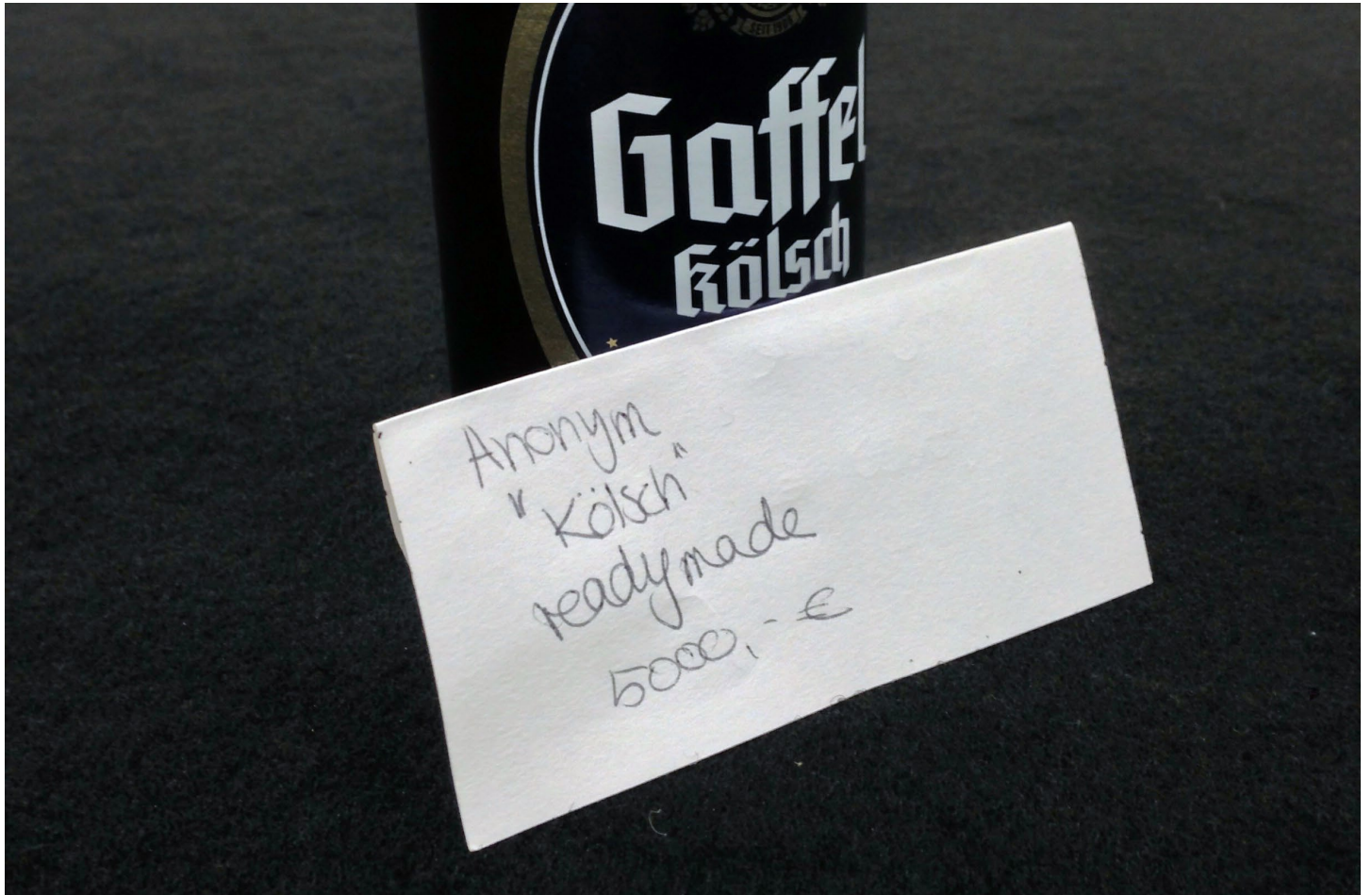




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VTV Magazine
May 2016



Cover: Theaster Gates: Black Archive, Kunsthaus Bregenz (Austria).

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



Art Basel Hong Kong 2016 / Conrad Shawcross / Reinhard Mucha / M+ Sigg Collection / Carsten Höller / Theaster Gates / Coucou Bazar / Henny Jolzer





Tsuyoshi Hisakado: After that -moon-, OTA Fine Arts.

Art Basel
Hong Kong
2016



Takashi Murakami: Title TBC (727). Gagosian Gallery.

Art Basel in Hong Kong 2016 was Art Basel's fourth edition in Hong Kong. The art fair brought together 239 exhibitors, half of them from Asia and Asia-Pacific, half of them from the rest of the world. The Galleries sector featured artworks ranging from Modern to contemporary art. Some of the exhibited artists were Tromarama, Rirkrit Tiravanija, Tara Donovan, Jess Johnson, Darren Almond, Liam Gillick, Takashi Murakami, Xu Zhen, Charles Avery, Isa Genzken, Louise Bourgeois, Tsuyoshi Hisakado, and Tintin Wulia.



Takashi Murakami: Title TBC (727). Gagosian Gallery.



Charles Avery: Tree no. 5 (from Jadindagadendar). Ingleby / Pilar Corrias.

Art Basel Hong Kong 2016:
<http://vernissage.tv/2016/03/24/art-basel-hong-kong-2016/> --



Charles Avery: Tree no. 5 (from Jadindagadendar). Ingleby / Pilar Corrias.



Rirkrit Tiravanija: Untitled (form follows function or vice versa no. two). Neugerriemschneider.



Rirkrit Tiravanija: Untitled (form follows function or vice versa no. two). Neugerriemschneider.



Tromarama: Private Riots. Edouard Malingue.

