

# The *Collectors* Chronicle

Voices of  
Contemporary Art  
and Culture

**Basel  
Issue**

1



## In the Studio Heimo Zobernig, Vienna

Heimo Zobernig is undoubtedly one of today's most influential artists and a successful protagonist in international discourses on art. We met him in his studio to talk about his early days. ● read more on page 2

## In the Studio Lisa Holzer, Berlin



»To make something  
really ugly  
would be very interesting.«

We met the artist Lisa Holzer and talked about the role of aesthetics, text, humor and play in her work, and what pig's ears have got to do with men.

● read more on page 4

## Collector Stories Franz Wojda, Vienna



»Art made me see  
that it does not require much  
to create impact.«

We met Franz Wojda and asked him about the influence that minimalist art had on him personally and the beginnings of one of the most renowned collections of reductive, conceptual, analytical art.

● read more on page 3

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# LISTE

## In the Studio Preview



EVA & ADELE, Berlin



Daniel Knorr, Berlin

upcoming interviews  
and collector stories on  
[collectorsagenda.com](http://collectorsagenda.com)





»To be making something is really magnificent.«

Interviews with you began in 1977 when you moved from Kärnten to Vienna. What happened before that?

I visited Vienna for the first time when I was in fourth grade. At the time it was customary for students from the city to spend one week in the country and for students from the country to come for one week to Vienna. When we stood in front of the Art Academy at the Schillerplatz in Vienna, my teacher who was also my German, drawing and sports teacher said, “One day Heimo will study here!” The next day, we stood in front of the Technical University at the Karlsplatz and he said the same thing. That irritated me because I wasn’t sure if he had forgotten what he had said the day before. Eventually he was right, I did both; at age fourteen I went to a school for machine engineering.

Before you studied art you studied set design. That was not really my intention: it was something of a detour because I was not accepted into a painting class. I was interested in literature but literature was not offered in other study branches, however theater set design was offered. I found it to be congenial. There were many who studied set design and did not, like myself, appreciate the theater that much. I may have only been in a theater twice before that.

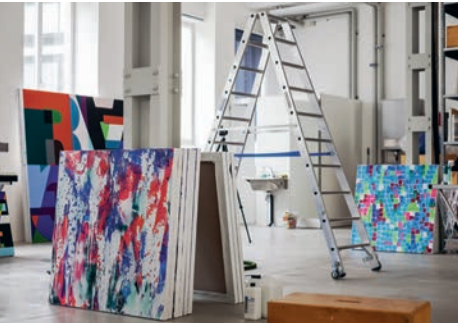


Have you ever doubted your decision and questioned art? No never! I have always felt it to be right. To this day, I can truly say that making something is really magnificent. When I was young it was not that important, I mean the making, at that time I thought more of being. From early on, my life plan was to be able to determine my obligations myself and now it is so: I make and I have the freedom to wait for the indication that shows me what it is I want to make, but do not have to.



You work a lot. That is the impression. Where do you get the inspiration? I am quite surprised that I give this impression. My inspiration as well as my recreation derives from the excessive demand as well as from the condition of exhaustion that comes from both extremes: It can also come from films, concerts, lectures, and of course especially books. But I also like to go to places where absolutely nothing is happening.

You often work with simple, cost-effective materials – even cardboard or plywood. Is this based on pragmatism or is the choice of material only a means to an end? That is not easy to answer. If it hadn’t included the provocation not to use the traditional materials of sculpture I would probably not have tackled it the way I did. Sometimes I was convinced that there was also an ecological component involved that I still find exciting as an ethical component of the trade. But art can’t be determined by these aspects as one cannot answer everything that results in questions. Material is always a means to an end. It is the medium of what one wants to realize. In the early days I often used to build in a model-like way. Model building materials have a rather transient character. One achieves results faster or immediately. Perhaps that has something to with the impatience to achieve quickly what one wants. To build something solidly and with an expensive finish naturally takes time – and it must be paid for.



