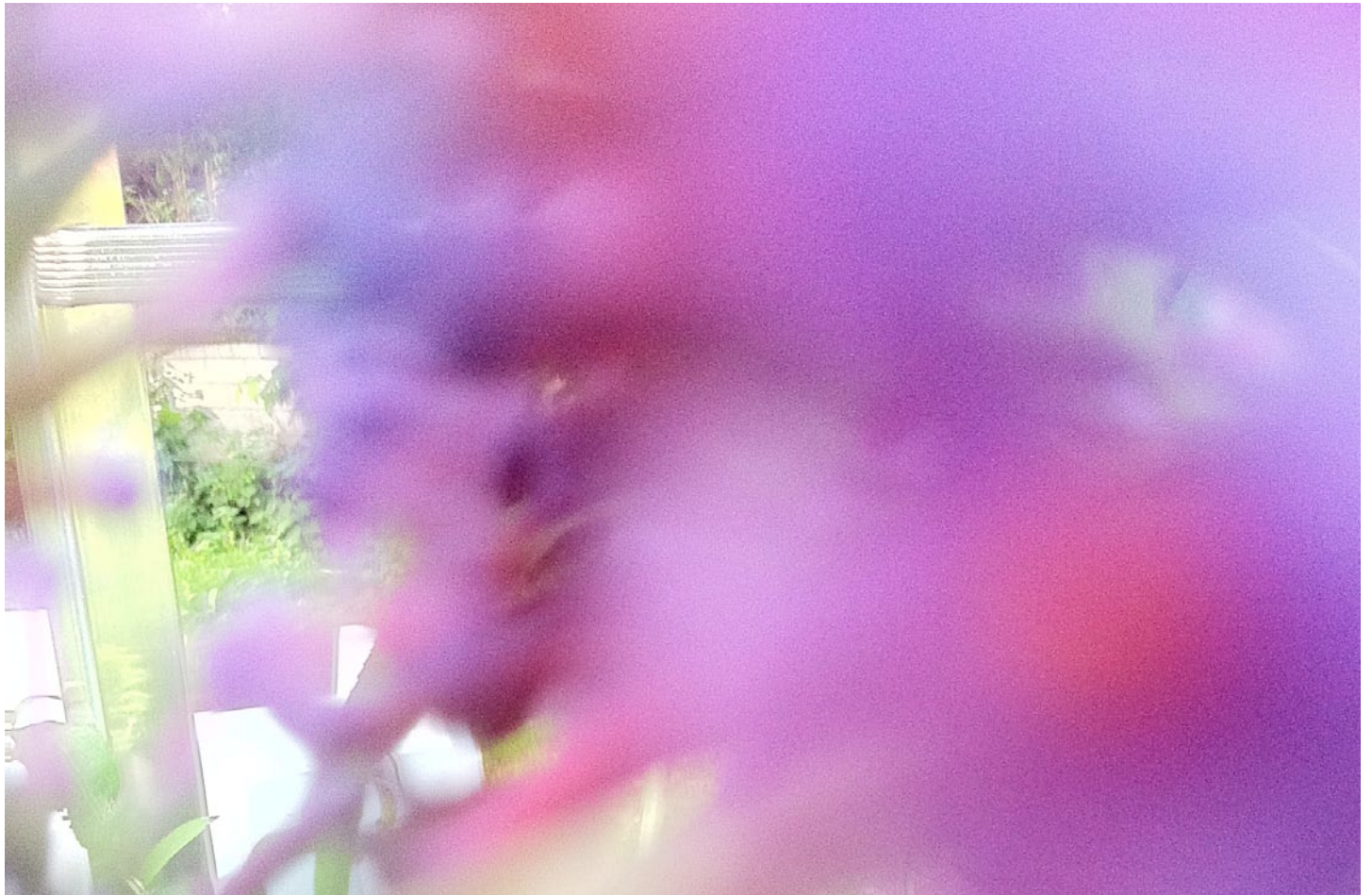




22

VTV PDF Magazine  
August 2012



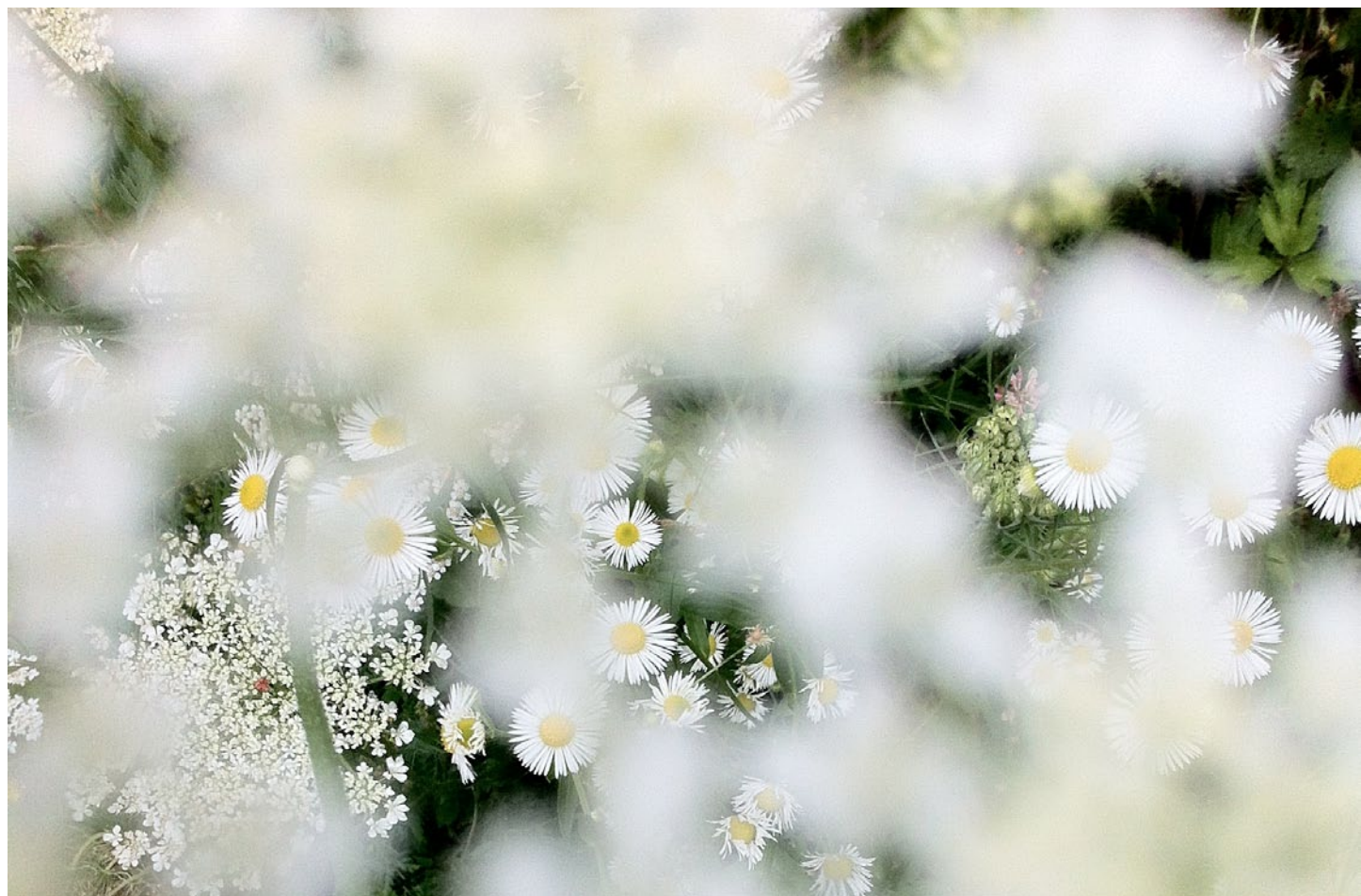
Cover: Damien Hirst at Tate Modern London.

Photos: Didier Leroi | [www.didier-leroi.com](http://www.didier-leroi.com)



Damien Hirst Tate Modern London / Art Cologne 2012 / Art 43 Basel Art Unlimited / Art 43 Basel Art Parcours / Freitag Retrospective / Documenta 13: Interview with Thomas Bayrle / Documenta 13: Interview with Dr. Harald Kimpel



