



MUSÉES DE LA VILLE DE STRASBOURG



ANNA HAIFISCH

**TOMI UNGERER MUSEUM
INTERNATIONAL ILLUSTRATION CENTRE**

20 OCTOBER 2023 / 07 APRIL 2024

Press Relation

Museums Communication Department

Julie Barth

julie.barth@strasbourg.eu

tel. 03 68 98 74 78

Press kit and visuals downloadable at:

www.musees.strasbourg.eu

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1. Exhibition project

Delicate mice struggling to draw in an artists' residence while isolated from the rest of the world, during a violent snowstorm; Walt Disney, Saul Steinberg and Tomi Ungerer helping each other through their nervous breakdowns at the "Pavilion of the Visionaries" in the searing heat; on the mythical highways of Los Angeles, billboards preserve the Californian dream. Anna Haifisch's work displays a special kind of poetry that is graphic as well as literary.

It is a poetry of heterotopias, of surroundings not found in the day-to-day world yet despairingly commonplace. With laconic humour, Haifisch practices a highly original drawingtext synthesis associating different genres—comics, free drawing, illustration and engraving. Here, she spurs us to reflect on the conditions of artistic creation and on the utopian potential of the imagination.

Souris au bec is Anna Haifisch's (born 1986) first solo exhibition in France. Along with familiar works, new productions specially created for the exhibition will also be showcased. These can be found in two new exhibition areas: in the outside space along the wall of the entrance building as well as in the foyer of the museum.

Exhibition Curator: Anna Sailer, Curator of the Tomi Ungerer Museum – international Illustration Centre



Anna Haifisch, *Strasbourg triptych*, 2023
Black ink and digital colours, printed on Dibond © Anna Haifisch

2. Anna Haifisch

Anna Haifisch (born 1986) lives and works in Leipzig. She has notably published: *Chez Schnabel* (2022), *The Artist 3. Ode an die Feder* (2021), *Mouse in Residence* (2021), *Gnocchi Gnocchi – who's there?* in collaboration with Stefanie Leinhos (2020), *Schappi* (2019), *I can't find my shoes* (2019), *The Mouse Glass* (2018), *The Artist 2* (2017), *The Artist* (2016), *Drifter* (2017), *Clinique von Spatz* (2015), *Don't Worry* (2015)

Her books are mainly published in English, German and French. Besides her work on comics and free drawing, she regularly illustrates for the press, in particular for *Bloomberg Businessweek*, *WOZ Die Wochenzeitung*, *The New York Times*, *Süddeutsche Zeitung* and *SZ-Magazin*, *Tagesspiegel*, *Die Zeit*, *Zeit Campus*, *El Pais S MODA*, *Frieze*, *The New Yorker*, *The Guardian*, *FAZ*.

In 2021 Haifisch was awarded the LVZ Art Prize and in 2020 she received the Max und Moritz Prize as the best German-speaking strip cartoon artist. She has had monographic exhibitions, notably at the Essen Folkwang Museum (2023), at the Osnabrück Kunsthalle (2022) and the Leipzig Museum of Fine Arts (2022).



Anna Haifisch © Matthew James-Wilson

3. Exhibition Visit

Introduction

Delicate mice struggling to draw in an artists' residence while isolated from the rest of the world, during a violent snowstorm; Walt Disney, Saul Steinberg and Tomi Ungerer helping each other through their nervous breakdowns at the "Pavilion of the Visionaries" in the searing heat; on the mythical highways of Los Angeles, billboards preserve the Californian dream. Anna Haifisch's work displays a special kind of poetry that is graphic as well as literary.

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Room 1

In the studio

The large-format ink drawings from the *Stilleben* (Still Life) series represent the artist's studio in various arrangements. Using black and white and conforming to pictorial tradition, the decor here is captured in a static moment. In clear contrast to the liveliness and productivity of an artist's studio, archive boxes are stacked up containing finished projects.

In 2008, Anna Haifisch began publishing a weekly column in the US-American magazine, *Vice*. For this, she created the artist's protagonist, who would then become the main character in the trilogy *The Artist*. This also makes its way into the artistic milieu of other publications such as *Clinique von Spatz* and *Mouse in Residence*. The creative, social and economic conditions for creating artwork are a recurring theme throughout her work. Even on a narrative level, we can always interpret the illustrations as a commentary on their own existence.

