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AUTUMN

HIGHLIGHTS

2025

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Alina Szapocznikow

*Körpersprachen /
Body Languages*

Editor Ursula Ströbele, Ute Stuffer, Kunstmuseum Ravensburg
 Texts Jo Applin, Sophie Bernard, Valentin Gleyze, Axel Heil, Mara
 Hoberman, Julia Kloss-Weber, Małgorzata Micuła, Griselda Pollock,
 Dietmar Rübel, Marta Smolińska, Ursula Ströbele, Sarah Wilson
 Design Eva Hocke, MüllerHocke

Language German, English
 Details Flexcover (Hardcover), 28 x 23,5 cm, 288 pages, 120 ill. in
 color, 68 ill. in b&w
 Publication date 07/2025

ISBN 978-3-99153-183-8
 GTIN 9783991531838

www.vfmk.org/books/alina-szapocznikow

The publication is published on the occasion of the solo exhibition "Alina Szapocznikow. Body Languages" at the Kunstmuseum Ravensburg. It combines, among others, 13 short texts by reknown scholars on her work and the medium of sculpture, addressing key topics as casting, erotic objects, memory, fragmented bodies and plasticity. Alina Szapocznikow (1926 Kalisz, PL – 1973 Passy, FR) is one of the outstanding female sculptors of the 20th century. The central focus of Szapocznikow's works is on the human body, through which she uncompromisingly thematizes the fragility of existence and the paradoxes of life. Her untiring investigation of unconventional sculptural practices, materials, and forms assures her a status as one of the pioneering female sculptors who—alongside Lynda Benglis, Louise Bourgeois, and

Eva Hesse— made fundamental contributions to an expansion of the sculptural. The vocabulary of the sculptor includes direct body casts of "erogenous zones" – mouths, breasts and bellies – which she develops further in serial formations, sometimes modelling them, whether as seductive lamps, marble belly folds that stimulate the sense of touch, cyborg-like figures or skin-like shells. Traces of memory run through her entire oeuvre: in addition to memorial designs in remembrance of the Holocaust, she conceives her Souvenir-series, in which – as with the tumor objects – she integrates photographs and newspaper clippings that shimmer through the polyester and keep the memory alive. Today Alina Szapocznikow's work is just as visionary as at the time of its creation.

"Whether bronze-cast body fragments, machine parts patinated with gold, velvet-smooth polished marble surfaces, amorphously hardened polyurethane, chewing-gum sculptures shaped in the mouth, or vibrating yet decisively guided pencil lines – the connection between material and form in Alina Szapocznikow's work appears immediate, even brutalist."
 – Christina Irrgang, Monopol, March 26, 2025

ISBN 9783991531838



EUR 28,00

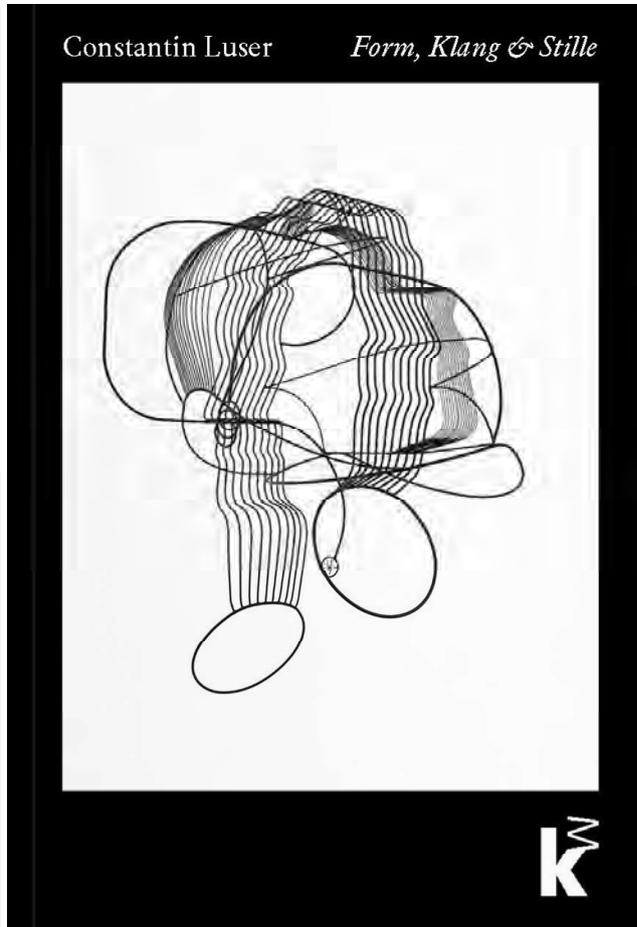


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Constantin Luser

Form, Klang & Stille

Editor Ursula Drahoss, Johan Holten
 Concept Ursula Drahoss, Constantin Luser
 Texts Johan Holten, Ursula Drahoss, Jan-Philipp Fruehsorge
 Design Simon Walterer

Language German, English
 Broschur, 29 x 21 cm, 54 pages, 46 ill. in color
 Languages / Sprachen: German, English
 Published 11/2025

ISBN 978-3-99153-213-2
 GTIN 9783991532132

www.vfmk.org/books/constantin-luser

The Kunsthalle Mannheim presents a comprehensive solo exhibition by Constantin Luser, whose work transforms drawing into a vibrating continuum between idea, space, and sound.

Luser's art unfolds within a triad of presence and absence: an idea takes form on paper, evolves into three-dimensional wire and brass structures, and finally dissolves into shadows and resonances that expand into the surrounding space. Drawing, sculpture, and sound merge into an open system linking perception, body, and imagination.

His lines grow, intertwine, and transform – as delicate arabesques, as communicating tubes, as frozen signals of invisible forces. They are both material and energy,

a movement that defies gravity and gives thought a visible rhythm.

For Luser, drawing is not merely a sketch but an ethos: a non-hierarchical, dialogical form that connects rather than divides – a quiet plea for resonance and subtlety in a loud and polarized world.

With *Form, Sound & Silence*, the Kunsthalle Mannheim continues its program of radical redefinitions of drawing, revealing how the line liberates itself from paper, conquers space and sound, and remains in perpetual motion.

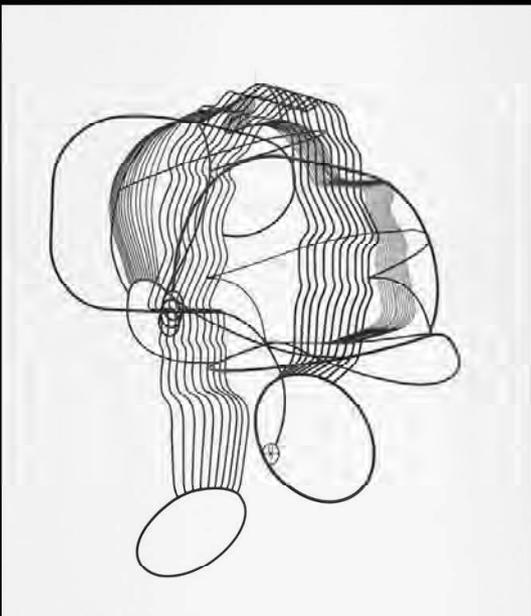
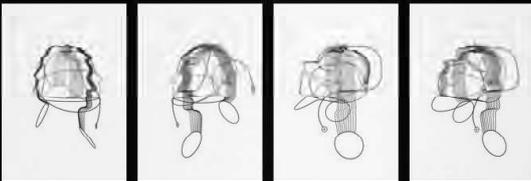
"I consider the spatial drawing to allow a great degree of openness. Through movement in space, something occurs that is similar to drawing itself: the recognition of forms."
 Constantin Luser, p. 43

ISBN 9783991532132



9 783991 532132

23,00 EUR



Ursula DRATHOSS, *RELATION*, Messing, gelötet und lackiert, 55 x 32 x 46 cm, 2024

98. The exhibition at the Kunsthalle Mannheim is entitled *Form, Sound & Sense*. What does the concept of form mean for your work?
99. Form is of course a constantly recurring term—both in drawing and in spatial drawing. In both cases, it is a matter of a gradual, searching approach and of a recognition of inner images. The focus in drawing is on the handling of lines, on the form that arises within the process. This can occur with one, two, or even several pencils simultaneously—and yet form always arises out of the process itself. With wire drawing as well, there is actually no prescribed shape. Instead the wire is brought into a spatial constellation through various bending techniques. My concern here is with a soft, coherent, ultimately completed form in which there remain no open ends. All the wires are brought together again—also for reasons of stability.
100. You have described how for you, form always emerges through a process. How do things look when this form doesn't just stay on the paper but enters into space or even shifts into sound? Were you taking a deliberate step by transferring this process into a different medium?
101. Drawing played a central role in my first course of studies, namely industrial design. It was actually the quickest way of representing quite complex forms—for example, an automobile. Back then, it was extremely laborious to do that sort of thing on a computer; ideas could be realized much more rapidly by hand and as a sketch. I then utilized this approach during my art studies and kept on drawing—but without the goal-oriented intention of depicting something concrete. This meant that the drawings became more and more free. I also combined them with words: sometimes through terminology consistent with the form, sometimes with language that didn't fit at all. This gave rise to a second, mental level. Over time, the drawings became smaller and smaller, until ultimately I moved onto the wall in order to open up the work once again. Added later on were the double, triple, and multiple lines; in the end, I focused on realizing the entire approach in space as well.
102. In the exhibition, your spatial drawings made of wire hang freely in the room. Visitors can follow their own path, thereby constantly changing their perspective. What does this open form of encountering the work mean for you?
103. I consider the spatial drawing to allow a great degree of openness. Through movement in space, something occurs that is similar to drawing itself: the recognition of forms. This process is transferred onto the visitors. Movement gives rise to constantly new impressions of form. This is almost a meditative activity in which cognition is ultimately left to the viewers, who can also have recourse to their own inner images. It's often the case with regard to abstraction that each person perceives something different, has varying associations. At the same time, the impression is constantly changing: forms arise, disappear once again, become distorted, and reshape themselves. This leads to an acute contemplation, to a search for forms that likewise includes a meditative aspect. This opens up spaces of thought—like a chain of associations, the constant emergence and disappearance of inner images. And it is precisely this open process that interests and excites me.
104. The cognitive process on the part of the viewer—do you consider that likewise has something to do with awareness? Also in the sense that this is an experience which cannot be preserved on the material level but only occurs in the moment of viewing? Is the ephemeral element an essential aspect for you?
105. Yes, it appears and departs simultaneously—whereupon it emerges anew in the next movement, in the subsequent point of view. So there is something repetitive in perception, but at the same time also something that is extremely individual. I also see an aspect of deceleration therein. This constitutes an alternation to a clear, insistent non-ambiguity presenting itself immediately. Acting instead is a slow, meditative process that can develop a quite open impact.
106. If we once again call to mind the spatial drawing: How does it relate to materiality? The thin wire has developed further in your work—in the direction of thicker wires, all the way to tubes that are simultaneously sculptures and instruments. Can that also be understood as a material transition—from the thin line that expands all the way to a new dimension, inasmuch as a tube has both an internal and an external space?
107. At the beginning, the spatial drawings were in fact made out of very thin wire, almost reduced to a hair minimum. This gave rise to objects of great delicacy, very precise but also unstable—almost too fragile for the world. Over time, this developed further: the material became more substantial, and the lines grew thicker. Finally I came to the tube, whose larger diameter also has affinities with building instruments. Mouthpiece and funnel suddenly turn the same form into an instrument. And it immediately made sense to me that there should be no limitation to a single instrument, but instead a large number of them—an ensemble of instruments. At the same time, I maintain a distance with regard to the perfectionism that often predominates with regard to both building instruments and playing them. This means that these are simplified instruments, indefinite instruments which are oriented not to a perfect sound, but to the form. The formal quality is of primary importance. This tends to produce many intermediate tones, even dissonant ones. But altogether, in the overall group, this no longer plays a role. What matters is the action: the fact that the viewers take the step of themselves becoming active.

