

The *Collectors* Chronicle

Voices of
Contemporary Art
and Culture

6

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Photo: © Nikolaus Herzog

In the Studio Lawrence Weiner, New York City

Lawrence Weiner's art is readable – in the public space and in commercial galleries, leaving it to a viewer's interpretation. Although the 76-year-old has often been described as a complex conceptual artist, he is indeed very "straight" – in both his work and his observation of the world, society, and art. ● read more on page 2



Photo: © Thierry Bal

»I want to understand the world through my work.«

When searching for painters who are making their mark at the moment it is almost impossible to overlook the Spanish artist **Secundino Hernández** who splits his time between Berlin and Madrid. His direct approach to painting and his intuitive use of color and gestural form has recently made a strong impression on collectors. ● read more on page 3



Photo © Alberto Novelli

»With my work, if you like, I animate buildings«

The design potential of modern architecture runs like a red thread through the work of artist **Isa Melsheimer**. For twenty years now, her installations have addressed questions regarding the development of urban living spaces and development aspects. Viewers find in her complex works a non-traditional aesthetic expression that takes its roots in content. ● read more on page 4

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In the Studio Preview

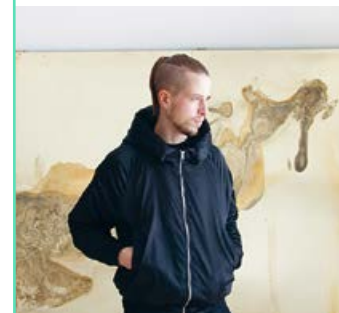


Photo: © Florian Langhammer

Toni R. Toivonen
Hämeenkoski



Photo: © Florian Langhammer

Judith Fegerl
Vienna

upcoming stories
in our Online Journal on
collectorsagenda.com



SMASHED TO PIECES (IN THE STILL OF THE NIGHT) (Cat. #607), 1990
language and material referred to Flakturm, Vienna, © Galerie Hubert Winter, Vienna

Lawrence, in many publications you are categorized as a representative of conceptual art although you denounce this categorization. I am not a conceptual artist. My work is not conceptual, but terribly “straight”. I certainly understand, that at the time my work had to be named. A large group of people chose the term “conceptual” – but this doesn’t make sense. Conceptual is a behavior but not art. The description is only a way to make something banal look very intelligent. The term, however, is not intelligent enough. It is merely a pretence. I am simply an artist.

In Vienna you worked in a public space, the Esterházy park at the Flakturm. This air raid shelter was built in the Second World War. Was there a special reason for working on the tower?

No. The building was offered to me at the time. Of course I knew of the place and its history. The tower was supposed to save many lives during a completely useless war.

On the tower is written: *SMASHED TO PIECES (IN THE PEACE OF THE NIGHT)*. What’s that about?

It’s about the noises. In the Vienna of the 1970s and 1980s the smashing of beer bottles could be heard both night and day. These beer bottles were smashed against walls, and the sound of the smashing was different depending on the

time of day or night. This was reason enough for me to work with it because it concerned a real phenomenon.

»People masturbate about themselves.«

When you create your art, with what do you begin?

When I work I begin with the material. Then I translate the material into a language and create a sculpture. As an artist I am actually a sculptor. These sculptures can be seen in the public space or in galleries; I prefer to show my work in galleries, because the public space is complicated. In the case of buildings I have to be sure that they are accessible to the public so that an interaction with society is possible.

People should see but also read your work. Why the linguistic translation of the material? My work is aesthetic and I’ve heard that it is very sensible. It is the content that is important, not the form. People who see my work and read it should find sense in it. People tend to look too much at the form, but here, too, the content counts, for a very adjusted person may not possess the right content.

What are you currently involved with in your work?

I am involved with simultaneous and parallel realities. We live in a simultaneous reality. If you have a Freudian reality or dreams then you have a parallel reality. These realities cannot have anything to do with each other but they exist at the same time and in the same place. Sometimes, these worlds intersect, just as with the current world collisions in Europe.

At the moment, Europe is faced with a migration crisis and, as a result, increasingly with a right wing-conservative movement. What’s your impression of it?

I think it is a terrible thing and I don’t know the solution for this problem. But mass migrations happen constantly and they don’t work, because nobody knows, what has to be done with this many. I know that at the present time very many people who need help come to Europe. These people cannot be rejected. I think that the refugees give people the most precious possession they have – their children. They want their children to go to school here and they want to speak the language of their country of arrival. That is a healthy thing for a culture.

In an interview you declared that it is the task of artists to point out things that other people overlook.

The purpose of someone who decides to work artistically, is to dedicate his- or herself to the observation of things which are easily overlooked. Many people are too tired to take in their surroundings. It is the function of artists to view the world and the objects and occurrences in it attentively in order to work with it. That’s all. That’s art.

● read the full story on bit.ly/_LawrenceWeiner



Photo: © Nikolaus Herzog

Lawrence Weiner

is represented a.o. by
Galerie Hubert Winter, Vienna

Interview: Alexandra-Maria Toth



Photos: © Thierry Bal

Secundino, many of your pieces have a strong physical presence and your process seems to be very hands-on too. What do the use of powerful color and the large formats mean to you?

I like the performative act of transferring a small line drawing sketch to a large canvas. I enjoy working in different sizes. Large formats are great to show how paintings change when you move around them, when you explore them by physically repositioning yourself while small paintings feel much more intimate. For an artist to paint large formats is more performative than painting little pieces. That means there is a connection between the work and the way the painting is experienced.

How do you make sure that the joy and the physical experience of painting reach the viewers of your painting in the pure way that you experienced?

The way in which the paintings are made is certainly important to me, the experience is very personal. However, I don’t believe that people who look at my paintings necessarily need to have the same experience.

One technique of yours is to build up layers of paint and scrape some of them off again. What’s the idea behind this process?

The idea was to be very honest and to let paint accumulate on the canvas by cleaning my brush or my hands on it. Like that I can turn the painting into a memory of the whole process, of everything that was happening around

it at the time. I realized that this was an interesting combination of control and chance, of representation and freedom. This random process resulted in a series of palette works with strong impasto which represent what I was doing in the studio on a particular day. I never think too much about what is happening in those paintings. They grow spontaneously. Like tomatoes in a garden. (laughs)

»My paintings grow spontaneously. Like tomatoes in a garden.«

When did it become clear to you that you could make a living from painting?

Moving to Berlin ten years ago was an important step. I had been awarded a prize here in Madrid and the money I won was enough to live in Berlin for maybe half a year. So I just did it. That was when I came into contact with international galleries like Krinzinger. I began to seriously develop my work and to build a reputation among collectors outside Spain. Being in contact with a more global art environment was key to grow as a painter, to gain independence, and make a living from art.

