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Cover: Double Lives. Visual Artists Making Music at Bundeskunsthalle Bonn

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



Double Lives at Bundeskunsthalle Bonn / Summer of
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Double Lives

Visual Artists Making
Music / Bundeskunsthalle
Bonn

The thematic exhibition *Double Lives* (Doppelleben) at Bundeskunsthalle in Bonn (Germany) focuses on artists working both in the visual arts and in music – artists who write, perform, or produce music, or participate in band projects. The artists and works in the show range from the early twentieth century to the present day. The exhibition “exhibits” music, with large projections of videos and photographs of concert and studio performances that give visitors a sense of being there “live”. Among the artists/musicians/bands are Carsten Nicolai (Alva Noto), Alan Vega (Suicide), Jutta Koether, Angela Bulloch, Pipilotti Rist, Nam June Paik, Gerhard Rühm, and many more. On the occasion of the opening of the show we spoke with the curators of the exhibition *Double Lives. Visual Artists Making Music*, Eva Badura-Triska and Edek Bartz.

Double Lives. Visual Artists Making Music / Bundeskunsthalle Bonn / Interview with the Curators Eva Badura-Triska and Edek Bartz.
Bonn (Germany), June 23, 2020:

<https://vernissage.tv/2020/07/02/double-lives-visual-artists-making-music-bundeskunsthalle-bonn-interview/>

Transcript (translated, German to English)

Eva Badura-Triska:

Well, it is about artists who, in addition to their visual work, also have a musical one. That means that they wrote the music, performed it very often themselves, were involved in band projects, and many also had labels. And the exciting thing about the exhibition is that there are a great many visual artists who have also made music. And there are a lot of discoveries to be made, both in the field of visual arts and music.

I have the thesis that it may be related to the fact that in the 20th century – because we were not actually familiar with this phenomenon before – the performative in general becomes more important. That means it is a form of performance art, if you like, that the artists take up here. Hence this interest in music.



I think visual artists have always been interested in music, it's always been that way, but they have not been active as musicians themselves. Especially since many of them amateurs are in the field, not all. And so to speak the courage to emerge from this position to appear in front of an audience only came in the 20th century and is becoming more and more important.

Edek Bartz:

And just because of the punk music that was very simple, that made it easy for everyone to make music and write songs. And it was with this inspiration that artists started making music without any previous knowledge. You didn't have to be a great guitarist or play an instrument, you could just do it the way you wanted to.

And that was the incentive and the beginning of a musical activity for many artists, especially in Germany. Then after the punk and all the guitar music, the sampling machine was invented, then rap and all that stuff, and then again, artists started making music, making the next generation of music that was mostly electronic music, because of course, as you said correctly, that became possible, you can generate pre-programmed sounds. And of course that was a big incentive for many.

Eva Badura-Triska:

But you can say that the visual artists have always worked against the grain and that they were also very creative in inventing instruments. This begins in Futurism with Bruitism, where street noise was understood not as noise but also as music. And many artists have become very creative with instruments when you look at what Paik, for example, gave Charlotte Moorman as string instruments, and, for example, Tony Conrad, you can see that very nicely in the exhibition in Cologne, they invented instruments themselves. And I think that's something that may have been developed more from the fine arts than from classical music.

For example, this noise music influenced Mauricio Kagel, but of course also John Cage, which has already been incorporated into music history. I do not want to overstate this now, but I believe that this has given impetus.



And I believe that in the field of visual arts, if you have made music there, you were simply much freer. You are more impartial and unencumbered by tradition. You don't have to stick to the rules of music, you don't even have to get rid of them. And there is somehow more creative potential. That could also be the reason why many musicians, especially from the 1960s and 1980s, felt very comfortable in the visual arts scene and were more openly received in the visual arts scene, so to speak.

A very striking example is Minimal Art, where visual artists like Rühm and Yves Klein wrote very progressive things very early on. But then came the minimal art that developed from music, for example Steve Reich, who was only received in the visual arts, in the galleries in New York and not in the official concert halls.

Edek Bartz:

First, it was interesting how difficult it was to get material. Nowadays it is of course unthinkable that you won't get hundreds of videos right away with one click. And that was very, very difficult, because of course you saw . . . So until the 80s it was still very, very sparse that the artists filmed themselves or were filmed. There were many many approaches to this, but there was no material, and it wasn't until the 80s, when practically video was developed and so on, that much more material, visual material, came to light again.

And then we were amazed, like very often famous artists such as Penck: Penck, a famous artist who is represented in all major museums and who, you can say, has made music throughout his life. But that doesn't seem to have been properly acknowledged by the art world because you don't get any information about it at all. And the galleries that represent him don't really know anything about his musical work. And they don't even know how many records he actually made, they don't know anything about it.

And we actually owe the video we show only because we desperately searched for the musicians with whom he played, and the musicians had material that they recorded during their concerts, private material. That means that was never seen. You pulled that out of some drawer and made it available. But it was in fact astonishing how such famous musicians were not noticed at all in their musical activity, which was so important to them.



Eva Badura-Triska:

And it was interesting for me that I just got to know a lot of artists through Edek Bartz, who knows the music so well. Artists I didn't know and which also interested me in the visual field. For example Charlemagne Palestine. That was a new name for me. I now also encounter him in the visual arts. For example, he currently has a terrific installation in Mödrath, or Alan Vega, who is very popular in the music scene and who created a visual oeuvre is slowly becoming known now, and these were really great discoveries. So it is actually both in the field of visual arts and in the field of music that historiography is actually expanded by many names.

Edek Bartz:

Several artists were known to me as musicians and I didn't even know that they were artists, for example like Martin Creed. I somehow bought a CD from him with his music ten years ago or somehow longer and didn't really know that he made art for a long time and actually learned much later, aha, he makes art, and then he really is an important artist. Another one is Wild Billy Childish, who played in a punk band and which I somehow heard 20 years ago in a rock club in Vienna. I didn't even know that he made art.

And then I happened to have been to an art fair, there was a sign, Wild Billy Childish, and I thought, weird, that's the same name, it's not an ordinary name. Then I asked the gallery owner, is that the one? And he says: yes, yes, he is. I was surprised, I actually didn't know that. That means it wasn't always the case that artists only came to music, so to speak, but also the other way around, that there were simply musicians who did art that you didn't even know. Tony Conrad would also be an example. Tony Conrad plays at La Monte Young, with John Cale, Lou Reed, with all the important people in music.

I myself have to admit that I didn't know for a long time that he was producing art and many years later I somehow saw a poster with his name. And I thought Tony Conrad, it can't be the same. But it was him. Many succeeded or were very well known in the music world. But not that they also had art production.



Eva Badura-Triska:

And many of them are now coming out big: Billy Childish has a prominent gallery in Berlin, Tony Conrad has a large exhibition at the Kunstverein Cologne. These are things, or Captain Beefheart

Edek Bartz:

. . . and Martin Creed,

Eva Badura-Triska:

yes, and Martin Creed, they may now also . . . but they have always made visual art, only they have been perceived more in a medium more famous, if you will.

Edek Bartz:

Regarding Captain Beefheart it was interesting, because many thought that he, as he at some point stopped making music, started doing paintings. That's not true at all. I read diaries, tour diaries from him. And it was always said: The musicians said: Yes, the Captain Beefheart is super boring, because when they stop playing, he withdraws and starts to draw and make drawings. And they say that the musicians always found it bland that he immediately sat down and started doing something visual.

And then how he actually stopped making music, that was a very conscious act, after all these years of making music, he stopped making music and just retired and only painted until the end of his life. And we still say that his work in music has overshadowed his life for so long. And it has only been noticed in recent years that he is represented by the Michael Werner Gallery and shows his work again and again. Now you start to understand, aha, there was a second life, just a double life.

Naturally, music is always communication. While the artist sits alone in his studio and produces his art, music is of course always live and always playing and always playing in front of an audience. And I believe that because of this lonely activity as an artist, there is a lot that this gives back to them, to those who do it, no matter how many people they play in front of, even if there are only 20



people sitting downstairs. But then they feel, they immediately feel the affection, they immediately feel, ah that is well received, people like that.

Yes, you have to say that music is of course about people wanting to hear it. And that they just like it. Of course, that's the difference to art, there it is: Ah, yes, well, great work and so on, that's it. But you sit there with music. You have the artist in front of you. And either he feels your antipathy or he also feels your sympathy for him very strongly. And I think that's an aspect that makes it so interesting for artists.

