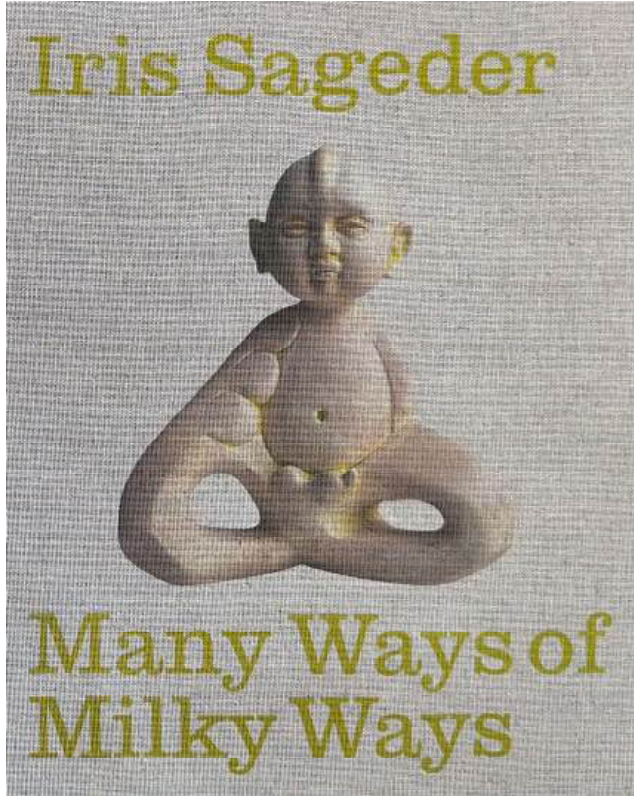


V F M K

Iris Sageder



*Many Ways  
of Milky Ways*

EDITOR Angela Stief  
TEXTS Iris Sageder, Angela Stief, Paul Divjak, Klaus Albrecht Schröder, Esther Mlenek, Tanja Skorepa, Armin Sageder  
DESIGN Christine Zmölnig, sensomatic

DETAILS  
Hardcover, 30 cm x 24 cm, 199 pages, num.ills. in color  
LANGUAGE German/English

PUBLICATION DATE 05/2024  
ISBN 978-3-99153-086-2  
GITIN 9783991530862

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

explore the nature of this lead and to question it, again and again," says Iris Sageder.

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

"In the multifaceted world of art, the hare has undergone a remarkable evolution across time and cultures, in which its representational role has stretched from ancient symbols of fertility to modern reflections on identity and reality. Iris Sageder's creative engagement with this motif, particularly in the work *THE CONSPIRACY IS ME*, 2023, examines the complexity and ambiguity inherent in the hare as a symbol."  
Klaus Albrecht Schröder

ISBN 9783991530862



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EUR 45,-



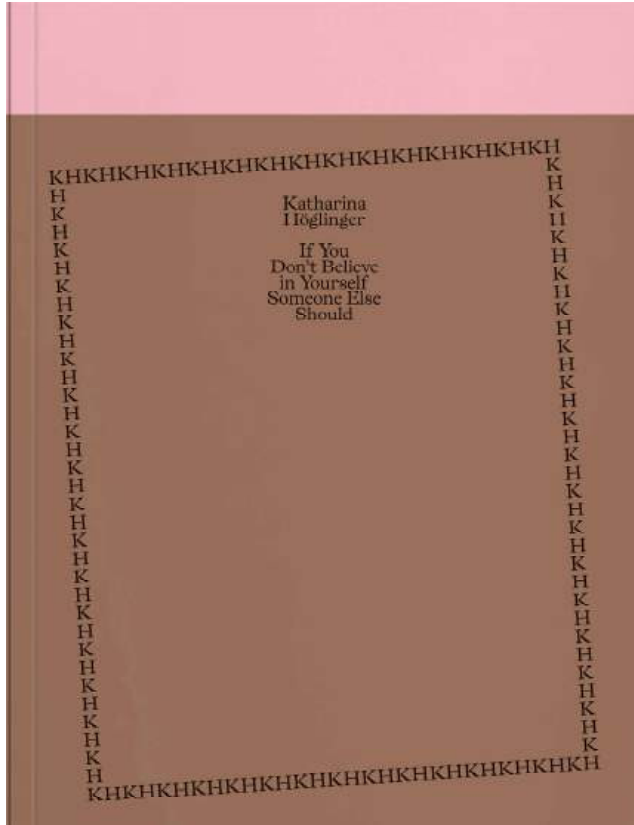
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Katharina Höglinger



*If You Don't Believe in Yourself, ...*

EDITOR Katharina Höglinger  
TEXTS Florentine Rungrama Muhry, Anna Schachinger, Katharina Höglinger  
DESIGN Alexandra Möllner

DETAILS  
Softcover, 26 x 20cm, 160 pages, 106 ills. in color  
SPECIAL BOOK FEATURES  
full page details on Bindakote 90g, 16 pages  
LANGUAGE German/English

PUBLICATION DATE 04/2024  
PRINTED IN Austria  
ISBN 978-3-99153-092-3

The publication *If You Don't Believe in Yourself, Someone Else Should* is between a monograph and an artist book with a text by Florentine Rungrama Muhry and a conversation between Anna Schachinger and the artist. Together with the graphic designer Alexandra Möllner, they developed a book concept that makes the various strands, the instinctive, methodical and processual working methods as much as the joyful experimental approaches in Katharina Höglinger's work tangible and entertaining.

"The image pulsates with alternating contrasts of light and dark. A sweeping, purple- coloured line unites a human countenance in half profile with the little head of a blue dog. Red strokes in the middle of the canvas, perhaps the arms of an animal-like being, reach into the widened eyes of the one facing it. Expressing its pleasure, the lively creature cheekily sticks its tongue out of its mouth, while the facial expression of the person remains indifferent, in spite of the affront."

(Excerpt from the text "Wandering Thoughts" by Florentine Rungrama Muhry, Translation: Miriam Stoney)

"Katharina Höglinger's compositions and content play with the traditional tropes of art history - flowers in a vase, the nude. But a feminist subtext runs through her view of pose and gesture."  
Francesca Gavin

ISBN 9783991530923



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EUR 32,-



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## *Melanie Ender*

EDITOR Melanie Ender  
 TEXTS Sabine Folie, Mariel Vela García, Cornelia Lein  
 DESIGN Marie Gruber, Martin Faiss, & C.

DETAILS  
 Softcover, 29 cm x 22 cm, 184 pages, num ill. in color  
 LANGUAGE English/German

PUBLICATION DATE 04/2024  
 ISBN 978-3-99153-065-7  
 GTIN 9783991530657

Skin, that membrane that separates the inside from the outside, absorbs particles of what it has touched. When there is a high concentration of metals in the soil, snails will accumulate some of the material in their viscera, or green oxidized hues will color someone's finger where once there was a ring. These traces represent contacts, transmutations of matter that appear almost imperceptible. In grasping the swift motions of copper and the slowness in a trail of mucus, Melanie Ender's work is one of encounters and meeting places, of matter caught in a state of continuous flux. (Mariel Vela García)

The publication offers a first monographic overview of the work of Vienna-based artist Melanie Ender. In addition to a foreword by Sabine Folie, a conversation between Cornelia Lein and Melanie Ender as well as an essay by Mariel Vela García, the book brings together sculptures, poems and installations from the years 2016-2023.

"Against a minimal ground, there emerges an abstract concept of a figure. A recourse to modernism, minimalism, and design appears deliberate – transformed, garnished with comedy."  
 Sabine Folie

ISBN 9783991530657



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EUR 30,-



recline

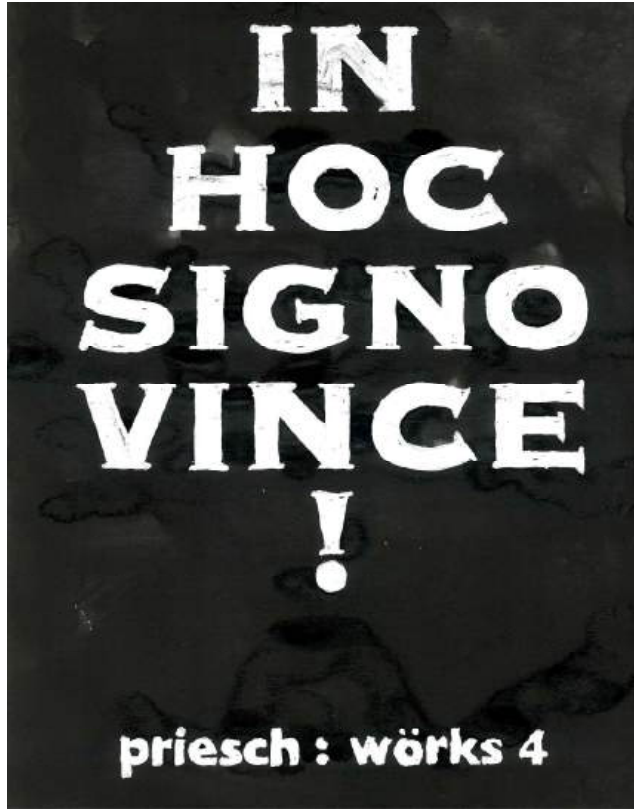
my bare feet on your face  
turning you upside down  
on your back i bend my knees  
( crack )  
cracks running  
through your skin my skin

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Hannes Priesch

*IN HOC SIGNO  
VINCE! Wörks 4*

EDITOR Hannes Priesch, Katia Huemer, Karin Buol-Wischenau, Georg Bauer

TEXTS Karin Buol-Wischenau, Katia Huemer, Carl Watson, Elias Schmitter, Johannes Rauchenberger, Emily Raboteau, Ljuba Arnautovic, Heimo Halbrainer, Kristina Stoeckl, Benjamin Berton, Gudrun Danzer

DESIGN Hannes Priesch, Karin Buol-Wischenau

DETAILS

Hardcover, 25,90 x 20,20 cm, 272 pages, num. ills. in color  
LANGUAGE German, English

PUBLICATION DATE 04/2024

ISBN 978-3-99153-087-9

GITIN 9783991530879

The next book in the 6-part series wörks is out now:

In Hoc Signo Vince! wörks 4

It contains texts that thematically deal with the unholy alliance of politics and religion.

With a foreword by Karin Buol-Wischenau and Katia Huemer, as well as essays and poems by Carl Watson, Elias Schmitter, Johannes Rauchenberger, Emily Raboteau, Ljuba Arnautovic, Heimo Halbrainer, Kristina Stoeckl, Benjamin Berton, and a conversation between Gudrun Danzer and Hannes Priesch.

"The visual artist Hannes Priesch takes the inhuman and totalitarian language that reached a mass audience as his starting point for his art project."

