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January 2018

Cover: Rob Pruitt at Kunsthalle Zürich

Photos: Didier Leroi | www.didier-leroi.com / Geoff Gilmore / Karolina Zupan-Rupp



Yornel Martinez Open Studio at Atelier Mondial, Basel

Rob Pruitt / Yornel Martinez / Daniel Robert Hunziker /
Henny Jolzer





Rob Pruitt

The Church
Kunsthalle Zürich



Rob Pruitt's exhibition "The Church" at Kunsthalle Zürich presents works by the American artist that span from 1999 to 2017. The solo show introduces Pruitt's multifaceted practice including painting, sculpture, drawing, furniture, performative events, zines, everyday objects, political statements, and souvenirs. It includes *The Congregation* (2010), a group of found chairs unified with silver tape; *People Feeders* (2010), sculptures and vessels for exchange; a 35 meter long, digitally printed, gossamer curtain displays hundreds of images of religion, faith, and spiritual gatherings as distributed in the World Wide Web. Also on display are Rob Pruitt's *Studio Calendars* (2017) and *Studio Lunch Tables* (2014-16). Rob Pruitt was born 1964, the artist lives and works in New York City.



Rob Pruitt: The Church / Kunsthalle Zürich:

<https://vernissage.tv/2018/01/01/rob-pruitt-the-church-kunsthalle-zurich/> –







I REMEMBER INTERCOURSE















Yornel
Martinez

2017 Artist in Residence,
Davidoff Art Initiative /
Interview

Yornel Martinez is a Cuban artist whose practice emphasizes connections between words and images. The post-conceptualist artist was selected as the fall 2017 resident of the Basel Davidoff Art Residency (October through December). Yornel Martinez is the third artist to take part in the Davidoff Art Initiative's Basel residency program in collaboration with the Art Institute and Atelier Mondial, following the artists Guillermo Rodriguez and Michael Linares.

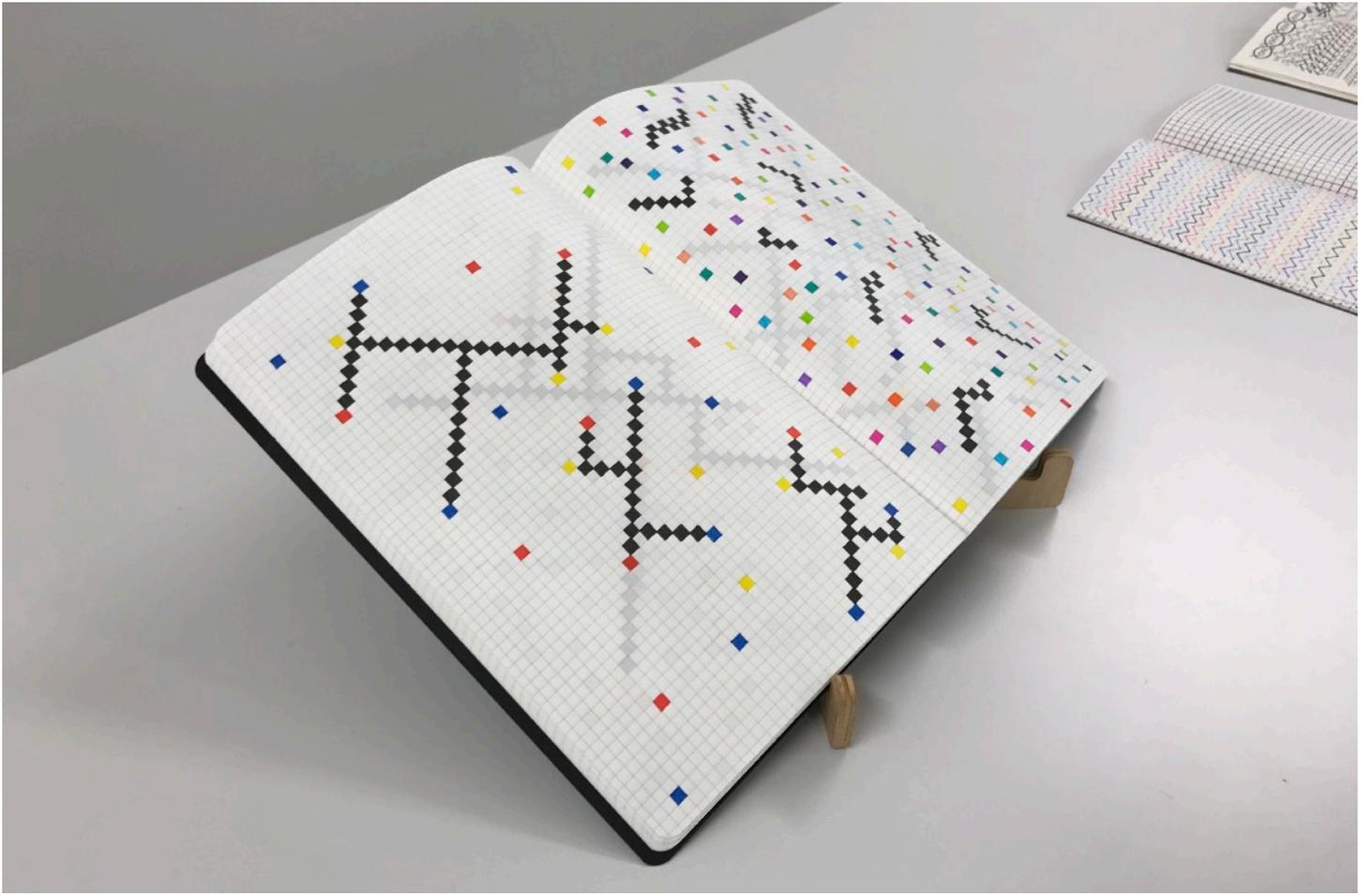
The Davidoff Art Initiative, which supports contemporary art and artists in the Caribbean, and fosters cultural engagement between the Caribbean and the rest of the world. The Davidoff Art Residency offers residency opportunities for Caribbean artists in selected leading artist residency programs worldwide, as well as for international artists in the Dominican Republic. These annual residencies aim to connect today's Caribbean art more closely with the international art world.