Were there other decisive moments?

2012 was a turning point because many important collectors started noticing my work. My show at ARCO Madrid that year was a big

success. I am very happy that I was able to build such a loyal base of collectors. Sometimes I think I am driving them crazy because my style changes so much and so fast. But they are still supporting me.

So you tend to trust your intuition and let things develop spontaneously?

I’m not forcing myself to paint following a pre-conceived idea. I prefer to move my fingers, my arms, my body, observing what is happening to me and to my surrounding. Out of that I draw my conclusions and ideas. I want to understand the world through my work. This to me is the meaning of doing art.

Should art be about providing answers?

I don’t think so. I don’t like answers. And I don’t need answers. Rather, I prefer to question myself, my ideas, and everything around me. In my opinion everyone who is making art is right. Everyone is in the possession of the truth and every artist in every media is doing valid work.

● read the full story on bit.ly/_SecundinoHernandez

Secundino Hernández

is represented a.o. by
Galerie Forsblom, Helsinki

CURRENT SHOW:
Kunsthalle Helsinki
14 APR – 13 MAY 2018





Photo: © Alberto Novelli

Isa, in the fall of 2017 you had an artist residency on Fogo Island, an island in the North Atlantic, off the coast of New Foundland.

How has this location impacted your work? Fogo Island's population supported themselves by fishing for generations, until overfishing in the surrounding waters threatened their livelihood. With the creation of the Shorefast Foundation, the construction of the Fogo Island Inn and the introduction of artist-in-residence program, the island has developed into an artistic but also a geo-tourist destination. I became a tourist there myself inasmuch as I had never for example seen a whale before. At the same time, I was examining and observing the relationship between man and nature. My studio had a window with a view of the Atlantic which I covered with a light transparent piece of fabric. I began to embroider my daily observations on this material. Many lines emerged, waves, and certainly whales inspiring the title of my exhibition there *The Year of the Whale*.

You are among other things interested in the brutalist architecture of the 1950s to the 1970s. Last year, you realized a piece of work in the town of Marl, situated in the Ruhr industrial region.

A large chemical plant and a number of coal mines brought money into Marl. Construction began on a modernist town hall with an adjacent water pool, which was acclaimed by the public. Only thirty years later the population regard it as ugly. The particular history of the architecture and its impact on the citizens interested me. I had the pool filled with water and invited six dancers in order to make the town a present of a water ballet. It resulted in a video work, which examines the optimism of the time and the idea of wealth in terms of modern architecture. It was especially exciting to see how positively the citizens reacted to my work and how the water pool and town hall shed their reproach of ugliness. With my work, if you wish, I animate buildings.

How much explanation do your complex installations require?

One should indeed know something, in order to understand my works. I consider the challenge to think important. Art should be allowed to be somewhat demanding. My work is neither decorative, nor is it visually delicate, rather it possesses a certain aesthetic in which its content related component is always inscribed into the material.

At Art Cologne 2018 you will show a solo presentation and you are also represented in three galleries.

The idea goes back to my gallery in Paris, Jocelyn Wolff. My works are very complex; I use a number of materials like concrete, ceramics, textiles and glass. Additionally I paint gouaches. Technique is always in the foreground of my work, and we wanted to present the complexity and numerous aspects of my work. In agreement with Galerie nächst St. Stephan, Esther Schipper and Jocelyn Wolff, a solo presentation has been confirmed. I am very happy about it and it is extremely encouraging that such cooperation has materialized between these galleries.

How do you intend to use the space provided to you?

Directly in front of my presentation area a huge pillar stands causing my exhibition space to not appear as open as I first expected. Therefore, directly next to the pillar, I will place a work from 2012 in which I recreated the support column of the German Pavilion in Barcelona by Mies van der Rohe. This reconstruction will serve as commentary and will support my fair booth intellectually. In addition, I will show ceramic works from the series *Communication With The Rotten Past*, and a hyperboloid construction in order to create a very fine and transparent space. ●



Communication With The Rotten Past II, 2016
Photo: © Andrea Rossetti, Courtesy Galerie nächst St. Stephan and the artist

Interview: Alexandra-Maria Toth

Isa Melsheimer

is represented by
Galerie nächst St. Stephan
Rosemarie Schwarzwälder, Vienna
Esther Schipper, Berlin
Galerie Jocelyn Wolff, Paris
at
COLLABORATIONS
Art Cologne 2018

UPCOMING SHOW:
Psychotropische Landschaften
Städtische Galerie Delmenhorst, Germany
14 APR – 10 JUN 2018

