

London

Freibourg

Madrid

NYC

16

art cologne
preview

LA

VTV

Vilnius

Berlin

The image features two golden, textured, cone-shaped objects, possibly made of leather or a similar material, set against a black background. Each object has a circular inset containing a portrait. The top object's portrait shows a woman with dark hair and a red lip. The bottom object's portrait shows a man with a red lip. The text is overlaid on the right side of the image.

pierrette bloch
alexandre joly
bettina pousttchi
northumberland
art star superstore by ww gallery
robert mapplethorpe
agathe snow
selection
edith dekyndt
new york art fairs by Ben Austin
zilvinas kempinas
fountain art fair nyc
tara donovan
art cologne 2011



As regular viewer of our show you might have noticed that we have expanded our scope a little bit regarding the places and regions that VernissageTV covers. Thanks to great new correspondents we have been able to document exhibitions in Mexico City, Buenos Aires, Beirut, and Poland. I hope you enjoyed their reports as much as I did.

I have been travelling a lot, too. For the first time, I was in Vilnius, Lithuania. It was biting cold, but the exhibition with works by Zilvinas Kempinas was worth it. Anyway, there's no such thing as bad weather, only bad clothes, as a saying goes. My usual trip to the U.S. involved covering the Armory Show, but also provided a nice occasion to see some interesting shows in New York and Los Angeles. One of my favorite artists is Tara Donovan who had an impressive installation at The Pace Gallery, but I also made some personal discoveries: At the group show Unpainted Paintings at Dayan & Luxembourg in New York and the William Leavitt retrospective at the Museum of Contemporary Art in Los Angeles, to name only two.

But no time to chill, there's a lot to see and cover. In April VernissageTV will be in Cologne for Art Cologne 2011. We will have a studio and some screens again, to document the fair and show our video art program. We show new works by G.H. Hovagimyan, Christina McPhee, Maria João Salema, Raphaelle Shirley, Ultra Art Fair, and Lee Wells. In addition to that, we present new episodes in our Videophile Series. Please come visiting us at the fair!

Thank you for watching VTV and your continued support!

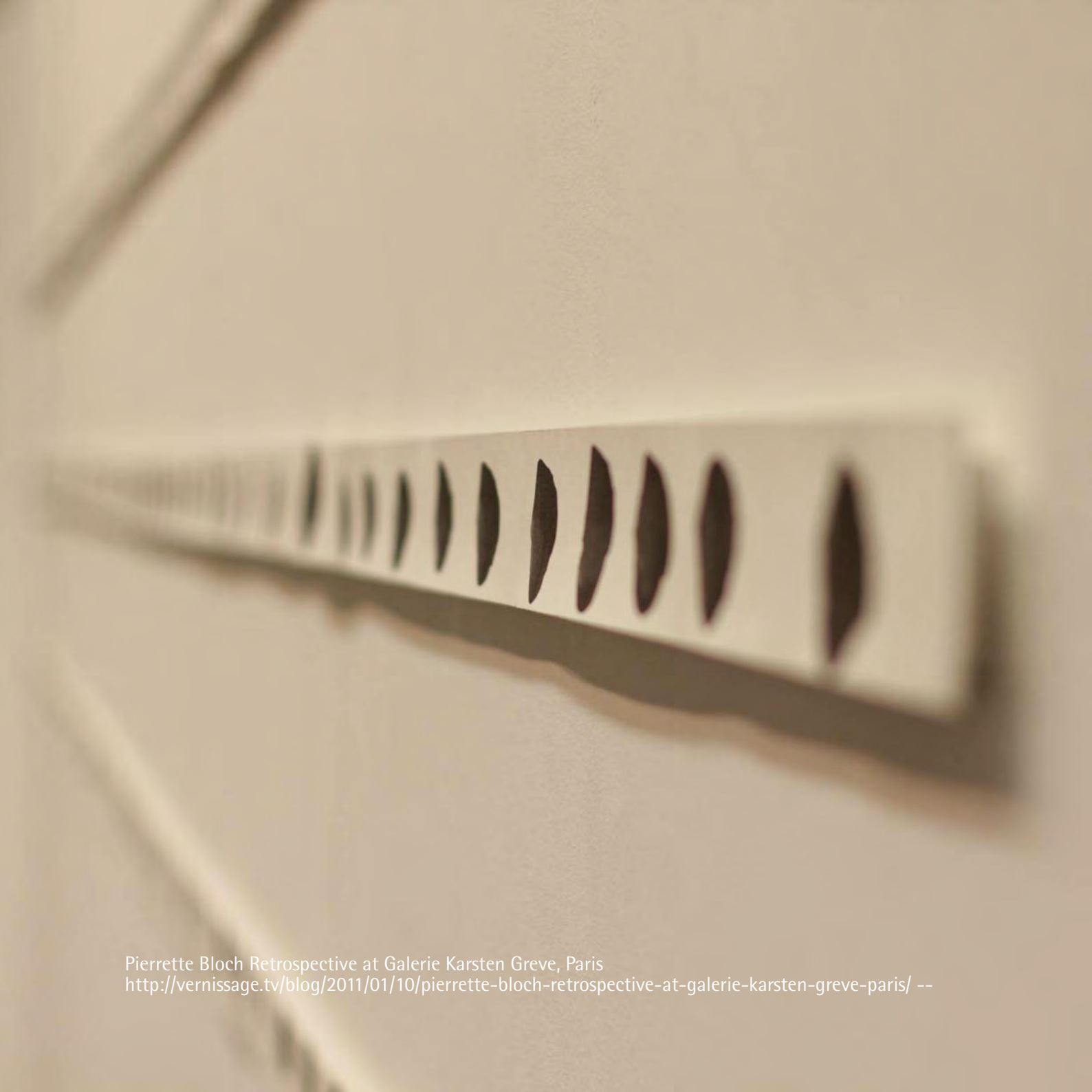
Heinrich





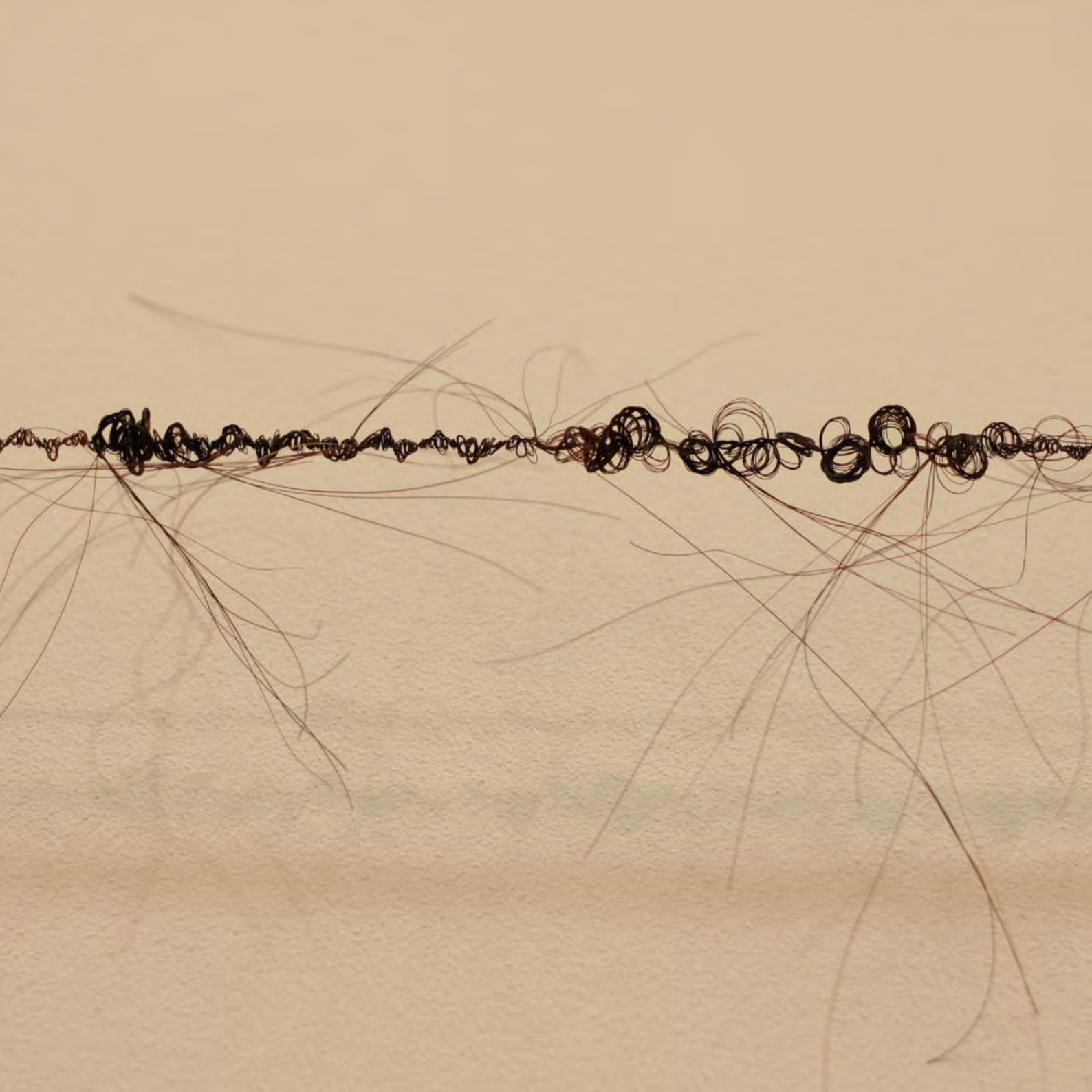
pierrette bloch

Retrospective at Galerie Karsten Greve, Paris



Pierrette Bloch Retrospective at Galerie Karsten Greve, Paris
<http://vernissage.tv/blog/2011/01/10/pierrette-bloch-retrospective-at-galerie-karsten-greve-paris/> --







The Karsten Greve Gallery is pleased to host an exhibition of the work of Pierrette Bloch, one of the most renowned French Post-War Abstract artists, born in Paris in 1928. This exhibition presents different stages of the artist's work in the form of a retrospective starting with works done in the 1950's and continuing up until the present day.

Throughout her career, Pierrette Bloch resorted to poor materials and reduced motifs. Working with collages, ink on paper, hardboard, rope and horsehair, she developed her favourite forms of reference – dots, lines and hyphens. Exploring the limits between drawing and sculpture as well as the relationships between emptiness and fullness that stem from her spontaneous gestures, Pierrette Bloch would go off on an "adventure".

To begin with, her attraction to the play of shadowlight and relief developed through thick textured oil paint. From 1952, wanting to work with other mediums, she applied herself to collages. These very large format works are composed of a variation of torn and cut Canson and Bristol papers that are then fixed to hardboard, itself worked in black ink. For the past dozen years, Bloch has in fact rediscovered hardboard. This medium, which she had already experimented with earlier on, nevertheless offered unexpected results.

Apart from collages, Bloch has also been working with China ink on paper since 1971, confronting black and white through marks, spots and squirts. These produce scriptural, rhythmic drawings. The work of ink on paper – white, ivory, black and grey – form a kind of writing, the secret of which, only the artist possesses. All these works bear this stamp and also offer the possibility of using scraping techniques.

In 1973 the artist produced her first large hair mesh while continuing ink drawings with dots on paper. These two grand series are characterised by a repetitive movement, as though woven and uninterrupted. Dots and mesh then echo each other, like murmurings of the artist.

The artist began working with horsehair sculpture around 1984, like writing retranscribed in space, undulating and taking over the dots, which give way to lines. The first lines of paper were created in 1993. They were inspired by linear horsehair compositions, and in particular, those called "Boules" which were produced between 1988 and 1989, where Bloch aligned rough knots of horsehair on nylon thread. By adopting the sensation of movement, rhythm and continuity, she strives retroactively, after her success in liberating the line from the two-dimensional through the use of horsehair, to accentuate the tangible, three-dimensional character of paper. By dint of transforming the medium into a motif of the line itself, which can reach lengths between 1 and 12 metres, Bloch explores a new possibility for a promenade through a material that is nevertheless already known. By repeating her gestures in linear space and time, she knows the properties of paper by heart, but also knows how to introduce surprise through new corporal displays.

The internationally renowned work of Pierrette Bloch has been exhibited in prestigious museums and belongs to numerous public and private collections such as the MoMA in New York, the Yokohama Museum of Art in Japan, the Stedelijk Museum, Amsterdam, the Maeght Foundation, Saint-Paul-de-Vence, the Museum of Jewish Art and History, the Pompidou Centre and the Museum of Modern Art of the city of Paris.

