

The *Collectors* Chronicle

Voices of
Contemporary Art
and Culture

8

**Berlin/Vienna
Issue**



Photo: © Jasmine Deporta

In the Studio Julia Bornefeld, Bruneck

Julia Bornefeld moves between canvas, objects and spatial installations, concreteness and abstraction, as well as between poetical introspection and concrete objectivity. Representations of death in art, sacred Christian imagery, the finiteness of life, and pagan rituals are characterizing her work. [read more on page 2](#)



Photo: © Christoph Liebenritt

»How can I explore
the unknown?«

Clemens Wolf, who gained his first artistic experiences as a graffiti sprayer in the urban space has been attracted by city maps, fences, and ruins. Today, the professional painter is occupied with an aesthetic of decay, which he captivates in a painterly, sculptural manner and in the form of installations.

[read more on page 3](#)



Photo: © Mario Corporali

»I decided to exile myself
from space-time.«

Adrián Villar Rojas builds his work upon a richly sophisticated philosophical architecture that he often turns into intensely photogenic projects of enormous scale that imply pop-cultural and historic codes and make reference to social, political, geographical, cultural, and even geological ecosystems.

[read more on page 4](#)

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**art
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In the Studio Preview



Photo: © Michael Kimmel

Lori Hersberger
Zurich



Photo: © Michael Danner

Karin Sander
Berlin

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in our Online Journal on
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Photos: © Jasmine Deporta

Julia, can you remember your first contact with art?
I can still remember one truly life-changing experience: I grew up partly in Innsbruck, but mostly in Kiel in Northern Germany. The permanent exhibition of the Museum für Kunst und Kulturgeschichte Schloss Gottorf in Schleswig presented the preserved body of a young person, that had been found by peat cutters [in 1952] in a bog near Windeby. As a ten year old, this mummified corpse confronted me in a profound manner with the reality of mortality and formed within me a connection with Viking culture. For nights I was torn between fear and fascination. In Tyrol the numerous crosses and representations of Christ impressed me. At age nineteen, I saw work by Beuys at the Hamburger Kunsthalle that left a deep impression on me. Death, representations of death in art, sacred, pagan, and Christian imagery dealing with death, and the finiteness of life have characterized my work and me for thirty years.

Did your surroundings influence your decision to study art?
I come from a combination of teacher and artist household – my grandfather was a conductor, a music director, and a pianist in Innsbruck and mother was also a musician. My biological father is a literary man and graphologist and as a libertarian has lived for decades on ships. This environment of music and culture was influential. As a child I drew and painted constantly and at age sixteen I learned welding. Some of my school friends studied art, architecture, and theater or pursued other artistic careers.

“Painting does not lie!”

How would you explain to someone who has never heard about you or your art what your work is about?
Originally, I studied painting, but in time my works became increasingly more space consuming. In the meantime, there were also photographic and video works, which are partly integrated in the objects and installations. In my work processes, I address psychological topics using partly performative, partly ritualistic approaches, and I also pursue feministic and socio-critical issues. I arrange my exhibitions so that the works become staged scenes appearing like set pieces from a drama. Often I become more interested in the exhibition space and change the style or technique.

You use diverse media in your works. Do these media have their own functions for you?
There is painting. Painting does not lie. A “good painting” simply is a “good painting”. And I can’t even say when and whether I shall paint a “good painting”. A painting surprises the painter, one cannot plan it, it evolves. My objects on the other hand adapt their forms and dimensions often relation to the respective exhibition space. The choice of media may occur quite spontaneously, how this plays out is important to me. Sometimes there are performative steps between one and the other

as in the case of the body-related work series. I slip in the sewn objects and these become a second skin. I portray these skins in movement via photographic sequences.

What is the relationship between painting and physical objects in your work?
For me painting and drawing are the most immediate means of expression. Through painting I get to self-reflection. The act of painting over hours and days is a highly concentrated activity. As a student I constructed objects from unfinished canvases. I disassembled the canvases encompassed and pressed things into them, tore and rended them – in this way my plastic works gradually began to develop.

● read the full story on bit.ly/_JuliaBornefeld



Interview: Gabriel Roland

Julia Bornefeld
is represented by
Galerie Elisabeth & Klaus Thoman, Vienna

CURRENT SHOW
Grenzgänge: Julia Bornefeld & Michael Fliri
Festung Franzensfeste, South Tyrol, Italy
UNTIL 3 JUN 2019



Photos: © Christoph Liebentritt

Clemens, how did your interest in art and your art study develop?
I began to get interested in graffiti and street art at age fifteen, becoming a “sprayer” myself. What began illegally with damaging the property of others became legal with commissioned work. Later I studied art history and economics in Vienna, however, I abandoned these subjects in order to study art in Linz.