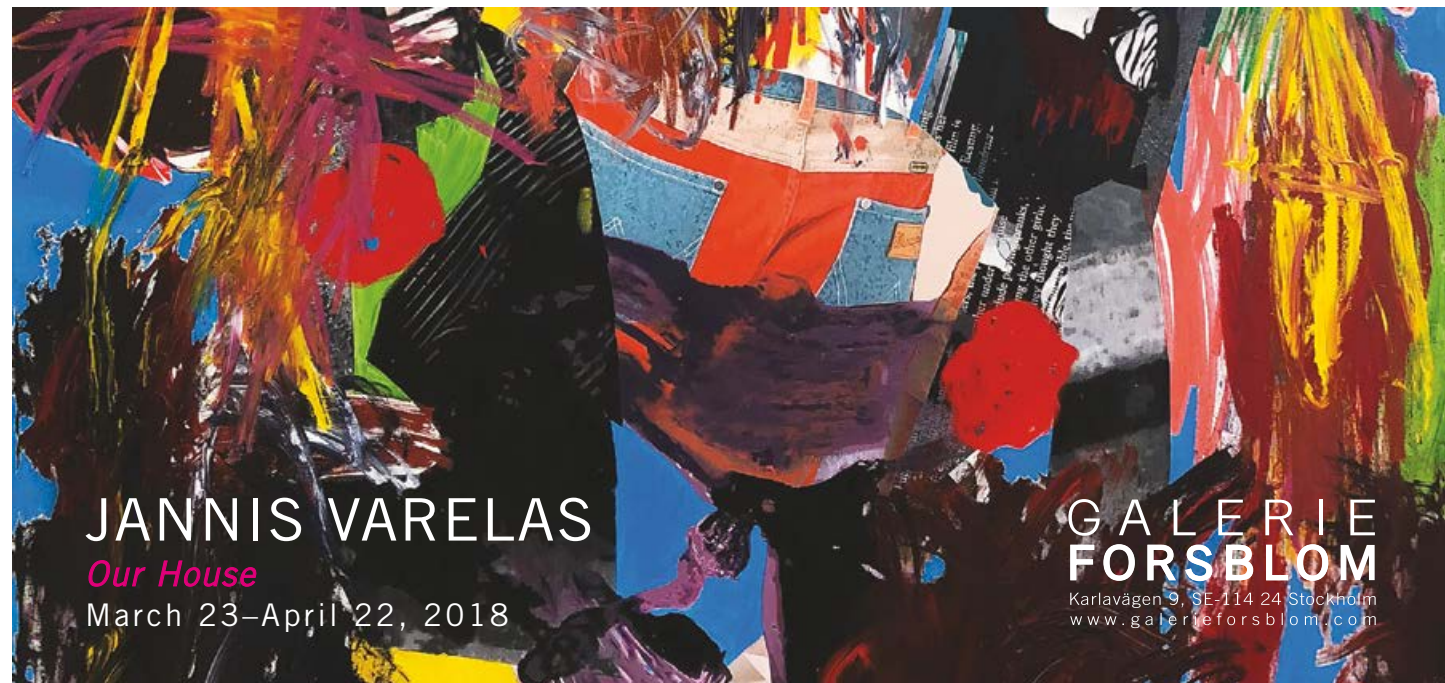


Photo: © Villa Aurora and Thomas Mann House/Mirko Lux

Cyrill Lachauer is a reader of tracks. His works are the result of long travels, which have led him from the currently much talked about hinterland of the USA back to his own roots in Upper Bavaria and Berlin. In his photographs, films, and texts blank spaces, quotes, and seemingly incidental details become traces of hidden stories that have inscribed themselves into the landscape and characterize them lastingly.

Cyrill, you are a visual artist, who besides photography also makes videos and writes texts. In what relationship do your media photography, video, and text stand to each other?

From my perspective, film and text belong on an equal footing with my photographic media. It is exactly the combination of these three media that fascinates me. They result in combinations that I wouldn't call installations but which function in a threefold form of expression. I consider film and text as presenting the possibility to pose more complex questions. I perceive my approach to photography as more reductive, inasmuch as I use the film camera like a still camera and therefore obtain results in a very similar language to still photography. All three media combine the search for a rhythm, a composition – which remain always fragmentary – and the search for the sound of a certain landscape.

»Do I really release the shutter when I am close?«

Is it about the moment or the narration in your photographic work?

As in my texts, it is not about narration if you understand it as a classical story containing structural elements. In this sense, I understand my work as non-narrative. However, if narration is understood as something polyphonic, non-concrete, questioning, then my work has narrative aspects for I fall back much more on literary than on art historical references. Through omissions, blank spaces, and fragments my photography has something narrative, but not from the one whole, from the one story. In relation to my work I reject the term narrative when it is meant to indicate being about something.

Interview: Julia Rosenbaum

Extensive traveling is part of your work. Do you travel as a tourist or in the academic capacity of the studied ethnologist that you are?

Neither! Not as an ethnologist, because I have turned away from science in order to be able to work in a radically subjective manner, I am not a scientist. I travel as a traveler. A traveler is in my opinion, one who primarily has a preference for the nomadic life over the sedentary, who is constitutionally characterized by a restlessness, by unrest, longing, and by wanderlust. Even when he is not traveling, the traveler constantly travels in his thoughts, his dreams; he is both free and accursed. The idea of an escapee never arriving at a safe destination cannot be disregarded. It is a constantly feverish effort, both inside and out.

Just recently you opened a solo exhibition at Berlinische Galerie. The show is entitled *What Do You Want Here*. When was the last time you asked yourself the question: What do you want here?

I ask myself this very often; in view of recent technological and ecological developments this question is essential. What we understand today as being human will change fundamentally in coming years. How will my children live and be able to survive? I believe that the capita-



Dodging Raindrops – A Separate Reality, 2016/2017, Film Still

list order of society has no future. Either we destroy ourselves or we rethink. I can't imagine a life in which my bio-functions are operated by a chip, in which fetuses develop in artificial wombs, in which an implanted cortex will revolutionize our thinking. In Germany we tend to behave as if everything can continue to go on as it is, but this won't be the case.

The famous photographer Robert Capa once said: "If your picture is not good enough you were not close enough." – How close you think one can go?

One can go as close as the counterpart, regardless of whether it is in motion or stationary, allows you. For me the question is rather: do I really release the shutter when I am very close.

One often says: "Home is where the heart is." Many artists however say: "Home is where my studio is." Where is home for you?

For many, many years the places of my childhood and youth were my "home" – the valley of the river Inn and the Chiemgau in Upper Bavaria. I still love the view from the lower, hilly landscape of the prealps. But perhaps I can't go back there. This "home" is now perhaps more a memory of the soul than a real "home." In past years there existed three homes for me: my family, being on the road, and Los Angeles. In no place do I feel more physically comfortable than in Los Angeles. In Berlin, I'm still a newcomer! And the studio fits basically in two peli-cases: Analog medium format camera and a smaller still camera, a cine-camera, notebooks, laptop, smart phone, and a few books. I dream of building my own "home" one day – a space that simply exists and to which I can return time and again. At the moment, I would not know where that would be. ●



The Adventures of a White Middle Class Man (From Black Hawk to Mother Leafy Anderson), No. M1, 2016/2017

CURRENT SHOW:
What do you want here
Berlinische Galerie, Berlin
until 30 APR 2018

Photos: © Cyrill Lachauer



Photos: © Michael Danner

Tobias Zielony became known for his photographs showing marginalized young people in dis-advantaged urban areas – images of youths hanging around and waiting. Socially disadvantaged people and subcultures not perceived by the mainstream were a topic that had already interested Zielony during his studies in the industrial city of Newport, a cradle of British documentary photography. His photographs are portraits in the broadest sense, but they also have an element of the ethnological idea of participating observation.

Tobias, how did you arrive at photography?
Both my father and my brother were hobbyist photographers. I well remember the family pictures and the innumerable Kodachrome slides which my father took on a trip to America. It was somehow obvious that at one time I would also start photographing.

You studied in Newport, at the time already an economically underdeveloped industrial city in Wales. What of all things attracted you to this place?
Formerly, Newport actually consisted of a harbor and a steel mill. It really is not a city where you'd like to be. But I had seen an exhibition about British photography that thoroughly impressed me, and for a long time Newport was an important school for documentary photography. The term documentary photography wasn't familiar to me at the time, but I was fascinated by the political attitude of the photographers and a way to photograph that had nothing in common with reportage aesthetics.

It is a persisting view that documentary photography represents the unadulterated truth. Often the documentary is confused with the idea of the uncontrived, the objective. This dogma has persisted for quite a long time. There were only rare moments when I believed in a truthful documentation. The study has confirmed it. In Newport we rather constructed stories with pictures. And the term "story" does include fiction.



