

The *Collectors* Chronicle

Voices of
Contemporary Art
and Culture

**Madrid
Issue**

3



In the Studio Tal R, Copenhagen

At first glance, Tal R's exuberant colorful paintings may give the false impression of being childishly simple. Looking closer, a subtle complexity emerges from his work. "It's fucked up" says the artist bluntly. We met Tal R in his studio, entitled "Paradise", in Copenhagen. ● read more on page 2



Photo: ©Amor Muñoz

»Art has become
a popular culture, more like
the music industry.«

Jorge Pardo's sculptures, installations, paintings, buildings, and furnishings add influences of architecture and design. The American artist uses vibrant colors and patterns, as well as natural and industrial materials to create everyday objects and spaces with transformed meanings. ● read more on page 9



»Objects are capable of triggering stories. In turn, a story itself can become an object.«

Born in Iquitos, Peru, Lúa Coderch refers to herself as a "child of the Amazon river". The Barcelona-based artist explores the surface of things, phenomena such as exoticism, and the materiality of personal and historical narrative, using a wide range of media and strategies. ● read more on page 6

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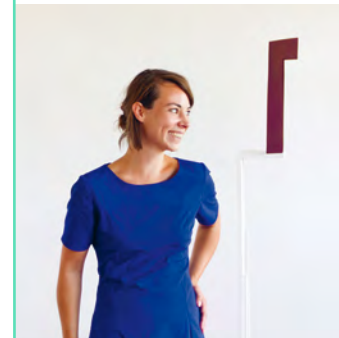
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In the Studio Preview



Madeleine Boschan, Berlin



Nick Oberthaler, Vienna

upcoming interviews
and collector stories on
collectorsagenda.com



It seems as if we were in paradise. A great aura emanates not only from your studio, outside your studio it even says "Paradise". Oh, thank you. A print studio by that name was formerly based in this building and published a communist newspaper with the title *Land og Folk* (Land and People), which had quite a reputation in Denmark. The studio was also well known among artists for printing cheap posters. When I moved in here, I liked the concept of working in a "Paradise", so I decided to keep the letters outside.

Your personal paradise – that sounds fascinating. What is it that is so paradisiacal about your studio?

For me, any studio is a precious place. I like to compare it to the brain. If you think about it, your own brain, despite all its shortfalls, is the only paradise you have. In your brain you are free. You can kill anybody, and you can fuck anybody. You do things that you won't do in your real life, because you would have to bear the consequences. A studio is like a copy of the brain. It's a place where you try out various things, where you have permission to fail. I think that art is probably the only field or discipline where vulnerability is thought of as a good quality. That's one of the things that make art special. And that's why my studio is so important to me.

You've been a teacher at the Art Academy in Düsseldorf for nine years. Did you carry the idea of having the permission to fail into your teaching concept?

When I arrived in Düsseldorf I didn't bring extensive pedagogic experience apart from a short teaching period in Hamburg and one year as a guest professor in Helsinki while I was still a student. However, it somehow became clear to me that, in order to create a good class in an art school, it is important to create an environment where you are able to make mistakes, read your mistakes, discuss mistakes, and fish in them like in a pond. I think you should do exactly that: fish in your own mistakes and even those of others. Your education starts with disappointment and destruction. There is so much to learn if you fail in a grand way. It helps you grow, to reach another level.

What happens at the academy is exactly what must continue in the studio.

How would you describe the art you are creating in your own words?

I think entering my work feels a bit like entering a Luna Park. There's the roller-coaster, there are shooting galleries, and of course the candy floss van. There are all these different tents with different things. At first glance, it might look like I make very different types of works. But if you look closer, I think most people will see that they are all very connected. The unifying element is the way I work. I fish in what I'm seeing.

What exactly happens when you "fish" in what you are seeing, as you say?

Do you know the word "kolbojnik"? It is Hebrew and means "leftovers". I think that describes very well what I do. I am just fishing for a lot of stuff that already exists. It is a constantly evolving series of impressions I pick up. It's things I



see around me, little details I discover, like the fabric of the tablecloth in a painting. If you combine different impressions what you get is a weird object that's beyond language.

»Entering my work feels a bit like entering a Luna Park.«

So by creating combinations of previously disconnected impressions you create a world that escapes reality.

Yes, I think so. I want to create something dreamlike. I think it is really interesting when people talk about their dreams, it is not about things that are actually happening. Dreams break down the conventional concept of space and time. That's the amazing thing about dreams. Art is very similar to this. It is able to reveal certain aspects of human nature that other disciplines can't. That is what makes it so important for society, because it is the "ghost" in the machine.



What is important to you when you are standing in front of an empty canvas and are about to start a new painting?

You should allow yourself to be halfway directed by the painting. And halfway you should explore your personal desires and work out what is necessary to make the painting come alive. What you really want at the end of the day is to surprise yourself, just like you are making unpredicted steps on a dance floor.

What are you working on at the moment?

I am making the final preparations for a comprehensive mid-career survey at the Louisiana Museum of Modern Art in Humlebæk, near Copenhagen.

● read the full story on bit.ly/_TalR

**Tal R
THE ACADEMY
OF TAL R**

May 20 – September 10, 2017

Louisiana Museum of Modern Art
Gammel Strandvej 13
3050 Humlebæk, Denmark



How did you start making art? Initially you had studied fashion design, hadn't you?

Perhaps I need to explain: It's not that I ever intended to have a career in fashion and then ended up doing art, but I've always worked artistically ... After graduation, I applied for classes with Gabriele Rothemann, photography, and although I couldn't sew, for fashion design with Veronique Branquinho, and was accepted by both. I wasn't really aware of the difference between design and the visual arts, and Rothemann, indicating that it was a life decision, suggested that the two classes were incompatible. I don't completely agree, because I know that my practice always touched on both fields.

So fashion does play a role in your work?

My work is concerned with clothing, not primarily with the concept of fashion itself. What consistently made me sick in fashion design was the almost hysterical panic in the search for new forms: "What are we doing now? Valentino just did this and that. How can we top it?" This is also happening in art – but I never say: "How can I arrive at a form which has never existed before in terms of technique and material." In the best case a new form emerges organically as a result of a good idea.

Are there specific themes that you include in your work?

I am interested in people's motivation: Why does one want to do one thing and not the other? I deal with universal themes that concern me as well. In my work everything is a bit "rhapsodic-dirty" and everything flows into each other, that is, I don't separate my person from my art necessarily. In the completed works multiple themes are reduced in different ways and at the same time condensed.

You belong to the so-called generation of "digital natives". Do you use social networks for yourself and your art?

I'm certainly influenced by digital media. Frankly, I am a true Instagram kid. Everything that is important to me is on my cellphone, I get up with it in the morning and go to bed with it at night. I read books almost entirely on Kindle or

my cellphone. Since I've traveled a lot in recent years which has resulted in many quick changes of location it has helped me to stay in touch with people who are not with me and to have material condensed and accessible.