Are you impatient? Well, to wait for a long time until something is finished that is ... (laughs) ... one way or another. Patience – I do have it. I have made sculptures from toilet paper rolls. Sometimes that took two, three years before I felt they had reached a sense of completion. I started with one roll and had no idea where it would lead. The first roll I let turn to the left, the next to the right and this went from one piece to the next. Here the material determines the process, because the glue that I used to connect the rolls dried slowly. It could have been done faster with a glue pistol. But in this case I didn’t want to do that because it was not a suitable tool for working with cardboard.

Since you came to Vienna both art education and the Vienna art scene have changed tremendously. Yes, that’s true. Vienna is turning more and more into a lively contemporary art city. When I came here years ago, I had no idea how the whole thing functioned, which role galleries played. At the time there were only a few and most doors were closed. That has changed tremendously. More and more professional galleries established themselves, like Peter Pakesch with whom I’ve worked with for a long time. At the same time, producer galleries have been founded by artists who have created their own locations — so-called offspaces. Very exciting institutions like the ‘Depot’ have established themselves, they almost act like academies, organizing lectures and initiating projects. All in all, in both education and training as well in the art scene, Vienna has become much more international.

● read the full story on [bit.ly/HeimoZobernig](https://bit.ly/HeimoZobernig)



How did it come about that you concentrated on minimalist, conceptual, and analytical art? In the 1990s I was very busy and constantly traveling on business. I lived in an abundance that in the course of time began increasingly to overstrain me. An exhibition of the Erste Bank Foundation showing international, minimalist, conceptual, and analytical art made me see that actually very little is needed and I decided to focus on the few and the significant.

You have been collecting art for almost fifty years. Would you say that in the process you have also made mistakes? For our means we have invested quite a bit in art and we have built a very remarkable collection. In hindsight, I have certainly made mistakes. From some artists who in the meantime have gained in value, I have unfortunately bought only a single work. Some positions we have overlooked or had not enough courage to acquire them. In the late 1990s, I could have bought a Gerhard Richter for 90.000 Swiss Francs ...

Are there different philosophies by which to collect? There are very different ways of collecting. In the book, which I have just published, I deal with the intentions pursued by various collectors such as ideals, materials, and social and/or cultural aims.

In my book I have presented in detail seven basic types of collectors.

»Art made me see that actually very little is needed.«

Can you give aspiring collectors any advice? For the young collector, as a beginner, I would recommend that they start with works that they enjoy seeing every day and with which they love to live with. In general the sense for good art can be obtained only through frequent and regular looking at art, the reading of specialist literature, and listening to and talking about art works and artists.

● read the full story on [bit.ly/FranzWojda](https://bit.ly/FranzWojda)



Franz Wojda,  
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Erwin Wurm Ohne Titel/ 2011 Bronze patiniert 27 x 78 x 53 cm



Walls (2015) In his photographic, film and video works John Skoog combines historical and everyday historical research with a poetic and fictional atmosphere that is grounded in the cinematic and literary tradition of Scandinavian modernism.

His film *Reduit (Redoubt)* 2014 won him the prestigious Baloise Art Prize at Art Basel. It tells the true story of a farmer who used metal scrap to transform his straw hut into a fortress in fear of a looming Soviet invasion during the Cold War. Now, in weathered condition, it stands as a monument, as a tourist attraction and monolithic eyesore.

To produce his edition *Walls*, a series of eleven unique pieces, John Skoog and his brothers documented the walls of the bunker in a cloak-and-dagger operation by scanning them strip by strip, using a simple hand-scanner.

Hand-scanned wall parts, laser-printed on 120g blueback paper. Hand-signed and numbered by the artist. White glazed box frame of maple wood by German frame maker Halbe.

Edition of 11 uniques (+1 AP each) 47.6x28 cm (18.7 x 11 inches) ● more on [bit.ly/JohnSkoogEdition](https://bit.ly/JohnSkoogEdition)

## Galerie Elisabeth & Klaus Thoman





**With photography you have learned a real trade.**  
Yes, although the technical side has never really interested me, but I can do it. I have photographed since I was fourteen, I have always run around with a camera. What I have really learned is seeing.

**It is noteworthy that text plays a big role in your work.**  
Text is very important to me and writing texts has been part of my practice for a long time. Some pictures consist only of text. I love press releases by the way. I actually like them so much, that I am always writing them myself.

