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***Silber-  
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de Meuron***



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Palm Beach

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**PROJECTS** CIRCUS HEIN • Silberkuppe • Supportico Lopez  
**INSTITUTIONS** Gesellschaft für Moderne Kunst am Museum Ludwig, Cologne

**project management** Adelheid Komenda

**project consulting** Kathrin Luz, Meyer Voggenreiter (Cologne)

**project assistance** Jana Strippel

**installation design** meyer voggenreiter projekte and Sebastian Hauser

**commissioned by** ART COLOGNE/Koelnmesse

**project idea by** Neumann Luz, Cologne

 koelnmesse



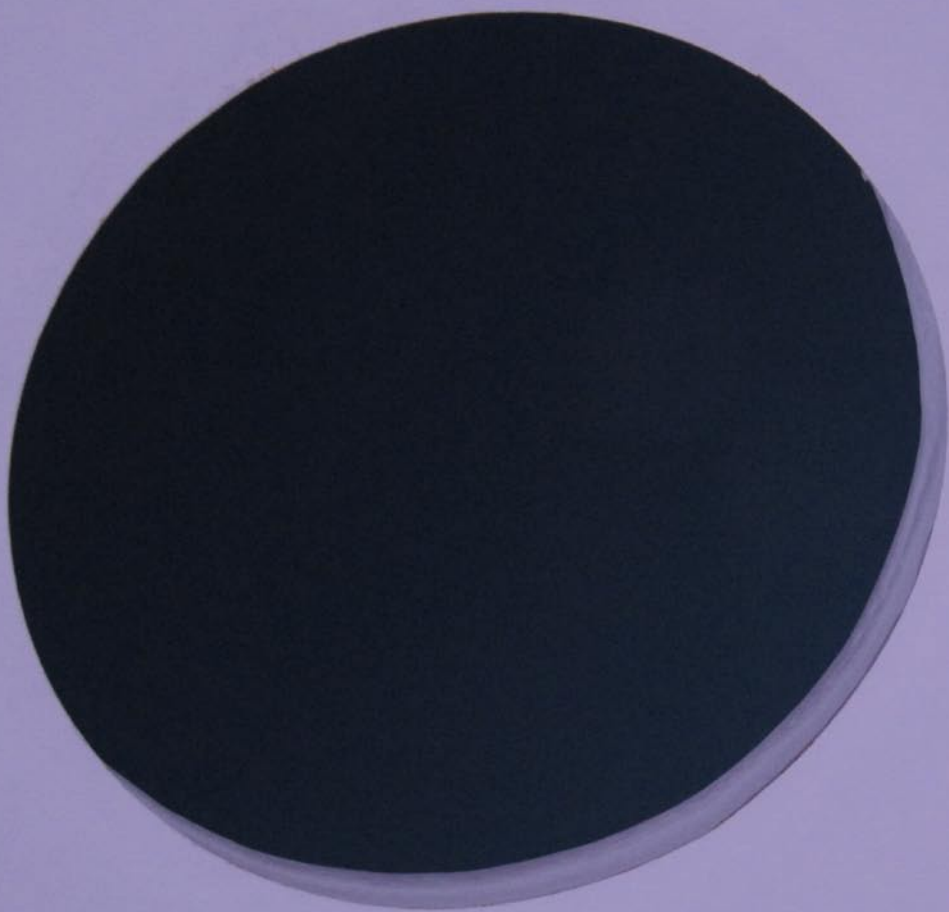
# SKYSPACE PIZ UTER

by James Turrell



James Turrell: Skyspace Piz Uter: <http://vernissage.tv/blog/2010/01/22/james-turrell-skyspace-piz-uter/> --





James Turrell is famous for his work with light and space. He is best known for his work in progress, Roden Crater, where he is turning a volcanic crater outside Flagstaff, Arizona, into a monumental work of art. In Zuoz, Switzerland, James Turrell realized one of his skyspaces, rooms that are conceived to enable viewers to view the sky through an opening in the roof. Skyspace Piz Uter was set up on the initiative of the Walter A. Bechtler foundation and specifically developed for Hotel Castell in Zuoz. Häusler Contemporary negotiated and managed the project.

In this video: <http://vernissage.tv/blog/2010/01/22/james-turrell-skyspace-piz-uter/> --

Gianfranco Schiavano of Häusler Contemporary talks about the characteristics of the project (in German language). James Turrell's works for the "Skyspace" focus on the interaction between architectural internal space and natural external space by bringing the sky into the opening in the ceiling. In principle, the artist of Skyspace Piz Uter is concerned with "structural cuts" with openings completely above the line of the horizon and cut into the ceiling and roof. The impressive change in the sky and its colors can be appreciated during the transition from day to night.

James Turrell's Skyspace Piz Uter won an honorary award in the Daylight-Award competition of Velux Stiftung. The "Skyspace Piz Uter" of James Turrell is considered by the jury as the most poetic project. "The artwork shows the essence of light in a building in an unrivalled consequence." On the 14th January 2010, the Velux Foundation presented the second Daylight-Award in the S AM Swiss Architecture Museum in Basel. The presentation was realized in collaboration with the Department of Architecture of the Swiss Federal Institute of Technology (DARDEN ETH), Zürich and the S AM Swiss Architecture Museum. Winner of the Daylight-Award 2010 is the Therme Vals of Peter Zumthor in Vals, Switzerland. Two honorary awards go to James Turrell for his Skyspace Piz Uter in Zuoz and to Isa Stürm Urs Wolf Architects for the Kunst(Zeug)Haus in Rapperswil, both in Switzerland. An additional honorary award goes to Prof. Anna Wirz-Justice. The Daylight-Award aims to encourage developers, planners and specialists to systematically use daylight in order to increase quality of life and energy efficiency. VernissageTV realized three short documentaries for Velux Stiftung about the awarded works. The videos are also available at the website of Velux Stiftung.

# SILBER KUPPE

Silberkuppe: Old Ideas

at Museum für Gegenwartskunst Basel




*Visit  
Silberkuppe  
at Art Cologne  
2010, Open  
Space*

**PANIKEARTH**



Silberkuppe: Old Ideas / Museum für Gegenwartskunst Basel  
<http://vernissage.tv/blog/2010/01/20/silberkuppe-old-ideas-museum-fur-gegenwartskunst-basel/> --





Silberkuppe is not only one of Berlin's most vibrant independent spaces for contemporary art and culture, but also a meeting place for artists. Founded by Dominic Eicher and Michel Ziegler in the spring of 2008 with an all-night inaugural opening, Silberkuppe has since hosted a colourful array of convention-challenging presentations, exhibitions, talks, screenings, music and performances drawing talent from the progressive, international and multi-generational community around them. At the Museum für Gegenwartskunst they will present a selection of new, site-orientated works under the banner "Old Ideas". The title reflects Silberkuppe's intentions as a young art space to avoid tropes and projections of the avant garde but instead to draw upon the past while looking forward from the present. The invited artists will show works that deal with the idea of space and context and play with the presentation of subjective, imaginative and referential material. Phyllida Barlow (\*1944, lives and works in London) usurps the architectural structure of the museum with her unique language of abstraction in a site specific installation "Hide". Similarly, the artist Gerry Bibby (\*1977, lives and works in Berlin) presents a landscape of spatial "citations" which were cast in concrete in his Berlin studio. With his new signage and sound work, Dirk Bell (\*1969, lives and works in Berlin and London) taps the micro reverberations of light and sound emanated as a by-product of the built edifices of commerce. A new work from the Swiss artist Shahryar Nashat (\*1975, lives and works in Berlin) directly involves the collection of the Kunstmuseum. Two sculptures by the Swiss artist Karl Geiser (1898 -1957) become the protagonists of Nashat's specially produced film shot in the museum's storage facilities. A reproduction of a two-part seating arrangement (1966) from the Swiss designer Janette Laverrière (\*1909, lives and works in Paris) together with two eye-shaped coffee tables (1990) bearing the name "Black Eye", represents the more discursive aspects of Silberkuppe agenda. Josephine Pryde (\*1967, lives and works in Berlin and London) is showing new photographic works that transgress into a more sculptural medium. In conjunction with the exhibition, Silberkuppe and the Museum für Gegenwartskunst is also pleased to present a dynamic programme of talks, presentations, performances and screenings with artists from the exhibition, curators, critics and musicians. In May 2009, Silberkuppe organised a two week programme with 17 international artists in the Staatliche Kunsthalle Baden-Baden as part of the '7 x 14' exhibition series. More recently, Silberkuppe was invited by the Hayward Gallery in London to stage a project centered around the history of project-based independent and collective cultural production in a reunified Berlin. While continuing an active programme in their Berlin space, in 2010 Silberkuppe will also be mounting projects with the Kunsthall Bergen in Norway and Open Space at the Art Cologne.

Silberkuppe: Old Ideas / Museum für Gegenwartskunst Basel.  
Full-length version -->>

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OLD IDEAS

MILAN KUPIC  
PHYLLIS BARLOW  
DIRK BELL  
CERRY BOBY  
JANETTE LAVERGNE  
SHARBYAN NASHAT  
JOSEPHINE PRYDE











# PALM BENCH

by Didier Leroi



American International Fine Art Fair 2010 / Vernissage:  
<http://vernissage.tv/blog/2010/02/03/american-international-fine-art-fair-2010-vernissage/> --

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The American International Fine Art Fair AIAF in Palm Beach features international dealers representing all disciplines of fine art: classic Modernist and early Contemporary Art, antiquities, and jewelry. More than 80 galleries from over 13 countries are participating in the 14th edition of the fair. According to the founders of International Fine Art Exhibitions (IFAE) and organizers of the American International Fine Art Fair (AIAF) David and Lee Ann Lester, a record 5,200 collectors attended the opening Vernissage of the fair at the Palm Beach County Convention Center on February 2, 2010. "The 2010 edition of AIAF looks to be the most successful show in recent years," said David Lester. "The numerous sales reported early in the show indicate that the nadir of the recession has passed and that collectors are once again feeling comfortable with purchasing excellent works of fine art from major dealers."

In this video: <http://vernissage.tv/blog/2010/02/08/american-international-fine-art-fair-palm-beach-2010-highlights/> -- Bettina Krogemann visits the booths of the German dealers Terminus, Numisart, Thomas and Brenske.

David and Lee Ann Lester, founders of International Fine Art Exhibitions (IFAE) have been the pioneers of the Florida art fair market, establishing Art Miami in January, 1991, The Palm Beach International Art & Antique Fair (now American International Fine Art Fair AIAF) in 1997, and Art Palm Beach in 1998. They have organized more than 65 international art fairs worldwide in New York, Los Angeles, Beverly Hills, Chicago, Dallas and Hong Kong. In 2009, the Lesters resumed ownership of the two Palm Beach fairs, acquired the historically favorable January art fair dates at the Miami Beach Convention Center, and in 2010 presented the first edition of MIA – Miami's new January contemporary art fair. In 2009, IFAE entered into a joint venture with Clarion Events to serve as the partners and executive management of the Olympia International Art & Antiques Fair, now re-branded as the London International Fine Art Fair at Olympia. Most recently they have announced plans for the Naples International Art and Antique Fair and Art Naples in 2011. In this conversation with Bettina Krogemann: <http://vernissage.tv/blog/2010/02/10/interview-with-david-lester-at-aiaf-2010/> -- David Lester talks about how he and his wife became art fair organizers, the history of the American International Fine Art Fair AIAF, the London International Fine Art Fair at Olympia, their plans with the SeaFair, what makes a fair a successful one, and IFAE's plans for the future.

