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VTV PDF Magazine
November 2012



Cover: Random International: Rain Room. The Curve, Barbican Centre, London.

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Venice Graffiti / Bad Gastein Vertical City / Fondation
Beyeler Summer Party / Art and the City Zürich / Random
International: Rain Room / Old Vic Tunnels: Badlam / Inter-
view with Automotive Designer Mark Stehrenberger / Chri-
stian Andersson / Interview with Christo / Pantone Bridge





Venice (Italy)

Graffiti



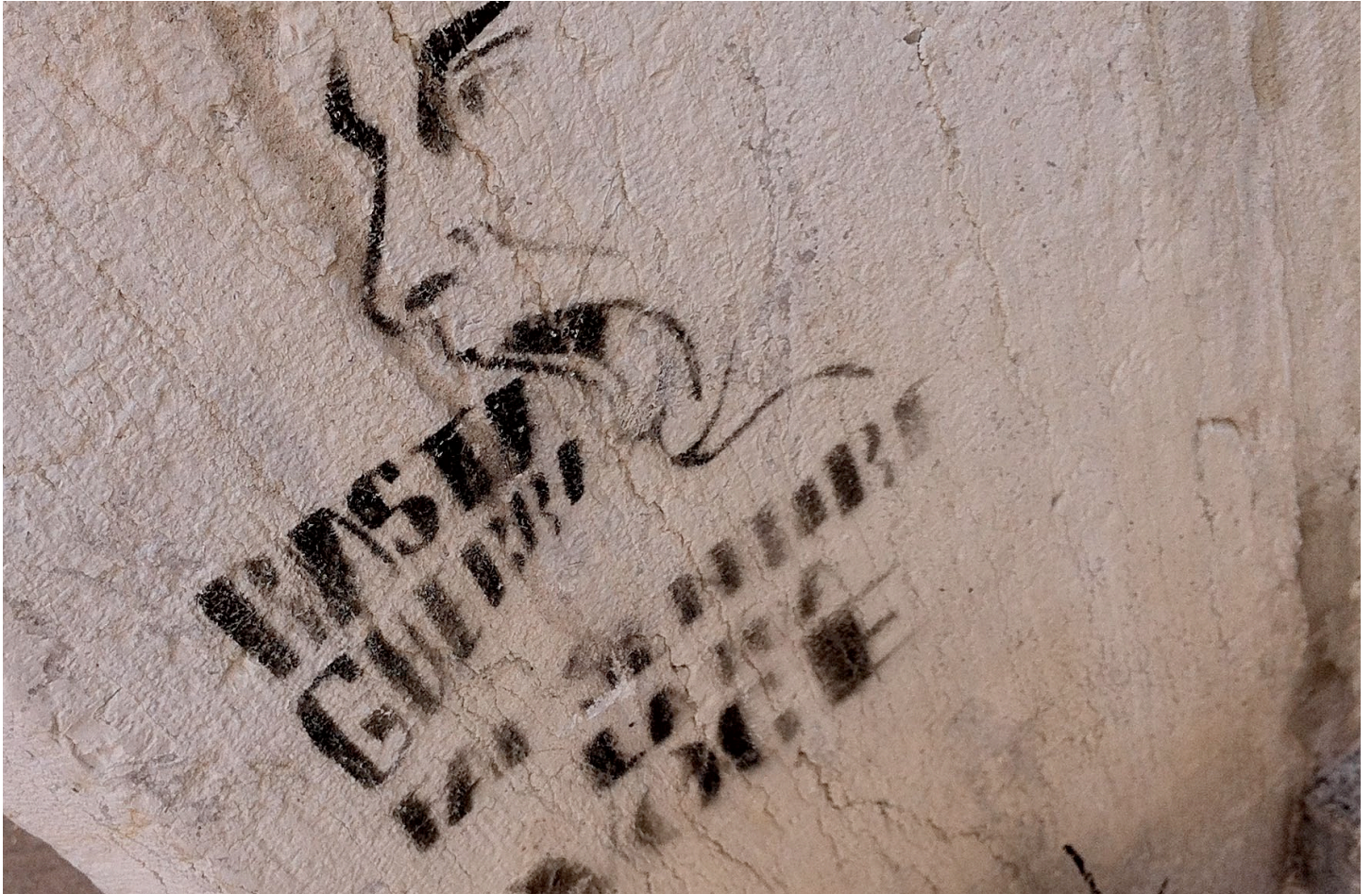
Venice Architecture Biennale 2012: Common Ground:
<http://vernissage.tv/blog/2012/08/28/venice-architecture-biennale-2012-common-ground/>





i-city Skolkovo / Russian Pavilion at Venice Architecture Biennale 2012:
<http://vernissage.tv/blog/2012/08/31/i-city-skolkovo-russian-pavilion-at-venice-architecture-biennale-2012/>





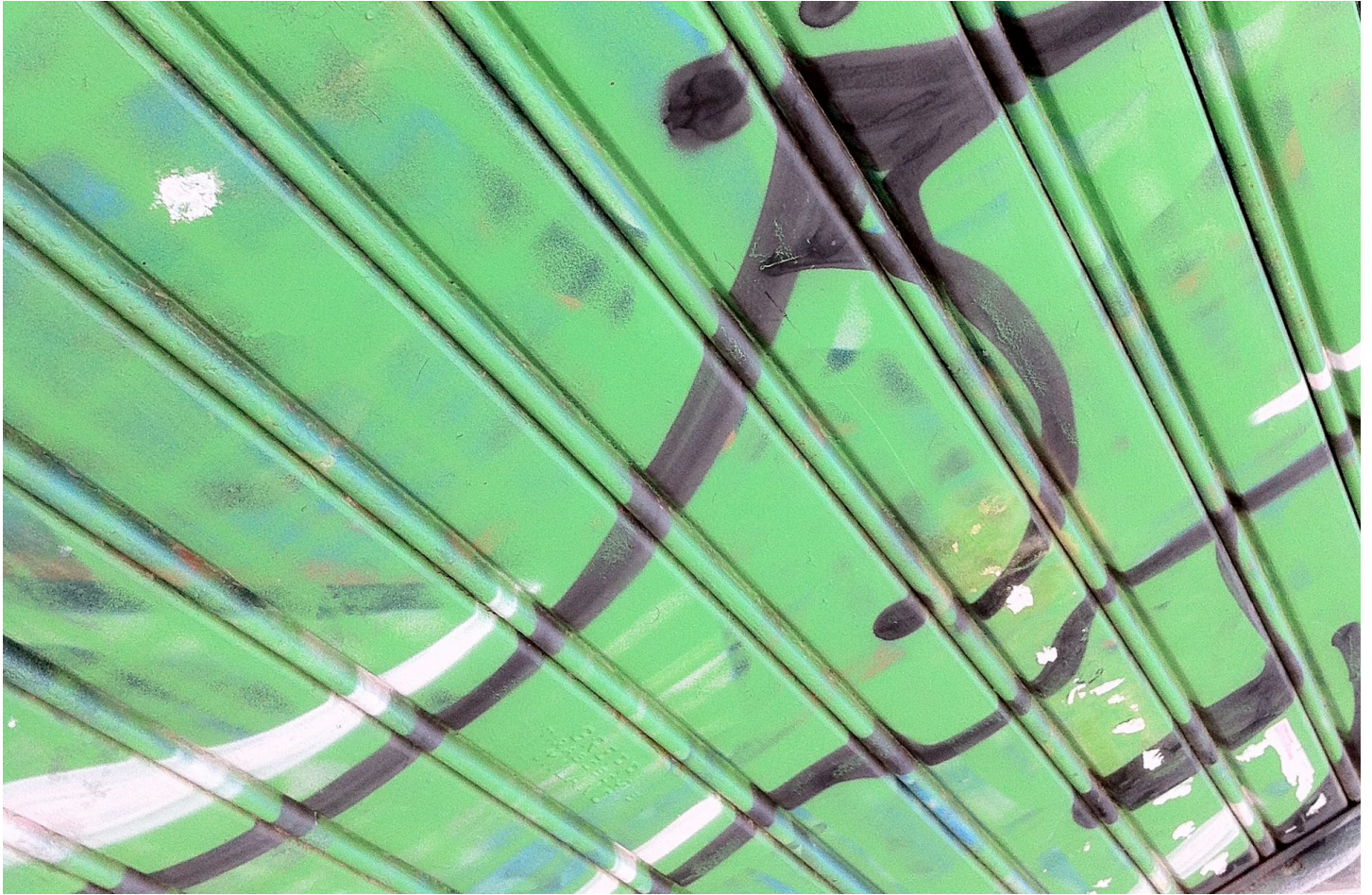
Olafur Eliasson: Little Sun / Venice Architecture Biennale 2012:
<http://vernissage.tv/blog/2012/09/04/olafur-eliasson-little-sun-venice-architecture-biennale-2012/>





i-land. Scientific Towns and Cities / Russian Pavilion at Venice Architecture Biennale 2012
<http://vernissage.tv/blog/2012/09/15/i-land-scientific-towns-and-cities-russian-pavilion-at-venice-architecture-biennale-2012/>





Japanese Pavilion at the Venice Architecture Biennale 2012:
<http://vernissage.tv/blog/2012/09/07/japanese-pavilion-at-the-venice-architecture-biennale-2012/>







Play Mincu: Romanian Pavilion at the Venice Architecture Biennale 2012:
<http://vernissage.tv/blog/2012/09/13/play-mincu-romanian-pavilion-at-the-venice-architecture-biennale-2012/>







Venice is an architectural wonder in itself. Reason enough to look at not only the Architecture Biennale, but also to stroll through the narrow streets of Venice. Here you will discover some interesting street art – including a graffiti of "Sprayer of Zurich", Harald Naegeli.



