

Miami + More

ELEVEN

VTV

Photos by
Mark Vogel
Sabine Trieloff
Karolina Zupan-Rupp
Geoff Gilmore
Didier Leroi

ELEVEN

Miami + More

PARADISE

*Click here
for all Art Basel
Miami Beach
2009 videos!*

Miami 01: Pae White

Tatiana Trouvé

Miami 02: Blue Sky

Adolpho Leirner Collection

Berlin: Art Forum, Preview, HKW

Sculpture Park Cologne

Miami 03: Art Basel Miami Beach Week



The background of the image is a vibrant tropical scene. At the top, palm fronds hang down, their green leaves catching the light. Below them is a solid pink wall. In the foreground, there are large, green, rounded leaves of a plant, possibly a shrub or small tree, which are slightly out of focus. The overall lighting is bright and sunny, creating a warm and inviting atmosphere.

MIAMI 01

Art Basel Miami Beach Oceanfront

by Pae White



The new Oceanfront area in Collins Park has been created as a platform for virtually all of Art Basel Miami Beach's cultural programming. Situated directly beside the beach, the Oceanfront marks the point where the artworld interfaces with the broader public. We are delighted to have Creative Time, the legendary New York City-based public art organization, as a partner in the launching of this new dimension of Art Basel Miami Beach. Having solicited many proposals, Creative Time and Art Basel Miami Beach commissioned Los Angeles artist Pae White to create this "social space" .

Free of any admission charge, the Oceanfront - located at Collins Park, between 21st and 22nd Streets - offers visitors many opportunities. In the mornings, they can attend the discussion panels of the Art Basel Conversations series, featuring prominent figures from every artworld domain. And every night during Art Basel Miami Beach, the Oceanfront will feature at least one special event. The evening series will be inaugurated by the annual Art Loves Music concert on the beach; the following evenings feature the Art Perform program curated by Jens Hoffmann of the Wattis Institute, the Art Video program curated by Meredith Johnson of Creative Time and the Art Film evening curated by This Brunner. Rounding out the experience, the Oceanfront Cafe will offer visitors the possibility to have brunch in the morning, then light meals and refreshing drinks from dusk to midnight.

Oceanfront project by Pae White

For the 2009 premiere of the Oceanfront, Pae White will create an immersive and interactive cityscape that will provide a new experience with each visit. By day, large color blocks will dominate the landscape. At night, these color blocks transform into a shadowy group of buildings that house various merchants and performers. In addition to this labyrinth-like metropolis on the sand, White will design an open-air stage that will host the Art Video, Art Film, and Art Perform programs and Art Basel Conversations.

Born in 1963 in Pasadena, CA, Pae White graduated from Scripps College, Claremont and received her MFA from Art Center College of Design, Pasadena. White has exhibited internationally at institutions such as the Scottsdale Museum of Contemporary Art, Scottsdale, Arizona (2008); Hirshhorn Museum and Sculpture Garden, Washington DC (2007); Contemporary Arts Center, Cincinnati, Ohio (2007); UCLA Hammer Museum, Los Angeles (2004). White was a featured artist in the Skulptur Projekte Münster, 2007 and in this year's Venice Biennale.

(PR Art Basel Miami Beach)

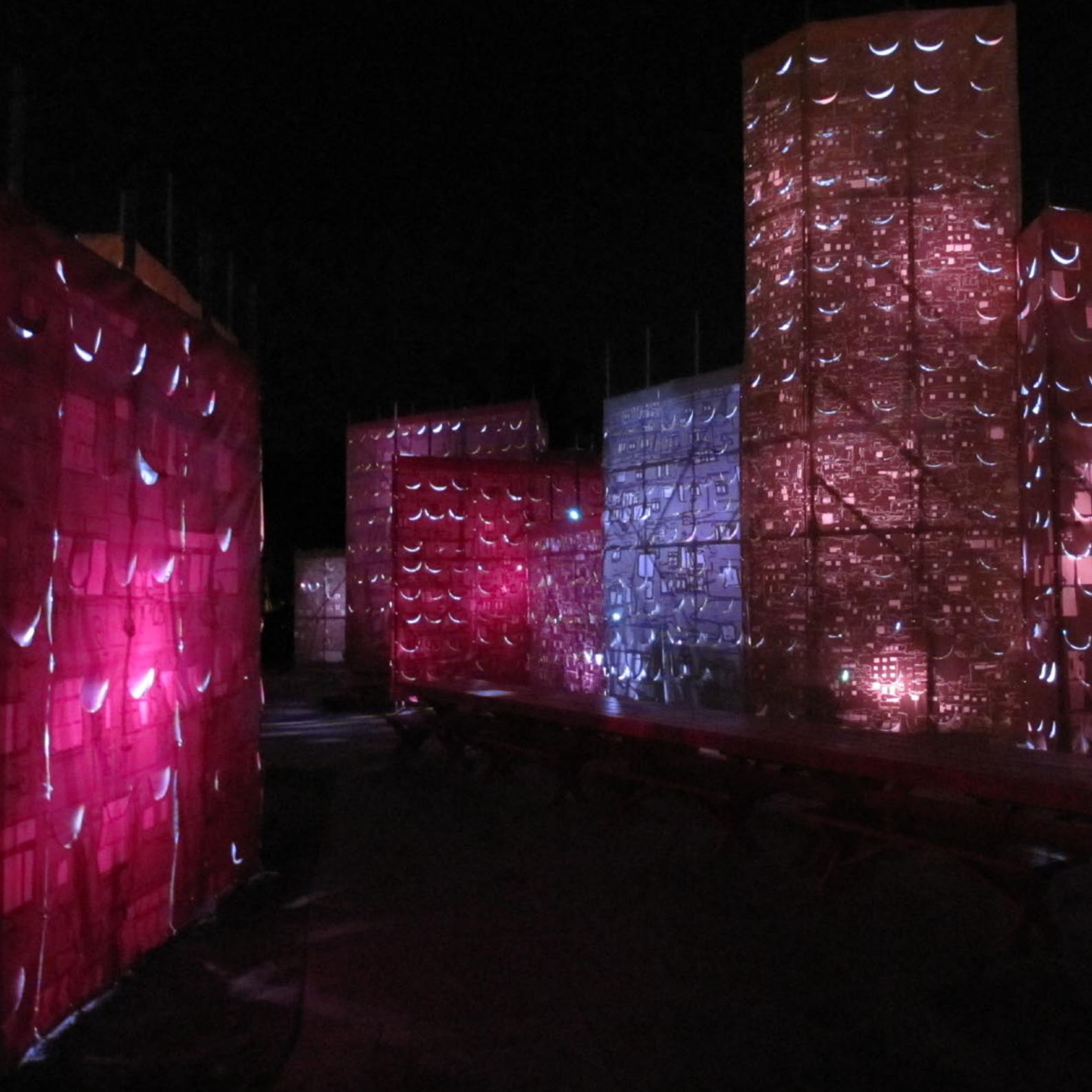














A group of people, including men and women in business attire, are gathered in a museum gallery. They are looking at a large-scale art installation made of thin white strings that crisscross the space, creating a complex web. The strings are suspended from the ceiling and floor, and some are attached to small weights. The background shows a modern museum interior with large windows and a clean, minimalist design.