You describe yourself as a painter but you also do installations that cannot really be associated with painting. How do you explain that?
Jannis Kounellis once said that he was a painter and that his most important tools were light and space. This sentence has strongly influenced me. Kounellis’ installations are paintings that were created with his preferred tools and raise questions regarding the definition of painting and sculpture. I too, play with these questions by using the romantic components of classical painting of light, space, and depth in a new way.

Being a professional painter doesn’t mean that I spend my life in the two-dimensionality of canvases. The perspectives of my work result from the exploration of painting, sculpture, and installation. Ultimately, it is important that viewers engage themselves in my work and I can formulate the origin of my ideas.

»Being a professional painter doesn’t mean that I spend my life in the two-dimensionality of canvases.«

Which reaction is to be expected in viewing your art?
It is important to me that looking at my art results in a reaction, but I do not provide references. In the case of the *Parachute Sculptures* viewers stand in front of abstract objects which

appear both strange and familiar, the treated parachute clearly recognizable. But my artistic intervention into the “rescue object” initiates a game with the cognitive memory, posing various questions: What lets me recognize the sculpture? What remains unknown to me? How can I explore the unknown? The sculptures tell a story that can be read through the mathematics of gravitation and in the manner of the parachute’s “falling”.

Why did painting become your preferred practice?
I acquired an enormous amount of knowledge in studying painting. It allowed me to experiment a lot and to discover the canvas as my new “playground”. All the experiences that I gained in the medium of graffiti and in dealing with the public space that I had used for quite some time, entered into my painting. From the borderline between subculture and artistic demands evolved my interest in ruins, subsequently my search for duration and interest in the beauty of decay developed; these themes have captivated me until today.

● read the full story on bit.ly/_ClemensWolf



Clemens Wolf
is represented by
Galerie Clemens Gunzer, Zurich/Kitzbühel
and Galerie Steinek, Vienna

Still leben

Eigensinn der Dinge

13.09.18 - 17.02.19

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GERHARD RÜHM | TONI SCHMALE | ZORKA WOLLNY

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ANDREAS DUSCHA

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Pas de deux
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www.christinekoenigalerie.com

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Exhibition view of *The Theater of Disappearance*, 2017 at Kunsthau Bregenz, Photo: © Jörg Baumann, Courtesy Adrián Villar Rojas, Marian Goodman Gallery, New York, Paris, London and kurimanzutto, Mexico-City

Adrián, your practice leads you to work around the world without the need of a studio space. What let you choose this nomadic life?

I need to be in contact with as much of the geography of the planet as I am able to in order to absorb information directly. You cannot experience – feel, touch, think of – the “world” from a single location. Every context I am invited to work in, demands absorption into that unfamiliar reality in order to understand and interact with it. We can neither go on facing our practice as a commodity equally valid for any place and time, nor as a universal subjectivity descending with its truth to specially prepared platforms installed all over the world, such as galleries, or institutions for our comfort and self-assertion.

With your series under the umbrella title *Theater of Disappearance* you created a show

that spanned from Europe to the U.S. including shows at The Metropolitan Museum of Art, New York; Kunsthau Bregenz, Austria; NEON, Athens; and the Geffen Contemporary at MOCA, Los Angeles. What is the narrative that connected these exhibitions?

I see *The Theater of Disappearance* as a sort of deconstructive homage to Western art. As if I was mourning it from Greece to the United States. I tried to metaphorize and even depict some moments of the contingent, power-based building of its own genealogy, history, and heritage.

»The only sculpture I am interested in is the human being.«

Many of your works tap into a diverse network of references ranging from nature to archaeology, art history, and pop culture. What fascinates you about these influences?

The wide range of references is related to the epistemological fiction that guides my research: the alien gaze playing with humanity's symbolic noise at the edge of silence with no value scales but only commitment to a deep state of detachment. Around 2007, after my first experiments with this sort of radical otherness between *Incendio* and *Pieces of the People We Love*, I made this ontological decision to exile myself from this space-time, because I felt there was no longer anything to think of regarding art. Following logical reasoning, I concluded: Since art has completed its cycle, we must think of it from the perspective of post-completion. If we are in a sort of “Duchampian limbo”, adding comments to comments, adding noise to noise, why don't we go to when there is a great silence on Earth, and mourn art, or even mourn symbolic production itself? Therefore, every reference can be inscribed within this operation of radical estrangement.

Often the pieces you create and the space they demand are gigantic. What is the dramaturgical role large dimensions play in your work?

For me scale is not a poetic gesture but the instrument to measure the intensity and complexity of my interaction with a context, in what I call a parasite-host relation. It also reflects how parasite and host deal with each other's possibilities, desires and potentials. It is the material expression of a political negotiation with all the agencies involved.