Austrian Pavilion at Venice Architecture Biennale 2012:
<http://vernissage.tv/blog/2012/10/08/austrian-pavilion-at-venice-architecture-biennale-2012/>











Bad Gastein

Vertical City



Till Nowak: A Lot Of Civilisation / Interview with Digital Artist Till Nowak:
<http://vernissage.tv/blog/2012/10/02/till-nowak-a-lot-of-civilisation-interview-with-digital-artist-till-nowak/>







Markus Proschek at Kunstresidenz Bad Gastein:
<http://vernissage.tv/blog/2012/09/15/markus-proschek-at-kunstresidenz-bad-gastein/>







Bad Gastein is not necessarily known for contemporary art. The spa town in the Austrian Alps is famous for its healing source, Belle Époque buildings, and the waterfall that spectacularly runs right through the center of the city. In former times, it was the preferred place for the Austrian aristocracy, and famous Empress Elisabeth of Austria (Sisi) honored the place by writing four poems on Bad Gastein. With the inauguration of the train station by Kaiser in 1905 mass tourism came to the place. Now tourists from countries such as Sweden, Italy, Germany, and Russia come to the place for hiking, biking, and skiing. In the 1970s, a UFO landed right in the middle of the center of the



town in the form of a convention center, designed by the Austrian architect Gerhard Garstenauer. In combination with the predominantly Belle Époque architecture of the surrounding buildings and the waterfall, the Kongresshaus gives the town center a really special look.

Bad Gastein's old power station is located just below the convention center. Built in 1914, it's one of the oldest hydroelectric power stations of the federal state of Salzburg. After its decommissioning in 1996, it was used as a museum. This year it was the temporary home



of the artists Florian Neufeldt, Victor Ash, Janis Avotins, Christin Kaiser, Michael Schmeichel, Corinne von Lebusa, and Markus Proschek.

A jury chaired by Kunstresidenz Bad Gastein Director Andrea von Goetz has selected the artists.







Florian Neufeldt at Kunstresidenz Bad Gastein 2012:
<http://vernissage.tv/blog/2012/08/24/florian-neufeldt-at-kunstresidenz-bad-gastein-2012/>







Kunstresidenz Artist-in-Residence Program in Bad Gastein 2012. Group Show:
<http://vernissage.tv/blog/2012/08/21/kunstresidenz-artist-in-residence-program-in-bad-gastein-2012-group-show/>







Janis Avotins at Kunstresidenz Bad Gastein:
<http://vernissage.tv/blog/2012/09/10/janis-avotins-at-kunstresidenz-bad-gastein/>







Fondation
Beyeler

Summer Party











Jeff Koons at Fondation Beyeler:
<http://vernissage.tv/blog/2012/05/14/jeff-koons-at-fondation-beyeler/>













Bettina Pousttchi: Ahead Only, 2012.

Art and
the City

Public Art Festival
in Zürich, Switzerland



Franziska Furter: Mojo, 2012.

Art and the City. Public Art Festival in Zürich West:
<http://vernissage.tv/blog/2012/08/06/art-and-the-city-public-art-festival-in-zurich-west/>





Art and the City is a public art festival that ran from 9 June until 23 September 2012 in Zürich West, a district in Zürich (Switzerland) that has undergone a dramatic transformation in the recent years. To experience this up-and-coming city district of Zürich, Art and the City invited more than 40 artists and artist groups from all over the world for an exhibition that includes sculptures, installations, performances, posters and interventions. Our video takes you on a rather subjective and selective tour of the exhibition on 1 August, the Swiss National Day (which explains the empty streets and the rubber dinghies).



The exhibition includes artists who have been addressing issues of urban development since the 1970s such as Richard Tuttle, Fred Sandback, Yona Friedman and Charlotte Posenenske, as well as a younger generation of artists such as Christian Jankowski, Oscar Tuazon, Los Carpinteros, and Ai Weiwei.

Art and the City has been initiated by the Public Art Task Force (Arbeitsgruppe Kunst im öffentlichen Raum). The exhibition has been put together by the freelance curator and writer Christoph Doswald.



Oscar Tuazon: A Lamp, 2012.



Taiyo Onorato / Nico Krebs: Kameras (3), 2012.



Charlotte Posenenske: Vierkantrohre Serie D (2), 1967/2012.



Pierre Haubensack: Netz, 2011.







Not Vital: The No Problem Sculpture, 2012.



Paul McCarthy: Apple Tree Boy Apple Tree Girl, 2010.

Arcangelo Sassolino: Elisa, 2012.





Frank Stella: De Schouw, 2012





Alex Hanimann: Vanessa, 2012.



Ai Weiwei: Sofa in White, 2011.

Hamish Fulton: Limmat Art Walk, Zürich 2012:
<http://vernissage.tv/blog/2012/07/06/hamish-fulton-limmat-art-walk-zurich-2012/>







Random International: Rain Room

The Curve
Barbican Centre, London

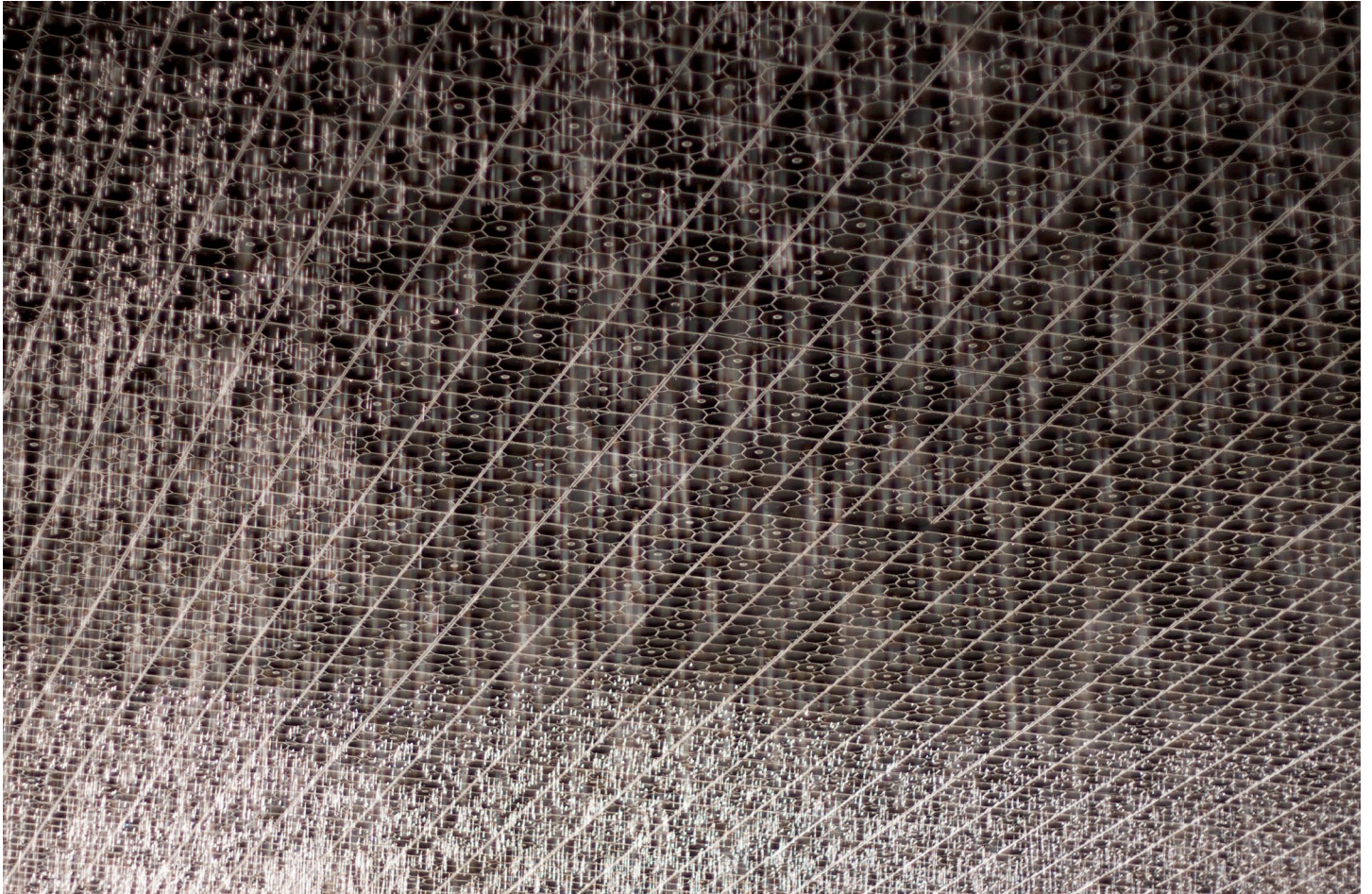


Random International's Rain Room, installed at the Barbican Centre's "The Curve" in London, is a hundred square metre field of falling water through which it is possible to walk, trusting that a path can be navigated, without being drenched in the process.