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Flatz

*Catalogue raisonné
Vol. 1 Performance*

Editor Roland Jörg, Sandra Kratochwill, Atelier FLATZ
Texts Rainer Metzger, Sandra Kratochwill, Thomas Macho, Elisabeth Schweeger, Jürgen Thaller, Anne-Marie Bonnet, Bernhart Schwenk, Gerald Matt
Design Miriam Nadegger, Annika Zehetner, Erwin Rittenschober

Language German, English
Details Hardcover, 28 x 21 cm, 330 pages, 760 ills. in color
Publication date 10/2025

ISBN 978-3-99153-210-1
GTIN 9783991532101

www.vfmk.org/books/flatz-vol1

The catalogue raisonné presents a comprehensive overview of the oeuvre of FLATZ (b. 1952 in Dornbirn, Vorarlberg). Spanning from his earliest works to his most recent projects, it offers an in-depth look at the artist's prolific output over the past decades. Through carefully composed image sequences, detailed descriptions, and contextual notes, the volumes unfold FLATZ's interdisciplinary practice – including his artistic development, major exhibitions, works in public space, as well as the underlying concepts and motivations.

Critical perspectives on the multifaceted oeuvre of FLATZ are contributed by Anne Marie Bonnet, Elisabeth Schweeger, Diana Ebster, Bernhart Schwenk, Sandra Kratochwill, Jürgen Thaller, Gerald Matt, Thomas Macho, and Rainer Metzger.

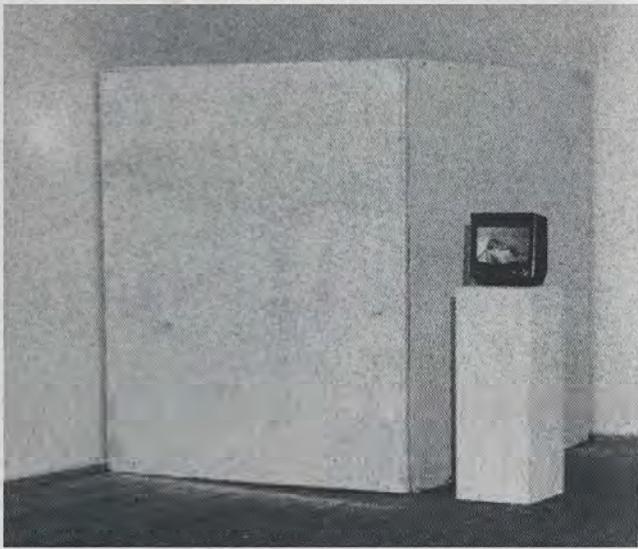
"Flatz stages an impressive retrospective of his work at OK Linz – a body of art that has provoked scandals since the 1970s. The artist from Vorarlberg thundered against steel plates, allowed himself to be shot at with darts, and risked his life for art."
Elisabeth Rathenböck, *Kronen Zeitung*, May 8, 2025



EUR 48,00

Lebensraum

1978 Kulturzentrum Lublin



Für die Dauer von 3 Tagen und Nächten lebte ein Mensch ununterbrochen in einem weißen, leeren, hell beleuchteten Raum, dessen Maße seiner Körpergröße entsprachen. Er nahm keine Nahrung zu sich. Während dieser Zeit war andauernd der Peilton eines Fernsehgeräts zu hören. In einer Ecke an der Decke des Raums war eine Videokamera angebracht, die auf einen außerhalb des Raums befindlichen TV-Monitor übertrug.

Dauer: 72 Stunden; Kulturzentrum Lublin

For a period of 3 days and nights, a person lived continuously in an empty, brightly lit, white room whose dimensions corresponded to his body size. He did not eat any food. During this time, the beep of a television set could be heard constantly. A video camera mounted in a corner of the ceiling transmitted images to a TV monitor outside the room.

Duration: 72 hours; Lublin Cultural Centre

V F M K



Flatz

Catalogue raisonné Vol. 2 Sculptures

Editor Roland Jörg, Sandra Kratochwill, Atelier FLATZ
Texts Rainer Metzger, Sandra Kratochwill, Thomas Macho, Elisabeth Schweeger, Jürgen Thaller, Anne-Marie Bonnet, Bernhart Schwenk, Gerald Matt
Design Miriam Nadegger, Annika Zehetner, Erwin Rittenschober

Language German, English
Details Hardcover, 28 x 21 cm, 586 pages, 1000 ills. in color
Publication date 10/2025

ISBN 978-3-99153-222-4
GTIN 9783991532224

www.vfmk.org/books/flatz-vol2

The catalogue raisonné presents a comprehensive overview of the oeuvre of FLATZ (b. 1952 in Dornbirn, Vorarlberg). Spanning from his earliest works to his most recent projects, it offers an in-depth look at the artist's prolific output over the past decades. Through carefully composed image sequences, detailed descriptions, and contextual notes, the volumes unfold FLATZ's interdisciplinary practice – including his artistic development, major exhibitions, works in public space, as well as the underlying concepts and motivations.

Critical perspectives on the multifaceted oeuvre of FLATZ are contributed by Anne Marie Bonnet, Elisabeth Schweeger, Diana Ebster, Bernhart Schwenk, Sandra Kratochwill, Jürgen Thaller, Gerald Matt, Thomas Macho, and Rainer Metzger.

"Flatz stages an impressive retrospective of his work at OK Linz – a body of art that has provoked scandals since the 1970s. The artist from Vorarlberg thundered against steel plates, allowed himself to be shot at with darts, and risked his life for art."
Elisabeth Rathenböck, *Kronen Zeitung*, May 8, 2025



EUR 48,00

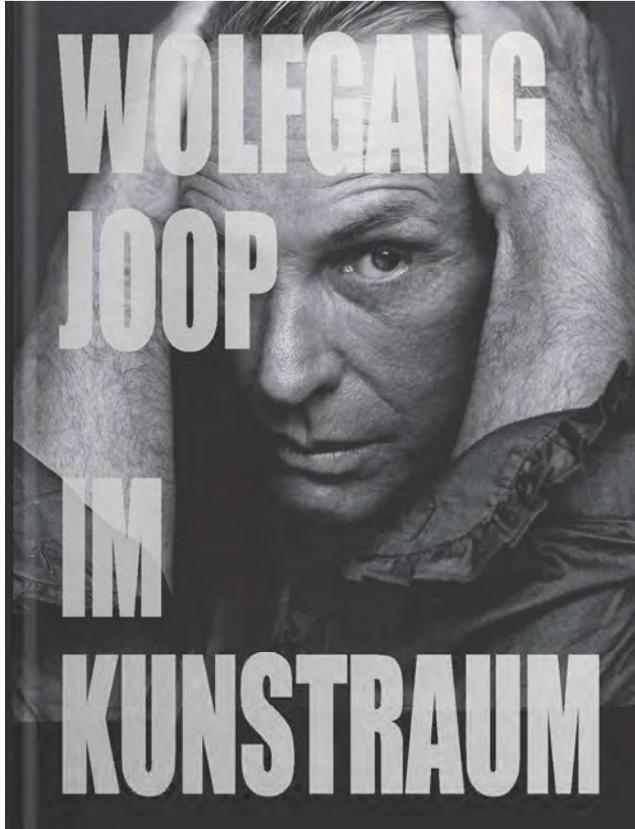


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Wolfgang Joop

im Kunstraum

Editor Edwin Lemberg
 Texts Beate Reifenscheid, Florian Illies, Christoph Tannert, Melissa Drier, Dr. Gundula Wolter, Christoph Becker
 Design Huelsenberg Studio with Niklas Sagebiel

Language German, English
 Details Hardcover, 28 x 20 cm, 304 pages, 250 ills. in color
 Publication date 10/2025

ISBN 978-3-99153-223-1
 GTIN 9783991532231

www.vfmk.org/books/wolfgang-joop

Wolfgang Joop– im Kunstraum (in the Art Space) – offers an almost complete overview of JOOP's graphic work, paintings and sculptural works, presented in the chronology of his distinguished career.

Authors including Florian Illies, Melissa Drier and Christoph Tannert describe their very different perspectives on the dazzling and stimulating oeuvre of this exceptional talent.

"Transmitter and Intermediate Beings – Recurring motifs include angels and monkeys. The angels hatch from white, marble breakfast eggs. The female monkey busts are carved from black marble, their heads adorned with golden wreaths of rose blossoms – symbols that run through Joop's life like few others."
 Isabell Gielisch, *FAZ*, October 4, 2025



EUR 39,00



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Klodin Erb

Vorhang fällt
Hund bellt

Klodin
Erb

*Vorhang fällt
Hund bellt*

Editor Dr. Céline Eidenbenz, Sarah Mühlebach
Texts Eva Seck, Elise Lammer, Céline Eidenbenz, Katharina Ammann
Design Teo Schifferli with Vivien Pöhls

Language German, French
Details Broschure, Perforation line, 25 x 20 cm, 198 pages,
num. ills. in color
Publication date 09/2025

ISBN 978-3-99153-186-9
GTIN 9783991531869

www.vfmk.org/books/klodin-erb-aarau

"At any moment, I can begin again—to become someone else." Between dream and fabric, between gesture and reduction, between thought and feeling, between sensual and profound: in the visual worlds of Klodin Erb, a cosmos of contradictions and metamorphoses unfolds. Humans turn into frogs, colors into fabrics, fins into feet—identities dissolve, only to be reshaped anew. Her works are poetic root systems where femininity, nature, and art are constantly being interwoven in fresh ways. Her paintings, textile works, installations, and videos open up spaces where nothing is fixed—everything is in motion, everything can be reassembled. Klodin Erb (*1963) is one of the most distinctive voices in contemporary Swiss art. She transforms the everyday into the extraordinary. Humorous and serious at once,

sensual and reflective, Erb intertwines motifs from mythology, art history, pop, and internet culture with contemporary themes. Her multilayered visual worlds invite us to question the boundaries of thought.

