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ART COLOGNE

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Cover: Art Basel Miami Beach 2014

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Art Basel Miami Beach Week 2014 / Christoph Schlingensief: Animatograph / Daniel Arsham / Stereotank / Roth Bar and Studio / Ryder Ripps / Art Stage Singapore / Henny Jolzer





Art Basel
Miami Beach
Week 2014



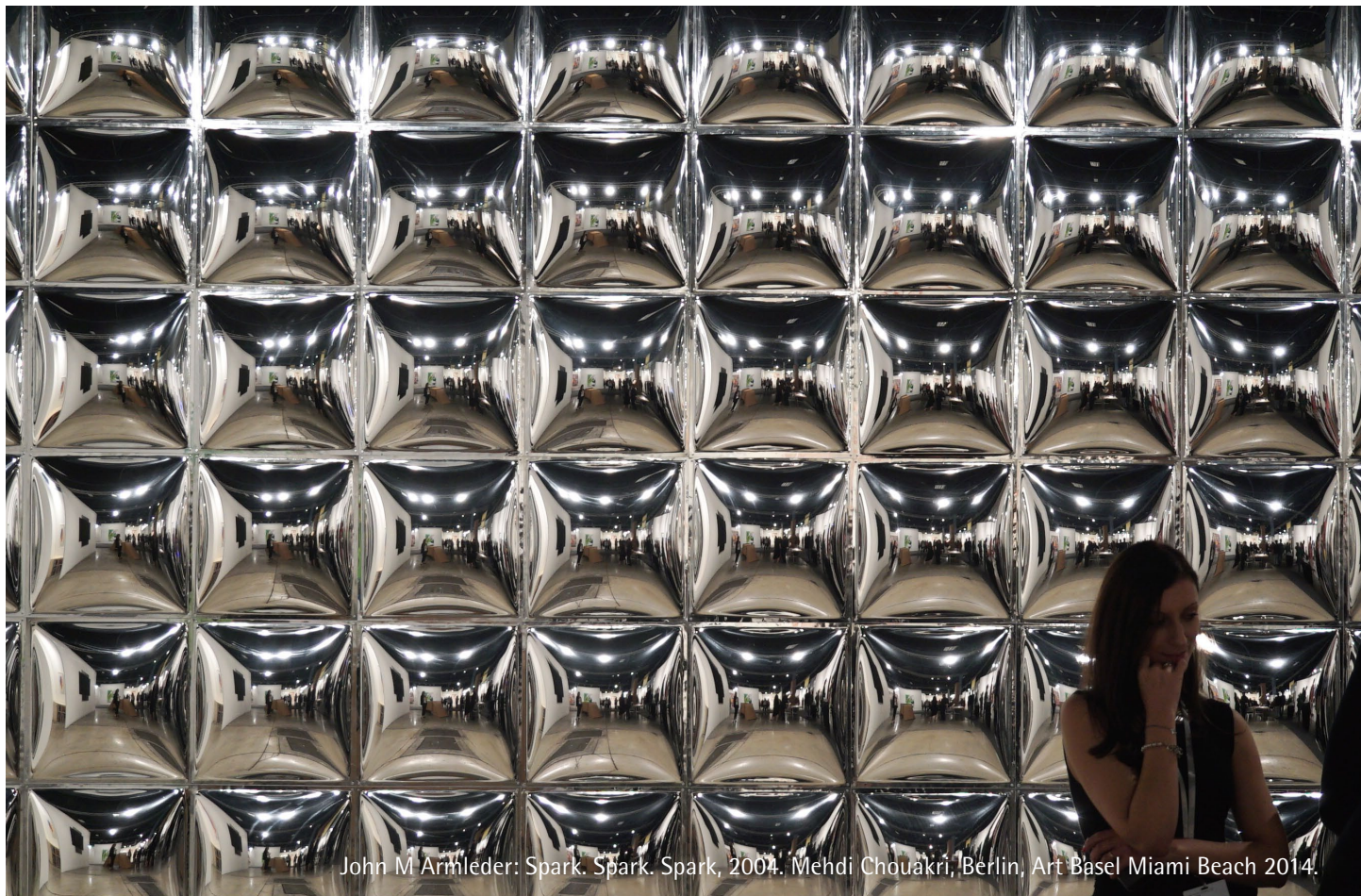
Nigel Hall: Southern Shade V, 2014. Annely Juda Fine Art, Art Basel Miami Beach 2014.

Art Basel Miami Beach 2014
<http://vernissage.tv/2014/12/05/art-basel-miami-beach-2014/> --



Marina Abramovic: Sleeping Exercise. Fondation Beyeler at Art Basel Miami Beach 2014
<http://vernissage.tv/2014/12/06/marina-abramovic-sleeping-exercise-fondation-beyeler-at-art-basel-miami-beach-2014/> --