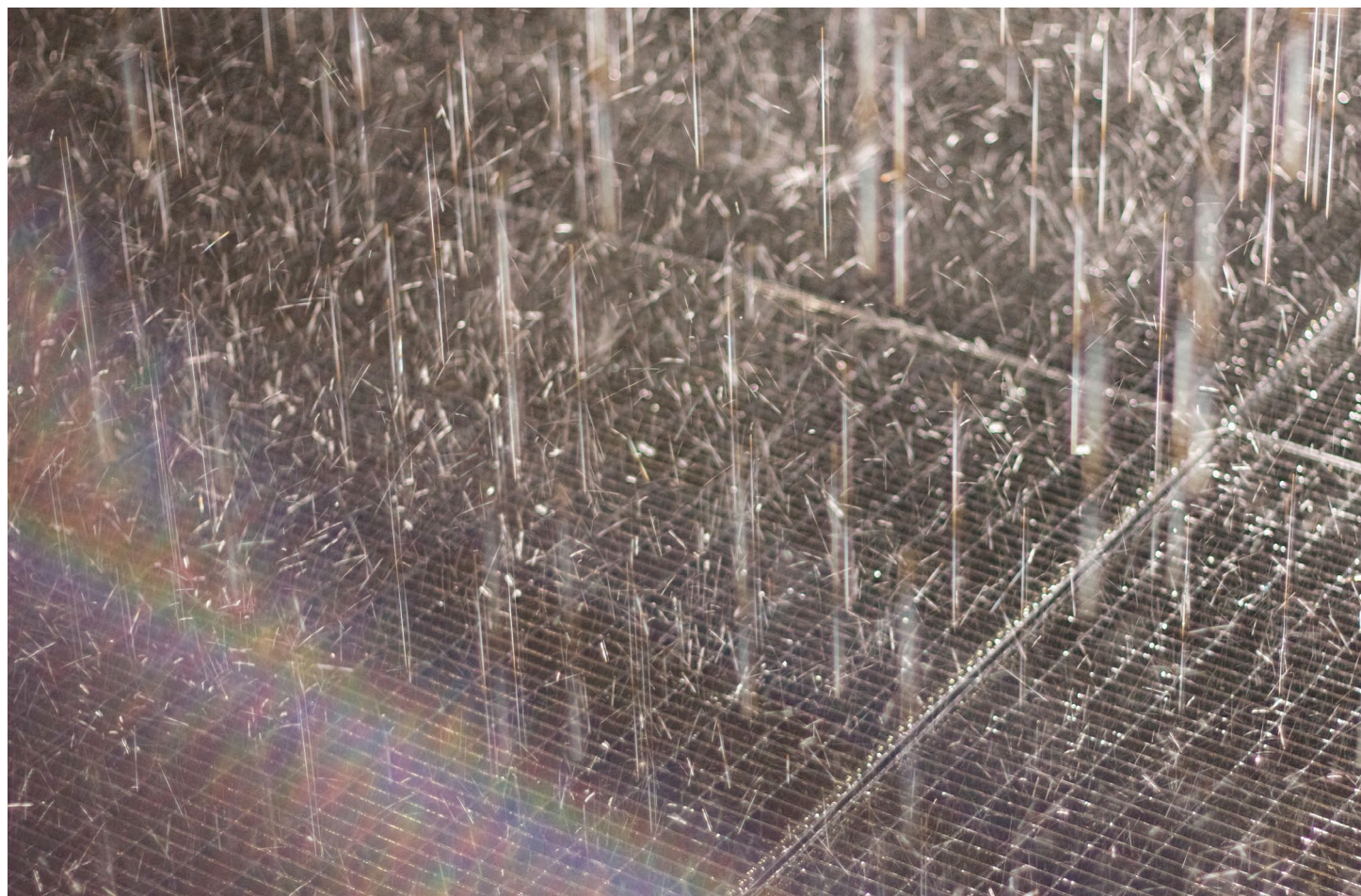
As visitors progress through The Curve, the sound of water and a suggestion of moisture fill the air, before you are confronted by this carefully choreographed downpour that responds to your movements and presence.



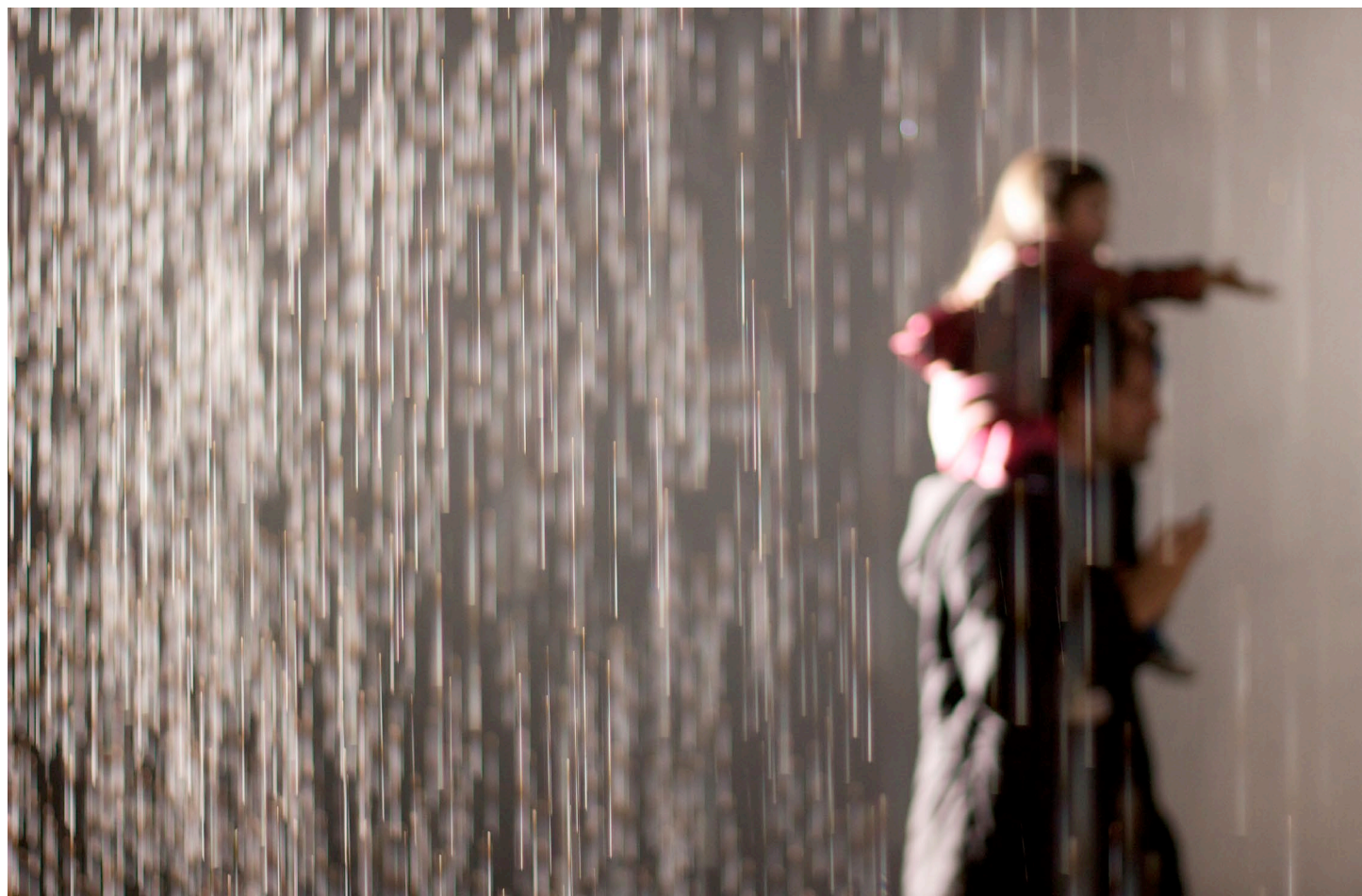
Random International create artworks and installations that explore behaviour and interaction, often using light and movement. The studio was founded in 2005 by Stuart Wood, Florian Ortkrass and Hannes Koch. Random International utilises raw fragments of artificial intelligence to encourage relationships between the converging worlds of animate and inanimate. The studio is based in a converted warehouse in Chelsea, London.



Rain Room is a very complex installation. It consists of injection moulded tiles, solenoid valves, pressure regulators, 3D tracking cameras, wooden frames, steel beams, a hydraulic management system, and a grated floor. The system is controlled by custom software.











Random International at VernissageTV:
<http://vernissage.tv/blog/tag/random-international/>







Lazarides & Old Vic Tun- nels: Bedlam

Old Vic Tunnels
London

Tina Tsang



Bedlam / Lazarides Gallery at Old Vic Tunnels, London:
<http://vernissage.tv/blog/2012/10/10/bedlam-lazarides-gallery-at-old-vic-tunnels-london/>





Tina Tsang

One of the events that kicked off this year's Frieze Week in London is a group show entitled Bedlam. Organized by Lazarides Gallery and The Old Vic Tunnels, the exhibition's title refers to the term 'Bedlam', a term coined from 'Bethlam', London's Hospital for the clinically insane. Bedlam at Old Vic Tunnels seeks to "creatively explore the term's modern day usage to include the brutality long associated with lunatic asylums to a much looser interpretation indicative of a state of chaos, disorder and extreme confusion..." Exhibiting artists include Antony Micallef, Artists Anonymous, ATMA, Conor Harrington, Dan Witz, Doug Foster, Ian Francis, Jane Fradgley, Karim Zeriahen,