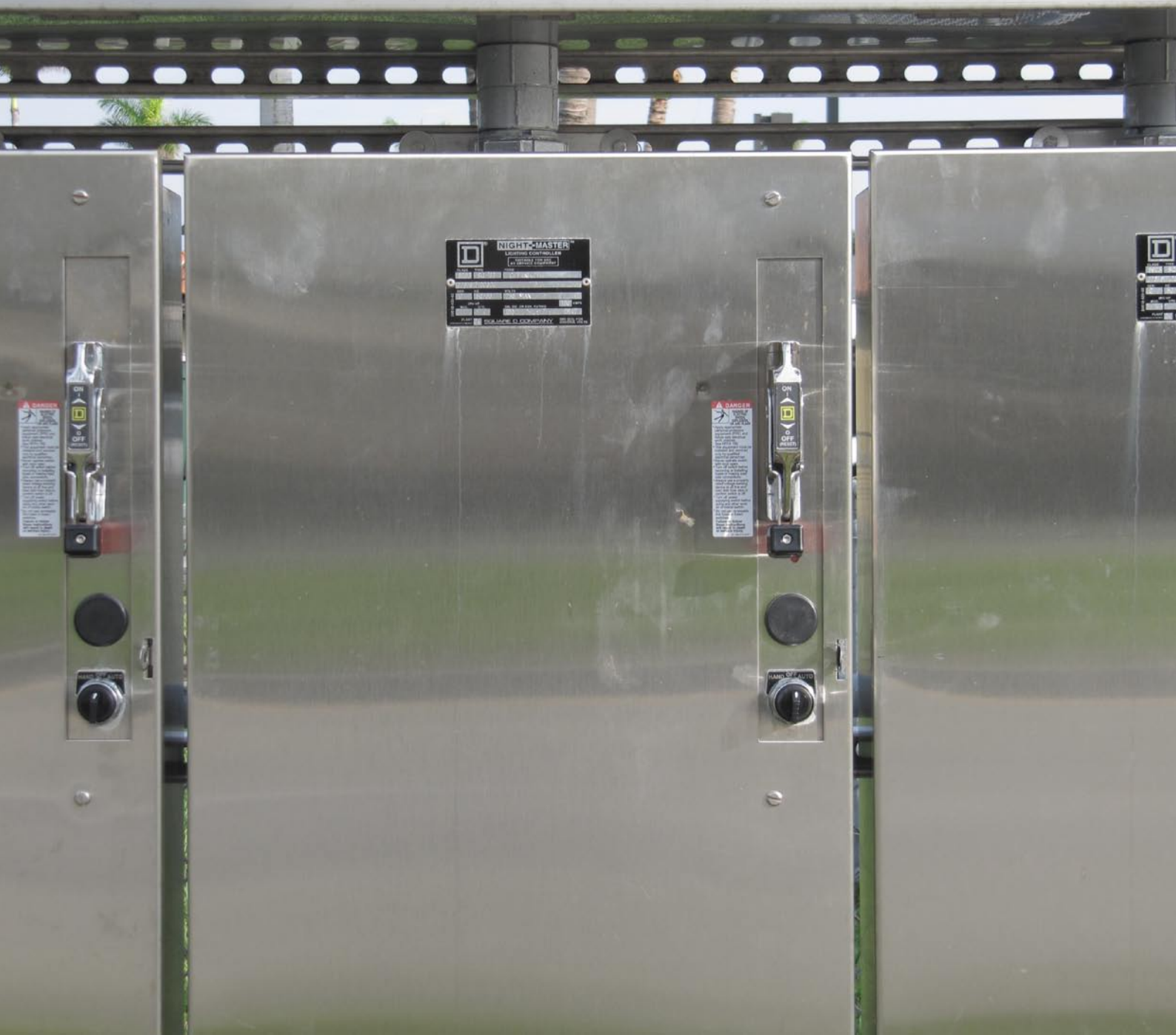








American International Fine Art Fair Palm Beach 2010 / Highlights:  
<http://vernissage.tv/blog/2010/02/08/american-international-fine-art-fair-palm-beach-2010-highlights/> --



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American International Fine Art Fair 2010 / Vernissage:  
<http://vernissage.tv/blog/2010/02/10/interview-with-david-lester-at-aifaf-2010/> --







# RUDOLF STINGEL LIFE

Neue Nationalgalerie Berlin



Rudolf Stingel. LIVE / Neue Nationalgalerie Berlin:  
<http://vernissage.tv/blog/2010/02/12/rudolf-stingel-live-neue-nationalgalerie-berlin/> --

Especially for the Neue Nationalgalerie in Berlin, the Tyrolean-born artist Rudolf Stingel designed an installation which transforms the character of the iconic Mies van der Rohe building. Rudolf Stingel installed a giant carpet on the floor in the gallery's large glass hall. The pattern of the carpet dates back to an original 19th century Indian Agra rug, and has been transposed into tones of black, white and gray. Over the carpet, a huge crystal chandelier hovers in the air. In addition to the installation, four new paintings are on view on the lower floor of the New National Gallery.

Rudolf Stingel. LIVE / Neue Nationalgalerie Berlin, Press Preview and Opening, February 9, 2010.:  
<http://vernissage.tv/blog/2010/02/12/rudolf-stingel-live-neue-nationalgalerie-berlin/> --













The background of the image shows an art installation. It features a black rectangular base with a layer of light-colored beads on top. Several orange poles are positioned around the base, and a white structure is visible in the upper right. The entire scene is framed by numerous vertical strings of black beads.

# WHITNEY BIENNIAL 2010



Whitney Biennial 2010 / Interview with Curator Francesco Bonami:  
<http://vernissage.tv/blog/2010/02/24/whitney-biennial-2010-interview-with-curator-francesco-bonami/> --

Piotr Uklanski: Untitled (Red Dwarf) and Untitled (The Year We Make Contact), 2010.







Martin Kersels: Table Song, Ship Song, Prop Room Song, Speaker Song, Mike Song (2009).

Bruce High Quality Foundation: We Like America and America Likes Us (2010).



Brucennial Snow Show Video  
High Definition Video -->

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video*

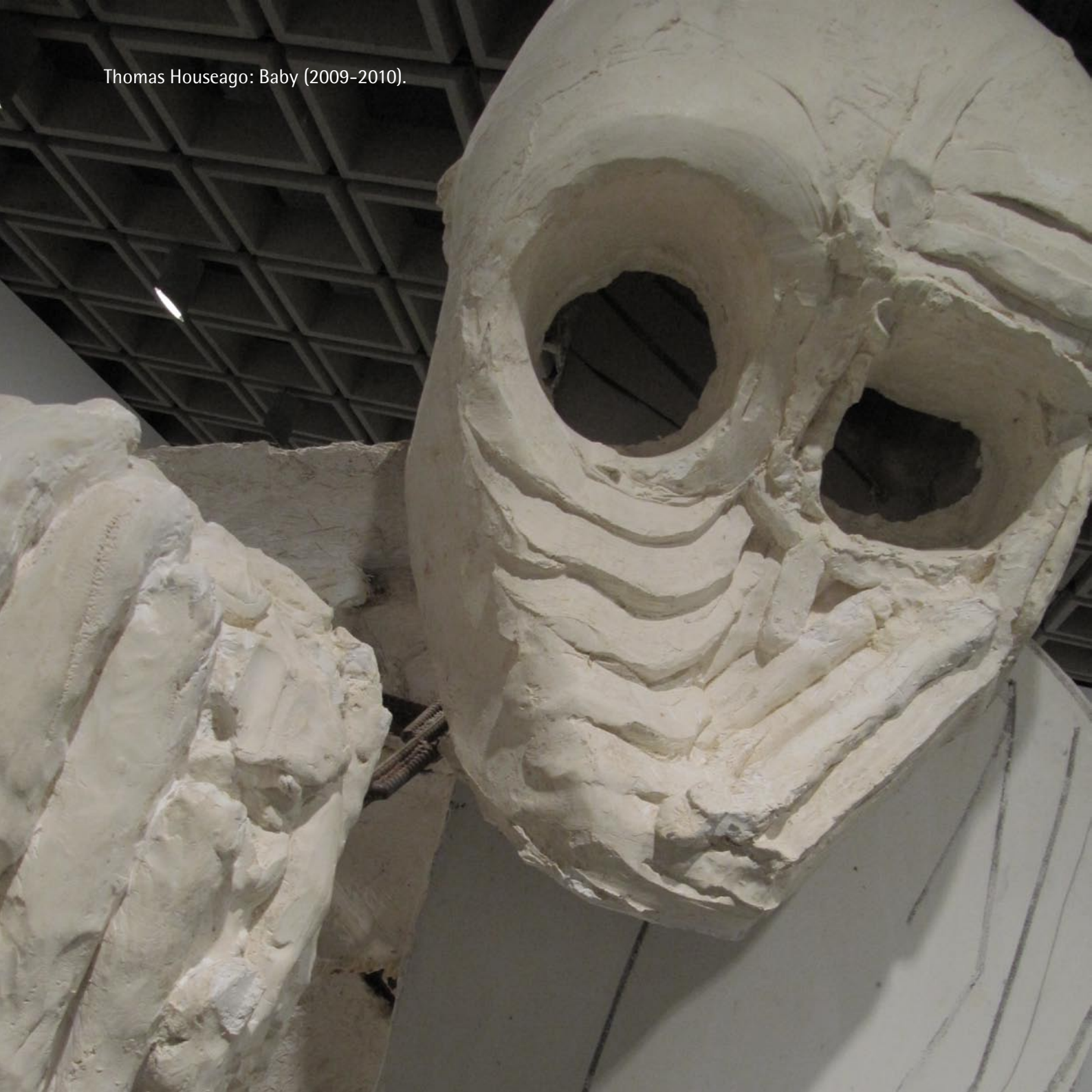


Bruce High Quality Foundation: We Like America and America Likes Us (2010).



THE HISTORY OF THE  
ARTS OF THE  
HUMAN MIND  
IN THE  
WESTERN WORLD  
FROM  
THE  
ANCIENTS  
TO  
THE  
PRESENT  
BY  
H. G. WELLS  
WITH  
ILLUSTRATIONS  
BY  
J. R. MILLAR  
AND  
A. J. WELLS  
LONDON  
1902

Thomas Houseago: Baby (2009-2010).



Aki Sasamoto: Strange Attractors / Performance / Whitney Biennial 2010:  
<http://vernissage.tv/blog/2010/03/12/aki-sasamoto-strange-attractors-performance-whitney-biennial-2010/> --





A photograph of the Vitra Haus, a modern building with dark, angular facades and large glass windows. The building is set in a winter landscape with snow on the ground and bare trees in the foreground. The sky is overcast.

# VITRA HAUS

by Herzog & de Meuron

The concept of the VitraHaus connects two themes that appear repeatedly in the oeuvre of Herzog & de Meuron: the theme of the archetypal house and the theme of stacked volumes.

In January 2004, Vitra launched its Home Collection, which includes design classics as well as re-editions and products by contemporary designers. As a company whose previous activity was primarily focused on office furnishings and business clients, Vitra created the Home Collection with a new target group in mind: individual customers with an interest in design.

Since no interior space was available for the presentation of the Home Collection on the Vitra Campus in Weil am Rhein, the company commissioned Basel-based architects Herzog & de Meuron in 2006 to design the VitraHaus. Thanks to its exposed location and striking appearance, it not only enhances the already outstanding ensemble of Vitra architecture, but assumes the important role of marking the Vitra Campus. Standing on the northern side of the grounds in front of the fenced perimeter of the production premises, the VitraHaus joins two other buildings in this area, the Vitra Design Museum by Frank Gehry (1989) and the Conference Pavilion by Tadao Ando (1993). The ample size of the plot made it possible to position the new structure a good distance away from the Vitra Design Museum and adjacent gatehouse, making room for an extension of the orchard meadow in front of the buildings, a typical feature of the local landscape.

The concept of the VitraHaus connects two themes that appear repeatedly in the oeuvre of Herzog & de Meuron: the theme of the archetypal house and the theme of stacked volumes. In Weil am Rhein, it was especially appropriate to return to the idea of the ur-house, since the primary purpose of the five-storey building is to present furnishings and objects for the home. Due to the proportions and dimensions of the interior spaces – the architects use the term ‚domestic scale‘ – the showrooms are reminiscent of familiar residential settings.

The individual ‚houses‘, which have the general characteristics of a display space, are conceived as abstract elements. With just a few exceptions, only the gable ends are glazed, and the structural volumes seem to have been shaped with an extrusion process. Stacked into a total of five storeys and breathtakingly cantilevered up to fifteen metres in some places, the twelve houses, whose floor slabs intersect the underlying gables, create a three-dimensional assemblage – a pile of houses that, at first glance, has an almost chaotic appearance.

The charcoal colour of the exterior stucco skin unifies the structure, ‚earths‘ it and connects it to the surrounding landscape. Like a small, vertically layered city, the VitraHaus functions as an entryway to the Campus. A wooden plank floor defines an open central area, around which five buildings are grouped: a conference area, an exhibition space for the chair collection of the Vitra Design Museum and a conglomerate comprising the Vitra Design Museum Shop, the lobby with a reception area and cloakroom, and a café with an outdoor terrace for summer use.

