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ACE WHERE EVERYONE BLAH



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Nano Temporary Art Gallery
Kairo
August 26 – 29, 2009



Who will prevail
in the bitter fighting
among the various
camps? The ultraconser-
vative wing, the
high modernists,
or even the
Hoechst Circle,
as has been
learned from a
recent leak?



MIAMI AND

> VernissageTV in Miami. All episodes: <http://vernissage.tv/blog/category/cities/miami/> <

demand, as collectors rewarded excellent material and strong booth presentations with steady sales throughout the week. Many exhibitors reported satisfaction with excellent results in the current economic climate, made valuable new contacts for the future of their companies, and are already looking forward to the next Art Basel Miami Beach, which takes place in September through September 6, 2012. Several exhibitors commented on the event organizers, galleries offering positive feedback including Michael Thomas, Galerie Dierker (Germany): "We have been participating at Art Basel Miami Beach since its second edition and have established many personal contacts over the years. This proves its value now and we have an extremely positive response to our offerings." Courtney Plummer, Lehman Maupin Gallery (New York): "Considering other factors affecting the art world, Art Basel Miami Beach was far more successful than anticipated. We had again the unique blend of artists to expose our clients to new collectors and curators on an international level." The second Art Week and the Art Week presented striking works by emerging artists, some of which were national and international striking numbers of artworks featuring premier artists from Russia (Sergey and Svetlana), Aida Rulova (Slovakia), and Plumeant (mezzanin) as well as artists from emerging markets of India (Nature Morte/Bose Pacia), the United Arab Emirates (The Third Line) and China (Yilamin Space). With its 20 gallery exhibitions in converted shipping containers, Art Positions was a favorite among visitors. The UTR-A installation by Federico Diaz and the design collective E-Area at the Art Positions presented the Art Round Pavilion in collaboration with Dierker. In the evening, the event continued with a night of music, as Jens Hoffmann again curated the successful Art Perform program at Art Positions, which included several daily performances











