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Cover: Mr.: Title to be determined (2014), Galerie Perrotin.

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



Kolkoz / Pérez Art Museum Miami / Piston Head / Karola
Kauffmann / Peter Greenaway / Peter Sarkisian / Art Basel
Miami Beach Week / Art Stage Singapore / Henny Jolzer





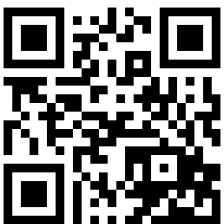
Kolkoz

Curiosity

Miami Marine Stadium



Kolkoz: Curiosity at Miami Marine Stadium / Day:
<http://vernissage.tv/blog/2014/01/03/kolkoz-curiosity-at-miami-marine-stadium-day/> --





For Art Basel Miami Beach week 2013, the French artist duo Kolkosz created Curiosity, a new large-scale outdoor installation in the form of a snow covered wooden hut floating in front of the Miami Marine Stadium, an iconic modernist structure designed powerboat racing stadium by architect Hilario Candela in 1963. It's Kolkosz' second installation during Art Basel Miami Beach, after their 2012 piece Luna Park, a recreation of the lunar landing site of Apollo 11 appearing as a live soccer field on Miami Beach.

















Pérez Art Museum Miami

by Herzog & de Meuron
Architects



Pérez Art Museum Miami by Herzog & de Meuron Architects:
<http://vernissage.tv/blog/2013/12/06/perez-art-museum-miami-pamm-preview/> --







Just in time for Art Basel Miami Beach Week 2013, the new Pérez Art Museum Miami (PAMM) opened its doors for the art professionals and the public. The museum has been designed by the Swiss architects Herzog & de Meuron. The Pritzker Prize-winning architects Herzog & de Meuron have created a rather transparent museum that offers 200,000 square feet of programmable space for exhibitions, educational and other social activities. It also features vertical gardens by hanging garden designer Patrick Blanc. As opening exhibitions, the PAMM (previously the Miami Art Museum) presents Ai Weiwei, Amelia Peláez, Yael Bartana, Monika Sosnowska, among others.































Kenny Scharf: Suprema Ultima Deluxa Van Chrome Cadillac, 1984 / 1961 Cadillac

Piston Head

Artists Engage
the Automobile



Joshua Callaghan: Car Rubbing, 2013 / Ferrari LaFerrari



Richard Prince: Vanishing Point (The Artist Cut), 2012-2013 / 2012 Dodge Challenger R/T



Kenny Scharf: Suprema Ultima Deluxa Van Chrome Cadillac, 1984 / 1961 Cadillac

Piston Head: Artists Engage the Automobile / Venus Over Manhattan in Miami Beach:

<http://vernissage.tv/blog/2013/12/20/piston-head-artists-engage-the-automobile-venus-over-manhattan-in-miami-beach/> --





Kenny Scharf: Suprema Ultima Deluxa Van Chrome Cadillac, 1984 / 1961 Cadillac



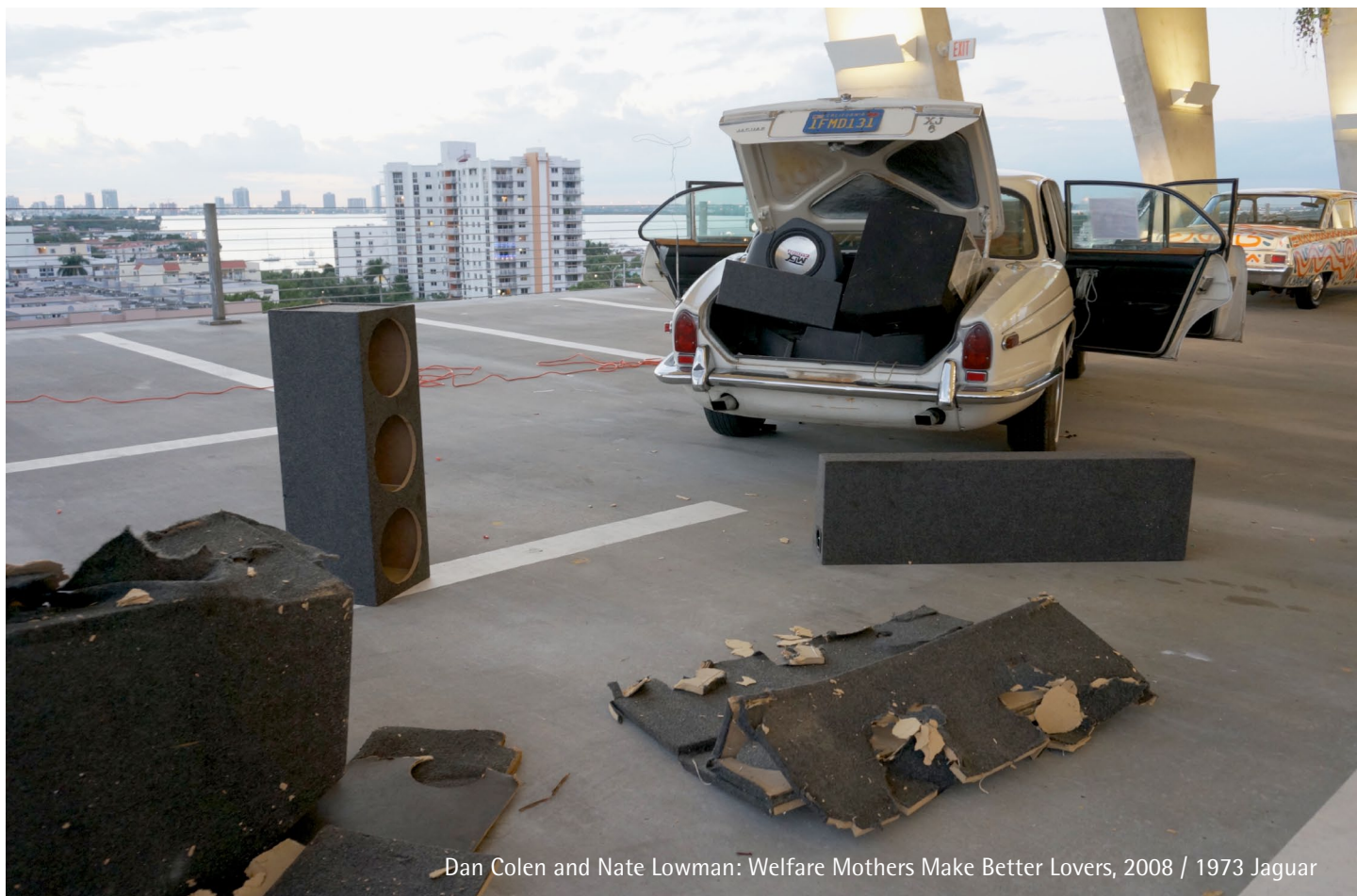
Keith Haring: Untitled (Car), 1986 / 1963 Buick Special

Keith Haring: Untitled (Car), 1986 / 1963 Buick Special





Dan Colen and Nate Lowman: Welfare Mothers Make Better Lovers, 2008 / 1973 Jaguar



Dan Colen and Nate Lowman: Welfare Mothers Make Better Lovers, 2008 / 1973 Jaguar



Keith Haring: Untitled (Car), 1986 / 1963 Buick Special

"... a roaring motor car which seems to run on machine-gun fire, is more beautiful than the Nike of Samothrace." declared artist Filippo Tommaso Marinetti in his Futurist Manifesto of 1909. Not just the Futurists were inspired by the machine that for over 125 fascinates people. Many artists have a passion for cars, and create art influenced by the automobile. During Art Basel Miami Beach, the gallery Venus Over Manhattan presented an exhibition that provided another view on art's special relationship with the car as cultural icon and fetish object. Entitled Piston Head – Artists Engage the Automobile, the show includes works by Ron Arad, Bruce High Quality Foundation, César, Dan Colen and Nate Lowman, Keith Haring, Damien Hirst, Virginia Overton, Olivier Mosset/Jacob Kassay/Servane Mary, Richard



Damien Hirst: Untitled (Spot Mini), 2000 / Mini Cooper

Phillips, Richard Prince, Tom Sachs, Salvatore Scarpitta, Kenny Scharf, and Franz West. Los Angeles-based artist Joshua Callaghan created a new work for the exhibition, a signature 'rubbing' of Ferrari's LaFerrari hybrid supercar, which was on view with Piston Head in Miami Beach. Fittingly presented on the the top level of the Herzog & de Meuron designed 1111 Lincoln Road parking garage, the exhibition features artworks that both show the power and glamour of the car, such as Richard Phillips' Playboy Charger, as well as its decay and desolation, such as Lucien Smith's totally rusted truck that is riddled with countless bullets – a vehicle that once served as the target at a shooting range.

