

20. – 24. November 2013



# ART STAGE SINGAPORE 16-19 JAN '14



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Cover: Thomas Schütte: Walser's Wife (2011)

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





Martin Eder / Christo / Thomas Schütte / Dieter Meier / The  
bianca Story / Frieze Art Fair London 2013 / Henny Jolzer









Martin Eder

The Collective

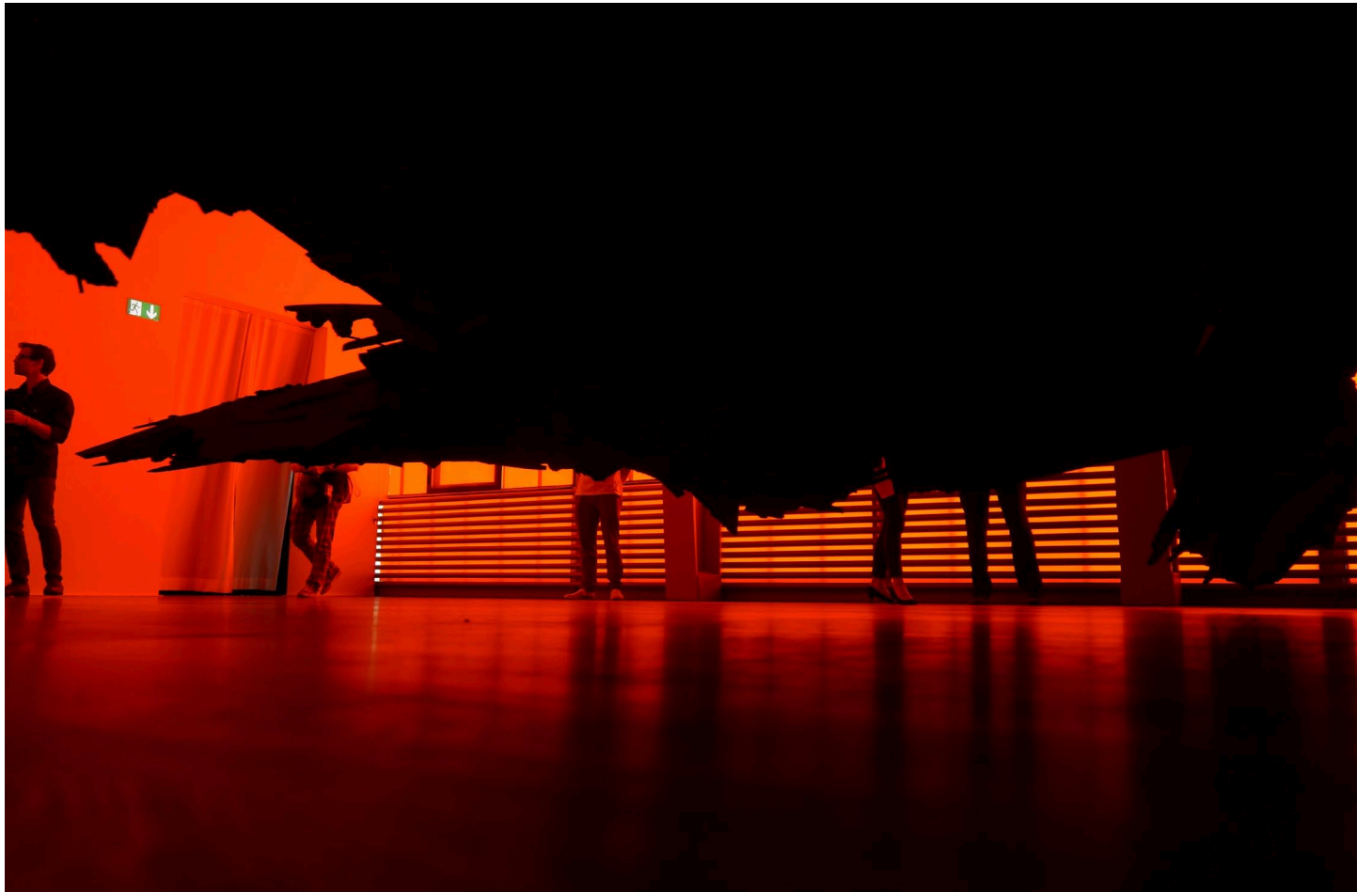
Unconscious

Hauser & Wirth Zürich



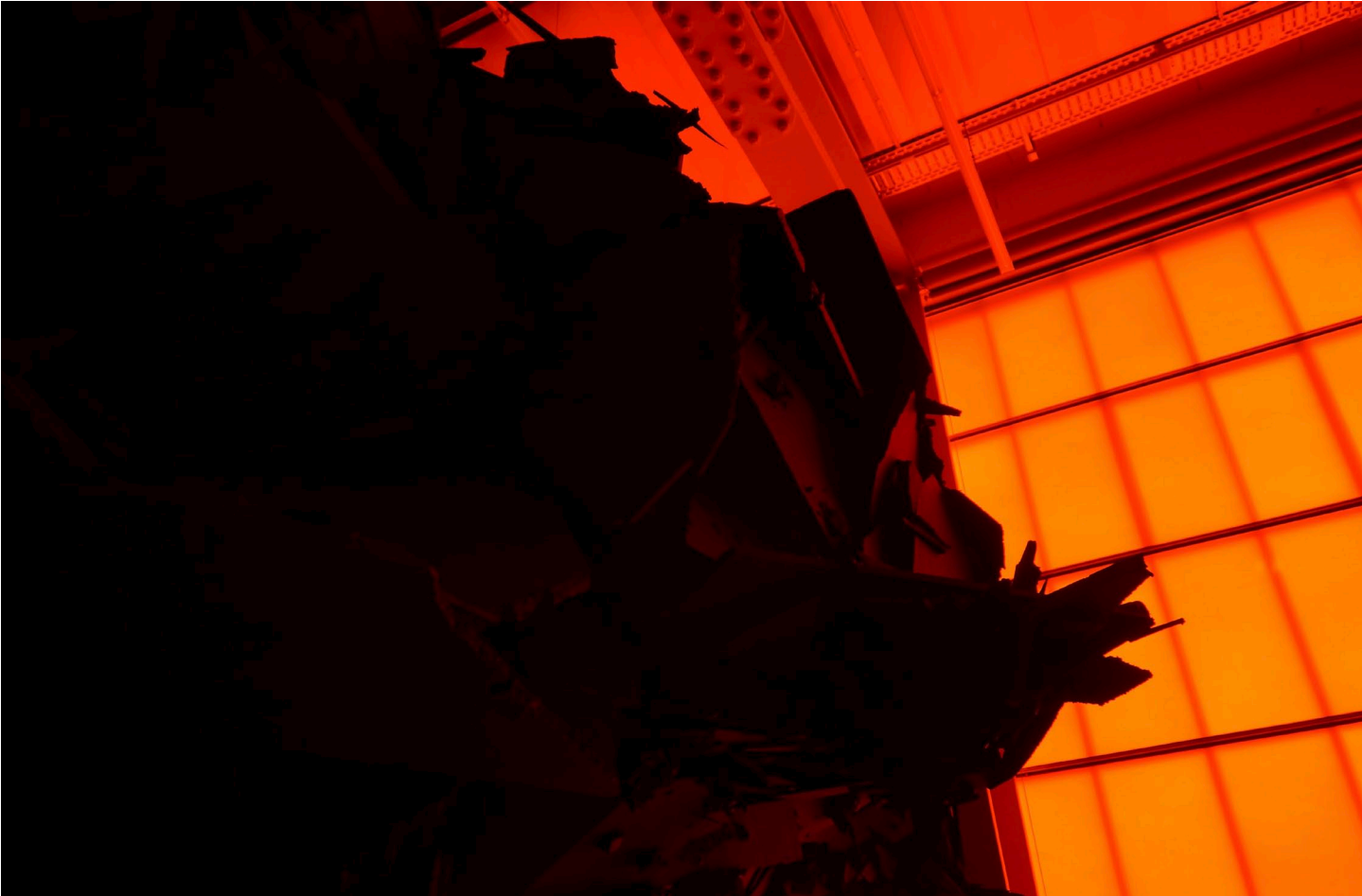
The exhibition "The Collective Unconscious" at Hauser & Wirth Zürich has its focus on Martin Eder's sculptural work. The centerpiece of the exhibition is a new sculptural installation titled "Portrait of My Imaginary Mother / Come Crashing". The gigantic mixed media object is made of wood and building materials painted black and bathed in red light.



