

The *Collectors* Chronicle

Voices of
Contemporary Art
and Culture

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Issue

10

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26-28 GALLERY
WEEKEND APRIL
2019 BERLIN



53.
INTERNATIONALER
KUNSTMARKT
11-13. APRIL 2019



Photo: © Florian Langhammer

In the Studio Heinrich Dunst, Vienna

Heinrich Dunst combines pictorial, sculptural, and language elements in his works to create intermedial intersections. His "meta-linguistic" spatial interventions and performances deal with the visible and what can be expressed in language, and the impossibility of translating one form into another. [read more on page 2](#)



Photo: © Florian Langhammer

»Art is no
mini-golf course.«

Madeleine Boschan's sculptures make visible layers of historical, emotional, and spiritual aspects that characterize all manmade locations and spaces. In recent years, the artist's work has developed from working directly with everyday objects and objets trouvés towards an impressive chromaticity.

[read more on page 3](#)



Photo: © Franziska Rieder

»I want my work to be open
to many contexts.«

Marianna Uutinen refrains from making gestural masks in favor of an expanded notion of painting. The Finnish artist builds up layers of acrylic paint to create a skin in her large-scale paintings which she then drapes directly onto the canvas.

[read more on page 4](#)

Online Stories

AES+F
Moscow

Cäcilia Brown
Vienna

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

Photo: © Alexander Yakovlev

Photo: © Christoph Liebenritt



Photo: © Florian Langhammer

Heinrich, you come from painting, but over the years you have moved quite far away from it.

I actually approached painting more through reliefs and forms of objects, less typically from painting as such. For Heimo Zobernig and Gerwald Rockenschau, too, sculptural and linguistic concepts were decisive for their work.

Like you, Zobernig and Rockenschau are counted as being within Neo-geo, what does one understand regarding this movement?

The Neo-geo movement understood itself as an alternative to figurative-expressive painting. It manifested itself in the use of geometric, often colored, basic forms, which are not limited to painting, but are also taken up in space-filling installations or filigree works on paper. An essential feature of these geometric forms is that they are coded, thus elevating the geometric elements to the status of a metaphorical medium of communication. This codification often leads to figurative associations. In 1986, I participated alongside Heimo and Gerwald in the exhibition *Tableaux Abstraits* at Villa Arson in Nice where international colleagues including John Armleder and Blinky Palermo were also represented. It was there that I met Imi Knoebel, whom I still hold in great esteem today. This exhibition received international acclaim and became the prototype of the Neo-geo movement.

You investigate the gap between what can be seen and what can be expressed in words, a further development of the Neo-geo movement so to speak. Forms of letters and words are an integral part of your work. One might assume that you consider yourself more of a writer or poet.

I see myself more in the field of the visual arts. Language is not only bound to letters and word language, but an exciting part of the forms emerges from the collision of these two building blocks: Word language and pictorial language.

Your work contains a certain pink – a color that is not often used in the fine arts. How did the use of pink come about?

It was rather a coincidence. In 2008, I used this prefabricated industrial material for the first time for a work at the Haus der Industrie in Vienna. I simply left it as it was, without any further processing. I found the color very appealing. In addition to the color, the high level of conventionality that is used in the industrial sector, the prefabricated material as a high-tech material of the present, was also decisive for its use. I also left the logo that is used by the industry, on the insulation boards. By appropriating a letter, you transfer this material into something subjective, this is exactly the interface that interested me. Mike Kelley once wrote a paper about it:

“Pink is the hippie color. It’s fairy dust color, gender-bender color, anti-I-beam-sculpture color, the color of New Man, the hermaphrodite color. Pink is the color of little girl’s rooms, dresses, and playthings.”

Could one say that pink has become something like a trademark of yours?

I wouldn’t say that. It primarily characterizes an industrial material that is used in industrial production. It is used for building and insulating houses and is known throughout Europe for that. That it now appears in another context was my attempt to show an interface. The question is what happens if you get lost at this interface – in other words, at the point between the prefabricated and the appropriated.

»An interesting work has no end.«

Isn’t it also a question of identity? In other words: is it a letter or an insulating board?

Yes, it is. When we discuss questions of identity today, especially in politics, I find the comments of the philosopher Chantal Mouffe very interesting. She says that identity is not a fixed attribution, neither in national nor ideological terms, but a structural relation that is constructed and that changes. For the populists, identity is a fixed factor that cannot be questioned in its construction. When a populist speaks of moral and national attributions, these are not treated as constructed propositions, but as forced forms. This is madness, because it does not correspond to reality.

