

Kathi Hofer
works



Kathi Hofer & Preserve Bottle Village Committee, 2024

mixed media / solo exhibition with collaborators,
Mackey Garage Top Gallery, Los Angeles, US

For the exhibition, Kathi Hofer brings together artworks of varying status and condition, conceived and selected by the artist in close collaboration with the Preserve Bottle Village Committee, a non-profit organization dedicated to protecting the legacy of Tressa Prisbrey (1896–1988).

Tressa “Grandma” Prisbrey was an artist and retired factory worker who, in 1956 at the age of 60, began to build a village without money, model, or plan: “Grandma Prisbrey’s Bottle Village.” What began as a project to house her collection of around 17,000 pencils grew into a series of architectural structures – colorful buildings, sculptures, and walkways – built from recycled glass bottles sourced at the local landfill. Both an artwork and an artist’s home, Bottle Village became a roadside attraction just 30 miles north of Los Angeles, visited by many during Prisbrey’s lifetime. Severely damaged in the 1994 Northridge earthquake, it is a listed national landmark, yet remains in ruins to this day.

Kathi Hofer places original bottles from the collapsed village, Prisbrey’s pencil assemblages, and her own work in a site-specific, custom-built “magic circle” where the objects relate to and resemble one another, (ex)changing their value and meaning. During the gallery’s closing hours conservators at RLA, an L.A.-based firm specializing in the conservation of architecture and art, are commissioned by Hofer to restore Prisbrey’s pencil pieces in the exhibition space. The restored works and bottles are returned to the village after the exhibition ends.

-- Seymour Polatin



Kathi Hofer & Preserve Bottle Village Committee, 2024



Kathi Hofer with Preserve Bottle Village Committee
They Last, 2024

original bottles from earthquake damaged structures at Bottle Village, mid-1950s to late 1960s, 1:1 reproduction of the balustrade top rail at Mackey Garage Top Gallery, custom hooks, wall shelf; mixed media

documentation: Tag Christof



Kathi Hofer with Preserve Bottle Village Committee & RLA Conservation
Conservation Piece, 2024

original pencil assemblages made by Tressa Prisbrey ca. 1960s, various tools, table, stool; mixed media



above:

Kathi Hofer

Pacific Ocean Blue, or: Milk of Magnesia Blue, 2022

18 hand-sharpened pencils, acrylic paint, enamel, glass paint; wall shelf: steel, automotive primer

left:

Kathi Hofer with Preserve Bottle Village Committee

Elevation, 2024

original bottle from earthquake damaged structure at Bottle Village, 1960s,
1:1 reproduction of the balustrade top rail at Mackey Garage Top Gallery,
custom hook; mixed media



Unterwegs mit Agnes Primocic (und Gefährt*innen), 2023–24

car, vinyl wrap, 7-episode podcast /
public art project, Hallein

Unterwegs mit Agnes Primocic [*On the Go with Agnes Primocic*] is a public art project commemorating the Hallein communist, feminist, and resistance fighter Agnes Primocic (1905–2007). For one year, an “art car” dedicated to her is parked on streets and public squares throughout Hallein. Rather than transporting people from A to B, it carries oral history.

Four locations closely connected to Primocic’s life serve as its parking sites: Ehrenthaler Straße 1, where she lived; Schöndorferplatz, where she repeatedly demonstrated and campaigned on behalf of the oppressed; Josefine-Lindorfer-Platz, named after her colleague at the tobacco factory who was murdered in Auschwitz; and the grounds of the Deisl-Beton company, where a subcamp of the Dachau concentration camp was located between 1943 and 1945. The car moves between these locations as a mobile memorial.

Seven audio walks lead to the sites and, along various intersecting routes, across Hallein. Each walk presents a personal story narrated by an individual or group who, at Kathi Hofer’s invitation, guides participants while reflecting on Agnes Primocic’s legacy. The walks form a podcast series accessible via QR codes distributed on bumper stickers and pocket guides.

-- KH



On the Go with Agnes Primocic and ... [7 episodes]

episode 1: *Michaela Meise* (artist and musician, Berlin)

episode 2: *Wolfgang Wintersteller* (historian, Hallein)

episode 3: *Gabu Heindl* (architect and urban planner, Kassel) and *Drehli Robnik* (essayist and critic, Vienna)

episode 4: *Christine Moderbacher* (anthropologist and filmmaker) and *Matthäus Rest* (anthropologist and farmer, Dorfgastein/Leipzig/Halle)

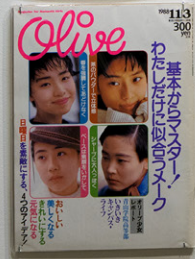
episode 5: *Finn Ballard* (historian and tour guide, Berlin) [en]

episode 6: *Kathi Hofer* (artist, Berlin/Vienna)

episode 7: *students from the Hallein Fashion School and the BG/BRG Hallein*

documentation: Mira Turba





HOFER TOKYO, 2023

pigment prints, vintage magazines, virgin wool, wood, mirror glass / solo exhibition, Gallery Dalston, Tokyo

Kathi Hofer brings to Tokyo a body of work rooted in the Salzburg Alps. Beginning in 1947, the artist's family operated a knitting factory in St. Johann im Pongau for more than fifty years, specializing in the production of the so-called "Hofer Janker." These garments were made using a local process of knitting, boiling, and dyeing wool and were sold worldwide. Their largest export market outside Europe was Japan, where their distinctive blend of craftsmanship and elegance inspired a young urban generation during the 1980s and 1990s to embrace new forms of expression that became known, in a playful act of cultural appropriation, as "Austrian Style." The Hofer knitting factory ceased production in the early 2000s. Since then, Kathi Hofer has continued the family brand by means of conceptual art.

In her solo exhibition, the artist reintroduces the Hofer Janker to Tokyo. At Gallery Dalston, she arranges deadstock textiles alongside photographs and vintage fashion magazines sourced from antiquarian bookshops in Tokyo. Objects and images are placed with conceptual precision, creating a hybrid space in which relationships between culture, tradition, and identity subtly shift. Throughout the exhibition, the artist invites Tokyo-based designers, historians, and sociologists to interpret the presented "artifacts." The exhibition concludes with a public discussion of their findings in the gallery space.

