



15



VTV

Contributors
of this issue: Text
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Gregor Rieser

THE ART OF DESIGN

PIPILOTTI RIST

ROMAN SIENK

MARC NEWSON

PAUL MCCARTHY

NORMAN CURRY

SELECTION

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In September we celebrated 5 Years of VernissageTV. In December we published the 1'500th video. And you know what? It's still as exciting as on the day we started the project. To see fascinating exhibitions and meet great artists is fantastic. It's a privilege to be able to do what we do.

Since we started, the way people watch moving images has changed a lot. A major part of our viewers watch VernissageTV via iTunes, which is a very convenient way to download, watch, archive and collect our videos (by the way: it would be interesting to know whether anyone out there has every single video we published since we started...)

Today, an increasing number of viewers is watching our program mobile with devices such as iPhone, iPad and other smartphones and tablet computers. And a third way to watch VernissageTV that is becoming increasingly popular is via set top boxes and internet connected TV.

Compared to the early days of Internet TV, so many things have changed to the better. If I have a look at the early episodes, I can't believe that 320x240 was state of the art then...



Now as the days of 320x240 video size are over, we have started a program to re-edit some of our early videos. The videos we shot in SD will be re-published in SD, HD videos will be re-published in HD 720p. The first video will be available in January.

Thank you so much for your continued support. Have a great 2011!

Heinrich & The VernissageTV Team



A modern wooden sofa with white cushions is shown in a dimly lit room. The sofa has a dark wood frame and several white pillows. The lighting is warm and focused on the sofa, creating a cozy atmosphere. The background is dark, making the sofa the central focus.

the art of design

THE CONTEMPORARY DESIGN

BY CONTEMPORARY ARTISTS

QUARTIER MUSEUMSQUARTIER

VIENNA



Erwin Wurm: Möbel







Contemporary Design by Contemporary Artists at quartier21

The interface between art and design is by no means a new subject for debate. In the context of 'Modern Art' of the late nineteenth century, it was present in the writings of John Ruskin and William Morris, as well as in Art Nouveau, Jugendstil and the Werkbund, and was taken up again by the early avantgarde movements of the twentieth century. In their different manner, all these movements reacted to the technological and political implications of industrialization by fostering the relation between the autonomous sphere of art and the culture of industrial design, characterised by mass production. The result was a new form of practice, wherein traditional boundaries of associated domains were renegotiated, challenging the distinction between „functional design“ and „non-functional art.“

This distinction, according to Richard Artschwager, is based on how we decide to perceive an object: „If you sit on it, it's a chair; if you walk around it and look at it, it's a sculpture.“ This interpretation implies an instruction to participate and indicates that the dialogue between art and the world of design - through the exchange of processes, experiments and production strategies - has taken another turn, in the course of which designers and artists suddenly find themselves in the public realm of social, political, ecological and economical issues. In view of this extended field of action, craftsmanship and the individual person take on a crucial role once more, that enables protagonists to detach themselves from expectations, disciplines and concepts.

This approach intertwines the artists' contributions to the exhibition entitled The Art of Design. ak7 - Contemporary Design by Contemporary Artists. By way of subtle shifts, they present a different perspective on the 'state of things': when a table top slips and drawers slide open, objects come alive. While in the exhibition space it is the instructions, written in white chalk on the pre-cast concrete floor, which signal right away that, once these attributions have been wiped away, a blending of art and design, of symbol and object, will have taken place here.

ak7 - Contemporary Design by Contemporary Artists follows this convergence of art and design with a distinct reference to the historical development of both domains: Inspired by the ideas of the Arts & Crafts Movement in Britain and the 'Wiener Werkstätte' design objects conceived by international renowned artists are produced traditionally by hand by Tyrolean craftspeople in limited editions of 7 each. The aim of this project for the coming years, is to win other great artists for this idea and to establish ak7 as a label internationally.

A first collection will be presented in an exhibition entitled The Art of Design running from October 2 through November 21, 2010 at freiraum quartier21 INTERNATIONAL. The exhibition opens in cooperation with the quartier 21/MQ, the Federal Ministry for European and International Affairs and the Embassy of the Czech Republic in Austria and is part of the Vienna Design Week.

A book will be published with Folio Verlag in German, English, and Italian.

Artists: Pavel Büchler CZ/UK, Sissi Farassat, IR Shilpa Gupta, IN, Ulrike Lienbacher, A, Maeve Rendle, UK, Esther Stocker, I, Martin Walde, A, Lois Weinberger, A, Erwin Wurm, A

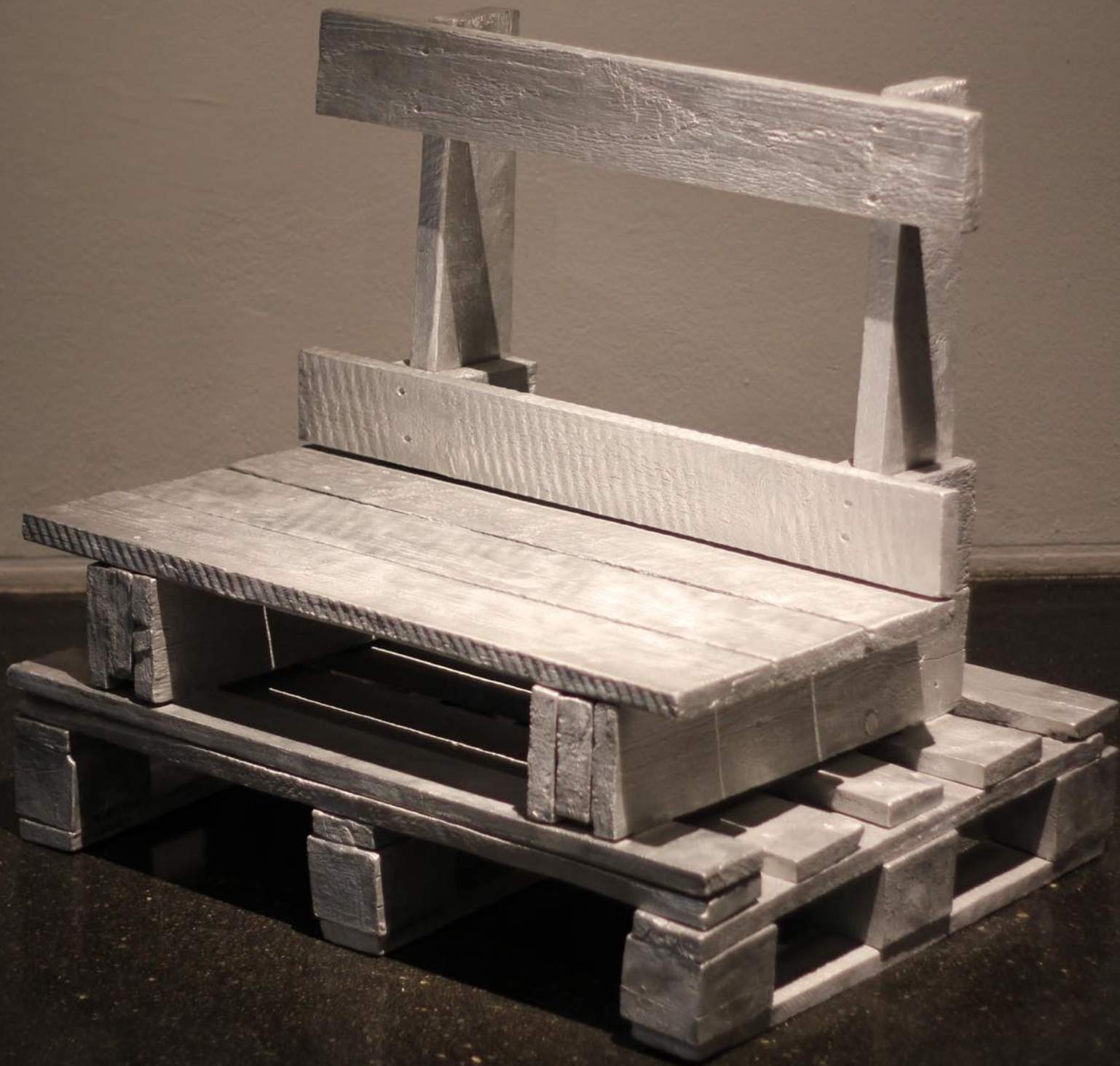
Patronage: Dr. Lis Darby, Programme Director, MA in Contemporary Design, Sotheby's Institute of Art, London

<http://ak7.achtungkunst.com/index.php/press-news-reader/items/presseexhibition.html>



Ulrike Lienbacher: Psyche

Loris Weinberger: Gartenbank





Sissi Farassat: Wald



Shilpa Gupta: Half Half

freiraum/quartier21 INTERNATIONAL







pipi- lotti rist

PIPILOTTI RIST


LUHINE NUBUSTINE ENLLERY

NEW YORK



Pipilotti Rist: Heroes of Birth / Luhring Augustine Gallery, New York:
<http://vernissage.tv/blog/2010/09/13/pipilotti-rist-heroes-of-birth-luhring-augustine-gallery-new-york/> --





Luhring Augustine is pleased to present *Heroes Of Birth*, an exhibition of new work by Pipilotti Rist. This is Rist's third solo exhibition at the gallery and will feature the debut of two video installations as well as a more intimately-scaled video sculpture.

In the entry gallery *All or Nothing* (2010) is a triptych of LCD screens mounted on the wall; it is surrounded by an altar with daily offerings such as fresh flowers and water for visitors to pause and quench their thirst. This sculpture features imagery that walks the line between the corporal and the spiritual - body parts ripple in rhythmic motion, mesmerizing in their perpetual search for synchronicity.

Layers Mama Layers (2010), in the gallery's main space, extends and amplifies Rist's iconic experiential style. The space is filled with cascading, diaphanous fabrics which descend from the ceiling and become translucent screens for multiple video projections. As viewers wind through this otherworldly space their bodies, along with the ghostly gray cloth become the undulating canvas for the projections. The room is filled with melodic sounds which, accompanied by the roving projections create a meditative rhythmic environment. Demonstrating an evolution in Rist's practice, *Layers Mama Layers* integrates computer graphic elements into her characteristic filmed footage.

The rear gallery is covered by two wallpaper patterns designed by the artist; suspended from the ceiling in the center of the room is *Massachusetts Chandelier* (2010), a luminous, tiered object. The translucent volumes of the underpants, which were collected from the artist and her friends and family, are filled with warm light from within and lit from the outside by two video projections.

Pipilotti Rist (b. 1962, Grabs, Switzerland) has exhibited extensively in major international institutions and has received numerous awards including, most recently, the prestigious Joan Miró Prize from the Fundació Caixa Girona in Spain. Current solo exhibitions are *Friendly Game – Electronic Feelings*, at Fundació Juan Miró, Barcelona and *Schliessen Sie mir das Kleid, Danke!* (Close My Dress, Thank You) at Museum Langmatt, Baden, Switzerland. Recent exhibitions include *Elixir – The video organism of Pipilotti Rist*, which travelled last year from Museum Boijmans van Beuningen, Rotterdam, Netherlands to KIASMA Museum for Contemporary Art, Helsinki, Finland and *Pour Your Body Out (7534 Cubic Meters)* at The Museum of Modern Art, New York. Her work can be seen in numerous publications and in the collections of museums and institutions worldwide, including The Museum of Modern Art, New York, the Solomon R. Guggenheim Museum, the Museum of Contemporary Art, Chicago, the Kunsthaus Zurich, Switzerland, the Stedelijk Museum voor Actuele Kunst, Gent, Belgium; and the Montreal Museum of Fine Art. Rist currently lives and works in Zürich, Switzerland.







