



sweet iLLuminati Lick art IN venice for panamarenko's love AND
fASHION ADDICTS see the LIGHT IN michel's pLasma SCREEN ON AN
aiRPLANE to pALms, forks, paths AND BIKES IN AN amSTERDAM THAT IS
fILLED WITH RUSTY taxIDERmy AND GOLDEN pedestals

The background of the image is an abstract composition of thick, dripping red and black liquid. The red drips are the most prominent, flowing vertically down the frame. Interspersed among them are darker, more viscous black drips. The overall effect is one of intense, almost visceral energy, with the liquid appearing to be in motion, creating a sense of depth and texture through highlights and shadows.

art COLOGNE 2011
art IS fASHION IS art IS...
michel VERJUX
vTV at art COLOGNE 2011
sterLING RUBY
yto BARRADA
DAVID HARE
the GARDEN of forking paths
art amsterdam
arman
CONSTANTIN BRANCUSI & RICHARD SERRA
• venICE BIENNALE 2011
BIENNALE BEDLAM





art cologne 2011

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ohne Umsatz kein Idealismus.

Kunst

bonne
crise

CBen

WOMEN





Joris Van de Moortel: The Shortest Song Goes On And On / Performance at Art Cologne:
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art IS fashion IS art IS...

by NICOLAS SMIRNOFF

PHOTOS: LUC CASTEL POUR LOUIS VUITTON
“LOUIS VUITTON VOYAGES” NATIONAL MUSEUM OF CHINA.
MAY 31TH TO AUGUST 30TH 2011. BEIJING.



"LOUIS VUITTON VOYAGES" National Museum of China. May 31th to August 30 th 2011. Beijing. © Luc Castel pour Louis Vuitton

Fashion has always turned to the arts for inspiration, while the arts have always loved the fashion world for its avant-gardism. But who benefits the most from this relationship?

The finale of Louis Vuitton's Spring / Summer 2008 collection by Marc Jacobs featured Richard Prince-inspired nurses cat walking with bags displaying sarcastic sentences from Prince's trademark. Marc Jacobs's stunt is still considered as a crucial moment for the fashion and art worlds as it blurred further the frontier between the two disciplines. The collection echoes that of Yves Saint Laurent who in 1965 drew inspiration from Mondrian's minimalism and designed a dress which is in every fashion enthusiast's mind. Both have always been interconnected. Shumon Basar, Writer and Chair of the Global Art Forum at the Middle Eastern art fair Art Dubai, who, this year, presented a series of talks and presentations entitled "Fascination: When Art Met Fashion" said about this relationship: *"There are many relationships, but perhaps the most potent, and recurrent, are that of mutual admiration and envy. Some areas of the contemporary art-world envy the fashion world's general air of effortless glamour (see Artforum's web-blog ,Scene & Herd': it's the fashion-socialites' sport of people and outfit spotting applied to art world. Art is what happens behind the champagne and expensive haircuts). Conversely the fashion world enjoys brushing up with the so-called ,intelligence' of contemporary art. It's a different kind of glamour. The thing that often glues the two worlds together is rich people who enjoy dipping into both."*

The examples of fashion designers who took inspiration from the arts for their collections are numerous: whether it's Jean-Paul Gaultier's Spring / Summer 2010 Haute Couture collection inspired by the Mexican artist Frida Kahlo, or Jean-Charles de Castelbajac's everlasting love for pop art – he collaborated in the 80's with the artists Keith Haring and Jean-Michel Basquiat and gave a tribute to Leonardo da Vinci and Ingres in his 1992's collection. John Galliano's 1999 Spring / Summer ready-to-wear Dior collection featured his interpretation of the "Black square" painting by Malevich, and more recently Oscar de la Renta illustrated his latest 2012 Resort collection with Picasso-inspired patchworks. The list of creative collaborations or "artistic borrowings" is long: Sergio Rossi designer Francesco Russo used 1970's conceptual artist Claude Viallat's paintings for his latest boots and bags collection; Rochas designer Marco Zanini visited his mother's hometown in Sweden to take inspiration from the work of local artist Slotts Barbro; Hermès collaborated in 2011 with French artist Daniel Buren who used his photo archive to create 365 striking patterns for scarves; Shoemaker Bally, who commissions an artist each year to produce capsule collections, is working with Swiss artist Philippe Decrauzat this year; in April 2011 Nicholas Kirkwood released a shoe collection inspired by Keith Haring's comics; the artist Damien Hirst's partner Maia Forman, a fashion designer in her own rights, turned to Jim Lambie for her latest collection following previous collaborations with contemporary artists Mat Collishaw and Carsten Höller. *"There was the ,Double Club' by artist Carsten Hoeller and commissioned by Fondazione Prada. It was a schizophrenic bar/club/restaurant in London that for 6 months and became a much loved hang-out for the well heeled from both the fashion and art worlds. A dual-regional food menu was provided by Sketch. The Double Club broke out of the gallery and became an actual place. The other way around, fashion houses have been asking artists and film-makers to produce short films or adverts. There's been Missoni and Kenneth Anger, Gucci and Chris Cunningham, and before that, they worked with David Lynch."* adds Shumon Basar.

As a result of this mix of disciplines, both figures – of fashion designer and contemporary artist – are blurred. Most of the big-



"LOUIS VUITTON VOYAGES" National Museum of China. May 31th to August 30 th 2011. Beijing. © Luc Castel pour Louis Vuitton

gest fashion designers have attended art schools by the way: Christian Lacroix attended L'Ecole du Louvre in Paris, the Dutch duo Viktor&Rolf graduated from the Arnhem Academy of Art and Design in The Netherlands, Hussein Chalayan or Alexander McQueen both attended the Central St Martins College of Art and Design of London, probably the best art school in the world. These fashion designers have always mastered the mix between fashion and art, have often been described as contemporary artists and all had solo-shows in Museums: Christian Lacroix enjoyed a retrospective at the Réattu Museum of Art in the French city where he was born, Arles, Viktor&Rolf's works were exhibited at the Barbican Gallery of London in 2008, Hussein Chalayan's at the Design Museum of London in 2009 and Alexander McQueen at the Metropolitan Museum of Art, in New York in 2011. Interestingly, US Vogue Editor Anna Wintour, has been promoted from honorary member to elective trustee making her a voting member of the board of the MET. This recognizes the fundraising effort she accomplished for the museum for years. Coming up is Marc Jacobs retrospective at Le Musée des Arts Décoratifs in Paris, which will look at the designer's work for Louis Vuitton since he took over the creative reigns in 1999. This exhibition is said to open in 2012.

Fashion designers often use the multiple ways of expressions of a contemporary artist in order to increase the means to sell or present their collections resulting in a translation from the fashion designer posture to being considered by experts as artists themselves: Karl Lagerfeld is a protean designer who handles the fashion and interior design of fashion houses Chanel and Fendi as well as the advertising campaigns of these brands. He's a photographer in his own right and had several gallery shows. Another example includes the former Dior Homme Artistic Director Hedi Slimane who converted into a famous photographer.

Throughout the world, fashion is increasingly mixed with the museum world and the number of fashion exhibitions in art museums is inevitably growing, proving once again that fashion and art are inevitably merging into one discipline one would call "art and craft": „*Cubism and Fashion*“ at the Metropolitan Museum in New York in 1999, „*L'Homme Paré*“ at the Musée des Arts Décoratifs in Paris in 2005, „*Chanel*“, a retrospective at the Metropolitan Museum in New York in 2005, „*New York Fashion Now*“ and „*The Golden Age of Couture: Paris and London 1947-1957*“ at the Victoria Et Albert Museum in London in 2007 are a few examples.

Both fashion designers and artists yearn for freedom of expression but the big difference is that fashion designers often can't step away from the brand they represent and from the brief their marketing teams impose on them. A brief that comes from market research companies who pre-empt what the consumers want. Artists therefore seem to enjoy more freedom of expression. In 2011, Nadia Plesner, Danish artist was taken to court for copyright infringement by Louis Vuitton for the image of an emaciated child holding one of their distinctive patterned handbags in her painting called „Darfurnica“. This bag was initially commissioned to the Japanese artist Takashi Murakami who re-interpreted the famous LV monogram. A European court ruled in favour of Plesner stating that „the freedom of expression through her work outweighs the protection of property of Vuitton. The brand has been ordered to pay for the artist's legal costs. This also indicates that however nourishing fashion can be for the contemporary artist, this inspiration is often used to mock it. In 1990, the French artist Sylvie Fleury exhibited at the Lausanne-based Rivolta Gallery bronze-made Chanel, Gucci, Kenzo



"LOUIS VUITTON VOYAGES" National Museum of China. May 31th to August 30 th 2011. Beijing. © Luc Castel pour Louis Vuitton

etc. bags. Her work was meant to focus on the concept of a bag as an object, rather than the luxury image conveyed by it. Ironically in 2006 Marc Jacobs reinterpreted these artworks by designing a "Keepall model", a metallic grey bag directly inspired by Fleury's work.

