



24

VTV PDF Magazine
May 2013

Cover: Jean Tinguely: Pit-Stop (1984).

Tinguely@Tinguely, Museum Tinguely, Basel (Switzerland)

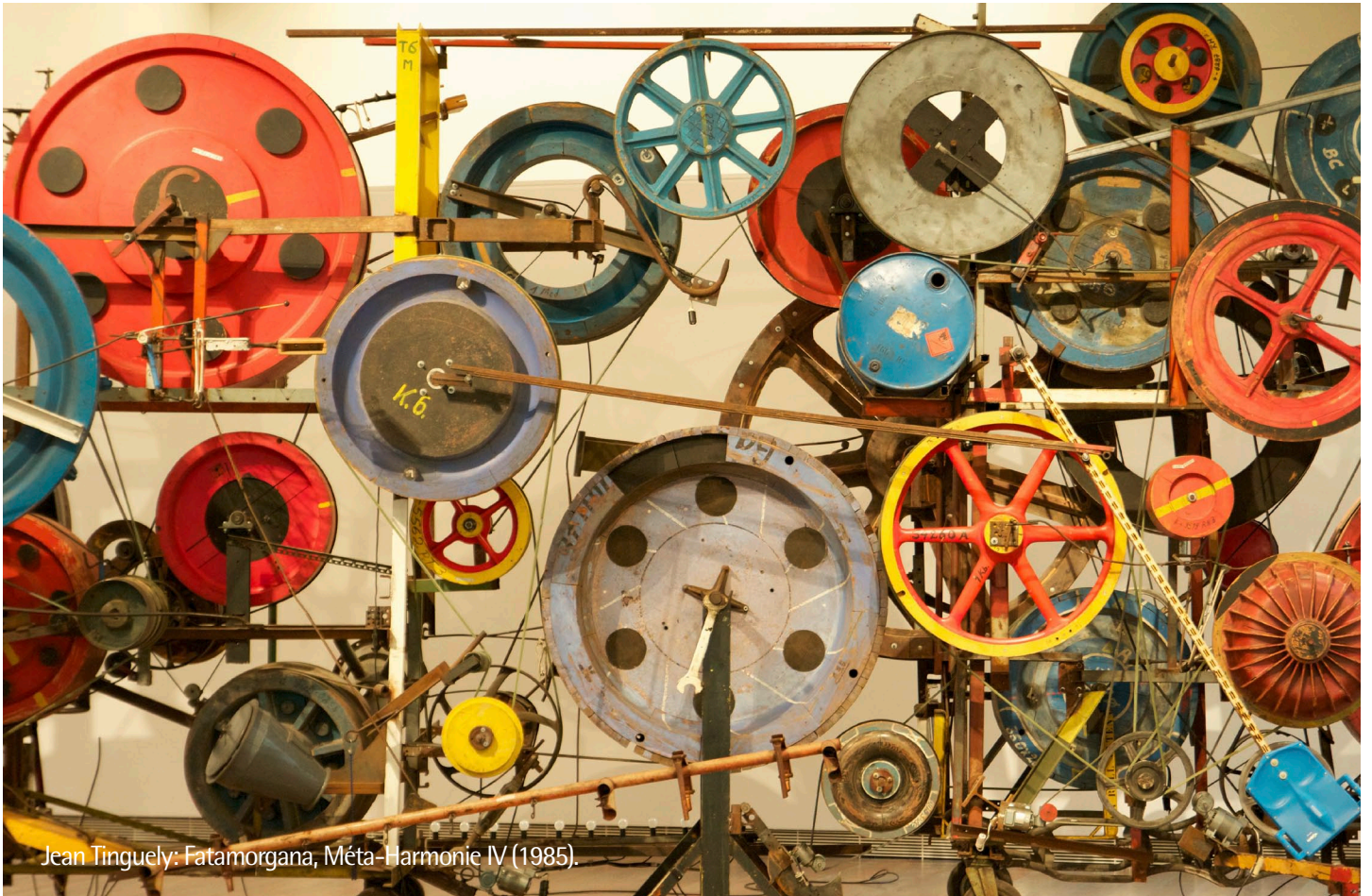
Photos: Didier Leroi | www.didier-leroi.com





Tinguely@Tinguely / Keith Farquhar / Hilario Candela: Miami Marine Stadium / Ohad Meromi / Jon Kessler / Markus Müller / Gardens by the Bay, Singapore / The Art of Mollie McKinley by Susan Kaiser Vogel / Herzog & de Meuron: Messe Basel New Hall / Sverre Bjertnes

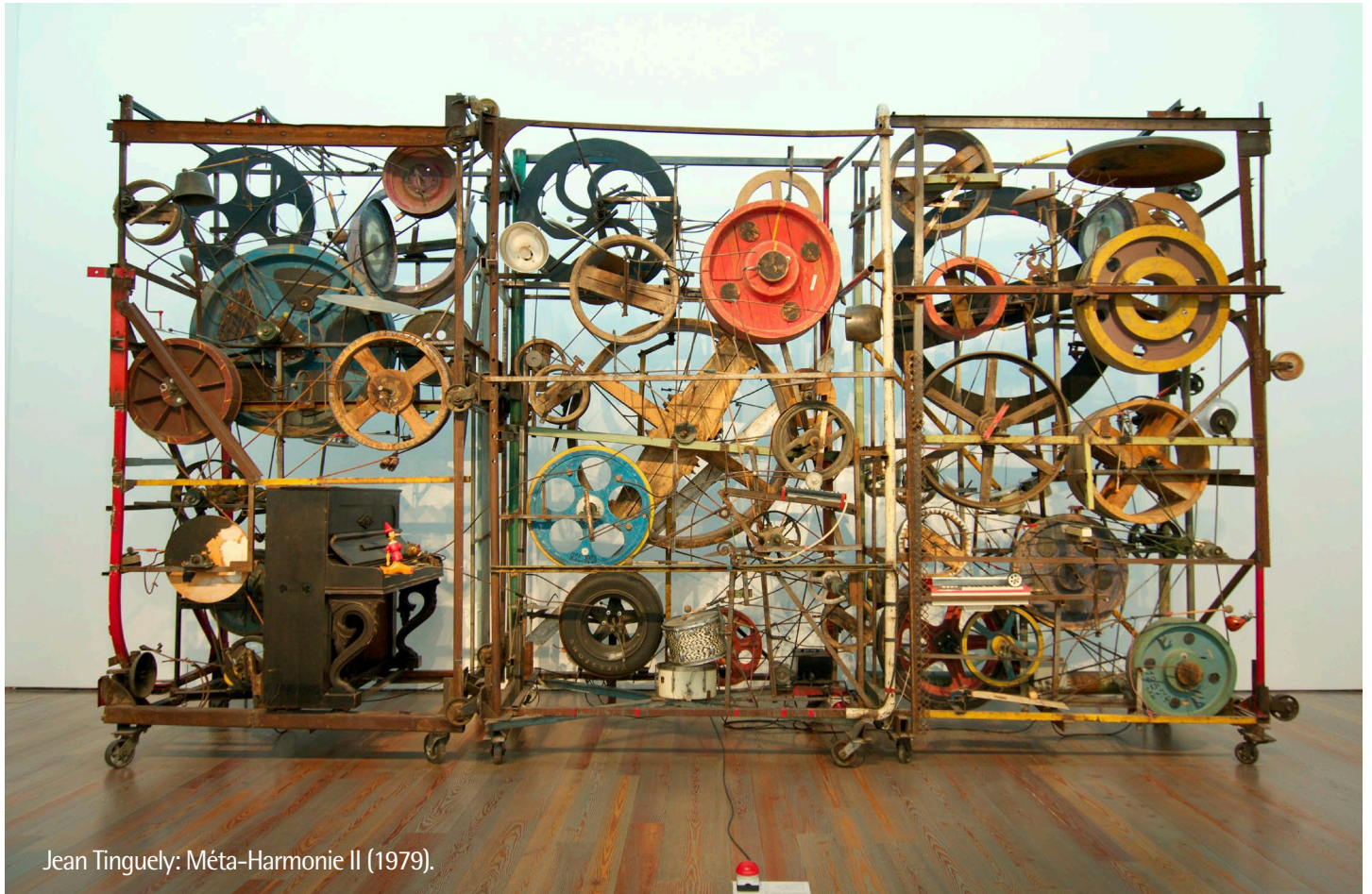




Jean Tinguely: Fatamorgana, Méta-Harmonie IV (1985).

Tinguely
@Tinguely

A New Look at
Jean Tinguely's Work
Museum Tinguely, Basel



Jean Tinguely: Méta-Harmonie II (1979).

The Swiss artist Jean Tinguely is especially known for his art machines and considered as one of the main protagonists of kinetic art. He belonged to the Parisian avant-garde and the Nouveau Réalisme (New Realists) in the mid-twentieth century. Tinguely was born in Fribourg, Switzerland, in 1925, but grew up in Basel, where the Museum Tinguely presents his work since 1996.

The Museum Tinguely possesses the world's largest collection of Jean Tinguely's artistic work: paintings, drawings, sculptures, machines, installations, and videos. In the past 16 years since the opening of the museum the collections has grown considerably, and an update of



Jean Tinguely: Mengele-Totentanz (1986).

the catalog was urgently needed. Now the new catalogue has been published, accompanied by an extensive exhibition of the Tinguely Collection, the first since many years, entitled [Tinguely@Tinguely](#).

