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VERNISSAGE



René Burri

Interview by Karolina Zupan-Rupp

I have heard that your son has published a picture of you?

Yes, that's right. I was 13 when I published my first picture: a portrait of Churchill. My son is 13 years old now, so it was already two or three years ago when he was nine. A journalist friend of mine said that he very urgently needed a photo of me for a book on Che Guevara. So I handed my son the digital camera. He shot a few pictures and one of them was published. This story has been published in Le Parisien; afterwards everybody knew who I was, from the newsagent to the concierge (NB: René Burri lives in Paris, France). I showed my son the article and asked him, "Are you pleased?" He answered, "Yes, Daddy, but why is my name smaller than yours?" And right after that, he asked, "And how much do I get paid for the publication?" Times have changed. At the time I took Churchill's picture, that wasn't an issue. The question if I was going to be a professional photographer or not wasn't an issue either. Many things stay the same but at the same time many things change. Today you take digital photos and know right away whether a picture is good or bad.

Pictures are distributed within seconds: the terrorist attack of 11 September 2001 in New York could be witnessed by the whole world without a time delay.

Is that an advantage? Back then we had to send the film, there was censorship; and sometimes you would lose a film or you were too late for

a deadline. Today the picture is transmitted within seconds. I would say that's just the beginning. What's still important, however, is what's on the picture: you still need head, eyes, heart and also feet. In that respect nothing has changed, whether it's paper, film or digital. That's not the point, but rather what has become of it. What we have lost regarding credibility. Is that still valid? Back then it wasn't "the truth and nothing but the truth" either. But if you see my pictures (he points at his pictures in the background), the exhibitions in Paris were a surprise for all of us. A lot of people said: "Oh, Burri is still alive?" I re-emerged after 10 years. I had retreated. I had spent years traveling the world non-stop; seeing and experiencing things was like a drug to me. There were 45,000 visitors in two months [to the exhibitions in Paris]. Maybe my pictures have a greater credibility. Maybe that was one of the factors for young people. I don't know what it is. Nowadays people are confused. Is that still true? After all, anything can be changed. It starts getting dangerous. It's almost like adulterating the situation. I grew up during the Cold War. You always sensed that there were things that weren't quite true. That's why I wanted to know more. This propaganda the East has been accused of is now happening in the West. We are totally bombarded nowadays. Information is not so clear anymore. Information, especially on the television, is repeated all the time. Previously it took months and years until someone showed up and said that something had happened somewhere. People have grown indifferent, I find that much harder to endure. It doesn't help people to understand the world; quite the contrary. In the '60s, after the Second World War, after that catastrophe, everybody believed in the new mankind: it was almost like a draft, we now want the new mankind. Capa (NB: Robert Capa was a photographer and co-founder of the photo agency, Magnum, of which René Burri was also a member) went to Russia and filmed news reports. You had the feeling that a new mankind was created--but not really--the ideas are good, but usually it's people who spoil everything. I would say that today both sides are being untruthful. That's not helping people to distinguish things. We need people who become active and start all over again.

Maybe the digital world offers the chance to re-establish things so we dedicate ourselves and show the world as it is, so that in 50 years my son or my grandchildren will recognize this world and realize that it's not made of schematic figures and robots, which are so attractive and thrilling for the young but have nothing to do with our world.

The photos you took of celebrities like Che Guevara, Fidel Castro or Picasso--did you use them as a part of a documentary?

It was primarily my interest in what those people did rather than whether I was able to take their picture or not. I wanted to get a closer look. It was real work; not just getting there, taking a quick picture and then leaving again. It took me 10 years to get Corbusier's photo, for example; I had to earn his trust. They were outstanding personalities of the 20th century. It was about my interest in the people I had chosen. It wasn't just a celebrity obsession: that didn't exist back then. Today there are agencies and rules for everything and a lot harder to get access to. When I prepared my last political report back in 1988, where I met Reagan and Gorbachov in Moscow, there were 7,000 journalists. I wasn't on the list and it took me one week to get into the final group. As we got up there, there was just a tiny bit of space between two television towers and I wanted to walk around one of them when one of those bodyguards grabbed my arm and sent me back with the rest of the little group. That's when I thought it was getting more difficult now. We have to regain access with the help of young people who are curious and capable. So we don't accept and believe everything they show us with this (points at the camera).

