

## VernissageTV Curated Video Art Program

In a cooperation with Art Cologne, VernissageTV art tv will report from the 43rd Art Cologne that will take place in Cologne, Germany from 22nd to 26th April 2009. Like last year, VernissageTV's open studio and screening area is located in the Lounge area of the OPEN SPACE section in Hall 11.3 of the fair.

VernissageTV will provide its viewers with atmospheric shots from the fair, recordings of art talks, and in-depth interviews with artists, curators and dealers. The program will be shown on VernissageTV's web site and its partner channels. The videos will also be screened in the Lounge area of the fair itself (Hall 11.3).

Apart from the Art Cologne coverage, VernissageTV presents a video art program. The program includes art videos by Matthew Green, G.H. Hovagimyan (with Christina McPhee), Lisa Kirk, Magdalena von Rudy, The Krasnals, and Heinz Sandoza, 高鼻子 gāo bízi and Lars from Trier. The program is set up like a TV channel with documentaries and feature films, interrupted by what at first glance looks like TV advertising and movie trailers.

For more information about the program contact: VernissageTV, Totentanz 14, 4051 Basel / Switzerland. [contact@vernissage.tv](mailto:contact@vernissage.tv) | [www.vernissage.tv](http://www.vernissage.tv)

### ***G.H. Hovagimyan (with Christina McPhee): Plazaville***



One of the highlights will be the European premiere of the new media video art work Plazaville by G.H. Hovagimyan (with Christina McPhee). Plazaville premiered on April 7, 2009 at Pace Digital Gallery, New York. The work is based on the classic 1965 movie Alphaville by Jean Luc Godard. G.H. Hovagimyan is an experimental artist working in a variety of forms. He is one of the first artists in New York to start working with the Internet and new media in the early nineties. Christina McPhee (born in Los Angeles) explores psychotropic landscapes of trauma in her layered film, animation and photomontage, most recently at Videoformes Festival Clermont-Ferrand.

Plazaville is set in 21st century New York City. The scenes from the original Alphaville are

being re-enacted, interpreted and improvised upon by the artists, actors and videographers. The piece uses the internet as one means of distributing the short video clips. This is somewhat like a serialized program but is not in any order. Viewers can download new scenes as they become available on iTunes and YouTube. The videos can be viewed on iPhones, computers and large screen HD televisions.

The final presentation of the work is envisioned as a video projection/ installation work. The installation will not be a standard video loop but will use a computer as a video server. Each of the scenes will be put into a video playlist that is set to random select. The video will be assembled on the fly breaking the traditional notion of linear narrative. The piece is a truly hypertextual/ hypermedia artwork that has an affinity with the meandering narrative that is a key device of graphic novels. The viewer entering the installation will assemble the story in their mind and imagination.

This work involves a loose collaborative of Artists in New York called Artists Meeting. The members are participating in the work as actors, camera-persons, set designers etc. G.H. Hovagimyan is the director and Christina McPhee has added her superb camera work and improvisational narratives to several performance set-ups. Indeed, this work extends the notion of video-performance by using the idea of a movie shoot as vehicle for ephemeral performance art.

Plazaville is a 2009 commission of New Radio and Performing Arts, Inc., (aka Ether-Ore) for its Turbulence web site. It was made possible with funding from the New York City Department of Cultural Affairs.

You may access the current scenes of Plazaville via computer at:

YouTube – <http://www.youtube.com/user/ghovagimyan>

Computer via internet – (using quicktime) -- <http://transition.turbulence.org/Works/plazaville/index.html>

Itunes - Or log onto the iTunes store and search for Plazaville

RSS feed via web browser -- <http://transition.turbulence.org/Works/plazaville/index.xml>

Exhibitions:

Plazaville installation at Pace Digital Gallery, New York (April 7 – May 1, 2009)

<http://post.thing.net/node/2565>

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<http://silverman-gallery.com>, San Francisco

**G.H. Hovagimyan at VernissageTV: <http://vernissage.tv/blog/tag/gh-hovagimyan/>**

***G.H. Hovagimyan: HD Rants***

Done in collaboration with Brian Caiazza. HD\_Rants are broadcast quality high definition video works. Each piece is a short rant / meditation. Caiazza's brilliant post production editing in After Effects and the HD video puts these works in a realm of their own. Not music but not performance. HD\_Rants uses words as repetitive percussive elements. Caiazza picks up on the ideas of sampling but in this case it's self sampling and repetition. The works are a continuation of RANTAPOD.

