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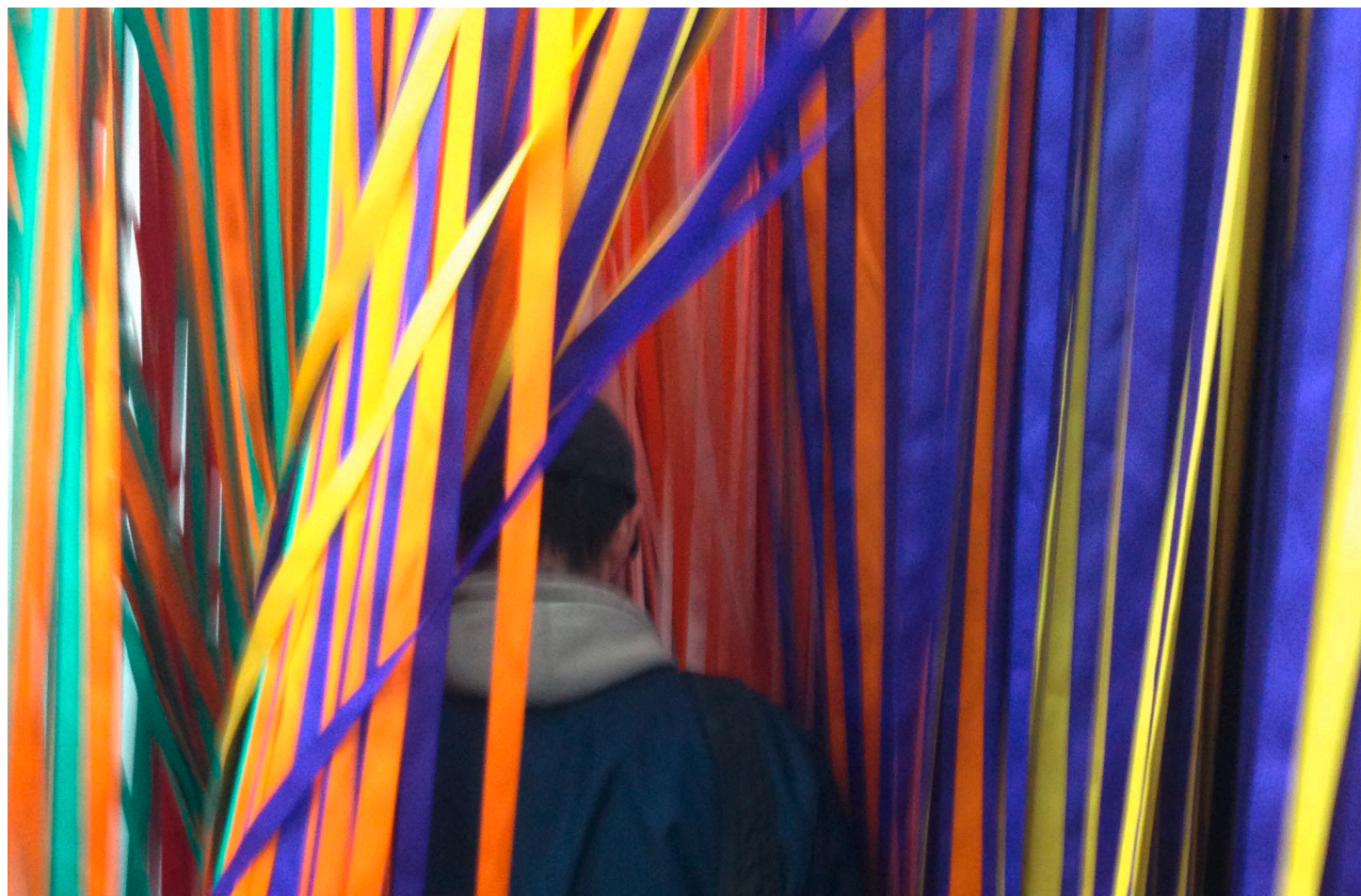
Cover: Folkert de Jong: Immortal Longings (The Burning of Roger Williamson, Zandvoort Formula One 1973) (2016)

Photos: Didier Leroi | [www.didier-leroi.com](http://www.didier-leroi.com) / Geoff Gilmore / Karolina Zupan-Rupp





Yngve Holen / Stephen G. Rhodes / Harland Miller / Folkert  
de Jong / Christo and Jeanne-Claude / Peter Fischli David  
Weiss / Henny Jolzer



