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ART BASEL DAILY NEWSPAPER

# THE ART NEWSPAPER™

UMBERTO ALLEMANDI & CO. PUBLISHING EVENTS, POLITICS AND ECONOMICS - SPECIAL ART BASEL EDITION TUESDAY 14 JUNE 2005

## How do you get into ArtBasel?

*The success of the fair puts enormous pressure on the selection committees*

BASEL. Such is the success of Art Basel that three years ago, director Sam Keller started charging galleries CHF200 (\$240) just to apply. "Every year we got 100 more applications than the year before", he says. With the introduction of the fee, the growth in applications has slowed, but even so, almost 830 galleries applied to get in this year, for just 275 places. And having a place does not guarantee one the next year: every gallery has to reapply, and about 30 will not be readmitted. This is deliberate: the fair organisers have to keep their events fresh and offer new young blood to visitors. Unfortunately, this also means great disappointment for those galleries which are not readmitted.

David Juda, one of the Art Basel selectors (the others are Victor Gisler, Xavier Hufkens, Claes Nordenhake, Esther Schipper and Gianfranco Verna) admits, "Selection is a very, very difficult issue. The galleries which are accepted think it is normal, but those who aren't feel it is deeply unfair". A number of other selectors were not prepared to go on the record for this article, if only because it can cause such ill feeling between colleagues. "Being a selector is terrible for relationships between dealers. There is always the feeling, 'who spoke out against me?' It becomes very personal", says Mr Juda.

Selection for Art Basel is made by a committee whose members spend 30 days each

year sifting through the candidates. Photographs and videos of previous stands are examined, and during the fair selectors go around the fair every day at 8 am and look at all the stands. One consideration is that works that have sold should be replaced by works of comparable interest

and quality.

For those who do not make the cut, there is an appeals system and a couple of stands in each section are held back for anyone accepted on the second round. Similar systems operate at the Frieze fair in London (450 applications for 150 places this year) and

The Armory Show in New York (522 applications for 162 stands this year). However more than one selector claimed that these figures are not as significant as they appear. "There are a number of galleries who apply every year but will

CONTINUED ON P.6

## Tax advantages attract major UK gallery to Zurich

ZURICH. London's Haunch of Venison completed the purchase of the Galerie Judin in Zurich last weekend. Collector-turned-dealer Jürg Judin will stay on as the gallery's Zurich director and join the Haunch of Venison board. Starting in October, the gallery will be called Haunch of Venison Zurich. The gallery

will eventually move to another space nearby—a site even larger than the current building, which is already one of Zurich's largest spaces.

The two galleries have collaborated closely for a number of years; they formalised the arrangement six months ago when Haunch of Venison bought a 50% stake in Galerie Judin. "We'd been looking to open a space in Zurich for a while," explains Haunch of Venison co-founder Graham Southern.

Founded in 2003, Haunch of Venison has risen rapidly, buying heavily at auction and aggressively recruiting big-name artists to its primary-market stable. "The Zurich space gives our artists another platform in Europe," says co-founder Harry Blain.

The arrival of Haunch of Venison in the Swiss finance capital confirms Zurich's rising role in the international art market. In March, Germany's Galerie Arndt and Partner opened a satellite gallery on Lessingstrasse. "Zurich has a great infrastructure in terms of its institutions and many major collectors," says Matthias Arndt.

In terms of attracting such customers, the best-positioned new entrant to Zurich's gallery scene may be the Cologne-based Galerie Gmurzynska, which has outposts in Zug and St Moritz and is now renovating a four-storey building on Paradeplatz, only a stone's throw from the headquarters of several major banks. No opening date has been announced.

There are several fiscal advantages to working in Switzerland because of its non-EU status. There is no *droit de suite* (the artist's resale tax which goes into effect in the UK on 1 January 2006, bringing the country in line with the rest of the EU); it is easier to move things in and out of the country's free ports and the tax on art sales is generally lower than in EU countries.

The strength of local museums and commercial galleries such as Mai 36, Eva Presenhuber and Hauser & Wirth have also played their part in creating a nexus for contemporary art with substantial support from both private individuals and major corporations such as UBS and Swiss Re. **Marc Spiegler**

## Death and the maiden



Marina Abramovich inaugurated a series of ArtBasel performances yesterday at Art Unlimited

## Seen at ArtBasel: François Pinault

French billionaire François Pinault was spotted racing around ArtBasel yesterday morning as dealers set up their stands. The ever-energetic Mr Pinault was accompanied by French dealer Philippe Ségalot.

Mr Pinault's recent announcement that he has abandoned plans to establish a museum for his contemporary art collection on the Ile Séguin



Early bird

in Paris and has instead bought the Palazzo Grassi in Venice, has angered some of his fellow Frenchmen.

Speaking to The Art Newspaper at the Venice Biennale, Jérôme Sans, co-director of the Palais de Tokyo in Paris, said: "For a start, nobody really knows what was going into Mr Pinault's museum. The contents of his collection are

unknown to most people bar a couple of dealers, Marc Blondeau and Philippe Ségalot. The whole episode was a little like someone saying yes, 'I'll marry you' for years, and then at the last minute leaving the bride at the altar."

Writing in Le Monde last month, Mr Pinault explained that it was the endless bureaucratic delays that finally persuaded him to abandon the project. **G.A.**

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## "My Basel"

*Art consultant Daniella Luxembourg chooses her favourite places in the Swiss city*



My favourite institution in Basel is the Kunstmuseum; on the first floor there is a fabulous Holbein, *Christ dead in the grave* (1521). In my opinion it is the most modern painting in Basel! The museum also houses the La Roche collection of early Cubist works,

every piece is so wonderful and effortless.

Kunstmuseum, St Alban-Graben 16, 4010 Basel, ☎ +41 61 206 62 62

My favourite restaurant is in the Kunsthau. The director, Peter Wys, is an institution in the art world. And my favorite bar is just above it.

Restaurant Kunsthalle, Steinberg 7, 4051 Basel, ☎ +41 61 272 42 33

The thing that moves me the most in Basel, however, being Israeli and Jewish, is the Drei Könige hotel. This was where, in 1897, Theodor Herzl convened the First Zionist Conference, a major event in

the establishment of the modern State of Israel. When I am on the terrace of the hotel, I think about this. This is connected with my love of Basel, that they accepted the congress makes it very special. Hotel Drei Könige am Rhein, Blumenrain 8, 4001 Basel, ☎ +41 61 260 50 50.

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# What news on the Rialto?

## Gossip from last week's Venice Biennale

### ArtBasel begins in Venice for Gagosian

Super-dealer Larry Gagosian, in Venice for the opening of the Biennale, did not feel the need to venture far from the pool of the Cipriani hotel. After swimming multiple lengths every morning, he was to be seen furiously working the phones, doubtless negotiating the mega-deals that have propelled him to the top of the art-world food chain. "All the deals are done in Venice", remarked Jérôme Sans, co-director of the Palais de Tokyo in Paris. "All the collectors and all the dealers are here." This improvised poolside office also had the welcome effect of topping up the magnificent tan that has become Larry Gagosian's trademark.

### Bypassing the Biennale altogether

Hatred of the Venice Biennale is a corollary of love of Art Basel and some people will do anything to avoid the obligations of just one more party at Cipriani. Hence that most elegant of dealers Joan Washburn was obliged to be in Venice itself for the opening of a Pollock show at the Peggy Guggenheim Collection just days before the opening of the Biennale. But Washburn wisely decided to fly back to New York the very night before the exhibition opened. From New York she flew to Basel just four days later. Washburn has been rewarded with an upgraded location for her Basel booth, before she was always "Washburn-by-the-Washrooms". "We were always on the way to the Men's room and so used to see a lot of people we wouldn't otherwise, and were able to catch them at an urgent moment."

### The unbearable weight of curatorship

**Pity Robert Storr, curator of the 2007 Venice Biennale, who was observed on the first day of the current exhibition walking around the**

Giardini bedecked in an ever-increasing multitude of bags bestowed upon him from every pavilion he visited. Too courteous to refuse any of the information thrust upon him, by the end of the day the famously gentlemanly Rosalee Solow Professor of Modern Art at New York University's Institute of Fine Arts was transformed into a performance piece in his own right, literally snowed under by the intimations of his future responsibilities.



### Who's got the biggest yacht of them all?

Hoots of disapproval (and also much speculation as to the cost) accompanied the decision of Paul Allen to moor his colossal yacht *Octopus*, complete with on-board helicopter, at the mouth of the Grand Canal. Eventually, and apparently due to vociferous complaints from guests at the Danieli hotel, the Microsoft billionaire was forced to move his waterborne behemoth to a less conspicuous berth. In considerably better taste was progressive pop princess Björk's small and perfectly formed vessel, which was docked discreetly near the Giardini and conveniently close to the pavilion of her friend and sometime collaborator, Iceland's Gabriela Fríoriksdóttir.

