

# The *Collectors* Chronicle

Voices of  
Contemporary Art  
and Culture

9

London/Paris  
Issue



Photo: © Michael Danner

## In the Studio Karin Sander, Berlin

Karin Sander is known for her pointedly conceptual works. She alters the state of things that are already there, be they objects or rooms. In small interventions into the situation, she exposes its material conditions to establish a minimal difference between everyday life and art. [● read more on page 2](#)



Photo: © Michael Danner

»Through food and music  
one connects  
with different cultures.«

**Emeka Ogboh** connects to places with his senses of hearing and taste, and in doing so offers an alternative to conventional representations of urban life. He is best known for his experimental soundscapes that animate the experience of living in contemporary Lagos. [● read more on page 3](#)



Photo: © Florian Langhammer

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

**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". [● read more on page 4](#)

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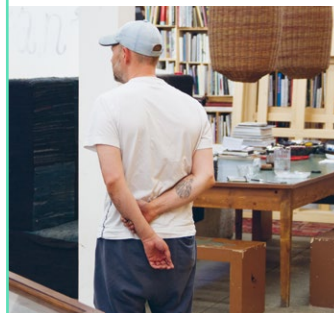


Photo: © Florian Langhammer

Tal R  
Copenhagen

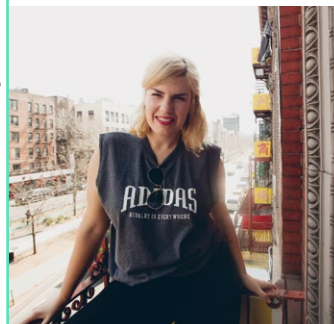


Photo: © Eva Zar

Lena Henke  
New York City

upcoming stories  
in our Online Journal on  
[collectorsagenda.com](http://collectorsagenda.com)





**Karin, judging from objects such as the *Polished Chicken Egg* from 1994 or your series *Kitchen Pieces* materiality and attributes of these everyday objects seem to interest you. It appears as if you're playing with the superficial, questioning "everyday" things as perhaps even "fake". What is your idea behind alienating the "everyday"?**

Each of the works you mentioned has a different background and my use of them is surely not about alienation, play, or irritation. *The Polished Egg* was part of the exhibition *Embodied Logos* and is self-explanatory; it's similar with the *Kitchen Pieces*, at least when one recalls images from art history. They are simply being shown as they are; although they may look artificial, since they are hanging like pictures on the wall.

**In *Kitchen Pieces*, actual "genuine" fruit and vegetables are used, they are not preserved, so they will decay. How are collectors to treat them?**

The *Kitchen Pieces* will wilt and dry out, and are simply replaced when the collector deems it necessary; a restorer is not required.

**The issue of material and its properties continues in your glass sculptures. Here you are working with techniques of flow and dripping which involve the reaction of the glass to heat and cold. To what degree does control or loss of control arise as a result of this process in regard to the end product?**

To have control over the material is important

for safety reasons for example. I work with the viscosity of glass and know how the end product is going to look; I can influence that at any moment.

**You are an artist who has exhaustively investigated 3D technology and you've continued to do so since 1998, your efforts have culminated in the development of written programs that enable the participation of exhibition visitors.**

I first conceptualize a work and I then seek an appropriate technology in which to realize it. In this instance, this was in 1997, I had envisioned a kind of three-dimensional photography. I hadn't realized that up until then nobody had achieved this and just how complex it would be. A specific program had to be written for this work. I had used the prototype 3D body scanner built for dimensioning at Utrecht University and programmed to produce a portrait of the curator of the Small Scale Sculpture Triennale, Werner Meyer. The process was developed with the cooperation of technicians who emphasized the importance of generating an as dense as possible network of 3D information from which to generate a closed body. With the help of an extruder and a 3D printer it was possible to print the portrait figure as intended in terms of resolution and data density on a scale of 1:10.

»I first conceptualize a work and I then seek an appropriate technology in which to realize it.«

**Does digital development limit or open up new possibilities?**

In 2007, ten years after the 3D experimentation I've just described, I was appointed to the ETH Zurich where I could continue to work with regard to interior and exterior spaces and negative volumes using the scanner, built for my chair and develop a well-equipped laboratory in my department for 3D Photography. So far, I see no limits.

**Later there were a number of exhibitions in which visitors could scan and print themselves in 3D in the form of small colored figures resembling casts, which became part of the exhibition and in some cases even part of the museum collection. How would you describe the artistic concept behind this?**

Since visitors decide for themselves how they wish to be seen and in what position as figures, I would speak of their participation as a form of self-portrait.

**Does this work have a performative character that is performed by the visitors?**

I would rather say that they participate in the process of the work, and that they become actors in the art business.

**What can we expect from your exhibition at Kunstmuseum Winterthur which will open in September 2018?**

It will be an exhibition involving two buildings, the Kunstmuseum Winterthur and the Museum Reinhart at Stadtgarten. How the exhibition will look will be a surprise not least to myself.

