

An abstract artwork featuring a vibrant red background. A vertical yellow band runs down the center, containing a black and white wavy pattern. The bottom of the image is a dark brown band with faint, illegible markings.

H. A. SIGG

H. A. SIGG 07

H. A. SIGG: *Infectious Composure + Intellectual Integrity*

The Man

A native of Switzerland’s largest city, H.A.Sigg nevertheless comes from a farming background on his father’s side, and grew up in the rural area near Zurich. He studied in Zurich and, after the war, in Paris. In his formative days Sigg painted the figure in a manner influenced by Post-Impressionist masters such as Bonnard and second-generation Cubists such as Villon - painters who favored a gentle application of paint and a luscious palette. Sigg turned to the landscape in the 1960s, applying the same tender touch and rigorous composition to his views of snow scenes at home and desert scenes in Africa as he had to portraits of patrons and paintings of nudes. Gradually, Sigg drew out the purely abstract qualities of these stylized views, until in 1968 he developed a schema that concentrated on the flow of water through land. Sigg’s approach to this theme was increasingly aerial, even cartographic; he was interested less in the qualities of water than in the shapes a river draws as it courses through fields and towns. In the 1980s Sigg often returned to the figure, but concentrated on expanding his vocabulary of shapes and colors in the exploration of landscape, especially landscape riven with water. Since then, Sigg has refined his richly atmospheric approach into pure shapes and colors inflected with a personal symbolism and a familiarity with non-Western practices such as calligraphy and the ritual masks and figurines of “primitive” peoples.

The Work

We see the world one way; we feel it another. Abstract art is about – no, it is – the feeling and the seeing at once. After several decades of post-modernist skepticism – about artistic purity, about artistic idealism, about the self-sufficiency of shape and color – the modernist values of abstract art are reinvigorating. Today’s neo-modernists don’t think their abstractions will save humanity, but they do hold out hope that it will improve the world, if only by one viewer at a time. A modernist artist for almost seventy years and an abstract one for half that, H.A.Sigg now paints paintings of infectious composure and intellectual integrity. In these expansive but intricately designed works, the dynamic forces of early and mid-20th century abstraction – Picasso’s, Kandinsky’s, Pollock’s – have been suffused with the repose of their less agitated counterparts – Klee, Mondrian, Rothko – so that the buzz ratchets down to a rumble, brightness softens into glow, vivacity tempers towards ease. This is not to say Sigg’s art is easy, on eyes or on mind; but it poses its challenges as invitations, gentle enticements, to look, sense, and understand.

The Impact

H.A.Sigg’s delicate, stately paintings can be regarded as landscapes or as moods – or, best, as both. Models of calm, quietly animated with subtly dramatic contrasts, the paintings’ luminous colors, cottony textures, and poised compositions lure the eye and becalm the soul, but stimulate rather than lull the mind. It is no accident that Sigg has named several of his recent works “Meditatives.” Decorous but not decorative, they provoke associations but do not dictate them, and they heighten awareness of general sensation, of atmosphere, even when they are not viewed directly but simply encountered in a room. Like rainbows, Sigg’s paintings open up into their surroundings. And if you concentrate on them, they and their surroundings both fuse with your consciousness. Are they depictions of landscape, or purely of mindset? In fact, they embody both, showing how abstract, meditative thought encompasses the perception of space. Sigg’s abstract paintings – and even his far more brittle and stylized church windows – almost literally put our minds in a “different place.”