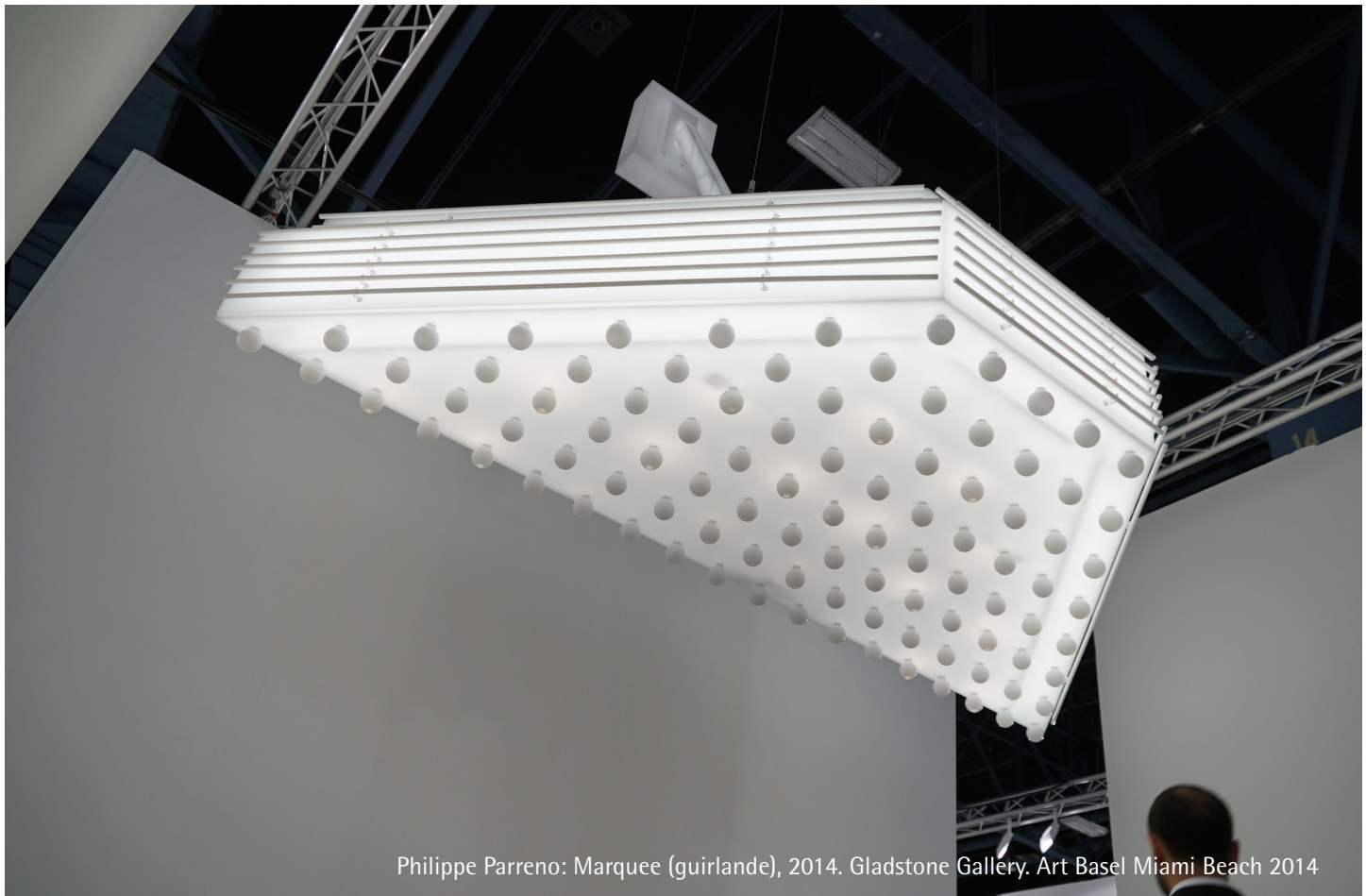




John M. Armleder: Spark. Spark. Spark, 2004. Mehdi Chouakri, Berlin, Art Basel Miami Beach 2014.



Tomas Saraceno: Foam 18G/15p, 2014, Tanya Bonakdar Gallery, Art Basel Miami Beach 2014



Philippe Parreno: Marquee (guirlande), 2014. Gladstone Gallery. Art Basel Miami Beach 2014



Tony Cragg: Early Form, 2014. Marian Goodman Gallery. Art Basel Miami Beach 2014.



Urs Fischer: Small Rain, 2013 at Sadie Coles, Art Basel Miami Beach 2014.





Jose Carlos Martinat: Manifestos, 2014 at Art Basel Miami Beach Public (Revolver Galeria)
<http://vernissage.tv/2014/12/29/jose-carlos-martinat-manifestos-2014-at-art-basel-miami-beach-public/> --



Christian Falsnaes: Front. Participatory Performance at Art Basel Miami Beach Public 2014
<http://vernissage.tv/2014/12/19/christian-falsnaes-front-participatory-performance-at-art-basel-miami-beach-public-2014/> --



The Truth Booth at Art Basel Miami Beach 2014

<http://vernissage.tv/2014/12/12/the-truth-booth-at-art-basel-miami-beach-2014/> --



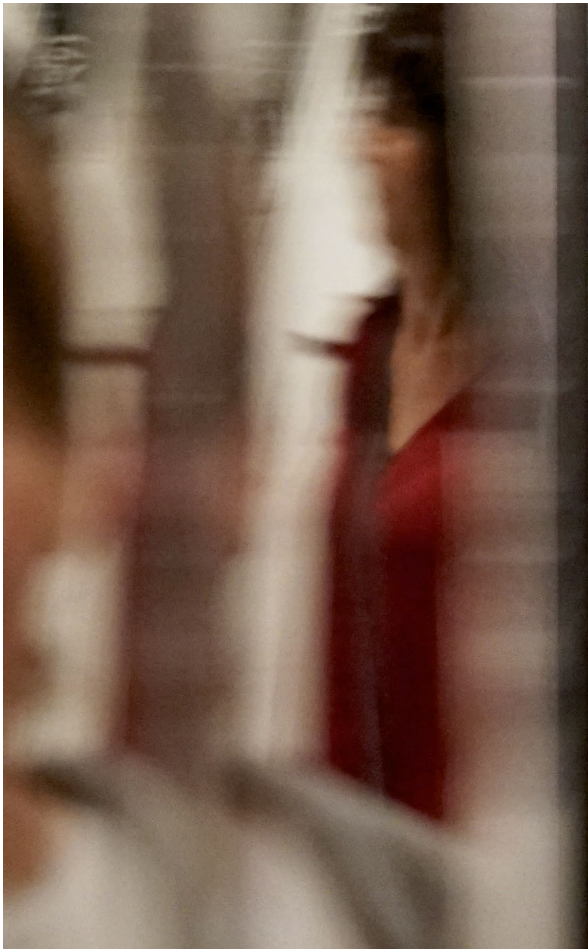
Art Basel Miami Beach 2014 Public Sector Opening Night
<http://vernissage.tv/2014/12/08/art-basel-miami-beach-2014-public-sector-opening-night/> --

Nuria Fuster: Pump Iron, 2014. Art Basel Miami Beach 2014 Public Sector, Collins Park.





One Way: Peter Marino at Bass Museum of Art, Miami Beach (Remix)
<http://vernissage.tv/2015/01/05/one-way-peter-marino-at-bass-museum-of-art-miami-beach-remix/> --







Strandbeest: The Dream Machines of Theo Jansen

<http://vernissage.tv/2015/01/09/strandbeest-the-dream-machines-of-theo-jansen/> --



Jared Clark at ADA Gallery, Richmond, at Untitled Miami 2014
<http://vernissage.tv/2014/12/03/untitled-art-fair-miami-beach-2014/> --







Christoph
Schlingensief
Animatograph

The Alien Within – A Li-
ving Laboratory of We-
stern Society / Malmö
Konsthall



The Alien Within – A Living Laboratory of Western Society at Malmö Konsthall in Malmö (Sweden) is a project around the multi-media installation Animatograph – Icelandic Edition. Destroy Thingvellir, 2005, by the late German theater director, filmmaker, and visual artist Christoph Schlingensiefel (1960–2010). It's the first exhibition curated by Diana Baldon as new Director of Malmö Konsthall. It has its starting point in the multi-cultural character of Malmö, and the current political climate in and around Europe. Schlingensiefel's Animatograph installation is framed by documentation material presenting the genesis and development of this installation, and complemented by a think tank that includes talks, screenings, live concerts, and performances by Swedish and international artists such as, among others,



Tania Bruguera, The Errorists (Hilary Koob-Sassen and Andreas Köhler), Jeuno JE Kim and Ewa Einhorn, the independent theatre group Institutet, as well as renowned scholars like filmmaker-theorist Trinh T. Minh-ha and sociologist Saskia Sassen.

