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Cover: Noah Purifoy at Los Angeles County Museum (LACMA)

Photos: Didier Leroi | www.didier-leroi.com



Noah Purifoy Outdoor Desert Art Museum / Kazumi Nakamura / The Broad / Killer Heels / Martin Creed / Noah Purifoy: Junk Dada / Henny Jolzer



The Inspiration Point shelter was built
just to the west. Fixed
located many areas in the valley
point. "One Man & Mule"
seen to the right.



Noah
Purifoy

Outdoor Desert
Art Museum, Joshua Tree,
California (USA)



Noah Purifoy: Outdoor Desert Art Museum, Joshua Tree
<http://vernissage.tv/2015/10/05/noah-purifoy-outdoor-desert-art-museum-joshua-tree/> --





























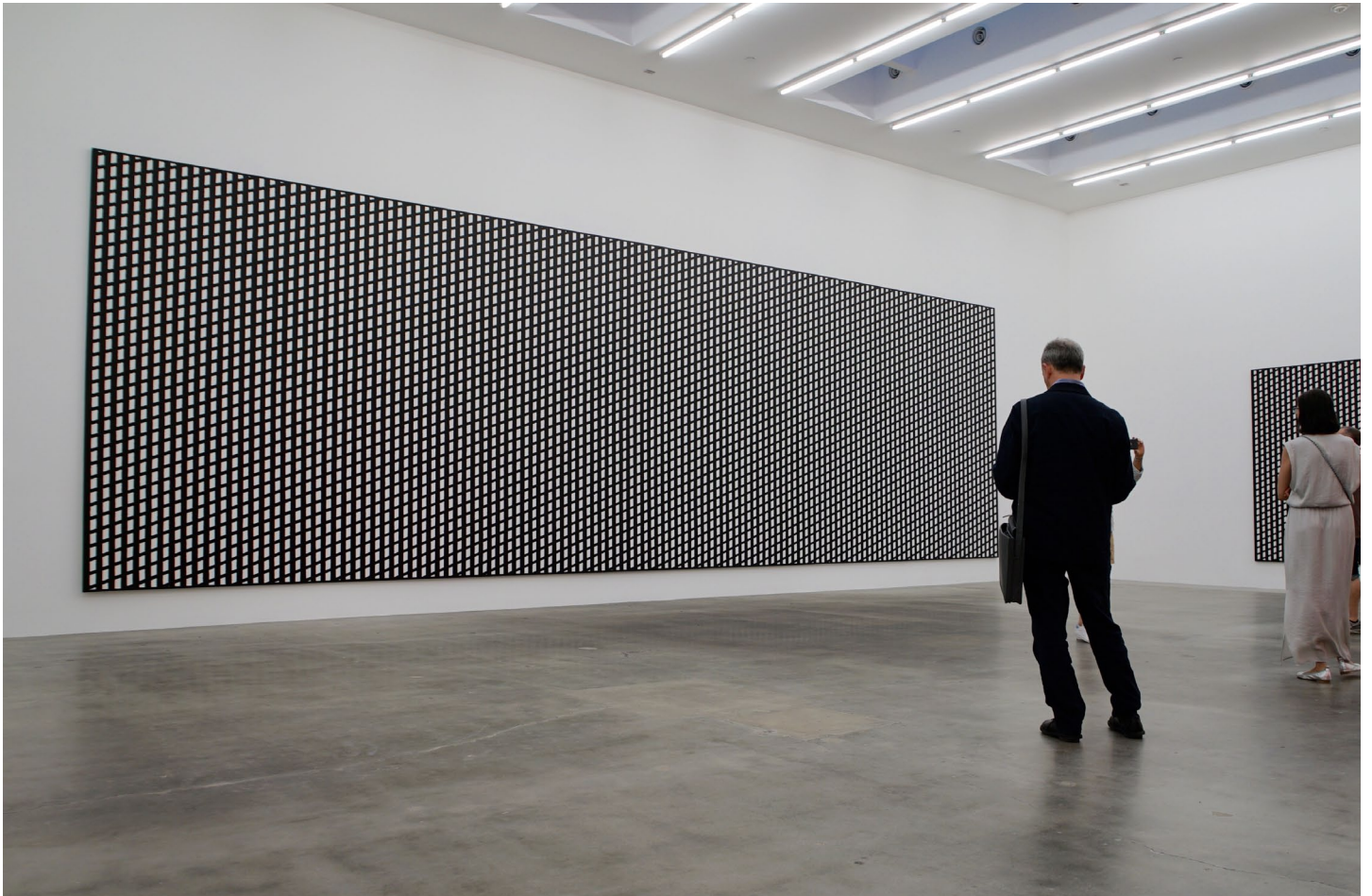






Kazumi
Nakamura

Blum & Poe, Los Angeles



Japanese artist Kazumi Nakamura's first solo exhibition in the United States at Blum & Poe in Los Angeles features large-scale paintings that are dominated by diagonal lines. There are basically two concepts that Kazumi Nakamura juxtaposes: paintings with strict and controlled lines, and works where the diagonal lines are painted expressively. Kazumi Nakamura was so kind to give us a tour of his exhibition and the ideas behind his works and the show:

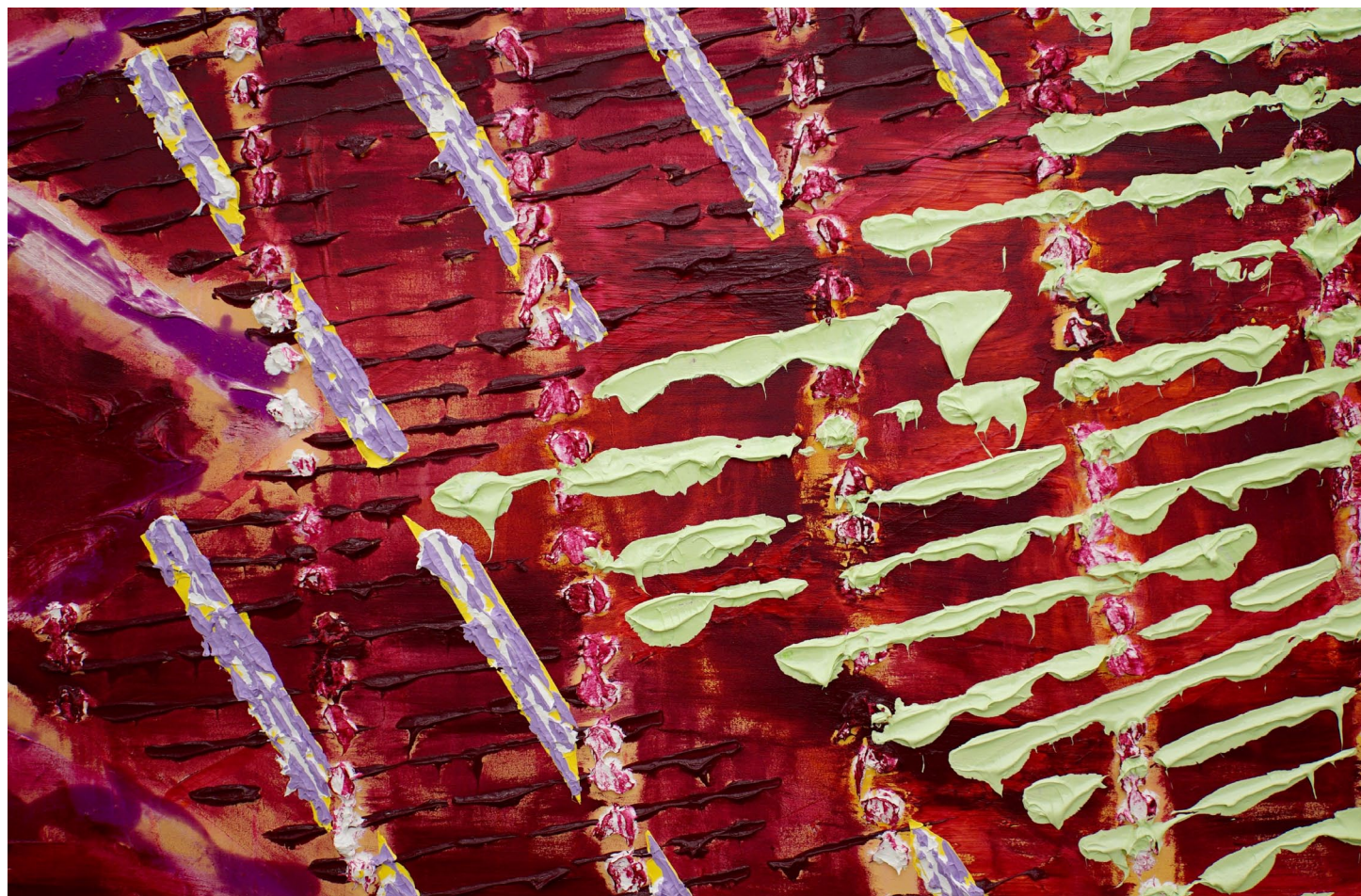
<http://vernissage.tv/2015/09/21/kazumi-nakamura-at-blum-poe-los-angeles/> --