● read the full story on bit.ly/_AdrianVillarRojas

Adrián Villar Rojas

is represented by
Marian Goodman Gallery,
New York/Paris/London
and kurimanzutto, Mexico-City

Interview: Gabriel Roland



Photo: © Florian Langhammer

With references to fairytale characters, manga films and computer games, Kim Simonsson's sculptures are very distinctive. His dreamy figures are a touch menacing, yet simultaneously fragile and frail. They all share an appearance that is solitary and a little sad, tinged with a sense of uncertainty or uneasiness that is stirred among the viewer.

Kim, having been trained in working with ceramics and glass you could have also pursued a more “crafty” profession. Was it always clear for you that you would take an artistic direction with the skills you have acquired with your education?

Until I was admitted to the ceramics and glass class at Helsinki's University of Arts and Design I hadn't done any kind of sculpting. But I soon discovered that creating something in 3-dimensional form actually felt more natural to me, even more so than drawing. I realized quite soon that I had no passion for applied design. So I started doing purely figurative sculptures. At the time I used to draw a lot of comics, from where I drew a lot of inspiration. I always liked to tell stories with the figures I created.

Interview: Florian Langhammer

Your “Moss People” have taken quite a prominent position in your work in the past few years. They look mystical as if from a secret forest tribe. Who are they? And where do they come from?

Indeed many people associate them with the forest and they are often referred to as “Moss People”. The process how they came into being was an accidental one. In 2012 I purchased a flocking machine, which works with electrostatic nylon fibers. I was working on a rabbit-like sculpture which I had coated with black paint, but wasn't convinced of the result. I coated it with neon-yellow flocks and the way both colors reacted with each other produced this specific green. It took me a while to realize that this resembled moss, so I started to think about these new sculptures as forest

creatures.

It is striking that none of them look really old. At the same time these children make the impression of being very self-reliant, as if they had to grow up rather quickly. Why is that?

Yes, they are indeed very young. They are still before their puberty. I think, before puberty, everything still seems possible. Everything circulates around you and one may be completely carefree. With puberty adulthood and the responsibilities and constraints that are associated with it are already emerging. Things get more complicated and external social pressure is building up. When creating them I had an apocalyptic moment in mind, a horrible disastrous event in mankind, after which only children before puberty age survived. These kids needed to become strong and self-reliant as nobody could look after them anymore.

»I am trying to create something that is of an informal sublime beauty.«

What would you like to convey to viewers of your work. Is there a message or artistic concern that you would like your work to convey?

What I am trying to do in my art is to create something that is of an informal sublime beauty – something that admits also coincidence and unintentional developments in its creation process. Once I feel I have reached that stage I stop working. I want to make work that is honest and true to my way of expressing myself.

● read the full story on bit.ly/_KimSimonsson

Kim Simonsson

is represented by
Galerie Forsblom, Helsinki/Stockholm

PANTA RHEI

SHEILA HICKS
JUDIT REIGL

14 SEPTEMBER – 3 NOVEMBER 2018

curator | Julia Garimorth, Paris

curated by_vienline 2018

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GALERIE CLEMENS GUNZER

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What lays bare in me, 2017

Madeleine Boschan's sculptures allow the viewer to experience multiple layers of historical, emotional, and spiritual intention characterizing all man-made locations and spaces. At times archaic in nature, they suggest earlier states of being. Structural clarity, symmetry, sharp edges, and smooth surfaces acknowledge Boschan's intention to overcome the complex mechanisms of nature. In the process, social and ethical questions play an important role: Where and how can the encounter take place? How is it possible to come together?

As a point of departure for her work Boschan recalls epochs and places in which architecture has attempted to combine form, function, and the proportions of the human body constructively. Her inspiration derives from Greek antiquity, The Enlightenment, Modernism, Art Deco, the Bauhaus movement, and Brutalist architecture, all of which describe this constant development.

Madeleine Boschan (*1979) lives and works in Berlin. From 2000 to 2006, she studied at the Braunschweig University of Arts with John M. Armleder and during 2002 at the École d'Art du Havre, Le Havre, France. Her works have been shown in numerous solo and group exhibitions in Germany, Austria, Switzerland as well as in Spain, Belgium, Israel, and the United States.

In *What lays bare in me*, a series of seven unique pieces, Madeleine Boschan suggests that architecture is much more than the fundamental human need to create a roof over one's head. In a serious appreciation of architecture therefore, it must be perceived as inherently utopian; Madeleine Boschan's most recent work configured in this edition represents a subtle study of this inherent prerequisite. Every sculpture emits its own, very particular attraction. Each individual angulation informs of its unique character and is further confirmed by its coloration.