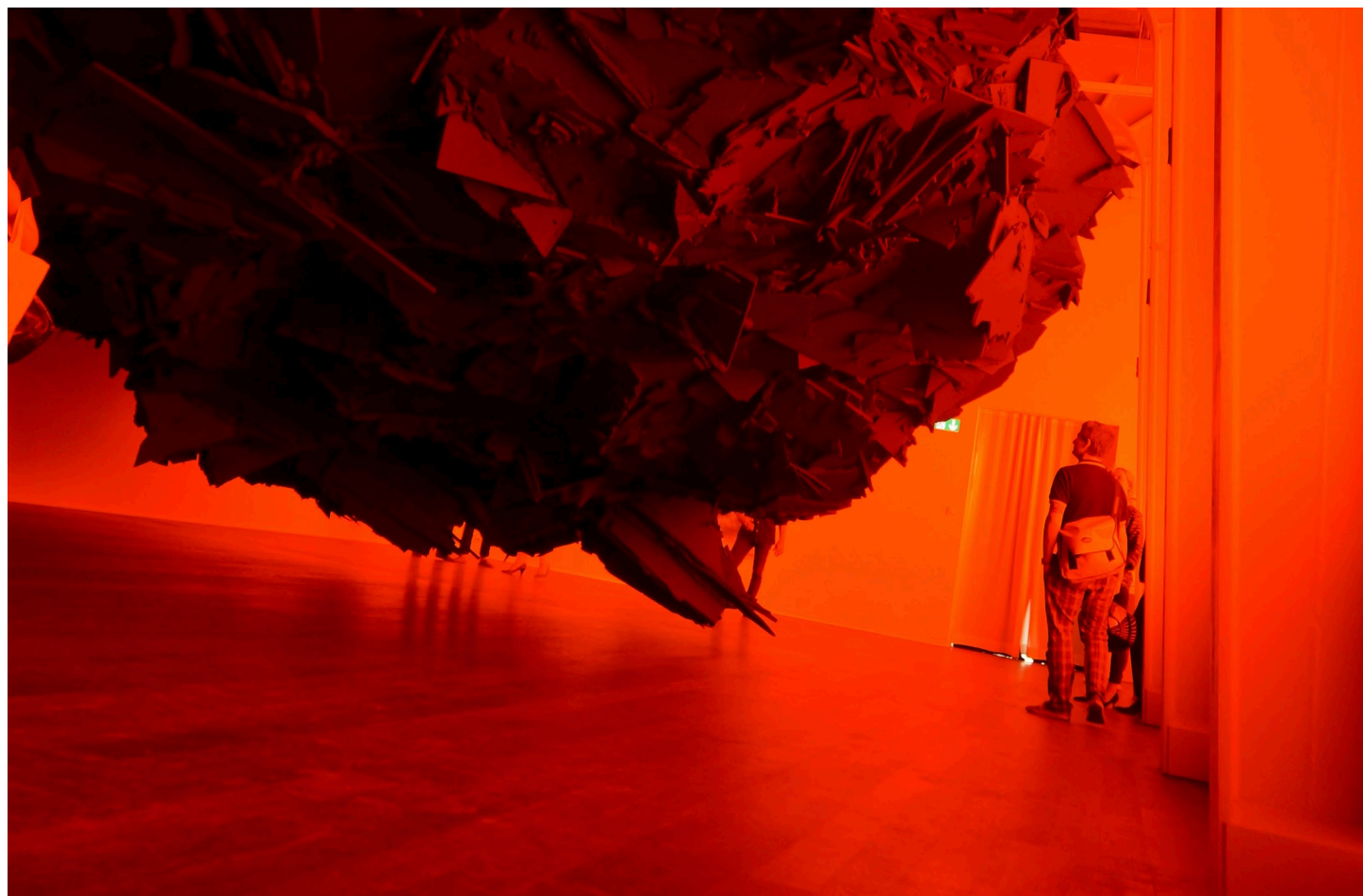


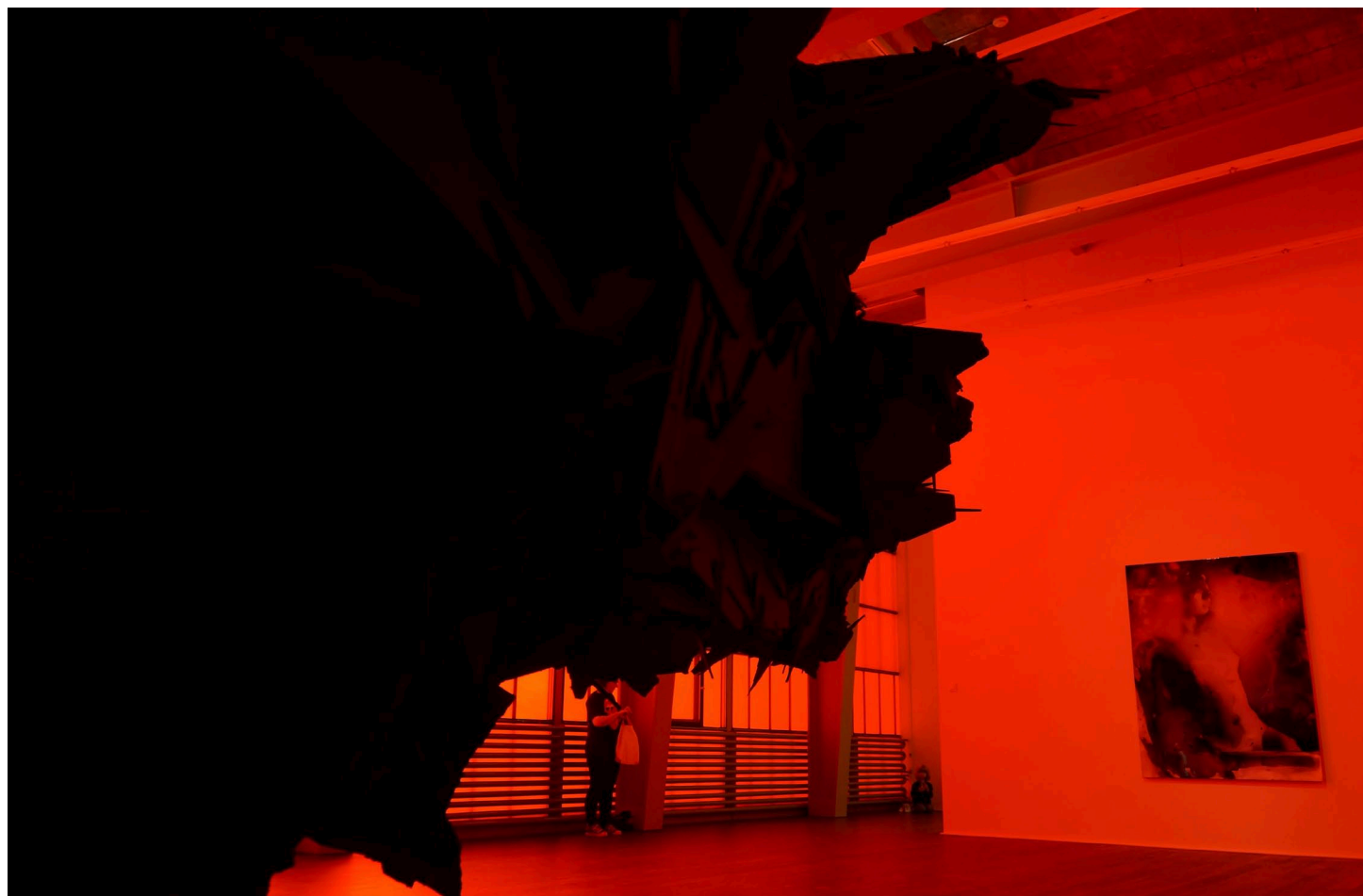








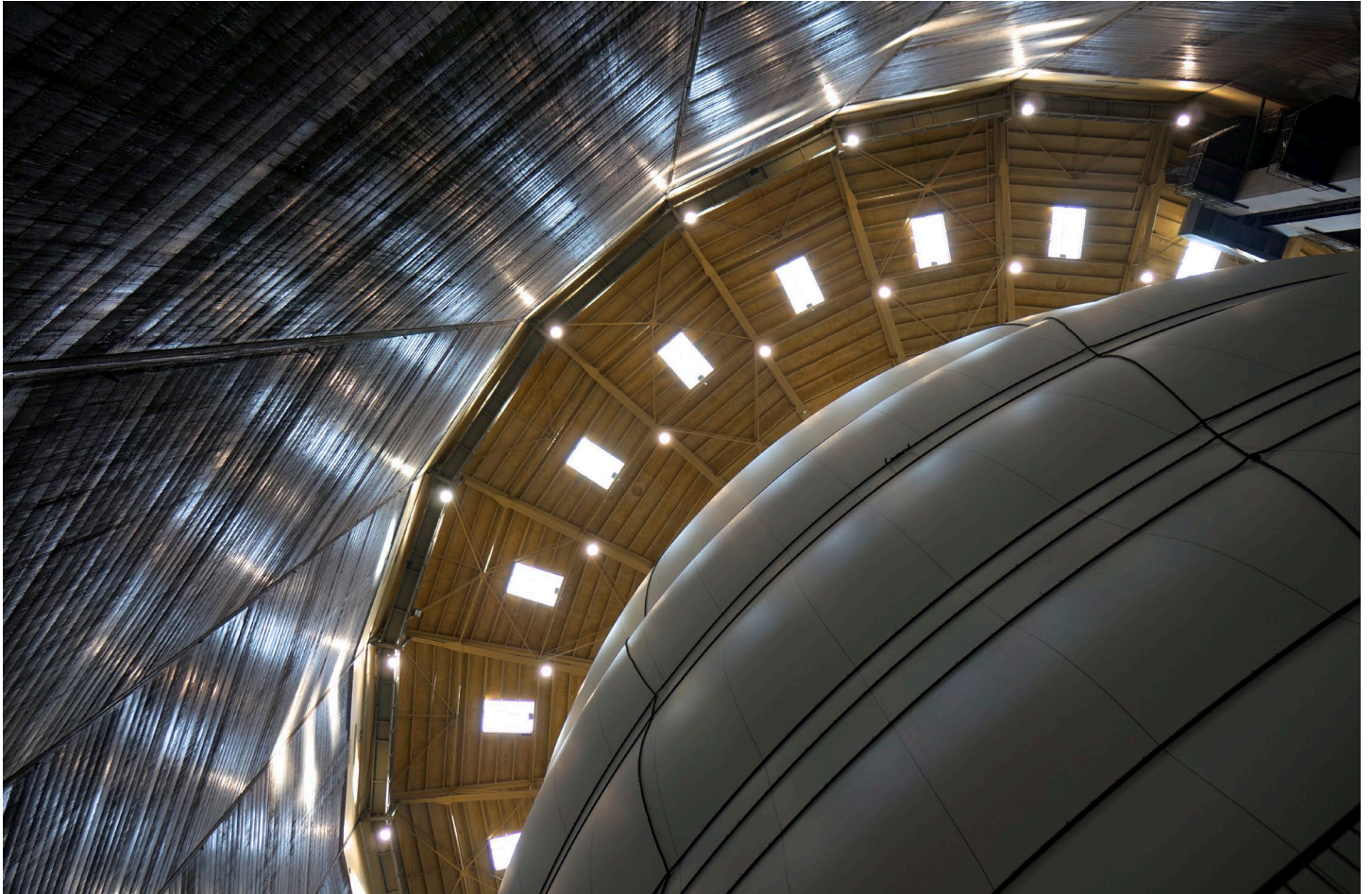












Christo

Big Air Package

Gasometer Oberhausen



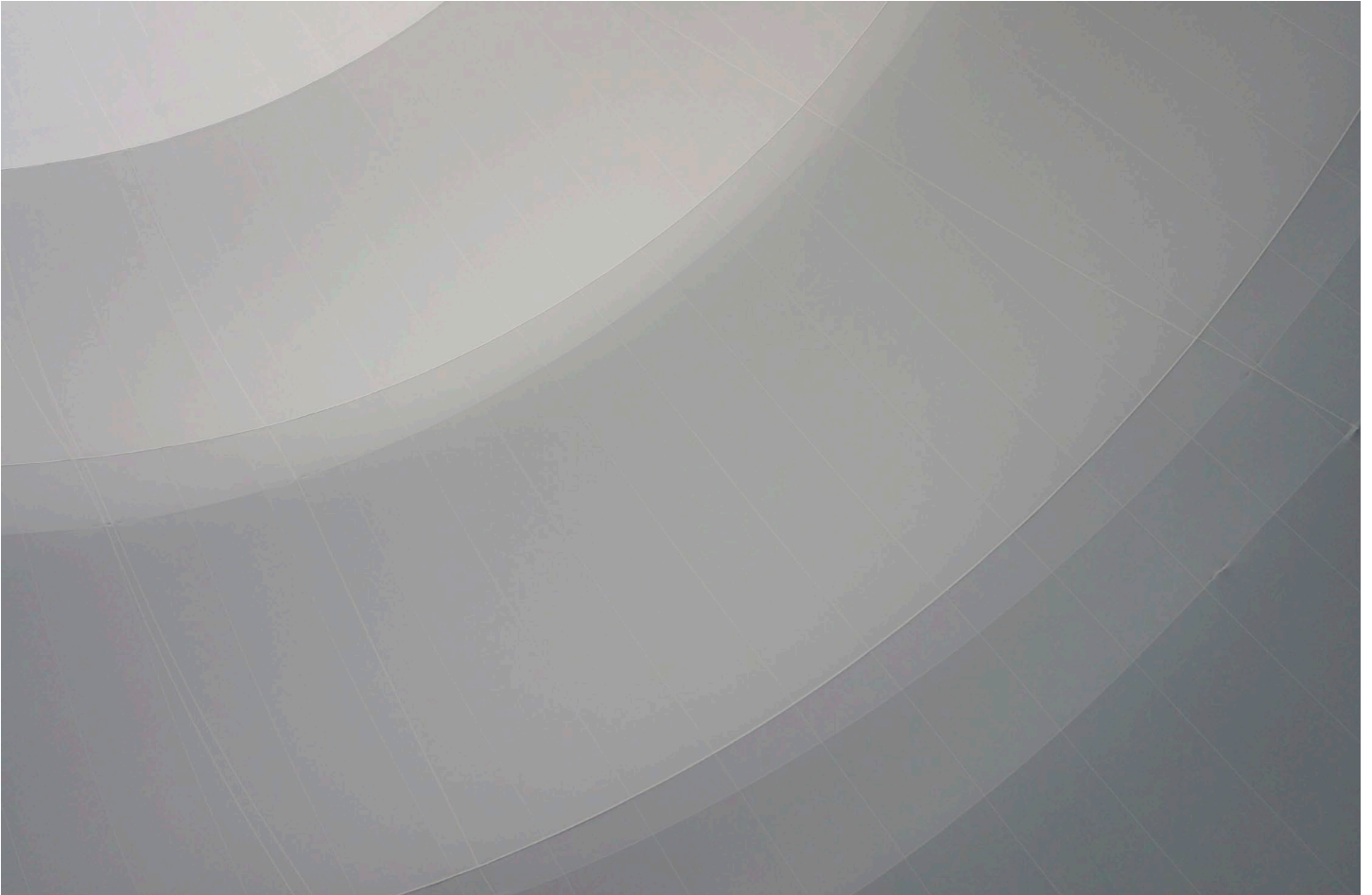


Christo: Big Air Package. Gasometer Oberhausen  
<http://vernissage.tv/blog/2013/08/30/christo-big-air-package-gasometer-oberhausen/> --









For the second time after the installation "The Wall", Christo has created a monumental work for the Gasometer Oberhausen, a former gas holder in Oberhausen, Germany, which has been converted into an exhibition space. The new work is called "Big Air Package". It's a gigantic balloon, made from 20,350 square meters of semitransparent polyester fabric and 4,500 meters of rope.

"Big Air Package" is the largest indoor sculpture in the world. It measures 90 meters in height and 50 meters in diameter. Visitors can enter the inner space of the balloon through airlocks. Inside, "Big Air Package" reminds of a cathedral that is filled with a diffuse light.