How would you say that you, as an artist, stand on this issue?

I always try to show that forms and relationships are relative, that they overlay each other, that they can rotate and have corporeality, physicality, that they change – in other words, that they always place themselves in new relationships to each other. A good example is a work by Walter Swennen, to which I once referred – a painting that depicts the quotation of a Belgian politician: ZIE DIE HIER ZIJN ZIJN VAN HIER (All those who are here are from here). When we talk about the subject of identity using this example, I find it interesting that it is a tautological loop of assertions: “I’m here because I’m from here. And because I’m from here, I’m from here.”

The Schürmann Collection own a work of you that is titled DA.

In the work *DA* I tried to address the locality in the form of a sculpture. It is a small language

unit consisting of two letters that expresses the locality in a completely paradoxical sense. For what does it mean when I say: It is “DA”? “DA” is not the place where the material of the form was produced. The word, however, describes the location of a representation and testifies to the existence of the sculpture, consisting of these two letters. *DA* carries an absurdity in it. But what then is “DA”? Suddenly we find ourselves in a paradoxical vortex! It is a strange mystery that constantly eludes a clear fixation of meaning.

Speaking of meaning, how you would ideally like your work to be perceived?

I see my work as texts that constantly provoke misunderstandings and accompany me productively! There is no unambiguity that would complete this process. A computer is different because there is no misunderstanding. There is only a one or a zero. That is not the case with people. The higher the misunderstandings are, the more productive are the forms of communication. Reception is never complete, never stops! An interesting work therefore has no end.

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



DA, installation view at Secession, Vienna 2014

Photo: © Michael Michlmayr



name for the flower, 2018, Courtesy the artist and KOW, Berlin

Heinrich Dunst

is represented by
Galerie nächst St. Stephan
Rosemarie Schwarzwälder, Vienna
and KOW, Berlin

UPCOMING SHOW

Heinrich Dunst
25 JUN 2019
Galerie nächst St. Stephan
Rosemarie Schwarzwälder, Vienna

Interview: Michael Wuerges



Photos: © Florian Langhammer

der side. When Bruce Nauman in the 1960s walked in his studio in precise rectangles, it was certainly a physical experience, but it was also an affirmation of his own existence.

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

I am glad that you perceive it like that. For me it is as if the sculptures are being loaded by their environment and the people who look at them. They function as memory. It is indescribable, one simply feels it.

How do you approach such works?

My starting point are questions: Where am I? How do I orientate myself? When I plan an exhibition I want to know everything about the space and the location – historically and architecturally. A bit like the strategic spying out of unfamiliar territory before an invasion. To give the sculpture its place has always something to do with occupation. I walk the space and develop a range of sensorimotor sentiments and impressions and from that results my approach to the work.

»Sculptures function as memory.«

Do you have specific references in terms of architecture?

No, I don’t have specific references, although my preferences are for Greek and Japanese architecture. I admire Gropius, Niemeyer, van der Rohe, Wright, but the sculptures with their perspectives and angles are all mine. I first explore with card models how something functions, what stands on its own and which angles are to be chosen. Then I build larger with plywood or plaster. This way I can go to extremes, adjust the angles until it holds and in doing so, explore the vocabulary of form.

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

Without a context one has no stance. It’s not just about physics. For me social and ethical



questions are important. Where and how are encounters possible? Is it even possible that one can come together? An idea of connection possibilities, not one without the other, togetherness.

Which concept are you pursuing with the color you choose?

Here too the location provided is a decisive factor. The sculptures that were shown in the Neue Galerie Gladbeck in 2015 have a direct reference to the color of Miami’s Art Deco architecture and the colors of the 1980s. The color of the works that I showed in my gallery in Tel Aviv in February 2016 originate in “antique polychromy”. It was Vinzenz Brinckmann who proved with modern methods of investigation that even the Acropolis was covered with green, ochre, pink, violet, and light blue.

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

Madeleine Boschan

is represented a.o. by
Galerie Bernd Kugler, Innsbruck

CURRENT SHOWS

In twilight these ridiculous and exquisite things descendingly move among the people, gently and imperishably
Sunday-S Gallery, Copenhagen
UNTIL 26 APR 2019

Tulips and chimneys
Galeria Maior, Palma de Mallorca
UNTIL 25 MAR 2019

Invest in Jonas Lund



Jonas
Lund
Token

unttld
contemporary

unttld contemporary
Schleifmühlgasse 5, 1040 Vienna, Austria
T: +43 676 7650 866, office@unttld-contemporary.com
www.unttld-contemporary.com



Photos: © Franziska Rieder



4 Marianna, you split your time between Helsinki and Berlin. How does that work on a day-to-day basis?

I've been in Berlin about six or seven years now, and from the beginning I wanted to keep studios in both places. This is an urban space and in Finland, where I still have a lake house, it's more about nature. I need both, so this is the perfect arrangement for me.