Links:

<http://vernissage.tv/blog/2005/10/16/rene-burri-museum-fur-gestaltung-zurich/>

<http://vernissage.tv/blog/2005/10/18/interview-with-rene-burri-part-1-museum-fur-gestaltung-zurich/>

<http://vernissage.tv/blog/2005/10/20/interview-with-rene-burri-part-2-museum-fur-gestaltung-zurich/>

<http://vernissage.tv/blog/2005/10/23/interview-with-rene-burri-part-3-museum-fur-gestaltung-zurich/>

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Iconic image of Che Guevara by René Burri

René Burri, Museum of Design, Zurich 2005

<http://vernissage.tv/blog/2005/10/16/rene-burri-museum-fur-gestaltung-zurich/>

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Joshua Stern at the booth of Parker's Box.

Kunst Zürich 2005 art fair

<http://vernissage.tv/blog/2005/12/14/kunst-05-zurich-parkers-box/>

A LETTER FROM HEINRICH SCHMIDT

Dear VTV Friends, Artists, Curators, Gallerists and Art Addicts,

The last three months have been really incredible. What began as a stand-up idea during the preview of an exhibition of works by Zaha Hadid Architects at the Architectural Museum in Basel has developed into a great adventure that numbers 800 subscribers and 500 unique visitors per day. While we didn't expect such a warm reception from so many viewers and critics alike, we are terribly grateful and extremely happy. Thank you very much.

Since our inception, there have been many great moments for VTV, but I would like to shine the spotlight on our trip to New York, where we had a great time with our New York Correspondent, Theodore Bouloukos, an actor and journalist, who made his VTV debut at the PULSE art fair. Have a look at the episodes with him (categorized under PULSE) or check out his website: <http://www.theleopard.net>, where you can learn more information about his art and activities. By the way, we are still looking for a reliable cameraman to support Mr Bouloukos with his interviews in New York. If you know of a reliable candidate in New York City, please send us his contact information. Ideally, we are seeking someone who will volunteer no more than six hours per month.

As of now, we have produced some 80-plus episodes in seven months, and we promise you a lot more to come. So, what's ahead?

We plan to cover all the major art fairs, including Art Basel, Art Forum Berlin, FIAC Paris, Frieze Art Fair London, Art Cologne, Art Basel Miami Beach, and Loop in Barcelona, just to name a few. We will continue to talk to both the established and emerging curators, gallery owners and collec-

tors; so you can expect to meet some old friends from previous VTV episodes and meet some new personalities as well.

We are also developing a concept for institutions (art fairs and exhibition venues) and companies with over 100 hours of footage and new presentation systems.

We recognize that without the enormous support from the art world at large, Vernissage-TV would never have been made possible. Please accept our thanks again for your kind and continued support.

Sincerely,
Heinrich Schmidt

P.S.: If you would like to support us with more than a congratulatory virtual slap on our backs, then please consider sending us a small donation (see the DONATION button on our website, or buy VTV merchandise through our online our EU or USA shops. For the very ambitious who have any interest in becoming a sponsor or correspondent, please get in touch with us: correspondent@vernissage.tv

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<http://theleopard.net/>

<http://vernissage.tv/blog/category/pulse/>
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PULSE art fair 2006

<http://vernissage.tv/blog/category/fairs/pulse/>

URGENT



Cameraman Needed for Theodore Bouloukos, New York Correspondent

We are seeking a dependable cameraman, who will support the reporting and interviewing chores of Theodore Bouloukos, our correspondent in New York. While we cannot promise you money (at least not yet), we can assure you will have a most stimulating time augmenting Mr Bouloukos, as he speaks with the world's best known, curators, gallerists and artists. If you are interested, please send us an e-mail: correspondent@vernissage.tv --

INTERVIEW

Nicolas Krupp Gallery Basel

We already met on the FIAC 2005 in Paris. How did the fair turn out for you?

I am split a little. FIAC was not a very good fair, I must say. Unfortunately, Paris is a rather disappointing place for contemporary art. We made some good and interesting contacts, but in general, the fair has been rather disappointing, particularly with regard to sales. Well, I believe the Swiss are the only ones who are foolish enough to open the gates and doors for everyone, because in Basel everyone sells well. But the experience at FIAC is also the case with London...they are both more protectionist.

But Basel's success has proven that its art-fair policy is right on target.