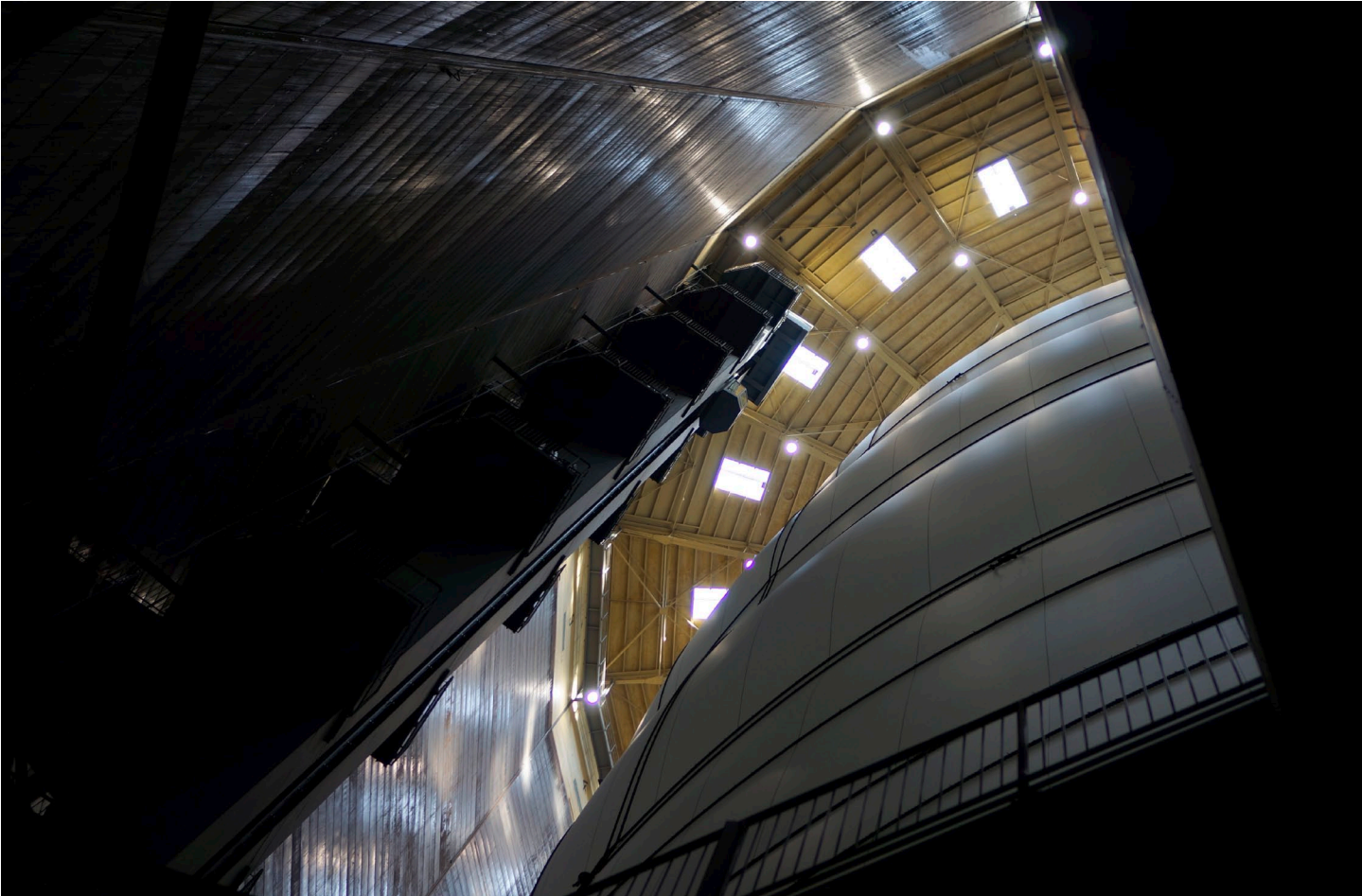


"Big Air Package" is the first project realized without Christo's late wife and artistic partner Jeanne-Claude.

The installation is accompanied by a retrospective exhibition that provides the visitors with an overview of the most important works by Christo and Jeanne-Claude. It features large-sized photographs, films and sketches. The show is curated by Peter Pachnicke, project director for "Big Air Package" is Wolfgang Volz. The exhibition is on view until December 30, 2013.



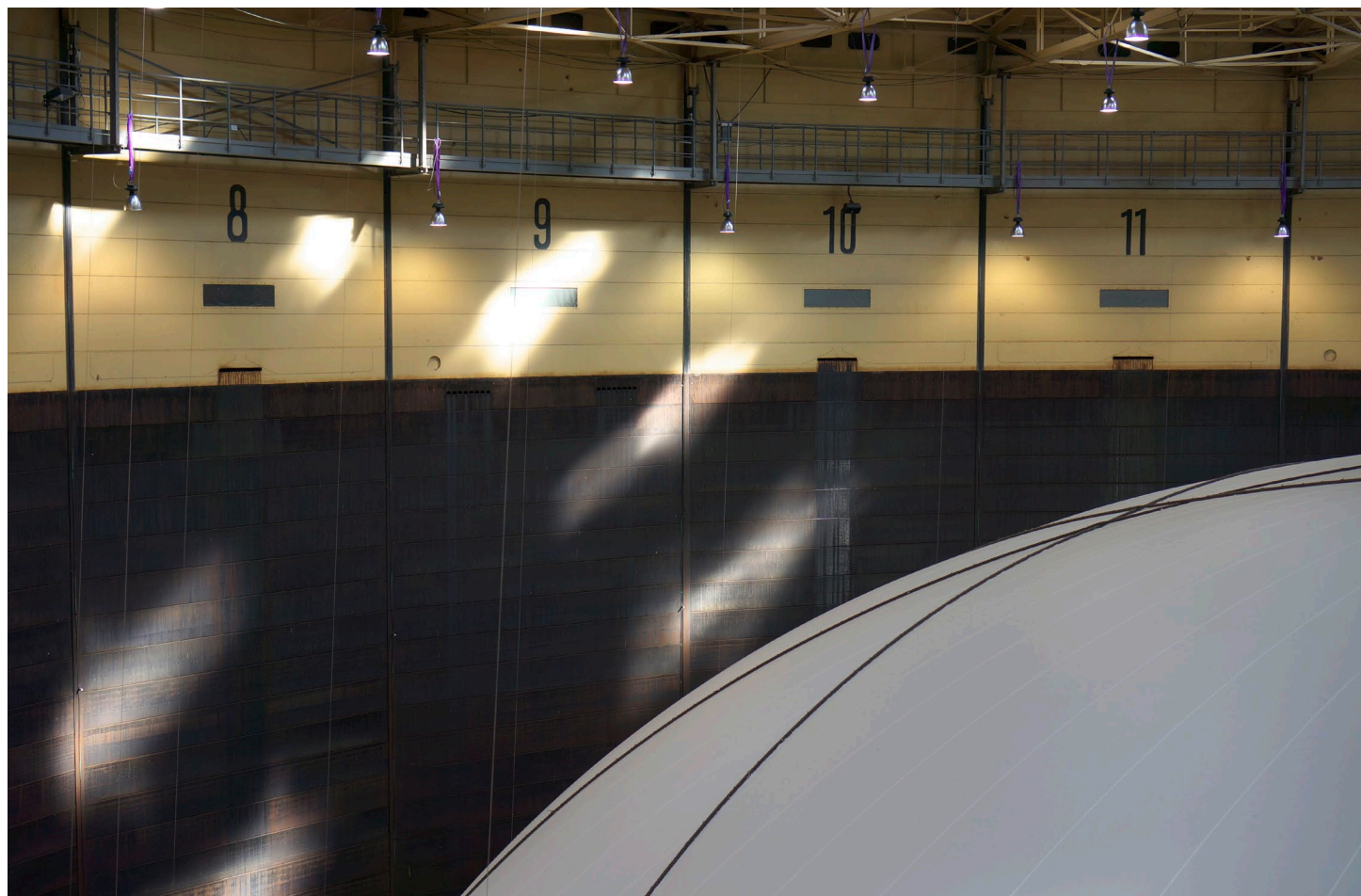






















Thomas  
Schütte

Fondation Beyeler





The exhibition "Thomas Schütte: Figures" at Fondation Beyeler in Riehen (Basel, Switzerland) has its focus on the human figure and its various forms of expression. On view are sculptures from the past thirty years as well as watercolor portraits and photographs. The show features small sculptures as well as larger than life heads and figures. The works are presented both in the museum's galleries as well as outside, on the roof of the museum and in the park. Major shows of recent years include exhibitions at the Haus der Kunst in Munich (2009), the Museo Reina Sofia in Madrid ("Thomas Schütte: Hindsight", 2010) and the Castello di Rivoli in Turin (2012). In 2005 Schütte was awarded the Golden Lion for his presentation at the Venice Biennale.