Living at the margins of society has become a distinctive part of your work since then.
The "margins" is a term that I am often confronted with regarding my work, but it's a term of which I am critical. For in our perception we all find ourselves always at the center, departing from where we are at that moment. There are certainly people who are being marginalized, who live in poorer conditions or who are disadvantaged. But for these people too the center of their life takes place in their environment. I believe this is being felt in my pictures; that as the viewer one finds oneself close to the people whom I photograph and that one looks to the "outside" from their standpoint.

»If a margin exists, what is the center?«

We've just talked about the documentary style in photography with which people tend to connect you; you, however, seem to object to this. How would you categorize your work in your own words?
I consider the term documentary rather as a genre, as a construction, to which I do refer, nevertheless I would never call myself a documentarian. What I am interested in is not so much the documentary per se, but the heritage of the documentary. And to this heritage or to this tradition belongs the confrontation with marginalized groups.

Do you see a relationship between your work and that of other important photographers such as Nan Goldin or Wolfgang Tillmans?
One could roughly categorize my work there, but at the same time there is a great difference. In contrast to Nan Goldin or Wolfgang Tillmans I am not a permanent part of the groups I portray. I go for a certain time to a particular place, another place, meet people whom, for the most part, I did not know before. At the same time, I keep a certain distance pertaining to my position as the photographer. The medium is just as much thematized as the people whom I photograph.

Does the fact that the camera is always present create a certain clarity regarding relationships?
Exactly. But intimacy is perhaps a more appropriate term. It is about creating a form of closeness, which factually might not even exist, at least not permanently in the sense of a long relationship or a close friendship. This intimacy can exist just for a moment or for the duration of a one and a half year project.

What is the essential question that drives you when you – let's stay with that – go to the margin of the general attention?
For me it is inevitably the question: If a "margin" exists, what is the center? We find ourselves in a situation where this dissolves completely. What is the center? Who is now the center? Who is at the margin? What I used to utilize was the question of visibility and invisibility. Who is visible for whom and why? That is presently changing a lot, especially through social media.

Why do you think people allow you to photograph them?
Perhaps, because they take it seriously when they understand that I take them seriously. We spend a lot of time together; I am interested in them. And then it is certainly about appreciation. For some it might be simply boring. Sometimes it is about vanity. There can be many reasons.

● read the full story on bit.ly/_TobiasZielony

Tobias Zielony
is represented a.o. by
KOW Berlin

CURRENT SHOW:
Maskirovka
KOW Berlin
until 15 APR 2018



Interview: Julia Rosenbaum, Florian Langhammer



Photos: © Kristin Loschert

Ulrich Lamsfuß can easily be described as a photorealist. Equally important, however, is his reference to Appropriation Art regarding his oeuvre. We met the Berlin-based painter in his studio to learn more about his unorthodox approach to art creation, or "non-art creation" as Lamsfuß ironically refers to his work.

Ulrich, currently you are working on a large-scale flower bouquet, which is a reference to a photograph of an artwork by Jeff Koons. Can you tell us more about why you chose this subject?
Flowers, arrangements, and vases are subjects that I am frequently addressing. It is a motif that surfaces continuously in my work. As a form of storytelling it circles around a constellation or problem instead of coming to the conclusion of a specific solution. It is about repeatability and "exemplariness" in a sense of a second order that I consider the real dominant order, which is my main interest. The "echo chamber" of still life and images, which has always been there, plays another role for me. As an artist, I produce objects that should be valuable enough to be hung on a wall. Referring to a subject or motif like this one exaggerates the question of artificiality. If I, for example, create an image of a work by Jeff Koons, who dealt with the notion of image and referred to diverse sources himself in his work, it represents an immense value that is on the verge of over-affirmation.

Can you briefly explain your approach?
My technique is very simple, purposeful, and of low complexity – just like painting by numbers. One could actually call it "anti-art" which is void of any artisanship. There is no sketch as a foundation, no signature wipe or varnish technique, no genius involved. Quite the opposite: I function as a kind of plotter. I use a grid to transfer the template to the canvas and place the color where it is supposed to be, following a template, not applying the approach of the paintings of the old masters. I start on the upper left and finish on the lower right side.

Interview: Agnes Wartner

In other words, a very immediate method without any greater painterly aspiration?
Yes, my dream was always to paint like a machine. Anti-art! If you work like that, all that matters is that you really want to do this. Will and sincerity are the main priority; nothing (else) has to be there.

In what way does it matter to you?
One question is: What leads someone to complete a 15,000 piece puzzle in his basement? It is that intrinsic driving energy that I am interested in, and it is the same with art. Meanwhile no one really believes that one is still able to truly transmit new information. Nevertheless, art always involves the search for value systems, dispensation, so to speak.

»My dream was always to paint like a machine.«

Art for art's sake. Total meaninglessness, then?
No, absolutely not. Just not actually speaking, also a denial. I have sympathy for the offended and humiliated. Many things on this planet do no longer feel right, to express it carefully. Affirmation is not my thing. I favor the beauty of breaking the rules since I am interested in opposition (resistance?) and ambivalence, as between high and low.

What motivated you to become an artist in the first place?
Deprivation. The sense, that there is a lack of beauty in the world and the question what could it be? Each of my paintings questions if it is worth it, and through the immense work I put in I push up the price. Having said that, I never expected to make money on it. At the art academy in the early 1990s it was not predictable where it would all lead. Before my career, I had the opinion of looking for a job and pursuing my art on the side. There was an immense feeling of senselessness at the academy – the situation was characterized by a quite hilarious at the same time too serious struggle to somehow create a problem in order to solve it artificially.

● read the full story on bit.ly/_UlrichLamsfuss



Ulrich Lamsfuß
is represented by
Galerie Daniel Templon, Paris/Brussels
and
Galerie Hammelehle und Ahrens, Cologne

collectorsagenda.com

Keep All Your Friends, 2018

Keep All Your Friends is the title of a song by Art & Language and the Red Krayola from their 1975 album *Corrected Slogans*, that Lisa Holzer borrowed as the title for her solo show in London, at Rowing Gallery, in 2015. A photo print depicts leftovers of a birthday cake – (birthday) party colors gone awry ... The fact that the photograph is not quite in focus renders the picture almost abstract. Each of the thirteen editions has a unique visual and tactile character as, for each, the artist has applied different dabs of finger paint which protrude from the photographed backdrop. The artist herself reads these colored splotches as the picture's own puke – nervous colorful puke ...

Lisa Holzer (*1971 in Vienna) is busy with desire, rendering her motifs formless and abstract, with a painterly quality. Juxtaposing image with fragments of personal text, and adding materials such as dabs of acrylic paint or drops of polyurethane on the glass of the framed work, which she playfully interprets as "sweat", "tears", or other substances secreted by the work, Lisa Holzer conjures meanings and relationships which are not always defined. Drawing connections such as between food, digestion, emotions and body, she explores what lies underneath today's increasingly glossy and easily consumable surfaces.

