



The last months have been packed with travels and events. This issue of our polymagazine takes you to Basel, Istanbul, New York, Cas Angeles, and Condon.

Istanbul is always worth a trip, and the art scene seems to be booming, too.
The Istanbul Biennial wasn't really a videomakers dream. Not too different from its 2009 edition, it was rather intellectual and less visual.

The High Line Park in New York gives you a much more seurnal experience. In my opinion, its landscape architecture at its best, and the contemporary art projects that visitors can find there are no simple add-ons, but cleverly integrated in the architecture of the park and its surroundings. The work by artist Sara See is only one example.

No need to tell you that Cos Angeles is a lot different to New York. One is vertical, the other horizontal. Biking becomes increasingly popular in both cities, but walking in Cos Angeles is still rather unusual. I love walking through Downtown CA, so it was fun to follow the Tresspass Parade through the heart of Cos Angeles and see Arto Cindsay, Kenny Scharf, and Kalup Cinzy performing. One of the things I finally managed to do is drive to Cos Angeles watts District and see the Watts Towers by Simon Rodia. I also had a look at the Getty's Pacific Standard Time Initiative and the new art fair Art Platform.

The weather in London warn't ar nice as in Los Angeles, but at least it didn't rain and there was even sun when I was shooting the Frieze Sculpture Park. Now I allow myself a break, as far as traveling is concerned - at least until Art Basel Miami Beach. Meanwhile I watch what's happening elsewhere via our correspondents' videos.

Thank you for watching VTV and your continued support!

Heinrich



ISTANBUL BIENNIAL 2011 LOUISE BOURGEOIS: MAMAN AIR I BREATHE CARSTEN NICOLAI: PIONIER YUTAKA SONE SLAND THE HIGH LON SARAH SZE **WATTS TOWERS FOUND OBJECTS** FRIEZE WEEK IN LONDON FRIEZE SCULPTURE PARK



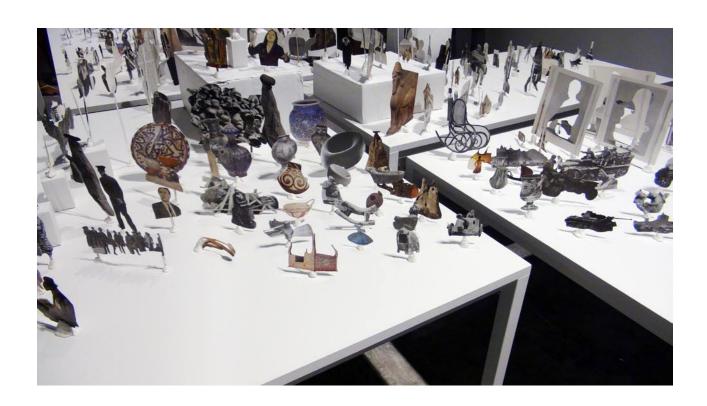


Eylem Aladogan: Listen to your sould, my blood is singing iron triggers that could be releasd (2009-11)



Untitled (12th Istanbul Biennial), 2011: http://vernissage.tv/blog/2011/09/16/untitled-12th-istanbul-biennial-2011/ --

Mark Bradford: Rat Catcher of Hamelin (2011)



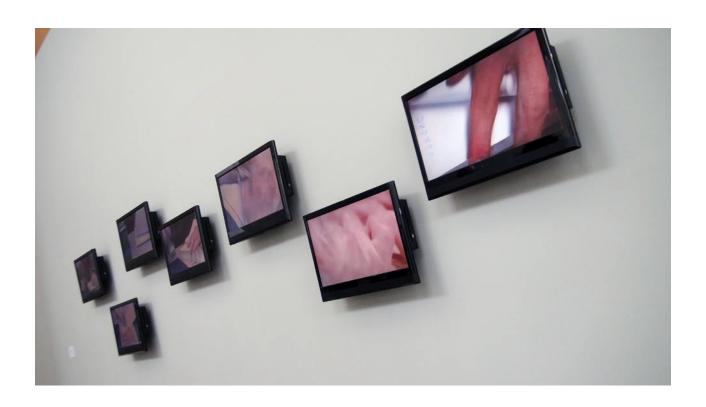
Geoffrey Farmer: Pale Fire Freedome Machine (Archive) (2005 - 2011)



Tamas Kaszas, Aniko Lorant: Broadband Bulletin Board (1998 - 2009)



Carlos Herrera: Untitled, from the series Perfect Temperature, (2006-2011)



Ali Kazma: O.K. (2010)



Renata Lucas: Failure (Falha) (2003)



Kutlug Ataman: Forever (2011)



Newell Harry: Untitled Kape Koloured Koon Karnival























Words by Lee Sharrock

There are several meanings for ,air' in the Oxford English Dictionary including;

The invisible gaseous substance surrounding the earth, a mixture of mainly oxygen and nitrogen.

Air regarded as necessary for breathing

The free or unconfined space above the surface of the earth

The earth's atmosphere as a medium for transmitting radio waves.

One of the four elements in ancient and medieval philosophy and astrology

,Air I Breathe' showcases new site-specific installations by four diverse artists whose work interprets the concept of 'air', either physically or metaphorically. Yoonjin Jung, Kate Terry, Little Whitehead and John Wynne exhibit new work in this Gazelli Art House exhibition, which adheres, either subliminally or more literally, to one of the definitions of air.