Salvatore Scarpitta: Ernie Triplett Special (S.A.L. Ernie Triplett Spl), 1968-1969





Olivier Mosset, Jacob Kassay, Servane Mary: Ford Galaxie, 2013 / 1964 Ford Galaxie



Tom Sachs: Untitled (1989 Chevy Caprice), 2007 / 1989 Chevrolet Caprice



Tom Sachs: Untitled (1989 Chevy Caprice), 2007 / 1989 Chevrolet Caprice

The Bruce High Quality Foundation: Art History with Passion, 2013 / Two Volkswagen Beetles

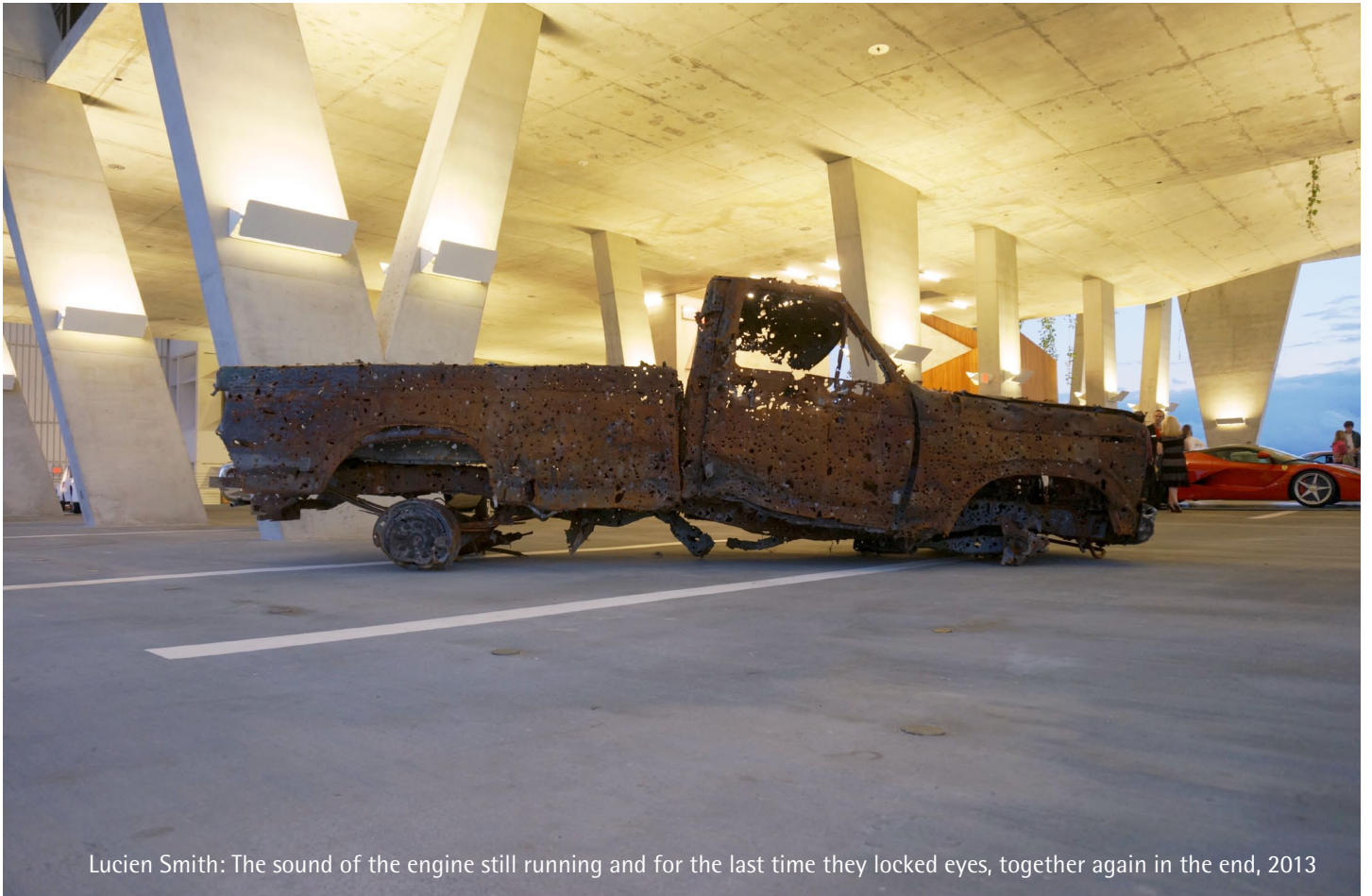




The Bruce High Quality Foundation: Art History with Passion, 2013 / Two Volkswagen Beetles



Richard Phillips: Playboy Charger, 2013 / 1972 Dodge Charger



Lucien Smith: The sound of the engine still running and for the last time they locked eyes, together again in the end, 2013





Karola
Kauffmann

The Last Weaver

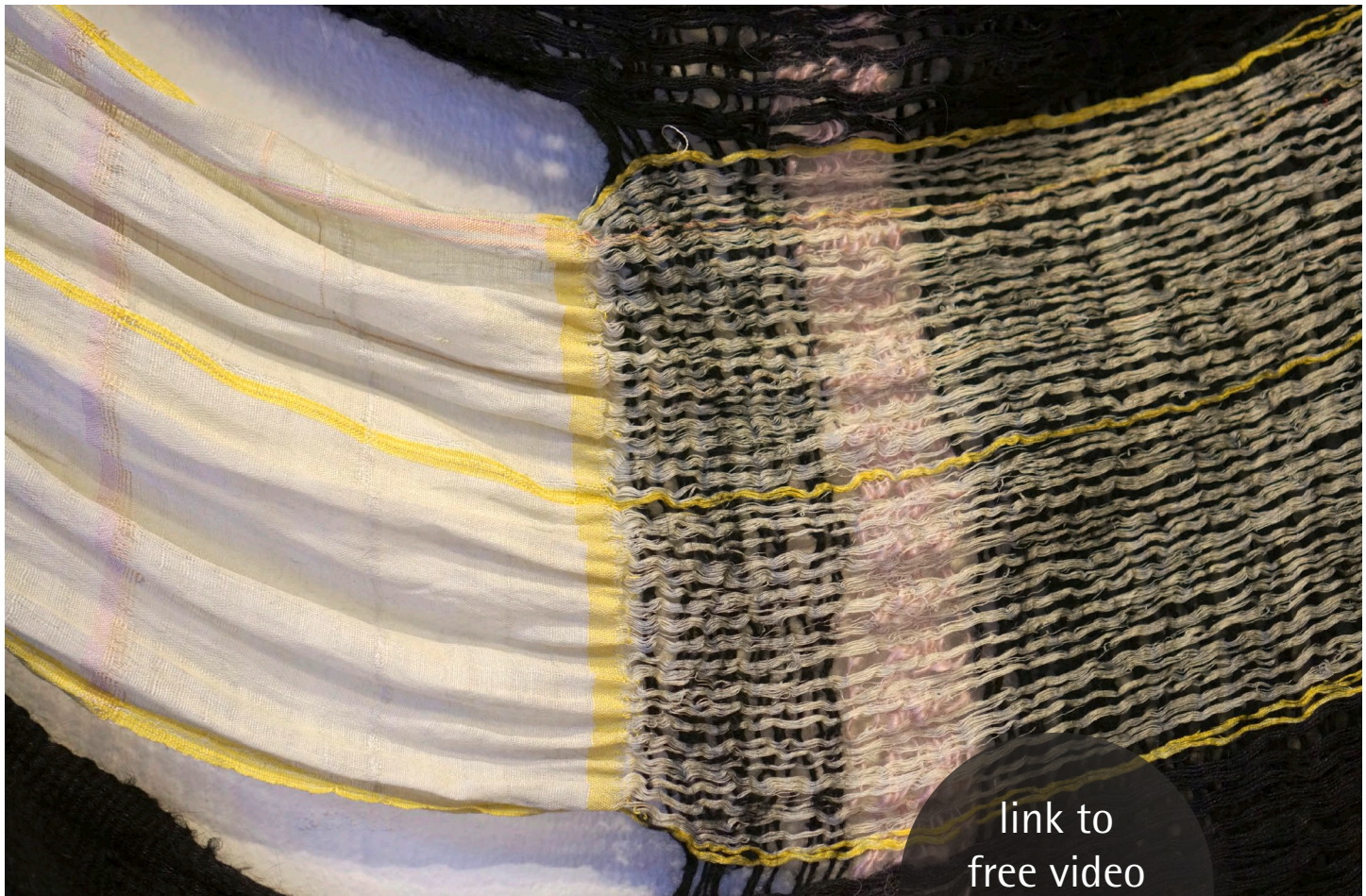
Text: Ruedi R. Suter. First published in SPIRIT 5/2010

Her textiles are woven poetry, her traditional handwoven clothing, fabrics and objects are beyond compare. The professional weaver Karola Kauffmann reveals the secret of her survival in a lost craft: creativity and the courage of individuality.

Like the rhythm of the weaver's heartbeat, the shuttle is thrown back and forth, carrying the weft through the warp. First to the left, then to the right, driven by her energetic arm movements as she follows the shuttle with her green eyes, while her bare feet dance around controlling the 14 heddles in order to raise or lower the warp and give the textile the pattern and form that she seeks.

Then, suddenly everything falls still. The weaver wants a silk thread in a different color. She changes the shuttle, and the rhythmic beat starts up again. Another pause. The woman examines the brilliant band of pure silk warp threads before her. A moment of meditation. Then she takes a fine gold thread and, with her long fingers, pulls it carefully through the 3400 silk threads. And the shuttle once again begins its rhythmic heartbeat – until the next stop.

A complex way of weaving, but experts call it unique. Karola Kauffmann, 62 years of age, has everything in her head – she can “see” the patterns, forms and colors, even the secret special treatment of her quality materials. She gets the ideas on her daily rambles behind her workshop in Hottingen in Germany's Hotzenwald area, not far from the Swiss border. To these ideas she adds those she has garnered on her travels to distant cities and far-off lands.



