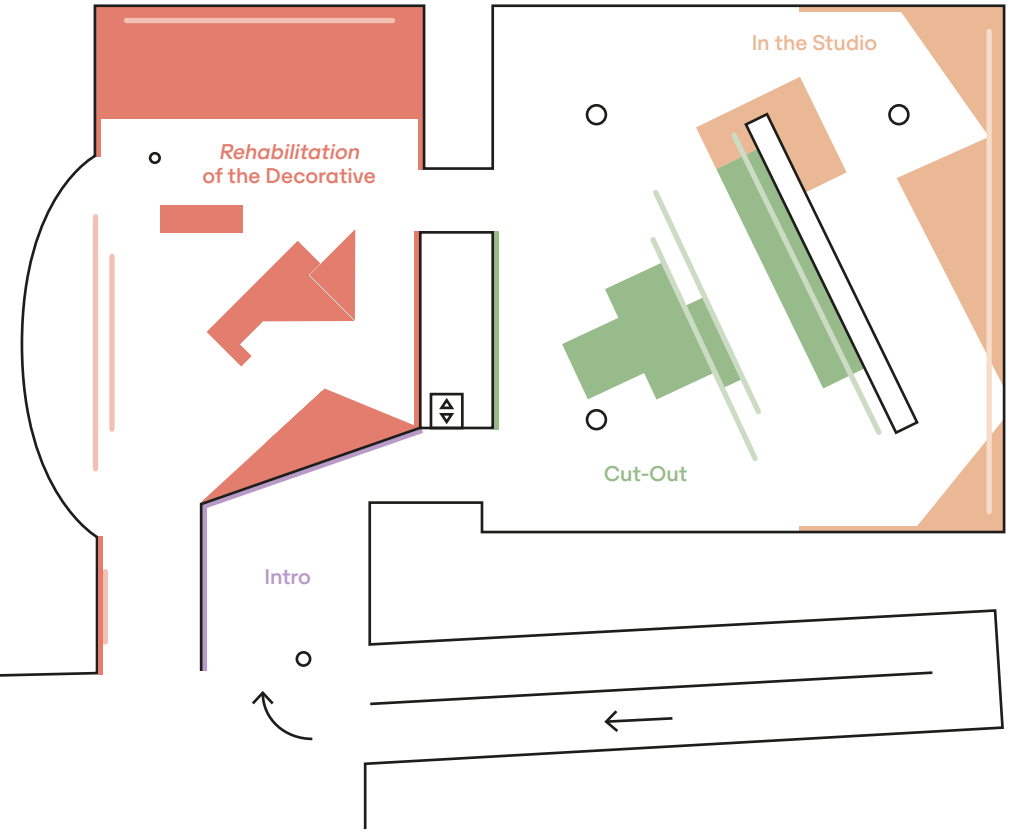


12	Cut-Out
18	In the Studio
26	<i>Rehabilitation</i> of the Decorative
38	Becoming the <i>Other</i>
46	All-Over Postmodern
52	Seeking Freedom
58	Nature Forms in Art
68	I am Sea
74	I am Desert

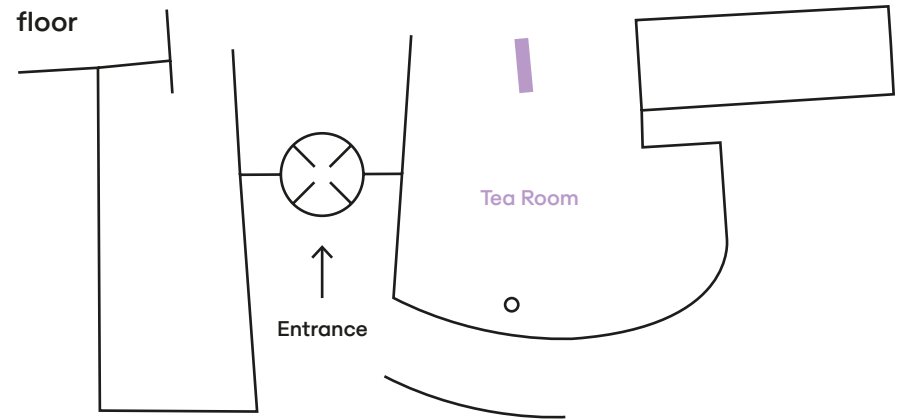
Floor plan



1st floor

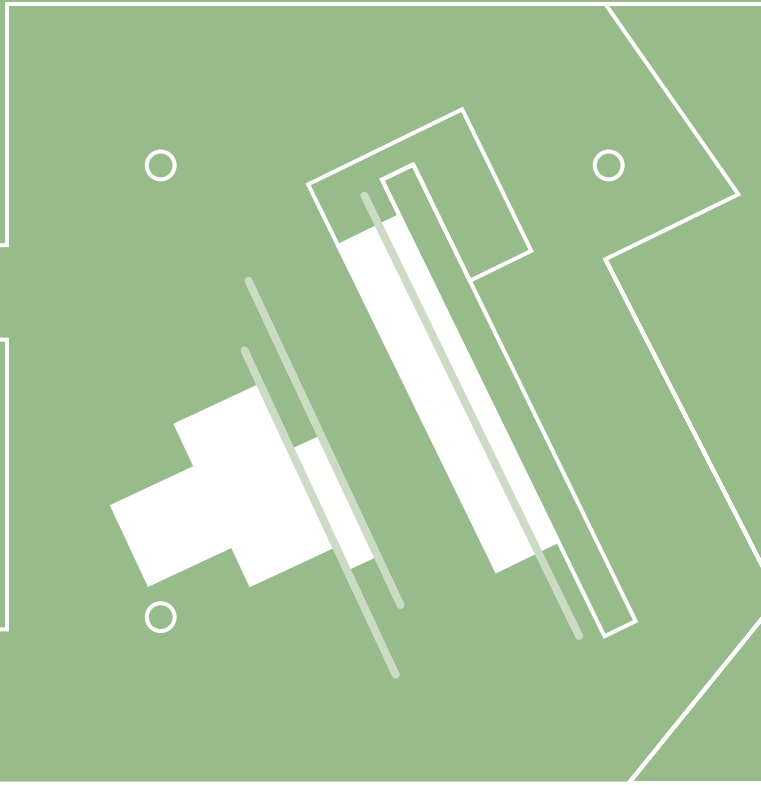


Ground floor





# Cut-Out



Hamid Zénati explained his decision to work with stencils by saying that he couldn't draw. That was in the 1970s in Algeria, where he worked as a translator, often spending the days next to the telephone waiting for assignments and developing forms to pass the time. The numerous variations of existing stencils, which he cut out of self-adhesive foil, tape, or paper, were to become the foundation of his distinctive formal language. He often used his stencils several times, applying paint very thinly with simple trimmed paintbrushes or paint rollers, experimenting skilfully with the flatness of the forms, and often creating figurative and perspectival moments.

Geometric shapes and a distinctive approach to coloured surfaces distinguish the selected objects in the museum's collection. For example, Irmtraud Ohme (1937–2002) developed her sharp-edged figurations from the surface into the space. One of her few jewellery pieces—she was actually a metal sculptor—demonstrates her sculptural expertise and the freedom with which she works with materials, geometric forms, and dimensions [● 8].

The painterly prints from Jil Sander's (\*1943) 2014 Spring Collection are inspired by abstract colour fields by the Arte Povera artist Alighiero Boetti (1940–1994). They enliven the garments' typically

clear lines and transform their surfaces into richly textured canvases. The jacket exhibited here was part of the *Jil Sander Retrospective* at Museum Angewandte Kunst in 2017 [● 21]. The *Berliner Stuhl* by the Dutch architect and designer Gerrit Rietveld (1888–1964) takes a completely different approach to geometric forms. The chair consists of eight separate oak wood panels, arranged in accordance with the avant-garde design principles of the De Stijl movement, of which Rietveld was a member. These principles include geometric-abstract forms in art and architecture, as well as a purism focused on functionality [● 5].

The teapot and cup by Alessandro Mendini (1931–2019) were created in 1986 for Studio Alchimia as a design for a never-realised new edition of a service by the firm Alt Tirschenreuth from the 1930s. In the pattern, Mendini refers to his own design from 1981: *Pensione Ideale*. The colors and the ease with which this spreads across surfaces with a few black shadows over the body of the vessel and plate ironically evoke memories of summer vacations on the Riviera in the 1950s [● 20].



● 1  
Otto Grau  
*Gobelin Embryonales*  
Tapestry  
Germany, 1973  
Wool  
Inv.-No. 15304

◆ 2 (Group, hanging)  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

◆ 3 (Group, lying)  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

● 4  
Ferruccio Laviani  
(for Foscarini)  
*Orbital*, Standing lamp  
Italy, 1992  
Glass, screen-printed colour,  
lacquered metal  
Inv.-No. D.1176

● 5  
Gerrit Rietveld  
*Berliner Stuhl*  
[Berlin Chair], Chair  
Netherlands, c. 1980  
Wood, painted  
Inv.-No. 14882

● 6  
Ruth Hesse  
Table  
Germany, c. 1952  
Wood, mosaic, brass  
Inv.-No. 14854

● 7  
Uli Rapp  
*Pearl Necklace*  
Neck jewellery  
Amsterdam, Netherlands  
2006  
Mousepad, printed  
Inv.-No. 19069

● 8  
Irmtraud Ohme  
Toy / Necklace  
Halle (Saale), Germany  
(GDR), 1980  
Plastic, assembled  
Inv.-No. Moritzburg\_01

● 9  
Václav Cigler  
Neck jewellery  
Prague, Czech Republic  
1960–1967  
Novodur, plastic (orange)  
Inv.-No. 14908

● 10  
Václav Cigler  
Ear jewellery  
Prague, Czech Republic  
1960–1967  
Novodur, plastic (green)  
Inv.-No. 14910

● 11  
Václav Cigler  
Head jewellery  
Prague, Czech Republic  
1960–1967  
Plastic (dark blue, green,  
white, and light blue)  
Inv.-No. 14913

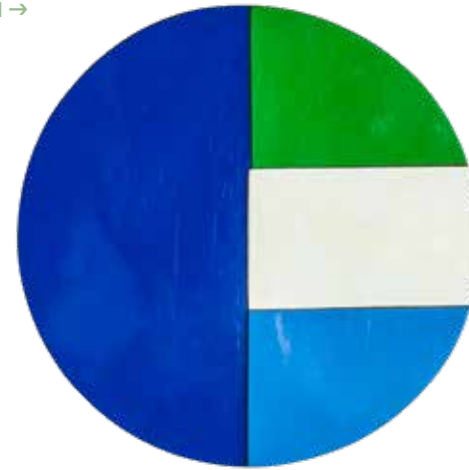
● 12  
Václav Cigler  
Ear jewellery  
Prague, Czech Republic  
1960–1967  
Plastic (yellow)  
Inv.-No. 14907

◆ 13  
Abbé Pierre  
*Paris Match #294 –  
Testament de Matisse*  
[Matisse's Testament]  
Magazine  
Paris, France  
November 1954



← ● 5

● 11 →



◆ 14 (Group, hanging)  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

● 15  
Ferdinand Kramer  
*Rainbelle®*  
Umbrella  
New York, USA, 1948  
Wood (lacquered), paper  
with special folding  
technique, vinyl coating  
Inv.-No. V.997e

◆ 16 (Group, lying)  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric  
Private collection

◆ 17 (Gruppe)  
Hamid Zénati  
Vase  
n.p., n.d.  
Lacquer paint on ceramic

● 18  
Walter Zeischegg  
(for Helit)  
Fruit bowl  
Germany, 1960s  
Melamine (smoky blue)  
Inv.-No. 18247

● 19  
Walter Drohan  
Vase  
Calgary, Canada, 1969  
Stoneware, applied clay  
strips, brown-rimmed,  
salt-glazed  
Inv.-No. 13952

● 20 →



● 20  
Alessandro Mendini  
(for Studio Alchimia)  
*Pensione ideale*  
Design for teapot and  
cup with saucer  
Milan, Italy, 1986  
Porcelain, decor (sprayed)  
Inv.-No. 15102; 15105ab

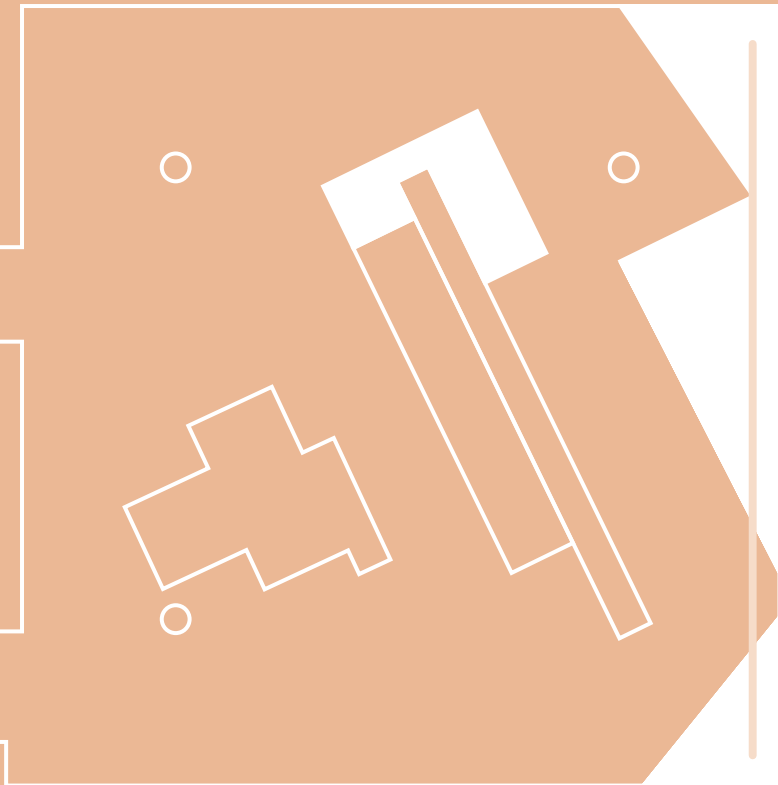
● 21  
Jil Sander  
*"Boetti" Collection*,  
*Spring 2014*  
Jacket  
Germany, 2014  
Outer: wool / silk  
Lining: silk  
Inv.-No. 18802

● 22  
Ingo Maurer  
*One for the Recession*  
Wall lamp  
Munich, Germany, 1994  
Steel sheet, painted red  
No Inv.-No.

◆ 23 (Gruppe)  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric



# In the Studio



Since its restructuring in 2013, the Museum Angewandte Kunst has increasingly focused on the question of what applied art is or can be today. There has been no consensus on this since the 19th century at the latest, when the division between “high” and “low” art into fine and applied art developed in the wake of industrialisation. How does the applied relate to design? What differentiates it from handicraft?

Here in the studio, the boundaries are deliberately blurred: what makes a chair from the artist collective El Warcha (since 2016) [● 1] an artwork? Why is a steel stool by Oskar Zietas (\*1975), [● 25] on the other hand, considered a design object? While the stool is an industrial product—albeit a very special one—that emphasises materiality and malleability, the wooden chair, held together with cable ties, is a unique piece closely tied to its creation as a collaborative art project. Nevertheless, both are designed for usability.

Raya Redlich (1946–2002) also focuses on materiality and elevates the malleability of clay to a central means of expression in her ceramic works. The unevenly sized spheres [● 6] symbolise pain, personal experience, and collective memory. The incomplete and imperfect are fundamental elements, without a clear function. Does this make it art?

Hamid Zénati’s work perfectly aligns with this space of ambiguity: his anarchic creative drive and striving for the dissolution of boundaries defy any clear categorisation. For the autodidact Zénati, the studio was not a fixed location—he found inspiration wherever he happened to be. His technique and his deep understanding of material, colour, and form led to a fusion of art, design, and life.

A group of vases by the conceptual artists Bernhard (1937–2011) and Anna Blume (1936–2020) ironically comment on the role of art in everyday life and the aesthetic of the seemingly banal, here in the form of flower vases. This installation from the series *Vase Ecstasy* (1987) [■ 28] enters into a dialogue with Hamid Zénati’s painted vessels, which he found and redesigned.

● 1  
El Warcha  
Chair  
Frankfurt, Germany, 2023  
Wood, metal, cable tie  
No Inv.-No.

◆ 2  
Hamid Zénati  
Vase  
n.p., n.d.  
Lacquer paint on ceramic

◆ 3  
Photographs from the private  
archive of Hamid Zénati

◆ 4 (Group, hanging)  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

● 5  
Carola Willbrand  
*Movement Around the  
Thread of Life*  
Book object  
Cologne, Germany, 1996  
Binding and 14 leaves made  
of several layers of glued and  
watercoloured parchment  
leaves, with white thread  
worked in; on each page a  
figure made of red thread  
sewn in with a sewing  
machine  
Inv.-No. LNBZ 759

● 6 →



● 6  
Rayah Redlich  
*Beauty of Incompleteness*  
Installation  
Haifa, Israel, 2002  
Stoneware, clay remnants,  
moulded, kneaded  
Inv.-No. 16588a-l

◆ 7  
Hamid Zénati  
Vase  
n.p., n.d.  
Lacquer paint on ceramic

● 8  
A. R. Penck  
(for Droysen-Keramikgalerie /  
Katrin Kühn)  
Spherical vase  
Berlin, Germany, 1990  
Stoneware, built,  
overglaze painting  
Inv.-No. 15127

● 9  
Andrea Wippermann  
*Aviator*, Neck jewellery  
Halle (Saale), Germany  
1992  
750er gold foil, folded  
Inv.-No. V.551

● 10  
Gabriela Felgenträger  
*Necklace*, Neck jewellery  
Cologne, Germany, 1992  
Calf hide (drumhead)  
sewn with iron wire  
Inv.-No. 15769

● 11  
Ute Eitzenhöfer  
Pendant on thread  
Karlsruhe, Germany, 1999  
Reconstructed coral  
(pink, dark red);  
Seals: white gold 750; string  
Inv.-No. 16340

● 12  
Gaetano Pesce  
(for Fish Design)  
*Eruption Rosso et Nero*  
Arm jewellery  
New York, USA, 1995  
Synthetics, silicone,  
free-cast  
Inv.-No. 19037

● 13  
Ute Eitzenhöfer  
Brooch, from the series  
*Eiche rustikal Special Offer*  
Karlsruhe, Germany, 1996  
Oak (stained), garnets, paper  
Brooching: nails, stainless  
steel  
Inv.-No. 16335

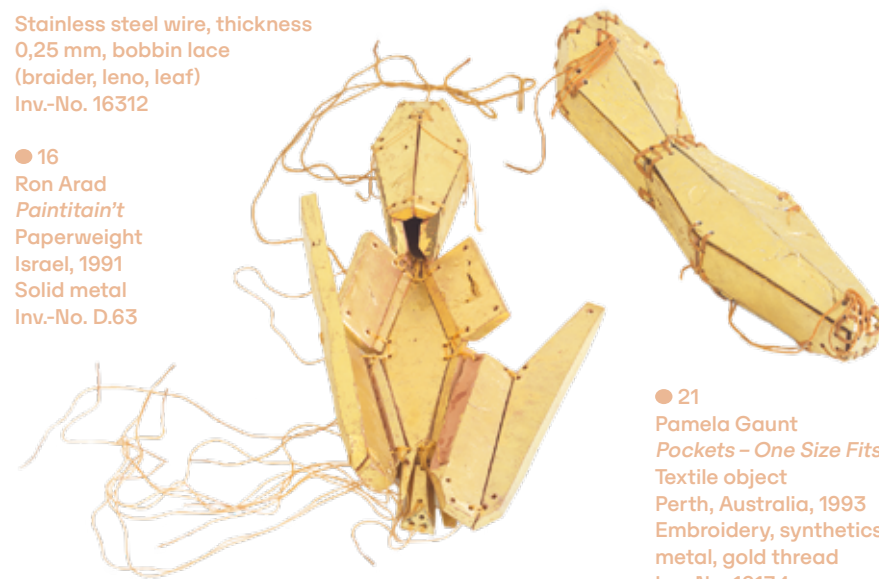
● 14  
Sally Marsland  
*Black Composit*, Brooch  
Munich, Germany, 2000  
Autobody filler, paint  
Inv.-No. 16464

● 15  
Ines Schwotzer  
*Collar with little leaves*  
Neck jewellery  
Zedtwitz, Germany, 1999



Stainless steel wire, thickness  
0,25 mm, bobbin lace  
(braider, leno, leaf)  
Inv.-No. 16312

● 16  
Ron Arad  
*Paintitain't*  
Paperweight  
Israel, 1991  
Solid metal  
Inv.-No. D.63



● 17  
Ulrike Hamm  
Necklace  
Berlin, Germany, 2003  
Calfskin vellum,  
silver, blackened  
Inv.-No. 16705a

● 18  
Rowena Gough  
*Double Stacked Button  
Neckpiece*  
Neck jewellery  
Petersham, Australia, 1995  
Mother-of-pearl buttons  
(double stacked), silver wire  
Inv.-No. 16161



● 19  
Rowena Gough  
*Hairy Neckpiece*  
Neck jewellery  
Petersham, Australia, 1995  
Silver wire  
Inv.-No. 16162

● 20  
Verena Sieber-Fuchs  
*Alles Konfetti?, 10 June 1991*  
Fabric, scarf, neck jewellery  
Zurich, Switzerland, 1991  
Silver wire (crocheted),  
confetti  
Inv.-No. 15409ab

Verena Sieber-Fuchs (\*1943)  
has been working as an artist  
since completing her studies  
in textile design in Zurich  
in 1969. She is known for her  
works made from paper,  
plant pods, and flower petals,  
which she transforms into  
delicate objects. Using silver  
wire, she crochets her colour-  
sorted scraps of paper into  
fragile tubular fabrics.

