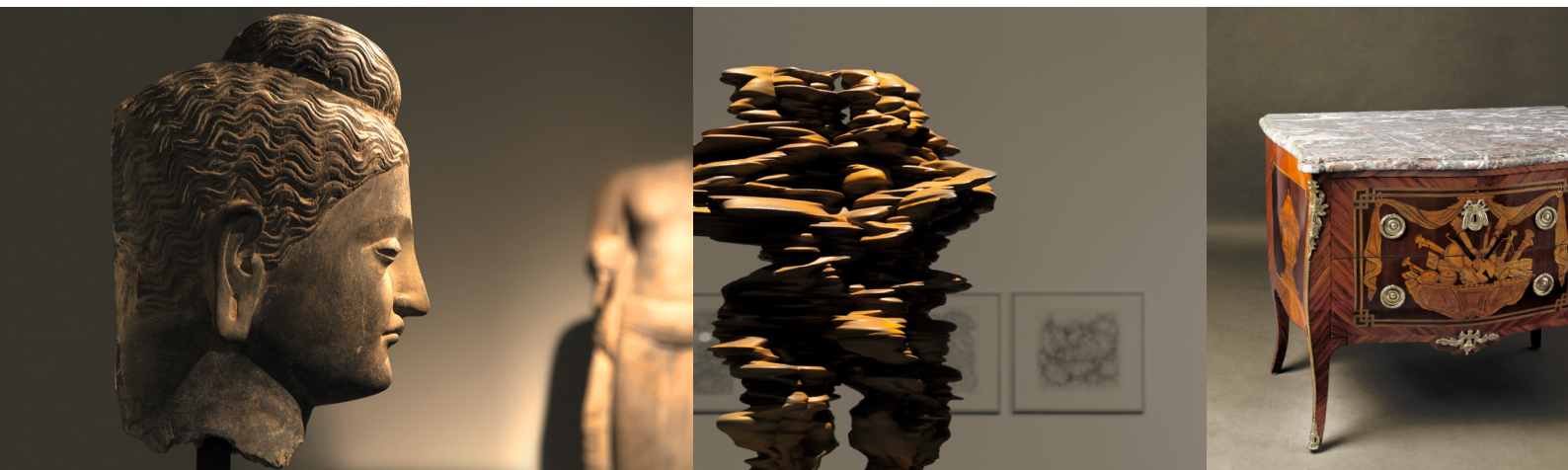




25

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Cover: He An: Hubble (2013), Art Basel 2013 Art Unlimited.

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



Zilvinas Kempinas: Kakashi / Friedrich Schröder-Sonnenstern
/ Art Basel 2013 Art Unlimited / Geoffrey Farmer / Nizo S 800
/ Calder Gallery at Fondation Beyeler / La Biennale di Venezia





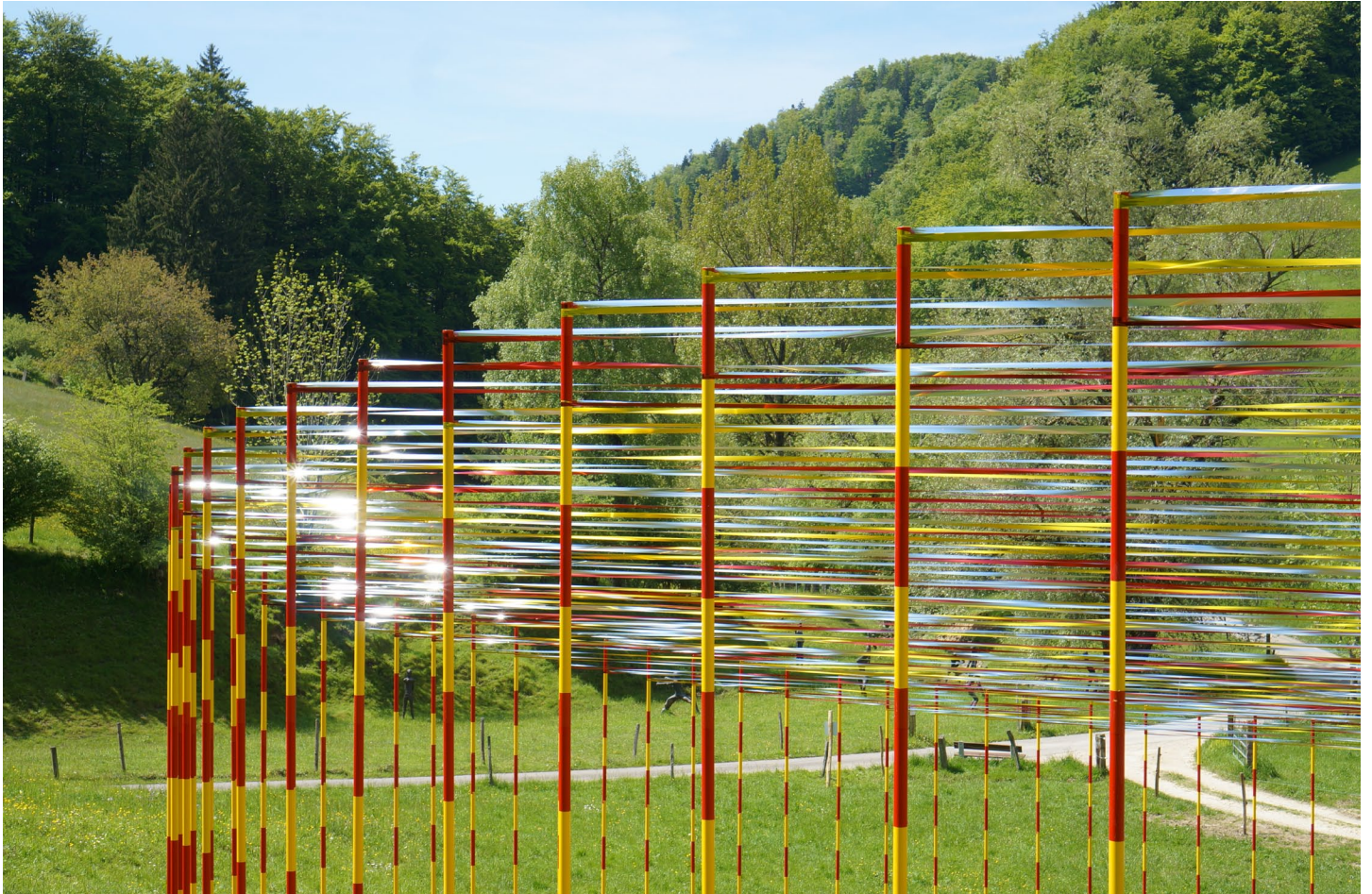
Zilvinas
Kempinas

Kakashi
Kloster Schönthel
In collaboration with
Museum Tinguely Basel



Kloster Schöenthal is a former monastery in Langenbruck, Switzerland that can be traced back to the year 1145. Since 1967 the building is under monumental protection. In 2000, the monastery was revitalized as the cultural centre Sculpture at Schoenthal. Since then, the monastery and its surroundings have become a place where contemporary sculpture is presented in the beautiful landscape of the Swiss Jura. Currently, the sculpture park comprises 29 site-specific works by artists such as Miriam Cahn, Tony Cragg, Ian Hamilton Finlay, Hans Josephsohn, Richard Long, Ulrich Rückriem, Roman Signer, and Zilvinas Kempinas.





Zilvinas Kempinas: Slow Motion at Museum Tinguely, Basel:
<http://vernissage.tv/blog/2013/07/05/zilvinas-kempinas-slow-motion-at-museum-tinguely-basel/> --










Super^{*}
8

* Zilvinas Kempinas: Kakashi at Kloster Schöenthal Sculpture Park shot on Super 8 for VTV's Icon series.



Wer etwas Gutes
leisten soll,
braucht täglich
seinen Alkohol

The image shows a piece of white paper with a handwritten German sentence in cursive. The paper is decorated with a border of red and green diamond shapes and holly leaves. The text is written in black ink and is centered on the page. The paper is placed on a wooden surface.



Friedrich
Schröder-
Sonnenstern

55th International
Art Exhibition –
La Biennale di Venezia

Friedrich Schröder Sonnenstern in Venedig

Von Jochen Fey

Friedrich Schröder Sonnenstern, der in seiner frühen Zeit, den fünfziger und sechziger Jahren, sehr geschätzt wurde erfährt nun auf der 55. Biennale in Venedig eine lang verdiente Würdigung und Anerkennung. Nach seinem Auftreten in der Galerie Springer in Berlin im Jahre 1952 wurde er von vielen sehr geschätzt, gekauft und gesammelt. So zum Beispiel von Siegfried Poppe, Carl Laszlo, Bernhard Wicki, George Pompidou, Henry Miller, Jean Dubuffet, Beatrice de Rothschild und von Künstlerkollegen wie Friedensreich Hundertwasser und Hans Bellmer, der über Sonnenstern schrieb: „...Die Bewunderung, die ich sofort für ihn empfand, ist seit 1953 ständig gewachsen.“ Bellmer war es auch, der ihn Daniel Cordier empfahl und somit nahm Sonnenstern 1959 teil an der „Exposition Internationale du Surréalisme“ in Paris in der Galerie Daniel Cordier. Hiermit begann seine große Bekanntheit und sein Ruhm als originärer und phantasievoller Künstler.

