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HIGHLIGHTS

WINTER

2024

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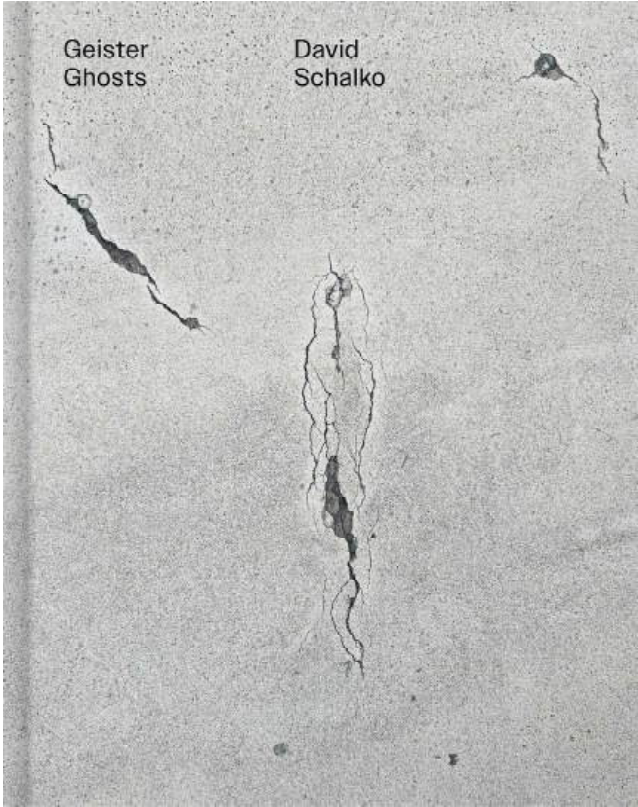
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David Schalko

Ghosts

Editor David Schalko
Text and Photography David Schalko
Design Sandra Berchtold

Language German, English
Details Hardcover, 26 x 21 cm, 144 pages, 120 ill. in color
Publication date 11/2024

ISBN 978-3-99153-148-7
GTIN 9783991531487

www.vfmk.org/books/david-schalko

David Schalko, known as the director and writer of series such as *Altes Geld* and *Braunschlag*, is releasing his first photo book, *Geister*. It is the collection of an obsession: Schalko's creatures, which he continuously and everywhere discovers, are stains and marks on streets, in backyards, and most prominently on house walls and in stairwells. Through his close-up shots, these details transform into independent objects, faces, or scenes. The photos are accompanied by captions in Schalko's distinctive blend of irony and depth. In this way, his creatures tell us stories and make us smile. A truly extraordinary photo and art book!

The photographs depict stains and deposits of dirt or paint on everyday surfaces. This rough aesthetic is echoed in the book design: the linen cover mimics the texture of the asphalt motif on the cover. The book block has been trimmed, revealing the gray cardboard at the cut edges of the hardcover.

Since most photos were taken with a smartphone, they are intentionally not displayed full-page, preserving a poetic atmosphere—similar to that of a photo-poetry book.

"On display are a total of 106 smartphone photos that, as Schalko describes, possess a 'punk asphalt aesthetic' and share one common trait: they tell a story, even if at first glance they appear to be nothing more than random splashes and marks on the street. Dried urine traces left abundantly by dogs on every city corner, small scratches on walls, cracks in façades. But Schalko sees 'ghosts' in them, ghosts that 'can also be startled,' a 'mirage,' quotes from films, and things others fail to notice."— Marco Weise, *Kurier*, November 9, 2024

ISBN 9783991531487



EUR 38,00

Es war die beste Entscheidung meines Lebens, in Disneyland zu kündigen.
It was the best decision of my life to quit my job with Disneyland.



64



Inwiefern nervig?
Annoying in what way?

Die Verdauungsprobleme sind
meine geringsten Probleme, Herr Inspektor.
*My digestion problems are the least
of my problems, officer.*

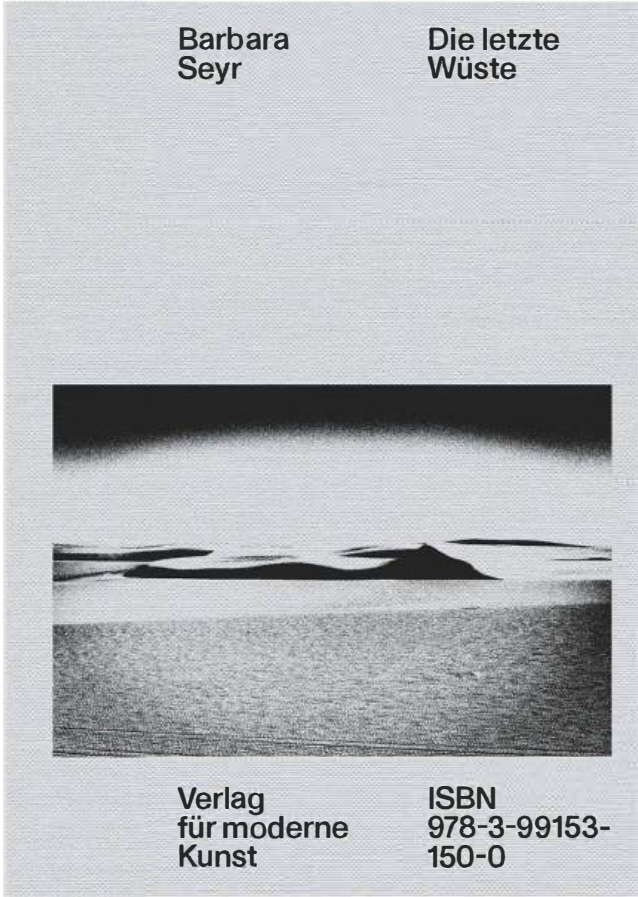
65

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Barbara Seyr

Die letzte Wüste

Editor Barbara Seyr
Texts Raoul Schrott, Barbara Seyr
Design Simon Walterer

Language German
Details Hardcover, 24 x 17 cm, 112 pages, num. ills in color
Publication date 11/2024

ISBN 978-3-99153-150-0
GTIN 9783991531500

www.vfmk.org/books/barbara-seyr

The Sahara is the largest desert in the world, filled with seas of sand, gravel plains stretching to the horizon, sandstone mountains, and volcanoes rising as high as 3,000 meters. In December 2022 and January 2023, photographer Barbara Seyr, together with writer Raoul Schrott and his team, undertook a journey to that location. From Algier to Tamanrasset, from the Mediterranean to the Sahel. What they discovered, learned, and experienced along the way has been recorded in a logbook. This volume is an inspiring and thought-provoking photographic and literary portrait of this "Last Desert."

"Desert means 'lonely, empty, raw, and rough.' I like the vastness that the word connects with the English 'vast,' and the desolation; but why? However, one thing the desert is not: shapeless. On the contrary, it reveals the Earth's original formations, long before they were greened and cultivated. Why I like this, I know."

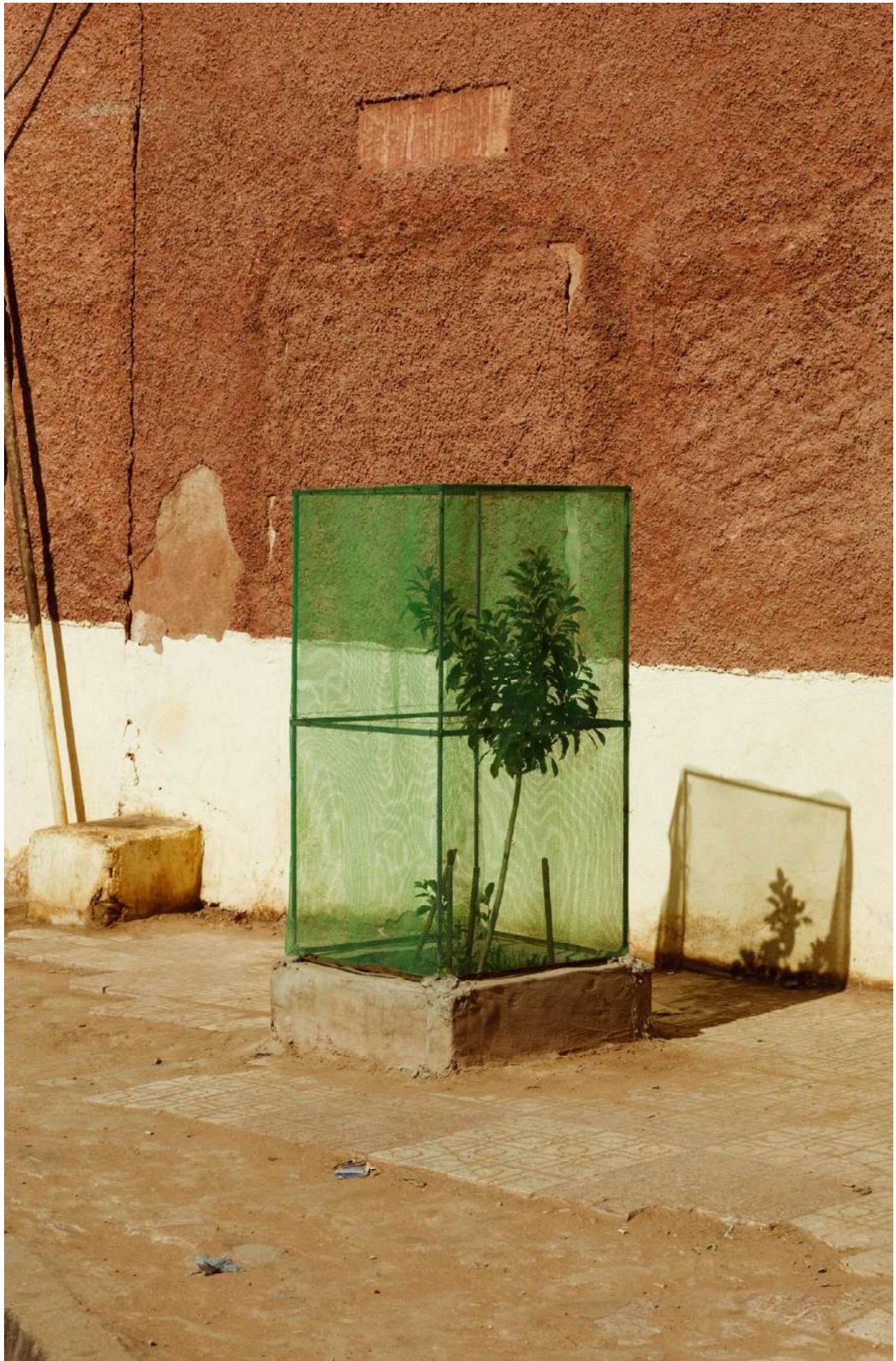
"A story of man and the world and the desert – on an expedition in the Algerian Sahara." – Raoul Schrott, ZEIT No. 25/2023

ISBN 9783991531500

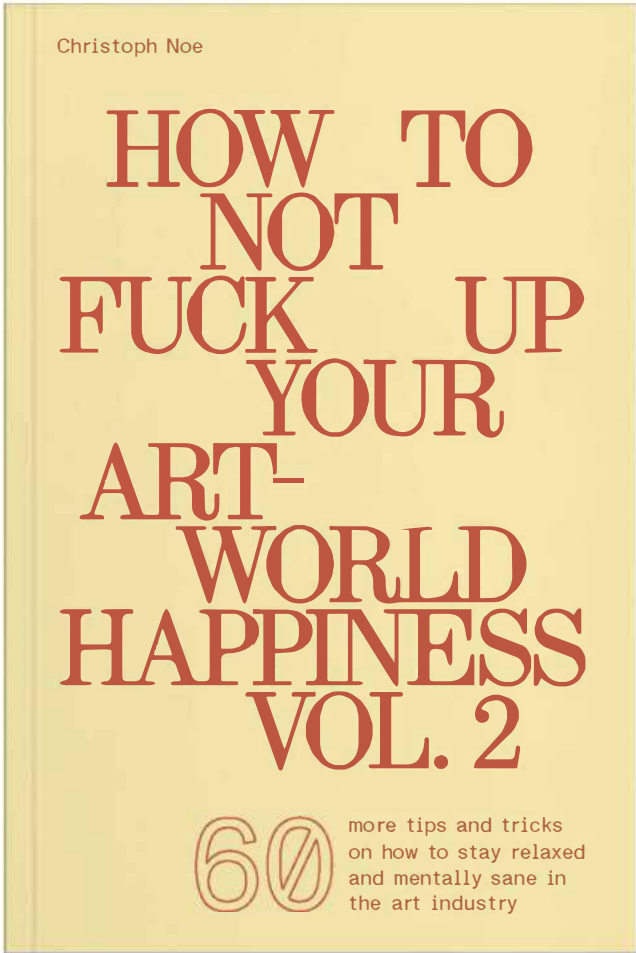


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EUR 33,00



V F M K



Christoph Noe

*How To Not Fuck
Up ... Vol. 2*

Editor Christoph Noe
Texts Christoph Noe
Design Raphael Drechsel

Language English
Details Paperback, 112 pages, 18 x 12 cm
Publication date 09/2024

ISBN 978-3-99153-134-0
GTIN 9783991531340

www.vfmk.org/books/how-to-not-fuck-up-2

Author, art entrepreneur and art advisor, Christoph Noe, is back with his next round of advice on maintaining positivity in the art world with "How To Not Fuck Up Your Art-World Happiness – Volume 2."

This latest collection of guidelines is a follow-up to Noe's bestseller, continuing the conversation of how to stay sane, engaged and even enthralled working in the art world. "After working all these years in the creative industries, I've found it essential to continuously rediscover the charm while at the same time remaining vigilant in avoiding unpleasant situations. With this next volume, I hope to inspire my readers to do the same," Noe explains. Once again, Noe addresses all the actors of the art market, and even those not yet in it, with his

witty tips, tricks and hacks that he's learnt the hard way, so you don't have to.

Christoph Noe founded the Ministry of Art in 2005 with a focus on Chinese artists from the post-1970s and 1980s generation. In 2013 he co-founded LARRY'S LIST, a premier resource for art collectors. Other publications by Noe include The Private Art Museum Report 2023 (2023), The Next Gen Art Collectors Report (2021), Art Collector Report (2015), Liu Ye, a catalogue raisonné for the painter Liu Ye (2015), and Hong Kong Artists: 20 Portraits (2012).

"However, according to Christoph Noe's philosophy, no saccharine gurus looking at a work of art with an enigmatic gaze and the buyer from top to toe. The art market can, and should, also be fun. On the surface, "How to Not Fuck Up Your Art-World Happiness" looks like one of those curious oracular books to be asked questions by randomly opening to read the answer. Scrolling through it, you realize that you have in your hands an amusing vademecum for moving happily in the art market." – Alessia de Antoniis, mainintown.com



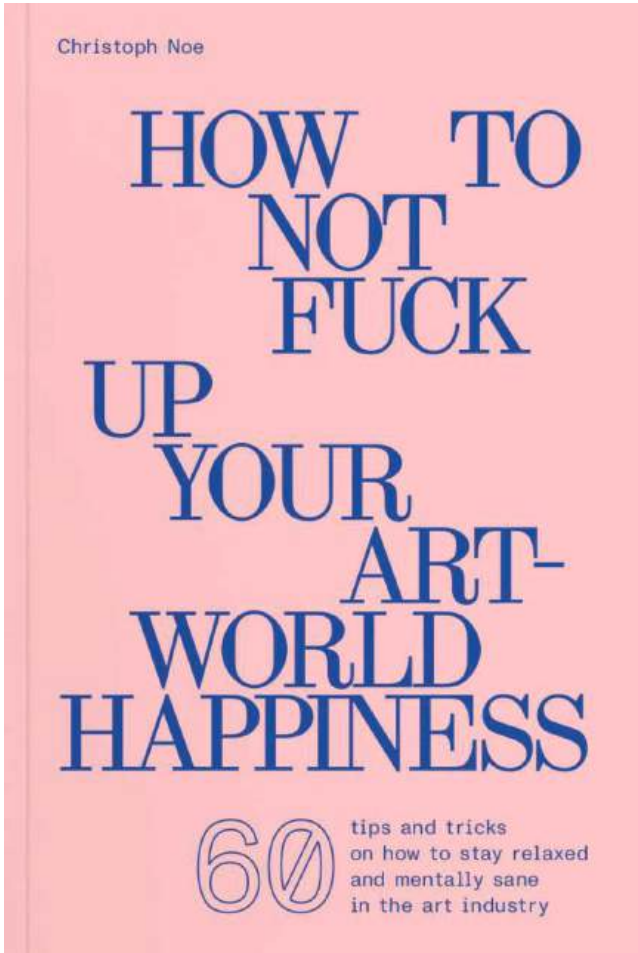
EUR 18,00

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BRACE

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DERLY

Aging is inevitable. At some point, you will find that when you go to a party (of course, not an art party) you are more often the shuttle for your kids than partying yourself. However, that should not make you age out of relevancy. We have seen a number of those "40 Under 40" lists (the author, too, has contributed to the creation of such lists) but where are the stories about the senior citizens? It would be refreshing to hear about a seventy-eight-year-old joining a blue-chip gallery straight from the old people's home or a retired fireman turning into a museum tour guide or perhaps an editor that conceived art museum guides for senior peers. Let's explore the other side of the age spectrum; otherwise, the pursuit of youth may result in a "10 Nepo-Kids Under 10" list.

