



Harald Szeemann Selected Writings

Harald Szeemann

Edited by Doris Chon, Glenn Phillips, and Pietro Rigolo

Translated by Jonathan Blower and Elizabeth Tucker

The Getty Research Institute Publications Program

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This volume translates Harald Szeemann, *Museum der Obsessionen* (Berlin: Merve, 1981) and Harald Szeemann, *Individuelle Mythologien* (Berlin: Merve, 1985). It accompanies the exhibition *Harald Szeemann: Museum of Obsessions*, held at the Getty Research Institute from 6 February 2018 to 6 May 2018.

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Front cover: Doodle by Harald Szeemann related to *Live in Your Head. When Attitudes Become Form: Works—Concepts—Processes—Situations—Information*, ca. 1969. (See plate 10.) Harald Szeemann in the Fabbrica Rosa (pink factory), Maggia, Switzerland, ca. 1990s. (See fig. 62.)

Frontispiece: Harald Szeemann at Kunsthalle Bern, mid-1960s. Photographer: Hans Schnyder.

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In addition, we have consulted numerous other scholars, art historians, museum directors, archivists, curators, artists, and cultural producers who have assisted us in assembling the most accurate volume possible. Special thanks go to Reto Caduff, Giorgio and Eva Fabbris, Anja Foerschner, Philipp Kaiser, Valérie Knoll, Christine Mehring, Laura Porta, Lorenzo Sonognini, and Hilar Stadler, each of whom offered their expertise.

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Lastly, we extend our profound thanks to our talented translators, Jonathan Blower and Elizabeth Tucker. Working independently and collaboratively, they devoted countless hours to studying Szeemann and his broad-ranging body of writings to produce fresh, accessible, and insightful English translations of his often enigmatic prose.

Doris Chon, Glenn Phillips, and Pietro Rigolo

Foreword

When the Getty Research Institute acquired the archive of Harald Szeemann it was clear to everybody involved in this exciting process that the institution would be taking on a heavy responsibility. One challenge was logistical, simply to handle this outstanding and immense collection, to catalog the overwhelming mass of documents, books, photographs, slides, and tapes in order to make this rare and unique material available to the scholars who wanted access. We knew that they were waiting all over the world, and indeed they came and continue to fill our reading room to study Szeemann's files. Online accessibility, which will continue be a major project at the GRI, as well as collaborative projects with partners in museums and academia, should even improve the options to study, analyze, and understand the *geistige* worlds of this exceptional curator who has become a major figure in the history of art.

Szeemann's curatorial work is the basis of his reputation and of his enormous legacy. However, he was also a writer, a very original one, perhaps more in the sense of the French word: an *écrivain*. The relationship of his writing, and by this faculty of his thinking, to his curatorial work has still to be discovered. His texts are a fascinating read in the first place, but in a unique way, as revealing, illustrative, illuminative, and enlightened at the same time as they are arcane, mystical, esoteric, and enigmatic. This author did not devote himself to art historical prose or academic reports.

Szeemann wrote from his earliest youth. His texts try to bring into words the process of seeing and discovering the artistic visual creativity he encountered. They are, as such, creative products in their own right. His language is rich, full of allusions and inventions of new word combinations that are hard to translate in another language. Immendorff is a "Pinselaktivist": in one word he unerringly concentrates an artist's character.

Opulent in references, his writing reveals a literate personality, not in the sense of erudition, but of curiosity and a deep and almost libidinous appetite to discover and understand. Harald Szeemann was fascinated by theater—himself a one-man actor in his youth—by literature, history, psychology, alchemy, and philosophy and other areas of knowledge that formed his *Weltbild*. This agglomeration of knowledge, supported by a perpetually active memory, formed the huge repository for the creativity and originality of his language.

Reading Szeemann discloses an idealistic personality. In his writings he describes his very personal experience to discover new, daring, controversial, creative artistic minds in all cultures over the globe. They have in common what he believed to be the essential goal of his literary and curatorial work, to discover human creativity in a new and challenging form.

The three editors of this volume presenting Szeemann's writing to an English public in new translations have brought together a selection characterizing the wide range of this author's unusual, inspiring, and highly influential fascination with the artistic world. Doris Chon, Glenn Phillips, and Pietro Rigolo, on the basis of their intensive engagement with Szeemann's life, work, and archive, offer a way to achieve a deeper understanding of the legacy of this distinctive personality.