VernissageTV filmed a tour of the exhibition, and spoke with the director of the Museum Tinguely, Roland Wetzels, who talks about the concept of the exhibition and his favorite works.



Jean Tinguely: Fatamorgana, Méta-Harmonie IV (1985) (Detail).

Tinguely@Tinguely. A New Look at Jean Tinguely's Work. Retrospective at Museum Tinguely, Basel:
<http://vernissage.tv/blog/2012/11/08/tinguelytinguely-a-new-look-at-jean-tinguelys-work-retrospective-at-museum-tinguely-basel/> --



Jean Tinguely: Machine à dessiner No. 3, Relief méta-mécanique (1955).





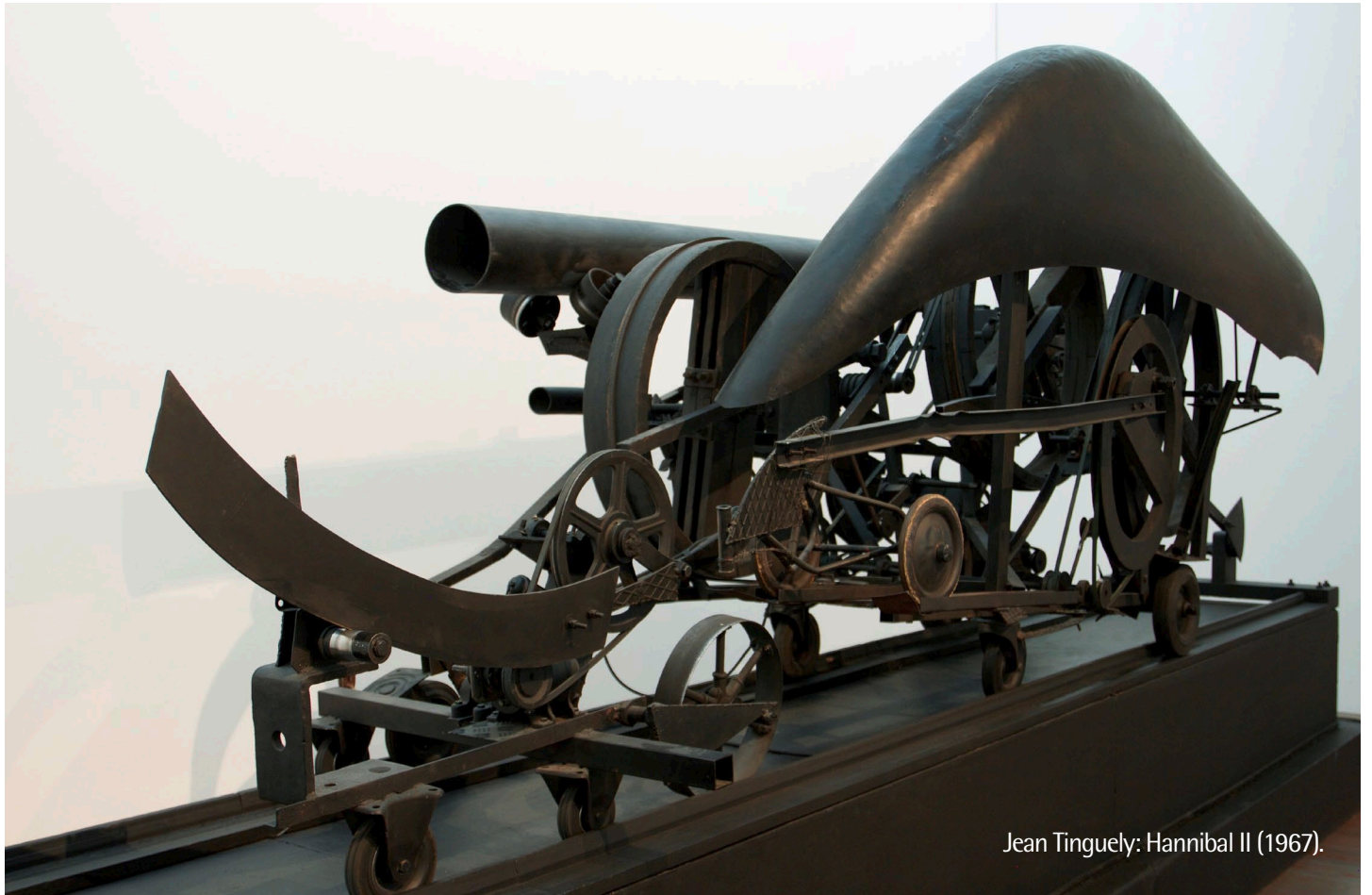
Jean Tinguely: Elément Détaché I, Relief méta-mécanique (1954).

Jean Tinguely: Le Safari de la Mort Moscovite (1989) (Detail).





Jean Tinguely: Hannibal II (1967).



Jean Tinguely: Hannibal II (1967).



Jean Tinguely:
Spirale

watch video clip:
<http://bit.ly/15MDmk5>
(expires 1st July 2013)

Jean Tinguely:
Pit Stop

watch video clip:
<http://bit.ly/1okpEw8>
(expires 1st July 2013)

Jean Tinguely:
Mengele

watch video clip:
<http://bit.ly/1oIgFVl>
(expires 1st July 2013)

Jean Tinguely:
Matrac

watch video clip:
<http://bit.ly/1463Hoz>
(expires 1st July 2013)

Jean Tinguely:
Hannibal

watch video clip:
<http://bit.ly/173lUre>
(expires 1st July 2013)

Jean Tinguely:
Fontaine

watch video clip:
<http://bit.ly/192uVNG>
(expires 1st July 2013)

Jean Tinguely:
Constante

watch video clip:
<http://bit.ly/15MFPLh>
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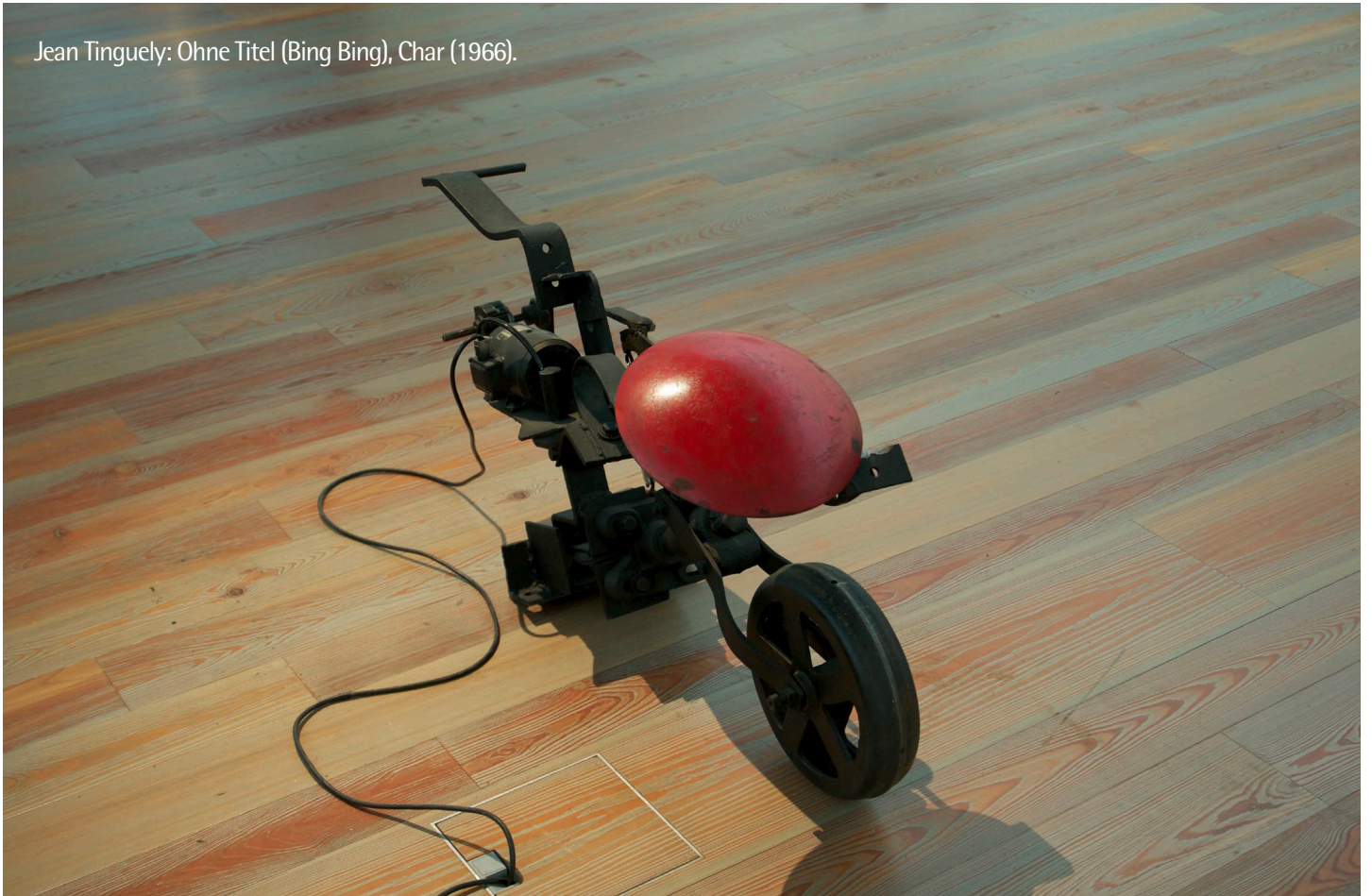
Jean Tinguely:
Char

watch video clip:
<http://bit.ly/16jmPDO>
(expires 1st July 2013)

Jean Tinguely:
Bing Bing

watch video clip:
<http://bit.ly/ZRklIR>
(expires 1st July 2013)

Jean Tinguely: Ohne Titel (Bing Bing), Char (1966).