[link to
free video
download
\(127 MB\)](#)

Craft becomes art

Every fabric that textile artist "KK" works up into a piece of clothing, a shawl or an object according to her uncompromising principles of selection, bears the aura of an exceptional creation. Over the past 32 years, her craftsmanship, originality and creativity have ensured her survival and gained her the recognition of a loyal clientele mainly in Switzerland and Germany. These are women and men who are able to appreciate her artistic and aesthetic facets, individuality and outstanding quality. Karola Kauffmann repays this loyalty by ensuring that her unique – and necessarily expensive – pieces are sold only in her own exhibitions in galleries, empty factory sheds or in the workshop. She eschews exhausting marketing campaigns and prefers to build on the enthusiasm of her customers, who recommend KK as an insider tip. This approach has brought her into contact with charming people while keeping her financially above water.

But weaving is immensely time-consuming. Why would someone continue to exercise the profession? Karola Kauffmann is a professional weaver, one of the last in the German-speaking world. For her "weaving is living". She discovered weaving as a young woman; in her eyes "it was a revelation". What she learned about weaving then along with later inspiration from Japanese textile and fashion designers such as Junichi Arai and Issey Miyake or from artists such as Louise Bourgeois and Magdalena Abakanowicz has always been with her, even while she brought up her four children on her own. "I was so fortunate to be able to support a family with my type of weaving and the creation of textiles," she explains. And she seeks to weave as she lives: "As simply, beautifully and and honestly as possible." That means doing without contract work.



A 19th-century loom

It subsequently becomes obvious that her inspired textiles reflect a multifaceted personality that is alert, critical and alive to contradictions. For instance as a model for her own creations or as a textile specialist collecting woven textiles among indigenous peoples on behalf of museums. The focal point of her professional life, though, is her five looms. And to prove it, the artist, tall and svelte, leads us across her property – a clearing surrounded by trees, rushing streams and a pond – to her workshop, which she designed herself with its high windows. There we see her favorite loom, a wooden masterpiece from the 19th century, a massive contrast to its surroundings.

"I was hypnotized by these materials. The brilliance of the different indigo hues was unbelievable."

But there is no trace of one of those machines that over the past century have destroyed the livelihood of millions of hand weavers and made hand looms worth little more than firewood. Why not have a computerized loom? "Machines have no soul. They would inhibit my imagination, prevent serendipitous discoveries and rule out experimenting with materials." Above all, hand weaving keeps you fit in body and mind. And she cites the philosopher Immanuel Kant: "The hand is the window to the soul."



The Siberian ibex (yangir)

Karola Kauffmann uses only the finest materials: cashmere, baby camel and silk. For reasons of species protection, she won't have anything to do with the finest animal hair, the down hair of the Tibet antelope. But she takes solace in the finest legally available animal hair – the "golden fleece of Central Asia". This hair, obtained from the yangir, or Siberian ibex, is worth its weight in gold. No more than 1200 kilograms of down hair from the yangir – a rare Himalayan species – can be traded every year. However, obtaining other yarns is also becoming increasingly difficult as her suppliers in the German-speaking world that deliver to very small operations and are responsive to special wishes are dying out.

As a textile artist, she wants to go beyond her ability to break out of the strict regime of weaving in order to combine completely unusual materials and weave them into their final form by an act of breathtaking imagination. One of her deepest concerns is to ensure that her thought and action are in harmony with each other. As a consumer, therefore, she refuses to consume cheap, mass-produced goods. All too often, the price of such goods is exploitation and the sacrifice of quality. "I have to take personal responsibility if I advocate quality and individuality." She is happy about every person who has found his own individual style and refuses to submit to the leveling dictates of fashion.



Precious textiles acquired by museums

In her search for special textiles, KK came across the Miao and the Dong, two minority peoples living in the mountainous area of south-western China. The peasant women were still weaving all their own clothing on hand looms: lengths of cotton that were dyed with indigo using a complex process and worked up into clothing. "I was hypnotized by these materials – they were almost like chintz.

The brilliance of the different indigo hues was unbelievable," says KK, describing the aesthetic workaday clothing worn by the women and their love of detail. On returning to the area in later years, she noticed that the daughters of her friends were already wearing garish cheap clothing. They no longer wanted to learn the craft of their mothers. KK encouraged the women to cultivate the art of weaving and she bought their used textiles, which were received enthusiastically by museums in Switzerland and Germany. Today, textile collections of the Miao and the Dong can be found in museums in Zurich, Basel, Munich, Stuttgart, Leipzig, Mindelheim and Berlin.

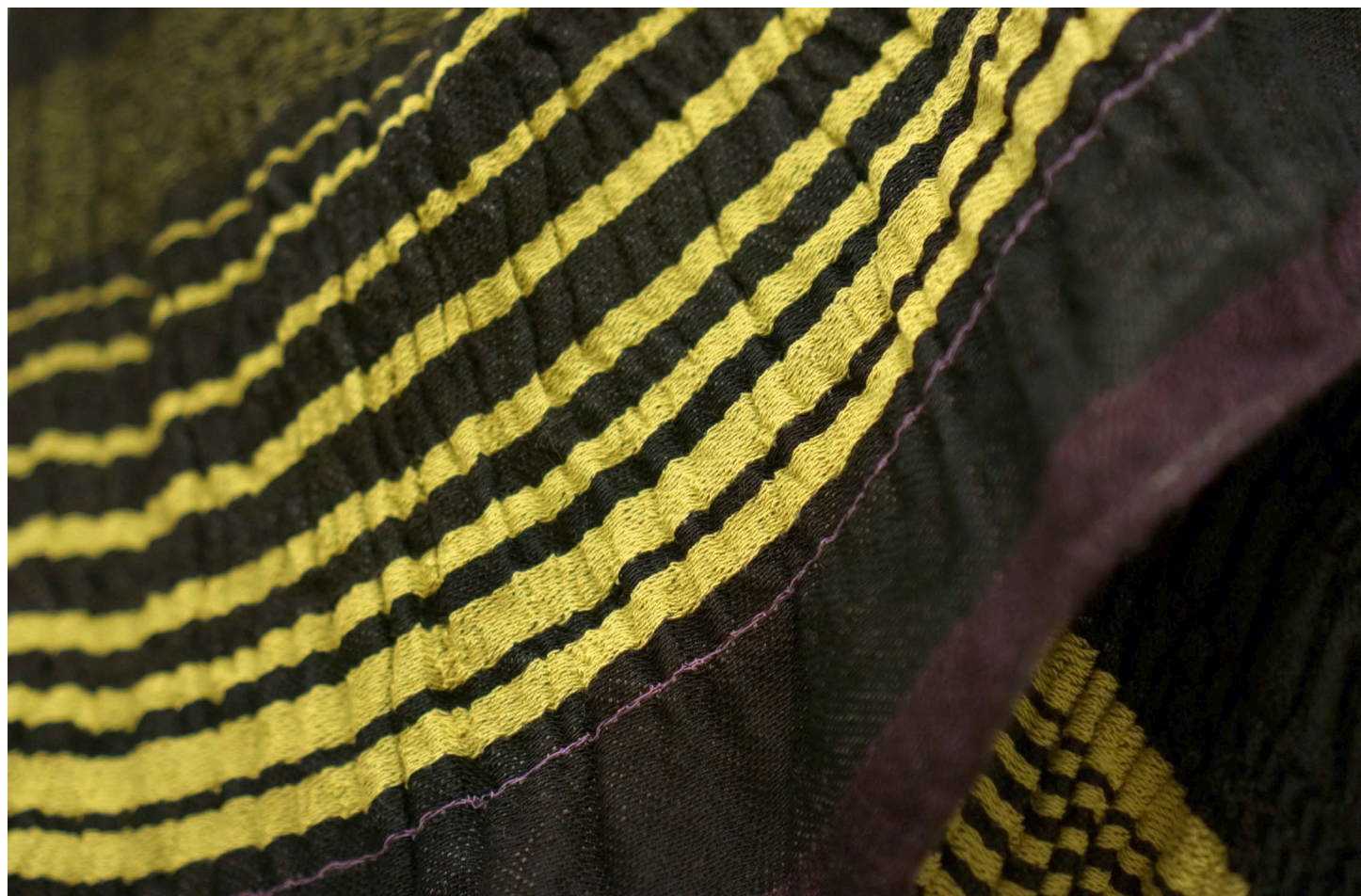
Consummate color compositions

The Museum für Angewandte Kunst Frankfurt, however, purchased a cloth that had been woven by KK. Why? Sabine Runde, the Museum's Deputy Director, told SPIRIT: „KK's wonderful textiles are consummate color compositions, exquisite and unique in character. Treasures such as these are a luxury for private individuals, but in a museum they are accessible to everyone. This means not only that the public has the opportunity of encountering such extraordinary works but also



that they are kept alive for future generations to experience.

It is an ongoing challenge to be one of the last representatives of a profession that has almost died out. Karola Kauffmann intends to continue following her intuition. Her idiosyncratic style of work and life is bound to remain attractive for people who have a flair for what is special. In the words of textile expert Sabine Runde: "The future lies in the power of individual expression."