John Wynne has the first piece of sound art in the Saatchi collection – a sound sculpture consisting of 300 speakers, a vacuum cleaner and a pianola – which was exhibited to critical acclaim in 2010's Saatchi Gallery exhibition 'Newspeak', and described by Charles Darwent as a work of 'frail monumentalism'. Wynne has a PhD from Goldsmith's and his practice has included work with the click languages of the Kalahari desert, and heart and lung transplant patients in the UK. A piece with alarm sounds that he designed himself was banned by the City Council of Copenhagen for apparently "frightening and confusing the public".

He has created a unique installation for 'Air I Breathe', which fits perfectly with the Oxford English dictionary description of air as the earth's atmosphere as a medium for transmitting radio waves. He said at a seminar chaired by Dr. Jean Wainwright: "We were filling the space in an ephemeral way. I'm filling every molecule of space with sound." Wynne responded to the curatorial brief by making a recording of the space, then synthesizing some of the sounds he heard, as well as formulating other sounds, and creating a 30 minute sound piece which plays on a loop in the upper floor of the Rochelle School.



He explains that "sound can't exist without air. Sound is compression and rarefying of air. I've been interested recently in low frequencies". His sound sculpture is a play on low and high frequencies, and features two large speakers and two small tweeters. The result is a symphony that reaches a climax so powerful it vibrates through the core of your body. Disorientation is experienced by the confusion between sounds emanating from outside the building, such as low-flying airplanes and the traffic of busy Shoreditch, the sounds that belong to the building and bounce off the tin roof, and Wynne's own recording of synthesized noise emitted from 2 sets of speakers.

Whilst every molecule of the vast 2nd floor of Rochelle School's exhibition space is occupied with Wynne's sound art, Kate Terry has filled the space with an equally intangible material – thread. Upon entering the room, you are forced to bend down and navigate a matrix of neon thread at varying levels. What is striking is how powerful and imposing the installation – titled Thread Installation 31# is, despite the seemingly fragile nature of the materials used, with each length of thread pulled tight across the breadth of the space and pinned painstakingly into the walls. Although the polyester thread Terry uses is essentially a fine material, it possesses surprising strength and resilience. The process of installing this architectural sculpture took more than a week. This mapping of an empty void using simple material, transforms and occupies the space visually, in an equally dramatic way to Wynne's molecular transformation, which occupies the space aurally. Kate's work has been shown to acclaim internationally and has been purchased for public collections including the National Gallery of Canada.

Terry explained" "I'm attracted to very bright colors on the spools, but when installed they become almost invisible. I like the idea the thread can occupy a vast space, yet end up as a small clump of thread. I always respond to the architecture. This space was lower than any I've used before, so I used a lot of horizontal lines. I wanted the viewer to crawl". She talks about "objectness and nothingness" in her work, and cites her inspirations as Sol de Witt and James Turrell, and this is evident in her powerful minimalism.

Although Terry and Wynne have disparate artistic practices, they found that when they were both given the upstairs room to work within for 'Air I Breathe', that they developed an unconscious understanding and awareness of each other. The result is two installations that have the air of one united piece, and the presence of each piece can be felt even after you leave the room and realize that what you experienced was an assault on the senses of sound and vision, created by two very different artists working at opposing yet attracting ends of the spectrum.



About the accidental collaboration with Kate Terry, Wynne commented: "We didn't exactly collaborate, but it happened to fall in with each other. Kate is interested in working laterally. I was working longitudinally with space. It was a natural coincidence".

Wynne will be collaborating with another architectural installation artist – John Watling – in a 2-man show at the Angus Hughes gallery in 2012, and hopes that the experience will be equally stimulating.

Curator Mila Askarova (the Founder of Gazelli Art House) said the symbiosis of the work of each artist within the space, was not planned but welcome: "The way the artists' work interacts with each other and the space is a happy accident". There is fluidity to the exhibition that is effected by the number of people within the space and subtle changes in light, which suits the transient nature of the curatorial theme.

Wynne displays a more personal work on a far smaller scale on the ground floor: Hearing Loss (2007) uses the hearing aids left behind by his Father when he died in 2006. The piece explores the sound created by the hearing aids, and features a slide of the ocean that he discovered amongst his late Father's personal possessions. Also on the ground floor are Terry's drawings, which she creates prior to each exhibition as a way of understanding and mapping the space, although she says the finished piece is never exactly the same as the drawing. Plan for RS (2011) is a pencil on paper prelude to her Thread Installation 31# (2011).

Wynne's work is often described as Cageian, and he admits to being influenced by Cage, but also by David Rosenberg, who was one of the pioneers of creating music from brainwaves. It was Rosenberg who made him aware of the possibilities of working with sound.

Yoonjin Jung's practice is subtle and quiet, yet visually and emotionally as powerful as the work of Terry and Wynne. She is inspired by the Oriental painting that she studied in Korea, because it explores empty space. The work has a religious element too, infiltrated with her belief as a Christian that the invisible can be more important than the visible. Taoism, the philosophical concept of the Tao, meaning everything that exists, the origin of everything, which is also nothing, also influences her work.