This artist's book is published on the occasion of Klodin Erb's largest institutional solo exhibition to date at the Aargauer Kunsthau: *Vorhang fällt Hund bellt / Le rideau tombe un chien aboie* ("Curtain falls dog calls"). It brings together works from over three decades of artistic creation, from early textile pieces to recent theatrical paintings. Like her works, the book itself can be rearranged, reconsidered, reimagined time and again. An invitation to remain open and flexible—in our view of art and of ourselves.

"The largest institutional solo exhibition to date by Klodin Erb – 'The Curtain Falls, the Dog Barks' – does exactly what its title suggests. It perfectly sets the tone for the surreal atmosphere of the show."

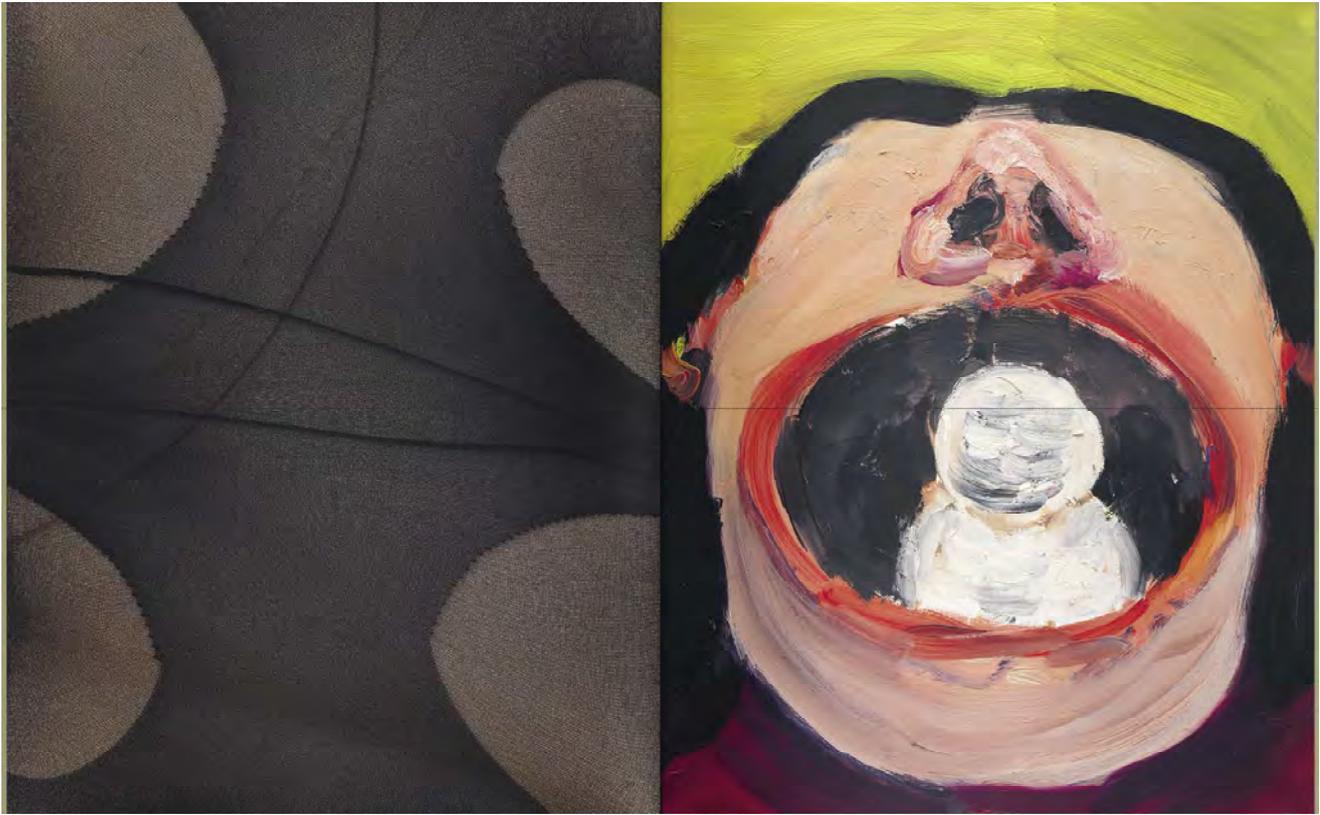
– Susanna Koeberle, *NZZ*, October 7, 2025

ISBN 9783991531869



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EUR 39,00



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HANNES SCHÜPBACH
HOUSE OF GESTURES

Writings by
Patrick Beurard-Valdoye,
Adam Pugh
and Steven Ball

Hannes Schüpbach

House of Gestures
Writings

Editor Silvia Jaklitsch

Texts Patrick Beurard-Valdoye, Adam Pugh, Steven Ball, Cristina Viti
Design Raphael M. Drechsel

Language English, French

Details Softcover, 33 x 23cm, 76 pages, 8 ill. in color

Publication date 09/2025

ISBN 978-3-99153-220-0

GTIN 9783991532200

www.vfmk.org/books/hannes-schupbach-gestures

In his early work, Swiss artist Hannes Schüpbach developed spatial choreographies in the form of extended wall pieces, and has since focused on composing luminous films that entrance with their own corporeal gesture. They enounce the image, both encompassing and enabling memory and nuanced performance, creating a distinct poetic language.

His exhibition *Stills and Movies*, curated by Adam Szymczyk at the Kunsthalle Basel in 2009, highlighted the intimate conceptual interconnections between his installations, performances and films.

Many of his pieces explore the creation of art, such as his films *Erzählung* (2007), *L'Atelier* (2007), *Spin / Verso / Contour* (2011), *Instants* (2012) and *Essais* (2020), as well as his large-scale installation *Explosion of Words*, which revolves around the oeuvre of London-based poet Stephen Watts. His films and installations have been shown at major venues internationally.

The three essays in this publication offer reflections on his films through the eyes of the French poet Patrick Beurard-Valdoye, the British film curator Adam Pugh, and the British artist and writer Steven Ball. The publication was produced to accompany presentations of the artist's films in Madrid, Vienna, Chicago and Stockholm.

"Hannes Schüpbach will have the honour of having a selection of his films screened in Vienna, Madrid and Chicago within the 2026 year. Locations and dates to follow soon.

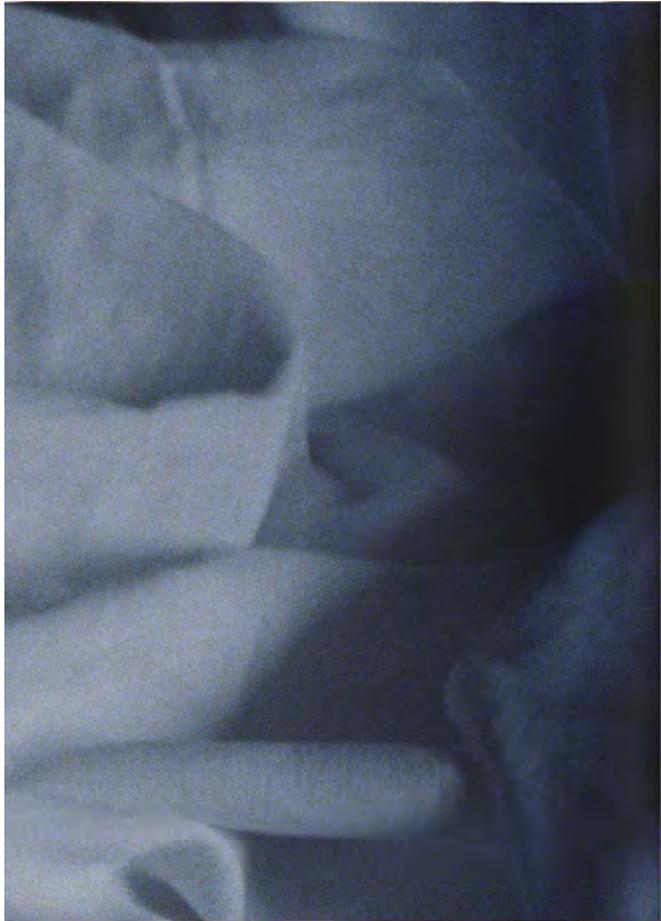
The occasion also to introduce the book HOUSE OF GESTURES, newly edited, that is the perfect complement to the screenings."

- SwissFilms.ch



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EUR 30,00



Patrick
Beurard-Valdoye

DIMANSION

Translated from the French
by Cristina Vill

Close the door
switch off

already you can hear how darkness gathers
right in front of your eyes is the stillness

on your palate right now is the full taste
of time growing drowsy

in here
between all and nothing
out there

until the empty hand
holds more brightness
here behind the shadows
it smells good

and you open

you see the surroundings
their long-time

quodidm innocence.