More than any other fashion houses, Louis Vuitton has always pioneered in promoting the thriving relationship between art and fashion, as it soon understood the positive marketing effects it could have on its business strategy. Fashion can't be disassociated from the inherent commercial needs. In an interview in the 2011 March / April issue of the art magazine Flash International, Yves Carcelle, CEO of Louis Vuitton explains that *"the connection with contemporary art dates back to Louis Vuitton himself, who was a personal friend of Claude Monet. This interaction with artists flourished again in the 80's, when the company started working with artists such as César, Sol Le Witt and Olivier Debré. When Marc Jacobs joined the house as artistic director in 1997, his own passion for contemporary art turned this into an even greater source of inspiration for the house, giving rise to the now-iconic collaborations with the late Stephen Sprouse, Takashi Murakami, and Richard Prince"* as stated before. Other artists such as Olafur Eliasson, Alyson Shotz, Zhan Wang, Michael Lin, Steven Shearer and Xavier Veilhan have created installations for display in the House's windows." Last year, the company launched a three-year long support programme for emerging artists in conjunction with five leading London art institutions. The Louis Vuitton Foundation for Creation is scheduled to open in 2013 in Paris featuring temporary exhibitions alongside the permanent collection. And it's not the only Fashion Foundation which supports the arts: the Cartier Foundation, the Hermès Galleries, the Prada Foundation are other examples which prove that beyond fashion, the luxury sector significantly supports the arts and the artists, often through sponsoring. And as a matter of fact, this is not for free but rather for marketing, political or tax reduction purposes. Shumon Basaar adds: *"I find Louis Vuitton's teaming up with Murakami and Richard Prince too crudely about the brand-value of those artists, even though commercially, they've been extremely successful luxury products."*

Answering the question of which sector benefits more than the other is then rather difficult and probably impossible to find. At least it's not about to end tomorrow. Asked to conclude about it, Shumon Basaar confirms: *"it's hard to measure. But one practical benefit has been the establishment of art-centres by fashion houses, such as Cartier in Paris, Prada in Milan and Hermes in Tokyo. They've often sought to help produce new works, thus act as commissioners. More prosaically, fashion houses often sponsor major art exhibitions - and this counts for something in an age where public funding diminishes or is negligible and private money is crucial. Of course, everyone ,benefits' from fashion hosted parties."*



"LOUIS VUITTON VOYAGES" National Museum of China. May 31th to August 30 th 2011. Beijing. © Luc Castel pour Louis Vuitton



"LOUIS VUITTON VOYAGES" National Museum of China. May 31th to August 30 th 2011. Beijing. © Luc Castel pour Louis Vuitton



michel verjux

RESPIRATION

galerie mark müller

ZÜRICH



Michel Verjux: Respiration at Galerie Mark Müller, Zürich / Switzerland:











vtv at open space



art cologne 2011



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Lee Wells: <http://www.leewells.org/> --

Maria Joao Salema: <http://www.joaosalema.com/> --



Christina McPhee: <http://www.christinamcpee.net/> --





Ultra Art Fair: <http://www.ultra-art-fair.com/> --



Raphael Shirley: <http://raphaelshirley.com/> --



VernissageTV Videophile Series:
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Art Cologne 2011 Highlights: Alice Neil at Aurel Scheibler / Scheibler Mitte:
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sterling RUBY

I am not free because
sprüth magers berlin





Sterling Ruby: I AM NOT FREE BECAUSE... at Sprüth Magers Berlin:
<http://vernissage.tv/blog/2011/04/11/sterling-ruby-i-am-not-free-because-at-spruth-magers-berlin/> --



The exhibition will feature a large number of works including the artist's paintings, collages, metal, bronze, ceramic, fiber, urethane and formica sculptures. This paranoid fantasy of an exhibition manifests itself in a series of works that incorporate the letters RWB not only within their titles, but also as a color scheme of red, white, and blue. It should not be necessary to point out that these are the colors that represent the United States of America. In using this acronym the artist creates a powerful dissociative revenge: USA becomes RWB.

The title for the exhibition, I AM NOT FREE BECAUSE I CAN BE EXPLODED ANYTIME, takes its name from a collaborative painting made in 1983 by Jenny Holzer and the graffiti artist Lady Pink. Fascinated by this work for years, Ruby recently found that its self-referential slogan could be contextualized within current political discourse regarding terrorism, a reference to America's obsession with freedom and whether it is hated for it. Ruby believes that the original work expresses a very real feeling of being caught in a universal war zone, but as with all of Holzer's cryptic texts it contains an ambiguity, it can also be seen as expressing a kind of paranoid delusion.

The new installation draws a striking parallel to Ruby's SUPERMAX exhibition at the Los Angeles Museum of Contemporary Art (2008). In this previous exhibition, the artist externalized the failures of the Supermaximum Penitentiary, a contemporary American prison system that focuses on detainment and isolation instead of correction or rehabilitation. Similarly, that exhibition explored the artist's creative output as paranoia.

The amount and variety of the works point to an excessive and schizophrenic personality, as if the very creation of this large volume of works held unseen predatory forces at bay. In the SUPERMAX exhibition the artist presented a claustrophobic installation that expressed the feeling of being incarcerated or trapped.

Throughout his practice, Ruby has been seeking ways to break from the lines inherent to the history of art making and society at large, a new way out. I AM NOT FREE BECAUSE I CAN BE EXPLODED ANYTIME shows Ruby seeking a visionary revelation through an explosion of formalism that expresses a prophetic paranoia.

(Press release)



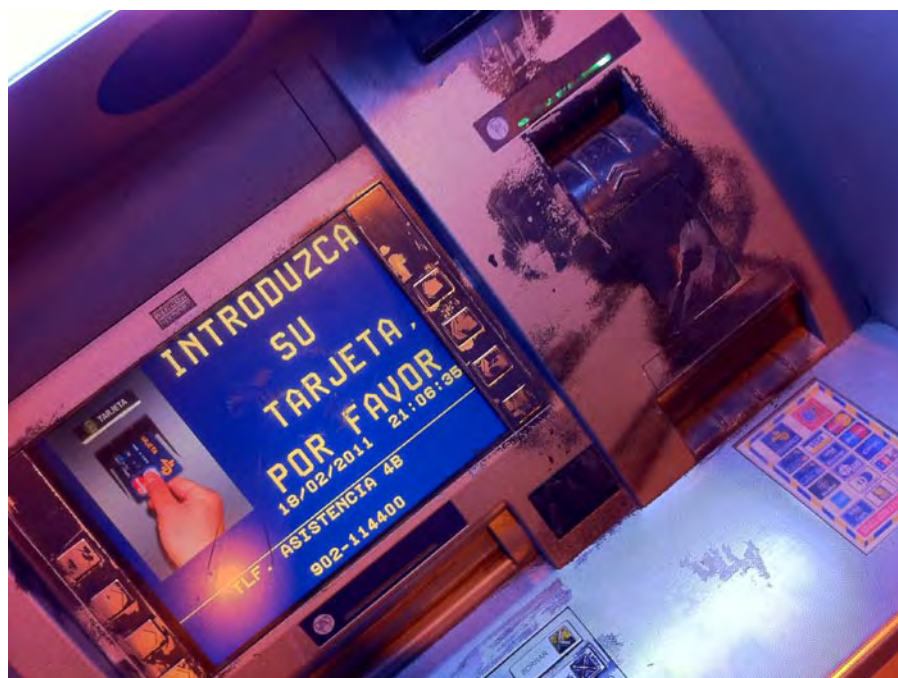








VERT!





yto BARRada

riffs

deutsche gUGENHEIM BERLIN









Yto Barrada: Riffs at Deutsche Guggenheim Berlin:
<http://vernissage.tv/blog/2011/04/18/yto-barrada-riffs-at-deutsche-guggenheim-berlin/> --











DAVID HARE

galerie römerapotheke
ZÜRICH / SWITZERLAND











A large, white, abstract sculpture of a hand holding a fork is the central focus. The hand is cupped, and the fork is held between the fingers. The sculpture is set against a background of green trees and a cloudy sky. The text 'the garden of forking paths' is overlaid in a white serif font.

the garden of forking paths

micROS museum für gegenwartskunst
at froh ussicht



The Garden of Forking Paths Outdoor Sculpture Project:
<http://vernissage.tv/blog/2011/05/09/the-garden-of-forking-paths-outdoor-sculpture-project/> --