● 21  
Pamela Gaunt  
*Pockets – One Size Fits Most*  
Textile object  
Perth, Australia, 1993  
Embroidery, synthetics,  
metal, gold thread  
Inv.-No. 16134

● 22  
Pamela Gaunt  
*Beads Braggled*, Textile object  
Perth, Australia, 1995–1996  
Embroidery, wood, glass,  
synthetics, metal, mother-  
of-pearl, gold thread  
Inv.-No. 16135

● 23  
Luca Gemma  
*Due Pupe*, Two objects  
Pegognaga, Italy, 1990  
Terra cotta, gold-plated, tied  
Inv.-No. 16200ab

Luca Gemma (\*1961) studied  
sculpture in Bologna and  
describes himself today as an  
artist and gardener. For *Due  
Pupe*, he plated terracotta  
fragments in gold and sewed  
them together into flexible  
figures. They can hang open  
or tied up or lie flat. The  
objects are allusions to a  
figure, a body, or a pupa and  
show possibilities of trans-  
formation.

- 24  
Bert Walter  
Vessel body  
Frankfurt am Main,  
Germany, 2007  
Dark clay, thrown, white  
engobes, deformed  
through the interior  
Inv.-No. 16955

Bert Walter (\*1968) is interested in twisted forms that, in their closedness, barely hint at how they are shaped from the inside by being turned. The force he exerts on the vessel is reflected in curves and bulges as well as cracks in the white engobe, which he applies over dark clay.

- 25  
Oskar Zięta  
*Plopp*, Stool  
Wrocław, Poland, from 2010  
Stainless steel, polished  
Inv.-No. 18434

- 26  
Renate von Brevern  
Fruit basket, from the series  
*Desolata*  
Berlin, Germany, 1992

- 24 ↓



- Clay, constructed,  
assembled, and painted  
with white and black slip  
Inv.-No. 16936

- 27  
Anka Kröhnke  
*Coca-Cola*, Wall object  
Hamburg, Germany, 1997  
Printed tin cans, cut,  
woven and braided  
Inv.-No. 16259

After her study of textile design, Anka Kröhnke (\*1940) began using weaving as a medium to pursue painterly ideas. She cut printed tin cans and recomposed them with weaving and braiding techniques. Works like *Coca-Cola* play with typographic fragments and strong colours that reinterpret advertising graphics in an abstract form.

- ▲ 28  
Anna and Bernhard Blume  
Untitled, from the series  
*Vase Ecstasy*  
Installation  
n. p., 1987  
Ceramic, porcelain, glass

- 29  
anthologie quartett  
*Faruna*, Hanging lamp  
Bad Essen, Germany, 2004  
Polyamide, 3D-print  
Inv.-No. 17780

- 30  
Hildegard Storr-Britz  
and James Storr  
*Grey-Black*, Plate  
Höhr-Grenzhausen,  
Germany, 1960–1970  
Stoneware, glazed  
Inv.-No. 14404

- 31  
Hildegard Storr-Britz  
and James Storr  
*Red-Grey*, Plate  
Höhr-Grenzhausen,  
Germany, 1960–1970  
Stoneware, glazed  
Inv.-No. 14403

- 32  
Bärbel Lorenzen  
*Texture Nr. 8620*  
Picture  
Maulbronn, Germany, 1987  
Various fabrics, cotton, silk;  
partially bleached and  
redyed with vegetable dyes;  
hand and machine-sewn  
and darned  
Inv.-No. 14705

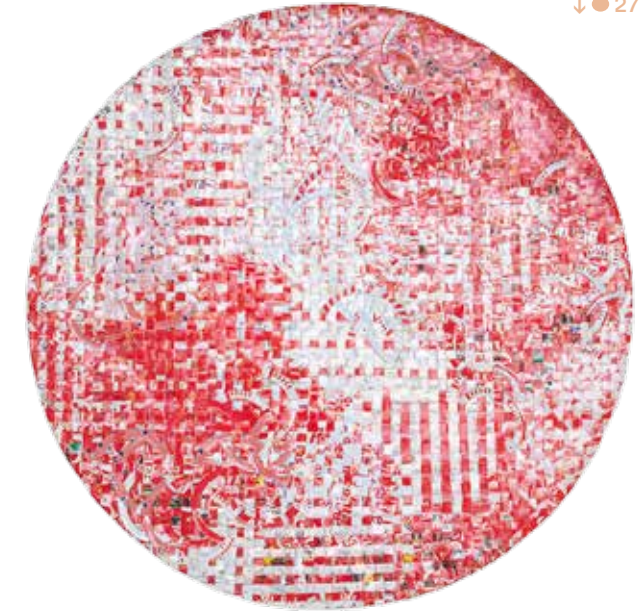
Bärbel Lorenzen (\*1944) has worked since 1974 with a self-developed collage technique from collected textiles. She decolours, bleaches, recolours, and assembles them into abstract pictorial compositions, emphasising textile structures and colours through sewing, darning, and embossing. Her compositions live from the relief whose spatiality she builds up layer by layer.

- 33  
Lotte Hofmann  
Hanging  
Oberrot-Hausen,  
Germany, after 1960  
Cotton and silk threads,  
sewn together  
Inv.-No. 14445

- 34  
Heidrun Schimmel  
*Fabric of Life*  
Textile object  
Munich, Germany, 1992  
Shadow embroidery on  
organza, cotton thread,  
tacked, framed  
Inv.-No. 15760

Heidrun Schimmel (\*1941) developed her own technique inspired by the Frankish tradition of shadow embroidery. Her work connects influences from Arte Povera and Minimal Art and is characterised by its contemplative, intuitive arrangement of stitches. Schimmel's works – which range from small formats to room filling compositions – retain the intimate character of their creation, despite their flexibility in presentation and reception.

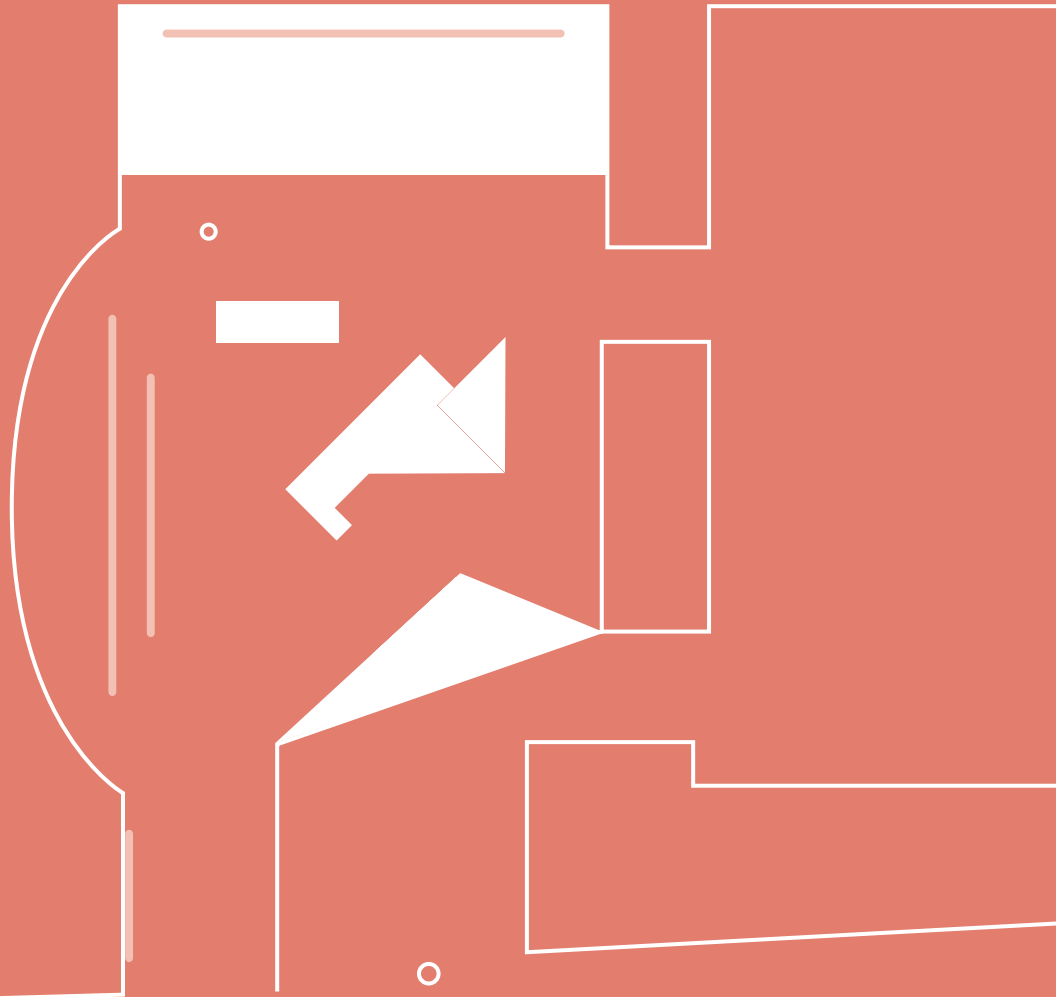
- 35  
Ukai Hideo  
*Drizzle Upon the Old City*  
Textile object  
Nagoya, Japan, 1989  
Cotton on metal-lined  
wooden frame, dyed  
with traditional Itome-  
Yūzen technique  
Inv.-No. 15747



- ↓ ● 27



# Rehabilitation of the Decorative



Ornamentation has had an ambivalent reputation in European cultural history since at least Adolf Loos (1870–1933). With *Ornament and Crime* (1908), the Viennese architect made a significant contribution to design forms that have been regarded as strictly functional, thereby simultaneously denigrating the decorative as inferior and superfluous. This perspective, however, overlooks the rich history of ornamentation, which is found in different cultures over the centuries and tied to various functions and meanings. A global art history of interweaving, appropriation, and (mutual) inspiration could be told solely through the ornamental form of the Arabesque, tracing back to early Islamic craftsmanship of the 8th century.

Art historical research contends that a form of abstraction, represented by artists such as Wassily Kandinsky (1866–1944) and Piet Mondrian (1872–1944), developed out of ornamentation. The work of Henri Matisse (1869–1954) also revealed to the European public a radically new decorative pictorial order that experimented with the boundaries of the canvas. The numerous ornaments used in his paintings ultimately have the effect of creating energy fields with centrifugal force from simple surfaces.

The objects on display from the museum's collection offer an introduction to this multi-faceted theme: the designs of carpet surfaces, whose regular patterns bring entire universes to life, meet cloisonné exhibits, in which an old artform of metal working meets opulent ornamental design. In ancient Iranian ceramics, Arabic script and images are combined to create meaningful ornaments while Chinese calligraphy fulfils a decorative function in the most positive sense, even for experienced readers.

Hamid Zénati, whose visual memory is shaped by both Islamic art and architecture, the expressive forms of the North African nomadic groups, the Amazigh, and the reception of the European modernism, makes no distinction in his practice between applied and fine art, abstraction and objectivism. In his works, organic, geometric, floral, calligraphic, and figurative elements can be equally recognised, all of which are expressed in his *all-over* aesthetic.

● 1  
Knotted carpet  
East Turkestan, 19th century  
Cotton, wool, Senneh knot  
Inv.-No. 12164

● 2  
Knotted carpet  
Turkey, 19th century  
Wool, knotted  
Inv.-No.13214

◆ 3 (Gruppe)  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

● 4  
Jan Kath  
*Verona Vendetta*, Rug  
Bochum, Germany, 2010  
Tibetan highland wool,  
Chinese silk, nettle fibre,  
80/100 knots, handknotted  
Inv.-No. 17297

● 5  
Farahan, Carpet  
Farahan, Iran, 2nd half  
of the 19th century  
Cotton, wool,  
Senneh knot  
Inv.-No. 12161

● 6  
Carpet  
Tibet, China  
Late 19th century  
Virgin wool on virgin wool  
Inv.-No. 17042

● 7  
Javier Mariscal  
*Quiero estar en tu casa*  
Rug  
Barcelona, Spain, 1994  
Manufactured using the  
tufting method, rubber  
layer, laminated with  
cotton fabric, wool  
Inv.-No. D.68

● 8  
Prayer rug  
Turkmen, 17th century  
Wool  
Inv.-No. 14389

● 9  
Prayer rug  
Shirvan, Azerbaijan  
19th century  
Wool, Gördes knot, short nap  
Inv.-No. 7129

● 10  
Serabend, Prayer rug  
Iran, 19th century  
Wool, cotton, Gördes knot  
Inv.-No. 7132

● 11  
Carpet  
Shirvan, Azerbaijan  
19th century  
Wool  
Inv.-No. 14594

● 12  
Carpet  
Austria, c. 1900  
Wool, knotted  
Inv.-No. 12706

From the late 13th century  
onward, ceramic production  
in the region now known  
as Iran focused on crafting  
tiles to decorate facades  
and interior spaces. The  
ornaments depended on the  
building's function: while  
the tiling on mosques mainly  
depict floral compositions  
or Koranic verses, palaces  
and pavilions were decorated  
from the early 17th century  
onwards with large-scale tile  
paintings made of individual  
square tiles in an overarching  
composition. To this day,  
artistically designed tiles are  
used in many parts of the  
world to imbue spaces with  
an aesthetic and often  
cultural value.

● 13  
Tile  
Near East, undated  
Reddish body, glazed with  
polychrome painting in  
faience / majolica technique  
Inv.-No. 14597\_59

● 14  
Tile  
Kütahya, Turkey  
17th century  
Light-coloured body, glazed  
with polychrome painting in  
faience / majolica technique  
Inv.-No. V.451

● 15  
Tile  
Near East, undated  
Light-coloured body, glazed  
with polychrome painting in  
faience / majolica technique  
Inv.-No. 14597\_45

● 16  
Tile  
Near East, undated  
Reddish body, glazed with  
polychrome painting in  
faience / majolica technique  
Inv.-No. 14597\_56

● 17  
Tile fragment  
Turkey, 16th–17th century  
Light-coloured body, glazed  
with polychrome painting in  
faience / majolica technique  
Inv.-No. 14296

● 18  
Star tile  
Kashan, Iran, 2nd half  
of the 13th century  
Light-coloured fine body,  
white underglaze with cobalt  
blue painting and lustre glaze  
Inv.-No. 15309

● 19  
Star tile  
Iran, undated  
Light-colored fine body,  
white underglaze with brown  
painting, lustre glaze and  
relief decoration  
Inv.-No. 14597\_1

● 20  
Tile fragment  
Near East, undated  
Light-coloured body, glazed  
with polychrome painting in  
faience / majolica technique  
Inv.-No. 14597\_43

● 21  
William De Morgan  
Tile  
London, Great Britain  
1882–1888  
Light body, glazed with  
multicoloured painting in  
faience / majolica technique  
Inv.-No. 13212a

● 22  
Tile mosaic  
Fez, Morocco  
19th century  
Fine white body, painted  
in green, blue, ochre,  
black and white.  
Inv.-No. 14597\_4

● 23  
Tile  
Spain, undated  
Light body with two-colour  
glaze in cuenta technique  
Inv.-No. 14597\_15ab

● 24  
Fragment of a tile border  
Near East, undated  
Reddish body with  
tricoloured glaze in  
cuenta technique  
Inv.-No. 14597\_20

● 26 →

● 25  
Fragment of a tile border  
Near East, undated  
Reddish body with  
tricoloured glaze in  
cuenta technique  
Inv.-No. 14597\_8a

● 26  
Tile  
Near East, undated  
Reddish body with  
polychrome glaze in  
cuerda-seca technique  
Inv.-No. 14597\_13

● 27  
Tile fragment  
Near East, undated  
Reddish body with  
polychrome glaze in  
cuerda-seca technique  
Inv.-No. 14597\_18

● 28  
Tile  
Near East, undated  
Reddish body with  
polychrome glaze in  
cuerda-seca technique  
Inv.-No. 14597\_23

● 29  
Fragment of a tile border  
Near East, undated  
Reddish body with  
tricoloured glaze in  
cuenta technique  
Inv.-No. 14597\_21

● 30  
Tile  
Near East, undated  
Light-coloured body,  
glazed with blue painting  
in faience technique  
Inv.-No. 14597\_42

● 31  
Tile  
Near East, undated  
Light-coloured body, glazed  
with polychrome painting in  
faience / majolica technique  
Inv.-No. 14597\_46

● 32  
Tile  
Near East, undated  
Light-coloured body, glazed  
with polychrome painting in  
faience / majolica technique  
Inv.-No. 14597\_27





- 33  
Tile  
Near East, undated  
Reddish body with  
tricolour glaze in  
cuenta technique  
Inv.-No. 14597\_12
- 34  
Tile  
Near East, undated  
Reddish body with  
polychrome glaze in  
cuerda-seca technique  
Inv.-No. 14597\_22
- 35  
Lustre tile No. 2495  
Kashan, Iran  
Late 13th century  
Fine white body, opaque  
white glaze, painted in  
cobalt blue and turquoise,  
relief decoration  
Inv.-No. St.72
- 36  
Fragment of a tile mosaic  
Iran, 15th century  
Fine white body,  
manganese black, white  
and turquoise glaze  
Inv.-No. 14597\_2
- 37  
Tile  
Iran, 13th century  
Fine white body, transparent  
colourless glaze, painted in  
cobalt blue and turquoise,  
relief decoration  
Inv.-No. 796
- 38  
Tile fragments  
Iran, undated  
Fine white body, opaque  
white underglaze and  
coloured painting, relief  
decoration  
Inv.-No. 14597\_3

