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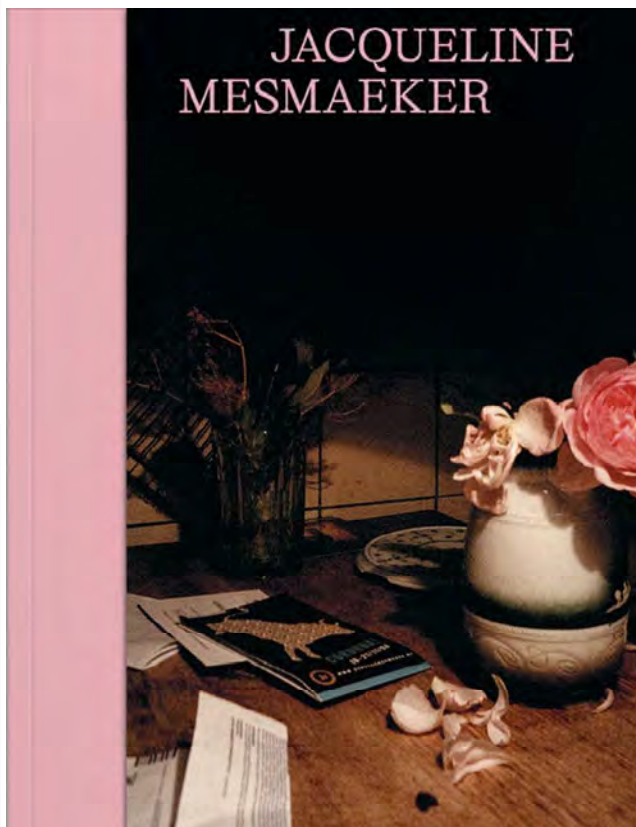
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Jacqueline Mesmaeker

*Secret Outlines*

Editor Harald Krejci and Jürgen Tabor for the Generali Foundation Collection – Permanent Loan to the Museum der Moderne Salzburg
Texts Hildegund Amanshauser, Jean-Michel Botquin, Saskia de Coster, Guillaume Désanges, Harald Krejci, Olivier Mignon, Nina Schedlmayer, Jürgen Tabor
Design Studio Fjeld

Language German, English
Details Softcover, 232 pages, 28 x 22 cm, 235 ills. in color
Publication date 03/2025

ISBN 978-3-99153-169-2
GTIN 9783991531692

www.vfmk.org/books/jacqueline-mesmaeker

The book accompanies the solo exhibition, conceived by the Generali Foundation Collection – on permanent loan to the Museum der Moderne Salzburg – which is the first retrospective of the artist's work outside Belgium. The foundations of the exhibition were established in collaboration with the artist before her passing in late 2023. The exhibition presents key works by Jacqueline Mesmaeker from all areas of her artistic practice.

The extraordinary work of Belgian artist Jacqueline Mesmaeker (1929–2023, Brussels, BE) combines poetic sensitivity with conceptual thinking. She began her career in the fields of fashion, design, and architecture. From the 1970s onwards, she developed the works for which she is known today, realizing them

across various media. Her œuvre includes sculptures and sculptural interventions as well as painting and drawing, photography, film and video, and language and text. A fundamental aspect of her work is a delicate awareness of the existential processes of remembering and forgetting, as well as the psychological, political, and aesthetic significance of the subtle and the hidden.

Mesmaeker experimented with different levels of space, time, and imagery, as well as with signs and symbolic languages, creating new and unexpected interconnections. Her works frequently reference selected literary sources and engage with political and historical contexts.

First Retrospective of Jacqueline Mesmaeker's
Work Outside Belgium

ISBN 9783991531692



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EUR 39,80



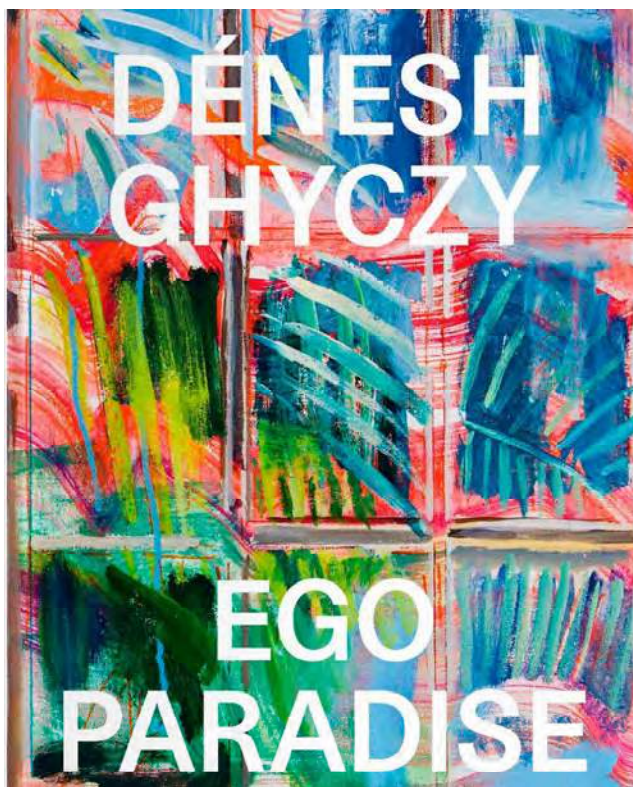
Puplar, peat, 2020
Anandaguanida / Exhibition view, MoMA, Brazil / Brussels, 2020

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Dénes Ghyczy

Ego Paradise

Editor Jeanette and Dénes Ghyczy
Texts Axel Anderl & Kathrin Weber, Prof. Dr. Beate Reifenscheid,
Alexandra Hennig
Design Simon Walterer

Language German, English
Details Hardcover, 30 x 24 cm, 160 pages, 79 ill. in color
Publication date 05/2025

ISBN 978-3-99153-180-7
GTIN 9783991531807

www.vfmk.org/books/denes-ghyczy

Art in the Tension Between Reality and Perception – In a time when reality and illusion have become indistinguishable, Dénes Ghyczy's painting sets a quiet yet powerful mark. His works create spaces between inside and outside, between presence and memory, between construction and emotion. They invite contemplative observation – and at the same time, reflection on one's own relationship to the world. Between a past life in the metropolis and a new studio existence in a rural setting, a dialogue unfolds – about art, space, light, relationships, and solitude, but also about spirituality, authenticity, and the search for lightness. Ghyczy's painting, known for its silent figures and architectural spaces, moves between photorealism and painterly openness, between withdrawal and

resonance. His works address the human being in the world – lost, connected, observant – and raise existential questions about happiness, closeness, and self-perception. In an age of digital image overload and fleeting truths, painting may seem at odds with the present. Yet it is precisely in this complexity that it reveals its unique potential: as a space for reflection, as a quiet resistance to visual overstimulation.

This monograph traces Dénes Ghyczy's artistic journey over the recent years and sheds light on the creation of the series Ego Paradise – an intense testimony to the interplay of art, life, and partnership.

"One cannot rush obliviously past the works of Dénes Ghyczy."
Axel Anderl and Kathrin Weber

ISBN 9783991531807



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EUR 39,00



Live Session, 95x200 cm, 2024

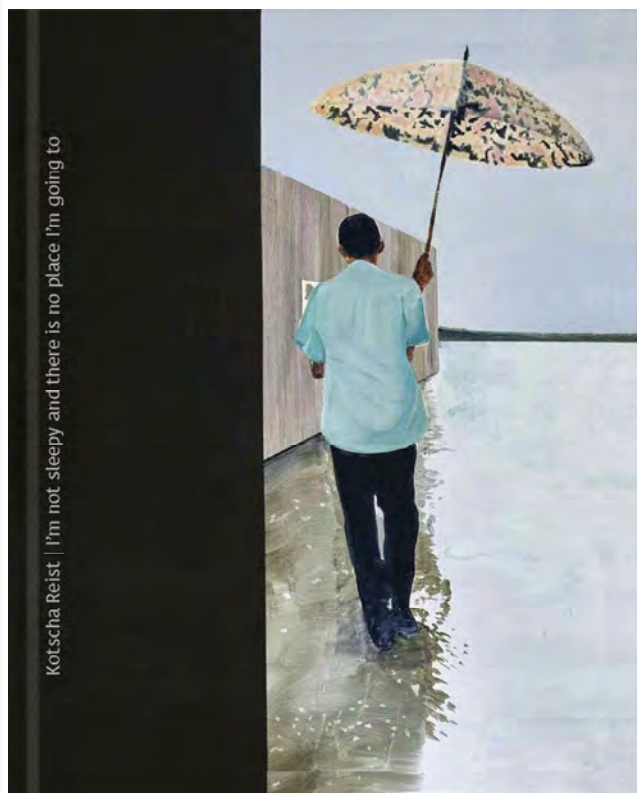
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Kotscha Reist

*I'm not sleepy and
there is no place ...*

Kotscha Reist | I'm not sleepy and there is no place I'm going to

Editor Mirjam Fischer and Kotscha Reist
 Texts Invar-Torre Hollaus and Konrad Tobler
 Design Franziska Schott & Marco Schibig

Language German, English
 Details Hardcover, 30 x 24 cm, 216 pages, 278 ill. in color
 Publication date 04/2025

ISBN 978-3-99153-171-5
 GTIN 9783991531715

www.vfmk.org/books/kotscha-reist

In Kotscha Reist's figurative painting, the focus is not merely on the depiction of an object, a person, or a living being, but rather on how the image is framed and constructed. Photographic references from his (private) image archive serve as the starting point. These are motifs we think we recognize, yet through their painterly transformation, they acquire a distinctive, often uncanny twist.

Kotscha Reist's works reveal a heightened awareness of art historical references and his engagement with the ongoing discourse surrounding painting. This monograph, with its densely atmospheric sequence of images, offers insight into his artistic output of the past ten years.

"These essentially uneventful images confront us with a paradoxical situation: The absence of a clearly defined temporal continuum or an explicit narrative heightens the tension and the continuous, subtle dynamism with which these images are charged. The more we approach them, the more they seem to withdraw. Without any 'action,' they are imbued with an ambivalent, quiet atmosphere that, upon viewing, can evoke a diffuse, melancholic-nostalgic sense of farewell, as well as an insatiable curiosity and a dynamic urge to explore, to gain new knowledge through new ways of seeing."
 – Invar-Tolle Hollaus

"Can one still paint pictures today? I think so," says Reist. In general, he's tired of the endless debate about whether painting is still contemporary. Conceptual art, he explains, is about documenting a working process, about formulating an idea.
 "Painting is no different – only the protocol is visible."
 – Helen Lagger, Berner Zeitung, June 10, 2015

ISBN 9783991531715



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EUR 45,00

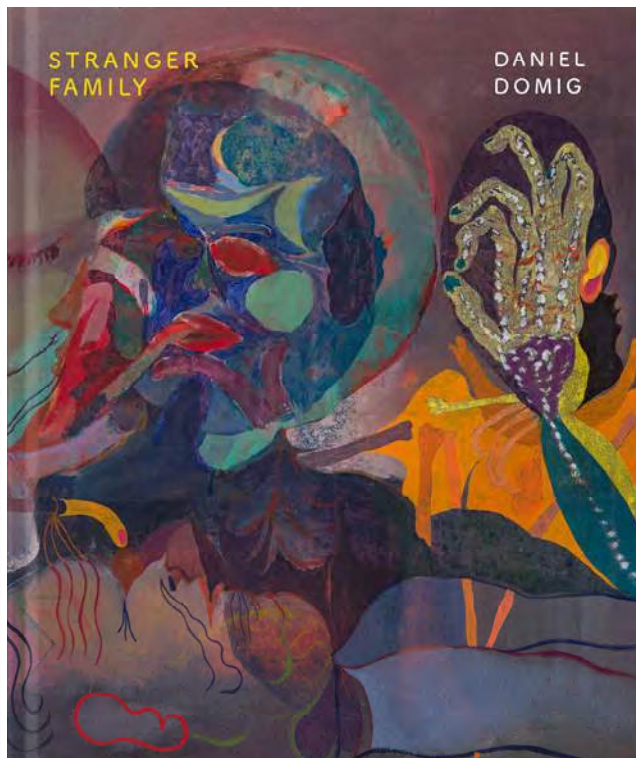


21 Ladies and Gentlemen, 2023



22 D'égadé de cuisine, 2024

V F M K



Daniel Domig

Stranger Family

Editor Daniel Domig

Texts Nathan Hawkes, Daniel Domig, Frank Ruf, Marika Rose, Anthony Uhlmann, Sandra Boyd, Katerina Koci, Josh Welker, Ross Ludlam, Hannah Marynissen, Gregor Sloss
Design ASH + ICON: Cecilia Kohlman & Thomas Weitzman

Language English

Details Hardcover, 24 x 28 cm, 340 pages, 205 ills. in color
Publication date 02/2025

ISBN 978-3-99153-164-7

GTIN 9783991531647

www.vfmk.org/books/daniel-domig

Daniel Domig's paintings are invitations: Thick, colorful compositions challenge us to gaze at the world through our guts instead of our eyes. They are places of growth and fermentation, of openings and closings. We encounter them as a spectacle of shapes, shades, and silhouettes – emerging figures interacting with their own making and maker – almost flickering in and out of existence.

Clarity reveals itself only to those willing to give up control, to sacrifice overview for intimacy. These paintings come into being through the act of reception rather than production. And as the bodies intermingle between the layers of paint, we too are invited into communion with this *Stranger Family*.

