Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

T +41 21 925 35 20

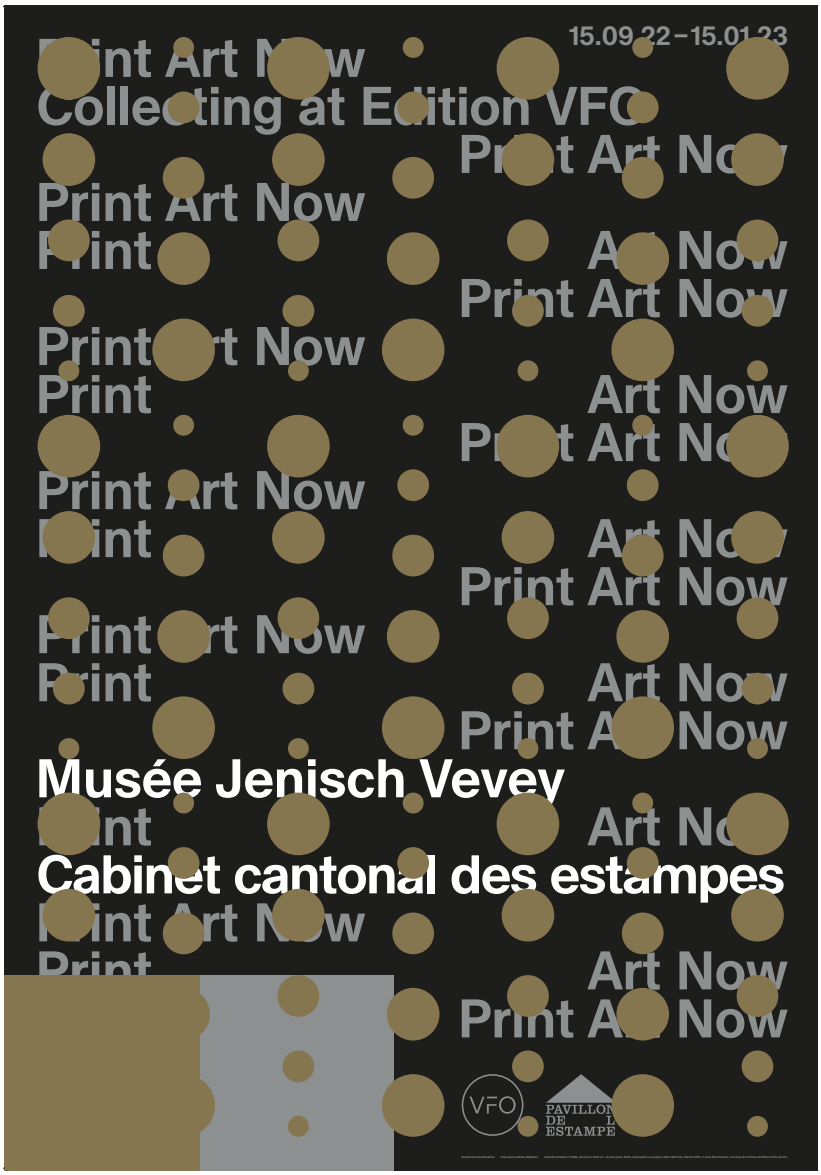
museejenisch.ch
info@museejenisch.ch

Press kit
Vevey, 16 August 2022

PRINT ART NOW

Collecting at Edition VFO

From September 15, 2022 to January 15, 2023



Contents

1 Press Release
2 Exhibition
5 Spotlight on some works
11 Events
13 Practical information
14 Contacts
15 Press images

Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

T +41 21 925 35 20

museejenisch.ch
info@museejenisch.ch

Press Release

The Musée Jenisch Vevey is hosting the first stage of a touring project that focuses on contemporary printmaking. PRINT ART NOW celebrates the 75th anniversary of the Zurich-based association Edition VFO (Verein für Originalgraphik), which publishes limited edition prints in direct collaboration with artists.

Printmaking is still too often considered a secondary medium, yet it offers unique forms of artistic expression and contributes significantly to the development of contemporary art.

The exhibition at the Cabinet cantonal des estampes addresses the fundamental notion of the series through a selection focused on the most recent productions of Edition VFO. The presented works, which vary in motifs, techniques and formats, reveal a wide range of forms and concepts that allow the artists to oscillate between tradition and experimentation to renew contemporary printmaking.