### Not so luminous Kruger

Barbara Kruger was reportedly more than a little nonplussed when informed that she was to be awarded this year's Golden Lion for lifetime achievement since her dealings with the 2005 Biennale are rumoured to have been somewhat inauspicious. She was reportedly disappointed that her opus, which transformed the façade of the Italian pavilion with the words "POWER" and "MONEY" along with the dual texts "PRETEND THINGS ARE GOING AS PLANNED/GOD IS ON MY SIDE HE TOLD ME SO", were in low-tech paper rather than the plasma screens she intended; it also seems somewhat peculiar that her images of President Bush that accompanied her text works were positioned so high up and to the side of the pavilion façade that most visitors missed them completely. The ever modest Kruger pro-

vided her own explanation for the Biennale's plaudit: "I don't know why I've won the Golden Lion; maybe it's because I look like one", she said.

### Most relaxing pavilion

It was universally agreed that the Biennale's most user-friendly pavilion experience came courtesy of Switzerland's Pipilotti Rist, who transformed the nave of the 17th-century Sta Stae on the Grand Canal into a giant chillout zone, complete with floor cushions and comfy slippers. Here, exhausted art lovers prostrated themselves, often for hours at a time, while gazing up at a kaleidoscopically dreamy video sequence of floating flowers, clouds and body parts projected up onto the ceiling, the gentle snores of some visitors mingling with the dreamy soundtrack of this electro-Tiepolo extravaganza.

### Pipilotti Rist for Tate Modern?

So blissed-out was Miami Über-collector Mera Rubell at the Pipilotti Rist experience that she was to be heard on the Hauser & Wirth private jet ferrying collectors to the Paul McCarthy extravaganza in Munich (see p.4) enthusiastically persuading Tate Collections Director Jan Debbout that Rist was an obvious candidate for Tate Modern's Turbine hall. Is London next in line for some good vibes à la Rist?

### The battle of the bands

It was the battle of the bands at this year's Biennale parties, what with Kraftwerk playing for the Germans, Jarvis Cocker spinning discs at the Frieze bash and Rufus Wainwright joining forces with his mother, folk luminary Kate McGarrigle to make sweet music for Britain's Gilbert & George. There was hardly a dry eye in the house when the Canadian songster serenaded the inscrutable duo with his hit "The art school teacher", changing the lyrics to name check G&G; but although the living sculptures mounted the stage and held a microphone apiece, they remained mute and sadly there



was to be no revival of their early cover of Flanagan & Allan's timeless classic "Underneath the arches." Party-goers included Rolling Stone Ronnie Wood, complete with wife, daughter and newly adopted family member Tracey Emin.

### Gregor Schneider cries censorship

Visitors to the Arsenale may have been greeted by some grumpiness from the Guerilla Girls regarding the Biennale's poor track record where women artists are concerned, but this was controversy lite compared to the rumpus over Gregor Schneider's *Venice Cube* project. According to a single video projection in the Corderie, this black cube, inspired by the Ka'ba in Mecca and intended for installation in St Mark's Square, was not only vetoed by the Biennale directors "for political reasons" but was not even permitted to be documented in the catalogue. Instead there are six black pages between 232 and 237 in Rosa Martinez's volume. However, Davide Croff, president of the biennale, tells a different story. He says the work was blocked for "health and safety reasons".

### Cate Blanchett waves the Australian flag

It wasn't just Rock n' Roll but also Hollywood that came to Venice with Cate Blanchett turning up at the Australian Pavilion to open proceedings and to sup-



port her pal, artist Ricky Swallow. The event was made especially touching by Ms Blanchett's evident nervousness as she delivered her heartfelt and eloquent praise of Swallow's intricate wooden carvings, proving that acting is considerably less stressful than saying what you think. Other admirers of the Swallow oeuvre came in the form of the posse from Damien Hirst's office which seemed to be on a reconnaissance mission on the great man's behalf and—perhaps not altogether surprisingly—took a particular interest in a seated carved skeleton entitled *The exact dimensions of staying behind*.

### Louise MacBain, performance artiste



Every Biennale has its performance aspect and this year, along with the living sculptures that are Gilbert & George, the befrilled splendour of transvestite sculptor Grayson Perry, the multifarious manifestations of Jon Bock and the grim predictability of Eva and Adele, a new figure was making her own contribution to this rich tradition. Constantly flanked by a pair of bodyguards à la Cicciolina, on occasions swathed in a theatrical black cloak worthy of James Lee Byars and

frequently uttering decidedly Yoko Ono-esque declarations of peace and love; Louise MacBain's performance art career has got off to a flying start. A particular high point was the event she staged at the Guggenheim Museum during which she awarded her own prize to the Commissioner of the Chinese Pavilion with a speech that also demonstrated her highly distinctive use of language: her declaration that "China is like a new-born with 5,000 years of history"

was especially popular with her large audience and went on to become one of the most quoted phrases of the week. Ms MacBain also announces that she has given \$500,000 "to promote East/West relations" and "culture, creativity and understanding around the world". Quite how this is going to take place remains to be seen. MacBain's stop in Venice followed performances at ArtBasel/Miami Beach, Maastricht, and the Armories in New York. ■

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# T H E A R T O F B E I N G E V E R Y W H E R E .



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# En route from Venice to Basel!

## Munich

### With McCarthy, the Wild West meets the oompah-band

Even those suffering from acute post-Venice fatigue found themselves invigorated by the Paul McCarthy extravaganza, which opened at the Haus der Kunst in Munich on Saturday night. (A pair of private jets organised by Hauser & Wirth to ferry collectors from La Serenissima to the German city also helped ease the strain.)

"LaLa Land Parody Paradise" is McCarthy's largest show in Europe to date, and the 60-year-old artist and his son Damon have spent the last month in Munich, putting together what everyone is describing as "an historic show".

The giant inflatable flowers crowning the building's façade give an intimation of the spectacle within; they also transform what was Hitler's favourite art gallery and the Third Reich's first major monumental building into a giant flower pot.

Once inside, in lofty rooms newly stripped back to their original Third Reich splendour, McCarthy unleashes the meticulously orchestrated mayhem of which only he is capable.

"LaLa Land Parody Paradise" marks the coming together of two major themes in his work: *The Pirate Project* and *The Western project*, each of which reaches an apogee in two massive new installations and accompanying videos, shown here with close-related earlier work.

#### Chaaarge!

Inside the gallery's central space McCarthy has constructed a giant wooden stockade, complete with look-out towers and ringed by five covered wagons.

On the opening night visitors were treated to a performance-in-progress, in which a troop of actors decked out as American cavalry officers became increasingly drunk and disorderly. Throughout the evening this rowdy posse took control of the production, filming themselves as they caroused, brawled and broke out of their compound to lurch and crawl among the guests, some of whom found themselves in the unusual situation of trying to negotiate a full Bavarian-style buffet with a pair of dishevelled cavalry men rolling at their feet.

#### Shiver me timbers

Audible gasps of awe accompanied the sight of McCarthy's three-storey high, rusty red fibreglass pirate galleon, that fills the eastern wing, rubbing up against a trailer-trash-style house boat, both of which bear the squalid aftermath of two new video works projected onto the walls of adjoining rooms. In the three-screen *Pirate video*, McCarthy joins forces with his film-maker son Damon to present over an hour of unspeakable acts of violence and depravity enacted by a vicious and prosthetically-enhanced pirate crew, presided over by a vast-bellied McCarthy in the role of first mate.

The *House Boat* video, also the work of McCarthy & son, draws on the scary dual influences of Pasolini's



Genuine Schuhplattlers meet Paul McCarthy (right)

"Salo" and Edward Albee's "Who's Afraid of Virginia Woolf" and shows a rapid degeneration of domestic modernity into utter debauchery, all lubricated with lashings of chocolate syrup.

The third element of *The Pirate Project* is perhaps the most ambitious of all. The epic *Underwaterworld* is a minor miracle of engineering, in which some 20,000 pounds of steel tubing, more than a quarter of a mile of welds and four Nord elevator motors have all been employed to create three room-size tilting chambers that pitch and yaw simultaneously like a fairground ride gone horribly wrong.

Add to all of this a room full of giant inflatable cigarette packets, an abundance of plaster body casts, a hyper-real Duane Hanson/Ron Mueck eat-your-hearts-out sculpture of the snoozing artist,



Photos by Philipp Holz

together with an abundance of drawings and a dreaming, twitching life-sized animatronic pig, and the protean range of this artist begins to beggar belief.