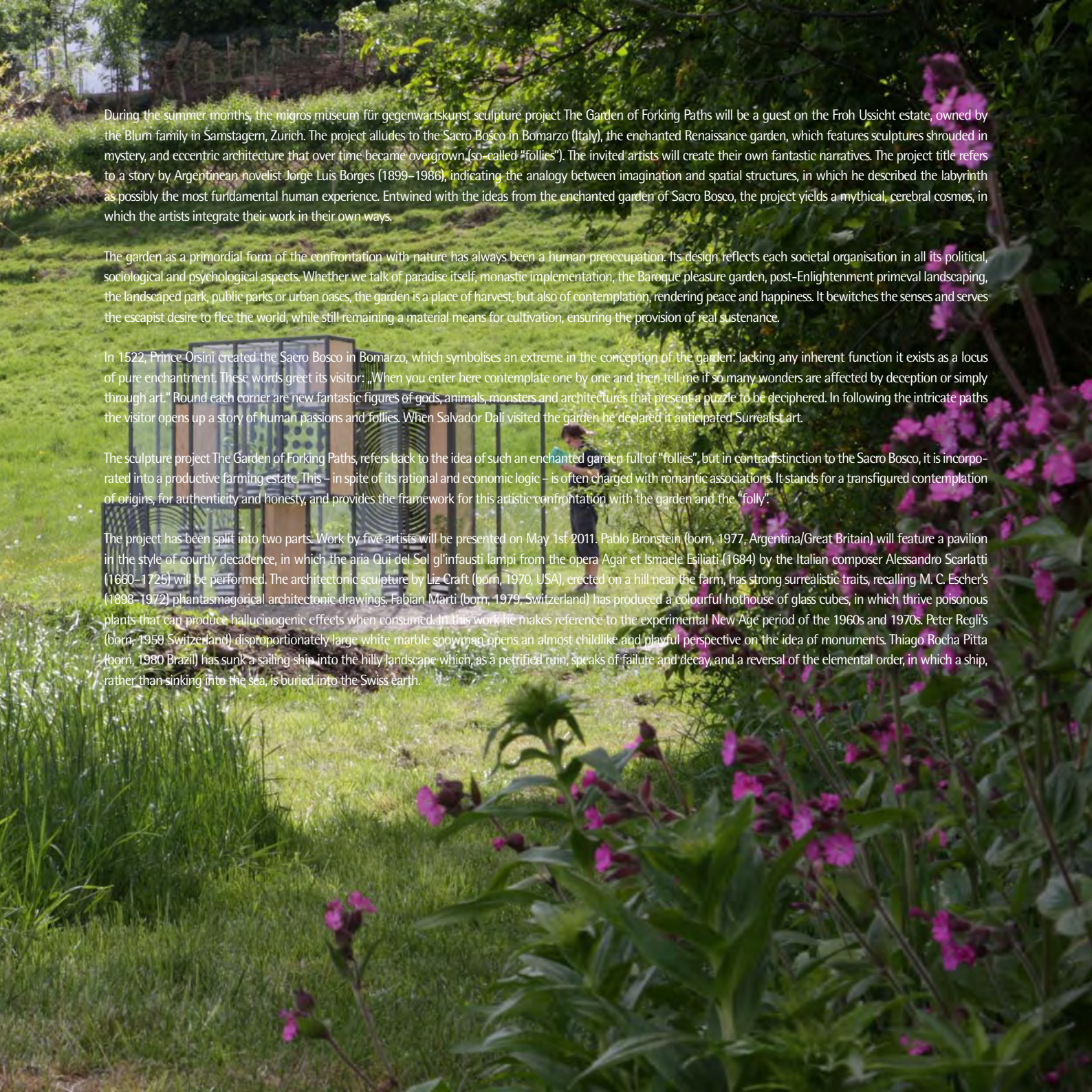




Pablo Bronstein: Teatro Alessandro Scarlatti / Performance:
<http://vernissage.tv/blog/2011/05/05/pablo-bronstein-teatro-alessandro-scarlatti-performance/> --





The background image is a photograph of a garden. In the center, a wooden sculpture with a complex, lattice-like structure stands on a grassy path. The sculpture has a central vertical element and horizontal bars that form a grid-like pattern. In the foreground, there are several purple flowers with dark centers, possibly Salvia, growing from a green base. The background is filled with dense green foliage and trees, creating a sense of a secluded garden. The lighting is bright, suggesting a sunny day.

During the summer months, the migros museum für gegenwartskunst sculpture project The Garden of Forking Paths will be a guest on the Froh Ussicht estate, owned by the Blum family in Samstagern, Zurich. The project alludes to the Sacro Bosco in Bomarzo (Italy), the enchanted Renaissance garden, which features sculptures shrouded in mystery, and eccentric architecture that over time became overgrown (so-called "follies"). The invited artists will create their own fantastic narratives. The project title refers to a story by Argentinean novelist Jorge Luis Borges (1899–1986), indicating the analogy between imagination and spatial structures, in which he described the labyrinth as possibly the most fundamental human experience. Entwined with the ideas from the enchanted garden of Sacro Bosco, the project yields a mythical, cerebral cosmos, in which the artists integrate their work in their own ways.

The garden as a primordial form of the confrontation with nature has always been a human preoccupation. Its design reflects each societal organisation in all its political, sociological and psychological aspects. Whether we talk of paradise itself, monastic implementation, the Baroque pleasure garden, post-Enlightenment primeval landscaping, the landscaped park, public parks or urban oases, the garden is a place of harvest, but also of contemplation, rendering peace and happiness. It bewitches the senses and serves the escapist desire to flee the world, while still remaining a material means for cultivation, ensuring the provision of real sustenance.

In 1522, Prince Orsini created the Sacro Bosco in Bomarzo, which symbolises an extreme in the conception of the garden: lacking any inherent function it exists as a locus of pure enchantment. These words greet its visitor: „When you enter here contemplate one by one and then tell me if so many wonders are affected by deception or simply through art.“ Round each corner are new fantastic figures of gods, animals, monsters and architectures that present a puzzle to be deciphered. In following the intricate paths the visitor opens up a story of human passions and follies. When Salvador Dalí visited the garden he declared it anticipated Surrealist art.

The sculpture project The Garden of Forking Paths, refers back to the idea of such an enchanted garden full of "follies", but in contradistinction to the Sacro Bosco, it is incorporated into a productive farming estate. This – in spite of its rational and economic logic – is often charged with romantic associations. It stands for a transfigured contemplation of origins, for authenticity and honesty, and provides the framework for this artistic confrontation with the garden and the "folly".

The project has been split into two parts. Work by five artists will be presented on May 1st 2011. Pablo Bronstein (born, 1977, Argentina/Great Britain) will feature a pavilion in the style of courtly decadence, in which the aria Qui del Sol gl'infausti lampi from the opera Agar et Ismaele Esiliati (1684) by the Italian composer Alessandro Scarlatti (1660–1725) will be performed. The architectonic sculpture by Liz Craft (born, 1970, USA), erected on a hill near the farm, has strong surrealist traits, recalling M. C. Escher's (1898–1972) phantasmagorical architectonic drawings. Fabian Marti (born, 1979, Switzerland) has produced a colourful hothouse of glass cubes, in which thrive poisonous plants that can produce hallucinogenic effects when consumed. In this work he makes reference to the experimental New Age period of the 1960s and 1970s. Peter Regli's (born, 1959 Switzerland) disproportionately large white marble snowman opens an almost childlike and playful perspective on the idea of monuments. Thiago Rocha Pitta (born, 1980 Brazil) has sunk a sailing ship into the hilly landscape which, as a petrified ruin, speaks of failure and decay, and a reversal of the elemental order, in which a ship, rather than sinking into the sea, is buried into the Swiss earth.



art amsterdam 2011



Art Amsterdam 2011:

<http://vernissage.tv/blog/2011/05/12/art-amsterdam-2011/> --





Olaf Mooij Car Sculptures:
<http://vernissage.tv/blog/2011/06/01/olaf-mooij-car-sculptures/> --

SupermARkeT at Art Amsterdam 2011

<http://vernissage.tv/blog/2011/05/23/supermarket-at-art-amsterdam-2011/> --





Jetske Verhoeven: Castaway / Interview
<http://vernissage.tv/blog/2011/05/18/jetske-verhoeven-castaway-interview/> --



Interview with artist Bayrol Jimenez:
<http://vernissage.tv/blog/2011/06/11/bayrol-jimenez-displacement-interview/> --





Tinkebell: Amy Taxidermy / Interview with Tinkebell:
<http://vernissage.tv/blog/2011/05/16/tinkebell-amy-taxidermy-interview-with-tinkebell/> --





arman

museum tinguely
basel

Arman at Museum Tinguely Basel:
<http://vernissage.tv/blog/2011/04/04/arman-at-museum-tinguely-basel/> --



"I maintain that the expression of rubbish, of objects, possesses an immediate intrinsic value, without the will of aesthetic compositions obliterating them and likening them to the colors on a palette; furthermore, I introduce the meaning of the global gesture unremittingly and remorselessly." ARMAN, 1960

From February 16 to May 15, 2011, Museum Tinguely will be showing a comprehensive survey of the work of the artist Arman (1928–2005). The exhibition is a cooperative project with Centre Pompidou in Paris, where it was presented last autumn to resounding acclaim, attracting a large number of visitors. With some 80 works contributed by leading museums and private collections, as well as a selection of films in large-scale projection, video recordings and documents, the second installment of the show in Basel features seven thematically arranged galleries providing a unique overview of the artist's complete oeuvre from the early 1950s to his late work in the 1990s. Museum Tinguely is placing a special focus on Arman's artistic pursuits in the 1960s and 70s. Five years after the artist's death, this is the first major retrospective of his work ever to be held at a Swiss museum. Following projects on Yves Klein (1999), Daniel Spoerri (2001) and Niki de Saint Phalle (2003), Museum Tinguely is now proud to present the oeuvre of yet another member of the Nouveaux Réalistes.