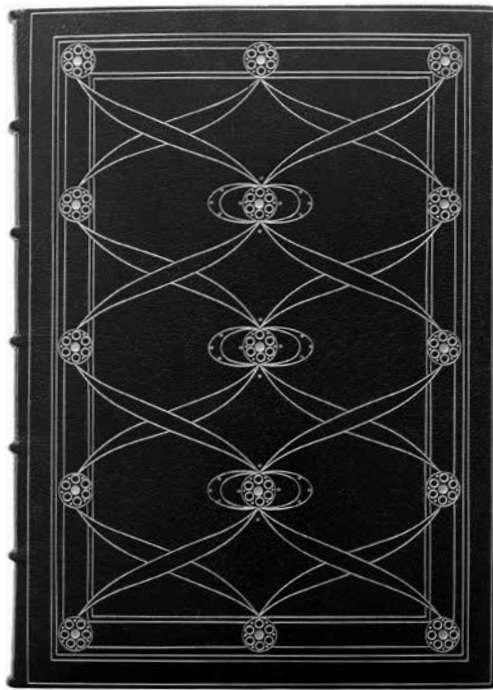
- 39  
Lustre tile No. 2427  
Kashan, Iran  
Late 13th century  
Fine white body, opaque  
white glaze, painted in  
lustre, cobalt blue and  
turquoise, relief decoration  
Inv.-No. St.69
- 40  
Tile fragment with characters  
Near East, undated  
Light-coloured body, glazed  
with polychrome painting in  
faience / majolica technique  
Inv.-No. 14597\_35
- 41  
Tile  
Iran, 19th century  
Medium-fine light pink body,  
transparent colourless glaze,  
painted in cobalt blue, pink,  
turquoise, violet, green,  
yellow and black  
Inv.-No. V.453
- 42 (Group, encircling)  
Ursula Motz-Schönhaber  
*Listellis*, Drafts for a  
tile design  
Germany, 1989 / 1990  
Stoneware, molded,  
painted, glazed, printed  
No Inv.-No.
- ◆ 43 (Group, hanging)  
Hamid Zénati  
Textile  
n. p., n. d.  
Textile dye on fabric
- 44  
Jan Bontjes van Beek  
Vase  
Hamburg, Germany  
1960–1966  
Stoneware, thrown; spillover  
glaze, brush décor  
Inv.-No. 14880

- 45  
Heidi Kippenberg  
Spherical vase  
Buch (Weisendorf),  
Germany, 1969  
Stoneware, yellow and  
black glazed, with  
calligraphic marks in the  
yellow shoulder area  
Inv.-No. 14797
- 46  
Heidi Kippenberg  
Beaker  
Buch (Weisendorf),  
Germany, 1965  
Stoneware, grey glazed  
with black calligraphic  
letters  
Inv.-No. 14796
- 47  
*Drifting Wood*  
Calligraphy  
Germany, undated  
Ink on paper  
Inv.-No. 17194
- 48  
YU-ICHI (Inoue Yūichi)  
*Nezumi (Rat)*  
Characters, calligraphy  
Japan, undated  
Ink on paper  
Inv.-No. 17171
- 49  
Kamon Yoshimoto  
*Traditional Japanese Small  
Motif. Textile Design 1*  
Book  
Victoria, Canada, 1993  
From the private collection  
of Hamid Zénati
- 50  
Mirror  
China, c. 1800  
Red carved lacquer  
Inv.-No. 17098

- 51  
Bowl  
China, Qing dynasty,  
Kangxi period, 1661–1722  
Guri lacquer, diaoqi,  
silver-plated sheet bronze  
Inv.-No. 13735
- 52  
*inrō with netsuke and ojime*  
(guri spirals), Box  
Japan, late 18th / mid  
19th century  
Round, four-part, hidden cord  
guide; *guri*: carved lacquer  
(red, yellow, black), black  
lacquer (inside); *netsuke*:  
red carved lacquer in the  
guri style; *ojime*: red  
carved lacquer bead  
Inv.-No. St.237
- 53  
Bowl with spout  
Nishapur, Iran, 10th century  
White sprue, slip painting  
under transparent  
colourless glaze  
Inv.-No. 13298
- 54  
Fragment of a bottle  
Kashan, Iran  
13th century  
Medium-fine, light-coloured  
body, opaque white glaze,  
painted in red-brown lustre  
Inv.-No. 12380
- 55  
Bowl  
Assiut, Egypt  
19th century  
Fine light-coloured body,  
black-red painting,  
polished, cut decoration  
Inv.-No. 151221
- 56  
Vase  
Egypt 4th–5th century  
Clay, red and black painting  
Inv.-No. 5884

- 57  
Bowl  
Kashan, Iran  
Early 13th century  
Fine white body, black  
painting under a transparent  
turquoise glaze, carved  
openwork decoration  
Inv.-No. 12421
- 58  
Plate  
Valencia, Spain, first half of  
the 16th century Majolica,  
body (yellowish)  
Inv.-No. 6387
- 59  
Bowl  
Valencia, Spain  
early 16th century  
Majolica, white glaze,  
brown-golden, iridescent  
lustre painting  
Inv.-No. W.M.A7
- 60  
Schale  
Kashan, Iran  
13th century  
Quartz frit ceramic, painted  
in black, cobalt blue, green,  
turquoise, reddish brown,  
yellow and red on opaque  
white glaze  
Inv.-No. 14884
- 61  
Ornamental dagger  
India, late 17th century  
Damascus steel with gold  
inlay and ruby trimming  
Inv.-No. V.298
- 62  
Bowl  
Kashan, Iran  
13th century  
Fine, light-coloured body,  
opaque, white glaze, painted  
in cobalt blue and with a  
reddish lustre  
Inv.-No. 12635

- 63  
Handwarmer  
Iran, 17th century  
Brass  
Inv.-No. 15305
- 64  
Jules Bourgoin  
*Arabic Geometrical Pattern  
and Design*  
Book  
Dover, Great Britain, 1973  
From the private collection  
of Hamid Zénati
- 65  
Pepin van Roojen and  
Sebastian Viebahn  
*Indonesian Ornamental  
Design*  
Book  
Amsterdam, Netherlands, 1998  
From the private collection  
of Hamid Zénati
- 66  
Willem Heesen  
*Coffee pot*, plastic  
Leerdam, Netherlands, 1975  
Red, blue and white glass  
blown into shape using the  
thread technique, clear  
glass overlay  
Inv.-No. 13647
- 67  
Water jug  
Iran, 1802  
Brass, embossed  
and engraved  
Inv.-No. V.468
- 68  
Vase  
Tell el-Amarna, Egypt  
c. 1370 B.C.  
Clay, cold painted  
Inv.-No. 12570



← ● 70

● 69  
Watring can  
Morocco, 19th century  
Earthenware with painting  
in yellow, brown and black,  
polished  
Inv.-No. K.M.B.681137

The displayed bindings show  
various Art Nouveau designs.  
All examples share the  
bookbinder's intense efforts  
to realise their ideas with  
perfect craftsmanship and  
artistry. Their contemporary  
design and the sensual  
quality of the leather are  
still fascinating today.

● 70  
Thomas J. Cobden-Sanderson  
(for The Doves Press Bindery)  
*John Milton: Areopagitica*  
Book  
London, Great Britain  
1908

Maroquin leather (dark blue),  
gold embossing  
Inv.-No. 5108

● 71  
Josef Franz Maria Hoffmann  
*Richard Wagner an  
Mathilde Wesendonk*  
Book  
Vienna, Austria, 1904/1905  
Maroquin leather (black),  
gold embossing, Endpapers  
in black silk, gilt edges on  
three sides, black-and-white  
edge-stitched chapter, black-  
and-white ribbon marker  
Inv.-No. 4261

● 72  
Alfred de Sauty  
*John Keats: Poems*  
Book  
London, Great Britain, c. 1905  
Red Niger Morocco leather,  
gold embossing, gilt edge  
top edge  
Inv.-No. 4256

● 73  
Paul Kersten  
*Gustave Brunet: La Reliure  
ancienne et moderne*  
Book  
Berlin, Germany, 1905  
Gray ecru leather, gold line  
ornament, black leather  
overlays, gray-pink  
marbled endpaper  
Inv.-No. 4254

● 74  
Francis Longinus Sangorski  
and George Sutcliffe  
*Rubaiyat of Omar Khayyam*  
Book  
London, Great Britain, 1903  
Full leather binding of dark  
blue maroquin with coloured  
leather inlays, hand gilding  
and inset opals, medium blue  
leather endpapers with hand  
gilding, accompanying dark  
blue leather case  
Inv.-No. 4259

● 75  
Enzo Mari and Trude Petri  
(for KPM)  
*RLF-Tea Service, Service*  
Germany, 2013  
Porcelain (painted, printed),  
gold rim on base  
Inv.-No. 17706a-d

● 76  
Fürstenberg Porcelain  
Manufactory  
*Tête-à-tête with gold  
background and flowers*  
Service  
Fürstenberg, Germany  
1760–1765  
Porcelain  
Inv.-No. 12336

● 77  
Brigitte Pietsch and  
Barbara Dörfer  
(for VEB Steingutwerke)  
*Service Lilo*  
Cup with saucer

Elsterwerda, Germany (GDR),  
1964  
Stoneware  
Inv.-No. 17946ab

● 78  
Nike  
*Air Max 1–  
Germany SP Camo*  
Sneaker  
USA, 2013  
Nylon, rubber  
Inv.-No. 17913

◆ 79  
Hamid Zénati  
Plate  
n. p., n. d.  
Lacquer paint on ceramic  
private collection

● 80  
Carola Gänsslen  
Bowl  
Geislingen an der Steige,  
Germany, 2006  
Stoneware, glazed, fired  
at 1,260 degrees,  
overglaze painting  
Inv.-No. 16931

● 81  
Table  
Turkey, early 18th century  
Tortoiseshell, ivory and  
mother-of-pearl inlays  
Inv.-No 14578

● 82  
Karl Friedrich Schinkel  
*Vorbilder für Fabrikanten  
und Handwerker*  
Book

Berlin, Germany, 1821–1836  
Lithograph, copper engraving,  
title label, portfolio with  
leather spine, cardboard  
outer cover with brown-toned  
paste marble paper and lined  
with blue watercolour paper  
on the inside  
Inv.-No. V.362

● 83  
Albert Charles Auguste  
Raciné  
*The Polychrome Ornament*  
Lithography from  
pattern book  
Paris, France, 1880  
Colour lithography  
Inv.-No. L.O.2041

In his work *Colour Ornament*  
(1869–1888), the French  
art historian and illustrator  
Auguste Raciné (1825–1893)  
presents a comprehensive  
collection and analysis of  
decorative art styles from  
different cultures and epochs.  
His detailed depictions and  
explanations significantly  
contributed to the dissemina-  
tion and revival of historical  
ornaments and influenced  
European design and craft  
until well into the 20th century.  
Raciné made an important  
contribution to the under-  
standing and valuation of the  
ornamental tradition and  
made a lasting impression  
on the study of the decora-  
tive arts.

■ 84  
J. D. 'Okhai Ojeikere  
*Untitled (Back Parting)*  
Photograph  
n. p., 1996  
(printed on June 30, 2009)  
Silver gelatin print  
Courtesy of Amaize Ojeikere,  
and The Walther Collection,  
Neu-Ulm/New York

← ● 83



■ 85  
J. D. 'Okhai Ojeikere  
*Untitled (Modern Suku)*  
Photograph  
n. p., 1975 (printed in 2009)  
Silver gelatin print  
Courtesy of Amaize Ojeikere,  
and The Walther Collection,  
Neu-Ulm/New York

The complex braided hair-styles of Nigerians that J. D. 'Okhai Ojeikere (1930–2014) captured in his photographs are not only cultural symbols that reflect history, identity, art, and community, but also testify to the attempt to transform nature into a homogenous form through the highest craftsmanship. At the same time, their geometry takes account of the laws of nature.

■ 86  
Seydou Keïta  
*Untitled, Photograph*  
n. p., 1956–1957  
(printed in 1998)  
Silver gelatin print  
Courtesy of CAAC–The Pigozzi Collection, Geneva,  
and The Walther Collection,  
Neu-Ulm/New York

■ 87  
Seydou Keïta  
*Untitled, Photograph*  
n. p., 1959  
Silver gelatin print  
Courtesy of CAAC–The Pigozzi Collection, Geneva,  
and The Walther Collection,  
Neu-Ulm/New York

In the photographs that Seydou Keïta (1923–2001) produced in his Bamako (Mali) studio from 1948, the opulent patterns of his models' garments often

merge with the richly designed interior to create a sumptuous all-over effect. His self-confidently assertive clientele is an expression of the burgeoning sense of Malian national pride at a time when formal independence from French colonial rule was immanent.

▲ 88  
Takashi Murakami  
*Monogram Mini Multicolore – Black*  
Screen printing on plastic  
n. p., 2007  
Aluminum, wood  
Edition 25/100

▲ 89  
Judith Ammann  
*Untitled, photograph*  
n. p., 2006–2009  
pattern, green-white  
Lambda-print, edition 2/6

■ 85 ↓



■ 90  
Yto Barrada  
*Girl in Red*, from the series  
*A Life Full of Holes:*  
*The Strait Project*  
Photograph  
Tangier, Morocco, 1999  
C-print  
© Yto Barrada, Courtesy  
of Yto Barrada, Pace Gallery,  
New York, and The Walther  
Collection, Neu Ulm/  
New York

◆ 91  
Hamid Zénati  
Bowl  
n. p., n. d.  
Lacquer paint on ceramic

◆ 92  
Hamid Zénati  
Vase  
n. p., n. d.  
Lacquer paint on ceramic

● 93  
Ota Toshio  
Bowl  
Shippō-chō, Japan  
late Meiji period,  
early 20th century  
Cloisonné  
Inv.-No. 18135

● 94  
Käthe Ruckenbrod  
Container  
Germany, 1953  
Copper with webbed  
enamel (Cloisonné),  
gold-plated, black  
and grey  
Inv.-No. 14213

● 95  
*kōro*, incense burner  
Japan, Meiji period,  
1895–1910  
Cloisonné on silver  
ground, repoussé  
Inv.-No. 18125

● 96  
Bowl  
Japan, late Meiji,  
Taishō or early  
Shōwa period,  
1910–1930  
Plique-à-jour  
Inv.-No. 17935

● 97  
Ando Jubei Workshop  
Lidded vessel  
Nagoya, Japan, Taishō  
period / early Shōwa  
period, 1920–1930  
Cloisonné  
Inv.-No. 18139

● 98  
Fabric sample  
Egypt, undated  
Fabric and border sample  
Inv.-No. 1891abc

● 99  
Fragment of a  
sarcophagus ceiling  
Turkey  
16th–17th century  
Silk brocade  
Inv.-No. 14930

● 100  
Fabric sample  
Bursa, Turkey, c. 1500  
Silk velvet  
Inv.-No. 13300

● 101  
Insignia of rank  
China, 18th century  
Black atlas silk, embroidered  
Inv.-No. 11324

● 102  
Fabric sample  
Egypt, 5th–6th century  
Natural-coloured linen,  
coloured wool  
Inv.-No. 6812 (4a)

◆ 103  
Armin Zweite (Ed.)  
*Kandinsky und München.*  
*Begegnungen und*  
*Wandlungen 1896–1914*  
[Kandinsky and Munich:  
Encounters and Trans-  
formations 1896–1914]  
Book  
Munich, Germany, 1982  
From the private collection  
of Hamid Zénati

■ 104  
Grace Ndiritu  
*Lying Down Textiles,*  
from the series *Still Life*  
Video  
n. p., 2005–2007  
Mini-DV, colour, silent, 5 Min.  
© Grace Ndiritu, Courtesy  
of Grace Ndiritu, and The  
Walther Collection, Neu Ulm /  
New York

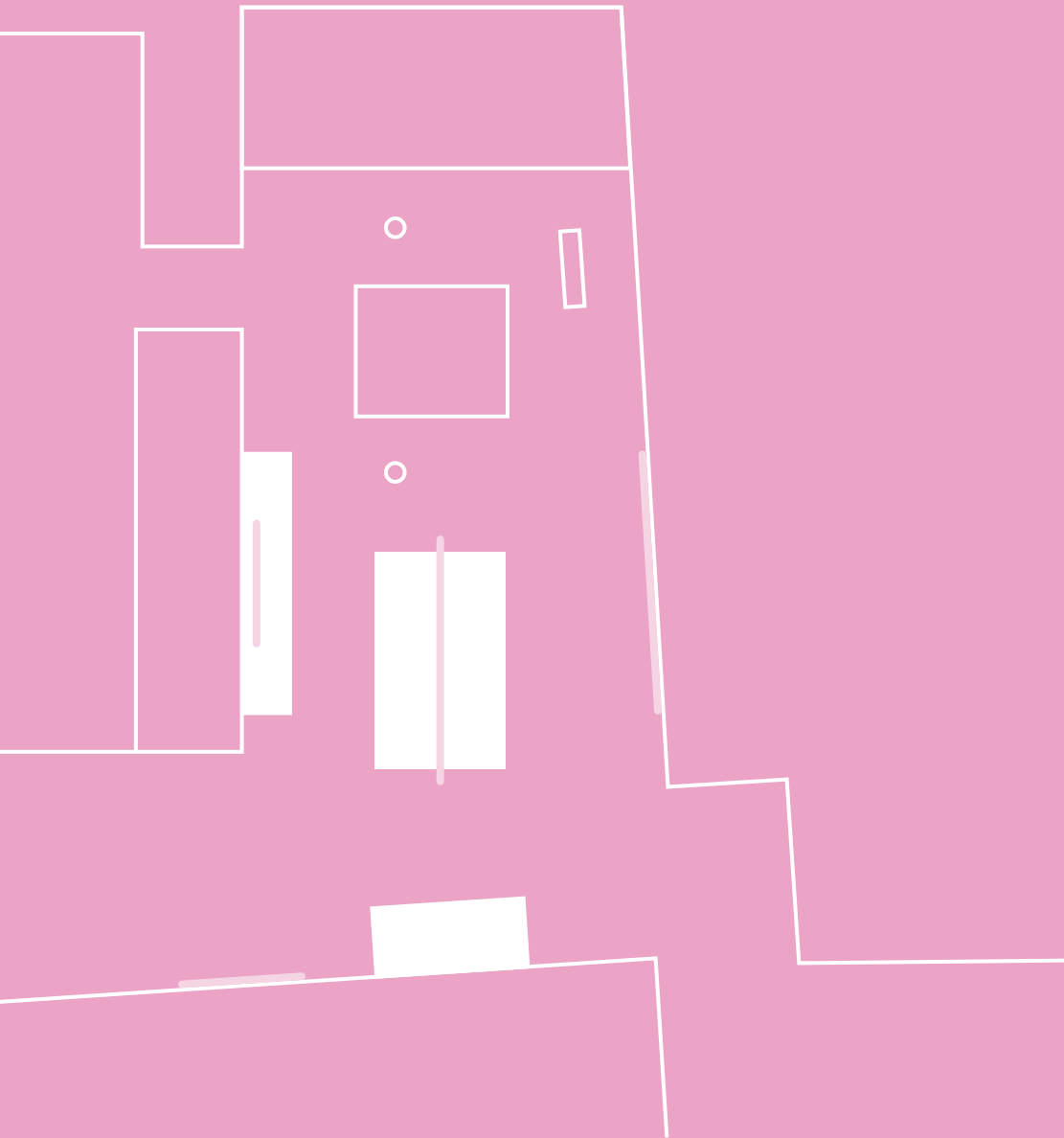
■ 105  
Grace Ndiritu  
*White Textiles,*  
from the series *Still Life*  
Video  
n. p., 2005–2007  
Mini-DV, colour, silent, 5 Min.  
© Grace Ndiritu, Courtesy  
of Grace Ndiritu, and The  
Walther Collection, Neu Ulm /  
New York

■ 106  
Grace Ndiritu  
*Sitting Down Textiles,*  
from the series *Still Life*  
Video  
n. p., 2005–2007  
Mini-DV, colour, silent, 5 Min.  
© Grace Ndiritu, Courtesy  
of Grace Ndiritu, and The  
Walther Collection, Neu Ulm /  
New York

■ 107  
Grace Ndiritu  
*Green Textiles,*  
from the series *Still Life*  
Video  
n. p., 2005–2007  
Mini-DV, colour, silent, 5 Min.  
© Grace Ndiritu, Courtesy  
of Grace Ndiritu, and The  
Walther Collection, Neu Ulm /  
New York



# Becoming the *Other*



Hamid Zénati was a charismatic artist figure, whose personality is just as difficult to categorise as his art: he was both extroverted and withdrawn, open and reserved, adventurous and elegant, appearing both feminine and masculine. His photographs, in particular, reveal a desire for the carnivalesque, self-staging, and the fluid shifting between different roles. It becomes part of his work to wear a self-made head scarf, a sweater he designed himself, or to performatively stage his textile paintings.

