

Born on February 5, **1940** in Chur - Switzerland.

**1946** Attends nursery school, first the Catholic Marienheim and then quickly transferred to Auntie Grittli's Reformational Kindergarten.

**1947-53** Attends elementary school.

**1953-57** Attends the cantonal school in Chur - two years of technical school.

**1957-58** Institute Haute Rampe, Lausanne.

**1958-59** Alpina College, Davos - preliminary certificate in drawing.

**1959-62** Practical training with the architect Venatius Maisen, Chur, and the developer Hans Stetter Chur. Military college in Winterthur - as a mortar gunner with light mobilized troops.

**1962-65** School of Applied Arts, Zurich, Department of Interior and Industrial Design.

## **1964**

H.R. Giger lives in the Venedigstrasse in Enge, Zurich. During the day, he attends the School of Applied Arts in Zurich (KGSZ), second year, Interior Design and Industrial Design department. Produces his *Atom-kinder* (Atomic Children) ink drawings in his spare time. These are published in the Chur canton school magazine. Also creates expressive Tachist and works in distemper (glue paste mixed with powdered pigment) on paper using large brush and squeegee. First polyester works: a table and, primarily, masks.

## **1965**

School of Applied Arts, third year. Publication of ink drawings in underground magazines such as *Clou* and *Agitation*. He prints a number of works privately under the title *Ein Fressen für den Psychiater* (A Feast for the Psychiatrist). H.R. G. developed his interest in Sigmund Freud and keeps a diary of his dreams. Final exam work *Station Passage* is a joint class project.

## 1966

Having graduated from KGSZ, H.R.G. spends a while in his parents' vacation home in Poiana, Tessin. Produces works such as *Torso*, *Head I*, *Head II* etc. Starts a full time job as a designer for Andreas Christen, working on an office furniture program for the Knoll International company. He lives in the Rindermark with actor Paul Weibel, meets Li Tober and falls madly in love with the beautiful actress.

In addition to his nine-to-five job, he spends long nights producing larger and larger ink drawings. The ink is brushed onto Transcop paper using a toothbrush and a wire sieve. The highlights are scratched away with a razor blade and the darker areas are built up with a rapidograph. First solo exhibition in the Galerie Benno, Zurich.

## 1967

H.R.G. and Li move into an empty attic flat in a neighboring condemned house. Here he produces works such as *Birth Machine*, *Under the Earth* and *Astro-Eunuchs*. H.R. G. meets the writer Sergius Golowin and the filmmaker F.M. Murer.

He is featured in poet/provocateur Urban Gwerder's multi-media evening called "*Poëtenz-Show*", by the film *High* a ten-minute documentary on his paintings made by F.M. Murer. In the summer, he again spends some months in Tessin. Produces sculptures: *Beggar*, *Suitcase Baby*, and *Life-Support*, etc.

Back in Zurich in the fall, he paints small technical/organic landscapes in oil on artist's cardboard.

Fred E. Knecht, proprietor of the Galerie Obere Zäune, includes paintings and objects by H.R. Giger in the exhibition *Macht der Masken* (Power of Masks).

## 1968

Basilo Schmid, nicknamed Pascha, an old friend from Chur, persuades H.R.G. to give up his nine-to-five job with Andreas Christen in order to devote more time to art. H.R.G. works in the Tessin, again, for a few weeks. F. M. Murer commissions him to produce props for the planned 30-minute film *Swissmade*. He now attempts the difficult task of creating a shell of polyester vinyl for a dog and for the "monster". This is his first extraterrestrial being, and it has a built-in image and sound recorder in its

head and chest. Tina Gwerder plays the superstar wearing this costume. Paul Weibes's dog wears its own tailor-made casing.

The two houses in the Rindermarkt are demolished. Li is engaged by the St. Gallen Stadttheater. With the help of poet J.M. Seiler, H.R.G. finds a large room in a shared apartment, again in a condemned house on the Alte Feldeggstraße in Zurich, where he continues to paint small landscapes in oil. Gallery owner Bruno Bischofsberger visits H.R.G. in his studio and buys a series of ink drawings and oil paintings. He advises H.R.G. to number and photograph all his works. H.R.G. participates in the exhibition *Hommage à Che* in the Galerie Stummer, Zurich.