An exhibition of the Cabinet cantonal des estampes under the curatorship of Anne Drouglazet, supported by Margaux Honegger, in collaboration with guest curators David Khalat and Valérie Hashimoto (Edition VFO), on view at the Pavillon de l'estampe.

Press conference on September 13, at 10.30 am
Opening on September 15, at 6.30 pm

Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

T +41 21 925 35 20

museejenisch.ch
info@museejenisch.ch

Exhibition

Printmaking in series

As first stage of the touring project *PRINT ART NOW*, the exhibition in Vevey focuses on the fundamental notion of series in contemporary printmaking.

As several steps are necessary before a print final version is produced, which can be printed in numerous copies, the serial character of this type of art form starts indeed at the moment it is designed. From the very beginning, engraving served to illustrate texts through a succession of small images. First used to ornament Bibles or tell the life of saints in the 15th and 16th centuries, it then served many practical purposes to disseminate information through mass-produced books, religious illustrations, and maps. The development of the art market in the 20th century reinforced the production of printed series that were no longer limited to a narrative aspect, but played on variations to increase sales, for example. Very common in today's printmaking, series allow us to explore the medium possibilities and challenge preconceived ideas about its limits of expression.

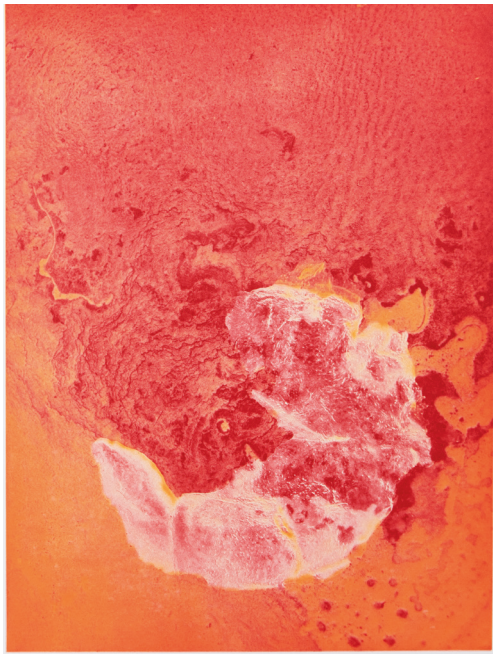
The exhibition marks the 75th anniversary of Edition VFO (Verein für Originalgraphik), a Zurich-based association that promotes print as a way of artistic expression since its founding in 1948. Nowadays, Edition VFO has established itself as an important contemporary printmaking Swiss institution. In direct collaboration with artists, it publishes about 40 new works yearly. VFO acts as a central link between established artists and print workshops, but also as an advocate for emerging artists by giving them the opportunity to discover printmaking techniques.

17 series from the association's most recent editions have been chosen to reflect the artists' questioning about and relation to printmaking today. They were brought together thanks to various public or private collections that have at heart to support artists and wish to preserve the art of printmaking (Cabinet cantonal des estampes (Canton de Vaud), Canton of Zurich or private lenders). The exhibition route encourages visitors to wander freely and make their own observations between the works displayed. Furthermore, the 15 artists showcased share three common topics: dialogue between printmaking and other types of art, how traditional printmaking leads to innovation and questioning around current issues.

Musée Jenisch Vevey
Avenue de la Gare 2
CH–1800 Vevey
T +41 21 925 35 20
museejenisch.ch
info@museejenisch.ch

Dialogue between mediums and techniques

Cross-references between different artistic practices are part of the main reflections linking the artists displayed. For example, René Lévi's monotypes (*06.08.2020*, 2020) compete with the spontaneity of painting, and Maya Rochat's inkjet prints (*Living in a painting*, 2019) are the result of performative work. Philippe Decrauzat builds a bridge between a film (*Replica*, 2019) and three series of works on paper. Elza Sīle sets up an artistic vocabulary to dialogue with architecture (*Kitten in a Kitchen*, 2020) and Selina Trepp integrates video into her series *I'm Speaking* (2020). Vanessa Billy's heliogravures (*Mémoire cellulaire*, 2019/2020) are based on a photograph of a silicone mould and combine sculpture, photography, and engraving. Alfredo Aceto refers to fashion and design with his three-dimensional ties (*Untitled*, 2019). Finally, Shirana Shahbazi decides to multiply planes by using a modular wallpaper, which transforms her work *Berlin* (2021) into an immersive wall installation.