Thomas Schütte at Fondation Beyeler  
<http://vernissage.tv/blog/2013/10/07/thomas-schutte-at-fondation-beyeler/> --





Thomas Schütte: Hindsight / Museo Nacional Centro De Arte Reina Sofia  
<http://vernissage.tv/blog/2010/03/02/thomas-schutte-hindsight-museo-nacional-centro-de-arte-reina-sofia/> --







Thomas Schütte: Early Works / Kunstmuseum Liechtenstein  
<http://vernissage.tv/blog/2008/02/11/thomas-schutte-early-works-kunstmuseum-liechtenstein/> --

























































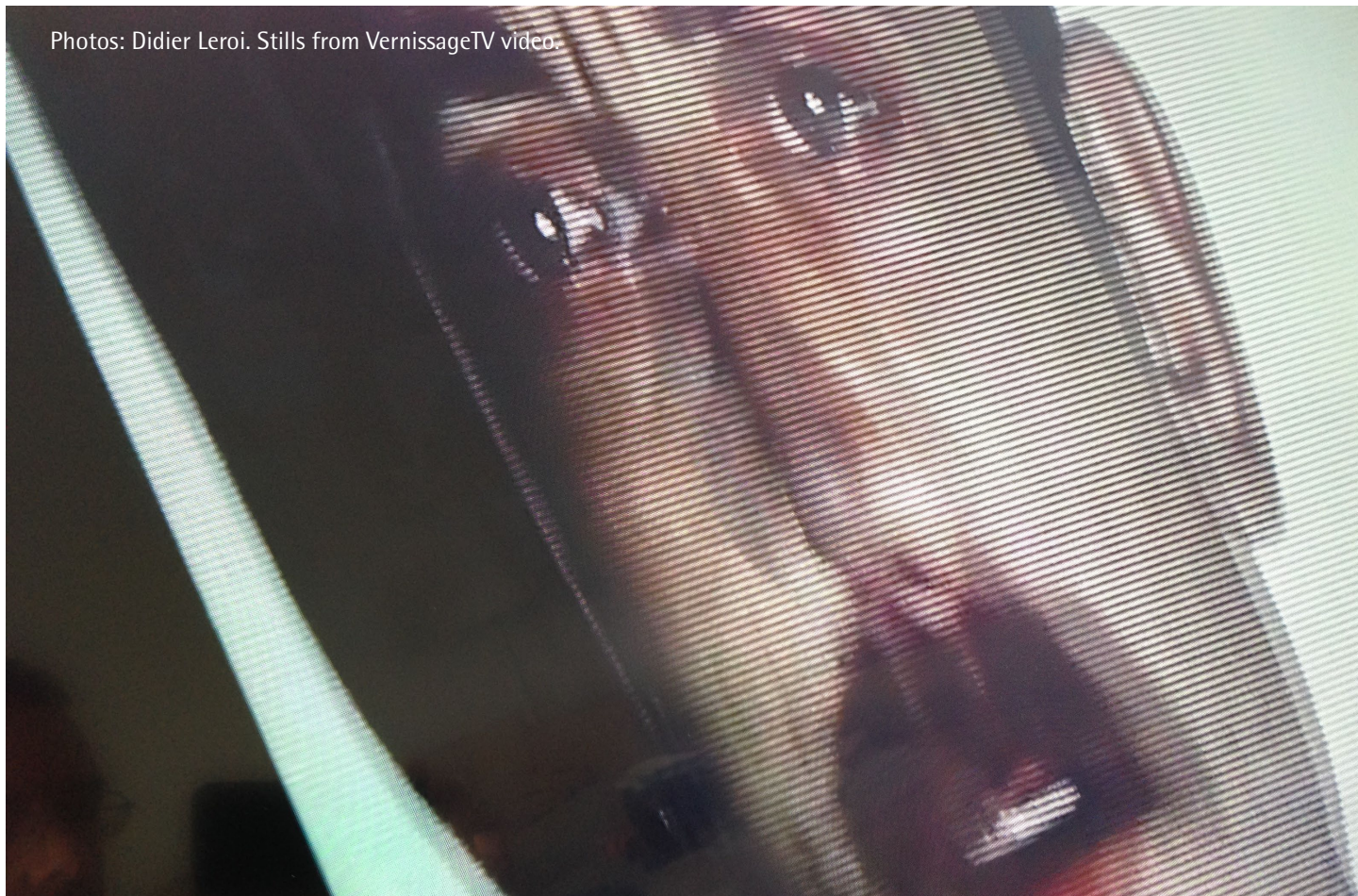








Photos: Didier Leroi. Stills from VernissageTV video.