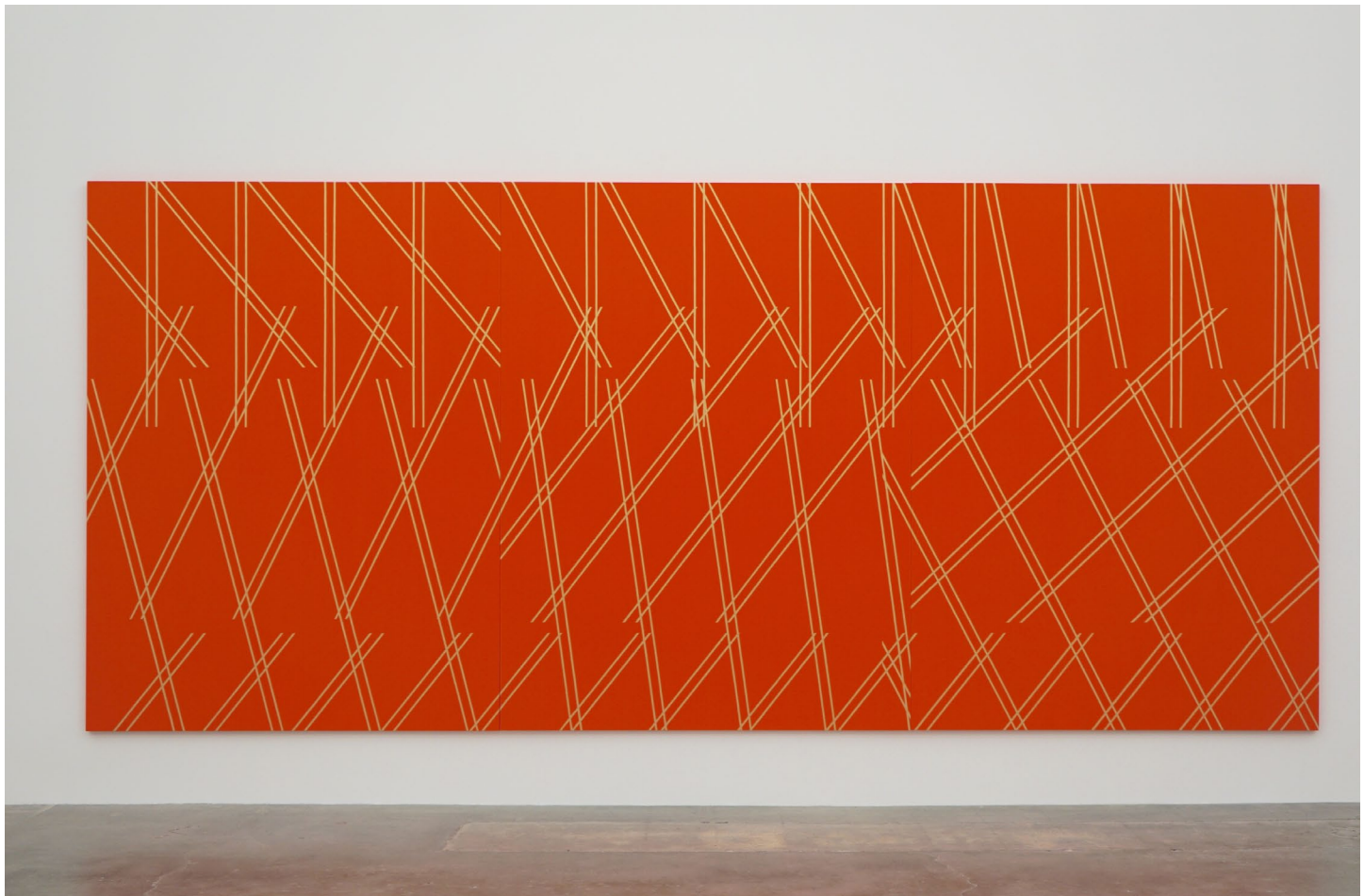


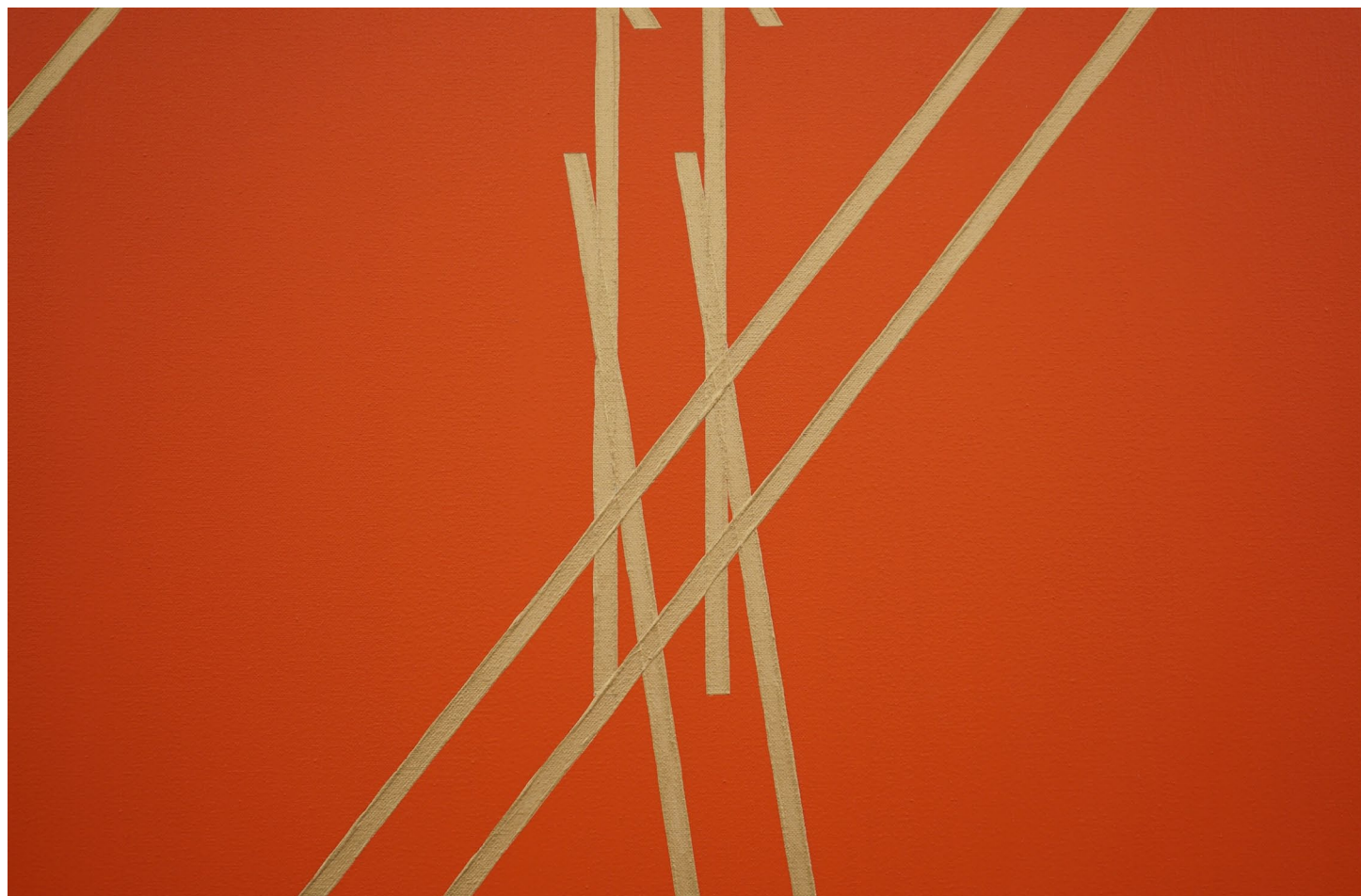
















The Broad

Contemporary Art
Museum, Los Angeles

The Broad Contemporary Art Museum. Interview with Architect Elizabeth Diller (Diller, Scofidio + Renfro), Los Angeles, September 16, 2015.

<http://vernissage.tv/2015/09/24/the-broad-contemporary-art-museum-interview-with-architect-elizabeth-diller/> --

Transcript

So this building is both the storage facility for the collection and also exhibition space and to balance the two was a great challenge with the added important ambition of helping to urbanize downtown L.A. Los Angeles as you know empties out and these culture institutions here are sometimes really without a center of gravity and I think more and more, with Disney hall and now with our building and MOCA across the street, there is more of a center of gravity in downtown. So, a building that's really generous to the public and truly public, should be transparent, it should be open, open to the street and so forth.

The challenge was that because of the size of this storage facility here for the collection, which has a whole different set of needs, relative to the urban challenges, it was always a bit of tug of war. In addition we have this fantastic building to our south, Disney hall, which is very sculptural exuberant; our site is much smaller, much lower and we have a lot of program to go into it.

So we made a kind of concept that comprises what we call the veil and the vault, and the vault is basically the housing for the collection and it sits right in the middle of the building. You walk under it, you shoot through it in the escalator, you



stand on top of it – we are standing on top of it right now – you can wind your way through it and looking to pre-curated art, hm, on top of the vault is what we call the veil, and it's a five sided facade that absorbs light. It brings light in from Grand Avenue, its corners, the top, and it's meant to be a kind of contrast to Disney hall which is shiny and smooth, and this is absorptive and matte. It's very different, it's a relation of contrast.

So Grand Avenue which is the main drag here, is actually 45 degrees off of the north-south grid, so when we started with this property we first just figured out the north is at almost 45 degrees, the skylights are facing the north and the geometries then resolve themselves to come to the urban edges on all four sides and that was part of a really you know big architectural trick to do that but we also wanted that natural light to come in from Grand Avenue and actually just as much as we could to the north and to the south to have that sense of presence of L.A., you know most museums are opaque to the street, they are cut off, light is not usually welcome too much but we designed this in a way where the light is superbly filtered. We have a kind of – every square foot on this one acre of foreplate receives the same amount of indirect light, but you still sense when a cloud comes over, you sense, when you come right close to the veil you see little small views, framed views of the street, and public, and cars and so forth so you feel, and even the Gehry, Disney hall. So you feel that presence constantly.