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



**Karin Sander**

is represented a.o. by  
Galerie nächst St. Stephan Rosemarie  
Schwarzwälder, Vienna  
Esther Schipper, Berlin  
Barbara Gross Galerie, Munich

CURRENT SHOW  
Kunstmuseum Winterthur  
UNTIL 18 NOV 2018

Interview: Alexandra-Maria Toth, Julia Rosenbaum



**Emeka, your main medium is sound. Why does sound represent such a powerful force to you?**

To answer your question, I'll quote an excerpt from Brandon LaBelle's essay *Auditory Relations*, "Sound is intrinsically and unignorably relational: it emanates, propagates, communicates, vibrates, and agitates; it leaves a body and enters others; it binds and unhinges, harmonizes and traumatizes; it sends the body moving, the mind dreaming, the air oscillating. It seemingly eludes definition, while having profound effect." I can relate to this statement.

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

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

My recent work with beer brewing and branding was also activated by being in Berlin.

**To what extent has Berlin been stimulating for your artistic practice?**

The city has had a big impact on my artistic practice. My interest in collaborating with composers grew in Berlin, so did my exploration of audio archives. My recent work with beer brewing and branding was also activated by being in Berlin.

**Brewing one's own beer is quite an unusual idea. What has beer got to do with the body of your work?**

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

**What's your personal Berlin soundtrack?**

I have a playlist for Berlin that I listen to whenever I get back to the city, especially while riding back to my apartment from the airport or train station. The music reconnects me to the city, but if I have to randomly choose one song from the list, I would go with *A World Without* by Phaeleh.

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

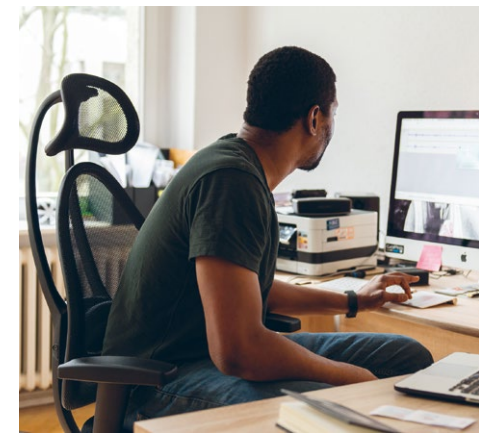
**You were born in Enugu, Nigeria and lived in Lagos for a long time. Now you are in Berlin. Where is home for you?**

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

**What do you miss most about Nigeria?**

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

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



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Photo: © Florian Langhammer

#### Angelika, what artistic approach are you pursuing in your artistic work?

I have always tried to expand the term sculpture, and in doing so questioned the meaning of classical sculpture and the representation of the nude figure in sculpture. So I began concentrating on its formal foundations and experimenting with various techniques and materials deriving from classical sculpture.

#### You like to work with forms that you have found somewhere. Sometimes we don't recognize them, but they already exist. Right!

I have begun to work with existing forms. We are surrounded by so many objects from which one can choose instead of creating new ones. In this context I am asking the question: is an idea or form good enough to have the right to be realized?

#### A classical sculptor is expected to create objects from raw materials. In your case the object already exists. How did the idea emerge?

It actually began with a lack of money because materials are expensive. I therefore tried to bypass the negative form – out of necessity really. This is how the series *Schüttlöcher* originated for which I poured the casting material into the negative space, the holes of abandoned animal dwellings like dens of moles or hollows of woodpeckers. This requires the development of sensitivity towards the environment, materials, and technique. I've always been interested in processes and experiments moving towards the term "media-reflective sculpture" with this principle.

#### What does the term "media-reflective" mean in regard to your own work?

Media-reflective means to me that the material properties and the manufacturing process of my materials can flow back in the creative process as basic parameters of my work. I use materials like sand, wax, metal, plaster, and the likes testing their potential. Last year for example, I began to work with a mixture of fungi

mycelia and wood shavings excited about the idea that a fungi mixture begins to paint when placed with photographs in a plexiglass box. As in an aquarium one can watch the process and see how new pictures develop by means of infestation and decomposition until the fungus dries up turning into a papier-mâché-like material.

»Is an idea or form good enough to have the right to be realized?«

#### What is the basic idea behind this work process?

I think I am searching for a subtle depiction of something that is normally invisible or considered unimportant yet has a tremendous influence on our existence and surrounds us constantly.

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



Photo: Courtesy Angelika Loderer

#### Angelika Loderer

is represented by  
Sophie Tappeiner, Vienna  
Galerie Clemens Gunzer, Zurich/Kitzbühel

UPCOMING SHOW  
*Poems to Gadgets*  
Grazer Kunstverein  
OPENING 7 DEC 2018

Interview: Alexandra-Maria Toth



Photos: © Maximilian Pramatarov

Born into an artistic family, Nuriel Molcho was early to detect his affinity for art and design. Driven by entrepreneurial ideas all his life, Nuriel helped his mother open restaurant NENI am Naschmarkt in Vienna, together with his three brothers. Since then, he has been restless to pursue new ideas for the family business, many of which have been inspired on his travels.