Jung is a recent MFA graduate from the Slade School of Art (2010) yet her work possesses an innate confidence and subtlety that belies her age. She says "My work is related to the air and spirit". She has created wall-based sculpture titled Seeing the Unseen, where meticulously crafted geometric shapes protrude from



the gallery walls, and emit graphic shadows that change with the light, as well as ethereal ink on silk paintings, depicting moonlit skies.

Jung explains of her interpretation of air: "I was interested in anti-space so I used silk because it has transparency. Silk is also delicate and sensitive to light. The paintings are 3D because they change light and perspective depending on what angle you approach them from. The theme of my work is ,Seeing the Unseen', and I want to express the invisible through visibility. Light is a fundamental element of life and of the artwork."

Of her approach as a curator to the depiction of air through art, Askarova comments "It wasn't about visually representing the element. More about the emotion and subtleness. Apart from Little Whitehead, who are opposite to subtle, and more like the slap in the face experienced by a baby taking its first breath".

Little Whitehead AKA Craig Little and Blake Whitehead, formed an artistic partnership at Glasgow School of Art, and graduated in 2007. Their dark humour was quickly noticed by Charles Saatchi, who exhibited their 'Sentient Orbs' sculpture at the Saatchi Gallery, and their life-like sculpture at once unnerving and surreal.

They freely admit that they "want to beat you up visually", and they continue to achieve their goal with new sculpture exhibited in 'Air I Breathe'. Best known for their hyper- real sculptures which possess a similarly disquieting aura and twisted sense of humor to the Oeuvre of Maurizio Cattelan, Little Whitehead's practice examines other areas such as destruction and chemical reaction. Their deep fried Bible caused some disquiet in their native Glasgow at the time of its conception, and at the Rochelle School it has been tucked away discreetly in a private room. After the quiet drama of Yoonjin Jung's wall sculpture and oriental paintings, you stumble upon Little Whitehead's Deadwood (2011), which appears to be a charred black log, but actually consists of the ashes of artists monographs (including those of Giacometti, Warhol, Klein, de Kooning, Beuys and more). Little Whitehead have made several ash works, and admit to enjoying the process of destroying something in order to create something new. A similar act of wanton destruction was involved in Bleed, a 'PH painting' created by chance when they were experimenting with acid and a piece of universal indicator paper, and realized they could make abstract painterly images by using a potentially dangerous substance.

Just around the corner from Deadwood is a man collapsed on an expanse of sand, a scenario which is surprising and unsettling due to its life-like nature. Is he in a drunken slumber after too many drinks on a beach



holiday, or the victim of an industrial accident? Whatever the narrative, the tongue in cheek duo succeed in "beating you up visually", and the result is a real breath of fresh air.

'Air I Breathe' is the 4th exhibition in the inaugural program of exhibitions for Gazelli Art House, a new commercial art organization founded in 2010 by Mila Askarova. The series of 5 exhibitions examine the classical elements, and will be completed by 'Bodhi' (enlightenment) in November. Gazelli Art House will move to a permanent location in 2012. Askarova was born and raised in Azerbaijan and educated in Turkey. She studied at the LSE, Central St Martins and Christie's, and has curated exhibitions in Baku and Istanbul, as well as working as a private dealer in London. She was Coordinator of the Azerbaijan Pavilion at the 54th la Biennale di Venezia.

The exhibition is at the Rochelle School, Arnold Circus, London E2 7ES from September 9 to October, 2011.

The smoking gun

We had a slight incident with the Berreta that regulted in a visit to casualty, our subsequent arrest and finally confiscation of the gun. Although charged with possession of an illegal firearm, our lawyer, David Gold, believes we will be treated leniently in light that our artistic enderour deactived the gun.







