Video:

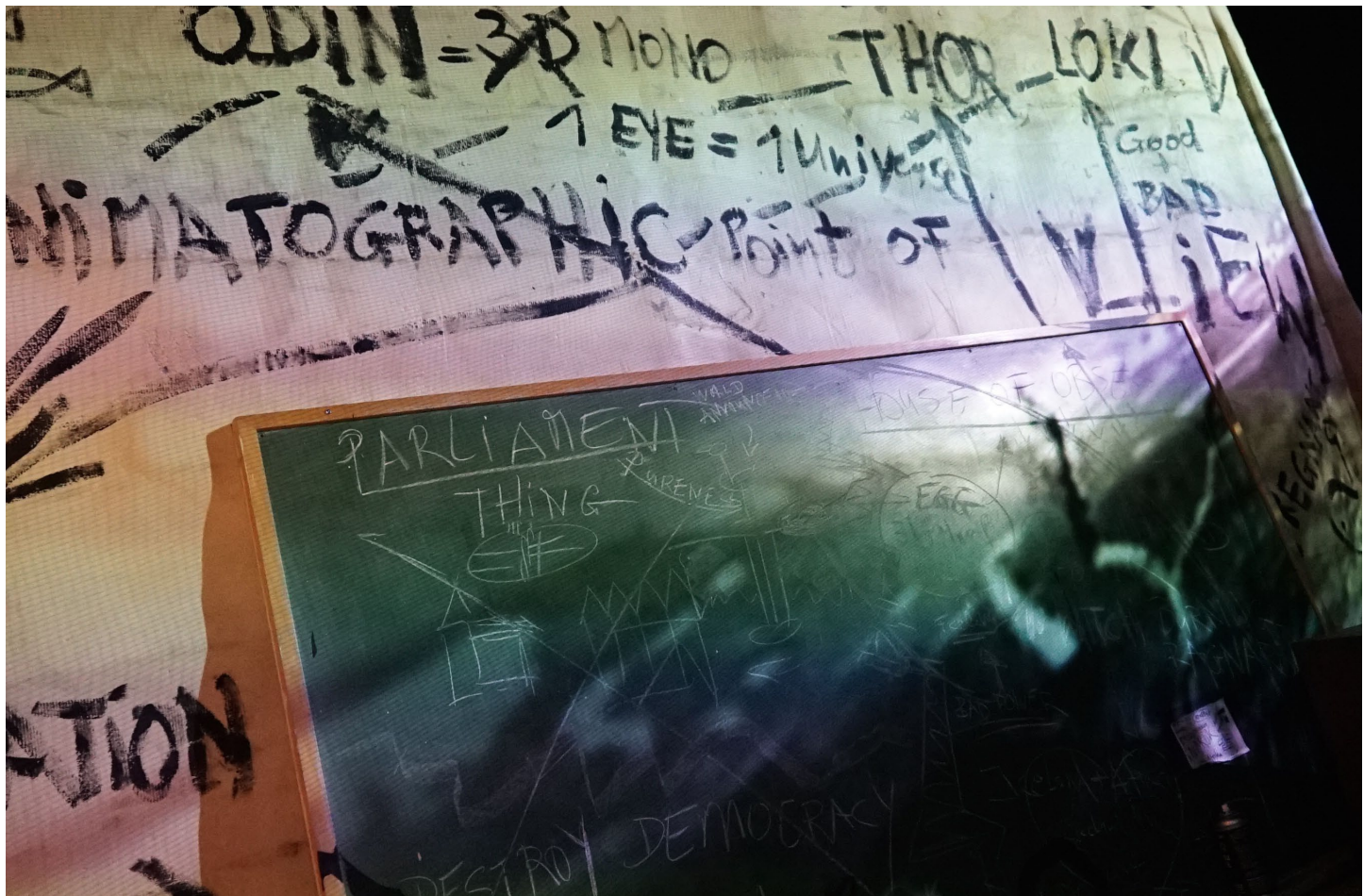
<http://vernissage.tv/2014/12/15/the-alien-within-a-living-laboratory-of-western-society-malmo-konsthall/> --





















Daniel Arsham: Welcome to the Future

Locust Projects, Miami



For the not-for-profit exhibition space Locust Projects in Miami's Design District, artist Daniel Arsham has conceived a site-specific installation entitled *Welcome to the Future*. Daniel Arsham has transformed the exhibition space into an excavation site, digging a 25 foot wide trench in the gallery's floor that holds thousands of calcified artifacts: photo cameras, TV sets, guitars, telephones, clocks, film spools, keyboards, tires, guns etc. Rendered in crystal, volcanic ash, and other minerals, the installation collapses linear narratives of past, present, and future. Daniel Arsham (b.1980, Cleveland, OH) lives in New York, NY and works in Brooklyn, NY. He is a graduate of Cooper Union, and a recipient of the Gelman Trust Fellowship. He has exhibited at various institutions, such as PS1, New York, NY; Miami Art



Museum, Miami, FL; New Museum of Contemporary Art, New York, NY; Mills College Art Museum, Oakland, CA; The Fabric Workshop and Museum, Philadelphia, PA; Museum of Contemporary Art, Chicago, IL; and the Carré d'Art de Nîmes, Nîmes, France. Arsham's work is included in various public collections including the Walker Art Center, Minneapolis, MN; the Museum of Contemporary Art, North Miami, FL; and the Louis Vuitton Collection, Paris, France. Video:

<http://vernissage.tv/2014/12/26/daniel-arsham-welcome-to-the-future-locust-projects-miami/> --

















Stereotank:
HeartBeat/
HeartSeat

Times Square
Valentine Heart 2015
New York City

Transcript of the video interview with the architects Sara Valente and Marcelo Ertorteguy of Stereotank in Times Square, Manhattan, New York City, on March 5, 2015.

Marcelo Ertorteguy:

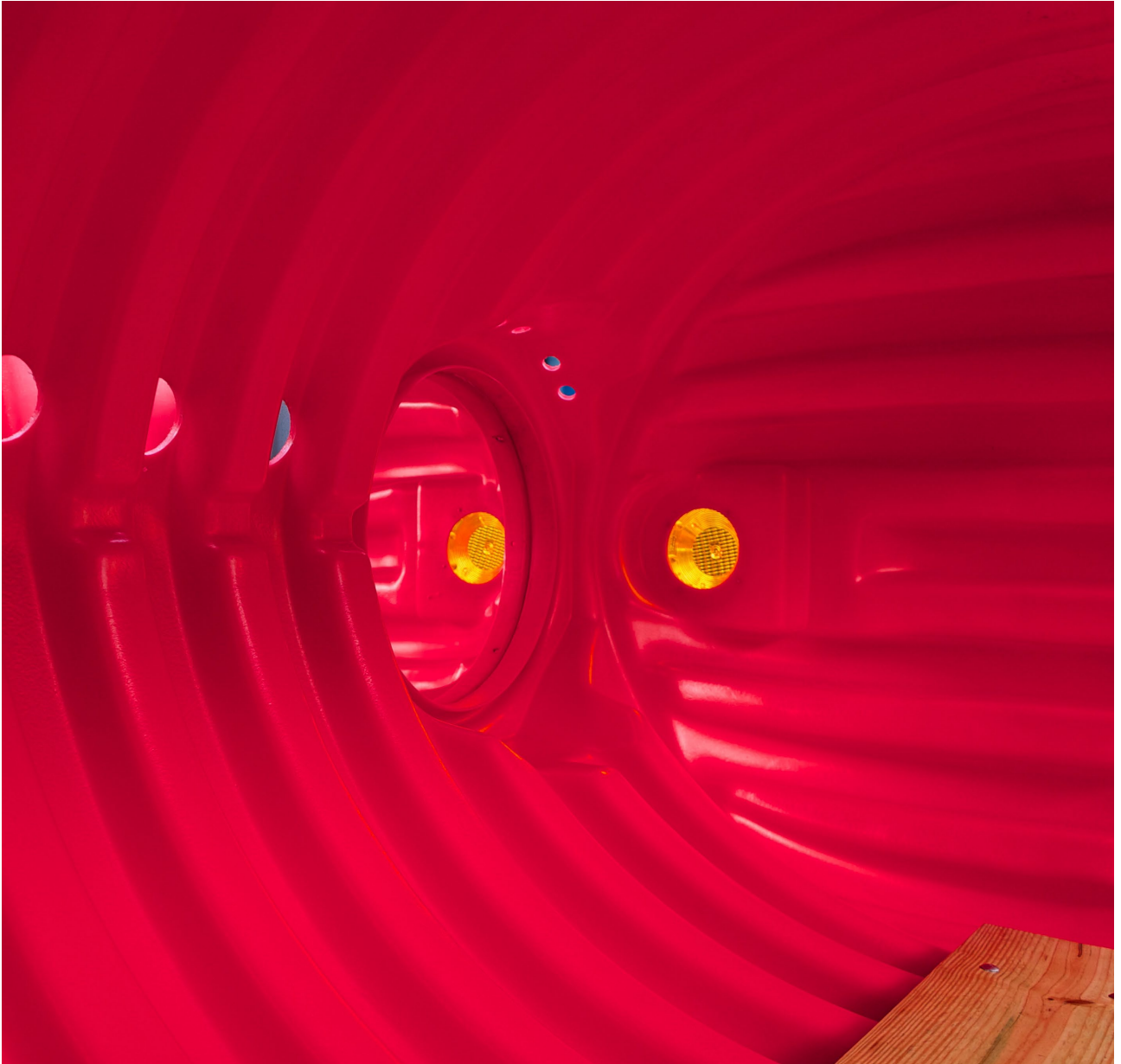
We were invited by The Architectural League, to participate in the Time Square Valentine's competition, this year. We were aware of the competition every year. But, we never imagined that we would be invited to do a heart. We never saw ourselves, designing anything heart-shaped. So, when we were invited, it was as a competition of six competitors. And then, we said, okay, now, we have to do a heart, let's see, what we come up with. We usually work with plastic tanks. So, we were looking for a tank that could give us a heart.

