



37

VTV Magazine  
December 2016



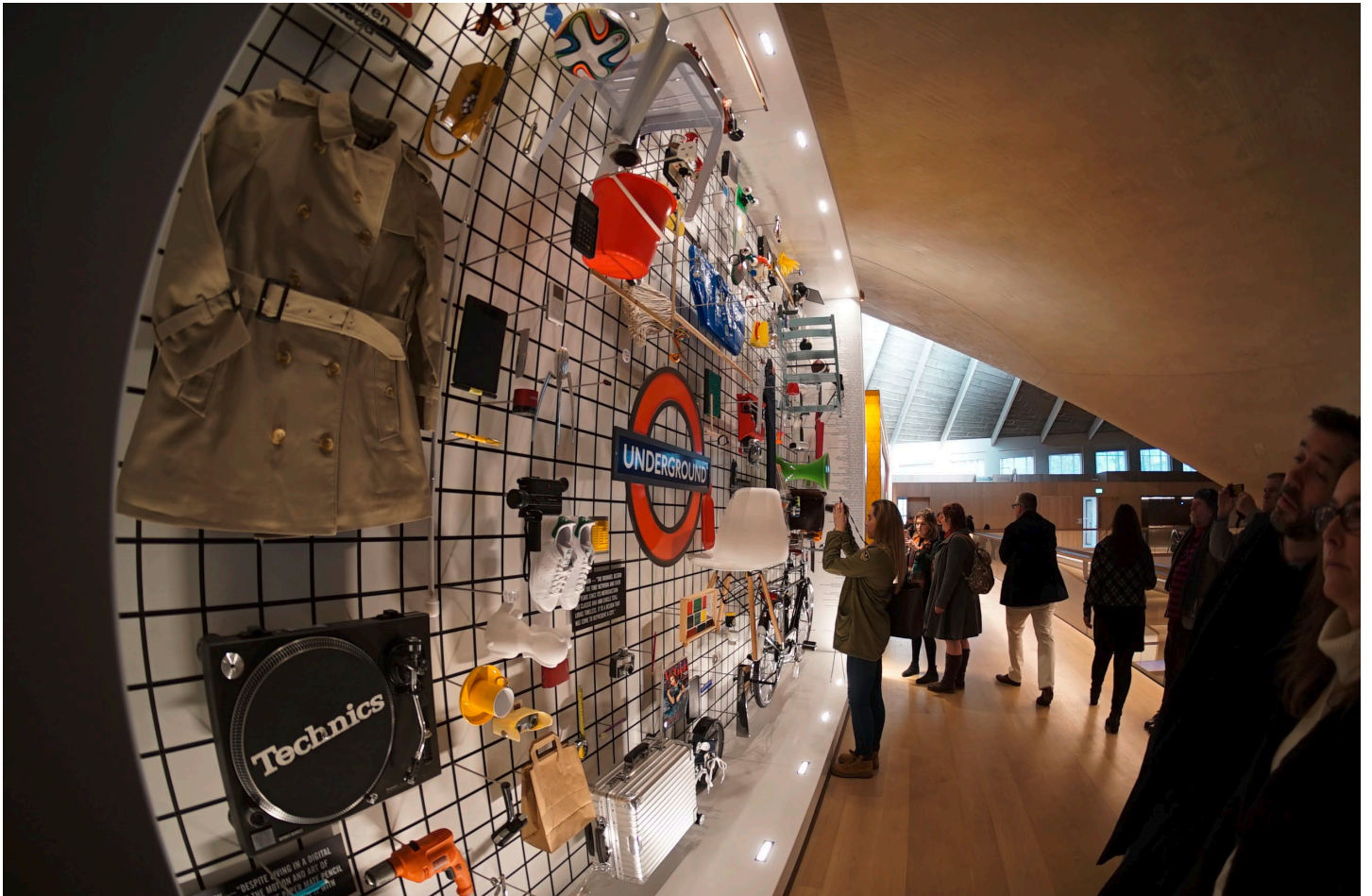




Cover: Michael D. Linares: Pietà (2016)

Photos: Didier Leroi | [www.didier-leroi.com](http://www.didier-leroi.com) / Geoff Gilmore / Karolina Zupan-Rupp





Design Museum London / Bjarke Ingels / Frieze Sculpture  
Park 2016 / Michael D. Linares / Roni Horn / Henny Jolzer







# Design Museum London

Interior Design by  
John Pawson



In November 2016, London's Design Museum opened its doors in its new location in Kensington, the former Commonwealth Institute adjacent to Holland Park. Searching for larger premises to expand its activities, the 1960s building was already chosen in 2008, but it took several years to renovate it and adapt the interior to the needs of the museum. The new Design Museum offers visitors three times more space than in its previous location at Shad Thames.

The Commonwealth Institute was designed by Robert Matthew / Sir Robert Matthew, Johnson-Marshall and Partners. The construction of the building was started at the end of 1960 and completed in 1962. It was designed to inform the public about the nations of the





Commonwealth by exhibitions and events. The Commonwealth Institute featured an art gallery that relied primarily on natural lighting, and a cinema beneath that could also be used as a lecture hall and space for theater productions. The most striking feature of the building is the complex copper roof that reminds of a tent. In 1988 the building was listed Grade II\* for its roof, place as a post-war building, importance in the history of museum and exhibition design, and historical significance in marking the transition from Empire to Commonwealth. A listed building, in the UK, may not be demolished, extended, or altered without special permission from the local planning authority.



For the Design Museum, the interior has been substantially transformed. A design team led by John Pawson made the building fit for a 21st century museum, whilst at the same time retaining its unique spatial quality. Office for Metropolitan Architecture (OMA) was responsible for the overall master plan and in conjunction with Allies and Morrison for the refurbishment of the exterior of the museum. More information on the transformation of the building is available on the Design Museum's Tumblr site:  
<http://newdesignmuseum.tumblr.com> --



Design Museum London (photos):

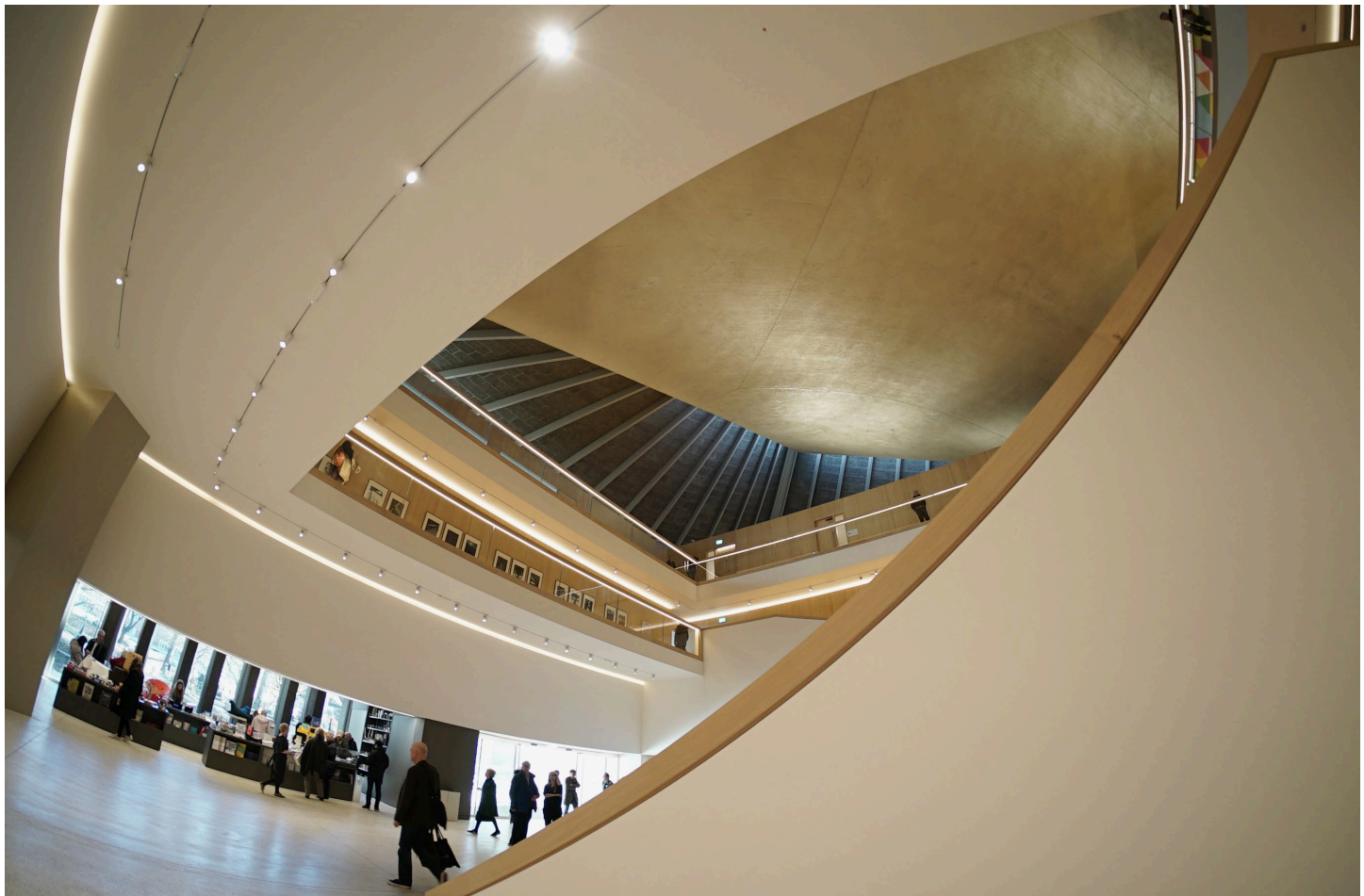
<https://www.flickr.com/photos/didier/albums/72157673337840504>



















