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Cover: Jaume Plensa at Basilica di San Giorgio Maggiore & Officina dell'Arte Spirituale, Venice (Italy)

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Art Basel in Basel 2015 / Damián Ortega / Venice Art Biennale
2015 / Julius von Bismarck / Henny Jolzer





Art Basel
in Basel 2015

Sectors Unlimited
and Parcours



Tony Lewis: Never argue with police officers, and address them as "officer". Massimo de Carlo.

Art Basel in Basel 2015 Unlimited
<http://vernissage.tv/2015/06/17/art-basel-in-basel-2015-unlimited/> --



Konrad Klapheck: In the Age of Violence II. Lelong.



Mircea Cantor: Anthroposynaptic. Magazzino.

Interview with the Curator of Art Basel's 'Unlimited' Sector, Gianni Jetzer

<http://vernissage.tv/2015/07/01/interview-with-the-curator-of-art-basels-unlimited-sector-gianni-jetzer/> --



Tal R: Garbage Man. Cheim & Reid, Contemporary Fine Arts, Victoria Miro



Kader Attia: Arab Spring. Continua.



Héctor Zamora: OG-107 Scenery. Luciana Brito.



David Shrigley: Untitled. Stephen Friedman.



Julius von Bismarck: Egocentric System. Marlborough.

Julius von Bismarck: Egocentric System / Art Basel 2015 / Interview
<http://vernissage.tv/2015/06/24/julius-von-bismarck-egocentric-system-art-basel-2015-interview/> --



Vik Muniz: Mnemonic Vehicle (Ferrari), 2015. Pace.

Art Basel in Basel 2015: Parcours. Interview with Curator Florence Derieux

<http://vernissage.tv/2015/06/26/art-basel-in-basel-2015-parcours-interview-with-curator-florence-derieux/> --



Yves Scherer: Little Mermaid. Guido W. Buadach.



Lara Schnitger: Suffragette City. Anton Kern, Stuart Shave / Modern Art.

Lara Schnitger: Suffragette City (Performance) / Art Basel in Basel 2015

<http://vernissage.tv/2015/06/22/lara-schnitger-suffragette-city-performance-art-basel-in-basel-2015/> --



Ugo Rondinone: The Gracious. Gladstone, Eva Presenhuber.





Damián
Ortega:
Casino

HangarBicocca
Milan (Italy)



In June 2015 we attended the opening of Mexican artist Damián Ortega's solo exhibition *Casino* at HangarBicocca in Milan, Italy. Curated by HangarBicocca's artistic director Vicente Todolí, the show offers an overview of the artist's work that is characterized by the use of simple or recycled materials. On display are sculptures, installations, and films. On the occasion of the opening, Ortega's performance *Moby Dick* was presented, a work that is part of his *Beetle Trilogy*. The *Beetle Trilogy* revolves around the iconic Volkswagen Beetle car and includes a dismantled Beetle (the installation *Cosmic Thing*), a buried Beetle (the film *Escarabajo*), and a man "fighting" with a Beetle while the Led Zeppelin song "Moby Dick" is played. We had the chance to speak with the artist before the opening of the exhibition. In



the interview we filmed, Damián Ortega talks about the basic concept of the show, the Beetle Trilogy, and his use of everyday objects and materials.

In addition to the Beetle Trilogy, the show presents works such as *Controller of the Universe*, an explosion of tools such as saws, pick-axes and rakes, a piece that expresses the artist's skepticism of blind trust in technological innovation, which time transforms into old-fashioned, obsolete forms; and *Hollow/Stuffed: market law*, a small replica of a submarine with biodegradable plastic sacks full of salt



hanging from the ceiling on steel cables. Damián Ortega was born in 1967 in Mexico City. He participated in major exhibitions such as the Venice Biennale (2003, 2013), the 4th Berlin Biennale and the 27th Sao Paulo Biennale (2006), the 11th Havana Biennial (2012) and the 12th Sharjah Biennial (2015). Many institutions have presented solo exhibitions of his work, including the ICA in Philadelphia (2002), Tate Modern in London (2005), the Centre Georges Pompidou in Paris (2008) and MAM in Rio de Janeiro (2015).