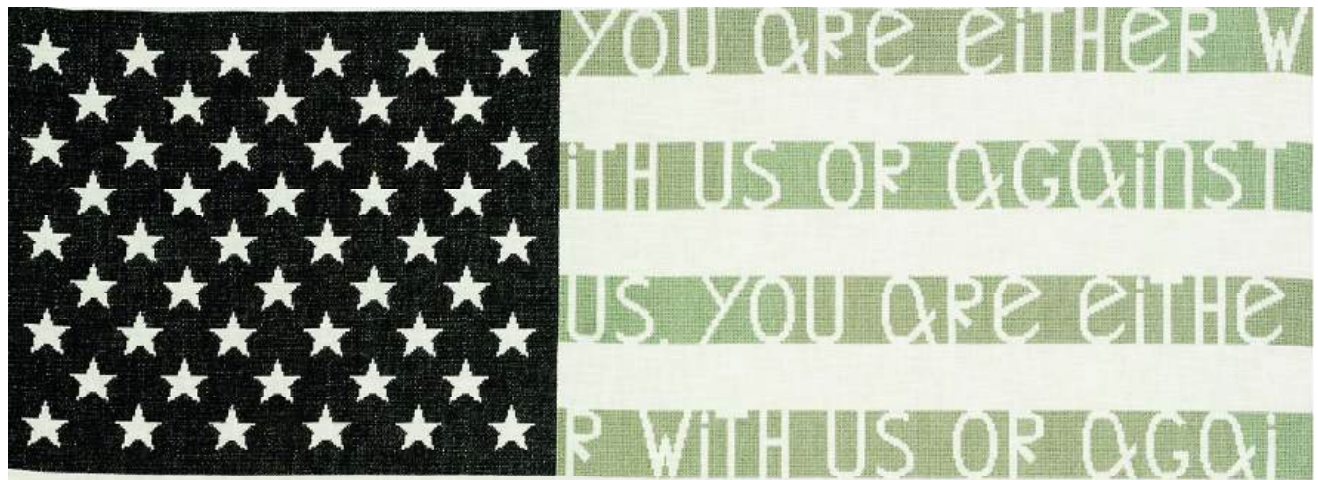
Der Standard, David Rennert, 14.11.2018

ISBN 9783991530879



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EUR 30,-



YOU ARE EITHER WITH US OR AGAINST US. YOU ARE EITHER WITH US OR AGAINST US. YOU ARE EITHER WITH US OR AGAINST US. YOU ARE EITHER WITH US OR AGAINST US.



YOU ARE EITHER WITH US OR AGAINST US.

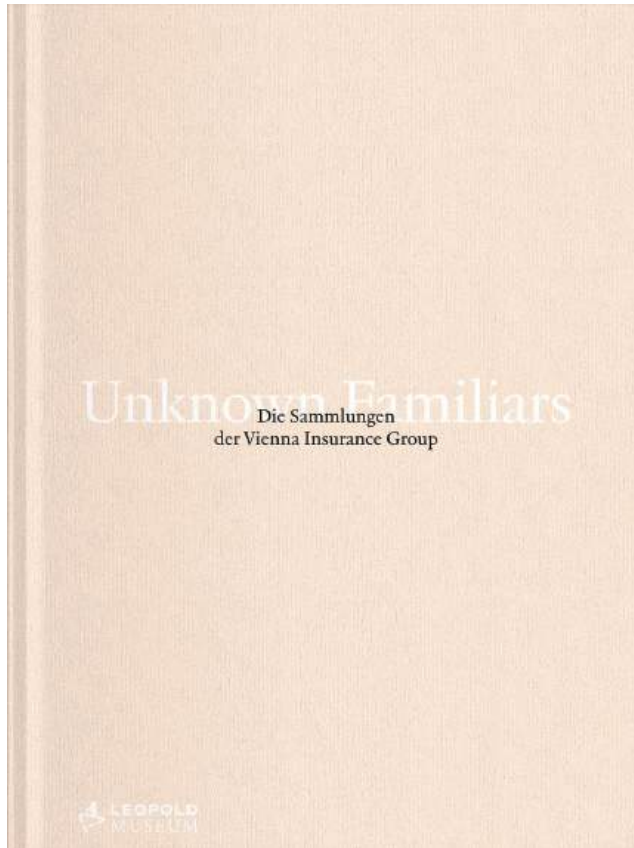


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Philippe Batka  
Vanessa Joan Müller

## *Unknown Familiars*

EDITOR Wiener Städtische Wechselseitiger Versicherungsverein –  
Vermögensverwaltung – Vienna Insurance Group  
Concept Philippe Batka and Vanessa Joan Müller  
TEXTS BY Philippe Batka, Vanessa Joan Müller  
DESIGN Astrid Seme, Studio

DETAILS  
Softcover, OTA binding with dust jacket  
32 x 24 cm, 256 pages  
241 ill. in color, 46 ill. in b&w  
Languages: German, English

PRINTED IN AUSTRIA  
PUBLISHED 05/2024

ISBN 978-3-99153-095-4  
[www.vfmk.org/books/unknown-familiars](http://www.vfmk.org/books/unknown-familiars)

"Unknown Familiars-The Collections of Vienna Insurance Group" brings the unknown to the table. With the works presented in the Leopold Museum, Vienna, a total of six collections with different focuses and trajectories of development come together for the first time. All of the works on display come from the collections of companies belonging to the Vienna Insurance Group and Wiener Städtische Versicherungsverein, whose 200th anniversary brings them together as part of a family. The exhibition presents over 200 works of various genres from different periods. Young contemporary art meets the Modernism of the interwar period, the avantgarde of the 1970s meets important positions of the Austrian present. Starting from the collection of the Czech insurance comp.Kooperativa, which is represented with a

selection of works from the period 1900–1950, a web of thematic and stylistic references is woven that continues in the dialogue with the other works. The Austrian collections of Wiener Städtische, Wiener Städtische Versicherungsverein and Donau Versicherung, together with that of BTA Baltic, cover a broad spectrum from classical Modernism to current contemporary practices. The collection of the Serbian Wiener Städtische osiguranje, on the other hand, primarily looks back to the events of the Yugoslavian avant-garde in the second half of the 20th century. And even if only certain works in the exhibition can be categorised as historical Surrealism in the narrowest sense, the surreal can be found in numerous objects in the show, regardless of when they were created.

"EVEN IF ONLY INDIVIDUAL WORKS IN THE EXHIBITION CAN BE CATEGORISED AS HISTORICAL SURREALISM IN THE NARROWER SENSE, THE SURREAL CAN BE FOUND IN NUMEROUS OBJECTS IN THE SHOW, REGARDLESS OF WHEN THEY WERE CREATED. SURREALISM IS ALSO THE INVISIBLE PRISM OF THE EXHIBITION, WHICH ALLOWS THE VERY DIFFERENT COLLECTIONS TO APPEAR IN UNEXPECTED GROUPINGS ACROSS ART-HISTORICAL PERIODS AND MEDIA."  
(PHILIPPE BATKA, CURATOR)

ISBN 9783991530954



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EUR 38,-

Vojtěch Hynais, *Porträt einer Frau mit Hut/Portrait of a Woman with Hat*

Die Frau auf Vojtěch Hynais um 1900 entstandenem Gemälde blickt die Betrachtenden sehr selbstbewusst und direkt an. Doch auch Empfindsamkeit und Melancholie heften sich an ihren einnehmenden Blick, als spiegelten sich darin die bürgerlichen Zwänge der letzten Jahrhundertwende, denen letztlich wohl auch sie nur schwer entkommen konnte. Die *Frau mit Hut* ist zu emanzipiert für ihre Zeit, und wie es scheint, weiß sie das. Es ist dieses Selbstbewusstsein, das das Bild aus der Sammlung der tschechischen Kooperativa hervortreten lässt, die selbst so gut wie keine Werke von Künstlerinnen aus dieser Zeit besitzt.

Auch wenn die gut gefüllten Auftragsbücher von Hynais, der ein überaus beliebter Porträtist war, es nahelegen würden, scheint die Frau ihm gegenüber keinesfalls um Gefälligkeit bemüht. Vielmehr verrät ihr Blick eine Souveränität, die stark genug ist, um mit ihrer Sensibilität und Verwundbarkeit zu koexistieren. Dieser verblüffenden und letztlich doch rätselhaft bleibenden Vielschichtigkeit folgt auch die Malerei. Mit dem eindringlichen und zugleich Verletzlichkeit signalisierenden Blick korrespondiert ein etwas dichter gesetzter Farbauftrag rund um die leicht abgeschatteten Augen. Die umliegenden Gesichtspartien scheinen hingegen etwas lockerer umgesetzt, Webknoten der darunter liegenden Leinwand schießen dort durch die Haut. Der Hut wiederum verschmilzt beinahe mit dem Hintergrund, sodass der auf ihm drapierte Zweig wie ein Stillleben vor dem nicht näher definierten Grün einer Landschaft erscheint, die im Hintergrund lediglich angeschnitten wird.

Insgesamt beherrscht den Bildraum eine gedämpfte Lichtstimmung. Während die Stirn der Frau von der breiten Krempe des Hutes verdunkelt wird, treten ihr Gesicht und Oberkörper kontrastreich hervor. Die weiße Bluse bietet Hynais schließlich Anlass, die Malerei ein Stück weit von ihrem Auftrag getreuer Wirklichkeitswiedergabe zu lösen: Über das im Hintergrund in grober Silhouette und über einzelne Linien angelegte Kleidungsstück tanzt ein rhythmisches Geflecht aus weißen wie blassblauen Farbakzenten; Pinselspuren, die der Bluse Plastizität und der Malerei Lebendigkeit verleihen.

The woman in Vojtěch Hynai's painting, created around 1900, looks at the viewer very confidently and directly. However, her captivating gaze also bears sensitivity and melancholy, as if reflecting the bourgeois constraints of the last turn of the century, from which she too must have ultimately found it difficult to escape. The *Woman with Hat* is too emancipated for her time, and she seems to know it. It is this self-confidence that makes the painting stand out from the collection of the Czech Kooperativa, which itself contains almost no works by women artists from this period.

Even if the well-filled order books of Hynais, who was an extremely popular portraitist, would suggest otherwise, the woman does not appear to want to please him. On the contrary, her gaze betrays a sovereignty stark enough to coexist with her sensitivity and vulnerability. The painting also pursues this astonishing and yet ultimately enigmatic complexity. A somewhat denser application of colour around the slightly shadowed eyes corresponds to the penetrating gaze, which at the same time signals vulnerability. Conversely, the surrounding areas of the face appear to be more loosely realised, with the knots of the underlying canvas shooting through the skin. The hat, meanwhile, almost merges with the background, so that the branch draped on it appears like a still life against the undefined green of a landscape that is merely cut into the background.

Overall, the pictorial space is dominated by subdued lighting. While the woman's forehead is obscured by the wide brim of her hat, her face and upper body stand out in stark contrast. The white blouse finally gives Hynais a little opportunity to relieve the painting from its task of faithfully reproducing reality: a rhythmic network of white and pale blue colour accents dances across the garment, positioned in the background in rough silhouette and individual lines. These brushstrokes lend the blouse plasticity and the painting vibrancy. (pb)

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Muntean / Rosenblum

*Mirror of Thoughts*

EDITOR Svenja Grosser  
 TEXTS Svenja Grosser, Philipp Demandt  
 DESIGN Magdalena Abele, Sandra Adler-Krause, Martin Kaufmann

DETAILS  
 Hardcover  
 28 x 23 cm, 114 pages  
 32 ills. in color and 19 ills. in black & white  
 Languages German, English

PRINTED IN GERMANY  
 PUBLISHED 05/2024

ISBN 978-3-99153-098-5  
[www.vfmk.org/books/muntean-rosenblum](http://www.vfmk.org/books/muntean-rosenblum)

The international artist duo Muntean / Rosenblum appear to be holding a magnifying glass as they investigate some of the key issues of the present day: the ambivalence of human existence, the growing insecurity of the individual, and the pervasive sense of transience in our hectic everyday lives. The exhibition *Mirror of Thoughts* offers a space for all these questions at the heart of the collection of the Städel Museum and provides insights into the pictorial and conceptual oeuvre of the duo – into their world of thoughts.

The two artists Markus Muntean (born 1962) and Adi Rosenblum (born 1962) have been working together since the 1990s. In their primarily painterly oeuvre, they impressively combine their identities into an artistic signature. In the Contemporary Art Collection, the Städel Museum is presenting a solo exhibition by the artist duo with a video work and eleven large-format paintings - including two new works - whose settings are places of transit: shopping centers, airport halls, hotels or offices.