EXIT



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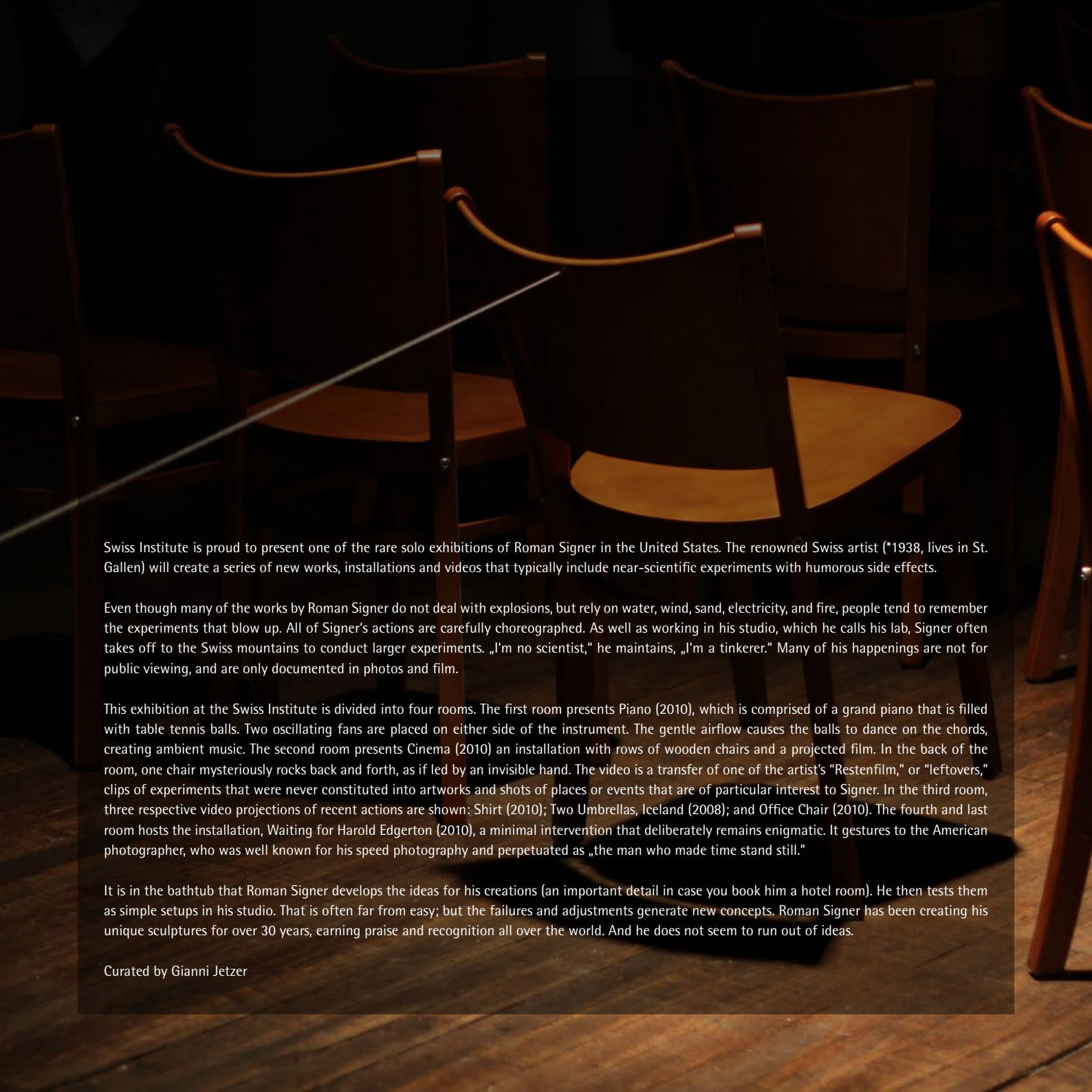
FOUR ROOMS

ONE ARTIST

SWISS INSTITUTE NEW YORK

Roman Signer: Four Rooms, One Artist at Swiss Institute, New York:
<http://vernissage.tv/blog/2010/09/24/roman-signer-four-rooms-one-artist-at-swiss-institute-new-york/> --



A photograph of a row of wooden chairs in a dimly lit room. A thin white line points from the left towards the back of one of the chairs. The chairs are made of light-colored wood and have a simple, modern design. The lighting is warm and focused on the chairs, creating a sense of depth and atmosphere.

Swiss Institute is proud to present one of the rare solo exhibitions of Roman Signer in the United States. The renowned Swiss artist (*1938, lives in St. Gallen) will create a series of new works, installations and videos that typically include near-scientific experiments with humorous side effects.

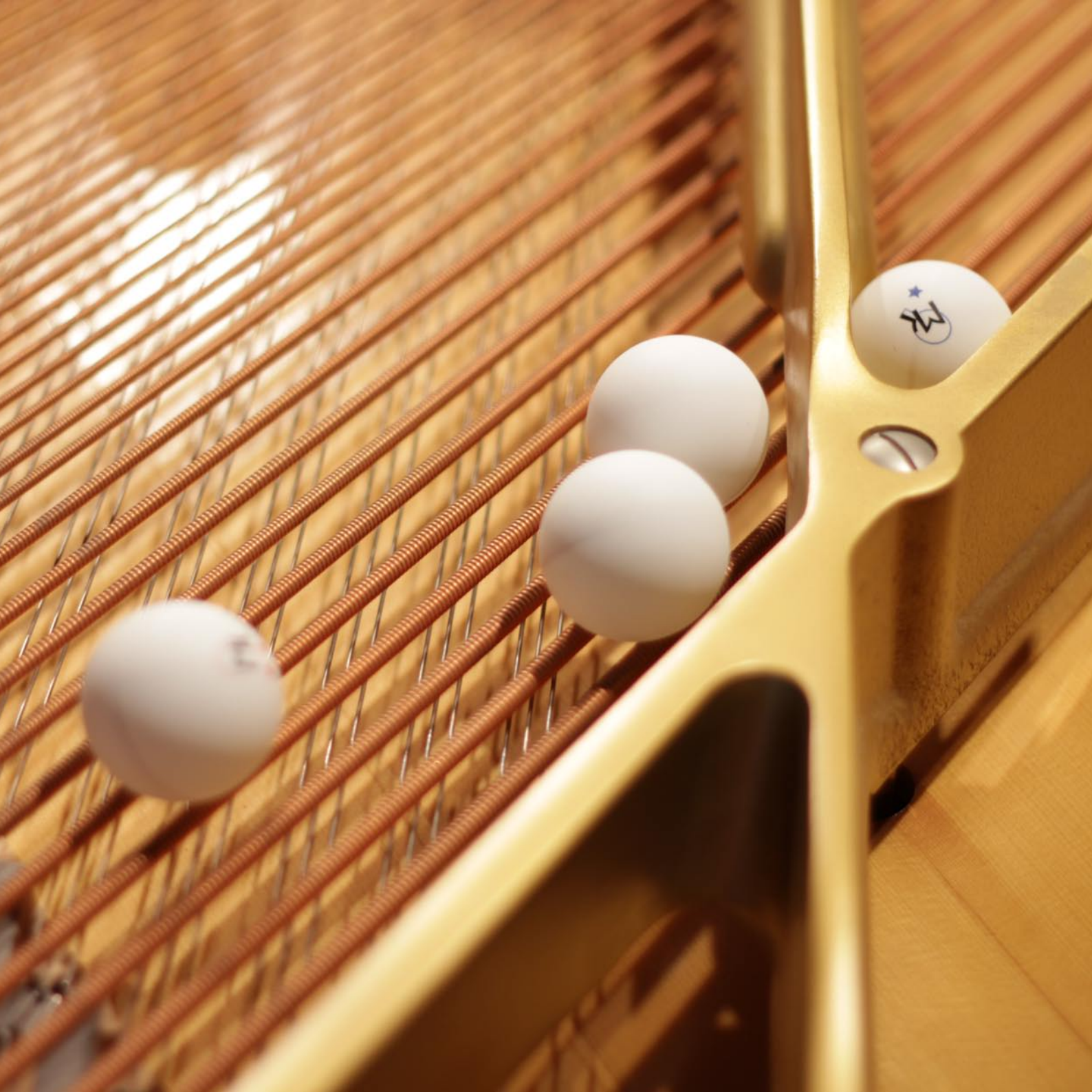
Even though many of the works by Roman Signer do not deal with explosions, but rely on water, wind, sand, electricity, and fire, people tend to remember the experiments that blow up. All of Signer's actions are carefully choreographed. As well as working in his studio, which he calls his lab, Signer often takes off to the Swiss mountains to conduct larger experiments. „I'm no scientist," he maintains, „I'm a tinkerer." Many of his happenings are not for public viewing, and are only documented in photos and film.

This exhibition at the Swiss Institute is divided into four rooms. The first room presents Piano (2010), which is comprised of a grand piano that is filled with table tennis balls. Two oscillating fans are placed on either side of the instrument. The gentle airflow causes the balls to dance on the chords, creating ambient music. The second room presents Cinema (2010) an installation with rows of wooden chairs and a projected film. In the back of the room, one chair mysteriously rocks back and forth, as if led by an invisible hand. The video is a transfer of one of the artist's "Restenfilm," or "leftovers," clips of experiments that were never constituted into artworks and shots of places or events that are of particular interest to Signer. In the third room, three respective video projections of recent actions are shown: Shirt (2010); Two Umbrellas, Iceland (2008); and Office Chair (2010). The fourth and last room hosts the installation, Waiting for Harold Edgerton (2010), a minimal intervention that deliberately remains enigmatic. It gestures to the American photographer, who was well known for his speed photography and perpetuated as „the man who made time stand still."

It is in the bathtub that Roman Signer develops the ideas for his creations (an important detail in case you book him a hotel room). He then tests them as simple setups in his studio. That is often far from easy; but the failures and adjustments generate new concepts. Roman Signer has been creating his unique sculptures for over 30 years, earning praise and recognition all over the world. And he does not seem to run out of ideas.