Jean Tinguely: Dernière Collaboration avec Yves Klein (1988).





Keith Farquhar

Abstract Printings
New Jerseyy, Basel



Keith Farquhar: Abstract Printings at New Jersey, Basel:
<http://vernissage.tv/blog/2012/11/23/keith-farquhar-abstract-printings-at-new-jerseyy-basel/> --





















Hilario
Candela

Miami Marine
Stadium



There's a strange building between Miami and Key Biscayne, on Virginia Key, covered all over with graffiti. It turns out to be an abandoned marine stadium, built in 1963, and purpose-built for powerboat racing. The stadium was designed by architect Hilario Candela, a then 28-year-old recent immigrant from Cuba. The stadium is considered a Modernist icon. It has a cantilevered, fold-plate roof and was constructed in lightweight, poured-in-place concrete. When it was built, it was the longest span of cantilevered concrete in the world. The building has many stories to tell. On the opening day, speed boat racer James Tapp was killed. The stadium also saw events featuring



famous entertainers such as Sammy Davis Jr. and politicians such as Richard Nixon. All that came to an end in 1992, when the stadium was declared an unsafe building in the wake of Hurricane Andrew. Since then, the Miami Marine Stadium has become a paradise for graffiti artists. A volunteer group called the Friends of Miami Marine Stadium tries to reactivate the stadium. Latest updates are available at <http://www.marinestadium.org>.











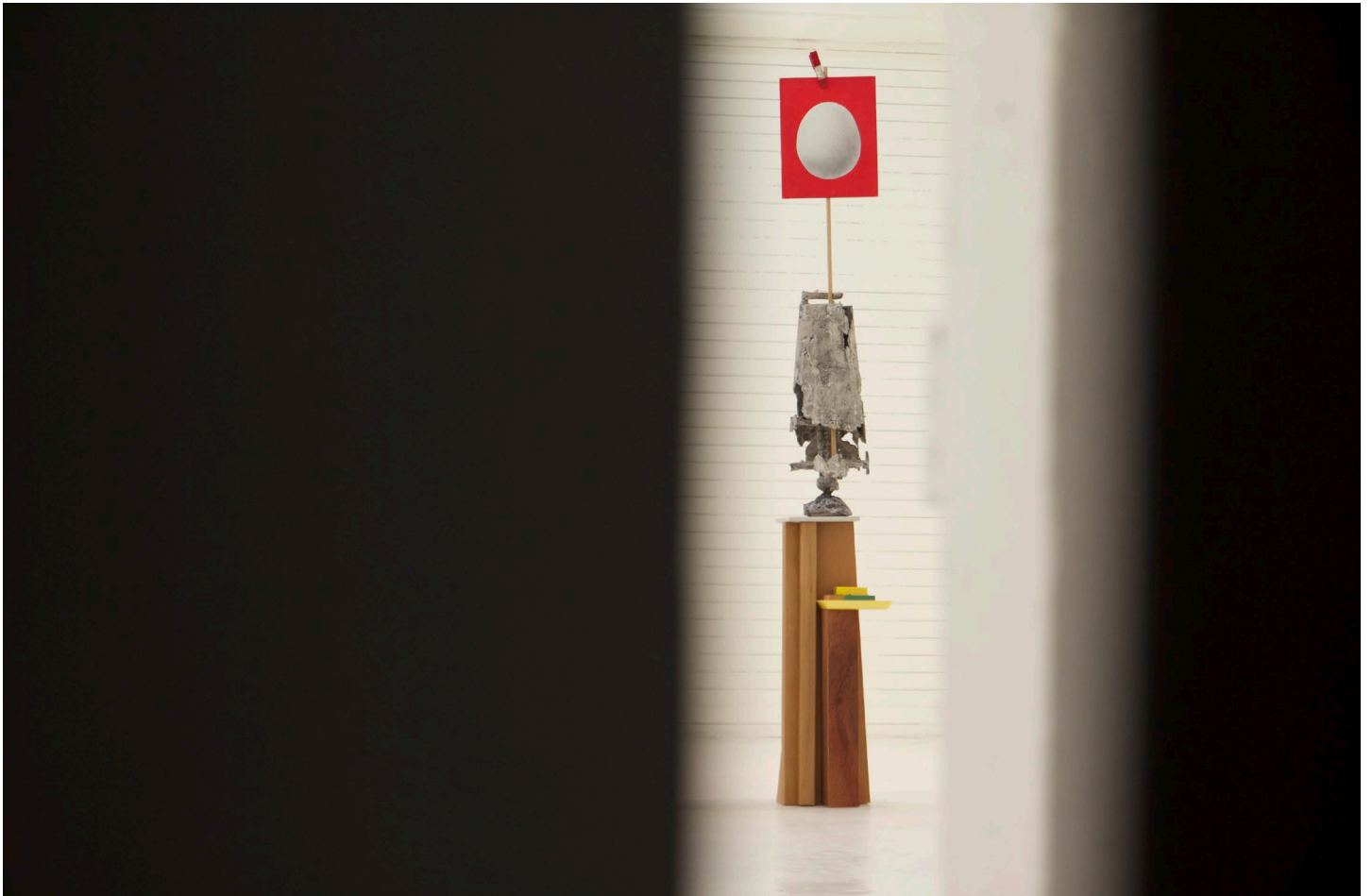




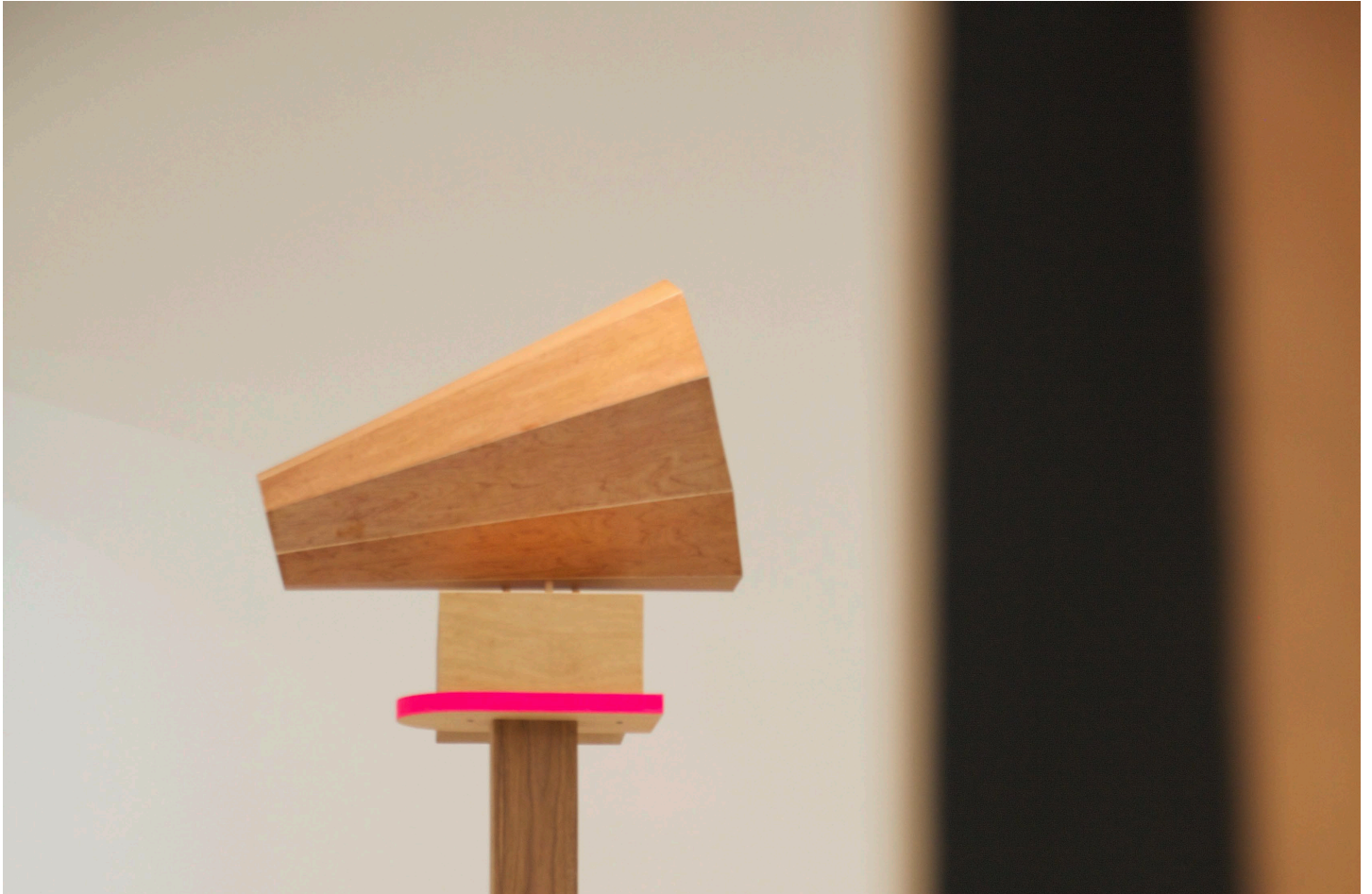


Ohad Meromi

The Working Day
Gallery Diet, Miami



Gallery Diet in Miami's Wynwood Art District opened two exhibitions that opened on time for Art Basel Miami Beach 2012 and ran concurrently until December 31, 2012: Khasma-izm, a group show organized by Nicolas Lobo, and The Working Day, a solo show with new works by Ohad Meromi. Ohad Meromi's exhibition features geometric and figurative sculptures that form a space-filling installation. In The Working Day, Ohad Meromi deals with the relationship between architecture/installation and the figurative. He explains: "Grouping a number of figurative works in the gallery space – each treated as a freestanding piece, but thought of together as The Gravediggers – I



seek to address issues of class and the distinctions made between the individual and the collective."