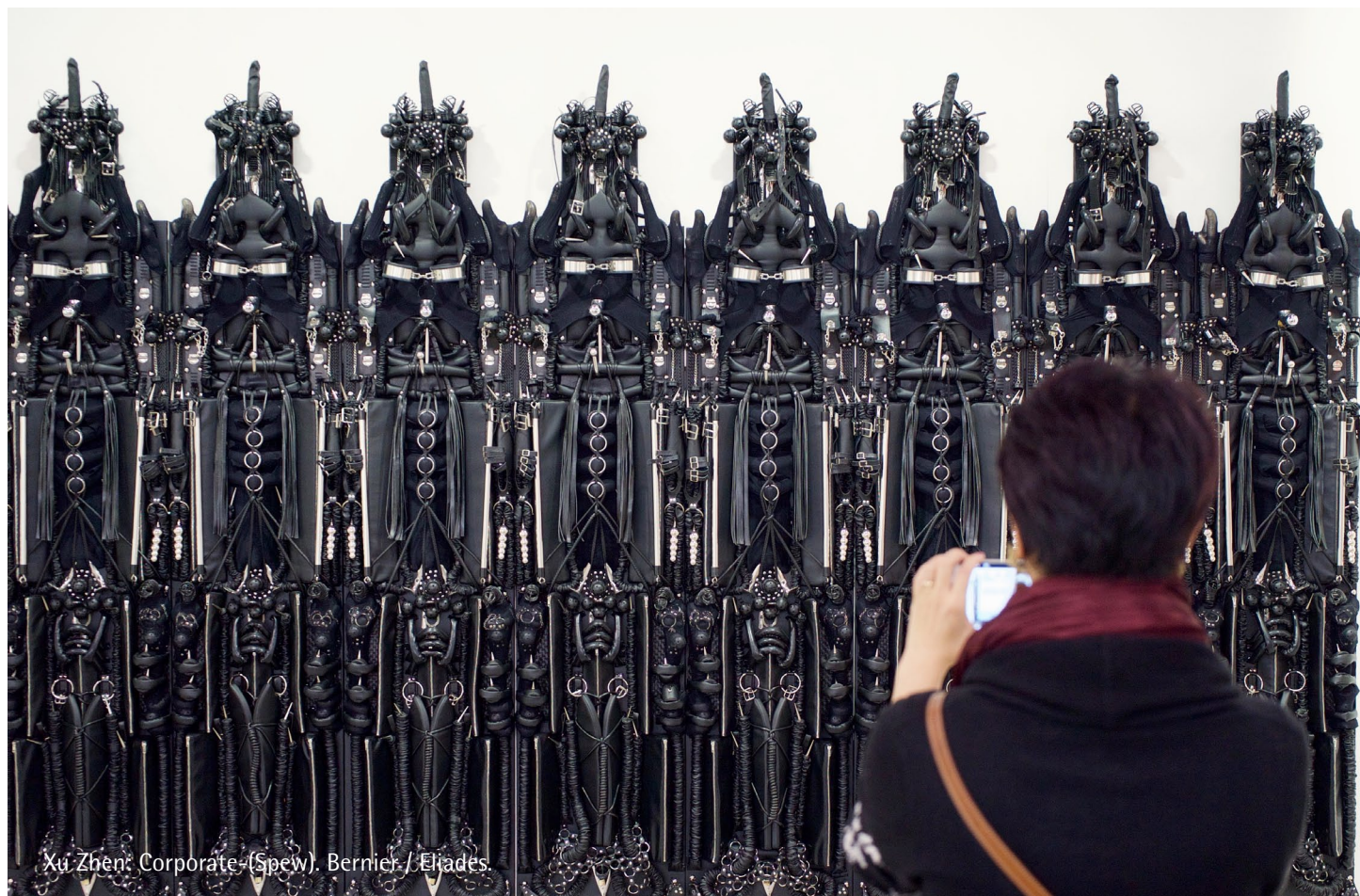


Tara Donovan: Untitled (Slinky's). Pace Gallery.



Jess Johnson at Darren Knight Gallery.





Xu Zhen: Corporate-(Spew). Bernier / Eliades.





Conrad
Shawcross

The ADA Project
The Peninsula
Hong Kong



In partnership with the Royal Academy of Arts, the Peninsula Hotel in Hong Kong presented a work by the British artist Conrad Shawcross called the *ADA Project* during Art Basel in Hong Kong 2016. *The ADA Project* is an ongoing series of musical commissions using a hacked industrial, assembly-line robot as the integral commissioning instrument. It combines sculpture, robotics and music to create a dramatic visual performance, comprised of a series of collaborations between Shawcross and leading contemporary composers. For Shawcross' first exhibition of the work in Asia, a series of live performances in The Peninsula's iconic Lobby featured the British composer Mira Calix performing *if then while for*, alongside Hong Kong soprano Joyce Wong, who sang a musical lament to the robot on 22 March at the



unveiling; on 23 March during Afternoon Tea at 3:00 pm and 5:00 pm; and at the exclusive Love Art Gala on 24 March. The work was in "Salon Mode" at all other times, inviting the audience to "play" one of four tracks created by composers Beatrice Dillon and Rupert Clervaux, Tamara Barnett-Herin and Mylo, Holly Herndon, and Calix. VernissageTV documented the performance on 23 March during Afternoon tea at 5:00 pm.



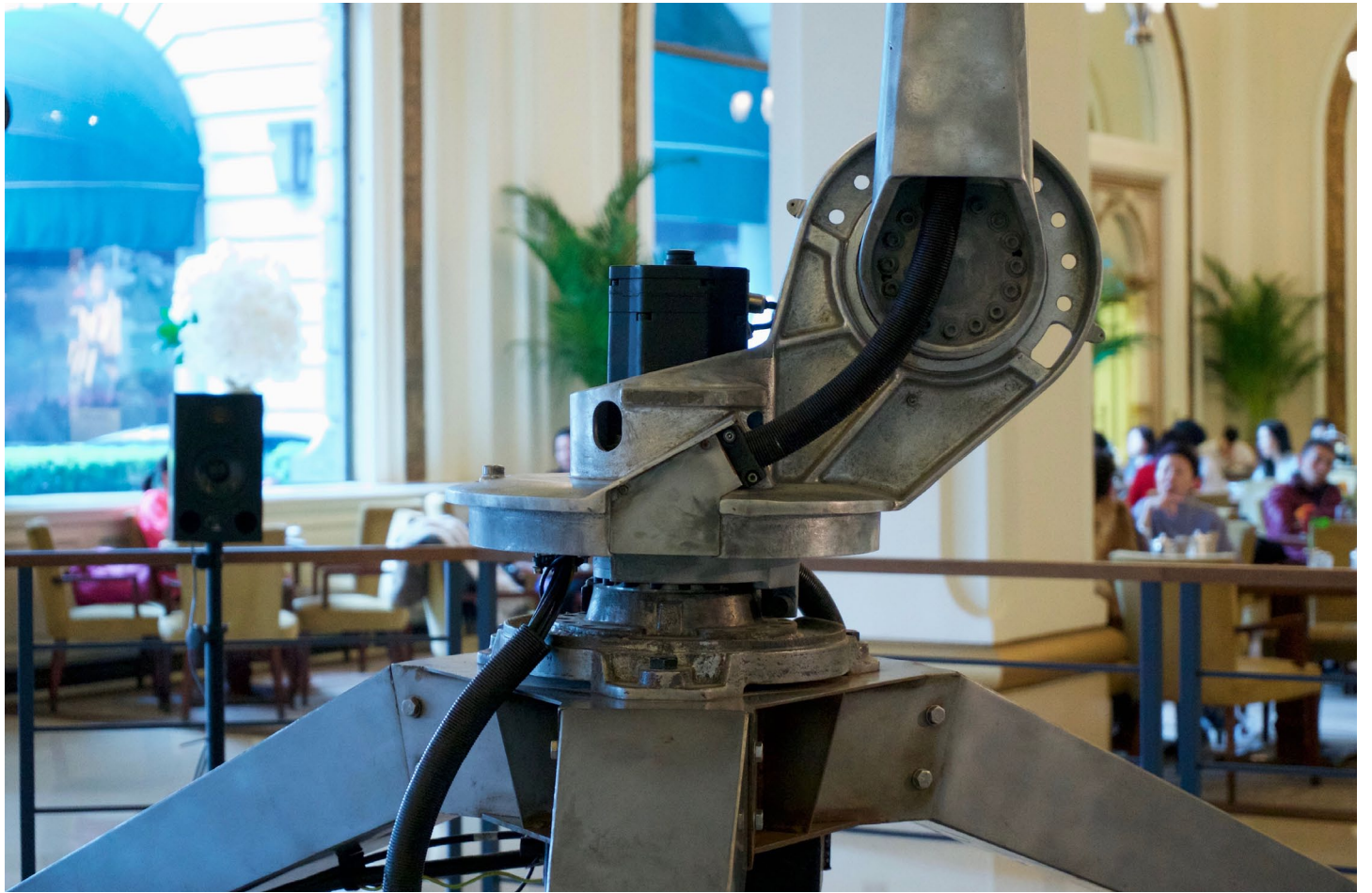
Conrad Shawcross: The ADA Project at The Peninsula, Hong Kong
<http://vernissage.tv/2016/04/07/conrad-shawcross-the-ada-project-at-the-peninsula-hong-kong/> --













