

The *Collectors* Chronicle

Voices of
Contemporary Art
and Culture

**Berlin/Vienna
Issue**

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Photo: © Maximilian Pramatarov

In the Studio Brigitte Kowanz, Vienna

Brigitte Kowanz takes a distinctive position in the recent history of art. Since the 1980s, light has served the artist as both a medium of transgression and of specification to question the concepts of image and painting in creating a new, integral relationship between the work, space, and the viewer. [read more on page 14](#)



»How do we picture the world around us?«

Most video works by Finnish visual artist Eija-Liisa Ahtila take place on multiple screens, producing different vantage points of a story simultaneously. She intentionally floods or overwhelms the viewer's senses in order to produce a strong emotional impact. We met her in her writing studio outside Helsinki.

[read more on page 6](#)



Photo: © Thomas Ekström

»Every collector has to find his or her own path.«

A born explorer, Erling Kagge from Oslo has always confronted challenges. The first man to have reached the North Pole, the South Pole, and the summit of Mount Everest, he believes in making life more difficult than necessary. Today he is a respected collector of contemporary art and the author of a book on collecting on a limited budget. [read more on page 8](#)

In the Studio Preview



Photo: © Thierry Bal

Secundino Hernandez
Madrid



Photo: © Michael Danner

Tobias Zielony
Berlin

**upcoming stories
in our Online Journal on
collectorsagenda.com**



Angelika Loderer’s sculptures could be described as “media-reflective art”. Her fragile and temporary objects consist of cast metal and secondary or auxiliary products from the casting process, such as molding sand. By this, she reflects on the tension between the durability of the one and the ephemeral quality of the other material.

Angelika, what artistic approach are you pursuing in your artistic work?
I have always tried to expand the term sculpture, and in doing so questioned the meaning of classical sculpture and the representation of the nude figure in sculpture. So I began concentrating on its formal foundations and experimenting with various techniques and materials deriving from classical sculpture. I am searching for a subtle depiction of something that is normally invisible or considered unimportant yet has a tremendous influence on our existence and surrounds us constantly.

How did your impressive sculptures from sand that could also be seen at the Vienna Secession materialize?
Casting sand is used in the process of making

»I have always tried to expand the term sculpture.«

bronze castings. I use this medium in order to create the work, a sculpture, from it. The sculptures emerge according to a plan from the negative space and are built each time in situ. I find the aspects of fragility and impermanence of these works interesting, also the fact that the material is reusable.

A classical sculptor is expected to create objects from raw materials. In your case the object already exists. How did the idea emerge?
In an effort to save cost on material I explored

ways of bypassing the negative form. This is how the series *Schüttlöcher* originated, for which I poured the casting material into the negative space, represented by holes of abandoned animal dwellings like dens of moles or hollows of woodpeckers. This requires the development of sensitivity towards the environment, materials, and technique. I’ve always been interested in processes and experiments, in which the material properties and the manufacturing process of my materials flow back in the creative process as basic parameters of my work.

With which new materials do you like to work most at the moment?
At the moment, I am interested in thermoactive materials such as the so-called “mood rings” of the 1990s which change color according to temperature changes and thus supposedly can reveal sensitivities. I would like to produce objects that play with the body, with closeness and sensitivity.
[read the full story on bit.ly/_AngelikaLoderer](#)



Photo: Courtesy Angelika Loderer

Angelika Loderer
is represented by
Galerie Clemens Gunzer, Zurich
and Sophie Tappeiner, Vienna

UPCOMING SHOW:
Sophie Tappeiner, Vienna
25 OCT – 25 NOV 2017

Interview: Alexandra-Maria Toth

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Lisa Holzer has not graduated from an art academy, which has done no harm to her success as an artist. Does an omelette fit under a door? Do old men look like dogs? The questions posed by Lisa Holzer’s works may not be the most obvious ones, but they sure are funny. But, make no mistake, some of her works look more cheerful than they are.

Lisa, how did art start for you?
Both early and late. My parents were very interested in art. I virtually grew up in contemporary art museums. After my high school examination, I attended the college for photography at the “Graphische” in Vienna. The focus there was not on art but rather on the technique of photography. So I began doing photography jobs and, in the evenings, I studied at the School for Artistic Photography with Friedl Kubelka, but only for one year and once a week in the evening, which can’t be compared to an art study. Actually, I haven’t really studied art. A career was not what I was interested in at the time. I’ve done my photo-jobs, worked as a waitress and I took some psychology courses.

»There are no longer taboos. One can do anything.«

So you are a real photographer then?
I have photographed since I was fourteen, I have always run around with a camera. What I have really learned is seeing. That is perhaps the most important element in photography and for making pictures in general. I certainly know how to take a good photograph, technically speak-

ing, but I think that is not so important. Sometimes it is better that one doesn’t know how to do it and to make and accept mistakes. The result is often more exciting.

You say of yourself that you can’t paint. However, your work is very painterly.
Painting per se is very important to me. I would almost say that I come from painting as I have grown up with abstract painting. But drawing and painting are not really my thing. I can’t really do it, but I like when photography becomes painterly.

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 the beginning it was the same with text. I couldn’t really write. But it’s a craft that can be learned and acquired through training. The more you write the easier it gets.

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. I am always writing them myself.

In some of my works such press texts appear even in the pictures. It was important to me to show that one can’t have pictures without text.

Do your works sometimes 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. For example make very elegant photographs of pig ears and at the same time keep up the freedom of art and take very seriously what one does. I would like to underline this and communicate a certain kind of humor or a certain kind of associative thinking or sensibility.

On the glass and frames of many of your works are transparent drops. What do they mean?
The pictures “sweat.” I have always considered my pictures as being protagonists that could have all kind of conditions. For example, there are works that blush. The inspiration for the glass came some time ago when I saw a work by Florian Pumhösl, which I liked, and in which he worked with behind-glass-paint. I liked it a lot and started making works with behind-glass-paint on the glass with the idea that the paint on the prints would partially ooze out of the picture through the glass. In the process I arrived at polylurethane and sweat.
[read the full story on bit.ly/_LisaHolzer](#)

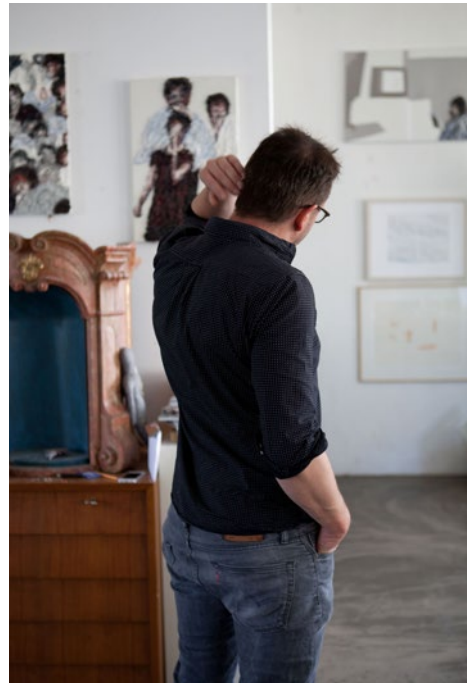


Photo: Courtesy Lisa Holzer and Galerie Emanuel Layr, Vienna/Rome

Lisa Holzer
is represented by
Galerie Emanuel Layr, Vienna/Rome

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It can be compared to a physical digestion and growth process and applies to both the individual and society as a whole.