Tina Tsang



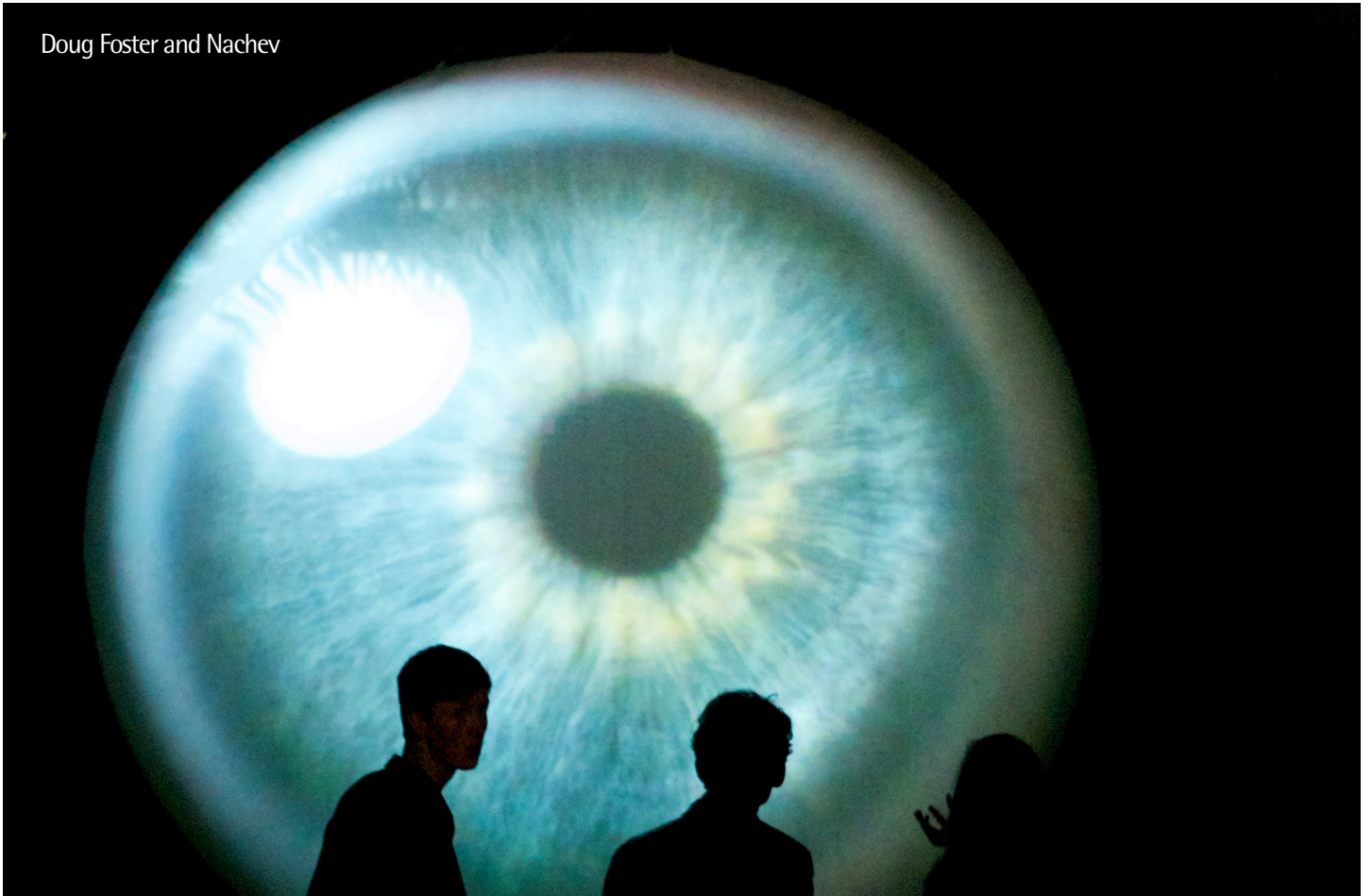
Kelsey Brookes, Klaus Weiskopf, Lucy McLauchlan, Michael Najjar, Nachev, Tessa Farmer, Tina Tsang, Tobias Klein, War Boutique and 3D. The Old Vic Tunnels is an underground arts and performance space beneath Waterloo train station. The venue consists of almost 30,000 square feet of unused railway tunnels. In 2010 The Old Vic Theatre Trust acquired Tunnels 228-232 from BRB (Residuary) formerly British Rail and transformed it into a venue that showcases productions, performances and installations.





Klaus Weiskopf

Doug Foster and Nachev



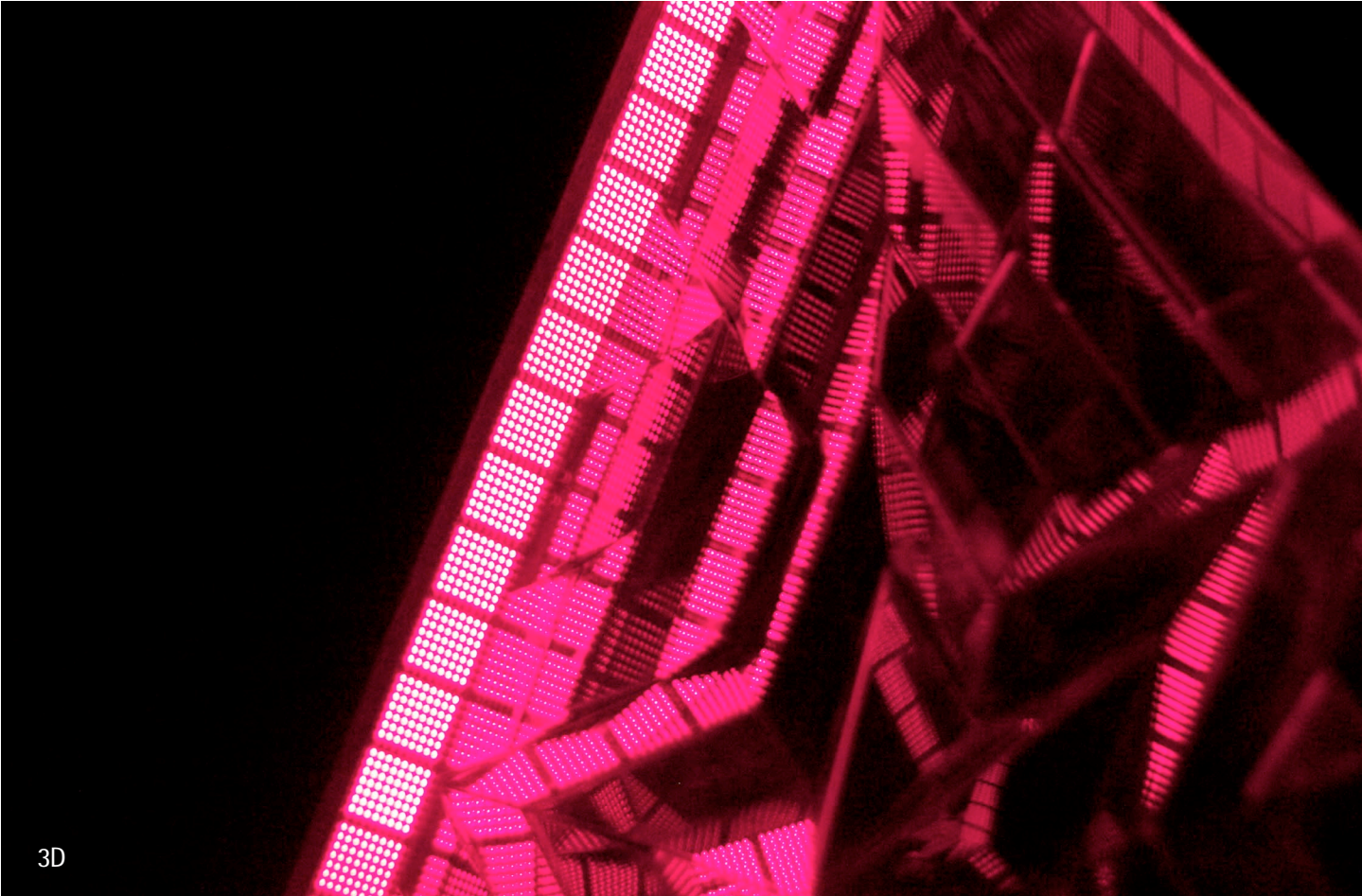
Tessa Farmer



ATMA







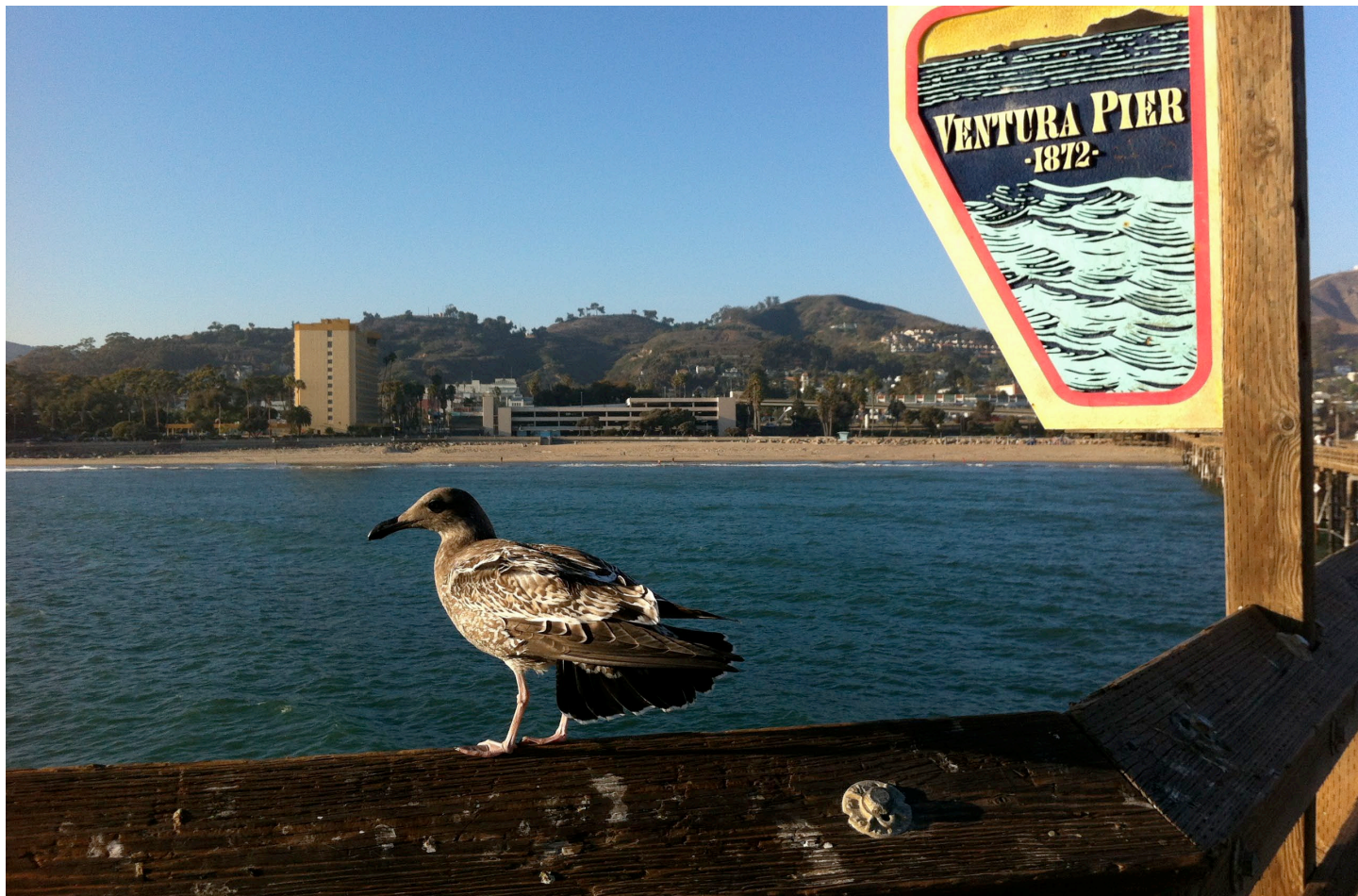
3D

Doug Foster





Artists Anonymous





Mark
Stehrenberger

Interview with
Automotive Designer
Mark Stehrenberger

Mark Stehrenberger in Conversation with Heinrich Schmidt

Video interview in Ventura (California), September 17, 2012. Transcript (Excerpt)

Heinrich Schmidt:

Mark, all car enthusiasts know your work, but I guess not so many people know you as a person. So, let's talk a little bit about your career and your biography. You grew up in Basel, is that right?

