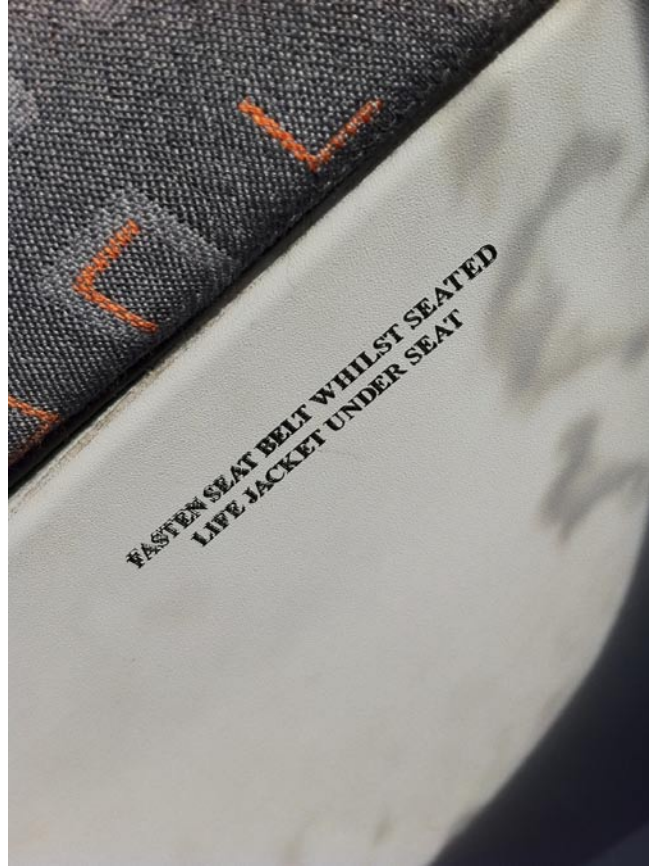




Olafur Eliasson: Color Experiment No. 29 (light spectrum) (2010).



FASTEN SEAT BELT WHILST SEATED
LIFE JACKET UNDER SEAT

It's summer! The art circus has slowed down quite a bit after the manic Venice Biennale and Art Basel days - time for us at VernissageTV to prepare for the next season.

Currently we are doing some maintenance work on some of the videos from 2006. We are changing the servers to speed up downloads. This will take a while, I guess until September 2011, and some of the videos won't be accessible during the transformation. I'm sorry for the inconvenience. In addition to that we are continuously working on our r3 program, bringing selected videos to High Definition or at least Standard Definition format. An updated list of r3 videos is available here: <http://vernissage.tv/blog/category/series/vtv-classics-r3/>

You can watch or download VernissageTV's videos in a lot of different ways: our website, our channels on blip.tv, YouTube, Dailymotion, and our Facebook page. Our videos are often embedded on blogs and partner websites. We recently started working with Huffington Post Arts, where you will find selected videos by VernissageTV. Our page on HuffPost Arts is: <http://www.huffingtonpost.com/vernissagetv> We are very happy with this, have a look!

In the last months we were lucky to add great new correspondents to our team. Now we are looking for interns in New York and Los Angeles. If you are interested or know someone who might be interested, let us know by sending an e-mail to Karolina at karolina@vernissage.tv

I will be in New York and Los Angeles myself. I'm planning to cover the Pacific Standard Time project and Art Platform art fair in Los Angeles. If you have any recommendations on what else might be interesting to cover, please let me know.

Thank you for watching VTV and your continued support!

Heinrich





FIVE DAYS IN VENICE
ELMGREEN & DRAGSET - THE ONE & THE MANY
BALLY LOVE REMIX
MATTI SUURONEN - FUTURO
ART 42 BASEL
AI WEIWEI - ART ARCHITECTURE



FIVE DAYS IN VENICE

BY NERALDO DE LA PAZ (TEXT) AND ALAIN GUERRA (PHOTOGRAPHY)

We drove through the Alps from Basel on, 31 May, in anticipation of Venice for the 54th installment of La Biennale Arte.

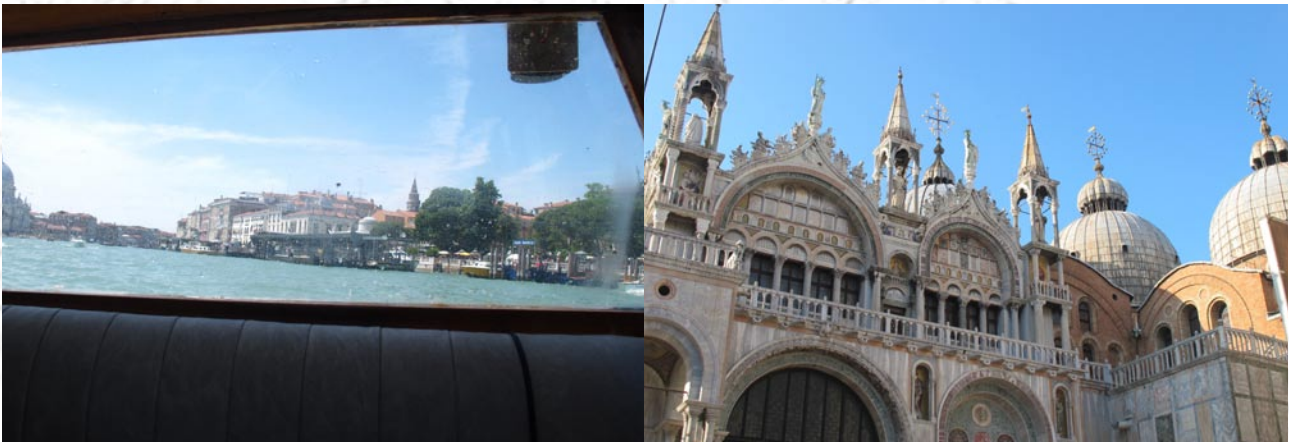


Arriving amidst a tourist spectacle; the invasion had begun. The parking lots at the Tronchetto packed with cars, no rooms available anywhere. Many people had to cancel or postpone their trip because they couldn't find any available quarters for the press and preview days.

La Biennale di Venezia 2011: ILLUMInazioni / Arsenale:
<http://vernissage.tv/blog/2011/06/02/la-biennale-di-venezia-2011-illuminazioni-arsenale/> --

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We took a water taxi to San Marco blocks away from our hotel. Once settled in and refreshed, we hit the streets to find food and enjoy the distressed elegance this magical city possesses.



We found a quite and empty outdoor restaurant named Trattoria Pizzeria de Paulo by the canal alongside the Arsenale and across from the Venetian Naval Academy.

Ayse Erkmen: Plan B. Venice Biennale 2011:
<http://vernissage.tv/blog/2011/06/03/ayse-erkmen-plan-b-venice-biennale-2011/> --

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A typically beautiful Venetian red brick and alabaster colored building dressed with classical sculpture and flanked by four lions; each unique in stance and scale was our view as we sipped on spirits. This ended up becoming our nightly “sanctuary” for delightful dinners under the stars. A place where we’d catch up with friends after long and exhausting days of dealing with the relentless art seeking crowd; A perfect combination of great food, drink and conversation.



In reviewing all that was accessible during our 5 days in Venice we came to the conclusion we needed to be there at least one month in order to catch but a glimpse of what the Biennale and the city truly was offering.

La Biennale di Venezia 2011: ILLUMInazioni / Padiglione Centrale, Giardini:
<http://vernissage.tv/blog/2011/06/04/la-biennale-di-venezia-2011-illuminazioni-padiglione-centrale-giardini/> --

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The next morning, on our way to the Arsenale we spotted two women whose black veils concealed their identities sitting in front of what appeared to be a “Vogue” magazine cover. An over scaled headshot of a woman in a blue burkha was background to the two live models; who avoided eye contact with passersby. This was a work by Flavio Lucchini.



Shortly thereafter we found ourselves in the Arsenale and then after would go to the Giardini. The mood at both locations was similar to that of a theme park.

We first walked to the back of the Arsenale to get our press passes. Close by was the Italian Pavilion. The vast interior seemed endless and think was one of the biggest spaces, but from first glance, it appeared cluttered to a point that each work displayed seemed to cancel out the other. That and an overcrowded audience made it difficult to focus on much of anything. Visually chaotic, the salon style installation overloaded our senses and took several daily visits to digest.

Making our way towards the back of the pavilion we came across a familiar Michelangelo Pistoletto piece. A representation of the Italian flag made from hanging clothes. Although it was an older piece, somewhat stuffed in the corner, it seemed to resonate its direct intent.

Other appealing works were placed sporadically throughout. Much of the work referenced Catholic iconography. While other works reminded us of Pasolini's "Salò - 120 Days of Sodom".



Wooden crate like boxes cluttered the floor space by the artwork but did convey the artist's names and other vital info such as titles, dates, medium. It was a clumsy and intrusive way to relay the information.

Editing and focus would have eliminated the overwhelming claustrophobia the exhibition imposed leaving little room for much of the work to breathe.

Raja and Shadia Alem: The Black Arch / Pavilion of the Kingdom of Saudi Arabia,
Venice Biennale 2011:
<http://vernissage.tv/blog/2011/06/08/raja-and-shadia-alem-the-black-arch-pavilion-of-the-kingdom-of-saudi-arabia-venice-biennale-2011/> --

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In an attempt to escape the crowds and this environment we walked towards the light that filtered inward through a not so distant doorway and were pleasantly surprised when we walked out of the pavilion and found a sculpture garden where two works that caught our eye.



“Empty Incense” by Yuan Gong was an outdoor field installation of white gravel, which emitted a translucent steam like element. The ethereal vapor eventually enveloped the sporadically placed white cloudlike sculptural forms in proximity - a visual melding of solid and gaseous elements. Eventually this dense fog would shroud viewers close by. It was a poetic experience yet evoked sinister thoughts of chemical warfare.