A lift takes visitors to the fourth storey, where the circular tour begins. Upon exiting the lift, the glazed northern end of the room offers a spectacular view of the Tüllinger Hill. The opposite end – where the glass front is recessed to create an exterior terrace – opens to a panorama of Basel with the industrial facilities of the pharmaceutical sector. As one discovers on the path through the VitraHaus, the directional orientation of the houses is hardly arbitrary, but is determined by the views of the surrounding landscape.

The complexity of the interior space arises not only from the angular intersection of the individual houses but also from the integration of a second geometrical concept. All of the staircases are integrated into expansive, winding organic volumes that figuratively eat their way through the various levels of the building like a worm, sometimes revealing fascinating visual relationships between the various houses, at other times blocking the view. The interior walls are finished in white in order to give priority to the furniture displays.

With maximum dimensions of 57 metres in length, 54 metres in width and 21.3 metres in height, the VitraHaus rises above the other buildings on the Vitra Campus. The deliberate intention was not to create a horizontal building, the common type for production facilities, but rather a vertically oriented structure with a small footprint, which grants an overview in multiple senses: an overview of the surrounding landscape and the factory premises, but also an overview of the Home Collection.

Text: Vitra





VitraHaus by Herzog & de Meuron:  
<http://vernissage.tv/blog/2010/02/22/vitrahaus-by-herzog-de-meuron/> --















A close-up, low-angle portrait of an elderly man with white, curly hair and a deeply wrinkled face. He is looking directly at the camera with a slight, enigmatic smile. The background is dark and out of focus, showing some architectural lines. The lighting is dramatic, highlighting the textures of his skin and hair.

# PIERRE CONNORD

at Sala Alcalá 31, Madrid















Visit VernissageTV  
at Art Cologne 2010,  
Hall 11.3, Open Space

# ART COLOGNE 2010

Interview with Art Cologne Director Daniel Hug:

<http://vernissage.tv/blog/2010/04/05/interview-with-art-cologne-director-daniel-hug-part-12/> --

<http://vernissage.tv/blog/2010/04/06/interview-with-art-cologne-director-daniel-hug-part-22/> --



# Art Cologne 2010 Coverage by Vernissage TV: April 20-25, 2010

at <http://www.vernissage.tv> --

<http://www.artcologne.de> --

<http://www.openspace-cologne.de> --

Video Art Program  
visit us in Hall 11.3,  
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G.H. Hovagimyan: SUBWAY • 1 • 2 • 3

Christina McPhee: Tesserae of Venus

Maria Joao Salema: Girls and Boys Fight

Raphaele Shirley: SoapBox Opera

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

Lee Wells: Manhattan Bridge in Red Green and Blue

VernissageTV: Videophile Series

# G.H. Hovagimyan: SUBWAY • 1 • 2 • 3

The subway is a defining urban experience across cultures. Underground and in the subconscious, every rider experiences a disjunctive experience when entering one place and emerging in a different one. In day to day experience, time spent on a subway ride can resemble lost footage between cuts in a movie. But when a movie includes scenes shot in a subway, the subway passage becomes a shared, collective experience. Familiarity with subway scenes from movies have become part of the contemporary vernacular, creating "Oh I remember that film!" reactions. Movie scenes shot in subways also trigger deeper feelings as the viewer defines and redefines personal and shared experiences. In the work I have created using subway scenes from movies, narrative conventions of standard film techniques have been removed to further the exploration of submerged emotions.

The installation includes three video loops of one hour each. The piece is designed as a three-panel projection with the three loops running simultaneously. Since the individual movie clips in each loop are of varying aspect ratios, I selected a standard 1280 x 720 pixel ratio and fit the clips into that size. By doing that, some of the clips

are squeezed into higher definition and others become pixilated. The use of translation and codec problems, and the variations produced by varied definition are an integral part of the work. Visual association, media memory, and a collective experience can be furthered by asking the viewer to adapt to differences. Copyright issues are addressed as the completed artwork is composed entirely of re-purposed cinema found solely on the Internet.

The complete subway movie list is provided below for reference. The movies with dots after their names had subway sequences that I gleaned from the Internet and are included in the work.

48 Hrs  
A Taste of Tea,•  
Adventures in Baby-Sitting,•  
After,•  
After Hours,•  
Along Came A Spider  
American Werewolf In London  
American Werewolf In Paris,•  
Annie Hall  
Bang the drum slowly  
Barbershop 2: Back In Business  
Beethoven Virus,•  
BENEATH THE PLANET OF THE APES  
Blade,•  
Bless the Child

Bless the Child trailer,•  
ButterflyMole,•  
Brother From Another Planet,•  
Carlito's Way,•  
Collateral  
Condemned,•  
Conspiracy Theory  
Die Another Day  
Die Hard With a Vengeance  
Do the Right Thing  
Edmond,•  
End of Days  
Fame  
FBI Story  
Flatliners  
FRENCH CONNECTION II  
Getting Even With Dad  
Ghost,•  
Ghostbusters  
Godfather  
Godzilla  
Happyness,•  
HUNTED  
Incident  
Inner Circle,•  
Irreversible.  
ITALIAN JOB (2003)  
Jacob's Ladder  
Cowboy Way  
Creep,•  
Crocodile Dundee  
Daredevil  
Daybreak Express,•  
Death Wish  
Little Fugitive  
Little Nicky  
Lost in Translation  
Malcolm X  
Maniac  
Marathon Man  
Matrix Revolutions  
Men in Black 2  
Midnight Cowboy  
Midnight Meat Train,•  
Mimic  
Money  
Mr. Wonderful

My Best Friends Wedding  
My Boss's Daughter  
My Dinner with Andre  
Naked City  
Network  
Nowhere (Neil Gaimans)  
Next Stop Greenwich Village  
Nighthawks  
North by Northwest  
Ocean's Eleven (2001)  
ODDESSA FILE  
On The Line  
Paycheck  
Passer By  
Pi,•  
Pickup On South Street,•  
Predator II  
Prizzi's Honor  
Pursuit of Happyness  
Quartermass and the Pit,•  
Resident Evil?  
Risky Buisness  
Rosemary's Baby  
Rules of Attraction  
Saturday Night Fever  
Serendipity  
Seven Year Itch,•  
Silver Streak Just  
Another Girl on the IRT  
King Kong,•  
King of Comedy  
King of New York,•  
Knowing,•  
Sleeper Cell,•  
Sliding Doors  
songs from the 2nd floor  
Speed  
Step Up 2,•  
Strange Days  
Subway (by Luc Besson),•  
Suicide Club,•  
SUPERMAN: THE MOVIE  
Swat  
SWIMMING POOL  
TAKING OF PELHAM 1,2,3  
Taxi Driver

Teenage Mutant Ninja Turtles  
Teenage Mutant Ninja Turtles: Secret of the Ooze  
They  
Three and Out,•  
Total Recall  
Trackman,•  
Train Simulator,•  
Trick,•  
Tube,•  
Twelve Angry Men  
Underworld.  
Untouchables  
volcano,•  
Waking the Dead,•  
WARRIORS,•  
Weekend at Bernie's II  
West Side Story  
When Harry met Sally  
While you were Sleeping  
Wings of Desire,•  
Wrong Man  
Yards,•  
You've Got Mail



# Christina McPhee: Tesserae of Venus

Tesserae signal supersaturated carbon and methane topographies of our sister planet, Venus. In California, large scale energy landscapes, from natural gas and geothermal plants to water control, dominate huge landscapes. Could it be here that the first poetics of a future landscape of carbon saturation appear? What does living in a landscape of massive ambient atmospheric threat and beauty feel like? What is the deep connection between our footsteps, our voices, our machines, our breathing and our planet? How are we finding ourselves in these places both beautiful and dangerous, slipping on the sticky tiles of the tesserae, slimed with carbon-laden air, strange brews, and luscious sunsets...

Sites: Sacramento River Delta Natural Gas; Salton Sea Geothermal System; Ballona Wetlands and the California Aqueduct, Los Angeles.

Technical note: This single channel installation video\* combines smaller films from the Tesserae of Venus series into a large ambient work enhanced by the music of Pauline Oliveros, discussion to follow.

Concept, direction, cinematography, montage, sound design: Christina McPhee 2009  
<http://www.christinamcphree.net>

Ambient site sound composition remixed to electronic music composition by Pauline Oliveros, Ghostdance, ©Deep Listening Publications, ASCAP).

Apple HDV 1080i60 digital video  
16:9 1920 x 1080

also available in extra long format: 3840 x 1080 or as a two channel work at 1920 x 1080 per screen.  
Sound: multichannel (2 to 5) Dolby, 48 khz

About the Music for Tesserae of Venus (Ghostdance):

Pauline Oliveros: Ghostdance

Label: Deep Listening  
Catalog Number: DL007  
Running Time: 51:56  
Composers: Pauline Oliveros  
Performers: David Gamper, djembe; Julie Lyon Rose, EIS (expanded instrument system); Pauline Oliveros, accordion; Pauline Oliveros, EIS (expanded instrument system); David Gamper, EIS (expanded instrument system); Julie Lyon Rose, voice

Originally created via a bi-national, site-specific music and dance collaboration between Mexico and the United States under the joint direction of choreographer Paula Josa-Jones and composer Pauline Oliveros, commissioned by Lincoln Center Out-of-Doors and the US/Mexico Fund for Culture. The vocal text is based on reverberaciones ..... across the shimmering Cascadas, by

Jeffner Alien (State University of New York Press, 1994).

The Ghostdance composition is a Deep Listening release by Pauline Oliveros (1998).

For "Tesserae of Venus (Ghostdance)", Christina McPhee remixed the tracks from "Ghostdance" within an ambient soundscape based on local recordings at geothermal and natural gas producing sites in California (2009).  
<http://www.dramonline.org/albums/pauline-oliveros-ghostdance>

Biography of Christina McPhee

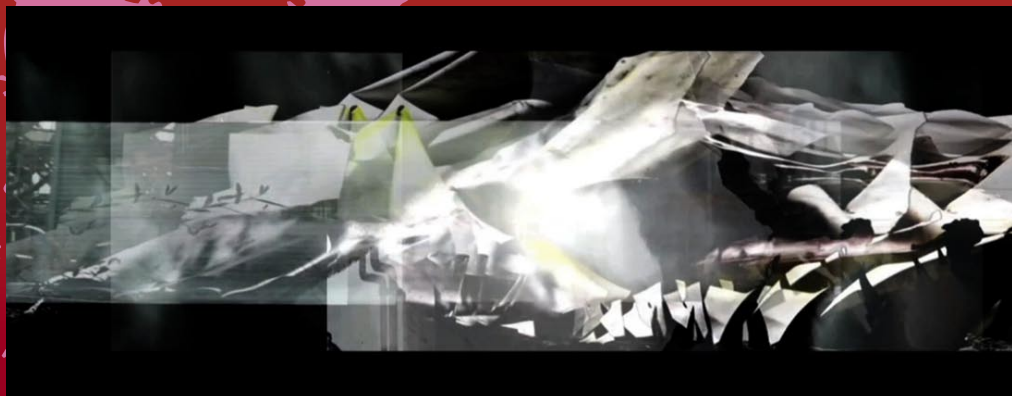
Christina McPhee interprets the remote landscape in multimedia streams. Tesserae of Venus, a fantasy project meditating on a future landscape of atmospheric carbon saturation, premiered at Silverman Gallery, San Francisco, in the fall of 2009. BOMB Magazine featured a related interview on BOMBlog, October 2009.

Her films have screened recently at 6th Directors Lounge Berlin 2010 for Seven After Eleven, VIBA 2009 Buenos Aires, for Recipe (evacuee

cake) San Francisco Film Society's inaugural Cinema by the Bay Festival 2009, San Francisco Cinematheque at Yerba Buena Center for the Arts, National Centers for Contemporary Art, Moscow and Ekaterinaberg; Los Angeles Film Forum at the Egyptian Theatre; Cartes Flux II, Tapiola; Pacific Film Archive, Berkeley (2006) and Itau Cultural Center Bela Horizonte (2007); FutureVisual at FutureSonic, Manchester (2008); and AmsterdamFX (2007). Video installations include a 22-screen video commission for Thresholds Artspace, Perth, Scotland (2008); "Latency Structures Bonneville Salt Flats" for Split Festival for New Media and Film (2007) and "Tesserae of Venus" for ISEA Festival Belfast (2009).