"Known for his profound exploration of the human body and relationships, Austrian artist Daniel Domig has received multiple awards from the international art scene. His works are part of numerous collections, including Essl, Leopold, Galerie Taxis Palais, and AMC Collezione Coppola."
– *Plough*, July 15, 2025



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EUR 40,00

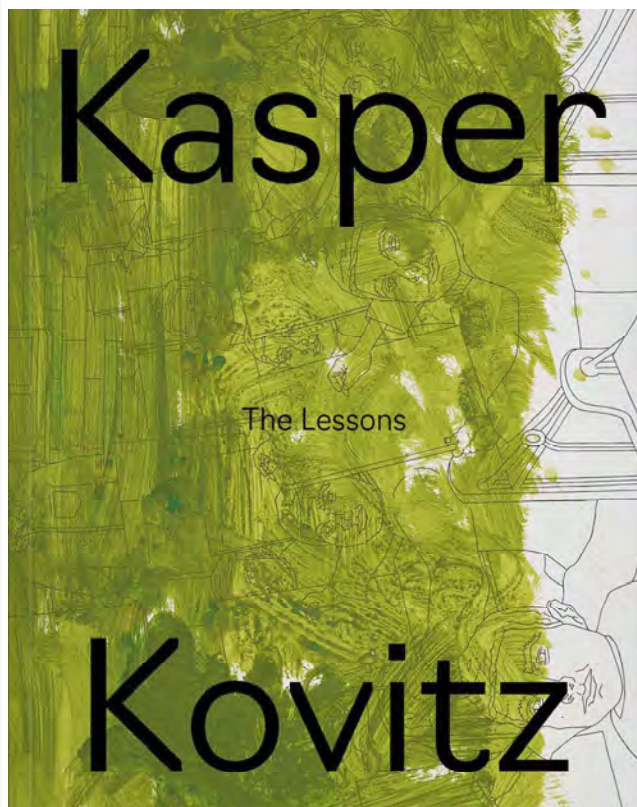


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Kasper Kovitz

The Lessons

Editor Kasper Kovitz
Texts Chris Kraus, Pil & Galia Kollektiv, Matthew Poole
Design Rosebud

Language English
Details Softcover, 20 x 25 cm, 108 pages, 65 ills in color
Publication date 12/2024

ISBN 978-3-99153-165-4
GTIN 9783991531654

www.vfmk.org/books/kasper-kovitz

Kovitz's art constantly redefines the boundaries. In *The Lessons*, he offers not only insight into his method, but also a profound meditation on the fundamental principles and mysteries of art making. *The Lessons* documents a series of paintings inspired by the dynamics of art education and the artist's creative process. Kovitz takes on the roles of thirty-four fictional art students who are asked to visualize concepts from a spiritual encyclopedia, beginning with standardized lesson sheets. These six black and white line drawings depict themes of art education, historical phenomena, and reactions to art, such as iconoclasm and appreciation. The result explores the tension between the systematic and the personal, as well as the role of imagination and visualization in our lives and in the production of art.

Kovitz's works blend genres, and several paintings in this series have a deliberately unfinished quality that emphasizes the artwork as a residue of action and the artist's eternal question, "When is a work finished?". Understanding art education as both method and metaphor, the book presents the process as a dialog between systematic approaches and the unpredictable emergence of expression. The underlying lesson sheets, reminiscent of pages in a coloring book, anchor the project, while the overpainting adds spontaneity. These layers - structured and impulsive - create a poetic tension and embody Kovitz's navigation between discipline and freedom.

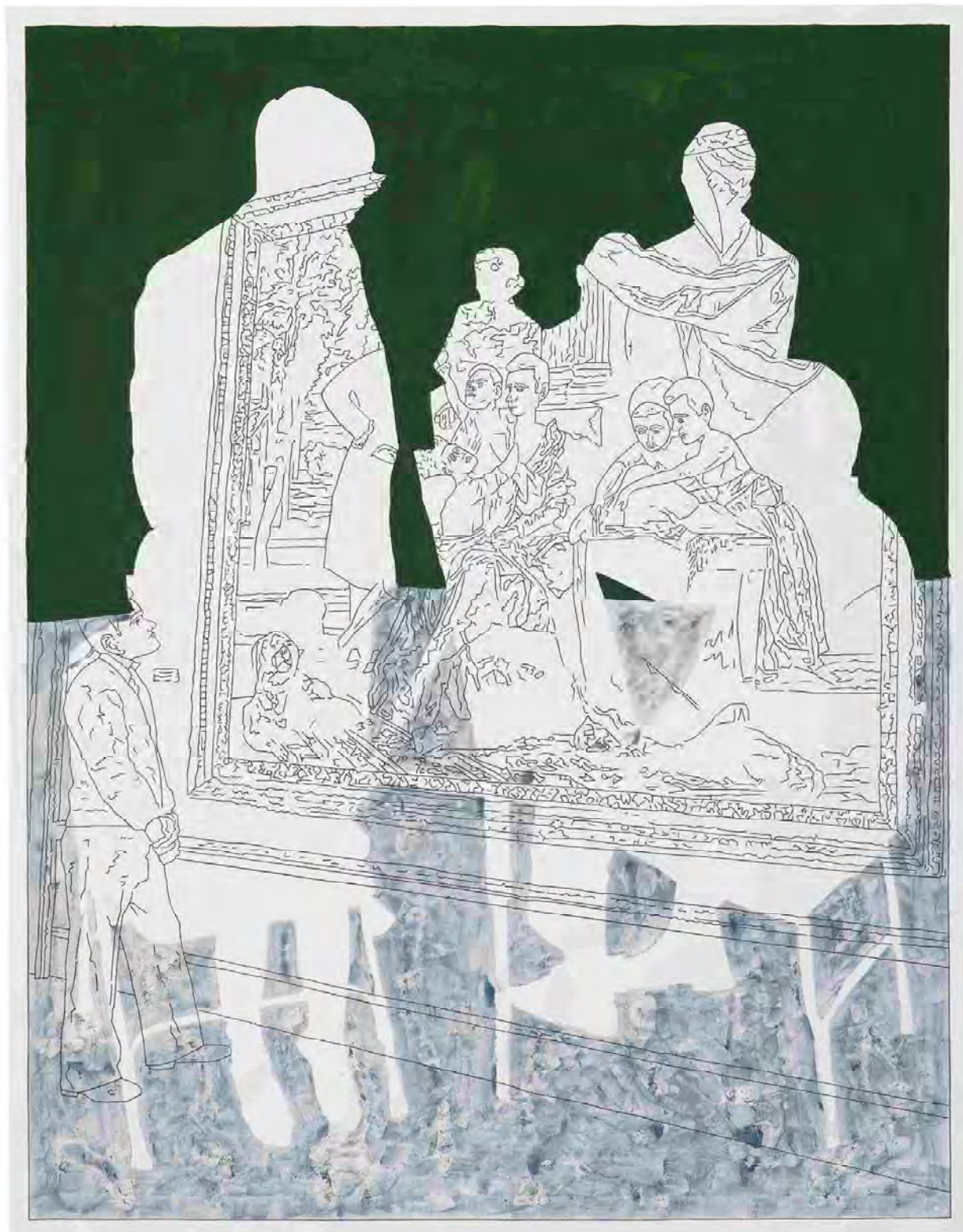
With its conceptual depth and experimentation, and texts by Chris Kraus, Pil and Galia Kollektiv, and Matthew Poole, it is an important contribution to contemporary art discourse.

ISBN 9783991531654



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EUR 26,00



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Jonas Höschl

80 Portraits: 73 Men, 7 Women

Editor Jonas Höschl
Texts Margit Neuhold
Design Daily Dialogue

Language German, English
Details Hardcover, 31 x 22 cm, 80 pages, 80 ill. in b&w
Publication date 03/2025

ISBN 978-3-99153-103-6
GTIN 9783991531036

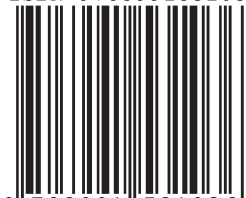
www.vfmk.org/books/jonas-hoeschl

Codes of the Far Right—In his artistic work, Jonas Höschl explores the visual codes, gestures, and power structures of the far-right scene. By recontextualizing image material often circulated on anti-fascist platforms, he critically examines the role of photography at the intersection of activism and documentation.

Using artistic strategies, Höschl creates spaces of resonance that challenge viewers to reflect on political systems and the aesthetics of neo-fascism. His research-based practice offers a profound inquiry into the significance of images in our contemporary world. Product photos: Hannes Rohrer

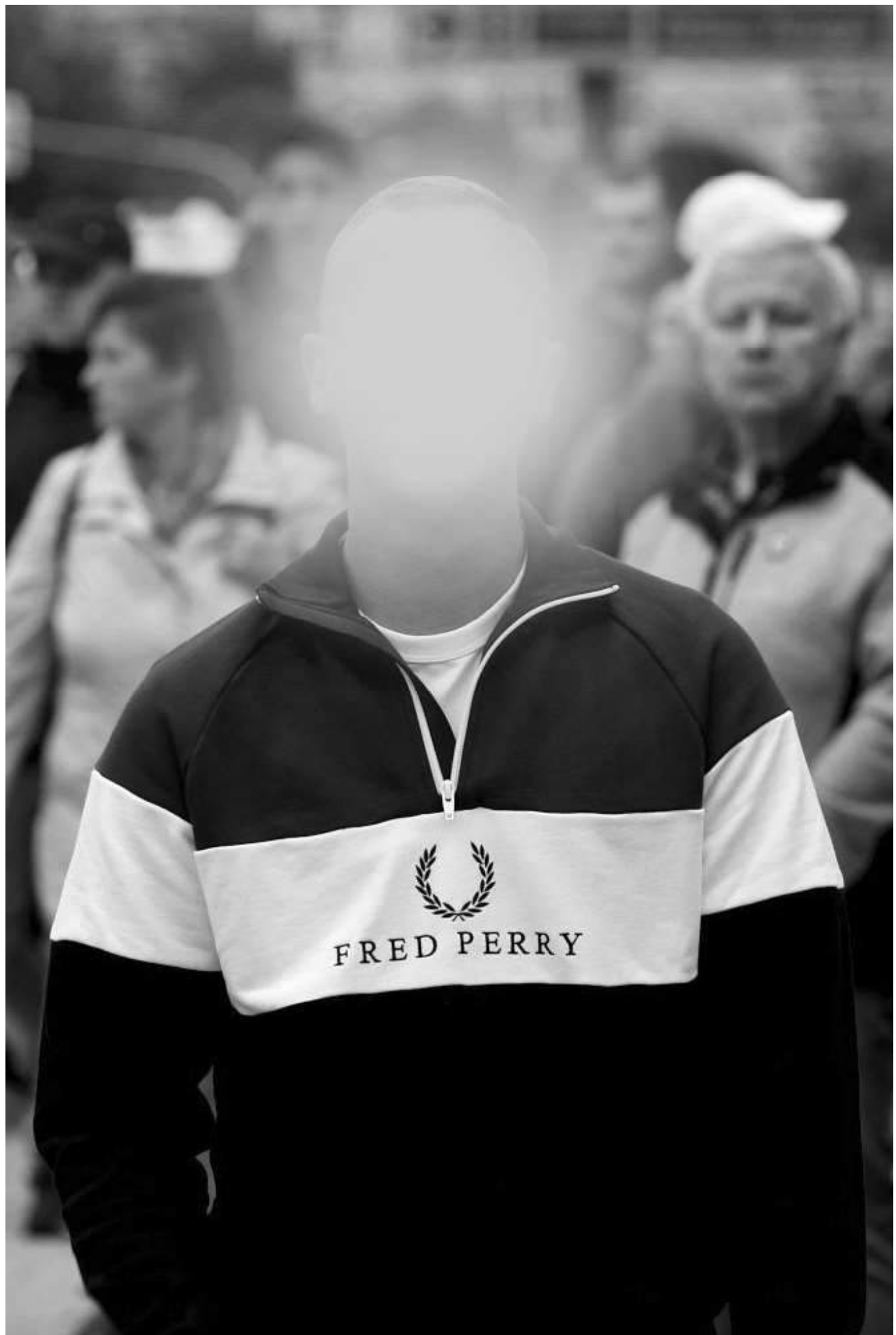
"He said his work is meant to encourage close observation, provoke thought, and raise questions. It is also about reflecting on photography itself: What role does it play in documentation? What authority does the camera possess?"
Maja Goertz, *Monopol*, April 16, 2025

ISBN 9783991531036



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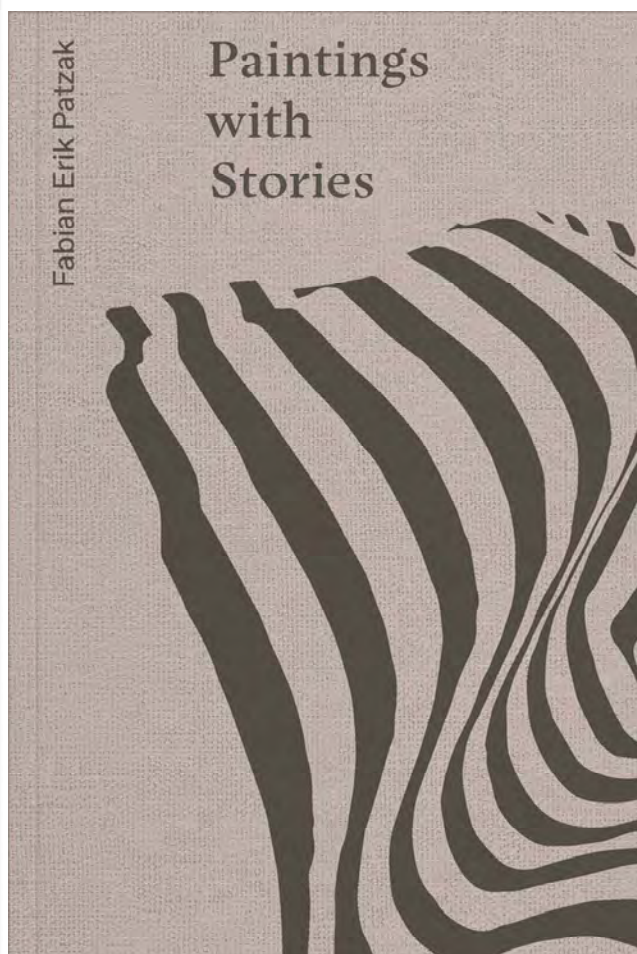


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Fabian Erik Patzak

Paintings with Stories

Editor Fabian Erik Patzak
Texts Michael Huey, Fabian Erik Patzak, Wolfgang Pichler, Rosemary Pillarella, Hemma Marlene Prainsack, Elsa Reiss, Kurt Rosenberg, Ralph Seliger, Julian Sharp, Joan Seliger Sidney, Danielle Spera, Annemarie Steidl, Otto Steinbach
Design Isolde Fitzel

Language English
Details Softcover, 22 x 15 cm, 140 pages, 62 ills. in color
Publication date 05/2025

ISBN 978-3-99153-117-3
GTIN 9783991531173

www.vfmk.org/books/fabian-erik-patzak

Paintings with Stories is an anthology of anecdotes, memories, meditations, poems, essays, first-hand accounts, and short stories that relate—directly or indirectly—to all that exists beyond the surface of the work of Fabian Erik Patzak. The paintings, created by one hand, interlace the words of twelve distinct writers and invite readers into intimate interior worlds.

The publication provides nearly seamless transitions between and within two decades of painted works and nearly a century of memories and stories from different times and places.

"If there is such a thing as a young, contemporary generation of painters, and if, as it seems, this generation shows a heightened interest in space, and in particular in pictorial spaces, then Fabian Patzak is undoubtedly one of its most outstanding representatives."
— Wolfgang Pichler, Artmagazine, September 14, 2009



EUR 29,70



Out of the Blue

Julian Sharp
A short story

in *B. 1316.37*

He put the brush down, washed his hands in the sink that was covered in colored traces of the past, and sat down by the window. He had been painting all night, feeling cornered by time. The room smelled of turpentine. His forehead touched the cold glass as he watched the day invade the night. The sky was slowly turning old delft blue. Blue, the color that got its name later than many others. Homer never described the color of the sky or the ocean when he sent Odysseus on his travels because there was no word for it yet.