Mike Nelson: I, Impostor. British Pavilion, Venice Biennale 2011:
<http://vernissage.tv/blog/2011/06/10/mike-nelson-i-impostor-british-pavilion-venice-biennale-2011/> --

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Ciriaco Campu's "Repair Lab/Laboratorio de Campo" was housed in a tent reminiscent of temporary emergency aid centers we have become accustomed to see in disaster areas. Video monitors presented recognizable now historical images of political, social and cultural history, a retrospect of humanity's memories, which defined the last 50 years or so. We enjoyed one particular monitor that systematically squashed the iconic images from the not so distant past.



Like the Italian the Italo - Latin American Pavilion was over crowded yet seemed to have a visual uniformity, order and elegance to it. "Etre Siempre y Jamas - Between Always and Never", was a dedication to the Latin American Bicentenary of Independence.

The larger walls were lined with a series of videos all projected at the same size - all color. Although the effect was handsome, the darkness needed for the projections obscured objects that floated about in the center of the space. Nothing really stood out at first glance nor were we drawn to anything in particular. One had to really look about the space to discover. A closer look at the range of works one could understand that the artist created an environment that represented the breadth found in Latin America.

It was difficult to note whose work was whose without a proper identification sheet but in the end one could leave this pavilion with a general perspective of what Contemporary Latin American Art is today.

Moving along to the Turkish pavilion, “Plan B” by Ayse Erkmen created a water filtration system. Elegantly colored and industrially displayed the resonating sound of water reminds us of a most precious commodity needed for survival. It emphasized the importance of “life giving” H2O and perhaps acknowledges our dependency on industrial processing to purify what we have polluted.



Interesting enough we would find another water related project later on in the Israeli Pavilion in the Giardini.. “One Man’s Floor is Another Man’s Feelings” by Sigalit Landau combined installation, sculpture and objects, videos and performance.

An overall favorite object in the Biennale was found within. This fishing net that was used in the waters of the Dead Sea. The net was encrusted with crystallized salt, residue from its use, once the water had evaporated. The salt glistened like diamonds as it reflected the light.



Groundwater (confined aquifer) //The Pump Sculpture resembled an underground machine room that would normally never be seen by those in the world above. The pipes ran across the pavilions ground floor, while in Water Ladders, the water flowed upward through pipes passing through meters that recorded the flow. Analogy to the human body, they are like veins which irrigating the body.

Venice in Venice. Glow & Reflection – Venice California Art From 1960 to the Present:

<http://vernissage.tv/blog/2011/06/19/venice-in-venice-glow-reflection-venice-california-art-from-1960-to-the-present/> --

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Andrew Perchuk talks about the Getty's Pacific Standard Time Initiative:
<http://vermessage.tv/blog/2011/06/20/andrew-perchuk-talks-about-the-gettys-pacific-standard-time-initiative/> --

Adrian Villar Rojas created an organic concrete jungle of colossal proportions in the Argentine Pavilion. The gray statuesque sculptures together alluded to a walk through the interior of a cave or other natural formations. And although the forms looked as if they could have been created by an ancient civilization the forms resonated an organic yet futuristic feel with an ominous alien presence.

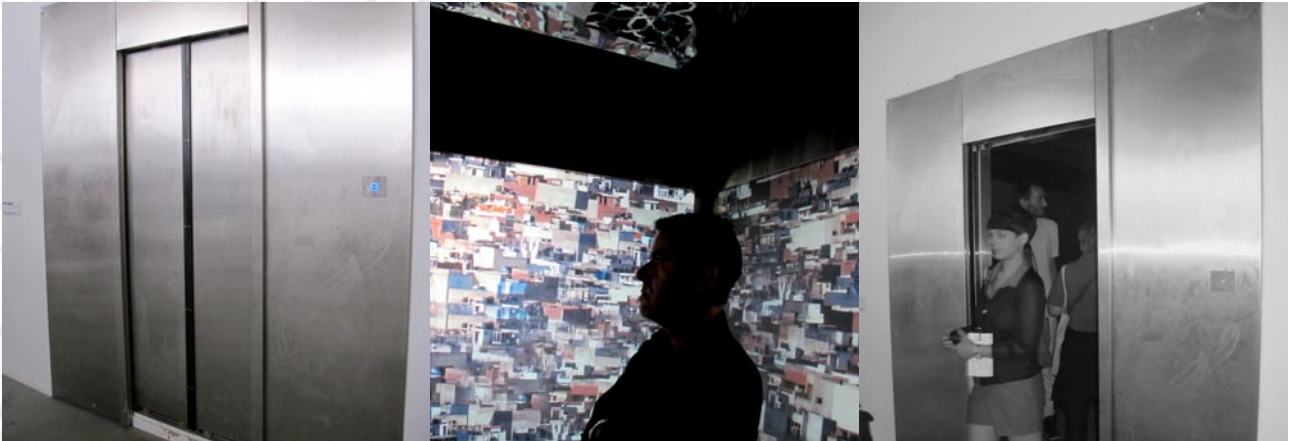


Continuing our walkthrough the Arsenale (rear towards the front), we found ourselves losing track of which artists belonged to what countries. We avoided the long lines and unfortunately didn't make time to see the variety of video projects that dotted the Arsenale in hidden corners because it would stop our momentum.

Not having taken the time to look at maps or diagrams, we finally figured out that the Arsenale hosted specific countries as well as selections from Illuminazione so we started to focus on work that plainly caught our attention disregarding which countries the artist were representing. In the end we would like to believe Art has no borders or boundaries.

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We came across a clever, unassuming and interactive installation that mimicked a functioning contemporary elevator by Gigi Scaria titled, “Elevator from the Subcontinent – 2011”.



Press the button and the elevator doors open.
Walk in to small space where a vertically moving video envelops viewers, creating the illusion of being in a glass elevator soaring upward.
Although the images were relevant to the title the altering of our perception was successful enough to merit this work as memorable.
To exit you press the button, video stops and the doors open.

Jennifer Allora, Guillermo Calzadilla: Gloria. US Pavilion, Venice Biennale 2011:
<http://vernissage.tv/blog/2011/06/22/jennifer-allora-guillermo-calzadilla-gloria-us-pavilion-venice-biennale-2011/> --

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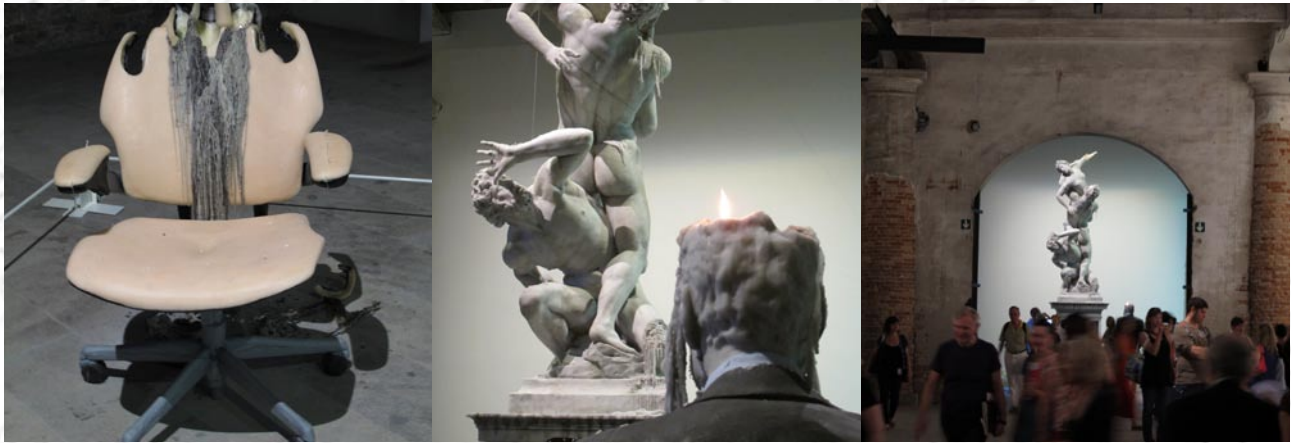
Klara Lidén presented “Untitled Trashcan” a selection of found garbage containers from around the world. The found objects had an iconic contemporary archeological presence about them.



Dominik Lang. Pavilion of the Czech Republic and the Slovak Republic, Venice Biennale 2011:
<http://vernissage.tv/blog/2011/06/24/dominik-lang-pavilion-of-the-czech-republic-and-the-slovak-republic-venice-biennale-2011/> --

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Urs Fischer presented wax sculptures that burned as candles. Our two favorites were a massive classic sculptural rendition of figures while the other was of an ordinary office chair. As the wax was heated the wax, it made the objects slowly melt creating a poetic distorted dance with gravity.



Italian Pavilion at Venice Biennale 2011:
<http://vernissage.tv/blog/2011/06/28/italian-pavilion-at-venice-biennale-2011/> --

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Nicholas Hlobo created a monstrous skeletal mixed media dragon like creature that one would might expect to see in a natural history museum - perhaps in the extinct fantasy creature section.



Dora Garcia: The Inadequate, La Biennale 2011. Interview with Curator Katya García-Antón:
<http://vernissage.tv/blog/2011/06/30/dora-garcia-the-inadequate-la-biennale-2011-interview-with-curator-katya-garcia-anton/> --

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Dayanita Singh presented, “File Room”: black and white photographs of interiors, stacked and stuffed with an array of what appeared to be documents. Are these collections that belong to hoarders or simply a conglomerate of information from generations past and present? Do the images symbolically represent our overpopulated world? The photographs were formally presented in groupings that elegantly reinforced one another.