In *Stilleben*, countless references are made to its own creation. Juxtaposed without any hierarchy, we are presented with books about the poetic form of a Haiku (found in *Clinique von Spatz*) or about masters such as Sempé, works by Kafka, Snoopy mugs, Bonduelle cans reminiscent of Tomi Ungerer's advertising of the tinned vegetables, crayons and brushes.

As you move through the exhibition, the workshop as a "cultural space" in its smallest, most intimate form leads to the public area in which the artist portrays America as a visual interface in her drawings.

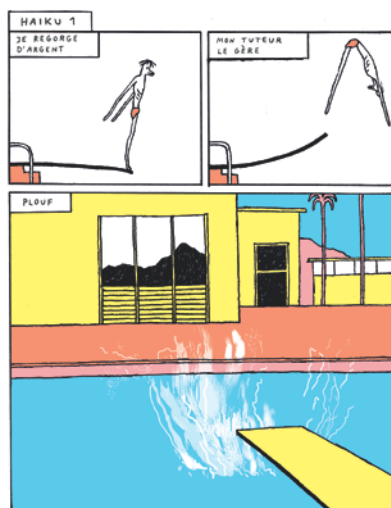
In addition to the still life series and drawings from *The Artist*, illustrations for magazines and newspapers can be found in the table showcase as well as silkscreen prints from various creative phases of the artist in ROOM 5.

Room 2

Clinique von Spatz

The series of *Clinique von Spatz* drawings originate from the comic of the same name, published by Anna Haifisch in 2015. The black ink drawings were coloured in a flat manner for print, with minimalist use of bold colours that are typical of the artist's style. *Clinique von Spatz* is set in the hills of Santa Monica. It is a nursing home for artists and show business players in need of recovery. In this institution, also called the "Pavilion of the Visionaries", art is the cause and way out of a mental breakdown. The hardworking warden provides studios, art supplies and a gallery for the wellbeing of her patients, prescribing them Fimo clay for moulding and Prozac for relaxation. In the searing Californian heat and amidst the cool, tiled walls and poolside of the institution, famous illustrators help each other get over their breakdowns: Walt Disney (the narrator), Saul Steinberg, Tomi Ungerer ...

In *Clinique von Spatz*, Anna Haifisch illustrates a scene in which a clinic, film set, spa hotel and world of art merges into one and tells a form of meta comic about the creation of art using her laconic wit and dry melancholy. It is clear that language and illustration are greatly connected for her, such as the threeline poetic form of the Haiku that appears in the comic strip.



Anna Haifisch, Plate for *Clinique von Spatz*, 2015. Black ink and digital colours
The artist's collection © Anna Haifisch – misma-editions

Room 3

Souris en résidence

"Imagine if you had to purchase a licence for every word you use."

"A stay in Fahrenbühl isn't for everyone."

STATE MINISTER FOR CULTURE AND ECONOMY

Are those who ask questions captured in an omnipresent logic of exploitation, in their own, precarious existence? Or do they simply find themselves in the countryside, in a residential programme for artists?

The two protagonists of this roughly drawn, seemingly almost unfinished illustration find themselves in Fahrenbühl, a fictional place which, somehow or other, exists a thousand times over. They are isolated from the rest of the world, without internet, during a violent snowstorm. They are faced with a long, nervous wait. The need to be artistically productive, while

productivity is standing still, becomes a test of endurance. Having only one other person to talk to becomes unbearable. You begin to compare yourself to them, feeling inferior and less successful as a result. Finally, morbid sentiments of death penetrate the rough drawings. Similar to the pandemic-related conditions of recent years, everyday life becomes a new source of danger and the banal becomes the turning point of the drama.

The *Mouse in Residence* illustrations were created during lockdown in spring 2020. Without explicitly citing the pandemic, the existential and social difficulties that become heightened in various ways during this period are instantly recognisable: the tense relationship between proximity and distance, depression and seclusion, the question of purpose and meaning in our lives.

Room 4

Ready America

Anna Haifisch completed this series in 2023 during her stay at the Villa Aurora, in the former exile residence of Lion and Marta Feuchtwanger in Pacific Palisades, Santa Monica, which is now an artist's residence.