Sara Valente:

Yeah, I think, the easy part of the heart, as was mentioned before is that the heart is symmetric-shaped. So, once one side was resolved, it was easy to finish it. And, by cutting the tank in a diagonal line, we were able to come with a shape.

Marcelo Ertorteguy:

So, on the other part is that, we usually work with plastic tanks, but also we like to turn things into musical instruments, or sound instruments. So, the competition, being about the heart, we looked at the sonorous side of the heart and the beating, so, it was very straightforward, like, let's do heart, that people can beat.



<http://vernissage.tv/2015/04/01/interview-with-the-creators-of-times-squares-heartbeat-sara-valente-and-marcelo-ertorteguy-of-stereotank/> --

Sara Valente:

And, it's also a beating heart itself. So, it's an installation that has, well that had, a heartbeat sound going on, and then, there was also a light that was going with it, just pulsating.

Marcelo Ertorteguy:

People just passing by, just drum a little bit, and keep walking. Also, like, and musicians stop, and play for a while. It was very fun.

Sara Valente:

Yeah, yeah. And, there were different instruments that people could explore, so, I think that was successful to have distinct sounds, happening. And there was also an electronic pad, some PVC pipes, that had a very different sound. So, we think people are usually not exposed to some instruments. A large amount of the population is not, so, it was something that people enjoyed, we think.

Marcelo Ertorteguy:

Because we wanted to think of an instrument that can be played by not only one person, but many, six minimum. So that you play not only a rhythm, but you compose a song in the setting, in Times Square.



Sara Valente:

Yeah. So people also got the chance to, just, tag along, another rhythm that was already going on next to them. And, you know, maybe some people met, a little bit in the spirit of some Valentines.

Marcelo Ertorteguy:

It's also interesting that the kind of, audience. You have, like, people that like to engage with musical instruments. But also people that just like the heart's shape, and go there and take a picture with the heart in the background.

Sara Valente:

Yes, in different positions. We saw many people exploring, how to hug the heart, or just stand, or do the heart-shape itself. So, it was interesting for us also, to observe how people interact with it.

Marcelo Ertorteguy:

Well, the transformation is because, when we were thinking about the heart, we usually do temporary public art installations. And then, every time that the installation is over, we have to figure it out to do something with it. Many times, you don't find a place to put it, and you have to scrap it, or turn it into something else. So, in this case, being such a big installation – it's a big heart, a big pair of tanks, – we thought that we could turn it into something that people could use, also in a public space. So, the idea of turning the shells around, and turning it into seating, was a great idea. And now, that's what it is.



Sara Valente:

You know, the challenge was to have, everything that was needed for the transformation already inside the heart. So, when we came to Times Square, and did the transformation, it was really simple to open up the heart, take some structural parts, rotate them, and then obviously take the plastic tanks, and also rotate them, and just have everything on-site already.

Heinrich Schmidt:

You said, you are working a lot with plastic tanks, how did you come to this idea?

Marcelo Ertorteguy:

I think, at the beginning, it's just, they're the aesthetics of the industrial object. We like a lot of this machine-like objects, that we can operate with. We can just cut, modify, alter, turn it into something else. And then, because we like to work in the public space, they are very suitable for that, because they are for outdoors, plastic is great for that reason, it can stand rain, snow, heat.

Sara Valente:

Also, its shape, which is meant to usually contain, it's really good for acoustics, so, this is also one of the reasons why, we found the first tank. And then, we really liked working with it and operating with it and stick with it.



Heinrich Schmidt:

I also saw that a lot of the tanks, they don't have just a flat surface, but also almost an ornamental structure.

Marcelo Ertorteguy:

Yeah, right. Exactly. A corrugation, like in this case. That makes it very strong. It was also great for this, because it's a very busy place. It needed to be a very sturdy piece. So, that plastic is very hard.

Sara Valente:

At the same time it does have a lot of depth, and shadows. Well, in that case, the Architectural League was saying, how interesting it was, that the ribs were horizontal. Just like the structure that is behind, the ticket steps. We thought that was a cool observation.

Heinrich Schmidt:

Yeah, tell me a little bit about your other projects. Can you give me some examples. I don't remember the name, but one, I think is a yellow tank.

Marcelo Ertorteguy:

Right. That's Tanker Pillar, it was also a call, an invitation for a competition, similar to this, but in Flat Iron Plaza. There were also six competitors. We worked a lot for that. We found the right tank, a way how to engage with it. It's to go under the



tank, and then activate a mechanism inside to make music. We loved the project, but it didn't make it.

Heinrich Schmidt:

Unfortunately, because I like it a lot. I'd like to see it realized.

Sara Valente:

Yes, we too. We're thinking about possibilities to adapt it to other projects...

Marcelo Ertorteguy:

...waiting for the opportunity.

Heinrich Schmidt:

What was your first project?

Marcelo Ertorteguy:

Yeah, that's a very good question, because our very first project was called StereoTANK. Before that, we didn't have a name. We just were Marcelo and Sara. So, we did the StereoTANK in Italy, which was two huge, water tanks mirrored and, tied with a string, tense enough that you can pluck the string, and make a sound. So, that name came from there. And then, we made these cards named StereoTANK to spread the word about the project. And then, this friend of ours said, like, is

this your name. We said no, that's our project. You should be called, you should be named like that. And then, we stuck with the name. It's very appropriate, like the stereo condition, the sound.