Laquered aluminum
41 x 21 x 9 cm (16.1 x 8.3 x 3.5 inches)
Edition of 7 unique items, with certificate
1.200 Euro (incl. 13% VAT)

colors: light salmon, light turquoise,
light yellow, lilac, rust, strawberry red, teal
● more on bit.ly/_MadeleineBoschanEdition



Photo: © Barbara Niedetzky

Bettina Leidl, Director of Kunst Haus Wien which also houses Vienna's Haus der Fotografie.

Bettina, you have been the director of Kunst Haus Wien since 2014. What's your personal connection to photography?
In addition to the fact that I had already been involved in photography in my professional life in the early 90s, photography as an art form and medium is something I am particularly interested in. I consider it important that such a diverse medium be discussed across its entire spectrum: There are photographers who clearly see themselves as artists and have their place in the contemporary art context. And then there are those photographers who address the tradition and theory of photography in their work, but surprisingly have no lobby in the museums. Through the internet and social media there is a new approach and perception of photography, which is why the current interest in and involvement with photography is very high. This is also reflected in the high acceptance rate of our exhibition program among the public.

How are you profiling Kunst Haus Wien within Vienna's diverse museum landscape?
When I took over the museum four years ago, it was important to me to sharpen the profile of the house. We have increasingly included the local photography scene in our exhibition program in order to position ourselves as a house for photography. We have put in place international and Austrian photography in a contemporary context, as is the case with our present exhibition *Still Life* for example. Besides that, we never stop questioning the founder of the house, Friedensreich Hundertwasser, and his work and find it extremely interesting to show how he is received by today's artists.

To what extent are Hundertwasser's views and convictions still relevant today, and in what way can they be related to photography?
I believe they are highly relevant. Hundertwasser was a visionary with regards to ecological matters. As a pioneer of the green movement in Austria he put his finger on central questions of our time: the loss of biodiversity, climate change, recycling, and water shortage. Particularly in the western world, many people feel the need to treat nature responsibly and respectfully and to strive to live in harmony with nature. Today, we regularly invite artists who address these current topics in their art. Some of them combine their art with a political commitment in order to move us out of our comfort zone.

The history of photography is not that old and its status as an art form has often been

challenged. How does the Haus der Fotografie, set within the Kunst Haus Wien, deal with this?
In my view photography is more relevant than ever, it has become a part of our lives and a way of expressing ourselves. Therefore, I consider it extremely important to provide a forum in which we can critically address the subject in all its details, and discuss what photography is able to accomplish beyond the standard routine – such as the increasingly fluid transition to moving images. Interest in photography is extremely high, in talking to colleagues in other institutions we have all observed above average visitor numbers for photographic presentations.

What concept is driving your current exhibition *Still Life*?
The still life has fascinated artists for 400 years. Today we see contemporary artists rediscovering and re-examining this ancient genre for themselves, beyond arranged fruits, blooms, and other vanitas motifs that are familiar to us from the painterly still lives of the Old Masters. The exhibition features a younger generation of artists who are reflecting our very own 'present' in their photographs. While some have chosen to aggressively combine high-end consumer products with garbage and trash, others focus on things that are typically overlooked – that is objects that represent the traces of our everyday world and which often possess an idiosyncratic beauty warranting closer examination.

The coming year will see the debut of Foto Wien, Vienna's new photography festival, succeeding *Eyes On*, for which Kunst Haus Wien will act as organizer and host. Why is a new edition of the festival needed?
The agreed objective with the City of Vienna was to raise the profile for photographic practice that is happening here in Vienna. Festivals offer possibilities that would be restrictive for institutions, such as the great diversity within photography, the high level of education, showing positions that might not be able to be shown in other contexts, to cross-link activities from institutions and other partners from the art sector. For the first time during Vienna's Month of Photography there will be a festival center and, with the involvement of France, we will have a participating guest country, along with an extensive discursive program on the current status of photography.
kunsthauswien.com



Still Life – Obstnacy of Things
UNTIL 17 FEB 2019
at Kunst Haus Wien
Foto Wien – Monat der Fotografie
20 MAR – 20 APR 2019

Interview: Florian Langhammer

Annette Kelm, *Pizza Pizza Pizza*, 2016
© Annette Kelm. Courtesy KÖNIG Galerie Berlin/London