Dieter Meier

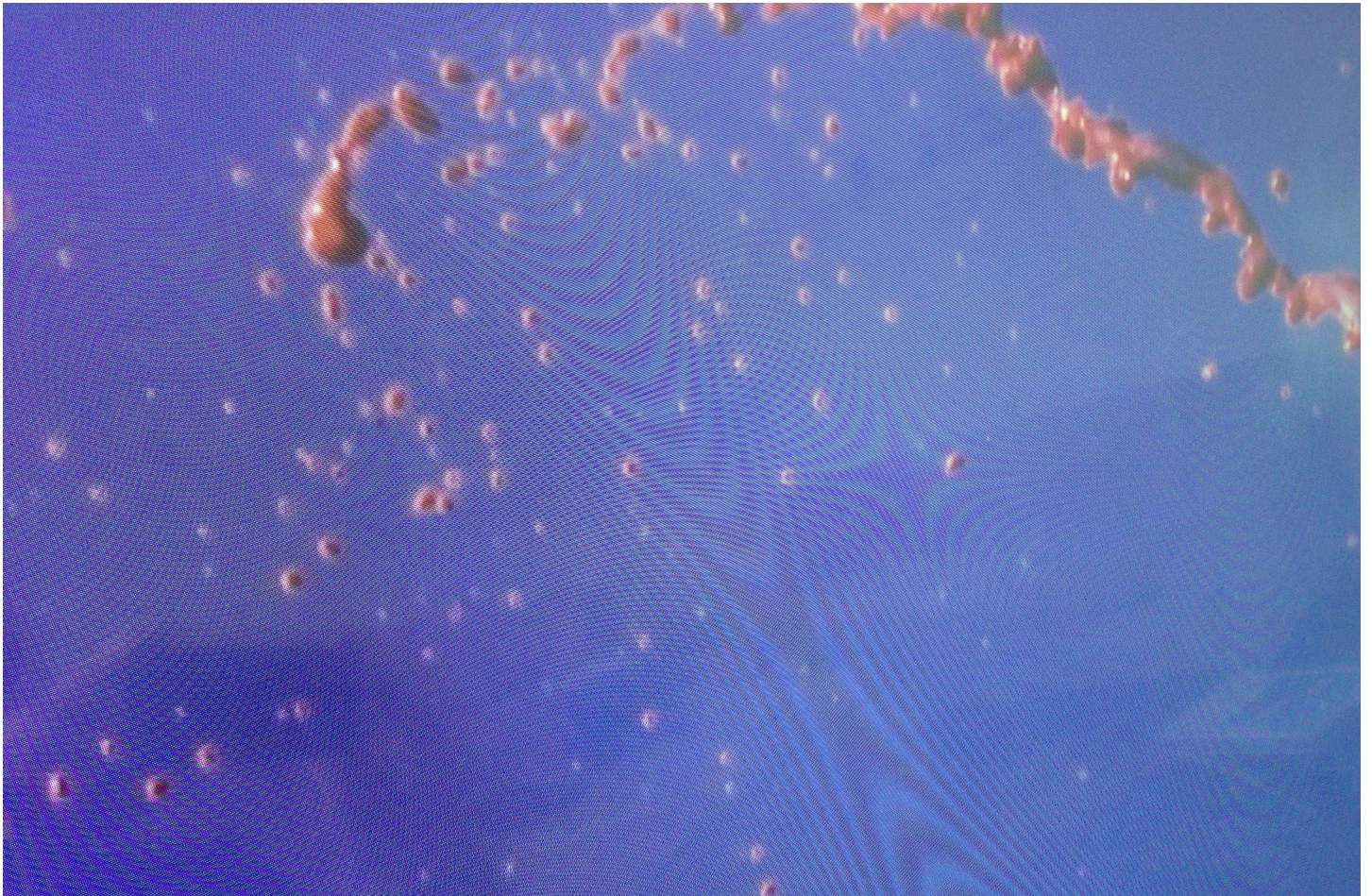
In Conversation

Interview with Dieter Meier. Interview: Karolina Zupan-Rupp

The fact that I'm now exhibiting in museums like in Hamburg, in Deichtorhallen or in Karlsruhe or now here in this wonderful place in Aarau is a pure coincidence. I stopped what I call the „art race“ in ,76, after I had quite interesting exhibitions: Documenta, I had a one man show at the Zurich museum and so forth but the art race was not the right thing for me. But I continued to produce art. I exhibited in the gallery of a friend of mine a very good friend and writer in Zurich, so I never stopped creating these pieces, but of course as another coincidence, Yello became a well-known band and as we were only two people doing more or less everything from the videos to the production of the music to the management of the studio to the marketing, this took a lot of energy and time and with Yello we sold many million CDs and Yello became much more famous than my art projects.

What we now see in the museum here is only here because a friend of mine exhibited my work in a small gallery in Berlin and the famous collector and owner of his own museum which is now integrated into Deichtorhallen Mr. Harald Falckenberg, he saw that little exhibition and he was absolutely surprised that somebody had done lots of things that other people did later that was not interested him, that this Swiss guy, unknown, had done 42 characters which is what Cindy Sherman did later - of course she was not influenced by me at all but I did it in ,74 and she did it a little later and then also I took pictures of very crazy little sculptures, pieces of sculptures and I just took one photograph of these sculptures and then they were destroyed again you know and all the people that this later and here it's very much in fashion now to do this. And this is what interested Falckenberg to show this guy who was unknown and also did not care to be unknown and he





Dieter Meier: In Conversation. Retrospective at Aargauer Kunsthaus / Interview  
<http://vernissage.tv/blog/2013/09/16/dieter-meier-in-conversation-retrospective-at-aargauer-kunsthaus-interview/> --





took me sort of out of the dark into the limelight of his museum and from there on I had more museum shows and galleries are interested and so forth so it's a total coincidence.

Before I had this important, so-called important exhibition in Hamburg, I was ready to transport all these products that came together over the years to Argentina where I produce wine and I have an empty big food-packaging hall and I wanted to put it all there and put it on the wall so that my children and grandchildren in whatever, when I'm gone back to the universe see what this guy had done, but I never intended any kind of a career with my art it's really a surprise I never really plan things you know, things very much come to me like exhibitions come to me and the possibility to make a movie comes to me. I'm not fighting hard to get these things, I'm more like a piece of driftwood in the ocean and sometimes it strands, it lands somewhere and creates its little roots and then maybe some plants appear or or not, you know.

But what I really love to do is movies, because when you, when you shoot a feature movie, this to me is always the end of doubt you know because it's like when you board a sailing boat and you have decided to cross the Atlantic that's the end of doubt: The wind blows and you're on the boat, and you decided to go and you have to go and this is like when you do a movie you're on the set every morning you have to make all these decisions there is an industrial process of movie making you try to hold up your little flag of the identity of what you want to do and you go. And that's one reason why I love to do film and I hope that some of the scripts that I have more or less ready are being turned into films, but I'm not sort of fighting for it like a mad dog, it either comes to me or doesn't.



My father never influenced me in any of my decisions and to study to become a lawyer was more like a social cover you know when people asked me what do you do I said well I'm at the university of Zurich, I'm studying the law but I have not really been there you know it was rather a camouflage for my career as a poker player and of a guy who didn't know what to do with himself you know I was pretty clueless at that time and started to more or less professionally gamble because when you are sitting at the poker table you are just busy surviving you are not caring about Who Am I and what should I do what's my life all about you're sitting at the poker table like a boxer in a boxing ring and you try to hit hard and to survive and that's the total escape from the real world and I did this for about three years and slowly slowly slowly I started to do other things like the first thing I ever did really as a maybe filmmaker was a I borrowed a 16 millimeter camera of an uncle, and I took it apart and I learned how a camera works and I started to make my first little so-called experimental or underground films which I showed at these little underground experimental festivals and as I did not have the money to put a sound to these films I always played life with my films in front of the screen with on a table I was sitting at the table and I created noise with empty cans, and with a one string guitar, my voice and so forth and this was indirectly leading to my career as a Yello singer you know but it's all a total coincidence I mean if I tell you all the stories how things came to me people think that these guys a liar he doesn't wanna tell the world how hard he worked to get this. I'm quite good when I have something in my hands when his piece of driftwood has landed somewhere I'm, I'm a good worker but I'm not desperately fighting to to get things. Things always came to me and at the right time.

You know the band Yello as you know is not performing live because my partner Boris absolutely doesn't want to do this and I love it to be in front of an audience and have this immediate thing of like singing in the moment you know in the



