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FARIA | THE GREEN GALLERY | BRUCE HAINES, MAYFAIR | HALSEY MCKAY | THE HOLE | HOLLYBUSH GARDENS | NATALIA HUG | JAHVERI CONTEMPORARY | JULIETTE JONGMA | KALFAYAN | KOW | KRAUPA-TUSKANY ZEIDLER | NICOLAS KRUPP | LE GUERN | LIMONCELLO | LOKAL_30 | LULLIN & FERRARI | MARLBOROUGH CHELSEA | DANIEL MARZONA | MIRKO MAYER / M-PROJECTS | MIER | PROYECTOS MONCLOVA | TOBIAS NAEHRING | NEON PARC | BERTHOLD POTT | PSM | RAEBERVONSTENGLIN | RUTTKOWSKI,68 | AUREL SCHEIBLER | SOMMER & KOHL | TRIPLE V | V1 | WARHUS RITTERSHAUS | MARTIN VAN ZOMEREN

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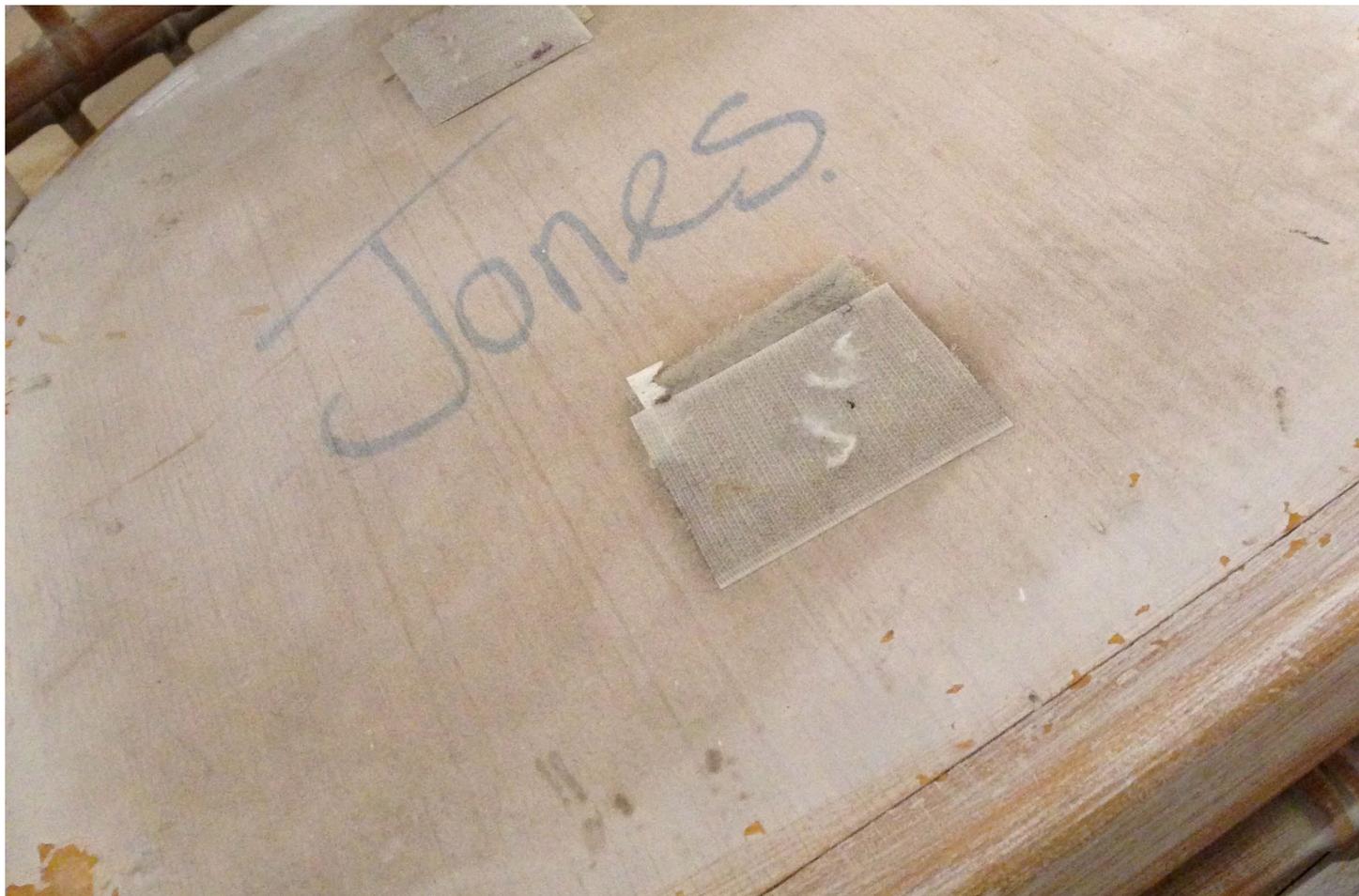


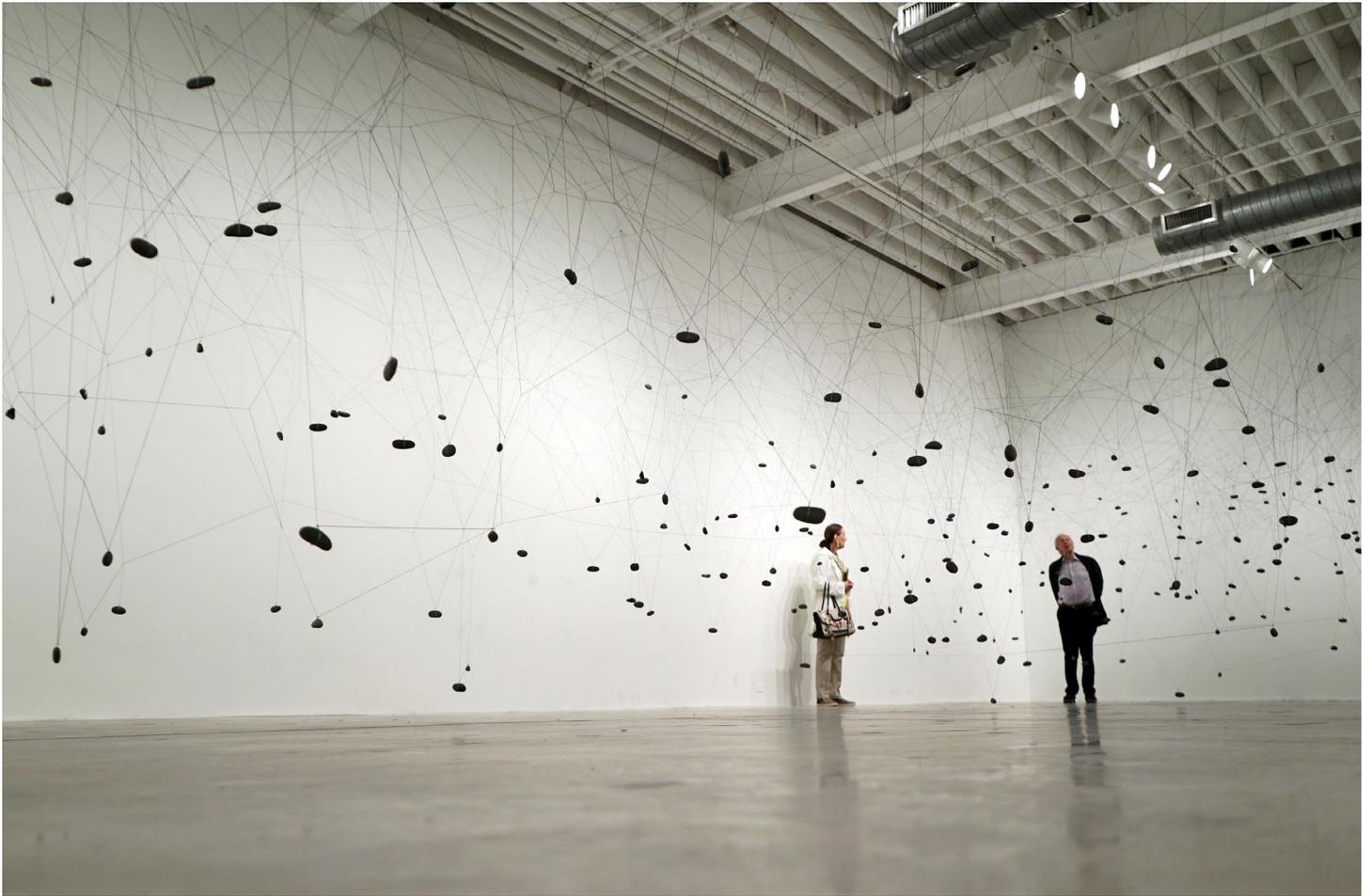
Cover: Jean Dubuffet at Fondation Beyeler, Riehen (Switzerland).