For the Davidoff Art Initiative, VernissageTV produced a short documentary about Yornel Martinez' residency in Basel. This is the transcript / translation of the interview VernissageTV conducted with Yornel Martinez for the documentary on Interview with Yornel Martinez in November 2017. The film is available on VernissageTV's website:

<https://vernissage.tv/2017/12/14/yornel-martinez-2017-artist-in-residence-davidoff-art-initiative/> –

INTERVIEW

My name is Yornel Martínez, and I am a visual artist. I live and work in Havana, Cuba. I am here at the Atelier Mondial, doing the Davidoff residence. To me, it is an incredible opportunity to be in this academic campus. It is a formation and study scholarship and I am assisted by curator Chuz Martinez, who is the director of this academic center. It is a really incredible opportunity for my professional and artistic development. I am really thankful for this opportunity.



HOW WOULD YOU DESCRIBE YOUR ARTISTIC PRACTICE?

My artistic practice is -- It swings halfway between poetic and conceptual matters. There is really a great relationship between image and text and it is part of an essential pursuit in my job.

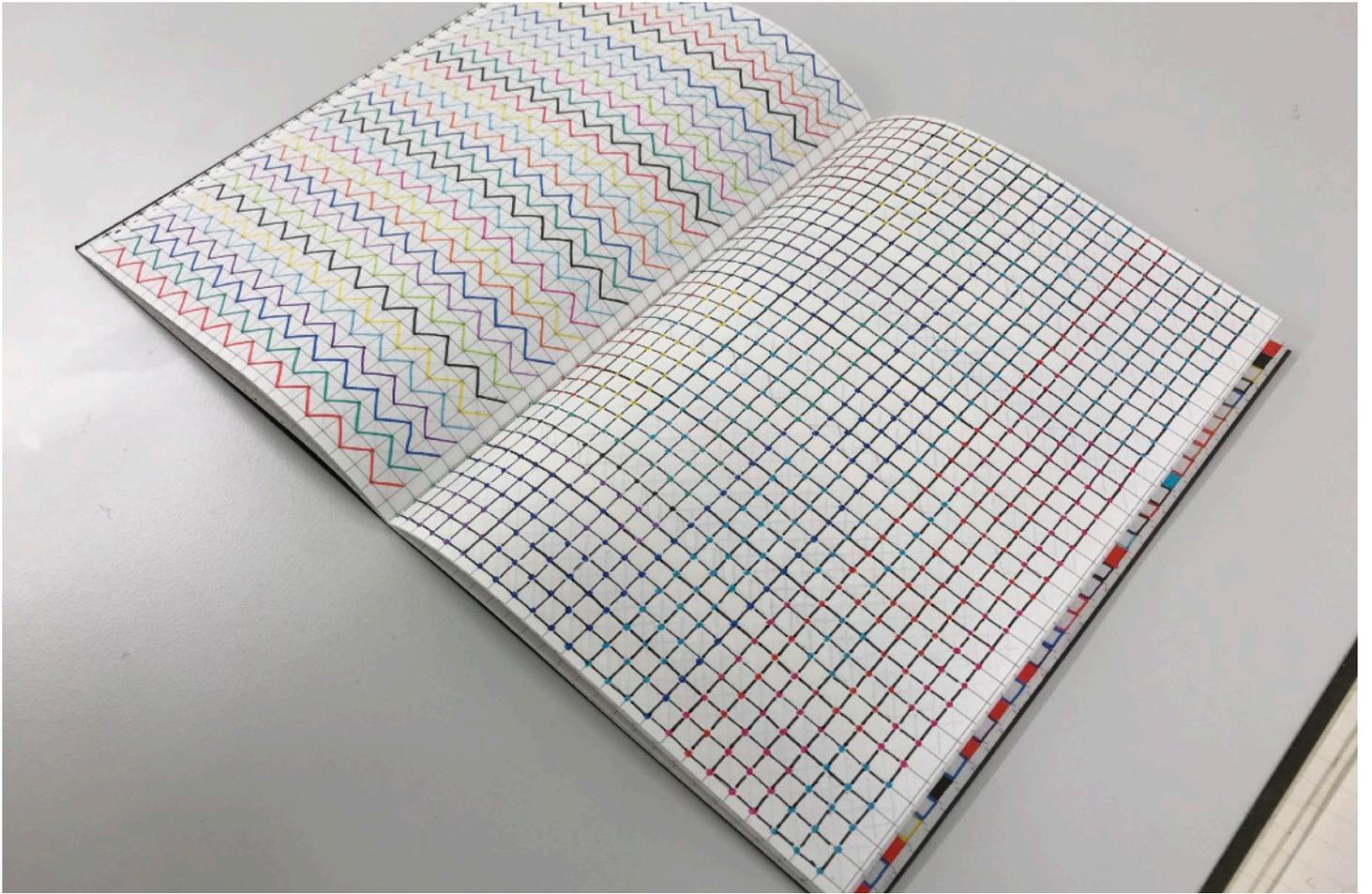
My work is developed in several media: installations, interventions, objects, artists books, paintings and the motivational field to address my work and research is actually very wide.

I could talk about the links and relationship with the repository, the research and pursuit of concrete poetry, visual poetry. I could also talk of the relationship of my work with artists like Marcel Broodthaers, Lawrence Weiner, and others too who I respect a lot, right? Well, the pursuit and research field is really very wide.

WORDS PLAY AN IMPORTANT ROLE IN YOUR WORK. WHY AND HOW?

In my work, there is a really important presence of words, text and language. That forms part of my search as an artist. As I said before, my work is really related to concept, poetry, and the search of language in different senses: from the linguistics viewpoint and from the metaphoric one, in other words, there is a level of relationship, like a pendulum swinging from one to the other, and that is what it helps me to move my work from one line to the other through different media. I believe that it is essential of my research as artistic -- Excuse me, of my research as an artist and that is seen in my practice, right?

Really... I imagine you have seen the images of my work and you have noticed that I made works in libraries and that I have worked with books, with publications and this is an essential part of my job. I could talk of several referents but I



will talk specifically of a text by Jorge Luis Borges, called The Library of Babel and around that text I have made a series of references which are essential for me to deepen my artistic practice.