Down below on the street, people were repeating their daily routines—going to work and taking their children to school. They all knew the word blue but overwhelmed by the demands of everyday life, they don't look up at the sky. All these people have their own stories, many having traveled from faraway places, some willingly, some under duress. He stopped himself from imagining their journeys and turned back to look at the painting he had been working on. The oil paint was still wet and would remain so for many days more. He wasn't sure if the painting was finished, but he had run out of time to work on it any further. He had to send it off to the gallery. He had to let it go.

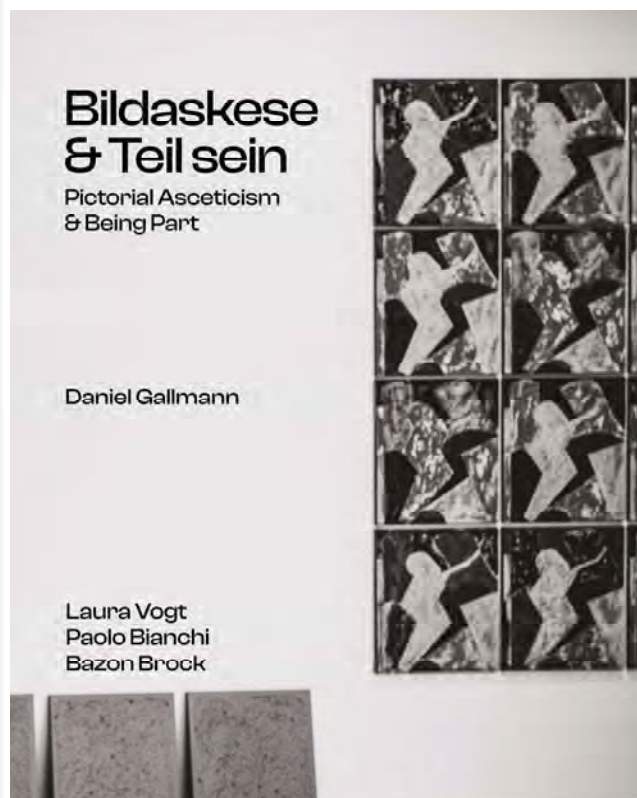
Paintings are travelers. If not consigned to an attic or a dark storage room, they journey from place to place, crossing borders and oceans until they find a home. There, they hang, static, but acting as points of departure for journeys in the mind. In a few minutes, the painting would be picked up and taken to the gallery, where it would continue to dry on a wall next to his other works. Later that day, at the opening, people with wineglasses in their hands would judge it and maybe someone would notice the still-wet paint and, stepping closer, would feel an urge to touch it. He imagined the painting traveling to un-

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Daniel Gallmann

Pictorial Asceticism & Being Part

Editor Kunstmuseum Singen, Daniel Gallmann
Texts Laura Vogt, Paolo Bianchi, Bazon Brock
Design Max Junk

Language German, English
Details Hardcover, 25 x 20 cm, 125 pages, 46 images in color, 8
images in black & white
Publication date 05/2025

ISBN 978-3-99153-179-1
GTIN 9783991531791

www.vfmk.org/books/daniel-gallmann

Two motifs. Mountain and Maria. Always the same and always different. Bazon Brock speaks of an aesthetics of omission and that omission is the most demanding form of action of all. Paolo Bianchi coined the term Pictorial Asceticism and observed an "unconditional devotion to art and an artful life as an aesthetic form of experience".

Laura Vogt notes how the landscape allows her to participate: "I am standing with both feet in it, on the green, orange, ochre-coloured base; I am part." Daniel Gallmann's unique Lebenskunstwerk touches us.

"For more than forty years, Daniel Gallmann has painted, day after day, without exception, the same two motifs: a hilly landscape and a woman with a child. Nothing else. His oeuvre comprises around 3,000 paintings and continues to grow, fueled by the power of a passionate asceticism."
— Alex Bänninger, Journal21, August 4, 2025

ISBN 9783991531791



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EUR 38,00

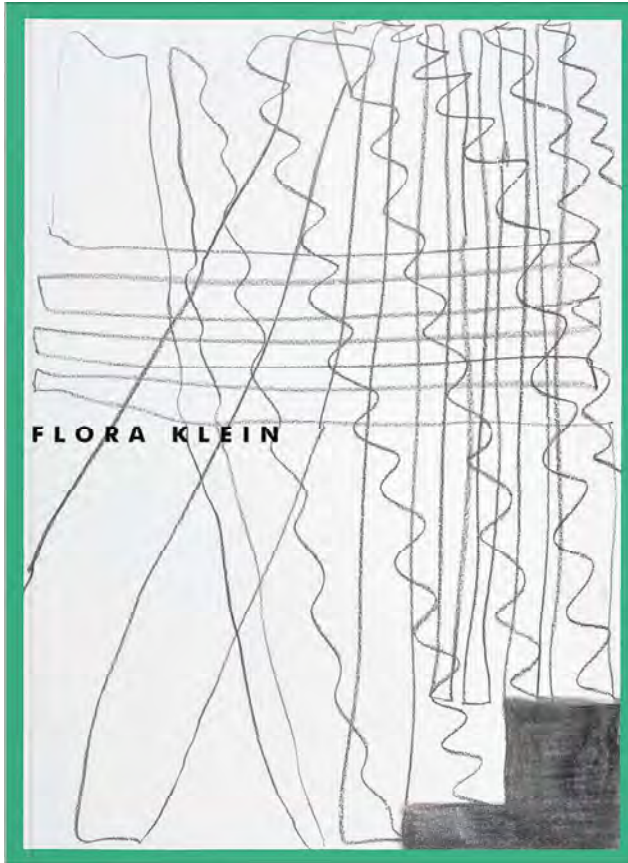


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Flora Klein

Heat

Editor Melanie Ohnemus
 Texts Inka Meißner, Melanie Ohnemus, Kristian Vistrup Madsen
 Design Yvonne Quirmbach

Language German, English
 Details Softcover, 26 x 19 cm, 168 pages, 80 ills. in color
 Publication date 03/2025

ISBN 978-3-99153-075-6
 GTIN 9783991530756

www.vfmk.org/books/flora-klein

Flora Klein's abstract paintings are vivid and multi-layered. She proceeds according to distinct criteria, guided by her interest in the structuring of pictorial space and the relationship between color, movement, and surface. Her oeuvre can be divided into constantly evolving phases, each of which is characterized by particular formal and painterly gestures. Klein's practice emerges from a tension between resolute focus and openness, between intuitive action and self-critical observation. These supposed opposites generate the driving force behind her serial works and shape her distinctive style.

This catalogue is being published in connection with the exhibition "Heat" (July 9–November 19, 2023) at Kunsthaus Glarus. For this show, individual works were culled from different phases of Klein's oeuvre (2013–2023) and shown together in new constellations for the first time. The publication takes a chronological approach, presenting the different work phases in separate chapters. The essays by Inka Meißner, Melanie Ohnemus, and Kristian Vistrup Madsen offer insights into Klein's practice, analyze aspects of her oeuvre in different contexts, and discuss contemporary abstract painting.

"Her abstract paintings captivate with their vibrant colors and energy."
 – Südostschweiz, July 8, 2023

ISBN 9783991530756



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EUR 34,00



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EPISODES



Guido Maria Kucsko

Episodes

Editor Angela Stief
 Texts Angela Stief, Guido Maria Kucsko
 Design Nikolaus Schmidt

Language German
 Details Softcover, 30 x 22 cm, 328 pages + 8 cover pages, 547 ill. in b&w and color
 Publication date 05/2025

ISBN 978-3-99153-185-2
 GTIN 9783991531852

www.vfmk.org/books/guido-maria-kucsko

Episodes – those small and large segments of time that come together to form our lives, intertwined with our thoughts, ideas, and perceptions, our dreams and memories, infinitely significant, always with us. Guido Maria Kucsko dedicates his new series of works, EPISODES, to them.

Here, word and image engage in an open interplay. The EPISODES appear casual, yet are marked by great precision. They are invitations—to see, to think, to open a door. Hybrid miniatures composed of language and photography, concept and intuition, everyday life and abstraction. Kucsko turns art into a dialogue—with himself, with us, with the world.

Edited by Angela Stief, this volume presents a conversation between Angela Stief and Guido Maria Kucsko about art, intellectual property law, magic, and the creation of the EPISODES, as well as a selection of 41 EPISODES created between 2020 and 2024. Each is self-contained and tells its own story through a brief text introduction, a sequence of ten images, and an afterword.

"This interdisciplinarity is what gives Kucsko his unique standing in the art world. His EPISODES, a project he has been working on since 2020, are a reflection of precisely that: these self-contained series oscillate between everyday impressions that lead to deeply philosophical questions, while also addressing complex legal issues."

— Patrick Schuster, *News*, June 25, 2025

ISBN 9783991531852



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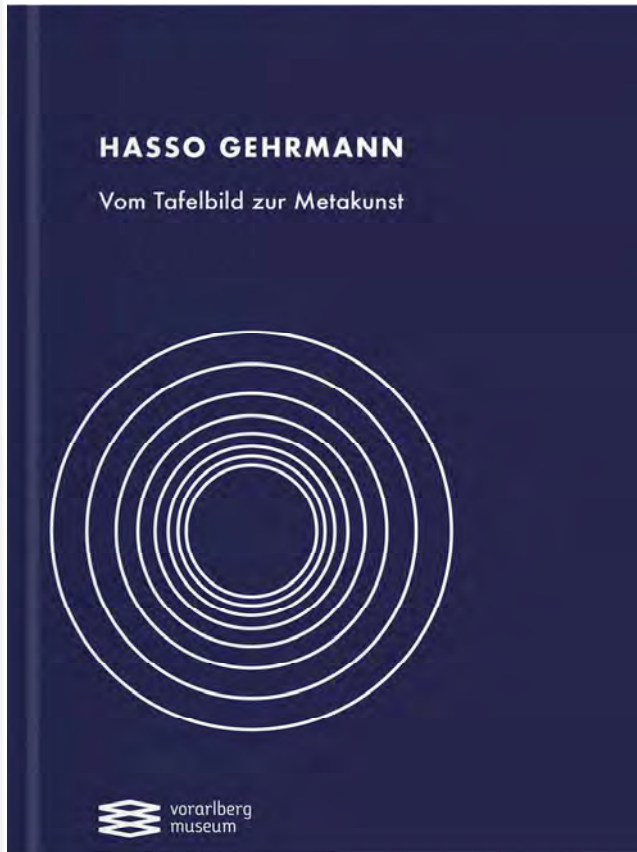


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Hasso Gehrman

Vom Tafelbild zur Metakunst

Editor Lucas Gehrman, Michael Kasper, Ute Pfanner, Vorarlberg Museum
 Texts Renate Breuß, Hasso Gehrman, Lucas Gehrman, Michael Kasper, Markus Krajewski, Andreas Müller, Ute Pfanner, Karlheinz Pichler
 Design Andreas Müller

Language German
 Details Hardcover, 26 x 19,5 cm, 164 pages, 94 ills. in color, 18 ills. in b&w
 Publication date 02/2025

ISBN 978-3-99153-166-1
 GTIN 9783991531661

www.vfmk.org/books/hasso-gehrman

In the 1950s, Hasso Gehrman (*1924 Weißenfels/GER, † 2008 Bregenz/AUT) was represented with his abstract Zeichentafeln (sign boards) at the Paris Salon des Réalités Nouvelles, the Kunsthalle Mannheim and the Società Dante Alighieri in Rome. In Gehrman's opinion, however, art should extend beyond the panel painting into the entire living space. As a further successor to Peter Behrens, he worked as a product designer for AEG Frankfurt from 1957, and from 1960 he designed a flexible living concept for Elektra Bregenz, which included the free-standing First fully automatic kitchen 'Elektra Technovision' (ETV). Its prototype, which was presented internationally around 1970/71, is now in the Deutsches Museum in Munich.

Parallel to his creative work, the former student of Karl Jaspers developed a cosmological model called 'meta-art' based on his discovery of 'The Subjective Geometry'.

In 2025, the vorarlberg museum will present a comprehensive overview of the multidisciplinary work of Hasso Gehrman, which is discussed in detail in this publication.

"In the design world, there's a saying that someone who can build a decent kitchen can build anything. Hasso Gehrman viewed the kitchen as a space, as an object. The ETV – Elektra Technovision (Gehrman Kitchen), a fully automated kitchen developed between 1965 and 1973, is a prototype currently on display in Bregenz in the form of design drawings and plans from the museum's collection. It was not only a utilitarian object, a design icon, and an object in the broader sense — it was, above all, far ahead of its time."

Iris Stöckl, *artmagazine.cc*, 2025

ISBN 9783991531661



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EUR 29,90



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Katharina Stiglitz

Untitled () o.T. ()

Editor Katharina Stiglitz
Texts Katharina J. Ferner, Vreni Hockenjos, Veronika Rudorfer, Paula Watzl
Design Elena Henrich / lenz + henrich gestalterinnen

Language German, English
Details Softcover, 26 x 9,5 cm, 96 pages, 50 ill. in color or b&w
Publication date 02/2025

ISBN 978-3-99153-163-0
GTIN 9783991531630

www.vfmk.org/books/katharina-stiglitz

The Austrian artist Katharina Stiglitz asks questions about processes of perception, memory and transience. Using photography, drawing and installation, Stiglitz explores the boundaries of the visible. Her mostly monochrome works leave fading traces of what was once there and create connections to oblivion, presence and absence. The design of the book takes up this artistic exploration and moves within the same monochrome spectrum. The jet black cover bears the almost immaterial book title, which oscillates between readability and illegibility. Prominent brackets mark empty spaces and shine in silver. Black and white contrasts inside and the change from smooth to rough or from hard to soft paper in the middle of the book allude to Stiglitz's ongoing search for the 'in-between'.

The prose miniatures by Katharina J. Ferner are printed on silver pages and are interspersed throughout the work section. They light up again and again like interstellar parallel worlds and break the flow of reading to refocus attention. The otherwise restrained graphic design creates the greatest possible space for the impact and visual experience of Katharina Stiglitz's works.