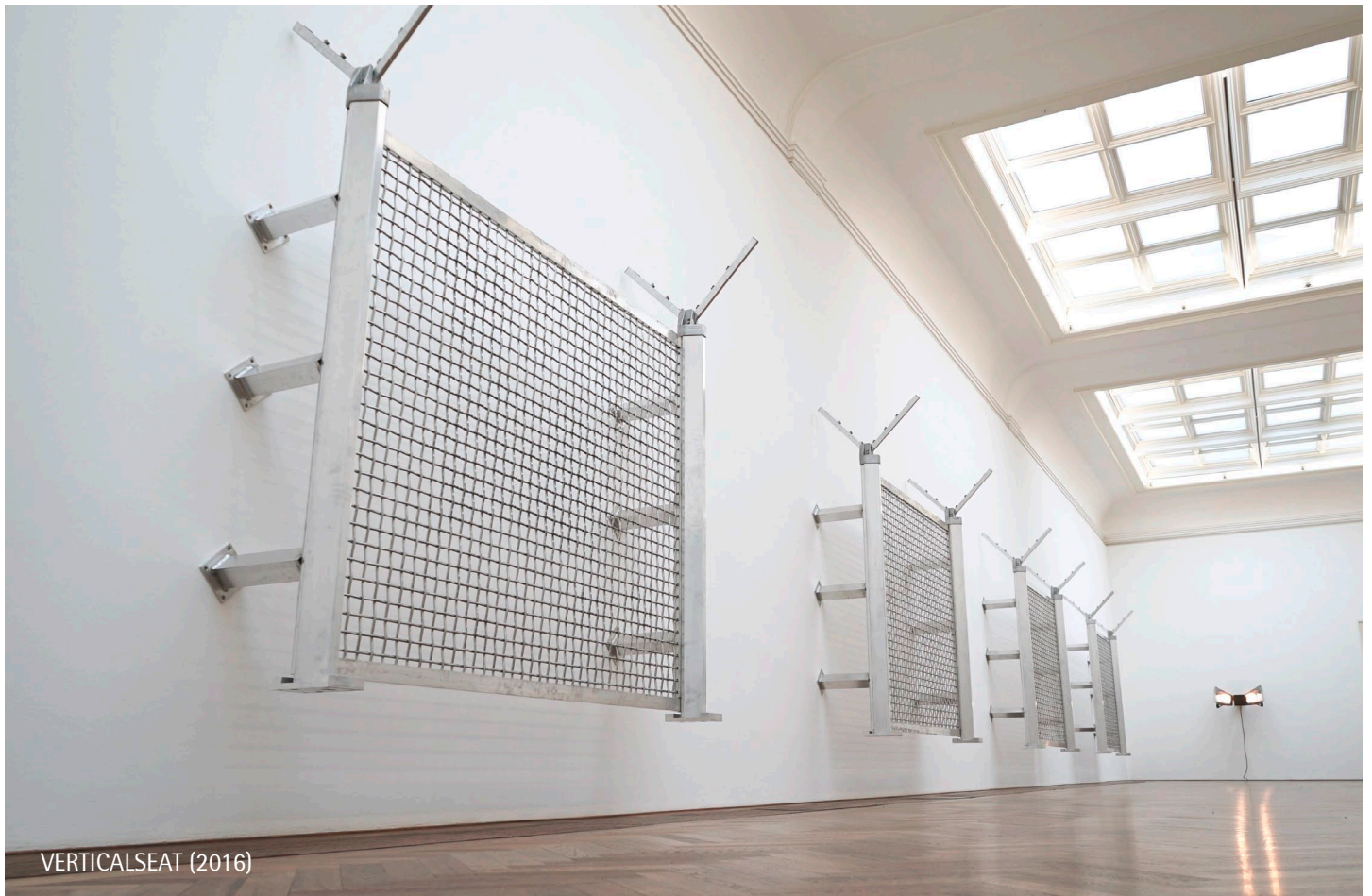




CAKE (2016)

Yngve Holen

Verticalseat  
Kunsthalle Basel



VERTICALSEAT (2016)

With the art exhibition Verticalseat, Kunsthalle Basel presents Norwegian German artist Yngve Holen's largest institutional show to date. Verticalseat features an array of parts and objects of our daily life, which Yngve Holen has transformed into artworks: fences that protect gated communities, autobus and scooter headlights, facades of CT scanners, airplane windows, and finally a Porsche Panamera luxury car cut in 4 pieces like a cake. Yngve Holen was born in 1982 in Braunschweig, Germany. The artist lives and works in Berlin.





"Holen's is a peculiar form of cultural anthropology. Throughout the exhibition, industrial objects, inhuman in their futuristic sheen, are sliced open or re-presented in ways that raise questions about how humans and the human-made reconfigure each other in our age of technological acceleration. Comprised entirely of newly commissioned works, the exhibition highlights the artist's different approaches to thinking about the object and its absent but implicit human users." (Excerpt from the exhibition text).



Hater Headlight (2016)



Hater Headlight (2016)

Yngve Hølen: Verticalseat / Kunsthalle Basel  
<http://vernissage.tv/2016/05/16/yngve-holen-verticalseat-kunsthalle-basel/> --









Taxi B-QK 9999 kommt innerhalb von 3 Minuten (2016) (left); Taxi B-T 4280 kommt innerhalb von 3 Minuten (2016)



Window seat 10-21 A (2016)



Window seat 1-2 A (2016)





CAKE (2016)











Stephen G.  
Rhodes

Sweethaven Assumption:  
Or The Propertylessness  
Preparedness and Pals  
Eden Eden, Berlin



On the occasion of Gallery Weekend Berlin 2016, Galerie Isabella Bortolozzi opened an immersive installation by Stephen G. Rhodes in its second gallery space in Bülowstrasse. The work is inspired by two geographical places, one in Louisiana and the other on Malta. Stephen G. Rhodes was born in 1977 in Houston, TX, USA. The artist lives and works in Berlin.

Artnet: "The Texas-born artist built an immersive funhouse of horrors that directs the viewer's movement through the space, weaving together the stories of two irrational places: the Bayou Corne Sinkhole, created through fracking in a swampland of Louisiana, and Malta's





Sweethaven Village, built in 1979 as a film set for Robert Altman's *Popeye*, which was later turned by the islanders to an amusement park. The show is a further development of Rhodes's exhibition at the Kölner Kunstverein from late 2015, with new additions to the work relating to the migrant crisis in Europe, and the ugly rise of xenophobic and right-wing sentiments in Germany."

