

Kunsthalle Wien

Museumsquartier #Toolbox17  
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# Publishing as an Artistic Toolbox: 1989–2017



What is the role of art publishing today? How have artists adapted modes of publishing as a tool for their specific practice? How has the notion of the artists' publishing activity changed, given the ever-increasing amount of fairs and an evolving number of book-related collections in contemporary art museums?

Publishing has become, especially since the 1960s, a favourite site and medium for aesthetic and artistic experimentation. It has also become an alternative space for promoting unrestricted individual or collective discourse. New modes and approaches to publishing in an artistic context have been renegotiated in recent times. Publishing is a force of agency to be reckoned with, questioned, explored and debated in all its manifestations.

The multi-part exhibition project *Publishing as an Artistic Toolbox: 1989–2017* aims at exploring the potentials of publishing – in the form of books, magazines, journals, artistic interventions, websites – as a particular medium and context both to circulate information and knowledge – and to produce art.

Instead of looking at the already historicized and analyzed period of the 1960s and 1970s, the exhibition will highlight how a recent generation of artists uses publishing as a productive tool for their practice. The focus lies on the period from 1989 until 2017, taking 1989 as symbolic date to underline the shift from analogue to digital. On a political level, 1989 with the fall of the Berlin wall marks a significant date.

of the digital and the introduction of new modes of production and circulation. Most of the materials included in the exhibition present how print and digital projects employ experimental formats and blur distinctions between art press, curatorial experiments, and other publishing enterprises.

*Publishing as an Artistic Toolbox: 1989–2017* is more focused on showcasing examples of art publishing which can offer insights into the ways artists think and into the infinite possibilities for experimentation on the formal, social and political levels this medium can offer.

The exhibition display – a collaboration between design studio Dallas and the collective trio Rio Grande – results from the desire to translate an experience into space: the concept of “home”, in this case metonymically recalled by roofs, refers to an individual and common ritual, one of reading. The roof tile becomes a foundational element, acting both in its traditional form and as a support for the content. Allowing the creation of a modular, potentially replicable, infinite structure, and building a functional – enhanced by a custom typeface used in the exhibition graphics – yet playful environment.

On a social level, it is an important year that marks the invention of the World Wide Web.

The project, like a toolbox itself, is composed of different parts, sections, and components. *Publishing as an Artistic Toolbox: 1989–2017* opens up and unfolds through different propositions, partly by material exhibits on display, partly through the presentation of time-based events, as well as through an offsite project. The white cube is perhaps not the ideal space for experiencing books, which, in contrast to the collective reception of film and music, remains largely an individual affair. Rather than transform the white cube into a library or reading room, the exhibition acts as an index and invites visitors to experience the materials presented outside of the institutional space. It intends to function rather like a three dimensional bibliography as opposed to an encyclopaedic approach to understanding the multitude methodologies of publishing. Therefore, the exhibition space itself is an archipelago divided into different areas each one devoted to a specific topic related to our interest in the subject. The exhibition aims to provide an accessibility, which differs from a superficial experience of flipping through books by offering the audience a contextualization through captions, descriptions and texts written by the artists.

The notion of artists' publishing activities have changed over the past decades, in particular with the expansion of the art market and the globalization of artistic practices, combined with the advent

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- THOMAS BERNHARD, *The Loser*, New York: Alfred A. Knopf, 1991
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- MICHEL HOUELLEBECQ, *Whatever*, London: Serpent's Tail, 1998
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- EMILY JACIR, *Translatio*, Rome: Nero Publishing, 2016
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 CHARLEY, #1, 2001; #3, 2003  
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 CLUB DONNY, #5, 2010  
 CHTO DELAT?, #6, 2004; #19, 2008  
 CRIP MAGAZINE, #2 2017  
 DANK, #3, 1991; #6, 1992  
 LE DICTATEUR, #1, 2006; #4, 2013  
 DIS MAGAZINE, <http://dismagazine.com/archive>  
 DOT DOT DOT, #13, 2006; #14, 2007  
 E IL TOPO, #1, 1992; #12, 2012

