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VTV Magazine  
April 2019





Cover: Chrysler Town & Country by Maserati (Detail), Classic Car Auction, Palm Springs.

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Desert Hollywood / Archivio Conz / Tomás Saraceno /  
Henny Jolzer





# Desert Hollywood

Steve Turner Gallery, Hollywood



Hollywood





Hauser & Wirth Gallery Downtown Los Angeles



The Geffen Contemporary at MOCA



Paramount Picture Studios, Hollywood



Paramount Picture Studios, Hollywood





Paramount Picture Studios, Hollywood



Hollywood



Paramount Picture Studios, Hollywood



LIKE, MAN,  
I'M TIRED  
(OF WAITING)





The Getty, Los Angeles





The Getty, Los Angeles

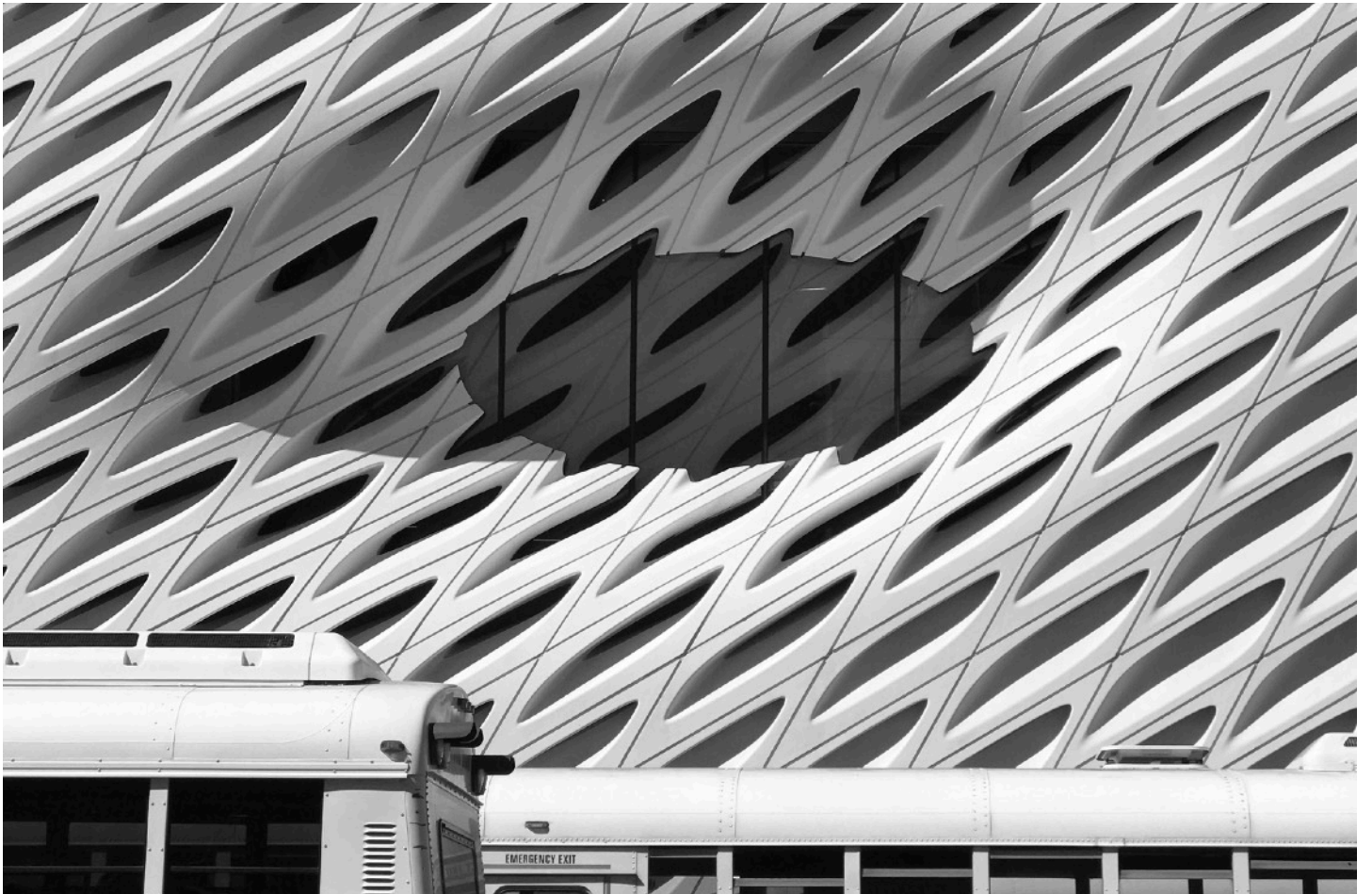


Pasadena



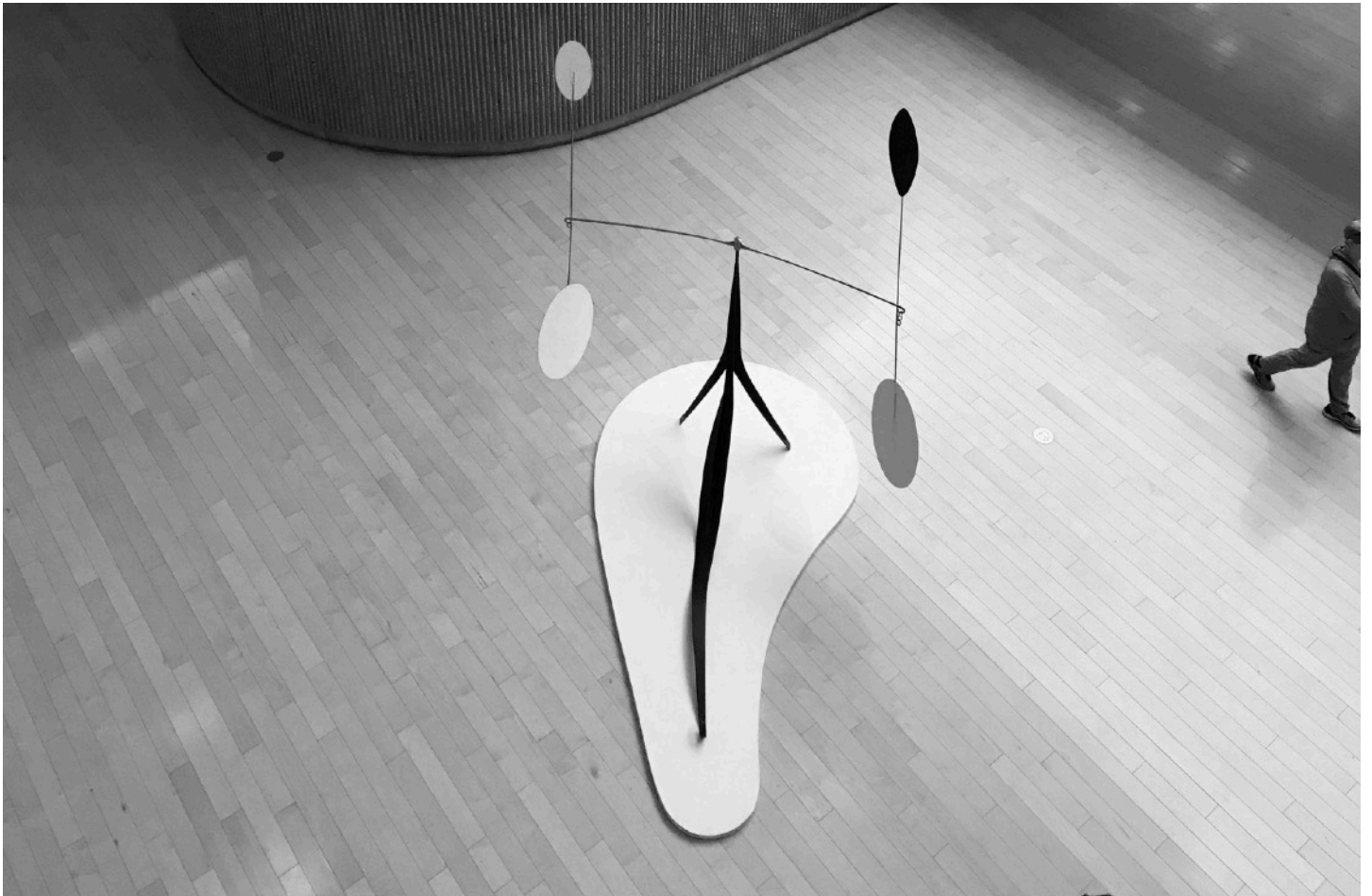


Norton Simon Museum, Pasadena



The Broad, Los Angeles







Palm Springs



Palm Springs





Palm Springs Air Museum



Culver City





Los Angeles International Airport



Los Angeles International Airport



Frieze Art Fair Los Angeles



Palm Springs



Hauser & Wirth Gallery, Downtown Los Angeles







Archivio Conz

Archivio Conz at  
Art Cologne 2019

The Italian publisher Francesco Conz worked together closely for more than 30 years with many artists of the avant garde movements of the 20th century, including Fluxus. As special exhibition in the entrance hall of Kölnmesse, Art Cologne this year presented works from the collection of Francesco Conz. The show featured parts of the collection, as well as documents and photographs. The collection of the Archivio Conz demonstrates the fascination that editions prompted in the artists of the avant garde. This is the transcript of a video interview with Stefania Palumbo, Associate Director of the Archivio Conz (Cologne, Germany, April 11, 2019): <https://vernissage.tv/2019/04/19/archivio-conz-at-art-cologne-2019/>

Karolina Zupan-Rupp:

How did this exhibition come about and what's the concept of the show?

Stefania Palumbo:

This presentation, it's a little mix, let's say, from artworks from the collection of Francesco Conz. He was an Italian collector that died in 2010 and left like a huge archive of artworks and editions and documents that are now like in Berlin and are under like a process of documentation and cataloguing. So the fair asked us, invited us to be the special project for the south entrance of this year and because they I think this year wanted to give a little bit more of a focus on the editions in general, the importance of the editions in the production, in the art production. So Francesco Conz was actually a very important publisher in this sense.