So, both places have an important role to play for you.

I go back to Helsinki every month to live more my home life there. Whereas Berlin is a great working place and represents a place of freedom for me. Here I can put my work in another context and also free myself from materialistic living in a more ascetic way. For example, my flat is super minimalistic. There's not much furniture around... I prefer light and space.

How would you describe your work?

It's all about communication. I create a performative space that people can project onto. For instance, when I make these folds with acrylic paint people think that it's real plastic. I seduce them into seeing something familiar, but not necessarily definable. [The paintings are] in the viewer's experience, the result of a combination of material illusions and confrontations with the viewer's own projections.

Can you elaborate on your method of working? What's the process of making the acrylic paint skins?

I paint numerous acrylic layers thickly onto plastic and then detach the painted surface and glue it onto canvas. I mix color with lots of

acrylic medium, which is plastic in its essence, and I use this material feature to create the illusion of plastic. I kind of like the paint to look like how it is. One crucial thing in this procedure is that there's this equality between the surfaces; the first layer of the painting is the oldest one. There's this temporal equality because they're all on the same surface. And I hope people experience the non-linear, the here and now.

How many layers does it usually take?

It depends on the surface of the individual painting and what I want, but the technical part is that it has to be at least four or five layers. You can imagine that if I make three paintings it can take up to 30 layers to get this effect. It's a lot of material.

»I create a performative space that people can project onto.«

It must be quite physically taxing as well.

Partly, it's a form of action painting, which makes it very physical – I have to paint on the floor and move big canvases around. There are quite a lot of uncontrollable aspects to this kind of working method, and it can be a real challenge to deal with. But the accidents can also produce some really good things. It's part of the process. First you think, *oh my god it's destroyed*, but then you have to accept that this material is so fragile and that it's a part of the work.

There are obvious parallels that can be drawn between your method of working and Abstract Expressionism, which means that your work is often positioned as a female response to that, mostly, male-led movement. Is that how you see it?

Well I don't think my painting methods are close to Abstract Expressionism per se, but I certainly have lots of references to this movement among other modernist languages in my work. I want my work to be open to many contexts. I'm a feminist myself, but I wouldn't necessa-

rily call myself a woman artist. It's such a stereotypical and clichéd way of looking at my work, as if they [her series of works made with pink neon paint] were only about pink and that it must be about being a woman. Why should it be about women? Of course, it's partly because I am a woman, but it's not the main reason. I also heard from people about my paintings that you can't tell if they were made by a man or woman, and I really love that because I don't like gender categorizations in general. I hope it will happen one day that we don't think so much in those terms.

How long do you usually work on a painting for?

It can be the case that I work like a lunatic for four months [laughs] and then throw everything away because in the end I'm not satisfied, and then, all of a sudden, I make three paintings in two days. This "pre-work" is part of the process. I can also make one painting that takes four months to do, so it's not really rational.

You've been practicing as an artist now for over 30 years. What kind of work were you making at the start of your career?

When I finished at the academy in '85, I was making some kind of informal, very messy, abstract work with lots of materiality. I had a strong intuition when it came to painting, but I didn't know exactly what I wanted to express. I just loved to paint. On the other hand, I was starting to follow art internationally and in these postmodern times I felt that I needed to find my own language and say something with my work.

● read the full story on bit.ly/_MariannaUutinen

Marianna Uutinen

is represented by
Galerie Forsblom, Helsinki/Stockholm
Her work is on view at Art Cologne
at BOOTH C-011 by Galerie Forsblom

Interview: Chloe Stead



Photos: © Franziska Rieder

Would you say, then, that boredom and restlessness are factors that drive your practice?

For better or worse, I seem to never repeat myself or stick with the same work for too long because I need to challenge myself every time, otherwise it gets tedious and uninspiring. It seems that my ultimate goal in making art is to keep myself entertained – to find a balance between boredom and stress.

Many of your works highlight the "quid pro quo" nature of the art world. In Jonas Lund Token (JLT), for example, you created 100,000 shares in your artistic practice and allow shareholders to vote on proposals related to your practice, why?

It's a way to find different optimized decision-making processes. The question is basically how do you reach a strategic decision? How can you incentivize making strategic decisions? Can you create a distributed board of trustees, board members, and participants in your artistic practice, who don't only give you advice based on their goodwill and their desire to help you out but also because they have a financial incentive to encourage your career?