Photos: Didier Leroi. Camera: Polaroid SX 70



Peter
Greenaway

The Dance of Death
Der Totentanz in Basel



The exhibition Peter Greenaway: The Dance of Death / Der Tanz mit dem Tod – Ein Basler Totentanz, is a project by Verein Totentanz at Predigerkirche and Totentanz in Basel, Switzerland. Peter Greenaway's Dance of Death is a reinterpretation of the original Totentanz, the famous 15th Century wallpainting in Basel, that reminded people that whether rich or poor, and no matter one's station in life, everyone has to die.

Peter Greenaway became famous for his films such as *The Draughtsman's Contract* (1982) and *The Cook, the Thief, His Wife & Her Lover* (1989). His first film, *Death of Sentiment*, is a churchyard furniture essay filmed in four large London cemeteries. His work deals with the



topics sex, religion, violence, and death. For his Totentanz-project in Basel, Peter Greenaway conceived a multi-media installation that consists of 18 funerary monuments, which serve as displays for films that depict various ways to come to death.



Peter Greenaway: The Dance of Death – Ein Basler Totentanz:

<http://vernissage.tv/blog/2013/11/04/peter-greenaway-the-dance-of-death-ein-basler-totentanz/> --

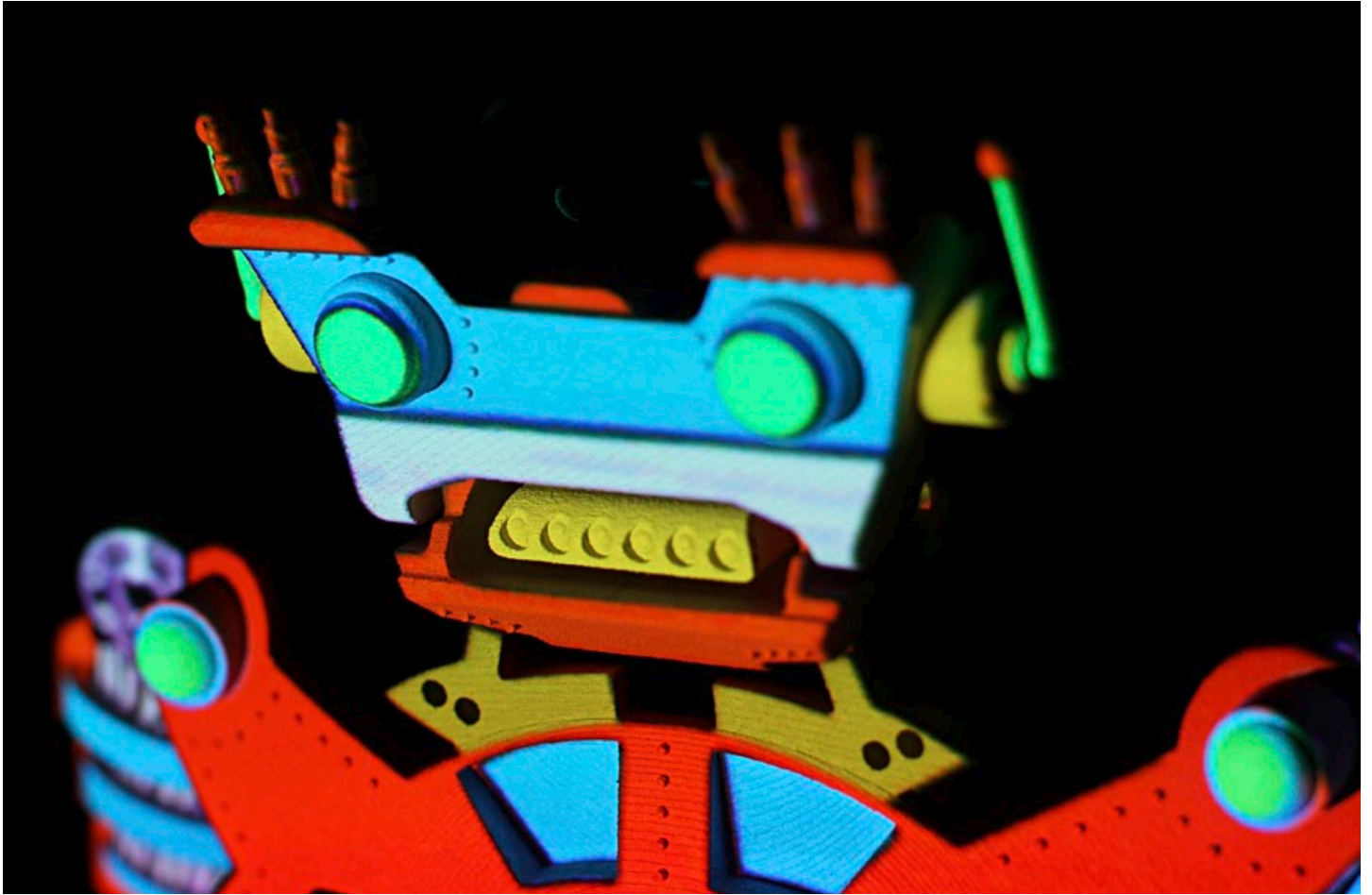












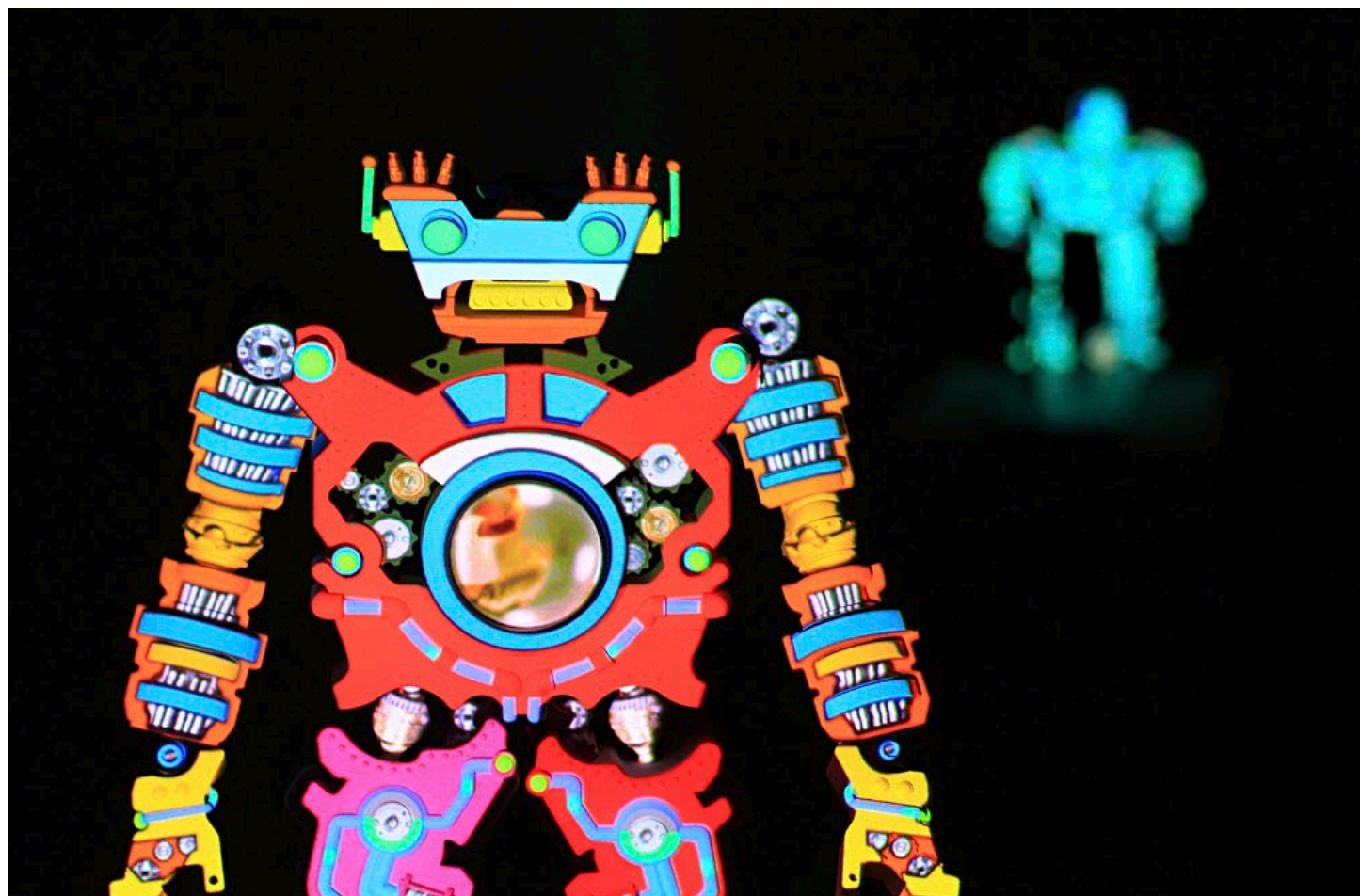
Peter Sarkisian

Photos: Peter Sarkisian

Text: Meridian Ciel Dellapenna

Peter Sarkisian is a New Mexico based new-media artist whose work combines video projection and sculpture to create a hybrid form of multi-media installation. His work has been displayed in Paris, New York, Berlin, Japan, New Mexico, Miami and California (just to name a few). His work has been featured in many international exhibitions and festivals, including the Istanbul Biennial in Turkey, the Vidarte Festival in Mexico City, the Whitney Biennial in New York, and the Edinburgh Festival in Scotland. Sarkisian's work explores the connection between film, video and sculpture that blur the line between what is palpable and what is imaginable. Sarkisian specializes primarily in video installations, which are designed to create perceptual conflicts between image, contour and surface. This allows the viewer to draw multiple visual conclusions while reconsidering the medium of video itself.

