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VTV Magazine

April 2018

MODERN & POSTWAR

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Klaus Benden
Boisserée
Derda Berlin
Dierking
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Johannes Faber
Fischer Kunsthandel &
Edition
Klaus Gerrit Friese
Hagemeier
Henze & Ketterer
Ernst Hilger
Hoffmann
Heinz Holtmann
Kanalidarte di Afra Canali
Koch
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Le Minotaure
Lelong
Levy
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Georg Nothelfer

CONTEMPORARY

1335Mabini
A+B Contemporary Art
Achenbach Hagemeier
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Mikael Andersen
Arcadia Missa
Artelier Contemporary
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Guido W. Baudach
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nächst St. Stephan
Nagel Draxler
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Jacky Strenz
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Wilma Tolksdorf
Van Horn
Vartai
Weiss Falk
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Michael Werner
White Cube
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Jocelyn Wolff
Zahorian & van Espen
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NEUMARKT

22,48 m²
Alma
Clages
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52.

INTERNATIONALER KUNSTMARKT

19.–22.
APRIL 2018

Margarete Roeder
Thole Rotermund
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Max Hetzler
Jahn und Jahn
Michael Janssen
Kadel Willborn
Mike Karstens
Kimmerich
Kleindienst
Klemm's
Helga Maria Klosterfelde
Klüser
Sabine Knust
Christine König

Neu
Carolina Nitsch
Nosbaum & Reding
Paragon
Priska Pasquer
Pearl Lam
Giorgio Persano
Rupert Pfab
Jérôme Poggi
Berthold Pott
Produzentengalerie
Hamburg
Project Native Informant
Thomas Rehbein
Petra Rinck
Thaddaeus Ropac
Philipp von Rosen
Nikolaus Ruzicka
Deborah Schamoni
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Future
Natalia Hug
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Kiche
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Xavierlaboulbenne



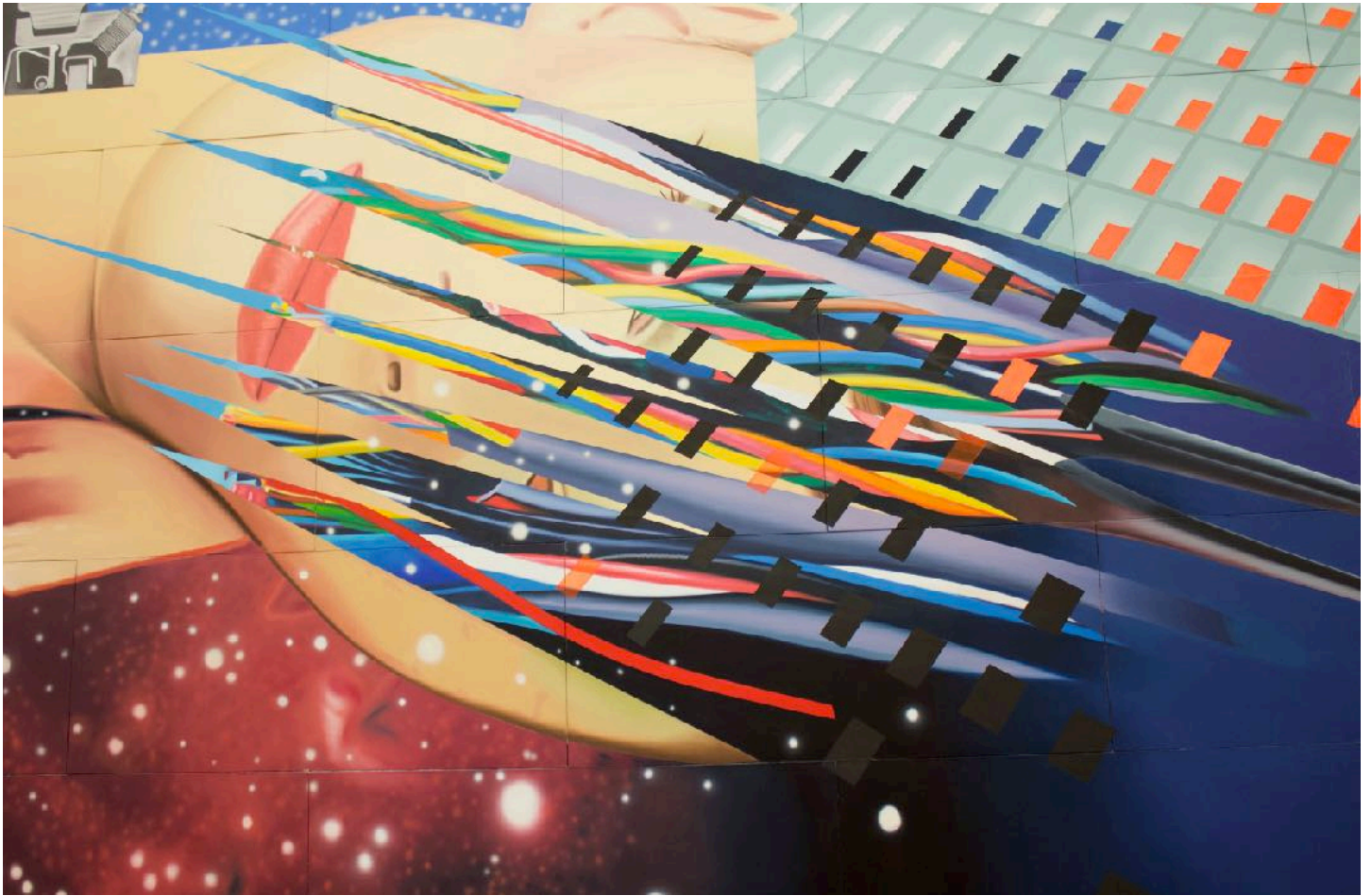
Cover: Bruce Nauman at Schaulager Basel: Clown Torture, 1987 (still).

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



James Rosenquist / Georg Baselitz / Claudia Comte /
Bruce Nauman / Anthony McCall / Henny Jolzer





James
Rosenquist

Painting as Immersion
Museum Ludwig
Cologne



The American artist James Rosenquist (1933-2017) is one of the most important protagonists in the pop art movement. With the exhibition "James Rosenquist: Painting as Immersion" the Museum Ludwig in Cologne (Germany) presents the works of James Rosenquist in the context of their cultural, social, and political dimensions. The exhibition follows the central aspect of "painting as immersion," as the artist himself calls it, while offering a wide-ranging overview of James Rosenquist's work. Curated by Stephan Diederich and Yilmaz Dziewior, the show features works from the museum's own collection as well as loans from James Rosenquist himself and from museums such as MoMA and the Guggenheim Museum in New York, Centre Georges Pompidou in Paris, and the Moderna Museet in Stockholm.



James Rosenquist: Painting as Immersion / Museum Ludwig Cologne:

<https://vernissage.tv/2018/02/19/james-rosenquist-painting-as-immersion-museum-ludwig-cologne/> –

















Georg Baselitz

Fondation Beyeler
Kunstmuseum Basel

On the occasion of his 80th birthday, Fondation Beyeler and Kunstmuseum in Basel staged two major exhibitions with works by the German artist. This is a transcript / translation of Georg Baselitz speaking at the press conference at Fondation Beyeler (January 19, 2018).

Georg Baselitz:

I'm a little irritated now because I thought the speakers were sitting in my back, now they're sitting right and left, so it is more difficult to thank for what they have said. So thank you very much. From Sam's speech, I can remember two things: why does an artist become an artist, and I never thought about that until the day before yesterday, why an artist becomes an artist. I was a young bloke at school and then I grew older and my reluctance to do anything reasonable, was always expressed in the fact that I disagreed, and when you if you contradict a teacher and always say no, no, then that's not enough. And at some point I realized that when I maltreat the piano keys, then this is violent but there is no expression, instead there's motivation and a power and a loud sound. While painting pictures, I had the sense that I got something that one calls talent. I've always denied it, because I behaved contradictory, I was unreasonably opposed to this talent, but all the same paintings were created as document of my irrationality, I would say.

Sam Keller said "Sonderweg", special path. Sure, it was a special path I took, because there was an official path, a mainstream, and I want to add to that: This special way, the special path of a misfit might be not bad at all. In my catalog of my heroes, there's, for example, a Swiss violinist, his name is Sutter, and I got to know him quite early, his works, and I adored the works very much. And I found this kind of misfit again in the works of Penck, who is very present here in the Kunstmuseum due to Dieter Koeplin.

This is going to be quite funny now, I've often upset people, by saying the wrong words, or by being misunderstood, and in the last weeks I did a lot of interviews with journalists and there were always two topics, which I don't like to avoid,



but topics that never lead to a fruitful exchange, but again and again lead to misunderstandings. I have to say that I'm not saying anything about this anymore. I only say something about my work in this exhibition.

To see 60 years of my own paintings is difficult task. It's actually only possible if one says: you've been that, but you don't recognize yourself anymore. It's a bit like if I would see myself today as a baby in the mirror, I guess I would recognize myself. There are means like photos that one carries along to not totally lose the memories. These have always been important and got more and more important for my work, but what you can see in this exhibition, what I can see, and I hope you see it as well, in these wonderful rooms, right at the beginning, that the biggest crap I made, I made it in 1963, it hangs so beautifully that, well it's not baked into, like a sculpture but something similar has happened. It hasn't already put on mold, not at all, but these aggressive, vicious paintings have become good paintings and that's pretty weird.