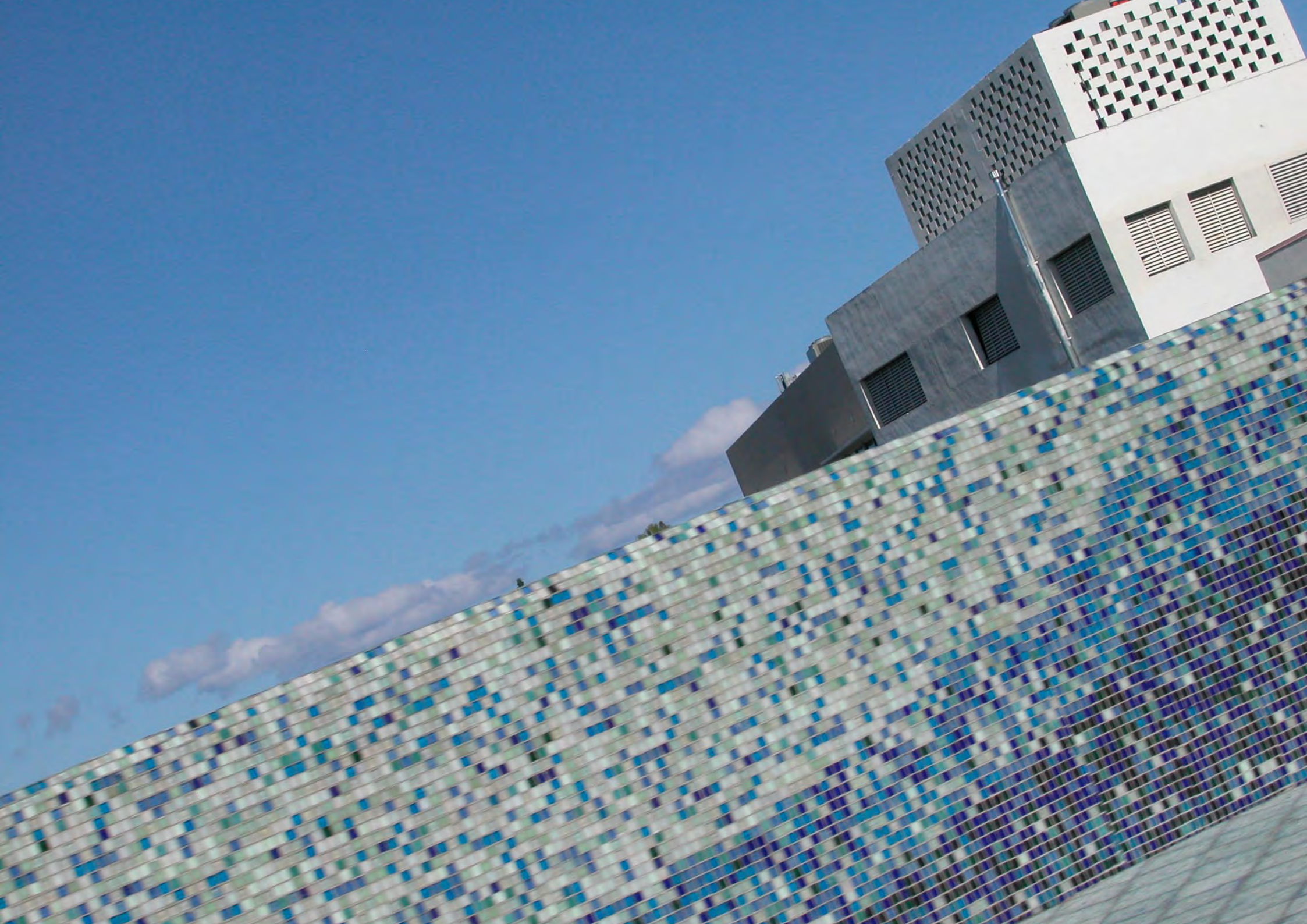




ARTHUR GODFREY RD
41 STREET

NO
TURN
ON RED
WHEN
PEDESTRIANS
IN CROSSWALK











¿DARA QUE ESTOY AQUÍ EN LA...?
Ven y descúbrelo ad...
al Señor con noso...
Domingos 12:00...
historias, Celebra...
por las vidas car...
e Dios



> Interview with Miami-based artists Alain Guerra and Neraldo de la Paz:
<http://vernissage.tv/blog/2009/01/12/guerra-de-la-paz-studio-visit-part-12/> <

MARGULIES COLLECTION

> Interview with collector Martin Z. Margulies:

<http://vernissage.tv/blog/2008/12/02/interview-with-collector-martin-z-margulies/> <

Western Union : Small Boats, 2007. A film installation on migration and the hope for a better life. Cil Rich Niger Delta by George Osodi. A photographic essay on the people of Nigeria. Photography and Sculpture: A correlated Exhibition. New and vintage photography linked to contemporary sculpture.

*The Margulies Collection at the Warehouse is a not for profit institution in Miami dedicated to the presentation of exhibitions and educational programs that explore contemporary art and culture. Since its inauguration in January of 1999, the Warehouse collection has presented thousands of works of contemporary art and has welcomed visitors from all over the world. The Warehouse is operated and funded by the Martin Z. Margulies Foundation, a thirty year resource for the study and enjoyment of the visual arts. The exhibition will present Magdalena Abakanowicz's *Kierma (Crowd)*, a haunting installation of 250 headless figures, one of the largest works ever created by the renowned Polish sculptor. Acclaimed by critics, collectors and artists as one of the most extraordinary creative artists in the world, Abakanowicz is known for her dramatically wrenching fiber figures, a form that expresses her constant struggle against the horrific adversity of a childhood in an occupied and war-torn land and the strictures of artistic convention in an authoritarian, struggling, poor country. Isaac Julien's film installation "WESTERN UNION: Small Boats" is a meditation on migration and the hope for a better life. To escape deplorable economic and human rights conditions, thousands of African and Asian "clandestines" depart each year from North Africa on the hundred mile journey across the Mediterranean Sea to the southern coast of Sicily. The film tells the story of the diaspora in a suggestive, non-representational cinematic style subverting a strict narrative to create a collage of sound and image. Known for his extravagantly beautiful filmmaking, the British artist Isaac Julien uses three screens to create a contemplative experience.*



> 2008/2009 Exhibition at the Margulies Collection at the Warehouse / Miami, Florida

<http://vernissage.tv/blog/2008/12/03/20082009-exhibition-at-the-margulies-collection-at-the-warehouse-miami-florida/> <



> 2008/2009 Exhibition at the Margulies Collection at the Warehouse / Miami, Florida

<http://vernissage.tv/blog/2008/12/03/20082009-exhibition-at-the-margulies-collection-at-the-warehouse-miami-florida/> <



> American Streamlined Design at The Wolfsonian FIU, Miami

<http://vernissage.tv/blog/2009/02/04/american-streamlined-design-at-the-wolfsonian-fiu-miami/> <

