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Cover: Didier Leroi: Art Basel Miami Beach 2022

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



Ibrahim El-Salahi / Art Basel Miami Beach Fashion / Kurt
Lightner / Little Island /



NO
PARKING

For
Humanity



STREET
ART

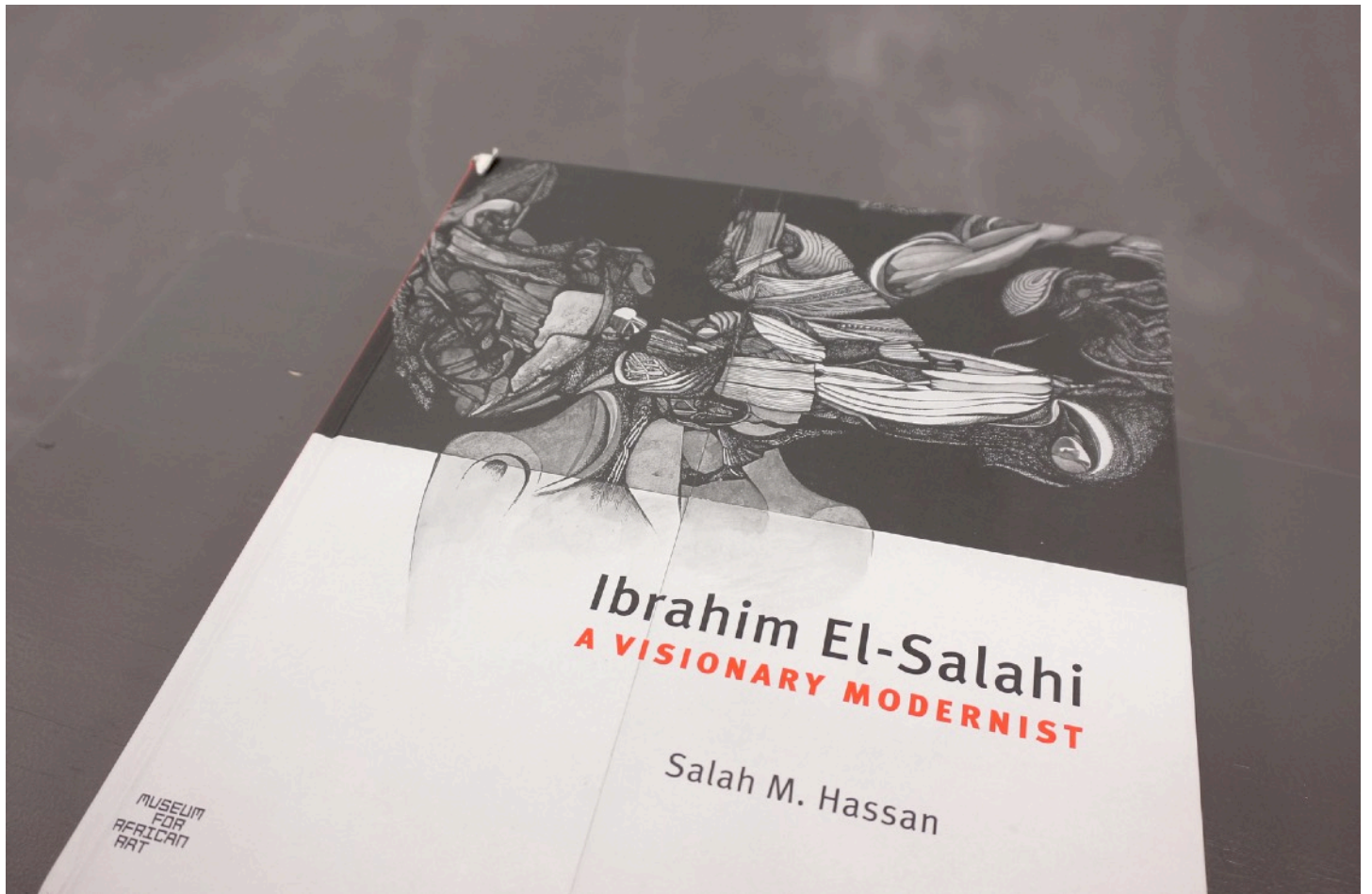
RICHARD
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PLANKS
I ♥ CATS

