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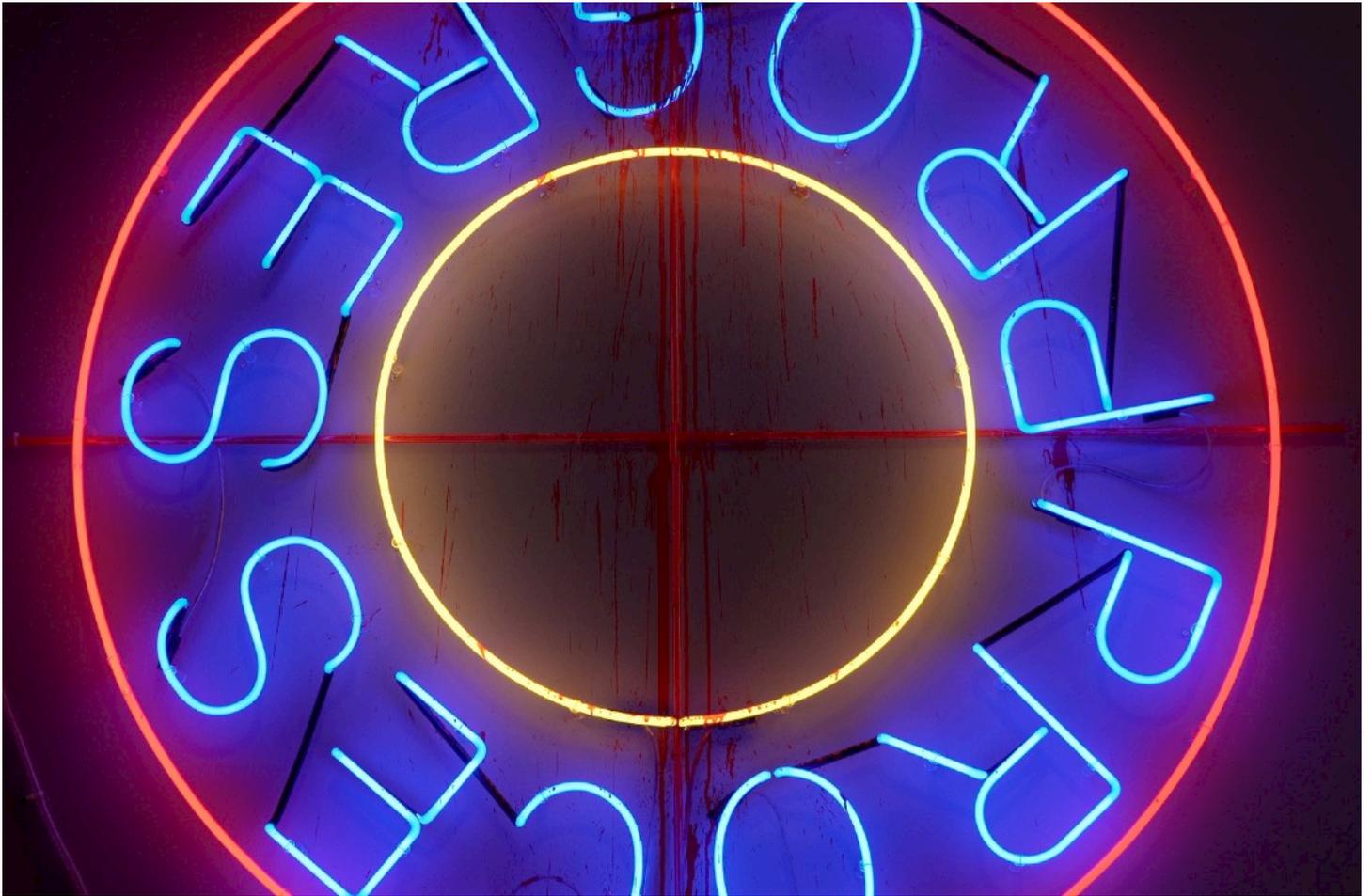
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Richard
Jackson

Hauser & Wirth Zürich

American artist Richard Jackson is influenced by both abstract expressionism and action painting. For his solo exhibition at Hauser & Wirth Zürich Jackson has created the installation 'Shooting Gallery', a recreation of a fairground shooting range inspired by Swiss and American carnivals. The exhibition also presents a survey of Richard Jackson's Neon works from the past three decades and a new work from his 'Stacked Paintings' series. This is the transcript of our interview with Richard Jackson prior to the opening of the exhibition.

Video link: <https://vernissage.tv/2022/09/21/richard-jackson-works-hauser-wirth-zurich/> —

VernissageTV (VTV): Yeah, Richard, you have a solo exhibition here at Hauser & Wirth. Can you tell us a little bit about what you're showing here?

Richard Jackson (RJ): Oh, I think kind of a... some sampling of what I've done in the past mostly. And then the piece behind me, that's new, hasn't been shown before. It's been done for a while. But because of, you know, the pandemic, it sat in my studio, finished for quite a while. And, you know, this is our first chance to get it here and do an exhibition. But mainly it's, I don't know, it's a, it's a sampling of things I've done in the past. Not everything, you know, because there are drawings for wall paintings, you know, that go back to 1969 or 70.

But there is no wall painting. But there are proposals and drawings and plans for proposals for wall paintings that may or may not exist. You know those wall paintings, I don't, I don't want to do them anymore. I've done so many and they always are in a museum context. And so they're put up and then just torn down and thrown away. If somebody wants one, you know, that would be somewhat permanent, I would do it again. I'd design one for whatever. But I guess with the wall paintings, I don't feel like I can learn anything from doing them. And I like to think that every day that I get up, I'm going to learn something. And so I don't want to serialize my work. I don't want to make... I don't want to make it into a product rather than, you know, a conceptual kind of process or idea. So the wall paintings are sold and in the beginning I offered them for... you could get the drawing, which are... there are some drawings in the show of those proposals. You could get the drawing and the painting for \$1,000, but you had to



execute the painting. And I offered that for \$1,000 for ten years and nobody bought one. So I think, you know, everything has a life and a death. And I think that... I think the wall paintings are dead, you know. So... so I don't want to do them.

But then there's the Stacked Paintings, you know, that are basically... the original one was called a thousand pictures. And I made every canvas, I made every stretcher bar, I stretched every canvas, I painted every painting, and then I stacked them while they were wet. And the original one was called A Thousand Pictures and there were a thousand and it was just a straight wall like this. And... and these are kind of leftovers from a bigger project that was called 5050. And it was 5050 paintings. The first stack was a 100, then 99, 98, all the way down to one. And then the total, if you if you figure that out, it comes to 5050.

And so these are... then there are proposals and drawing proposals for how these could be configured, and I think it's a gallery's idea that maybe somebody would want to put one of these together somehow. I don't know, maybe an institution. It has to be someplace big enough to, I don't know, there's different, there's different ways this could be done. So we'll see.

And then there's drawings for the neons, and then there's the neon project. So that's what we're showing. And then the shooting gallery, which is, I don't know. It's... you can see there's a Swiss flag and the American flag. And I think that's what Americans and Swiss people have in common. You know, they love to shoot and they love their guns. But the... but the... but the two manifest itself in a different way. You know, unlike... Swiss people, don't think they can go to school and shoot people.

And and, you know, what's going on with guns is hard to understand, but it needs to be talked about. You know, it's not... it's not going to go away on its own. So.

VTV: So you, we see it on the table. So you will shoot...

RJ: I'll shoot paint... Yeah, yeah, I'll shoot paintballs at it, you know. And I think my fantasy is – you know, it doesn't always work out – but my fantasy is, this will turn into a painting.



You know, basically what I'm trying to do is extend or make painting more exciting than just looking at some flat thing on the wall. You know, that's not an experience. We've been looking at paintings for centuries and we've been looking at contemporary and abstract painting all the same since 1945. It hasn't changed. The only thing that changes it is the technique in which it's made. That's not interesting at all to me. And I don't know how anybody can do that.

VTV: Yeah, what I like about the work is that it's, on the one hand, conceptual, you know, the brains. On the other hand, the manual and the fun thing. This combination.

RJ: Yeah.

VTV: Maybe... Can you explain a little bit or tell us a little bit about how you got here, you know, to this unique kind of painting?

RJ: I think the thing is that... the thing that's very important to me is, you know, and it's kind of manifests itself in the other room and that says process progress, you know, and that's the thing: I'm interested in the, in the process, only because the process is an experience and and that's what's important and that's what I hope that the the viewer or whoever comes to the gallery, that they have an experience here, you know, rather than, you know, a little surprise, kind of remnants of an activity, and they have to imagine what it was like if they were here and so on and so forth. And I think that, you know, painting needs that. It needs it, you know, otherwise these these abstract painters, in my view, they're just fabric designers. Some are better than others, but they're... it's just fabric at this point. There's no concept behind it, you know, and and it's non-objective. That's what they call it. Well, if it's not objective, why bother? You know, that's my view. You know, I mean, I could be... I am wrong, but but that needs to be examined, that painting has been the same since 1945. And in the beginning, you know, all these abstract expressionists who were really great, you know, they kind of moved the needle, no doubt, but it needs to be moved again. And that's hard. That's hard to move. And and, you know, like Jackson Pollock, who was a big inspiration for me. You know, when I saw that film of him making a painting, I thought, wow, this is amazing, you know? And then I learned more about him. And he was into... he was into Carl Jung, you know, and and drawing, you know, images out of the collective subconscious. And that was relevant in 1945, in the forties, you know.



Whether it is now or not, I have no idea. But probably, you know, it's historically interesting and important, but that all, that all that inspired like a great work of art, you know, great works of art. And now it's just... it's just the applied arts, you know, there's a lot of people who know how to make a beautiful painting. That's not enough for me, you know?

VTV: Yeah. As I said, a lot of people that produce paintings are very aesthetic, beautiful...

RJ: Yeah. Yeah.

VTV: And... but it's a rather... it's graphic design or design.

RJ: I don't know, it's, it's a product, you know, and they make a living and they do very well and they make a lot of people happy, that, maybe that's enough. But. The thing is, is that I never... I had a lot of projects. Like, I had a gold mine, and I, I got a lot of gold, but it wasn't worth anything at the time. 1960, it was worth \$32 an ounce. Now it might be hundreds of dollars an ounce. I have no idea. Ah, do I care? I've... I've never. I'd never put the importance on the results as much as I did the process. Like I didn't make any money gold mining. But I had an experience that was so great. And I met people who were very, very different than me.

And that all matters, you know? Like, I come here, I meet people, like my art got me out of a small town in California and brought me to Europe. And it did a lot for me, you know? And the same with the gallery. The gallery, uh, is very faithful to me, even though I don't pay all the bills around here. And, you know, like I met, I met people that are really great, you know, and my art did that.

VTV: Since when are you with Hauser & Wirth?

RJ: Pretty much from the beginning, yeah. I think it's been 30 years now. That's what they brag about and I think early nineties, you know, so almost, almost 30 years. I'm not, you know, I mean when, when I was in, I think there might have been 12, 15 artists in the gallery. I have no idea now. You know.



VTV: How did you meet? How did you get together?

RJ: Through Jason Rhodes.

VTV: Oh.