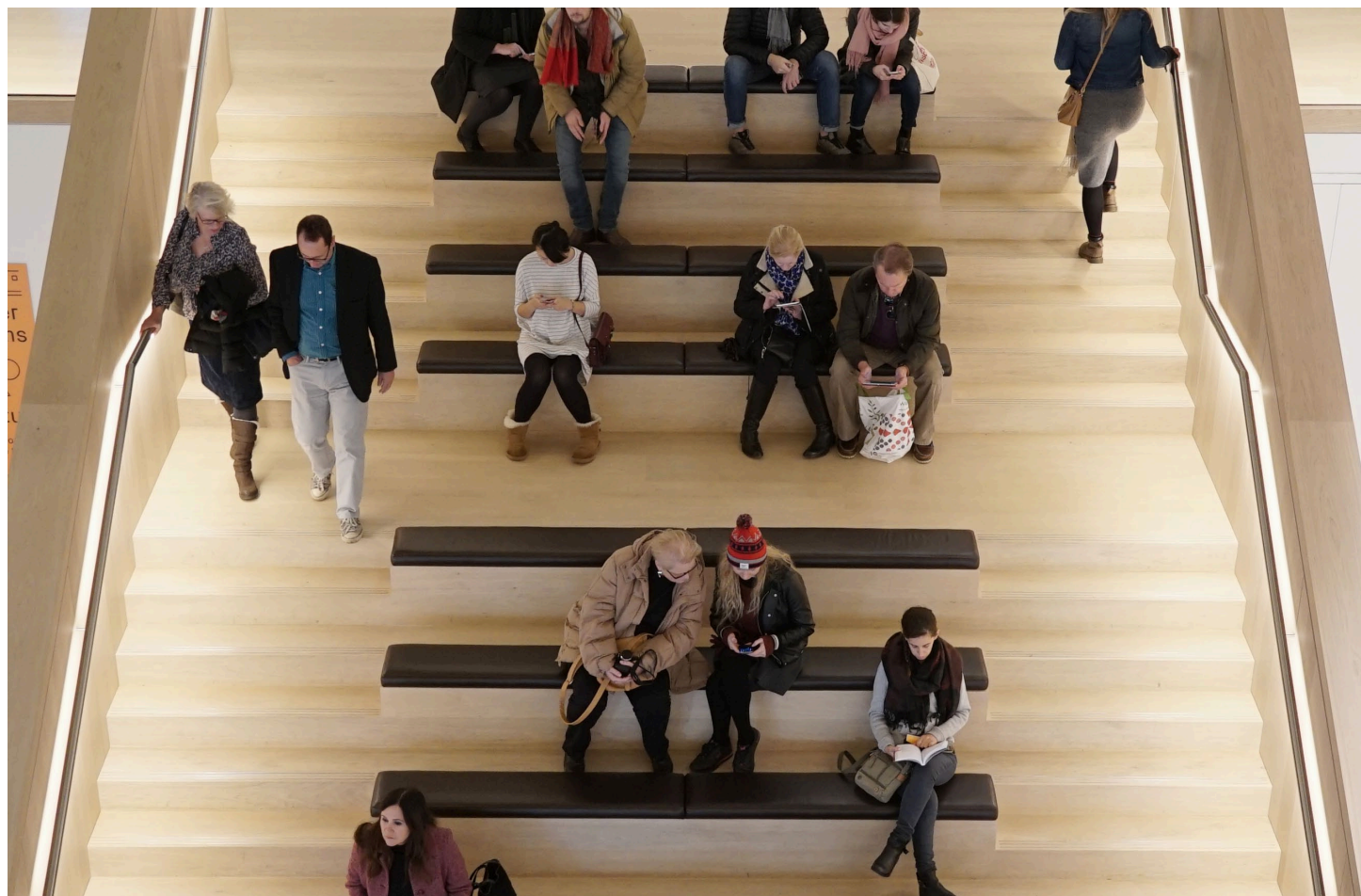






















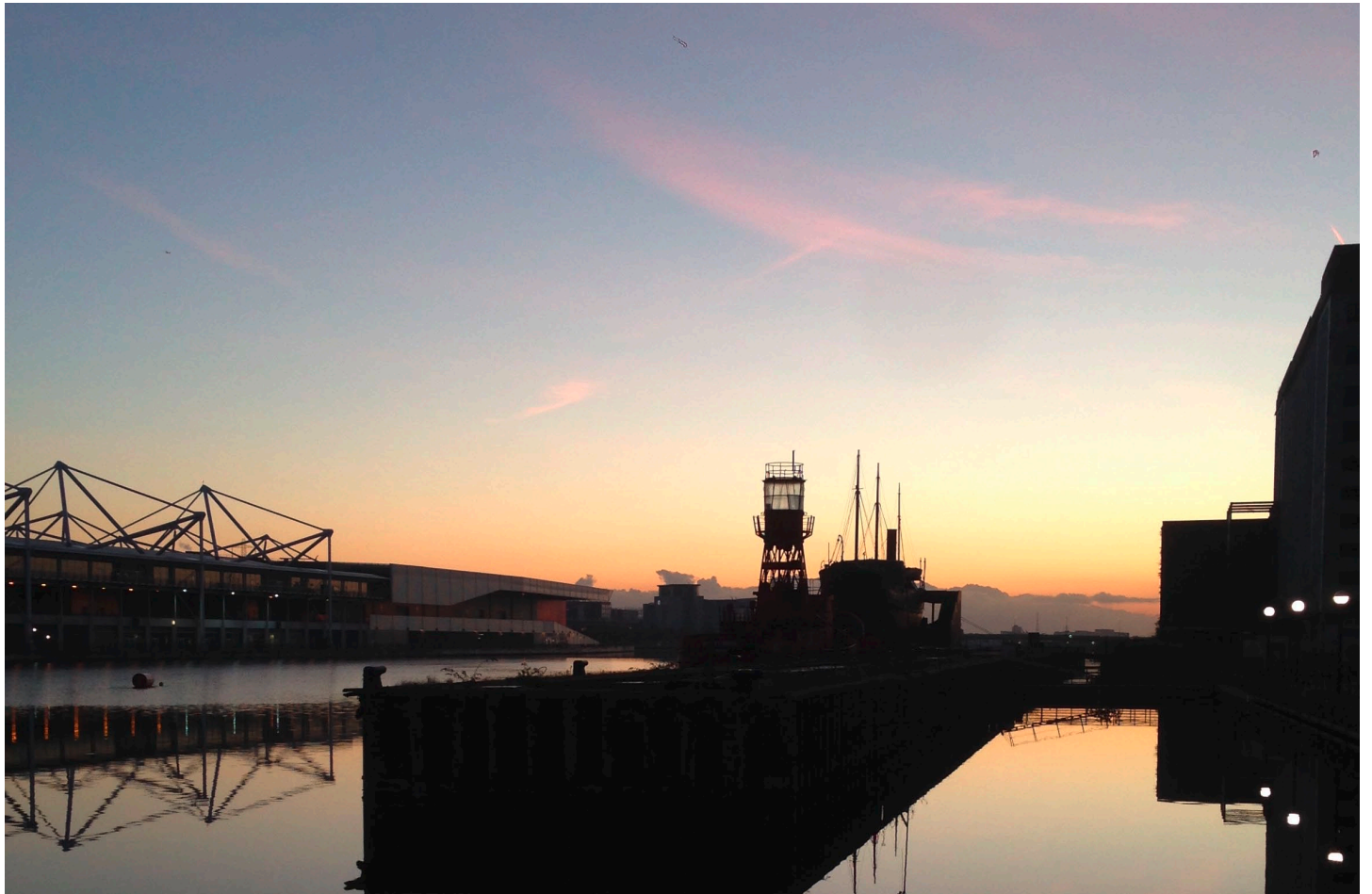














Bjarke Ingels

Serpentine Pavilion 2016  
Hyde Park, London



For their 2016 project, the Serpentine Galleries invited architect Bjarke Ingels to design the Serpentine Pavilion. Bjarke Ingels (born 1974) is a Danish architect. He heads the architectural practice Bjarke Ingels Group (BIG), which he founded in 2005 with offices in Copenhagen and New York. The New York office was established in 2010 after working on projects in North America since 2006. BIG is led by Bjarke Ingels (Founding Partner) with 11 additional partners. BIG currently employs around 300 architects, designers, builders and thinkers who come from over 25+ countries representing Scandinavia, North America, Latin America, the Far East and Continental Europe. Since 2009, Ingels has won numerous architectural competitions and awards including AIA National Architecture Honor Award (2015); AIA NY Urban





Design Merit Award (2015); RIBA Award European National Winner (2014); Architizer A+ Awards (2014); Progressive Architecture Design Award (2013); Nordic Light Award (2013); International Economic Development Council Excellence Award (2012); Crown Prince Culture Prize, Danish Culture Fund (2011); Scandinavian Green Roof Award (2010); Cityscape Dubai Award (2009).