Photo: © Florian Langhammer

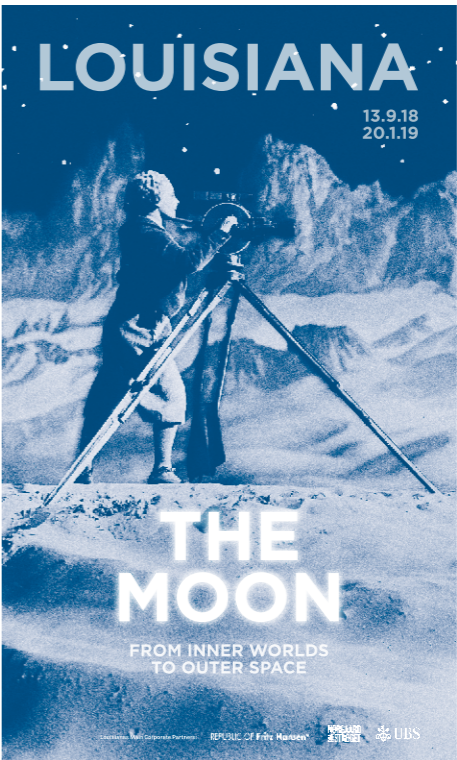
Thilo Jenssen's works incorporate sign structures, pop culture, and physical states of emergency. The studied sculptor experiments with thermo-active and other techniques plus a variety of media, yet employs a painterly approach that may result in what may be perceived as an installation.

»My work processes often suggest a sculptural approach.«

Thilo, you studied art and philosophy in Kassel and after your move to Vienna registered in the painting class of Daniel Richter. What motivated you to register for an additional study in art?
Although I had already studied sculpture at the Art Academy Kassel with Florian Slotawa and Christian Phillip Müller and graduated in art and philosophy, my artistic focus was always in painting. In Vienna I felt the need to register for

a pure painting class, in order to further deepen my painterly practice in a new city and a different context.

Despite your focus in painting, at first glance your works appear like installations and sculptures.
I have repeatedly worked and experimented with a variety of media and my work processes often suggest a sculptural approach. Frequently I produce brackets or "displays" for the images which become an integral part of the work and enable me to treat them differently in space. This may suggest an installation, but I understand these elements as painterly expansion and in turn they create further references.



According to the positioning of the works or their reflective as well as thermo-active picture surface, the space and the immediate environment for that matter, receive further meaning.

Can you describe how the work process generates the sculptural approach in your painting?
My paintings develop in a very processual way. I follow a special procedure which actually generates the painting. I sand, fill, and varnish the layers repeatedly until a "sleek" surface is obtained which appears almost "like a screen". The application of the paint and the sanding and filling, creates an archeological access that constantly exposes underlying color surfaces. The images take on something physical, and fine cracks and tears and other unplanned things appear that cohere the production process making it visible. These unintended variables and small mistakes in particular I find interesting and they become the reason for further works.

How did this work process develop?
On one hand I wanted to shift the characteristics of painting and include visual impressions of presence. A significant influence was the "Finish Fetish" movement of the 1960s in Los Angeles where a group of artists around John McCracken used a variety of materials and techniques borrowed from the industrial world, especially the automotive industry, to produce objects inspired by Californian culture. I too use lacquers and industrial paint to make shimmering object paintings that may refer to the sub- and pop culture of my generation or are simply based on everyday observations.

● read the full story on bit.ly/_ThiloJenssen

Thilo Jenssen
is represented by
KOENIG2 by_robbygreif, Vienna





Photo: © Kristin Loschert

Daniel Gustav Cramer is known for his reduced yet complex spatial compositions using various media including film, sculpture, installation and text. His photographs, for example, show quite unremarkable scenes, which are open to interpretation – snapshots of the moment – with minimal action, yet emanating a lyrical narrative force that addresses the imagination and causes the viewer to ponder. Often, the artist is concerned with the human presence and the invisible relationships between man and the environment.

Daniel, can you describe the essence of your work?

In my mind my work has an alter ego – song-writing. I am very interested in the sculptural qualities of images, sounds and texts, the abstract forms these works evoke. I am looking at the different relationships that we have with nature, with systems that strive to define human affairs and with the things we know exist but can only be sensed. We create a picture of the world, and another one, and many more. And constantly replace older ones. Time and again I return to certain landscapes – to places where the weather can be felt.

How do your works develop? Is there an idea at the outset that you try to realize?

The most important works often happen incidentally. For example in Kumano, a forest area in Japan where I worked on a project, I stood during a brief break in a small harbor and noticed a school of fish near the pier. The water surface reflected the sky and clouds. The presence of the fish below the surface were only revealed by the movement of the waves they caused. I grabbed my camera and filmed the scene. Other works, for example a book that describes all objects orbiting the sun – planets, moons, meteorites or dwarf planets – evolved after months of research.

Scenes like the one you describe in the Japanese harbor appear at first rather banal. Your photographic series *Tales* is concerned with similar, hardly spectacular scenes. If they were vacation shots one would probably edit them out ...

I understand what you refer to when you mention a certain banality in the content of the images. The scenes are rarely spectacular. However, each picture captures something worth seeing, sometimes it is only a minimal gesture. Every photograph I take is taken with the hope that a possible narrative will unfold. Later, in the studio, I can see whether a sequence can actually be found that will yield a small story from the various pictures – or from one individual photograph. It is through repetition of a similar image that these narratives begin to emerge. Often almost invisible changes can generate the most intense moments.