Photos: Didier Leroi | www.didier-leroi.com



Gustavo Pérez Monzón / Kenny Scharf / Interview with
Designer Yves Béhar / Jean Dubuffet / Dane Patterson /
Pipilotti Rist / Angela Bulloch / Henny Jolzer





Gustavo Pérez
Monzón

Tramas
Cisneros Fontanals Art
Foundation (CIFO),
Miami



With *Tramas*, the Cisneros Fontanals Art Foundation (CIFO) presents the first solo exhibition in the United States of the Cuban artist Gustavo Pérez Monzón. Drawn from the Ella Fontanals-Cisneros Collection, the show features newly realized site-specific artworks, as well as historical drawings, and installations. Curated by Elsa Vega and René Francisco Rodríguez, the retrospective traces Pérez Monzón's career through one of his most prolific periods. The show brings together more than 70 works created between 1979 and the late 1980s, the final decade that the artist lived and worked in Cuba. Among the works on display is Gustavo Pérez Monzón's space-filling installation *Vilos* (1981/2015), a web of elastic threads on which small stones are suspended.





Gustavo Pérez Monzón: Tramas / Cisneros Fontanals Art Foundation (CIFO), Miami
<http://vernissage.tv/2016/02/01/gustavo-perez-monzon-tramas-cisneros-fontanals-art-foundation-cifo-miami/> --











Kenny Scharf

Schow

Frederic Snitzer Gallery

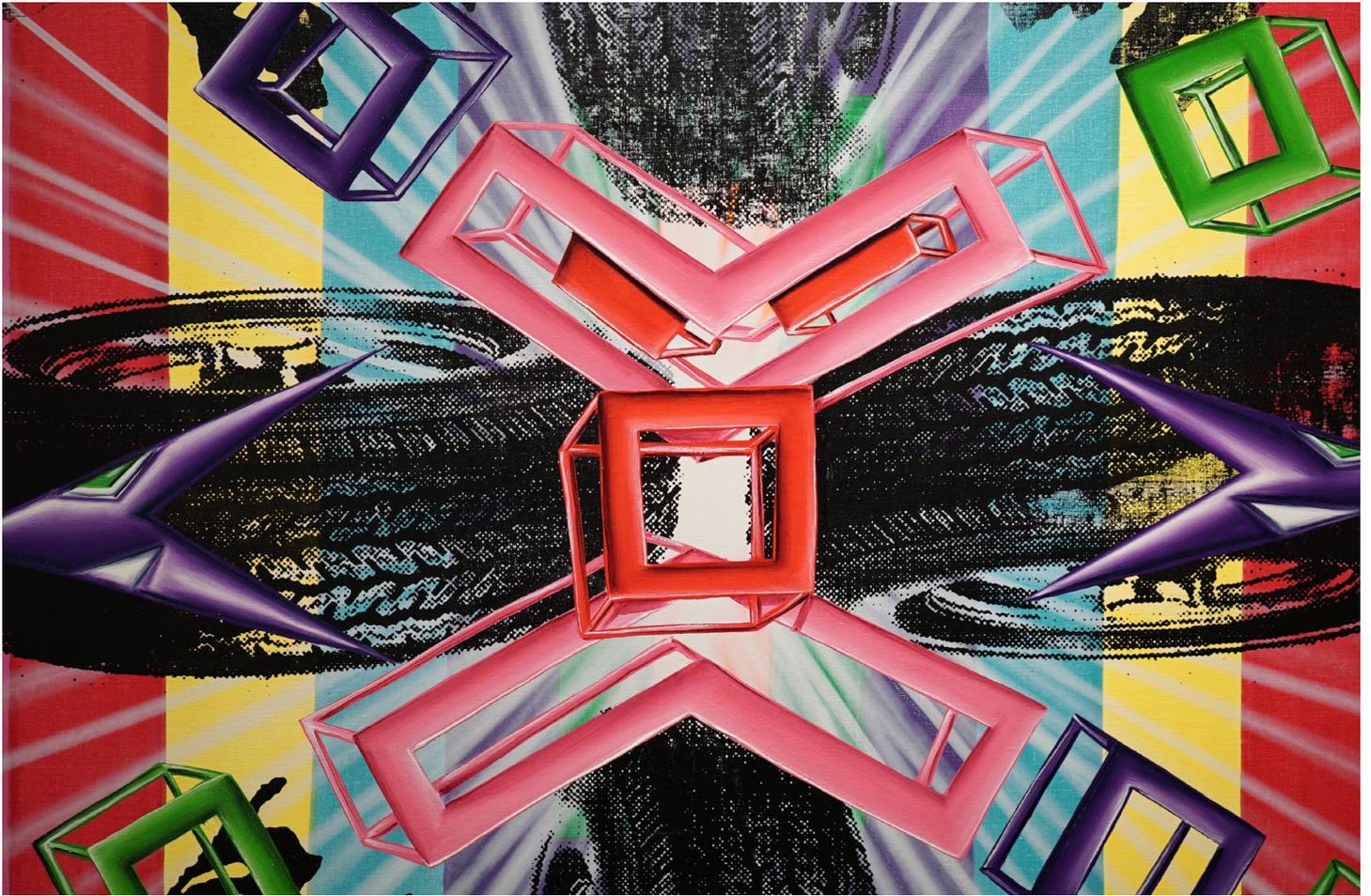
Miami



During Art Basel Week 2015 in Miami, Fredric Snitzer Gallery opened an exhibition with new work by Brooklyn-based artist Kenny Scharf, entitled Schow. Also on view during the exhibition is the print that Kenny Scharf created in celebration of the 10th Anniversary of the Adrienne Arsht Center for the Performing Arts. The work called Miamor has been unveiled during the opening reception of Kenny Scharf's exhibition on December 4, 2015. It's part of the Adrienne Arsht Center's Knight Masterworks Print Collection, which already includes works by Hernan Bas and Donald Sultan.



Kenny Scharf gained prominence in New York City's East Village art scene in the 1980s for his ambitious, cartoon-like installations and paintings and his frequent collaborations with his friends, artists Keith Haring and Jean-Michel Basquiat. Scharf's fun, colorful work is both a nod to the future and a reference to past art historical movements such as Pop and Surrealism. His multidisciplinary practice exists in the realm where pop culture meets science fiction, and his imagery celebrates everything from the Jetsons and the Flintstones to one-eyed creatures, mischievous monsters, and donuts in space.



Kenny Scharf: Schow / Fredric Snitzer Gallery, Miami
<http://vernissage.tv/2016/01/04/kenny-scharf-schow-frederic-snitzer-gallery-miami/> --