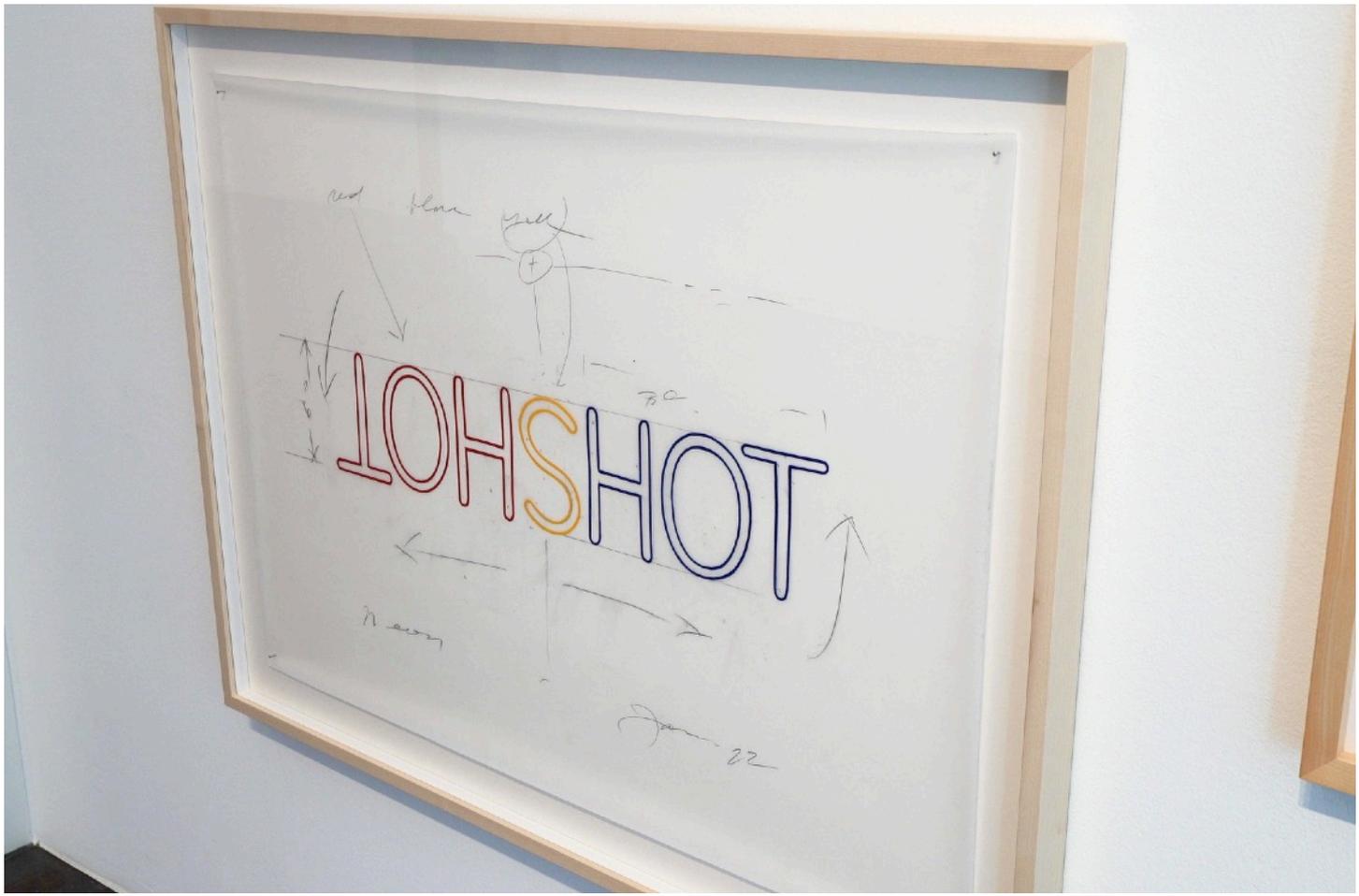
RJ: Yeah. Jason was a student of mine, and he came from... I went to high school with his mother. You know, we came from the same background and area, and we thought a lot alike, you know, because of our experiences growing up and all that stuff. And he was a student of mine at UCLA, and I immediately liked him as a person. And we just got really close all through school and even after that. And then he got to be friends with Ivan. And then he... Jason was instrumental in the beginning of the gallery. He brought Paul McCarthy in, or recommended him, you know, and... and me. And. That's how it all works, you know, when it's... when things are right. Like the artists that help each other out. And, you know, in all fairness, I got Jason his first show, you know, when he was still in school and...

I don't know. You know, it's it's not a competition. You know, that's why I was attracted to it, you know, that it's... it's more of a how we're all comrades or something, you know? I think that's always the way it's been.

VTV: You live in Altadena, or near Altadena?

RJ: Yeah, Sierra Madre. It's right next to Pasadena. It's on the east side of Pasadena.

VTV: Because, I met someone. I wasn't in an AirBnB in Altadena. Oh, several years ago. Yeah. The guy who rented the apartment, he was, I think, friends with Paul McCarthy.



RJ: Yeah, Paul lives up in Altadena and Altadena is north of Pasadena, then Sierra Madre is east of Pasadena. And Pasadena is a big, big city inside of Los Angeles. And, uh, it's an interesting place because it's where all the rich people from the East used to spend the summer. And so it has, it has a little bit of a Eastern influence, which is a good thing, you know, because the West isn't civilized.

It's still not civilized, you know. The closer you get to Europe, the more civilized it gets, you know, and there's New York, then there's Europe, you know, and and and in the Midwest, it's a little bit more civilized, it has a European sort of influence. But the West Coast. No.

And I think the reason is my my take on it is because I'm not from Los Angeles. I have no... originally I have no kind of devotion to it or anything. I think the thing that it's the film industry that ruins everything because they think they're artists, they have tons of money, which is okay, but it's a product. It's a product with no content. You know, it's made for 14 year olds.

You know, it's a multibillion dollar industry that's so bad. They have to give each other awards once a year and everybody watches and they don't care that there's no content. Same with the music industry. They give each other little old phonographs, you know, awards and crap. It's a bad product. I mean, there are good products for sure, but it's one percent, you know.

VTV: Yeah, I have the feeling there has been better and more experimental stuff as well in the film industry and also in the music industry. But nowadays it's very, you know, films, Marvel Studios...

RJ: Yeah, yeah. Yeah, I know, I know, I know.

VTV: What's... what's the point? Sometimes I really hope that people get bored, but they don't seem to.

RJ: Maybe not. Maybe they just get dumber, you know, you know, like they're not challenged, you know? And it's hard to know how it's going to turn out, but...



Look, you know, where we're at... We're at a funny place right now. Very conservative. We just got rid of Donald Trump, you know, and. We got rid of them with somebody who's younger than me, but still too old, you know? And...

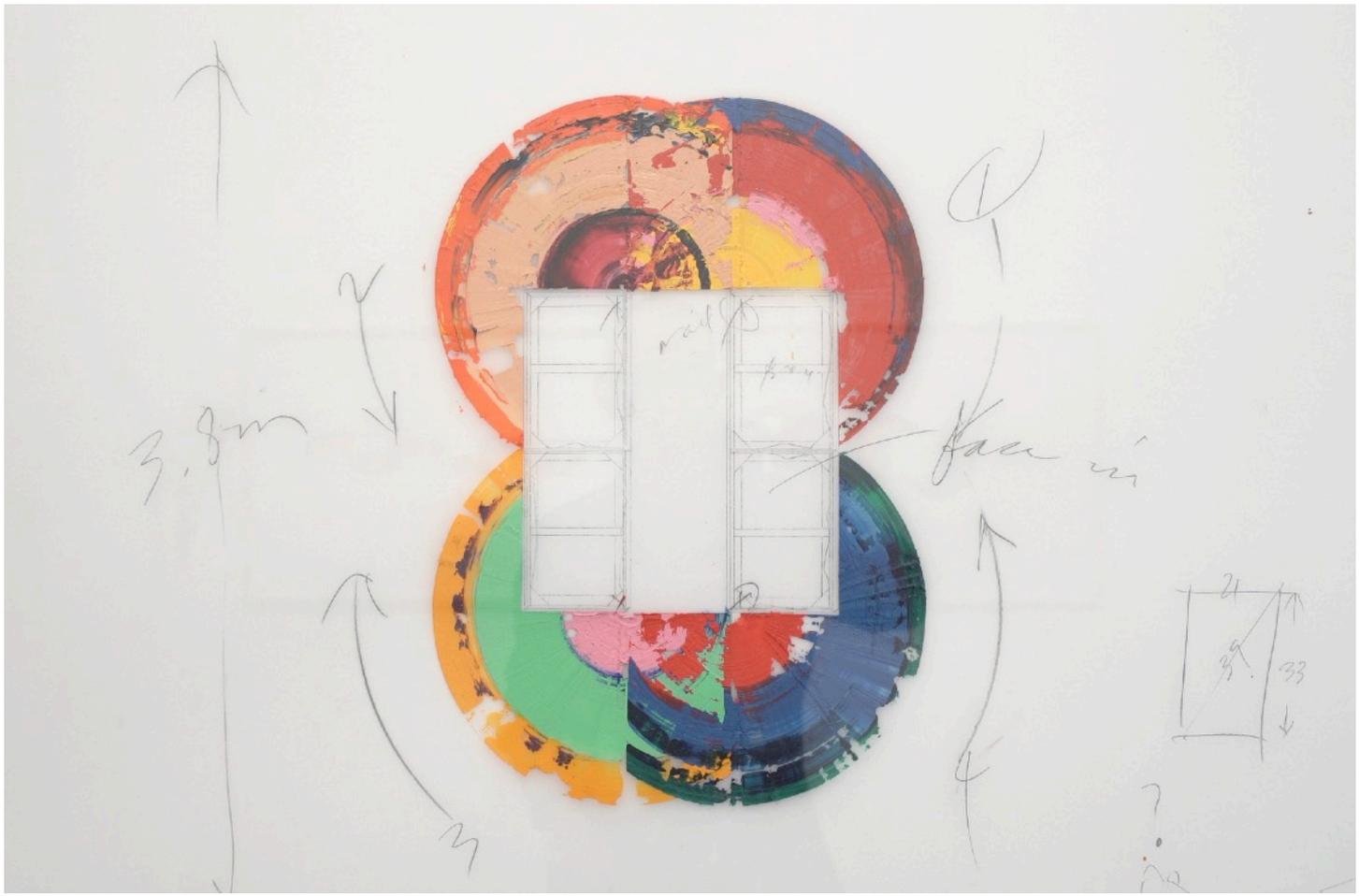
VTV: Is politics something that inspires you or makes you feel producing art or what is, what is inspiring you?

RJ: Well, you know, at my age, I'm kind of trying to... I think I'm trying to just keep working, number one, you know, at a really difficult time, you know, when COVID and, you know, it's hard to operate. It's more expensive to operate. The galleries are bigger. By and large what's going on is more conservative. And I've, I've, I've ridden these kind of periods out before, you know, like I've gone through, I've gone through conservative times before. It changes. That's what art's about. It's about change, you know. And what, what I'm waiting for is one young person to burn down the establishment, you know, like Warhol did or Mike Kelly did to some degree, and just say, hey, this is a lot of bullshit, you know, this is the way art should be. And, and never mind the commercial aspect because they'll come along. They will, you know, because you have to drag them along, you know, they're not, they're not going to promote something that breaks into what they're already doing, you know. You have to dramatically change it then. And artists in the past have done it, you know, because commercial galleries have a bad reputation of always being wrong. They're always wrong, you know, historically.

So, because they depend on, they depend on selling work to an audience that's not very critical or smart. But it'll change. It always does. You know, it'll get better, and then it'll get worse again. I'll get better. Kind of like the economy, you know? So. I don't know.

VTV: Yeah, I guess it's, yeah it's, as you said you experience a lot of up and downs and you...

RJ: Yeah. Yeah. The thing is, you know, you can't do what I do and expect to be embraced by everybody, you know, because there's a lot of people that don't want art to look like this for a lot of different reasons. Too big, too messy, too against what they already think is art. I don't know, you know, but as long as there's galleries like this where there's opportunities to get in there, and then... I



think, I think, I think the galleries know that they can't just be financially successful. They have to once in a while be experimenting or, you know, supporting work that that doesn't make money necessarily, but, I don't know.

VTV: Oh, yeah, I think it's... Galleries. It's also sometimes a hard business, you know, having a gallery because you have to to realize things. You have to get... you got to have the money for it.

RJ: Yeah.