— Peter Frank

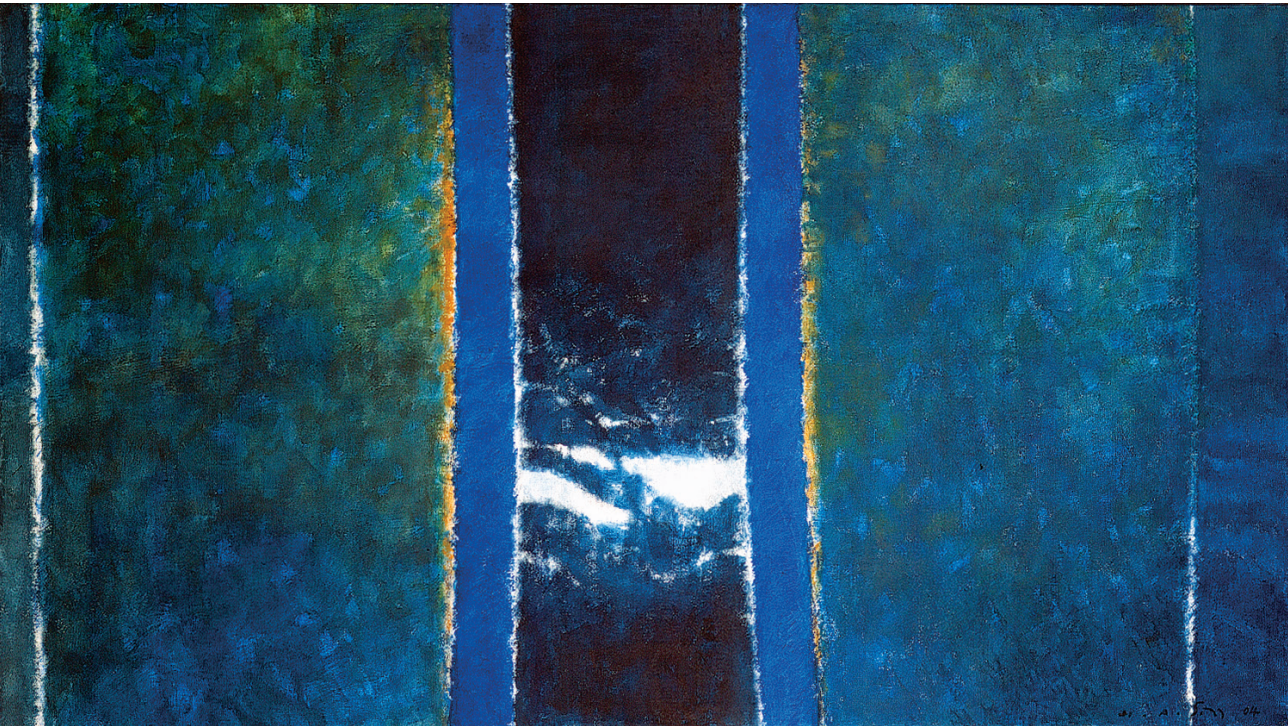
Peter Frank is an art critic for *the Huffington Post* and Senior Curator at the Riverside Art Museum in California. He has previously served as art critic for *LA Weekly*, *Angeleno magazine*, *the Village Voice*, and *the SoHo Weekly News*; has edited *THEmagazine Los Angeles* and *Visions Art Quarterly*; and has curated exhibitions at the Guggenheim Museum, Madrid’s Museo Reina Sofia, and other venues around the world.

COVER: SMALL SIGN II, 2007, ACRYLIC ON CANVAS, 36 x 29 INCHES

H. A. SIGG

Infectious Composure + Intellectual Integrity

MAY 28TH - JUNE 23RD, 2015



GREEN ROOM, 2004
ACRYLIC ON CANVAS, 52 x 92 INCHES

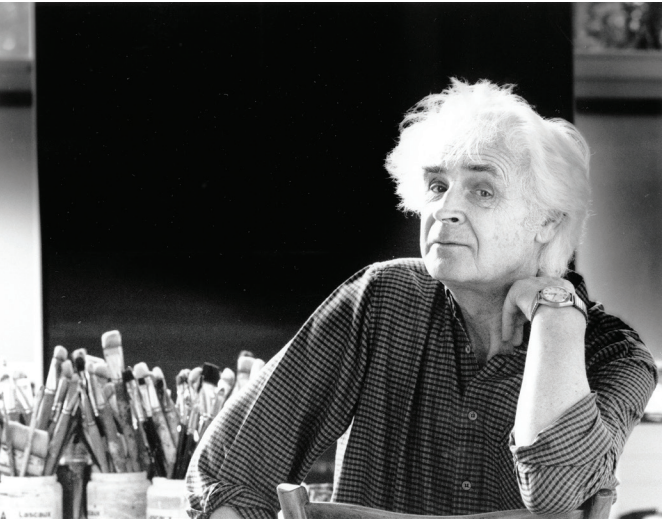
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MYSTERY, 2003
ACRYLIC ON CANVAS, 32 x 24 INCHES