Serpentine Pavilion 2016 by Bjarke Ingels Group (BIG):

<https://www.flickr.com/photos/didier/albums/72157674860917385> --

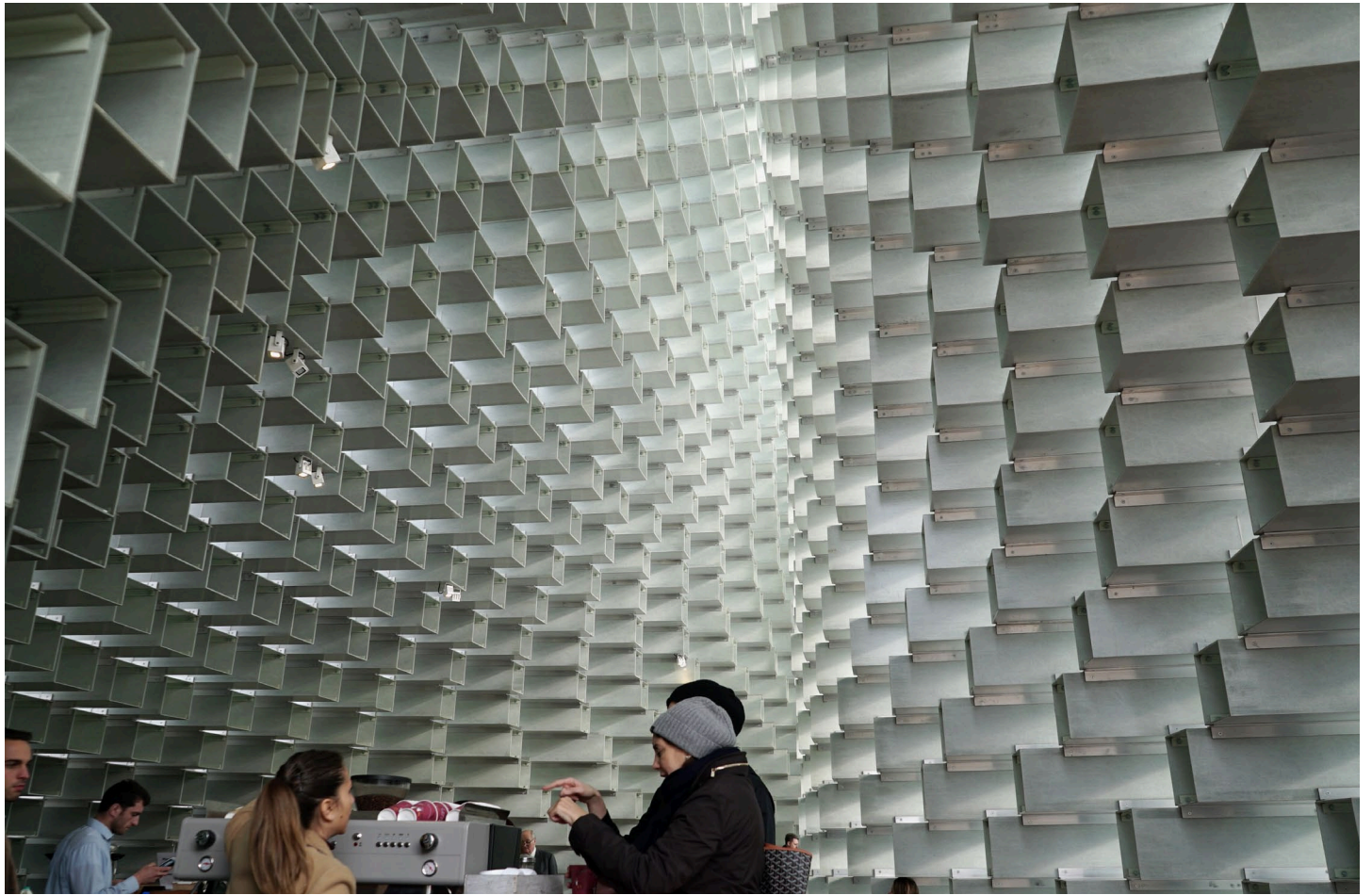
















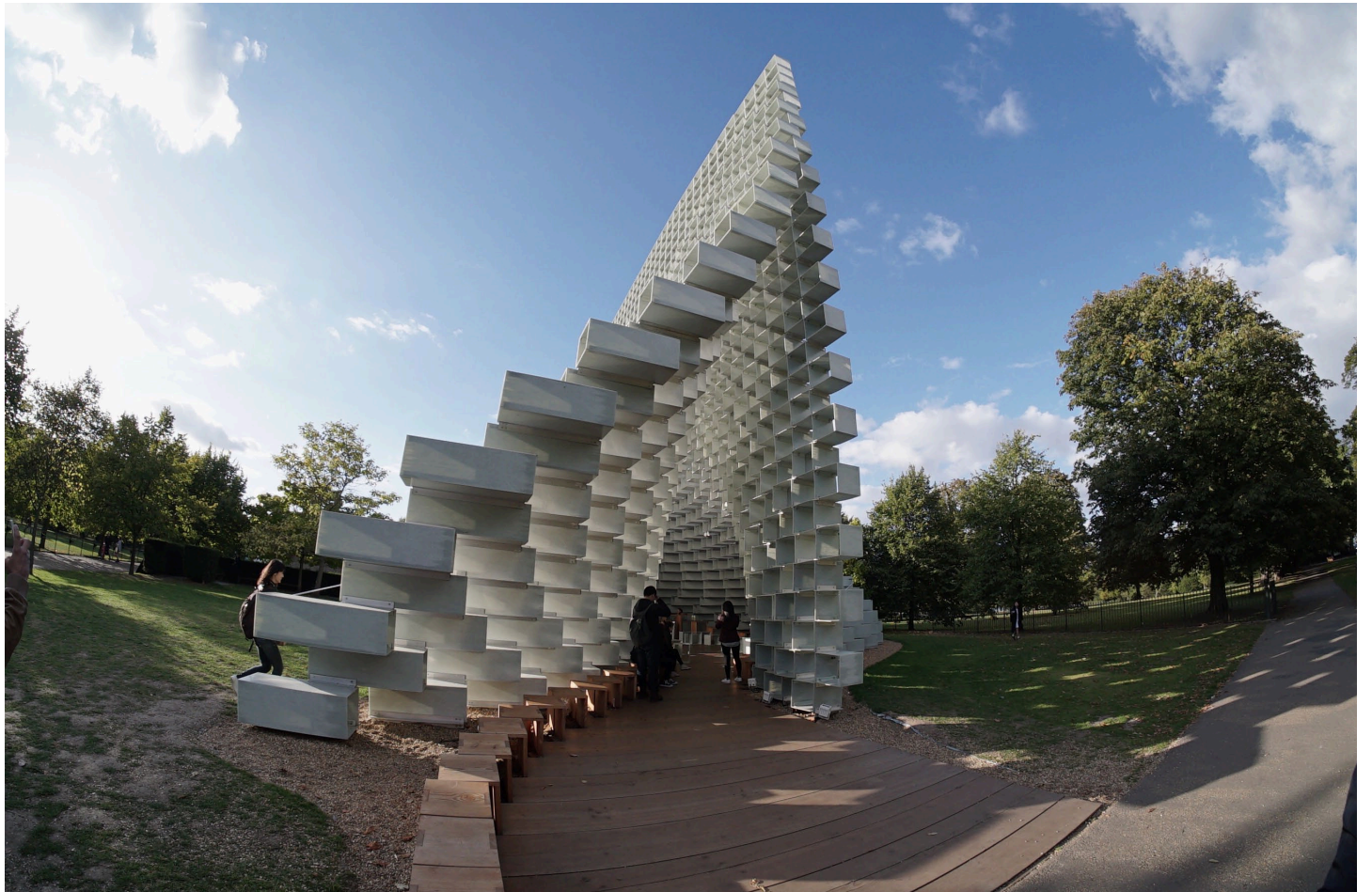




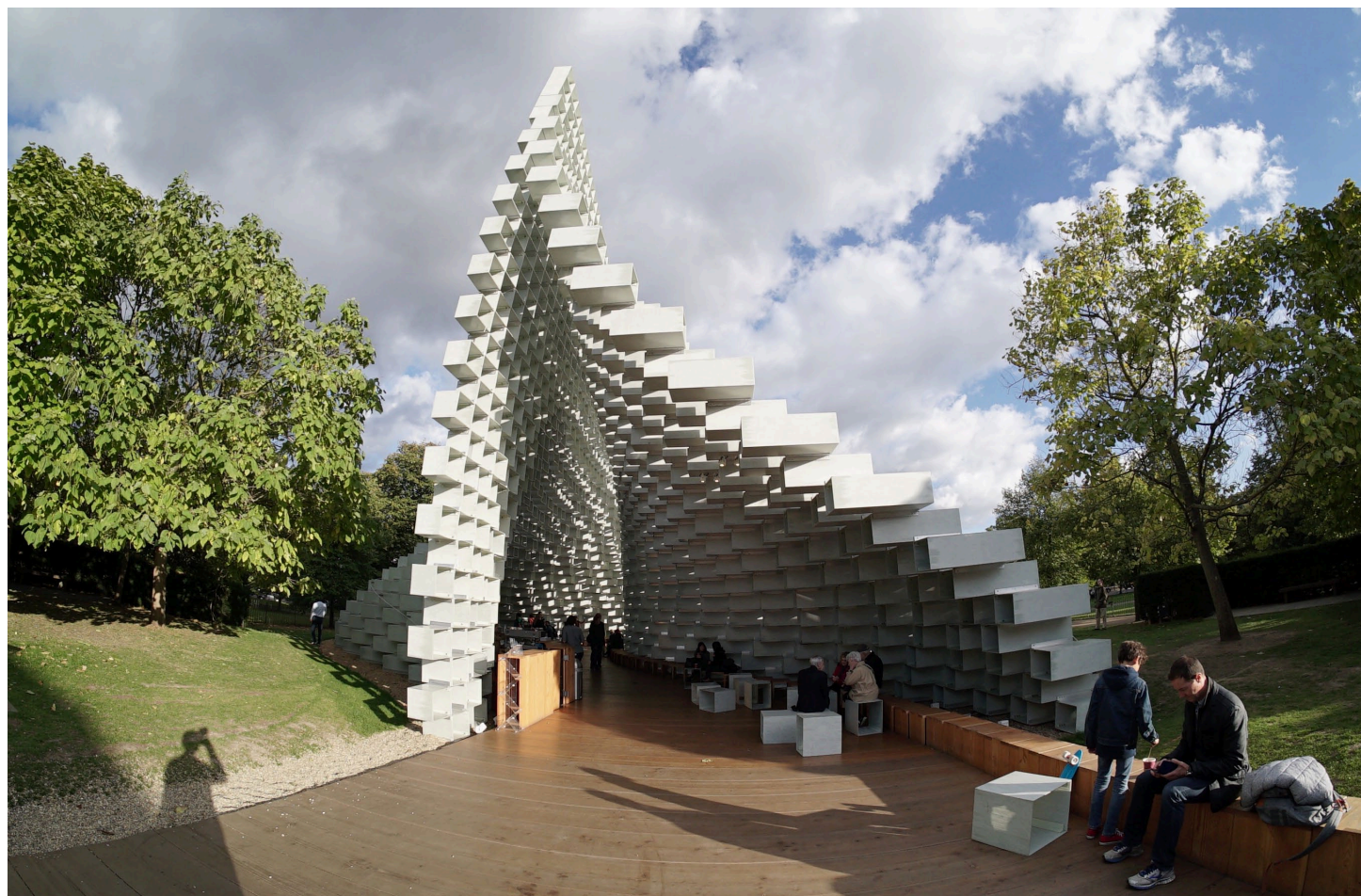




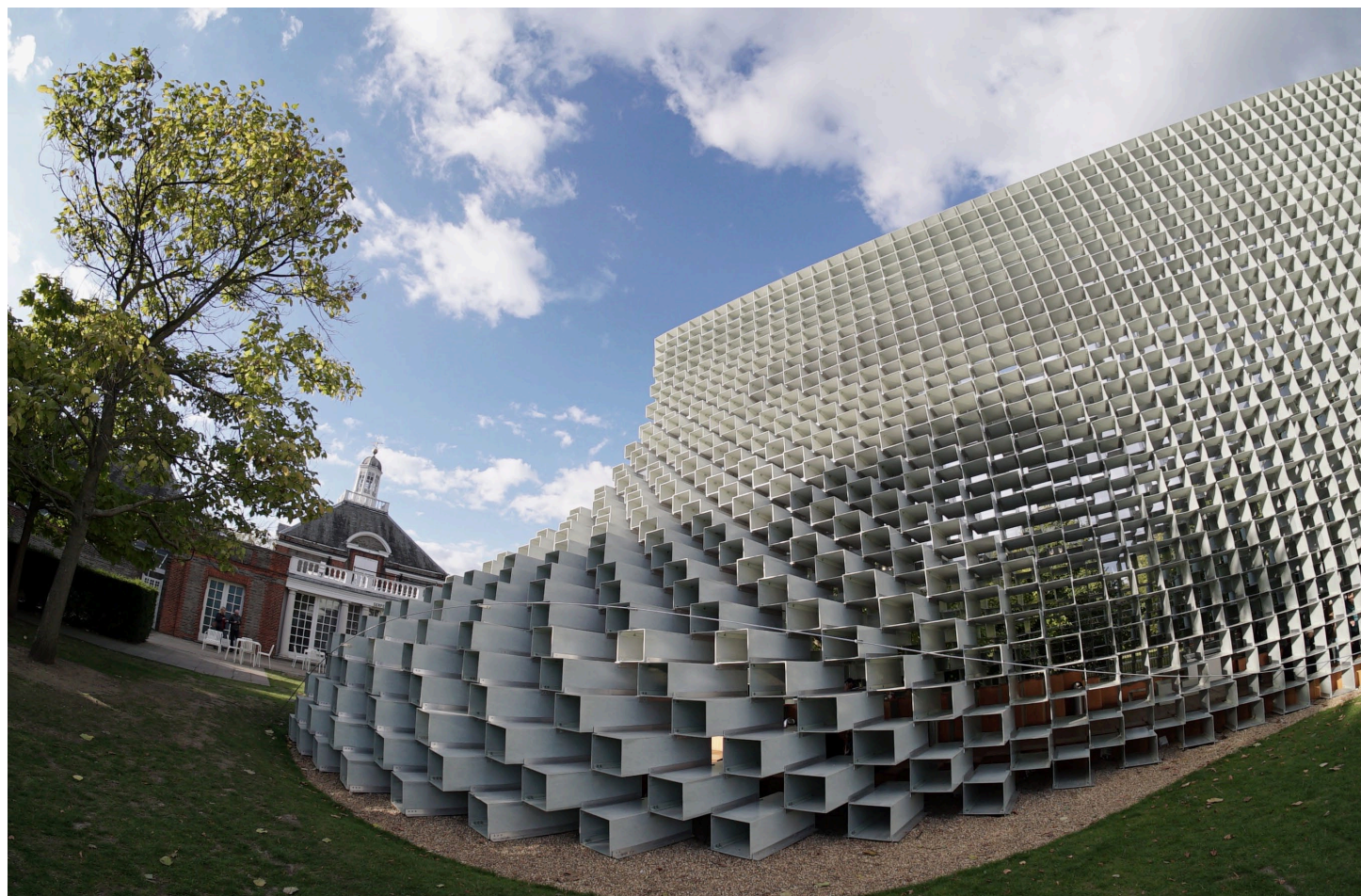




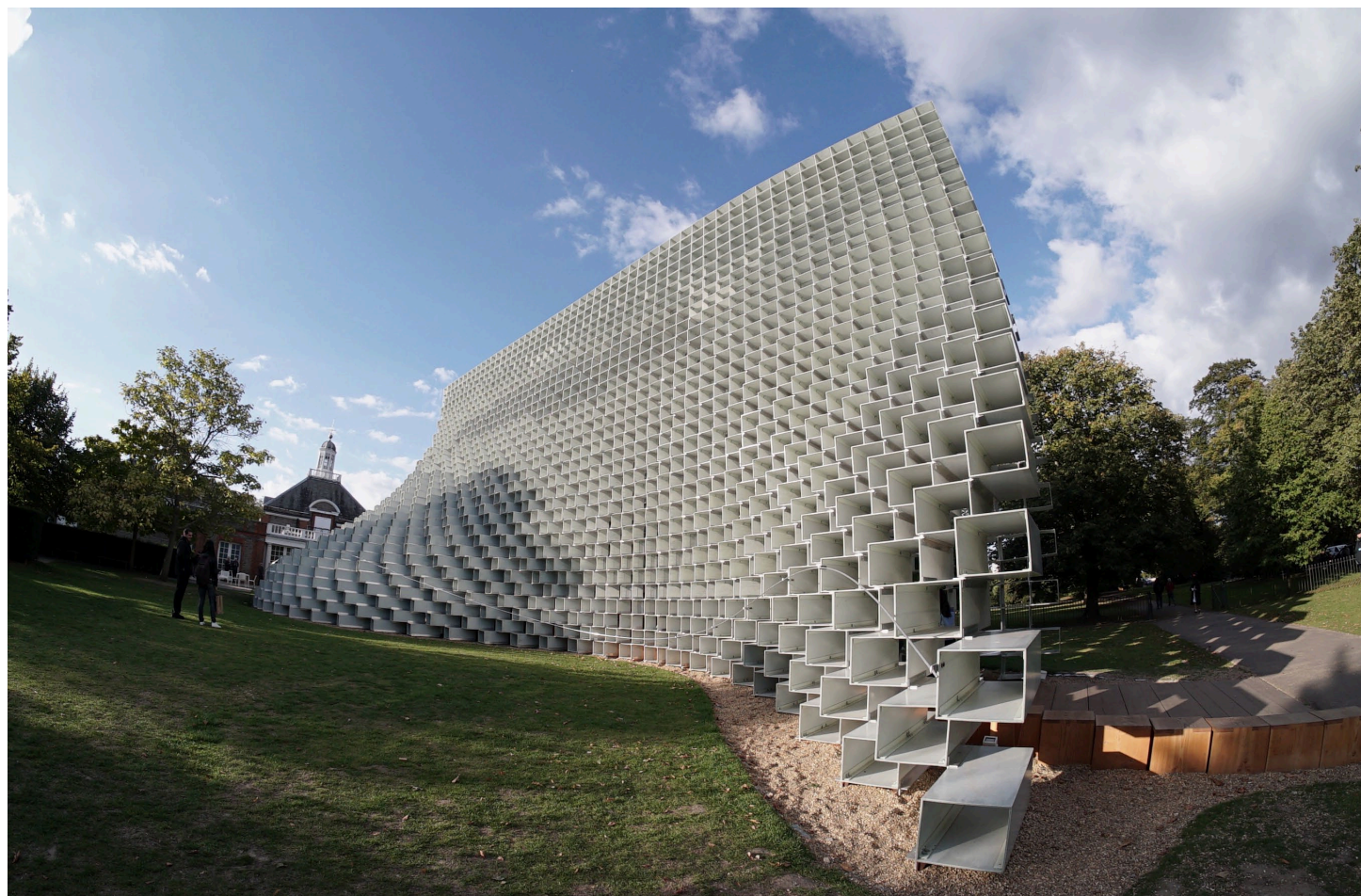


















# Frieze Sculpture Park 2016

Frieze Art Fair  
Regent's Park, London



Matthew Monahan: Neptune (Rescue), 2016.

Selected by Clare Lilley (Yorkshire Sculpture Park), the Frieze Sculpture Park 2016 features 19 major artists. These are Nairy Baghramian, Fernando Casasepere, Lynn Chadwick, Jose Dávila, Jean Dubuffet, Zeng Fanzhi, Barry Flanagan, Ed Herring, Henry Krokatsis, Claude Lalanne, Goshka Macuga, Eddie Martinez, Matthew Monahan, Renato Nicolodi, Mikayel Ohanjanyan, Claes Oldenburg, Eduardo Paolozzi, Huang Rui, and Conrad Shawcross. The installations remain on view until 8 January 2017.

Frieze Sculpture Park 2016:

<http://vernissage.tv/2016/12/15/frieze-sculpture-park-2016/> --





Nairy Baghramian: Treat, 2016.





Zeng Fanzhi: Untitled, 2016.





Claes Oldenburg: Fagend Study, 1975.





Eddie Martinez: Half Stepping Hot Stepper, 2016.





Fernando Casasempere, *Second Skin*, 2016.





Lynn Chadwick: Stranger III, 1959.





Claude Lalanne: Le Chou de Milan, 2016.





Renato Nicolodi: *Omnium Memoria I*, 2016.





Jose Dávila: Joint Effort, 2016.

S9  
Jose Dávila  