-- Nami Kubo



Character Dressing, 2023
rephotography / fine art pigment print on paper
49 x 35 cm



Back to the roots. Authentisches hat Hochqualitat. Die gute, alte Lederhose in klassischer Schnittfuhrung (OSTERHOF-FAHRTZEUG) kommt wieder zu Ehren. Rucksack, Accessoires wie Hut, Hemd (GLORIE), Walkjanker (HOFER) und feste Schuhe (STIEFELMUNICH) vervollstandigen die zunfullige Ausrustung und erganzen die Sortimentsbreite.

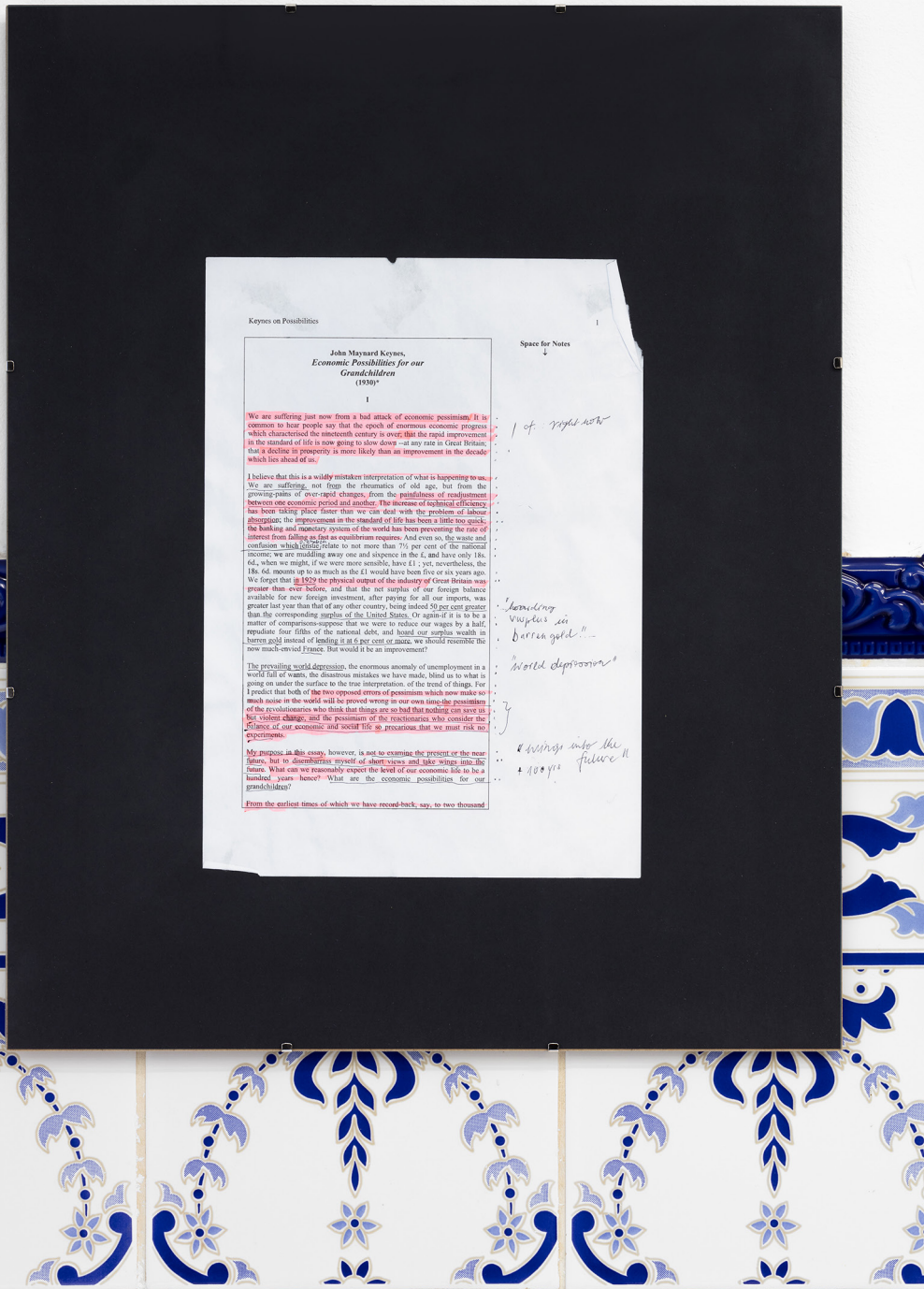
Roots, 2023
rephotography / fine art pigment print on paper
29 x 42 cm

Blood and Guts in Grad School, 2022

neon highlighter and pen on inkjet prints, clip frames, cardboard, finnboard, spray paint, nails, wood, chipboard, tradefair carpet / solo exhibition, Winona, Brussels

The objects in this exhibition display a diagrammatic musculature. They are models for futures: An economist's prediction for a way out of the planet's economic trouble; a scale model of a Los Angeles bank built from memory and a real estate prospectus; two plinths as remainders or shares from a previous exhibition. All of the models speak the language of economics as the field in which the questions of future and speculation are most frequently rehearsed. They employ a grammar of predictions and remainders. In each of these proposals, it is the gaps and spaces ("space for notes") that give meaning to the solid space around it. This meaning is inflationary. It is made of competing associations that fill the voids in the models. In this way, the model remains open. Meaning hovers like a magic trick. As with the green zero on the roulette wheel, the gaps here do not perform the role of ruptures, but as guarantors of a smooth continuation.

-- Henry Andersen





Scale Model, 2022

approx. 1:100 reproduction of the Citibank Building
(formerly California Federal Bank), 1910 W Sunset
Boulevard, Los Angeles, CA / cardboard, finboard,
spraypaint, nails

Slice 1 + Slice 2, 2022

two 50cm slices from a conversation pit used in the
previous exhibition at the space / wood, chipboard,
tradefair carpet, permanent marker



The Economic Problem I-IV, 2022
annotated photocopies of John Maynard Keynes,
“Economic Possibilities for our Grandchildren” (1930) /
neon highlighter and pen on inkjet prints, construction
paper, clip frames

Scale Model; Slice 1 + Slice 2, all 2022



Scale Model, 2022 (detail)



Blood and Guts in Grad School, exhibition view, Winona, Brussels, 2022
documentation: Silvia Cappellari



Pictures, 2022

fine art pigment prints, cardboard, wood, aluminum, steel, glass, acrylic paint, oil paint, automotive paint / solo exhibition, Gabriele Senn Galerie, Vienna

After I published a book about the American artist Tressa “Grandma” Prisbrey (1896–1988), I was repeatedly asked how I had come to translate another artist’s autobiography into German and publish it as a book. My usual answer was that I had always done this in my artistic work: translating. I was surprised that it wasn’t read as art in the first place.

