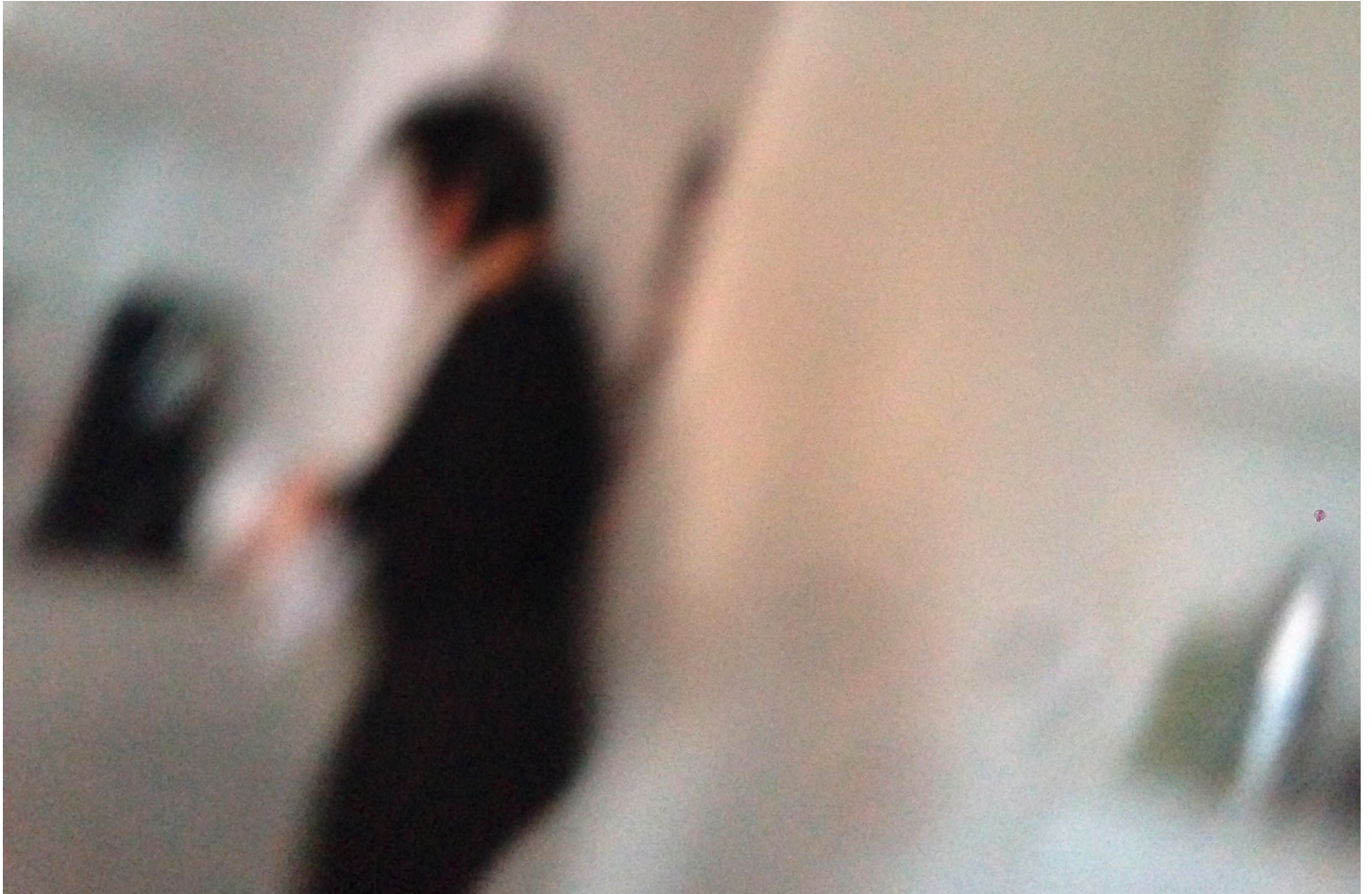




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Cover: Serpentine Pavilion 2015 by Selgascano.

Photos: Didier Leroi | www.didier-leroi.com



Holoscenes / Alexander Calder: Performing Sculpture / Interview with Martin Creed / Serpentine Pavilion 2015 by Selgascano / Frieze Sculpture Park 2015 / Jean Dubuffet The Asylum / Abraham Cruzvillegas / Henny Jolzer





Holoscenes

by Lars Jan
Kyriakides Plaza
Miami Dade College
Wolfson Campus



Holoscenes by Lars Jan is an aquarium-like sculpture in which performers execute everyday activities such as reading a newspaper while having to adapt to the tank filling and draining repeatedly. Lars Jan was inspired by a photo made by the photojournalist Daniel Berehulak during the widespread flooding in Pakistan in 2010. Lars Jan is the Artistic Director of the performance and art lab Early Morning Opera. With his performance art installation he wants to raise awareness about the dangers of climate change. Holoscenes premiered during the Nuit Blanche Festival in Toronto in October 2014. The final US presentation before Holoscenes heads abroad was hosted by MDC Live Arts at the Miami Dade College Wolfson Campus during Art Basel in Miami Beach from December 2nd to 5th.