EAST OF BORNEO, <https://eastofborneo.org>  
ECOCORE, #5, 2016  
EINE, #2, 2009; #3, 2010  
FAT, #2, 1995/1996; #3, 1997  
FFWD, #5, 2008/2009; B.O.B., 2010  
FIG, #31, 2017  
FILE MEGAZINE, #29, 1989  
F.R. DAVID, #1, 2007; #2, 2008  
FREE INTERNET, #1, 2009; Omega Point  
(unreleased)  
GRASSO, #1, 2016  
HERESIES, #1, 1977; #8, 1979  
HEYT BE!, #5, 2013; #8, 2016  
INDEX, #1, 1996; #26, 2000  
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MATT MAGAZINE, #3, 2007; #4, 2008  
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PROVENCE, R, 2009; 0, 2010  
RANDY MAGAZINE, #1, 2010; #4, 2013  
REAL LIFE MAGAZINE, #19, 1988/1989; #20, 1990  
REGINA, #2, 1997; #4, 2000  
ROSES TATOUEES, #1, 2002; #13, 2017  
SCHISM, #18, 1989; #24, 1990  
SEX, #1–#10, 2012–2015  
SKULPI, #1, 2010; #3, 2015  
STARSHIP, #2, 1999; #10, 2007  
SUBWAY, #1, 2014; #9, 2016  
TELLUS, #11, 1981; #20, 1988  
THE CRITICAL ASS, #2, 2013; #5, 2015  
THE O-G, #1-2, 2009 & #9, 2016  
THE THING QUARTERLY, #24, 2014; #28, 2015  
TOILET PAPER, #10, 2014  
TRIPLE CANOPY, The Binder and The Server, 2012;  
The Amme Talks, 2017  
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USELESS, #1, 2005; #5, 2007  
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# The Message as Medium

IN COLLABORATION WITH  
CHRISTOPH SCHIFFERLI

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February 25, 2002, p. 5  
ALIGHIERO BOETTI, intervention in several issues  
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ALIGHIERO BOETTI, intervention in: *Interview*,  
vol. XXI, #5, May, 1991, pp. 122–123  
MAURIZIO CATTELAN, special interventions  
made during the making of: *Permanent Food*,  
#1–#15, 1996–2007  
CLEGG & GUTTMANN, intervention in:  
*Der Standard*, October 24, 1990, pp. 6–7  
TACITA DEAN, *Washington Cathedral*  
in: *Süddeutsche Zeitung*, October 10,  
2002, p. 10  
HANS PETER FELDMANN, intervention in:  
*Kunst & Kirche*, May, 2006  
HANS-PETER FELDMANN, *without words*,  
intervention in: *profil*, #6, February 7, 2000

PETER FISCHLI, DAVID WEISS, intervention in:  
*profil*, #37, September 9, 1996, pp. 70–71  
LIAM GILLICK, intervention in: *De Witte Raaf*,  
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*Rondo*, August 24, 2001, p. 12  
THOMAS LOCHER, intervention in: *Der Standard*,  
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July 6, 2004  
CHRISTIAN PHILIPP MÜLLER, intervention in:  
*Cash Flow*, #12, 1990, pp. 60–61  
OLAF NICOLAI, *Parking free*, in: *Nero*, #28, #31,  
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*Revue d'art contemporain - trimestrielle et gratuite*,  
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*Der Standard. Szenario*, August 4–10, 1995, p. 3  
THE YES MAN, STEVE LAMBERT & ANDY  
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(dated: July 4, 2009), November 12, 2008

PIOTR UKLANSKI, *Untitled (Ginger Ass)* in:  
*Artforum*, September, 2003  
LUCA VITONE, *The floor plan 1:10 shows  
the space of an art gallery. Art is  
the place, the gallery measures its value*,  
1991/1992, in: *Artforum*, and various art  
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HEIMO ZOBERNIG, intervention in: *Der Standard*,  
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## Autoretrospective

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DANIEL BOSSER, *Philippe Thomas décline son  
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PHILIPPE THOMAS, “Le cinéma, quelle histoire !”,  
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Paris: Editions Katia Pissarro, 1978  
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Paris: Editions Artalect, 1979  
PHILIPPE THOMAS, LIDEWIJ EDELKOORT,  
“Une lettre à Lidewij Edelkoort”,  
in: *Conséquences*, #5, 1985, p. 53  
PHILIPPE THOMAS, “pour la nausée philippe  
thomas sans titre”, in: *Obliques*, #18–19, special  
issue on Jean-Paul Sartre, 1978, pp. 118–119  
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pp. 33–37  
GEORGES VERNEY-CARRON, “Publicité, publicité:  
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## The Bookshop as Medium