(Press Release)





alexandre joly

Galerie Römerapotheke, Zürich



Alexandre Joly at Galerie Römerapotheke, Zürich
<http://vernissage.tv/blog/2011/01/19/alexandre-joly-at-galerie-romerapotheke-zurich/> --





Alexandre Joly: Dérive Exotiques at Galerie Rosa Turetsky
<http://vernissage.tv/blog/2011/02/09/alexandre-joly-derive-exotiques-at-galerie-rosa-turetsky/> --











bettina. pousttchi

World Time Clock

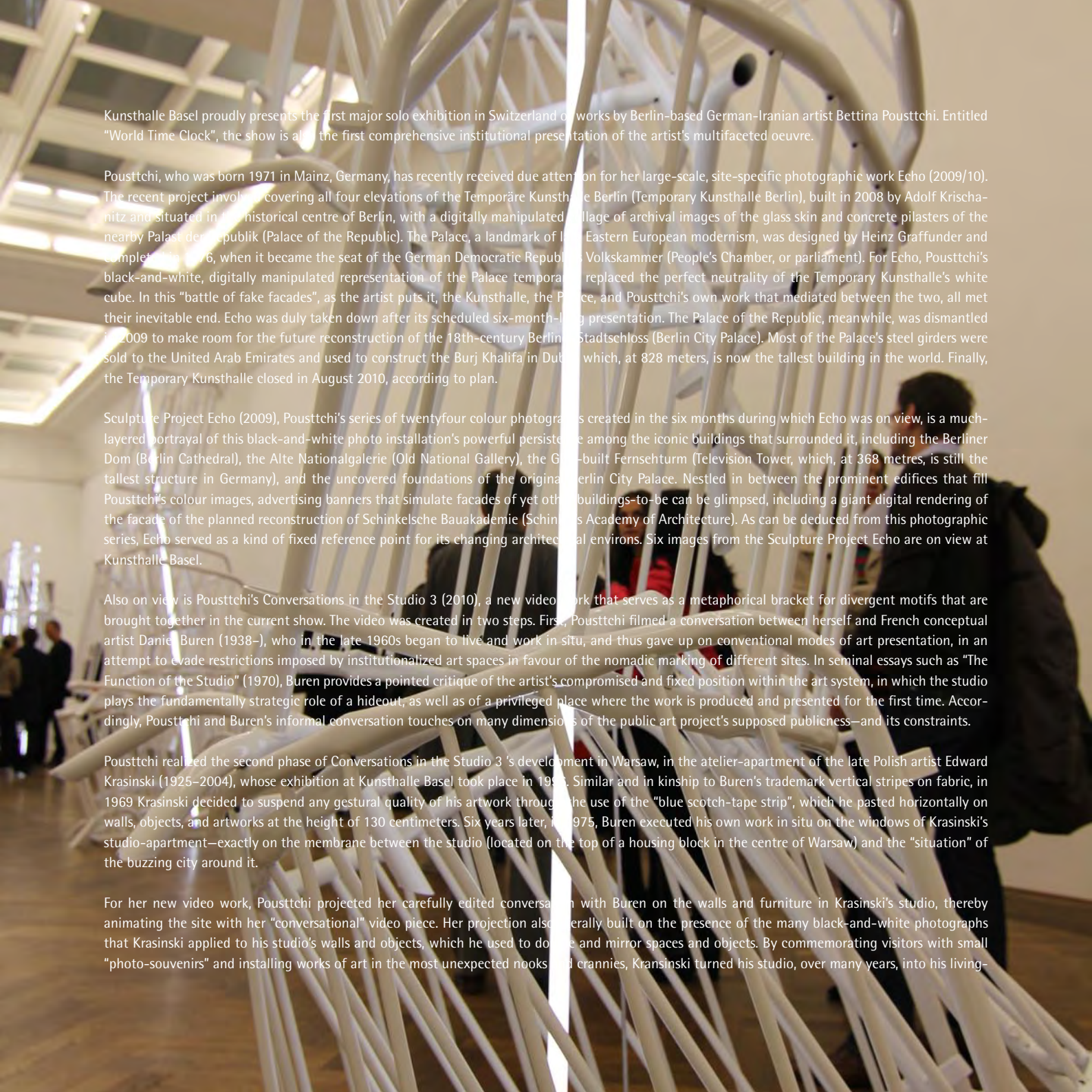
Kunsthalle Basel

Switzerland





Bettina Pousttchi: World Time Clock / Kunsthalle Basel
<http://vernissage.tv/blog/2011/01/28/bettina-pousttchi-world-time-clock-kunsthalle-basel/> --



Kunsthalle Basel proudly presents the first major solo exhibition in Switzerland of works by Berlin-based German-Iranian artist Bettina Pousttchi. Entitled "World Time Clock", the show is also the first comprehensive institutional presentation of the artist's multifaceted oeuvre.


Pousttchi, who was born 1971 in Mainz, Germany, has recently received due attention for her large-scale, site-specific photographic work Echo (2009/10). The recent project involved covering all four elevations of the Temporäre Kunsthalle Berlin (Temporary Kunsthalle Berlin), built in 2008 by Adolf Krischanitz and situated in the historical centre of Berlin, with a digitally manipulated collage of archival images of the glass skin and concrete pilasters of the nearby Palast der Republik (Palace of the Republic). The Palace, a landmark of Eastern European modernism, was designed by Heinz Graffunder and completed in 1976, when it became the seat of the German Democratic Republic's Volkskammer (People's Chamber, or parliament). For Echo, Pousttchi's black-and-white, digitally manipulated representation of the Palace temporarily replaced the perfect neutrality of the Temporary Kunsthalle's white facade, and Pousttchi's own work that mediated between the two, all met their inevitable end. Echo was duly taken down after its scheduled six-month-long presentation. The Palace of the Republic, meanwhile, was dismantled in 2009 to make room for the future reconstruction of the 18th-century Berlin Stadtschloss (Berlin City Palace). Most of the Palace's steel girders were sold to the United Arab Emirates and used to construct the Burj Khalifa in Dubai, which, at 828 meters, is now the tallest building in the world. Finally, the Temporary Kunsthalle closed in August 2010, according to plan.

Sculpture Project Echo (2009), Pousttchi's series of twentyfour colour photographs created in the six months during which Echo was on view, is a much-layered portrayal of this black-and-white photo installation's powerful persistence among the iconic buildings that surrounded it, including the Berliner Dom (Berlin Cathedral), the Alte Nationalgalerie (Old National Gallery), the Gendarmenmarkt (the tallest structure in Germany), and the uncovered foundations of the original Berlin City Palace. Nestled in between the prominent edifices that fill Pousttchi's colour images, advertising banners that simulate facades of yet other buildings-to-be can be glimpsed, including a giant digital rendering of the planned reconstruction of Schinkelsche Bauakademie (Schinkel's Academy of Architecture). As can be deduced from this photographic series, Echo served as a kind of fixed reference point for its changing architectural environs. Six images from the Sculpture Project Echo are on view at Kunsthalle Basel.

Also on view is Pousttchi's Conversations in the Studio 3 (2010), a new video work that serves as a metaphorical bracket for divergent motifs that are brought together in the current show. The video was created in two steps. First, Pousttchi filmed a conversation between herself and French conceptual artist Daniel Buren (1938–), who in the late 1960s began to live and work in situ, and thus gave up on conventional modes of art presentation, in an attempt to evade restrictions imposed by institutionalized art spaces in favour of the nomadic marking of different sites. In seminal essays such as "The Function of the Studio" (1970), Buren provides a pointed critique of the artist's compromised and fixed position within the art system, in which the studio plays the fundamentally strategic role of a hideout, as well as of a privileged place where the work is produced and presented for the first time. Accordingly, Pousttchi and Buren's informal conversation touches on many dimensions of the public art project's supposed publicness—and its constraints.

Pousttchi realized the second phase of Conversations in the Studio 3 's development in Warsaw, in the atelier-apartment of the late Polish artist Edward Krasinski (1925–2004), whose exhibition at Kunsthalle Basel took place in 1993. Similar and in kinship to Buren's trademark vertical stripes on fabric, in 1969 Krasinski decided to suspend any gestural quality of his artwork through the use of the "blue scotch-tape strip", which he pasted horizontally on walls, objects, and artworks at the height of 130 centimeters. Six years later, in 1975, Buren executed his own work in situ on the windows of Krasinski's studio-apartment—exactly on the membrane between the studio (located on the top of a housing block in the centre of Warsaw) and the "situation" of the buzzing city around it.

For her new video work, Pousttchi projected her carefully edited conversation with Buren on the walls and furniture in Krasinski's studio, thereby animating the site with her "conversational" video piece. Her projection also generally built on the presence of the many black-and-white photographs that Krasinski applied to his studio's walls and objects, which he used to document and mirror spaces and objects. By commemorating visitors with small "photo-souvenirs" and installing works of art in the most unexpected nooks and crannies, Krasinski turned his studio, over many years, into his living-



andworking site proper. To that end, Pousttchi inscribed her own investigative work, albeit again only temporarily, in the now petrified shape of the once changing studio. With its three protagonists, the artists Buren, Pousttchi, and Krasinski in discussion, *Conversations in the Studio 3* transcends the real time and space of the "function of the studio". The video work also resembles (or echoes) *Echo* insofar as the latter can be seen as an attempt to stage a conversation—or a fierce polemic—between three discrete buildings.

Opening and closing Pousttchi's exhibition on the Kunsthalle's ground floor are two installations of sculptural works that make use of crowd-control barriers, those sculptures of public infrastructure designed to manage cheering crowds, parades, or demonstrations. In this series of *Double Monuments* for Flavin and Tatlin (2010), the white-painted and vertical steel barriers have been twisted around and set atop each other to form structures resembling the seminal *Monument to the Third International*. Designed in 1920 by Vladimir Tatlin (1885–1953) to commemorate the Bolshevik Revolution, the spiraling, 400-metre-tall high-rise was only finally realized as a model, which was then presented at the 1925 Paris Exposition Internationale. Tatlin's monument to the collective forces of revolution was also invoked in Dan Flavin's series of thirty-nine sculptures he called "monuments to V. Tatlin" (1964–1990), which featured fluorescent tubes arranged in shapes as various as pyramid and early skyscraper. With a dose of sly humor, Pousttchi's series pays homage to the champions of, respectively, Constructivism and Minimalism—or perhaps stages a battle, Tatlin vs. Flavin, by piercing the steel structures of her "Double Monuments" with light tubes. Another group of works, *Blackout* (2007–2010), features five sculptures made of black-painted crowd barriers that appear to collapse languorously on white pedestals, as if mocking the modernist, semi-abstract figures of "reclining women" that populate sculpture gardens of museums of modern art around the world.

In her ongoing *World Time* series (2008–), from which this exhibition takes its name, Pousttchi photographs clocks on public buildings in different cities of the world—so far the series includes clocks in Shanghai, Istanbul, London, New York, Basel, and Warsaw—that exist in different time zones. The clocks always show the same hour, five minutes to two, thus equating the remote locations through the sameness of the global, unified measure of time. But the theme is also taken up elsewhere: Pousttchi's *Echo* installation featured images of two clocks, one set for five to one, the other for five to two, on the Western and Eastern elevation. Moreover, in the public work *Basel Time* (2010), the artist manipulated the image of the huge clock on the facade of the Hall 2 building at Art Basel's Messe complex (designed in 1953), and placed it on the facade of Hall 1 (designed in 1926), which is slated for demolition in advance of an upcoming building project by Herzog & de Meuron.

Pousttchi reprises this interest in noting a brief interval and underseering the gap between real time and the time of taking a picture in the photographic series *The Hetley Suite* (2008), also on view at Kunsthalle Basel. Furthermore, two early video works in the exhibition, *Ocularis* (1999) and *Double Empire* (2000) expand the notion of parallax—from the phenomenon associated with stereoscopic seeing to the doubling and splitting of the film's very subject. *Ocularis* features a slow pan out from the looming red-moon-like shape that fills the screen to the almost technical image of two oculars of the microscope; as the drop of blood disappears from view, the viewing device itself became exposed to our own observation. In contrast, and approximately the same 2:43 minutes long, *Double Empire* introduces the Empire State Building—the titular protagonist of Andy Warhol's eight-hour classic—reduced to a seemingly endless freefall along the stream of brightly lit windows and dark elevations of the building. Only at the end of the film does the camera reach the tall spire of the Empire—the journey downward turns out to be a climb to the top. These two short epics serve as a coda to the entire exhibition, recapitulating the themes encountered in its other works. To that end, Bettina Pousttchi's "World Time Clock" is an attempt to grasp something of the internal organization of the world today, in which reality has been replaced by a system of exchangeable appearances, ruled by the "universal clock" of a global economy.