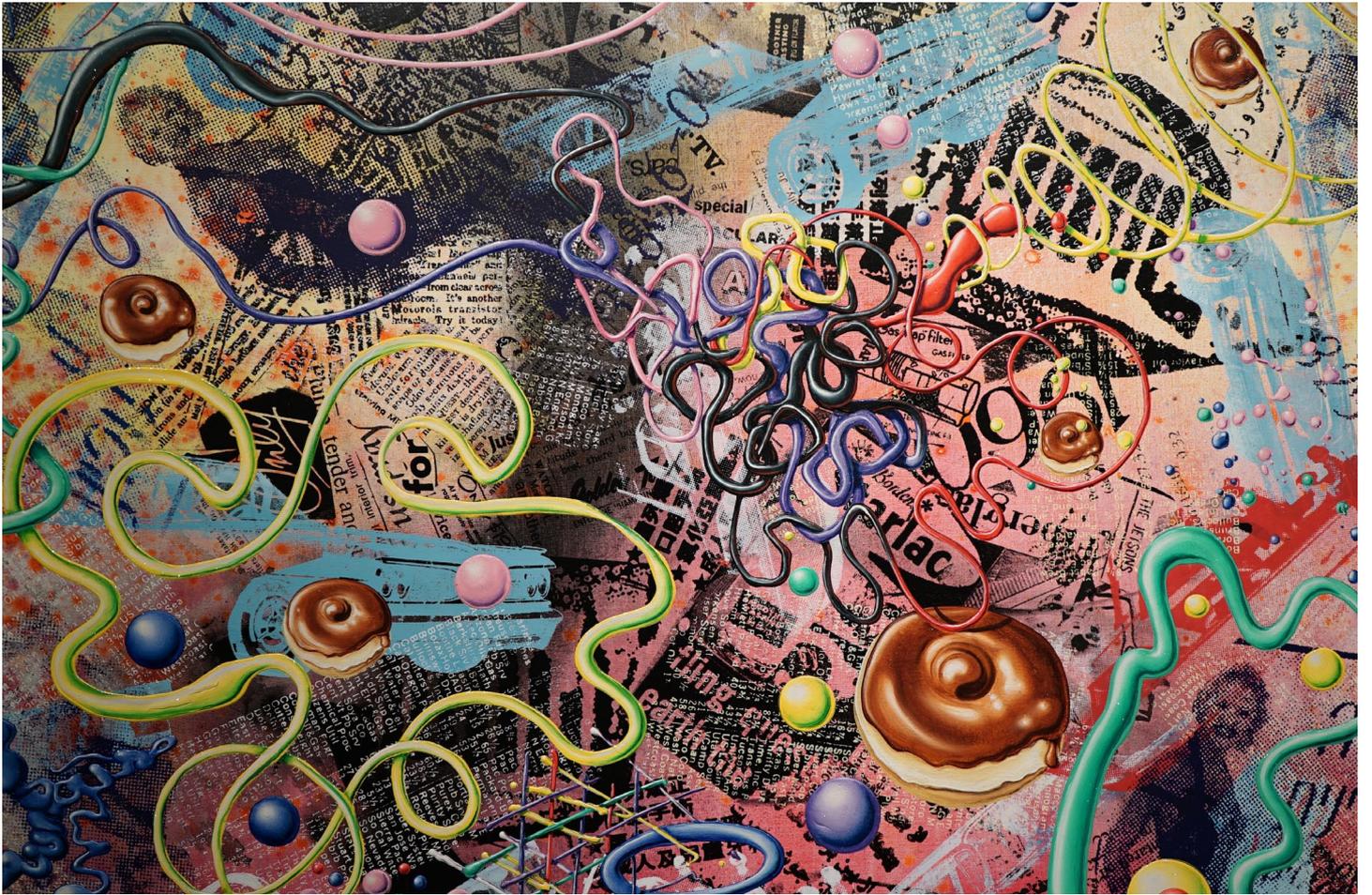
















Yves Béhar

Interview

Interview with Yves Béhar at Design Miami 2015

Miami Beach (Florida, USA), December 1, 2015

Transcript

<http://vernissage.tv/2015/12/17/interview-with-yves-behar-at-design-miami-2015/> --

At Design Miami 2015 in Miami Beach, designer Yves Béhar has been honored as the Design Miami Design Visionary of the Year for his contributions to design and the humanitarian efforts of his studio. In this interview, Yves Béhar talks about his exhibition at Design Miami 2015; his design philosophy; the design process; and the future of design, especially regarding the interface between technology and the human – what Yves Béhar calls the 2.0 of human interface interaction.

So we're at the opening day of Design Miami and there is some incredible shows, galleries that are showing work from Jean Prouvé and Le Corbusier and Charles Eames etc. further down in the exhibit but this is my little show my little contribution since I was invited here to show a different but I think very similar aspect of design the reason why I built this particular show is because I was thinking about the work that Le Corbusier, the work that Jean Prouvé have done always trying to improve the world with the tools of an architect or designer to be more efficient and building their projects and places like the developing world, Africa, in places where they could, you know, India, where they could provide apartment buildings and institutions for example to an entire city and so what I was thinking about is what is, what are the artifacts



of tomorrow, what are the artifacts of the intentions of designers who want to contribute to the world are going to be fifty years, a hundred years from now. So here specifically out of the practice of design that I have we're focusing on social humanitarian and environmental projects so if you think of the One Laptop per Child to the eyeglass program we are doing in Mexico, Ver Bien, to the Puma Clever Little Bag and the work we do with Herman Miller which is about affordable furniture but also low carbon footprint and a cradle to cradle mentality so it's, this is what we're doing today but hopefully it will be looked upon in similar ways that some of the great historical works that are presented at the Design Miami fair are going to be looked at in the future.

The Big Idea

When we start on a project the most important thing for us is the idea, that big idea. I think this Design really is an incredible practice if you can attach it to what is going on in the world today and if you can feel that it can contribute to the world moving forward. My motto is that Design accelerates the adoption of new ideas, so we try to identify what are these big, the big 21st century ideas that we need to contribute to, whether it's sustainability, whether it's the approachability and ease of use of technology, whether it's how we can bridge the gap in a cultural sense and a humanitarian sense through technology and other means in the developing world so you know the big idea is what drives my team in San Francisco and New York at the beginning of a project you know that's really where we start, and where we set up the foundation for our projects.

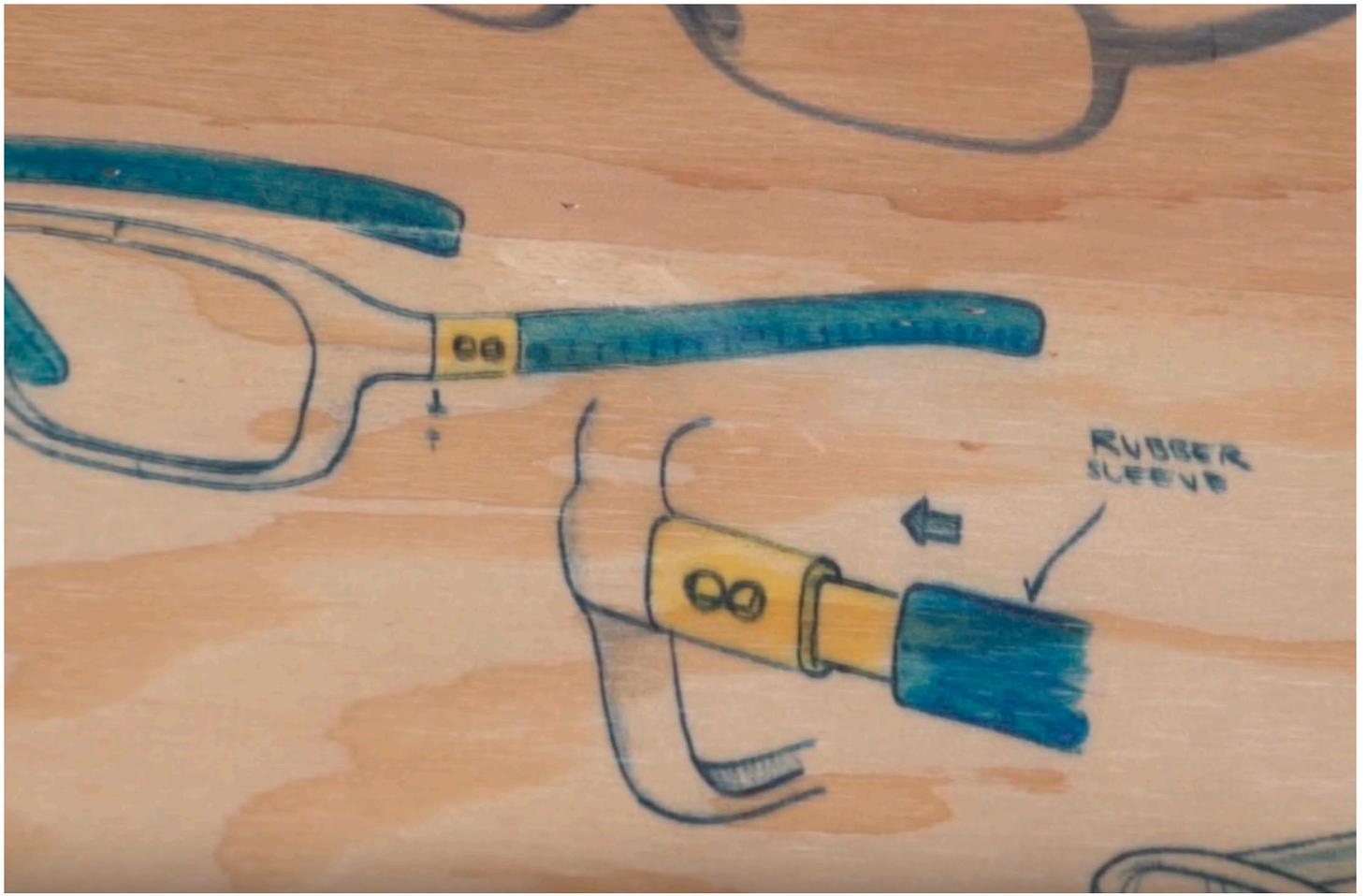


The Process of Design

The process of design is also what we're sharing here today through the presentation of prototypes, of drawings, of mock-ups and experiments is essentially what we do, so we draw by hand, we built by hand, we explore many different solutions around that big idea and I wanted to present the process by which those artifacts are being built as well as the final result, so the final result of course is always driven by the human experience and while you know technology often concerns itself with speed and performance we designers concern ourselves with the human experience so all of this work ends up in this context which are the images we're showing on the walls of the product in use in many different places, many different environments and in many different cultural contexts.