She is on the faculty of the Digital Arts and New Media (DANM) graduate program at UC Santa Cruz. She was a finalist for the Fulbright Research Scholar for France, 2010. She was a recipient of an American Scandinavian Foundation award (2006) for the exhibition of the video installation Carrizo Diaries in Finland.

<http://christinamcphree.net>



# Maria Joao Salema: Girls And Boys Fight

Girls And Boys Fight is a film that stems from blending of two street fight videos found on Youtube. One of two young woman and another one of two young men maybe in their teens.

Both films are of low resolution image quality as it is usual on Youtube; with it's real sound, shortened in length and alternated with each other in slices of a little over 1 second.

We don't know why they are fighting. In both cases one of the parts comes to the other one's neighborhood and leaves in the end with her/his friends.

The woman's fight is furious with no rules, not giving up till the end, having to be separated by the crowd.

The men's fight, they seem to have a bit of boxing training, is more paced, almost reluctant, the loser doesn't want to acknowledge defeat, trying to keep face till the end when finally, he let's his arms down and unclenches his fists, it is over.

There is a crowd watching in both situations, and also a person with a video camera, the fighters don't even seem to notice the camera, this is as things are after all: they will be filmed, posted on Youtube and the world

will watch their fight.

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.

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 Street Fight film; Artists Meeting arts collective at Dokfest, Kassel, Germany 2009.

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



# Raphaele Shirley: SoapBox Opera

SOAP BOX OPERA WORKSHOP is a project developed by Raphaele Shirley in collaboration with the collective Artists Meeting. Honing in on the dramaturgy of theory, she has adapted excerpts from a variety of scholarly and art-theory-based texts from different eras and genres to a „Soap Opera“ filmic format whereby plots are reduced to one liners, drama is played out in an exaggerated manner and scenes rely on emotional turmoil and ambiguity to capture the distracted viewer.

In the SOAP BOX OPERA WORKSHOP, professional actors and Artists Meeting members have thus adapted the texts as scripts for scenes of domestic and personal conflict and intrigue. The filming of these performances follows the parameters of the „affect image,“ as described in Gilles Deleuze's Cinema 1 and 2: Hence, the capture is restricted to only close-up shots of the performers, with no staging or sets, letting the detailed micro movements of the face, reflecting both external circumstances as well as inner reactions, carry the meaning of the episodes and scenes.

The project draws from the decadence of Rimbaud, the deconstruction and criticism of Derrida and Fou-

cault, and the controversy of Ted Kaczynski and Andy Warhol in order to combine the intellectual tract writing with soap opera-style acting. Taking inspiration from „All My Children“ to „General Hospital“, „Dark Shadows“ and an array of South American soap opera acting styles, combined with the presence of literary criticism and theoretical text, Artists' Meeting creates a new genre: the Interpretive Soap Opera.

Excerpts of Arthur Rimbaud, Jacques Derrida, Michel Foucault and Andy Warhol directed by Raphaele Shirley

Featuring performances by Caraid O'Brien, Edita Zulic, Aaron Beall, Randolph Curtis Rand, George Spaeth, G.H. Hovagimyan

Raphaele Shirley lives and works in New York City. She works in diverse mediums such as video, photography and multi-media public works. She has worked in many collaborative groups such as Artists Meeting in NYC, she was a co-founder of projects such as [Perpetual Art Machine], the interactive installation and online community, the New York International Fringe Festival, the number one theater festival in the US. She worked from 1997-2002 with Nam June Paik in the development of his

laser sculptures. Her multi-media sculptures, installations and videography are shown nationally and internationally. She has recently been included on a artists residency in the Arctic in Svalbard, Norway. She will have an upcoming solo exhibition at the Chelsea Art museum in New York, exhibiting her recent photo works in the Arctic as well as a new piece from her „Light Shot“ series, involving lasers lights, fog and mirrors.

<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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UNLIMITED  
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MyVisit  
Ralf Schmitt  
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36/37 | 10119 Berlin | Germany  
Look@MyVisit.to  
www.MyVisit.to



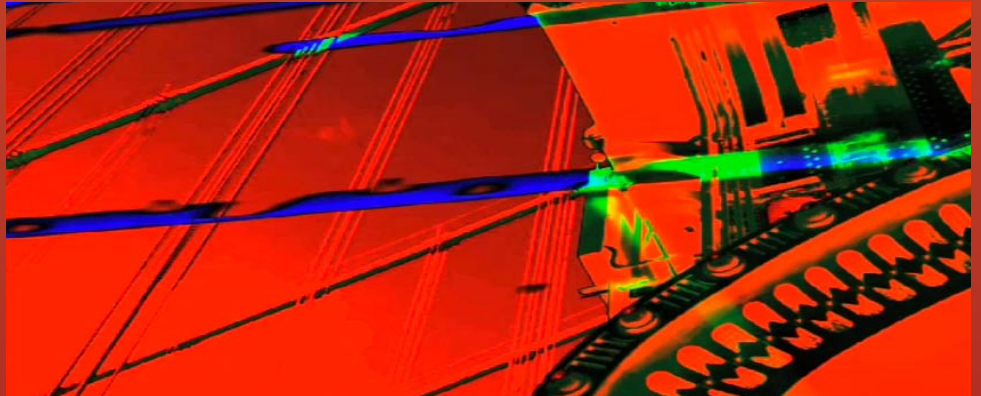
# Lee Wells: Manhattan Bridge in Red Green and Blue

Manhattan Bridge in Red Green and Blue, 2009, is a post constructivist/bauhaus centennial portrait of New York's Manhattan Bridge. The work utilizes a distinctive pictorial language and exploration of form that not only addresses the structure of the bridge itself but also the additive RGB color model, both of which celebrating their centennials in 2009. Inspired in part by Aleksandr Rodchenko, László Moholy-Nagy and film works by Dziga Vertov.

Wells is currently represented by Janet Oh Gallery in Seoul Korea.

<http://www.leewells.org>

Lee Wells is an artist, exhibition organizer and consultant currently living and working New York. His artwork primarily questions systems of power and control and has been exhibited internationally for over 15 years, including the 51 st La Biennale Di Venezia, National Center for Contemporary Art Moscow, Kimpo International Airport, WRO07 XII International Media Biennial, PS1/MoMA, Cincinnati Contemporary Arts Center, and the Museo d'arte Moderna e Contemporanea di Trento e Rovereto (MART). He is a co-founder and director of IFAC-arts, [www.ifac-arts.org](http://www.ifac-arts.org), an alternative curatorial program, since 1996. He is also co-founder of [PAM] the Perpetual Art Machine, since 2006.





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- Restaurants  
Bars



- Sonderschau  
Special Exhibition
- New  
Contemporaries
- New Positions



## **ART COLOGNE 2010 – 44. Internationaler Kunstmarkt**

The 2010 edition of Art Cologne is scheduled for 21-25 April 2010. The Fair, revamped and successfully relaunched in spring 2009, has been successful both in winning back important galleries as exhibitors and in integrating young galleries. The 2010 gallery list also sees top national and international dealers rejoining the Fair after a few years' absence. "We're delighted to have attracted top names in the business", says Art Cologne Director Daniel Hug. "We'll be seeing a really high-calibre gallery list. A list which represents a significant cross-section of Germany's major art-market centres – Berlin, Frankfurt, Hamburg, Leipzig, Munich and the Rhineland. This strong showing will give Art Cologne real pulling-power at both the national and the international level." Hug emphasizes the importance of the dealers who are coming back in 2010 – top galleries like Eigen + Art (Berlin / Leipzig), Karsten Greve (Cologne / St. Moritz / Paris), Akira Ikeda (Berlin / New York / Taura), Johnen (Berlin), nächst St. Stephan (Vienna), Onrust (Amsterdam), The Paragon Press (London), Rüdiger Schöttle (Munich) and Sprüth Magers (Berlin / London). Other top-flight galleries who rejoined the Fair in 2009 and will also be returning for another successful run are Annely Juda Fine Art (London), 1301 PE (Los Angeles), Berinson (Berlin), Ernst Hilger (Vienna), Lahumière (Paris), Hans Mayer (Düsseldorf) and Michael Werner (Cologne / Berlin / New York).

## **Projects at OPEN SPACE 2010 at the 44th ART COLOGNE**

The 6th Edition of the unique art environment Open Space involves 44 international galleries with latest projects and solo shows of contemporary art at the 44th Art Cologne. International galleries with a current program of advanced contemporary art present a singular artistic position and/or outstanding work of art. Participants will be expressly invited and selected by the curatorial committee for Open Space. All participants and presentations will be combined to an unique environment of contemporary art. As special projects, Open Space features Circus Hein, Silberkuppe, and Supportico Lopez. Open Space is located in Hall 11.3 of Art Cologne 2010.granted a new platform. In 2009, the Central Nervous System / Forgotten Bar Project from Berlin was featured as a special guest at OPEN SPACE.

# ART COLOGNE 2010 – Program

## Tuesday, 20 April 2010

5.00 p.m. ART COLOGNE Vernissage, Hall 11

## Wednesday, 21 April 2010

2.00 p.m. Artist Talk at OPEN SPACE: Jesper Jørgensen with Jeppe Hein and others.

3.00 p.m. Monopol Talk: „Cultural Sponsorship and Emerging Art“ with Markus Wojnar, Managing Director Maurice Lacroix Deutschland, Monopol Lounge, Hall 11.3, Stand A2

4.00 p.m. Monopol Talk: „Der Westen Leuchtet – an Exhibition Project in Bonn“, Stephan Berg, Kunstmuseum Bonn with Juergen Klauke and Christian Keinstar, Monopol Lounge, Hall 11.3, Stand A2

5.00 p.m. Artist Talk: Katharina Sieverding with Dr. Renate Buschmann, imai – inter media art institute, Düsseldorf. Rheinlandlounge

6.00 p.m. Exhibition Openings at the Cologne Galleries

7.00 p.m. Opening of the exhibition Alexandra Bircken  
Kölnischer Kunstverein, Die Brücke, Hahnenstr. 6, 50667 Cologne

8.00 p.m. ART COLOGNE Meeting Point on the boat Monkey's Island, docked near the Cologne Cathedral at Konrad-Adenauer-Ufer 31

VERNISSAGE TV

## Thursday, 22 April 2010

- 1.30 p.m. Artist Talk at OPEN SPACE: Dr. Matthias with Silberkuppe
- 2.00 p.m. Artist Talk: Hörner / Antlfinger with Darija Simunovic,  
imai - inter media art institute, Düsseldorf. Rheinlandlounge
- 2.00 p.m. Monopol Talk: „Another art experience - ART COLOGNE tours for blind“,  
with Stephan Horsthemke, Managing Director AXA Art Deutschland,  
Sabine Krepper, Managing Director of Krebber + Schmidt Art Consultancy  
and Josef Esser, participant of the guided tours, Monopol Lounge.
- 3.30 p.m. Monopol Talk: „Art Cologne Prize 2010 - a conversation with members  
of the Art Collecting Family Grässlin" with Karola Kraus, Anna Grässlin,  
Bärbel Grässlin and Sabine Grässlin, Monopol Lounge, Hall 11.3, Stand A2
- 4.00 p.m. MAURICE LACROIX ART AWARD for New Contemporaries  
OPEN SPACE, Hall 11.3
- 5.00 p. m. Artist Talk: Monika Sosnowska with Stefanie Jansen, K21, Düsseldorf  
Rheinlandlounge
- 6.00 p.m. Art Talk: The Contemporary Art Scene in Poland.  
New Identity. New Instructions, New ways of collaboration.  
Organized by Lokal 30, Warsaw/London, OPEN SPACE, Hall 11.3
- 7.00 p.m. Reception and opening of the exhibitions Wade Guyton and Jochen Lempert  
Museum Ludwig, Heinrich-Böll-Platz, 50667 Cologne
- 8.00 p.m. ART COLONGE Meeting Point on the boat Monkey's Island, docked  
near the Cologne Cathedral at Konrad-Adenauer-Ufer 31