#### Nuriel, how did you get into art?

My two passions have always been art and interior architecture. Even my student dorm was decorated quite in style. I have always liked setting the scene effectively for things, no matter whether it was an oriental carpet or a cool vintage chair from a flea market. It was never an option for me to hang posters or art prints. I have always wanted original art on my walls. Accidentally, I came across an artist whose pictures I thought were really cool. He sold me one of his works for a hundred Euros. This is how it all started.

Interview: Michael Wuerges

#### Who is the artist of this first work of yours?

Boicut. I met his sister who told me that her brother was an artist. Of course that immediately caught my attention. I loved two particular motifs of his. They were actually meant for a flyer promoting an event series in a nightclub. The original designs were available for sale at the end of the year. I turned up half an hour earlier at the venue before the club opened, because I absolutely wanted this original design by Boicut. Lucky me I was the only one to arrive and I ended up holding it in my hands. The artist was very happy, and so was I.

»I could not exist without art.«

#### What kind of art do you collect?

I do like street-art, and I am a huge fan of the Belgian artist ROA. I discovered him for myself at an exhibition many years ago. Unfortunately,

I could not afford the artwork which I had cast my eye on, so I ended up buying a smaller work done by him. After I got the chance to meet ROA personally I developed a better understanding and intuition for his work. I helped him find a few free walls in Vienna, on which he was allowed to spray, and raised awareness of his work among a couple of collectors. At some point, after a couple of barter trades, I was able to afford a „big ROA“.

#### There are collectors who are – other than by financial investment – driven by the idea of possessing art. How do you feel about that?

I don't have to own every picture I feel attracted to. If I discover a particular work of art, which really involves me, I would not purchase it immediately and rather take the time to let my decision mature. I have purchased a lot of art in the meantime and my wall space is running low. (laughs) I am not the kind of collector who outsources the art in his collection. I want to live with it.

#### Would you ever sell a picture in your collection?

I believe art has to change hands occasionally, to be hung in new environments and to make other people happy. If I came across another huge fan of ROA, or a fan of other artists in my collection, the thought that some works might be passed on to have another life together with someone else would make me happy.

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



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THEY ARE NOT RECOGNIZED BY OTHERS EITHER HERE OR THERE ALONE OR NOT ALONE





Photo: © Christoph Liebentritt

Martin Lenikus has a place among the most influential and prominent figures on the Viennese art scene. With the Collection Lenikus and as an initiator of a pioneering artist in residency program he promotes support for young artists in Austria. We spoke with the versatile entrepreneur and with the director of the Collection Lenikus, Angela Akbara, about the collection's development, art spaces, and her new publication of the works in the collection.

**Looking at the website of the Lenikus group one first notices the motto “Nothing is more risky than not to risk anything.” Is dealing with art one of these necessary and rewarding risks?**

**AA:** Each enterprise can learn from artistic practices, learn from the continuously changing challenges of our time in the sense of engaging with coincidences that evoke new insights, approaches, and procedures based on them. We understand this as lived “innovation”. In art we deal, arguing with Dieter Mersch, possibly – at least it is a legitimate, fruitful thesis – with a very calculated and reflexive asset. Artists examine the limits of

rationality, along with that which is barely expressible. On the margin of expression, almost as it were, at the brink, something creative can happen.

**Do you have a personal story regarding your introduction to art and collecting?**  
**ML:** My “aha experience!” was with the early Helnwein works which made a strong impression on me as a young student, but were totally out of reach for me at the time. Nevertheless, that contact to art, the attraction it held for me, had been established. It is a great good fortune to be able to see, and to learn in the course of life to understand through seeing.

**You started out with names like Otto Muehl, Gunter Damisch, and Arnulf Rainer, but then began to get more interested in much younger artists. What spurred this development?**  
**ML:** Because of limited budgets my first acquisitions were works by young artists. Later I was able to occasionally buy works by established artists. Emanuel Layr, at the time a very young gallerist, drew my attention to the lack of work-space especially for very young artists, and as chance would have it, I was able to help. Many artists who have since become established, worked free of charge for many years in the houses provided by the Lenikus corporate group at Bauernmarkt 1 and 9, including Svenie Deininger, Carsten Fock, Isabella Kohlhuber, Nick Oberthaler, Sarah Pichlkostner, Jannis Varelas, and Anna Vasof, to name just a few. Once in a while I visited the studios, I liked many works – not everything – and continued buying works of the artists working there. In the best sense, it just happened.

**You built your collection together with the advisory council of Jasper Sharp and Francesco Stocchi, which includes also Christian Fink, Emanuel Layr, Cosima Rainer, and Eva Maria**

**Stadler. Angela, you function yourself as the collection’s director. How do you make sure that the collection retains a personal character despite this high-profile professionalization?**  
**AA:** In much the same way as a personality can have many facets the combination of which makes up an interesting person, the art collection of the Lenikus group, too, may develop its different forms, characteristics, and appearances by means of the unique coincidences it encounters. The text *Planned Coincidence, Origin, and Focus of the Collection Lenikus* by Nina Schedlmayer refers to this principle in the forthcoming publication.