Among other topics you always concern yourself with individuals and society, is that correct?

Precisely! At the moment, I am very interested from an analytical point of view in the role of the individual in our society and I want to find out what it is that actually establishes social order, beginning with the individual, the individual (human) body, and ultimately with several bodies in interaction, that is society as such.

You are known for your structurally strong oil paintings that represent human bodies seen obliquely from above looking like their own shadows. Can you say something about their origination?

I have lived for quite a while in London and São Paulo. In both places I had the experience of being under constant surveillance. One is aware of the monitors in public spaces on which one can see oneself and others from strange angles.



»Sleeping dogs that should not be woken.«

Clemens, what personal concern forms the basis of your artistic work?

My work is characterized by the basic motivation of each artistic creation to critically examine the elements that define our world. When I simply reproduce certain things instead of reflecting on them I am only confirming this. Artistic interests offer infinite possibilities of critical examination. Only reflected repetition leads to knowledge production or the acknowledgment of even unpleasant aspects.

Through this change of perspective in both the real and the symbolic sense the body becomes on the one hand more complete, the viewer on the other hand is being brought into a bottomless situation. All this occurs through a mere reduction of materials. From this observation originated my motifs of the "plan views".

Through the chosen perspective the represented persons seem to lose individual personality. Is this intended?

I am concerned with the prototypical individual. In my representation – at least I maintain this – it is sexless, has no identity and is ageless. And it is not at all myself! I am saying this expressly because it is often suggested. Although I model occasionally for my own paintings, it has nothing to do with self-portraiture in the classical sense. I function more as a kind of deputy.

In your work *Self-portrait as a Child* you did serve as a model for a change. It shows you at the age of approximately thirteen and it evokes strong reactions.

The teenage years are the most sensitive phases in the life of each human being. Each viewer can identify with this child. It is a vulnerable age in which one struggles with becoming oneself and with change. It is an enormously conflict ridden time as childhood and youth have to be understood as in conflict. Therefore this special age interested me very much, especially in relationship to the videos that I made at the time.

Can you give us a glimpse into what you will show in your next exhibition at Galerie CRONE in Vienna, in the fall?

Throughout the entire duration of the exhibition a display of various media and formats will develop. The current series *Sleeping Dogs* will be the topic. The phrase 'let sleeping dogs lie' has been in use for a considerable time and certainly has its counterpart in other languages. Metaphorically, it is comparable to the myth of 'Pandora's box', which, as with "sleeping dogs" that should "not be woken", it is advisable not to open. In addition, viewers will be invited to engage in individual conversation with me in a separate area of the exhibition space.

● read the full story on bit.ly/_ClemensKrauss

Clemens Krauss

is represented by
Galerie CRONE, Berlin/Vienna

UPCOMING SHOW:
Nichtwissen, Galerie CRONE, Vienna
18 OCT – 18 NOV 2017

Interview: Agnes Warner



Kay Walkowiak is equally at home in sculpture, photography, and video art. He understands how to implement these media with precision in conceptually dense installations, visualizing poetically such topics as culturally conditioned differences in the production of meaning in art.

In your films and photographs there often appear mysterious geometric shapes that are either standing in space or are transported by someone. In *Island* for example we follow a young man who carries around a black square in his everyday life and we ask ourselves what is he doing with it.

Especially in my experimental film projects the analysis of geometric forms is exciting to me, because the shape is merely a geometric principle, and in itself doesn't transport meaning. Frank Stella once said, "What you see is what you see." In this blank space we project the most varied things, although we essentially see nothing as form. We constantly try to generate meaning. This aspect is still interesting to me, revealing our constant yearning for our need to understand.

With this in mind, do you have a specific wish of how your art should affect the viewer?

It would be nice if my art would raise more questions than provoke the need for direct answers. We have a strong mechanism within us that tries to assign meaning to everything, to make it comprehensible and acquirable, because we haven't learned to deal with an openness that actually distinguishes life. The appeal for me lies in creating a projection surface and to break with expectation.

With your objects you not only blur the borderlines between sculpture and performance, but also between the everyday and what is elevated, or between art and an object of utility. The meaning and the entire constellation of a space are changeable. In this regard I've always found it interesting, to question certain conventions, how art should be perceived. I like to explore and shift these borderlines. Some of my objects, seen as merely sculptural, are only compositions of surfaces and forms but they could, at the same time, function as a table or

Interview: Gabriel Roland

bench. Such a setting confronts the viewer inevitably with the question: May I or may I not?

Travel and the experience of other cultures are fundamental to your artistic practice. Do you already know what will be the next country to attract you?

For fifteen years now, I have been thinking of a project in the desert. The silence of the desert fascinates me, because one is inescapably confronted with oneself and in the experience many of our beliefs will be readjusted. Suddenly we become aware of another form of temporality in which our existence and perhaps our entire galaxy becomes perceptible as only a blink of the cosmos's eye. The goal I have for my work is making such experiences accessible for other people. Therefore I have conceptualized a film trilogy for the Lahore Biennale 01 in Pakistan, to which I have been invited. For its realization I have projected Oman as a potential film location.

»The appeal for me lies in creating a projection surface.«

You are participating in the group show *Traces of Time* at the Leopold Museum in Vienna in October. What can we expect to see there?

I will present some newly produced cross-media installations with both new film and photography as well as sculptural works. I am dealing with the question of temporality and particularly the question in how far the past, which is typically understood as something that has passed and is therefore completed, is actually rather open, and, according to Bergson, is continuously manifested in the present. With Derrida one could also say that the ghosts of the past, be it historical events or outstanding personalities, are still active, forming the present.

● read the full story on bit.ly/_KayWalkowiak



Requiem, 2017, film still
Photo: © Kay Walkowiak

Kay Walkowiak

is represented by
Zeller van Almsick, Vienna

He participates in ZONE 1
of *viennacontemporary* this year.

UPCOMING SHOW: *Spuren der Zeit*
Leopold Museum, Vienna
20 OCT 2017 – 26 FEB 2018

If Colors Could Speak, 2017

The central motif of the series *If Colors Could Speak* presents an architectural piece derived from the utopian planned city Chandigarh in India, conceived by Le Corbusier during the 1950s. A speaker's podium, poured in concrete in a brutalist manner, floats as a futuristic relic of a failed Modernist utopia against the backdrop of a black void. Using this dystopian fragment of the what remains of Chandigarh is today, Kay Walkowiak once more investigates into what originally was a euphoric design how people could live together. The colors employed individually across the seven pieces of the series are derived from a color palette, developed by Le Corbusier. They suggest a minimum of diversity and individual expression in an otherwise conformist societal vision.



Kay Walkowiak (*1980 in Salzburg) lives and works in Vienna. His work comprises a complex mixture of installation, sculpture, video art and photography and combines conceptual and post minimal strategies. In many of his works the artist explores the historically and socio-culturally defined handling of form and questions its functional positioning as a projection surface for timeless utopias.