Mark Stehrenberger:

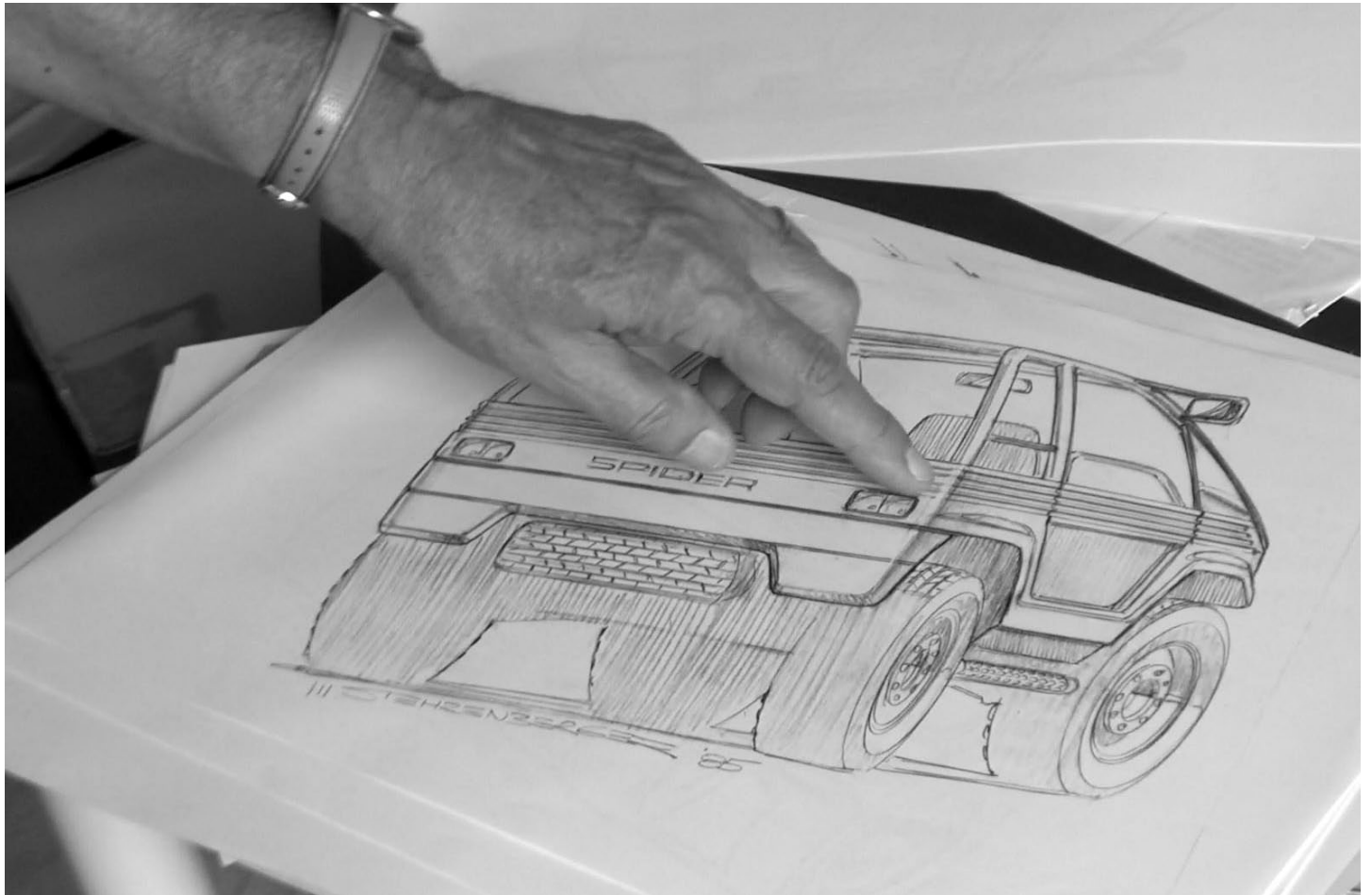
In Basel, in der Schweiz, in Switzerland. I went to school in Muttenz, actually, went to school, made my apprenticeship in Basel, and after I graduated I immigrated to the US.

HS:

Why did you go to the US?

MS:

My big dream was automobile design, and in those days, you couldn't do that. You either had to go to Germany, or you had to go to Italy or France. I didn't like that option at all. I was very much impressed in the late 50s of the huge chrome "boats" that the Americans produced, with the big fins, reaching to the sky, and



Interview with Automotive Designer Mark Stehrenberger:
<http://vernissage.tv/blog/2012/10/31/interview-with-automotive-designer-mark-stehrenberger/>



I was very much impressed by that. That was my dream, to come over here...

HS:

Sounds easy, but I guess it wasn't that easy. How did you know about the schools? How did you know about the schools here in the United States? How did you make it?

MS:

I just wanted to do it. I had a brother who lived in LA, so we lived together for a while, in the beginning. I went to school, I had a job as a designer in a lighting firm, and I went to school at night to Art Center College of Design in Pasadena at the time, and I just wanted to do that. I could not do that in Switzerland, but over here I could and I was very determined to do that – plus, I also had to prove myself to my father who didn't have a high opinion of what I was trying to do. My family goes back to the 16th Century, they were all builders, Dachdecker, and here I come along and say "hey Dad, I want to go to art school", and he said, "you don't want to get dirty hands!", basically.

HS:

Was it easy to get accepted at the school here in Pasadena? I guess you had to apply?



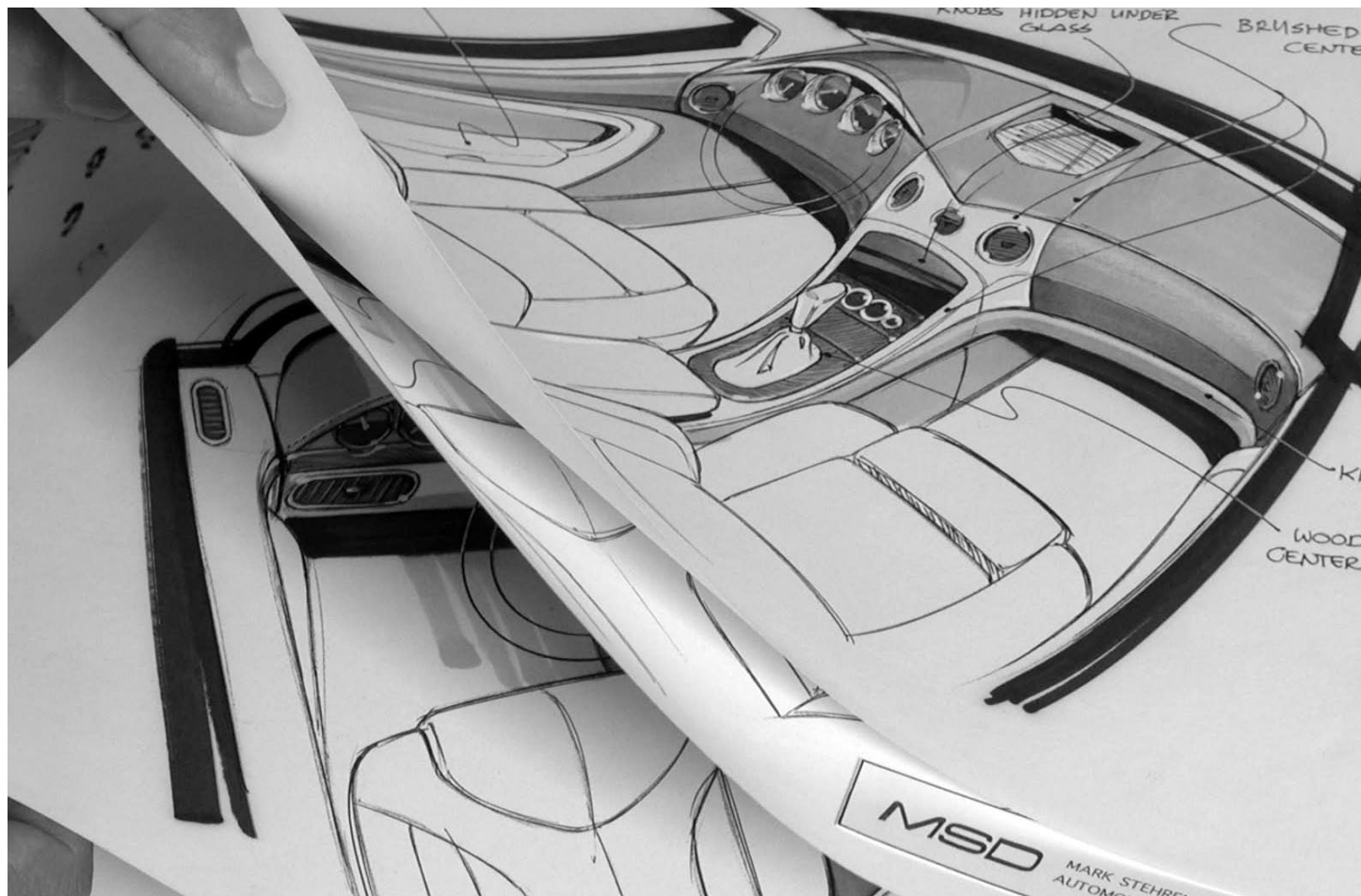
MS:

I took some evening courses, and that was quite easy to get in there. You had to have a portfolio at the time, which I did have, and they felt, "hey, you know, there's some potential with the guy" and I enjoyed it very much. At the same time I had a day job, and I just left to do that, which was designing lamps and lighting. I spent a lot of time in Las Vegas to design those lamps for lighting systems for the stages you know, in the Casinos, and so on. I enjoyed that work as well, but my dream was automobiles.