Alexander
Calder

Performing Sculpture
Tate Modern, London

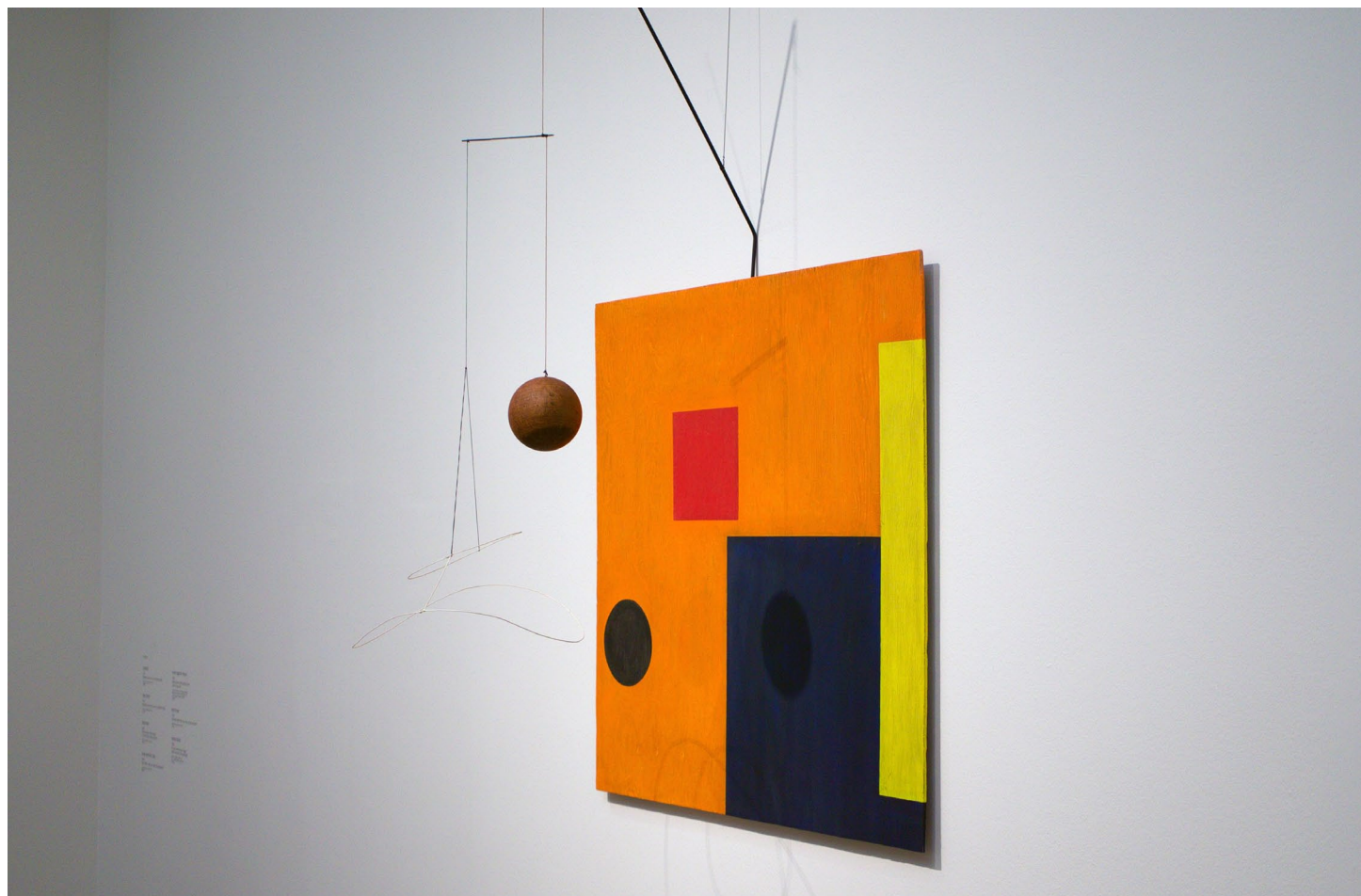


With *Performing Sculpture*, the Tate Modern in London presents the UK's largest ever exhibition of Alexander Calder, who was one of the ground-breaking artists of the 20th Century and pioneer of kinetic sculpture. *Alexander Calder: Performing Sculpture* brings together around 100 works and shows how Calder turned sculpture from a static object into a continually changing work to be experienced in real time. The exhibition features the figurative wire portraits Alexander Calder created of other artists including Joan Miró and Fernand Léger; a selection of panels such as *Red Panel* and *White Panel*; motorized mobiles such as *Black Frame* and *A Universe*; sculptures animated by just air currents such as *Snow Flurry I*; mobiles with sound such as *Triple Gong*; and Calder's large scale mobile *Black Widow*.

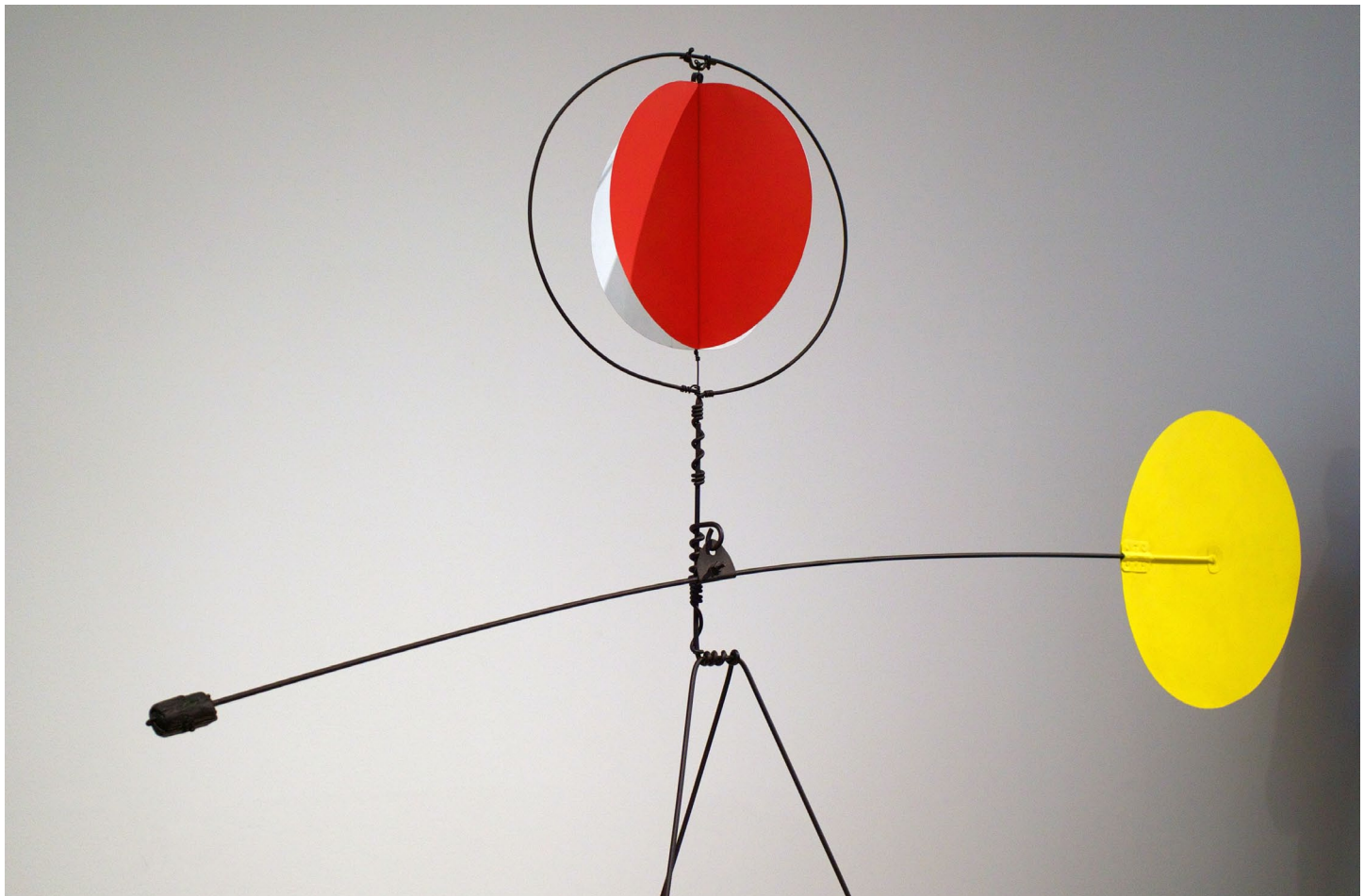


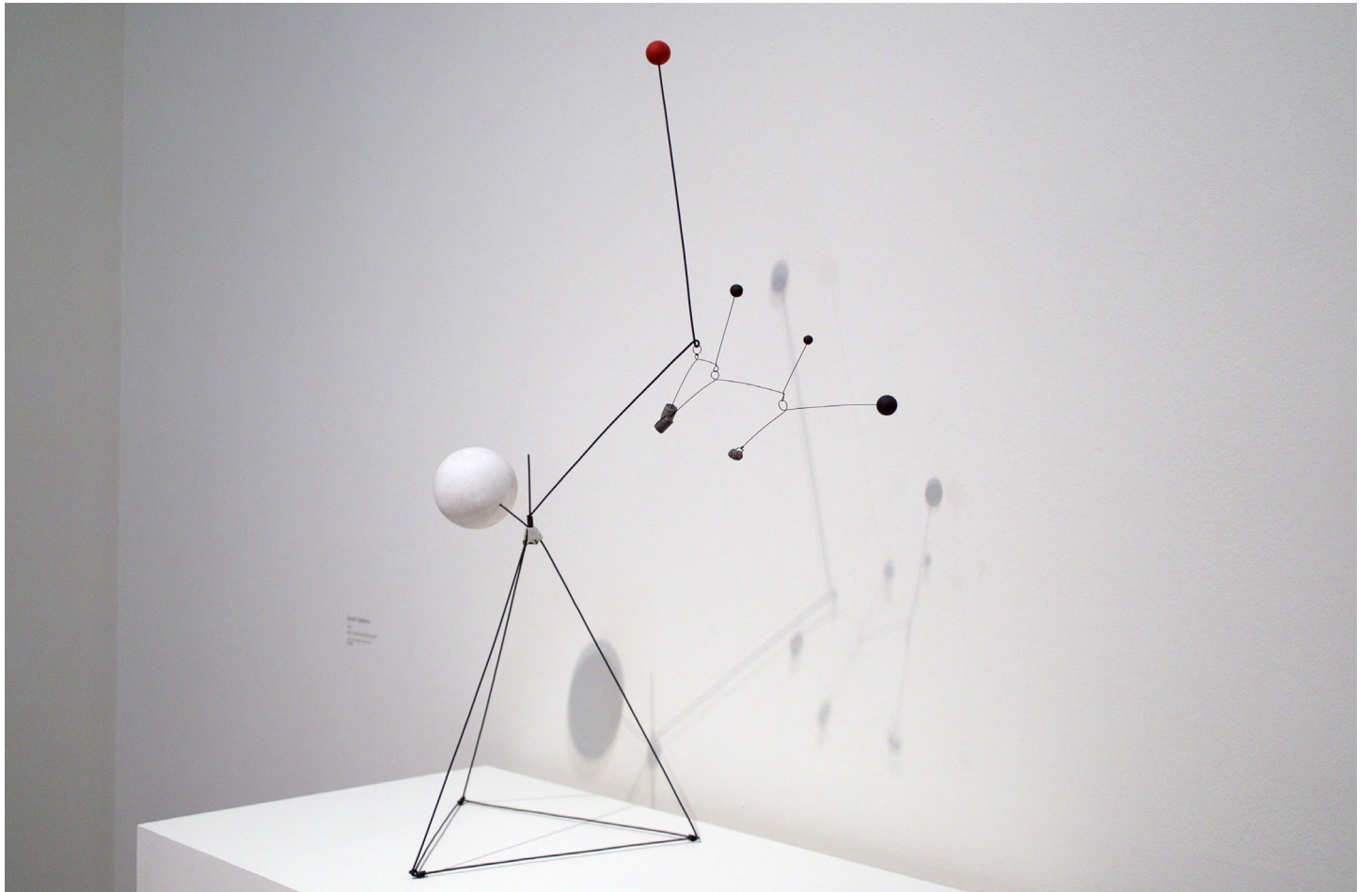
Alexander Calder: Performing Sculpture / Tate Modern, London
<http://vernissage.tv/2015/11/23/alexander-calder-performing-sculpture-tate-modern-london/> --

