

|                                                                                                                                        |            |
|----------------------------------------------------------------------------------------------------------------------------------------|------------|
| <b>VORWORT</b><br>Linda Schädler, Fredi Fischli und Niels Olsen, Bruno Maurer                                                          | <b>6</b>   |
| <b>EINLEITUNG</b><br>Carson Chan                                                                                                       | <b>12</b>  |
| <b>REPRINT</b><br><b>MECHANIZATION TAKES COMMAND (1948)</b><br>Mechanization and the Soil: Agriculture, S. 129–168<br>Sigfried Giedion | <b>23</b>  |
| <b>BILDTEIL I</b><br>Richard Hamilton. Reaper (1949)                                                                                   | <b>66</b>  |
| <b>VARIATIONEN ZUM THEMA GETREIDEMÄHER</b><br>Richard Hamilton                                                                         | <b>96</b>  |
| <b>REPRINT</b><br>Ausstellungsflyer, Gimpel Fils, London (1950)                                                                        | <b>98</b>  |
| <b>HAMILTONS VARIATIONEN. INTERFACE</b><br>Kevin Lotery                                                                                | <b>102</b> |
| <b>KRIEGSDENKMÄLER, VORLÄUFER DER INNOVATION.</b><br><b>RICHARD HAMILTONS REAPERS</b><br>Fanny Singer                                  | <b>136</b> |
| <b>DESTILLIERTE BEWEGUNG. ANONYME GESCHICHTE</b><br>Hadas Steiner                                                                      | <b>156</b> |
| <b>ZWEITLEBEN</b><br>Esther Choi                                                                                                       | <b>170</b> |
| <b>SURREALISTISCHE GESCHICHTE.</b><br><b>«MECHANIZATION TAKES COMMAND» UND KUNST ALS METHODE</b><br>Filine Wagner                      | <b>192</b> |
| <b>ERDE, LAND, MÄHER. REKURS AUF GIEDIONS</b><br><b>«DOCUMENTS ON MECHANIZED LIFE»</b><br>Spyros Papapetros                            | <b>214</b> |
| <b>BILDTEIL II</b><br>Dokumente aus dem Giedion-Nachlass des gta Archivs                                                               | <b>244</b> |
| <b>WERKLISTE</b>                                                                                                                       | <b>276</b> |
| <b>BIOGRAPHIEN</b>                                                                                                                     | <b>282</b> |
| <b>BILDNACHWEIS</b>                                                                                                                    | <b>286</b> |
| <b>IMPRESSUM</b>                                                                                                                       | <b>288</b> |

|                                                                                                                                         |            |
|-----------------------------------------------------------------------------------------------------------------------------------------|------------|
| <b>FOREWORD</b><br>Linda Schädler, Fredi Fischli and Niels Olsen, Bruno Maurer                                                          | <b>7</b>   |
| <b>INTRODUCTION</b><br>Carson Chan                                                                                                      | <b>13</b>  |
| <b>REPRINT</b><br><b>MECHANIZATION TAKES COMMAND (1948)</b><br>Mechanization and the Soil: Agriculture, pp. 129–168<br>Sigfried Giedion | <b>23</b>  |
| <b>PLATES I</b><br>Richard Hamilton. Reaper (1949)                                                                                      | <b>67</b>  |
| <b>VARIATIONS ON THE THEME OF A REAPER</b><br>Richard Hamilton                                                                          | <b>97</b>  |
| <b>REPRINT</b><br>Exhibition Flyer, Gimpel Fils, London (1950)                                                                          | <b>99</b>  |
| <b>THE HAMILTON VARIATIONS. INTERFACE</b><br>Kevin Lotery                                                                               | <b>103</b> |
| <b>WAR MEMORIALS, HARBINGERS OF INNOVATION.</b><br><b>RICHARD HAMILTON'S REAPERS</b><br>Fanny Singer                                    | <b>137</b> |
| <b>MOBILITY, DISTILLED. ANONYMOUS HISTORY</b><br>Hadas Steiner                                                                          | <b>157</b> |
| <b>SECOND LIVES</b><br>Esther Choi                                                                                                      | <b>171</b> |
| <b>SURREALIST HISTORY.</b><br><b>"MECHANIZATION TAKES COMMAND" AND ART AS METHOD</b><br>Filine Wagner                                   | <b>193</b> |
| <b>SOIL, LAND, REAPER. REVISITING GIEDION'S</b><br><b>"DOCUMENTS ON MECHANIZED LIFE"</b><br>Spyros Papapetros                           | <b>215</b> |
| <b>PLATES II</b><br>Documents from the Giedion Estate of the gta Archives                                                               | <b>245</b> |
| <b>LIST OF WORKS</b>                                                                                                                    | <b>277</b> |
| <b>BIOGRAPHIES</b>                                                                                                                      | <b>283</b> |
| <b>IMAGE CREDITS</b>                                                                                                                    | <b>287</b> |
| <b>COLOPHON</b>                                                                                                                         | <b>289</b> |