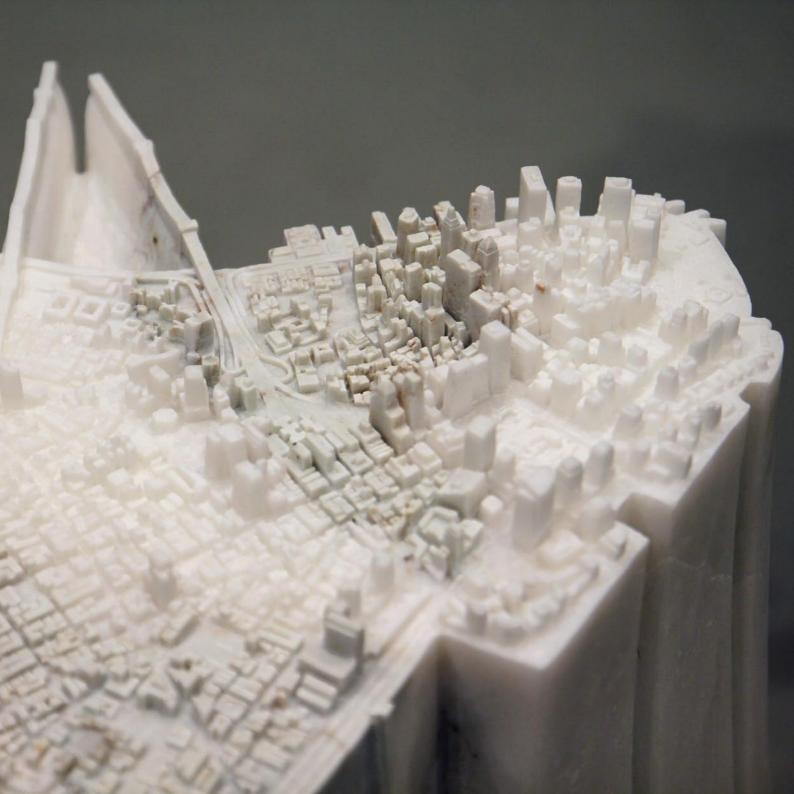


































The Watts Towers or Towers of Simon Rodia in the Watts district of Los Angeles, California, is a collection of 17 interconnected structures, two of which reach heights of over 99 feet (30 m). The Towers were built by Italian immigrant construction worker Sabato ("Sam" or "Simon") Rodia in his spare time over a period of 33 years, from 1921 to 1954. The work is an example of non-traditional vernacular architecture and American Naïve art. The Watts Towers are located near (and visible from) the 103rd Street-Kenneth Hahn Station of the Metro Rail LACMTA Blue Line. They were designated a National Historic Landmark in 1990.

The sculptures' armatures are constructed from steel pipes and rods, wrapped with wire mesh and coated with mortar. The main supports are embedded with pieces of porcelain, tile, and glass. They are decorated with found objects, including bed frames, bottles, ceramic tiles, scrap metal and sea shells. Rodia called the towers Nuestro Pueblo (which means "our town" in Spanish). He built them with no special equipment or predetermined design, working alone with hand tools and window-washer's equipment. Neighborhood children brought pieces of broken glass and pottery to Rodia, some of which were added, but the majority of his material consisted of damaged pieces from the Malibu Pottery or CALCO (California Clay Products Company), located nearby. Green glass includes recognizable soft drink bottles from the 1930s through 1950s, some still bearing the former logos of 7 Up, Squirt, Bubble Up, and Canada Dry; blue glass appears to be from milk of magnesia bottles.

Rodia bent much of the Towers' framework from scrap rebar, using nearby railroad tracks as a makeshift vise. Other items came from alongside the Pacific Electric Railway right of way between Watts and Wilmington. Rodia often walked the right of way all the way to Wilmington in search of material, a distance of nearly 20 miles (32 km). Rodia reportedly did not get along with his neighbors, some of whom allowed their children to vandalize his work. Rumors that the towers were antennae for communicating with enemy Japanese forces or contained buried treasure caused suspicion and further vandalism. In 1955, Rodia gave the property away and left, reportedly tired of the abuse he had received. He retired to Martinez, California and never came back. He died a decade later.

Source: Wikipedia, last modified on 22 September 2011 at 11:14 http://en.wikipedia.org/wiki/Watts_Towers --