I've seen a painting by Cézanne, an artist I'm not very occupied with in my efforts in art history, I've seen it in Paris in this Cézanne exhibition, I didn't know know it from pictures, and it shows a friend of his, Achille Emperaire, is sitting larger than life in a chair, it's highly realistic, Courbet style I would say very large and very maliciously directed towards the audience, and I see this painting and say: That's my painting "Große Nacht im Eimer".

I believe that an artist, when he begins, has to draw attention in a way, because in the end, the paintings that he creates or has to create, when he begins, put other works to the side or even let other pictures step into the background, because the artist wants to have a strong appearance with his statement, which is difficult to express verbally. So, there's the picture, and then there's the statement, and then there's the objection of the audience that says: you can't do that! and, that's what I heard most often, you know I saw myself as a revolutionary, as avant-garde, but they always told me, you are a reactionary, someone who digs around in the past, and that would lead to nothing good, instead I



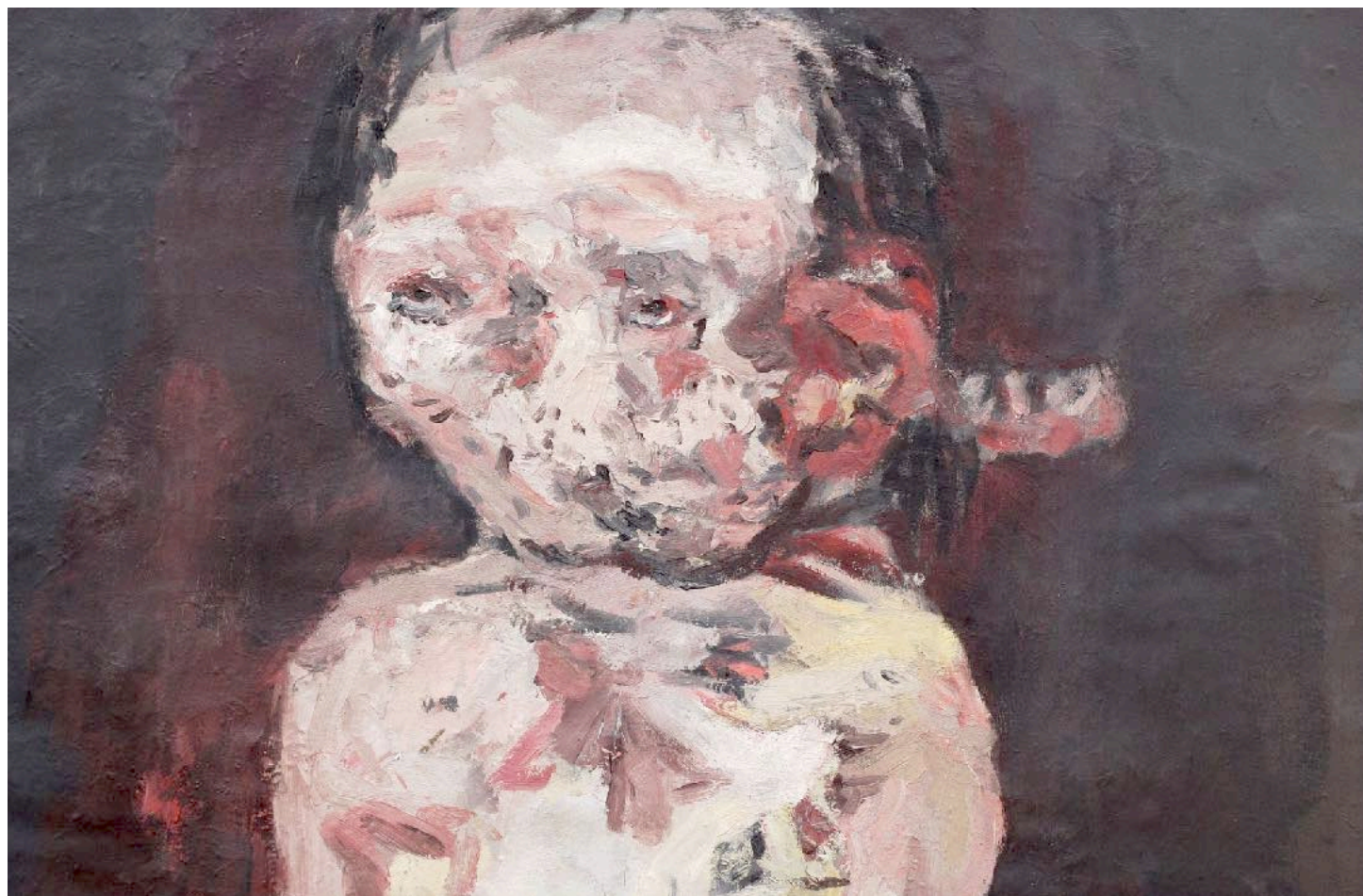
Francis Bacon, *Figure with Meat*, 1969, oil on canvas, 100 x 80 cm, Tate Modern, London.

should jump on this train towards the future and progress, but I knew exactly that this was the wrong way, because I had friends and colleagues left and right that painted pictures, and they all were traveling on that train in the supposedly right direction, and I realized that the pictures are the wrong ones for that, so that I tried to enter a train that goes backwards. That's possible by sitting or standing in the last railway car, and I've done that a quite a while on my trip between my place of birth and the art academy and was looking out the back of the train, watching the rails disappear. And the tracks, from my point of view were laid out from past to future, but when they disappear, they leave something behind, and where you go, you can't see, because you've turned the back on it.

This picture is maybe a bit difficult to understand, but for me that was a motivation to do specific things, for example in this exhibition in this room there's normally a sculpture that is entitled "Zero Ende", which is made with a tricky artistic effort, to make a multidimensional piece out of a tree trunk, that means not by gluing it, or by nailing it together, but everything was intended to be done like these wonderful art chamber works, sphere in sphere in sphere. So in line with this principle, I took a large trunk and made two skulls, one to the right, one to the left, an axis in the center and then rings around this axis, everything cut out of one piece.

And Zero is my model, my self-portrait model during the last decades, and this is "Zero Ende". And with this "Zero Ende" I can pretty good explain, what I want, the influences, the motivation, something I can't equally well based on my paintings.

There's a wonderful sculpture by Joseph Beuys, it's called "Pausenhofpuppe" (playground doll). It's a wooden sculpture that he created for a school in the Rheinland (Rhineland) in Germany, and it's a puppet, very large, which has the wholes and bands for putting together the parts, but the parts haven't been put together, and the puppet is lying on the floor, as if it was fallen down and gone apart. This thing was always very impressive because of one very specific reason: When



Beuys makes sculptures, you always see without a doubt, his teacher, Mataré, with this puppet as well, how it is shaped, how the parts are formed, when you look at it, you see Mataré. You see the master, his master in it. And to make a leap to Beuys himself, Beuys makes this leap, he uses a crook, metaphorically, and this crook is the broken object, in this case the puppet, which doesn't work as puppet anymore, but as wreck. That's the first motivation for my sculpture.

The second motivation was, and that refers to the term "Ende" (end): There are a lot of portraits of children in Dutch painting, in early Dutch portrait painting. These are usually not shown in the large exhibitions but they're usually in the depots because kids just don't have a name. And these children have been portrait because they have died, some of them were painted when they were barely alive, because child mortality was very high back then, and there was no photography yet, so when you could afford it, you had this childhood painted. And the children were beautifully dressed, the child was beautifully dressed, with stiffened collar and combed hair and it holds something in his hand that looks like a rolling pin, and I've wondered what it is. It's a toy, it's a rattle. A wooden thing, something is inside, stones, and you rattle with it, a rattle. That's the second motivation, the second model.

The third model is what I already mentioned, for this sculpture, my sculpture the third model is the tracks the two wheel axles, the beating of the wheel axles on the rails and the railway sleepers. There are also a number of others, but I don't want to bore you, I'll stop here and say thank you very much, thank you.

Sam Keller:

Do you want to take questions from the audience? Maybe we can take two or three questions, maybe we can ask a few questions to the artist.



Journalist:

You just mentioned that you have often been unruly, insubordinate and I remember an interview where you said you wanted to make a mess and that you for that collected the paint residues of other artists und used for the background of your own paintings. Is that rather a form of appropriation or dominance? How would you call that?