STREET
ART



Ibrahim
El-Salahi

Kunsthalle Zürich

The exhibition Ibrahim El-Salahi: Pain Relief Drawings at Kunsthalle Zürich (4.2.-14.5.2023) presents a group of 89 small-format drawings that the Sudanese Ibrahim El-Salahi calls Pain Relief Drawings. They are drawn on medicine packets or envelopes. El-Salahi started the series in 2016 when back pain reduced his mobility and caused him to rely on medication for relief. Ibrahim El-Salahi is renowned as one of the key figures of African Modernism. El-Salahi was one of the first artists to deliberately try to un-learn the art of Europe (where he had studied at Oxford) in order, from the end of the 1950s onwards, to arrive at a new art through his head-on engagement with his origins and Sudanese traditions. In 2013, El-Salahi was honored with a solo exhibition at Tate Modern in London. In 2023 he participated in the Venice Art Biennale. This is the transcript of the introduction by the director of Kunsthalle Zürich, Daniel Baumann.

Video link: <https://vernissage.tv/2023/02/10/ibrahim-el-salahi-pain-relief-drawings-kunsthalle-zurich/>

So we're standing in the exhibition of Ibrahim El-Salahi, an artist from Sudan, living in Oxford UK now. He was born in 1930, so he's 93 years old. I got to know his work only five years ago. Although he's a master and one of the, as I think, really important figures of the second half of the 20th century, I only got to know him a few years ago, and then a couple of months ago, maybe a year ago, I got this announcement by the Drawing Center in New York that they're showing very small drawings, a selection of 150 drawings approximately, and I thought, okay, this is something I could bring to Kunsthalle Zurich. We're not a museum, we're a Kunsthalle, we don't collect, we're a small structure, but I wanted to bring Ibrahim El-Salahi's art to Kunsthalle Zurich because it is an important work but it's almost not known here. Only very few people came and said, oh you're showing Ibrahim El-Salahi, I'm looking forward to it – no, most people said, you're showing... who's the artist? and, what is he doing? So I think, I'm very, I'm very proud and very happy to do this show and to bring at least a small, you know, a small nucleus of his work here.

Talking about a small nucleus: it's the basis of Ibrahim El-Salahi's oeuvre and work and art making, or one of the bases: he always said he starts from a small nucleus and then he makes it bigger and bigger and bigger. So he's never standing in front of a huge canvas or a huge paper and then sketches out the lines, no he develops it from a small motif and then it grows and grows and grows. This actually goes back to one of his very important experiences in his life in '78 when he was put into prison, because at that



Funeral and the Crescent
1963
Oil on Masonite
40 x 37 1/4 in. (101.6 x 95 cm)
Herbert F. Johnson Museum of Art
gift of Mariska Markovits