Ohad Meromi was born in 1976 in Israel. He holds an MFA from Columbia University. He has had solo exhibitions at Harris Lieberman, Art in General, Country Club, PS1 Contemporary Art Center, the Tel Aviv Museum of Art, and the israel Museum in Jerusalem. Ohad Meromi currently lives and works in New York.



Ohad Meromi: The Working Day / Gallery Diet, Miami:
<http://vernissage.tv/blog/2012/12/03/ohad-meromi-the-working-day-gallery-diet-miami/> --





A stack of several cards is shown on a light-colored, slightly textured surface. The top card is bright pink with white text. Below it, a blue card is partially visible. The rest of the stack consists of black cards. The cards are slightly fanned out, and their shadows are cast onto the surface to the right.

The actor must go
further in relating her
technique to the











Jon Kessler

The Web

Swiss Institute Contemporary Art New York



Mixed-media artist Jon Kessler's solo exhibition at the Swiss Institute Contemporary Art in New York, titled *The Web*, is a large-scale immersive and interactive installation the visitor can participate in by downloading a special iPhone app (Jon Kessler's *The Web*). VernisageTV documented the exhibition. The resulting video provides you with a walk through the exhibition on the opening night and statements by Siebe Tettero (Director, Métamatic Research Initiative Amsterdam) and Gianni Jetzer (Director, Swiss Institute Contemporary Art New York) who talk about the concept of the exhibition. The show runs until April 28, 2013.



Jon Kessler's *The Web* is a commission by the Metamatic Research Initiative. The installation will travel to Museum Tinguely where it will be part of the exhibition *Metamatic Reloaded*. New art projects in dialogue with Tinguely's drawing machines that runs from October 2013 to January 2014. The show will also feature works by Marina Abramovic and Thomas Hirschhorn.



Jon Kessler: The Web at Swiss Institute Contemporary Art, New York:
<http://vernissage.tv/blog/2013/03/12/jon-kessler-the-web-swiss-institute-contemporary-art-new-york/> --