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● more on bit.ly/_KayWalkowiakEdition

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Collectors Agenda

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Khalid Al Banna, *Cycle of Change (Detail)*, 2016, Courtesy of the artist,
part of the ADMAF Art Collection. © ADMAF



Eija-Liisa, you are often referred to as a “filmmaker” and “video artist”. Is this how you see yourself?

It is true that I attended film school. But I think my approach is very much one of a visual artist. Instead of thinking along the lines of a certain length, a particular audience, or other parameters, I am more preoccupied with the medium itself and the implied artistic approach. I am questioning what can be done with moving image, and what characterizes this specific medium.

»I aim to introduce a way of viewing the world that is not human-centered.«

What attracts you about moving image?

Moving image is the central medium by which we mediate our reality and form an image of our surroundings and our society at large. It has become the central medium of presenting the world. But to the same degree the medium shows the world to us, it hides other parts. A specific perspective and a particular version of looking at the world are imposed. It is inevitable to ask: Who should be allowed to perform in this image of our world that we create? Who can be a protagonist? To whom, or what, do we grant the status of an actor?

What are you trying to achieve in your filmographic work?

I am trying to stretch the idea of what a moving image should be like, and how stories are told, or could be told. I firmly believe that people are able to associate things much more broadly than what the Hollywood tradition of story telling, or the narrative in our Western culture, expect us to do.

Animals often appear in your works. What dramaturgical role do they have?

That is the question I'm working with. *Studies on the Ecology of Drama* approaches that question with different hypotheses and exercises. What role will the other living creatures propose when included in the moving image work? And what kind of an impact can it have on the ways moving images work and communicate things? It is very interesting and exciting how an altered perception of time can hugely change the idea of a dramatic event. By doing that I aim to introduce a relevant way of viewing the world – one that is not human-centered, one that shows us as part of the living. I feel it is important that we reconsider our place and role on this planet as human beings – as members of the larger community. A debate about the post-humanist situation and bio-political issues has started and it is crucial that these topics enter our awareness permanently and have an impact on our actions.

What is your intention behind a multiple-screen setting that has become a characteristic of your video works?

To play with the linear perspective and the order it implies – and the viewer's omnipotence. I'm aiming at creating a cinematic space in which screens interact with each other, making use of the space between the screens, in which the viewer is situated. The viewer enters a state in which she or he is never able to see everything at the same time as things occur in the room. The setting denies a singular perspective of things, or a specific order of how knowledge is acquired. It also emphasizes the fact that we have to make choices about how we want to look at certain things.

Ecologies of Drama will open at Salon Dahlmann in Berlin in September. Can you give us an outlook to the show?

There will be three works exhibited: a three-monitor piece called *Me/We, Okay, Gray* which consists of very short black and white narratives which I originally made to be shown on TV among advertising and at the same time as an installation in a gallery or museum space. *Horizontal*, a horizontal video portrait of a pine spruce in six different parts, will be spread across the east walls of the two other rooms. This is the first time the work will be shown in Berlin. The third work in the exhibition will be a one-screen film version of my latest work *Studies on the Ecology of Drama*.

● read the full story on bit.ly/_EijaLiisaAhtila



Horizontal, 2011, installation view Kiasma 2013
Photo: Courtesy Crystal Eye, © Pirje Mykkänen

Eija-Liisa Ahtila

is represented by
Marian Goodman Gallery
New York / Paris / London

UPCOMING SHOW:
Ecologies of Drama
Salon Dahlmann, Berlin
12 SEP – 16 DEC 2017

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designweek.at

29.9. — 8.10. 2017 A City Full of Design

collectorsagenda.com



Attracted by minimalist tradition, Swedish artist Jacob Dahlgren finds abstraction in everyday objects and often overlooked details of contemporary life, which he employs to create dynamic interactive installations and performances.

Jacob, it's impossible to avoid “stripes” when talking with you. You wear a striped T-shirt every single day. Where does your obsession with stripes come from?

To start with, I don't really care much about dots. (laughs) My fascination with stripes goes back to my time at art school, where I did a lot of Constructivist paintings. Without really noticing, I kept coming back to paintings composed of color fields. A friend told me “You know what, Jacob, you look like one of your paintings.” And it was true, because I loved to wear these striped T-shirts from the 1980s. After that I looked at my paintings differently. The T-shirt was a kind of continuation, outside the painting, which I found much more interesting.

So that's when you started looking at your shirts as pieces of art of their own?

Yes, by wearing one of my T-shirts I, or my shirt, would become the painting. So I started acting out more in the public space, away from exhibition spaces. Just as one assembles different paintings to create an exhibition I wore fourteen different T-shirts for fourteen days, taking off one each day, to create a performative exhibition. On day one I had to take my kids to kindergarten wearing fourteen T-shirts on top of each other, which got me a lot of strange looks by other parents. (laughs)

»I even wear striped T-shirts at funerals and weddings.«

You are now running an Instagram feed with you wearing a different shirt in each picture.

Yes, one could say that the original exhibition has turned into a social media performance. The feed on my website updates itself every day. All pictures are cropped exactly the same format, so it's really nice when you put them together and flick through them.

You look a bit grim on these pictures ... Is this intended?

I try to always look the same in all the pictures. Usually I look a bit unhappy, true, but I decided to put away all emotions, so that the focus remains on the alternating T-shirts. That way, the world is changing, and I am in the middle, just getting older.

Have you ever worn a collar shirt in your life?

No, not since 2001. I even wear striped T-shirts at funerals and weddings.

Have you completely left painting nowadays?

I am still painting – in a way. But I very rarely use paint. At the moment I really enjoy working with untreated MDF boards. For this piece here I carved out an indentation, which works as a duct for 4-meter-long cable to form a pattern, a drawing if you will. Attached to the painting is a cable reel. You may plug the cable into a power socket and connect monitors to the painting. You may also connect it with another painting. So, rather than paint I have moved to making my paintings using objects. I am quite interested in Minimalism and the Minimalist tradition. But it is important to me to make a connection to our daily lives. So I try to pair up Minimalism with objects of day-to-day use. This way, anything can be transformed into a minimal object.

Do you like your surrounding interact with your work?

Yes, absolutely. Sometimes I even let other people take the lead in the creation process, rather than letting them respond to the work. For example, for ten years I have been following people with a camera in different cities. Whenever I see someone with a striped T-shirt I follow the person until I get noticed, or until he or she goes somewhere where I cannot follow. Sometimes I end up in a neighborhood I really am not supposed to be in. It's a bit like stepping onto forbidden terrain.

● read the full story on bit.ly/_JacobDahlgren

collectorsagenda.com



Henrik Kanekrans, founder of *Artworks* from Stockholm

Henrik, you set up an online art platform with an associated app.

On what beliefs did you found *Artworks*? Art is becoming a conversational topic around the dinner table. However, most people still feel like idiots when exposed to the art scene. We believe, in order to enjoy art more, and to become more proficient at it, people need to see as much great art as possible. But how do I end up in front of it, if I don't know that it exists? We wanted to create something that would help people navigate the jungle of available art – a pocket-sized art guide.

Aren't many art platforms serving this need already?