In the thematically organized show, important pieces have been selected to represent Arman's major work groups, beginning with the Cachets and Allures d'Objets, abstract stamp and object prints on paper and canvas from the latter half of the 1950s. At the center of the show are Arman's provocative artistic reactions to the throwaway society, his famous Poubelles and Accumulations, in which he showcases discarded everyday goods and trash in glass and perspex boxes as objets d'art. Also on view are key works from the Coupes and Colères series, as well as from the Combustions and Inclusions, demonstrating the artist's varied forms of engagement beginning in the 1960s with the theme of destruction, deconstruction and transformation of the accoutrements of our daily lives. Completing the exhibition are a selection of Accumulations Renault, assemblages of factory-new auto parts, some of them monumental, which were commissioned in the late 1960s by Renault, and finally, examples of Arman's paintings and resin casts using paint tubes, in which he turned his attention from the late 1960s to the end of the 1990s to the medium of abstract painting, or Art Informel.

Today, Arman's works from the 1960s and 70s seem startlingly topical; in particular his Accumulations, his Colères, involving the destruction of an object, and above all the Poubelles can be read as archaeological traces left behind by consumer society – astonishingly presaging how the throwaway lifestyle and the destruction of the planet would later become the most pressing concerns of our day.

Arman and Nouveau Réalisme

As a founding member of the Nouveaux Réalistes, Arman belonged to one of the most important artist groups of the postwar era, whose influence still persists today. The artists in Tinguely and Arman's generation found themselves at a turning point, with modernist abstraction in painting having been declared dead. The Nouveau Réalisme manifesto (1960) took issue with Art Informel and Abstract Expressionism, art trends that dominated the Parisian art scene at the time. Pierre Restany noted in his text: "Easel painting has (...) served its term. Still sublime at times, it is approaching the end of a long monopoly." Nouveau Réalisme proposed instead "the exciting adventure of the real seen for what it is." This adventure, according to Restany, is only open to those who go about the world with a sociologically trained gaze, hoping that chance will rush in to assist, "whether it is the posting or the tearing down of a sign, the physical appearance of an object, the rubbish from a house or living room, the unleashing of mechanical affectivity, or the expanding of sensitivity beyond the limits of perception."

Arman himself referred in 1960 to the object and the gesture as his primary media: "I maintain that the expression of rubbish, of objects, possesses an immediate intrinsic value, without the will of aesthetic compositions obliterating them and likening them to the colors on a palette; furthermore, I introduce the meaning of the global gesture unremittingly and remorselessly."

Arman's work in the 1950s

In Arman's early work executed in the latter half of the 1950s (to which scant attention has been paid until now) the main artistic methods are already apparent that will set the tone for his entire career: the repetitive artistic gesture and the consistent use of everyday objects.

Interestingly enough, Arman came to the object by way of painting and concrete music, which he delved into intensely at the time. He was also influenced by the work of artists active in the 1920s such as Kurt Schwitters, Hendrik Nicolaas Werkman and Marcel Duchamp. In the mid-1950s he was close to Yves Klein, likewise from Nice and the inventor of International Klein Blue. During this period Arman conceived works on paper and canvas – the Cachets and Allures d'objets. In his Cachets he parts ways with

the painting style of the École de Paris and uses rubber stamps to print all-over patterns on canvas in a kind of *écriture automatique*. The *Allures d'objets* series, whose name comes from the music of Pierre Schaeffer, consists of abstract pictorial compositions formed by the accidental imprints and traces left behind by various objects dipped in paint and hurled at the canvas. Arman's *Cachets* and *Allures d'objets* can be regarded as provocative reactions to the Informel painting and Abstract Expressionism that were all-pervasive at the time.

The significance of the object in Arman's work

In the course of 20th-century art history, the everyday object was gradually endowed with its own aesthetic value, deemed worthy of exhibition in the museum – a development that is closely tied with the burgeoning of consumer society.

Inspired mainly by Marcel Duchamp's concept of the Readymade, Arman declared everyday objects his means of artistic expression. On the aesthetic level he was investigating here the differences and analogies between object and painting. In his *Poubelles* and *Accumulations* he piled up worn and discarded items, lending the transparent containers holding them poetic and frequently ambiguous titles. In 1960 he put on a revolutionary rubbish happening at the gallery of Iris Clert, filling it up to the ceiling with trash and objects of everyday use and calling the result *Le Plein*. In his *Coupes* and *Colères* Arman cut up, smashed and deconstructed the commonplace object. The items he chose (very often musical instruments) clearly connote the middle-class lifestyle. In common with the *Accumulations*, Arman staged here the aspect of presentation and display. Familiar objects arranged in repeating, louver-like patterns are rendered unrecognizable, offering the viewer a completely new way of seeing them.

In his *Inclusions* Arman encased objects in synthetic resin for posterity, or preserved them in a burnt state as a symbol of transience in the *Combustions*. What results are materialized evocations of arrested time in which the acts of creation, destruction and deconstruction converge. His work is hence a prime example of the destruction art of the 1960s, after the Dadaists perhaps the most radical break with artistic tradition in the 20th century.

With his oeuvre Arman shows us the flip side of consumerism and the throwaway mentality. His work signaled a fundamental break with the commonly accepted artistic principles of imitation and representation of reality. And even today, when the boundaries of what we conceive of as art have broadened even further, we may find ourselves perplexed when confronted in museums with exhibits whose components we recognize from our own everyday world, or that of a bygone era: musical instruments, razors, high-heeled shoes, gas masks, antiquated Underwood typewriters, or radio tubes – Arman even presents the contents of trash cans ensconced in showcases as artworks.

Arman himself emphasized that his *Accumulations* were not meant primarily as a way of isolating a commonplace item from its usual functional context and hence charging it with new meaning. Instead, by piling up and multiplying objects, by reproducing one and the same object, he wanted to demonstrate that his artistic procedure correlated to the industrial working methods of "automation, assembly line work and series production of rejects," which generate "geological strata and layers that reveal the cumulative force of reality."

Arman's artistic concepts and actions in the medium of film

A special highlight of the exhibition is the large-format projection of films based on Arman's ideas, including *Objets animés* (1959–1960, by Jacques Brisot) and *Sanitation* (1972, by Jean-Pierre Mirouze). The films enter into an intriguing dialogue with the pictures, reliefs and sculptures on display and form an important bracket bringing together the various themes addressed in the show.

Not only do the films make palpable for us Arman's obsession with the object in all its inner coherence and logical consistency; they also shed light on the intellectual basis underlying the artist's work. In *Sanitation*, a film about the consumer goods cycle in 1970s Manhattan, the camera follows the path of merchandise from shop window all the way to its disposal as trash, borne away in garbage trucks to a huge dump on Staten Island, with the Statue of Liberty visible in the distance. Here the exhibition visitor can get a sense of the timing and feel of the process, starting with the original purpose and function of things within our consumer society, then onward to *objet trouvé* and ending as finished artwork in the *Poubelles* and *Ordures organiques* series. A slow-motion clip from Arman's early *Colère* action *NBC Rage* (1961), in which the artist chops up a contrabass atop a wooden board, reveals the ephemeral, explosive physical gesture behind his work. Another film shows *Conscious Vandalism*, a *Colère* exhibited at the John Gibson Gallery in New York in 1975 that was based on the furnishings of a middle-class apartment and the remains of which are on view in a special room in Basel. These spectacular actions have the effect of cathartic events within Arman's oeuvre.