All of this cornucopian outpouring, however, is reined-in by a keen sense of the continuity within McCarthy's work with the addition of some carefully chosen early works including the seminal 1974 *Whipping wall*, along with reworked versions of *Dead H Crawl* (1968) and *Plaster your head and one arm into a wall* (1973).

#### Get those wagons rolling

No sooner was the exhibition unveiled than the maverick McCarthy set about dismantling a major part of it. The result was an unforgettable parade-cum-performance where Bavarian Germany met the Wild West with surreal results. On Sunday morning the Western

wagons were taken outside, harnessed up to five pairs of sturdy Bavarian draught horses, decked out in traditional harness, and rolled through Hirshau Park accompanied by a leather-shorted Bavarian brass band and thigh-slapping male dancers. McCarthy, resplendent in pioneer hat and giant boots, would occasionally break off to indulge in a little Bavarian whooping and thigh-slapping with an energy that belied his 60 years.

All in all, the event was deemed to be a triumph, with McCarthy using all his formal and conceptual powers to inhabit the Haus der Kunst and engage with its troubled history with both audacity and grace. As he himself put it, "When does history not overshadow everything else? The Haus der Kunst has been occupied by whole other generations of people—this is its history, the history of forget the past, forget the 1930s and move on." So roll those wagons and shiver those timbers. **Louisa Buck**

Paul McCarthy's Frigate, 2005



## Turin Tenth anniversary

The Patrizia Sandretto Re Rebaudengo collection celebrated its 10th anniversary in Turin last weekend. To mark the occasion, chief curator Francesco Bonami mounted an exhibition entitled "Bidibidibidboo", after an early Maurizio Cattelan work. It included 200 works including installations by John Bock, Doug Aitken and Janet Cardiff. "I worked for a year on this exhibition," says Mrs Rebaudengo, 46, who started collecting 13 years ago. Those in attendance, including collectors Juan Vergez of Buenos Aires, the Kramlichs from San Francisco, Bob Fitzpatrick, director of the MCA Chicago and Neal Benezra of San Francisco MoMA, as well as Nicholas Logsdail of London's Lisson Gallery (the first dealer that Mrs Rebaudengo worked with) attended a truffle-laden dinner at the collector's home, as well as a dialogue between Village Voice critic Jerry Saltz and Bonami, curator of the much-maligned 2003 Venice Biennale. "I'd rather be on a train that gets me somewhere beautiful very late than on a train that takes me somewhere boring on time," he said. **Marc Spiegler**

## Taschen's wedding gift



German mega-publisher Benedikt Taschen married statuesque American PR specialist Lauren Weiner with a three-day celebration at Lake Como's Villa d'Este Hotel last weekend. It was a cheerful family affair, with his children beaming and supportive. Simon de Pury was best man and recalled that they met Lauren together at the Arco fair, but she had eyes only for Benedikt. Artists in attendance included: Albert Oehlen, Wolfgang Tillmans, Thomas Struth, Francesco Vezzoli (looking shattered after post "Caligula" partying in Venice) and veteran photographer, Jules Shulman. Dinner was enlivened by the bride's wedding present to her groom, a performance by classic bump and grind, 40s-revival striptease artist, Vita, who stripped down to her second diamante g-string (she threw her first to Benedikt, who caught it, of course). A.S.C.