Finger paint tactile color on pigment print on cotton paper
Box frame of white-glazed lime wood
40 x 30,9 cm (15.7 x 12.2 in)
Series of 13 unique works + 2 AP
950 Euro incl. VAT (13%)
● more on bit.ly/_LisaHolzerEdition



More exclusive low-numbered limited editions and work series on
collectorsagenda.com

collectorsagenda.com



Photos: © Florian Langhammer

Theresa Eipeldauer’s works with their soft color gradation and strongly contrasting patterns are the result of an intensive examination of the techniques of graphic art and painting. Her motifs are positioned between brush strokes, interacting patterns, and typographic lines. In her studio, Theresa tells us about her path from graphic art to painting and her more recent exploration of sculpture as a medium.

Theresa, the development from the line to the motif and from there to repetition and pattern permeates your work like a red thread, revolving around print graphics. My studies in Paris, at a lithography shop at the ENSBA, were very important to me in this context. A moment of reduction has taken place there. Departing from this system I have further developed my work by means of screen-printing. I am interested in how to create new spaces through the expansion and repetition of a line, although a certain line for example originates from a typeface.

When you set a brushstroke as a painter do you still understand it as a graphic line? I have always asked myself when does the individualization of the line begin. Language and typeface are a good example: When does the repetitive drawing of types begin to be standardized? And when is it an individual line? Coming from the graphic arts I have always admired painters, I’ve almost envied them. But expressive painting has not made sense for me. I wouldn’t call myself a painter yet, but rather a graphic artist who is approaching painting by using print graphics as the painterly medium.

How did you manage to combine your painterly and graphic interests? In the meantime, I have found a way to use painting most coherently. The first step is priming a canvas with a color gradient. For me this transition of one color into another is the most minimal painterly element and equivalent to the graphic element of the line that also moves from A to B. In order to realize my graphic principle, I superimpose the primed canvas with motifs. For me it is like a huge synthesis where I can control and correlate these two elements.

»To generate meaning by repetition!«



Interview: Gabriel Roland

Does it mean that in your work there is no disruption between the graphic and painterly action? My approach to painting doesn’t happen in one step, but is a continuous back and forth. I synchronize constantly where I am comfortable and what I can exhaust, and in that process move back and forth. For example, I am now working on things that I was already working on in 2013. This way I can repeat and newly explore certain systematic approaches that I have worked on in graphic art.

Initially your works appear very precise through their strict graphic design. Does the painterly element not mean the giving up of this precision? That is exactly what I am interested in. I often hear “Why are there spots?” or “Why does this pull out?” In retrospect I could correct these technical imperfections. But I actually like when the work starts to crumble. For me my works gain a painterly quality when the graphic motifs start to disintegrate and are not as perfect as from the plotter. I work with printing in a way that creates organic results.

How do your present sculptural works correspond with the rest of your oeuvre? As with my pictures, my sculptural works derive from the line. I have started to fold painted canvases, to break them, and to actually destroy them. Through the fact that I exhaust the material I am in the position to draw lines in a new way and to become graphical on a basis that derives from painting. On this basis the works made of concrete that I mentioned before have emerged. I find it interesting that the space generates painterly processes and sharp, graphic lines through light.

● read the full story on bit.ly/_TheresaEipeldauer

Theresa Eipeldauer
is represented by
Galerie Krobath, Vienna



Photos: © Florian Langhammer

Occasionally, the mysterious structures found on Dejan Dukic’s canvases are reminiscent of barren landscapes seen from a bird’s eye view or of proliferating lichen on rock surfaces. His paintings always look evolved rather than made and they captivate by their rich depth of color.

Dejan, your work process is quite extraordinary and involves forcing oil paint through the canvas from the reverse side of the canvas. The material actually seems to grow out of the painting support forming fascinating structures, which sometimes are reminiscent of moss carpets, mold, or sponges. How does one arrive at this work procedure?

It began in an artist residency in Beijing. The air there was so dirty that I had to breathe through the canvas in order to paint. And because I love the classical working with oil and canvas I asked myself how I can combine this discovery with it. I started to reverse the procedure of painting by pressing the paint through the canvas from the reverse side. For this I don’t need brushes, I need only Latex gloves. This way I have direct contact with both canvas and paint. I rather massage my paintings. I like this notion.

»I like the notion that I massage my paintings.«

Does that mean that you stand behind the canvas and don’t see what kind of picture emerges on the front side of the canvas? I like to give up some of the control. The paintings need about six months to dry. During this time, they gradually change with no intervention from me. It would actually be nice if the pictures would paint themselves. (Laughs) I would like to invent such a process.

The impact of your works is constantly changing between the microscopic and the macroscopic. In one moment one discovers minute cells and in another a satellite picture. The dissolution of my works results from the perforation of the canvas. As a rule it is so dense that from the distance one sees a monochrome painting and for the most part nothing figurative. But when you come closer you

Interview: Gabriel Roland



suddenly discover what is happening in this micro-macro cosmos. It is the change that is so exciting in the technique.

Color does play a big role in your work in general. Can you explain your approach to it? My approach is naïve. I want to play and eventually I play so long with the paint until my intuition tells me, “Now it’s okay.” While I’m working I trust my own nature and my intuition. I am happy that I can let my body work with self-confidence. I could call this my strength. Accidents and coincidences are very important in this process; otherwise one would never try something new.

If we disregard the process, what’s the content you try to communicate in your work? The procedure is a large part interwoven with the content of my work. It is about, as I said, an interaction between coincidence and control, about exercising my eye continuously and to find an exciting approach to the history of painting and to painting for myself.

Is there something that you want to activate in the viewer with your works? My works are to impact on an emotional level and to generate tension through the technique. I try to transfer emotions with the materials

that I use, to exaggerate and to go to the very limits. Ultimately, one cannot explain the feelings that art elicits. Perhaps my art is only a kind of flat sprinkling. But even that would be justified.

As you said in the beginning, you love to work with oil and canvas. Have your studies with Daniel Richter influenced you in that way? I was actually accepted by Franz Graf and initially made graphic works. But after two semesters Daniel came. That was good, because he encouraged me to question many limitations. His concept is that one should use any material – the brush, the finger, everything that art history has to offer – in order to produce a painting. I think that’s awesome. At the moment I experiment with creating my production process in a way that several paintings emerge from one action. In this specific case it means that a kind of counter image evolves through the paint that falls through levering out my control even more.

Can you reveal to us if there is an artist who you would consider an idol? When I first visited Hamburger Bahnhof in Berlin I saw a painting by Cy Twombly which I stood in front of for half an hour or longer. I couldn’t break away from it. One moment I thought that I could decode and read the painting the next moment it was quite indecipherable. That was the best result for me. I try to achieve something similar with my work and to present it in a way that one can’t break away from.