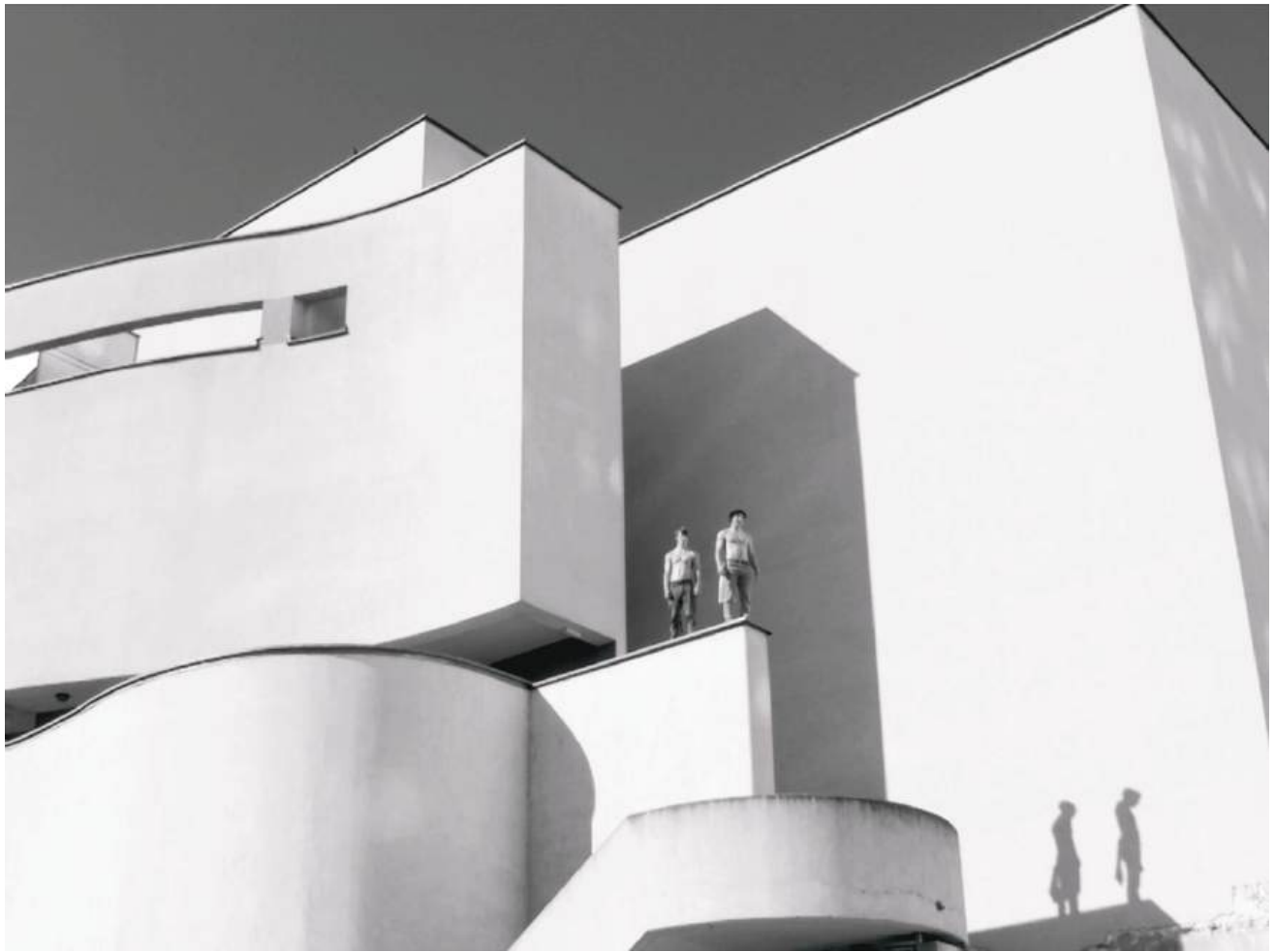
"WITH THEIR COMBINATION OF PAST AND PRESENT, THE WORKS OF THE ARTIST DUO MUNTEAN/ROSENBLUM FIT PERFECTLY INTO THE STÄDEL MUSEUM'S COLLECTION, WHICH ENCOMPASSES MORE THAN 700 YEARS OF ART."  
 (PHILIPP DEMANDT, DIRECTOR OF STÄDEL MUSEUM)

ISBN 9783991530985



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EUR 32,-

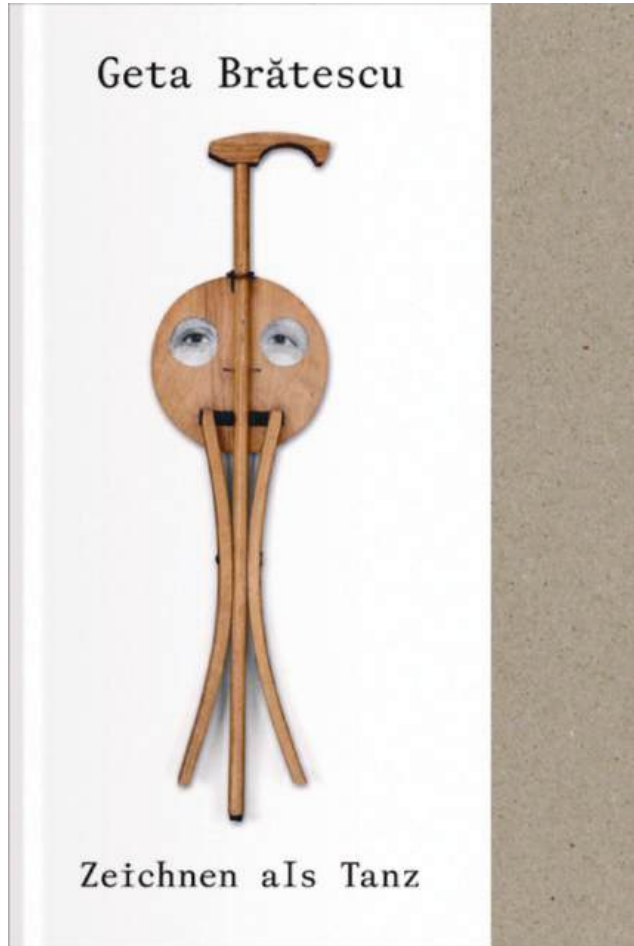


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Geta Brătescu

*Drawing as a Dance*

EDITOR Ute Stuffer, Kunstmuseum Ravensburg  
 TEXTS Geta Brătescu, Sven Spieker, Diana Ursan, Ute Stuffer  
 DESIGN Eva Hocke | MüllerHocke

DETAILS  
 Hardcover  
 25,5 x 17 cm, 176 pages,  
 113 ills. in color  
 LANGUAGE German

PUBLISHED 09/2023  
 ISBN 978-3-903439-99-3  
<https://www.vfmk.org/books/geta-bratescu>

The publication Geta Brătescu. Drawing as a Dance is published on the occasion of the solo exhibition Geta Brătescu. Drawing as a Dance at the Kunstmuseum Ravensburg. Drawing and writing have been congenial forms of expression for Geta Brătescu (1926, Ploiești - 2018, Bucharest) from the very beginning and have determined her artistic work throughout her life.

The catalog focuses on the written oeuvre of the Romanian artist, which has been less well known until now, and presents a broad selection of her texts, translated from Romanian into German for the first time. The writings provide insight into Brătescu's literary practice and are complemented by explanatory essays and illustrations.

Art is a serious game - Geta Bratescu is considered the grande dame of Romanian conceptual art. She became known to a wide audience through the 55th Venice Biennale in 2013.

ISBN 9783903439993



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EUR 28,-



*Fără titlu* (Ohne Titel), 1987

150



*Către alb* (Autoportret în șapte secvențe)  
(In Richtung Weiß [Selbstporträt in sieben Sequenzen]), 1975–2014

151

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Tomokazu  
Matsuyama

## *Mythologiques*

EDITOR Christoph Doswald  
TEXTS BY Ali Güreli, Christoph Doswald, Berrak Göçer  
DESIGN Karin Holzfeind

DETAILS  
Hardcover, half cloth binding  
34 x 24 cm, 120 pages  
146 ills. in color  
Languages: English  
Special Book Features: Fold out

PRINTED IN AUSTRIA  
PUBLISHED 04/2024

ISBN 978-3-99153-096-1  
GTIN 9783991530961  
[www.vfmk.org/books/tomokazu-matsuyama](http://www.vfmk.org/books/tomokazu-matsuyama)

Matsuyama, bridging his heritage between Japan and the USA, distills a bicultural narrative into a vibrant oeuvre that navigates the complexities of a globalized society. His artistry unites disparate cultural symbols into a new, universal reality, echoing the dynamism of contemporary life. Behind his visually arresting works is a profound exploration of the tension between local familiarity and global universality. Drawing on historical milestones and the holistic view of our interconnected world, *Mythologiques*, inspired by Claude Lévi-Strauss and curated by Christoph Doswald, delves into the construction of individual identity amidst an age of ubiquitous images, values, and information.

Matsuyama's reflections on global interdependencies and cultural tensions, as well as his unique perspective on migration and cultural fusion, form the exhibition's backbone.

The exhibition *Mythologiques* by Tomokazu Matsuyama, curated by Christoph Doswald for The Contemporary Istanbul Foundation, running concurrently with the 60th Venice Biennale, 2024, is not merely an exhibition; it is a profound exploration of the interconnectedness of our global society, challenging our perceptions of identity and cultural belonging.

"HAVING GROWN UP IN BOTH JAPAN AND THE USA, HIS MULTIPLE CULTURAL IDENTITIES CONSOLIDATE TO CREATE A BODY OF WORK THAT IS COMPLEX YET CONSISTENT AND THAT REACHES BEYOND THE INDIVIDUAL EXPERIENCE TO ADDRESS EXEMPLARY ISSUES OF OUR GLOBALIZED WORLD."  
(CHRISTOPH DOSWALD, CURATOR)

ISBN 9783991530961



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EUR 45,-





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## The Vujičić Collection

### *To Live a Quiet Life*

EDITOR Tevž Logar  
 TEXTS Ana Janevski, Tevž Logar, Denis Vujičić  
 DESIGN Rafaela Dražić

DETAILS  
 Hardcover  
 27,6 cm X 20,6 cm  
 320 pages, num. ills. in color  
 LANGUAGE English, Croatian

PUBLICATION DATE 01/2024  
 ISBN 978-3-99153-073-2  
 GTIN 9783991530732  
[www.vfmk.org/books/the-vujicic-collection](http://www.vfmk.org/books/the-vujicic-collection)

The Vujičić Collection represents a continuous process of discovering visual art practices in Croatia and other countries in the region from the 1950s to the present with the aim of establishing a permanent dialogue between artists, curators, institutions, and private collectors.

This book, *To Live a Quiet Life*, can be understood, then, as a discussion about an art collection (based in Zagreb) that, to a large degree, focuses on works, practices, and movements originating in Croatia and other countries of the former Yugoslavia in the period after the Second World War.

But more than this, it must also be understood as an individual's personal yet remarkably precise view on the evolution of artistic ideas that, in the international arena, have long created a space for critical reflection on art, society, and everyday life.

"It is worth noting that while museums have traditionally hired curators to preserve, research, and ascribe value to artistic periods and individual artworks based on art theory and art history, these works in many cases have originated and acquired value outside of the museum context – whether through the activity of patrons and collectors, the gallery system, fairs and auctions, or indeed through the interest of various sectors of the public."