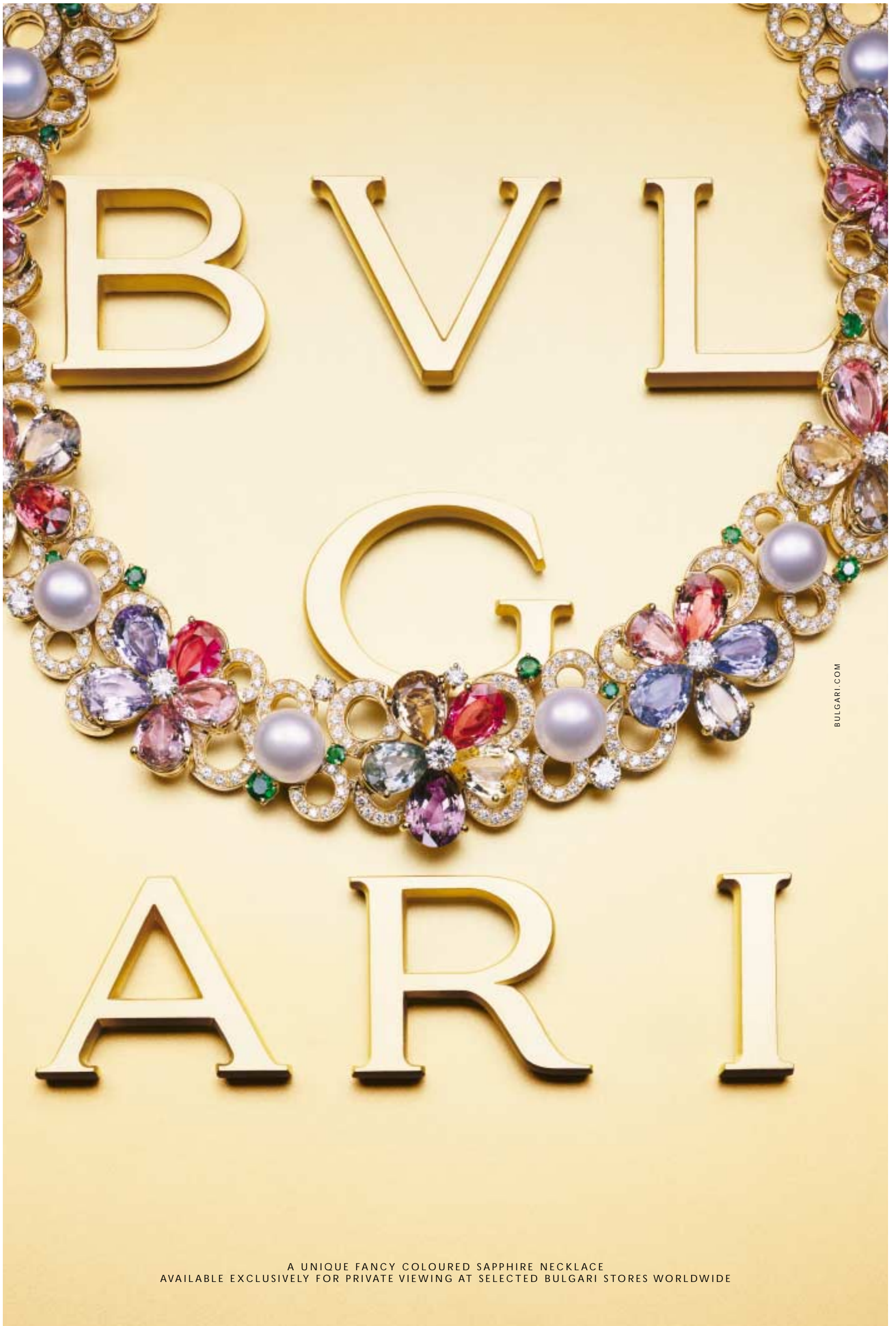


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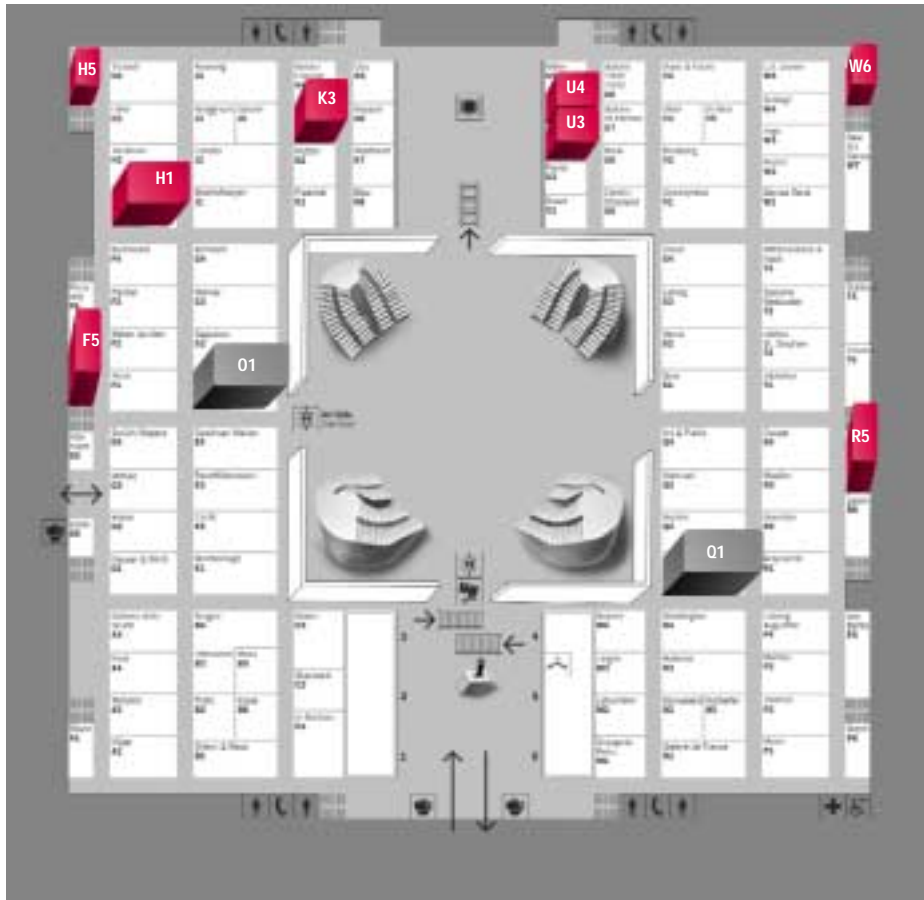
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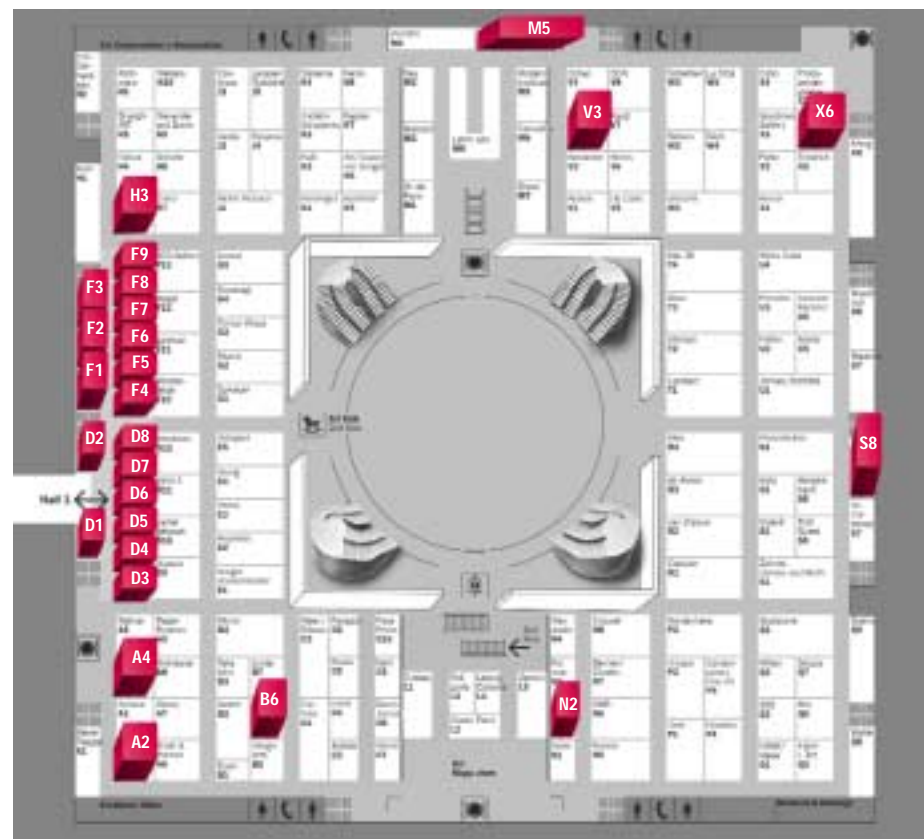


# Veterans and newcomers

Illustrations: Tara Russo



Upper floor



Ground floor

## New artists in Art Basel this year: Art Statements

**D3** Wilson, Copenhagen  
Director Christina Wilson  
John Korner (b. 1967) will stage live performances on the stand at 1pm and 5pm to "create dialogues" with his paintings.

**F2** Rosso, Turin  
Director Sonia Rosso  
Scott King (b. 1969) mixes posters, flow charts, patterns in "Let's Talk About Me".

**D5** Pia, Bern  
Director Francesca Pia  
Wade Guyton (b. 1972) uses printers to make drawings and paintings.

**F5** Nourbakhsh, Berlin  
Director Giti Nourbakhsh  
Kajita Strunz (b. 1970) makes angular sculptures and uses yellowing print pages to evoke the passing of time.

**D7** Neff, Frankfurt  
Director Michael Neff  
Michael Beutler (b. 1976) has installed huge cardboard tubes covered with silver insulating material.

**D8** Bastide, Brussels  
Director Catherine Bastide  
David Colosi (b. 1967) has constructed a huge machine inspired by his debt (both literal and artistic) to Ed Kienholz.

**D6** De La Châtre, Paris  
Directors Thierry and Martine de La Châtre  
Kristina Solomoukha (b. 1971) portrays the urban landscape and architectural projects.

**F8** Gelink, Amsterdam  
Director Annet Gelink  
Ryan Gander (b. 1976) is showing a video of a child telling a story, and an image of a car frozen in frost.

**F9** Greene Naftali, New York  
Director Carol Greene  
Jim Drain (b. 1975) draws on the textile traditions of Providence Connecticut to produce exotic sculptures.

**F7** Hales, London  
Director Paul Hedge  
Katy Dover (b. 1973) sets her drawings to music.

**F3** In situ, Paris  
Director Fabienne Leclerc  
Damien Deroubaix (b. 1972) has installed a tower and resin sharks around a series of watercolours.

**D4** Jacques, London  
Director Alison Jacques

Ian Kiaer (b. 1971) groups architectural models on the floor.

**F6** Kreps, Baton Rouge  
Director Andrew Kreps  
Cheyney Thompson (b. 1975) is interested in how art is regulated within market economies.

**F4** Maccarone, New York  
Director Michele Marrarone  
Nate Lowman (b. 1979) is working with a credit agency to examine the problem of art and debt.

**D1** Mennour, Paris  
Director Kamel Mennour  
Christine Rebet (b. 1971) builds up a surrealist world in her drawings and films.

**D2** Sutton Lane, London  
Director Gil Presti  
Joanne Tatham (b. 1971) and Tom O'Sullivan (b. 1967) explore art by reusing the same objects over and over.

## New galleries this year

**D6** 1301PE, Los Angeles  
Director Brian Butler  
Artists on show include Fiona Banner, Martin Kippenberger, Superflex and Paul Winstanley.

**H3** Kurimanzutto, Mexico City  
Directors Monica Manzutto, Jose Kuri  
The gallery is showing Gabriel Orozco's *Table with impact*. Other artists on the stand include Sosnowska and Guzman.

**F5** Modern Art, London  
Directors Stuart Shave, JIMI Lee  
Matt Greene's acrylic and graphite work on paper, *We are the dead*, is on show, along with photos by Collier School and Brad Kahlhamer Barnaby Furnas.

**V3** BQ, Cologne  
Directors Joern Boetnagel, Yvonne Quirnbach  
A video installation by Ferdinand Kriwet of US lunar landing is on show, along with works by Matti Braun and Friedrich Kunath.

**R5** Freeman, New York  
Directors Peter Freeman, Rebecca Epstein  
Classic contemporary artists from Johns, Judd and Polke to Ruscha, Ryman and Rachel Whiteread.

**S8** Praz-Delavallade, Paris  
Directors Bruno Delavallade, Rene-Julien Praz  
Contemporary French and international artists.

**K3** Nagy, London  
Directors Richard Nagy, Caroline Schmidt  
A major specialist of German expressionism and early 20th-century Austrian art.

**A2** Noero, Turin  
Director Franco Noero  
Sound is the theme; Lara Favaretto shows bottles of nitrogen on timers which whistle.

**H5** Fleischer/Ollmann, Philadelphia  
Director John Ollman  
Outsider art arrives inside Art Basel.

**F5** Maass, Berlin  
Directors Joerg Maass, Sabine Maass  
The specialist of classic modern German art, German abstraction and photography.

**H1** Daniel Malingue, Paris  
Directors Aude Mouton, Edouard Malingue, Olivier Malingue, Eleonore Malingue  
Blue-chip artists from Jean Arp to Vuillard.

**U4** Seroussi, Paris  
Director Natalie Seroussi  
Classic early 20th-century Masters, particularly Surrealism.

**A4** XL, Moscow  
Director Elena Selina  
The first Russian gallery to exhibit at Art Basel.

**U3** Stephen Daiter Gallery, Chicago  
Directors Stephen Daiter, Paul Berlanga, Michael Welch  
Vintage and contemporary photography specialist, from Andre Kertesz to Edward Weston.

