

Franz Josefs Kai 3, Wien I.
Raum für zeitgenössische Kunst
1010 Vienna
Austria

Exhibition: BLACK PAGES 01 – 100
Duration: March 23 – July 17, 2022

The **BLACK PAGES 01–100** exhibition at *Franz Josefs Kai 3, Space for Contemporary Art* is dedicated to the eponymous artist fanzine, which was *founded* in 2009 by the artists Christoph Meier (born in 1980), Ute Müller (born in 1978), and Nick Oberthaler (born in 1981) in Vienna. From the outset, BLACK PAGES aimed to publish a total of 100 issues. The release of the last five issues in the spring of 2022 marks the conclusion of this long-term project and the occasion for this exhibition, which pays tribute to the artist fanzine as a special form of artistic publishing.

The central theme of BLACK PAGES was to conceive of a print medium as an art exhibition space, and it has now returned to a brick and mortar art show. Devised as a tour of the aesthetic principles at the root of this artzine, the exhibition provides insight into a wide array of artistic practices designed to meet the challenge of exhibiting art in a magazine format. Additionally, BLACK PAGES 01 – 100 renders tangible the intergenerational and international networks that took shape over the course of the thirteen years that saw the production of its one hundred issues.

BLACK PAGES was published between May 2009 and March 2022 in limited editions of 300 copies. For each issue, an invitation to collaborate was extended to an artistic position. The artist fanzine distinguished itself through its default DIN A5 format, the black and white 16-page core of the magazine that artists were free to design as they saw fit, as well as the black cover that, as a democratic principle, featured only the artist's first name as the title, usually in a color outline font.

In the context of the exhibition project, these aesthetic parameters are rendered into a three-dimensional experience and a link connecting the exhibition spaces with their urban surroundings. The names seen on the front and back glass facades of Franz Josefs Kai 3 appear to echo the first names on the magazine covers. While the “Franz” lettering radiates out onto the side of the street, i.e. the “Kai”, which is German for quay, “Josef” is displayed at the back of the building. Entering the individual exhibition rooms feels like stepping into the core pages of the black-and-white magazine as it appears to be drained of all color by yellow mono-frequency lighting — an effect that lends to the room's striking tiled ceiling the vintage appearance of a historical photograph. The individual issues of BLACK PAGES on display in this show are not only objects inviting to engage with their content, but double as elements of its spatial design. Their arrangement around the room evokes a rhythmic structure reminiscent of musical notations. This impression is further reinforced when we learn that the name of the artzine references Frank Zappa's 1978 composition “The Black Page,” whose characteristic feature is a tightly set, highly complex arrangement of musical notation.

Placed on the wall at different viewing angles, the select opened pages of 100 issues of BLACK PAGES provide glimpses into diverse artistic worlds of thought. This complete survey of all its issues highlights the scope of experimentation the artzine spawned as a medium of presentation, representation, and documentation. A number of artists saw their sixteen pages as an opportunity to explore various avenues of translating their own artistic method into a publishing format. Others treated the blank pages as a stage that allowed them to present works realized previously, and this included the occasional view of a past exhibition. The small-format black-and-white print reproductions allowed for new, sometimes unusual perspectives on the respective original. Numerous contributions engage with the magazine as an object and explore its genuine characteristics — splitting, for example an image space into double and single pages or letting the turning of pages link up continuous sequences. Many artists seized on BLACK PAGES as an opportunity to develop forms of visual storytelling, treating it as a medium in which photography, film, performance, comics, drawings, object art, and painting could take shape along with language-based art, theoretical reflections, and poetry.

Artzines such as BLACK PAGES build bridges between magazine cultures and fine art. They are, by the same token, a medium of communication and artistic objects that can be collected. Compared to elaborately designed artists' books, they can usually be produced at low costs and fairly quickly. In the spirit of the democratization of art, they can also be circulated independent of established institutions and provide artists with alternative platforms for the presentation and distribution of their work.

Before zines (short form of magazine) became what they are today, their forerunners emerged within the amateur press scene as early as the beginning of the twentieth century, their limited print editions being delivered by mail. Many of the first zines were science fiction fanzines that appeared in the 1920s and 1930s. In the realm of the visual arts, this period saw similar publishing ventures take shape in the context of Dadaism and Surrealism. In the 1950s, zines became increasingly popular with Beat Generation artists and proponents of concrete and visual poetry. This, in turn, had a significant influence, above all, on the conceptual art of the following decades where various print publications were often afforded the status of a work of art. In the 1970s, punk zines were launched within the punk movement and the DIY culture associated with it. As rock music grew ever more popular and Xerox machines became more widespread, the production of fanzines began to flourish in this mass-market environment as well — a trend that lived on, not least, in the Riot Girl movement of the 1990s.