The flatness of the Californian Dream, which is prevalent in the Ready America illustrations, is highlighted by their serial arrangement in the room. When viewing the work, the eye is cast over the letters on the house walls, posters, adverts, over cartoons and calculations, picturesque crossroads and road signs, getting caught up in the various fonts and languages. The individual, black-bordered and coloured panels do not contain any narration. Liberated from their urban connection, the motifs are reminiscent of the banality of pop and consumption in 1960s art, similar to the signs by Belgian artist Marcel Broodthaers, whereby the artist turned drawings and descriptions into new picture puzzles. They also remind us of Jean Baudrillard, who describes America as a “gigantic hologram” or “fiction” in which all signs are placed on different surfaces without a hierarchy.

The drawings form a visual vocabulary of an environment whose “letters” or elements could be continued almost arbitrarily, similar to serial imagery. At the same time, Anna Haifisch develops a special kind of poetry that is graphic as well as literary with a polyphonic sound. These various interpretations are overseen by erroneous connotations and incorrect translations as one is thrown back to their own, cultural code when looking at it. “What are you ready for, America?” is the question one might ask. For the next apocalyptic scenario from Hollywood as suggested to us with the Survival Kit, Emergency drinking water or Earthquakes & survival supplies? Visual banalities such as Pabst Blue Ribbon and La croix, Lake Shrine and Mona Lisa Hair reveal the cultural connections, the texture of the material world of language and imagery, religion and consumption, administration and art that shape our way of seeing. Through the displacement and new combinations of linguistic and visual elements, this texture is laid bare and enables us to view the urban environment in a different light.

“When I arrived in LA, in an early attempt to eat less junk food than I was used to in my studio in Leipzig, Germany, I drove to a farmers’ market in Brentwood. As I passed Rick Caruso’s and Erin Darling’s campaign tables at the entrance, I saw three pushchairs with different breeds of dogs in them. All of them were fully dressed in colourful jumpers! The owners and their furry friends were the first impressions that screamed “Welcome to LA” in my face.

From October until December 2022, I was an artist in residence at the Villa Aurora in the Pacific Palisades. The former home of writer Lion Feuchtwanger and his wife Marta, who fled the Nazi

barbarism, was turned into what I would call the most beautiful art residency in the world. I brought lots of paper, ink, and a box of coloured pencils up the hill and was looking forward to the children's book I was planning on drawing during my stay in California. The very first evening, as I was standing on the majestic balcony of Villa Aurora, looking over Sunset Boulevard all the way down to Santa Monica Pier, I realised what a stupid idea that was. Here I am in the evening glow of the Golden State thinking of drawing little insects in a dark and cold German forest. I immediately postponed the whole thing and went to bed.

One thing I was taught in the first week: if it's not an earthquake, it's going to be fire that will take everything from you or kill you. And if it's not fire, water will do the job. The other artists in residence and I had to attend earthquake training during "The Great California Shake Out." Crawling under the precious piano in the salon felt looneytoonish. Learning about the emergency kits in our rooms felt alarming. The supplies contained high protein powders, water in bags, a radio with a hand crank, a bin bag or poncho, gloves, glow sticks and a whistle. The little blue backpack read: "Ready America! The Disaster Supply Professionals." Very exciting, to be honest.

I bought a car from a former fellow of Villa Aurora and after an interesting call with "Varsham" from insurance and a quick stop at the Santa Monica DMV, I was pretty much free to go. When I told Fantagraphics Publisher Gary Groth at Short Run Seattle about the simplicity (the whole thing only took four hours) of getting a car on a U.S. street legally, he shrugged and said, "You'll be surprised when you try to buy a gun."

Everything I learned meticulously in terms of typography at art school in Germany was totally ignored on every small business sign and billboard in Los Angeles. Looking at so many advertisements next to, on top of, or below each other turned everything into a beautiful stew of elegance and fun. Pet clinics, real estate, medication, funeral homes, smog, fire, earthquakes, food, homeland security, banks and blockbusters. Total wilderness. A country of abundance and existential fear. I am a total pelican, I couldn't get enough.

In case somebody asks: I saw two celebrities in three months.

1st: Aaron Paul jogging in Los Feliz.

2nd: Selena Gomez waiting in a car next to me at a traffic light in Culver City."