Tevž Logar

ISBN 9783991530732



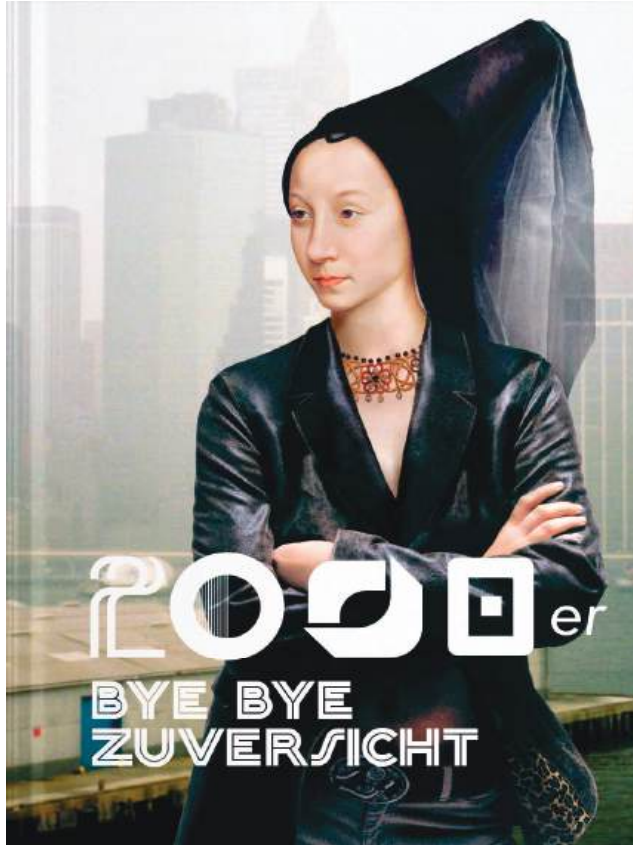
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EUR 28,-



Marina Abramović, *Balkan Baroque*, 1997

V F M K



## *Die 2000er Jahre Bye Bye Zuversicht*

EDITOR Brigitte Borchardt-Birbaumer, Berthold Ecker  
TEXTS Brigitte Borchardt-Birbaumer, Christian Bauer, Berthold Ecker, Christiane Erharder, Patricia Grzonka, Wolfgang Müller-Funk, Alexandra Millner, Gerd Sulzenbacher, Vincent Weisl et al.  
DESIGN Nikolaos Manikas

DETAILS  
Hardcover  
28 cm x 22,5 cm  
560 pages, num. ills. in color  
Languages: German, English

PRINTED IN Austria  
PUBLISHED 10/2023

ISBN 978-3-99153-035-0  
[www.vfmk.org/books/die-2000er-jahre-bye-bye-zuversicht](http://www.vfmk.org/books/die-2000er-jahre-bye-bye-zuversicht)

The feeling of a new beginning after happily overcoming the millennium jump was abruptly ended with 9/11. Topics such as the ongoing turbo-capitalism, migration, the questioning of the cult of monuments, and the convergence of aesthetics and economy accompanied by a hypocritical handling of urgent environmental issues by western industrialized nations in the information age were decisive for artists. Both alienated nature and the observation of one's own body and the burgeoning selfie cult through the new smartphones steered questions of perception. In addition to the criticism of the consumer age, postcolonial and gender issues, the still sluggish processing of National Socialism in Austria (even after the Restitution Act of 1995) was another factor that,

instead of confidence, caused rather ironic to cynical breaks - especially in the case of "Golden Adele" by Klimt.

In addition to in-depth essays, the publication offers a generously illustrated insight into the more than 5,000 works in the City of Vienna's collections from the 2000s.

Cover: Dorothee Golz: Turmhutfrau, 2005  
© Dorothee Golz / Bildrecht Wien, 2023

"TIME AND WHAT HAPPENS WHEN IT BECOMES SCARCE IS INCREASINGLY BECOMING A MOTIF, AS IS THE THREATENED, ALIENATED NATURAL ENVIRONMENT."  
(SISSY RABL, DIE PRESSE)

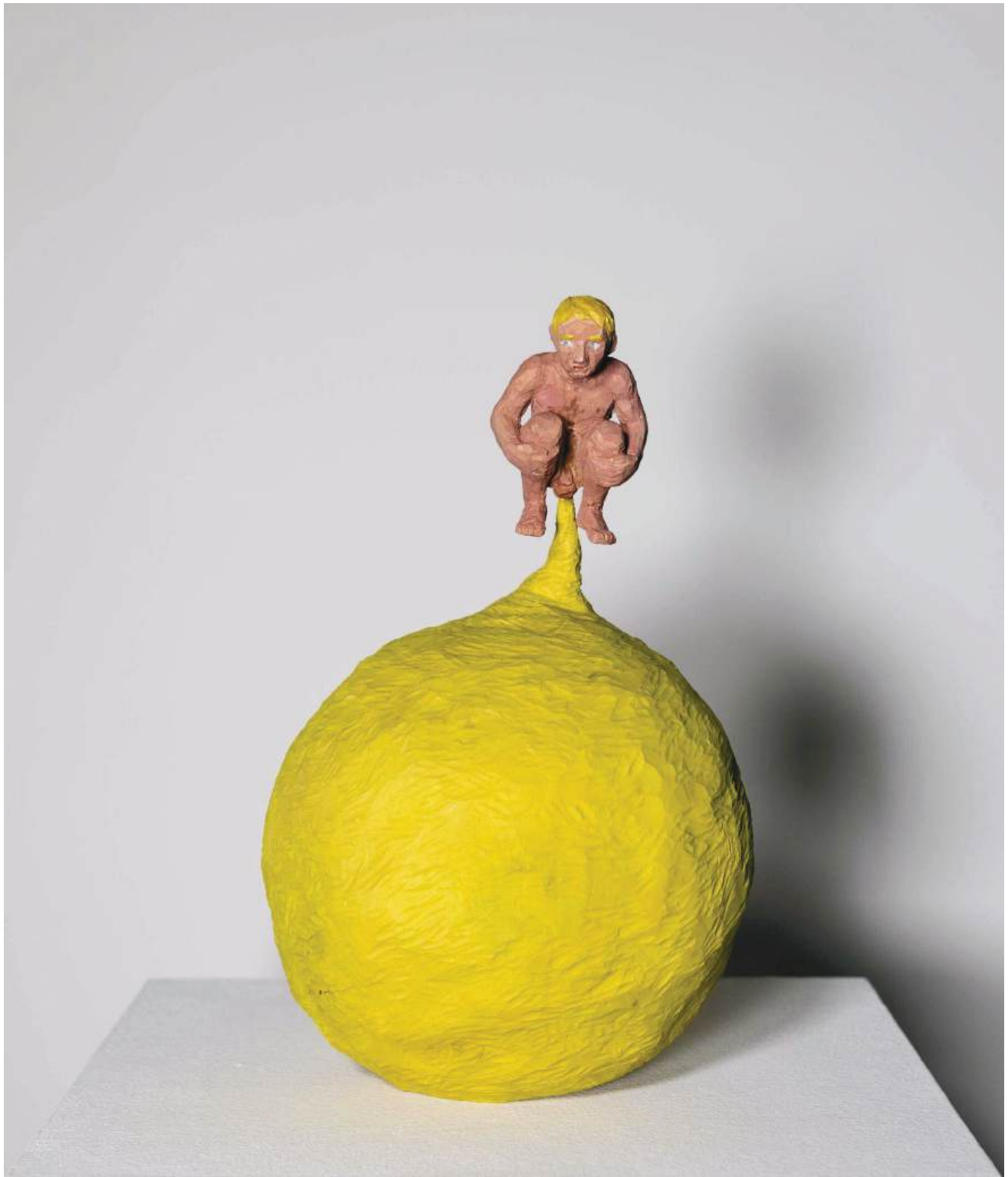
"THE MUSA PAINTS A PICTURE OF A POLITICIZED, DISILLUSIONED, NOT YET FULLY DIGITALIZED TIME."  
(MICHAEL HUBER, KURIER)

ISBN 9783991530350



9 783991 530350

EUR 44,95

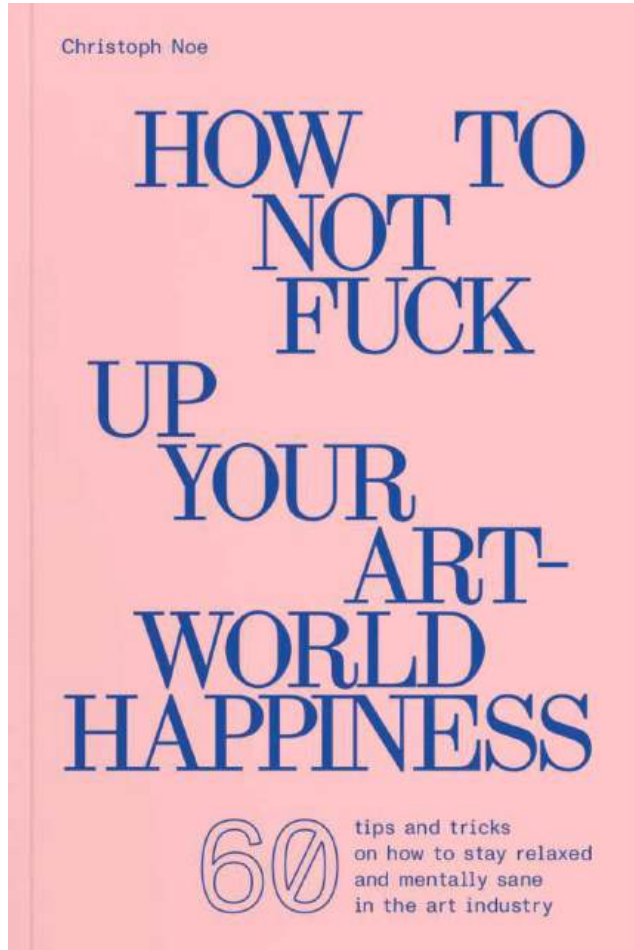


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Christoph Noe

*How To Not Fuck Up  
Your Artworld Happiness*

EDITOR Christoph Noe  
TEXTS Christoph Noe  
DESIGN Raphael Drechsel

DETAILS  
Softcover  
88 pages, 18 x 12 cm  
Language English

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

[www.vfmk.org/books/christoph-noe-how-to-not-fuck-up-your-art-world-happiness](http://www.vfmk.org/books/christoph-noe-how-to-not-fuck-up-your-art-world-happiness)

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

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

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

ISBN 9783903439702



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EUR 18,-

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

# COLLECT WORKS THAT LOSE VALUE

## 35

# 36 BREAK PATTERNS

A typical art-world dinner goes like this:

30 min: Showing around IG artist accounts.

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

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

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

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

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# Listening to

A publication by Kunsthaus Baselland Editor: Ines Goldbach  
 Rossella Biscotti, Andrea Blum, Clément Cogitore, Rochelle Feinstein, Gina Folly,  
 Simone Forti, Gabrielle Goliath, Marcia Hafif, Anna Maria Maiolino,  
 Marina Rosenfeld, Gerda Steiner & Jörg Lenzlinger, Sharif Waked, Anna Winteler

# Artists

## *Listening to Artists*

EDITOR Ines Goldbach

INTERVIEWS Interviews by Ines Goldbach with Rossella Biscotti, Andrea Blum, Clément Cogitore, Rochelle Feinstein, Gina Folly, Simone Forti, Gabrielle Goliath, Marcia Hafif, Anna Maria Maiolino, Marina Rosenfeld, Gerda Steiner & Jörg Lenzlinger, Sharif Waked, Anna Winteler

DESIGN Supersoft, Zoe Barceló, Filip Despotović

DETAILS

Softcover

19 x 13 cm, 264 pages

38 ills. in b/w

LANGUAGES English, German

PUBLISHED 06/2022

ISBN 978-3-903439-31-3

<https://www.vfmk.org/books/listening-to-artists>

This reader gathers 13 interviews with artists from different generations and backgrounds. Conducted in recent years, these conversations have always been associated with their solo exhibitions at Kunsthaus Baselland, where some were presenting their work for the first time. All conversations have opened up, thanks to the generosity on the part of the artists, new insights and findings on the main or secondary approaches within their artistic work.

The purpose of this reader is to share with a broad readership the artistic ideas, as they often enable a wider or even entirely new understanding of an artist's work.

After reading the book you could understand these talks as an invitation.