The Future of Design

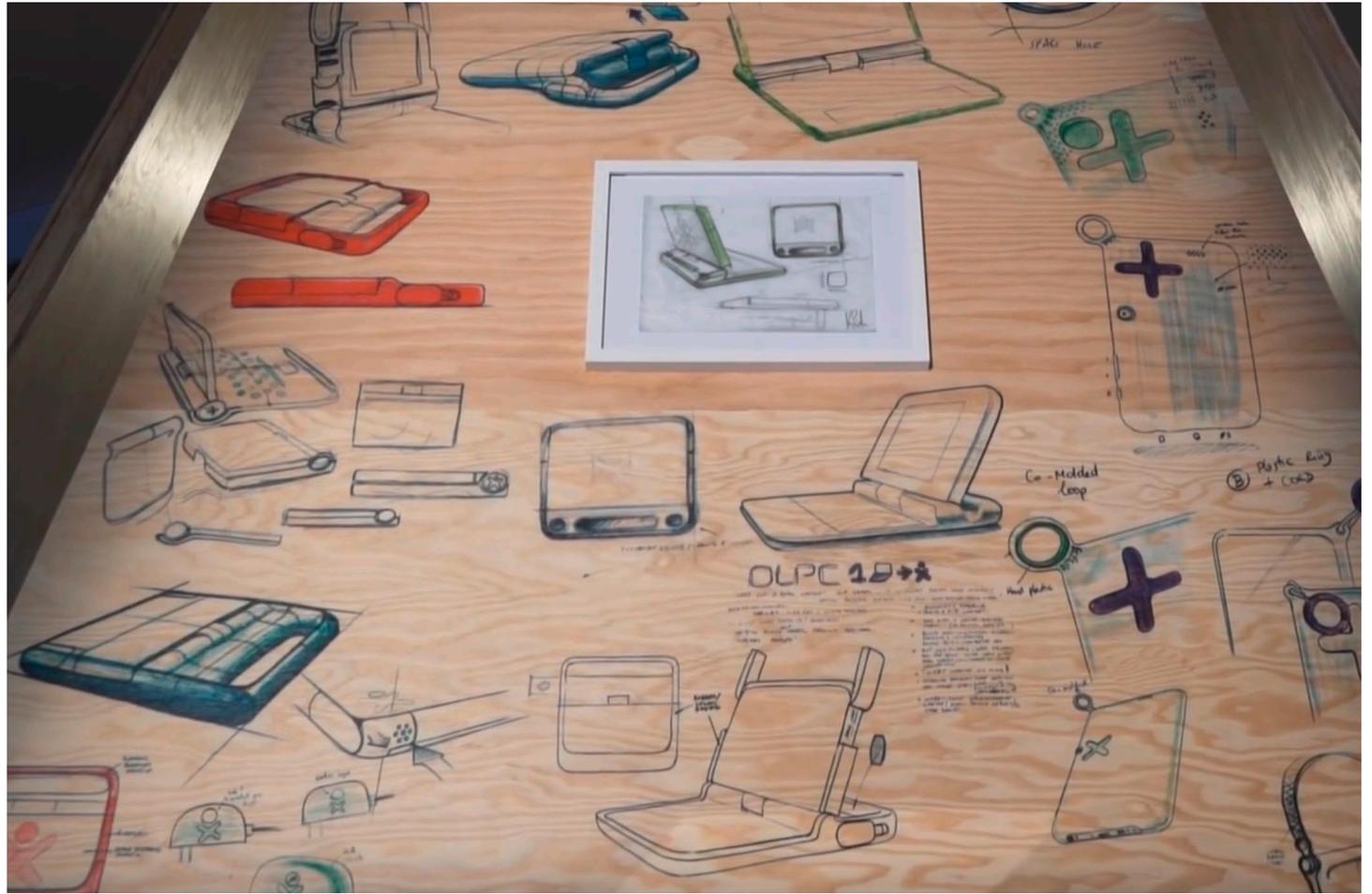
I see the future of design as tremendously important in the coming few years because we're moving... technology is now affecting, you know every aspect of our lives and technology is moving on to our bodies where it will be able to tell us more at first about our lifestyle, about, over the coming years, about our health, it's moving in our home environments where we can better control our environments and also focus on the things that are important, away from screens, away from technology and more living in the moment but we still like control that information so it's important for us designers to design with that in mind, and then design is moving more into our environment as well whether its electric cars, whether its self-driving cars, whether it's shared vehicles, technology is really enabling us to design differently, to design for transportation that isn't as carbon heavy on the planet and so in every aspect I think we're in a place where design is going it is making a very big difference in the way that the products and the experience we have today are transitioning



to more efficient but I also believe more pleasant, more connected ways to live and I mean connectedness in a sense of not just being stuck in our devices which is the problem we have today but rather connected to others and connected to what's around us, the important things in our lives, and as designers we essentially have to move forward and design less for the traditional interface between technology and human, which has been the screen, and more towards intuitive ways to bring the information to us. So we get less stuck into our screen and going to what I call 2.0 of human interface interaction, which is going to be much more natural. I call that the invisible interface, but it's going to be more about using our five senses to understand, control and consume information around us.

The Invisible Interface

There are many ways that we're experimenting with what I call the invisible interface. August for example, the August smart lock and the range of products that we've built actually allows you to control your home often you know without the need of pressing a button or putting a key in your door or looking even at your screen because we have features like auto-unlock or auto-relock behind you which essentially are showing you a way to interface with your home and access to your home in ways that don't require physical or digital interactions, and so more and more we're trying to build other types of signals, vibration, noise, to make sure that people around these objects, the IoT's (Internet of Things) that are moving into our home know that the system is responding to you and yet it isn't taking you away into a screen.