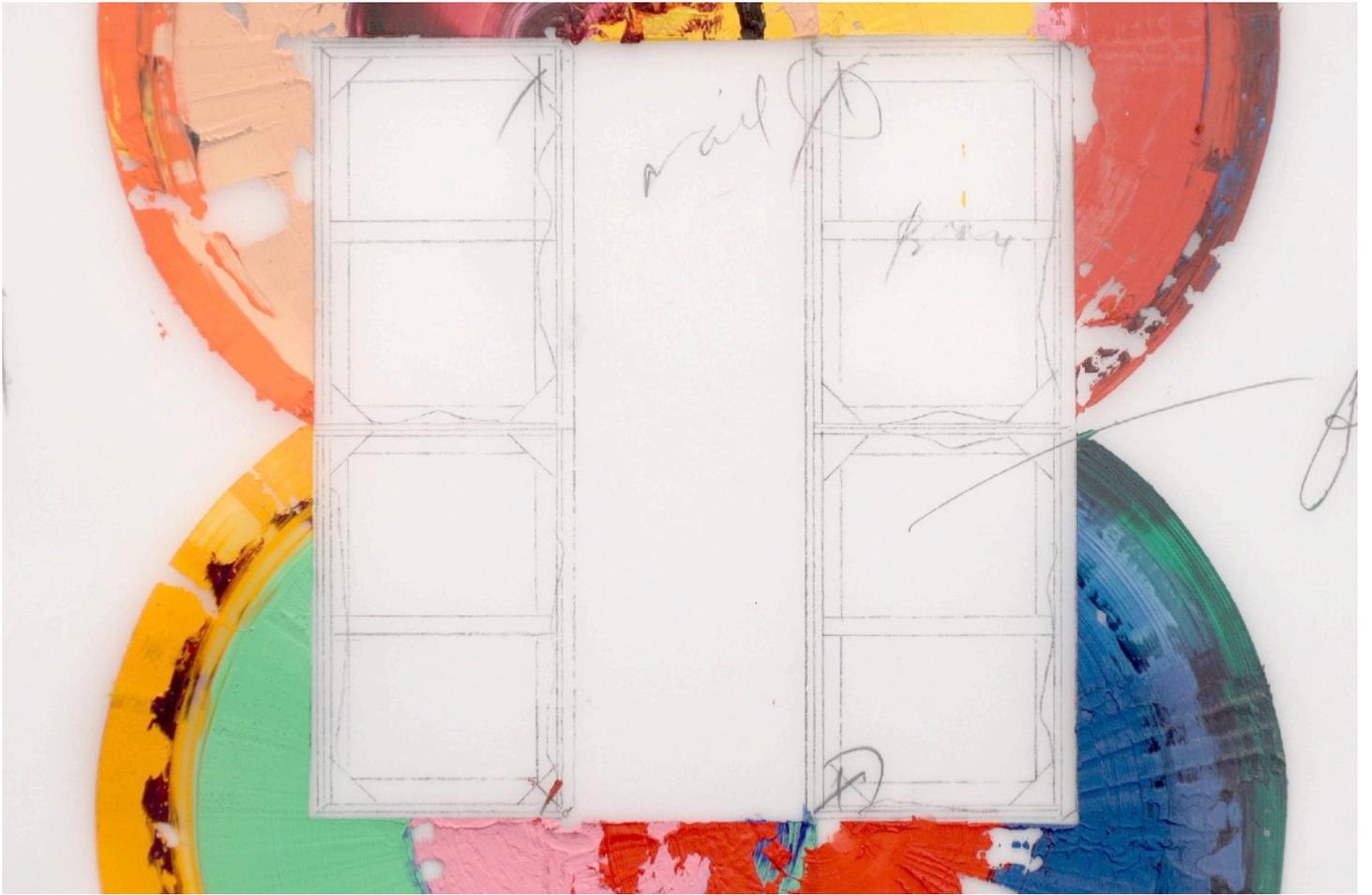
VTV: And so it's a thin line between, you know, totally... being totally commercial. Totally experimental. Because if you're totally experimental, you...

RJ: Well, you can be totally experimental on a different level. You know, like you can get a group of people together, a small group and really, you know, plan to only exist a short time, you know, you know, and make a statement and then everybody gets rid of you, you know, and that's okay, you know, as long as young people are doing it because there's galleries like that in Los Angeles, there's a lot of galleries that don't last very long and they're for young people. And that's all pretty interesting, you know.

And then some of them just are successful and they just kind of are just good galleries, you know, with young people, but not very often. You know, it's a hard, it's, it's hard to have no money, you know, and rent a space and make a statement, you know, and then, you know, things have a life and a death. So just depends on how short or long that is, you know, I don't know.

VTV: I remember when I began being interested in art and I regularly went to Cologne. And you know, every year, the landscape, the gallery landscape changed totally. The galleries weren't there anymore?

RJ: Yeah.



VTV: But there were new ones.

RJ: Yeah. Yeah, I know. And then, you know, the galleries, some of the galleries that start out are really great and then they just kind of become mediocre, you know, like they change a little bit or, you know, they get more conservative or careful or they want to, they want to exist longer than maybe they should. I don't know. You know, it's, it's like cooperative galleries, you know, like a group of artists get together that's not going to last, you know? And that's okay.

We started... an ex student of mine and a couple other people, we started a gallery called the Mountain School, a school called the Mountain School, and it was all free. Like, nobody made any money and nobody paid any money. Everybody got together once a year and in the beginning it lasted three months and we had classes and we brought people in and all that stuff. And I think now we're in our 17th or 18th year, but you can see us, you know, it used to be three months, now it's ten days, you know, and it's like it just, it really isn't the same.

But I'm kind of proud to be part of it because there's no money involved. I like that idea that artists are generous enough to give up their time and some are, some are more generous than others. Usually the older artists are more generous, you know, and... for some reason. And... But I think those things, they can't last, you know, like the Mountain School, you know, the old Mountain School. It doesn't exist anymore. And but it has a history and a place in history. You know, that's interesting. And, you know, the Bauhaus, for instance, you know, those are all experiments and pretty interesting. But they're not to last forever, you know, they, they're dated, they can't, you know, people get old and die of.

I don't know. I had a teacher, you know, when I was young that studied at the Bauhaus. A German woman, you know, and she used to tell me about it, you know, pretty incredible. But it's history, you know, so...

VTV: You just said that younger artists may be more competitive than the older ones...



RJ: It depends, you know, it depends. You know, it's always on an individual basis. Some are, some are, you know. In general, I can't say they all... you know, the young people are, they're different, though. They're different than, you know, every generation is different. So I don't know. I think the thing that in Los Angeles, that's that's changed since I've been there. I've been there since 1968. The thing that was when I first arrived in Los Angeles, all the people who were from Los Angeles were leaving for New York. There was nothing happening.

Not all of them, but... But a lot. You know, they were getting out of school and they were going to New York. That was the place to go. Maybe it still is. I don't know. Depends on what you expect out of the whole thing. But now everybody's coming to Los Angeles, and it's becoming. It's... They're coming to Los Angeles because of my generation. What we did through Helter Skelter, you know, and then it built from there. We didn't do it. We just we were just part of this exhibition, which was really important, because what it did was, it was all about content. Whereas before that, and after that, Los Angeles is the capital of decorative painting. And I don't mean that in a bad way. Yeah, I do. Yeah. But you know, it was Sam Francis, Richard Diebenkorn, Billy Al Bangston, Chuck Arnoldi, there was a whole bunch of them. And, uh, but it was all decorative painting with no content. And then Helter Skelter changed that because it was mainly content, but then some really great kind of art, you know. So people are going to Los Angeles because of that exhibition, and then there's got to be a whole thing and a scene, you know, and, uh, but the young people came kind of like they did to be film, in the film industry and the music industry. They came to be part of it. They didn't come to change it. They came to be part of it, you know, they came to be like the Eagles or something, you know? And now they're coming, they're coming to be part of the L.A. scene, you know, and they don't want to change it, which is kind of disappointing to me. You know, like they don't want to say: Hey, this Los Angeles art's a bunch of bullshit. We're going to change it. You know, even if they were wrong, I wouldn't care, you know? But to just come and say, hey, we want to join in, you know...

And then what happens is, just like it happened in New York, you know, I'd go to New York. I go to the galleries. Everybody on the streets, 30 years old. I come back ten years later. Everybody on the street is still ten years old. Or ten, you know, 30 years old. And that's because it's the place where people wash out. You know, they go there because they think something's going on and they're going to be part of it. But, but then they you know, it's like the music industry. People come and cut a demonstration CD and they



go around and nobody's interested. So they go back to Omaha, Nebraska, or wherever they came from, you know, teach music, you know, I don't know.

And I think the same thing is happening now. You know, in Los Angeles, people are coming there. They're trying to get people to come to their studios. They're showing work and stuff. But, it's almost like the people that come in, they try to get an agent and they get their picture taken and they try to get in the movies and they can't compete with the Fonda family, you know? You know what I mean? Like, Hollywood is just awfully inbred, you know? And I don't know. It's a big industry, if you don't mind working at the nuts and bolts of it, you know? But.

I don't know. We'll see how it turns out, but I don't... California, I was... I'm, I'm fourth generation born in California. And people in my whole lifetime have been coming to California because it was 15 million people when I was born. It's 45 million now. And so Californians are used to this constant, you know, gold rush, you know, and, and I don't mind it. In some cases it makes it better. But in other cases, they come to California and they they they can't make it. It's too expensive. It's too hard. And then they call wherever they came from, they call it back home. They never call California home. And. I don't know. I, it's a funny place, you know, California.

VTV: But obviously you still like it.

RJ: I like it because it's uncivilized. If I want civilization, I go to New York, you know, like I belong to the Metropolitan Opera, you know, support, you know what I mean? Like, if I want to see a real museum, I go to New York, you know. You know, all the museums in Los Angeles, they they might last ten, 15 years, but they all go broke, you know, because because California is... they're not civilized. They can't support an institution like the Museum of Modern Art. They can't.

VTV: Do you know this? It's... when I was in Altadena, I went to a on a hiking trail, you know, Mount Lowe.

RJ: Aha.



VTV: And when I was on the... on the hill, there was a there was a railway station. And it lasted only, I think, ten years. As you said, you know, everything goes broke, and I think it just lasted ten years. But it was also, I think, invented or established by some guy from the East Coast. And it just it's really fascinating because if you see the ruins, it's not that long ago. And it only lasted several years because I think there was a lightning that hit, uh, hit a mountain station. And if for Europeans where you have, you know, these castles that are that are very old. Yeah. It's strange to realize that it's just a small period of time that existed, but it's.

RJ: Yeah. California is not that old, you know, it's only 1850 or so, so. I don't know. But like I say, my family's been there forever. And I own I own a lot of California. I own a big property that has... It has the Jackson name on the mountains and the valleys and everything, you know. And I've inherited that and I've added 2000 acres to it. So I own a big piece of property and it's wilderness and I'm trying to keep it wilderness. I'm endowing it and I'm trying to make sure that it stays that way, you know? And I don't need to I don't need to advertise that. I don't need to join a group of young people who want to save the planet. I'm doing my part. You know, I don't need to talk about carbon footprint and all that bullshit. I've lived my whole life that way. You know, it's because I'm so attached to the land. Yeah.

VTV: So you also have animals there? Can you describe a little bit of what you have there?

RJ: Yeah, we have wild animals and, and basically, you know, what I'm trying to do is keep any kind of development off its mountains. You know, it's it's wilderness. So I'm trying to keep the windmills off it, mainly. I don't want to generate power so people can sit on their ass and watch football all weekend, you know. I'm sorry.

VTV: Is it something that you, you know, if you're making art... for me, sometimes it's good to do something else than filming, you know, something totally different, too.

RJ: Yeah.



VTV: Is it something for you, important for you as well, to be in the nature and...

RJ: Oh, yeah. Yeah, sure. I'm older now, but, you know, I was an animal when I was younger. I can't do it anymore. But I go up there all the time and then, like I say, I'm trying to preserve it. So it's a natural environment for future generations, you know. And...