"In her art Katharina Stiglitz does not limit herself to the photographic medium. While staying within the context of that medium, she often pushes it in the direction of three-dimensionality and installation art."
Günther Holler-Schuster

ISBN 9783991531630



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EUR 32,00

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Jelena Micić

Bojna polja

Editor Jelena Micić

Texts Elke Krasny, Dejan Vasić, Heather Davis and Jelena Micić, Lorena Tabares Salamanca, Kristin Romberg, Heidrun Rosenberg, Elke Krasny and Jelena Micić

Design Toledo i Dertschei

Language English

Details Semi-hardcover, 22 x 16,5 cm, 160 pages, 44 illustrations in color and 16 in b&w

Publication date 04/2025

ISBN 978-3-99153-168-5

GTIN 9783991531685

www.vfmk.org/books/jelena-micic

Bojna polja is a multilayered art book that radically questions our consumption-driven world. In the interplay between artistic abstraction and social critique, Jelena Micić demonstrates how everyday materials—from plastic packaging to remnants of industrial mass production—develop their own language in striking installations. Featuring contributions by renowned authors such as Elke Krasny, Dejan Vasić, Lorena Tabares Salamanca, and Kristin Romberg, and a conversation with Heather Davis the creative process is unveiled as a mirror reflecting societal labor, consumption, and environmental challenges.

Bojna polja invites readers to discover the transformation of waste into a form of artistic subversion, opening up a critical discourse on the inextricable links between body, capital, and ecology.

This book serves as a provocative exploration of how art, as a political act, can contribute to emancipation in a world marked by industrial overproduction and ecological crisis.

"Using old plastic nets in her artworks, Jelena Micić explores the societal significance of synthetic materials."
Die Presse, Vienna, 27.03.2025

ISBN 9783991531685



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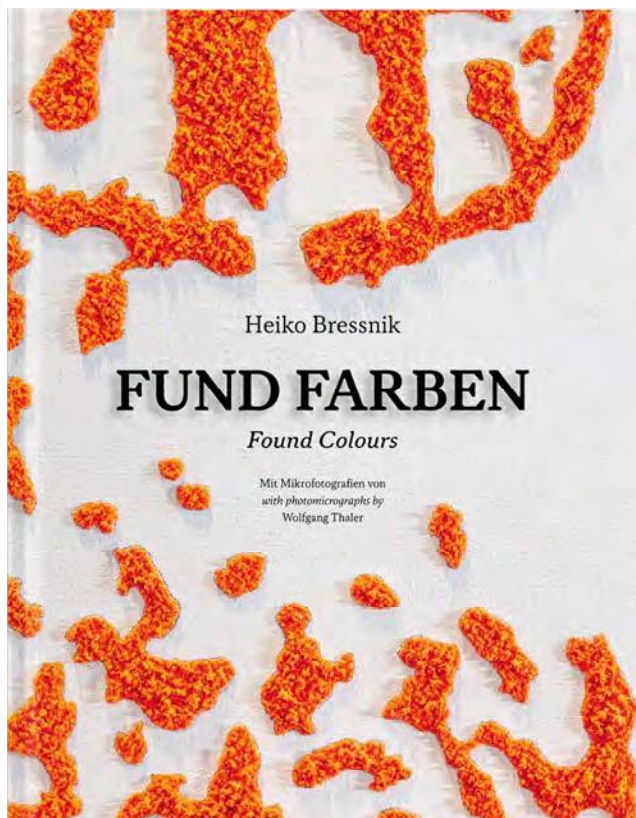
EUR 38,00

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Heiko Bressnik

FUND FARBEN
FOUND COLOURS

Editor Heiko Bressnik, Wolfgang Thaler
Texts Brigitte Felderer, Josef Kleindienst, Nicole Scheyerer,
Andreas Spiegl
Design Alessia Scuderi

Language German, English
Details Hardcover, 27 cm x 21 cm, 192 pages, 130 ills. in color, 1 ills.
in b&w
Publication date 03/2025

ISBN 978-3-99153-107-4
GTIN 9783991531074

www.vfmk.org/books/heiko-bressnik

In this publication, Heiko Bressnik shows for the first time a spectrum of his many years of transforming things into their autopoietic image. Accompanied by photomicrographs by Wolfgang Thaler, the publication offers the opportunity to immerse oneself in the particles and the particulars of this practice.

– Andreas Spiegl

Just as Bressnik anticipates the transformation of the found object, Wolfgang Thaler also transcends perceptual boundaries in his applied microscopy.

– Brigitte Felderer

ISBN 9783991531074



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EUR 29,00

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Markus Redl

*Flussrand Zwei –
Uferlos*

Editor Markus Redl
Texts Markus Redl
Design martin faiss, &c.

Language German, English
Details Hardcover, 31,2 x 22,5 cm, 296 pages, 188 ill. in color
Publication date 03/2025

ISBN 978-3-99153-162-3
GTIN 9783991531623

www.vfmk.org/books/markus-redl-uferlos

The volume, Flussrand Zwei – Uferlos, is the final part of a trilogy published between 2021 and 2025. It contains essays on topics such as the management of natural resources, social hierarchies, and the pressures of success. The unifying elements in this volume, as in all three, are the convergence of text and image, collage techniques applied to both language and text, and reflections on the nature of contingency.

The literary sources for text collages, drawings, and sculptures evolve across the three volumes. They range from canonical 19th-century authors such as Arthur Schopenhauer to writers like Donna Haraway and Yōko Tawada, culminating in literary works published in 2023. As these sources shift, so too do the content and forms of expression in the drawings, collages, and sculptures.

With Flussrand Zwei – Uferlos, a journey through literature and cultural history comes to an end—a journey that began in 2015 with the cycle of drawings and text collages *Apostasie – Das Abendland kommt aus dem Morgenland*.

ISBN 9783991531623



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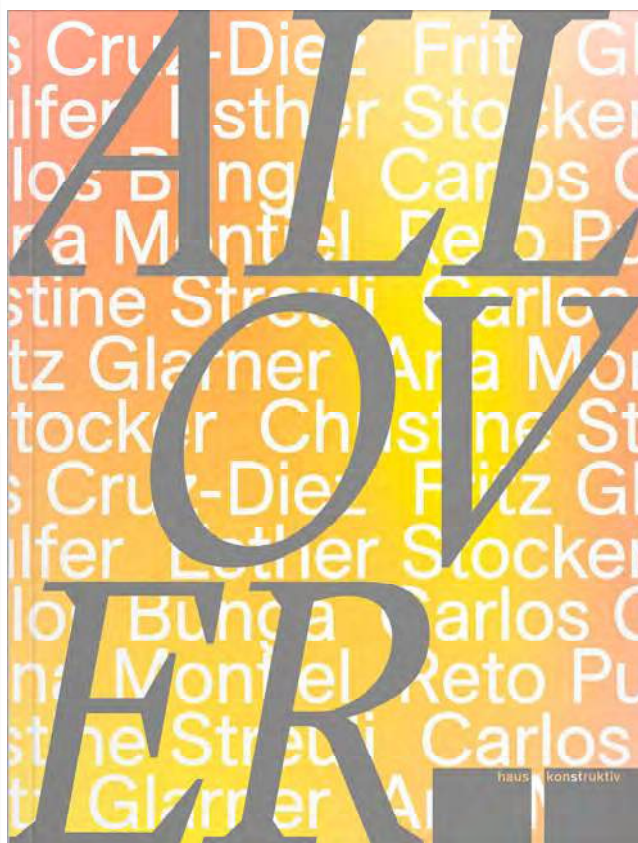
EUR 42,00

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Museum Haus Konstruktiv

Concepts of the All-Over

Editor Sabine Schaschl, Stiftung für konstruktive, konkrete und
konzeptuelle Kunst, Museum Haus Konstruktiv, Zürich

Texts Evelyne Bucher, Eliza Lips, Sabine Schaschl

Design Harald Pridgar

Artists Carlos Bunga, Carlos Cruz-Diez, Fritz Glarner, Ana Montiel,
Reto Pulfer, Esther Stocker and Christine Streuli

Language German, English

Details Softcover, 31 x 23,5 cm, 80 pages, 49 ills. in color

Publication date 03/2025

ISBN 978-3-99153-167-8

GTIN 9783991531678

www.vfmk.org/books/concepts-of-the-all-over

With Concepts of All-Over, Museum Haus Konstruktiv presents a spectacular group exhibition celebrating the interplay of colors, shapes, light, and architecture. This is the final exhibition at the ewz-Unterwerk Selnau before the museum relocates to the Löwenbräukunst-Areal in spring 2025, and it serves as a tribute to the historic industrial building that has been our home for over two decades. Visitors can experience expansive works by Carlos Bunga, Carlos Cruz-Diez, Fritz Glarner, Ana Montiel, Reto Pulfer, Esther Stocker, and Christine Streuli.

In art, the term All-Over describes a (painterly) principle of a more or less uniform, all-encompassing composition that can potentially extend beyond the boundaries of the picture plane. In the context of Haus Konstruktiv's nearly 40-year history, All-Over also refers to the end of a chapter: the museum's imminent departure from its long-standing location by the Sihl. With the exhibition title Concepts of All-Over, we deliberately play with this dual meaning: Everywhere! and All over!

"All in all, the final exhibition at Haus Konstruktiv in its former location is a spectacular farewell and a strong promise for the future: Art experiences like this—ones that impress not only through spatial grandeur but also engage the viewer on a deeply physical level—leave you wanting more."

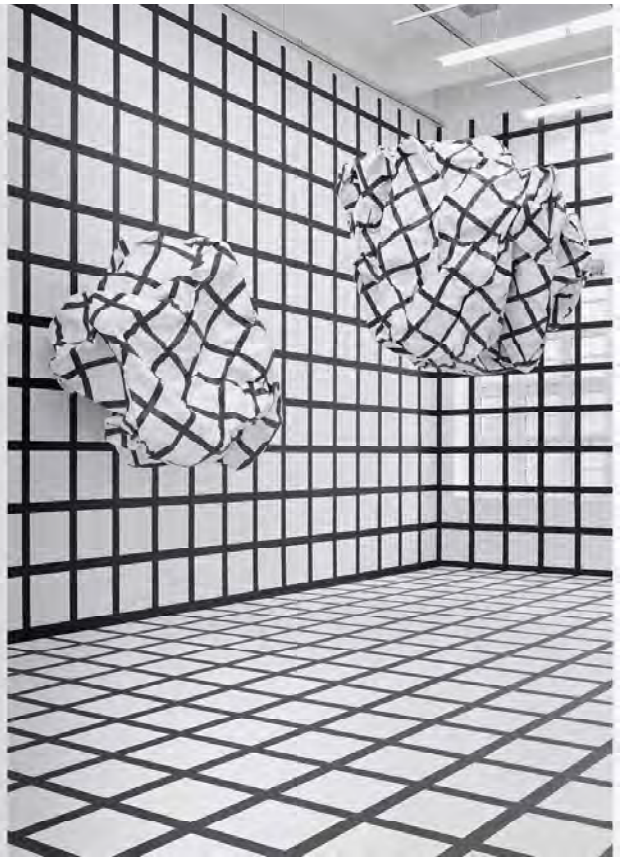
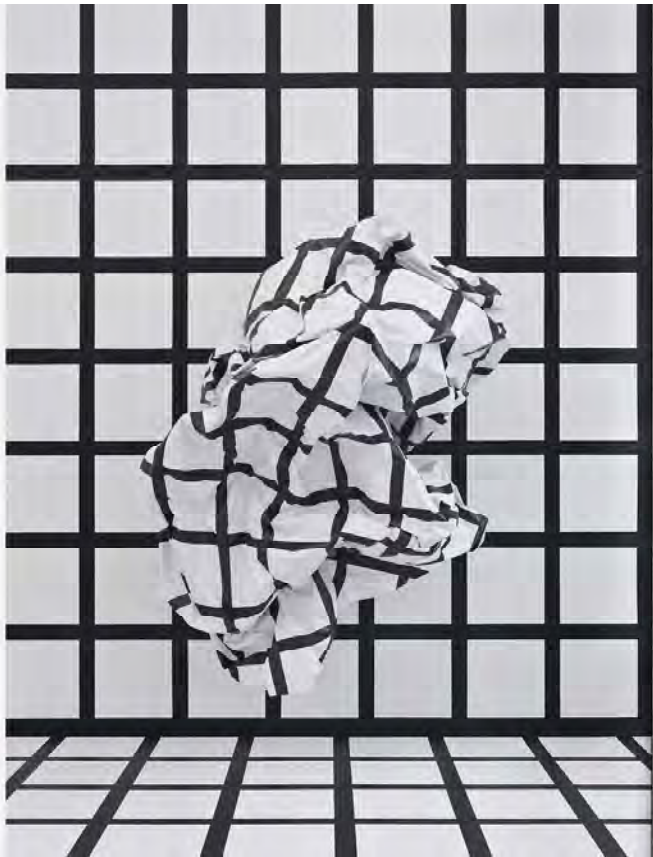
– Nana Pernodensuite, Journal for Art and Culture

ISBN 9783991531678



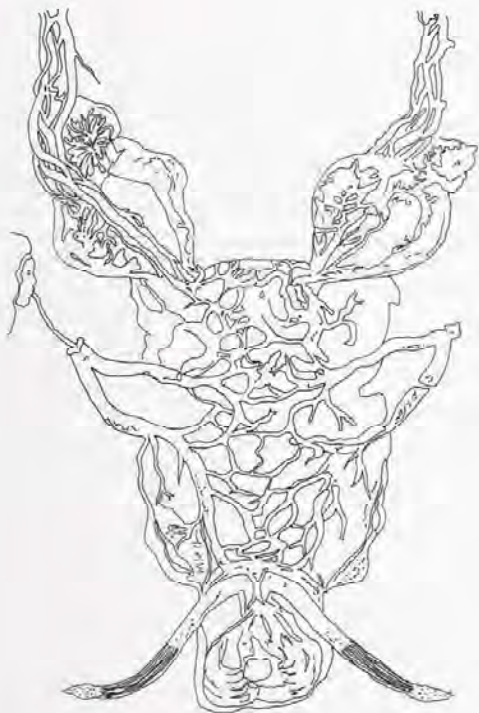
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EUR 32,00



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POIESIS Irini Athanassakis



Irini Athanassakis

POIESIS

Editor Irini Athanassakis
Concept Irini Athanassakis and Nik Thoenen
Texts Irini Athanassakis, Thomas Ballhausen
Photography Josh Müller
Design Nik Thoenen, Hannah Sakai

Language English
Details Softcover, 18 x 12 cm, 221 pages, num. ills. in color
Publication date 03/2025

ISBN 978-3-99153-147-0
GTIN 9783991531470

www.vfmk.org/books/irini-athanassakis

What does it mean to create life in a time when natural fertility is declining, and technological interventions are opening new pathways to reproduction?

Over the course of fifteen years, Irini Athanassakis has developed a multifaceted body of artistic work stemming from her personal exploration of (in)fertility, reproductive technologies, and motherhood. Drawings, photographs, texts, and objects made of wool, thread, clay, and silver come together in this book to form a sensitive dialogue on creation, loss, and transformation.

