

Daimler Art Collection

Private/Corporate VI

The Collection Juan and Patricia Vergez, Buenos Aires, in dialogue with the Daimler Art Collection, Stuttgart/Berlin

Daimler Contemporary, Berlin

April 16 – September 11, 2011

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Preface

In 2007, the Daimler Art Collection's world tour provided the opportunity, while we were guests at the soaring red arch of the Museu de Arte di Sao Paulo (MASP), to fly further south to Buenos Aires and to get to know the art scene of the Argentinean metropolis. Compared with the eccentrically elegant, electrifying atmosphere of Sao Paolo, what is remarkable about Buenos Aires is its ageing, decaying charm. The stately façades are crumbling, the twelve lanes of the central Avenida 9 de Julio run through a disparate cityscape, and the Nationalgalerie greets visitors with the dry earnestness of a museum circa 1900. In other words, one has to go out and discover the beauties, the flair and the spirit of the city. This is why I only became aware of the private collection belonging to Juan Vergez and Patricia

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Pearson-Vergez on the last day of my second visit to the city in 2008. So, shortly before my departure, I was lucky enough to spend three hours being shown the collection by Patricia—and was astonished to find a high-caliber, daringly presented and predominantly young private collection of a kind that I would never have expected to see 12,000 km from the major cities of Europe.

Patricia and Juan (who is in the pharmaceutical business and spends a lot of time travelling) started their collection in 1990, initially concentrating on South American art. After journeys to Berlin in the 1990s, they expanded the spectrum to include young European and international exponents such as Jimmy Durham, Olafur Eliasson, Rodney Graham, Thomas Hirschhorn, Alfredo Jaar, Michel Majerus, Gregor Schneider, Rirkrit Tiravanija and Gabriel Orozco. Since 2000, Juan & Patricia Vergez have systematically expanded the international section of the collection, adding groups of artworks by John Bock, Henrik Olesen, Martin Boyce, Elmgreen & Dragset, Gregor Hildebrandt, Monika Sosnowska and Manuela Leinhoß. At the same time, they have followed the development of the young Argentine art scene and encouraged its growth, acquiring a number of artworks and commissioning several outstanding artworks.

The central concept behind the ‘Private/Corporate’ series of exhibitions, initiated in 2001, is to look at our own collection pieces through the eyes of a different but related collecting perspective. Presentations at Daimler Contemporary, Berlin, featured artworks from the collections of Paul Maenz (2002), Ileana Sonnabend (2003), Helioid Spiekermann (2005), Anupam Poddar (2007) and Björn Lafrenz (2008). The Maenz, Sonnabend and Lafrenz collections have much in common with the Daimler Art Collection, particularly in the areas of minimalism and conceptual art. Our collaborations with the Spiekermann and Poddar collections—whose pieces are largely expressive and figural—were more heterogeneous, but also provided the opportunity to rediscover aspects of our collection that are rarely put on display.

Our collaboration with the Vergez collection falls somewhere between these two states: both collections feature reduced, conceptual artworks that are close in spirit, but also diverged substantially in the areas of painting and space installation art. Space installations in particular are a characteristic part of the impressive presentation strategy deployed in the Vergez collection. This collection of contemporary Argentine and international art has been housed since 2006 in a former writing materials factory in Buenos Aires. For this collaboration with Daimler, however, representative works from the Vergez collection have travelled to Berlin to engage in a dialogue with selected classical and current works from the

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Daimler Collection. The exhibition gives some insight into Argentine art from the 1960s to the present day—and also investigates its vital links with the international art scene.

This exhibition planned in collaboration with the Juan & Patricia collection combines artworks belonging to five thematic groups: Concept Art, painting, critical trends, minimalism and performative art styles. Different facets of contemporary conceptual art are represented by the work of artists such as Absalon, Martin Creed and Joseph Kosuth. By setting up a dialogue of movements in painting from the 1960s to the present day, the exhibition brings together works by Emilio Renart, Enrico Castellani, Adolf Fleischmann and Michel Majerus that are separated in time by as much as four decades. The works of Henrik Olesen, Alfredo Jaar, Patricia London Ante Paris and Ana Mendieta center on political and sociocritical movements. The objects and sculptures by Katja Strunz, Sylvie Fleury and Manuela Leinhoß are constructive and structural in nature. Contemporary minimalist art is represented by the art of Tomás Saraceno, Krysten Cunningham, Kirstin Arndt and Ossi Fink. The exhibition concludes with the interactive and performative installations of Rirkrit Tiravanija and John Bock.

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Daimler Contemporary
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daily 11 am - 6 pm

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