> Elliott Earls Performing at The Wolfsonian Museum

<http://vernissage.tv/blog/2009/01/16/elliott-earls-performing-at-the-wolfsonian-museum/> <

> The Wolfsonian / Celebrating Democracy / Interview with Director Cathy Leff:

<http://vernissage.tv/blog/2009/01/07/the-wolfsonian-celebrating-democracy-interview-with-director-cathy-leff/> <

ie style known as streamlining endowed many classic American products with a futuristic sheen—the glamour of speed. *American Streamlined Design: The World of Tomorrow*, organized by The Liliane and David H. Stewart Program for Modern Design, Montreal and on view at The Wolfsonian—Florida International University October 24, 2008, through May 27, 2009, presents over 150 examples of furniture, ceramics, metal work, plastics, graphic design, and archival design books. This is the first comprehensive museum exhibition to address the scope and impact of this style, whose modern expression of sleek speed lines and parabolic curves swept middle-class America in the 1930s and remains to this day a shorthand for glamour and the promise of the world of tomorrow.

American Streamlined Design is augmented by a selection of streamlined design objects from The Wolfsonian's collection. "This exhibition will enable audiences to understand how streamlined design influenced a wide array of consumer products manufactured during the 1930s and '40s," notes Wolfsonian director Cathy Leff. "The ability to present such an exhibit in Miami Beach—the single largest historic architectural district of streamlined design—allows us to make important connections between objects and the built environment."

American Streamlined Design, curated by David A. Hanks, curator of the Stewart Program for Modern Design, offers a fresh appraisal of the aesthetic of streamlined design, placing the achievements of its best-known exponents—among them Norman Bel Geddes, Henry Dreyfuss, Raymond Loewy, and Walter Dorwin Teague—squarely beside the contributions of other significant but lesser-known designers such as Lurelle Guild, Clifford Brooks Stevens, Harold Van Doren, and newly discovered practitioners like John R. Morgan, William B. Pelzold, and Louis Varrick. This exhibition also makes a case for the rigor of streamlining in today's design. Among the contem-



> Ross Lovegrove in conversation with Dr. Albrecht Bangert / Design Miami 2008

<http://vernissage.tv/blog/2008/12/19/ross-lovegrove-in-conversation-with-dr-albrecht-bangert-design-miami-2008/> <

> Interview with Nadja Swarovski at Design Miami 2008

<http://vernissage.tv/blog/2008/12/16/interview-with-nadja-swarovski-at-design-miami-2008/> <



Banquete Chair with Pandas
 Fernando & Humberto Campana, 2008

> Interview with Fernando and Humberto Campana / part 1/2

<http://vernissage.tv/blog/2009/01/26/interview-with-fernando-and-humberto-campana-part-12/> <

Design Miami. "We are thrilled to be able to give the Designer of the Year Award to the Campana brothers, who have made such a significant contribution to contemporary mass manufactured as well as limited edition design," Ambra Medda, *Design Miami* Director comments. "Their joyful and exuberant work incorporates discarded and repurposed objects, numerous references to culture both sophisticated and street, and a loving yet frank social commentary on their native Brazil. They have opened the door for a new generation of designers by creating a language that questions received ideas about Modernism and design." In keeping with *Design Miami* tradition, the Campana brothers will create an installation designed exclusively for the December show to be presented within the central courtyard of the fair's new temporary structure designed by New York architects Aranda Vasch. The installation, entitled *Diamantina*, will represent an evolution of their *TransPlastic* series, which was unveiled at Albion Gallery in London in 2007. Using the native Brazilian plant *Apuí*, which grows on and eventually chokes rainforest trees, *TransPlastic* designs feature this ratan-like fiber woven around ready-made plastic garden chairs and other plastic objects, such as discarded toys, dolls, flip-flops and tires. Like the rainforest trees, the man-made objects are almost entirely swallowed up by the organic material, symbolizing nature's triumph over the synthetic world. The Campana brothers will expand on this concept at *Design Miami*, introducing native Brazilian amethyst crystals into the weave-structure, creating a series of biomorphic islands that visitors will be encouraged to sit on and explore. Brazil represents one of the most abundant and vital sources of amethyst quartz, and the combination of the colorful crystals and woven grass fiber will celebrate nature as an essential building block and touchstone of design. "This project grows out of the *TransPlastic* series, where we have sought the purity of form inspired by grottoes and caves.