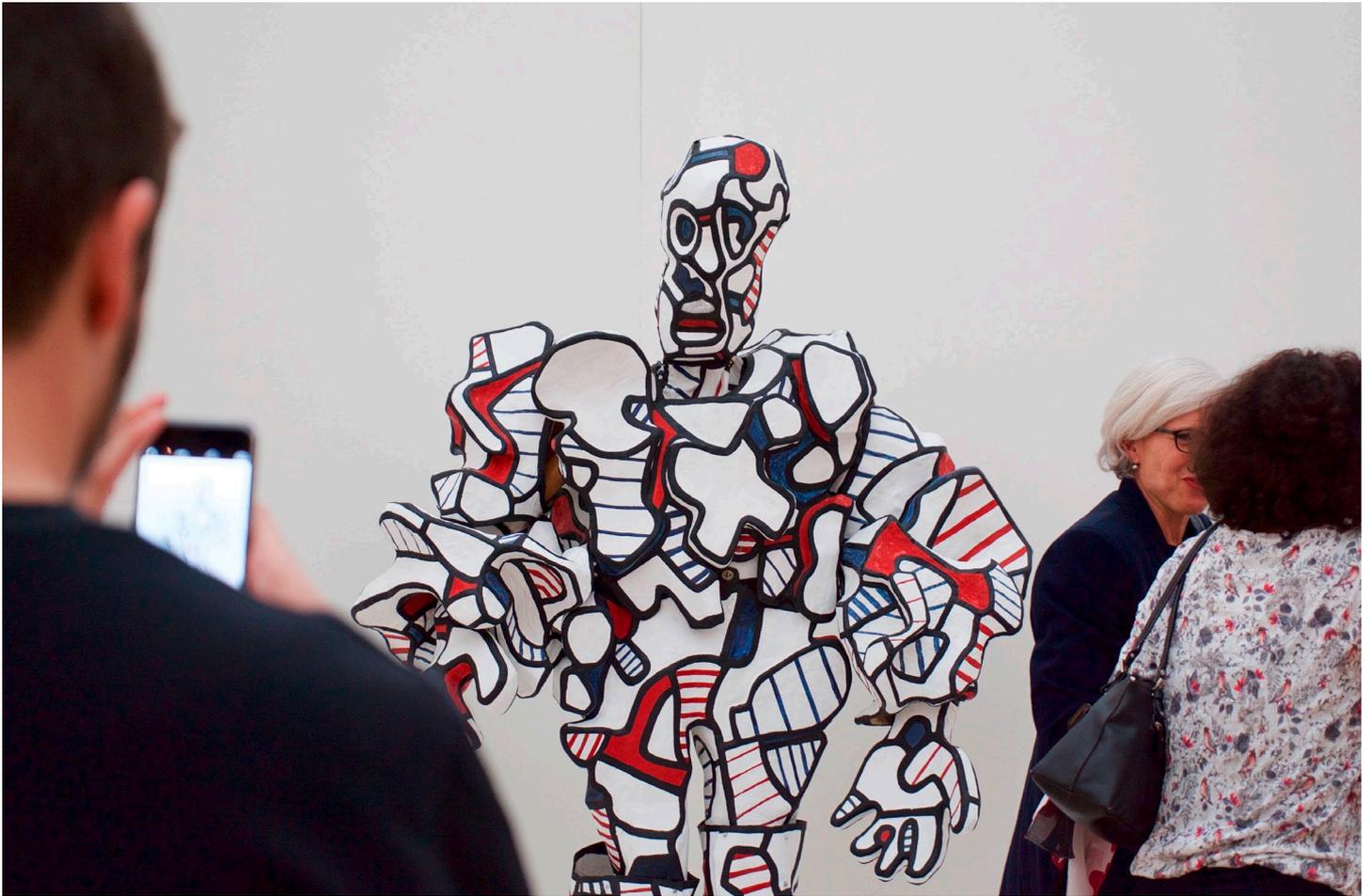
Jean Dubuffet

Metamorphoses
of Landscape
at Fondation Beyeler



Jean Dubuffet – Metamorphoses of Landscape at Fondation Beyeler in Riehen (Basel, Switzerland) is a comprehensive retrospective of the multifaceted oeuvre of the French artist Jean Dubuffet. The exhibition runs until 8 May 2016 and features over 100 works of the painter and sculpture, who is also known for founding the art movement Art Brut. Dubuffet's influence can still be felt today in contemporary art and street art, for example in the work of Jean-Michel Basquiat, Keith Haring and Ugo Rondinone.

The exhibition at Fondation Beyeler focuses on Jean Dubuffet's idea of landscape, which in his hands can transform itself into a body, a face or an object. Portraits, female nudes and still lives turn into vibrant landscapes.



Alongside important paintings and sculptures from all the major phases of Dubuffet's oeuvre, the exhibition is also showing the artist's spectacular Coucou Bazar, a multimedia work of art that combines painting, sculpture, theatre, dance and music. In the course of the exhibition, Coucou Bazar comes to life each Wednesday and Sunday, when two of the work's figures are animated by performers.

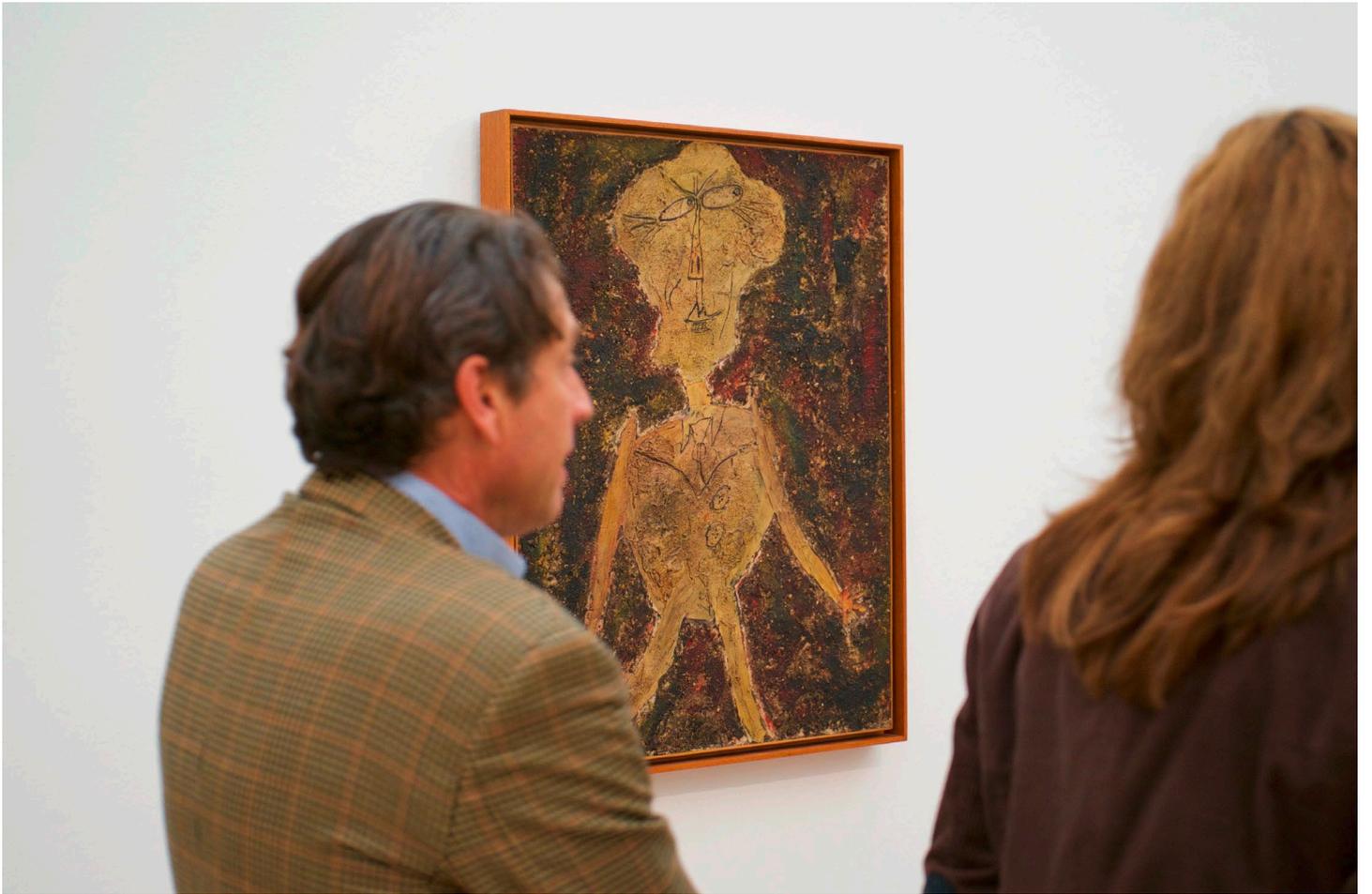




Jean Dubuffet – Metamorphoses of Landscape. Retrospective at Fondation Beyeler
<http://vernissage.tv/2016/02/04/jean-dubuffet-metamorphoses-of-landscape-retrospective-at-fondation-beyeler/> --