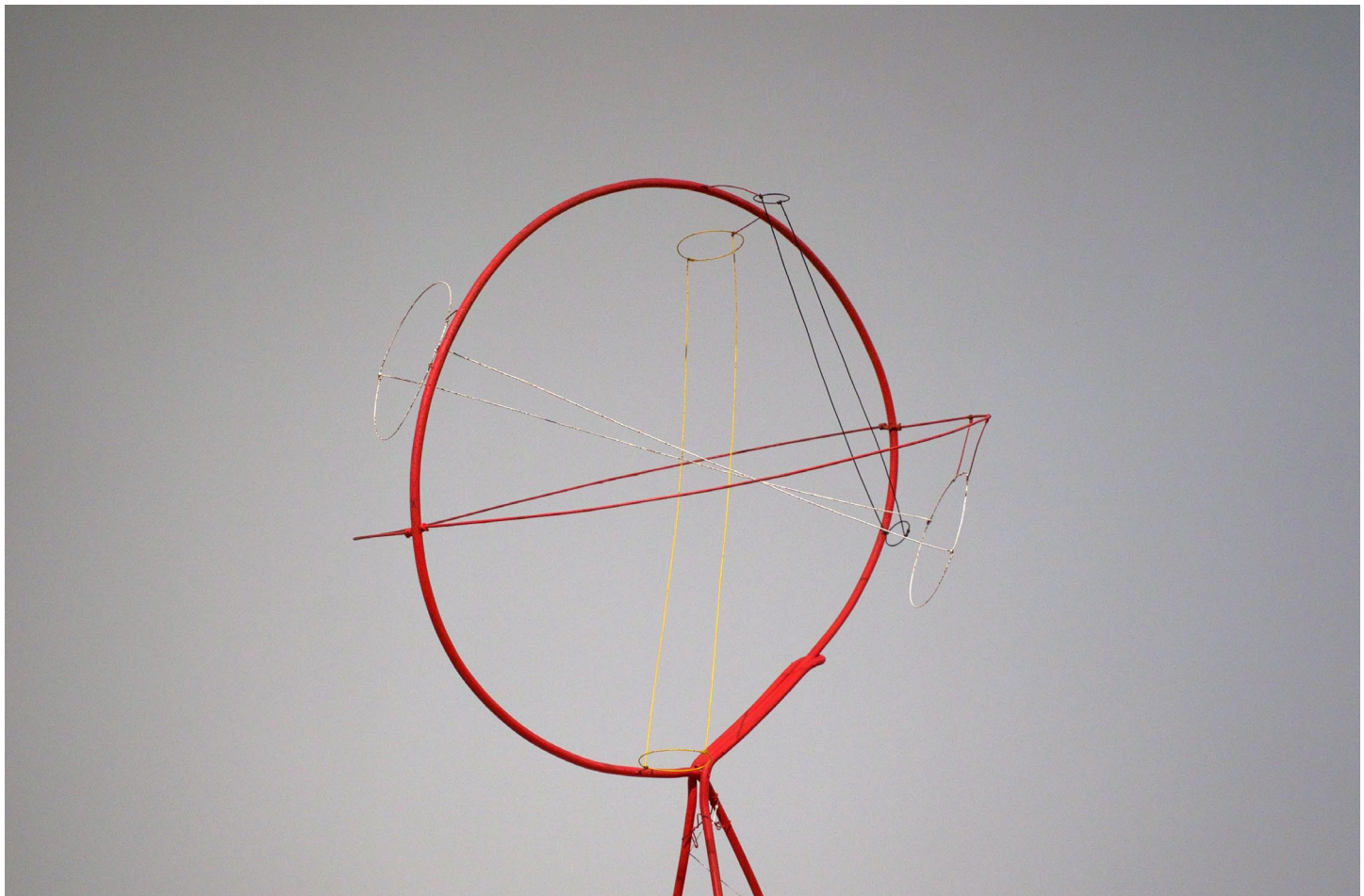
















Martin Creed

Interview

Martin Creed at Hauser & Wirth Zürich / Interview

Zürich (Switzerland), August 28, 2015

Transcript

<http://vernissage.tv/2015/09/09/martin-creed-at-hauser-wirth-zurich-interview/> --

Heinrich Schmidt: Can you tell us a little about how you work?

Martin Creed: Yeah, basically, I don't really... I feel like I don't know what I want to do and I never feel sure what the best thing to do is, so I try to work on all fronts hoping that maybe if I do that then something will turn out ok, you know. I do not really trust myself, I feel it's very important not to trust yourself, because... and so, that's another reason why maybe I do one thing and then after a while I think, no, I need to do the opposite of this, so like if I work on music for a while, then I think no need to work on what I can see, and then I think, no I need to work on what I can hear or what's around me or trying to make something in a box, you know.

So I try to work on the basis that I don't know what is best and that's also the reason why often in some of the works they try to use all of the different colors for example in one set or all of the different types of glass in this glass screen, and the clothes which are... why I don't know what shape, I don't know what shape, people are different shapes, you know, so the clothing has to be designed so that it can fit around any shape, that's the reason for the clothes with buttons and buttonholes.



Martin Creed at Hauser & Wirth Zürich / Interview
<http://vernissage.tv/2015/09/09/martin-creed-at-hauser-wirth-zurich-interview/> --

HS: So you don't have some kind of concept, when you wake up in the morning, that you say, now I'm working on this, then I'm working on that?

MC: It's more like a feeling. I just get... I get really scared I wake up and think... and feel scared that I'm, you know, wasting my life doing this one thing, you know, I don't believe in... you know I don't believe in one thing more... you know every it seems to me that everything is important you know when one of the problems with work, with making with, making a single work is that you have to, to make one work, you have to make decisions, which, which judge the world, you know, it's like if you decide to do this you're saying I don't want to do that and I don't wanna do that and so working is a matter of judgment and I feel like you cannot, you know it's impossible to judge because the world is all mixed up together, you know, and everything is joined together, so making a work like a painting is very, very artificial, you know, it's like a little special part of the world, but then I think well why is that special you know because that's special as well, you know. The floor is special, you know.

HS: So doubt, is also something...

MC: Yeah, doubt, yeah, yeah, I doubt myself and I try to work in the light of that. I think is very important not to trust yourself because if you... because... I feel like often people make decisions based on taking the route of least resistance and I think one can do that without realizing that you're doing it, you know, and then you end up taking always the safe route which is not necessarily the route which leads to the most beautiful place, you know, so it's a matter... so I feel like



Martin Creed: Work No. 732 (2007), Hauser & Wirth. Frieze Sculpture Park 2014.
<http://vernissage.tv/2014/10/20/frieze-art-fair-london-2014-sculpture-park/> --

if I trust myself I'm gonna end up sitting on the sofa watching television, you know, so sometimes I think it's a matter of trying to do the opposite of what you might feel you want to do, you know, yeah.

HS: Why did you choose to live on the Island in Italy?

MC: Yeah, I went to this very small island and lived there for four years and I think I liked it because there's no art world in that place, you know, it's just a little place in a far away part of Sicily, but, hm..., yeah, it's very important for me I think to try to work not just in art galleries. I don't really... I feel you need to be careful with art galleries because things look good in art galleries you know, they're designed to make things look good and that can be deceptive, you know. So I try to make work in the world as well, you know, go to places that are not in the gallery, yeah.

HS: Did you produce some works in the gallery?