Wegen der jetzt stark gestiegenen Nachfrage nach seinen großen, farbigen Buntstiftarbeiten bediente er sich einiger Helfer, die für ihn die Hintergründe und ersten Farbschichten auftrugen. Dieses „Werkstattsystem Sonnenstern“ entartete und verselbständigte sich, die sogenannten Helfer, Schüler arbeiteten für ihre eigene Kasse und ließen sich die Arbeiten von Sonnenstern für eine Flasche Stonsdorfer signieren. Auch wurden die Arbeiten immer schlechter und mehr und mehr entfernten sich die Sammler und Kunstfreunde, der Kunstmarkt war verunsichert und es wurde ruhiger um Friedrich Schröder Sonnenstern.



Venice Art Biennale 2013: The Encyclopedic Palace / Padiglione Centrale, Giardini:
<http://vernissage.tv/blog/2013/05/31/venice-art-biennale-2013-the-encyclopedic-palace-padiglione-centrale-giardini/> --



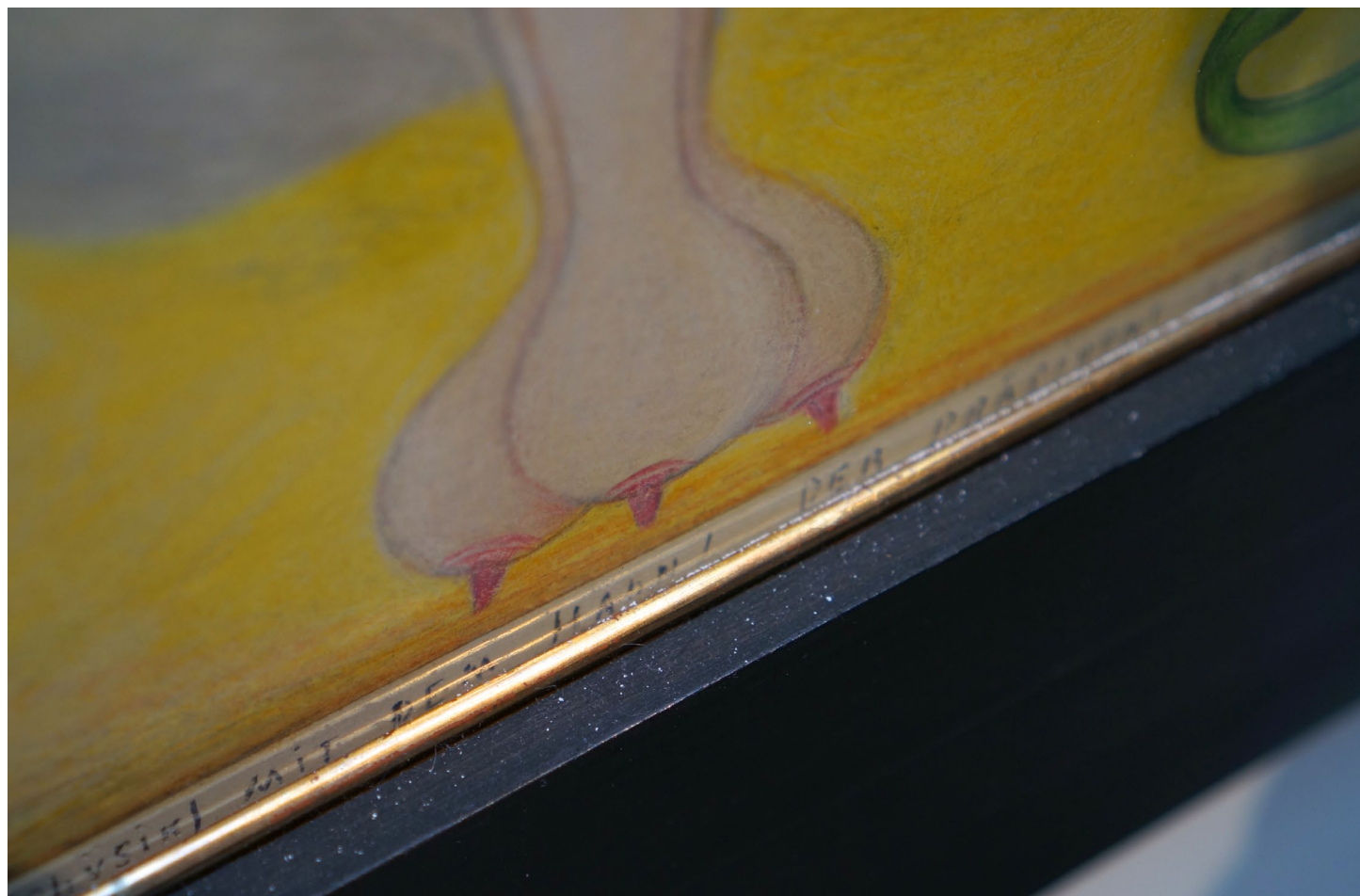
Darum ist es nicht hoch genug zu würdigen, dass in diesem Jahr, Ende August/Anfang September, etwa zum 121. Geburtstag ein Werk von Klaus Ferentschik und Peter Gorsen im Parthas Verlag erscheinen wird, welches unter anderem endlich Helligkeit und Aufklärung in das Werk von Sonnenstern und die Machenschaften um Sonnenstern bringen wird. Die Kunstwelt wartet lange auf eine Klärung, damit sie uneingeschränkt auf das Werk von Friedrich Schröder Sonnenstern blicken kann.

Ein entscheidender Schritt ist nun, nach einer ersten Einzelausstellung in New York, gemacht worden. Massimiliano Gioni, der Commissario der diesjährigen 55. Biennale in Venedig hat für seine von ihm kuratierten Ausstellung „Il Palazzo Enciclopedico“ (Der enzyklopädische Palast) Schröder Sonnenstern ausgewählt. Er ist einer von 150 Künstlern aus 37 Ländern, der an dieser wunderbaren und sehr einfühlsam gestalteten Ausstellung teilnimmt. Wenn man in den Giardini die Ausstellung betritt, wird man in einem runden Saal von dem „Roten Buch“ von C. G. Jung empfangen. In der Mitte des Raumes, gleich einem Altar, liegt unter einem schweren Glassturz das Original, „Das Rote Buch“ aufgeschlagen und an den Wänden hängen viele Seiten aus der veröffentlichten Buchausgabe. Dieser Raum ist ein sehr schönes Präludium für die gesamte Ausstellung und auch ein Verweis auf das Werk von Sonnenstern. So begegnet uns auf dem Blatt 64 eine Figur, die leicht abgewandelt bei dem „Amtsschimmelreiter“ von Sonnenstern wiederzufinden ist. Auch entdeckt man eine Verwandtschaft im farbigen Fabulieren und in der Liebe zur Ornamentik von Jung und Sonnenstern. Diese Verwandtschaft ist es auch, die einem einige Räume weiter wiederum begegnet, im Werk des britischen Esoterikers und Okkultisten Aleister Crowley, hier mit Frieda Harris. Sonnenstern muß Aleister Crowley in Berlin begegnet sein. Crowley war 1928 und 1929 in Berlin, Sonnenstern auch, Crowley hatte mindestens eine Ausstellung in dieser Zeit. Sonnenstern und seine Lebensgefährtin Tante



Martha verkehrten in gleichen okkulten Kreisen und interessierten sich wie Crowley für Astrologie, Magnetopathie und gründeten spiritistische Zirkel. Der als Friedrich Schröder geborene nannte sich unter anderem Gustav Gnass. Er gründete eine spiritistische Sekte mit rund 2000 Anhängern und predigte als Eliot I. von Sonnenstern. Geht die Benennung Sonnenstern auf Alaister Crowley zurück? Vielleicht muß man die Beziehung von Crowley und Sonnenstern eng sehen, was nicht schwerfällt wenn man die Blätter von Crowley in Venedig sieht, insbesondere die Blätter 12, 16, 18 und 19, Sonnensterns Repertoire begegnet uns: Auge, Schlange, Sonne, Mond und anderes. Geht Sonnensterns Mondmoral auch auf Crowley zurück? Nachdem man noch andere Verwandte von Friedrich Schröder Sonnenstern getroffen hat, wie Emma Kunz und Hans Schärer, tritt man in einen Raum mit zehn großen farbigen Pappen von Sonnenstern. Ihm gegenüber sind viele kleine Kästen angebracht mit kleinen phantastischen Tieren aus Holz von Levi Fischer Ames, ich glaube diese Tiere fühlen sich wohl in der Umgebung von den 10 „Sonnenstern-Gestalten“.