● read the full story on bit.ly/_DejanDukic

Dejan Dukic
is represented by
Zeller van Almsick, Vienna

GALERIE EMANUEL LAYR
VIENNA
LENA HENKE
15.5.–
30.6.2018
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PHOTO BY KATALIN DEER

GALERIE CLEMENS GUNZER

#anotherhappycollector

clemensgunzer.com
Zürich – Kitzbühel



Photos: © Florian Langhammer

Andy Boot's work straddles the awkward gray area between the physical and the digital. In his equally conceptual and poetic objects and paintings the artist manages to manifest ideas, places, and processes which would otherwise stay hidden in a world all too often blindly relying on technology. We spoke to Andy Boot about moving from Australia to Austria, his fascination for Blockchain and, of course, about the conceptual underpinnings of his work.

10 Andy, the Internet is a topic that informs your practice to an extensive degree.

We are constantly uploading and downloading things into and from this space – it's a data overload. We are limited with time but we have so much information at our disposal and we are constantly adding to it. And then there is the serotonin reprogramming that is happening through social media which, I think, is more dangerous than most of us are aware of. On the other hand, there is my research into Blockchain, which I have been deeply engaged in for several years now. It's something I'm quite excited about, both on a personal level and conceptually. My last show at Galerie Emanuel Layr, for instance, was based on White Papers, which are the conceptual underpinnings of Blockchain projects.

And how does your art come into this situation? Do you try to intervene?

I don't think my practice is trying to tell people what they should think or do. That's not interesting to me. Instead my work, like a lot of art, is like a time capsule. I pick up fragments and details of our current situation and bring them from the ephemeral world of the internet into physical space. The merging of these two spaces is something I am very interested in.

You deal with all these intangible aspects in your practice and, still, most of your work consists of physical objects. How do you go about translating data into something you can put into a gallery?

Most of the time is spent on research, and digesting the information that I have gathered. Later on my practice focuses on putting the pieces together and letting the work play out

from there. This way of working has always been my approach.

On your desk you have a few models for your Cosmic Latte sculptures. I was wondering if you might have created the most average artwork in the world ...

(laughs) Yes, maybe they are the most 'beige' artworks in the universe. Again, I did a lot of research for this body of work but I didn't know how they were going to behave until later on. My intention was to create something that everyone can connect to, so I used the average color scientifically calculated from 200,000 galaxies and cut out parts of images from the Internet which I found that color in. I am now assembling this palette of shapes I have built into sculptures.

Which effect are you trying to achieve with a work like Cosmic Latte? What are you trying to make viewers think or feel?

I feel my work should be accessible, no matter on which level the viewer is stepping into it. It's important that people can get different experiences out of it. All I want to do is offer opportunities and leave it up to the viewers how deep they want to go and how much they want to feel. It's certainly possible to dive down the rabbit hole, because there is so much research and content behind works, but it's not the only level to interact with them.

»Like a lot of art,
my work is like a time
capsule.«

So which role do your actual artworks play in regards to the whole context of research you build around them?

My answer might change tomorrow but right now I see the physical objects I make as a prompt. A prompt that might not hit you immediately but will travel with you and resonate at some point. The last thing I want to do is create an audio guide for what the viewer should be experiencing.



You are originally from Australia. How come you ended up in a place that's halfway around the globe in order to make your art?

I had a residency with Kultur Steiermark in Graz and met a nice Austrian girl. (laughs) The way art studies are in Austria really appealed to me, so after another residency in Norway I returned to Austria to study under Heimo Zobernig. And from there on things just fell into place. Australian art feels like British art 30 years ago: lots of portraits, lots of landscapes.

It's very different from the situation in Europe and it felt rather limiting to me. So I'm glad to be here.

It seems like you are following the developments of Blockchain technology very closely, maybe even closer than the art world?

Yes, I'm a bit bored by the art discussions at the moment. I don't want to say that I'm not interested in what's happening, I'm just fatigued by the news side of things. In the world of Blockchain, on the other hand, everything is moving so fast and it affects more than just one industry. In fact, that technology has the potential to affect everything in society. It takes people from a lot of different backgrounds to build something like that and it is really interesting to watch the developments.

Can you already tell us about ideas for new work which are growing in your mind?

As I have said, I am quite deep into the Blockchain community, and it will remain important ongoing research for me. The overlay of physical and digital spaces and data in general will stay relevant for me. I feel that there is a shift in people's attitudes to user data and there is a growing awareness that it is not OK for a centralized organization to own your data and gamify your experiences. People are waking up to that and I think there is going to be one leak which is going to be a pivotal moment for people to question what sort of data these companies are collecting on us. That is something I am quite interested in and something that might manifest itself in my work.

● read the full story on bit.ly/_AndyBoot

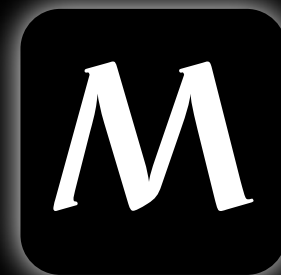
Interview: Gabriel Roland

Andy Boot

is represented a.o. by
Emanuel Layr, Vienna



Photo: Brag Jørgensen, Courtesy: Euge Brag Jørgensen, Vienna and Galerie Hubert Winter, Vienna



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Photo: Florian Langhammer

What intrigued you about these old works laden with thick layers of oil paint?

The traditional master works contained lots of details and symbols and carried many meanings, often political, which have often gone unnoticed to the inexpert viewer. Typically, such paintings were commissioned by affluent individuals who demanded from the artist that he included references to the wealth and societal status of their commissioner. My work has always included political dimensions or social messages. So this was something I was very interested in. I wanted to carry forward the principal idea of including details and meanings that become visible only upon intense study of the painting.

»Using existing forms gives me the freedom to explore the essence of a painting.«

Is there a common misunderstanding with regards to your flower paintings? Just like their predecessors, in art history they might be easily dismissed as “kitsch” today.

When I started with the flower paintings, I intended to paint beautiful paintings in unconventional ways, provoking a contrast between the flower painting and the material. Having said that, it is important to note that I never painted flowers, but paintings of flowers on the basis of original flower paintings of the sixteenth and seventeenth century masters, which makes all the difference. I've always tried to use existing forms as it gives me the freedom to explore the essence of a painting.

In 2016 you started a new work cycle which deals with the Second World War and the Finnish Civil War. Why did you open this chapter?

Unlike Germany, for example, where the trauma of the Second World War has been processed extensively, Finland has not worked through its war past, at least not in the field of contemporary art. For this new work cycle I used my

family's photo albums as a personal backdrop, adding another more common and abstract layer that speaks to the Finnish collective memory.