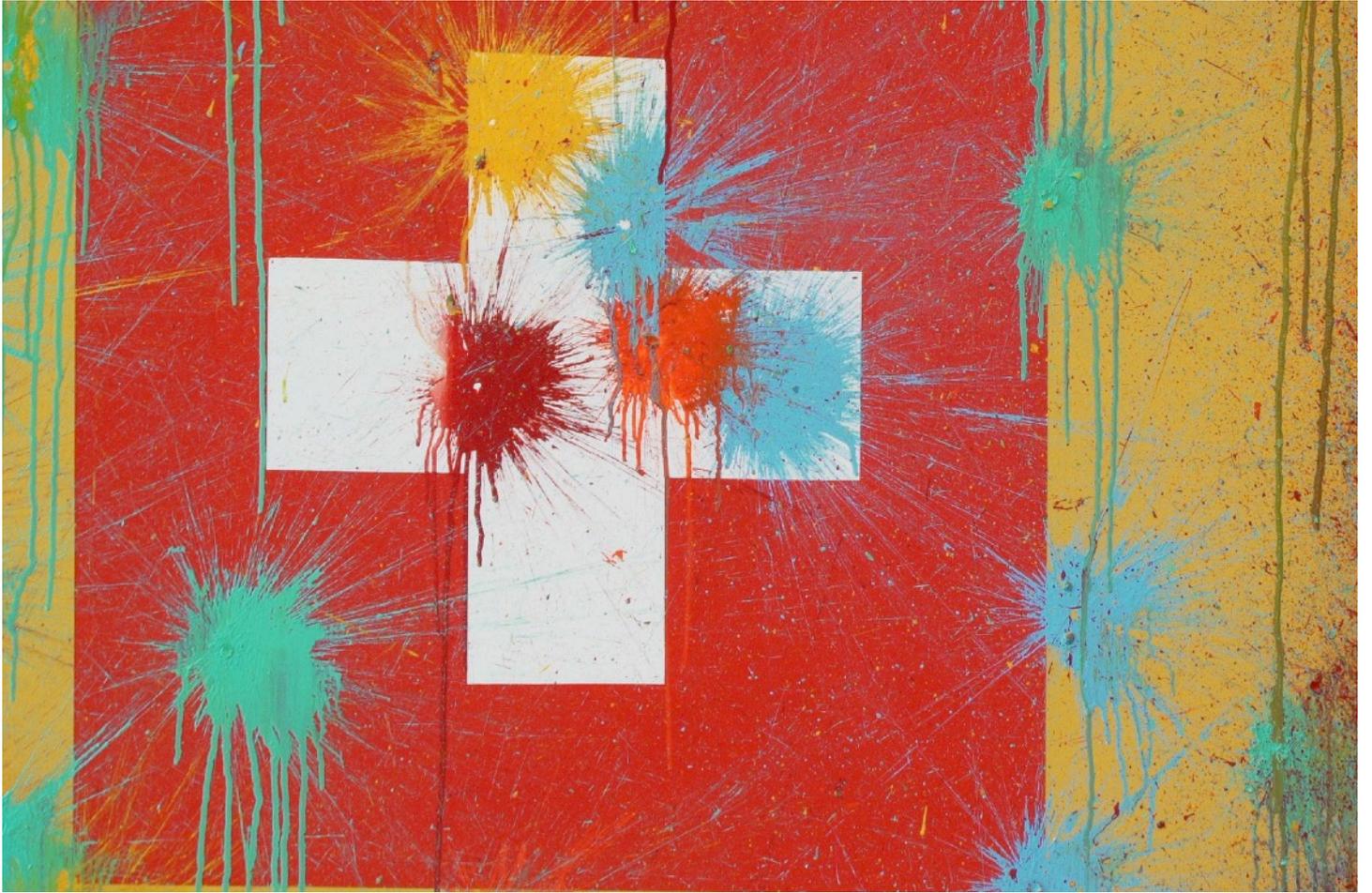
VTV: But you also have your studio there?

RJ: No, no, no. I go there. It's 400 miles away from where I live. But but I have a studio in Los Angeles. I have two studios, one I use for drawing and storage. The other one, it's, you know, I don't know, I make stuff like this there and...

VTV: Do you have a lot of assistants that help you?

RJ: No, not now. I did have. I did have a couple of things happen, COVID, number one. Number two, opportunities to have exhibitions went way down for various reasons. And I don't need anybody. I can work alone. I have, I have a couple of people who I can hire who are more or less independent contractors that I can use just for a day or two or three or a week. And and it's changed my work, you know, quite a bit. So what I'm trying to do now is... In 1988, I was I was working in construction. I was going home from work. And somebody somebody pulled off the freeway and they went right into my lane and they hit me head on. The guy that hit me died right there on the spot. Killed him. Dead. Me, I got all banged up. And then I went to the hospital and they put, put me back together. But what I'm trying to do now, I bought a car exactly like the one that this guy was driving. Same year, same everything. And I bought a truck just like the one I was driving. And I fixed them all up because they're old now.

And what I want to do is the the car is, it's a Porsche, is orange. My truck is blue. So what I'm going to do there, my fantasy is I'm going to fill up the orange car with orange paint, the blue car with blue paint, and I'm going to crash and see what happens. And I've got the cars ready. And I painted the truck just before I came here. Nice new blue color. But I have to find I have to find somebody who cares whether that happens or not. There's no money in it. But I'm financing the whole thing so I don't have to ask



for money. That's not my deal. I produce big works on my own without any help from the commercial art scene. I've got it ready. All I have to do is have somebody interested enough to help me. That's hard now, you know, in the environment we're living in.

But what I've found out over the years is if you make something and it's paid for, it'll happen. If you're waiting for money, it won't happen. You know, unless there's somebody unusual you know, somebody unusual can come along and say, hey, sure, let's do it, you know? But. Not in the environment we're in now. Yeah. I don't think so.

VTV: Maybe one last question: you don't document, I read that you don't document the shooting. You know, the process, right?

RJ: I don't like to, you know, uh. I don't like people, you know. You know, I don't know. They've got something planned that I would never plan on my own here. I don't like people around because what's going to happen here, It's not a big deal, but it's a big deal if you don't see it. Because then what happens is: The point, the point of my work is, you don't ever. You don't see... you only see evidence of it. You don't see the actual thing. Because then what happens... what's, what it does is, it demystifies it when they see it. And what what I'm kind of trying to do is trigger their imagination, you know, like what happened here. And when they see it, they go, oh, shit, I went to that thing and it was no big deal, you know? And they're right. It is no big deal, you know what I mean?

VTV: But I guess you have fun.

RJ: Well, yeah, exactly. You know, sort of. I don't know. But I've kind of given in more than I used to, you know? Uh. I don't know.





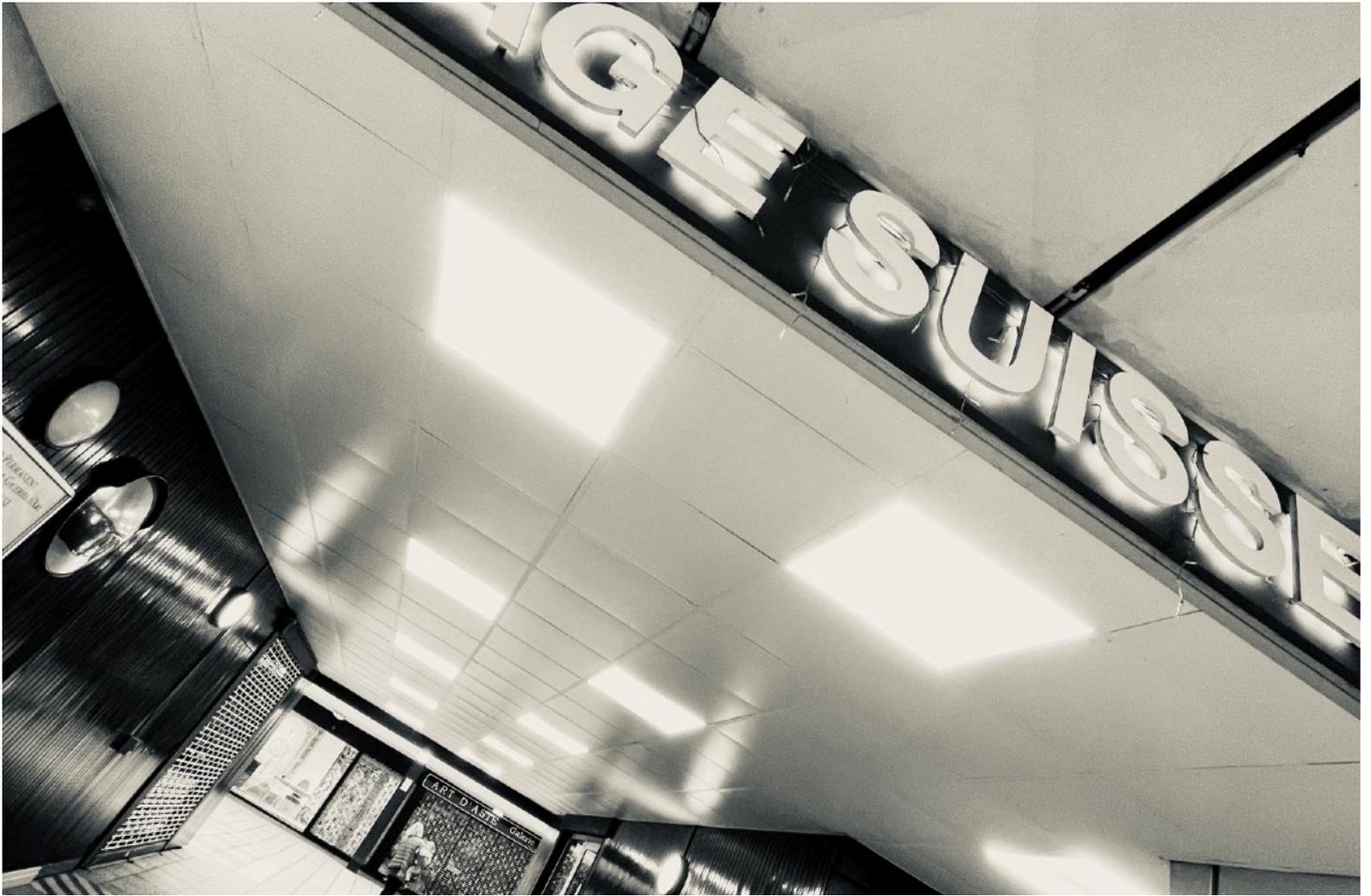






Village Suisse Paris

Photos: Didier Leroi



The other day, in Paris. On the way from my hotel to the inaugural edition of Art Basel Paris (pardon: Paris+ par Art Basel) at the Grand Palais Éphémère, I noticed some writing: Village Suisse. Curious, I walked up to it and realized that the name belonged to a cluster of single-story buildings, with architecture rather atypical of the neighborhood, probably from the 1960s. In between, squares with islands of plants: place de Zurich, place de Berne, place de Genève... Behind the fully glazed buildings: stores - for art, antiques, jewelry, design. Interesting, but I was even more interested in why all this is called Village Suisse. Simply marketing? I would do some research later.



On the way back to the hotel I discovered an old sign with some historical information about the Village Suisse. It read (translated from French): "For the 1900 World's Fair, a miniature reconstruction of all the elements that make up Switzerland was built here: mountains, waterfalls, fir forests, chalets, pastures with real cows, a small village of ancient architecture: houses and inns typical of the different regions, "inhabited" by farmers making cheese, woodcarvers, lacemakers, embroiderers, silk or wool spinners, straw braiders. A gigantic panorama of the Oberland and its glaciers with their eternal snows dominated the ensemble, which was destroyed when the exhibition closed; its name remained attached to the perimeter where, in 1928, cemented second-hand stores became the rendezvous of the bargain hunters."



Obviously that's not what the Village Suisse is today. So I did some research on the Internet, and indeed, the Village Suisse Paris has its own website, including a page on the history of the place. Here are some excerpts (translated from French):

With a surface area of 21,000 m², it is located in the corner of Avenue de Suffren and Avenue de la Motte-Piquet and is entered through two gates in the architectural style of the towers of Bern and Fribourg. In the "Swiss Village", real chalets welcome families coming from different cantons, to present their know-how to the amazed eyes of the visitors: watchmaking, jewelry, embroidery, weaving, and of course chocolate and cheese making. Fake mountains and real rocks, shooting and Swiss wrestling competitions,



valleys, streams, lakes and waterfalls... Nothing has been forgotten by the architects Charles Henneberg and Jules Allemand, in order to present this picturesque Switzerland to the visitors from all over the world.