### **1969**

H.H. Kunz, friend, collector and co-owner of Switzerland's first poster publishing company, prints H.R.G.'s first posters and distributes them world-wide.

Jörg Stummer includes two silk-screen prints in his catalogue. Bruno Bischofsberger publishes the large silk-screen portfolio *Biomechanoids 1969*. H.R.G. makes his first and, to date, last, excursion into theater designing costumes and make-up for the actors in Edward Bond's *Early Morning*, a Peter Stein production at the Zurich Schauspielhaus.

A "Happening" in Jörg Stummers's gallery, entitled *First Celebration of the Four*, with Sergius Golowin and Friedrich Kuhn. First exhibitions in Austria and Germany. H.R.G. seeks to overcome claustrophobic nightmares with his *Passages* oil paintings.

### **1970**

Li returns to Zurich and lives with Eveline Bühler in Seefeld, not far from H.R.G. In Eveline's apartment, H.R.G. experiences his first horror nightmare(see *HR Giger's Necronomicon*). This leads to his so-called "wet-cell" paintings. The continuous-flow water heater inspires him to paint "*The Four Elements*". This is followed by *Bathtub*, *Kitchen with Sink* and *WC*. These paintings give impression of being covered with skin. H.R.G. is offered the chance of purchasing a small row house with garden in Oerlikon, Zurich. In April, after two months' renovations, H.R.G. and Li move in. The Galerie Bischofsberger shows H.R.G.'s *Passagen* (Passages).

### **1971**

F.M. Murer has been living in London for over a year. An excuse for H.R.G. and Li to visit England. Murer and H.R.G. decide to make the documentary film *Passagen* on H.R.G.'s pictorial world. London's mysterious docklands provide the first locations.

### **1972**

The Kassel Kunstverein holds an exhibition of H.R.G.'s work. H.R.G. works on various series: *Passagen*, *Skin Landscapes* and psychedelic airbrush environments.

### **1973**

Friedrich Kuhn - in H.R.G.'s estimation, one of Switzerland's greatest artists, dies. He was a frequent guest at Li and Eeline's in 1969/70 and usually spent the night sleeping at the kitchen table. H.R.G. and Kuhn were bound by a deep friendship and mutual admiration. To the Zurich art world, Kuhn was a master of the art of living. Using an airbrush to overpaint a series of photos taken of Kuhn shortly before his death, showing the *Magus* sitting on his favorite sofa, H.R.G. creates the painting *Hommage to Friedrich*.

H.R.G. is commissioned to design a record cover for the English rock group Emerson, Lake and Palmer. He creates the cover for the LP *Brain Salad Surgery*.

During a two-week "retreat", H.R.G., in collaboration with Claude Sandoz and Walter Wegmüller, creates *Tagtraum* (Daydream), a series of four paintings.

### **1974**

*Tagtraum* is exhibited at the Bündner Kunstmuseum. The atmosphere of the voluntary retreat during which the work was created is captured in a documentary film by J.J Wittmer.

### **1975**

*Passagen-Tempel* (Passage Temple), a work that H.R.G. has created expressly for the Galerie Sydow-Zirkwith, is subsequently exhibited in the foyer of the Bündner Kunstmuseum.

Jörg Stummer encourages Li to open her own gallery in a space adjoining his. She shows Manon, Pfeiffer and Klauke. At her last exhibition, entitled

*Schuwerk* (Shoe Works), where the guests are invited to appear at the vernissage in outlandish shoe creations, H.R.G. wears a pair of "shoes" hollowed out of fresh loaves of bread and films the guests for the documentary *Giger's Necronomicon*. This film is produced in collaboration with J.J. Wittmer. After this artistic stir, Li falls back into a state of lethargy and ends her life with a bullet.

## **1976**

On February 5, H.R.G.'s birthday, the new Galerie Sydow-Zirkwith opens in Frankfurt with an exhibiton specially designed for the space. The accompanying catalog illustrates all the works and includes a lengthy text by Professor Albert Glaser.

The nine-year relationship with Li, which ended so painfully with her death, leaves a terrible emptiness in H.R.G.'s life.

*The Second Celebration of the Four* is held among H.R.G.'s circle of friends at Ueli Steinle's Ugly Club in Richterswil; it is a "Happening" which simultaneously represents the inauguration of the club and a memorial for Li.