Sonnenstern hat seine Bilder oft Illustrationen zu seinem literarischen Werke genannt. Seine poetischen Titel lassen dies ein wenig erahnen, wie die 10 in Venedig: Der Mondamtsschimmelreiter / Der moralische Monddualismus / Das Volksbeglückungswunderhemd oder die moralische Vogelscheuche / Praxis / Trilogie der Wahrheitsucherei / Die Schlangenverführung / Die Eifersuchtstragödie / Meta-(Physik) mit dem Hahn! Der Präsident des Mondstandesdünkelamts als Brautwerber! / Juckelche mit ihrem Wunderochsen Spuckelche / Prof. Dr. Pupliebkümmern, Ober-Mondkritiker. Von diesen 10 Arbeiten sind meines Erachtens 6 weitestgehend eigenhändig und sind von einer sehr guten Qualität, 3 sind vertretbar, haben aber einen größeren Anteil von Schülerhand und nur eine Arbeit fällt aus dem Rahmen und ist wohl nur von fremder Hand. Alle bis auf diese haben dunkle Holzrahmen, diese aber einen silbernen und fällt schon dadurch aus dem Rahmen. Ich denke, daß



die große Aufmerksamkeit, die diese diffizile Ausstellung erfährt, die so gekonnt von Massimiliano Gioni kuratiert wurde, dem Werk Friedrich Schröder Sonnensterns eine ähnliche internationale Anerkennung bereiten wird wie die Surrealismusausstellung 1959 in Paris, die von André Breton und Marcel Duchamp kuratiert wurde.











Art | Basel





He An: Hubble (2013).

Art Basel 2013

Art Unlimited

Thomas Schütte: Ringe (Rings) (1977-1994)



Nobuo Sekine: Phase of Nothingness – Black (1977-1978).





Noriyuki Haraguchi: A-7E Corsair II (2011).

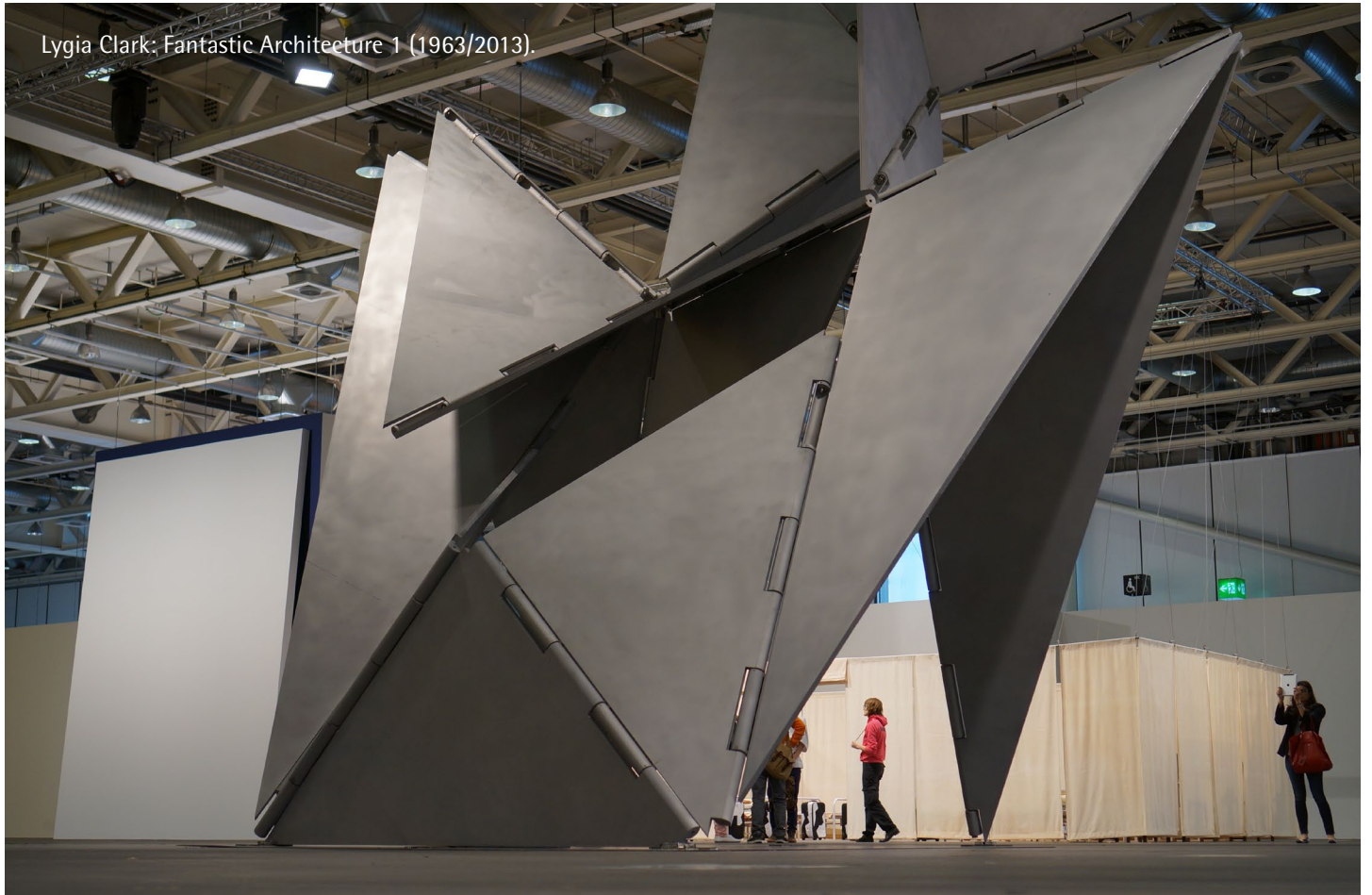
Art Basel 2013 – Art Unlimited :
<http://vernissage.tv/blog/2013/06/12/art-basel-2013-art-unlimited/-->





Meschac Gaba: Citoyen du Monde: Ballon (2013).

Lygia Clark: Fantastic Architecture 1 (1963/2013).



Liu Wei: Library II-I (2012).





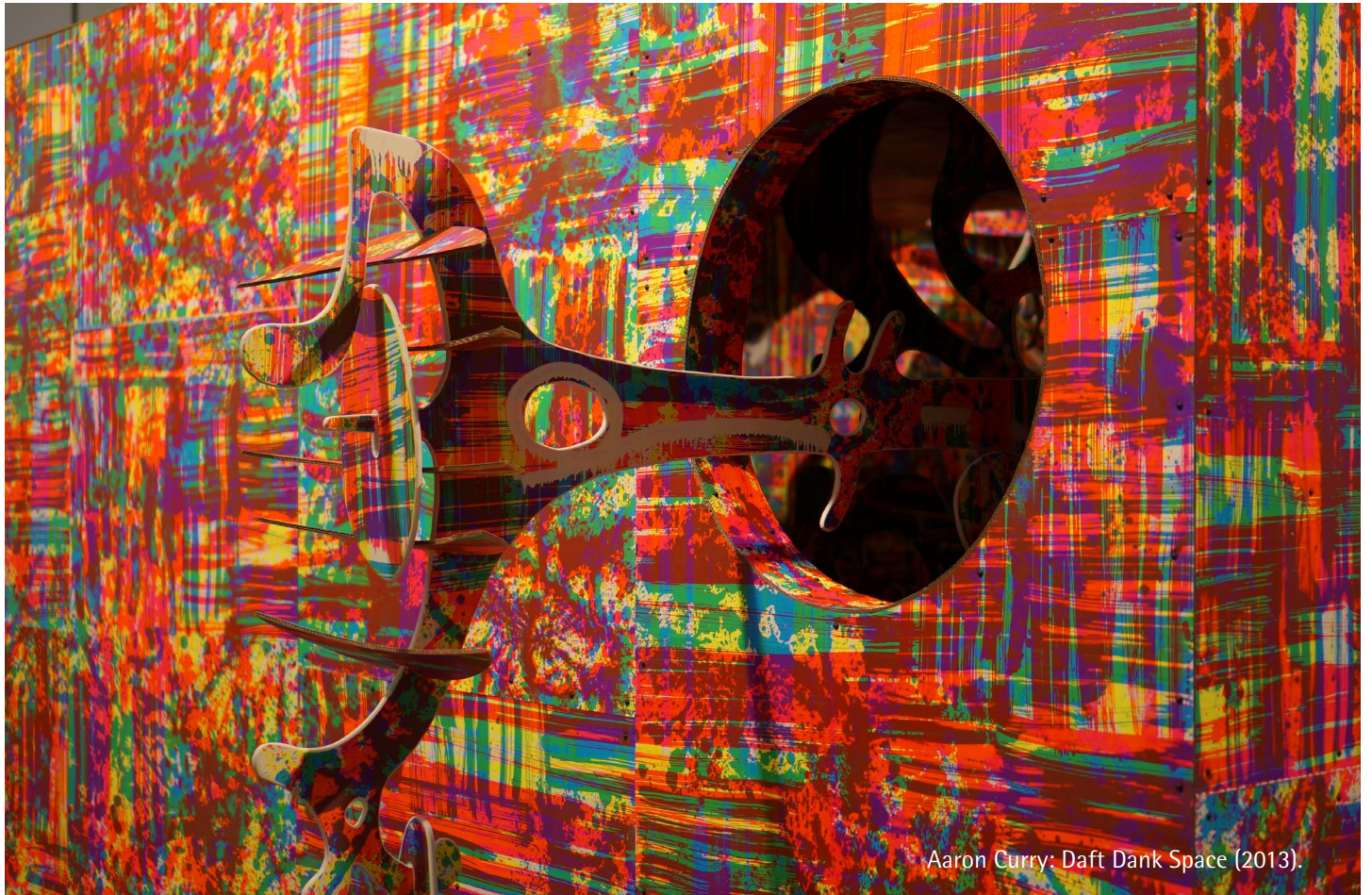
Marc Camille Chaimowicz: Enough Tiranny (1972).