Pavilion of China, Venice Biennale 2011:
<http://vernissage.tv/blog/2011/07/03/pavilion-of-china-venice-biennale-2011/> --

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Lee Yong-baek: Korean Pavilion at Venice Biennale 2011:

<http://vernissage.tv/blog/2011/07/05/lee-yong-baek-korean-pavilion-at-venice-biennale-2011/> --

While in the Corrideri, still in the Arsenale, we saw a complex architectural environment created by Song Dong. Mostly constructed from Chinese architectural and furniture elements, the two-story structure was imposing and had a transparency about it.

Armoire doors surrounded the structure creating mazes often leading to dead end enclosures, some of which you could walk into. The installation was colorful and texturally exciting to walk through.



From there we walked towards the Giardini where we saw a young man carving into a good size piece of wood that had been stripped of its bark in front of what we discovered to be adjunct to the Haitian Pavilion titled “Death and Fertility”. The two shabby freight containers housed various sculptural works by three Haitian artists; Jean Hérard, Celeur, Andre Eugène and Claude Saintulus. The work was raw and honest and focused on the Gede; a family of spirits that are guardians of the dead in the Voodoo religion. The work is fresh and one sees the artist’s hand as a tool, emphasizing on repurposing found objects to create imposing and iconic imagery. People seemed a bit creeped out by the work as they passed by – it was powerful.

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When we passed by the next day we noticed that the wood shavings remained on the ground where one of the artists had been and carving a giant phallus, which the artist simply mounted to the frame of a baby stroller as a marker to the exhibition.



Monica Bonvicini: 15 Steps to the Virgin at Venice Biennale 2011:
<http://vernissage.tv/blog/2011/07/08/monica-bonvicini-15-steps-to-the-virgin-at-venice-biennale-2011/> --

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A most interesting juxtapose to the shabby freight containers was the Abramovich Mega Yacht, “Luna” that had prime parking right by the Giardini. It may have possibly been and the most extravagant object seen at the Biennale.



The Giardini provided a park to frolic in and trees to shade providing us to escape the Venetian heat and catch what possible breeze there was.

Performers were stationed here and there creating a surrealistic ambience. Names anonymous - they added a whimsical element to the gardens.

A bald, fresh shaven man dressed a black suit, no shirt and barefoot stood held up by elegantly smooth tree branch crutches while an impaled circular loaf of bread accompanied him.

Swiss Pavilion at Venice Biennale 2011: Interview with Thomas Hirschhorn:

<http://vernissage.tv/blog/2011/07/12/swiss-pavilion-at-venice-biennale-2011-interview-with-thomas-hirschhorn/> --

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He just stood there on the lawn in a meditative stance.



A woman dressed in polka dot sat on a park bench reading an oversized polka dot newspaper.



Three women in black and white maid uniforms were stationed on another park

Norma Jeane: #Jan25... at Venice Biennale 2011:
<http://vernissage.tv/blog/2011/07/13/norma-jeane-jan25-at-venice-biennale-2011/> --

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bench. One hydrated and cleaned the nearby bushes while another cleaned the bench and herself with the same scrub brush. Centralized in the scenario was a woman who stood behind the same bench. A Translucent white bucket masked her head as she sang in a soft, crackly voice.



Once we entered the area where the pavilions were we were greeted by thousands of spectators already there.

The first building, we entered in the Giardini was “Illuminazione”. In the first room were three glorious Tintoretto paintings. The central wall housed one of his versions of the Last Supper. Although they were majestic we just didn’t understand why they were there. Later on we found out that Swiss art historian, Bice Curiger, curated and titled the exhibition. Her break down of the title word to ILLUMI-naziones, LIGHT-nations became a general curatorial concept for the exhibition.

Federico Díaz: Outside Itself. Robot-Assembled Sculpture at Venice Biennale 2011:

<http://vernissage.tv/blog/2011/07/15/federico-diaz-outside-itself-robot-assembled-sculpture-at-venice-biennale-2011/> --

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Two ideas - one word. The Tintoretto's served as a point of conceptual reference.



A favorite work in this building was "Lucky Adam" 1985 by Lynn Foulks but there was a good selection of work worth looking at from around the globe.

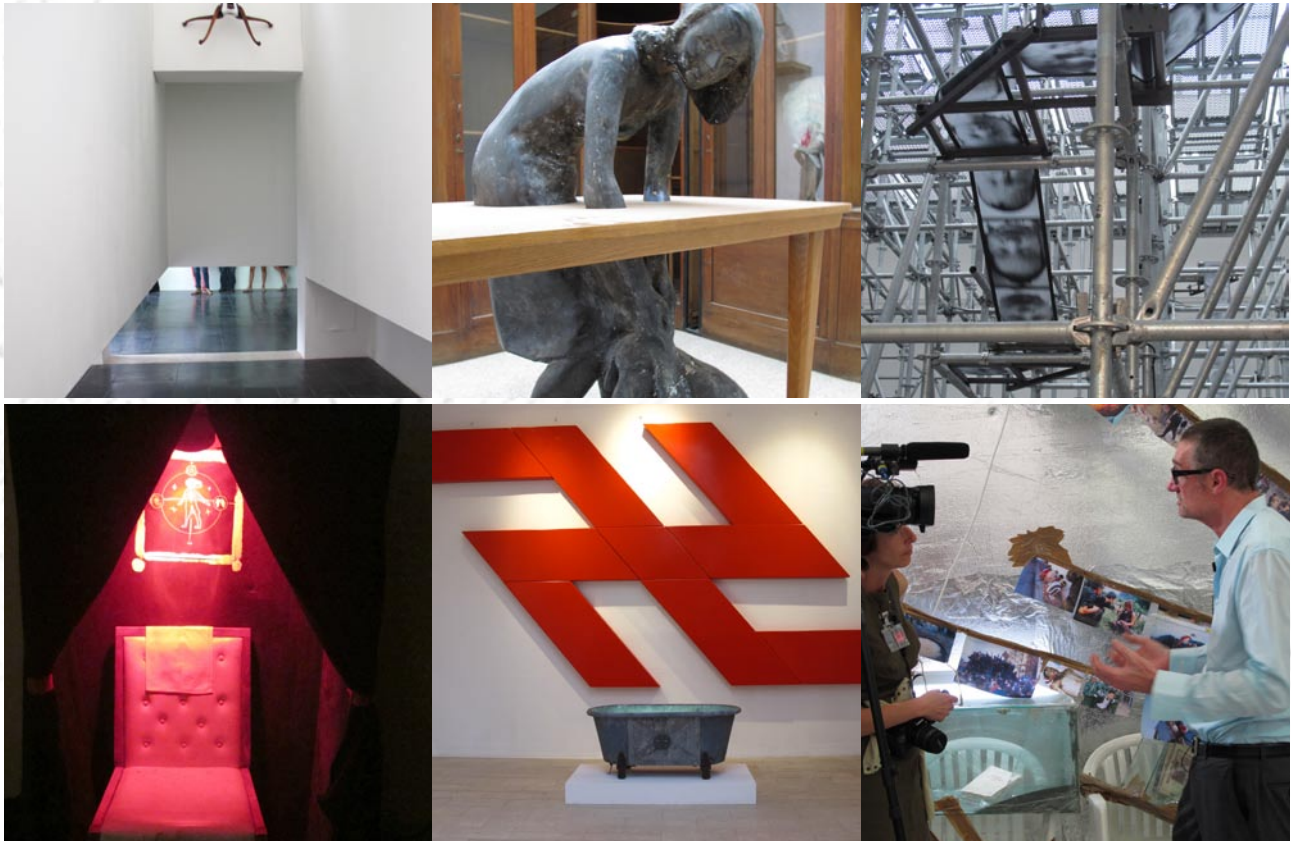


While viewing Tintoretto's oils we spotted Naomi Campbell doing the same who was escorted by a small entourage. Our eyes met, and she noticed that we hesitated our

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impulse to take her picture. Respecting her space earned us a radiant smile from her. Should have taken the photo!

Back on the Giardini grounds we saw long lines of people waiting to get into specific pavilions. We didn't do lines and took advantage of the pavilions with easier access. Some of the pavilions we did get to see that we enjoyed and appreciated were Austria, Czech Republic, France, Germany, Israel, Serbia, Switzerland, United States and Venezuela where we caught a glimpse of a performance simulating an old world funeral procession.



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We first heard a bell followed by chanting and crying that soon turned into wailing. Six individuals wearing gold masks, frocked in black carried a platform on their shoulders in unison that bore a body/effigy of a recently deceased. Mourners followed in the procession until they reached the Venezuelan Pavilion, where they proceeded to lower the platform onto a slab they quickly surrounded continuing the ritual, which continued for quite some time.

We enjoyed that the mourners were made up in a Fellini-Satyricon like drag. Heavy exaggerated make up on pale faces surrounded by black fabric revealed men in drag wearing high heels while the women equally made up wore flats. We unfortunately did not get the artist's name associated to this theatrical intervention.



Mourners
video
download
link

An interesting overall observation was that whenever we asked anyone which pavilion was their favorite they would refer to their nationality as the best. The Americans liked the American Pavilion. The British the British Pavilion. The French the French Pavilion and so on. In the end the German Pavilion which featured the works of late Cristoph Schlingenseif won the honor of receiving prestigious Golden Lion Award for top international contribution.

Mourners video download link:
<http://vtv-videos.s3.amazonaws.com/2011/gd1p-vtv-venice.mov.zip> --

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*You can search for video documentation of most of these pavilions on <http://vernissage.tv/blog/category/fairs/la-biennale-di-venezia/> --

Link
to list with
Biennale
videos

All in all there seemed to be an apocalyptic edge in the Giardini where collectively the pavilions represented an urgent sense of time and place in our own current global history.