He started his Edizioni Conz, Edizioni Francesco Conz in the early 70s and until his death he was like publishing with different kind of artists, I think we have something like 300 different editions done with 60 artists more or less. So we thought that at this point it would be good to like to present the edition, to present of course also what was going along with that project. For Francesco it was collecting also like unique pieces, but even in this case Francesco was really interested in the idea of the multiples. So for example the pianos, we have here four pianos from the collection, this is Esther Ferrer, Allan Kaprow, Ben Patterson and Carolee Schneemann and we have another 64 pianos in the collection, because he was really like he's working a lot with this idea of like you know the multiple. So in the editions of course it's part of its nature, but even in the collection there are a few things that are repeated. We also have I think around 20 fridges that were also like somehow that he commissioned to the artist to intervene on and to produce a work out of it.





Allan Kaprow: Untitled (1999)

So yes, Francesco was actually a very interesting figure that was able to bring to Verona where he was living a lot of artists, international artists that were related with the Fluxus movement, but also with the concrete poetry, visual poetry and the actual Viennese Actionism, so he was really able to get these people together, and the most important thing it was for him to actually have the experience with the artists. So he wasn't really collecting from fairs or like galleries, he was more related with the artists themselves. So he basically wanted to experience being with the artist and somehow having like a personal relationship with them, and from this he basically built up his collection. Someone said that he was collecting artists more than art, like the experience with them. So in this sense it is a very unique collection because it's a very personal journey of like in the life of this man that was really dedicated to his passion for art and so we thought that yeah of course we are talking about something like 3000 artworks in the collection and as I said 300 different editions and we have here 9 works and 25 edition so we in any case thought that to somehow fill the space, to give the idea of the quantity and the kind of collection that Francesco realized in the course his life, so starting from as I said like beginning of the 70s until 2010 when he died.

Karolina Zupan-Rupp:

Did you know him personally?

Stefania Palumbo:

Unfortunately I didn't, no I haven't had this opportunity actually. I knew of course about him I'm Italian myself, so if you're Italian and you are interested in art and some specific also like movements, you definitely know how Francesco Conz was and so he was still alive when I was starting to get the knowledge about this work but then I never had the chance to meet him personally. But it's very nice here in Cologne because of course Cologne has been very important for these specific avant-garde art movements and a lot of people that actually were related with Francesco knew him are passing by and it's very nice to hear their experiences with him and to know him better like through this possibility to be in Cologne and to exhibit this.

Karolina Zupan-Rupp:

And you are the curator of the show here?



Esther Ferrer: Piano con alas (1986)

Stefania Palumbo:

I am directing the Archivio together with Shirin Marquart and then we are a team of 10 people more or less in Berlin and we are working on as I said like putting the collection back together and like to have the perfect documentation for it, restoring the works, taking professional pictures and so on, and we also have got like a showroom in the Kunstwerke building in Berlin in Auguststrasse in the front building where we are showing some, presenting some works out of the collection because as I said 3,000 works is a lot and it's nice to have a little space where we can take those works out and somehow do little focus on those and also like associating also the editions maybe that this artist that we are presenting has done together with Francesco and with Edizioni Conz, and yes I mean so we've worked together on this presentation here.

Karolina Zupan-Rupp:

How did you choose the works for Cologne?

Stefania Palumbo:

That's a good question. Actually, I don't remember how we did it, because it was difficult somehow like to choose among so many. We for sure thought we had to bring some pianos, because we had to give the idea of like you know the quantity, we have 65 almost 70 pianos, so we had to bring some of them and the Esther Ferrer piano with these like wings is very beautiful also, so we thought that to start the exhibition with this kind of flying piano was a good way to start, and the tropical piano by Ben Patterson it's so beautiful that we said we need to use this occasion to show it. Or the Alan Kaprow piano with the the telephone, so when you press the keys the telephone rings, it's also something that it's good to show in a context like this. And then Carolee Schneemann's piano over there in the corner it was also a little homage since she recently passed away, because she passed away we thought to give a little bit of a presence to her. And also Joe Jones for example, the small guitars piece over there, it was a very important artist in the context of Francesco's story, because actually it's with him that everything started. Francesco met Joe Jones in Berlin in 72 and from there basically he has been introduced to all the group of like the Fluxus people in New York and then everything gets kind of like started from there, so we wanted to have an element by Joe Jones. Geoffrey Hendricks with the two statues of course they are beautiful and make like a big impact and Geoffrey Hendricks he has also been very important in Francisco's life, I mean, they had





Benjamin Patterson: Piano d'oiseux tropical (1989)

a very nice relationship, he was going a lot to Verona to produce during the years with his family and was nice. And George Brecht of course like it's very important artists that we're very happy we can have some pieces in the collection, and so we decided to bring this screen. And this sculpture of Alan Kaprow is also very important because Francesco used to collect things directly from the artist by having them going to Verona and producing the works there and then he was producing also editions in that context together with them and so on. But this is one of the few pieces that Francesco bought of an artist that did this from like a previous time and it is from 1956, this sculpture, and this is also showing how Francesco with some artists he was really like developing a very good relationship. And so in the case of Alan Kaprow I think that Francesco was very important to have something from the past experience of Kaprow, when he was still working with the figurative art before he moved to the happenings and so on.