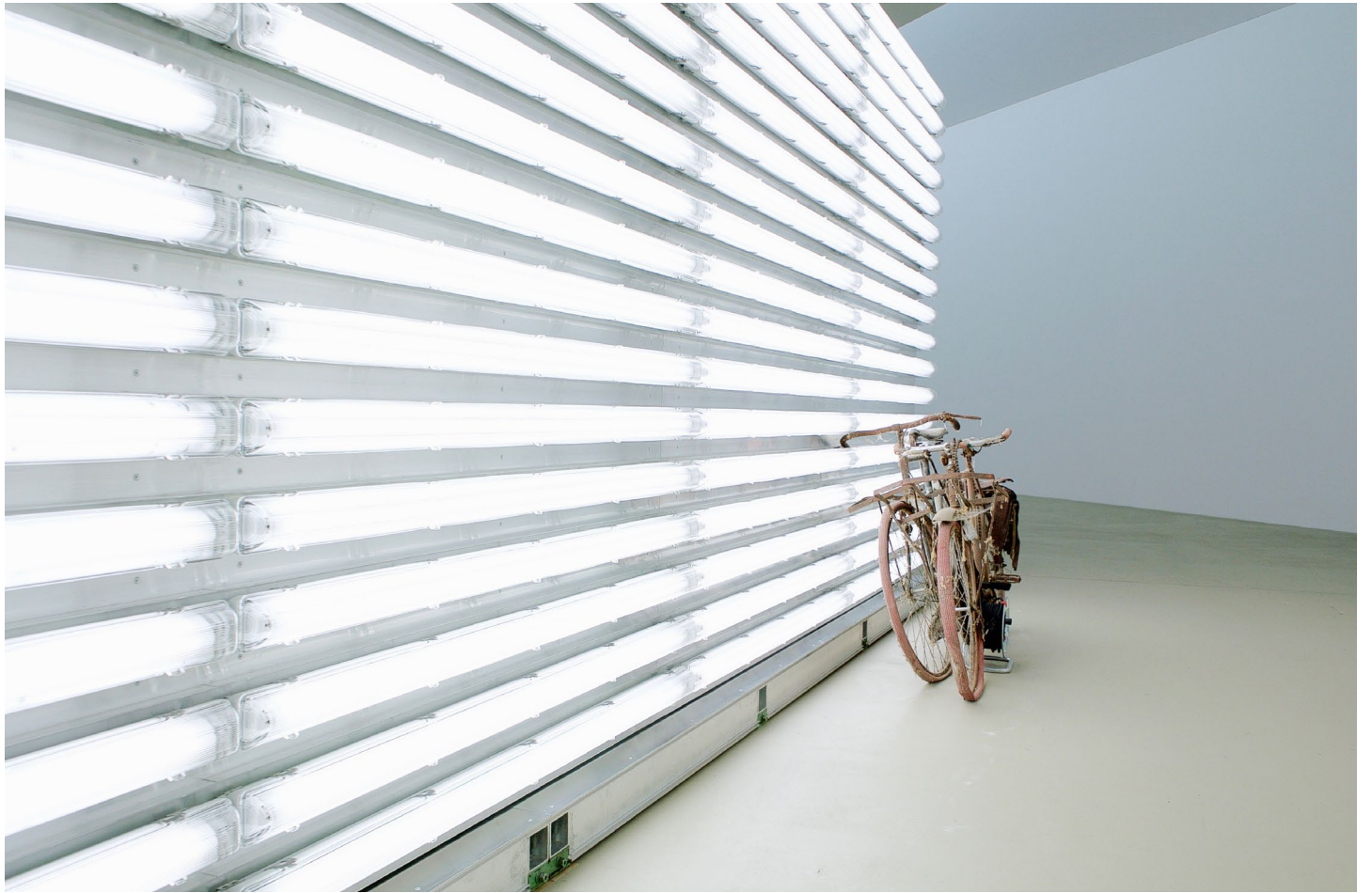


Reinhard
Mucha

Kunstmuseum Basel
Gegenwart



Curated by Søren Grammel, the exhibition *Reinhard Mucha* at Kunstmuseum Basel Gegenwart focuses on the installation *Frankfurter Block*, [2016] 2014, 2012, an expansive and multifaceted project the German artist Reinhard Mucha did not complete in its present form until two years ago. The ensemble unites twelve works, some of them of considerable complexity, that he originally created between 1981 and 2014.





Reinhard Mucha at Kunstmuseum Basel | Gegenwart
<http://vernissage.tv/2016/03/21/reinhard-mucha-at-kunstmuseum-basel-gegenwart/> --











M+ Sigg Collection

Four Decades of Chinese Contemporary Art
ArtisTree, Hong Kong



M+ Sigg Collection: Four Decades of Chinese Contemporary Art is an exhibition that features highlights from the M+ Sigg Collection, the largest and the most comprehensive assemblage of Chinese contemporary art in the world, which formed part of the collection of Swiss collector Dr Uli Sigg. The research-based exhibition spans forty years and tells the stories behind the emergence and the development of Chinese contemporary art in a chronological format. Comprising more than 80 works of various formats and mediums, including painting, ink art, sculpture, photography, video and installation, the exhibition reflects the changing social era: from the efforts of self-organised collectives, including the No Name Group and Stars Group of the late Cultural Revolution operating on the periphery of



the society and outside mainstream discourse, through the radical experiments of Cynical Realism and Political Pop artists under the influence of western consumerism in the 1990s, to the consciousness of the artists of the Olympic era bifurcated between East and West, traditional and modern and social engagement; these works are a selection of seminal pieces of contemporary Chinese art history, as well as examples from the vibrant art scene of present-day China.