This series of works, comprising arrangements of photographs and modified pencils, emerged in response to that. The title is borrowed from the landmark exhibition *Pictures*, held at Artists Space in New York in 1977, which featured a group of artists working with appropriation. At Galerie Senn, I assembled photographs I had taken at the two locations that bookended my publication: the Central Library in Los Angeles, where I first encountered Prisbrey’s delicate pencil assemblages, and Bottle Village, her monumental art environment, about 30 miles north of Los Angeles, that lies at the center of her story. Built between 1955 and 1972, Bottle Village was destroyed by the 1994 Northridge earthquake and has not been rebuilt ever since. It was amidst its ruins that I held my U.S. book launch.

Tressa Prisbrey was a master of appropriation, of repurposing everyday objects to which she gave new meaning. I wonder how she would read my work, and I believe she would have called it: *Pictures*.

--KH



above:

Pencils at the Library (arrangement), 2019/22

fine art pigment prints on paper, wood; 70 x 50 x 2,5 cm

A Non-Euclidean View of California as a Cold Place to Be, 2021/22

fine art pigment prints on paper, wood; 29,7 x 42 x 2,5 cm

right:

Gold (dedicated to Andy Warhol), 2019–22

hand-carved and sanded pencils, acrylic paint, spray paint, oil paint und 'Goldfinger' paint;

display case: steel, car paint, glass; 30 x 60 x 82 cm





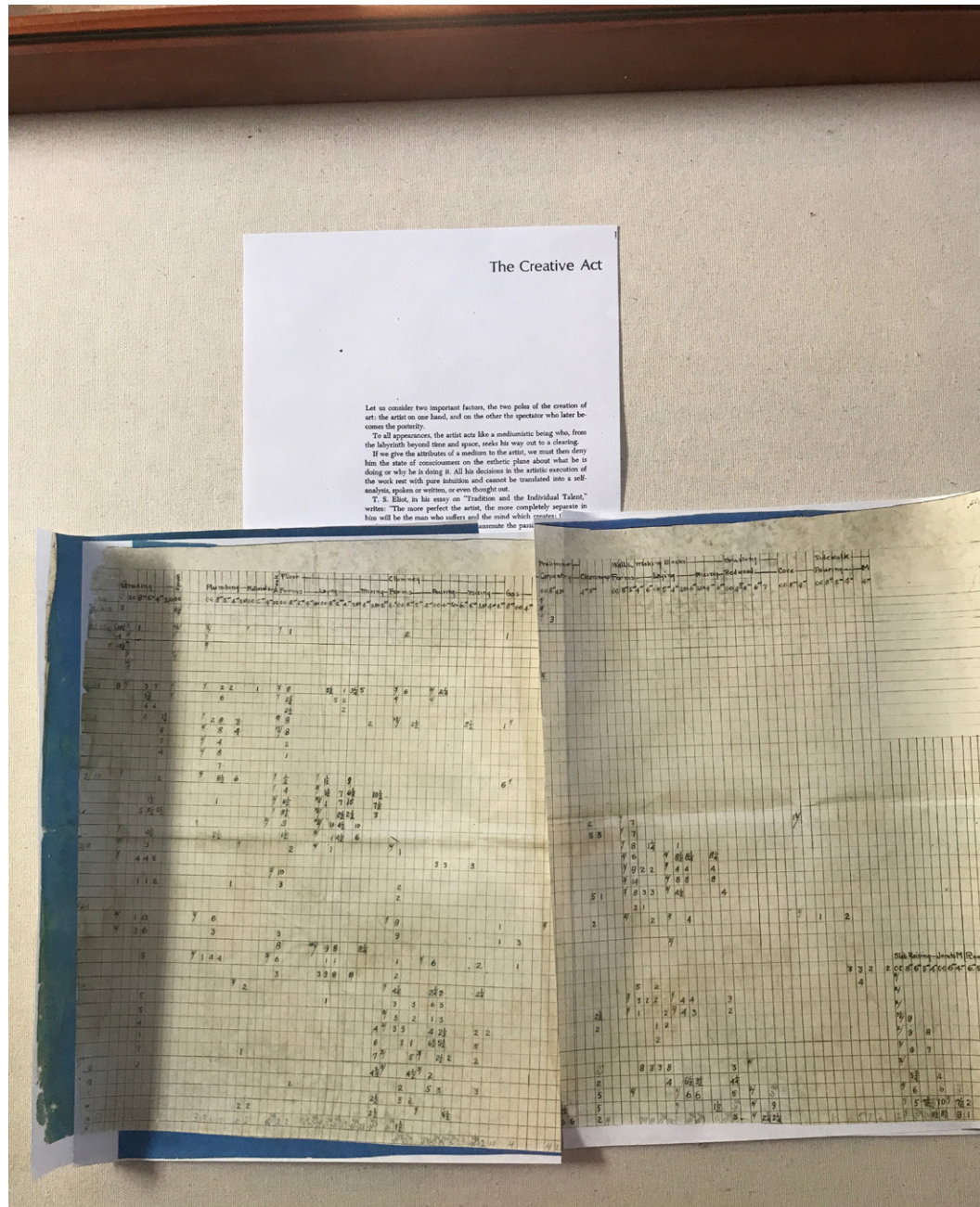
Pictures, exhibition view, Gabriele Senn Galerie, Vienna, 2022
documentation: Manuel Carreon Lopez



Pencils at the Library (detail), 2019/22
Fine Art Pigmentprint auf Papier, Holz
29,7 x 42 x 2,5 cm



4595 Cochran Street (Cleopatra's Bedroom, outside), 2021/22
Fine Art Pigmentprint auf Papier, Holz
30 x 40 x 2,5 cm



The Creative Act

Let us consider two important factors, the two poles of the creation of art: the artist on one hand, and on the other the spectator who later becomes the poetry.