Joint Effort, 2016  
San Anselmo stone volumes,  
metal and volcanic rock  
Theresa Chazotte Gallery  
Donated to the Fine Arts Sculpture  
Park Commission for more information





Conrad Shawcross: Optic Cloak, 2016.





Goshka Macuga: International Institute of Intellectual Co-operation, Configuration 11, Last Man, 2016.





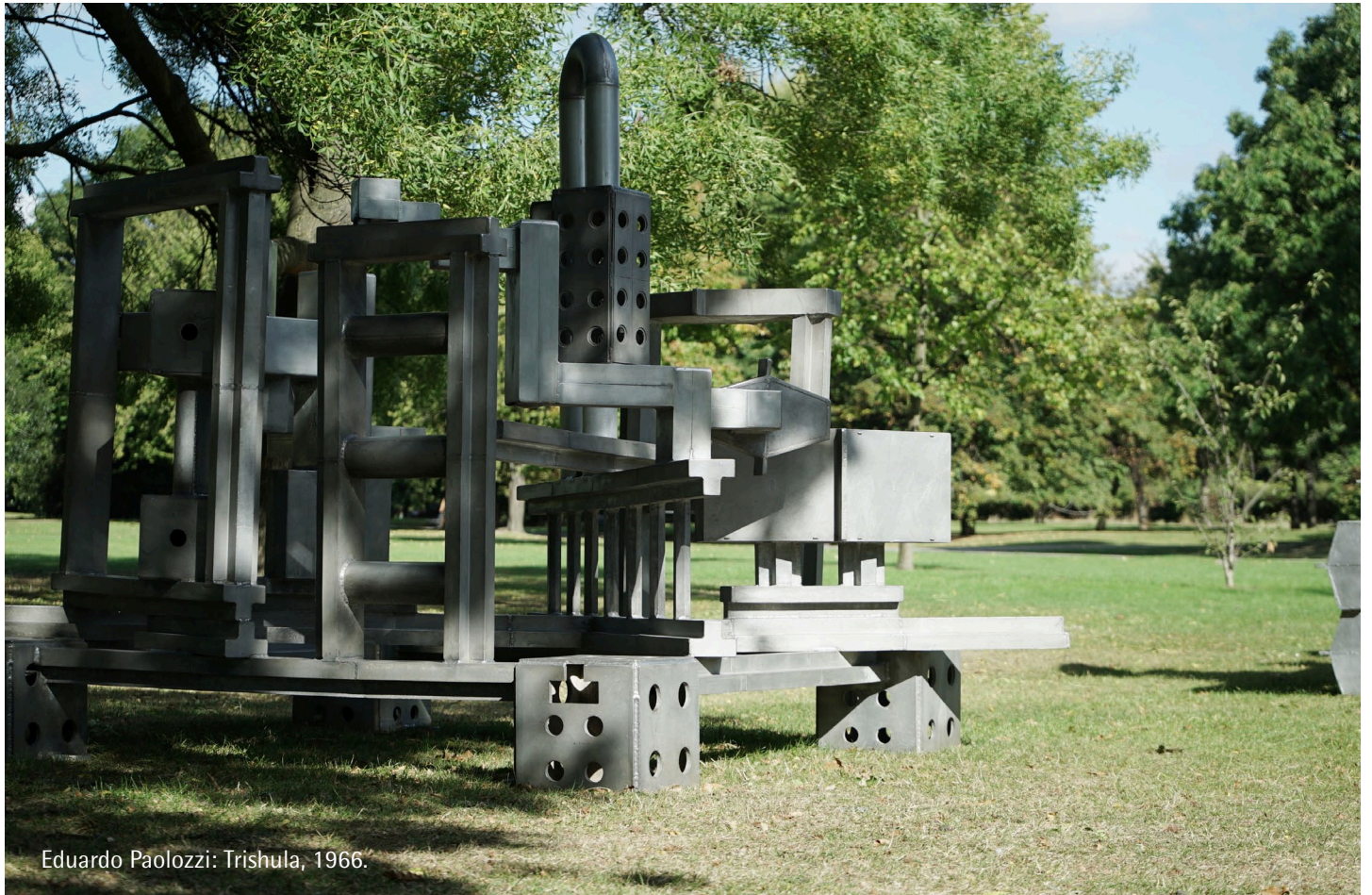
Jean Dubuffet: Tour aux récits (after maquette dated 19 July 1973), 1973





Mikayel Ohanjanyan: Diario, 2016.





Eduardo Paolozzi: Trishula, 1966.





Barry Flanagan: Drummer, 1996.





Huang Rui: Women, 2006-2012.

56  
Huang Rui  
Women, 2006-  
Copper surface  
on stainless steel





Henry Krokatsis: Kabin, 2016.









Michael  
D. Linares

Interview  
Davidoff Art Residency  
Basel

Interview with Michael D. Linares

Davidoff Art Residency, Atelier Mondial in collaboration with the Institute of Art at the FHNW Academy of Art and Design, Basel (Switzerland), November 11, 2016.

Transcript

<https://www.youtube.com/watch?v=6EJPVm5qbmY>

*Michael D. Linares is a Puerto Rican artist who works in a variety of media. He currently (October - December 2016) lives and works in Basel (Switzerland) thanks to a three-month artist residency at Atelier Mondial in collaboration with the Institute of Art at the FHNW Academy of Art and Design. The residency is part of the artist residency program of the Davidoff Art Initiative, which supports contemporary art and artists in the Caribbean, and fosters cultural