Well, we're always looking for ways to experiment, with materials, and sound. We are always looking for new shapes, new sound properties, materials. And also to engage with other groups, like, for instance, a percussion group, that we can work together in a project, for a special event, or something.

Sara Valente:

Yeah, this time we had the opportunity of working with a big team, and there were sound engineers, and lighting engineers, structure engineers, and fabricators. So, we really had the chance to expand somehow our practice. And having a relationship with these people was really interesting.

Heinrich Schmidt:

Tell me a little bit about your background. You have a studio here in New York?

Marcelo Ertorteguy:

Yeah. We are from Caracas, Venezuela. We went to study architecture together in Venezuela. We graduated there, and then, we came here to do a Masters at Columbia University, in 2006. Then we graduated in 2007, and since then, we've been living in New York.

Sara Valente:

We live in Manhattan, and we actually work in an architectural office, it's LOT-EK, and we really enjoy working with them. We have a very similar, design sensibilities. And we also have a small workshop in Brooklyn, in Red Hook, where we are experimenting with this kind of smaller projects. In the architectural office, we are actually experimenting as well, because it's a very, you know, cutting edge design firm. But, we do much larger, architectural projects there.

Marcelo Ertorteguy:

LOT-EK, they've been in New York for about 20 years. They work with shipping containers, it's like the main object, they like to work with. But they also work with many other objects, turning them into, also, architectural features, for exhibitions, for public space as well. But now, after 20 years, they have very cool and large projects like housing, and museums, like, also schools, galleries, yeah, they are, in a way, they are like mentors for us. They are ahead of us.

Sara Valente:

They were our teachers at Columbia University. This is how we met them. And, we always think that they are in this very big world of re-purposing materials and objects, but they always keep in mind the sculptural side of it, and the art side of it. So, the pieces that come from the studio are very interesting from also a sculptural point of view, besides the functional, and all the array of necessities that architecture puts on the plate.

Marcelo Ertorteguy:

I think the difference between LOT-EK and what we do on our side is mainly – we have this, both of us have this, passion for objects, and industrial things – but Stereotank definitely has the sound component, that we like to merge with it.

Heinrich Schmidt:

Where does your interest in sound come from?

Marcelo Ertorteguy:

Okay, in my case, before becoming an architect, I was a musician. I, well, I still kind of, enjoy doing music. Then I actually played in a lot of bands back in Venezuela, rock bands, industrial music bands. Then I said, okay, I'll have to make a living, I have to study something to earn my living, so I started studying architecture. But in architecture school I still had this, you know, interest for sound and music. So, I decided to merge both in the school. And then, my thesis was that, about a way to compose buildings using methods to compose music.

Sara Valente:

In my case, well, through my architectural school, I was really interested in public space, and also, well my thesis was also about, disregarded or leftover spaces in the city. And how to deal with them. So, when I met Marcelo and I saw his work, I thought, sound, it's a component that is really missing. In the cities, it's only about noise, and the sounds that we're used to, but how can we make something interesting out of sound, and how can we have sound as a tool for also public space,

and public engagement.

Marcelo Ertorteguy:

The only sad thing about the installations there is it's just there for three weeks. We usually like to invite people to come, and play but it's just a week, or less than a week of the bench. But, it's fun. You can go, and sit on the bench, if you want.

Sara Valente:

Yeah, well, we also hope that we find a place for the bench to have an extended life. The basic idea for the bench was for the heart to have a future, an afterlife. And so we hope to find a park, a public space that can take care of it and, you know, have people use it.

Brooklyn-based design studio Stereotank's design was selected for the 2015 Times Square Valentine Heart, a public art installation celebrating Valentine's day in Times Square. For the 2015 competition, Times Square Alliance partnered with The Architectural League of New York and invited architecture and design firms to submit proposals. Out of seven designs, the Selection Panel selected Stereotank's HeartBeat. Stereotank's HeartBeat for the 2015 Times Square Valentine Heart was a participatory sculpture that consisted of a massive heart glowing to the rhythm of a low frequency heartbeat sound. Placed in the middle of busy Times Square in Manhattan, New York City, the audience was invited to come together, listen,

an also play on HeartBeat's various percussion instruments.

"What's common between Love and Music? Love is about sharing and being 'in tune' with somebody, so it is the creation of music, a concert is a combined action where the performers are also 'in tune' creating harmony. Heartbeat orchestrates Times Square's unique, active, flickering atmosphere." – Sara Valente and Marcelo Ertorteguy of Stereotank

HeartBeat was active from 9 February until 2 March, 2015. On 3 March, HeartBeat was transformed into public seating, then being called HeartSeat. The transformation was highlighted as part of Armory Arts Week on March 3.

Marcelo Ertorteguy and Sara Valente graduated from the School of Architecture and Urbanism of The Universidad Central de Venezuela in 2005. After conducting a design studio about the common territories between architecture and music at the same school, they moved to New York to pursue a Master of Science in Advanced Architectural Design from Columbia University graduating with honors in 2007.

They currently live and work in NYC as architects and simultaneously develop a research about the relationships between space and sound through the design and construction of inhabitable sound instruments and installations.





Roth Bar &
Studio

Hauser & Wirth
Zürich







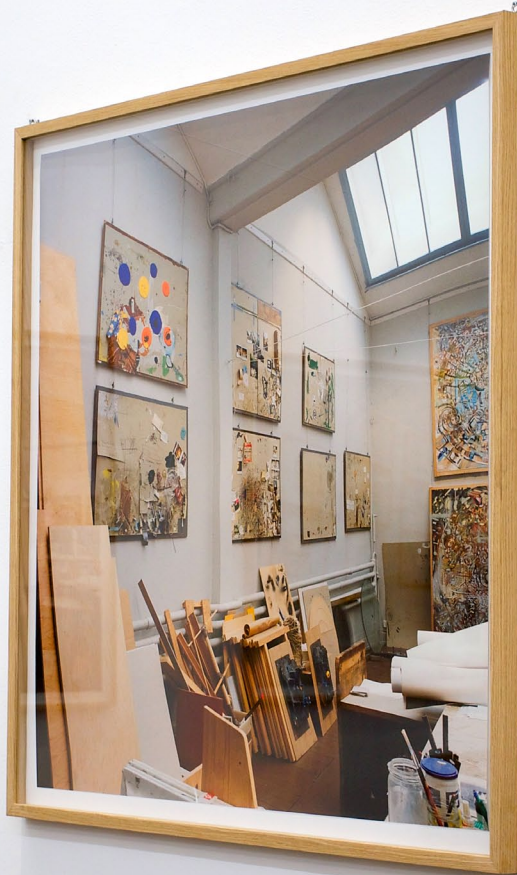
On March 27, 2015, Galerie Hauser & Wirth held the Opening Party of Roth Bar and Studio at its gallery space in Zürich, Switzerland. The exhibition features paintings by Björn Roth and Dieter Roth's studio in Basel. VernissageTV recorded the event, including a "Mayonnaise" performance by Oddur Roth:

<http://vernissage.tv/2015/03/30/roth-bar-and-studio-at-galerie-hauser-wirth-zurich-opening-party/> --