FAZ: "Man zwingt sich durch ein Holzgerüst, vorbei an Stofffetzen und mit Logos bedruckten, vibrierenden Metallscheiben, auf denen Spielzeugfiguren zittern, und trifft auf aufgespießte Gummiköpfe und eine Playmobil-Schachtel, auf die die flüchtende Familie aus dem



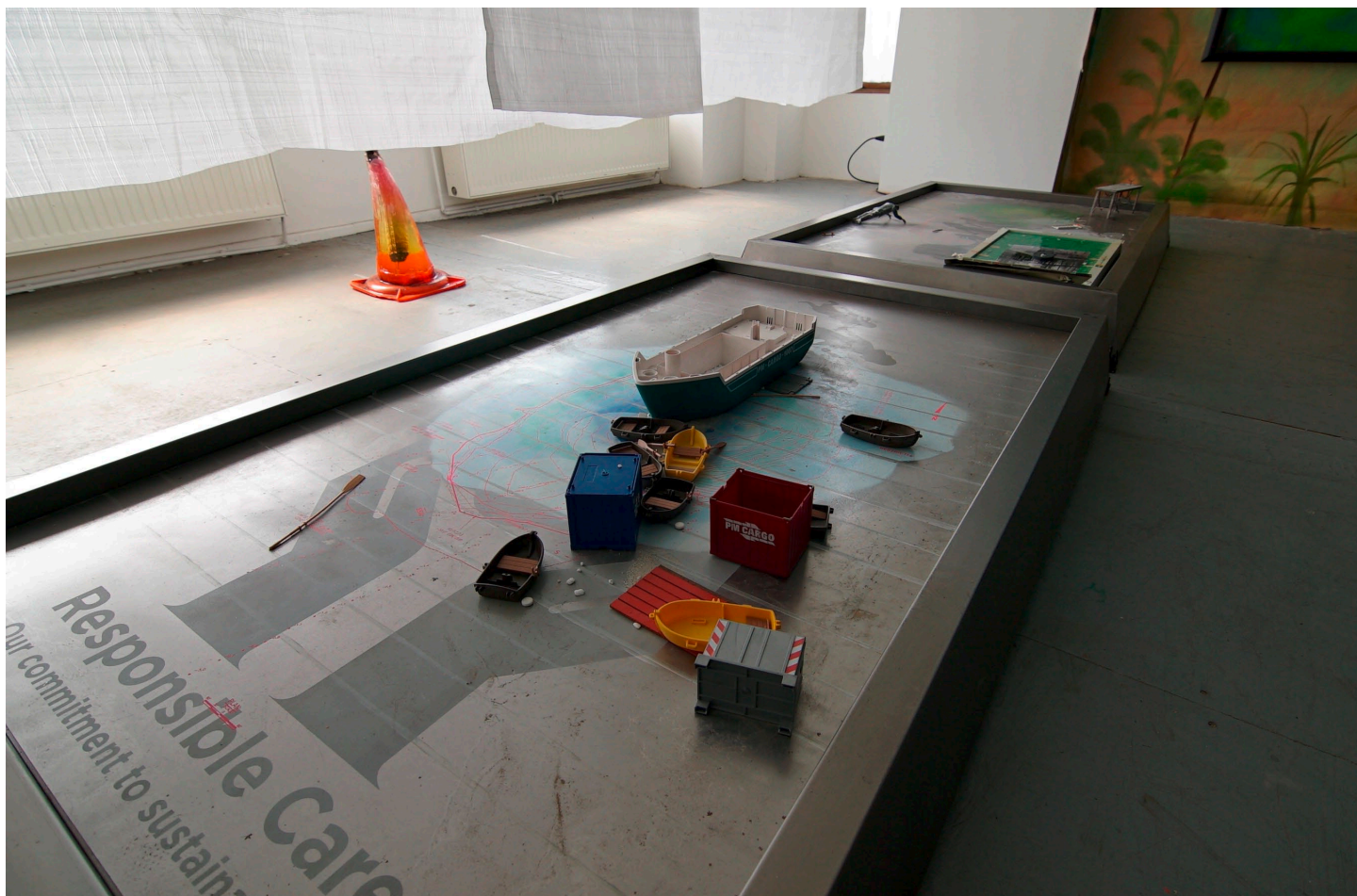
bekannten „Refugees Welcome“-Scherenschnitt gedruckt ist. Klingt schrottig, tritt aber Mike Kelleys und Paul McCarthys Erbe an und ist formal höchst präzise gesetzt. Ein Lächeln liegt auf den Gesichtern vieler, die aus dem letzten dunklen Kellerraum kommen, wo Überreste eines mechanischen Kaufhaus-Pferdchens laut polternd ein angelehntes Schlauchboot penetrieren.





Stephen G. Rhodes: Sweet Haven Assumption / Edén Edén, Berlin  
<http://vernissage.tv/2016/05/19/stephen-g-rhodes-sweet-haven-assumption-eden-eden-berlin/> --

