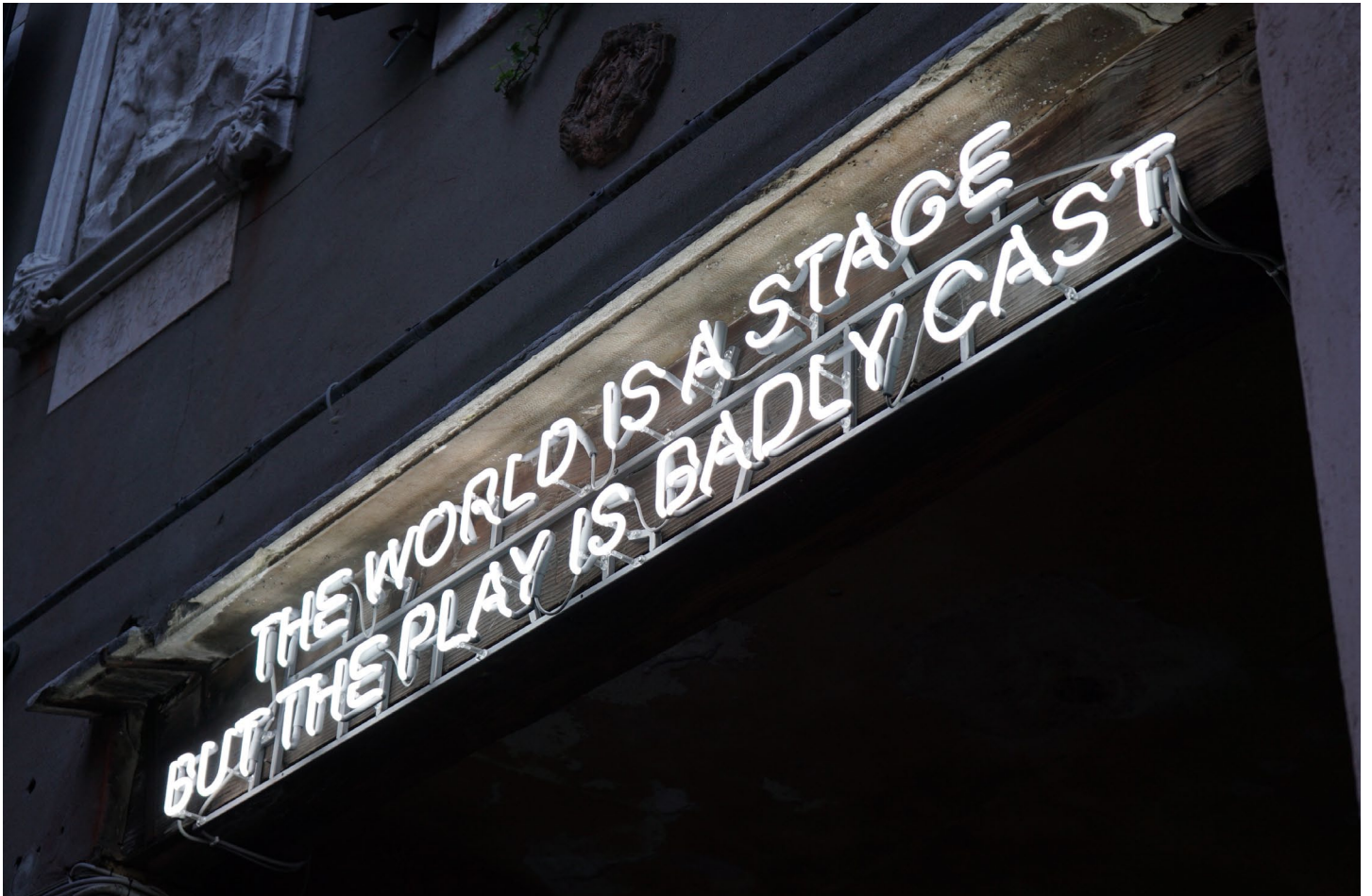


Venice Art Biennale 2015

Venice, Italy



Rob Pruitt's Flea Market in Venice
<http://vernissage.tv/2015/05/11/rob-pruitts-flea-market-in-venice/> --



Filip Markiewicz: Paradiso Lussemburgo. Luxembourg Pavilion at Venice Art Biennale 2015 / Interview
<http://vernissage.tv/2015/05/13/filip-markiewicz-paradiso-lussemburgo-luxembourg-pavilion-at-venice-art-biennale-2015-interview/> --