You award participants with Jonas Lund Tokens for things like writing a positive review of your work in an art magazine. Is this intended as a critique of the way the art world functions?

I've made quite a lot of work about the art world because of that fact that it's so opaque. It's the greatest hierarchical power structure network ever! And it governs over so much cultural influence; very few people on top decide the fate for the vast majority. The tokens are a reflection on that invisible exchange. I do something for you; you do something for me. But it's also to give incentives for participation. It's both. A lot of my work is like, yes, you can have the cake and eat it too. You critique the system that feeds you.

What do you consider to be the role of performance in your practice?

I think most of the works have a very strong performative aspect to them. I mean, every

time I make a proposal and people vote it's a sort of performance. It's the same with my text-based paintings that say things like "this painting must never be sold at auction" – it's a never-ending contract-based performance.

»The ultimate goal in making art is to keep myself entertained.«

There are a lot of musical instruments in your studio but, as far as I'm aware, music has never really factored into your work. Is there a reason for that?

I used to play when I was young – very poorly – and I started taking classes again last year. The process of how you learn is so different from artistic practice. If you practice something on the piano you know instantly if the note you play is wrong, and there is great satisfaction in the immediacy of knowing, which with an artistic practice you don't get.

● read the full story on bit.ly/_JonasLund



Jonas Lund

is represented by
untltd contemporary, Vienna
and Steve Turner, Los Angeles, CA

CURRENT SHOW

Behind the Screen
KINDL Centre for Contemporary Art Berlin
UNTIL 21 JUL 2019



Dejan Dukic



Reset, 2018

Oil paint pressed through canvas
ca. 12.5 x 10 cm (4.9 x 3.9 inches)
Series of 16 unique works
550 Euro (incl. 13% VAT)
[more on bit.ly/_DejanDukicEdition](https://bit.ly/_DejanDukicEdition)

Stefanie Moshhammer



Fred's Sword, 2015

From the series *Young Gods*
Archival Pigment Print
in white-painted lime wood box frame
29 x 23 cm (11.4 x 9 inches)
Edition of 5 + 2 AP
1.700 Euro (incl. 13% VAT)
[more on bit.ly/_StefanieMoshhammerEdition](https://bit.ly/_StefanieMoshhammerEdition)

Angelika Loderer



Snowball (Edition), 2018

Cast patinated brass
with hoop for wall-mounting
ca. 7 cm (2.75 inches) in diameter
10 unique pieces + 3 AP
1.000 Euro (incl. 13% VAT)
[more on bit.ly/_AngelikaLodererEdition](https://bit.ly/_AngelikaLodererEdition)

Asger Dybvad Larsen



Untitled (Cut-up 31), 2018

Asger Dybvad Larsen (*1990 in Aarhus, Denmark) is one of the most talked-about artists in the Scandinavian art scene. In his practice, he explores materials that have the potential to transform the concept of painting. Reflections on the autonomy of an individual artwork often coincide with back references to conceptual themes and traditions of post-war period art, such as minimalism or abstract expressionism, and their representations in art history.

For *Untitled (Cut-up 31)* he cut up one of the famous Sentences on Conceptual Art by American minimal and conceptual artist Sol LeWitt rearranging its wording, with "form" and "material" switching position in the sentence structure. Now remodeled, the sentence is highly descriptive of Dybvad Larsen's own practice as, in his view, physicality is never static. The rough quality of the fabric, the loose threads, and occasional stains from black ink evoke a unique appeal of materiality. By way of the manual silk screen process each work is a unique piece, with a look and feel of its own.

Paper cut-outs, printed on rough canvas fabric
by manual silk screen process
ca. 39 x 32 cm (15.4 x 12.6 inches)
Edition of 10 unique pieces
700 Euro unframed (incl. VAT 13%)
850 Euro in black lime wood box frame
[more on bit.ly/_AnsgarDybvadLarsenEdition](https://bit.ly/_AnsgarDybvadLarsenEdition)

Lúa Coderch



Souvenir [Onyx], 2016

Born in Iquitos, Peru, Lúa Coderch (*1982) refers to herself as a "child of the Amazon river". Using research, Lúa Coderch's work explores the surface of things and the materiality of personal and historical narrative. Using a wide range of media and strategies, she enquires into the aesthetic aspects of such topics as sincerity, enthusiasm, value, manipulation and deception.