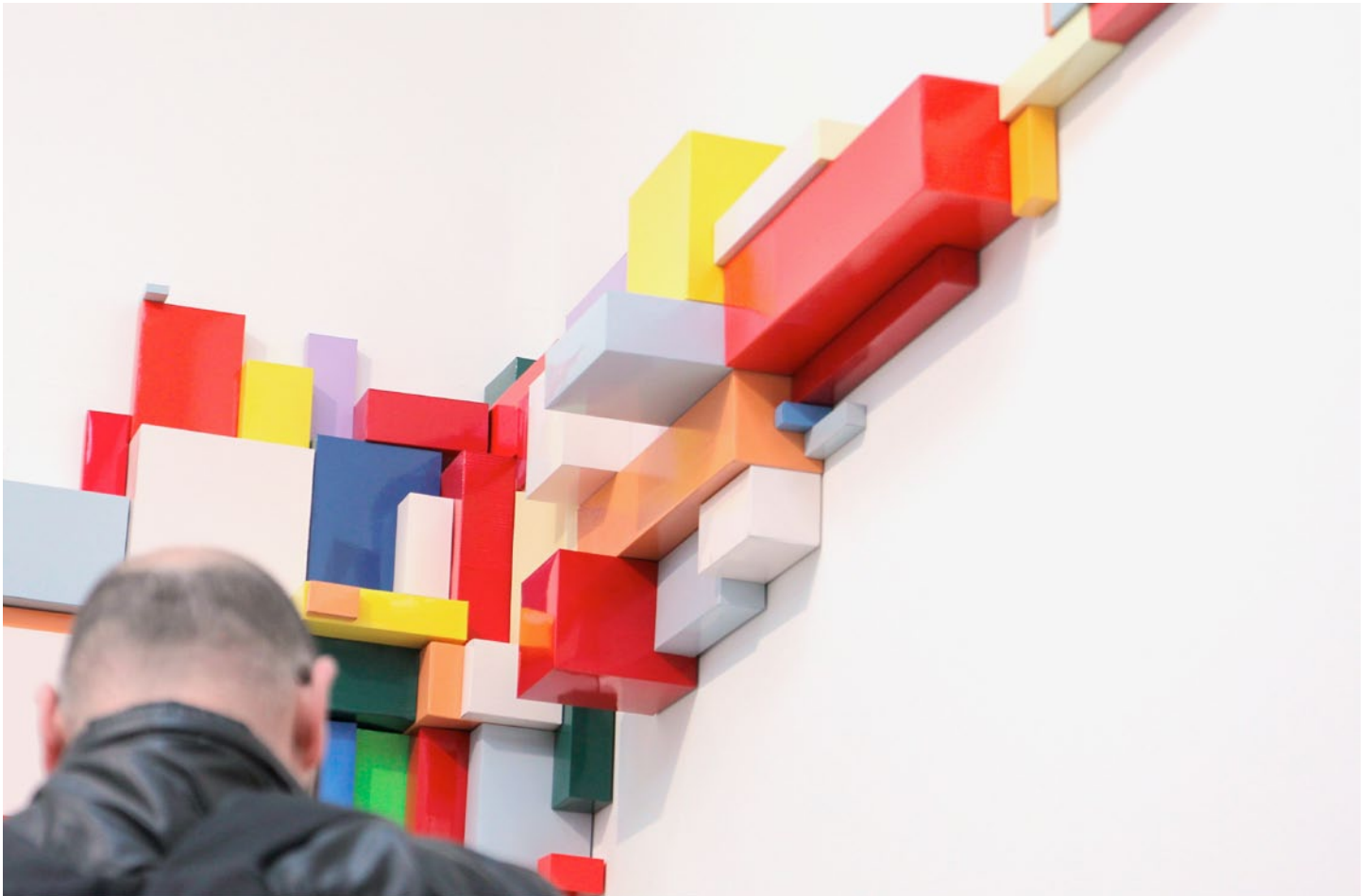




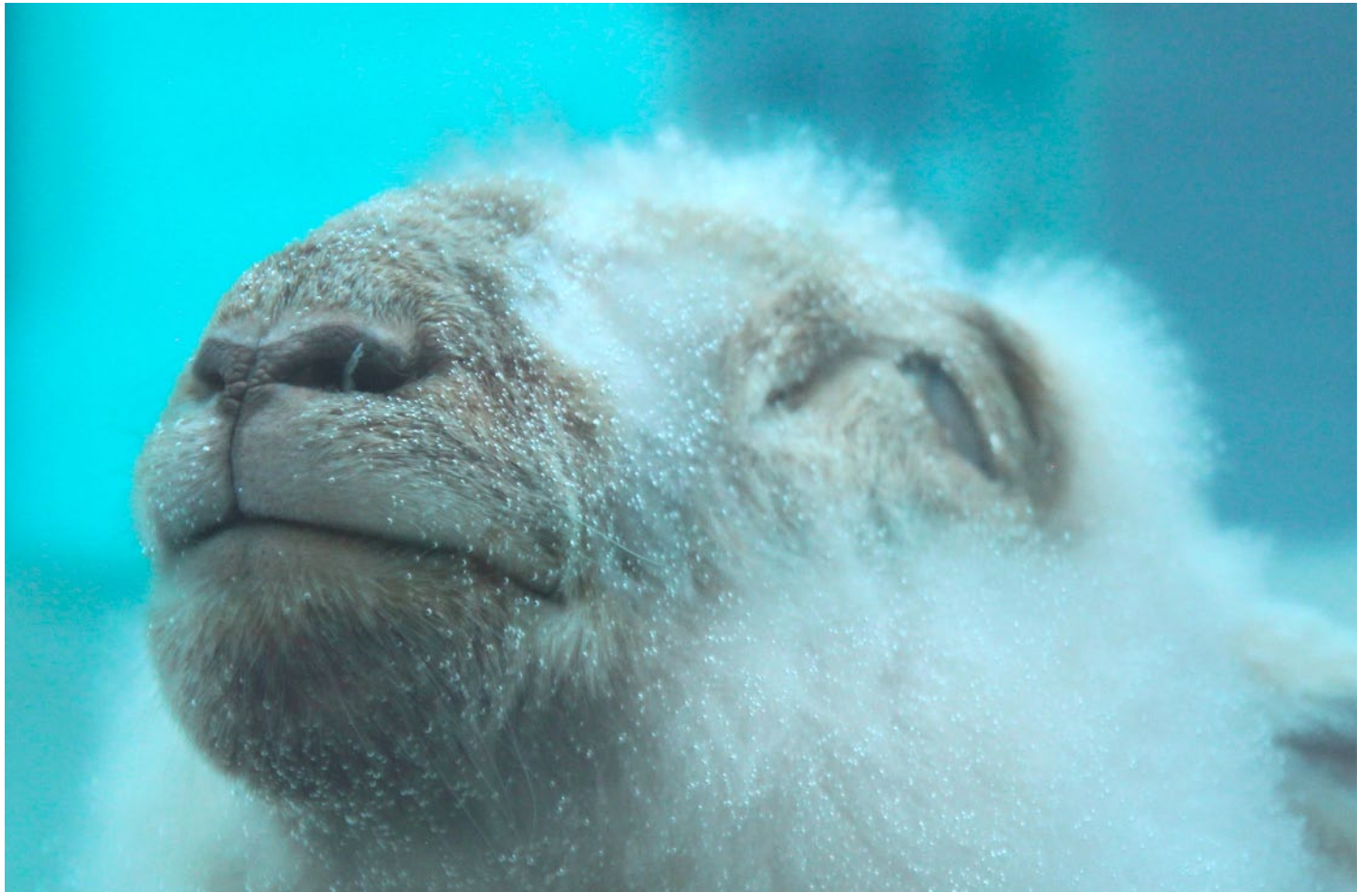


Damien Hirst

Tate Modern London



Damien Hirst Retrospective at Tate Modern, London  
<http://vernissage.tv/blog/2012/04/02/damien-hirst-retrospective-at-tate-modern-london/> --

















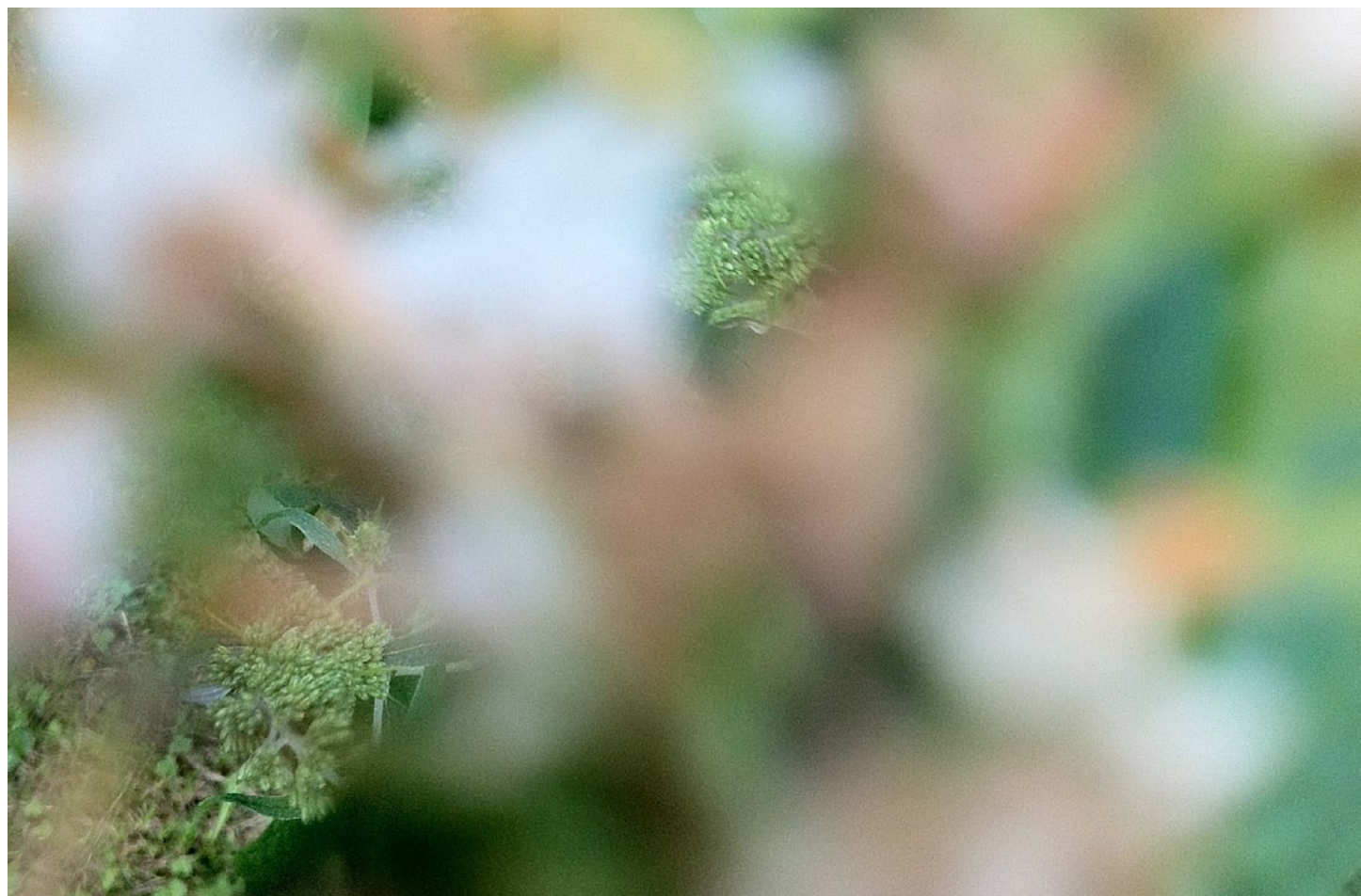












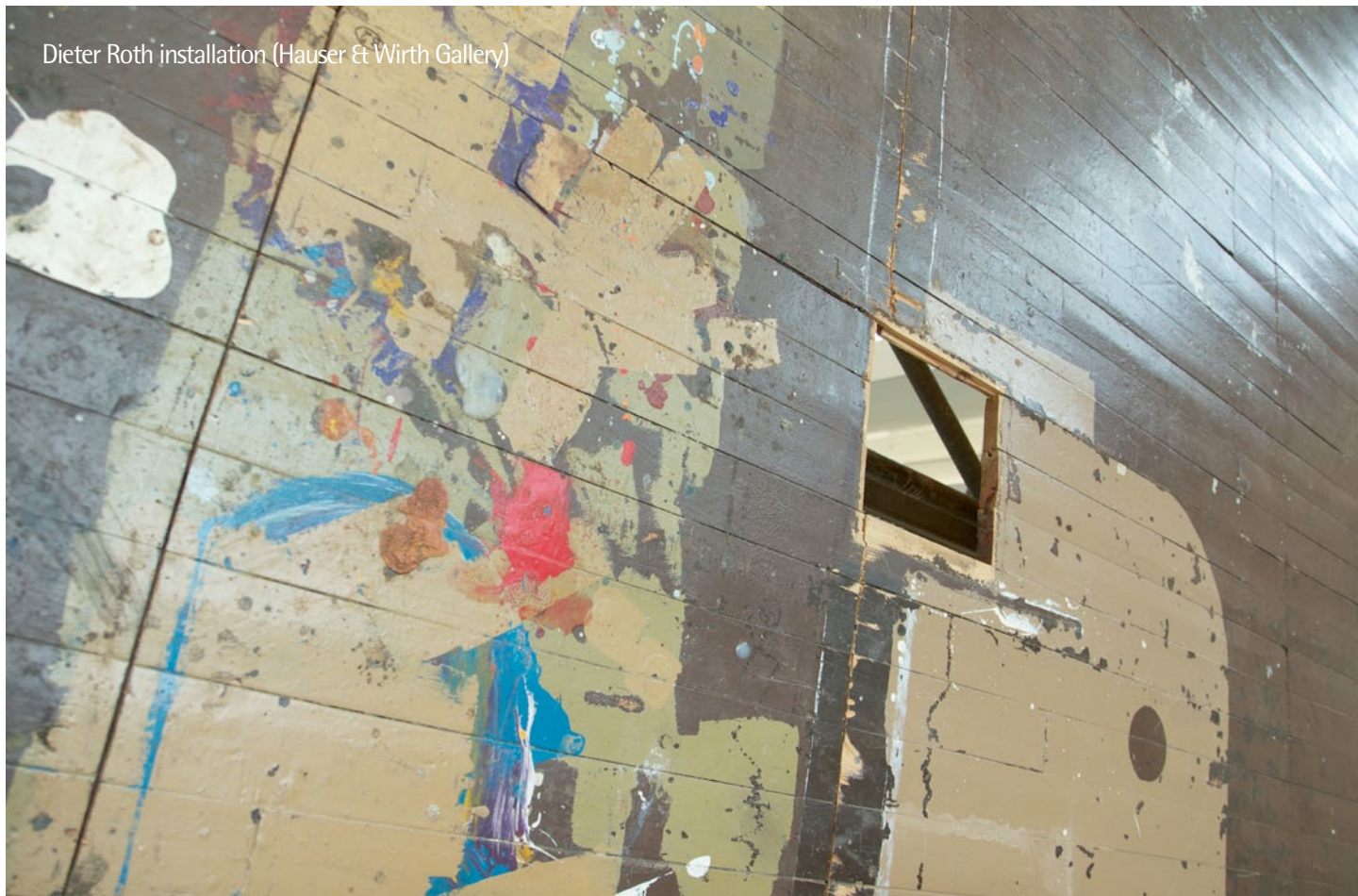




Art Cologne  
2012

and NADA Cologne 2012

Dieter Roth installation (Hauser & Wirth Gallery)



Dieter Roth at VernissageTV:  
<http://vernissage.tv/blog/tag/dieter-roth/> --





Claire Morgan: Stuck in the middle with you at Galerie Karsten Greve.





Astrid Klein at Galerie Haas, Zürich.

Art Cologne 2012 + NADA Cologne Videos:

Art Historian Marlies Pollak talks about Art Cologne 2012 + NADA Cologne

<http://vernissage.tv/blog/2012/04/22/art-historian-marlies-pollak-talks-about-art-cologne-2012-nada-cologne/> --

Phyllida Barlow and Jason Rhodes at Hauser Et Wirth Gallery / Art Cologne 2012

<http://vernissage.tv/blog/2012/04/22/phyllida-barlow-and-jason-rhodes-at-hauser-wirth-gallery-art-cologne-2012/> --

Patrick Hughes at Galerie Boissérée / Art Cologne 2012

<http://vernissage.tv/blog/2012/04/22/patrick-hughes-at-galerie-boisseree-art-cologne-2012/> --

Ma Jun at Michael Schultz Gallery / Art Cologne 2012

<http://vernissage.tv/blog/2012/04/23/ma-jun-at-michael-schultz-gallery-art-cologne-2012/> --



Ekrem Yalcindag: Impressions from the Streets #9 at Galerie Karl Pfefferle.



Stephan Balkenhol at Galerie Löhrl.



Art Cologne 2012 + NADA Cologne Videos:

Karen Kilimnik and Ben Berlow at Jack Hanley Gallery / NADA Cologne

<http://vernissage.tv/blog/2012/04/23/karen-kilimnik-and-ben-berlow-at-jack-hanley-gallery-nada-cologne/> --

Tomorrow. Group Show at Die Bastei in Cologne

<http://vernissage.tv/blog/2012/04/27/tomorrow-group-show-at-die-bastei-in-cologne/> --

Sophie Erlund: Primordial Eternity / PSM Sabine Schmidt Gallery at Art Cologne 2012

<http://vernissage.tv/blog/2012/05/08/sophie-erlund-primordial-eternity-psm-sabine-schmidt-gallery-at-art-cologne-2012/> --

Brad Killam and Zach Cahill: Five Drills / Performance at NADA Cologne 2012

<http://vernissage.tv/blog/2012/05/29/brad-killam-and-zach-cahill-five-drills-performance-at-nada-cologne-2012/> --





Mel Ramos: Chiquita (Hilger Gallery).