I could tell you that bookshops are an important universe within my artistic practice, and the book as well. Although in some way, I like to go to the bookshop and the book to disarticulate, to rethink and to... deconstruct what we understand as the universe of knowledge, what we understand as a bookshop, what we understand as that reference map and what we understand as a book. In other words, in those questions, in those concerns you can find part of my work.

WHAT ELSE INSPIRES YOU?

It is a very wide question, the motivational field to develop my work and my artistic practice is very wide, too. There is a reference system which is linked through flow nodes that goes by readings, authors... Cooking, music, drawing... Somehow, it is a constellation of references inspiring me and that has to do with all the motivations that move my practice.

HOW DO YOU WORK, HOW DO YOU CREATE NEW ARTWORKS?

To me, right now is really important... the space in the notebook, I mean, I am working above all here at the residence with a notebook where I write -- I draw and write down ideas and notes... From there, everything begins.

My work has nothing to do with the production itself. My work revolves around ideas that will be developed later in another process, and I do not depend upon a studio nor upon having many assistants to develop and produce my work; my work does not have to do with money and a super spectacular production.



It helps me a lot then to have a notebook, writing down those ideas either as text, or as an image. At some point, those ideas will come out. The creative process and the research process... it is hard because it depends on an exhaustive rigorous selection and edition of what I jotted down, of what I have been writing, of what I have drawn, and it is part of my work process, right? In that sense, I think the notebook is important to me.

WHAT WERE YOUR GOALS REGARDING THIS DAVIDOFF RESIDENCY?

To me, the opportunity to be here at the residence is really incredible. The residence program is basically based on promoting and supporting artists living in the Caribbean area, artists who live and work in that zone. I think it is really important the support and development of art happening at the local scenarios. Somehow, the art right now is moving in a very global platform and I believe this program is important to support artists living in those scenes, who have a creative environment developing there. I think it is really important.

Doing my residence here in Switzerland, at the Atelier Mondial, in this academic campus is an incredible opportunity to develop my practice and to contact other artists, curators, critics, and intellectuals who are here right now in this place. I also think it is important to share ideas, to exchange and develop my practice beyond the borders of my own country and it also is important... to be part of this network of Caribbean artists, which Davidoff provides and supports, for an exchange and development of their own local scenarios.

In my case, I would be particularly interested in keep growing as an artist and keep developing my artistic practice beyond my own local scenario. To reach visibility at a wider level, right? I think that is one of the possibilities and benefits of this Davidoff residence.



WERE YOUR EXPECTATIONS MET?

My expectations are really in each stroke and each moment. My expectations are in this very present. I cannot talk about a future moment. What I can say is that this is a great opportunity that is helping me a lot to develop my practice and to have very positive exchanges which will surely yield results in the long term. I think this is good.

HOW DID YOU LIKE BASEL?

I have to confess that really... I am pleased here in Basel, I am pleased to have seen art in the Kunsthalle, in the Kunstmuseum, in the Beyeler Foundation. This is a really incredible opportunity to get closer to those collections which have works that are jewels. As an artist, it is very important to be there for me. There are also important conferences... Last week we were at the conference of Adam Szymczyk, the curator of documenta 14. There will be a talk here in Basel too from a curator and David Hammons will be there. This is an incredible opportunity to exchange and see art and nourish me as an artist, because I believe that is important, right?

WHICH PROJECTS ARE YOU PLANNING FOR THE FUTURE?

I really have a big number of projects that I would love to develop. I do not have one, I have many. I mean, I would need lots of time, really to talk about the projects I am developing. They are many.