Marc Camille Chaimowicz: Enough Tiranny / Art Basel 2013, Art Unlimited:
<http://vernissage.tv/blog/2013/06/21/marc-camille-chaimowicz-enough-tiranny-art-basel-2013-art-unlimited/> --





Walid Raad: Views from Outer to Inner Compartments (2010/11).



Aaron Curry: Daft Dank Space (2013).



Chen Zhen: Purification Room (2000).





Geoffrey
Farmer

Migros Museum
für Gegenwartskunst



Canadian artist Geoffrey Farmer's work became known to a larger audience with his participation in Documenta 13 in Kassel, Germany, in 2012, where he presented the work *Leaves of Grass*, a large-scale collage installation with cutouts from issues of *Life* magazines (1935–85). In Switzerland, Geoffrey Farmer's work art was first shown when he contributed to the project *The Garden of Forking Paths*, which was initiated by the Migros Museum of Contemporary Art.



Now he's back with a solo exhibition produced especially for the Migros Museum, titled *Let's Make the Water Turn Black*. The show borrows its title from a 1968 composition by Frank Zappa. The exhibition presents an improvised chronology of the American musician by an arrangement of choreographed kinetic sculptures on a stage.

Geoffrey Farmer was born in Vancouver in 1967. In 2011, he participated in the 12th Istanbul Biennial. His work has been on display in



numerous solo shows at REDCAT, Los Angeles, the Casey Kaplan Gallery, New York (both 2011), and other venues, as well as the Witte de With, Rotterdam, and the Musée d'art contemporain de Montréal (both 2008). Geoffrey Farmer lives and works in Vancouver.







Geoffrey Farmer: Let's Make the Water Turn Black / Migros Museum of Contemporary Art:
<http://vernissage.tv/blog/2013/06/05/geoffrey-farmer-lets-make-the-water-turn-black-migros-museum-of-contemporary-art/> --







Nizo S 800

Braun Super 8



Braun, a German consumer products company that is now owned by Gillette, was once known for the excellent design quality of their products. The brand produced design icons such as the “Snow White’s coffin” (Braun SK5 “Schneewittchensarg”) under Dieter Rams as chief designer. The product portfolio included high-fidelity audio and record players, electric shavers, mixers, pocket calculators, slide projectors, and Super 8 film cameras.



Braun made the move into the field of film cameras by acquiring the company of Georg Niezoldi and Georg Krämer, Nizo. Founded in 1925, they started with an amateur 35 mm movie camera with clockwork drive, and just a year later they brought Europe's first 16 mm camera with built-in clockwork to the market. But the company wasn't able to keep up with the changes in technology and production techniques used by the competitors. In 1962 Nizo was facing bankruptcy, but luckily, Braun saved Nizo by acquiring the company.



Under the new direction, the rather baroque appearance of Nizo's Allmat 2 camera was transformed into a more ergonomic and clean design – the Nizo FA 3. The FA 3 was Nizo's last clockwork camera, designed by Dieter Rams, Richard Fischer, and Robert Oberheim.

What began with the FA 3 became a huge success with Nizo's Super 8 cameras. In 1965, the Nizo S 8 was presented, designed by Robert Oberheim. Its successor, the 1968 Nizo S 80 was acquired for the collection of the Museum of Modern Art in New York. For almost two



decades, the design of the various cameras basically stayed the same: the clean geometric shape consisted of the main housing made of matte-polished anodized aluminum, the lens, and a black plastic handgrip. The Nizo S 800 of the early 1970s was the first Nizo that was also available in black.

But once again, Nizo wasn't able to cope with technological change. In 1980, Nizo is sold to the competitor Bauer, and in 1982, the



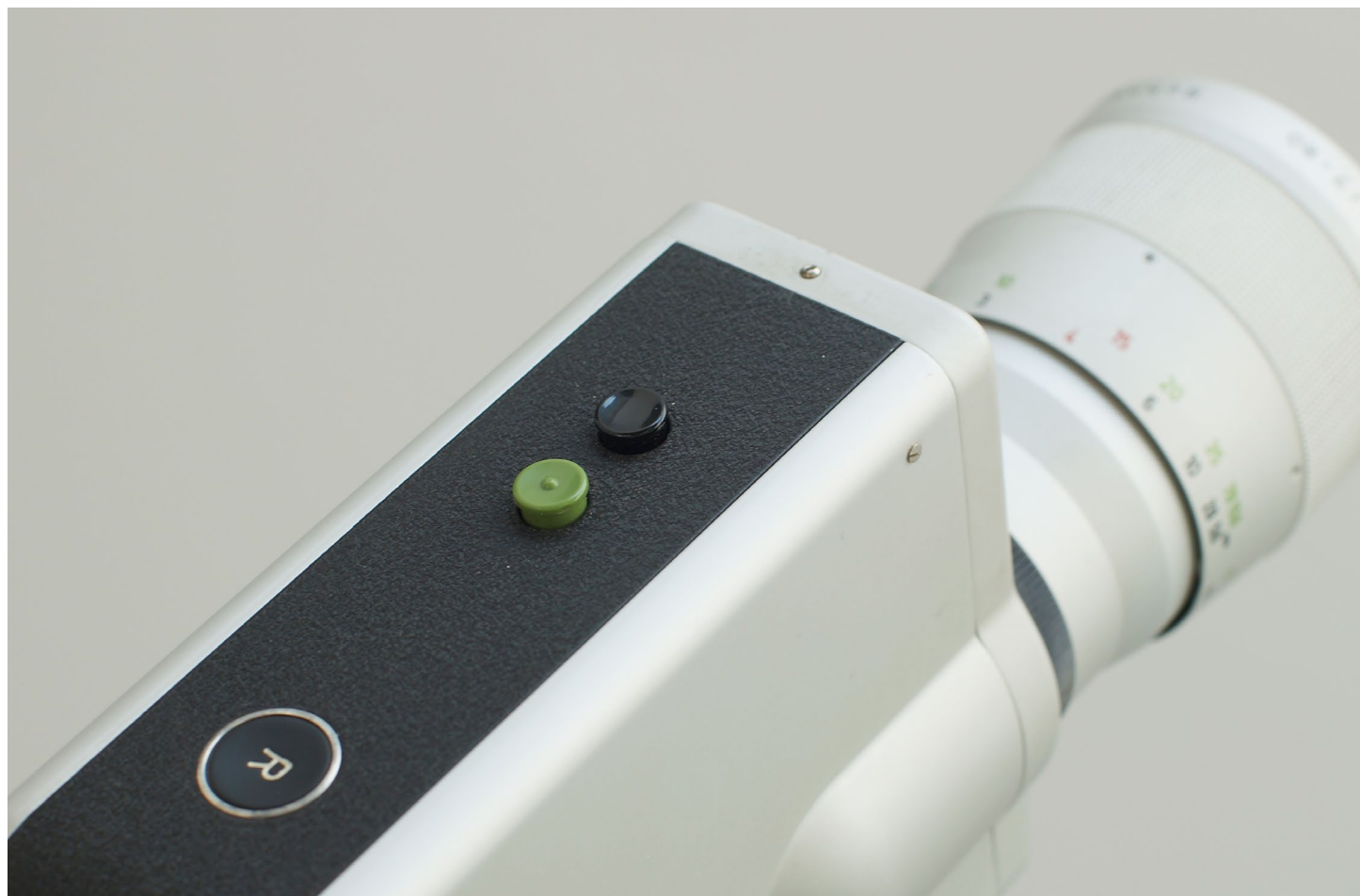
factory was closed.

The camera on these pages is a Nizo S 800, once the top model of the brand. The camera is still fully functional and will be used by VernissageTV for the coverage of selected events. We have produced a short video portrait of the camera, which is available for download (size: 200 MB) via this link: <http://bit.ly/142h338> --



Sources: Nizo by Lutz Auhage and Jürgen Lossau; Wikipedia ([http://de.wikipedia.org/wiki/Braun_\(Elektrogeräte\)#Braun_Nizo](http://de.wikipedia.org/wiki/Braun_(Elektrogeräte)#Braun_Nizo), 27.7.2013);

Nizo S 800 Manual.





