

The *Collectors* Chronicle

Voices of
Contemporary Art
and Culture

**Basel/Berlin
Issue**

7

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In the Studio Preview



Kasper Sonne
New York City



Julia Bornefeld
Bruneck, South Tyrol

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in our Online Journal on
collectorsagenda.com**

Photo: © Kasper Sonne

Photo: © Jasmine Deporta



In the Studio Ernesto Neto, Rio de Janeiro

Ernesto Neto is one of Latin America's most important contemporary artists. His art is creating a sensual language that is universally understood. Spirituality, humanism, and ecology are among his principal concerns. As if organically grown, Neto's walk-in sculptures invite visitors to stop and breathe. [● read more on page 2](#)



»I am a realist, no matter
in which medium.«

Anna Jermolaewa, born in St. Petersburg, is known for her conceptual, often critical and enigmatic humorous video and photographic works. She pays particular attention to trivialities, by which she draws attention to the grander scheme of human existence and social, political or gender power structures.

[● read more on page 4](#)



»To me, New York is as a very
masculine city sculpture.«

Lena Henke has developed a diverse body of sculptural works, often arranged in comprehensive spatial installations. Henke's work references urban planning, Land Art, human relationships, sexuality and fetishism, consistently infiltrating the patriarchal structure of art history with a very smart and humorous tone.

[● read more on page 3](#)

Photo: © Eva Zar

Photo: © Florian Langhammer

Ernesto Neto during the installation of *Rur/Ni / Voices of the Forest* at Kunsten Museum of Modern Art, Aalborg, Denmark. Photo: © Niels Fabæk/Kunsten Museum of Modern Art, Aalborg



Photo: © Atellenave

Ernesto, you once said “I am sculpture and think as sculpture.” What did you mean by that?

When I began to study sculpture working with my hands and my entire body giving shape to sculptures I began seeing everything around me as sculpture. The beauty of a sculpture is that it breathes clarity and a sense of balance and cohesion. The concept of sculpture embraces all aspects of life.

2 Many of your installations feel like natural habitats or shelters and resemble trees, nets, or cocoons. What are your sculptures trying to communicate?

That is a very good question. Maybe you should ask *them*? (chuckles) I think that they are trying to affirm that we exist, that we ought to slow down, breathe, and sense our inner self. People rarely take such moments in their hastened competitive day-to-day lives. I want visitors to be able to focus on themselves in that very moment. I want them to feel the poetry of being alive!

Visitors are invited to touch your works, walk in them, and set them in motion. At the same time, they appear very fragile and light. Why do you encourage physical participation?

It's about offering freedom, but also about training people's perception that being really 'free' involves taking responsibility for our decisions and our actions in this world. My walk-in sculptures are not just meeting places,

they are also reminders that it is important to tread carefully, and to be gentle to one another. It begins with ourselves.

A peculiar quality of some of your artworks is that they can also be smelled.

The sense of smell is an innate sense that touches us profoundly. To be touched by smell triggers emotions, memories, and fantasies in us. Smell also has the ability to direct our action or where we go. Olfactory impressions amplify the experience of a sculpture, heightening the visitors' self-awareness and their consciousness for their surrounding, for our habitat – Planet Earth.

» I want visitors to feel the poetry of being alive.«

In recent years, you have worked closely with the Huni Kuin, an indigenous community, living in the Amazon region near the Brazilian border with Peru. What can a “civilized” society learn from their cultural practices, spiritual traditions, and way of living? Western civilization is based on intellectual knowledge that relies on the sciences and a rational view of the world. But there is another kind of knowledge: the highly spiritual knowledge of the indigenous peoples who have always lived in harmony and symbiosis with nature that has developed and accumulated over centuries. Their ways of knowing are different from scientific rationale, but not in the least

less strong or powerful, and very humbling. There is a stronger sense of unity, of mutual responsibility and care for others. And, their dependency on nature has taught indigenous peoples to deal with nature respectfully, without destroying it. I am encouraged by knowing that there are people nurturing this kind of energy and practicing and preserving this particular sophistication of relationship with nature and life.

At the end of June you will show the monumental walk-in structure *GaiaMotherTree* in the concourse of the Zurich main station, which seems like an odd place for a contemplative artwork.

A train station is actually an interesting place, because in it people are continuously arriving or leaving. Our thoughts are either in the future or in the past. We hardly spend any time thinking about us actually *being* in the station. Maybe *GaiaMotherTree* can fill this space. As a place to meet, to interact, and to meditate, and by its sheer presence, it may be able to act as a binding link between you and me, between us and nature, between us and civilization, and maybe between us and ‘God.’

● [read the full story on bit.ly/_ErnestoNeto](http://bit.ly/_ErnestoNeto)



Photo: © Petri Virtanen, Courtesy Finnish National Gallery Museum of Contemporary Art Kiasma

Interview: Florian Langhammer

Ernesto Neto

is represented by
Tanya Bonakdar Gallery, NYC
Max Hetzler, Berlin/Paris

UPCOMING SHOW:

GaiaMotherTree
Zurich railway station
presented by Fondation Beyeler, Basel
30 JUN – 29 JUL 2018



Photo: © Eva Zar

Lena, you currently have an exhibition, titled *THEMOVE*, at Emanuel Layr in Vienna. What can you tell us about it?

The starting point for this show is a continuous discourse with the topic “Role Models” through the simultaneous use of my own body and my biographical material. At the center of the room is a bronze sculpture, a larger than life female body after a drawing by Tomi Ungerer revealing a door between the legs. Looking through this clearly vaginal entrance, one sees the *Freedom Tower*, New York's highest building, as a framed phallic symbol positioned on the wall directly behind the bronze sculpture. Opposite and in the same position and also with reference to the *Freedom Tower*, I show myself, my body in my first self-portrait, here as a silkscreen print on aluminum plate, a reflection of the position of the bronze sculpture. The theme is intimacy and a feminist view of the male aspects of art and architecture.

Interview: Alexandra-Maria Toth

How do you see the gender debate in art?

Women in art, regardless of whether they are artists, or involved in art and culture in other capacities are still unequal to their male counterparts in terms of remuneration, power, and equal opportunities. It is therefore necessary to develop targeted strategies which will shatter the ingrained tendency toward unequal treatment. Attention must be called to their work and value, their names should be more visible and a network established in which long-term artistic positions will provide strength for women.