TATIANA TROUVÉ

Migros Museum für Gegenwartskunst

Zürich / Switzerland



Tatiana Trouvé: A Stay Between Enclosure and Space / Migros Museum Zürich
<http://vernissage.tv/blog/2009/11/23/tatiana-trouve-a-stay-between-enclosure-and-space-migros-museum-zurich/> --



Tatiana Trouvé (born 1968 in Cosenza, lives and works in Paris) became known for her room constructions, architectonic interventions, and snake-like metal sculptural objects that are seemingly solidified in movement – as if frozen. In her artworks Tatiana Trouvé often explores the association between the “inner” and the “outer” on both material and psychological levels. Psychological spaces are turned outwards and become concrete, uncanny “inner” spaces. For this, her first solo exhibition in Switzerland, Tatiana Trouvé is exhibiting an installative spatial structure with architectonic interventions and large format drawings.

As the exhibition title suggests, Tatiana Trouvé persistently attempts to structure connections between “inner” and “outer” afresh, to create a new transition in the exhibition space, in which mental and physical space correlate with one another to form a new reality. For each of her exhibitions, Trouvé uses the specific architecture of the exhibition site, where she carries out extremely precise interventions that interfere with its “cycle”, reconstructing and refiguring it. Thus, the space at the foremost part of the museum becomes an installation composed of various points; a mesh of copper filaments placed directly into the floor and in the walls, leading to a perspex monolith, which is placed in the room vertically. The installative arrangement can read as a “redirection” of energies with set-off from the space. Opposite this is an area with numerous pendulums that have been brought to a standstill, each of which has been sent in a different direction by an invisible magnetic field. The pendulum, an instrument frequently used in research about magnetic fields and often lending a space the character of a living organism, here takes on an uncanny, mysterious character. In the antithesis of the rhythmic time-defined beat of the metronome, the organism “space” appears to have been cast into an artificial, deep slumber. Thus Tatiana Trouvé thematises Sigmund Freud’s notion of the “unHEIMlich” (often translated into English as ‘uncanny’ but the German literally means “not like home” or “unfamiliar” thus strange, alien or uncanny and relates, in Freud’s famous essay, to his use of the etymology of “unheimlich” and its return in the German language to Heim – home, the familiar) nominated in a space where the “Heim” (home) suddenly becomes a place of unease.

Also to be read in this context, are Tatiana Trouvé’s two dimensional works – collages and large-scale drawings, some of which are applied directly onto the wall. One such wall work also determines the second part of the exhibition. At first glance, the drawings appear like classical-perspectival architectural sketches, but upon more precise scrutiny they continually veer from their perspectival vanishing lines, rendering their inner architecture nebulous. In her work Tatiana Trouvé persistently attempts to visualise anew, from the “unconscious”, conditions that are constantly affected by uncertainty; her module-charged “mental landscapes” circle around themes such as living space, memory, architecture and the construction of reality.

Works by Tatiana Trouvé have most recently been seen (amongst others) at the Centre Georges Pompidou, Paris (solo exhibition, 2008), at FRAC Lorraine (solo exhibition, 2008), and at Manifesta 7 (2008).

(PR Migros Museum für Gegenwartskunst)

Tatiana Trouvé: A Stay Between Enclosure and Space / Migros Museum Zürich

<http://vernissage.tv/blog/2009/11/23/tatiana-trouve-a-stay-between-enclosure-and-space-migros-museum-zurich/> --



Tatiana Trouvé: A Stay Between Enclosure and Space / Migros Museum Zürich
<http://vernissage.tv/blog/2009/11/23/tatiana-trouve-a-stay-between-enclosure-and-space-migros-museum-zurich/> --



Tatiana Trouvé: A Stay Between Enclosure and Space / Migros Museum Zürich
<http://vernissage.tv/blog/2009/11/23/tatiana-trouve-a-stay-between-enclosure-and-space-migros-museum-zurich/> --



MIAMI

02

blue sky, towers, palm trees, hotels






















LEIRNER COLLEC- TION

Haus Konstruktiv, Zürich / Switzerland

Hélio Oiticica: Vermelho cortando o branco, 1958.

<http://vernissage.tv/blog/2009/12/09/dimensions-of-constructive-art-in-brazil-the-adolpho-leirner-collection-haus-konstruktiv-zurich/> --

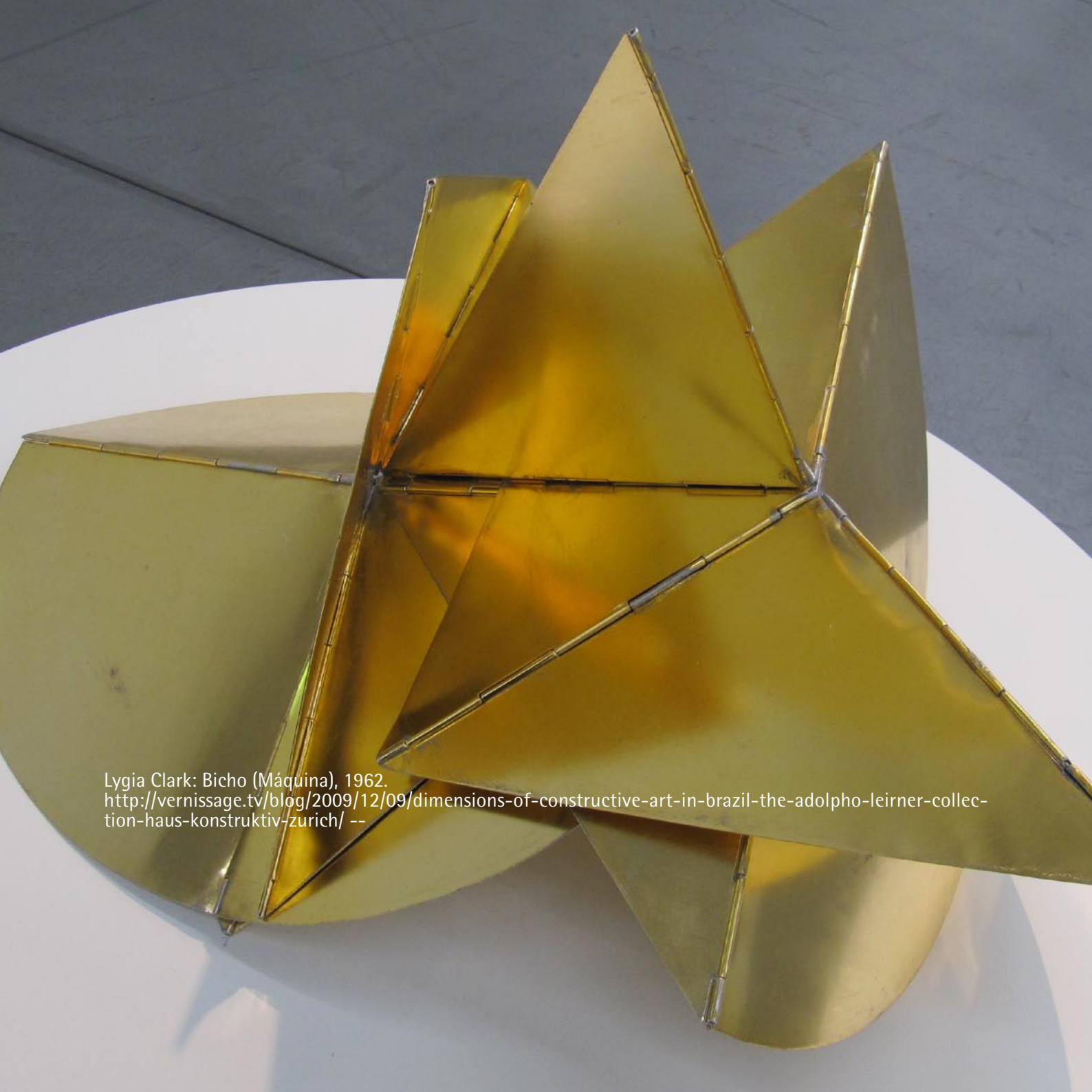


The Leirner Collection comprehensively documents how starting in the early 1950s, artists from the Brazilian avantgarde assimilated and contested the tenets of international Constructivism, developing a unique Concrete-Constructive art. "Collecting is like a love affair. It means making discoveries in a huge game of hide-and-seek. Each and every one of these discoveries represents an important part of my life," says the passionate collector Leirner. Painstakingly assembled since the late 1950s, the collection includes works that trace the beginnings of non-figurative art by artists such as Cícero Dias (1907–2003) and Samson Flexor (1907–1971), as well as works by members of "Grupo ruptura", "Grupo frente" and Neo-Concretismo in São Paulo and Rio de Janeiro, respectively. The latter of which include such artists as Lygia Clark (1920–1988) and Hélio Oiticica (1937–1980), rediscovered in recent years by the international art world and honoured with large solo exhibitions.