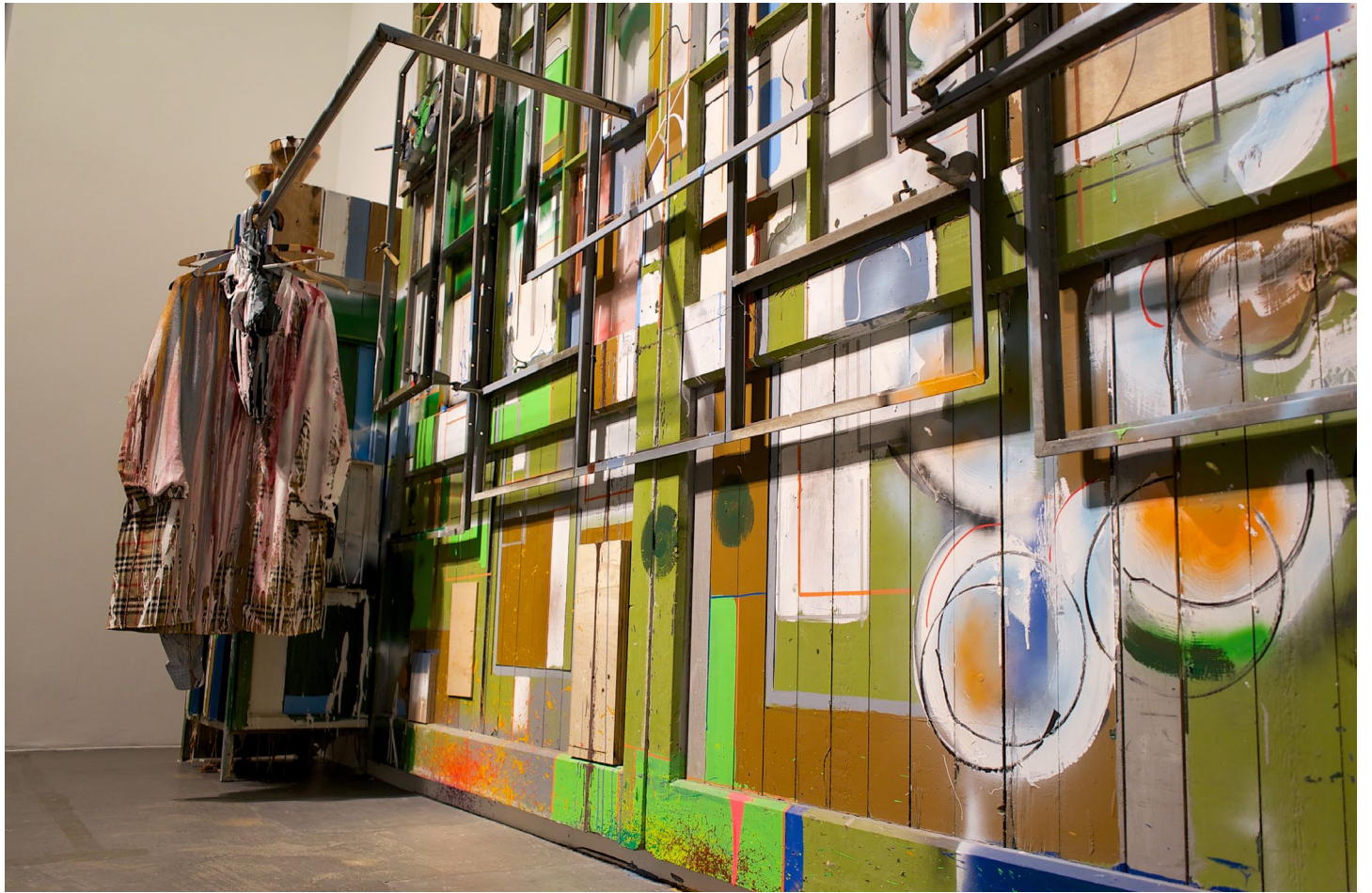






















Ryder Ripps

Alone Together
Red Bull Studios,
New York

Transcript of the video interview with conceptual artist Ryder Ripps at Red Bull Studios in Manhattan, New York City,
March 7, 2015

We're in Red Bull Studio space on 18th between 7th and 8th Avenue in Manhattan. This is called 'Alone Together'. It's my first large-scale installation ever and it is intended to be somewhat of a microcosm of the Internet. It's a sculpture as well as a performance, that's divided into two floors. The upstairs floor features a shipping crate-esque box that museum goers, visitors walk up to and there are two eye holes in it that are akin to this Duchamp-piece 'Étant donné' that's at Philadelphia Art Museum. And inside of the box is this prismatic, infinite representation of the feed. And those images are actually real time content that is pulled from user performers that are working here. There's six people downstairs and there's a large umbilical cord-esque cord that connects these two sculptures. And the downstairs sculpture has six user performers, and they are here from Thursday until Sunday noon to seven. And they just are asked to do whatever they would usually do on the Internet. And I casted them with in mind to try to create like a microcosm of the Internet. So each one has their own little niche or role or unique thing. Like there's a gamer, a blogger, someone who does more accounting and stuff like that and so it's supposed to be a nice sample. And then against this sculpture and performance here are videos, six video screens that are akin to, sort of like, they're supposed to be portraits, they are representations, self-mediated representations of each of the performers. And I took out the questions. I didn't do any edits, but I just took out my questions so there are moments when you're watching the videos with the performer talking about what they do, and their life, where they're just looking at me for instance with a blank stare or listening to my question. And the idea of that is to create this, like, very close intimacy and have it feel like a conversation. Like two people who are actually confronted with each other face-



<http://vernissage.tv/2015/03/20/ryder-ripps-alone-together-solo-exhibition-at-red-bull-studios-new-york/> --

to-face talking, because there are moments when you're just looking at another person and they're nodding. But the whole idea of this is to create a separation by lessening the proximity between our mediated self and our corporal self. Which is our corporal self here and our mediated self is Instagram or Facebook or film, just like how I'm talking to this camera. By lessening that divide you realize that a person can never be summarized by their mediated self and so it's intended to create a tension between these two representations. The representation of yourself behind a desk doing a job being at a computer and then the representation of being trapped in this screen.

We live in a day, an age when the content that is rewarded is the content that is most binary, that feeds into our most primal instincts and are our most primal desires. The content of someone's face that we recognize – they've done studies which chimps and they flash images over and over and over again. And if they keep repeating an image of, like, Jennifer Aniston over and over and over again, there's a little feedback in the brain, where that image will mean more over time than just a regular image of nothing, because it has a face that you recognize. So if they keep flashing all these images of just random faces and then they keep flashing this one, they create a celebrity basically, and it elicits a real physiological response in the brain. And that's true for almost all content online now. We live in this world where we're bombarded by this voracious feed, this relentless feed and what's rewarded within it is the things that we can easily recognize. And so that's, like, for instance, upstairs, instead of doing traditional wall text, you just have lorem ipsum, and interspersed within the lorem ipsum are just key words about the show, be it a credit or a tag that relates to the show and means something to me. So the idea of that is, you see this big block of text, which I think is how we perceive most wall texts, you're confronted by it, and immediately, you can't necessarily read it all. But you see big blocks of text. And then I think people don't really