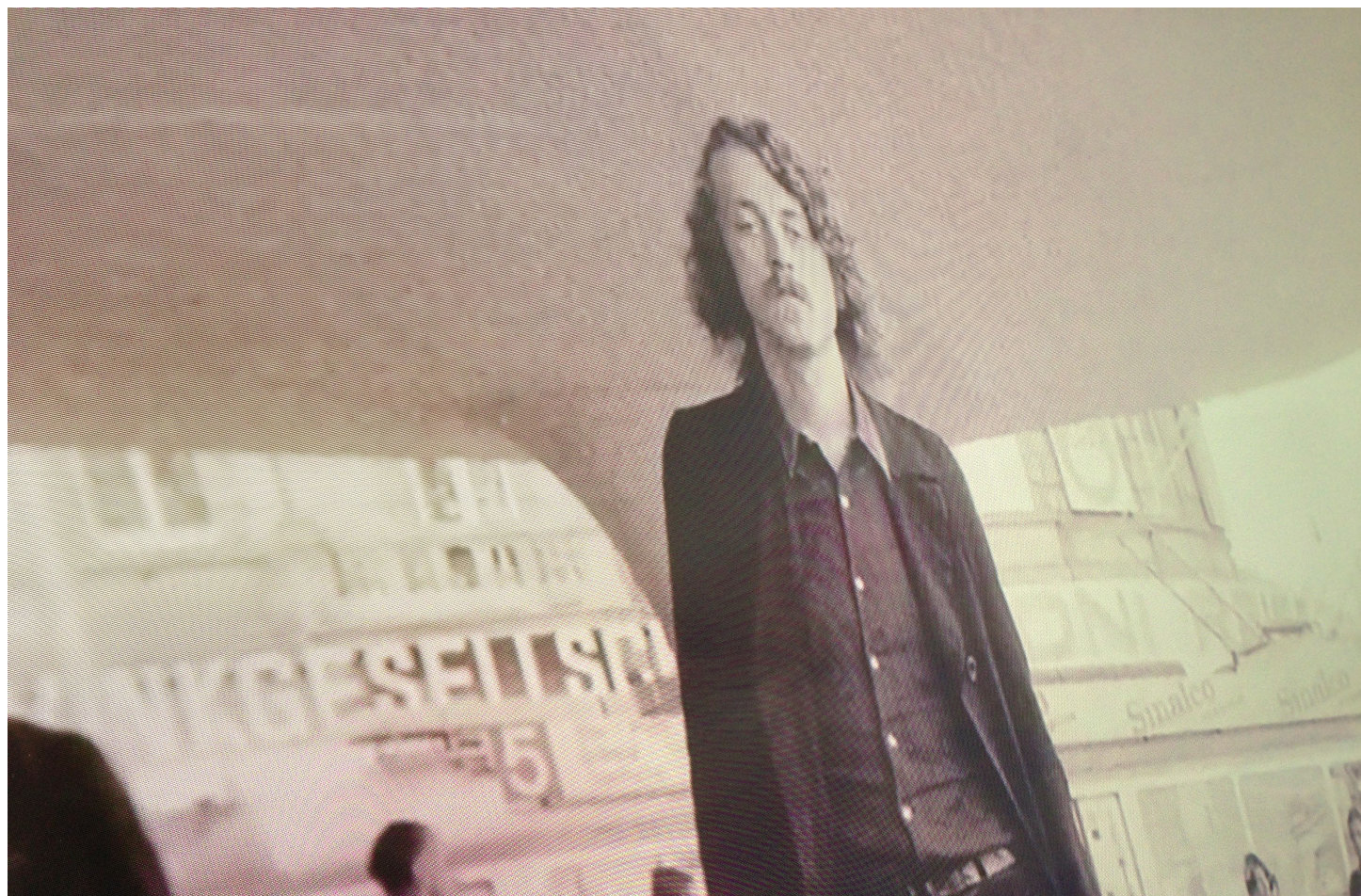


studio you do it, you do it again you have 150 tracks you can make a fool of yourself but when you're in front of an audience live it's here right now and I love this challenge. So I started a new band typically for me being called „Out Of Chaos“ and with this band we were on tour, we played at Volksbühne in Berlin, Montreux festival, Basel festival, some quite good gigs we had and that tonight with not the whole band but just the piano player and the violin player who are part of my band, we are just performing three songs. And I see these performances like on the same kind of level as whatever else I do. I just create a instant painting with my voice and my songs.

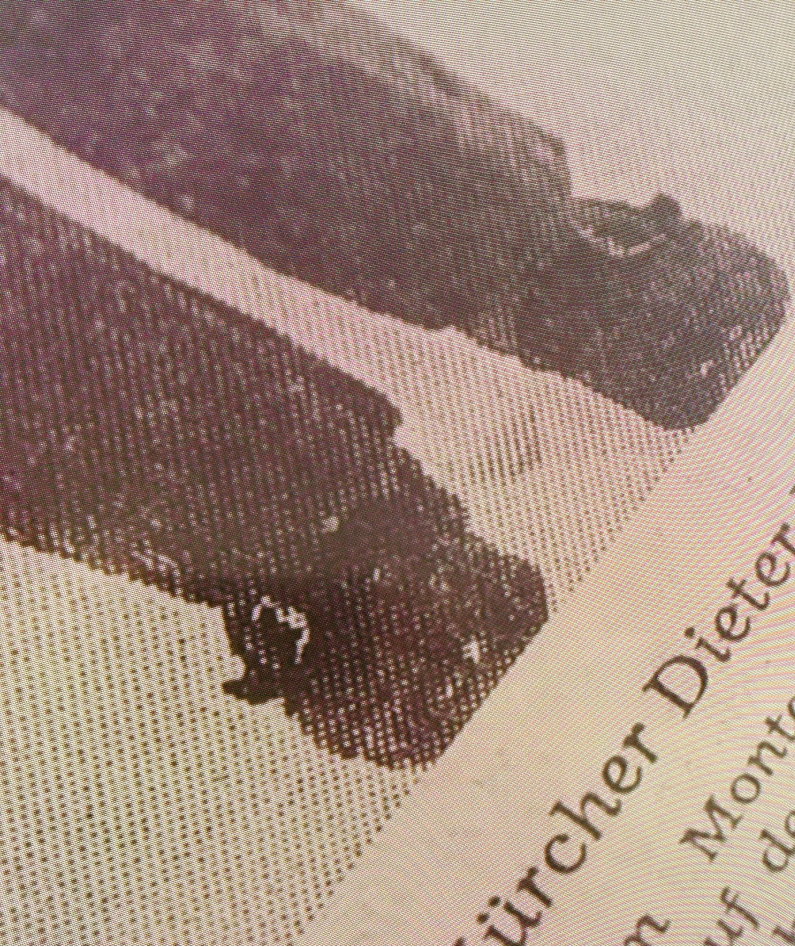












Zürcher Dieter Meier  
n Montag, den 13. Juli, um  
auf dem Bellevueplatz in Zürich  
ke von 20 Metern abmessen,  
nd die Strecke der Strecke be-  
in beiden Richtungen während  
der Aktion des. Film-  
Anregers, wie er sich  
user Standbild), beiwo  
er den Sinn der  
igene Gedan  
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Photos: Didier Leroi. Camera: Polaroid SX 70



# The bianca Story

Interview

Interview with The bianca Story (Anna, Elia, Fabian, Lorenz, Joel). Interview: Karolina Zupan-Rupp

(Excerpt)

Elia:

So, we are bianca Story. Bianca Story comes from bianca, bianca, which means white in Italian. It is the also always written in lower case, although the journalists usually write it with a large B and imagine a beautiful woman or something like that, or even the wife of Mick Jagger. Bianca Story for us was actually the idea that the color white indeed has something to do with the white sheet that is empty and you must then fill with ideas and sketches, new projects, and you are allowed to be crazy, to be silly, allowed to be also very serious, with each fresh new sheet of paper. And for us it was as well a little reminder, a reminder to ourselves that we really, really should start from a fresh white sheet with every thing that we tackle. And that's it to this day, and it has then become independent a little as to what we are today, so the five of us as a collective that does the things that we do.

Karolina:

You are not just active in the music business, but you have an interesting concept of art. You have a broad concept of art. You understand yourself not only as a musicians or as a visual artists, because you do also theater, you have several very diverse projects running. Can you tell us a little bit about your definition of art?





Fabian:

Regarding our idea of art I would say that..., I do not think we..., we have not sat down and asked ourselves, what is our definition of art. Our concept of art is a broad term that goes beyond all disciplines. I do not think we're working that conceptually. I think it's rather that we simply did what we like, and then at some point we suddenly landed in the theater, at some point we suddenly landed in the art world, and at some point we again landed back on the pop stage, were suddenly on the radio. All that has somehow evolved. It is not that we were somehow consistently working on a new concept of art, that exists already for 30 years anyway. Also that we are now working together at the moment with Dieter Meier, a guy who for 30 years has a concept of art that just goes over everything up to organic farming. And I think that comes out of a desire to do everything. There are also somehow, if you read Patti Smith's books , where she always says it's not that she... she has since written poems, and then eventually she suddenly stood on stage and made rock music to these poems. It was not that she thought, hmm, next to being writer, I also want to be a rock musician. She just did it, it is the result of experiment, this is very important. We experiment, we do something that leads to another, leads to another, and suddenly we realize that we basically do everything. And then people come and say: Ah, you have an interesting concept of art, you are not just making music, you also make theater and art and so on. But it gets really... it's the desire to experiment, it refers specifically also to this bianca, the white color, because that is just the white sheet, the desire to experiment, and the white sheet can be filled with theater, with art, with whatever.

Karolina:

Can you tell a little bit about these projects that you do, in the theater, or the visual arts?



Elia:

Well, I think the essence of it is just what Fabian says that we always try... that we are always driven to try new things. I think that is the essence of this group sitting here, that we are obsessed a bit, just try out stuff. And that leads to things, that we also reflect and find some topics interesting, and then these become reality, for example, just as now M & The Acid Monks at Deutsche Oper, a play that deals with this young obsessive fictional character who cannot decide what is bad or good for life, or um... then it's off in the direction... that you want to act in society itself, where there are such crazy ideas that I wanted to be elected mayor of my hometown of Basel. Or Fabian's exhibitions on the reflection of pop in general, or the outside effect, the parallelism, what happens next to each other, or a theater piece he is currently doing, revolving exactly around this topic, where we participate somehow, too. There's more, what's more?

Fabian:

The latest thing is this "Are you pal?" project, which actually also deals with the economic realities of music, the music business, and, our attempt to creatively deal with this actually very dreary thing. Three or four years ago we made this Unique Copy album, that's now shown as photography here in the museum in Basel, an attempt to see how to deal with a society in which everyone is downloading music for free, where record sales actually don't make any money any more, the Swiss music industry has shrunk by 50 %, there is nothing left. But there are still a lot of people who are willing to consume music. And how do you deal with it creatively, and not just always just saying, oh, the evil people out there who are stealing the music, and so on . So we have tried to find a creative solution. And the Unique Copy album was a project where we have published five songs, available free for all as mp3, and these five songs we then packed into a giant cube,





two by two by two meters, actually an audio sculpture, where you could listen to the songs in good quality, could see video clips, and so on, actually an art object, which we have auctioned off for 14,000 Swiss francs, so we were able to finance the production costs for the five songs, which then were free for all. And actually, this limited edition idea, is what a lot of bands do, to publish that for the hardcore fans, we have taken that to the extreme and said, well, there is only a limited edition, the unique copy, the same what indeed is totally normal in the art world, the unique copy, which has unbelievably great value precisely because of the aura that the unique copy has. We benefit from this value and produce five songs with it, which then are free for all. That was the Unique Copy album and now we have gone a step further with the "Are you pal?" crowd-funding project, which we are working on currently...