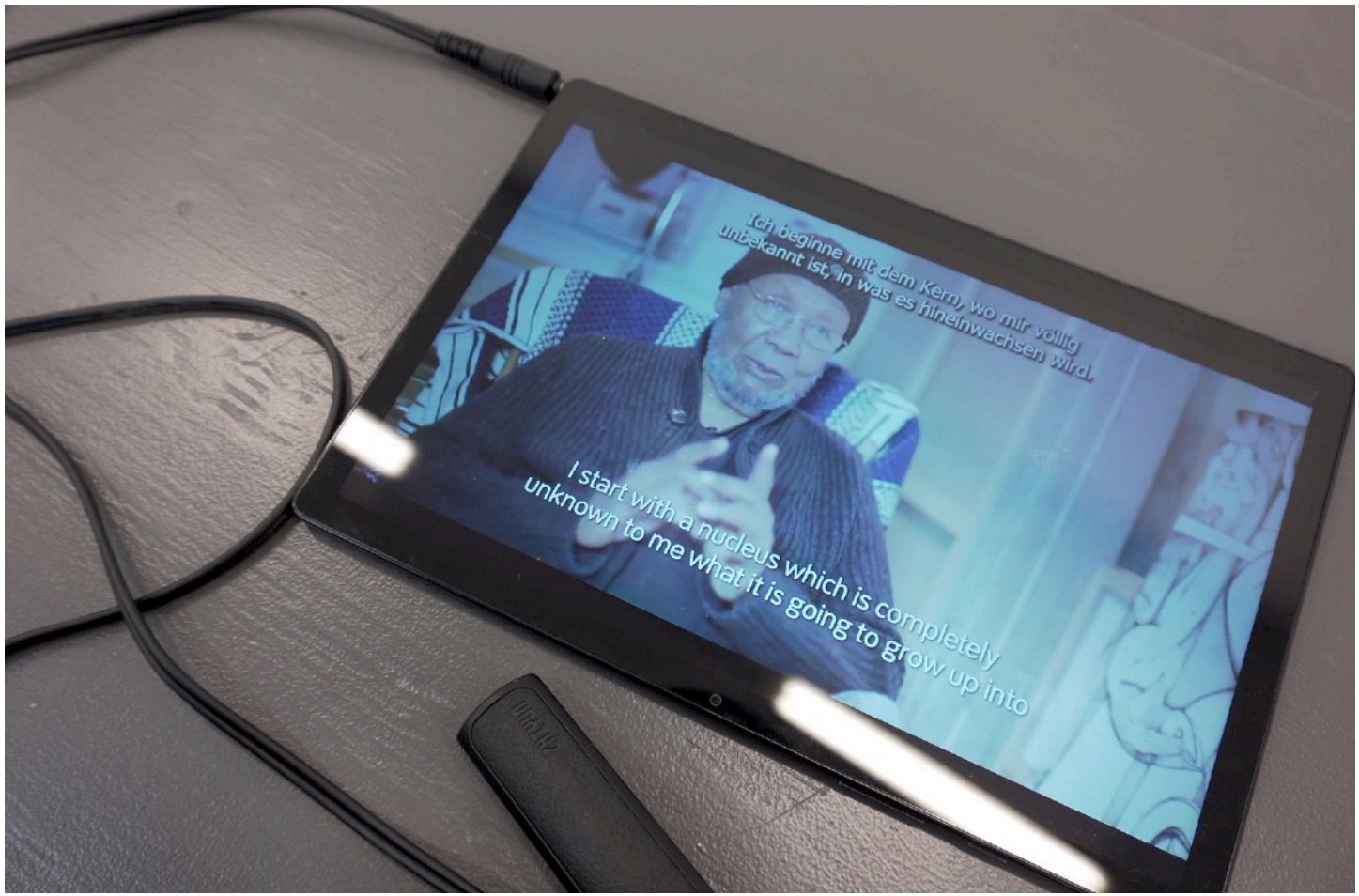


CAT. 20
Funeral and the Crescent
1963
Oil on Masonite
40 x 37 1/4 in. (101.6 x 95 cm)
Herbert F. Johnson Museum of Art
gift of Mariska Markovits

time he was minister of culture of Sudan. There was a coup against the regime and one of his cousins was involved in this coup and then they thought okay even he is part of the putsch gang, put him into prison for six months without any judgment, nothing, and there it was absolutely forbidden to make any drawings or to write. Nevertheless he found some pencils and some wrapping paper and in the breaks, in the daily breaks of 20 minutes, he started to do drawings, folded them and put them into the sand. He hid them in the sand because if they would have been discovered he would have gone into isolation for 15 days. So that experience of making something and thinking about it that it could assemble through different sheets of paper into a bigger and bigger work became one way of working for him.

Ibrahim El-Salahi is a figure of the century I would say. Born in Sudan he went to Oxford, did learn the European way of painting, came back to Sudan – and that's a really interesting, funny experience – very proud as he says, having all this knowledge about European art and being able to make perfect portraits and landscape and so on. So he showed his works that he brought back to Sudan, in Khartoum, nobody came, nobody cared, and then he said, okay, apparently the art I'm doing is not speaking to my people, to the people where I come from and where I live. So he started to teach, he started to travel the country, and he started to get to know or see what he already knew, which was the culture of Sudan, the daily, you know, objects, visual elements, but also the whole history of it. And he went into calligraphy and developed, through lines, new forms and motives.

He is understood as a representative of this idea of a hybrid art, of an art that would combine Northern Africa with the Muslim Arabic Africa with the black Africa in the South, separated by the desert. It's a concept that is highly criticized but nevertheless back in the days he was seen as somebody who – and that's also what he wanted – to build a bridge between these two big huge areas. And also this probably is this dream of a harmony within all the different cultures of Africa. A younger generation then came – and we document this in the exhibition – and criticized Ibrahim El-Salahi very much. At the same time they're also acknowledging – and then you see the debates are absolutely incredible and I wish we would still have this kind of debates in Europe – they also acknowledged that he set up something they could fight against. He was somebody who's always ready to talk to them, discuss it, take a stand for them even he maybe didn't agree with them entirely, but he became this maybe wise figure or a role model for a lot of younger African artists.



Ich beginne mit dem Kern, wo mir völlig unbekannt ist, in was es hineinwachsen wird.