Through contact with the American painter Bob Venosa, which leads via Salvador Dali to Alexandro Jodorowsky, director of the films *El Topo* and *Holy Mountain*, H.R.G. is commissioned to collaborate on the film *Dune*. From a script by Moebius, H.R.G. designs the world of The Harkonnen.

## **1977**

First trip to America. Travels to New York accompanied by friend and gallery owner Bijan Aalam and Sybille Ruppert, in H.R.G.'s eyes one of the best representatives of fantastic erotic painting.

Takes part in the exhibition *Images of Horror and Fantasy* organized by Professor Gert Schiff in the Bronx Museum, New York. Works from the years 1973-77 are shown in the Zurich Kunsthauus, The *Dune*, project fails to find financial backing in the USA.

H.R.G. is commissioned by Dan O'Bannon to create the monster for the science fiction horror film *Alien*. The initial project is only a preliminary presentation intended to help O'Bannon find a film company willing to risk \$9 million of a final production.

At the end of the year H.R.G. meets Mia Bonzanigo, later to become his wife.

### **1978**

*HR Giger's Necronomicon* had just recently been published in several languages in the autumn of 1977. One of the first copies is sent to Dan O'Bannon, who shows it to Ridley Scott and 20th Century Fox, the company in whom the *Alien* project has found a Hollywood producer with ample financial resources. The men from the film company are convinced that H.R.G. is the right man for the project.

At the beginning of February, director Ridley Scott and two producers from 20th Century Fox inform H.R.G. of the conditions and financial arrangements regarding the film. Four hours later, the ordeal is over and the gentlemen travel back to the US. 20th Century Fox finances an *Alien* portfolio of six silk-screen prints, which H.R.G. hands over, signed and numbered, to the film publicists.

### **1979**

To promote the movie, H.R.G. is sent with Mia, the troubleshooter, to Nice for the European première, and from there to London and Paris. Weeks later, he flies to New York, and, after a stopover in Dallas where he gives a total of 23 TV interviews in one day, he finally turns up, stressed and depressed, just in time to attend the preview in Hollywood the company of Mia, Timothy Leary, and his wife Barbara. The official release takes place two days later in Graumann's Egyptian Theater on Sunset Boulevard. The huge *Space-Jockey*, especially created for the film, is bought in from England and displayed in front of the cinema. It is later the victim of a pyromaniac attack.

H.R.G. and Mia give interviews for up to five hours a day. H.R.G. thereby develops a real "*Alien* interrogation allergy". After this mega-trip, H.R.G. and Mia marry.

### **1980**

The designs and paintings for the film *Alien* are shown first in Zurich, in the Galerie Baviera, and then in The Musée Cantonal des Beaux-Arts in Lausanne. H.R.G. is nominated for an Oscar.

Short stopover in New York in order to attend the opening of H.R.G.'s exhibition in the Hansen Galleries, New York. Bob Guccione has published

H.R.G.'s erotic pictures in a fourteen-page color article in the American *Penthouse*, and now sponsors the extravagant exhibition opening. On April 14, in the Dorothy Chandler Pavilion, H.R.G. is awarded an Academy Award for Best Achievement in Visual Effects for his contribution to the film *Alien*.

### **1981**

H.R.G.'s *N. Y. City* paintings are inspired by his five trips to New York and an important template which his colleague Cornelius de Fries, with whom he has been working on the furniture project since the mid 1980s, brought back home with him from one of his excursions into the electronics industry.

Since spring 1979, in a specially rented studio near H.R.G.'s home, de Fries has been working on a technically highly complex chair design, part of the "Harkonnen" furnishings for the film *Dune*.

### **1982**

In Zurich, a table (a variation of the chair) and a mirror frame have now been added to the furniture program. These are exhibited and tested in the Nouvelle restaurant.

H.R.G. and Mia divorced after approximately one and a half years. They remain good friends.

In the fall, H.R.G. begins designing the preliminary presentation for *The Tourist* for the Universal film company. In collaboration with director Brian Gibson he produces seventy sketches and eleven large paintings. Conny de Fries builds a model of one of the sets of a scale of 1:100.

### **1983**

The series of *Victory* paintings, partially airbrushed with day-glo paints, leads to the *Totems*: naked, technical posts, each crowned by a screaming head, rising up from a devastated landscape. Similarly, a lithograph entitled *Mexican Bomb Pair* is starting point for a series of bomb paintings.