You were recently awarded the Kapsch Contemporary Art Prize, instated jointly by the Kapsch Group and Mumok in 2016 to promote young artists living mainly in Austria. It entails an exhibition at the museum. How does it feel to be the first to be awarded this prize?

I was very surprised, because so many excellent people had been nominated. I was completely happy; the Kapsch Prize is a super project. Of course I ask myself the question of how to live up to it, but when I work all projects are equally relevant and I always have the same sleepless nights!

In a few weeks you will move to New York. Is Vienna too small for you? What is the reason for your move?

The only gallery who represents me is in New York. It is a very close and family-like relationship and I also have a large circle of friends in New York. I have always had an affinity with the City. After eight years in Vienna I feel that I need a change. I love Vienna like a Viennese loves and hates her city. Although I grew up in the country, I think of myself as Viennese. New York itself cannot be fully comprehended I think, but I look forward to the challenge.

● read the full story on bit.ly/Anna-SophieBerger

**Anna-Sophie Berger
PLACES TO FIGHT AND
TO MAKE UP**

prolonged until March 05, 2017

mumok – Museum moderner Kunst
Stiftung Ludwig Wien
Museumsplatz 1, 1070 Vienna



Samantha (Edition), 2016

The name Robert La Roche is associated with iconic eyewear and has become a cult brand of global reputation. His ad campaigns are contemporary documents of the creative scene in Vienna from the 1970s to the 1990s, which have made waves internationally.

Famous wearers of La Roche eyewear include Hollywood stars such as Arnold Schwarzenegger and Meryl Streep, and artists such as Yoko Ono and Andy Warhol. Today, vintage originals of his classic eyewear once again enjoy enormous popularity.

The MAK in Vienna recently dedicated the solo exhibition *Personal View* to the designer's singular oeuvre. In collaboration with Robert La Roche, Collectors Agenda presents a sujet of one of his iconic ad campaigns for Model S-4, dating from 1975, as an exclusive art edition of 30 uniques.

Layered silkscreen prints, glued silkscreen film
Format: 49 x 70.5 cm (19.3 x 27.8 inches)
Edition of 30 uniques
Signed and numbered by the artist.
1.200 Euro, incl. VAT (20%)
● more on bit.ly/_RobertLaRoche





Daniel Domig contests with the fleeting glance and fast-paced consumption of images, taught by the digital media. With swift and easy brush strokes he pronounces visual statements. We met Daniel in his studio, located in Vienna’s seventh district.

How did you make the decision to pursue art to earn a living?

I had the good fortune to have a natural, almost intuitive inclination to make art. When people ask, whether they should do art, my answer usually is: If there is an option between art and something else, do the something else. In fact, for most art students, after their studies, things don’t always work out as they may have hoped. In fact my idea of what it meant to live as an artist was rather romantic. I just assumed that I would always be poor and live on nothing but my own idealism. Once dead, my work would be discovered in the basement of my parents’ house and recognized as not too shabby.

Your work is always about something figurative.

Yes, figures always appear, but they are rarely anatomically correct. I think one will see immediately that I am not concerned with mere representation. Even if it is legitimate to use photographic means, Bacon for example used them as a visual reference, for me it is the interface to photo realism. In the end, it’s as though we hardly have an understanding of ourselves, without the confirmation of images. This to me explains the obsession with ‘selfies’.

How do you start with a work? Do you first prepare a sketch?

No, no sketches. Actually I follow the method of the Abstract Expressionists, I just begin and see what happens. For the most part my canvases are not primed. The subject develops gradually.

You have participated in large exhibitions at home and abroad. How does it feel to stand at the center of an exhibition?

One could say that it is a “necessary evil” in order to continue to exist. Every artist is happy when he or she has an exhibition and sells works. For me there is the very pragmatic purpose of supporting my family. It is good that there are people who are really very interested

in art and who are willing to spend their money on it. That has always been and still is very noble. But I know many artists who have difficulties in exhibition situations because the tension is very high.

»Painting has been my first love. If she doesn’t leave me, I won’t.«

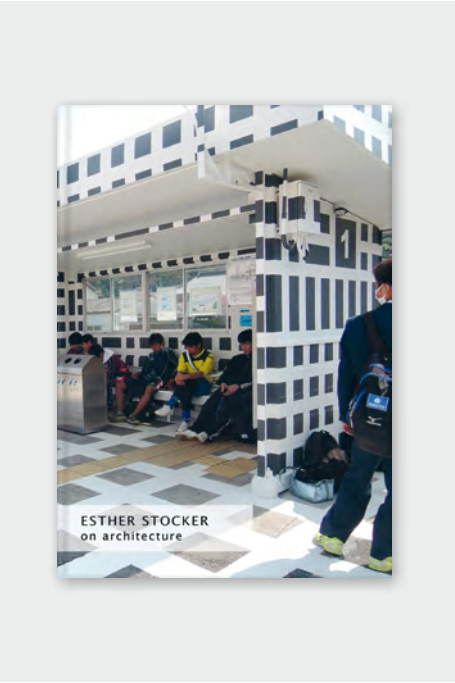
You have mentioned Francis Bacon earlier. Is he one of your heroes?

There are many things, which I like about him; he was certainly one of the painters who in the age of photography managed to keep figurative painting alive. One sees this also with the studio photos. Those he used were photographs that had to submit to the rigors of his studio and his work methods. They lay torn on the floor and were overpainted. Only this way did he use them as references. To my mind the most boring countermovement to photography is almost always an abstract and informal position, which does not even try to deal with the figure which now seems adequately represented by photography. Bacon was convinced that there still was a place for the figure within painting.

Woody Allen once said: “If one does not make a new film in six months, people think immediately one sleeps every day until noon and sits only on the couch.” What does your work-day look like?

Because my children are early risers I now have a routine. By nature I am someone who would like to sleep in, but I take my kids to daycare and school, and then I go to my studio. Family life helps to create some distance between my work and my home, so that I don’t leave the studio and think it is all about me. At home it is not really important that I am an artist, there I am a husband and a father. Therefore I return to the studio with a much clearer mind the next day.

● read the full story on bit.ly/_DanielDomig



Artist Esther Stocker has been addressing the theme of the grid and its disruption in her painterly practice for a long time. She has further extended this analysis into the third dimension, with her numerous large-scale works turning her into a household name in the international arts scene.

The publication sheds light on the logical affinity to be discerned between her artistic analysis of the grid as a phenomenon in three dimensions and architectural relationships in particular.

Esther Stocker on architecture
Editor: Dr. Julius | in der edition ROTE INSEL
Text: Matthias Seidel, Esther Stocker
Details: German/English, Paperback, 24 x 17 cm, 112 pages, numerous ill. in color
Publisher: Verlag für moderne Kunst
Euro 22,—
ISBN 978-3-903153-13-4
vfmk.org



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Esther, 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.

