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## Private Domain 80

**Latest news:** Andy Hall buys another work of Aaron van Erp from the Stuyvesant collection. *De Pont Stichting: "Brabant Now 2011"*. Opening May 28, until September 18, with Aaron van Erp, Maartje Korstanje, Stan Wannet.....

**Galerie Jérôme de Noirmont Paris:** New York graffiti 1980s: A-One, Blade, Blast, Crash, D. White, Futura, Rammellzee, Haring and Basquiat. May 27 – July 20

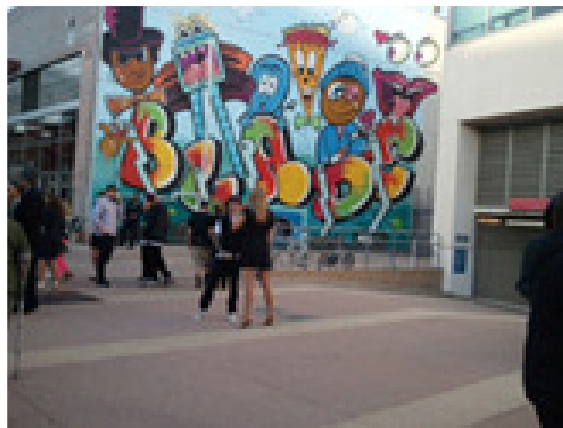


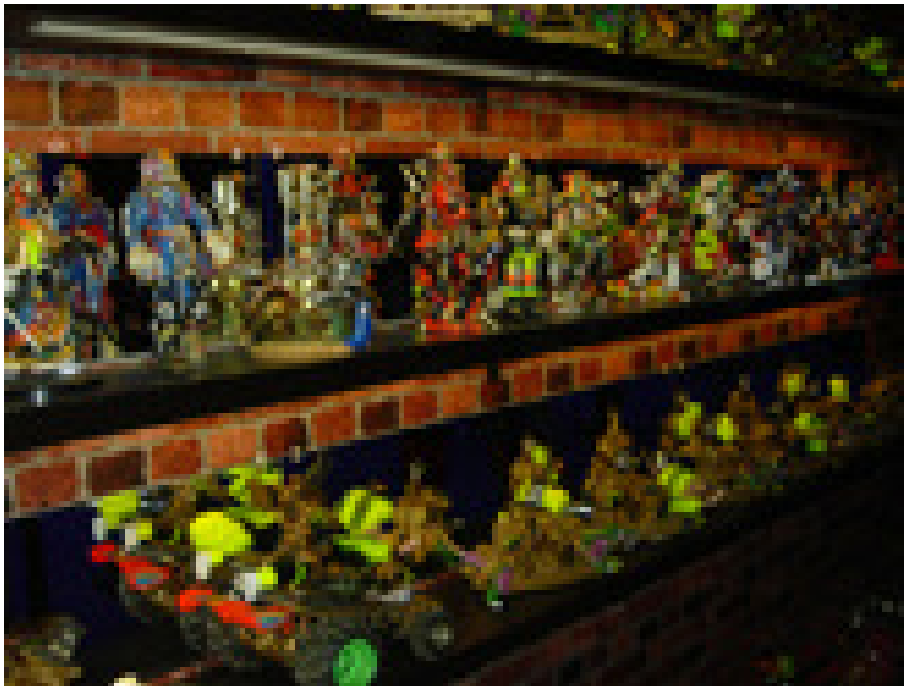
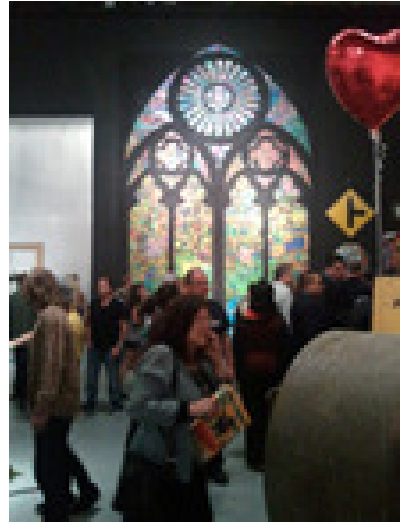
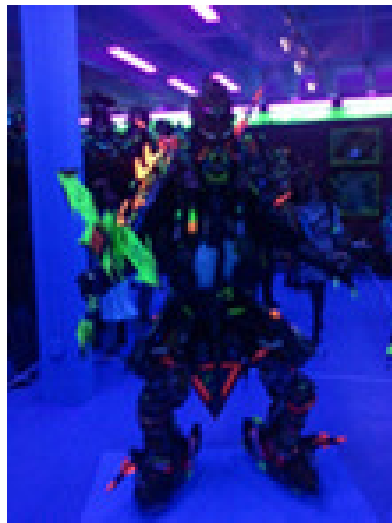
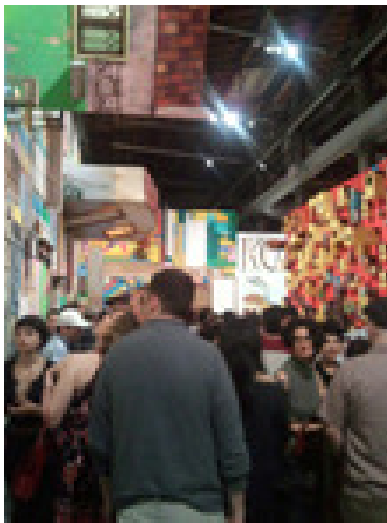
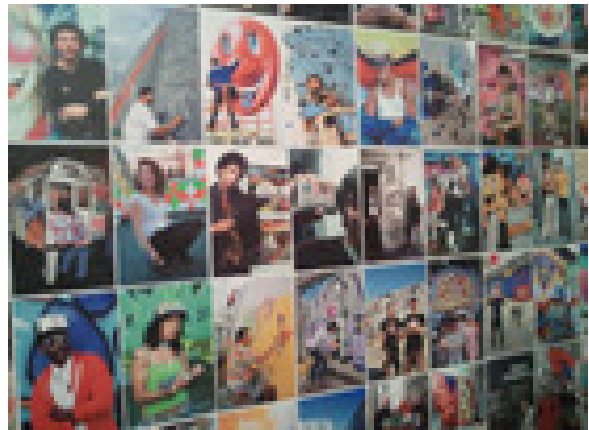
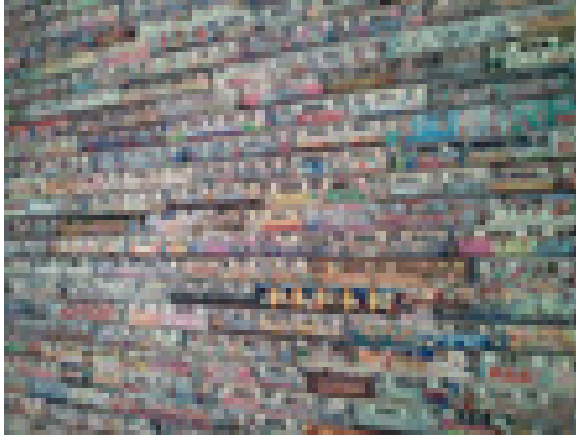
Unt. 130x150, 2005 (Andy Hall coll.)

### Jeffrey Deitch shows guts.

On April 14 Leonie and I left for Los Angeles to be present at the festivities around the exhibition ART IN THE STREETS in 'The Geffen Contemporary at Moca'. It is the first big graffiti exhibition in the U.S.A organised by MOCA's new manager Jeffrey Deitch and will be on view in the Brooklyn museum in 2012.

The exhibition shows the development of old school New York graffiti artists from the late 1960s to the late 1980s, and many new artists to follow. The Los Angeles artists played a big role here. You could say that that the development switches from trains to canvasses back to the streets in the form of murals and installations, surf and skate culture in Venice Beach and Santa Monica. Other cities, like San Francisco, London, Paris and São Paulo have also played an important role and are shown in this exhibition. Moreover, graffiti and street art include music, dance, film and fashion. From the old school artists work can be seen by A-One, Crash, Daze, Futura, Koor....., pictures by Chalfant and Ahearn. One very big room has been dedicated to the recently deceased Rammellzee, whose brilliant qualities are given space in his whole house as 'Battle Station'. It takes your breath away. Banksy, sorry to say, was a bit of a disappointment, Os Gemeos, Swoon, Templeton..... too much to mention. The whole exhibition radiated an orgy of energy and joy in life. These pictures speak for themselves.