H.R.G. is invited to be guest of honor at the Madrid and Brussels festival of fantastic films. The film project *The Tourist*, has been put aside following the huge success of *E. T.* H.R.G. is invited to Munich by Horst Wendtland, head of Rialto Films, to discuss a film version of *Momo*, the children's book by German author Michael Ende.

A film group from Paris presents another screenplay, based on specific paintings by H.R.G., under the title *Passages*. A further project, *The Mirror*, another horror film from 20th Century Fox, is also under discussion.

H.R.G. begins a series small-format sheets, 48 x 34cm, in which he uses his perspective templates for the first time. Relief concrete slabs by H.R.G. are manufactured in de Fries' studio.

A new picture frame is produced in keeping, in design, with the furniture program.

### **1984**

Retrospective exhibition in the Pfäffikom Culture Center; exhibition catalogue published by Edition ABC. Film on the retrospective by Daniel Freitag and Rolando Colla. Ron Moore, director of *Future Kill*, persuades Giger to design the posters for his film. The posters are published by Ed Neal, the legendary *Texas Chainsaw Massacre* actor. Collaboration with Martin Schwarz. Approximately fifteen paintings are produced. Friendship with Marlyse greatly influences Giger's image of women.

### **1985**

Commissioned by MGM to create various horror scenes for the film *Poltergeist II*, under the direction of Brian Gibson. On December 1, 1984, H.R.G. and his manager fly to Los Angeles. H.R.G. is signed for the film.

Giger's colleague, de Fries, hired by Richard Edlund (Boss Film), tries to push through as many of Giger's ideas as possible. De Fries is permitted to produce only models, however. On May 23, 1985, filming starts on location, a supermarket in the desert near Los Angeles. Giger and his manager meet Julian Beck, the terminally-ill former head of the Living Theater. H.R.G. realizes he's worrying on the wrong film. Too late! When he signed his contract, no one had been willing or able to give H.R.G. any details of *Aliens*, going into production at the same time.

The early rushes of the children's horror movie *Poltergeist II*, written by Michael Grais and Mark Viktor, look professional. Richard Edlund's special effects have not been filmed yet, but nevertheless, H.R.G. is worried about the quality of the final product, since the storyline is weak and not to his taste.

H.R.G is commissioned by Volvo to produce a painting for Isaac Asimov's short story *The Route to Hyperspace*. In Zurich, Edition C reprints *Necronomicon 1* and *2*. The deluxe edition in an embossed cover contains an original lithograph, printed by the legendary Max Winistorf, who died shortly afterwards.

"BD Comics Festival" in Sierre in Valais canton.

## 1986

Preparations for a large exhibition in the galleries of the Seibu Museum of Art in Tokyo in February 1987. Both *Necronomicon 1 and 2* and *Giger's Alien* translated into Japanese and published by Treville. Catalan Communications N.Y.C. publishes the first English translation supplement of *Necronomicon 2*.

Commissioned by the Swiss TV channel DRS to design a TV prize, the "Prix Tell". Conny de Fries produces the model following the designs of H.R.G.

In Japan, Sony launches the first laser discs with cover designs by H.R.G. Alexander Bohr films a 45-minute portrait on *The Fantastic Universe of H.R. Giger* for the German TV channel ZDF. *Poltergeist II* is released worldwide. The film is a box office hit in the United States, but in Europe it soon disappears from the screen. H.R.G. is very unhappy with visual interpretation of his ideas.

## 1987

Exhibition in Japan organized by the Seibu concern, Tokyo. In addition to the themes of *Giger's Alien* and *Poltergeist II*, the show includes the original Alien monster, a Harkonnen Chair and other original paintings. H.R.G. paints a *Japanese Excursion* series especially for this exhibition a Japanese Giger Fan Club is founded (H.R. Giger Fan Club, Biomechanoids 87, [Thoru Ito], D35-302, 1-2 Fuishiro-Dai, Suita City, Osaka, 565 Japan). The following are discussed: Japanese-language editions of existing books (*Alien*, *Necronomicon 1 and 2*) and the printing of six different motifs and as posters, plus a cover for a laser disc. Plans are also discussed for the building of a Giger Far in Tokyo.