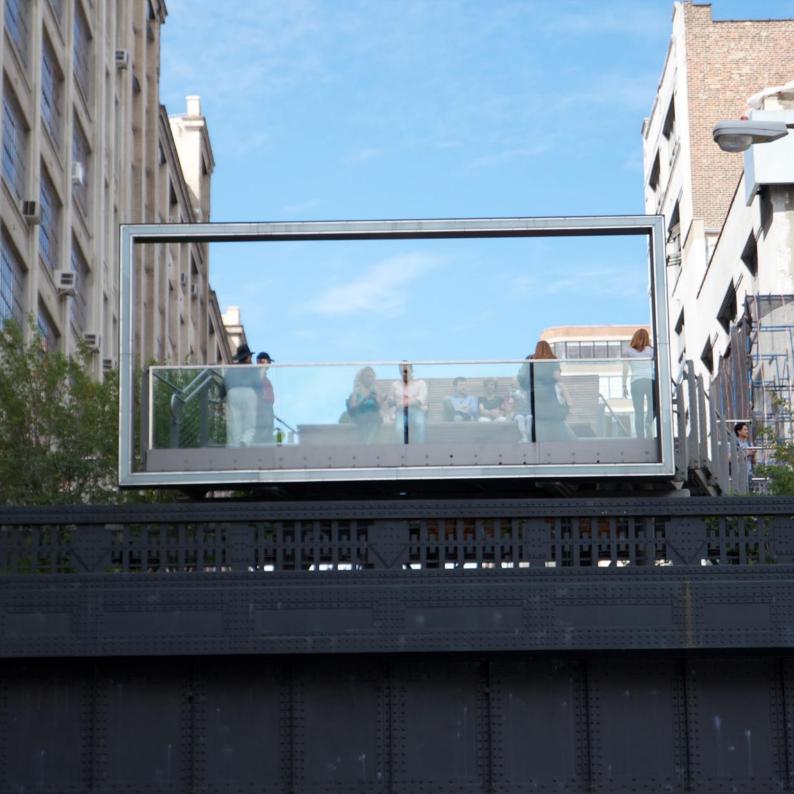


































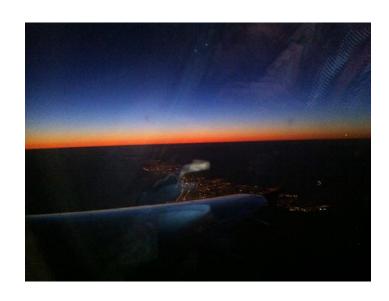






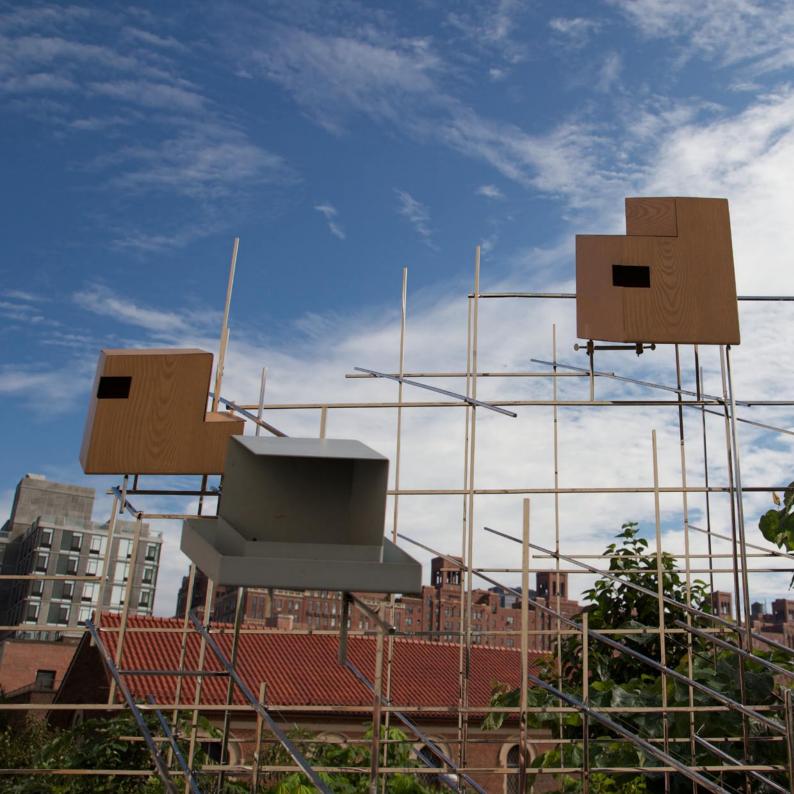












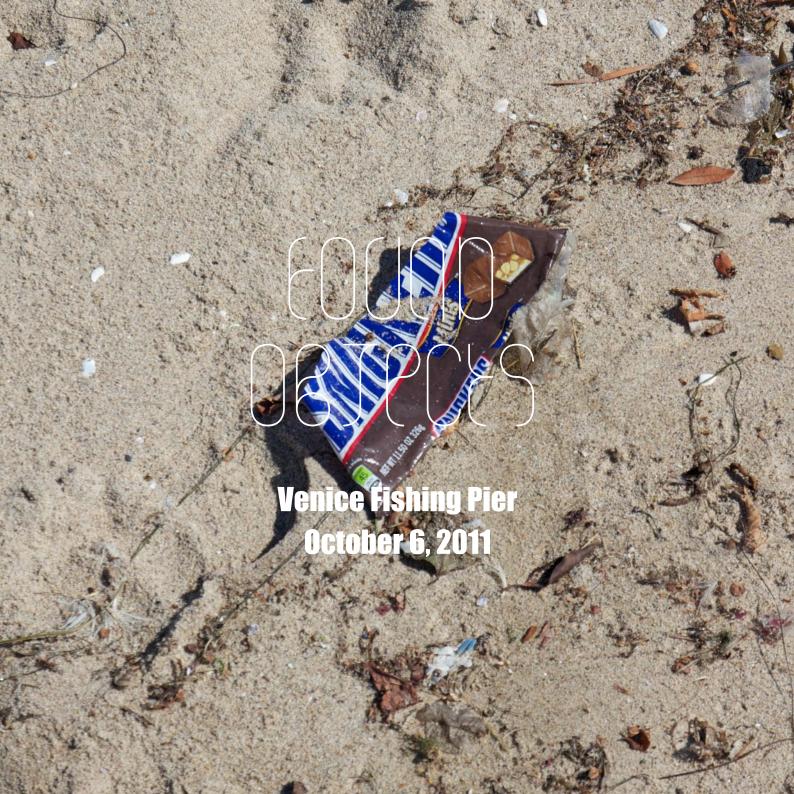














































by Lee Sharrock

Frieze Art Fair 2011:

http://vernissage.tv/blog/2011/10/13/frieze-art-fair-2011/ --



Christian Jankowski: The Finest Art on Water (2011). Courtesy Lee Sharrock.

Christian Jankowski: The Finest Art on Water / Frieze Projects, Frieze Art Fair 2011: http://vernissage.tv/blog/2011/10/14/christian-jankowski-the-finest-art-on-water-frieze-projects-frieze-art-fair-2011/ --

Whilst the world teeters on the brink of financial meltdown, and protestors against corporate greed marched on the heart of London's financial district, a Superyacht was for sale as an "artwork' at Frieze Art Fair in the bourgeois enclave of The Regent's Park. Christian Jankowski's 'The Finest Art on Water' (2011) was specially commissioned by Frieze Projects. Jankowski collaborated with the brand manager of a Superyacht company to produce a luxury speedboat, on display at Frieze complete with sales booth. For 500,000 euros you can snap up the speedboat, whilst a Superyacht which is yet to be built, can be purchased for a princely sum of 65 million euros. If you should choose to buy the speedboat or Superyacht as a Christian Jankowski artwork, you get the pleasure of forking out an extra 125,000 and 10 million euros respectively.