I start with a nucleus which is completely unknown to me what it is going to grow up into

The group of drawings we see here, 89 drawings, they come from the part of his oeuvre called "Pain Relief Drawings". He is in pain, he has Parkinson, he has to take a lot of pills, and then he realized in 2016 that these packages of medicines are done with really nice like semi-stiff cardboard paper, beautiful material, so he unfolded them and then he used a pen or ink to make drawings, dream like drawings sometimes combined with calligraphy and text and sometimes also then he takes, when he uses envelopes sent by the British... the Royal Air Mail, he uses stamps and integrates them into the drawing. So it's... you could call it doodling, I mean that's what I do when I'm, you know, sitting in a meeting and get totally bored. It's obviously not doodle or it's doodle on the highest level, a level I will never ever achieve, so it's a form of, as he says, meditation and it's the only moment in the day when he forgets the pain. That's why they're called "Pain Relief Drawings". Not only because of the packages of pills that take the pain away but it's actually the making it, the drawing it, the lines and the getting lost into lines and and figures that grow. That's where he forgets about his pain, you know.

As you probably can see I'm very passionate and enthusiastic about this work because I think it is not only... in each drawing you have a whole world, but the whole career of Ibrahim El-Salahi reflects, mirrors the world: All the frictions, a lot of the frictions, you know: how the North looks to the South, how colonialism played... what kind of role colonialism played, what's the exchange between North and South, how do you unlearn a language that you got to learn in the European art school and then you drop it and invent a new language on your own: all these, uh, on all levels these questions and themes and ruptures of the 20th century play into this world. Politics and diplomacy, traveling to Qatar, being a counselor, being a diplomat, being a politician, being an artist: all this plays into this oeuvre and it's such a rich life, it's such a rich biography that also produced such a rich work and an oeuvre. It's very very rare I would say and it is something that everybody should be... should discover and be aware of. It's... he deserves a lot more attention than he actually gets.





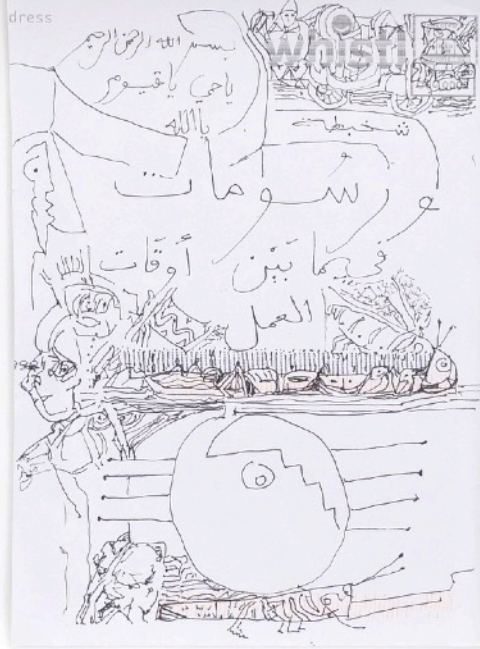






يا صلاح الشحنة
جيب في معاك بفرقة

dress

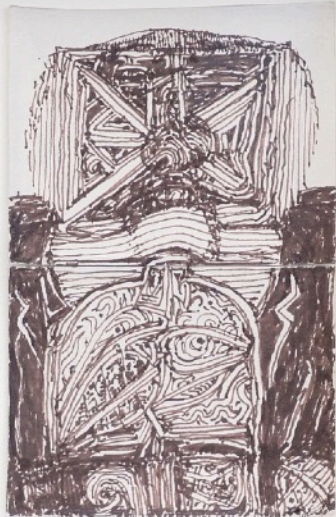




BARCLAYS

















Fashion

Les Innombrables
Art Basel Miami Beach
Fashion Sector



The art project "Fashion" by art collective "Les Innombrables" was a collaboration between "Art Basel" and the art collective. While entering the fair that took place at the Miami Beach Convention Center in December 2022, the art collective identified visitors of the fair with the most beautiful and extravagant clothes and accessories. With the help of a professional magician, they attached trackers to the chosen visitors, so that all the chosen visitors could be tracked and be made visible on an app that has been specifically developed for the project. This project is a comment on the relationship between art and fashion, the vanity of the world, and the conflicting desires for privacy on the one hand and the need to show oneself on the other.

(tl;ddo, thanks to imagination)



"The relationship between art and fashion has been a topic of discussion for centuries. It is believed that fashion is an extension of art, and art is an extension of fashion. From the Renaissance to modern times, the two have been closely intertwined, as artists have often used fashion to express themselves and fashion has taken inspiration from art.