Art Cologne 2012 + NADA Cologne Videos:

Art Cologne 2012 + NADA Cologne / Preview and Vernissage

<http://vernissage.tv/blog/2012/04/18/art-cologne-2012-nada-cologne-preview-and-vernissage/> --

Patricia Low Contemporary at Art Cologne 2012: Axel Hütte and Kirstine Roepstorff

<http://vernissage.tv/blog/2012/04/19/patricia-low-contemporary-at-art-cologne-2012-axel-hutte-and-kirstine-roepstorff/> --

Steve Bishop at Rod Barton Gallery, London / NADA Cologne 2012

<http://vernissage.tv/blog/2012/04/20/steve-bishop-at-rod-barton-gallery-london-nada-cologne-2012/> --

Enrique Marty at Deweer Gallery / Art Cologne 2012

<http://vernissage.tv/blog/2012/04/21/enrique-marty-at-deweer-gallery-art-cologne-2012/> --







Five Drills Performance by Brad Killam and Zach Cahill.

Brad Killam and Zach Cahill: Five Drills / Performance at NADA Cologne 2012

<http://vernissage.tv/blog/2012/05/29/brad-killam-and-zach-cahill-five-drills-performance-at-nada-cologne-2012/> --

Tony Oursler: Hypervigilant Love Map (2011), Galerie Forsblom.



Lukas Pusch und Konstantin Skotnikov travel from Novosibirsk to Cologne with their White Cube Gallery  
(Hilger modern/contemporary)







Christian Jankowski: Kunstmuseum (Klosterfelde Gallery).

Christian Jankowski at VernissageTV:  
<http://vernissage.tv/blog/tag/christian-jankowski/> --

Günter Weseler: Atemobjekt.



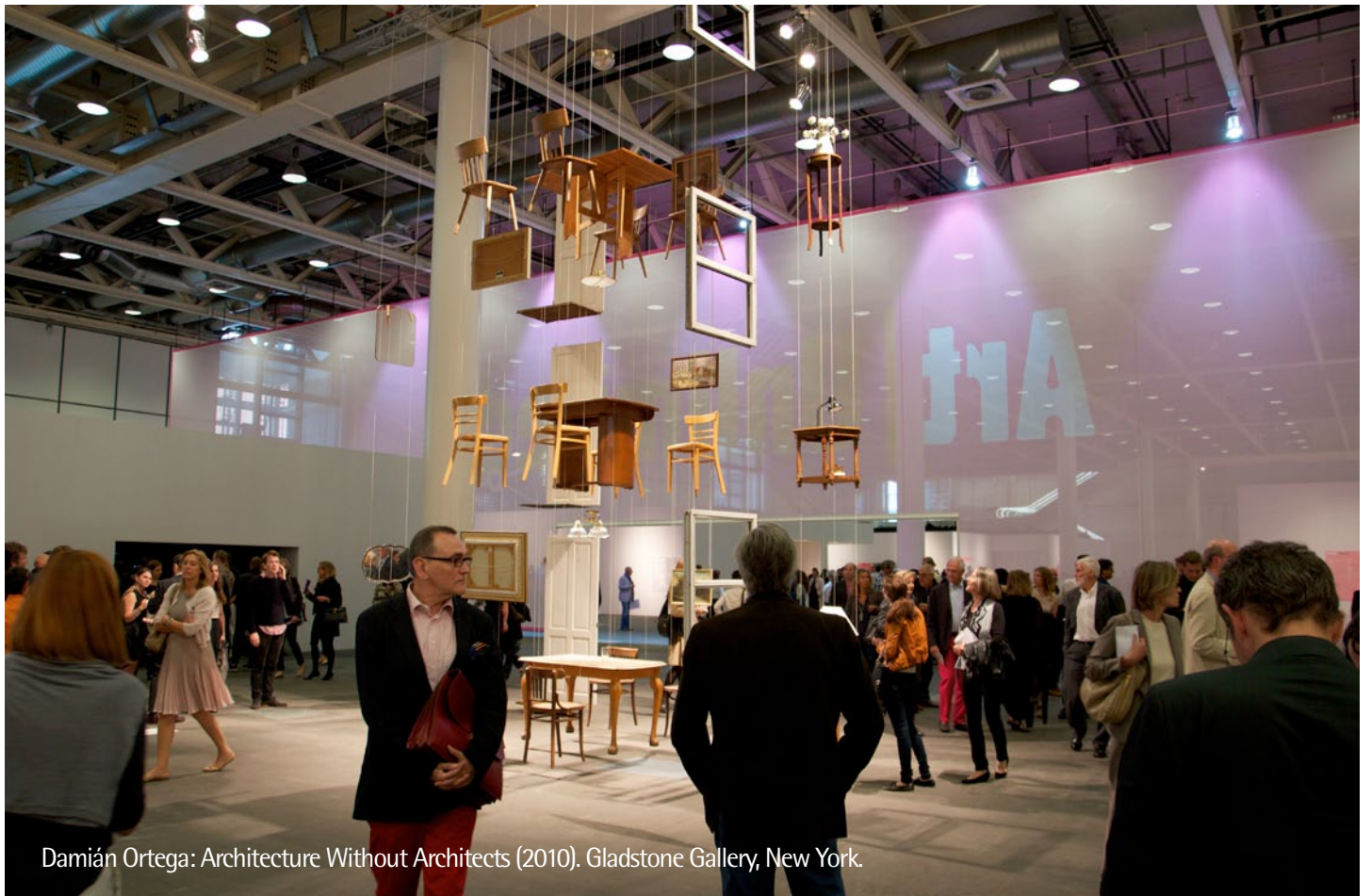


Axel Hütte and Kirstine Roepstorff at the booth of Patricia Low Contemporary.

Patricia Low Contemporary at Art Cologne 2012: Axel Hütte and Kirstine Roepstorff  
<http://vernissage.tv/blog/2012/04/19/patricia-low-contemporary-at-art-cologne-2012-axel-hutte-and-kirstine-roepstorff/> --







Damián Ortega: Architecture Without Architects (2010). Gladstone Gallery, New York.

Art 43 Basel

Art Unlimited



Chris Burden: Curved Bridge (2003). Galerie Krinzinger, Wien.

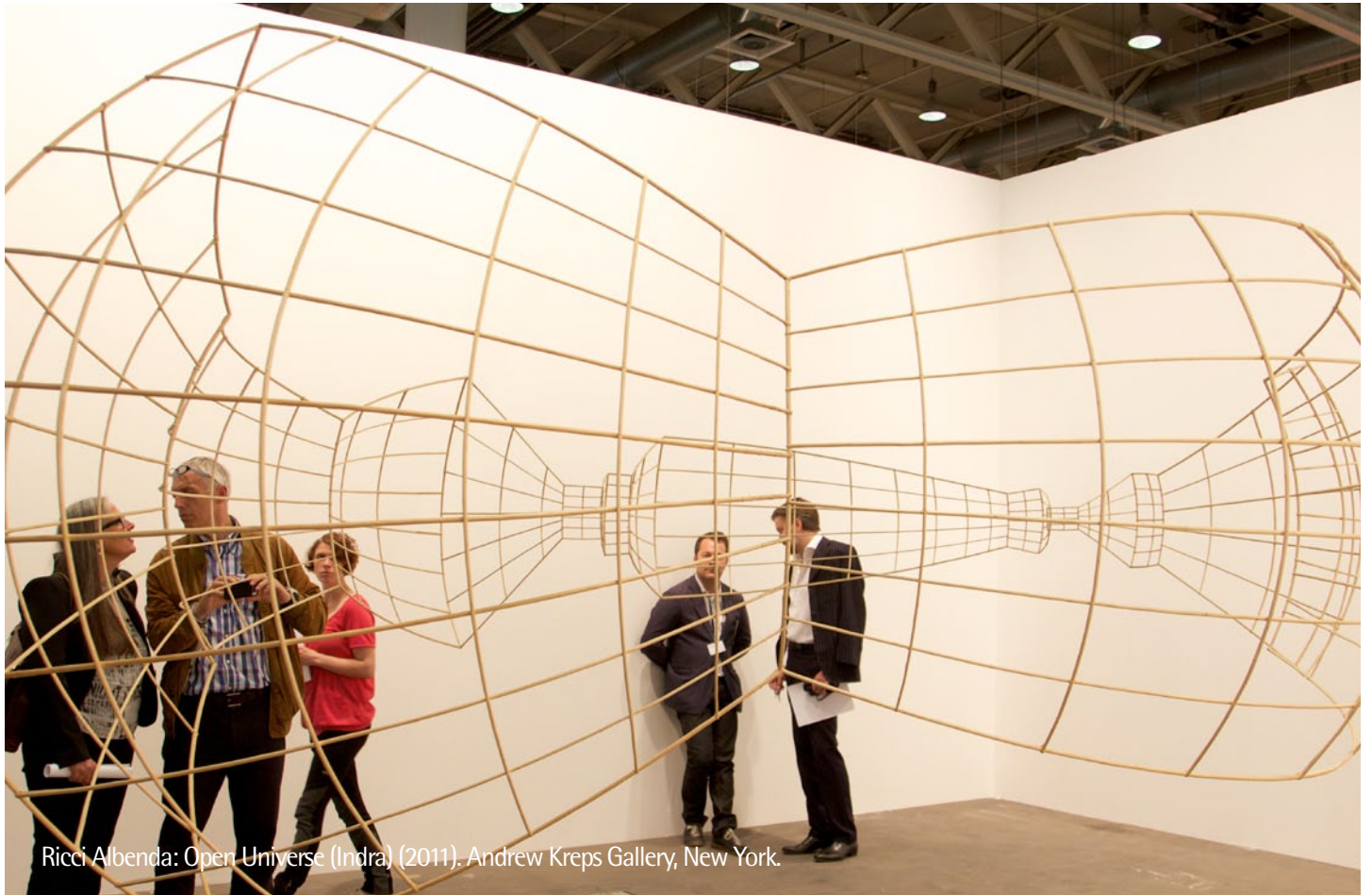


Art 43 Basel: Art Unlimited / VIP Opening  
<http://vernissage.tv/blog/2012/06/12/art-43-basel-art-unlimited-vernissage/> --





Raqs Media Collective.: Revoltage (2011). Frith Street Gallery.



Ricci Albenda: Open Universe (Indra) (2011). Andrew Kreps Gallery, New York.

Art 43 Basel 2012  
<http://vernissage.tv/blog/2012/06/14/art-43-basel-2012/> --

Michael Sailstorfer: If I Should Die in a Car Crash, It Was Meant to Be a Sculpture (2011). Jannsen König, Berlin.







Phyllida Barlow: untitled: stage (2011). Hauser & Wirth, Zürich.

Phyllida Barlow at VernissageTV:  
<http://vernissage.tv/blog/tag/phyllida-barlow/> --



Gilbert & George.

Gilbert & George at VernissageTV:  
<http://vernissage.tv/blog/tag/gilbert-george/> --



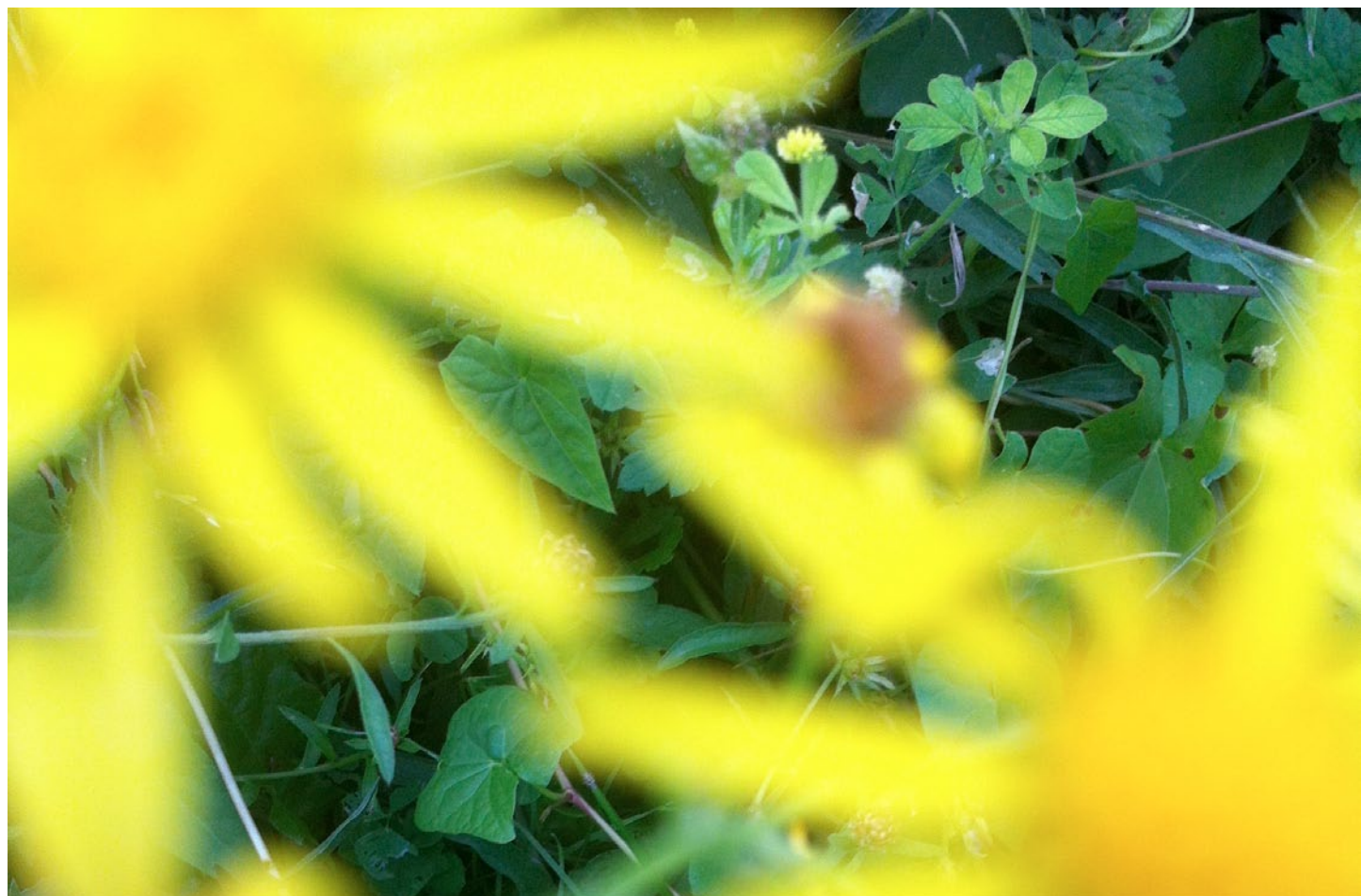


Ugo Rondinone: primitive (2011). Galerie Eva Presenhuber, Zürich.