Of course, as you said before, through electronic music, of course it is practically possible for everyone to make music and of course for everyone, to produce and publish music. And I think that especially for the new, younger generation of artists this is only natural. That was not: somehow you would have to pick up the guitar and somehow amplify a little behind the amplifier. It's a natural thing for them, they grow up in a different world, visually. And that is why I believe that for the next young generation this is only natural, for them it is quite normal to make music or use the synthesizer and program any new sounds.

Eva Badura-Triska:

But very interesting, for example Katharina Grosse, who plays together with a musician on an analog synthesizer, told me in conversation that she would now like to learn to sing - professionally.

I think 20th century art history has been largely rewritten in recent decades. We are getting away from this male hero art, so to speak. There is such a canon that is totally mixed up. Very strong, of course, by referring to women. But I find it interesting, for example, that at the same time, for this clean minimal art that was celebrated in New York, a trashy artist like Alan Vega also made light art - that was not noticed. That was not the canon, you had no sensitivity for it and you can possibly come across the music or at least I came across these visual works through the music. That means that the canon of fine arts is also expanded.



We have also broken new ground in the catalog. An internet catalog has been created www.Doppelleben-Katalog.de. And you can find out about the exhibition at home beforehand, or you can use your smartphone to find out more. Then you can read about the fine arts these artists have made and you will find further information about their musical life.

VERNISSAGE







Summer of
Suspense

Kunsthalle Zürich

The group show "Summer of Suspense / Sommer des Zögerns" at Kunsthalle Zurich is a quite unusual exhibition, born out of the Corona virus crisis. The show is an experiment – as most days, of late, have been – in alternative forms of getting together. 42 local artists slowly develop a show that accumulates over seven weeks. Three days a week (Tuesday, Thursday, Saturday) two artists come to Kunsthalle Zürich to install, perform or present a work, with a toast at 6 p.m. for those who stop by. After seven weeks, all 42 works stay on view from the 12 July until the 30th of August, around which time a new season and sentiment might be afoot. The exhibition has been curated by Daniel Baumann and Matthew Hanson. We spoke with Daniel Baumann (Director / Curator, Kunsthalle Zurich), who talks about the concept of the show and the artworks on display.

The artists participating in the exhibition are: Sitara Abuzar Ghaznawi, Mitchell Anderson, Sabian Baumann, Ruedi Bechtler, Stefan Burger, Francesco Cagnin, Lara Dâmaso, Andreas Dobler, Nina Emge, Peter Fischli, Gabriele Garavaglia, Jasmine Gregory, Tim Häsler, Nic Hess, Shamiran Istifan, Yannic Joray, Ivana Kojic, Nils Amadeus Lange, Lorenza Longhi, Martina Mächler, Dominic Michel, Manutcher Milani, Agnes Moraux, Caterina de Nicola, Caro Niederer, Nusser Glazova, Walter Pfeiffer, Sam Porritt, Jack Pryce, Q Library, Pamela Rosenkranz, Lionne Saluz, Thomas Sauter, Klaudia Schifferle, Bea Schlingelhoff, Linda Semadeni, Shirana Shahbazi, Elza Sile, Loredana Sperini, Linus Stiefel, Juliette Uzor, Agnès Wyler, and Jiajia Zhang.

Summer of Suspense (Sommer des Zögerns) / Group Show at Kunsthalle Zurich. Exhibition Walkthrough with Daniel Baumann (Director / Curator, Kunsthalle Zurich), July 4, 2020:

<https://vernissage.tv/2020/07/16/summer-of-suspense-group-show-at-kunsthalle-zurich/>

Transcript / translation:

So, "Sommer des Zögerns", here we are, or in English we called it "Summer of Suspense". I curated that with Matthew Hanson. Matthew Hanson is a New Zealand curator living in Zurich. The starting point or reason for the exhibition was that I had to postpone three exhibitions. I then considered: what can I do? At the same time - that was the Corona period, I saw that many young artists

Linda Semadeni



need money, that small jobs have all disappeared - in bars, restaurants, when setting up exhibitions. And then I thought: I have to move money now - I had a budget - I have to distribute it to the outside world.

I then sat down with Matthew and we wrote down and selected a list of 43 artists whom we then contacted. Of course it could have been a lot more, it could have been 150, but that would have blown up the budget and space. So we limited it to 43 and wrote everyone an email saying: The deal is like this: We give you a thousand francs and you bring a work to the exhibition. And of course we cannot build everything up at the same time, because we are not allowed to be more than 20 - then 20 or even only five people - in the room. But what we can do is: every other day two artists come and set up the exhibition with us, so that there are 21 days of construction, so that the exhibition piles up and gets denser. As you can see here, it is getting denser, we are now on day 18. And every set-up takes place in the afternoon from 12 noon to 6 in the evening, and in the afternoon, afterwards at six, there is a small opening.

The whole thing also serves to practice normalcy. So to return to something like a normal life, with all the ups and downs that we know now and that will come. As I said, we are at day 18 today. Matthew and I have also been a little bit drawn from this marathon. We hope everything is going well. Everything will be fine, but after 21 openings we will need a vacation.

It started in the big hall, of course. Everything was empty. Someone came, Sam Porritt and Walter Pfeiffer came and installed the works. The Q Library was already there. And I forgot to say one thing: They are all just artists who live in Zurich and live in Zurich. This is for the simple reason that if we give a thousand francs, they don't have to spend the money on trains, hotels, transport etc., but rather that they keep these thousand francs 1:1 when they really need them. So the money really goes into this local scene. Everyone agreed, none canceled, nobody canceled. Everyone immediately wrote back - they had two days to decide - because everyone was there anyway.

Andreas Dobler



Now we are there, you can get in there. It starts everywhere. This is also something that is important: the exhibition never ends, so to speak, it always starts and it goes on and on. There is not just one opening, but 21 openings. And so you can jump in wherever you want.

....

And maybe it is important to say that there are a lot of very young people, but also some who are more established, even people who are older, there is a wide range of different generations, also a wide range of origins, of different origin. And so, on July 11th, this setup is complete. Then we leave this exhibition on display until the end of August, maybe until the beginning of September, because it is a bit to our astonishment - although I don't want to praise ourselves now - but it really came out well. A bit unexpected.

And that has less to do with us or our concept. I also have to say: all couples were drawn by chance, who comes when and with whom, that was all drawn by chance. Of course, a question from Matthew Hanson and me was what happens when 43 people and artists each bring an artwork, but we don't control it because they can do what they want. What will happen to this exhibition? Will it be a gruesome mixed salad? And now we are actually amazed at how good it is, how lively and how incredibly varied this exhibition has become. But I think it has to do with the fact that the quality of the work is very high. It does not tip into any babble, but you see individual positions and it has this wealth, it has this quality because people thankfully brought really good pieces to the Kunsthalle Zurich. That is also why we leave it on display, the exhibition.

I have to say, these 21 days of construction with 21 openings are of course somewhat exhausting, but that also brings something very pleasant, namely that you... normally at an opening you have the feeling that an exhibition is over, because somehow everyone will be gone. And that's not the case here. Second, you really have time to talk to each other. Usually it's a hundred people, 200, 300 people. You don't have time to sit together and have a beer and discuss.

Nils Amadeus Lange



And now we have been there since the beginning of May. And then we really sit on the terrace for five hours every other day in the Kunsthalle and discuss with the artists, with the visitors. It is an incredible quality to be able to work like this. And of course you suddenly realize what you might not have noticed in the hamster wheel of international travel, what potential a city like Zurich has. There are so many talents here that need to be promoted - something that you might not have noticed before the crisis.