Johannes Poethen, Zwischen dem All und dem Nichts

Little House [An Allegory]

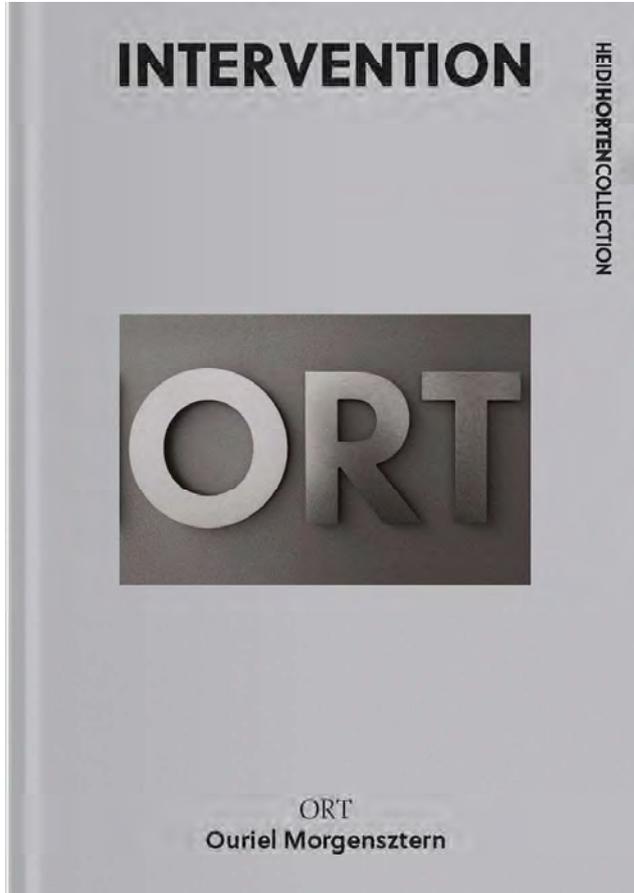
The little house at the end of the garden stands next to the venerable alder. By the window, on the right-hand side, is the vaulted door with its wooden latch. Inside, a small table and two stools are set against the back wall, which is surmounted by a triangular gable adorned with the shapes of three stars, a crescent moon and a sun letting in a dreamlike light.

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ORT
Ouriel Morgensztern

*Heidi Horten
Collection
Intervention 2*

Editor Agnes Husslein-Arco and Rolf H. Johannsen for the Heidi Horten Collection

Texts Agnes Husslein-Arco, Rolf H. Johannsen, Christopher Rothko
Design SCHIENERL D/AD, Vienna

Language German, English

Details Hardcover, 23 x 16,5 cm, 96 pages, 4 ill. in color, 58 ill. in b&w

Publication date 10/2025

ISBN 978-3-99153-221-7

GTIN 9783991532217

www.vfmk.org/books/ort-ouriel-morgensztern

In an unusual approach, Viennese photographer Ouriel Morgensztern engaged with the Museum of the Heidi Horten Collection. His perspective is deliberately subjective: Morgensztern does not focus on the whole, but on the detail, which—through extreme cropping and framing, as well as the interplay of light and shadow—acquires a distinct formal and aesthetic quality of its own.

At the same time, Morgensztern consistently manages to maintain a delicate balance: the architecture of the building is both present and absent in his photographs. The same applies to the visitors and the art for which the museum was created. Even in their physical absence, they remain "present" in Morgensztern's images.

"The exhibition itself is a poetic and precise photographic intervention by the Viennese photographer Ouriel Morgensztern, who has closely followed the museum and its architecture over many years."

— Oe24, October 21, 2025

ISBN 9783991532217



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EUR 18,00



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Erwartungen, sondern stellt auch ein fundamentales Mittel auf den Kopf mit dem wir sonst unsere Umgebung erfassen.

Dieses Gefühl der Desorientierung zeigt sich am deutlichsten in Fotografien, in denen sich viele Ebenen überschneiden (Abb. 3-4) – es ist ein fantastischer, ein betörender Ort, der letztlich keinen klaren Sinn erkennen lässt. Der Blick, den uns dieses Werk eröffnet, erinnert unweigerlich an die *Carceri*-Blätter des italienischen Meisterradiers Giovanni Battista Piranesi, einem der herausragenden Vertreter des Barock (Abb. 5-6). Wie Morgensztern entwirft auch Piranesi Räume, die ausschließlich in unserer Vorstellung existieren. Er veranschaulicht Orte, deren Zugang uns verwehrt bleibt, monumentale, gewölbte Räume voller Widersprüche, die in sich zusammenzubrechen drohen. Zwar wirken Morgenszterns Orte stabiler und greifbarer, doch teilt er Piranesis Vorstellung einer von der Realität losgelösten Architektur. Die Treppen, die sich bei beiden Künstlern zu einem obsessiven Motiv verdichten, halten letztlich keiner Belastung stand und führen ins *Leere*. Sie entziehen sich den Schritten des Menschen. Und wieder eröffnet sich ein immer Einblick in die Imagination des Fotografen – ein Blick, der zugleich unsere eigene Fantasie beflügelt.

ORT – neu gedacht

Abb. | Figs. 1-2
Curtis Morgensztern
Hardy Harlan Collection,
2022-2025
Digitalfotografie |
Digital photography
Der Künstler | The artist



19

Abb. | Figs. 3-4
Curtis Morgensztern
Hardy Harlan Collection,
2022-2025
Digitalfotografie |
Digital photography
Der Künstler | The artist

and substantial, but it shares Piranesi's vision of an architecture divorced from life. The stairways that become a seemingly obsessive focus for both of these artists are ultimately unsupported and take us nowhere. For all intents and purposes, they are severed from human feet. Again, we are offered a private view from the photographer's imagination that, in turn, sparks our own.

It is not simply that the DRT photographs inhabit a world outside human experience. There is a striking absence of the human in the scenes we are presented. Not only is the human figure missing, human *activity* is also undetectable—markedly so. These photos depict a manmade world from which its maker has simply vanished. One can search in vain for the living evidence, the footprints, the remnants of human life. Only the products remain, like a world created by a deity who, work completed, has withdrawn—utterly. Even the quasi-humanoid, as captured in (fig. 7), does not connect us to a living world. They are statues, hard stone, totemic monuments to memory, but with no life, no connection to flesh and blood.

Likewise, the plants depicted in a few of the photographs (fig. 8) appear strangely inorganic, dully glimpsed, and

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Die Linie

Heidi Horten Collection

Editor Agnes Husslein-Arco and Véronique Abpurg for the Heidi Horten Collection
Texts Véronique Abpurg, Agnes Husslein-Arco, Carolin Meister, Laurence Schmidlin, Annkathrin Weber
Design Bueronardin, Wien / Vienna

Language German, English
Details Hardcover, 30 x 22 cm, 256 pages, 179 ills. in color, 78 ills. in b&w
Publication date 09/2025

ISBN 978-3-99153-218-7
GTIN 9783991532187

www.vfmk.org/books/die-linie

In the visual arts, it is omnipresent: the line. Navigating between constructive precision and subjective gesture, it performs endless tasks. It defines form and organizes the surface; it shapes contours and structures, and creates separation and connection. It traces space and time, generates illusion, and captures the imaginary.

Taking Paul Klee's poetic metaphor of a line embarking on an "impressive journey" across the page as a point of departure, the exhibition explores how the line breaks free from its support, enters three-dimensional space, and transforms in both expression and materiality.

Artists: Pierre Alechinsky, Karel Appel, Kader Attia,

Jean-Michel Basquiat, Angela Bulloch, Rosemarie Castoro, Christo & Jeanne-Claude, Marie Cool Fabio Balducci, Carola Dertnig, Marcel Duchamp, Fred Eerdekens, Amy Feldman, Dan Flavin, Lucio Fontana, Lucian Freud, Gego (Gertrud Goldschmidt), Antony Gormley, Keith Haring, Alexej Jawlensky, Donald Judd, Birgit Jürgenssen, Reena Saini Kallat, Wassily Kandinsky, Žilvinas Kempinas, Kiluanji Kia Henda, Paul Klee, Gustav Klimt, Edgar Knoop, Joseph Kosuth, Brigitte Kowan, Edward Krasiński, Alfred Kubin, Roy Lichtenstein, Constantin Luser, Piero Manzoni, Henri Matisse, Vera Molnár, François Morellet, Nick Oberthaler, Pablo Picasso, Giulia Piscitelli, Jackson Pollock, Dieter Roth, Sigmar Polke, Fred Sandback, Egon Schiele, Chiharu Shiota, Cy Twombly, Andy Warhol, Franz West

"A separate chapter is devoted to the liberation from the flat surface: through media such as installation, environment, or performance, the line becomes three-dimensional. It not only defines spaces but also social and political contexts – as boundary, as connection, as trace."
– *Kurier*, September 1, 2025

ISBN 9783991532187



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EUR 39,00



Sigmar Polke, *Ohne Titel* (1963)
Öl auf bedrucktem Stoff auf Leinwand / Oil on printed fabric on canvas, 60 x 60 cm
Heidi Horten Collection



Keith Haring, *Untitled* (1985)
Acryl auf Leinwand / Acrylic on canvas, 122,2 x 122,2 cm
Heidi Horten Collection

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Valentina Locatelli

A JOURNEY
THROUGH A PRIVATE
ART COLLECTION

FROM BALKENHOL
TO VILLEGLE

*A Journey Through a
Private Art Collection*

Editor Valentina Locatelli
Texts Valentina Locatelli
Design Raphael Drechsel, Paul Jochum

Language French or English
Details Hardcover, 29 x 22 cm, 316 pages, 105 ills. in color
Publication date 09/2025

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GTIN 9783991531456

French Edition
Voyage dans une collection d'art privée de Balkenhol à Villeglé
ISBN 978-3-99153-146-3
GTIN 9783991531463

www.vfmk.org/books/balkenhol-villegle

This richly illustrated and beautifully produced catalogue presents sixty standout works from a remarkable Swiss private collection, offering a unique journey through four centuries of Western art. Featuring paintings, drawings, sculptures, photographs, and installations, the selection spans from the late 16th century to the 2010s, revealing an eclectic and discerning eye.

Organized alphabetically by artist—from Stephan Balkenhol to Jacques Villeglé—the publication avoids a conventional chronological or stylistic order, instead inviting readers to explore the rich diversity of artistic movements and expressions. Each artwork is accompanied by accessible yet insightful commentary, while a detailed scholarly appendix provides extensive

extensive provenance research and bibliographic references.

The catalogue was researched and written by Valentina Locatelli, a curator with longstanding expertise in private collections and provenance research. Her work combines academic precision with a clear and engaging writing style, making this volume an essential resource for both specialists and general readers.

An essential volume for art lovers, collectors, and researchers alike.

ISBN 9783991531456



9 783991 531456

EUR 60,00



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LES DEUX TAUREAUX ET UNE GRENOUILLE



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LE LIÈVRE ET LES GRENOUILLES

V F M K



Künstlerhaus Wien

Du sollst dir ein Bild machen

Editor Künstlerhaus, Gesellschaft bildender Künstlerinnen und Künstler Österreichs

Texts Miriam King, Günther Oberhollenzer, Tanja Prušnik, Gustav Schörghofer SJ, Katharina Tiwald
Design Leopold Šikoronja

Language German, English

Details Softcover, 22 x 17 cm, 196 pages, 91 ills. in color
Publication date 10/2025

ISBN 978-3-99153-205-7

GTIN 9783991532057

www.vfmk.org/books/du-sollst-dir-ein-bild-machen

The exhibition *Du sollst dir ein Bild machen* [You Shall Make for Yourself an Image] tells of the imaginative power of the religious experience, its visual counterpart in the tradition of Christian imagery, and how these are interpreted by contemporary artists. The exhibition's focus is on works by artists who approach Christian iconography from critical, but also from loving, humorous, and feminist perspectives, thus enabling new, contemporary viewpoints of motifs that have been handed down across centuries. The concept and direction the exhibition takes does not seek to create superficial provocation or loud protest, choosing to take a more differentiated approach, searching for commonalities and striving to promote dialogue between contemporary art and religion.