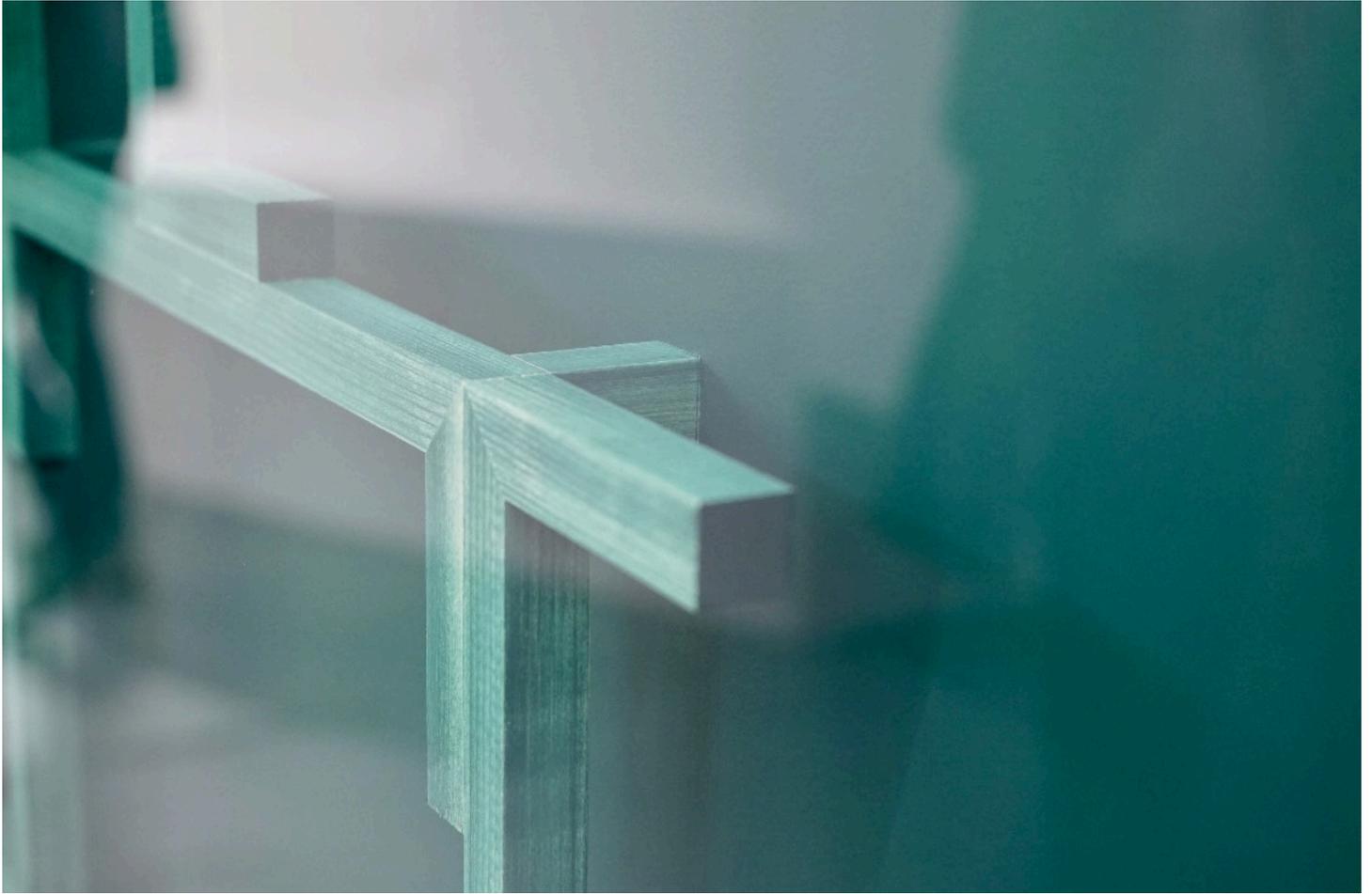






Daniel Robert
Hunziker

It's Never Been
This Close Before
von Bartha Basel



Daniel Robert Hunziker: It's Never Been This Close Before / von Bartha, Basel:

<https://vernissage.tv/2017/11/23/daniel-robert-hunziker-its-never-been-this-close-before-von-bartha-basel/> –

