THE COURSE OF RIVERS II, 2010
ACRYLIC ON CANVAS, 46 x 32 INCHES



HERMANN ALFRED SIGG

1924 Born in Zurich

EDUCATION

1944-47 School of Applied Arts, Zurich, Switzerland
1947 Académie André Lhote, Paris, France

SOLO EXHIBITIONS (2000-2015)

2015 Walter Wickiser Gallery, New York, NY
Andy Jllien Fine Art, Zurich, Switzerland
2014 Miami University Art Museum, Oxford, OH
2013 Galerie Curtins, St. Moritz, Switzerland
2012 Godwin-Ternbach Museum, City University of New York
2010 Kouros Gallery, New York, NY
2009-10 Galerie Curtins, St. Moritz, Switzerland
2009 Elten & Elten Galerie, Zurich, Switzerland
2008 Modern Atlanta (MA), Design is Human, Atlanta, GA
Mason Murer Fine Art, Atlanta, GA
2007 Indiana University Art Museum, Bloomington, IN
2006-07 Galerie Elten and Elten, Zurich, Switzerland
2005 Kouros Gallery, New York, NY
2003 Kouros Gallery, New York, NY
Galerie Elten and Elten, Zurich, Switzerland
2002 Zoellner Arts Center, Lehigh University, Bethlehem, PA
Ewing Gallery of Art & Architecture, University of Tennessee,
Knoxville, TN
Lawrence Gallery, Rosemont College, Rosemont, PA
Rudolph E. Lee Gallery, Clemson University, Clemson, SC
2001 Saginaw Art Museum, Saginaw, MI
Tercera Gallery, San Francisco, CA
University Museum, Southern Illinois University,
Carbondale, IL
Museum of Fine Arts, St. Petersburg, FL
Longwood Center for Visual Arts, Farmville, VA
2000 Irving Arts Center Gallery, Irving, TX
USC Fisher Museum of Art, Los Angeles, CA
Knox College, Galesburg, IL

GROUP EXHIBITIONS (1990-2009)

2009 Kouros Gallery, New York, NY
2002 Kouros Gallery, New York, NY
1998 Galerie Wolfsberg, Zurich, Switzerland
1997 DC Moore Gallery, New York, NY
1996 Galerie Roswitha Haftmann, Zurich, Switzerland
1993 Galerie Wolfsberg, Zurich, Switzerland
1991 Galerie Roswitha Haftmann, Zurich, Switzerland
Galerie Baukunst, Cologne, Germany
1990 Galerie Baukunst, Cologne, Germany
Kunstmuseum, Winterthur, Switzerland