Vanessa Billy (Geneva *1978)
Mémoire Cellulaire (sanguine), 2019/2020
Heliogravure on paper, image : 465 mm x 350 mm,
sheet : 600 mm x 490 mm
Art Collection of the Canton of Zurich
© Vanessa Billy, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss

Between tradition and innovation

Experimentation in contemporary printmaking is linked to reflections on the specificities of the medium. The matrix, traditionally used to transfer the image on paper, sometimes becomes the art work itself. Rafael Hefti's series *The Speech Of The Bleach* (2020) consists of unengraved A4 size metal plates that the artist modifies by using an industrial technique. John M Armleder, on the other hand, uses well-known printmaking techniques (xylography, lithography, aquatint, serigraphy) to repeat identical geometric patterns, creating a series that questions the singularity of the work of art as seen with *Sooner or Later* (2022). And finally, Not Vital's series *C12H* (2014) is not only a tribute to 12 Swiss personalities, but also to traditional print portfolios.

Musée Jenisch Vevey
Avenue de la Gare 2
CH–1800 Vevey
T +41 21 925 35 20
museejenisch.ch
info@museejenisch.ch

Questioning current events

Some artists use the series to address and develop problematical subjects that are particularly relevant to current events. For example, the triptych *To Observe Is to Influence I-III (Edition VFO)* created in 2019 by Julian Charrière, deals with deforestation, both through its motif and its material. By erasing the composition in black monochromes, it evokes the depletion of the earth's resources. The seemingly cheerful works of Olaf Breuning's *Imbalance I-V series* (2021) also highlight the impact of human activity on the environment with its figure breaking the balance of organic forms. Consumer society is the central issue in Sylvie Fleury's works, who chooses an advertising banner for her large screen prints in reference to the aesthetics of Pop Art (*She-Devils on Wheels*, 2019). Capitalism is Tobias Kaspar's main subject as his project *Rented Life* (2020) is produced by rubbings with the soles of his recently purchased shoes.



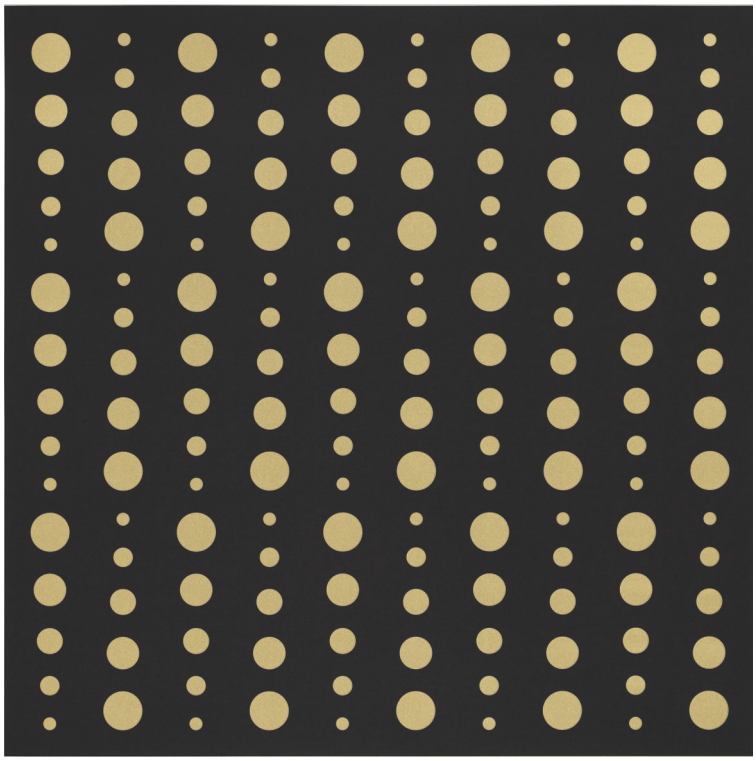
Sylvie Fleury (Geneva *1961)
She-Devils on Wheels - pink, 2019
Screen printing on banner with engraved rivets, 45 x 210 x 0.2 cm
Private collection
Courtesy : VFO/Sylvie Fleury
Photo credit : Bernhard Strauss

Musée Jenisch Vevey
Avenue de la Gare 2
CH–1800 Vevey
T +41 21 925 35 20
museejenisch.ch
info@museejenisch.ch

Spotlight on some works

John M. Armleder (*1948 Geneva)

Four black squares with golden dots. This is how simply the edition *Sooner or Later* by John Armleder can be described. And despite this apparent simplicity, or precisely because of it, the series invites the viewers to take a closer look at the individual sheets. Only then do the subtle differences become apparent: the density and feel of the black, the structure of the gold. The subtle nuances point to the different printing techniques that were used. Indeed, John Armleder chose to realize the same motif in four distinct printmaking processes: woodcut, lithography, aquatint, and silkscreen printing. Whether as a challenge to the master printers, an ode to printmaking, or a playful experiment, the series highlights the richness of printmaking in terms of color and texture. At the same time, the fourfold repetition of the same motif raises questions of originality, singularity, and authenticity.