The exhibition is the inaugural presentation of the M+ Sigg Collection, owned by the West Kowloon Cultural District Authority, in Hong Kong. Following its Hong Kong debut, the exhibition will be staged elsewhere in Asia. Artists in this exhibition (in alphabetical order)



Yangjiang Group: Calligraphy Peach Blossoms Garden

include: Ai Weiwei, Cao Fei, Chen Shaoxiong, Chi Xiaoning, Ding Yi, Fang Lijun, Feng Guodong, Geng Jianyi, Hai Bo, Hu Qingyan, Huang Rui, Huang Yong Ping, Kan Xuan, Li Shan, Liang Yuanwei, Lin Yilin, Liu Heung Shing, Liu Jianhua, Liu Wei (b.1965), Liu Wei (b.1972), Liu Xiaodong, Lu Qing, Ma Desheng, Qiu Shihua, Shi Xinning, Song Dong, Wang Guangle, Wang Guangyi, Wang Jin, Wang Keping, Wang Peng, Wang Xingwei, Weng Fen, Xing Danwen, Xu Zhen, Yan Lei, Yang Fudong, Yangjiang Group, Yin Xiuzhen, Yu Hong, Yu Youhan, Yue Minjun, Zeng Fanzhi, Zhan Wang, Zhang Huan, Zhang Peili, Zhang Wei, Zhang Xiaogang, Zheng Guogu, and Zheng Ziyang.



Yangjiang Group: Calligraphy Peach Blossoms Garden.

M+ Sigg Collection: Four Decades of Chinese Contemporary Art

<http://vernissage.tv/2016/03/28/m-sigg-collection-four-decades-of-chinese-contemporary-art/> --



Yue Minjun: La Liberté guidant le peuple.

2000-2012

Wang Xingwei's work is a powerful statement on the impact of the 2008 Beijing Olympics on the city and its people. The painting depicts a scene of urban life, with a man in a brown jacket pushing a cart loaded with a large, white, fluffy animal, possibly a pig, through a narrow alleyway. The animal is bleeding, and the man's expression is one of concern. In the background, other figures are visible, including a man in a white shirt and red sash, and a woman in a green top. The scene is set against a dark, textured wall, suggesting a traditional Beijing courtyard or alleyway. The painting is a commentary on the rapid urbanization and the impact of the Olympics on the lives of ordinary people in Beijing.



Wang Xingwei: New Beijing.



Ai Weiwei: Still Life.



Huang Yong Ping: Six Small Turntables.



Shi Xinning: Duchamp Retrospective Exhibition in China.



Zeng Fanzhi: Rainbow.



Yan Lei: The Curators.





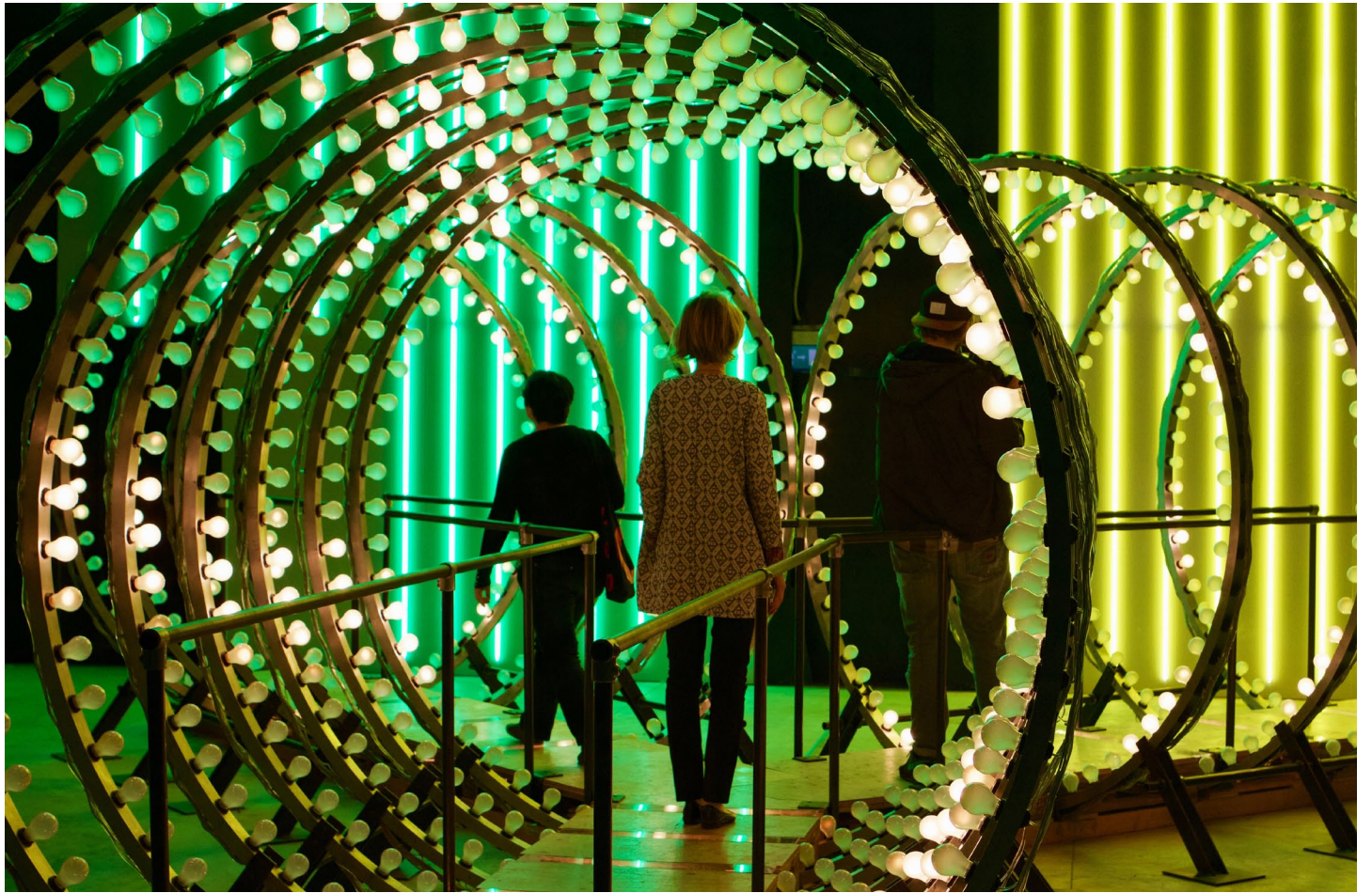


Carsten Höller: Doubt

Pirelli HangarBicocca
Milan, Italy



In its huge Navate space, Pirelli HangarBicocca presents Carsten Höller's solo exhibition *Doubt*. *Doubt* includes more than twenty works, both existent and new. Large-scale installations, videos and photographs play with the spatial and temporal coordinates of the exhibition venue, charting a course between symmetry, duplication and reversal. At the beginning of Carsten Höller's exhibition, the installations *Y* (2003) and *Division Walls* (2016) force the visitor to choose one of two routes through the exhibition, that features Carsten Höller's *Two Flying Machines* (2015), *Double Carousel* (2011), *Yellow/Orange Double Sphere* (2016), *Two Roaming Beds* (Grey) (2015), among others.