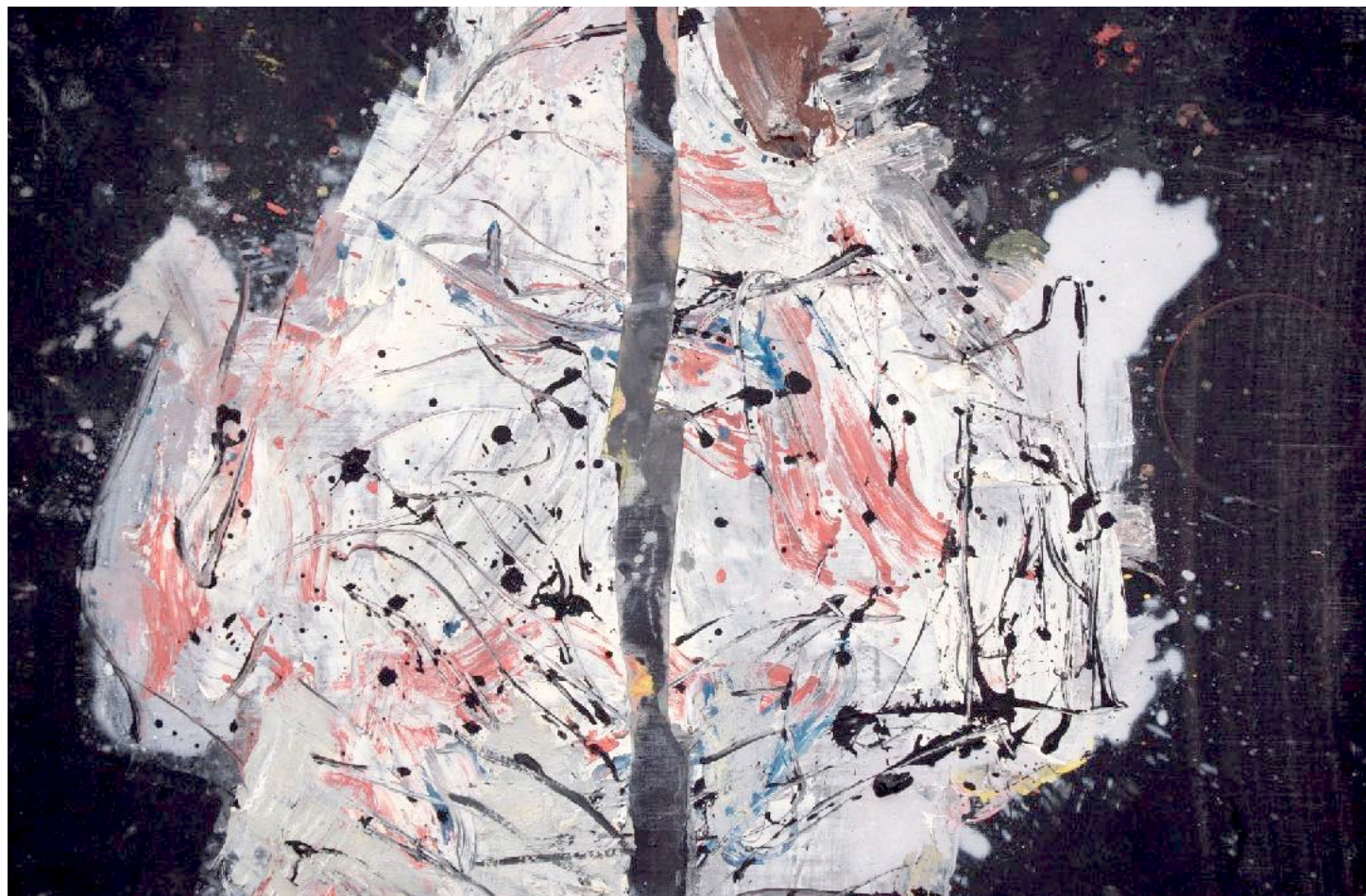
Georg Baselitz:

Well, I think it has nothing to do with eating and being eaten, that means nothing with psychology. First and foremost it has to do with my empty wallet, artist's colors cost money and when there's nothing in it, you can't buy them.

In addition to that, the work at the art academy was mainly to scratch the color from the canvas, because the painting failed. And these paint residues stuck to the easel or was simply left to the cleaning lady. So I walked around with a shoe box and collected all the color. When you mix all these colorful paints, the you get a gray, wonderful gray, almost mouse gray, and that was the view of things.

And the other view of things, which you can interpret psychologically or even therapeutically: I wanted to create paintings with shit, I have to say it that crude, because it was meant that crude. And one, two, three of these paintings are here, the feet paintings, the "P.D. Stengel" and "Die große Nacht im Eimer", they were created this way. They are not only gray, of course, but contain a brightness, the figuration so to say, and this is almost ivory white. This white color does not come out of the tube either, but has been saved from other artists in an extra box. And I was famous at the academy as the student who comes over with the shoe box to get the paint, as a kind of waste disposal.

Yes, that's really very funny, if you consider that these paintings are in an immaculate conservational condition.



Journalist:

Mr. Baselitz, will you tell us what you are working on or what we can expect from you in the next years?

Georg Baselitz:

Yes, not so much anymore. I have... you can see on the basis of this exhibition, especially right here, that there are shortened image models that have been executed, let's say, within a month or within a year, they appear, and then get thrown away, like toys, and then a new model follows. And the change from one to the other was more often and faster in the past, it happened faster. Meanwhile, due to all the circumstances that have to do with my age and my health, everything slowed down a bit. Not to my misfortune, I have to say, because I was always a bit unsatisfied or a bit saddened, when something like the "Helden" series only yielded some 30 paintings as harvest and not more. Today, I wish I had stayed with it longer, because they also make a lot of money, but there's only a few. Okay.

In the recent years, I consequently did what I always did, when I've looked into the mirror, or looked at my wife, worked from photos, which aren't the photos of 1974, but newer photos, meanwhile digital photos, so that I don't have to bring my ugliness to the photographer to develop the picture, nowadays that's possible with the computer and I don't have to excuse myself anymore. I enjoy to paint that physical condition because as long as you are able to paint it, there's still something happening. Not in the sense of, you have to go to the hairdresser, or you have to go to the gym, you have to do gymnastics or sports, but no, no, a considerable self-confidence sets in, in the sense of, yes, your father already looked like that.

And that's essentially what I'm occupied with the last three years. And the latest results of that are shown in the last room of the exhibition, and I have to say, they are pretty good.



Georg Baselitz Retrospective at Fondation Beyeler:

<https://vernissage.tv/2018/01/22/georg-baselitz-at-fondation-beyeler/>

Georg Baselitz: Works on Paper / Kunstmuseum Basel:

<https://vernissage.tv/2018/02/13/georg-baselitz-works-on-paper-kunstmuseum-basel/>

Hommage à Georg Baselitz / Contemporary Fine Arts Berlin:

<https://vernissage.tv/2018/02/16/hommage-a-georg-baselitz-contemporary-fine-arts-berlin/>





Claudia
Comte

Hot Saw – Electric Power
Kunsthalle Basel



As part of the exhibition "New Swiss Performance Now", Kunsthalle Basel featured Claudia Comte's performance "Hot Saw – Electric Power". With this work, Claudia Comte continues her investigation into different games modules, inspiration may be taken from home board-games or from more professional contexts, such as hockey games or dance professionals. The construct of teamwork, alliances, and self-help create a certain modus operandi, where the competitive aspect of the competition is eliminated and replaced by visualizing certain work processes and structures. By dislocating them from their proper environment and by breaking up the industry's standard procedures. Two pairs of lumberjacks are mounting, assembling, cutting and playing with a prepared pile of logs, processing it into a set of shapes, to be re-assembled on the other side of the room into an orchestrated setting of geometric forms