John M Armleder (Geneva *1948)
Sooner or later IV - screen print, 2022
Silk screen on paper, 660 x 660 mm
Edition VFO, Zurich
© John M Armleder, Courtesy of the artist and Edition VFO, Zurich
Photo credit : Bernhard Strauss

Sooner or Later refers with a wink to the broader context of art history: from the genesis of abstract painting with Malevich's black square to the optical illusions of the Op Art movement. The minimal composition, based purely on colored dots, is modeled on Armleder's «dot paintings,» which have become one of the artist's trademarks.

Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

T +41 21 925 35 20

museejenisch.ch
info@museejenisch.ch

Olaf Breuning (*1970 Schaffhouse)

Olaf Breuning's series *Imbalance I-V* consists of five woodcuts in bright colors. For all the compositions, the artist used the same set of wooden shapes, arranging them in different ways and giving them various colors to create distinct motifs. The result is a homogeneous series reminiscent of wooden construction kits that tell ever new stories with small alterations. *Imbalance I-V* recalls Olaf Breuning's large-scale gesso paintings that he began in 2019 and that focus on the relationship between humans and the environment.



Olaf Breuning (Schaffhouse *1970)
1st board of the series *Imbalance I-V*, 2021
Woodcut on paper, image : 525 x 460 mm,
sheet : 600 x 490 mm
Edition VFO, Zurich
© Olaf Breuning, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss

The sheets illustrate how humans, because of their self-appointed central role in the environment, disturb the equilibrium of nature. The human figure, who appears in two of the five works, is ironically shown as a kind of intruder. Nevertheless, Breuning's woodcuts convey a positive perspective on a bleak future, both through the saturated choice of colors and through the organic, lively forms of the trees, circles and drops.

Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

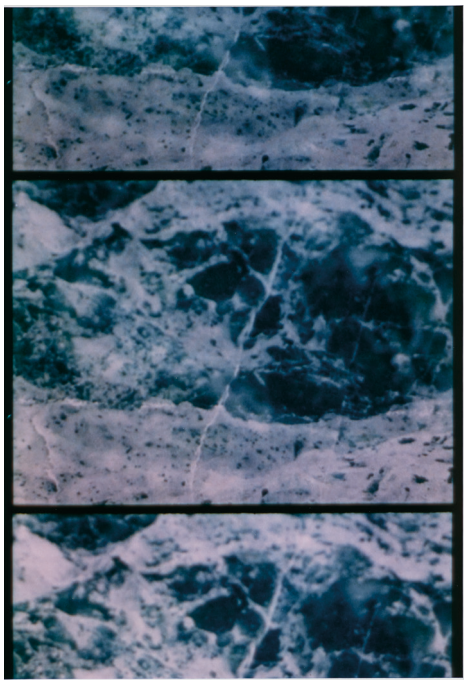
T +41 21 925 35 20

museejenisch.ch
info@museejenisch.ch

Philippe Decrauzat (*1974 Lausanne)

Within the framework of his edition project, Philippe Decrauzat conceived three series that complement each other. The common starting point of the works is Decrauzat's 2019 film *Replica*, showing close-ups of the marble façade of Mies van der Rohe's Barcelona Pavilion. The title of the film hints at the fact that the building is actually a copy of the original pavilion. Whilst Decrauzat already deconstructs the materiality of architecture in his film, his works on paper allow him to move towards another level of abstraction, exploring new narrative threads between objects and images. Each of the series can be compared to the artist's painted production, playing on inversions, details and repetition.

Different Time (Replica) is a series of unique Cibachromes showing superimposed frames of the film. The exciting effect of the technique of cibachrome, which enables a positive-positive print, plays with the classical idea of inversion.