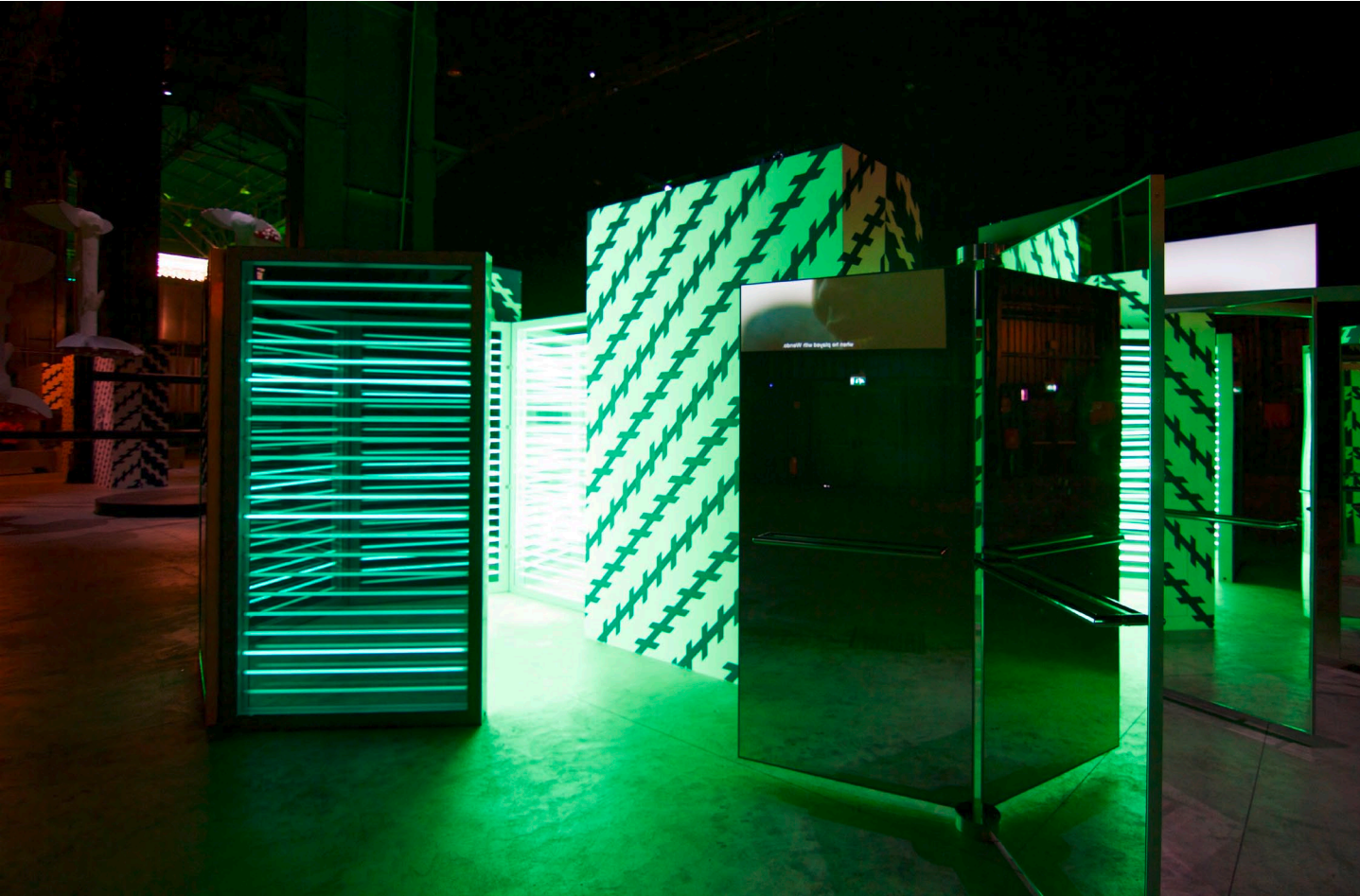




Carsten Höller: Doubt. Solo Exhibition at HangarBicocca, Milan (Italy)
<http://vernissage.tv/2016/04/18/carsten-holler-doubt-solo-exhibition-at-hangarbicocca-milan-italy/> --