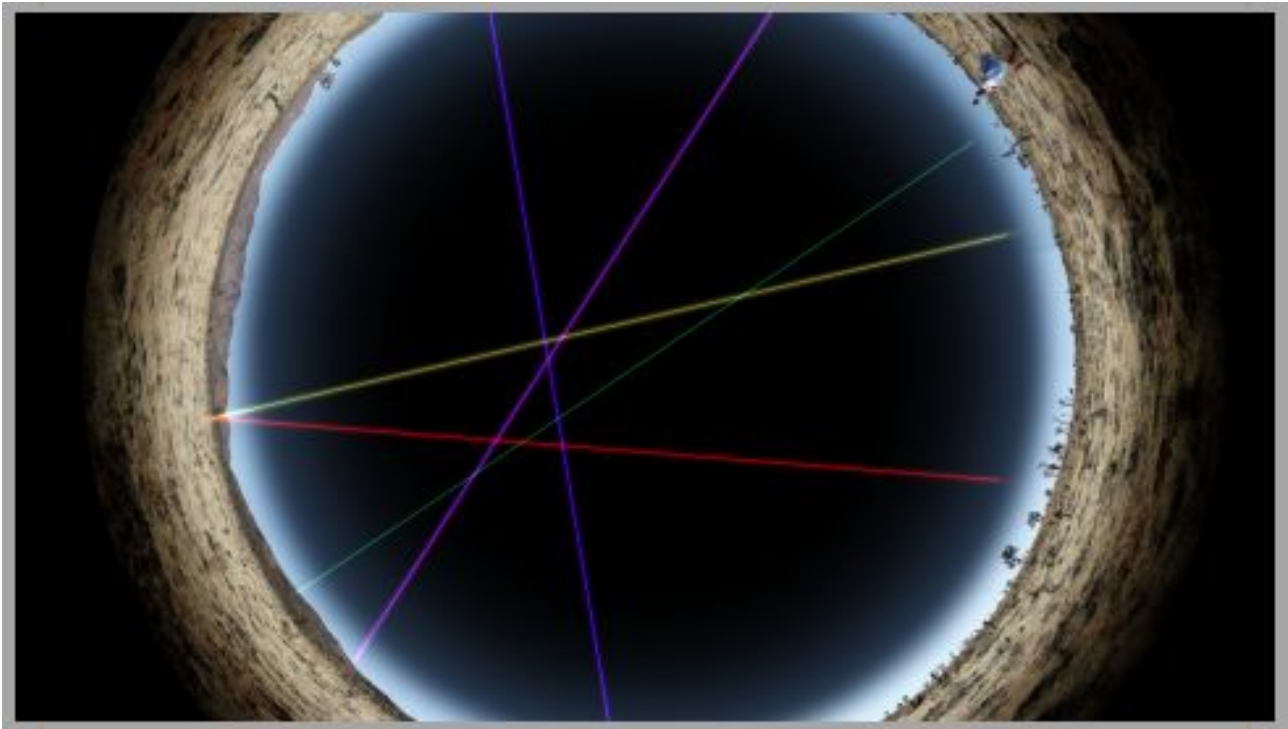
**Exhibitions (2006):**

DIGIT 2006 festival of media arts , Narrowsburg,NY  
Video-Dumbo, Dumbo Arts Fair, Brooklyn,NY  
1800 Frames, cWOW, Newark ,NJ

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**G.H. Hovagimyan at VernissageTV: <http://vernissage.tv/blog/tag/gh-hovagimyan/>**

***Matthew Green: Spectral Dragging, 2009***

Spectral Dragging features a shaman-like Figure draped in a foil cloak walking in the desert. In his hand he holds a staff of surveying with which he detects and communicates with variations of himself displaced in time-space.

As the Figure walks a circular path outlining a dimensional fold or vortex, our understanding of time and space at this moment and place stretches and bends. The friction between the intersecting dimensions causes a diffraction wake resulting in a hypnotic trance inducing shift in the frequency of visible light.

The survey staff aids the Figure in finding the alternate versions of himself as it amplifies his senses. The perpetual and repetitive sounds of the Figure's journey mimic the beats of early tribal drums and communications.