What artists do you admire or inspire your work?

Many women whom I admire in the arts have served as mentors for me. They include Ayşe Erkmen, Judith Hopf, and Virginia Overton. I consider “mentoring” a decisive strategy to promote women in the arts.

You have a special love for sculpture parks. Which ones have impressed you most?

Visiting sculpture parks is one of my artistic occupations. I am interested in gardens, parks, and exterior installations that have been created by one person. They are as it were research projects with a focus on a holistic artistic approach based on a radical understanding of space, architectural structures in the exterior space conceived as a perception of the world as such and then realized.

»It is necessary to develop targeted strategies which shatter the tendency toward unequal treatment of women in art.«

In your art systems, maps and city plans, as well as the city of New York, play a major role. A reference which you often make is to the urban planner Robert Moses. Where does the fascination for his work come from? Robert Moses was responsible for how New

York City is today, but he achieved it in an extremely unscrupulous way, destroying entire neighborhoods. I consider his ego driven urban planning as both fascinating and repulsive. I perceive New York City as a very masculine city. I would describe it as a very masculine over dimensional city sculpture. For my solo exhibition in Zurich *An Idea of Late German Sculpture; To the People of New York*, 2018 I dedicated a grayish black island similar in shape to a horse's hoof to his work: *Robert Moses' Mother Drives Through Wallis* is the title of the work. It picks up on the horse's hoof that I first used in 2016 in an exhibition at Gallery Real Fine Arts, in New York, which then was located under the Brooklyn-Queens Expressway, a city highway designed by Moses in the middle of the 20th century. I repudiate his quasi-totalitarian concept of a city as a rational and useful machine.

● [read the full story on bit.ly/_LenaHenke](http://bit.ly/_LenaHenke)



THEMOVE, Installation view, 2018

Photo: © Maximilian Anelli-Monti, Courtesy Galerie Emanuel Layr, Vienna/Rome

Lena Henke

is represented by
Galerie Emanuel Layr, Vienna/Rome
Bortolami, NYC

CURRENT SHOW:

THEMOVE
Galerie Emanuel Layr, Vienna
until 7 JUL 2018

ANDRO WEKUA
All is Fair in Dreams and War
Kunsthalle Zürich
09.06.–05.08.2018

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Photo: © Florian Langhammer



Anna, can you describe your art for someone who isn't familiar with your work?
I always start with an idea and only then do I look at what medium is most suitable for the realization of the idea. Within the process, regardless of the medium, I remain a realist. My topics are drawn from actual experiences and observations encountered in my travels and never include anything fictitious. The idea is always of prime importance, the tools are secondary.

4 Despite working across various media, your artistic oeuvre forms a coherent whole. What is the connecting element?
It is about life conditions, about the 'conditio humana' and the questioning of power structures. I came directly from politics to art. At the time, in St. Petersburg, we had demonstrations, fliers, and our magazine. Now I use other methods, but I hope nevertheless to be able to sensitize, point to things and ask questions.

Where do you draw the inspiration for your work?
Often it comes from quite mundane everyday things. Suddenly an object emerges that corresponds to a question that I am pondering. Even if one of my works looks like a minimal sculpture, it hides a story – unlike in Minimal Art where it is rather about what you see is actually what you see. One could describe my work as "narrative minimalism."

»The idea is always of prime importance, the tools are secondary.«

So outwardly, the images that you present serve rather to convey their content?
Precisely. A good example is one of my recent works titled *The Penultimate* which deals with the so-called color revolutions, a series of non-violent regime changes that always pro-

ceed along the same pattern and frequently use a color or a flower as the symbol of identification. I have actually established a "herbarium" of these revolutions. Here the concern is not aesthetically beautiful arrangements, but the political charge they embody.

Recently you have returned to a passion of yours – painting.
After twenty years of editing videos it is liberating to paint again. The smell is wonderful, and in the evening, there is a sense of it being so much more satisfying to have painted a picture than to have worked on editing a video for ten hours!

One of your new paintings seems to capture a situation from a safari in Africa.
This picture materialized on my latest journey, a cruise to the Bahamas with the extended family. After the cruise we were in Florida, in Disney World and in the Universal Film Studios. This was definitely a way of traveling that I normally don't undertake. But it was an interesting study. This "safari" in Disney World, Orlando is an entirely fake and constructed situation of a natural event, and that interested me.

● read the full story on bit.ly/_AnnaJermolaewa



The Penultimate, 2017, Exhibition view of *Recurrence* at Zeller van Almsick, 2018

Interview: Gabriel Roland

Photo: © Zeller van Almsick

Anna Jermolaewa
is represented by
Zeller van Almsick, Vienna



Photo: © Florian Langhammer

No Stars, But Stripes, 2018

Jacob Dahlgren *1970 is among Sweden's most important contemporary artists. Attracted by minimalist tradition, he finds abstraction in everyday objects and often overlooked details of contemporary life, which he employs to create dynamic interactive installations and performances that refer to the artistic styles of the



20th century such as Constructivism, Minimal Art, Pop Art, and the Op Art movement. Besides being represented in numerous institutional and museum shows internationally, Dahlgren made use of the Nordic Pavillon at the 52nd Venice Biennale di Venezia.

Dahlgren's edition *No Stars, But Stripes* takes its roots in a digital performance that took place during April 2018 as part of a performative continuum of his Instagram feed, which has been featuring the artist for years, wearing a differently striped T-Shirt each day. His meticulously archived collection of T-Shirts has grown to above 2.000 in the meantime.

For *No Stars, But Stripes* Dahlgren wore 14 T-shirts, that were selected by Collectors Agenda from his ample archive. As if by chance all these shirts used Blue, Red and White in their stripe pattern, the colors also used in the American flag. Each T-Shirt can thus be considered a minimalist proposal of

a new design for the American flag. Following in the footsteps of Dahlgren's search for minimalist form and his almost obsessive focus on stripes, of course none of these alternative design proposals included any stars – an ironic comment on the United States of America whose current political leadership is giving the country a new identity and is dividing American society.