Yannic Joray



Lionne Saluz



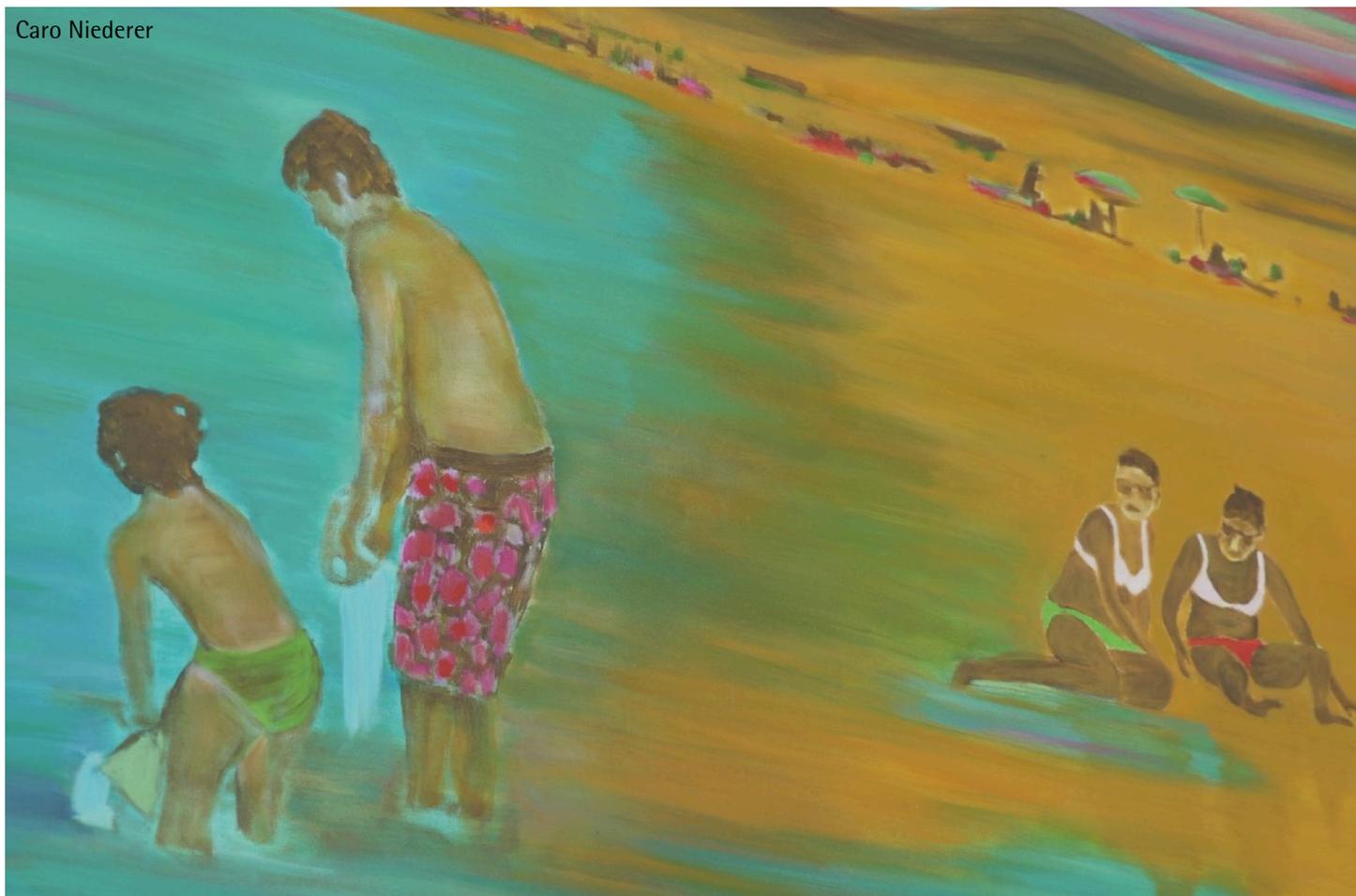
Stefan Burger



Shamiran Istifan



Caro Niederer







Isa Genzken

Kunstmuseum Basel

Isa Genzken: Works from 1973 to 1983 / Kunstmuseum Basel | Gegenwart & Neubau. September 3, 2020.

Transcript / translation of the exhibition tour with curator Søren Grammel:

<https://vernissage.tv/2020/10/19/isa-genzken-works-from-1973-to-1983-kunstmuseum-basel/>

00:00:12:00 - 00:00:42:01

Welcome to the Kunstmuseum Basel for the exhibition "Isa Genzken Works from 1971 to 1983". Isa Genzken is a very important artist, who in her now really long career – she was born in Germany in the late 1940s – has now really influenced several generations of young artists internationally and enjoys a very high status, especially among artists.

00:00:42:13 - 00:01:44:16

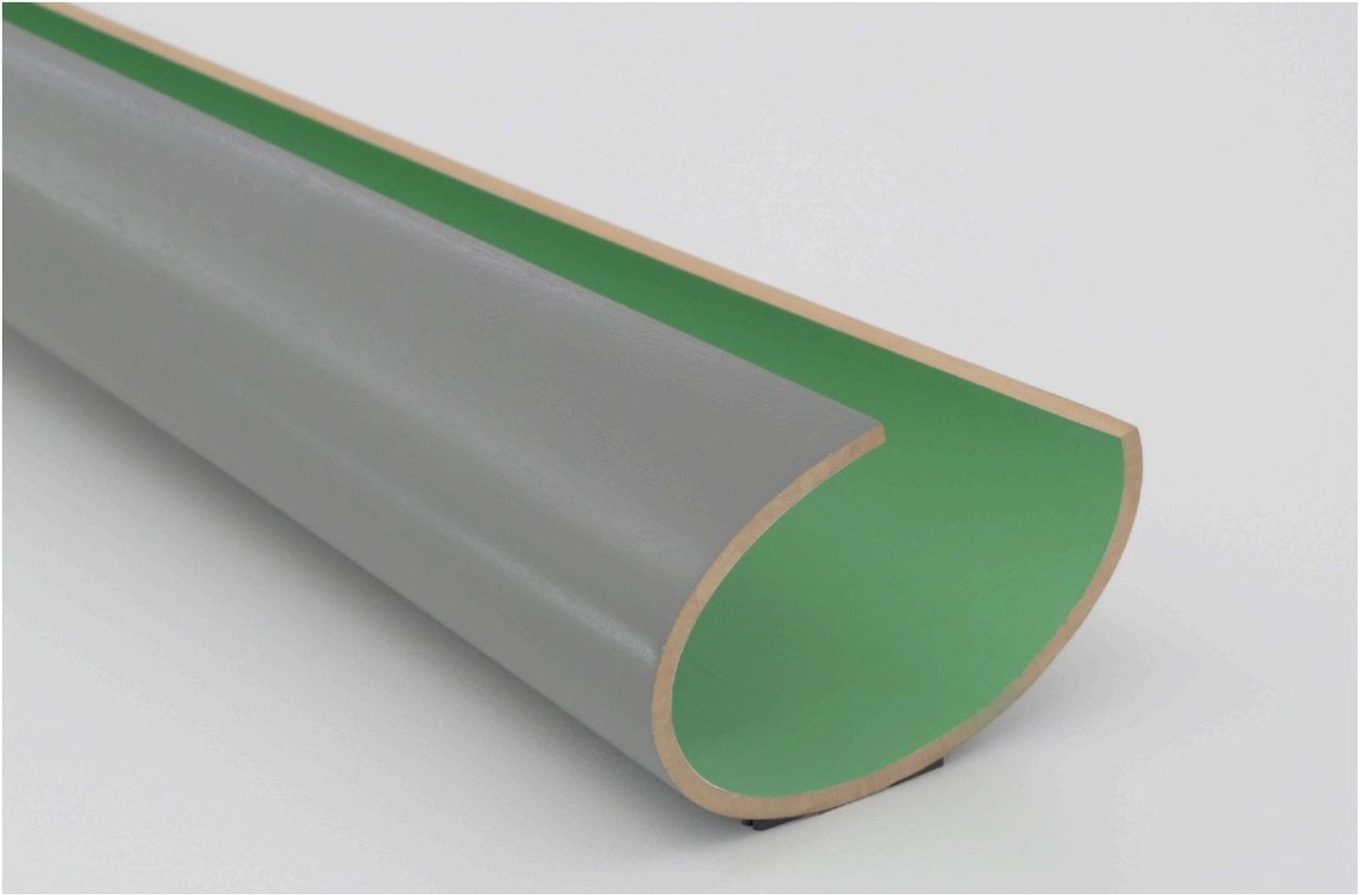
The special thing about our exhibition is: We show the first ten years, so as the title says from 73 to 83. That means the first half of what we are showing in the exhibition was created at a time when she was still studying especially in Düsseldorf. And this has never been done in the museum or institutional sector. This is really the first exhibition and it is so exciting because we see works that, in some cases, have never been seen before, that have never been exhibited. And we see groups of works that you may be familiar with from previous exhibitions, but have never been seen together in this completeness.