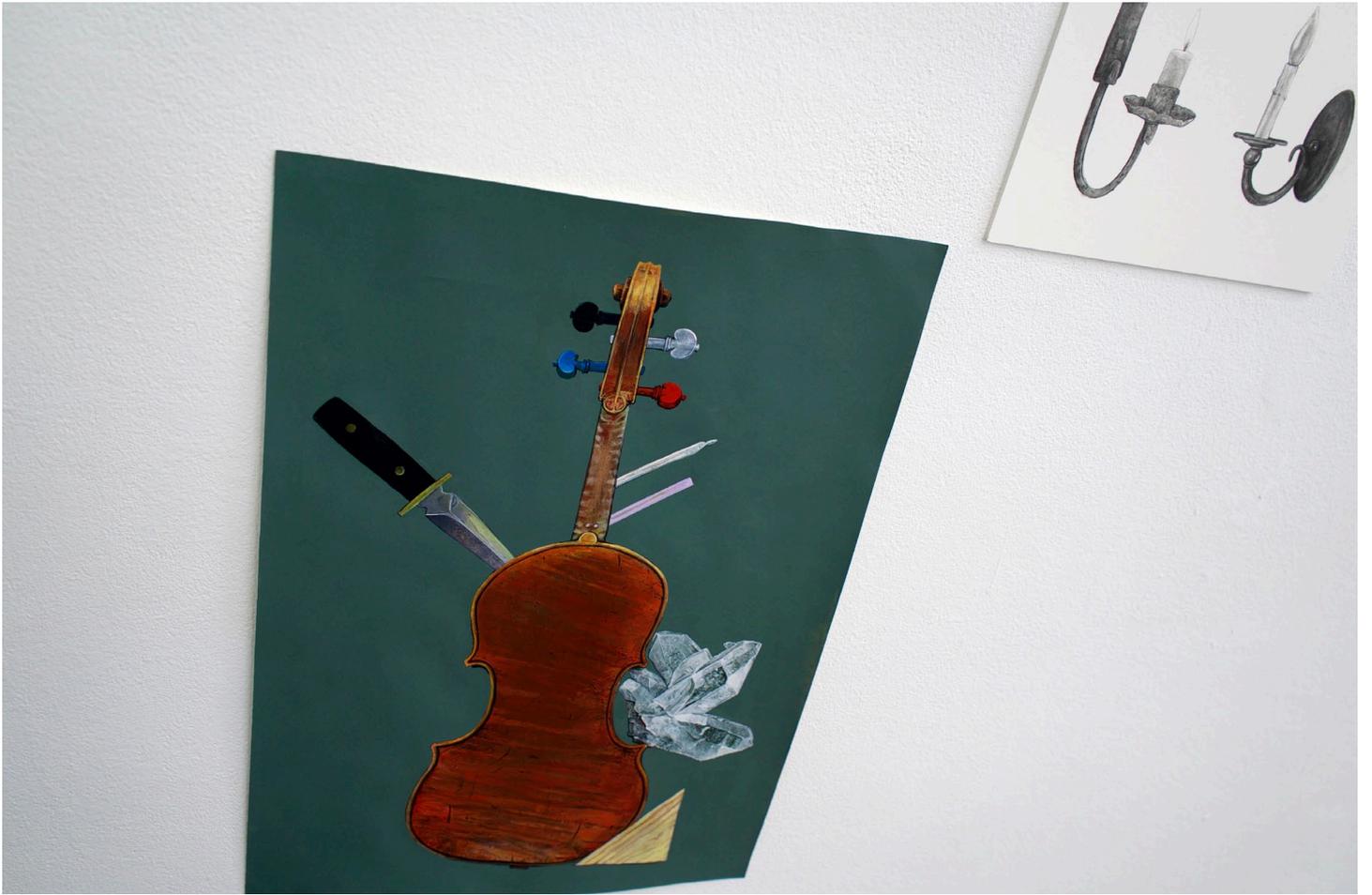


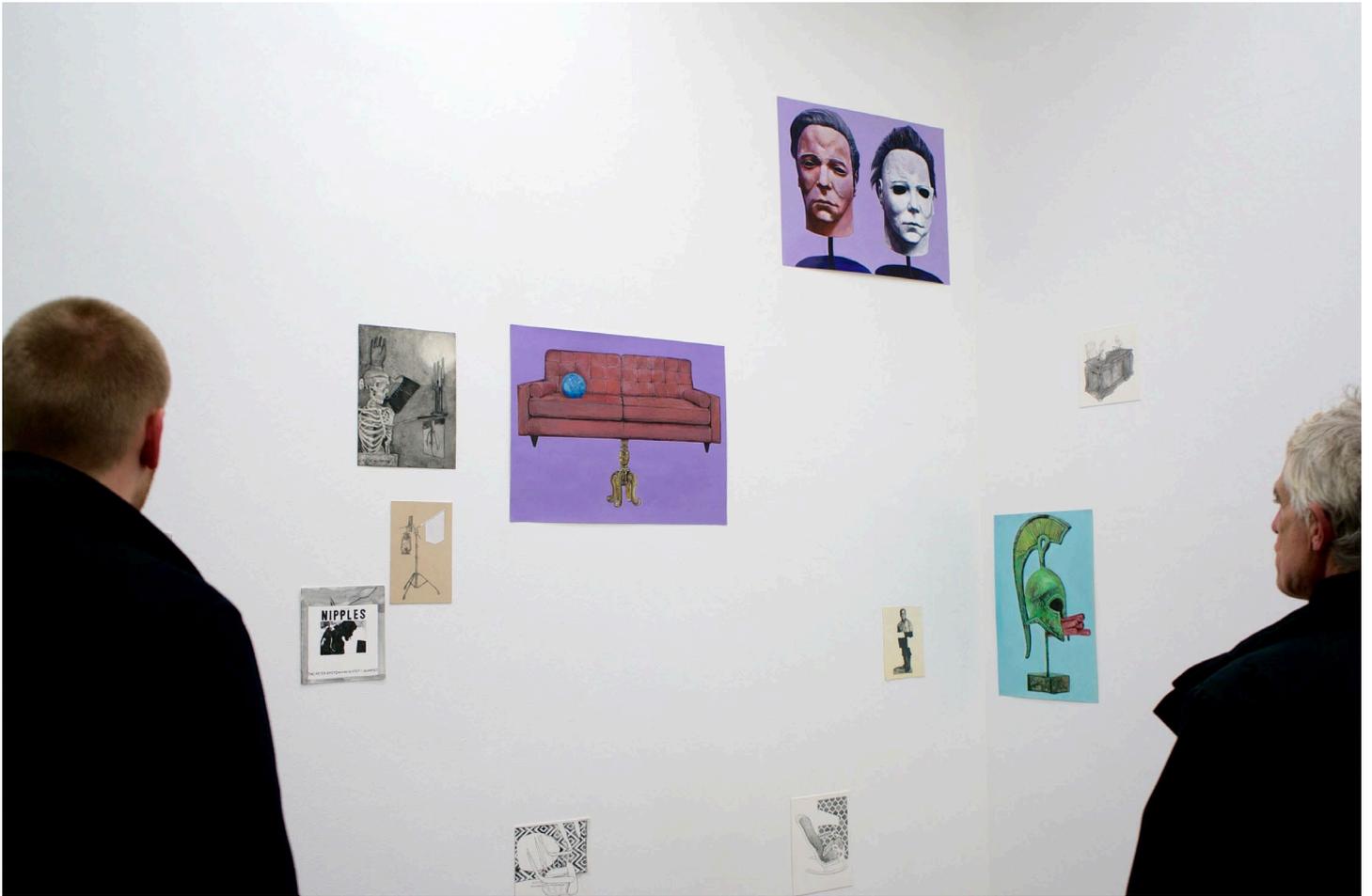
Dane
Patterson

Kogan Gallery
Paris

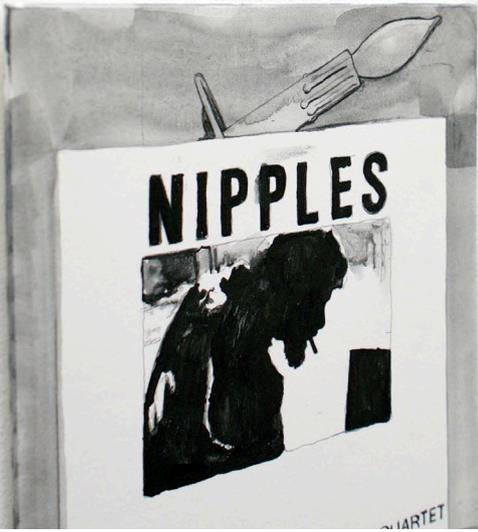


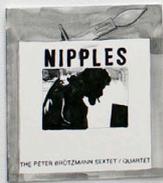
Object Studies at Kogan Gallery in Paris (France) presents new work by the New York-based artist Dane Patterson. His latest series of drawings oscillates between color and black and white. Dane Patterson was born in Columbus, Indiana, in 1978. He holds a BFA of The Herron School of Art Indianapolis and an MFA of The School of Visual Arts New York. Solo exhibitions include New Work (The Proposition Gallery, New York, 2009), Again, and Again, and Again (The Proposition Gallery, New York, 2011), and Hypothetical Arrangements (Art Plural Gallery, Singapore, 2014). Prizes include the Award for Excellence in Painting, The Herron School of Art, 2000; the Louis Comfort Tiffany Grant, Nomination, 2009; and the Elizabeth Foundation for the Arts, Member Artist, 2014.



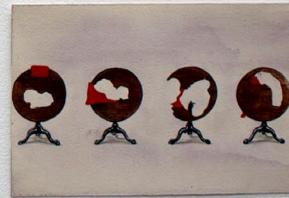


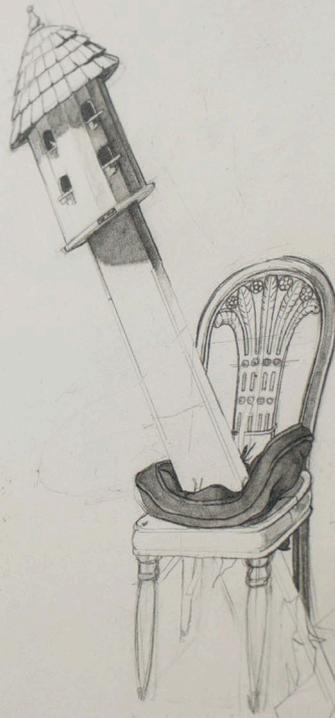
Dane Patterson at Kogan Gallery, Paris
<http://vernissage.tv/2016/01/21/dane-patterson-at-kogan-gallery-paris/> --



















Pipilotti Rist

Retrospective at
Kunshaus Zürich

Pipilotti Rist: Your Saliva is my Diving Suit in the Ocean of Pain | Retrospective at Kunshaus Zürich.