The 14 individual wall plates which represent the edition *No Stars, But Stripes* derive their minimalist patterns from the T-shirts that Dahlgren wore as part of his 14-day performance on Instagram. Each piece comes with a certificate that documents the specific performance day.

Fine Art Print mounted on Dibond
38 x 27 cm (14.6 x 10.6 inches)
Series of 14 unique pieces, with documentation of Instagram performance day
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● more on bit.ly/_JacobDahlgrenEdition

No Stars, But Stripes (Day #4), 2018 – Thursday 12-04-2018



CAITLIN LONEGAN POINTS OF VIEW

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Grünangergasse 1, 1010 Vienna, Austria

23 JUN – 28 JUL 2018

www.schwarzwaelder.at

Top 10 Fasted Rising Young Artists

- 1 Carmen Winant*1983, USA
- 2 Xue Geng*1983, China
- 3 B. Ingrid Olson*1987 USA
- 4 Ana Vaz*1986, Brazil
- 5 Tanya Goel*1985, India
- 6 Stefanie Heinze*1987, Germany
- 7 Chris Hood*1984, USA
- 8 Stephanie Williams*1987, Costa Rica
- 9 Edith Karlson*1983, Estonia
- 10 Kiyo Hasegawa*1984, Japan

Aged 40 or under, fastest rising in the ArtFacts.Net ranking position within the last 5 years, as of 15 May 2018.

In light of the on-going debate about female careers being disadvantaged in the art world, it is encouraging to see nine female artists among the Top 10 fastest rising young artists.

In 2017, six out of the ten top-ranked young artists who were represented at Art Basel were female.

ArtFacts.Net's artist top ranking tracks and weighs the exhibitions, in which artists participate, using a specifically developed algorithm. Art institutions which collect or represent famous artists are attributed stronger weight. Exhibitions held in museums with important collections will be rated higher than a relatively unknown private gallery.

Top 10 Young Artists represented at Art Basel 2017

- 1 Alicja Kwade*1979, France
- 2 Camille Henrot*1978, France
- 3 Laure Prouvost*1978, France
- 4 Neil Beloufa*1985, Algeria/France
- 5 Nathalie Djurberg*1978, Sweden
- 6 Michael Sailstorfer*1979, Germany
- 7 Cory Arcangel*1978, USA
- 8 Nina Canell*1979, Sweden
- 9 Klara Liden*1979, Sweden
- 10 Wilfredo Prieto*1978, Cuba

Aged 40 or under, by absolute position in the ArtFacts.Net artist ranking, as of 15 May 2018.



Photos: Florian Langhammer

Visual artist Toni R. Toivonen examines the duality of life and reflects on the different sides of existence. Moving between abstraction and realism, Toivonen's more recent golden-hued works on brass depict decaying animals lying recumbent. As the dead animal's body decomposes it leaves its presence on a sheet of brass, an aesthetic image that is both peaceful and dignified.

Toni, we are out here in the Finnish countryside, in the middle of a forest. What led you to seek this solitude?

There is one reason which is obvious when you are doing what I am mostly preoccupied with, which is working with rotting animals. It is something I couldn't do within the city limits of Helsinki. But also I want to be secluded and to isolate myself in order to be really close to the artistic process. I can always choose to go to New York or Helsinki, but I actually like being alone.

Was there ever an alternative for you than to create art?

Actually there never was. I am from a very poor, working class background. My grandpar-

ents are from the part of Finland called Karelia, which is now a part of Russia. They were penniless, and when my parents arrived in Helsinki, they too had nothing. There was an attitude in my family of work being a necessity, not something you would do for enjoyment. So I was pushed to apply my drawing skills towards a profession, such as graphic design or architecture. They never understood that being an artist is actually a profession as well. I always just wanted to draw and make art.

»You need to see death to understand life.«

When and how did the idea develop to place a dead animal on a plate of brass?

When I was still studying we had an open studio day and rather annoyingly some visitors touched the works leaving marks from the oils in their skin on the plate and I saw their presence permanently conserved. A bit later I slept on a sheet of brass for a certain period on which my own presence was retained. It received a lot of attention in a show in Helsinki. After this I wanted to leave that "last" presence.



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What is your relationship to the animals you are using in your work?

I have met most of the animals when they were alive. I also use my own pets when one of them dies naturally. What's very important to know is that I never kill animals for my practice. They have either died a natural death or they had to be put down because they were ill or suffering.

Can you explain the process of how the work is actually created?

I place the dead animal on a brass sheet order to say something. I compose the work. It leaves a stain immediately. Over time, I have acquired a good understanding of how the decaying process of a specific animal will affect the outcome, of how salt, grease, and other fluids will make a chemical reaction with the brass plate.

Does the process of the dead animal leaving its trace on a brass surface have a particular duration?

It depends. In the summer time it may take only 5 days. In the winter the period is longer, of course. And of course it depends on how dark I want the result to be on the plate.

What artistic concern describes your practice?

One thing I am concerned with is the realism of the material. For example, this brass work here is not an image of a cow, it is the cow. It is a conservation of the cow's presence by way of its own liquids, salts, grease, and blood. I believe in the reality of materials, even in a painterly context. Another aspect is the duality of life that I believe in. You need to have shadows in order to understand the light. You need to see death to understand life in a way.

What is on your mind for this year?

I am currently preparing my next exhibition which will be taking place at Galerie Forsblom in August where I will show my latest animal-brass-works, my largest so far, which will differ from previous works in their appeal. I might also show a new work-cycle of ultra-sonic paintings relating to the idea of "beautiful landscapes inside dead bodies".

● read the full story on bit.ly/_ToniRToivonen

Toni R. Toivonen

is represented by Galerie Forsblom
Helsinki/Stockholm

UPCOMING SHOW:
Galerie Forsblom, Helsinki
16 AUG – 16 SEP 2018

Interview: Florian Langhammer



Photo: © Paavo Lehtonen

Finnish photographer Elina Brotherus deals with her own biography, the landscape genre, and art history in her photographs and films. She explores the possibilities of photographic self-dramatization while frequently referring to icons of 19th- and 20th-century painting or, as she does in her recent works, to contemporary art from the 1960s and 1970s. Great sensitivity, formal mastery, and accomplished perfectionism characterize the visual language of Elina Brotherus. There are many possibilities for the viewer to associate him- or herself with her photographs.