»I believe nowadays one cannot make art without joking about the fact that one makes art.«

**Would you say your texts serve as picture captions, as kind of picture explanations?**  
In principle the texts are notes to myself about the work, often a kind of dialog with myself. With the “you” in the texts I speak to myself, the viewer can also feel addressed, but they are actually written for me.

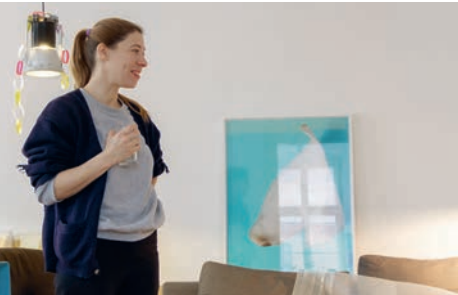
**What fascinates you about text?**  
My texts are yet another possibility to communicate the same idea. They’re part of my work. On the one hand I show pictures and on the other hand I have to say something about them. That is yet another level. Often the texts are very personal. Another reason why text is so important to me is that I can neither draw nor paint. One can do everything with text.

**What role does aesthetics play in your works?**  
Beauty is important to me. I would like to make something attractive, but at the same time its content can be very vicious. I can’t do “ugly”. I’m still working on that.

**In “Men what a Humble Word” which was recently exhibited at Lira Gallery in Rome you show a series of “Pictures of Men” and at Hester in New York you showed “Pig Ears”?**  
Yes, these dog goodies – dried pig ears. They are available in brown and in white, when they’re called “honey ears”. I know it’s a bit coarse.

**Why of all things a “Male Series”?**  
**Is it actually a series about men, or is it an homage to men?**  
I found it very interesting to focus on images of men, for in everything that is happening right now in regard to the wars and to terrorism, men are involved on all sides. It is difficult to understand which goals they pursue. For me, the series is about helplessness, their helplessness I assume, and my helplessness in the face of theirs. I found a sentence in a text by Klaus Theweleit: “Soldiers are treated like dogs,” which is surely true. And I’ve always thought “old men look like dogs.” Looking at the pictures of men and pondering these two sentences I arrived at dogs and thought, these men/dogs should get some “goodies.” So I went to a pet shop and besides brown pig ears I found these white honey ears.

**So your works look more cheerful than their content really is?**  
Yes, one could say so! I believe nowadays one cannot make art without joking about the fact that one makes art. There are no longer taboos. One can do anything.  
● read the full story on [bit.ly/LisaHolzer](http://bit.ly/LisaHolzer)



**Twilight (earth-core) 2015**  
For more than two decades, Doug Aitken has expanded perception with his work, dissolving boundaries, facilitating new connections and using art to communicate and bring about change.

In *Twilight (earth-core)*, one of the artist's rare editions, Doug Aitken elevates the telephone column reminiscent of *Twilight (2015)* onto a block of earth: Captured outside the frenetic modern landscape, a cast public pay phone, bathed in a luminous glow, appears as a relic of a bygone era. Removed from its everyday function, it exists in a parallel time and space, perceptually suspended in time.

Doug Aitken has received numerous awards and has been widely exhibited in solo and group shows around the world. In 1999, Aitken was awarded the prestigious Golden Lion at the Venice Biennale.

Fine-Art print on Hahnemühle paper. Silhouette embossed and varnished. Hand-signed and numbered by the artist. Dark brown box frame of alder wood by German frame maker Halbe.

Edition of 50 + 10 AP  
40x30 cm (15.7x11.8 inches)  
● more on [bit.ly/DougAitkenEdition](http://bit.ly/DougAitkenEdition)



»I once did a yellow large-format painting and it completely exhausted me.«

**You have received international acclaim for your spatial installations. Originally, however, your background is painting. Do you design your spaces with a computer, or are they created in your mind?**  
It is true that I come from painting, but I don’t consider myself a painter. I don’t believe that many people are even familiar with my paintings, although I have been painting for ten years, before I started making installations and sculptures. I think the ideas for the spatial installations emerge from my paintings. They exist in my mind. I always start with a drawing; sometimes I build a model, but not always.