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

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, dominated by 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 a concept. And I would say it doesn’t play a big role, though it may enter my work in a way that I can’t 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/_EstherStocker

Esther Stocker

is represented by Kroboth, Vienna.

Her works are on show at ARCOmadrid at booth 9F04



Worlds (small Germany), 2016

Sophia Pompéry's edition *Worlds (small Germany)* represents a geographical relief plate, as it is typically used in geography class for teaching purposes. Coated with blackboard paint, the relief is freed from scale, political borders, place names, or other coordinates, which would usually help localize one's position on a map. Complemented by a pencil, the relief chalkboard invites the involved viewer to leave his (or her) personal sphere, prompting him (or her) to reconsider the surrounding world, and to sketch up an own vision of it.

Scientific and at the same time poetic, the little blackboard becomes a metaphor of our understanding of space. It raises the question how space is used and often exploited, whilst establishing topics such as possession, geopolitical power constellations, migration, and their ecological implications.

With *Worlds (small Germany)*, Pompéry makes tabula rasa and resets the world as we know it back to zero, setting our imagination free towards infinite time and space, like a runway for our thoughts to take flight.

Vacuum-formed plastic, blackboard paint, chalk pencil on string, wood rail as wall mount
Format: 15 x 10 cm (5.9 x 3.9 inches)
Edition of 12 + 2 AP
Signed and numbered by the artist.
280 Euro, incl. VAT (7%)
● more on bit.ly/SophiaPompery_Edition





Lúa, 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. Another idea I like to reflect on is how value is created. In my view, value always has to do with distance. Images conveying exoticism and distance exert a certain fascination on people.

Is that why you like to tell the story that you were born on the banks of the Amazon River?
Yes, exactly. Two years ago, I did this video called *Gold*. It is a videotaped narration on how value and charisma are generated and what is their relationship to distance, opacity and appearance. It began with the story of my being born on the Amazon River. What I find significant in this story of origin is not so much its unusual aspect, but its aesthetic efficiency.

So what is the story of your childhood in the Amazon?
At that time my parents were hippies and had been traveling around South America for some time, traveling up the Amazon River for three months. When my mom got pregnant they decided to settle down there and built a hut in a small community where they waited for me to arrive. I have no memory of it and don't retain any link to that place. What I know about it is based on what I was later told and what I could make up from pictures. So for me that story

is almost a lie. It has the deceptive quality of a story, which fascinates me.

Did you grow up in Peru then?
We moved to Brazil a year after I was born. When I turned five, we arrived in Spain. I think it is at the age of four or five, when kids start to develop their own memory. About that time my parents started telling me that I was born in a distant place. The idea struck me so much at that early age and I remember telling other children in kindergarten the story that I was from Peru. My story always made me a foreigner.

»My story always made me a foreigner.«

So you are a real story-teller.
Yes, I am very interested in stories, and how an object can trigger a story, or how a story itself can even become an object. I have been collecting short stories, which can be used as objects to start a conversation. They are like little parables. I once found an object on Ebay, a canister allegedly containing a roll of undeveloped film. The seller claimed that the film had been on a Russian space mission in the 1980s. I kept this object for a whole year not knowing what to do with it. In a way I shied away from opening the container because I was afraid of being disappointed.

What did you decide to do with this mysterious container from outer space?
I realized that the unopened container was really good to start a conversation with people and decided to send out an open invitation, limited to 30 people, and organized an event at which we would decide collectively what to do with the container. In the end, the object was only an excuse for the gathering. People were talking about all kinds of things, such as love, disappointment, bravery, or cowardice. The object did its work as a facilitator, but ultimately human curiosity prevailed and the group decided to open the canister. (laughs) And it was true! It actually turned out to be a film from a Soviet space mission.

You had a much noted show in 2014 at Fundació Joan Miró, called “La montaña mágica,” where the idea of “display” was very prominent.
Yes. For that exhibition I built a big warehouse on the premises, using up half of the exhibition space to store things, like stage props in a theater. For the duration of 72 days, I worked behind the scenes, in the warehouse, to prepare a new exhibition for each day, developing a different line of research to explore how the city of Barcelona evolved, and how the city built its memory.

One of your most impressive works there was a life-size reproduction of the onyx wall from the German Pavilion in Barcelona by Mies van der Rohe, made of inflatable PVC. What is the story to it?
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. The Pavilion had been demolished in 1930, after the closure of the International Exposition. With its disappearance, the Pavilion became something of a myth, which led to the decision to rebuild the German Pavilion, based on surviving images. This reconstruction from an image felt to me like a ghost. The term 'international style' is a reference to the architectural style that emerged in the 1920s and 30s. As for the sculpture's inflatable character, it represents the irony, the complexity and insincerity of that whole 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



Souvenir [Onyx] 2016

Souvenir [Onyx] is an inflatable reproduction of the charismatic onyx wall made of PVC. It is the core wall of the German Pavilion in Barcelona by Mies van der Rohe on a scale of 1:4. It is inspired by *International Style [Onyx Wall]*, a real size replica of the same wall, which was exhibited at the Miró Foundation in 2014.

During 72 days, Coderch had researched among others the historic development of the City of Barcelona and the phenomenon of what she calls herself material history. After its demolition in 1930, the City of Barcelona decided in 1986 to reconstruct it as an architectural icon and a touristic landmark in an attempt to leave behind the historic burden of the Franco Regime and reconnect to the international league.

The fact that the Pavilion had to be reconstructed based on remaining photographs, as the original plans got lost during WWII, suggests that the Mies van der Rohe Pavilion is bound to live on as a ghost or image.

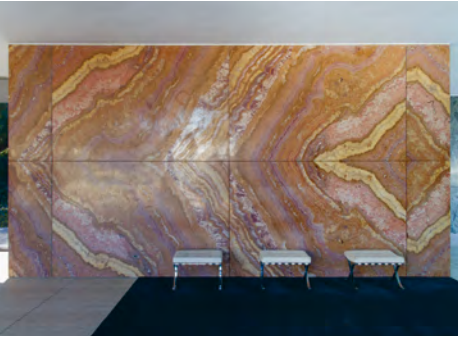
The malleability of the inflatable sculpture conceptualizes the relativity of the notions of time and is expressive of the manipulative intent of the Pavilions reconstruction. *Souvenir [Onyx]* refers to this spectacular piece by Lúa Coderch. Even at a scale of 1:4 it exerts a strong fascination on the viewer.

Print on inflatable PVC mattress.
Format: 293 x 155 x 10 cm (115 x 61 x 3 inches)
reproduction of the unique piece *International Style [Onyx Wall]* on a 1:4 scale.