Elina, sometimes people or you yourself are present in the photographs while at other times the photographs are devoid of people. Can you talk a little more about your work process and these aspects?

It's a visual decision above all. If I think the picture needs a human presence then I add a person. As I like to work by myself turns out to be often me who appears in the picture. Furthermore, I am able to take more time and work better when alone. Another explanation for my presence in my photos is the autobiographical aspect. When something happens in my life that I want to talk about in my work, it obviously has to be me in the picture.

This autobiographical approach also applies to your series *Annonciation*.

Yes, precisely. In this work I first of all documented for myself the part of my life in which I tried to become pregnant. So I am telling a

story which is very real for many women and men, and which is rarely heard. And yet, not being able to have children is an important aspect in the discussion of motherhood.

In your photographs *Der Wanderer 1-5* you draw on the image of the painter Caspar David Friedrich. Was this appropriation or inspiration?

This is a good example of my interest in art history. An art historical approach was central to my series *The New Painting* (2000-2004) and recently I'm using it again in my Fluxus works since in 2016. *Der Wanderer* deals with an appropriation for my gender and the re-interpretation of the romantic, male view in painting. Instead of the heroic male depicted by Caspar David Friedrich, I placed myself on the mountain. One sees a woman who looks onto the world and invites the viewer to share the view with her.

Looking at your pictures, one often finds a figure seen from the back. What does it mean?

I consider the frontal view often too charged. One has the feeling as though one had to answer the gaze. Showing the back results in a sense of standing together, or if you like, side by side. I would like to appear inviting with this perspective and allow for a certain stillness. The focus is on the landscape which is seen together, in a shared contemplation. The spectator and person in the photograph are sharing the same pictorial space.

»Photographs tell as much about the observer as they do about their author.«

Your examination of the Fluxus movement resulted in the appropriation of key Fluxus pieces into your own work.

My work is based on very much research in order to find things, which I can use as an instruction. I take notes in exhibitions and look at online archives of big museums like the MoMA in New York. I've also met some of the Fluxus artists like the Swedish artist Bengt Af Klintberg. What is important to me is to not look up the original performances of these artists, but to really study their written protocols, the so-called "event scores". With the scores there are no open questions regarding authorship. A score is an invitation for anyone to make the piece.

Kunst Haus Wien in Vienna currently provides a comprehensive survey of twenty years of your work. What made you choose the title: *It's Not Me, It's A Photograph*?

The title comes from an experience I had during my years as a student, when I was showing my work *I hate sex*. (1998) for the first time. I was in an elevator with a man from my school who asked me: "Is it true, do you really hate sex?" I was too astonished by his question to respond anything clever. My classmate later said I should have told him: "What are you imagining? It's not me, it's a photograph!" Today I consider *I hate sex*. one of the key works of my early autobiographical period, and it's also included in the show at Kunst Haus Wien. The statement that became the title of my Vienna exhibition holds true for all my work. Throughout my career I have repeatedly returned to autobiography. When using myself and my life as a starting point, it is necessary to detach myself from the pictures. Photographs suggest, they don't provide an indisputable truth about anything and they tell as much about the observer as they do about their author.

● read the full story on bit.ly/_ElinaBrotherus

Elina Brotherus

is represented by
Martin Asbæk Gallery, Copenhagen

CURRENT SHOWS

It's Not Me, It's A Photograph
Kunst Haus Wien, Vienna
until 19 AUG 2018

Playground
Serlachius Museums, Mänttä, Finland
15 JUN – 6 JAN 2019



Der Wanderer 2, 2004

© Elina Brotherus; Courtesy gb agency, Paris



Interview: Alexandra-Maria Toth



In her practice, Maruša Sagadin investigates the interplay between gender, language, and sculpture in modern architecture. Her installations and objects function deliberately in both the interior and exterior space, referring to elements of pop and subculture, working with humor and exaggeration and are often expanded by a performative act in order to invite viewers to participate actively in her art.

Maruša, you connect architecture and sculpture. Where do you begin?

My work derives from architecture, however I do not build living space but transform the notion of architecture into something new, constructing experiences and projections. With this approach I can realize my artistic work without having to compromise and am able to investigate the social aspect of architecture.

What social aspect of architecture do you mean?
The social aspect of architecture addresses the

questions: who builds, where and for whom? Who is actually in the position to build? This addresses the mechanisms of inclusion and exclusion in architecture. In addition, gender questions play a large role. I am asking the question, according to whose norms are we building and does this give rise to specification?

»I transform the notion of architecture to construct experiences and projections.«

Your works appear almost like a “cartoon language”, are heavily lacquered and allow one to only guess the material used. What materials are used and in what way?
The ‘cartoon character’ aspect results from various themes and opposites that I allow into my work, including youth and underground culture, music culture, and the contrast between high and pop culture. This shows a certain ‘trashy’ aspect which I like to use. In order to present expertise within pop culture in detail I exchange ideas with those in the music scene, curators, and DJs, who then become part of my work.

The lacquer colors of your sculptures are especially strong. What’s the significance of color in your work?
In my selection of color I try to avoid explicit associations and place colors in new contexts. How can I change the political meaning of blue and turquoise? Can red be something else than socialist? And what do I connect with orange, more the 1980s or the revolution? What is feminist and not feminine in pink?

Through the form of your sculptures you also communicate gender forms. Some look like a lipstick or are reminiscent of a high heel.
Many architectural forms are reminiscent of objects with which we are familiar and are then named accordingly: iron, tongues, shoes, or waves. My works *Lipstick Building* and *Milli Bofilli* are games of seduction and self-

empowerment. The case of *Lipstick Building* is a reference both to makeup and the façade of a building. Questions of power, greatness and splendor arise for makeup is used to make something appear larger. One part of *Milli Bofilli* is a high heel that can’t be worn but the form of which still appears seductive.