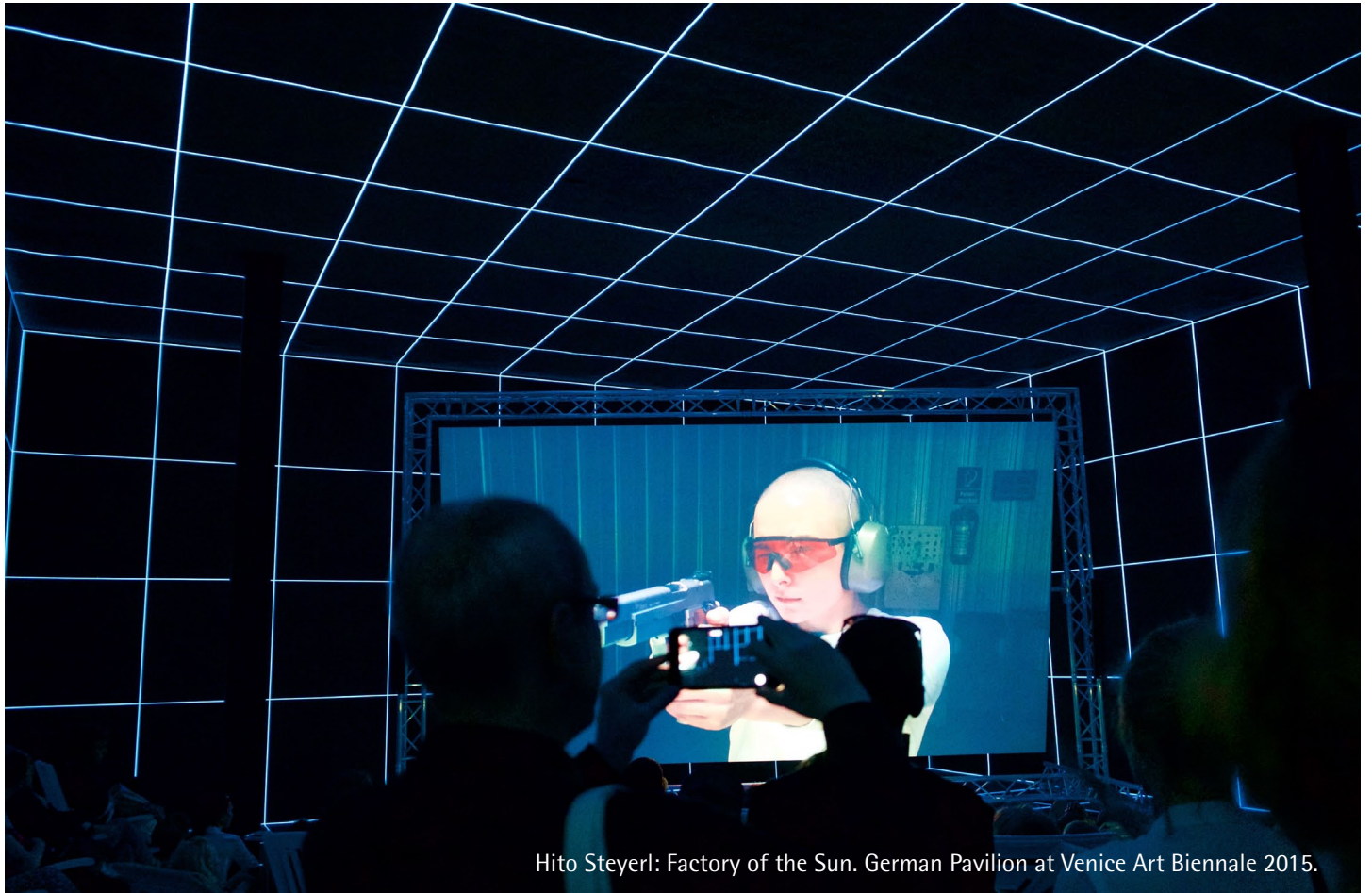
Venice Art Biennale 2015: All the World's Futures

<http://vernissage.tv/2015/05/08/venice-art-biennale-2015-all-the-worlds-futures/> --



Camille Norment: Rapture. Nordic Pavilion at Venice Art Biennale 2015. Interview
<http://vernissage.tv/2015/05/15/camille-norment-rapture-nordic-pavilion-at-venice-art-biennale-2015-interview/> --

Performance by Camille Norment and David Toop / Nordic Pavilion at Venice Art Biennale 2015
<http://vernissage.tv/2015/06/05/performance-by-camille-norment-and-david-toop-nordic-pavilion-at-venice-art-biennale-2015/> --



Hito Steyerl: Factory of the Sun. German Pavilion at Venice Art Biennale 2015.

Fabrik. German Pavilion at Venice Art Biennale 2015
<http://vernissage.tv/2015/05/27/fabrik-german-pavilion-at-venice-art-biennale-2015/> --



Tobias Zielony: The Citizen. German Pavilion at Venice Art Biennale 2015.