H.R.G. is commissioned to create the monster *Goho Dohji* for a film by Japanese director Akio Jitsusoji.

## 1988

After the exhibition in Japan, the most important Giger books Giger's - *Necronomicon 1 and 2* and *Giger's Alien* - are translated. The Japanese Giger Fan Club issues a limited edition of 100 signed and numbered copies of their annual publication. A ten-volume edition of A. Crowley and individual works by Lovecraft and T. Leary are published in slipcases with Giger motifs. Due to strict construction codes, the four-story Giger bar planned for Tokyo retains only fragments of the original concept. Despite Giger's qualms, the bar is built and is inaugurated by U. Steinle. Exhibition at Jes Petersen's gallery in Berlin. Takes part in an "Alchemy Symposium" at St. Gallen. The book *Biomechanics* is published by Edition C, Zurich, Peter Baumann; distributed in France with a text supplement in French by Bijan Aalam. *Expanded Drawings* exhibition at Rolf Müller's Galerie Art Magazin.

## 1989

Giger uses relief-type textures as a means of bringing more life into the structure of his color paintings. Produces illustrations for Pier Geering's *Robofok* story, lettering by Daniel Affolter, and first color comics for *Strapazin* and other magazines. Negotiations with A. Schraner lead to a, club members-only, poster for the 10th international Hells Angels meeting in Agasul, Switzerland. Negotiations on *Alien 3* and talks with Ridley Scott on a new film. Publication of Japanese edition of *Biomechanoids* (Yuji Takeda, Tuttle-Mori, Treville, Tokyo). Involvement in *Engel, Teufel und Dämonen* (Angels, Devils and Demons), a five-hour film by Heinz Dieckmann on fantastic art. Giger writes down his reminiscences for Benedikt Taschen Verlag, Cologne. Exhibition in Chateau Yverdon as part of the PR for the first European science-fiction museum, Les Amis D'Ailleurs, which is to open in 1991 as part of the 700th anniversary celebrations of the founding of Swiss Confederation. Participates for the third time in *Fêtes des Morts* at Rolf Müller's Galerie Art Magazin. Collaboration on a cultural magazine with Bettina and Hans Klink in Zurich.

## 1990

H.R. Giger celebrates his fiftieth birthday. Works on ideas for Ridley Scott's film *The Train*. Scott, however, postpones the film.

Preparations, with the energetic assistance of Etienne Chatton and Barbara Gawryziak, for the exhibition *Alien dans ses Meubles* taking place in the Chateau Gruyères from May to September. Breaks away from his long-time manager, Ueli Steinle. Beginning of his work with Leslie Barany, who has been a good friend for 10 years, as his new agent.

Designs a bag for the Migros Group with a print run of one million. Various exhibition in the Kunsthaus in Chur in honor of his birthday. *Kunst und Krieg* in Berlin. Drawings in Guarda, and Nyon at the Galerie Carrè Blanc. For CruschAlba restaurant in Guarda, he designs one side of a gold coin (value Sf. 250) to be used as a voucher for a meal for two people.

Makes various iron casts of old sculptures. Participates in several documentary films, including *Gens de la Lune* for the television program *Viva* by C. Delieutraz; *Telè cinè Romandie* by André Blanchoud; and profiles for Japanese television.

Further work with Mia Bonzanigo. Mona Uhl successfully battles the chaos in the house. Furniture designs for the Giger Bar in Chur in collaboration with T. Domenig, Chur. The most important project this year, however, is the design for the American film *Alien 3*. Preparatory work for *ART 1991* in the Galerie Hilt in Basel.

Enquiries from Disney Imageneering about future collaboration.

Works on his own film project, *The Mystery of San Gottardo*. An accompanying book, in the form of a graphic novel, in which Giger's Biomechanoids plays an important role, also takes shape. H.R.G. regards this year as very important.