Bettina Pousttchi was born 1971 in Mainz, Germany. She currently lives and works in Berlin. Pousttchi studied a.o. at the Kunstakademie Düsseldorf and the Université de Paris, St. Denis, and in 1999/2000 she joined the renowned Whitney Independent Studio Program at the Whitney Museum in New York.

Her solo exhibitions include a.o. the project *Echo* at the outside facade of Temporäre Kunsthalle, Berlin over the course of six months (2009/2010); *The Hetley Suite*, Triangle Gallery, London (2008); *Reality Reset*, Von der Heydt Museum/Kunsthalle Barmen, Wuppertal (2007); *Screen Settings*, Württembergischer Kunstverein Stuttgart (2003) and *Die Katharina-Show*, Museum Morsbroich Leverkusen (2001). Different works by the artist were shown at the

Venice Biennale in 2003 and 2009 as well as in numerous group shows such as The Right to Protest, Museum of Contemporary Art Jerusalem (2010); Mixtapes, Lewis Glucksman Gallery Cork (2010); Why do you resist?, Pori Art Museum Finland (2010); Next Generation, Kunstmuseum St. Gallen (2010); Immortality, TENT Rotterdam (2009); km 500#2, Kunsthalle Mainz (2009); Pièces de Résistance, Kunstmuseum Thun (2009); Opposition et Dialogues, Kunstverein Hannover (2009); Zeitblick, Martin-Gropius-Bau Berlin (2008); Berlin-Buenos Aires Art Exchange, Centro Cultural Recoleta, Buenos Aires (2007); Transparency, Middlebury College Museum of Art (2007); Anstoss Berlin, Haus am Waldsee, Berlin (2006); Die Jugend von heute, Schirn Kunsthalle Frankfurt am Main (2006). In 2010 Pousttchi realized the project Basel Time at the outside facade of Art Basel in the context of Art Public Project.











north umber land

No Design Hotel



Fair Guide 2011

LONDON
ART FAIR

Modern British &
Contemporary Art





ADVICE TO GUESTS

THE SIGNAL TO EVACUATE THE BUILDING IS A CONTINUOUS SOUND ALARM

- LEAVE YOUR ROOM MAKING SURE IS FIRMLY CLOSED BEHIND YOU
- DO NOT STOP TO COLLECT PERSONAL BELONGINGS.
- YOU SHOULD LEAVE USING THE NEAREST AVAILABLE EXIT OR STAIR WAY AND PROCEED TO THE ASSEMBLY POINT IN CRESTFIELD ST
- DO NOT RE ENTER THE BUILDING TILL ENSTRUCTED TO DO SO BY THE STAFF "NORTHUMBERLAND HOTEL"

IMPORTANT

- BEFORE YOU GO TO YOUR ROOM, MAKE SURE YOU ARE AWARE OF THE AVAILABLE EXTERIOR STAIRWAY. THERE ARE 3 EXITS IN THIS HOTEL 1 DOOR AND TWO IN THE BASEMENT FLOOR
- IN CASE OF FIRE, KNOW HOW AND WHERE TO RAISE THE ALARM
- KEEP ALL THE FIRE DOORS...ETC KEPT CLOSED TO PREVENT THE SPREAD OF FIRE.



Money Talks

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Money Talks

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Money Talks

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Money Talks

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Money Talks

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airGuide
2011

**LOW
DON'T
ART
FAIR**

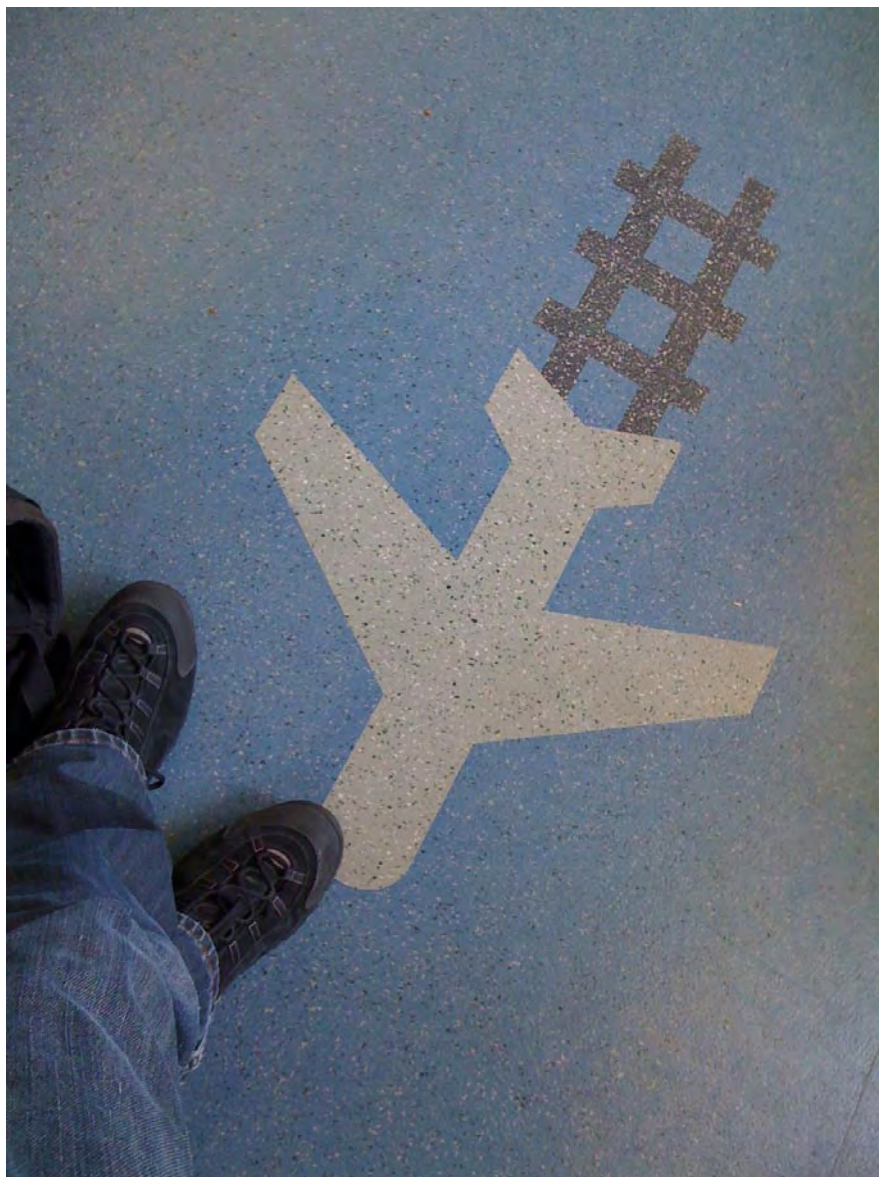















art star superstore

WW Gallery

London Art Fair 2011



„Art fairs, scoff the critics, have become shopping malls for the super-rich. They are giant marketplaces for the wealthy to buy, invest and speculate on the commodity of art. As the critic Jerry Saltz put it, ‚art fairs are perfect storms of money, marketability and instant gratification.“

Perhaps in response to this, project spaces are becoming increasingly popular at art fairs. However, the inclusion of these curated stalls is looked upon by cynical critics as an attempt to provide something non-commercial and 'edgy', which as such, becomes a mere marketing exercise to promote the capitalist core of the fair.

Are these criticisms justified? Are art fairs about money not art?* Or are they in fact a lifeline for artists and the perfect place to see art from all over the world? There is some hypocrisy in attacking a forum from which one directly or indirectly makes money, whether as an art critic, art maker or art promoter, so why bite the hand that feeds?

Taking its cue from this debate and taking inspiration from galleries that sell brand-name artists (whose works are not so much looked at as bought in bulk), WW's curatorial concept for the London Art Fair 2011 is to model its stand on an aisle in a superstore. The curators Debra Wilson and Chiara Williams will employ a variety of marketing devices and have selected a range of art 'products' - from value to brand - to grace the shelves of the WW Art Star Superstore, which comes complete with a checkout.

A limited edition of 250 'Art Star Superstore' branded, cotton shopping bags will be on sale for £5 and prices of art works range from £3 - £6000.

WW Gallery's presence at the art fair will extend beyond stand P9 in Art Projects, in the form of their very own uniformed promo-girl Sadie Hennessy, who will be circulating throughout the fair selling an edition of her works for an unbelievable £3 each. Hennessy will be hoping to appeal to the sweet tooth of the art fair's visitors with her 'Gary Glitter Rock', which made headlines and caused a public outcry when it appeared in an installation at the Whitsable Biennale in June 2010.

Exhibiting artists are Siobhan Barr, Wendy Elia, Susie Hamilton, Sadie Hennessy, Marguerite Horner, Valerie Jolly, Jarik Jongman, Liane Lang, Eva Lis, Enzo Marra, Rob Miller, Eleanor Mouldsdales, Gustavo Murillo, Sardine & Tobleroni, Ayuko Sugiura, Boa Swindler, Chiara Williams.

(Press Release)

From May 30 until June 12, WW Gallery will present its collateral exhibition „Afternoon Tea" at the Quaffers Pavilion as part of the „UK at the Venice Biennale" program. Afternoon Tea brings together 50 established and emerging artists, including Boa Swindler, Chiara Williams, Jarik Jongman, Enzo Marra, Sadie Hennessy, Kate Davis, Oona Grimes, Susie Hamilton, Liane Lang and Caroline Walker.

Afternoon tea is a pop-up tearoom and exhibition. Entry is free, but by appointment only, 3-6pm daily, 30 May – 12 June 2011. Booking is essential, so please call to reserve a sitting on +447531342128 (London); +393317404189 (Venice).

London Art Fair 2011
<http://vernissage.tv/blog/2011/01/21/london-art-fair-2011/> --











robert mapplethorpe

Curated by Scissor Sisters

Alison Jacques Gallery

London



Robert Mapplethorpe: Night Work. Curated by Scissor Sisters. Alison Jacques Gallery, London
<http://vernissage.tv/blog/2011/01/25/robert-mapplethorpe-night-work-curated-by-scissor-sisters-alison-jacques-gallery-london/> --

ROBERT MAPPLETHORPE:
NIGHT WORK
CURATED BY SCISSOR SISTERS
19 JANUARY-19 MARCH 2011



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agathe SNOW

Deutsche Guggenheim Berlin





Agathe Snow: All Access World / Deutsche Guggenheim Berlin / Interview with Agathe Snow
<http://vernissage.tv/blog/2011/01/30/agathe-snow-all-access-world-deutsche-guggenheim-berlin-interview-with-agathe-snow/> --

















NON. Nemanja Cvijanovi – Ivan Moudov at Galerie Alberta Pane, Paris
<http://vernissage.tv/blog/2011/01/13/non-nemanja-cvijanovic-ivan-moudov-at-galerie-alberta-pane-paris/>
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selection

Featured Videos
on VernissageTV



Ivan Argote: Caliente at Galerie Emmanuel Perrotin, Paris
<http://vernissage.tv/blog/2011/01/20/ivan-argote-caliente-at-galerie-emmanuel-perrotin-paris/> --



Claude Rutault: Exposition – Suicide at Galerie Emmanuel Perrotin, Paris
<http://vernissage.tv/blog/2011/01/12/claude-rutault-exposition-suicide-at-galerie-emmanuel-perrotin-paris/> --