Many of the available platforms serve a clientele that is already art-savvy – the inner circles of the art world so to speak. Of course, I'm biased but we like to believe that our edge is being inclusive and understood by everyone. Art is the biggest untapped market in the world. Only a fraction of people can afford to purchase art. Anything that successfully manages to lower the barriers to entry for the less street-wise art scene goer will become hugely successful, whilst helping the artists, too.

Today there is an app for every aspect of everyday life. Is the future of buying art a digital one?

The online space certainly has changed the way we experience, exchange ideas, and talk about things. Especially a younger generation – tomorrow's collectors and art fans – are increasingly culturally interested. Their first go-to-point is digital. To limit art consumption to a brick-and-mortar exposure only would be ignorant, and not recognizing art's full potential. But as long as we live in the 'real' world we will always appreciate and enjoy art in person. But I would say both worlds are relying on each other, and will do so increasingly.

Do people click and buy directly on *Artworks*?

There is no way of denying that the best way to experience art is to stand in front of it. But people can reserve a piece of art through us, and also, for the confident customer, arrange to get it to your home. We see our role as a facilitator to put an interested buyer in touch with the gallery, where she or he can arrange to see the work in real life.

What is the art scene like in Scandinavia?

It is vital and flourishing. Our creative industries have produced major exports in the domain of design, fashion, gaming and of course music. To me it is just logic that the world will hear more about art from countries such as Sweden in the future. artworksapp.com



Spielplastik, 2015

This work is by Sofie Thorsen (*1971 in Århus, Denmark) based on a climbing frame of Austrian sculptor Josef Seebacher-Konzut, who participated in the Kunst am Bau (art-in-architecture) initiative during the post-war period. The folding distorts the original shape of a cutout of a black-and-white photograph showing a child climbing a play sculpture. Its plasticity evokes a rudimentary three-dimensionality whilst inviting to an interplay between picture and surface.

Folded inkjet print on Photo Rag paper, mounted on black cardboard in frame
Format: 42 x 32 cm (16.5 x 11.8 inches)
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more on bit.ly/SofieThorsenEdition

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17.9. – 11.11.2017

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Erling, in the Poor Collector's Guide you write that buying what you like is not enough to be a collector. Could you explain that? It's too easy to just buy art that pleases your eye. If you do that you will soon be bored of the art you have because it's too easy to comprehend. If you want to build a great collection you shouldn't think about your personal taste or aesthetics. Instead ask yourself: Is this interesting to me? Is it challenging? Does it develop my mind?

How does one develop a discerning eye for good art? I think being well prepared enables you to collect with your eyes, which is the most important thing. But, ultimately, you will also start collecting with your nose and ears, when you start talking to people and develop a feeling for what's going on. It's so difficult to understand contemporary art. That is why it is vital to build your own taste, but also to be ahead of your own taste. The worst thing is to be indecisive. You can't be a collector when you hardly buy art at all.

Different collectors have different approaches and motivations to collecting art. Are there some you particularly respect and some you wouldn't recommend at all? I can relate to collectors who have a limited amount of money to spend. That means you have to make choices all the time. In my experience limitations can be very healthy and make for interesting collections. On the other hand, collectors who have almost unlimited resources end up having boring collections because they can buy whatever they like. They lack soul.

An important part of starting to collect is to have the right people to talk to. Do you have advice for emerging collectors about whom to connect with? The curators and museum directors are important and so could be people in the media as well as the artists themselves. And the same applies to other collectors. But, for me, the galleries are the most important point of contact. I didn't enter the art world to make new friends, even

though that part might be nice, but rather to buy great works by great artists. And the quickest way to do that is to be close to galleries.

It's tempting to compare the challenges you seek in collecting art with your past as an explorer and adventurer. There are some similarities. I really believe that we are all born explorers. That has become clear to me when I watched my two daughters learning to walk. The common denominator for doing expeditions and venturing into the art world is that we are curious beings. And for both you need to be well prepared. I have succeeded as an explorer not because I'm physically fitter than others, but because I have always been careful about my preparations.

Collecting a lot of physical possessions seems to be opposed to leaving everything behind to set out into the wild, as you did. (laughs) I agree – it's a dilemma! Doing an expedition is about reducing, while collecting art is about owning and certainly about adding. But, to me, these opposites are no contradiction because, in a way, both have much in common. And there is a time for everything in life. In the 1980s and 90s, my life was very much about expeditions. Today it's more about publishing, writing, family life, and art collecting.

read the full story on bit.ly/_ErlingKagge



Photo: © Thomas Ekström

Interview: Gabriel Roland



Ville Kylätasku explores existential themes, both on the level of the reality we see and experience and within the context of perceptual psychology. Painted on black or foggy sheets of hi-tech PVC, the paintings evince the artist's fascination for different materials, textures and processes.

Ville, can you explain to someone who may not know your practice, what you are preoccupied with in the art that you are making? In the history of philosophy and religion, the ultimate questions of life have always been the perennial questions that recur infinitely without resolution. I am interested in those perennial questions that relate to the human condition. My art contemplates on what creates a persona, the mind, the consciousness, and its condition.

What is the crux of the issue when it comes to investigating into our existence? The fact that we exist can be derived from a co-dependence of counterparts. For example, awareness requires materiality and sensory ability. Only in this way are reality and self-awareness explainable. Counterparts also lay in the basis of our social and moral existence.

Selfhood needs otherness, individuality and identity develop through those social relations which can mirror our own being. I am looking at these counterparts that define life. I take a lot of interest in mythology and modern sciences. Life is a mystery that can't be rationalized but it's possible to sense it. So I'm concentrating on producing these emotions. I feel we need art that has the ability to touch our souls.

Your work is often discussed as seeking reference to the Renaissance period. On which levels do you draw a connection? During the Renaissance period the painters were driven by similar motifs as the ones we have just been talking about. It was a time during which a new self-awareness took form, and when society, science, philosophy, and the arts developed a heightened interest in the

qualities of the human spirit. In painting this translated into a desire by painters to stir positive feelings among viewers of their art. A painting became more than a depiction of something. These paintings were a turning point in art history and have not lost their appeal even in the present day.

Many of your works feel very spatial. Some seem almost like collages of matter. Although I started with the conventional oil on canvas technique, which I am still using, my paintings have indeed become very plastic during the years. I have always taken an interest in new materials. As opposites or counterparts play such an important role in my work, the materials I process emphasize this kind of counterplay. You find me everywhere in Berlin's designer and architect equipment stores, constantly searching for materials of opposing character, such as shiny and matte, solid and transparent.