V F M K



Christoph Noe

*How To Not Fuck Up...
Vol. 1*

EDITOR Christoph Noe
TEXTS Christoph Noe
DESIGN Raphael Drechsel

DETAILS
Softcover
88 pages, 18 x 12 cm
Language English

PUBLISHED 10/2022
ISBN 978-3-903439-70-2

www.vfmk.org/books/christoph-noe-how-to-not-fuck-up-your-art-world-happiness

LARRY'S LIST's Christoph Noe has made a list of his very own: 60 tips and tricks on how to keep sane while living and working in the art world.

The advice is both entertaining and enlightening, reminding readers of the charm of working in the art world while also warning against some of the pitfalls. To this end, the comprehensive guide addresses all actors in the art market including also those in the art service industries who are often kept behind the scenes.

"This guidebook is my contribution to look at the positive side of the art world and give first-hand advice, tips and food for thought for a fresh perspective," explains Noe.

ISBN 9783903439702



EUR 18,-

That was one of the most unique recommendations I ever received. The collection of German-Indonesian businessman Wiyu Wahono consists of works that incorporate living elements like plastic bags filled with live fish and mushroom cultures. He was very excited to say most of the works he bought directly lost value after purchase. Why? Because they cannot be or are very difficult to be resold. Once you accept that you cannot resell, you are fully free from the market and are able to enjoy the artwork as it is.

COLLECT WORKS THAT LOSE VALUE 35

50

36 BREAK PATTERNS

A typical art-world dinner goes like this:

30 min: Showing around IG artist accounts.

30 min: Discussing which artists you recently bought and who appreciated in value.

30 min: Revealing which artist you are trying to buy because they will appreciate in value (accompanied by some insider information that they will sign up with a certain gallery).

(0 min: Mentioning the artist whom you bought and who lost value)

We love market chitchat. But not always. And not always on the same topics. Next time, truly impress us and mention the name of an artist who resonated with you personally. An exhibition you visited twice. A curatorial concept that you found surprising. A moment in a museum when you were laughing because of joy.

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For
little
people

V F M K



Rosa Schaberl

Als meine Oma beschloss ...

Author Rosa Schaberl
Illustrations Frau Isa
Design Sandra Berchtold
Concept Rosa Schaberl with VFMK

Language German
Details Hardcover, 24,5 cm x 28,5 cm, 48 Seiten
Publication date 11/2024

ISBN 978-3-99153-140-1
GTIN 9783991531401

www.vfmk.org/books/als-meine-oma-beschloss-zu-vergessen

Memories are like vanilla crescents – sweet, delicate, and fragile. *Als meine Oma beschloss zu vergessen* ("When My Grandma Decided to Forget") is the debut novel by young author Rosa Schaberl, inviting readers into a world brimming with small stories and sweet details of everyday life with a grandmother slowly retreating into her own reality. Told through the eyes of a child, the author shares the growing loss of time and family, immersing readers in a world filled with vanilla crescents and love. Rosa Schaberl's ability to blend emotional depth with poetic language in a way that resonates with young readers makes this book a profoundly moving reading experience.

This book explores the theme of dementia with poetic sensitivity and empathy, and is written for children aged six and up.

A heartfelt children's book by Rosa Schaberl, illustrated by graffiti artist Frau Isa.



EUR 20,00

Als meine Oma alt war, also nicht nur alt,
sondern wirklich alt,

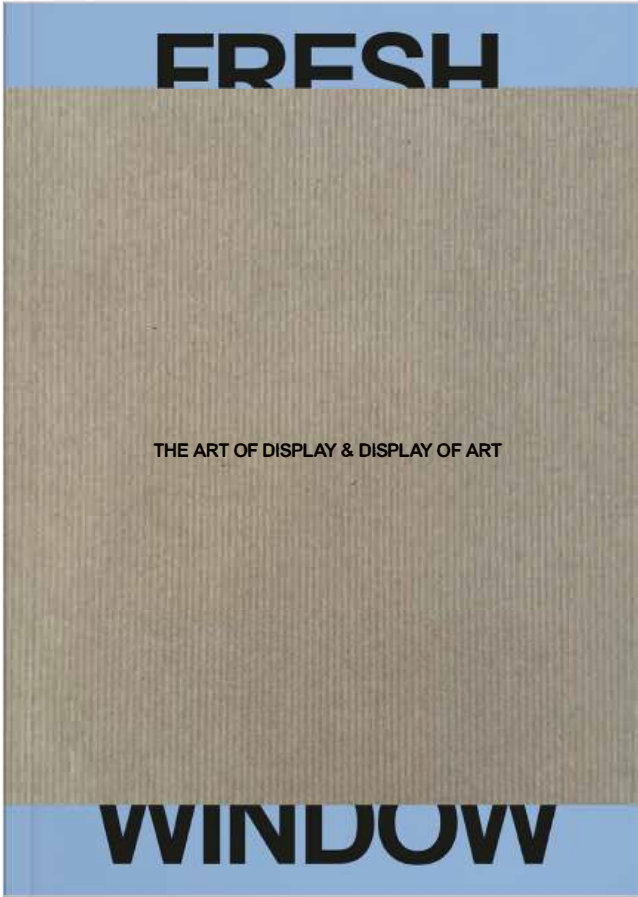
super richtig mega uralt.

Als meine Oma so alt war, dass sie ihren gebeugten Rücken lieber
auf einen krummen Holzstock stützen wollte. Und als sie so alt war,
dass sie nur noch ganz komische Schläger im Radio hörte.

Als meine Oma also genau so super richtig mega uralt war,
entschied sie an einem Morgen, dass sie alles, was sie wissen wollte,
schon weiß. Alles, was sie lernen wollte, hatte sie schon gelernt.
Und alles, was sie gelernt hatte, hatte sie bereits an uns weitergegeben.



V F M K



Fresh Window

*The Art of Display &
Display of Art*

Editor Museum Tinguely, Basel
Redaktion Tabea Panizzi, Andres Pardey
Texts Theo Carnegie-Tan, Adrian Dannatt, Natasha Degen, Blake
Gopnik, Melanie Keller, Tabea Panizzi, Andres Pardey, Roland Wetzels,
Alys Williams
Design Raphael Drechsel

Language German or English
Details Softcover, 240 pages, 27 x 22 cm, 200 ills. in color, 98 ills in
b&w
Publication date 12/2024

ISBN (German Edition) 978-3-99153-142-5
GTIN 9783991531425
ISBN (English Edition) 978-3-99153-143-2
GTIN 9783991531432

<https://www.vfmk.org/books/fresh-window>

How does art become a subversive partner of consumer culture? And how does the gaze into a shop window merge with that into a museum? Fresh Window illuminates a rich chapter in art history, where the shop window becomes a stage, and the promise of consumerism transforms into art. Spanning from the opulent displays of the early 20th century to the radical performances of today, this book bridges commerce, creativity, and societal change. Since the late 19th century, the shop window has shaped the urban landscape, mediating between the promises of consumer goods and the desires of passersby. The exhibition Fresh Window: The Art of Display & Display of Art at the Museum Tinguely, inspired by Marcel Duchamp's iconic work *Fresh Widow*,

explores the window as a membrane between public space and hidden desire, between art and life. Many artists not only earned a living through window displays but also used this setting as a testing ground to experiment with new practices. Works by artists such as Jean Tinguely, Andy Warhol, and Marina Abramović reveal how the boundary between consumer culture and artistic experimentation is continually renegotiated—sometimes ironically, sometimes shockingly. With a wealth of essays and visual material, Fresh Window vividly illustrates the intriguing history and current relevance of this hybrid art form that has shaped urban spaces and continually challenged consumer society. An inspiring work for all who see art as a dynamic interplay between creation and audience.

"The exhibition certainly delivers on its promise – it showcases the immense creativity possible within a small space and demonstrates how artists, with their unique perspective on an ordinary shop window, can open a portal to an entirely different world."
SWR Kultur am Morgen on SWR Kultur,
program aired on Wednesday, December 4, 2024, at 6:00 AM.

ISBN 9783991531425



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EUR 38,00

G ⊃ AZE

A shop window can be a place for presenting and addressing not just objects but also urgent and pressing socio-political issues. Artists do this by drawing on the strolling and gazing evoked by window displays and integrating this into their actions. In her performance *Role Exchange*, Marina Abramović personally experienced what it meant to be at the mercy of prying eyes. She spent two hours sitting in the window and assuming the role of a prostitute. While the sex worker represented the artist at an appointment in her exhibition, Abramović was selling herself and, in doing so, exposing herself to the accompanying sense of shame that is rooted in social and moral norms. Only the curtain was able to shield the interior space from the public and provide an impression of privacy. In Jiajia Zhang's *Fenster (Script)*, the view through the window is permanently denied. The list of times recalls the opening hours of a shop. In reality, however, Zhang is disclosing the times at which her daughter is awake and has to be fed, as a means of pointing to her parallel existences as an artist and a mother. She is questioning the separation of private and public, of the intimate and the exposed. Maria Teresa Hincapié played with the transparent surface of the window. She flirted, cleaned, concealed, revealed, and conveyed the gender-specific inequalities that she felt confronted with in the late twentieth century. And many of Viada Delmar's performances have also examined the roles ascribed to women in our society in a variety of situations – such as in the wake of the war in Croatia or as an older person over sixty. In these performances, she makes elementary use of the shop window as a platform for addressing an audience that is both impartial and as large as possible.



147 Viada Delmar: *Role Exchange*, 2010, courtesy of the artist

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Kunsthhaus Graz

*24/7 Work between
meaning*

Editor Katia Huemer, Andreja Hribernik
Texts Martin Grabner, Katia Huemer, Agnes Maier, Simon Nagy, Katja Praznik, Eva Tropper
Design Karin Buol-Wischenau

Language German, English
Details Softcover, 23 x 16,5 cm, 244 pages, num. ill. in color
Publication date 10/2024

ISBN 978-3-99153-135-7
GTIN 9783991531357

www.vfmk.org/books/24-7-work-between-meaning-and-imbalance

24/7 Arbeit zwischen Sinnstiftung und Entgrenzung ("24/7 Work between meaning and imbalance") - Despite the apparent freedom from rigid structures and time cards, many employees continue to struggle for fair conditions. Invisible work such as unpaid housework or care work, frequently carried out by women, is also a social problem at present and shows the need to address inequalities and exploitation. The struggle for higher wages now faces such terms as New Work, 4-day week and work-life balance. Are these just hollow phrases or realistic demands in a time of maximum stress? Work is not just to be considered from the economic viewpoint, however; it can and should be a source of meaning and fulfilment, too. In modern-day consumerist society, in which people are focused on

material possessions, work has turned into a mere means to an end, to enable consumption;

Artists:
Maja Bajević, Julien Berthier, Louisa Clement, Manuel Correa & Marina Otero Verzier, Jeremy Deller, Antje Ehmann & Harun Farocki, Aldo Giannotti, Liam Gillick, Lisa Großkopf, Andreas Gursky, Theresa Hattinger & Michael Hieslmair & Michael Zinganel, Tehching Hsieh, Johanna Kandler, Peter Kogler, KURS (Miloš Miletić, Mirjana Radovanović), Luiza Margan, Pia Mayrwöger, Sam Meech, Michail Michailov, Elisa Giardina Papa, Nika Radić, Martha Rosler, Sebastian Schmieg & Silvio Lorusso, Christoph Schwarz, Selma Selman, Santiago Sierra, Lia Sudermann & Simon Nagy, Oliver Walker

"In Austria, discussions about work are most often led by people whose livelihoods don't depend on having to work in precarious jobs. Through film, installations, and interactive elements, the Kunsthhaus Graz illustrates how the concept of work has evolved over the past decades. Suddenly, we're talking about work-life balance and invisible – often unpaid – care work. Meanwhile, artificial intelligence is slowly taking over writing and composing, as we continue to drag ourselves into offices and factories early in the morning." – Jakob Thaller, *Der Standard*, May 3, 2024



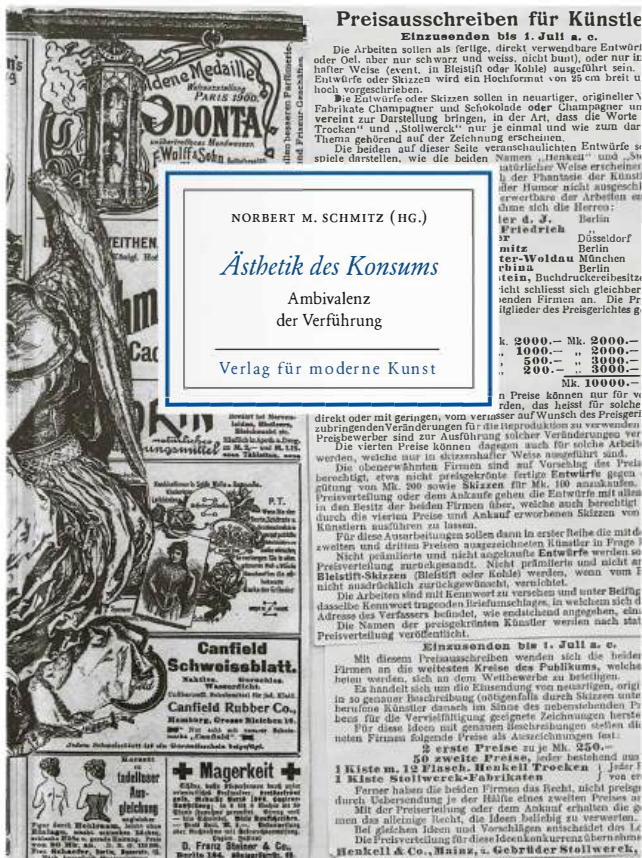
EUR 24,70



Theresa Hattinger, Michael Hieslmair, Michael Zinganel
→ S. 26 / p. 27

V F M K

Ästhetik des Konsums



Ambivalenz der Verführung

Editor Norbert M. Schmitz
Texts Alexander Becker, Bazon Brock, Agnes Bube, Annika Frye, Dennis Improda, Matylda Krzyczowski, Marlon Lieber, Norbert M. Schmitz, Gerhard Schulze, Harald Stübinger, Frank Trentmann, Wolfgang Ullrich
Design Sybille Dörfler in Zusammenarbeit mit Norbert M. Schmitz

Language German
Details Softcover, 23 cm x 16 cm, 344 pages, num ills. in color
Publication date 09/2024

ISBN 978-3-99153-053-4
GTIN 9783991530534

www.vfmk.org/books/aesthetik-des-konsums

The concept of consumption has a difficult time in the political discussion, especially in view of the ecological crisis of our time, but also much earlier in the traditions of a cultural critique of civilization. Here, consumption characterizes a false life in contrast to an earlier social state of authentic satisfaction of true needs. Consumption does not so much represent paradisiacal abundance, but rather excess and unnecessary.

Consumption, beyond its usual cultural-critical devaluation, should first of all be seen as a civilizational practice that played and continues to play an important role not only in the economic but also social constitution of the modern individual in secularized functional societies, especially in the experiential society of our day.

It is about the aesthetics of consumption insofar as the dynamics of modern consumption co-founded the dynamics of aesthetic forms in all areas of life and, conversely, found a motor in them. This makes it part of the same civilizational process that made art and design possible in the first place. The latter in particular cannot be separated from the need and possibility of consumption from its emergence together with art and modern market economy at the beginning of the Renaissance and its development with industrialization. If today, in view of the catastrophic social and ecological effects of consumption, we rightly practice and have to criticize consumption, then this also necessarily leads to a criticism of art and design.

"How, perhaps, do art and design offer only limited possibilities to break free from the forced constraints of a capitalist world economy leading to catastrophe, or does their structure necessarily lead to a catastrophe where, in the end, there is a pure renunciation of all beautiful abundance for the sake of mere survival, creating a world where art and design themselves will likely have little place?"
– Norbert M. Schmitz

ISBN 9783991530534



EUR 28,00



Ästhetik des Konsums – Ambivalenz der Verführung



18.–20. JANUAR 2018
KESSELHAUS DER
MUTHESIUS KUNSTHOCHSCHULE,
KIEL

Ein Symposium des Forums für Interdisziplinäre Studien
der Muthesius Kunsthochschule

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Backstage Engelberg

Editor Dorothea Strauss
Texts Annette Hoffmann, Peter Kilchmann, Marius Risi, Dietrich Roeschmann, Dorothea Strauss
Design Studio Achermann, Zürich

Language German, English
Details Softcover, sewn binding, 23 x 16,5 cm x 2,4 cm, 280 pages, 168 ills. in color
Publication date 09/2024
Printed in Switzerland

ISBN 978-3-99153-130-2
GTIN 9783991531302

www.vfmk.org/books/backstage-engelberg

A Swiss monastery village steeped in history becomes a hotspot for contemporary art, curated by Dorothea Strauss.

A former shoemaker's cottage, an unused bowling alley, or the attic of a hotel – the exhibition BACKSTAGE ENGELBERG took place from June 23 to August 18, 2024, in unusual locations in the alpine community of Engelberg (Canton of Obwalden). The idea of realizing an exhibition in Engelberg came from Zurich gallery owner Peter Kilchmann. He invited Zurich-based curator Dorothea Strauss to develop a project for Engelberg. Paintings, photographs, objects, sculptures, drawings, installations, sound pieces, and videos – 53 artists from 18 countries have come together to show their work in

21 venues in Engelberg. Their creations are powerful reflections on today's world, addressing pressing issues such as climate change, sustainability, and explosive socio-political developments. The present 280- captures this unique journey of adventure with numerous texts (German/English) and an extensive illustrated section.

"Especially in times of uncertainty and turbulence in society, it is important to create space for curiosity, a spirit of discovery, a sense of community, and a desire for change," says curator Dorothea Strauss.