Interview with Tobias Zielony, German Pavilion at Venice Art Biennale 2015

<http://vernissage.tv/2015/05/28/interview-with-tobias-zielony-german-pavilion-at-venice-art-biennale-2015/> --



Sarah Lucas: I Scream Daddio / British Pavilion at Venice Art Biennale 2015
<http://vernissage.tv/2015/05/19/sarah-lucas-i-scream-daddio-british-pavilion-at-venice-art-biennale-2015/> --



Chiharu Shiota: The Key in the Hand / Japan Pavilion at Venice Art Biennale 2015
<http://vernissage.tv/2015/05/18/chiharu-shiota-the-key-in-the-hand-japan-pavilion-at-venice-art-biennale-2015/> --



JAŠA: Utter / Pavilion of Slovenia at Venice Art Biennale 2015

<http://vernissage.tv/2015/06/29/jasa-utter-pavilion-of-slovenia-at-venice-art-biennale-2015/> --



Venice Art Biennale 2015: All the World's Futures. Part 2: Arsenale
<http://vernissage.tv/2015/05/12/venice-art-biennale-2015-all-the-worlds-futures-part-2-arsenale/> --



Tsibi Geva: Archeology of the Present / Israeli Pavilion at Venice Art Biennale 2015

<http://vernissage.tv/2015/07/10/tsibi-geva-archeology-of-the-present-israeli-pavilion-at-venice-art-biennale-2015/> --



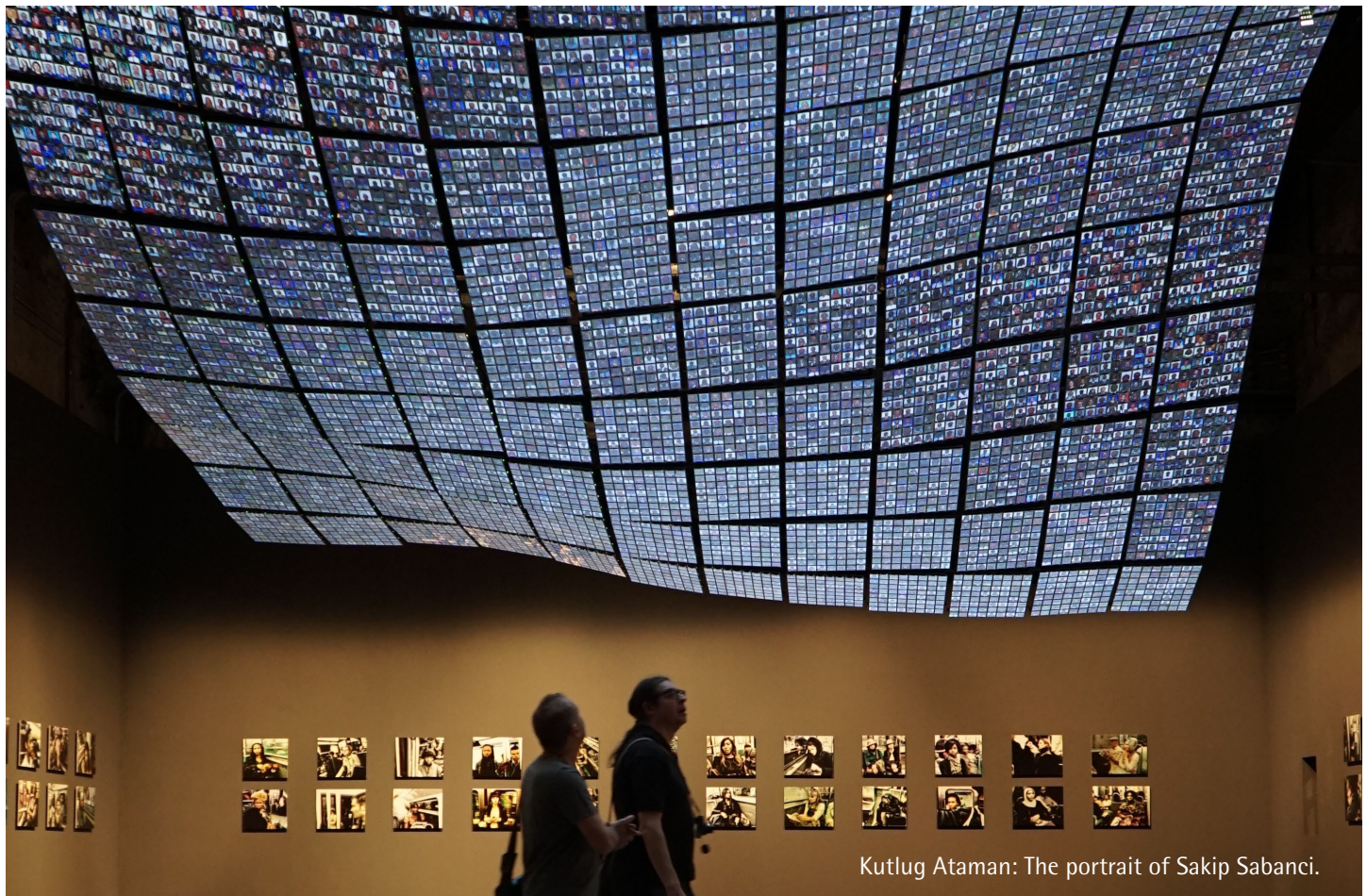
Elisabetta Benassi: M'FUMU, 2015. Belgian Pavilion at Venice Art Biennale 2015.