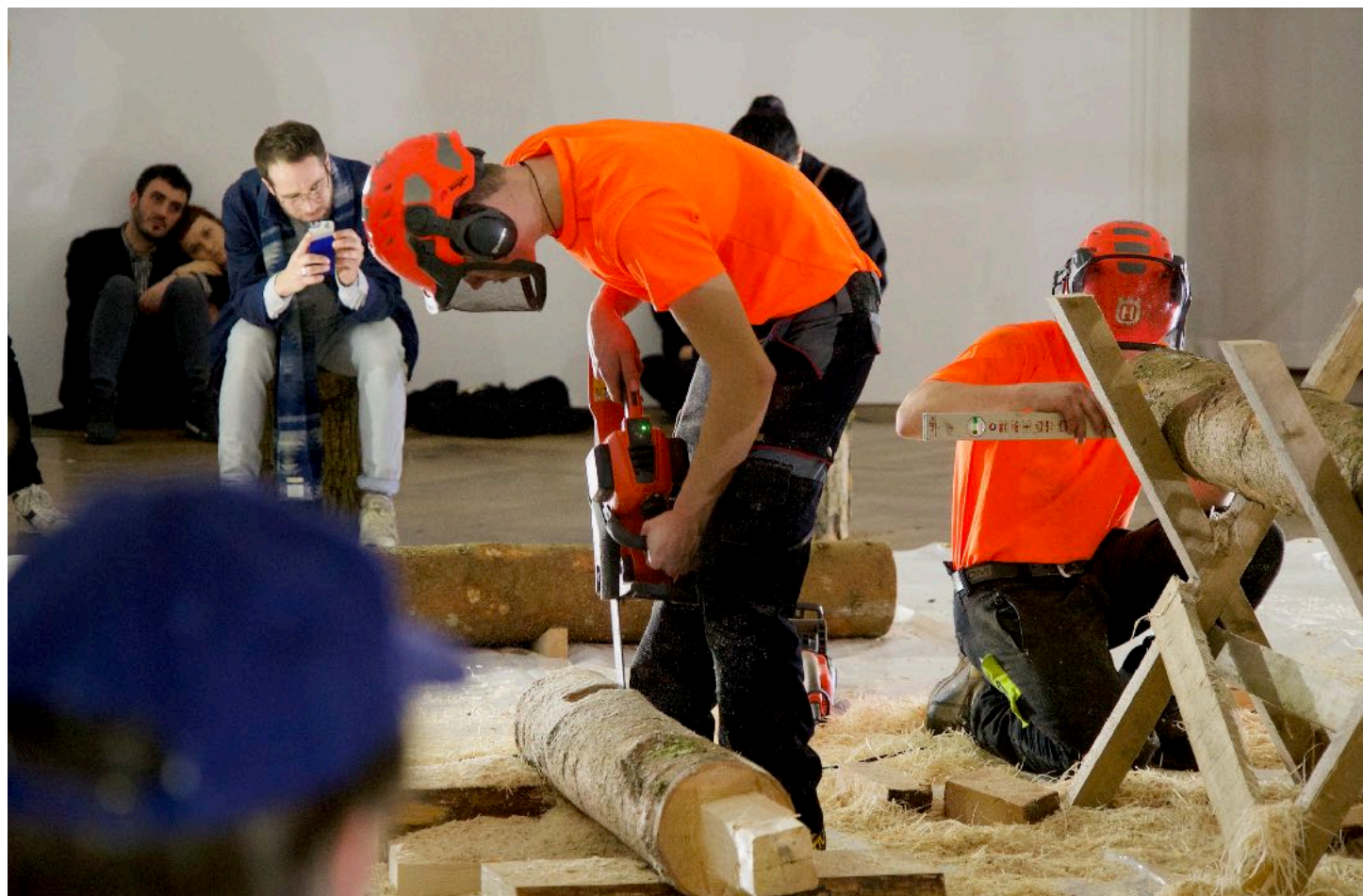


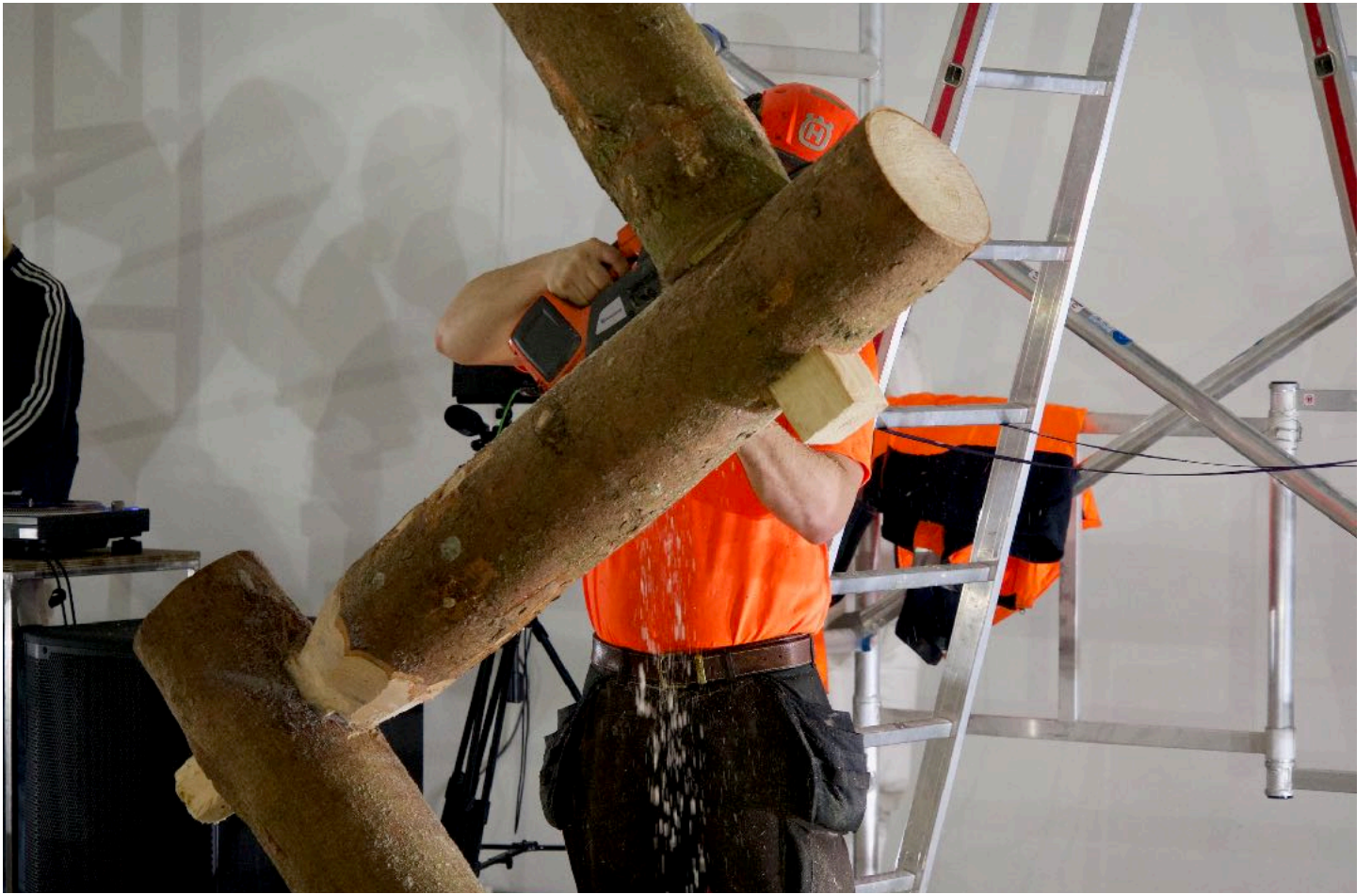
balancing on top of each other. The four professionals, craftsmen in their own right, are creating a tower. The undeniable, and questionable claim humanity holds over nature is represented in the power of these men. They are erecting something to validate they were there, that something was made from nothing and albeit no direct function is achieved, these markers if we can call them this, become a victory of achieving in itself. The performance is musically accompanied by Egon Elliut.

Claudia Comte: Hot Saw – Electric Power / Kunsthalle Basel

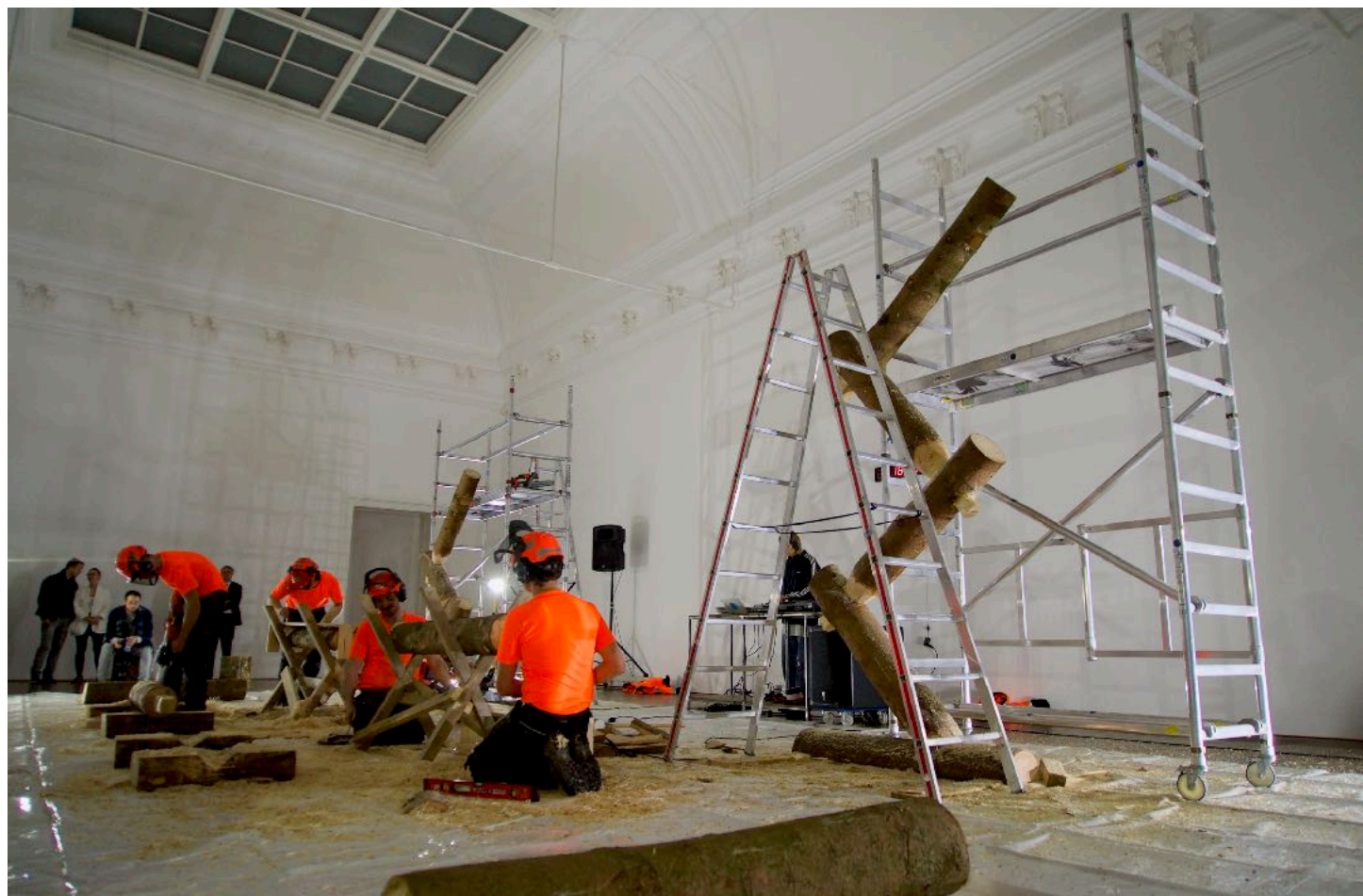
<https://vernissage.tv/2018/02/05/claudia-comte-hot-saw-electric-power-kunsthalle-basel/> —

