What architecture excites you and your work as an artist?
I like North American architecture and the city of Los Angeles. Los Angeles is immediately associated with Postmodernism as well as with a breach with the logic of Modernism and European urban culture. I love one’s own logic, kitsch, exaggeration, fakeness, and the sense of irony. It leaves room for insignificance and ambiguity leading to the question of alternative identities.
[read the full story on bit.ly/_MarusaSagadin](#)

Maruša Sagadin
is represented by
Koenig2_by robbygreif, Vienna

CURRENT SHOW:
Tschumi Alumn
Künstlerhaus, Graz, Austria
until 21 JUN 2018



A Happy Hippie (Happy stories are all happy in the same way and unhappy each in their own way), 2017



The starting point of Tina Lechner’s analog black-and-white photographs is always the female body; it serves as a projection surface, concealing, complementing, and distorting it with geometric objects and costumes. Her work process follows a perception of photography as sculpture. The dividing line between man and machine, artificial and natural, becomes no longer recognizable.

Tina, many artists of your generation adopted the possibilities offered by digital photography and digital image processing. You decided to work with analog, why is that?
Initially, it was a fascination for the material, especially the slow development process from the idea to the final print. The analog process is a decelerated and concentrated process. Analog photographs can only be subsequently corrected in terms of tonal values, brightness, and contrast. Blemishes and mistakes remain. This requires that all decisions must be made beforehand and allows me to work in a very focused way. A further decisive factor is the grain of the film which I love. I can describe it as having almost a kind of haptic quality, I can’t imagine my works without it.

»My works evolve in several acts, as in a theatrical production.«

At the beginning of your artistic career you developed a very specific language of form which you derived from the technique of solarization.
I have indeed experimented intensively for some time with solarization and pseudo-solarization, a second exposure of the positive or negative resulting in a partial reversal of the tonal values. The technique is virtually uncontrollable and the results are not reproducible which appealed to me. Today I spend less time in the darkroom and more time on designing and building objects and costumes.

Your works go beyond conventional photography to concentrate predominantly on the “object”.
An essential part of my work is indeed the design principle of material montage. Photography is simply the most appropriate medium through which to realize my ideas and to make my objects visible to the viewer. Everything starts with sketches on the basis of which I develop my objects. These will ultimately be worn by a model and photographed.

How do the ideas come up for the objects you photograph?
There are many things that inspire me – the Triadic Ballet, years ago when I discovered it at the academy, immediately fascinated and inspired me and has continued to do so. However, my works have many sources of inspiration including painting and fashion or African costumes. The creation process is certainly intuitive. There is a basic idea, a clear concept of how the photograph has to be, but my work process is not homogeneous. My works develop in several acts as in a theatrical production.
[read the full story on bit.ly/_TinaLechner](#)



ask me anything, 2016, silver gelatin print (crop)
Courtesy Galerie Hubert Winter, Vienna

Tina Lechner
is represented by
Galerie Hubert Winter, Vienna

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clemensgunzer.com
Zürich – Kitzbühel

Kunsthaus Zug 2017 Foto Jory Aust

Galerie Elisabeth & Klaus Thoman
WIEN 07.06.– 08.09.2018 *grau und farbig* **MICHAEL KIENZER**



Photos: Florian Langhammer

Sonia Leimer's art is space occupying – not because her works are especially large or intrusive, but rather because the artist has developed a finely tuned sense for the understanding of occupied space and the in-between space that surrounds us. Her works in the public space as well as her installations and sculptures refer to aspects of the environment that would be unseen otherwise.

10 **Sonia, the intense involvement with space plays an important role in your work. What does it mean to you?**

I didn't study art but architecture, and have therefore dealt predominantly with theories and concepts of space. One of the teachers who was most important to me, Joost Meuwissen, had a very artistic approach and as a result I began to approach the designing of a space with quite different questions. After graduation I decided not to work as an architect but as an artist so that I could handle space more freely.

Which aspects of architecture are so interesting to you that you integrate them into your artistic work?

I have always been interested in the architecture of the street: the facades, the corners, asphalt. In architecture these details often are not really appreciated. The street serves simply serves the purpose of getting from A to B. At the same time, however, the street is the architecture that connects all the buildings of a city. It is the place where the interactions between people who don't even know each

other take place; it provides an opportunity to design public space.

In this respect one could understand the street as the in-between space or placeholder? It is interesting that you made a series of works with the title Placeholder. What is the missing element for which the place is held?

The concept of *Placeholder* is about our acting in space. Objects that I observed during a residency in Istanbul have inspired this work. I could observe how someone tied a piece of concrete with a lock to the street in order to hold a place. Through the connection of the object with the asphalt this person has clearly defined his space although the street doesn't belong to him. I found the idea to take possession of a space with an object interesting, and a series of sculptures developed from pieces of asphalt, which I combined with other materials from the street like handrails or reinforcement bars. These *Placeholders* speak exclusively about action and against form although they are certainly a formal expression. They are ambivalent and I like that.

»I find the idea to take possession of a space with an object interesting.«

“Placeholder” sounds almost immaterial although your work is always very substantial. You are using materials like I-bars, concrete, and bricks. What is your approach to these materials?

Materials derived from architecture inspire me and I find it exciting to use them in a very different scale. Often, the materials are in a very raw condition like the uncut I-bar, raw bricks, and unrolled cigarette papers. These forms often appear strange to us, because they originate from a production process that we don't know.

In your work, you are constantly examining socio-cultural aspects, which is also the case in your investigation of the significance of apple cultivation in your home region of South Tyrol.

Through Joost Meuwissen I learned to see urban space as not distinct from rural space. The rural landscape has been shaped by agriculture just as the cityscape is a built up and modeled space. In the case of the Southern Tyrol, I studied measuring tools designed to grade apple size in order to demonstrate how such a tool facilitates a worldwide categori-

zation of our food. The work certainly has a personal aspect inasmuch as I know of the measuring tools from my childhood and have worked with them personally. I found it interesting to scale them up to the size of the human body, thereby completely changing their perspective.

Is there a fundamental message that you want people to remember who encounter your art in various contexts?

Principally it is about the experience of space, concretely in the public space and more abstractly, as installation, in the interior space. I hope that my works inspire people to look for the meaning between things. To this end, they often consist of fragments which cannot be seen when they are taken out of their context and placed in a different relationship to each other. What connects my works for the exterior and those created for the interior is the idea that I combine these aspects in their chronological sequence.