Watching you paint it all looks very playful and impulsive. Is there an unspoken plan as the painting takes shape? To some extent my way of working is very intuitive and, yes, impulsive. During the process I follow my desire. Working with PVC sheets supports me in this approach, as the material is more forgiving than canvas – one does not have to be so deliberate with every move, and this way I am able to sit back and contemplate for a while on what the next step should be. It's an interplay between impulse and reflection, maybe best described as "controlled impulse." Everything starts in mystery, and ends in mystery. Like life itself!

read the full story on bit.ly/_VilleKylätasku

UPCOMING SHOW:

Galerie Forsblom, Helsinki

17 NOV 2017 – 7 JAN 2018

12. Sep – 16. Dec 2017

Berlin Art Week opening hours

Tuesday to Sunday, 12 – 6 pm

Marburger Straße 3, 10789 Berlin

Saturday, 12 – 6 pm

www.salon-dahlmann.de

Salon Dahlmann

Eija-Liisa Ahtila

Ecologies of Drama

Private Apartment

Terike Haapoja

Gravitation

Concierge Room

Nina Hoffmann

Kathrin Sonntag

Up In Arms

MIETTINEN

COLLECTION

DAHLMANN



Photo Courtesy Reima Nevalainen

Humans and nature serve as the subject matter of Reima Nevalainen's multi-layered collage paintings – not as conflicting elements, however, for human figures and nature coexist as equals in his compositions. He mines his subject matter from personal experience, trusting in the intuitive power of the subconscious.

Reima, how would you describe what you do to someone who has no previous knowledge of your artistic practice?

I am a painter and I use mixed media to create multilayered images of the human being. I am interested in the human condition. My paintings are often a mixture of my experiences and observations of other people with memory serving as a reference. My imagery is based on reality and it tries to direct the viewer's attention to the intrinsic value of existence. I see the human figure, its anatomy and layers analogous to landscapes, to the earth and its sediments. And vice versa, landscapes or plant life can be seen as metaphors for the human being.

One might say that you are in a way deconstructing the human figure.

I am painting an ascetic world in which only what remains exists. It's easier for me to define what being human is by negation, omission, and absence. So, it's a quest for emptiness. It feels like I'm trying to get to know someone by stripping away the qualities of this person and to see what, if anything, remains in the end.

With their raw, fleshy style your paintings are reminiscent of the work of Francis Bacon.

Bacon is up there for me in the pantheon of painters. I look up to him as an ancestor in the same professional lineage and branch in painting. Looking at his works I certainly feel related to him, although his figures are of flesh, fluid and in motion, whereas the human being I'm depicting is mummified and patterned by sinews. I feel like my painting's world is based on something more fragile. It's based on errors and doubt. Bacon seemed to develop such a certainty so quickly. It seems almost otherworldly.

Your choice of materials includes paint, sand, and paper, and you draw on a variety of techniques in your paintings, including collage, layering, and scraping. How do you go



Consume us, 2015, Photo: © Angel Gil

about starting on a fresh piece of canvas?

Often the fluctuation between my paintings is like the day and night cycle. I feel the need to refresh and so I proceed quite differently on the next one after finishing the previous. Usually the painting is formed on the canvas and I don't really make sketches, drawings are a separate line of work for me. A technique that feels natural to me is the combined use of collage and of décollage. In my case it means that I cover the whole canvas with paper before starting to paint. Sometimes I paint first on the paper, let it dry and then paste it on the canvas. Paint covering paper and paper covering paint, some of my paintings accumulate many layers. Some of the older layers become visible as I tear off paper covering them.

You were selected as Finland's Young Artist for 2016; how did you feel about receiving such a prestigious award?

At first, I was terrified and nervous of the

practical side of making my first museum exhibition at that point in my career in a relatively short time. Once the exhibition took shape, opened to the public and received good reviews, it became one of the most satisfying experiences in my life. Losing hair, sleep and appetite for one year made it even a greater achievement after the positive reviews rolled in. Other than on the practical side, being awarded something like that is quite humbling at that point in one's career. Although not necessarily autobiographical, my paintings are intimate, like pieces of me. Being applauded for doing such work was exciting but also a bit uncomfortable, to be honest.

Your next show will be in Miami this fall. Can you tell us a bit about what we can expect there?

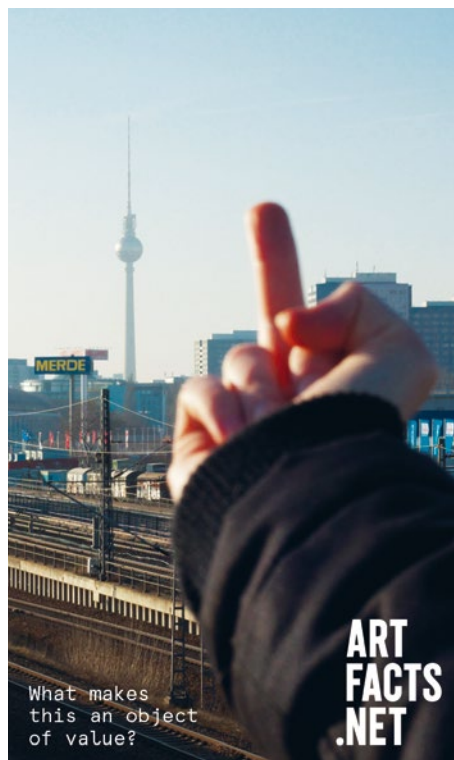
I am currently moving my home and studio here in Finland, which in a way closes a busy four-year period for me and marks the start of a new chapter. The upcoming show is of special importance to me as it will present a selection of paintings and drawings from this work period. I hope I can make a contribution to the Miami art scene with something different, and with images that have been incubating both in Japan and Finland. After the show I will enter a new working phase which always feels to me like I am embarking on a new journey. Having the show outside Finland in a place that I have never been before seems to be somehow fitting.

● read the full story on bit.ly/_ReimaNevalainen

Reima Nevalainen

is represented by
Galerie Forsblom, Helsinki

UPCOMING SHOW:
Diana Lowenstein Gallery, Miami
9 SEP – 20 OCT 2017



What makes this an object of value?



Photo: © Michael Danner

A virtually boundless curiosity characterizes the artist Andreas Greiner, a former student of Ólafur Elíasson. His art is concerned with questions and answers relating to phenomena associated with the natural sciences, the humanities, medicine, anatomy, and music. We met Greiner in his studio, which he shares with some of his former co-students, all young stars of today's art scene.

At Berlinische Galerie you recreated a broiler chicken in the size of a Pterosaur.

Can you tell us something about the genesis of the project titled Monument for the 308.

My earlier work *From Strings to Dinosaurs* with Tyler Friedman inspired me to explore the history of the extinction of species. The notion that species can become extinct is not that old and it is based on the excavation of dinosaur bones. During my research I discovered that in the early nineteenth century the French anatomist Georges Cuvier coined the term "espèce perdue" – lost species. As one of the earliest scientists he established the theory that an enormous catas-trophe must have occurred and extinguished many species. With this theory he laid the basic foundation for today's concept of evolution.

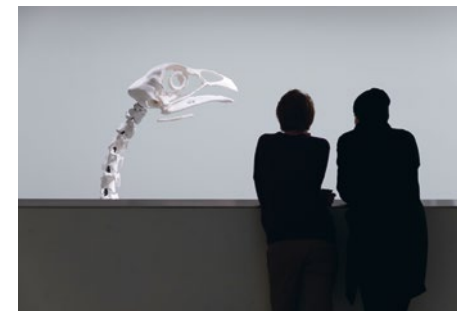
So this idea was developed for this work?