00:01:44:26 - 00:02:21:28

What is special about her work is also that she had the courage to reinvent herself over and over again. There are certain questions, common threads that run through this entire oeuvre, but she has always started completely new groups of works, dared to grapple with completely new work materials and designs, and often from phases that were actually extremely successful. You can . . . you often notice that an artist, when he has found a routine in a certain oeuvre, then some artists follow it for their entire life.

00:02:22:02 - 00:03:15:20

Isa Genzken never allowed herself to be categorized. Connoisseurs or friends say she actually has seven lives, like a cat. And both in terms of health, because she took everything she could and did everything, lived extremely, also regarding her art. She actually really



created one could say four, five, six oeuvres, where as an artist one could have been proud of each one and actually made one's contribution to art history.

00:03:16:03 - 00:04:29:15

You have to imagine that this entire oeuvre by Isa Genzken, one of the greatest artists in the world, still living artist, really covers almost 50 years of active creative time – a huge timespan. Of these 15 years, we show the very first ten years in which you can see: how did the oeuvre develop, what intellectual and emotional power is in it, what arguments there were with colleagues during this time, and what answers she formulated.

I am very happy that we, incidentally, in the 40th anniversary year of the house "Gegenwart" – which was still the "Museum für Gegenwartskunst" until a few years ago and also opened as such – that we can show it in this fantastic house on such a special occasion. And we have, it really is a small miracle for me too, that so many lenders have participated and that we have been able to bring together almost 80 works from almost 25 different lenders, institutions and private collections.

00:04:29:20 - 00:04:44:08

And for me it is still a miracle that there are so many works from this early phase. And we show maybe two thirds of what you could even show. In any case a small sensation, I would say.

00:04:49:22 - 00:06:15:27

I am standing here next to a sculpture called "red-gray open ellipsoid" and the ellipsoids are one of the most important groups of sculptures, many of which are gathered in the exhibition. The "red-gray open ellipsoid" is also the longest of this group. It is eleven meters twenty long. I'll walk it off. And it is bent from a piece of wood and hand-painted by the artist. And as the title says: it is actually an ellipse that has been spatialized, an ellipsoid. And these calculations for this, which are extremely complicated, she began in the 1970s with a physicist from the University of Cologne. And back then she had to find a workshop that had the experience, for example in the field of lightweight aircraft, to be able to handle wood in this way. And it's not a pure industrial production like with contemporary minimal artists, but if you take a look and go into detail: you can see that the surface is hand-painted, the grain



shines through the paint, and the artist was in all parts of the process present herself and also active, and she has often said that this is extremely important to her.

00:06:16:22 - 00:06:52:07

Here you can actually see this tipping point particularly nicely: from one side we thought the object is solid, closed, heavy, only painted in the strong color, even. And actually only when you walk around the piece do you see that it changes completely again: on one side it is cut open, painted in gray, we see the fine cut edges, the object is actually light, hollow and changes completely, opens to the space and to the viewer.

00:06:56:22 - 00:07:31:23

They are works that you have to absolutely walk around. These are actually spaces through which you have to move around in order to understand how the object keeps changing its consistency, weight, color, composition, open, closed, actually permanently. And that's what makes them so lively sculptures and so fascinating.

00:07:32:05 - 00:09:21:27

I'm just hiding behind a particularly great sculpture, as good as possible. It has these cuts again, these very beautiful ones, which change when you go around them. And the sculpture is called "Meister Gerhard" (Master Gerhard). And I would like to go into this briefly because it is an example of how many possibilities of interpretation all of Isa Genzken's works always offer and which can never be written down in one narrative alone. "Meister Gerhard": Many naturally think of a master painter of our time, Gerhard Richter. And at the time when Isa Genzken was studying in Düsseldorf, Gerhard Richter was also teaching there. She also had a close relationship with him, both as an artist and personally. I don't want to go into that any further. But of course many people think of this sculpture "Meister Gerhard" that at the time it was a bit, and it was certainly also an allusion, perhaps also an ironic one, to the master painter, the great professor and a certain type of artist at German Art academies at the time.



But "Meister Gerhard" was also someone completely different: A certain Master Gerhard lived in the 13th century. He was the master builder of the Cologne cathedral, the first. He designed the floor plan of the cathedral choir. He was a very famous man in his time and still today, because he gave us this Gothic building. And when you see some of the few portrait prints that still exist, then he always wears a strange hat. It was probably very important back then and very chic, but it looks a bit strange from today's perspective.

00:09:22:06 - 00:09:54:02

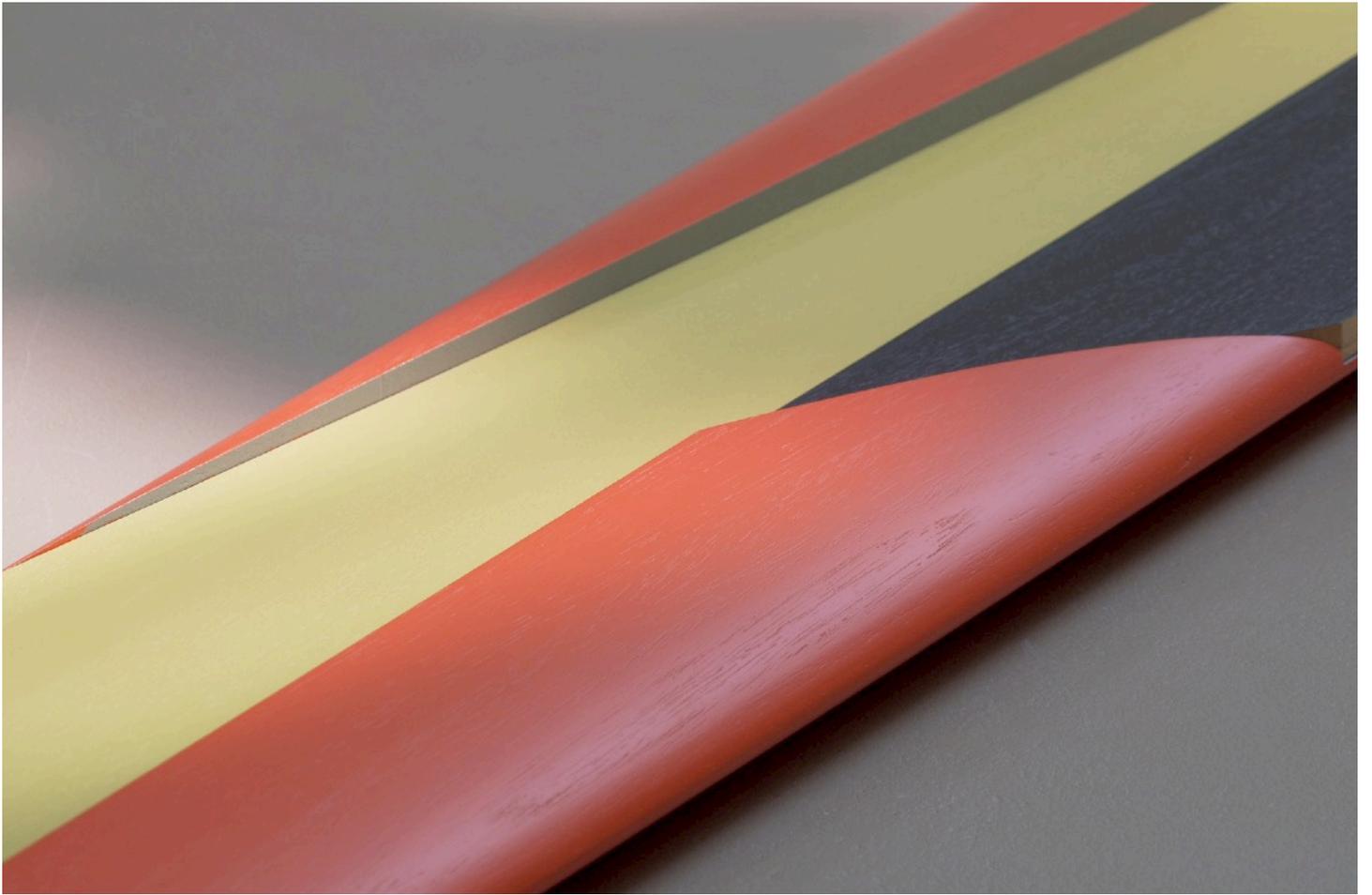
If you look at this figure and this strange... this strange end at the top, and imagine that this figure - by the way, a standing hyperboloid in terms of its construction - if you imagine it a bit as a figure that walks across the exhibition space, then you can, if you want, recognize this hat, this strange one, which certainly also fascinated or touched Isa Genzken. But why the cathedral builder?