## Friday, 23 April 2010

- 1.30 p.m. Art Talk: Engagement from both sides – The Museum from the Rhineland in dialog with Provinzial, Rheinlandlounge
- 2.00 p.m. Monopol Talk: „Return to the Art Cologne – Expectations and Market Strategies“ Discussion with gallery owners Matthias Arndt, Karsten Greve and Giti Nourbakhsch, Monopol Lounge, Hall 11.3, Stand A2
- 3.00 p.m. Presentation of the AUDI Art Award for New Positions, OPEN SPACE, Hall 11.3
- 4.00 p.m. Monopol Talk: „Reconsidering the German mid-century art movement – Informel“ with Prof. Dr. Günther Herzog, Director of ZADIK (The Central Archive for International Art Dealers), Monopol Lounge, Hall 11.3, Stand A2
- 5.00 p.m. Artist Talk: Albrecht Schäfer with Dr. Stefanie Kreuzer, Museum Morsbroich. Rheinlandlounge
- 6.00 p.m. Opening of the exhibition „The Fate of Ivory“, curated by Ludwig Seyfarth and Zdenek Felix, Kai 10, Arthema Foundation, Kaistrasse 10, 40221 Düsseldorf
- 6.00 p.m. Exhibition „KORSO – five paintresses from Leipzig“ (Henriette Grahner, Franziska Holstein, Rosa Loy, Annette Schröter, Kathrin Thiele) in the collection Philara, Walzwerkstrasse 14, Düsseldorf
- 7.00 p.m. Reception and opening of the exhibition of Monika Sosnowska, K21 Kunstsammlung Nordrhein-Westfalen, Ständehausstrasse 1, 40217 Düsseldorf
- 7.00 p.m. Reception and opening of the exhibition VOM RHEINLAND IN DIE WELT. Schirmer in Italy, museum kunst palast, Ehrenhof 4–5, 40479 Düsseldorf

- 7.30 p.m. Book Presentation+Concept with Twit Uno & Lazy Jones (presented by Raum für Kunst und Musik e. V.), at the exhibition Heimat- und Sachkunde: Tip Top Stop, Siegburger Str. 114, 50679 Köln (5 EUR)
- 8.00 p.m. ART COLONGE Meeting Point on the boat Monkey's Island, docked near the Cologne Cathedral at Konrad-Adenauer-Ufer 31
- 11.00 p.m. „GIGOLO NIGHT“ with DJ HELL, Peter Kruder (KRUDER & DORFMEISTER)  
Local Support, Papierfabrik, Cologne-Ehrenfeld

**Saturday, 24 April 2010**

- 2.00 p.m. Artist Talk: Marcel Odenbach with Dr. Renate Buschmann,  
imai - inter media art institute, Düsseldorf. Rheinlandlounge
- 2.00 p.m. Monopol Talk: „New Positions Prize - a conversation with this years recipient“, Monopol Lounge, Hall 11.3, Stand A2
- 3.00 p.m. Monopol Talk: „New Contemporaries - Emerging Art at the Art Cologne“, Discussion with gallery owners Parisa Kind (Parisa Kind, Frankfurt), Oliver Koerner von Gustorf (September, Berlin) and Philipp von Rosen (Figge von Rosen, Cologne), Monopol Lounge, Hall 11.3, Stand A2
- 4.00 p.m. Award of the ADKV-ART COLOGNE Prize for Art Associations,  
OPEN SPACE, Hall 11.3
- 5.00 p.m. Artist Talk: Andreas Fogarasi with Dr. Brigitte Franzen, Ludwig  
Forum Aachen. Rheinlandlounge

## **Sunday, 25. April 2010**

- 3.00 p.m. Art Talk: „Conceptual and Socially orientated art in Leipzig 1997 – 2009". Talk from Alexander Koch, Koch Oberhuber Wolff, Berlin. OPEN SPACE, Hall 11.3
- 3.00 p.m. Monopol Talk: „Kunstverein of the Year – a discussion with the recipient of the ADKV Prize", Monopol Lounge, Hall 11.3, Stand A2
- 4.00 p.m. Monopol Talk: „Discussion with Daniel Hug, Director of the Art Cologne", Monopol Lounge, Hall 11.3, Stand A2

## **Daily**

### **Heimat- und Sachkunde**

An exhibition with works from Julia Bünnagel, Anja Ciupka, Luka Fineisen, Manuel Franke, Gereon Krebber, Christine Rusche, Thomas Trinkl, Sonja Vordermaier and Lawrence Weiner. Curator: Maria Wildeis

Tip Top Stop Wundermarkt, Siegburger Str. 114, 50679 Köln (next to Araltankstelle).

Bus station: Poller Kirchweg (Line 7), adequate parking available.

More information here: [www.heimatundsachkunde.net](http://www.heimatundsachkunde.net).

- 8.00 p.m. ART COLONGE Meeting Point on the boat Monkey's Island, docked near the Cologne Cathedral at Konrad-Adenauer-Ufer 31

A.C.M.  
J.P. Ritsch-Fisch  
Abakanowicz, Magdalena  
Beck & Eggeling, Scheffel  
Abe, Minako  
Base Gallery  
Abts, Tomma  
Daniel Buchholz  
Achaintre, Caroline  
Mirko Mayer  
Adach, Adam  
Nächst St. Stephan  
Adler, Jankel  
Remmert und Barth  
Agirregoikoa, Juan Pérez  
Clages  
Al-Ghoussein, Iarek  
Kalfayan, Brigitte Schenk  
Albers, Jan  
VAN HORN  
Albers, Josef  
Salis & Vertes  
Alechinsky, Pierre  
Jaski Art Gallery  
Alimpiev, Victor  
La Città  
Allamoda, Bettina  
SEPTEMBER  
Amini, Tasha  
Tanja Pol  
Amrhein, Andreas  
ALEXANDER OCHS  
Andersen, Ivan  
Bo Bjerggaard  
Anderson, Curtis  
Brigitte Schenk  
André, Carl  
Hans Mayer  
Andrews, Kathryn  
Christian Nagel  
Angelmaier, Claudia  
Kleindienst  
Antes, Horst  
Schlichtenmaier, Utermann  
Anuszkiewicz, Ryszard  
Hoffmann  
Anzinger, Siegfried  
Sprüth Magers,  
Elisabeth & Klaus Thoman  
Aoki, Ryoko

Konrad Fischer Galerie  
Appel, Karel  
Jaski Art Gallery  
Arad, Boaz  
Rosenfeld  
Armleder, John M  
Elisabeth & Klaus Thoman  
Arnolds, Thomas  
Hammelehle und Ahrens  
Artschwager, Richard  
Margarete Roeder,  
Sprüth Magers  
Asgar/Gabriel  
Hilger  
assume vivid astro focus (avaf)  
John Connelly  
Astali, Tolia/Pierce, Dylan  
Petra Rinck  
Avotin s, Ja-  
nis  
Johnen, Rüdiger Schöttle  
Avramidis, Joannis  
Rieder  
Axell, Evelyne  
BROADWAY 1602  
Baechler, Donald  
Forsblom  
Baldessari, John  
Sprüth Magers  
Balkenhol, Stephan  
Forsblom, Löhr,  
Rüdiger Schöttle, Thomas  
Balut, Musée Igor  
Ferenbalm-Gurbrü Station  
Baltz, Lewis  
Thomas Zander  
Bandau, Joachim  
Baukunst  
Bankhead, Steven  
Andreas Binder  
Banner, Fiona  
1301PE  
Barlach, Ernst  
Koch  
Baroff, Jill  
Bartha Contemporary,  
Margarete Roeder  
Barry, Robert  
Bugdahn und Kaimer,  
Margarete Roeder

Barth, Uta  
1301PE  
Bartuszova, Maria  
Rüdiger Schöttle  
Baselitz, Georg  
Bo Bjerggaard, Haas, Schönewald,  
Springer & Winckler,  
Michael Werner  
Bauch, Michael  
Lullin + Ferrari  
Baudrexel, Florian  
Lullin + Ferrari  
Baumeister, Willi  
Maulberger, Schlichtenmaier,  
Schwarzer  
Baumgarten, Lothar  
Thomas Zander  
Becher, Bernd & Hilla  
Schönewald  
Becker, Boris  
Heinz Holtmann  
Beckley, Bill  
Hans Mayer  
Beckmann, Max  
Hubertus Melsheimer  
Beer, Tjorg Douglas  
Karlheinz Meyer, Patricia Low  
Behn, Timo  
Sebastian Brandl  
Bell, Dirk  
BQ  
Bellmer, Hans  
Berinson  
Bellusci, Rossella  
Grossetti  
Bennequin, Jérémie  
Maud Piquion & Partner  
Berendes, Eva  
Jacky Strenz  
Berens, Chris  
Jaski Art Gallery  
Berg, HC  
Forsblom  
von Bergen, John  
Lena Brüning  
Berges, Laurenz  
Wilma Tolsdorf  
Bergquist, Mats  
Grossetti  
Berke, Hubert

Maulberger  
Bernardini, Carlo  
Grossetti  
Berresheim, Tim  
Hammelehle und Ahrens  
Bert, Lore  
Dr. Dorothea van der Koelen  
Bertola, Catherine  
Workplace  
Betke, Wolfgang  
Thomas Flor  
Betz, Morgan  
Warhus Rittershaus  
Beuys, Joseph  
Heinz Holtmann, Staeck,  
Thomas  
Bialobrzeski, Peter  
L.A.Galerie – Lothar Albrecht  
Bianchet, Nicole  
Haas  
Bircken, Alexandra  
BQ  
Birkas, Akos  
EIGEN + ART  
Bissier, Julius  
Schlichtenmaier  
Bitzer, Matthias  
Iris Kadel  
Bleckner, Ross  
Forsblom  
Bloom, Barbara  
Gisela Capitain  
Blume, Anna & Bernhard  
Springer & Winckler  
Blumenfeld, Erwin  
Johannes Faber  
Bochner, Mel  
Akira Ikeda  
Bock, Katinka  
Jocelyn Wolff  
Boeschstein, Sandra  
Klaus Gerrit Frieze  
Boetti, Alighiero  
Sprüth Magers  
Bogart, Bram  
Marianne Hennemann  
Bohl, Henning  
Johann König  
Bohnhoff, Stefan  
Haas

Bonillas, Iñaki  
Sonia Rosso  
Bool, Shannon  
Iris Kadel  
Botero, Fernando  
Thomas  
Bouchet, Mike  
Parisa Kind  
Bourgeat, Lilian  
Lange + Pult  
Bourgeois, Louise  
Karsten Greve  
Bove, Carol  
Kimmerich  
Boyce, Martin  
Johnen  
Bragdon, Jonathan  
Aurel Scheibler  
Brahm, Daniela  
Mirko Mayer  
Brandes, Hanna  
Tanja Pol  
Brandes, Peter  
Moderne Silkeborg  
Brandl, Herbert  
Bärbel Grässlin,  
Nächst St. Stephan,  
Elisabeth & Klaus Thoman  
Brands, Eugène  
Jaski Art Gallery  
Braque, Georges  
Salis & Vertes  
Bratescu, Geta  
Rüdiger Schöttle  
Braun, Lutz  
Christian Nagel  
Breloh, Heinz  
Thomas Flor  
Brenner, Birgit  
EIGEN + ART  
Brockhage, Hans  
Galerie Berlin  
Broecker, Hannes  
galerie baer  
Brög, Ralf  
Petra Rinck  
Brokof, Jan  
galerie baer  
Broodthaers, Marcel  
Karlheinz Meyer, Staack

Bruch, Hellmut  
Dr. Dorothea van der Koelen  
Brüning, Peter  
Schlichtenmaier, Hans Strelow  
Brunner, Maria  
Gisela Capitain  
Brus, Johannes  
Wolfgang Gmyrek  
Bryans, Matt  
Martin van Zomeren  
Buck, Bettina  
Mirko Mayer  
Budny, Michal  
Nächst St. Stephan  
Bünnig, Jan  
Akira Ikeda  
Buren, Daniel  
Dr. Dorothea van der Koelen  
Burger, Stefan  
Marion Scharmann  
Burges, Michael  
Heinz Holtmann  
Burgin, Victor  
Thomas Zander  
Burtynsky, Edward  
Stefan Röpke  
Buthe, Michael  
Thomas Flor  
Büttner, Werner  
Hans Mayer  
Butzer, André  
Klaus Gerrit Friese  
Cage, John  
Margarete Roeder  
Calder, Alexander  
Salis & Vertes, Schwarzer  
Calzolari, Pier Paolo  
La Città  
Canell, Nina  
Konrad Fischer Galerie  
Caniaris, Vlassis  
Kalfayan  
Caravaggio, Gianni  
Sies + Höke  
Caro, Anthony  
Annely Juda  
Castella, Vincenzo  
La Città  
Cavael, Rolf

