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The Mount Fuji of Davos. Part of the Series “Matographs and Volcanoes” 1996–2018

The Colors of Photography

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Edited by Bettina Gockel

COLORs

HANS DANUSER

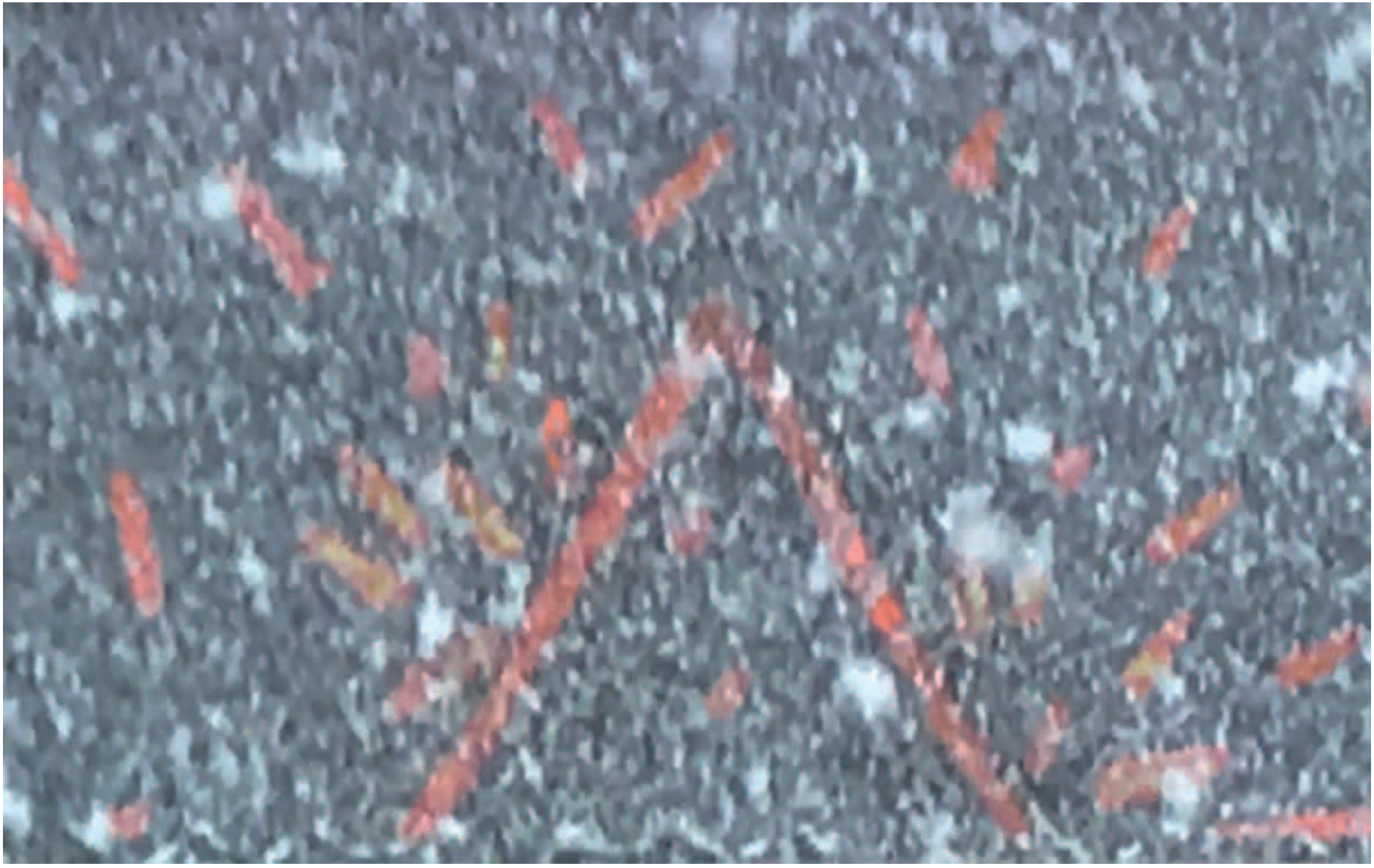
THE MOUNT FUJI OF DAVOS

Part of the Series “Matographs and Volcanoes,”

1996–2018

Affiche for the exhibition “Hans Danuser – The Mount Fuji of Davos,” 25. 11. 2018–25. 11. 2018–28. 04. 2019, above the entrance of the Ernst Ludwig Kirchner Museum Davos.

Blow up (280 × 960 cm) of the image (I 5) in the cycle “Mount Pavlof – Explosive Volcano Eruption,” 9 parts (I 1 – I 9), each 20.5 × 20 cm, from the series “Matographs and Volcanoes,” 1996–2018 and part of the “One Million Pound Project,” 1993–2018. Photo: Atelier Danuser / H. D. Casal.



Affiche for the exhibition “Hans Danuser – The Mount Fuji of Davos,” 25. 11. 2018–28. 04. 2019, above the entrance of the Ernst Ludwig Kirchner Museum Davos during snowfall.

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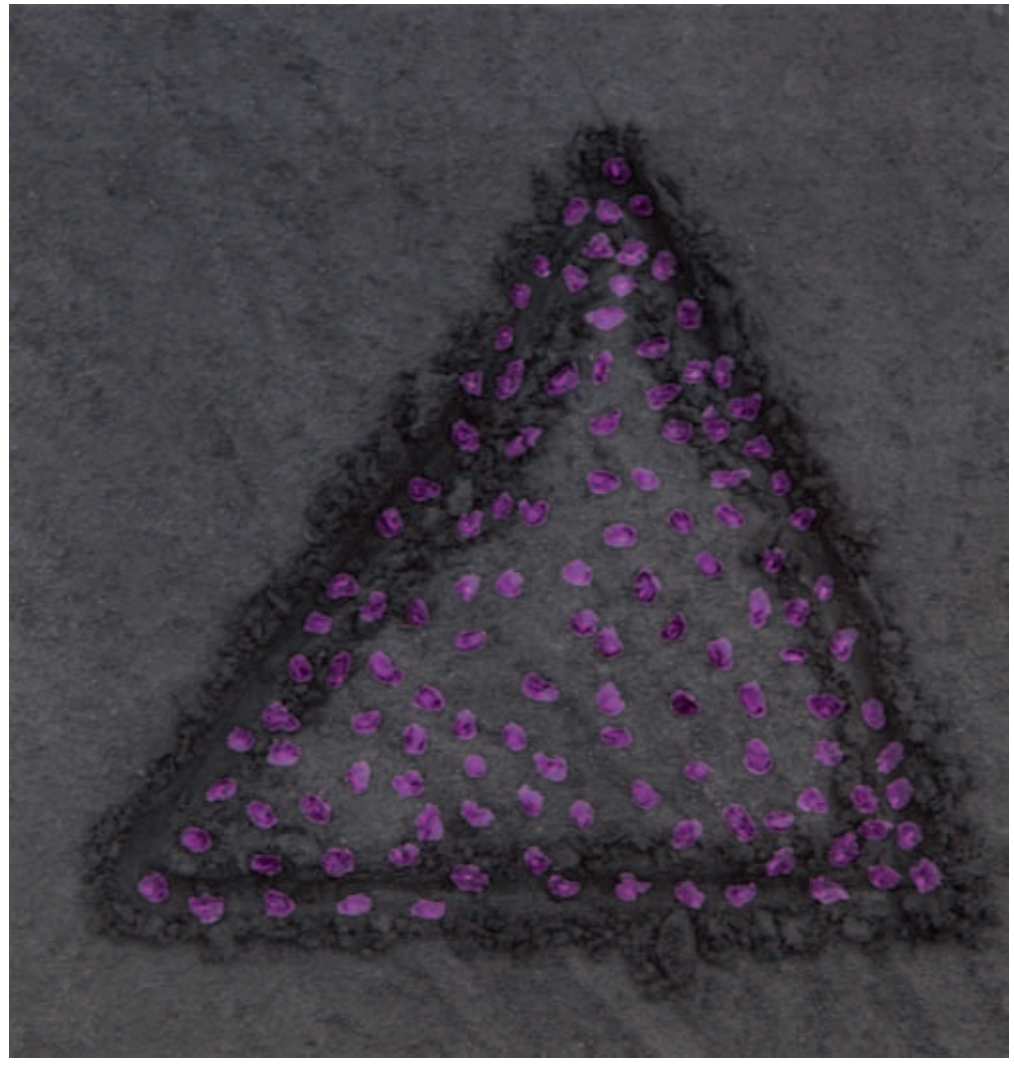
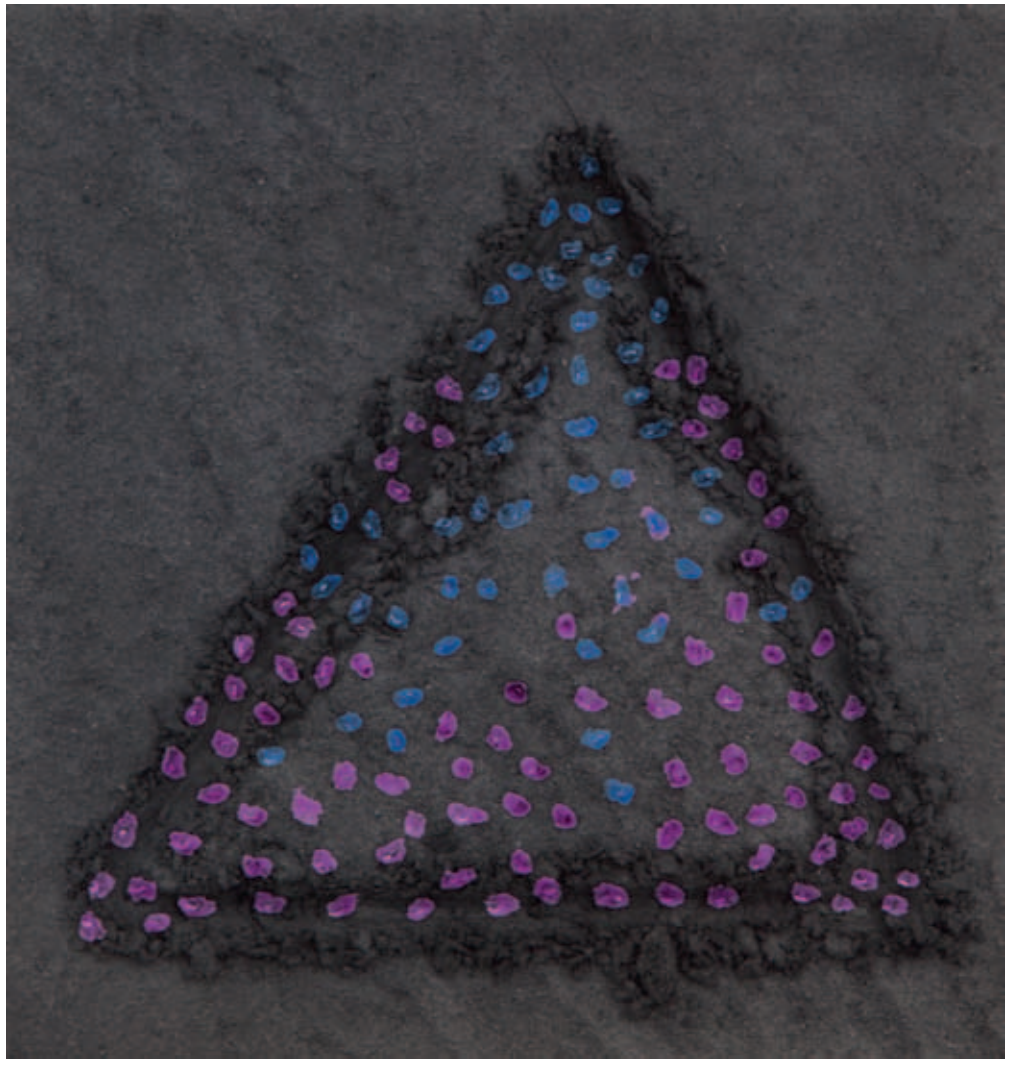
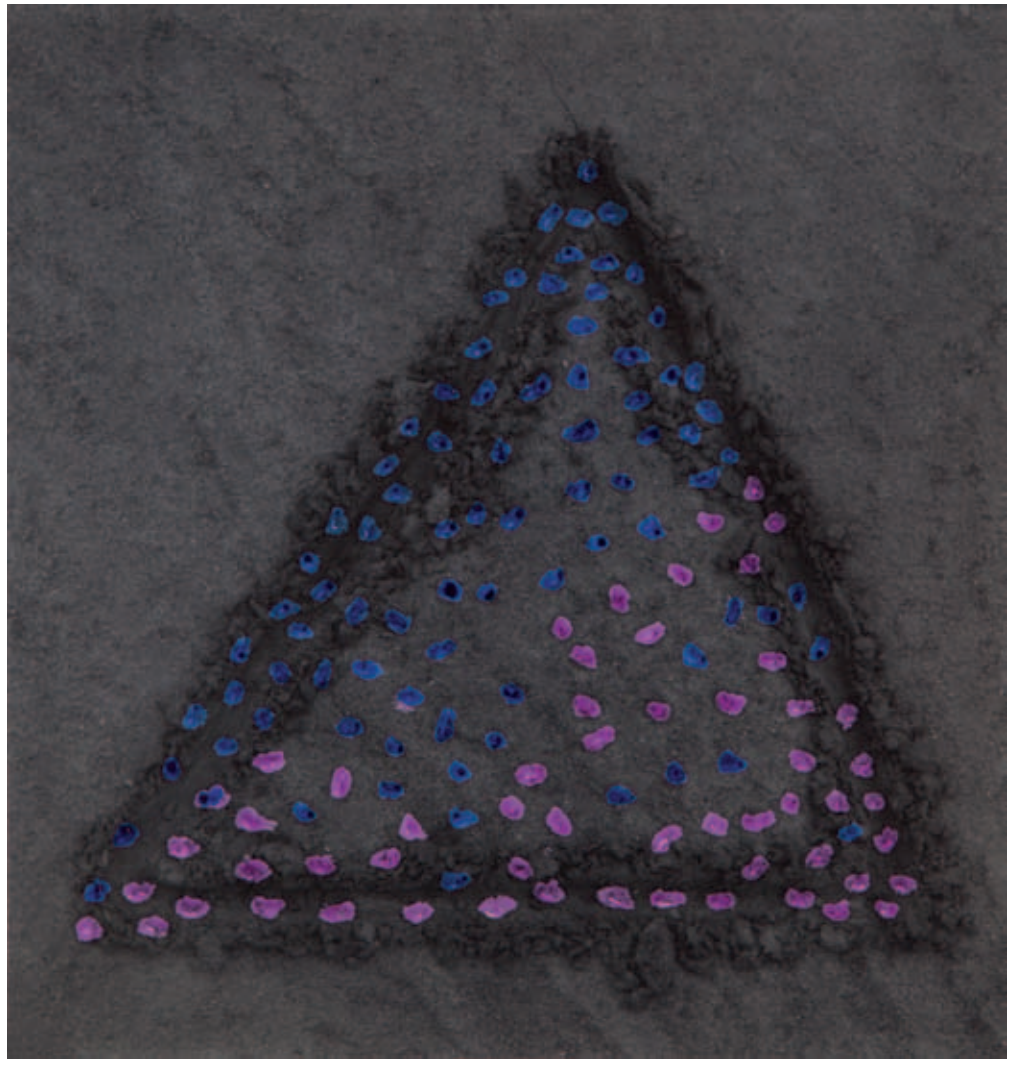