## »Collecting Art Is Lived Innovation.«

**Your book *Ephemeral Space: The Lenikus Collection*, published with Verlag für moderne Kunst, will be released this fall. What triggered this book project?**  
**ML:** The idea for a classic publication about works of the collection and a description of the artist in residence program had existed from the time following Angela Akbara’s return from her research trip around the world and had expanded the book’s conception. The collection’s particular feature – to use a musical term – is polyphony. One example among others: The invitation of the bar Du Bois by Cosima Rainer to Bauernmarkt 9, who has organized an exciting program for almost two years. To go back in time: *Space Invasion* by Elsy Lahner, *COCO* by Severin Dünser, and Christian Kobald, and many others should be named. Not always have all these projects had an influence on the acquisition of artworks for the collection, yet they have a very particular impact on the cultural life of the city and on my views on art. The book should be seen as an homage and I think all the artists and cultural workers who taking full advantage of provided opportunities have realized something unique.

● [sammlunglenikus.at](#)

Interview: Gabriel Roland

**Esther Stocker**  
24.10. – 20.12.2018

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Image: Esther Stocker, Ohne Titel / Untitled, 2018  
Acryl auf Baumwolle / acrylic on cotton, 100 x 100 cm, Unique / unique  
Courtesy: Esther Stocker und Krobath Wien. Foto: Esther Stocker.



Photos: © Christoph Liebentritt

Andris Eglitis describes himself as a painter, even though he builds impressive huge architectural sculptures. His comprehensive work investigates issues around space, civilization and wilderness.

**Andris, how did you get involved in art and became an artist?**  
My parents registered me for the Janis Rizentals secondary art school at the age of twelve. I had intense drawing lessons and was very interested in becoming a painter. In the process of my art studies at The Art Academy of Latvia I began to question my educational background, wondering whether art was my true interest. Perhaps I had come in contact with the art too early. I tried to abandon the idea of becoming an artist for a short time and found out art is my passion. This let me continue pursuing it and I haven’t found anything more exciting yet.

**What are predominant topics of your work?**  
I work primarily with the concept of “space”. All my paintings have focused on illusory space, even if they dealt with the existing reality. Ev-

Interview: Alexandra-Maria Toth

ery relationship to any space interests me and I like to explore how mental and actual space interrelate. Apart from this I work with certain concepts, recently referring often to Martin Heidegger’s “building dwelling thinking”, where he says that the way we are existing in this world is dwelling both physically and mentally. My thinking revolves around the issue of civilization and how to understand the world, especially on a social and political level. I consider myself a poet in art who works rather poetical than political.

**This year, Riga Biennale is having its debut. You have been invited to participate. What are you showing there?**  
I am presenting various works at this first Riga Biennale. My studio space in the city, a large former storage for cotton, was converted into an exhibition space where I am showing some

paintings resembling artificial landscapes in which I worked with 3D aesthetics, also two works for which I collaborated with my wife Katrīna. One has the title *The Nest*, a space partly formed by untamed nature, yet filled with traces of civilization. *The Nest* can be accessed; one can live in it. It is a filter through which viewers can imagine the world. Point of departure for the work was a genuine bird nest from which developed the idea of building a shelter that works as both a shelter and an anti-shelter.

## »I’m a poet in art.«

**What is your approach regarding the works that you are presenting at the Biennale?**  
All my works focus on space and how I experience my surrounding reality. I’d say that for me painting has always been an illusory space. It has something to do with physical reality, but at the same time it creates new virtual and mental space. I think nowadays we have lost the feeling for a stable and trustworthy reality, virtual realities are as important and present as physical ones. In that context painting is still interesting.

● [read the full story on bit.ly/\\_AndrisEglitis](#)



**Andris Eglitis**  
is represented  
by pop/off/art, Moscow/Berlin

He is currently participating at RIBOCA1,  
Riga’s first biennial  
UNTIL 28 OCT 2018



**Ephemeral Space – The Lenikus Collection**  
Design by Schienerl D/AD, Vienna  
Hardcover, 30 x 30 cm, 380 pages  
English, with German appendix  
Verlag für moderne Kunst  
EURO 58,- ISBN 978-3-903228-07-8

GALERIE CLEMENS GUNZER

#anotherhappycollector

[clemensgunzer.com](http://clemensgunzer.com)  
Zürich – Kitzbühel





Photos: © Michael Kimmel

Dealing with different forms of expression Swiss artist Lori Hersberger reflects the relationships between reality and illusion, space and architecture as well as the dialectic of chance and intention in his art. His works move between destruction and stability and push colorfulness and atmosphere to luminous extremes. Hersberger has always worked with various art techniques never losing sight of the connection to his oeuvre as a whole.

»For me, the surface can be both the truth and deception.«

Your studio is more than just a production site, it is large and well-lit. What is essential to you in your workspace?

I see my studio as a trading center for ideas and commodities; it is a place where I try to breathe certain magic into banal materials. The studio is my world, it gives me the freedom I need. The studio is the theater that I have created myself, where I am the leading character, the director, and the audience in personal union. Essentially, this allows me to set and adhere to my own rules, structure my time meaningfully, and confront myself. Light, size, silence, and acoustics are important to me. I need space and well thought out logistics. I don't want to be restricted, because my painting is larger than the door of my studio. Since I work with a broad palette of artistic media the space has to serve many demands.