Artists: Marina Abramović, Irene Andessner, Sumi Anjuman, Anouk Lamm Anouk, Siegfried Anzinger, Teodora Axente, Ursula Beiler, Renate Bertlmann, Guillaume Bruère, Victoria Coeln, Aron Demetz, Leslie De Melo, Christian Eisenberger, Manfred Erjautz, Valie Export, Paul Sebastian Feichter, Paolo Gallerani, Philipp Haslbauer, Lois Hechenblaikner, Sigggi Hofer, Martin Kippenberger, Julia Krahn, Evelyn Kreinecker, Lena Lapschina, Ina Loitzl, Sissa Micheli, Hermann Nitsch, Adrian Paci, Drago Persic, Margot Pitz, Arnulf Rainer, Johannes Rass, Bettina Rheims, Sylvie Riant, Thomas Riess, Marco Schmid, Deborah Sengl, Andres Serrano, Aljosa Smolic, Thomas Sterna, Esther Strauß, Billi Thanner, Timm Ulrichs, Markus Wilfling.

"Individually, visitors can enter a wooden box titled 'Deus in Machina,' which inside reveals itself as a confessional. Once seated in front of the typical grille, none other than Jesus himself appears, immediately reciting the data protection regulations."

Salzburger Nachrichten, APA, October 22, 2025



EUR 22,00



Drago Persic, *Bergotte* #16 (J. Pontorno / Leitners Blau, Moiybänrot), 2025
Öl auf Leinwand Oil on canvas, 95 x 60 cm



Drago Persic, *Bergotte* #19 (F. Lippi / Lapiazulii, Ultramarin, Pyrrolrot), 2025
Öl auf Leinwand Oil on canvas, 100 x 65 cm

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Ana Torfs

THE DAY YOU
WERE THINKING
ABOUT THE
SIBYL WHILE YOU
WERE PICKING
AUTUMN LEAVES

An Insert by Ana Torfs

*The Day You Were
Thinking About the
Sibyl While...*

Editor Sabine Folie and Synne Genzmer
Texts Sabine Folie, Synne Genzmer, Ana Torfs
Design Salome Schmuki and Leila Merkofer

Language German, English
Details Softcover, 22,8 x 14,3 cm, 68 pages, num. ill. in color
Publication date 10/2025

ISBN 978-3-99153-224-8
GTIN 9783991532248

www.vfmk.org/books/ana-torfs

The insert by Belgian artist Ana Torfs is the third presentation in the series Considering the Collection & An Insert by ... in the Paintings Gallery, where Ana Torfs's new cycle of works consists of 28 Jacquard tapestries is being shown to the public for the first time. Akademie der bildenden Künste Wien

On her walks during the time of the momentous Covid pandemic, the artist collected all sorts of brightly coloured autumn leaves, a process that reminded her of the Cumaean Sybil in Virgil's ancient epic The Aeneid, who would write her prophecies on leaves. Torfs dries the collected leaves between the pages of international 'dailies'. She then photographs these arrangements and finally has them woven into large-format tapestries,

supplemented with personal anaphors, verse-like sayings. The texts and images combined in this way form a fragmentary tableau on the state of our world as it is today. The lyrical fabric confers to the fleeting nature of quotidian life an alleged permanence through the medium of textiles, emphasising the nature of a historically memorable present whose repercussions on the future are unforeseeable.

Just as the breeze scattered the leaves after the Sybil's prophecy, it seems impossible to draw any reliable prospects for action from the incessant flow of media broadcasts. And given the possibilities offered by manipulative digital techniques, news events remain increasingly Sibylline and, indeed, enigmatic.

The format Considering the Collection & An Insert by ... features highlights from the collection of the Paintings Gallery as well as installations and bodies of work conceived as inserts by contemporary artists and incorporated into the temporary arrangement from the permanent collection.

ISBN 9783991532248



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EUR 12,00



Titulos de crédito

66

El abatimiento que muchos sentimos a estas alturas de la pandemia tiene que ver con la falta de expectativa de un final claro

asistiendo en los últimos meses, puede que la esperanza de la vacuna les sirva a más gente todavía para saltarse frivolamente las precauciones sanitarias, y también que los negociacionistas de la vacunación (y del conocimiento racional) saboteen su aplicación masiva.

hablan algunos sabios políticos. Prestarse en ley práctica ningún retrasado y al verdad que en la nueva una p sus alegres dir algunos llama consiste en la tas aglomerac

Lo que ha o y la mortanda cualquier noe de todo queda partida. Lo qu ración sombri referencias rei marzo ahora e pasado. Muchi encontrado el euperación pe so del conoñ

The day your husband said you talk to yourself almost every single day, while you read in the newspaper that the Big Bang might not have been the beginning of our universe, after all.

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Bildstein | Glatz

//

Editor Kathrin Dünser, Michael Kasper
 Texts Kathrin Dünser, Michael Kasper, Markus Landert, Andreas Rudigier
 Design AHOI – Atelier für Gestaltung, ahoi-atelier.eu

Language German
 Details Flap brochure, 29,7 cm x 18,2 cm, 184 pages, 72 ill. in color,
 9 ill. in b&w
 Publication date 10/2025

ISBN 978-3-99153-198-2
 GTIN 9783991531982

www.vfmk.org/books/bildstein-glatz-ii

This catalogue documents and deepens the exhibition of Bildstein | Glatz at the Vorarlberg Museum, while also continuing the publication Bildstein | Glatz No. 1 from 2018. The Roman numeral II not only signifies the sequel volume, but also symbolises the duality of perspectives in the work of Matthias Bildstein and Philippe Glatz: art and architecture, structure and risk, boundaries and transgression.

At the heart of the catalogue are their works in public space, alongside the two pieces featured in the exhibition: *Erstbesteigung II* and *Habitable Zone (Model of Reality)* – a suspended bivouac on the museum façade and an expansive sculpture within the building's atrium. With essays by Kathrin Dünser, Michael Kasper, Markus Landert, and Andreas Rudigier, the book offers insights into the artistic practice of the duo, who have been operating for over two decades at the intersection of architecture, performance, and socio-political discourse.

"Big themes become big installations with Bildstein/Glatz. In their current work 'Erstbesteigung' for the Vorarlberg Museum in Bregenz, the focus is on nothing less than humanity's drive toward the unknown – toward higher, farther, faster: toward records."
 Carina Jielg, *Ö1, Leporello*, July 17, 2025



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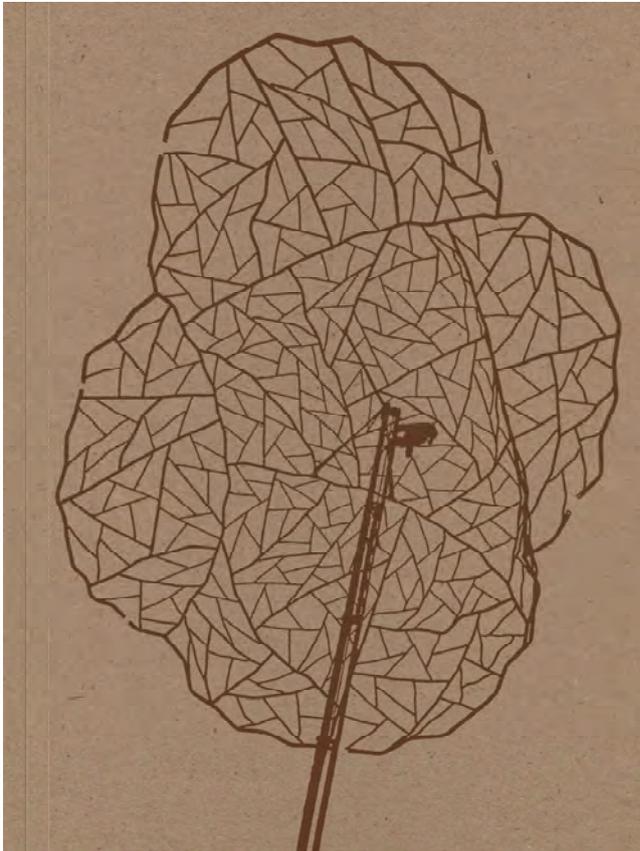
EUR 39,90



V F M K

Alois Schild

*Illusionsreserven /
Illusion Reserves*



Editor Tamara Schild
Texts Bettina M. Busse, Gert Chesi, Elsa Delage, Günther Moschig,
Benedikt Stegmayer, Hannah Stegmayer, Tamara Schild, Horst
Schreiber, Mike B. Watson
Design Bureau Vielcazat

Language German, English
Details Softcover, 28 x 21 cm, 336 pages, 150 ills. in color, 165 ills. in
b&w halftone
Publication date 11/2025

ISBN 978-3-99153-208-8
GTIN 9783991532088

www.vfmk.org/books/alois-schild

"If you opened people up, inside you would find landscapes," said Agnès Varda. In the case of Tyrolean metal sculptor Alois Schild, this landscape would be the wild current of the Brandenberger Ache that has shaped his artistic work since the early 1980s – a rushing river carrying flotsam, stories and visions in its flow. From natural finds and relics of civilisation, Schild first created assemblages, then sculptures, performances and entire sculpture landscapes.

From his base in the village of Kramsach, he has over decades unfolded a richly diverse artistic universe – from a sculpture park on the banks of the Brandenberger Ache river to bodies of work that have found resonance far beyond the Tyrolean Alps. His 'Body Machines' –

radical entanglements of human and mechanic elements – explore the questions of freedom, technology and vulnerability, while other series reflect, with humour, playfulness and poetry, on the relationship between nature, history and the present.

Illusion Reserves brings together four decades of sculptural practice and offers a compelling insight into Schild's artistic vision. A book that represents art as a space of experience – raw, contradictory, charged with energy, and always in dialogue with the world.

"The artist gives all forms a deeper meaning. He masters material, statics, and standards, and he knows the world of numbers and weights – yet he has retained the carefree spirit of a child. He has not sent his inner child away; he has entrusted himself to it."