"A conversation always requires a fair amount of trust, especially if it is in writing and intended to be subsequently published."  
 Rossella Biscotti

ISBN 9783903439313



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EUR 25,-





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**THIS WORLD  
IS WHITE NO  
LONGER**

*This World Is White  
No Longer*

EDITOR Thorsten Sadowsky  
TEXTS Stefanie Grünangerl, Gregor Neuerer, Thorsten Sadowsky and  
Jürgen Tabor, guest contributions by Farid Hafez and Dženeta  
Karabegovi, interview with Belinda Kazeem-Kamiński  
DESIGN Annja Krautgasser

DETAILS  
Softcover  
21 x 15,5 cm, 232 pages  
314 ill. in color  
LANGUAGE German, English

PUBLICATION DATE 10/2022  
ISBN 978-3-903439-66-5  
GTIN 9783903439665  
[www.vfmk.org/books/this-world-is-white-no-longer](http://www.vfmk.org/books/this-world-is-white-no-longer)

"How can an Austrian art museum that has stated its support of a diverse and inclusive society take a critical and appropriate view of phenomena like racism and xenophobia? How can it look at issues such as physical and structural violence, cultural identity, and social exclusion, and also promote the decolonization of thinking? Key points of reference are self-criticism and the deconstruction of the white gaze onto the world, which has always been wrong and one-sided, but whose validity has only been challenged in recent decades." (From the introduction by Thorsten Sadowsky)

The publication documents and continues the discourse initiated in 2021 with the two-part exhibition "This World Is White No Longer" by the Generali Foundation at the Museum der Moderne Salzburg. The focus is on artistic positions that deal decidedly with questions of racism and xenophobia and examine the "change of perspective" as a method for questioning the supremacy of one's own worldview.

"BALANCEAKTE GEGEN DIE UNGERECHTIGKEIT IM MUSEUM  
DER MODERNE", KURIER, 15.06.2021

ISBN 9783903439665



9 783903 439665

EUR 26,-

## SAMUEL FOSSO

1962 Kumba, CM – Bangui, CF und Paris, FR

Samuel Fosso zählt zu den renommiertesten Fotokünstlern Afrikas. In seinen seit Mitte der 1970er-Jahre entstandenen Werken verbindet er Fotografie und Performance zu höchst theatralischen Selbstporträts. Mit kunstvollem Make-up und aufwendigen Kostümen, Requisiten und Kulissen schafft er autofiktionale Selbstporträts, in denen er in erster Linie nicht sich selbst darstellt, sondern eine Transformation seiner Person vollzieht. Er schlüpft in Rollen und leiht sich Identitäten – von historischen Schlüsselfiguren ebenso wie von gesellschaftlichen Archetypen, die im globalen Bildgedächtnis tief verankert sind. Seine Selbstporträts sind Ausdruck der Komplexität und Vielfalt afrikanischer Identitäten und eine Erkundung der Beziehungen Afrikas zum Osten und zum Westen in der Ära des Postkolonialismus und der Globalisierung.

1975, im Alter von 13 Jahren, eröffnete Fosso sein eigenes Studio für Porträtfotografie in Bangui, der Hauptstadt der Zentralafrikanischen Republik. Der Erfolg seines Studios beruhte auf seinem Sinn für Mode und Schönheit und seinem Talent, seine Kund:innen zu ermutigen, ihren persönlichen Stil zu zeigen. Tagsüber porträtierte er seine Kundschaft, abends jedoch stellte er sich selbst vor die Kamera und inszenierte sich, inspiriert von westafrikanischer und afroamerikanischer Musik, Jugendkultur und politischer Rebellion, in engen Hemden, extravaganten Schlaghosen und Plateauschuhen sowie ausgefallenen Requisiten in freien, ungezwungenen Posen. Auf diese Weise entstand Fossos frühe Fotoserie, die unter dem Titel *70's Lifestyle* (1974–78) bekannt wurde. Fosso entwirft darin ein alternatives Bild von Männlichkeit, in dem er spielerisch und selbstbewusst Konventionen der Darstellung von Körper, Geschlecht und Sexualität durchkreuzt.



*70's Lifestyle*, 1974–78

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## The Vujičić Collection

*To Live a Quiet Life*

EDITOR Tevž Logar  
 TEXTS Ana Janevski, Tevž Logar, Denis Vujičić  
 DESIGN Rafaela Dražić

DETAILS  
 Hardcover  
 27,6 cm X 20,6 cm  
 320 pages, num. ill. in color  
 LANGUAGE English, Croatian

PUBLICATION DATE 01/2024  
 ISBN 978-3-99153-073-2  
 GTIN 9783991530732  
[www.vfmk.org/books/the-vujicic-collection](http://www.vfmk.org/books/the-vujicic-collection)

The Vujičić Collection represents a continuous process of discovering visual art practices in Croatia and other countries in the region from the 1950s to the present with the aim of establishing a permanent dialogue between artists, curators, institutions, and private collectors.

This book, *To Live a Quiet Life*, can be understood, then, as a discussion about an art collection (based in Zagreb) that, to a large degree, focuses on works, practices, and movements originating in Croatia and other countries of the former Yugoslavia in the period after the Second World War.

But more than this, it must also be understood as an individual's personal yet remarkably precise view on the evolution of artistic ideas that, in the international arena, have long created a space for critical reflection on art, society, and everyday life.

"It is worth noting that while museums have traditionally hired curators to preserve, research, and ascribe value to artistic periods and individual artworks based on art theory and art history, these works in many cases have originated and acquired value outside of the museum context – whether through the activity of patrons and collectors, the gallery system, fairs and auctions, or indeed through the interest of various sectors of the public."

Tevž Logar

ISBN 9783991530732



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EUR 28,-



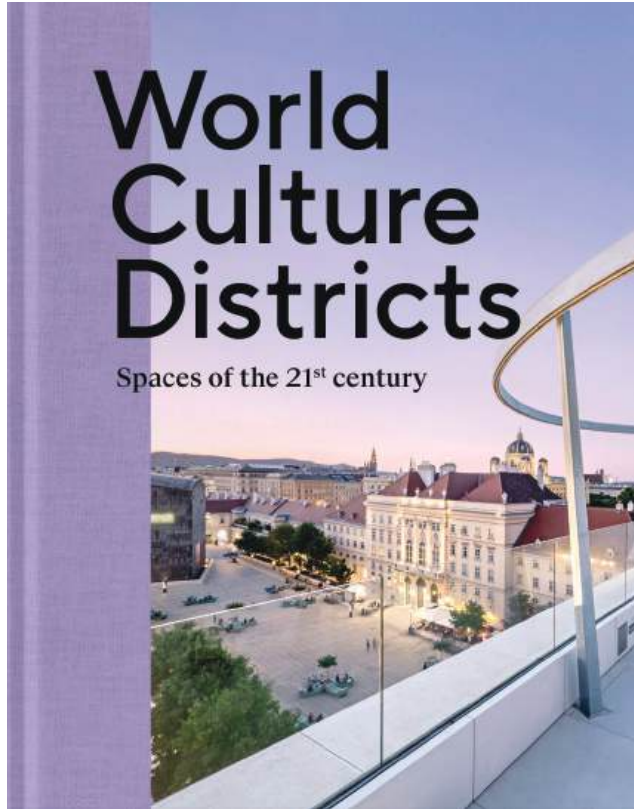
Marina Abramović, *Balkan Baroque*, 1997

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## World Culture Districts

### *Spaces of the 21st century*

EDITOR Christian Strasser, MuseumsQuartier Wien  
 EDITORIAL TEAM Djeiran Malek-Hofmann, Irene Preißler, Erwin Uhrmann  
 TEXTS Adrian Ellis, Gail Lord, Irene Preißler, Matthias Sauerbruch & Louisa Hutton, Christian Strasser, Erwin Uhrmann, Vitus H. Weh  
 DESIGN Rosebud Design GmbH

DETAILS  
 Hardcover  
 240 pages, 28 x 22 cm,  
 216 ill. in color  
 LANGUAGE English or German

PUBLISHED 09/2021  
 ISBN 978-3-903572-19-5 (English Edition)  
 ISBN 978-3-903572-18-8 (German Edition)  
<https://www.vfmk.org/books/world-culture-districts-english-edition>  
<https://www.vfmk.org/books/welt-kultur-areale-german-edition>

Cultural districts are playing a key cultural and social role throughout the world in the twenty-first century. They offer an incomparable density of art and culture and have a profound influence on the development of cities and regions. "World Culture Districts" presents the first-ever overview of this phenomenon, featuring fifteen of the most important cultural districts on six continents. The range of different kinds of cultural districts and their respective influence on space and society is revealed, and essays by international experts such as Gail Lord, Adrian Ellis, Matthias Sauerbruch and Louisa Hutton, Vitus H. Weh and Christian Strasser shed light on current issues surrounding their development and impact.

CULTURE DISTRICTS Alserkal Avenue Dubai, United Arab Emirates, LAC Lugano Arte e Cultura Lugano, Switzerland, Museumsinsel Berlin Berlin, Germany, Quartier des Spectacles Montréal, Quebec, Canada, The GoDown Arts Centre Nairobi, Kenya, Gorky Park and Garage Museum of Contemporary Art Moscow, Russia, M9 Mestre, Italy, MuseumsQuartier Wien Vienna, Austria, Southbank Centre London, United Kingdom, Töölönlahti Helsinki, Finland, Instituto Inhotim Brumadinho, Brazil, MASS MoCA North Adams, Massachusetts, USA, Poblenou District Barcelona, Spain, The Arts Centre Te Matatiki Toi Ora Ōtautahi Christchurch, New Zealand, West Kowloon Cultural District Hong Kong, China

"Poblenou District is not a cultural district in the narrow sense, but a neighborhood of Barcelona where there is a concentration of cultural, creative, and economic as well as recreational and domestic activities and enterprises."

Poblenou District, Barcelona, Spain

ISBN 9783903572195



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EUR 34,-

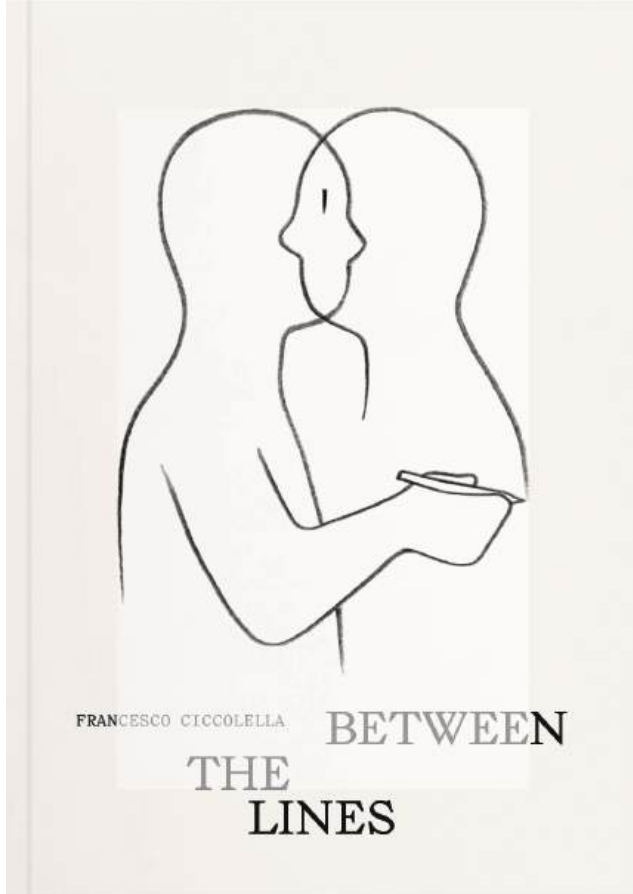


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Francesco Ciccolella

*Between The Lines*

EDITOR Francesco Ciccolella  
 TEXTS Francesco Ciccolella  
 DESIGN EXEX – Elsa Kubik, Jana Lill, Christian Schlager

DETAILS  
 Softcover  
 21.4 x 15 cm, 120 pages  
 83 ills. in color  
 LANGUAGE English

PUBLISHED 10/2023  
 ISBN 978-3-99153-049-7  
<https://www.vfmk.org/books/francesco-ciccolella>

A decade after an overwhelming mental health crisis shook his family, illustrator Francesco Ciccolella stumbles upon a series of sketchbook drawings that prompt him to contemplate a world of complex emotions. What if there's more to these sketches than meets the eye?