Ugo Rondinone at VernissageTV:  
<http://vernissage.tv/blog/tag/ugo-rondinone/> --











Claude Lévêque (Ring of Fire, 2011, Galerie Kamel Mennour, Paris)

Art 43 Basel

Art Parcours





Aleksandra Mir (LA 600, 2012, Magazzino, Roma)

Art 43 Basel Art Parcours Night:  
<http://vernissage.tv/blog/2012/06/18/art-43-basel-2012-art-parcours-night/> --

Pedro Reyes: Baby Marx (2008 – Present) / Puppet Show at Art 43 Basel Art Parcours  
<http://vernissage.tv/blog/2012/06/26/pedro-reyes-baby-marx-2008-present-puppet-show-at-art-43-basel-art-parcours/> --

Aleksandra Mir at VernissageTV:  
<http://vernissage.tv/blog/tag/aleksandra-mir/> --

Dieter Roth (The Studio of Dieter and Björn Roth, 1995 - 2008, Hauser & Wirth, Zürich)



Dieter Roth at VernissageTV:  
<http://vernissage.tv/blog/tag/dieter-roth/> --





Allan Kaprow (Push and Pull: A Furniture Comedy for Hans Hofmann, 1963/2012  
Reinvention by Mateo Tannatt, Hauser & Wirth Zürich)





Pawel Althamer (Bruno, 1998-2012, Foksal Gallery Foundation Warszawa and neugerriemschneider Berlin)

Pawel Althamer at VernissageTV:  
<http://vernissage.tv/blog/tag/pawel-althamer/> --



Kathryn Andrews (Voix de Ville, 2012)

Los Carpinteros (150 People, 2012, Galeria Fortes Vilaça, Sao Paulo and Sean Kelly Gallery, New York)



Los Carpinteros at VernissageTV:  
<http://vernissage.tv/blog/tag/los-carpinteros/> --





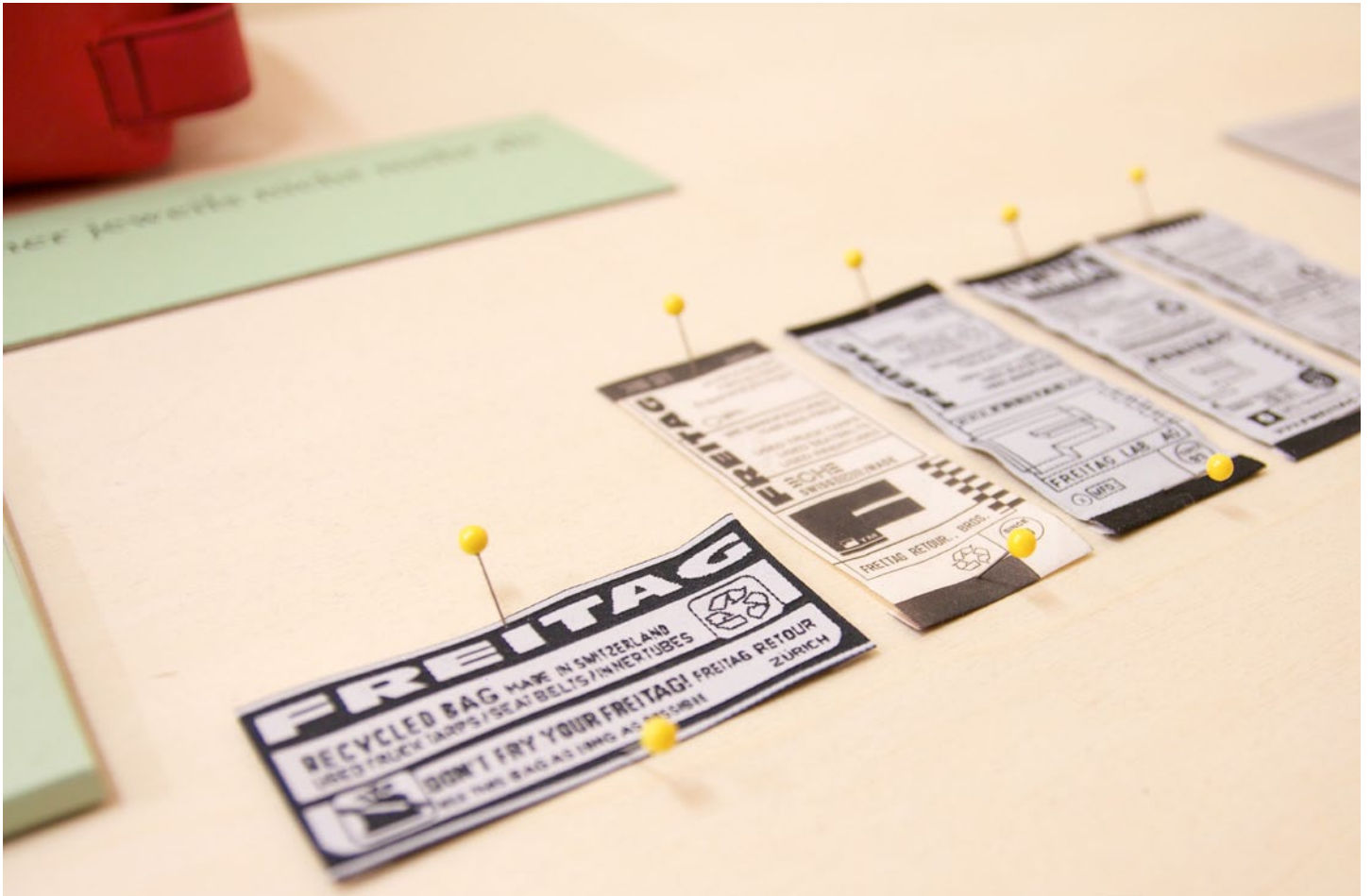
Simon Dybbroe Møller (Animate V, Laura Bartlett Gallery, London; Galerie Kamm, Berlin)

Simon Dybbroe Møller at VernissageTV:  
<http://vernissage.tv/blog/tag/simon-dybbroe-møller/> --









# Freitag – Out of the Bag

Retrospective at Museum  
für Gestaltung Zürich



Freitag – Out of the Bag. Retrospective at Museum of Design Zurich:

<http://vernissage.tv/blog/2012/05/25/freitag-out-of-the-bag-retrospective-at-museum-of-design-zurich/> --





**ORIGINAL  
RECYCLED  
TRUCK'  
ODORANT**

[www.freitag.ch](http://www.freitag.ch)