Sunset 164, 2006, Exhibition view of Lori Hersberger - Insideout, 2006, Galerie Mehdi Chouakri Berlin, Photo: © Hans-Georg Gaul

You haven't exhibited any new paintings for quite a while. The canvases in the studio are either older or unfinished works, or new ones that you've just begun. After having taken a long break in painting where do you pick up? The processes of art creation can change.

Yes, of course. Painting is an area in which very specific, media-immanent problems have to be mastered, while very different challenges exist in sculpture and three-dimensional art that have to be solved. Neither form of expression can despite their difference be considered in isolation from one another. However, in my head I've never really stopped painting. But at the moment I am waiting until I am clear about which direction to take and when I want to go public with it. That might take time.

An inner conflict: I would like to paint again, but perhaps I am not quite there yet? These questions certainly emerge all the time.

Do I have still many other interests that keep me from pursuing it seriously? How can I get ahead with it?

The media that you use have very different demands. How do you deal with that? What demands? Theoretically I could do anything. I have made art for too long in order to simply try something else and expect that something is going to happen. My oeuvre is mature; I reflect very carefully on what I can add. The question of timelessness is really important to me. Ultimately it's important to develop one's own language regardless of the medium.

Looking around here one thing in particular attracts one's attention: Your works radiate. There are reflecting and shiny surfaces, fluorescent colors on canvases – a variety of very different surfaces.

Surfaces are fascinating because they can be both banal and profound. In or behind them there always hides the other, perhaps it may be something quite profound. For me the surface represents everything or nothing, it can be both the truth and deception. Surfaces can attract, satisfy, and at the same time repel. In the visual arts where the visual dominates the surface represents the most immediate ambassador for the access to the viewer's senses and impressions.

You confront your viewers often quite brutally with your work and with themselves, for example in the case of your mirror works.

Absolutely, my large works have a claustrophobic effect. The mirror confronts the viewer initially with the question: Am I a unique piece or is there a copy that resembles me? And if so, are there endless copies of myself? The use of mirrors enabled me to address the question of the uniqueness of the forms, which may also be grotesque. Each viewer can recognize in my mirrors that they are part of the artwork, even if only fleetingly.

With the mirrors you move away from the classical concept of the image carrier. What is decisive?

Including the real space, the architecture is very decisive. To be more precise, the impact of the mirror is an attempt to destroy the idea of finality, of veracity. In painting I was searching for a more radical surface, a substitute for the white canvas, for a picture carrier that has even less characteristics.

What has art to trigger to enable it to function?

It has to show the contrast and contradictions of the superfluous. I am always electrified when art is both great and ridiculous. I believe artworks upon which have been placed very big demands have already arrived at the ridiculous. A work that is unable to endure these contradictions or attempts to question them quickly loses its meaning for me. Time is the greatest condition of life and the artist ultimately tries to overcome it. My creed is: The artist must be exploited by art: and the artist must in turn exploit art.

read the full story on bit.ly/\_LoriHersberger



**Lori Hersberger**  
is represented a. o. by  
Galerie Clemens Gunzer, Zurich/Kitzbühel  
Galerie Nicola von Senger, Zurich  
Galeria Casado Santapau, Madrid  
Spencer Brownstone Gallery, New York  
Laleh June Galerie, Basel