UNIQUE VALUES
MUST BE
THE LAST
THINGS

Henny Jolzer

Tittwer Turisems 16

THE PAST IS
STUPID

IF YOU HAVE MANY
DESIRES YOUR
WIFE WILL BE
INTERESTING

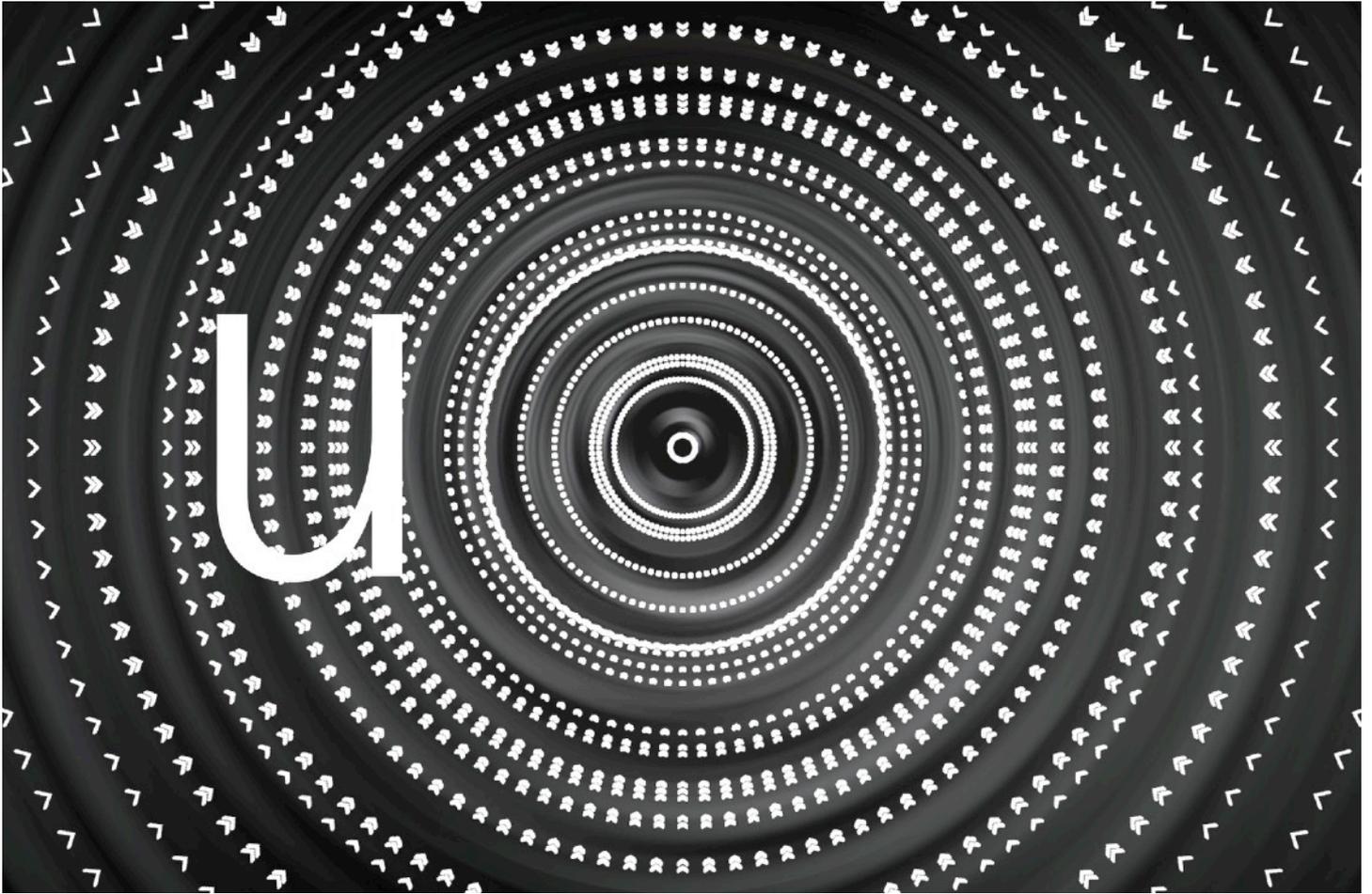
INDEPENDENCE
CAN BE A
MEAL TICKET

FEAR IS THE
GREATEST
CAPACITATOR