**W6** Robert Koch, San Francisco  
Directors Robert Koch, Ada Takahashi  
Photography, from the 19th century to the present, returning after 15 years.

**N2** Two Palms, New York  
Directors David Lasry, Evelyn Day Lasry  
Collaborates with artists to create prints, works on paper and sculptural editions.

## At Art Basel from the beginning

**G1** Annelly Juda, London  
Directors Annelly Juda, David Juda  
Classic Modern, Soviet Avant-garde.

**Q1** Hans Mayer  
Directors Hans Mayer, Bettina Ruhberg.  
Joseph Beuys had his legendary meeting with Warhol in this gallery.

## How do you get into Art Basel?

CONTINUED FROM P. 1

never be admitted", one said.  
So what does tip the balance in favour of a gallery-or against it? "Quality and uniqueness are the most important criteria", says David Juda. "We don't want 10 galleries showing the same artist, so we would select the primary gallery for the artist." Sam Keller says, "There are obvious issues, such as which artists does the gallery show

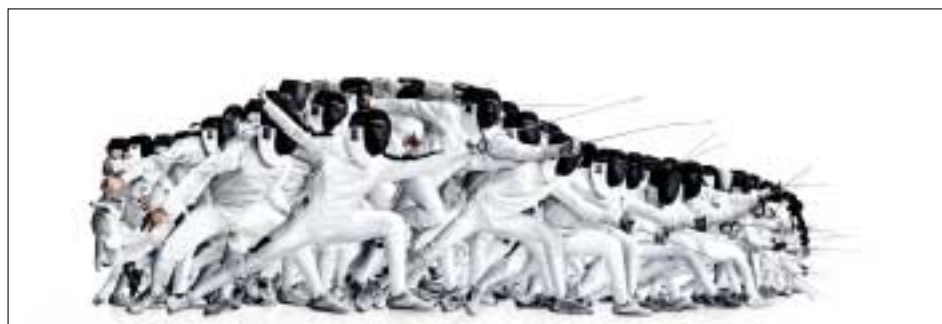
and where have they placed the work-in museums, other galleries, private collections and biennales? What projects and publications they are doing. We also look at the presentations in other art fairs".  
"Our question is also, 'what has [the gallery] done for its artists?'" says **Amanda Sharp**, co-organiser of the Frieze Fair. "Some dealers have achieved a lot, but if their glory days are in the past, if their programmes are mori-

bund, then they might not be appropriate."  
But those rejected feel that mystery surrounds the decisions, and a number say they just do not know why they fail to make the cut. "It's incredibly frustrating, when you apply, you send off your publications and programmes but you don't know what has made the difference", says **Richard Ingleby** of Ingleby Galleries in Scotland. One young US dealer who did not

want to be identified is still deeply upset after being rejected from Art Basel this year, having done the fair for a number of years. For him the most puzzling aspect is that his gallery has consigned works by its artists to other galleries showing at the fair. "My gallery is not deemed important enough to be here, but my artists are", he says. He also believes that the selection committee is too Eurocentric. "There's not one

American dealer on it", he says.  
Another rejected dealer, **Lia Rumna**, believes that the committee should not have any dealers on it, but should include artists, curators and collectors. "Having galleries selecting other galleries is inevitably ambiguous", she says. Other dealers-rightly or wrongly-suspect selectors of blackballing galleries which show the same artists as they do. Some mutter darkly about

and "old boy's network" which favours the established galleries, which may be out of touch with current trends.  
However, spare a thought for the selectors. "We so often get criticised", says one. "We get it in the ear, but someone has to do it." "They work hard and are diligent, and they do understand how important selection is for their colleagues' businesses", says Sam Keller. **Georgina Adam**





**The Beauty of Sanctity: Masterworks from Every Age** through October 29, 2005  
 An embracing view of treasures from the Museum's collections that have become icons through ritual use or pure beauty



**Vanishing Point: Hidden Beauty in Contemporary Art** through October 29, 2005  
 Interpreting the sublime through contemporary works by Olafur Eliasson, Jonas Dahlberg, Paul Pfeiffer, Marc Wallinger, Mirosław Balka, and others



**Camera Sacra: Capturing the Soul of Nature** through December 3, 2005  
 A survey of landscape photography from 1839 to the present, exploring the mystery and spirituality of human encounters with nature

In celebration of its 40th Anniversary, the Israel Museum presents a year-long series of exhibitions on the theme of "Beauty and Sanctity." Drawn largely from the Museum's permanent holdings and featuring important new acquisitions, this series underscores the breadth and richness of the Museum's collections, spanning ancient through contemporary times.



## EXHIBITIONS, EVENTS &amp; ATTRACTIONS

## Basel

**Schaulager: Jeff Wall**

Ruchfeldstrasse 19, Münchenstein/Basel, Tel: 061 335 32 32. Tue 10-6pm, Wed 12-6pm, Fri-Mon 10-6 pm. Tram No. 11, bound for Aesch, at the Swiss Railway Station SBB to Schaulager stop, around 10 min.

Since 1978 the Canadian artist Jeff Wall (b.1946) has made around 120 large-scale transparencies mounted on aluminium boxes and back-lit. Many of these have compositional elements or motifs that refer to painting, especially to works by Manet and Delacroix. This is a selection of 70 of these works, surveying his entire oeuvre (until 25 September).

**Haus zum Kirschgarten: Karen Kilimnik**

Elisabethenstrasse 27-29, Tel: 061 205 86 00. Tue-Fri, Sun 10-5, Sat 1-5, closed Mon.

The naively painted oils and watercolours of Philadelphia-born artist Karen Kilimnik transport the viewer into a fairy-tale world of Gothic forests and castles, where wide-eyed princesses in ballet dresses rub shoulders with the likes of British supermodel Kate Moss.

**Kunstmuseum: Simon Starling**

St. Alban-Graben 16, Tel: 061 206 62 62. Tues-Sun 10-5pm, Wed 10-7pm.

British artist Simon Starling, shortlisted for this year's Turner prize, is known for his complex sculptural installations, often inspired by local geography or ecology. His reputation is so strong that the Kunstmuseum Basel has chosen to inaugurate its newly refurbished galleries with an exhibition of his work (until 7 August).

**Ausstellungsraum Klingental ARK:****In search of identity**

Kasernenstrasse 23, Tel: 061 681 66 98. Tue-Fri 3-6pm, Sat-Sun 11-4pm. Tram No. 6, 8, 14 to Kaserne, bus No. 34 to Rheingasse.

The work of two photographers, Julian Salinas and Michael Greub, are featured in this exhibition (until 10 July). Julian Salinas's *Global players* focuses on the clothes and codes of conduct of young people from different social groups in Berlin, Paris, Tokyo and Switzerland. Michael Greub's *Alltag Palästina (Everyday life in Palestine)* is a long term project about Palestine on which he has been working since 1999 when Yassir Arafat attempted to declare a Palestinian state.

**Fondation Herzog: L'autre—das Andere**

Oslo Strasse 8, Dreispitz, Zollfreilager, Tor 13, Tel: 061 333 11 85. Tues-Fri 2-6pm, Sat 1.30-5pm. Tram No. 10, 11 from Basel SBB train station to Dreispitz, on the way to the Schaulager, around 20 min.

An exhibition of images drawn by 19th-century photography expert, Marc Pagneux, from the 300,000 collection put together by Ruth and Peter Herzog since the early 70s. Their focus has been on the 19th century, and on content, not names: ethnology, ethnography, natural history—"all the scientific disciplines". The exhibition space, in the freeport of Basel, was designed by his brother, of Herzog & de Meuron fame.

**Kunsthalle Basel: Tomma Abts**

Steinberg 7, Tel: 061 206 99 00. Tue/Wed/Fri 11-6pm, Thu 11-8.30pm, Sat-Sun 11-5pm

Tomma Abts will show her latest small paintings (until 29 August) in her solo Swiss exhibition, building on the success of her exhibition at the Van Abbemuseum in Eindhoven last year.

**Museum für Gegenwartskunst:****Covering the real: art and press pictures from Warhol to Tillmans**

St. Alban-Rheinweg 60, Tel: 061 206 62 62. Tue-Sun 11-5pm.

Presenting some 20 works by artists such as Warhol, Richter, Polke, Demand, Tillmans and others, this exhibition emphasizes the interconnections of painting, photography, video, the internet, installation art and TV news since the 1960s (until 21 August).

**Museum Jean Tinguely:****Moving parts: kinetic forms**

Paul Sacher-Anlage 1, Tel: 061 681 93 20. Tue-Sun 11-7pm. Tram No. 2 to Wettsteinplatz, switch to bus No. 31; from Badischer Bahnhof, bus No. 36.