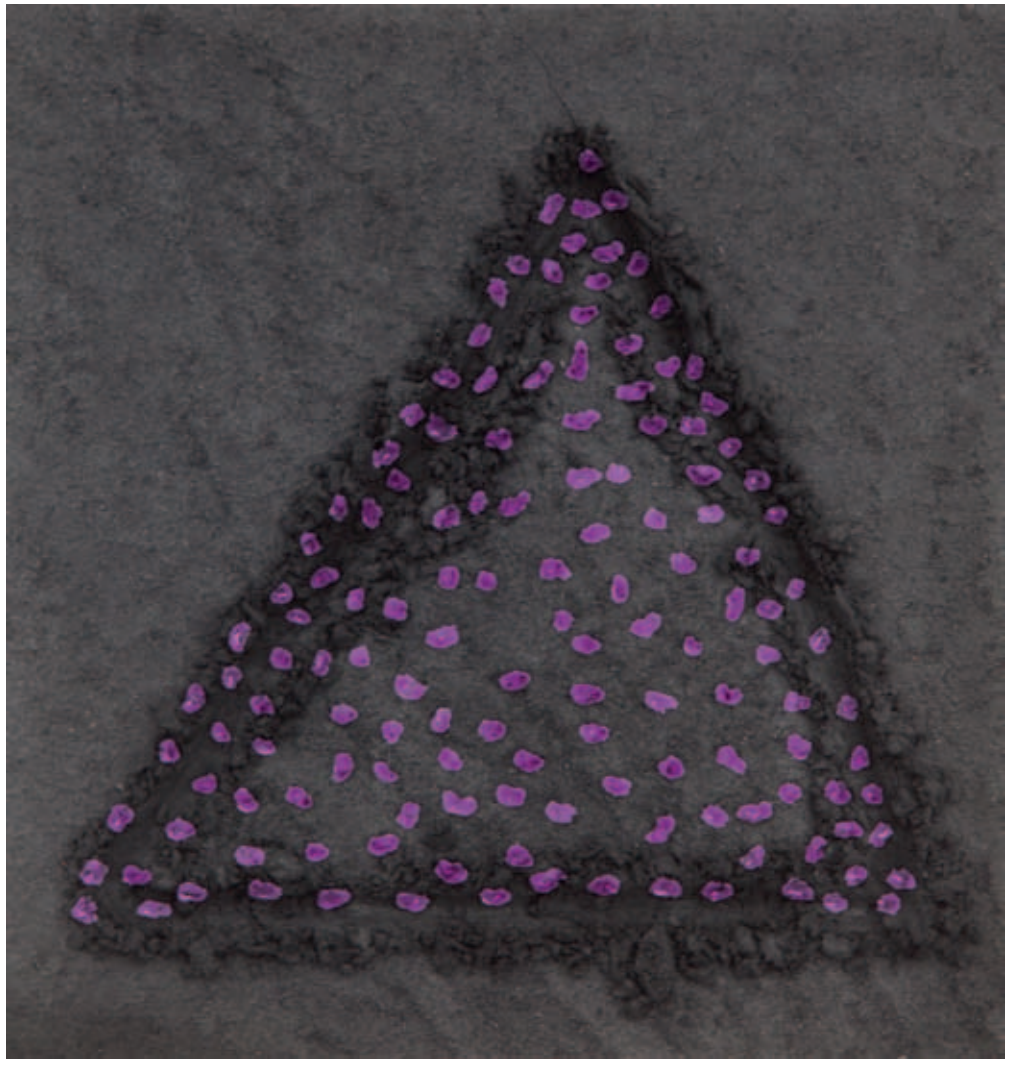
HANS DANUSER

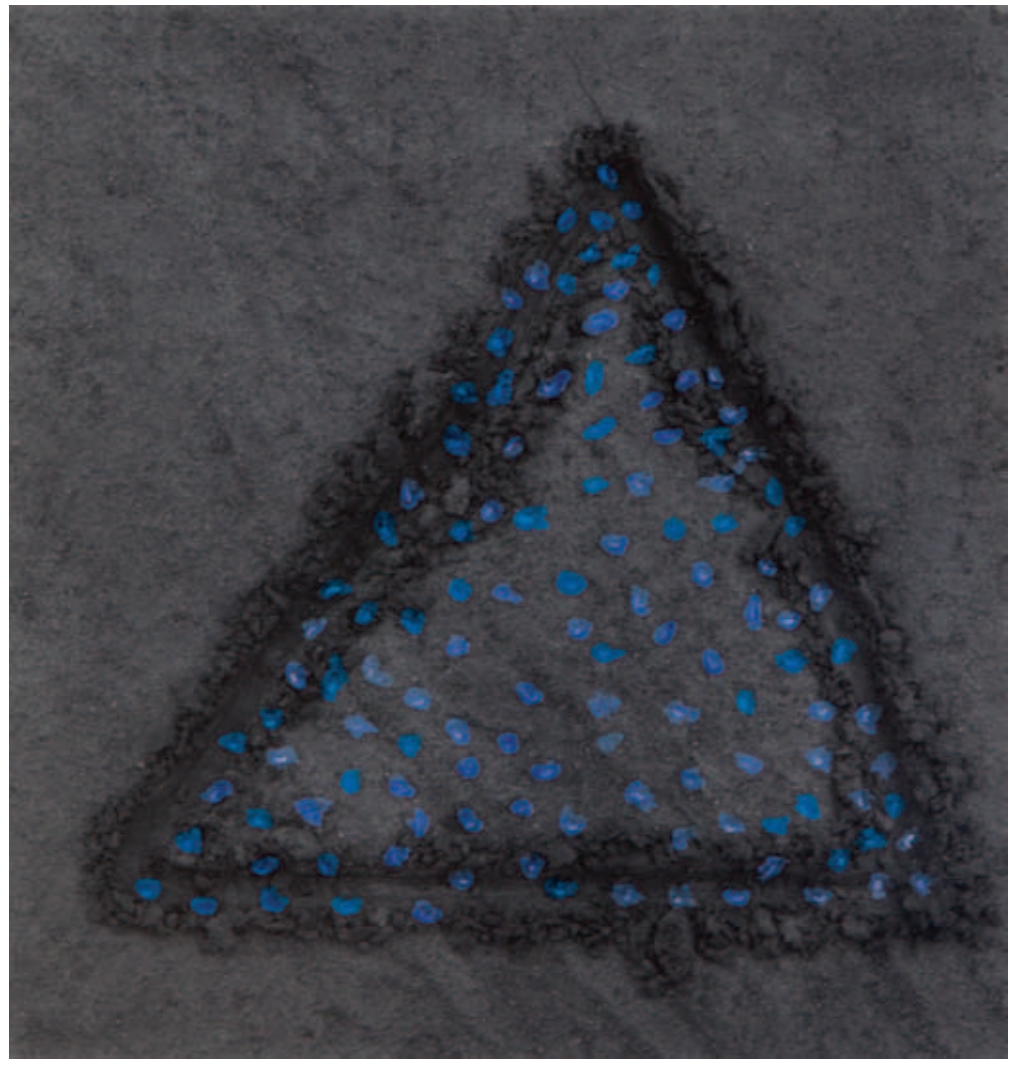
MOUNT FUJI

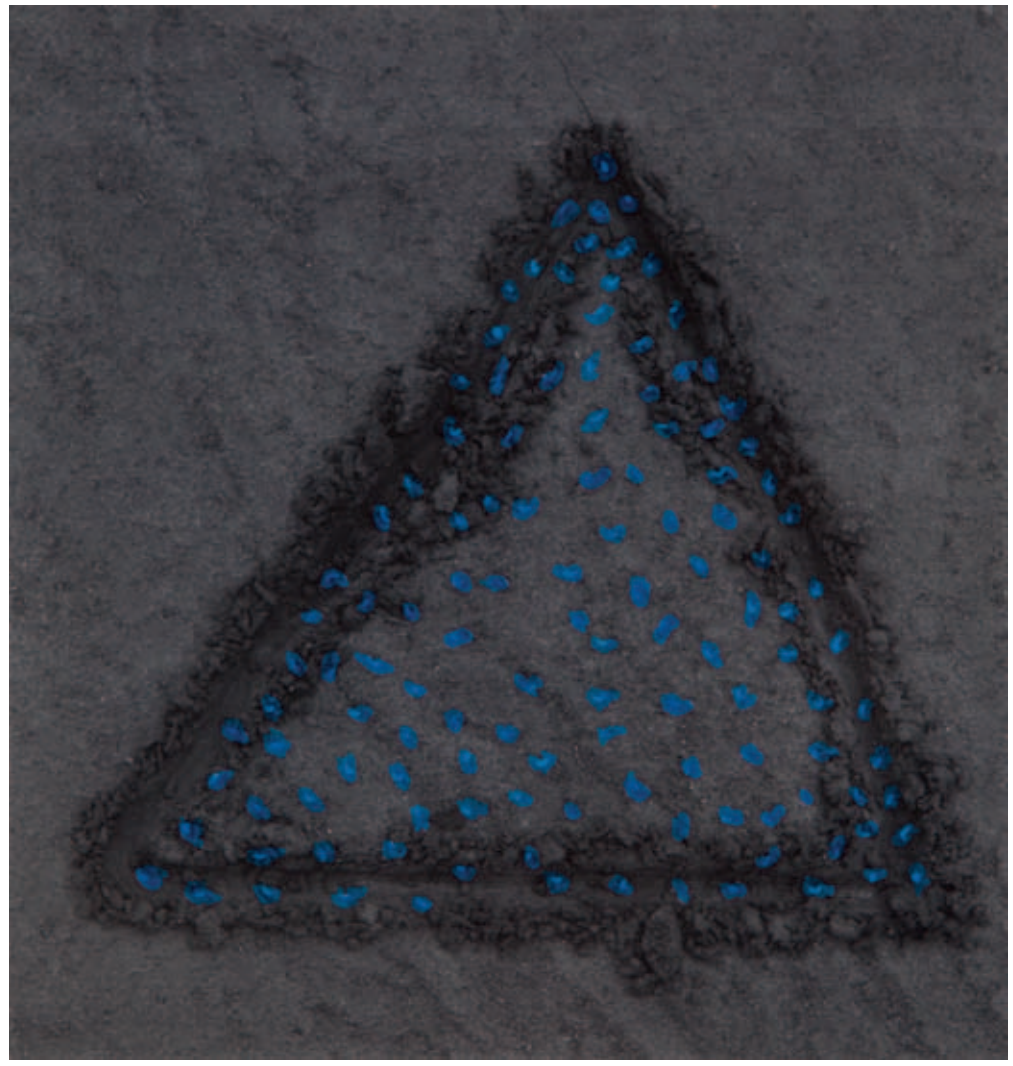
14 parts (I, II 1–II 3, III, IV, V 1–V 3, VI, VII 1–VII 3, VIII)
Matographs, each 20.5 × 20 cm
From the series “Matographs and Volcanoes,” 1996–2018 and part of
the “One Million Pound Project,” 1993–2018 / / Part of the exhibition
“Hans Danuser – The Mount Fuji of Davos” at Ernst Ludwig Kirchner Museum Davos,
25. 11. 2018–28. 04. 2019