On Rue Duplex, just behind the Swiss Village, a 100-meter high Ferris wheel was built to rival the Eiffel Tower, a remnant of the previous World's Fair. Over the mountain slopes, made of wood and plaster, one can see its rays which seem to be a sun, breaking the illusion of being in Switzerland. The Swiss Village was a great success, but at the end of the World's Fair, it was dismantled to leave only a vacant lot, while the popular success allowed the Ferris wheel to continue.



From 1920 to 1922, after years of service during which Parisians had become accustomed to its silhouette, the Ferris wheel of Paris was dismantled. The cars were first removed and then each beam was cut with a blowtorch and lowered by a complex system of winches. Because of the size and weight of the attraction, the operation, which must neither risk the safety of the workers nor corrupt the balance of the structure, is necessarily very slow. It is said that ragpickers set up shop in the wagons, before the first stores appeared in the form of wooden shacks, all around and on the vacant lot left by the Swiss Village.



The year 1928 saw the appearance of cement blocks, which prefigured the modern version of the Swiss Village. The place gained in surface and the goods offered evolved. After the "tout venant" of its beginnings and the clothes and leathers of the post-war period, the Swiss Village progressively welcomed antique dealers, who seduced more and more demanding visitors.

In the 1960s, major modernization work was undertaken throughout Paris. A reporter of the time recounts: "Paris presents to our eyes the spectacle of a city in full gestation: one demolishes, one digs, one builds. Never since Baron Haussmann has so much earth been moved in Paris. Plans for a more beautiful, more extensive, more human Paris are being studied...". The Swiss Village was not



forgotten and from 1966, a group of buildings of seaside architecture, with its water glass tiles and its azure blue blinds, was built. Despite the bulldozers and the transformations, the Swiss Village continues to live. In the following years, the Swiss Village gained notoriety. The whole of Paris came to the place: families and collectors, attracted by the beauty of the antiques, but also the curious, hoping to meet some fashion or film star who came to stroll along the galleries.

Since 1966, an animation committee has been linked to the history of the Swiss Village. The Comité d'Animation du Village Suisse, an association under the law of 1901, does its utmost to keep this century-old place alive and to receive its visitors in a pleasant



environment. Conscious of the historical, architectural and social value of this place of life, the committee office animates a website and social networks, and publishes the map of the Swiss Village. It takes care of the beauty of its patios and the calm of its alleys, and organizes events highlighting the place, the quality of its galleries and the beauty of the works and art objects offered."













Jana Euler









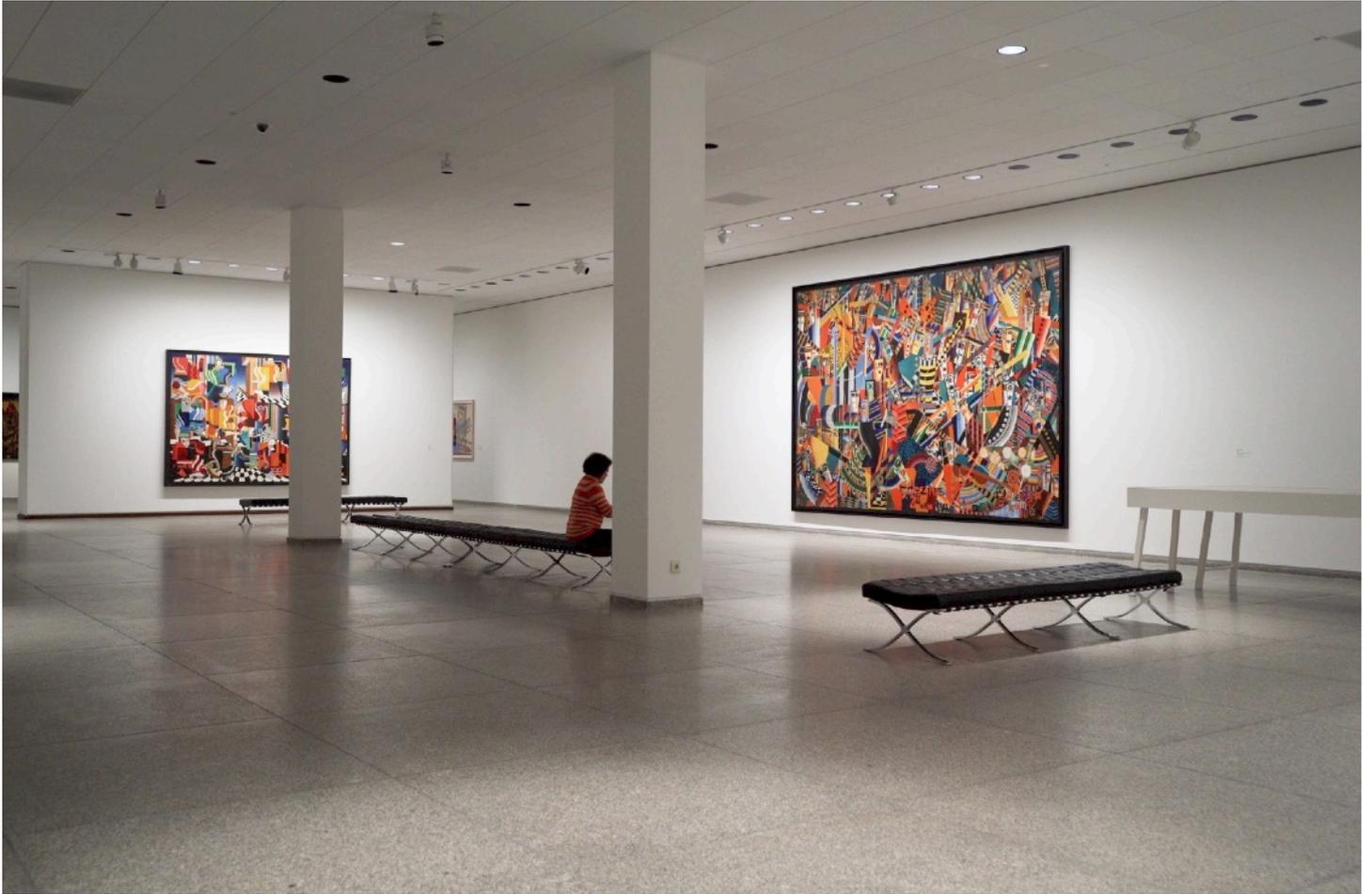


reconstitution
tutifs de la Suisse : montagnes, cascade, forêts
sapins, chalets, pâturages avec de vraies vaches,
petite bourgade d'architecture ancienne, maisons
et auberges typiques des différentes régions,
"habitées" par des fermiers fabriquant du fromage,
des sculpteurs sur bois, dentellières, brodeuses,
fileuses de soie ou de laine, tresseuses de paille...



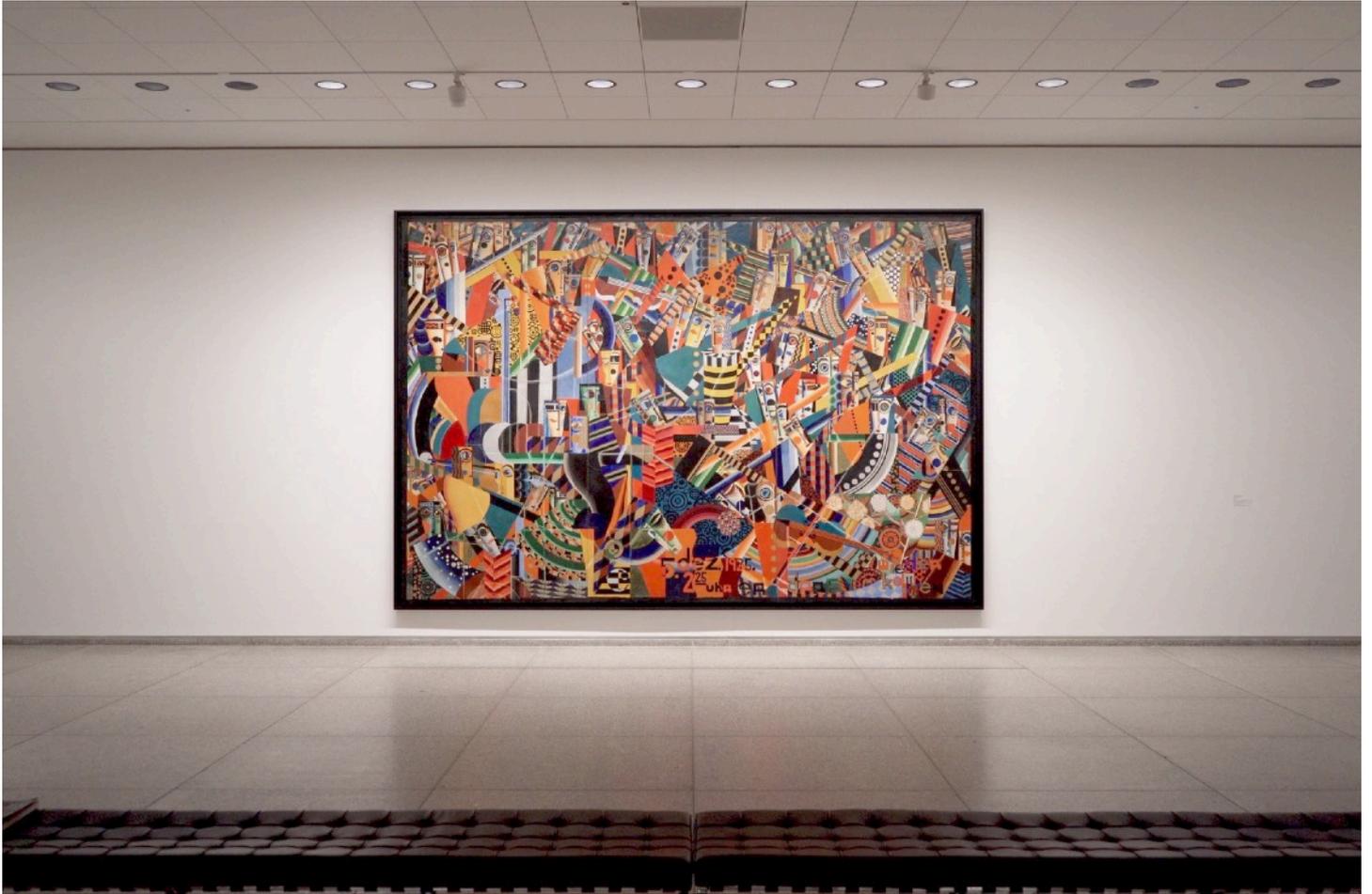
Un gigantesque panorama de
l'Oberland et de ses glaciers aux
neiges éternelles dominait
l'ensemble, détruit lors de la
fermeture de l'Exposition; son