Interview with curator Mirjam Varadinis

Transcript

<http://vernissage.tv/2016/03/03/pipilotti-rist-retrospective-at-kunsthhaus-zurich/>

Pipilotti Rist is one of the most important figures for video art and in general one of the most influential contemporary artists and she lives in Zürich also and she had been exposing her works and had shows all over the world but in Zürich the last institutional exhibition is more than 15 years ago and in this time Pipilotti Rist has created very dense body of work that has never been shown also in Zürich and since she's also living in Zürich we thought we have to do is show here in Kunsthhaus Zürich and this is why we then decided to invite her.

The idea was in our minds for quite a while already but also her exhibition schedule was quite dense so we had to find the right timing and so that's how it came about that it's now. It's an exhibition that is only on view here at Kunsthhaus Zürich and this was a very conscious decision. First we were thinking about doing like a traveling show but then we decided no, we want to have the exhibition only here because it was made for here, I mean Pipilotti Rist she lives in Zürich and we had a very close collaboration and exchange and it was a very special situation because we could just like quickly go to her studio and say ok, oh, we miss this or that, let's take this over and or I could tell her, hey, come over and look at something so it was... you feel somehow, I feel that this exhibition is kind of rooted here and this is a very special feeling and I think that was only possible because she was living here in the same town where the institution is.



What you see is basically an overview of her works from 1986 to 2016 it was important for me that we would show also historical works because as I said it's more than 15 years that her work has been shown here in Zürich, so a whole generation basically has not seen her work here and so that's why we decided to do a retrospective but at the same time it's not a retrospective in the classical sense because the idea was to have a very open structure we wanted to use this exhibition space which is very particular because it has no pillars in the whole 1,400 square meters surface, so we wanted to have this open gesture and to put older works in a dialogue with very recent works and Pipilotti Rist also created especially new works for the exhibition.

For me it's very rare, or very particular that she has a way of expressing herself in a very beautiful, playful, kind of light way at the first sight, something that is very positive where you feel at home and you feel kind of welcome, at the same time she approaches existential moments of human beings and also of course like feminist questions about the representation of the female body, of the image of the women in media and also to question our perception and so she has a big impact and I think this combination of having this kind of playful, colorful, beautiful first approach and this intellectual reflection creates a very particular language, also visual language that is like immediately recognizable you know that it's a work of Pipilotti Rist, she created a very particular formal language also.

Well it's true that there's a lot of effort and time and work behind what you see here. It's a super long procedure also when she also the new work, the pixel forest for example it's a completely new work that is shown for the first time here and it's an installation of LED lights of three thousand LED lights that are hanging from the ceiling and on which she projects



a video image, so basically it's kind of a screen that is exploded in space and where you enter and you completely are immersed in the screen and at the same time you're not able to recognize the image any longer and this is a prototype so was a long research, technical research to find out what kind of lamps that she needed like what kind of surface should this lamp have, so it's a polycarbonate surface that she then produced with somebody in Bavaria so she always looks for technical also knowledge and creates teams with people have this knowledge and she comes up with the idea and then she look for people who can help her also realize this idea. So she was working with a light designer, Kaori Kuwabara, who is also based in Zürich and it's really a lot of research, technical research and and she didn't know until the end, and also I didn't really know how this work would look like. We only saw it the first time here in the space and she had some examples in her studio but of course it's different when you see three thousand lights suddenly and it was like, it was, for me it felt it was a bit like a new instrument that she had and she needed to, like, learn how to play it a little bit so she was working a lot here in the space also to work on the rhythm and the light and the intensity of the light and what kind of video image she would send to these lights so that it would become like a composition that was made here in the space together with the other works in the space and in the end it looks so kind of like if nothing would have been done but we have been working here in the exhibitions space for four weeks with 14 people from our side with freelance people and the staff we have but we had to hire freelance people and her full staff. So you can imagine what kind of effort it was. Also like the video projections, even if the work is finished each projection is adapted then to the space with a technical programming, which is called pixel mapping so that it's really precise, millimeter precise so she's adapting everything from scratch in every exhibition. It's not like finished work that you could just take and hang on a wall or something. There are very few of those works and there's one in the exhibition which is called "Deine Raumkapsel", your space capsule it's



basically... It looks like a transport box and she explained that she did that work when she was so fed up with all this effort of reinstalling every time the things so she wanted to have work that you could just send in a box that is ready.

I feel it's difficult to talk about like a linear development in art in general, somehow. It feels for me like in art, an artistic body of work is also made of ruptures and contradictions, but of course there are like general lines that she is working on since the beginning, with this idea of the body and like pour things that are inside out, like the question of inside and outside, the idea of making explode the TV screen or the screen in general to go into the space with the projection, to occupy full spaces, or on the other hand to make it very minimal, so that you even almost don't see where it comes from and you have projections on a book or every different kind of objects and of course the notion, or the idea of questioning our perception, trying to find a new perspective of how you look at things, this is something you could find right from the beginning until now. and which is also kind of culminating in this forest of pixels where you are kind of incapable of really putting an image together, but to be kind of entering into an image and being like a physical part of an image and a screen.



Pipilotti Rist Retrospective at Kunsthaus Zürich
<http://vernissage.tv/2016/03/03/pipilotti-rist-retrospective-at-kunsthhaus-zurich/> --





Angela
Bulloch

Space Fiction Object
Galerie Eva Presenhuber



Angela Bulloch's solo show titled *Space Fiction Object* at Galerie Eva Presenhuber in Zürich is an exhibition featuring new works by Angela Bulloch. Following the shows *Prototypes* (2000), *Antimatter3* (2004) and *V* (2008), this is Angela Bulloch's fourth solo exhibition at the gallery. The exhibition features new stacked columns, large-sized wall-paintings and three paravents. The gallery is divided by a wall that serves on both sides as a surface for the wall paintings and at the same time hides a part of the gallery.



A day before the opening of Angela Bulloch's solo exhibition at Galerie Eva Presenhuber, the gallery and Migros Museum für Gegenwartskunst presented Angela Bulloch & David Grubbs' performance / concert *The Wired Salutation* at Theater der Künste in Zürich. It's the Swiss premiere of the newest collaboration of the visual artist Angela Bulloch and the composer and musician David Grubbs.

The Wired Salutation takes the audience on a trip inside the image as Angela Bulloch multiplies and divides a rock band with video avatars and a composition for theater lighting. David Grubb's musical composition stresses and strains an initially coherent piece of music



until its constituent parts agree to peacefully disassemble. The live musical component of *The Wired Salutation* is undertaken by a group featuring David Grubbs (electric guitar) and Angela Bulloch (bass) with the Italian musicians Andrea Belfi (drums and electronics) and Stefano Pilia (electric guitar). *The Wired Salutation* was first presented at the Centre Pompidou in Paris.

Angela Bulloch's conceptually rigorous works deal with systems and structures that engage the expectations of her audience. Her sculptures often incorporate light, sound or text that address issues of authorship and aspects of time. She played bass guitar with the band *Big Bottom*.