So what do you get for the extra 10 million euros? The sales spiel of the brand manager claims that collectors get to use a piece of art, whilst the artist put it more simply "you get my name on the boat". The piece questions the economic value of art, and illustrates the vacuous superficiality of the contemporary art market where a privileged few peer down from an ivory tower, oblivious to the day-to-day struggles of mere mortals. It also underlines the audacity of an artist whose previous work includes getting actors to audition at the Vatican for the role of Christ.

Perhaps purposefully installed a few hundred meters from Jankowski's ode to consumerism, was Thomas Dane gallery's giant credit card shedding machine by Michael Landy. A man stood at the foot of a vast contraption decorated with a jumble of toys and ephemera, feeding credit cards into a grinder. The machine chewed up and spat out the cards, whilst simultaneously drawing an abstract scribble on a piece of paper and presenting it to a member of the public.

The Frieze Projects program featured a less ostentatious and far more intriguing aquatic installation by witty French artist Pierre Huyghe. Huyghe ,auditioned' several Hermit crabs before finding the crab that plays a starring role in the artwork. It creeps around the tank engulfed in a replica of Brancusi's 'Sleeping Muse', whilst spidery Arrow crabs amble around the rocks. Huyghe has created an artificial environment bought to life through natural behavior.

At Victoria Miro's stand, Grayson Perry's 'Map of Truths & Beliefs' (2011) commented on capitalism and greed in the form of a colorful tapestry, the heart of which was embroidered with names such as 'Shangri-La', 'After life' and 'Heaven', whilst around the edge were featured streets associated with consumerism and financial greed, such as Wall Street, Silicon Valley and Champs Elysee, with a female banker walking along



Grayson Perry: Map of Truths & Beliefs (2011). Victoria Miro Gallery. Courtesy Lee Sharrock. attached to her mobile phone and designer handbag. Also at Victoria Miro was Elmgreen & Dragset's 'The Fruit of Knowledge', a new sculpture depicting a chimp standing on a pile of books including Darwin's 'Origin of the Species', D. Chopra's 'Reinventing the body', Freud's 'Civilization and its discontent' and The Bible, perhaps an apt visualization of how materialistic our society has become, and the gradual replacement of spirituality with capitalism.

Now in its 9th year, Frieze is the biggest ever with 173 galleries exhibiting from 33 different countries. It feels bigger too, with more visual information than ever to digest, housed in Carmody Groarke's recyclable pavilion. The Supermodels of the art world (Gagosian, Pace, White Cube, Hauser & Wirth et al) dominate the space as you enter, with a proliferation of neon signs derivative of Tracey Emin, and familiar artwork by the Big guns such as Marc Quinn and The Chapman Brothers. However, Frieze isn't purely a temple of Capitalism, there were also some artworks to be found that engage with important contemporary socio-political events. Notably Iranian artist Anahita Razmi, the winner of the 2011 Emdash Award.

Razmi, a German-Iranian conceptual artist based in Stuttgart, presented a new commission inspired by the protests in the 2009 Iranian presidential election, which were captured on mobile phones. During the protests there was a famous world press photo of a woman on rooftop shouting in protest. This stirred memories in Razmi of choreographer Trisha Brown's 1971 dance performance Roof Piece featuring dancers placed on various New York rooftops. She decided to reenact the performance in Tehran. Dance is illegal in Iran so she faced significant risks by perpetrating this guerilla act. She filmed footage on 12 different cameras of dancers on rooftops, who transmitted movement between them like an abstract Mexican wave. The footage was edited and translated to Frieze by showing the different viewpoints on screens dotted around the fair.

The Frame section of Frieze came up trumps again this year with some interesting work from galleries less than 6 years old, from as far a field as Bogotá, Buenos Aires and Lima. Megan Francis Sullivan's haunting gouaches of gay males at Zurich's Freymond-Guth Fine Art's stand drew me in. Taken from a 1972 German gay magazine, at a time when homosexuality was legalized, the gentle portraits were juxtaposed by a video of ballet dancers re-enacting pages from the magazine, and ladders on the floor referring to the imprisonment of gay men when homosexuality was illegal.

Los Angeles gallery Francois Ghebaly showed an intriguing installation by Patrick Jackson. The artist himself explained to me that 'Head, Hands and Feet' was previously installed in his LA apartment complex, and the



Michael Landy. Credit card shedding machine, Thomas Dane Gallery. Courtesy Lee Sharrock.

two life-like figures lying prostrate on the floor were casts of himself. Based on a generic character found in many Hollywood movies, a drifter/ hobo type with a Charles Manson-esque beard, the figures were dressed in matching denim, and next to them lay two arrangements of objects. The nature of the objects (including a sledgehammer, wooden cane and scissors) implied some sort of menacing narrative that accompanied the characters on the floor. The arrangements were based on Plato's Ideal Form, and the notion that everything else comes after that.

With a Frieze Art Fair imminent in New York, and next year's Frieze in London due to expand further with the addition of Frieze Masters throwing Old Masters and works from antiquity into the mix, the Frieze Empire seems to be unstoppable. Austerity measures are definitely not in place on the edge of Regent's Park either, where a succession of luxury cars deposited young Louboutin-heeled creatures with their sugar daddies onto the pavement of Cornwall Terrace, for the preview of The House of the Nobleman: The Return.