Bruce
Nauman

Disappearing Acts
Schaulager Basel

Bruce Nauman: Venice Fountains, 2007 (Detail)



Schaulager in Basel opened a huge retrospective exhibition dedicated to the work of the American artist Bruce Nauman. Entitled "Bruce Nauman: Disappearing Acts" the exhibition chronologically presents Bruce Nauman's video works, drawings, photographs, sculptures, neon pieces, and large-scale installations. The show spans five decades of the artist's oeuvre and features key masterpieces as well as lesser-known works. As a world-premiere, the 3D video projection "Contrapposto Split" is on display. The exhibition also includes the monumental sculpture "Leaping Foxes" as well as the first ever showing in Europe of his recently created "Contrapposto Studies, i through vii".

Bruce Nauman: Venice Fountains, 2007.



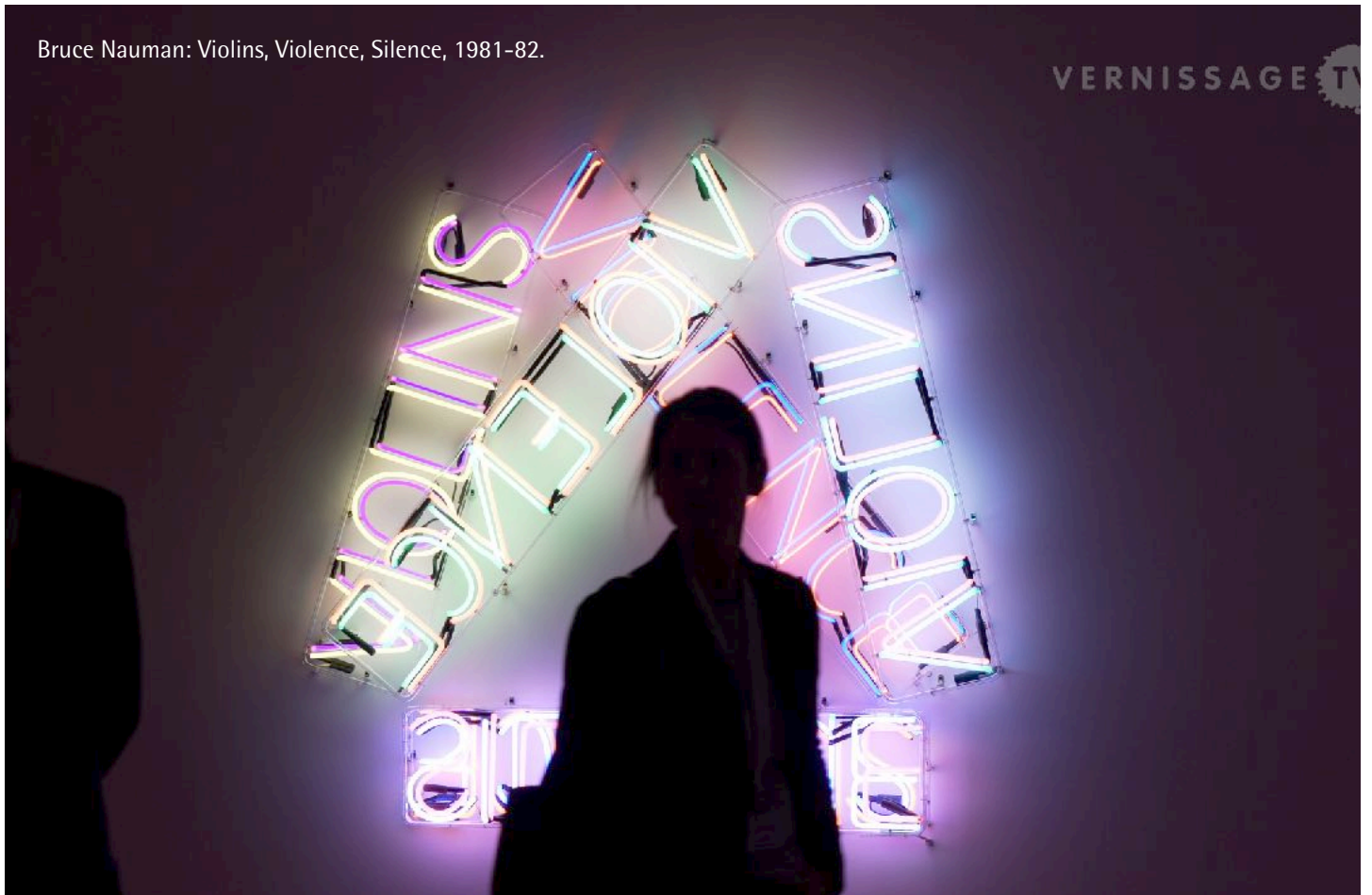
Bruce Nauman was born in the American Midwest in 1941. He lives and works in New Mexico. The retrospective "Bruce Nauman: Disappearing Acts" has been organized by the Laurenz Foundation, Schaulager Basel and the Museum of Modern Art, New York. The show at Schaulager Basel runs from 17th March to 26th August 2018.

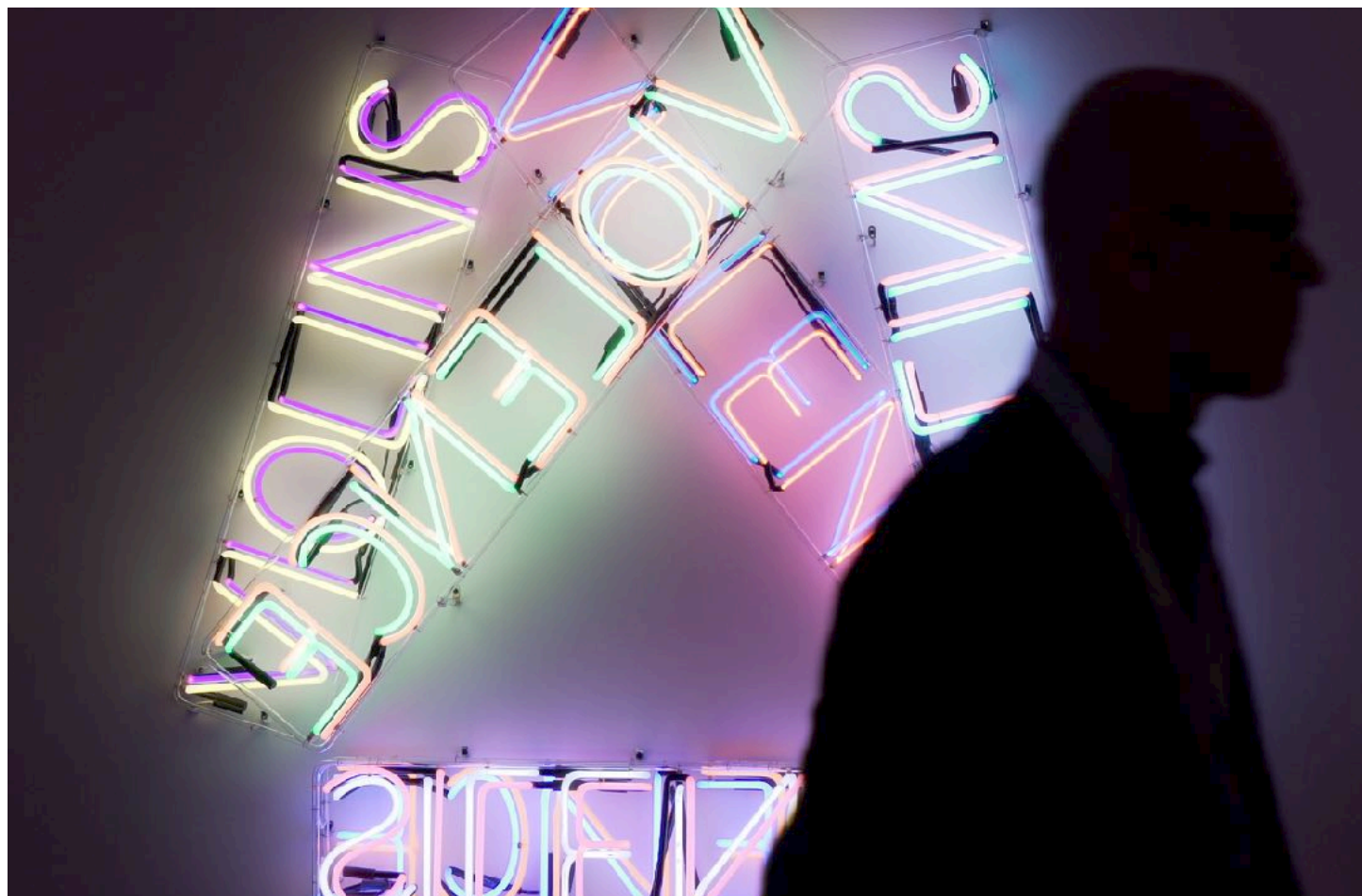
Bruce Nauman: Disappearing Acts / Schaulager Basel:

<https://vernissage.tv/2018/03/19/bruce-nauman-disappearing-acts-schaulager-basel/> —

Bruce Nauman: Violins, Violence, Silence, 1981-82.