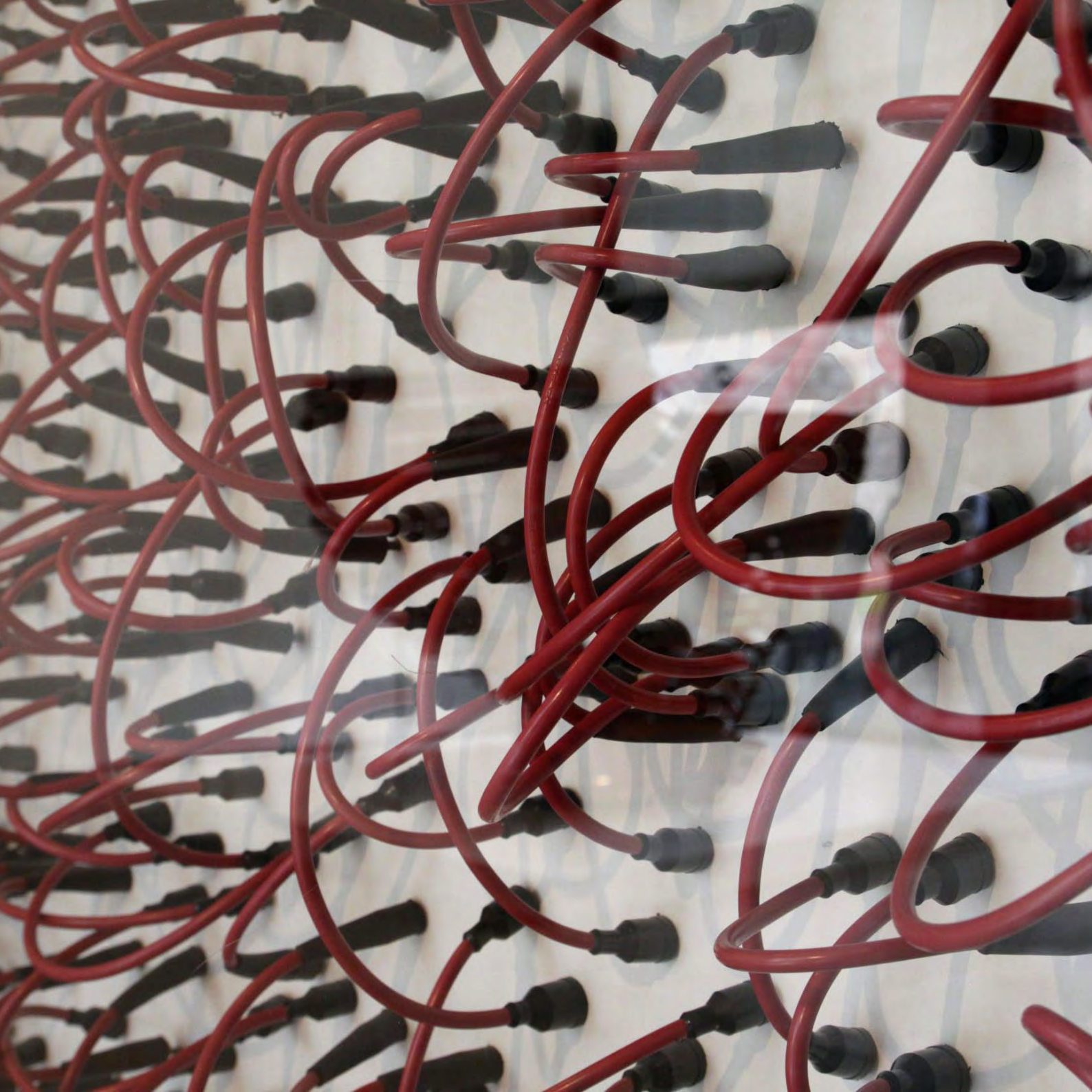
(Press release)























BRANCUSI & SERRA

fondation beyeler

RIEHE



Artists Talk with Richard Serra:
<http://vernissage.tv/blog/2011/05/27/artists-talk-with-richard-serra-at-fondation-beyeler/> --

Constantin Brancusi and Richard Serra at Fondation Beyeler:
<http://vernissage.tv/blog/2011/05/22/constantin-brancusi-and-richard-serra-at-fondation-beyeler/> --





The Fondation Beyeler is devoting its large summer exhibition to the art of Constantin Brancusi (1876-1957) and Richard Serra (b. 1939), two of the most important sculptors of the twentieth century. Brancusi, born in Romania and a resident of Paris from 1904 onwards, reduced forms to the essentials and thus set the cornerstone for abstract sculpture. The American artist Serra redefined the effects of sculpture by means of minimalistic steel pieces which draw the viewer directly into the work. The phenomenon and presence of sculptural form in space are his prime theme. Taken together, the oeuvres of these two pioneers of European and American sculpture cover the period of over one hundred years in which modern sculpture developed.

The essential aspects of Brancusi's work are illuminated by about 40 exemplary pieces, arranged in the exhibition in various thematic groupings. The selection covers an oeuvre that extends over forty years of Brancusi's mature work, revolving around the question of reduction of volumes in space and their transcendence in light – an exploration of formal essence and "primal" form, as it were. The sculptor's concentrated, lifelong concerns are reflected in a small range of sculptural motifs. Among the ensembles of works on view are different variants of the monolithic piece *The Kiss*, the poetic *Children's Heads*, *Sleeping Muses*, female torsos, and the renowned *Birds in Space*, as well as the scandal-triggering *Princess X*, *Adam and Eve*, or the iconic *Endless Column*. In addition, Brancusi's *The Child in the World*, a so-called "mobile group", has been reconstructed out of the original wooden sculptures. In this form of presentation, Brancusi's pieces condense into what amounts almost to a retrospective in its own right. Special emphasis is placed on the concept of variation and the experience of the different effects of various materials; to this end, marble and bronze pieces are supplemented in the exhibition by a number in wood, cement and plaster. Precisely a play with material qualities, their different surfaces and reflection or absorption of light, are characteristic traits of Brancusi's search for an artistic ideal. The sculpture groupings are arranged in separate rooms with ample space around them, in order to make their appearance in space perceptible to viewers as an absolute quality. Also, a photo cabinet contains a selection of twenty original photographs that provide insight into Brancusi's own personal view of his art.

The crucial recognition of an ideal presence in space, the question as to the essence of sculpture, is approached in a different if not less compelling way in ten sculptural works from different phases of Serra's oeuvre. In addition, a new series of works on paper is on display. The selection of works, again arranged retrospectively, extends from Serra's early pieces in rubber and lead, such as the *Belts*, 1966-67, and *Lead Props*, as well as his characteristic steel sculpture *Strike: To Roberta and Rudy* 1969-71 and *Delineator* (1974/75). The "curved piece" *Olson*, 1986, opens up another facet of Serra's work. Fernando Pessoa's, 2007-08, radical reduction stands for developments of recent years and simultaneously delineates an arc back to earlier works like *Strike*.

Serra himself has repeatedly emphasized his special interest in Brancusi, whose art he was able to study in Brancusi's reconstructed studio during an extended stay in Paris in 1964/1965. Every day Serra made a series of drawings that gave him access to the logic of his predecessor's work and enabled him to draw lessons from his sculptural thinking. Later, Serra would even describe Brancusi's art as an "encyclopedia", a "handbook of possibilities," if one that inspired him to quite different sculptural conclusions. In the exhibition, the aesthetic relationships between Brancusi and Serra are visualized in the form of an open-ended, free dialogue between their works – direct juxtapositions that reveal both traits shared in common and striking contrasts alternate with suites of works that reflect the universal force of sculpture and show it in a new light. Especially sculptural volumes that rest in time and space, and simultaneously maintain a precarious equilibrium, link Brancusi and Serra's singular oeuvres and point to the universality and continuity of sculpture in general.

Brancusi's sculptural work is on view for the first time in Switzerland in retrospective form. Nor has Serra's oeuvre previously been represented here so extensively. The installation of Serra's sculptures at the Fondation Beyeler was an enormous technical challenge, as the static conditions had first to be established. For the installation of Fernando Pessoa alone, about seventy tons of steel, including the sculpture's weight, had to be moved.

The loans to the exhibition stem from renowned private collections and public museums, including the Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, New York; the Museum of Fine Arts, Houston; the Philadelphia Museum of Art; the Art Gallery of Ontario, Toronto; the Tate, London; the Musée National d'Art moderne, Centre Georges Pompidou, Paris; the Peggy Guggenheim Collection, Venice; the Stedelijk Museum, Amsterdam; the Muzeul de Art, Craiova; the Hamburger Kunsthalle; the Staatsgalerie Stuttgart; the Lehmbruck Museum, Duisburg; the Kunstmuseum Basel, and the Kunsthaus Zurich.