> Interview with Fernando and Humberto Campana / part 2/2

<http://vernissage.tv/blog/2009/01/27/interview-with-fernando-and-humberto-campana-part-22/> <





offered over a thousand people a electrifying performance of French electro pop artist Helmut Fichtelberg, honoring art collectors Herbert and Ingrid Fichtelberg. The documentary "Herbert and Ingrid Fichtelberg" about their art collection is shown. "Herbert and Ingrid Fichtelberg" is a documentary about their art collection. The evening on Sunday featured a lecture by David Adjaye with artists Matthew Barney and Anselm Kiefer. Fernandez in a discussion about the blurring of art and architecture. Museum of Contemporary Art, Los Angeles, the world's major museum of contemporary art. More than 100 galleries and museums from Austria, Australia, Brazil, Canada, China, France, Great Britain, India, Russia, Sweden, and the U.S. The delegations included artists, curators from the Guggenheim Museum, the Jewish Museum, the Museum of Modern Art, the Museum of Fine Arts, the Museum of Contemporary Art of Chicago; the Museum of Modern Art, San Francisco, the Dallas Museum of Art; the Art Institute of Chicago, Buffalo; the Hirshhorn Museum and Sculpture Garden; the Los Angeles Museum of Contemporary Art; the Centre Pompidou in Paris; de Appel, Amsterdam; the Royal Academy, London; the Serpentine Gallery, London, and many more. Parallel exhibitions in Miami

> Art Basel Miami Beach 2008: <http://vernissage.tv/blog/2008/12/04/art-basel-miami-beach-2008/> <

area. Following long tradition, the Miami museums organized important exhibitions including Tinka Thonbare at the Miami Art Museum; Turi Sala at the Museum of Contemporary Art; "Possibility of an Island" (Mange Thomson, Peter Coffin, and others) for MOCAT at the Goldman Warehouse; "Russian Dreams..." at the Bass Museum of Art; and both "American Dreamlined Designed: The World of Tomorrow" and "Democracy: An Installation by Francesco Vezzoli" at The Wolfsonian-FIU. Once again Miami's leading private collections – among them the Margulies Collection, the Rubell



> Art Basel Miami Beach 2008 / Opening Night Art Positions:

<http://vernissage.tv/blog/2008/12/05/art-basel-miami-beach-2008-opening-night-art-positions/> <