Yes. Chicken are actually close relatives of dinosaurs in the evolution of birds. That means in terms of evolution the chicken is a very ancient bird. It can't really fly but flutters instead. This is what scientists also assume in regard to the Archeopteryx whose discovery contributed to the essential corroboration of Darwin's theory of evolution. I planned *Monument for the 308* deliberately as an exemplary dinosaur of our time for the entrance hall of the Berlinische Galerie.

You speak about the extinction of the species and of Darwin's theory of evolution. What notions does the work epitomize?

For quite some time, I have been politically motivated in my behavior as a consumer, in particular in my choice of food. The treatment and mass production of fattening animals is a catastrophe. For quite some time, I've rejected meat from commercial animal fattening plants. Furthermore, I've always been fascinated by anatomy, this being the reason why I developed the work from an anatomical perspective.

Interview: Julia Rosenbaum



Monument for the 308, installation view at Berlinische Galerie, 2016, Photo: © Theo Bitzer

How can criticism of our consumer behavior be read from the anatomy of a fattened rooster?

In order to carry as much meat as possible fattened chicken must develop very strong legs. Chicken grow quickly, but because of their short life span their bones do not reach the maturity of a fully-grown bone. *Monument for the 308* visualizes the changes in the skeletal structure of a chicken by presenting it as if under a magnifying glass displaying the immature growth form of the young bones and their absurd proportions. Therefore it is a speculative archeology that reveals a lot about us, about our culture, and particularly about our relationship to nature.

Where can your art be located in our time?

We live in a time in which human beings have become the decisive creative power on this planet. Our footprint is everywhere. The classic dichotomy between nature and art is dissolving – artifacts are replaced by biofacts and man is now creating what was classically understood as nature. My work seeks to question these boundaries, or non-boundaries, between nature and man and also the ethical dimensions of our creative impact.

● read the full story on bit.ly/_AndreasGreiner

This year's edition of the Vienna Art Week runs under the banner of "Transforming Technology". What can we expect from it?

Never before has an innovation shaped our daily lives in such radical ways as the digitalization and technological achievements such as artificial intelligence. In times like these, artists and creatives, who are extremely sensitive to social developments, act as indicators for future developments and for changes these innovations will undergo. This year's *Vienna Art Week* will examine crucial current questions and offer unique insights into the creative potential at the intersection of society, art and technological possibilities.

Which space are you occupying with Vienna Art Week as part of the annual program of cultural events in Vienna?

In the thirteen years of its existence *Vienna Art Week* has grown into an international large-scale event that attracts visitors from all over the world and strengthens Vienna's reputation as a venue for contemporary culture. It is crucial to put Vienna's incredibly vibrant creative scene into the spotlight once a year and to remind local politics of how vital a buzzing art scene is for the city's extraordinary quality of life.

Can you share your personal highlights of this year's Vienna Art Week?

One of the most-sees is definitely the Art & Technology Line-Up at the MAK – an event featuring screenings, talks and performances by renowned technology experts, scientists and artists. One of the first human cyborgs will even make an appearance there. And, for the first time this year, the Alternative Spaces Open House takes place on November 15, where Vienna's many independent art spaces open their doors to night strollers and other visitors from 6 pm till 9 pm.

One of my personal favorites is the *Open Studio Day*, where Vienna's young and upcoming artists invite visitors into their work spaces. Not only do you get to see exceptional creative spaces on these tours, that are usually hidden from the public. They are also a unique opportunity to network among Vienna's art scene and to experience the city in a different way. 2017.viennaartweek.at

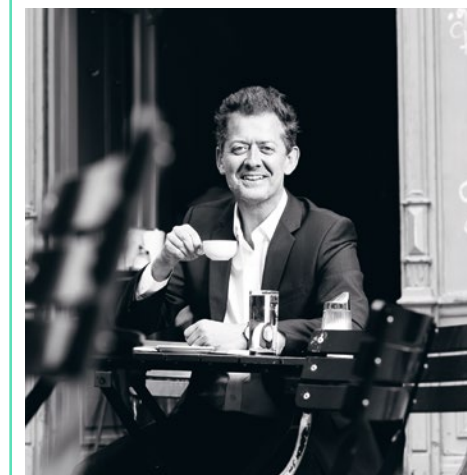


Photo: © Florian Rainer

Robert Punktenhofer, Artistic Director of the *Vienna Art Week*, is speaking to us about this year's edition of the annual art festival, which will take place again this November.



Photo: © Michael Danner

While most of us take in the world with our eyes, Nigeria-born sound and installation artist Emeka Ogboh connects to places with his senses of hearing and taste, and in doing so offers an alternative to conventional representations of urban life. He is best known for his experimental soundscapes that animate the experience of living in contemporary Lagos. In 2015, he participated in the title exhibition of the Venice Biennale, *All the World's Futures*. This year, Emeka is completing a marathon of presentations of international acclaim, including documenta 14 in Athens and Kassel.

What have your experiences in Berlin been like since your arrival in 2014?

I have to say that Berlin has been very stimulating so far. I have focused on discovering food and music, and through this I have experienced a lot of different cultures in the city. The city has had a big impact on my artistic practice. My interest in collaborating with composers grew in Berlin, so did my exploration of audio archives. My recent work with beer brewing and branding was also activated by being in Berlin.

What's your personal Berlin soundtrack?

I have a playlist for Berlin that I listen to whenever I get back to the city, especially while

riding back to my apartment from the airport or train station. The music reconnects me to the city, but if I have to randomly choose one song from the list, I would go with *A World Without* by Phaeleh.

You were born in Enugu, Nigeria and lived in Lagos for a long time. Now you are in Berlin. Where is home for you?

With time, I've come to realize that the concept of home is not just of a physical place, but is also something you carry within you. Wherever I feel comfortable is where I consider home. And for me it could be Berlin, Lagos, Enugu, and many other places.

What do you miss most about Nigeria?

The ambience and the people, their sense of humor... this positive and confident energy emanating from them. There is a Nigerian vibe that can't be replicated elsewhere, it is quite unique. I also miss fresh Nigerian food.

What is your personal soundtrack of Lagos?

In terms of music, there is this song *Ojuelegba* by Wizkid. It's a feel-good song that embodies the go-getter spirit of Lagos.

»There is a Nigerian vibe that can't be replicated elsewhere.«

Can you give us some insight into what you did for documenta 14 this year?

For documenta in Athens I created a multimedia installation titled *The Way Earthly Things Are Going*. It's a twelve-channel sound installation with LED displays of stock indices from around the world in real time, putting a focus on the financial crisis and its effects. The accompanying sound features a traditional polyphonic song from Epirus, Greece performed by Pleiades, an all-female vocal group, and it's set in the unfinished auditorium of the Odeion Conservatory. For Kassel I collaborated with CraftBEE to brew a beer, the *Sufferhead* Kassel edition. It's a conceptual work that explores being black in Europe through brewing and branding a beer.

Brewing one's own beer, as you did in Kassel, is quite an unusual idea. What has beer got to do with the body of your work?

I'm an artist, and I like craft beer, these two had to intersect at some point. Migration is a regular theme in my work, and I realized that I can explore this theme through the act of craft beer brewing, and through the advertisement of the beer. This is what the *Sufferhead* beer project is about.