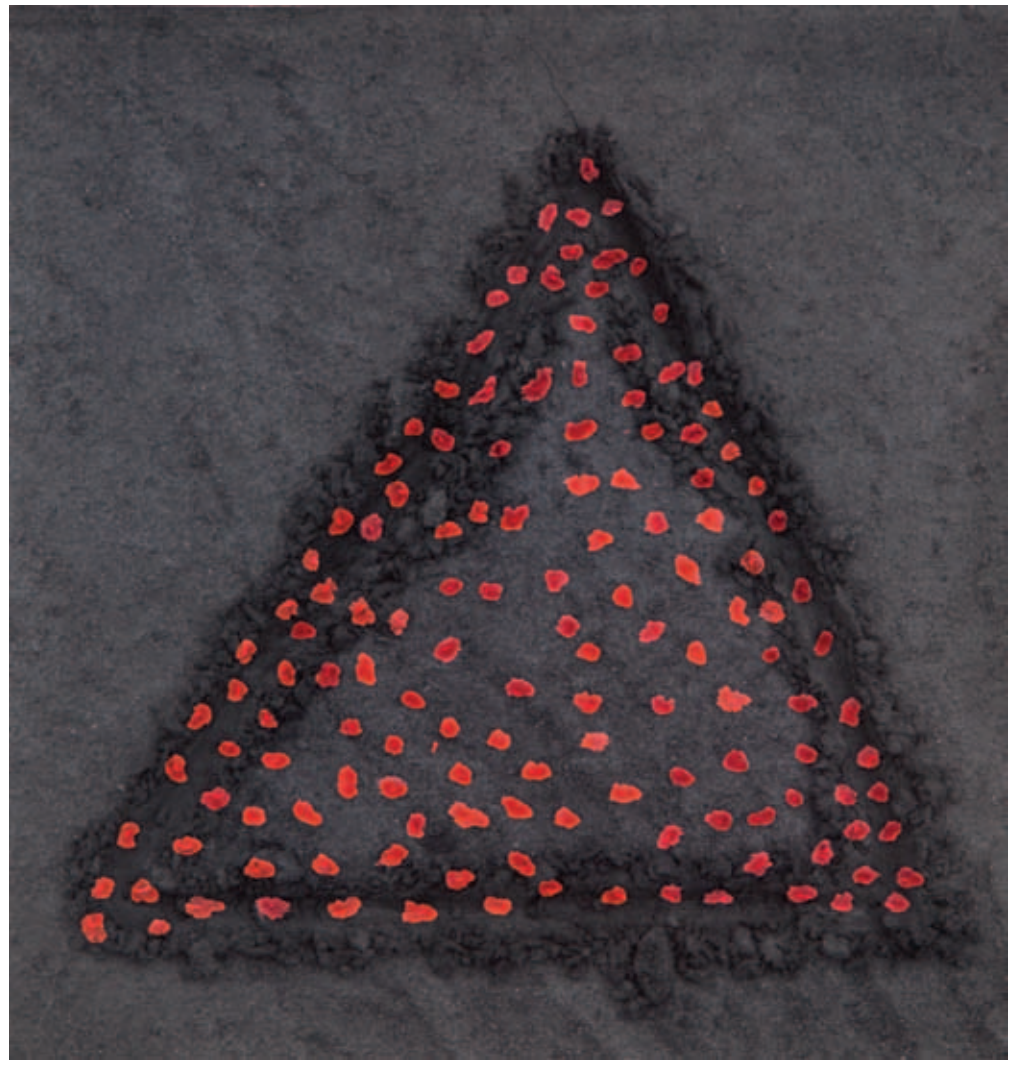


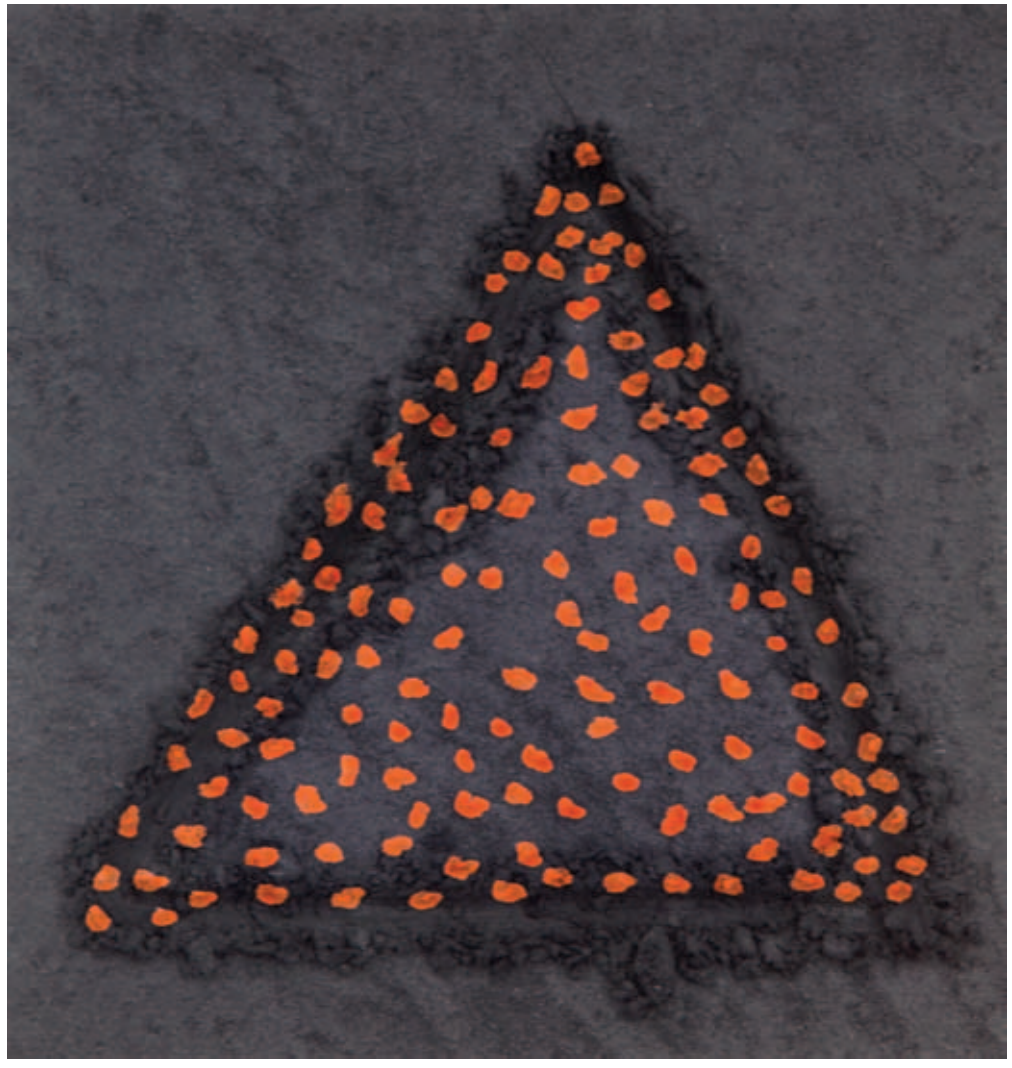


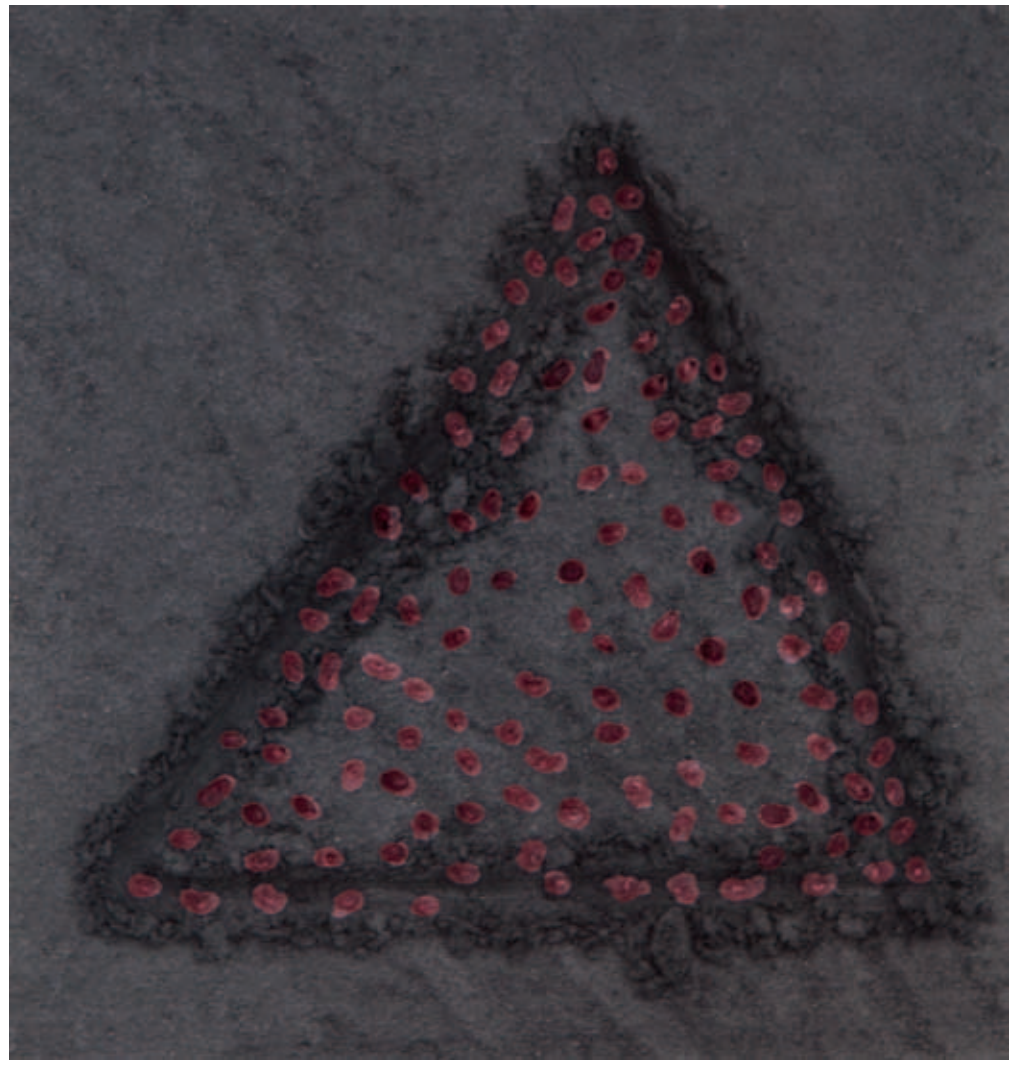


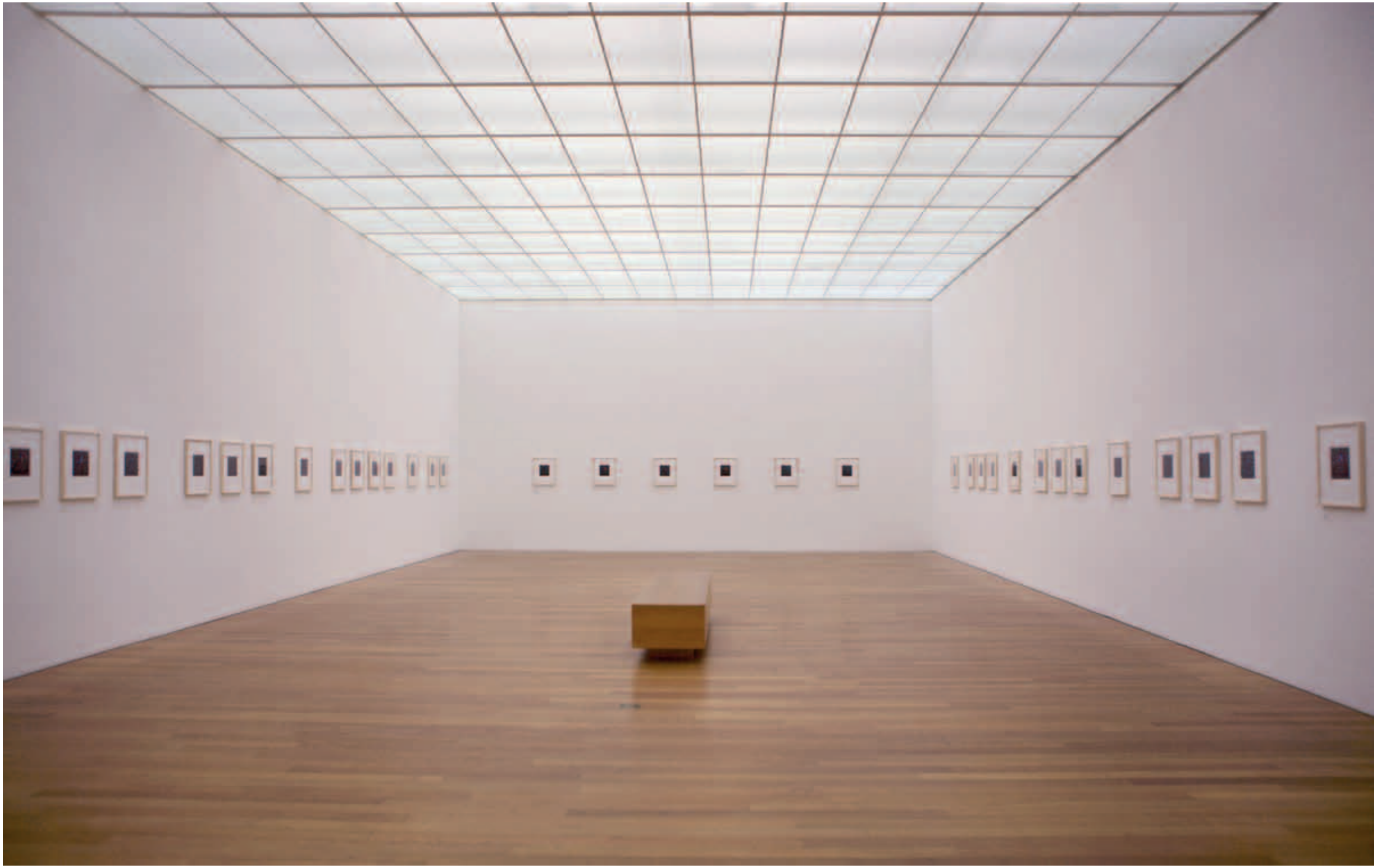






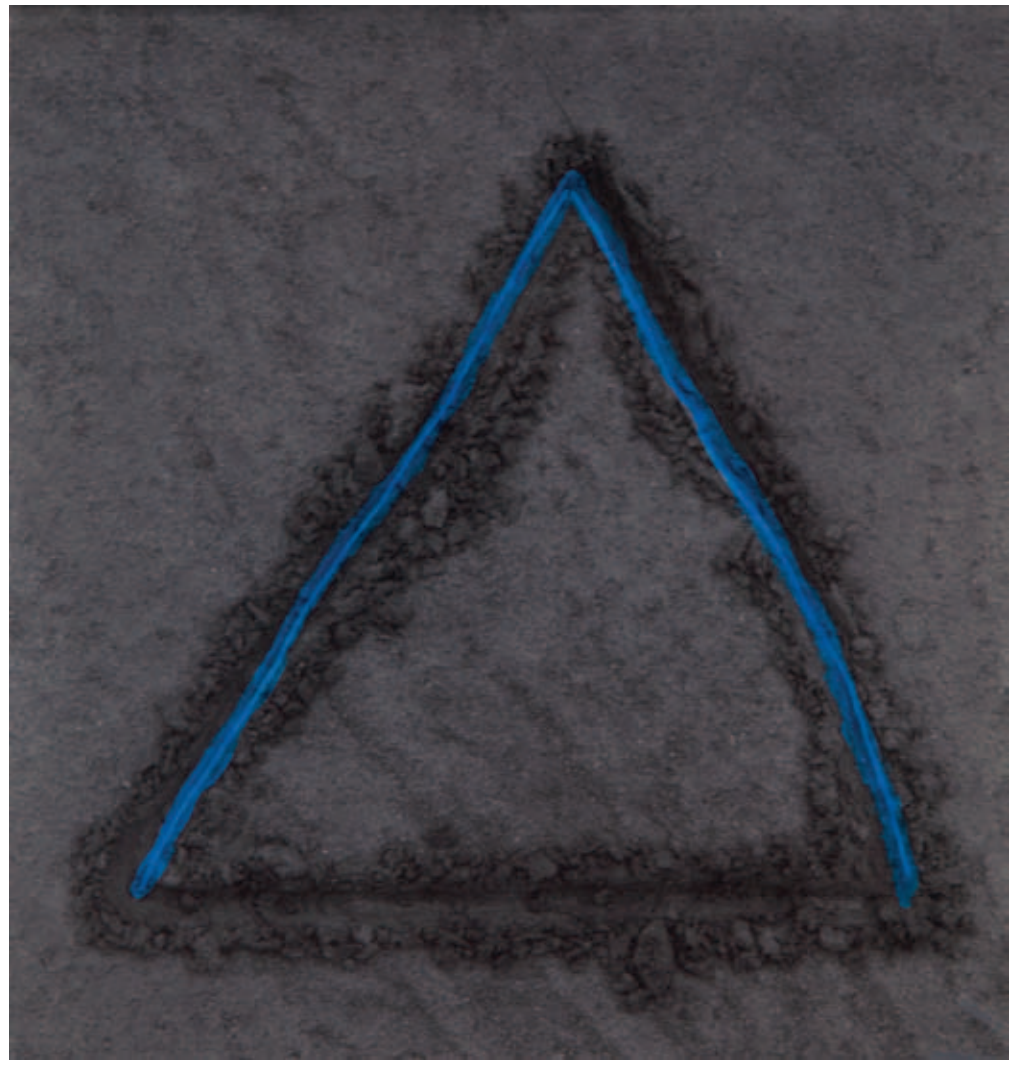






Installation view, Matographs from the series “Matographs and Volcanoes,” 1996–2018 by Hans Danuser in Hall 2 of the exhibition “Hans Danuser – The Mount Fuji of Davos” at Ernst Ludwig Kirchner Museum Davos, 25. 11. 2018–28. 04. 2019. Photo: Atelier Danuser / H.D. Casal.

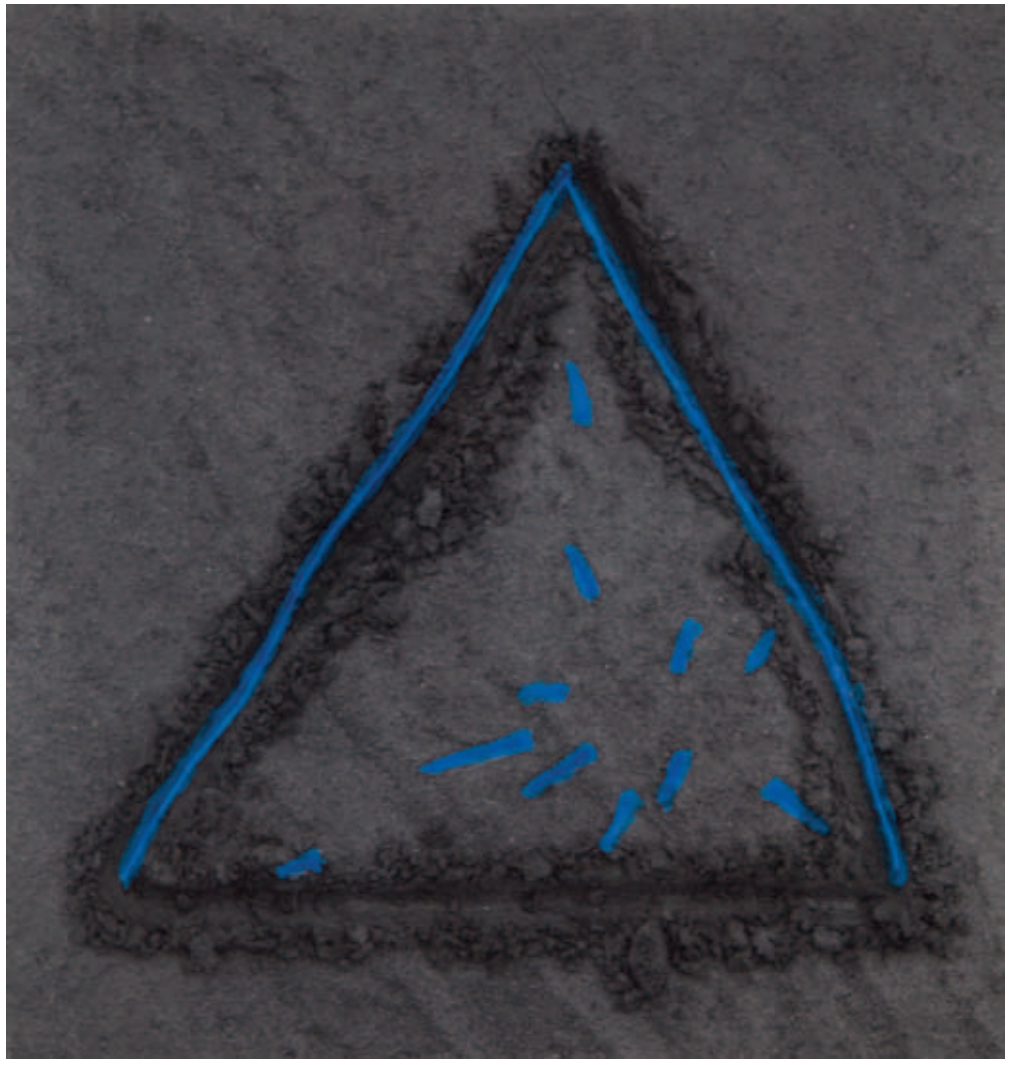
Installation view, Hall 4 of the exhibition “Hans Danuser – The Mount Fuji of Davos” at
Ernst Ludwig Kirchner Museum Davos, 25. 11. 2018–28. 04. 2019. Photo: Atelier Danuser / H. D. Casal.
Hans Danusers Matographs from the series “Matographs and Volcanoes,” 1996–2018 (r.) in dialogue with
Ernst Ludwig Kirchner, Tinzenhorn – Mountain Gorge Zügen near Monstein, 1919–20, oil on canvas (l.).