To all appearances, the artist acts like a methodistic being who, from the labyrinth beyond time and space, seeks his way out to a clearing. If we give the attributes of a medium to the artist, we must then deny him the state of consciousness on the esthetic plane about what he is doing or why he is doing it. All his decisions in the artistic execution of the work rest with pure intuition and cannot be translated into a will.

T. S. Eliot, in his essay on "Tradition and the Individual Talent," writes: "The more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates."

100 Years of Schindler House in 8 Thematic Clusters, 2022

paper, ink, eight in-house display cases / artistic-curatorial collaboration, MAK Center for Art and Architecture, Schindler House, West Hollywood

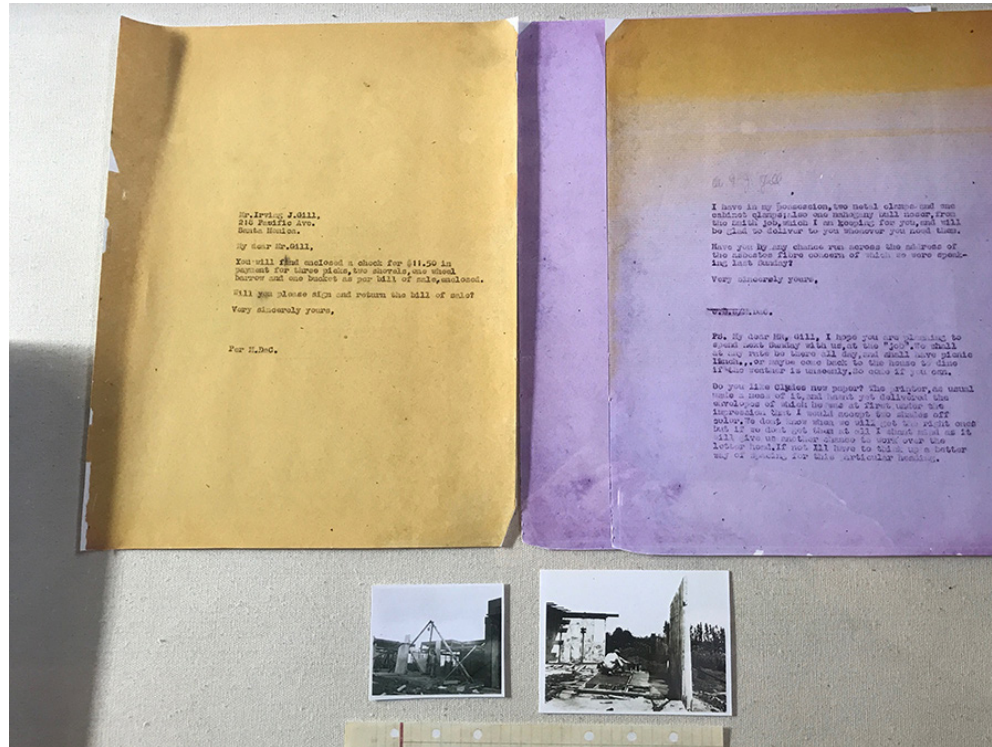
Marking the 100th anniversary of the Schindler House in West Hollywood, designed by the Austrian-American architect R.M. Schindler (1887–1953), co-curators Jia Yi Gu, Gary Riichirō Fox, and Sarah Hearne invited me to create an artistic interpretation of a comprehensive selection of historical documents intended to provide a thematic framework for the anniversary exhibition.

I had the documents scanned and reproduced them using a household copy machine, experimenting with inks, paper, and cutting techniques. I then arranged the resulting materials in eight display cases at the Schindler House, including Duchamp's 1957 text *The Creative Act* in one of them. During the exhibition's three-month run, the paper objects gradually revealed their mediumistic qualities in the humid, sun-drenched atmosphere of the Schindler House, curling at the edges, fading, and changing color.

--KH



Untitled Cluster 5 (Doppelganger), 2022 (detail)



above:
Untitled Cluster 4 (Construction), 2022 (detail)

right:
Untitled Cluster 1 (Property); Untitled Cluster 2 (LA Development), 2022
 paper, ink, in-house display cases; variable dimensions



exhibition view, Schindler House, West Hollywood, 2022
 documentation: Kathi Hofer



Arbeiterinnen verlassen die Fabrik, 2021

pigment prints on paper, glass, wood, cardboard, graphite, acrylic paint, wall paint, a borrowed horseshoe, a found EXIT sign / solo exhibition, kunstraum pro arte, Hallein

The title *Arbeiterinnen verlassen die Fabrik* (‘Women Workers Leaving the Factory’) is a slightly modified reference to the famous early motion picture *Workers Leaving the Lumière Factory* (1895) by Auguste and Louis Lumière. The sensation of this one-minute film lay in its demonstration of movement itself. It showed male and female workers streaming out through the two gates of the Lumière factory and, with the physical building, leaving the frame of the image.