HS:

So after school, how did you get into that business of illustrating cars for car magazines?

MS: I always had an eye for automobiles, future automobiles. I do respect classic cars, of course, Old-timers and so on, but my thing is the future cars. That to me is much more challenging, because of new materials, new ways of doing things, and that's what I wanted to do, and I was invited by Road & Track magazine, an American magazine, to design what I think would be the next generation blablabla, and obviously the readers liked that and so it developed into something that more and more magazines were interested in my work, so for all in all over 50 magazines worldwide I did some work on a regular basis, and I'm considered to be the grandfather of the spy shot, or "Erlkönig"-photos.



The complete interview is available as video at:

<http://vernissage.tv/blog/2012/10/31/interview-with-automotive-designer-mark-stehrenberger/>

Car enthusiasts know the work of designer and illustrator Mark Stehrenberger from his illustrations in major car magazines such as Road & Track and Auto, Motor und Sport. In his distinctive drawing style and technique, he reveals the design of future models from the world's carmakers. He is considered as the father of today's spy shots. While millions of readers know Stehrenberger's car illustrations, not as many know the person behind the work and his other activities. His company MSD Mark Stehrenberger Design with studios in Ventura, California, and Montreux, Switzerland, he has established an international reputation as consultant to major car makers, and helped creating new automotive trends. He is also active in other design areas, and for fun, he loves to design, develop, and market novelty/gift products. VernissageTV visited Mark Stehrenberger in his studio in Ventura, California, to talk with the Swiss-born designer about his career, the current state of car design, and his current projects. In this conversation, Mark Stehrenberger let's us know why he emigrated to the US, how he got into the business of car illustrations, what the ingredients of good automobile design are, what he thinks about the new Volkswagen Golf and the design of other cars – and why he loves his Fiat Multipla, by many considered as the ugliest car ever.











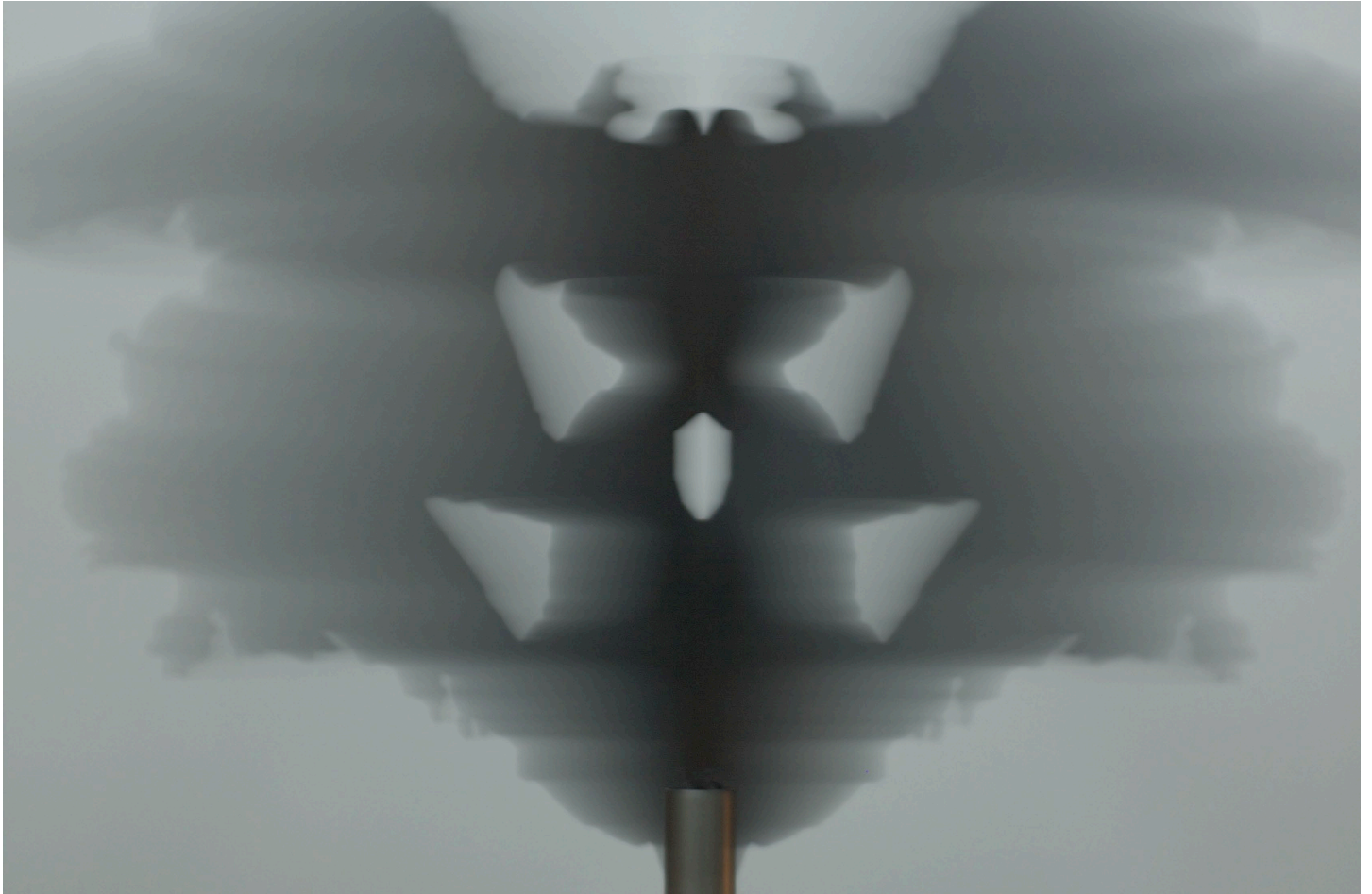
Christian
Andersson

The Great
and Secret Show
Von Bartha Garage
Basel



Christian Andersson: The Great and Secret Show / von Bartha Garage, Basel:
<http://vernissage.tv/blog/2012/10/25/christian-andersson-the-great-and-secret-show-von-bartha-garage-basel/>





The Great and Secret Show is Swedish artist Christian Andersson's first solo exhibition at von Barthä Garage in Basel, Switzerland. Andersson conceived the multi-faceted show as a commentary on the cultural-philosophical discourses and rituals of the art market. After passing through an art lounge with classic and modern art works, the visitor enters the main installation with predominantly new works, which have been especially created for the exhibition space. In our video, the director of the gallery, Stefan von Barthä, provides us with an introduction to the show.



Christian Andersson was born in Stockholm in 1973. He studied at the Malmö Art Academy. Recent solo exhibitions include From Lucy With Love (Palais), Palais de Tokyo, Paris; Art Unlimited / To R.M for Ever, Art 42 Basel; and From Lucy With Love, Moderna Museet, Malmö. Christian Andersson lives and works in Malmö, Sweden.



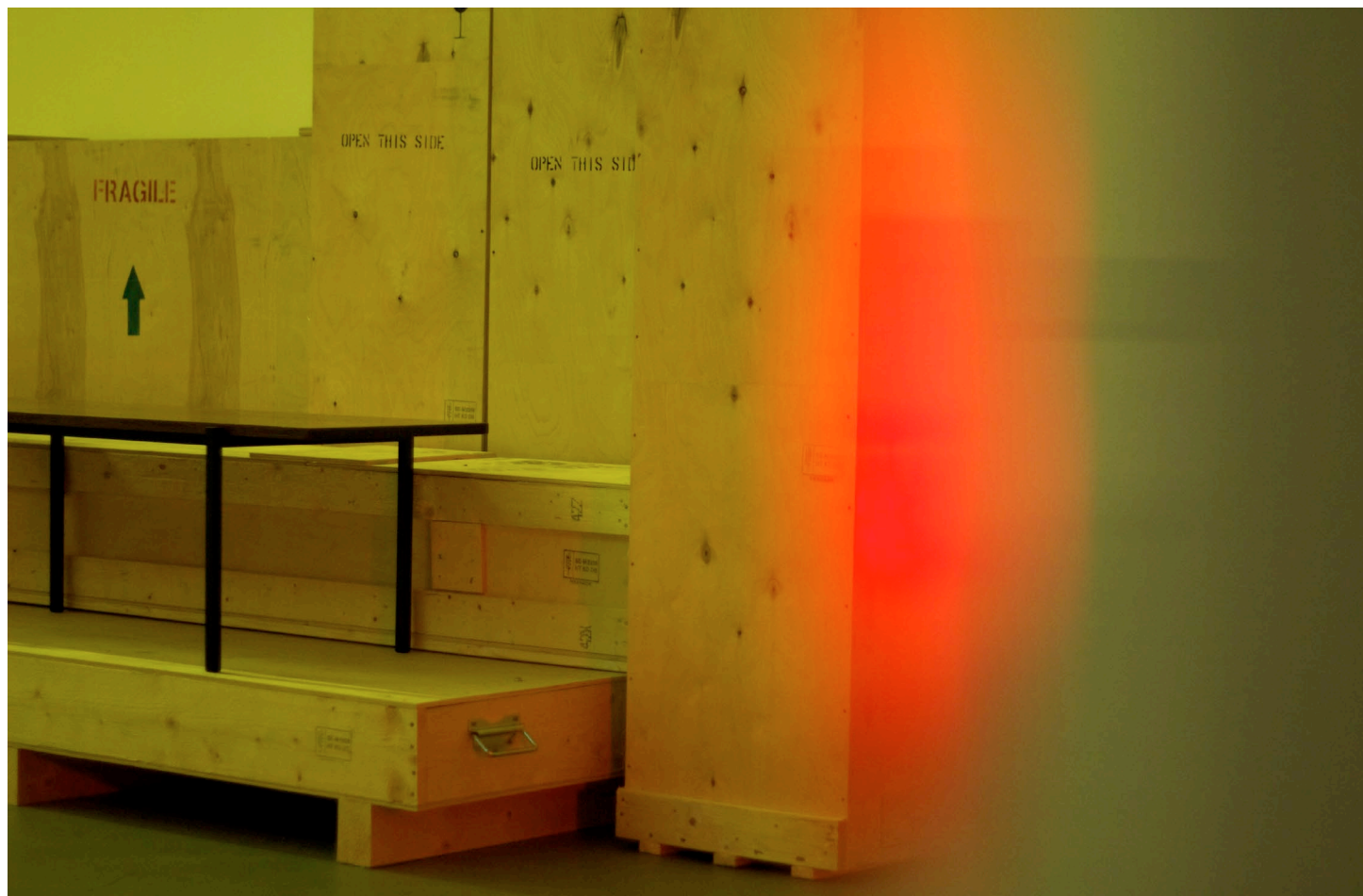
THE KILLING OF JASON TODD
15/16 OF SEPTEMBER, 1988