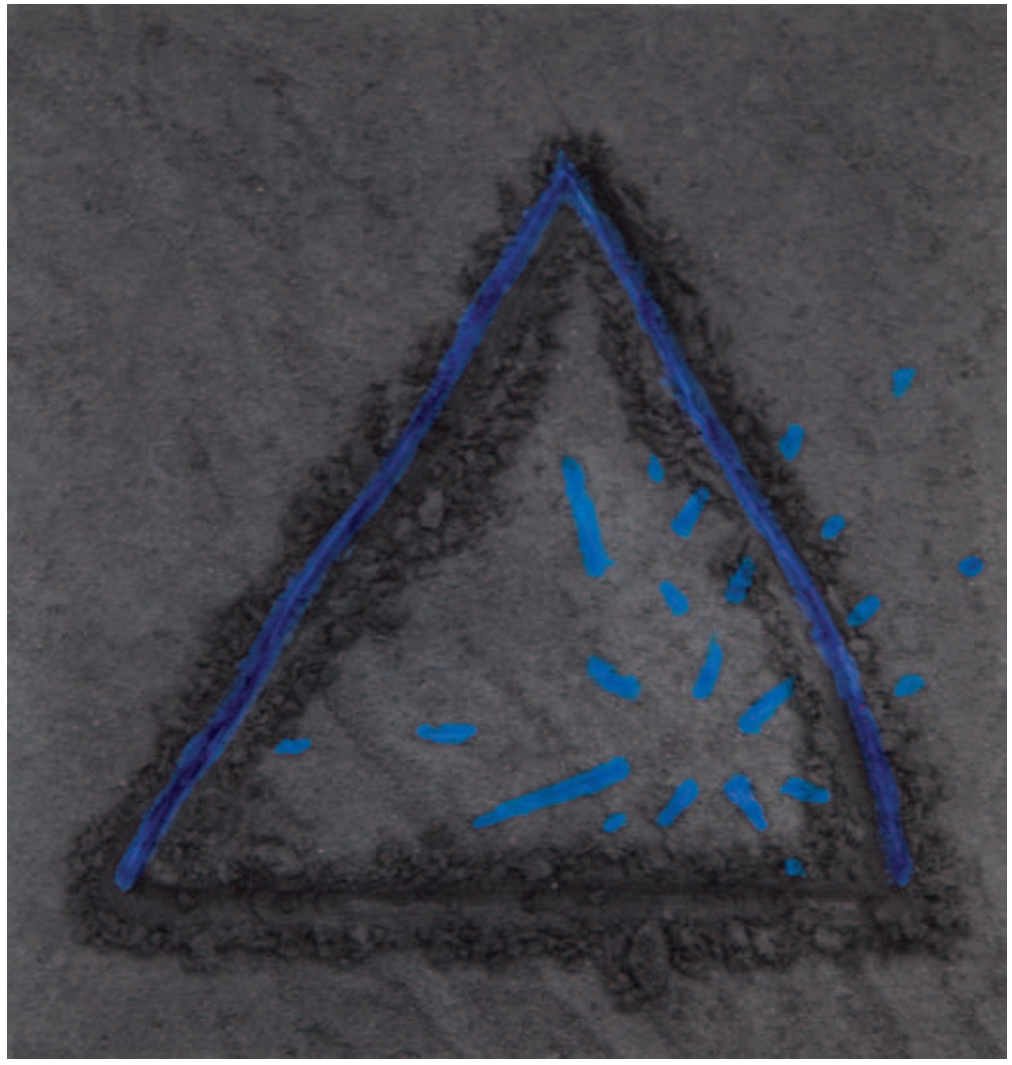


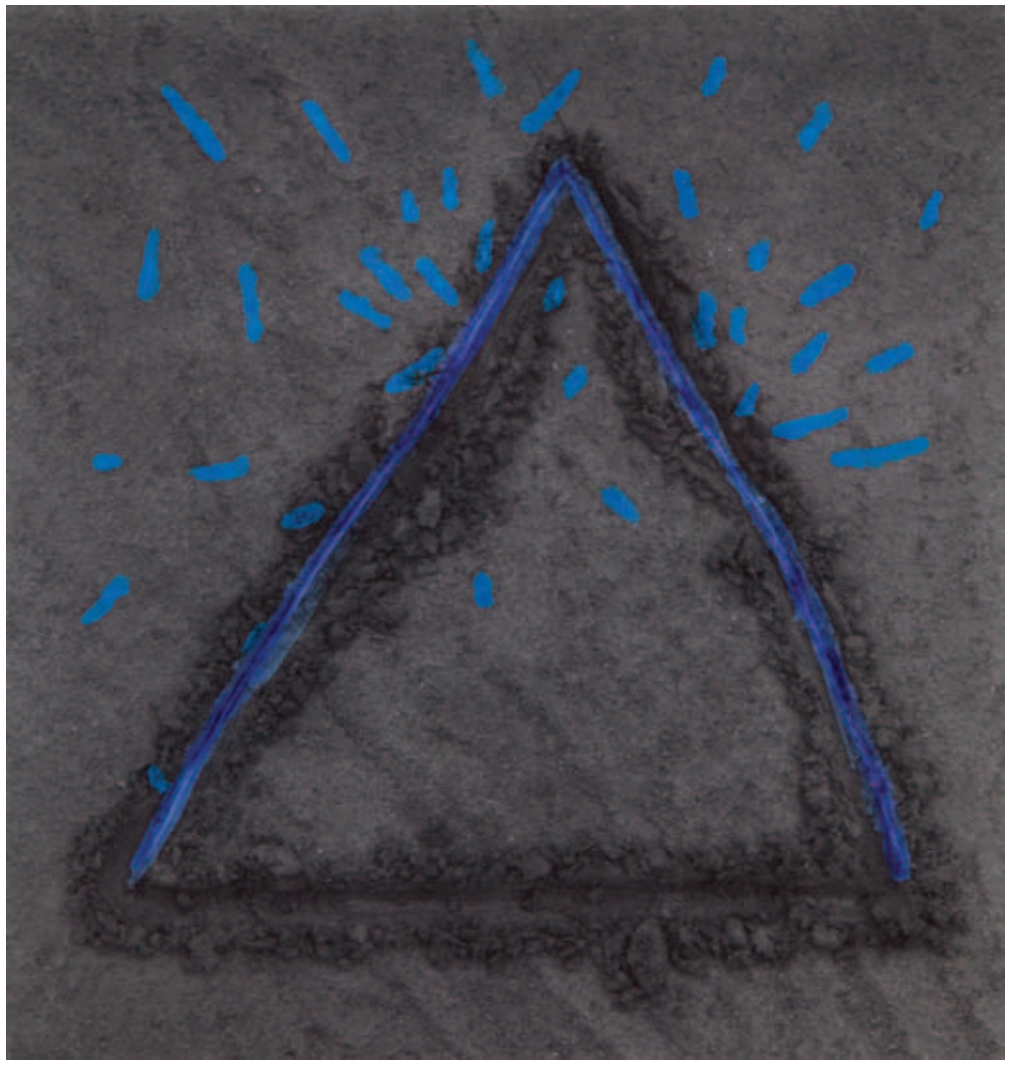
HANS DANUSER

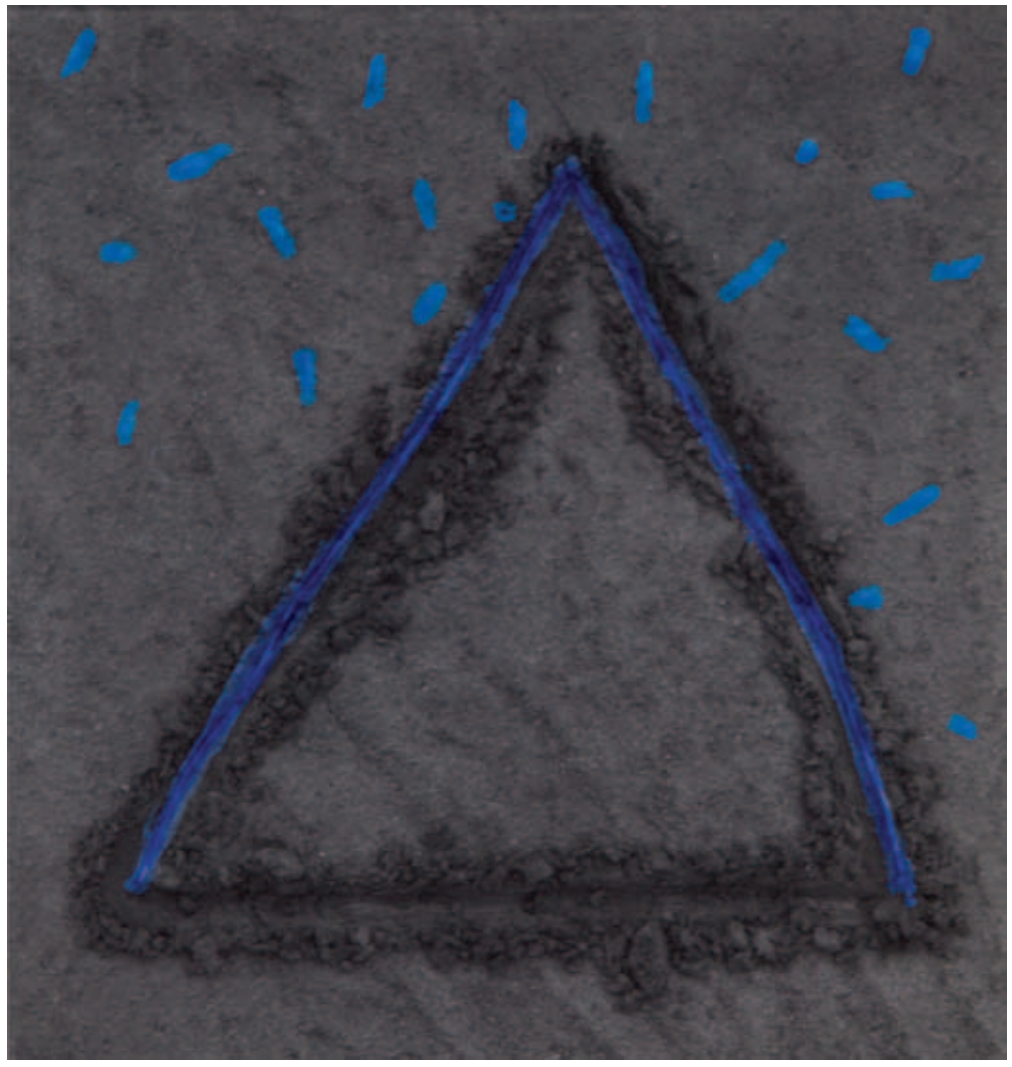
MOUNT TAMBORA – EXPLOSIVE VOLCANO ERUPTION,
JUNE 1815

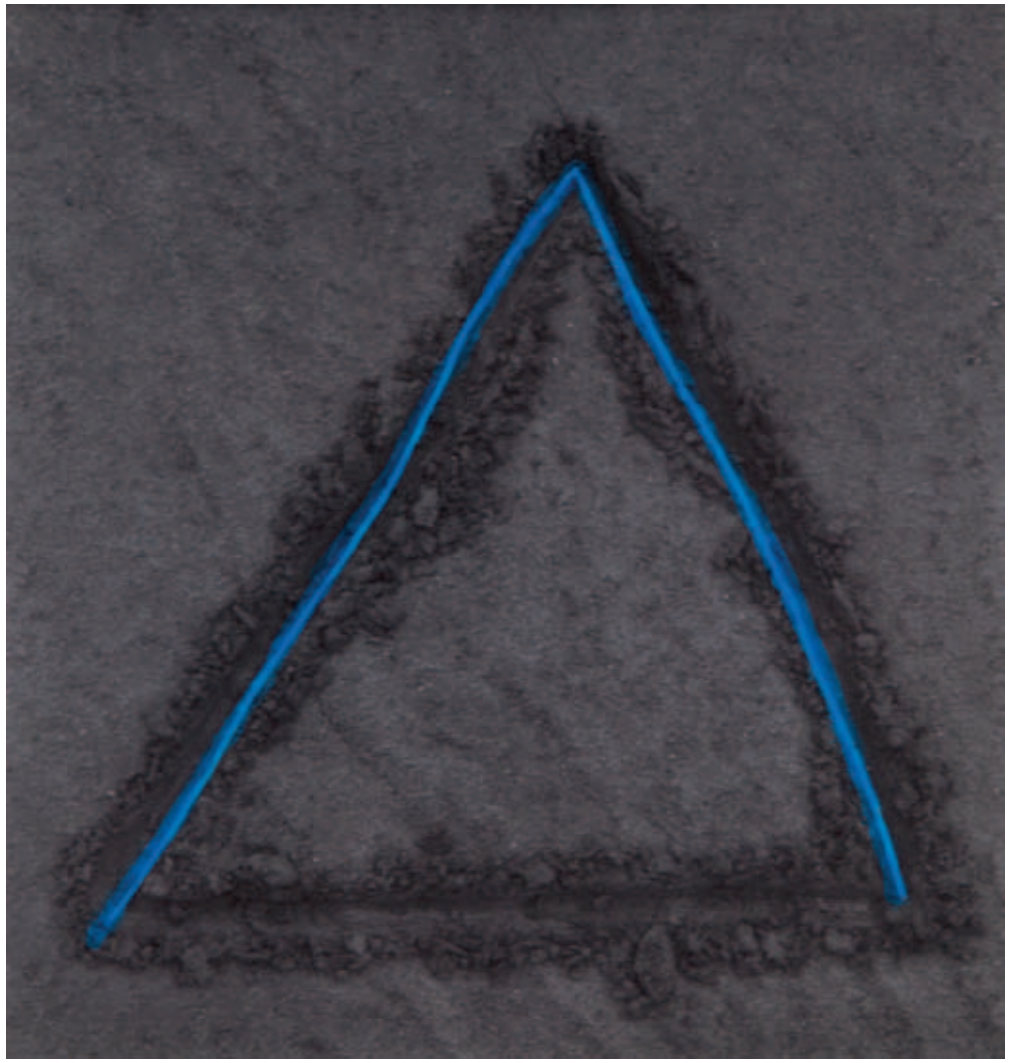
10 parts (I 1–I 10)
Matographs, each 20.5 × 20 cm
From the series “Matographs and Volcanoes,” 1996–2018 and part of
the “One Million Pound Project,” 1993–2018 / / Part of the exhibition
“Hans Danuser – The Mount Fuji of Davos” at Ernst Ludwig Kirchner Museum Davos,
25. 11. 2018–28. 04. 2019