We woke up the next afternoon after a good nights rest and were still some what drained from the last few days activities so we decided to take it easy and try something different by going to the Archeological Museum in San Marco Square. Sorry photos were not permitted.

The first floor of the museum gave you insight into Venice's past illustrated by architectural models, coin, armor and other objects of war, paintings, etchings, maps, globes of the earth and of the heavens all housed in splendid original interiors within the museum to name a few. Moving up to the second floor we walk into a temperature controlled environment and were welcomed by Byzantine Icons. As we move through the gallery we witnessed a collection of amazing paintings many on wood panel. Bosch, Bellini, Bruegel, Fiammingo, Messina were amongst the names we remember. Other antiquities collected from around the globe included: mummies from Egypt and a golden Chinese Sculpture of a sitting man wearing a black hat brought back to Venice by Marco Polo.

The museum was a worthwhile investment and an escape from the crowds.

In the same museum complex directly across from the Basilica of San Marco the Museo Correr hosted a Julian Schnabel exhibition - "Permanently Becoming and the Architectural of Seeing" was to open to the public Saturday June 4th. As we were taking photos of the grand staircase, Mr. Schnabel himself walks down followed by a film crew.

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Right place, right time!

Our press passes proved to be worth their weight in gold as we were privileged to enter and take photos.

Mr. Schnabel was being interviewed for a documentary by the Italian Press and although we were a little star struck yet definitely didn't want our presence to interfere with the scheduled proceedings.



As we followed Julian around we began to feel as if we knew him. His disposition was enlightening and made us even fond of his illustrious career. Whenever we began to shoot video he seem to make it possible for us to get a clear shot of him as he told his story.

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The Museo Correr was a perfect environment to display the selection of paintings and sculptural works by the artist. The main room housed impressively scaled works that contrasted its grand architecture.



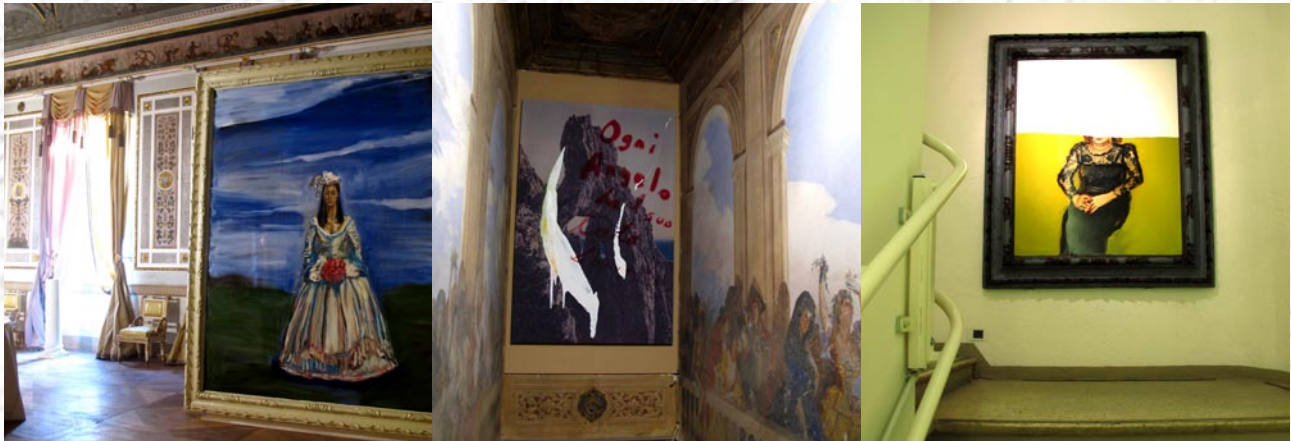
As we followed Julian around we began to feel as if we knew. His disposition was enlightening and made us even fond of his illustrious career. Whenever we began to shoot video he seem to make it possible for us to get a clear shot of him as he discussed his work.

Schnabel video download link:
<http://vtv-videos.s3.amazonaws.com/2011/schnabel-venice.mov.zip> --

**Schnabel
video
download
link**

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At the end and when every one from documentary had left we found him again at the great hall entrance where he was on another off camera interview. Unsure of his reaction and uninterested in interrupting we cautiously handed him one of our cards on the back written Congratulations - Thank You. which he proceeded to look at and place in his shirt pocket as he got back to the Q&A.



Andrea Thal
interview
download
link

Andrea Thal audio download link:
<http://vtv-videos.s3.amazonaws.com/2011/andrea-thal-060211.mp3.zip> --
Interview with Swiss Off-Site Pavilion at Venice Biennale curator Andrea Thal.
Interview: Gürsoy Dogtas.

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Later that evening we were invited to attend the private reception to the Georgian Pavilion which was located at Palazzo Pisai Santa Marina. “Any Medium- Whatever” by Tamara Kvesitdze presented select works throughout the palazzo.



In the main room were her largest works “F=F”, a wall construction where sculptures of compressed generic human faces in white undulate in movement creating a wavelike effect of in and out.

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Behind this wall of the anonymous faces hung “Sphere”, which symbolized the dynamic reality of processes of mutation and transformation of humanity -A representation of global culture redesigning itself over and over again.

On our last day in Venice we decided to do some personal work and just venture about and the city with friends. We passed the many venues we didn't see but at this point we had overdosed on the art, its politics and the crowds.

We were looking forward to our drive back through the Alps.

**Uriel Orlow
interview
download
link**

Uriel Orlow audio download link:
<http://vtv-videos.s3.amazonaws.com/2011/uriel-orlow-060211.mp3.zip> --
Interview with Swiss Off-Site Pavilion at Venice Biennale artist Uriel Orlow.
Interview: Gürsoy Dogtas.

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CALM DOWN FIRST
DON'T GO FIRST
THE OTHER
THE MOTHER

MUSEUM BOIJMANS VAN BEUNINGEN
SUBMARINE WHARF
ROTTERDAM





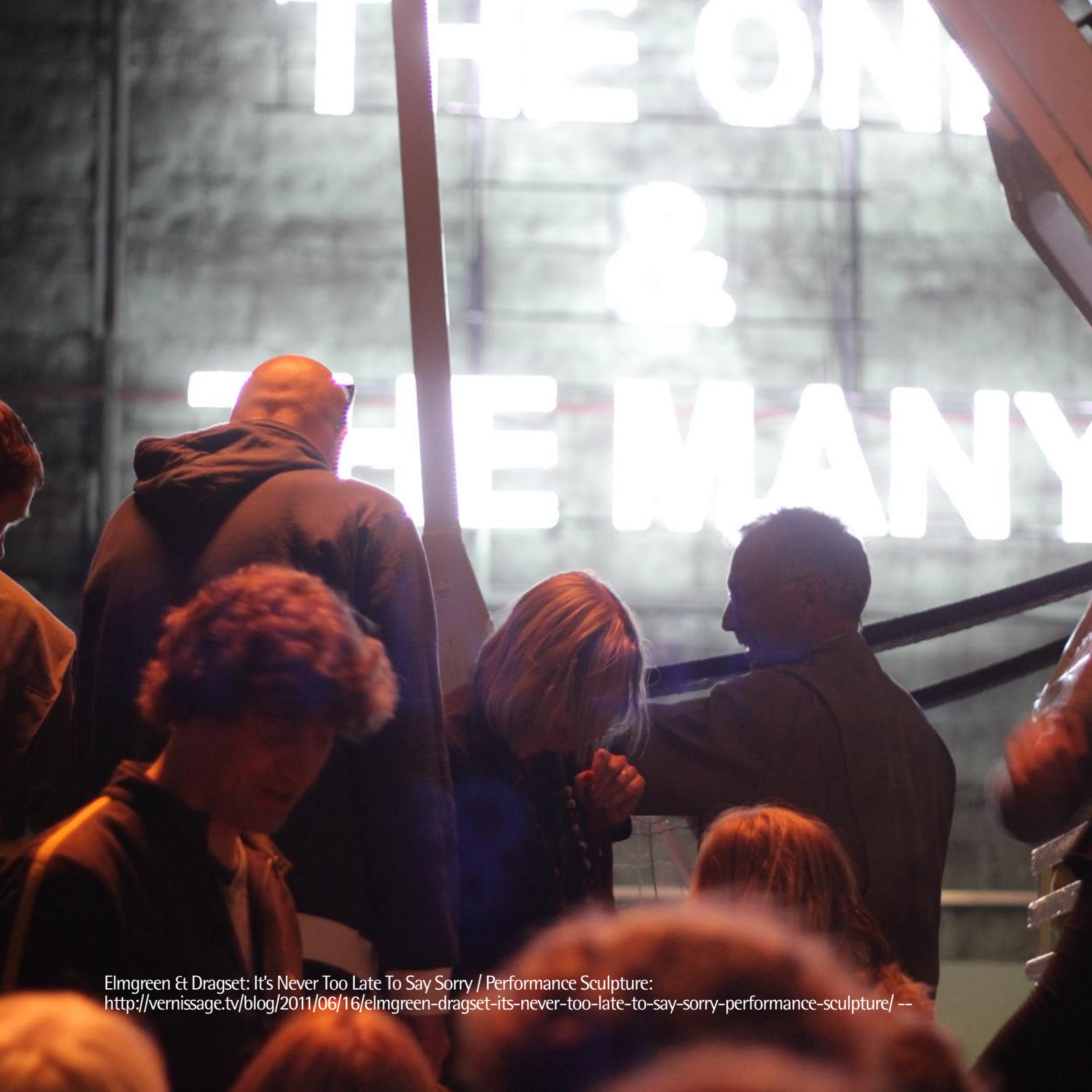






Elmgreen & Dragset: The One and The Many at Museum Boijmans van Beuningen, Rotterdam:
<http://vernissage.tv/blog/2011/05/31/elmgreen-dragset-the-one-and-the-many-at-museum-boijmans-van-beuningen-rotterdam/> --