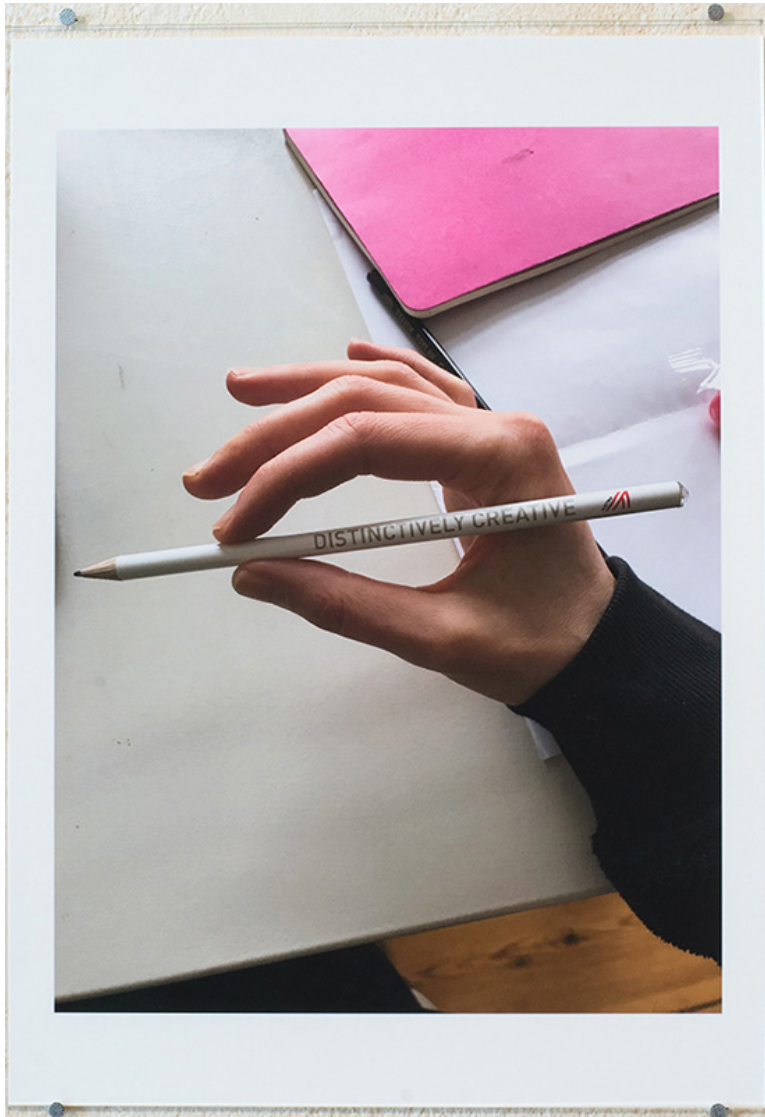
Women workers leaving the factory: in Hallein, they work at the local tobacco plant, rolling 600 cigars a day while also organizing, unionizing, and fighting for labor rights. They leave the factory—to do more housework at home. Or because they are on strike, or have been laid off. As they leave the factory building, their collective identity dissolves, and each enters a new space of her own. They form new groups and walk, stroll, or hurry past the colorful façades of Hallein’s old town. This is how I imagine it happened. And I leave my own apartment to take a walk around the block. (Kathi Hofer)

Kathi Hofer is interested in the relationship between artistic work and the lived experience. In her installations, she incorporates found objects, images, and practices, imbuing them with new meaning, transforming the values and ideas they embody. At kunstraum pro arte, she presents photographic works created in 2020 and 2021 during a period of pandemic-induced immobility, alongside site-specific interventions and a collaboration with local master painter Ernst Muthwill, who painted the Hallein-born artist’s childhood bedroom many years ago.

--Laila Huber

Kathi Hofer with Ernst Muthwill
Halleiner Fassaden [Hallein's Façades], 2021
wall paint, wood; 1307 x 205 cm





above:

Halleiner Fassaden [Hallein's Façades], 2021 (detail)

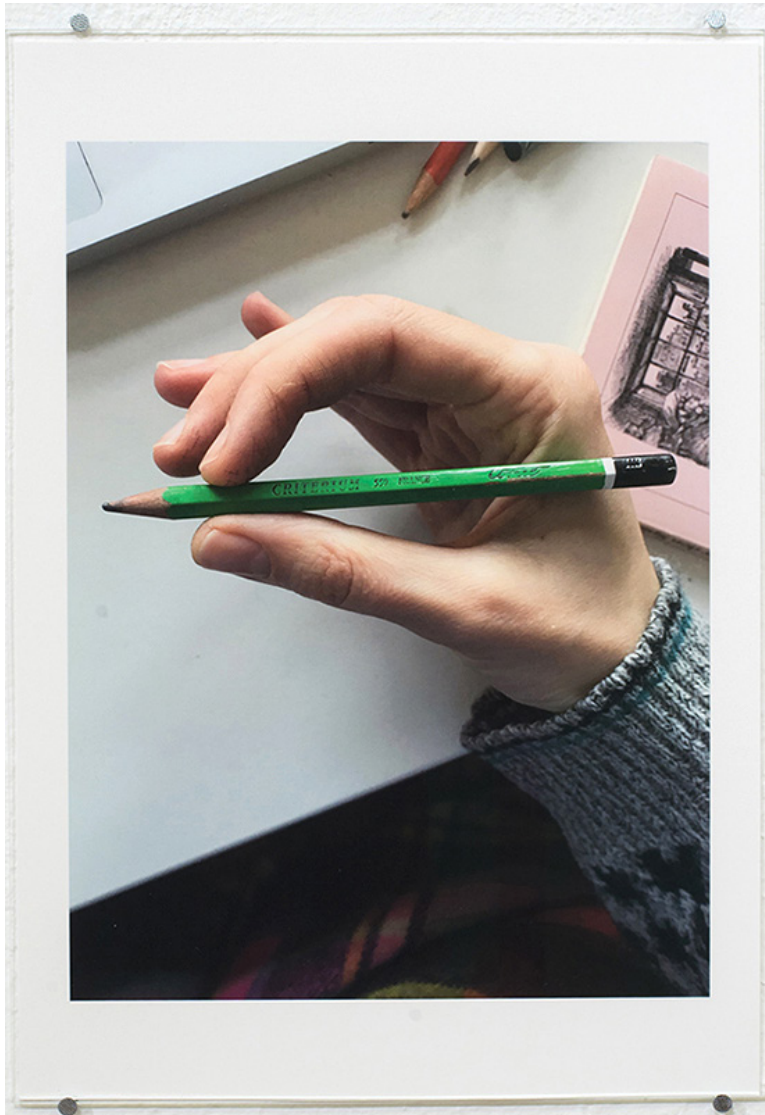
Figur 7 + 8 [Figure 7 + 8], 2020/21

archival pigment prints, glass, nails; 21 x 29,7 cm

left:

Figur 9 [Figure 9], 2021

archival pigment print, glass, nails; 24 x 34 cm



above:

Figur 2 [Figure 2], 2020

archival pigment print, glass, nails; 24 x 34 cm

Fluchtweg [Exit Route], 2021

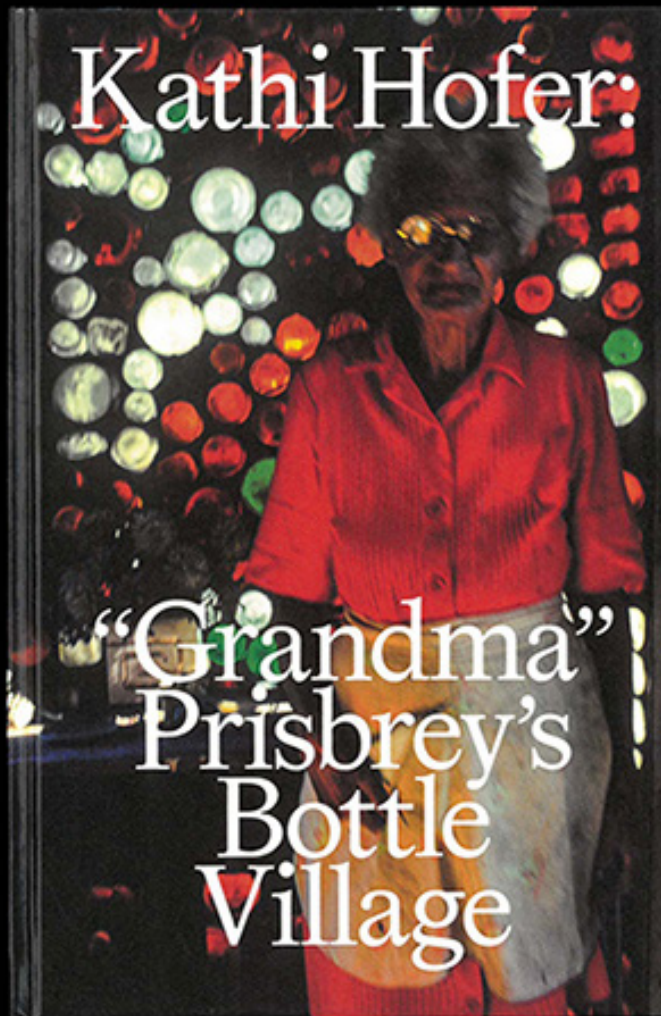
plastic, light source; 36 x 9 x 9 cm

left:

Figur 1 [Figure 1], 2020

archival pigment print, glass, nails; 21 x 29,7 cm

documentation: Sven Buchholzer



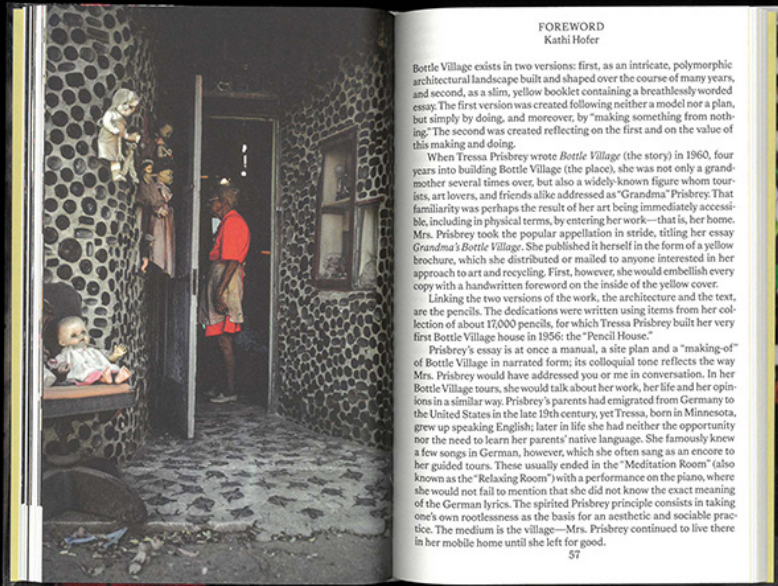
“Grandma” Prisbrey’s Bottle Village, 2021

artist’s book / Spector Books, Leipzig

After decades of nomadic living, the American self-taught artist and retired factory worker Tressa Prisbrey (1896–1988) settled in Simi Valley, California, where, without any formal training, she built an unprecedented village: “Grandma Prisbrey’s Bottle Village.” Between 1956 and approximately 1972, Prisbrey collected glass bottles and other discarded materials during daily trips to the local landfill, recycling them into an architectural landscape of walkways, gardens, and structures originally intended to house and display her collection of 17,000 pencils. Bottle Village was destroyed in the 1994 Northridge earthquake. What remains are architectural ruins, the pencils, and an essayistic site plan—part construction manual, part autobiography—authored by Prisbrey herself.

Kathi Hofer presents the first German translation of Tressa Prisbrey’s extraordinary story. Published alongside the original English text and supplemented by newly digitized archival images as well as Hofer’s own photographs of Prisbrey’s work, it has given rise to an artist’s book that draws equally on Hofer’s conceptual bricolage practice and Prisbrey’s ethos of recycling.

--Anne König



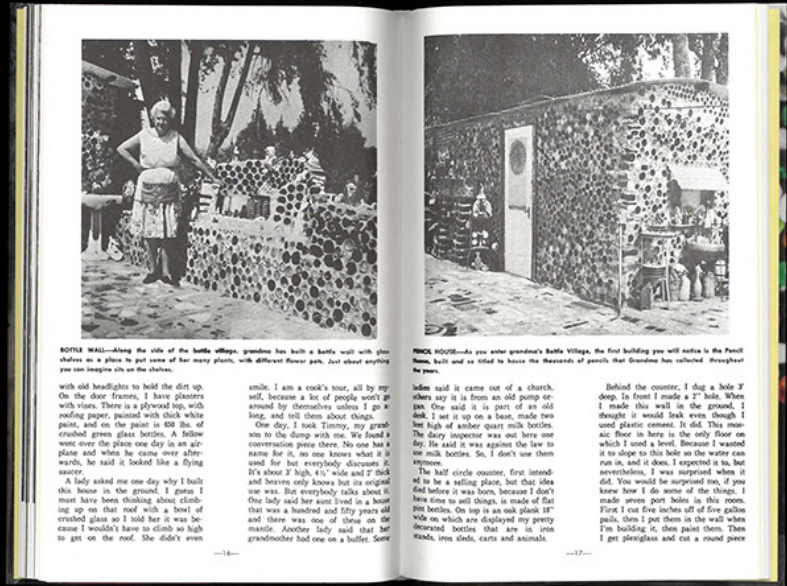
FOREWORD
Kathi Hofer

Bottle Village exists in two versions: first, as an intricate, polymorphic architectural landscape built and shaped over the course of many years, and second, as a slim, yellow booklet containing a breathlessly worded essay. The first version was created following neither a model nor a plan, but simply by doing, and moreover, by "making something from nothing." The second was created reflecting on the first and on the value of this making and doing.