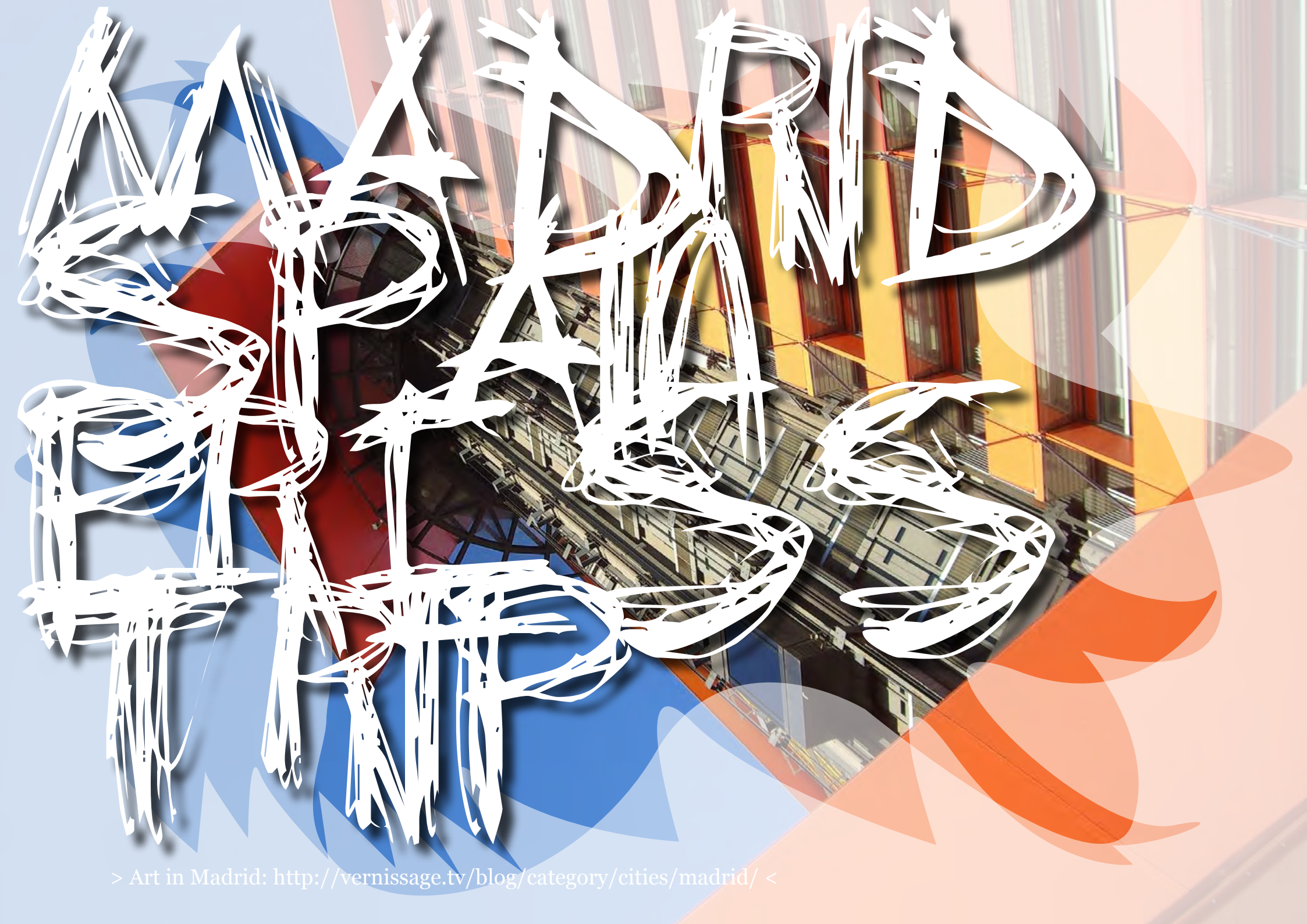






> <http://vernissage.tv/blog/2008/12/05/art-basel-miami-beach-2008-opening-night-art-positions/> <





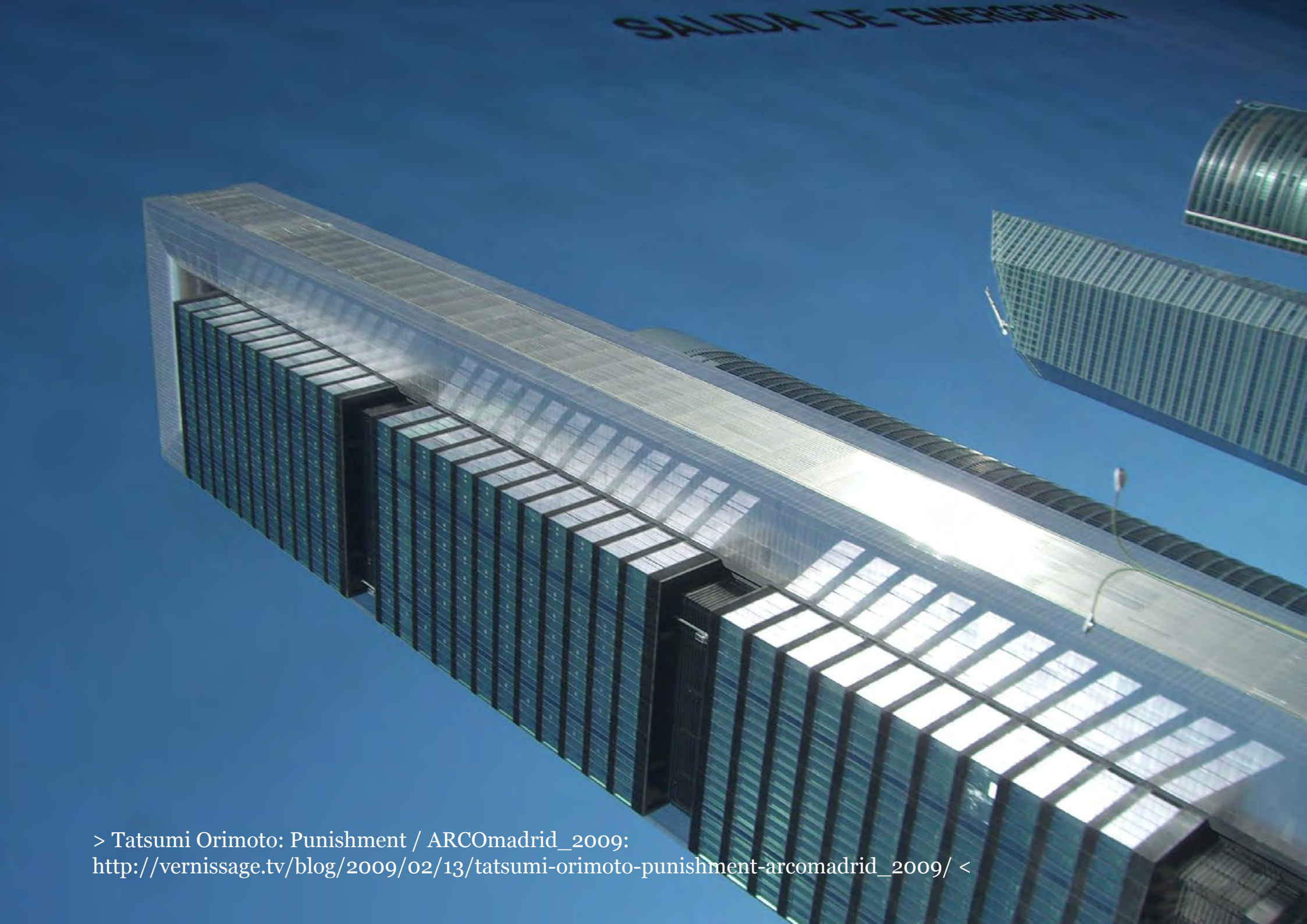
> Art in Madrid: <http://vernissage.tv/blog/category/cities/madrid/> <