Anna Haifisch Leipzig, May 2023



Anna Haifisch, *Ready America*, 2023. Coloured pencil, marker and ink on paper
The artist's collection © Anna Haifisch

4. Cultural Events

VISITES

À deux voix

Samedi 21 octobre à 14h30

Durée : 1h / Tarif : entrée du musée

Rencontre avec Anna Haifisch, illustratrice contemporaine et autrice de bandes dessinées et Anna Sailer, conservatrice du Musée Tomi Ungerer – Centre international de l'illustration et commissaire de l'exposition.

À tous les étages, collection et exposition

Les mercredis 25 octobre, 27 décembre, 3 janvier, 28 février et 6 mars à 15h

Durée : 1h / Tarif : entrée du musée

Envie de visiter le musée, de découvrir la collection Tomi Ungerer, ses illustrations de la nature et l'exposition « Anna Haifisch », cette visite est faite pour vous.

Découvrir l'exposition

Les dimanches 29 octobre, 5 et 19 novembre, 3 et 17 décembre, 7 et 21 janvier, 4 et 25 février à 15h. Durée : 1h / Tarif : entrée du musée

Entdeckung der Ausstellung und der Sammlung

Samstag 25. November, 16. Dezember, 13. Januar und 17. Februar um 15.00 Uhr

Dauer: 1 St. / Preis : Eintritt Museum

Führung auf Deutsch.

Rencontre avec Anna Haifisch et Julie Doucet

Jedi 7 décembre à 18h

Durée : 1h / Tarif : gratuit

Dialogue sur le dessin entre deux illustratrices contemporaines.

Coups de cœur de la nouvelle conservatrice

Samedi 9 décembre à 14h30

Durée : 1h / Tarif : entrée du musée

Rencontre avec Anna Sailer, conservatrice du Musée Tomi Ungerer et commissaire de l'exposition.

ATELIERS FAMILLES

Mon atelier coloré

Dimanche 12 novembre, mardis 26 décembre, 27 février et 5 mars à 14h30

Durée : 1h30 / Tarif : entrée du musée

Sur les pas d'une petite souris, promenons-nous au musée et remplissons les salles (dessinées!) de nos illustrations.

À partir de 7 ans, dans la limite des places disponibles.

RENCONTRE

Rencontre avec Anna Haifisch à la Haute école des arts du Rhin (HEAR)

Mercredi 18 octobre à 17h30

Durée : 1h / Tarif : gratuit

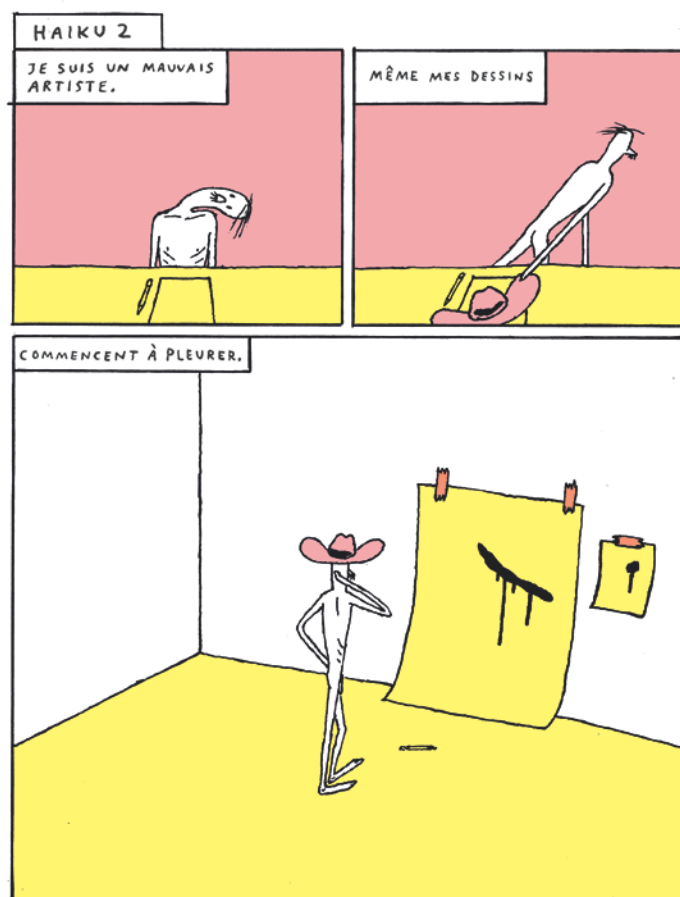
ATELIER TOUT PUBLIC

Colle-toi s'y !