**CURRENT SHOW**  
*Life is Pink*  
Laleh June Galerie, Basel  
**UNTIL 28 OCT 2018**

Interview: Lisa Thälmeier

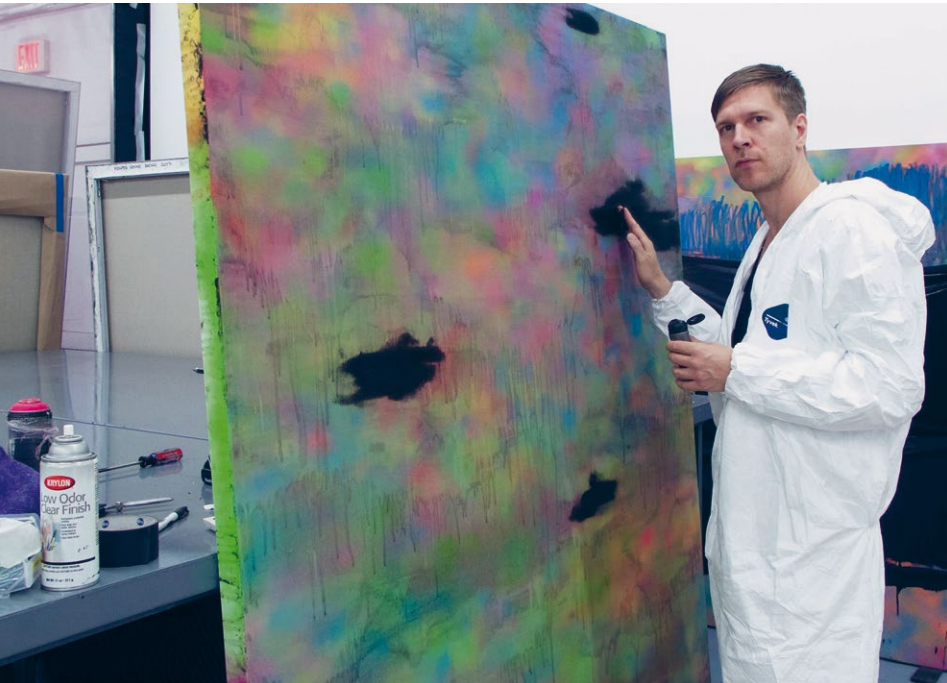
ZELLER VAN ALMSICK

**MICHAEL FANTA**

Nov 7 – Dec 1, 2018

Franz-Josefs-Kai 3  
1010 Wien

collectorsagenda.com



Photos: Courtesy Kasper Sonne

Kasper Sonne is one of the names that have all of a sudden swept the art world, launched by the power of the world wide web. The Danish artist who lives and works in Brooklyn, New York, became well-known for igniting painted canvases or dousing them with corrosive chemicals.

Kasper, you had a lot of solo shows over the last few years and popped up on the radar of many collectors especially on the Internet. How did that start?

In fact, my first solo show was in 2002. That was ten years before I began to have the kind of success that came later. So, for a long time, I was making work and doing shows but was unable to sell anything. I had to support myself through other means than my art. The weird thing was that, at first, I wasn't even aware of the attention I was getting. The first series that blew up on the market was Borderline. I had done it in 2009 and back then nobody cared. It wasn't until someone on the Internet labeled my work as Process Based Abstraction that it became noticed.

Interview: Gabriel Roland

Collectors Agenda

Jonathan Meese  
Tal R  
Daniel Richter

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It must have been weird to be all of a sudden cast into the spotlight like that. How did you react to your new situation?

When I suddenly got all this attention that I had been diligently working towards for a long period of time it was very difficult for me to say no. But there was a point where I had simply overcommitted myself. It felt a bit like having a factory job. Every time I came to the studio I would have to look at this list so I knew what I would have to make. The reason I'm an artist is that I like to make things. At one point I just couldn't make myself do shows with five galleries anymore. It felt like having five girlfriends fighting over my attention.

»I hate the rigidity, the control and knowing exactly what is going to happen.«

You then decided to stop working with all the galleries you were doing shows with. What made you take that drastic step?

It was a personal decision based on the fact that I didn't feel like we wanted the same things. The relationship between an artist and a gallery is a very personal one, much like a marriage. There is a lot of trust involved. I don't want to be a stock that is traded for mere profit. So all I had been saying to the galleries that wanted to do shows with me was, "Okay, let's do a project together and see how it works out."

You are most well-known body of work is the Borderline series in which you have worked with fire to manipulate your canvases. How did you happen to set your first painting on fire?

The starting point was definitely not a painting that I wanted to get rid of but a purely conceptual idea. One of my main inspirations was the thought of how much we like to put everything

into categories and how much the world and life in general is experienced through oppositions. I've always been interested in conflict and polarization. As I get older, I realize increasingly that this might have to do with the fact that I felt I wasn't who I wanted to be when I was young. So in terms of this body of work it was the idea to first create what I call the perfect monochrome painting by applying five coats of industrial paint with a roller and then doing the complete opposite: setting it on fire with a blowtorch. What was left after putting the fire out would be the painting.

Is there a certain satisfaction involved in setting these canvases on fire?

I think that is where my work deals very specifically with myself and my internal conflicts. I would argue that most people are comprised of very different personalities. We are all a bit more complex than society allows us to appear. I definitely feel satisfaction in creating a perfect monochrome painting. A part of me is very linear and conformist. But I also hate that part. I hate the rigidity, the control and knowing exactly what is going to happen. So after doing the boring work of painting I reward myself with the fun of destroying the product. If I had full control and knew how my work was going to turn out it wouldn't be interesting to me.



After having left behind working on new Borderline paintings what kind of pieces are you working on at the moment?

I'm currently working on paintings with volcanic ash, and recently I started exploring how I could make them with color. I've also been working on another painting series for over a year and I'm only now starting to be satisfied with the results. I call this series *Holistic Paintings* as I'm incorporating things from my time studying fashion design, like fabrics, as well as elements from recent works, like the burns, and materials from other types of works I'm experimenting with in the studio. So they're basically comprised of things from my past, present and future.

read the full story on bit.ly/\_KasperSonne





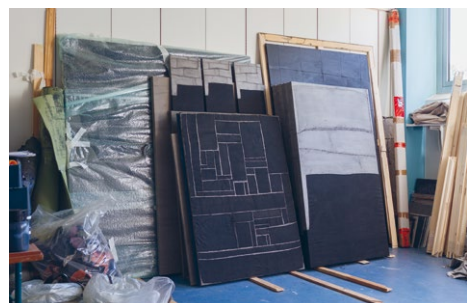
With roots in the quiet, peripheral landscape of Denmark and parents working as psychologists, Danish artist Asger Dybvad Larsen has found himself absorbed in a space of reflection from an early age. A space of looking inward and reflecting on the process of coming into being, which has also become a defining element in his art.