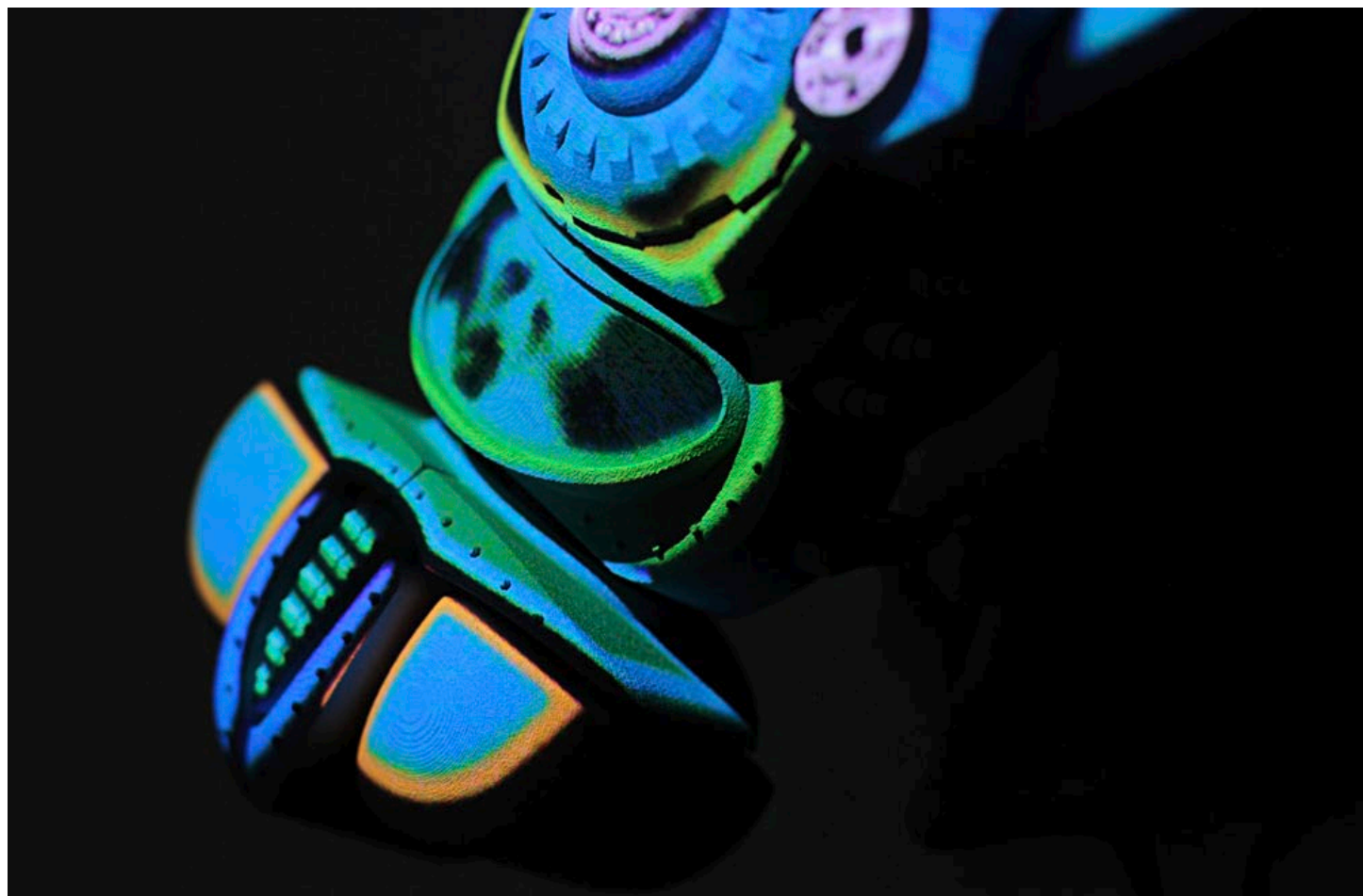
Sarkisian studied photography and film at the California Institute of the Arts and the American Film Institute in the late 1980's. He began working with video as a sculptural element in the mid 90's. In 2007 Sarkisian was named a Master Video Artist by the National Endowment for the Arts (NEA). The underlying premise of his work remains committed to using video as an instrument against commercialized media, namely television, in order to transform the act of watching video from an experience-killing endeavor to an experience-creating one. He accomplishes this by joining sculptural elements with projected video imagery to create audio/visual illusions. These illusions trap the viewer between conflicting interpretations, thereby forcing a state of self-awareness that is otherwise absent while watching television. The relationship between viewer and viewed, and ultimately the dynamic between the two, is the focal point of Sarkisian's art.



I first encountered the work of Peter Sarkisian when he spoke in my Contemporary Art and New Media class at the University of New Mexico. As an artist Peter Sarkisian is extremely approachable and personable. He shared with the class an overview of his past works such as Registered Driver (2011) and Extruded Video Engine (2007). He also showed the class a preview of his upcoming show on Videomorphic figures that was going to be exhibited in Miami, December 2013. The Videomorphic figures are 3D printed robots. The figures then have lights and sounds projected on them to create life within the figure. Each 14 x 14 x 42 inch robot stands on its own podium and has its own colors and sounds and physical features. The collection also features bug shaped space ship-like figures. I was fortunate enough to be travelling to Miami that month for the upcoming art shows and Sarkisian took the time to show me around his show.

Sarkisian's work was displayed at the Zadok Gallery in the Wynwood District of Miami as well as at Art Miami, in the Zadok Gallery booth. Both spaces featured works from his Videomorphic Figures collection. I was able to get a better grasp on the collection in the Zadok gallery, where the space was darker and less crowded than at Art Miami and the sounds and lights were more easily heard.

The gallery room at Zadok was dark and quiet when I walked in. There were several small white figures standing on podiums that I could barely make out, then all of the sudden I heard what sounded like a jet engine starting up and the figures lit up, slowly, just the way you would imagine a robot powering on. Their lights flicker and then become stronger and you half expect them to walk off of their podiums.



The realistic sounds of the robots starting up and the vibrant colors that are projected on them were fantastically life-like, and if the figures had been larger it could have been a scene from Transformers or Pacific Rim. Each Videomorphic figure has a person (played by Sarkisian himself) trapped inside of them. The person tumbles around as if in a washing machine. The figure bangs on the glass as the robots start up trying to get the attention of viewers as if they could let his tiny body out of the machine. This video is projected on to the center of the robot.

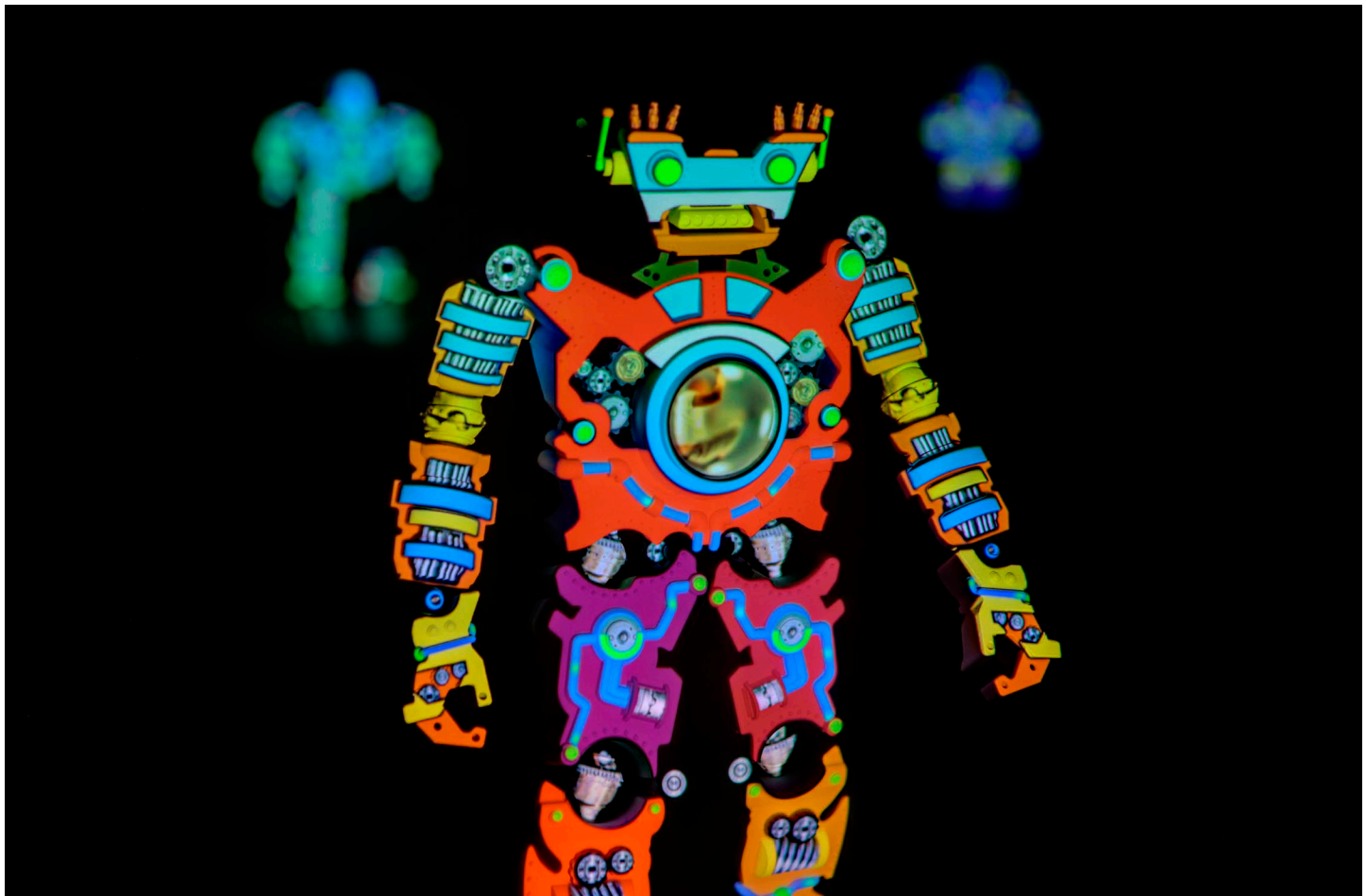
If the filmmaker's traditional goal is to distract viewers through the suspension of self-awareness, then Sarkisian's goal is to create a sense of heightened self-awareness, which he does by engaging the viewer in constructed environments that blur the line between what is real and what is mediated.