The Figure relies not only on innate personal powers, but also on the useful attributes of tools as extensions of the body.

Matthew Green has been working with video to create installations that explore our understanding of self, consciousness, and how we are situated in time-space. His work takes inspiration from quantum physics, cybernetic extensions, networks and entropy.

Matthew Green lives and works in Berlin & Los Angeles.

**Education**

2000 BA Film Theory, University of California at Berkeley

#### Exhibitions

2009 Mobile Studio, sponsored by VernissageTV, Art Cologne, Cologne, Germany  
 2009 101 Self Portraits, curated by Mat Gleason, I-5 Gallery, Los Angeles, CA  
 2008 Aqua Art Fair Miami at the Aqua Hotel, Miami, FL  
 2008 BAC!'08 réveil-toi! - Centre of Contemporary Culture (CCCB), Barcelona, Spain  
 2008 Art Rotterdam showroom - Project(OR) Organized by MAMA, Rotterdam, the Netherlands  
 2008 Artists/Gallerists, Another Year In L.A., Los Angeles, CA  
 2008 LA (A Select Survey of Art from Los Angeles), Center for Contemporary Art (CCAS), Sacramento, CA  
 2007 Bizarre Love Triangle, fette's gallery, Los Angeles, CA  
 1999 Student Works, curated by Kathy Geritz, Berkeley Art Museum and Pacific Film Archive (BAM/PFA), Berkeley, CA

contact at [matthewgreen.tv](http://matthewgreen.tv)  
<http://www.matthewgreen.tv/>

#### ***Lisa Kirk: Revolution***



#### DVD

Revolution commercial, 2009, DVD 1.42 (loop), this piece was shot in an afternoon with the help of a young film maker, actors and sound designers all found on Craigslist. The video was screened on a vintage pop up projection screen in the basement at Invisible/Exports in an updated reinstallation of the PS1 Revolution installation as a quasi “bomb shelter” to entice share holders to come and see “what was under the rug”.



#### Brief statement

My overall project seeks possibility, through a kind of collaborative anthropology, to render artwork and curatorial practice interchangeable in formal and critical positioning. By walking the line between mass production and hand-made craft, my work focuses on accumulating and recycling ordinary aesthetics. By addressing current and historical notions of "life-style" within a postmodern aestheticized landscape, these "re-contextualization's" spawn projects that blur the boundaries between the contemporary commercial art milieu and defiant practices of the common citizen. All the while the work seeks to question the viewer's expectation of what one may consider the traditional function of art in contemporary society.

#### Bio

Lisa Kirk received her BFA from the School of Visual Arts and her MFA from the University of California, Irvine. Her solo exhibitions and projects have been held at Invisible/Exports, PS1, Galeria Comercial, PR, Participant INC, and MOT International, London. Her projects have been published by North Drive Press, NYC, Creative Time, NYC, and Charlie, NYC. Her curated projects include LEGION, Bonds of Love, The Outlaw Series and You. Reviews include Art in America, Frieze.com, ART FORUM, L'uomo Vogue, The Guardian, Time Out London and New York, The New York Times, The New Yorker, New York Magazine, and Art Review.

Contact: <http://www.lisakirkprojects.com/>

Lisa Kirk at VernissageTV: <http://vernissage.tv/blog/tag/lisa-kirk/>

#### ***Magdalena von Rudy: Medusa, Persona Syndrom***



Magdalena von Rudy was born in 1973 in Ratibor (Poland). She lives and works in Wuppertal, Germany. In 2006 she was awarded the 12th video art prize Marl. Her intense video works were shown last year in Kunstmuseum Thun, Kunstverein Aachen and at Loop Barcelona and are currently being exhibited in Kunstmuseum Bonn (videonale 2009) and Museum Weserbug Bremen (exhibition of nominees for the Preis der Böttcherstrasse Bremen 2009) In the Vernissage TV program at Art Cologne two videos will be shown:

## Medusa and Persona Syndrom.

The German-Polish artist Magdalena von Rudy, master student of Tony Cragg at the Academy of Fine Arts in Düsseldorf, initially studied sculpture before she later turned her attention to video art. This background, coupled with her professional experience as set designer and actress, as well as her intensive interest in film and its theoretical fundament, form a solid basis for the video works in which she employs her own visual and acoustic material and also frequently plays in the scenes herself. Magdalena von Rudy's video works are not merely collections of found footage clips but rather autonomous extensions, reinterpretations and sensitive interventions in frequently acoustic material. The video works often focus on problems of identity, the inner tension of which captivate the viewer by means of a finely tuned juxtaposition of different forms of communication such as language, sounds, body language and facial expression. The boundaries between intimacy and media reflection merge imperceptibly, reflecting an inner consternation.