CURATED BY GREGORIO MAGNANI AND  
MOTTO BOOKS

ÅBÄKE, *Cancelled*, 2017  
AKASSEN, *Damaged by Water, Financed by  
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ALBERT ALLGAIER, *gruppe uno wien: the international  
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2017  
LARA ALMARCEGUI, *Huizen In Sint Laurens*,  
Middelburg: De Vleeshal Center for  
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KAI ALTHOFF, *Ashley’s*, Stuttgart: Künstlerhaus  
Stuttgart, 1996  
JONATHAS DE ANDRADE, *Museu do Homem  
do Nordeste*, Milano: Mousse Publishing, 2013  
KASPER ANDREASEN, *Copy Construct*,  
Amsterdam: Roma Publications, 2017  
JOHN ARMLEDER, *Yellow Pages*, Zurich:  
JRP|Ringier, 2004  
MATHIEU ASSELIN, *Monsanto-A Photographic  
Investigation*, Dortmund: Verlag Kettler, 2017  
FELICIA ATKINSON, *Audio Book*, Shelter Press,  
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- MICHEL AUDER, *Empty Really*, New York: Ratstar Press, 2015
- LUTZ BACHER, *Do You Love Me?*, New York: Primary information, 2012
- GABRIEL BARBU, *Absence of Evidence*, Bucharest: Punch/self-published, 2017
- MATTHEW BARNEY, BRANDON STOSUY, *ADAC*, New York: Dashwood Books, 2013
- BERNADETTE CORPORATION, *Bernadette Corporation: 2000 Wasted Years*, Cologne: Verlag der Buchhandlung Walther König, 2014
- SAMUEL BICH, *Die Kunsthalle als Material*, Self-published, 2017
- Black Panther. Coloring Book*, New York/Los Angeles: Sun Editions, 2015
- DANIEL BOSSER, *Philippe Thomas Declines His Identity*, London: Occasional Papers, 2015
- CAROL BOVE, *Plants and Mammals*, New York: Horticultural Society of New York and Karma, 2009
- SONIA BOYCE, *Peep*, London: Institute of International Visual Arts, 1999
- ALEXANDER BRODSKY, ILYA UTKIN, *Cancelled 6/21/90, L'esprit de l'escalier*, 2017
- PABLO BRONSTEIN, *Set of self-published books*, Self-published, 2008
- MARCEL BROODTHAERS, *Département des Aigles*, Arnaud Desjardin
- WILL BROWN, *Bruce Conner Brass Handles: A Project by Will Brown*, Atlanta/New York: J&L Books, 2016
- BRUMARIA, *Impasse - work #8*, Madrid: Brumaria, 2015
- DANH VO, *Blau/orange*, Bielefeld: Kerber Verlag, 2007
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- MICHAEL DEAN, *UO*, Geneva: Motto Books, 2014
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- DORA GARCÍA, *All the Stories*, London: Book Works, 2013
- MARIO GARCÍA TORRES, *Christopher D'Arcangelo 84 West Broadway New York, NY 1007*, Rome: Nero, 2006
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NICOLE WERMERS, *Croissants and Architecture*,  
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PAE WHITE, *Untitled*, Self-published  
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Publications (RGAP), 2012

SARAH ORTMAYER  
SARAH PICHLKOSTNER  
FRANCIS RUYTER  
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Ingo Niermann in 2013  
LA BIBLIOTHÈQUE FANTASTIQUE, founded by  
Antoine Lefebvre in 2009  
PUBLIC FICTION, founded by Lauren Mackler  
in 2010  
SETH PRICE, *A Small Voice*, 2016, audio file  
THE SERVING LIBRARY, founded in 2011 by  
Stuart Bailey, Angie Keefer and David Reinfurt  
TRIPLE CANOPY, founded in 2007 by Lucy Ives,  
Hannah Whitaker, Sam Frank, Sarah Resnick,  
Alexander Provan, Peter J. Russo and  
Molly Kleima  
UBUWEB, founded by Kenneth Goldsmith in 1996

CHRISTOPHER WILLIAMS, *Program*.  
*For Example: Dix-Huit Leçons Sur La Société  
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Walther König, 2006  
KATSUNOBU YAGUCHI, *The Deconstruction  
of my Suntopia*, Mito: Keiko Ogane Gallery,  
2017

# In Between The Library as Medium

ANNA SOPHIE BERGER  
HUGO CANOILAS  
PLAMEN DEJANOFF  
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JUDITH EISLER  
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OEI – JONAS MAGNUSSON / CECILIA GRÖNBERG