● read the full story on bit.ly/_EmekaOgboh

Interview: Julia Rosenbaum



SECUNDINO HERNÁNDEZ

In October Ecstasy

September 29 – November 5, 2017

GALERIE FORSBLOM

Karlavägen 9, SE-114 24 Stockholm
www.galerieforsblom.com



Photo: © Bernd Borchard

Daniel Knorr's work could be described as sculptural in the broader sense and characterized by its complexity of content. His „materializations“, as he calls them himself, are observations and, quite often political, conceptual thoughts, which seek ingenious forms of expression in enclosed or public spaces, that are not restricted to particular media.

Daniel, on the occasion of documenta 14 you are exhibiting a work consisting of smoke, seemingly a product of ignition in the tower of the Fridericianum. How does this installation fit into your artistic practice?

As with my earlier works, *Expiration Movement* is also the materialization of a concept. The work is about the representation of the expression of a social moment, in which we find ourselves: the moment of expiration and of transience. It is my intention to describe the satiation of colonialism as a phenomenon of our time, as the impossibility to further inhale, capture, and occupy. The result is expiration, release, and change.

For the first time, this year the documenta is also held in Athens. You are one of the few

artists, who are represented with works at both venues. Do your works correspond with each other?

It was my intention to create a corresponding and financial connection between my works in Athens and Kassel. In Athens I showed and



created books containing objects I found in the street, this act is in itself, a kind of contemporary archeology. The books are sold both in Kassel and Athens and the proceeds finance the smoke in Kassel. I was interested in creating a circular flow that challenges hermetic archeology through the act of collecting in the streets of Athens. As expiration, consummation, and spending *Expiration Movement* represents an antithesis to collecting and preserving.

In the past you have worked together with Adam Szymczyk, the artistic director of this year's documenta. What do you think of his curatorial concept?

Adam is one of the best curators I know. His concept is that of an open network. Like entering a train of thought, he engages with every artist he finds interesting and accompanies him or her for a while. His way of curating is unique, because it compares to an artistic practice. He supports new concepts and marginal positions, discovers new possibilities of perceptions. In doing so he does not follow the trends of the art world, but he creates new paths. An exhibition is a kind of code. We understand even more if we try to decode him. Sometimes concepts are so complex that it takes time to understand an exhibition – just like an artwork.

● read the full story on bit.ly/_DanielKnorr

Daniel Knorr

is represented by

Galerie nächst St. Stephan, Vienna

PARALLEL
VIENNA 2017
SEPTEMBER 19TH–24TH

ALTE SIGMUND FREUD PRIVAT-UNI



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www.leopoldmuseum.org



Photos: © Maximilian Pramatarov

Mrs. Kowanz, since when have you been dealing with light?

I have always done drawings, but even in the first installations with my former partner Franz Graf, I had begun to include light. In the beginning we were concerned with color spaces, followed by black light in connection with fluorescent colors; painting became more present. After our separation, Franz continued with drawing and I continued pursuing light. During my studies, I worked with experimental film, video, and photography where light plays a crucial role.

How does your approach to light compare to that of other artists who use light, such as Dan Flavin or James Turrell?

Dan Flavin created his installations with conceptual rigor as abstract forms. James Turrell creates spaces that operate with the illusion of surface. In my work I try to create spatiality, that is three-dimensionality, through the layering of transparent surfaces such as glass or reflecting surfaces generating new virtual spaces by means of light.

How does one approach a new piece of work as a light artist?

Over the years, I have collected a treasury of experience. But it always comes differently. Sometimes I imagine something and then something better results – or it may be the other way around. My work always begins with a drawing, followed by ideas of how these lines can be transformed into light, how they reflect on sur-

faces, and what images emerge in the process. This is where computer work comes into place.

One gains the impression that you follow an explorative, almost scientific approach.

Yes, it is certainly explorative research. My way of proceeding is actually phenomenological. There is always an initial idea but most things must simply be tried out and developed as in a laboratory. One notices with each subsequent work what is being discovered and the resultant new interests.

Do you want to trigger or cause something specific in the viewer?

Light is the prerequisite for seeing and perceiving. Light in itself, however, can only be perceived in connection with material. Light is energetic and dynamic, it is a carrier of information. Light can be and can not be. This on and off opens the possibility to inform with light. Light is expansive and elusive, it never remains the same – light is a metaphor for life.

»Light is expansive and elusive – a metaphor for life.«

As a viewer one often feels almost drawn in by your works, is that intentional?

The viewers meet themselves in reflection while standing inside the object. It is more than

a typical mirror image. In these works viewers find themselves in virtually generated rooms in which I try to confront them with philosophy, language, and acute socio-political issues. This is an important phenomenon and is accompanied by aspects of natural science. The observation and presence of light is actually something very elementary that everyone can experience day by day.

How does it feel when one is called to represent one's country in one of the most important international art exhibitions, La Biennale Arte di Venezia?

It was a very big surprise, because I had no longer expected it, and actually I was no longer concerned about it (laughs), so this enabled me to feel joy about it. Gradually I am becoming aware that this nomination entails many positive as well as rather difficult aspects.

How did the combination with Erwin Wurm for the Austrian Pavilion come about?

The curator, Christa Steinle, proposed the two of us. At the core of the project is how we deal with temporality and materiality: for my part I had turned away from classical media very early and had begun to experiment with light.

At first glance Erwin Wurm and you seem to be an unlikely pairing.

This has frequently been pointed out to us, but I must honestly say that I prefer to exhibit with someone whose work differs significantly from mine. I believe an exciting confrontation between our two contributions has emerged.

What comes after Venice?

I would like to know that myself! There is a lot that I have to do, but I must see whether the attention will increase. At the moment interest in my work is stronger than before. Venice has certainly made a difference.

● read the full story on bit.ly/_BrigitteKowanz

This story has emerged from a collaboration with auction house Dorotheum, sponsor of the Austrian Pavilion at the 57th Biennale di Venezia.



Interview: Gabriel Roland



Madeleine Boschan's sculptures make visible layers of historical, emotional, and spiritual aspects that characterize all manmade locations and spaces. The relationship between space and body and the resulting implications constitute a decisive element in Boschan's work.

»Art is no mini-golf course.«

Madeleine, viewed from various angles the character of your sculptures changes considerably – from one perspective they may appear fragile, from another quite massive. A minimal change in angle changes everything. Something becomes narrow or wide. We human beings also have a more narrow and a broader side. When Bruce Nauman in the 1960s walked in his studio in precise rectangles, it was certainly a physical experience, but it was also an affirmation of his own existence.

Your works make a very archaic impression – like ritual sites of an ancient culture.

For me it is as if the sculptures are being loaded by their environment and the people who look at them. They function as memory.

History and specifically the history of architecture are a great inspiration for you?

Without a context one has no stance. It's not just about physics. For me social and ethical questions are important. Where and how are encounters possible? Is it even possible that one can come together? An idea of connection possibilities.

Which concept are you pursuing with the colors you choose?

The location is a decisive factor. For example, the color scheme of the works that I showed in Tel Aviv last year originate in "antique polychromy". It was Vinzenz Brinckmann who proved with modern methods of investigation

What lays bare in me, 2017

In *What lays bare in me*, a series of seven unique pieces, Madeleine Boschan (*1979 in Braunschweig, Germany) suggests that architecture is much more than the fundamental human need to create a roof over one's head. In a serious appreciation of architecture therefore, it must be perceived as inherently utopian; Madeleine Boschan's most recent work configured in this edition represents a subtle study of this inherent prerequisite.