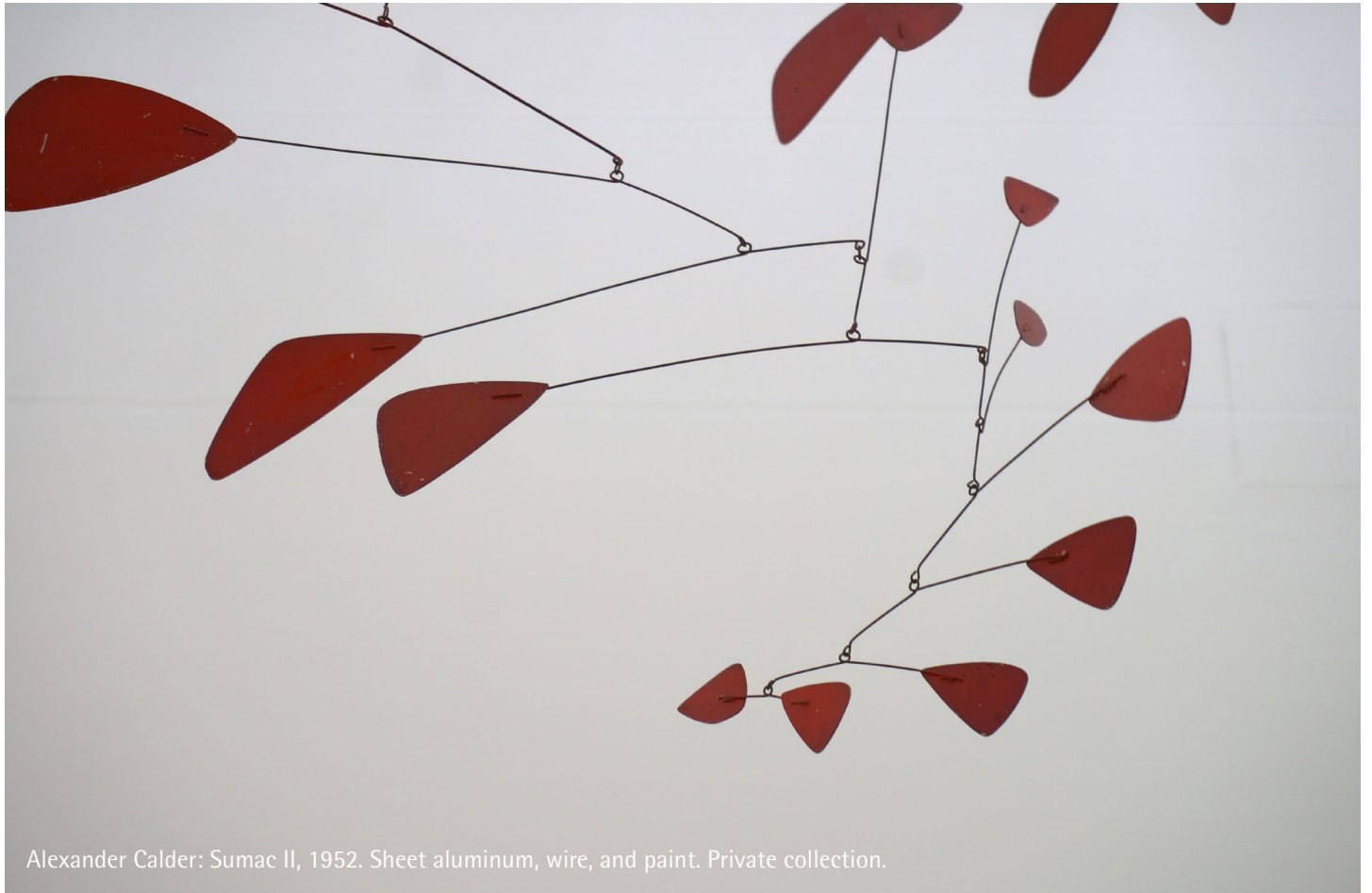












Alexander Calder: Sumac II, 1952. Sheet aluminum, wire, and paint. Private collection.

Calder Gallery
at Fondation
Beyeler

Trees –
Naming Abstraction

Alexander S. C. Rower (Chairman and President, Calder Foundation) in conversation with Oliver Wick (Curator at large, Fondation Beyeler)

Oliver Wick:

It is linked to our own collection this time because we have a really wonderful work, "The Tree", in the park, which Ernst Beyeler bought even before he announced that he was going to build a museum. So, it was purchased in 1989 but he had already plans about what he's maybe going to do in the future, so it was a strategic purchase and we felt that this work, which currently is not on view unfortunately, that this should be the point of departure for the second Calder Gallery...

Alexander S. C. Rower:

...but it will be on very soon...

Oliver Wick:

...yes, and maybe we have to tell our visitors, it just needed service after 15 years of being outside in the storms, in the snow... a work of Calder... no color lasts forever, so it needs to be serviced and that's what's currently being done and we hope it's back latest by early September.

Heinrich Schmidt:

Is it difficult to restore such a piece?



Alexander Calder: The Hairpins, 1939. Sheet metal, wire, and paint. Collezione Gori - Fattoria di Celle, Santomato, Pistoia.

Alexander S. C. Rower:

No, it's not difficult, but we decided that the sculpture, because it had... it was such a long time of maintenance... it's really a maintenance issue... that it was really smart to take it completely apart, every single piece, every single nut and bolt came apart and... even the bolts are under restoration and they also... you guys built a whole new underground support system for the sculpture, so everything's new. It's going to look exactly like it always did, but it will be just preserved for the next fifteen years now again.

Oliver Wick:

That's actually important, you name it: Ernst Beyeler really chose the perfect spot to place it. So we tried to improve, we didn't want to move it, but we tried to improve the situation because we did wind testing, so that, there's storms, is it really too much exposed – and luckily the findings were positive, but we will change some of the crops and plants in the park so that we have a certain wind barrier, so that in the future the tree is not so much exposed to the elements, so that it has a better, lasting life because it will have... needs servicing in fifteen, latest fifteen years again, so it's something that we have to take care of in a regular timeframe.

Alexander S. C. Rower:

It's actually really fascinating because they did this very scientific wind study of the whole campus, and we were thinking, maybe another site, and we discovered that it's actually a perfect site, the wind sort of goes around that site and occasi-



Alexander Calder: The Hairpins, 1939. Sheet metal, wire, and paint. Collezione Gori - Fattoria di Celle, Santomato, Pistoia.

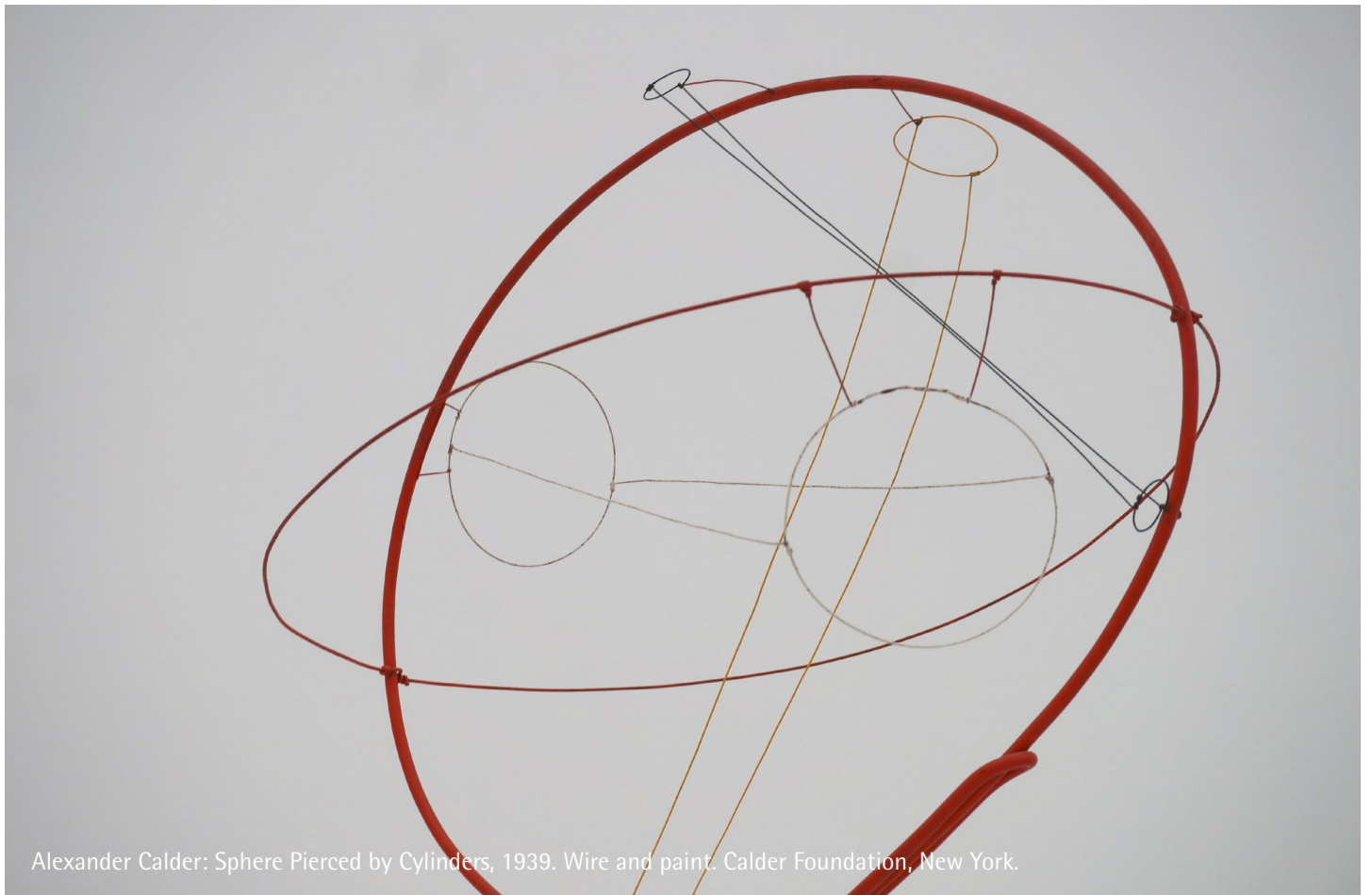
onally twice a year comes from the other direction and kind of attacks that spot, and so now they are planting significant trees to protect that with a wind brake. It's really wonderful, really wonderful science that went into the whole thing, too. Really cool.