### Program

#### Talks & Presentations

Tue 7/11 2017, 7 pm  
Talk with Christoph Schifferli,  
Gregorio Magnani,  
Filipa Ramos

Tue 14/11 2017, 6 pm  
Talk with Jason Dodge

Thu 23/11 2017, 6 pm  
Presentation by  
Andreas Reiter Raabe

Fri 1/12 2017, 6 pm  
Talk with Emeline Jaret

Tue 12/12 2017, 6 pm  
Presentation by  
Black Pages

Wed 13/12 2017, 6 pm  
Presentation by Zeitschrift

Thu 14/12 2017, 6 pm  
Presentation by Starship

Thu 11/1 2018, 6 pm  
Talk with Bernhard Cella

Thu 18/1 2018, 6 pm  
Talk with Moritz Küng

Sun 28/1 2018, 5 pm  
Talk with David Platzker

#### Discussions & Roundtables

Wed 8/11 2017, 7 pm  
*Magazines as Publishers*  
Filipa Ramos in conversation  
with Lucy Steeds (Afterall),  
Chiara Figone (Archive),  
Stefano Cernuschi (Mousse),  
Lorenzo Gigotti (NERO),  
Jonas Magnusson / Cecilia  
Grönberg (OEI)

Sat 13/1 2018, 2 pm  
*Design as a Medium*  
Talks with graphic designers:  
Åbäke, Manuel Raeder,  
Boy Vereecken

Sun 28/1 2018, 6 pm  
*The Artist & the Publishers*  
Jonathan Monk in  
conversation with  
Christophe Boutin,  
Christophe Daviet,  
Michèle Didier

#### *In Between*

##### **Franz West Library Visit**

*In Between* is an exhibition  
that takes place outside of  
Kunsthalle Wien and explores  
the idea of a library, both as  
medium and portrait of a  
persona. For this tour, please  
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kunsthallewien.at](mailto:vermittlung@kunsthallewien.at)

Maximum 10 people per  
appointment.

Thu 9/11, 23/11, 7/12,  
21/12 2017, 6 pm  
Thu 18/1, 25/1 2018, 6 pm

### Guided Tours

All tours are free with  
admission!

#### **Curator's Tour**

The curator of the  
exhibition, Luca Lo Pinto,  
leads a tour through the  
exhibition and discusses  
topics and backgrounds of  
the presented works.

Tue 5/12 2017, 6 pm  
With Luca Lo Pinto

### **hyperlink\_SundayTours**

Every Sunday at 4 pm, our art educators will take you on a guided tour through the exhibition. They will link you with topics that range from artistic interventions in magazines to art books and various forms of publishing in contemporary art. (Guided tours in German).

With: Wolfgang Brunner,  
Daniela Fasching,  
Martin Pfitscher,  
Michael Simku.

Sun 12/11 2017, 4 pm  
*hyperlink\_2\_magazines*  
With Martin Pfitscher

Sun 19/11 2017, 4 pm  
*hyperlink\_2\_magazines*  
With Martin Pfitscher

Sun 26/11 2017, 4 pm  
*hyperlink\_4\_reading off road*  
With Michael Simku

Sun 3/12 2017, 4 pm  
*hyperlink\_1\_library*  
With Wolfgang Brunner

Sun 10/12 2017, 4 pm  
*hyperlink\_2\_magazines*  
With Martin Pfitscher

Sun 17/12 2017, 4 pm  
*hyperlink\_3\_interventions*  
With Daniela Fasching

Sun 7/1 2018, 4 pm  
*hyperlink\_3\_interventions*  
With Daniela Fasching

Sun 14/1 2018, 4 pm  
*hyperlink\_1\_library*  
With Wolfgang Brunner

Sun 21/1 2018, 4 pm  
*hyperlink\_4\_reading off road*  
With Michael Simku

Sun 28/1 2018, 4 pm  
*hyperlink\_4\_reading off road*  
With Michael Simku

### **Community College**

An open space for reflection. Join workshops, excursions, and discussions to share personal perspectives on issues raised by the exhibitions of Kunsthalle Wien. [www.kunsthallewien.at/community-college](http://www.kunsthallewien.at/community-college)

Wed 6/12, 11 am – 6 pm  
*Community College Open Seminar: Publishing as ...?*  
Information and registration: [community.college@kunsthallewien.at](mailto:community.college@kunsthallewien.at)