The relationship between fashion and art is an important one, as it reflects the vanity of the world. In the modern day, people are increasingly interested in style and looking good, often at the expense of their own health and wellbeing. People are more



concerned about what others think of them, and are willing to go to extreme lengths to achieve their desired look. This vanity has been reflected in art and fashion throughout history, as both have been used to showcase status, beauty and wealth.

The Renaissance period was a particularly influential time for fashion and art. During this period, art was used to promote status, as wealthy patrons commissioned portraits to show off their wealth and beauty. Fashion also became a way to display wealth and status, as people began to wear more expensive fabrics and intricate designs. The clothing of the time was designed to impress, and it was not uncommon for people to show off their wealth through their attire.



In more modern times, fashion has become a more accessible form of art. Designers have been able to create clothing that is accessible to all, but still expresses their artistic vision. This has allowed fashion to become more democratic and inclusive, as people have been able to express themselves through their clothing. Art has also been used to influence fashion, as designers have taken inspiration from paintings and sculptures to create their garments.

The vanity of the world has also been reflected in fashion and art. In the modern day, people are obsessed with their appearance and are willing to go to extreme lengths to achieve the perfect look. This obsession has been reflected in fashion, as clothing has become



increasingly revealing and garish. In art, this obsession has been seen in the use of selfies and other self-portraiture, which is often used to showcase beauty and wealth.

The relationship between fashion and art is a complex one, as it reflects the vanity of the world. From the Renaissance to modern times, fashion and art have been intertwined, as both have been used to express status and beauty. Fashion has become more accessible and democratic, but it has also become more garish and revealing. Art has been used to inspire fashion, but it has also



been used to showcase vanity. Despite this, the relationship between fashion and art remains an important one, as it reflects the vanity of the world and the importance of looking good."

"The project was a success and received much praise from the art community. Many people praised the art collective for their creativity, and their ability to make an interesting and thought-provoking statement with the project. The project also highlighted the conflicting desires for privacy and the need to show oneself in the world.



The project was also a great success in terms of audience engagement. The app allowed people to follow the chosen visitors and comment on their choices of clothing and accessories. This created a lot of discussion and debate, as people disagreed over who had the best outfit or the most extravagant accessory. "

(tl;dwrite, thanks OpenAI)





Lavinia Schulz & Walter Holdt











Jana Euler





































Kurt Lightner

Work

Harper's Gallery

New York



In January 2023, Harper's Gallery in New York featured the exhibition "I Hauled" by artist Kurt Lightner. It was Lightner's first solo presentation with the gallery. The central work of the show was a 37-foot-long hand-carved tree propped on its side, titled "Work".

Kurt Lightner about his work:

"The beginning of this project started over a century ago with a journal written in 1898. My maternal great-great-grandfather kept a daily journal for most of his life. My family still has 26 volumes of them, each containing a daily account of one year of his life,



specifically about work on his farm in Indiana. Within the confines of the journal's red leather binding, one year would be divided down into one page a day.

I come from a family of farmers. Up to my parent's generation, both sides of my family had been farmers for centuries. Because of their vocation, an inextricable link between the physical terrains they inhabited and the work ethic that was cultivated created the families' identity. This work ethic was passed down like genetic material through my family—generations after generations of farmers, laborers, and workers continually transmitted the drive to work.



After transcribing the journals, I became overwhelmed by the matter-of-fact description of daily routine. It was not a passionate retelling of his life but instead a reflection on his repetitive work on the farm. Each of his entries is paired down to no more than two sentences—some just three words. His clarity and utter diligence to track even the most mundane activity, such as a week's worth of entries of "I plowed today," shows his compulsion to leave some record of himself through his labor.

The evolution of this project started with the basic form of a tree. Specifically, a fallen tree that I harvested from the woods on my paternal grandparents' farm in Ohio. I had been thinking about the graffiti found on trees—graffiti not in the destructive sense, but



in the sheer act of leaving a permanent mark on this world. I began to realize the relationship between my great-great-grandfather's journals and the act of incising one's name into bark: both only disclose the most basic information of the brief moment the inscriber was connected to the material.

By carving the text in relief, I was able to bring the immediate idea of repetition and labor into the piece. 7,576 words and 31,700 letters later, this also allowed the text to completely transform the silhouette of the tree—much like how beetles gnaw their way around tree trunks, leaving their trail behind for us to follow.