Maulberger  
Cave, Nick  
La Città  
Chagall, Marc  
Salis & Vertes  
Chamberlain, John  
Karsten Greve, Schönewald  
Charlton, Alan  
Annely Juda  
Chen Ruo Bing  
Iaguchi  
Cherkassky, Zoya  
Rosenfeld  
Chillida, Eduardo  
Baukunst, Boisserée,  
Georg Nothelfer  
Chirulescu, Christina  
Tanja Pol  
Christian, Abraham David  
Haas, walter storms,  
Iaguchi, Utermann  
Christo  
Annely Juda  
Cieslik und Schenk  
Thomas Flor  
Cimiotti, Emil  
Hachmeister,  
Marianne Hennemann  
Clausen, Anders  
Rüdiger Schöttle  
Claydon, Steven  
Kimmerich, Rüdiger Schöttle  
Cobra  
Moderne Silkeborg  
Coenen, Otto  
Berinson  
Cohen, Lynne  
Wilma Tolsdorf  
Coignet, Jean-Gabriel  
Lahumiére  
Colen, Dan  
PERES PROJECTS  
Condo, George  
Sprüth Magers  
Congost, Carles  
Artericambi  
Conrad, Tony  
Daniel Buchholz  
Conroy, Stephen  
Beck & Eggeling

Constant  
Jaski Art Gallery  
Cooper, Elizabeth  
Schmidt Maczollek  
Copley, William N.  
Klaus Gerrit Friese, Linn Lühn  
Corbaz, Aloise  
J.P. Ritsch-Fisch  
Corneille  
Jaski Art Gallery  
Cortiñas, Eli  
Michael Wiesehöfer  
Cottam, Benjamin  
Bartha Contemporary  
Cragg, Tony  
Heinz Holtmann  
Dabernig, Josef  
Andreas Huber  
Dacey, Sebastian  
Sabine Knust  
Dahn, Walter  
Sprüth Magers  
David, Enrico  
Daniel Buchholz  
Davidsen, Cathrine Raben  
Martin Asbæk  
Davie, Karin  
Wetterling  
Davila, José  
Gentili  
De Crignis, Rudolf  
Margarete Roeder  
Dehnelt, Sabine  
Martin Asbæk  
DeLuccia, Allysa  
SEPTEMBER  
Demand, Thomas  
Sprüth Magers  
Denny, Simon  
Daniel Buchholz  
Desamory, Lucile  
Lena Brüning  
Dicke, Amie  
Diana Stigter  
Dierickx, Karel  
Hachmeister  
Dietz, Madeleine  
Georg Nothelfer  
Dine, Jim  
Klaus Benden, Thomas,

Wetterling  
Dix, Otto  
Fischer Kunsthandel & Edition,  
Remmert und Barth,  
Salis & Vertes  
Djordjadze, Thea  
Sprüth Magers  
Doig, Peter  
Michael Werner  
Dokoupil  
Karl Pfefferle  
Donef, Antonis  
Kalfayan  
Dorner, Helmut  
Iris Kadel  
Dossi, Ugo  
Brigitte March  
Doucet, Jacques  
Jaski Art Gallery  
Drechsel, Kerstin  
SEPTEMBER  
Driessen, Lutz  
Hammehle und Ahrens  
Droese, Felix  
Staack  
Drtikol, Frantisek  
Johannes Faber  
Dubreuil, Jean-François  
Lahumiére  
Dubuffet, Jean  
Salis & Vertes  
Dumas, Marlene  
Isabella Czarnowska (vorm.  
Kacprzak), Schönewald  
Duravcevic, Aleksandar  
Stefan Röpke  
Dzama, Marcel  
Sies + Höke  
Ebner, Markus  
Jacky Strenz  
Eckl, Emanuel  
Andreas Höhne  
Edenmont, Nathalia  
Wetterling  
Eder, Martin  
EIGEN + ART  
Eggerer, Thomas  
Daniel Buchholz  
Eigen, Frauke  
Sabine Knust

Einhoff, Friedrich  
LEVY  
Eisenberger, Christian  
KONZEIT  
Eitel, Tim  
EIGEN + ART  
Eitner, Manuel  
Max Weber Six Friedrich  
Elfgen, Robert  
Sprüth Magers  
Ellis, Tom  
MOT INTERNATIONAL  
Epstein, Mitch  
Thomas Zander  
Erben, Ulrich  
Löhl, walter storms,  
Hans Strelow  
Ernst, Max  
Ludorff, Salis & Vertes,  
Schwarzer  
Estermann, Lorenz  
LEVY  
Estève, Maurice  
Moderne Silkeborg  
Eva & Adele  
Utermann  
Everberg, Kirsten  
1301PE  
EXPORT, VALIE  
Charim/Ungar  
Farreras, Francisco  
Rieder  
Fasshauer, Anna  
Andreas Höhne  
Fassler, Larissa  
SEPTEMBER  
Fathi, Golnaz  
The Third Line  
Faulhaber, Julia  
L.A.Galerie – Lothar Albrecht  
Federle, Helmut  
Nächst St. Stephan  
Fein, Isabelle  
Parisa Kind  
Feininger, Lyonel  
Salis & Vertes, Schwarzer,  
Utermann,  
Wienerroither & Kohlbacher  
Felixmüller, Conrad  
Fischer Kunsthandel & Edition

Fetting, Rainer  
Wolfgang Gmyrek, Karl Pfefferle  
Feuerstein, Thomas  
Elisabeth & Klaus Thoman  
Finkeldei, Bernd  
Wolfgang Gmyrek  
Fischer, Berta  
Karin Guenther,  
Giti Nourbakhsh  
Fischer, Nina & el Sani, Maroan  
EIGEN + ART  
Fischer, Roland  
walter storms  
Fischli, Peter/Weiss, David  
Sprüth Magers  
Fisher, Kim  
John Connelly  
Fisher, Morgan  
Daniel Buchholz  
Fleury, Sylvie  
Patricia Low  
Fock, Carsten  
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Fodor, János  
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Fontana, Lucio  
Karsten Greve  
Ford, Laura  
Scheffel  
Förg, Günther  
Fahnmann, Bärbel Grässlin,  
Heinz Holtmann,  
Karlheinz Meyer, Hans Strelow  
Forster, Richard  
MOT INTERNATIONAL  
Fox, Terry  
Löhl  
Frahm, Sven-Ole  
Thomas Flor  
Francis, Sam  
Koch, Maulberger,  
Salis & Vertes  
Frey, Max  
Krobath  
Friedlander, Lee  
Thomas Zander  
Fritsch, Lutz  
Christian Lethert  
Frize, Bernard  
Nächst St. Stephan

Frohnappfel, Doris  
M29  
Gironcoli, Bruno  
Karl Pfefferle  
Glajcar, Angela  
Grossetti, Löhl  
Glattfelder, Hans-Jörg  
Lahumiére  
Gliese, Carsten  
Hachmeister  
Gobetto, Nicola  
Fonti  
Goicolea, Anthony  
Aurel Scheibler  
Goldsworthy, Andy  
Springer & Winckler  
Golinski, Andreas  
Lange + Pult, VAN HORN  
Goller, Bruno  
Remmert und Barth  
Golz, Markus  
Warhus Rittershaus  
Gonschior, Kuno  
Frank Schlag, Edith Wahlandt  
Gordon, Melissa  
Cosar  
Gorlizki, Alexander  
Kudlek van der Grinten  
Götz, Karl Otto  
Marianne Hennemann,  
Maulberger, Schlichtenmaier,  
Hans Strelow  
von Graevenitz, Gerhard  
Edith Wahlandt  
Graham, Rodney  
Rüdiger Schöttle  
Gramatté, Walter  
Remmert und Barth  
Grassie, Andrew  
Johnen  
Graubner, Gotthard  
Karsten Greve, walter storms,  
Thomas, Edith Wahlandt  
Greenfield-Sanders, Isca  
Wetterling  
Gritsch, Stefan  
Margarete Roeder  
Grosse, Katharina  
Nächst St. Stephan  
Grosz, George

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Henze & Ketterer,  
Wienerroither & Kohlbacher  
Grözinger, Philip  
Laden fuer Nichts  
Grundmann, Gesine  
Vera Gliem  
Grünewald, Julius  
Karlheinz Meyer  
Grzeszykowska, Aneta  
Nächst St. Stephan  
Guaita, Carlo  
Gentili  
Gundling, Marcus  
Parisa Kind  
Gurholt, Crispin  
Galleri K  
Gursky, Andreas  
Sprüth Magers  
Guyton, Wade  
Gisela Capitain  
Fruhtrunk, Günter  
Lahumiére, walter storms,  
Edith Wahlandt  
Furter, Franziska  
Lullin + Ferrari  
Fußmann, Klaus  
Ludorff  
Gabo, Naum  
Annely Juda  
Gahl, Benedikt  
Andreas Höhne  
Gaitanidou, Zoi  
Loraini Alimantiri Gazonrouge  
Gall, Neil  
Aurel Scheibler  
Galtarossa, Anna  
La Città  
Galvani, Andrea  
Artericambi  
Gappmayr, Heinz  
Dr. Dorothea van der Koelen  
Gargash, Lamya  
Brigitte Schenk  
Gartner, Marianna  
Haas  
Gasteiger, Jakob  
Margarete Roeder  
Gastini, Marco  
walter storms

Gaul, Winfred  
Marianne Hennemann  
Gefeller, Andreas  
Thomas Rehbein  
Geiger, Rupprecht  
Maulberger, walter storms,  
Edith Wahlandt  
Geis, Axel  
Karlheinz Meyer  
Genzken, Isa  
Daniel Buchholz  
Gerhard, Iill  
Galleri K  
Gernes, Poul  
Bo Bjerggaard  
Gerz, Jochen  
Löhr  
Gieraths, Christian  
Baukunst  
Gilbert, Andrew  
Andreas Höhne  
Gilbert & George  
Arndt  
Girke, Raimund  
Fahnemann, walter storms,  
Hans Strelow, Edith Wahlandt  
Haake, Christian  
Katharina Bittel  
Hablützel, Stefan  
Kimmerich  
Hagari, Ben  
Rosenfeld  
Haggerty, Terry  
Kuttner Siebert  
Hajek, Otto Herbert  
Schlichtenmaier  
Hall, Nigel  
Annely Juda, Scheffel  
Halley, Peter  
Forsblom  
Hamada, Ioru  
Base Gallery  
Hamak, Herbert  
La Città  
Hamberg, Stella  
EIGEN + ART  
Hamm, Manfred  
Georg Nothelfer  
Hamm, Wolf  
Beck & Eggeling

Hammer, Paule  
Laden fuer Nichts  
Hammwöhner, Sebastian  
Lullin + Ferrari  
Hampton, Brad  
Gentili  
Han, Eva Eun-Sil  
Cosar  
Haraguchi, Noriyuki  
Akira Ikeda  
Harding, Alexis  
Gentili  
Haring, Keith  
Hans Mayer  
Harms, Bendix  
Sabine Knust  
Hartmann, Thomas  
Georg Nothelfer  
Hartshorne, Ian  
Andreas Binder  
Hartung, Hans  
Maulberger  
Hartung, Karl  
Henze & Ketterer, Utermann  
Hashimoto, Jacob  
La Città  
Haugaard Madsen, Lone  
Christian Nagel  
Hauri, Thomas  
lokal\_30  
Hawkins, Richard  
Daniel Buchholz  
Hayek, Pavel  
Hoffmann  
Haypeter, Werner  
Annely Juda  
Heckel, Erich  
Henze & Ketterer, Ludorff,  
Hubertus Melsheimer, Utermann  
Hefuna, Susan  
The Third Line  
van der Heide, Sara  
Diana Stigter  
Heisig, Bernhard  
Galerie Berlin  
Heizer, Michael  
Akira Ikeda  
Helbig, Thomas  
Rüdiger Schöttle  
Hempel, Sebastian

galerie baer  
Henderson, Douglas  
Mario Mazzoli  
Hendricks, Jochem  
Thomas Rehbein  
Henneken, Uwe  
Gisela Capitain  
Henning, Anton  
Arndt  
Heppner, Dagmar  
Eva Winkeler  
Herbin, Auguste  
Lahumiére  
Hernández, Diango  
Michael Wiesehöfer  
Herold, Georg  
Bärbel Grässlin  
Herold, Jörg  
EIGEN + ART  
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Rüdiger Schöttle  
von Heyl, Charline  
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Margarete Roeder  
Hill, Christine  
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Fahnemann, Edith Wahlandt  
Hipp, Benedikt  
Iris Kadel  
Hirst, Damien  
Paragon Press  
Hitzing, Flora  
Heinz Holtmann  
Hobza, Klara  
Galerie für Landschaftskunst  
Höch, Hannah  
Remmert und Barth  
Hoch, Matthias  
Dogenhaus  
Hochgesand, Janus  
Hiebach & Minninger  
Hockney, David  
Annely Juda  
Hödicke, K.H.  
Wolfgang Gmyrek  
Hoehme, Gerhard  
Marianne Hennemann,  
Schlichtenmaier