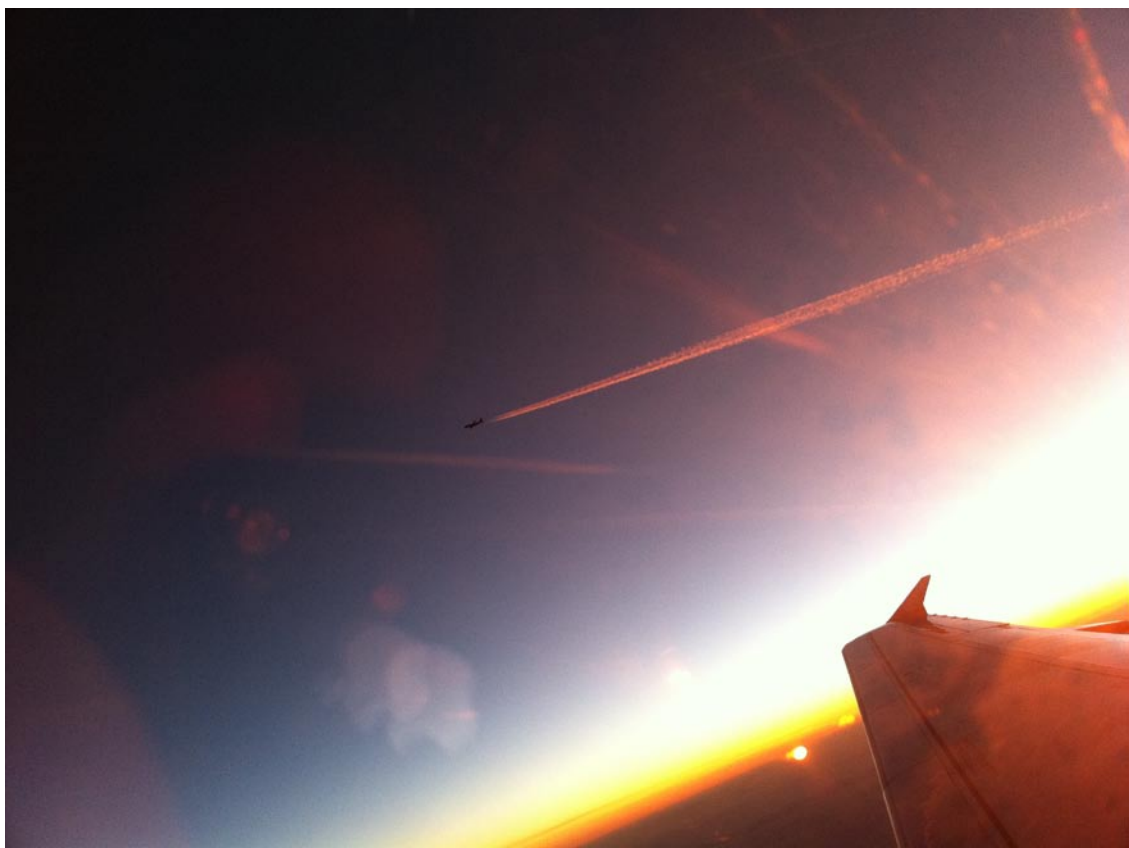
Curated by Gianni Jetzer











marc

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TRANSPORT

SONOSIINN GALLERY NEW YORK



Marc Newson: Transport / Gagosian Gallery New York:
<http://vernissage.tv/blog/2010/09/27/marc-newson-transport-gagosian-gallery-new-york/> --



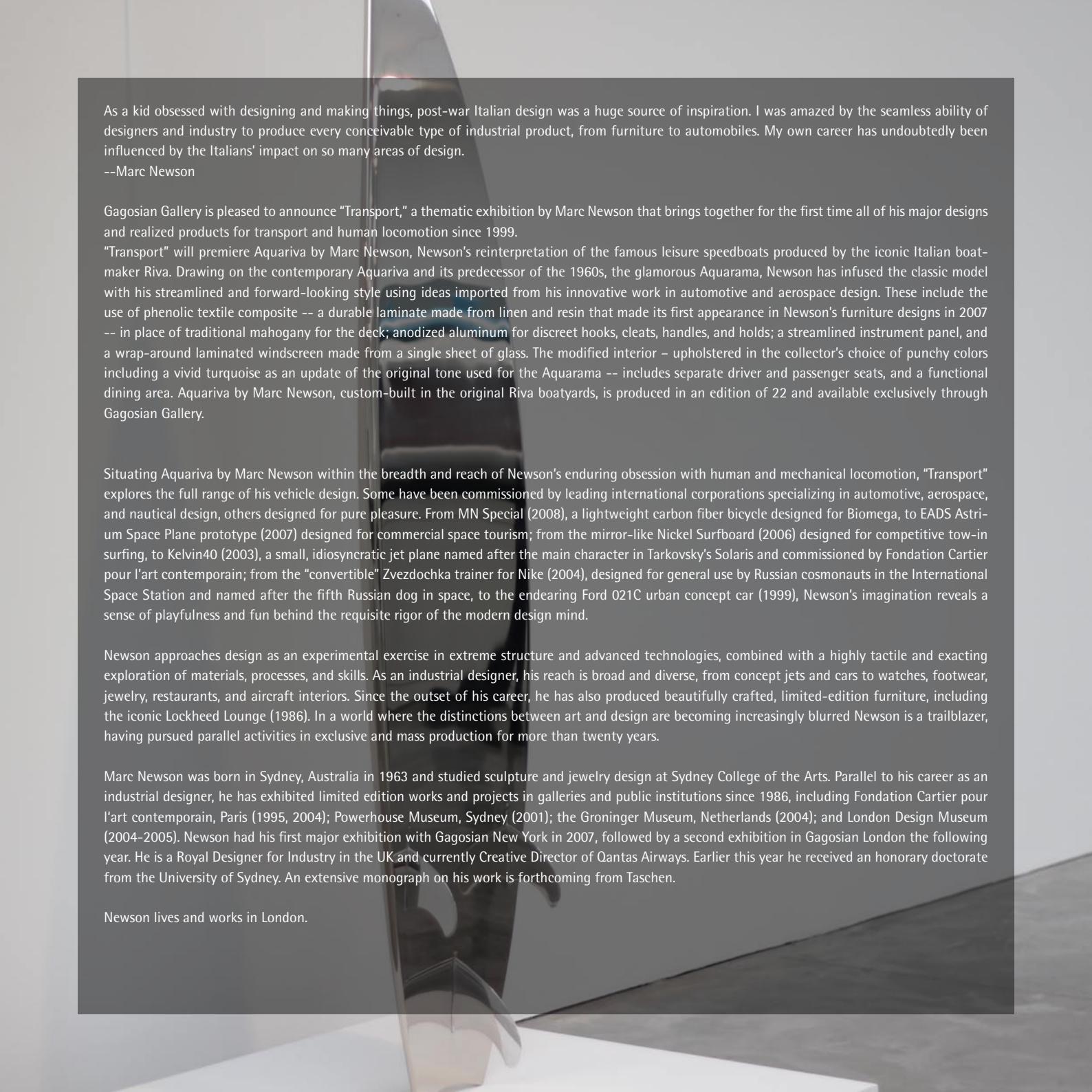




Aquariva by Marc Newson: Sea Trials:
<http://vernissage.tv/blog/2010/12/23/aquariva-by-marc-newson-sea-trials/> --







As a kid obsessed with designing and making things, post-war Italian design was a huge source of inspiration. I was amazed by the seamless ability of designers and industry to produce every conceivable type of industrial product, from furniture to automobiles. My own career has undoubtedly been influenced by the Italians' impact on so many areas of design.

--Marc Newson

Gagosian Gallery is pleased to announce "Transport," a thematic exhibition by Marc Newson that brings together for the first time all of his major designs and realized products for transport and human locomotion since 1999.

"Transport" will premiere Aquariva by Marc Newson, Newson's reinterpretation of the famous leisure speedboats produced by the iconic Italian boat-maker Riva. Drawing on the contemporary Aquariva and its predecessor of the 1960s, the glamorous Aquarama, Newson has infused the classic model with his streamlined and forward-looking style using ideas imported from his innovative work in automotive and aerospace design. These include the use of phenolic textile composite -- a durable laminate made from linen and resin that made its first appearance in Newson's furniture designs in 2007 -- in place of traditional mahogany for the deck; anodized aluminum for discreet hooks, cleats, handles, and holds; a streamlined instrument panel, and a wrap-around laminated windscreen made from a single sheet of glass. The modified interior -- upholstered in the collector's choice of punchy colors including a vivid turquoise as an update of the original tone used for the Aquarama -- includes separate driver and passenger seats, and a functional dining area. Aquariva by Marc Newson, custom-built in the original Riva boatyards, is produced in an edition of 22 and available exclusively through Gagosian Gallery.

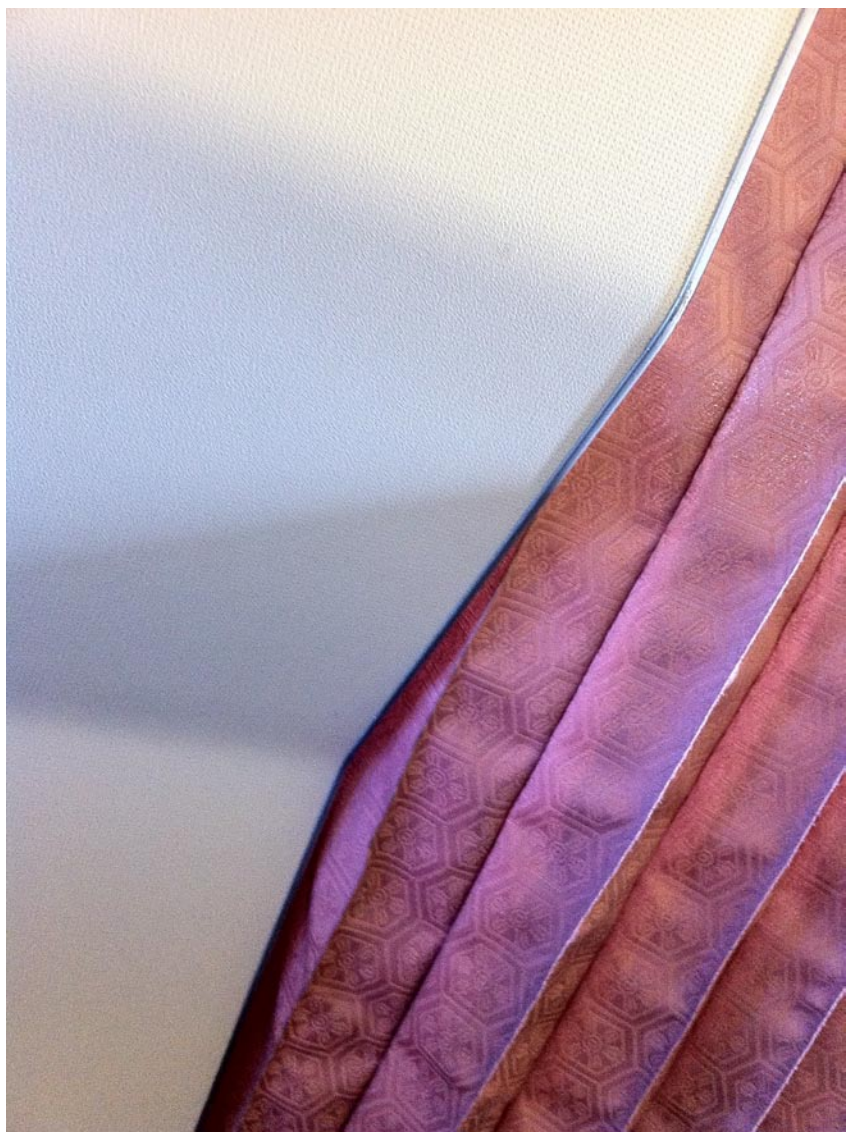
Situating Aquariva by Marc Newson within the breadth and reach of Newson's enduring obsession with human and mechanical locomotion, "Transport" explores the full range of his vehicle design. Some have been commissioned by leading international corporations specializing in automotive, aerospace, and nautical design, others designed for pure pleasure. From MN Special (2008), a lightweight carbon fiber bicycle designed for Biomega, to EADS Astrium Space Plane prototype (2007) designed for commercial space tourism; from the mirror-like Nickel Surfboard (2006) designed for competitive tow-in surfing, to Kelvin40 (2003), a small, idiosyncratic jet plane named after the main character in Tarkovsky's Solaris and commissioned by Fondation Cartier pour l'art contemporain; from the "convertible" Zvezdochka trainer for Nike (2004), designed for general use by Russian cosmonauts in the International Space Station and named after the fifth Russian dog in space, to the endearing Ford 021C urban concept car (1999), Newson's imagination reveals a sense of playfulness and fun behind the requisite rigor of the modern design mind.