Thomas W. Gaehtgens
Director
The Getty Research Institute

DORIS CHON, GLENN PHILLIPS, AND
PIETRO RIGOLO

Introduction

My Ray Is My Castle

The career of Swiss curator Harald Szeemann (1933–2005) is inseparable from some of the key artistic developments of the postwar era. Among the most distinguished advocates of movements such as conceptualism and postminimalism, and a figure who became synonymous with the advent of globalism in contemporary art, Szeemann developed a new form of exhibition making that centered on close collaborative relationships with artists and a sweeping international vision of contemporary culture.

Born in 1933 into a lively family of hairdressers in Bern, Switzerland, an incredible world of artistic creativity and theatricality surrounded Harald Szeemann from his earliest years until his death in 2005. With an early background in theater, Szeemann experimented with curating his first exhibition in 1957 and by 1961 was appointed director of the Kunsthalle Bern, becoming at age twenty-eight one of the youngest museum directors in the world. He transformed the Kunsthalle into an international showcase, focusing at once on the most current developments in contemporary art (including kinetic art, Pop art, and multiple current strands of abstraction) as well as visionary folk art and developments in popular visual culture. Szeemann cultivated close collaborations with artists and began traveling internationally in search of new talent. In this early phase he developed many of the exhibition and research methods that would ground all his future endeavors.

Live in Your Head. When Attitudes Become Form: Works—Concepts—Processes—Situations—Information (1969), arguably the most infamous exhibition of the era, proved a pivotal moment in Szeemann's career. A sprawling and infuriating exhibition of young postminimal artists on the verge of fame, works by now-familiar names like Jan Dibbets, Michael Heizer, Robert Morris, and Gilberto Zorio nearly destroyed the museum and had both the public and the museum's board up in arms. Pressured to resign his position as director of the Kunsthalle Bern, Szeemann redefined his profession as an independent curator. He founded a new business known as the Agentur für geistige Gastarbeit (Agency for spiritual guest labor), which developed exhibitions on an independent contract basis with Szeemann singlehandedly overseeing all phases of research, development, and installation. He produced exhibitions for the remainder of his career through this agency, and Szeemann's extraordinary archive and research collections, which he referred to as one dimension of the Museum of Obsessions, were assembled in the service of the agency's independent operation.

A key commission for Szeemann came in 1970, when he was appointed secretary general of documenta 5, the major international art exposition in Kassel, Germany. He set out to revitalize and radicalize documenta's program, and his ambitious exhibition *Questioning*

Reality-Image Worlds Today is widely regarded as the quintessential exhibition of contemporary postwar art. Featuring more than two hundred artists, Szeemann's massive exhibition encompassed a remarkable range of subjects, including conceptual art, light and space art, postminimalism, performance, Pop, and photorealism alongside galleries devoted to political propaganda, advertising imagery, architectural utopias, science fiction, and art of the mentally ill. Surveys of contemporary socialist realism from Russia and China were conceived but then cancelled due to political concerns. The project was constantly transforming, with one hundred days of events, performances, actions, screenings, protests, and happenings that drew an unprecedented number of visitors and set a new standard for the international biennial.

Szeemann continued to produce provocative exhibitions for the next thirty years. Following these groundbreaking projects focused on the European and US avant-garde that brought him notoriety and later renown, he organized an important trilogy of exhibitions through which he offered an alternative interpretation of twentieth-century modernism. *The Bachelor Machines* (1975) addressed the redirection of erotic energy into the machine; *Monte Verità: The Breasts of Truth* (1978) considered the utopian communities founded by artists, vegetarians, anarchists, and life reformers at the turn of the twentieth century at Monte Verità, a hill in the Swiss-Italian town of Ascona; and *Tendency toward the Gesamtkunstwerk: European Utopias since 1800* (1983) addressed the total work of art as a manifestation of utopian ideas in Europe in the last two centuries. From 1978 onward, most of Szeemann's exhibitions were produced in collaboration with the Kunsthau Zürich, where he held the title of Permanent Freelance Collaborator (permanente freie Mitarbeiter) from 1981 until 2001. Intellectually voracious and tireless, he attended every major exhibition and art event, visited young artists in every corner of the world, and maintained close ties with artists, curators, scholars, and gallerists across every facet of contemporary art. He directed major international biennials in Lyon (1997), Venice (1999, 2001), and Seville (2004), and organized a section of South Korea's Gwangju Biennale (1997). His best exhibitions addressed the current relevance and radicality of early twentieth-century avant-garde ideas, ignoring the divide between modernism and contemporary art and taking on enormous themes that cut across time and space. Exhibitions such as *The End of the World and the Principle of Hope* (1999) and the *Plateau of Humankind* (Venice Biennale, 2001) offered sweeping surveys, while *Money and Value: The Last Taboo* (2002) explored artworks as yet another form of commodity exchange. During the last two decades of his career, Szeemann curated a number of celebrated shows addressing national and regional identities, including *Visionary Switzerland* (1991), *Austria in a Net of Roses* (1996), *Blood and Honey: The Future Lies in the Balkans* (2003), and his last exhibition, *Visionary Belgium* (2005). Szeemann not only produced definitive survey exhibitions of famous modern figures such as Joseph Beuys (1993), Sigmar Polke (1984), and Mario Merz (1985), and earlier luminaries like Eugène Delacroix (1987) and James Ensor (1983) but