»Each picture captures something worth seeing.«

Are you always ready with a finger on the shutter release to capture these situations?

In a certain way yes. As a child, I used to climb with a friend up the drainpipe to the flat roof of our house. Lying on the roof we looked into the adjacent gardens watching the neighbors mowing the lawn, reading their newspapers, we observed them through the windows inside their houses, cooking and tidying up. From up there the gardens appeared like stages of a theatre – the neighbors were our silent protagonists. At that time, I developed an eye for a kind of miniature drama from specific perspectives. When I am traveling today, I always carry the camera with me. When I drive my car the camera lies in my lap, when I'm eating it is beside my plate. I check the light meter often, without taking a photograph, so that I can react immediately in case I notice a scene in front of my eyes.

Do you know in which direction you want to develop your art, for example to continue to pursue a specific medium or a specific topic?

I see my works as fragments of an archive that is growing over the years. This archive ranges from photographs of moments to examinations of collections, for example sightings of the Loch Ness monster, UFOs, or a research on numbers. It ranges from visual or object-like commentaries regarding time and the perception of it to images of friendship, memory and love. There are still many topics that I want to work with. The archive and its elements will transform with the years

● read the full story on bit.ly/_DanielGustavCramer



Tales 11 (Akropolis, Athens, Greece, October 2010), 2014

Daniel Gustav Cramer
is represented by
Galeria Vera Cortês, Lisbon



© viennacontemporary, Photo: Kristina Kulakova

ZONE1 at viennacontemporary presents artists under the age of 40 who are born, educated, or living and working in Austria. We talked to Victoria Dejaco, curator commissioned with this year's edition of ZONE1.

Victoria, what is your background and personal motivation for curating ZONE1 this year?

I am an art historian, curator, collection manager, and developer of a new app called simplify.art. With all these influences there is only one motivation that drives me, which is to discover and provide a space for art that I personally feel passionate about and that educates me in a way. Curating ZONE1 means for me to be able to share my discoveries with a wider international public.

Looking at the overall picture of viennacontemporary, what constitutes the purpose of having ZONE1 as a special exhibition?

Curated sections of a fair that place emphasis on local art such as ZONE1 can be especially exciting for guests who are visiting from farther away, who may be less familiar with Austria's and particularly Vienna's local art scene. It's a great way to get an impression of what's happening in a city in a nutshell.

Within the context of the Austrian art scene, is there a specific topic which you are setting for ZONE1 this year?

This year's edition showcases artists with the ability to look closer at everyday life stories, political situations, materials, and the "conditio humana". The way these artists unpack the world in their practice, express themselves, treat their subjects, or dive into topics makes them heralds of their time with each approach differing widely from the other. All artists are currently much exhibited and discussed as part of the art discourse and are worth to be discovered by an international public. Showcasing fantastic young art is a concerted effort among everyone at ZONE1.

Artists represented in ZONE1:
Anne Speier | Galerie Meyer Kainer | F12
Nana Mandl | Galerie Lisa Kandhofer | F13
Philip Patkowsitch | bechter kastowsky galerie | F14
Simon Iurino | 418GALLERY | F15
James Lewis | Galerie Hubert Winter | F16
Charlotte Klobassa | Zeller van Almsick | F17
Julian Palacz | SCAG | F18
Sasha Auerbakh | : BARIL | F19
viennacontemporary.at



Snowball (Edition), 2018

For her new series of work, consisting of 10 pieces, Angelika Loderer formed snowballs from fallen snow in order to cast them in brass. In the process the ephemeral material melts, changing its aggregate condition, this way becoming a lost form. The very moment of imminent disappearance of the snowball is transformed into a durable solid state. As the process cannot be repeated a second time, a series of ten unique materializations of snowballs in the moment of their disappearance has emerged. Angelika Loderer's work can be described as media-reflective, as it is the properties and manufacturing process of her chosen materials that determine their creation. Unusual combinations of materials evoke alluring objects that may occasionally remind of "performative sculptures". Her works deal with the tension between the fleeting moment and the permanent on the other side, as well as with the ambivalence of value, transience, and meaning, demonstrated in the way the artist attributes new value to mundane forms through the use of precious materials, for example.

Cast patinated brass
ca. 7 cm (2.75 inches) in diameter
10 unique pieces + 3 AP
1.200 Euro (incl. 13% VAT)
● more on bit.ly/_AngelikaLodererEdition



Fire Boy, 2018

The captivating snapshot of a boy juggling with fire is reminiscent of ancient pagan rituals as they used to take place on the occasion of summer and winter solstice, and they still do in Latvia's rural areas. The boy is part of a group of fire jugglers whom Zielony met at the industrial harbor of Andresjsala on a biting cold winter evening during an excursion to Latvia's capital, Riga, to create his latest series titled Golden, by which he continues his work on underground communities in post-soviet societies. Tobias Zielony became known for his photographs showing marginalized young people in disadvantaged 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.