Oliver Wick:

And so for the concept, it's a tree, that's the title of this work... evidently Calder was not about doing trees, or not doing trees. That was just a named he gave to it, but at least there are works that have a kind of a treeish aspect so that was my approach. So there is one platform in our back, which is directly related to our work, because it's maquettes and intermediary enlargements that in a way show the way how Calder obtained this monumental sculpture for our park; and then I've built around all that kind of the history. So I was... the main questions were: when did Calder actually go outdoors, what's this idea about going monumental outdoors, when did he start to kind of think of titles in his works; because he didn't title them, and in the end they remain abstract works in their own right, so that they have an own life, but with the titles he's giving, he naturally gives a certain direction to our perception. There sometimes a playfulness in it, sometimes it refers to color or to the movements, or kind of how the object reacts in space and time and so these questions were imperative in the way we chose the works this time displayed.

Alexander S. C. Rower:

Some of the biggest differences between Calder Gallery... the first presentation and now the second presentation: entirely different works, of course, and it's a different gallery, so it's a different place, a different experience. It's really gratifying



Alexander Calder: Sphere Pierced by Cylinders, 1939. Wire and paint. Calder Foundation, New York.

Calder Gallery at Fondation Beyeler: Trees – Naming Abstraction:

<http://vernissage.tv/blog/2013/06/28/calder-gallery-at-fondation-beyeler-trees-naming-abstraction/> --



for me to have... you get Barnett Newman and Rothko, and de Kooning all in view of the Calder, instead of having them in this pristine little chapel. The first installation was magnificent, was also very feminine, and to me this is very masculine, has a masculinity, except for like the "Sumac", the little "Sumac", but if you see the mobile back behind us from Stockholm, from the Moderna Museet, it's a spectacular work, 1945, its title is "The Forest is the Best Place" – very funny title – so Oliver chose it because being titled "The Forest is the Best Place", this reference to trees in a very broad sense, but in fact forgetting the reference, forgetting the title, forgetting trees, that mobile is fantastic in reference to the outdoor sculpture...

Oliver Wick:

...absolutely...

Alexander S. C. Rower:

...one is curvilinear, one is rectilinear, but they are both black and they both have this tremendous resonance. It's really gratifying thinking about them together.

Oliver Wick:

Actually, I chose it for the title, but I also chose it because it has a very simple, but basic way Calder works with movement. It has a vertical fall and then it spreads out horizontally and that is a principle he kind of starts to build his mobiles that is really crucial; and there's another piece in Basel; which we didn't need to borrow because you can go and see it publicly



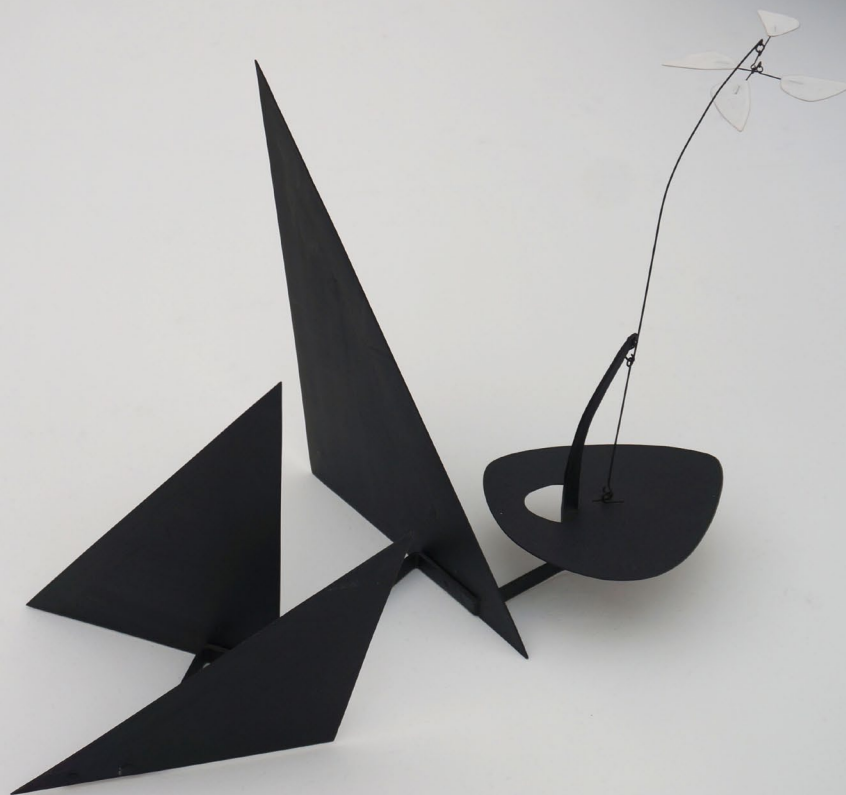
Alexander Calder: Small City, 1964. Sheet metal, wire, and paint. Calder Foundation, New York.

which is "Five Branches, a Thousand Leaves", a major work in the Kunstmuseum, a beautiful kind of a like a tree top, and it's similarly organized: you have a kind of a main cascade vertically and a spread out horizontally, so this kind of polarity is an organization principle that you find throughout the way he develops his abstractions. So "The Forest is the Best Place" is just a very beautiful, early, and European work of art, because we have to think of our budgets, and it's from Stockholm from the Moderna Museet, and not every visitor has the facility to travel to Stockholm, so it's actually very beautiful hosting it here for a broad audience that comes to visit us.

Alexander S. C. Rower:

"Five Branches, a Thousand Leaves", I always go visit it. Every time I'm in Basel I go visit it just to say hello – do you know it? – it's this magnificent canopy in the stairway, a beautiful moment in the Kunstmuseum, it's really, really fantastic. But Oliver Oliver chose to begin the show with three of the fourth works from 1939 which... they're wonderful, two, three meter tall, almost sculptures, but in fact they are models for large works, they were supposed to be thirty feet tall or forty feet tall and they come on the heels of Oscar Nitzsche designing this new proposal for the Bronx Zoo in New York City, the new habitat, a new way to visit the animals and encounter the animals without bars, the idea of a glass tube. You walk through the glass tube and within the habitat of the lion... and no bars, a different kind of experience and he and Wallace Harrison asked Calder to come up with an idea for something extremely modern, to go into the cage of the elephant, the lion and so on... and made of steel because the animals destroy all the foliage. So these are really ideas for giant sculpture... and your references outdoors and outdoor Calder begins in 1934 and these being 1939, it's a great part of the genesis of the monumental sculpture and a perfect for the story, but having the three together – the fourth belongs