MC: Yeah, a lot of the work was produced here and that's something I'm trying to do also trying to improvise work at the time, you know, the time of the exhibition because making decisions in advance is also something that involves, you know, a level of judgment, I don't, I don't know what I'm gonna feel like, so a lot of the work, some of these, like some of the paintings were very much done, we're done this week, you know, here, and the music as well, I wrote it here, some of this music, these little bits of music.



Martin Creed: Mothers / Hauser Et Wirth, London (Remix)
<http://vernissage.tv/2011/03/30/martin-creed-mothers-hauser-wirth-london-remix/> --

HS: Do you see a difference between music and visual arts regarding the impact on the audience?

MC: Well, I think it's certainly different, but I think everything is different and I find that... I don't know how helpful it is for me to really think about what... like, I don't know what people really get from the work, you know, I mean I hope that they like it and get something from it, but I don't think communication is... I don't think it's very direct, so... I just try to be happy with it, and then... and, like, the feeling I have now with the work is, like, I try to learn from that, you know... That's why I do shows, you know, to see how I feel about the work with other people.

HS: So it's important for you to see how people react to your work?

MC: Yeah, it's more to feel, it's not so much to see, I don't really go around looking at the people, it's more just to see how I feel showing my work to other people, like, when you're on stage, and when you go on stage and you've prepared a speech often when you get on stage, the speech seems totally irrelevant to the situation and it's the same with work like this, often if you prepare, if I prepare the work in London and I bring it here, you know it might not feel it's any use here. That's why I come here to try and learn from the... just like a live show, it's very much... to me doing a visual show is very much the same as doing a live stage show.

HS: So everything is connected? Like, a Gesamtkunstwerk?



Martin Creed: Mothers. Hauser & Wirth London, Savile Row
<http://vernissage.tv/2011/01/23/martin-creed-mothers-hauser-wirth-london-savile-row/> --

MC: In a way, yes, well I mean I think of them as individual works, but to me you cannot... nothing... you cannot separate anything, you know, everything is joined. You cannot look at that painting, you know, without looking at the wall next to the painting and the person next to the wall, you cannot separate anything, so it's like a big soup, you know.



Martin Creed: Work No. 2070: PEOPLE at Art Basel Miami Beach 2014
<http://vernissage.tv/2014/12/24/martin-creed-work-no-2070-people-at-art-basel-miami-beach-2014/> --





Serpentine Pavilion 2015

Hyde Park, London
Designed by Selgascano



This year, the Serpentine Galleries in London celebrate the 15th anniversary of the Pavilion commission. Starting with Zaha Hadid as the architect of the first Serpentine Pavilion in 2000, many world-famous architects have created temporary structures in London's Hyde Park, including Herzog & de Meuron and Ai Weiwei, 2012; Frank Gehry, 2008; Rem Koolhaas and Cecil Balmond, with Arup, 2006; Oscar Niemeyer, 2003; Daniel Libeskind with Arup, 2001; and Smiljan Radi , 2014. In 2015, Spanish architects selgascano (José Selgas and Lucía Cano) designed the 15th Serpentine Pavilion. The Pavilion is an amorphous, double-skinned, polygonal structure consisting of panels of a translucent, multi-colored fluorine-based polymer (ETFE) woven through and wrapped like webbing. The architects' inspiration comes



from the site itself, as well as from the ways in which people move through London, notably the Underground with its many-layered, chaotic yet structured flow.

José Selgas and Lucía Cano formed the studio selgascano in 1998 in Madrid. They have completed the majority of their buildings in Spain through a diverse range of commissions. Selgascano is currently working on a number of projects worldwide, including Pip House, Laurel Canyon, Los Angeles; the renovation of Texas Square in Oranjestad, Aruba, Lesser Antilles; and La Canaria House, Mount Washington, Los



Angeles. Selagscano exhibited at the Guggenheim Museum and the Museum of Modern Art, New York, as well as MOT, Tokyo; the Design Museum, London; and the Venice Architecture Biennale in 2010, curated by Japanese architect Kazuyo Sejima of SANAA, architects of the Serpentine's 2009 Pavilion.