> Zonas de riesgo (Risk Areas) / CaixaForum Madrid:

<http://vernissage.tv/blog/2009/02/24/zonas-de-riesgo-risk-areas-caixaforum-madrid/> <



madrid_2009 –held from February 11th to 16th– confirmed the power of resistance of the contemporary art market by beating all expectations. The key seems to have been a keener sensibility towards bringing high quality works in a year when the fair was under extra special scrutiny by the media looking for signs of weakness. Indeed, the consensus among participating galleries to come to the fair with cautious art programmes, important pieces, young emerging talents with promising careers, consolidated artists, and a carefully orchestrated display was crucial. The 28th ARCOmadrid ended up with much better results than initially anticipated. ARCOmadrid_2009 started with a palpable sense of tension owing to the worldwide recession but ended with good sales results and widespread satisfaction about how things went, the first major international fair in 2009. The conclusion was, which is the general tone in the international market, with a stabilization of prices and an evidently prudent approach to acquisitions by public and private collectors, was clearly in evidence at this year's ARCOmadrid. The situation offered a good opportunity to buyers, who reacted positively to the good quality offered by galleries, who in turn were capable of instilling a sense of confidence and serenity to a market which has never been under such a watchful eye by all the agents involved and by the Spanish and international media. Without the shadow of a doubt, the positive results have an even greater value, if we take into account the low expectations caused by the uncertainty of the moment. They also proved useful in strengthening the spirit of the galleries, pleasantly surprised by the contacts made and the deals struck, admittedly with slightly lower sales yet regarded by most of the participating galleries as excellent given the present circumstances. In this context, ARCOmadrid wanted, more than ever, to gauge the feeling prevailing at the fair. According to a survey carried out among exhibitors, there is a practical unanimity in praising the



> Tatsumi Orimoto: Punishment / ARCOmadrid_2009:
http://vernissage.tv/blog/2009/02/13/tatsumi-orimoto-punishment-arcomadrid_2009/ <



> ARCOMadrid_2009

http://vernissage.tv/blog/2009/02/12/arcomadrid_2009/ <

> Matthew Ritchie: The Morning Line at CAAC, Sevilla

<http://vernissage.tv/blog/2009/02/20/matthew-ritchie-the-morning-line-at-caac-sevilla/> <



> Russian Dreams... / VIP Reception at the Bass Museum of Art

<http://vernissage.tv/blog/2008/12/06/russian-dreams-vip-reception-at-the-bass-museum-of-art/> <



THIRTY AMERICANS RUBELL COLLECTION

> 30 Americans at the Rubell Family Collection

<http://vernissage.tv/blog/2008/12/07/30-americans-at-the-rubell-family-collection/> <