Edition of 8 + 1 AP
Signed and numbered by the artist.
1.440 Euro, incl. VAT (13%)
● more on bit.ly/Lua_Coderch_Edition

In cooperation with

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Original onyx wall in German pavilion, by Mies van der Rohe, in Barcelona.

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Tano Festa,
Da Mondrian a Michelangelo, 1968



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to be continued on collectorsagenda.com



Your home is a real gem and its contents really invite discovery. You and your partner Gabriel seem to be quite passionate collectors of all kinds of things, not just art.
R: Yes, we do love flea markets. We go out to find them everywhere we travel and can spend a long time browsing for pieces. In that sense, we don't have a specific collection. It's whatever we stumble upon.
G: Yes, we have anything from a Brazilian black magic statue, to a German propaganda book illustrating German communities in Brazil. We are also really into the 1960s, collecting old stuff from that time such as records, furniture, old instruments, scooters, cars, motorcycles, etc.

As two people who bring so much dedication to collecting. How much does one give consideration to the material value?
R: Well, he is very detached from material objects. I am a bit more precious about things.
G: Sometimes there is also a connection to our life and travels: an original poster from a rock concert by Bo Diddley in San Francisco, a rare vinyl by Salvador Dalí, publications and records out of print ...

Would it be true to say that you are not so much collecting objects as “things”, but as “stories”?
R: You know, I am always most interested in narrative pieces of art. And yes, there is always a story behind each of these things in our apartment. And if not a story, they come from friends or artists with whom we can relate.
G: The logic here is, it's either from friends or important influences, or some other connection to our life and travels: an original poster from a rock concert by Bo Diddley in San Francisco, a rare vinyl by Salvador Dalí, publications and records out of print ...

What would you recommend to someone who is new to collecting art and is on a budget?
R: I recommend limited editions. They are a great way of getting more acquainted with art and the artists behind. Most of our artworks are actually editions from artists we have worked with, or other artists whose work we admire.

What got you started in collecting art in the first place?
R: Well, as a curator and journalist for art magazines it's somehow my profession. And I was always interested in history, in theory, and I was drawn to visually appealing objects. And I like stories and images. In a way art brings this all together.
G: I studied linguistics in London, which is where we met. Rosa was studying at Goldsmiths at the time, but we actually met through music. We were both into the same kind of music scene – rock'n'roll and psychedelic 1960s music. London had a great scene then in that regard.
R: Yes, there was this shared passion for music. And soon I discovered that Gabriel also took an interest in art.
G: Well, early on I was mainly into pop and psychedelia from the 1960s, because of its obvious connection to music and attitude to life at the time. But, after I met her, I really developed into taking a broader interest in art.
R: You play it down. He has been to so many art fairs and biennials that I think he knows more about contemporary art than many other people I know who move within the art scene. (laughs)

»We are most interested in narrative pieces of art.«

What kind of artists do you focus on in your collection?
G: We really appreciate artists that we know well and who we can tell are very hard working and professional – people, who know that they are artists, that they couldn't do anything else in their lives.
R: Some artists may still be young, but among some you can see this uncompromising will to keep on doing art. They don't bend to a trend or fashion. Lúcia Coderch, Teresa Solar Abboud, Irene de Andrés, Belén Zahera, and Eva Fàbregas for example are great young female artists to follow. I am sure they will have a promising career ahead of them.

● read the full story on bit.ly/RosaLleo



The title of the artist's book references the novel Flametti by Hugo Ball. Inspired by the cabaret director Max Flametti, Tal R created a series of collages, paintings and sculptures. The artist's book is being published on the occasion of the magical exhibition by the Danish artist at Nuremberg's zumikon. Woodcuts by Josef Zekoff and a text by Axel Heil round out the publication.

Tal R Flamingo Flametti
Editor: Harpune Verlag, Vienna
Text: Axel Heil
Design: Raphael Drechsel (GREAT, Vienna)
Details: German / English, Paperback, 27 x 19 cm, 64 pages
Publisher: Verlag für moderne Kunst
Euro 22,–
ISBN 978-3-903131-25-5
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Photo: © Amor Muñoz

Jorge, in your work form is very dominant. Do you want to convey something beyond that which visible?
Being an artist is about the nature of the visual. Artists are trained to see things and to show things. As an artist I structure the world in order to create a dilemma between the visual and the discursive. For me, the visual, ideas, and issues of aesthetics are intertwined. The interested viewer will be able to untangle them.

Your work is often discussed as operating at the interface of art, architecture, and design. Are you drawing a line between these different fields?
I actually don't. Just as little would I consider myself a hybrid artist. I see myself primarily as a sculptor, and I am very interested in how architecture or design can impact sculpture. I like to think of treating a building like an apple is treated in a still life. I like to use objects that have a certain kind of cultural resonance in their design, as optical tools for my work.

Aesthetically, there are some constants in your work. There is always a brave, playful notion. Your art is very seductive and the colors are bright. Would you agree?
Yes, I do like beautiful things. Most of the time, conceptual art is approached with a certain kind of seriousness. I find it interesting if a thing initially appears playful, light-hearted, and seemingly simple but on second glance invites to more depth and complexity.

Do you see the art world changing since you have started your own career?
Art has become a popular culture, more like the music industry. In places such as Berlin, London, or New York social pressure for artists is extremely high. When I decided to become an artist at a young age, art was considered as something peculiar. I have always lived and worked at the margins, but these margins are disappearing. That's why I prefer quiet places like Mérida. If one is as deeply entrenched in the art world as I am one needs to get away from it all to function properly.

How does the increasing digitization in your everyday life influence your work?
I don't know. I never made a work about it, however, I consider digital technology an interesting tool. In my early days as an artist, I did everything with my hands, by myself. When tools emerged that helped me optimize my way of working, I adopted them. But I would never put technology first.

»The visual, ideas, and issues of aesthetics are intertwined. The interested viewer will be able to untangle them.«

Since Cuba has opened up to the West it is getting a lot of attention in the art world. As a Havana-born artist, how do you interpret the hype about Cuban art?
I'm no longer really very Cuban. I left at age six. My education had absolutely nothing to do with Cuban topics such as identity, politics, or anything like that. My perception, however, is that the Cuban artist scene is in a dilemma. The fact that artists are from Cuba tends to overshadow their actual work for there is a strong expectation among the art world that they will inevitably adopt Cuba as a central topic of their work.

Art and Idea

This story has emerged from a collaboration with Robert Punkenhofer of ART&IDEA, a hybrid agency dedicated to promoting and facilitating a cultural dialog by organizing contemporary art, architecture, fashion and design programs of international scope.

art-idea.com



Teresa, your artwork appears very frail
Yes, that's very true, although it wasn't my intention for it to be that way, rather it came about when I discovered which materials I was attracted to. The university where I had studied fine art has a well-known school of jewelry which holds the thought that jewelry is also art, just smaller and with more freedom to create. But I always worry a bit about the word "jewelry," because if you call it that, automatically people think about ornamental things, which is not what I am after.