engagement between the Caribbean and the rest of the world. The Davidoff Art Residency, offers residency opportunities for Caribbean artists in selected leading artist residency programs worldwide, as well as for international artists in the Dominican Republic. These annual residencies aim to connect today's Caribbean art more closely with the international art world. This interview accompanies VTV's short documentary on Michael D. Linares' residency in Basel. Michael D. Linares talks about his stay in Basel, his sources of inspiration, and current and future projects and exhibitions.*

My name is Michael Linares and I'm here as an artist in residence in Atelier Mondial in Basel, Switzerland. I was invited by Davidoff Art Initiative and I've been here since one month and a week now. it's a residency of three months. My goals here are to be by myself I think, i needed like some solitude in order to think on my work. I think that's the best part of





Interview with Michael D. Linares, 2016 Artist in Residence, Davidoff Art Initiative:  
<http://vernissage.tv/2016/12/19/interview-with-michael-d-linares-2016-artist-in-residence-davidoff-art-initiative/> --

Michael D. Linares, 2016 Artist in Residence, Davidoff Art Initiative:  
<http://vernissage.tv/2016/12/12/michael-d-linares-2016-artist-in-residence-davidoff-art-initiative/> --

doing a residency, like the alone time, the time that you have for yourself in order to think and maybe clear your thoughts.