## 1991

Design work for the film *Dead Star* by Bill Malone. Exhibition *Les Livres D'Esquisse* at Macadamla M.J.C. de Cluse, Cluse. *Arh+* book vernissage at the Galerie Art Magazin, Zurich. H.R.G. is visited Peter and Andreas Bürki from Swatch. Interviewed for *Warten* magazine by Rudolf Stoert and Dana Bordan. At the Basel Art Fair91 Gallery Hilt presents a one-man show with "swatched" Maxiwatches from *H.R.G.'s Watch Abart*. The exhibition *H.R.G.'s Biomechanic Visions* opens in Davos with a talk by Jürg Federspiel. The documentary *Alien 1 - 3* by Paul Bernard, including an interview with H.R.G., is released by CBS/20th Century Fox, together with the laser disc *Alien 1*, which includes documentary material and an interview with Z.R.G.. The Giger Library Room is opened at the Maison D'Ailleurs, Yverdon. Science fiction museum with Giger Library, renovated prison cells with paintings, sculptures and Alien props.

## 1992

On February 8, the Giger Bar opens in the Kalchbühl Center, Chur. The proprietor is Thomas Domenig. Juhani Nurmi produces, for Finnish television, the 30-minute documentary *Giger's Passage to the Id* in Davos, Chur and at Walo Steiner's in Asp. Jürg Federspiel gives an interview for the program. H.R.G. is interviewed in the Giger Bar for a BBC *Omnibus* program on Ridley Scott. H.R.G. meets Roman Güttinger, one of the largest collectors of *Alien* props. H.R.G. takes part in the Swiss television program *Dynamix*.

Launch of the computer game *Dark Seed*, produced by Cyberdreams (Patrick Ketchum) utilizing the works of H.R.G. Work on the *Zodiac Fountain*. Large H.R.G. retrospective opens in the Museum Baviera in Zurich.

H.R.G. writes a short story about his occult experiences, which appears in the book *HR Giger Arh+* published by Benedikt Taschen Verlag. Paul Grau subsequently features the story - about the *Satan's Head* in H.R.G.'s collection - in the program *Unsolved Mysteries*, broadcast by the German television corporation RTL.

Giger is given the 16mm film *Sex, Drugs and Giger*, a 4 1/2 animation based on his paintings, by Sandra Beretta and Bättsch. The *Baphomet Tarot* created by H.R.G. and Akron for A.G. Müller of Neuenhausen/Rhine is premiered in the Giger Bar in Chur and in the Museum Baviera, Zurich.

### **1993**

The *Alien* exhibition opens in the Museum Baviera, Zurich. Roman Guttinger shows a large selection from his private collection. The exhibition is chiefly devoted to *Alien 3* One-man retrospective in the Galerie Humus. Interview with ARTE TV. One-man show in the Galerie Herzog, Büren zum Hof. From August onwards, H.R.G.- works with Sandra Beretta on the projects close to his heart, the books in particular. Swatch decides not to collaborate with H.R.G. as planned earlier. One-man show entitled *H.R. Giger's Watch Abart '93* staged in the Galerie Bertram, Burgdorf, and in the Alexander Gallery, New York. The latter exhibition is coordinated by Leslie Barany, who also edits the catalog *H.R. Giger's Watch Abart '93*.

### **1994**

Sascha Serfoezoe and Mia Bonzanigo assume charge, on Giger's behalf, of exhibitions in German, French and Italian speaking locations. One-man

show entitled *Giger's Watch Abart* in the Galerie Mangisch, Zurich; one-man show in the Galerie Eclisse, Locarno.

H.R.G. is guest lecturer for a semester at the College of Design (GBMS) in Zurich. In February, he begins work on the film *Species* for MGM.

Takes part in group exhibitions in the Galerie Hartmann, Munich, at the Tattoo Convention in Bologna, and in the festivals *Fetisch & Kult*, Tempel, Munich and *Du Fantastique au Vesionnaire* in Venice. H.R.G. starts planning a Giger-Museum to present the full scope of his work. Begins work on the ghost train for *Species* in collaboration with Atelier de Fries and Andy Schedler of FormArt.

## 1995

Serfoezoe works with Giger on special projects. He develops the special gift of being able to decipher H.R.G.'s handwriting without wanting to change its content or put it in good German. The *Ghost Train* is transported to L.A.. One-man show as part of the *13ème festival du film fantastique* in Brussels. One-man show in Giessen Kunsthalle, *Konfrontationen* with Sybille Ruppert. Other exhibitions including *Le Train Fantôme* in the Maison D'Ailleurs, Yverdon; *Synaesthesia*, Mary Anthony Galleries, N.Y.C., Psychedelic Lolution Gallery, N.Y.C.; *Abitare il Temo*, Delirium Design, Verona.