Could one say that you are doing “conceptual jewelry,” as opposed to “bling” for example?
Exactly. The jewelry that I make is the opposite of ostentation. In a way I am trying to reduce the object or the main concept of the jewelry to almost nothing, it is really a reductive process, and in terms of the usual perception of materialism, each object's material value is close to zero. I think the idea of disappearance is very prevalent in my work.

All of the pieces resemble each other in their minimalist expression.
Yes, I always try to work with the metal flake and the string only. If I were to add anything more I would enter the ornamental world, which I am not interested in. I like to keep things simple and it is wonderful to see how many things you can do within these limitations. When one starts working with stones, color, and decorative materials one gets lost.

Are your fragile pieces of art actually meant to be worn?
Of course. But I always warn my clients in advance that the pieces can easily become lost or disappear in some other way. I was once wearing earrings made from a very thin layer of gold on a trip to a theme park where I rode on a roller coaster. When I got off the roller coaster my earrings, which had originally been spherical, had become distorted by the onrushing air. This let me realize myself how fragile my jewelry art actually is.

● read the full story on bit.ly/TeresaEstape



The Romba Collection of Contemporary Art Foundation (ROCCA), has existed since 2011. Your private house doubles as an exhibition space that is accessible to the public.

At one point, our collection reached a certain size, which meant an increasingly growing logistical effort. Therefore we had to decide whether we wanted to be serious collectors or continue to treat collecting as a hobby. We decided to set up a foundation. In my opinion art should be made available for as many people as possible to see.

Does art live with you or do you live with art? I would say: we live with each other. But it is actually true, that some works are rather uncompromising, like the work Untitled by Jeroen Jacobs. The nine concrete steles permeate the entire house; they can be found next to the living room, also in the bathroom, or on the terrace. We have asked the artist to freely choose the locations for the individual concrete steles throughout the house. At times, one has to make some sort of accommodation if the installation is blocking one's way.

How important is it for you to introduce your children to art? It is important to me that our children grow up with art and that they understand it as implicit. I believe it is enriching for them. Later they can decide for themselves, whether it is to play a role in their lives. We have tried from the beginning to instill in them a fascination for beauty, and an openness to other ideas and living worlds which are integral to every artwork.

There is no room in your house in which there is no art hanging or standing. Art does not even stop in front of the basement, the bathroom, or the children's rooms. And yet nothing suggests an atmosphere of overcaution. No, we don't live in a museum. Of course we follow some rules in terms of the contact with the art, this ought to be observed by everyone who has art in his or her living space. Our daughters are still relatively small and we also have a dog, they all know that one has to respect the art. If we were to be over-concerned that something may be damaged or broken,

perhaps this would increase the possibility of such an occurrence.

Do you change the placement of hanging works in your house often? Yes. Especially when new works arrive, the hanging has to be altered. Often it is difficult to find an appropriate place for a new work. That can mean that rooms have to be hung entirely new.

Do you and your husband always agree when you buy art? For the most part. Sometimes we have discussions. My husband Eric is a lawyer and is therefore always right. I insist on my expertise – with art I can do it, because I am a professional.

As an art historian you deal a lot with art in your profession. Does this influence the way you build your collection? One aspect of our collection is “arthistorical models developed further,” like for example a small work on paper by Leon Polk Smith, which serves as an arthistorical model for Gerold Miller's work. In his work, José Davila interpreted the Studies for Hommage to the Square by Josef Albers anew. These dialogs of arthistorical mentors with contemporary artists is very fascinating.

»Collect with your eyes, not with your ears!«

One sees and notices immediately, that your collection is a very special one. It radiates personality. One notices in a collection assembled according to the investment aspect of the works. That is not the case with our collection, we have always bought what we liked.

Do you have advice for aspiring collectors? Trust your own judgment intuitively. Just do it. Buy what you like. Collect with your eyes, not with your ears!
● read the full story on bit.ly/_JoelleRomba



Andreas Duscha's work is determined by aesthetic subtleness and a poetically abstract pictorial language. He adopts events and incidents of greater or lesser importance to develop narratives, from which the viewer can derive new levels of meaning. We met him in his studio, not far away from the garden plots of Vienna's 15th district.

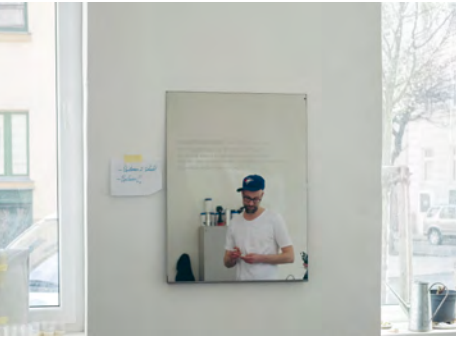
Andreas, your work involves mirrors which often have peculiar words or sentences edged into them, for example Mamihlapinatapai ... It originates from the language of the Yaghan Indians of Tierra del Fuego (Fireland) and is considered the “most untranslatable” word. It means: “A look shared by two people, each wishing that the other would initiate something they both desire but neither of them wants to begin.” As a fan of conceptual art I visually quote Joseph Kosuth by recreating the piece description and setting it exactly the way he used it in his work “One and Three Chairs”.

»I am missing critical reflection.«

Where do you get your ideas? What inspires you? When I was younger I used to read a lot, I am still benefitting from that. Today I research a lot on the Internet. There I and come across interesting things. For example, I made a work about Annie Taylor, an American teacher who decided to become famous. On her 63rd birthday she plunged over Niagara Falls locked inside a wooden barrel. She survived the stunt and became famous overnight. The day before the stunt a test fall was made with a cat, it is not recorded whether the cat survived the fall. Using the account of the cat's participation, Taylor appeared with her barrel and always changing cats in many American freak shows over the years, and a myth began to form around the cat. It is curiosities like these that interest me.

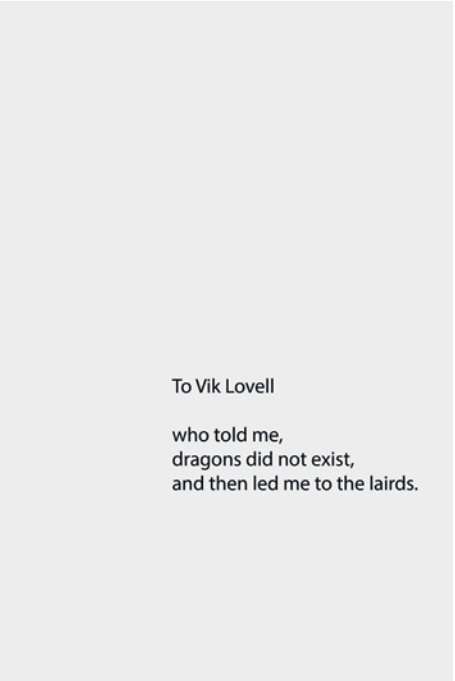
Where do you get the mirrors you need for your work? I produce them myself. I began making mirrors during a residency in Slovakia where was looking for old mirrors with “blind spots”. Not being successful I searched the Internet for a formula to make them myself. The first mirror I made turned out to be a disaster; it looked

rather awful. Now I have been making them for over two years and have become relatively good at it. Besides almost transparent mirrors and mirrors with red coloration, I also cast almost entirely black mirrors. This really requires expertise, for the mirror is influenced by both the thickness of the application of the chemicals and how the cast is fixed.