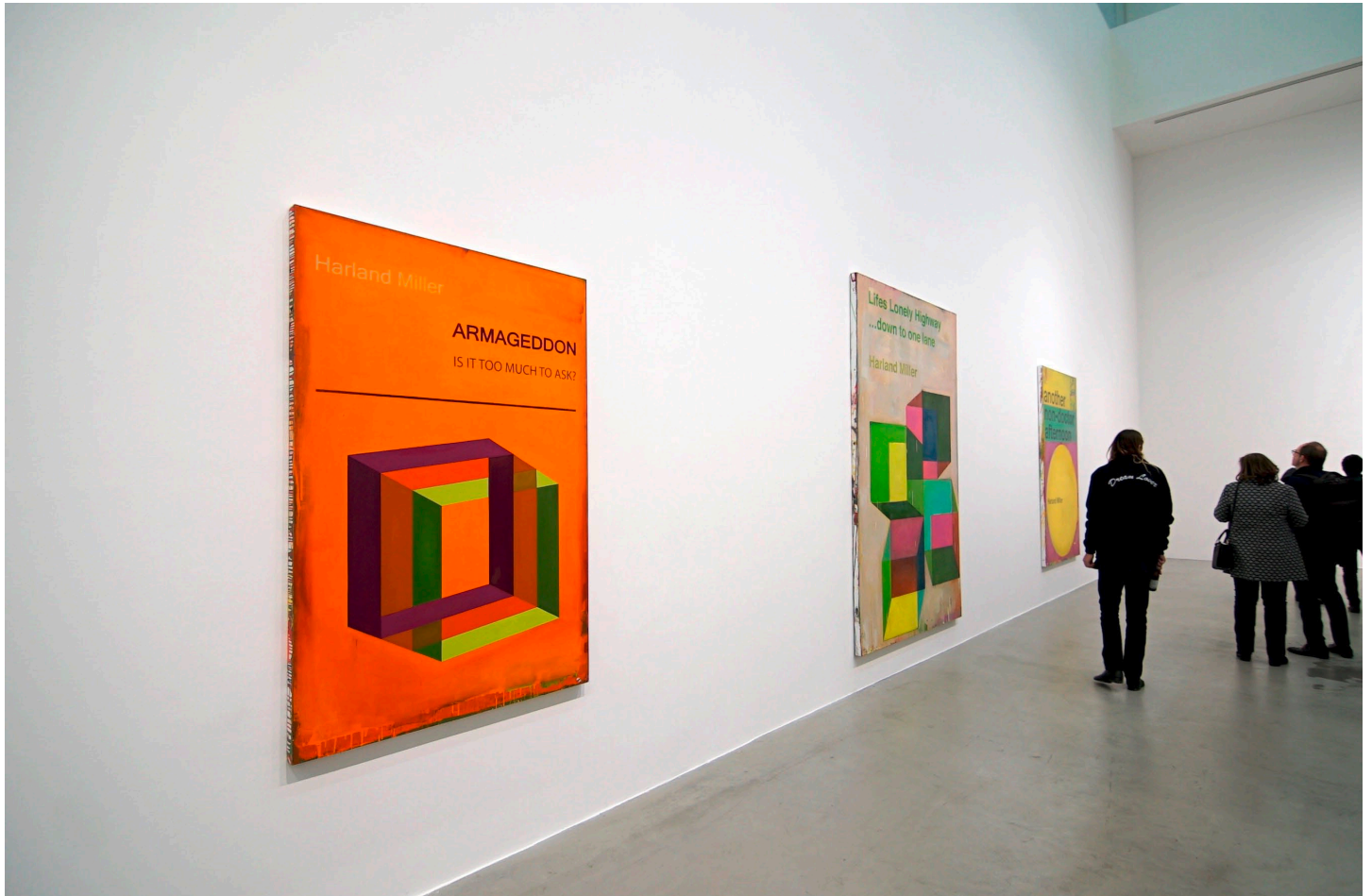




Harland Miller

Tonight We Make History  
(P.S. I Can't Be There)  
Blain Southern, Berlin





*Tonight We Make History (P.S. I Can't Be There)* is Harland Miller's first solo exhibition in Germany. Departing from his use of appropriated imagery, the exhibition comprises many new large-scale paintings that incorporate his own designs, which is a first for the artist. He takes formal and conceptual inspiration from the abstract geometrical covers of popular psychology books of the 60s and 70s, an era when positive messaging often masked societal neurosis.

Three metre high paintings with titles such as *Overcoming Optimism* and *Back on the Worry Beads* occupy the main space of the gallery. Often the same text appears on different compositions, demonstrating how form and colour relationships can change the way in which

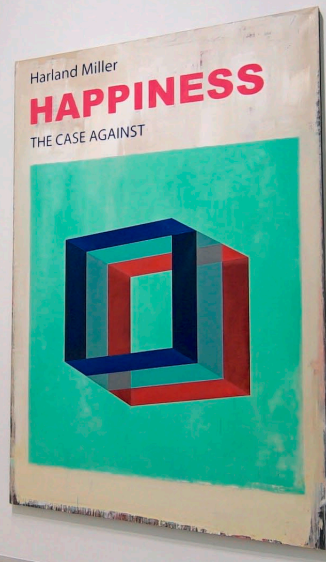


titles are interpreted. Interspersed between the larger paintings, a number of smaller works act like punctuation marks. The sentiments of the artist's phrases remain open enough to imbue every work with a different idiosyncratic significance to each individual viewer. Upstairs, a new body of the artist's most iconic artworks, The Penguin Books Series paintings, are brought together including; *High on Hope*, *I'll Never Forget What I Can't Remember* and the titular *Tonight We Make History (P.S. I Can't Be There)*.



Harland Miller: Tonight We Make History (P.S. I Can't Be There) / Blain Southern Berlin  
<http://vernissage.tv/2016/05/05/harland-miller-tonight-we-make-history-p-s-i-cant-be-there-blain-southern-berlin/> --

















Volkert de  
Jong

And Nothing  
But the Truth  
Brand New Gallery  
Milan, Italy



*And Nothing But the Truth* is the second solo exhibition by Folkert de Jong at Brand New Gallery in Milan, Italy. The exhibition's title refers to the promise of a man to himself to continue to improve and to grow as a person. The idea of morality as a guide to tame chaos through technology and science in order to conquer death and decay at the expense of our human values.