"Dimensions of Constructive Art in Brazil" will enable a broad public to gain fascinating and informative insights into the development of Concrete-Constructive art in Brazil, while simultaneously revealing so far little-known cross-connections and artistic dialogues with Swiss concrete art. The exhibition directly ties in with Haus Konstruktiv's incorporation of art history initiated with the grand jubilee exhibition „max bill 100" (winter 2008/09): the reconstruction of the first Bill retrospective from 1951 in São Paulo already showed how the artistic exchange between concrete artists working in Europe and Brazil intensified from the 1950s onwards with Max Bill as a central figure.

Hélio Oiticica: *Relevo espacial*, 1960.

<http://vernissage.tv/blog/2009/12/09/dimensions-of-constructive-art-in-brazil-the-adolpho-leirner-collection-haus-konstruktiv-zurich/> --



Lygia Clark: Bicho (Máquina), 1962.

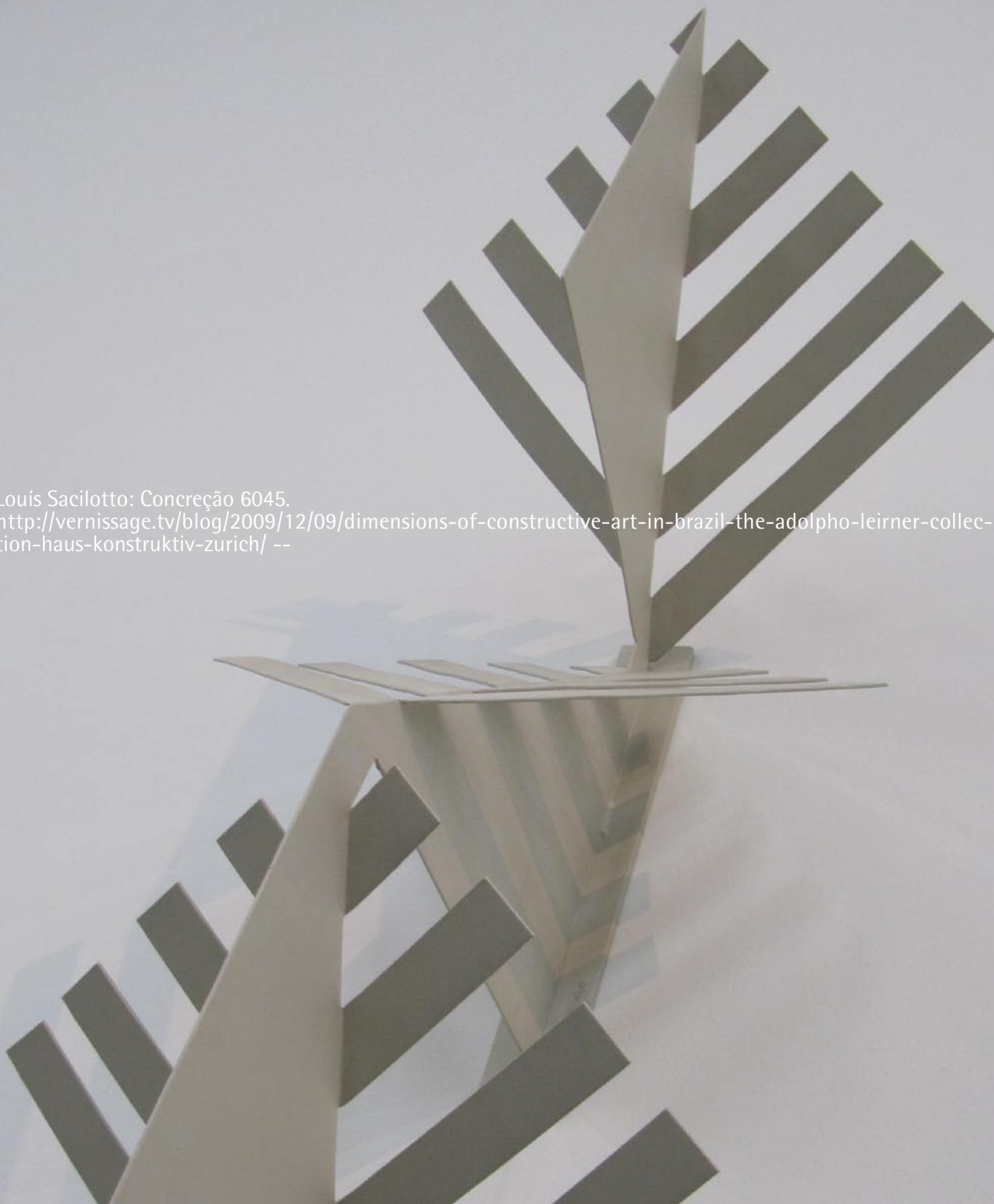
<http://vernissage.tv/blog/2009/12/09/dimensions-of-constructive-art-in-brazil-the-adolpho-leirner-collection-haus-konstruktiv-zurich/> --

Amílcar de Castro: Sem título.

<http://vernissage.tv/blog/2009/12/09/dimensions-of-constructive-art-in-brazil-the-adolfo-leirner-collection-haus-konstruktiv-zurich/> --



Louís Sacilotto: Concreção 6045.
<http://vernissage.tv/blog/2009/12/09/dimensions-of-constructive-art-in-brazil-the-adolpho-leirner-collection-haus-konstruktiv-zurich/> --





BERLIN

Art Forum

Preview Berlin

House of World Cultures





Messe Berlin main building
Art Forum Berlin coverage on VernissageTV: <http://vernissage.tv/blog/category/fairs/art-forum-berlin/> --



Arto Lindsay: The Penny Parade:

<http://vernissage.tv/blog/2009/09/28/arto-lindsay-the-penny-parade-haus-der-kulturen-der-welt-berlin/> --

Haus der Kulturen der Welt (House of World Cultures) celebrates 20th Birthday

<http://vernissage.tv/blog/2009/09/04/haus-der-kulturen-der-welt-house-of-world-cultures-celebrates-20th-birthday/> --

Friends and companions, old and new pay tribute to the evolution of the Haus der Kulturen der Welt in honor of its 20th anniversary. From 2 - 30 September THE SPIRIT OF THE HAUS celebrates 20 years of cultures and worlds in art, word, and music at the Haus, which is located in the former Congress Hall in Berlin's Tiergarten. The visual artist Rirkrit Tiravanija, Christian Philipp Müller*, Anri Sala*, John Bock*, Arto Lindsay*, (*suggested by Rirkrit Tiravanija) showcase new productions at the Haus, the singers Oumou Sangaré and Monica Salmaso present their recent compositions. The month's festivities kick off with a lecture by the philosopher Kwame Anthony Appiah and end with the inaugural award ceremony of the newly created International Literature Prize - Haus der Kulturen der Welt for an author and his/her translator.