Is art a sort of vocation or is it a job like any other job for you? It would be going too far to consider “art a vocation” because for me it is too connected to the idea of the “artist as genius”. I find it problematic to consider art as a job or as a business. It appears as though many question if they should study dentistry or art. When you study art you can hang out at the cooler parties, earn money faster – so they study art. I am missing critical reflection.

The process of research is apparently a firm element of your work. True, I really do very intensive research. I still sometimes get stuck about a theme. The difficulty is rather to find the right theme. I'm some kind of a research junkie for both my works and for the other projects I do – together with Marlies Wirth I am curating more and more exhibitions. I really love art and follow attentively what others do.
● read the full story on bit.ly/_AndreasDuscha



For my mother (2017)

Andreas Duscha, who frequently bases his works on found digital images, that are often associated with specific places, historical events and political phenomena, aims to appropriate the facticity of an assertion. He builds his works on the potential, possibility and imagination, filtering episodes of events that could have happened in a particular way. Duscha does not try to prove, evaluate or bear witness. Moreover, he deciphers, modifies, encodes and stages, according to his own parameters, injecting subjectivity and singularity into the seemingly known, obvious and banal. In a process that is at once alienating and subjectivizing, the artist condenses the factual and the fictional into new levels of meaning, which he transforms into works that are encoded in multiple layers, using various – often anachronistic – techniques of photography and/or analog printing. (Marlies Wirth)

In his new series *For my mother* (2017), Andreas Duscha is concerned with an often overlooked phenomenon in literature: dedication. The word can be derived from Latin “dedicatio”, which means consecration, or appropriation. A dedication can imply a simple “thank you” by the author to someone close, a display of affection to a special person, or a note about a thing or an event of particular importance. The edition features twelve mirror glass pieces, manufactured by the artist himself according to a 19th century production method. Each mirror features a different dedication by an author, extracted from world literature, which has been etched into its surface. The isolated analysis of the dedications – selected by the artist mainly for their poetic quality – creates new levels of meaning, offering entirely new perspectives and conclusions that are detached from the content of the book.

Mirror glass, etched with silver nitrate, metal rail as wall mount
Format: 47,5 x 32 cm (18.7 x 12.6 inches)
Edition of 12 uniques
600 Euro, incl. VAT (13%)
● more on bit.ly/AndreasDuscha_Edition

Touko Laaksonen
The Man Behind Tom of Finland
Loves and Lives
28 January – 6 May 2017

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Peter, your pictures appear very structured. They seem to be quite painstakingly built up. Yes, they really are. I spend incredible amounts of time in front of large pieces of paper like the ones hanging on the wall. I love to sit here by myself listening to an audio book and just drawing. This detail-oriented way of working is very meditative. Despite my very structured way of working it can happen that I am so immersed in my work that I suddenly notice that it is almost noon and I haven't yet brushed my teeth. (laughs)

Looking at your “Data Drawings” as you call them they actually look as if they were digitally rendered topographical maps of mountain ranges. Yes, at first glance they may indeed appear like that. In reality, however, they are visualized measurements of digital signals and data that are invisible to us, but that we are exposed to every single day. My work is focused on the transformation and visualization of processes that relate to our daily life. We are actually constantly within invisible networks, remaining from the moment we get up in the morning until we go to bed at night, connected to the internet via our smartphones, tablets and laptops.

We use streaming data and at the same time generate vast amounts of data containing accessible personal information ... Yes, it is eerie when you think about it. And we accept it quite unthinkingly! However, once in a while we ask ourselves the question: Who is behind it all? Who is profiting from all the data? What conclusions can be drawn about us and about our lives?

How is such a “Data Drawing” generated? First I take very precise measurements of WLAN data streams in a specific space with a special app on my iPhone. These are made visible on paper in the form of a kind of 3D diagram. Since I am drawing by hand, the drawing can never be entirely exact. But for me that's also the charm – this tension between precise measurements and human imperfection. The idea, however, is that every individual line, every surface in my pictures is

based on numeric information and therefore the pictures so to speak write themselves.

Do the measured data define precisely how a picture is going to look? Or do you sometimes intervene cosmetically? In my initial records I try to be as precise as possible. The idea of an exact depiction ends on the piece of paper. By applying the information again and again a repetitive mountain-and-valley structure is formed. It is possible that I superimpose data taken on different days or weeks. In that moment also esthetical decisions begin.

»The thing is that we are continuously staying in invisible networks.«

So esthetics plays a certain role in your work? Yes, a very big role. The term black-and-white is very prominent in my work. On the one hand, I couldn't see a real sense in working with color. I was more influenced by the fact that I dealt with phenomena based on zeros and ones. My work is just that. The zeros are the paper. And all the materials I use such as acrylic, graphite and colored pencil are black. They are the ones that complement the zeros. Seen this way, I don't work in black-and-white but in black only.

Do you want to trigger something specific in the viewer with your pictures or do you want to make a statement? In particular, I would like people to enjoy my work without the burden of background information, because every piece of paper already contains information. Primarily, I want them to profit esthetically. But it was also very important to me right from the beginning that there is something that I as the author can speak about.

● read the full story on bit.ly/_PeterJellitsch



Peter Jellitsch's Data Drawings are based on what has become an indispensable component of our modern-day (work) life: the Internet and the constant availability of a wireless connection to it. The artist repetitively translates measurable data from Wi-Fi connections in the form of ping, download, and upload speeds into formally complex drawings reminiscent of landscape topographies in pencil and acrylic. He lends form to the invisible digital processes around us and declares them the starting point and necessary basis of his work as an artist. Each Data Drawing is a snapshot and a survey of a specific place at a certain point in time. The numerical values precisely measured with an iPhone app have the appearance of an abstract artistic gesture on the paper with the unmistakable variance of human imprecision. The physical act of drawing is combined with the ubiquitous flows of information that we use and create at the same time: a potentially infinite and never complete creation of value from nothing.