Zénati's experience with colonial oppression—the Algerian War of Independence and his diasporic existence in Germany—are of fundamental importance to understanding his work. His life, marked by both hypervisibility and invisibility, found in the carnivalesque a form of resistance and a playful reversal of power structures, shielded by the protection of the mask.

This kind of staging is more than a light-hearted play on identity; it should be viewed in the context of the political dimensions that carnival, in its various forms across many cultures, embodies. It enables to question power structures, voice criticism, and engage in resistance through forms of disguise and masking. In European cultural history, the fool symbolises the freedom to vocalise uncomfortable truths. Similarly, in non-European cultures, the trickster embodies the reversal of hierarchies as a wanderer between worlds. According to Homi K. Bhabha, mimicry is understood in postcolonial theory as a subversive strategy of protest, which challenges and destabilises the symbols and practices of colonial power by undermining its authority and identity through imitation.

- 1  
Kostas Murkudis  
(for RLF)  
*Reversible Overall*  
Garment  
Germany, 2013  
Inv.-No. 17703

RLF (Richtiges Leben im Falschen [Right Life in the Wrong One]) was a trans-medial project that explored social critique through art and design by translating protest into the consumption of luxury products as a revolutionary act. Named after Adorno's dictum, RLF was realised between 2013 and 2014 using various media such as novels, exhibitions, and films. This also included ten design objects bearing the message "Show you are not afraid." In addition to sneakers and furniture, the collection also includes this overall from the Berlin designer Kostas Murkudis (\*1959).

- 8 →



- ◆ 2  
Hamid Zénati  
Clothing  
n.p., n.d.  
Textile dye on fabric

- ◆ 3  
Fotografien aus dem privaten Archiv Hamid Zénatis

Zénati developed new techniques while designing T-shirts and sweatshirts. While he utilised colours and forms in a more reduced manner in the 1980s, from the 2010s his works became more intensely coloured. He collaged fabric fragments, used coloured seams, textile patterns, and experimented with colours and bleaching.

- ◆ 4 (Group, hanging)  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

- 5  
Gaetano Pesce  
(for Cassina)  
*Il Feltri*, Sessel  
Italy, 1987  
Felt, fabric, down, hemp  
Inv.-No. D.142

- 6  
Ron Arad  
(for Moroso S.p.A.)  
*Soft Heart*, Sofa  
Israel, 1990  
Steel, wood,  
polyurethane foam, felt  
Inv.-No. D.67

- 7  
Stefan Wewerka  
(for Tecta)  
*Chair for travelling salesman – classroom chair*  
Lauenförde, Germany, 1970  
Wood, lacquered black  
Inv.-No. D.150

- 8  
Maison Martin Margiela  
Boots  
Paris, France, 2016  
Leather, zipper  
Inv.-No. 17961

- ◆ 9  
Hamid Zénati  
Vase  
n.p., n.d.  
Lacquer paint on ceramic

- 10  
Beate Kuhn  
*Couple*, Ceramic object  
Lottstetten,  
Germany, 1956  
Ceramic  
Inv.-No. 15030



- 15  
Václav Cigler  
Head piece  
Prague, Czech Republic  
c. 1965  
Chromed sheet brass, wire  
Inv.-No. 14894

Václav Cigler (\*1929), a pioneer in the artistic use of optical glass, created jewellery made of chrome-plated metal and coloured plastic (see Cut-Out) during a brief phase of his career. He conceived the large-format, dominant formal inventions as extensions of the body, which poetically interact with their wearers' surroundings by means of reflections, thereby unfolding their performative dimension.

- 16  
Wilfried Fiebig  
*Theater*, Arm jewellery  
Frankfurt am Main,  
Germany, 1990  
Metal, acrylic  
Inv.-No. 19161

- 17  
Wilfried Fiebig  
*Theater – Ophelia*  
Neck jewellery  
Frankfurt am Main,  
Germany, 1990  
Synthetics  
Inv.-No. 19162

From the 1960s, the artist and autodidact Wilfried Fiebig (\*1940) created paintings, objects, sculptures, and jewellery before turning to theatre in the 1990s to develop stage designs and costumes from a sculptural perspective. His jewellery—an expression

- 15 ↑

- 11  
Beate Kuhn  
*Madam with Long Neck*  
Ceramic object  
Lottstetten,  
Germany, 1956  
Ceramic  
Inv.-No. 15029

- 12  
Bussi Buhs  
*Helment Glasses II*  
Head Ornament  
Munich, Germany  
1986–1987  
Epoxy resin  
Inv.-No. 17126

- 13  
Bussi Buhs  
*Mask NONE FACE*  
Head piece  
Munich, Germany, 2001  
Glass fibre, reinforced,  
unsaturated polyester,  
nylon, rubber  
Inv.-No. 17537

- 14  
Bussi Buhs  
*GNOME Mask*  
Head piece  
Munich, Germany, 2001  
Polyester  
Inv.-No. 17536



of emotions and artistic ideas—are based on colour and form, regardless of material value. His works are often complex and characterised by energy and freedom, without consideration of comfortable wearability.

● 18  
Joel Philip Myers  
*Hand*, Sculpture  
Bloomington, USA, 1972  
Turquoise-coloured glass with lustre décor  
Inv.-No. 13663

● 21  
Carola Gänsslen  
Pot  
Geislingen an der Steige, Germany, 2006

Stoneware, glazed, fired at 1,260 degrees, overglaze painting  
Inv.-No. 16930

● 19  
Sphinx vessel  
likely Hamburg, Germany  
17th century  
Faience  
Inv.-No. Ke822

● 20  
Jill Crowley  
*Arm Sculpture*, Object  
Great Britain, before 1992  
Ceramic, glazed  
Inv.-No. 16302

◆ 22  
Frantz Fanon  
*Black Skin, White Masks*  
Book  
New York, USA, 2008

◆ 23  
Paul Gilroy  
*The Black Atlantic Modernity and Double Consciousness*  
Book  
London, Great Britain, 1993

◆ 24  
Aimé Césaire  
*Zurück ins Land der Geburt* [Return to My Native Land]  
Book  
Frankfurt, Germany, 1967  
From the private collection of Hamid Zénati

● 25  
*Nō-Mask - Shinkaku*  
Mask  
Japan, 18th–19th century  
Wood with coloured painting  
Inv.-No. N.S.6805

● 26  
Figurine  
Iran, 13th century  
Fine white body, transparent turquoise glaze, painted in black  
Inv.-No. 13166

● 27  
Shoe, Sculpture  
Italy, 17th–18th century  
Majolica, brownish glaze, painted blue, violet and yellow  
Inv.-No. 5172

◆ 28  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

● 29  
Franz Anton Bustelli (for Nymphenburg Porcelain Manufactory)  
*Mezzetino from the Commedia dell'arte*  
figure

Neuhausen-Nymphenburg  
1759–1760  
Porcelain, glazed, painted  
Inv.-No. 15471

● 30  
Ebbe Weiss-Weingart  
*Hollow Head*, Ring  
Salem, Germany, 1977  
Gold, silver (sulphurised), both cast  
Inv.-No. 19440

● 31  
Nail protectors  
Jewellery  
China, 19th century  
Silver  
Inv.-No. 16489

● 32  
E. R. Nele  
Warrior/Dancer, Brooch  
Frankfurt am Main, Germany, 1985  
Silver, blackened 18ct gold; lost-wax technique; gold sheet, sawn  
Inv.-No. 14719

■ 35 ↓



● 33  
Ebbe Weiss-Weingart  
*House of Fools*,  
*Miniature-Nr. 1076*, Brooch  
Salem, Germany, 1977  
Fine gold on anthracite-coloured acrylic, silver (cast), cut rubies  
Inv.-No. 19438

◆ 34  
Hamid Zénati  
Vase  
n.p., n.d.  
Lacquer paint on ceramic

■ 35  
Samuel Fosso  
*La femme américaine libérée des années 70* [The liberated American woman of the 70s], from the series *Tati*  
Photograph  
n.p., 1997  
chromogener Druck  
C-print  
© Samuel Fosso, Courtesy of Samuel Fosso and JMI Patras, Paris

Samuel Fosso (\*1962) is known for his staged self-portraits, in which he transforms himself into different identities and historical figures. His works explore themes like identity, history, and postcolonial Africanity, often from a critical, humorous perspective, and question conventional conceptions of power, culture, and self-perception in a global context.

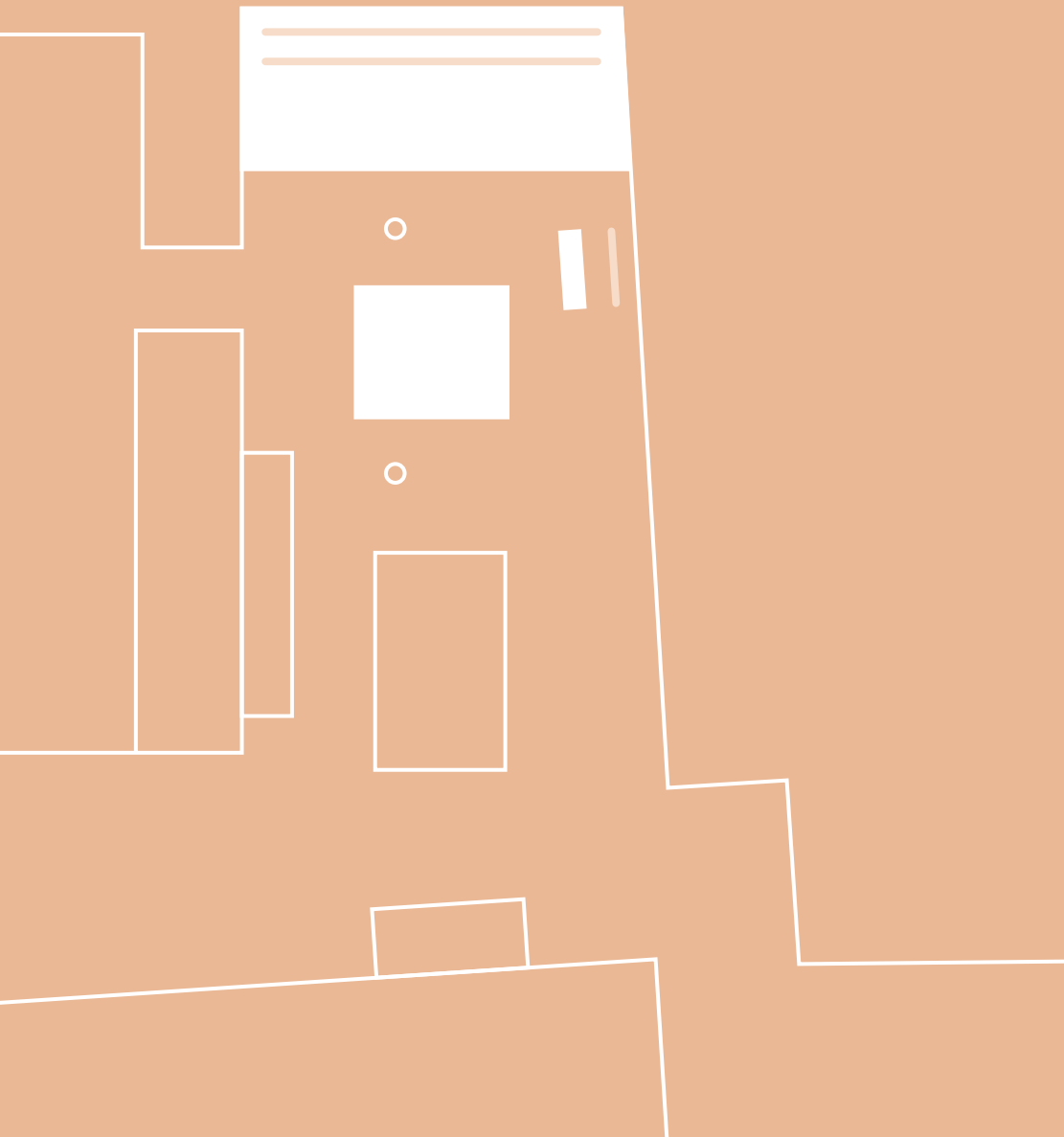
▲ 36  
Kader Attia  
*Repair Analysis*, from the series *Repair Analysis*  
Object  
n.p., 2013  
Mirror, metal

◆ 37  
Photographs from the private archive of Hamid Zénati





# All-Over Postmodern



At the heart of Hamid Zénati's boundary-breaking use of painting and design techniques on walls, fabric, clothing, vases, furniture, and other objects is an anarchic creative urge to fill empty surfaces with exuberant patterns and vivid colours. Zénati himself describes the all-over as his primary aesthetic principle to unite materials, techniques, patterns, and colours into an artistic vision and to indicate the potential of reproduction.

Often criticised by their detractors as an arbitrary anything goes aesthetic, fans celebrate the ironic, nostalgic, ornament- and decoration-loving colourful products that do not distinguish between art and everyday knowledge.

This approach corresponds both temporally and conceptually with the spirit of the postmodern, which, in contrast to the simple functionalism of modernism, has prevailed in architecture, art, design, and philosophy since the end of the 1960s in the USA and latest from the 1980s in Europe. Postmodern architects like Robert Venturi (1925–2018) [● 5, 14] and Charles Moore (1925–1993) in the USA or James Stirling (1926–1992) and Hans Hollein (1934–2014) in Europe as well as representatives of the “Memphis” group, including Ettore Sottsass (1917–2007) [● 2, 9, 13, 25, 29], Matteo Thun (\*1952) [● 18–20] or Nathalie du Pasquier (\*1957) [● 25], countered the aesthetics of modernism, which focused on rational clarity, with an eclectic openness and diversity.

◆ 1 (Group, hanging)  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

● 2  
Ettore Sottsass  
(for Poltronova)  
*Ultrafragola*, Mirror  
Italy, 1970  
Mirror glass, plexiglass  
frame, illuminated  
Inv.-No. D.367

● 3  
Marc Newson  
(for Cappellini S.p.A.)  
*MN 13 Orgone*, Chaiselongue  
Australia, 1989  
Plastic, fiberglass  
Inv.-No. D.32

● 4  
Alessandro Mendini  
(for anthologie quartett)  
*Redesign Thonet*  
Chair object  
Italy, 1990  
Steel wire, wood spheres,  
bentwood  
Inv.-No. D.533

● 5 →



● 5  
Robert Venturi and  
Denise Scott Brown  
(for Knoll Associates Inc.)  
*Chippendale*, Chair  
USA, 1984  
Plywood (laminated),  
décor: "Grandmother"  
Inv.-No. D.145

● 6  
Peter Shire  
(for Memphis Milano)  
*Bel Air*, Chair  
USA, 1981  
Wood, foam, wool  
Inv.-No. D.162

● 7  
Verner Panton  
(for Thonet GmbH)  
*Art Chair*, Chair  
Denmark, 1981  
Plywood, lacquered  
Inv.-No. D.133

◆ 8  
Hamid Zénati  
Chair  
n.p., n.d.  
Lacquer paint on plastic  
Private collection

● 9  
Ettore Sottsass  
*Carlton*, Room divider  
Italy, 1981  
Laminated coated wood  
Inv.-No. D.699

◆ 10  
Kazuko Sato  
*Alchimia. Italianisches  
Design der Gegenwart/  
Contemporary Italian Design*  
Book  
Berlin, Germany, 1988  
From the private collection  
of Hamid Zénati

◆ 11 (Group, lying)  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

● 12  
Margit Denz  
(for Villeroy & Boch AG)  
*Liberty*, Coffee service  
Germany, 1988  
Stoneware (cast), colour  
glazes and colour print;  
biscuit firing followed by  
glaze firing and overglaze  
decoration  
Inv.-No. 15357a-e

● 13  
Ettore Sottsass  
(for anthologie quartett)  
*Camomilla*, Bowl  
Italy, 1972  
Stoneware, yellow glaze  
Inv.-No. 14842

● 14  
Robert Venturi  
(for Swid Powell Inc.)  
*Grandmother*, Place setting  
New York, USA, 1984  
Porcelain  
Inv.-No. D.210

● 15  
Heide Warlamis  
(for United Studios)  
Bowl, Secession series,  
*Vienna Collection*, Foot bowl  
Schrems, Austria, 1984  
Porcelain, painted, glazed  
Inv.-No. D.223

● 16  
Steven Holl  
(for Swid Powell Inc.)  
*Planar*, template plate  
New York, USA, 1984  
Porcelain  
Inv.-No. D.213

● 17  
Wolfgang Rang, Wojtek  
(Wojciech) Bersz and  
Andrzej Bersz  
*Architectural Tower*  
Sculpture  
Germany, 1985  
Ceramic (built),  
glaze painting  
Inv.-No. 18812-18815

● 18  
Matteo Thun-Hohenstein  
and Alessio Sarri  
(for anthologie quartett)  
Pitcher, from the series  
*Rara avis – Passer  
Sesto Fiorentino*, Italy, 1987  
Ceramic, mother-of-pearl  
glaze with gold and silver  
Inv.-No. D.181

● 19  
Matteo Thun-Hohenstein  
and Alessio Sarri  
(for anthologie quartett)  
Pot, from the series  
*Rara avis – Passerina noctua*  
Sesto Fiorentino, Italy, 1987  
Ceramic, mother-of-pearl  
glaze with gold and silver  
Inv.-No. D.178

● 20  
Matteo Thun-Hohenstein  
and Alessio Sarri  
(for anthologie quartett)  
Pot, from the series *Rara  
avis – Cuculus Canorus*  
Sesto Fiorentino, Italy, 1987  
Ceramic, mother-of-pearl  
glaze with gold and silver  
Inv.-No. D.176

● 21  
Jack Mankiewicz  
(for Ad Hoc)  
*Chiocco*  
Pepper and spice grinder  
Germany, 2001  
CeraStar ceramic grinder,  
beech (colour lacquered)  
Inv.-No. D.1096

◆ 22  
Hamid Zénati  
Vase  
o. O., o. D.  
Lacquer paint on ceramic

● 23  
Dieter Sieger  
(for RC Ritzenhoff Cristal AG)  
*Emilia*, Vase  
Germany, 1991  
Glass, handblown, blue  
Inv.-No. D.1128

◆ 24  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

● 25  
Nathalie du Pasquier  
and Ettore Sottsass  
(for Memphis)  
Tie  
Milan, Italy, 1983-1985  
Silk, printed  
Inv.-No. D.1105-1107

● 26  
Adrian Olabuenaga  
(for ACME-Studios)  
*Memphis*, Jewellery series  
Argentina, 1991  
Enamel, metal, leather, rubber  
Inv.-No. D.395

● 27  
Nikolaus Kirchner  
Brooch  
Nürnberg, Germany, 1986  
925 silver, opaque enamel  
cloisonné with 750 gold bar,  
matte finish  
Inv.-No. 14715

● 28  
Friedrich Knupper  
Neck Jewellery  
Berlin, Germany, 1984  
Assembled, silver (blackened  
or seethed), stainless steel,  
brass (lacquered)  
Inv.-No. 14716

● 29  
Ettore Sottsass  
(for Memphis)  
*smiling chinese*,  
Handkerchief  
Milan, Italy, 1983-1985  
Silk  
Inv.-No. D.1110-1111