**Asger, you grew up in a small town on the west coast of Denmark. How do you think your upbringing has influenced your choice to become an artist?**

I believe that there has always been some sort of creativity present in my life. Both of my parents are psychologists but they also have a creative side. I guess art has always been an important part of our family. My mother once decided on a rule; we had to visit at least one museum and one church every day, when we were on vacation. This meant that my siblings and I were introduced to art from an early age, and I have clear memories from museum visits throughout my childhood.

**Can you recall how the desire to create art for yourself matured on you?**

One of the earliest memories I have, of me being creative, is of my brother and I, when we would draw together. I remember us watching Terminator, and we used that movie as inspiration for our drawings. It was my brother's idea and I looked up to him, so whatever he wanted to do, was always undoubtedly cool. In addition, I grew up in Fjaltring – a city where there is not a lot going on – so I found entertainment and relaxation in drawing, when I got home from school. I have always enjoyed being alone,



and art provided me with a place where my thoughts could play freely.

**Can you talk about the interplay between your artistic practice and the roots of art history?**

There are several ways to look at this – first, with my work as a starting point, and then a movement back in art history, or with my interest for art history as a starting point, with a movement forward to my work. There is an interplay where past and present are woven into each other, literally and metaphorically. To me, art is about combining things that I find exciting, with a respect for what predates my practice, and which has helped me develop the way that I am currently working. Inspiration, to me, moves on several levels – on one level, you have the artists that I actively reference, such as Frank Stella, Agnes Martin and Ad Reinhardt; on another level, you have the artists who I have a visual familiarity with, such as Piero Manzoni, Conrad Marca-Relli, Alberto Burri, Eva Hesse, Steven Parrino, Samuel Levi Jones and Sterling Ruby, and on a third level you have the artists whose practice and work methods I have the deepest respect for, such as Alexander Tovborg, Magnus Andersen, Ida Ekblad, and Mads Westrup, who, in contrast to me, have a far more traditional approach to painting, which fascinates me and inspires me on a different level.

**Often, your works refer back to the medium itself or the process of creating the work. Can you elaborate on the level of self-referentiality in your works?**

I often compare people and paintings. I appreciate people who are self-reflective – people who can look into themselves and dare question their own existence and in some way, I create art that reflects on its own process, on its place in art history, or its relation to a previous set of works. As mentioned earlier, I grew up with parents who are psychologists, and it has always been easy for me to talk about life on an existential level, which manifested itself in my practice in some way. To me, a great painting is made up of X amount of different factors that the artists have to take a stand on, both in

terms of the process, where the artwork fit in terms of art history, and more formalistic concerns such as composition, scale, colour etcetera. Whether a work succeeds or not comes down to these choices, and in my own artistic practice, the artwork's relation to its own process is crucial.

»It is the new ideas that drive me, and to see them unfold.«

**What is driving you and what makes you come to the studio again and again?**

I work in the studio almost every day. I am privileged that I am offered many opportunities to take my art in so many new directions. I agree to many events and offers and I have to create a lot of art accordingly, but above all, it is the new ideas in my head that drive me – to unfold them and see how they look in real life. It might be compared to a 'fix' – I get super happy, when I create an artwork that I can be proud of and that I feel succeeds.

● [read the full story on bit.ly/\\_AsgerDybvadLarsen](https://bit.ly/_AsgerDybvadLarsen)  
This story has been published as part of a collaboration between Collectors Agenda and Artland, a free app which allows its users to connect with collectors and galleries worldwide. [artlandapp.com](https://artlandapp.com)

### Asger Dybvad Larsen

is represented by  
Galerie Rolando Anselmi, Berlin/Rome  
Geukens & De Vil, Antwerp  
Gether Contemporary, Copenhagen

#### UPCOMING SHOW

*A breed of borders*  
Galerie Rolando Anselmi, Berlin  
28 SEP – 1 DEC 2018

Interview: Anne-Lili Brok

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

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

I am a painter and I use mixed media to create multilayered images of the human being. I am interested in the human condition. My paintings are often a mixture of my experiences and observations of other people with memory serving as a reference. My imagery is based on reality and it tries to direct the viewer's attention to the intrinsic value of existence.

**Does portraiture of humanity take a central position in your work?**

Yes, absolutely. I strive that my work be both a tribute to humanity in addition to being a lifelong artistic study of it. It feels to me as if the human figure is one of the tools in my possession, it's not just the subject matter, but the essential matter, its substance, a material to work with. I see the human figure, its anatomy and layers analogous to landscapes, to the earth and its sediments. And vice versa, landscapes or plant life can be seen as metaphors for the human being. Flora and fauna are intertwined in my imagery. One might say that you are in a way deconstructing the human figure. I am painting an ascetic world in which only what remains exists. It's easier for me to define what being human is by negation, omission, and absence. So, it's a quest for emptiness. It feels like I'm trying to get to know someone by stripping away the qualities of this person and to see what, if anything, remains in the end.