Philippe Decrauzat (Lausanne *1974)
Different time (Replica), 2019
Cibachrome (unique specimens), image : 333 x 225 mm
Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'Etat de Vaud
© Philippe Decrauzat, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss

A frame in a frame in a frame (Replica) is an inkjet print based on the enlargement of one film still. The marble is depicted in such detail that it could be abstract painting. Each work has a passe-partout specially designed by the artist, which always shows a different section and thus a different perspective on the marble. Thus the works are conceptual, serial unique pieces that also function as installations in a group.

With *Positive Copy (Replica)*, we are introduced to another dimension of the materiality of Mies van der Rohe's pavilion and its images. A green, snake-like circular form initially appears like an abstract painting by Decrauzat, but is actually a photograph of the film reel of *Replica* against a white background.

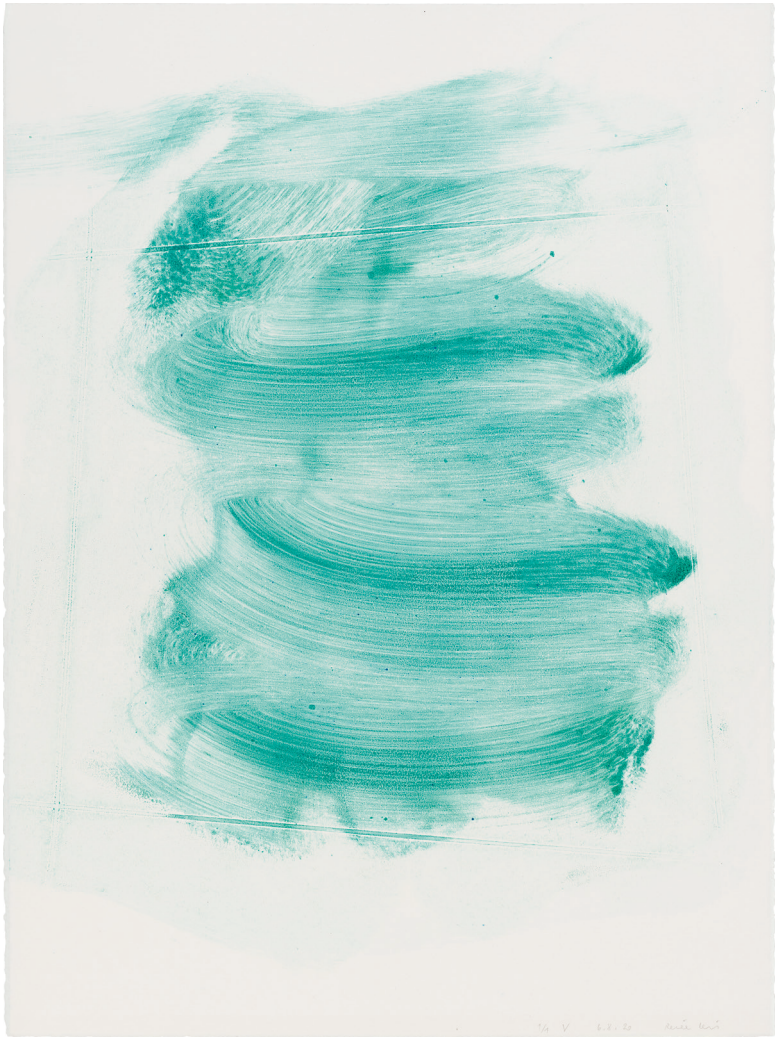
Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

T +41 21 925 35 20

museejenisch.ch
info@museejenisch.ch

Renée Levi (*1960 Istanbul)



Renée Levi (Istanbul *1960)
06.08.2020, 2020
Monotype on BFK Rives (unique), 750 x 550 mm
Edition VFO, Zurich
© Renée Levi, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss

Known for her dynamic brush strokes in bright colors, Renée Levi primarily creates in situ interventions and large-scale canvases. In print, the technique of the monotype is particularly suitable for the impulsive outburst of artistic gesture: the smooth surface of the matrix can be painted in one go and the image is then transferred directly onto the paper. It is with this technique that Renée Levi created the sequence of monochrome numbers and gestures that constitute the work *6.8.20*. As the title suggests, the monotypes are the expression of one moment, they result from the same movement. They function as a single piece, as a diptych where a number dialogues with a gesture, or as a wall installation.

Renée Levi's oeuvre thrives on the contrast between the artistic painting of letters and numbers - as a readable sign language - and the artistic translation of painterly gestures - as an aesthetic language of forms. The colors always play an important role. The present series was printed with a color based on the rare, purely natural manganese pigment, which the lithographer Thomi Wolfensberger mixed especially for the artist.

Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

T +41 21 925 35 20

museejenisch.ch
info@museejenisch.ch

Shirana Shahbazi (*1974 Tehran)

Shirana Shahbazi's edition *Berlin* consists of a triptych, a wallpaper as well as an artist book with instructions on how to hang the work at home. The artist plays with the repetition of a photograph showing a vase with gerberas, which she combines with abstract color planes. The work reveals three layers to the viewers: first, the spatial depth within the photograph; second, the fragmentation of the image and the adding of the color planes which accentuate the flatness of the paper; third, the integration of the photolithographs into the specially printed wallpaper as an installative wall piece that precisely bursts the image boundaries.

Shirana Shahbazi's works show unique perspectives, layers, and colors. The artist is interested in spatial sequences and the choreography of pictorial environments as part of our world. As in the present edition, her works are not limited to the two-dimensional medium of print, the artist rather emancipates her photography by going beyond its frame and conceiving the works spatially as murals and installations.



Shirana Shahbazi (Tehran *1974)
Berlin (C), 2021
Direct flat printing on paper, 400 x 300 mm
Edition VFO, Zurich
© Shirana Shahbazi, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss

Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

T +41 21 925 35 20

museejenisch.ch
info@museejenisch.ch

Complete list of exhibited artists

Alfredo Aceto (Turin *1991)
John M Armleder (Geneva *1948)
Vanessa Billy (Geneva *1978)
Olaf Breuning (Schaffhouse *1970)
Julian Charrière (Morges *1987)
Philippe Decrauzat (Lausanne *1974)
Sylvie Fleury (Geneva *1961)
Raphael Hefti (Bienne *1978)
Tobias Kaspar (Basel *1984)
Renée Levi (Istanbul *1960)
Maya Rochat (Morges *1985)
Shirana Shahbazi (Teheran *1974)
Elza Sīle (Riga *1989)
Selina Trepp (Zurich *1973)
Not Vital (Sent (Engadine) *1948)



Selina Trepp (Zurich *1973)
I'*m Speaking*, 2020
Woodcut, silkscreen and hand applied watercolor (unique), image : 445 x 355 mm, sheet : 508 x 410 mm
Private collection
© Selina Trepp, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss

Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

T +41 21 925 35 20

museejenisch.ch
info@museejenisch.ch

Events

Programme and dates subject to change.
Please refer to our website: museejenisch.ch

*** On registration: info@museejenisch.ch**

Opening

September 15 2022, at 6.30 pm
Opening Remarks:
Alexandra Melchior, Town Councilor for Culture
Nathalie Chaix, Director
David Khalat and Valérie Hashimoto, Edition VFO

Projection “Nowhere Now Here”, Spectralina
Free admission

Guided tour

Thursday, September 29, at 6.30 pm
By Valérie Hashimoto, guest curator
CHF 3.00 (in addition to the entrance fee), free for “Friends”

The museum is 125 years old!

Saturday, October 8, from 2.30 pm to midnight
To celebrate this exceptional anniversary, a festive program awaits you!
Information on our website
Free entry

Off-site visit*

Thursday, October 13, at 6.30 pm
Come visit artist Maya Rochat’s studio in Lausanne
Free entry

Art therapy*

Saturday, October 15, from 2.30 to 4.30 pm
Workshop with art therapist Jessica Di Ciocco
Included in the entrance fee

Your holiday at the museum!*

Thursday, October 20, from 9 am to noon
Linocut workshop with Sara Terrier, Cultural mediator
From age 8
CHF 15.00 per child

Family visits to museums

Saturday, November 5, from 2.30 to 4.30 pm
Bring your stories to life in drawing!
With the artist Héloïse Pocry, Lémancolie
From age 6
CHF 20.00 per family
Information and registration on our website

Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

T +41 21 925 35 20

museejenisch.ch
info@museejenisch.ch

Graphic Arts Days*	**Sunday, November 13** **→ from 2.30 to 5 pm** Printmaking workshop to discover drypoint With artist Alessandro Longo From age 16 CHF 15.00 **→ at 4 pm** Guided tour with Anne Drouglazet and Margaux Honegger, curators Free admission

Groups and guided tours

Booklet for young visitors	Age 6 and up Available free of charge at the reception
Audioguide	An audio tour of the exhibition is available at the Museum or on the IZI Travel app
Schools	Guided tour for classes and teachers Registration: sterrier@museejenisch.ch
Groups	Guided tour for adults and children In French or English Registration: T+41 21 925 35 20 info@museejenisch.ch

Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

T +41 21 925 35 20

museejenisch.ch
info@museejenisch.ch

Practical information

Exhibition	**PRINT ART NOW** **Collecting at Edition VFO**
Dates	From September 15, 2022 to January 15, 2023
Curators	Cabinet cantonal des estampes : Anne Drouglazet, assisted by Margaux Honegger Edition VFO : David Khalat and Valérie Hashimoto
Number of works exhibited	73 (17 series)
PRINT ART NOW next stops:	**18.03.2023 – 06.08.2023** at Villa dei Cedri, Bellinzona **09.09.2023 – 14.01.2024** at Kunsthaus Grenchen
Publication	The exhibitions will be accompanied by a catalogue to be published by Scheidegger & Spiess and released next Summer.
Opening hours	Tuesday to Sunday from 11 am to 6 pm Monday closed Open until 8 pm on special Thursdays Open 24 and 31 December from 11 am to 4.30 pm Closed 25 December and 1 January
Admission fees	Adults CHF 12.00 Pensioners CHF 10.00 Under 18 free of charge Students and apprentices CHF 5.00 Free entry on the 1st weekend of the month
Access	Train station 250 m from the museum Parking in the Old Town and at the nearby Coop Access for disabled people, and strollers

An exhibition of the Cabinet cantonal des estampes, to be seen at the Pavillon de l'estampe

PAVILLON DE L'ESTAMPE

With the partnership of

VFO

Further partners

Hôtel des Trois Couronnes & Destination Spa

PAYOT LIBRAIRE

Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

T +41 21 925 35 20

museejenisch.ch
info@museejenisch.ch

Contacts

Exhibition

Cabinet cantonal des estampes

Anne Drouglazet
Curator ad interim
adrouglazet@museejenisch.ch

Margaux Honegger
Scientific collaborator
mhonegger@museejenisch.ch

T +41 21 925 35 17

Guest curators Edition VFO

David Khalat
Director
david.khalat@vfo.ch
T +41 44 241 53 00

Valérie Hashimoto
Scientific collaborator
valerie.hashimoto@vfo.ch

Musée Jenisch Vevey

Management
Nathalie Chaix
nchaix@museejenisch.ch
T +41 21 925 35 15

Press and communication ad interim
Orianne Couturier
ocouturier@museejenisch.ch
T +41 21 925 35 18

Front desk / Reception
T +41 21 925 35 20

Musée Jenisch Vevey
Avenue de la Gare 2
CH–1800 Vevey
T +41 21 925 35 20
museejenisch.ch
info@museejenisch.ch

Illustrations for the press

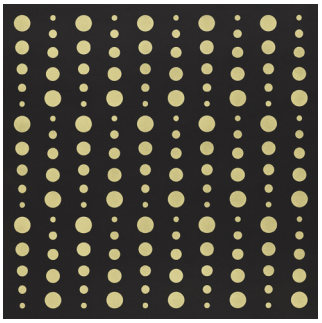
This press file can be downloaded from www.museejenisch.ch/fre/informations/presse

All illustrations in this press file are available by contacting ocouturier@museejenisch.ch.

The following images shall be royalty-free from September 15, 2022, to January 15, 2023, exclusively for articles and reviews of the exhibition *RINT ART NOW. Collecting at Edition VFO*, which indicate the title of the exhibition, the name of the museum and the exhibition dates Images may be used on the web in low resolution only (72 dpi, 640 x 480 pixels). Images must be uncropped and accompanied by a full caption, with the required credit for each work.

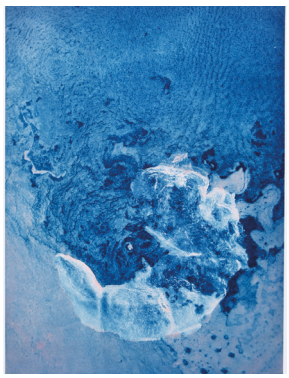


Alfredo Aceto (Turin *1991)
Untitled (Tie), 2019
Felt, wood, tie pin (unique)
70 x 14 x 0.8 cm
Edition VFO, Zurich
© Alfredo Aceto, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss



John M Armleder (Geneva *1948)
Sooner or later IV - screen print, 2022
Silk screen on paper, 660 x 660 mm
Edition VFO, Zurich
© John M Armleder, Courtesy of the artist and Edition VFO, Zurich
Photo credit : Bernhard Strauss