VERNISSAGE TV

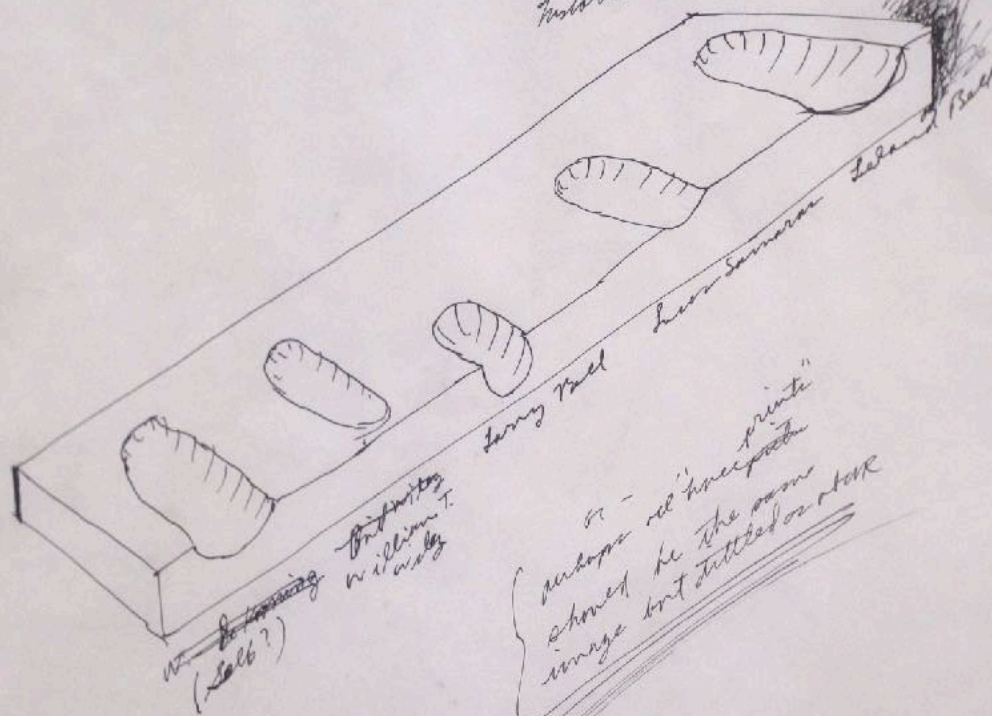




Bruce Nauman: Wax Impressions of the Knees of Five Famous Artists, 1966 (Detail).



design of most
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 historical artist who has not been
 (Do not see)



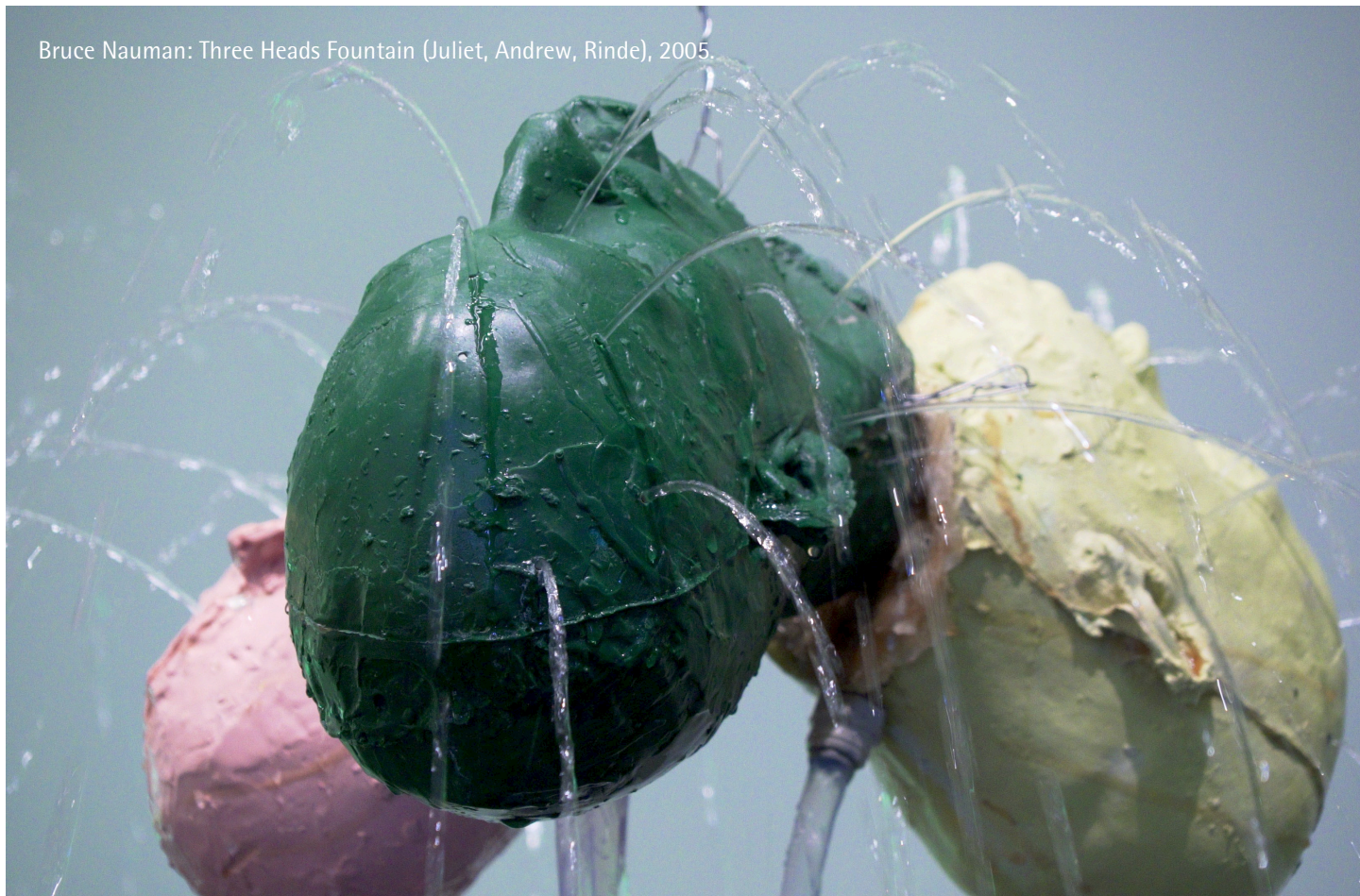


Bruce Nauman: Eleven Color Photographs, 1966.