Julia Sparber-Ablinger, *Mein Bezirk*, April 4, 2016

ISBN 9783991532088



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EUR 38,00

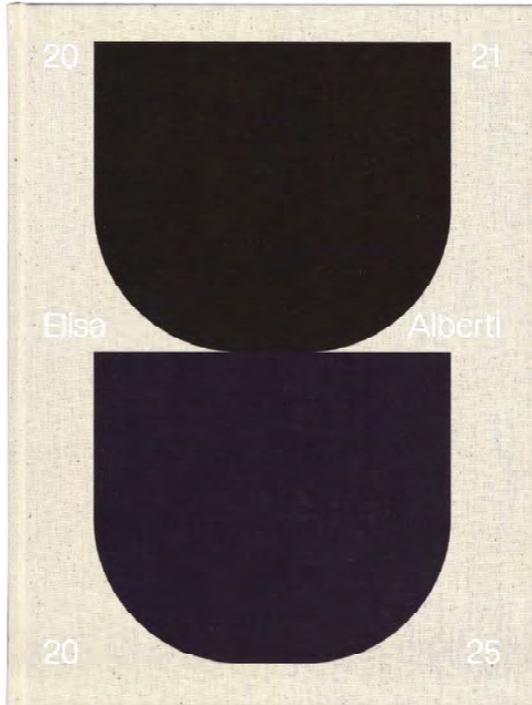


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Elisa Alberti

2021-2025

Editor Elisa Alberti
 Texts Nina Schedlmayer, Fiona Liewehr
 Design Bureau F

Language German
 Details Hardcover, 28 x 21 cm, linen, 176 pages, 152 ills. in color
 Publication date 09/2025

ISBN 978-3-99153-194-4
 GTIN 9783991531944

www.vfmk.org/books/elisa-alberti-2021-2025

The publication by Elisa Alberti provides an overview of her artistic work from 2021 to early 2025. During this period, she presented her works at the Hamburger Kunsthalle, the Kunstmuseum Ahlen, in solo exhibitions, and at international art fairs. Her paintings are characterized by clear abstract forms and subtle gradations of color.

More recently, Alberti has expanded her practice to include sculptural works, opening new perspectives on her visual language. The catalogue documents this development with numerous illustrations and highlights the versatility of her work.

"The soft geometric form, appearing in ever-changing variations, is her cosmos – one that, through a reduced palette, creates a fascinating play into which the eye can linger and lose itself."
 – Südtirol Online, October 1, 2025

ISBN 9783991531944

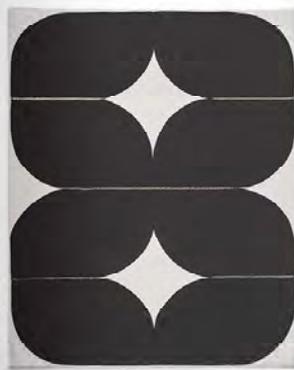


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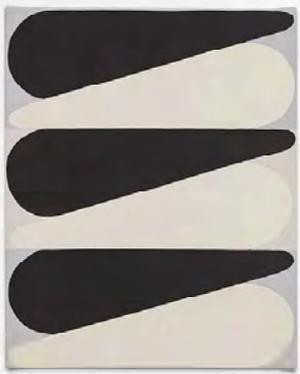
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Private collection



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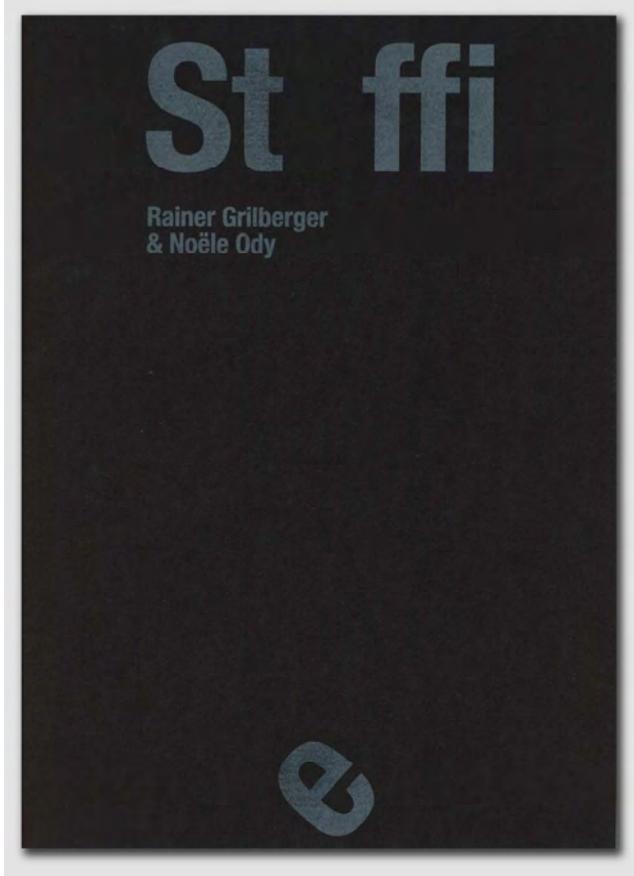
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Rainer Grilberger &
Noële Ody

Steffi

Editor Rainer Grilberger
Photos Laurien Bachmann, Georg Holzmann, Helmut Herold &
Cornelia Herold, Christel Kiesel de Miranda, Johannes Stoll,
Klemens Waldhuber
Design Simon Walterer

Language German
Details Softcover, 27 x 19 cm, 64 pages, 46 ill. in b&w
Special Features Sheet steel frame, bent and cut;
thermoformed acrylic glass
Publication date 10/2025

ISBN 978-3-99153-187-6
GTIN 9783991531876

www.vfmk.org/books/rainer-grilberger-noele-ody

Heavy, idiosyncratic, caught between shelf and wall – Rainer Grilberger's artist's book *Steffi* is not merely a book but a sculpture. Encased in sheet steel and fitted with thermoformed acrylic glass, it unfolds as an object that can shift between lying, hanging, and standing.

Its point of departure is a steel sphere – a sculpture that sank into Pleschinger Lake near Linz in December 2019 and was recovered a year later by divers together with Noële Ody. Covered in rust, algae, and deposits, it resurfaces: as a transformed body, as an image, as a narrative.

The publication documents this process of creation, disappearance, and return. Photographs, video stills, and

precise captions trace the chronology of a sculpture whose form and meaning continuously shift in the tension between painting, relief, and object.

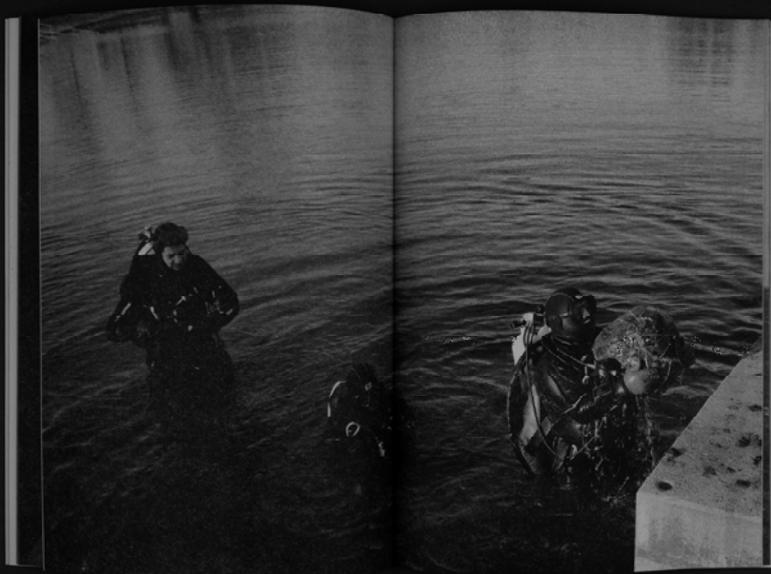
The artist's book is both a continuation of the Relief Relief series and a work in its own right. It weaves together references – from pop-cultural finds such as Daisy and Donald Duck: Von Kunst keinen Dunst to exhibition contexts in Linz (EFES 42), Vienna (Belvedere 21, ES49), and beyond – revealing how a sculpture reappears not only physically but also across different spaces and times. An object between documentation and sculpture, between materiality and fiction – heavy and at the same time fleeting like the surface of water.

ISBN 9783991531876



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EUR 89,00



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Christian Thoenke

*Moderne Ruinen*

Editor Christian Thoenke
 Texts Kito Nedo, Kevin Hanschke
 Design Carsten Aermes, www.carstenaermes.com

Language German, English
 Details Softcover, 23,5 x 29 cm, 64 pages, num. ills. in color
 Publication date 10/2025

ISBN 978-3-99153-204-0
 GTIN 9783991532040

www.vfmk.org/books/christian-thoenke

Abandoned department stores, empty kiosks, overgrown playgrounds – Christian Thoenke's paintings depict places that have lost their purpose and linger in a state of suspension between past and future. Shaped by the upheavals of post-reunification East Berlin, the artist

condenses memories of a failed utopia in his "modern ruins" while simultaneously reflecting the fragility of our present. His works are quiet, compelling meditations on loss, transformation—and the question of which ruins we are already living in today.