Elisabetta Benassi: M'FUMU. Belgian Pavilion, Venice Art Biennale 2015

<http://vernissage.tv/2015/07/23/elisabetta-benassi-mfumu-belgian-pavilion-venice-art-biennale-2015/> --



Adel Abdessemed: Nymphéas, 2015.



Kutlug Ataman: The portrait of Sakip Sabanci.



Heri Dono. Indonesian Pavilion at Venice Art Biennale 2015.



Christoph Büchel: The Mosque. Icelandic Pavilion at Venice Art Biennale 2015
<http://vernissage.tv/2015/05/22/christoph-buchel-the-mosque-icelandic-pavilion-at-venice-art-biennale-2015/> --

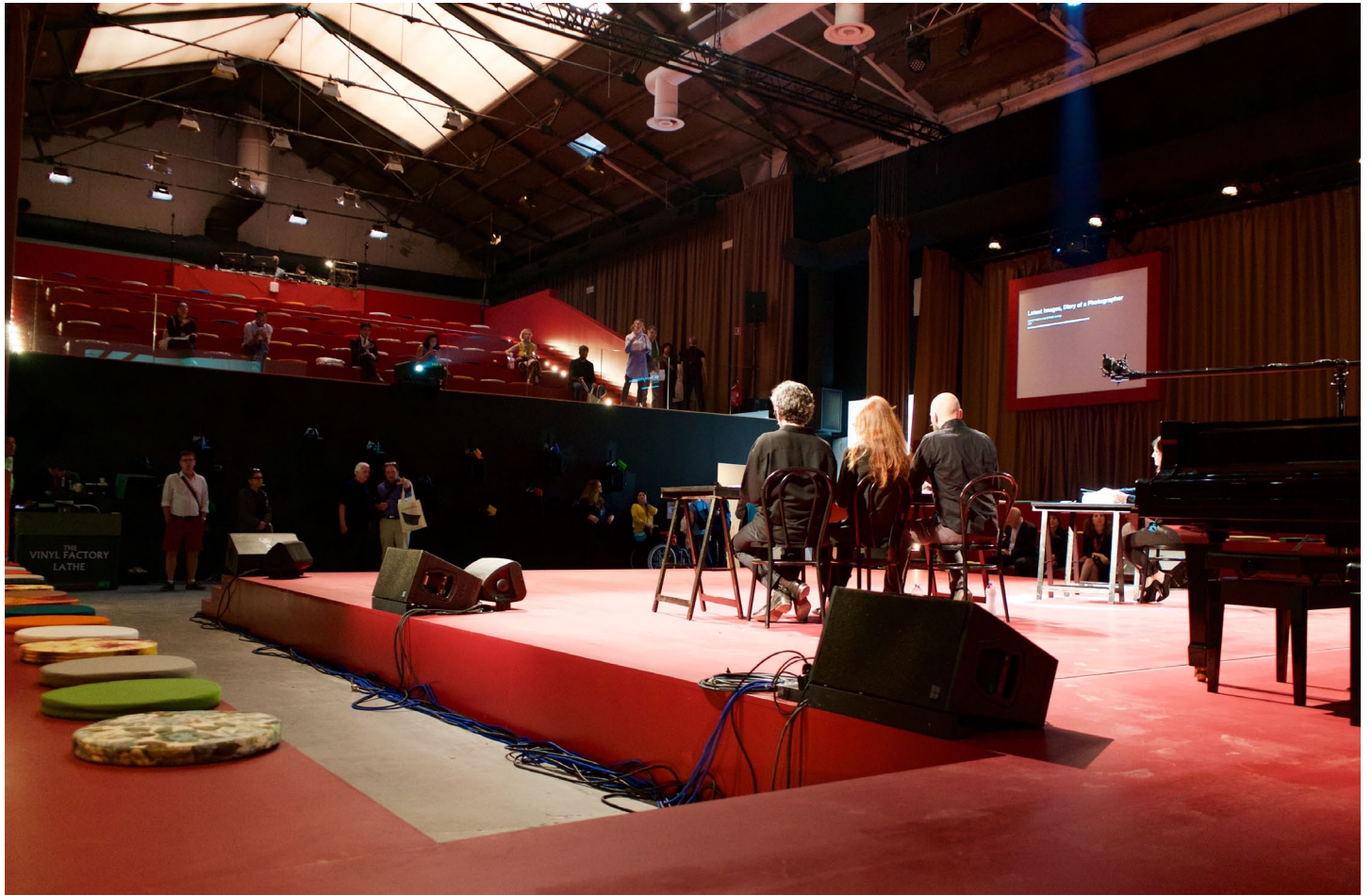


Minjung Kim: The Light, The Shade, The Depth

<http://vernissage.tv/2015/07/08/minjung-kim-the-light-the-shade-the-depth/> --

Minjung Kim in Conversation with Jean-Christophe Ammann

<http://vernissage.tv/2015/04/03/minjung-kim-in-conversation-with-jean-christophe-ammann/> --



Central stage in the Central Pavilion in the Giardini.





Marlene
Dumas

The Image as Burden
Fondation Beyeler



Marlene Dumas: The Image as Burden. Fondation Beyeler, Riehen
<http://vernissage.tv/2015/06/01/marlene-dumas-the-image-as-burden-at-fondation-beyeler/> --







Marlene Dumas

The Image as Burden

Marlene Dumas (geboren 1953 in Kapstadt, lebt in Amsterdam) gehört zu den herausragendsten Malerpersönlichkeiten unserer Zeit.

Seit den 1980er Jahren erlangte Marlene Dumas Bekanntheit durch ihre Folgen von Gemälden und Zeichnungen, bei denen die menschliche Figur im Zentrum steht. Auf komplexe und manierierte Art sichert sich Marlene Dumas der Malerei und ihren Inhalten, nimmt dabei Bezug auf fotografische Bilder und Texte. Sie male nie direkt nach dem Leben, doch ist das Leben in seiner ganzen Vielfalt in ihren Werken präsent. Die Ösen bezeugen die Bedeutung und ungeschönte Wirkungsweisen der Malerei.

Die Ausstellung »The Image as Burden« ist die bisher umfangreichste Retrospektive in Europa zum Werk von Marlene Dumas. Sie bietet einen Überblick über die Schaffen der letzten vierzig Jahre. Gezeigt werden insgesamt über hundert Gemälde und Zeichnungen, darunter einige erst kürzlich entstandene Werke.