Folkert de Jong departed from a picture that won the World Press Photo in 1974 that has been ingrained in his memory ever since he first saw it when he was just a child. The sequence of pictures taken by photographer Cor Mooijj, shows Formula One driver David Purley,





walking away from the crashed and burning car with Roger Williamson still in it, after having attempted in vain to save his colleagues' life. Mooij depicts the horrific moment in which Purley realizes there's nothing he can do anymore, sadness, hatred, disbelief seem to flow through his body. The human drama, mortality and vulnerability of this moment and photo are closely connected to questions of guilt and responsibility that have occurred time and again in the works of Folkert de Jong. The motor suit as protection casing seems to carry a certain aura, seemingly making one invincible, only to realize that no outer protection can protect one from life's course. In the works presented at the gallery, this notion of protection and vulnerability return in different guises.



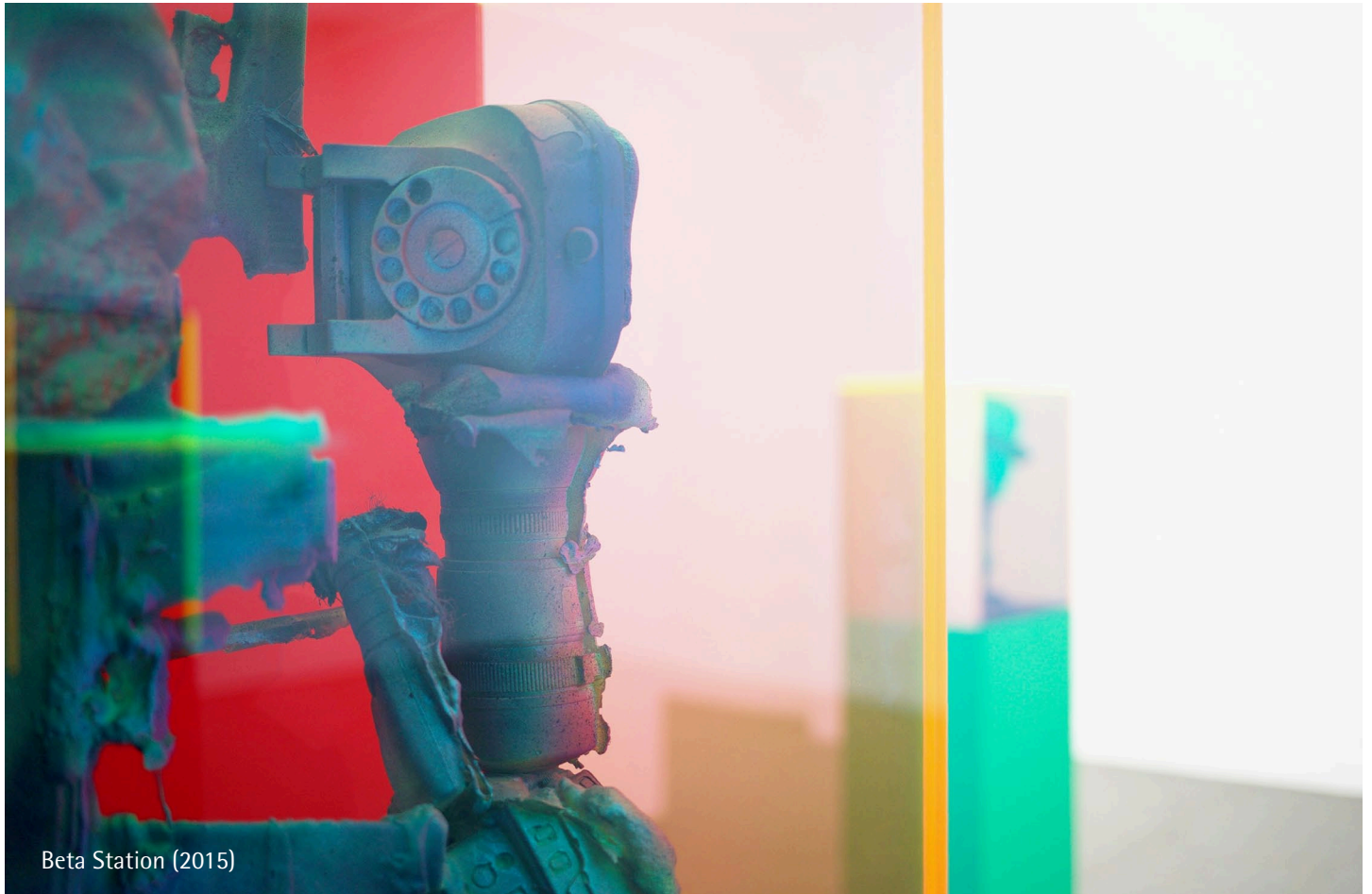
Power Generator (2014)

Folkert de Jong was born in 1972 in Egmond aan Zee, NL. He lives and works in Amsterdam. His works are present in museums and collections around the world, including MoCA (Los Angeles), the Groninger Museum (Groningen), the Musée des Beaux Arts (Montréal), the Saatchi Collection (London), the Dakis Jannou Collection (Athens), the HVCCA Hudson Valley Center for Contemporary Art (New York) and the Margulies Art Collection (Miami). Recent solo exhibitions include: Court of Justice, Galerie Fons Welters (Amsterdam, 2015); The Holy Land, James Cohan Gallery (New York, 2015); Actus Tragicus, Luis Adelantado (Mexico City, 2015); Hominid Lands, Musée d'Evreux (Evreux, 2014). Recent group exhibitions include: Sonsbeek 2016, Park Sonsbeek (Arnhem, 2016); The Fields Sculpture Park, Omi Interna-