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

Bacon is up there for me in the pantheon of painters. I look up to him as an ancestor in the same professional lineage and branch in painting. Looking at his works I certainly feel related to him, although his figures are of flesh, fluid and in motion, whereas the human being

studies and archaeology. The layers are like skin or the earth's crust.

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

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

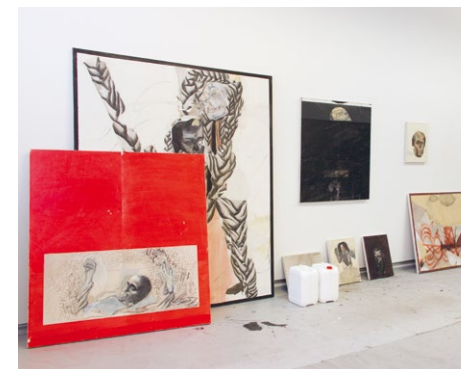
**How important is continuity versus renewal in an artist's practice?**

I think renewal and continuity, are both natural processes. I try not to be conscious of either one and just see where my work leads me. Although there's something to be said about forcing yourself to follow a path until the end and not deviating from it even when there's a change already gleaming in the horizon. Or vice versa, tearing your feet from a path that goes in circles.

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

### Reima Nevalainen

is represented by  
Galerie Forsblom, Helsinki



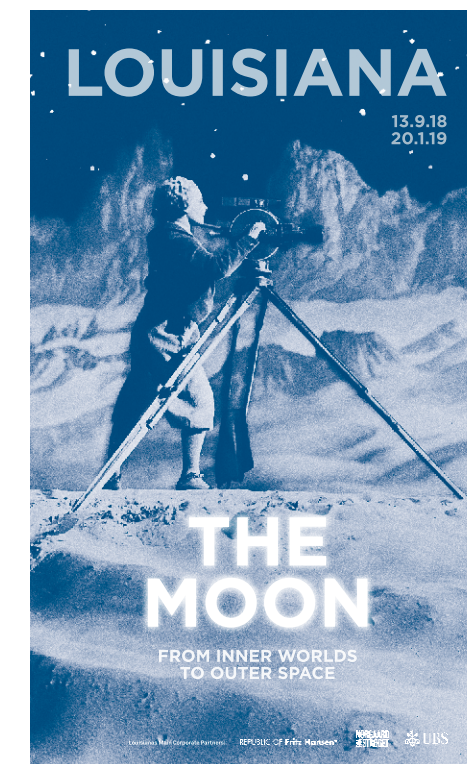
I'm depicting is mummified and patterned by sinews. I feel like my painting's world is based on something more fragile. It's based on errors and doubt. Bacon seemed to develop such a certainty so quickly. It seems almost otherworldly.

»We consume nature. And nature consumes us.«

**You have compared your working method of tearing away paper or scraping away paint to that of an archaeologist. What exactly are you unearthing as the artist?**

The painting is not just what has been made, but what remains. The process is often as much about removing something as it's about adding. Sure, adding layers always destroys that which is being covered, and with tearing off layers through décollage the act is even more complete. Something was there, now only a trace is left behind. I think the absence of something is as powerful an element as that which remains. Older layers becoming visible, especially in the human figure and the resulting image often appears as if it's been eroded. My work finds symbolism in anatomy

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Photos: © Thierry Bal

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

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

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

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

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

**One technique of yours is to build up layers of paint and scrape some of them off again.**

**What's the idea behind this process?**

The idea was to be very honest and to let paint accumulate on the canvas by cleaning my brush or my hands on it. Like that I can turn the painting into a memory of the whole process, of everything that was happening around it at the time. I realized that this was an interesting combination of control and chance, of representation and freedom. This random process resulted in a series of palette works with strong impasto which represent what I was doing in the studio on a particular day. I never think too much about what is happening in those paintings. They grow spontaneously. Like tomatoes in a garden. (laughs)

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

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

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

**Were there other decisive moments?**

2012 was a turning point because many important collectors started noticing my work. My show at ARCO Madrid that year was a big success. I am very happy that I was able to build such a loyal base of collectors. Sometimes I think I am driving them crazy because my style changes so much and so fast. But they are still supporting me.

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

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

**Should art be about providing answers?**

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

➔ read the full story on [bit.ly/\\_SecundinoHernandez](https://bit.ly/_SecundinoHernandez)

## Secundino Hernández

is represented by  
Galerie Forsblom, Helsinki  
Galerie Bärbel Grässlin, Frankfurt  
Galerie Krinzing, Vienna  
and Victoria Miro, London



Interview: Gabriel Roland

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Publisher: Collectors Agenda – C Agenda KG, Franz-Josefs-Kai 3/16, 1010 Vienna  
Editor in Chief: Florian Langhammer  
Art Direction & Design: Agnes Wartner, kepler-studio.de  
Translation and Copy Editing: Uta Hoffmann

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Printed by Holzhausen Druck GmbH, Walkersdorf, Austria  
Paper: Arcoprint 1 E.W. 90 g/m<sup>2</sup>  
Kindly supported by  
Federal Chancellery of Austria and  
FEDRIGONI Austria

FEDRIGONI

Bundeskanzleramt

Holzhausen  
Druck GmbH