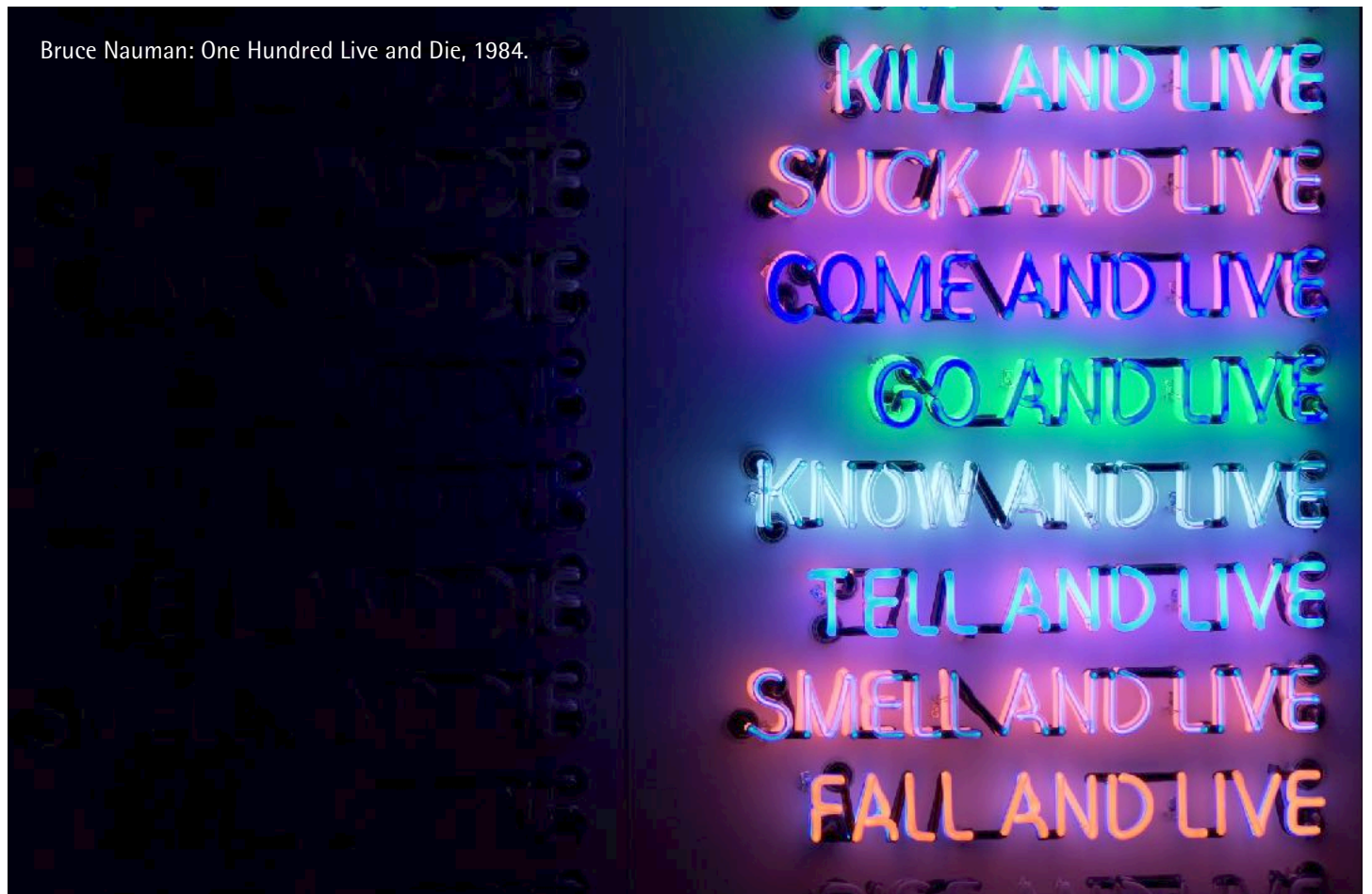


Bruce Nauman: Three Heads Fountain (Juliet, Andrew, Rinde), 2005.



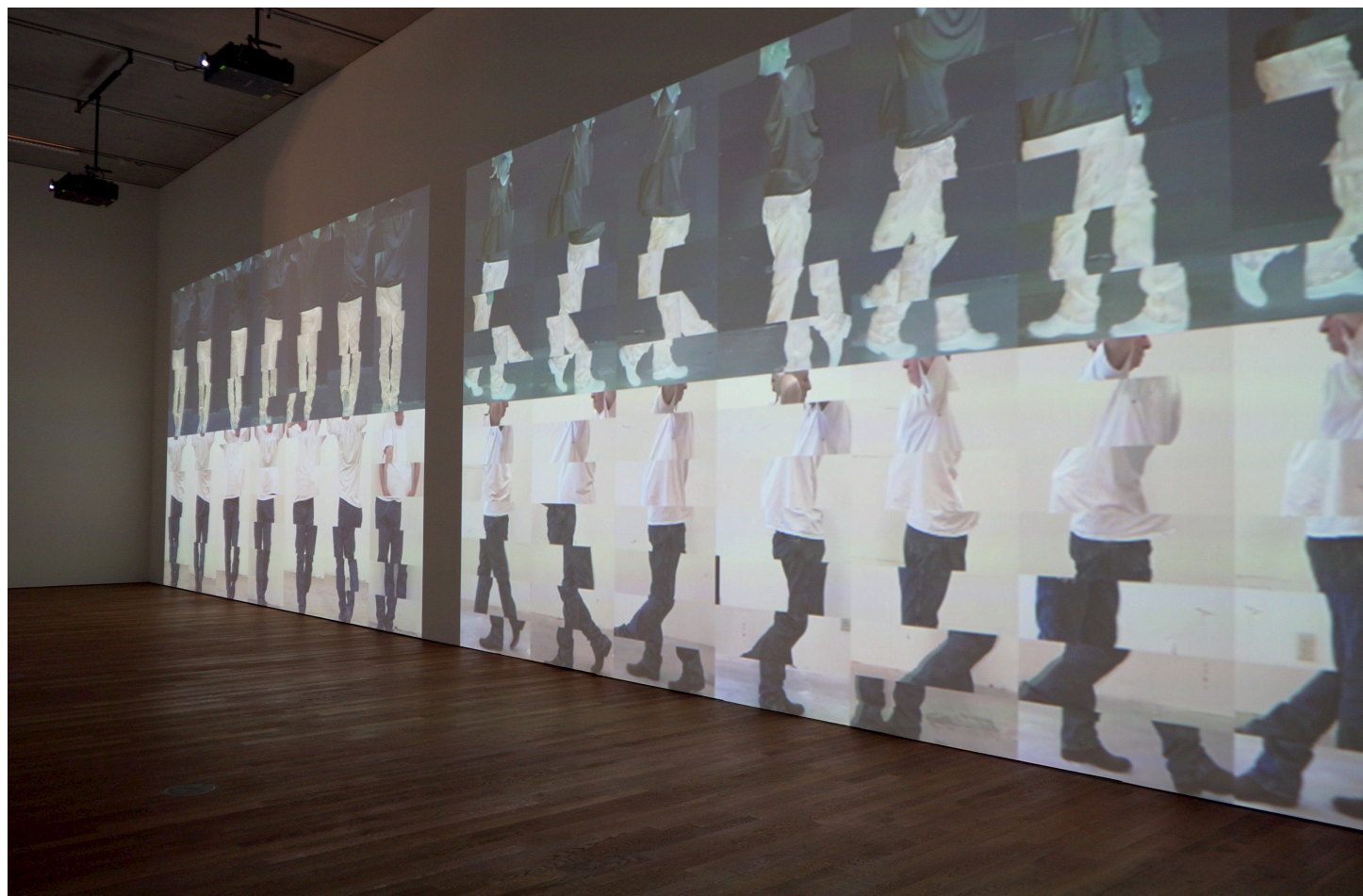
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Bruce Nauman: One Hundred Live and Die, 1984.

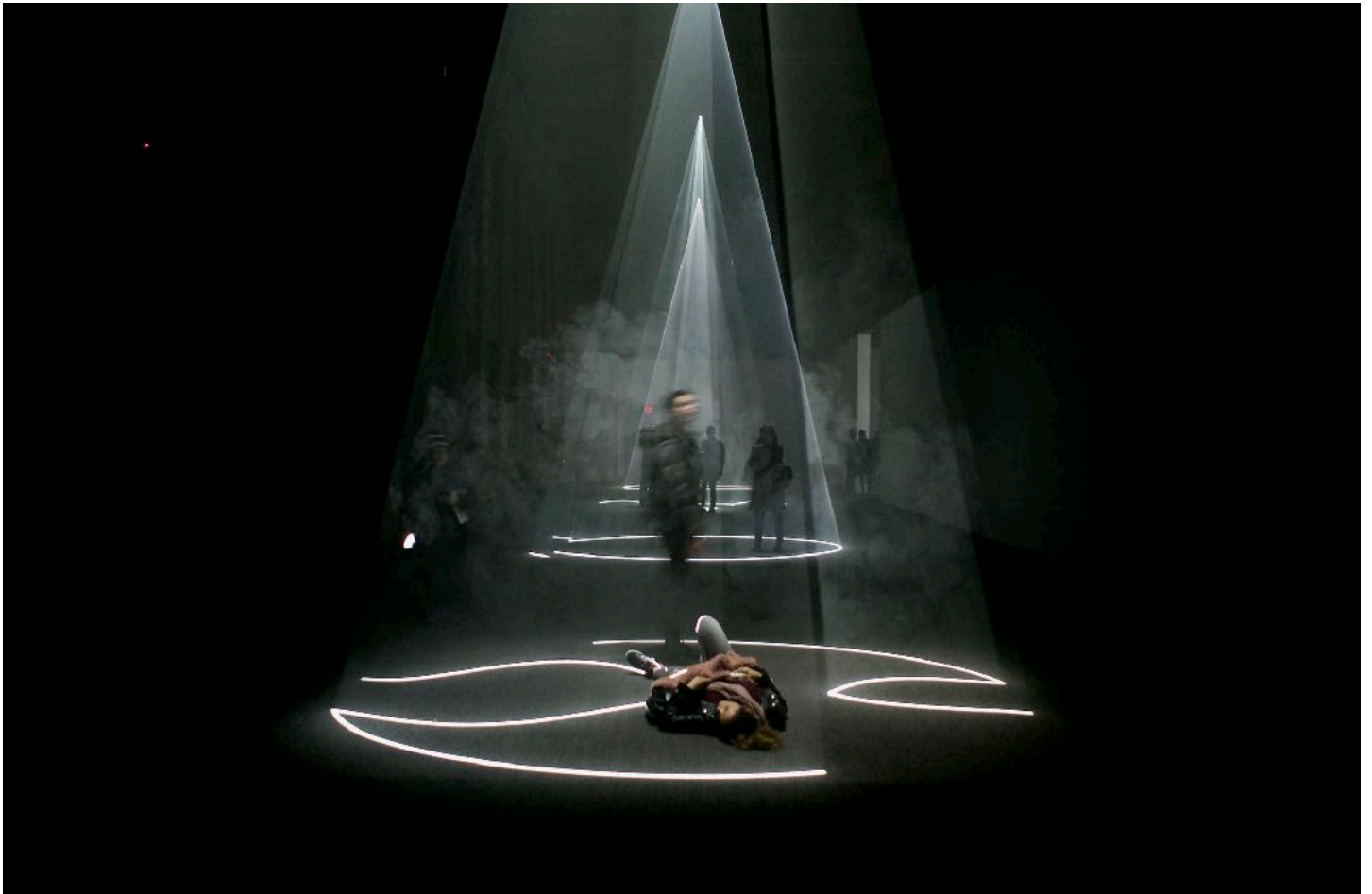


Bruce Nauman: Contrapposto Studies, i through vii, 2015/2016.