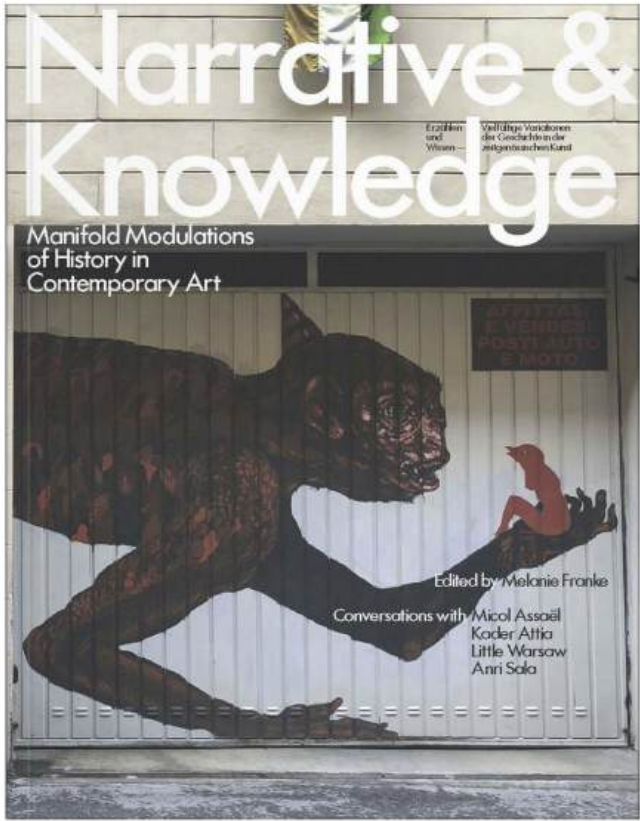
ISBN 9783991531302



EUR 38,00



V F M K



Narrative & Knowledge

Erzählen und Wissen

Narrative & Knowledge - Erzählen und Wissen
Manifold Modulations of History in Contemporary Art / Vielfältige Variationen von Geschichte in der zeitgenössischen Kunst

Editor Melanie Franke
Texts Melanie Franke, Heiko Schmid, Noam Segal, Clementine Deliss, Ulrike Gerhardt
Design cyan, Berlin

Language German, English
Details Open binding, 23 x 16,8 cm, 192 pages, 85 ills. in color, 89 ills. in b&w
Publication date 09/2024

ISBN 978-3-99153-104-3
GTIN 9783991531043

www.vfmk.org/books/narrative-knowledge

The way the artists represented in this volume frame historical objects and events through their works challenges the viewer to pose questions about alternative views of history. Across a broad range of perspectives, a multifaceted picture emerges, acting as an invitation to reconsider and rethink complex historical narratives in art.

Art is understood as an opportunity to develop a transgressive understanding that mediates between the disciplines to address the challenges of the present time. For the way we perceive the past governs how we will behave in the future – and how we will want to, be able to, or have to change.

Interviews with
Micol Assael, Anri Sala, Kader Attia, Little Warsaw

"Wenn wir davon ausgehen, dass wir uns in einer transformativen Zeit des epistemologischen Umbruchs befinden, in dem nach der Entstehung von Wissen gefragt und nach neuen Formen des Wissens verlangt wird, dann stehen »Veränderungen, die auf komplexe Weise mit dem geforderten und geförderten Transfer zwischen Wissen, Wissenschaft und Kunst zusammenhängen«,[1] im Zentrum dieses Wandels." Melanie Franke

ISBN 9783991531043



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EUR 27,00



V F M K



Re/Sculpture

Editor Prof. Dr. Peter J. Schneemann, Dr. Bernadette Walter, Dr. Yvonne Schweizer
Texts Peter J. Schneemann, Yvonne Schweizer, Seraina Peer, Paul Bernard, Anneliese Zwez
Design Noëmi Sandmeier, GFF Integrative Kommunikation GmbH, Biel/Bienne

Language German, French
Details Softcover, 22 x 28 cm, 264 pages, 67 ills. in color, 43 ills. in b&w
Publication date 08/2024

ISBN 978-3-99153-097-8
GTIN 9783991530978

www.vfmk.org/books/re-sculpture

Re/Sculpture: The Swiss Sculpture Exhibitions in Biel reflects on seven decades of exhibition history and explores the enduring legacy of this oldest and largest format in the country. Since its first edition in 1954, the Sculpture Exhibition has consistently attracted a national and international audience. The history of the series is told from the perspective of the visitors: How did they perceive the exhibitions? Is the artistic heritage still recognized in urban spaces? From the abstract tendencies of the 1950s to Thomas Hirschhorn's participatory project Robert Walser-Sculpture, the content of each edition has been the subject of intense debate. Art needs an audience, and the audience is shaped by art.

Catalogue texts for the individual editions of the Swiss Sculpture Exhibition: Students of the University of Bern, Institute of Art History.

"Biel-Bienne is a city of modern sculpture. Contributing to its international renown is the Swiss Sculpture Exhibition, the oldest and largest of its kind in Switzerland, held in Biel-Bienne since 1954. In its 70th year, "Re/Sculpture" looks back at the exhibition's history and its legacy. It is told from the perspective of the audience, who once visited the exhibitions and today live with their traces." *ch-cultura.ch*



EUR 34,00



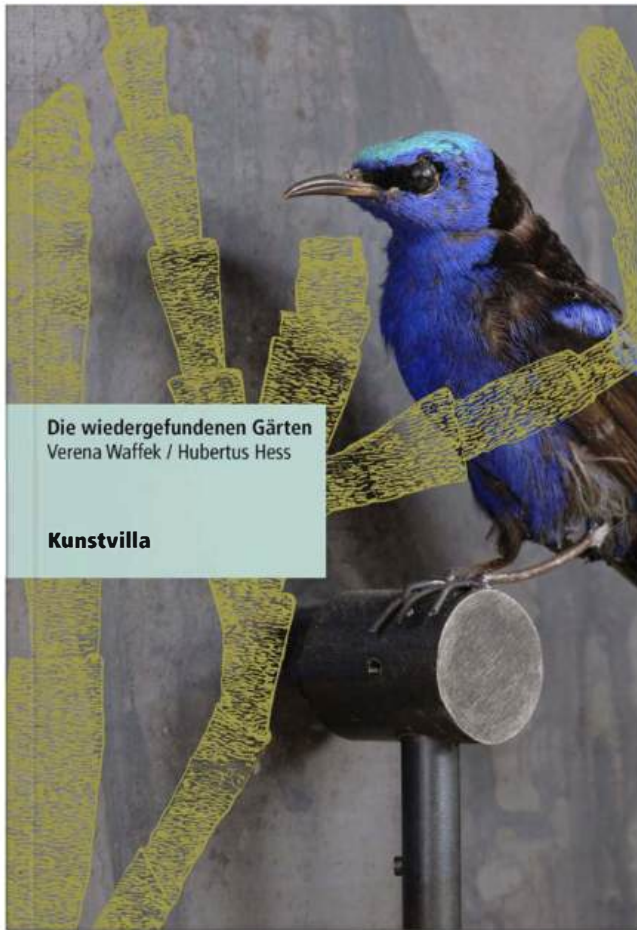
Henrik Plenge Jakobsen
Smoke, 2000
Installation
Fotografie / Photographie: Claude Joray



Ulrike Gruber
Ornament und Gebrechen, 2000
Installation
Fotografie / Photographie: Claude Joray



V F M K



Kunstvilla

Die wiedergefundenen Gärten

Editor Andrea Dippel
Texts Wolfgang Brauneis, Andrea Dippel, Harald Raab, Verena Waffek,
Marian Wild
Photograph Annette Kradisch
Design Wolfgang Gillitzer, gillitzer.net

Language German
Details Softcover, 24 x 16 cm, 112 pages, 60 ills. in color
Publication date 10/2024

ISBN 978-3-99153-141-8
GTIN 9783991531418

www.vfmk.org/books/die-wiedergefundenen-gaerten

In the creative output of Verena Waffek (*1953 Ehingen) and Hubertus Hess (*1953 Coburg), human imagination and the cultural transformation of both natural and artificial artifacts play a crucial role. Whereas Waffek prefers to enter into fictional situations that she elaborates during a working process into space-encompassing installations, Hess turns found pieces into complex objects.

The title of *The Rediscovered Gardens* refers to the garden of the art-villa which, as the residence of the prosperous Jewish hop-dealing and banking family Hopf, was once surrounded by a park. Due to a lack of archival material and because of postwar building activity, it is no longer possible to reconstruct the garden. It is a lost

garden. It is into this empty space that Verena Waffek and Hubertus Hess insert a *jardin artificiel*, a both artificial and artistic garden. Hubertus Hess designs richly associative assemblages against the *zeitgeist*. Verena Waffek conceives of a planning studio for cactuses, moss and lichen. The remembrance of what has been lost is combined with visions of how gardens could look in the future.

The companion volume presents the two artists through texts by Wolfgang Brauneis and Harald Raab, Andrea Dippel and Marian Wild. In addition, it offers extensive series of pictures documenting the site-specific installations that arose in the art-villa.

"Imagination and the cultural reinterpretation of both natural and artificial artifacts play a significant role in the work of Verena Waffek and Hubertus Hess." – Weltkunst.de

ISBN 9783991531418



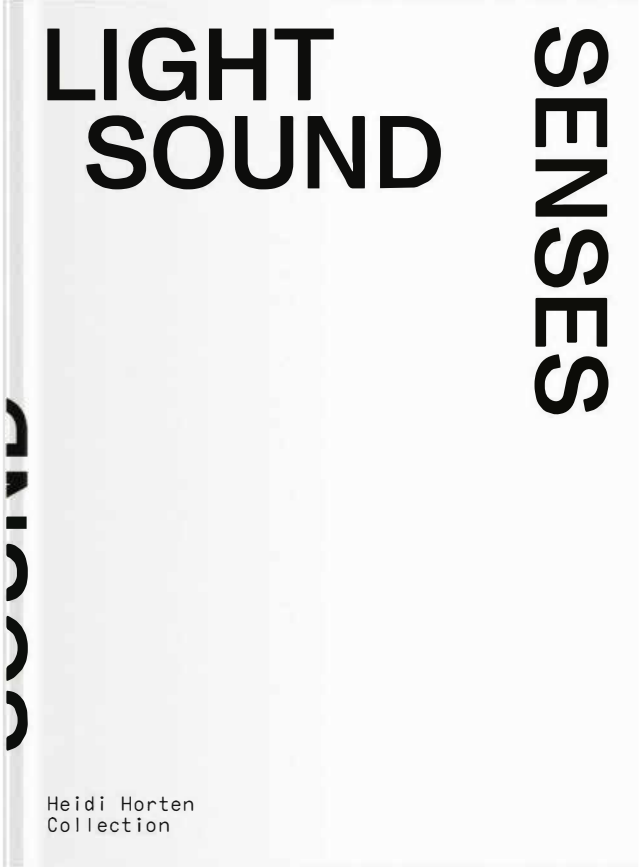
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EUR 19,00



Verena Wuffel, Planungstafel - Neue Pflanzkonzepte
für Kakteen im Garten, 2024, verschiedene Materialien,
Maße variabel, Besitz der Künstlerin

V F M K



Heidi Horten Collection

Light Sound Senses

Editor Agnes Husslein-Arco
Texts Agnes Husslein-Arco, Julia Hartmann, Andreas Beitin, Irene Noy, Barbara Lange
Design Bueronardin

Language German, English
Details Hardcover, 30 x 22 cm, 182 pages, num. ill. in color
Publication date 10/2024

ISBN 978-3-99153-132-6
GTIN 9783991531326

www.vfmk.org/books/light-sound-senses

The exhibition Light Sound Senses explores light as a physical and natural and aesthetically usable phenomenon and aims to stimulate our diverse sensory perceptions. Visitors are invited to engage with multi-sensory works of art to heighten their own awareness of space, time, light and sound. Light is explored as an indicator of technological development and as a cultural construct with symbolic meaning. Through works from the Heidi Horten Collection as well as loans from TBA21 and site-specific and immersive installation – realized exclusively for the exhibition by invited artists – Light Sound Senses conveys a deeper understanding of the nature of light, sound and our five senses.

With works by:

Siegrun Appelt with Constanze Müller, John M Armleder, Cibelle Cavalli Bastos, Olafur Eliasson, Tracey Emin, Cerith Wyn Evans, Dan Flavin, Ceal Floyer, Peter Friedl, Gelatin, Helga Griffiths, Lena Henke, Carsten Höller, Krištof Kintera, Edgar Knoop, Brigitte Kowanz, Joseph Kosuth, Bernhard Leitner, Paul McCarthy, László Moholy-Nagy, Iván Navarro, Ernesto Neto, Carsten Nicolai, Tim Noble & Sue Webster, Tony Oursler, Finnbogi Petursson, Ugo Rondinone, Christine Schörkhuber, SUPERFLEX, Iv Toshain and Martin Walde.

"The exhibition also has stimuli for the sense of smell. For instance, artist Helga Griffiths has created a scented lamp that preserves the scent of a place that no longer exists. Together with perfumer Karl Heinz Bork and Syrian Muhamad Aszizi, she recreated the smell of Aszizi's home in Damascus, which was destroyed by war, and placed it in the center of a lamp that projects the borders of various countries onto the wall. The lamp smells of sandalwood and Damask rose." –
Lena Grundner, KURIER, October 7, 2024

ISBN 9783991531326



EUR 38,00

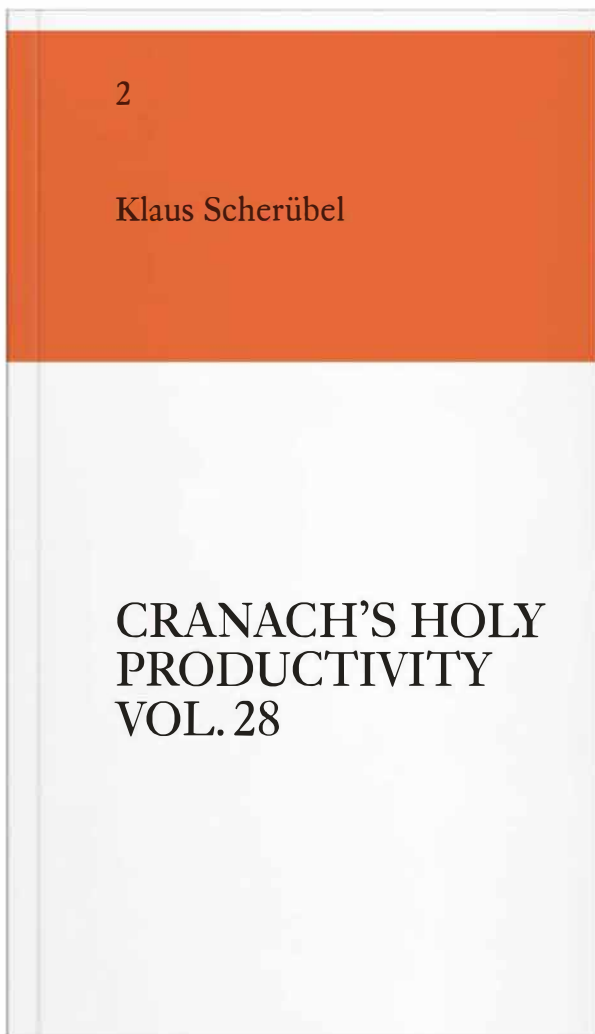


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An Insert by
Klaus Scherübel

*Cranach's Holy
Productivity VOL. 28*

Editor Sabine Folie
Texts Sabine Folie, Sandra Hindriks
Design Salome Schmuki and Leila Merkofer

Language German, English
Details Softcover, 26 x 25 cm
Publication date 06/2024

ISBN 978-3-99153-115-9
GTIN 9783991531159

www.vfmk.org/books/klaus-scheruebel

In the exhibition format "The Collection Viewed & An Insert by ...", alongside highlights from the Gemäldegalerie collection – from Bosch to Rubens – works are also displayed that relate to the insert. Designed as inserts into the temporarily arranged exhibitions, these are intended as critical responses from contemporary artists to the Academy's historical art collections. With Austrian artist Klaus Scherübel, who lives in Montreal, the format enters its second round.

Based on his installations situated within the museological genre of the period room, as well as other conceptually related works that interconnect aspects of imagery, publication, sculpture, architecture, and the dispositif of exhibition, Klaus Scherübel's current project for the Kunstsammlungen explores the mode of representation of space and architecture. This inquiry is tied to questions of artistic self-representation and strategies of productivity, exemplified through a work by Lucas Cranach the Elder, one of the most significant painters of the German Renaissance and Reformation.