„TOHUWABOHU" in colloquial German describes a great disorder and confusion. Martin Luther translated the Hebrew word as "formless and void," which describes the world after God had created Heaven and earth, but hadn't yet created an order. Christian Philipp Müller (Switzerland) constructs in two equal parts an installation and a performance series, focusing on the history of the Haus der Kulturen der Welt. Entwined in a sousaphone – a bass tuba developed by the 19th century American composer Sousa – Müller entices the audience with a type of live radio show through the Haus der Kulturen der Welt, discovers hidden beauties, and divulging in mysterious stories about the former Congress Hall. On the walls in the open foyer, one can see his carefully researched installation "TOHUWABOHU", which finds order in chaos.


The Haus der Kulturen der Welt presents objects by John Bock in ever new and surprising constellations. In his lectures, he transforms simple structures of life and artistic tasks into abstract phrases and absurd diagrams. John Bock (Germany) shows "a GlitterMatterRun of Quasi Me's in his lecture "The greased bendsteering in the luggage gets tangled up with the white shirt" on September 25th and 26th in the exhibition hall. Wrappings bend into analytical diagrams. The animalistic Existo sprays lubing-sparks into the Recipient-Cuboid. Turnaroundround round around from beginning over Now-Time to the end of Later-Time with 'have hair nice!'"

Arto Lindsay (USA / Brazil) gives the THE SPIRIT OF THE HAUS shape and form with a parade. It will be a colorful spectacle with lots of music, decorated floats, and constantly changing formations of costumed people, who undulate like a dragon through the crowds of Saturday shoppers from Unter den Linden to the Brandenburg Gate, from the Reichstag to its final stop at the Haus der Kulturen der Welt. „The Penny Parade", an ironic allusion to the shopping madness, will take place on 26 September 2009.





Arto Lindsay: The Penny Parade:
<http://vernissage.tv/blog/2009/09/28/arto-lindsay-the-penny-parade-haus-der-kulturen-der-welt-berlin/> --



Berlin Tempelhof Airport (IATA: THF, ICAO: EDDI) (German: Flughafen Berlin-Tempelhof) was an airport in Berlin, Germany, situated in the south-central borough of Tempelhof-Schöneberg. The airport ceased operating 2008 in order to make Schönefeld the sole commercial airport for Berlin.

Designated by the Ministry of Transport on 8 October 1923, Tempelhof became the world's first airport with an underground railway station in 1927, now called Platz der Luftbrücke after the Berlin Airlift. While occasionally cited as the world's oldest still-operating commercial airport, the title was disputed by several other airports, and has in any case been moot since its closure.

Tempelhof was one of Europe's three iconic pre-World-War-II airports — the others being London's now-defunct Croydon Airport and the old Paris - Le Bourget Airport. One of the airport's most distinguishing features is its large, canopy-style roof that was able to accommodate most contemporary airliners during its heyday in the 1950s, 1960s and early 1970s, thereby protecting passengers from the elements. Tempelhof Airport's main building was once among the top 20 largest buildings on earth. Tempelhof formerly had the world's smallest duty-free shop.[3]

Tempelhof Airport closed all operations on 30 October 2008, despite the efforts of some protesters to prevent the closure.[4]

The site of the airport was originally Knights Templar land in medieval Berlin, and from this beginning came the name Tempelhof. Later, the site was used as a parade field by Prussian forces, and by unified German forces from 1720 to the start of World War I. In 1909, Frenchman Armand Zipfel made the first flight demonstration in Tempelhof, followed by Orville Wright later that same year.[6] Tempelhof was first officially designated as an airport on 8 October 1923. Lufthansa was founded in Tempelhof on 6 January 1926.

The old terminal, originally constructed in 1927, received politicians and celebrities from around the world during the 1930s. As part of Albert Speer's plan for the reconstruction of Berlin during the Nazi era, Prof. Ernst Sagebiel was ordered to replace the old terminal with a new terminal building in 1934.

The airport halls and the neighbouring buildings, intended to become the gateway to Europe and a symbol of Hitler's „world capital“ Germania, are still known as the largest built entities worldwide, and have been described by British architect Sir Norman Foster as „the mother of all airports“. With its façades of shell limestone, the terminal building, built between 1936 and 1941, forms a 1.2 kilometre long quadrant. Passengers walk through customs controls to the reception hall. Tempelhof was served by the U6 U-Bahn line along Mehringdamm and up Friedrichstraße (Platz der Luftbrücke station). Zentralflughafen Tempelhof-Berlin had an advantage of central location just minutes from the Berlin city centre and quickly became one of the world's busiest airports. Tempelhof saw its greatest pre-war days during 1938–1939 when more than 52 foreign and 40 domestic aircraft arrived and departed daily from the old terminal, while the new one was still under construction.

The air terminal was designed as headquarters for Deutsche Lufthansa, the German national airline. As a forerunner of today's modern airports, the building was designed with many unique features including giant arc-shaped hangars for aircraft parking. Although under construction for more than ten years, it was never finished because of World War II.

The building complex was designed to resemble an eagle in flight with semicircular hangars forming the bird's spread wings. A mile-long hangar roof was to have been laid in tiers to form a stadium for spectators at air and ground demonstrations.

Source: Wikipedia at http://en.wikipedia.org/wiki/Berlin_Tempelhof_Airport
last modified on 21 December 2009 at 02:44

Preview Berlin – The Emerging Art Fair 2009,
held in the main hall of the former Berlin Tempelhof Central Airport:
<http://vernissage.tv/blog/2009/09/26/preview-berlin-2009/> --



Frederik Foert at myVisit Berlin, Preview Berlin – The Emerging Art Fair:
<http://vernissage.tv/blog/2009/09/26/preview-berlin-2009/> --



Marcel Bühler at Cream Gallery, Preview Berlin – The Emerging Art Fair:
<http://vernissage.tv/blog/2009/10/05/preview-berlin-2009-tempelhof-conveyor-belt-remix/> --

A low-angle photograph of a modern building with a glass facade and a car sculpture. The building's structure, including cables and concrete elements, is visible on the right side. A car sculpture is partially visible on the left. The sky is a clear, bright blue.

SCULP TUREN PARK KÖLN

Dirk Skreber: Reaktor / KölnSkulptur 5 / Skulpturenpark Köln:
<http://vernissage.tv/blog/2009/08/21/dirk-skreber-reaktor-koelnskulptur-5-skulpturenpark-koeln/> ---



Ina Weber, Vogelbad (2009), KölnSkulptur5:
<http://vernissage.tv/blog/2009/08/25/koln-skulptur-5-reality-check-skulpturen-park-koln/> --



Michael Sailstorfer, Hoher Besuch (2009), KölnSkulptur5:
<http://vernissage.tv/blog/2009/08/25/kolniskulptur-5-reality-check-skulpturenpark-koln/> --

Jonathan Meese „Wir, Erzkin, üben Macht, (Süßes Dorf der Verdammtin) = Die Gören“ (2007)
KölnSkulptur5:
<http://vernissage.tv/blog/2009/08/25/koln-skulptur-5-reality-check-skulpturen-park-koln/> --