"The artist Christian Thoenke occupied a house while still in school. Later, he celebrated to techno. He experienced the fall of the Berlin Wall as a liberation, and yet he cannot entirely shake off the GDR."
 – Ulrich Seidler, Berliner Zeitung, May 14, 2023

ISBN 9783991532040



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EUR 22,00

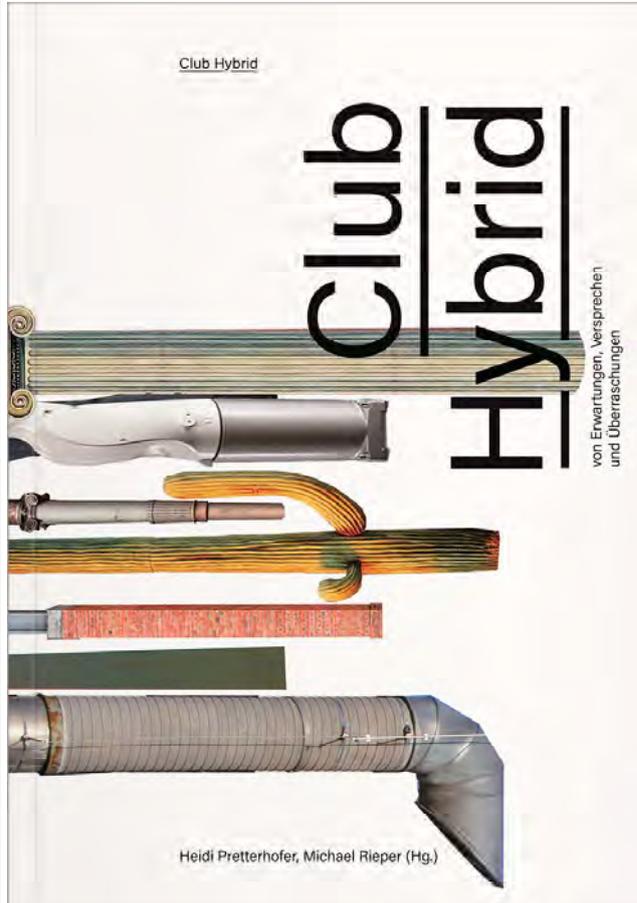


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Club Hybrid

Of Expectations, Promises and Surprise

Editor Heidi Pretterhofer, Michael Rieper
 Texts Reinhard Braun, Thomas Edlinger, Michael Haas, Thomas Kain
 und Wolfgang Oegg
 Design Michael Haas, Heidi Pretterhofer (Pretterhofer Arquitectos),
 Christine Schmauszer (MVD Austria)

Language German
 Details Broschur, 23,5 x 16,5 cm, 128 pages, num. ills. in color
 Publication date 09/2025

ISBN 978-3-99153-197-5
 GTIN 9783991531975

www.vfmk.org/books/club-hybrid

In the south of Graz, where commerce, industry and single-family homes meet, the Club Hybrid demonstrative building was created as part of the Graz Culture Year 2020, a place for experimentation, performance and discourse. Club Hybrid opened in the summer of 2021 and continued in 2022 as a workshop for urban fragments. In 2023, Club Hybrid collected and cultivated urban action strategies on the subject: TO-GATHER!

The book Club Hybrid. Von Erwartungen, Versprechen und Überraschungen (Club Hybrid: Of Expectations, Promises and Surprises) brings together the people, events, objects, themes and spaces that had a performative impact in 2021 and 2022.

Essayistic contributions by Reinhard Braun, Thomas Edlinger, Michael Haas, Thomas Kain and Wolfgang Oegg explore central questions in depth and open up perspectives beyond the project itself.

"If a city is capable of surprises, then it is truly urban."
 – Wolfgang Kiel

ISBN 9783991531975



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EUR 18,00

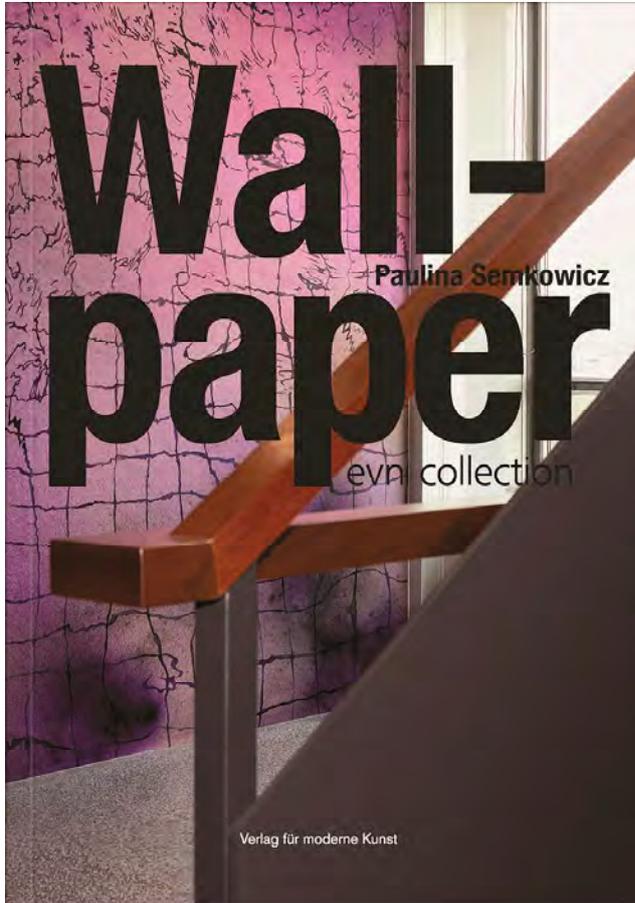


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Paulina Semkowicz

evn collection
Wallpaper #7

Editor evn collection, EVN AG
 Concept Heike Maier-Rieper, Markus Schinwald
 Texts Nicole Scheyerer, Heike Maier-Rieper
 Design MVD Austria, Christine Schmauszer

Language German, English
 Details Softcover, 23 x 16,5 cm, 48 pages, num. ills. in color
 Publication date 08/2025

ISBN 978-3-99153-178-4
 GTIN 9783991531784

www.vfmk.org/books/paulina-semkowicz

In her latest work for the evn collection, artist Paulina Semkowicz transforms the stairwell of a 1960s office building into a vibrant stage for color, movement, and illusion. Drawing inspiration from the functionalist grid of the EVN headquarters in Maria Enzersdorf, she adopts the motif of structure—only to playfully distort and reimagine it.

Created using traditional materials—ink and pigment on cardboard—and digitally translated into wallpaper, the piece spans all seven floors of the building. What unfolds is a dynamic visual experience: each level features its own distinct color world and energy.

With a background in scenic painting, Semkowicz masterfully manipulates light, depth, and transparency, creating an immersive atmosphere that blurs the line between surface and space.

This book captures an artistic intervention that challenges architectural order and invites viewers into a world of poetic illusion and imagination.

"Unlike the functionally defined grid of the building's curtain wall glass façade, Paulina Semkowicz's grid is a distorted image. Deforming and warping the rectangular grid, she brings movement and liveliness to the rigid structure. It is a very playful approach to form and matter, almost a caricature of orthogonal logic."
 – Heike Maier-Rieper

ISBN 9783991531784



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EUR 18,00

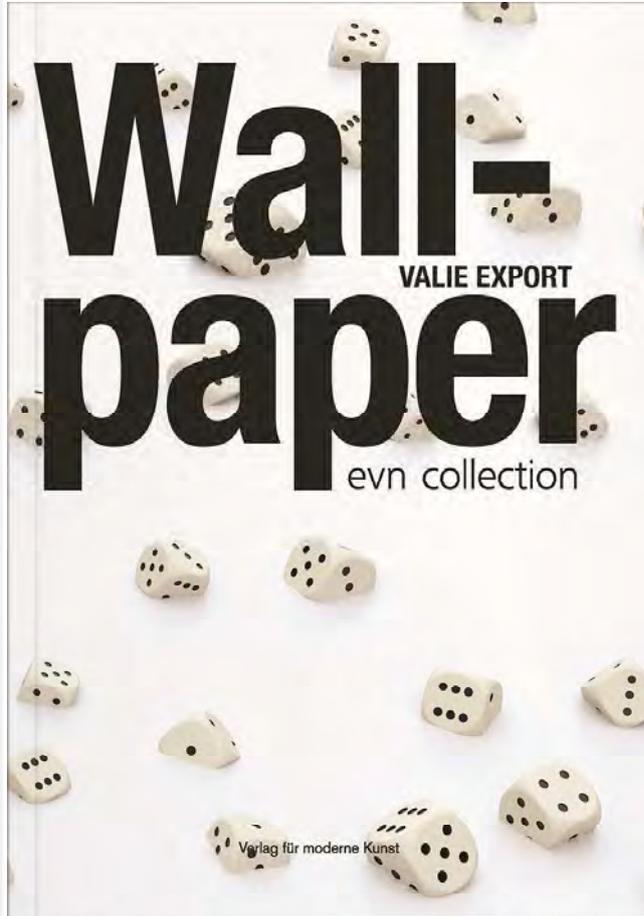


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VALIE EXPORT

evn collection
Wallpaper #2

Editor evn collection, EVN AG
Concept VALIE EXPORT, Brigitte Huck, Heike Maier-Rieper
Texts Brigitte Huck
Design MVD Austria, Christine Schmauszer

Language German, English
Details Softcover, 23 x 16,5 cm, 46 pages, num. ills. in color
Publication date 08/2025

ISBN 978-3-99153-177-7
GTIN 9783991531777

www.vfmk.org/books/valie-export

A recurring motif in her art is the cube-shaped die—appearing as architecture, sculptural object, acoustic presence, and symbol of chance, risk, and structure. In photomontages, videos, and spatial installations, EXPORT weaves the die into a complex visual language that connects the body with systems of power and technology.

As part of the EVN wallpaper project, EXPORT transforms a corporate stairwell into a dynamic continuum of sight and sound. Digitally generated images of dice in varying sizes cover the walls, accompanied by the rolling sound of dice—a sonic backdrop that evokes both play and unpredictability. The installation invites movement, passage, and reflection.

This book explores EXPORT's multifaceted engagement with the die as form, concept, and political metaphor—offering a compelling insight into the practice of one of the most influential artists of our time.