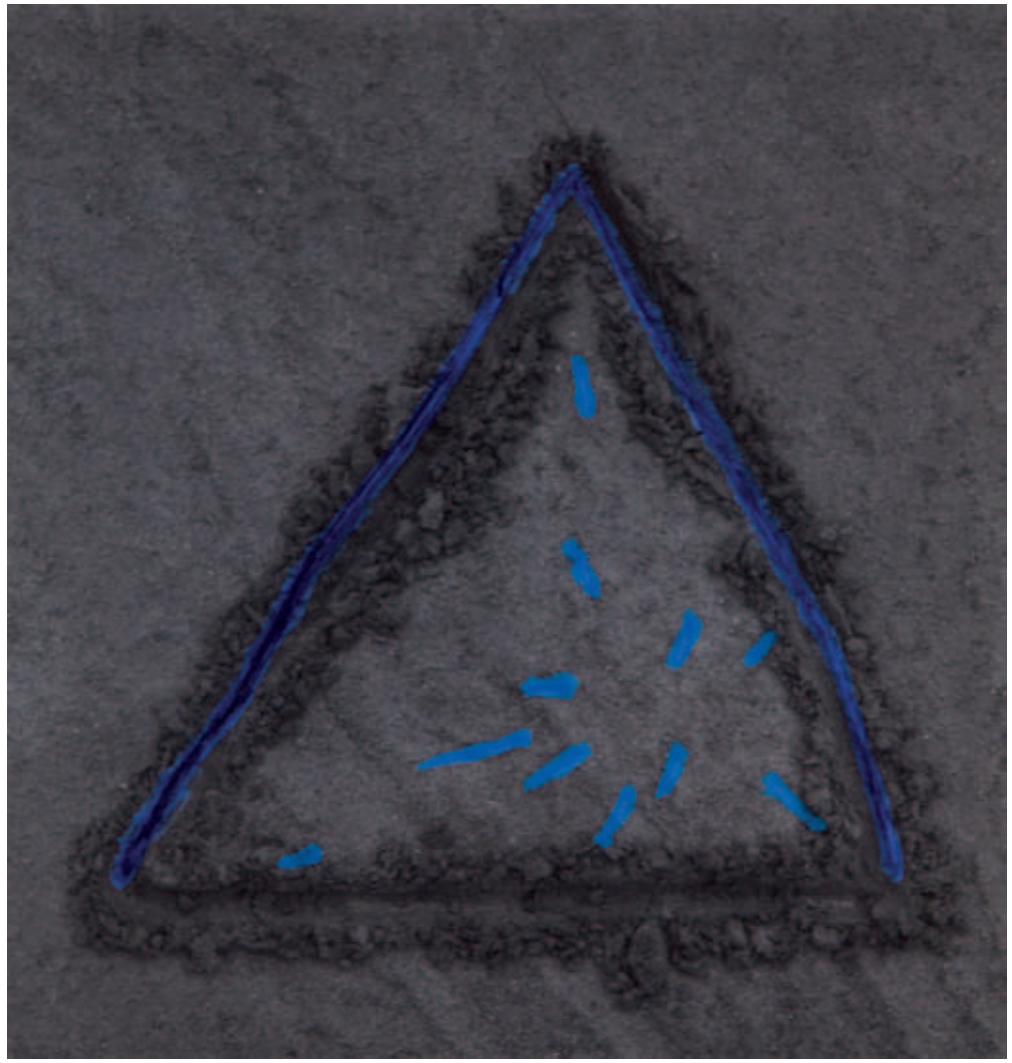


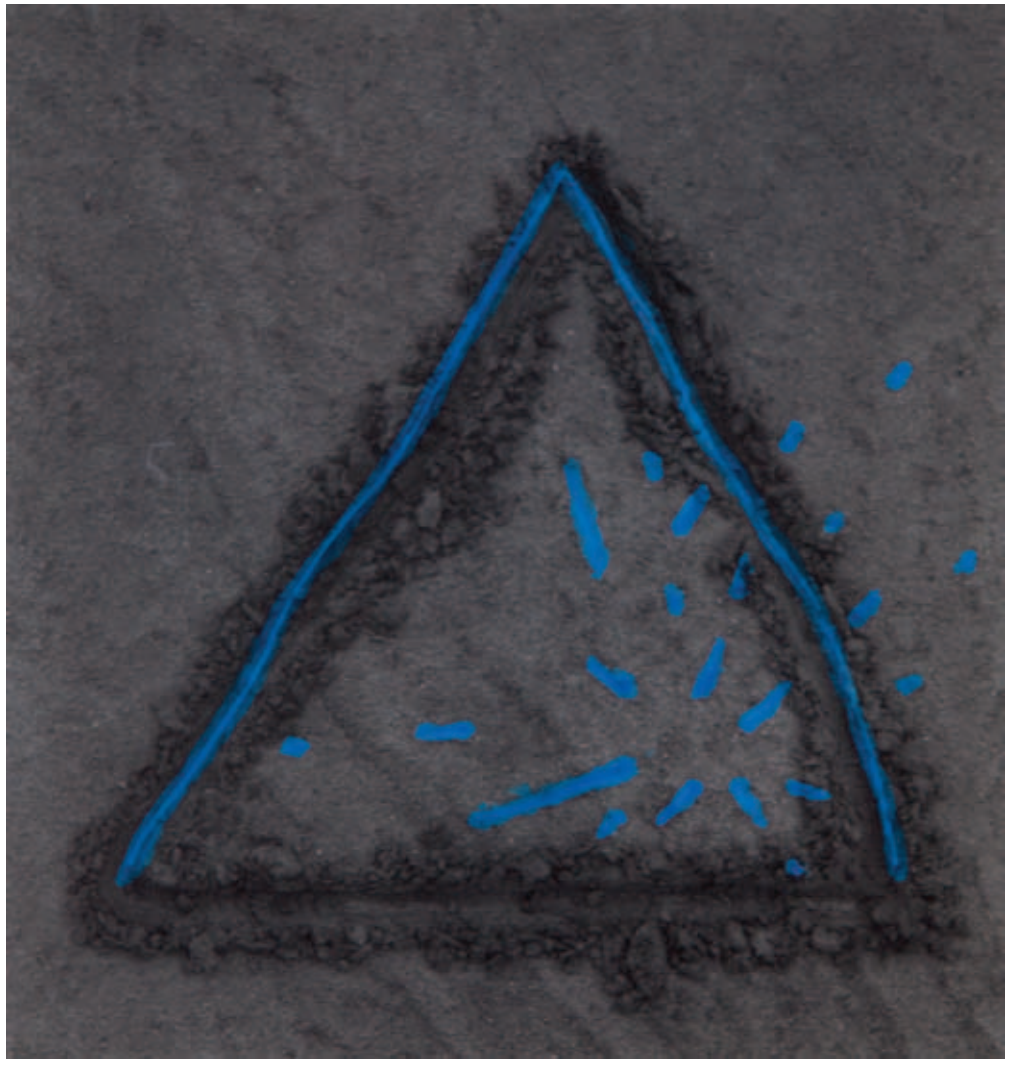


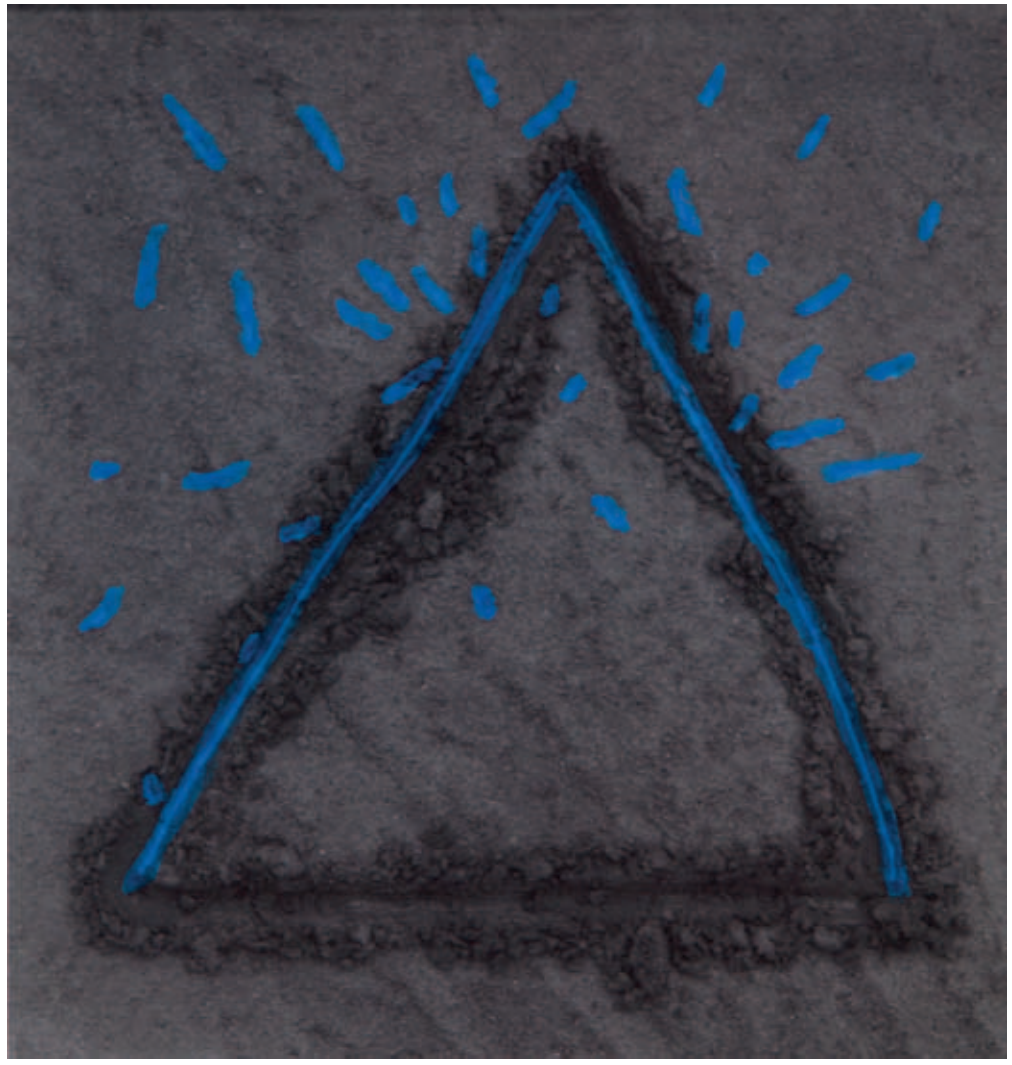


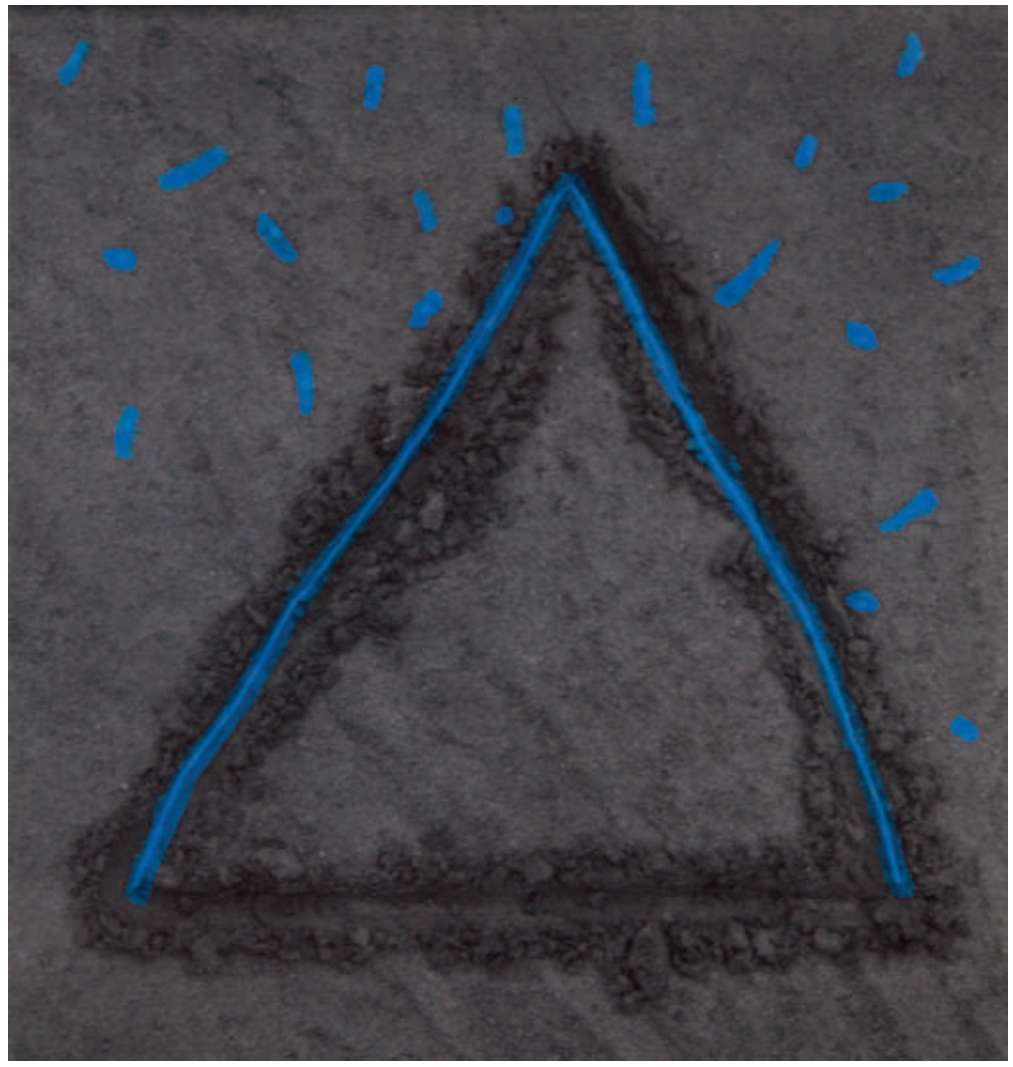












Installation view, Hall 5 of the exhibition “Hans Danuser – The Mount Fuji of Davos” at Ernst Ludwig Kirchner Museum Davos, 25. 11. 2018–28. 04. 2019. Photo: Atelier Danuser / H. D. Casal.
f.l.t.r.: ___ **1**: Hans Danuser, View of the Eggberg from Oberschthof, 2017, digital photograph, pigment print on paper 190 g/m2. ___ **2**: Ernst Ludwig Kirchner, Alpine Hut in the Sunset, 1920, etching. ___ **3**: Ernst Ludwig Kirchner, Mountain Gorge Zügen with Tinzenhorn, 1920, black chalk,washed. ___ **4**: Ernst Ludwig Kirchner, View of Clavadel Mountain from Frauenkirch, 1933, woodcut.

HANS DANUSER

VIEW OF THE EGGBERG FROM OBERSTHOF, 2017

Digital photograph, pigment print on paper 190 g/m², 110 × 106 cm
From the series “Matographs and Volcanoes,” 1996–2018 / / Part of the Exhibition
“Hans Danuser – The Mount Fuji of Davos” at Ernst Ludwig Kirchner Museum Davos,
25. 11. 2018–28. 04. 2019

COLORs

BETTINA GOCKEL

UNCALIBRATED: FROM THE STANDPOINT OF COLOR—HANS DANUSER

AGAINST PHOTOGRAPHY, AGAINST PICTURES, AGAINST INTERPRETATION

Photography does not necessarily and simply depict outer reality—this seems to be a commonplace by now. However, the topos of photography as a depiction and as evidence of reality still stands firm, even in times of fake news. Theoreticians of photography have battled against such simplifications of photography's functions and possibilities. They have emphasized that even if photography always has a referent in reality, it is by no means to be understood as a simple depiction or mirror of that reality.[1] In fact, the referential relationship between the medium and reality is in itself abstract. And this provides space and time to reflect on the connection between an image and the "real" world in a critical way. Modern photographers who have wanted their works to be seen as "art" (and who wanted to see themselves as "artists") have experimented with photography to the point of abstraction in order to underline photography's creative potential, rather than drawing upon theoretical and critical positions. They employed the photogram, in particular, to reclaim what they took to be the supreme guiding ideas of modern art—coincidence, subjectivity, autonomy. Ultimately and paradoxically, however, these experiments only played into the hands of the topos of photography as the medium par excellence of "what you see is what you get." For what was exposed were things, objects. The result is an image that shows the object and provides evidence of its existence during the process of becoming an image.[2]

None of these viewpoints—photography as a depiction of reality, photography as a theoretically charged image, photography as carrier of reference (and as such as a text), or photography as abstraction—have shaken the pictoriality of photography. Why should they? After all, photography is expected to assert itself as an image—and in the best case, from an artistic point of view, as a work of art. But it is exactly this tradition and history of photography as image that Hans Danuser does *not* draw upon. To say this does not render obsolete art-historical attempts to classify him as a great

romantic of landscape art, or as a representative of abstract or abstracting photography. Danuser certainly invites such interpretations.[3] Yet he essentially falls outside the traditional history of the modern image, be it technical or artistic. If nothing else, due to his use of color. But more on that later. Or at least by way of anticipation: Danuser evades, to a very large extent, in any case, the definition of color as a *visual* medium. We connote "color" as a variety of hues. For Danuser, color is black and white with shades of gray, without excluding the colorful. Yet without the polarization of black-and-white vs. color, only one thing remains: to *understand* and *grasp* the colors of photography in new material and aesthetic ways. This is more a matter of *knowing* about colors and their haptics. What do we perceive when we see something in color? What can or should we know and understand about color and photography?

Danuser's series *Matographies*, which starts from his photograph of a triangle drawn into the ground into shale sand, comprises a number of serially arranged images. These in turn are assigned to the cycles *Matographies and Volcanoes* (1996–2018) and *The One-Million-Pound-Project* (1993–2018). Each of the images, measuring 20.5 × 24 cm, has been produced from an original negative using a process he developed in cooperation with the university ETH Zurich, Novartis, and others.[4] "Matography" is a neologism of the artist that Gerd Folkers understands to mean a "pseudo-meta-analytical breakdown of chro-matography or cine-matography." The title "The One-Million-Pound-Project" came about during Danuser's correspondence with the company Ilford, which considered his idea of permeating baryta board with colors to be absurd and unaffordable.[5]

Standing before the originals, which are differentiated variants because they show several colored interventions (specifically, lines, dashes, and points), what one mainly recognizes is a relief-like, gray-black layer at once matte and shiny, as if the viewer were confronted with the materiality from which the image actually originates. The isosceles triangle appears like a deep furrow within this almost tangible matter, and it does in fact go back to a performative act of carving this shape as a delta into the earth. (In 1991, Danuser undertook an artistic/scientific expedition that he called "Mark-Making in the Shale Sand," during which the "delta" was drawn into the shale sand by a mathematician from the University of Zurich.) Yet this action is not shown by or depicted in the images, which instead convey the impression that the carving has taken place deep within the photographic material itself. This moves or transfers the supposed depiction into the very process, into the process of photographic development, where it refers not to an interpretive sign but first to the basic material "reality" of this photographic image *before* the creation of the image. The sophistication of this conceptual work consists both in addressing the topoi of the history of photography (photography as a depiction, an image; we have the negative) and, upon closer examination and through the reflection it triggers, in rejecting such conventional assumptions.

It is in this sense that this collection of images, these variations of photographic objects, must be understood as *works of art against photography*. Or to put it another way: Danuser leads us back to the actual material and chemical point of departure for photography. This is analogous to what Susan Sontag once called for, in her essay "Against Interpretation" and in interviews—not to create, through interpretations, yet more myths, as duplicates of reality; but rather to speak and write about "*how it is what it is*, even that *it is what it is*" (in Danuser's sense: to get to the medium).[6] However abstract Danuser's "volcanoes" seem, they speak to reality precisely because they erode the myth of photography. This observation leads to a continuity in Danuser's work. It is not the first time that he operates with decay, earth, stone, and so on to allow the materiality of photography to speak, rather than furthering photography's myths. Urs Stahel has accordingly spoken here of the "true color" that is how we must understand Danuser's "gray," which Danuser himself calls "bright-dark."[7] Danuser sees the bright-dark reliefs in his volcano series as the sum of all colors, while the lines and points in white, red, blue, green, orange, violet, and reddish-brown are, so to speak, extracted from this sum or emerge from it through the chemical incorporation of these colors into the photographic development process. Danuser succinctly described the project as follows: "Commercially available photographic papers have a white film base. My project involves processing the film base with COLOR according to my ideas, before it is coated with a photographic black-and-white EMULSION" [emphasis in the original] (fig. 1).[8]


HANS DANUSER ATELIER BÖCKLINSTRASSE 17 CH-8032 ZÜRICH TELEFON 01 3822067 FAX 01 3822044

Zürich, November 1992

PROJECT DESIGN

The photographic papers obtainable in retail have a white emulsion carrier.

My project provides a colouring of this emulsion carrier according to my ideas BEFORE coating it with the photosensitive black and white emulsion.

1: Hans Danuser, Project design "Matography – The-One-Million-Pound-Project," courtesy of the artist.