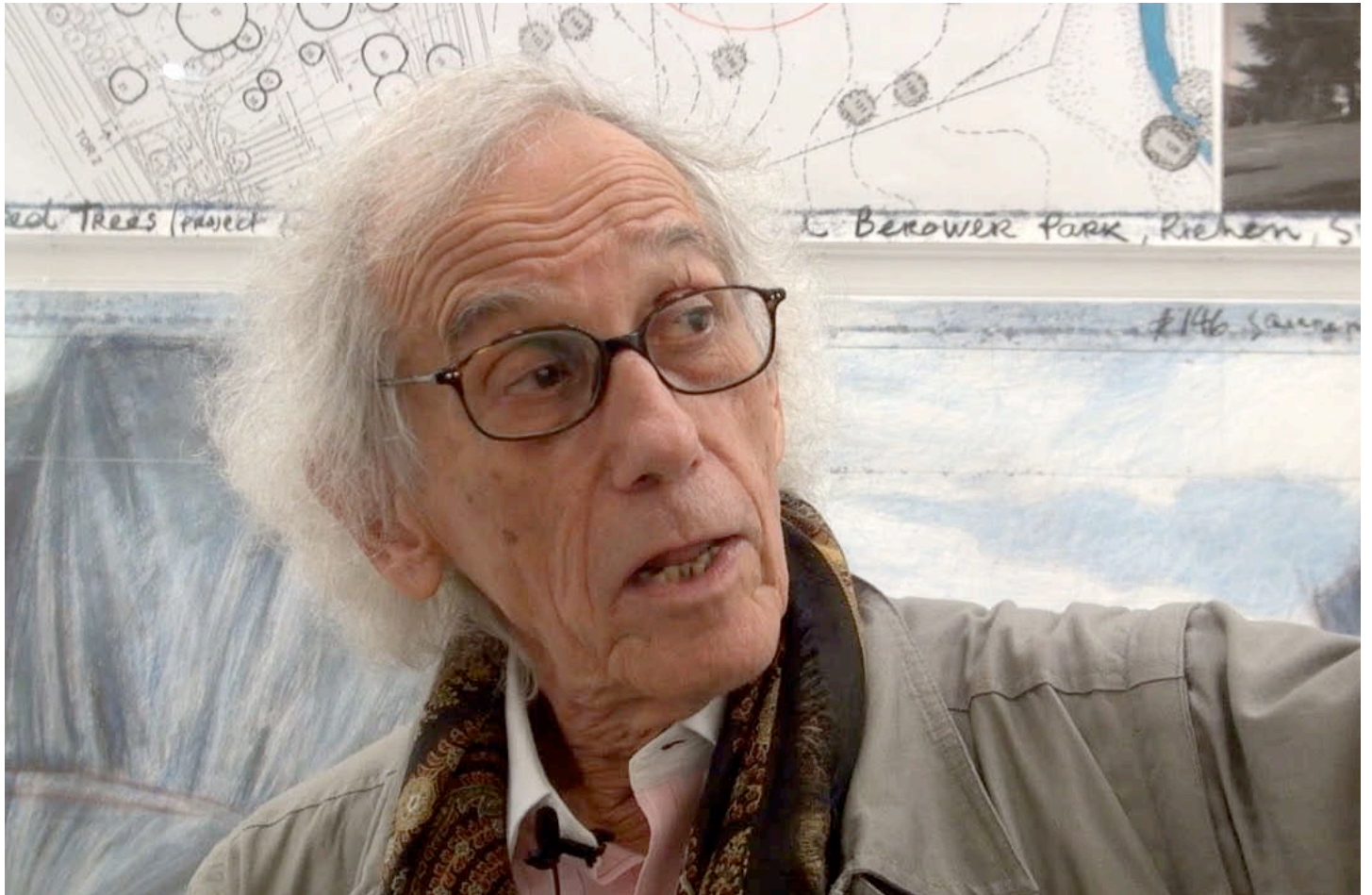












Christo and Jeanne-Claude

Interview with Christo at
Fondation Beyeler, Riehen
(Switzerland)

Interview with Christo on the occasion of his lecture "Christo and Jeanne-Claude: Work in Progress" at Fondation Beyeler. In this conversation with Mirjam Baitsch, Christo talks about the Wrapped Trees project that Christo and Jeanne-Claude realized at Fondation Beyeler in 1998, and his new projects The Mastaba and Over the River.

Video interview at Fondation Beyeler (Riehen, Switzerland), October 26, 2012. Transcript (Excerpt)

Mirjam Baitsch: It's a pleasure to welcome you again. You're one of the first artists to exhibit at the Fondation Beyeler, so it's a special pleasure, and it's about almost fifteen years ago that you realized the project "Wrapped Trees" with Ernst and Hildy Beyeler. How did the project come about and what's the most prominent memory about it?

Christo: Ok, the story is long, but ok: In the mid-sixties Jeanne-Claude and myself, we tried to wrap trees during the wintertime. I did sculptures of wrapped trees in the mid-sixties, but we liked to have living trees during the winter that didn't have leaves. We tried to wrap trees in the forest park in St. Louis, Missouri in 1965/66, and never got permission. We tried to wrap the trees of Avenue des Champs-Élysées in Paris but never got permission. But during that time began to be close friends with Mr. Beyeler. Mr. Beyeler was coming to our home to buy some of our preparatory study drawings, especially I remember a number of



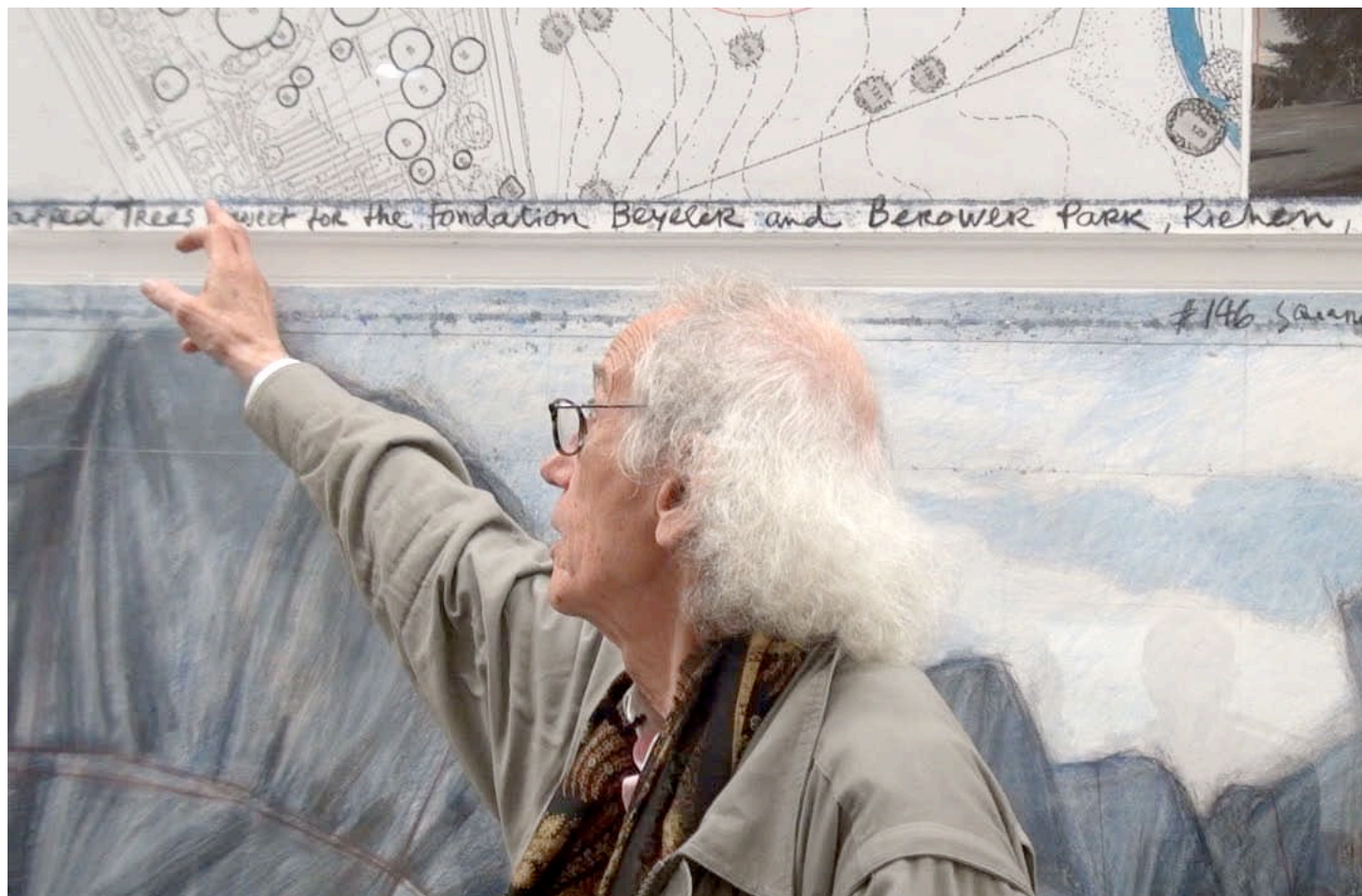
Christo and Jeanne Claude: Interview with Christo at Fondation Beyeler:
<http://vernissage.tv/blog/2012/11/05/christo-and-jeanne-claude-interview-with-christo-at-fondation-beyeler/> --



the Wrapped Trees of Avenue des Champs-Élysées, and we had a long relation with Mr. Beyeler through the years. And 1967, just when the museum was opening we received a call from Ernst, actually Jeanne-Claude who was still alive...