### Persona Syndrom, 2005, DV, 7.00 min

The video work *Persona Syndrom* refers to a scene in Ingmar Bergman's film *Persona* from 1966, which portrays an intense, special relationship between two women. While one of the women remains silent throughout the entire film, the other begins more and more to reveal her innermost self. In one of the key scenes in the film the protagonist tells of one of her most intimate experiences – an erotic encounter with a stranger. Magdalena von Rudy mirrors the highly emotional scene in her video work in a medial setting, in which the boundaries between the protagonist and the viewer increasingly merge. The spoken communication of the narrative also reflects a process of empathic appropriation. The initial distance between the speakers is increasingly replaced by inner turmoil and personal consternation. The filmic doubling of the faces, partly shown in the form of extreme close-ups, evokes on a visual level the ambivalent nature of closeness and distance that is inherent in the medially communicated emotions.

### Medusa, 2004, DV, 3.50 min

The art- and film history props for *Medusa* have been drawn from Caravaggio's *Head of Medusa*, David Lynch's *Dorothy* in *Blue Velvet* and Jack Nicholson's atavistic speech about honour and responsibility in *A Few Good Men*. A woman, dressed up glamorously in the style of Lynch's *Dorothy*, can be seen in a round picture frame miming Nicholson's monologue with a dramatic and theatrical facial expression while a fractional, tonal raising of the voice allows this to oscillate between male and female.

Kontakt: [www.galerie-gillian-morris.com](http://www.galerie-gillian-morris.com)

***The Krasnals: Interviews – What is East Europe now?***



The Krasnals are a Polish art anonymous collective, the "black star" of the Polish art scene, as they call it. VernissageTV's program at Art Cologne 2009 features their new work "Interviews - What is East Europe now?" The Krasnals asked this question Iara Boubnova (curator of the exhibition "Liquid Frontiers"), and artists representing Eastern Europe: Dan Perjovschi, Nedko Solakov, IRWIN, Lachezar Boyadjiev and Aristarkh Chernyshev. "Do we have the solidarity within us? I don't think so. (...) I don't know what is East Europe now. I know what I can bring to Europe." Dan Perjovschi.

The Krasnals are mainly interested in contemporary art condition, art market system, artist's ability to influence or manipulate, art's dependences with economy, politics and social needs. They approach critically to these matters, and by putting regularly new paintings, texts on their blog – they relate to art world's events on regular basis.

The Krasnals news blog is:

<http://thekrasnals-pl.blogspot.com/> (Polish version)

<http://thekrasnals.blogspot.com/> (English version)

Main events from April 2008:

April/May 2008 – Christie's provocation with the painting of Whielki Krasnal "Untitled (Group of Monkeys with White Bananas)". 2004. Oil on canvas. 50 x 50 cm; which was estimated (by mistake, or just automatically) at 70.000 GBP

VernissageTV Art TV | *The Window to the Art World*

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June 2008 – The Krasnals were present at The 5th Berlin Biennale, where they provoked viewers and curator Adam Szymczyk to take part at the performance.

August 2008 – Whielki Krasnal was invited to Beijing in China to take part at the exhibition 'Olympic Fine Arts 2008'. The Krasnals went to Beijing to get their own impression over the ambiguity of Olympic Games. They fulfilled the series of works over this subject. Besides they started there to work over the projects touching the 'China – Poland relations', as well as other referring to the increasing role of China in contemporary art, culture, economy, etc.

August/September 2008

– The Krasnals in Kislovodsk – realization of the project referring to the death of Aleksandr Solzhenitsyn and Soviet consequences in Russian social life. The Krasnals talked with and painted former communistic activists, who fulfilled themselves in the field of culture.