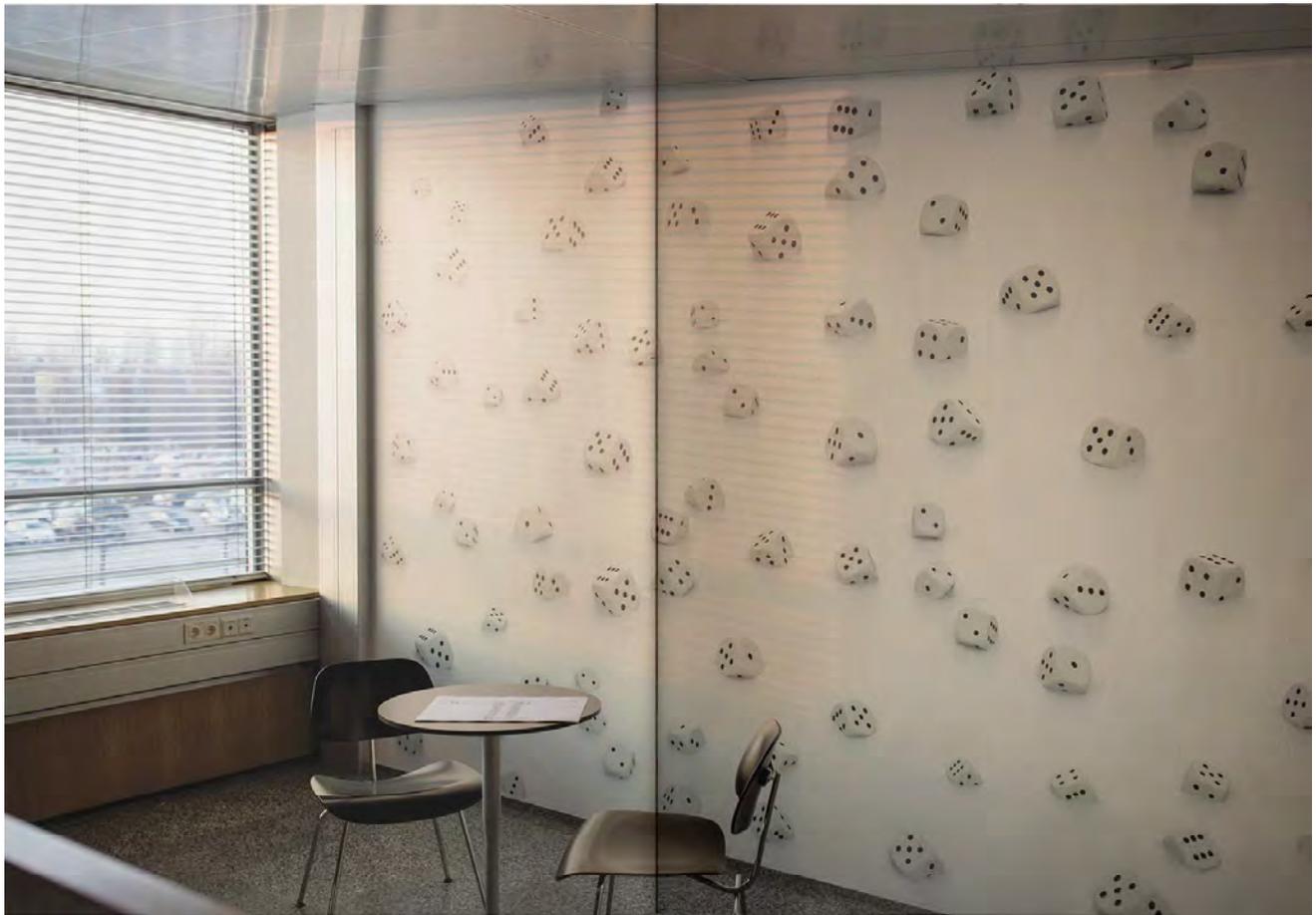
"The cubic die is a recurrent motif in her work. It meets us as architecture, in the form of a pavilion like in her *Transparent Space* (1999) underneath an arched subway viaduct on *Lerchenfelder Gürtel* in Vienna; it meets us in photo montages like the 1989 series *Woman With Dice*, *Woman With Skyscraper Arm*, *Serpent Woman*, and *Woman With Serpent*."
— Brigitte Huck

ISBN 9783991531777

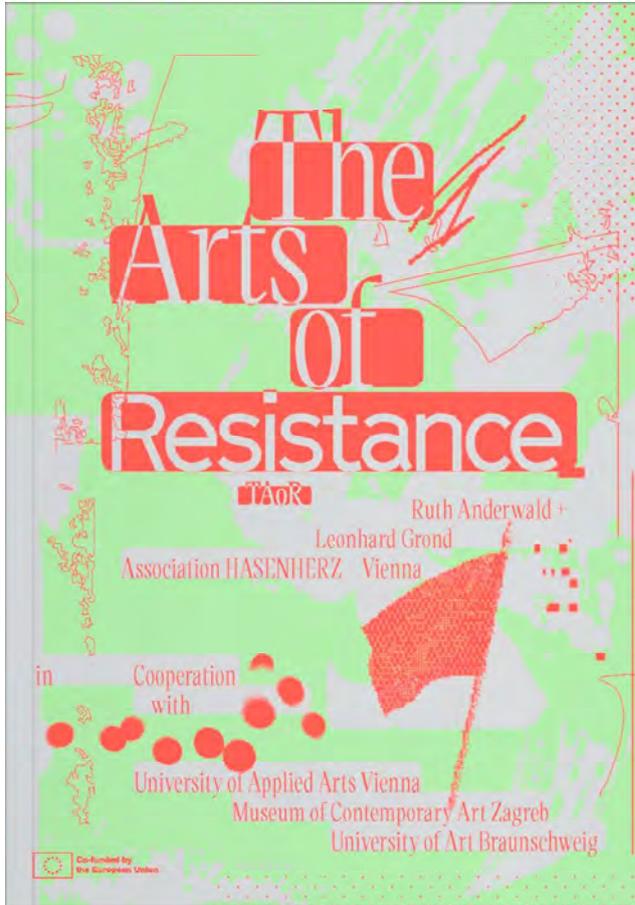


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EUR 18,00



V F M K



The Arts of Resistance

Editor Ruth Anderwald + Leonhard Grond
Texts Ruth Anderwald, Leonhard Grond, Martin Krenn, Jo O'Brien,
Alexander Damianisch, Robert Rotifer, Preeti Kathuria, Gelavizh
Abolhassani, Jo Schmeiser, Ruth Mateus-Berr, Ana Škegro, Barbara
Staudinger
Design HammerAlbrecht

Language English
Details Softcover, 24 x 17 cm, 160 pages, 110 ills. in color
Publication date 11/2025

ISBN 978-3-99153-196-8
GTIN 9783991531968

www.vfmk.org/books/the-arts-of-resistance

"I would have loved to take part myself: To learn about historical fascism, to detect and recognise its current forms, and how, despite our different origins and strategies, we fundamentally belong to the same side. These days, the way frontlines are drawn is so unbearably ugly and banal, it seems not just reasonable to develop an art of resistance, it could also be beautiful."

Eva Menasse, writer

The Arts of Resistance constitutes a collaborative and intergenerational artistic research inquiry into the historical and contemporary (artistic) means of resistance against fascism, initiated by Ruth Anderwald + Leonhard Grond as part of their long-term engagement with the topic.

"Resistance requires not only critical thinking, but also new aesthetic approaches. This project addresses this significant challenge."

Ilija Trojanow, writer, translator and publisher



EUR 35,00

collectively form a pattern that educators and students can use to recognise and challenge authoritarian ideologies.

This article argues for the inclusion of Eco's framework in university curricula across disciplines. In doing so, it proposes a structured approach to anti-fascist, antiracist, and antizipist education, as well as education against anti-Semitism, rooted in critical thinking, democratic engagement, and historical literacy.

The project *The Arts of Resistance* was initiated by the Association HASENHERZ (Ruth Anderwald and Leonhard Grund) and a collaboration between HASENHERZ, the University of Applied Arts Vienna (Ruth Mateus-Borr), the HBK University of Art Braunschweig (Martin Krom) and the MSU (Museum of Contemporary Art Zagreb). *The Arts of Resistance* (TAcR) project is an interdisciplinary initiative that combines artistic research, political and cultural youth education, and remembrance culture. Building on the pilot project "Art Works! European Culture of Resistance and Liberation" (2019–2021), TAcR addresses resistance against European fascism by rethinking and creatively transforming songs, poems, graffiti, and artworks from the period 1939–1945. The aim is to develop a more active European culture of resistance—usually, performatively, and participatively—through critical learning from history and local practice.

The Legacy of National Socialism: A Historical Case Study

To understand contemporary fascism and right-wing populism, it is essential to examine National Socialism (Nazism) as a historical paradigm. The Nazi regime, under Adolf Hitler, was the most extreme manifestation of fascist ideology, combining ultra-nationalism, racial party doctrines, anti-Semitism and totalitarian

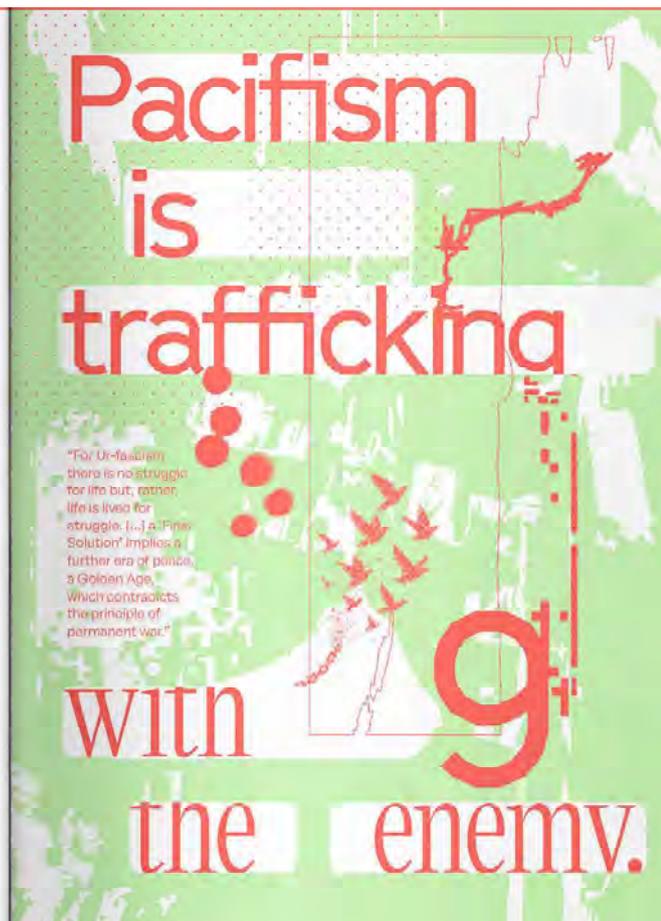
control. The characteristics outlined by Eco were fully realised by the Nazi regime. The myth of a glorious Aryan past, veneration of myth and blood, and anti-intellectualism served as tools to mobilise mass support and justify genocide. The Holocaust offers a sombre lesson on how fascist ideology can lead to mass atrocity. Courses in the arts, design, history, politics, ethics, and memory studies can engage with this material to provide students with tools to understand the dynamics of fascist violence and to commit to "Nie wieder" – "Never again".

Right-Wing Populism in Austria: Contemporary Fascist Echoes

Austria represents a crucial contemporary case of the resurgence of far-right populism. The Freiheitliche Partei Österreichs (FPÖ), or Austrian Freedom Party, has gained substantial political influence over the past decades. Though its rhetoric stops short of open fascism, many of Eco's traits appear in disguised form:

- Fear of difference: Anti-immigrant and Islamophobic narratives dominate FPÖ platforms.
- Selective populism: Appeals to a "true people" against a corrupt elite, often directed against EU institutions.
- Nationalism and traditionalism: Myth-making about Austrian identity and values.
- Anti-intellectualism: Discrediting of academics, journalists, and artists who critique populist narratives.

The historical proximity to Nazism further complicates Austria's political landscape. The country's post-war narrative of



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