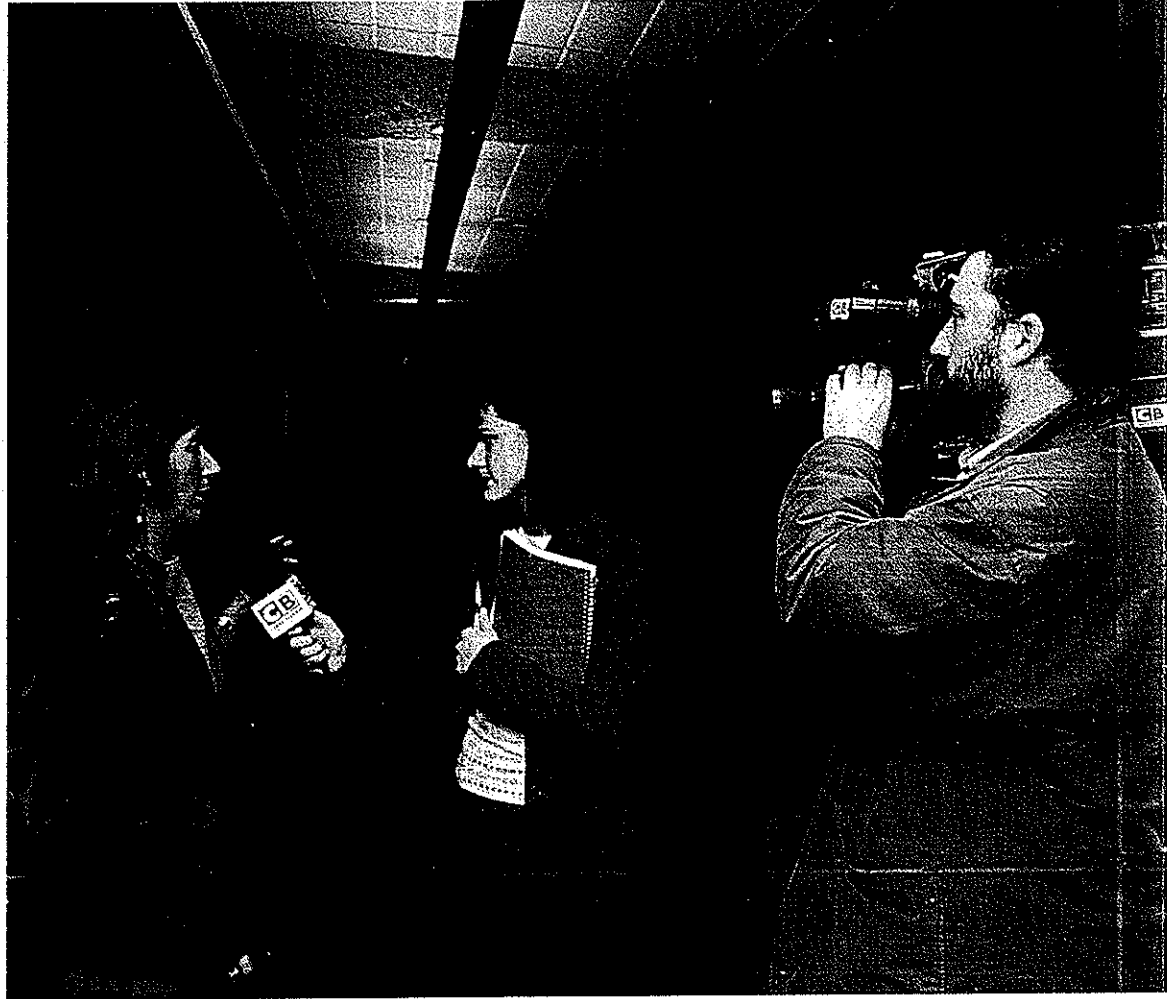


**Kunsthalle
Basel**



55/2002



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SUBASTA
INTERNACIONAL
DE LAS
TIPOGRAFÍAS
VASCAS

EUSKARA

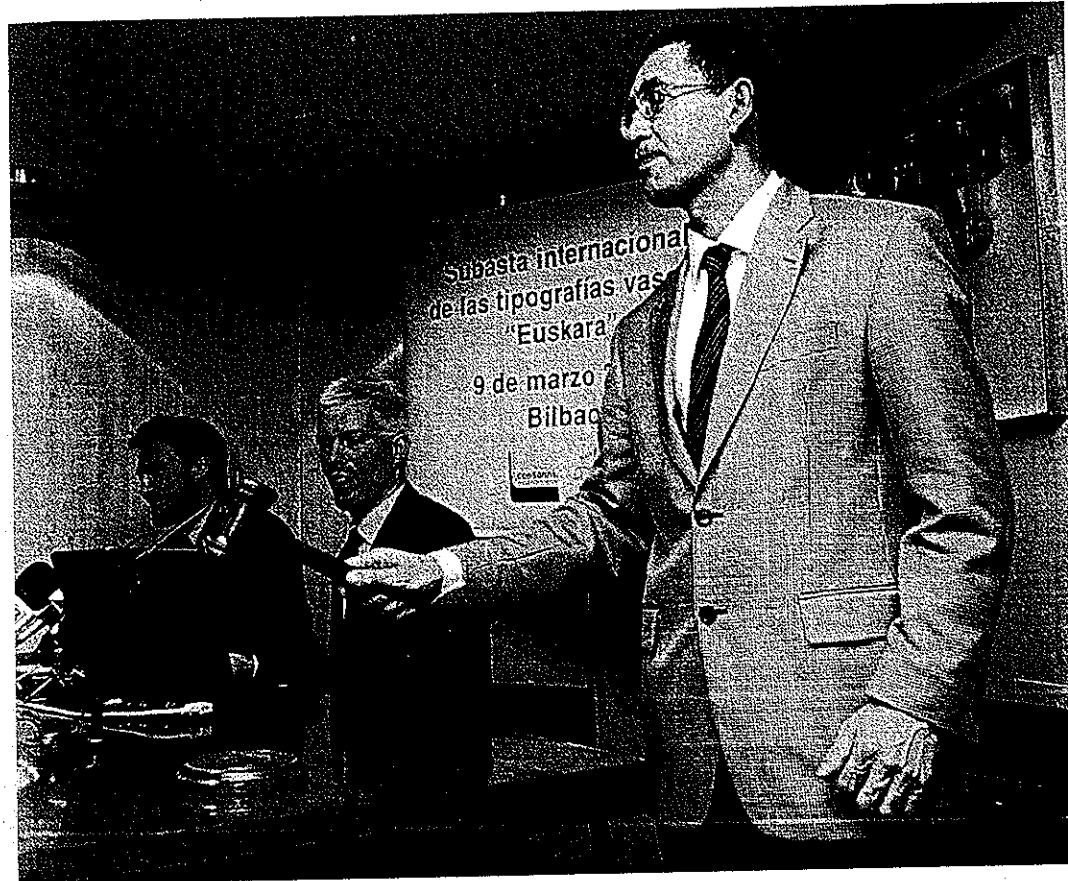
EUSKAL
TIPOGRAFIEN
NAZIOARTEKO
SUBASTA

INTERNATIONAL
AUCTION OF
»EUSKARA«
BASQUE TYPEFACES

9 de marzo 2001 - 6:30
de la tarde - Bilbao
Colegio Oficial de
Arquitectos Vasco Navarro.
Alameda de Mazarredo 69, 71

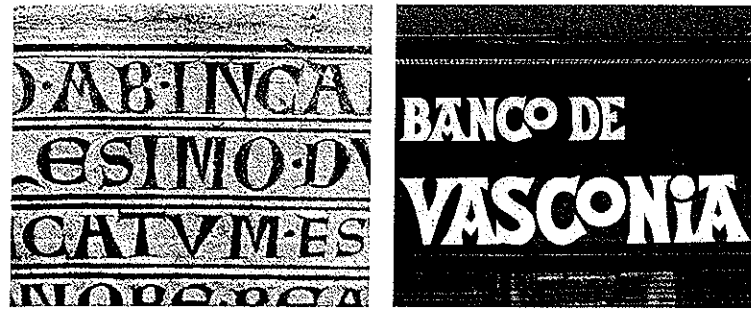
International Auction of Basque Typefaces (2001),

Faltblatt, zweifarbiger Offsetdruck, 21 x 10,6 cm



International Auction of Basque Typefaces (2001),

Faltblatt, Webseite, Pressearbeit sowie die öffentliche Versteigerung der Verwertungsrechte der 14 digitalisierten traditionellen baskischen Schriften durch das Auktionshaus Brancas, Bilbao



Jörg Huber: Wenn das jetzt ein gesteigerter Anspruch an Komplexität und Kommunikation ist und als Kunst lesbar sein muss, müssen die Projekte dann innerhalb der Institution Kunst stattfinden?

Hinrich Sachs: Nein, denn den Link zu der Lesbarkeit kann eine Publikation leisten, die im Kunstbereich zirkuliert.