By superimposing painting (color) and photography (bright-dark), Danuser breaks free from the traditional characteristics of these media and almost casually allows himself to rewrite (or subvert) color theory as formulated by Newton, which defines white as the sum of all colors, for his own ends. The aim of this "reinvention" is clear: namely, to emphasize the artist's *inventio*. Danuser does this in his work through innovative and experimental uses of photography in order to dynamically engage with the system of the arts, but not simply to elevate photography to the level of art, at least not in a traditional way.[9]

At the same time, all of Danuser's photographic works decisively break with the obligation of photography as evidence. In this respect, his current preoccupation, with volcanic eruption on a metaphorical level also has the meaning of an "eruption" as a bursting free from so many media conventions and their history/ies. The singular colorfulness that Danuser allows to burst forth, as it were, from his "gray" can also be understood as an eruption of its own kind—because *his* photographic gray is what he wants to comprehend and treat in a material way.

It is one of the usual, even necessary, workshop secrets in the history of art and photography that, despite the involvement of a natural scientist who wrote a text for the first exhibition of the "Volcano" variants, it remains unclear what exactly the material pigments were for Danuser's project.[10] The text only hints at an explanation in noting that the inks may have been as sophisticated as those used to produce banknotes. Mystery and fascination, too, are found within this amalgam of art, photography, and natural science. This is the point of Danuser's reinvention: it eludes interpretation like the concealed sense of fairytale; it simultaneously claims concreteness and precision while seeking to remain inexplicable to science. This is indeed a very broad frame of reference, one that could also suddenly flip, becoming a kind of implosion of the artistic concept. Sometimes less is more. But we know that failure can also lead to artistic significance. And hence before we even postulate such a failure, it is worth examining, from an art-historical perspective, the possibilities of concretion expounded by the artist. We can retrace the following points:

- The Volcano and the Colors of Photography: From the Eighteenth Century to Pictorialism
- Hokusai's Images of Mount Fuji
- Remapping—Delocalization, Globalization, and Artistic Humor with Danuser and Hokusai
- The Work and the Artist—Autobiography as Inscription in the Oeuvre and the Role of "Davos" as a Place

THE VOLCANO AND THE COLORS OF PHOTOGRAPHY—FROM THE EIGHTEENTH CENTURY TO PICTORIALISM

In the eighteenth century, volcanic eruptions and earthquakes marked the transition from a society characterized by faith in God to the dictates of reason.[11] At the same time, volcanic eruptions became a metaphor for natural-philosophic theories of the origin of the earth that were intended to supplant religious creation myths. The word "vulcanism" prompted imaginations of an eruptive creation of the earth in the place of old attachments to the story of divine creation.[12] It is striking how many artists around 1800 addressed geological phenomena by thematizing theories of the earth's formation and meteorological phenomena and by observing nature. These artists recognized that, they, too could occupy or even replace "creation"—that just as scientists did so with empirical knowledge and experimental creations, they could do so with images. It became possible for fundamental natural phenomena—the building blocks of creation, as it were, such as earth, water, and air—to be independent subjects of paintings and watercolors (Carl Gustav Carus, John Constable, and William Turner can be mentioned here). At the time, it was already common for the empirical observation and examination of nature by means of the eyes, hands, and optical instruments to be represented by figures in paintings, as we find, for instance, in plate 108 of Jean Hoüel's ambitious scientific travelogue of Sicily (fig. 2). It may be a coincidence, but the documentation of Danuser's expedition "Mark-Making in the Shale Sand" shows exactly the typical postures and ways of seeing of those staffage figures (figs. 3, 4).

What an opportunity this was (and is) for artists not to subsume their own knowledge to a prescribed myth but instead to be the creators themselves of new knowledge about nature. This was a modern definition of creativity, freed from the shackles of tradition, which has continued to play a role in contemporary art to this day. It is not a matter of artists' creative knowledge easily fitting into the dispositive of the natural sciences, or of creating an alternative to this paradigm. Rather, what is at stake is the creation of an artistic/scientific "metadispositive" that in turn unleashes new spaces and actions for creativity.

The colorful accents in Danuser's collection of volcano images, to pick out just a few examples, appear as medium-blue layers of lines that mark the peak of the triangle/mountain/volcano (*Mount Kilimanjaro, IV 3*).[13] Or we find rust-red dots that fill, as it were, the given form, which could also be read as a child's dress. But of course the association should be with glowing clumps of lava, should it not? A rain of fire. As the rather small-format works progress, the colorful additions get in the way of the titles because they raise expectations that move toward more precise forms of recognition. When I see *Fujiyama, VIII*, I wonder: should the dots not enable some sort of characterization that gives credence to this designation? The delocalized triangles in fact make a mockery of the title. The colors do, too, such that the entire project can also be

2: Jean Hoüel, Vue du 1er écueil des Ciclopes, plate 108 in "Voyage pittoresque des isles de Sicile, de Malte et de Lipari," vol. 2, 1782–1787, courtesy Bibliothèque nationale de France.

understood as ironicizing any kind of certainty that might be attributed to photographs, in the very moment that a title appears to make manifest the supposed content of the picture. What is manifest is merely an appearance, a fallacy, whereas the photograph is no deception because it is material. The title is an "interpretation" in Susan Sontag's sense, which creates the myth of the picture as proof. And Danuser's image is no picture at all but a material before the picture or in the process of becoming a picture. The same applies to the color as a physical substance, the pigment. It is located between the layers, which in turn lie on the paper. These layers are not just conserved on the paper; they also combine with the layer of silver gelatin.[14] And the physical pigment destabilizes the connection between the baryta paper and the silver gelatin through the chemical process. Colors in this experiment become a factor creatively disrupting the traditional meanings, functions, and categories of photography: here, elegant black-and-white photography; there, photography as a mass commodity.

This gives color, as material painted on between these layers, a completely different status than it has in the history of color photography. In this history, color was either a colorization, for instance as gouache on the surface of the print; or it was the result of potato starch granules in the autochrome process, i.e., an inherent colorfulness; or it was the result of a triple coating (Kodak in the 1930s).

3: Expedition "Mark-Making in the Shale Sand" with the mathematicians Prof. A. W. Barbour and Prof. B. Dörfler of the University of Zurich in Machänzerrüfe/Scaläratobel, 1991.

4: Hans Danuser working on the documentation of his expedition "Mark-Making in the Shale Sand" in Machänzerrüfe/Scaläratobel, 1991.
Video stills from the television reportage *Hans Danuser realisiert eine grössere Kunst in Architektur Arbeit* an der *Universität Zürich (Hans Danuser Realises a Greater Art-in-Architectural Work at the University of Zurich)*, 10 vor 10, Schweizer Fernsehen SF, 1991, courtesy of the artist.

Danuser's "photo" is basically thus more like an architecture in which the color is drawn into its elements/layers, like rebar structure embedded in concrete. Yet color as the destabilization of the image does not lead to an optical dissolution. Color, in other words, retains an autonomy as a material that counteracts both the critique of color in photography—the charge that it's nothing more than superficial make-up—and the history of artistic color photography since the 1960s, which paradigmatically positioned itself in opposition to black-and-white photography (Eggleston). In this respect, Danuser opens up a third position that leads out of the dichotomy between traditional black-and-white photography, on the one hand, and color photography, on the other. Danuser buries color within the gray of photography; it, the color, is very deeply rooted there and then erupts like a volcano. It, the color, is thus no painted face but rather an inherent component... of what? Indeed: of the "reinvention of photography." This is the *basso continuo* of Danuser's oeuvre.

Hans Danuser sought to understand the grayscales of black-and-white photography as colors long before he began the series in the 1990s and started to deal more intensively with color in relation to photography. An equivalent approach, or understanding, can be found in art-historical studies on coloring, in that a number of authors have endeavored to speak of "achromatic color," although this concept has not become fully established, which is also true of the scholarly or scientific terms used in studies on color.

It is interesting to note, however, that this approach—of not postulating any strident opposition between black-and-white and color—was still pursued by the early artistic photographers known as pictorialists. Danuser aligns himself with the experiments and positions of this artistic movement from around the year 1900 in rejecting the de facto birth myth of modern photography—the idea that black and white is modern, and color, a fraud. It is not the similarity of Danuser's work with those of the pictorialists that is germane here, but rather his strategic and structural decision of how to define photography—namely, from the standpoint of color.

It is in fact a consequence of the digital "revolution" that pictorialism—with its color and material experiments, its global orientation, and the connection it entails between photography and avant-garde art—has suddenly become the focus of such completely unexpected attention, in research as well as photography as a popular practice. One might even call Danuser's technique pseudo-pictorialistic, inasmuch as he introduces color into a black-and-white photographic process. In this regard, his practice fulfills the criteria of "manipulated" photography in that it utilizes means other than light and chemicals. A typical "manipulated" pictorialistic technique is the gum bichromate process, for which light-sensitive salts are dyed with watercolor pigments and gum arabic binder is then selectively applied to the printing paper. The hand of the artist can then subjectively shape the photograph, as in painting.

5: Gertrude Käsebier, [Alfred Stieglitz], 1901–1902, gum bichromate print, 28.9 × 23.5 cm, The J. Paul Getty Museum, Los Angeles, digital image courtesy of the Getty's Open Content Program.

Alfred Stieglitz, the American promoter of pictorialism, would eventually call this type of photography "pictorial photography" (figs. 5, 6).[15] It was precisely through the older technique of gum bichromate (which was patented in 1858, experienced a hype in Europe and North America around 1900, and continued to be cultivated by amateur clubs after World War I) that Stieglitz wanted to expand the creative possibilities of photography in order to establish it as an artform. The magazine *Camera Work* (1903–1917) was famously the international platform for this strategic enterprise.[16] Even as Stieglitz made a stringent rhetorical and strategic shift to "straight photogra-

phy" starting in about 1910, he remained devoted to pictorial effects in his own work. Like Stieglitz, Danuser falls back onto an old aesthetic and technical connection between photography and painting—with the same basic impetus: to (re)invent photography as art. The emblematic reduction of forms and these abstracting compositions oriented the more avant-garde pictorialists towards Japonism in the form popular around 1900, for instance, as taught by Arthur Wesley Dow at the Pratt Institute. The fact that Danuser is also conceptually and associatively oriented toward Japan connects him all the more to the pioneers of fine art photography.

Nevertheless, Danuser is not continuing this rhetoric and aesthetic "battle" about art and photography, but is rather staking out a position of his own. He directly addresses the ur-problem of photography as art, thereby distancing himself, through his approach of superimposing and commingling bright-dark/gray, color, and photography, from the dogmatic assertions of the pictorialists (that photography must always be tonal, picturesque, sublime, romantic—like painting) and those of straight photography (that it may only be direct, black and white, clean and pure). The material of photography, as Danuser says, is always both; and this is the case precisely when photography is not thought of as, or expected to be, a medium of depiction. When this happens, everything can be color—and everything can be creative and, in this sense, also full of new insights. Insight is not documented in photography—it is *rendered*. This surely provokes objections from any number of people even today. But at least since the time of the Renaissance, the fine arts have claimed the potential to generate insight in order to free themselves from being defined primarily as craftsmanship. Danuser is walking the fine line between art and insight in the sense of the legitimizing creativity of photography as art. This isn't possible without references to the history of the arts, even if Danuser also always addresses the natural sciences. It is thus striking and revealing that Danuser's collection of pictures contains a clear reference to the painting and book projects of the Japanese artist and *ukiyo-e* painter Katsushika Hokusai. We thus now turn to Hokusai's three-volume woodblock print series *One Hundred Views of Mount Fuji*, published in 1834, 1835, and 1849, and the series of polychromatic woodcuts *Thirty-Six Views of Mount Fuji* (1830–1836), to help understand how and why Danuser refers to this 3,766-meter mountain in Yamanashi Prefecture, which has become the symbol par excellence of Japan.

6: Edward Steichen, The Flatiron, 1904, gum bichromate over platinum print, 47.8 × 38.4 cm, © bpk / The Metropolitan Museum of Art / Edward Steichen; © The Estate Edward Steichen / 2020, ProLitteris, Zurich.

HOKUSAI'S IMAGES OF MOUNT FUJI

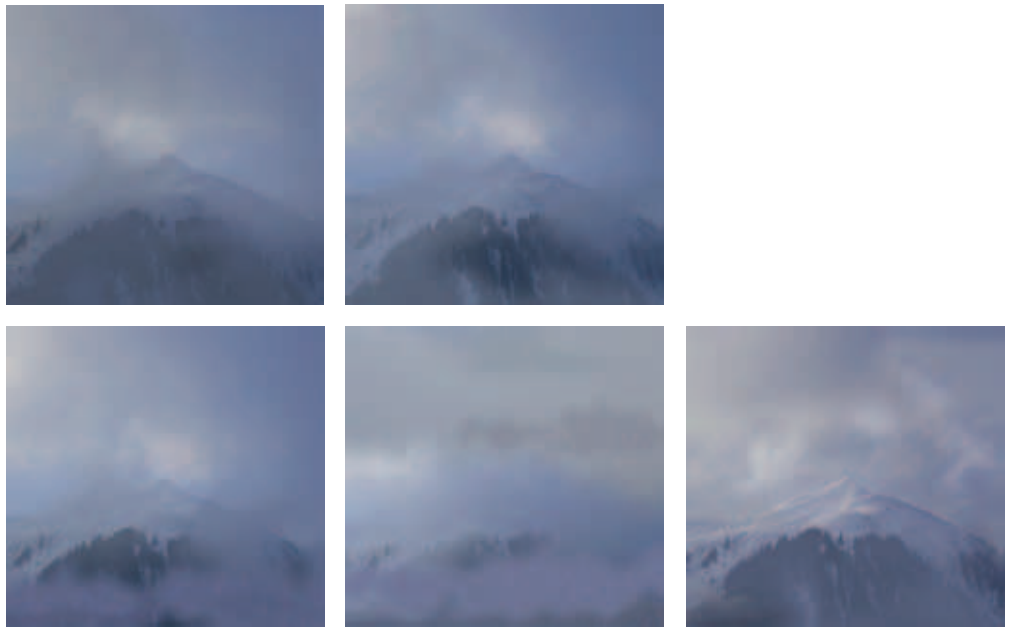
It is difficult to overestimate the significance that landscape painting has in Switzerland and Japan. In both countries, it encompasses touristic views and spectacular pictorial presentations of mountains and water (as lakes or the sea). Hodler in Switzerland and Hokusai in Japan were two figures who developed this focus on landscape to a level of originality and modernity. Moreover, drawing on Japanese art as a point of reference makes it possible to place Danuser in a series with the artists of the European avant-garde from van Gogh to Cézanne who were inspired by Japonism. Their focus on landscape, and especially the attention paid to the Mont Sainte-Victoire (fig. 7) and the numerous variations of this massif as a *Bildformel* in a variety of media, brings us even more insistently to Cézanne.

In Japan, Mount Fuji is a holy place, a national icon and a being who has predominately been viewed as male, while sometimes also having female connotations.[17] *Fuji-san* is a geological object that, when addressed as a subject, receives its aura in part because it/he/she seldom shows itself and tends to remain cloaked or mysterious, because it withdraws from our view, hiding in weather conditions of fog, rain, or the backlighting of the sun. It/he/she, the mountain, is there even when it isn't—in fifteen prefectures where its symmetrical form can be seen. Fuji's trait of eluding an observer's searching gaze completely contradicts the Western expectation that something should reveal itself, clearly show itself. Western ideas of art, too, carry a greater expectation that art should make something visible, as Paul Klee famously noted: "Art does not reproduce the visible; rather, it makes visible."[18] Is Danuser's cooptation of Fuji thus a virtually "blasphemous" appropriation of a celebrity without any understanding of the cultural specificity of Japan? At first glance, perhaps, and I can quite easily imagine that Japanese viewers would be irritated by this appropriation. But not if we look again, from the perspective of the theories of photography and art. For isn't the withdrawal from the world of making-visible—the artistic topos par excellence—a viable bridge between Danuser's artistic concept and this symbol of Japan? It is worth remembering that photography has been struggling with the pressure of providing proof of what is visible, of what can be documented as visible, since its beginnings as a visual medium. And furthermore, that the early reference to Romantic and Symbolist painting was no real countermeasure to this media-specific definition of "photography" as an industrial product. And finally, that the photographic abstraction, the photogram, also provided no solution to the dilemma of photography being calibrated for showing and recording. With all of this in mind, the change of scene to "withdrawing oneself" could be understood as subtly enabling photography as art without losing photography for the arts as a material object, as a technique, as a scientific instrument (a function of photography that remains indispensable today). On this photo- and art-theoretical level, the aspect of withdrawal/withdrawing of/in

7: Paul Cézanne, Mont Sainte-Victoire, 1902–1906, oil on canvas, 64.8 × 81.3 cm, Philadelphia Museum of Art, Gift of Helen Tyson Madeira, 1977-288-1.

