

David Lewis

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Barbara Bloom

The Tip of the Iceberg (1991)

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Art Basel | Unlimited

Messe Basel, Hall 1, U 20

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June 11 - 17, 2018

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Die Theater in Italien florieren,
aber es fehlt ihnen der unternehmerische Geist SEITE 36

In der reichhaltigen Prosa des T. C. Boyle ist nichts mehr
von der Flatterigkeit früherer Texte zu erkennen SEITE 38



An der Art Basel wird nur die Spitze des Eisbergs an weltweiter Kunstproduktion gezeigt; hier an der Art Unlimited Barbara Blooms Installation «The Tip of the Iceberg» von 1991.

GEORGIO KHALIL / KEVSTONE

Der Kult irrationaler Verausgabung

Kunstliebhaber aus aller Welt pilgern wieder zu den Schauplätzen der Art Basel – auf der Suche nach obskuren Objekten der Begierde

PHILIPP MEIER

«Damien Hirst for sale», ruft einer lautstark aus dem Parterre-Fenster in der Strasse gegenüber der Wartek-Bierbrauerei. Er bietet kleine Plastikfiguren des auf einer WC-Schüssel sitzenden Enfant terrible der britischen Kunstszene an. Von den Gästen der Kunstmesse «Liste», die sich in Scharen vor

So ist es durchaus bezeichnend, dass nicht die Art Basel selber den gesellschaftlichen Auftakt gibt. Das Champagnerfrühstück der alternativen «Liste» in der ehemaligen Brauerei findet einen Tag vor jenem des Hauptanlasses im Innenhof des Messegebäudes statt. Die verwinkelten, über Wendeltreppen und dunkle, enge Treppenhäuser zugänglichen Brauereiräume bieten denn auch

2017/18, die jetzt an der Art Unlimited für Aufsehen sorgt, in seine Sammlung zu integrieren imstande ist, der demonstriert souverän eines: sein Vermögen zu nichts Geringerem als irrationaler Verausgabung. Das aber ist wahrer Luxus. Ja, Verausgabung: Man muss sich nämlich das faszinierende Spiel mit der Kunst und dem Markt, das alljährlich in Basel stattfindet, einmal aus der Warte

ses als in den stillen White Cubes der verlassenen Galerien das Jahr hindurch zu moderneren Tarifen.

Auch dass an der Art Basel immer dieselben Namen verhandelt werden, wie oft kritisiert wird, hat seinen Grund. Es ist die Macht des Geschmackskanons, die hier wirkt, damit das Spiel gesellschaftlicher Selbstinszenierung funktioniert: Bekanntlich begehrt man das Begehrte,

Die halb missgünstige Sorge, die der Vater für ihn trägt, so argumentiert Georges Bataille in dem erwähnten Aufsatz, beschränkt sich auf Unterbringung, Kleidung, Nahrung und auf einige harmlose Vergnügungen. Was dem Sohn aber das Fieber in den Kopf treibt, so Bataille, davon darf er nicht einmal sprechen.

Und genau so kommen sich die Kunstkäufer an der Art Basel vor: Sie

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See These 5 Show-Stopping Works at Art Basel Unlimited 2018

To join the conversation around curator Gianni Jetzer's latest edition of Art Basel Unlimited, add these works to your must-see list.

by Tim Schneider
June 12, 2018

In a city, country, and even a larger event defined by elegant restraint, Art Basel Unlimited feels decidedly American in its bigger-is-better ethos. The monumentality of the offerings also makes this sector of the fair perhaps the only one where the best metric to judge an exhibitor's success is whether or not their installation attracts crowds and conversations, not whether or not it generates sales. Call it the "moth-to-a-flame index."

With that criterion in mind, *artnet News*'s Tim Schneider ventured to the unveiling of Art Basel Unlimited, which has been curated once again by Gianni Jetzer, to round up the pieces that will drive the cocktail party chatter and social-media story of the fair in 2018. Here are the five works you need to know to join the narrative.

Barbara Bloom
The Tip of the Iceberg (1991)
Galerie Gisela Capitain, Galleria Raffaella Cortese, and David Lewis