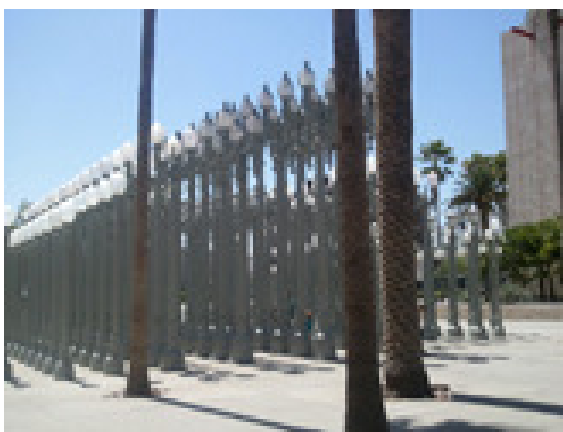
**Other museums. Paul Getty Museum.**

One week is much too short, due to the long distances. There is no underground, the metro bus is alright but a bit troublesome for Leonie with her new hip, so we took taxis. L.A. spans 1200 km and the museums are not concentrated in one spot like in Berlin. A ride to the Paul Getty Museum and back again to the hotel adds up to \$ 100. The museum is situated in the hills at the foot of the Santa Monica mountains, stunningly beautiful, built by Richard Meier, completely whitewashed of course, climbing the hill in harmony with natural stone. From arrival you take a cog railway up to the square with on your right a restaurant. Yes, yes, breathtaking views that make your eyes wander without interruption. By staircase or elevator you enter the great hall of the museum with on your right terraces, cafés and gardens. Through the west, south, east and north pavilions you take a tour through the museum, you can step outside anywhere to enjoy the surrounding nature. You can delight in masterpieces from the whole European history of the visual arts, especially paintings, among which Dutch seventeenth century. You get the impression that they have bought everything in Europe, but I had the same impression from the museum in Washington.



**Museum LACMA.**

A big complex which (of course) is not in the same league as the Paul Getty museum



Adriaen Coorte, 1704



Minister of State Zijlstra wants all museums to generate their own revenues: here you can see how the Americans do that. The amounts are staggering. We are a much smaller country with fewer rich people, with less affinity for showing our riches, probably fewer tax benefits. Americans donate complete collections, perhaps going for eternity more than we do. The museums we visited all have collections ranging from the Middle Ages to the present, the LACMA moreover possesses a collection from Oceania. However, my general brief impression is that we can be proud of our collections which span a wide range of the visual arts. Just like the Americans we can radiate that pride.

Los Angeles is a melting pot of cultures. The many taxis we took were all driven by Mexicans, Armenians and Russians. All of them friendly and cordial and above all very proud of their country. All we do is nagging, looking suspiciously at every stranger instead of giving them every opportunity to find a position in our society. Of course we can make demands, so do the Americans, but we need these newcomers badly to refresh and vitalise our society like new blood.

### **(UCLA) Hammer Museum**

This is the smallest of the three museums we visited, situated near the university. It is supported by the university of California. It owes its collection to Armand Hammer, a rich oil baron. The collection comprises works by Rembrandt, van Gogh, Cézanne, Redon, Millet, Sisley, Vuillard and many other works. The museum is not averse to selling: in 1994 it sold Leonardo da Vinci's Codex Leicester to Bill Gates for \$ 30.9m. The museum sold the 72-page scientific notebook in order to finance the museum's exhibitions and programmes. And who knows: Bill Gates might return it later for free.



Alfred Stevens, S. Bernhardt's tear 1885



Van Gogh, the Sower, 1888

After Paris the museum possesses the largest collection of the French cartoonist Honoré Daumier (7500!)