"Between The Lines" is an autobiographical visual essay that explores what it's like when a loved one is caught in the grip of despair. Giving a poignant and intimate glimpse into his emotional turmoil and coping, Ciccolella weaves images and words to create a poetical meditation on mental health and the act of drawing. Join him on this beautifully personal journey of self-reflection.

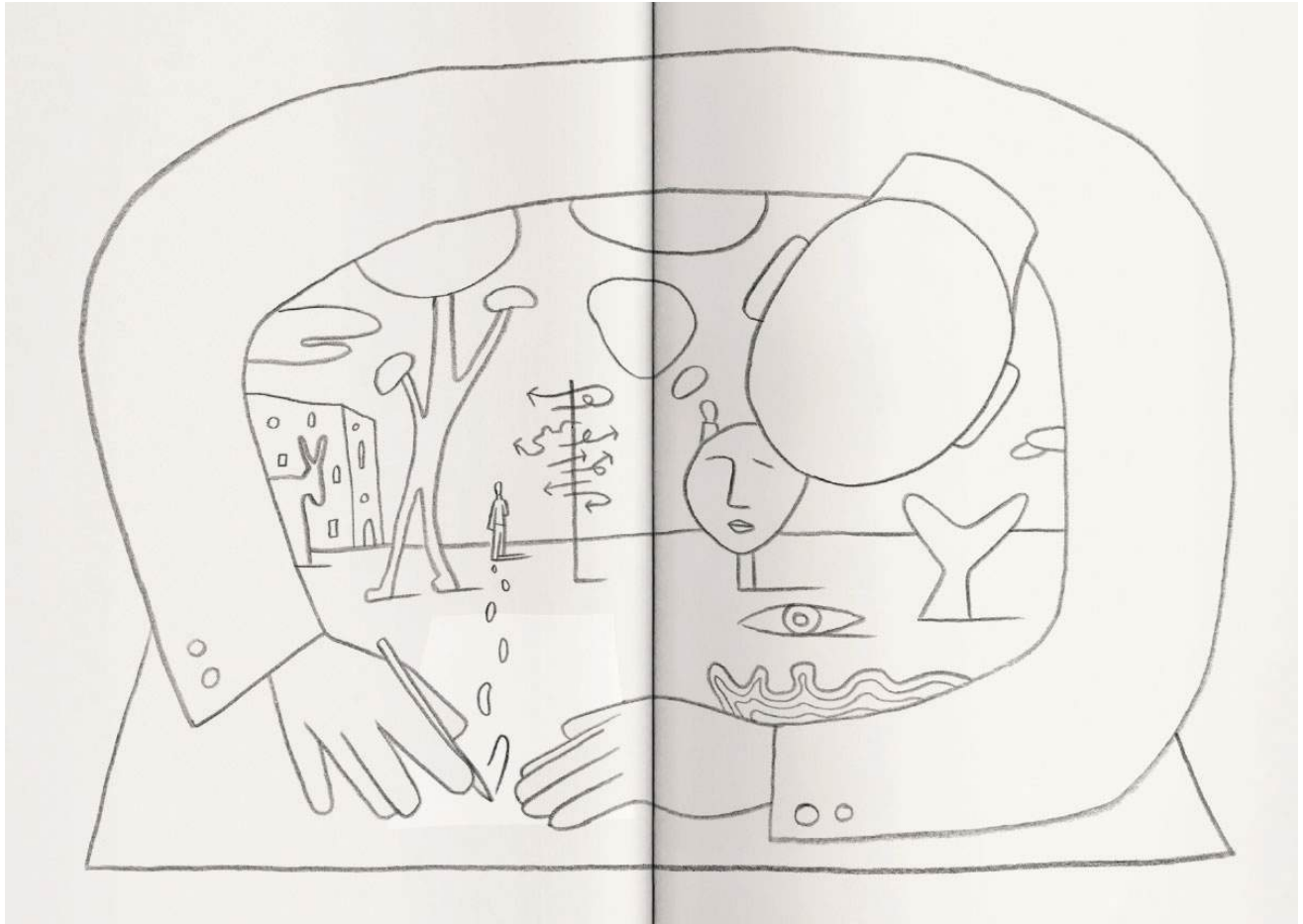
Awarded at "Schönste Bücher Österreichs 2023"

ISBN 9783991530497



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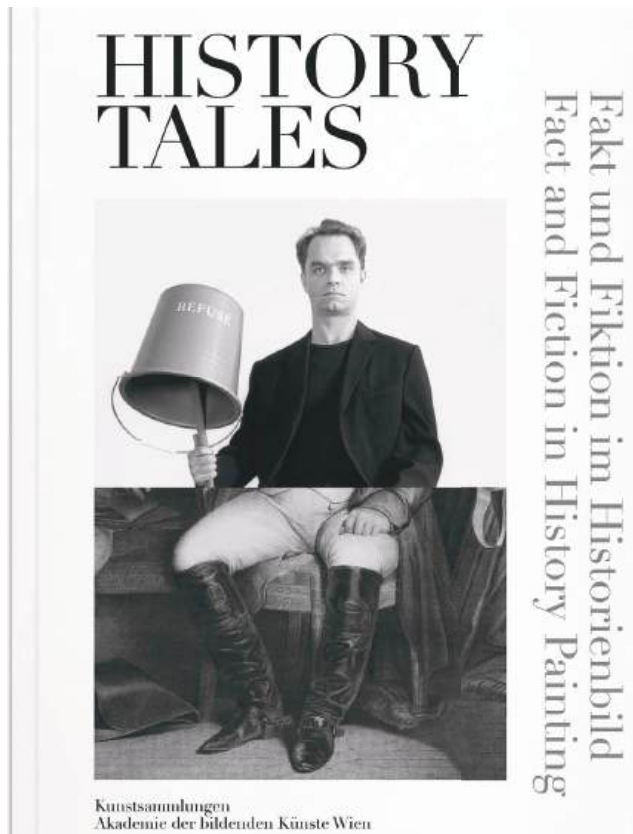
EUR 25,-





V F M K

## History Tales



### *Fact and Fiction in History Painting*

EDITOR Sabine Folie  
TEXTS Helmut Draxler, Maha El Hissy, Synne Genzmer, Eva Kernbauer, Claudia Koch, Sven Lütticken, Alexander Roob, René Schober, Bernd Stiegler, Gudrun Swoboda  
DESIGN Salome Schmuki with Leila Merkofer

DETAILS  
Softcover  
30 x 23 cm, 372 pages  
num. ills. in color  
LANGUAGE German, English

PUBLISHED 03/2024  
ISBN 978-3-99153-089-3  
<https://www.vfmk.org/books/history-tales>

History Tales. Fakt und Fiktion im Historienbild explores the representation of history in relation to identity and nation. How do civilizations rise and fall, and how is human hubris allegorized? And what media transformations have the representations of myths, heroes/rulers and drastic historical events undergone from the 19th century until today with the invention of photography and film?

The historical picture is examined in the exhibition with a view to the Academy's historical collections as well as prominent loans from museums on the one hand and works by contemporary artists on the other. The ability of this image genre and its mass media variations to oscillate between fact and fiction and to make historicity itself the subject of the image is examined from today's perspective.

Such historical narratives are not necessarily linked to historical reality, which is one of the fundamental premises that the exhibition History Tales. Fact and Fiction in History Paintings in the Picture Gallery of the Vienna Academy of Fine Arts. And it is not about such a (necessarily controversial) historical reality. Rather, the exhibition sheds light on the potential of images to act as an 'offer of identification or ethical guideline', to 'interpret' the past and to serve as a 'mental image in relation to a possible future'. Victor Cos Ortega, artmagazine

ISBN 9783991530893



EUR 45,-

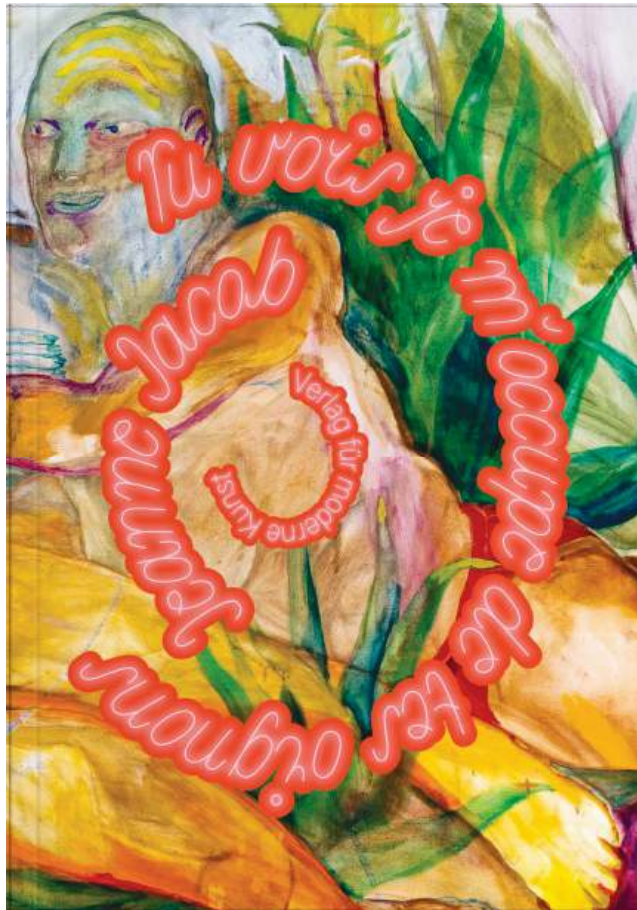
IO  
INTERLUDE III:  
FICTION OF REALITY  
The Work of Mourning History  
‘Truthful’ Accounts –  
Intertextual Evidence

IO  
INTERLUDIUM III:  
FIKTION DER REALITÄT  
Trauerarbeit an der Geschichte  
„Wahre“ Berichte –  
Intertextuelle Evidenzen



Art In/Out, 2007 (Detail, see) Courtesy Art In/Out

V F M K



Jeanne Jacob

*Tu vois je m'occupe de  
tes oignons*

EDITOR Centre d'art Neuchâtel and Jeanne Jacob  
TEXTS Jeanne Jacob, Anne-Valérie Zuber  
DESIGN 7er Studio & Jeanne Jacob

DETAILS  
Softcover, open thread stitching, inlaid poster  
11,5 cm x 16,5 cm, 350 pages,  
approx. 280 ills. in color  
LANGUAGE French, English

PUBLISHED 04/2024  
ISBN 978-3-99153-082-4  
<https://www.vfmk.org/books/jeanne-jacob>

This first monograph on the work of artist Jeanne Jacob is published to coincide with the exhibition I just truly want to listen to you and myself genuinely, please doudou [Kiefer Hablitzel | Göhner Art Prize 2023] currently on view at CAN Centre d'art Neuchâtel. In the form of a personal archive, this publication brings together over 200 images of works created by the artist from 2018 onwards. Imagined in collaboration with the graphic designers of 7er Studio, the book brings together fragments and details of paintings, drawings, texts, documentation of exhibitions and performances, and studio views.

The book begins with a handwritten letter from Jeanne Jacob, the first lines of which appear below:

There are many ways to tell a story  
This is one of them

"Her practice proceeds by intuition, as if gathering things at random. She lets the act of painting itself be her guide. Working with no preconceived composition, she lays down one layer after another, which is at times apparent in the final work, using oils, spray paint and graphite to produce different textures, colours and degrees of transparency."