00:09:54:07 - 00:10:10:15

Isa Genzken spent many hours on the roof of Cologne Cathedral. This is an incredibly fascinating building and there are many artists who have been inspired by it and who have spent time there.

00:10:14:26 - 00:12:12:11

In addition to the numerous groups of sculptures, there is another very important element in the exhibition, and that is the drawings. Isa Genzken really developed very, very multi-part drawing series. These are very fascinating groups. I am standing here next to one of my favorite works. It's a 120-part series. They are gouaches on paper and at first glance, when you walk into the room, you think that the same drawing is actually being repeated here. But if you take the time to look, to get involved, you can see that each of these drawings is different from every other of the 120 parts. And actually the title is already the solution to what is happening here. It reads: "The form develops from the fact that each of the five colors touches each other". That means: these different bars and squares that really repeat themselves, through which these different shades of gray and black run through, you could say, or rotate around each other in such a way that in principle, as the title says, each of the five colors touch each other. The



exciting thing about it is also that it is not simply composed subjectively: I do this or I do that, but this work is actually based on an algorithmic logic, like the sculptures we looked at before. And on the one hand that is of course a direct reference to Concept Art, that one tries to replace the principle of subjective composition in art with a kind of inner technicality of the work.

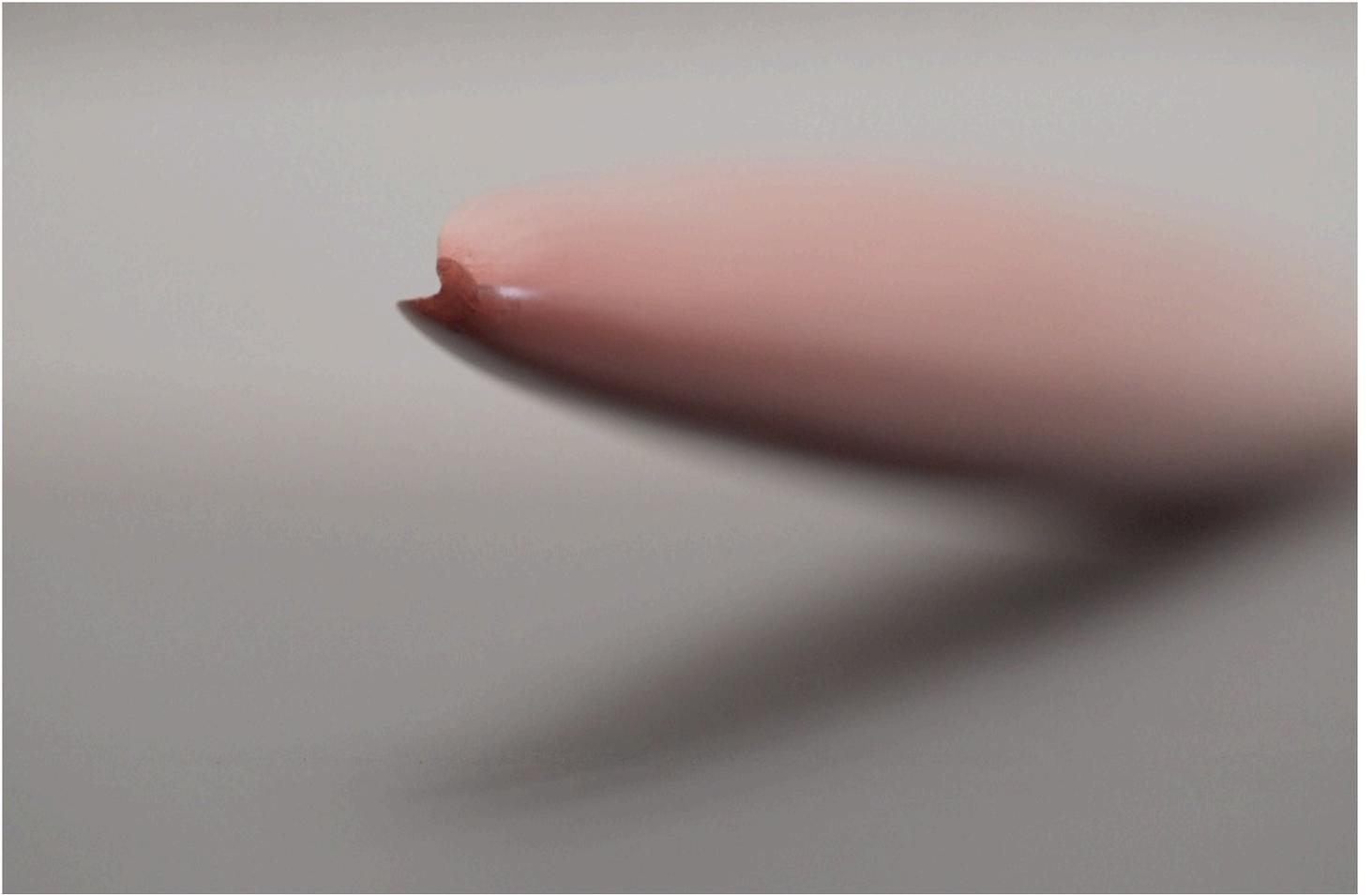
00:12:20:08 - 00:12:57:26

The exhibition goes through different buildings of the Kunstmuseum Basel and we have now changed the building and are in the "Contemporary" building. It has a completely different light, a completely different floor. And here, too, we see various works of the important group of ellipsoids. Three lying on the floor. The artist always wanted to have these works on the ground. Without a podium, if possible without a barrier and thanks to our very generous lenders, we were able to do this again and again here in the exhibition - which is really a pleasure.

00:12:58:01 - 00:15:17:06

And I had previously said: There is this great openness of the sculptures: There is never just one story that you can read into. There is certainly no message. Isa Genzken wanted to integrate the highest possible degree of openness and different, even contradicting lines of interpretation into her work. And the piece next to me is a good example. This is the "red black yellow ellipsoid S. L. Popova". And Popova is an allusion to a Russian constructivist, i. e. an artist who was part of the constructivist movement in particular in the 20s and 30s, studied with Malevich and was part of this actually revolutionary avant-garde of the early Soviet Union, before the revolution with Stalin has itself become something completely conservative again, also seen artistically, and inhuman. Of course, you can also say: the type of composition that also takes up elements of constructivism on the one hand, but on the other hand is perhaps a bit too playful, too ornate, too mannered, you can see a bit of Lissitzky, but many also see compositions by the artist Blinky Palermo, who lived and worked in Düsseldorf at the same time as Genzken and was a very important influential figure there, whom she of course also met, and was also very important to her.

One or the other may also see the colors of a certain national flag here. Of course, the subject of the FRG is also one that wafts into Isa Genzken's work somewhere in this context. But as I said: Isa Genzken would never and especially not too flatly pack just one reference in a work. It is actually precisely this great openness that makes it so exciting. There are also people who see a bit of the



shape of a surfboard in there, perhaps think about Isa Genzken's fascination with the USA or German-American relations in general, which were so important in the historical context when this work was created.

00:15:17:10 - 00:16:03:05

I think every single interpretation that I have mentioned, apart perhaps from the reference to the artist Popova that it has anchored in the title, is not valid anywhere on its own. It's actually . . . it's actually the different, contradicting possibilities of reading that make it exciting and that are perhaps legitimate on the part of the viewer. And now I would like to show another very special group of works. These are the large-format computer printouts and graphics that she made back in the 1970s, which often go hand in hand with the development, construction, and composition of this group of works, but also have a life of their own as artistic works in themselves.