When Tressa Prisbrey wrote *Bottle Village* (the story) in 1960, four years into building Bottle Village (the place), she was not only a grandmother several times over, but also a widely-known figure whom tourists, art lovers, and friends alike addressed as "Grandma" Prisbrey. That familiarity was perhaps the result of her art being immediately accessible, including in physical terms, by entering her work—that is, her home. Mrs. Prisbrey took the popular appellation in stride, titling her essay *Grandma's Bottle Village*. She published it herself in the form of a yellow brochure, which she distributed or mailed to anyone interested in her approach to art and recycling. First, however, she would embellish every copy with a handwritten foreword on the inside of the yellow cover.

Linking the two versions of the work, the architecture and the text, are the pencils. The dedications were written using items from her collection of about 17,000 pencils, for which Tressa Prisbrey built her very first Bottle Village house in 1956: the "Pencil House."

Prisbrey's essay is at once a manual, a site plan and a "making-of" of Bottle Village in narrated form; its colloquial tone reflects the way Mrs. Prisbrey would have addressed you or me in conversation. In her Bottle Village tours, she would talk about her work, her life and her opinions in a similar way. Prisbrey's parents had emigrated from Germany to the United States in the late 19th century, yet Tressa, born in Minnesota, grew up speaking English; later in life she had neither the opportunity nor the need to learn her parents' native language. She famously knew a few songs in German, however, which she often sang as an encore to her guided tours. These usually ended in the "Meditation Room" (also known as the "Relaxing Room") with a performance on the piano, where she would not fail to mention that she did not know the exact meaning of the German lyrics. The spirited Prisbrey principle consists in taking one's own rootlessness as the basis for an aesthetic and sociable practice. The medium is the village—Mrs. Prisbrey continued to live there in her mobile home until she left for good.



BOTTLE WALL—Along the side of the bottle village, grandma has built a bottle wall with photo shelves as a place to put some of her many photos, with different flower pots. Just about anything you can imagine sits on the shelves.

with old headlights to hold the dirt up. On the door frames, I have planters with vines. There is a plywood top, with roofing paper, painted with thick white paint, and on the paint is 800 lbs. of crushed green glass bottles. A fellow went over the place one day in an airplane and when he came over afterwards, he said it looked like a flying saucer.

A lady asked me one day why I built this house in the ground. I guess I must have been thinking about climbing up on that roof with a bowl of crushed glass so I told her it was because I wouldn't have to climb so high to get on the roof. She didn't even

smile. I am a cock's tour, all by my self, because a lot of people won't go around by themselves unless I go a-long, and tell them about things.

One day, I took Timmy, my grand-son to the dump with me. We found a conversation piece there. No one has a name for it, no one knows what it is used for but everybody discards it. It's about 2' high, 4 1/2' wide and 2' thick and heaves only knows but its original use was. But everybody talks about it. One lady said her aunt lived in a house that was a hundred and fifty years old and there was one of these on the mantle. Another lady said that her grandmother had one on a buffet. Some

PENCIL HOUSE—As you enter grandma's Bottle Village, the first building you will notice is the Pencil House, built and so titled to house the thousands of pencils that Grandma has collected throughout her years.

ladies said it came out of a church, others say it is from an old pump or-past. One said it is part of an old desk. I set it up on a base, made two feet high of amber quart milk bottles. The dairy inspector was out here one day. He said it was against the law to use milk bottles. So, I don't use them anymore.

The half circle counter, first intended to be a selling place, but that idea died before it was born, because I don't have time to sell things, to make of flat top bottles. On top is an oak plank, 18" x 60" on which are displayed my pretty decorated bottles that are in iron stands, iron sleds, carts and animals.

Behind the counter, I dug a hole 3' deep. In front I made a 2" hole. When I made this wall in the ground, I thought it would leak even though I used plastic cement. It did. This mosaic floor is here is the only floor on which I used a level. Because I wasted it so slope to this hole so the water can run in, and it does. I expected it to, but nevertheless, I was surprised when it did. You would be surprised too, if you knew how I do some of the things. I made seven port holes in this room. First I cut five inches off of five gallon pails. Then I put them in the wall when I'm building it, then paint them. Then I get my glass and cut a round piece



Cabin Essence, 2019

series of photographs (12-part), movable walls, vinyl text / solo exhibition, Kunstraum Lakeside, Klagenfurt

A stroll along “Mane Street” in Pioneertown, California. The viewshed includes: a gas station with pony express, a cabin, a corral, a woodshed, a hair salon, a shooting gallery, a general store, a trading post and film museum, a saloon, a false front, a bank, a Joshua tree, a Los Angeles office address, a lost song (by The Beach Boys), a mirror image, a western horizon. Pioneertown is an inhabited movie set town in the Mojave Desert that was built in the early 1940s by three Hollywood actors to serve both as a location for Western films and as housing for those employed in their production. The walk took place in the company of architectural historian Daniel Paul, who pointed out the “character-defining features” of the historic buildings while I took photographs off the cuff.

--KH



Cabin Essence, exhibition view, Kunstraum Lakeside, Klagenfurt, 2019
documentation: Johannes Puch

previous page:
Character Defining Features (Woodshed), 2019
fine art pigment print on paper
31,5 x 21 cm



Character Defining Features (Shooting Gallery), 2019
fine art pigment print on paper
31,5 x 21 cm



Character Defining Features (Likker Barn), 2019
fine art pigment print on paper
31,5 x 21 cm



Character Defining Features (Trading Post and Film Museum), 2019
fine art pigment print on paper
31,5 x 21 cm



Transaktion, 2019

performance in public space / 9-part photographic series

On a day in February, shortly before sunset, I met amateur actress Jayne Sjodin at a prearranged location in Pomona, Southern California, to exchange an artwork of mine for a money bag. The sack had previously served as a prop for the reenactment group Villains of Yesteryear, active in Southern California's Inland Empire and of which Sjodin is a member. The encounter unfolded as an unannounced performance without an audience. Fleeting impressions of the handover were captured in photographs and assembled into a nine-part photographic series.

--KH







HOFER, 2016

machines, display fixtures, and textiles from the Hofer knitting factory in St. Johann im Pongau, reworked and rearranged / solo exhibition, mumok, Vienna

Between 1947 and 2003, Kathi Hofer's grandparents ran a knitting factory in the Salzburg Alps that produced and distributed "Made in Austria" *Walkjanker* worldwide. Their understanding of originality was not driven by the demands for innovation and trend-setting that dominate the fashion and other creative industries; instead, it was grounded in the uniqueness of a product intended to remain unchanged over time.