Sarkisian's work is grounded in the idea that video, in its omnipresent and popular form, is a medium that is void of experience. By depriving ourselves of experience in favor of information-based images, we find it more difficult to grasp the meaning of consequence or to coexist with mutual understanding. His installations attempt to steer the world's most influential medium back on a collision course with the viewer in order to reintroduce an element of experience to the viewing process.

(Facts taken from Peter Sarkisian's biography featured on his website <http://www.petersarkisian.com>)









Rest area at Art Basel in Miami Beach



Art Basel Miami Beach Week 2013

Photos: Meridian Ciel Dellapenna



Wang Yuyang: Breathing Series – Office. Tang Contemporary Art, Art Basel Miami Beach 2013

Wang Yuyang: Breathing Series – Office / Art Basel Miami Beach 2013

<http://vernissage.tv/blog/2014/01/06/wang-yuyang-breathing-series-office-art-basel-miami-beach-2013/> --





Nadira Husain at PSM Gallery, Berlin at Art Basel in Miami Beach



David Colman: Santa Confessional. Art Public, Art Basel in Miami Beach

Art Basel Miami Beach Public 2013 / Opening Night

<http://vernissage.tv/blog/2013/12/07/art-basel-miami-beach-public-2013-opening-night/> --





Devon Dikeou: Pay What You Wish, But You Must Pay Something at NADA Miami



Tony Lewis: 48 - Keep a tight rein on your temper, 2013. Shane Campbell Gallery, NADA Miami.

NADA Miami Beach 2013 Art Fair
<http://vernissage.tv/blog/2013/12/09/nada-miami-beach-2013-art-fair/> --





Booth of David Lewis Gallery at NADA Miami

Preview: New Section 'Collaborations' at Art Cologne 2014

<http://vernissage.tv/blog/2014/01/24/preview-new-section-collaborations-at-art-cologne-2014/> --





Banksy piece at Art Miami





Carole Feuerman: Balance (2010). KM Fine Arts, Art Miami.



Cameron Gray: No Fakers, Video installation at Art Miami.

This is a great
piece of art.

WTF? Art is
completely
useless.

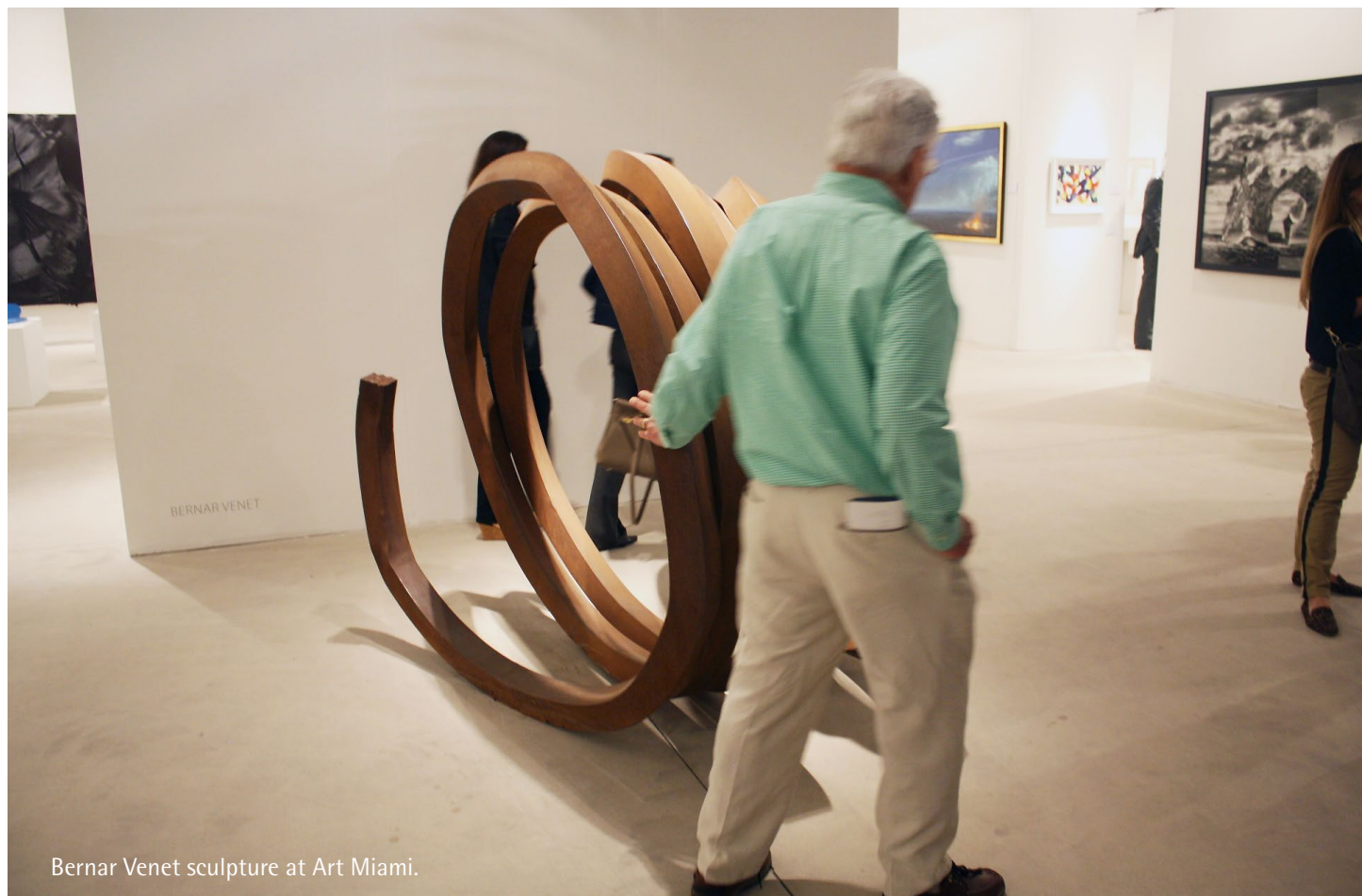
This is a text
bubble posing as
a piece of art.

How do you have
any friends?

● DESIRE OBTAIN CHERISH
BY NICK BATES FOR THE CHECK CLEARS, 2013
ARTIST
MATERIALS: 30 x 12"
SERIES: 1/1

● DESIRE OBTAIN CHERISH
BY NICK BATES FOR THE CHECK CLEARS, 2013
ARTIST
MATERIALS: 30 x 12"
SERIES: 1/1

Desire Obtain Cherish: It's Not Art Till The Check Clears at Art Miami.



Bernar Venet sculpture at Art Miami.