Not entirely by chance we ended up in a contemporary exhibition titled: *'All of this and nothing'*. We had no expectations, but strolling through the rooms I got more and more excited. The atmosphere of this exhibition was enchanting, tender, fragile, poetic, mysterious, with an undercurrent of refined criticism. Paintings, sculptures, installations, sound and music, performance and video were all to be seen and heard. *The artists of this exhibition all have their studios in Los Angeles: Charles Gaines, Evan Holloway, Dianna Molzan, Paul Sietsema, Frances Stark, Mateo Tannatt and Kerry Tribe or elsewhere in the U.S: Eileen Quinlan en Gedi Sibony and finally international artists Karla Black, Sergej Jensen, Ian Kiaer, Jorge Macchi and Fernando Ortega.*

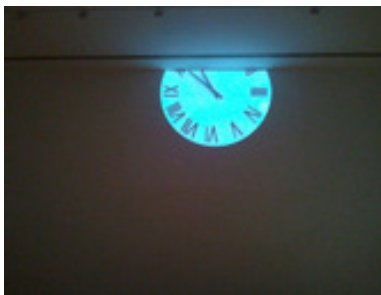
It is a fantastic feeling to be carried through this exhibition without knowing anything about this art, but all your senses are stimulated. A drawing by Geertrui Charpentier now suddenly comes to mind which I saw in Winterle some 40 years ago, depicting a woman whose body was a big violin, a cello or viola da gamba with strings, which quietly enthralled me. Wonderful that an exhibition can give such tranquil happiness, unexpected but with hidden hope, as if a robin comes and sits on your shoulder and touches your cheek in a tender kiss. 'All of this and nothing' is derived from a song by the Psychedelic Furs (British post-punk band from the early 1970s-1990s). The artists want to emphasize that it is more about intuition than about sense, more about poetry than about report and that they are open to all the mysteries that surround us. It is about everyday experiences that present themselves to you as 'nothing' but still deserve attention. This varied group creates works of art which could be considered as a post-conceptual idea (for which a form must be found that evokes a kind of neutrality), not in a cool, detached way but intuitive, sensual, so melancholically poetic that it makes your soul vibrate - which is what I have felt for a few weeks now. In spite of the differences you experience these works as minimal in form but containing compressed sensitiveness, atmospheric domains between dream and reality, the space between all layers and reality. It is almost impossible catch the right atmosphere. I was caught unawares by these works, drawn into a silence, a nothing and everything, an all-encompassing experience.

Hardly have I returned home when I get the message that *Jorge Macchi* (Argentina), one of the artists in the L.A. exhibition, has a big solo in the *SMAK in Gent*. I go there like lightning of course, quickly followed by a visit to Brussels to see Luc Tuymans and Walter Leblanc's retrospective. Pictures can hardly capture the experience I had there, but still here are some pictures of Jorge Macchi's exhibition 'Music Stands Still' in the SMAK.





Horizonte 1995, lamps with nails whose shadow draws a straight line



10.51 2009



Pentagrama 1993



Music Stands Still, 2007

In the small catalogue we read that music, light, fading, limitations, openness, silence, coincidence, unheimlichkeit and emptiness play a big role.(1)

High up a space in the SMAK a moon – 10.51 – is projected which is reflected in a water basin of the work of art FIUME. The work radiates melancholic despair.... 'for the hands of the clock are stopped by the ceiling, robbing the clock of its only relevant reason of existence, namely measuring the time'. (2). Many of these artists refer to elapsing, stopped time, to music. They are more concerned about the road leading somewhere, about curiosity, about a process rather than an autonomous result: that is why these works have an open and vulnerable character. Works that will stick in my mind are by *Karla Black (Germany), Charles Gaines and Evan Holloway.*

*Charles Gaines* is an Afro-American who grew up in South Africa and experienced the 'differences' personally. In a philosophical way he explores questions that cannot be answered, questions that must be asked if a society is to develop. Gaines answers are aesthetic. For example, Gaines has made musical scores based on the four manifestos of revolutionary socialist groups: *the Black Panther Party, the Zapatista Army of National Liberation, the Situationist International and the Socialist International Congress.* Four big musical scores, four big drawings, and four videos. Gaines transposed each manifesto into a musical composition (he is a pianist and a composer) to go with the four drawings. Gaines created a correlation between the letters of the alphabet and musical notes – the letters A,B,C,D,E,F,G and H, which is an alternate for B-flat. The other letters are rests in the upper staff.