Dimanche 14 janvier de 10h à 12h et de 14h à 17h, en continu

Durée : libre / Tarif : entrée du musée

Anna Haifisch dans ses illustrations, dessine, transforme les lettres imprimées qu'elle collecte dans son environnement. En miroir, s'invite au musée un atelier participatif très TYPOgraphique mené par Bettina Muller — typote, sauveuse de patrimoine, passeuse de mémoire et enseignante en communication visuelle et industries graphiques au lycée Gutenberg — pour étiqueter le monde. Modes de composition, histoires d'espaces, caractères imprimés se posent à l'envie sur le papier.



Anna Haifisch, Plate for Clinique von Spatz, 2015. Black ink and digital colours .
The artist's collection© Anna Haifisch – misma-editions

5. Visitor Information

Musée Tomi Ungerer – Centre International de l'illustration

Villa Greiner / 2, avenue de la Marseillaise, Strasbourg

Opening times: weekdays – except Mondays – from 10am to 1pm and from 2pm to 6pm,
Saturdays and Sundays from 10am to 6pm

tel. +33 (0)3 68 98 50 00

Groups: more at www.musees.strasbourg.eu/groupe-tarifs-reservations

Museum entrance fee: 7.50 € (reduced: 3.50 €)

Admission free:

- visitors under age 18
- Carte Culture card holders
- Atout Voir card holders
- Museums Pass Musées card holders
- Éduc'Pass card holders
- disabled visitors
- art history, archaeology and architecture students
- employment seekers
- social assistance beneficiaries
- badge-holding employees of Strasbourg Eurometropolis

Admission free to all visitors:

1st Sunday in the month

1 day pass: € 16, reduced rate: € 8 (access to all Strasbourg museums and temporary exhibitions)

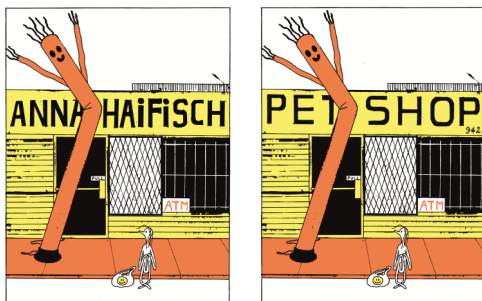
3 day pass: € 20, reduced rate: € 12 (access to all Strasbourg museums and temporary exhibitions)

Museums-PASS-Musées: 1 year, 320 museums: more info at www.museumspass.com

Anna Haifisch

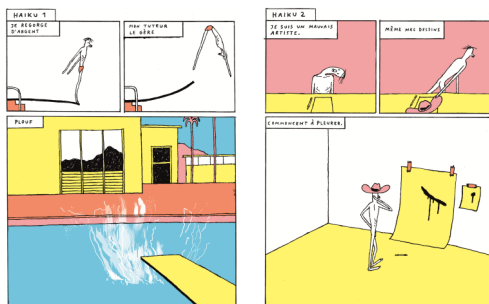
Musée Tomi Ungerer – Centre international de l'illustration
du 20 octobre 2023 au 7 avril 2024
LISTE DES VISUELS TÉLÉCHARGEABLES SUR LE SITE
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2 place du Château, Strasbourg
julie.barth@strasbourg.eu
Tél. + 33 (0)3 68 98 74 78



1. Anna Haifisch,
Dessin pour l'affiche de l'exposition, 2023.
Encre noire et couleur numérique.
Collection de l'artiste © Anna Haifisch