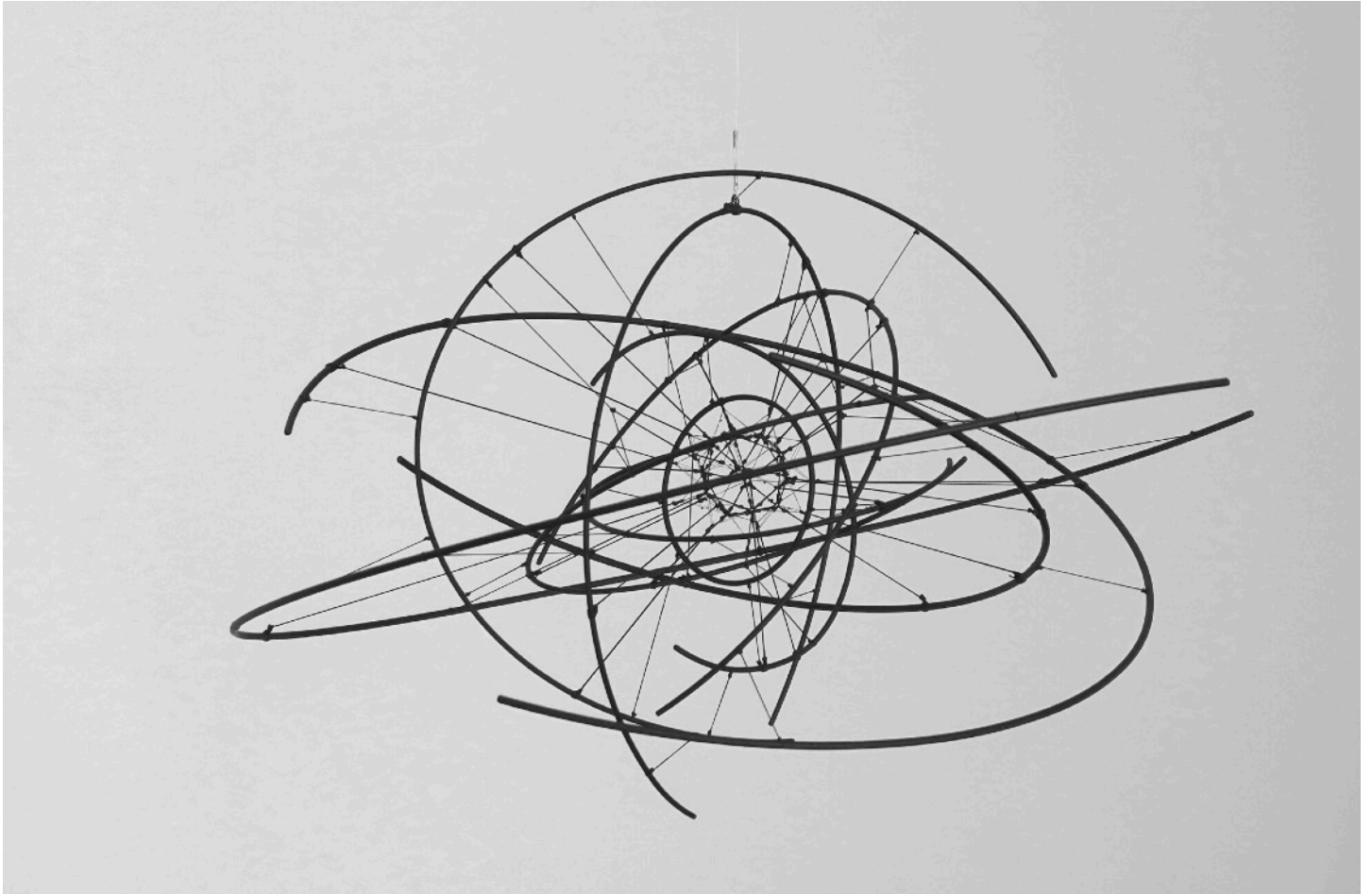
Carolee Schneeman: Untitled, Piano





Tomás  
Saraceno

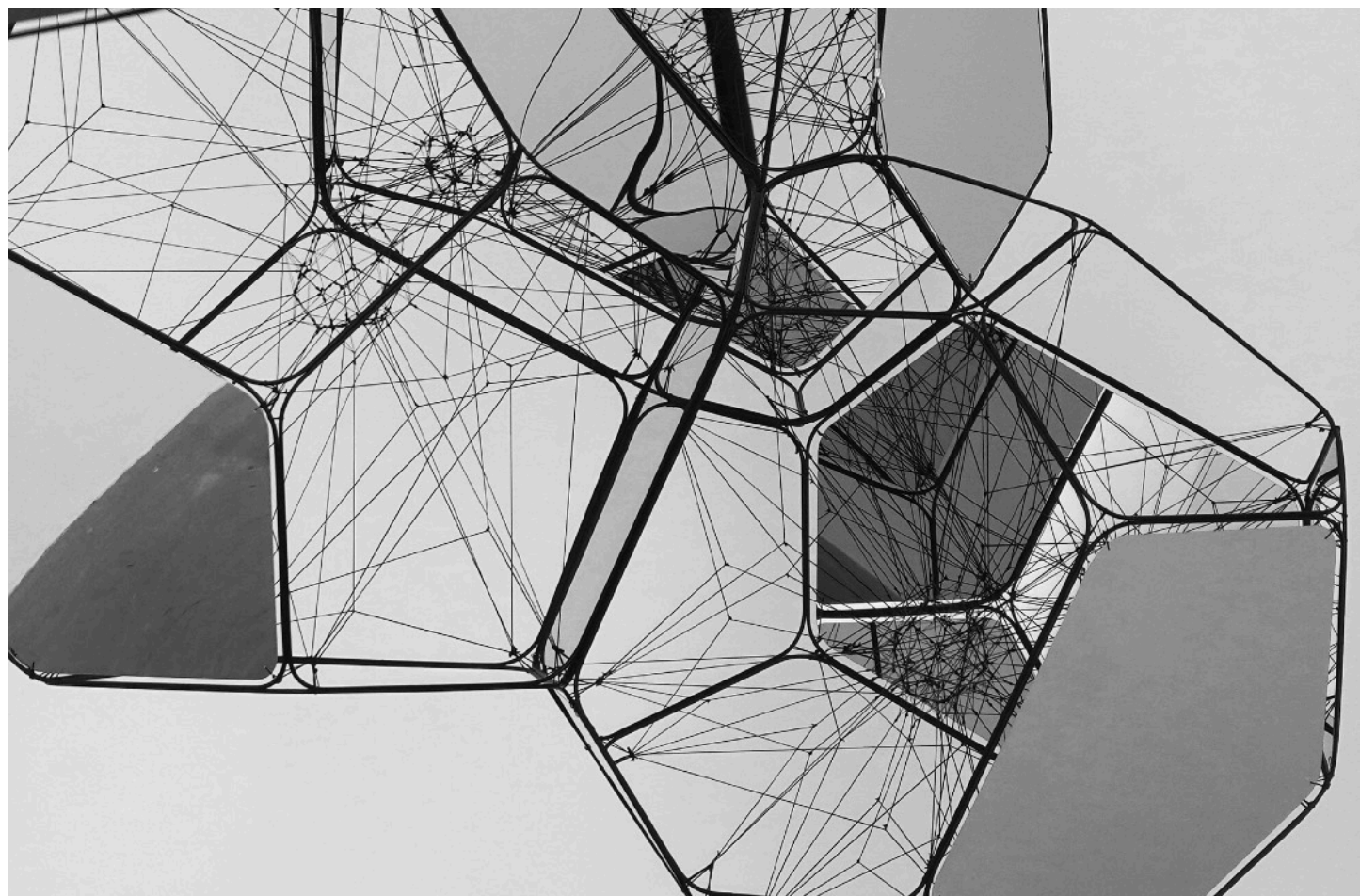
Tanya Bonakdar Gallery  
Los Angeles



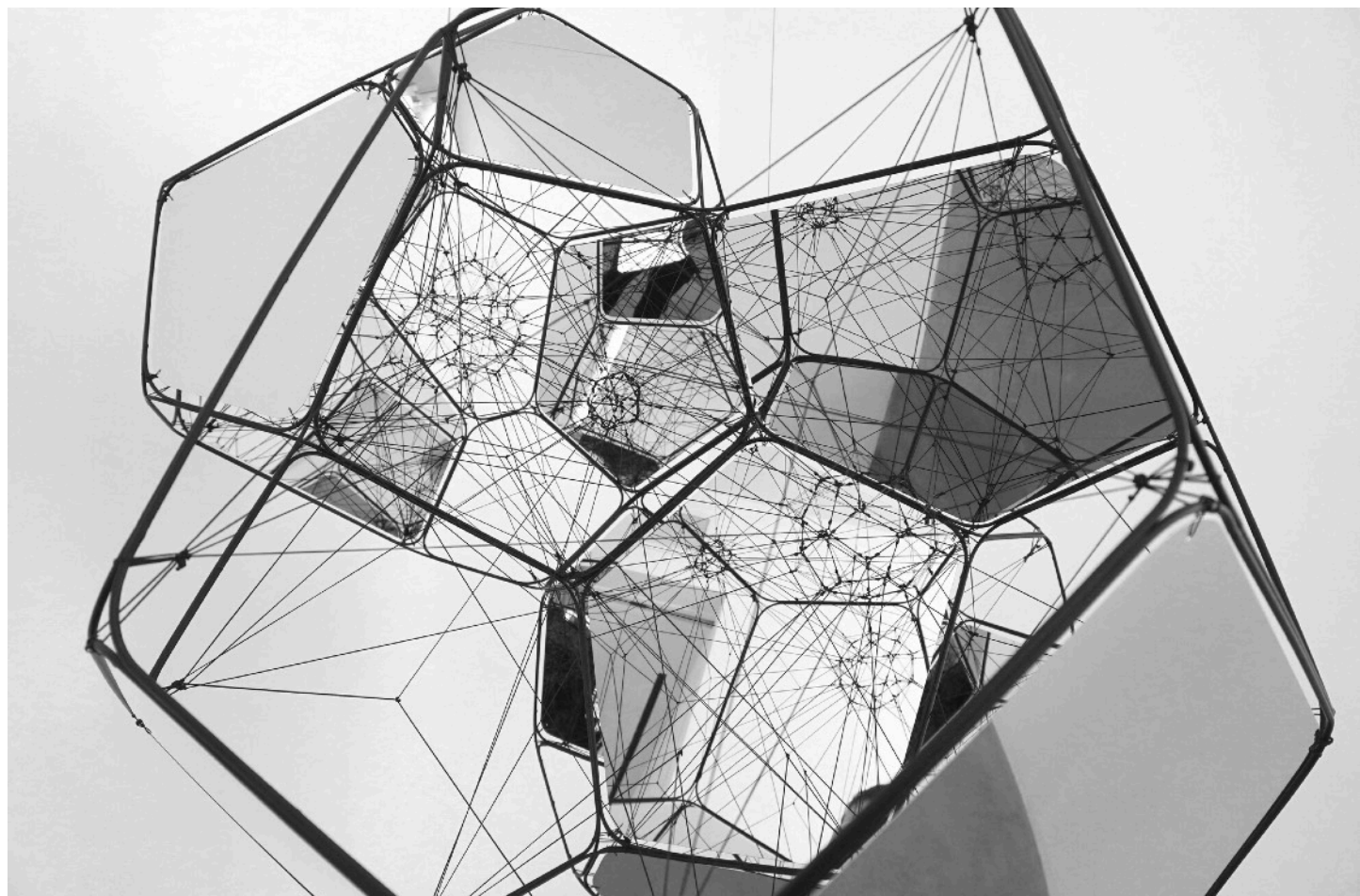
From January through March 2019, Tanya Bonakdar Gallery Los Angeles presented the first-ever solo exhibition in Los Angeles of the Argentinian artist Tomás Saraceno. It was the artist's seventh solo exhibition with the gallery. The show featured a variety of new sculptures, installations, and two-dimensional works that continue Saraceno's mediations into the ecologies in which we are embedded and our perception and understanding of them. Following the artist's solo presentation *On Air* at Palais de Tokyo in Paris, the most visited exhibition in the history of the institution, the gallery exhibition presented an ecosystem that hosts a choreography of multiple voices, belonging to human and non-human universes.