But one of the big ambitions, architecturally here, was to also have a single acre which is entirely column free. So there is absolutely no structure that reaches the ground and it goes about 70 meters, a little less than 70 meters in both directions, and these walls are all movable, so the next show could have fewer walls or more walls, and will be ultimately flexible in its



life. But to us it was a very, very important dramatical idea, to come from the light of the street through the vault with its opacity and mystery and come up to a kind of sublime surface with natural light and the art and then to come back down, and this is where all of the circulation actually converges, the fast elevator, the slow stair and the semi-fast escalator, all get to the same point, so it's very intuitive in terms of how you circulate, you always know where you are.









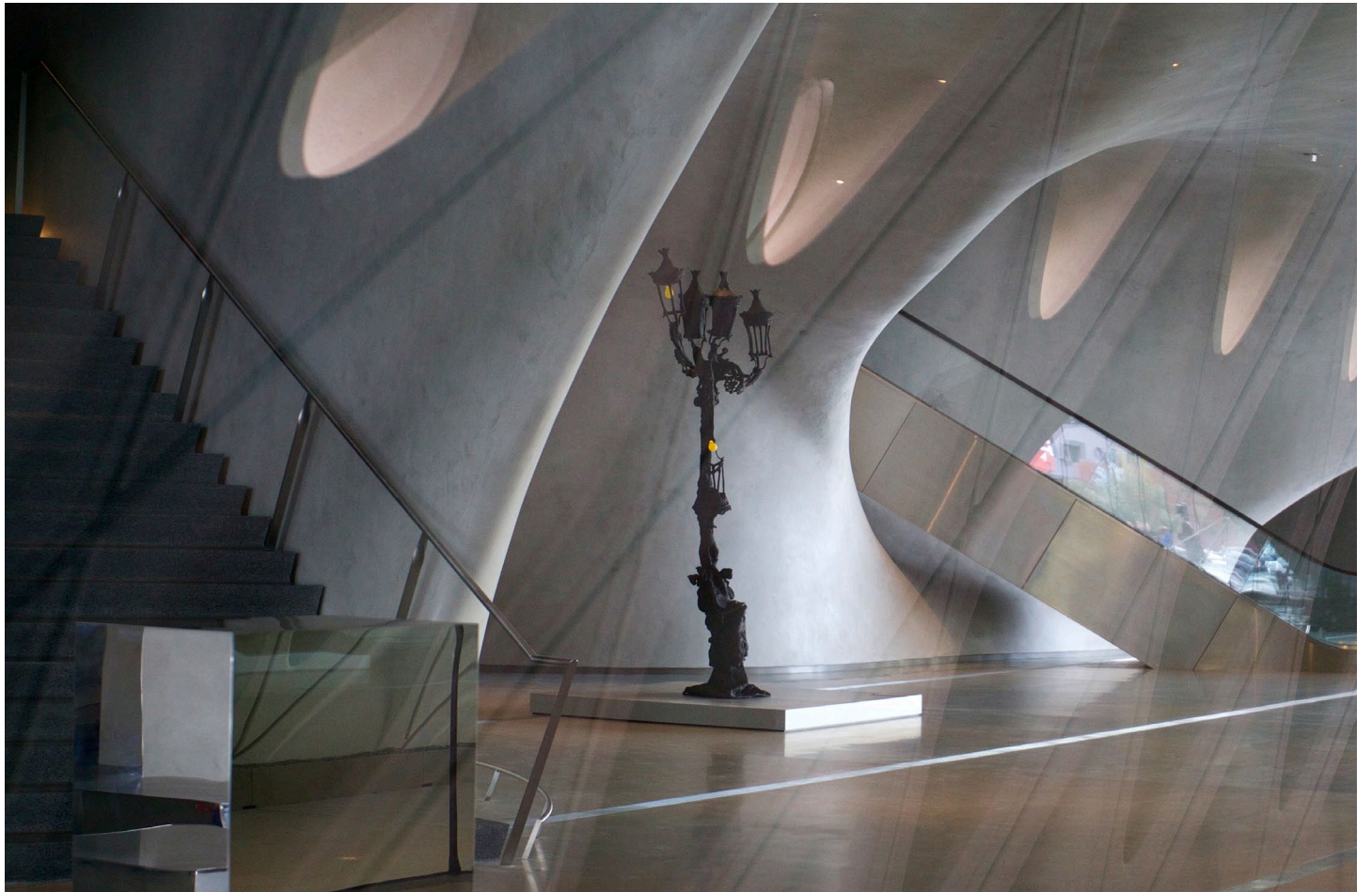








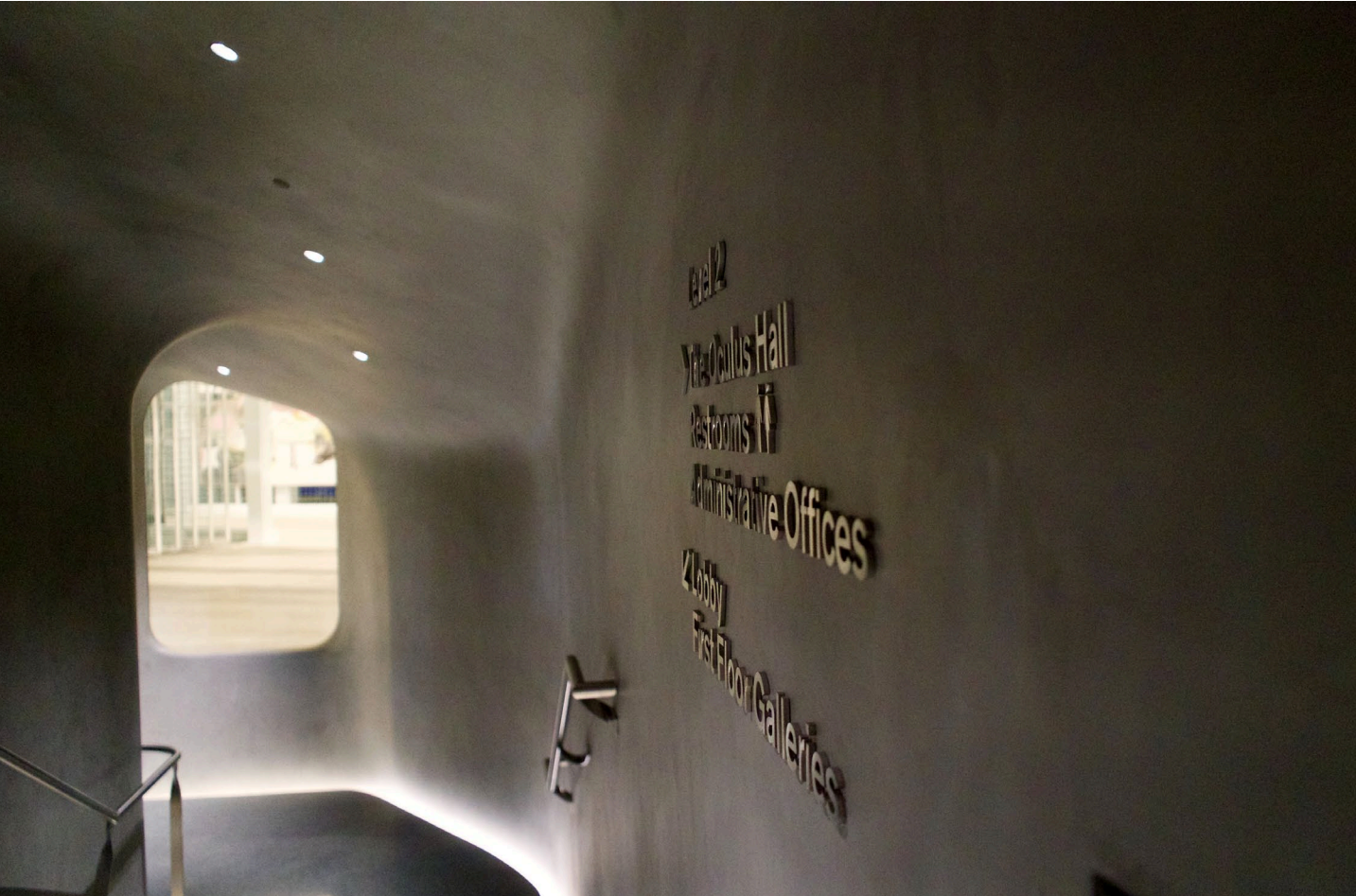








THE SHOW IS
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TO LEAVE THE
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AND GONOME
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Killer Heels

Palm Springs Art Museum



The exhibition *Killer Heels: The Art of the High-Heeled Shoe* at the Palm Springs Art Museum in Palm Springs, California (USA) is dedicated to the high-heeled shoe. The show explores its rich cultural history, and its complex relationships to fantasy, functionality, identity, and power. *Killer Heels* presents more than 110 contemporary high heels and 50 historical designs drawn from designer archives and the Brooklyn Museum and Metropolitan Museum of Art's renowned costume collections.

Killer Heels includes a selection of high heels by more than 50 contemporary designers, including Céline, Chanel, Christian Louboutin, Alexander McQueen, Prada, and United Nude. These shoes are presented in dialogue with historical high heels. In addition, *Killer Heels*



features six original short films that take the high heel as a central motif. Commissioned for the exhibition, the films explore a range of provocative cultural, social, sexual, ideological and political themes. Artists include Ghada Amer and Reza Farknondah, Steven Klein, Zach Gold, Nick Knight, Marilyn Minter, and Rashaad Newsome.



Killer Heels. The Art of the High-Heeled Shoe / Palm Springs Art Museum
<http://vernissage.tv/2015/09/18/killer-heels-the-art-of-the-high-heeled-shoe-palm-springs-art-museum/> --