have time to read, they skim and scan and that's the way the feed is, too. Because it's moving so fast that something needs to catch your eye in order to stop. And most of the time something can't catch our eye that's five paragraphs long, it's gonna have to be a headline, it's gonna have to be an image, like, the thumbnail of the video, probably says, preps people more than the video itself, like, I would say that the video and the thumbnail, like, if you make a three-minute video on YouTube the thumbnail's just as important as the content of the video. Because it creates the context and everything. And then we were saying that earlier, too, where, you know, we live in an age where an image can never be separated from the source of the image. It used to be where people could walk through a museum or gallery or whatever and they wouldn't necessarily know the name of the artist of the art they were looking at. They would evaluate it on a pure conceptual or formal aesthetic basis. But now, you know, because we have these channels, which are more or less people, feeds, well I mean people within the feed, you know, everything is within the context of the user who posted it. And so it's very hard to strip that context away and actually look at an image for what it really is, and to encounter something in a natural sort of way, without the burden of the interpretations or understanding of the person who posted it. So, you know, that's something that's also new and I guess that's also what I'm trying to get hold of, too. Within the box upstairs, which is this, like, relentless prismatic, conflated thing. I'm trying to show that although there is context to all these images we're looking at, when we look at it on a very micro level, on a macro level it becomes a sea. And it just becomes, it all collectively, everything that we look at online, becomes a landscape of our understanding of the time. And so that's what it's supposed to be, it's supposed to be, like, you see, little tidbits of things. And then collectively that becomes our understanding of the piece. And when you see it, because it's real-time data, it's different than when I see it, and so we can never experience the same thing.



My dad is an artist and my mom is a designer. And I've been around art my whole life, and have also been around the computer my whole life. I remember when I was 10, getting a computer and getting online. And so, I've always, I was also kind of a loner kid, and didn't really have a lot of friends when I was growing up. And I was also kind of emotional, and my parents were going through a divorce. And so I relied on the computer a lot for discovery. For discovery of myself and figuring out who I am, and being able to escape out of the world, the world that I wasn't really that happy with at the time. So I've just consistently been involved in creation online and online culture.

I consider myself a conceptual artist, which means that I don't want to be bound by a specific medium. I wanna be more or less free to create within whether it be digital media, or painting, or sculpture, or performance. All my work is trying to get to emotional aspects of digital things. I'm not really... I'm a programmer, but I'm not really interested in the ways in which code can be expressed. I'm more interested in the ways that computers alter themes that are quintessentially human, and themes that art forever has been addressing, you know, love and death, and blood and guts. And what it really means to a be an individual. So, in that sense, you know, this piece is very site-specific. And I was asked to create a proposal, and, you know, I thought a lot about the architecture of this space, and how I could you use the entire architecture of this space for one singular piece, that was expressing this, you know, tension that I've been feeling. And I think a lot of people have been feeling the fact that, you know, the screens that we love, the many screens that we rely on are also barriers. They're also windows that are blocking our vision as much as they are windows opening it and this paradox is neither necessarily good nor bad, it just is. And, like, for instance, the cubicles inside of here, where the performer users are sitting at. Those are sculptural representations of what the computer does. Like, in offices, now it's not cool to have cubicles. So you see



a lot of offices with just big wide open space and just tables with a lot of people just working on one table. And the idea of this is, you create more of a human dialogue and a community aspect. But to me, I don't think that that really is true. Because what you see happening is this virtual compartmentalization and it's virtual subjugation to self, and an exclusion which is through the screen. We're all glued to these things, you know. You go into a co-working space or a coffee shop and everyone is just behind their own thing. We're all sitting in the room, but we're all behind these devices. And we use these devices as a proxy for love. You know, we need to meet someone through, you know, a dating website, it becomes this proxy. You know, and everything that is, like, trying to get us closer together, like, the computer, like LinkedIn or Facebook or whatever, it's like they're trying to actually bring us closer together. And then once we're closer together, because we rely on it so much, we end up making love and then checking our Instagram. And so, you know, it's this double-edged sword where it tries to bring us closer together but then we rely on it so much and we're so infatuated with our own presence on, within, these feeds, that we can never really be separated. We never get free.

And so that's what this is supposed to be illuminating is this, kind of, tension and this emotional distress that the feed and the internet cause. The most interesting or difficult or both interesting and difficult aspect of doing all this, like, physical installation stuff is, like, knowing that this has so much to do with the internet but only like, you know 3,000 people are going to see it, or only, like, 5,000 people, or whatever it is, but those numbers in online terms mean nothing. And so, grappling with that, with that sense of, statistic and sense of scale, and disparate types of numbers, and disparate understandings in metrics of importance, is something that I think a lot about. You know, and what does it mean that, you know, a show goes very well and 5,000 people attend, but online, the website gets put up and 5,000 people visit it, and it



means nothing, you know. And so this type of value system, is probably something that I'm going to address in future work. Because it's something I have been thinking a lot about, and just grappling with the idea of the transference of that. The experience for those people who came to the show, is going to be extremely unique, and never could be replicated by a video, or a website, or anything. Because the whole purpose of creating this sculpture and this performance, that exists in time, is to illuminate the aspects of the internet that you couldn't illuminate through the internet. There's a like button in the sculpture, that when you hit it, a light goes on down here. And experiencing that, you know, within the space. You can read about it and understand it. But the whole kind of, tension, and the reality and the relationship between two people, when you're confronted with the performers here, is never going to be replicated, cause within the feed, you don't even realize there's a human behind this stuff, posting it. We don't see it like that. We just see it as content. So those themes are things that I'm going to address in the future.

Ryder Ripps is a 28-year-old conceptual artist living in New York City. His first solo exhibition opened at Postmasters Gallery in January 2015. He has participated in group shows at MoMA PS1, Long Island City, Eyebeam, New York, Carroll / Fletcher, London, and Royal College of Art, London, as well as given talks for ForYourArt, Rhizome, and Sotheby's. Ripps received a BA from The New School. He is an alumni of City As School, class of 2004.







Art Stage
Singapore
2015





Fred Allard. Galeries Bartoux, Art Stage Singapore 2015.



Pascal Morabito: Earthquake (2014). Second Life Installation. Philippe Staib Gallery, Art Stage Singapore 2015.



Hwan-Kwon Yi: Traffic Jam (ed. 3/5). Gana Art (Seoul and Busan), Art Stage Singapore 2015.



Windi Apriani at Roh Projects, Jakarta, at Art Stage Singapore 2015.



Torawo Nakagawa, Kodama Gallery, Kyoto and Tokyo, at Art Stage Singapore 2015.



Jedsada Tangtrakulwong, Lyla Gallery at Art Stage Singapore 2015.



Shintaro Miyake: Excursions in Asia (2015). Tomio Koyama Gallery at Art Space Singapore 2015.