Höfer, Candida  
Johnen, Karlheinz Meyer,  
Rüdiger Schöttle  
Hofer, Karl  
Henze & Ketterer, Ludorff  
Hofstetter Kurt  
KONZEIT  
Holme, Myriam  
Iris Kadel  
Holstein, Franziska  
Christian Ehrentraut  
Holten, Katie  
VAN HORN  
Hölzel, Adolf  
Schlichtenmaier  
Hominal, David  
Karma International  
Honegger, Gottfried  
Lahumiére  
Hoppe, Fränze  
Figge von Rosen  
Hornig, Ilman  
Gebr. Lehmann  
Houlihan, Benjamin  
Thomas Rehbein  
Hrdlicka, Alfred  
Hilger  
Hubbuchi, Karl  
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Hueber, Karin  
Kuttner Siebert  
Huemer, Markus  
Max Weber Six Friedrich  
Hug, Scott  
John Connelly  
Hughes, Patrick  
Boisserée  
Haidobro, Martin  
Hans Strelow  
Hultén, Sofia  
Konrad Fischer Galerie  
Hume, Gary  
Paragon Press  
Hunstein, Stefan  
Andreas Binder  
Hunter, Kenny  
Scheffel  
Hunziker, Daniel Robert  
Andreas Grimm  
Hüppli, Johannes

Anna Klinkhammer  
Hütte, Axel  
Patricia Low, Wilma Iolksdorf  
Huws, Bethan  
Isabella Czarnowska  
(vorm. Kacprzak)  
Ikemura, Leiko  
Karsten Greve, Haas  
Immendorff, Jörg  
Wolfgang Gmyrek,  
Michael Werner  
Ito, Zon  
Konrad Fischer Galerie  
Jacobsen, Robert  
Moderne Silkeborg  
Jahnke, Katharina  
Kamm  
Janin, Zuzanna  
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Janssens, Ann Veronica  
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Jaremtschuk, Foma  
Susanne Zander  
Jasch, Alex  
Linn Lühn  
von Jawlensky, Alexej  
Ludorff, Hubertus Melsheimer,  
Salis & Vertes,  
Schwarzer, Thomas  
Jeppesen, Adam  
Kudlek van der Grinten  
Jorn, Asger  
Jaski Art Gallery  
Juretzek, Tina  
Marianne Hennemann  
Kabakov, Ilya & Emilia  
Arndt, Mike Karstens  
Kahraman, Hayv  
The Third Line  
Kaizman, Boaz  
Mirko Mayer  
Kaletsch, Clemens  
Karl Pfefferle  
Kandinsky, Wassily  
Hubertus Melsheimer, Thomas  
Kannisto, Sanna  
Wilma Iolksdorf  
Kaoru, Izima  
Andreas Binder,  
Kudlek van der Grinten

Kapoor, Anish  
Paragon Press  
Karimi, Shahram  
Brigitte Schenk  
Kasseböhmer, Axel  
Sprüth Magers  
Kaufmann, Ben  
Ben Kaufmann  
von Kaufmann, Ruprecht  
Christian Ehrentraut,  
Rupert Pfab  
Kawara, On  
Schönewald  
Kerr, Andrew  
BQ  
Ketter, Clay  
Bartha Contemporary  
Kharchenko, Yury  
Otto Schweins  
Khatami, Shila  
Clages  
Kiecol, Hubert  
Häusler Contemporary  
Kiefer, Anselm  
Thomas  
Kienholz, Edward  
Klaus Benden  
Kienzer, Michael  
Elisabeth & Klaus Thoman  
Kiesewetter, Thomas  
Sies + Höke  
Kilpper, Thomas  
Christian Nagel  
Kippenberger, Martin  
Isabella Czarnowska (vorm.  
Kacprzak)  
Kirchner, Ernst Ludwig  
Fischer Kunsthandel & Edition,  
Henze & Ketterer, Koch,  
Hubertus Melsheimer, Utermann  
Kirkeby, Per  
Bo Bjerggaard, Michael Werner  
Klapheck, Konrad  
Schönewald  
Klaßen, Knut  
Thomas Flor, Olaf Stüber  
Klauke, Jürgen  
Hans Mayer  
Klee, Paul  
Schwarzer

Klein, Astrid  
Klaus Gerrit Friese, Haas,  
Sprüth Magers  
Kleinfeld, Marcus  
Schmidt & Handrup  
Klimt, Gustav  
Wienerroither & Kohlbacher  
Klotz, Franziska  
Charim/Ungar  
Kluge, Gustav  
Haas  
Klumpen, Robert  
Wolfgang Gmyrek  
Klute, Christof  
Löhrl  
Kneffel, Karin  
Klaus Gerrit Friese,  
Schönewald, Staack  
Knight, Paul  
Neon Parc  
Knoebel, Imi  
Akira Ikeda, Fahnemann,  
Max Weber Six Friedrich,  
Bärbel Grässlin, Christian Lethert,  
Nächst St. Stephan,  
Hans Strelow  
Knöller, Paco  
Karsten Greve  
Kobe, Martin  
Christian Ehrentraut  
Koberling, Bernd  
Wolfgang Gmyrek  
Koch, Dennis  
Sabine Knust  
Koelbl, Herlinde  
Rieder  
Koether, Jutta  
Daniel Buchholz  
Kokoschka, Oskar  
Wienerroither & Kohlbacher  
Kolarova, Bela  
Rüdiger Schöttle  
Kolbe, Georg  
Koch  
Kollwitz, Käthe  
Hubertus Melsheimer  
Komad, Zenita  
KONZEIT  
Kompatscher, Florin  
Elisabeth & Klaus Thoman

Koorida, Masayuki  
Scheffel  
Köpp, Milo  
Hachmeister  
Koppitz, Rudolf  
Johannes Faber  
Korinsky, Max  
Schmidt & Handrup  
Korpys/Löffler  
Otto Schweins  
Kortick, Roy  
Wetterling  
Kossack, Oliver  
Brigitte March  
Kossoff, Leon  
Annely Juda  
Kosuth, Joseph  
Dr. Dorothea van der Koelen  
Kotter, Hans  
Klaus Benden  
Kowald, Veit  
Andreas Höhne  
Kowski, Uwe  
EIGEN + ART  
Kraiss, Robert  
Desaga  
Krause, Valerie  
Heinz Holtmann  
Krauskopf, Peter  
walter storms  
Krawagna, Peter  
Hilger  
Krebbler, Michael  
Daniel Buchholz  
Kreutzer, Ludwig  
Fiebach & Minninger  
Kricke, Norbert  
Hans Strelow  
Edith Wahlandt  
Krieg, Dieter  
Klaus Gerrit Frieze  
Krüger, Reinhold  
Häusler Contemporary  
Kruithof, Emilio  
Jaski Art Gallery  
Kuehn, Gary  
Haas  
Kühn, Heinrich  
Johannes Faber  
Kunath, Friedrich

BQ  
Kunimoto, Yasuhide  
Base Gallery  
Kürten, Stefan  
mike karstens  
Kusmirowski, Robert  
Johnen  
Lachenmann, Philipp  
Andreas Binder  
Lange, Dirk  
Haas  
Larsson, Bo Christian  
Steinle  
Lawler, Louise  
Andreas Binder, Sprüth Magers  
Le Corbusier  
Hachmeister  
Leberer, Camill  
Schlichtenmaier  
Leblon, Guillaume  
Jocelyn Wolff  
von Lebusa, Corinne  
Kleindienst  
Ledgerwood, Judy  
1301PE  
Lee Ufan  
Nächst St. Stephan  
Lee, Wonho  
Brigitte March  
Léger, Fernand  
Salis & Vertes  
Lehmann, Andrea  
Anna Klinkhammer  
Lehmbruck, Wilhelm  
Schwarzer  
Lehmpfuhl, Christopher  
Ludorff  
Lenke, Stefan  
galerie baer  
Lergon, Daniel  
Christian Lethert  
Lerski, Helmar  
Berinson  
Les Deux Garçons  
Jaski Art Gallery  
Levine, Les  
Brigitte March  
Leykauf, Alexandra  
Martin van Zomeren  
Lichtenstein, Roy

Klaus Benden  
Lieber, Heinz  
Berinson  
Liebermann, Max  
Ludorff, Hubertus Meisheimer  
Atelier van Lieshout/  
Joep van Lieshout  
Stefan Röpke  
Lindberg, David  
La Citta  
Lindbergh, Peter  
Hans Mayer  
Lindena, Kalin  
Christian Nagel  
Linz, Pia  
Fahnemann  
Liu Ding  
L.A.Galerie – Lothar Albrecht  
Löffelhardt, Stefan  
Aurel Scheibler  
Lohner & Carlson  
Springer & Winckler  
Lohse, Richard Paul  
Hoffmann  
Lohse-Wächtler, Elfriede  
Fischer Kunsthandel & Edition  
Longo, Robert  
Hans Mayer  
Lossau, Vera  
Rupert Pfab  
Lowman, Nate  
PERES PROJECTS  
Lucchini, Cesare  
Hans Strelow  
Lucebert  
Jaski Art Gallery,  
Moderne Silkeborg  
von Luckwald, Raimund  
Otto Schweins  
Lüders, Marc  
LEVY  
Ludwig, Sebastian  
Linn Lühn  
Ludwig, Wolfgang  
Aussereuropäische  
Kunst Dierking  
Lum, Ken  
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Lundeen, Patrick  
Wetterling

Lüpertz, Markus  
Bo Bjerggaard, Michael Werner  
Lynch, David  
Karl Pfefferle  
Baukunst, walter storms  
Macintyre, Lorna  
Kamm  
Mack, Heinz  
Beck & Eggeling,  
Heinz Holtmann,  
Samuelis Baumgarte  
Macke, August  
Schwarzer, Utermann  
Macuga, Goshka  
Rüdiger Schöttle  
Maillol, Aristide  
Koch  
Maimoune, Ali  
J.P. Ritsch-Fisch  
Maître, Jean-Baptiste  
Martin van Zomeren  
Man, Victor  
Johnen  
Mangold, Julia  
walter storms  
Mannel, Stefan  
Haas  
Männikkö, Esko  
Dogenhaus  
Manson, Marilyn  
Brigitte Schenk  
Margolis, Alisa  
Wilma Tolksdorf  
Märkl, Nina Annabelle  
Max Weber Six Friedrich  
Markowitsch, Rémy  
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Marshall, Francis  
J.P. Ritsch-Fisch  
Marti, Fabian  
Peter Kilchmann  
Martin, Jason  
Wetterling  
Martin, Kris  
Sies + Höke  
Martinez, Monica  
Gentili  
Matisse, Henri  
Boisserée  
Matschinsky-Denninghoff,

Brigitte  
Schlichtenmaier  
Maurer, Dora  
Hoffmann  
Maurer, Maren  
Cosar  
May, Lin  
Jacky Strenz  
Mayer, Katrin  
Antje Wachs  
Mayer, Maix  
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McCall, Anthony  
Thomas Zander  
McDonald, Daniel  
BROADWAY 1602  
McGinness, Ryan  
Forsblom  
McKenzie, Lucy  
Daniel Buchholz  
McLaughlin, Ryan  
Loraini Alimantiri Gazonrouge  
McTigue, Eoghan  
Kuttner Siebert  
Meckseper, Josephine  
Reinhard Hauff  
Meese, Jonathan  
Haas, Karlheinz Meyer, Staack  
Megert, Christian  
Edith Wahlandt  
Meidner, Ludwig  
Henze & Ketterer  
Meier, Jan  
Anna Klinkhammer  
Meisel, Sandra  
SEPTEMBER  
Melsheimer, Isa  
Nächst St. Stephan  
Melzl, Stephan  
Thomas Rehbein  
Mercier, Mathieu  
Lange + Pult  
Merschmann, Ralph  
Hans Strelow  
Merta, Jan  
Johnen, Rüdiger Schöttle  
Metzkes, Robert  
Ludorff  
Meuser  
Gisela Capitain