The lower staff consists of major chords derived from the first letter in each word that corresponds with a musical note. The texts are between both staves. Letters without corresponding notes and spaces between words are indicated as rests. There is a fifth score, Swarm, which combines the melody lines of each of the four scores simultaneously, performed by a traditional string orchestra. Black Panther is performed by the first violin, Zapatista by the viola, Conscious Changes by a second violin and Social Congress by a cello. The black-and-white video animation shows the text of each manifesto which disappears again when the orchestra plays the next score.

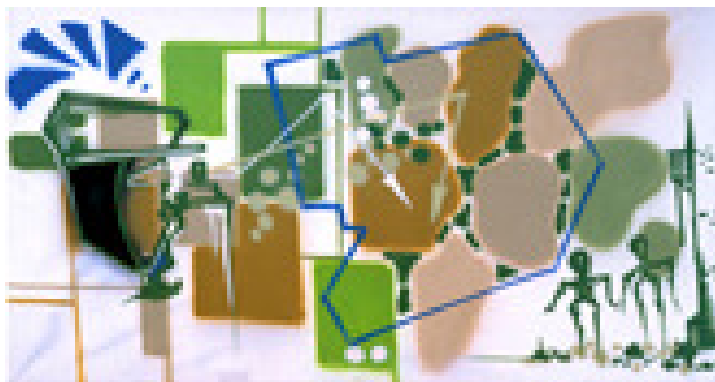


Black Panther 1966-2008)

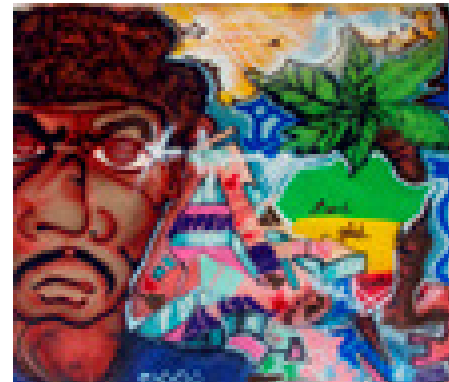
Unfortunately the text can hardly be read. Here are some sentences:

*'We want freedom. We want power to determine the destiny of our Black and oppressed communities. We want full employment for our people. We want an end to the robbery by the capitalists of our Black and oppressed communities etc.'*

If I were to compare this highly civilized transformation of justified demands into high art with the wishes of part of the old school graffiti artists which are on view in L.A. at this moment, I would make this comparison: *Gaines' wishes correspond with Dondi White's poetry, where the muse caresses the bridegroom with her long, slender fingers but cannot always avoid painful areas, while A-One and Quik's bride scratches open the bridegroom's skin when they make love. It is just what you prefer.*



Dondi White: The Voices of the Ghetto 130x251, 1984



Land-Gold-Blood, 215x225, 1989



The Souls of Black People as a result of Riots in Los Angeles  
178x332, 1992

All artists in this exhibition 'All of this and nothing' deserve attention, but it is impossible to discuss them all.

And again: it could be done completely different from what the Van Abbe museum presents. Unfortunately I could not attend the discussions in the Van Abbe museum as we were in Los Angeles at the time.

However, I completely agree with what Paul Panhuysen wrote in the 'Eindhovens Dagblad' under the title of Charles Esche: 'One Van Abbe in the Netherlands is actually not enough'. Well, even too much. **Panhuysen:** *"This manager thinks his own political ideas are more important than the works of art" .. "it is not visual enough; I am not interested in political stories in art. Art need not tell me what to think, I want to be stimulated to form my own opinion."* See my newsletter 74 "Tricksters Tricked" in which I have put forward my objections.

- 1,2 Jorge Macchi, Music Stands Still, SMAK
- All of this and nothing, 14 artists, Hammer Museum: ISBN 978-3-7913-5126-1

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