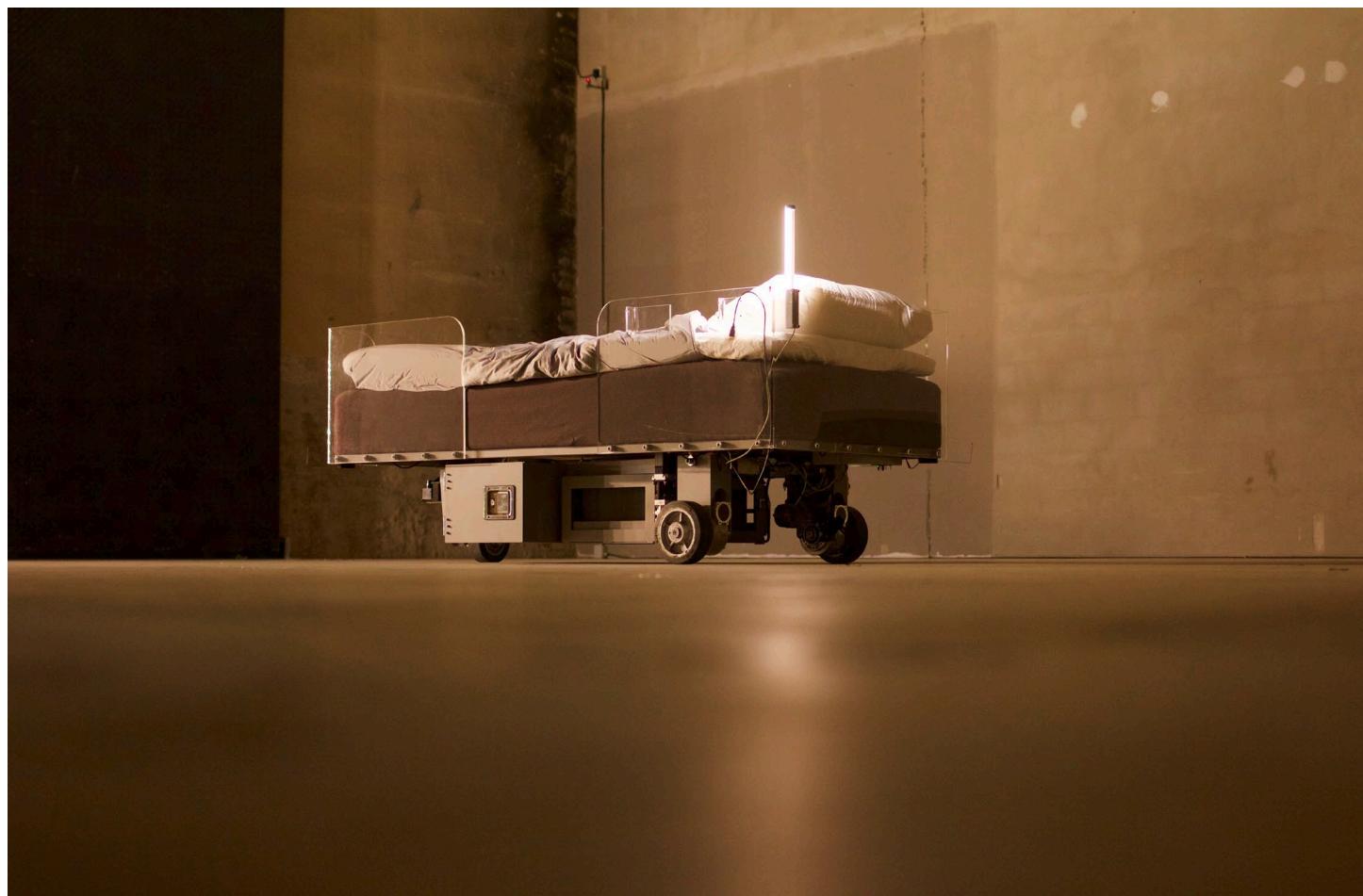


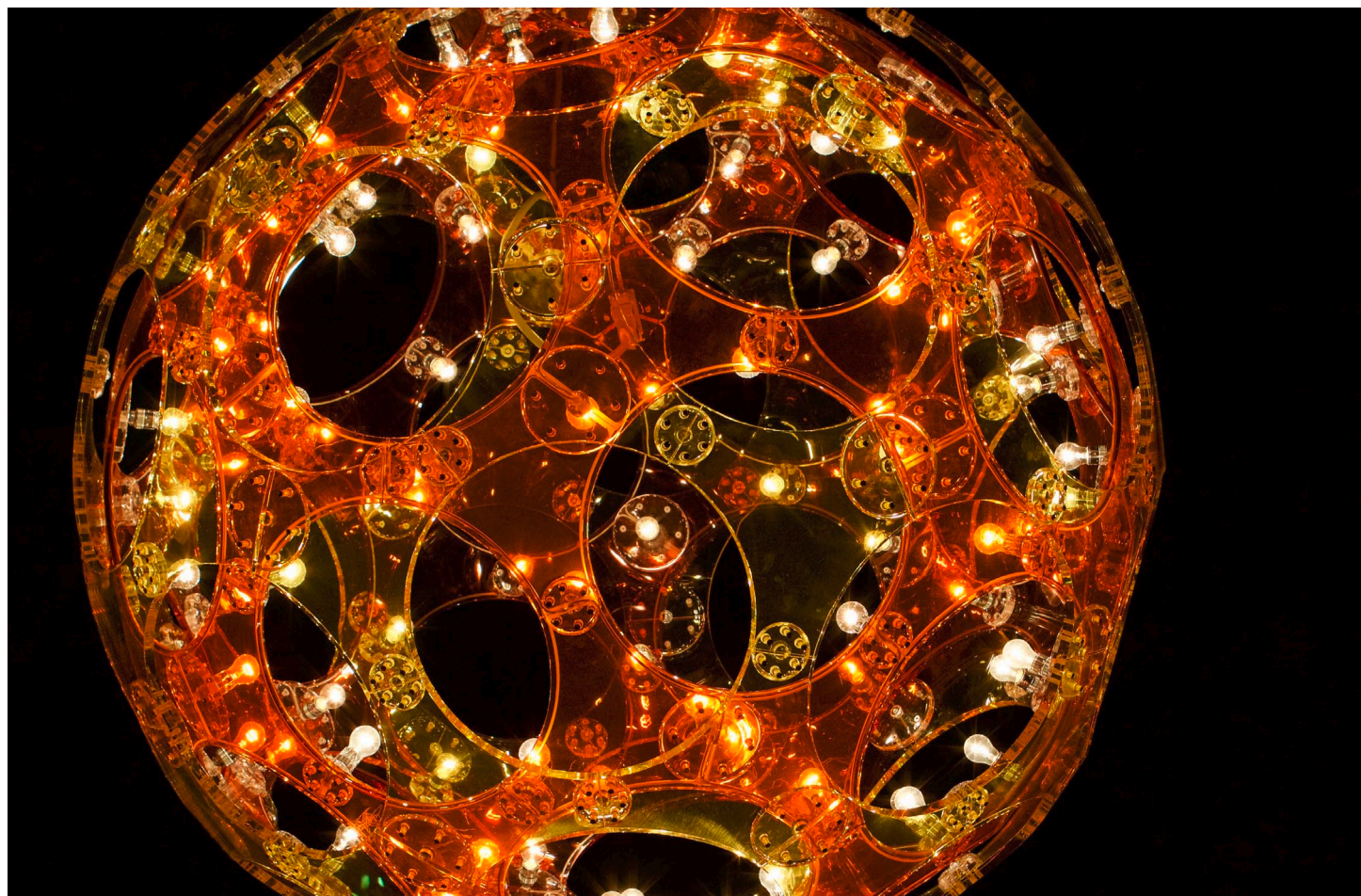








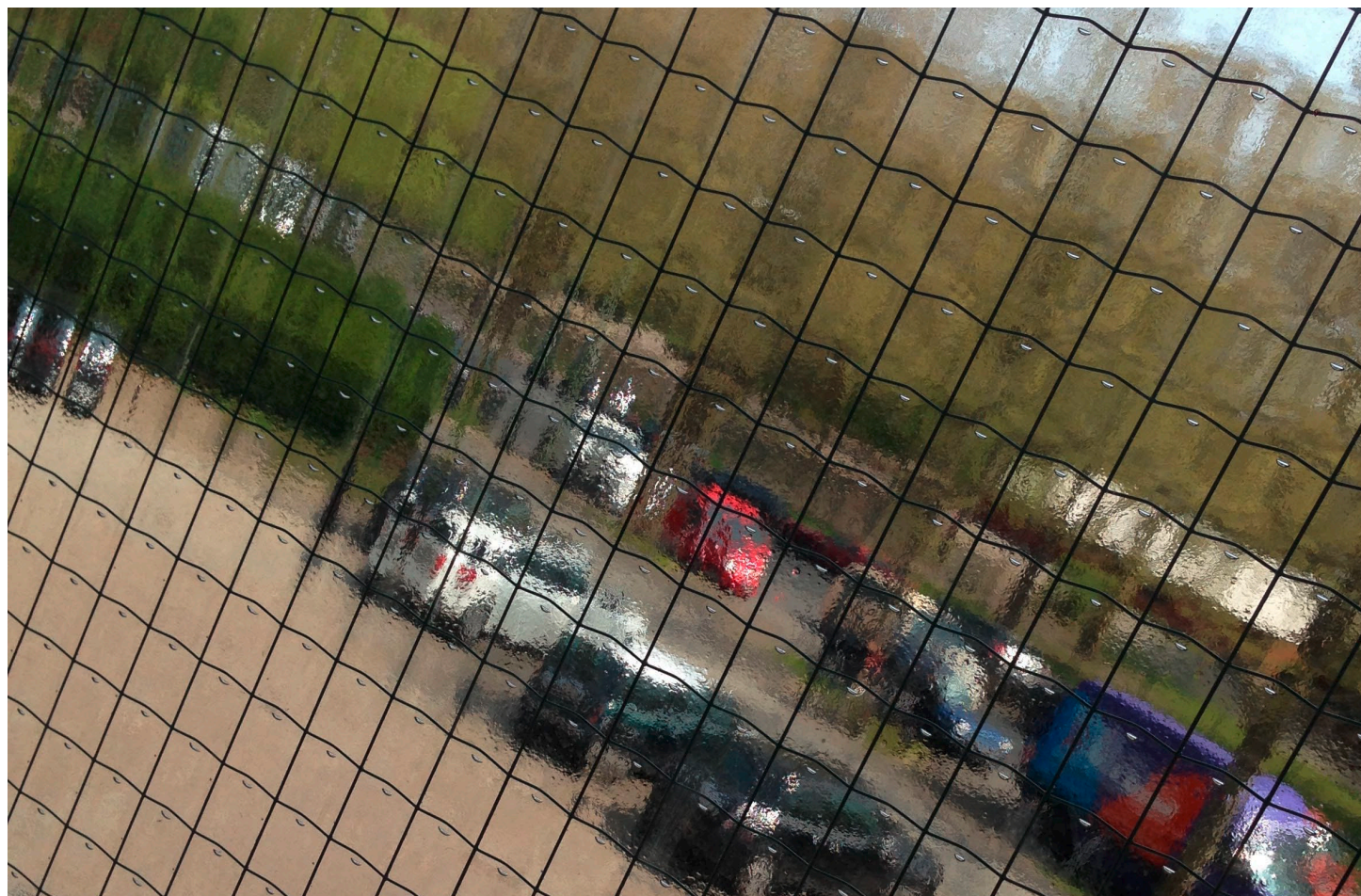














Theaster Gates

Black Archive
Kunsthaus Bregenz



Theaster Gates became known for the *Dorchester Projects*, a series of vacant buildings in Chicago that he renovated and rehabilitated with a team of young architects and designers, and which now offer space for performances, and other cultural events. Theaster Gates' subject matter is construction and transformations, urban regeneration and the reversal of power relations. *Black Archive* at the Kunsthaus Bregenz in Bregenz, Austria, is Theaster Gates' first institutional solo exhibition in Europe.

Theaster Gates was born in 1973 in Chicago, where he lives and works. He has exhibited widely, including group shows such as Saltwater, 14th Istanbul Biennial (2015), the Whitney Biennial, New York (2010), dOCUMENTA (13), Kassel (2012), *The Spirit of Utopia* at the Whi-



techapel, London (2013), and Studio Museum's *When Stars Collide* in New York (2014). In 2015 he was a participant in the Venice Biennale. Major solo exhibitions include *To Speculate Darkly: Theaster Gates and Dave, the Slave Potter* at Milwaukee Art Museum (2010), *Theaster Gates: The Listening Room* at Seattle Art Museum (2011/2012), and *Theaster Gates: 13th Ballad* at MCA Chicago (2013), as well as *The Black Monastic* residency at Museu Serralves, Porto (2014).



Theaster Gates: Black Archive / Kunsthaus Bregenz

<http://vernissage.tv/2016/04/25/theaster-gates-black-archive-kunsthaus-bregenz/> --



















Jean Dubuffet Coucou Bazar

Interview with
Choreographer
Kiriakos Hadjiioannou

Interview with choreographer Kiriakos Hadjiioannou at Fondation Beyeler

Riehen (Basel, Switzerland), March 2, 2016

Transcript

<http://vernissage.tv/2016/05/02/jean-dubuffet-coucou-bazar-performance-interview-with-choreographer-kiriakos-hadjiioannou/> --

In his spectacular stage piece Coucou Bazar, Jean Dubuffet combined painting, sculpture, theatre, dance and music into a unique, multimedia work of art. On the occasion of the retrospective exhibition Jean Dubuffet: Metamorphoses of Landscape at Fondation Beyeler, figures from Dubuffet's extraordinary stage spectacle Coucou Bazar come to life in the exhibition space. Here, the choreographer of the performance, Kiriakos Hadjiioannou, talks about the ideas behind his choreography: how he approached the project, the differences between this and previous performances, how he developed the two characters and what the specific characters of the two characters are, and what personally interests him in this piece by Jean Dubuffet. As Kiriakos Hadjiioannou has at the same time choreographed and performed the piece, he also talks about his experience, performing the piece, and the interaction with the audience.

When I've been invited by the curator of the exhibition to choreograph and lead this stage work of Dubuffet, I didn't know much about Dubuffet, I mean, I knew some stuff from the school like who is he, like, his work, his connection with Art Brut and less about the Coucou Bazar. So I had firstly to research about his work to know where and when it's been staged and also which parameters and which inspirations he used to create this piece. I decided to create a landscape or