Meyer, Matthias  
Andreas Binder, Eva Winkler  
Meyer-Rogge, Jan  
Hoffmann  
Miao Xiaochun  
ALEXANDER OCHS  
Michaeli, Ido  
Rosenfeld  
Mijling, Riki  
Rieder  
Miller, Gerold  
Lange + Pult  
Miller, John  
Christian Nagel  
Mirutziu, Alex  
Rüdiger Schöttle  
Mitchell, Dane  
Starkwhite  
Mitchell, Joan  
Thomas  
Mohr, Daniel  
LEVY  
Molodkin, Andrei  
Priska Pasquer  
Molska, Anna  
BROADWAY 1602  
Molzahn, Johannes  
Berinson  
Morbin, Giovanni  
Artericambi  
Morellet, François  
Baukunst, Dr. Dorothea van  
der Koelen  
Moriyama, Daido  
Priska Pasquer  
Morley, Ivan  
Kimmerich  
Mortensen, Richard  
Moderne Silkeborg  
Moudov, Ivan  
Artericambi  
Muche, Georg  
Berinson  
Muehl, Otto  
KONZETT  
Mueller, Otto  
Henze & Ketterer,  
Schwarzer, Thomas  
Müller, Herta  
Georg Nothelfer

Müller, Michael  
Aanant & Zoo  
Mullican, Matt  
Galerie für Landschaftskunst  
Mundt, Wilhelm  
Max Weber Six Friedrich  
Muñoz, Juan  
Stefan Röpke  
van Munster, Jan  
Hoffmann,  
Dr. Dorothea van der Koelen  
Muntean/Rosenblum  
Arndt  
Munteanu Rimnic, Anca  
Thomas Flor  
Münter, Gabriele  
Ludorff, Salis & Vertes  
Musée Igor Balut  
Ferenbalm-Gurbü Station  
Narahashi, Asako  
Priska Pasquer  
Nash, David  
Annely Juda, Scheffel  
Nauen, Heinrich  
Remmert und Barth  
Navok, Toony  
Rosenfeld  
Berinson  
Nay, Ernst Wilhelm  
Ludorff, Maulberger,  
Aurel Scheibler,  
Schlichtenmaier  
Nebe, Sebastian  
Kleindienst  
Nelson, Kenton  
Haas  
Nemes, Loredana  
Baukunst  
Nemours, Aurélie  
Hoffmann  
Nerlinger, Oskar  
Berinson  
Netzhammer, Yves  
Anita Beckers  
Neumann, Hartmut  
Klaus Gerrit Friesse  
Neumann, Max  
Stefan Röpke  
Nevelson, Louise  
Thomas  
Nicolai, Carsten

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Löhrl  
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Smith, Kiki  
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Iillmans, Wolfgang  
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Steinek

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<http://www.culux.de> (Rudolfplatz) --

<http://www.currycologne.de> (near Friesenplatz) --

<http://www.stadtgarten.de> (incl. Biergarten) --

<http://www.currywurstforever.net> (am Ring) --

and the largest Schnitzel in town:

[http://www.giselmut.de/der\\_lommerzheim\\_kult.htm](http://www.giselmut.de/der_lommerzheim_kult.htm)

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# ENVIRONNEMENTS AND COUNTER ENVIRONNEMENTS

Experimental Media in Italy:  
"The New Domestic Landscape", MoMA 1972  
S AM Swiss Architecture Museum Basel

Coverage of the opening and interviews with Luca Molinari and Peter Lang: [Click here!](#)

Environments and Counter Environments: Experimental Media in Italy: The New Domestic Landscape', MoMA 1972". S AM, Swiss Architecture Museum Basel, March 27 – June 27, 2010.

Curator Peter Lang in conversation with Linda Cassens Stoian (S AM Tours), Friday, March 19, 2010.

LCS: Peter, nice that you're here with us in Basel at the Swiss Architecture Museum. We're really excited about this show. It seems very special: an exhibition about an exhibition.

PL: Yes. Especially in a city as complex as Basel here, which I understand there are at least three names – Basel; Bâle; and Basilea – and we're three curators coming from three different places: Canada, the US and Italy and so I feel a bit of a synthesis here in having the opportunity to work in this city.

LCS: Great. And who are these other two curators along with yourself, Peter Lang. I understand you're teaching in Texas?

PL: Yes. I'm teaching in Texas in College Station which is just next to Austin, a city people are maybe more familiar with. And in Texas everybody says, 'Howdy!' This is the local way of talking. My co-curators, Luca Molinari, is based out of Milan and teaches in Naples...

LCS: Architecture, he also teaches architecture?

PL: Yes...he is also an architectural critic and architect. And the other curator with us is Mark Wasita who is teaching at Columbia University and is the director of the exhibitions program, which is the sponsor, main fulcrum, for this exhibition and where it was initially put together back in New York last year.

LCS: So I'm curious. How did this initial impulse come about to revive an exhibition from the 1970s?

PL: Yes. That is a good question. It has its series of coincidences, but I have to say that probably the most important aspect of this show is its multimedia exhibit, which is its eight short film clips that we were able to pull together from various sources, but principally from one archive that

I've been working with for some time now, the Superstudio archive. When we discovered that there was this set, we were then able to take this a little bit further and find some of the documents and some of the original working drawings, the developmental documents, I would say that constitute the backstage part of this exhibition. And so we have here in this exhibition in Basel a very tailored exhibit that introduced all eight original videos, they're in video, but they were originally film and a number of really excellent archival documents from 1972 from several of the groups, which support the video projects.

LCS: It seems to be quite a complex topic. At first one might think it is a 1970s stylistic issue, but as I understand from the little bit I've read about the exhibition it also deals with the socio-political context. Could you describe that a little bit?

PL: Very much so. There are three of us as curators and each one of us brings to this subject a bit of a different perspective. Mark Wasiuta has been most interested in the environmental issue itself ... Emilio Ambasz put together a show which was divided between objects and environments and these were postulations on, yes, politicized and also culturally-motivated experiments in environmental design. But the term, as Mark brought up, is based on several decades worth of research in cybernetics, in biology, in meteorology...all of these things that were constituting the systems behind the environmental issues that by 1972 were really peaking. And so Ambasz in this case uses the environment and this show that he [Wasiuta] is putting together to sort of push this experiment, to probe the possibilities of really environmental packages.

Instead Luca Molinari's approach to this exhibition is mainly about how Emilio Ambasz came to Italy in the first place and how he made a selection, a quite incredibly interesting selection of Italian designers and architects at a peak in Italian design. In the 1970s Italy was probably world-famous precisely for these really experimental designers, who from Rosselli – who would represent according to Luca the old school – to Sottsass and Superstudio and 9999 and Strum, these groups that were young and at the forefront at the time of introducing very challenging approaches, this was a selection that is in itself extremely interesting to examine.

And then my own attitude towards the show has been based on this idea of the multimedia aspect that conditions the real culture behind this show. And I would suggest that his concept of

total environment is something that is also very 1960s but very experimental and multimedial because precisely you have all the senses. When you talk about total environment you're talking about the visual environment, the audio environment, the tactile environment, the oleofactory environment and the taste, taste being 'gusto', my favorite word, and that taste which also reflects on style.

On the one hand I look at the total environment as being, let's say, developed in this series of projects as dealing with that whole package of the environment; and then, a second level, the use of multimedia...as instruments, as a means by which you get to make that environment. So, for example, you see quite a lot of comic books of these films. You see storyboards. You see an incredible variety of collages, montages, drawings. The medium itself is very expanded. So unlike ...the typical architect who just [uses] the line on the page, here we're looking at a way that by bringing in all of these different instruments, we achieve something that I think works on a cultural level and something that could – and may – have had an impact on really transforming culture itself, the consumer culture, which is really the kind of flag, the red flag here, the thing that everyone is rebelling against.

LCS: So a visitor to this exhibition will he or she see architectural models or drawings? Or how is this communicated or transported in terms of architecture?

PL: We've split the show into two parts according to the kinds of collection that we are bringing here to Basel. In the living archive segment, which is represented by most of the designers that were in the ...original exhibition, we're bringing a backstage look at that MoMA show because we're not actually bringing in the environments that were made, but we are bringing in all of the drawings, ...collages and films and everything that were forming the kind of spirit of their projects. And then there is this second part where we focus – with some of the remaining designers whose documents we are not exhibiting here in this show – but for whom we are looking more closely at the film production itself, sort of the support material, the support concepts behind the short films that they produced.

LCS: So as you maybe know, Aldo Rossi is a very important figure in terms of the development of architecture in Basel. Herzog & de Meuron, Roger Diener and other people studied at the ETH

at the time he was giving lectures there. Does Aldo Rossi, [as] an Italian – and this time period, [the 1970s] – does that have any kind of relation or is that a coincidence?

PL: Yes, Aldo Rossi is very much interwoven into this culture, the Italian culture of the time, but in very oppositional ways. His was a movement that comes immediately after. As I was saying earlier, 1972 is probably the apex of the Italian radical design movement, the experimental phase and we see a sort of tipping of the scales. What comes after is – actually something that Luca Molinari mentions – this kind of theory architecture and unlike the experimental stuff that you would see in this exhibition what you see Rossi introducing is a return to order actually which stipulates that architecture reassume its dominant role as a building project and building on the typologies, on the memories ...and primary issues behind, that have always set the stage for a more transcendent architecture. I think that these two actually are counter-balancing each other. So a city like this [Basel] and a tradition that it has with architecture from those days all the way until today really to me signifies that there is much of a critical discourse here and that the Italy new domestic environment participants contribute to introducing a kind of critical – politically critical and, how would I say it, culturally-critical – vision of architecture that needs to be re-considered every now and then. And I think it's a good time to bring it back here now.

LCS: Now maybe a last topic that I would like to ask you about is this description, in German 'Wohnraum', or living space vs. architecture that was mentioned as a topic. Could you tell me a little more about that?

PL: ...in terms of now if we look closely at what these environments are all about, the concept of designing, for example, if you take the project by Joe Colombo in the show, it is a total environment, but actually a compact unit that includes bed, kitchen, bathroom, closet, everything that is ...just kind of snaps back together and then opens up, but meant to be put in a space, so a space already habitable. Whereas some of the other projects – like by Zanuso / Sapper and by Rosselli – are really almost conceived as emergency modules to be placed in rapid construction time or just rapidly placed in an area which needs immediate housing. So ...I would say that is a big range of treatments between the large concept of environment and the micro concept of environment. But then, of course, the show is also introducing some things which are almost inconceivable if not through imagination itself, like Archizoom's brilliant 'Empty Room' where

you hear only a child's voice describing how beautiful the space is, but you have to imagine it. Or Superstudio's incredibly visionary 'super surface', a world that you could live nomadically in and simply move as you like by plugging in and plugging out, something which resembles quite incredibly today's internet, world wide web environment, strangely enough. So there is all of that: there's this great vision, there's this utopian vision, there is this anti-utopian vision, as you will probably notice if you have a look at Gaetano Pesce's contribution, his film. All together, I would say that it is a really compelling examination of how things could have become, but maybe not necessarily became that way.

LCS: So if I come to the exhibit there will be films to look at and texts to read and images.

PL: ...Your most primary feedback is going to be the films themselves and you'll have the chance to see them one-by-one. The documents are documents about the program projects and not so much in themselves works of art, but that's actually a very important aspect about this project too. We're not trying to fetishize the documents as pieces in themselves, but these are merely the instruments by which you achieve something. So you're looking at these documents, like the comic books or looking at the storyboards, is ...a way of understanding a process that gets you some place. And so I think for students especially, but all of us are students to an extent, it is a way of learning how to make something.

LCS: And these films are they by the designers as part of their work process or are they works in themselves? What are these films?

PL: Some of the films are made by the designers and some are made with the help of professional filmmakers or advertising filmmakers as well. So the range is all over the place; however, getting back to that point about the fetishization of the objects or projects, I think that it is important to realize that they are not using the film device as a thing in itself. These are merely things that will explain to you what they are trying to achieve.



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