Curated by Russian Victoria Golembiovskaya, only an Oligarch could afford to splash out a reputed £100 million (or so an art critic told me) on the 5-storey Regency Townhouse housing the 2nd exhibition in The House of The Nobleman series, and have a little small change to throw in a Monet or Zaha Hadid installation from the art on display. Indeed the curatorial theme of the exhibition was an exploration of acquisition and prestige, according to the catalogue, which also cites religious narratives of revival, rebirth and return as a theme. Indeed some spiritual respite from the obvious displays of wealth of Hirst butterfly paintings and wealthy sponsors including Beluga vodka and Dom Perignon, was offered in the form of a smattering of religious iconography; Tom Gallant's 'Perseverance of; Henry Krokatsis's 'Leaded Light' resembling a contemporary stained glass window, and Nancy Fouts' display of ephemera. Represented by new Soho gallery Pertwee Anderson Gold, Fouts' work deals with themes of religion, nature and time, and often marries everyday objects with religious iconography. Her iron with an image of the Virgin Mary could be interpreted as a response to the materialism of the contemporary art world, a sacred image applied to a domestic appliance.

Winding our way through the well-dressed crowds and up towards the top floor, we came across a VIP room where a woman adorned with some kind of sculptural harness from which guests could take salmon blinis, we reached the upper echelons of the mansion where a DJ aptly named 'Jezus' manned the decks, whilst in a neighboring room Factory Fifteen's video 'Golden Age - Synopsis' opened the window to a fantastical world.



Elmgreen & Dragset: The Fruit of Knowledge. Victoria Miro Gallery. Courtesy Lee Sharrock.

London's contemporary art world seems to be existing in some sort of gilded cage at the moment, oblivious to the threat of a double-dip recession, with new galleries such as Jay Jopling's art hypermarket opening in an old Warehouse south of the river during Frieze week, rumors of major New York galleries Pace and David Zwirner opening spaces in London, and Bonham's hosting its first Contemporary art auction to compete with Christie's and Philips de Pury. As well as Frieze art fair, there was also the return of the Moniker and Multiple art fairs, with newcomers Sluice and Moving Image joining the fray.

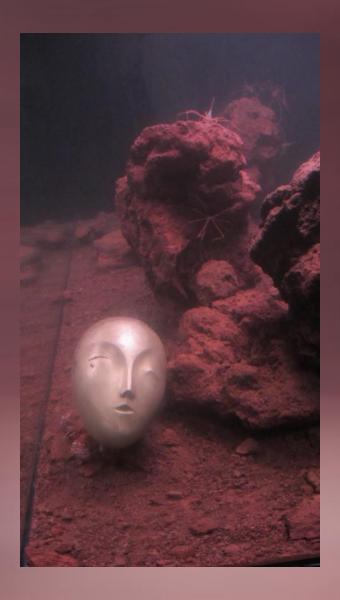
It would be impossible to mention or even see all the exhibitions opening in London during Frieze, but highlights include 'Mental States', the first major retrospective of George Condo's career at the Hayward Gallery, which opened a few days after a far smaller but interesting supplementary drawing exhibition at his London dealer Sprüth Magers. The Hayward's powerful exhibition includes paintings and sculptures from a prolific period spanning more than a quarter century, including canvases of Goya-esque faces on distorted bodies, monumental abstractions and portraits which perfectly encapsulate the madness of our boom and bust society, such as The Stockbroker (2002), The Executive (2003) and Nude Homeless Drinker (1999).

Tate Modern unveiled the latest in the Turbine Hall series – a stunning video installation by Tacita Dean lamenting the demise of film – and the powerful Gerard Richter retrospective 'Panorama', which includes a magnificent selection of work of his 50 year career. 'Panorama' presents an unprecedented chance to see Richter's ongoing exploration of abstraction and figuration, with gems such as the photo-real portraits of his daughter Betty, and 'September', a haunting abstract painting of the attack on the Twin Towers.

Other exhibitions definitely worth a visit were Jonathan Wateridge at All Visual Arts and The Minotaur at the Old Vic Tunnels. A follow up to the Lazarides gallery's group show last October where the curatorial theme was Dante's Inferno, this year artists including Antony Micallef, Doug Foster and Jonathan Yeo created new work inspired by the mythical Minotaur, installed in the labyrinthine tunnels beneath Waterloo station.

Jonathan Wateridge exhibited 'Mittelland', a series of theatrical new oil paintings at AVA's Kings Cross space. Filmic in feel and scale, images such as 'Matinee' where the child depicted in the painting peers right back at us through the lens of a camera, and 'Swimming Hole' where a group of teenagers stand in a river at night gazing ominously into a dark void, invite the viewer into a mysterious mise-en-scène, their impact and verisimilitude magnified by the life-size scale of the characters. Each painting is meticulously planned

The Unilever Series: Tacita Dean: Film. Tate Modern, Turbine Hall, London: http://vernissage.tv/blog/2011/10/11/the-unilever-series-tacita-dean-film-tate-modern-turbine-hall-london/ --



Pierre Huyghe, Aquarium. Courtesy Lee Sharrock.

and constructed, with Wateridge demonstrating the obsessive perfectionism of the great film Directors by casting actors to inhabit specially constructed sets, which he photographs before translating to these epic canvases. Wateridge's oeuvre combines a Hitchcockian air of suspense, with a Caravaggiesque chiaroscuro.