Newson approaches design as an experimental exercise in extreme structure and advanced technologies, combined with a highly tactile and exacting exploration of materials, processes, and skills. As an industrial designer, his reach is broad and diverse, from concept jets and cars to watches, footwear, jewelry, restaurants, and aircraft interiors. Since the outset of his career, he has also produced beautifully crafted, limited-edition furniture, including the iconic Lockheed Lounge (1986). In a world where the distinctions between art and design are becoming increasingly blurred Newson is a trailblazer, having pursued parallel activities in exclusive and mass production for more than twenty years.

Marc Newson was born in Sydney, Australia in 1963 and studied sculpture and jewelry design at Sydney College of the Arts. Parallel to his career as an industrial designer, he has exhibited limited edition works and projects in galleries and public institutions since 1986, including Fondation Cartier pour l'art contemporain, Paris (1995, 2004); Powerhouse Museum, Sydney (2001); the Groninger Museum, Netherlands (2004); and London Design Museum (2004-2005). Newson had his first major exhibition with Gagosian New York in 2007, followed by a second exhibition in Gagosian London the following year. He is a Royal Designer for Industry in the UK and currently Creative Director of Qantas Airways. Earlier this year he received an honorary doctorate from the University of Sydney. An extensive monograph on his work is forthcoming from Taschen.

Newson lives and works in London.



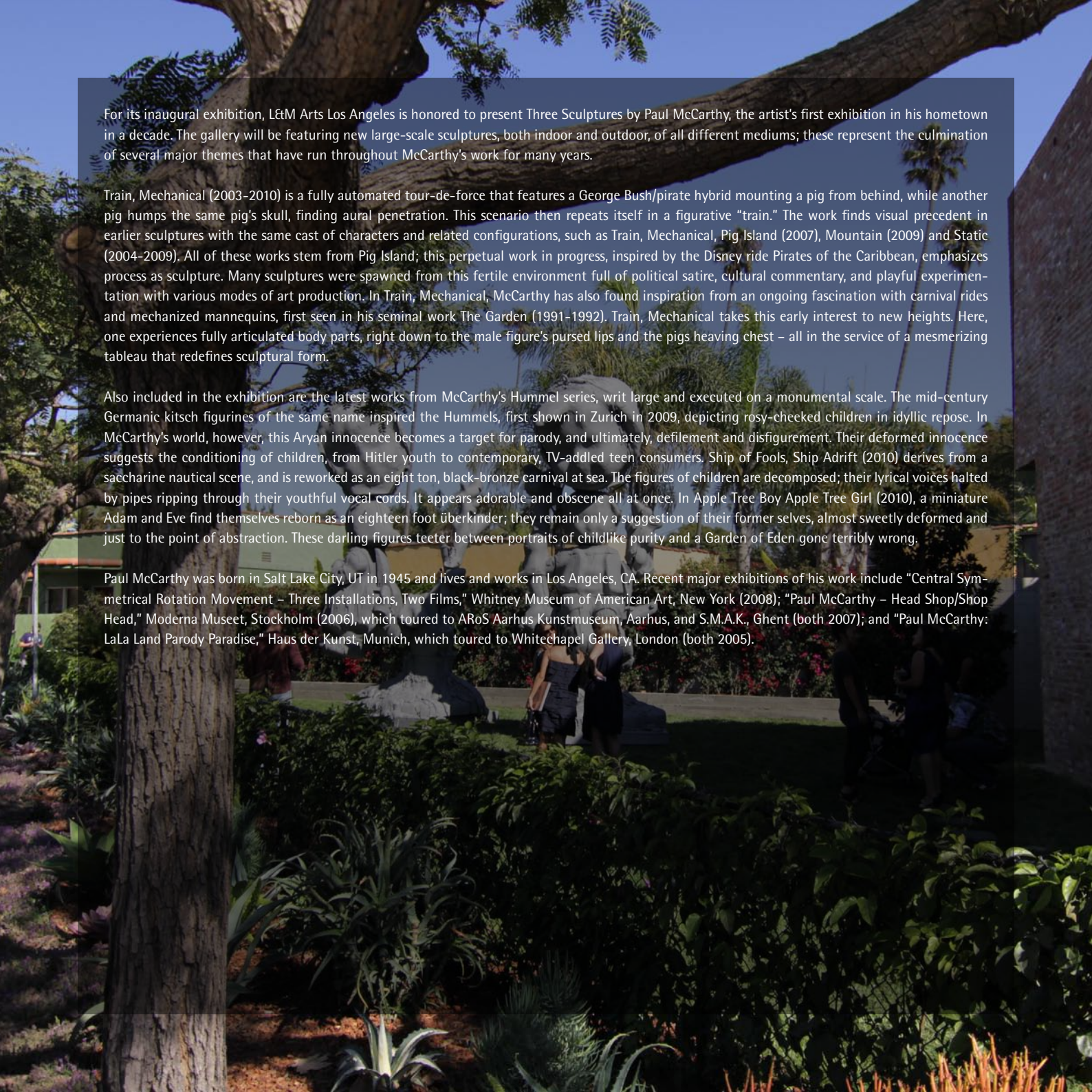




Paul Mc- Carthy

THREE SCULPTURES

LM ARTS LOS ANGELES



For its inaugural exhibition, L&M Arts Los Angeles is honored to present *Three Sculptures* by Paul McCarthy, the artist's first exhibition in his hometown in a decade. The gallery will be featuring new large-scale sculptures, both indoor and outdoor, of all different mediums; these represent the culmination of several major themes that have run throughout McCarthy's work for many years.

Train, Mechanical (2003-2010) is a fully automated tour-de-force that features a George Bush/pirate hybrid mounting a pig from behind, while another pig humps the same pig's skull, finding aural penetration. This scenario then repeats itself in a figurative "train." The work finds visual precedent in earlier sculptures with the same cast of characters and related configurations, such as *Train, Mechanical*, *Pig Island* (2007), *Mountain* (2009) and *Static* (2004-2009). All of these works stem from *Pig Island*; this perpetual work in progress, inspired by the Disney ride *Pirates of the Caribbean*, emphasizes process as sculpture. Many sculptures were spawned from this fertile environment full of political satire, cultural commentary, and playful experimentation with various modes of art production. In *Train, Mechanical*, McCarthy has also found inspiration from an ongoing fascination with carnival rides and mechanized mannequins, first seen in his seminal work *The Garden* (1991-1992). *Train, Mechanical* takes this early interest to new heights. Here, one experiences fully articulated body parts, right down to the male figure's pursed lips and the pigs heaving chest – all in the service of a mesmerizing tableau that redefines sculptural form.

Also included in the exhibition are the latest works from McCarthy's *Hummel* series, writ large and executed on a monumental scale. The mid-century Germanic kitsch figurines of the same name inspired the *Hummels*, first shown in Zurich in 2009, depicting rosy-cheeked children in idyllic repose. In McCarthy's world, however, this Aryan innocence becomes a target for parody, and ultimately, defilement and disfigurement. Their deformed innocence suggests the conditioning of children, from Hitler youth to contemporary, TV-addled teen consumers. *Ship of Fools, Ship Adrift* (2010) derives from a saccharine nautical scene, and is reworked as an eight ton, black-bronze carnival at sea. The figures of children are decomposed; their lyrical voices halted by pipes ripping through their youthful vocal cords. It appears adorable and obscene all at once. In *Apple Tree Boy Apple Tree Girl* (2010), a miniature Adam and Eve find themselves reborn as an eighteen foot überkinder; they remain only a suggestion of their former selves, almost sweetly deformed and just to the point of abstraction. These darling figures teeter between portraits of childlike purity and a Garden of Eden gone terribly wrong.

Paul McCarthy was born in Salt Lake City, UT in 1945 and lives and works in Los Angeles, CA. Recent major exhibitions of his work include "Central Symmetrical Rotation Movement – Three Installations, Two Films," Whitney Museum of American Art, New York (2008); "Paul McCarthy – Head Shop/Shop Head," Moderna Museet, Stockholm (2006), which toured to ARoS Aarhus Kunstmuseum, Aarhus, and S.M.A.K., Ghent (both 2007); and "Paul McCarthy: LaLa Land Parody Paradise," Haus der Kunst, Munich, which toured to Whitechapel Gallery, London (both 2005).



Paul McCarthy: Three Sculptures / Inaugural Exhibition at L&M Arts Gallery, Los Angeles:
<http://vernissage.tv/blog/2010/10/05/paul-mccarthy-three-sculptures-inaugural-exhibition-at-lm-arts-gallery-los-angeles/> --