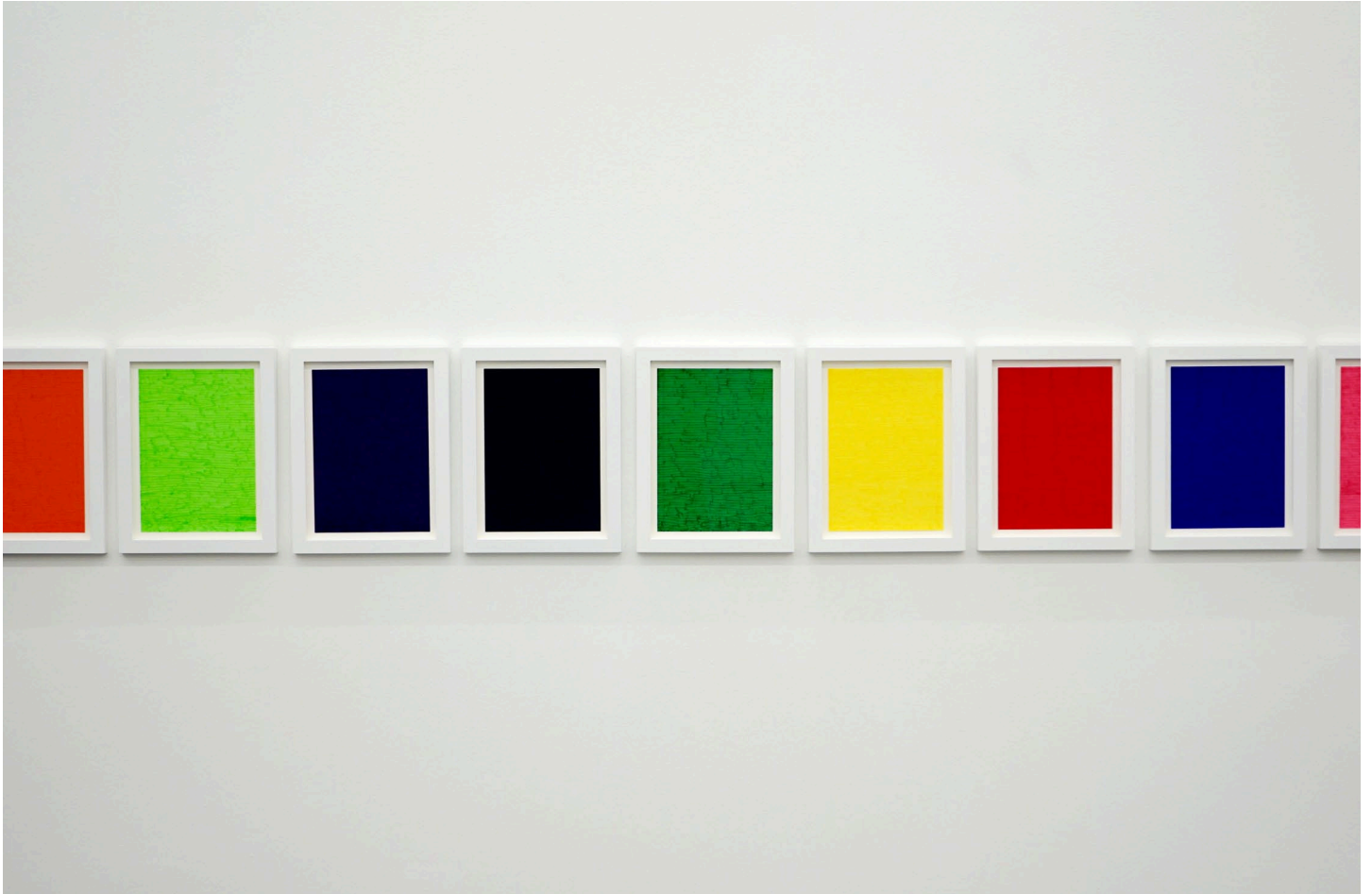






Martin Creed

Hauser & Wirth, Zürich



"It's very important not to trust yourself" says Martin Creed in our interview on the occasion of the opening reception of his solo exhibition at Hauser & Wirth Gallery in Zürich. The show features works made in wood, plastic, neon, wool, canvas and carpet tiles. On the opening night, several performances were shown. In addition to the interview, the video we produced includes an exhibition walk-through, the full-length version (see below) includes a part of the gig Martin Creed and his band performed at the Löwenbräu Season Opening Summer Party:

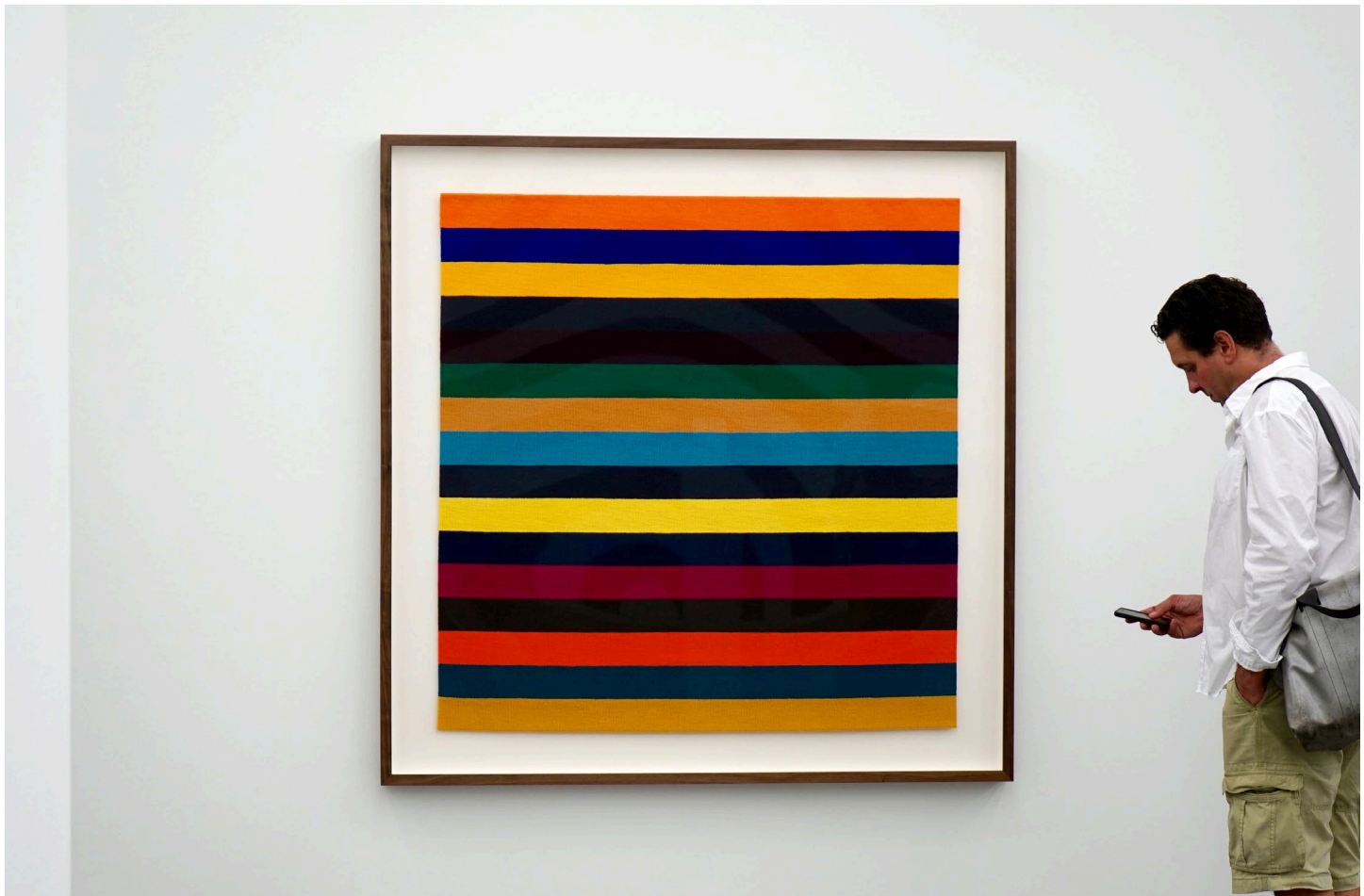
<http://vernissage.tv/2015/09/09/martin-creed-at-hauser-wirth-zurich-interview/> --



















Noah Purifoy
Junk Dada

Los Angeles County
Museum of Art

Noah Purifoy: Junk Dada / Los Angeles County Museum (LACMA). Interview with Franklin Sirmans (Terri and Michael Smooke Department Head and Curator of Contemporary Art at LACMA), September 8, 2015.

<http://vernissage.tv/2015/09/16/noah-purifoy-junk-dada-los-angeles-county-museum-lacma/> --

Transcript

This exhibition, Noah Purifoy: Junk Dada, was co-curated by myself, Franklin Sirmons, and Yael Lipschutz. I think one of the interesting things for us was that we both came to the work from different angles. I did not know Purifoy, whereas my co-curator did. She had a personal relationship. For me the exhibition is something I thought about for a long time because there were so many artists of another generation, younger than him, that always spoke about his influence. Artists like Senga Nengudi, artists like Maren Hassinger, artists like David Hammons, Mel Edwards, it goes on and on. He had a really profound impact on a group of artists working here in Los Angeles in the nineteen sixties and nineteen seventies in particular.