Marlene Dumas wurde geboren und aufgewachsen und lebt seit 1975 in Amsterdam. Sie hat zahlreiche Ausstellungen weltweit, darunter in Japan, 1992 in Amsterdam, 1992 in London, 1994 in New York und 1994 in Amsterdam. Im Jahr 1994 wurde sie zum Mitglied der Königlich-Niederländischen Akademie der Wissenschaften ernannt.

Marlene Dumas (born in Cape Town in 1953, lives in Amsterdam) is one of the most outstanding painters of our time.

Since the 1980s, Marlene Dumas has become well known for her paintings and drawings concerning the human figure. She approaches painting and its contents in a complex, nuanced way, making references to photographic images and texts. She never paints directly from life, but life in all its diversity is present in her works. Her oeuvre testifies to the meaning and continuing impact of painting.

The exhibition »The Image as Burden« is the most extensive retrospective of Marlene Dumas's art ever held in Europe. Providing a survey of her work over the last forty years, it features a selection of over one hundred paintings and drawings, including a few very recent canvases.

Marlene Dumas grew up in South Africa and has lived in Amsterdam since 1975. She has lived in the USA, and Japan. She participated in numerous international exhibitions, including the Venice Biennale in 1992 and in the Venice Biennale in 1994. She was awarded the Vermeer Award in 2012.

She was elected a member of the Royal Dutch Academy of Sciences in 1994. She has worked with the artist and realized her work in Amsterdam and elsewhere.

She has differing opinions on the meaning and continuing impact of painting.

Marlene Dumas (née au Cap en 1953, vit à Amsterdam) est l'une des représentantes les plus remarquables de la peinture de notre temps.

Marlene Dumas s'est fait connaître dans les années 1980 grâce à ses peintures et dessins où la figure humaine occupe une place centrale. Son approche de la peinture et de ses contenus est complexe et riche de nuances. Sa référence à des images photographiques et à des textes, elle ne peint jamais sur le vif, ce qui n'empêche pas le vie d'être présente dans ses travaux à travers toute sa diversité. Son œuvre prouve que la peinture n'a rien perdu de son sens ni de son efficacité.