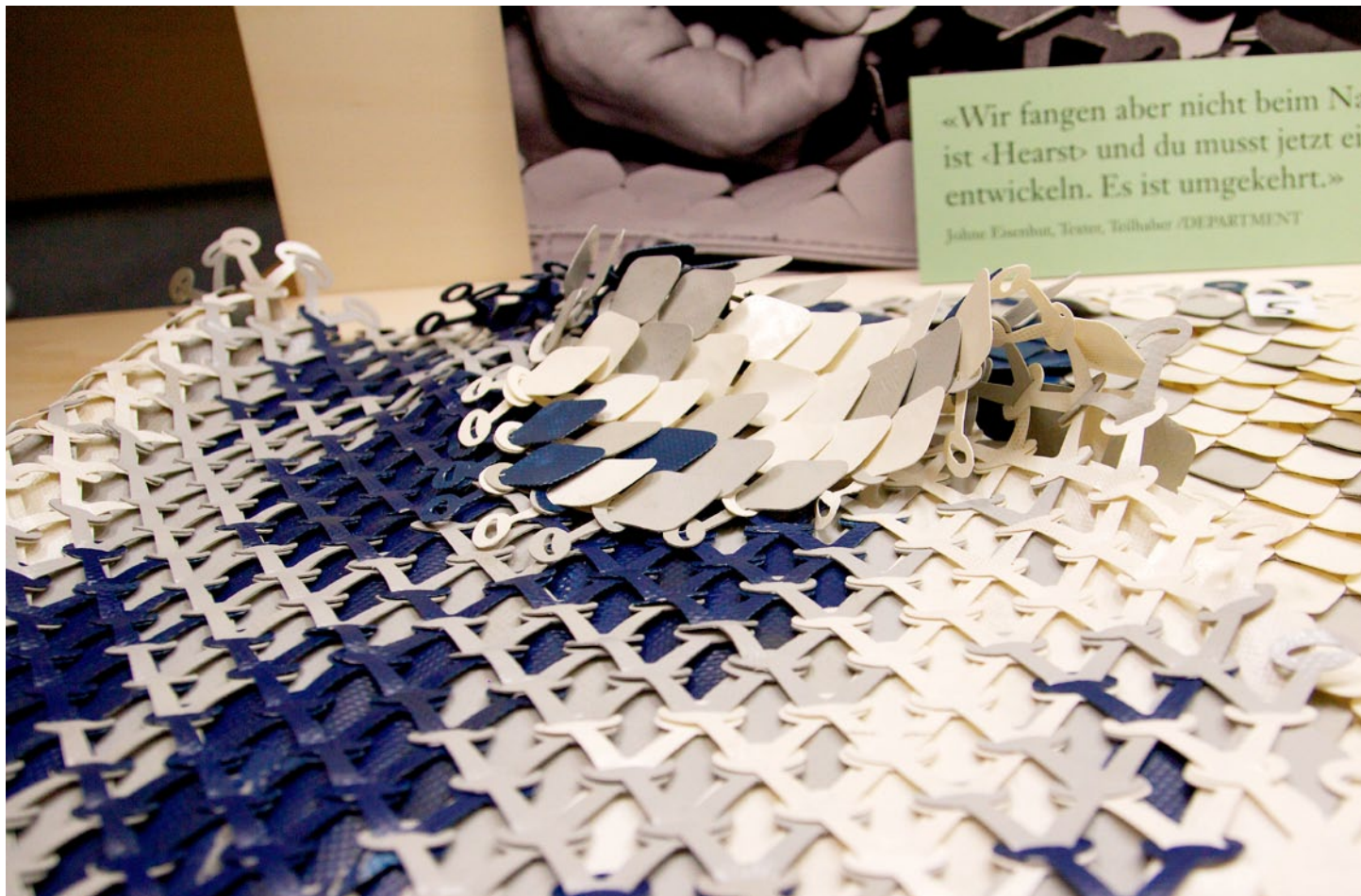
Unknowing Looking

Ref For

Delioops Spoiled

Yrtemmys Symmetry

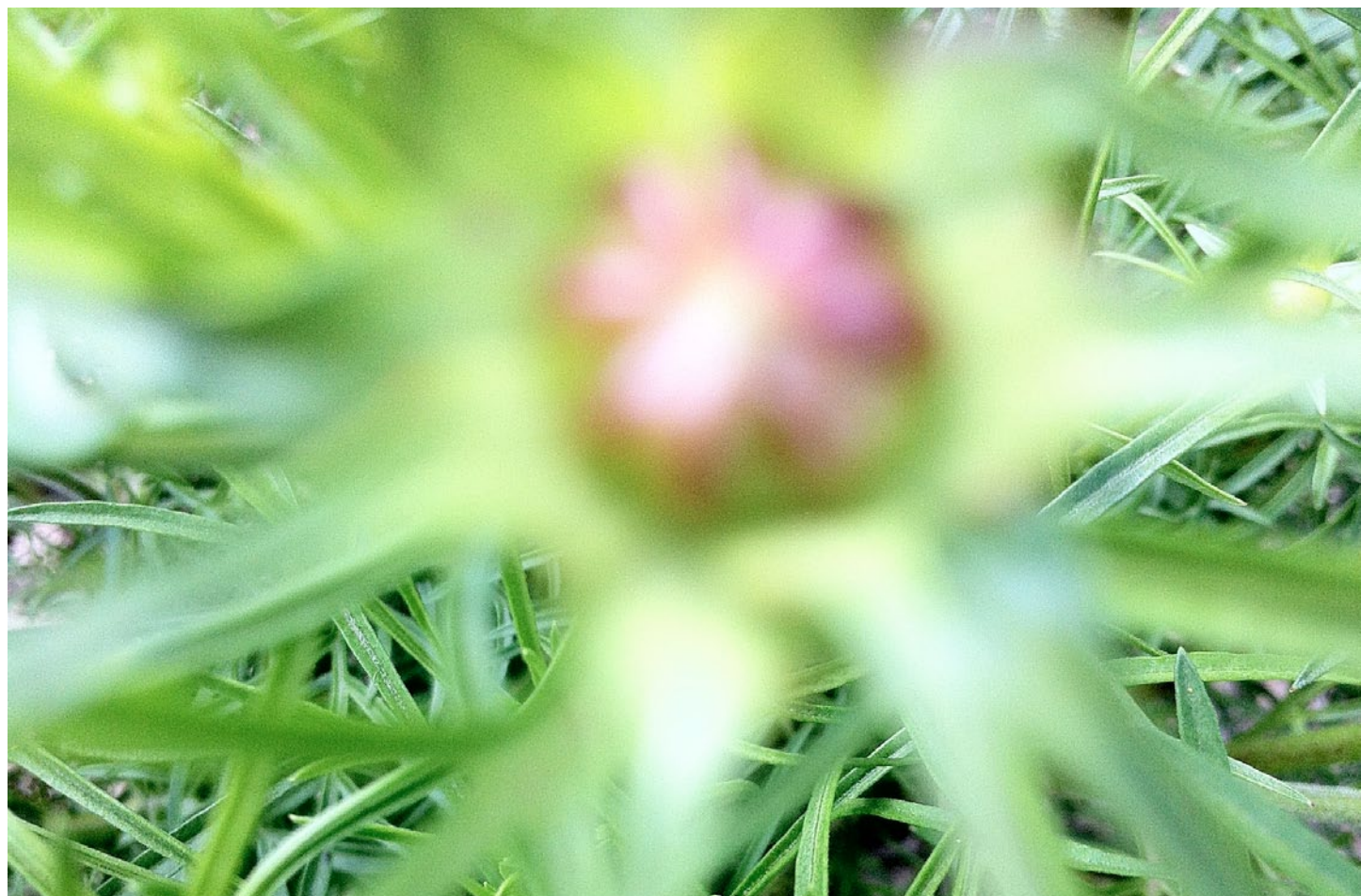


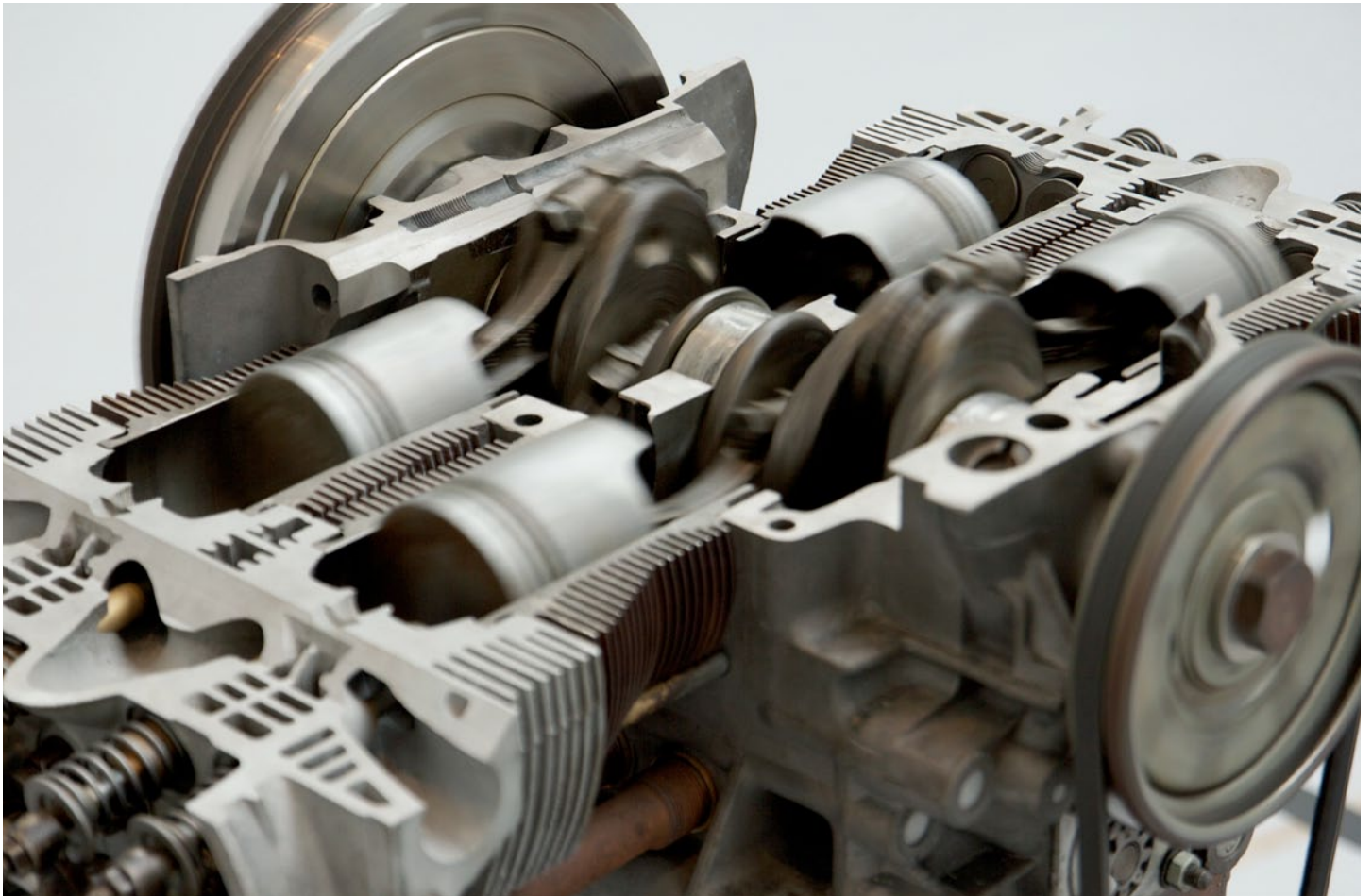












# Documenta 13

Interview with  
Thomas Bayrle

Dr. Bettina Krogemann in Conversation with Thomas Bayrle

Video interview at dOCUMENTA (13) in Kassel, Documenta-Halle, June 8, 2012.

Transcript and Translation

Bettina Krogemann:

Mr. Bayrle, you have one of the largest spaces here at Documenta 13. Can you tell us a little bit about the concept of these works and that space and how that came about?

Thomas Bayrle:

Yes, it came about because of three ladies, especially the boss, whom I've already known from Sydney and Chus Martínez and Marta Kuzma from Oslo. So I've been very well served, since the beginning.

It is like this: There are four works; the first is from 1982, which is the big airplane, which was shown only once, in 1984 in Düsseldorf. It's about the air travel system. By the time of the controversy around Frankfurt's airport runway "West", it was just important to note that while we complain all the terrible aircraft noise, we at the same time use the airplanes; so all my works are always fifty-fifty. I have criticisms, but I'm just a participant in this society and therefore don't want to stand apart. So it is always on the brink.





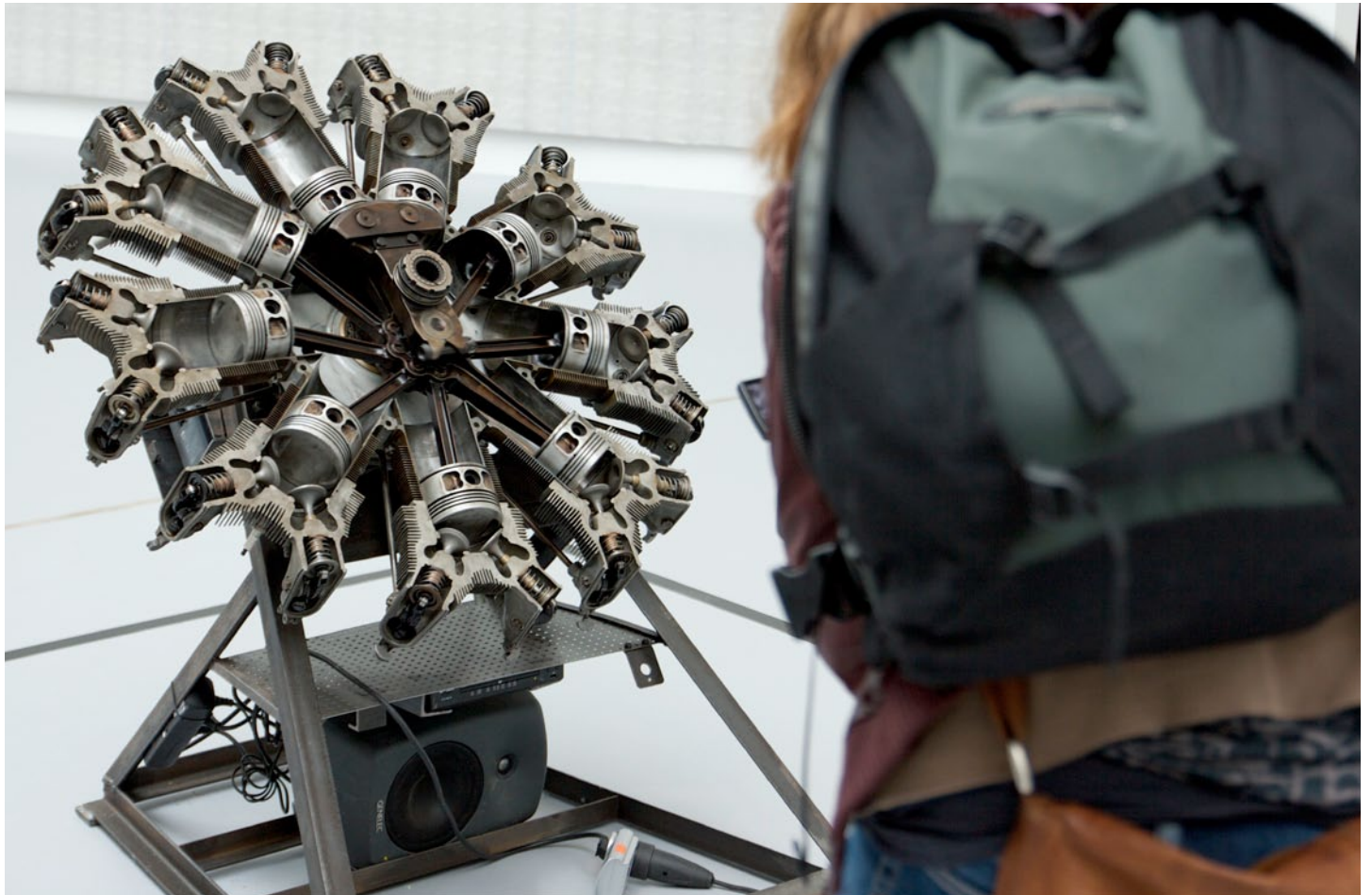
Thomas Bayle at dOCUMENTA (13) / Interview

<http://vernissage.tv/blog/2012/07/13/thomas-bayle-at-documenta-13-interview/> --

And here are just 14 million airplanes on it and when you see each aircraft occupied by 100 people, then there are 1400 million passengers, nowadays completely normal, in those days not so normal.

The second work is Carmageddon, a term that comes from Los Angeles, where the young people in Los Angeles just simply connect the doomsday with the car. And here it's also about quantity, the quantity of hundreds of thousands of kilometers of highway. Highway: concrete covers to earth, so to speak, but it also means that the highway leads to nothing. We go everywhere, but do not remember why. Just as we call on the phone: You're here, I'm there, and the messages have long been more Facebook-like: like / dislike. And that's the way the governments decide: we have to build 5000 kilometers of highway, period. Where they are needed most - but they are always needed somewhere. So this is the system that the economy is kept running by the construction industry, and the auto industry. More and more cars are being built, the cars need a motorway, more and more kilometers of highway are being built, because the cars have to use them.

And then I have two old movies of 1989/1990, it's called "Autobahn-Kopf" ("Highway-Head"); and then there are these eight machines. And these eight machines take on an issue that I had done once before in 1966, namely to build machines. Those were consumer machines and now there are eight different engines, which are cut open, and they have a soundtrack, always from a church, the rosary prayer connected with the engine noise, that means mixed, it's a merge, a jelly, a sound jelly.





In fact, I think, in short, rosary prayer and machines belong together. In general: Meditation and machines belong together.

BK:

Why?

TB:

It's the rhythm. Because, our heart has a rhythm, everything we make is serial and the serial sustains us physically, mentally, but also the machines that are actually a reflection of our body.

BK:

What if the series is broken? What happens to the humans and what happens to the machine?

TB:

It's exactly that: That everything was disconnected. I see it that way: that the original topic, the monasteries in the Middle Ages, there was "ora et labora". Every family sent a son or daughter to the monastery, which then had to pray quantitative prayers, but not for the whole world, as today, but only for their village. For the grandmother ten, for good weather thirteen, and twenty for the wedding of the daughter. They had to



run through 60-70 prayers, just like the others worked in the field. And then came the Gothic, and in the Gothic the precast was invented. In other words, before there were cathedral workshops, and the people were settled at the construction site, they used the stone that they found there, so it was a local event to build a cathedral. And since the Gothic period, they have made precast units: the pillars in the south of France; the windows in the north; the arches in the west, and so on, and then they put the parts together. The first cathedral of this kind is Coutances in northern France.

BK:

Is that the first alienation from labor?