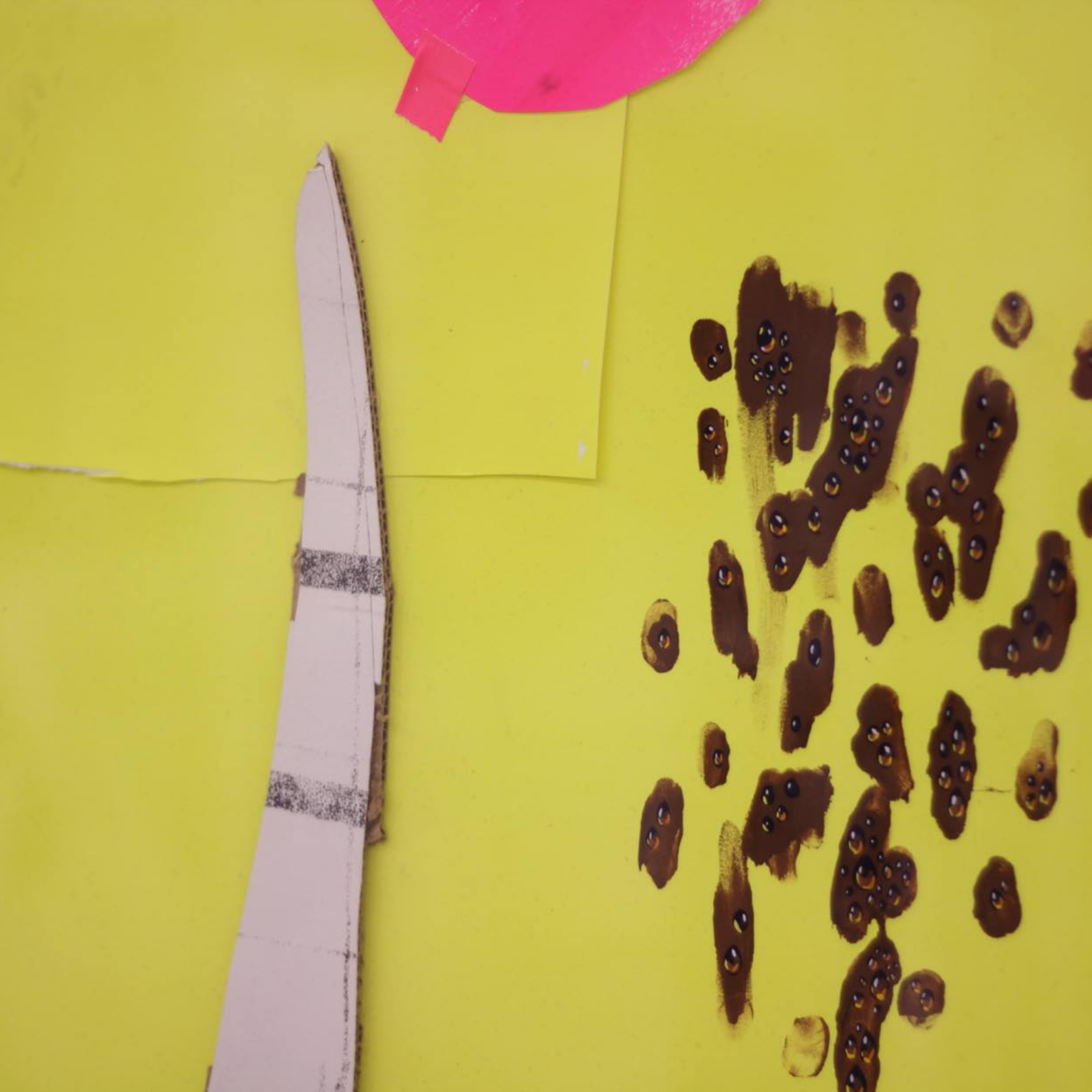




from curry

MICHAEL WERNER

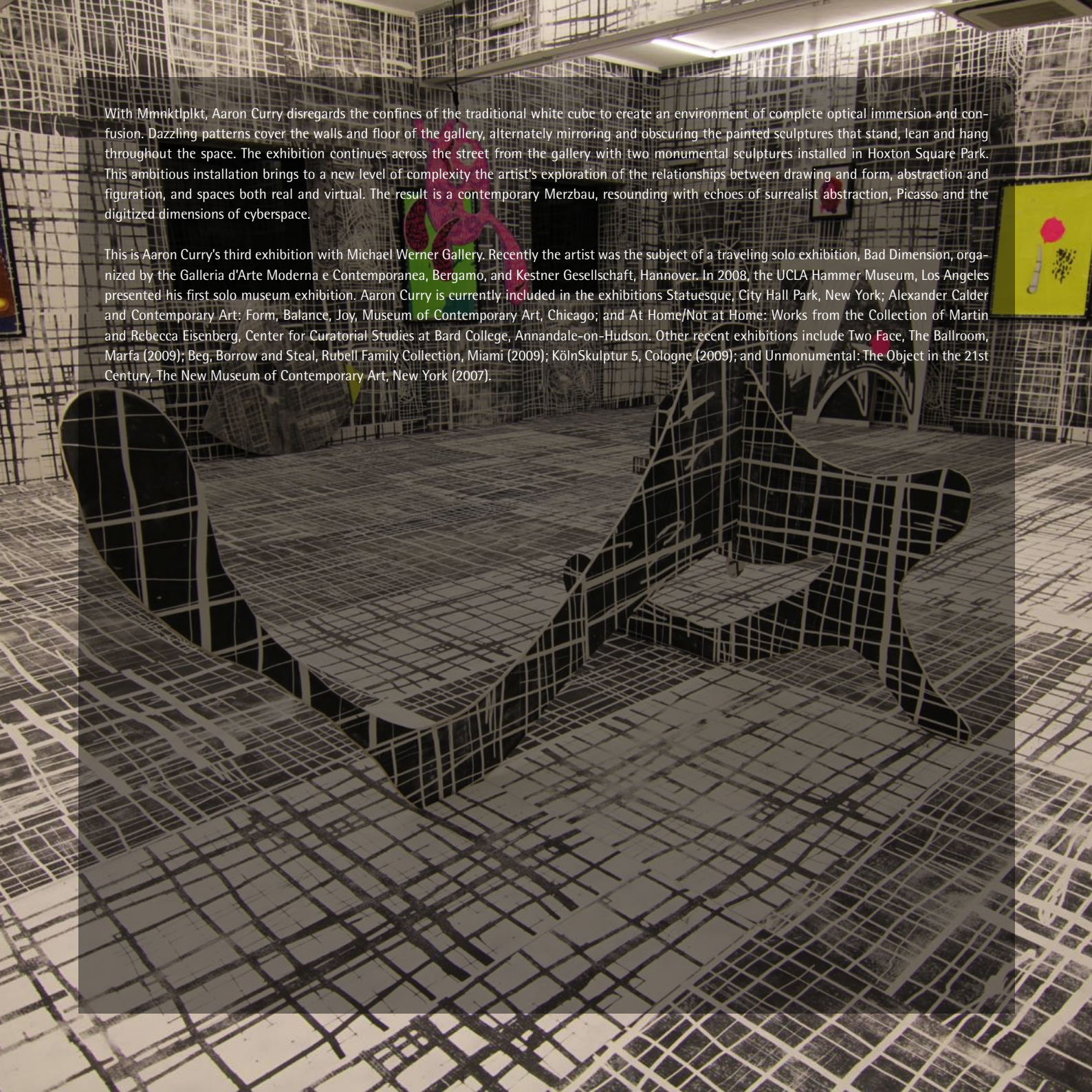
@@ HOKTON SQUARE LONDON






With Mmktlplkt, Aaron Curry disregards the confines of the traditional white cube to create an environment of complete optical immersion and confusion. Dazzling patterns cover the walls and floor of the gallery, alternately mirroring and obscuring the painted sculptures that stand, lean and hang throughout the space. The exhibition continues across the street from the gallery with two monumental sculptures installed in Hoxton Square Park. This ambitious installation brings to a new level of complexity the artist's exploration of the relationships between drawing and form, abstraction and figuration, and spaces both real and virtual. The result is a contemporary Merzbau, resounding with echoes of surrealist abstraction, Picasso and the digitized dimensions of cyberspace.

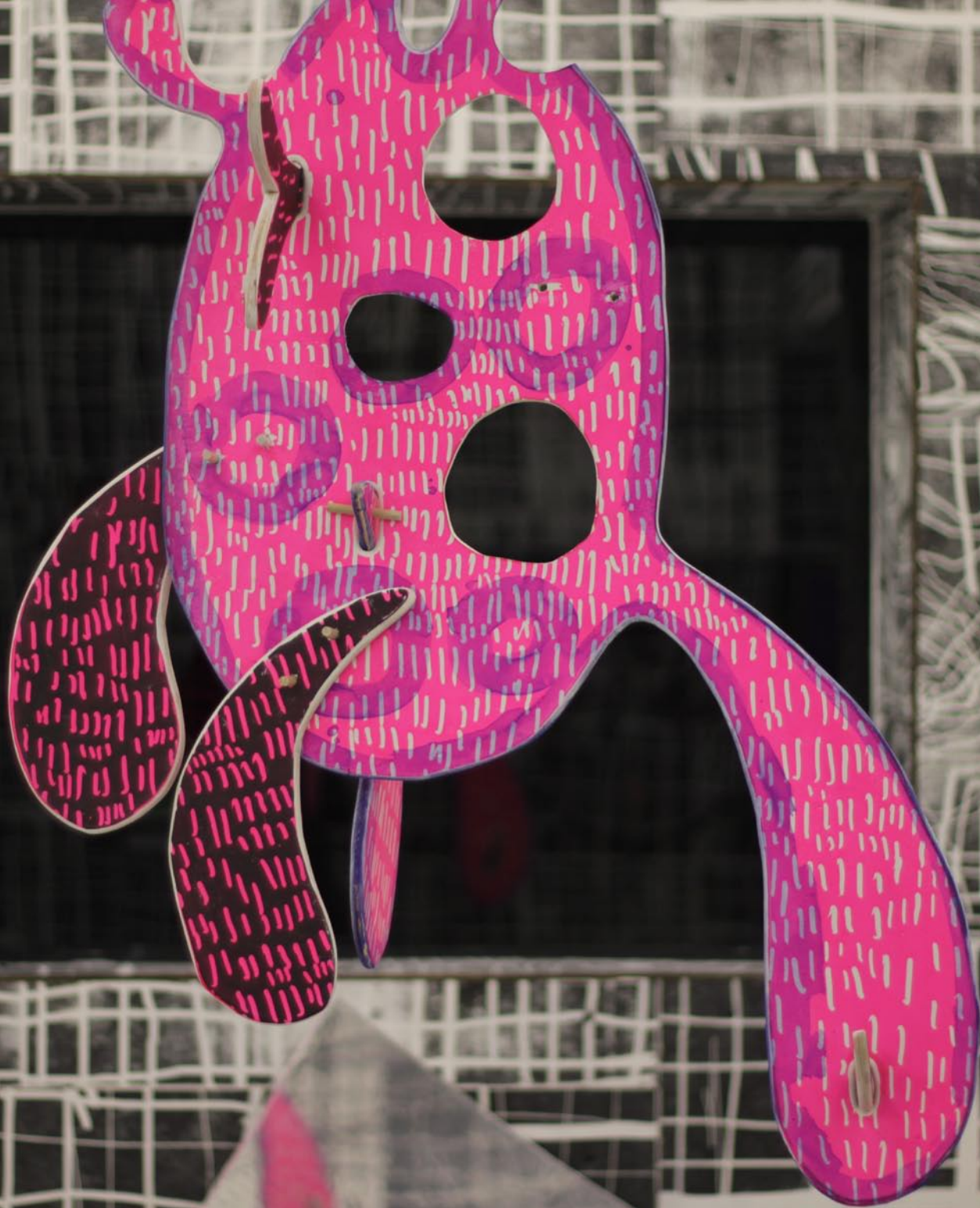
This is Aaron Curry's third exhibition with Michael Werner Gallery. Recently the artist was the subject of a traveling solo exhibition, Bad Dimension, organized by the Galleria d'Arte Moderna e Contemporanea, Bergamo, and Kestner Gesellschaft, Hannover. In 2008, the UCLA Hammer Museum, Los Angeles presented his first solo museum exhibition. Aaron Curry is currently included in the exhibitions Statuesque, City Hall Park, New York; Alexander Calder and Contemporary Art: Form, Balance, Joy, Museum of Contemporary Art, Chicago; and At Home/Not at Home: Works from the Collection of Martin and Rebecca Eisenberg, Center for Curatorial Studies at Bard College, Annandale-on-Hudson. Other recent exhibitions include Two Face, The Ballroom, Marfa (2009); Beg, Borrow and Steal, Rubell Family Collection, Miami (2009); KölnSkulptur 5, Cologne (2009); and Unmonumental: The Object in the 21st Century, The New Museum of Contemporary Art, New York (2007).