> 30 Americans at the Rubell Family Collection
<http://vernissage.tv/blog/2008/12/07/30-americans-at-the-rubell-family-collection/> <

their broader mission to collect the most interesting art of our time. Approximately three years ago, they found there was a critical mass of emerging African-American artists, and began the process of understanding what seemed to be a new movement. When they asked these artists about their influences, they heard some of the same names over and over: Robert Colescott, Renée Green, David Hammons, Barkley Hendricks, Kerry James Marshall, Gary Simmons, Verna Simpson, Kara Walker, and Carrie Mae Neems. They had been collecting almost all of those artists for decades. Perfect conditions for a new exhibition. As they explored the possibility of a show, they were deeply influenced by a series of outstanding exhibitions around the country focusing on African-American artists, including the "Freestyle" and "Frequency" shows at the Studio Museum of Harlem; "Black Is, Black Ain't" at the Renaissance Society; the Barkley Hendricks show at the Nasher Art Museum at Duke University; the David Hammons show at P.S. 1; and the museum retrospectives of Glenn Ligon, Kerry James Marshall, Verna Simpson and Kara Walker. As the Rubells explain, "We have spent the last three years traveling everywhere we can, speaking to as many artists, critics, and curators as we can, finding and acquiring the best work we can. The result is a show of more than 200 works of art, exhibited in 27 galleries occupying the entire 45,000 square foot exhibition space of the Rubell Family Collection in Miami. As the show evolved, they decided to call it "30 Americans," "Americans," rather than "African-Americans" or "Black Americans" because nationality is a statement of fact, while racial identity is a question each artist answers in his or her own way, or not at all. And the number 30 because the Rubells acknowledge that this show does not include everyone who could be in it. In fact, between the time the show's name was established and the exhibition was installed, the actual number of artists grew to 31. The





> 30 Americans at the Rubell Family Collection
<http://vernissage.tv/blog/2008/12/07/30-americans-at-the-rubell-family-collection/> <



> The Prisoner's Dilemma at CIFO / Interview with curator Leanne Mella
<http://vernissage.tv/blog/2008/12/17/the-prisoners-dilemma-at-cifo-interview-with-curator-leanne-mella/> <



THOUSANDS
EPISODES
A LOOK BACK
RANDOM
SELECTION



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> Zaha Hadid speaks at Phaeno opening. Impressions from the inauguration of the science museum on November 24, 2005.
<http://vernissage.tv/blog/2005/11/26/phaeno-science-center/> <

> Jonathan Meese: Mama Johnny, Deichtorhallen Hamburg. Preview / Vernissage / Opening, April 27, 2006.
<http://vernissage.tv/blog/2006/05/04/jonathan-meese-mama-johnny-deichtorhallen-hamburg-part-1/> <



> Frieze Art Fair Directors Amanda Sharp and Matthew Slotover. Frieze Art Fair London 2006.
<http://vernissage.tv/blog/category/fairs/frieze/> <



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> Carsten Höller at Tate Modern 2006

<http://vernissage.tv/blog/2006/10/12/the-unilever-series-carsten-holler-test-site-tate-modern-london/> <

Art | Basel

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> Wim Delvoye: Flatbed Truck. Art 38 Basel 2007 Public Art Projects.
<http://vernissage.tv/blog/2007/06/15/art-38-basel-2007-part-1/> <



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<http://vernissage.tv/blog/2007/08/10/nordic-pavilion-52nd-venice-biennale-2007/> <



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**SITE Santa Fe
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**DANGER
PELIGRO**
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**INTERNATIONAL
BIENNIAL**

> SITE Santa Fe Seventh International Biennial, Lucky Number Seven, 2007.
<http://vernissage.tv/blog/category/cities/santa-fe/> <

A photograph of two men in a cockpit. The man on the left is wearing a white shirt and glasses, looking down at the controls. The man on the right is wearing a white shirt with pilot's wings, looking forward. The cockpit is filled with various instruments, dials, and switches. The lighting is dim, with some light coming from the windows.

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What others say about us

+digi nikki+:

"...And it's perfect to watch VernissageTV on the shinkansen back from Osaka. What else could you possibly want? (ok, good coffee)."

The New Wrinkle:

"best art podcast! videos from artist art gallery openings. insider's view. global art culture."

<http://www.thenewwrinkle.com/> --

JaxCAL.org:

"Vernissage TV
- Wonderful video
tours and interviews
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european art stuff.
Very cool!"

<http://jax-cal.blogspot.com/2007/05/git-tyer-art-blawrgs-on.html> --

Das Kunst-Bulletin:

"The window to the art world"

<http://www.kunst-bulletin.ch/router.cfm?a=060913103608MI2-41>
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Mediabistro Unbeige:

"And once you're hooked, just spend the rest of the day browsing through the site's archives. A veritable treasure trove."

http://www.mediabistro.com/unbeige/conferences/not_a_lot_of_miami_but_surely_plenty_of_vice_39172.asp
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"Founded in September 2005 in Basel, Switzerland, VernissageTV has built a reputation on providing brilliantly edited shorts that plumb the art world for on-the-scene video from gallery openings, international exhibitions, and art fairs, as well as in-depth interviews with renowned art professionals."