In collaboration with Nik Thoenen, who reinterprets and visually condenses the works, and photographer Josh Müller, an intimate panorama of artistic reflection unfolds. A literary contribution by Thomas Ballhausen complements this artistic inquiry, delving deeper into myths, fairy tales, and the liminal spaces between nature and culture.

POIESIS illuminates the shift from natural reproduction to technologically-mediated creation—a powerful testament to the coexistence of infertility and artificial reproduction in our contemporary world.

With the generous support of Inter-University Organization Art&Knowledges (Paris Lodron University of Salzburg and the Mozarteum University) and FONDATION OSMOND EDUCATION.

ISBN 9783991531470



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EUR 26,00

2010 LA DÉESE ET LE GRAIN : TROIS ESSAIS SUR
LES RELIGIONS NÉOLITHIQUES, PARIS, ERRANCE

Certes le nombre de telles statuettes est impressionnant : 30.000 rien que dans les Balkans, et des statuettes analogues au Proche Orient, en Anatolie, en Égypte, et en Europe orientale. Mais, sauf exception, elles ne sont pas associées à des lieux de cultes, ni à des temples, structures d'ailleurs toujours difficiles à identifier en archéologie. Elles ne sont nullement impressionnantes par leur facture, souvent grossière, ni par leur taille qui dans la plupart des cas n'excède pas quelques dizaines de centimètres : une photographie publiée par Müller-Karpe (1973 : pl.p.63) témoigne bien...

What is a fairy tale? Where do the stories come from? What do they mean? What do they try and communicate to us about morality, sexuality and society?

All through 'Little Red Cap', in the title as in the girl's name, the emphasis is on the colour red, which she openly wears. Red is the colour symbolizing violent emotions, very much including sexual ones.

Oxford
A short history of fairy tale
Marina Warner

Quelques exemples de statuettes néolithiques : successivement : la « Danseuse » de la tombe 2 de Ma'merich (IV millénaire, Égypte) ; Cucuteni (V^e millénaire, Roumanie, province de Moldavie) ; Golovita, culture de Hamangia (VI^e-V^e millénaire, Roumanie).

und das Weib ...

ABSTRACT (en)

Quelques exemples de statuettes néolithiques : successivement : la « Danseuse » de la tombe 2 de Ma'merich (IV millénaire, Égypte) ; Cucuteni (V^e millénaire, Roumanie, province de Moldavie) ; Golovita, culture de Hamangia (VI^e-V^e millénaire, Roumanie).

During the Neolithic, the number of such statuettes was impressive. 30,000 in the Balkans, and analogous statuettes in the Near East, in Anatolia, in Egypt, and in Eastern Europe. But, with few exceptions, they are not associated with places of cult, nor with temples, structures which are always difficult to identify in archaeology. They are not particularly impressive in their workmanship, often very crude, nor in their size which in most cases does not exceed a few centimetres: a photograph published by Müller-Karpe (1973: pl. p. 63) bears witness to this.

What is a fairy tale? Where do the stories come from? What do they mean? What do they try and communicate to us about morality, sexuality and society?



All through 'Little Red Cap', in the title as in the girl's name, the emphasis is on the colour red, which she openly wears. Red is the colour symbolizing violent emotions, very much including sexual ones.

Oxford
A short history of fairy tale
Marina Warner



Quelques exemples de statuettes néolithiques : successivement : la « Danseuse » de la tombe 2 de Ma'merich (IV millénaire, Égypte) ; Cucuteni (V^e millénaire, Roumanie, province de Moldavie) ; Golovita, culture de Hamangia (VI^e-V^e millénaire, Roumanie).

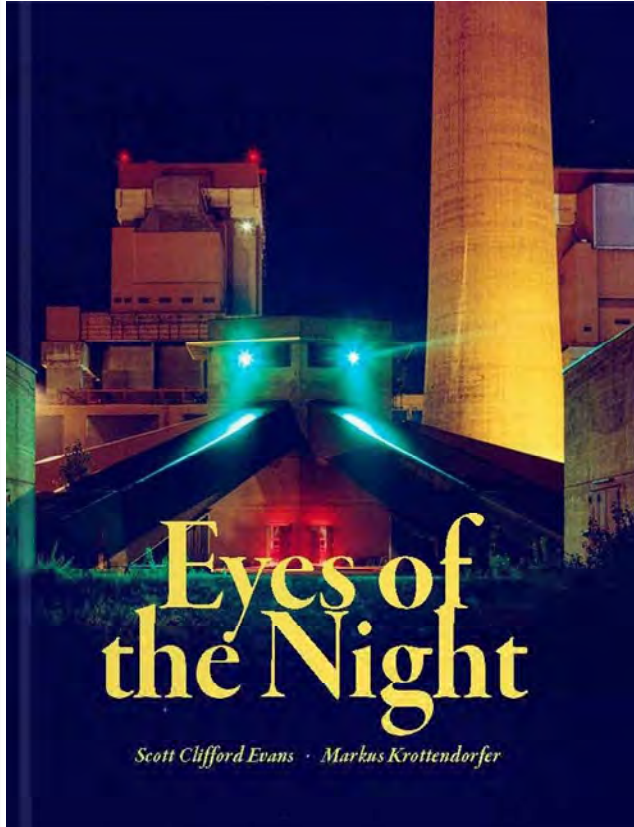
und das Weib ...

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Scott Clifford Evans
Markus Krottendorfer

Eyes of the Night

Editor EVN AG, evn sammlung / evn collection
Idea Brigitte Huck
Editor-in-chief Heike Maier-Rieper
Texts Scott Clifford Evans, Brigitte Huck
Design Christian Bretter

Language German, English
Details Hardcover, 24 x 20 cm, 172 pages, num. ills. in color
Publication date 03/2025

ISBN 978-3-99153-108-1
GTIN 9783991531081

www.vfmk.org/books/scott-clifford-evans-markus-krottendorfer

A book like a high-wire act – balancing between truth and deception, documentation and fiction, trash and the grotesque. In their joint publication, American filmmaker Scott Clifford Evans and Austrian photographer Markus Krottendorfer intertwine their artistic approaches to create a multifaceted narrative world that merges cinema, photography, and literature. The starting point is Krottendorfer's fascinating photo series on the EVN power plants – industrial giants that,

in his analog photographs, transform into dystopian landscapes. These unsettling images inspired Evans to develop his horror film concept *The Eyes of Ra*, an eerie tale about a dying small town where an old power plant comes to life and harbors terrifying secrets. Tentacled creatures, ghostly machines, and portals to other dimensions – in Evans' laconic storytelling style, classic horror motifs merge with social critique and teenage coming-of-age.

"A horror story by Scott Clifford Evans and a
photo series by Markus Krottendorfer."
evn collection

ISBN 9783991531081



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EUR 29,00



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sonders&samt



Editor Institut für moderne Kunst, Nürnberg together with
KOCHINVEST Unternehmensgruppe, Nürnberg
Concept Christoph Kienzle (Rose Pistola), Karin Kolb (StudioNearMe)
Texts Gerhard Falkner, Joshua Groß, Hans-Jürgen Hafner, Gustav
Roeder
Design StudioNearMe, Berlin / gillitzer.net, Nürnberg

Language German
Details Three hardcover publications in a slipcase, 26 x 19,5 cm, 632
pages, num. ills. in color
Publication date 07/2025

ISBN 978-3-99153-172-2
GTIN 9783991531722

www.vfmk.org/books/sonders-samt

The publication *sonders & samt* documents the cultural funding of KOCHINVEST Unternehmensgruppe Nürnberg and the zumikon-Kulturstiftung in three volumes. *Geschichte einer Kulturförderung* contains a detailed overview and many impressions from four decades of arts and cultural sponsorship.

zumikon places a special focus on the diverse activities and encounters at the zumikon art and culture centre from 1999 to 2018. The *Chronologie* lists all the funding provided by the KOCHINVEST Unternehmensgruppe (formerly the RENTA-Gruppe) from 1983 to 2024 and the zumikon-Kulturstiftung since 2017.



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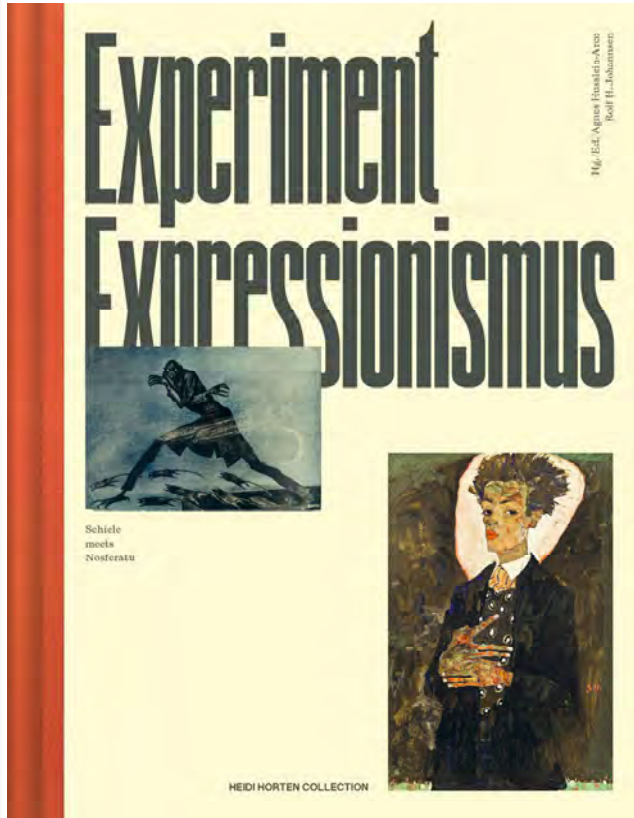
EUR 68,00

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Experiment Expressionismus

Heidi Horten Collection

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

Texts Agnes Husslein-Arco, Matthias Boeckl, Roland Fischer-Briand, Bettina Hagen, Marianne Hussl-Hörmann, Rolf H. Johannsen, Christian Maryška, Annkathrin Weber, Kyllikki Zacharias, Thomas Zaunschirm
Design grafisches Büro, Vienna

Language German, English

Details Hardcover, 312 pages, 31 x 23 cm, num. ills. in color
Publication date 04/2025

ISBN 978-3-99153-175-3

GTIN 9783991531753

www.vfmk.org/books/experiment-expressionismus

Experiment Expressionism – Schiele Meets Nosferatu is an expansive, cross-genre exhibition dedicated to the many facets of Expressionism. Curated by Agnes Husslein-Arco, Rolf H. Johannsen, and Roland Fischer-Briand (Film), the exhibition takes as its starting point paintings from the Heidi Horten Collection, focusing in particular on German Expressionism with works by Erich Heckel, Ernst Ludwig Kirchner, Emil Nolde, Max Pechstein, and others. These are brought into dialogue with key figures of Austrian Expressionism, including Herbert Boeckl, Helene Funke, Oskar Kokoschka, Max Oppenheimer, Egon Schiele, Helene von Taussig, and many more.

Beyond the classical visual arts of painting and sculpture, the exhibition highlights silent film—then the new and arguably leading medium of the era. Through posters, film stills, and excerpts from classics such as *The Cabinet of Dr. Caligari* and *Nosferatu*, as well as lesser-known masterpieces like *Genuine* and *Destiny* ("Der müde Tod"), the exhibition vividly illustrates the spirit of Expressionism across artistic disciplines.

"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 9783991531753



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EUR 39,00

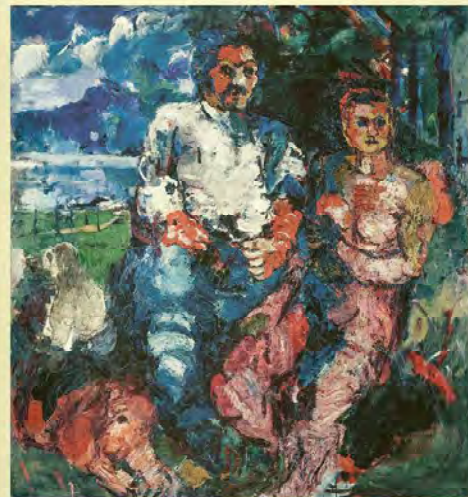


Helene von Tesseig
Figural Expression Study, 1920/30
Oil on canvas, 50 x 45.5 cm

Reproduction: Museum of Modern Art, New York City

Herbert Boeckl
Gruppe am Waldrand /
Group at the Edge of the Woods,
Oil on canvas, 100 x 100 cm

Reproduction: Museum of Modern Art, New York City

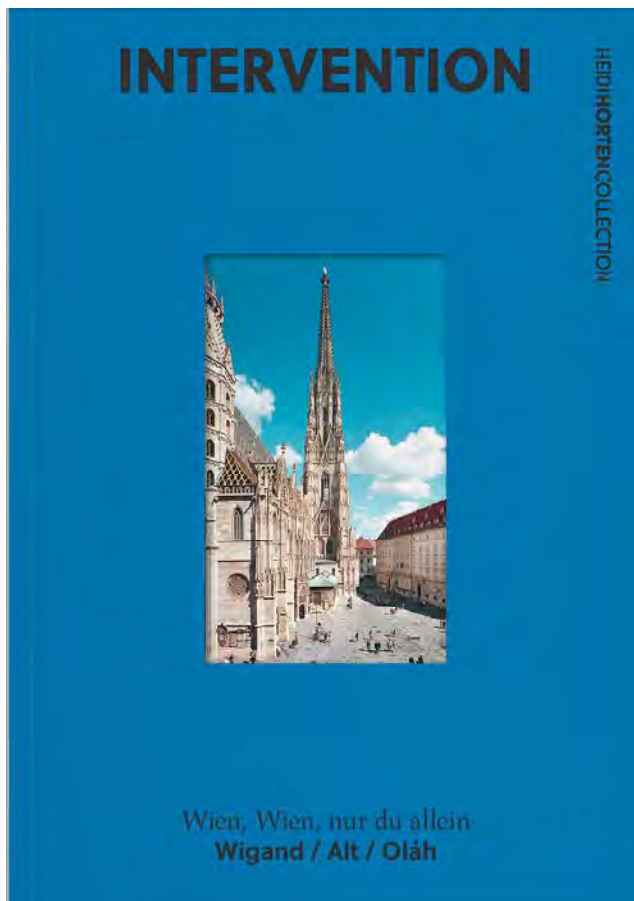


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Wigand – Alt – Oláh Wien, Wien, nur du ...