Continues work on *Species*, the science-fiction film by R. Donaldson based on the screenplay by D. Feldman and produced by Frank Mancuso, Jr. for MGM, L.A.. For the film, H.R.G. designs and extraterrestrial beauty and a "minimalized" *Ghost Train*. The film is released in the USA in July and is MGM's biggest success to date: box office take is US\$ 17.1 million in one weekend alone.

H.R.G.'s work on *Species* inspires him to build a *Garden Ghost Train*, which he creates as outdoor installation, constructing a 7 1/4-gauge railway in his garden. He is helped by Harry Omura, Florian, Stahl & Traum, Ball & Sohn, Robert Christoph Jr., Marco Poleni, Fritz Rütimann, Andy Stutz and Tanja Wolfensberger. Together with Giger Swiss artist Jean-Pierre Vaufrey creates an environment of tecno-detritus for the train to pass through. H.R.G. and S. Beretta tackle several book projects, including the book accompanying the film *Species*, published before the year is out, and another book on Giger's film designs. The editing and translating of both of

these books is supervised by Les Barany. He launches his project, *H.R. Giger Under Your Skin* and begins to assemble photographs of tattoos featuring Giger motifs.

H.R. Giger also works with Leslie Barany on a comprehensive book on his *Mystery of San Gottardo* project, to be published simultaneously in English and German. Together with computer graphics specialists Fabian Wicki in Berne and PanVision, H.R.G. creates 3-D images for a 1996 Benedikt Taschen calendar and begins on the book *www H.R. Giger com*.

### **1996**

Zurich, Kunsthaus: *Illusion, Emotion, Realität*, a centennial exhibition celebrating 100 years of film, curated by Dr. H. Szeemann. Further exhibitions in Vienna, Venice and Barcelona. F. Alain Gegauf becomes a friend and advisor to H.R.G.. H.R.G. participates with four drawings *Sex Education Charts* in the *Erotika* exhibit at the Kunsthaus Zürich.

Mia organizes a big retrospective in Milan, at the Palazzo Bagatti Valsecchi, *H.R.Giger - Visioni di Fine Millennio, Arteutopia*. Development of an idea for a new film project based on a story and sculpture by H.R.G.: *The Cross and the Blade*. Experiments with holograms, 100 x 100cm, in collaboration with Urs Fries and Fischers.

In collaboration with Thomas Riehn, the official Giger Internet WebSite goes online on March 19 under the address *www.HRGiger.com*. In the first year, over 200,000 visitors from over 100 countries log on.

### **1997**

Giger's new book *www HRGiger com*, an authentic life story of Giger from the early sixties till today, is published by the publishing company Benedikt Taschen, Cologne. On the 11th of September the St. Germain Gruyères AG purchase by auction the Castle St. Germain for the formation of the new Giger-Museum.

### **1998**

Giger's new book *Mystery of San Gottardo* is published by the publishing company Benedikt Taschen - Cologne. Book *H.R. Giger's Retrospective 1964 - 84*, Morpheus International - Los Angeles. CFM Gallery, New York, *International Artists - Peep Show*. Sapporo, Museum Otaru, *Phantastic Realism*. Caliban Gallery, New York, *Sculptures and Prints*, curated by

Leslie Barany. *Private Art-Collection of HR Giger* at the Castle St. Germain - Gruyeres.

## **2000**

H.R. Giger celebrates his sixtieth birthday. More than 1.000.000 visitors on Giger's official WebSite [www.HRGiger.com](http://www.HRGiger.com).

## **2001**

Carmen and Ingrid Lehner replace Barbara Gawrysiak as the directors of the HR Giger Museum. - Alf Bättig (KoKo) and Frank Holler join the Giger crew.

## **2002**

TASCHEN publishes *ICON HR GIGER* with text by the world famous psychiatrist Dr. Stanislav Grof, a good friend of Carmen and HRG. The foreword is by Les Barany, Giger's agent and friend. Launch of the H.R. Giger Museum jewelry line, rings, pendants, and belt-buckles. In March, a memorable trip to New York City with Carmen and Ronald Brandt for the opening of *HR Giger / NYC 2002* at Fuse Gallery.