Bei der «International Auction of Basque Typefaces» in Bilbao habe ich mit einer breiten, aber dennoch spezifischen Öffentlichkeit kommuniziert. Es ging darum, Copyrights von Schriften zu versteigern, und damit einen Nerv des kulturellen Umfeldes im Baskenland zu erreichen. Im ersten Schritt gab es eine Pressekonferenz, um die Versteigerung anzukündigen, die natürlich mit einem Datum festgelegt war. Nun passierte zwischen dem Tag der Pressekonferenz und der Versteigerung auf der medialen Ebene (Zeitungen, Fernsehen usw.) soviel, dass die kulturelle Vereinigung «Consonni», mit der ich zusammengearbeitet habe, und ich die Kommunikation verändern mussten, wir in einer neuen Art von Realzeit-Kommunikation gearbeitet haben: durch vorgezogene Neuwahlen im Baskenland war es in der Öffentlichkeit plötzlich unmöglich, über Dinge zu sprechen, die man als baskisch-nationalistisch verstehen konnte. Die Versteigerung hat ohne Bieter geschlossen werden müssen, weil die öffentliche Teilnahme für die fünf ernsthaften Interessenten unmöglich geworden war. Dies war vor einem Jahr, und es ist bis heute offen, wie es mit diesen Schriften weiter geht. Gleichzeitig kontextualisieren die vielen Veröffentlichungen, unter anderem in internationalen Design- und Typografie-Zeitschriften, diese Arbeit neu.



Hinrich Sachs: I have carried out a large number of projects for which I chose a non-institutionalised setting and worked with poster advertising. The plastic bag exchange, for example, was announced on posters in all the Hamburg underground stations. During the trading process, the personal assignments of value played the major role. On the day it took place, however, a TV broadcasting company and two magazines showed up and did interviews, and then sold me as a "crazy guy." That generated a second form of public interface.

Jörg Huber: Can you describe something like a consistent or common standard?

Hinrich Sachs: Many years ago I thought it was possible to generate significant situations in all contexts. But in the long run the interventionist character, the "irritation," didn't make sense. The work has to achieve the highest possible degree of communication as well as complexity and nevertheless remain simple.

Jörg Huber: If that is now a raised standard of complexity and communication and must be readable as art, does it then have to take place within an art institution?

Hinrich Sachs: No, it doesn't. A link to the readability as art can be ensured by a publication that circulates in the art context.

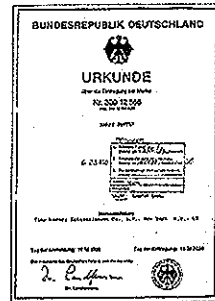
I communicated with a broad but nevertheless clearly defined public in the context of the project "The International Auction of Basque Typefaces" in Bilbao. The aim was to auction copyrights of typefaces and in doing so to reach a nerve of the area of culture in the Basque Provinces.



27 Erik van Blokland/Just van Rossum, *Beowulf* (1990), digitaler Random-Schriftschnitt

28 Hinrich Sachs, *International Auction of Basque Typefaces* (2001), Webseite

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The first step was a press conference as a means of announcing the auction, which was naturally fixed with regard to date. Between the day of the press conference and the auction so much happened on the level of the media (newspapers, television, etc.) that the cultural association "Consonni" – with which I collaborated – and I had to adapt the communication. We had to work in a new form of real-time communication: Due to the elections going on at that time in the Basque Provinces, it was suddenly impossible to talk in public about things that might be construed as Basque nationalist. The auction accordingly had to be closed without bidders, because public participation was out of the question for the five serious candidates. That was a year ago, and it is still unclear to this day what is going to happen with the typefaces. The many publications, in international design and typography magazines for example, are placing this work in a new context.

Jörg Huber: Do you have a more open category of works in which coincidence or situational circumstances play a greater role, and a more closed one which you control more strongly? Or is there a development in this respect?

Hinrich Sachs: I decide on the basis of the specific situation – here, for example, on the basis of the communication conditions, the collaboration with Peter Pakesch and naturally also with Leonore Mau. In the final analysis, this project is just as open as the one in Bilbao, although it has a much stronger structure on the visual level. In the moment in which the project begins, in which the conceptualisation takes place, the final result is unpredictable. That doesn't mean that the imagery or

29 Urkunde zur Eintragung der Marke «Harry Potter» in der Bundesrepublik Deutschland vom 16. März 2000

30 *Retten wir Harry! Das grösste Harry Potter Fan Treffen der Region* (2001), Basel

31 Patricia Derungs (Text) / Erwin Zbinden (Foto), *Basler Zeitung*, 8. Dezember 2001