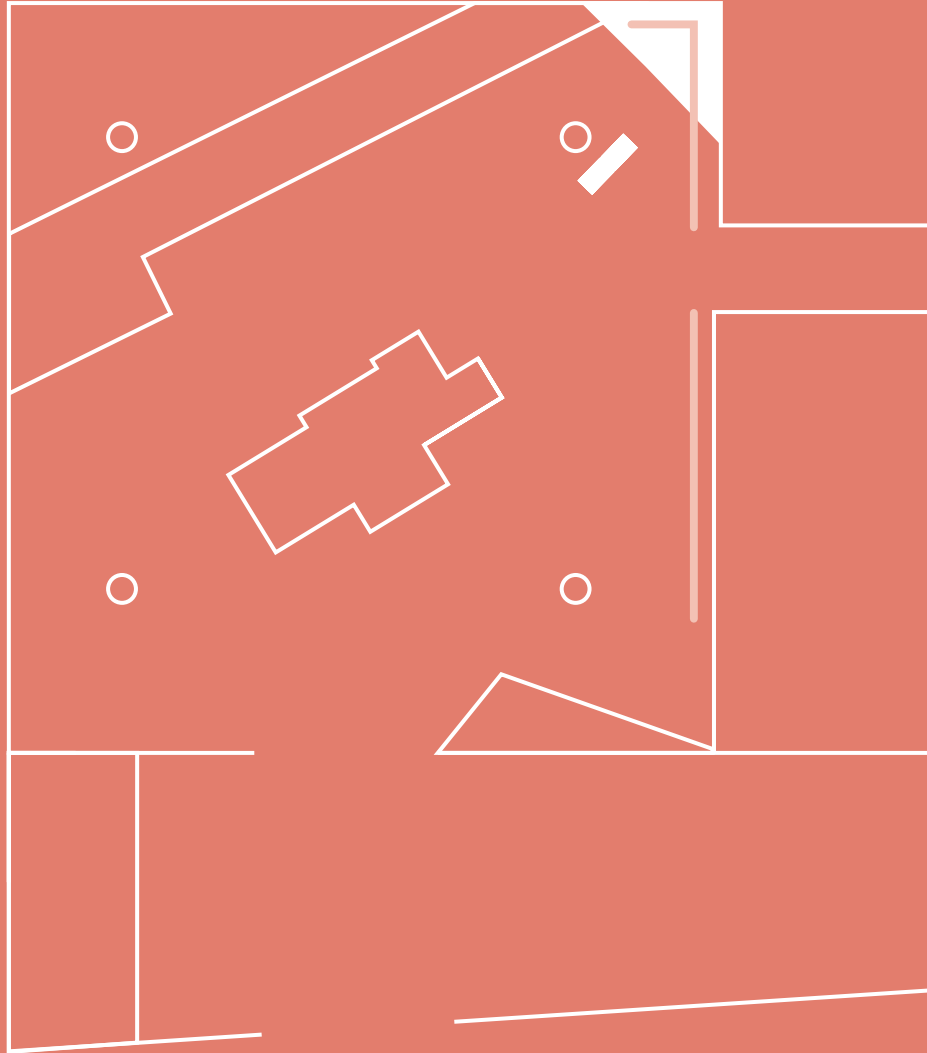
● 30  
Swatch  
*Piquant*, Wristwatch  
Switzerland, 1998, Plastic  
Inv.-No. D.371

● 31  
Michael Rösing  
(für Radius)  
*Haifisch 18*, Wristwatch  
o. O., undated  
Steel, sharkskin (dyed)  
Inv.-No. D.989abc

● 32  
Swatch  
*The Rose*, Wristwatch  
Switzerland, 1998, Plastic  
Inv.-No. D.370



# Seeking Freedom



Literature and music played a significant role in Hamid Zénati's works. He loved word plays and double entendres, collected sentences that he found inspiring or amusing, photographed lettering on building facades, tavern walls, or T-shirts during his travels, and experimented with mixing different languages on self-designed invitation cards. As a trained translator who spoke Arabic, French, and German fluently, Zénati read a wide range of literature—from the Senegalese poet and politician Léopold Sédar Senghor (1906–2001) [●11] to the French founder of ethnological structuralism Claude Lévi-Strauss (1908–2009) [●12] and the Munich comedian Karl Valentin (1882–1948) [●10].

While working, he listened to an eclectic mix of experimental jazz, soul, spoken-word poetry, hip-hop, Latin music, and traditional Arabic or Indian music and designed many of the covers of his CD collection himself. Music was a way for him to connect with the creative cosmos of other artists. The sound of the Nigerian music legend Fela Kuti (1938–1997), the Egyptian singer Umm Kulthum (1898–1975), or the avant-garde jazz composer Sun Ra flowed into the compositions of many of his works, in which the principle of rhythmic notation and the repetition of a motif and its variations could be recognised.



The Frankfurt DJ Collective GG Vibe has put together a Spotify playlist with music that inspired Hamid Zénati while working. You can listen to the music while visiting the exhibition on your own device with headphones or later at home.

◆ 1  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

◆ 2  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric  
Private collection

◆ 3  
Hamid Zénati  
CD-Cover  
n.p., n.d.  
Lacquer paint on cardboard

● 4  
Grundig AG  
Satellite 1000 portable  
radio receiver  
Germany, 1972  
Silver, black  
Inv.-No. 17575

● 4 ↓



◆ 5  
Hamid Zénati  
Belt  
n.p., n.d.  
Textile dye on fabric  
private collection

◆ 6  
Hamid Zénati  
Calabash  
n.p., n.d.  
Lacquer paint on  
bottle gourd

◆ 7  
Hamid Zénati  
Bowl  
n.p., n.d.  
Lacquer paint on ceramic

◆ 8  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

◆ 9  
Franz Ringseis  
*Durch d Wand spuit a Klavier.  
Bairische Gedichte*  
Book  
Munich, Germany, 1969  
From the private collection  
of Hamid Zénati

◆ 10  
Karl Valentin  
*Mein komisches Wörterbuch.  
Sprüche für alle Lebenslagen*  
[My Funny Dictionary:  
Sayings for Every Occasion]  
Book  
Munich, Germany, 2017  
From the private collection  
of Hamid Zénati

◆ 11  
Léopold Sédar Senghor  
*Négritude und Humanismus*  
[Negritude and Humanism]  
Book  
Düsseldorf, Germany, 1967  
From the private collection  
of Hamid Zénati

◆ 12  
Claude Lévi-Strauss and  
Pierre-André Boutang  
*Lévi-Strauss par lui-meme.  
Un cabinet de curiosités*  
[Lévi-Strauss in his own words:  
a cabinet of curiosities]  
DVD  
Paris, France, 2008  
From the private collection  
of Hamid Zénati

◆ 13  
Henri Matisse  
*Jazz*  
Book  
Munich, Germany, 2000  
From the private collection  
of Hamid Zénati

◆ 14  
Eva Scheer (Hg.)  
*De la Musique Avant Toute  
Chose. Aus der Lyrik franzö-  
sischer Symbolisten. Verlaine,  
Baudelaire, Rimbaud,  
Mallarmé, Verhaeren*  
Verhaeren

[Music Before Everything  
Else: From the Poetry of  
French Symbolists—Verlaine,  
Baudelaire, Rimbaud,  
Mallarmé, Verhaeren]  
Book  
Karlsruhe, Germany, c. 1946  
From the private collection  
of Hamid Zénati

● 15  
Double Ikat  
fabric sample  
Naha, Japan  
late 19th century  
Cotton, light blue on  
dark blue  
Inv.-No. N.S.40008

● 16  
Double Ikat  
fabric sample  
Okinawa, Japan  
mid 19th century  
Cotton fabric  
Inv.-No. N.S.40010

● 17  
Chain Ikat  
fabric sample  
Naha, Japan  
late 19. century  
Banana fiber  
Inv.-No. N.S.40009

● 18  
Elena Berriolo  
*La Notte*  
unique artist's book  
New York, USA, 2012  
Sewing machine embroidery  
and ink on paper to the  
music of Vivaldi  
Inv.-No. LNBZ 1352-1357

● 19  
Gaetano Pesce  
*G. P. Some Early Works  
and Some Recent Pieces*  
Braclet / Invitation  
Knokke, Belgium, 1993  
Synthetics, cast  
Inv.-No. 15731

● 20  
Gaetano Pesce  
*G. P. Cirva Glass Works*  
Pendant / invitation  
New York, USA, 1993  
Synthetics, cast  
Inv.-No. 16197

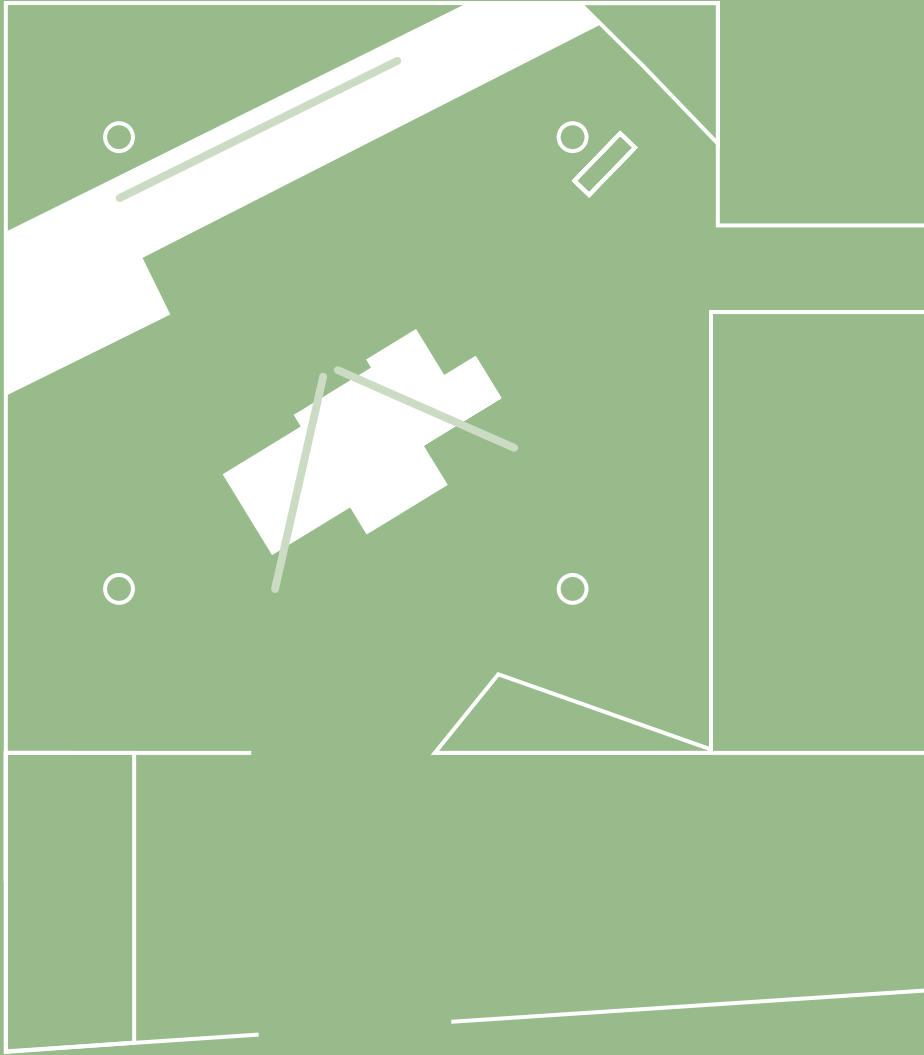
● 20 →



◆ 21 (Group, hanging)  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric



# Nature Forms in Art



Hamid Zénati was interested in all facets of life and a careful observer of political, social, and cultural movements. He was also inspired by animals and plants. Zénati often watched nature films during his work and had a substantial collection of books about underwater worlds, insects, birds, and other natural phenomenon, which contributed to the development of a distinct universe that brought together impressions of materials from the natural sciences with fantastic creatures.

All of the works selected for this chapter share inspiration from the animal and plant world, which has found its way into various areas of art, handicrafts, and design. The wealth of forms—from figurative to abstract to ornamental design—is almost as diverse as nature itself.

The form of the gourd bottle has possessed a cultural and symbolic meaning in the arts and crafts of many cultures for thousands of years. It typically represents fertility, longevity, and prosperity. Due to its natural shape, gourds are used in many different ways, for example, as a vessel, musical instrument, or decorative object, and have inspired artists around the world to come up with creative interpretations [● 78–83].

In early Islamic ceramics around the 10th century, depictions of ibexes and birds stood for protection and power and had spiritual meanings. Ibexes symbolised strength and resilience, while birds represented freedom and the connection between heaven and earth [● 9, 10, 14].

In Art Nouveau from the late 19th and early 20th century, using vegetal forms as decorative elements symbolised a connection with nature that was deliberately set in contrast to mass production and the standardised, soulless products of the industrial revolution [● 84, 85].

◆ 1 (Group, hanging)  
Hamid Zénati  
Textile  
n. p., n. d.  
Textile dye on fabric

◆ 2 (Group, hanging)  
Hamid Zénati  
Textile  
n. p., n. d.  
Textile dye on fabric

● 3  
Peter Simpson  
*Funghi*, Object  
Brockenhurst,  
Great Britain, 1977  
Porcelain, light green  
nepheine-syenite glaze  
Inv.-No. 13947

● 4  
Dorothy Feibleman  
Bowl  
London, Great Britain, c. 1981  
Porcelain, coloured and  
inlaid throughout, mosaic  
technique, hand-moulded,  
polished (nericomi or  
neriage technique)  
Inv.-No. 15598

● 5  
Hildegard Storr-Britz  
Bowl  
Höhr-Grenzhausen,  
Germany, 1950  
Faience, freely twisted,  
yellow-beige rosette  
ornament  
Inv.-No. 13918

● 6  
Hildegard Storr-Britz  
Bowl  
Höhr-Grenzhausen,  
Germany, 1950  
Faience, freely turned,  
surface ornament (yellow,  
blue and a little brown)  
Inv.-No. 13944

● 7  
Hildegard Storr-Britz  
Bowl  
Höhr-Grenzhausen,  
Germany, 1950  
Faience, freely turned,  
wine-red and green  
surface ornament  
Inv.-No. 13919

● 8  
Bowl  
Kashan, Iran, 13th century  
Medium-fine, light body,  
transparent colourless  
glaze, painted in cobalt  
blue and black under the  
glaze, partially floated  
into the glaze  
Inv.-No. 12353

● 9  
Bowl  
Iran, 10th–11th century  
Fine pink body, opaque white  
sprue on all sides, painted  
in manganese brown  
and green, transparent  
colourless glaze  
Inv.-No. 12680

● 10  
Bowl  
Nishapur, Iran  
10th century  
Medium-fine pinkish-brown  
body, black sprue, painted  
in olive green, tomato red,  
white and yellow fading  
brown, transparent  
colourless glaze  
Inv.-No. 12634

● 11  
Bowl  
Iran, 12th century  
Fine light body, transparent  
glaze in cobalt blue,  
turquoise and colourless,  
opaque on all sides,  
finely crackled  
Inv.-No. 12632

● 12  
Beate Kuhn  
Bowl Sculpture  
Düdelnheim, Germany  
1980  
Red stoneware clay (thrown,  
cut, and assembled), dark  
blue base glaze, painted  
with brown, green, and  
yellow glazes  
Inv.-No. 14203

● 13  
Bowl  
Iran, 11th century  
Medium-fine red body,  
white sprue, transparent  
green glaze, incised  
decoration  
Inv.-No. 12963

● 14  
Bowl  
Khorasan, Iran  
10th–11th century  
Earthenware with  
yellowish-green sprue  
and black painting  
Inv.-No. V.564

● 15  
Joanna Constantinidis  
Vase  
Chelmsford, Great Britain  
before 1981  
Stoneware clay (formed  
and assembled from parts),  
finely structured surface,  
sprayed-on oxides, fired in  
gas kiln multiple times,  
lastly in salt-filled muffle  
Inv.-No. 15596

● 16  
Service  
Japan, likely 1950s  
Copper (enameled), cloisonné  
Inv.-No. 18720a-f

Representatives of the Studio Glass movement in the USA in the 1960s believed that form and content should result from working with the material. New fabrication methods made it possible to produce mostly non-functional objects as unique pieces in small ovens in the artists' own atelier or studio. Design and production, which had previously taken place in large glass production facilities, were no longer separate but mutually dependent. The Museum Angewandte Kunst has an extensive collection of this so-called non-functional glass, which has its origins in the work of glass artist Harvey Littleton (1922–2013), with whom later greats such as Marvin Lipofsky (1938–2016) and Dale Chihuly (\*1941) [● 28] studied. There was a close exchange with the West German artist Erwin Eisch (1927–2022) [● 23, 26], who is considered one of the pioneers of the European Studio Glass movement and who, as early as the 1950s, treated glass as a material of free artistic expression, beyond traditional conceptions of functionality and good form.

● 17  
Joel Philip Myers  
*Pair of Vases*, Vase  
Bloomington, USA, 1973–1975  
White opaque glass, coloured  
glass overlay, lustre décor  
Inv.-No. 13665

● 18  
Isgard Moje-Wohlgemuth  
Vase  
Hamburg, Germany, 1976  
Glass with iridescent  
surface design  
Inv.-No. 13559

● 19  
Andre G. Billeci  
Paperweight  
Campbell, USA, 1975  
Clear glass, uranium glass  
Inv.-No. 13555

● 20  
Andre G. Billeci  
Paperweight  
Campbell, USA, 1975  
Flashed glass  
Inv.-No. 13556

● 21  
Andre G. Billeci  
Paperweight  
Campbell, USA, 1975  
Flashed glass  
Inv.-No. 13554

● 22  
Josef Emil Schneckendorf  
Vase  
Darmstadt, Germany, 1910  
Green-yellow iridescent glass  
Inv.-No. 4991

● 23 ↓

● 23  
Erwin Eisch  
Bowl  
Frauenau, Germany, 1974  
Studio glass  
Inv.-No. 13534

● 24  
Samuel J. Herman  
Vase  
London, Great Britain  
1976  
Yellow glass, with  
bubbles and streaks  
Inv.-No. 13640

● 25  
Robert Coleman  
*Abstract Bowl*  
Bowl  
Columbus, USA, 1975  
Studio glass  
Inv.-No. 13830

● 26  
Erwin Eisch  
Object  
Frauenau, Germany  
1975  
Black-violet iridescent glass  
with white thread décor  
Inv.-No. 13539





● 27  
Vase  
Bohemia, Czech Republic  
1925–1930  
Milky lemon yellow, pink and cobalt blue overlay glass flashed glass with high and low cut, powdered, etched  
Inv.-No. H.St.10

● 28  
Dale Chihuly  
*Pink Basket*, Installation, six-parts  
Providence, USA, 1988  
Glass with coloured fusions  
Inv.-No. 14885a–f

● 29  
Nadja Recknagel  
Glass object  
Germany, 2007  
Glass, copper-coloured  
Inv.-No. 16978a–d

The art of Nadja Recknagel (\*1973) focuses on the relationship between humans and nature, identity and corporeality. In her sculptures, she explores organic forms and materials in order to thematise the mutability and fragility of the human body and its connection to the environment.