L'exposition »The Image as Burden« est à l'échelle

actuelle la plus vaste rétrospective jamais consacrée en Europe à l'œuvre d'une artiste vivante.

Elle offre un aperçu de sa création sur quarante ans et présente un choix de plus de cent œuvres, dont certaines récemment achevées.













Julius
von Bismarck

Egocentric System
Art Basel 2015
Unlimited Sector

Julius von Bismarck: Egocentric System. Art Basel in Basel 2015. Interview with Julius von Bismarck, June 18, 2015.

<http://vernissage.tv/2015/06/24/julius-von-bismarck-egocentric-system-art-basel-2015-interview/> --

Transcript

Well, the first idea came step by step. I randomly found out that turning myself gives me really interesting experiences and I was just dancing on a dance floor in a club and just turned myself a little bit longer than you normally do while you dance and I found out that it got more and more interesting and then I really, like, did it as long as possible, like 10 minutes, 20 minutes, and it was totally amazing what happened, like, after a while I stabilized, I thought I was standing still and the world is turning around me, I saw faces flying around me and that had a very strong effect on the way of how I place myself in this society and it was a really strange feeling I got, and so I did that more and more, more and more experiments with it and I just, like, had to find a way to make an artwork out of that, because I was so affected by it.

I also went to other countries, I've been to Sudan for example where the Imam, they celebrate every Friday in a big circle, they all turn together. And, yeah, so I made a lot of experiments, I built a another work, it's a car where I changed the angle of the wheels, the front wheels and the back wheels, so it can only turn in a circle, and I was sitting in it and you cannot go, like, if you go fast, you just turn faster, and it just pulls you, like, in a really strange way, it, yeah, I got kind of addicted to these experiments, and this is the habitat, like a small living room, where you can really spend a long time, because in this car and on the foot you can only do a certain amount of time, like, in a car you don't want to sit there for longer than



Julius von Bismarck: Egocentric System / Art Basel 2015 / Interview
<http://vernissage.tv/2015/06/24/julius-von-bismarck-egocentric-system-art-basel-2015-interview/> --

an hour, but here you can really spend days, and it's still changing: Now I've spent three days on it, and every hour that I'm on it, it's changing the experience.

People here watching me is an important part of the experiment. It would be completely different if it would happen in my studio. That's why Unlimited is a perfect spot for it, because I have permanently, like, 30 people staring at me, and they see me exactly, but I cannot see them. For me they are just like a river of faces that is floating around me and after a while I don't sense turning anymore. I think I'm standing still. It's just like everyone is turning around me, I'm the center of everything, and I'm very lonely in that center, it's a lonely feeling and it's changing, it's still changing. I'll go back on it now and it will take a while to get back into it but then I will hopefully discover new aspects of it.

Normally I build stuff myself, but this is a very special concrete technique that was needed to build it and I'm not an expert with this, so I work together with a German engineer, and he is a specialist in new concrete cast techniques; and it is a very new technique, so it was really complicated to make, because it was never done before like this, it's a very thin layer of ultra high performance concrete with glass fiber inside, and there's not a steel structure inside, it's a wood structure and very thin layers of concrete with glass fiber and with the new, like, design casting way that was never done before so it was a very complicated thing because it was done the first time so there was no experiences in this and it was a very interesting experience to work with that engineer to make this happen. I'm very happy with the result because yeah, any other material would have resulted in a very different style and this very thin minimal shape with only possible with this new technique.



You're asking a bit about for the red line maybe in my work and basically it's just my interest, it's just like how I see the world and some things like, mostly it's, like, perception, are the things that are interesting for me, like, how I see the world, how I place myself in the world, but this is very classic things that artists are interested in. It's more the media that you choose that make it appear more like that or like that and I like to work with technology. As a kid I was always playing around with machines, and then I decided to build my own machines, but I work with any media. Sometimes I do video, I do photo, I do whatever, but it always kind of serves my interest in how – I know it's a very simple word but it's very complex – like how I place myself in the world how it is possible to actually make a difference between me and what's out there.

The initial showing of it was really important because it's an experiment and you cannot like re-do an experiment because when you already know what's coming out the idea of an experiment is that you don't know what's happening and so I won't exhibit it again in a similar situation as here. For the next time it would be something different and everyone else is going to be on it, or I will be on it day and night. This wasn't possible here, because I want find out something new, and it's not interesting for me to do the same thing again but I would like to place it somewhere where people can be on it and experience that.