Are there new topics you are currently dealing with?

Right now I am finding time to experiment and to dedicate myself to larger projects. I am working on a series of new sculptures which I had begun in my studio at ISCP (International Studio and Curatorial Program), New York. During my stay there, I gathered new impressions in the public space. I am in the process of transforming this material into a sculptural work. I am also completing an art-in-architecture project that continues the idea of the *Placeholder*, in cooperation with a large brick producer.

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



Photo: © Ruben Diaz

Pink Lady (California), 2017, Courtesy the artist and Commonwealth and Council, Los Angeles

Sonia Leimer
is represented by
Galerie nächst St. Stephan
Rosemarie Schwarzwälder, Vienna

Interview: Gabriel Roland



Photo: © Florian Langhammer

Judith Fegerl produces sculptures and installations that intervene in the structures of used materials as well as existing exhibition spaces. By means of electrical currents energy and tension in objects are condensed and expand the term sculpture into an alternative condition, leaving traces and challenging their viewers.



Photo: © Gregor Sailer

batch and beads, 2017 at Taxispalais Kunsthalle Tyrol, Courtesy Galerie Hubert Winter, Vienna

Judith, you produce objects that are often charged with voltage, by which a thoroughly threatening situation arises for the viewer. What claim is behind it?

A primary element in my work is electricity. Although this form of energy is one that has impacted our lives in a profound way for 180 years it still retains a certain degree of indeterminacy and remains extremely daunting outside of the safe channels of household appliances. I try to compress energy and tension and to demonstrate the time component in the process.

Contrary to being charged, entire art institutions have already been “discharged” by you ... I consider the museum a neutral space that functions like an intensive care station for art-

works. Works are positioned, lit, connected, secured, monitored, recorded, and after a certain time packed up, discharged and dismantled. The machinery of the business and the structural conditions are part of my observations and the resulting works. For the work *self* I deprived an entire art space of all electrical power lines, lights, outlets, monitors, workstations, and other fittings, rendering it dark and raw. It was important to me to show the space as an energy providing shell.

»I try to compress energy and tension.«

Your works are very technical and you need in part heavy and complex material that can't always be easily found. Where do you get your materials?

I collect, materials and processes. I document a lot and go through the world with very open eyes. I am fascinated by details, often really small things that set in motion cascades of thoughts inspiring entire works. For the most part my requirements are so specific that I develop custom-made parts with companies or produce them myself.

How high is the experimental expense in your work?

Some works need long-term tests to ensure there will be no problems during operation. It is quite elaborate, therefore it is particularly important to act more spontaneously with drawings and smaller objects. When I draw I am very close to my thoughts and can experiment quickly using the dynamic of the moment. In the process new things arise that inscribe themselves into larger works.

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

Judith Fegerl
is represented by
Galerie Hubert Winter, Vienna

Interview: Alexandra-Maria Toth

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23.06.–18.08.2018

THE DEAD ARE LOSING OR
HOW TO RUIN AN EXHIBITION

Performanceprogramm kuratiert von Christopher Weickenmeier
jeweils ab 20 Uhr

23.6. *tentaculus ohri* henry wilde (aka antonia baehr) & neo hülcker
doing dance arantxa martinez & paz rojo

7.7. *useless land* carolina mendonça & catalina insignares

21.7. *elastic body waves* franziska lantz
untitled raimundas malaussauskas
leaving palermo tom engels & bryana fritz

4.8. *call her milk spill her no use crying hang her* luzie meyer

11.8. *arrangements/mandarin ducks* mårten spångberg

18.8. *allting nu* else tunemyr

alchemist-in-residence: pablo schlumberger
author-in-residence: max wallenhorst

Ruine der Franziskaner Klosterkirche
Klosterstr. 73a, 10179 Berlin
täglich, 10 bis 18 Uhr, Eintritt frei
www.klosterruine.berlin



Photo: © Hugh Stewart

A seductive appeal emanates from the abstract paintings and complex steel or mirror fabrications of Sydney-based artist Jonny Niesche. Despite their minimalist ambition, they are showing a glamorous attitude. Similar to the situation of looking through a shop window and being apprehended by one's one reflection, as Bruce Nauman once described it, gazing at Niesche's works the viewer is instinctively drawn into a moment of "performative contemplation."

Jonny, light and color seem to play an extremely important role for you. Some colors evoke the association of a Californian sunset. California indeed has had a movement which was preoccupied with light and space. Among its most prominent representatives were Larry Bell, Robert Irwin and James Turrell. I am mad about those guys. Interestingly we get the same sunsets as in California. These sunsets are special in that they produce soft and gentle hues. Having said that, my works are not depicting sunsets per se but want to create an immersive void that somebody can disappear into to contemplate ...

What personal experiences and memories have influenced your artistic working method? As a boy, my mother had often dragged me along to the cosmetic department. I fell secretly in love with the colors I found there, the mirrors, the reflective surfaces. It was the Glam era and a highly influential period in terms of the way that I responded to color and surface. It was kind of a secret and guilty pleasure as I knew that as a young Australian boy that was not what you were supposed to like.

Your works certainly look 'glamorous'. Is there a literal connection between your

works and that cosmetic counter culture? Glam has always been an element that excites and interests me ever since, not just its visual expression. With Glam Rock, there was also a very strong musical style in that period, with David Bowie and Ziggy Stardust at the forefront. My show title Picture This at Station Gallery in Melbourne was based on a Blondie song. Singer Debbie Harry was a woman I had much affection for musically and visually as a young man. I took digital samples of her eye shadow, make-up, and outfits from photographs from the late 70s, and created a color palette for the works.

»I can't wait for those Mondays to begin.«

Was there ever a Plan B for you other than to make art? I actually used to be a musician playing in hardcore bands in New York. I only came back to Australia in 2001. Looking back, that time felt painful as I was too personally involved. With my art I seem to be more on top of it. And I can't wait for those Mondays to begin and to jump in the doors of my studio.

read the full story on bit.ly/_JonnyNiesche

Interview: Florian Langhammer



Mutual Vibration, 2017
Courtesy Sarah Cottier Gallery, Sydney

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Photos: © Florian Langhammer

The studio of Miriam Strobach and Gregor Einetter is located in the attic of a magnificent house in Vienna's inner city, the former apartment of the designer Helmut Lang. We spoke with the two creatives and foodies over a glass of Kalè, one of their own creations, about savoring new impulses in Vienna's creative and artistic scene and about living with art.