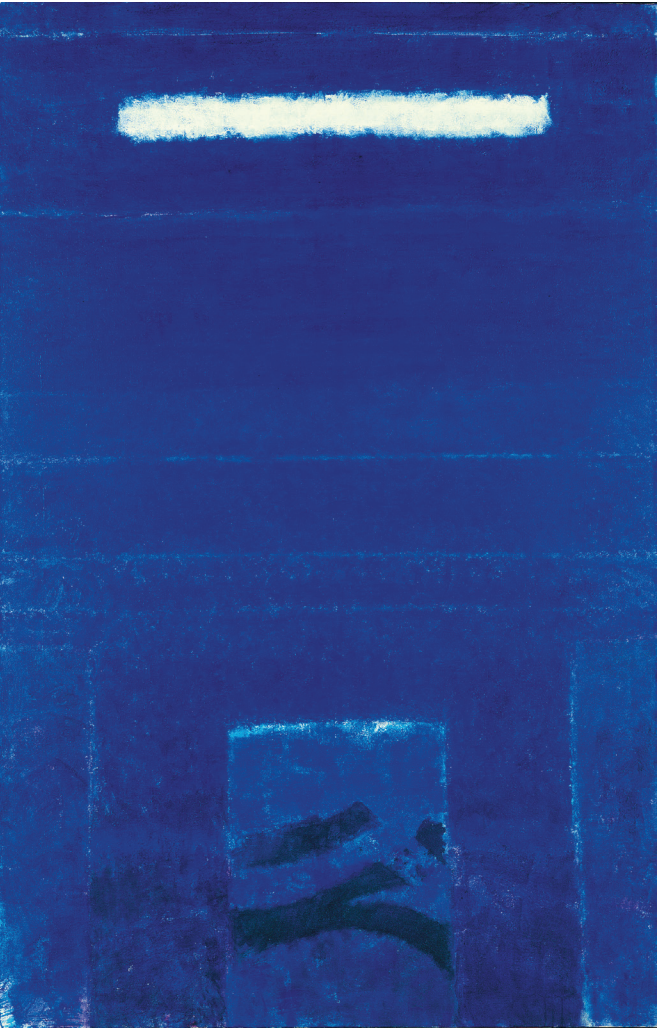
BIBLIOGRAPHY (1990 -2015)

2015 Frank, Peter, ex. cat., Walter Wickiser Gallery, New York, NY
Billeter, Fritz and Magnaguagno, Guido, ex. cat., Andy Jllien
Fine Art, Zurich, Switzerland
2014 Winter, Amy H. "Reading the Signs," n. page. Web.,
Miami University Art Museum, Oxford, OH
2014 Shaiman, Jason E. "Meditations: The Abstract Nature of
H.A. Sigg," n. page. Web., Miami University Art Museum,
Oxford, OH
2012 Winter, Amy. H. "An Other Reality," n. page. Web.,
Godwin-Ternbach Museum, Queens College,
City University of New York, NY
2010 Naves, Mario. "H.A. Sigg: Recent Work., December 2 – 30,"
ex.cat., Kouros Gallery, New York, NY
2005 Mathews-Berenson, Margaret. "H.A. Sigg: New Paintings and
Collages," ex. cat., Margaret Mathews- Berenson Fine Art,
New York, NY
2002 Donohoe, Victoria. "Swiss Artist Uses Land as His Muse,"
The Philadelphia Inquirer, May 12
Tynes, Teri. *Art Papers*, May / June
Wasserman, Burton. "New Works by Sigg," *Art Matters*, April
2001 Connelly, David. "H.A. Sigg: Recent Work, Apr. 22-July 1,"
Mosaic: News from the Museum of Fine Arts, St.Petersburg, FL
Frank, Peter. *LA (Los Angeles) Weekly*, January 26 - February 1
Marger, Mary Ann. "One Artist, a Century of Influences,"
St. Petersburg (Florida) Times, April 29
Milanie, Joanne. "Artist Strikes a Natural Balance,"
The Tampa (Florida) Tribune, June 17
Ritzi, Doris. "The Works of Hermann Alfred Sigg,"
Swiss Review, Los Angeles, CA
2000 Helber, Annabelle Masser. "Abstract Rebel," *Dallas Observer*,
September 28 – October 4
Panettta, Gary A. "His Passion Gives Creations Soul,"
Peoria (Illinois) Journal Star, February 13
1999 Weder, Paul. Review of H.A. Sigg (monograph),
Neue Zürcher Zeitung, January 12
Wehrli, Peter. "Besuch im Atelier von Hermann A. Sigg in
Oberhasli," *Zurcher Magazin*, November 2
1998 Billeter, Fritz, Magnaguagno, Guido and Ruhrberg, Karl.
H.A. Sigg (monograph), Benteli-Verlag, Bern
Biografisches Lexikon Schweizer Kunst, Schweiz.
Institut fur Kunstwissenschaft, Zurich, Switzerland
1997 Lane, Charles Stuart (ed.). "Aerial Perspectives,"
DC Moore Gallery, New York, *Journal of the Print World*,
Summer 1997, p. 40