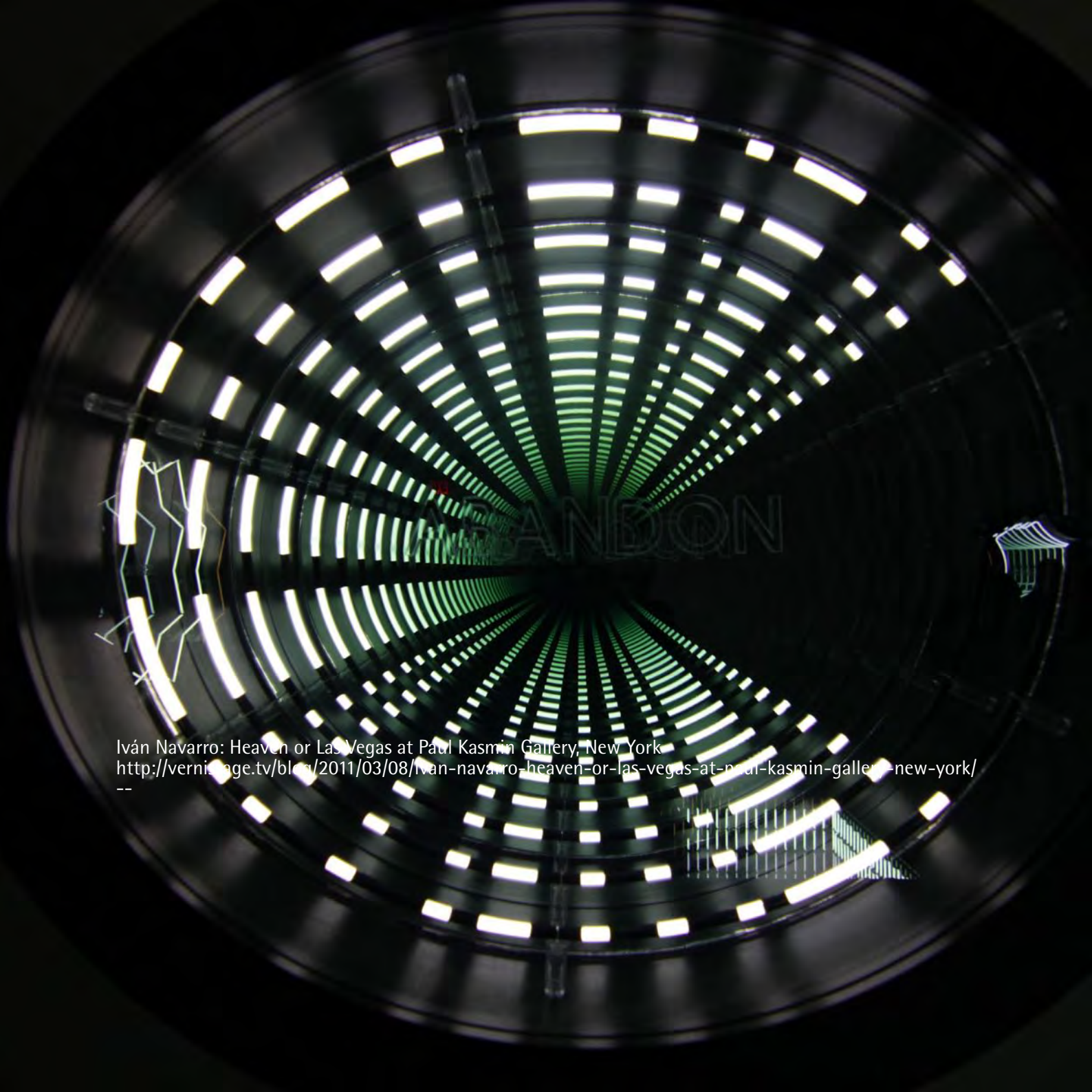
Unpainted Paintings. Group Show at Luxembourg & Dayan, New York
<http://vernissage.tv/blog/2011/03/15/unpainted-paintings-group-show-at-luxembourg-dayan-new-york/>



Kim Beck: Space Available / High Line Public Art Program, NYC / Interview with Kim Beck
<http://vernissage.tv/blog/2011/03/25/kim-beck-space-available-high-line-public-art-program-nyc-interview-with-kim-beck/> --



Independent New York Art Fair 2011
<http://vernissage.tv/blog/2011/03/04/independent-new-york-art-fair-2011/> --



Iván Navarro: Heaven or Las Vegas at Paul Kasmin Gallery, New York
<http://vernissage.tv/blog/2011/03/08/ivan-navarro-heaven-or-las-vegas-at-paul-kasmin-gallery-new-york/>
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George Condo: Mental States / New Museum, New York
<http://vernissage.tv/blog/2011/03/21/george-condo-mental-states-new-museum-new-york/> --



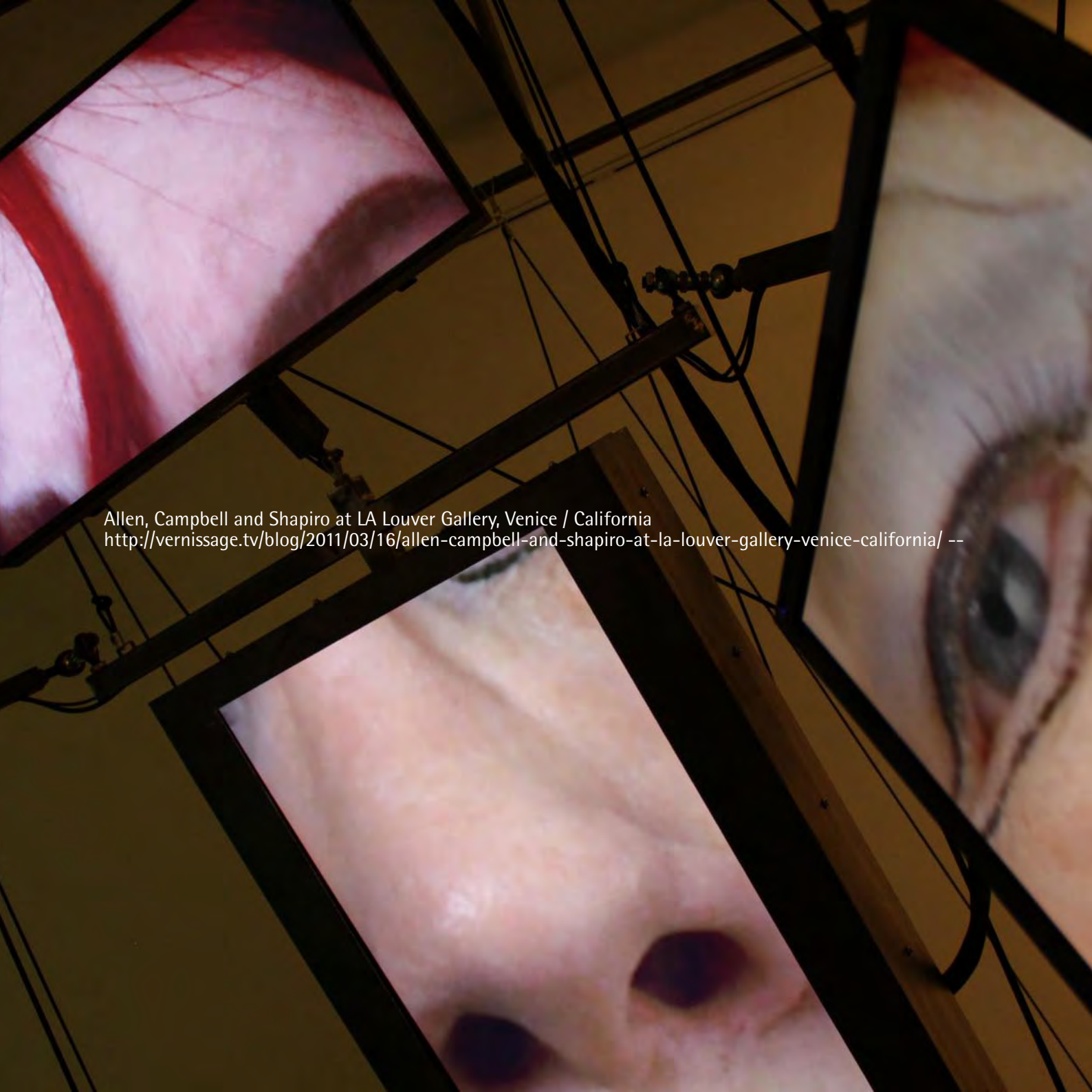
Lynda Benglis at New Museum, New York
<http://vernissage.tv/blog/2011/03/23/lynda-benglis-at-new-museum-new-york/> --



High Line Public Art, New York City / Interview with Lauren Ross
<http://vernissage.tv/blog/2011/03/24/high-line-public-art-new-york-city-interview-with-lauren-ross/> --



Rirkrit Tiravanija: Fear Eats the Soul at Gavin Brown's enterprise, New York
<http://vernissage.tv/blog/2011/03/18/rirkrit-tiravanija-fear-eats-the-soul-at-gavin-browns-enterprise-new-york/> --



Allen, Campbell and Shapiro at LA Louver Gallery, Venice / California

<http://vernissage.tv/blog/2011/03/16/allen-campbell-and-shapiro-at-la-louver-gallery-venice-california/> --



Allen, Campbell and Shapiro at LA Louver Gallery, Venice / California
<http://vernissage.tv/blog/2011/03/16/allen-campbell-and-shapiro-at-la-louver-gallery-venice-california/> --

Allen, Campbell and Shapiro at LA Louver Gallery, Venice / California

<http://vernissage.tv/blog/2011/03/16/allen-campbell-and-shapiro-at-la-louver-gallery-venice-california/> --





William Leavitt: Theater Objects at MOCA Grand Avenue, Los Angeles
<http://vernissage.tv/blog/2011/03/17/william-leavitt-theater-objects-at-moca-grand-avenue-los-angeles/> --



edith dekyndt

Dieu rend visite à Newton

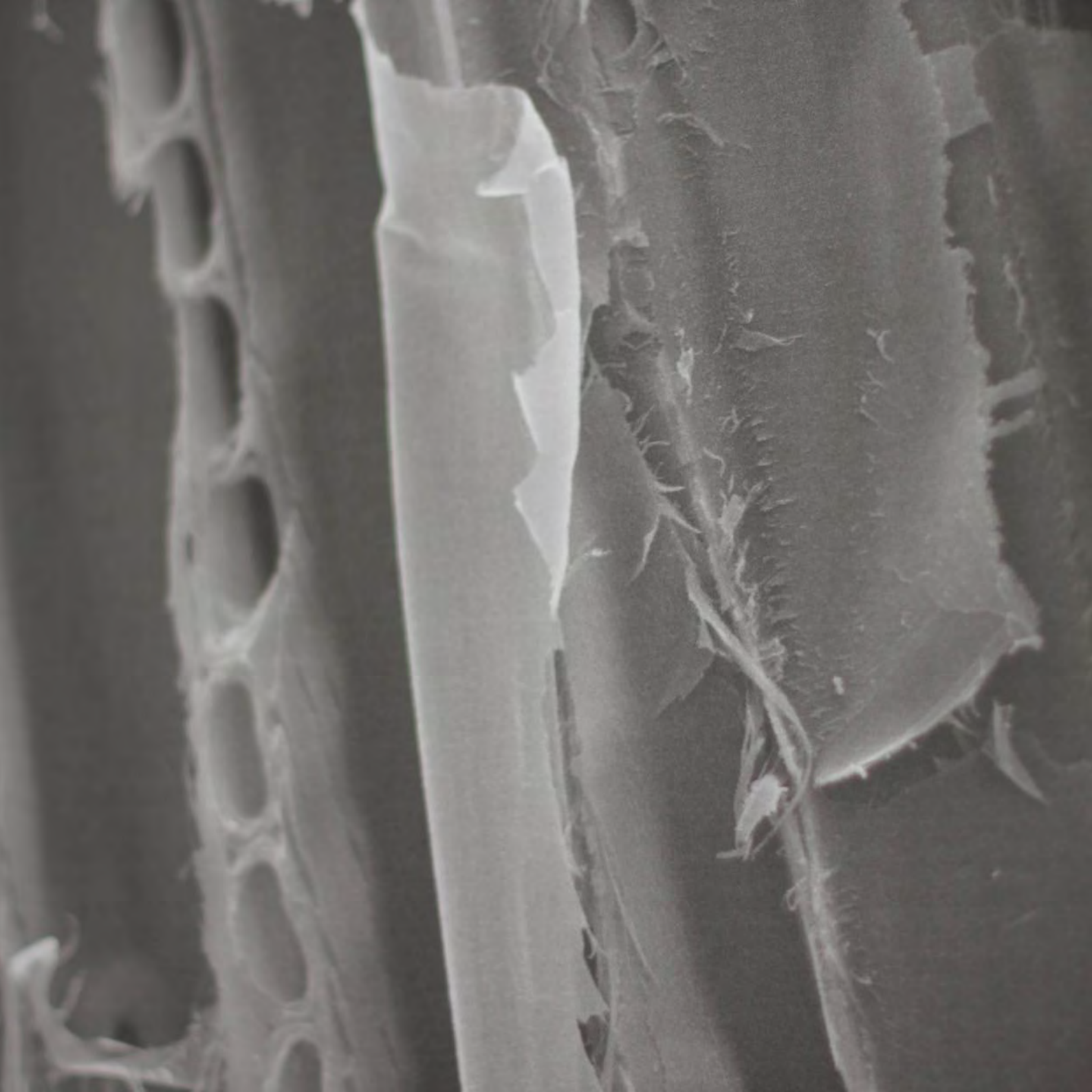
Fri Art — Centre d'Art Contemporain

Fribourg / Switzerland




Edith Dekyndt: Dieu rend visite à Newton / Fri Art – Centre d'Art de Fribourg, Switzerland
<http://vernissage.tv/blog/2011/02/18/edith-dekyndt-dieu-rend-visite-a-newton-fri-art-centre-dart-de-fri-bourg-switzerland/> --









A dark, minimalist art installation. In the foreground, a floor lamp with a warm, yellowish glow illuminates the scene. The background is dark, with a white door visible on the right. The overall atmosphere is quiet and contemplative.