Heidi Horten Collection

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

Texts Véronique Abpurg, Sebastian Hackenschmidt, Agnes Husslein-Arco, Rolf H. Johannsen, Annkathrin Weber
Design SCHIENERL D/AD, Vienna

Language German, English
Details Softcover, 23 x 16 cm, 160 pages
Publication date 05/2025

ISBN 978-3-99153-157-9
GTIN 9783991531579

www.vfmk.org/books/wigand-alt-olah

The exhibition is dedicated to the work of three artists—Balthasar Wigand, Rudolf von Alt, and Stefan Oláh—and their engagement with the city of Vienna. Spanning two centuries, this exploration begins with Wigand, whose most significant works were created around 1820, it continues with Rudolf von Alt, the quintessential "chronicler" of 19th-century Vienna, and concludes with Stefan Oláh, who has revisited the city from diverse perspectives for over two decades.

In Vienna, Vienna, only you Oláh adopts the vantage points of his predecessors, revisiting their locations and capturing, through his photographs, how the city and its surroundings present themselves today. The selection of subjects is far from random. It is guided by Wigand's

exquisite Vienna miniatures, set into opulent cassettes, and by five outstanding watercolors by Rudolf von Alt. The exhibition offers a unique opportunity to compare the "then" and "now" while discovering the works of these three artists from a singular perspective.

This journey takes visitors from the Spinnerin am Kreuz through the heart of Vienna, featuring landmarks such as St. Stephen's Cathedral and Karlskirche, to Schönbrunn Palace and, finally, into the Gastein Valley. Oláh's gaze is unflinching, devoid of judgment, yet profoundly analytical. He reveals places that have remained virtually unchanged over two centuries and others that have been irrevocably altered, sometimes to the point of being "built over."

"Vienna is not the only city that has been topographically captured by artists, but it has offered rich inspiration through its motifs over the centuries. Heidi Horten collected both Vienna vedute painted by the renowned master Balthasar Wigand—some of which were even applied to small boxes—and the vedute paintings of Rudolf von Alt. However, the special aspect of the "Focus Exhibition" (in the museum's ground floor cabinet) lies in the fact that photographer Stefan Oláh was sent on a search for traces: What still exists today of what was once artistically documented?" Renate Wagner, *Online Merker*

ISBN 9783991531579



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EUR 24,00



Abb. | Fig. 11 Rudolf von Alt
Blick in die Alservorstadt | *A View of Alservorstadt*, 1872
 Aquarell- und Deckfarben, Deckweißhöhung, Lichter ausgekratzt | Watercolor and gouache, heightened with opaque white, highlights scratched out, 27,6 × 38,8 cm
 Albertina, Wien | Vienna

Wien, Wien, nur du allein



Abb. | Fig. 12 Stefan Oláh
Blick in den Lichthof | *A View into the Lightwell*, 2015
 Farbnegativ | Color negative, 4 × 5"

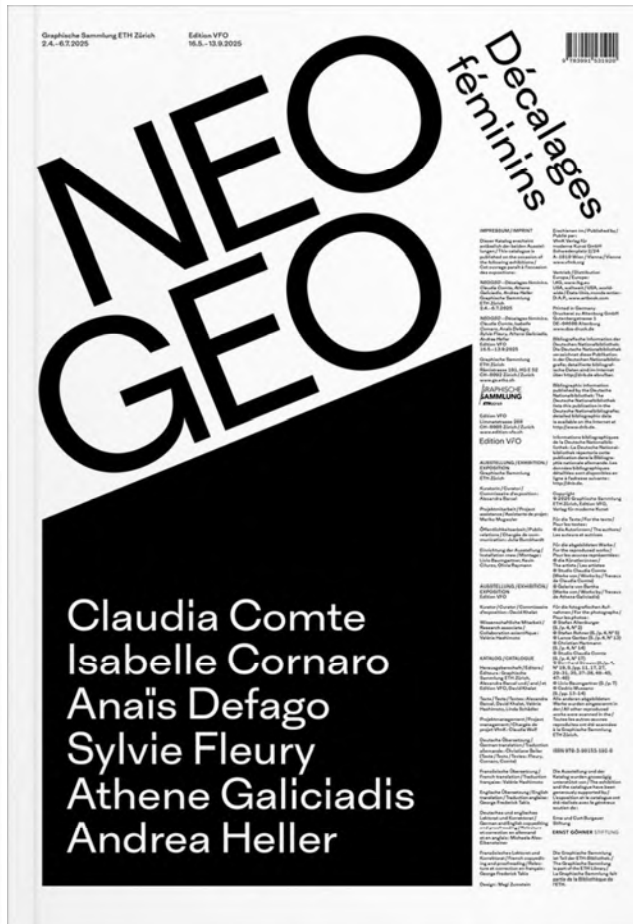
Vienna, Vienna, Only You

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NEOGEO

Décalages féminins

Editor Graphische Sammlung ETH Zürich, Alexandra Barcal und
Edition VFO, David Khalat
Texts Alexandra Barcal, David Khalat, Valérie Hashimoto, Linda
Schädler
Design Megi Zumstein

Language German, French
Details Newspaper, 33 x 47,5 cm, 48 pages, 197 ills. in color
Publication date 06/2025
ISBN 978-3-99153-192-0
GTIN 9783991531920

www.vfmk.org/books/neogeo

Grids, rules, repetition - the use of geometric, often monochrome basic forms can be increasingly observed in Western art in the mid-1980s. In western Switzerland, this trend has a tradition that is still effective today.

What remains of Neo-Geo when the movement is examined from today's perspective - beyond its US-American origins, through the eyes of a decidedly female and conceptual practice?

This publication accompanies the two exhibitions of the same name at the Graphische Sammlung ETH Zürich and the Edition VFO (Verein für Originalgraphik). It brings together six female positions with a connection to the geographical space of the French-speaking part of Switzerland - Claudia Comte, Isabelle Cornaro, Anaïs Defago, Sylvie Fleury, Athene Galiciadis and Andrea Heller - whose works renegotiate the vocabulary of geometric abstraction: as carriers of cultural coding, as reflective surfaces for social attributions and as media of material and ideal displacement.

"The exhibition NEOGEO – Décalages féminins brings together two generations of female artists, each exploring the forms and possibilities of geometric abstraction in their own way: Claudia Comte, Isabelle Cornaro, Anaïs Defago, Sylvie Fleury, Athene Galiciadis, and Andrea Heller. [...] The six artists presented advance geometric abstraction by introducing new feminist, sensual, critical, or narrative dimensions."

– Monopol, May 15, 2025



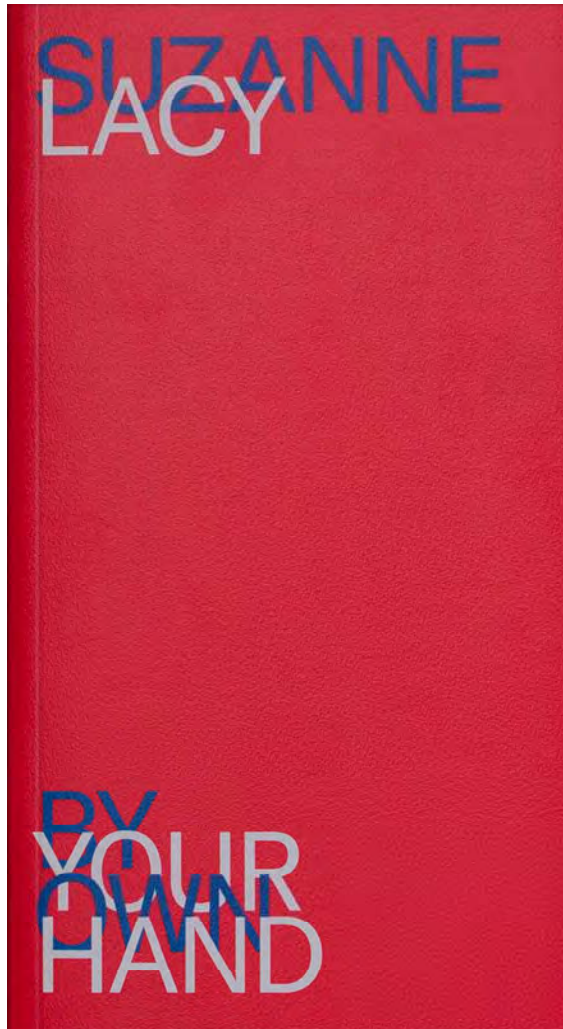
EUR 30,00

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Suzanne Lacy

By your own hand

Editor Museum Tinguely, Basel
Texts Suzanne Lacy, Sandra Beate Reimann
Design Raphael Drechsel, Studio RM D

Language German, English
Details Softcover, 56 pages, 20 x 11 cm, 21 ill. in color
Publication date 04/2025

ISBN 978-3-99153-173-9
GTIN 9783991531739

www.vfmk.org/books/suzanne-lacy

Suzanne Lacy's participative works show the transformative power of art and its potential to initiate social debates. As one of the leading voices of the feminist art movement of the 1970s, Lacy developed social practice, a new model that combined art and social action. In the early 1970s, at an extraordinarily early stage, Lacy addressed sexualized violence in her artwork. In 1972 she organized Ablutions (with Judy Chicago, Sandra Orgel, and Aviva Rahmani), a performance to address rape from the perspective of people who identify as women. Of special note is Three Weeks in May, a three-week performance that revolves around reported rapes in Los Angeles. With these early works, Lacy and her colleagues were pioneers, both artistically and socially, in making gender-based violence

were named. This compact publication accompanies the exhibition at Museum Tinguely that highlights the global relevance and topicality of the subject. Lacy shows a video installation based on her participatory and dialogic performance from 2015. The artist was invited to develop a performance that allowed the letters collected within the scope of the Cartas de Mujeres campaign (2011–12) to receive public attention and acknowledgment. It was a project dedicated to fighting violence against women. The performance, an event with five acts and around four hundred people who identify as men, took place in Quito on November 25, 2015, the International Day for the Elimination of Violence Against Women.

"The exhibition comes with clear warnings. There is a retreat space, in case visitors feel overwhelmed. Why? The video installation on display by the US artist Suzanne Lacy is intense. The audience is confronted with the testimonies of abused women." – SRF, August 8, 2025



EUR 14,00



Frauen aus dem Programm gegen häusliche Gewalt in der Justizvollzugsanstalt Bedford Hills posieren mit dem Healing Car (Women from the Family Violence Program at the Bedford Hills Correctional Facility posing with the Healing Car, von | by Suzanne Lacy, Doing Time, Teil der Serie | part of the series *Auto on the Edge of Time* (1993-1994))



Protestierende in Masken von (Protesters in masks from *Esqueleto tatuado* (Tattooed Skeleton) (2010) am Internationalen Tag zur Beseitigung von Gewalt gegen Frauen | on the International Day for the Elimination of Violence against Women, Madrid, 25. November 2010)

17. Die Projekte sind dokumentiert in: Suzanne Lacy: *Wie Ana Maria* 2019, S. 110-122 (wie Anm. 6).

18. Vgl. C. Klein 2023, S. 42 (wie Anm. 6).

In dem breiten Themenspektrum, welches Lacy im Laufe ihrer künstlerischen Karriere adressierte und das von Altersdiskriminierung über Armut und Gefangenschaft bis hin zu Immigration und der Lebensrealität von Jugendlichen reicht, kehrte die Künstlerin immer wieder auch zum Thema der genderspezifischen Gewalt zurück.¹⁷ Dazu gehören beispielsweise ihre Serie *Auto on the Edge of Time* (1993-1994) zu häuslicher Gewalt und dem Familienwagen als Fluchtmittel und die Grossperformance *Esqueleto tatuado* (Tattooed Skeleton) (2010) in Madrid, welche die Konstruktion von Narrativen über häusliche Gewalt in den Medien wie im politischen Diskurs behandelte.

BASEL 2025: DE TU PUÑO Y LETRA (BY YOUR OWN HAND) IM MUSEUM TINGUELY

Mit *De tu puño y letra* (By Your Own Hand) (2014-2015/2019) zeigen wir im Museum Tinguely die zuletzt entstandene Arbeit Suzanne Lacys zu diesem Thema. In der Sechskanal-Videoinstallation, die auf einer gleichnamigen partizipativen und dialogischen Performance von 2015 basiert und in Quito in Ecuador entstand, treten nacheinander männlich gelesene Personen auf und tragen Passagen aus Briefen vor. Es sind erschütternde Zeugnisse brutaler Erfahrung geschlechtsspezifischer und häuslicher Gewalt, welche eine tiefe Beklemmung hinterlassen. Sie stammen vorwiegend von weiblich gelesenen Personen unterschiedlichen Alters und reichen von sexuellen Übergriffen bis hin zu Gruppenvergewaltigung und Femizid. Der lateinamerikanische Kontext der Performance ist dabei nicht zufällig. Lateinamerikanische Feminist:innen sind bis heute Vorreiter:innen im Kampf gegen geschlechtsspezifische Gewalt und Femizide.¹⁸

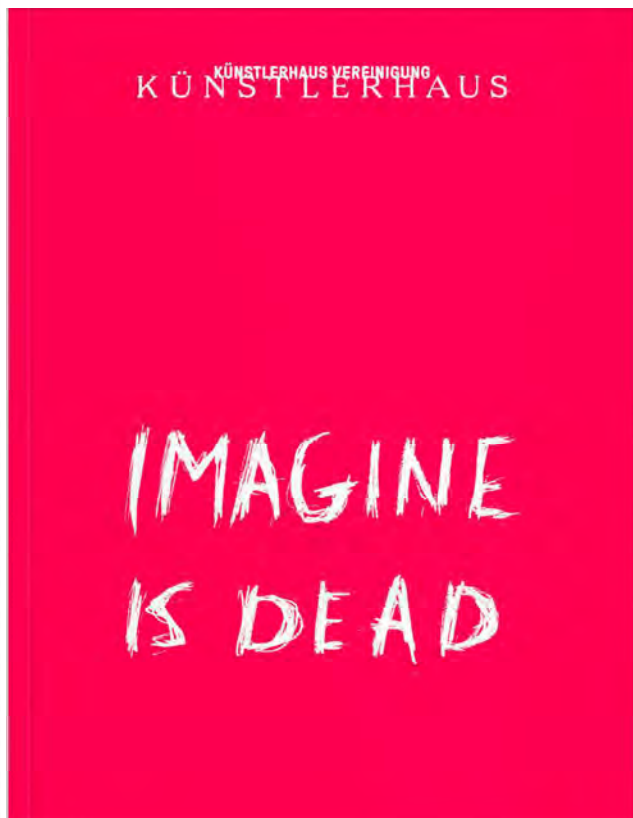
Konkreten Anlass für die Präsentation der Arbeit *De tu puño y letra* (By Your Own Hand) im Museum Tinguely bietet – neben der allgemeinen gesellschaftlichen Relevanz des Themas – das Werk *Mengele-Totentanz* (1986) von Jean Tinguely, das im anschliessenden Raum ausgestellt ist. Es handelt sich um ein Ensemble aus 18 Maschinenskulpturen

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IMAGINING PIECE

Künstlerhaus Wien

Editor Künstlerhaus, Gesellschaft bildender Künstlerinnen und Künstler Österreichs

Texts Laura Maria Birschitzky, Andreas Hoffer, Julia Kornhäusl, Günther Oberhollenzer, Tanja Prušnik

Design Leopold Šikoronja based on a design by Christian Satek

Language German, English

Details Softcover, 22 x 17 cm, 100 pages, 54 ill. in color

Publication date 06/2025

ISBN 978-3-99153-193-7

GTIN 9783991531937

www.vfmk.org/books/imagining-piece

The exhibition *Imagining Piece* takes the song *Imagine* by Yoko Ono and John Lennon as its starting point and poses the question: Can imagination change reality? Inspired by Ono's *Grapefruit* book, in which the seemingly impossible becomes tangible through imagination, the exhibited works explore this potential within contemporary art. From 180 submissions, 12 positions were selected together with Julia Kornhäusl from the art education team – many of them interactive. All of the works invite active participation and co-creation – and perhaps, to imagine the unimaginable.