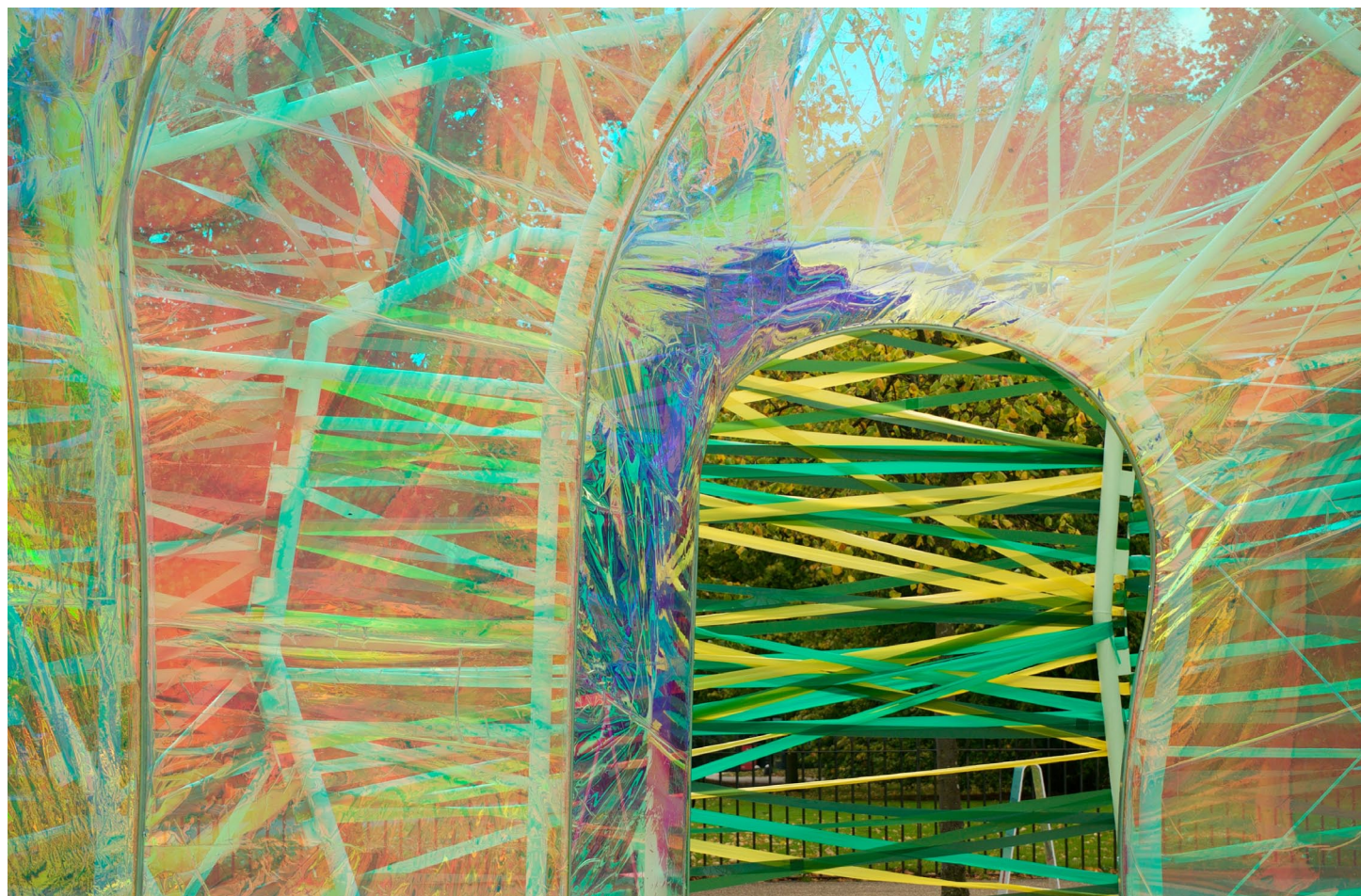


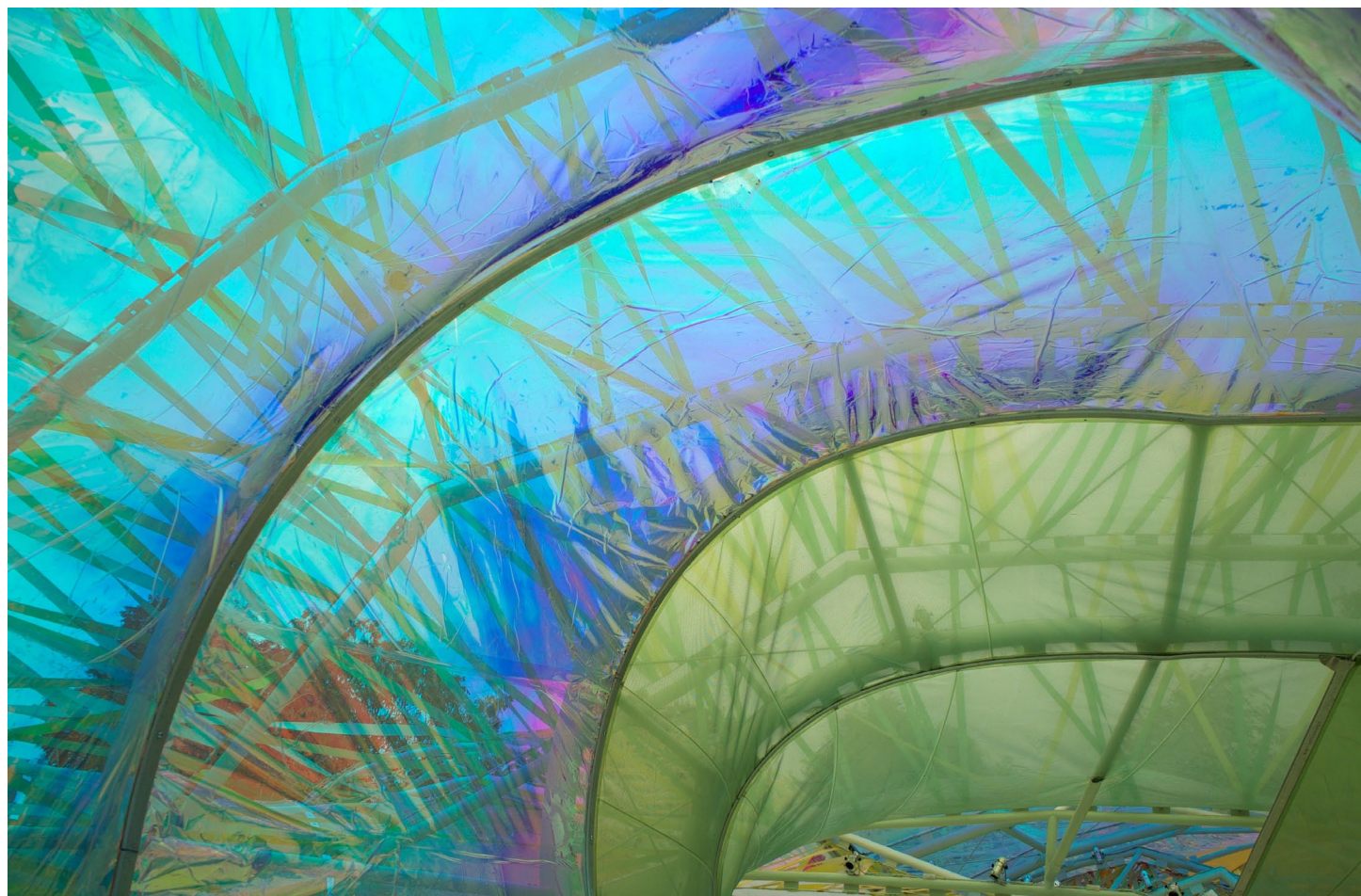
Serpentine Pavilion 2015 Designed by Selgascano
<http://vernissage.tv/2015/11/09/serpentine-pavilion-2015-designed-by-selgascano/> --



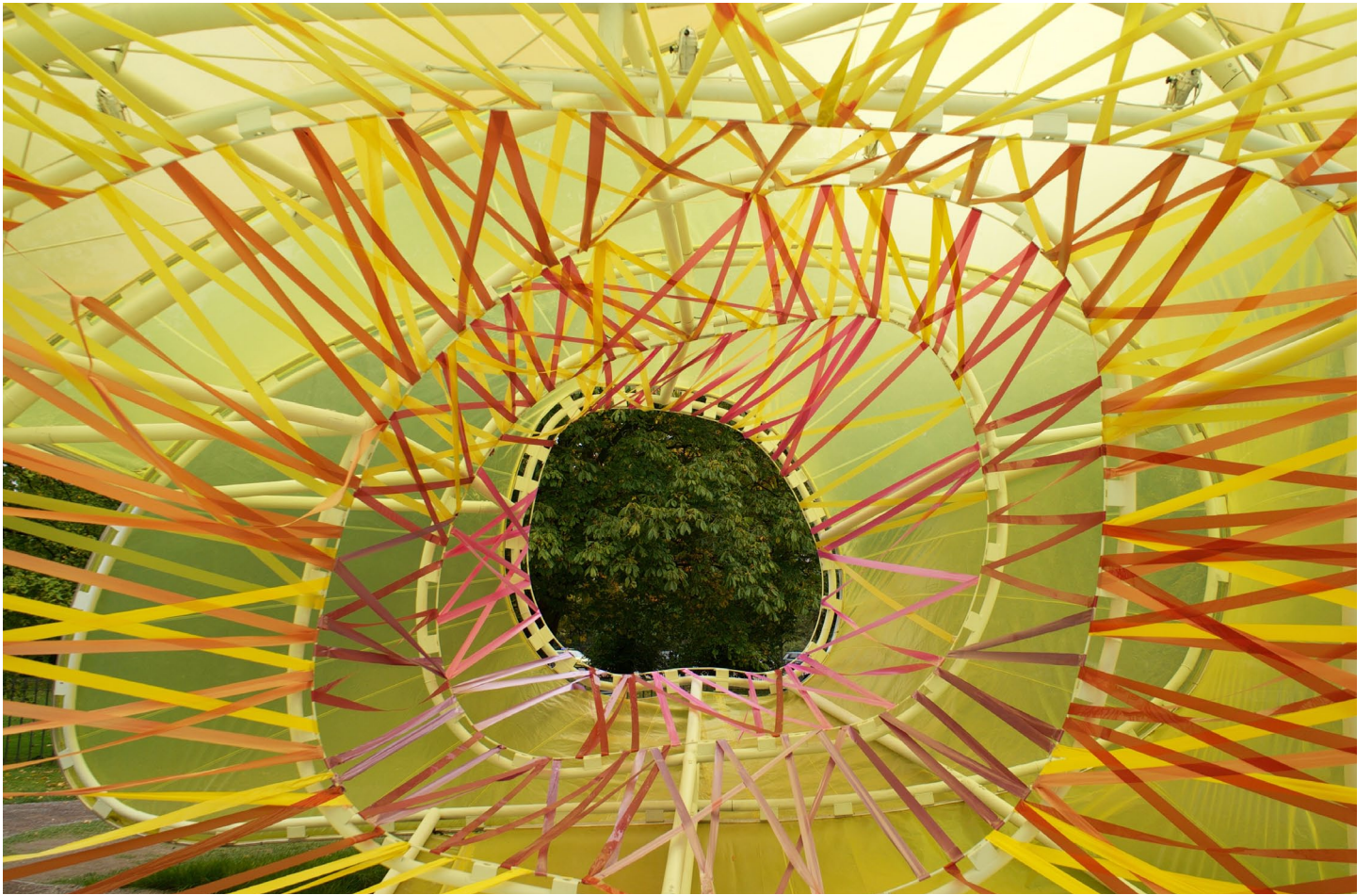


















Takis: Signal (1985), Axel Vervoordt Gallery.

Frieze Sculpture Park 2015

Regent's Park
London



Kathleen Ryan: More Is More Snake Ring (2015). François Ghebaly Gallery with Josh Lilley Gallery.

Frieze Art Fair London 2015 Sculpture Park
<http://vernissage.tv/2015/11/05/frieze-art-fair-london-2015-sculpture-park/> --

Anri Sala (with André Vida): To Each His Own (in Bridges). Live Performance, Frieze Sculpture Park 2015
<http://vernissage.tv/2015/11/12/anri-sala-with-andre-vida-to-each-his-own-in-bridges-live-performance-frieze-sculpture-park-2015/> --



Gary Webb: Dreamy Bathroom (2014). The Approach with Cass Sculpture Foundation.



Tony Cragg: Contradiction (2014). Lisson Gallery with Marianne Holtermann Fine Art.



Leo Fitzmaurice: Litter (2015). The Sunday Painter.