Your expressive, forceful way of applying the oil paint to the canvas has been previously described as “a struggle between the artist and the canvas.”

It might look that way, but it is never a struggle for me. It is more like a fun game to me, having fun playing with the material and the canvas. If it were a struggle I should probably give up painting. (laughs)

● read the full story on bit.ly/_HeikkiMarila

Interview: Florian Langhammer



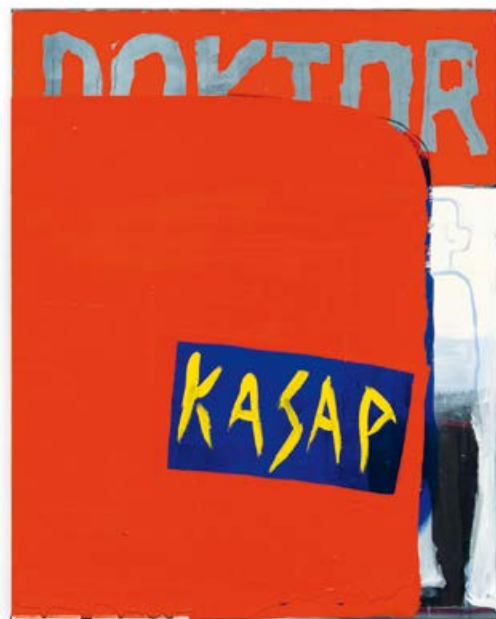
Kukat (Flowers) XIX, 2009

Heikki Marila
is represented by
Galerie Forsblom, Helsinki

Heikki Marila's work of more than twenty years has covered an extraordinary range of topics – from biblical motifs, self-portraits, wobbling vertical lines, floral paintings referencing sixteenth- and seventeenth-century Dutch still life painting, and maps of suburbia. His works are endowed with an extreme physicality that often conveys an exaggerated sense of drama and often irony.

Heikki, your name is often associated with large-scale paintings of still lifes of flowers. How come that you, as a contemporary artist, decided to dedicate yourself to such a conventional motif?

It was actually quite a long process for me to arrive at the flower paintings. Why did I want to paint flower paintings in the first place? Because the flower still life is one of the most popular subjects in art history. The motif as such is quite mundane and today, especially in the contemporary art world, flower paintings are frowned upon as kitsch.



WALTER SWENNEN

Tambula malembe

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Photos: © Luna Jensen

Claus Busch Risvig didn't grow up with art, and yet, the Danish collector ended up devoting his life to it. Be it on social media or in real life, he shares his contemporary art collection with people from around the world, determined to initiate dialogue around art and show the rest of the world that collecting art is not just for the few.

Claus, you did not grow up with art. What sparked the turn towards this 'bright new world'?

Since I did not grow up with art, it was not a world that felt natural for me to step into as a child. I faintly remember the obligatory field trips to museums back in primary and secondary school, but it was not until I met my girlfriend Stine and her family that art really became a constant in my life – a way of living. When art really took hold of me, I decided to embrace it with both my heart and my brain. I wanted to know everything about art, and so I went and borrowed every single art book in my local library to expand my knowledge on art history and through it have a better understanding of the legacy that contemporary art follows.

Having taken that plunge into the art world, can you describe what art is to you today?

There is so much humanity in art – moods, feelings, decisions, reflections, impressions, and expressions – both for artist and observer. Art arrived relatively late in my life, but today it is an essential part of my everyday life. My family life, my work life, and my network revolves around art, and to me it is like a magnet with an immense force of attraction. I feel drawn towards it, and I cannot imagine not being guided by it. It has gotten under my skin!

Today, you are among the youngest, most recognizable Danish art collectors. Not only have you grown a big collection in a short time, you have also grown an impressive Instagram profile of 25,000 followers.

I started out as a greenhorn, who persistently tried learning how to navigate the art scene, and a way of doing that for me was creating an Instagram profile exclusively focused on art. I had no strategy or goal of growing a large follower base. To me, it was a question of finding my own voice as a collector, and my Instagram profile became a sort of visual diary, where I

could save and share the works that awoke emotions in me. Artworks and artists that I believe the rest of the world should acquaint itself with. The fact that I now have a platform where I can express myself visually adds an extra dimension to my collection.

»I cannot imagine not being guided by art. It has gotten under my skin!«

You decided to join Artland, a digital platform enabling users to experience contemporary art. What is your role in this venture?

As my job-title 'Community Manager' indicates, my job involves mainly creating dialogue and act as a link between gallerists and collectors – to create value for our community. The great support from both collectors and gallerists shows a great demand to be a part of a community, to meet likeminded, and not least to expand one's network – on an international level too. I believe there is a new generation of collectors, ready to embrace the digital age and the new ways of collecting it produces.

Your collection revolves mainly around artists from your own generation.

Through our generational relationship, we share many of the same frames of reference and can more easily identify in the themes that they work with in their art. They are our contemporaries. In addition to that, we have an opportunity to meet them, not that that is the most important thing to us, but the personal contact gives the artworks an additional dimension.

Do you pursue a particular genre?

Not really. Moreover, our collection represents a bandwidth of genres. However, we do have primarily abstract and conceptual artworks in our collection, which I'm particularly drawn

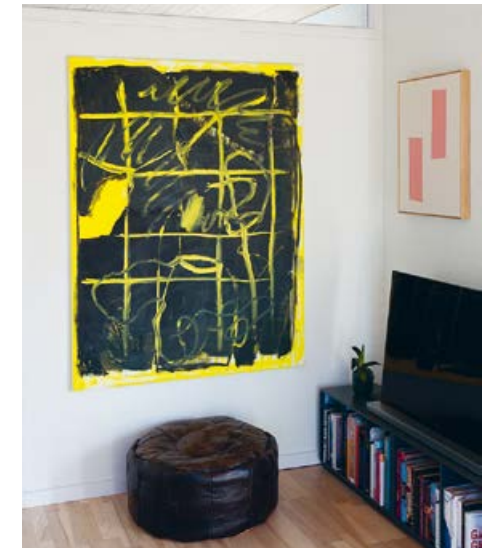
towards. The experience of seeing an abstract work leaves a lasting impression on me due to the fact that I can read into it exactly what I want. I feel that I will never be 'done' with it.

Is there a practical and affordable way to lay the foundation to one's own collection?

If you are about to buy your very first artwork, I would consider buying prints, which can be a great way to get started collecting. They are inexpensive compared to unique pieces of art and it is possible to get works from well-known artists that way. Finally, follow your gut feeling. You can get a lot of advice from people who have been in the business for many years, but ultimately, you are the one who is going to live with it. Most importantly, look inside and ask yourself: why does this work speak to me?