also devoted sustained attention to underground visionaries—mystics, autodidacts, and political radicals—whose practices ran counter to dominant narratives of twentieth-century art.

Szeemann built unparalleled archival collections in the course of developing more than 150 exhibitions across his long career. He not only preserved the remarkable notes and letters he received from artists and colleagues, but also the responses he sent back, building a complete record of correspondence chains that can extend for decades. The curator gathered every piece of available research material on the artists with whom he worked, amassing over 22,000 files on individual artists that include ephemera, correspondence, artworks, and other materials. More than 52,000 photographs document his projects, exhibitions, and the artists with whom he was associated. Szeemann's research led him to acquire original artworks, photographs, publications, and archival material going as far back as the nineteenth century. His office and expansive archive occupied a converted watch factory known as The Fabbrica Rosa, located in Maggia near his home in the Italian-speaking Swiss canton of Ticino.

Szeemann's archive arrived at the Getty Research Institute in 2011, six years after his death. The transfer of his papers to Los Angeles was facilitated by his widow, artist Ingeborg Lüscher, and his daughter, artist Una Szeemann. The papers were cataloged by a team of several archivists over the course of almost five years. This collection of Szeemann's writings in English translation is part of a multiyear Harald Szeemann research project at the GRI, led by Glenn Phillips and with a team that includes Doris Chon and Pietro Rigolo as research and curatorial collaborators, with research and logistical support from Audrey Young and Samantha Gregg. In addition to the present volume, this multipart research initiative encompasses an international touring exhibition and exhibition catalog, an oral history, and a Szeemann-focused digital seminar coordinated across three departments of art history and curatorial studies (at the University of California, Los Angeles, the University of Chicago, and the Kunsthochschule für Grafik und Buchkunst Leipzig).

Harald Szeemann: Selected Writings brings together seventy-four of Szeemann's essays, the majority of which were composed in German, along with several in French or English; most of them appear here for the first time in English translation. While some of these essays had already been translated into English over the years, we have commissioned new translations in all but one case: "When Attitudes Become Form," arguably Szeemann's most oft-cited essay that was translated for the original 1969 exhibition catalog and available in wide circulation. While Szeemann has become practically synonymous with modern and contemporary art in Europe, his work remains much less known in the United States. By making the Swiss curator's work accessible to a broader Anglophone audience, we envision not only contributing to the growing art historical subfield of curatorial studies and exhibition history but also educating a new generation in the United States and abroad about Szeemann's significance as a curator who was global but

nonetheless profoundly engaged with his local Switzerland and, more intimately, with the region near Ascona, where he was based during the last three decades of his life. Not only did Szeemann reshape the field of curating and the canon of postwar contemporary art, his exhibition practice left a lasting impact upon the lesser-known histories of early twentieth-century modernism and the fields of self-taught and so-called outsider art.