William Turnbull: Large Female Figure (1991). Offer Waterman Gallery.



Pre-Ekoi: Anthropomorphic Monolith (11th-14th Century). Didier Claes Gallery.



Dominique Stroobant: La Sera Schiacciata II (2007). Axel Vervoordt Gallery.



Haroon Mirza (with Mattia Bosco): Standing Stones (Solar Symphony 8). Lisson Gallery.



Seung-taek Lee: Earth Play. 1979-89. Gallery Hyundai.



Aaron Aronson: Shoe Chew (2015). Rob Tufnell Gallery.



Richard Serra: Lock (1976-77). Peter Freeman, Inc.



Richard Serra: Lock (1976-77). Peter Freeman, Inc.



Jesse Wine: Local Notion (2015). Limoncello Gallery.



Conrad Shawcross: The Dappled Light of the Sun IV (2015). Victoria Miro Gallery.





Jean Dubuffet The Asylum

Helly Nahmad Gallery
London at Frieze Masters
2015

Helly Nahmad Gallery London: Jean Dubuffet The Asylum at Frieze Masters 2015.

Interview with installation designer Robin Brown

Transcript

<http://vernissage.tv/2015/10/23/jean-dubuffet-the-asylum-helly-nahmad-london-at-frieze-masters-2015/> --

I was commissioned by Helly Nahmad who wanted to do a design, stand based on a link between Dubuffet's work, the paintings he wants to feature and his interest in art from outside mainstream culture from, including art from mental patients, so we decided, I researched his life, I researched the history of art from outside mainstream culture and figured that in the nineteen twenties he was introduced to mental patients' work by a German doctor, his book he was given and in the mid forties he went actually to Switzerland and visited to the doctor and so work of the patients and he was fascinated by it and it started an exploration that went on his whole life of trying himself to explore the freedom that these people seem to have in their work, so we decided to actually build parts of an asylum, a mental asylum as if it's in France in 1945, and we researched the patients' artworks from 1900 up to 1950 and we wanted to be sensitive to them with and want to copy their work, some of those patients have gone on to be known artists and we wanted to represent the kind of work they were doing and so we commissioned a team of artists some of them art students who've just finished college, some of them scenic painters from the professional world, calligrapher and a caricaturist, to work based on the references to come up with new pieces of work, so, original works, but that are sensitive and relevant to the kind of things that those patients would have been doing.



At the Venice Biennale and various shows, they've put outsider art opposite well-known artists and I read a piece particularly that said if that was going to happen then it would be nice people related the context between the two, so they didn't just put up an unknown relatively artist opposite a really famous artists. So we tried, I responded to that and tried to answer that by showing the background story, showing a bit more of the relationship of the beginning of those artists with the artists that we were exhibiting. We could have just done literally art from people outside mainstream culture, put it on a wall opposite, but we wanted to explain the story, explain the background, so I felt, we did an atmospheric soundtrack, it has noise of real hospital corridors, it has footsteps walking past, and then it intersperses that with popular music from the 1940s, so Léo Marjane is a French singer I'd never heard of before, I found her and she was one of the most popular singers in France. We felt even though these people are confined inside an asylum they would possibly, that's what they would hear, they would hear popular culture from the world outside and that was important to kind of feature. We also got a song which is Léo Marjane singing 'over the rainbow' which felt slightly romantic and escapist and kind of appropriate even though it's fantastical.

I went off art college, I went to Hornsey College of Art. I'm a furniture designer, that's what I studied, and I ended up working in the film industry, and I work on feature film. I was commissioned by the gallery last year to do an exhibition for them called 'the collector' where we recreated a 1968 apartment in Paris and I did the soundtrack and broadcast television from the period to make it as almost like you walked into a film but in real life. So they loved that, so they commissioned me this year, to do this here.



Last year, I was fascinated, I stayed every day the exhibition was open, and I talked to people and it was lovely to see their reactions. When I work in film I don't see that because we finish the film and I don't meet the audience, so it's nice to talk to them and to watch people's expressions as they related to the installation and the art and I took photographs in black and white of them as they did that and afterwards we did a slideshow to embody the kind of piece and actually those photographs of the people looking, their faces and their expressions when they were looking were the most memorable things because they just took you back to exactly that moment when people first saw the installation.

I'm not exactly sure what my next project will be, I'm due to do another feature film which is actually a mental health based story, but it's a comic tragedy so that will be happening beginning of next year.























Abraham
Cruzvillegas

Empty Lot
Turbine Hall
Tate Modern, London



For Tate Modern in London, artist Abraham Cruzvillegas conceived a site-specific installation that consists of two stepped triangular platforms that extend across the museum's iconic Turbine Hall. The title of the work is Empty Lot. The platforms hold a geometric grid of 240 wooden planters filled with compost and over 23 tons of soil collected from parks and gardens all across London, from Peckham Rye to Regent's Park. Nothing has been planted by the artist. Flowers, mushrooms, and other greenery may grow depending on what seeds or bulbs have found their way into the soil. The soil is lit by lampposts constructed by the artist using materials found in skips and building sites around Tate.