From February 13, 2011, Fri Art presents Edith Dekyndt's *Dieu rend visite à Newton* – the internationally acclaimed Belgian artist's a first major Swiss exhibition. Within the framework of this project, which explores shifts in perception between the visible world, beliefs and knowledge, Dekyndt presents art especially produced for the occasion, as well as other recent work.

Edith Dekyndt focuses on elements that are difficult to perceive without targeted attention, as well as on the scale ratio between the infinitesimal and the infinite. Her approach of hypotheses leads her quite naturally towards science, a discipline where she privileges the research process to the detriment of the result. Despite her sometimes high-tech scientific approach, her work displays an intimate feel, both discreet and delicate, more of a development of a question than a real answer, and based on hypothesis rather than assertion.

For her new project, especially conceived for this exhibition at Fri Art, *A T P A P B L E E*, Edith Dekyndt has worked with a nanotechnology scientist from the Adolphe Merkle Institute to produce new pieces that question the ethical limits of science regarding the manipulation of living creatures. The project, which is illustrated by several pieces, explores the variations between the microscopic and the nanoscopic, as well as the shifts that take place in the particle properties of the infinitesimal. Thus, objects that are perfectly distinct on human scale can encounter at the particulate level, mingle and generate a new object. Through this project, the artist seeks to amalgamate the respective matters of a table and an apple – which shares the same scale ratio with a nano-particle as the Earth and an apple.

The other pieces featured at the exhibition question the notion of perception via simple means that range from observation and fundamental science to parallel sciences, challenging the limits between belief and knowledge.

Radiesthesic Hall, a piece presented at the Grand Hornu (Belgium) in 2010, is a large installation that renders magnetic currents in the art centre visible via a coded colour system. It will be carried out in collaboration with a local diviner.

With *Discreet Piece*, an installation based on a simple system of light and projection, Edith Dekyndt gives life to dust particles that dance in the rays of light.

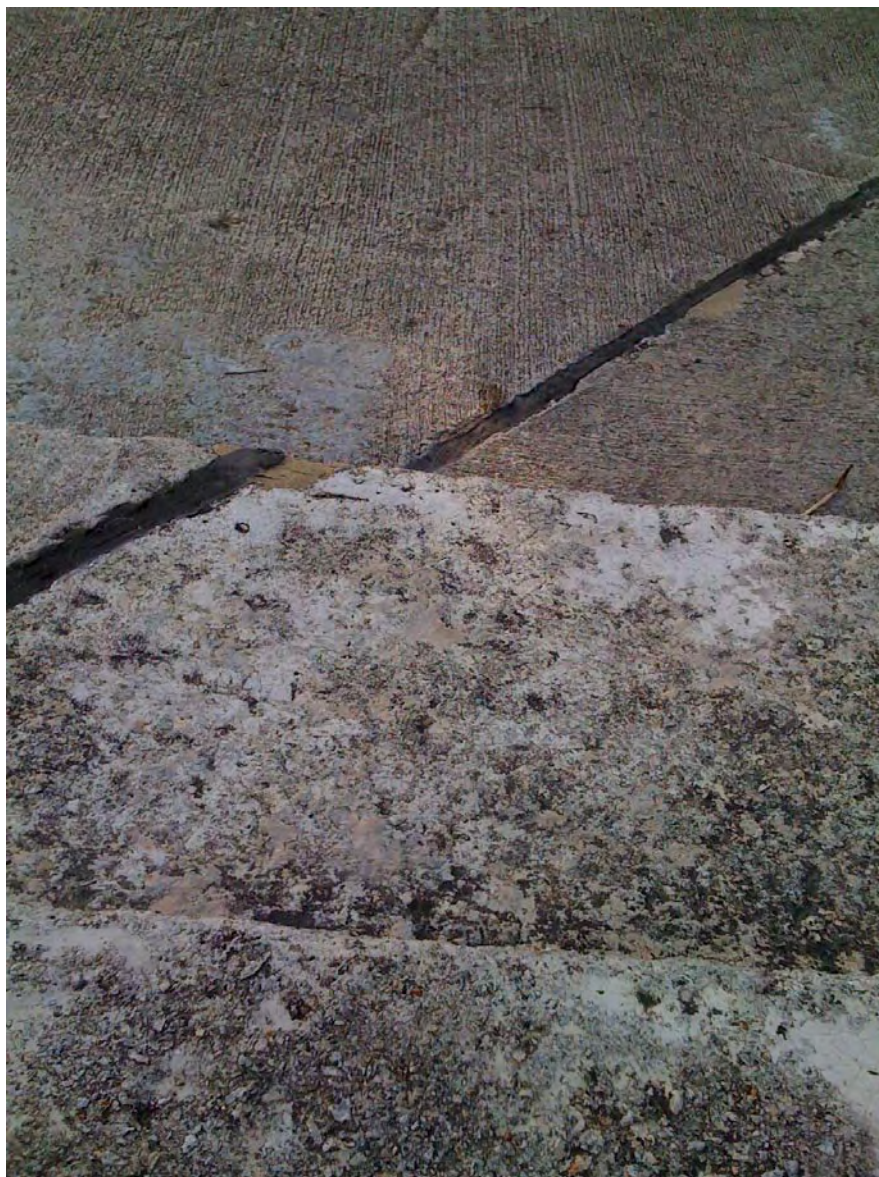
Ground control is a large black ball that defies the laws of gravity by floating through the exhibition space, set in motion by variations in pressure and temperature. Filled with a subtle mixture of air and helium, this object – both autonomous yet sensitive to the visitors' presence – is endowed with a singular eeriness.

Myodesopsies is an installation on a glass screen that reveals the opaque filaments that are naturally present within the glassy body of the eye, and which we are rarely aware of.

Edith Dekyndt was born in 1960 in Belgium, where she lives and works. Her work was presented in several prestigious international institutions, notably with the personal exhibition *Les ondes de Love* at the Mac's du Grand Hornu in Belgium (2010) or the collective exhibitions *On Line. Drawing Transforming through the 20th Century* at the MOMA in New York (2010); *A l'ombre d'un doute* at the FRAC Lorraine in Metz, France (2010); *Silence*, a composition at the Hiroshima Contemporary Art Museum (2009). Her work appears in several public collections, amongst which the MOMA, the Rotterdam Witte de With, several FRAC in France and the collections of the Hainaut Province.

Inspired by her interest in nano-technology, the artist's project has sprung from a collaboration with the Adolphe Merkle Institute, a hub for scientific research in Fribourg. This partnership is a premiere for Fri Art, and reflects our profound interest in the perception of reality within the field of the visual arts and beyond. The exhibition also emphasises Fri Art's commitment regarding various poles of excellence within the Fribourg region, and its desire to develop collaborative projects.

(Press release)

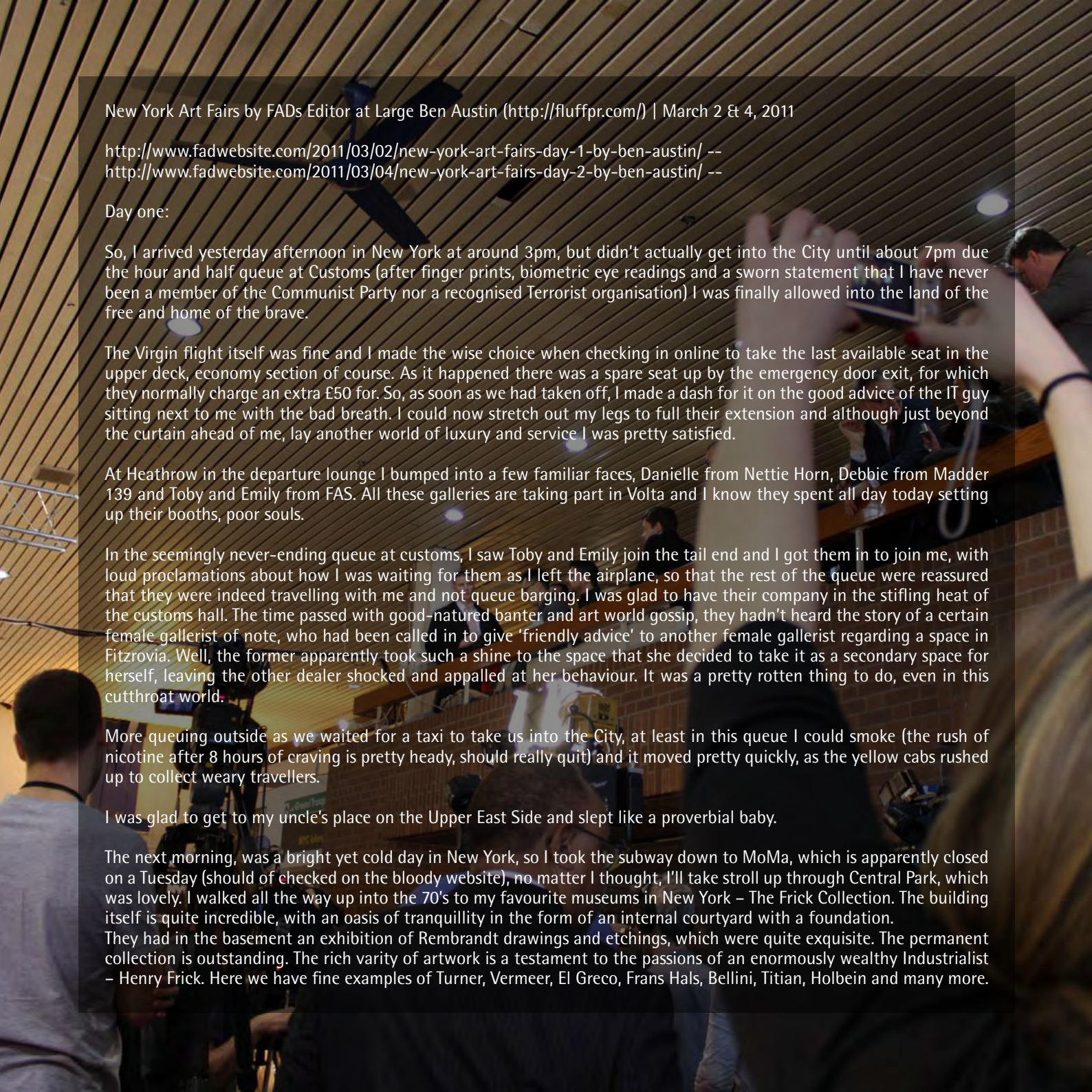


new york art fairs

By Ben Austin

FAD Editor at Large





New York Art Fairs by FADs Editor at Large Ben Austin (<http://fluffpr.com/>) | March 2 & 4, 2011

<http://www.fadwebsite.com/2011/03/02/new-york-art-fairs-day-1-by-ben-austin/> --
<http://www.fadwebsite.com/2011/03/04/new-york-art-fairs-day-2-by-ben-austin/> --

Day one:

So, I arrived yesterday afternoon in New York at around 3pm, but didn't actually get into the City until about 7pm due to the hour and half queue at Customs (after finger prints, biometric eye readings and a sworn statement that I have never been a member of the Communist Party nor a recognised Terrorist organisation) I was finally allowed into the land of the free and home of the brave.

The Virgin flight itself was fine and I made the wise choice when checking in online to take the last available seat in the upper deck, economy section of course. As it happened there was a spare seat up by the emergency door exit, for which they normally charge an extra £50 for. So, as soon as we had taken off, I made a dash for it on the good advice of the IT guy sitting next to me with the bad breath. I could now stretch out my legs to full their extension and although just beyond the curtain ahead of me, lay another world of luxury and service I was pretty satisfied.

