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Michael Kenna's photographs are sources of inspiration. I love working with them. Last summer, I lost myself in his archive like a flâneur, browsing through almost half a century of his works. Michael sorts them according to the regions and countries he has photographed. His numerous publications predominantly have places and landscapes as their main subjects, and so, while looking through his images, I found myself touring many a region - only this time, in a rather different way.

The first time I used images by Michael Kenna for a publication - the photo book *Forms of Japan* - its title already revealed where my journey was taking me. This time, however, I roamed around, open to anything, with no clear goal or any particular idea or concept in mind as I took a good look at photograph after photograph. I simply followed my intuition for something I could not name, allowing the images to transport me across continents and countries, through the countryside and cities. Immersed as I was in the photographs, I found myself drawn into a maelstrom of images. I eagerly collected everything that I liked and interested me. It was a game without rules played with impressions and associations. But what for? And where was all this leading?

The starting point for my work is always form, perception, the visual. For me, form does not mean solely the exterior, but something that constitutes content. From the form of a design, I can create the content. Form guides me and I know for myself what belongs together. When working with image motifs, my visual memory enables me to retain in my mind's eye several hundred of the thousands of pictures viewed. During the design process, I can refer to this 'inner picture archive' to combine images, create new possibilities, configure entire picture sequences and thus create correlations.

Michael Kenna's archive contains so much more than photographs showing just places and countries. For me, it is also a cornucopia of forms. After scouring his entire archive like a treasure hunter, I began to examine and sort through my 'loot', still unsure of *what* I was looking for.

# ABOUT



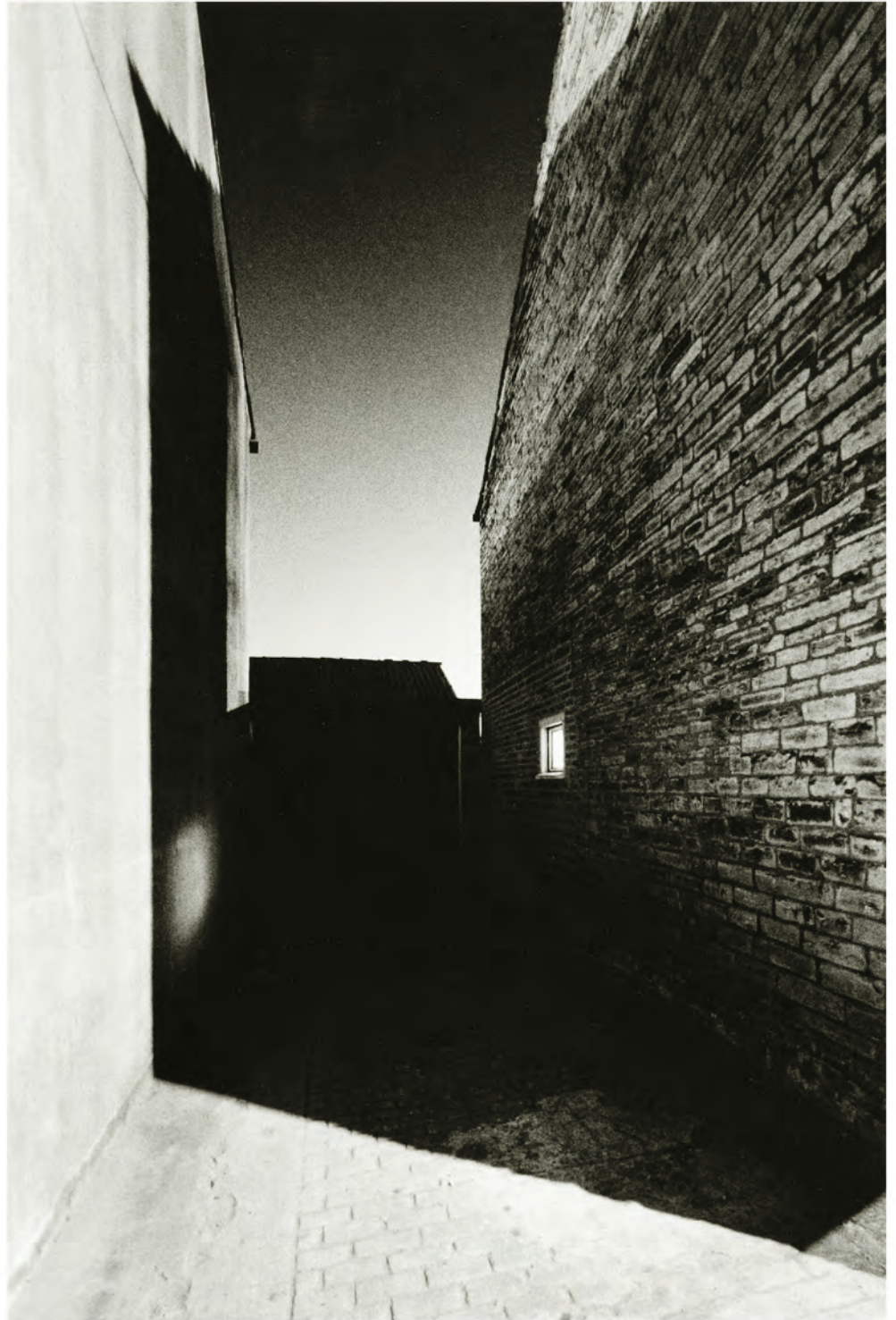












## Linking the diverse

Architecture is body and space; it links movement and rest. Comparable features can be found in nature: landscapes full of architecture-like forms, structures and rhythms. A combination of these to make especially beautiful views is a stroke of good fortune – such as, for example, the Great Wall of China, which winds its way so impressively across the hilly terrain. Every structure has its own rhythm, one that cannot always be described; sometimes this only comes to light when it is juxtaposed with something completely different. Michael Kenna's photographs of railway carriages in a station yard and tiled roofs pictured closely together have seemingly little in common – but the immediate confrontation of the two motifs with one another reveals the structures and rhythms that link them.

*There are no beautiful surfaces  
without a terrible depth.*

Friedrich Nietzsche

# **STRUCTURE & RHYTHM**