De Jong is known for his idiosyncratic use of insulation materials such as polyurethane and Styrofoam. Recently, he has broadened his material palette. For instance with transparent Plexiglas vitrines, enclosing foam assemblages of body parts and objects, as if preserved in formaldehyde. Although the psychedelic, brightly coloured plastic seems to radiate light; it also hermetically seals off its contents and filters reality. Within these see-through walls, a transcendental experience might take place. While De Jong's 'reservoirs' emphasise this theatrical effect of museum displays and refer to art historical uses of the vitrine, by the surrealists for instance, they also visualise a contemporary urge to conservation and immortality.



Beta Station (2015)

tional Arts Center (Ghent, 2016); In The Deep of the Surface; Ex Fabbrica Orobia (Milan, 2016); After Picasso: 80 Contemporary Artists, Wexner Center for the Arts (Columbus, 2015); Full House, Kunsthalle Erfurt (Erfurt, 2015); Manifesten, Museum Kranenburgh (Bergen, 2016); Picasso in Contemporary Art, Deichtorhallen(Hamburg, 2015); Beastly Beauty, New York Academy of Art (New York, 2015); In Search of Meaning - The Human Image in Global Perspective, Museum de Fundatie (Zwolle, 2015). Folkert de Jong has been selected to participate to the next Busan Biennale (Korea, 2016).





Cold Fusion (2014)



When A meets ZX (2015)





Cold Fusion (2014)



Immortal Longings (The Burning of Roger Williamson, Zandvoort Formula One 1973) (2016)



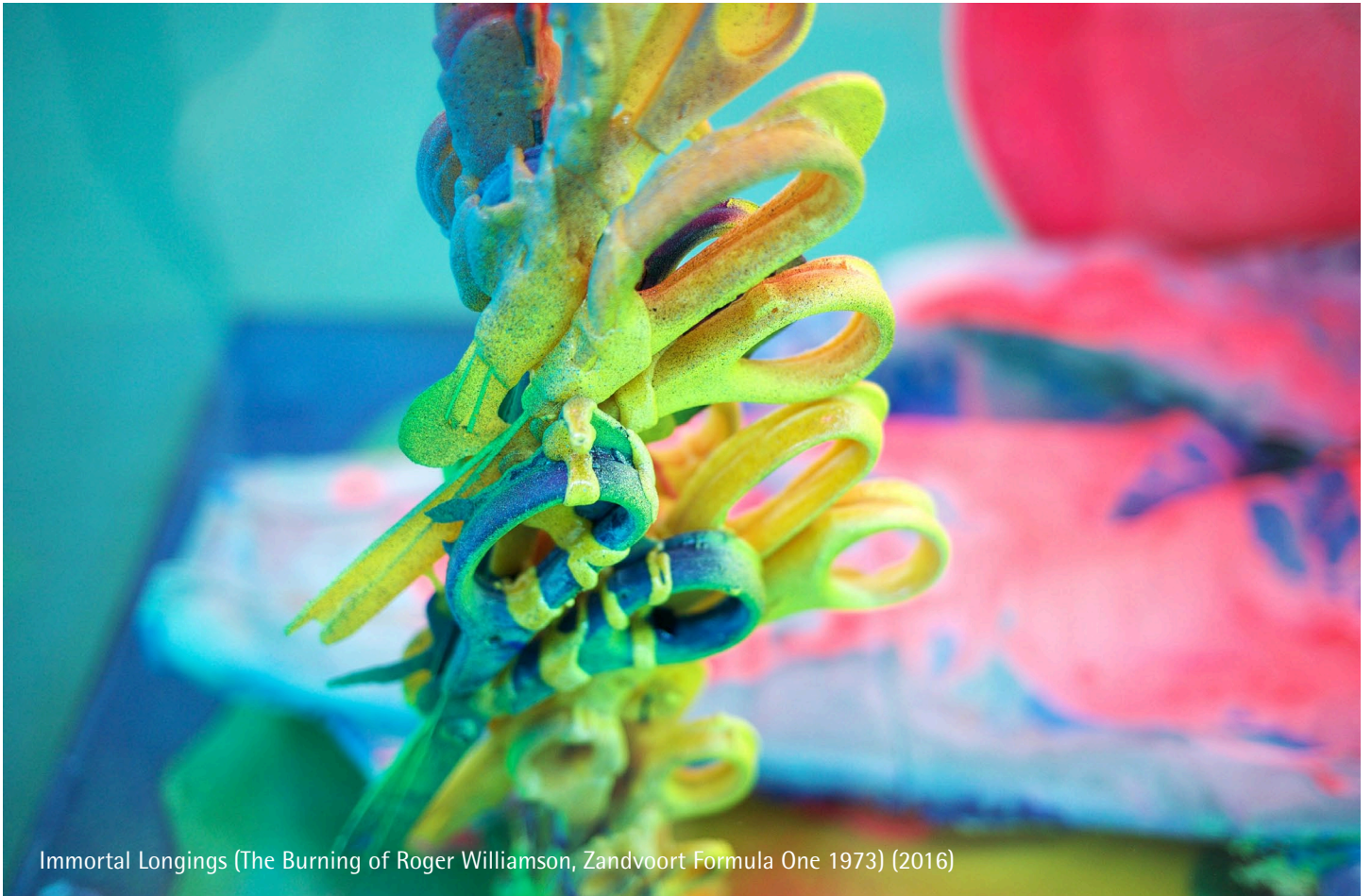


Immortal Longings (The Burning of Roger Williamson, Zandvoort Formula One 1973) (2016)