Miriam, Gregor, you run Le Foodink, an atelier which designs cookbooks and has released its own bitter liqueur brand, Kalè. How did your interest in culinary matters come about?

M: We both spent time in Paris. The culinary scene there was a genuine inspiration to both of us. We've always known that we understood each other well also professionally, and we had wanted to realize a joint project for quite some time. Through sharing the experience in Paris, we both realized that food as a subject is one that would not soon get boring for us. G: Building on that, we established a mail order business for regional bio-meat rarities under the name "Porcella" in Vienna, which we still operate.

Meanwhile you have lived and worked in Vienna for ten years. How did you make your way into the creative and art scene here? M: Our friendships and acquaintances here have developed in such a way that for the most part we deal with people from the creative and art sector. This exchange is an important inspiration for us. One constantly stimulates each other with ideas. That net of relationships with all the people whom we meet daily has also brought us closer to art.

Let's talk about art! How did you acquire your first work of art? M: At one point Gregor brought home the first artwork purchased, put it on the table and said, "Look, I have something!" I didn't know exactly what it was. The parcel on the table appeared as if still wrapped, not a typical picture to be hung on a wall. At first I couldn't relate to it nor did I know what Gregor liked about it. I now love the picture and it has received a prominent place in our house.

Has it since then remained that one of you makes the decision for a new piece of art? G: It's always different, there's no structured

process! It ranges from stumbling upon something that jumps up at you to the work of friends that we have long admired and wish to be close to.

What kind of art does attract you both? M: Gregor certainly relates more to content and personal aspects, while I am attracted by the visual. In that respect we are very different, but when both come together, it is a good basis for decision making.

» Art is a giver of ideas and an invitation to discussion.«

What one sees on your walls appears refined and very carefully selected. There is nothing to indicate that you are hoarding art like many collectors do. G: Well, we do think that white walls have to be filled with something! (laughs) M: But, we are definitely not collectors of the sort who simply hoard art and don't necessarily display it. Every work of art we own means something to us and has its place.

read the full story on bit.ly/_GregorMiriam



Selected Exhibitions and Events during Art Basel 2018

EXHIBITIONS

Bacon – Giacometti
until 2 SEP 2018
An exhibition devoted to two artists whose vision has deeply influenced figurative art from the second half of the 20th century to this day.

Beyeler Collection / DAROS Collection
until 12 AUG 2018
The Beyeler Collection is displayed alongside works by Brice Marden from the DAROS Collection.

Tino Sehgal *This You*
until 15 JUL 2018
This You by Tino Sehgal, held in the Beyeler Collection, will be presented in the grounds of the Fondation Beyeler.

Ernesto Neto
JUN 2018
One room will be devoted to Brazilian artist Ernesto Neto; *Altar for a Plant* (2017), part of the Beyeler Collection, will be on display in Berower Park.

EVENTS

Artist Talk: Ernesto Neto
Fri, 15 JUN 2018, 5 p.m.
Ernesto Neto discusses his monumental installation *GaiaMotherTree*, on view from 30 June till 29 July 2018 in Zurich's main station. In English; limited seating; included in the museum admission ticket.

Book launch "Psychoanalytikerin trifft Marina Abramović" by Jeannette Fischer
Sat, 16 JUN 2018, 1-2 p.m.
Marina Abramović in conversation with author Jeannette Fischer, followed by a book signing by the artist. The psychoanalyst analyzes the structures and dynamics at play in the work of Marina Abramović, widely acknowledged as a key figure of performance art.

Getting there
Baselstrasse 101, 4125 Riehen/Basel, Switzerland
+41 61 645 97 00, info@fondationbeyeler.ch
Due to a construction site on Baselstrasse, it is recommend to travel to the Fondation Beyeler on public transport. Visitors arriving by car can park in the "Zentrum" (Baselstrasse 70) multi-story car park. The main entrance to the Fondation Beyeler is now in Bachtelenweg. The Baselstrasse entrance is reserved for wheelchair users during this period.
Opening Times
Open 365 days a year.
Mon to Sun from 10 a.m. to 6 p.m.
+ Wed from 10 a.m. to 8 p.m.
fondationbeyeler.ch

FONDATION BEYELER



When Rosa and her husband Gabriel met in London, they did bond over music, but soon also discovered a shared interest in art. Their Barcelona apartment is home to a carefully selected collection of, mainly, limited edition artworks, complemented by other objects and finds from their travels, which either hold a specific story, or which have marked an important event in the couple's lives.

Rosa, Gabriel, your home is a real gem and its contents really invite discovery. You both seem to be quite passionate collectors of all kinds of things, not just art.

G: We like to concentrate on things related to our childhood, things with a history, but also many things we come across on our travels.

R: And we love flea markets. We go out to find them everywhere we travel and can spend a long time browsing for pieces. In that sense, we don't have a specific collection. It's whatever we stumble upon.

G: Yes, we have anything from a Brazilian black magic statue, to a German propaganda book illustrating German communities in Brazil. We are also really into the 1960s, collecting old stuff from that time such as records, furniture, old instruments, scooters, cars, motorcycles, etc.

As two people who bring so much dedication to collecting. How much does one give consideration to the material value?

R: Well, he is very detached from material objects. I am a bit more precious about things.

G: I buy things, I sell them, I don't really care about parting from them again. It's just matter that will decay at some point.

Would it be true to say that you are not so much collecting objects as "things", but as "stories"?

R: You know, I am always most interested in narrative pieces of art. And yes, there is always a story behind each of these things in our apartment. And if not a story, they come from friends or artists with whom we can relate.

G: The logic here is, it's either from friends or

important influences, or some other connection to our life and travels: an original poster from a rock concert by Bo Diddley in San Francisco, a rare vinyl by Salvador Dalí, publications and records out of print ...

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

What would you recommend to someone who is new to collecting art and is on a budget?

R: I recommend limited editions. They are a great way of getting more acquainted with art and the artists behind. Most of our artworks are actually editions from artists we have worked with, or other artists whose work we admire.