MB: 1997.

C: 1997. And he called Jeanne-Claude and they chatted about the Wrapped Trees and Champs-Élysées, and he asked Jeanne-Claude if we were still interested to wrap trees during the wintertime. We said we were very interested. And he tried to explain what has happened. I knew that the Fondation was built, and almost opening, and that there is the very nice park of the Foundation, and the Berower Park belonged to the community of Riehen... I've never been here before. Now: Our curator, conservator, Josy Kraft, who is like a brother of us, who lives in Basel and takes care of our storage of our works of art, Jeanne-Claude called Josy and asked Josy to come here, secretly, and take pictures of the trees, because I didn't know what kind of trees we were taking about, and he took photographs of the trees to have some idea if they are small trees, or big trees, and I remember he sent us the photographs of the trees, even he went there without notice of the guardians that he was taking the pictures of the trees. Once we received his photographs, we decided that we should come to see the trees. That's how the whole story started... and it was 1997 that we actually started working on the project. And of course it was very exciting collaboration in the way that we couldn't



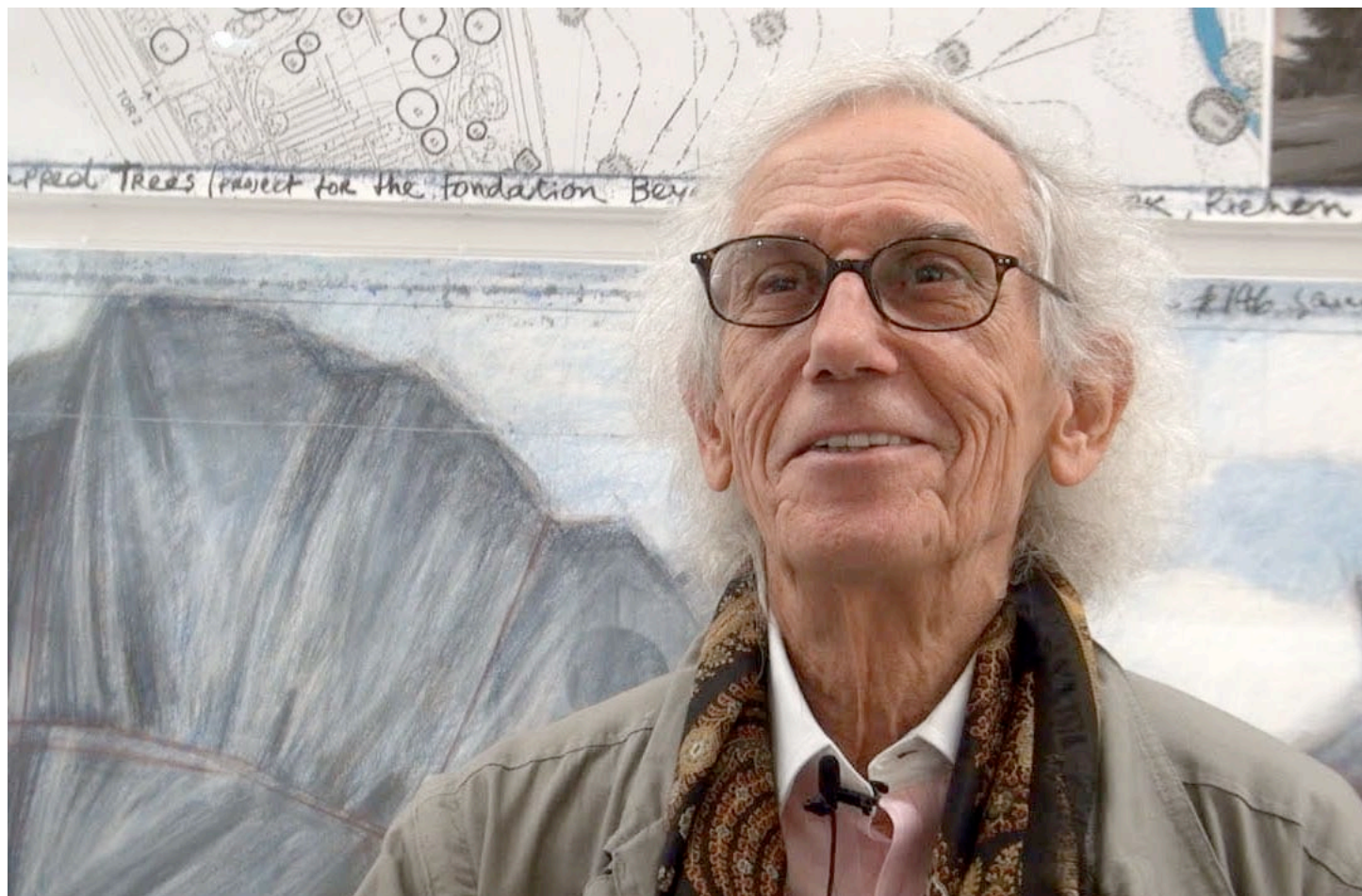
do the project without the assistance of the community of Riehen, because we not only wrapped the trees in the Fondation Beyeler, but we liked to wrap the tree, exactly the tree that doesn't belong to the Fondation Beyeler in the drawings, because I love that beautiful view of that channel here...

The complete interview is available as video at:

<http://vernissage.tv/blog/2012/11/05/christo-and-jeanne-claude-interview-with-christo-at-fondation-beyeler/> --











Pantone
Bridge

San José
California





SJ5839
Inkblotch



SJ5860
Slumber

SJ5305
Yuma Gold





SJ5307
Ripe Pumpkin

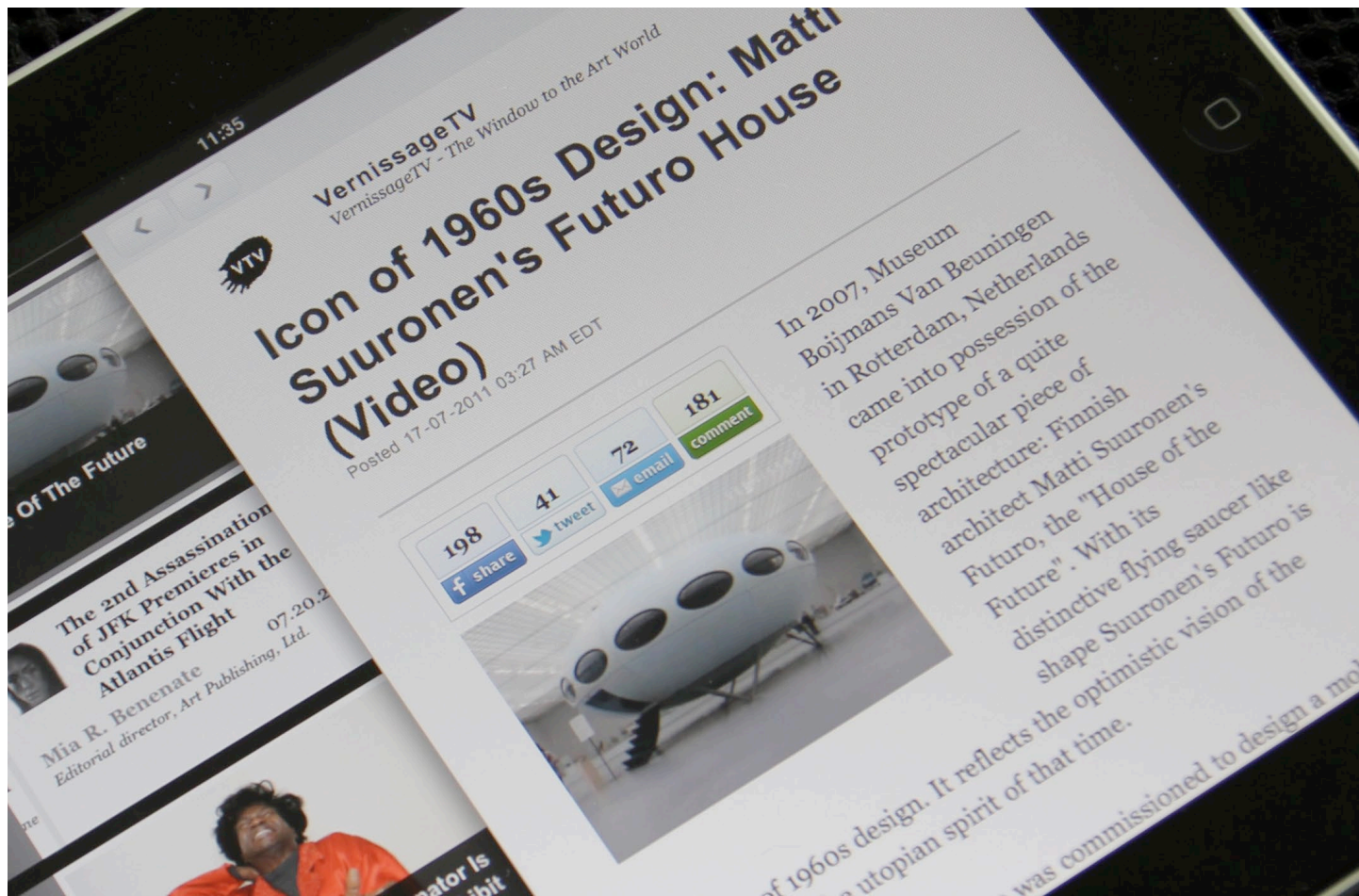


05J5836
Sail Away





KykKuns Biennial 2013
Kinshasa



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Venice Architecture Biennale 2012



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