The title of this introduction is taken from an early drawing that we found in Szeemann's papers, dating from late in his Kunsthalle Bern years, from 1961 to 1969 (see plate 10). The curator has drawn a series of straight lines across the upper margin of the page and a series of broken lines descending in arcs. One of these arcs extends down to an abstract, symmetrical structure located in the center left of the page. Beneath this, Szeemann has written in capital letters, "MY RAY IS MY CASTLE." Although the precise meaning of this drawing remains elusive, this statement may be read as the declaration of a personal vision: his foundation, indeed his kingdom, rests on something that is immaterial and yet precisely focused. The drawing dates from the era in which Szeemann would soon proclaim his status as an independent curator, unmoored from any official institution. "Ray" suggests not only a focused vision but also an illuminating idea or thought, perhaps the *geistige* (spiritual, mental, intellectual) notion of an agency tied to its own mental museum, a metaphorical castle from which he might make declarations, claim territory, and rule. Alternatively, we might imagine the castle as a metaphor for the exhibition itself, a temporary structure that is built up and then broken down, lingering only in the memory of visitors to the exhibition. Szeemann himself suggests this in a 1994 interview with Gerhard Theewen reproduced in this volume: "In the frame of the 'Museum of Obsessions,' a museum that never can be reality, everything that I do can only be an approximation of something that never will be. I actually feel like Ludwig II. But he had the money to build his castles, whereas I can only build my castles temporarily, for three months, with whatever I am working on at the moment."

The essays in this anthology are organized into three parts. Parts 1 and 2, "Museum of Obsessions" and "Individual Mythologies," are complete translations of the volumes that Szeemann edited, sequenced, and titled himself, which were published in Berlin in 1981 and 1985.¹ Their contents range from longer and shorter writings for group and single-artist exhibitions, to interviews, short-form pieces for periodicals, previously unpublished poems and notes, and even a daybook and travelogue of his preparations for the 1969 exhibition *When Attitudes Become Form*. Szeemann also selected dozens of black-and-white photographic portraits, installation shots, and drawings, along with handwritten notes and a calligram, to be reproduced in these tomes; with only a few exceptions, we have presented the writings with a different selection of images here. Part 1, "Museum of Obsessions" is Szeemann's survey of the landmark exhibitions he curated in the first twenty-five years of his career, along with shorter essays on lesser-known artists and exhibitions,

1 Harald Szeemann, *Museum der Obsessionen* (Berlin: Merve, 1981); Harald Szeemann, *Individuelle Mythologien* (Berlin: Merve, 1985).

writings about his curatorial methodology and ideas, and an interview. By contrast, the essays in part 2, "Individual Mythologies" focus mostly on single artists, including numerous self-taught and so-called outsider artists. Also included are short essays on attendant themes like art by the mentally ill or devotional art and a few pieces devoted to more established artists such as Paul Thek and Jörg Immendorff.

Part 3, "From Vision to Nail: Writings 1986–2003," presents a chronological selection of Szeemann's writings after 1985, to represent those facets of Szeemann's later career as well as interests that we felt were inadequately represented in *Museum der Obsessionen* and *Individuelle Mythologien*. We have included important essays on well-known contemporary artists with whom he worked extensively, including Wolfgang Laib, Merz, and Beuys, as well as artists who were pivotal for the revisionist early twentieth-century modernism that he sought to convey through his exhibitions—Piet Mondrian and Marcel Duchamp. We have also included essays on three Swiss folk artists whose work has not received the same degree of recognition by the art world or art market. "Giant Sketch for a Future Hope" and "A Visit to Weinrebenpark Is Like a Breath of Fresh Air" each take as their subject a visionary—Johann Michael Bossard and Bruno Weber, respectively—whose sculptural inventions effectively expanded into total works of art encompassing large architectural complexes. The third, "The Outside Sets the Scale, the Inside Determines the Form," engages with the work of the Ticinese sculptor Ettore Jelmorini. The late period of Szeemann's career is characterized by a pronounced interest in large-scale sculpture and the poetics of its installation, be it in the context of expansive group shows or solo exhibitions. "Timeless," which Szeemann wrote on the occasion of his 1988 exhibition (*Zeitlos*) that inaugurated the transformation of Berlin's Hamburger Bahnhof into a museum, and "Mario Merz" speak to this long-standing interest. Szeemann significantly increased his association with international biennials in the 1990s, and we have included an essay that was adapted into the first press release for the fourth Lyon Biennale, *L'Autre* (The other, 1997). This short piece is one of the rare occasions in which Szeemann describes his approach to curating the biennials that defined the late stage of his career. Szeemann was one of the first European curators to show contemporary art from China during this time, in the 1999 Venice Biennale; a succinct essay on the artist Chen Zen reflects this interest. National exhibitions are another distinction of these last two decades of Szeemann's career; he received multiple commissions to curate shows focused on national and regional contexts, ranging from Switzerland to the Balkans, Austria to Belgium. We have represented these concerns with the speech Szeemann delivered at the opening of his 2000 exhibition at the Zachęta Gallery in Warsaw, *Beware of Exiting Your Dreams: You May Find Yourself in Somebody Else's*, in which he describes how he set this type of exhibition making in dialogue with broader transnational contemporary art. Among the articles collected here is one from the Swiss journal *Artis*, where Szeemann proposed building Vladimir Tatlin's *Monument to the Third International*