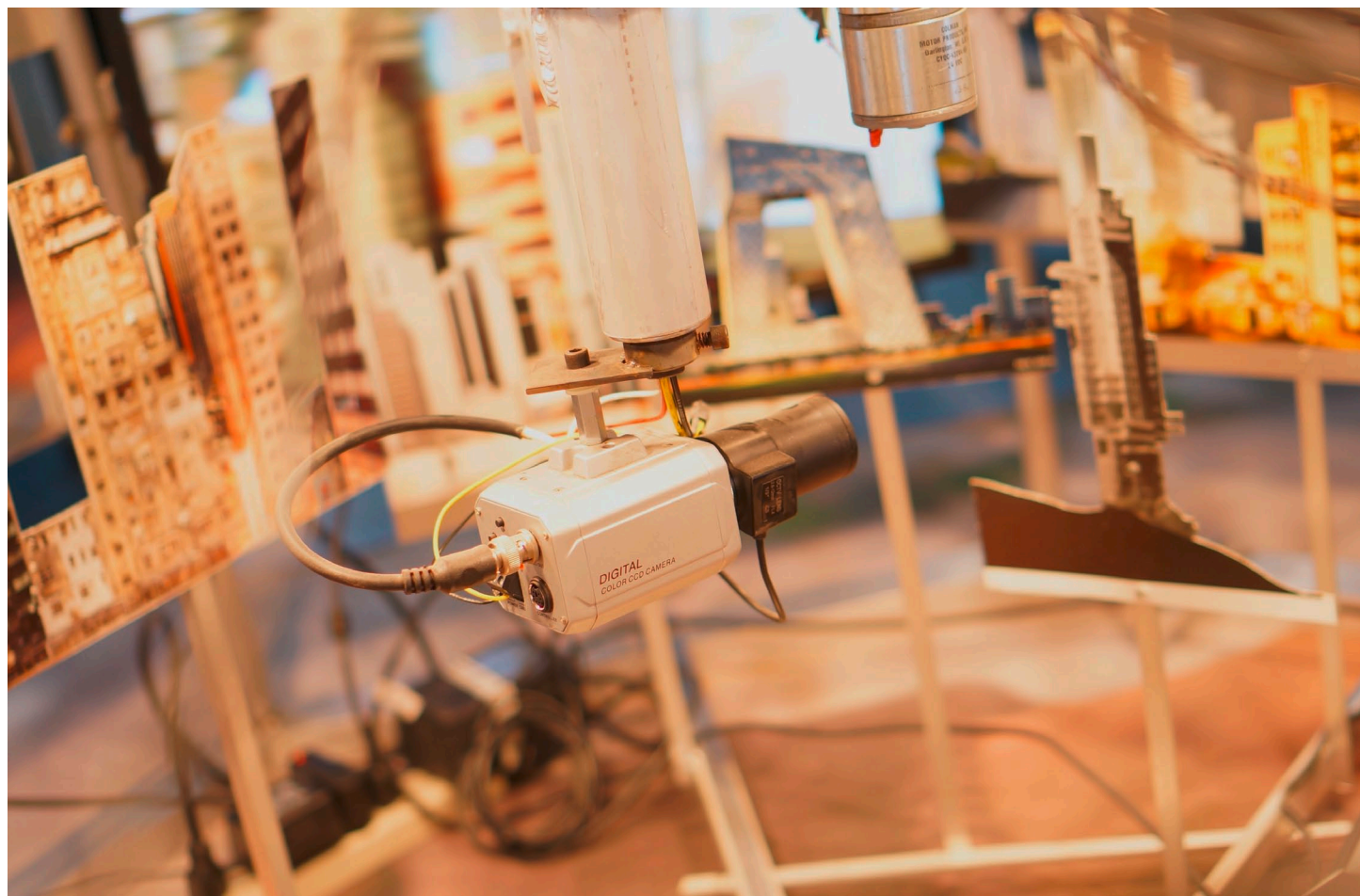


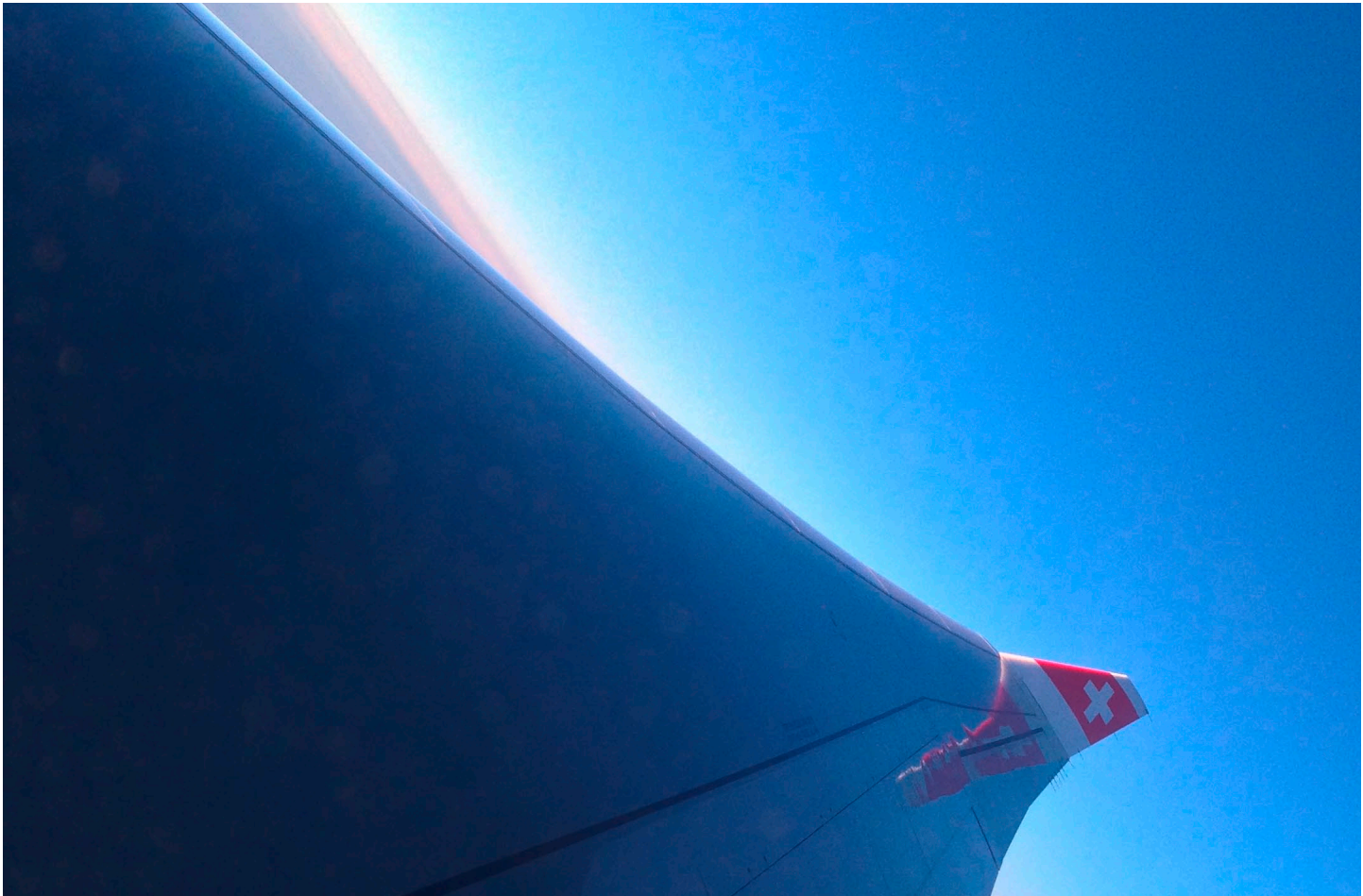














Markus Müller

Nicolas Krupp
Basel



Markus Müller at Nicolas Krupp Contemporary Art, Basel:
<http://vernissage.tv/blog/2013/01/14/markus-muller-at-nicolas-krupp-contemporary-art-basel/> --





















Gardens
by the Bay

Singapore



Gardens by the Bay in Singapore is a park in central Singapore, built on reclaimed land adjacent to the Marina Reservoir. Designed by the architecture firms Grant Associates and Gustafson Porter, the park was created in 2012. Gardens by the Bay is an essential part of Singapore's government to transform Singapore to a "City in a Garden". The park features a conservatory complex that comprises two cooled conservatories, the Flower Dome and the Cloud Forest, both designed by Wilkinson Eyre Architects. Additional architectural highlights are Supertrees, which are tree-like structures that dominate the Gardens' landscape and perform multiple functions such



as planting, shading, and working as environmental engines for the gardens. Between two of the larger Supertrees, there's an elevated walkway, the OCBC Skyway, to provide the visitors with an aerial view of the gardens.



































**THE GARDEN OF UNEARTHLY DELIGHTS:
THE ART OF**

MOLLIE MCKINLEY



BY SUSAN KAISER VOGEL

No man or woman's life can be encompassed in one telling. There is no way to give each year its allotted weight, to include each event, each person, who helped to share periods of that lifetime. What can be done is to be faithful in spirit to the record so far, and try to find one's way to the heart of him or herself. There is a ground of being to be sure, an imbarcation point. And in life, so too it is with art. The wellspring from which art has its source, and that which follows its course, is complex, mysterious and deep. It is here that I turn my attention to the young artist Mollie McKinley, her metaphysical journey, and her artwork.

What do I care about when I encounter an artwork? What do I hope to see, to feel, to experience, to learn, to understand? How does it impact me? Does it touch me? These are very serious questions. I have, for the past six years, been observing the artwork being made by Mollie McKinley. Her work demands time and perceptual attentiveness (though not necessarily six years!). From it I have discovered what she brings to looking, feeling, and hearing, and what these perceptual processes are in their fundamental nature when they become meditative, insightful activities. Whether it be her photographs, her combine sculpture named "Pony," (2013) her performances, or her installations, she magically creates everything that is there, accessible to us in all its richness and beauty. Like an alchemist, she manages to bring beauty out of the mundane or discarded. With humor, she refers to these discarded materials as "flotsam and jetsam."

McKinley's work can be seen at moments to be almost a form of post-impressionism, where form and content are revisited. Yet again, it can be seen as expressionism. It is both empathic and emotional; she experiments with form like a cubist; she creates her own visual language, as any modernist does; there is also a bit of Dada to be found. Many material objects

are used: oars, ropes, sails, boats, colored balloons, life jackets, buoys, whips and ropes, balloon-like dots, and dream-like fields of exquisite color. These materials and forms combine to create what I've think of as the invisible frame of a rich metaphysical world.

Within this metaphysical world, McKinley's work seems utterly free of any association to or with other artists, yet it is not farfetched to see her affiliation with Robert Rauschenberg and his combines, especially in regards to her "Pony" sculpture (2013). There too, is a connection with Joseph Beuys and his arsenal of materials (his felt, fat, etc. to her ropes, buoys, balloons). There is a connection with Bruce Nauman, particularly in regards to the conceptual underpinnings of his neon piece "The True Artist Helps the World By Revealing Mystic Truths," (1967) as well as a connection to the perverse decadence of his "Clown Torture" video (1987), in comparison to her dark, cynical, and hard-edged "Black Sundae" performance (2012). One might also see the connection between McKinley and Marcel Duchamp, whether in relation to his urinal ("Fountain," 1917) or to his complete submergence with the game of chess, which to him was a metaphor for life—for she is examining the strategic moves of the Queen, in life and in the art world, with a playful upheaval.

What mad pursuit it seems to be, making art? So this! So that! So there! So what! Actually, the process of making art can feel like a pain under the ribs, under the heart. The struggle between making art and the logical brain to gain to the upper hand; with the brain trying continuously to rationalize and to mend organic processes. The pain resulting from this tension can claw and tear like a bird of prey. But consciousness is the creation of possibilities, and so too is it with the making of art. McKinley's repertoire of allegory is immense, but it is both immense and intimate. Whether it be her

photographs, sculpture, site specific installation, or her performances, it is, at once, as if she has woven the most intense personal cosmological landscape of meaning; one that can't be distilled or encompassed simplistically with words. Again, I would like to refer to it as "the invisible frame."

Her major concern, I believe, is personal transformation. Allegorical atmospheres and associations cannot be compartmentalized. This is the realm of intimate immensity. McKinley shared this quotation with me: "Play creates a heightened reality, distilling the everyday and giving it the aura of the sacred." (Ernest Becker). She has an arsenal of tools she plays with, which we spoke of earlier: photography, color, symbols, objects, lines, expressions, shapes, shadows, toys (beach balls, surfboards, space, found objects). Through the use of these tools, she does not tamper with illusion in her creation of possibilities: she wants you get the right perspective.

Mollie McKinley's art moves me through time and space, where at once I can feel both breathless and motionless. You can feel it with your eyes: texture and light. The sensation of experiencing the works can be dry or fluid. They are elemental: earth, air, fire, and water. At once fertile, seductive, and delightful. You don't simply observe her gardens, we can inhabit them with her. There can be no mistake here: one only wants to go deeper into her perceptual world. One does not want to escape from it.



Mollie McKinley, "Surf Temple", 2012

Archival Inkjet print, 30"x40"



Mollie McKinley, "Pony", 2013.

Fiberglass, rope, leather, paper, foam. 10'x2'x2'



Mollie McKinley, "Wedge Temple", 2012

Archival Inkjet print, 30"x40"



Mollie McKinley, "The Immortals (Gods, Too, Decompose)", 2013

HD Video with sound. Single Channel. 14:39 min.

Starring Adrianna Disman and Sophie Traub.