I don't have like any specific idea of what I was going to do or what I'm going to do still and I think that's good, I'm basically going with the flow of time here and you know trying... at the beginning I want to try to adapt, you know, to the space and to the city. And, yeah, that's basically, that's basically what I'm looking for, you know, like, being alone.

I think that's the best part of being here, actually, for me, having the university, or the art school specifically, because I've been meeting lots of people, I have like facilities there that I can use, like the library, and actually, I've been working with the students and the faculty and the University and that's been I think the most amazing part of the whole residency. And basically that's what I've been doing, I've been going to school to give like workshops and symposiums and showing my work to others. I've known Chus Martinez who is the director of the art school and I met her like three years ago, so I had that contact already and it was great because when she knew that I was coming here to do the residency at Atelier Mondiale, she immediately contacted me in order to work together with the school and basically that's how I got to know people, through the school and the third day I was here I was already giving a workshop to bachelor students and that was a window to like a social life if we can say, and and it's been still my window to the social life here to students and the University and the faculty of the university.

So yeah that's how... and I already made contacts, more contacts, obviously, now I've just finished a symposium with the master students on curiosity. That was the subject of the symposium, which was pretty interesting, because it is a vast





subject or topic and we think it's like pretty easy, but there's a lot to think on curiosity, and obviously something that concerns every person that works with creativity or you know the artistic processes.

Yeah. i think i have been... I think this is something that I cannot explain, maybe I was born this way, like maybe everyone is born this way. The thing is that I've been exposing myself since I was a kid to lots of activities and science and music and actually I studied music for maybe eight years, when I was a kid and it was a once again like a window to a universe of different experiences, like aesthetic experiences and I think when you put your brain into activities like that, like music and visual art and art in general, you can not get enough and that's something that awakes in a way on you. It's like a hunger for four more and more and more because, yeah, there's... and for example in art, or, once I decided to to take art seriously – if I can say that, maybe I'm not too serious – but when I decided to take it seriously I found out that having no answer was the key in order to keep doing it and so basically that's what drives me to keep investigating and making whatever I want to do in art because I know that there will never be an answer to what is art for example and that what keeps people curious on the subject and making it and looking for it, and so I think I am curious because I'm always more and more exposed to new experiences and there's always something that you know wakes up again and when you have the chance to know whatever you don't know before. And yeah, this is basically why i am so curious.

The stick film is part of a research that I started around 2013. As an artist I've been always concerned with the origins and the possibilities and and on what makes us keep making it and doing it, and question about it, and trying to do that as an exercise for myself I started looking for what could be the fundament or the basic unit of art, art making and art consum-





ing, if we can say. And I came up with the metaphor as a linguistic figure and so I decided to investigate on metaphor and I wanted to find material evidence on metaphor making, on the history of metaphor making. And so I came up with the stick, knowing that of course we've been using stones since a long time and and whatever but the thing is that we have the stone still and that's an evidence of the past and how like metaphors were made, but I thought at the moment that there should be something else before, and I came up... I encountered these documents on ape behavior and I saw this documentary on Jane Goodall. Jane Goodall, she's a specialist on ape behavior and she had this documentary where she taped or filmed some chimpanzees using twigs in order to eat termites.

So what that means for me and for most of the scientists is that we were using other tools before stone tools but those tools are not with us anymore so we don't have a material evidence right now in order to prove that. So I decided to use the stick as a subject of my investigation and as a représentant of maybe the first metaphor ever. And so I started to collect tons of images from the internet and videos from the internet, too. And at the same time I was looking for information and I felt the need of like having more and more and more. So I decided to enroll in an archaeology master in Puerto Rico in order to have like the vocabulary and have like more information that maybe I couldn't find by myself so when I did that I came with the prospection, the superficial prospection, with this part of the archaeological method of digging a site and it is the first phase, if we can say, of the excavation and it is the part when you go to the archaeological site or what you believe is an archaeological site and you look on the surface.

I picked this method of digging or investigation because I already knew that this subject or the evidence or the material





that backed up this investigation for me on the internet, it was obvious. If you type "stick" on an internet search you will find tons of images and videos on the object or the artifact. And so with this I wanted to use the internet site as an archaeological site, and to underline on the evidence and on the obviousness of the stick in our everyday life. And I started making a collection of objects, of sticks, that I bought and that I collected within three years maybe, I started to make a collection of images and I started to make a collection of videos.

There were videos of people who are using sticks, other animals who are using sticks too, and so I decided to make a mash-up of these videos in order to show again how present this object is in human everyday life. So that's basically what the video is, and the length of the video is something, it's like a hidden message of the video. The length of the video is 53 minutes with 30 something seconds because that's the world record of a person balancing a stick on its finger and it is a hidden message, it is something that I don't, like, tell in any way on the video, but I always like to do that and I found this... because I found a video of the person breaking the record and I found it quite interesting because this person took super-serious this object. When you start looking at the video and maybe 20 minutes have passed you start seeing how committed this person is and you start seeing the stick as something different because it is like in a static way there and yeah you start thinking a lot about the history of this object and you start thinking a lot about like how present this object is in everyday life.

The video actually is part of a bigger installation that is called "The Museum of the Stick". The video is called "An Aleatory History of the Stick" and is part of the "Museum of the Stick" and the Museum of the Stick is a collection of sticks that





I exhibit in museological kind of display and yeah it's basically a collection that I made of sticks within three years. It is something that I'm still doing and I showed it the first time in Puerto Rico, in San Juan, Puerto Rico and I had what I call a core collection and to that collection I add sticks from the from the local community and I do that in order to be more sensitive to the place where I show the exhibition or the collection. It is important for me because this subject is already a subject that addresses to everyone because the stick, again, is an object that is quotidian and it is present in most of like everyday life and so I wanted to include people, I wanted to include the spectator into making a collection, making the collection. The people from the surroundings of the exhibition. So in that way it is like a sensitive exhibition to the public, to the spectator.

The Manuport is... the video is called the Way of Makapansgat and the central subject of the video is a pebble that is called Makapansgat pebble and this is what scientists believe is the oldest object that ever existed, or that we have, that we know, because we still have it, that's something in order to say that something existed, it still has to exist. Because that's the material evidence of the of the present or the material evidence that we have on the present from the past. And this object, it is important for me and I was super curious about it because it is not a tool. It is what they call what scientists and archaeologists call a manuport. A manuport is an object that it is portable and that fits in a hand and that has no human or other agency's modification. So it is something that is, like, we can say, like an objet trouvé, like a ready-made and what I found more interesting about this object is that this object this manuport in specific which is the oldest manuport that exists, its shape is a resemblance of a face. So that basically make this object a symbolical objects not an object that was used for any other reason but symbolically reasons maybe. And so for me that is kind of an indicator of the capacity





or the ability of making metaphor again, making a metaphor again, or making art. And yes basically that's what it is.

So basically I'm inspired in everyday life I think I what drives me or pushes me to make art is my curiosity basically. It's because I like life and I enjoy life and I think I have... I get amazed by a lot of things that I don't know and and it is hope, it is hope, I think, just knowing that you don't know everything that for me is, yeah, yeah for me it's what pushes me further and what gives me, like, the drive in order to to keep looking and to keep trying to answer questions even though I know that there's no answer for most of these questions.

And I enrolled in this master of archaeology in Puerto Rico because when I started to investigate on the stick and all this research that I was doing I found a definition of archaeology that I like a lot and it was basically that archaeology studies human history to its material evidence or leftovers and that's basically objects. And in a way art does that too. I think that art creates these objects that maybe in the future archaeologists will look for in order to try to understand the human nature and how we behave and live.