in the Max-Engels-Platz in Berlin. The lighthearted "Conversation: For Franz West (indirectly)," which first appeared in *Parkett*, presents a dialogue between a floor, sock, and pedestal that perhaps only a curator could imagine. We included two exceptional interviews: one with Gerhard Theewen in 1994 delves into the operations of Szeemann's fabled Museum of Obsessions and the main concerns driving his curatorial practice; the reflective "Making Things Possible" with Beti Žerovc from 2003 is one of Szeemann's last interviews. Lastly, we have reproduced Szeemann's short "To Stage Is to Love," in which he summarizes his passion for the profession that he took to unprecedented heights over the course of five decades.

The images in this anthology are all drawn from the Szeemann papers at the Getty Research Institute. Some are installation shots that accompany references to particular exhibitions or historic material Szeemann collected in his research on Monte Verità. In other cases, images were selected to highlight specific aspects of Szeemann's practice, such as the beautiful drawing of pedestal designs for *The Bachelor Machines*, which we have published next to a much later essay Szeemann wrote as an homage to Franz West (see fig. 59). The anthology also includes a wide selection of portraits of the curator taken over his lifetime, together with many drawings, from school assignments and sketches of scenic designs for his early theater productions to doodles realized during endless telephone calls.

Szeemann was a prolific writer, publishing over five hundred essays over his long career. Readers will discover that Szeemann's writing style tends toward the deeply imaginative and playful. His tone is often casual; his language is rich with neologisms, and he endows seemingly familiar German terms with nuanced meanings that can elude English equivalents; and he frequently engages in passionate interpretations without much supporting argument. At times this style can be difficult to navigate and it makes translation challenging.

For example, Agentur für geistige Gastarbeit, the name of Szeemann's curatorial agency, is foremost among his invented phrases. The task of adequately translating this phrase and the concept it embodied engaged the editors and one of our translators in a fruitful conversation. We were confronted with the impossibility of communicating all the nuances of the multivalent German term *geistige* with a single equivalent word choice in English. His selection of *Gastarbeit* to characterize his position within the art cultural system presented complexities similar to evoking the politics of guest workers and migrant laborers in Switzerland in the late 1960s, while distinguishing it from his own mental, intellectual, and spiritual work of making exhibitions on a freelance basis without a home institution. As an aid to the reader, we translate the phrase at first appearances as "Agency for spiritual guest labor"; although this hardly captures the subtleties of the German, it was among the limited English-language translations that Szeemann approved during his lifetime.

Szeemann first employs the invented compound noun *Evidenzhängung* in "Museum of Obsessions: Proposal for an Exhibition

at the Akademie der Künste in Berlin." The term refers to a technique of display that makes something evident or self-evident. We chose "demonstrative hanging" because of the function of the term in its particular context, as opposed to a "naive hanging," while in another context it might be worthwhile to examine further the nuances of the German *Evidenz*.

Ereignishaftigkeit is another key neologism, linked to Szeemann's background in the theater and long-standing commitment to performance. Containing the root *Ereignis* (event, occasion, incident, happening), the term denotes the aspects of a temporary exhibition that is constantly changing and evolving, and characterizes performance and time-based art practices as opposed to immutable painting or sculpture. The suffix *-haftigkeit* added to the noun *Ereignis* (event) transforms the "event" into the quality of being "eventful" or "eventlike"—the state of the exhibition as being something staged, which unfolds before the spectator's eyes. We have translated *Ereignishaftigkeit* as, alternately, "eventfulness" and "eventlike character."