(Press release)

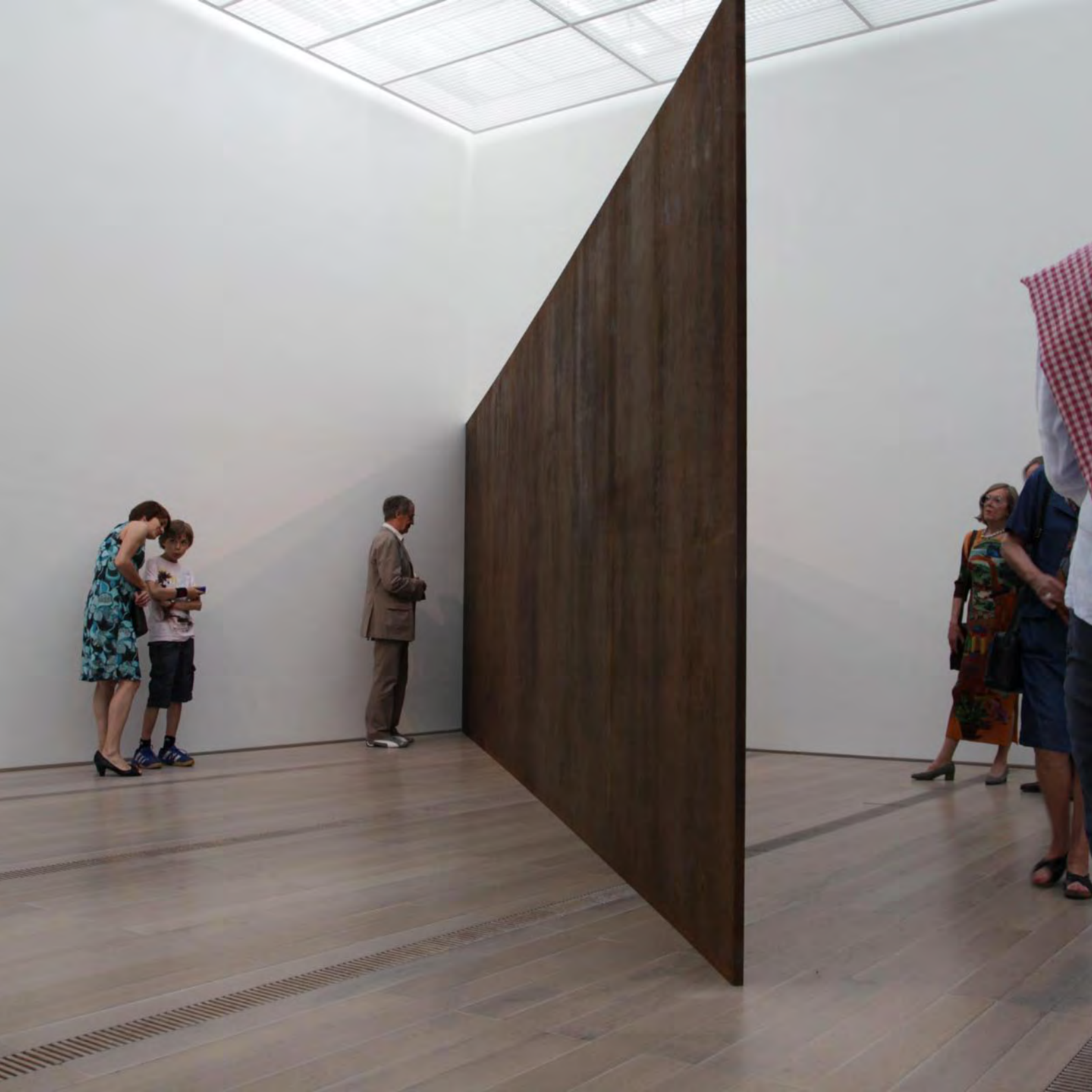


















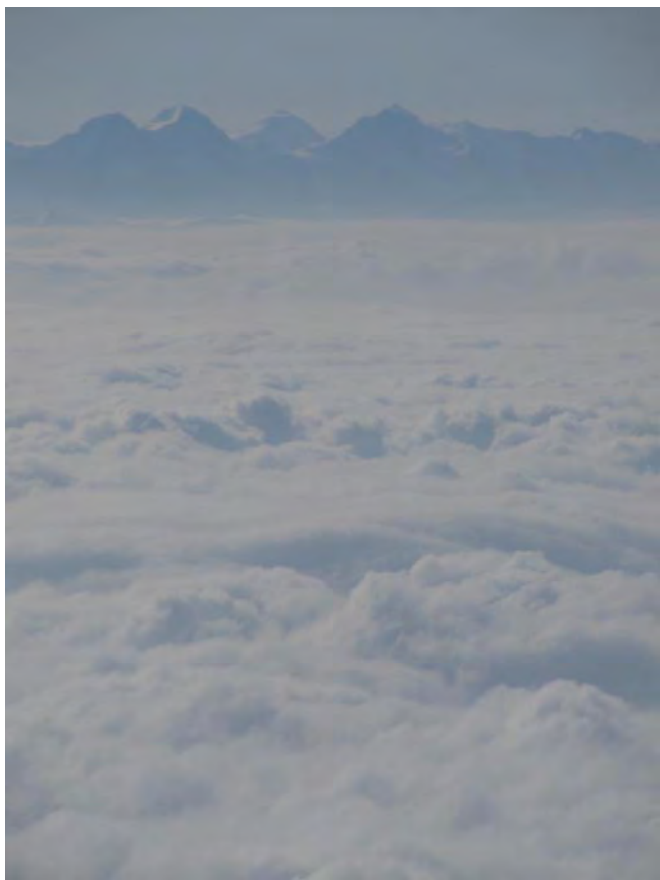




SAMMLUNG BEYELER
AND WORKS FROM THE DAROS COLLECTION









venice Biennale 2011

54th INTERNATIONAL art exhibition
La Biennale di Venezia



La Biennale di Venezia 2011: ILLUMInazioni / Arsenale:
<http://vernissage.tv/blog/2011/06/02/la-biennale-di-venezia-2011-illuminazioni-arsenale/> --



La Biennale di Venezia 2011: ILLUMInazioni / Padiglione Centrale, Giardini:
<http://vernissage.tv/blog/2011/06/04/la-biennale-di-venezia-2011-illuminazioni-padiglione-centrale-giardini/> --

Preview for Members:
Monica Bonvicini: 15 Steps to the Virgin, Venice Biennale 2011:
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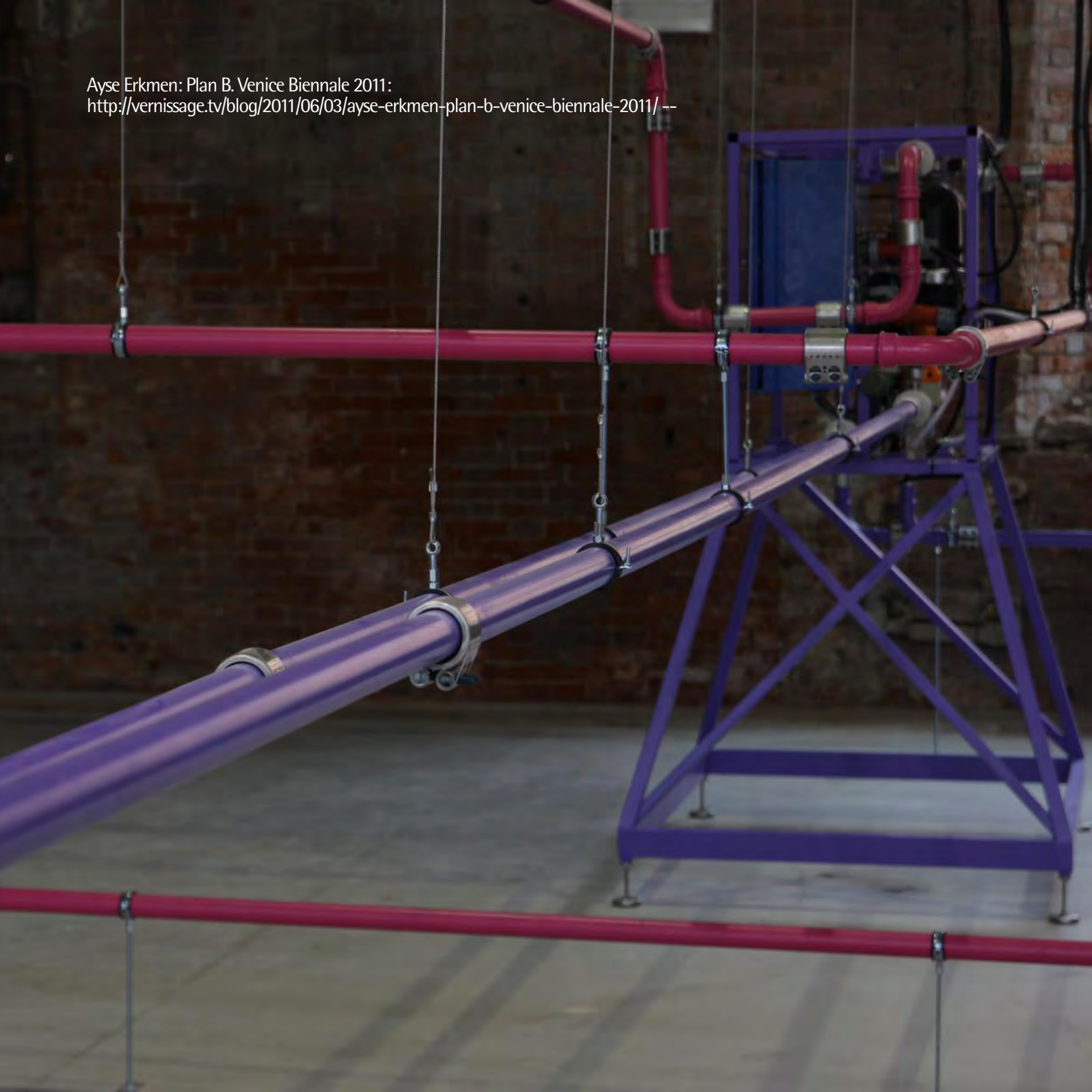
Preview for Members:
Adrián Villar Rojas: The Murderer of Your Heritage. Argentinian Pavilion, Venice Biennale 2011:
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Raja and Shadia Alem: The Black Arch / Pavilion of the Kingdom of Saudi Arabia, Venice Biennale 2011:
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Ayse Erkmen: Plan B. Venice Biennale 2011:
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Christian Boltanski: Chance. French Pavilion, Venice Biennale 2011:
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Preview for Members:
Dominik Lang: The Sleeping City. Pavilion of the Czech Republic and the Slovak Republic, Venice Biennale 2011:
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Christoph Schlingensief. German Pavilion, Venice Biennale 2011:
<http://vernissage.tv/blog/2011/06/06/christoph-schlingensief-german-pavilion-venice-biennale-2011/> --