Elmgreen & Dragset: It's Never Too Late To Say Sorry / Performance Sculpture:
<http://vernissage.tv/blog/2011/06/16/elmgreen-dragset-its-never-too-late-to-say-sorry-performance-sculpture/> --









The One
& The Many

Elmgreen
& Dragset

Archibald
Calder

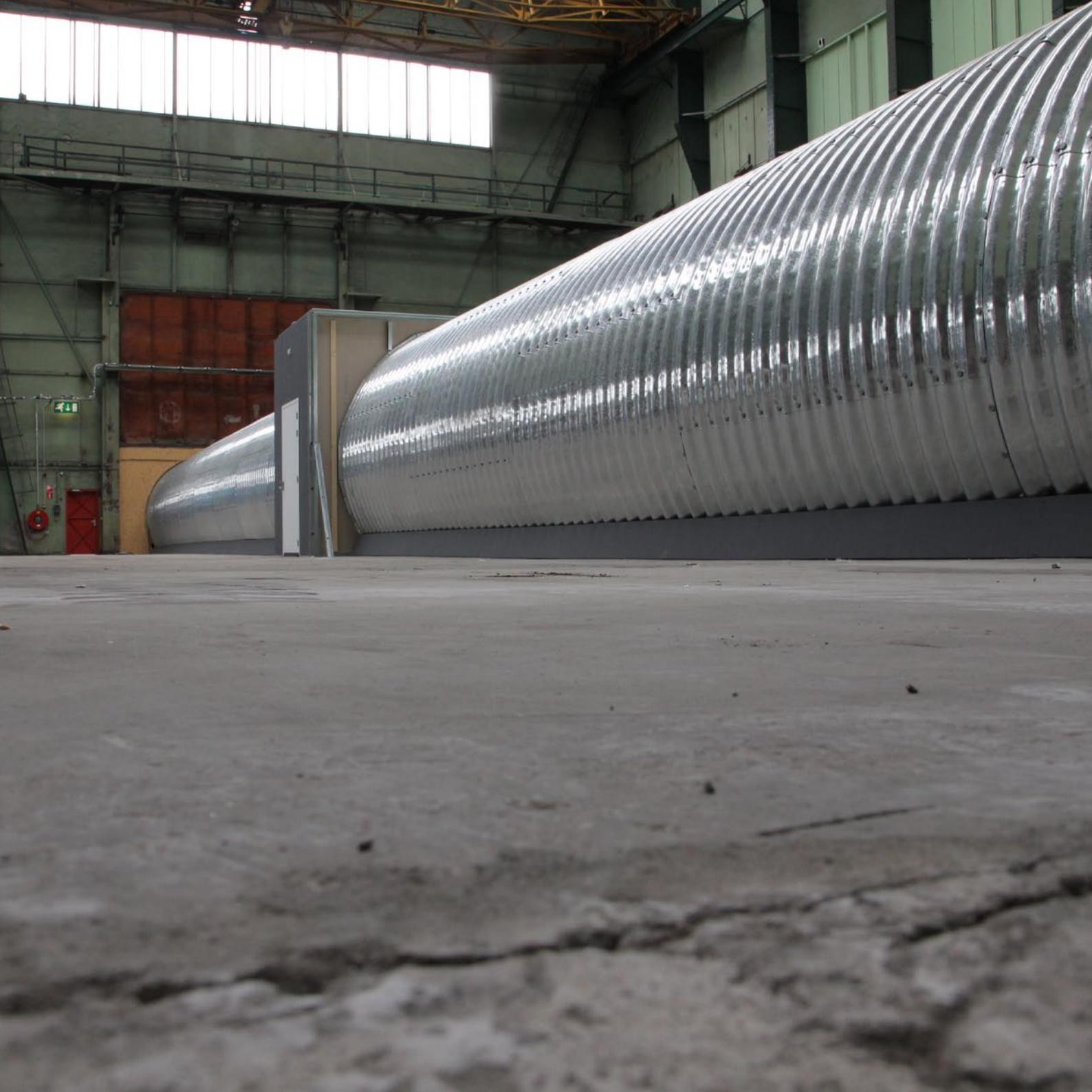
WILLIAMSON
UNION
PITTSBURGH



IT'S NEVER TOO LATE
TO SAY SORRY!

THE
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Techniques
194





A group of people in a dark room with red lighting, holding large, glowing neon letters that spell out 'FALL'. The letters are made of a grid of small lights. The background is dark with red lighting, and there are other people in the background, some holding similar neon letters.

FALL

OLAF BREUNING

ALYMO







Bally Love video download link:
<http://vtv-videos.s3.amazonaws.com/2011/bally-love-120210.mp4.zip> --

**Bally Love
video
download
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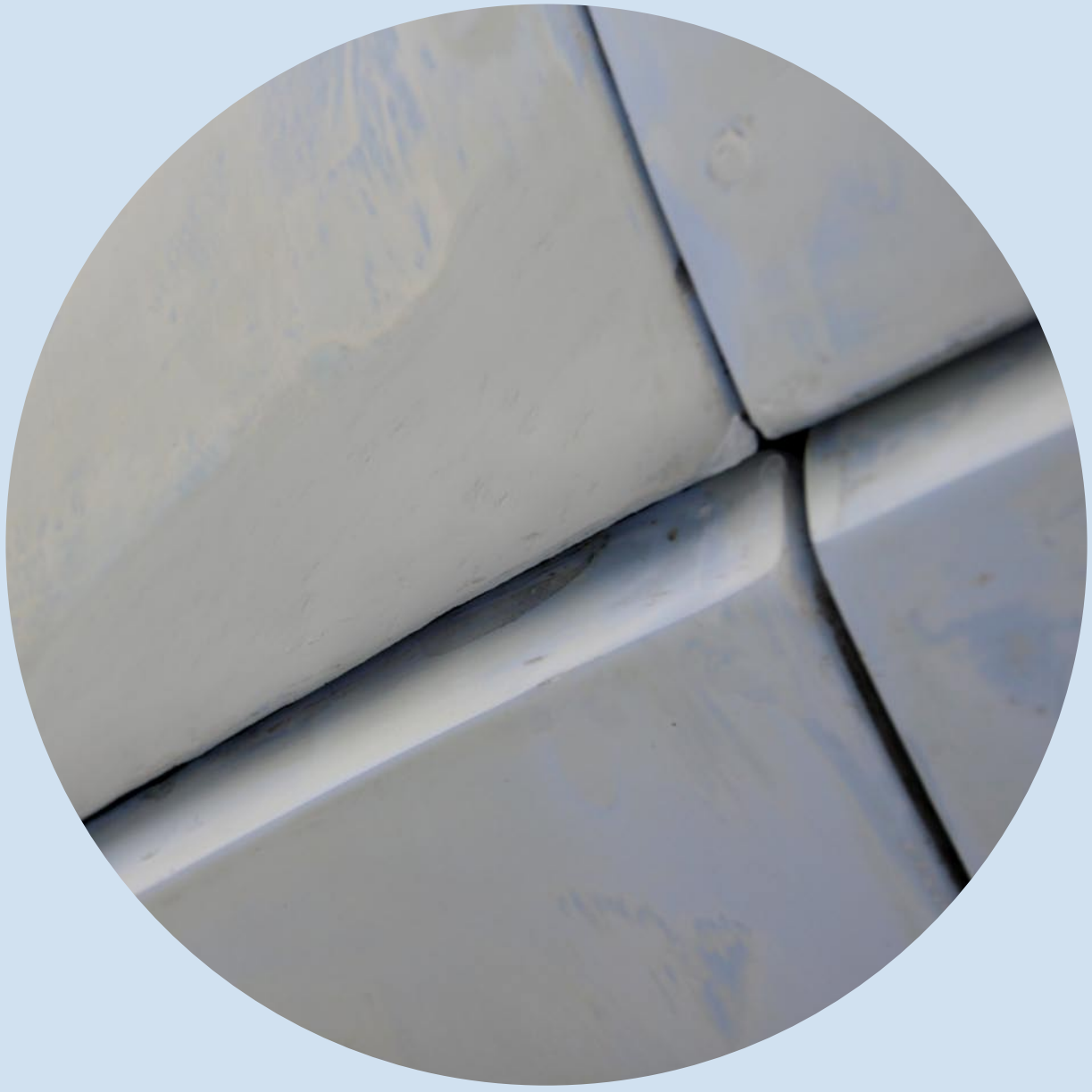
MAAT

DE WERELD VAN DE

FUTUUR

MUSEUM BOIJMANS VAN BEUNINGEN

ROTTERDAM



In 2007, Museum Boijmans Van Beuningen in Rotterdam, Netherlands came into possession of the prototype of a quite spectacular piece of architecture: Finnish architect Matti Suuronen's Futuro, the „House of the Future“. With its distinctive flying saucer like shape Suuronen's Futuro is an icon of 1960s design. It reflects the optimistic vision of the future and the utopian spirit of that time.

In 1965, Matti Suuronen was commissioned to design a mobile holiday home that could be erected in poorly accessible skiing areas. The house had to be lightweight, easy to transport and deploy, and suitable for serial production. Suuronen came up with a design that consisted of two parts: the main body made of polyester, and a steel structure as a base. Originally, the idea was to transport the „portable playhouse“ as a whole beneath a helicopter.