Bildwelt emerges prominently in the context of Szeemann's documenta. It is a key concept both in the exhibition's overarching theme—*Questioning Reality—Image Worlds Today* (*Befragung der Realität—Bildwelten Heute*)—and in the curator's theorization of what he now famously called "individual mythologies." We chose to translate *Bildwelt* as "image world" in keeping with Szeemann's definition of the individual mythology as the highly personal alternative reality created by the artist using signs and symbols of her or his own making. This was more evocative of the domain of obsessions (*Obsessionen*) and uncontrollable creative impulses that characterize Szeemann's reading of the artistic process. By contrast, the alternative translation "visual world" seemed a neutral-sounding synonym for the "visual environment" that preexists its inhabitant. *Intensive Intentionen* (intensive intentions) is a related term that Szeemann frequently used, a term that privileges the artwork's capacity to engage with its surroundings over its static formal qualities. The exhibition maker's primary task is to preserve this inherent potential belonging to the artwork, an obligation that Szeemann describes best in "To Stage Is to Love": "staging without revealing the creator's obsession and the intensive intentions in the work, as a reduction to the decorative function, I reject."²

As a part of his championing the manifestations of individual mythologies and obsessive impulses, Szeemann used the terms *Spinner* and *Spinnertum* frequently in his writings. They are crucial to the dichotomy he sets up between the "primary" and "secondary obsessions" that drive creative expression. The former points to those uncontrollable impulses that emerge unconsciously from the creator without inhibition; the latter indicates obsessive drives that are consciously mediated and coded by their maker. For Szeemann, the *Spinner* is riveted by "primary obsessions," while most artists navigating the conventional art world and museum circuit are driven by "secondary obsessions." Rather than use more colloquial translations of the German *Spinner* in the vein of "weirdo" or "nutcase," we translate his use of this term as "eccentric" and

2 From "To Stage Is to Love," in Part 3 of this volume.

the noun *Spinnertum* as "eccentricity" in order to capture the positive connotations of the peculiar or unusual as something of cultural value and import.

Despite the ubiquity of the term *curator* today, Szeemann rarely employed the German *Kurator*; this was a strategic choice on his part. As reflected in the two Merve editions, in his early writings he preferred the term *Konservator*, which until the late 1980s was used more commonly throughout Europe; the term is more analogous to "curator" than the US English "conservator." It is not until his 1991 essay "To Stage Is to Love" that he uses the term *Kurator*, explicitly associating it with the care of art and exhibition as a whole. In his later essays and interviews, Szeemann deliberately refers to himself as an *Ausstellungsmacher* (exhibition maker) and his occupation as that of "exhibition making" (*Ausstellung machen*) rather than "curating."

Szeemann was not particularly fastidious in citing sources in his essays published in the two Merve anthologies, and the editors and the translators of the present volume have sought to provide more comprehensive information whenever possible. This will be of great value to all readers, especially scholars and students who wish to deepen their knowledge of Szeemann and the numerous mainstream and marginal artistic contexts in which he was active as a curator. For example, the bibliographical notes added to "Joseph Beuys: The Heat Time Machine" will enhance the readability and pleasure to be gained from this important contribution to the scholarship on the celebrated German artist, just as the details provided in "(Dis-)Ordered World Picture: Can the Mentally Ill Be Artists?" can guide readers interested in Art Brut (raw or outsider art) to English translations of German-language scholarship on the subject.

Working with the archive and original manuscripts of the texts proved to be a crucial dimension of producing this anthology, particularly for texts that were revised in the process of translation from the language of their authoring to the language of publication. Szeemann occasionally wrote or conducted interviews in French or English in keeping with a text's destination, and some texts were translated from German for their initial publication. In such cases, our translators worked with the French or English versions alongside the German texts to provide new translations. The result is updated versions of existing texts that sound much more current. All the English-language titles of Szeemann's exhibitions are taken from the authoritative catalogue raisonné of his work edited by Tobia Bezzola and Roman Kurzmeyer, which was produced and edited in consultation with Szeemann.³

The publication of this volume coincides with the opening of *Harald Szeemann: Museum of Obsessions* at the Getty Research Institute in Los Angeles and the publication of its accompanying exhibition catalog. Beyond the temporary world of this exhibition, as the editors of *Harald Szeemann: Selected Writings*, we hope it will deepen and expand awareness and understanding of this quintessential exhibition maker, who during his fifty-year career remained committed to artists the world over riveted by obsessions.

3 Tobia Bezzola and Roman Kurzmeyer, eds., *Harald Szeemann—With By Through Towards Despite: Catalogue of All Exhibitions 1957–2005* (Zurich: Voldemeer; Vienna and New York, Springer, 2005).