In today's art world, we find the most diverse manifestations of this journalistic genre, which is created by and for fans. What the artzine has in common with fanzines from other cultural environments is the aspect of community building, which is based on the exchange of specific shared interests. Over the past thirteen years, BLACK PAGES has thus also resulted in the formation of a social space that has spawned numerous events, such as release parties, and has forged links between the actors in this artzine community.

BLACK PAGES has been included, among others, into the collections of the following institutions, libraries, and collections: MACBA, Barcelona, Les Abattoirs, Musée – Frac Occitanie Toulouse, Le cabinet du livre d'artiste, Rennes, mumok – Museum

Moderner Kunst Stiftung Ludwig Wien, Vienna, Belvedere 21, Vienna, Albertina, Vienna, Collection of the City of Vienna, Library of the University of Applied Arts Vienna. BLACK PAGES has been the subject of previous exhibitions at, among others, Kabinett of Salzburger Kunstverein (2018) and Kunstverein Bielefeld (2020/21).

BLACK PAGES 01 – 100 is the first show to exhibit this artist fanzine in its entirety. Embedded in an expansive, artistic concept and accompanied by a string of events under the title BACK STAGE, its presentation brings to life the social and discursive dynamics that have defined BLACK PAGES from its inception. Under the glass roof of the central area of Franz Josefs Kai 3, leather fauteuils designed by Josef Hoffmann in 1910 create a casual club atmosphere and transform this part of the exhibition into a stage for live talks, impromptu concerts and performances.

BLACK PAGES 01–100

Artists & Editions:

- #01 TOBY - Toby Ziegler (*1972, UK)
- #02 ANDREA - Andrea Witzmann (*1970, AT)
- #03 HUGO - Hugo Canoilas (*1977, PT)
- #04 MICHAEL - Michael Gumhold (*1978, AT)
- #05 CONSTANZE - Constanze Schweiger (*1970, AT)
- #06 FLORA - Flora Neuwirth (*1971, AT)
- #07 BEN - Ben Washington (*1981, UK)
- #08 AURÉLIEN - Aurélien Porte (*1981, FR)
- #09 URSULA MARIA - Ursula Maria Probst (*1975, AT)
- #10 CHRISTOPH - Christoph Bruckner (*1975, AT)
- #11 ROLAND - Roland Rauschmeier (*1974, DE)
- #12 NATALIE - Natalie Czech (*1976, DE)
- #13 GUILLAUME & SASHA - Guillaume & Sasha Pinard (*1971 & *2004, FR)
- #14 JANNIS - Jannis Varelas (*1977, GR)
- #15 SIGGI - Siggie Hofer (*1970, IT)
- #16 LORNA - Lorna Macintyre (*1977, UK)
- #17 EZARA & RAINER - Ezara & Rainer Spangl (*1979 & *1977, AT)
- #18 ALOÏS - Aloïs Godinat (*1978, CH)
- #19 ALEXANDRA - Alexandra Leykauf (*1976, DE)
- #20 UDO - Udo Bohnenberger (*1969, DE)
- #21 THOMAS - Thomas Kratz (*1972, DE)
- #22 LAWRENCE - Lawrence Weiner (*1942 – † 2021, US)
- #23 SVENJA - Svenja Deininger (*1974, AT)
- #24 SUNAH - Sunah Choi (*1968, KR)
- #25 LUCIE - Lucie Stahl (*1977, DE)
- #26 SALVATORE - Salvatore Viviano (*1980, IT)
- #27 KARL & LINDA - Karl Karner & Linda Samaraweerová (*1974 & *1977, AT)
- #28 JONATHAN - Jonathan Binet (*1984, FR)
- #29 MEKHITAR - Mekhitar Garabedian (*1977, SY)
- #30 JAKOB & MARKUS - Jakob Lena Knebl & Markus Hausleitner (*1970 & n. a., AT)
- #31 KRIS - Kris Lemsalu (*1985, EST)