a method that is related to here and not so much to what happened forty years ago. So respecting the history, but also proposing something fresh and new as being artists and curators of now, in this room, in this space, and today. The idea of connecting the work with the spectators or the visitors that are coming to see the performance, it's more intriguing to me rather than representing the work as it was in the past.

What is the individual approach to this project is the method implied and basically working with an art work or being inside an artwork like these figures and these costumes. So you have to respect and to not destroy in a way or like not use the costumes as something valid but as something that has been used in order to create limitations or restrictions in the movement and create a frame for the choreography itself.

Of course, differences with previous performances have to do with the time limitations, the restrictions with the costumes, and the communication with the audience. My inspiration for these two characters varied in choreographic elements through readings and understandings how I see art today. I don't work so much in developing a character but rather giving a choreographic structure, a gesture in order to create an attitude, a style or a technique that gives a unique appearance in a unique space, to a unique place or figure or for example for this work for these two figures.

These two figures, they're very different in how the approach of the movement has been made. The main role plays of course the material of the costumes. For example Le Patibulaire is very limited in moving, very heavy and very slow in going from one place to the other. Reading about Deleuze and about the body without organs from the thousand plateau actu-



ally it really helped me in order like to work with this figure. Neanter, it had a different treatment, it's more flexible can go closer to the audience, it has an other, more funny approach or more closer to humanity I could say, it also has something for me that it connects me with the Fasnacht in Basel and also it has this nostalgic element, because it's the only original figure being created for the beginning of the work that Dubuffet created and is still in function. So Le Patibulaire has to work on big ophones, so he's really higher up from the ground and the limitation it's very two-dimensional, he can't close or open, he can only rotate in a very specific positions and actually walk very slow. This gives a lot of possibilities for the performer to work on a very, very specific frame and be actually creative in a very small formation. For Neanter, she has more flexibility in the torso because has also like softer materials and fabrics working on the torso but her pelvis is very restricted because she wears this very thick kind of skirt. She is easier to go from place to place and she's able to swing to grow and to turn, so I tried to work a lot with rotations, with the turns and with the twists with her, also with movements that go from very slow to very fast and to do some rewinds and reverses with the movements that she's creating. There's also an attempt of trying to relate these two characters while we're here in front of the stage which has to do like with a kind of magnetism and a way of like the relationship of the two can be valid or not. But all of these are like interpretations that the audience can give and not so much the work itself.