Aaron Curry: mmnktlplkt / Michael Werner Gallery at 20 Hoxton Square, London:
<http://vernissage.tv/blog/2010/10/25/aaron-curry-mmnktlplkt-michael-werner-gallery-at-20-hoxton-square-london/> --





Frank O. Gehry Since 1997 at Vitra Design Museum:
<http://vernissage.tv/blog/2010/11/15/frank-o-gehry-since-1997-at-vitra-design-museum/> --

selection

FEATURED VIDEOS
ON VERNISSAGE.TV



Yves Netzhammer. The Refuge for Drawbacks / Kunstmuseum Bern:
<http://vernissage.tv/blog/2010/11/08/yves-netzhammer-the-refuge-for-drawbacks-kunstmuseum-bern/> --



Isa Genzken Survey Exhibition at Museion, Bolzano / Italy:
<http://vernissage.tv/blog/2010/11/12/isa-genzken-survey-exhibition-at-museion-bolzano-italy/> --




Interview with Yto Barrada, Deutsche Bank's Artist of the Year 2011:
<http://vernissage.tv/blog/2010/10/18/interview-with-yto-barrada-deutsche-bank-artist-of-the-year-2010/>
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Wolfgang Ganter and Kaj Aune: Trash (2010) / Frieze Sculpture Park 2010:
<http://vernissage.tv/blog/2010/10/29/wolfgang-ganter-and-kaj-aune-trash-2010-frieze-sculpture-park-2010/> --





Anish Kapoor: Turning the World Upside Down / Kensington Gardens, London:
<http://vernissage.tv/blog/2010/11/02/anish-kapoor-turning-the-world-upside-down-kensington-gardens-london/> --



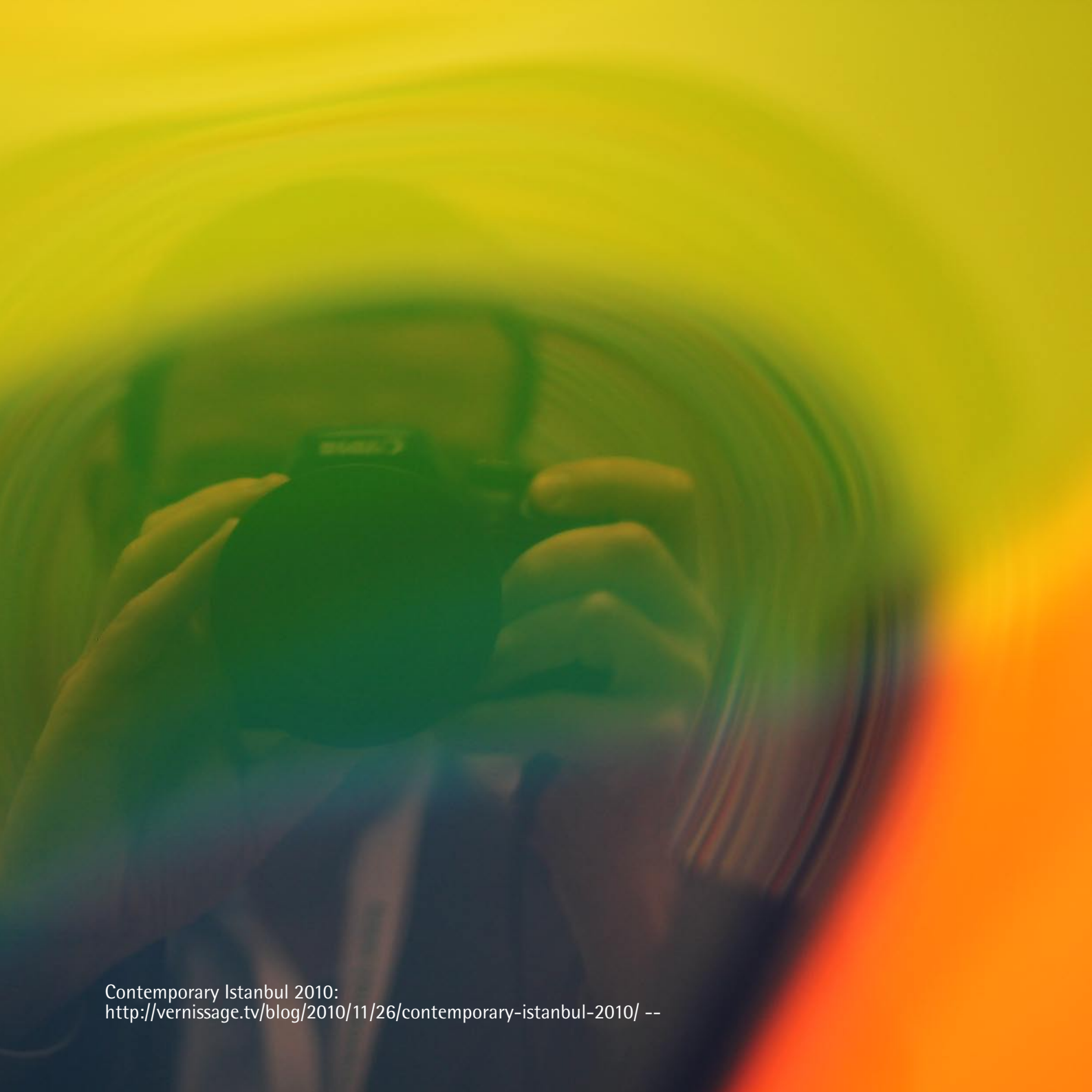
Misericordia. Group Show at Prism, Los Angeles:
<http://vernissage.tv/blog/2010/10/21/misericordia-group-show-at-prism-los-angeles/> --



Glenn Kaino: Safe / Vanish at LAXART Los Angeles:
<http://vernissage.tv/blog/2010/10/01/glenn-kaino-safe-vanish-at-laxart-los-angeles/> --



50 Years at Pace / Anniversary Exhibitions at The Pace Gallery, New York:
<http://vernissage.tv/blog/2010/09/22/50-years-at-pace-anniversary-exhibitions-at-the-pace-gallery-new-york/> --



Contemporary Istanbul 2010:
<http://vernissage.tv/blog/2010/11/26/contemporary-istanbul-2010/> --



Uygur Yilmaz: Here But Where at NON Gallery Istanbul:
<http://vernissage.tv/blog/2010/12/13/uygur-yilmaz-here-but-where-at-non-gallery-istanbul/> --





elmgreen dragset

CELEBRITY

ZKM ZENTRUM FÜR KUNST

UND MEDIENTECHNOLOGIE

KÖLN GERMANY



Michael Elmgreen and Ingar Dragset: Celebrity – The One & The Many. ZKM Museum of Contemporary Art:
<http://vernissage.tv/blog/2010/11/09/michael-elmgreen-and-ingar-dragset-celebrity-the-one-the-many-zkm-museum-of-contemporary-art/> --





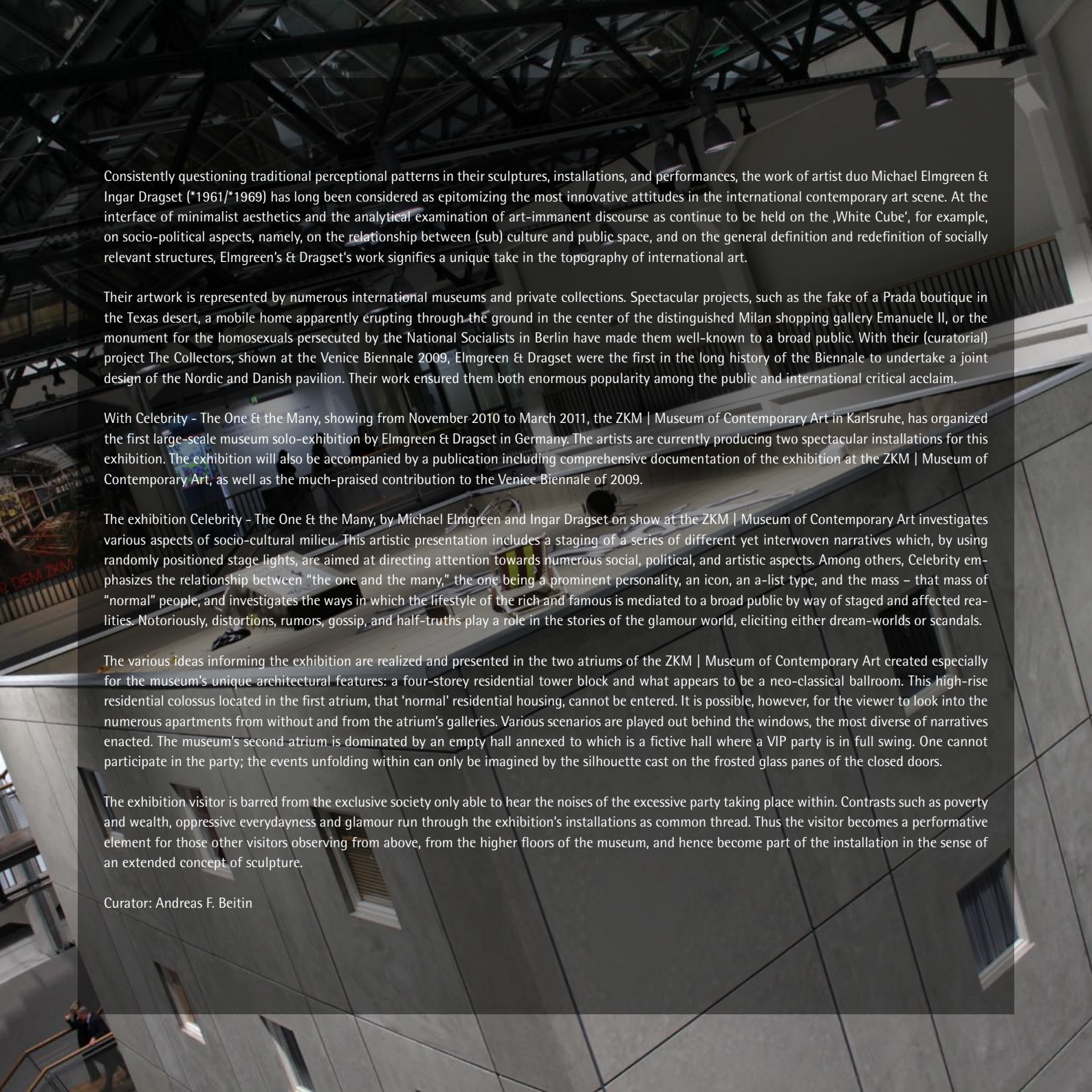


HOME IS THE PLACE
YOU LEFT









Consistently questioning traditional perceptual patterns in their sculptures, installations, and performances, the work of artist duo Michael Elmgreen & Ingar Dragset (*1961/*1969) has long been considered as epitomizing the most innovative attitudes in the international contemporary art scene. At the interface of minimalist aesthetics and the analytical examination of art-immanent discourse as continue to be held on the ‚White Cube‘, for example, on socio-political aspects, namely, on the relationship between (sub) culture and public space, and on the general definition and redefinition of socially relevant structures, Elmgreen's & Dragset's work signifies a unique take in the topography of international art.