The complete interview with The bianca Story is available on our website:  
<http://vernissage.tv/blog/2013/10/03/interview-with-the-bianca-story/> --













Frieze Art Fair  
London 2013

Frieze Sculpture Park





Elmgreen & Dragset: But I'm on the Guest List, Too! (2012), Victoria Miro.

Frieze Art Fair London 2013 Sculpture Park

<http://vernissage.tv/blog/2013/10/19/frieze-art-fair-london-2013-sculpture-park/> --







Helen Chadwick: Piss Flowers (1991-1992), Richard Saltoun.





Marilá Dardot: The Landscape is Moving (2013), Vermelho.

Peter Peri: Blind boy listening (second version) (2013), Almine Rech Gallery.







Jeppe Hein: Geometric Mirrors VI, VII and VIII (2011), 303 Gallery, Johann König.

Five Gargoyles England and France (13th-15th century), Sam Fogg.







Rachel Whiteread: Detached 3 (2012), Gagosian Gallery.





Judy Chicago: Rearrangeable Rainbow Blocks (1965), Riflemaker.



Yinka Shonibare MBE: Wind Sculpture 1 (2013), Stephen Friedman Gallery.



Norbert Prangenberg: Two Figures (2005), Ancient & Modern.







Oscar Murillo: social anomalies from a factory (2013), Carlos/Ishikawa, David Zwirner.





Jaume Plensa: Chloe (2013), Richard Gray Gallery, Galerie Lelong.





Richard Woods: Grass Painted Green (1998-2013), Alan Cristea Gallery.





Bernar Venet: Three Indeterminate Lines (1998), Dickinson.

Takis: Signal (1968), Axel Vervoordt.





Rob Pruitt (Safety Cones, at Gavin Brown's Enterprise).



Frieze Art Fair  
London 2013

Frieze



Tomás Saraceno (Ring Bell Light, at Esther Schipper).

Frieze Art Fair London 2013  
<http://vernissage.tv/blog/2013/10/17/frieze-london-art-fair-2013/> --







Jennifer Rubell (Portrait of the Artist, at Steven Friedman).

Jennifer Rubell: Portrait of the Artist / Stephen Friedman Gallery, Frieze London 2013  
<http://vernissage.tv/blog/2013/10/20/jennifer-rubell-portrait-of-the-artist-stephen-friedman-gallery-frieze-london-2013/> --





Jeppe Hein (Right Diagonal Cut, at 303 Gallery).





Dan Graham (2-Way Mirror Cylinder Bisected By Perforated, at Lisson Gallery)



Jeff Koons (at Gagosian Gallery).





Jeff Koons (at Gagosian Gallery).







Elmgreen & Dragset: He (at Galerie Perrotin).

Marlie Mul (Frame, at Fluxia).







James Lee Byars (Four in a Dress, at Michael Werner).



Amelia Pica (Memorial for Intersections #3, at Herald St).





Amelia Pica (Memorial for Intersections #3, at Herald St).

← Exit This Way

Cloakroom

No Exit  
VIP Desks  
Organisers' Office  
Press Office









ALL DELICACIES  
ARE  
INTERCONNECTED  
THINGS

Henny Jolzer

Tittwer Turisems 1

SAKE IS  
GOOD  
FOR THE MADNESS  
OF SLIPPING  
INTO  
COMPARISON

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





IT IS VERY  
TENDER  
TO FIND A  
SELF-INTEREST  
TO BE IN  
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RICHNESS  
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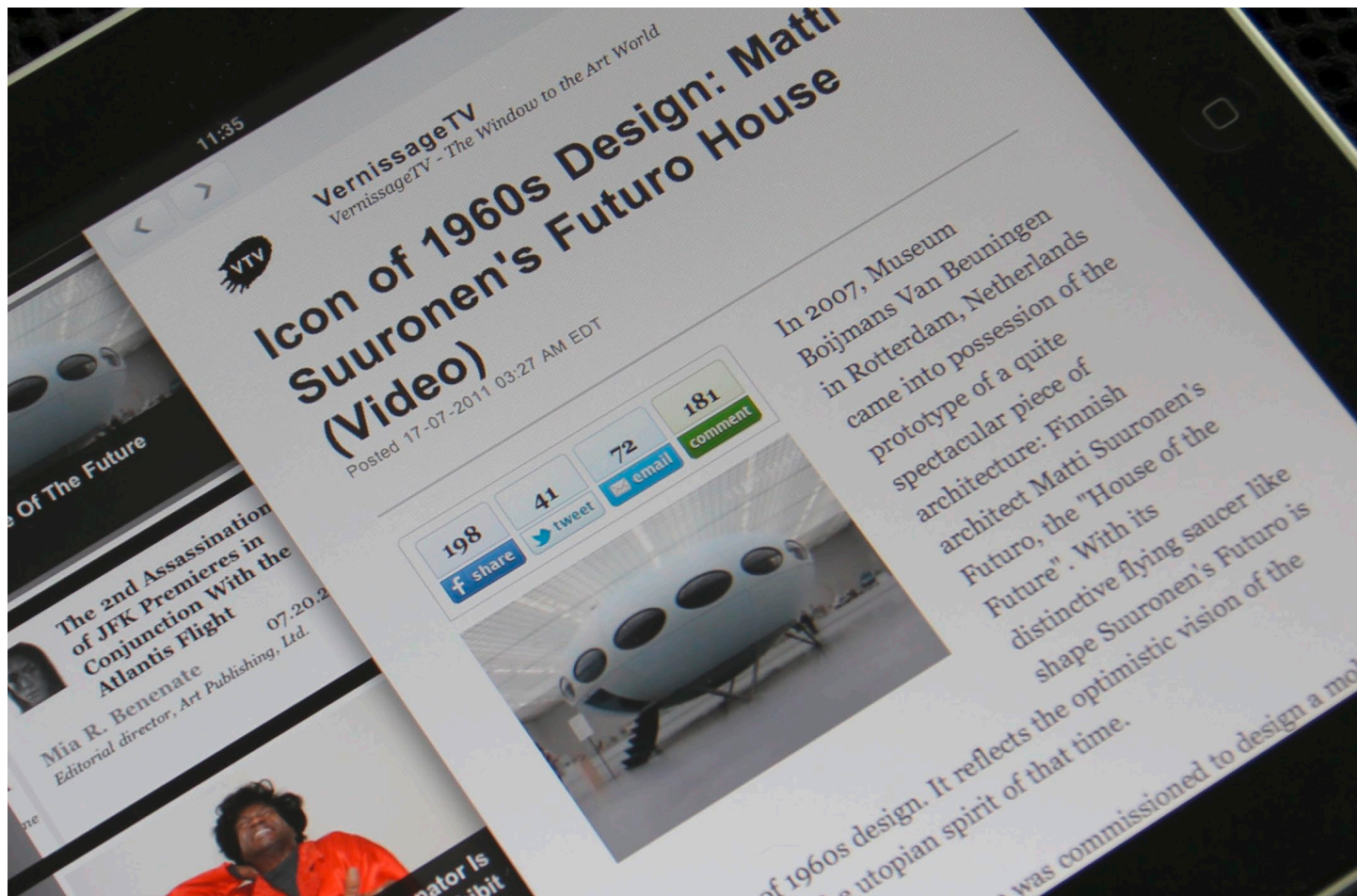
NEVER MESS  
WITH FEAR.  
HANDS ARE  
THE MOST  
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PRIVILEGE  
PROPERTY



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Venice Architecture Biennale 2012

Venice Art Biennale 2011 – 2 DVD set

Venice Architecture Biennale 2010

Venice Art Biennale 2009 – 2 DVD set





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