**Do you create these sketches after you have seen the actual space?**  
No. I actually prefer not to be influenced by

the actual spatial conditions. I rather try to ignore them a little. My intention is to create an infinite space, in which the viewer can no longer distinguish the floor from the wall. The space is dominated by strong contrasts, and the presence of either black or white.

**You just mentioned the importance of black and white in your work. Aren’t you using any colors?**  
I have been working with black and white from the beginning. Originally I’ve worked with a gray scale, but in the course of time I have moved away from it. Recently, I did a couple of studies using color, but gave it up very quickly. It’s not that I don’t like color. I find it very fascinating, and I admire painters who have mastered it. But I know not enough about it.

**How would you describe your work to someone, who doesn’t know you?**  
In the UK I often hear: “Oh, you are the one with the black and white stuff” (laughs), or: “You are the one with the boxes and lines.” It is absolutely true and to the point. And, put simply,

this is what I do. I work with grids, lines, and black and white. Even though I attach a different level of importance to my work as the artist, this is how I usually explain it, when I am asked: “I paint pictures, and I build installations and sculptures with black and white lines.”

**Does coincidence play a role in your work at all?**  
I don’t really believe in coincidence or chance. I find it hard to articulate. And I would say it doesn’t play a big role, though it may enter my work in a way that I cannot always fully control.

**So it is rather about aesthetics than coincidence?**  
I think that chance can play quite a constructive role in aesthetics. When I build my installations I am aware of logic and aesthetics. Although I find logic quite interesting as a concept, in the end aesthetics always prevails for me.  
● read the full story on [bit.ly/Esther-Stocker](http://bit.ly/Esther-Stocker)

# Art/ Must/ September

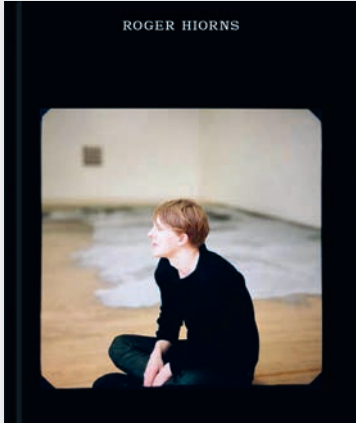
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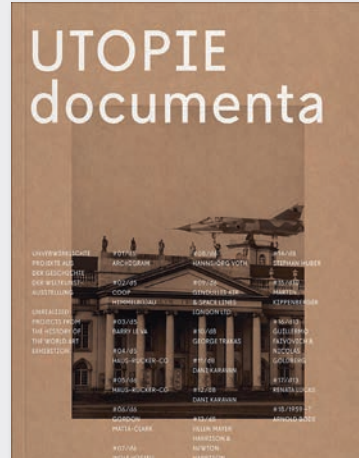
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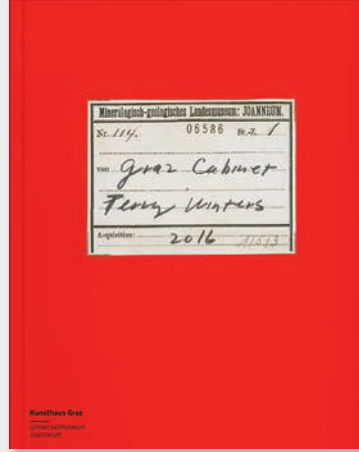
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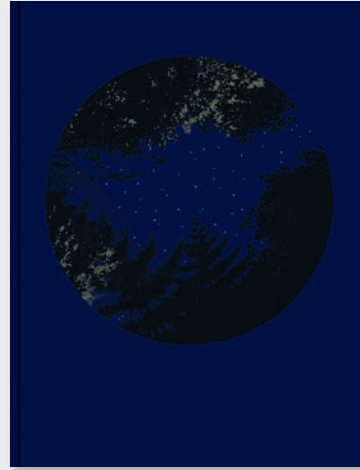
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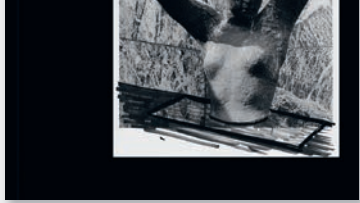
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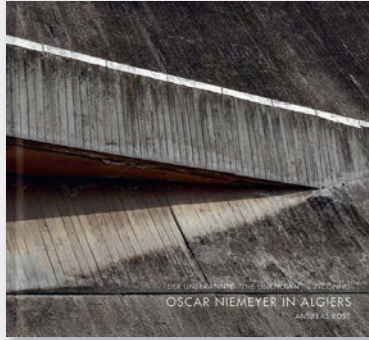
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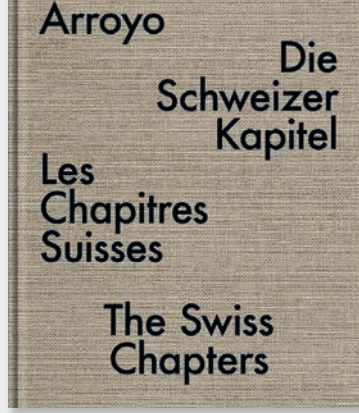
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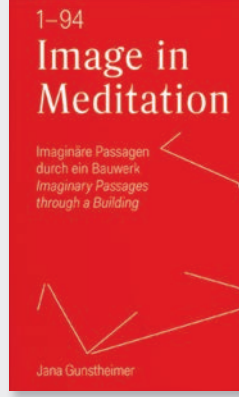