Artists: Guadalupe Aldrete, Katharina Cibulka, Irina Georgieva, Sanna Gossy, Susanne Hornbostel, Alice Kammerlander, Barbara Klampfl, Lena Violetta Leitner, Marko Lipuš, Bruno Pisek, René van de Vondervoort, Felix Helmut Wagner

"The exhibition at the Wiener Künstlerhaus takes the song *"Imagine"* by Yoko Ono and John Lennon as its starting point and poses the question of whether imagination can change reality. Inspired by Ono's *Grapefruit* book, in which seemingly impossible things become accessible through imagination, the works on display explore the potential of contemporary art."
– kultur-online.net, 2 July 2025



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EUR 19,90

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Kunstraum Lakeside

Host

Editor Gudrun Ratzinger and Franz Thalmair
Artists Lisl Ponger, Huda Takriti, Steffi Parlow, Dušan Barok, Salome Dumbadze, Ana Gzirishvili, Nina Kintsurashvili
Texts Gudrun Ratzinger and Franz Thalmair
Design Studio Kehrer | www.studiokehrer.at

Language German, English
Details Softcover, 26 x 20 cm, 88 pages, 60 ill. in color
Special Book Features Five different covers
Publication date 12/2024

ISBN 978-3-99153-153-1
GTIN 9783991531531

www.vfmk.org/books/kunstraum-lakeside-2024

Setting off, on the move, (never) arriving, being dependent/strange/other/free—a guest. Inviting, welcoming, caring, exchanging, and offering a platform. In a time marked by mobilization, by the global circulation of data, objects, goods, and bodies too; in a time, in turn, when stringent attempts are being made to preclude the refuge and migration movements of people, Kunstraum Lakeside reflects on the capacity to accommodate others. The 2024 annual program asks what being a host is all about. Hospitality is ultimately a phenomenon permeated by power effects.

For, according to Beatrice von Bismarck, such dynamics within different relationships determine "whether hospitality is granted in the first place, and if so, under what criteria and conditions. Subsequently, these are responsible for ascriptions of identity and status as well as, entangled within, the distribution of the resources at stake." In this light, exhibiting—the curatorial situation—is also informed by these aspects of hospitality. According to Bismarck, this entails "the definition of roles, tasks, and functions that all participants can assume in the given situation and the allocation of spaces in the broadest sense,"—in short, society.

The annual program at Kunstraum Lakeside explores how hosts enable or disable encounters with strangers and the other, what hosts expect from those who enter their territory, and if it is even possible to create spaces for hosting outside of prevailing conditions. And we stake out whether a host—as a host computer and part of a greater network—can serve us to better understand the necessities of global social relations.

ISBN 9783991531531



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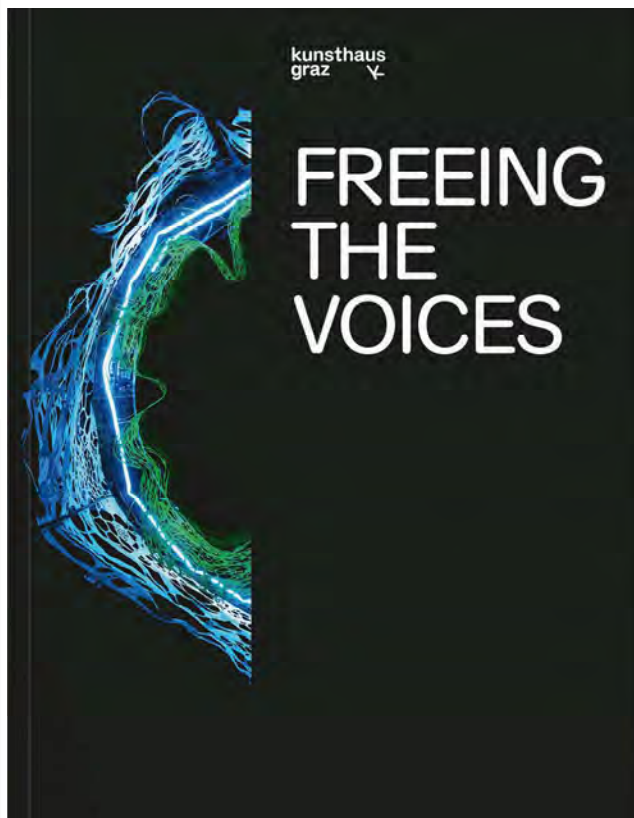
EUR 19,00

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Freeing the Voices

Kunsthhaus Graz

Editor Andreja Hribernik, Zdenka Badovinac, Martin Grabner
 Assistant editor Katia Huemer
 Texts Zdenka Badovinac, Mladen Dolar, Ana Hofman, Salome Voegelín
 Design Grafprom
 With works by Noor Abed, Marina Abramović, Lawrence Abu Hamdan, Babi Badalov, selma banich, CO2... a couple of artists, VALIE EXPORT, Farhad Farzali, Essa Grayeb, Ida Hiršenfelter, Saodat Ismailova, Anna Jermolaewa, Mikhail Karikis, Anton Kats, Belinda Kazeem-Kamiński, Brandon LaBelle & Octavio Camargo, Katalin Ladik, Lucia Nimcová, Lala Raščić, Antoni Rayzhekov, Gerhard Rühm, Selma Selman, ŠKART & NONpractical Women, Mladen Stilinović, Irena Z. Tomažin, Nora Turato, Tao G. Vrhovec Sambolec.

Language German, English
 Details Softcover, 21 x 16,3 cm, 216 pages, 51 ill. in color, 7 ill. in b&w, publication date 06/2025
 ISBN 978-3-99153-189-0
 GTIN 9783991531890
www.vfmk.org/books/freeing-the-voices

The world we live in has become completely out of balance in the face of multiple crises and the loss of a common space in which bodies can resonate with each other.

Freeing the Voices is about getting in tune with the world (again). The voice is a tool for healing, connection and resistance – a means of making ourselves heard. At the same time, it is about listening to ourselves and to others, to human and non-human voices. Just as we express ourselves through our voice, listening means caring and paying attention to the other – but it can also mean obedience to authority. Our voices are grounded, yet at the same time related to many different contexts.

Although there is no such thing as our own authentic voice, the liberation of our individual and collective voice is the horizon of the works presented – from Marina Abramović's human scream to the barely perceptible voice of a mosquito in Tao G. Vrhovec Sambolec's work. Liberating our voices does not mean finding a self-hood to which our voice perfectly corresponds. What we really liberate with the voice is our relationship to the world.

"Who is powerful and who is powerless?
 Where does power have effect, and when does it dissipate?
 The Kunsthhaus Graz poses questions about our times."
 – Susanne Rakowitz, *Kleine Zeitung*, January 8, 2025

ISBN 9783991531890



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EUR 24,00



MARINA ABRAMOVIĆ

FREEING THE VOICE, 1975

Ein-Kanal-Video, Betacam SP, 4K, mono, 35:26 min
 Courtesy Marina Abramović Archives und LI-MA Amsterdam

Marina Abramovićs Kunst kann als eine Kunst der Überwindung beschrieben werden, eine Überwindung von Grenzen, von Regeln, von Ängsten, von Sicherheiten. Nur wenn diese überwunden sind, kann man wirklich frei sein. In ihren Performances setzt sie sich und ihr Publikum physischen und psychischen Grenzsituationen aus, Situationen, in denen sich (Selbst-)Kontrolle in Kontrollverlust verwandelt, sie Risiken eingeht, die potenziell bis zum Tod führen können. Ihr Körper ist dabei Subjekt und Medium zugleich, im Versuch, sich von ihren Ängsten zu befreien, die ein zentraler, immer wiederkehrender Kulminationspunkt ihres gesamten Werkes sind: die Angst vor Schmerz, die Angst vor dem Leiden und die Angst vor dem Tod. Oft sind es ganz einfache Handlungen des täglichen Lebens wie Sitzen oder Liegen, Sprechen oder Nicht-Sprechen, die die Künstlerin auf der Suche nach emotionaler und spiritueller Transformation ritualisiert und dabei immer wieder bis zur totalen Erschöpfung geht.

Freeing the Voice ist eine von dreifühnen, für das weitere Werk von Marina Abramović ebenso wie für die Performance- und Körperkunst als solche prägenden Performances, die sich mit der Erkundung und Überschreitung von Grenzen beschäftigen. Die Künstlerin liegt auf dem Rücken, den Kopf in den Nacken gestreckt, und schreit ununterbrochen. Anfangs ertönt ihre Stimme tief und stark, wird im Laufe der Performance höher und höher, brüchiger, bis sie schlussendlich vollständig versagt. Insgesamt dauerte die Performance im Student Cultural Center in Belgrad drei Stunden. Abramović nutzt in diesen drei Performances, die sie in diesem Jahr durchführte, ihren eigenen Körper als Material und Projektionsfläche für einen Befreiungsprozess der drei wichtigsten menschlichen Ausdrucksmittel: Stimme, Geist und Körper. (mg)

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kunsthau
sgrazPOETICS
OF
POWER

Poetics of Power

Kunsthau Graz

Editor Andreja Hribernik, Alexandra Trost, Kunsthau Graz
 Texts Bilgin Ayata, Sabine Flach, Andreja Hribernik, Katrin Nahidi, Nini Palavandishvili, Andrea Scrima, Alexandra Trost
 Poetic Fragments Ann Cotten, Volha Hapeyeva, Aleš Šteger
 Design Grafprom

Artists: Yael Bartana . Vajiko Chachkhiani . Jošt Franko . Gabriela Golder . Cristian Inostroza . Grada Kilomba . Daria Koltsova . Goshka Macuga . Daniela Ortiz . Ahmet Ögüt . Erkan Özgen . Hannes Priesch . Monira al Qadiri . Zanny Begg und Oliver Ressler . Anna Zvyagintseva .

Language German, English
 Details Softcover, 21 x 16,3 cm, 168 pages, num. ills. in color
 Publication date 05/2025

ISBN 978-3-99153-188-3
 GTIN 9783991531883

www.vfmk.org/books/poetics-of-power

The exhibition Poetics of Power highlights the complicated and ambiguous nature of power, which is omnipresent and constantly reproducible in the shaping of interpersonal, cultural, national and economic dynamics. It aims to reveal manifestations of power that are hidden in symbols, gestures and often unquestioned in existing relationships or systems. At the same time, it also explores their poetic nature by recognising their omnipresent influence and ambivalence.

Poetics of Power focuses on several thematic areas that cannot be clearly separated from one another. The exhibited works encompass various media, including photography, video, sculpture and installation. Works that speak of debilitation and colonial exploitation

simultaneously postulate resistance and hope. Against the backdrop of numerous wars and conflicts, the exhibition also includes works that deal with feelings of helplessness or even resignation. But it is also about courage and solidarity as well as the need for responsibility. Even if most of the works relate to specific social situations or conflicts, the exhibition is primarily concerned with reminding us and reminding us that no power relationship, no asymmetry of power, is final or should be accepted as such. Poetics of Power is thus a call to engage with the decoding and unveiling of hidden or seemingly unquestionable socio-political contexts through the artistic positions on display.

"Who is powerful and who is powerless?
 Where does power have effect, and when does it dissipate?
 The Kunsthau Graz poses questions about our times."
 – Susanne Rakowitz, *Kleine Zeitung*, January 8, 2025

ISBN 9783991531883



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EUR 24,00

V F M K



Public Art 2022 2023 2024

Kunst im öffentlichen Raum Steiermark

Editor Elisabeth Fiedler, Jasmin Haselsteiner-Scharner
Texts Elisabeth Fiedler, Jasmin Haselsteiner-Scharner, Renate Salecl, Salini Randeria, Clemens Setz u.a.
Design Atelier Neubacher

Language German, English
Details Hardcover, 26 x 20 cm, 400 pages, 764 ill. in color
Publication date 04/2025

ISBN 978-3-99153-118-0
GTIN 9783991531180

www.vfmk.org/books/public-art-2022-2023-2024

Moving out and beyond, conceptualizing, communicating, and collaborating are intentions that we have always pursued with the institute. Several focal points have emerged as especially significant in recent years. Recognising neuralgic social, political, and artistically relevant issues, as well as addressing moving themes, proves to be a particular challenge and responsibility. Expanded media are just as crucial here, as are themes of diversity, coexistence, and mutual acceptance.

The open engagement with history and the future is evident in numerous works of memorial culture in Styria, based on the premise of a contemporary concept of monuments. Art in public space is a discursive negotiation site of friction and opens up new perspectives and viewpoints. The sixth volume in the PUBLIC ART series, which has reported on the activities of the Institute for Art in Public Space Styria since 2012, concludes Elisabeth Fiedler's tenure as director of the institute.