NICHOLAS HLOBO

Intethe (Sketch for an Opera)

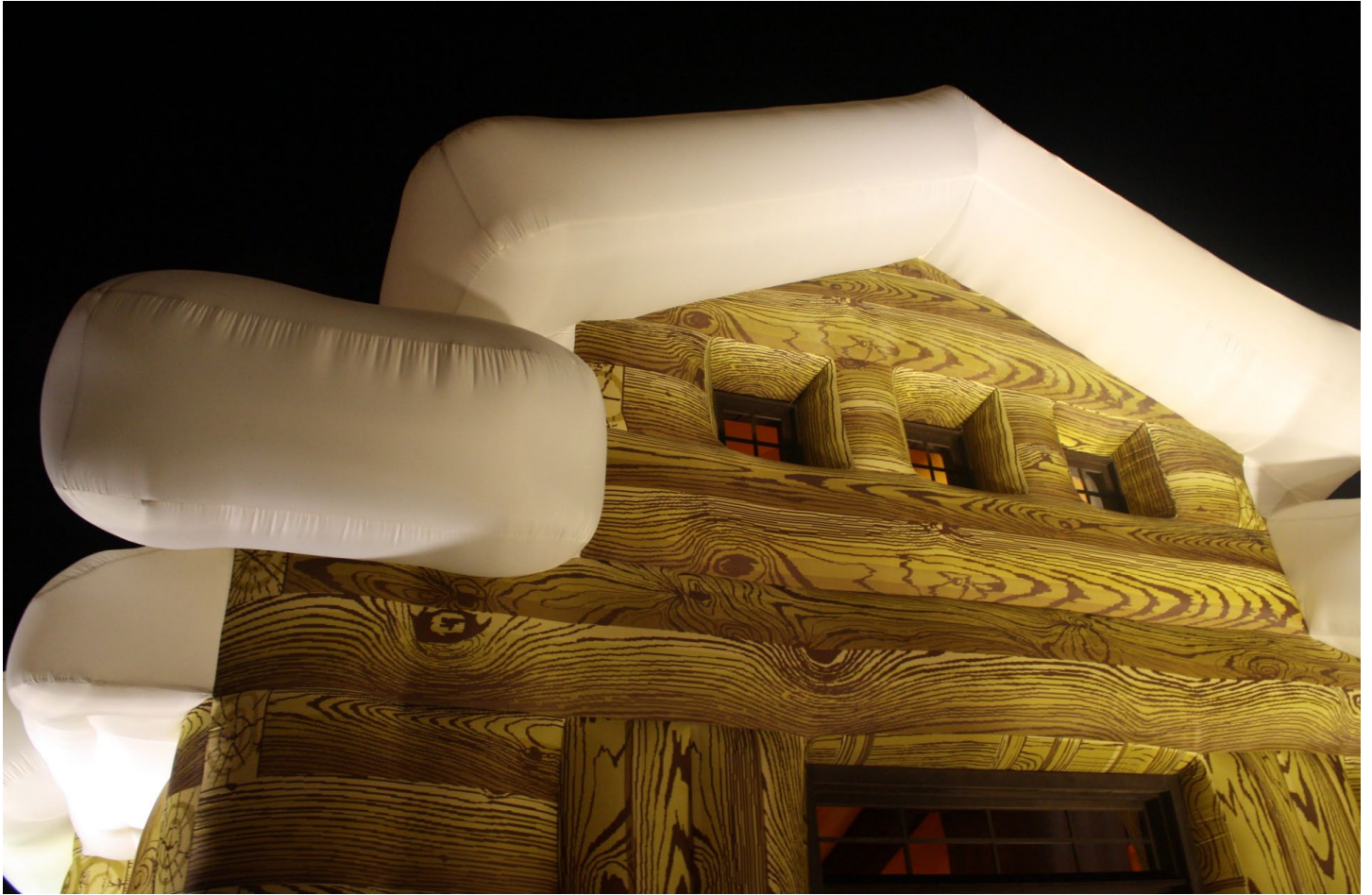


Performance by Miami-based Haitian band Papaloko and Loray Mistik. Nicholas Hlobo at Locust Projects Miami.

Nicholas Hlobo: Intethe at Locust Projects Miami

<http://vernissage.tv/blog/2013/12/30/nicholas-hlobo-intethe-at-locust-projects-miami/> --





Kolkoz: Curiosity at Miami Marine Stadium

<http://vernissage.tv/blog/2014/01/03/kolkoz-curiosity-at-miami-marine-stadium-day/> --







Mr.: Title to be determined (2014), Galerie Perrotin.

Art Stage
Singapore
2014



Nam June Paik: Tolstoy (1995), Space Cottonseed.

When Art Stage Singapore launched four years ago, there were almost no events other than the art fair. Today, the situation is totally different. The event has grown into Singapore Art Week with numerous gallery and museum openings, art tours, art awards, talks, performances and parties. So, for art lovers, there's no better time to be in Singapore than during Singapore Art Week (January 13 to 19).

Art Stage Singapore itself, which takes place at the spectacular Marina Bay Sands, features a new fair format that comprises eight country and regional Platforms. The Platforms, which include Southeast Asia, India, China, Taiwan, Japan, Korea, Australia and Central



Han Myung-Ok: Talisman (2014), Acrylic on Le Monde newspaper, Wooson Gallery.

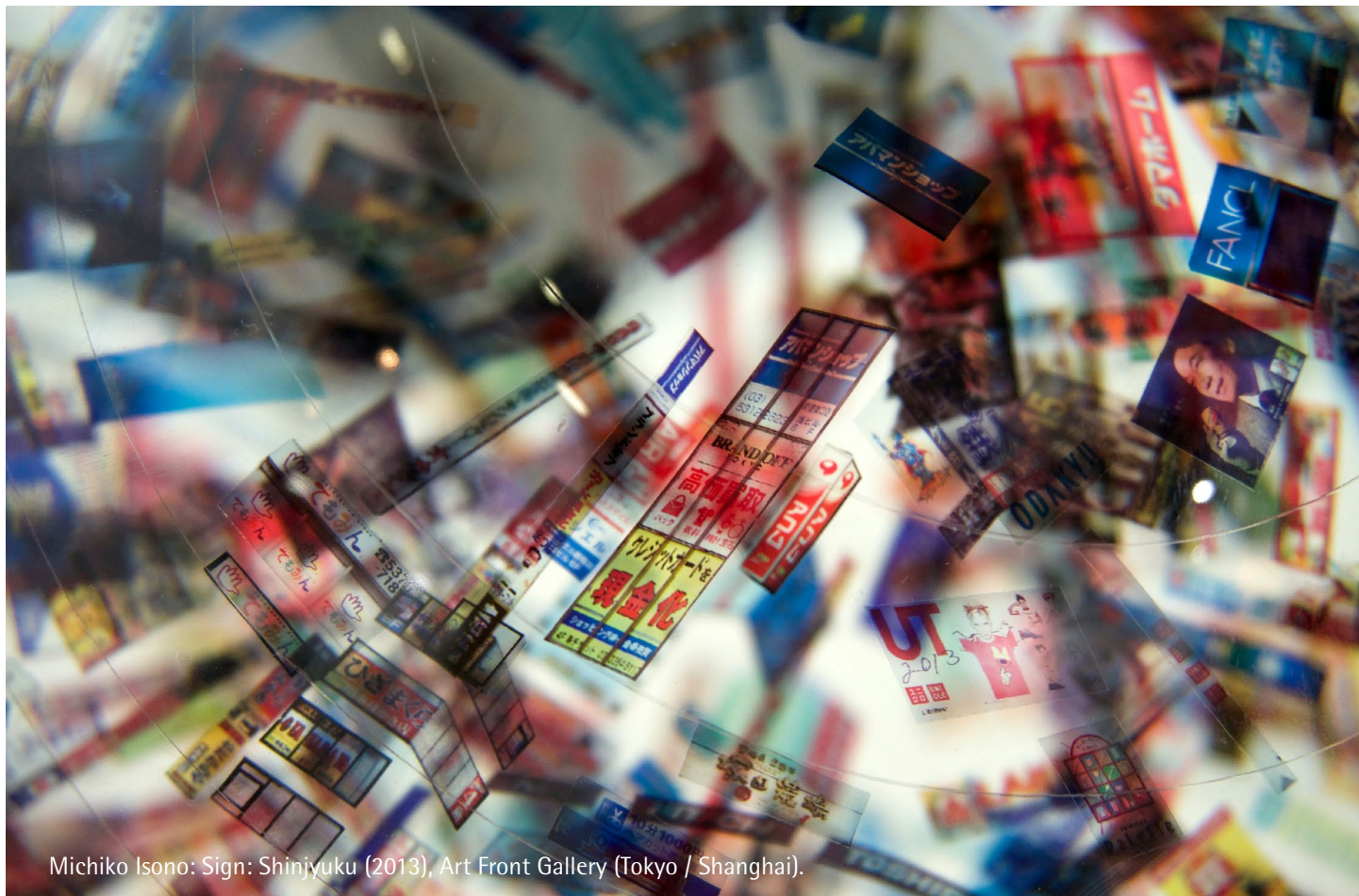
Asia, are curated by experts of the respective arts scenes. Art Stage Singapore presents over 100 galleries, of which 80 percent are Asia Pacific-based galleries. A supporting program complements the gallery presentations, including a special evening program to highlight the local art scene in Singapore and the Singapore Biennale, and guided tours and art talks.