LOOKING BACK
AT DECAY IS THE
FIRST SIGN OF
AGING

Henny Jolzer

Tittwer Turisems 5

TECHNOLOGY
WILL MAKE
AND
BREAK US

Henny Jolzer
<https://twitter.com/HennyJolzer> --

HUMANS
ARE
OBSOLETE

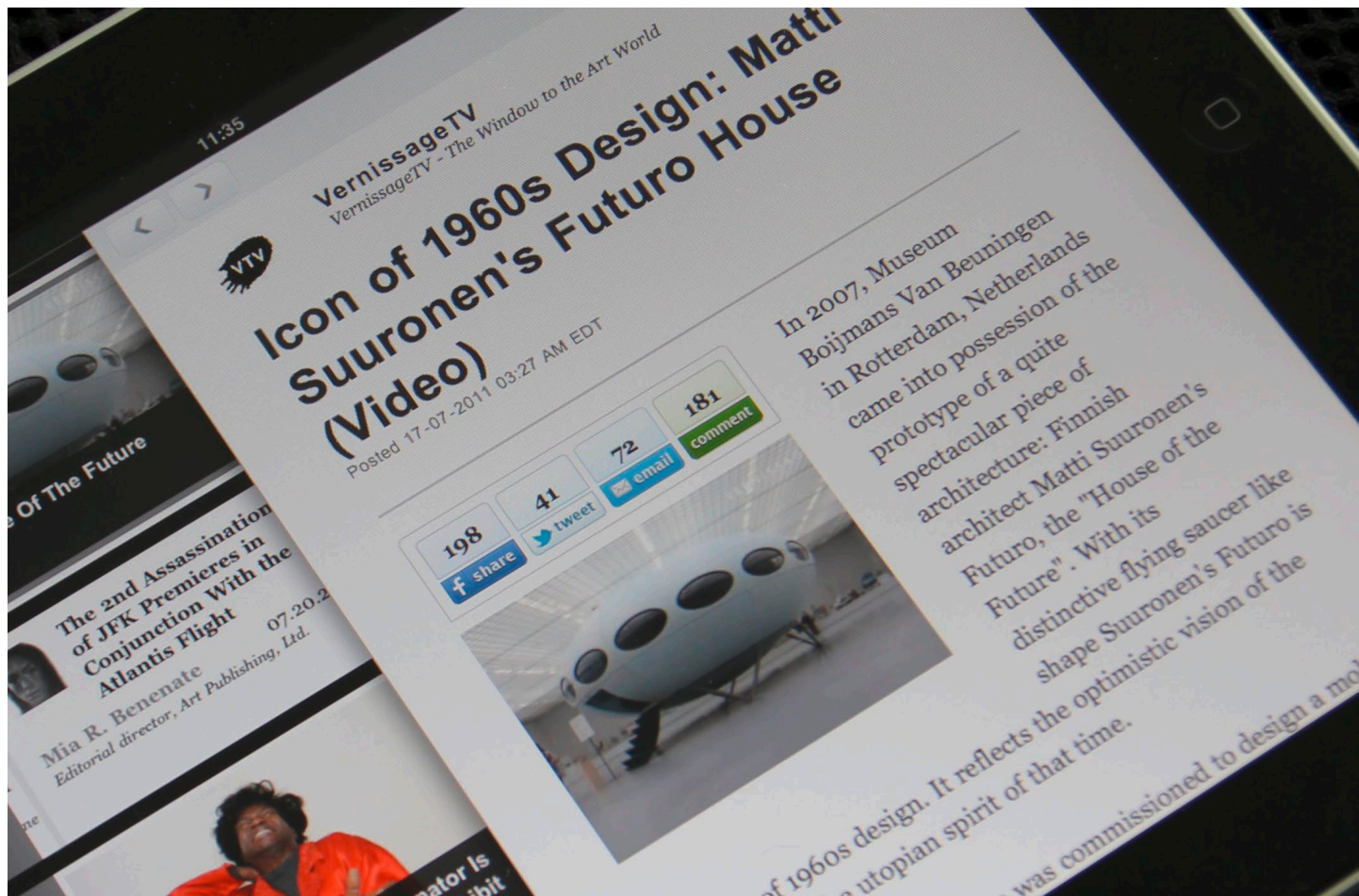
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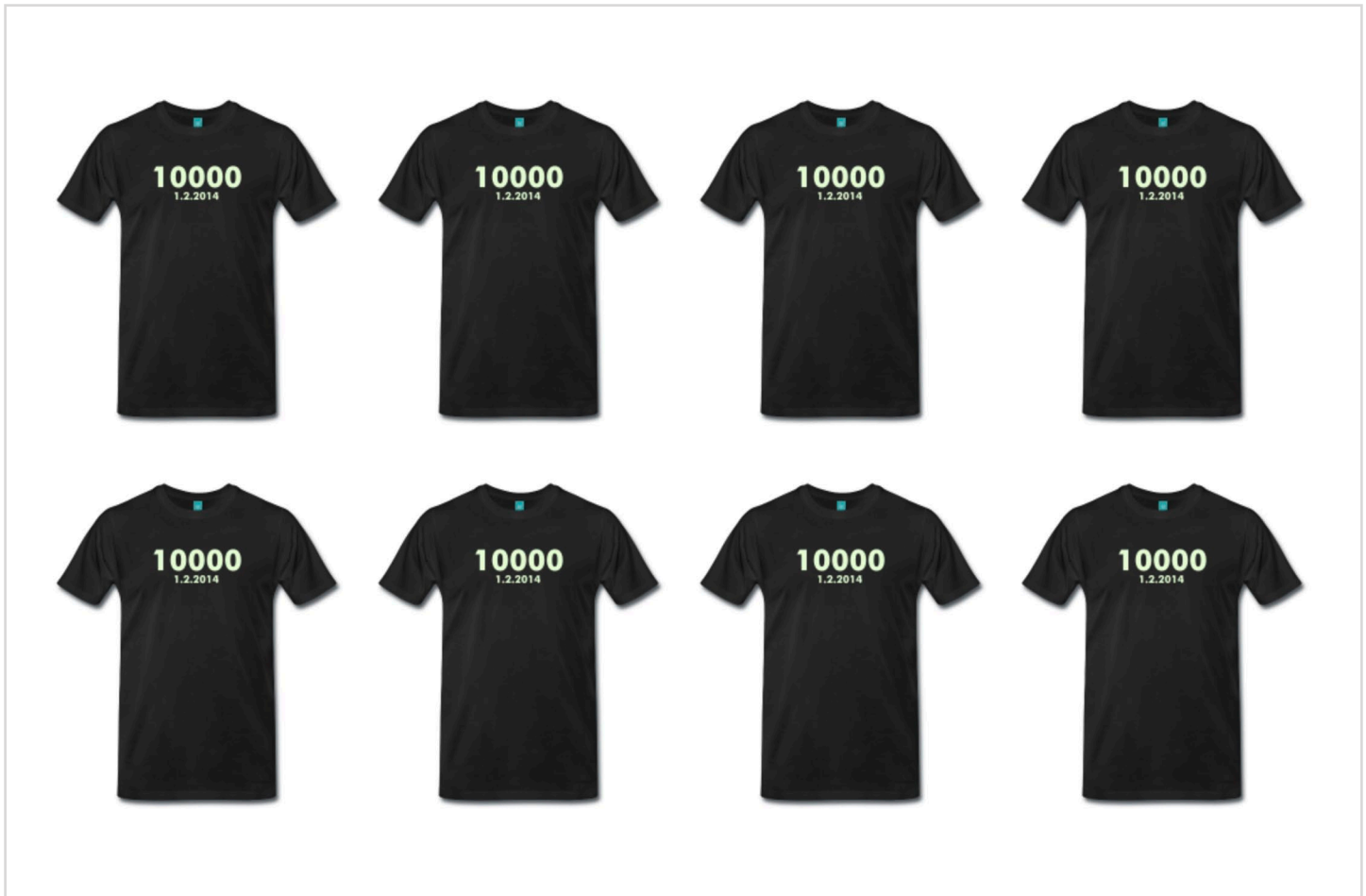




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