2. Anna Haifisch,
The Artist, 2021.
Encre noire et couleur numérique.
Collection de l'artiste © Anna Haifisch



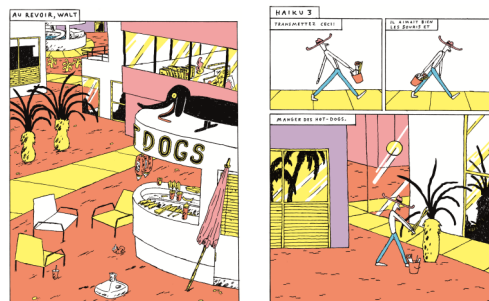
3. Anna Haifisch,
Planche pour *Clinique von Spatz*, 2015.
Encre noire et couleur numérique.
Collection de l'artiste © Anna Haifisch – Misma-Éditions

4. Anna Haifisch,
Planche pour *Clinique von Spatz*, 2015.
Encre noire et couleur numérique.
Collection de l'artiste © Anna Haifisch – Misma-Éditions



5. Anna Haifisch, *Ready America*, 2023.
Crayon de couleur, marqueur et encre sur papier.
Collection de l'artiste © Anna Haifisch

6. Anna Haifisch, *Ready America*, 2023.
Crayon de couleur, marqueur et encre sur papier.
Collection de l'artiste © Anna Haifisch



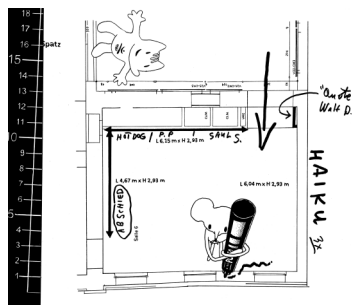
7. Anna Haifisch,
Planche pour *Clinique von Spatz*, 2015.
Encre noire et couleur numérique.
Collection de l'artiste © Anna Haifisch – Misma-Éditions

8. Anna Haifisch,
Planche pour *Clinique von Spatz*, 2015.
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Collection de l'artiste © Anna Haifisch – Misma-Éditions

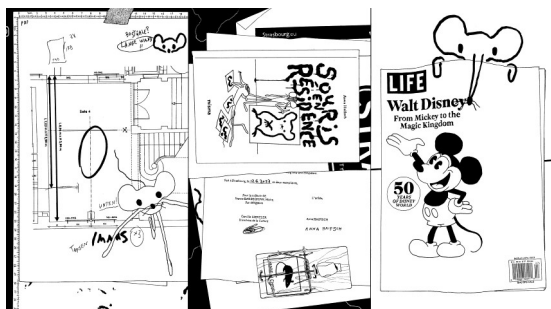


9. Anna Haifisch,
Planche pour *Clinique von Spatz*, 2015.
Encre noire et couleur numérique.
Collection de l'artiste © Anna Haifisch – Misma-Éditions

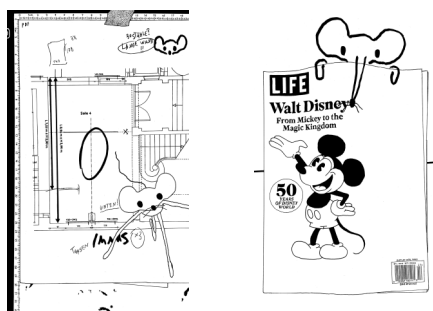
10. Anna Haifisch,
Ready America, 2023. Crayon de couleur, marqueur et encre sur papier.
Collection de l'artiste © Anna Haifisch



11. Anna Haifisch,
Souris au Musée, 2023.
Encre noire
Collection de l'artiste © Anna Haifisch



12. Anna Haifisch,
Souris au Musée, 2023.
Encre noire, impression sur papier peint, deux parties
Collection de l'artiste © Anna Haifisch



13. 14. Anna Haifisch, *Still Life*, 2023.
Encre noire, impression sur papier peint, deux parties
Collection de l'artiste © Anna Haifisch



15. Anna Haifisch,
Triptyque de Strasbourg, 2023.
Encre noire et couleur numérique, impression sur Dibond
© Anna Haifisch



16. Anna Haifisch,
Triptyque de Strasbourg, panneau 1, 2023.
Encre noire et couleur numérique, impression sur Dibond
© Anna Haifisch

17. Anna Haifisch,
Triptyque de Strasbourg, panneau 2, 2023.
Encre noire et couleur numérique, impression sur Dibond
© Anna Haifisch

18. Anna Haifisch,
Triptyque de Strasbourg, panneau 3, 2023.
Encre noire et couleur numérique, impression sur Dibond
© Anna Haifisch