At Heathrow in the departure lounge I bumped into a few familiar faces, Danielle from Nettie Horn, Debbie from Madder 139 and Toby and Emily from FAS. All these galleries are taking part in Volta and I know they spent all day today setting up their booths, poor souls.

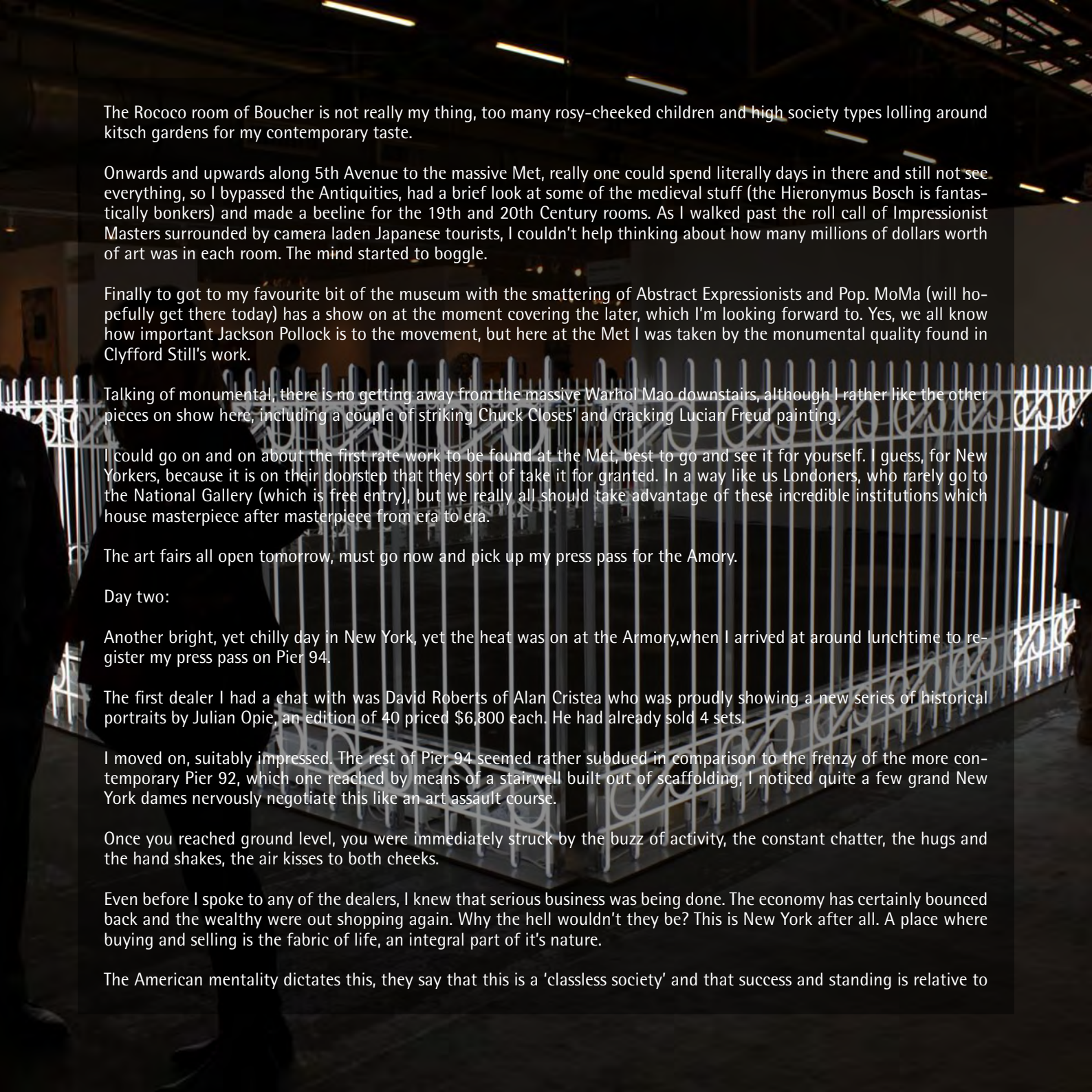
In the seemingly never-ending queue at customs, I saw Toby and Emily join the tail end and I got them in to join me, with loud proclamations about how I was waiting for them as I left the airplane, so that the rest of the queue were reassured that they were indeed travelling with me and not queue barging. I was glad to have their company in the stifling heat of the customs hall. The time passed with good-natured banter and art world gossip, they hadn't heard the story of a certain female gallerist of note, who had been called in to give 'friendly advice' to another female gallerist regarding a space in Fitzrovia. Well, the former apparently took such a shine to the space that she decided to take it as a secondary space for herself, leaving the other dealer shocked and appalled at her behaviour. It was a pretty rotten thing to do, even in this cutthroat world.

More queuing outside as we waited for a taxi to take us into the City, at least in this queue I could smoke (the rush of nicotine after 8 hours of craving is pretty heady, should really quit) and it moved pretty quickly, as the yellow cabs rushed up to collect weary travellers.

I was glad to get to my uncle's place on the Upper East Side and slept like a proverbial baby.

The next morning, was a bright yet cold day in New York, so I took the subway down to MoMa, which is apparently closed on a Tuesday (should of checked on the bloody website), no matter I thought, I'll take stroll up through Central Park, which was lovely. I walked all the way up into the 70's to my favourite museums in New York – The Frick Collection. The building itself is quite incredible, with an oasis of tranquillity in the form of an internal courtyard with a foundation.

They had in the basement an exhibition of Rembrandt drawings and etchings, which were quite exquisite. The permanent collection is outstanding. The rich variety of artwork is a testament to the passions of an enormously wealthy Industrialist – Henry Frick. Here we have fine examples of Turner, Vermeer, El Greco, Frans Hals, Bellini, Titian, Holbein and many more.



The Rococo room of Boucher is not really my thing, too many rosy-cheeked children and high society types lolling around kitsch gardens for my contemporary taste.

Onwards and upwards along 5th Avenue to the massive Met, really one could spend literally days in there and still not see everything, so I bypassed the Antiquities, had a brief look at some of the medieval stuff (the Hieronymus Bosch is fantastically bonkers) and made a beeline for the 19th and 20th Century rooms. As I walked past the roll call of Impressionist Masters surrounded by camera laden Japanese tourists, I couldn't help thinking about how many millions of dollars worth of art was in each room. The mind started to boggle.

Finally to get to my favourite bit of the museum with the smattering of Abstract Expressionists and Pop. MoMa (will hopefully get there today) has a show on at the moment covering the later, which I'm looking forward to. Yes, we all know how important Jackson Pollock is to the movement, but here at the Met I was taken by the monumental quality found in Clyfford Still's work.

Talking of monumental, there is no getting away from the massive Warhol Mao downstairs, although I rather like the other pieces on show here, including a couple of striking Chuck Close's and cracking Lucian Freud painting.

I could go on and on about the first rate work to be found at the Met, best to go and see it for yourself. I guess, for New Yorkers, because it is on their doorstep that they sort of take it for granted. In a way like us Londoners, who rarely go to the National Gallery (which is free entry), but we really all should take advantage of these incredible institutions which house masterpiece after masterpiece from era to era.

The art fairs all open tomorrow, must go now and pick up my press pass for the Amory.

Day two:

Another bright, yet chilly day in New York, yet the heat was on at the Armory, when I arrived at around lunchtime to register my press pass on Pier 94.

The first dealer I had a chat with was David Roberts of Alan Cristea who was proudly showing a new series of historical portraits by Julian Opie, an edition of 40 priced \$6,800 each. He had already sold 4 sets.

I moved on, suitably impressed. The rest of Pier 94 seemed rather subdued in comparison to the frenzy of the more contemporary Pier 92, which one reached by means of a stairwell built out of scaffolding, I noticed quite a few grand New York dames nervously negotiate this like an art assault course.

Once you reached ground level, you were immediately struck by the buzz of activity, the constant chatter, the hugs and the hand shakes, the air kisses to both cheeks.

Even before I spoke to any of the dealers, I knew that serious business was being done. The economy has certainly bounced back and the wealthy were out shopping again. Why the hell wouldn't they be? This is New York after all. A place where buying and selling is the fabric of life, an integral part of it's nature.

The American mentality dictates this, they say that this is a 'classless society' and that success and standing is relative to

'how much you are pulling down', so by virtue culture and art is up for sale and the more culture you acquire the more sophisticated you are. Fact.

Who were the big collectors at the turn of century? It was the new money of Boston society, snapping up French Impressionism as well as their own brand.

So, this great tradition continues today, as I witness at the Lehmann Maupin's booth, devoted to the new series of work by Gilbert and George, which was recently shown by White Cube in London. I overheard women speaking about the time they used to live off the King's Road in the 70's and how 'cute' this work was. For them, this is nostalgia art, reminding them of their youth in a direct and obvious way. So of course they just had to buy it.

I wander on from booth to booth, bumping into a few familiar faces, Anthony Haden-Guest admiring work at the Lisson Gallery. James Brett from the Museum of Everything near Victoria Miro's booth. He told me that he was working on a project that promises to be totally different from anything that anyone has seen before and to tell you the truth, I believe him. He has a mischievous quality that is rare to find and those of you who have visited his marvellously eccentric museum in Primrose Hill, will know exactly what I mean.

Onwards, up along rows upon rows of booths, through an exciting edition of galleries from Latin America and indeed it is a Chilean artist who steals the show

– Iván Navarro, presented by Paul Kasmin. His 'Armory Fence' (priced at \$360K or \$40K for a seven foot section), is a powerful statement reflecting the artist's concern with political issues, such as power, control and authority. The five foot high neon barrier runs around the perimeter of the booth and challenges the traditional way of seeing or experiencing artwork at a fair. His solo exhibition opens at the Paul Kasmin gallery and runs until 6th March.

Other than this bold statement and the booth devoted to Sam Van Aken's mini orchard of hybrid fruit trees at Ronald Feldman, the rest of fair was the usual mix of work seen out of context and thus difficult to conceptualise although easier to present as a commodity.

I know that there is a lot of good quality work on show here, but much of it gets lost under the sheer weight of it. Which is a shame.

So, eventually before I get completely lost by walking around and around in circles, I decided to make a break for the exit and go to see a proper art show, whereby one can actually see a well curated body of work and I was not to be disappointed by the Abstract Expressionist show currently on at MoMa.

At last a place where the work is given non-commercial context and each piece has room to breathe. I will not go on about the show, but just to say it is fantastic to see such a collection of work that defined an artistic era in the States and was the defining moment when America broke away culturally from the old guard of Europe. Go and see it.

Also well worth seeing whilst there is the Picasso's Guitar show, a fascinating collection of collages and assemblages pieces, which were the essence of Synthetic Cubism. There was also a slightly disturbing show of women photographers there, which is powerful and provocative. There is still no getting away from Arbus' or Goldin's evocative oeuvre.

I was glad to fall into an Irish pub outside the museum for a refreshing glass of Guinness after all that.