00:16:07:16 - 00:16:44:13

The "gray violet ellipsoid" is a wonderful example of how Isa Genzken's computer printouts and calculations, which on the one hand are drawings with their own artistic value, but on the other hand were ways to get to the shapes of the ellipse, how they interact. And I would like to show that here on the wall: This is very, very impressive work, it is actually incredible. I am standing here in front of a print that was created in July 1977 and is more than eight meters long.

00:16:44:18 - 00:17:15:22

If you go along there: It's job E7142. So the work names are actually job numbers that the computer assigned to the piece at the time. The date and time are also precisely noted. It is also a machine aesthetic in which the curve of this ellipsoid is then beautifully and precisely calculated, over more than eight meters.

00:17:16:04 - 00:17:46:18

And we just stood in front of the "gray-purple ellipsoid". It may well be that this form was then the blueprint. For this sculpture. And you can still see the punched holes in the perforated paper, back then the plotter, in a very charming way, and she calculated it with



a physicist from Cologne University. He opened the data center for her and then worked on it with her. Otherwise it would not have been possible.

00:17:46:23 - 00:18:28:18

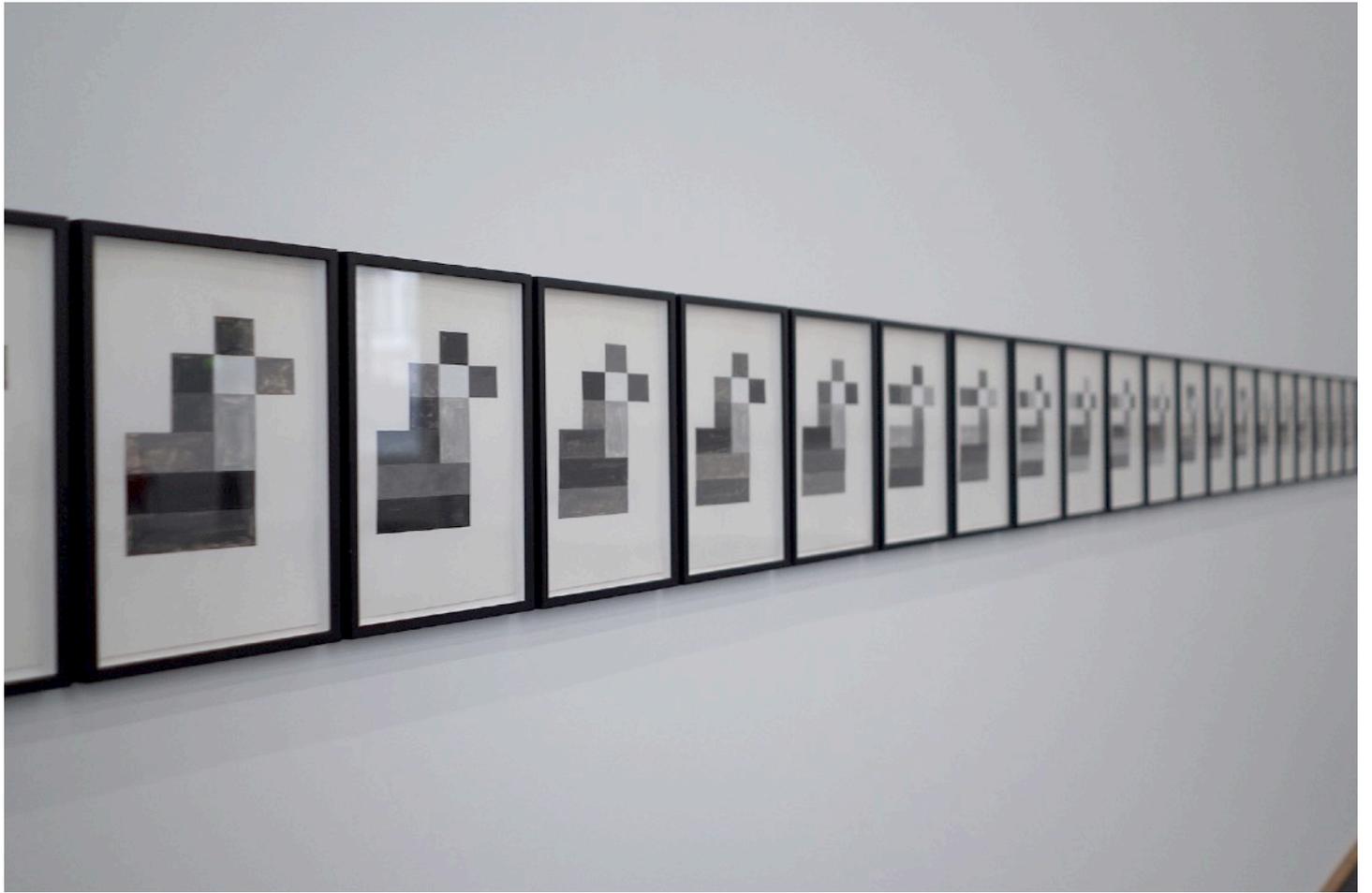
And back then, computers were as big as rooms in the 1970s. And besides, you couldn't see what it was going to look like on the screen as it is today, but basically you did the calculations on the computer, but you didn't see anything. Computers didn't always have screens, but the plotter was really the means with which one actually saw the result in the first place. One has printed out. So there is also a moment of surprise for the artist herself. And if you go further here, we see the same job number E7142 again, but basically only see the tip of the ellipsoid, the last quarter in principle, and we just saw that with the sculpture.

00:18:28:25 - 00:18:52:27

That was put on top. So there are different variations that she plays through, and we have the prints for those. So it is a very fascinating group of works that is also aesthetically important in itself. You have rarely seen them exhibited individually. We are bringing together so many of these works and many of the works for the first time than ever before.

00:18:56:28 - 00:20:03:26

Isa Genzken has not only made fantastic artist books, there are also really exciting documents, folders and collections of images. And we have some of them in the exhibition. And I would like to show you how we can deal with it. Here, for example, a portfolio from 1978, and that is a self-application to the Museum of Modern Art in New York. She applied for an exhibition and it is a very extensive, very well-made portfolio, i. e. an unsolicited application, which incidentally was not answered positively or not at all - I don't know for sure - but in any case there was neither a purchase nor an exhibition. It was actually ignored at the time. In the meantime, the Museum of Modern Art has bought some important works by Isa Genzken, some of which we are also showing in the exhibition. But this is another story. In terms of exhibitors, we did it like this: we have these showcases here. And let's have a look. On the one hand, you have the original material, but you are not allowed to leaf through it.



00:20:04:03 - 00:21:00:15

And we scanned all the pages and placed flat-screen monitors next to them in the showcase, on which you can see these scans turning over and over again. Exactly in the same large size ratio, in the same binding or filing ratio as the originals. And a second very important document is a photo book, also a ring binder, from a trip to the USA, in the southwest of the USA, in California above all, that she made together with Dan Graham, a very important artist at the time, who was also much older as Isa Genzken, who is known for his fantastic photo installations, also with a very strong architectural reference, and architecture has always been a very important source of inspiration for Isa Genzken.

00:21:00:20 - 00:21:41:05

In other words, the surfaces within which our life, identity and subjectivity take place. And so in this folder there are fantastic photographic testimonies, simply snapshots of urban spaces, architecture, urban space that she has seen and photographed. And here again we have scanned all pages in a fantastic quality and you can really see them here wonderfully. Everyday life in the USA and the USA was always a very important projection screen and source of inspiration for Isa Genzken.

00:21:45:13 - 00:22:22:14

The exhibition is also shaped by the very important multi-part series of drawings by Isa Genzken, which were created in the mid-1970s, this one from 1975. These are called parallelograms. Because one actually has the principle that lines moving parallel to each other or almost parallel to each other wander through the pictorial spaces here, simply kinetic, serial from top to bottom towards each other, or from the bottom edge upwards away from each other.

00:22:22:20 - 00:22:59:18

But if you step back now, you will see that these individual figures, these individual sheets, again result in the shapes of the large elongated sculptures, for example the hyperboloids. Namely here, for example, in the second row from the bottom, you can see that very well. How the black and gray inner surfaces combine to create the shape of a hyperboloid, i. e. a shape that protrudes towards

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JOB E7142 RZF

the ends and narrows towards the middle. And which we see again and again as sculptures together with the ellipsoids in the exhibition.