TB:

Well, I don't see it that way. I must say: it's the way things go. We have further developed, we have created a certain culture, and that is the culture of the machines, among others, in the northern sphere. And it depends very much on the reality of Christianity and the meditation in the monasteries. I know that even in Asia and Africa and Israel, meditation rituals exist everywhere, but I will confine myself to our region, that I'm familiar with. I just see that the beauty of such a machine; it's a compressed Cathedral. This means that the builders of these machines have thought so highly efficient, as if they had squeezed a dome in a very small, compressed format. So just the aesthetics of these parts is great.





BK:

You have just told me, that your brother was trained as an engineer and is in a senior position at BMW. I've known in my circle of friends a lot of innovative engineers. Isn't the engineer not automatically a part of the art world with this machine aesthetic, which he creates? It's aesthetic; in any case, we are seeing that today. Would you classify the engineer a bit higher, socially, as the society actually does, today?

TB:

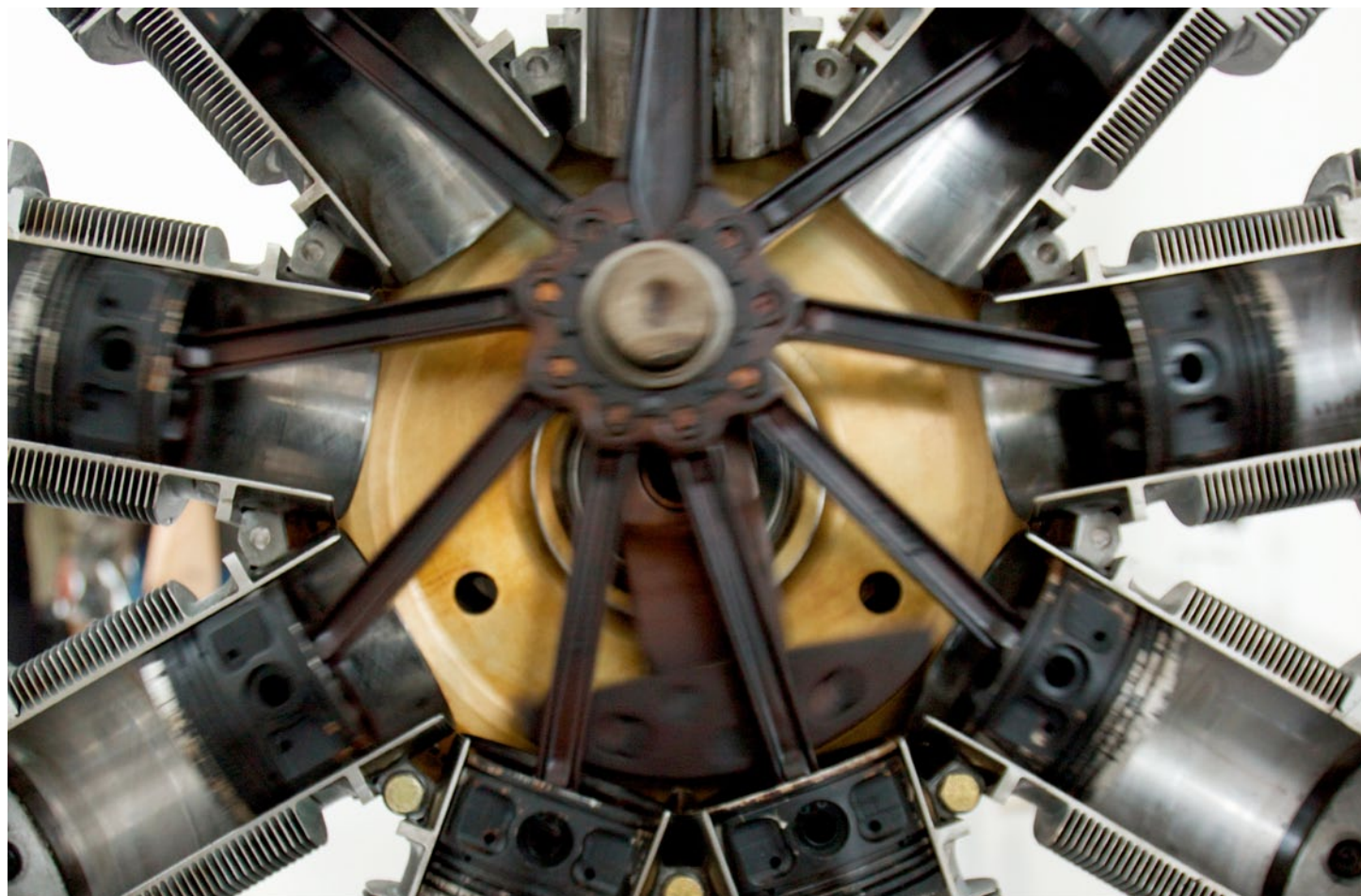
Absolutely. The engineer is a creative profession that deals with matter in a very real way, much like a doctor. I see it as an incentive, we who make art, must strive for precision in our thinking and acting. What I can compare with that.... I rather see it the other way around, those are really my idols and I do not see it so that we are the wiseacres, who know everything better.

BK:

One more thing: So your installations, your sculptures, your films: How do you see the connection now with this interdisciplinary, comprehensive master plan. How does this fit in?

TB:

Regarding Documenta?





BK:

Yes.

TB:

I think it's very nice, as it has grown very slowly. So I did not have much contact - and I was glad for that - and was then able to move slowly into this jelly, what it is today - the society for me is not "Yes / No", but a jelly, that beeps constantly, either with millions of Yes's or million No's, so to speak, a sort of digital mass - I could slowly enter this jelly and then present something solid. But out of a softness and a positive instability. I find the concept perfect for me because I am a type who is very reluctant to determine, but one day, you have to.

BK:

Yes, nothing moves on, if you don't say yes or no.

TB:

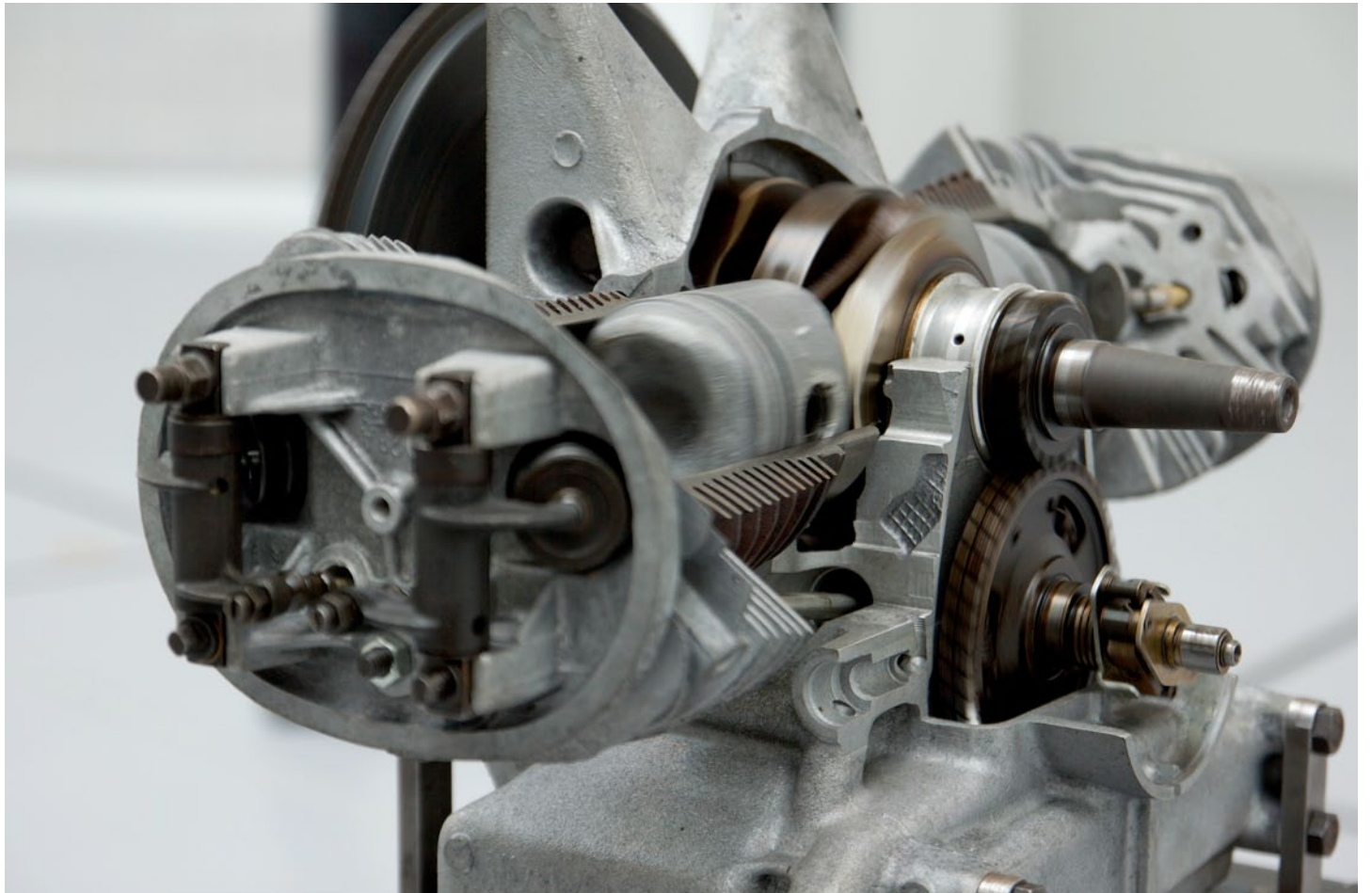
Yes. But I delay it for a long time until I would say yes or no.



BK:

In any case: You have said yes to Documenta, which is nice. So thank you for the interview and have a great time here on site.









Work by Fabio Mauri at Fridericianum



# Documenta 13

Tour



Ida Applebroog at Fridericianum



Documenta 13 Videos:

dOCUMENTA (13) / Preview

<http://vernissage.tv/blog/2012/06/07/documenta-13-preview/> --

Llyn Foulkes: The Machine / Performance at dOCUMENTA (13)

<http://vernissage.tv/blog/2012/06/22/llyn-foulkes-the-machine-performance-at-documenta-13/> --

Ceal Floyer: Til I get it Right / Audio Installation at dOCUMENTA (13)

<http://vernissage.tv/blog/2012/07/18/ceal-floyer-til-i-get-it-right-audio-installation-at-documenta-13/> --

Lyn Foulkes: The Machine (1979-2012). Self-made musical instrument, performance. Fridericianum.



Llyn Foulkes: The Machine / Performance at dOCUMENTA (13)

<http://vernissage.tv/blog/2012/06/22/llyn-foulkes-the-machine-performance-at-documenta-13/> --



Goshka Macuga: Of what is, that it is of what is not, that is not 1 (2012) at Fridericianum

Goshka Macuga at VernissageTV:  
<http://vernissage.tv/blog/tag/goshka-macuga/> --



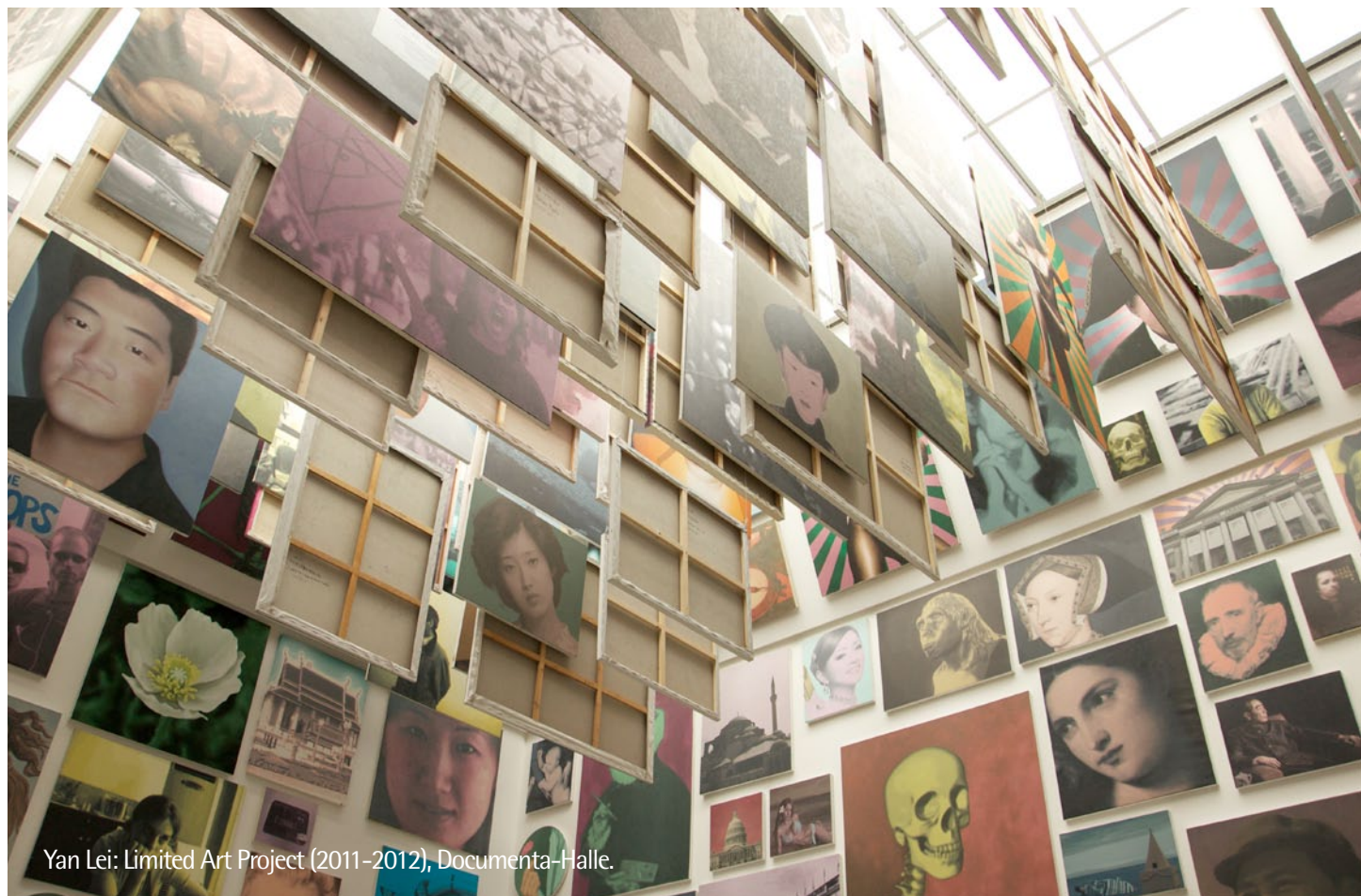


Julie Mehretu: Mogamma (A Painting in Four Parts (2012), Documenta-Halle



Julie Mehretu at VernissageTV:  
<http://vernissage.tv/blog/tag/julie-mehretu/> --





Yan Lei: Limited Art Project (2011-2012), Documenta-Halle.