Mike Nelson: I, Impostor. British Pavilion, Venice Biennale 2011:
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Preview for Members:
Andrei Monastyrski and the 'Collective Actions' Group present Empty Zones:
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Preview for Members:
Lee Yongbaek, Korean Pavilion
<http://vernissage.tv/blog/members/> --



Preview for Members:
Norma Jeane Installation at the main pavilion in the Giardini, Venice Biennale 2011
<http://vernissage.tv/blog/members/> --

Current and upcoming Venice Biennale 2011 episodes

La Biennale di Venezia 2011: ILLUMInazioni / Arsenale

Ayşe Erkmen: Plan B. Pavilion of Turkey. Interview with Ayşe Erkmen

La Biennale di Venezia 2011: ILLUMInazioni / Padiglione Centrale, Giardini

Christoph Schlingensiefel. German Pavilion, Venice Biennale 2011

Raja and Shadia Alem: The Black Arch / Pavilion of the Kingdom of Saudi Arabia, Venice Biennale 2011

Mike Nelson: I, Impostor. British Pavilion, Venice Biennale 2011

Norma Jeane. Installation at the main pavilion, Venice Biennale 2011

Dominik Lang: The Sleeping City. Pavilion of the Czech Republic and the Slovak Republic, Venice Biennale 2011

Christian Boltanski: Chance. French Pavilion, Venice Biennale 2011

Interview with Clemencia Labin (Venezuelan Pavilion, Venice Biennale 2011)

Monica Bonvicini: 15 Steps to the Virgin. Venice Biennale 2011

Adrián Villar Rojas: The Murderer of Your Heritage. Argentinian Pavilion, Venice Biennale 2011

Dora García: The Inadequate. Spanish Pavilion. Interview with curator Katya García-Anton

Ahmed Basiony: 30 Days of Running in the Space. Pavilion of Egypt

Dragoljub Rasa Todosijević: Light and Darkness of the Symbols. Pavilion of Serbia

Dohandi. Pavilion of Greece

Allora & Calzadilla: Gloria. Pavilion of the United States of America

Pervasion. Pavilion of China

Markus Schinwald, Austrian Pavilion

Angel Vergara: Feuilletton. Pavilion of Belgium

Sigalit Landau: One man's floor is another man's feelings. Pavilion of Israel

Crystal of Resistance. Swiss Pavilion. Interview with artist Thomas Hirschhorn

Chewing the Scenery Swiss Pavilion. Interview with curator Andrea Thal and artist Uriel Orlow

Federico Diaz

Venice in Venice Collateral Event

Gelitin Performance

Pavilion of Italy

Lee Yongbaek: The Love is gone but the Scar will heal. Pavilion of Korea

Empty Zones: Pavilion of Russia



BIENNale BeDLam

by Lee SHARROCK



La Biennale di Venezia 2011: ILLUMInazioni / Arsenale:
<http://vernissage.tv/blog/2011/06/02/la-biennale-di-venezia-2011-illuminazioni-arsenale/> --

Biennale Bedlam by Lee Sharrock / FAD website

<http://www.fadwebsite.com/2011/06/08/biennale-bedlam-by-lee-sharrock/> --

After 5 days in Venice for the opening of the 54th la Biennale di Venezia, it took a little time to catch my breath and digest the overwhelming amount of incredible art on display combined with the decadence of the parties, against a surreal backdrop of the heavenly floating city known as Serenissima.

Titled 'ILLUMInations', curated by Bice Curiger and chaired by Paolo Baratta, the 54th International art exhibition features a record number of 89 international participations, reasserting its status as a truly global display of contemporary art.

Baratta described the Biennale as "a great pilgrimage, where in the works of artists and in the work of curators the voices of the world meet". Newcomers to Venice include Andorra, Saudi Arabia, Bangladesh and Haiti. While the Republic of Azerbaijan host their Pavilion at Palazzo Benzon on the Canale Grande.

Aside from the hub of the Biennale that is the Giardini and Arsenale, the city is host to a cornucopia of satellite exhibitions, installations and events. Uber-Curator and Director of the 2003 Venice Biennale Francesco Bonami presented an interesting exhibition of Russian contemporary art with Irene Calderoni. Titled 'Modernikon', the exhibition introduced me to the sculpture of Stanislav Shuripa, based on housing units of the Soviet Union in the 60's, and utilising geometric abstraction to demonstrate the failure of architectural rationalism, and installed cleverly to lead the eye to the courtyard of the Casa de Tre Oci, designed by artist Mario de Maria in 1913. David Ter-Oganyan's monochrome paintings represent countries such as Mali and Algeria, and are a conceptual interpretation of the colonization of Africa.

A Vaporetto strike on Tuesday evening didn't deter the throng of Anish Kapoor fans including Richard Rogers, who flocked to marvel at 'Ascension', his new installation at the Basilica di San Giorgio. This is the first time an artist has staged an intervention in the 16th Century Palladian church, and Kapoor has created a wonderful paradox with a column of white smoke emerging from a circular vessel placed between the nave and transept of the Basilica. Since the Vaporetto drivers had decided to stage their own intervention by downing tools on the first day of the Biennale, it was every man for himself as people left the Isola di San Giorgio and fought their way onto a lone Vaporetto.

I was Press Officer of the Azerbaijan Pavilion, who held their press preview and private view at the 17th Century Palazzo Benzon, of 'Relational, of Bakû', featuring six artists and including sculpture, painting, performance and video art. Mikayil Abdurahmanov exhibited seven monumental new paintings in the classical tradition, whilst honorary member of the Russian Academy of Art Altai Sadighzadeh displayed paintings and sculptures created for the Azerbaijan Pavilion.



Raja and Shadia Alem: The Black Arch / Pavilion of the Kingdom of Saudi Arabia, Venice Biennale 2011:
<http://vernissage.tv/blog/2011/06/08/raja-and-shadia-alem-the-black-arch-pavilion-of-the-kingdom-of-saudi-arabia-venice-biennale-2011/> --

Moscow-based artist Aidan Salakhova exhibited three reliefs of veiled figures holding symbolic relics, opposite a wall of teardrops, as well as a series of miniature based paintings, and an intervention on the ceiling of one of the rooms of the Palazzo. Khanlar Gasimov has created a site-specific floor sculpture inspired by the chandelier in Palazzo Benzon and carved by hand from granite, and a room containing self-dissolving sculptures made of candy, alongside untreated canvas, which Gasimov gave to poets in Azerbaijan to recite poetry to for 88 hours. A group of art students wore the poetry-infused canvases in a performance at the private view.