● read the full story on bit.ly/_ClausBuschRisvig

This story has been published as part of a collaboration between Collectors Agenda and Artland, a free app which allows its users to connect with collectors and galleries worldwide.
artlandapp.com



Interview: Anne-Lill Brok



Having been exposed to art already as a child, it had always felt natural to Henrik Kanekrans, a young collector and entrepreneur from Stockholm, to make art an everyday part of his life. With his venture, called Artworks, Henrik has combined his passion for art and his business acumen to help art passionates such as himself navigate the jungle of internationally available art

Henrik, how did your affinity towards art develop?
Art has always been around at home, and whatever excursions we did, art was always part of the agenda. As a kid I wasn't overly excited about art, but I also never disliked the art at home, rather the opposite. I have positive memories and I relate to artists and artworks today because of that. At the age of 18, I moved to England and that certainly twisted my brain towards the arts. In the UK, art is a big part of everyday life, whether at school, socially, or at work.

Could you give us some insights into how your collection evolved and where you are putting the focus?
Although up to date I have never sold a single

piece, my interests and taste for art have changed often. More recently, I have purchased some sculpture and video art, mainly because of lack of space on my walls. (laughs) Generally speaking, I tend to follow artists whose work and themes interest me, and I almost always



purchase work from emerging artists, sometimes even from undergraduates.

You have two children aged seven and three. Do you see them react to the art in your home?
I would say they are quite 'used' to it and they do have their favorites. Sometimes they ask what a painting portrays or comment on the feeling of the painting. In the end I do hope it will enrich them one way or another.

»Art inspires more discussions, feelings, and originality than anything else I know.«

After your return from London to Stockholm you set up an online art platform with an associated app. On what beliefs did you found Artworks?
A growing number of people is keen to learn more about and buy high quality art. The traditional brick-and-mortar model of experiencing and buying art, however, is not compelling to them. The mobile and web-based Artworks platform points our users to current exhibitions and makes it easy and effective to buy art, involving contact with experts, professional art handling and returns management.

How do you find great art for yourself?
Always and only Artworks obviously! (laughs) But, seriously speaking, it is very often word of mouth or coincidence that one happens to stumble upon something. One of our favorite artists we actually found when we spotted a lovely painting on a wall in an English house that an interior design magazine had featured.

What would be your piece of advice to someone starting her or his own collection?
The first commitment on buying a piece of art will be daunting. But there is no point in hesitating. You just need to stay curious and not be afraid to ask when you see something you like.

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

Interview: Florian Langhammer



Photo: © Jessica Maurer

Aura Panels, 2018
Jonny Niesche's *Aura Panels* emit a radiantly minimalist mood, reminding of deep cool swimming pools or horizonless sunsets. The gradients of the *Aura Panels* are printed on voile, a translucent fabric that is stretched on mirror and evokes differing shades and saturations of color, depending on the viewing angle.

Steered by the visual metrics of the Glam Rock era and cosmetic counter culture, Jonny Niesche (*1972 in Sydney) creates sublime paintings, sculptures, and installations that wrestle with the perception of color, surface, and spatiality.

Printed-on voile fabric on acrylic mirror, edged by golden acrylic mirror
Measurements: 30 x 23 x 3 cm (11.8 x 9 x 1.2 in)
Series of 11 unique pieces
1.900 Euro (inkl. 13% VAT)
[more on bit.ly/JonnyNiescheEdition](https://bit.ly/JonnyNiescheEdition)



Photo: © Florian Langhammer

Creased Sculptures, 2018
The works by Esther Stocker (*1974 in Schlanders, South Tyrol) are pure abstractions, extracted from minimalist media such as the horizontal, the vertical, and the diagonal of space. Her interests involve complex visual systems, which follow along black and white grids, whereby disorder or optical fractures within order systems form an important element.

For her *Creased Sculptures* she prints geometric patterns on aluminum-coated paper sheets. Just like Esther Stocker's larger-scale sibling works, they call into question the rigidity of systems and challenge the perceptive faculty of the viewer.

Aluminum-coated paper, printed-on and crumpled
Measurements: 32 x 35 x 14 cm (12.6 x 13.8 x 5.5 in)
Series of 12 uniques + 4 AP
950 Euro (inkl. 13% VAT)
[more on bit.ly/EstherStockerEdition](https://bit.ly/EstherStockerEdition)

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Collectors Agenda



Photos: © Florian Langhammer

Self-proclaimed "hermaphrodite twins from the future," EVA & ADELE have turned their life and partnership into a Gesamtkunstwerk. The duo makes appearances at galleries, fairs, and other art world events stealing the limelight with their extra-terrestrial looks and extravagant frocks. "Wherever we are is museum," runs one of their catchphrases, which implies that the two of them never cease to be EVA & ADELE – 24/7, 365 days a year.

Most people know you from public appearances at art exhibitions and vernissages where you get a lot of attention and are photographed.

ADELE: We've delegated the documentation of the performance to the audience, without a specific contract. The audience photographs spontaneously and we ask that they mail us a print. This was before the time of mobile phones.

EVA: Regardless of whether we appeared or traveled the media always followed us, often faster than we traveled ourselves. We were published in big newspapers, which surprised us and made us happy. We recognized very early that an autonomous work was beginning to emerge.

»We met in the future, in the time machine.«

Your photographs generate a very special dynamic in public, inasmuch as your image is further disseminated. Was it intentionally planned this way?

A: The dissemination of pictures as a work of art!! We appear in various categories ranging from culture to miscellaneous. Our image has always worked toward contemporary art. MEDIAPLASTIC is our neologism and in our understanding concerned with the expanded concept of art, Beuys' so-called social sculpture, in the sense of the concept of an ephemeral sculpture.

One can well imagine that your present success did not fall from the sky. You've always worked very hard for it.

E: Yes, one can really say that. We have developed our own path not following the entrenched structures of the art market, we also had to invest a lot.

Neither of you are born Berliners, would you call Berlin home?

A: Yes, Berlin is our home. We moved to Berlin right after we met. In 1989, despite the wall, Berlin was the freest city in the German-speaking world and attracted us completely. Today, it has a large social scene with many artists whom we know, whom we meet at art openings and with whom we have an exchange.

You say of yourselves, "Where we are is a Museum." Which means that you are always keeping up the performance of EVA & ADELE?

E: Exactly. We never cease being EVA & ADELE – 24 hours a day, 365 days a year, year after year, for more than twenty-five years now.

➔ [read the full story on bit.ly/_EVA-ADELE](http://bit.ly/_EVA-ADELE)

Interview: Florian Langhammer



UPCOMING SHOW:
L'AMOUR DU RISQUE
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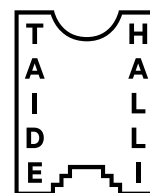
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Secundino Hernández,
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