This exhibition (until 28 June) jointly organised by the Kunsthhaus Graz and the Museum Tinguely, is concerned with the relationship of machinery to art and the link between man and machines at the beginning of the 21st century. It investigates the importance of kinetic art for contemporary artists.

**Puppenhausmuseum:****Original mechanical Steiff showpieces**

Steinenvorstadt 1, Tel: 061 225 95 95. Fri-Wed 11-5 pm, Thur 11-8 pm. Tram No. 8 or 11 to Barfüsserplatz.

As well as handmade mechanical dolls and cuddly animals in the permanent collection, this exhibition (until 9 October) features eight mechanical toys made by Steiff, the well known German teddy bear brand for display purposes between the 1950s and the present day.

## Near Basel

**Vitra Design Museum:****Gaetano Pesce, the Sound of Time**

Charles Eames Strasse 1, Weil am Rhein, Germany, Tel: +49 (0)7621 702 3200. Tue-Sun 11-6pm, closed Mon. By car: take Autobahn A5 north, exit at Weil am Rhein. By train: from Basel, Badischer Bahnhof take bus number 55; from the train station in Weil am Rhein about 15-min. walk to the museum.

The buildings of this private museum created by the famous design manufactory are all by the greats of contemporary architecture: Frank Gehry, Zaha Hadid, Tadao Ando, Buckminster Fuller etc. Currently showing "Gaetano Pesce: the sound of time" (until 8 January 2006), with pieces by this Italian-born (1939) architect, artist and designer of furniture, sculpture and decorative art, whose work has been internationally influential as well as politically engaged.

**Musée cantonal des Beaux-Arts, Lausanne: Collection Pierre Huber**

Musée cantonal des Beaux-Arts, Palais de Rumine, Place de la Riponne 6, Lausanne, Tel: 021 316 34 45. Bus No. 1, 2 to rue Neuve; bus No. 5, 6, 8 to Riponne, around 2 hrs.

Genevan dealer Pierre Huber amassed a collection of several hundred works of contemporary art. Yves Aupetitallot, the director of the contemporary art centre "Le Magasin" in Grenoble, has made a selection of these (until 11 September). Among the artists on show are Cindy Sherman, Richard Prince, Thomas Ruff, Candida Höfer, Thomas Struth, Paul McCarthy and Jim Shaw. The timing of the exhibit is apposite as Pierre Huber was also one of the founders of Art Basel.

**Kunsthalle Zurich: Sarah Lucas**

Limmatstrasse 270, Zurich, Tel: 044 272 15 15. Tue/Wed/Fri 12-6pm, Thu 12-8pm, Sat/Sun 11-5pm. Driving time around 1 hr.

**Tomorrow, Wednesday 15th June, a memorial celebration of the life of the famous Swiss curator, Harold Szeeman, will be held 10.30-11.00 in the Luzern Room, first floor, Art Unlimited, Hall 1**



## Don't miss

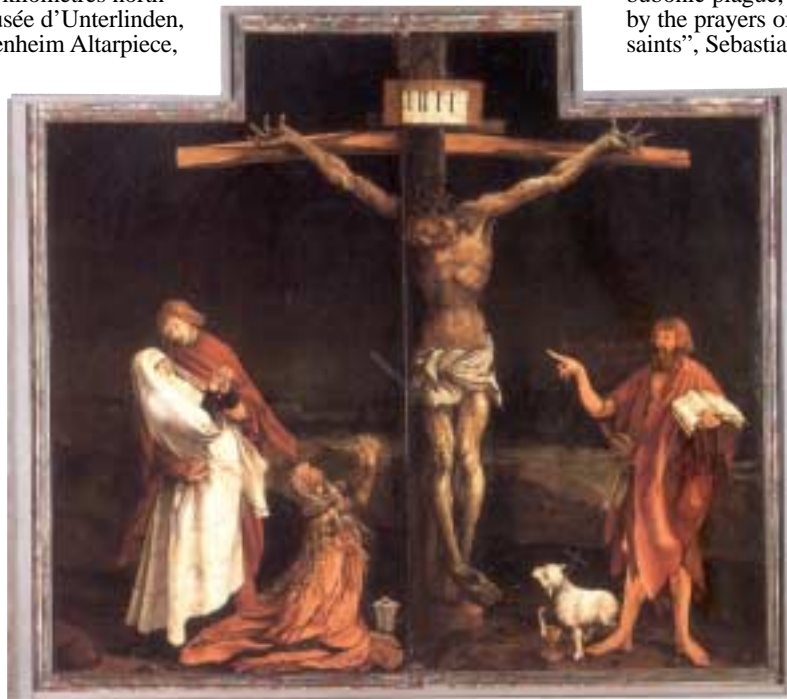
**Grünwald's Isenheim Altarpiece, Colmar, France**

From Basel: Centralbahnstrasse toward Markthallenbrücke and then through the A35, driving time around 45 mins.

Jasper Johns worked it into his paintings of 1992-95. Paul Hindemith's "Symphonic Metamorphosis" and later opera "Mathis der Maler" were inspired by it. Fifty kilometres north of Basel, in the Musée d'Unterlinden, at Colmar, is the Isenheim Altarpiece, the masterpiece of Matthias Grünwald (1475/80-1528) After Dürer, he was the greatest German painter of the Renaissance. He was commissioned about 1512 by Guido Guersi, the learned Italian priest of the Antonine Order, to paint nine panels that were fitted into the sculpted retdos in the nursing Order's hospital chapel in the Alsatian town of Isenheim. The altarpiece is a

book-like arrangement of wings folded over a central panel. Closed, the altarpiece shows the Crucifixion with Sts Anthony and Sebastian, a Lamentation to one side and St John the Baptist on the other. Images of St Anthony come up again on other panels—the Order that commissioned

the painting was, after all dedicated to him—and the inclusion of St Sebastian, along with the exaggeratedly gruesome details in the Crucifixion and the Temptation, bear witness to the Order's work with the sick and diseased ("St Anthony's fire" or the skin disease of ergotism and the bubonic plague, assuaged or healed by the prayers of one of the "plague saints", Sebastian). With Grünwald's highly mannered Northern realistic aesthetic, it is easy, if anachronistic, to see this great masterpiece as proto expressionism. What is certainly true is that, in all its lingering on horror and bodily torment it fits in perfectly with our own artistic obsession. Most of us will not see it as a religious, meditative work, but many will be moved by its extreme, apparently perverse emotion (here, detail).



## Events today

**Vernissage**

5-9pm, Halls 1 & 2, Messe Basel

**Art Film**

10pm to midnight, Stadtkino Basel, Steinberg 7

Films showing:

Deborah Ligorio, *Donut to Spiral*, 2004

Yasumasa Morimura, *Me Descending the Stairs: for Gerhard*, 1998

Yayoi Kusama, *Love in festival*, 1968,

Yayoi Kusama, *Kusama's Self-Obliteration*, 1967

Nobuyoshi Araki, *Dadaize!*, 1982

**Art Club**

11pm-3am, Kunsthalle Basel, Steinberg 7

Sarah Lucas was one of the leading Young British Artists of the 1990s. Characteristic of her work is the use of everyday materials and objects to create ironic and provocative works. Her work consists of photography, collage, sculpture, installations, and drawings. Fifty works are on show, until 15 June. The exhibition and catalogue have been co-produced in collaboration with the Kunstverein, Hamburg and Tate Liverpool whither the show travels later this year.

**Kunstmuseum, Bern, Holderbank, Zurich: Uli Sigg Collection**

Holderstrasse 12, Bern, Tel: 031 328 09 44. Tue 10-9pm, Wed-Sun 10-5pm. Driving time around 1hr.

Swiss art collector Uli Sigg is one of the most active collectors of Chinese contemporary art in the world, with over 1,200 works from the 1970s to today. The biggest ever loan of works from his collection goes on show this month in two venues (13 June-16 October). At the Kunstmuseum, the exhibition is so large that the museum has cleared out some of its permanent collection to make room for the 350 works. The Holderbank warehouse near Zurich houses works that are too large for the Kunstmuseum's galleries.

**Galerie Kornfeld, Bern**

Laupenstrasse 41, Bern, Tel: 031 381 46 73. Daily until 15th of June, 10-6pm. By car: take Autobahn A1 towards Lausanne, exit Bern-Forsthaus, driving time around 1 hr. Galerie Kornfeld's annual June sale of 19th- and 20th-century art is internationally renowned, especially for German Expressionism. This year's sale is timed to coincide with the Basel art fair (16-17 June), and includes works by artists such as Picasso, Matisse, Macke, Kirchner and Kandinsky.