KölnSkulptur 5 – Reality Check has been curated by Dr. Renate Goldmann, Managing and Artistic Director. In mounting KölnSkulptur 5 in 2009, the Stiftung Skulpturenpark Köln is continuing the series of KölnSkulptur exhibitions (1997, 1999, 2001, 2007), initiated by the founders of the Park Michael and Eleonore Stoffel. KölnSkulptur 5 is unveiling 17 new works to the public, created by the following array of illustrious artists Aaron Curry, Christina Doll, Alexander Esters, Katharina Fritsch, Bernd Kastner, Norbert Kricke, Jonathan Meese, Isa Melsheimer, Thomas Moecker, Thomas Rentmeister, Michael Sailstorfer, Jan Philip Scheibe, Dirk Skreber, Torsten Slama, Alan Sonfist, Thomas Stimm and Ina Weber. KölnSkulptur 5 presents a broad spectrum of positions of emerging and contemporary outdoor sculpture. Selected sculptures from established and young artists are juxtaposed, and exhibited to visitors in a tranquil, natural setting. Among the works on view are loans of existing sculptures and – in keeping with the tradition of this exhibition series – new productions, created especially for this latest show in the Skulpturenpark Köln. The altogether 41 works by international artists open up exciting new perspectives, and explore themes such as man, environment and evolution. Partly in humoristic, partly in critical vein, the visitor is confronted either indirectly or directly with the controversial issues of our time, which challenge his own attitudes and perceptions of reality. He finds himself taking a Reality Check, prompted by "miniature worlds", "children from hell", a "concrete giant", a "refrigerator depot" or a "car wreck". Consequently, the exhibition not only showcases the latest trends in the medium of outdoor sculpture, but, above all, focuses on the aspects of our modern society they reflect, and on the question of the sustainability of reality.

(Excerpt from the press release)

Mark di Suvero, Racine du Naos, (1996), KölnSkulptur5:
<http://vernissage.tv/blog/2009/08/25/kolnskulptur-5-reality-check-skulpturenpark-koln/> --



Katharina Fritsch, Gartenskulptur (2006), KölnSkulptur5:
<http://vernissage.tv/blog/2009/08/25/kolniskulptur-5-reality-check-skulpturenpark-koln/> --




MIAMI 03

Art Basel Miami Beach, Design Miami,
Private Collections, and more...

Dzine at the Bass Museum of Art, Miami:
<http://vernissage.tv/blog/2009/12/28/dzine-at-the-bass-museum-of-art-miami/>





Interview with Rosa de la Cruz / Rosa and Carlos de la Cruz Collection, Miami:
<http://vernissage.tv/blog/2009/12/10/interview-with-rosa-de-la-cruz-rosa-and-carlos-de-la-cruz-collection-miami-part-12/> --
<http://vernissage.tv/blog/2009/12/11/interview-with-rosa-de-la-cruz-rosa-and-carlos-de-la-cruz-collection-miami-part-22/> --

Interview with Jonathan Meese at Rosa and Carlos de la Cruz Collection, Miami:
<http://vernissage.tv/blog/2009/11/30/interview-with-jonathan-meese-at-rosa-and-carlos-de-la-cruz-collection-miami/> --

Interview with architect and designer John Marquette coming soon at <http://www.vernissage.tv/> --

The Rosa and Carlos de la Cruz Collection will house the personal collection of Rosa and Carlos de la Cruz and will serve as an extension of their home, which has been available for public viewing for the past fifteen years. The collection focuses on international contemporary art. The opening of the inaugural exhibit coincides with Art Basel/Miami Beach 2009. This new three-story, 30,000 sq. ft. space designed by John Marquette, will also include project rooms that will rotate throughout the year. One of the project rooms will provide a forum for local artists to display their works. This art space will have a strong educational component. A reading and research center with selections from the de la Cruz's personal art library will open to the local community, artists and students. Throughout the year the program and lecture series will concentrate on creating public awareness of art history and contemporary art practices.
(Excerpt from the press release)

Lincoln Road 1111, Miami Beach, by Herzog & de Meuron



Wynwood is a historical and centrally located neighborhood that includes the subdivisions of The Miami Fashion District, part of the Miami Design District, and its newest subdivision Midtown in Miami, Florida, United States, just north of Downtown.[1] It is roughly divided by I-395 to the south, I-195 to the north, I-95 to the west and Biscayne Boulevard to the east. It is historically the home of Miami's Puerto Rican community and the Wynwood Arts District that is the new collection of office and condo/apartment buildings dubbed Midtown.[2]

Wynwood is also referred to as „Little San Juan“, and commonly known as „El Barrio“ as many Puerto Ricans began immigrating to this Miami neighborhood from the island and northeastern cities in the 1950s.[3] Puerto Rican-owned restaurants, shops, markets and other businesses align the streets of Wynwood. Many important social, cultural, and civic Puerto Rican organizations have been rooted in Wynwood for decades to include ASPIRA of Florida a Latino youth Leadership organization, Borinquen Clinic (named after the native Puerto Rican Taino Indian word for Puerto Rico – Boriquen), the Eugenio Maria de Hostos Community Center and the De Hostos Senior Center, both named after Puerto Rican hero Eugenio Maria de Hostos, KIDCO Child Care Center, the Rafael Hernandez Housing and Economic Development Corporation (named after the famous Puerto Rican composer Rafael Hernandez) The South Florida Puerto Rican Chamber of Commerce, the Roberto Clemente Park (named after the Hall of Fame baseball player Roberto Clemente, the first Latino in Major League Baseball's Hall of Fame) The Old San Juan Chapel of Corpus Christi Catholic Church. Encida Masas-Harmer Elementary School is named after its former Puerto Rican Principal and Jose de Diego Middle School is named after a 19th Century Puerto Rican hero. Wynwood is also the home of Borinquen Boulevard as designated by the Miami-Dade County Commission and the State of Florida, a major roadway that begins at NE 36th Street and Biscayne Boulevard, and ending at NW 36th Street and 7th Avenue. Plans for Casa Puerto Rico / A Puerto Rican Community Center are currently underway. In recent years, many Puerto Ricans have been moving to more affluent areas of Miami such as Kendall and Coral Gables due to socioeconomic success in the past years. The Wynwood Puerto Rican population is dwindling and being replaced by Central Americans, especially people from Honduras. Gentrification is also taking place in Wynwood and many expensive condominiums are being built, replacing the mom and pop shops, as well as homes, however, Wynwood is still considered the heart and soul of the Puerto Rican Community in South Florida.

The Wynwood Art District is a section of Wynwood that contains over 70 galleries, museums and collections. It is roughly bounded by NW 36th Street (north), NW 20th Street (south), I-95 (west) and NE 1st Avenue (east).[5] The Wynwood Art District Association was founded in early 2003 largely because of the efforts of Mark Coetzee and Nina Arias. Mark Coetzee initiated the idea based on a similar project, Art Night, he had started in his home town- Cape Town, South Africa. The Association publishes an annual brochure with a map and a list of the Association's members. It is home to over forty galleries, five museums, three collections, seven art complexes, twelve art studios and five art fairs.

Every 2nd Saturday of each month a community wide Art Walk is held from 7-11pm. A popular event, galleries, art studios, alternative spaces and showrooms alike open their doors to the public for art, music and refreshments.


Source: Wikipedia at http://en.wikipedia.org/wiki/Wynwood,_Miami,_Florida
last modified on 31 December 2009 at 05:00.