Sascha
Wiederhold

Neue Nationalgalerie –
Staatliche Museen zu
Berlin



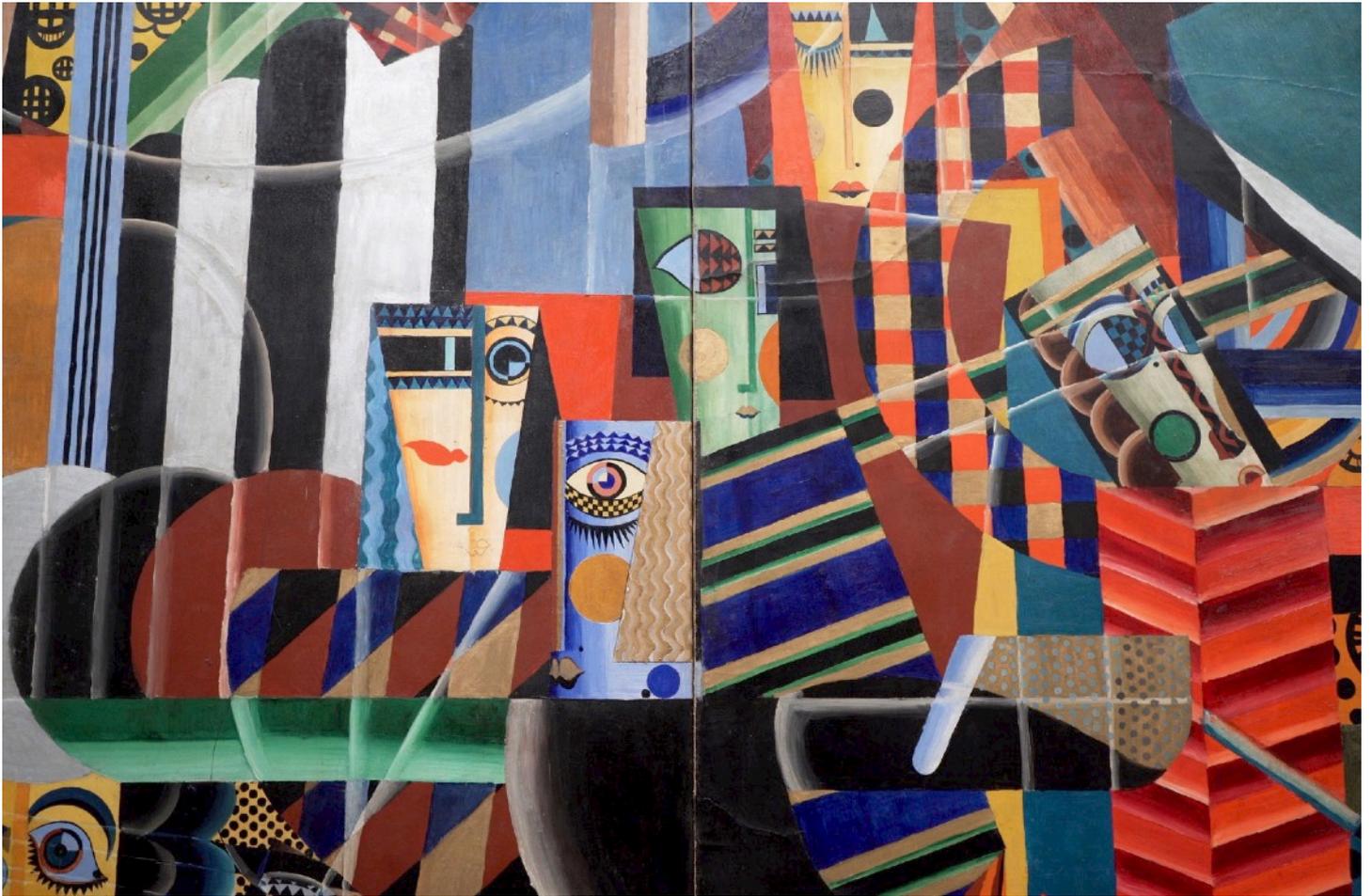
Sascha Wiederhold. Rediscovery of a Forgotten Artist is a special exhibition by the Nationalgalerie – Staatliche Museen zu Berlin. The show presents works by Sascha Wiederhold (1904-1962) for the first time in nearly half a century. It's also the very first museum presentation dedicated to this artist alone. Sascha Wiederhold began painting in 1924 and belonged to the circle around Herwarth Walden's Berlin gallery Der Sturm. During the Nazi period, he discontinued his practice and worked as a bookseller; today, only few of Wiederhold's works survive. The Neue Nationalgalerie presents more than fifty of Wiederhold's paintings and drawings.



Wiederhold's imagery consists of wildly whirling shapes and patterns in intense colors. The large paintings convey an almost psychedelic visual experience. The new acquisition of the painting *Bogenschützen (Archers, 1928)* for the collection of the Nationalgalerie in 2021 was a first step toward the artist's rediscovery. The painting has been on show in the exhibition *The Art of Society 1900–1945* since the museum reopened in the summer of 2021. Wiederhold also created theatrical scenery, posters, and book covers, which form a further part of this first solo museum exhibition.



As an artist, Sascha Wiederhold has remained almost completely unknown and only few of his works survive. In 1925, however, he was off to a promising start when, at the age of twenty-one, he was given the opportunity to exhibit at the well-known Berlin gallery Der Sturm, where the gallerist Herwarth Walden was showing the revolutionary art of the contemporary avant-gardes. Walden was so enthusiastic about the young painter that he wrote a few words of recommendation for him on his calling card, to give to Ludwig Justi, the director of the Nationalgalerie.

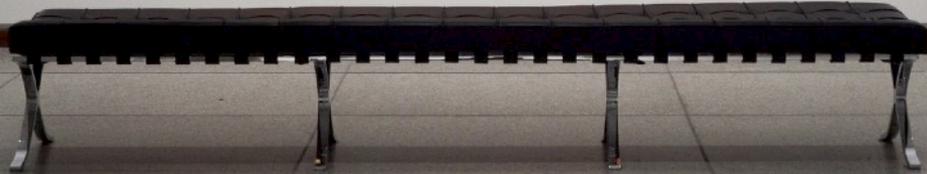


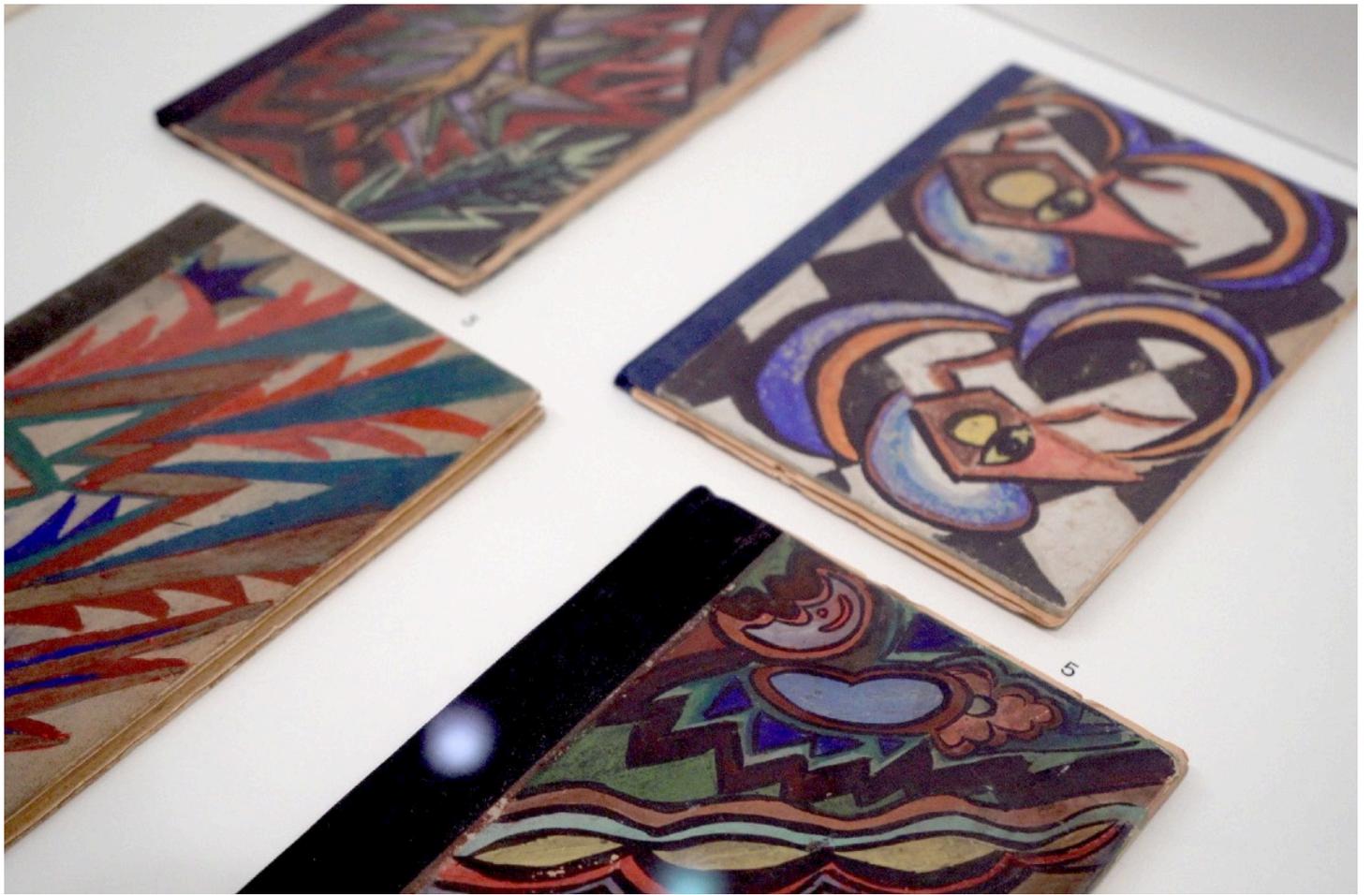
Sascha Wiederhold would enjoy only few productive years before it became impossible to publicly exhibit his unmistakably modern artworks during the Nazi period. At this point, Wiederhold ended his artistic career, retrained as a bookseller, and continued to work in this profession even after the Second World War. The artist had fallen almost completely into oblivion when he was rediscovered in the early 1960s by the art dealer and collector Carl Laszlo. Apart from two minor exhibitions in the mid-1970s, Wiederhold's work did not find significant resonance. It seems it is only now that the time for an appreciation of his surprising work has come. After half a century, an exhibition is once again dedicated to this artist.













STADTTHEATER

OSTPREUSSISCHE

BÜHNE

ERÖFFNUNGS

VORSTELLUNG

SONNTAG 29. 29.

OST

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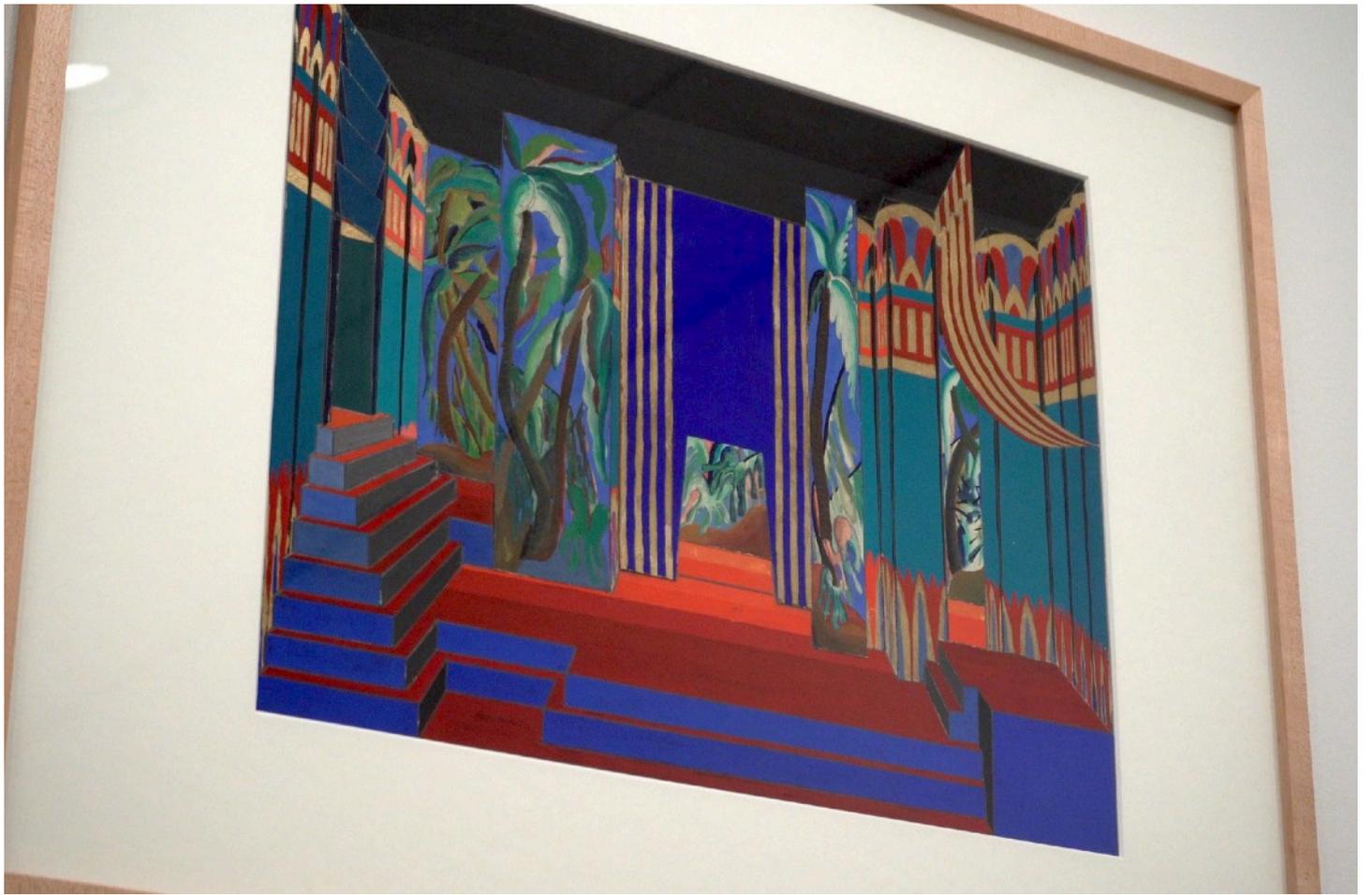
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SO IST DAS LEBEN