Danuser's works makes sense and is comparable to the phenomenon of the numerous ways in which Fuji-san withdraws from clear sight. In addition, in his series "View of the Eggberg from Obersthof, I1 to I5" Danuser plays explicitly with the poetic, colorful hiding or disappearing of the mountain in foggy weather up to the point that in the fourth picture of the series the mountain vanishes completely (fig. 8).

In *One Hundred Views of Mount Fuji*, Hokusai not only presented the Japanese ideal of veiling (for example, as wrapping, as a gift), distance, ephemerality; he intensified these themes by directly implementing the obvious structural elements of such a sequence of images—chronology and seasons—into the whole, even if in an exemplary or random way. Effectively, however, he expanded the frame of reference for Mount Fuji as it has been visualized for centuries, stretching it so far that it becomes impossible to decipher the entire collection of images according to the Western manner of analysis. This isn't to say that there have been no iconographic analyses or semiotic and poetic approaches to Hokusai's diverse pictorial creations of Mount Fuji,[19] and particularly of the *One Hundred Views of Mount Fuji*.[20] But what dominates in these interpretations is Hokusai's play with nonreferentiality as ultimately expressing the artist-as-subject and the genius of his *inventio*—albeit as if hidden, veiled behind a hodgepodge of images and their combinatorics.



__ 8.1–8.5: Hans Danuser, View of the Eggberg from Obersthof, 2018, 5 parts (I 1–I 5), digital photographs, pigment prints on paper 190 g/m2, 110 × 106 cm, courtesy of the artist.

Hokusai founded his successful enterprise on a sort of double helix of poetry and history of motifs that, as Wolfgang Kemp has shown, is deeply rooted in Japanese tradition. Danuser does not connect to this tradition; he reduces the triangle "mountain" to such a degree that it creates a global symbol. At least that is his artistic ambition—to achieve the eternal value of art. Yet there is one thing here that Hokusai and Danuser still have in common: they project their masculine, patriarchally secured artistic selves, or more precisely their artist egos, into the mountain's hierarchical structure—in the hope of an eternal afterlife.

They've earned it. Why? Because Hokusai was reacting to the famines and crises of his time by satisfying longings, for instance for a bountiful rice harvest. And because Danuser postulates a global symbolic system of art in an era of digitization and globalization by focusing on what is material, on what is playful, on his very own "idea." As artists, neither of them withdrew from the factual world to operate on a purely aesthetic level. They took and take positions. This is why these artists create a global history of art that matters to us. And that's why it really is art that is at stake here.

Aside from the scientific points of reference that are important to Danuser across all of his works, with his "Volcano" series he either intentionally or unintentionally

references a current tourist attraction. Supposedly primeval landscapes such as deserts, and especially volcanic landscapes, such as those in Iceland and Peru, are currently "in" with global elites, who have moved on from previously "hip" locations, such as Portofino or Malaga.[21] These people want to go to the edges of civilization, where they can look right out a hotel window to see a volcano towering up, or a glacier

__ 9: Oberholz Mountain Hut / Peter Pichler Architecture + Pavol Micolajcak Architekten, © OskarDaRiz.

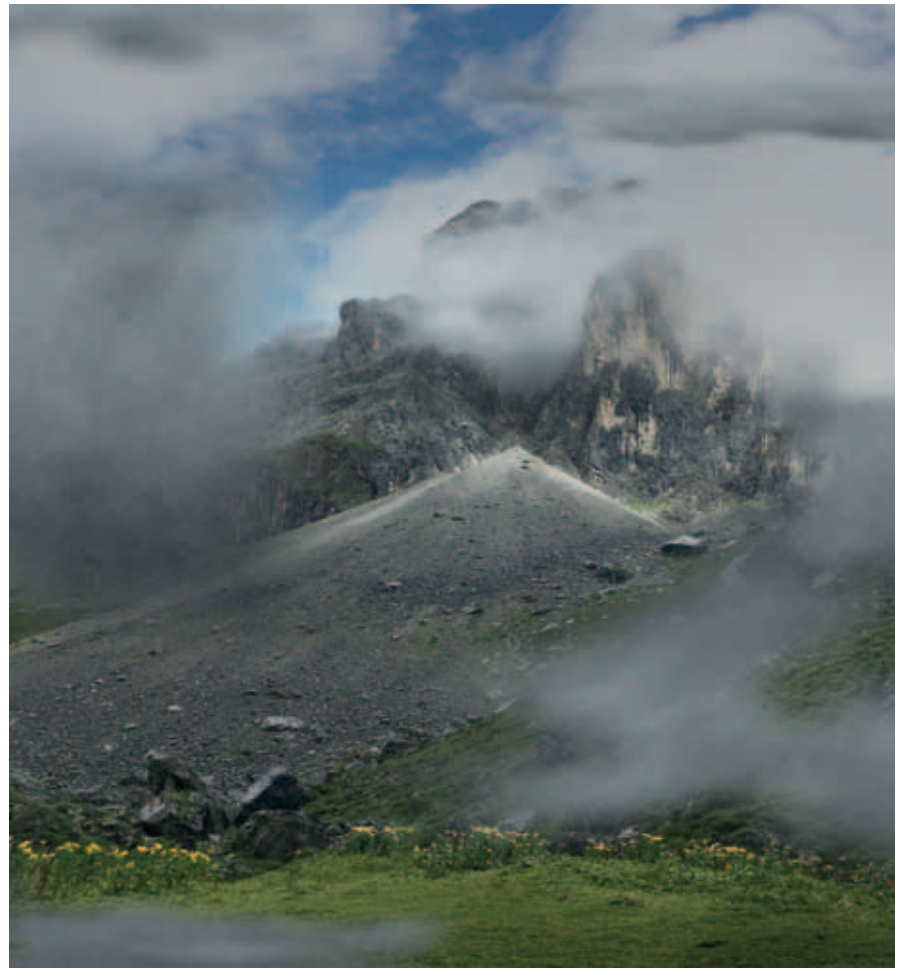
lying at their feet. What they are interested in is not so much an up-close experience of landscape or nature, but visual impressions that can be combined with the delicate experiences of bathing and eating to replace the direct experience of nature. The maximum degree of visuality—not as the basis for this experience but as its actual goal—is what is astounding, as is its explanation for the significance of photography. The basic forms of such high-alpine and other similar landscapes and of their geological formations have been finding their way into the avant-garde architecture built as part of a global trend toward wellness and spirituality. We see this, for instance, in the architecture of the Oberholz alpine hut in Obereggen, Italy: skillfully staged in a photograph by Oskar Da Riz, the building's structural elements are reduced to triangles and rectangles and appear to be extracts from the inhospitable, raw, monumental mountain landscape of the Dolomites (fig. 9).[22] This architecture is similar to the delta-shaped inscriptions in the sand that underlie Danuser's pictures—a reduction to forms and images that enables a perception relieved of the everyday and of conventions. Anyone who experiences the reality of the Dolomites or Davos, in winter or summer, will be unable to take in this purist/primal impression because these forms—reduced to the max—are nullified by the bustle of tourists. Only such images bear witness to the dialogue between monumental nature and intellectual art—just

please, without people. And this is where Danuser differs considerably from Hokusai's woodcuts of Mount Fuji, which to a large extent take the human being or clusters of people as a point of reference: the perception of the volcano from the subjectively human visual and social perspective (Hokusai) as opposed to the perception of the mountain from a mathematical and scientific perspective (Danuser). One as a differentiation of the icon and the ideogram, the other as a local and global artistic idea. One as national symbol to this day, the other as modern art that primarily, and ultimately, seeks legitimacy in a museum. In this respect it is also logical, and ironic, that Hokusai's collections of pictures continue to circulate globally on the art and book market, while Danuser's volcano photographs, as global as they are, must make their way more or less laboriously through the art system and thus through the institution of the museum.

10: Hans Danuser, View of the Schiahorn from the Window of the Studio in Davos, 1996, digital photograph, casual print, 9 × 9.5 cm, courtesy of the artist.

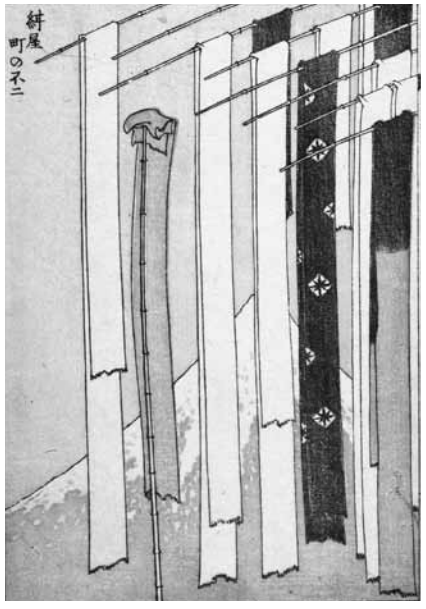
REMAPPING: DELOCALIZATION, GLOBALIZATION, AND ARTISTIC HUMOR WITH DANUSER AND HOKUSAI

In purely factual terms, the designation "The Mount Fuji of Davos" is presumptuous in a number of ways. For Danuser refers here to three mountains in the Swiss Alps that he stages, in their striking form, in digital photographs: the *View of the Schiahorn from the Window of the Studio in Davos* (taken during a stay in Davos, fig. 10), the *Sulzfluh—View of a Scree Cone from Lake Partnun* (the Sulzfluh is 2,817 m high, fig. 11), and the *View*



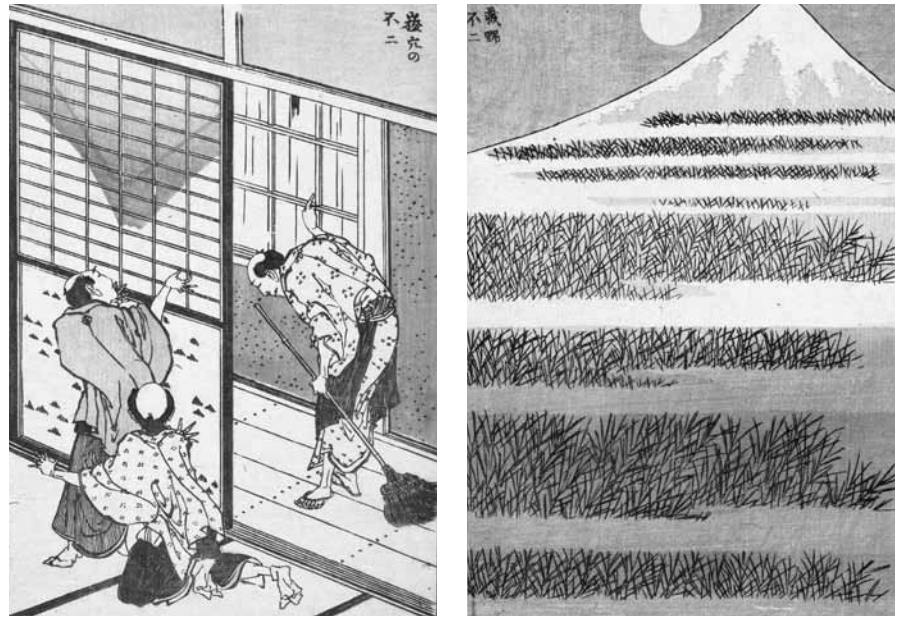
11: Hans Danuser, Sulzfluh – View of a Scree Cone from Lake Partnun, 2018, digital photograph, pigment print on paper 190 g/m2, 110 × 106 cm.

of the Eggberg from Obersthof (2017, reproduced as the opening gesture of this essay). It is not the Sulzfluh, however (one of the ten tallest Alpine peaks in the Rätikon range between Grisons and Vorarlberg) that bears any resemblance whatsoever to Mount Fuji. Rather, it is the cone-shaped pile of scree at the foot of the mountain, formed by the flows of water and movements of the earth and presenting itself, in Danuser's photograph, in the symmetrical shape of the Japanese volcano. Another reason for Danuser's fascination with the Sulzfluh is possibly an aesthetic geological phenomenon, namely, the occurrence of the light-to-dark-gray mica slate whose surface has



12: Katsushika Hokusai, Fuji Seen from the Dyers' Quarter (Kon'ya-ch no Fuji): Detatched Page from One Hundred Views of Mount Fuji (Fugaku hyakkei) Vol. 2, 1835, woodblock-printed book page, ink on paper, paper: 22.8 × 14.9 cm, Harvard Art Museums/Arthur M. Sackler Museum, Gift of the Friends of Arthur B. Duel, Photo © President and Fellows of Harvard College.

an appearance reminiscent of his "volcano" triangle and contains certain salts and quartzes. The Eggberg is 2,186 meters high and certainly not one of Switzerland's internationally renowned peaks. The Schiahorn and the Sulzfluh lack any far-reaching mythologization of national importance, even though we will surely find local myths and legends. These mountains are able to achieve cult status only through Danuser's work of art, by imaginatively changing their location through his reference to Mount Fuji—or, especially in the photograph of the Eggberg, through the success of a mise-en-scène that is so rich in impressions of the mountain, veiling the peak in moonlight, that the work's presentation in the exhibition under the title *The Mount Fuji of Davos* leaves no doubt: this is an artistic appropriation of the mountain's form and its appearance as Fuji. The Eggberg, which is otherwise "poor" in references, can thus rise up to great form—not least because Danuser has taken the liberty of moving the high valley of Davos closer, so to speak, to the high valley of St. Antönien, whose cultural landscape (which has always forced the residents to live with the danger of avalanches) reminded the artist of how Ernst Ludwig Kirchner experienced nature near Davos. A knowledge of art history and decades of experience in these mountain worlds can be combined here because Danuser perceives and works with the distance of the urban artist who has an international standing and art historical knowledge. The viewer, too, thus becomes privy to associative links, to connections in content beyond the concretion of geography and facts. And this is why one starts thinking about the connections between the danger of avalanches, hazardous scree slopes, and the fear of volcanic eruptions. Fear and fascination—another transnational connection between these mountains.



13: Katsushika Hokusai, Fuji through a Knothole (Fushiana no Fuji): Detatched page from One Hundred Views of Mount Fuji (Fugaku hyakkei) Vol. 3, c. 1835–1847, woodblock-printed book page, ink on paper, paper: 22.8 × 14.8 cm, Harvard Art Museums/Arthur M. Sackler Museum, Gift of the Friends of Arthur B. Duel, Photo © President and Fellows of Harvard College. 14: Katsushika Hokusai, Fuji Seen from Musashino (Musashino no Fuji): Detatched page from One Hundred Views of Mount Fuji (Fugaku hyakkei) Vol. 3, c. 1835–1847, woodblock printed book page, ink on paper, paper: 22.8 × 14.8 cm, Harvard Art Museums/Arthur M. Sackler Museum, Gift of the Friends of Arthur B. Duel, Photo © President and Fellows of Harvard College.

Yet Katsushika Hokusai had in fact already displaced "his" Fuji into utterly new local spheres and social spaces—for instance, when he presented *Fuji Seen from the Dyers' Quarter* (fig. 12) or *Fuji through a Knothole* (fig. 13), which rendered this great

mountain very small, or when he depicted the beautiful volcano from more unusual perspectives (*Fuji Seen from Musashino*, fig. 14).[23]

Most likely drawing from the work of Kawamura Minsetsu, whose body of work, including the illustrated book *One Hundred Fujis* from 1767, was itself quite original in his day, Hokusai was able to develop a seemingly endless creative power through new views of Fuji.[24] In doing so he counteracted the canonized idol without destroying the ideogram, thus contributing to the success of his collection of Fuji woodcuts. These more broadly belonged to a modern flood of images with the Fuji motif that has continued to this day, and that can only be explained in this form in the context of the urban cult of Fuji in Edo that existed around the year 1800.[25] From a bit of a distance, one can understand Danuser's artistic trick in referring back to an icon that he as an artist has recognized as a "sign" available to him beyond geography, culture, and local significance. He is playing with this icon and this ideogram. Yet his pictorial symbol—the "delta," the "volcano"—is precisely not completely abstract; the contextualizing images of the Schiahorn, the Sulzfluh, and the Eggberg quite concretely link it to the landscape of Davos, and of Switzerland. Out of the similarity that the triangle provides as a transnational and transhistorical form, Danuser works here as a conceptual artist to craft a transnational image transfer between "his" mountains, Davos and Mount Fuji. The looser the specific, local reference (and it is very loose upon closer examination), the stronger the presence of the artwork in its insistence on being materially evident, in ultimately employing this image transfer in order to be itself—autonomous, timeless. Here at the latest it becomes clear why Danuser did not reference the most famous mountains in Switzerland—the Weissfluhjoch in Davos or the Matterhorn or the Monte Rosa. Like Hokusai, he also needs the witty, blasphemous, thought-provoking game of deception between big and small, importance and irrelevance.

The image, I wrote above, is not something Hans Danuser draws upon. This is true. In a complicated way, he produces an artifact that combines photographic material, the material of the volcano, and the rock of the mountain into one object. What *that* is, exactly—something between an image and an object—is an artist's brilliant rebellion against photography. Danuser does this so that he can claim to have newly reinvented the medium. No one has to believe him, and no one has to be convinced of his agenda. The exclusivity of having seen the originals in Davos and being able to physically view them in the future, rather than seeing reproductions, is certainly the "idea" of this photography as art, in its complicated position at the nexus of art and visual media.