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Looking at your work on your studio walls it is striking that it relates a lot to typography. It is difficult to decide whether we are viewing or actually ‘reading’ your work. I am doing paintings, but I am also a typographer. I work part time for publishing agencies, making books and so on. It’s not the kind of hard core graphic design, but it’s close enough to typography and its principles. I don’t really care about what I am, in fact. But it’s true that my work is based or anchored on visual effect, such as the shape of the type.

8 Isn’t it hard to play both roles? Aren’t artistic practice and the work of a designer quite different? Yes, it’s quite difficult, but somehow it’s the same. In turn, I feel it can also be difficult to perform in one role full-time. The visuality of my graphic practice and artistic practice are completely different, and the way of thinking about things is different. But, in fact, the main difference is that, in my graphic practice, I have to be positive while in my artistic practice I can afford to be completely negative, which I usually am.

»I am relying on the art world not in terms of income, but in terms of ideology.«

The bright side and the dark side of Jan Šerých? I haven’t thought about that before, but yes, it’s possible. I think so! (laughs)

Most of the works you produce are black and white. Would you say that they carry something negative in them? Black and white is just the visual side. But it is true in a way. My last show at Hunt Kastner was about the impossibility to comprehend the world we are living in, which I think was pretty negative.

As you said once, you are not a lover of the art market, but, as an artist, you are part of the game. To some degree I am part of it. Although I never actively participated in the big art world, I understand the dynamics of it. I am not completely negative about the art market, because my gallery protects me from it.



I am very grateful to them for this, because art, for me, is the only area in which I can afford to say “No”, to almost everything. It is a kind of playground for me. And that’s maybe why I don’t want to be relying just on art, because I want to keep enjoying this part of what I am doing, with the maximum freedom. It becomes more difficult when you start making yourself too dependent on one thing.

Do you hang your own art at home? No, I find it difficult if they follow me from my studio into my home. Most of the works in our flat are made by our 4 year old son. He loves black for some reason. I don’t know why. ● read the full story on bit.ly/JanSerych



Why do you engage in art as a young person? I am surrounded by lots of people every day at work and even in my spare time. I love it and it is important to me. As a counterbalance I discovered music and art. I think I could not exist without art. It serves as an inspiration to me. It allows me to get away and to be just by myself.

What kind of art do you collect? Street-art has come to the forefront as a topic of interest and is much in demand especially among younger people. On the one hand it is art we are all exposed to on the street level, on the other hand it has emerged as a serious art form. That includes the relevance of street-art in collections. I seriously believe that there is still upside potential.

»I could not exist without art.«

Can you give us a piece of advice where to buy street-art in London? In Shoreditch, Brick Lane or Soho you can find many small galleries which sell really cool and affordably-priced street-art. There is no reason to be afraid to walk into a gallery. I find it extremely exciting to listen to gallerists as they share their knowledge about an artist.