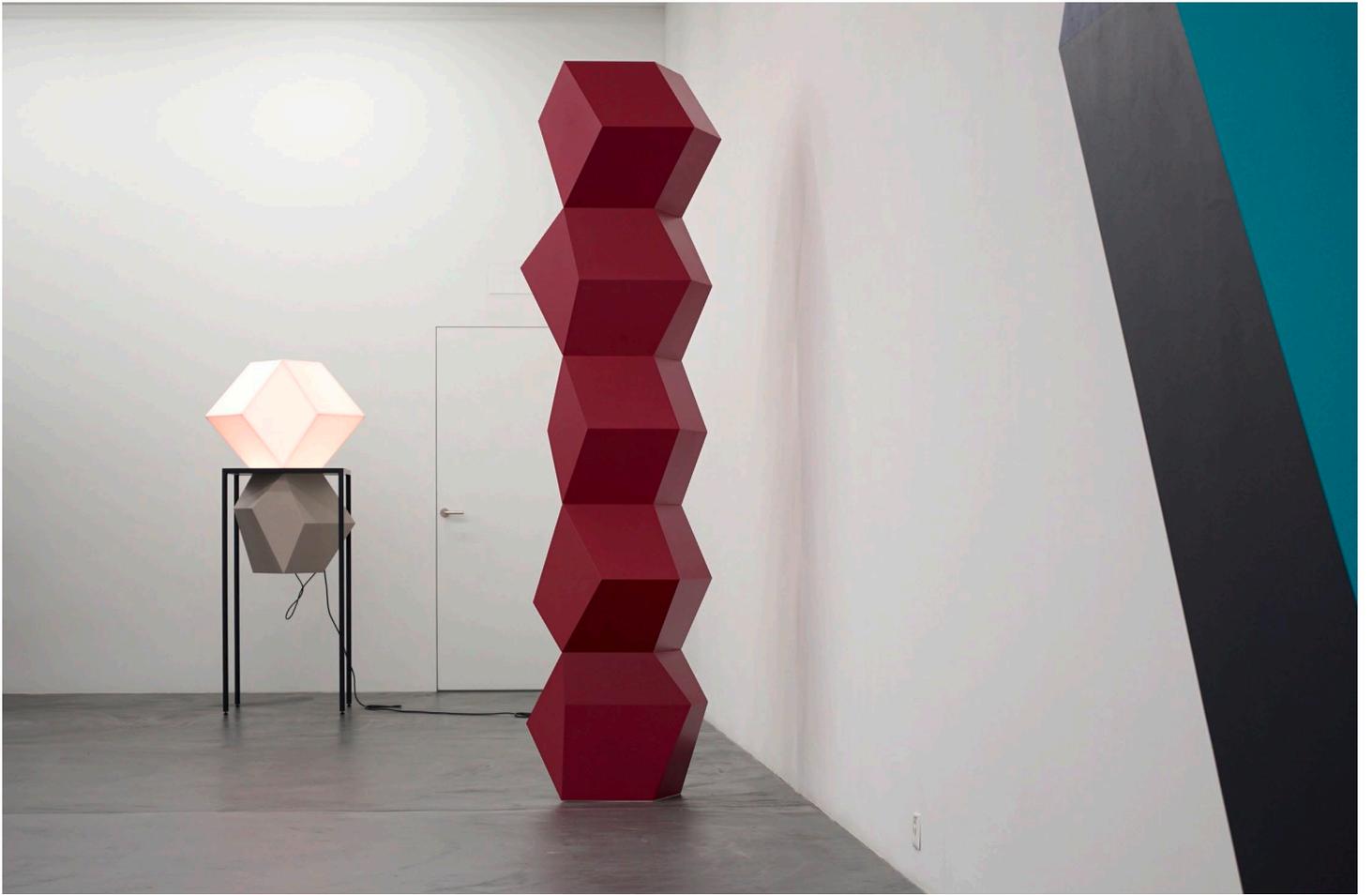
David Grubbs is known for his participation in Gastr del Sol and the Red Krayola, as well as for his cross-disciplinary collaborations with Susan Howe and Anthony McCall. He is the author of the forthcoming book *Records Ruin the Landscape: John Cage, The Sixties, and Sound Recording*.



Angela Bulloch: Space Fiction Object at Galerie Eva Presenhuber, Zürich
<http://vernissage.tv/2016/02/25/angela-bulloch-space-fiction-object-at-galerie-eva-presenhuber-zurich/> --

Angela Bulloch & David Grubbs: The Wired Salutation
<http://vernissage.tv/2016/02/29/angela-bulloch-david-grubbs-the-wired-salutation/> --













BEING A FOOL
MEANS YOU'RE
PURE

Henny Jolzer

Tittwer Turisems 9

LACK OF
FATALISM CAN BE
CHARISMATIC

Henny Jolzer
<https://twitter.com/HennyJolzer> --

MODERATION
HEALS
THE SPIRIT

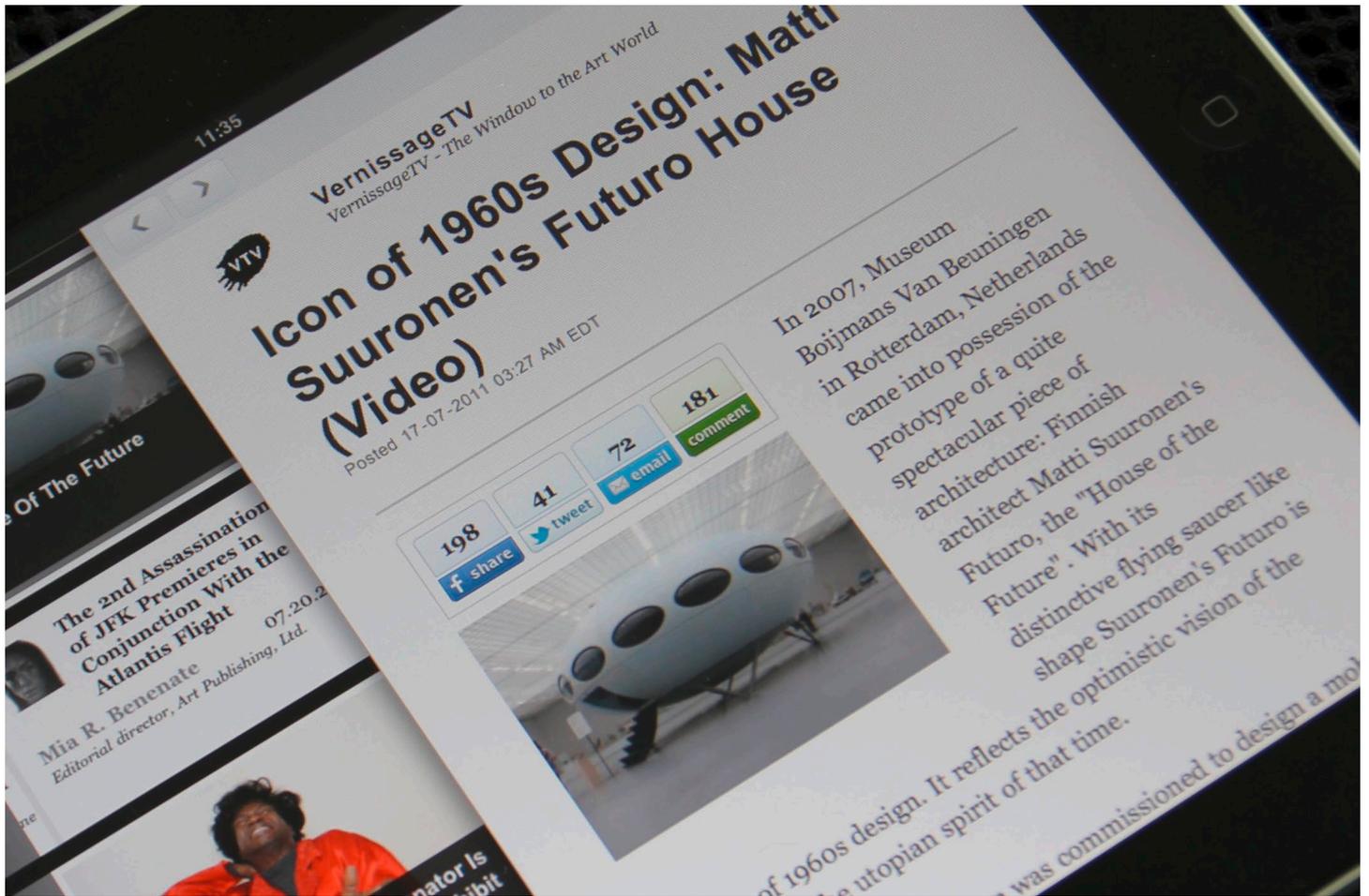
IT'S NOT GOOD
TO HOLD TOO MANY
RELATIVES

NOISE
CAN BE
FUTILE

IT'S TIMELESS
TO TRY
TO BE HEROIC

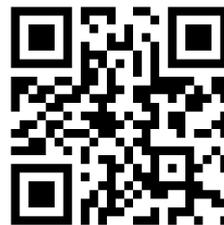
A GOOD MAN IS
NOT NECESSARILY
A RELAXED MAN

ICI
HENRI CHEVESSIER
IMPRIMAIT DES JOURNAUX
DE LA RÉSISTANCE
DÉPORTÉ À BUCHENWALD
MORT POUR QUE VIVE LA FRANCE



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