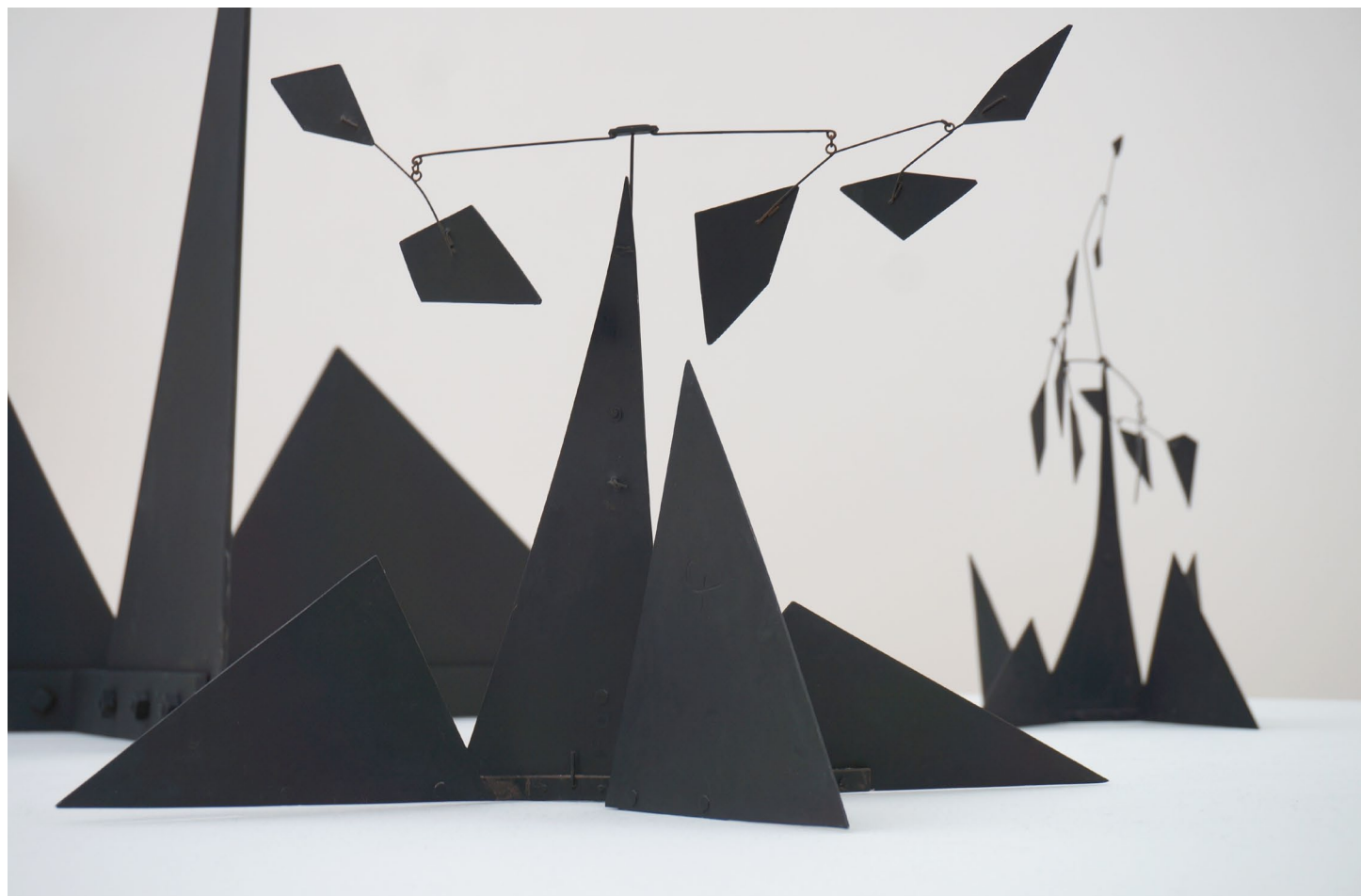
Alexander Calder: Four White Petals (maquette), ca. 1958. Sheet metal, wire, lead, and paint. Calder Foundation, New York.



to the Pompidou and is already on an extended loan so couldn't be here – but having the three and they're tremendously different from each other but they have a also wonderful resonance that... it's really gratifying for me to have the three together, it's incredible.

Oliver Wick:

It's kind of a historic moment, because the last time they were together was in 1970 at Pearls Galleries, that's when Calder kind of rediscovered himself, and they were sold then separately. So after 43 years it's a good little story by itself and... you in a way name it, Calder always smartly... was friendly with architects, meaning, because he liked what they were doing, but he was also aware, I need space, and architects create space, so very early on and in a very pragmatic and modernist way, he chose to be in touch with them because he wants to have his art... giving it the perfect space, and this time we chose a museum location that is in a way an indoor plaza, because there are many rooms coming into this gallery five and many rooms leave from here so there are many ways to come and walk through. So in this respect you really feel the sculpture much more than having it in a little reclosed chapel as we had in the first room, and that was also part of the concept to change the physical approach of the visitor with the sculpture. And then this kind of soliciting architects or being friendly with architects or even being best friends with architects is seen in the very back of us with the El Corcovado, which is a standing mobile that is very monumental for the time it was created, but it was not for outdoors – it's an indoor piece that was specifically made for the home of an architect with whom... Jose Luis Sert was very much a friend of Calder, they had worked together on the Spanish republican pavilion in 1937, and when Sert had to emigrate to the United States because he was a political refugee under the Franco regime from Spain, when he finally was able to build



his own home, Calder interacted with the architect to really make the perfect new way of a living space, and that's the result. It was a standing mobile that had to occupy a very large indoor volume like a kind of an indoor plaza. Actually the museum setup architecturally very much is in respect of how that work was meant to be seen.

Alexander S. C. Rower:

And now it's owned by the Miró Foundation Barcelona. It comes at the generosity of their loan, wonderful to have it here.

Oliver Wick:

And then maybe one other thing that has to be considered and that's why I placed it, maybe some visitors will feel, oh it's kind of odd having these little things so low, but I think it's just to give you this kind of feeling for scale so even if something is very tiny and small the way you look at it, it can become monumental. The size is not two meters, five meters, ten meters a hundred meters, so Calder had a very good sensitivity for monumentality although the things were maybe just the size of the palm, but when you put it on the palm and you look at it, it's big. And that's what we did with this little standing mobile small city from 1965, I think. So we've put it at eye level on a little shelf so you have to kind of view from underneath so the monumentality becomes very evident. So you see from that small thing that was sufficient to go very big.

So I chose as a kind of personal curator's choice the "Hair Pins" from 1939. So it's meant to be a tree for the Bronx Zoo, but it's also a very specific object. You see it moving in my back, I will come to that in a minute. I first want to say something

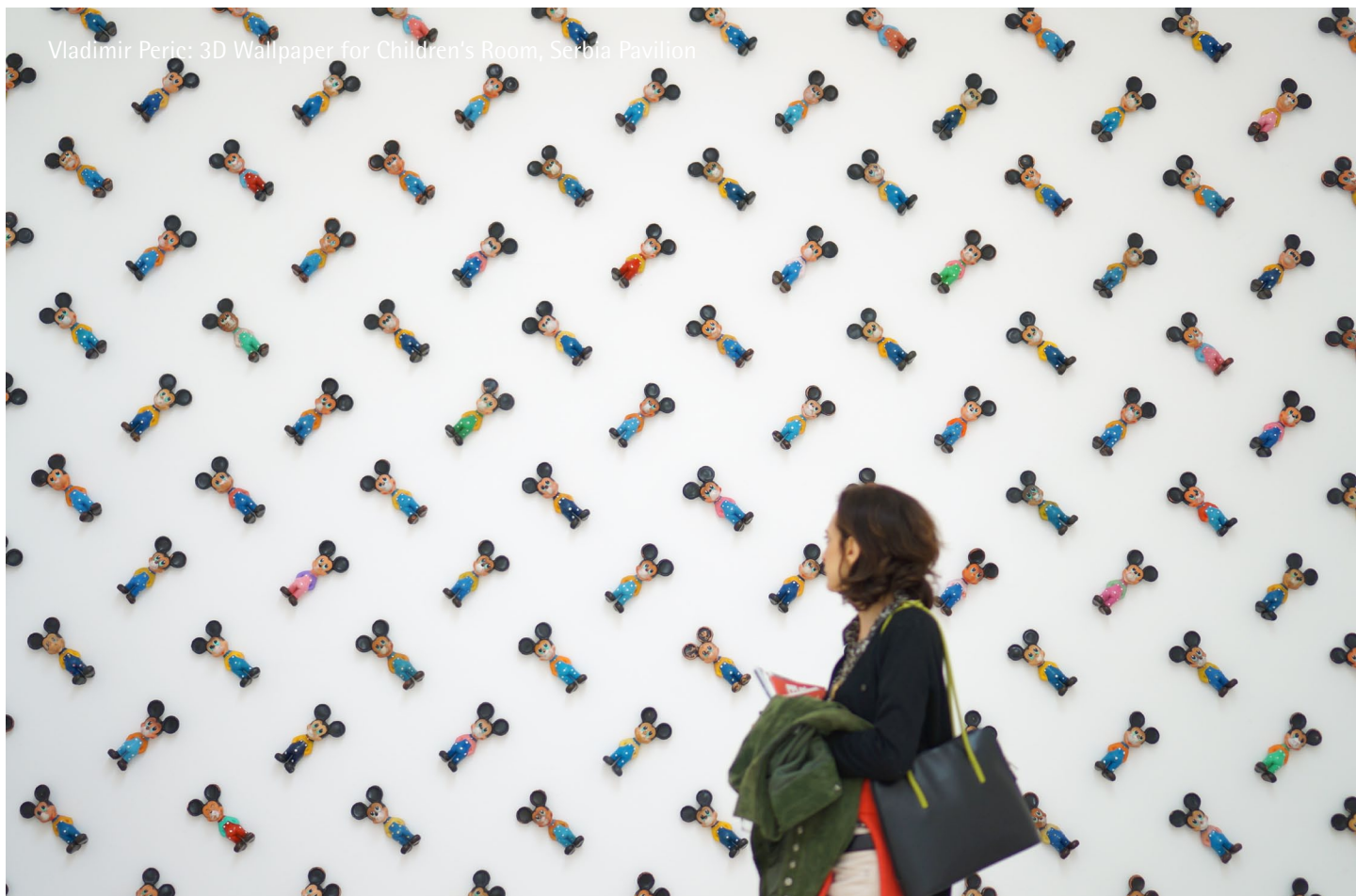


Alexander Calder: *The Forest is the Best Place*, 1945. Sheet metal, wire, and paint. Moderna Museet, Stockholm, Gift of Friends of Moderna Museet, 1958. (Detail).