REPETITION
IS THE BEST
WAY TO EARN

ORGANIZATION
IS A KIND OF
ANESTHESIA

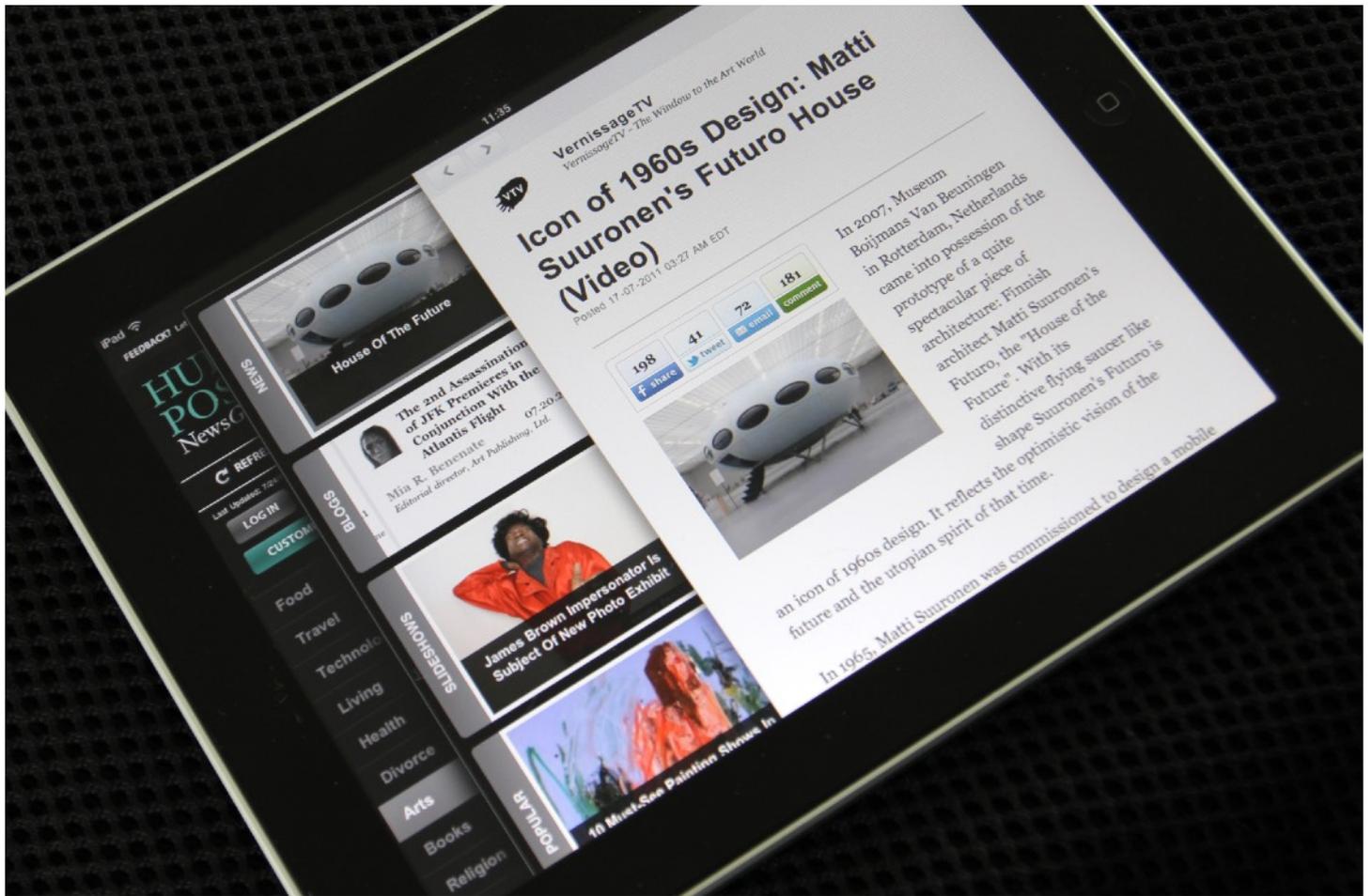




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VernissageTV on HuffPost Arts

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