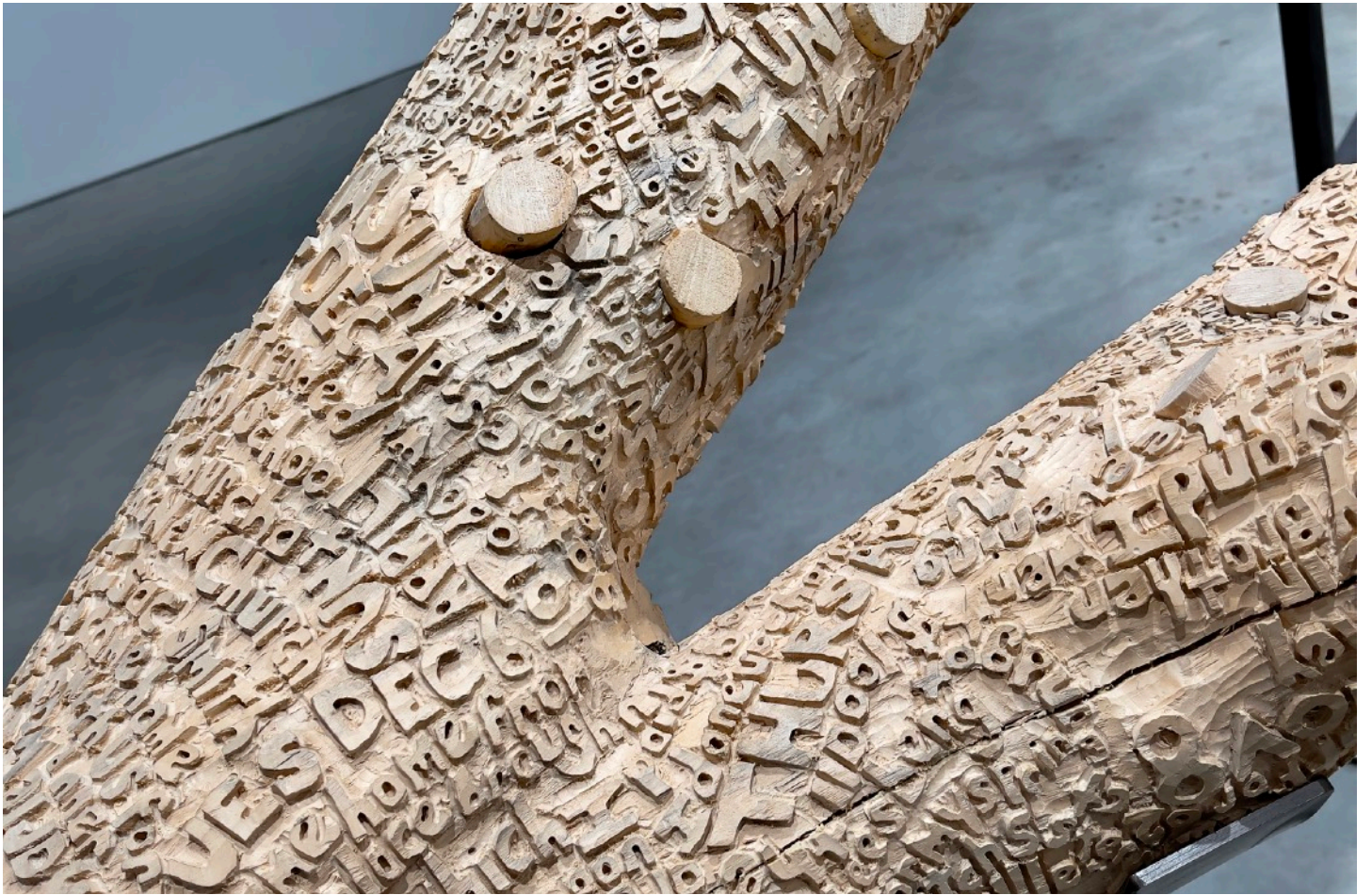


The decision to have the carved tree rest on its side, much like how it looked when it was harvested from the woods, laying itself bare and exposed, allows the viewer to inspect and follow its contours while circumnavigating the hulking sculpture. Not all the text can be seen. Parts are hidden under steel supports or too low for visibility. Some sections are erased by capped holes to help hold the trunk and branches together. I liken these visual disruptions to moments in personal histories that get lost or forgotten as they are passed on from one generation to the next over the course of time.