Peter Jellitsch
The way you moved through me
Editor: Peter Jellitsch
Text: Sébastien Pluot, Marlies Wirth
Interview: Joseph Becker with Peter Jellitsch
Design: Ines Cox
Details: English, Paperback, 30 x 20 cm, 144 pages, numerous ills. in color
Publisher: Verlag für moderne Kunst
Euro 28,-
ISBN 978-3-903131-73-6
vfmk.org



Wiener Festwochen
MAY 12 – JUNE 18, 2017
Programme release on FEB 16, 2017



The big Gesture – Oscar Niemeyer in Algier

Andreas Rost (*1962 in Weimar, Germany) has become known for his, predominantly black and white, photographs documenting big-city life. For the first time ever, Andreas Rost researches the Université des Sciences et de la Technologie Houari Boumédiène in Algier, which has been little known even among architects, with the eye of a photographer. Rost's photographs are testimony of a grand design of a failed utopia.

Photography, A1A artprint Alu Dibond
Format: 85 x 60 cm (33.5 x 23.6 inches)
Edition of 10 + 3 AP
Signed and numbered by the artist.
1.800 Euro, incl. VAT (13%)
● more on bit.ly/Andreas_Rost_Edition



Diptych, two photographs framed in aluminium
Format: 30 x 38 cm (11.8 x 15 inches)
Edition of 10 + 3 AP

Signed and numbered by the artist.
2.000 Euro, excl. VAT (13%)

Bildraum P 28/2007

Walter Niedermayr (*1952 in Bozen, South Tyrol) is regarded as one of Europe's greatest contemporary art photographers. He is famous for his photographic series of alpine landscapes with a distinctive reduced color density. Alpine regions and urban spaces, architecture and industrial sites, but also prisons and hospitals, are a subject of his artistic investigation.

His edition Bildraum P 28/2007 shows the interior of a house in Bolzano, designed by architectural office PAUHOFF. Niedermayr maintains a long-standing friendship with architects Michael Hofstätter and Wolfgang Pauzenberger, which has inspired common projects.
● more on bit.ly/WalterNiedermayrEdition



Untitled (Chandigarh), 2013

Sculptor and photographer Werner Feiersinger (*1966 in Brixlegg, Tyrol) challenges the fractures and controversies caused by ambivalent objects and photographs which document what's already well-known. As a result of this process, he often points out surprising and unconventional perspectives. Feiersinger applies an accuracy in his photography which is matched by the meticulousness of his research and preparation work.

The edition is a framed photograph from his extensive series Chandigarh Redux. Chandigarh is Le Corbusier's planned city in Northern India. It is a peculiar place, not only because it has been conceived and constructed by one of the most influential architects of classical modernism, but also because in this place it was possible to implement the vision of Classical Modernism from scratch in all its consequence.

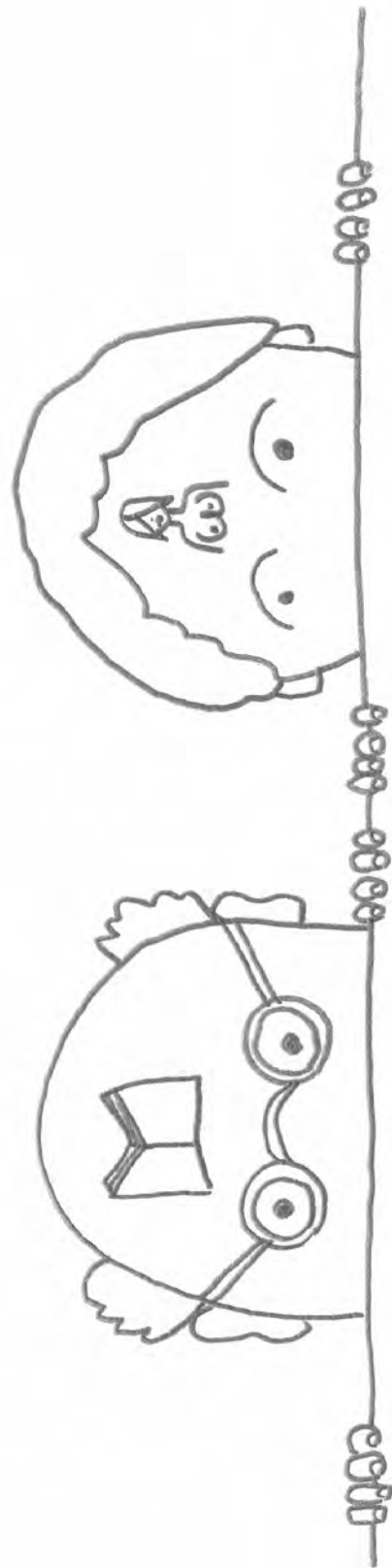
Photography in white wooden frame
Format: 48 x 36 cm (18.9 x 14.2 inches)
Edition of 15
Signed and numbered by the artist.
1.500 Euro, incl. VAT (13%)
● more on bit.ly/WernerFeiersingerEdition

In cooperation with

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We have put together a series of artworks by international artists, who explore or reinterpret the interplay of art and architecture, in the form of a limited edition, including works by Lúa Coderch, Werner Feiersinger, Walter Niedermayr, Andreas Rost, and Werner Schrödl.

More on collectorsagenda.com



»Boobs or Books«, 2012, from Olaf Breuning, Drawings. English, Hardcover, 30 x 24 cm, 240 pages, 175 ills. Euro 38,- ISBN 978-3-903131-47-7

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In the Studio Tyler Mallison, London



Through a combination of media, London-based artist Tyler Mallison gives form to an ‘uncertain space’ — characterised by traces of the ephemeral and actions that introduce the medium of time, body and movement. Across the work there is a marked emphasis on materiality, digital mediation and the expanded field of painting.

Tyler, what aspects do you work into your art practice?

My practice is rather ambitious and multi-disciplinary by its nature. It’s about ideas and engaging a combination of process-based material exploration and research – drawing on diverse areas of knowledge that span consumerism, philosophy, psychology, semiotics, science and digital technologies. Themes of desire, direction and dissonance are central – with a particular interest in actions that seek to incorporate the medium of time, body and movement. Across the work there is a marked emphasis on materiality, digital mediation and the expanded field of painting. That said, I try to avoid attempts to ‘explain’ my work as it always leaves me feeling unsatisfied. Ambiguity has a place in art, unlike the commercial world.

You use a wide a range of materials and mixed media in your work, including photography, textiles, pigments and digital technologies. How did the choice of media evolve over time?

I choose materials for their ability to communicate in the context of the work. This could be anything from the qualities inherent in the material/object, relationship to the body, semiotic associations, or a motivation that’s less evident. My use of ready-made clothing as a medium grew out of a growing interest in materiality and its ability to serve as a proxy or analogue for themes of identity, personal curation and display.

Clothing has played a big role in many of your work series during the past few years, including among others *Prime Arcadia*.