Very inspiring and very interesting is the improvisation that is happening with the spectators and the audience, and this is the most interesting part of performing it rather than the choreographic part, which actually gives an openness to the people and to the performer to come closer to the kind of understanding the limitations, of understanding, of accepting and proposing different gestures between them. So we had a lot of people who they were



trying to mimic the movement of the figures which was actually very very touching, and also very playful for us to deal with these.

I have two performers performing for Neanter, and two performers performing for Le Patibulaire, and I perform both of them on different occasions. Of course it's a huge difference and you need to shift a lot of movement adaptations from one to the other because it's a totally different treatment. When I'm Le Patibulaire, I'm really higher up and I'm very restricted, when I'm Neanter, I'm more closer to the people and more adapting to the space, easier. Le Patibulaire is a figure that is related with time and duration, with Le Patibulaire it makes a lot of interesting relations for the people itself. The people try to react and to interact more with Neanter, because it's closer to their height, their way of moving language, so that they feel more connected with these. With Le Patibulaire, because you don't know how to treat it, you're just astonished by the size and you treat it as something like a transformative object that moves in space. That's why for me the body without organs or without a soul has more relations with this figure rather than with Neanter.

Being a choreographer in the 21st century doesn't mean that you simply step outside and let things run. Being involved and being really involved in the production and the performance itself it's something very important for me. Creating the choreography it's creating the map, it's creating the place but the dance and the movement creates the space. So for me it's very interesting also like to create by doing it. A very strong impact and a very big experience for me has to do with the playfulness and the interaction with the audience by doing it.





GOOD REWARDS
ARE
EVENTUALLY
DEAD

Henny Jolzer

Tittwer Turisems 10

DESIRE IS
PERMISSIBLE
EVEN UTOLENT
OCCASIONALLY

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

YOUR NOTES
ARE POINTLESS
IF NO ONE
ACTS

THERE'S NOTHING
EXCEPT
WHAT YOU
BELIEVE

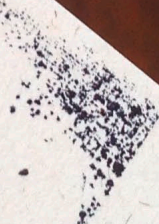
YOU ARE LIVING
BY THE RULES
OF A
VICTIM

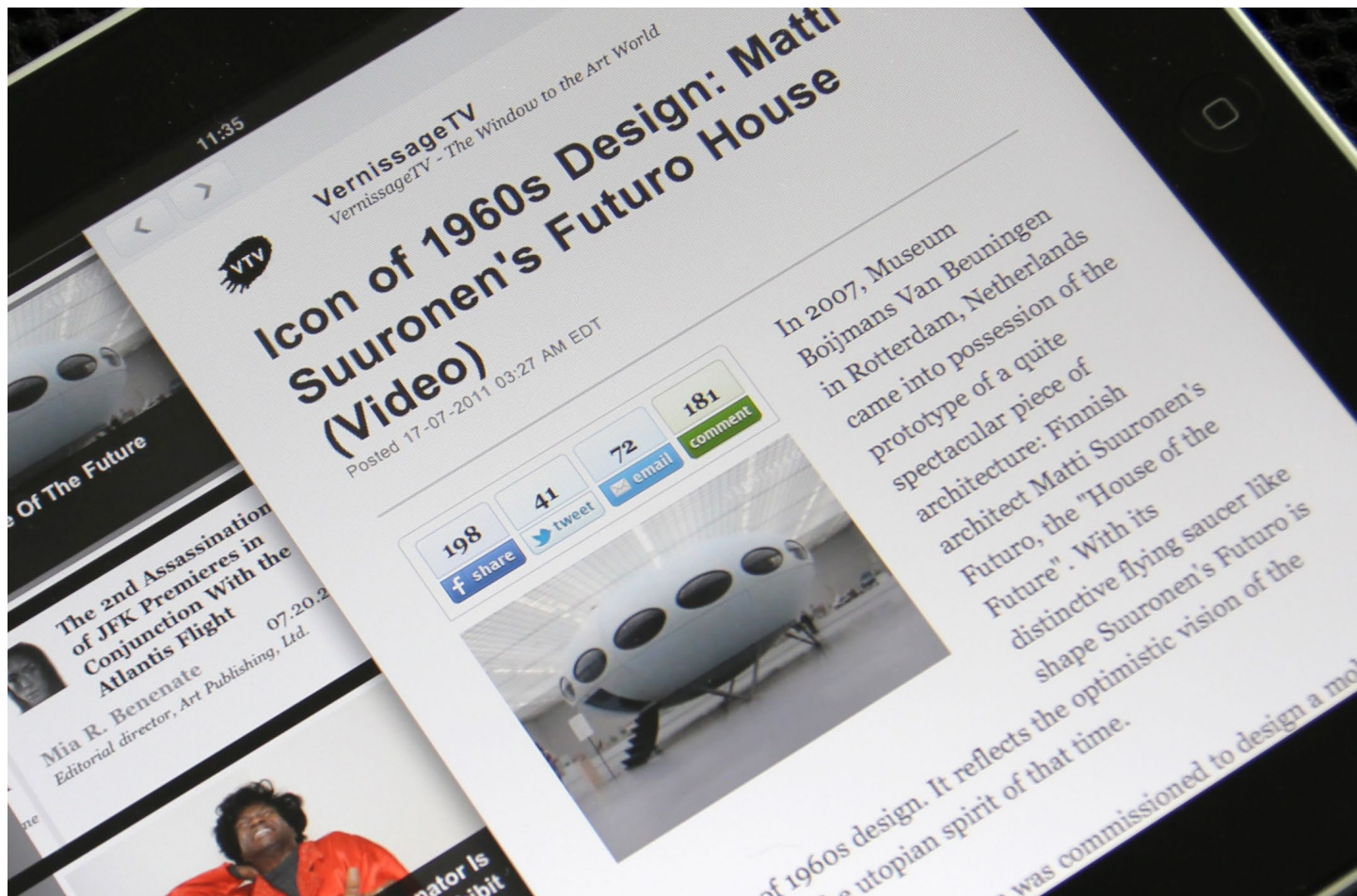
A SOLID SELF
BUILDS A
SENSIBLE
HOME BASE

A SINGLE
INTERPRETATION
CAN HAVE
INSUFFICIENTLY
MANY EVENTS

Become Invisible

- a) by hiding
- b) by divesting yourself of all distinguishing marks
- c) by going away
- d) by sinking through the floor
- e) by becoming someone else
- f) by concentrating so hard on some object or idea
- g) by ceasing to be aware of your physical presence
- h) by distracting everybody else from your physical presence
- i) by ceasing to exist





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