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Immortal Longings (The Burning of Roger Williamson, Zandvoort Formula One 1973) (2016)







Christo and  
Jeanne-  
Claude

The Floating Piers  
Lake Iseo, Italy

Photos: Geoff Gilmore











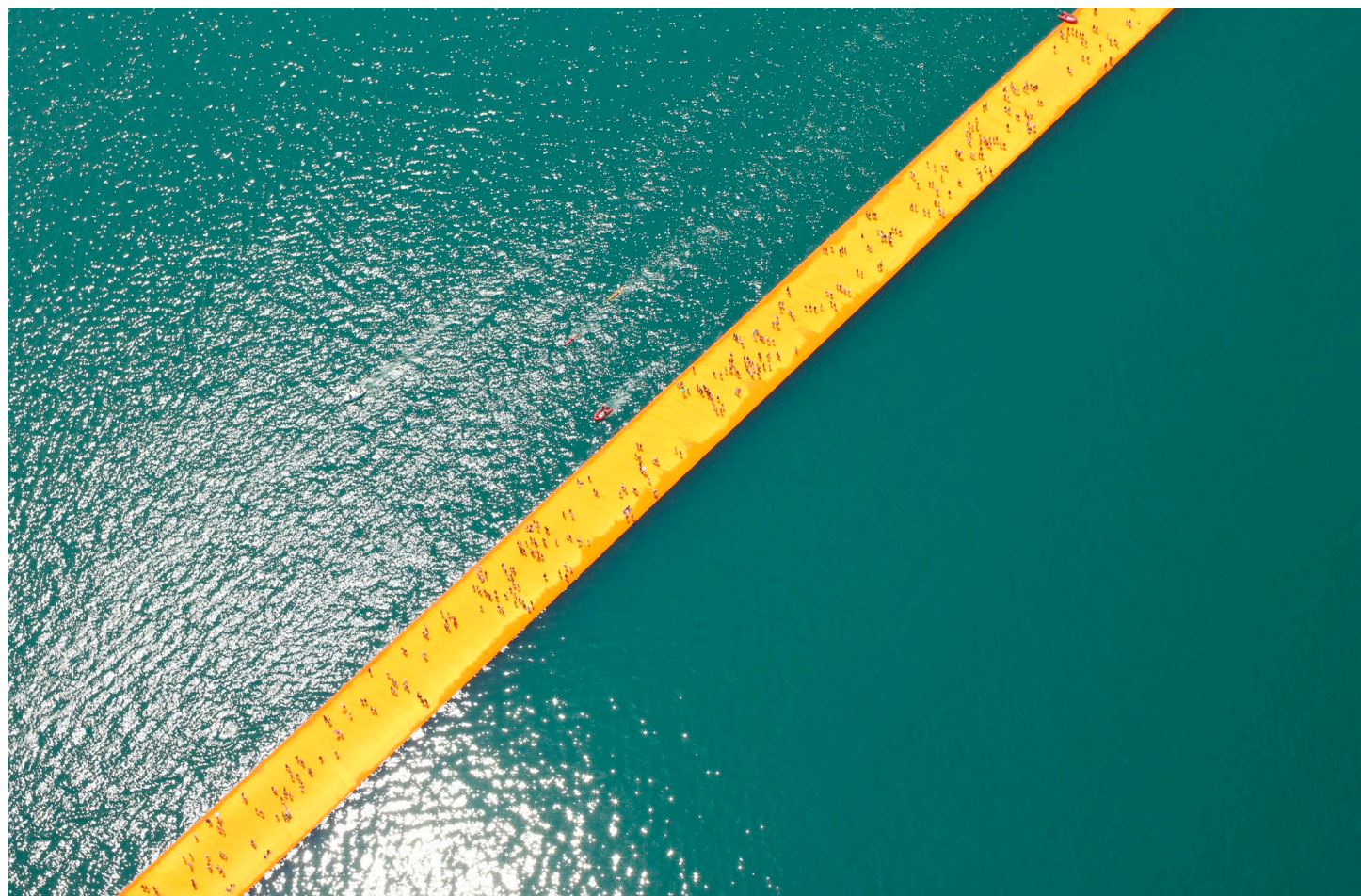






















Peter Fischli  
David Weiss

Garten 1997  
Re-creation 2016  
Fondation Beyeler



In the context of the 2016 exhibition Alexander Calder & Fischli/Weiss, Peter Fischli and David Weiss' work *Garden* has been re-created on a plot of land neighboring Fondation Beyeler. Garden was conceived bei Peter Fischli and David Weiss for the 1997 edition of the public art exhibition *Skulptur Projekte Münster*, which is staged every ten years in Münster, Germany. For their second contribution of the event, Fischli/Weiss created a temporary garden as an art project, "70 percent vegetable garden, 30 percent community garden". It consisted of an array of beds and a compost heap and included a shelter with seating and a shed for garden tools and other equipment. It was planted with local vegetables and fruit as well as with herbs and flowers; its horticultural splendor lay in its comprehensive ordi-





nariness. The layout and planting complied with ecological guidelines and were also subject to aesthetic considerations. Thus, *Garden* was governed by a fragile balance between charm and yield, utility and beauty, cultivation and contingency, order and disorder, artificiality and naturalness. Usually a vegetable garden is a private place, but here, visitors were invited to enter and experience its ambience. At the same time, the temporary microcosm never disclosed its nature as a work of art.