Their artwork is represented by numerous international museums and private collections. Spectacular projects, such as the fake of a Prada boutique in the Texas desert, a mobile home apparently erupting through the ground in the center of the distinguished Milan shopping gallery Emanuele II, or the monument for the homosexuals persecuted by the National Socialists in Berlin have made them well-known to a broad public. With their (curatorial) project *The Collectors*, shown at the Venice Biennale 2009, Elmgreen & Dragset were the first in the long history of the Biennale to undertake a joint design of the Nordic and Danish pavilion. Their work ensured them both enormous popularity among the public and international critical acclaim.

With *Celebrity - The One & the Many*, showing from November 2010 to March 2011, the ZKM | Museum of Contemporary Art in Karlsruhe, has organized the first large-scale museum solo-exhibition by Elmgreen & Dragset in Germany. The artists are currently producing two spectacular installations for this exhibition. The exhibition will also be accompanied by a publication including comprehensive documentation of the exhibition at the ZKM | Museum of Contemporary Art, as well as the much-praised contribution to the Venice Biennale of 2009.

The exhibition *Celebrity - The One & the Many*, by Michael Elmgreen and Ingar Dragset on show at the ZKM | Museum of Contemporary Art investigates various aspects of socio-cultural milieu. This artistic presentation includes a staging of a series of different yet interwoven narratives which, by using randomly positioned stage lights, are aimed at directing attention towards numerous social, political, and artistic aspects. Among others, *Celebrity* emphasizes the relationship between "the one and the many," the one being a prominent personality, an icon, an a-list type, and the mass – that mass of "normal" people, and investigates the ways in which the lifestyle of the rich and famous is mediated to a broad public by way of staged and affected realities. Notoriously, distortions, rumors, gossip, and half-truths play a role in the stories of the glamour world, eliciting either dream-worlds or scandals.

The various ideas informing the exhibition are realized and presented in the two atriums of the ZKM | Museum of Contemporary Art created especially for the museum's unique architectural features: a four-storey residential tower block and what appears to be a neo-classical ballroom. This high-rise residential colossus located in the first atrium, that 'normal' residential housing, cannot be entered. It is possible, however, for the viewer to look into the numerous apartments from without and from the atrium's galleries. Various scenarios are played out behind the windows, the most diverse of narratives enacted. The museum's second atrium is dominated by an empty hall annexed to which is a fictive hall where a VIP party is in full swing. One cannot participate in the party; the events unfolding within can only be imagined by the silhouette cast on the frosted glass panes of the closed doors.

The exhibition visitor is barred from the exclusive society only able to hear the noises of the excessive party taking place within. Contrasts such as poverty and wealth, oppressive everydayness and glamour run through the exhibition's installations as common thread. Thus the visitor becomes a performative element for those other visitors observing from above, from the higher floors of the museum, and hence become part of the installation in the sense of an extended concept of sculpture.

Curator: Andreas F. Beitin







moniker

ART FINE LONDON





WONDER

Delight

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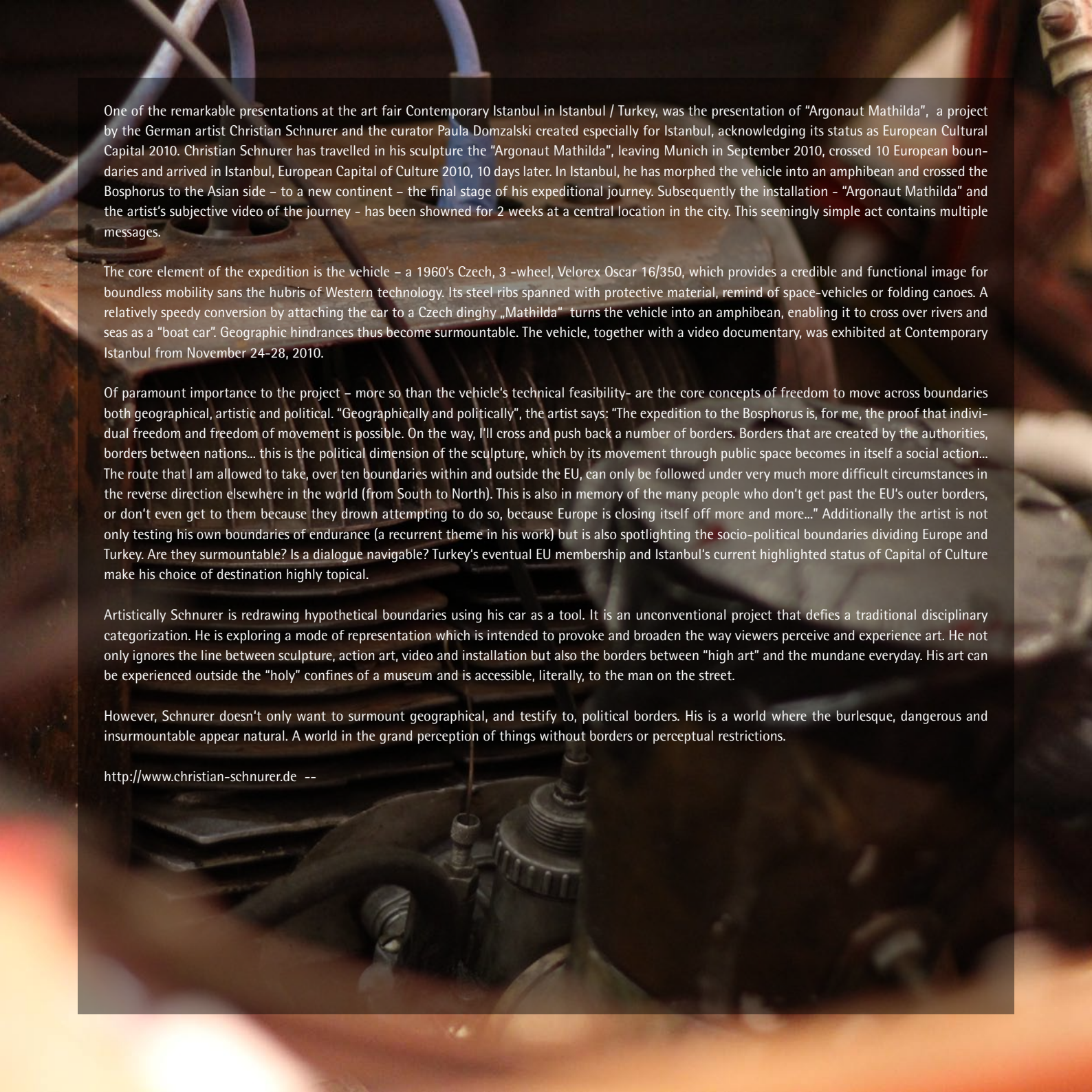
Argonaut Mathilda

CONTEMPORARY

ISTANBUL 2020







One of the remarkable presentations at the art fair Contemporary Istanbul in Istanbul / Turkey, was the presentation of "Argonaut Mathilda", a project by the German artist Christian Schnurer and the curator Paula Domzalski created especially for Istanbul, acknowledging its status as European Cultural Capital 2010. Christian Schnurer has travelled in his sculpture the "Argonaut Mathilda", leaving Munich in September 2010, crossed 10 European boundaries and arrived in Istanbul, European Capital of Culture 2010, 10 days later. In Istanbul, he has morphed the vehicle into an amphibian and crossed the Bosphorus to the Asian side – to a new continent – the final stage of his expeditious journey. Subsequently the installation – "Argonaut Mathilda" and the artist's subjective video of the journey – has been shown for 2 weeks at a central location in the city. This seemingly simple act contains multiple messages.

The core element of the expedition is the vehicle – a 1960's Czech, 3 -wheel, Velorex Oscar 16/350, which provides a credible and functional image for boundless mobility sans the hubris of Western technology. Its steel ribs spanned with protective material, remind of space-vehicles or folding canoes. A relatively speedy conversion by attaching the car to a Czech dinghy, "Mathilda" turns the vehicle into an amphibian, enabling it to cross over rivers and seas as a "boat car". Geographic hindrances thus become surmountable. The vehicle, together with a video documentary, was exhibited at Contemporary Istanbul from November 24-28, 2010.

Of paramount importance to the project – more so than the vehicle's technical feasibility- are the core concepts of freedom to move across boundaries both geographical, artistic and political. "Geographically and politically", the artist says: "The expedition to the Bosphorus is, for me, the proof that individual freedom and freedom of movement is possible. On the way, I'll cross and push back a number of borders. Borders that are created by the authorities, borders between nations... this is the political dimension of the sculpture, which by its movement through public space becomes in itself a social action... The route that I am allowed to take, over ten boundaries within and outside the EU, can only be followed under very much more difficult circumstances in the reverse direction elsewhere in the world (from South to North). This is also in memory of the many people who don't get past the EU's outer borders, or don't even get to them because they drown attempting to do so, because Europe is closing itself off more and more..." Additionally the artist is not only testing his own boundaries of endurance (a recurrent theme in his work) but is also spotlighting the socio-political boundaries dividing Europe and Turkey. Are they surmountable? Is a dialogue navigable? Turkey's eventual EU membership and Istanbul's current highlighted status of Capital of Culture make his choice of destination highly topical.

Artistically Schnurer is redrawing hypothetical boundaries using his car as a tool. It is an unconventional project that defies a traditional disciplinary categorization. He is exploring a mode of representation which is intended to provoke and broaden the way viewers perceive and experience art. He not only ignores the line between sculpture, action art, video and installation but also the borders between "high art" and the mundane everyday. His art can be experienced outside the "holy" confines of a museum and is accessible, literally, to the man on the street.

However, Schnurer doesn't only want to surmount geographical, and testify to, political borders. His is a world where the burlesque, dangerous and insurmountable appear natural. A world in the grand perception of things without borders or perceptual restrictions.

<http://www.christian-schnurer.de> --





miami basel overview

AN OVERVIEW BY FND'S EDITOR

INT LINGUEN NUSTIN

PHOTOS BY JIJIER LEROI

Miami Basel an overview by FADs Editor at Large Ben Austin

<http://www.fadwebsite.com/2010/12/17/miami-basel-an-overview-by-fads-editor-at-large-ben-austin/> --

December 17, 2010

December in Miami can mean only one thing – Art Basel. Yes indeed all the fun of the fair, or should I say fairs as every year there seems to be more and more of them popping up, let alone all the other gallery openings, happenings and events taking place all over South Beach and in the super trendy Design District.

There is so much to see and do that one is left reeling overwhelmed by the choice, like staring vacantly at an American restaurant menu.

My main question is that of supply and demand. There is just so much art here, ranging from a multi-million dollar Rothko in the main fair to some pop faux naïve work in a small fair like Aqua for a few hundred bucks. Are there enough punters to go round? A dealer, dead on their feet at Scope art fair might be asking the very same question and for the International galleries, the costs involved of shipping, booth hire, flights, accommodation and expenses means that they have to go some to cover the costs of participation. But participate they do and on mass. Who wants to miss out on the art party and you never know that collector, who hasn't spent a small fortune at the main fair may, just may be passing your booth and maybe their weary eyes alight on your wares and they just might commit to a purchase. Here everyone is hoping, talking up business and wearing smiles that by day three are on the verge of cracking with breaking down defiantly having a double meaning.