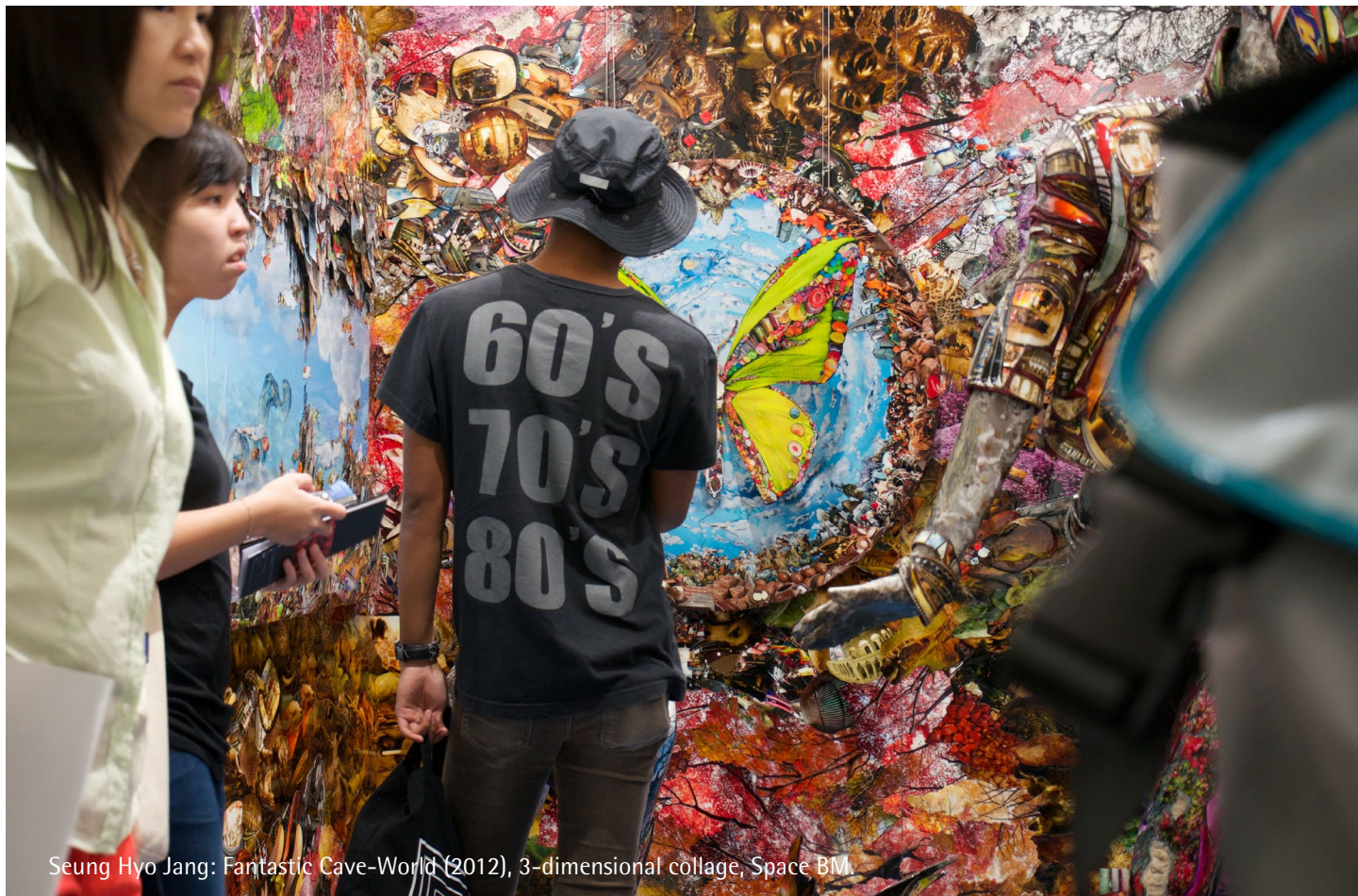
Li Hongbo: Bust of Ancient Roman Girl (2013), Contemporary by Angela Li (Hong Kong).



Yue Minjun: Contemporary Terracotta Warrior No. 10 (2007), Ikkan Art Gallery.



Michiko Isono: Sign: Shinjyuku (2013), Art Front Gallery (Tokyo / Shanghai).



Seung Hyo Jang: Fantastic Cave-World (2012), 3-dimensional collage, Space BM.



Tu Wei-Cheng: A Walk in the Capital (2013), Tina Keng Gallery.

Interview with Artist Tu Wei-Cheng, Taiwan Platform, Art Stage Singapore
<http://vernissage.tv/blog/2014/01/19/interview-with-artist-tu-wei-cheng-taiwan-platform-art-stage-singapore/> --





Jitish Kallat: Circadian Rhythm – 4 (2012-13), Arndt.

India Platform at Art Stage Singapore 2014

<http://vernissage.tv/blog/2014/01/17/india-platform-at-art-stage-singapore-2014/> --





Sakshi Gupta: Strange Beginnings I (2013-14), Galerie Krinzinger.

Interview with Artist Sakshi Gupta at India Platform, Art Stage Singapore 2014

<http://vernissage.tv/blog/2014/01/20/interview-with-artist-sakshi-gupta-at-india-platform-art-stage-singapore-2014/> --



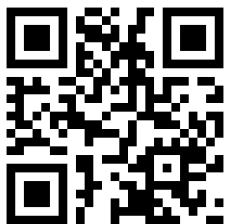


Marc Quinn: The Architecture of Life, White Cube.



Victor Balanon: Orpheus Reversed (2013), Artinformal.

Art Stage Singapore 2014
<http://vernissage.tv/blog/2014/01/16/art-stage-singapore-2014/> --





DOLK (Dolk Lundgren): Goldrush (2013), Galleri S.E.



Abbey McCulloch: Discretion is gold dust (2013), Helen Gory Galerie.



Les Innombrables: XYZ-3000 (2014), Nano Contemporary Art Gallery



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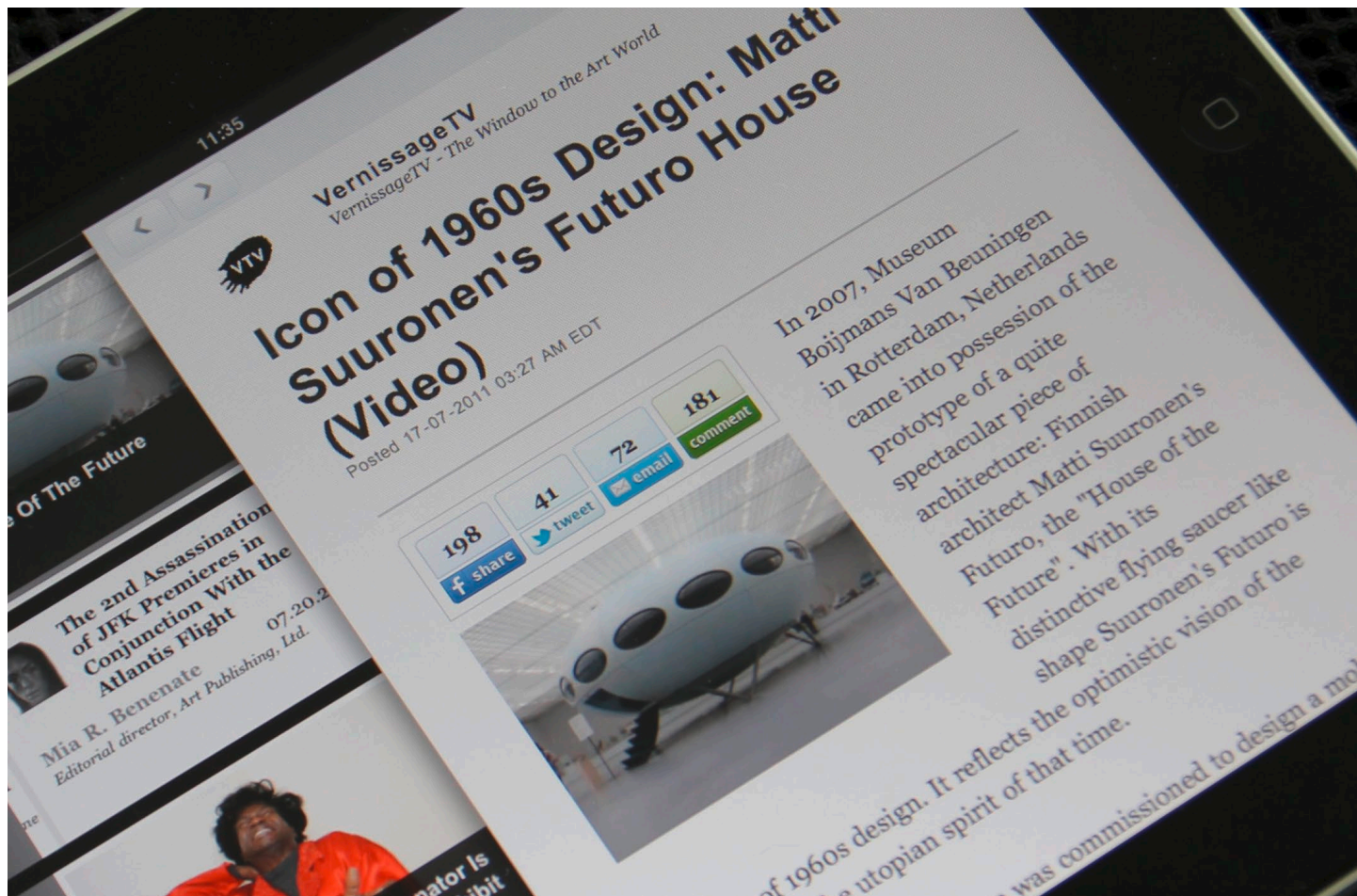
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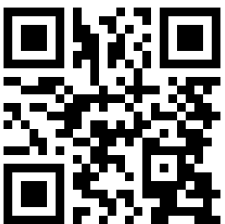
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US: <http://vtv-us.spreadshirt.com/> -- US: <http://vtv-eu.spreadshirt.de/> --





DVDs



<http://vernissage.tv/blog/support/dvd/> --

Venice Architecture Biennale 2012

Venice Art Biennale 2011 – 2 DVD set

Venice Architecture Biennale 2010

Venice Art Biennale 2009 – 2 DVD set

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