When I started this project in 2006, my goal was to finish in a year. I was hoping for it to appear as if carvings happened over a much longer period of time. To my surprise, this project ended up taking 15 years to complete. As much as the words chronicle the life and work of my great-great-grandfather, time has allowed the piece to be infused with my own history as a maker, too. Over the years, I made lots of mistakes that forced me to figure things out on the fly. The tree, along with its carved text, exposes these scars and errors. My labor, struggles, successes, and failures are intimately intertwined on every surface and crevice. The process of making has become a reflection of the words carved into it."

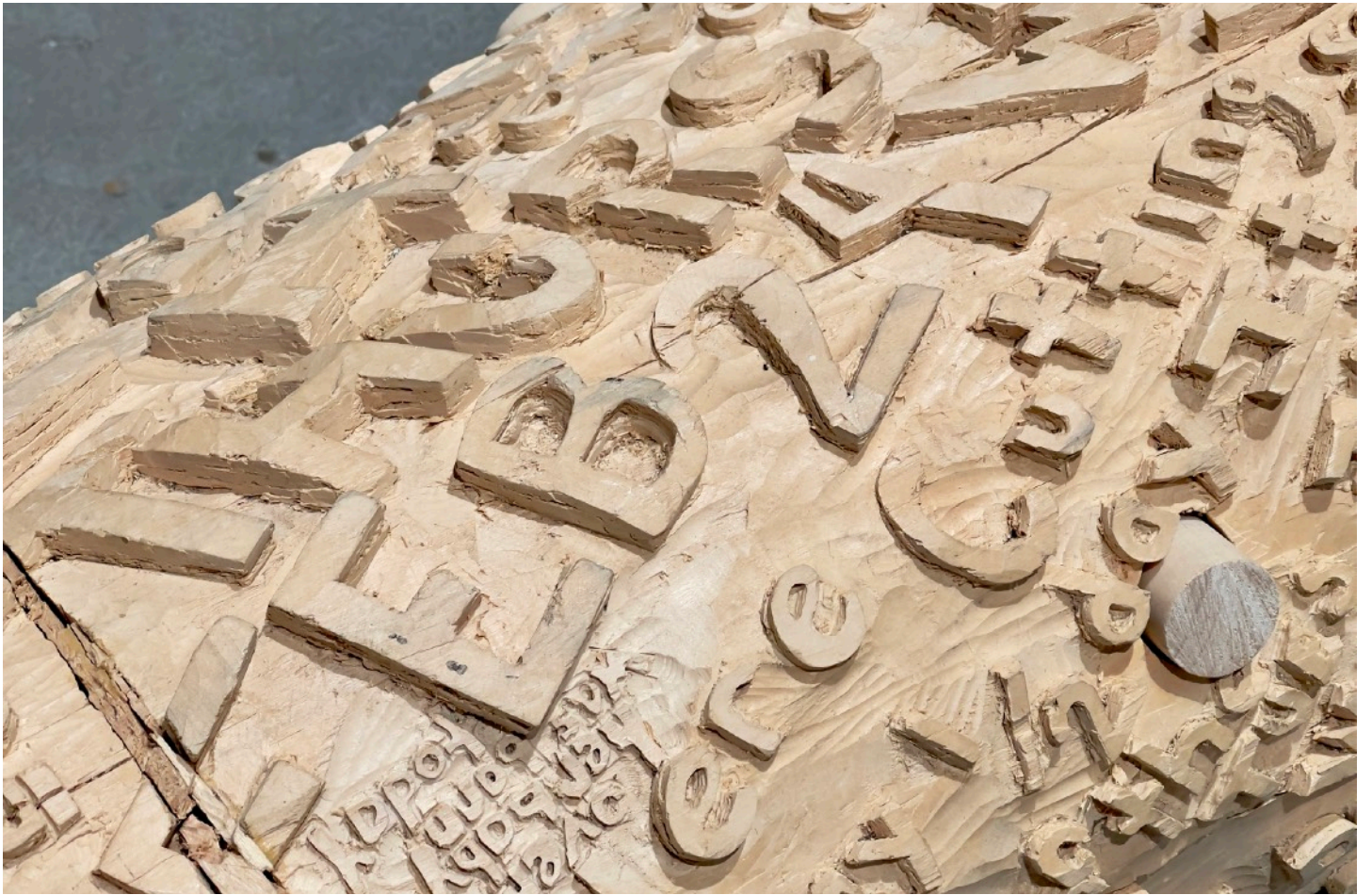




















Little Island

Heatherwick Studio
and MNLA



Little Island is a new public park in New York. Located at Pier 55 it's an artificial island park in the Hudson River. Little Island goes back to an idea of the businessman Barry Diller. Diller envisioned a solution for the repair of Pier 54 that was damaged by Hurricane Sandy. UK-based Heatherwick Studio and the New York-based landscape architecture firm MNLA have been selected to design the park. Little Island is an initiative of The Diller – von Furstenberg Family Foundation (DVFFF), with support from the City of New York. The DVFFF's projects extend to several other New York City parks and arts organizations including The High Line, The Statue of Liberty Museum, Signature Theatre, Carnegie Hall Society, and the Central Park Conservancy.