00:23:04:11 - 00:24:15:07

The exhibition also shows many very early works, some of which may have traces of searching within Isa Genzken's work. Also atypical drawings and again a lot of material that is presented for the first time. And I would like to go into something like that again, which was certainly not intended as a work of art when it was created, at least not one that is exhibited, but rather something personal, one that belongs in the memorabilia category, so to speak. This is this postcard. She dedicated it to her boyfriend, partner, Benjamin Buchloe. So that's from '73, maybe even a little earlier. We don't really know. And that shows the portrait of Benjamin Buchloe as a graphite drawing and behind it you can see these stripes horizontally and that was an ironic allusion by Isa Genzken to Buchloe's obsession with the artist Daniel Buren.

00:24:15:14 - 00:24:51:08

So like concept art. Maybe you could say a very cerebral variant of art. And I think that on the one hand, of course, she knew and valued this position, but that she was always looking for something different and wanted to get out of this pure concept box and make something that was clearly life and her own desires somewhere, emotions, experienced relationships. I think that's really nice too, she put it in here like a triptych. This folds out at the bottom.

00:24:51:16 - 00:25:23:12

You see a passport photo of Isa Genzken four times like she probably did quickly in some station machine, and on the back, which you can't see now, you see a little leopard, that's the actual postcard, the whole one cheeky still open your mouth, and I see it this way: On the one hand, you have a little bit of this allusion to her own friend, also as a great thinker, as an art theorist, explained Concept Art.

The Museum of Modern Art

EXHIBITION PROPOSAL

Department: Painting and Sculpture

Title (or subject) or Proposed Exhibitions: _____

Estimated Number of works (to each individual): _____

Exhibition director: _____

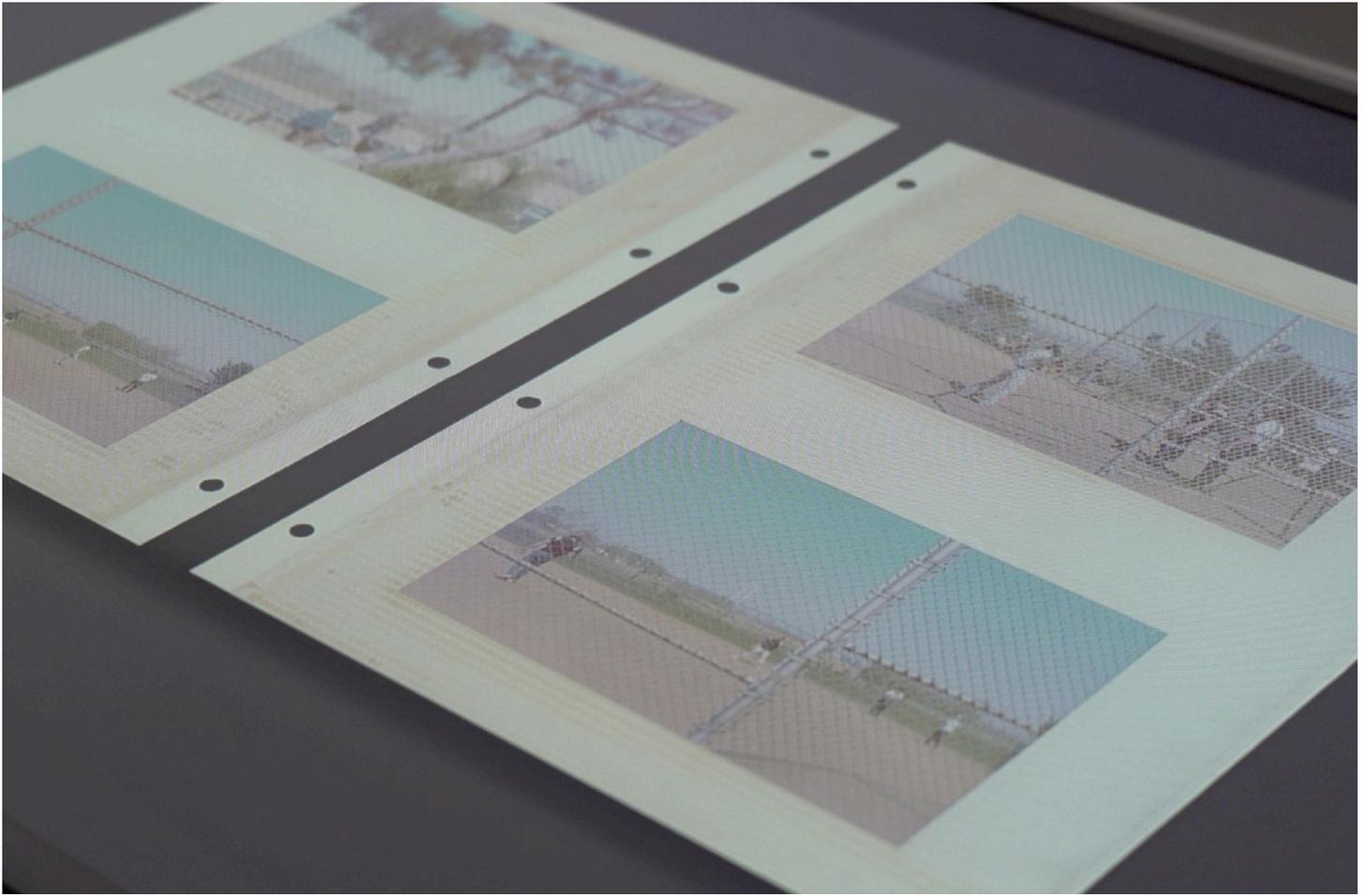
and Exhibition dates: _____

00:25:23:22 - 00:26:26:13

On the other hand you have this cheeky animal, this being that follows its instincts. And I think she represented herself a bit with it. And that also says something about how she made art. And maybe we're just looking at the postcard from the other side. On the back, we have the picture of this cute leopard, the actual picture of the postcard, maybe also a picture for a young, self-confident, strong woman who has opened her mouth and is really causing unrest in this very strictly academic, cerebral, somewhat elitist world of male art, and kept up and so early developed this incredibly strong oeuvre that the exhibition shows, and it was really a response to the art movements and figures that were predominant at the time.

00:26:32:10 - 00:28:36:01

This wonderful sculpture can actually be classified in the ready-made category. An object from everyday life that has at some point been declared to be art by an artist. Basically this is simply the "Weltempfänger", world receiver, a really great Panasonic multi-band radio, an old one that Isa Genzken had in her studio for years, for a very long time, maybe decades, just to listen to music. And the exciting thing about it are two things: One thing is again: Isa Genzken doesn't just buy a radio, but a world receiver. And she did it so that she could somehow listen to programs, Japan, whatever, just something that is far away, where you don't understand the language, where the cultural listening habits are different from those at home. Because, Isa Genzken always put the antenna outwards, she did not want to set up comfortably in her small local regional world, but was always curious and always wanted to be stimulated by something different, by foreign things. Brancusi, who also built up this very large, today one would say world music collection, is perhaps also a nice art historical reference. But it is also the first world receiver, the radio from 1982 is the work then. The radio is the godfather of a very important . . . is the godfather of a very important group of sculptures, namely that of "Weltempfänger", which Isa Genzken started in 1983/84. These are basically just blocks of concrete, poured relatively freely and really poured into wooden bowls, the bowls removed, and she stuck the antennas into the concrete, as if it were a device that is somehow able to receive signals or possibly also to send.



00:28:36:05 - 00:29:23:06

Here, too, one can think of Bruce Nauman, who set a cassette recorder, a playing one, in concrete et cetera et cetera. So there are many references here in the exhibition, not really an explicit work of art, but a very important object that gives a lot of conclusions about Isa Genzken, her character, her nature, her life, her sources of inspiration, but also for an important turning point towards the end of the exhibition in the direction of a completely new type of sculpture made of concrete and / or plaster, including wood. In this respect, it is a very, very important intellectual hinge point in the exhibition.