**(KÖNIG NICCOLO)
SCHAUPIEL VON
FRANK WEDERKIND**

**HEATER
TILSIT**



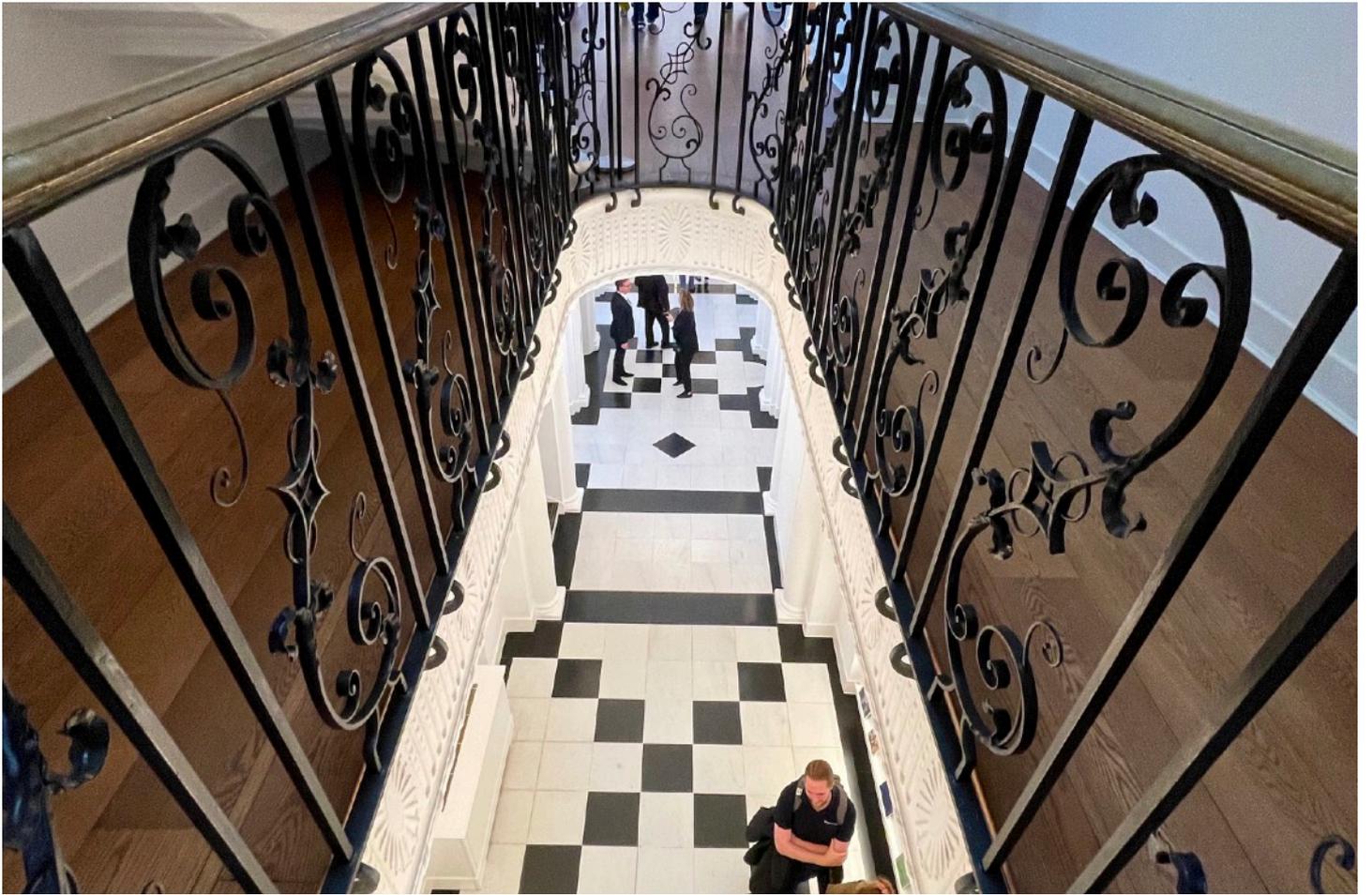


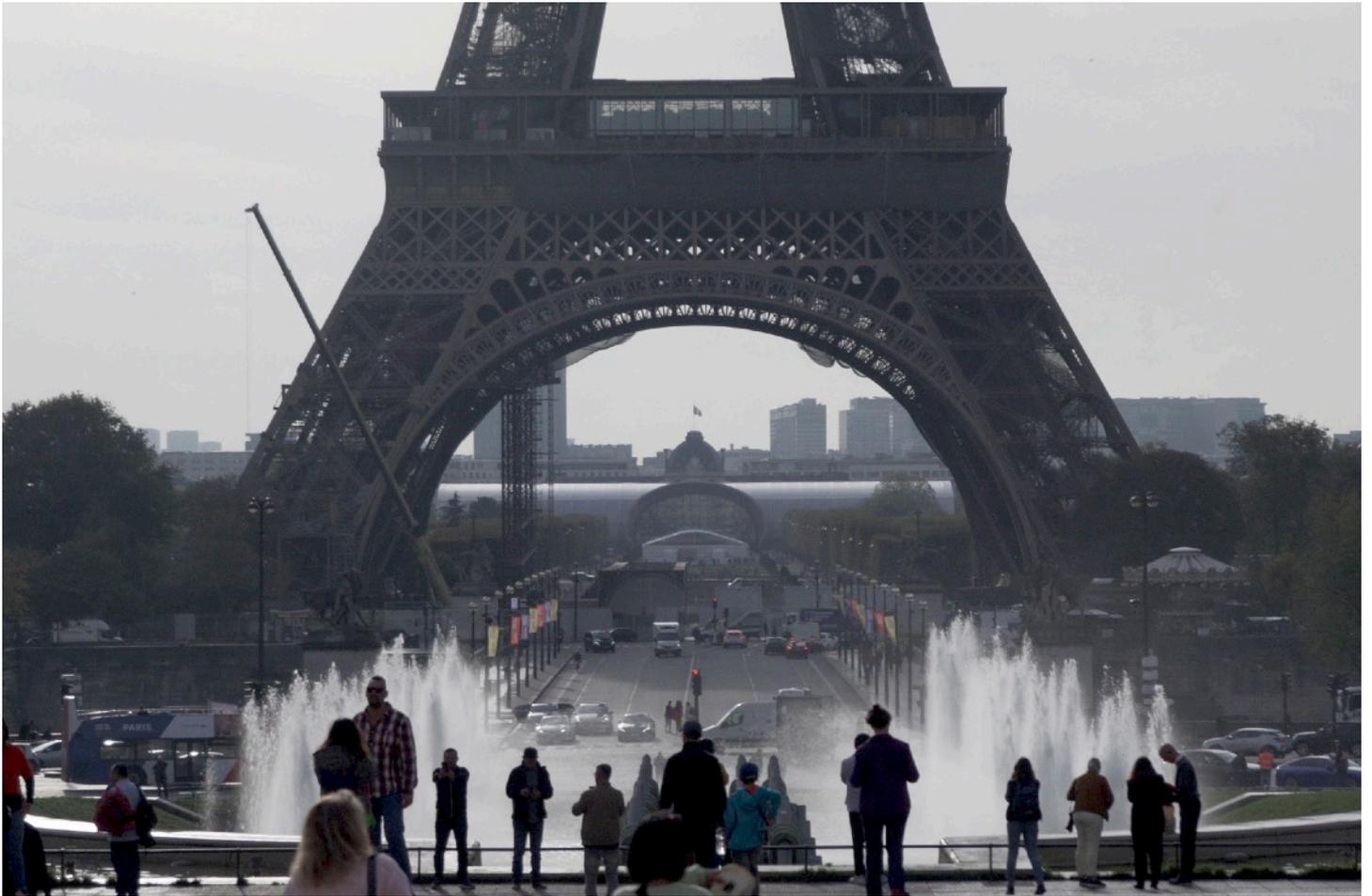


Titel:
1935
Künstler:
Pablo Picasso
Beschreibung:
Das Gemälde zeigt eine Gruppe von Frauen in einem Café in Algerien. Die Komposition ist sehr dynamisch und abstrakt, mit vielen Mustern und Farben. Die Figuren sind stilisiert und haben große, expressive Augen. Die Farbpalette ist sehr lebendig und kontrastreich.



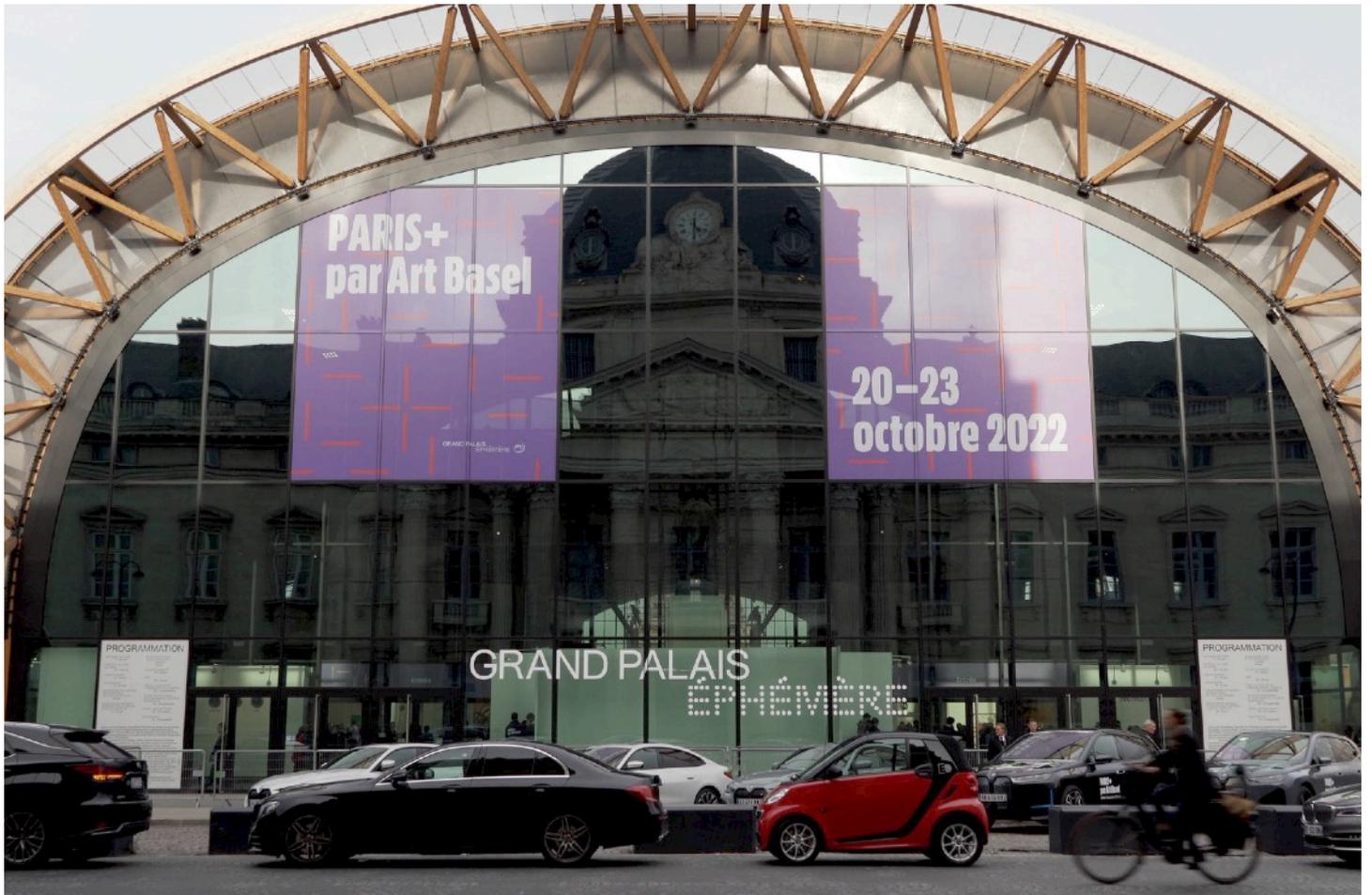
Princesse verte
Princesse Verte
1924
Cristóbal Pazos