Nalini Malani: In Search of Vanished Blood (2012), Documenta-Halle.





Giuseppe Penone: Idee di Pietra (Ideas of Stone). Karlsaue Park.





Robin Kahn Et La Cooperativa Unidad Nacional Mujeres Saharauias (The National Union of Women from Western Sahara) (Karlsaue).



Geoffrey Farmer: Leaves of Grass (2012) at Neue Galerie



Geoffrey Farmer at VernissageTV:  
<http://vernissage.tv/blog/tag/geoffrey-farmer/> --

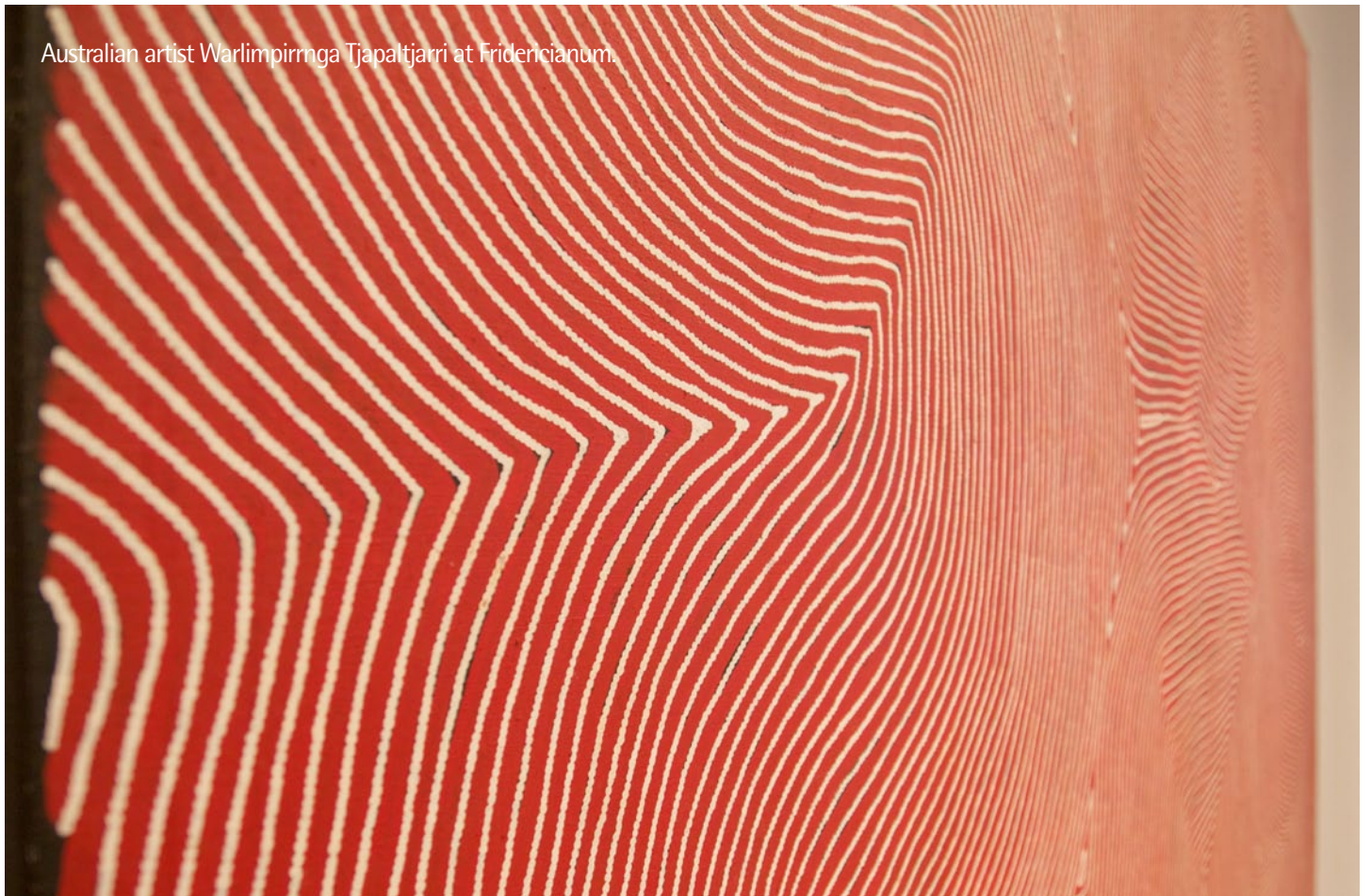


Sculpture by artist Adrián Villar Rojas at Weinbergterrassen.

Adrián Villar Rojas at VernissageTV:  
<http://vernissage.tv/blog/tag/adrian-villar-rojas/> --



Australian artist Warlimpirnga Tjapaltjarri at Fridericianum.









# Documenta 13

Interview with  
Dr. Harald Kimpel

Dr. Bettina Krogemann in Conversation with Dr. Harald Kimpel

Video interview at dOCUMENTA (13) in Kassel, Fridericianum, June 8, 2012.

Transcript and Translation

Bettina Krogemann:

The wind here would fit perfectly to „Kieler Woche“, but we are in Kassel. The Documenta, the world art event, has been open since three days, and we are now talking to Dr. Harald Kimpel, the chronicler of Documenta, who traces the history of Documenta since 1955 and has worked on it scientifically. Mr. Kimpel, could you tell us a little bit about your background and career, and about your work here in Kassel?

Harald Kimpel:

Yes, first of all, I'm working as art historian at the cultural office of the city of Kassel, beyond that, I'm working as author, curator and freelance art historian, and since at least thirty years, I'm dealing with the history of the Documenta. This is one of my main scientific activities, the history of the world art event Documenta.

BK:

How has Documenta developed? Where have we arrived, with Documenta? How strong is the intellectual superstructure?





dOCUMENTA (13): Interview with Documenta Expert Dr. Harald Kimpel

<http://vernissage.tv/blog/2012/07/20/documenta-13-interview-with-documenta-expert-dr-harald-kimpel/> --

HK:

This is of course a particularly complex question, because each Documenta in its four-, then five years rhythm, has tried to differentiate itself from the previous Documenta by a new, particularly novel conception, which varies the other in some way. One could say that each Documenta finds its own conception in the confrontation with the previous events.

And this time a very serious step has been taken, by throwing everything over board, what was valid so far. You must know that Documenta never was just a major exhibition of contemporary art, comparable to Biennials and other globally important exhibitions, but Documenta always had a specific unique selling proposition, a mission that distinguished Documenta from all others, namely, to normatively define the Contemporary, here, in the rather provincial Northern Hesse. That is to objectively present the essence of the contemporary art, a balance sheet of the today. And this is a task that no other exhibition in the world has dared to tackle.

BK:

We live in a time of globalization, there are art fairs and biennials everywhere, be it in Africa, for example Joburg Art, we have biennials in Sao Paulo, everywhere, so one could travel all the time. Where do you see Documenta's position? Is Documenta still competitive? Especially regarding discovering and presenting new

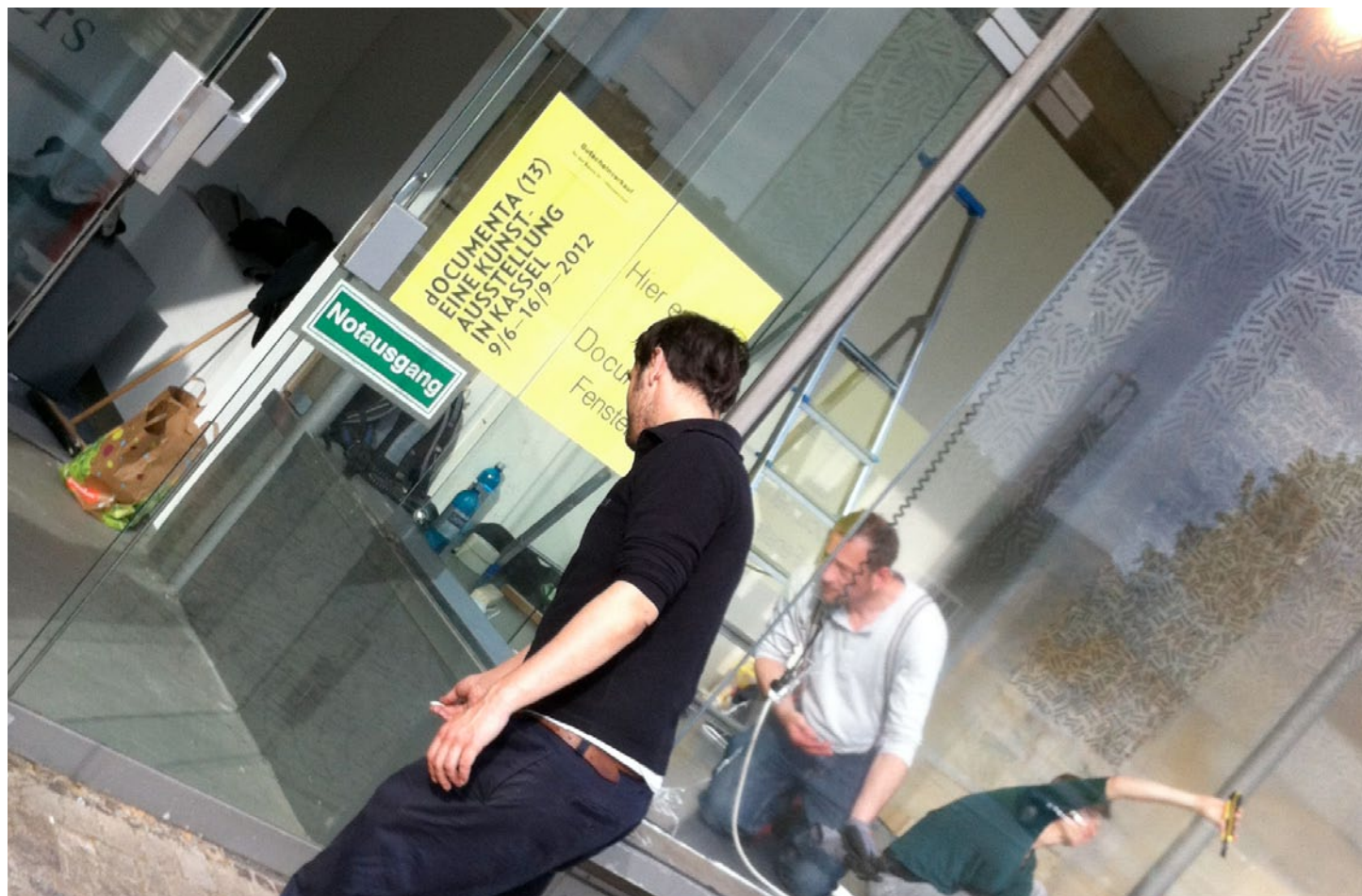




artists. There are very established persons here, I don't need to mention Pennone, who we know for decades, Kentridge, as one of the artistic positions from Africa, one could mention many more who are not so present in Europe, but maybe can be seen again in Basel next week, at Brody, Stevenson, etc. That is: There's the opportunity, in Europe and Germany, to permanently see international emerging art, cutting-edge art. Where is the forerunner role that Documenta once had?

HK: That's exactly the problem, because Documenta has lost this unique approach, the aim to objectively reflect the state of contemporary art for some time, and now it's just a subjective presentation, the opinion of an artistic direction, of an artistic director. By that, Documenta competes with other major art events something that wasn't the case for thirty years, and...

Whether Documenta is competitive or not, the current edition will show. But now, Documenta will be compared with other global art events. That hasn't been the case until now, because no one had the guts to tackle this crazy task, the objective reflection of contemporary art through the subjective perspective of a single director. Today, the subjective perspective is the only thing that's left. Today, the subjective perspective is the only thing that's left and by this, this event stands in competition with all other biennials, major contemporary art events around the globe.