Naturally, it has to be like that. Those protectionist interferences are incorrect—it's the Middle Ages again. In Basel, we have the problem that we have too few good galleries for contemporary art here. And those few, which are located here, are scattered over the whole city. Therefore someone who comes from outward loses more time in Basel than in a large city even if he only wants to visit three galleries. And that is an unreasonable demand, which obviously nobody accepts. One would have to try to organize this scene better. And then get more interesting galleries to Basel.

The current exhibition with works by Peter Friedl: this is his third with your gallery?

Yes, this is the third exhibition with Peter, who is really a very active artist. In the year 2003 he has shown a film here in the gallery that he shot in South Africa. The film was centered on the question of racial discrimination, and it's called King Kong. And now, in 2005, the gallery shows a compilation of different works from the last years, among other things this map in the background. This map refers to drawings he did as a child, partly drawn from his memories. He alienates, enlarges and changes them in terms of color and transforms them to a false map of North America, the western part of North America. Here he picks up the topics which are characteristic for him: the Indians, black / white, racial minorities. In the

middle room we show „No Photography“, where he photographed the clouds over the line of demarcation in Cyprus - instead of the images that are so typical for the usual press photos - and then transformed them to this computer animation.

It looks like a comic drawing...

It looks like that, if one stands before it and does not know the work, one cannot understand the work at all, one has the feeling it is a cartoon. The work „Tree House“ centers around three different variants, of how a treehouse could fall down: By the saw, by the wind or the fist. I have become acquainted with Peter approximately 6 or 7 years ago, before I had the gallery. He has been invited by the Laurenz Foundation, which supports, I believe, two artists per year: a musician and a visual artist. Peter then had a studio in the Laurenz House for one year. I knew his work from the Documenta X and when I got news that he had his residence in Basel, I called him, because I felt that he was an artist who interests me, but whom I do not understand however. Then I looked for a discussion with him and we met 2 or 3 times - and so our cooperation developed.

Link:

<http://vernissage.tv/blog/2006/01/08/peter-friedl-nicolas-krupp-gallery/>

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„Branding“ at the Centre PasquArt Biel Bienne, Switzerland

<http://vernissage.tv/blog/2006/04/02/branding-centre-pasquart-biel/>

THINK+LINK

Thank you:

3sat, Arcspace.com, Aninas Liveblog, art - Das Kunst-
magazin, bleed, De:Bug Blog, Homemade-Labor
Weblog, Joachim Graf, Kunst-Blog.com, Marisa Olson,
PAGE magazine issue 02/06, PAGE Online-Weblog, per-
petualartmachine.com, Status6, Tautoko, Techniktoday.
de, trendbeheer, Versionsporadic, Voiceblogger.de



Installation by Nam-june Paik at Transmediale 06

<http://vernissage.tv/blog/2006/02/07/transmediale-2006-berlin/>

"WOW. AWESOME CONCEPT.
VERNISSAGE.TV. CHECK IT OUT.
GREATGREATGREAT."

<http://anina.typepad.com/anina/2005/11/vernissagetv.html>

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ARCO International Art Fair, Madrid Spain, 2006

<http://vernissage.tv/blog/category/fairs/arco/>

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Pink Castle, Jonathan Meese: Mama Johnny, Deichtorhallen Hamburg, April 27, 2006

<http://vernissage.tv/blog/2006/05/04/jonathan-meese-mama-johnny-deichtorhallen-hamburg-part-1/>



Jonathan Meese: Mama Johnny, Deichtorhallen Hamburg, April 27, 2006

<http://vernissage.tv/blog/2006/05/04/jonathan-meese-mama-johnny-deichtorhallen-hamburg-part-2/>



Jonathan Meese: Mama Johnny, Deichtorhallen Hamburg, April 27, 2006

<http://vernissage.tv/blog/2006/05/04/jonathan-meese-mama-johnny-deichtorhallen-hamburg-part-3/>



Florian Baudrexel and Karsten Konrad at Arndt & Partner Berlin, April 29, 2006





Olaf Nicolai, La Lotta at Eigen + Art, Leipzig, April 30, 2006

<http://vernissage.tv/blog/2006/05/06/gallery-tour-rundgang-kunst-leipzig-2006/>



Pierogi Leipzig, April 30, 2006

<http://vernissage.tv/blog/2006/05/05/interview-with-joe-amrhein-pierogi-leipzig-part-1/>

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