Mollie McKinley, "Existential Marina", 2012

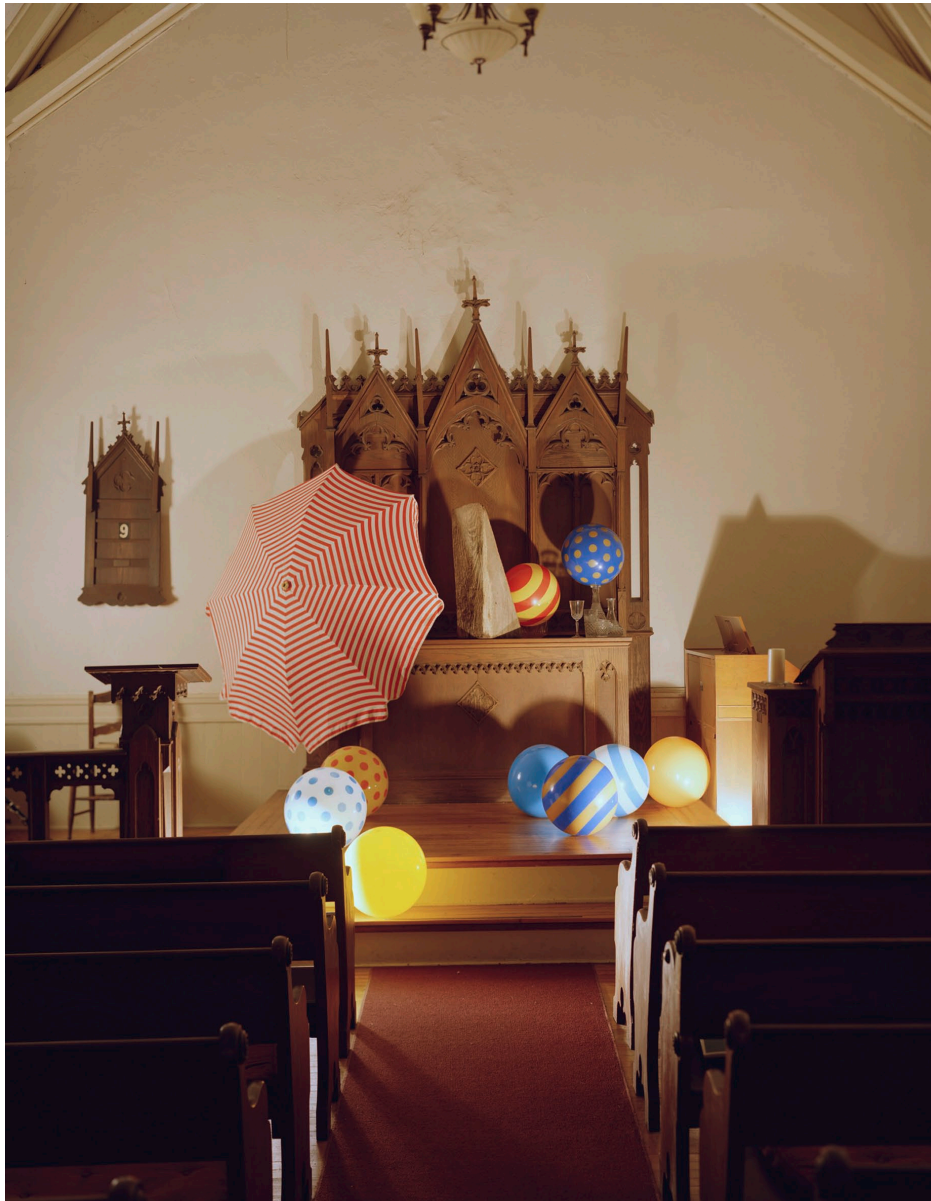
Archival Inkjet print, 32"x40"



Mollie McKinley, "Huck Finn Raft Altar", 2012

Site specific installation. Salvaged yacht club dock, racing jib sail, American flag, rope, chalk, wood, life vests, sound piece.

Photograph: Allison C. Meier for Hyperallergic, 2012.



Mollie McKinley, "Gridley Beach Altar", 2012

Archival Inkjet print, 30"x40".



Mollie McKinley, "Trout Stream Temple", 2012

Archival Inkjet print, 30"x40".



Mollie McKinley, "Animal Husbandry With Pantyhose", 2013

HD video with sound. Single channel, 14:32 min.



Mollie McKinley, "Marina Rope and Vest", 2012

Archival Inkjet print, 30"x40"



Above, and following page: Mollie McKinley, "Black Sundae", 2012

Starring McKinley. Featuring artist Cathy Fairbanks as the Snowman. Site specific performance at Gridley Chapel, October 2012. McKinley makes a giant ice cream sundae as her silent sermon, and proceeds to eat the finished sundae on the altar, to live Gothic organ accompaniment.

Photo credits: This page, Jeff Barnett-Winsby, 2012. Next page: Top: Jeff Barnett-Winsby, 2012; bottom, Carly Gaebe, 2012.



Mollie McKinley

Interviewed by Susan Kaiser Vogel

////////////////////////////////////

SKV:

How do you perceive yourself as an artist?

MM:

I think of myself as an interdisciplinary, conceptual artist. You could say that I work with metaphysics, philosophy at large, and some theological dialogues through visual art rather than those disciplines' traditions of text-based thought. An active questioning through images, movement, objects. On my better days I am also a comedienne who makes sardonic, dark humor out of objects, places, and performances.

SKV:

How do you think your art might have changed if you were working in the 1970's?

Do you think it would be harder or easier then versus now?

MM:

Many of the objects I work with are river-worn jetsam and flotsam that culture has tossed into the depths, which have

resurfaced as if from the collective unconscious. Given the nature of how much has been thrown into the Hudson River since I was born in 1981, I think its safe to say that jetsam and flotsam as such would not have been the starting point if my primary work period was the 70's. The nautical as a starting point, yes, but the eco-situation we're dealing with here is specific to right now, and the work I'm making with the refuse wouldn't have existed as such in the 70's, although there is a tradition of artists making great art from found objects, like Rauschenberg.

I'm also interested in transcending the object-ness and literal cultural significance of this so-called jetsam and flotsam, and the commercial readymades I use, while keeping them all revered as totems of play. Such is the case with "Pony," which is the eroded tip of a fiberglass canoe hanging from the ceiling by an equestrian leather strap, a running martingale formerly used by an Olympic champion horse.

The object-nature of "Pony" becomes magical, playful, especially with the "mane" of colored paper serpentine and sun-bleached, tide-worn rope hanging from it, suspended from the strap. Not that its necessarily a clear object/metaphor relationship, which its not intended to be; I think the rope/paper combo was reminding me of My Little Ponies, which I played with as a little girl. They had cartoonish heads and rainbow manes, and the joke about bratty little girls and ponies is one which I still think is hilarious.

SKV:

What are you thinking about now? Do you have a particular philosophy?

MM:

I'm currently working with fifty-pound salt licks and making erosion sculptures out of them, thinking about monuments and temporality, and the design of ancient temples. I'm almost always thinking about jetsam and flotsam. Buoys, ropes, fishing nets, life vests, parts of boats. Balloons. Balls. Fog.

I'm also working on a collaborative performance piece with Ariel Sims, a New York performer who starred in my film, *Lovefish*, in 2010. Ariel and I are working on a live performance based on poems from John Ashberry's astounding new translation of Rimbaud's *Illuminations*. She is making an ambient soundscape for the piece, and I'm making the installation environment. We're the two performers in the piece. We're working with ideas of icon, servitude, and the human desire to connect with something higher than itself. Our costumes are ritual robes we've made out of recycled fishing nets, and we will be wearing gold grillz, which I think are the postmodern equivalent to ancient royal Egyptian adornment. We're premiering the piece this summer during my solo show at Beacon's new Matteawan Gallery, on the evening of July 13.

My philosophy could be perhaps described as... a hedonist samurai? I study the philosophies of Alan Watts, Heidegger, Sartre, Plato, Taoism, Buddhism, Judeo-Christian mysticism, and Hindu/Vedic mystic perspectives. Solitude, silence, laughter, sardonic hedonism, contemplation, manifestation, decorum.

SKV:

How does your role as a woman weave with your role as an artist?

MM:

My general approach in life is to be as much of a woman, and as much as a man, as I can be, rather than making political statements outright or through the work. But there are radical feminist undertones to my work, to be sure.

As a video art director and female performer, I am constantly in a meditation on how not to blindly objectify the female body on screen or on stage. I feel that I was most successful in doing this in "Gods, Too, Decompose," where I had Adriana [Disman] and Sophie [Traub] dressed in old dish rags.. I wanted them to look classical, yet not sexualized, not objectified, not attached to any time period. So they wore these dish rags, with holes in them, over black tights, and they were nude on top. I had their breasts painted black, and their faces painted white, to allegorize their womanhood. In performative preparation, we spoke very specifically about how to address this immortal-meta-gender that I wanted them to possess. So much of the credit for the success belongs to them, as gifted performers who are able to hit the mark of a mood or idea I want them to embody.

"Animal Husbandry with Pantyhose" was the first piece I've ever made where I approached the challenge of performing femininity head-on. In the video, I am in a cellar-like animal pen, trying to feed a mountain goat a frilly, store-bought cake. Other rituals occur, such as me brushing the goat, using a bull whip to whip the concrete floor in an utterly meaningless gesture. I wore a big pink strapless ballgown which was a prom dress in the 50's. I felt disgusting wearing it, like a tomboy who has to get dressed up for Easter Sunday. Metaphysically, that piece is about the rituals of two guards of a chicken coop temple, but socio-politically, it's about the tension between women making themselves into frilly cakes for raw, male

sexuality, embodied by the symbol of the goat.

SKV:

What will it be like to look back and do have done something NOW, in 2013?

To make art right now, art that is genuine and comes from a place of deep authenticity, but also is aesthetically powerful, is no small feat. Its an ultimate connection with all that is good in our world, a world which is transforming deeply and rapidly, to an end which none of us knows. To make art is an act of devotion. When I look back at what I'm making now, in say ten years, I feel that it will have been the essential beginning to an opening up of a huge revelation, and a redemption of sorts. Its a complex beginning, with many layers and in many mediums, but I'm certain that over the pat few years, I've successfully yoked together my darkness, my love of wisdom, my playfulness, and my sense of humor for the first time. Its been really thrilling to work this way.

SKV:

Tell the story of your first inspiration.

MM:

My very earliest inspiration was the ocean. My grandmother's family were old Cape Codders, my great grandfather a whaling captain. I was, and still am, deeply inspired by the sea and its mythologies, and the myth of America itself.



"Animal Husbandry With Pantyhose" can be viewed at <https://vimeo.com/56830238>

Susan Kaiser Vogel is a light and space artist based in Los Angeles. Her large-scale installations, sculptures, and drawings have been featured in major museum and gallery exhibitions all over the world, including the Venice Biennale. Her work is in major international collections, such as the Panza Collection.