Every sculpture emits its own, very particular attraction. Each individual angulation informs of its unique character and is further confirmed by its coloration.

Laquered aluminum,
41 x 21 x 9 cm (16.1 x 8.3 x 3.5 in)
Edition of 7 unique items, with certificate
1.200 Euro (incl. 13% VAT)
colors: light salmon, light turquoise,
light yellow, lilac, rust, strawberry red, teal
● more on bit.ly/_MadeleineBoschanEdition

that the sculptures and temples were originally colorful and that even the Acropolis was covered with green, ochre, pink, violet, and light blue.

● read the full story on bit.ly/_MadeleineBoschan

UPCOMING SHOW:

What lays bare in me, Collectors Agenda
Franz-Josefs-Kai 3, Vienna
7 SEP – 14 OCT 2017



GALERIE CLEMENS GUNZER

MARKUS GADIENT
CHRIS GOENNAWEIN

HANAKAM & SCHULLER
LORI HERSBERGER
PETER JELLITSCH

ANGELIKA LODERER
CHARLES MUNKA
VALENTIN RUHRY

VINCENT SZAREK
CLEMENS WOLF

Hottingerstrasse 44, 8032 Zurich, Switzerland
Josef-Pirchl-Strasse 10, 6370 Kitzbühel, Austria



Established in Pörschach am Wörthersee, Collectors Depot showcases the private collections of two art collector families. We talked to its appointed director Clemens Gunzer, gallerist from the area, now living in Zurich.

Collectors Depot surely is more than just an extended storage space for two collectors who have run out of wall space at home. The 'depot' consists of two floors. The exhibition space is at ground level whereas the basement serves as a storage space that can be accessed through a floor hatch – hence the name.

What is the respective focus among the two collections?

Both collections focus on contemporary western painting and sculpture. Austrian positions are well represented, among others Lassnig, West, Zobernig or Hollegha, but also younger ones such as Clemens Wolf, Angelika Loderer or Peter Jellitsch. International artists include Lori Hersberger, Sarah Morris, George Condo, David Salle, among others.

What is your own role in this venture?

I help organize shows, take care of the hanging, liaise with the artists, and, if there is nobody else around, I sweep the floor. (laughs)

How often per year do you organize shows?

We had three shows since our opening last February and I think we will be continuing at this pace.

Exhibitions draw mainly on works from the collections. But you pair them with borrowed institutional works and works from the primary art market.

It's our objective to only present shows at the highest possible level of quality. If a specific work is required to complete a show, we work with art institutions, as we did recently with the MMKK Klagenfurt, from whose collection we borrowed two major works by Maria Lassnig. If the ideal piece for a show happens to hang in a gallery, we get it from there. But most pieces that are presented in shows are not for sale.

How well has Collectors Depot been received among the neighboring communities around?

The feedback has been very positive. Many told us how surprised they had been to find a space like this in 'downtown Pörschach'. Especially on less sunny days, people appreciate the alternative possibility of going somewhere where they can enjoy some fantastic art. collectorsdepot.at

OPENING TIMES:

JUL – AUG, Wed – Sat 16 – 19h
or by appointment, throughout the year

Heinrich Halbe has been working in the family tradition of manufacturing high-quality framing solutions for his entire life. We talked to him about how art should be best presented in collectors' homes.

Mr. Halbe, to start with, are there some basic parameters to be considered for hanging art?

Generally speaking the greatest impact for a piece of art is always assured by presenting it in isolation. A rule of thumb has developed in the art world that a canvas or framed work is best positioned at 1.55 m (5 feet) in height, with its vertical center serving as the reference point. Of course, one is always best advised to avoid light sources, such as a brightly lit window or wall spot opposing the art work, which produces reflections and a silhouette of the viewer, which can distract from the art experience.

In most collector homes white wall space is scarce. What options exist to present multiple works to great effect?

First of all, I do not want to comment how pictures should be arranged aesthetically or how they develop relevant meaning for the collector. The composition is clearly a very individual and subjective decision. From a formal standpoint, an elegant solution is to line up the artworks side by side along their vertical center point, like a string of pearls. This way of hanging does not require all works to be of the same size or using the same frame. In my experience this practically never turns out to be the case anyhow, as a collection grows over the years. Moreover, this "line-up" unfolds its attractive dynamic, particularly if the artworks are of different formats and different frame types. It is usually best to start with the biggest work as this will determine the viewer's gaze to a great extent.

A much-cited way of hanging is the so-called "Petersburg Hanging" or "salon hanging". What concept is behind the name?

The "Petersburg Hanging" has its name from the opulently covered walls of the Hermitage in St. Petersburg. It is probably best described as "ordered chaos": Paintings, drawings, and prints are randomly arranged next to each other, covering the wall space, often up to the ceiling. Its disorderly impression can have a lot of charm and create an intimate atmosphere. This way of hanging reaches back to the Renaissance, but it has recently gained a lot of popularity, also among institutions for contemporary art.

Besides acidity of passe-partouts and other materials used in frames, UV light is still the biggest enemy for any piece of wall art.

Today, quality frames use acid-free materials, so this has become less and less a concern. But UV-protection is still not implemented in

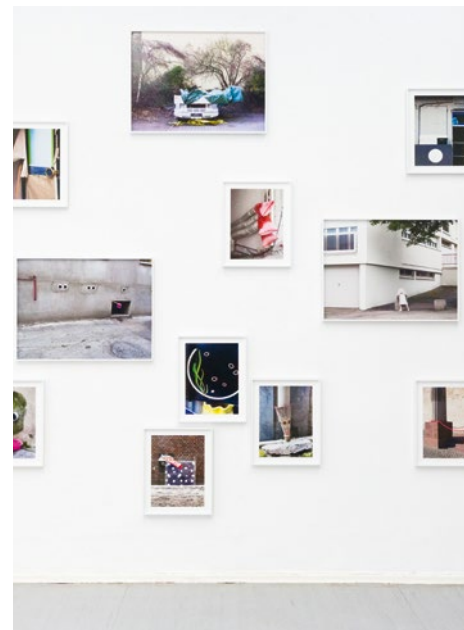


Photo: © Thorsten Schumann

standard glasses. From a conservation viewpoint UV-protective glass is an absolute requirement to preserve an artwork's genuine properties. The range of filtered UV light varies from as low as 60% to as high as nearly 100%. The downside is that the glass can produce yellowish or bluish effects. An additional quality grade among UV-protective glass options is premium white glass, which is completely color true.

Some walls will not provide the perfect place for a piece of art behind glass, with reflections in the glass being unavoidable. How can these be addressed?

If we are talking at the quality level of UV-protective glass, usually interferential optic glass, which increases translucency which reduces reflections, is employed already by default. An alternative is to use a glass type with a matt finish, which can inexpensively reduce reflection. Its use is limited though. For example, for artworks that are placed in a distance frame a matt finish can impact on the sharpness and contrasts of the work behind glass.

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