Alexander Calder & Fischli / Weiss at Fondation Beyeler:  
<http://vernissage.tv/2016/05/30/alexander-calder-fischli-weiss-at-fondation-beyeler/> --

Alexander Calder & Fischli/Weiss at Fondation Beyeler / Interview with Alexander S. C. Rower:  
<http://vernissage.tv/2016/08/01/alexander-calder-fischliweiss-at-fondation-beyeler-interview-with-alexander-s-c-rower/> --

Exclusive content (download link):  
<http://vtv-videos.s3.amazonaws.com/2016/0816/fischli-weiss-garten-080316.m4v.zip> --

































TRANSPARENCY  
IS AN  
IRRESISTIBLE  
CHALLENGE

Henny Jolzer

Tittwer Turisems 11

THE CHERRY  
IS THE  
MUNDANE

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



THE WORLD  
OWES YOU  
NOT THE OTHER  
WAY AROUND

EXTREME  
PSYCHOLOGY  
HAS ITS BASICS  
IN PATHOLOGICAL  
BEHAVIOR



WORDS  
TEND TO BE  
ADEQUATE

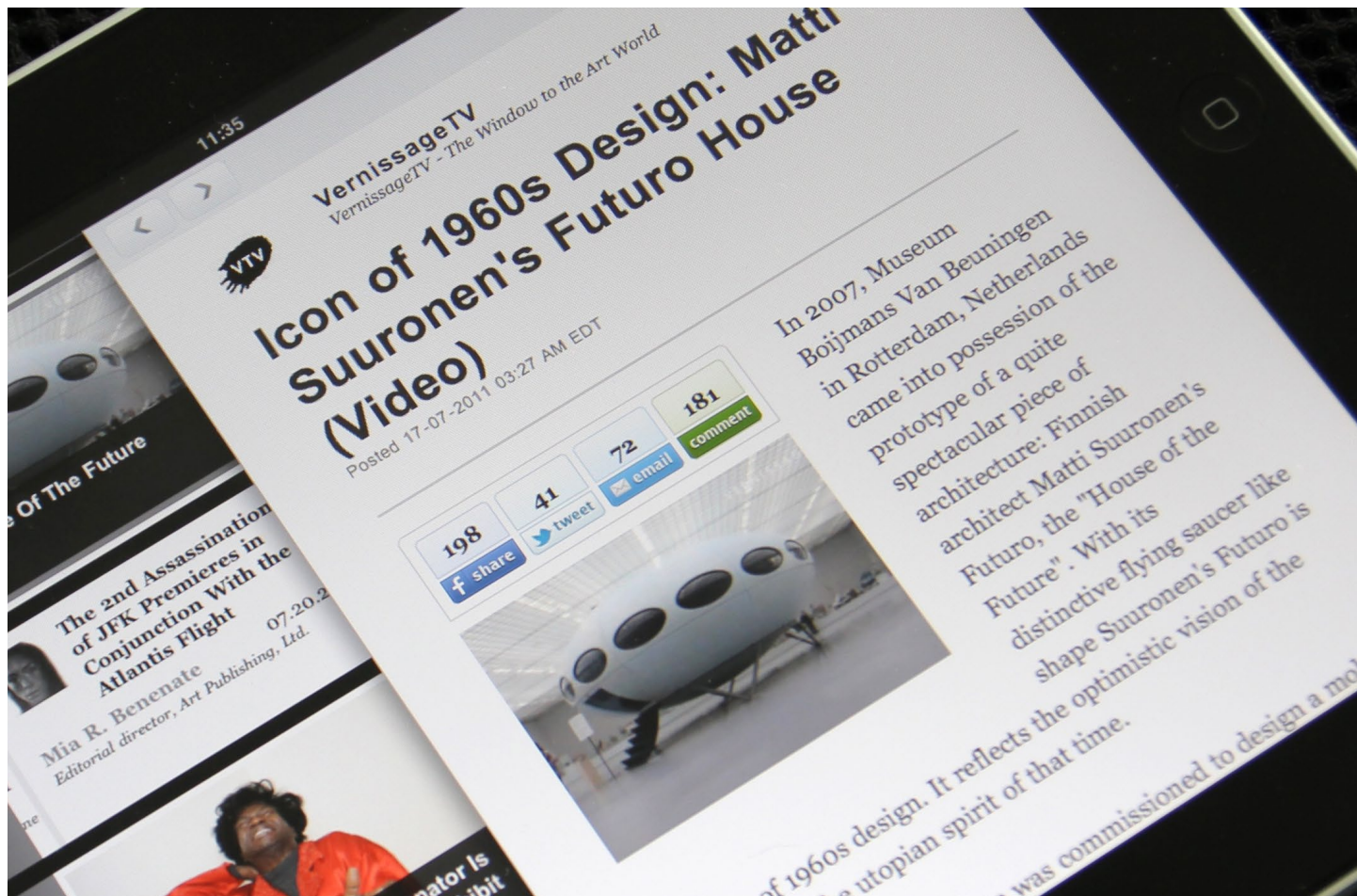
LUKURY IS  
FREEDOM  
NOT A  
NECESSITY



FLOWING WITH  
THE GO IS  
RISKY  
BUT SMOOTHING







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