"The centerpiece of the exhibition, however, is the room-filling installation, described by Scherübel himself as a 'form of imaginary theater.' The stage-like, schematic architectural fragments from the pictorial space in the painting are rendered tangible as three-dimensional objects." – *Puls24.at*

ISBN 9783991531159

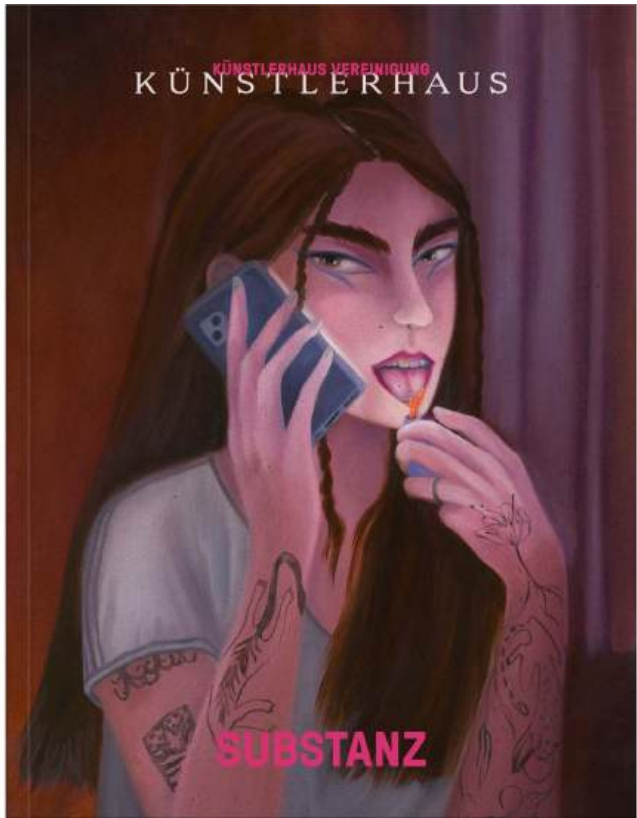


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EUR 12,00



V F M K



Künstlerhaus

SUBSTANZ

Editor Künstlerhaus, Gesellschaft bildender Künstlerinnen und Künstler Österreichs
Texts Christian Bazant-Hegemark, Esther Hladik, Günther Oberhollenzer, Tanja Prušnik
Design Leopold Šikoronja based on a design by Christian Satek

Language German, English
Details Softcover, 22 x 17 cm, 124 pages, 62 pages ill. in color
Publication date 10/2024

ISBN 978-3-99153-144-9
GTIN 9783991531449

www.vfmk.org/books/substanz

The Substanz – Empathy, Commitment, and Outrage in and beyond Art exhibition highlights the foundations from which we emerge: our humanity, our social integration, and our will to create, thus bringing our own selves and our personal position into the world. Using an exemplary approach, the exhibition presents national and international artists and cultural advocates whose art production and/or private initiatives are social acts. Through their art and their commitment, they strive to provide knowledge and stimulate emotional processes – they want to shake people awake, provide comfort, and give hope. Some artists form communities, launch campaigns, or initiate funding projects.

Others use specific artistic expressions to raise public awareness of urgent issues, enter into dialogue, or take a position themselves.

Artists:
Ines Agostinelli, Vlasta Delimar, Veronika Dirnhofer, Georg Hobmeier, Jung Hsu & Natalia Rivera, Florine Imo, Julian Jankovic, Nesterval, Jovana Reisinger, Jaqueline Scheiber, Christoph Schwarz, Selma Selman, tools4art, Darrel Toulon, Brittany Tucker, Johannes Wiener, Nazim Ünal Yilmaz, Laurent Ziegler

"A Celebration of Impure Art" – Michael Huber, Kurier, November 26, 2024

ISBN 9783991531449



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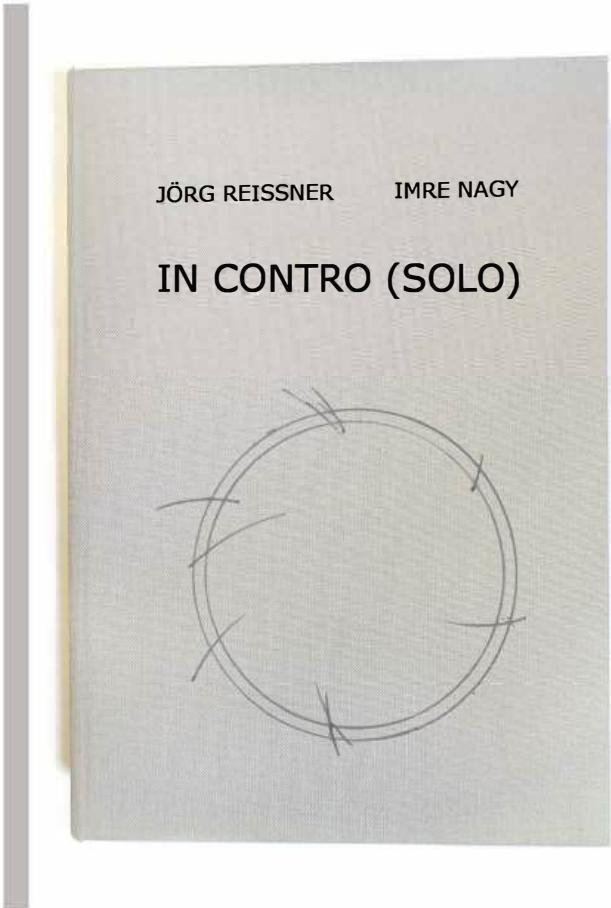
EUR 17,00



Beauty Is Life, 2020
Videostills
Produktion Production: Jovana Reisinger und Hochschule für Fernsehen und Film München



V F M K



Imre Nagy and Jörg
Reissner

IN CONTRO (SOLO)

Editor
Imre Nagy and Jörg Reissner
Texts
Victoria Dejaco, Maximilian Pellizzari
Design
Imre Nagy and Jörg Reissner

Language
German, English, Italian

Details
Hardcover, thread stitching, Half Cloth Binding
21 x 14,8 cm, 152 pages, 80 ill. in color

Publication date
09/2024

ISBN 978-3-99153-126-5
GTIN 9783991531265

The exhibition IN CONTRO (SOLO) shows paintings by Jörg Reissner (1984, IT) in a dialogue with sculptures by Imre Nagy (1975, HU). A central aspect of this dialogue is the mutual interest in the combination of various media, such as sculpture, object art, drawing and painting in their respective working practices. The juxtaposition and interweave of the works in the situation of these rooms in the historically defined context of Gefängnis Le Carceri challenges the similarities and differences of language generation processes and encourages to create an interpretative space in the collision of the languages which questions the limits of the reference languages themselves. (Maximilian Pellizzari)

The two artists Imre Nagy and Jörg Reissner have deliberately decided to enter into a dialog. They chose each other and consciously engaged with each other. They exposed themselves to each other, allowed the other to be present and intertwined very carefully in this publication. (Victoria Dejaco)

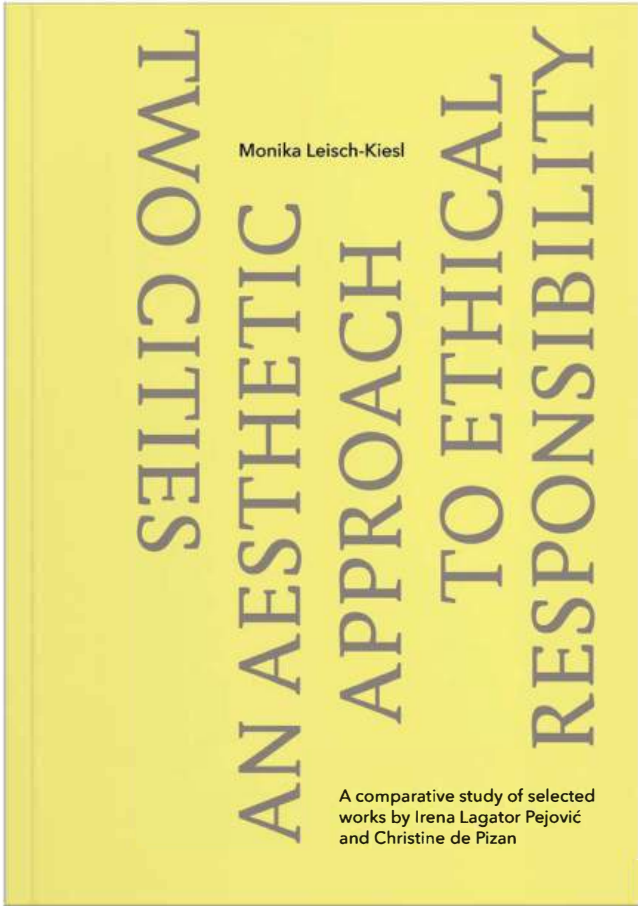
"Language creates 'reality.'
Observation and experience lead to decisions.
In this process, there is room for surprises and the willingness to
respond, as well as for contemplation, tranquility, and simplicity."
Die neue Südtiroler Tageszeitung, 23.05.2022



EUR 29,00



V F M K



Two Cities

Aesthetic Approach to Ethical Responsibility

Editor Monika Leisch-Kiesl
Texts Monika Leisch-Kiesl, Irena Lagator Pejović and Christine de Pizan, with an introduction by Miško Šuvaković and an afterword by Elke Krasny
Design Ivana Vujošević

Language English, German, Crnogorski
Details Softcover, 23 x 16 cm, 211 pages, num. ills in color
Publication date 10/2024

ISBN 978-3-99153-077-0
GTIN 9783991530770

www.vfmk.org/books/two-cities

A comparative study of selected works by Irena Lagator Pejović and Christine de Pizan with an introduction by Miško Šuvaković and an afterword by Elke Krasny.

At the heart of this text-picture volume are two outstanding artistic works, Irena Lagator Pejović's Knowledge of the Limited Responsibility Society (2009–) and Christine de Pizan's Livre de la cité des dames [The Book of the City of Ladies] (ca. 1405), both focusing on female city-building.

In her approach, Monika Leisch-Kiesl compares the relationship of ethics and aesthetics in the artistic and scientific practices of Renaissance writer Christine de Pizan and contemporary visual artist Irena Lagator Pejović.

An introduction by Miško Šuvaković undertakes a journey into an exciting rebus of books and cities spanning two different historical epochs and ecopolitical constellations; an afterword by Elke Krasny provides a feminist reflection on the ethics of urban responsibility under the conditions of capital.

"In his introduction, Miško Šuvaković, an internationally renowned theoretician, lecturer, writer, artist and curator, undertakes a journey into this exciting rebus of books and cities, spanning two different historical epochs and eco-political constellations. He responds not just to the aesthetic vigor of this text but as well to political and economic challenges and artistic potentials, spreading out intertextual suggestions in front of the reader." *e-flux*, November 2024



EUR 32,00

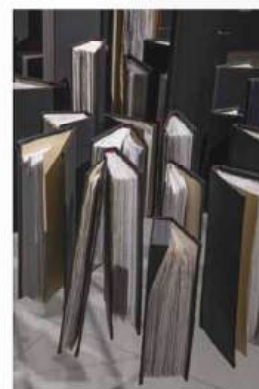


Figure / Abbildung / Slika 4

The Knowledge of the Limited Responsibility Society, 2009- , process oriented installation: fiscal receipts of citizens from different countries, bound in books changeable dimensions

Das Wissen der Gesellschaft mit beschränkter Haftung, 2009- , Installation-im-Prozess: Steuerbelege von Bürgern aus verschiedenen Ländern, gebunden in Büchern Abmessungen variabel

Znanje društva ograničene odgovornosti, 2009- , instalacija u nastajanju: fiskalni računi građana iz različitih zemelja, povezani u knjige promenljive dimenzije

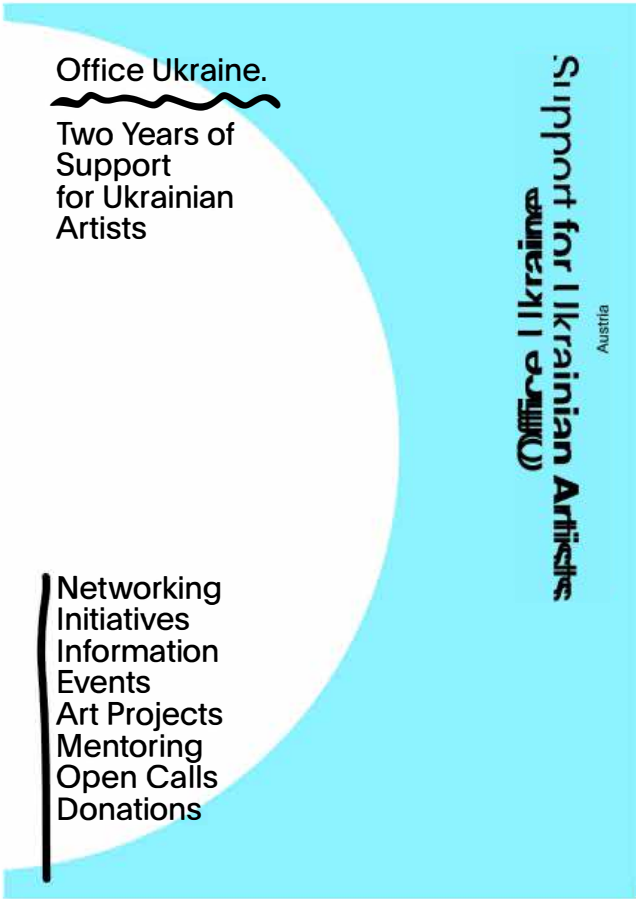
Venue: Art Gallery Nadažda Petrović, Čačak, Serbia
Courtesy of the artist
Photo: Ivan Petrović

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Office Ukraine

Two Years of Support
for Ukrainian Artists

Editor Office Ukraine. Support for Ukrainian Artists
Editorial team Susanne Jäger, Veronika Riedl, Margarethe Makovec,
Johanna Hierzegger, Natalia Gurova, Mark Napadenski
Texts Office Ukraine, Tanya Malyarchuk, Colette M. Schmidt, Ruth
Wodak
Design Andreas Wesle

Language English
Details Softcover, 24 cm x 17 cm, 216 pages, 196 ills. in color
Publication date 09/2024

ISBN 978-3-99153-099-2
GTIN 9783991530992

www.vfmk.org/books/office-ukraine

Office Ukraine connects displaced Ukrainian artists and cultural workers with the Austrian art scene and supports them in continuing their work in their respective fields.

Founded immediately after the beginning of Russia's full-scale war against Ukraine, the art and relief project sends a strong message of solidarity on the part of the local art scene and the Federal Ministry for Arts, Culture, the Civil Service and Sport.

This publication provides a comprehensive overview of the diverse activities of Office Ukraine. In addition to contributions from the team, numerous Ukrainian artists and supporters recount their experiences. A personal essay by author Tanya Malyarchuk and a discussion by

linguist Ruth Wodak on current trends in international migration policy complement the assembled information. The book aims not only to share the experiences of two years of work with those who wish to build similar initiatives for other (artistic) communities at risk, but also to take a stand against becoming accustomed to this war being waged in Europe.

Artworks by
Lera Elur, Olia Fedorova, Eva Fomitski, Lucy Ivanova, Kristina Kapeljuh, Natalia Khananova, Olena Kurzel, Zoya Laktionova, Kateryna Lysovenko, Miki-Mike 665, Lilya Petrova, Vlad Rud, Margo Sarkisova, Elmira Shemsedinova, Maryna Shtanko, Oksana Solop

"In its first year of operation, the Office Ukraine was contacted by approximately 900 Ukrainian artists and cultural professionals across various fields, including visual arts, photography, film, sculpture, performance, dance, classical and contemporary music, graphic design, performing arts, and architecture, at its three locations. Through the Office, 350 aid offers from civil society were coordinated, and collaborations were established with 190 local and international art initiatives and institutions." – Werner Remm, artmagazine.cc

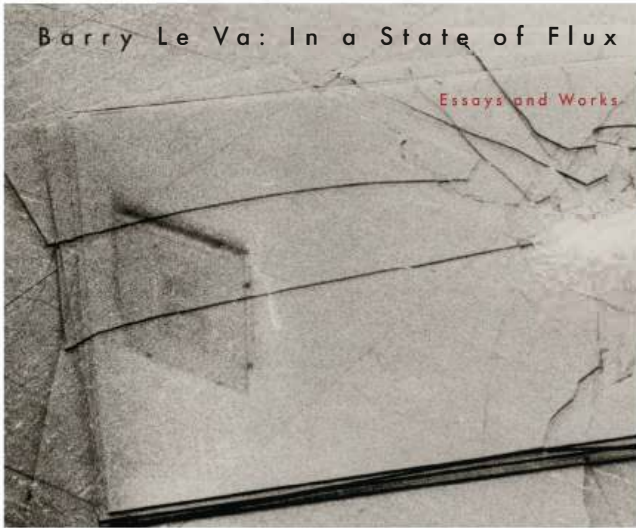


EUR 24,00



V F M K

Barry Le Va



In a State of Flux

Editor Christiane Meyer-Stoll, Kunstmuseum Liechtenstein
Texts Fiona Bradley, Susanne Figner, Christiane Meyer-Stoll
Design Sylvia Fröhlich

Language English or German
Details Softcover, 26 x 21 cm
Volume 1 *Essays and Works*, 128 pages, 100 ills. in color, 18 in b&w
Volume 2 *Exhibition History, Bibliography, and Artist's Notes*, 272 pages, 350 ills. in color, 156 in b&w
Volume 3 *Interviews*, 120 pages, 1 ill. in color, 11 ills. in b&w
Publication date 09/2024

ISBN English Edition 978-3-99153-125-8

ISBN German Edition 978-3-99153-124-1

www.vfmk.org/books/barry-le-va

Barry Le Va (1941–2021) is regarded as a moderniser of sculpture in post-1960s art. Kunstmuseum Liechtenstein presents the first retrospective since the artist's death. In his cross-disciplinary oeuvre, which is seen as beginning in the early days of process art and postminimalism, Barry Le Va succeeded in expanding the concept of sculpture. Not only did he break up the unit of form into countless particles, he also incorporated the principles of change, instability, and disruption as constants in his art. Kunstmuseum Liechtenstein presents the first retrospective since the artist's death, providing a survey of his work from the 1960s to his final groups of work. The thread running through this exhibition is the exploration of the relationship between the installations

and the drawings. Executed with care and following detailed plans, Barry Le Va's installations are defined by the principles of chance, chaos and order. All his life, the floor was the artist's "ground" and field for experimentation. First executed in 1966, his *Distribution Pieces*, scattered on the ground, gained him wide and instant public attention following a cover story in *Artforum* in November 1968.