BK:

Have you made some discoveries, for yourself?

HK:

At the current Documenta?

BK:

Yes.

HK:

Well, one is confronted with a lot of discoveries, I believe, even experts, who know contemporary art, make discoveries, particularly because this Documenta is not about defining a new concept of art, but to - in a negative sense - do away with the concept of art or - in a positive sense - to open it to all other knowledge areas, to all other ways the human being relates to the world, especially also the reverse perspective, a concept that has been criticized for being esoteric or animistic, so to say: not the human being who is eager to learn, looks at things, but this time, things look back.

This is a very special concept that tries to establish a totally new relation between subject and object. This view, which isn't meant to be a concept, but a something like a connecting context, really is the innovative





and the disputable, that the visitors and the media will have to deal with – that the visitors and the media will have to deal with. They will not only have to deal with what is on display, but with the premise under which these works will be shown, namely the shift of perspective: The things are looking at us.

BK:

There are some, let's say, artist power players, Jeff Koons is one of them, his show opens next week at Fondation Beyeler. Has he exhibited at Documenta? Artists, that have succeeded in the art market have they been discovered here, have they been exhibited here for the first time? Jeff Koons, for example...

HK:

Jeff Koons never officially took part in a Documenta, but only in the by-program, he showed a large installation at Schloss Arolsen, but as far as I know he was never Documenta-participant. Maybe because he was too marketable, maybe because at a time when he could have been shown, he was already too common, to be shown at Documenta, for which it always was important to make discoveries, and not only show what's already known. To foresee new developments, that was once the claim. And the relationship to the art market was always a complicated one. From the beginning, Documenta's claim was to not serve the art market, not to be the long arm of the art dealers, but to choose artists independently from the knowledge of one person. And always a mix, and this is the case this time again, between known positions, between important figures





of the art world, and new ones that haven't been shown yet in such a major context, and emerge under the respective conception.

And there was and is the basic rule: the artist that participates in Documenta is a branded good from then on. It's kind of a quality label, and nothing better can happen to an artist as to be able to add „Documenta-artist“ to his biography. That's why so many do that, who haven't been Documenta-artists, but only have exhibited in Kassel during Documenta.

But this time again, Documenta is a mixture of known and unknown artists but because of this, there was always the desire of the media to know the artists list to see who's going to participate this time. Especially the art market wanted to know, who's participating, to use the Documenta participation for the market, this has some importance, of course.

BK:

I have received around thirty e-mails from gallerists, who after the list has been published, announced: yes, my artist is participating in Documenta. Why has this been handled so restrictive, especially with this edition, regarding the fact that it was published in advance that almost every artist has created a work especially for Documenta in situ. Why is there such a secret around this, it obviously can't hurt Documenta?



HK:

The peculiar thing is that in previous editions it has been handled much more restrictive, there really was a great secret around the artists list. This time, not the list, but some artist names have been published relatively early, names have been announced very openly. And then when some time before the opening of Documenta, a list was published (not the official list, it was correct but not complete), the conclusion was: it's again this blend of unknown and known artists, but it was not possible to foresee what will be shown. So it's basically useless to know the list, because it's impossible to deduce the character of the exhibition from the list.

The reason why everyone wants to have the list has to do with the commercial aspects of it. But this time Documenta was very helpful, they announced names in a very early stage already.

BK:

This Documenta 13 is very interdisciplinary, and has a strong reference to nature, explores how to build and live, in and with nature, so it's an inclusion of everything, especially of nature. There's a playground for dogs, which maybe is a bit self-referential, regarding the artistic director. The layout is really very a lot of scientists have been included, literature, etc. A broader concept isn't possible. In your opinion: Where does this lead to, or: is it possible to still set a different accent?



**BALAVI**  
pra-avantgarde · supra-avantgarde

**OPENING**

Friday, 8 June 2012 7 p.m.

HK:

If I knew that, I would apply for artistic director of the next Documenta. But this is a major problem: If everything has been thematized, how can you top that? Now, it's about everything. One has the impression as if this Documenta wants to, if not solve, then at least mention all miracles of the world. For future Documenta directors it will be difficult to find a new start, after in fact all global topics, all global problems have been touched.

BK:

Well, how about reducing the topics again?

HK:

No, Documenta was never about reduction. Each Documenta wants to top the and all other previous Documenta events. In every respect: scope, concept, budget. To make it smaller, that's out of question. There has to be an increase. Now that I see Documenta 13, I consider that as very difficult, and as a maybe enviable task, maybe not enviable task for someone who is in charge in five years.

There's no doubt that in five years there will be another Documenta. This shows that things have changed in the history of Documenta. In the early years, each Documenta had to be fought for, it wasn't sure, whether





this scandal should be continued, and it had to be pushed through against numerous obstacles. Now of course there's the tradition of Documenta: Now we have the thirteenth Documenta because there was a twelfth, and there will be a fourteenth because those responsible are sure, that the success of Documenta 13 is guaranteed.



















**Wegen  
„Umbauarbeiten“  
bis auf weiteres  
geschlossen**

Danke für Euer Verständnis



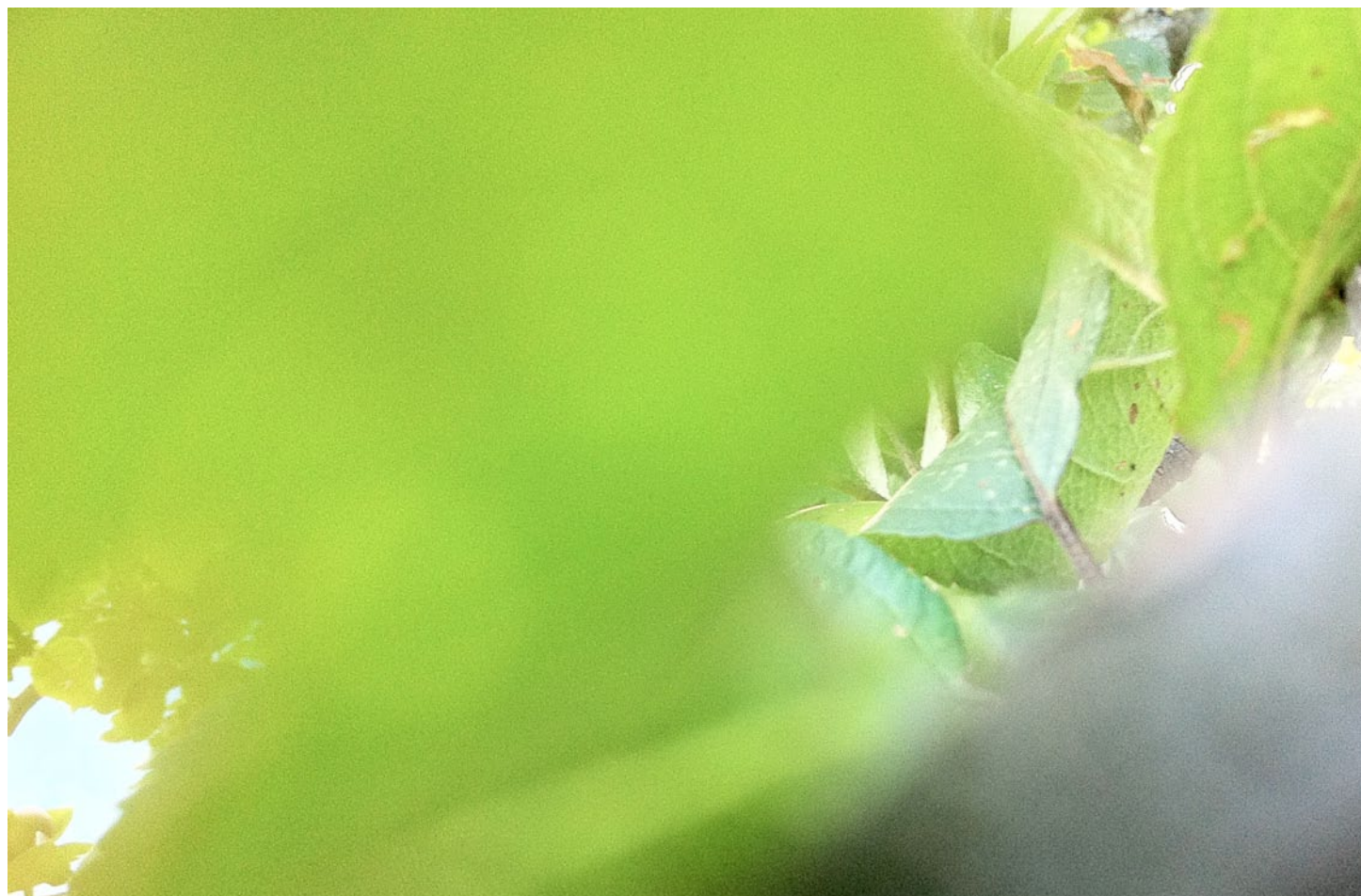








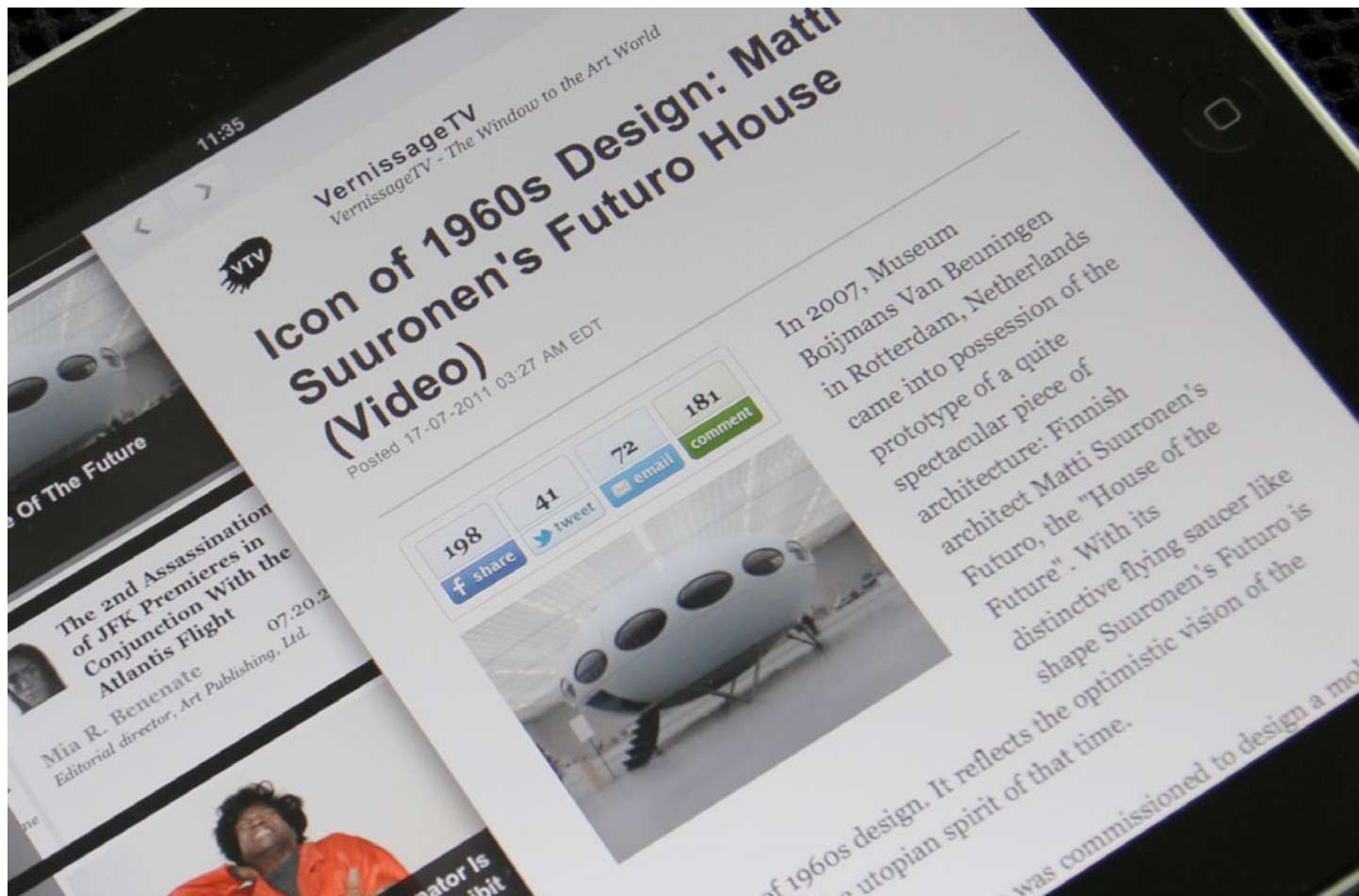




# ART COLOGNE

47. INTERNATIONALER  
KUNSTMARKT  
19. – 22. APRIL 2013





VernissageTV  
on HuffPost  
Arts

<http://huffingtonpost.com/vernissagetv/>

nanocontemporaryartgalle-  
rysanfranciscoseptembert-  
wothousandandtwelve



# T-Shirts

US: <http://vtv-us.spreadshirt.com/> --

EU: <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



22

VTV Magazine Number 22 August 2012  
VernissageTV / Totentanz 14 / 4051 Basel  
Switzerland / [contact@vernissage.tv](mailto:contact@vernissage.tv)  
© VernissageTV