**Thomas Ammann, Zurich: Pablo Picasso**

Restelbergstrasse 97, Zurich, Tel: 044 360 51 60. Driving time around 1 hr.

Thomas Ammann Fine Art's annual summer exhibition is "Pablo Picasso: heads, faces, bodies" (until 30 September) which consists of 12 paintings of the human form by the Spanish artist made between 1935 to 1972. Not all of the works are for sale.





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Clockwise from top left: Evening Standard Magazine (June 2005), The Sunday Telegraph (April 2005), The Times (October 2004), The Evening Standard (December 2005), The Financial Times (May 2005), The Guardian (January 2005), The Independent (January 2005), Le Monde (April 2005)

"The art world's most respected publication" - The Sunday Telegraph, 24 April 2005 "The art world's bible" - The Evening Standard Magazine, 3 June 2005



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# Kurzfassungen gesponsert von

## Milliardenschwerer französischer Sammler ergattert den allerersten Blick (S. 1)

Gestern wurde der französische Milliardär François Pinault in Begleitung seines Kunsthändlers Philippe Segalot auf der Messe gesichtet. Pinault, dem unter anderen das Auktionshaus Christie's gehört, hatte das französische Publikum vor kurzem enttäuscht, als er beschloss, seine Pläne für ein privates Museum auf der Isle Seguin nahe Paris doch nicht zu verfolgen. Statt dessen wird er einen langfristigen Mietvertrag für den Palazzo Grassi in Venedig abschliessen und dort einen bisher nicht genauer bezeichneten Teil seiner Kollektion zeitgenössischer Kunst unterbringen und Ausstellungen abhalten.

## Steuervorteile locken bekannte britische Galerie nach Zürich (S. 1)

Haunch of Venison einer der bekanntesten Londoner Kunsthändler für Spitzenwerke zeitgenössischer Kunst hat die Galerie Judin in Zürich gekauft, eine der grössten Galerien der Stadt. Haunch of Venison Zürich, wie sie künftig heissen wird, eröffnet ihre Türen im Oktober mit einer Ausstellung der Werke von Jorge Pardo.

Gleich um die Ecke hatte die deutsche Galerie, Arndt und Partner zu Beginn dieses Jahres eine Niederlassung eröffnet, während das führende Kölner Kunsthaus, Galerie Gmurzynska, die bereits über Aussenstellen in Zug und Sankt Moritz verfügt, ein vierstöckiges Gebäude am Paradeplatz renoviert. Matthias Arndt erklärte dazu, «Zürich hat in Bezug auf seine Institutionen eine phantastische Infrastruktur, und hier gibt es viele Sammler. Ausserdem ist die Stadt ein wichtiger Kapitalmarkt, daher kommen viele Ausländer hierher, um Geschäfte abzuwickeln.» Da die Schweiz nicht zur EU gehört, bietet Zürich auch steuerliche Vorteile die für den Sekundärmarkt besonders wichtig sind. Hier gibt es kein Folgerecht (droit de suite), die Steuer auf den Wiederverkauf von Kunstwerken, die in Deutschland und Frankreich bereits gilt und in Grossbritannien ab 1. Januar 2006 in Kraft treten soll. Es ist einfacher, Kunstgegenstände steuerfrei in die Schweiz ein- und auszuführen, und die Steuer auf den Verkauf von Kunstobjekten ist generell niedriger als in den EU-Ländern.

## Wie kommt man dazu, auf der Art Basel auszustellen? (S. 1)

Die Zahl der Bewerber, die auf der Art Basel ausstellen möchten, steigt jedes Jahr um 100. In diesem Jahr rissen sich 830 Kandidaten um nur 275 Plätze (bei der Londoner Frieze-Messe ist das Verhältnis 450:150 und bei der New Yorker Armory Show 522:162). Um die Veranstaltung durch neues Blut zu beleben, werden im nächsten Jahr 30 nicht wieder zugelassen. Für die Auswahl ist ein Komitee von Händlern zuständig, das sich 30 Tage lang durch die von den Kandidaten eingereichten Photos und Videos kämpft. Während der Messe drehen sie jeden Morgen ihre Runden, um unter anderem zu überprüfen, dass alle verkauften Werke durch Stücke vergleichbarer Qualität ersetzt werden. Händler David Juda erklärt: «Wir möchten nicht, dass 10 Galerien Werke des gleichen Künstlers ausstellen, daher wählen wir die primäre Galerie des Künstlers. Ausserdem wird berücksichtigt, wo die Galerien ihre Arbeiten untergebracht haben: in welchen Museen, Privatsammlungen und Biennalen. Es lässt sich nicht vermeiden, dass diejenigen, die abgewiesen werden müssen, enttäuscht sind. Nach Ansicht der Mailänder Kunsthändlerin Lia Rumma sollten im Auswahlgremium keine Händler vertreten sein, nur Künstler, Kuratoren und Sammler. Ein US-amerikanischer Händler erklärte, das Auswahlkomitee sei zu eurozentrisch, da darin kein einziger US-Händler vertreten sei.

## Louise MacBain, Performancekünstlerin (S. 2)

Die kanadische Millionärin Louise MacBain, der eine ganze Reihe von Kunstverlagen gehört, hält gerne Reden über die Kunst, deren Vorzüge und ihre Rolle in diesem Zusammenhang. Diese Auftritte finden mittlerweile so häufig statt, dass sie es sich verdient hat, selbst als Performancekünstlerin betrachtet zu werden, auf gleichem Niveau mit Gilbert & George, dem Transvestiten Grayson Perry sowie Eva und Adele. In der vergangenen Woche erschien sie auf der Biennale in Venedig in einem dramatischen schwarzen Umhang, flankiert von Bodyguards und erklärte vor zahlreichen chinesischen Künstlern und Kuratoren: «China ist wie ein Neugeborenes mit einer 5000-jährigen Geschichte. Ausserdem spendete sie 500 000 Dollar, um «die Ost/West-Beziehungen zu fördern» und «Kultur, Kreativität und Verständnis in aller Welt» zu unterstützen.

## Schuhplattler treffen Paul McCarthy in München (S. 4)

Die Galerie Hauser & Wirth charterte am Samstag ein Flugzeug, um Sammler und Journalisten von der Biennale in Venedig zur spektakulären Ausstellung von Paul McCarthy in München zu bringen. Die Installation des amerikanischen Künstlers «LaLa Land – Parodie Paradies» ist im Haus der Kunst, dem ehemaligen Lieblings-Kunstpalastr Hitler's, zu sehen, der durch riesige aufblasbare Blumen in ein gigantisches Blumenbouquet verwandelt wurde. Innen trifft das Piratenprojekt von McCarthy auf sein Westernprojekt. Zur Eröffnung wurde eine Planwagenburg mit Tutzenden von zunehmend betrunkenen und zügellosen US-Kavalleristen besetzt, die unter den Gästen für Unruhe sorgen. Ein dreistöckiges Piratenschiff aus Fiberglas ist neben einem verwehrten Hausboot zu sehen, während in zwei Videos entweder Piraten ihre Verderbtheit in unaussprechlichen Gewaltakten inszenieren oder zu sehen ist, wie häusliche Modernität zu absoluten Ausschweifungen degeneriert. Garniert hat Paul McCarthy dies mit riesigen aufblasbaren Zigarettenschachteln, einem zuckenden, computeranimierten Schwein und vielen anderen Zutaten. Am Sonntag wurden die Planwagen angeschirrt und rollten, begleitet von einer bayrischen Blaskapelle durch den Englischen Garten, und Schuhplattler versammelten sich um MacCarthy, der sich selbst mit Pionierhut und riesigen Stiefeln ausstaffiert hatte. Zum Veranstaltungsort sagte er: «Wann überschattet die Geschichte nicht alles andere? Das Haus der Kunst wurde mittlerweile von ganz anderen Generationen von Menschen bevölkert. Dies ist nun mal seine Geschichte, eine Geschichte, in der es gilt, die Vergangenheit vergessen und weiterzumachen.»

## Eine weitere Station für die VIPs: Die Turiner Sammlung Re Rebaudengo (S. 4)

Vor 10 Jahren eröffnete Patrizia Sandretto Re Rebaudengo (46) in Turin ihre private Sammlung und feierte dies zwischen der Biennale in Venedig und der Art Basel mit einer dreifachen Ausstellung im Landhaus der Familie in Guarene, in den königlichen Stallungen aus dem 18. Jahrhundert und in der minimalistischen Hauptverwaltung der Stiftung in Turin. Die vom Kurator von Re Rebaudengo, Frances Bonami, zusammengestellte Ausstellung unter dem Namen «Bidibidibidboo» nach einem frühen Werk von Maurizio Cattelan umfasst 200 Werke von 150 Künstlern mit Installationen von Doug Aitken, John Bock und Janet Cardiff als Höhepunkte. Zu den VIPs, die sich zum trüffelreichen Abendessen in ihrem Haus versammelten, gehörten unter anderem Richard und Pamela Kramlich aus San Francisco, die Museumsdirektoren Bob Fitzpatrick vom MCA in Chicago und Neal Benezra vom MoMA in San Francisco, die Kunsthändler Nicholas Logsdail von der Londoner Lisson Gallery und Chantal Crousel. Umgeben waren sie von Werken von Yinka Shonibare, Richard Prince und Matthew Barney.