Could you explain what your project NENI ART Collective is all about? Once a month we present art in an after work-clubbing environment with well-known DJs in alternating locations. We want young people to see art they can afford. ● read the full story on bit.ly/NurielMolcho



As Trade Commissioner you take the Austrian economy abroad and vice versa. How do art and economics go together? Seen from the outside, some may ask how this goes together. In my eyes, however, one fertilizes the other. Of course I speak differently with artists than with the participants in an “Austrian Business Circle.” But it is precisely the creative input that I get from art that is so important to my work as a Trade Commissioner. This passion I sometimes share with industrialists who are also interested in art and who collect. It may sound surprising, but through conversations about art many contacts can be established in the economic sector.

You not only collect art but also old k. a. k. brands from the Vienna around 1900. What do you want to do with these brands? I want to revive them and save them from being forgotten. I am particularly excited about the story of the Prague watchmaker Carl Suchy. He was a master of his trade and his work was known internationally.

His company became one of the most important watch manufacturers in the Danube monarchy. How do you plan to infuse Carl Suchy with new life? I have gathered around me young talented people who will support me in the process. Milos Ristin is designer of the Waltz No. 1, the first new watch by “Carl Suchy & Söhne.” The entire project is directed by the watchmaker



Marc Jenni, who has also worked for Tiffany & Co., and is one of the 33 members of the “Académie Horlogère des Créateurs Indépendants.” The first milestone is to sell the Waltz No. 1 – the name is actually an homage to the Vienna Court Ball (Wiener Hofball) – in a limited edition of 22 pieces. Since the watch is completely handmade, its production takes seven months.

»Meaning is more than money.«

In all my enthusiasm I am aware that I am dealing with a long-term project, for my main profession is Trade Commissioner for Austria in Spain. With the Carl Suchy project it is the ideal rather than the economic success that has priority. This is my principle with many things in life. Meaning is more than money. carlsuchy.com ● read the full story on bit.ly/RobertPunkenhofer

# JOSIAH MCELHENY

## The Ornament Museum

27 Apr 2016 – 2. Apr 2017

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Josiah McElheny, Examples of Neorasthnic Ornament from the collection of The Ornament Museum, 2016; Courtesy of Andrea Rosen Gallery, NYC; White Cube, London; Corbett vs. Dempsey, Chicago







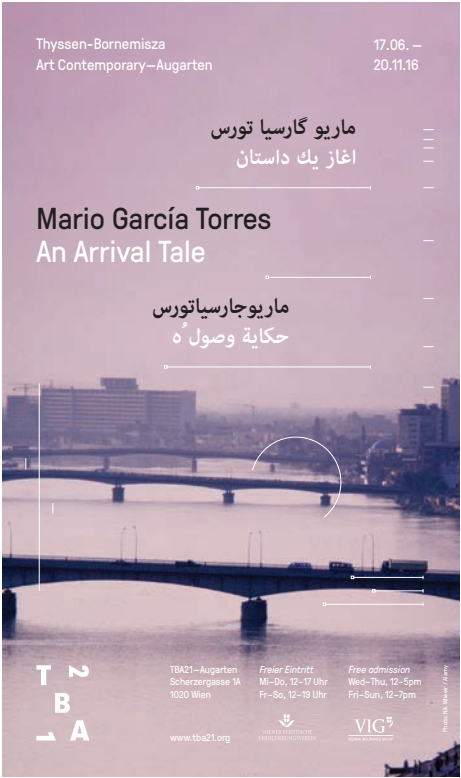
Zeitungsfoto 021 (1990)

Thomas Ruff is among the most influential figures of the contemporary art world. Between 1981 and 1991, he compiled around 2.500 newspaper photos from German newspapers for his series Zeitungsfotos, focusing on images from all knowledge sectors and spheres of life. Based on his archive, the artist selected 400 images, which he reproduced in double their original size, across two columns, omitting the explanatory captions so as to open up new forms of story-telling.

Photoprint color, 1990.  
Hand-signed and numbered by the artist.  
Passe-partout in cherry wood frame.

