



Sabine Schimma, Peter Stohler for the GRIMMWELT Kassel (eds)

Red Hood – Blue Beard

Colour in Fairy Tales

Rotes Käppchen – Blauer Bart

Farben im Märchen

With essays by Sabine Schimma and various interviews.
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Sabine Schimma (b.1969) studied cultural sciences, specialising in media, and obtained her PhD at the Bauhaus-Universität in Weimar on aesthetics and experiment in Goethe's colour studies. She has curated several projects for the Klassik Stiftung Weimar. She has been working at GRIMMWELT Kassel since 2017.

Peter Stohler (b.1967) studied art history, film studies and arts management. From 2005 he was head curator of the Haus für Kunst Uri in Aaldorf (CH), from 2006 director of the Centre pour l'Image Contemporaine in Geneva (CH), from 2007 commissary for cultural projects in the City of Basel's Department of Culture and from 2013 director at the Kunst(Zeug)Haus Rapperswil (CH). Stohler has been director of GRIMMWELT Kassel (DE) since 2018.

Exhibition: GRIMMWELT, Kassel (DE),
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The eye of the beholder is fascinated by colours. And their symbolic and cultural historical meanings, which have often developed over centuries and been reflected in various narrative forms, are found to be equally as fascinating. Thus in traditional folk tales and in literary fairy tales, colours are not just attributes or superficial manifestations but rather have a deeper significance. Why, for example, is the head covering of a little unimposing girl, of all things, red, and why is the beard of a knight who kills women blue? Why does Cinderella wear grey clothing, and what power does Peter Schlemihl's sold shadow have? The publication traces – colour by colour – these and other exciting questions, all richly portrayed with numerous prints and illustrations from historical fairy tale books.



Aron Macbeth, *Once upon a Time*, no year, from the magazine *The Studio*

Farben faszinieren das Auge des Betrachters. Sie faszinieren ebenso in ihrer symbolischen und kulturhistorischen Bedeutung, die sich oft über Jahrhunderte hinweg entwickelte und sich in unterschiedlichen Erzählformen niederschlug. So sind in den tradierten Volksmärchen und in den Kunstmärchen Farben nicht nur bloße Attribute oder oberflächliche Erscheinungen, sondern haben eine tiefere Bedeutung. Warum etwa hat die Kopfbedeckung eines kleinen, unscheinbaren Mädchens ausgerechnet die Farbe Rot und warum ist der Bart eines Frauen mordenden Ritters blau? Weshalb trägt Aschenputtel graue Kleider und welche Macht hat Peter Schlemihls verkaufter Schatten? Diesen und anderen spannenden Fragen geht das Buch – Farbe für Farbe – nach, reich illustriert mit zahlreichen Grafiken und Abbildungen aus historischen Märchenbüchern.