The exhibition is accompanied by a three-volume publication in which the artist's voice is heard in particular through his "Notes" (statements) and through the republication and first publication of interviews.

"I guess at that time the body was a new territory, and it had to be investigated."

–Barry Le Va, 2003

ISBN 9783991531241



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EUR 72,00



V F M K



Angela Glajcar

Flashback

Editor Kunstraum Dornbirn, Thomas Häusle
Texts Thomas Häusle, Gerda Ridler, Elisabeth von Samsonow, Sina Wagner

Language German, English
Details Hardcover, 24 x 20 cm, 108 pages, 33 ills. in color
Publication date 10/2024

ISBN 978-3-99153-131-9
GTIN 9783991531319

www.vfmk.org/books/angela-glajcar

Angela Glajcar's sculptural material is paper, which she masterfully combines to create sculptures and installations ranging from intimate to monumental in scale. "Her works play masterly with lightness and heaviness, balance and tension, calm and movement, light and shadow, body and contour, the part and the whole. And so art is created that is convincing, enriching, meaningful, enjoyable and sensual." (Thomas Häusle, Kunstraum Dornbirn)

To the happy circumstance that Glajcar's solo museum presentations in Austria took place at two locations we owe a special contribution to the catalogue. The text by Gerda Ridler builds on the first exhibition "Dreamcatcher | Traumfänger", which she herself curated in the Lower

Austrian State Gallery in Krems, and skilfully draws a connection to the project "FLASHBACK" at Kunstraum Dornbirn.

Elisabeth von Samsonow's essay affords a knowledgeable theoretical investigation and contextualization of Glajcar's art through an in-depth and comparative medial perspective; an approach to the sensual effect of the works and to the phenomenon of the hole as a central element of the installations. The exhibition in Dornbirn was given an extraordinary addition on its opening evening by the dance performance "Sound Layers". Sina Wagner's catalogue essay comments on this experience with feeling and insight.

"The German artist initiates an intriguing interplay in which the construction and deconstruction of architecturally structured forms can be experienced through physical presence, movement, and the natural incidence of light. The historic architecture of the Kunstraum Dornbirn's exhibition hall provides a unique setting for this." – Monopol, July 2024

ISBN 9783991531319



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EUR 26,00

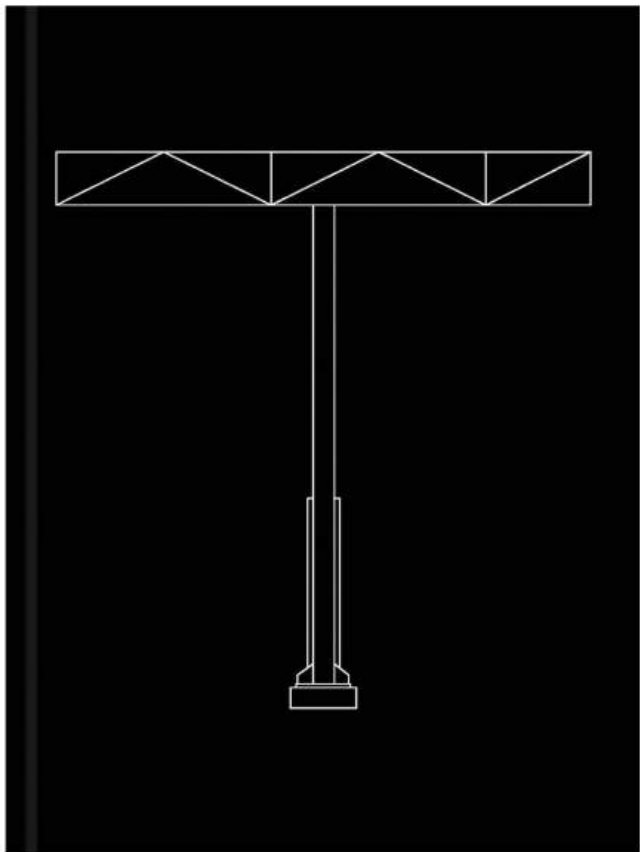


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Toni Schmale

Editor Kunstraum Dornbirn, Thomas Häusle
Texts Thomas Häusle, Toni Schmale, Sina Wagner
Design Proxi Design

Language German, English
Details Hardcover, 22,5 x 18 cm, 136 pages, num. ill. in color
Publication date 09/2024

ISBN 978-3-99153-113-5
GTIN 9783991531135

www.vfmk.org/books/toni-schmale

Under the title "TANKE," Toni Schmale installs an abstract gas station in Kunstraum Dornbirn, creating a space of irritation and transformation in dialogue with the former industrial architecture. The installation explores questions of temporality, social function, and the role of ruins and utopias. Schmale, known for her sculptural works that oscillate between machine and body, uses the gas station as a symbol for societal dynamics, crafting a space that is both familiar and challenging. "TANKE" is more than a sculpture—it is a place for encounter and reflection.

"I wished for soundproof walls and dreamed that the fuel would simply run out, all the cars would break down, and the gas station would be overgrown with wild meadow flowers from the Vienna Woods. My friends would suddenly appear, and we'd share an after-work beer."
– Toni Schmale

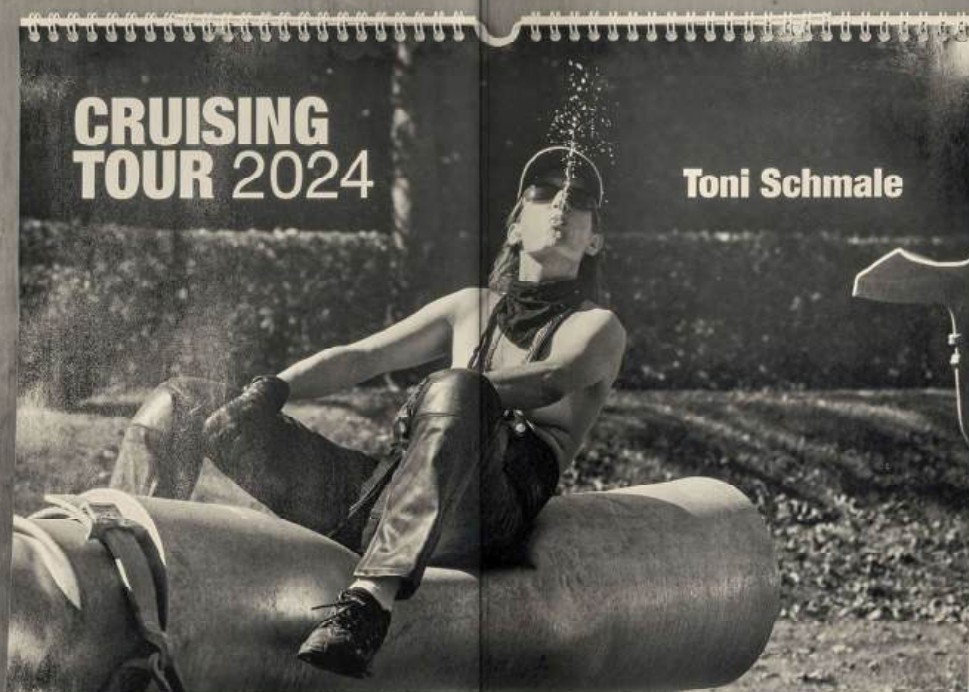
"Schmales „Tanke“ fügt sich optimal in den industriellen Kontext der ehemaligen Montagehalle in Dornbirn ein." Barbara Unterthurner,
Tiroler Tageszeitung

ISBN 9783991531135

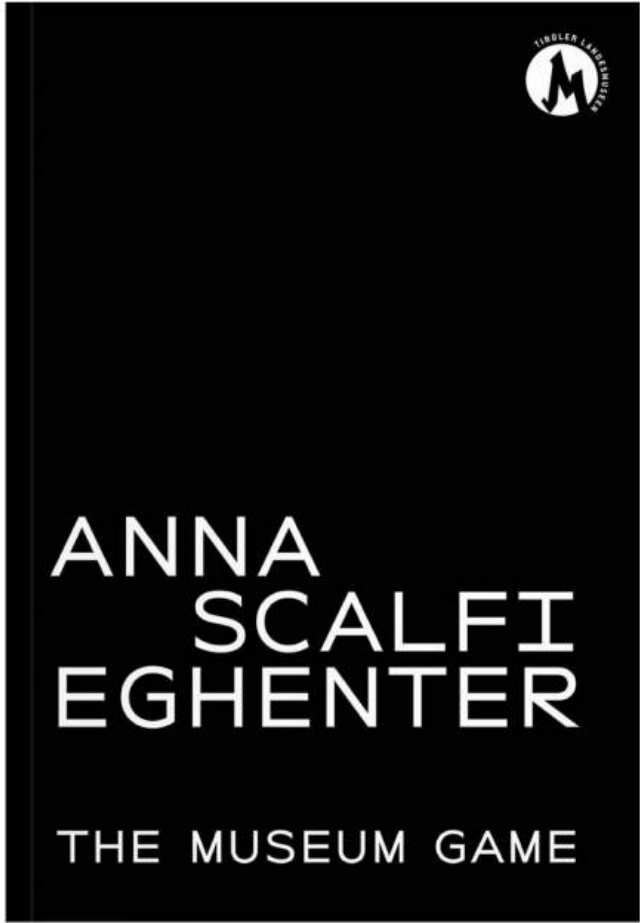


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EUR 26,00



V F M K



Anna Scalfi Eghenter

The Museum Game

Editor Paola Bernardi, Rosanna Dematté, Tiroler
Landesmuseum-Betriebsgesellschaft m.b.H.
Texts Fabio Bassan, Paola Bernardi, Cecilia Canziani, Francesca
Comisso, Rosanna Dematté, Stephen A. Linstead, Anna Scalfi
Eghenter
Design Anna Scalfi Eghenter with Paola Bernardi, Nicola Chemotti
Beutel, Lisa Esposito

Language German, English, Italian
Details Softcover, 23,5 x 16,5 cm, 424 pages, 476 ills in color, 2 ills. in
b&w
Publication date 09/2024

ISBN 978-3-99153-101-2
GTIN 9783991531012

www.vfmk.org/books/anna-scalfi-eghenter

Anna Scalfi Eghenter (1965) uses artistic practice as a tool to intervene in the laboratory of the real. Sociological education orients her research toward an organizational experimentation that intersects the rules of the field with the boundaries of the permitted action. An independent artist, she includes the entire construction process in her work, considering the territory, the production and the institutions, such as the constitutive elements of the project itself.

This book, *The Museum Game*, is also part of the artist's project work, in this case realized with the support of the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture within the Italian Council programme.

This paper artefact is thus an integral part of the process of museum contextualisation of the artist's works at the Tiroler Landesmuseum Ferdinandeum in Innsbruck.

The book is built around a large central block of images, where the artist alternates between overviews of the installations and participatory mosaics, deliberately without margins, thus recalling his long-standing research focused on the notion of frame.

"Born in 1965 in Trento, the artist and sociologist often works with installations and experimental setups in public spaces, leaving behind documentation and artifacts such as a chessboard that can be individually expanded before each move or 22 washing machines. In 2008, she placed these washing machines in Trento's Cathedral Square and – referencing the historical function of the site as a public washing place – made them available for use."
– Ivona Jelcic, *Der Standard*, March 29, 2024

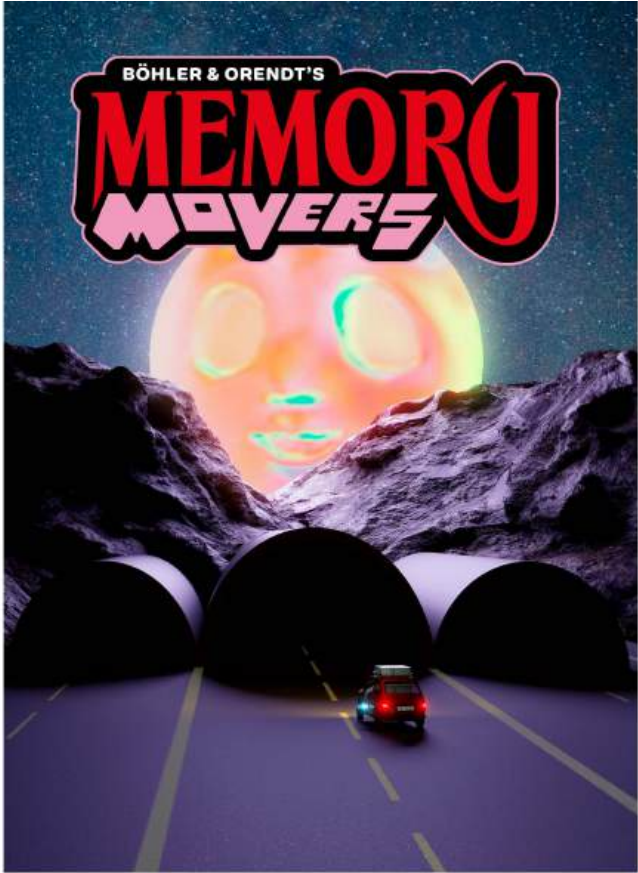


EUR 37,90



Celata (sotto la piazza scorre una roggia), 2008

V F M K



Böhler & Orendt

Memory Movers

Editor Böhler & Orendt
Texts Böhler & Orendt, Hubert Locher, María Inés Plaza Lazo, Nicolas von Passavant, Gabriela Manda Seith
Design StudioNearMe

Language German
Details Flexcover, 33 x 24 cm, 128 pages, 193 ill. in color, 3 ill. in b&w
Publication date 11/2024

ISBN 978-3-99153-128-9
GTIN 9783991531289

www.vfmk.org/books/boehler-orendt

Why do we actually collect all the pictures and objects, documents, stories and poems that are to be found in archives? And what do they mean to us at a time when wars and totalitarian tendencies are upsetting social structures in many parts of the world and ecological crises are increasing?

With MEMORY MOVERS, Böhler & Orendt are showing an expansive installation at the Neues Museum Nürnberg with over 200 archived objects from 53 archives, illustrating the diversity of archival approaches and working methods. At the same time, the political side of archiving cultural objects is made evident here: it becomes obvious that every decision to preserve things in an archive is itself a political act, because a special

value is attached to them. Many of the archival objects in MEMORY MOVERS have an overtly political dimension themselves, and show effects and continuities - of state repression, racism, patriarchal oppression and environmental destruction - in a time span that extends from the Thirty Years' War, colonialism, the Weimar Republic, National Socialism and the Cold War to the present day.

At the same time, MEMORY MOVERS shows how very different people – including activists, authors and artists – have broken through various forms of oppression in all these periods to enable solidarity and peaceful coexistence.

"The Berlin artist duo 'Böhler&Orendt' aims to show that current topics are often not as new and innovative as they may seem: The exhibition features posters that demonstrate how meatless diets were already being promoted in 1910. Even Deutsche Bahn advertised train travel for the sake of the environment in the 1970s. And the much-discussed Artificial Intelligence through ChatGPT had a precursor as early as the late 1950s: A computer-generated poem, created by mathematician Theo Lutz using one of the first computers, is also on display." – Susanne Schmiedleitner, BR24, April 27, 2024

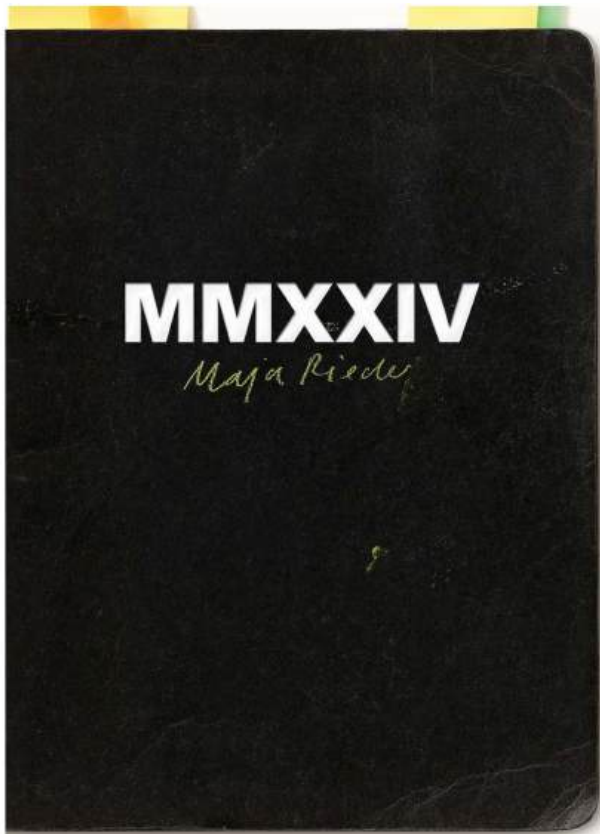
ISBN 9783991531289



EUR 45,00



V F M K



Maja Rieder

MMXXIV

Editor Tony Wuethrich Galerie
Texts Anita Haldemann, Linda Schädler
Design Andreas Kreienbühl

Language German, English
Details Hardcover, 26,5 x 20 cm, 112 pages, 180 ill. in color
Publication date 09/2024

ISBN 978-3-99153-110-4
GTIN 9783991531104

www.vfmk.org/books/maja-rieder

The book MMXXIV Maja Rieder shows illustrations of the two new work blocks *Otto è un numero pari* and *Synthesizer* (both 2024). It also provides insights into design and sketch material that illustrate the artist's working process. The index at the back of the book provides information on the works of the last four years. The visual material is supplemented by two texts (German/English), an essay by Anita Haldemann, Director of the Kupferstichkabinett Basel, and a conversation between the artist and Linda Schädler, Head of the Graphics Collection at ETH Zurich.