00:29:27:06 - 00:30:57:06

We have just seen Isa Genzken's Weltempfänger and I would like to reiterate the importance of sound in her work and for her life and thus for her work. She has excessive . . . she listens to music excessively and music is one of the most important sources of inspiration alongside architecture, certainly also club culture and the music scene. And she made this wonderful series called "HiFis". At the end of the 1970s, she photographed advertisements from leading music equipment manufacturers. And you have to say: At the end of the 1970s, photographing advertising from magazines, she was actually extremely early with this practice, in what is now called Appropriation Art. You associate completely different artists with this, of course Richard Prince, for example. And there again: Isa Genzken would never want to be classified in this category of appropriation art, media artist et cetera. But you just have to keep an eye on how early she did what and which doors she pushed open. That is also shown by this series and this series, which is relatively well known. What we have again in the exhibition, however, are the precursor collages to the series that have never been seen before.











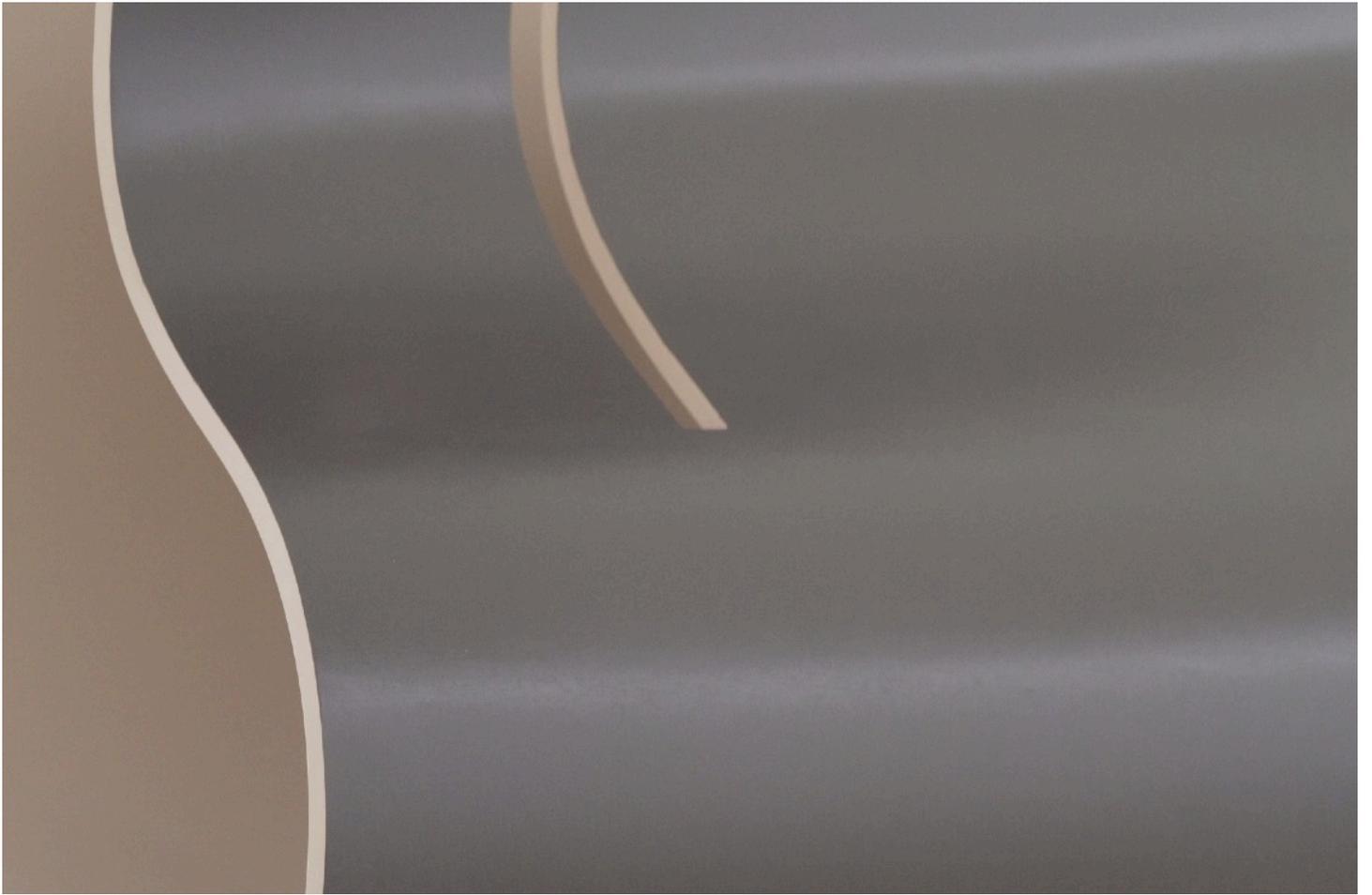
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Henny Jolzer

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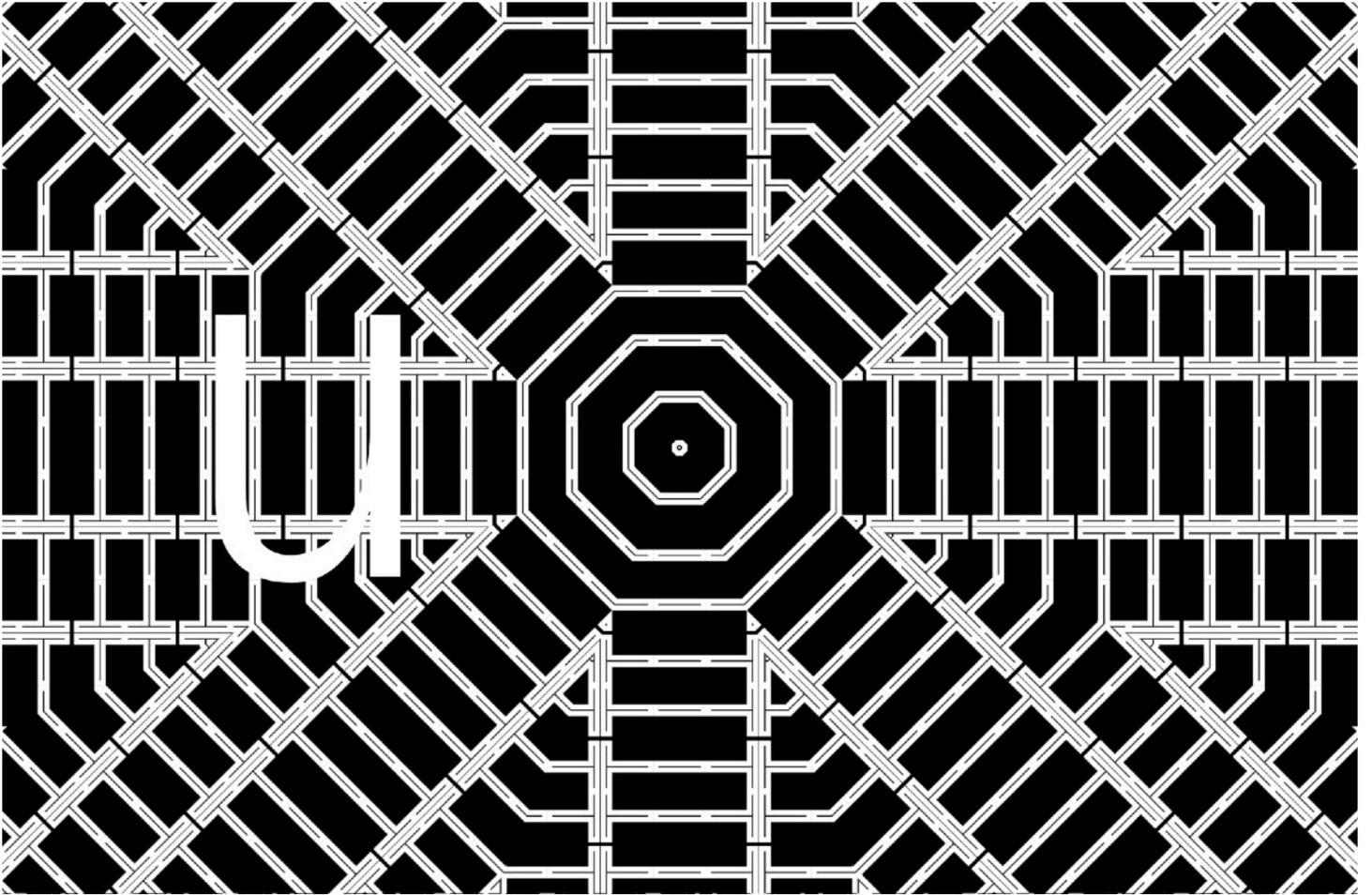
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