So we were both drawn from these two different angles and I think that's something that we tried to bring out in terms of the title as you see it's not just Noah Purifoy, it's Noah Purifoy Junk Dada and that was sort of the two foundations aesthetically from which he came. So on one hand this acknowledgement of an idea that Purifies work embodies, which is this idea of making something out of nothing and so much of his work stems from that idea. Purifoy would go through materials like junk and garbage that people had left and of course he made a very profound work in 1966, called 66 signs of neon, which is made directly from the refuse of the Watts rebellion here in Los Angeles in 1965.



So he has this interesting connection aesthetically to material and of how to make things and it's something that has also a resonance of course with Arte Povera and that is an important I think segue and interesting part and why we call it Junk Dada because we wanted to make an acknowledgement I think of how important on the other hand, if he comes from this space and being born in Alabama in 1917, a very segregated time one in which you know he had a conception of art and aesthetics that probably had more to do with folk culture or vernacular culture things that were made perhaps to be used as much as they were made to be admired. He came here of course and ended up after working at the Los Angeles County Hospital he ended up going to CalArts and at that time of course it was called Chouinard and he was there for four years and in that time he's also taking in art history, he's looking at galleries he's looking at museums and it had a profound effect I think from another side, that's our title; and I think that effect can be seen very very clearly in the exhibitions and the conversations that were happening in LA in the fifties and sixties.

So, you had a person like Ed Kienholz whose work Purifoy has been compared to in the past who also was working with an idea of found material, an idea of a sort of rough aesthetic that had as much to do with the grittiness of life as it did with making objects and then the reference point for us was important with Dadaism in that in 1962 Walter Hobbs, the curator at the Pasadena Museum of art did an exhibition on Kurt Schwitters. It was the first large exhibition Schwitters in the United States. The following year he did an exhibition on Marcel Duchamp. So you have these two pillars in long-term exhibitions here in Los Angeles at that time that was a wide discussion for all of the artists that were here and I think Purifoy took a lot from that experience. So, four, five years after that Walter Hopps is actually the curator who took Purifoy's 66 signs of neon and displayed it in Washington DC at the Washington Gallery of Art. So there are these really



interesting connections between an aesthetics of vernacular culture that might be more of a folk based culture and how it intertwines then with something that is learned in a more academic setting and something that is learned from speaking with one's peers and curators and collectors and Purifoy was a part of that conversation. So that's kind of how we came to the idea of Noah Purifoy Junk Dada.

There are a couple of reasons why I think Purifoy's work has come to the fore again now and one of those is the great investment that was made by the Getty a few years ago in terms of starting Pacific Standard Time and so that was in 2012 and they funded more than a series of exhibitions at most of the institutions in Southern California all at the same time that were dedicated to the history of art in Southern California between 1940 and 1970. Purifoy was a big part of that conversation. He ended up in no less than 45 exhibitions at the same time during Pacific Standard Time and you could see how here he might fit in with artists who make things out of nothing, artists who makes things out of junk, how he then also could fit into a conversation around art and activism because we can't forget that in addition to making great art, Purifoy was also a major activist and was the co-founding director of the Watts Towers Arts Center in 1963.

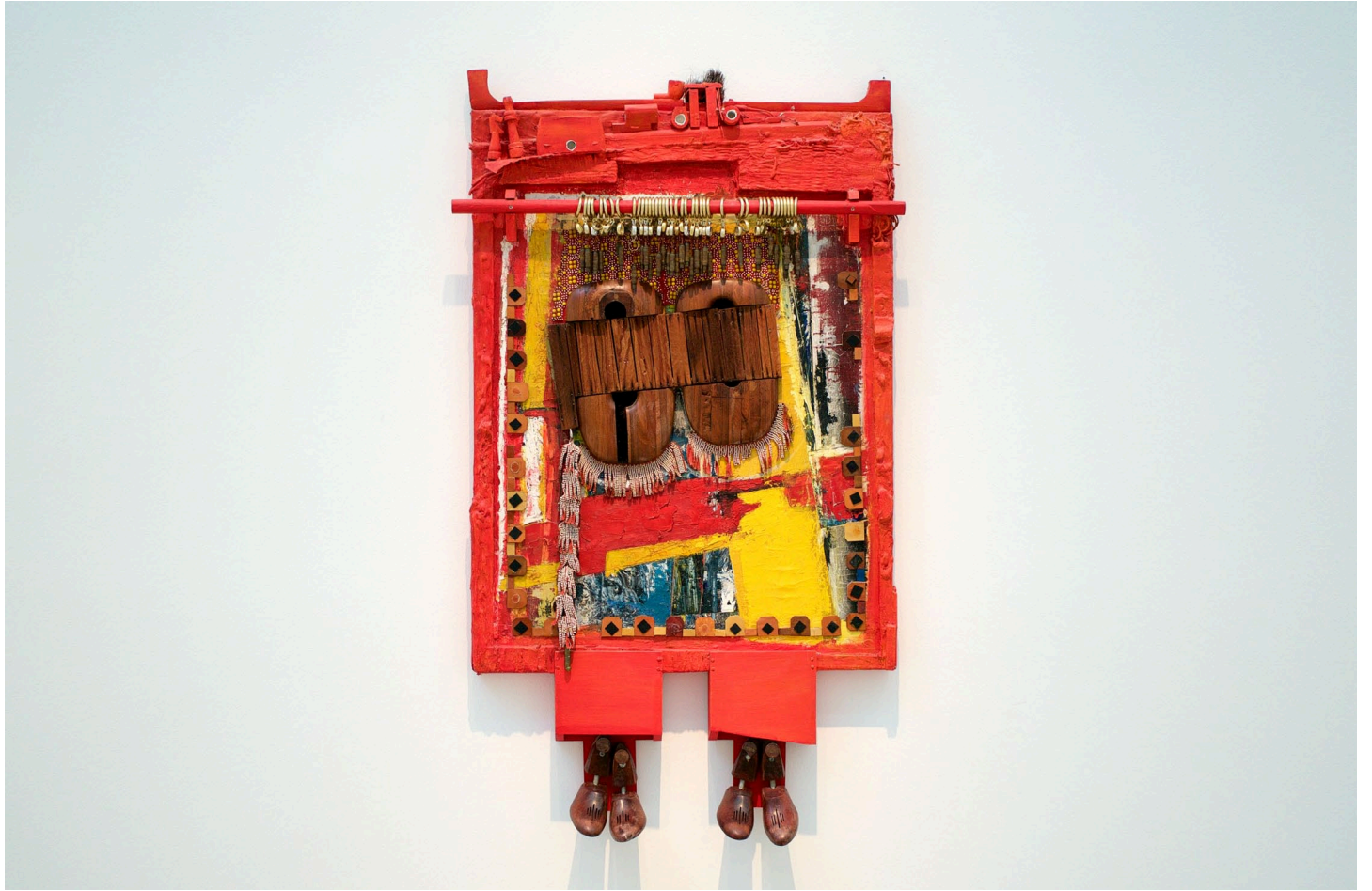
So he had these different places that he fit in as a sort of primary character and from that we could see very easily that it was time to take a more focused perhaps monographic look at this artist. So that was sort of how it happened here. I would also say additionally that Purefoy you know his reception say in the nineteen eighties was tepid I mean he had a job, he worked for the California Arts Council, he was not able necessarily to make his work and only do that in order to survive. So he ended up going out to Joshua Tree in the desert in 1989 and spent the last fifteen years of his life there.