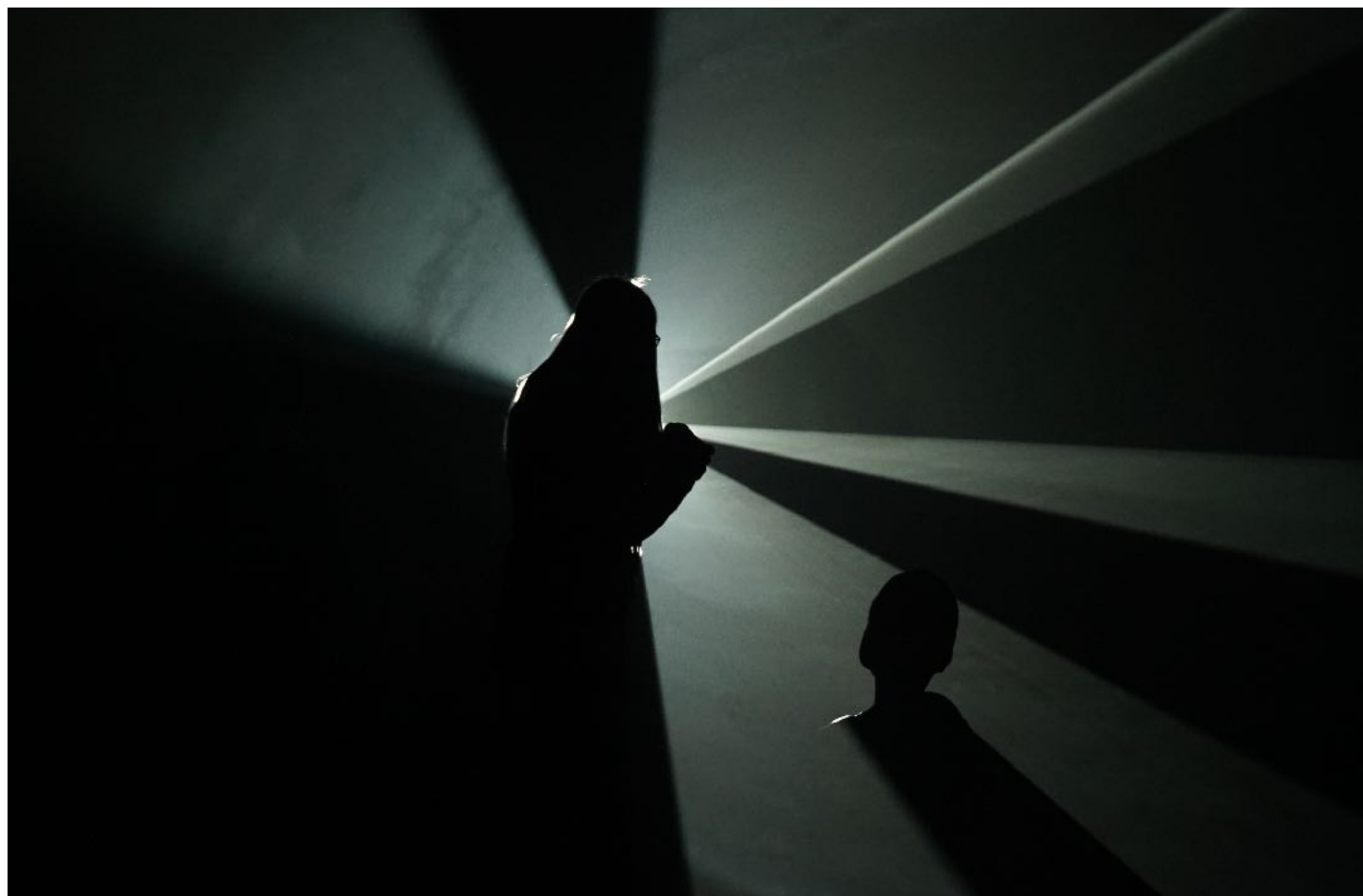




Anthony
McCall

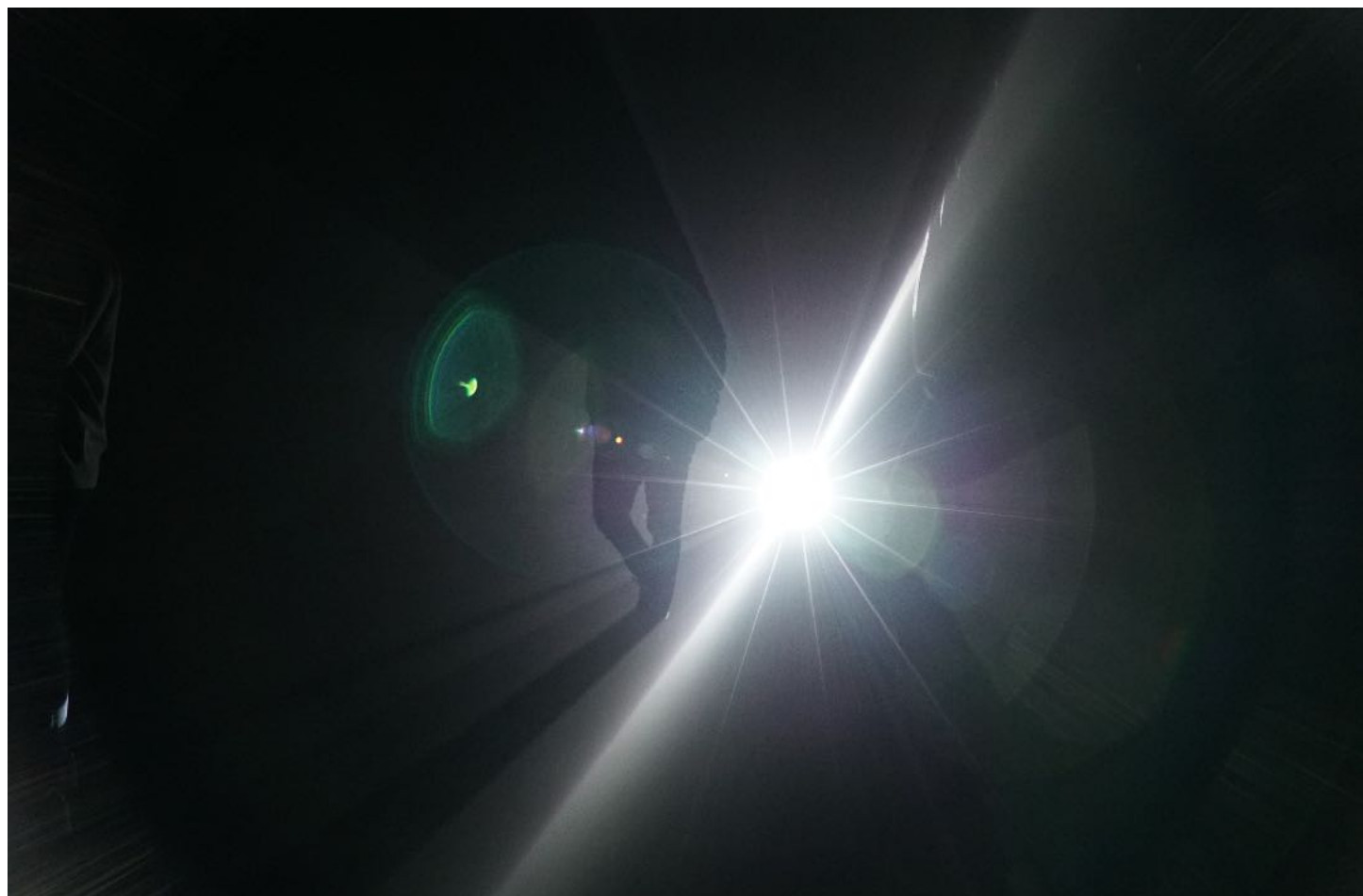
Solid Light Works
Pioneer Works, New York















SHAKEN
INSTITUTIONS
ARE ECONOMIC,
SOCIAL AND
DEMOCRATIC

Henny Jolzer

Tittwer Turisems 17

THERE IS
NO HORROR
WITHOUT
RESPITE

YOU ARE SO
DANGEROUS THAT
YOU DON'T ALWAYS
RESPOND TO
COMPLEXITY

SEX MYTHS ARE
GOOD FOR
DEBUNKING
RANDOM MATING

THE IDEA OF
FANTASY IS AN
ADOLESCENT
REVOLUTION

REVOLUTIONARIES
PRODUCE
ALIENATION AND
ECCENTRICITY

IN A DREAM YOU
SAW A WAY TO
DIE AND YOU WERE
FULL OF JOY





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