What got you started in collecting art in the first place?

G: I studied linguistics in London, which is where we met. Rosa was studying at Goldsmiths at the time, but we actually met through music. We were both into the same kind of music scene – rock'n'roll and psychedelic 1960s music. After I met her, I really developed into taking a broader interest in art.

R: You play it down. He has been to so many art fairs and biennials that I think he knows more about contemporary art than many other people I know who move within the art scene. (laughs)

What kind of artists do you focus on in your collection?

G: We really appreciate artists that we know well and who we can tell are very hard working and professional – people, who know that they are artists, that they couldn't do anything else in their lives.

R: Some artists may still be young, but among some you can see this uncompromising will to keep on doing art. They don't bend to a trend or fashion.

● read the full story on bit.ly/_RosaGabriel



Haleh Redjaian's varied work ranges from drawings and textiles to wall mounted and spatial installations. Her abstract works and complex systems of order result from lines and forms with which she continuously develops new structures, geometric forms, and compositions. Haleh's endless serial repetitions of extremely delicate individual elements, which are evidently handmade, suggest a patient humility in terms of creating and producing, which in turn indicates an equally intense concentration of perception.

Haleh, your drawings, wall pieces, and installations are subject to enormous precision. Can you provide insight into your way of working?

Drawing is the most important medium for me. It is the most direct way to visualize an idea without relinquishing too much information. On paper I can begin to develop an idea

into different directions. Both patterns and systems of order can be strongly shaped in the process and always stand in direct relationship to objects, architectural fragments, and the nature of my immediate surroundings.

Do influences from your homeland Iran serve as inspiration?

My works are also influenced by traditional systems of order and patterns as can be found in the teachings of Sufi art and architecture which has for centuries contained a tradition of ornamentation placing great symbolic value in geometry and mathematics. However, I use this knowledge in a very abstract way because both my patterns and systems are strongly formable.

»What remains in the end are only traces.«

As raw material for your work you like to use certain carpets which you commission from a small family firm in Iran. What exactly interests you there?

I treat the hand woven carpets from Sirjan (a town in South Iran) like a blank surface, like paper or canvas. In most cases, the carpets have no pattern and are woven from pure natural wool. Each of these weavings has its own form and grade of strength. The result therefore often deviates. Small mistakes and inconsistencies occur like an imperfect grid, so I have to calibrate the work process and the grid completely for each new piece.

In your installations you always include the space in which you work.

Precisely, my installations evolve almost always from space-specific designs. Space and architecture are activated through an intervention, which in turn defines a new surface. Since certain light conditions and atmosphere always pre-exist in a space, that place influences the installation in its own particular

way. Conversely, through the installation in-between spaces and light are newly perceived. In the case of wall pieces or installations I have to be flexible in regard to the existing surfaces.

Representative for one of your architecture-related works, would you like to talk about In Between Spaces, for which you worked off the design of the Azadi Tower, an architectural icon in Teheran?

The Azadi Tower (Freedom Tower) is the building that has engraved itself deepest into my childhood memories of our travels to Iran. It's constructed of white marble, the inner sides covered with elaborate traditional ornaments. Even when it was in the process of design in the late 1960s, computers were used to calculate the dimensions of each stone. I was especially interested in the curves and rotations of the Azadi Tower, and how my interpretation of it has translated into my work. I am interested in the impact architecture has on us, how certain monuments and buildings anchor us, make us feel at home, connect us in a specific way to a place and form us.

● read the full story on bit.ly/_HalehRedjaian



In between Spaces, 2015, Courtesy Isabelle van den Eynde Gallery, Dubai

Haleh Redjaian is represented by Arratia Beer, Berlin Gallery Isabelle van den Eynde, Dubai





Photo: © Din Aharoni Rolland for Time Out Tel Aviv

Sarah, we live in a 'curated' age. How is this affecting the world of travel?

It's all about curating an experience for the traveler. Nowadays travelers want to discover a place through a unique sets of angles. It's no longer about sights or venues, but about relating to the people who live and work creatively in these places.

What were the reasons founding Oh So Arty?

We believe that, in order to experience the cultural side of a city, one has to make a serious effort of diving into its art scene. Many travelers are finding the prospect of having to research a city's art spaces and galleries on their own either as too intimidating or too cumbersome. Most wouldn't know where to start, especially on a tight schedule.

What can someone expect to learn or discover who signs up with you for a bespoke tour of a city's local art scene?

Each tour is unique and is arranged according

to the client's interests. While you can always expect the same high quality standard and degree of professionalism we work with a network of local guides. They are art world professionals who are insiders and well connected in their local scene, acting as mediators between our clients and a city's eclectic art scene.

Many of your guests are probably seasoned travelers and are moving comfortably among the international art scenes. What can you offer to this discerning clientele?

Yes, many of our clients are already well versed in contemporary art. In a sense, our tours are exactly what these people need. We are the breath of fresh air they have been looking for among travel offers. No matter how knowledgeable one is about art, it is impossible to keep track of the local art scenes of every city, especially when it comes to discovering emerging talent. Our tours are tailored to individual client expectations so that we are able to create new experiences even for a demanding clientele.

What can you offer to the classic city weekenders routinely visiting museum shows, but having not ventured further into the art world?

They are meeting a local insider who will introduce them to a totally different experience of a city and to art professionals working in the local scene. Our insiders help our clients get in a local artist's studio, for example, which would otherwise be simply out of reach for most travelers.

What are the best tours?

The best tours are those with engaged participants. While we of course never exercise pressure, we love to see dialogs developing between clients and those we introduce them to. Our tours intend to break down barriers and invite creative discourse and discoveries.

Are there any art spots you have recently discovered yourself on your travels, which one should take a closer look at when traveling in the area?

I've recently joined several tours of our Oh So Arty insider network in Brussels, Lisbon, London, Madrid, and Prague. We have been blown away by Villa Empain in Brussels, by young artist Manuel Tainha in Lisbon, the urban art scene of Lavapiés in Madrid, and an alternative art space and residency Petrohradská Collective in Prague.

ohsoarty.com

Interview: Florian Langhammer



Photo: © SZ Advisory

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