Although only a couple hours from here it is a place you know, it is the desert and and it does sort of I think engender a life of solitude in some ways and that's what he was doing and that's what he was about from 89 to 2004 he got up every day and he made art, and he did not have to have recognition from someone it was enough to be able to do it and to do it on a really really large scale.

So there is that idea of let's take stock let's think about the work anew. We can also look at it in that example and think of artists like Andrea Zittel who has her large foundation not far from where Purifoy was, in Joshua Tree, high desert test sites. We can think of an artist like Theaster Gates in Chicago who has learned so much I think from art and activism and from making things out of nothing or discarded material, not nothing. So there is this influence that we begin to see in other artists that has I think drawn a lot of interest.













BEING ALONE
WITH
YOURSELF IS
INCREASINGLY
POPULAR

Henny Jolzer

Tittwer Turisems 7

CHRISTIANS
ARE THE
MOST CRUEL
OF ALL

Henny Jolzer
<https://twitter.com/HennyJolzer> --

POLYGAMY IS A
PREREQUISITE
OF SUCCESS

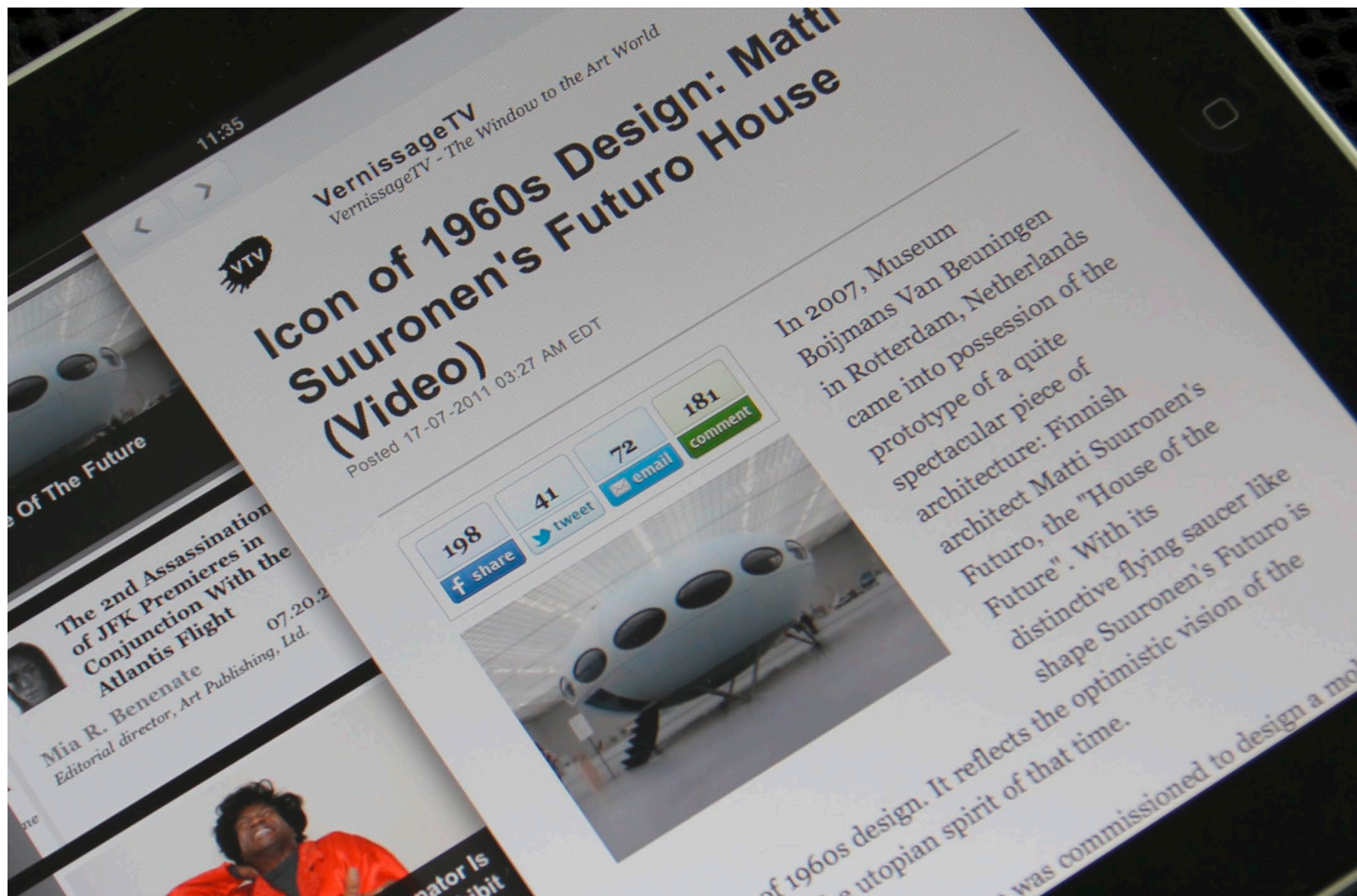
ACTING IS USED
TO HIDE ONE'S
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TO TALK

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WOMEN ARE
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PARASITES
WHO WORK WITH
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ARE PEOPLE





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