Archival Pigment Print, in frame
24 x 36 cm (9.4 x 14.2 inches)
Edition of 10 + 2 AP
990 Euro (incl. 13% VAT)
● more on bit.ly/_TobiasZielonyEdition



Photo: © Michael Hensel, VG Bild-Kunst, Bonn 2018

Es gibt sie noch, die Dinge, 2018

It was for the first time that the three internationally renowned artists Jonathan Meese, Daniel Richter and Tal R have worked together on the occasion of a joint exhibition at Kunsthaus Stade. The exhibition tour, which led via Holstebro (DK) and Stade (GER) to Espoo (FIN), represents a rare cooperation that thrived on collegiality and friendship. In the run-up to the stop-over in Holstebro, Meese, Richter and Tal R slipped into costumes and, for a moment, they transformed into octopus, sharks and shrimp. These three marine animals were continued in many ways in the exhibition at the Kunsthaus. Shark, octopus and shrimp are now permanently united in a limited edition. *The things, they still exist* is the title of the edition, ironically referring to the trend in recent years among a very specific clientele to return to good old quality products for which Manufactum – "The Department Store of Good Things" – has become synonymous.

3D-Print of ABS plastic, porcelain white varnish, acrylic spray paint
28.7 x 19 cm (11.3 x 7.5 inches)
Edition of 47 + 18 AP as unique pieces
980 Euro (incl. 7% VAT)
● more on bit.ly/_MeeseRichterTalREdition

Ich bin ein Riss, ich will durch Wände gehen
Sammlung Peters-Messer
Miettinen Collection

High Rider
Aurora Reinhard

BERLIN
ART WEEK
26 – 30 SEP 2018

SALON DAHLMANN
Marburger Straße 3, 10789 Berlin

22. 09. - 15. 12. 2018
Eröffnung: 21. 09. von 18 bis 21 Uhr



Photo: © Jasmine Deporta

It is never boring in Anne Duk Hee Jordan’s universe. Like mini carousels clicking stones fly through the air, water drips and bubbles under pink light, lots of sketches, prints, and models are scattered around, a red bicycle that functions as a „strawberry cannon“ leans on the wall. Relentless curiosity leads the artist from work to work and seduces viewers with sensual sophistication and humor confronting them with topics that on second glance are not actually funny.

Duk Hee, how did you find your way into creating art?

The way to art was a very long one because I was always on the go. I couldn’t decide. I wanted to study electro engineering, but then I began to study multilingual communication. At age twelve I began to train as a rescue diver, free diver, and deep-sea diver for which I completed the required training. I am also a professional therapist, in the field of psychomotor activity. I have traveled the world for some

time and started to study sculpture in Berlin Weissensee at the age of twenty-seven, excited to experiment with various materials. When several professors left, I felt I was not getting ahead and I applied to Ólafur Elíasson’s Institute for Spatial Experience and was accepted.

»Through transformation I make the non-visible visible.«

What can or ought art in your opinion achieve? Do artists have a particular responsibility?

I think they have! Artists may perhaps have as large an impact as people who lecture about political reforms. Artists can communicate topics quite differently; perhaps not in a stringent, rigid manner but they can communicate concerns in a nonverbal manner... Art is one of the most important media by which to change social and political situations. This is important to me and also to remain open and to communicate. If one can’t do it in large measures, one should at least try in small circles dealing directly with people. This is the only way to change things.

Can you describe in a few words the central interest or topic of your work?

I transform organic or even dead matter in humorous and romantic machines and robots, always with a reference to ecology. Through transformation I make the non-visible visible, depicting biological and chemical processes. My works are primarily funny and sensuous and only on second glance does one become aware that they are actually not so funny at all and hopefully this is understood by the viewer.

With your participatory installations you often provide a playful approach for people who would not necessarily stop and watch a video.

Yes, that’s true. For the Biennale in Riga I built a huge waterbed for *Ziggy and the Starfish*, furnished with marine animal pillows. Viewers

could lie on the bed and watch the video, which with music from the 1970s is a very sensuous and esthetical film to begin with – very seductive, like a soft porno. Lying on that gigantic water-bed is as if becoming part of the underwater world presented in the film. And that was the idea: that the body adapts itself while watching the film and the changes in the submarine world, and how and why the organisms there are able to adapt themselves so quickly. Human beings can’t do it.

What are you currently planning?