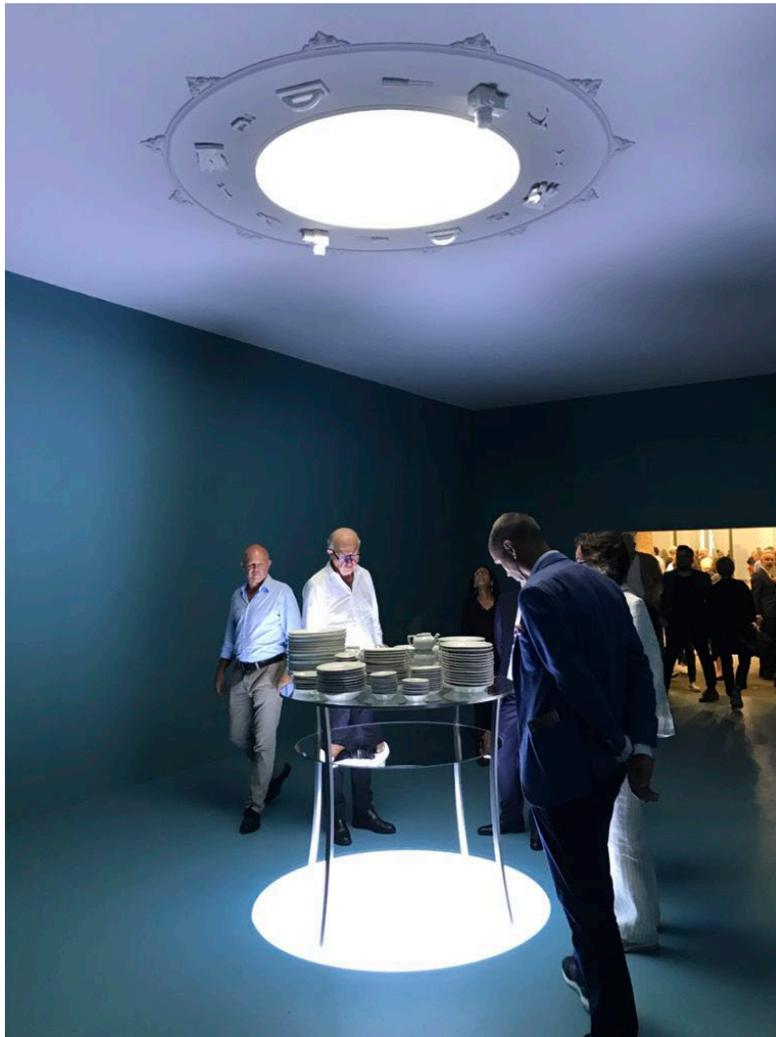


Photo by Tim Schneider.

Ocean-blue wall (and floor and ceiling) paint aside, what makes Bloom's 1991 installation so magnetic is that it holds such a sizable space with so little material. But as gallerist David Lewis points out, the artist achieves this feat partly due to the fact that the story she leverages here is so huge. At the center of the booth stands a glass table stacked with porcelain dinnerware bearing the name of the RMS Titanic on its facing surfaces—and, if you mind the reflections shown in the circular mirror below them, images of the ship's eventual disaster on its undersides. Above this composition hovers a circular ceiling frieze depicting objects documented as lost in space by NASA, either thanks to minor astronaut accidents (like losing your grip on a flashlight during a spacewalk) or catastrophic satellite wrecks. Lewis notes that, true to her practice, Bloom inverts these prototypically "macho" stories about shipwrecks and space exploration by re-centering them as meditations on absence. There's also an air of Stanley Kubrick's *2001: A Space Odyssey* about the installation, in the way that it sings from the depths of the air to the vast mystery of the cosmos. *The Tip of the Iceberg* was still available at \$270,000 yesterday afternoon.



Barbara Bloom, detail of *The Tip of the Iceberg* (1991). Photo by Tim Schneider.

ARTSY

10 Must-See Works at Art Basel Unlimited

by Nate Freeman and Alexander Forbes
June 12, 2018

Art Basel in Basel kicked off on Monday with the opening of Art Basel Unlimited, the fair's section for museum-scale installations, located this year on the upper floor of Messe Basel's Hall 1. Seventy-two presentations have been mounted for this seventh edition of Unlimited, with Hirshhorn Museum and Sculpture Garden curator-at-large Gianni Jetzer at the helm.

Works here span from historical pieces like Bruce Conner's 1966 video *BREAKAWAY* to pieces fresh from the studios of Sam Gilliam and He Xiangyu. While Unlimited has traditionally focused on large-scale sculpture and installation, there has been a steady rise in the amount of video presented in the section. That shift continues this year, with many of the strongest works—including five of our 10 must-see picks—playing out on screens in darkened rooms.

Barbara Bloom, *The Tip of the Iceberg* (1991)



Installation view of Barbara Bloom, *The Tip of the Iceberg*, 1991, presented by Galerie Gisela Capitain at Art Basel Unlimited, 2018. Courtesy of Art Basel.

Barbara Bloom has had a series of welcome comeback vehicles in the last year. The 1980s artist loosely associated with the Pictures Generation had a show that closed last June at David Lewis Gallery in New York, which was a triumph, and she also had work prominently included in the survey “Brand New: Art and Commodity in the 1980s” at the Hirshhorn, which closed this May. Now, visitors to the Messeplatz can take in *The Tip of the Iceberg*, which takes its inspiration from the wreck of the Titanic.

Lewis explained that Bloom thinks of the maritime disaster as *the* quintessential American story. Entering the dim booth, one finds a circular glass table bearing plates embossed with “RMS TITANIC”; underneath is a mirror, reflecting images of the Titanic’s wreckage that appear on the bottom of the plates.

The piece was first displayed at Jay Gorney Modern Art in New York’s SoHo in 1991. Gorney now works at Paula Cooper Gallery, which was at Unlimited presenting a video by Bruce Conner; when asked what it was like to see the work again after all these years, he gasped and said, “It was quite strange!”