"Even now – quite apart from the 60 KiöR permanent projects throughout Styria – the "Wanderhändlerweg" in Zelting can be experienced all year round: regional history and art as an open-ended journey."
– Ute Maria Baumhackl, *Kleine Zeitung*, March 22, 2025

ISBN 9783991531180



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EUR 29,00

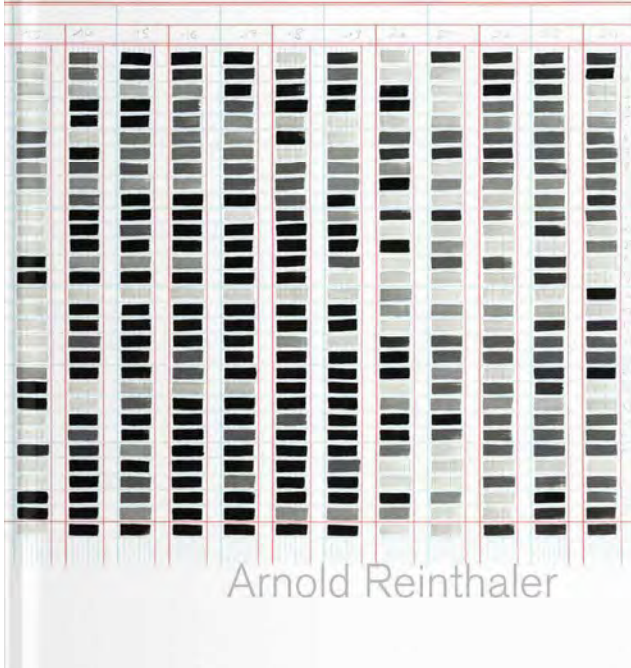
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Arnold Reinthaler

Modeling
Temporality*Modeling Temporality*

Editor Maria Reitter-Kollmann

Texts Gabriele Spindler, Hanna Hamel, Thomas Macho

Text contributions Peter Assmann, Silvia Eiblmayr, Katharina Glöckel,
David Komary, Gina Mattiello, Gudrun Ratzinger, Andreas Spiegl, Birgit
Rinagl & Franz Thalmair

Design Thomas Maier

Language German, English

Details Hardcover, 31 x 23 cm, 150 pages, 136 ills. in color

Publication date 06/2025#

ISBN 978-3-99153-182-1

GTIN 9783991531821

www.vfmk.org/books/arnold-reinthaler

Arnold Reinthaler's artistic practice unfolds in the tension between concept and materiality, between language and sculpture. In his "inscriptions," he explores questions of time, transience, and meaning by transferring fleeting, often banal text fragments permanently into stone—while simultaneously destabilizing them formally. The paradoxical union of ephemeral content and enduring medium becomes the starting point for a reflective engagement with memory, recording, and cultural coding.

In a present shaped by information overload and digital overstimulation, Reinthaler's work marks a radical counter-movement. His conceptual inscriptions merge precise linguistic acts with the physical hardness of stone—a medium traditionally associated with permanence, authority, and cultural memory. Yet what Reinthaler engraves are not eternal truths but everyday, precarious, and often contradictory statements: "Be right back!", "Five more minutes", "Nothing is set in stone (yet)".

At the core lies the question: How can the ephemeral be preserved within the permanent—and simultaneously be subverted?



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Christoph Weber & Nikolaus Eckhard (Hg.)

**REVERSE
IMAGINING
VIENNA**

ANTHROPOGENE MASSE
UND IHRE SPEKULATIVEN ZUKÜNFTEN

**LITERATUR-
READER**

Christoph Weber &
Nikolaus Eckhard

*Reverse Imagining
Vienna Vol. 1 & 2*

Editor Christoph Weber & Nikolaus Eckhard
Texts Vol. 1 Ann Cotten, Elias Hirschl, Fiston Mwanza Mujila, Jakob Pretterhofer, Julia Grillmayr, Neslihan Yakut, Nika Pfeifer, Severin Fiala & Veronika Franz
Texts Vol. 2 Johannes Weber, Josepha Edbauer, Michael Wagreich, Peter Fichtinger, Sebastian Hafner, Tess Posch, Christoph Weber, Nikolaus Eckhard
Design Peter Oroszlany

Language German
Details Softcover, 19 x 13 cm, pages 124 & 204, num. ills. in color
Publication date 02/2025

ISBN 978-3-99153-152-4
GTIN 9783991531524

www.vfmk.org/books/reverse-imagining-vienna-vol-1-2

Since 2020, the global mass of human-made materials has surpassed that of all living biomass—around 90 percent of it consists of construction materials. In the project Reverse Imagining Vienna, two sculptors and nine writers used a Viennese Gründerzeit building and a highway bridge over the Danube as anchors for material investigation and speculation. Their goal: to explore sustainable relationships with inanimate matter and thus expand the scope for future action.

The first volume features eight short prose texts about the two objects, set in four imagined futures. The second volume places these chosen moments in the broader context of the Anthropocene and examines the significance of these emblematic Viennese structures through the lens of urban planning. Key anthropogenic materials are introduced from both historical and environmental perspectives. Sculptures developed through the artistic–scientific process are described in detail and presented through numerous views of the exhibition at AIL in Otto Wagner's Postsparkasse.

This exhibition was part of Klima Biennale 2024

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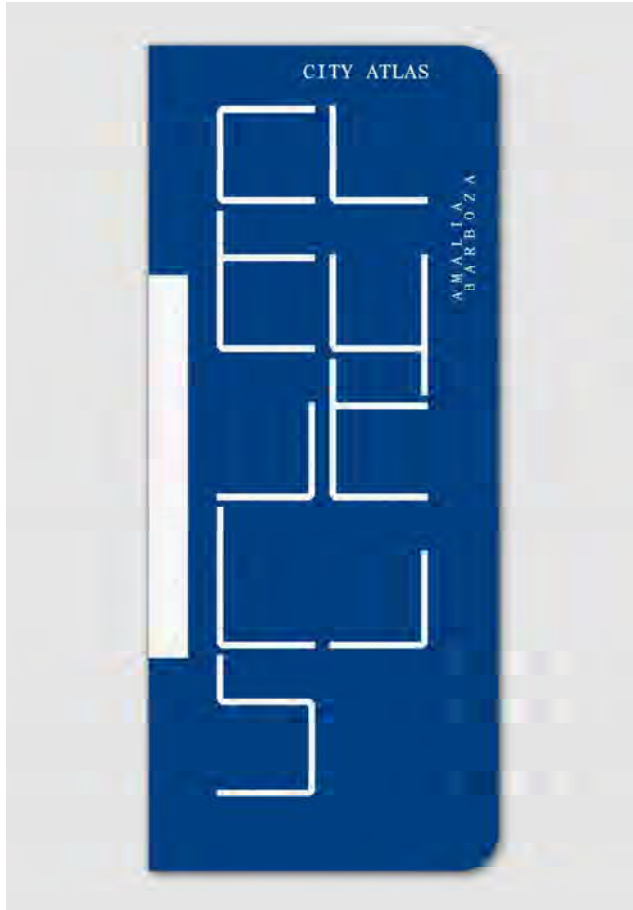
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Amalia Barboza

City Atlas

Editor Amalia Barboza
Texts and Pictures Amalia Barboza
Design Manuel Wesely

Language English, German
Details Softcover, 25 x 11 cm, 230 pages
Publication date 05/2025

ISBN 978-3-99153-038-1
GTIN 9783991530381

www.vfmk.org/books/amalia-barboza

City Atlas is not a travel guide or an atlas, although it could be used as such. It encourages us to travel around the world without leaving the city.

A collection of stories and spaces of the working world of migration, about people in self-employment, whose work every day makes many things possible in one place.

Edition Kunstuniversität Linz Vol. 1
The Edition Kunstuniversität Linz publishes books conceived by artists from the University of Arts Linz. The artists' books, published in cooperation with Verlag für moderne Kunst, realize an idiosyncratic and reflexive approach to the medium of the book.



EUR 15,00

Als Asylsüchte, die Flüchtlinge wegen des Subventionskollapses nach Aussen
massenandrängen, machen sie sich vergeblich einen Namen. Der Autor
beschreibt Afrika dreifach in seinem Buch *Five of Queens in England*. Die

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The childhood of my memory
was an unwelcoming world,
a world in which I existed
but was not seen.

With a text by Sonja Busch,
founder of the
European Association
for Holotropic Breathwork,
and an epilogue
by Manfred Nowak,
United Nations
Independent Expert
for the UN Global Study
on Children
Deprived of Liberty

Verlag für moderne Kunst

Laurent Ziegler

The childhood of my memory

Full title The childhood of my memory was an unwelcoming world, a world in which I existed but was not seen.

Editor Laurent Ziegler

Texts Laurent Ziegler, Sonja Busch, Manfred Nowak

Contributors Sonja Busch, Manfred Nowak, Kek, Claudia Mazanek,
Markus Wörgötter

Design Clemens Theobert Schedler, Büro für konkrete Gestaltung

Language English

Details Hardcover, Schweizer Broschur, 128 pages, 25.2 x 18 cm,

55 ills. in color, 4 ills. in b&w

Printed in Austria

Publication date 01/2025

ISBN 978-3-99153-158-6

GTIN 9783991531586

www.vfmk.org/books/laurent-ziegler

The childhood of my memory is a story about transformation and healing, the author's very personal journey to his own heart and to a self worthy of love and life. The publication provides an insight into the autobiographical analysis of traumatic experiences of childhood abuse. It was decades later, while experiencing growing signs of depression and isolation, that Laurent Ziegler was able to engage with the painful recollections of these events. The book captures memories in paintings, drawings, text and photography in order to give the unspeakable a name and a form.

With a text by Sonja Busch, founder and coordinator of the European Association for Holotropic Breathwork and an epilogue by Manfred Nowak, co-founder of the Ludwig Boltzmann Institute for Human Rights, Secretary General of the Global Campus of Human Rights and Head of the UN Global Study on Children Deprived of Liberty.

Ziegler is a successful journalist at a major daily newspaper, works for the EU in Brussels, and decides to pursue training as a dance educator, a profession that fulfills him for ten years. Yet, time and again, he painfully realizes how his life and relationships are increasingly slipping away from him. [...] He starts keeping a journal and painting symbolic images of his memories. The result is this richly illustrated volume. It not only vividly portrays the horror Ziegler experienced but also his unrelenting drive to free himself from the burden of the past."

– 01, September 12, 2020, 7:05 p.m.

ISBN 9783991531586

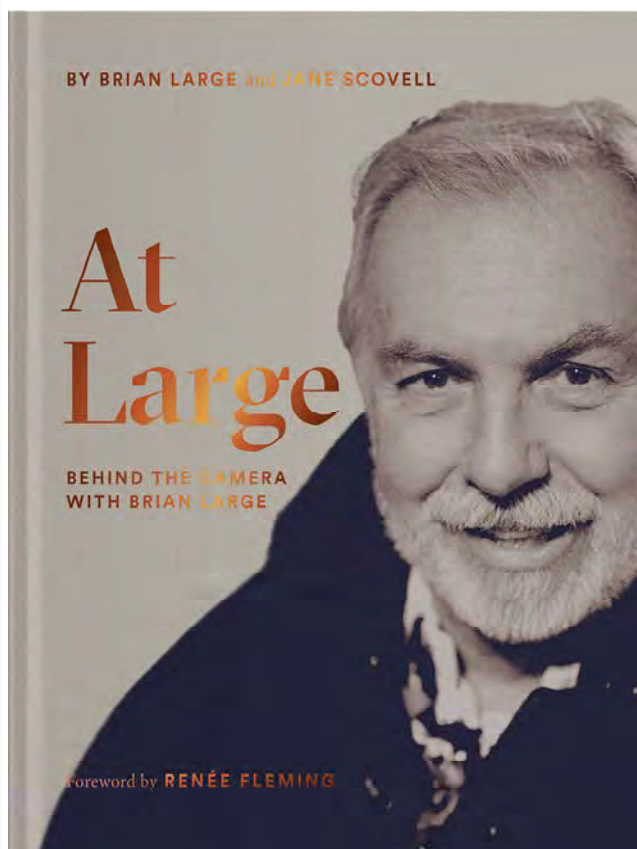


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EUR 32,00



V F M K



Brian Large
and Jane Scovell

*At Large—Behind the
Camera with ...*

Edited by Brian Large
Written by Brian Large and Jane Scovell
Contributions Forward by Renée Fleming, introduction by Mary Lou Falcone
Design Michael Balgavy

Language English
Details Hardcover, 23,5 x 16 cm, 512 pages, 36 ill. in color, 124 ill. in b&w
Publication date 04/2025

ISBN 978-3-99153-127-2
GTIN 9783991531272

www.vfmk.org/books/brian-large

A captivating and lively memoir of a life shaped by music, *At Large—Behind the Camera with Brian Large* begins in the ruins of war-torn London and from there takes the reader on a riveting odyssey around the globe. Through his camera lens, Brian Large immortalized historical performances of the most renowned singers, dancers, and musicians of the past half-century, bringing the magic of live presentations into the homes of millions. In this engaging bildungsroman, Large recounts his career with wisdom, warmth, and wit, presenting intimate and revelatory glimpses of an astounding cast of characters featuring Luciano Pavarotti, Mirella Freni, Plácido Domingo, Leonard Bernstein, Marilyn Horne, Igor Stravinsky, Leontyne Price, Carlos Kleiber, Birgit Nilsson, Georg Solti, Cecilia Bartoli, and Benjamin Britten.

Originally a concert pianist, Large switched careers, joined BBCTV2 at its founding, and continued to push the boundaries of what television could achieve by capturing the immediacy and emotion of the moment for viewers everywhere. His groundbreaking work includes award-winning productions such as the Centennial Ring at Bayreuth, the original Three Tenors from the Baths of Caracalla, the live broadcast of *Tosca* from Rome's historic sites, and two decades of directing the Vienna Philharmonic's beloved New Year's Concerts. Written in collaboration with Jane Scovell, whose previous works include biographies with Elizabeth Taylor and Ginger Rogers, and a definitive biography of Oona O'Neill Chaplin this memoir is a must-read for music lovers and those interested in the history of video technology.

Best Summer books of 2025: Classical and Pop Music
Financial Times, New York

ISBN 9783991531272



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EUR 38,00

In a Kingdom by the Sea

The BBC rented a tiny shoreline cottage, installed a piano, set up a telephone line, and I moved in. My sole function was to be available for Ben. Other than that, I was free to work on projects of my own. He might simply wish to chat on the phone, in which case I would listen, or he might call and ask me to come to The Red House and confer with him. To be in on the creative process excited me, though I must admit, because of the time of year, it was a weird existence. A typical seaside resort, Aldeburgh shone brightly during the summer months. October through May, however, bitterly cold temperatures with heavy low-hanging clouds, rough seas, and biting winds prevailed. Also, Aldeburgh had but one cinema and a couple of small hotels, empty for the most part. As for dining, I can't recall any restaurants open other than in one of the hotels. Most days, I'd go down to the beach, buy fish directly from the fishermen, purchase veggies from the greengrocer, go home, and cook. I spent a good deal of time waiting for the phone to ring, all alone by the telephone, as Irving Berlin put it. Whenever he felt the need, Ben would call and either we'd chat on the phone or he'd invite me over. If the latter, I'd immediately get into my car and drive to The Red House. The vicious dog alerts on the gate no longer troubled me, little danger lurked in the loveable dachshund now in residence. Each time I arrived she scrambled all over me licking my face with complete abandon. Ben and I spent our time together in the library where he'd sit at the piano and talk about this scene or that

Ben Britten and I on the set of his television opera,
Owen Wingrave, 1971

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