◆ 30 (Group, lying)  
Hamid Zénati  
Textile, n. p., n. d.  
Textile dye on fabric

● 31  
Johann Joachim Kändler  
(for Porcelain Manufactory Meissen)  
*Bolognese dog / Chinese dog*  
Figure  
Meissen, Germany  
1730–1740  
Porcelain, unpainted, glazed  
Inv.-No. 15481

● 32  
Flower stand  
Westerwald, Germany  
18th century  
Stoneware, gray body, gray salt glaze, painted in cobalt paint, red technique  
Inv.-No. X.25141

◆ 33 (Group, lying)  
Hamid Zénati  
Textile  
n. p., n. d.  
Textile dye on fabric

● 34  
Bowl  
Seville, Spain, late 15th / early 16th century  
Majolica, thick-walled shards (ochre-coloured), painted in cuerda-seca technique  
Inv.-No. 6751

● 35  
Horse head  
Figure  
China, Eastern Han dynasty, 25–220  
Reddish-grey clay  
Inv.-No. 16883

● 36  
Schnapps bottle in the shape of a shrew  
Novelty vessel  
Germany, 17th century  
Light green glass  
Inv.-No. X.16534

● 37  
Rosenthal  
*Lizard*, Figure  
Selb, Germany, c. 1900  
Porcelain, glazed  
Inv.-No. 13763

● 38  
Fountain spout  
Iran, 12th century  
Bronze, dark patina  
Inv.-No. 12947

● 39  
Casting vessel  
Luristan, Iran, beginning of the 1st millennium BC  
Medium-fine clay (gray to dark brown), light brown slip with brown painting  
Inv.-No. 12371

● 40  
Plate with deer  
İznik, Turkey, 17th century  
Quartz frit pottery, painted in cobalt blue, green and red under a transparent colourless glaze  
Inv.-No. 13186

● 41  
Paul Walther  
(for Porcelain Manufactory Meissen)  
*Pepper Eater*  
Figure  
Meissen, Germany, 1919  
Porcelain, glazed, painted  
Inv.-No. V.281

● 42  
Jug  
Silesia, 18th century  
Faience, yellowish body, glazed in white, painted with hot fire  
Inv.-No. K.M.B.M.1798

● 43  
Bottle vase  
China, Northern Song dynasty, 960–1126  
Cizhou, dark brown glaze inside and out, decorated in sgraffito technique  
Inv.-No. 10493

● 44  
Vessel  
Cyprus  
End of the 2nd century BC  
Reddish clay, coloured painting  
Inv.-No. 12537

● 55 ↓



● 45  
Standing crane  
Figure  
China, 18th century  
Bronze, partially gilded and painted  
Inv.-No. 11490

● 46  
Flacon  
Jaipur, India, c. 1800  
Gold, engraved and enameled, set with diamonds  
Inv.-No. H.St.65

● 47  
Incense burner  
Khorasan, Iran, 12th century  
Bronze, cast and engraved  
Inv.-No. V.517

● 48  
Quails  
Bronzes  
o. O., undated  
Bronze, cast  
No Inv.-No.

● 49  
Vessel for stamping ink  
China, Qing dynasty, Qianlong period, 1735–1796  
Copper with copper bars, cloisonné  
Inv.-No. 11414

● 50  
Pietra dura plate  
Italy, 1st half of the 19th century  
Pietra dura, black ground, semi-precious stones  
Inv.-No. 14549

◆ 51  
Ernst Haeckel  
*Kunstformen in der Natur*  
[Art Forms in Nature]  
Book  
Munich, Germany, 1998  
From the private collection of Hamid Zénati

◆ 52  
Oliver L. Austin  
*Die Vögel der Welt*  
[Birds of the World]  
Book  
Munich, Germany, 1986  
From the private collection of Hamid Zénati

◆ 53  
Bernard Durin  
*Durin's Käfer*  
[Beetles and Other Insects]  
Book  
Munich, Germany, 1986  
From the private collection of Hamid Zénati

● 54  
Coat  
Japan, c. 1950  
Silk, embroidered  
Inv.-No. 14680

● 55  
Nadja Recknagel  
*Figural Creature*, Object  
Germany, 2002  
Porcelain, transparent glaze with dark accentuated craquelure  
Inv.-No. 16706ab

◆ 56 (Group, hanging)  
Hamid Zénati  
Textile  
n. p., n. d.  
Textile dye on fabric

● 57  
Alen Müller-Hellwig  
Wall hanging  
Lübeck, Germany, c. 1960  
Wool, silk  
Inv.-No. 15675

● 58  
Sander Luske and Jan Broekstra  
(for Rosenthal)  
*Lamp 04*, Hanging lamp  
Germany, 1997  
Biscuit porcelain (unglazed), plastic (coated)  
Inv.-No. D.1033

● 59  
LEOMAT  
(Leo Naftoli Cahn and Mathijs Teunissen van Manen)  
*Insect*, Brooch  
Amsterdam, Netherlands, 1981  
Alpaca silver, mini battery, mounted  
Inv.-No. 14241

● 60  
LEOMAT  
(Leo Naftoli Cahn and Mathijs Teunissen van Manen)  
*Insect*, Brooch  
Amsterdam, Netherlands, 1981  
Stainless steel  
Inv.-No. 18634

● 61  
Marc Newson  
*Foetus*, Paperweight  
Australia, 1993  
PVC  
Inv.-No. D.64

● 62  
Bussi Buhs  
*S 64 II EPAULETTE*  
Brooch  
Munich, Germany, 1999  
Polyester  
Inv.-No. 17531

● 63  
Bussi Buhs  
*S 84 THE ESSENCE OF WATER, THE FREQUENCY OF THE WOODWORMNZ*, Brooch  
Munich, Germany, 1994  
Fimo, silicone transparent  
Inv.-No. 17523

● 64  
Bussi Buhs  
*S 153 III HYBRID FRUIT*  
Drop earrings  
Munich, Germany  
2000–2004  
Polyester, nylon, foil  
Inv.-No. 17514

● 65  
Bussi Buhs  
*S 86 Motor Brooch Personage Jan Buytewech*, Brooch  
Munich, Germany, 1995  
Unsaturated polyester (UP), precious topaz, thermo-plastic resin, engine (+ battery)  
Inv.-No. 17535

● 66  
Bussi Buhs  
*S 151 III IN MEMORIAM IMHOTEP*, Brooch  
Munich, Germany, 2000  
Polyester  
Inv.-No. 17526

● 63 ↓



● 67  
Bussi Buhs  
*S 200 II FEVER STAR*  
Brooch  
Munich, Germany, 2004  
Polyester  
Inv.-No. 17516

The exhibited jewelry, masks, and glasses of Bussi Buhs (\*1940) reveal a contradictory combination in the fusion of plastic and vegetal form. Her studies in fine arts and chemistry not only provided her with the necessary expertise for her experimental, timeless, and almost unpleasant morphologically dynamic forms, but also qualified her to direct the plastics workshops at the Academy of Fine Arts in Munich for over thirty years.

● 68  
Tabea Reulecke  
*The Equestrian*  
Neck jewellery  
Trier, Germany, 2008  
Ebony, pink ivory, gold  
Inv.-No. 17129

● 69  
Jewellery  
China, 19th century  
Jade (partial)  
Inv.-No. 16492

● 70  
*Cicada*, Figure  
China, Han dynasty  
206–220  
Nephrite  
Inv.-No. 11033

● 71  
Belt buckle  
China, 19th century  
Enamel  
Inv.-No. 16487

● 72  
Alberto Zorzi  
*La Citta*, Brooch  
Padua, Italy, 1997  
Silver  
Inv.-No. 16171

● 73  
Louis Aucoc  
*Butterfly*, Brooch  
Paris, France, c. 1900  
Horn, gold, silver, enamel, simili-diamonds  
Inv.-No. 5088

● 74  
Earrings  
Greece, 2nd–1st century BC  
Gold wire and sheet gold (embossed, engraved, granulated), emerald and garnet beads  
Inv.-No. 12507ab

● 75  
Victoria Wittek  
*Pandora – Sammelbüchse für Hoffnungen*, Pendant  
Schmitten, Germany, 1992  
925 silver, German silver, pure silver  
Inv.-No. 15763ab

● 76  
*Snake*, Figure  
Japan, undated  
Bronze  
Inv.-No. N.S.6848

● 77  
Henriette Tomasi  
Neck jewellery  
Königstein im Taunus, Germany, 2001  
Silver wire, textile materials, glass beads  
Inv.-No. 16473

● 78  
Vase with Islamic silver mount  
China, Ming dynasty, late 16th / early 17th century  
Porcelain, silver mount  
Inv.-No. 10608

● 79  
Vase  
China, Ming dynasty, Jiajing period, 16th century  
Porcelain  
Inv.-No. 10630

● 80  
Sake bottle  
Japan, Meiji-period, 1895–1910  
Bottle gourd, takamakie, nashiji, red lacquer, silver and gold togidashi  
Inv.-No. N.S.4495

● 81  
Horst Kerstan  
Vase  
Germany, 1979  
Stoneware  
Inv.-No. 14794

● 82  
Gourd vase  
likely Japan, undated  
Wood, calabash  
Inv.-No. E1128

● 83  
Magdalene Anyango  
Namakhiya Odundo  
Pitcher Sculpture  
Great Britain, 1990  
Stoneware, hand-built, polished, wood-shaving, fired  
Inv.-No. 15125

● 84  
Fabric sample  
Germany, c. 1900  
Art Nouveau pattern, yellow fabric, linen (for wall covering)  
Inv. No. 12618

● 85  
Scarf  
Germany, c. 1900  
Silk, natural white with gold, silver, and blue  
Inv.-No. 14857

● 86  
Fabric sample  
Tottori, Japan  
mid 19th century  
Hemp fabric, mahizen reserve on finished fabric  
Inv.-No. N.S.40006

● 87  
Fabric sample  
Shuri, Japan  
early 19th century  
Cotton, mahizen reserve on finished fabric  
In.-No. N.S.40012

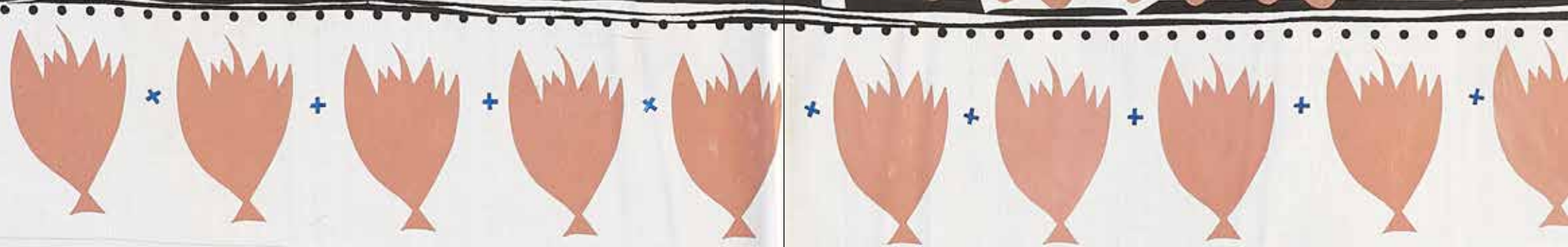
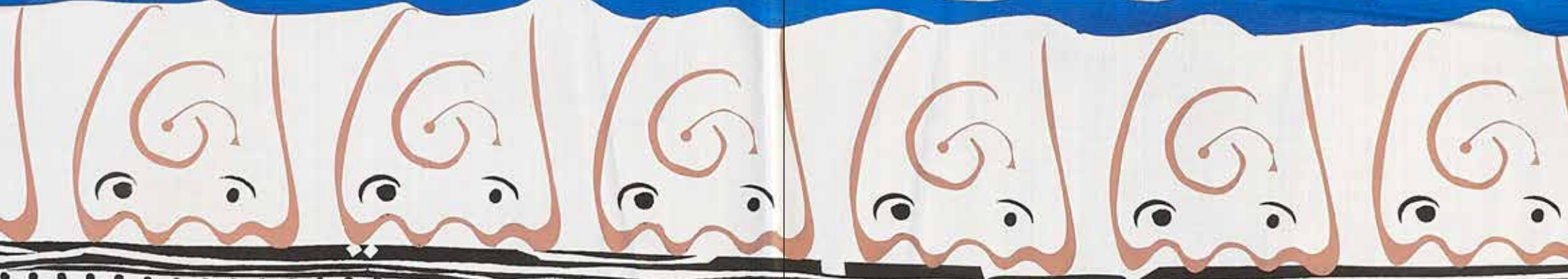
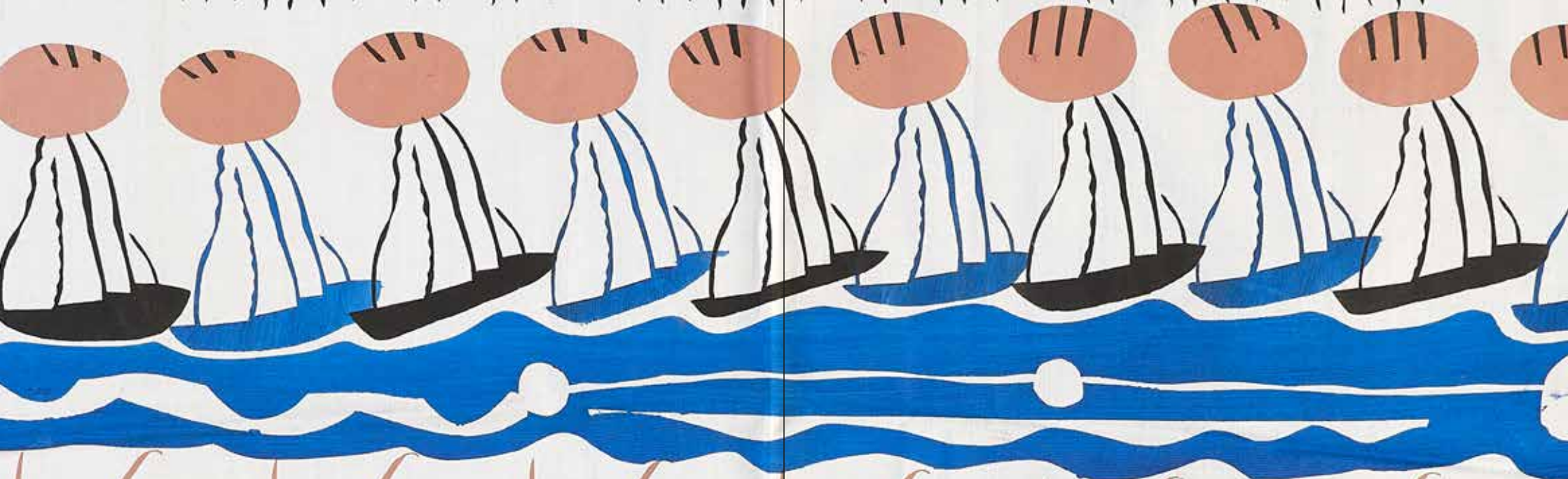
● 88  
Jug  
Westerwald, Germany  
c. 1650  
Stoneware, gray body, gray salt glaze, painted with cobalt and manganese paint  
Inv.-No. 9629

◆ 89 (Group)  
Hamid Zénati  
Vase  
n. p., n. d.  
Lacquer paint on ceramic

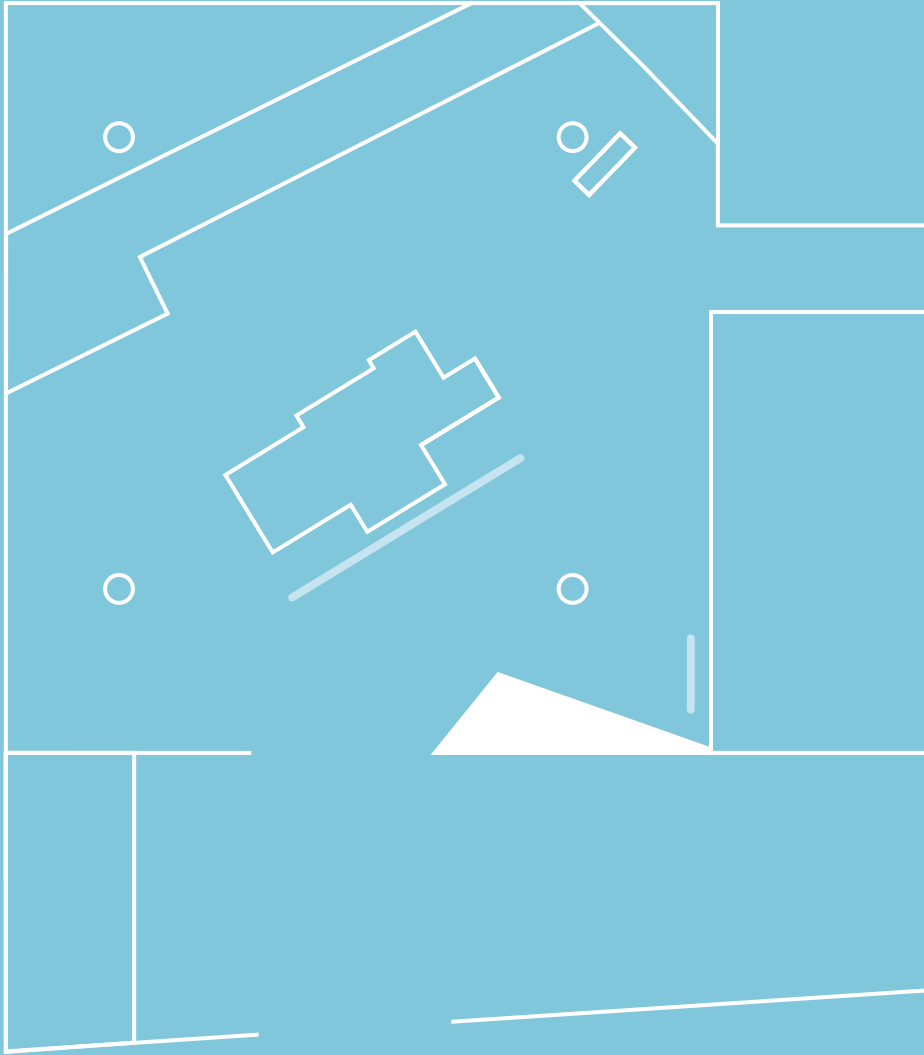
◆ 90 (Group, lying)  
Hamid Zénati  
Textile  
n. p., n. d.  
Textile dye on fabric

● 91  
Egon Eiermann  
(for Heinrich Murmann KG)  
*E 10*, Wicker chair  
Johannisthal-Kronach, Germany, before 1986  
Wicker, lacquered white  
Inv.-No. 19163

▲ 92  
Allora & Calzadilla  
*Deadline*, Film  
n. p., 2007  
16-mm-Film transferred to DVD, colour, silent, 3 minutes  
Parkett Edition No. 80



# I Am Sea



Situated on a hillside in the Belcourt neighborhood, the Zénati family's house in Algiers offered an impressive view of the urban landscape and Mediterranean bay from its large terrace. During his visits, Hamid Zénati stayed on the top floor, using the bedroom and terrace as an atelier and the bathroom as a dark-room. The artist's photo archive illustrates how much the constantly moving, changing shapes and colors of the sea and the radiant Mediterranean light shaped him and inspired his artistic work. Numerous photographs show how he staged his work in the context of the sea or rivers and emphasised the performative expression of the textiles as living objects that are constantly in motion. This gives the flatness of the stencil technique a dynamic three-dimensionality. The artist's fascination with underwater worlds is visible in a series of designs for bathtowels, in which he uses aquatic motifs like fish, crabs, and algae.

◆1 (Group, hanging)  
Hamid Zénati  
Textile  
n. p., n. d.  
Textile dye on fabric

◆2  
Hamid Zénati  
Textile  
n. p., n. d.  
Textile dye on fabric

◆3  
Hamid Zénati  
Textile  
n. p., n. d.  
Textile dye on fabric

●4  
Rayah Redlich  
*Whales*  
Ceramic object  
Haifa, Israel, c. 2000  
Inv.-No. 18852

●5  
Jean Lurçat  
Plate  
France, c. 1960  
Stoneware  
Inv.-No. 15597

●6  
Tankard with sailing ships  
Roller jug  
İznik, Turkey, 2nd half  
of the 16th century  
Quartz frit pottery, painted in  
cobalt blue, red, green and  
black under a transparent  
colourless glaze  
Inv.-No. 13147

●7  
*netsuke* (fishhead)  
Japan, undated  
Ivory, carved in the round  
Inv.-No. N.S.21781

●8  
*netsuke*  
(fish, *manjū netsuke*)  
Japan, 1775–1825  
Ivory, carved in the round  
Inv.-No. N.S.21782

*Netsuke* are small, ornately  
carved pendants made from  
materials like wood, ivory,  
or bone that are typically  
worn in Japan as a clasp or  
counterweight on an *Obi*  
(a belt worn with traditional  
Japanese clothing).