## Was Benedikt Taschen von seiner Braut als Hochzeitsgeschenk erhielt (S. 4)

Am vergangenen Wochenende heiratete der deutsche Grossverleger Benedikt Taschen die stattliche amerikanische PR-Spezialistin Lauren Weiner. Die Hochzeitsfeierlichkeiten in der Villa d'Este am Comersee dauerten drei Tage lang. Es war eine fröhliche Familienfeier, bei der seine Kinder strahlten und ihre Unterstützung zeigten. Simon de Pury spielte den Trauzeugen und erzählte, wie er Lauren bei der Arco-Messe getroffen hatte, sie habe aber nur Augen für Benedikt gehabt. Es wimmelte von Künstlern. Viele davon waren Gegenstand der Bücher von Taschen: Albert Oehlen, Wolfgang Tillmans, Thomas Struth, Francesco Vezzoli (der nach einer wilden «Caligula»-Party in Venedig etwas angeschlagen aussah) und andere. Der älteste Teilnehmer war der in den 1950er und 1960er Jahren bekannt gewordene Photograph berühmter Häuser in Los Angeles, Jules Shulman, der erklärte, er sei bis aus LA gekommen, um seinen Verleger zu unterstützen. Ein echter Schaufelraddampfer brachte uns über den See zu einem gewaltigen Mittagessen auf der Insel. Für den Höhepunkt des Abendessens sorgte das Geschenk der Braut an ihren Bräutigam: Eine Darbietung der Stripteasekünstlerin Vita im klassischen «Bump und Grind»-Stil der 40er Jahre, bei der sie sich wunderschön und geschmackvoll bis auf ihren zweiten Stringtanga auszog (den ersten warf sie Benedikt zu, der ihn natürlich fing) und dann in einem riesigen, wassergefüllten Martiniglas herumplanschte.

## Bericht über die Liste-Messe

Die Liste nennt sich selbst Young Art Basel und ist die 10. Veranstaltung in der ehemaligen Brauerei Warneck. Eines der Gründungsmitglieder, die britische Kunsthändlerin Maureen Paley, erinnert sich an die informelle «Rock and Roll»-

Atmosphäre der Ausstellung, die nach wie vor eine «billige und fröhliche» Alternative zur Vornehmheit der Art Basel darstellt. Zu dieser Veranstaltung wird keine Galerie zugelassen, die älter ist als drei Jahre und niemand darf mehr als vier Jahre lang ausstellen. Junges künstlerisches Talent findet sich hier im Überfluss, und Gemälde bilden den Schwerpunkt: düstere, mysteriöse Leinwände des Berliner Künstlers Axel Geis (900-3000 Euro), weichgezeichnete Portraits des Engländers Michael Fullerton und anspielungsreiche Gemälde von Michael Wetzel. Wem der türkische Beitrag zur Biennale in Venedig gefallen hat, der kann hier seinen eigenen Druck der Photographie der Schauspielerin Tilda Swinton, die in diesem Video aufgetreten ist, für 4000 Euro von einem Istanbul Galeristen kaufen, der auch Filme und Gemälde von Haluk Akakce ausstellt. Viele Stände hatten ihre Stücke bereits vor der offiziellen Eröffnung verkauft.

## Bericht über die Volta-Messe

Von den beiden gleichzeitig mit der Art Basel stattfindenden Messen, ist die VOLTAShow, die in einem stillgelegten Kraftwerk am Rhein abgehalten wird, mehr für die etablierten Händler gedacht, die Kunstmesse «Liste» dagegen für Galerien, die weniger als drei Jahre alt sind. Die VOLTAShow ist eine Gemeinschaftsveranstaltung der Kunsthändler Ulrich Voges, Kavi Gupta und Friedrich Loock. Die Standgebühr beträgt nur 5000 Euro. Der Preis der Kunstwerke beginnt bei 1000 Euro und liegt im Durchschnitt bei 15 000 Euro mit einigen Höchstdotierungen bei 35 000 Euro. Gestern waren die 23 Stände auf der Messe von namhaften Sammlern wie den Rubells aus Miami Beach, den Kaliforniern Stacey und Gail Hollander, Jane Suiter (die für die Engländerin Janet de Botton einkauft) und dem Besitzer der Art Review, Dennis Holtz, umlagert. Das Geschäft lief glänzend. Unter anderem wurde Aaron Spanglers «The Hideaway» für 35 000 Dollar verkauft, die Saatchi-Kollektion erstand zwei grosse Gemälde von Angelina Gualdoni, Oliver Blancarts «Shiver Elvis» ging an einen US-Sammler und ein Spiegelstück von James Ireland an eine britische Sammlerin. Im Espacio Minimo kritzelte Liliane Porters winzige Figur die Wand voll, und auch dieses Stück war bereits für 3000 Euro an jemanden verkauft worden, der ebenfalls Graffiti an seiner Wand haben möchte. Die VOLTAShow kann von der Liste aus über die Fähre erreicht werden. Am Samstag Abend steigt eine Party, bei der der Kurator des Palais de Tokyo, Jerome Sans, der auch Sänger und DJ ist, mit seiner Band Liquid Architecture auftreten wird. [www.voltashow.com](http://www.voltashow.com)

## Gewalt und Politik bei Art Unlimited

Art Unlimited ist die von Simon Lamunière betreute Show mit grossen Installationen der Art, die in den Ständen einer Messe einfach nicht zur Geltung kommen würden. Sie zeigt erstaunliche Ähnlichkeit mit den Ansätzen der Arsenale-Sektion der laufenden Biennale, mit einer sorgfältigen Gegenüberstellung von aussagekräftigen politischen Videos, wie «Les Négateurs» des im Iran geborenen Künstlers Shahryar Nashat, mit seiner Grosseinstellung eines verzückt aussehenden Muslims, der die Koransure über die Ungläubigen zitiert, während in unmittelbarer Nähe Richard Graysons «Messias» im amerikanisch ländlichen Stil «Jubelt ihr Töchter Jerusalems» mit Country-and-Western-Musik verbindet. Eine riesige verbeulte rote Papierlaterne von Eric Lieshout, in die man hineinkriechen kann, zeigt in Filmsequenzen, einem heute sehr beliebten Mittel, Mädchen, die ihre Gewalt ausdrücken oder dazu gezwungen werden, sich ihrer Schwäche zu stellen. Nur besteht der Unterschied hier darin, dass es sich bei den Mädchen zumeist um Chinesinnen handelt, die mit Menschen aus dem Westen interagieren, ein anderes Thema, das derzeit in ist. Eine surrealistische Interaktion ist die Einbeziehung des seit 35 Jahren für den Libanon als Sprengstoffexperte tätigen Yusef Nassar durch die Atlas-Gruppe für ein Kunstwerk, das aus seinen Photos von Autobombenszenen an der Wand und weissen, an fliegende Untertassen erinnernden Scheiben auf dem Boden besteht. Hin und wieder muss dieser mittlerweile ältliche Polizist seinen Kopf verwundert schütteln. Klassische Arbeiten bestanden in chromüberzogenen, vieleckigen Bodenstücken von Walter de Maria, dem grossen Land-Art-Künstler, und einem grossen Kreis aus Kohlen und weissen Steinen von einem weiteren Land-Art-Künstler, Richard Long. Ein amüsantes, wenn auch offensichtliches Werk ist «Der Broker» von Gianni Motti, ein wirklicher Finanzier in einem Käfig. Dominiert wurde die gestrige Eröffnung von der Performance von Marina Abramovic, die darin bestand, dass sie nackt, von einem Skelett bedeckt auf einer Plattform lag, während der Vorhof der Art Basel durch einen metallüberzogenen Anus und Mastdarm des Atelier Rectum, mit dem Titel «Bar Rectum» belebt wurde, und gross genug ist, um sich einen Kaffee im Sitzen servieren zu lassen. ■

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Pierre Soulages **18 Juin** 2004  
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# MARLBOROUGH

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The Fisherman, (Triptych), 2005



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At the Waterfall by Marina Abramovic

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