## **2003**

April 12, celebration for the opening of the HR Giger Museum Bar and the opening of the Martin Schwarz exhibition, *Among the Living*, in the Museum Gallery. Jean François and Isabelle Chappellay are the new bar keepers. August 30, the unveiling HR Giger's *Sabotage* sculpture on Harakka Island, Finland.

September 5, opening of the exhibition, *HR Giger, Woodstock 2003*, at the Fletcher Gallery, in Woodstock, NY, curated by Les Barany. August 7th, the presentation of Giger's *Tattoo Biomechanoid* sculpture as an award for the Best HR Giger Tattoo at the Woodstock Tattoo & Body Arts Festival. November, American sculptor Paul Komoda visits and stays at Giger's home in Zurich to work with him on the *Baphomet* pendant.

## **2004**

August 5, opening of exhibition at the LOEB emporium in Bern, introducing the limited edition print for the financing and construction of the HR Giger Museum *Castle Train Ride*. September 16 - February 6, 2005, *Le monde selon H.R. Giger* (The World According to H.R, Giger), a 5 month

retrospective at Museum Halle Saint Pierre, in Paris, co-curated by Stephan Stucki/ArtCommunication. September 21, opening of *Biomechanoides Paris* at Galerie Arludik in Paris, December 17, H.R. Giger receives the *La Médaille de la Ville de Paris* award at Paris City Hall.

2004 also saw the release of the *Chtulhu News*, a limited edition portfolio of 6 prints, the H.R. Giger sterling silver *Baphomet* pendant, the introduction of *LI II*, the first in a series of five H.R. Giger collectibles from McFarlane Toys, the introduction of the *Giger SmartSkin* for cell phones by Wildseed Ltd. and the completion of several important projects, with the indispensable help of Giger's number one and long time sculpting assistant, Ronald Brandt, the three-dimensional *Passage* sculptures, the mini *Harkonnen* environment, a prototype car for the *Castle Train Ride*, and last but not least, the *Alien Back-scratcher*.

## 2005

Ibanez Guitars introduces the *HR Giger Signature Guitar Series*.

The opening of *Works Never Shown* at the Galerie Baviera, Zurich. April 14 - July 13: *HR Giger in Prague*, a retrospective at the National Technical Muzeum, Prague, Czech Republic. The success of the show is marred by the fact that the two important paintings *ELP I* and *ELP II* disappeared before the works were returned to Zurich after the close of the exhibition.

Grof Transpersonal Training and Carmen organize a seminar with Stan Grof and HR Giger. Special guest is their friend Albert Hofmann. The 99 years old discoverer of LSD is still in very good shape.

On December 1<sup>st</sup> Urs Treppe opens up the *Gigeregg* in St.Gallen, Switzerland - a shop offering Giger art and items ([www.gigeregg.ch](http://www.gigeregg.ch)). Eli Livingston, under Giger's supervision, finishes sculpting the silver *Guardian Angel* pendant in time for Christmas. Dr. Carlos Arenas of the University of Valencia, Spain, publishes his PhD thesis, *El mundo de Hr. Giger*.

## 2006

Giger and Carmen get married.

May, 24, Opening of a big retrospective in the KunstHausWien in Vienna, co-curated by Stephan Stucki. The vernisage serves as opportunity for a happy reunion of the artist's close friends, affectionately referred to as the "Giger Gang". Sept. 2, Giger attends the opening ceremonies of the *Internationale Biennale Austria-2006* in Hüttenberg, Kärnten.

In a renewed relationship with Celtic Frost an agreement is reached to license the *Satan I* painting as T-shirts, commemorating the 20<sup>th</sup> anniversary of its first appearance as the cover of their first album, *To Mega Therion*. The biography of Herbert M. Hurka, *HR Giger - Magier der Airbrush* (Frank Festa Verlag, Germany) is in preparation.

October, 5, Giger attends the opening of the group exhibition *In den Alpen*, at the Kunsthaus Zürich. Matthias Belz, Marco Witzig and Oliver Ludwik prepare the complete work catalogue. Les Barany shows he is still a great art director by designing a new series of ads for the 2006 edition of Ibanez guitars.

## **2007**

Solo exhibition from June to September at the Bündner Kunstmuseum Chur. - Start of the new homepage [www.hrgiger-museum.com](http://www.hrgiger-museum.com). Together with Ronald Brandt, Giger finishes a 1/6 scale, fully detailed, model of the Museum Giger Bar.