●9  
Hans Achtziger  
(for Hutschenreuther)  
*Sea Horse*  
Figure  
Selb, Germany  
1950–1960  
Porcelain, glazed,  
painted  
Inv.-No. 18233

●10  
Jug  
Kashan, Iran  
early 13th century  
Fine white body, painted  
in black and blue under  
a transparent colourless  
glaze  
Inv.-No. V.200

●8 →



●11  
Gordon Cooke  
Bottle  
Levenshulme, Great Britain  
before 1983  
Porcelain (built), cloudy, dark,  
grey-green oxide painting in  
transfer technique  
Inv.-No. 15597

●12  
Plate  
Iran, 13th century  
Earthenware with black  
painting under turquoise  
glaze  
Inv.-No. 15307

●13  
Workshop of Ando Jubei  
*Karpfen*  
Vase  
Nagoya, Japan  
late Meiji-era, 1900–1910  
Cloisonné, *ginbari*  
Inv.-No. 18104

●14  
Lidded vessel  
Japan  
Meiji-era, 1895–1905  
Cloisonné  
Inv.-No. 18155

●9 →



●15  
*sukashi tsuba*,  
Sword decoration  
Japan, 18th century  
Iron, openwork, engraved  
bas-relief (*sukidashibori*),  
damascening (gold),  
round edge  
Inv.-No. 2877

●16  
Sake bowl  
Japan, 1st quarter of the  
20th century  
Takamakie, gold-painting  
(Kindei), likely paper  
ground  
Inv.-No. N.S.7017

●17  
Belt buckle  
China, undated  
Brass, turquoise  
Inv.-No. N.S.51498

●18  
Signet  
Germany, c. 1890  
Brass (gold-plated),  
mother-of-pearl, ruby  
Inv.-No. 14632

●19  
Fish, Figure  
Copenhagen, Denmark  
c. 1900  
Porcelain, glazed, painted  
Inv.-No. 14066

●20  
Three Legged Toad  
Head jewellery  
China, Qing-Dynasty  
18th century  
Gold filigree and turquoise  
Inv.-No. 11118

●21  
Crayfish, Figure  
Japan, Meiji-era, c. 1900  
Bronze casting  
Inv.-No. N.S.6830

●22  
Ceremonial staff  
Hokkaidō, Japan, undated  
Wood, carved  
Inv.-No. N.S.40671

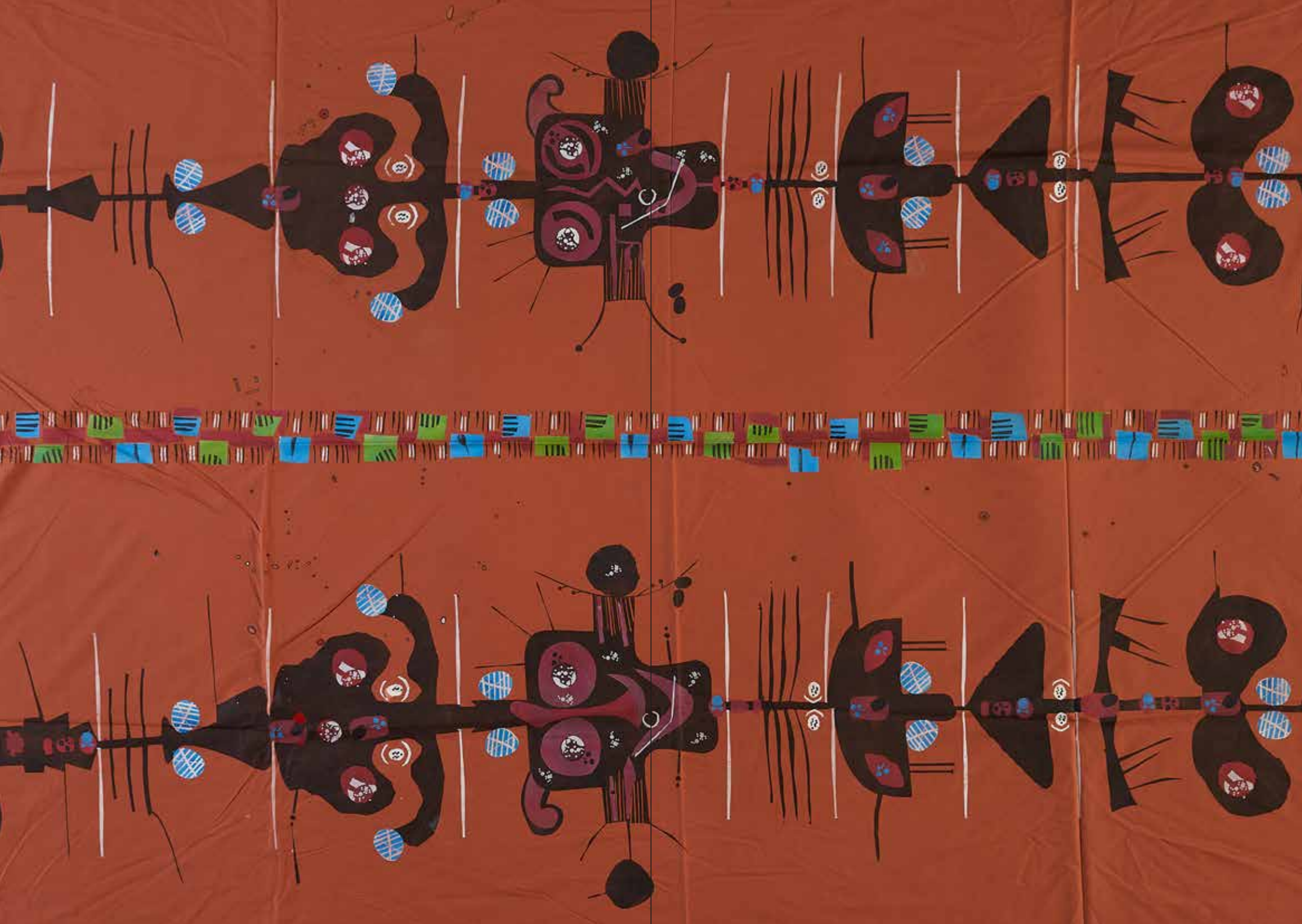
◆23 (Group, lying)  
Hamid Zénati  
Textile  
n. p., n. d.  
Textile dye on fabric

◆24  
Bent J. Muus and Preben  
Dahlström  
*Süßwasserfische Europas*  
(*BLV Bestimmungsbuch*)  
[Fresh Water Fish of Europe  
(BLV Field Guide)]  
Book  
Munich, Germany, 1968  
From the private collection  
of Hamid Zénati

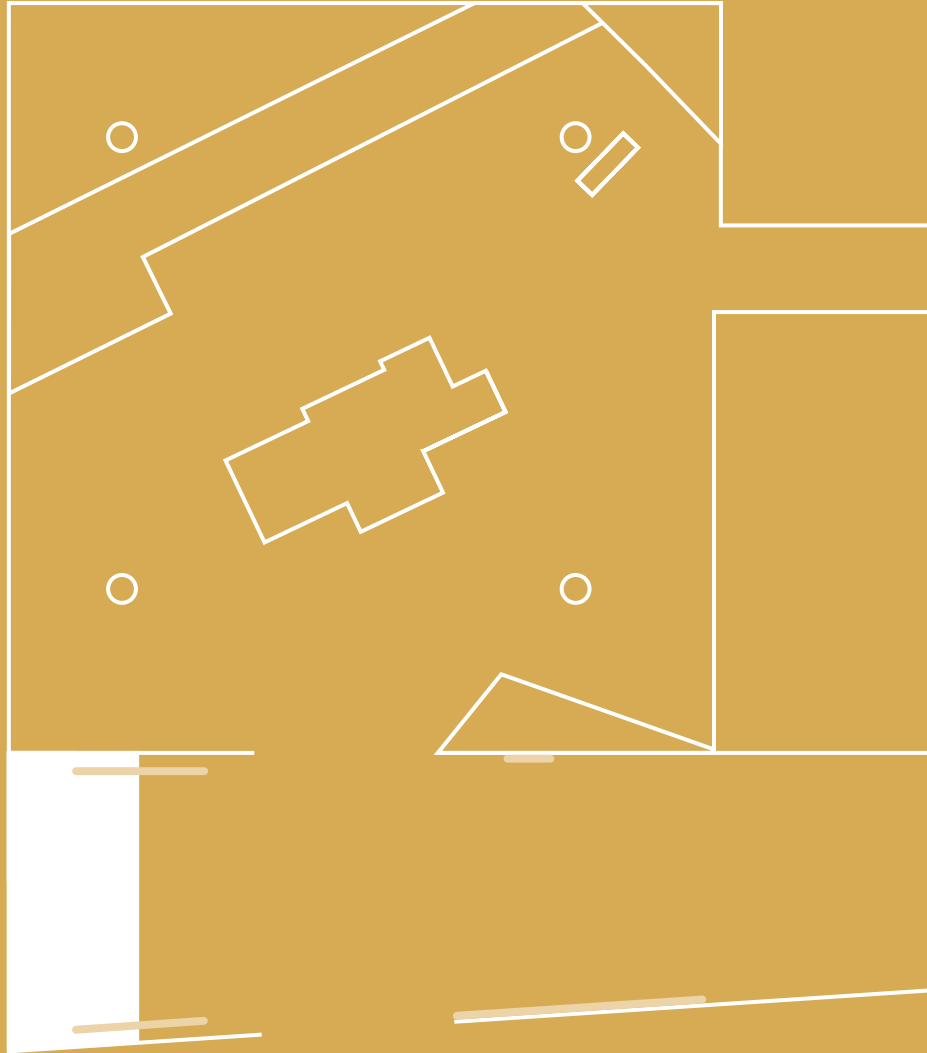
◆25  
Bent J. Muus and Preben  
Dahlström  
*Meeresfische der Ostsee,  
der Nordsee, des Atlantiks*  
(*BLV Bestimmungsbuch*)  
[Sea Fish of the Baltic Sea,  
the North Sea, and the  
Atlantic (BLV Field Guide)]  
Book  
Munich, Germany, 1968  
From the private collection  
of Hamid Zénati

◆26  
Arne Schiötz and Preben  
Dahlström  
*Aquarienfische*  
(*BLV Bestimmungsbuch*)  
[Aquarium Fish (BLV Field  
Guide)]  
Book  
Munich, Germany, 1976  
From the private collection  
of Hamid Zénati

◆27  
Photographs from the  
private archive of Hamid  
Zénati



# I am Desert



Hamid Zénati, whose family descended from one of the largest nomadic peoples of North Africa, the Zenata, undertook many trips through the Sahara, in order to spend time there as his ancestors lived. Many of his works reflect a profound connection to the ancient aesthetic traditions of the Amazigh (plural: imazighen, meaning 'free'). These traditions are characterised by abstraction, symbolism, a central focus on ornamentation, and the repetition of forms, which are evident in jewellery, tattoos, textiles, as well as the interior walls and facades of their buildings. For Zénati, the desert symbolised authentic cultural life as well as an existential experience of nature and peace: a space where he felt free.

After Algeria's independence in 1962, the nation began a search for its own cultural identity. This was not without conflict: artists fought over a new visual language that would reflect the cultural heritage and revolutionary ideals of the new state. Different approaches were debated, which were shaped by the influences of Socialist Realism, Expressionism, or abstract art. The avant-garde artist collective Aouchem (tattooing), which included Denis Martinez (\*1941) and Choukri Mesli (1931-2017), whom Zénati had never met personally but was familiar with through their work, propagated a return to

the Sahara and the millennia-old visual forms of the indigenous territories known as "Tamazgha."

Baya (1931-1998) was the only woman to sign Aouchem's founding manifesto. The artist had already achieved international renown by the age of 16 and was revered by artists such as André Breton (1896-1966), Henri Matisse (1869-1954), and Pablo Picasso (1881-1973).

However, the self-taught artist resisted being appropriated by the Surrealists, who saw her as the epitome of art naïf and insisted that her works were influenced by visual elements found in Arab cultures and the Imazighen. Baya's works, like Zénati's, are known for their luminous intensity, flatness, and patterns inspired by traditional clothing. The motifs are characterised by wave-like silhouettes, floral patterns, animals, or musical instruments.

◆ 1  
Photographs from the private  
archive of Hamid Zénati

◆ 2  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

● 3  
Berber-Kelim, Rug  
Libya, 19th century  
Wool, woven  
Inv.-No. V.483

● 4  
Karim Rashid  
(for Foscarini)  
*Blob*  
Floor lamp  
Egypt, 2002  
Polyethylene,  
white fluorescent  
Inv.-No. D.1175

● 5  
Karim Rashid  
*Morphescape*  
Crocery

Egypt, 2005  
Porcelain, glazed  
16-piece  
Inv.-No. 17546–17559

In his design, Karim Rashid  
(\*1960) focuses on the culture  
of shared dining, creating  
modular dishes that can be  
assembled into a table land-  
scape customised to one's  
needs and taste. The result is  
an urban silhouette—futuristic  
skyscrapers that recall  
contemporary desert cities  
like Dubai or Abu Dhabi.

● 6  
Bactrian camel  
Figure  
China, Tang dynasty  
8th century  
White clay, Sancai-glaze  
Inv.-No. 14013a

◆ 7 (Group, lying)  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

● 8  
Otto “Otl” Aicher  
(for S. Fischer Verlag)  
*Otl Aicher: gehen in der wüste*  
Photobook  
Frankfurt am Main,  
Germany, 1982  
Paper, 177 pages,  
mostly colour  
illustrations  
Inv.-No. 18418a

◆ 9  
Isabelle Eberhardt  
*Sandmeere 1: Tagwerke*  
[Writings from the Sand,  
volume 1]  
Book  
Frankfurt am Main,  
Germany, 1981  
From the private collection  
of Hamid Zénati

◆ 10  
Antonin Jaussen  
*Coutumes des Arabes au  
Pays de Moab*  
[Customs of the Arabs in  
the Land of Moab]  
Book  
Paris, France, 1907  
From the private collection  
of Hamid Zénati



← ● 6

◆ 11  
Halim Zénati  
*À fleur de mémoire.*  
*Rencontres avec les artistes*  
[Close to Memory:  
Encounters with the Artists]  
Book  
Algiers, Algeria, 2002  
From the private collection  
of Hamid Zénati

◆ 12  
Hamid Zénati  
Textile  
n.p., n.d.  
Textile dye on fabric

● 13  
Guntrud “Rud” Witt  
*Aswad Saher, Video*  
Hamburg / Berlin,  
Germany, 1995  
Travel project in Jordan  
Inv.-No. 19063

Since 1980, Rud Witt (\*1939)  
has been realising concep-  
tions of color and form in  
windy outdoor spaces. With  
her flowing, dyed silk fabrics,  
the artist travels to places  
like the Atlantic coast, South  
America, Japan, or the  
Jordanian desert, as can be  
seen in the video. With seis-  
mographic precision, the  
artist interacts with the place  
and its conditions, allowing  
her fabric to form a relation  
with the landscape and  
the wind.

● 5 →





## Literature

### Intro

RUNDE, Sabine and Matthias WAGNER K (eds.) (2022). *Arts and Crafts is Cactus*. Stuttgart.

SCHNEIDER, Anna (ed.) (2023). *Hamid Zénati. All-Over*. Cologne.

### Cut-Out

HUBATOVÁ-VACKOVÁ, Lada and Iva KNOBLOCH (2014). *Václav Cíglér*. Prague  
NÉRET, Gilles and Xavier-Gilles NÉRET (eds.) (2022). *Matisse. Cut-outs*. 40th Ed. Munich.

WACHSMANN, Christiane and HfG-Archiv Ulm (eds.) (1992). *Kartoffelchips im Wellflächenquadrat*. Walter Zeischegg, Plastiker, Designer, Lehrer an der HfG Ulm 1951–68. Ulm.

WAGNER K, Matthias (ed.) (2017). *Jil Sander. Present tense*. Munich.

WIEG, Cornelia (ed.) (1997). *Irmtraud Ohme. Zeitmaß: Skulpturen, Bilder & Objekte*. Halle (Saale).

ZÉNATI, Hamid and Claudia WEIAND (eds.) (1995). *Stoffmalerei mit der Schablone*. Augsburg.

### In the Studio

BARBERO, Luca Massimo (ed.) (1998). *Luca Gemma ... apre alla meraviglia*. Gonzaga.

BLUME, Anna and Bernhard BLUME (1991). *Vasen-Extasen*. Frankfurt.

LINHART, Eva (2002). "Arts and Crafts as Adventure." In: *Arts and Crafts is Cactus*. Ed. by Sabine Runde and Matthias Wagner K. Stuttgart, pp. 42–52.

REDLICH, Rayah (2004). *Fallen Halos*. Haifa.

RUNDE, Sabine (2002). "Arts and Crafts is ..." In: *Arts and Crafts is Cactus*. Ed. by Sabine Runde and Matthias Wagner K. Stuttgart, pp. 36–41.

SCHIMMEL, Heidrun (2020). *Textilobjekte 2012–2020*. Ebelsbach.

### Rehabilitation of the Decorative

ACHENBACH, Nora von (2002). "The Transcendental Pot. East Asia and Western Ceramics." In: *Arts and Crafts is Cactus*. Ed. by Sabine Runde and Matthias Wagner K. Stuttgart, pp. 486–491.

ALGERA, Kirsten and Ernst van der HOEVEN (eds.) (2020 / 2021). *MacGuffin – The Life of Things – Nr. 9 – The Rug*. Amsterdam.

AUTHER, Elissa (2015). "Das Dekorative, Abstraktion und die Hierarchie von Kunst und Handwerk in der Kunstkritik von Clement Greenberg." In: *Grenzgänge zwischen den Künsten. Interventionen in Gattungshierarchien und Geschlechterkonstruktionen*. Ed. by Jennifer John and Sigrid Schade. Bielefeld, pp. 97–118.

BOEHM, Gottfried (2005). *Henri Matisse: Figur, Farbe, Raum*. Berlin.

BOEHM, Gottfried (2015). "Ausdruck und Dekoration. Die Verwandlung des Bildes durch Henri Matisse." In: *Wie Bilder Sinn erzeugen. Die Macht des Zeigens*. Ed. by Gottfried Boehm. Wiesbaden, pp. 180–198.

BRÜDERLIN, Markus and Beyeler Foundation (eds.) (2001). *Ornament and Abstraction: The Dialogue Between Non-Western, Modern and Contemporary Art*. Cologne.

GABBERT, Gunhild (1978). *Ostasiatische Lackkunst*. Frankfurt.

HANE BUTT-BENZ, Eva-Maria (1987). *Das Gesicht der Bücher. Einbände aus eigenem Bestand von der Gotik bis zum Jugendstil*. Frankfurt.

JAKOBSEN, Hans-Peter (ed.) (1999). *Jan Bontjes van Beek. Keramiker. 1899–1969*. Jena.

KATH, Jan and Volker FISCHER (2011). In: *Materials Revisited. 10. Triennale für Form und Inhalte*. Ed. by Sabine Runde and Stefan Soltek. Frankfurt am Main, pp. 107, 178.

KRAVAGNA, Christian (2014). "Adolf Loos und das koloniale Imaginäre." In: *Blindheit und Hellsichtigkeit. Künstlerkritik an Politik und Gesellschaft der Gegenwart*. Ed. by Cornelia Klinger. Berlin, pp. 131–158.

LOOS, Adolf (1908). *Ornament and Crime*. Available at: [https://www2.gwu.edu/~art/Temporary\\_SL/177/pdfs/Loos.pdf](https://www2.gwu.edu/~art/Temporary_SL/177/pdfs/Loos.pdf) [accessed 06.09.2024].

