A close-up, low-angle shot of a person's face and upper torso. The person is wearing a thick, shaggy brown wig that covers their eyes and forehead. Their lips are painted a vibrant red and are slightly parted. The skin appears pale and somewhat textured. The person is wearing a dark, possibly black, garment. The background is out of focus, showing vertical lines that suggest a window or a doorway. The lighting is soft and directional, coming from the side, creating subtle shadows on the face and neck.

VERONIKA MERKLEIN

THE FATTER THE BETTER

VERONIKA MERKLEIN

German artist Veronika Merklein (b.1982) lives and works in Vienna (AT). With a focus on Performance Art, she also works with different media including food, text, photography, object, installation and sociopolitical work. Her art orbits around essential performance topics, pop-cultural phenomena and „the pure and brutal (inner)life of human beings“. Since 2012 Merklein uses her own body as a starting point as she investigates body politics.

Merklein enjoyed her artistic education at the Academy of Fine Arts Vienna and the School of Art and Design Kassel. She has presented work at Defibrillator Gallery, Chicago (US); at „Neuer Kunstverein Wien“, Vienna (AT); at Kaskadenkondensator, Basel (CH); Fridericianum, Kassel (D); Secession, Vienna (AT); Kiasma, Helsinki (FI); Wiener Festwochen (AT) and from time to time at home. Merklein received scholarships i.a. of the Austrian Cultural Forum New York City, Austrian Chancellery, Austrian Federal Ministry for Education (Arts and Culture), Austrian Federal Ministry for Science and Research, and the Academy of Fine Arts Vienna.



Garden Eden (with E.A. Sattler), 2022

Installation (apple machine: stainless steel, tube, 230 x 125 x 50 cm,

photo: c-print laminated, 135 x 100 cm), edition: 3 + 2 AP

THE FATTER THE BETTER

*A weight miracle pill, an action heroine,
or a beauty queen in plus size format:
Veronika Merklein's performance art is surreal,
sociopolitical and always full of wit.*

According to Michel Foucault, the human body is not 'naturally' given, but a historical, social and cultural construct into which power and knowledge is inscribed. And this is precisely where Veronika Merklein's art comes in. At gallery michaela stock's booth, Merklein contextualizes her body-emphasizing, often her „hard-to-digest“ art and points to social injustice.

For the past 10 years, the fat performance artist has been working in the field of „body politics“ and repeatedly appears as a corporeal Me-form. At the fairbooth, she will be offering a glimpse into the daily stigmatization and discrimination of fat people through performance, installation, video, photography and texts. In works such as the female counterpart of Bruce Willis in „Die Hard“ and with her seduction with E. A. Sattler in Garden Eden, she challenges the devaluation of fat individuals on the basis of their appearance with a large portion of self-irony.



The scale has been a motif in Merklein's work historically. In the early days of its invention, weighing was carried out in public spaces and evoked curiosity without ulterior motive. However, with the invention of the personal scale, this act shifted to the private sphere in the 70s. As you will see, Merklein reclaims her steps on a scale, presents herself in caricature posing with green salad and suckling pig, and is on a tele-shopping channel trying to sell miracle „FATLife“ weight gain pills.

True to the motto: „The fatter the better“.







Life-Long Weight-Gaining (chocolate scale), 2013

*Performance documentation, edition with HD-video,
c-print framed (chocolate scale photo), 30 x 30 cm, 10 + AP*

right side:

Life-Long Weight Gaining, 2013

C-print laminated behind acrylic glass, 120 x 80 cm, edition: 3 + AP

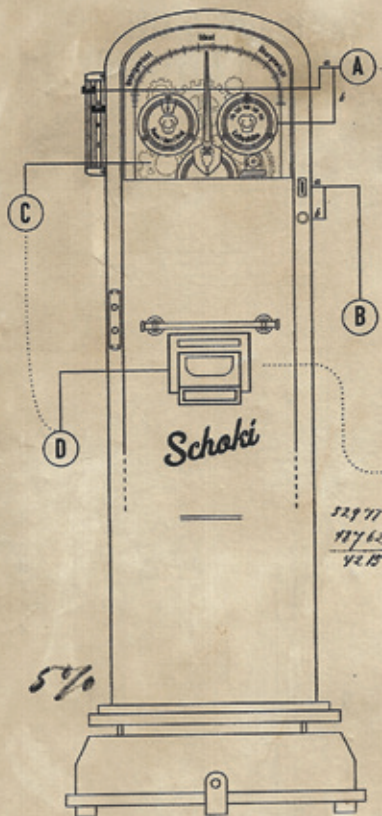






FATLife, 2022

Video performance, edition box with weight gain pillbox, framed videostill and
HD-video on USB-stick, 32 x 28 x 4 cm, 10 + AP



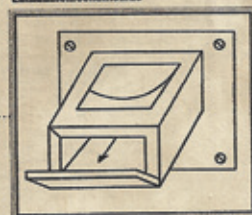
Verwaltsmechanismus



Wertmarke



Entnahmemechanismus



Legende

- 1 Einstellmöglichkeit
a) SchieberEinstellung Höhe / Geschlecht
b) Anzeige
- 2 Einwurfschlitz Münzgeld / Wertmarke
a) Einwurf
b) Auslöser
- 3 Waagenmechanik, Schokoladentransport
- 4 Warenausgabe

C. Schember & Söhne

**AUTOMAT ZUR GEWICHTSERHEBUNG
MIT SCHOKOLADENAUSGABE**



Schokoladewiegeautomat (chocolate weighting automat), 2021/22

Performance, edition box with brochure & chocolates, 15 x 15 x 2 cm, 10 + AP





EQUILIBRIUM, 2019

Performance video, 20 min, edition with HD-video on USB-stick & exhibition catalogue, 10 + AP





DIE HARDER, 2017

C-print laminated behind acrylic glass, 140 x 180 cm, edition: 3 + AP

left side:

DIE HARD, 2017

C-print laminated behind acrylic glass, 120 x 84 cm, edition: 3 + AP

& poster edition: 100, 100 x 70 cm





Goddess II, 2015

C-print laminated, 80 x 120 cm, edition: 3 + AP

left side:

Goddess I, 2015

Signed postcards with gloss varnish, 21 x 15 cm









DIE HARD (performance), 2017

Photo performance documentation, c-print framed, series of 6, 30 x 40 cm



Im Keller (In the Basement), 2017

C-print framed, 120 x 80 cm, edition: 3 + AP

Imprint:

Brochure design: Marlen Greif

Photo / photo retouch: Robert Bodnar, Kati Bruder, Anja Hartmann, Soukaina Joual, Susi Krautgartner, Rebecca Memoli, Marsellus Wallaces Photography, Faina Willenig

Video: Katka Csanyiova, Jesus Rivero, E.A. Sattler, Felicitas Thun-Hohenstein

Cover photo: erdbeermilch (strawberry milk), 2015, series of 3 photographs,
film still by Anatol Bogendorfer

Courtesy: Veronika Merklein, E.A. Sattler (Garden Eden), galerie michaela stock

www.veronikamerklein.com

www.galerie-stock.net

galerie michaela stock

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QR-Code:

See the virtual 3D-exhibition:

Veronika Merklein

Der wunde Punkt (The sore spot), 2021

galerie michaela stock