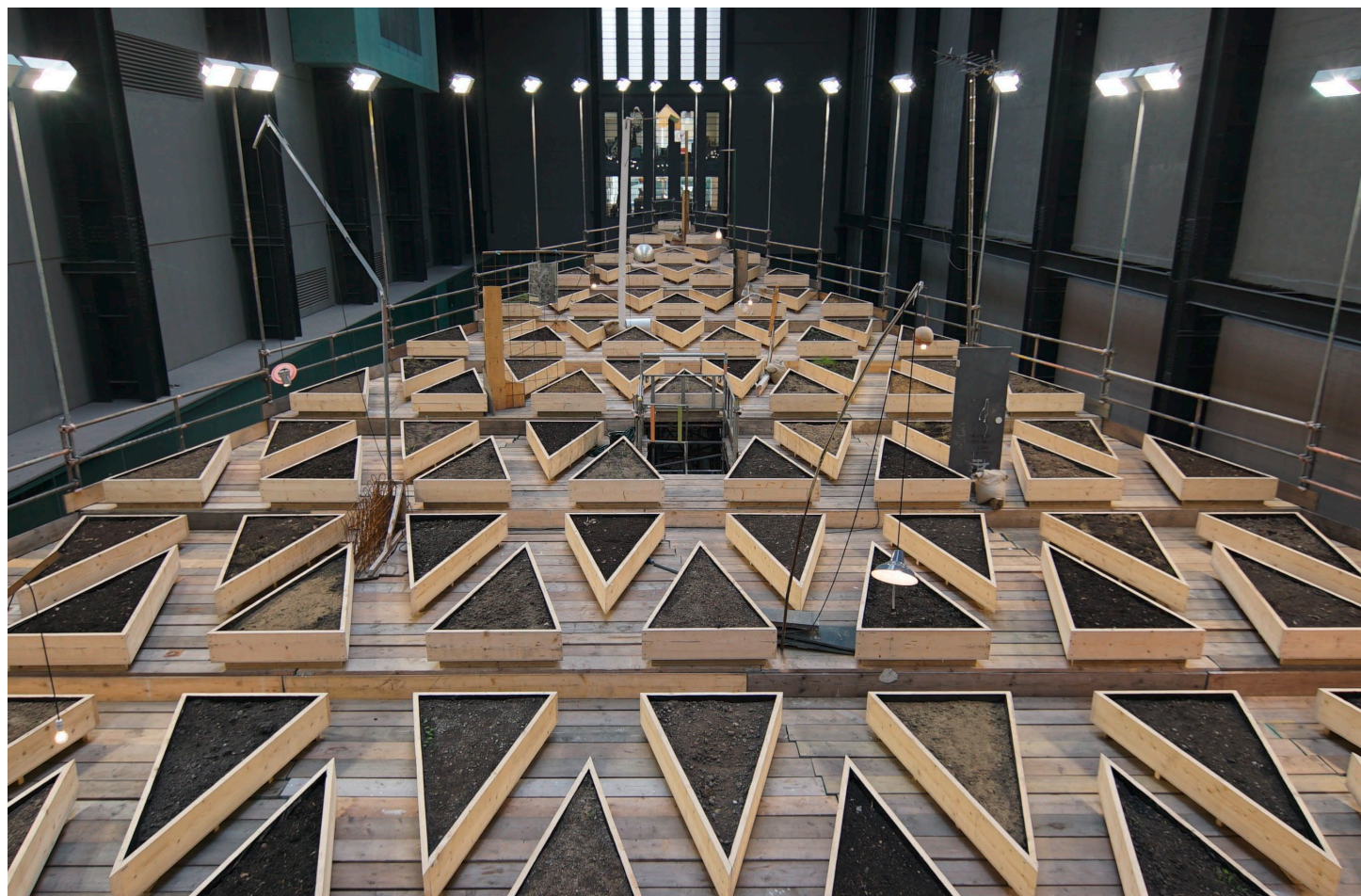




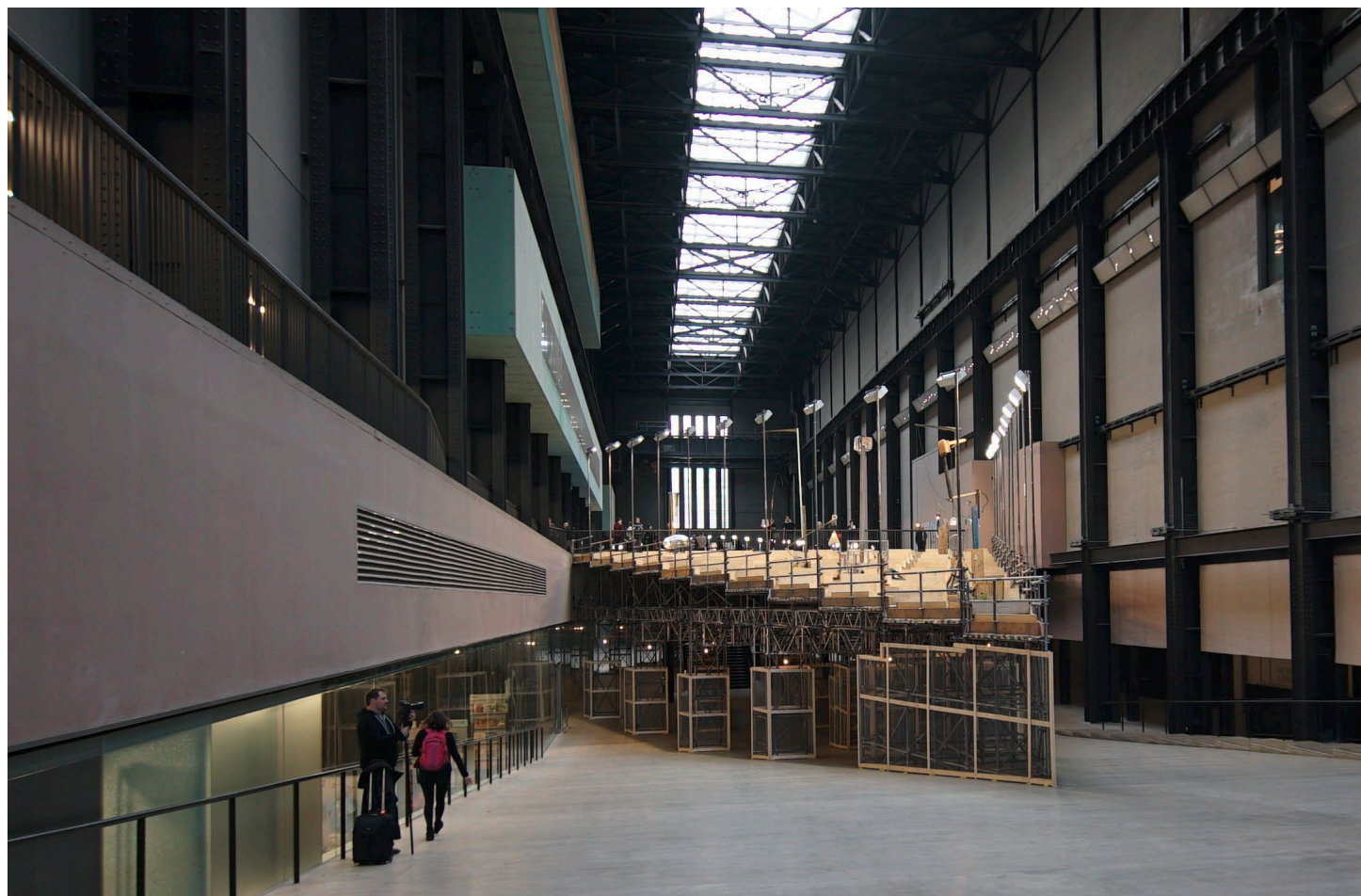
Abraham Cruzvillegas: Empty Lot / Turbine Hall, Tate Modern

<http://vernissage.tv/2015/10/13/abraham-cruzvillegas-empty-lot-turbine-hall-tate-modern/> --