- #32 HERWIG - Herwig Weiser (*1969, AT)
- #33 THEA - Thea Djordjadze (*1971, GEO)
- #34 KLAUS - Klaus Schuster (*1964, AT)
- #35 NOËLE - Noële Ody (*1982, DE)
- #36 ASTRID - Astrid Wagner (*1982, DE)
- #37 LUTZ - Lutz Braun (*1976, DE)
- #38 ROBERT - Robert Jelinek (*1967, CZ)
- #39 KLAUS - Klaus Weber (*1967, DE)
- #40 GERWALD - Gerwald Rockenschaub (*1952, AT)
- #41 MANUEL - Manuel Burgener (*1978, CH)
- #42 NICO - Nico Vascellari (*1976, IT)
- #43 SONIA - Sonia Almeida (*1978, PT)
- #44 HANS - Hans Schabus (*1970, AT)
- #45 INGEBORG - Ingeborg Strobl (*1949 – † 2017, AT)
- #46 FLAVIEN - Jean-Pascal Flavien (*1971, FR)
- #47 ANNA - Anna Hofbauer (*1981, AT)
- #48 DINO - Dino Zrnec (*1983, HR)
- #49 NICOLA - Nicola Pecoraro (*1978, IT)
- #50 SARAH - Sarah Lucas (*1962, UK)
- #51 CHRISTIAN - Christian Kosmas Mayer (*1976, DE)
- #52 LISA - Lisa Holzer (*1971, AT)
- #53 TONI - Toni Schmale (*1980, DE)
- #54 HEINRICH - Heinrich Dunst (*1955, AT)
- #55 ADRIANA - Adriana Lara (*1978, MX)
- #56 HAYLEY - Hayley Tompkins (*1971, UK)
- #57 REBECCA - Rebecca Morris (*1969, US)
- #58 KATE - Kate Levant (*1983, US)
- #59 LISA - Francis (Lisa) Ruyter (*1968, US)
- #60 ZIN - Zin Taylor (*1978, CA)
- #61 OTTO - Otto Zitko (*1959, AT)
- #62 PHILIPP - Philipp Fleischmann (*1985, AT)
- #63 OLIVER - Oliver Payne (*1977, UK)
- #64 SOPHIE - Sophie Nys (*1974, BE)
- #65 SAMUEL - Samuel Richardot (*1982, FR)
- #66 CĂCILIA - Căcilia Brown (*1983, FR)
- #67 BENJAMIN - Benjamin Hirte (*1980, DE)
- #68 BARBARA - Barbara Kapusta (*1983, AT)
- #69 MARIUS - Marius Engh (*1974, NO)
- #70 WILFRID - Wilfrid Almendra (*1972, PT)
- #71 PEPO - Pepo Salazar (*1972, ES)
- #72 JOSEF - Josef Zekoff (*1977, AT)
- #73 JOSEF - Josef Dabernig (*1956, AT)
- #74 LONE - Lone Haugaard Madsen (*1974, DK)
- #75 HEIMO - Heimo Zobernig (*1958, AT)
- #76 THEA - Thea Moeller (*1985, DE)
- #77 TITANIA - Titania Seidl (*1988, AT)
- #78 ANNA - Anna Ostoya (*1978, PL)
- #79 PIOTR - Piotr Łakomy (*1983, PL)
- #80 HEINE - Heine Thorhauge Mathiasen (*1982 DK)
- #81 MELANIE - Melanie Ebenhoch (*1985, AT)

- #82 STEINAR - Steinar Haga Kristensen (*1980, NO)
- #83 SANDRA - Sandra Vaka Olsen (*1980, NO)
- #84 GENE - Gene Beery (*1937, US)
- #85 LUKAS - Lukas Thaler (*1989, AT)
- #86 YUI - Yui Yaegashi (*1985, JP)
- #87 MASAYA - Masaya Chiba (*1980, JP)
- #88 SARAH - Sarah Ortmeyer (*1980, DE)
- #89 GEORG - Georg Petermichl (*1980, AT)
- #90 JASON - Jason Dodge (*1969, US)
- #91 BIRKE - Birke Gorm (*1986, DE)
- #92 JOANNE - Joanne Greenbaum (*1953, US)
- #93 B. INGRID - B. Ingrid Olson (*1987, US)
- #94 FLORIAN - Florian Pumhösl (*1971, AT)
- #95 NICOLAS - Nicolas Jasmin (*1967, FR)
- #96 MIKE - Michael E. Smith (*1977, US)
- #97 SHARIF - Abdul Sharif Baruwa (*1975, UK)
- #98 JUAN - Juan Francisco Vera (*1996, ARG)
- #99 CLEMENT - Clément Rodzielski (*1979, FR)
- #100 INGA - Inga Danysz (*1990, PL)

CONTACT & OPENING HOURS

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