Paris+ par
Art Basel

(Art Basel Paris 2022)



Paris+ par Art Basel is the slightly complicated title of Art Basel's first edition in Paris. With the new art fair that has basically displaced the traditional FIAC, Art Basel now has fairs in four cities: Basel, Miami Beach, Hong Kong, and now Paris. We had a look at the fair, here are some impressions of the show. For the video, please visit:

<https://vernissage.tv/category/fairs/art-basel/> –

Olafur Eliasson



Kehinde Wiley



Jean Dubuffet



**DON'T
WAIT
FOR ANYTHING**

**IT'S NOT
WHAT HAPPENS
IT'S HOW
YOU HANDLE IT**





William Kentridge





Tony Cokes

in music.

is number two." (2007)

geniuses go...

machine.

I'm

I'm g
as a

I am the new Jim Morrison.
I am the new Kurt Cobain...

The Bible had 20, 30, 40, 50 characters in it.

You don't think that I would be one of the characters of today's modern Bible?" (2008)

"Please corporations.

Can you please support me, please?

I swe
to yo

Just for 3 million dollars.

I need it so bad.

I need a new pool in my backyard.

So I'll tell all my fans your shit is cool.

And if
in me
belie

Are they liking me now?

They forgot about the whole Beyonce thing right?

OK, cool. Is it OK now?" (2013)

"Sometimes people write novels

a
ju
v

"The media crucify me

like they did Jesus." (2012)

"I walk through the hotel and I walk down the street

and people look at me like I'm f--king insane,

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(20

Obama was supposed to be the coolest person on the planet.

Now he's gotta say our names in order to be cool."

"I am Warhol. I am the No.1 most impactful artist of our generation.

I am Shakespeare in the flesh.

"I t
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"I have reached a point in my life where my *Truman Show* boat has hit

And I have got to a point that Michael Jackson

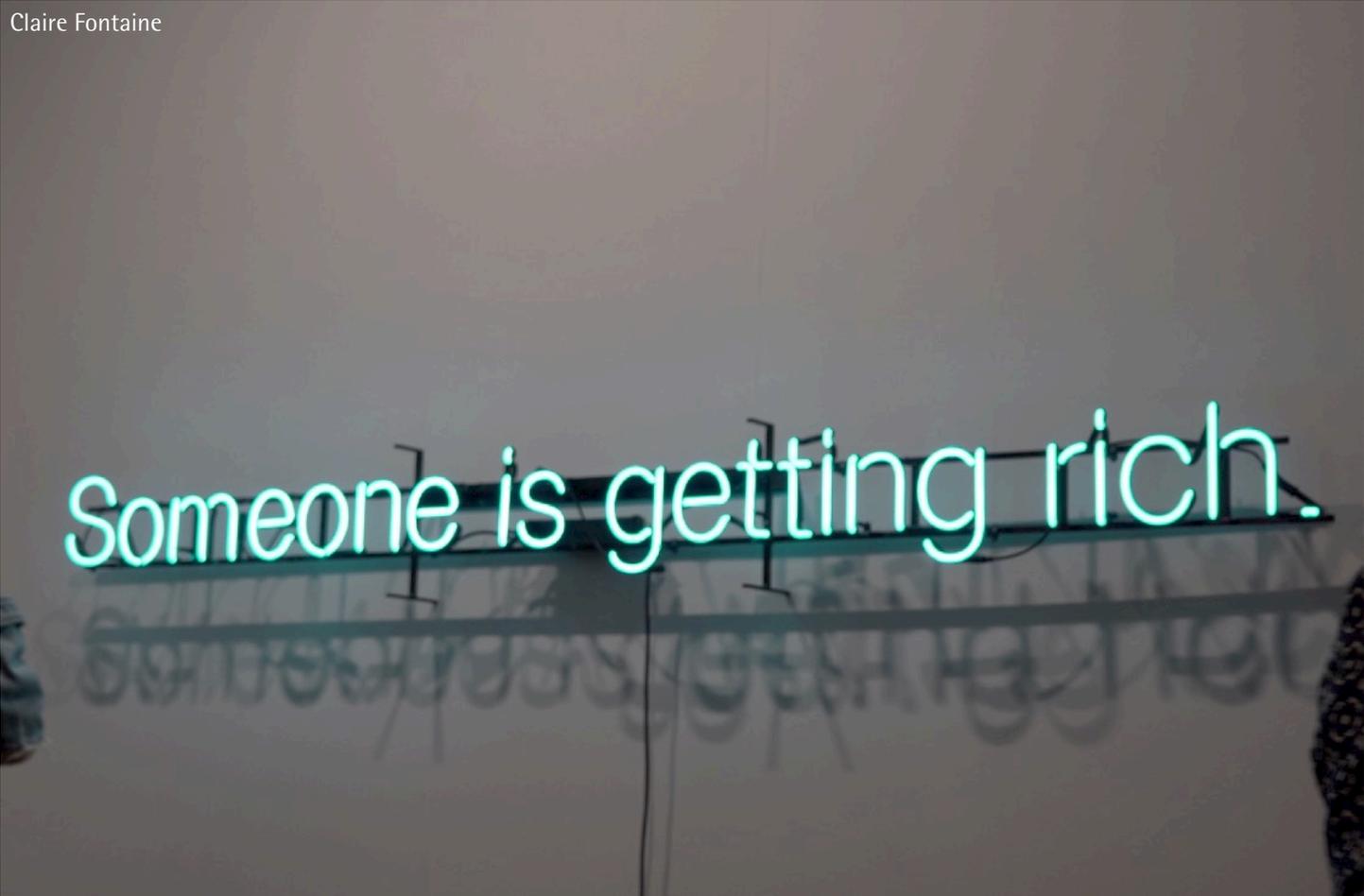
I have reached the glass ceiling.

When I say th
I want to r
I'm a pro
person.

of just clo
water-bottle
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Someone is getting rich.

A photograph of a neon sign. The sign is made of light blue neon tubing and displays the text "Someone is getting rich." in a clean, sans-serif font. The sign is mounted on a dark, possibly black, wall. Below the sign, there is a dark horizontal surface that reflects the sign, creating a mirror image of the text. The background is a plain, light-colored wall. The overall lighting is dim, with the primary light source being the neon sign itself.

Christopher Wood



Anthony Caro



Keith Haring



Gianni Pettena



Kaspar Müller



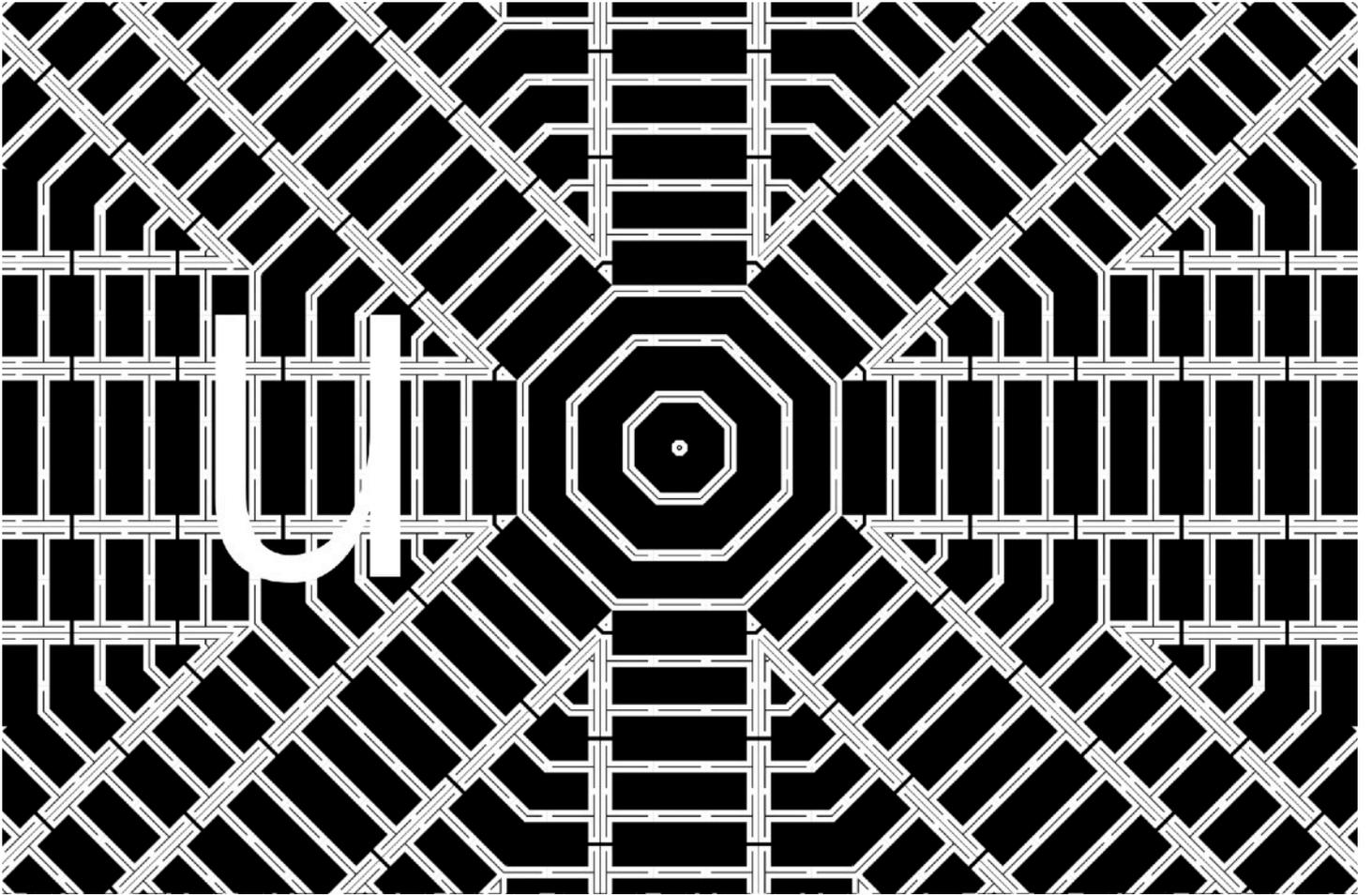
Jean-Luc Moulène



Lili Renaud-Dewar







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