Art Basel Miami Beach 2009 Art Projects: Santiago Sierra: NO (2009)



Art Basel Miami Beach 2009: Subodh Gupta: Doot (2003) / Hauser & Wirth Zürich London



Art Basel Miami Beach 2009: Rudolf Stingel / Galleria Massimo De Carlo, Milano

Art Basel Miami Beach 2009:
<http://vernissage.tv/blog/2009/12/03/art-basel-miami-beach-2009/> --



Atelier Oi at Design Miami 2009:
Interview coming soon at <http://www.vernissage.tv/> --



Art Basel Miami Beach 2009: Pierre Ardouvin: Mirage (2009) / Galerie Chez Valentin, Paris

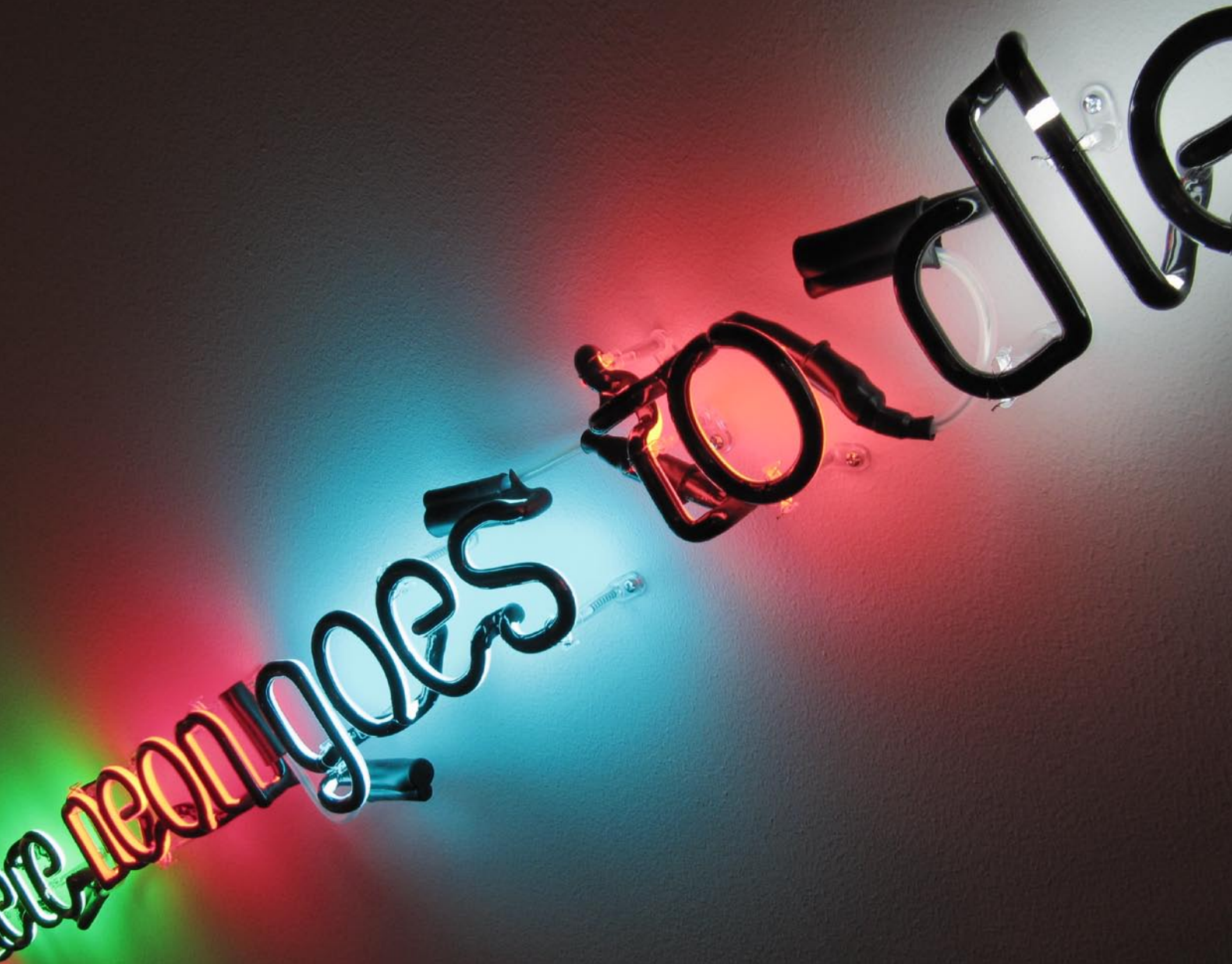
Art Basel Miami Beach 2009:
<http://vernissage.tv/blog/2009/12/03/art-basel-miami-beach-2009/> --

Art Basel Miami Beach 2009: Jota Castro: Shanghai (2009) / Barbara Thumm, Berlin



Art Basel Miami Beach 2009:
<http://vernissage.tv/blog/2009/12/03/art-basel-miami-beach-2009/> --

"Miami Beach is where neon goes to die"
Art Basel Miami Beach 2009: Peter Liversidge: Proposals for Miami #2 / Ingleby Gallery, Edinburgh



Art Basel Miami Beach 2009:
<http://vernissage.tv/blog/2009/12/03/art-basel-miami-beach-2009/> --



Interview with Greg Lynn at Design Miami 2009:
<http://vernissage.tv/blog/2009/12/16/interview-with-greg-lynn-design-miami-2009/> --