CAN Art Center Neuchâtel

ISBN 9783991530824



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EUR 18,-

Archive d'images  
Image archive

Image archive  
Archive d'images



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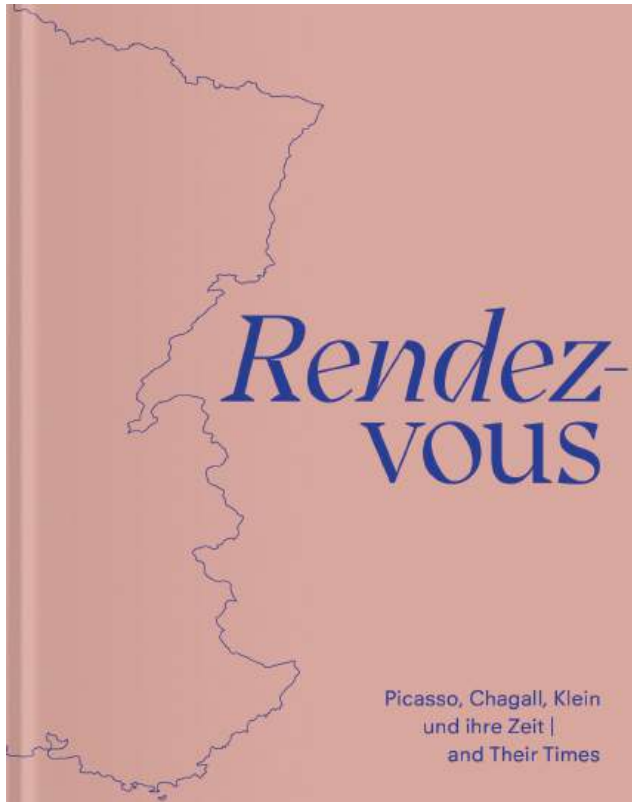
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Heidi Horten Collection

*Rendez-Vous:  
Picasso, Chagall, Klein*



EDITOR Agnes Husslein-Acro, Véronique Abpurg, Rolf H. Johannsen  
Heidi Horten Collection  
TEXTS Agnes Husslein-acro, Véronique Abpurg, Matthias Boeckl,  
Rolf H. Johannsen, Christiane Kuhlmann, Andreas Narzt, Verena  
Traeger, Thomas Zaunschirm  
DESIGN Christian Schienerl

DETAILS  
Hardcover  
Languages German, English  
30 x 24 cm, 256 pages,  
approx. 200 ills. in color

PRINTED IN Austria  
PUBLISHED 05/2023

ISBN 978-3-99153-012-1  
<https://www.vfmk.org/books/rendez-vous>

In the spirit of a rendezvous, the Heidi Horten Collection offers a meet-up with artists in the collection whose biographies were shaped by France. The exhibition and accompanying catalogue embark on an artistic journey of discovery from the Parisian artists' districts of Montmartre and Montparnasse to the South of France – the Midi – and thus to places that have contributed to the emergence of major art movements in the twentieth century.

The exhibition places a special focus on the work of Pablo Picasso, as 2023 marks the 50th anniversary of his death. The works of Marc Chagall and Yves Klein also feature prominently in the show, drawn from a large repertoire within the collection.

With works by Pierre Bonnard, Georges Braque, Marc Chagall, Kees van Dongen, Jean Dubuffet, Jean Fautrier, Marie Laurencin, Fernand Léger, Pablo Picasso, Camille Pissarro, Serge Poliakoff, Pierre Auguste Renoir, Paul Signac, Chaim Soutine, Niki de Saint Phalle, Henri de Toulouse-Lautrec, Maurice Utrillo, Maurice Vlaminck, and others.

THEY ALL CONTRIBUTED TO THE RISE OF MODERNISM BY INTRODUCING NEW MODES OF PERCEPTION, SHOCKING THE SENSES WITH BRIGHT COLORS, PROVOCATIVELY DISSECTING THE WORLD PIECE BY PIECE, AND INTEGRATING PEOPLE ON THE MARGINS OF SOCIETY, THE ABSTRACT, AND THEIR OWN TIMES INTO THEIR ART.

ISBN 9783991530121



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EUR 39,-



Abb. Fig. 1 Pablo Picasso: Gertrude Stein, 1906. Öl auf Leinwand | Oil on canvas, 1926 x 81.5 cm, The Metropolitan Museum of Art, New York

## From Montmartre to Montparnasse

Who would have thought that an old run-down piano factory in Montmartre (p. 16) at 13 rue Ravignan on Place Émile Goudeau would become, in the first decade of the twentieth century, an art hotspot, a place of radical innovation that would have repercussions on all Western development that followed? The building has been used as studio space ever since the 1860s. Friedrich Ahlers-Hestermann, one of the many German artists living in Paris until the outbreak of World War I, described it unflatteringly as an "eerily large wooden barrack, which extends over one story towards the Place Ravignan, and five stories on the slope in the back."<sup>1</sup> According to the art critic Maurice Rayna, the house, "built of skinny boards, was compared by turns to a farmhouse and a small bowl [...], and which, undoubtedly, no insurance company wanted to cover against fire."<sup>2</sup> The name "Bateau-Lavoir" was coined by French painter and poet Max Jacob, who, when he saw the building, was reminded of the laundry boats on the Seine.<sup>3</sup> The building then went down in art history as the Bateau-Lavoir.

As a result of the "Haussmannization" of Paris—the rigorous transformation of Paris into the capital of the nineteenth century under the auspices of Georges-Eugène Haussmann—a large portion of the native population left the city in search of affordable rents on the outskirts. This is particularly true of Montmartre and explains why the neighborhood developed into an artists' and entertainment district even prior to the turn of the century,<sup>4</sup> with Pierre-Auguste Renoir, Vincent van Gogh, and Henri de Toulouse-Lautrec, among others, living and working there at various times. Taking advantage of the affordable rent, in 1904 Pablo Picasso moved into the studio of his friend and compatriot Paco Durrio on the top floor of the Bateau-Lavoir, the windows of which, including a skylight, Picasso marked in a photograph.<sup>5</sup> According to Daniel-Henry Kahnweiler, Picasso's gallerist starting in 1911, the studio was "freezing cold and drafty" in winter and unbearably hot in summer.<sup>6</sup> Picasso lived at the Bateau-Lavoir until the fall of 1909. Here he met Fernande Olivier (his mistress until 1912 and just as poor as he was); André Salmon, the poet later turned art critic who also lived there; and Kees van Dongen and his family, who were his neighbors. Juan Gris moved in around 1907. A few blocks away, Max Jacob, André Derain, and Georges Braque

1 Friedrich Ahlers-Hestermann, *Picasso vor dem dritten Akt* (Hamburg, 1941), p. 146, quoted from Wilhelm Wiegand, *Pablo Picasso in Südwesteuropa und Südosteuropa* (Stuttgart bei Hamburg, 1972), p. 42.  
 2 Maurice Rayna, *Picasso* (Munich, 1921), p. 52-53.  
 3 Wiegand 1971, p. 42 (see note 1).  
 4 Cf. Dan French, *Les années Montmartre. Picasso, Apollinaire, Braque et les autres* (Paris, 2006); Robert M. D. Parker, "Picasso and the Montmartre Frictions: Between the Art and the Artist," in Ingrid Plehwe, Max Hollein, ed., *Expo Montmartre. Die Bohème in Paris um 1900*, vol. 1, cat. Schloss Bennecke Potsdam (Munich, 2014), pp. 258-56.  
 5 William Rubin, ed., *Pablo Picasso: A Retrospective*, vol. 1, cat. The Museum of Modern Art, New York (New York, 1973), fig. p. 56.  
 6 *The Week*, January 21, 1965, quoted from Wiegand 1972 (see note 1), p. 42.

André Salmon and sind Kees van Dongen und dessen Familie seine Nachbarn. Um 1907 zieht Juan Gris ein. Nicht weit entfernt haben Max Jacob, André Derain und Georges Braque Atelier und Wohnung; regelmäßige Gäste und Besucher sind unter anderem der Dichter Guillaume Apollinaire und der Maler Maurice de Vlaminck sowie Picassos spanische Künstlerfreunde Manolo Hugué und der bereits erwähnte Paco Durrio. Letzterer lässt sich ganz in der Nähe, in der Impasse Girardon, ein Haus mit einem Brennofen bauen, wo Picasso seine ersten keramischen Versuche unternimmt.

Picasso ist kein gänzlich Unbekannter mehr, als er 1904 nach Paris kommt: Er kann bereits einige Ausstellungserfolge verzeichnen, in Barcelona, wie auch in der französischen Hauptstadt, wohin er anlässlich der Weltausstellung im Herbst 1900 zum ersten Mal reist. Zusammen mit Hugué und Durrio besucht er die Ausstellung, in der – vom Publikum mit Sicherheit kaum beachtet – auch ein Werk von ihm gezeigt wird.<sup>7</sup> Wichtiger als die Weltausstellung ist der Besuch der drei Künstlerfreunde bei Kunsthandlerrinnen und Kunsthändlern (Picasso lernt Berthe Weill und Pere Mañach kennen) und in Galerien. Erstmals kommt Picasso in größerem Umfang mit zeitgenössischer französischer Kunst in Berührung: Er sieht Werke von Paul Cézanne, Edgar Degas, Henri de Toulouse-Lautrec, Paul Signac, Pierre Bonnard, Edouard Vuillard und anderen. Picasso ist offen für alles Neue; unübersehbar ist etwa der Einfluss von Toulouse-Lautrec im Gemälde *Femme à la robe rouge* (Frau in rotem Kleid) (s. 37), das während Picassos zweitem Paris-Aufenthalt im Sommer 1901 oder wenig später entstanden sein dürfte. *Zu jeune fille espagnole devant la mer* (Junge Spanierin am Strand) (s. 34) hingegen könnte er durch seinen Landsmann Joaquín Sorolla angeregt worden sein, zu dessen bevorzugten Themen die Darstellung junger Frauen am Strand zählt. Kontakte, die Picasso im Jahr zuvor geknüpft hatte, beginnen sich bezahlt zu machen: Mañach richtet ihm und dem baskischen Künstler Francisco Iturrino eine Gemeinschaftsausstellung in der Galerie von Ambrose Vollard ein. 15 Bilder sind bereits vor Eröffnung der Ausstellung verkauft,<sup>8</sup> überschwänglich ist die Besprechung des Kritikers Félicien Fagus in *La Revue blanche*. Er titelt *L'invasion espagnole*: Picasso und schreibt: „Er [Picasso] ist Maler, absoluter Maler [...]“ Bei Vollard, einem der wichtigsten Galeristen des 20. Jahrhunderts, lernt Picasso schließlich Max Jacob kennen, mit dem er in Briefkontakt tritt und bei dem er zeitweise wohnt.

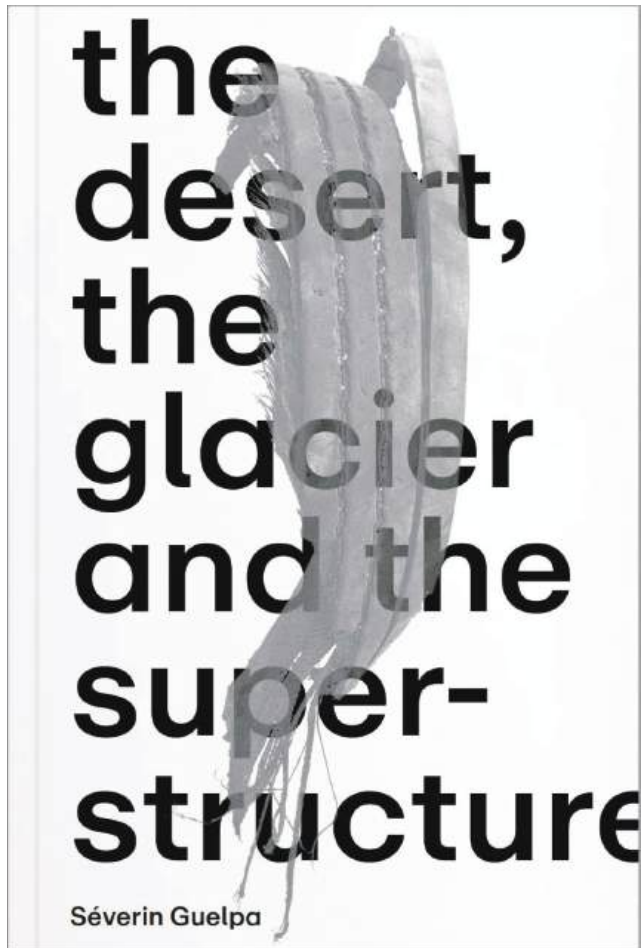
Anfang 1902 kehrt Picasso zurück nach Barcelona, wo er sich ein Atelier mit einem Künstlerkollegen teilt. Trotz des frühen Erfolgs in Paris hat er

7 Wohl das monumentale Gemälde *Science et charité* (Wissenschaft und Nächstenliebe) 1897, Öl auf Leinwand, 197 x 246 cm, Museo Picasso, Barcelona.  
 8 Jane Fiegel, "Chronology and Place", in Rubin 1993, S. 15, 462, hier S. 28.  
 9 *La Revue blanche*, Bd. 26, Mai-August 1901, *Reprint Genf* 1969, S. 464-465, hier S. 464.