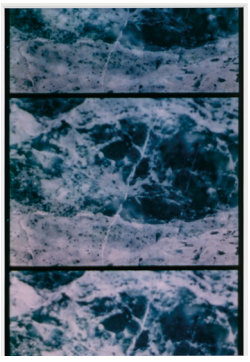
Musée Jenisch Vevey
Avenue de la Gare 2
CH–1800 Vevey
T +41 21 925 35 20
museejenisch.ch
info@museejenisch.ch



Vanessa Billy (Geneva *1978)
Mémoire Cellulaire (marine), 2019/2020
Heliogravure on paper
Image : 465 mm x 350 mm
Sheet : 600 mm x 490 mm
Art Collection of the Canton of Zurich
© Vanessa Billy, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss



Olaf Breuning (Schaffhouse *1970)
1st board of the series *Imbalance I-V*, 2021
Woodcut on paper
Image : 525 x 460 mm
Sheet : 600 x 490 mm
Edition VFO, Zurich
© Olaf Breuning, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss



Philippe Decrauzat (Lausanne *1974)
A frame in a frame in a frame (Replica), 2019
Cibachrome (unique)
333 x 225 mm
Edition VFO, Zurich
© Philippe Decrauzat, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss

Musée Jenisch Vevey

Avenue de la Gare 2
CH–1800 Vevey

T +41 21 925 35 20

museejenisch.ch
info@museejenisch.ch



Raphael Hefti (Biel *1978)
The Speech Of The Bleach, 2020
Anodised aluminium sheet (unique)
30 x 21 x 2 cm
Private collection
© Raphael Hefti, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss

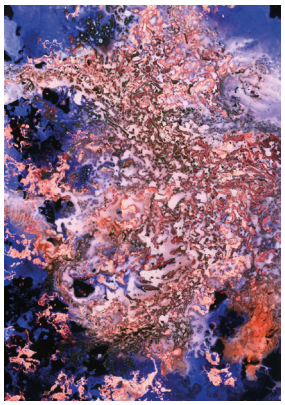


Tobias Kaspar (Basel *1984)
Rented Life, Alexander Mc Queen (CHF 474.00), 2020
Frottage on paper (unique)
360 x 290 mm
Private collection
© Tobias Kaspar, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss



Renée Levi (Istanbul *1960)
06.08.2020, 2020
Monotype on BFK Rives (unique)
750 x 550 mm
Edition VFO, Zurich
© Renée Levi, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss

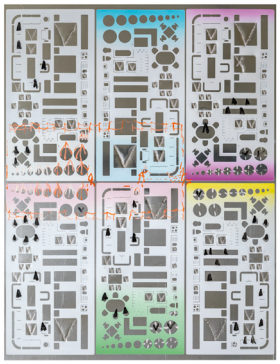
Musée Jenisch Vevey
Avenue de la Gare 2
CH–1800 Vevey
T +41 21 925 35 20
museejenisch.ch
info@museejenisch.ch



Maya Rochat (Morges *1985)
The heat is on, board from the series *LIVING IN A PAINTING*
Inkjet print on silver paper
500 x 350 mm
Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de la Ville de Vevey
© Maya Rochat, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss



Shirana Shahbazi (Tehran *1974)
Berlin (C), 2021
Direct flat printing
400 x 300 mm
Edition VFO, Zurich
© Shirana Shahbazi, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss



Elza Sīle (Riga *1989)
Kitten in a Kitchen, 2020
Silkscreen and oil paint on aluminium plate (unique)
650 x 500 mm
Art Collection of the Canton of Zurich
© Elza Sīle, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss

Musée Jenisch Vevey
Avenue de la Gare 2
CH–1800 Vevey
T +41 21 925 35 20
museejenisch.ch
info@museejenisch.ch



Selina Trepp (Zurich *1973)
I'm Speaking, 2020
Woodcut, silkscreen and hand applied watercolor (unique)
Image : 445 x 355 mm
Sheet : 508 x 410 mm
Private collection
© Selina Trepp, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss



Not Vital (Sent (Engadine) *1948)
<*C12H*>, 2014
Vernis mou on paper
Image : 430 x 355 mm
Sheet : 537 x 435 mm
Edition VFO, Zurich
© Not Vital, 2022, Courtesy Edition VFO, Zurich
Photo credit : Bernhard Strauss