The background image shows an art installation in a gallery. Several large, clear glass cylinders of varying heights are placed on a light-colored floor. The cylinders are empty and reflect the surrounding environment. In the background, a person is visible, standing and looking at a camera, suggesting the installation is open to the public. The lighting is soft and even.

zilvinas kempinas

Galerija Vartai, Vilnius / Lithuania

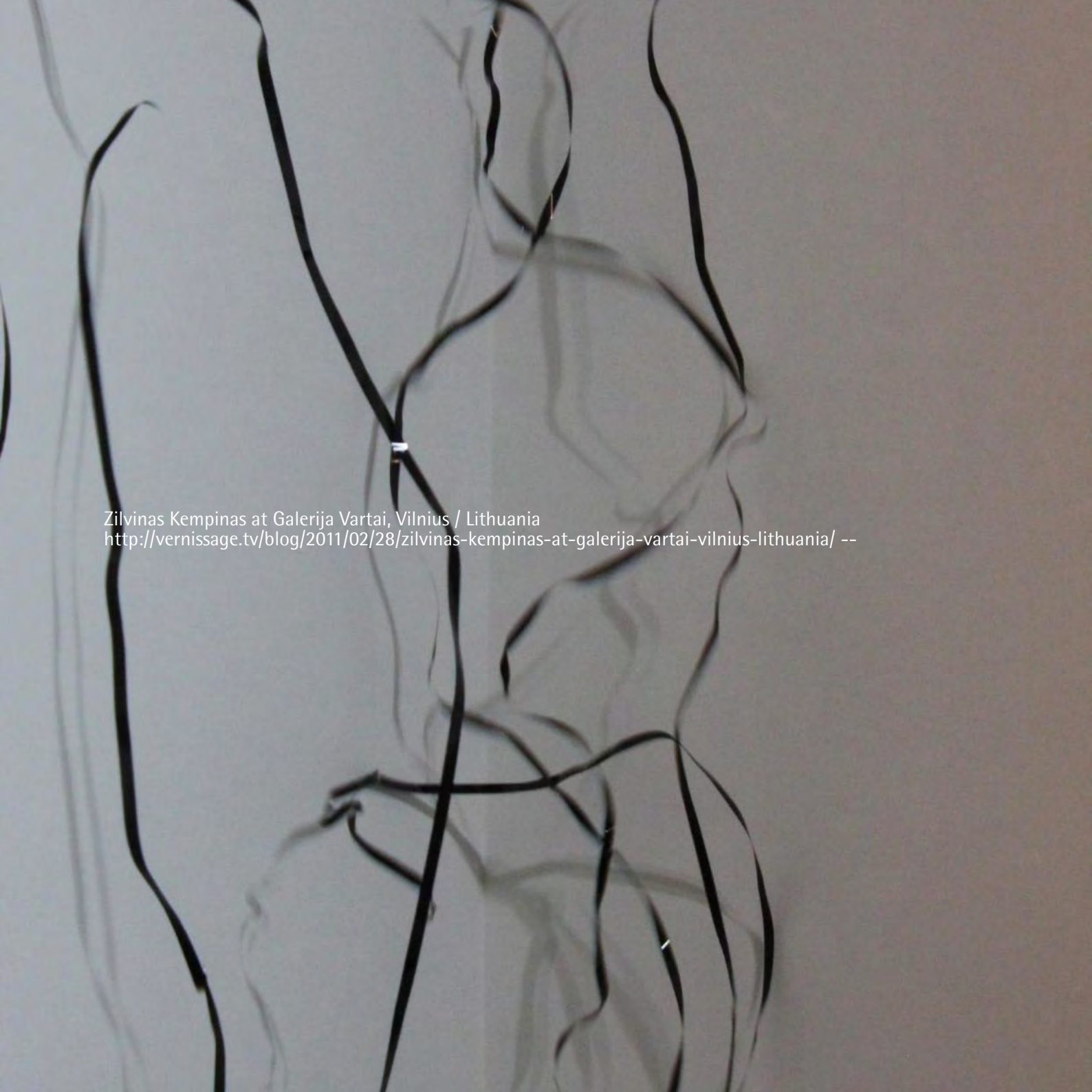












Zilvinas Kempinas at Galerija Vartai, Vilnius / Lithuania
<http://vernissage.tv/blog/2011/02/28/zilvinas-kempinas-at-galerija-vartai-vilnius-lithuania/> --



Interview with Zilvinas Kempinas
<http://vernissage.tv/blog/2011/03/29/interview-with-zilvinas-kempinas/> --



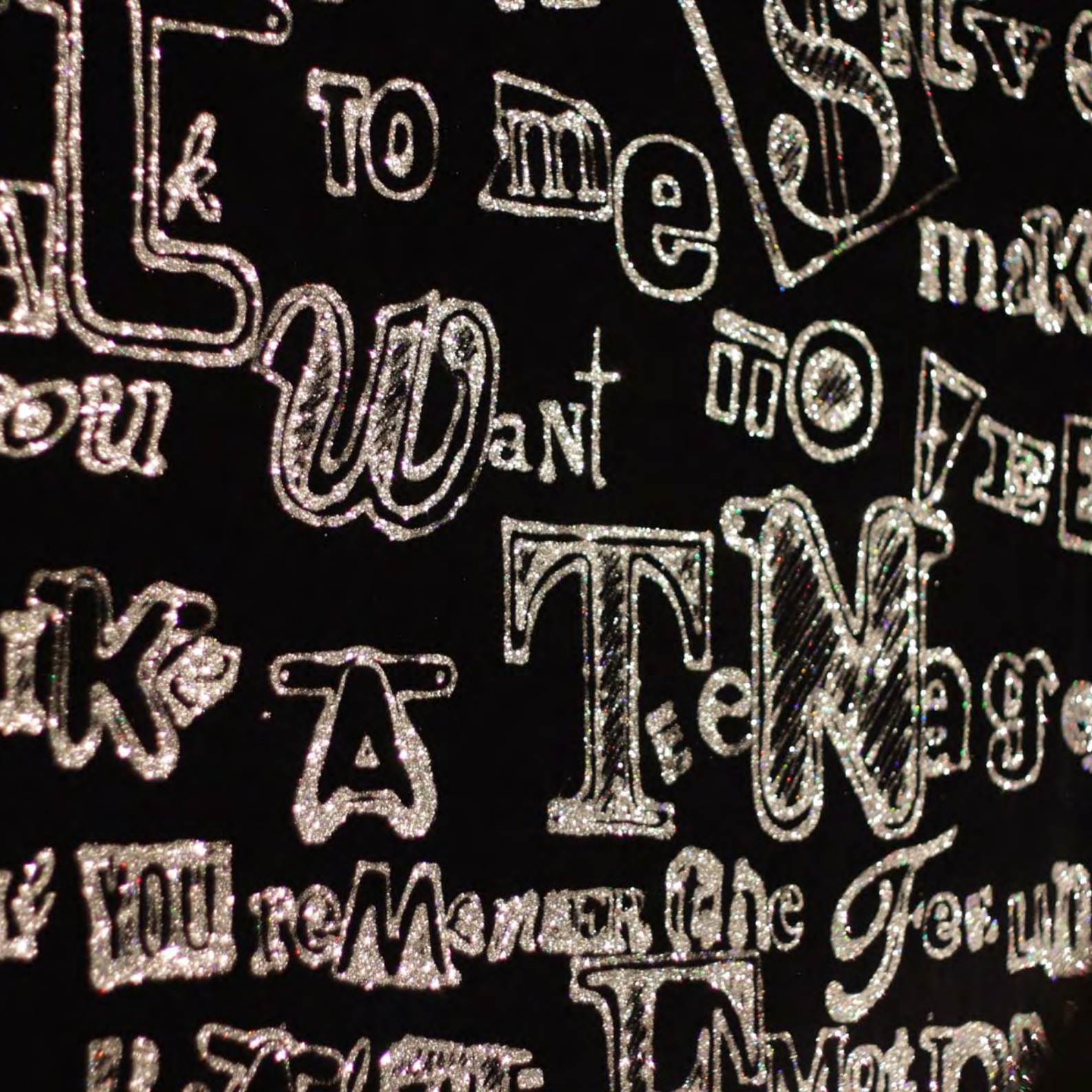


A large red and white ship, possibly a tugboat or ferry, is docked at a pier at night. The ship has a prominent white smokestack and a yellow mast. In the background, there are art fair stalls with colorful lights and displays. The water in the foreground is dark with some reflections.

Fountain Art Fair NYC

Fountain Art Fair New York 2011
<http://vernissage.tv/blog/2011/03/06/fountain-art-fair-new-york-2011/> --







The
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and the
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JESUS H. CHRIST



DESCRIPTION

Date of Birth: 0000 BC ??
Place of Birth: THE HOOD BETHLEHEM
Height: 6'4"
Weight: 160
Hair: THIN LONG BROWN
Build: LOOKS HOMELESS
Turns water
into COLT 45 MALT
LIQUOR...
Has a

Complexion: KINDA BLACK
Kinda white
Social Security Number: JESUS DON'T
HAVE A JOB!!!
Race: HONKY!!!
Nationality: NO PRINTS
NCIC: NO NOTHING
Fingerprint classification: ON THIS









The background of the entire image is an abstract artwork made of overlapping, crumpled Mylar film. The film is dark, possibly black or very dark brown, and is covered in a complex pattern of light reflections. These reflections create a shimmering, iridescent effect with various colors like gold, silver, and hints of blue and green. The light appears to be coming from different angles, creating a sense of depth and movement. The overall texture is highly detailed and organic, resembling a close-up of a liquid surface or a dense forest of thin, reflective strands.

Tara Donovan

Untitled (Mylar), 2011

The Pace Gallery

NYC







Tara Donovan: Untitled (Mylar), 2011 at The Pace Gallery, New York:
<http://vernissage.tv/blog/2011/03/11/tara-donovan-untitled-mylar-2011-at-the-pace-gallery-new-york/> --







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Lu Yang: A Torturous Vision at I/O Input/Output
Gallery, Hong Kong



Lu Yang's solo exhibition "A Torturous Vision" at the gallery I/O (Input/Output) in Hong Kong was a quite controversial show. Lu Yang presented three video works and four large scale canvases. The dominating work was *Dictator*, a music video set to a composition by the sound artist Wang Changou. *Dictator* is based on a previous work, *Happy Tree*, that shows living animals being treated with a centrally controlled pulse of electricity in a small tank. For *Dictator*, Lu Yang extracted some footage of *Happy Tree* and transformed it

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A close-up, profile view of a young man with dark, spiky hair, looking slightly to the right. He is shirtless, and the background is a blurred indoor setting, possibly an art studio or gallery.

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G.H. Hovagimyan: Boxing Rants Beta, Sea/Saw

Christina McPhee: Shed

Maria João Salema: Moonriver

Raphaele Shirley: Stargaze in Sandnes

Ultra Art Fair: Heinz Sandoza, Gao Bizi, Lars from Trier

Lee Wells: The Pirate Flag

VernissageTV: Videophile Series

G.H. Hovagimyan: Boxing Rants Beta, Sea/Saw

Boxing Rants Beta is a series of video sketches in preparation for an interactive performance. The performance uses a hacked Kinect camera as a triggering controller. For the performance I will shadow bow. My movement will trigger various video and audio files that will project and loop in various locations on a wall. I am in the process of creating the piece at the moment and will premiere in sometime this year. Vernissage TV gets a first look at the sketches.

The artwork, See/Saw by G.H. Hovagimyan is an interactive movie that reconfigures a sample selected by the artist from an important period of filmmaking.

In this artwork, participants sit on an actual seesaw and use it to control scenes from the movie Two for the Seesaw. Movie scenes are selected via sensors on the seesaw that send signals to a computer which in turn randomly selects scenes for viewing. Two separate scenes, one over the other, are projected onto a screen, and as the seesaw moves up and down the scenes correspondingly change.

The 1962 movie Two for the Seesaw stars Shirley MacClaine and Robert Mitchum and was directed by Robert Wise. It is a screenplay adaptation of the

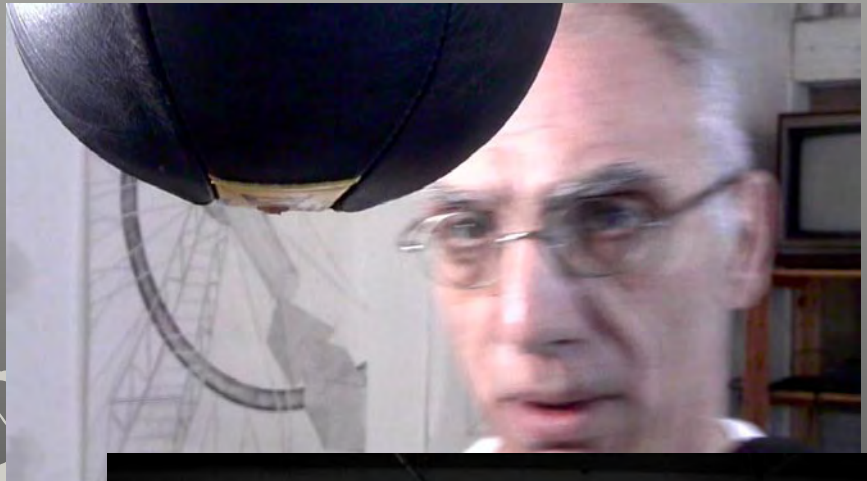
1958 hit Broadway play written by William Gibson. In the story, Robert Mitchum is a lawyer from Nebraska who is divorcing his wife and comes to New York to figure things out. He meets bohemian dancer Shirley MacClaine at a downtown loft party, and their love affair is the basis of the story.

GH has broken the movie into 112 separate scenes that are shown in random order. The random selection promotes analysis of the techniques of the filmmakers and the actors, day to day life, and the pop language common to New York in the era. The actual seesaw adds a physical component to the way we experience this information. For example, we better understand that mid-century life in the New York of Two for the Seesaw no longer exists. Hovagimyan's New Media apparatus facilitates a focused appreciation of this iconic era and its artistic achievements.

About the Artist:

G.H. Hovagimyan is an experimental artist working in a variety of forms. He was one of the first artists in New York to start working with the Internet and new media in the early nineties. His work ranges from hypertext works to digital performance art, installations and HD video.

