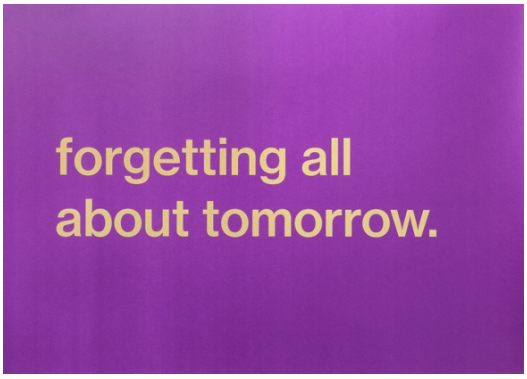
Edition VFO

“WORDS” with Rosa Barba, Robert Barry, Tony Cokes, Bethan Huws, Daniela Keiser, Renée Levi, Jonathan Monk, Nora Turato

Opening: Friday, June 12, 6-9 pm
Exhibition: June 13 – September 12, 2026





Tony Cokes, “Wien.visit.me.dreams.wide Rework.01 (Vaduzism.06)”, 2026, screen print on Sirio Ultra Black, 42 x 59,4 cm; Nora Turato, “i could love, 2026”, silkscreen on plexiglas, 17.5 × 29.2 × 0.5 cm

The exhibition "WORDS" brings together works in which words themselves become material: as individual terms, sentences, signs, surfaces, rhythms, and print forms. The focus is not on language as an abstract system, but on the word as a visible unit of meaning: an element that can be placed, repeated, shifted, printed, read, and recontextualized. Since Conceptual Art emerged in the 1960s, the word and language more broadly, has been a central means of expanding art from the visible object into the realm of idea, action, and perception. For printmaking, this development has been particularly formative. Few other media connect the physical presence of material, color, and image carrier so directly with the possibility of reproducing and disseminating ideas. Especially today, in an age of large language models, in which words have become tools and building blocks of artificial intelligence, the question of their origins, structures, and material forms arises anew. The works in "WORDS" return words to their concrete manifestations: the alphabet, the individual term, the sentence, the fragment, the trace, and the sign.

Rosa Barba's new edition is created with a sphere whose surface is entirely covered with letters, numbers, and signs — at once object, archive, and printing tool. Inked and moved by hand across the paper, each movement, each rotation, and each pressure leaves a different trace: not a classical edition of identical sheets, but a series of 20 unique works. Words appear not as readable text, but as a material storage of information, time, and movement.

Robert Barry's edition "TIME..." appears in A3 format, in intense shades of blue and with an artist's frame. The three dots open the term and suggest that something continues beyond the present moment. Between word, form, and color, a mental space emerges in which time appears as duration, memory, and expectation.

With the series "Vaduz-isms", Tony Cokes continues his engagement with words as political, affective, and cultural material. The three sentences: "There is no yesterday in the life of the night", "we don't have the freedom to be bored anymore", and "forgetting all about tomorrow", read at once like aphorisms and ideological formulas. Realized as screen prints with iridescent interference pigments on black paper, the color shifts depending on light and viewing angle: meaning appears not as fixed, but as dependent on context, perspective, and position.

Bethan Huws' five editions translate her "Word Vitrines" into screen print: industrially produced display cases with glass fronts, black backgrounds, and interchangeable white letters, familiar from restaurants, offices, and public spaces. The five screen prints on Arches watercolor paper translate this formal clarity into a reduced pictorial structure: black ground, precise typography, strong contrasts. The black-on-black printed work in particular returns this reflection to the materiality of print: the sentence is present, but its visibility depends on the act of seeing itself.

Daniela Keiser's new series "News from the Banana Leaves" is based on a photograph taken in Tamil Nadu in January 2025: stacks of fresh banana leaves with sheets of newspaper placed between them, through which writing and images show. Realized as photogravures across four color layers, different combinations and color variations emerged. The colors refer to different parts and states of the banana plant, creating a parallel to language: it, too, changes, shifts meanings, and brings forth new forms.

Renée Levi's series "Annie" consists of 39 monotypes structured into thirteen three-part series. The starting point is the alphabet: the first sheet always begins with "a", the second with "d", the third with "g". Thin dark-blue letters appear almost sprayed onto a manganese-colored ground, while other signs become broad, bodily forms or emerge as manganese-colored characters on a manganese-colored ground only through application, trace, and imprint. The sign becomes image; the image remains sign.

Jonathan Monk's new series begins with the sentence: "This screen print on whiteboard edition should ideally be hung to the right of a _____." Screen-printed onto a standard whiteboard, Monk fills in the blank by hand with the names of renowned artists. The printed sentence repeats; the handwritten addition makes each whiteboard unique.

Nora Turato's new works for Edition VFO and Monopol Magazin are titled "i could be", "i could live", and "i could love". "i could" does not describe a fixed state, but a possibility: to be, to live, to love. Printed in yellow lettering on red Plexiglas, heart shape, color, and material take up a seemingly universal visual language of love, emotion, and pop culture, while shifting it into a precise, sign-like form. Mounted with spacers, the works appear as floating signs in space.

The works in the exhibition "WORDS" return the word from digital, conceptual, everyday, and political contexts to a material form: printed, rolled, framed, mirrored, overlaid, or filled in by hand. This is precisely where the relevance of Conceptual Art and Word Art for printmaking lies. Print is not only a process for reproducing images, but above all a means of putting words as carriers of ideas, systems, and positions into circulation. In a present in which words are constantly produced, combined, and disseminated through screens, platforms, advertising, news, and AI-generated processes, these works insist on their physical presence. They show that a word does not only mean something, but also has form, color, material, context, and history.

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