Edition of 25  
14.4 x 16.9 cm (5.7 x 6.6 inches)

More on [bit.ly/ThomasRuffEdition](https://bit.ly/ThomasRuffEdition)



International Style [Onyx Wall], courtesy of Fundació Joan Miró, © Pere Pratdesaba

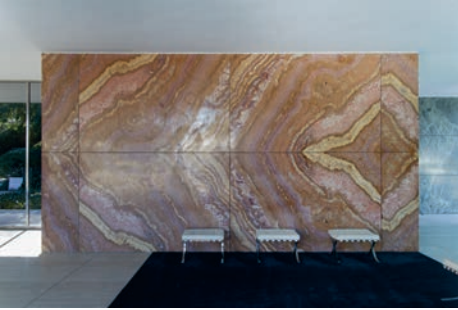
The work of Barcelona-based artist Lúa Coderch (\*1982 in Iquitos, Peru) explores the surface of things and the materiality of personal and historical narrative, using a wide range of media and strategies. We talked with Lúa about what inspired her to *International Style [Onyx Wall]*, one of her most iconic sculptures, which was also the point of departure for her edition called *Souvenir [Onyx]*.

**Are there some common theses which inspire your work?**  
One thing that really interests me, for example, is the notion of sincerity, of things that appear to be true, but below the surface are false. I am also very much interested in how memory is built and how history materializes.

**One stunning piece of yours is called International Style [Onyx Wall], a life-size reproduction of the iconic onyx wall inside the German Pavilion in Barcelona by Mies van der Rohe, made of PVC. What is the story to it?**  
The Pavilion was demolished in 1930, after the close of the International Exposition. With its disappearance, the Pavilion became something of a myth. After the end of the Franco regime, Barcelona sought to connect, or find a link back to modern history, back to the pre-war years, as a way to distance itself from the forty years of dictatorship and ostracism. It was decided to rebuild the German Pavilion, based on the surviving images. This reconstruction from an image feels to me like a ghost. The term 'international style' is a reference to the architectural style that emerged in the 1920s and 30s. The sculpture's inflatable character represents the irony, the complexity and the insincerity of this story.

**Why did you choose to reproduce specifically the onyx wall?**  
The onyx wall is the centerpiece of the Pavilion. Mies van der Rohe conceived his entire plans around this central wall – it represents the heart of it all. So the wall carries a lot of symbolic weight.

read the full story on [bit.ly/LuaCoderch](https://bit.ly/LuaCoderch)



Souvenir [Onyx] 2016

Edition of 8 + 1 AP in cooperation with  
293 x 155 x 10 cm  
(115.4 x 61 x 3.9 inches),  
Photoprint color

Digital print on inflatable PVC membrane.  
Based on the unique piece *International Style [Onyx Wall]*, reproduced on a scale of 1:4

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### Setting the right frame

As is often the case, hidden champions are not necessarily to be found only in the big cities. The small town of Kirchen, near Cologne, is home to an extraordinary family business, and a superlative product: the Halbe family has been making handmade quality customized frames for 70 years. Halbe has been fortunate in being able to retain a high level of craftsmanship and specialist expertise in-house while



attracting fresh talent to its team. Its solid stance on producing exclusively in Germany and to the highest precision standards have earned Halbe the trust and loyalty of artists, galleries, museums, and private collectors in Germany – and increasingly abroad. Its signature magnet frame principle has won the company the Red Dot design award.

**How do you define 'museum quality' in a frame?**  
Museums need to present artworks to the public with the greatest impact whilst ensuring their safety at any time. Therefore museums have the highest standards for frames such as dust protection; UV-protective, color-neutral and anti-reflective glass; emission-free and ageing-resistant materials; and of course safety features. Halbe frames live up to all of these criteria.

**What makes your frame principle so unique?**  
Our magnetic frame system is the first of its kind worldwide. It is dust-tight and solid like a conventional frame, but it allows ultimate flexibility when it comes to changing or repositioning works inside the frame. Its simplicity is unmatched.

**Who are your customers?**  
Everyone who values art ... Curators of art institutions such as Museum Ludwig in Cologne or the Van Gogh Museum in Amsterdam, firms such as Allianz and Deutsche Bank, who own important corporate art collections. And of course we count many private art collectors among our clientele, who appreciate the fact that they are able to redesign the presentation of the art on their walls without always having to consult a framer. More recently, we have been observing an increasing demand from countries like Sweden or the Netherlands.