So yeah it's... I don't know why, I think if I was doing something else that was not visual art I think I would be curious, too, I think I would be doing it the same way or for the same reasons. That's maybe a problem in society, there's a lot of people that are doing things that they don't want to do in order to I don't know, have a job or make money and survive, and I think it's important to find something that you really want to do in order to you know keep doing it and enjoy a life and I think I found my place maybe I could be doing something else and enjoy it the same way or maybe more, I don't know,





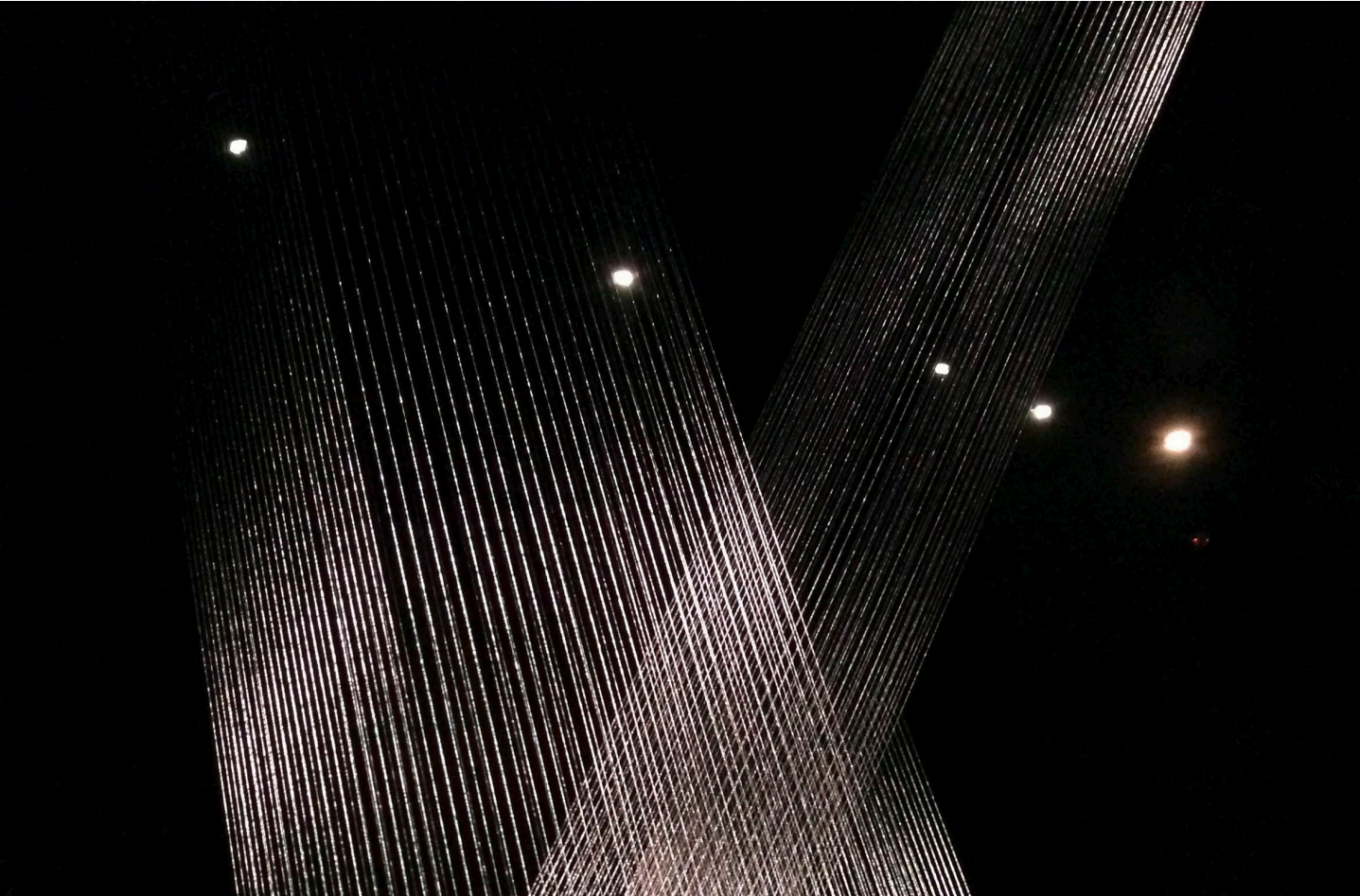
but I enjoy this, and also when I started making art I understood that art was one of the last or few activities that a human can do in order to be free to do, you know, within the capitalist system, in order to be free.

I think I have a tons of options on whatever I want to do or how I want to express and that for me it is a lot and it's something that I enjoy, you know, to be free and I think my work in a way is an evidence of that, it's a surplus of that freedom that I feel. And maybe you can see my work from the past and maybe in the future you see my work and you cannot, like, relate it formally and I think it's because of that, because I feel that I can do whatever I want to do and I feel that I can work with whatever ideas I want to work with. And if I do that if people, like, feel that somewhere I think I've been doing a good job. Sometimes people are looking for like a thread or some rational connections between one work and another. And I don't feel the necessity to do that. And again if you see my work and you don't find like a connection between them, I don't care. Sometimes I feel glad that that doesn't happen.

Next year in august i'm going to be presenting or showing another version of the Museum of the Stick in Los Angeles, the County Museum, LACMA, I think that's in August, so basically I'm working on that, pretty much only on that right now, because it is a big project that we are developing for the museum, and after that I have a lot of like other compromises to come and I will start directing Beta Local which is a residency program in Puerto Rico and other things there are not a residency, but it's basically a residency program or like an anti-scholarization program for art producers from all over the world, but it's concentrated in Puerto Rico.



ENTRE  
SER Y  
ESTAR  
PREFIERO  
QUEDARME







Roni Horn

Fondation Beyeler  
Interview

Interview with the artist Roni Horn on the occasion of her solo exhibition at Fondation Beyeler in Riehen (Basel, Switzerland). September 30, 2016. Interview: Mirjam Baitsch.

Transcript

<http://vernissage.tv/2016/11/28/interview-with-roni-horn-fondation-beyeler/>

MB: What's the quintessence of this exhibition here at the Fondation Beyeler?

RH: Well that's a big question uh I was just recently observing that this has been an opportunity for me to see myself in the round, 360 degrees, because the nature of the architecture and the curatorial allowed me to draw together a body of work that really is one of the most fully rounded presentations I've made to date. So that is an aspect of this installation that I didn't expect and I'm walking away with it having completed it and it's a new experience for me, so.

MB: What is the new experience exactly?

RH: Seeing the work, you know, as you may know, I work in many different idioms. I work... some bodies of work or strongly visual and others are not, others are strongly conceptual. So I'm moving around this way. So there really isn't much visual consistency from one body of work to another, right? So what you really need is enough work from all of your activities to really have not an accurate but a real sense of what I do, you know, and this is the 360 degrees, you have all aspects, the highly visual work like the drawings, what I think of highly conceptual work like "Th Rose Prblm" or "Still water" which



is photographic. "Th Rose Prblm" 48 watercolor installation which is one work, "aka" which is obviously a kind of play on identity as is "Th Rose Prblm" they are very similar works but completely different manifestations, and finally you have this work, which I also consider as conceptual but also is highly visual is the "Water Doubles", the sculptures. So, and you see the relationship from work to work and then as a whole and this is what has been a kind of a first for me.

MB: So has that also been a personal journey, putting this exhibition together?

RH: I don't know, I don't know, it's all personal, it's my work, so, you know, but it's a... installations for me are a bad education. When I get involved in an installation it's because I have the potential to expand my language, you know, so in other words if I'm doing a show where I have new opportunities, architecturally, circumstantially, there are many things that affect the potential of the show, right, then I'm more or less involved, you know, if it's a kind of a standard gallery show it's not always really, you know, I've actually tried to reduce the number of gallery shows over the years because they don't really engage me strongly enough, so I don't want to spend my time that way. So when I... here at the Beyeler you may not realize but some of the work, I'm drawing on work that's maybe 10 to 15 years old, but it's it's not a retrospective, most of the work is never been seen before: "Water Doubles", "Selected Gifts", "Th Rose Prblm", these are all new works so being able to take a little bit of this from menu a and menu b, and now we have a menu c and kind of get that kind of fusion cuisine going really is how i feel it, but, you know, there's an audience that only knows the drawings in my case or an audience that only knows the photography or the sculpture, you see, but I've always worked with all of those things, right so from the inside out this is an opportunity to have it all synthesized and also for the audience, so...

MB: Have you... through putting these works together they also become a different relationship. Have you started looking at specific works differently now?

RH: Absolutely! These things, you know, this is the nature of identity, things change based on... certainly in circumstance, psychological circumstance or proximity to things, meaning shift all the time, so yeah, and as you know, history is definitely, you know, very susceptible to fiction.

MB: What do you see, what do you think is the relationship between identity and representation?

RH: Oh yes. It's not a very specific question. What do you mean by representation?

MB: Especially in your early work like the "aka", the photography, where you work a lot with self portraits and isn't that also a play with self identity, self-representation?

RH: Okay, first of all let me correct you one thing: There seems to be a feeling that I do a lot of self-portraits. "Aka" is not a self-portrait. "Aka" is a portrait of a person "as if", in other words: there's no necessary relationship with me and that representation. I am "for instance" or "an example of". If you know it's me as Roni Horn ok i'm not sure that it really adds much to it, but most people don't know it's me, they don't know what I look like, so they don't know it's me, so they take it as, and a common reading of it has been, that it's many people, you know, that's the feedback that's come back, and



that's sort of the way I structured it. So, and I think that reality of identity, that populist in the individual is true of all of us, in different degrees. I know if I'm standing and talking to Theo it's one energy and if I'm standing and talking to Sam it's another energy and it is identity that's shifting really so you can, I don't know, little things like play with words the way I love to play with language because Sam is so fluid you know and Theo and I more like, there's more physicality to it, you know, and and more physical, the the kind of eye contact and we communicate more that way. These things shift your way of expressing yourself, your way of appearing, everything, and isn't that identity, so, that's it!

MB: What does it mean for you to show here at the Fondation Beyeler?