1997 Murdoch, Robert. "H.A. Sigg: Recent Work," ex. cat.,
Margaret Mathews-Berenson Fine Art, New York, NY
Smith, Roberta, Review of "Aerial Perspectives,"
DC Moore Gallery, New York, *The New York Times*, Aug. 1
1995 Billeter, Fritz. Book review of: "H.A. Sigg. Stained Glass
Windows of Fribourg," *Tages-Anzeiger*, January 28
1994 Hahnloser, Margrit; Thurneysen, Matthias; and Trumpler,
Stefan. *H.A. Sigg Farbfenster und Malerei. Reformierte
Kirche Freiburg*, Benteli Verlag, Bern, Switzerland
1991 Billeter, Fritz. "Bilder zum Meditieren," *Tages-Anzeiger*,
Germany, November
1990 Globale Kunstler, Galerie Baukunst Cologne, 50 Jahre
Zurich-Land, Kunstmuseum, Winterthur, Switzerland

SELECTED COLLECTIONS

Miami University Art Museum, Oxford, OH
Godwin-Ternbach Museum, City University of New York, New York, NY
Indiana University Art Museum, Bloomington, IN
Siemens Corporation, (Commission for New Jersey Headquarters Lobby)
Bank Julius Baer, Zurich, Switzerland
The Barbier-Mueller Collection, Geneva, Switzerland
Hans Bechtler, Zurich, Switzerland
Walter Bechtler, Zollikon, Switzerland
Berner Allgemeine Insurance Co., Bern, Switzerland
Rudolf Blum, Zumikon, Switzerland
Buehrle Collection, Zurich, Switzerland
City of Zurich Art Collection, Zurich, Switzerland
Credit Suisse, Zurich, Switzerland
Ewing Gallery of Art & Architecture, University of Tennessee,
Knoxville, TN
Family Baer Collection, Zurich, Switzerland
Dr. Hans Gerling, Cologne, Germany
Gerling Insurance Collection, Cologne, Germany
Andreas Giedion, Zurich, Switzerland
Paul and Margrit Hahnloser, Friborg, Switzerland
Helvetia Insurance Company, Zurich, Switzerland
Kunsthaus, Zurich, Switzerland
Lehigh University Art Galleries, Bethlehem, PA
Mobilier Insurance Compay, Bern, Switzerland
Moos-Flury Foundation, Biberist, Switzerland
Morgan Guaranty Trust, Zurich, Switzerland
Museum of Art Allerheiligen, Schaffhausen, Switzerland
Museum of Art, Chur, Switzerland
Museum of Art, Olten, Switzerland
Museum of Art, Solothurn, Switzerland
Museum of Art, Thun, Switzerland
Pfizer, Inc., New York, NY
State Bank of Zurich, Zurich, Switzerland
Cantonal Bank, Zurich, Switzerland
State Hospital of Schaffhausen, Schaffhausen, Switzerland
State Hospital of Zurich, Zurich, Switzerland
Hotel Zurich, Zurich, Switzerland
State of Zurich Art Collection, Zurich, Switzerland
Swiss Federal Government Collection, Bern, Switzerland
Swissair Collection, Zurich, Switzerland
Swiss National Bank, Zurich, Switzerland
Union Bank of Switzerland, Zurich, Switzerland
Wasserwerk, Kloten, Switzerland
Winterthur Insurance, Winterthur, Switzerland



DREAM II, 2001
ACRYLIC ON CANVAS, 78 x 50 INCHES



DREAMED IV, 2009
ACRYLIC ON CANVAS, 26 x 46 INCHES



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