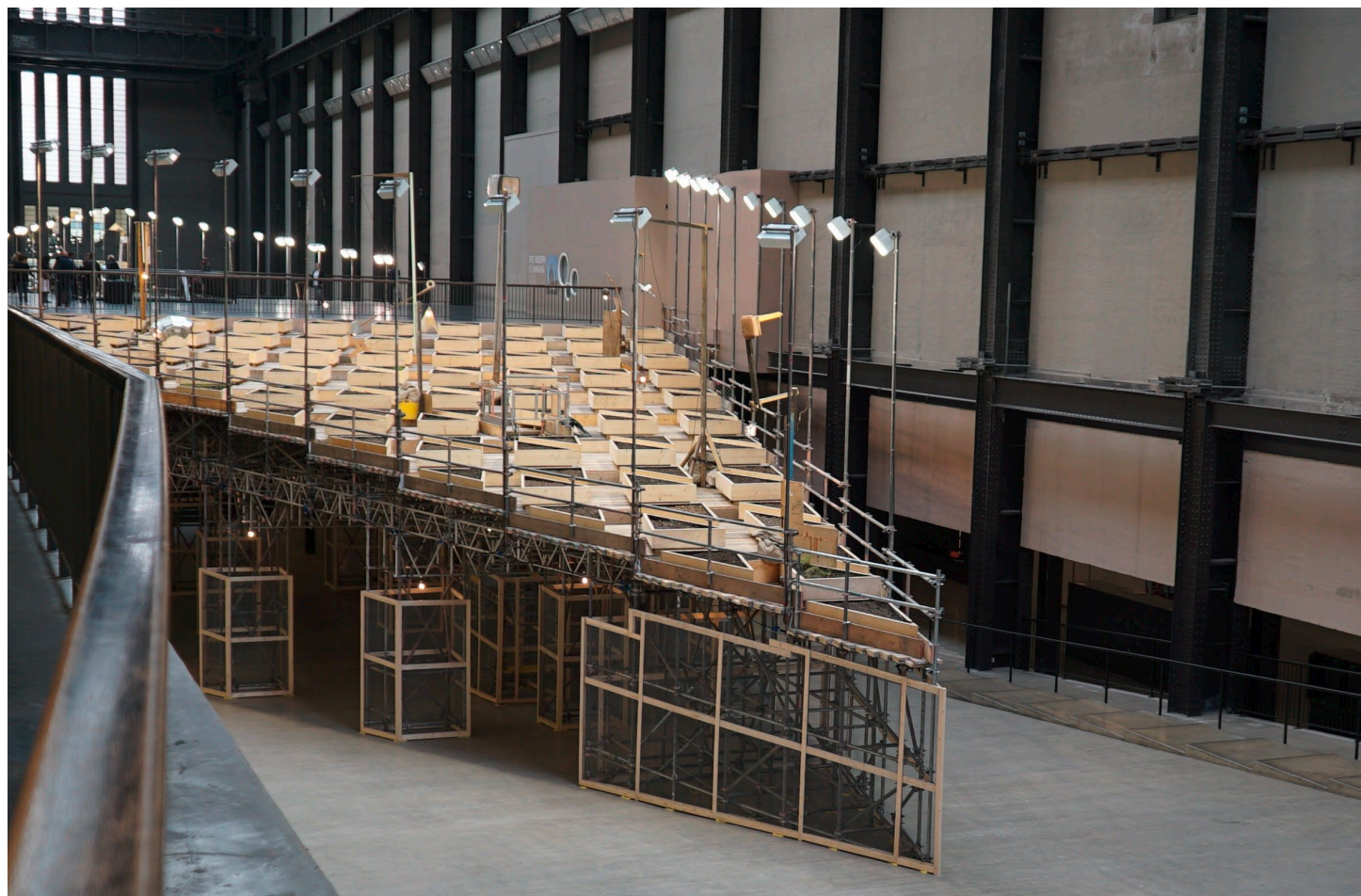


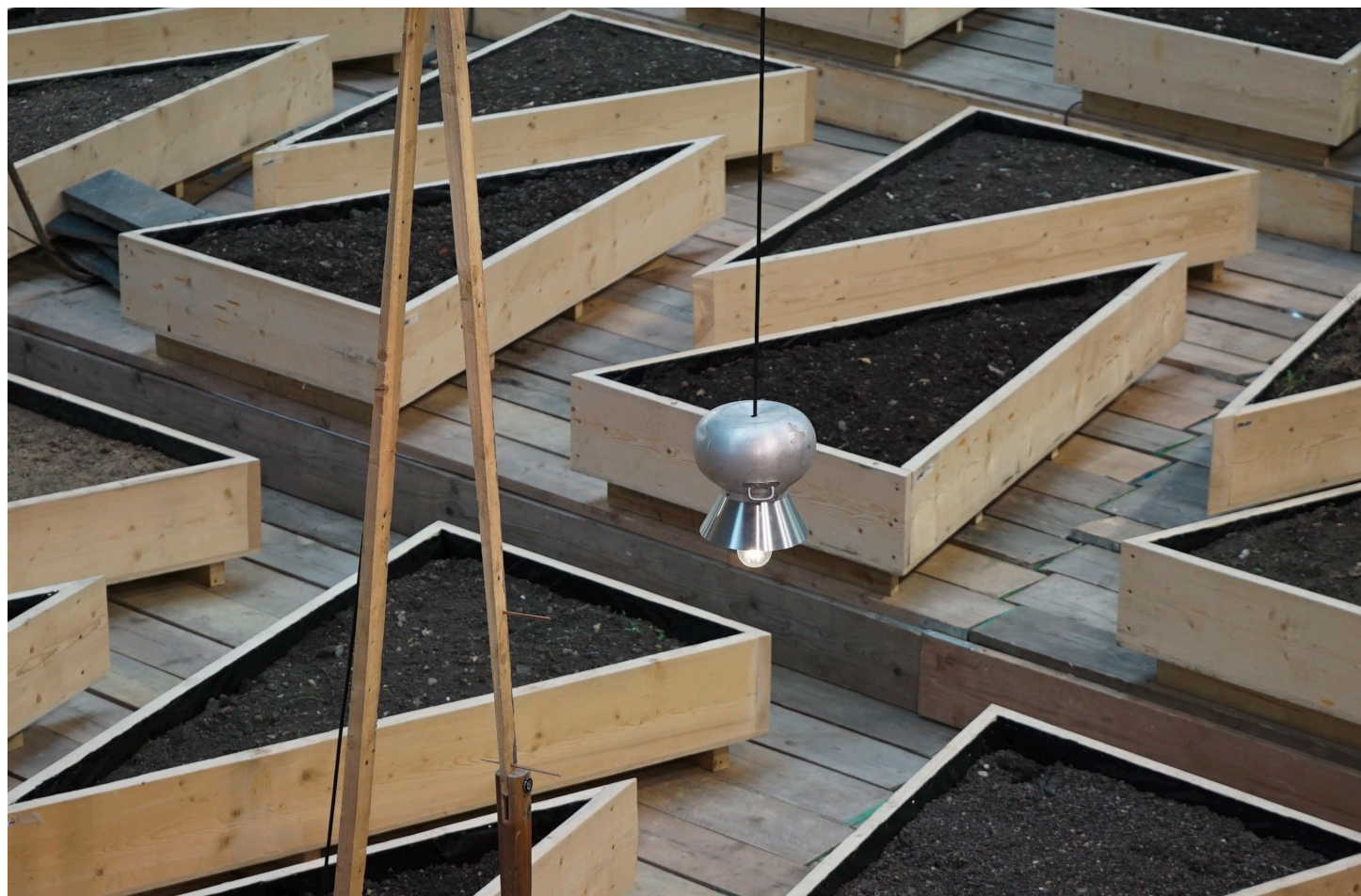














ESCAPISM IS THE FUTURE

Henny Jolzer

Tittwer Turisems 8

THE OLD IS
NOTHING THAN
A RESTATEMENT
OF THE NEW

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

IF YOU CANNOT
GIVE UP,
LEAVE YOUR
MARK

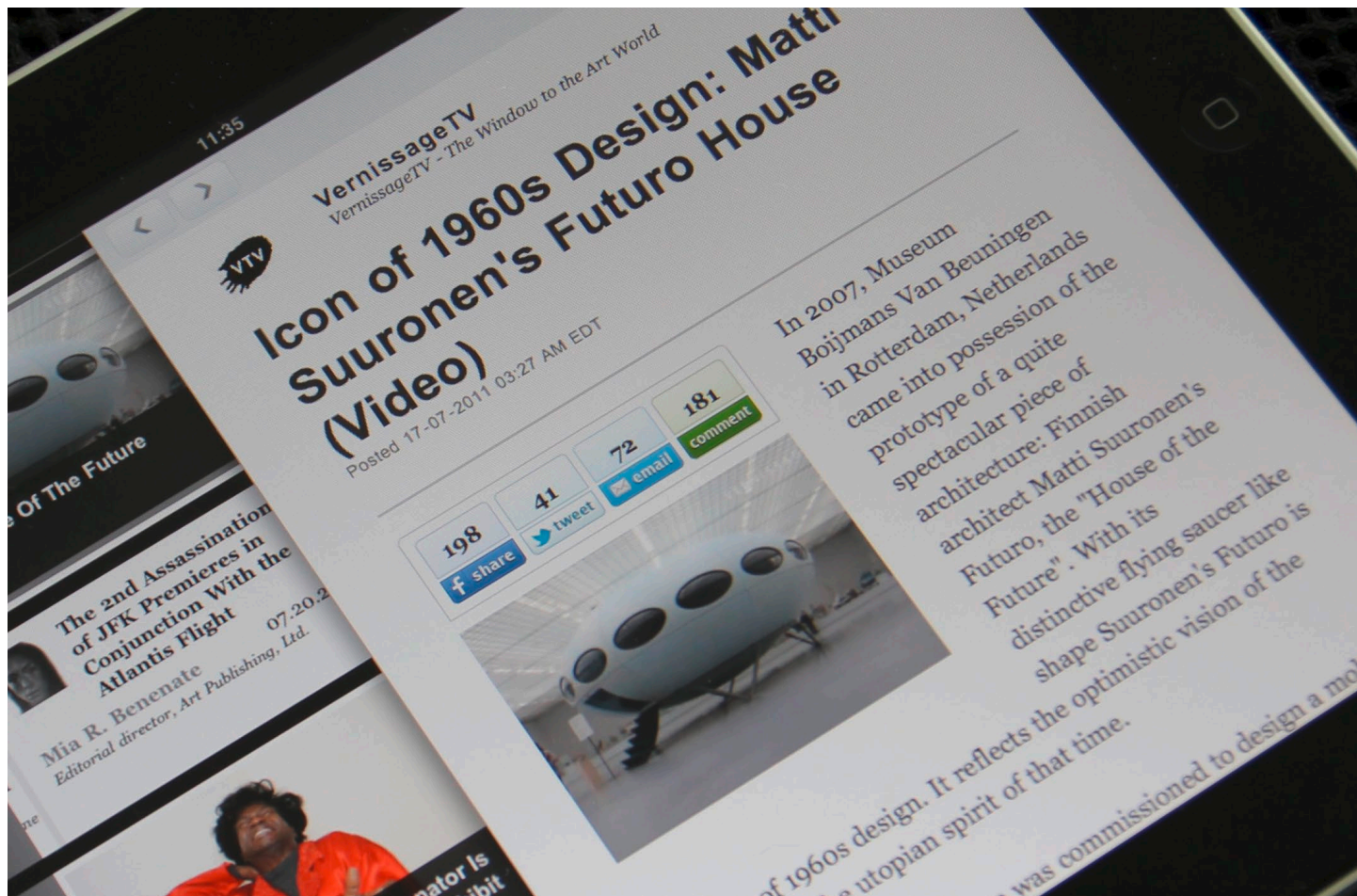
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IMPORTANCE
WORKS
EQUALLY

EVEN YOU
CAN BETRAY
YOUR FAMILY

YOU LIVE
BY THE RULES
OF A
VICTIM

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FREEDOM CAN
BE A FORM
OF SUBMISSION





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