All images and content ©Mollie McKinley Studio 2013



Natalie Kovacs Curates "In Conversation" With Lita Albuquerque and Mollie McKinley at Spring/Break Art Show 2013:

<http://vernissage.tv/blog/2013/03/09/lita-albuquerque-and-mollie-mckinley-at-springbreak-art-show-2013/> --





Herzog &
de Meuron

Messe Basel
New Hall



Just in time for Basel's important Baselworld fair, the new hall complex of Messe Basel was inaugurated. Designed by the Basel-based architects Herzog & de Meuron, the new hall building changes the character of Basel's exhibition site considerably. The exhibition square is now clearly delineated towards the city. The key architectural and urban-planning feature of Herzog & de Meuron's new hall complex is the so-called City Lounge. This is a covered-over public space that is intended to revitalize the exhibition square. Referencing Messe Basel's iconic "Rundhofhalle" (Hall 2, designed in the 1950s by Swiss architect Hans Hofmann), the City Lounge's most striking feature is

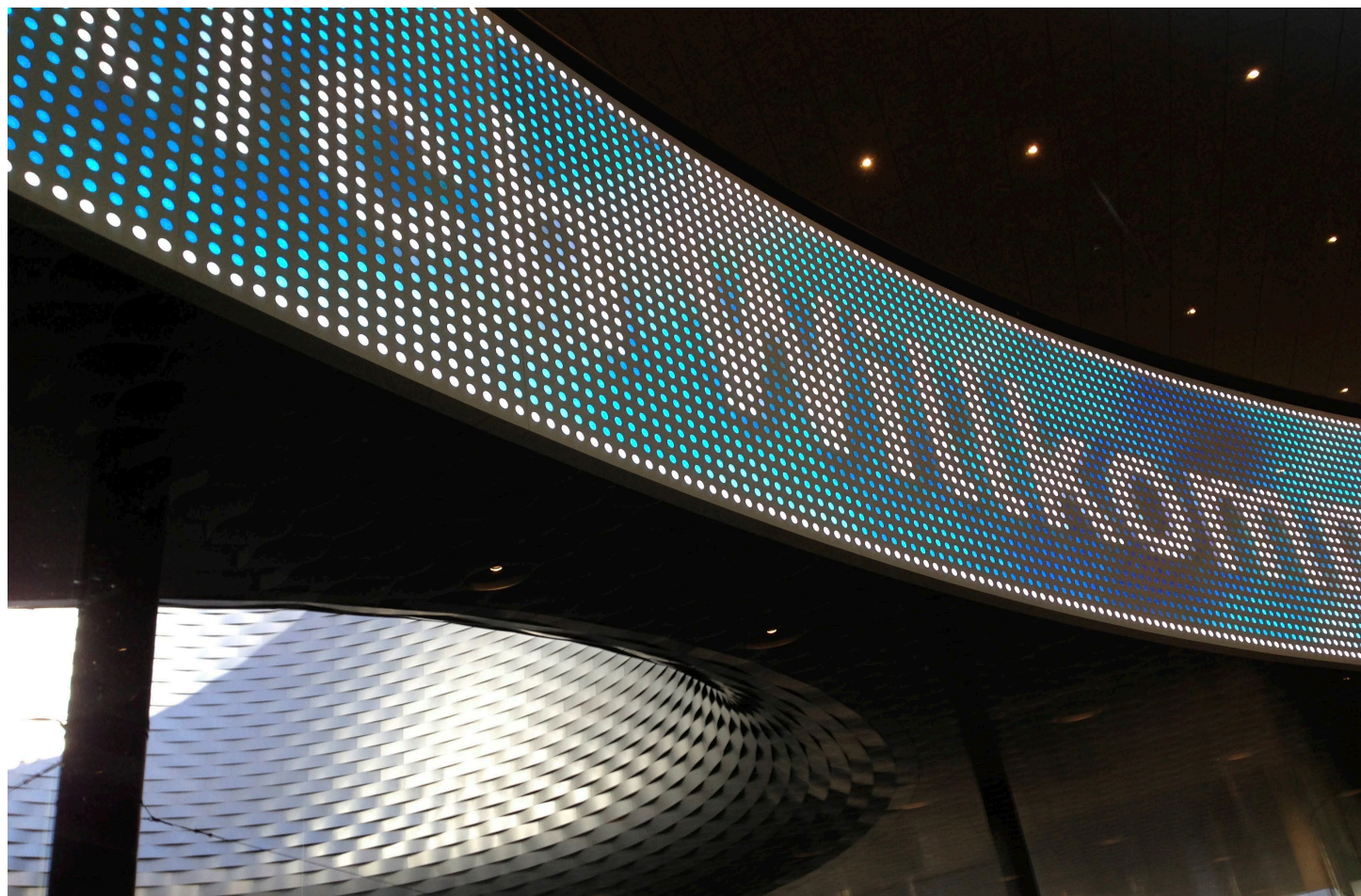


a huge hole that breaks through the new hall 1 and brings light to the space below. As always with Herzog & de Meuron's designs, the facade is an essential element of the design. This time, it's a facade of articulated twisting bands (aluminum). The two exhibition floors are also offset from each other, to avoid the "big box" effect.



Herzog & de Meuron Architects: Messe Basel New Hall:
<http://vernissage.tv/blog/2013/04/27/herzog-de-meuron-architects-messe-basel-new-hall/> --