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



Christina McPhee: SHED

SHED is a long-term video and drawing project. SHED explores a two hundred square foot drawing shed through a period of two years. In spring of 2009 the drawing studio called the Shed was built. The shed is as tall as it is long, making a vertical volume. Light travels in transverse paths across the SHED through a row of clerestory openings (lights) and skylights. I make very large scale drawings using white rolls of watercolor and drawing papers. The drawings are usually created in a horizontal orientation working from right to left, like writing without backtracking or extensive editing. When not executed horizontally, the drawings are also created in a vertical orientation and worked from top to bottom like a scroll. The markings are calligraphic and topologic and do not represent content. They consider intensities and nodes.

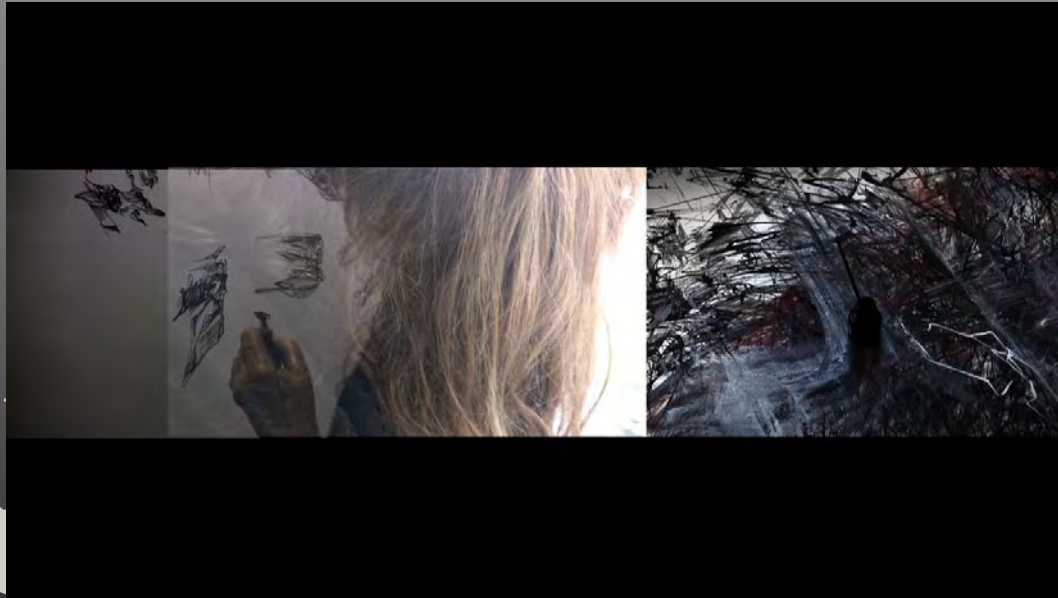
I consider depth of field from point to point moving from the implications of the last move into a new territory. Each drawing gesture generates the next. The drawings seek congruity at multiple scales, both micro and macro level (as individual mark, and as a suite of large compositions). Each drawing is created in a short period of time, often in a single eight or ten hour session. The surfaces are built from various kinds of acrylic and India ink in a limited palette of black, white, and red. As the drawings develop, a steady camcorder on a tripod shoots HD mini tape in sixty minute takes. The camera is set up so that the action of my own drawing is captured without my figure / body in full view. The filming focuses on the drawings themselves and the effect of transverse light,

as the sunlight moves through the space from early morning onwards. Depending on the time of year, the angles of the sunlight passages vary significantly. The video footage captures the slow changes of the light and the rapid changes of the drawing. The two interact as a site specific performance. In post-production, the video footage is edited in layers. The video format becomes a long strip, rather than the typical rectangle. The importance of the strip lies in the formal iteration of the volumes inside the shed over time.

Like a filmstrip, the video develops a sequencing and serial effect. The montage is layered so that multiple views of the drawings occur in the same frame. The footage is also compressed from passages in real time, up to a limit of nine hundred percent, which observes the unfolding interaction of light and drawing materialization in compressed intervals. A shed is a barracks, a shelter and it is hermeneutic (pertaining to its own secrets). The shed is a place of elemental becoming and the drawings develop the space of the shed, just as the shed develops the space of the drawings. Mutually they create a performative condition for video installation as drawing. The accumulation of layered montage in multiple takes gives rise to a series

of videos. These, over time, accumulate into six sectors responding to the four cardinal directions plus nadar and zenith; and to the four seasons, as indicated by the shift in solar patterns. Thus the video archive becomes another shed, with four 'walls' and a ceiling and floor, all 'made' from drawing the drawings: the video creates drawing as architectural event.

Christina McPhee 2010
<http://www.christinamcphree.net/>



Maria João Salema: Moonriver

Moonriver is a triptych taken from the swarms of Web posts featuring excerpts of Audrey Hepburn, singing the Henry Mancini and Johnny Mercer Moon River song, in the Blake Edwards' film, Breakfast at Tiffany's. A delicate, melancholic moment with shades of darkness in an otherwise glitzy Hollywood movie. The quality of the clips varies from low resolution to HD and so does the length as well as the editing, they always play out of sync, echoing each other as if singing a discordant yet haunting tune.

Maria João Salema is a painter born in Mozambique, she lived in Lisbon, Portugal, studied in Fine Art Faculty of Lisbon, and currently lives and works in Brooklyn, NY.

Represented by Modulo Gallery, Lisbon, and Rooster Gallery, NYC.

Primarily a painter, she has been working with the flow of raw footage on Youtube: Youtube Open Mics at Monkey Town, Brooklyn in 2006; Artists Meeting arts collective Youtube Parties at Postmasters Gallery, New York, 2008 and 2009; At Rodney Dickson's Fucked Up performance/ installation/art environment at Grace Space, Brooklyn, 2009, for which she did the Street Fight film; Artists Meeting arts collective at Dokfest, Kassel, Germany 2009.

<http://www.joaosalema.com/>



Raphael Shirley: Stargaze in Sandnes

A 14 minute high definition video commissioned for the exhibition Sandnes 2160 curated by Per Platou showing alongside the artists Gustav Deutsch (Private Sandnes), Bjorn Melhus (2160 - The Center of the World) at the Kino Klno Art Center, Sandnes, Norway. Show dates September 11 - November 1, 2010

In this work Raphael carries her exploration of architecture, scale and time-references into a cinematic context. Merging found footage from the families of the town of Sandnes, Norway Raphael compresses these histories into a mixed setting of past, present and future, where living characters navigate in, in part, real and, in part, fictitious settings. Using the topographical maps and a virtual "superstructure" drawn from her own sculptures she leads the viewer through a charged narrative which reveals both imaginative and subconscious landscapes, touching on the deeply local and deeply universal at once.

<http://www.raphaeleshirley.com/>



Ultra Art Fair: Heinz Sandoza, Gao Bizi, Lars from Trier

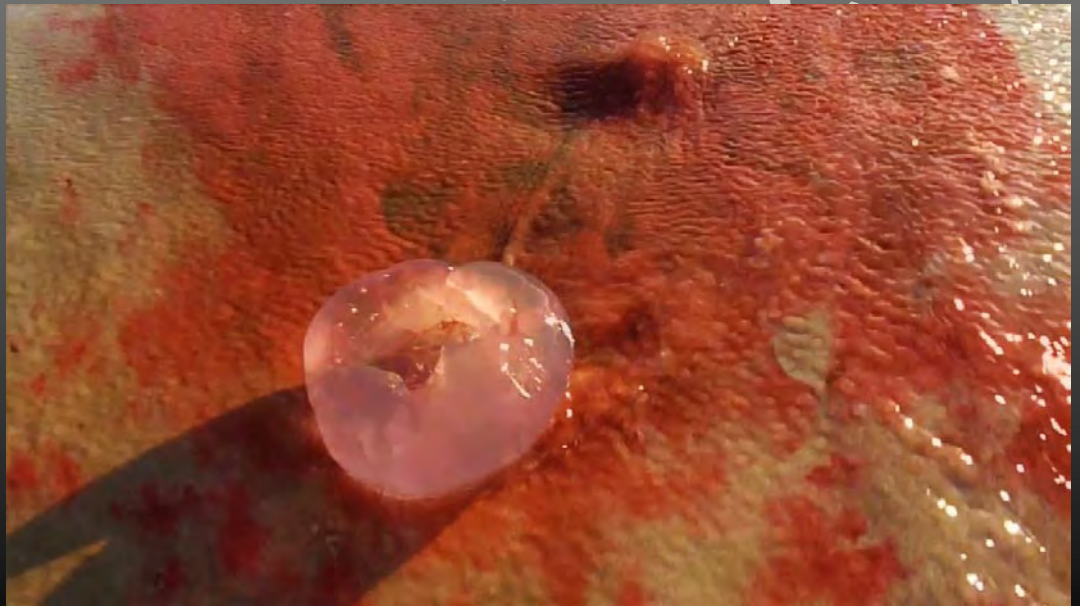
Ultra Art Fair Unlimited was founded in 2006 by entrepreneurs Heinz Sandoza, gao bizi and Lars from Trier. After successful fairs in Miami, Dubai, and Basel, the fairy tale of the fair will be continued with ULTRA Lagos in Lagos / Nigeria, in 2010. FinissageTV is the official tv channel for Ultra Art Fair Unlimited.

ULTRA ART FAIR functions like a Trojan horse into the emerging and proliferating global art fair markets of today. Its web design mimics and quotes already existing corporate designs of art fairs. Currently the complete screening takes about 50 minutes.

Contact:

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info@ultra-art-fair.com
www.ultra-art-fair.com

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Alte Schönhauser Straße
36/37 | 10119 Berlin | Germany
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Lee Wells: The Pirate Flag, 2010

Digital HD video with stereo sound. Duration 5 minutes, edition of 5.

The Pirate Flag, is a closeup of a tattered pirate flag blowing aggressively in the wind, which represents the new uncontrollable freedoms, liberation and dangers of the 21st century information age fight against oppression and new world order.

Online video link (no sound)

<http://www.youtube.com/watch?v=kbMOyWsZ77c>

Lee Wells is an artist and independent curator currently living and working New York. His artwork and projects primarily question systems of power and control and have been exhibited internationally for over 15 years, including the 51st La Biennale Di Venezia, National Center for Contemporary Art Moscow, Kimpo/Seoul International Airport, WRO07 XII Media Biennial, PS1/MoMA, Cincinnati Contemporary Arts Center, and The State Hermitage Museum, in addition to numerous art fairs, festivals and galleries.

He is a co-founder and director of IFAC-arts, an alternative nomadic curatorial program, and also a co-founder of [PAM] the Perpetual Art Machine. His projects and exhibitions have been written about by various national and international art and news publications to include: The New York Times, Kommersant, Art Newspaper, Art in America, Artchronika, and Art Net. Most recently, he was commissioned by the Guggenheim Museum to write an essay on new video art and the Avant-garde.

<http://www.leewells.org>



VernissageTV: Videophile Series

Martin Creed: Mothers (Remix)

Tara Donovan: Untitled (Mylar), 2011

Los Carpinteros: Sala de Juntas / ARCO Madrid 2011

Heimo Zobernig: Ohne Titel (in Red) / Kunsthalle Zürich

Martin Kersels: Tumble Room / Museum Tinguely, Basel

Fyodor Pavlov-Andreevich: The Great Vodka River / Installation and Performance

Michael Elmgreen and Ingar Dragset: Celebrity – The One & The Many. ZKM Museum of Contemporary Art

Wolfgang Ganter and Kaj Aune: Trash (2010) / Frieze Sculpture Park 2010

Aaron Curry: mmnktlplkt / Michael Werner Gallery at 20 Hoxton Square, London

Ai Weiwei: Sunflower Seeds at Tate Modern Turbine Hall, London

Marc Newson: Transport / Gagosian Gallery New York

Roman Signer: Four Rooms, One Artist at Swiss Institute, New York

Cloudscapes by Transsolar and Tetsuo Kondo Architects / Architecture Biennale Venice 2010

Pipilotti Rist: Heroes of Birth / Luhring Augustine Gallery, New York

Matthew Barney at Schaulager Basel / Walkthrough

Artist Collective FAILE's Temple at Portugal Arte 10, Lisbon

Sarah Oppenheimer at von Barth Garage, Basel

Hope & Glory. A Conceptual Circus Conceived by Simon Birch

Ugo Rondinone: The Night of Lead at Aargauer Kunsthhaus



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