But Danuser has also considered the question of the original and the unique work in his flexible approach to the possibilities of digital reproduction and composition. He creatively adjusted his collection of images for the *Neue Zürcher Zeitung* (March 2, 2019) or for this book, for instance, guided by firm ideas as to how the color and material would ultimately look in print. Here, too, he draws on Japanese woodcuts and their publication as mass commodities. Like Hokusai, Danuser knows how to make the most of the artworld and the world of mass media without giving up his claim to artistic originality and quality.[26]

THE WORK AND THE ARTIST: AUTOBIOGRAPHY AS INSCRIPTION IN THE OEUVRE AND THE ROLE OF "DAVOS" AS A PLACE

Around 1920, Paul Klee decided to stop producing self-portraits.[27] The work as a whole was to be identical with the artist. Danuser has not produced any self-portraits. Yet his work is so inseparably connected with the materials and motifs of his native canton of Grisons that it is tempting to ask whether, despite all his abstraction and conceptualism, Hans Danuser is not struggling to produce a self-portrait meant to be visible in his oeuvre, his entire body of work. A self-portrait is expected to resemble the artist, to exhibit his attributes. What if Danuser were to have replaced resemblances and attributes with references to where he comes from? Strong identifying elements of the individual would replace the traditional image of the artist; they would be recognizable, even if abstract. The artist would show himself by means of material, localization, and concept, thereby remaining much more mysterious than artists who pose and represent themselves in self-portraits. Artists have almost always used self-portraits to emphasize their social status or even the prestige of their status as outsiders, for instance, as a dandy. Even a decision to eliminate one's own face invokes a clear reference to the self-portrait as an image of the face and body. Either way, the portrait would stop at superficialities.[28] Yet Danuser's self-inscription as an artist into his work, and into the materials and places he works with, signifies a far more comprehensive claim to unify life and art. Since the artist is absent, as a face and body, one could speak here of a withdrawal into the work. But isn't the ego only seemingly obscured? In the same way that the Mount Fuji of Davos is enveloped in mist while still appearing to be extremely present (see the image with which this essay began)? Were the artist Hans Danuser to become one with the earth and the mountains that occupy him, he would have conveyed the claim eternal significance in the best possible way.

What role might Davos play here? Davos is the city in Europe with the highest elevation and is considered a place of modern literature, art, and architecture. Thomas Mann's *The Magic Mountain* (1924) and medical innovations for curing tuberculosis patients made the city famous; Ernst Ludwig Kirchner was active here, and the architect Rudolf Gaberel broke with the traditional idyll of Swiss farmhouses with his flat-roofed architecture.[29] Last but not least, Davos is where the World Economic Forum takes place, which has by now also become a stage for famous Hollywood actors such

as Angelina Jolie and Brad Pitt. Davos is famously rich in art and science. Not even St. Moritz, a chic ski resort with a global pull, can challenge Davos for this synthesis of geographic, artistic, and scientific significance.

Danuser's connection to Davos is at least twofold, and, practically speaking, threefold: 1) Like Thomas Mann with his novel (which, by the way, the residents of Davos considered to be extremely detrimental to their image as a "place of healing"), Danuser seeks to combine art and science. 2) He seeks (and finds) Davos as a site of modern art, where fine art and architecture are unified, rather than having a strong emphasis on art as an image alone, as is often the case today. 3) He exhibits his work in the Kirchner Museum Davos, which was founded in 1982 in a building designed by the Zurich-based architects Annette Gigon and Mike Guyer, which has been designated as a Swiss national cultural heritage site. The museum is also where Danuser chose to install a large advertisement for the exhibition, on the building's flat roof.

From a meta perspective, one should note and more precisely analyze the fact that Davos is a place densely occupied, even overdetermined, by art and architecture, medicine, and the natural sciences. All of these references are part of Danuser's work, which is why Davos can, for him, become a nucleus—perhaps *the* nucleus. It may be somewhat unfortunate that Davos has long since lost its role as a sanitarium for the disease of tuberculosis, so widespread in the nineteenth and early twentieth centuries, and that it no longer promises "healing," as an artist might wish. But Davos is still connoted with the healing of illness, even if it is only healing from the global evils of an uncontrolled world economy. In the days of Davos as a sanitorium, an infection of tuberculosis was manifested by the coughing up of blood and the onset of fever. Patients whose bodies were overheated were sent on strolls in the mountains because the doctors didn't know what else to do. It was the introduction of a radical regime—resting cures of up to ten hours, authoritarian management of the sanitorium—that finally led to amazing successes. Gone were the "cures" of patients residing in pensions and hotels and indulging in everyday pleasures, free from any control by doctors.

Is it not the case that Danuser's "delta" and series of works inscribe a comparable order into the chaos of a volcanic eruption? That he as artist/scientist allows reason to prevail in the face of escalation? Instead of fear of the volcano, he offers a precise, almost relaxed conception. From a metaperspective. In a way similar to how doctors/scientists in the climatic health resort of Davos, where chaos reigned supreme, imposed a strict discipline based first of all on the sanitorium's modern architecture, Danuser offers his own rational logic, launched with great sophistication in cooperation with institutions and scientists, to offer art as a stabilizer for an increasingly chaotic world situation. The necessity of infiltrating, for this purpose, the material of the photographic paper with color as a foreign body is his invention. He works, in other words, in microareas in order to deal with the bigger picture. This approach isn't

all that far off from the microbiologists of the nineteenth century, who ultimately contributed to Davos losing its status as a sanitorium for a paradigmatic infectious disease.

Today it is an artist who is reuniting the semantic threads of "Davos" as a place of nature and culture—primarily in service of his own oeuvre, but also in service of the place itself, which is thus regifted a piece of its myth through the synthesis and mystery that Danuser has chosen as principles of his work. It is good that this gift is not given without reference to the paradigms of our era: a) in that Danuser grapples with the credibility of the material artwork while simultaneously inscribing the erosion of this belief; b) in that geology and scree, as well as the avalanche barriers that have been constructed on the mountains, profit, so to speak, from the cult status of Mount Fuji, while also pointing to the potential dangers of climate change. Such dangers are visible in snow avalanches, or in the terrible, unbelievable masses of huge boulders and currents of mud that crashed into the valley below Piz Cengalo in August 2017. Danuser's project doesn't directly refer to this disaster, especially given that he has been working on his series and cycles since the 1990s. Yet these kinds of current problems have been accruing in his work, so that such dramatic, eruptive events become bound up with the multiple references and meanings of his pictures/objects. This accumulation of significance and topicality is made possible by Danuser's artistic ability to interweave the contemporary and the timeless—and surely also because, as a native of Grisons, he has a very keen eye on the long-term geological characteristics and transformations of this mountain world in the era of global climate change.

NOTES

1 The theory of photography from the 1970s has continued to be an object of critical discussion and revision to this day. See Robin Kelsey and Blake Stimson, eds., *The Meaning of Photography* (New Haven, CT: Yale University Press, 2008).

2 On photography's functions of showing and proving, see Herta Wolf, ed., *Zeigen und/oder Beweisen: Die Fotografie als Kulturtechnik und Medium des Wissens*, Studies in Theory and History of Photography 7 (Berlin: De Gruyter, 2016).

3 See Philip Ursprung, "Abstraction and Empathy: Hans Danuser's Volcano Series," in *Hans Danuser: The Mount Fuji of Davos*, exh. cat., ed. Thorsten Sadowsky, Kirchner Museum Davos (Heidelberg; Berlin: Kehrer, 2018), 59–64. Ursprung productively enlists Alfred Worringer's *Abstraction and Empathy* (1907) to explain "Danuser's approach": "Since the beginning of his career, Danuser has viewed photography—a medium that, from the mid-nineteenth century to this day has, if you will, shown a particular affinity for the 'theory of empathy' and 'natural beauty'—in terms of what Worringer … defined as the 'urge to abstraction'" (64).

4 See Gerd Folkers, "'Matography'—The-One-Million-Pound-Project," in *Hans Danuser* (see note 3), 87–97.
5 Ibid., 87, 89.
6 Susan Sontag, *Against Interpretation and Other Essays* (New York: Picador/Farrar, Straus and Giroux, 1966), 14.
7 See Urs Stahel's text: http://www.hans-danuser.ch/erosion.html, accessed January 6, 2020. See also Reto Hänny, *HELLDUNKEL: Ein Bilderbuch* (Frankfurt a. M.: Suhrkamp Verlag, 1994). (The starting point for Reto Hänny's novel is the work cycles by Hans Danuser, *In Vivo; Frozen Embryo Series*, an installation of writing and images, as well as *Landscapes*, a wall painting with fourteen tableaus in the Bündner Museum of Fine Arts). For a more extensive discussion, see Christof Kübler, "Grenzverschiebung und Interaktion: Der Fotograf Hans Danuser, der Architekt Peter Zumthor und der Schriftsteller Reto Hänny," in *Georges Bloch Annual—University of Zurich, Institute of Art History*,vol. 2, ed. Helmut Brinker et al. (Zurich: University of Zurich, Institute of Art History, 1995), here especially 163–164 and 175–181, under the apt heading "The Language Darkroom." For the digitized version of the Georges Bloch Annual, see https://www.khist.uzh.ch/de/forschung/ZSHA.html, accessed January 6, 2020. Compare the inserts in the book *Weltenbilder*, ed. Nanni Baltzer and Wolfgang Kersten, *Studies in Theory and History of Photography 1* (Berlin: Akademie Verlag, 2011), as well as the equally philosophical and concrete conception of art that Danuser develops in *Neuerfindung der Photographie—Hans Danuser: Gespräche, Materialien, Analysen* in the series "Studies in Theory and History of Photography 4," edited by Hans Danuser and Bettina Gockel (Berlin: De Gruyter, 2014).
8 Cited in Thorsten Sadowsky, "The Mount Fuji of Davos: Introduction and Acknowledgments," in *Hans Danuser* (see note 3), 10.
9 Anyone who thinks this project—elevating photography as a form of art—has long been concluded, inasmuch as photography has been established in the art sector for some time, fails to recognize the *longue durée* of photography's myths and topics; this history has repeatedly forced the medium back into the service of picturing reality. (And one could have expected that there would be an autonomous system of photography; but that has not been established. The arts of the 1960s and 1970s might have needed photography to renew themselves. However, the art sector was dominant and included and includes to this day photography in a creative way. The most important battle ground of photography was and is always its potential as evidence.)
10 See Gerd Folkers, "Back to 'Matography,'" in *Hans Danuser* (see note 3), 93–94.
11 In this transition, many natural scientists pursued what was called "physical theology," which sought out evidence for the presence of God in nature and natural phenomena. This approach gradually gave way to purely empirical research. See Gabriele Dürbeck, Bettina Gockel, Susanne B. Keller, et al., eds., *Wahrnehmung der Natur, Natur der Wahrnehmung: Studien zur Geschichte visueller Kultur um 1800* (Dresden: Verlag der Kunst, 2001), particularly the essays by Irmgard Müsch, Gerhard Wiesenfeld, and Susanne B. Keller.

12 See the essay by Susanne B. Keller in *Wahrnehmung der Natur, Natur der Wahrnehmung* (note 9, 117–133) on vulcanism or plutonism versus neptunism in the work of the artist/geologist and *peintre du roi* Jean Hoüel (1735–1813). Hoüel engaged extensively with Etna, which at the time was still little known and barely researched (Keller, 120). He can be understood as both an artist and naturalist researcher. This type of figure, uniting art and science, was of considerable significance for the eighteenth century and, ultimately, for the modern period in terms of an empirical reorientation of art. Danuser continually invokes this type for himself and his own work.
13 The selection of individual volcanoes—here the reference is to the Kilimanjaro massif, which is listed on the World Heritage list—would require a separate discussion.
14 See D. G. Robinson, U. Ehlers et al., *Präparationsmethodik in der Elektronenmikroskopie: Eine Einführung für Biologen und Mediziner* (Berlin; Heidelberg: Springer, 1985), 130–131. For a specific discussion of the "matography" process, see the section "Chemical Parenthesis" in Folkers, *Hans Danuser* (see note 3), 89–92.
15 Stieglitz wrote in 1899: "A new field of possibilities has been opened to him [the artist in general, B. G.], and the prospects for the future of pictorial photography have become much brighter with its advent" (Alfred Stieglitz, "The Progress of Pictorial Photography in the United States," *American Annual of Photography and the Photographic Times Almanac for 1899*, 158).
16 Compare Bettina Gockel, "Making a Digital Research Project in the History of Modern Art and Photography: The Art and Photo Magazine 'Camera Work,'" in Maria Effinger et al., eds., *Von analogen und digitalen Zugängen zur Kunst: Festschrift für Hubertus Kohle zum 60. Geburtstag,* https://doi.org/10.11588/arthistoricum.493. See also the open-access version of "Camera Work" based on the original, with extensive tables of contents for each issue: https://digi.ub.uni-heidelberg.de/diglit/camera_work, accessed January 6, 2020. Additionally: Constance McCabe, ed., *Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation* (Washington, DC: Library of Congress, 2017).
17 For a discussion of the various aspects of the Fuji cult, see Timothy Clark, *100 Views of Mount Fuji* (London: British Museum Press, 2001), 17–18.
18 Paul Klee, *Paul Klee: Creative Confession* (London: Tate Publishing, 2013), n.p.; see also Paul Klee, *Schriften: Rezensionen und Aufsätze*, ed. Christian Geelhaar (Cologne: DuMont, 1976), 118.
19 See especially Clark, *100 Views of Mount Fuji* (see note 17).
20 See Wolfgang Kemp, *Von Gestalt gesteigert zu Gestalt: Hokusais 100 Ansichten des Fuji* (Berlin: Merve Verlag, 2006).
21 Compare for example the travel reports or advertisements in "Magazin Z" published in the *Neue Zürcher Zeitung*, in the issue "Die Substanz des Stils," October 2019, here especially, "Destination," 45–47; see https://z.nzz.ch/, accessed January 6, 2020.
22 See https://www.suedtirol.info/de/erleben/oberholz-mountain-hut_activity_7366145. accessed January 6, 2020.
23 Wolfgang Kemp writes about this: "Hokusai deviates from the well-trodden paths, places without references are more important to him than those with them, but his

real ambition could be a remapping ... The unbelievable success of his two Fuji series and the number of imitations prove that the time was ripe for this sort of 'change of location.'" Kemp, *Von Gestalt gesteigert zu Gestalt* (see note 20), 28. (English translation).

24 See Clark, *100 Views of Mount Fuji* (see note 17), fig. 8.

25 Ibid., 20: "Indeed, the sheer quantity of Fuji imagery produced in the form of colour woodblock prints and book illustrations between 1830 and 1858 must surely have exceeded the total produced by all artists up to that date put together."

26 The comparison with Hokusai's prints is illuminating for the additional reason that there is a media connection between Danuser's antiphotography and Hokusai's prints. Antiphotography (i.e., a position against the myth of photography as a depiction of reality) can also mean a return to the beginnings of photography, as commonly located in Nicéphore Niépce's heliogravures, which were intended to be printed graphic reproductions. At this starting point, photography was a singular work, thus fulfilling per se an important criterion of art. Indeed, Danuser's unique pieces are subtly reminiscent of the shimmering materiality of Niépce's copper plates.

27 See Bettina Gockel, *Die Pathologisierung des Künstlers: Künstlerlegenden der Moderne* (Berlin: Akademie Verlag, 2010), chapter "Klee's Genius," 187–197; especially 190 and 196–197: "Inasmuch as the overall work and its (supposed) order seems to allow the control of inspired, ingenious image ideas or at least provides a rational framework for them, Klee can give up working on self-image that would make its arguments in a physical or psychological terms in favor of his oeuvre. The encipherment and aesthetic excess of this oeuvre provides constant evidence for Klee's superior rational genius. Klee thus succeeds in squaring the circle, so to speak. He has configured his *persona* as at once ingenious and rational, inexhaustibly imaginative and punctilious, mysterious and recognizably bourgeois in its social attitude. ... The balancing of the polarity of genius and reason and the depersonalization in favor of Klee's oeuvre enables Klee to elude fixed attributions to the artist, at least to the extent that research into political history and art history has been able to prove the existence of many different *personae* called Klee. The success of Klee's self-construction lies in the gradual failure of these interpretations, none of which has been able to completely gain acceptance." (English translation).

28 For a discussion of the self-portrait, see Ulrich Pfisterer and Valeska von Rosen, eds., *Der Künstler als Kunstwerk: Selbstporträts vom Mittelalter bis zur Gegenwart* (Stuttgart: Reclam, 2005).

29 See Christof Kübler, *Wider den hermetischen Zauber: Rationalistische Erneuerung alpiner Architektur um 1930: Rudolf Gaberel und Davos* (Chur: Verlag Bündner Monatsblatt/ Desertina AG, 1997).