### **Kids Program**

Books can be wild, funny, big and small and actually, they are works of art. Come and join us on a tour through the exhibition, and create with us your own magic book. A book, in which wild animals can hide, or out of which all the letters have disappeared. You can cut, glue, draw and scribble! If you want to join us, please send us an email: [vermittlung@kunsthallewien.at](mailto:vermittlung@kunsthallewien.at)

Sat 2/12, 16/12, 11 am–1 pm  
*Mein buntes F.A.N.tasie.B.U.C.H*  
Workshop for kids

## **Colophon**

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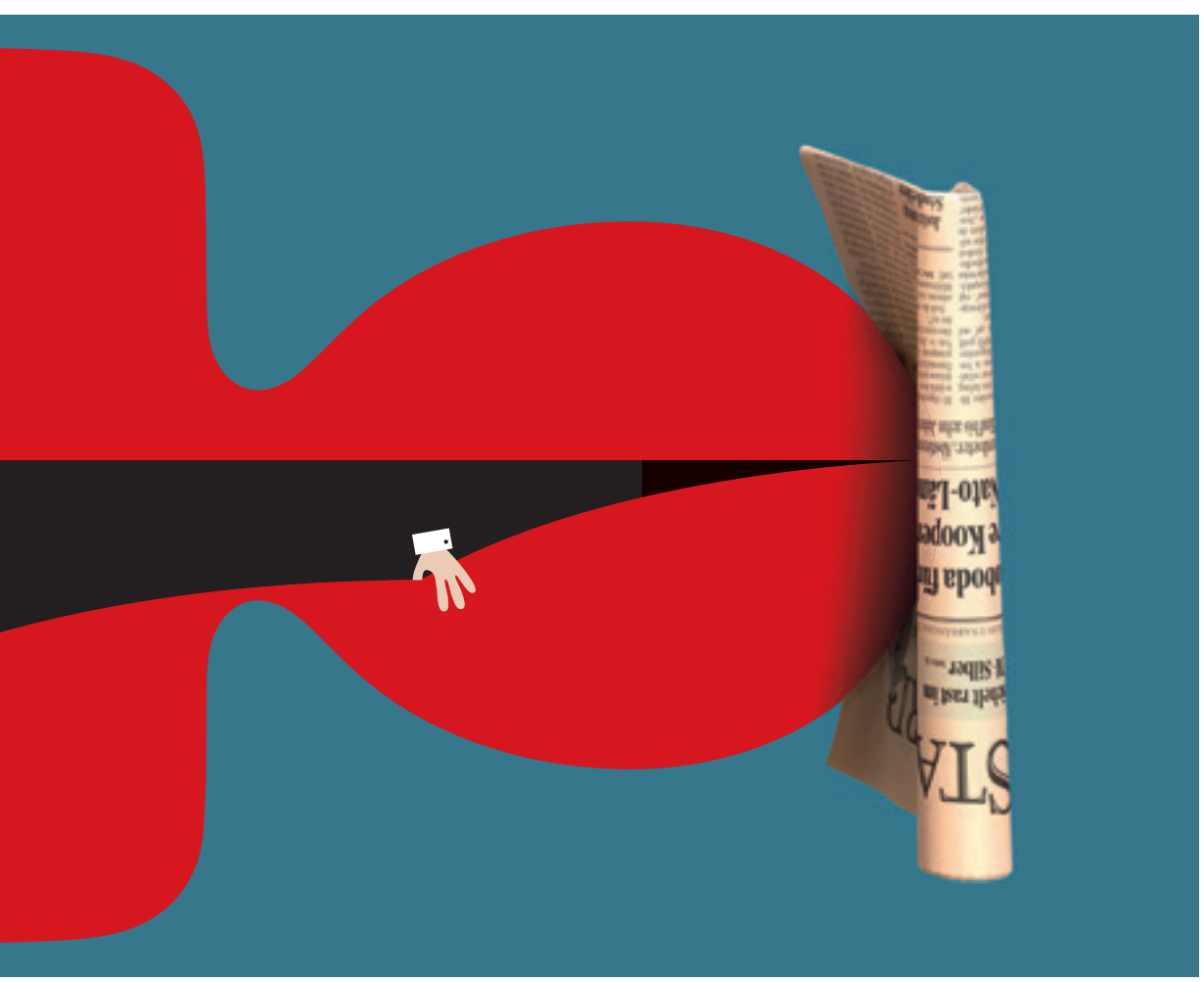
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