For me, the processual aspect is very important. As you say, I normally draw on the floor, working not just on one sheet, but on several sheets parallel. That means, I apply 'a set' of lines to a sheet, move to the next and work there, and so on, until I am back at the first sheet. In some works I then add a second level of lines – or whole colour fields. That is to say, I carry out several works at the same time. In that way, the different layers can dry. My actual aim is not to have thought everything through in advance or constructed it in detail. What I seek is the unintentional. So this swift process is very suitable for me. (From the conversation between Maja Rieder and Linda Schädler)

"The Basel-based artist not only thinks profoundly but also laterally, disregarding rules and conventions in the process." – Simon Baur,
Basler Zeitung

ISBN 9783991531104



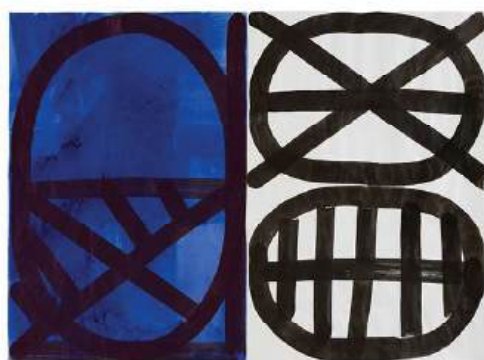
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EUR 28,00



Otto è un numero
pari No. 5
2024
Tusche auf Papier
79 x 100 cm
Courtesy
Maja Nieder und
Tony Woelhrich
Galerie, Basel

Otto è un numero
pari No. 10
2024
Tusche auf Papier
79 x 100 cm
Courtesy
Maja Nieder und
Tony Woelhrich
Galerie, Basel

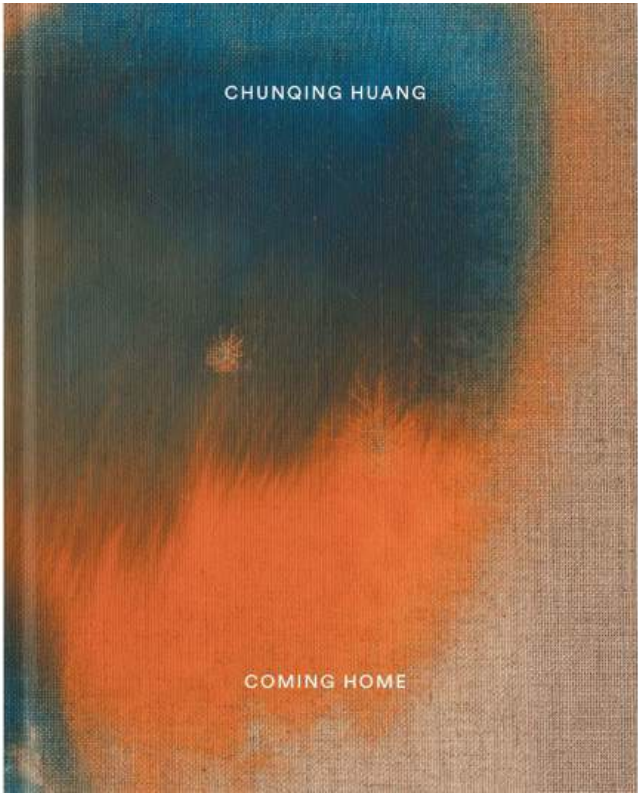


Otto è un numero
pari No. 6
2024
Tusche auf Papier
79 x 100 cm
Courtesy
Maja Nieder und
Tony Woelhrich
Galerie, Basel

Otto è un numero
pari No. 10
2024
Tusche auf Papier
79 x 100 cm
Courtesy
Maja Nieder und
Tony Woelhrich
Galerie, Basel



V F M K



Chunqing Huang

Coming Home

Editor Chunqing Huang
Texts Silke Hohmann, Wolfgang Ullrich, Matthias Ulrich, Christiane Zeiller
Design Harald Pridgar

Language English, German
Details Hardcover, 30 x 24 cm, 164 pages, num. ill. in color
Publication date 10/2024

ISBN 978-3-99153-111-1
GTIN 9783991531111

www.vfmk.org/books/chunqing-huang

In *Coming Home*, Chunqing Huang connects her own biography with that of her famous artist colleague Max Beckmann, who used the bar of the Steigenberger Icon Frankfurter Hof in the 1920s as a retreat and source of inspiration. Huang transforms this historic venue into an avant-garde Gesamtkunstwerk, radically intertwining art and everyday life.

The exhibition breaks traditional genre boundaries, creating a vibrant dialogue between painting, conceptual art, and photography. With bold confidence, Huang creates visual worlds that shimmer with light, color, and movement, posing profound questions about freedom and the right path—for both the individual and humanity.

Inspired by Beckmann's artistic legacy and the principles of Daoism, Huang invites visitors to experience art in an entirely new way—far beyond the traditional museum landscape.

"That fits. Even if it may seem a little unusual at first. After all, what artist who wants to be taken seriously, especially among their peers, would seriously plan to exhibit in a hotel? Who would prefer to display their works in a lobby, a conservatory, or a lounge instead of the gleaming white spaces of a gallery, an art hall, or a museum? Even if it happens to be the finest establishment in town, the Frankfurter Hof?" — Christoph Schütte, FAZ, August 18, 2024



EUR 38,00



V F M K



Simon Kindle

Handbuch/Manual

Editor Stadt Luzern und Kunstmuseum Luzern
Texts Armin Chodzinski, Christiane Meyer-Stoll, Eveline Suter
Design Büro 146, Maike Hamacher, Valentin Hindermann, Madeleine Stahel

Language German, English
Details Hardcover, thread binding with a cardboard cover, laminated with sandpaper, 22,8 x 14.9 cm, 264 pages, 176 ills. in color, 22 ills. in b&w
Publication date 06/2024

ISBN 978-3-99153-100-5
GTIN 9783991531005
www.vfmk.org/books/simon-kindle

Simon Kindle (*1983) extends a hand to his audience and invites them to get involved. This handbook not only presents his most important works but also serves as a practical tool, allowing readers to take action and design the cover themselves. Alongside interaction and craftsmanship, a good dose of daring is essential to Simon Kindle's work. Through his performances, the artist challenges not only the audience but also himself, creating meaningful experiences. Often with a wink, Simon Kindle finds clear and coherent images for themes from everyday life and the art world. The questions and problems he addresses are familiar to us all:

How do I present myself? Where do I stand? Can I do this? How do I navigate competition and selection? What does the place where I live mean to me? What defines it? How does community form? How do we organize our coexistence?

"Simon Kindle addresses themes related to the art world, the handling of cultural heritage, and public space in his works. He employs traditional materials and techniques such as stucco and casting, as well as industrial steel constructions." – Kunstmuseum Luzern

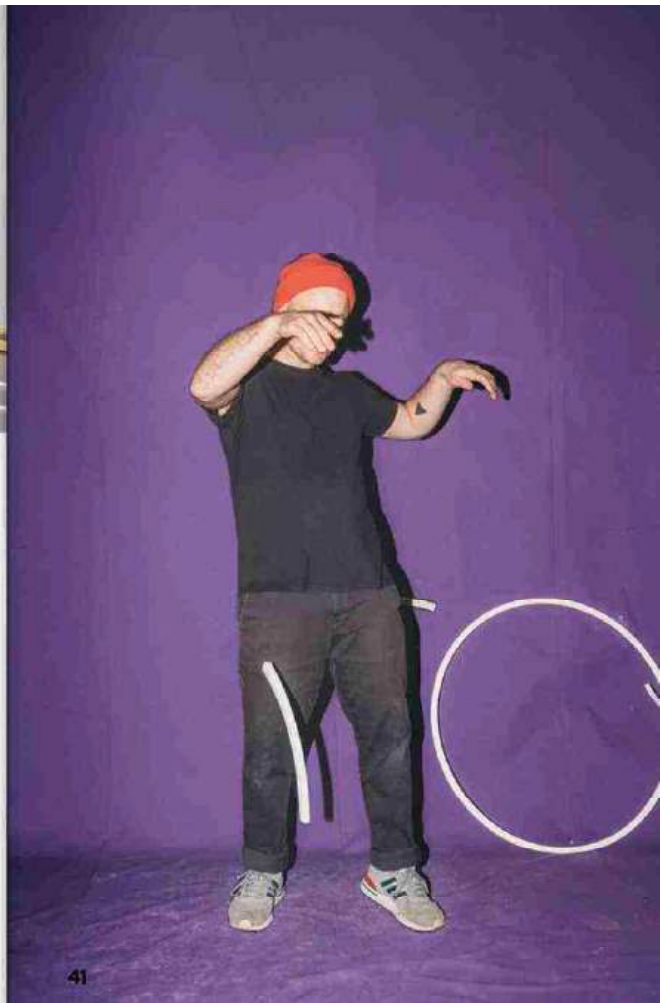


EUR 35,00



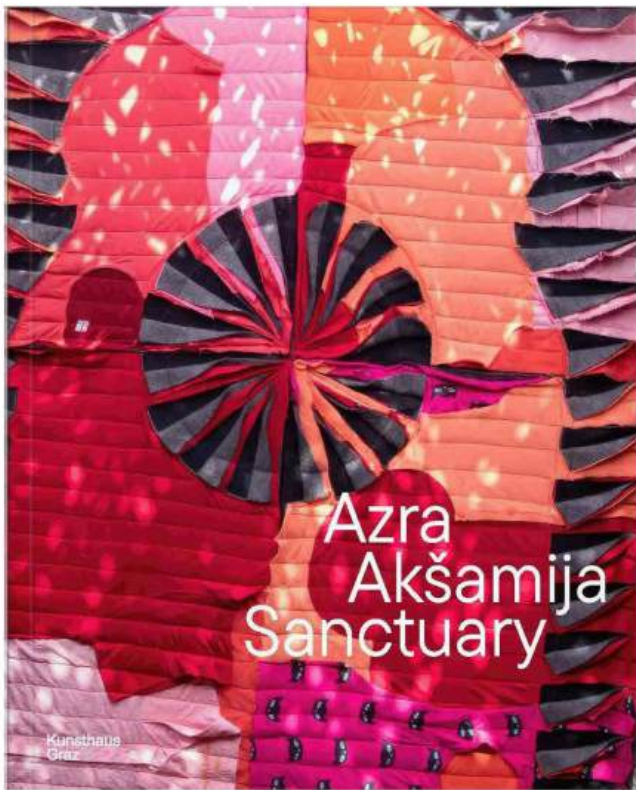
Danach schwingt Simon Kindle vier vorbereitete weisse Reifen. Dabei spielt er mit der Erwartung des Publikums. Denn, während zu Beginn ein Reifen schnell zerbricht, verhalten sich die weiteren jeweils anders, je nach ihrer Materialität. Wenn einer der Reifen gummig um die Hüfte eiert, erhält die Performance ein Slapstick-Moment. Bei einem weiteren Reifen signalisiert der

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V F M K



Azra Akšamija

Sanctuary

Editor Andreja Hribernik
Texts Azra Akšamija, Zdenka Badovinac, Katrin Bucher Trantow, Negar Hakim, Andreja Hribernik, Alois Kölbl, Johannes Rauchenberger, Christoph Szalay, Alexandra Trost, Elsbeth Wallnöfer
Design Julia Leitingner

Language German, English
Details Softcover, 22 x 27 cm, 196 pages, 150 ills. in color
Publication date 10/2024

ISBN 978-3-99153-136-4
GTIN 9783991531364
www.vfmk.org/books/azra-aksamija

What is sacred to people? What are their rights, what is their duty? And where is this revealed? Searching for traces of the conditions and possibilities of agreement, for signs and locations of human life together, the artist and architect Azra Akšamija opens up protective spaces of different kinds. The exhibition turns the spotlight on social, ethical and ecological sustainability. The exhibited works, which involve the public in the 'Sanctuary', range from identity-creating clothing both in the present and the future to a protective tent for refugees that can be individualised, and the communal creating and processing of recycled textiles.

A catalogue that includes a range of essays and research material will accompany the exhibition.

"A blue protective helmet made of Murano glass, part of the work Silk Road Works, which was displayed at the Venice Architecture Biennale in 2021, addresses the many forms of protection: What do we protect, and who decides that? It also highlights the role of large institutions, such as the UN, whose mandate – the protection of people, but also of cultural heritage – often reveals a significant gap between theory and practice." – Susanne Rakowitz, Kleine Zeitung, August 5, 2024

ISBN 9783991531364

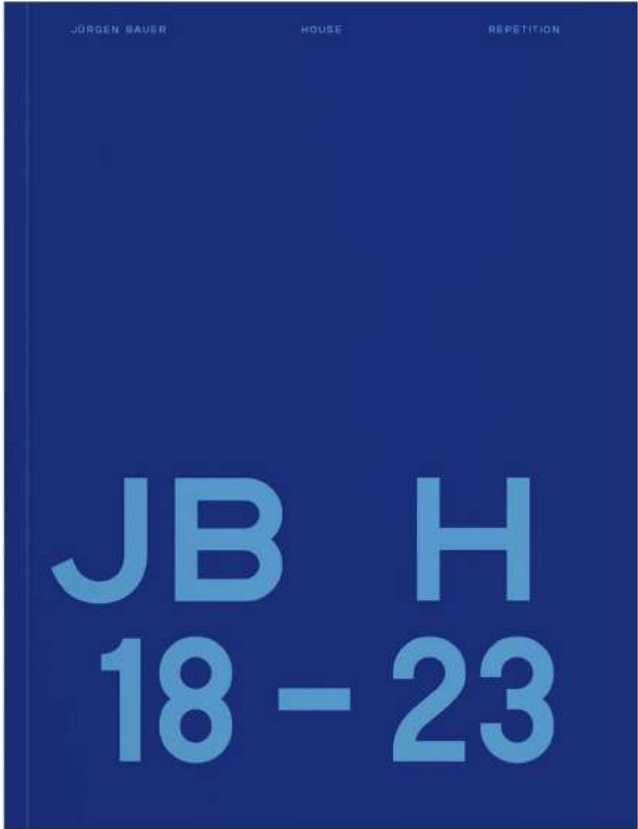


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EUR 29,00



V F M K



Jürgen Bauer

House Repetition

Editor Jürgen Bauer
Texts Anna Fliri, Esther Mlenek, Bettina Siegele, Mario Wurmitzer
Design PEACH Wien, peach.at

Language German, English
Details Softcover, 30 x 23 cm, 160 Pages, 125 ills. in color
Publication date 09/2024

ISBN 978-3-99153-106-7
GTIN 9783991531067

www.vfmk.org/books/juergen-bauer

Jürgen Bauer's work revolves around the motif of the house, drawn to its strong symbolism and rich array of metaphors. This breadth reflects his artistic variations on the theme and his engagement with societal norms and values, recently influenced by climate change, land consumption, and soil sealing. Repetition is a crucial element in his work, whether in abstract painting and graphics or his minimalist objects.

This publication provides an overview of this extensive body of work through 125 images. The literary foreword by Mario Wurmitzer is complemented by contributions on Jürgen Bauer's oeuvre from Bettina Siegele, Anna Fliri, and Esther Mlenek. Bettina Siegele explores the connection to architectural theory, Esther Mlenek highlights the theme of repetition, and Anna Fliri focuses on the compositional aspects of color and form.

Jürgen Bauer deals with symbols and signs that characterise and accompany our lives. He combines the concrete with the joy of staging, interaction and imagination. His installations allow viewing from several perspectives and explore how simple interventions can influence the interpretation of form.

ISBN 9783991531067



EUR 36,00



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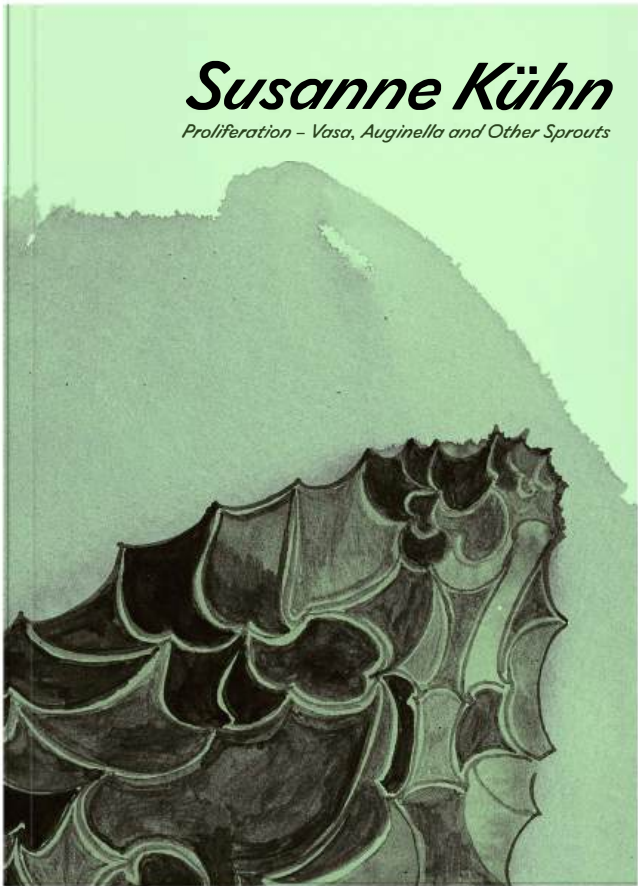
10-11



10-11

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V F M K



Susanne Kühn

*Proliferation – Vasa,
Auginella and ...*

Editor Galerie für Gegenwartskunst, E-WERK Freiburg, Heidi
Brunnschweiler
Texts Heidi Brunnschweiler, Magdalena Wisniowska
Design Susanne Kühn

Language English, German
Details Softcover, 32 cm x 23 cm, 72 pages, num.ills. in color
Publication date 05/2024

ISBN 978-3-99153-094-7
GTIN 9783991530947

www.vfmk.org/books/susanne-kuehn

This monograph provides a comprehensive overview of the most recent developments in Susanne Kühn's oeuvre. For the first time, her monumental black-and-white paintings, her ceramics and the photographs with staged poses from painting history are accessible in book form. As an extended exhibition space, the publication designed by the artist gives unlimited access to experiencing her work.