In her work, Kathi Hofer repeatedly draws on practices of appropriation, disappearing behind the family-as-company identity while becoming visible through contributions commissioned from others—such as an essay on the family business by fashion historian Philipp Ekardt or the selection of some objects for the exhibition by her uncle Harald Hofer. In doing so, she emerges as commissioner and compiler, working, as it were, as a "stylist" of recycled content and materials.

--Barbara Rüdiger



previous page:

Casual Wool, 2016
boiled wool and metal on canvas on wood
180 x 90 x 5 cm

Jungle (III), 2016
wrought iron, mirror glass, granite
175 x 95 x 70 cm

left:

Salzburger Walkjanker Hofer aus dem Pongau, 2016
boiled wool, metal, wood, powder-coated steel,
cardboard, plastic
445 x 120 x 45 cm



Paris - Tokio - St. Johann, 2016
boiled wool, cardboard, metal
je 60 x 40 x 4 cm

Jungle I, 2016
wrought iron
175 x Ø 40 cm



HOFER, exhibition view, mumok Vienna, 2016
documentation: Hannes Böck/mumok



Offering, 2015

various materials, arranged on 7 display sculptures designed and custom-built in collaboration with Herbert Januj, MAK / as part of Vienna Biennale 2015, MAK, Vienna

Giving gifts is a gesture of appreciation that is part of our social customs on various occasions. Gifts are carefully chosen for their recipients and, at least in appearance, offered without any expectation of reciprocity. Gifts also play a distinctive role in the corporate culture of certain companies and shared office environments. Typically, these take the form of mass-produced promotional items bearing a company's corporate design and distributed as symbolic rewards at the end of the year. In her work, Kathi Hofer stages these often awkward yet ostensibly useful objects, which, through artistic intervention and customization, acquire a character of their own and both critically and poetically question the system of value and reward that structures the workplace.

The display sculptures were created in collaboration with precision engineer Herbert Januj, who has worked as a security officer at the MAK since 2003.

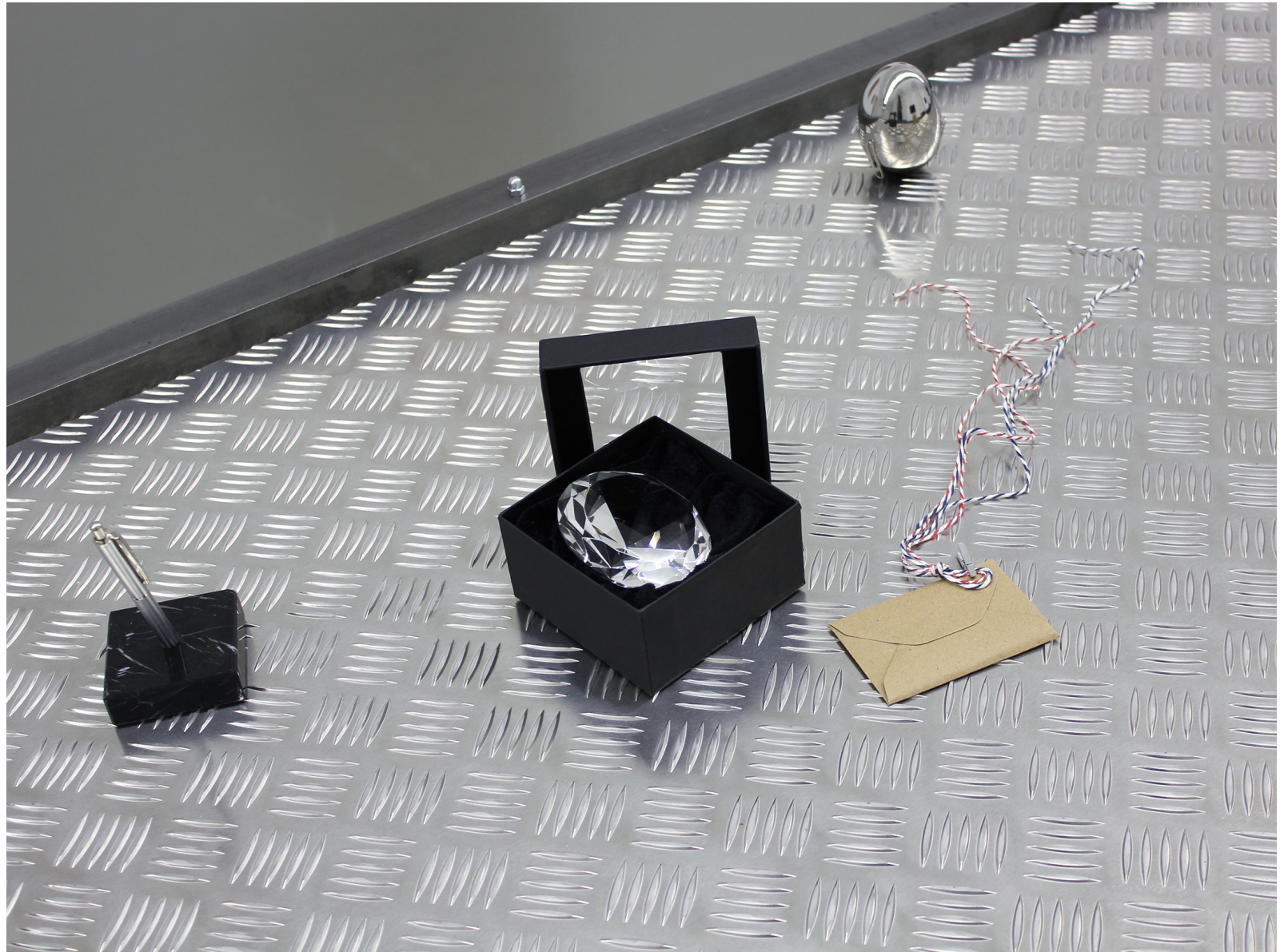
--Marlies Wirth



Offering, 2015

various materials, individually printed and engraved; arranged on 7 display sculptures designed and custom-built in collaboration with Herbert Januj, MAK
variable dimensions

exhibition views, Vienna Biennale 2015, MAK, Vienna
documentation: Aslan Kudrnofsky/MAK



Offering (detail), 2015