– The Krasnals present In Georgia - realization of the project referring to the Russian – Georgian conflict – “Wow! How beautiful is here!”. They found the place and recorded the video where life went on quietly and leisurely, as if there was nothing happened just around the corner. But people's peace was rather delusory, and all the drama was hidden on their faces.

November 2008

For the first time The Krasnals gave their painting for the biggest art charity auction in Poland, unexpectedly it was bid for the highest price, higher than already established big names. The charity auctions are important point in their activity. They gave another paintings in January and March 2009. These paintings are painted specially for the auctions aim and refer to children subjects.

January 2009

“Revolutions not for cretins” - first exhibition of The Krasnals in internet in Polish version. It is shown on the blog <http://revolution-thekrasnals.blogspot.com/> in the form of 'authentic' diary of 24 days of creation of the group of 10 artists. The main subject 'revolution' becomes the motif for exploring meanings of Jacques Lacan and Slavoj Zizek; proposes reflections over art in contemporary, and commercial context.

March 2009

The Krasnals represent Poland at the Festival “Europe XXL” in Lille, France, with their project “Last Supper” referring to art market and contemporary artist's dependences.

***Ultra Art Fair Unlimited / FinissageTV***



The program will be interrupted by commercials and trailers by and for FinissageTV and Ultra Art Fair Unlimited. Ultra Art Fair Unlimited was founded in 2006 by entrepreneurs Heinz Sandoza, 高鼻子 gāo bízi and Lars from Trier. After successful fairs in Miami, Dubai, and Basel, the fairy tale of the fair will be continued with ULTRA Lagos in Lagos / Nigeria, in 2010. FinissageTV is the official tv channel for Ultra Art Fair Unlimited. ULTRA ART FAIR functions like a Trojan horse into the emerging and proliferating global art fair markets of today. Its web design mimics and quotes already existing corporate designs of art fairs. Currently the complete screening takes about 50 minutes.

**Catalogue Raisonné**

- 2007 "Another Fairy Tale Vol. 1", Förderkoje®, dc duesseldorf contemporary
- 2007 "Another Fairy Tale Vol. 2", Förderkoje®, Preview Berlin - The Emerging Art Fair
- 2008 "Another Fairy Tale Vol. 3", MyVisit, NEXT, Chicago
- 2008 „Another Fairy Tale Vol. 4“, KUNSTINVASION, Blumengroßmarkt Berlin
- 2008 "Another Fairy Tale Vol. 5", MyVisit, PREVIEW BERLIN - The Emerging Art Fair
- 2009 "Another Fairy Tale Vol. 6", My Generation, Kunstverein Familie Montez e.V., FaM

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### ***VernissageTV Videophile Series***



At Art Cologne 2009, VernissageTV gives a preview of its upcoming Videophile Series. The Videophile Series are a collection of videos that are specially edited for this series and are in High Definition resolution. They will be available as download for subscribers with a Collectors Membership from VernissageTV's website or on storage medium.

In addition, VernissageTV will soon introduce a dedicated set of hardware that will allow its fans and collectors to enjoy the Videophile videos in High Definition in a way that is easy to set up. For a demo presentation and screening please contact Karolina at [karolina@vernissage.tv](mailto:karolina@vernissage.tv).

**Exhibitions and Installations:**

- Tobias Rehberger: the chicken-and-egg-no-problem wall-painting / Museum Ludwig, Cologne / Germany
- Banksy: The Village Pet Store and Charcoal Grill / New York
- Martin Kippenberger: The Problem Perspective / Museum of Modern Art MoMA, New York
- Leandro Erlich: Swimming Pool / P.S.1 Contemporary Art Center, New York
- Cai Guo-Qiang: I Want to Believe / Guggenheim Bilbao, Spain
- Doug + Mike Starn: Big Bambú / Beacon, USA
- Jenny Holzer: For the Guggenheim / Guggenheim Museum New York
- Carsten Höller: Carrousel / Kunsthhaus Bregenz, Austria
- Tracey Emin: 20 Years / Kunstmuseum Bern, Switzerland
- Josephine Meckseper / Migros Museum, Zürich

**Performances:**

- Alexandra Bachzetsis: Gold / Kunsthalle Basel, Switzerland
- Christine Hill: Volksboutique Armory Apothecary, New York
- Lisa Kirk: House of Cards (Maison des Cartes) / Invisible-Exports, New York / Sales Tour