TASTE
CREATES
MONEY

Henny Jolzer

Tittwer Turisems 6

YOU CANNOT
LIVE ON
THROUGH YOUR
DESCENDANTS

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

IT'S BETTER
TO ANALYZE
HISTORY THAN
TO PARTY
THE LIVING FACT

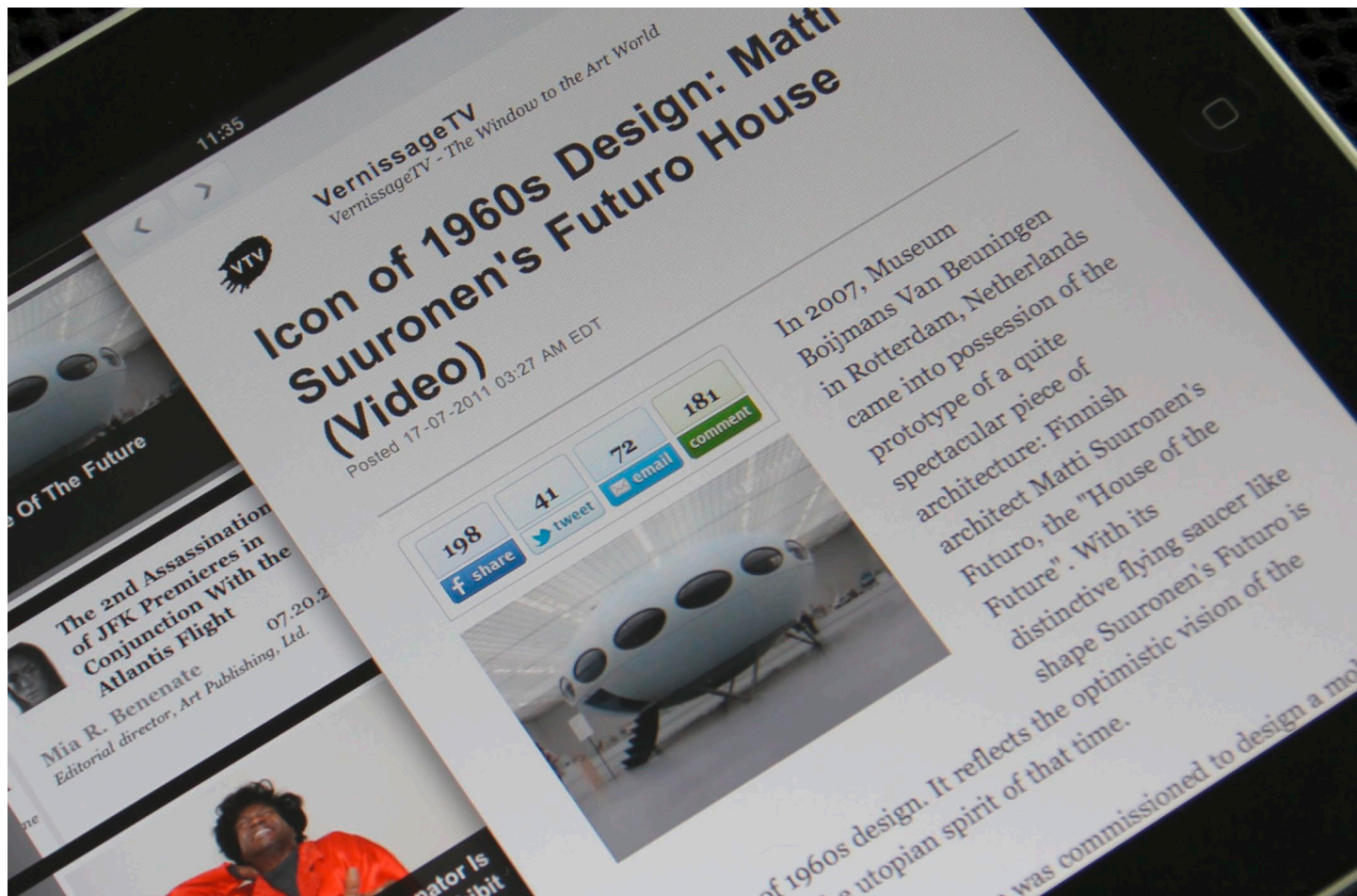
SALVATION
CANNOT
BE BOUGHT
BUT SOLD

FIGHTING
IGNORANCE
IS THE BEES
WAY TO
MAKE ENEMIES

RAISE
CATS AND DOGS
THE SAME
WAY

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THEMSELVES
ARE MORE
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VernissageTV / Totentanz 14 / 4051 Basel

Switzerland / contact@vernissage.tv

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