London-based Zeigam Azizov's multi-media installation "Symposium" consists of a dark room containing a film of children playing in Baku's derelict oil fields, with a text by the artist that attempts to decipher stereotype narratives in "the society of spectacle". In the middle room Azizov displays documents and photographs of the process of his work in seven boxes. Aga Ousseinov's installation "In the middle of Erewhon II" is an invention comprised of ingenious machines, video and exquisite drawings. Ousseinov's work is a reaction to the current state of helplessness and exhaustion the world is experiencing, and features a seagoing machine based on the early Soviet "agit-trains".

The First Lady of Azerbaijan, Mehriban Aliyeva, attended the opening ceremony, as did Abulfas Garayev the Minister of Culture and Tourism, Julia Peyton-Jones and Hans Ulrich Obrist of the Serpentine Gallery, and Simon de Pury. The exhibition was curated by curator and commissar of the Pavilion Cinghiz Farzaliev, and curator Beral Madra of BM Contemporary Art Center in Istanbul, with the contributions of co-commissioner Vittorio Urbani (Nuova Icona, Venice). I showed a group of curators around the exhibition on Saturday, including Rachael Barratt who is working on the Moscow Biennale, and Pablo Ganguli of Liberatum.

To the Canadian party and an 80's inspired performance by a singer wearing MC-Hammer style trousers, enthusiastically playing air guitar and an old-school Yamaha keyboard, rather out of place in the courtyard of a beautiful Venetian Palazzo, but definitely great entertainment whether it was meant to be ironic or not. At the Giardini the next day, I was impressed by Steven Shearer's haunting paintings of Rockers in the Canadian Pavilion. His drawings are reminiscent of fauvist woodcuts, and the haunting expressions of the long-haired hippy's populating his canvases evoke Klimt, with a psychedelic palette lending a retro feel.

The Giardini contained a generous helping of politically charged artwork, with a sprinkle of pure sensory experience, and a few random performance artists thrown in at the entrance of the park for light relief. As we approached the entrance we noticed three women dressed as chambermaids, wearing marigolds and painstakingly cleaning the leaves of the bushes.

A few seconds later we came across a man covered in plaster, with instructions written in Italian on his plastered chest to 'call me' with a phone number, which if dialed would result in a phone ringing inside the plaster.

Christoph Schlingensief. German Pavilion, Venice Biennale 2011:
<http://vernissage.tv/blog/2011/06/06/christoph-schlingensief-german-pavilion-venice-biennale-2011/> --



The Pavilions of USA, Israel, Poland and Egypt contained powerful interpretations of global current affairs, and the Lebanon Pavilion was cancelled altogether, making this a Biennale to remember where world Politics becomes inextricably entwined with international contemporary art, and the relevance of contemporary art as an expression of the human condition is underlined. Jennifer Allora and Guillermo Calzadilla, who represented the USA and are based in Puerto-Rico, created "Olympics of the Art World", installing a 60-ton tank outside the Pavilion, and hiring Olympic athletes to run on a treadmill fixed to the upturned tank, ironically it turns out that it is in fact a British tank. At the Chinese opening Ai Weiwei supporters held up bags emblazoned with the slogan 'Free Ai Weiwei'. While "Chance", conceived for the French Pavilion by Christian Boltanski, examines the over-population of the planet with a giant clock representing the number of people dying each day, juxtaposed with images of newborns -150,000 per day.

In another reference to war, Lee Yongbaek represented Korea with his exhibition "The Love is gone, but the Scar will heal". His video performance "Angel Soldier" is intended to express the social conditions of this generation, whilst his "Pieta" series exposes the contradictions of human existence.

The breathtaking German Pavilion was deservedly awarded the Golden Lion for best national participation. Any artist would find it difficult to ignore the legacy of the Pavilion, which was co-opted by the Nazis in 1938. Christoph Schlingensief, who died in 2010 of cancer, was posthumously awarded for his eery multimedia installation, which gives some insight into the experience of his fatal illness, and features the stage of the Fluxus Oratorio A Church of Fear vs. the Alien Within, part of his illness trilogy.

Some countries selected artists who create alternate realities. Japanese artist Tabaimo's video installation "Teleco-soup" was an uplifting experience featuring an interactive, mirrored animation, created by scanning thousands of hand-drawn images to conceive another world inhabited by surreal Monty-Pythonesque characters and images inspired by Hokusai woodblock prints. On the edge of the Giardini the Thai Pavilion presented "Paradiso di Navin", an exuberant collection of colourful paintings by Navin Rawanchaikul.

Upon leaving the Giardini and strolling towards the Arsenale, it was impossible not to notice the ostentatious display of wealth in the form of Russian Oligarch Roman Abramovich's super-yacht, which ruffled the feathers of the Venetian authorities, who accused him of turning St. Mark's Basin "into a motorway". Then a giant pirate ship attempted to moor by Abramovich's yacht "Luna", and was turned away by the Carabinieri. "Pirate Camp" or "The Stateless Pavilion", was an initiative of the Italian Pavilion, and designed as a travelling vessel for 16 international artists.

Sigalit Landau is representing Israel in Venice, and her exhibition "One Man's floor is another man's feelings" is a complex and moving display of sculpture, video and multi-media, referencing the struggle for territory and referring to Landau's experience of the Dead Sea.



Italian Pavilion. Video coming soon at <http://www.vernissage.tv> ...

En route to the opening of Polly Morgan's exhibition at Workshop arte contemporanea, our Vaporetto was prevented from moving and all traffic on the canal halted as Carabinieri zoomed along the Canale Grande, in a Venetian version of a road block, a boat full of Italian police hot on the heels of a vessel containing secret police, faces concealed with black masks. A Paparazzo stood next to me with a zoom lens, and told me it was Shimon Peres going to the opening of the Israel Pavilion. Finally we made it to Polly Morgan's opening, in a beautiful little gallery called Workshop in Dorsoduro. Polly had created some wonderful new work, including her signature birds in bell jars, and a new sculpture of a human form covered in rainbow-coloured ribbon, with birds suspended in the air winding more ribbon around the figure.

Bumped into artist Nancy Fouts, who is exhibiting at Pertwee Anderson & Gold in London's Soho, and also in a group showed in Venice curated by James Putnam.

Joe La Placa, Director of All Visual Arts in London, told me that some of the artists he works with were exhibiting in "The World Belongs to You" at the Palazzo Grassi, Francois Pinault's museum, so we headed there and were blown away by the tactile, cheerful, organic sculpture of Joana Vasconcelos, Jonathan Wateridge's exquisite paintings of film sets, and Loris Gréaud's installation "Gunpowder Forest Bubble".

For me the highlight of the Arsenale, which features 83 artists from all over the world responding to questions of identity, was "The Black Arch", a collaboration between sisters Shadia and Raja Alem. Representing a meeting of darkness and light, the dramatic installation presents the artists's interpretation of Black as a non-colour, and fuses experiences of the two cities of Mecca and Venice, with an overlaying narrative inspired by the stories their aunts and grandmothers told them during their childhood in Mecca.

Other highlights were Urs Fischer's reworking of Giambologna's "The Rape of the Sabine Women" in the form of a huge candle, and Song Dong's Parapavilion, a recreation of her parent's 100 year-old home in China, hosting artwork by Ryan Gander.

Evening fell and we made our way to the British Party in an old squat, where an amazing African band got people moving on the dance floor, before we headed for Dasha Zhukova's party on the terrace of the Bauer hotel. After seeing the emotionally and politically charged artwork on display in the Giardini, the decadence of the party felt ironic, and proof that even if the world is in political and financial turmoil, the party still goes on for an elite few. Zhukova, who runs the Garage Center for Contemporary Culture in Moscow and is the partner of Roman Abramovich, curated "Commercial Break" with Alex Dellal and Neville Wakefield, an exhibition of cutting edge video art.

After we made it through the two-tier security system, and past rich young men who had no reservations about elbowing women or elderly collectors out of their way while fighting to get into the party, we sipped martinis on the terrace, and



surveyed the stellar crowd which included fashion designer Francesca Versace, artists Richard Philips and Marina Abramovic, and musicians Courtney Love and Michael Stipe. Chatted to Rebecca Wilson of the Saatchi Gallery, and her husband Geoff Dyer, whose novel "Jeff in Venice, Death in Varansi" sums up perfectly the excesses of the Venice Biennale experience. His altar-ego in the book, journalist Jeff Atman, drinks and drugs his way through the parties and private views of the Biennale, summing up the pursuit of decadence and status thinly veiled as a quest to experience the cultural offerings of the world.



Chinese Pavilion, video coming soon at <http://www.vernissage.tv/> --



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



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

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