Kühn's figurative practice is discursively positioned in two new essays. Heidi Brunnschweiler outlines the media-theoretical contribution of Kühn's figurative image production in view of AI-operated, digital image generation using the example of video games. Magdalena Wisniowska discusses Kühn's paintings based on Gilles Deleuze and Felix Guattari's distinction between the levels of organisation and consistency. The author shows how Kühn develops a sense of reality that goes beyond the exhausted distinction between the real and the fantastic.

"At its core, Kühn's work is committed to precise craftsmanship, which enables her to interlink a wide variety of artistic languages." Galerie für Gegenwartskunst, Ewerk Freiburg

ISBN 9783991530534



9 783991 530534

EUR 29,90

Auginella – Her Name Is Amygdala Vertigo, 2022
installation view, GG-E-WERK, 2022
pages 2 – 3

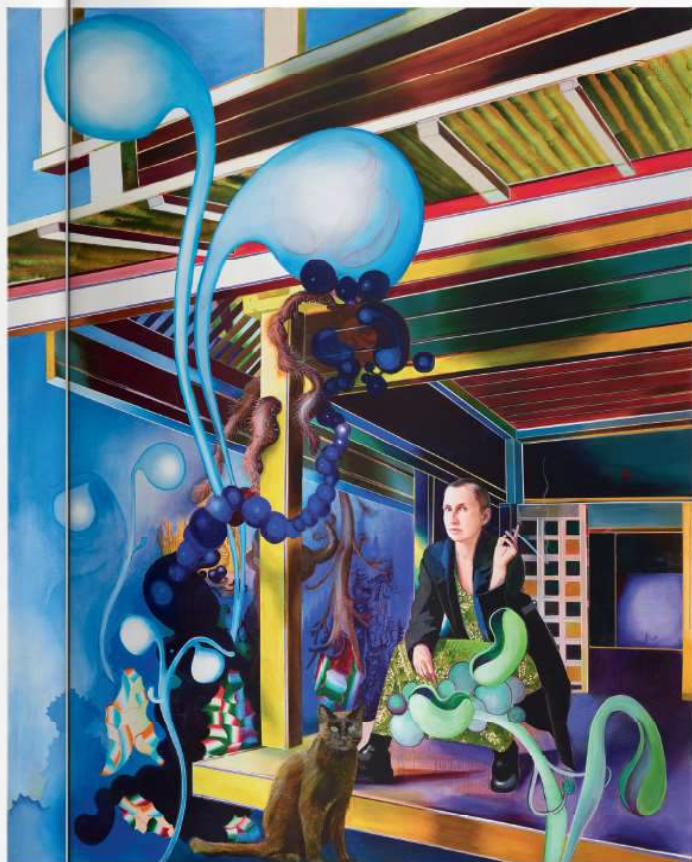
Flintstones and Glazed Bricks, 2022
variable sizes
stoneware and earthenware, blue and black glazing
pages 4 – 5

Auginella – Her Name Is Amygdala Vertigo, 2022
250 x 190 cm
acrylics on canvas
page 6

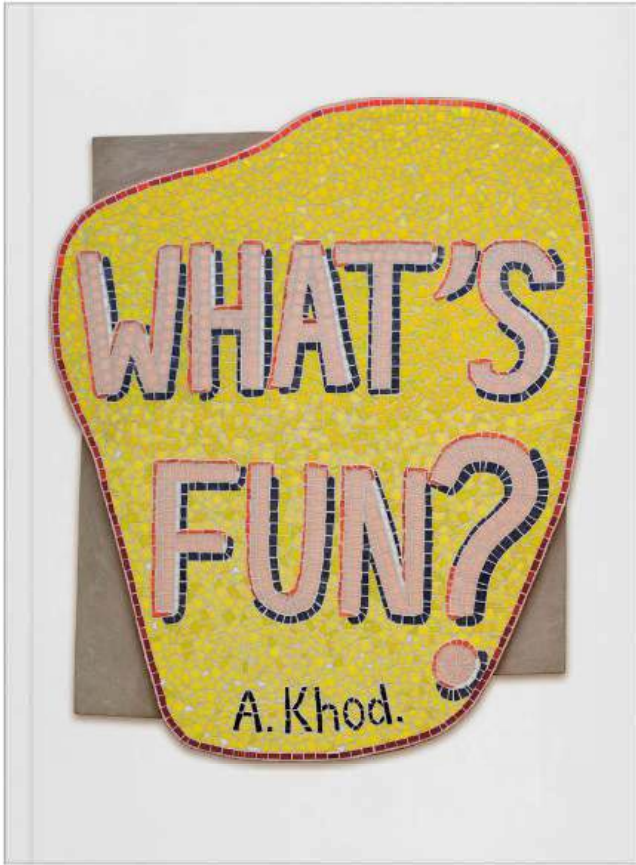
Cyber Mom Wave, 2020
detail, 250 x 570 cm, three parts: each 250 x 190 cm
acrylics on canvas
pages 8 – 9

Cyber Mom Wave, 2020
installation view, GG-E-WERK, 2022
250 x 570 cm, three parts: each 250 x 190 cm
acrylics on canvas
pages 12 – 13

Spaces, 2020
installation view, GG-E-WERK, 2022
three parts: 240 x 170 cm, 250 x 190 cm, 230 x 160 cm
acrylics on canvas
pages 14 – 15



V F M K



Anna Khodorkovskaya

What's Fun?

Editor Anna Khodorkovskaya
Texts Veronika Dirnhofer, Ștefania Dobrescu, Barbara Eichhorn, Lena Freimüller, Barbara Horvath, Irene Nierhaus, Lisa Ortner-Kreil, Ines Pariente, Maria Pylypenko, Eugen Rădescu, Andreas Spiegl, Florin Tudose, Anja Werkl
Design Raphael Drechsel

Language English
Details Softcover, 26 x 19 cm, 166 pages, 194 ills. in color
Publication date 12/2024
ISBN 978-3-99153-116-6
GTIN 9783991531166

www.vfmk.org/books/anna-khodorkovskaya

Anna Khodorkovskaya: A Mosaic of Words, Colors, and Irony—From dazzling mosaics and cheeky text fragments to vibrant watercolors: Russian-Austrian artist Anna Khodorkovskaya transforms everyday phrases, media snippets, and political messages into art that sticks like an earworm—catchy, sharp, and never superficial.

With humor, depth, and a touch of Pop Art, she turns the world upside down, "shakes" its phenomena, and shows us: Here is something important! Whether it's "What is actually Anna?" or "#theearthisburning," her works are thought-provoking, poetic, and always relevant.

A book about an artist who twists meanings, retells stories, and proves that art can be loud, quiet, and winking all at once. A Catalog of Selected Works 2012–2024.

ANNA ALEXEYEVNA KHODORKOVSKAYA WAS BORN.
CURRENTLY SHE LIVES.
SHE WORKS.
IN HER WORK SHE IS INTERESTED.
SHE TRANSFORMS THE MEANINGS.
SHE CRITICIZES AND SHE ADMIRES.
SHE LOVES.
SHE TRIES.
SHE WILL DIE ONE DAY.

"Just as artists have always worked with nature, they now work with advertising. Anna Khodorkovskaya, recipient of the Strabag Art Award in 2014, also incorporates elements of everyday advertising and consumer culture into her works."— Andrea Heinz, *Der Standard*, January 22, 2015



EUR 28,00

MEETING POINT

Putting together pieces of fates, generations, histories and unique experiences, a mosaic of people whose lives have been united by Vienna is made.

The Ukrainian art collective, initiated by the artist Anna Khodorkovskaya, created 5 benches, working together for several months. People of different ages, professions, and interests, united by their love for art, were able to embody their ideas in mosaic panels framing the perimeter of the benches.

The *Meeting Point* project is focused on the idea of collective experience—human community as the driving mechanism of our society. The benches, which have become works of art, are a metaphor for a collective space—a meeting place.

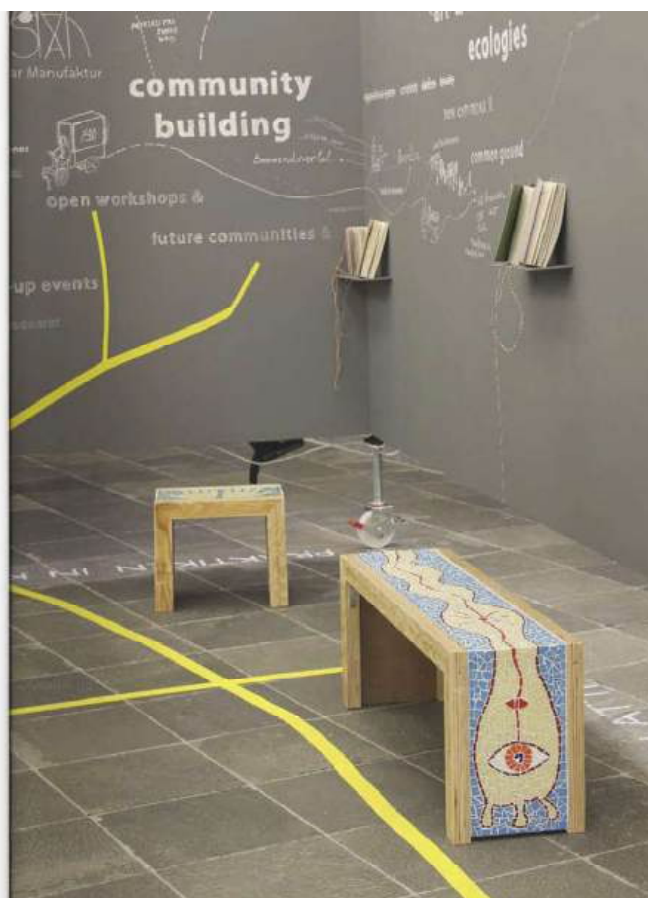
Maria Pylypenko, artist, Vienna, 2023

DER TREFFPUNKT

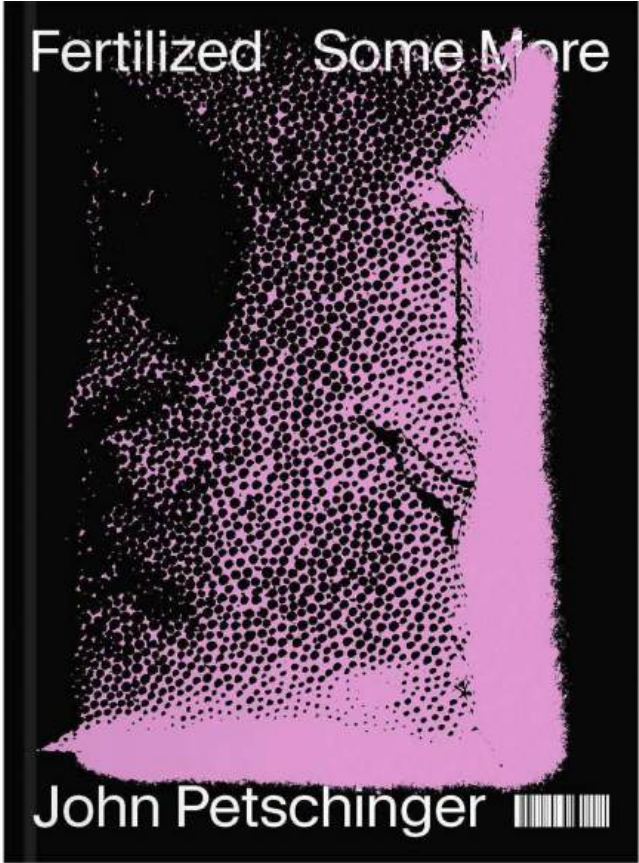
By "DER TREFFPUNKT":
Ukrainian art collective
from 14/2023 art space:
Oleksandr Khodorkovskiy,
Natalia Khodorkovskaya, Olena
Petrovskaya, Maria
Pylypenko, Natalia Shyn,
Volodymyr Zakharenko,
Zakharenko

Five benches is supported
wood, glass, stone, metal
Dimensions variable
2023

Realized during three-
month-long collective
workshop followed a nation
by Anna Khodorkovskaya



V F M K



John Petschinger

Fertilized Some More

Editor John Petschinger
Texts Anne Avramut, Melanie Schiffer, Petra Hanika
Design Studio Es, Vienna

Language German, English
Details Hardcover, 29,5 x 22,5 cm, 128 pages, 82 ill. in color
Publication date 11/2024

ISBN 978-3-99153-123-4
GTIN 9783991531234

www.vfmk.org/books/john-petschinger

Although Petschinger’s work originate from a fast-paced and dynamic creative process, they offer an element of lucidity and straightforwardness, encouraging viewers to take a moment to contemplate and appreciate the elegance and intricacy of the visual realm.

The aptly chosen title FERTILIZED some more – is the perfect metaphor for Petschinger’s artistic process: everything is in flow, each piece is methodically connected to the other ones.

The first publication by John Petschinger offers a comprehensive insight into three of his current work series, the creative process, and his exhibition FERTILIZED at the Landesgalerie Burgenland.

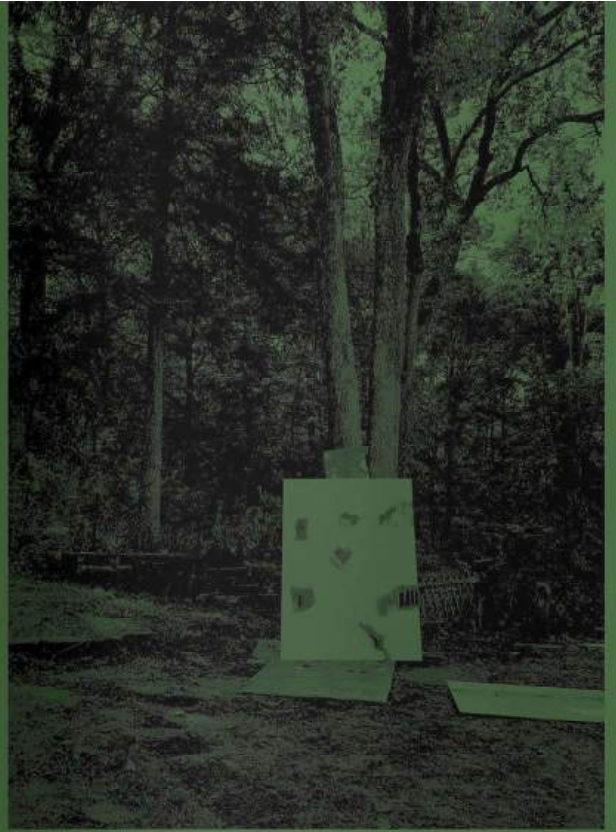
"Not only the emotion itself is the focus, but rather the intense engagement with the 'why.' It points to the rapid pace and acceleration of life, while Petschinger simultaneously attempts to present different series of works within a broader context. This approach is reminiscent of today's fast-paced world, where superficial snapshots are often perceived as the supposedly better and more successful ones."— *Mein Burgenland*, January 2024