Saturday was Frieze East End Day, and I was lucky enough to hop on board a bus for 'The Brunch Tour E1' on Friday morning, organized by Founder of cultural consultancy 360 Rachael Barrett, and Danielle Horn of Nettie Horn gallery. An international group of collectors and curators gathered outside Frieze before embarking on a magical mystery tour of The Approach, Herald St, Hollybush Gardens, Hotel, Maureen Paley, Nettie Horn, Campoli Presti, Vilma Gold and Wilkinson galleries. Aboard the minibus a croissant and flask of tea provided by chic Shoreditch café Albion, evoked memories of school trips, although this one was a little more highbrow.

Serbian artist Djordje Ozbolt's canvases referencing Colonialism are on display at Herald Street gallery, with a suite of paintings fusing Victorian portraiture and tribal masks (The General, The Nobleman, The Judge, and The Gentleman) could also be found at Frieze. Next door to Herald Street at Maureen Paley's space, Rebecca Warren's exhibition 'Come Helga, This is No Place For Us II', amongst an installation of sculptures of Amazonian woman and clay maquettes of Nubian derrières, what stood out was a subtle steel sculpture titled Mélancholie, referencing Richard Serra, weighed down by a feminine yet powerful pompom playfully placed on top.

The end of a hectic week in the art world, and one that left me wondering how long it will be before the bubble bursts.



Victoria Miro Stand. Courtesy Lee Sharrock.



Patrick Jackson: Head, Hands and Feet. Francois Ghebaly Gallery. Courtesy Lee Sharrock.



Megan Francis Sullivan. Freymond-Guth Fine Arts. Courtesy Lee Sharrock.



George Condo retrospective at Hayward Gallery. Courtesy Lee Sharrock.

George Condo: Mental States / New Museum, New York: http://vernissage.tv/blog/2011/03/21/george-condo-mental-states-new-museum-new-york/ --



Jonathan Wateridge: Matinee (2011).

Copyright Jonathan Wateridge, Courtesy All Visual Arts.



Djordje Ozbolt: The Nobleman (2011). Courtesy Herald St, London.



Rebecca Warren: Mélancholie (2011). Courtesy Maureen Paley, London.



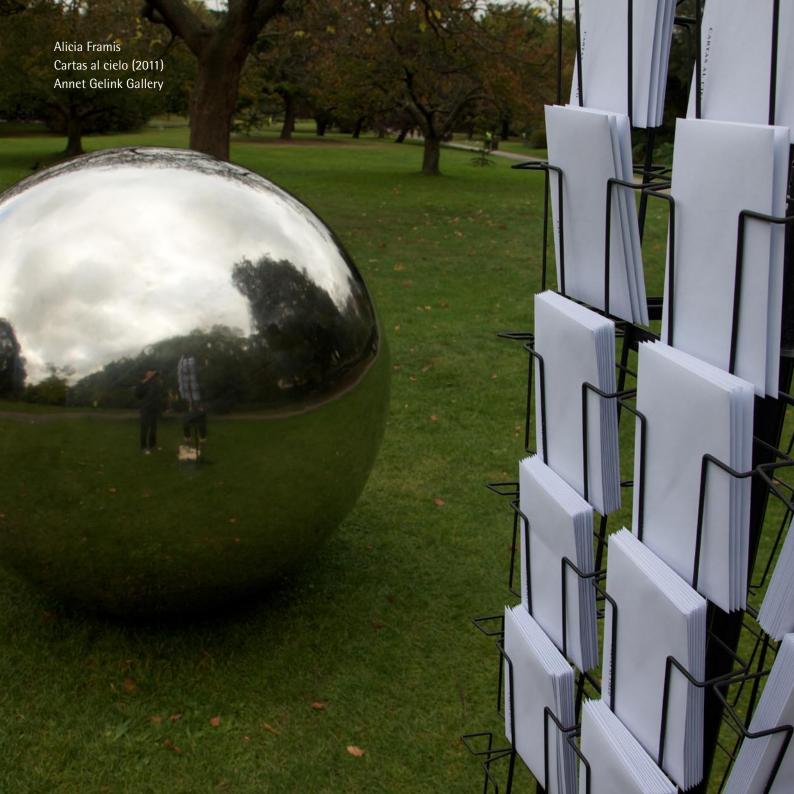
Nancy Fouts: Iron Madonna. Courtesy Pertwee, Anderson & Gold. Copyright the artist.





Anonymous Homage à Banksy (2011) Nano Art Gallery























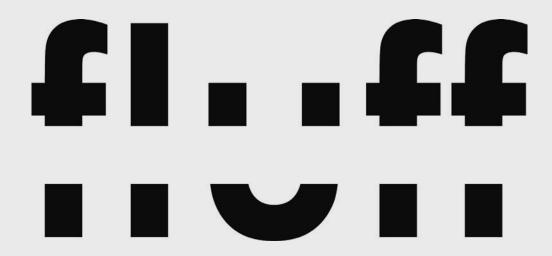












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