Abb. Fig. 2 *L'invasion espagnole* (The Invasion of Spain), 1901/06. Öl auf Leinwand | Oil on canvas, 176 x 240 cm, Barnes Foundation, Philadelphia

V F M K



Séverin Guelpa

*The desert, the glacier  
and the superstructure*

EDITOR MATZAproduction  
TEXTS Séverin Guelpa, Mathilde Chenin, Bill Fox, Marc Frochoux,  
Marco Janssen, Olivier Kaeser, Simon Lamunière and Dorothea Strauss  
DESIGN AMI – Martin Maeder, Adeline Senn

DETAILS  
Softcover  
20 cm X 30 cm, 459 pages,  
num. ills. in color  
LANGUAGES English, French

PUBLISHED 12/2023  
ISBN 978-3-99153-052-7  
<https://www.vfmk.org/books/severin-guelpa>

This book by Swiss artist Séverin Guelpa presents a decade of innovative artistic engagement on several continents. Structured around three- to four-weeks immersions and exhibitions, the MATZA artistic manifesto he founded in 2014 transcends borders, exploring extreme natural and urban territories around the world. Founded on the conviction that artists are crucial players in understanding contemporary challenges, MATZA tackles environmental, social and political issues in equal measure, stimulating the idea of a collective intelligence built up over the course of projects, between artists, scientists and local residents.

In almost 10 years, MATZA has taken on nine sites on 4 continents, from the Mojave desert (USA) to the Swiss glaciers, each time bringing together communities of artists and scientists. Projects such as MATZA Amboy, MATZA Aletsch and MATZA Kerkennah have explored crucial issues such as drought, melting glaciers and the depletion of marine resources. MATZA never simply observes; it immerses itself physically and collectively, seeking to radically rethink our relationship with nature, with each other and with the world around us. The matze, taken from a vernacular tradition in the Upper THE DESERT, THE GLACIER AND THE SUPERSTRUCTURE MATZA, 10 years of field research, experimentation and collective art investigation.

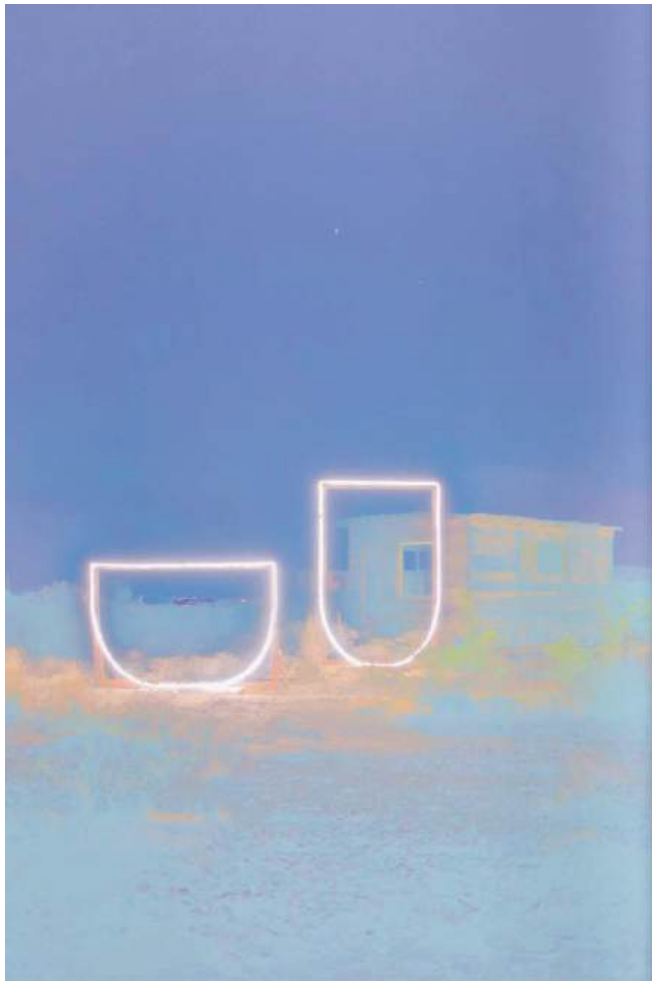
Valais (Switzerland), symbolizes communal and democratic commitment. Echoing this tradition, MATZA emerges as a contemporary response to urgent social change. Séverin Guelpa's artistic exploration is rooted in a desire to rethink ways of living together, reflecting the aspirations of a society in the throes of change.

ISBN 9783991530527



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EUR 46,-



Amboy, désert de Mojave, USA.  
Fantôme d'une ville sortie de terre avec l'avènement du chemin de fer,  
Village presque abandonné sous cinquante degrés.  
Fantasme, mirage peuplé par Hollywood, la grande fabrique de rêve.  
Rêve de peupler le désert, le Far West, terrain des conquêtes de l'Ouest  
Un chemin de fer qui passe sans plus s'arrêter. Fin de l'activité.  
Soleil permanent, eau salée, terre aride,  
Route 66, une station-service, une poste et quelques cabines de motel en rade.  
Amboy, désert de Mojave, USA.

Le désert.  
Espace indéfini des possibles,  
Lieu des utopies, point de départ des projets les plus fous.  
S'installer dans le désert,  
C'est rêver d'une autre société,  
De faire différemment communauté.  
Land art, *Double Negative, Complex city,*  
Architecture, *Arcosanti, Integratron*  
Le bac à sable infini de la création, de l'expérience sensorielle,  
Contre-culture, idéal d'un renouveau, idéal de liberté.  
Station essence, eau en bouteilles plastiques, air climatisé,  
le mirage et sa complexité.

2014.  
La portière s'ouvre, le mirage devient palpable,  
La brûlure insupportable de la lumière, le sable,  
La chaleur que les tôles des toitures amplifient,  
Le mirage devient un lieu clos extrême.  
Flore aride, faune qui se terre.  
Sous l'accablement de la brûlure du ciel, naît peu à peu  
La distorsion.

Les distances ne sont plus les mêmes. Elles se relativisent.  
Fata morgana, vision, rêve.  
Tout s'allonge. Flotte et gondole immuablement. Tout est allongement.  
Quatre-vingt-dix kilomètres pour trouver de l'eau.  
Distorsion.  
La chaleur déforme l'espace et le temps.  
Une fois la frontière entre Amboy et le désert dépassée,  
Une fois que l'on est hors du mirage de la climatisation,



# V F M K



## STADT AUFMÖBELN

### *Social Design Reader* #6

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DESIGN Alessia Scuderi  
ILLUSTRATIONS Yue Hu

DETAILS  
Hardcover, 19 x 12 cm, 249 pages, num. ills. in color  
LANGUAGE German

PUBLISHED 04/2024  
ISBN 978-3-99153-091-6  
<https://www.vfmk.org/books/social-design-reader-6>

A platform for exploring undiscovered possibilities of urban furniture

A bench is there to sit on. That's its purpose. That's what it was built for. But if this bench is placed in public space, it can do much more than that. It livens up a place. It offers a place to rest. It leads to random encounters. But it can also displace, erect boundaries, restrict the scope for action. Although the German term "Mobiliar" (furniture) derives from the Latin "mobilis" for mobile, urban furniture usually stands for the opposite: uniform and immobile elements. These are subject to legal norms and strict regulations in terms of design and use.

What forms can and should urban furniture take? Is it just about sitting down or can it also contribute to new qualities of public space? How does urban furniture react to certain places, environments and their qualities? Does it promote exchange between people? Can it create mutual respect in a neighbourhood? Does it encourage participation and appropriation? Does it strengthen cohesion? Does it create new meeting places?

The platform „Stadt aufmöbeln“ seeks undiscovered possibilities of urban furniture. Collective interventions explore potentials – and give rise to ideas on how open spaces can be (re)conquered together.

ISBN 9783991530916



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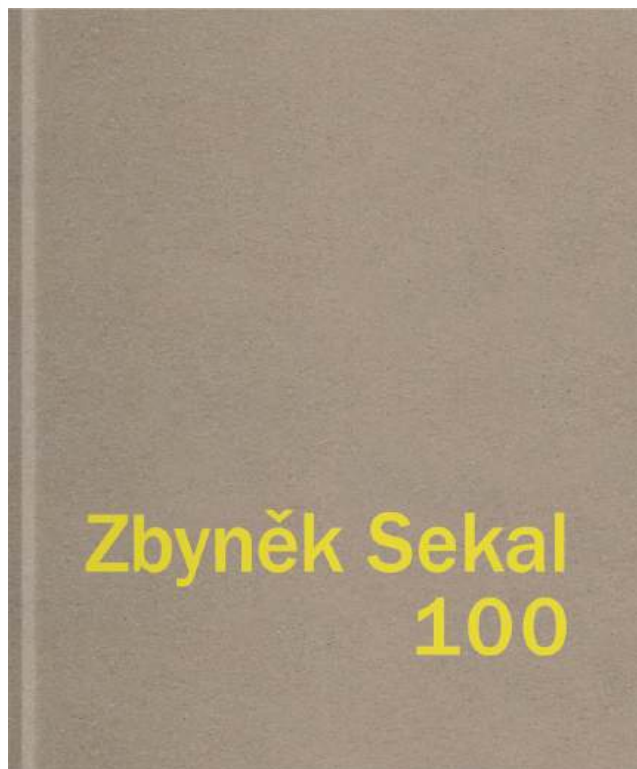
EUR 18,90



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Zbyněk Sekal

100



EDITOR Jan Smetana, Reinhard Spieler, Peter Liaunig  
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DESIGN Alois Herrmann

DETAILS  
Hardcover  
29 x 24 cm, 144 pages,  
num. ill. in color  
LANGUAGE German, English, Czech

PUBLISHED 05/2023  
ISBN 978-3-99153-013-8  
<https://www.vfmk.org/books/zbyn%C4%95k-sekal-100>

On July 12, 2023, the painter and sculptor Zbyněk Sekal would have turned 100. The Kampa Museum in Prague, the Museum Liaunig in Neuhaus/Suha and the Sprengel Museum Hannover are dedicating three exhibitions and a joint book to the important artist of the Czech avant-garde, providing insight into his oeuvre - drawings, paintings, collages, material pictures, wire objects as well as sculptures in bronze, stone, plaster and wood.

Sekal's multifaceted oeuvre cannot be separated from his eventful life story, which was marked early on by violence, imprisonment and isolation: in 1941, the politically active 18-year-old was arrested and interned in Prague's Pankrác prison, and later in the Theresienstadt and Mauthausen concentration camps. The suppression of the Prague Spring in 1968 prompted Sekal to emigrate. A DAAD scholarship took the artist first to Berlin, and in September 1970 he came to Vienna, where he lived and worked until his death in 1998.

"In all of Sekal's works, the material speaks before any iconography: without exception, the wood, stone, and metal bear the traces of time, traces of human use, traces of human fate."

Jan Smetana, Museum Kampa  
Peter Liaunig, Museum Liaunig  
Reinhard Spieler, Sprengel Museum Hannover

ISBN 9783991530138



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EUR 35,-