ISBN 9783991531234



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EUR 39,00

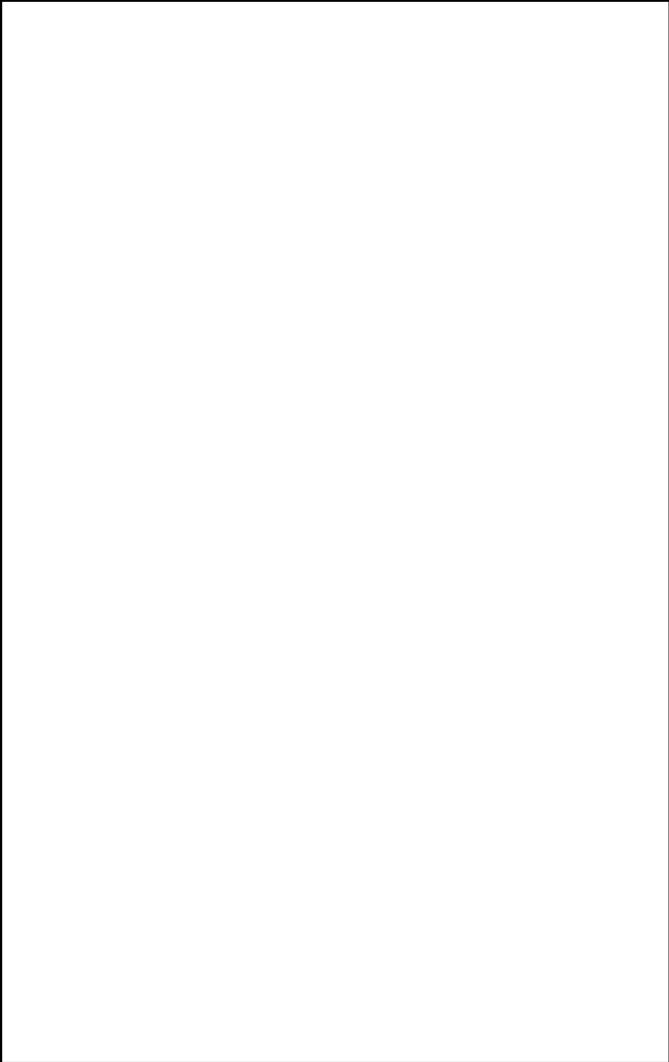


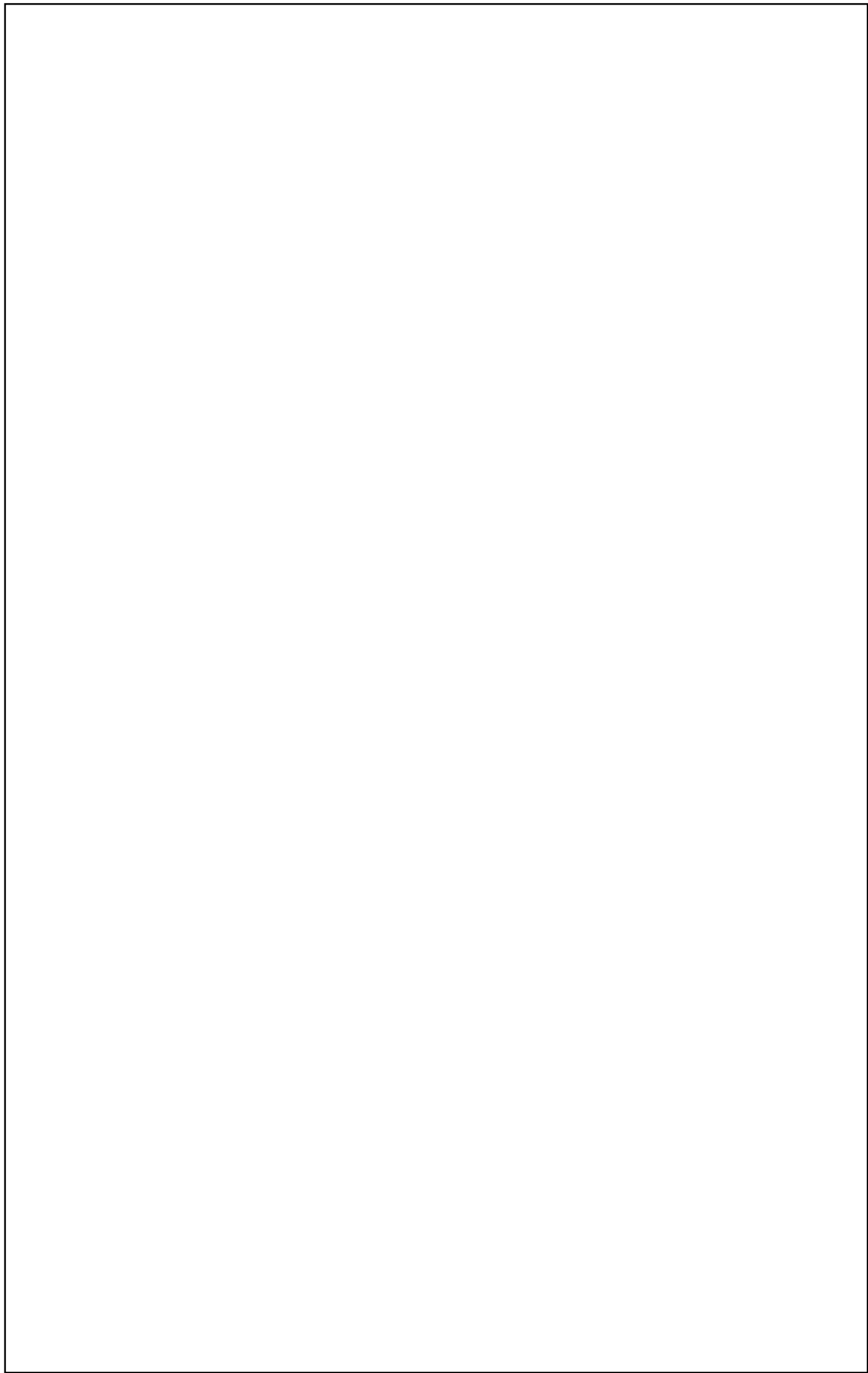
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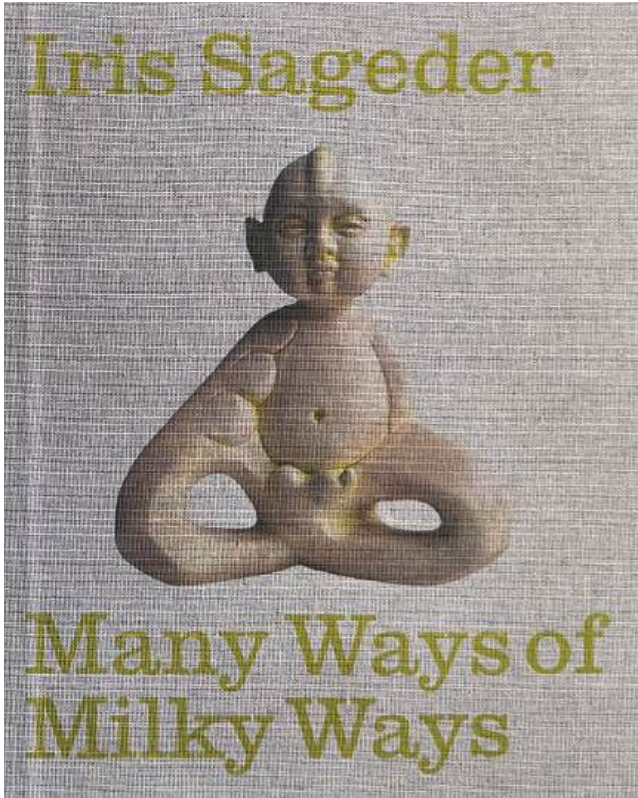
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Iris Sageder

*Many Ways of Milky
Ways*

Editor Angela Stief
Texts Iris Sageder, Angela Stief, Klaus Albrecht Schröder, Paul Divjak,
Esther Mlenek, Tanja Skorepa, Armin Sageder
Design Christine Zmölzig, sensomatic

Details Hardcover, 30 cm x 24 cm, 199 pages, num.ills. in color
Language German, English

Published 05/2024

ISBN 978-3-99153-086-2
GTIN 9783991530862

<https://www.vfmk.org/books/iris-sageder>

Iris Sageder's sculptures, reliefs, and impasto oil paintings create a magical universe that places the human trials and tribulations associated with evolutionary processes at the center of her artistic practice. The artist refers to ritual practices and uses mystical content to express the hybridization of humans and animals in representations of a pre-human as a primate, human potential as an embryo, and the non-human as alien. Her subjects emerge from the tension between the loss of innocence and the cognitive capacity of human consciousness. "We proudly claim to have been the only ones to have eaten from the tree of knowledge. It is this that fundamentally differentiates us from animals. One part of this concept is the belief that humans have a very clear lead in an evolutionary race. In my work, I try to

explore the nature of this lead and to question it, again and again," says Iris Sageder. Sageder's creative process, from the idea, via the image, to the realization of the object in three-dimensional space, develops on the basis of a gradual dimensional leap that reflects the slogan: Form-finding follows form-leaving. Upon being viewed, the artist's idiosyncratic figures unfold enormous suggestive power and timelessness. The formal language with its partly cubist lines and elements, which appears to be borrowed from the aesthetics of comics, penetrates the abstraction of a figurative symbolism with intense physical presence and great immediacy.

"THE FLUCTUATING EARS OF THE HARE, WHICH, IN SAGEDER'S WORK, FUNCTION AS SPEECH BUBBLES, SYMBOLIZE NOT ONLY A VISUAL FEATURE BUT ALSO A METAPHOR FOR RESTLESSNESS AND PERSISTENCE, AS WELL AS FOR THE INEVITABILITY OF INTERNAL, CONSPIRATORIAL SELF-DIALOGS."
Klaus Albrecht Schröder, Director General of the Albertina



EUR 45,-



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Janz Franz

Eine Sache des Überlebens

Editor Ferdinand Altnöder, Roman Grabner
Texts Roman Grabner, Ferdinand Altnöder, Günther Moschig, Theresia Heimerl, Wolfgang Richter, Nikolaus Schaffer, Roberto Peccolo, Günther Uitz, Hermann Nitsch
Design Rainer Pammer, Elma Karamujic, cuba-brandvertising.com

Language German
Details Softcover, 27 x 23 cm, 209 pages, num. ills. in color
Publication date 09/2024

ISBN 978-3-99153-129-6
GTIN 9783991531296

www.vfmk.org/books/janz-franz

Janz Franz was a self-taught artist, born in 1946 in Graz and passed away in Salzburg in 2017. In the 1960s, he was shaped by the emerging rock scene of Styria's capital city, followed the early years of the newly founded Forum Stadtpark and the avant-garde festival steirischer herbst, and frequented the local art and literary scene. In 1971, he moved to Salzburg to work initially as a waiter before increasingly dedicating himself to art from the late 1980s onward. In 1991, he met the performance artist Hermann Nitsch, who supported him and encouraged his gestural-expressive working style. The works of Janz are snapshots of the artist's existential condition, with the canvas serving as a place for dialogue with himself, as well as engaging with his surroundings and, above all, his critics. In Janz Franz's works, a drive

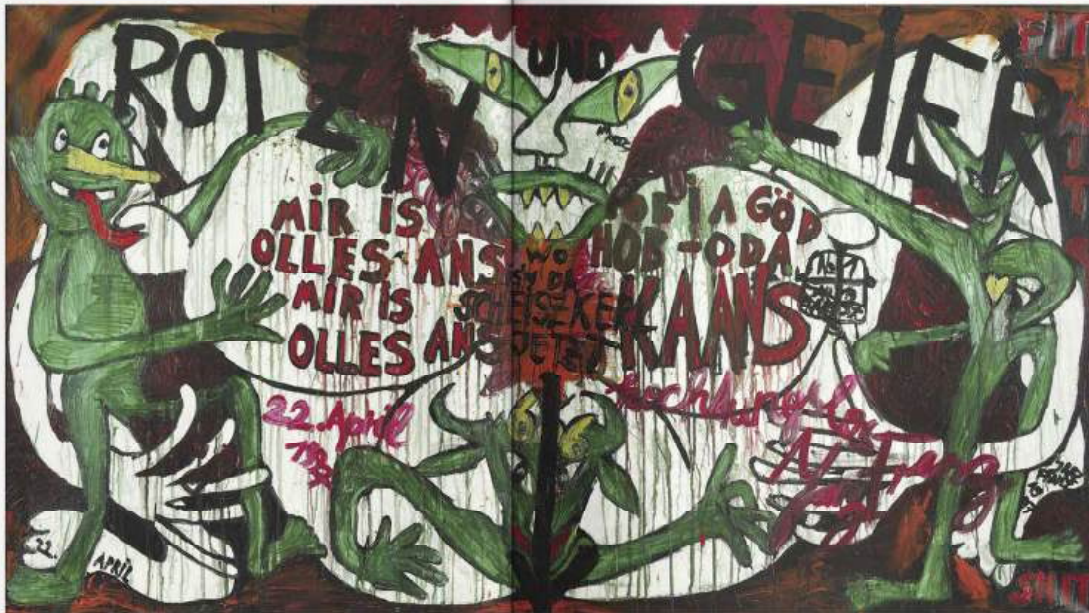
for art emerges, characterized by immediacy, the unconscious, radical subjectivity, and a gestural working process. Layers of imagery are stacked upon each other, pop-cultural symbols are quoted and alienated, words and phrases are inserted into the image as linguistic extensions and commentaries, only to be erased again, building the artwork as if in geological strata. Dark in mood, they reveal depths and fears, speak of Eros and Thanatos, and reflect the tragedy of life. He was an artist who channeled the moods and energies of his surroundings and faced life's challenges with intensity and determination.

"Devils and horned contemporaries, 666, blood-red paint – if someone were frightened, Janz Franz (1946–2017) would likely have been devilishly delighted. Fear? Ridiculous! The Graz native, who set off for Salzburg in the early 1970s, was musically loyal only to the Rolling Stones and the Beatles. Darker and more ominous, however, were likely his inner demons, which manifested on canvas and in drawings. The first institutional retrospective (curated by Roman Grabner) is a wild ride through his artistic evolution." – Susanne Rakowitz, *Kleine Zeitung*, May 29, 2024

ISBN 9783991531296



EUR 25,00



Rot'zn und Geier

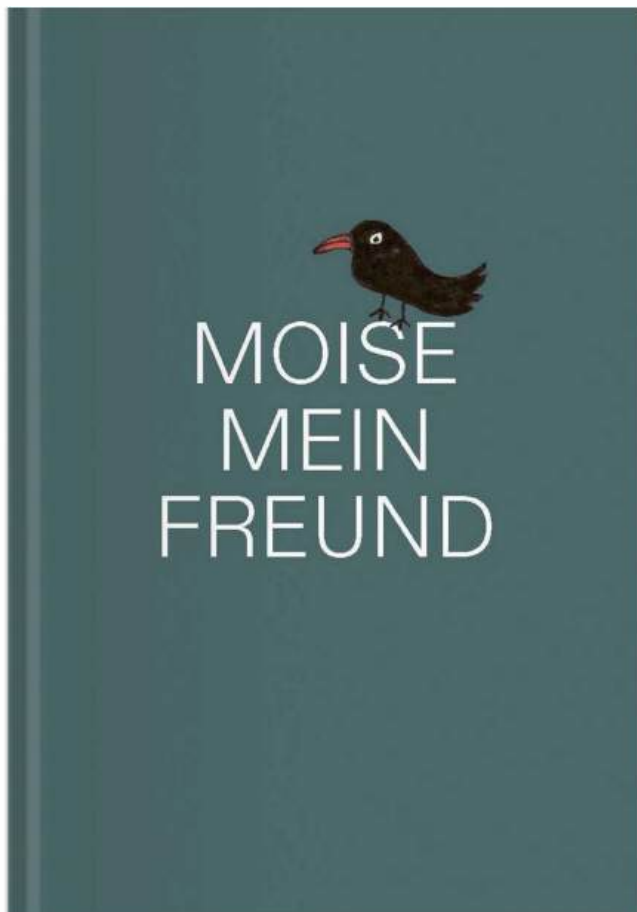
1979
Öl auf Leinwand
140 x 100 cm
Städt. Mus. Bonn

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Moise, mein Freund

Editor Alfred Fogarassy, Fogarassy Privatstiftung
Texts Florin Moise, Ruth Zenkert, Pater Georg Sporschill SJ, Erzbischof
em. Ioan Robu
Design Bueronardin

Language German
Details Hardcover, 29,5 x 21,5 cm, 168 pages, 185 ill. in color, 4 ill.
in b&w
Publication date 11/2024

ISBN 978-3-99153-119-7
GTIN 9783991531197

www.vfmk.org/books/moise-mein-freund

Life as a Balancing Act: In the unique graphic novel *Moise, mein Freund* ("Moise, My Friend"), Florin Moise tells his moving story. He recounts his escape from one of Romania's notorious children's homes, his life as a street child in Bucharest, his search for his own family, his work in social projects initiated by Father Georg Sporschill, and the many new beginnings and departures along his journey. His path takes him from a stable, sheltered life back to the streets, to the train station, and to drugs. Moise, as he calls himself, refuses to be captured, constantly evading his fate and making clever turns along the way. He is always on the move, even when the path leads to the edge of the abyss, pressing on where others would have long since given up.

In hundreds of colorful illustrations, Moise captures moments and memories that seem important to him, with a sharp sense for the comedy or tragedy of a situation, distilling each scene into its essence. His drawings, marked by disarming immediacy, raw intensity, and humor, invite laughter, tears, and reflection. They convey both the brutal realities of daily life and moments of celebration. There is cooking and eating, dancing and singing, and much laughter; children are born, people face grave dangers, fall ill, and die violent deaths. Suddenly, a stranger appears—a priest from Austria, bringing bread to the street children, like the ravens sent by God to the prophet Elijah in the Old Testament. For more than three decades, Moise's life has now been intertwined with Father Sporschill's social projects.

Ruth Zenkert, who has accompanied Moise for more than thirty years, and Nora Schoeller have compiled Moise's illustrations into a book that offers a completely new perspective on an adventurous life that many would find unimaginable.

ISBN 9783991531197



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EUR 32,00

Das alte Jerusalem. Links der Ölberg, wo Jesus verhaftet wurde. Rechts die Wohnhäuser der Familien und vorne der Tempel, wo Jesus gebetet hat.



Die Festung des Pilatus. Nachdem Jesus verurteilt wurde, haben sie ihn zwischen zwei Räubern gekreuzigt. Zum rechten Räuber sagte Jesus: Deine Sünden sind dir vergeben, du kommst mit mir in den Himmel. Von Jesus ist die Dornenkrone am Kreuz geblieben.



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Jesus ist am Kreuz, neben ihm die Räuber. Jesus hat Durst. Ein Soldat gibt Jesus an einem Stock einen Lumpen, der mit Essig getränkt ist. Der Räuber auf der rechten Seite redet böse daher, da kommt ein Rabe und pickt ihm die Augen aus. Es ist dunkel und fürchterlich.



Die Friedenstaube wurde von Gott nach Jerusalem geschickt. Hinter ihr ist das Kreuz, an dem Jesus gestorben ist. Sie bringt eine frohe Botschaft: Gott heilt uns.



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