The Futuro came in different colors such as white, yellow or light blue, and also varied regarding the design of the steel legs, and the number of windows. But the basic elliptic shape was always the same. According to Matti Suuronen, the form of the main body of the Futuro is based purely on mathematics, while the idea for the steel leg foundation came to him when looking at the eggcup on his breakfast table.

When the Futuro was first presented at a fair in London in October 1968, there was great interest among the public. As a result the manufacturer, Polykem, decided to start mass production of the Futuro. The company even launched a whole series of prefabricated houses designed by Matti Suuronen. Unfortunately the oil crisis of 1973 thwarted the company's plans and the production was halted prematurely.



There are still a dozens of Futuros spread across the world. The Futuro hasn't been always used according to its original purpose as ski cabin or normal leisure house. It has also been used as a bank, a restaurant, and as an exhibition space. Finally it became an art object itself.

In 1990 the Finnish artist Jusi Kivi rented the prototype, Futuro no. 000, for one of his exhibitions. In 1996 it was the highlight of Belgian artist Carsten Höller's exhibition at the Secession in Vienna. And the German advertising-designer, artist and photographer Charles Wilp put a Futuro on the roof of his house. Wilp invited many celebrities such as Andy Warhol, Joseph Beuys, Yves Klein and Mel Ramos to his Futuro, and wrapping artist Christo enclosed it with a plastic foil.

The light blue-colored prototype of the Futuro is now on display for the first time after its restoration. The Museum Boijmans Van Beuningen currently showcases it as centerpiece of the exhibition „Futuro: Constructing Utopia," which also presents twenty prints and approximately a hundred design objects from the museum's collection.

On the occasion of the opening of the exhibition VernissageTV met with Jonieke van Es, the Head of Collections & Research at Museum Boijmans Van Beuningen. In the video (link below), she talks about the history and concept of the Futuro, how the prototype came into possession of Museum Boijmans Van Beuningen and how it was restored, the Futuro's relevance as a design icon, and its future use at the museum.





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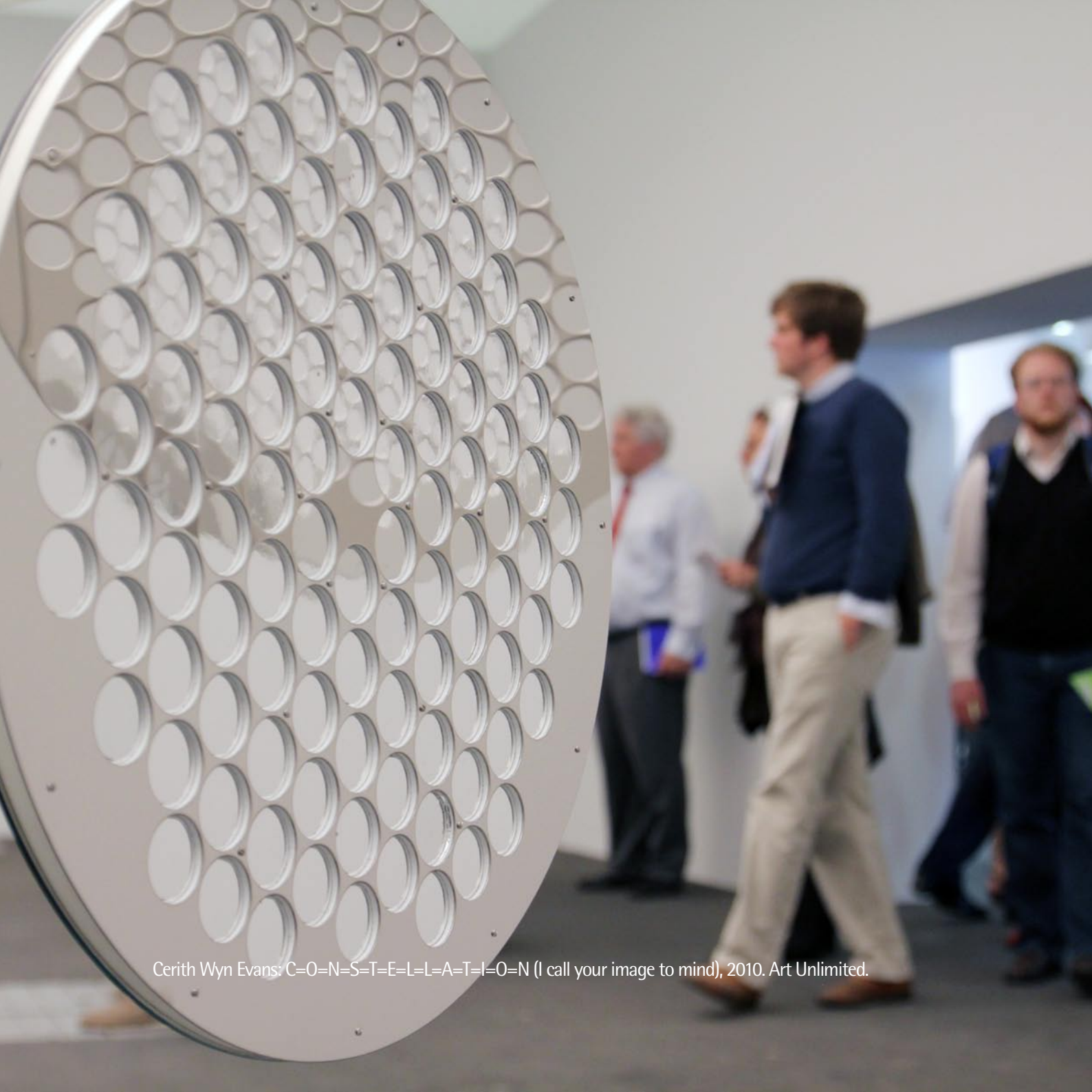








Erik van Lieshout: Commission (2011). Art 42 Basel Art Unlimited.



Cerith Wyn Evans: C=O=N=S=T=E=L=L=A=T=I=O=N (I call your image to mind), 2010. Art Unlimited.



Allen Ruppersberg: Big Trouble (2010). Art Unlimited.



Mona Hatoum: Impenetrable (2009). Art Unlimited.



Sudarshan Shetty: For All That We Lose (2011). Art Unlimited.



Gardar Eide Einarsson: Barricade (Basel), 2011. Art Unlimited.



Art 42 Basel 2011:
<http://vernissage.tv/blog/2011/06/15/art-42-basel-2011/> --

Ugo Rondinone: lax low lullaby (2010) at Sadie Coles.



Sarah Lucas: Chut (2004) at Sadie Coles.





Sarah Lucas: Cnut (2004) at Sadie Coles.



Olafur Eliasson: Color Experiment No. 29 (light spectrum) (2010).



Ernesto Neto: Oh Baby, I miss you! (2010).



Jim Lambie: Untitled (2011) at Sadie Coles.



Tomas Saraceno: Network Sphere Network 5 (2011).



Lee Bull: Sleeping in Reverse (2010).



Rachel Harrison: Two Columns (2011) at Christian Nagel.



Performance by Jamie Isenstein at Art Basel 2011 / Interview:
<http://vernissage.tv/blog/2011/06/25/performance-by-jamie-isenstein-at-art-basel-2011-interview/> --



Haroon Mirza: Modified Stereo Gram (2011) at Lisson Gallery.



Rodney Graham: The Green Cinematograph Programme I (2010) at Donald Young Gallery.



Art 42 Basel 2011:
<http://vernissage.tv/blog/2011/06/15/art-42-basel-2011/> --

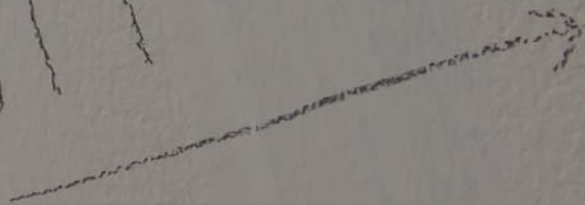


Mircea Cantor: Stranieri (2011) at Magazzino.



Mircea Cantor: Stranieri (2011) at Magazzino.