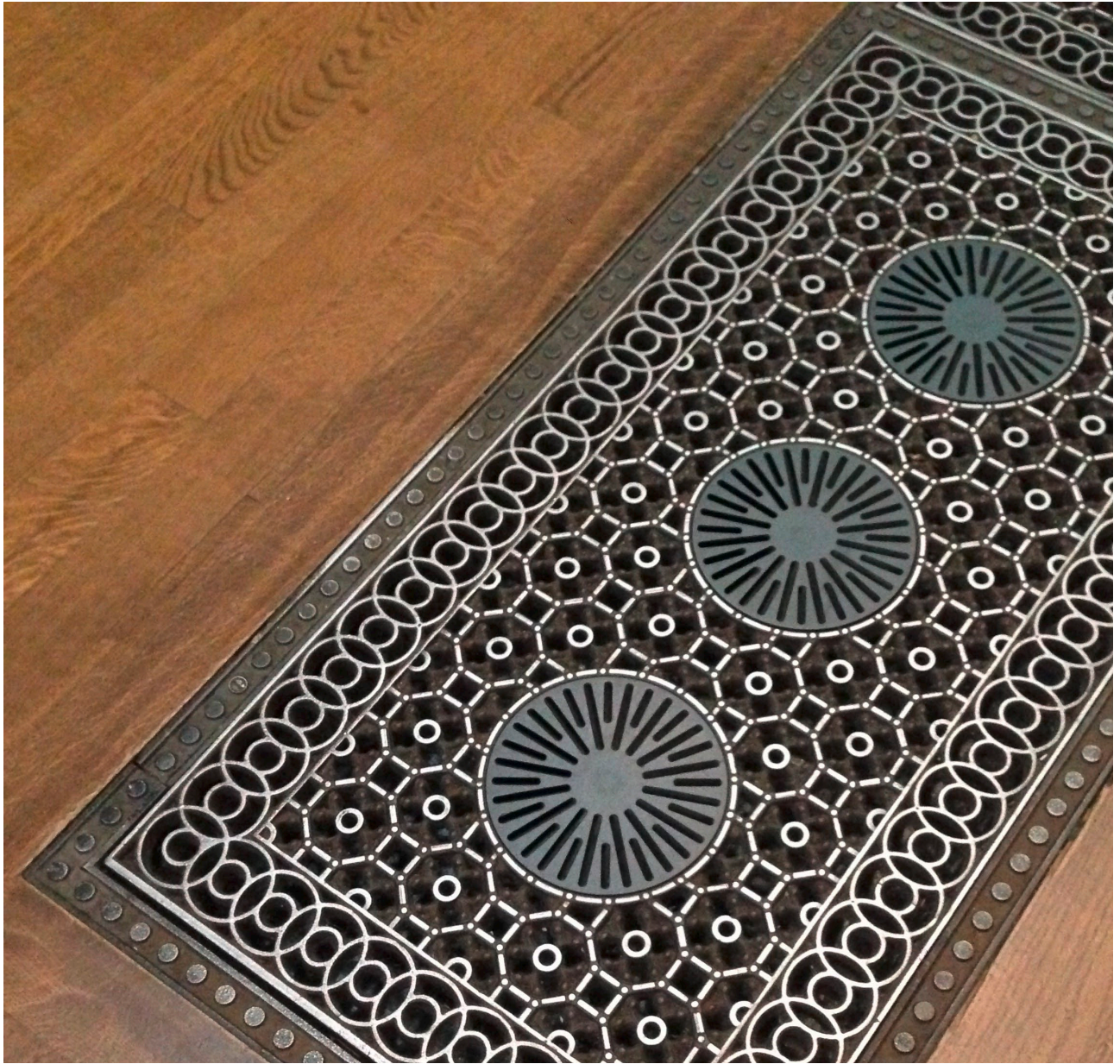
RH: I love the building , I love this Renzo Piano building, it is so generous, especially for my work, the relation of the day-light and the rooms are all really probably one of the best contexts I've had the opportunity to show in, so from that point of view it's been a dream and I also... the curatorial and the whole Shtick here is really quite appealing to me, so it's been a hundred percent yeah, yeah.

Interview with Roni Horn / Fondation Beyeler:

<http://vernissage.tv/2016/11/28/interview-with-roni-horn-fondation-beyeler/> --

Roni Horn at VernissageTV:

<http://vernissage.tv/tag/roni-horn/> --





POLLUTION  
IS A  
FORM OF  
ELABORATION

Henny Jolzer

Tittwer Turisems 12

THE  
AUTHORITARIAN  
IDOLTS HAVE  
LOST THEIR  
SYNCHRONICITY

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



DESTROYING  
IMPULSIVE  
CHANNELS IS  
A MATURE SIGN

YOU DON'T  
SUPPORT  
YOURSELF UNTIL  
YOU KNOW  
WHAT'S WHAT



A SENSE OF  
GENIUS IS THE  
MARK OF  
TIMING

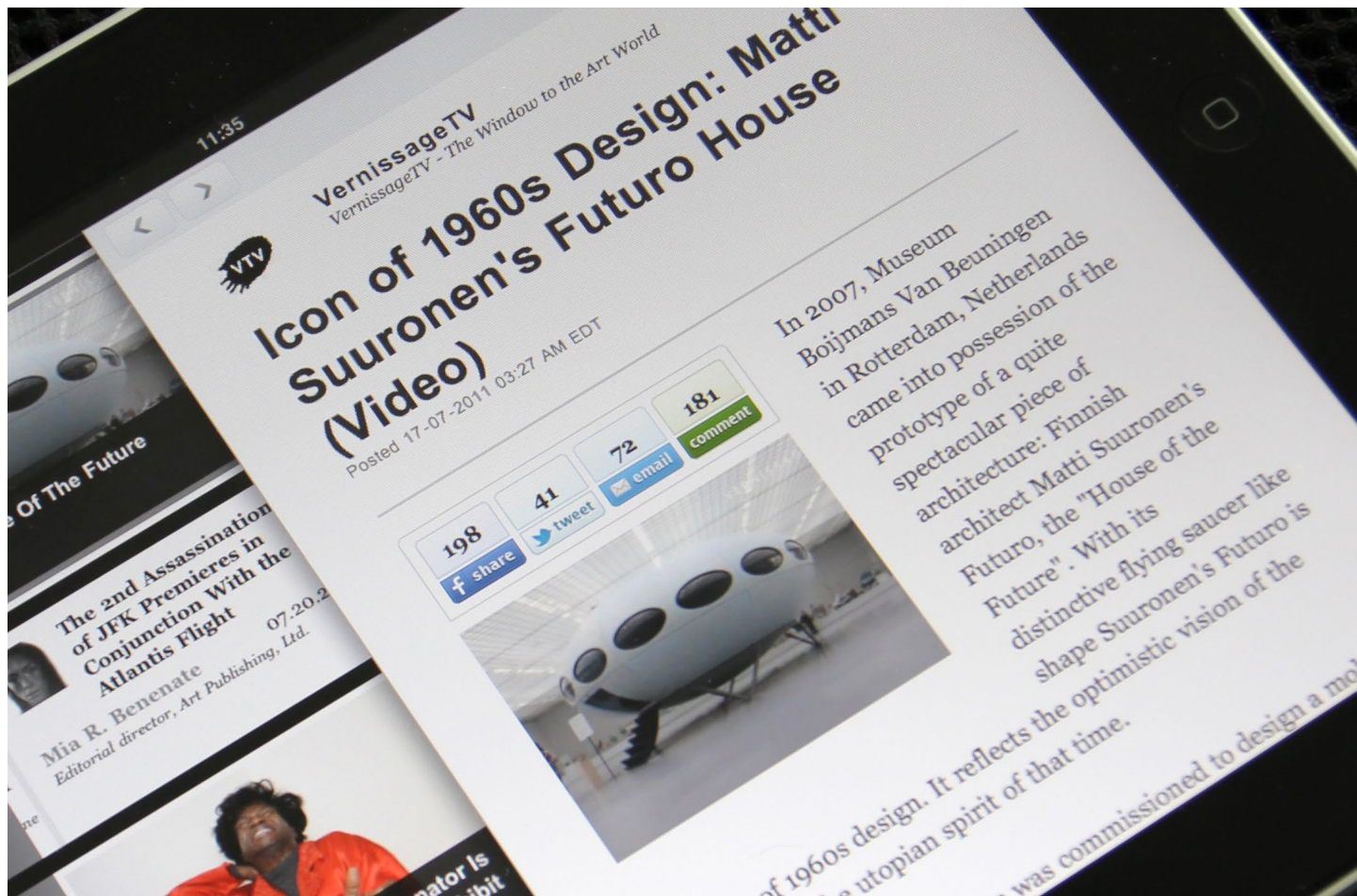
SIX  
DIFFERENCES  
ARE HERE  
TO STAY



A CAN  
ENDS  
IN ITS  
DECADENCE







VernissageTV  
on HuffPost  
Arts

<http://huffingtonpost.com/vernissagetv/>





VTV T-Shirts

<https://shop.spreadshirt.de/vtv-eu> --





37

VTV Magazine Number 37, December 2016

VernissageTV / Totentanz 14 / 4051 Basel

Switzerland / [contact@vernissage.tv](mailto:contact@vernissage.tv)

© VernissageTV