MÜLLER-WIENER, Martina (1996). *Islamische Keramik*. Frankfurt.

ORELLI-MESSERLI, Barbara (2017). "Ornament und Verbrechen. Adolf Loos' kontroverser Vortrag." In: *Verbrechen und Strafe*. Ed. by Josette Baer and Wolfgang Rother. Basel, pp. 79–95.

SILVA, Bisi (2014). J. D. 'Okhai Ojeikere. Lagos.  
WAGNER K, Matthias and Stephan von der SCHULENBURG (eds.) (2019). *Sieben Schätze. Eine Wunderkammer des japanischen Cloisonnés / Seven Treasures. A Trove of Japanese Cloisonné*. Cologne.

### Becoming the Other

BHABHA, Homi K. (2017). *Über kulturelle Hybridität. Tradition und Übersetzung*. Vienna.

BHABHA, Homi K (1994). *The Location of Culture*. London / New York.

CÉSAIRE, Aimé (2024). *Return to my Native Land*. London.

FANON, Frantz (2008). *Black Skin, White Masks*. London.

GILROY, Paul (1993). *The Black Atlantic. Modernity and Double Consciousness*. London / New York.

RUNDE, Sabine (2017). "Vom gelenkten Zufall ..." In: *Ebbe Weiss-Weingart. 70 Jahre Schmuck / 70 years of jewellery*. Ed. by Christoph Engel et al. Stuttgart.

### All-Over Postmodern

FISCHER, Volker (2005). *Ornament & Versprechen. Postmoderne und Memphis im Rückblick*. Stuttgart.

GERMANISCHES NATIONALMUSEUM (ed.) (1991). *Friedrich Knupper. Schmuck und Objekte*. Nürnberg.

KUNST- UND AUSSTELLUNGSHALLE DER BUNDESREPUBLIK DEUTSCHLAND GMBH (ed.) (2023). *Everything at Once Post-modernity, 1967–1992*. Munich.

LYOTARD, Jean-François (1984). *The Post-modern Condition: A report on knowledge*. Manchester.

SATO, Kazuko (1988). *Alchimia. Italienisches Design der Gegenwart / Contemporary Italian Design*. Berlin.

### Seeking Freedom

LÉVI-STRAUSS, Claude (1966). *The Savage Mind*. Chicago.

LÉVI-STRAUSS, Claude (2011). *Tristes Tropiques*. London.

SENGHOR, Léopold Sédar (1967). *Négritude und Humanismus*. Düsseldorf.

*Nature Forms in Art*  
GALERIE BIRÓ (ed.) (1995). *Im Garten der Lüste. Schmucksachen von Bussi Buhs*. Munich.

HAECKEL, Ernst (1998). *Arts Form in Nature*. Munich.

OHM, Annaliese and Margrit BAUER (1976). *Modernes Glas aus Amerika, Europa und Japan*. Frankfurt.

ODUNDO, Magdalene, Andrew BONACINA, John MACK and Tania MOORE (eds.) (2019). *Magdalene Odundo. The Journey of Things*. Norwich.

ROOLF, Julia (2008). *Ein Platz für Tiere. Die keramischen Tierdarstellungen im Museum für Angewandte Kunst Frankfurt*. Frankfurt.

RUNDE, Sabine (1989). *Beate Kuhn. Keramik 1953–1989*. Frankfurt.

ULLRICH, Wolfgang (2023). "Laudatio auf Bussi Buhs." In: *dergestalt*. Ed. by Bussi Buhs. Munich, pp. 26–30.

### I am Desert

BECKER, Cynthia (2009). "Exile, Memory, and Healing in Algeria: Denis Martinez and La Fenêtre Du Vent." In: *African Arts*, Vol. 42, No. 2 (Summer 2009). Ed. by UCLA James S. Coleman African Studies Center. Los Angeles, pp. 24–31.

BRETON, André, Frank MAUBERT and Jean PEYRISSAC (1998). *Baya*. Ed. by Maeght éditeur. Paris.

EBERHARDT, Isabelle (2012 / 2014). *Writings from the Sand*. Volume 1–2. Lincoln.

FLINT, Bert (2021). *Afro-Berber Planet. The Trans-Saharan Arts at the Tiskiwin Museum, from Marrakech to Timbuktu*. Paris.

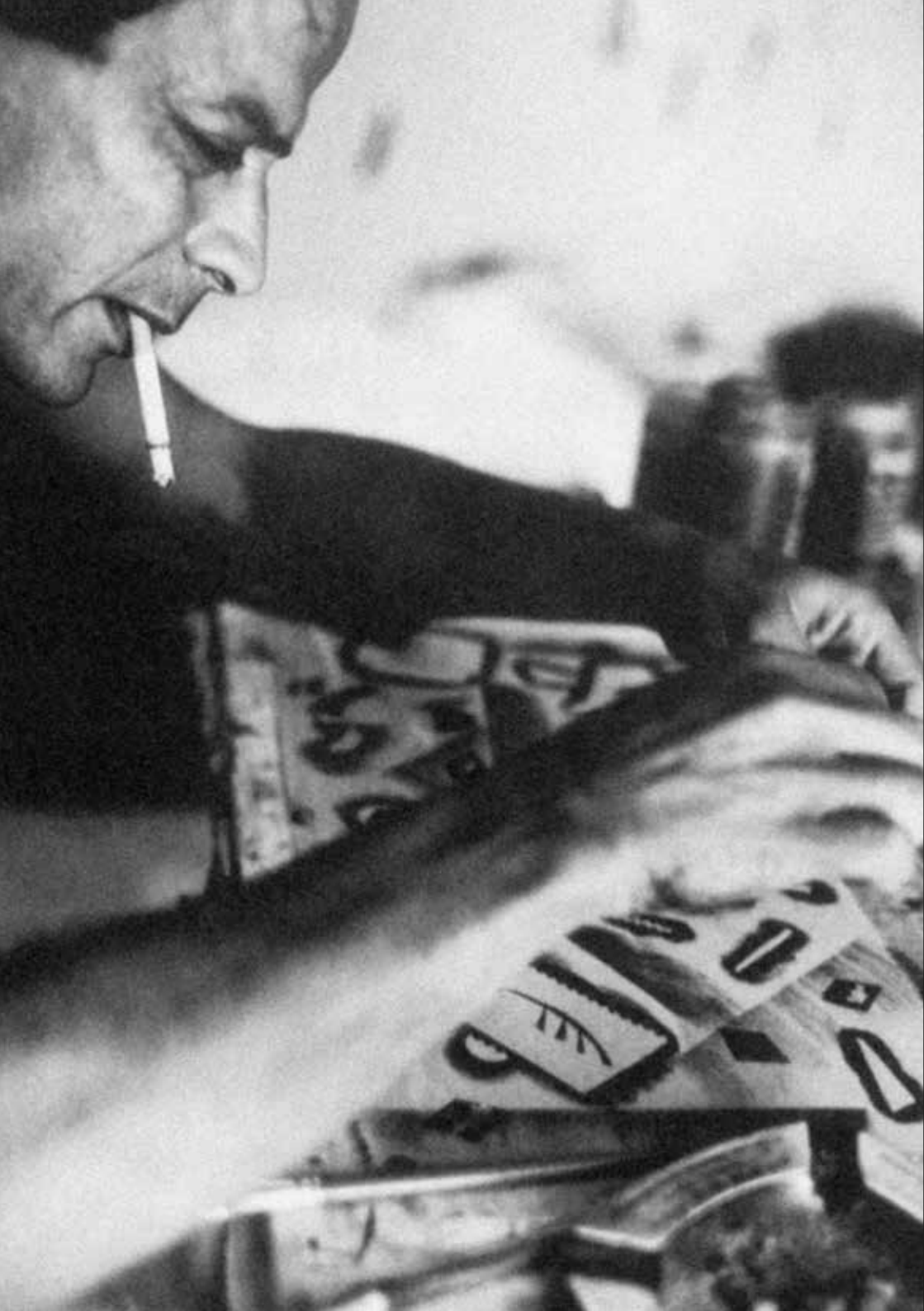
GALERIE MAEGHT (Ed.) (1947). *Baya. Derrière le Miroir (Nr. 6)*. Paris.

HENNI, Samia (Ed.) (2022). *Deserts Are Not empty*. New York.

LACK, Jessica (2020). *Global Art*. London.

LLORENS, Natasha Marie (Ed.) (2020). *Waiting for Omar Gatlati. A Survey of Contemporary Art from Algeria and Its Diaspora*. New York.

SÉNAC, Jean (2000). *Visages d'Algérie. Regards sur l'art*. Paris / Algier.













With works by

Abbé Pierre  
Achtziger, Hans  
Aicher, Otto "Otl"  
Allora & Calzadilla  
Ammann, Judith  
anthologie quartett  
Arad, Ron  
Attia, Kader  
Aucoc, Louis  
Austin, Oliver L.  
Barrada, Yto  
Baumhekel, Thomas  
Berriolo, Elena  
Bersz, Andrzej  
(with Wolfgang Rang and  
Wojtek "Wojciech" Bersz)  
Bersz, Wojtek "Wojciech"  
(with Wolfgang Rang and  
Andrzej Bersz)  
Billeci, Andre G.  
Blume, Anna  
Blume, Bernhard  
Bontjes van Beek, Jan  
Bourgoin, Jules  
Boutang, Pierre-André  
(with Claude Lévi-Strauss)  
Brevorn, Renate von  
Broekstra, Jan  
(with Sander Luske)  
Buhs, Bussi  
Bustelli, Franz Anton  
Cahn, Leo Naftoli  
(LEOMAT)  
Césaire, Aimé  
Chihuly, Dale  
Cigler, Václav  
Cobden-Sanderson,  
Thomas J.  
Coleman, Robert  
Constantinidis, Joanna  
Cooke, Gordon  
Crowley, Jill  
Dahlström, Preben  
(with Bent J. Muus and  
Arne Schiötz)  
De Morgan, William  
Denz, Margit  
Dörfer, Barbara  
Drohan, Walter

Durin, Bernard  
E. R. Nele  
Eberhardt, Isabelle  
Eiermann, Egon  
Eisch, Erwin  
Eitzenhöfer, Ute  
El Warcha  
Fanon, Frantz  
Feibleman, Dorothy  
Felgenträger, Gabriela  
Fiebig, Wilfried  
Fosso, Samuel  
Gänsslen, Carola  
Gaunt, Pamela  
Gemma, Luca  
GG Vybe  
Gilroy, Paul  
Gough, Rowena  
Grau, Otto  
Grundig AG  
Haeckel, Ernst  
Hamm, Ulrike  
Heesen, Willem  
Herman, Samuel J.  
Hesse, Ruth  
Hideo, Ukai  
Hoffmann, Josef Franz Maria  
Hofmann, Lotte  
Holl, Steven  
Jaussen, Antonin  
Jones, Owen  
Jubei, Ando (Workshop)  
Kändler, Johann Joachim  
Kath, Jan  
Keïta, Seydou  
Kerstan, Horst  
Kersten, Paul  
Kippenberg, Heidi  
Kirchner, Michael  
Kirchner, Nikolaus  
Knupper, Friedrich  
Kramer, Ferdinand  
Kröhnke, Anka  
Kuhn, Beate  
Laviani, Ferruccio  
Lévi-Strauss, Claude  
(with Pierre-André Boutang)  
Lorenzen, Bärbel  
Lurçat, Jean

Luske, Sander  
(with Jan Broekstra)  
Maison Martin Margiela  
Mankiewicz, Jack  
Mari, Enzo  
Mariscal, Javier  
Marsland, Sally  
Matisse, Henri  
Maurer, Ingo  
Mendini, Alessandro  
Moje-Wohlgemuth, Isgard  
Motz-Schönhaber, Ursula  
Müller-Hellwig, Alen  
Murakami, Takashi  
Murkudis, Kostas  
Muus, Bent J.  
(with Preben Dahlström)  
Myers, Joel Philip  
Ndiritu, Grace  
Newson, Marc  
Nike  
Odundo, Magdalene  
Anyango Namakhiya  
Ohme, Irmtraud  
Ojeikere, J. D. 'Okhai  
Olabuenaga, Adrian  
Panton, Verner  
Pasquier, Nathalie du  
(with Ettore Sottsass)  
Penck, A. R.  
Pesce, Gaetano  
Petri, Trude  
Pietsch, Brigitte  
Racinet, Albert Charles  
Auguste  
Rang, Wolfgang  
(with Wojtek "Wojciech"  
Bersz and Andrzej Bersz)  
Rapp, Uli  
Rashid, Karim  
Recknagel, Nadja  
Redlich, Rayah  
Reulecke, Tabea  
Rietveld, Gerrit  
Ringseis, Franz  
Rösing, Michael  
Roojen, Pepin van  
(with Sebastian Viebahn)  
Rosenthal

Ruckenbrod, Käthe  
Sander, Jil  
Sangorski, Francis Longinus  
(with George Sutcliffe)  
Sarri, Alessio (with Matteo  
Thun-Hohenstein)  
Sato, Kazuko  
Sauty, Alfred de  
Scheer, Eva  
Schimmel, Heidrun  
Schinkel, Karl Friedrich  
Schiötz, Arne  
(with Preben Dahlström)  
Schneckendorf, Josef Emil  
Schwotzer, Ines  
Scott Brown, Denise  
(with Robert Venturi)  
Senghor, Léopold Sédar  
Shire, Peter  
Sieber-Fuchs, Verena  
Sieger, Dieter  
Simpson, Peter  
Sottsass, Ettore  
Storr-Britz, Hildegard  
Storr, James  
Sutcliffe, George (with Francis  
Longinus Sangorski)  
Swatch  
Teunissen van Manen,  
Mathijs (LEOMAT)  
Thun-Hohenstein, Matteo  
(with Alessio Sarri)  
Tomasi, Henriette  
Toshiro, Ota  
Valentin, Karl  
Venturi, Robert  
Viebahn, Sebastian  
(with Pepin van Roojen)  
Walter, Bert  
Walther, Paul  
Warlamis, Heide  
Weiss-Weingart, Ebbe  
Wewerka, Stefan  
Willbrand, Carola  
Wippermann, Andrea  
Witt, Guntrud "Rud"  
Wittek, Victoria  
Yoshimoto, Kamon  
Yu-Ichi (Inoue Yūichi)

Zeischegg, Walter  
Zénati, Halim  
Zénati, Hamid  
Zięta, Oskar  
Zorzi, Alberto  
Zweite, Armin

as well as other unknown  
and anonymous persons.



## Exhibition

**Eclectic Affinities  
Hamid Zénati and the  
Collection of the Museum  
Angewandte Kunst  
28.09.2024 – 12.01.2025**

**Director:  
Prof. Matthias Wagner K**

**Deputy Director:  
Grit Weber**

**Curators:  
Dr Mahret Ifeoma Kupka  
Anna Schneider**

**Trainees:  
Dilan Alt  
Andrea Nicola Strehl**

**Exhibition direction:  
David Beikirch**

**Exhibition architecture:  
Deserve (Mario Lorenz,  
Katrin Müller)**

**Graphic design:  
Bureau Sandra Doeller  
(Sandra Doeller,  
Marcel Backscheider)**

**Playlist for the exhibition:  
GG Vybe**

**Conservation:  
Kathrin Röttger  
Laurence Becker  
Christian Dressen  
Gerda Kopatz  
Sarah Harder**

**Registrar:  
Isabelle Kollig**

**Archive:  
Ute Kunze**

**Exhibition construction:  
Messegrafik & Messebau  
Schreiber**

**Exhibition installation:  
Messegrafik & Messebau  
Schreiber  
Timm Herok  
Marc Schamuthe  
Rahel Seitz  
Magali Laurent  
Laslo Marc Kalke**

**Light:  
Lightsolution Zimmermann  
(Tobias Cunz)**

**Image, sound, and  
projection technology:  
satis&fy AG (Markus Berger)**

**Translation:  
Jesi Khadivi (Ger-En)  
Hussein Nassereddine (En-Ar)**

**Editing / Proofreading:  
Enrico Wagner (Ger)  
Naama Simon (En)  
Wassila Bedjaoui (Ar)**

**Communication design:  
Bureau Sandra Doeller  
(Sandra Doeller,  
Marcel Backscheider,  
Benedikt Munzert,  
Merle Petsch)**

**Create, Education:  
Simone Richter  
Dilan Alt  
Nina Manes  
Joey Nagy  
Elias Roth  
Sonja Sikora**

**Press and Public Relations:  
Natali-Lina Pitzer  
Lucy Nixon  
Janine Bartsch  
Katja Kummerfeldt**

**Direction assistance:  
Sandra Kaiser-Schwarz**

**Administration:  
Natalie Graf-Schwab  
Tilo Kohl**

**Library:  
Claudia Hohmann**

**Technical direction:  
Thomas Funk**

**Caretaker:  
Stanislav Yakushev**

**Project Coordinator:  
Sabine Huth**

**Technical service:  
Alexander Schwarz**

**Cashier's desk, information:  
Adriana-Carmen Nemtanu**

**Security team leader:  
Gabriele-Petra Rodino**

The exhibition is organised  
in close collaboration with  
the Hamid Zénati Estate.

We would like to thank  
Stefan Baumgärtner (†),  
Wassila Bedjaoui, Franziska  
Donner, Amel Ledjjar, Mounia  
Ledjjar, Yasmine Ledjjar,  
Jean-Claude Maier, Alexander  
Roth, Curtis Santiago,  
Babette Schneider, Kathrina  
Schneider, Florian Steiner,  
Dimona Stöckle, and Gisela  
Wilkens. We would also like  
to thank the Museum für  
Moderne Kunst in Frankfurt  
and the Walther Collection in  
Neu-Ulm and New York, as  
well as all private lenders for  
their support.

A museum of the city  
of Frankfurt

**MU**  
MUSEUMS  
UNTER  
OFFER

Media partner

**MONOPOL**

**MONOPOL**  
Magazin für Kunst und Leben

## Booklet

This booklet is published on the occasion of the exhibition.

### Editors:

Mahret Ifeoma Kupka  
Anna Schneider  
Matthias Wagner K

### Concept:

Sandra Doeller  
Mahret Ifeoma Kupka  
Anna Schneider

### Authors:

Mahret Ifeoma Kupka  
Anna Schneider

### Translation:

Jesi Khadivi (Ger–En)

### Editing / Proofreading:

Enrico Wagner (Ger)  
Naama Simon (En)

### Graphic design:

Bureau Sandra Doeller  
(Sandra Doeller,  
Marcel Backscheider,  
Benedikt Munzert)

### Photography:

© Hamid Zénati Estate,  
Munich; photo: Freddy Griffiths  
(pp. 1, 92), Maximilian Geuter  
(pp. 10/11, 16/17, 24/25, 36/37,  
44/45, 50/51, 56/57, 66/67,  
72/73), Halim Zénati (p. 80),  
Hamid Zénati (pp. 81, 89),  
unknown photographers  
(pp. 2, 5, 82–88, 90, 91)

© Museum Angewandte  
Kunst, Frankfurt; photo: Uwe  
Dettmar (pp. 14, 29, 32, 33,  
40–42, 48, 54, 61, 63, 64, 70,  
71, 76, 77), Franziska Kriek  
(pp. 15, 20–23, 55)

Courtesy of Amaize Ojeikere  
and The Walther Collection,  
Neu-Ulm / New York (p. 34)  
© Samuel Fosso, Courtesy of  
Samuel Fosso and JM Patras,  
Paris (p. 43)

Printing and binding:  
Flyeralarm

© 2024

Museum Angewandte Kunst,  
Frankfurt am Main and the  
authors

All rights reserved. No part  
of this work may be repro-  
duced or used in any form or  
by any means (graphic,  
electronic, or mechanical,  
including photocopying or  
information storage and  
retrieval systems) without  
written permission from the  
copyright holders.