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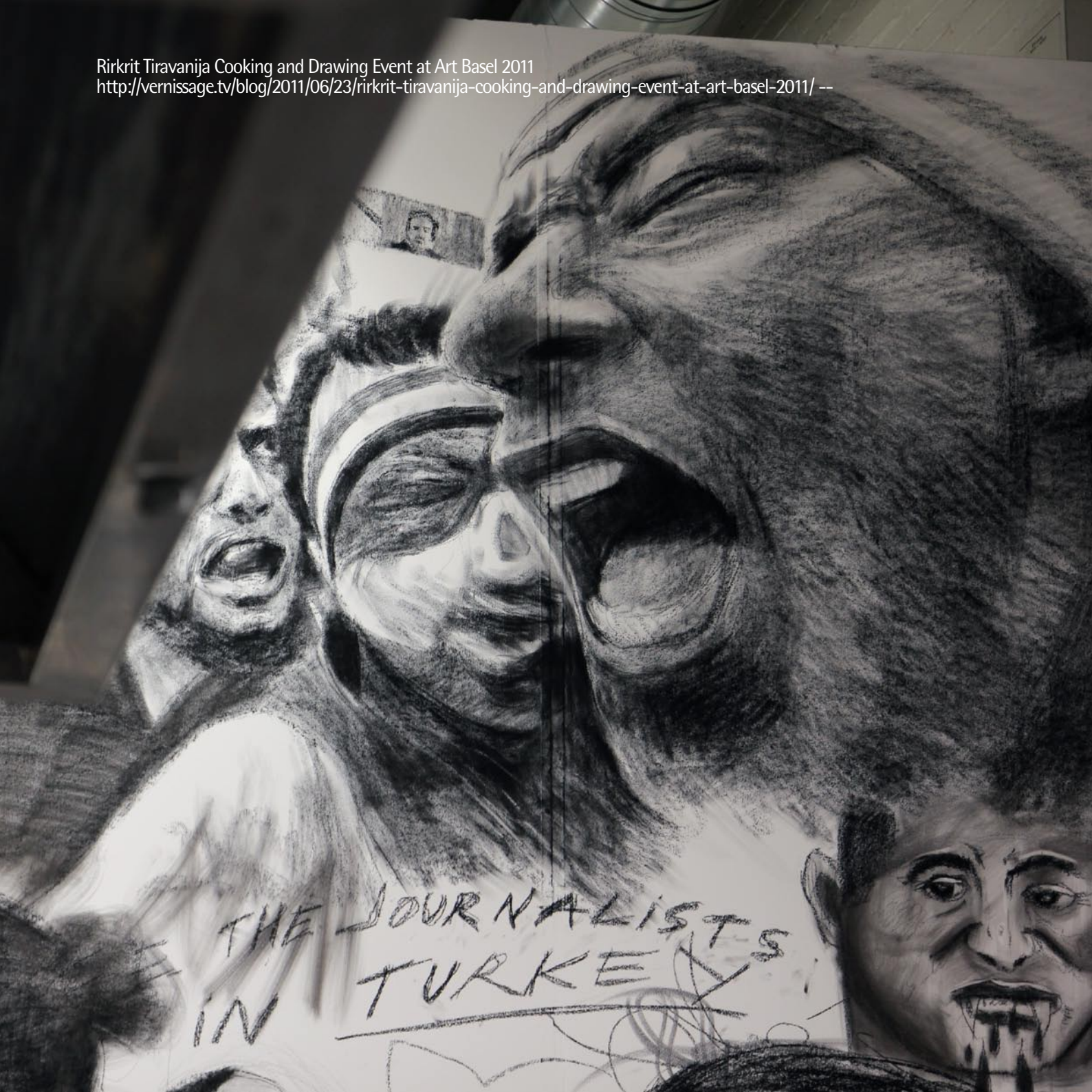
Peter Fischli / David Weiss: Röhre (2011) at Eva Presenhuber.



Liam Gillick: Discussion Island Discussion Bell (1997/2011).

Haegue Yang: Medicine Man (2010). Art 42 Basel 2011.





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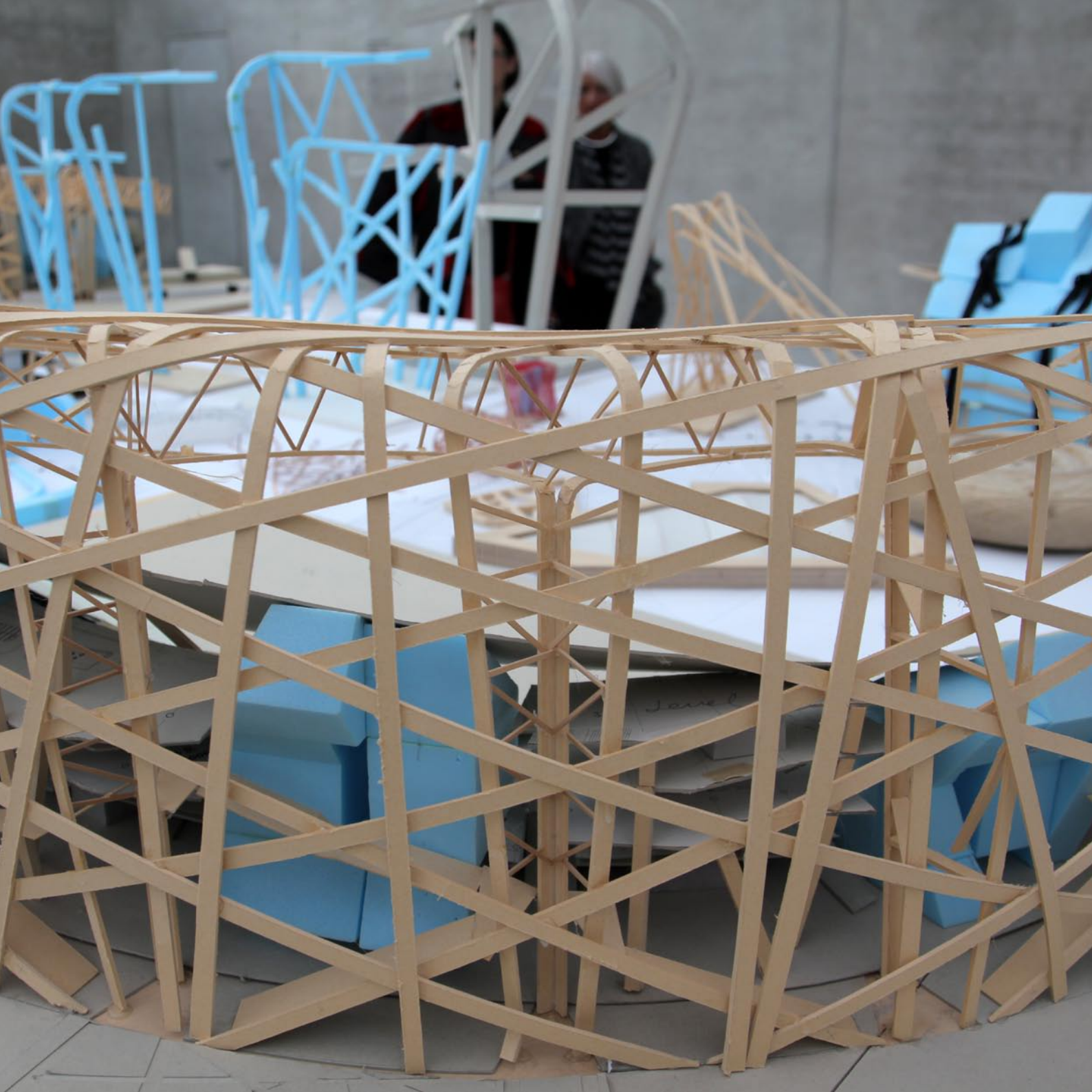
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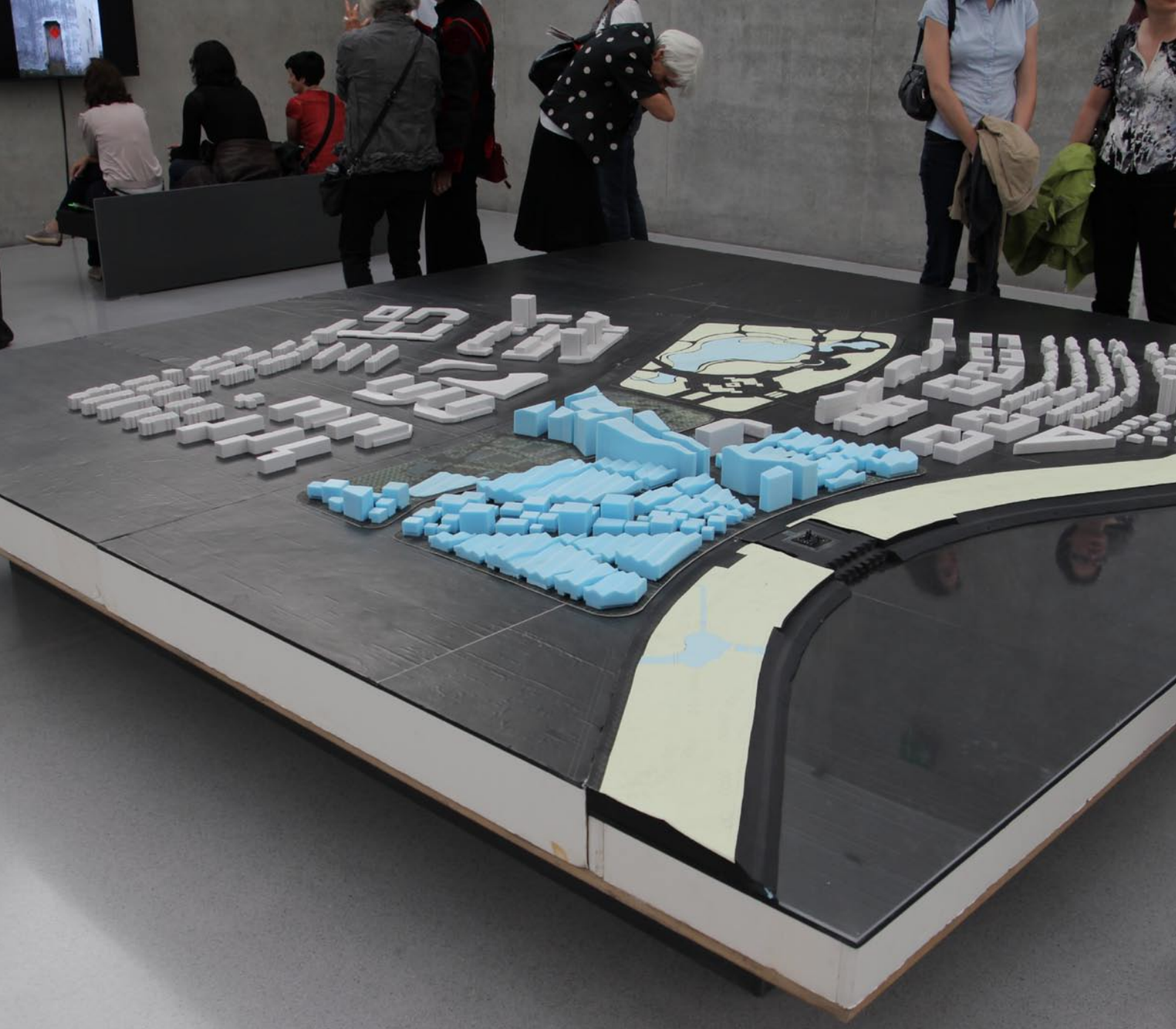
Ai Weiwei: Art / Architecture at Kunsthau Bregenz:
<http://vernissage.tv/blog/2011/07/18/ai-weiwei-art-architecture-at-kunsthau-bregenz/> --