My solo exhibition *Ziggy und das Land der betrunkenen Bäume* [Ziggy on the Land of the Drunken Trees], the follow-up to *Ziggy and the Starfish*, my video work for the Riga Biennale that I mentioned earlier, opens at Galerie Wedding in September. For the new Ziggy-film I move from the ocean further inland for which I undertook a research trip to the tundra where the problems are methane holes and below the “timberline” in subarctic tundra regions, where “drunken” trees collapse as a result of melting permafrost due to global warming and hang askew as if intoxicated.

What do you wish for the future?

I wish that my art will expand further becoming larger so that I can reach more people. For myself I would like to have a large factory or production site with a lot of light and a space to hold only my models, and that I can research and develop prototypes and robots. A laboratory. A real research space! That has always been my childhood dream.

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

Interview: Chrischa Oswald

Anne Duk Hee Jordan
is represented by
balzer projects, Basel

CURRENT SHOW
Ziggy on the Land of Drunken Trees
at Galerie Wedding, Berlin
UNTIL 27 OCT 2018

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© Viennacontemporary, Photo: A. Murashkin

Especially if one is new to discover the art world and still unfamiliar with its unspoken rules and codes, one may feel apprehensive in making contact with galleries at art fairs, for fear of exposing oneself as an uninformed newcomer. We talked to some gallerists who are exhibiting at Art Berlin or viennacontemporary this year and asked them a couple of questions on behalf of less experienced art lovers.

12 How much does a gallerist expect me to know about art?

"You don't have to know much, just don't be shy, be curious and open minded."

Robby Greif / KOENIG2 by_robbygreif, Vienna

"Gallerists talk all the time about an artist's work and they are always open for an exchange."

Gabriele Senn / Gabriele Senn Galerie, Vienna

What questions should I ask in order to gain valuable insights into an artist's work? Conversely, what questions should I avoid asking?

"Ask about material, the date of creation, and the context of the work. Never ask: What is the meaning of this work?"

Rosemarie Schwarzwälder, Galerie nächst St. Stephan, Vienna

"It's always a good idea to ask if there are more works available than the ones on the wall. Asking about the artist's recent exhibitions also provides you with additional insights."

Andreas Huber / Galerie CRONE, Vienna

The fair booth is always busy and I don't want to impose on anyone's time when I am at a stage in which I am not yet committed as a buyer. Is there a better time when gallerists have time for "less important" customers?

"The day after the preview and opening is usually calmer, or on a Friday morning. The basic information about an artist is usually freely available at the booth to pick up. And never be afraid to ask. It's our job to share information."

Sergey Popov / pop/off/art Gallery, Moscow

"There are no less important customers. There are only simple rules of etiquette, for example not to interrupt an ongoing conversation but rather wait for it to finish. We take the same time and effort to talk to everyone who wants to talk to us."

Robby Greif / KOENIG2 by_robbygreif, Vienna

I really like the work of a specific artist. Will the gallerist introduce me to the artist so I can talk to her or him myself?

"Of course. Bear in mind however that depending on their personality, some artists are happy to meet people, others less so."

Nathalie Halgand / Galerie Nathalie Halgand, Vienna

"If the artist is at the fair there will likely be a chance to be introduced. A studio visit is also a great chance for aspiring collectors to get to know the artists and their work better."

Emanuel Layr / Galerie Emanuel Layr, Vienna

There is a work I really like, but it is a bit out of my budget range. Is it appropriate for me to negotiate the price, or alternatively may

I ask to make payment in installments?

"If you are absolutely passionate about acquiring a piece, but are overstressing your budget, we will not deny you the option of paying for it in installments. It is a good sign of seriousness and buying art should sometimes hurt a little. It increases appreciation of the work even more."

Robby Greif / KOENIG2 by_robbygreif, Vienna

I am not coming to the fair with the fixed intention of buying art. What else can I do or discover there?

"Enjoy the art, meet people, increase your knowledge by attending talks and browsing the art book shelves." Andreas Huber / Galerie CRONE, Vienna

"It is a great opportunity to become exposed to and learn about art from around the world, free of charge. In addition to that the fair will have a great program including talks or tours among others. Local museums and galleries will also offer great shows around the city to coincide with the fair."

Emanuel Layr / Galerie Emanuel Layr, Vienna

"You can train your eyes by just walking through the booths and looking at the art, strike up a conversation with the gallerists or other collectors, attend the talk programs, watch films and videos by artists at the cinema or participate in a guided tour."

Nathalie Halgand / Galerie Nathalie Halgand, Vienna

We would like to thank the following galleries for their participation and contribution:

Galerie CRONE Vienna/Berlin **Galerie Nathalie Halgand** Vienna

Galerie Christine König/KOENIG2 by_robbygreif Vienna

Galerie Emanuel Layr Vienna **Galerie nächst St. Stephan**

Rosemarie Schwarzwälder Vienna **pop/off/art Gallery**

Moscow **Gabriele Senn Galerie** Vienna

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