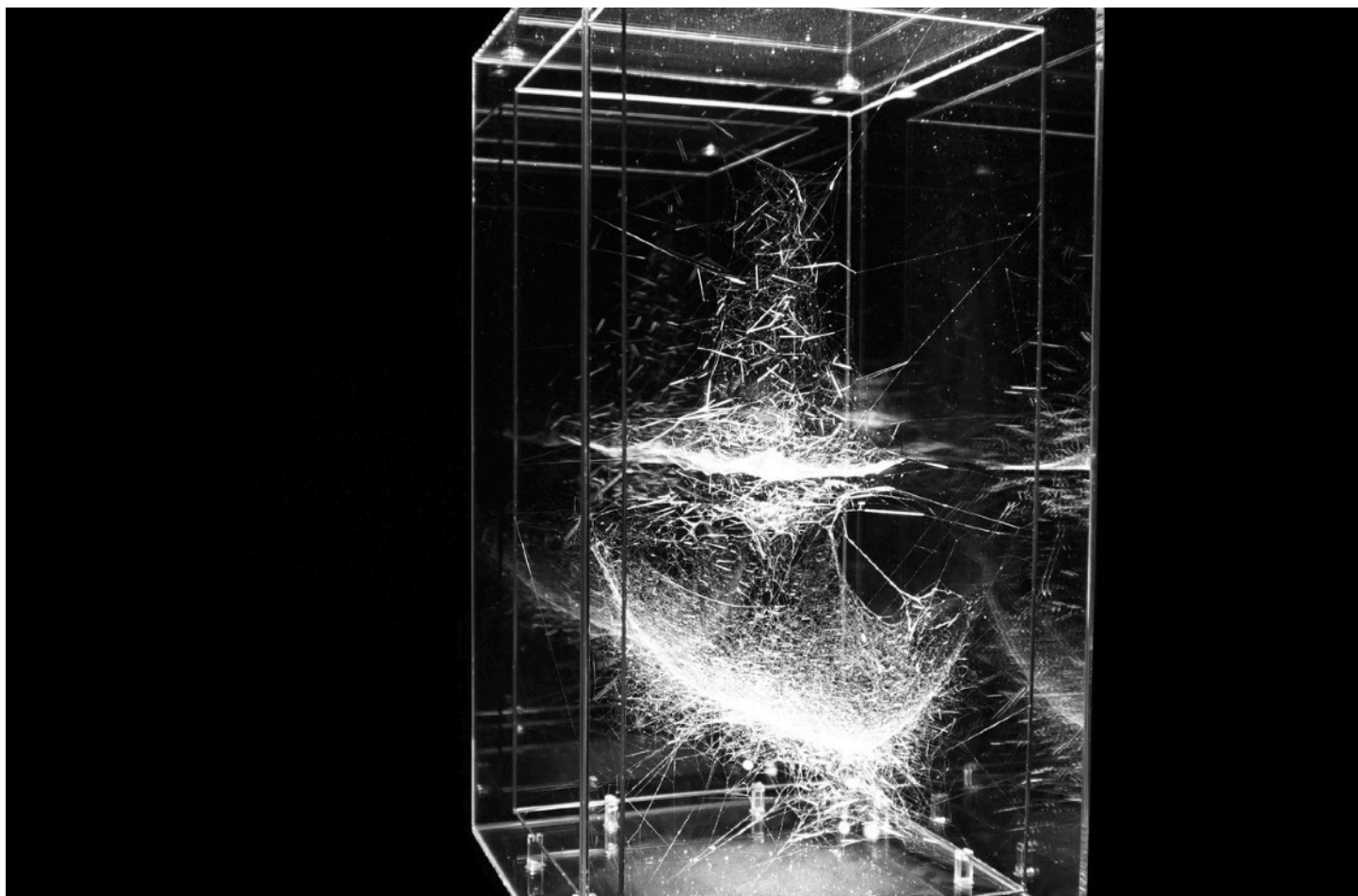




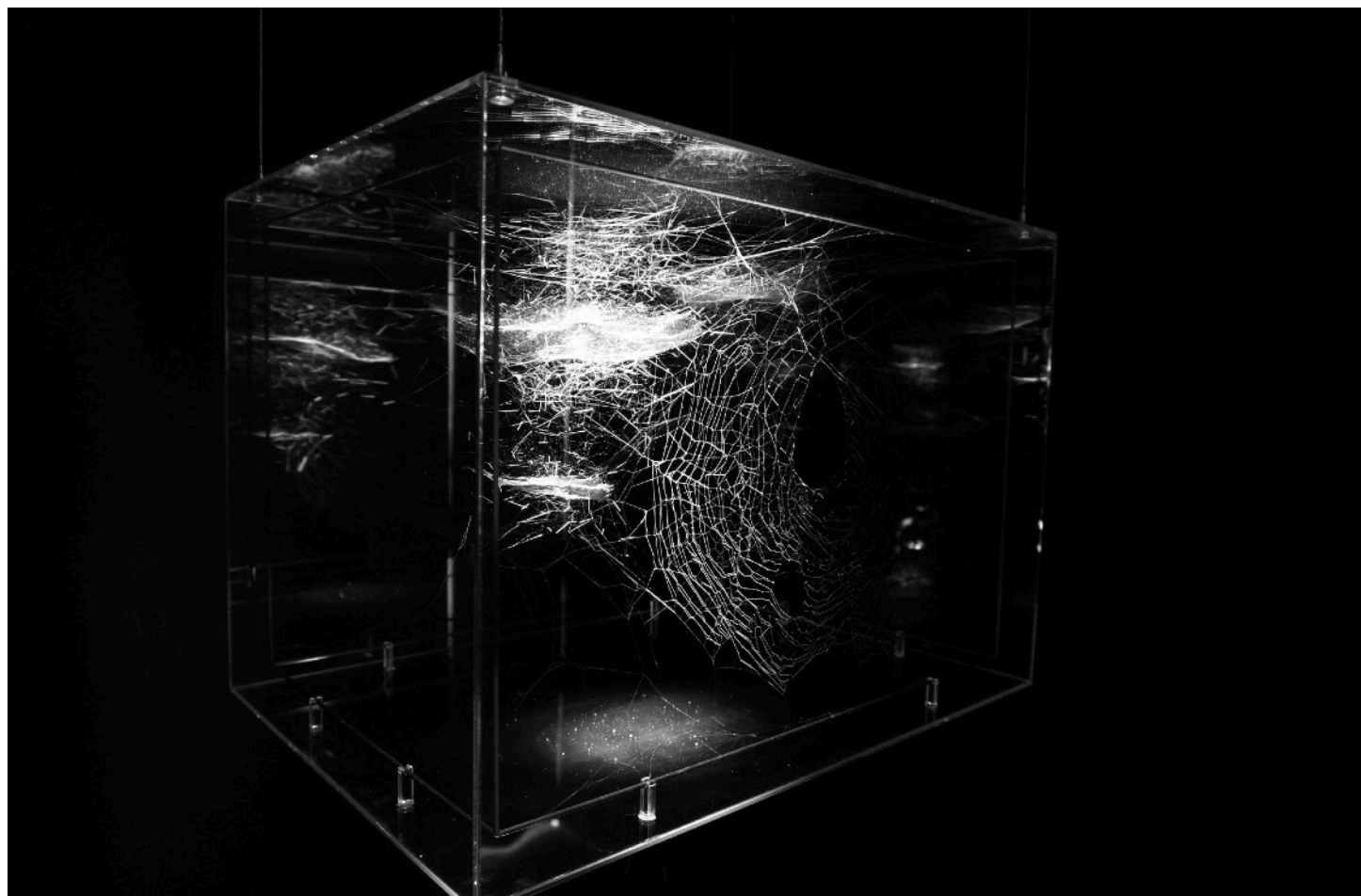


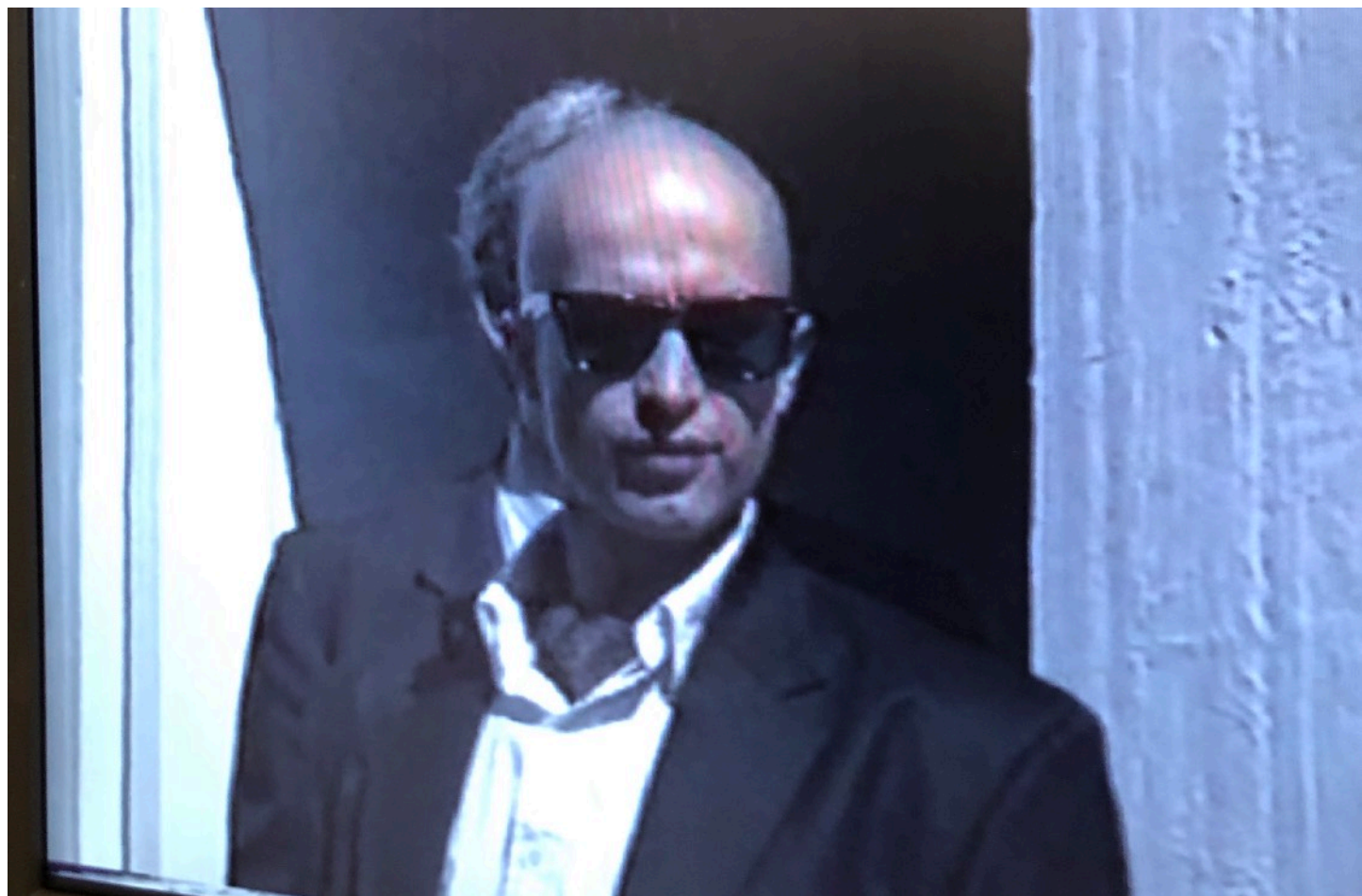












OLD PARTS  
ARE BETTER  
LEFT IN  
THE PAST

Henny Jolzer

Tittwer Turisems 18

HIDING YOUR  
MOTIVES  
IS EXPLICABLE

<https://twitter.com/HennyJolzer> —

MANY WERE  
INVITED  
BEFORE YOU  
WERE BORN

CLASS ACTION  
IS A LITIGATIVE IDEA  
WITH NO  
SUBSTANCE



WITH  
PRESERVATIVES  
YOU CAN DISCOVER  
ANY TRUTH

# THE NONSENSE OF DUTY IMPRISONING YOU

CRISPRS ARE NOT  
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VTV Magazine 44, April 2019

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