By sundown everyone ventures out, out to the numerous parties, the bars are jostling with people drinking measures that would floor an elephant. The hotels along Collins are hopping, the wealthy and beautiful people glide in and out of The Delano, The Raleigh and The Shore Club, it's a scene and everyone wants to be seen.

The cool kids are here too bustling around the Design District, struggling to get into the N.E.R.D gig hosted by Paper magazine. Then there was the Mr. Brainwash Pop-Up by Collins Park. Where he and his team had taken over a disused building to fill with a post-Pop, postmodern urban collection with staggering price tags to boot. A large collage of Madonna made up from her broken records was sold at \$120K.

Storm troopers were luckily on guard by the windows in case someone made off with a prized Homer or pastiche of a classical work. All good fun and you would like to think Warhol would say something like 'gee, wow, kinda cool.'

Back to the serious business of the main fair and in the main it was first rate, with galleries bringing out their best wares for the occasion. There was even a Rothko on sale, albeit not a particularly good one. A Russian gallery had their booth designed by Zaha Hadid, which was effective and refreshing change to the pick and mix art you normally find at the fair. The emerging galleries were to be found at Art Positions and Art Nova, but slightly sidelined by the behemoth galleries.

Down on Collins Park, just by the Mr. Brainwash Pop Up was the Oceanfront music and performance events. The evening we went down was devoted to the artistic talents coming out of Glasgow. The music wasn't great, but we did see a beautiful performance piece involving a girl singing and recording a loop, building up the piece into layers, all quite haunting.

Art Basel is much more than the sum of its parts, the whole town is jumping and everyone wants to get in on the action. The hotels and the top restaurants are all booked out and the queues tail back to get into the 'hottest' party. There is a definite art to be able to get past the security guys with earpieces and the door dolly with guest list.

For those with a more delicate disposition and do not have the stamina for partying until the early hours, there are plenty of more contemplative pursuits to enjoy, such as the 'Conversations' organised by Art Basel or even the morning openings of private collections, such as the not to be missed Rubell Collection. The public galleries also offer comprehensive exhibitions such as the Bass Museum, which has an acclaimed show by Isaac Julien and MOCA, where there is an exhibition of photography by Bruce Webber and sculptures by Jonathan Messer.

It is easy to be 'arted out' in Miami and the draw of the beach, with the knowledge that it was sub-zero in the UK is very tempting. A morning spent soaked up the rays, blowing away the cobwebs of the cocktails from the night before by running into the clear blue sea definitely soothes the soul, followed by a delicious lunch on Ocean Drive. I do love the fact that in America you can order food exactly the way you want it and everything is super-sized. A sandwich at a Deli is a towering mass of meat, an impossible feat to eat the whole thing in one go.

So, fully recharged and refreshed one is able to take on the fairs, but after a fashion they all start to blur into one with everyone dashing from the main fair at the Convention Center to the Design District and back again. Who is buying what? Who's hot and who's not. The super rich who are ferried around in their sleek black UBS sponsored VIP BMW's, hotly followed by a gaggle of art consultants, clutching their copies of the Art Newspaper sniffing out the new money collectors. Is it Russian? No, it is the Asians that are here, or is it the Latin Americans cattle ranchers and oil exploiters coming up from Brazil or Argentina? It matters little and taste even less, so long as they have the dollars to buy, buy and buy some more.

So, after four days of frenzy, the circus leaves town, everyone decamps. The super elite have their private jets on standby, the good and the great turn left on commercial planes, back up to New York, and over to LA. The Europeans may linger a while and some to pop over to the Caribbean for that extra bit of winter sunshine. The booths are dismantled, the artwork wrapped and packed, the dealers count up the pieces they 'got away' and the ones that sadly are destined to head back to the numerous gallery store rooms and artists studios throughout the world. An artwork, like a despondent child who hasn't been picked to play a part in the school play, so all the comforting in the world by the locus parentis, all the reassurances that you are good and worthy, means nothing, nothing at all when you don't appear in a collection, overlooked and unloved.

The cherished, the costly and the cast asides are loaded up onto trucks and rolled out of town. The art world lurches on, chasing cheques next at the Armory in New York in March, Basel proper in Switzerland in June and of course October at Frieze in London.

So back to London, where it is freezing and Christmas. Here normal people scurrying about shopping for regular things, toys for the children and a turkey for the oven. Art comes in the medium of a family comedy movie, something everyone can get for virtually nothing. Miami Basel is literally another world away, a glamorous and glittering universe where concepts come with commerce, which makes perfect sense to those inside it and is a completely ridiculous to those looking in.



Interview with Beatriz Milhazes / Fondation Beyeler, Art Basel Miami Beach 2010:
<http://vernissage.tv/blog/2010/12/06/interview-with-beatriz-milhazes-fondation-beyeler-art-basel-miami-beach-2010/> --





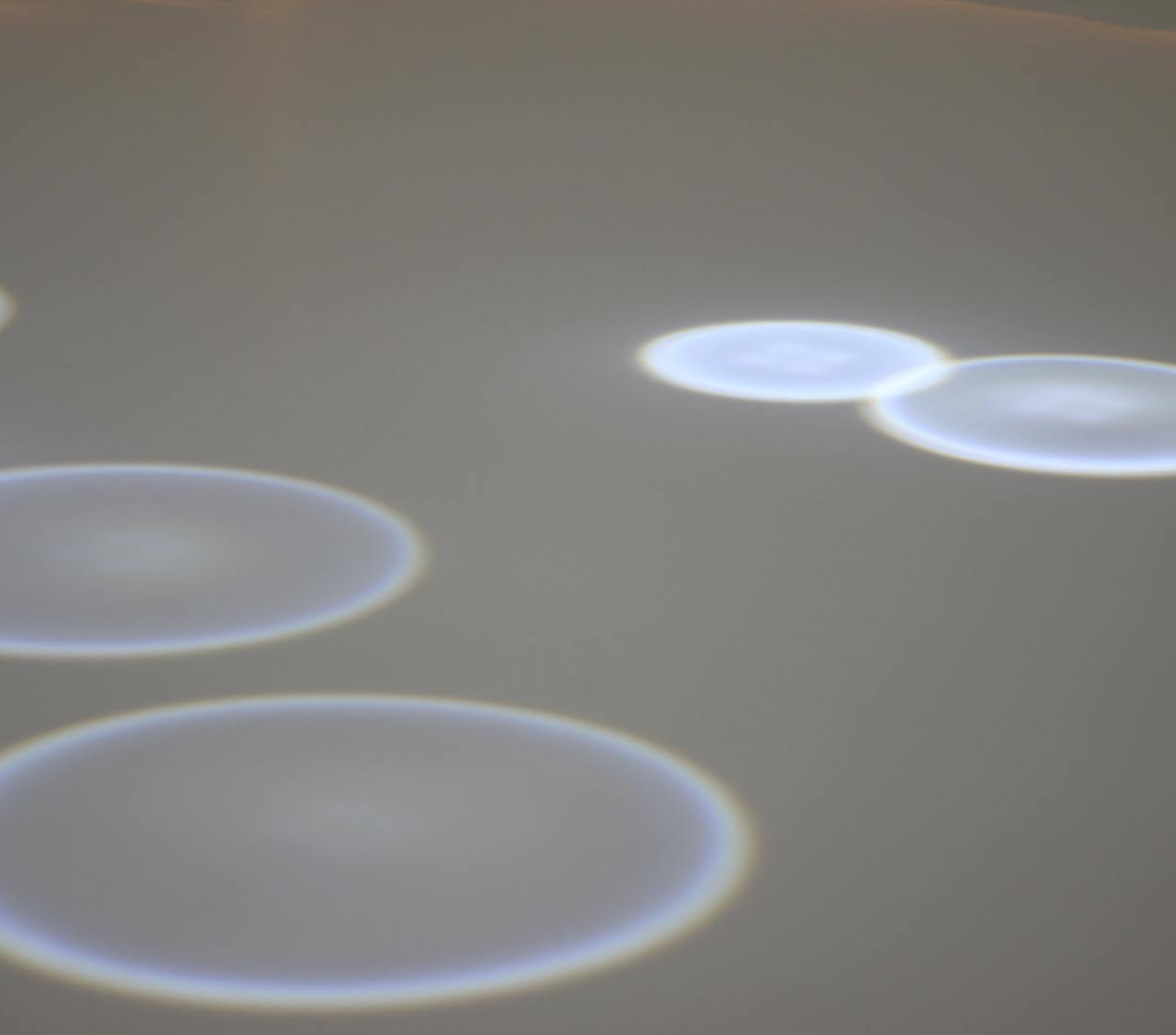




Design Miami 2010:
<http://vernissage.tv/blog/2010/12/01/design-miami-2010/> --



Interview with Konstantin Grcic, Designer of the Year 2010 / Design Miami, Miami Beach:
<http://vernissage.tv/blog/2010/12/07/interview-with-konstantin-grcic-designer-of-the-year-2010-design-miami-miami-beach/> --



Troika: Falling Light / Design Miami 2010 / Interview:
<http://vernissage.tv/blog/2010/12/03/troika-falling-light-design-miami-2010-interview/> --





Jonathan Meese: Sculpture / Museum of Contemporary Art North Miami:
<http://vernissage.tv/blog/2010/12/04/jonathan-meese-sculpture-museum-of-contemporary-art-north-miami/>

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Art Basel Miami Beach 2010:
<http://vernissage.tv/blog/2010/12/02/art-basel-miami-beach-2010/> --



Isaac Julien Creative Caribbean Network at Bass Museum of Art, Miami Beach:
<http://vernissage.tv/blog/2010/12/17/isaac-julien-creative-caribbean-network-at-bass-museum-of-art-miami-beach/> --



Jennifer Rubell: Just Right. Interactive Food Installation at the Rubell Family Collection, Miami:
<http://vernissage.tv/blog/2010/12/05/jennifer-rubell-just-right-interactive-food-installation-at-the-rubell-family-collection-miami/> --





Aquariva by Marc Newson: Sea Trials:
<http://vernissage.tv/blog/2010/12/23/aquariva-by-marc-newson-sea-trials/> --



Wynwood Expansion / The Wynwood Walls Outdoor Mural Project / Wynwood Art District, Miami:
<http://vernissage.tv/blog/2010/12/16/wynwood-expansion-the-wynwood-walls-outdoor-mural-project-wynwood-art-district-miami/> --



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Lu Yang: A Torturous Vision at I/O Input/Output
Gallery, Hong Kong



Lu Yang's solo exhibition "A Torturous Vision" at the gallery I/O (Input/Output) in Hong Kong was a quite controversial show. Lu Yang presented three video works and four large scale canvases. The dominating work was *Dictator*, a music video set to a composition by the sound artist Wang Changcun. *Dictator* is based on a previous work, *Happy Tree*, that shows living animals being treated with a centrally controlled pulse of electricity in a small tank. For *Dictator*, Lu Yang extracted some footage of *Happy Tree* and transformed it

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FAD caters to high net worth art patrons who enjoy the social aspect of the art world as well as the beauty of art for art's sake. FAD combines fast art news – an instant diary of tonight's art happenings – with insightful and opinionated articles on the international art scene . It's an eclectic mix of cool happening art stuff.

* FAD Berlin is launching in March / April 2011. ** FAD Dubai is launching in summer 2011

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