Megan Whitmarsh: Trash Mountain (2008-2009) at The Wolfsonian FIU

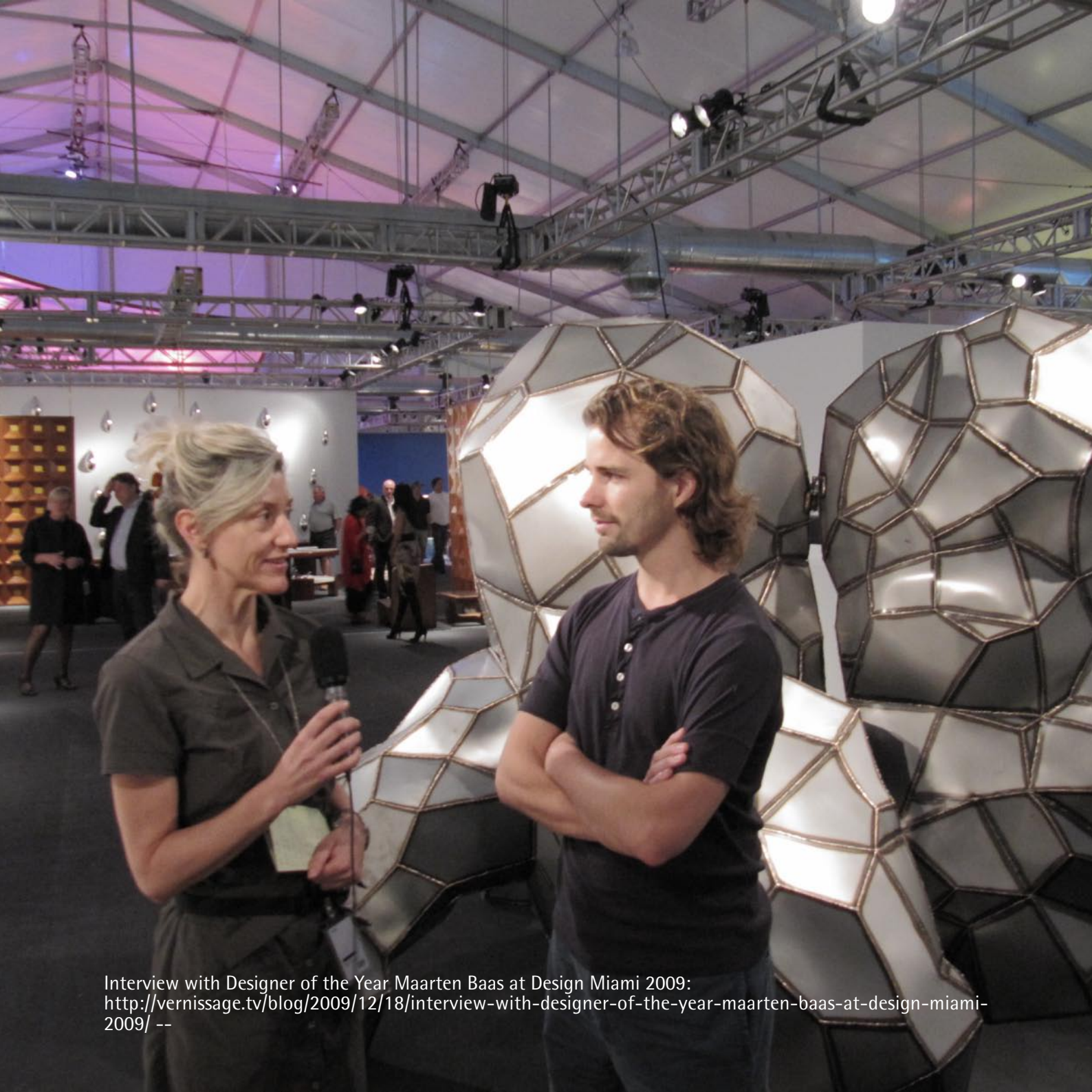




Dzine tricycle at The Wynwood Walls / Outdoor Mural Project / Wynwood Art District, Miami:
<http://vernissage.tv/blog/2009/12/07/the-wynwood-walls-outdoor-mural-project-wynwood-art-district-miami/> --



Dzine tricycle at The Wynwood Walls / Outdoor Mural Project / Wynwood Art District, Miami:
<http://vernissage.tv/blog/2009/12/07/the-wynwood-walls-outdoor-mural-project-wynwood-art-district-miami/> --



Interview with Designer of the Year Maarten Baas at Design Miami 2009:
<http://vernissage.tv/blog/2009/12/18/interview-with-designer-of-the-year-maarten-baas-at-design-miami-2009/> --

Dial *11

LLAMADAS POR COBRAR, TARJETA DE CREDITO MARQUE *11

MasterCard VISA

Dial *11 for all Collect and Operator Calls!

1300 WASHINGTON AVE
MIAMI BEACH FL

First American Telecom
P.O. Box 70062 • Ft. Lauderdale
Service or Refund

Collect
Calls
Dial
*11

Llamadas Por
Cobrar Marque *11



10

a Minute Large
5 Minute
Continental
For
Dial 1 + Area Code

10

El Minuto Large
5 Minutos
Estados Unidos
Por 51
Marque 1 + Código de

Direct Dial Coin calls

Within the Area Code Area Code + Number

Outside this Area Code 1 + Area Code + Number

Calling Card, Credit Card, VISA, MasterCard, AMEX

Collect & Person-to-Person Calls

Within this Area Code 8 + Area Code + Number

Outside this Area Code 8 + Area Code + Number

Wait for special help. Use the Telephone Calling Card Number

Long Distance & International Operator Dial "00"

Directory Assistance Calls

Local Free Call 411

Long Distance 1 + Area Code + 555-1212

Service or Refund (Free Call) #55

Emergency (Free Call) #00

COLLECT
& CREDIT CARD
Dial *11

LLAMADAS POR COBRAR, TARJETA DE CREDITO MARQUE *11

MasterCard VISA

PARADISE



Interview with exhibition curator Ruba Katrib and artist Olaf Breuning at The Reach of Realism / Museum of Contemporary Art MOCA, North Miami:

<http://vernissage.tv/blog/2009/12/06/the-reach-of-realism-museum-of-contemporary-art-moca-north-miami/> --



Michael Jackson in oil: Kehinde Wiley: Equestrian Portrait of King Philip II (2009) / Deitch, New York

Art Basel Miami Beach 2009:

<http://vernissage.tv/blog/2009/12/03/art-basel-miami-beach-2009/> --



Tired, but happy: VTV crew



Dzine in conversation with Sabine Trieloff
Dzine at the Bass Museum of Art, Miami:
<http://vernissage.tv/blog/2009/12/28/dzine-at-the-bass-museum-of-art-miami/> --

Dzine at the Bass Museum of Art, Miami:
<http://vernissage.tv/blog/2009/12/28/dzine-at-the-bass-museum-of-art-miami/> --



Jennifer Rubell: Old Fashioned (2009)

Beg Borrow and Steal / Rubell Family Collection, Miami:

<http://vernissage.tv/blog/2009/12/08/beg-borrow-and-steal-rubell-family-collection-miami/> --





Bert Rodriguez: The true artist makes useless shit for rich people to buy (2008)

Beg Borrow and Steal / Rubell Family Collection, Miami:

<http://vernissage.tv/blog/2009/12/08/beg-borrow-and-steal-rubell-family-collection-miami/> --



CIFO façade by architect René González (mosaic wall composed of Bisazza glass tiles)
Being in the World: Selections from the Ella Fontanals-Cisneros Collection / CIFO, Miami:
<http://vernissage.tv/blog/2009/12/23/being-in-the-world-selections-from-the-ella-fontanals-cisneros-collection-cifo-miami/> --





Art Basel Miami Beach 2009, Art Projects: Jorge Mayet: Deseo (2009) / Horrach Moya, Palma de Mallorca



MONEY MAKES ART

Small text above the main title: *Artists' Perspectives on the Art Market*

Small text below the main title: *Edited by David Laundy*

Small text at the bottom: *Published by the Tate Gallery, London*



Disco Monkeys performing at Beyond the Daily Life: Teresa Diehl and Guerra de la Paz at Center for Visual Communication, Miami
<http://vernissage.tv/blog/2009/12/17/beyond-the-daily-life-teresa-diehl-and-guerra-de-la-paz-at-center-for-visual-communication-miami/> --