about the loan, because as a curator you always have kind of preferences, and this was a loan I absolutely wanted and it was very hard to get and I needed several attempts. But having it here is really a wonderful moment and if you see how it moves you also understand the dimensions of Calder. So it's meant to be a maquette for a big tree, but the title goes in a very different direction, and you have this little red almond shape in the center, it's a center, it's a visual element that pops out, and by that we can start thinking more about it: it could be a mouse, it could be a lip and then you see this gracious movement, so it's not just treeish elements as the title suggests, it seems to be hair, or hair pins, and if you see the way this object reacts in space while moving, you see that image Calder had in front of him, a gracious woman with her hair strolling on her high heels on a street in Paris. And I like this kind of double sense that is in this work and it shows that we have to be really careful about the way we look at these works in terms of their titles. There are many dimensions to see them and in the end they remain objects in their own right.



Vladimir Peric: 3D Wallpaper for Children's Room, Serbia Pavilion



La Biennale
di Venezia

55th International
Art Exhibition
2013



Oliver Croy and Oliver Elser: The 387 Houses of Peter Fritz (1916-1992), Insurance Clerk from Vienna, 1993-2008.

Venice Art Biennale 2013: The Encyclopedic Palace / Padiglione Centrale, Giardini:
<http://vernissage.tv/blog/2013/05/31/venice-art-biennale-2013-the-encyclopedic-palace-padiglione-centrale-giardini/> --





Eva Katatkova: Re-education Machine, 2011



Diego Perrone: Vittoria (Adolfo Wildt), 2013.



Berlinde de Bruyckere: Kreupelhout – Cripplewood, Belgian Pavilion.



Konrad Smolenski: Everything Was Forever, Until It Was No More. Polish Pavilion.



Sarah Sze: Triple Point / U.S. Pavilion

Ai Weiwei: Bang. German Pavilion at French Pavilion.





Pavel Althamer: Venetians (2013).

Current and upcoming episodes covering the 55th International Art Exhibition – La Biennale di Venezia:

Ali Kazma. Turkish Pavilion at Venice Art Biennale 2013

Venezuelan Pavilion at Venice Art Biennale 2013

Terike Haapoja, Nordic Pavilion at Venice Art Biennale 2013

Sakti. Indonesia Pavilion at Venice Art Biennale 2013

Anri Sala: Ravel Ravel Unravel. French Pavilion, Venice Biennale 2013

Shary Boyle: Music for Silence. Canadian Pavilion at Venice Art Biennale 2013

Yiqing Yin: In-Between / Venice Pavilion, Venice Art Biennale 2013

Kamikaze Loggia. Pavilion of Georgia at Venice Art Biennale 2013

Mark Manders: Room with Broken Sentence / Dutch Pavilion, Venice Art Biennale 2013

Valentin Carron. Swiss Pavilion, Venice Art Biennale 2013

Konrad Smole ski / Polish Pavillon, Venice Art Biennale 2013

Jeremy Deller: English Magic / British Pavilion, Venice Art Biennale 2013

Alfredo Jaar: Venezia, Venezia / Pavilion of Chile at Venice Biennale 2013

Lara Almarcegui / Spanish Pavilion, Venice Art Biennale 2013

Venice Art Biennale 2013: The Encyclopedic Palace / Arsenale

Tavares Strachan: Polar Eclipse / Bahamas Pavilion at Venice Art Biennale 2013

Berlinde de Bruyckere: Kreupelhout – Cripplewood / Belgian Pavilion, Venice Art Biennale 2013

Vadim Zakharov. Danaë / Russian Pavilion at the Venice Biennale 2013

Ai Weiwei: Bang / German Pavilion at French Pavilion / Venice Art Biennale 2013

Sarah Sze: Triple Point / U.S. Pavilion / Venice Art Biennale 2013

Venice Art Biennale 2013: The Encyclopedic Palace / Padiglione Centrale, Giardini

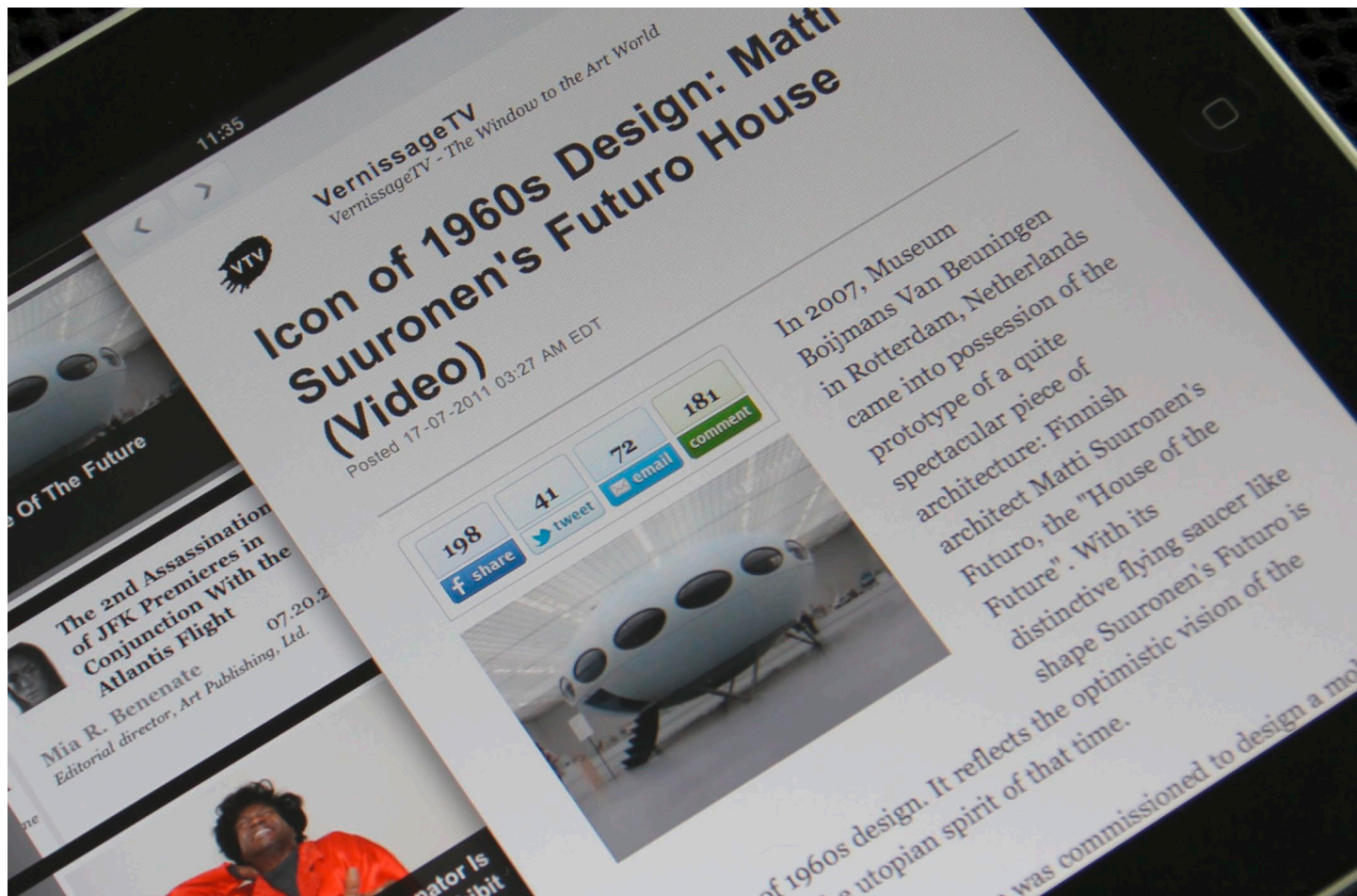
All videos are available at www.vernissage.tv

The direct link to all Venice Biennale related videos is:

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