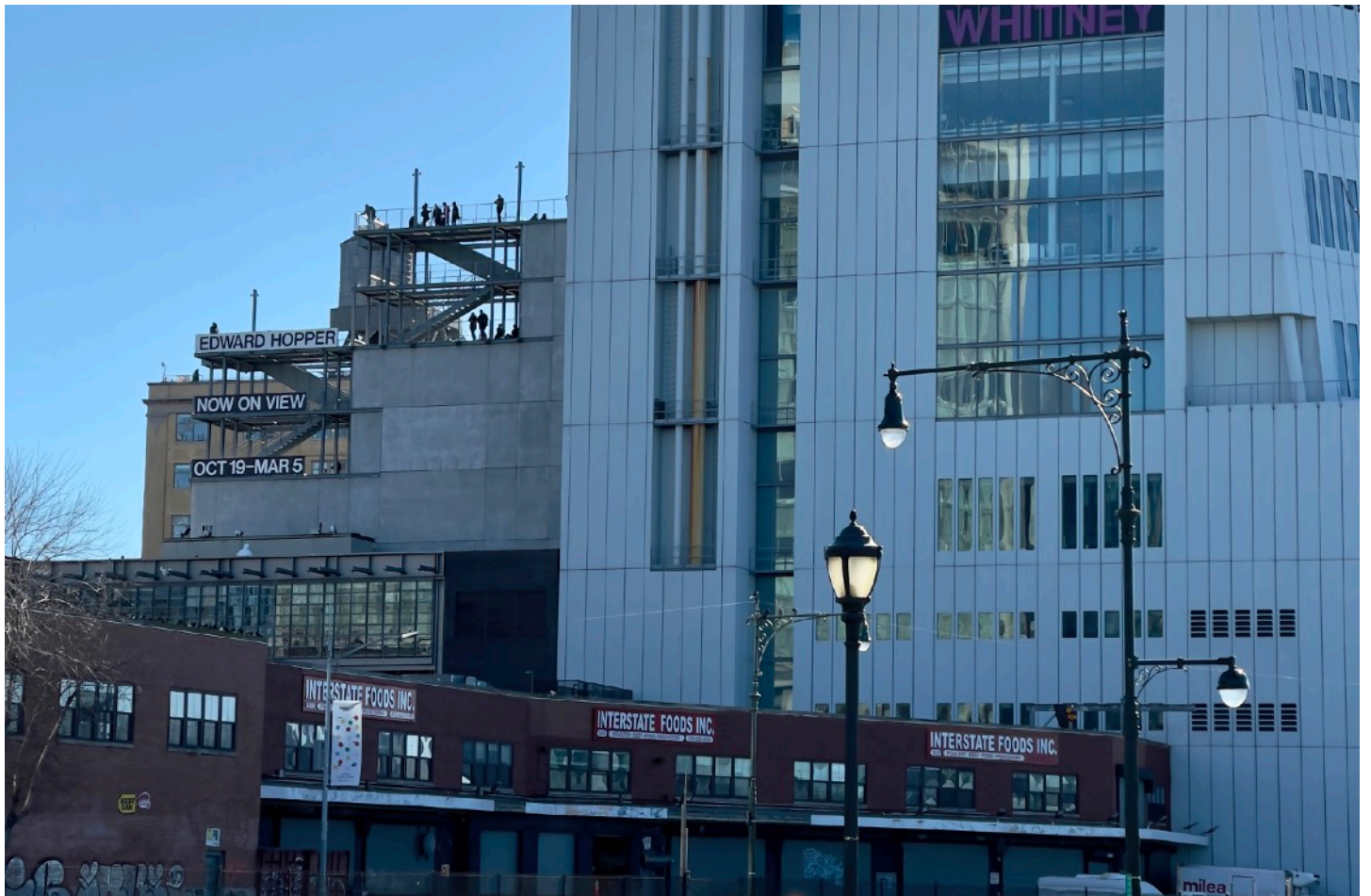


























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