**How important is innovation in a business like yours?**  
I believe that timeless design, quality and simplicity will always define our product. But we are developing with the requirements of the art world and are keeping up with emerging



David Halbe David Halbe leads the family business in the third generation

technologies. For our Protect Magnetic Frame series, for example, we teamed up with the Fraunhofer Institute to develop a built-in sensor system which allows for 24-hour control of artworks as well as a record of their condition and the ambient environment.

**How much manual labor is still involved in the production of a Halbe frame?**  
Due to the many made-to-custom orders there is little automation on our shop floor. In the early days we still produced our frames at the kitchen table. Obviously that has changed, and today CNC-controlled machines support our craftsmen. Digital technologies work hand in hand with know-how. The important finishing steps, which require experience and sensitivity, are still performed in manual labor.

[halbe-raahmen.de](https://halbe-raahmen.de)



09.09.–15.10.16

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**What woke your interest in art?**

I have always taken a great interest in art, but it all started with one specific event. Living directly across the Museum Ludwig in Cologne I used to visit exhibitions regularly. After Kaspar König became the director of the museum in 2001, his show of Matthew Barney left a deep impression on me. Since then, I can be found in museums most of the time.

**Meanwhile, you have an impressive collection of art yourself. How did it come to that?**

I love to party, which I probably owe to my Eastern European origin. It is in our culture to celebrate birthdays, no matter how big or small, and at one point I decided to buy art for my birthday. Since then, my collection has been growing slowly but steadily to about 120 works. Since my husband and I are traveling a lot, we have neither found the time nor the space to hang all the art. In the meantime, I have given up the idea of an institutional concept of a home.

**What appeals to you about collecting?**

At times, deciding for a work of art means deciding against something else, like a holiday. Sacrifice is always a part of it. Every decision deserves careful consideration. Buying art means making up your mind whether to buy or to renounce. It is always a process, one has to negotiate with oneself, and I really like this aspect. I still see myself as someone in the process of accumulating, rather than in a separation period. In fact I have never resold a work of art.

**At some point you allowed your passion to become your profession.**

Art has always been something I could get excited about. But it never occurred to me to study art. Coming from a family with a management background, I studied business administration. Yet I could not imagine a career in a business profession and decided to go to London to do a Master of Contemporary Art. This was before the financial crisis in 2008. At the time, everyone talked about the 'emerging artists.'



Art colleges transformed into gallery spaces, and collectors came to their shows to buy art straight off the wall. These times are over.

»It is wonderful to watch Vienna's renaissance.«

**You have been the artistic director of the viennacontemporary for five years. Was it clear from the outset that the focus of the fair would be Central and Eastern Europe?**

The fair had this focus before, but Vita Zaman and I have sharpened this profile. Vita is from Lithuania and I was born in Kazakhstan. With this background, we felt that we brought the right competencies to further this focus on Eastern Europe.

**Until recently, there has been much discussion of whether Vienna can successfully retain its place among the international art fairs.**

In the fifth year of our existence there can be no doubt that our new name 'viennacontemporary', the new venue in the Marx Halle, and a fixed date in September have placed both the art fair and the City of Vienna on the map of the international art market. It is wonderful to watch how Vienna is experiencing a renaissance in that regard.

**How would you describe this renaissance?**

Many artists and collectors who remember Vienna from previous visits are amazed by how the city has changed and how much is happening here. Many people tell me that they are rediscovering Vienna and plan to come back every year. Vienna still has so much more potential. Each year, the Vienna art scene manages to work closer together to carry this message forward. Vienna has all that it takes to be a capital of contemporary culture — and I see us headed in the right direction.

**What can we expect for this year's viennacontemporary?**

It will be the best fair the city has seen. It'll be the best of Austria, of Eastern Europe and worldwide, and a grown international scope with special attention to emerging art markets. With "Nordic Highlights" we will bring a new focal topic to the fair.

● read more on [bit.ly/CSteinbrecherPfandt](http://bit.ly/CSteinbrecherPfandt)

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