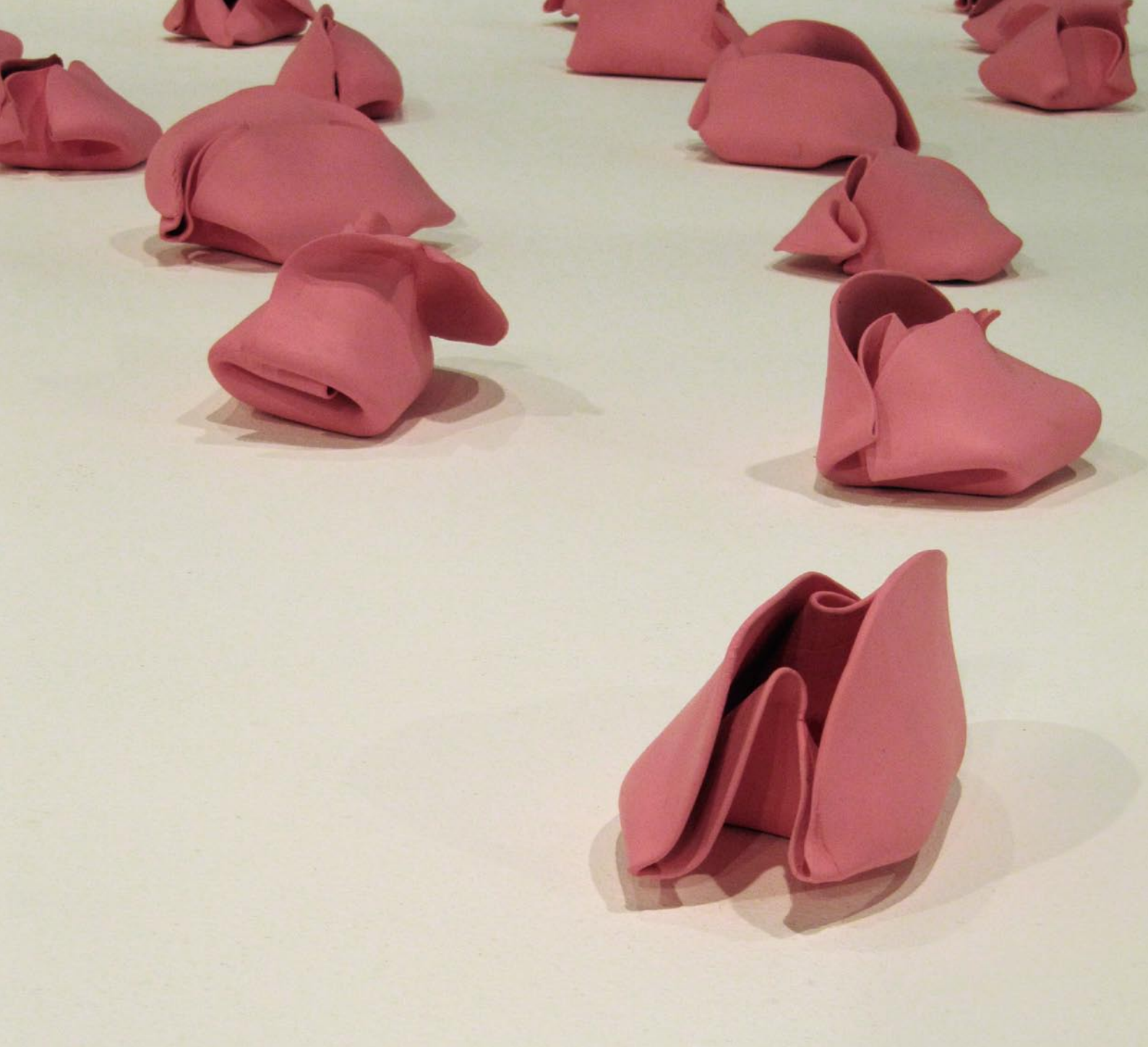


Artists Meeting Art Machine at Pulse Miami 2009:
<http://vernissage.tv/blog/2009/12/22/artists-meeting-art-machine-at-pulse-miami-2009/> --



After a long day: VTV crew relaxing at the Delano





Art Basel Miami Beach 2009: Hannah Wilke: Untitled (1977) / Alison Jacques Gallery, London

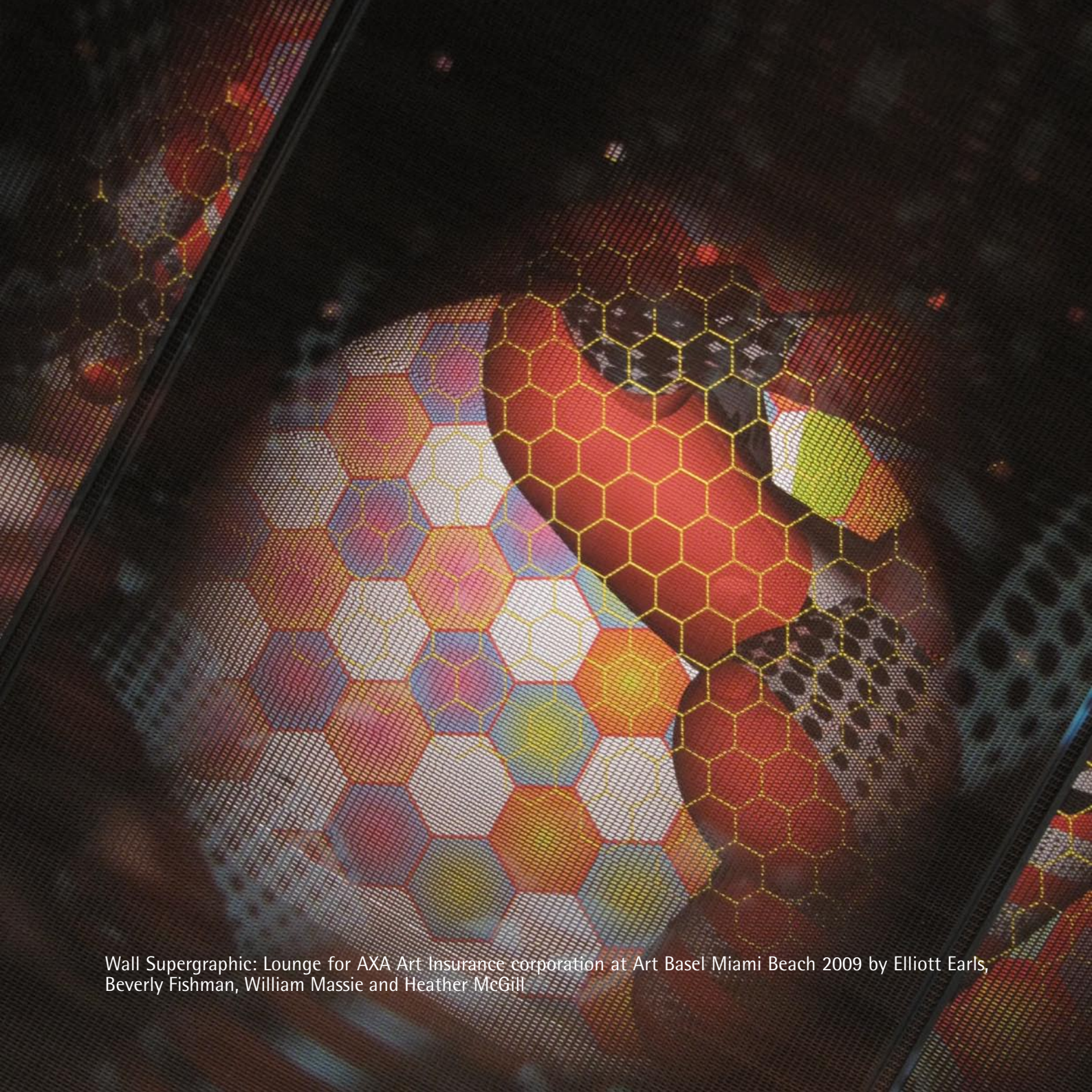
Art Basel Miami Beach 2009:
Tam Van Tran: conceptual formation (2009) / Susanne Vielmetter Los Angeles Projects



Art Basel Miami Beach 2009:
Ruben Ochoa: Flat Against the Wall (2009) / Susanne Vielmetter Los Angeles Projects



Art Basel Miami Beach 2009:
Ruben Ochoa: Reposed (from the Lean Back Series), Broke (from the Lean Back Series) (2009)
Susanne Vielmetter Los Angeles Projects



Wall Supergraphic: Lounge for AXA Art Insurance corporation at Art Basel Miami Beach 2009 by Elliott Earls, Beverly Fishman, William Massie and Heather McGill



Lincoln Road 1111, Miami Beach, by Herzog & de Meuron

Lincoln Rd



gerner°gerner plus

architects | vienna | www.gernergernerplus.com



Now on Satellite TV in Europe via Art Channel

Eutelsat Eurobird 3 and W2

Broadcasting Hours (CET): 1, 4, 7, 10 A.M. and 1, 4, 7, 10 P.M.



hana kempory

art gallery

hana-kana

may 27-30, 2019

ELEVEN

vttv magazine #11 – january 2010
Miami + More

vernissagetv
totentanz 14, 4051 basel, switzerland
phone: +41 61 283 24 55
www.vernissage.tv – contact@vernissage.tv

© vernissagetv