<http://www.artkrush.com/171337> --

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<http://anina.typepad.com/anina/2005/11/vernissagetv.html> --

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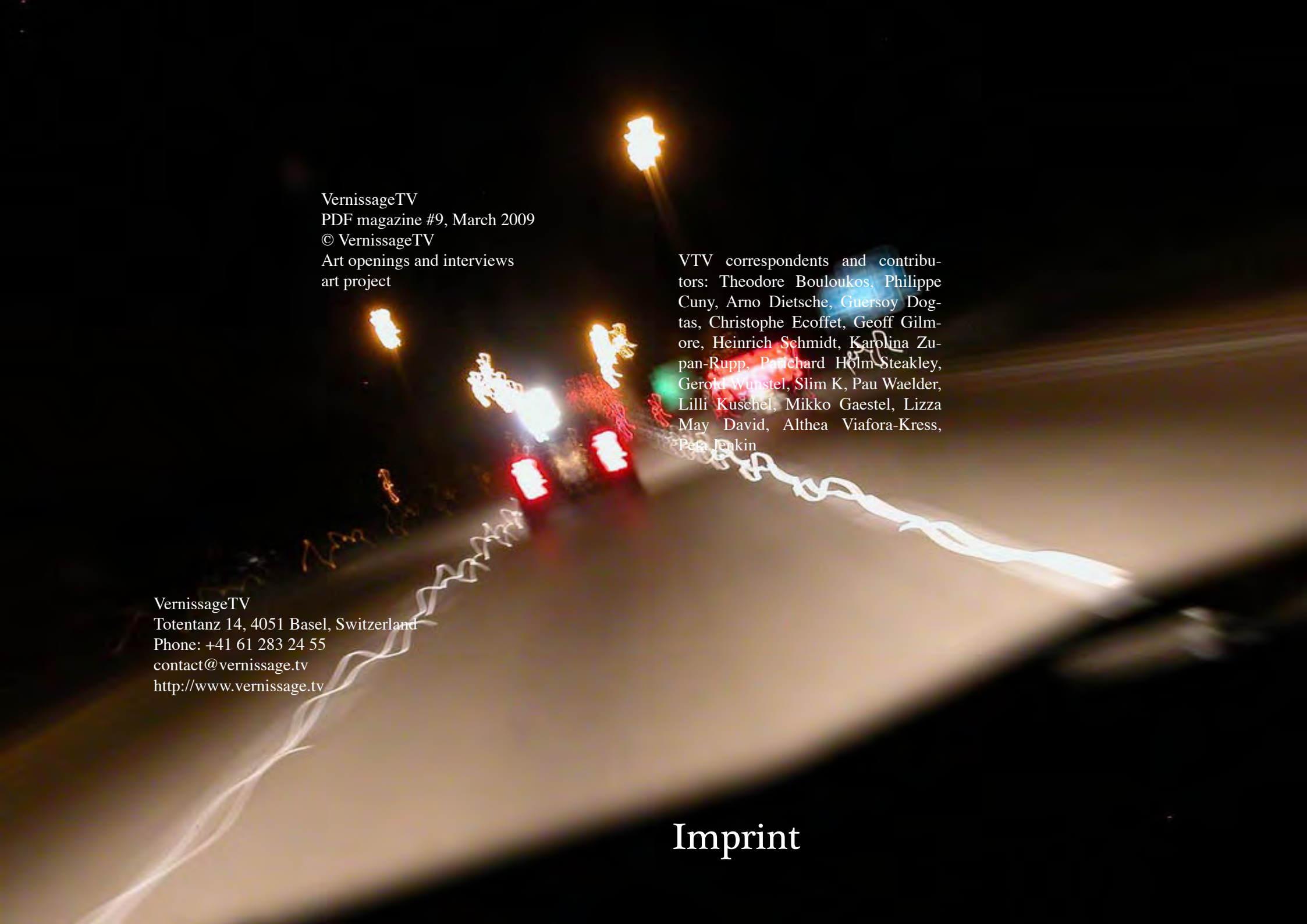
VernissageTV is quite passive and back-grounding – they shoot in my understanding of a French style of cinema – its quality of finding the pace of the life before the camera instead of imposing a pace upon what's before the camera."

<http://www.kintospace.com/rasxlog/?p=458> --

G.H. Hovagimyan,
experimental digital
artist:

"the hottest video for art on the web is the Swiss website VernissageTV."

<http://nujus.net/gh/>
--



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Art openings and interviews
art project

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