

**MEDIA RELEASE**  
Zurich, 10 May 2012



Verena Loewensberg, 1978

**Verena Loewensberg:  
Switzerland's best-known female  
proponent of Constructivist  
Concrete Art**

**New publication:  
«Verena Loewensberg (1912–1986).  
Monografie und Werkverzeichnis der  
Gemälde»**

**Zurich's Verena Loewensberg (1912–1986) now ranks alongside Sophie Taeuber-Arp as the leading 20th-century woman artist in Switzerland. Her work has an international following and features prominently in museums and major private collections. To mark her centenary, which Kunstmuseum Winterthur is celebrating with a big retrospective, a detailed monograph with a comprehensive *catalogue raisonné* is being published by the Swiss Institute for Art Research (SIK-ISEA) in its series «Œvrekataloge Schweizer Künstler und Künstlerinnen».**

From the mid-1930s, Verena Loewensberg was already at ease in Switzerland's avant-garde circles. She was a founder member of the association of artists known as «Allianz», taking part in every significant exhibition with any echo of Constructivism. In Paris she witnessed the latest developments in contemporary art for herself. The Concrete artists in Zurich – Max Bill, Camille Graeser and Richard Paul Lohse – admitted her into their group, and as the only female artist she sustained an enduring influence. Artists and experts had been quick to spot her talent, but it was only from the 1970s that she gained broad public and international recognition.

Verena Loewensberg followed an entirely undogmatic path with her painting. Drawing solely on her visual powers, she kept her distance from declarations of theory and ideology. Painterly sensibility, a rich imagination, and a freedom in the use of shape and colour are the salient features of her work in its multifarious forms. This work did not advance in a straight line, but took periodic leaps, focussing for a while on a cluster of themes, such as line and surface, symmetry and rhythm, construction and play, which she expressed in disparate compositions. Colour is vital, and Verena Loewensberg teases it out in all its facets, from lyrical undertones to explosive atmospheres. In her own unique fashion, she burst the boundaries of narrow Constructivist tradition. In later life, fascinated by the radicalism of new American painting, she devised works that opened a world of many layers for the future of geometric art.

To mark Verena Loewensberg's centenary, celebrated by Kunstmuseum Winterthur with a comprehensive retrospective (12 May – 5 August 2012), a detailed monograph is being published in the series devoted by SIK-ISEA to the output of Swiss artists, the «Œvrekataloge Schweizer Künstler und Künstlerinnen». It is accompanied by a *catalogue raisonné* of her paintings with over 600 entries.

#### **Publication data**

*Verena Loewensberg 1912–1986*, edited by Henriette Coray Loewensberg, monograph on the artist's work by Elisabeth Grossmann, catalogue of paintings by Henriette Coray Loewensberg assisted by Renate Holliger («Œvrekataloge Schweizer Künstler und Künstlerinnen», vol. 25), Zurich: SIK-ISEA / Verlag Scheidegger & Spiess, 2012.

24.0 x 29.7 cm, 268 pages with approx. 800 (mostly colour) illustrations, including 638 catalogue entries, cloth bound with dust jacket, CHF 99.–  
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#### **Order publication**

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