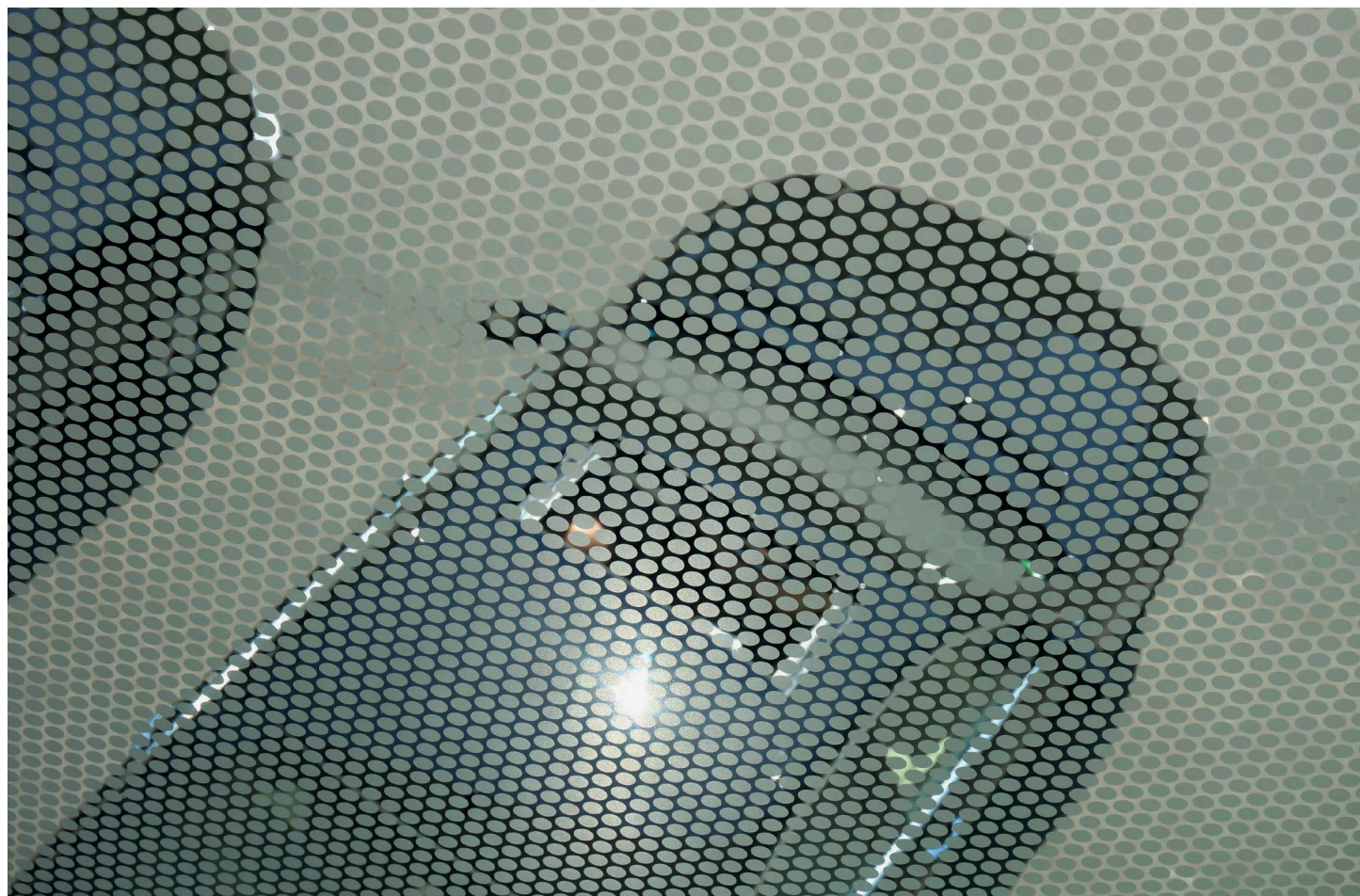
































Sverre Bjertnes

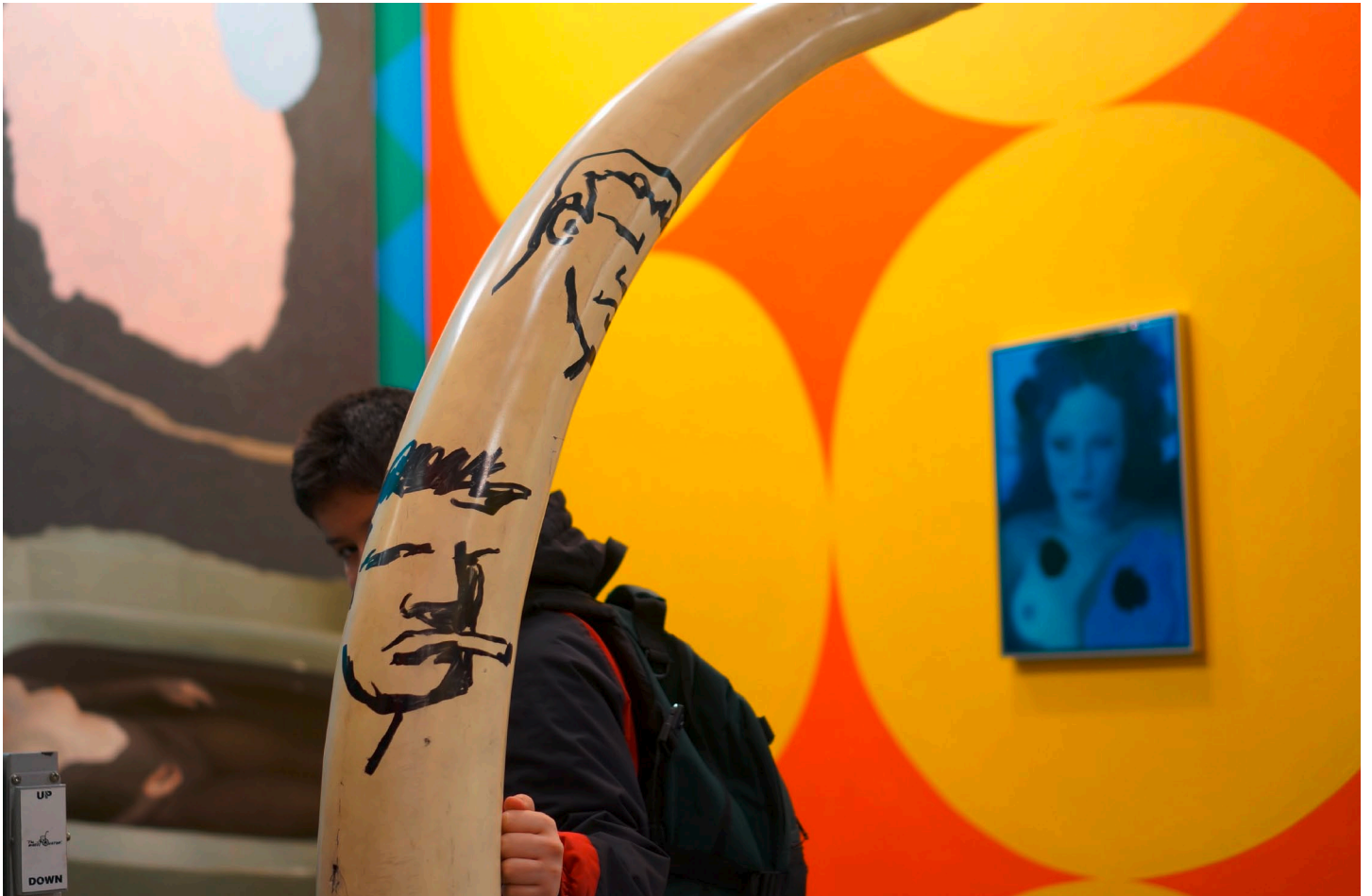
Sverre Bjertnes
in Collaboration with
Bjarne Melgaard at
White Columns, New York.



White Columns in New York opened the first solo exhibition in the United States by the New York-based Norwegian artist Sverre Bjertnes in March 2013. The show was titled "If you really loved me you would be able to admit that you're ashamed of me", and has been developed by Sverre Bjertnes in collaboration with the artist Bjarne Melgaard. The exhibition presented new paintings and works on paper by Bjertnes, as well as earlier works. Furthermore, the show included collaborative works made with both Melgaard and the artist's mother Randi Koren Bjertnes, as well as a group of painted furniture works by the maverick furniture dealer and artist Robert Loughlin (1949-



2011.) Bjertnes and Melgaard have worked together earlier: 2012 at Oslo's Rod Bianco Gallery and Galleri K, and at New York's Maccarone Gallery in 2011 – as a part of the widely celebrated exhibition *After Shelley Duvall '72* curated by Melgaard. Rod Bianco Gallery also showed a site-specific installation of the two artists at the Armory Show 2013.



Sverre Bjertnes at White Columns, New York:
<http://vernissage.tv/blog/2013/03/12/sverre-bjertnes-at-white-columns-new-york/> --









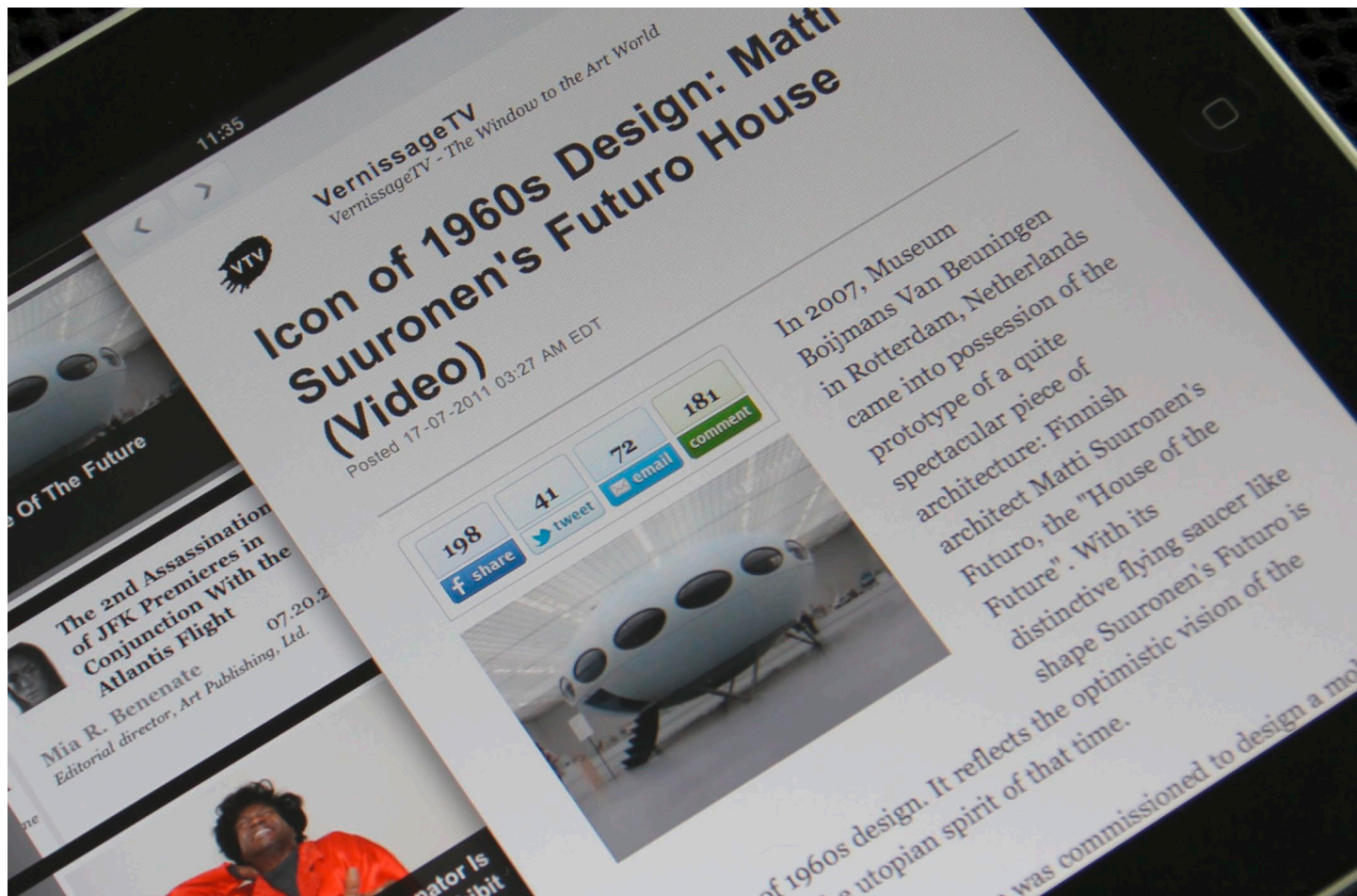












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US: <http://vtv-eu.spreadshirt.de/> --





DVDs



<http://vernissage.tv/blog/support/dvd/> --

Venice Art Biennale 2011 – 2 DVD set

Venice Architecture Biennale 2010

Venice Art Biennale 2009 – 2 DVD set

Venice Architecture Biennale 2012

24

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VernissageTV / Totentanz 14 / 4051 Basel

Switzerland / contact@vernissage.tv

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