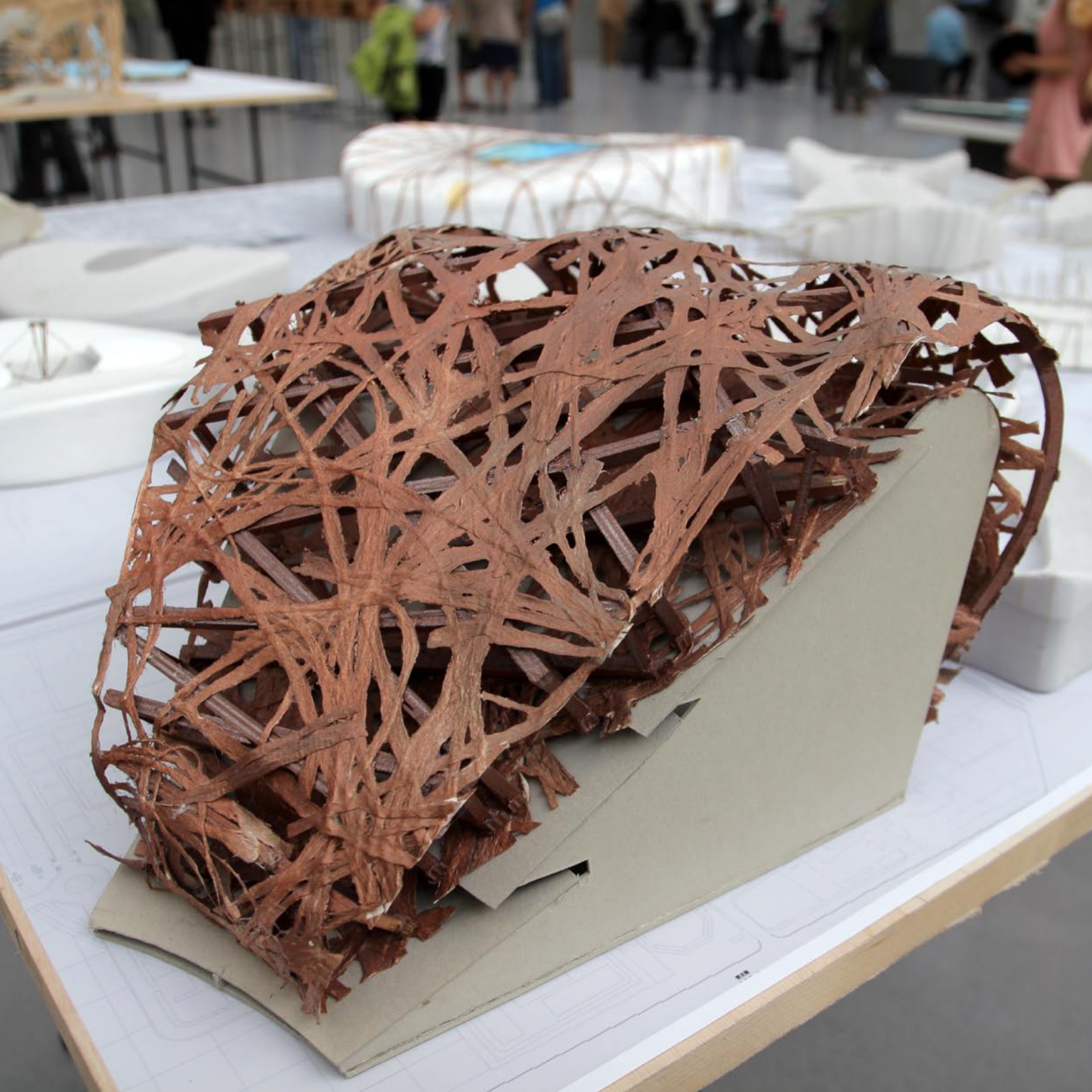


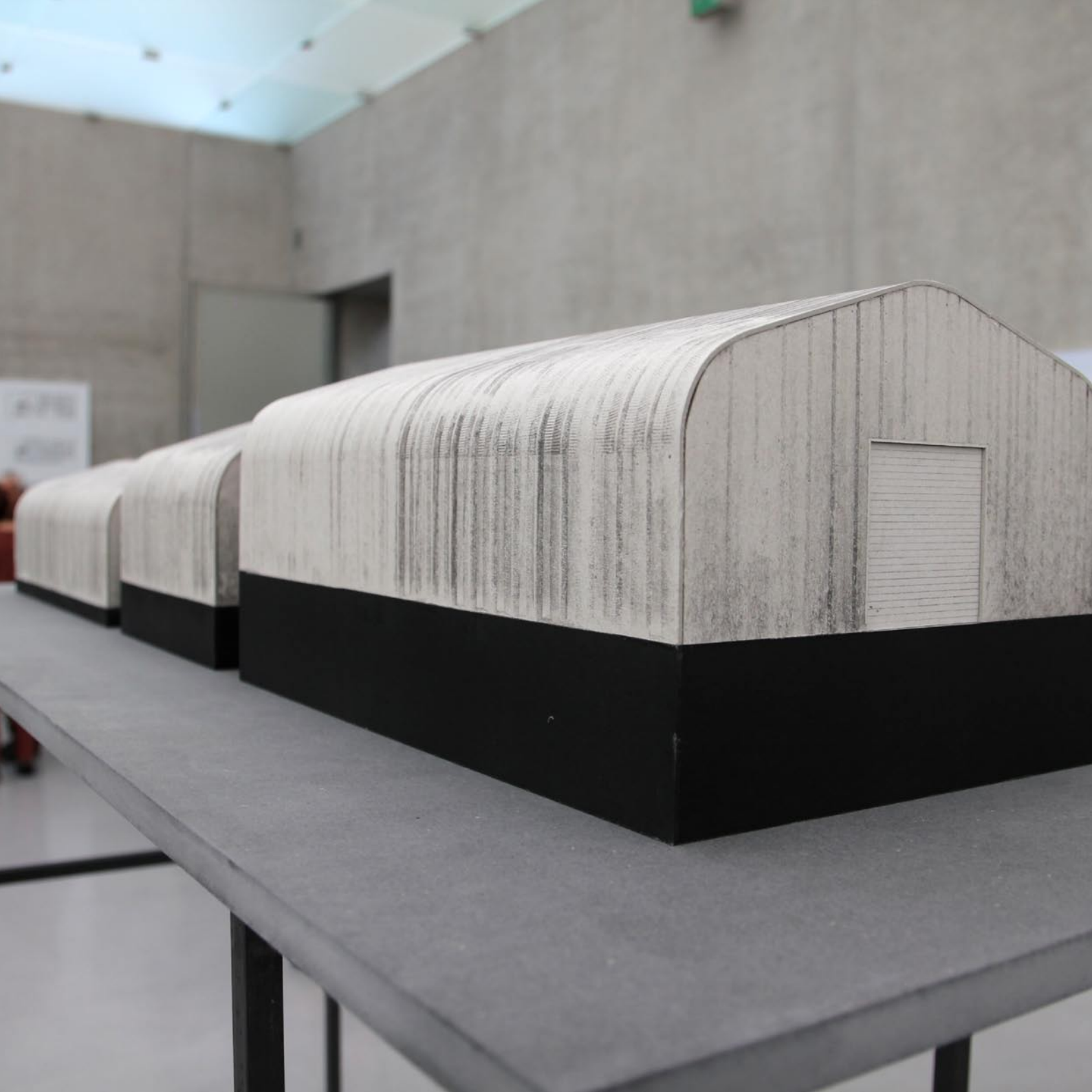




































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In 1965, Matti Suuronen was commissioned to design a futuristic car for the 1965 World's Fair in New York City. The result was the Futuro, a flying saucer-shaped car that was a true icon of 1960s design. It reflected the optimism of the future and the utopian spirit of that time.

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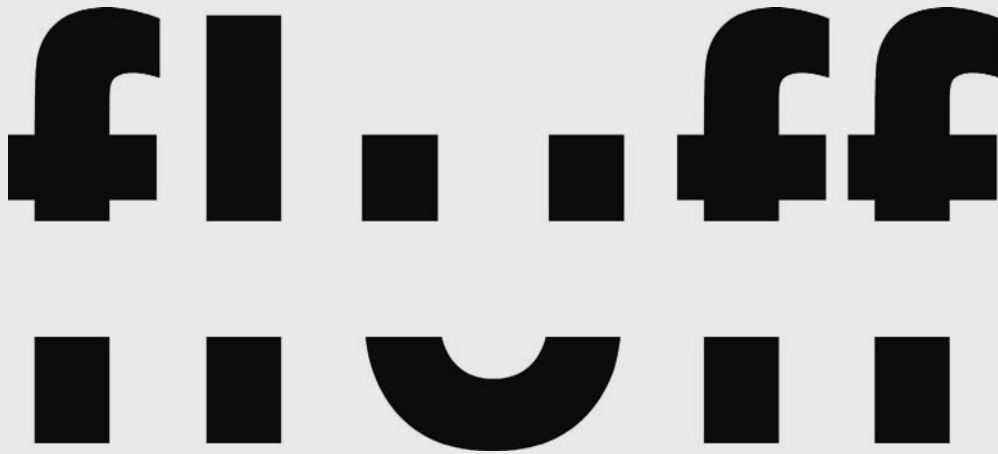
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