It’s a combination of the raw materiality and agency such materials provide. I’m drawn to inherent physical traits, such as color, texture, surface and form that are ‘real’ and manufactured by complex industrial and marketing systems rather than the artist. For *Prime Arcadia* I chose basic ‘throwaway’ T-shirts

from Primark – the play on words shows in the work title – since they represent the least-common denominator in manufactured clothing and have become notorious for the myriad colors available. The fact that they are only £2 each and produced in Asia introduces a further subtext of interest on value, globalism, movement and migration.

»Ambiguity has a place in art, unlike the commercial world.«

Looking back to 2016 and thinking about the year ahead, what stands out?

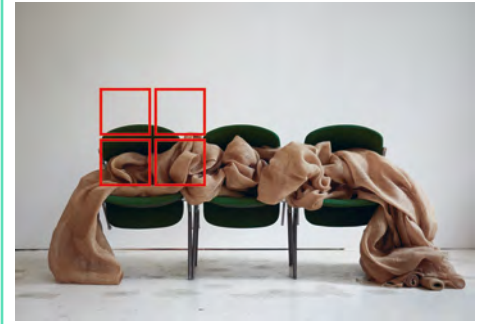
Being one of the selected Syllabus artists has taken me to a lot of places across the UK talking to different art institutions. Also I spent quite some time in Germany last year. This included a short residency with New York based collective DIS at the HMKV-Autocenter Summer Academy in Dortmund, and a solo show at Plattenpalast in Berlin. For the exhibition, entitled <u: read me/?, I presented new work and a site-specific intervention exploring the concept of boundaries, potential and systematic failure. At the moment I am in the middle of preparing a group show in London at APT Gallery this March.

● read the full story on bit.ly/TylerMallison



collectorsagenda.com

Edition Tyler Mallison



Untitled (Chair Constructions)
2014

Chair Constructions is a project investigating ‘reality’ and its various forms, initiated at Autocenter Contemporary Art Berlin in 2014. The performative work documented on-site brings together chairs from the former GDR, jute hessian, and basic Artificial Intelligence (AI) contained in DSLR Autofocus technology.

The resulting augmented instantiations explore time, space and systematic reduction of complexity — reflecting Mallison’s on-going interest in the interface of materiality and digital systems. In particular, the increasingly secondary role humans play in perceiving visual content.

Part of the series was shown at the Royal Academy of Art Summer Exhibition (London, 2016). Continuing this line of inquiry, Mallison staged the site-specific intervention ‘*Built Constructions*’ in Berlin this past November at Plattenpalast: a structure assembled using remnants of the former Palace of the Republic.

Pigment print on Canson Baryta Photographique 310g, framed in white distance frame from lime wood, with white spacing fillets.
Format: 54 x 38 cm (21.3 x 15 inches)
Edition of 9 + 1 AP
Signed and numbered by the artist.
700 Euro, incl. VAT (13%)
● more on bit.ly/TylerMallison_Edition

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Photo: © IFEMA

ARCOmadrid takes center stage as a place of encounter with art from Latin America. We talked to its director, Carlos Urros, to find out how ARCOmadrid seeks to expand its position, what to expect from this year's edition, and how Latin American art increasingly claims its stake on the international art scene.

How would you describe what to expect to someone who has never attended ARCOmadrid?

ARCO is literally a discovery fair for both collectors and professionals. Of course every fair offers this opportunity by introducing visitors to new talents and art practices, by providing ways of forming relationships among an international art crowd, and so on. However, I would like to think that ARCO offers more inspiration and depth in regard to facilitating the encounter with artists from different contexts. In 2017, almost one third of the Fair will be dedicated to the presentation of artist projects either individually or in dialogue. We have paved the way for many, previously unknown, artists. The first work by the Cuban collective Los Carpinteros that was sold abroad was bought by the ARCO Foundation in 1996. And it was at ARCO 2012, that Portuguese artist Leonor Antunes was acquired by major art institutions for the first time.

How do you intend to sharpen ARCO's profile as a "discovery fair"?

Many of the galleries we invite to ARCO are new to the scene and their artists are at a turning point of their career. We do a lot of geographical research to identify new and interesting art scenes, emerging collector markets, and

evolving institutional networks working with established curators such as Maria de Corral, former director of the Reina Sofia and the Venice Biennale, but also with younger experts who are intimate with the local scenes, such as Chris Sharp or Catalina Lozano in Mexico, Jaime Cerón in Colombia, or Inés Katzenstein in Argentina. To gain more depth on the discursive part, we invite one country in which we observe a vibrant art scene emerging as a special guest each year which then inspires the complementary program of events to a great extent. For this year's edition of ARCO the guest country will be Argentina.

ARCOmadrid takes a center position as a meeting point between Europe and Latin America. How will this year's edition live up to this idea?

We have always been dedicated to introducing European and international audiences to art from the Latin American continent. Today we are probably making the most active contribution to foster the art discourse between Europe and Latin America. The continent is vast and complex, and very rich in diverse practices. This year's edition of ARCO will be inspired by Argentina. As part of *ArgentinaPlataformaARCO* we will present internationally renowned artists such as Alberto Greco; Eduardo Stupia, and Mirtha Dermisache, along with other artists yet to be discovered by the public such as Diego Bianchi, Pablo Accinelli, or Sol Pipkin.

During February, all eyes in Madrid will be on ARCO. How will the city be showing off its "Latin side" this year?

Various projects are coinciding in our capital's main art centers and museums. Argentina's prominent representation will naturally be also reflected in the form of numerous initiatives throughout Madrid. One of the biggest achievements we made for this year is that, for the first time, there will be the opportunity to view some of the most important exhibitions from Latin America and the Iberian region, including the Isabel and Augustín Coppel Collection (Guadalajara, Mexico), the Hoeschild Collection (Lima, Peru), and the Costantini Collection (Buenos Aires, Argentina).

Latin American has long been at the periphery in the global art discourse, as opposed to European or North American art. Do you see this changing?

That's true. In the past, artists such as Lygia Clark, Hélio Oiticica, or Jesús Rafael Soto, whose works are now collected by major institutions the world over, have been ignored during their time. Collectors who also appreciated their work during their lifetime now have masterpieces of art history. I see that changing however, fortunately. The global collector scene is no longer as Western-centered as several

years ago. And I see many collectors opening up towards other geographic regions. And it is ARCO's mission to bring all that the Latin American art scene has to offer to the attention of this international collector scene.

»We are probably making the most active contribution to foster the art discourse between Europe and Latin America.«

Since the opening up of Cuba, Cuban art has stirred increasing attention and found its way into institutional shows and gallery presentations. Do you see Cuban art play a more prominent role for ARCO in the future?

We are excited to have a young gallery from Havana, called *El Apartamento*, participating this year. We also had several Cuban artists shown previously by other exhibitors, including better known positions such as Carmen Herrera, Carlos Garaicoa, the art collective Los Carpinteros, but also many other emerging talents. We would very much welcome having more galleries from Cuba participate at ARCO in the future.

● ifema.es/arcomadrid_o6

ARCOmadrid

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