Souvenir [Onyx] is an inflatable reproduction of the charismatic onyx wall made of PVC. It is the core wall of the German Pavilion in Barcelona by Mies van der Rohe on a scale of 1:4. It is inspired by *International Style [Onyx Wall]*, a real size replica of the same wall, which was exhibited at the Miró Foundation in 2014.



Original onyx wall in German pavilion, by Mies van der Rohe, in Barcelona.

During 72 days, Coderch had researched among others the historic development of the City of Barcelona and the phenomenon of what she calls herself material history. After its demolition in 1930, the City of Barcelona decided in 1986 to reconstruct it as an architectural icon and a touristic landmark in an attempt to leave behind the historic burden of the Franco Regime and reconnect to the international league.

The fact that the Pavilion had to be reconstructed based on remaining photographs, as the original plans got lost during WWII, suggests that the Mies van der Rohe Pavilion is bound to live on as a ghost or image.

The malleability of the inflatable sculpture conceptualizes the relativity of the notions of time and is expressive of the manipulative intent of the Pavilions reconstruction. *Souvenir [Onyx]* refers to this spectacular piece by Lúa Coderch. Even at a scale of 1:4 it exerts a strong fascination on the viewer.

Print on inflatable PVC mattress.
Reproduction of the onyx wall in the German Pavilion in Barcelona by Mies van der Rohe on a 1:4 scale
293 x 155 x 10 cm (115 x 61 x 3 inches)
Edition of 8 + 1 AP
1.400 Euro (incl. VAT 13%)
[more on bit.ly/_LuaCoderchEdition](https://bit.ly/_LuaCoderchEdition)

6 Lisa Holzer



Keep All Your Friends, 2018

Finger paint tactile color on pigment print on cotton paper in white-glazed lime wood box frame
40 x 30.9 cm (15.7 x 12.2 inches)
Edition of 13 unique works + 2 AP
990 Euro (incl. 13% VAT)
[more on bit.ly/_LisaHolzerEdition](https://bit.ly/_LisaHolzerEdition)

Tobias Zielony



Fire Boy, 2018

Derived from an excursion to Riga for the series *Golden*
Archival Pigment Print in light grey-painted lime wood box 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](https://bit.ly/_TobiasZielonyEdition)

Madeleine Boschan



What lays bare in me, 2017

Laquered aluminum with pedestal
41 x 21 x 9 cm (16.1 x 8.3 x 3.5 inches)
Series of 7 unique pieces, with certificate colors: light salmon, light turquoise, light yellow, lilac, rust, strawberry red, teal
950 Euro (incl. 13% VAT)
[more on bit.ly/_MadeleineBoschanEdition](https://bit.ly/_MadeleineBoschanEdition)

Find these featured editions and many others at Collectors Agenda's booth D005 at Art Cologne, just across from the south entrance.

... or find us on collectorsagenda.com



Tobias Hoffknecht's sculptures are abstract presences in space which they organize and ask us how we understand it. At the same time, they are poetic statements, places of meditation, as the artist says, over whose surfaces our gaze glides until we are thrown back on ourselves.

Tobias, encountering your work, one central theme immediately stands out: space. Do you have a favorite space?
Personally, I like being in my apartment. For my work large spaces are the best – but still rooms! I like walls, I like ceilings, I like floors. I like clearly defined rooms, but I also like windows. My works should stand freely, though they are not intended to stand outdoors. I find it more exciting to show my objects in closed spaces. There is too much happening in exterior spaces such as the influence of the sun and uncontrolled light conditions. This means that the work is not as free as in a closed room. Maybe there just isn't as much space in my head as outside, but when I imagine my works, they are singular objects like a 3-D graphic. The closed space without context fits this idea better. I'm a big fan of the often misrepresented White Cube!

We have now talked about how space influences your work. But how in turn do your objects change the space?
Some of my works have reflective surfaces of highly polished stainless steel. In that case, the question is easy to answer: the work picks up the space through the reflective surface. But in other instances a sculpture is always a volume, a body in space. Thus, it can almost architecturally divide and structure a room. My main interest, however, is not to change perception in relation to space, but to direct full concentration on the sculpture itself by placing it in space. I use the space to release the sculpture.

Do you have any idea how your objects are supposed to impact people who look at them in such a concentrated way?
My works don't give any information by themselves. There is no motive. That's why I think that the viewer should approach the work by himself. These are free and open spaces that

everyone should fill subjectively. One is absolutely encouraged to have associations about what everyone experiences every day. The viewer is absolutely necessary. In addition, my productions mostly adhere to body measurements, so they can be experienced proportionally. So far, I haven't made any sculptures that are too small or too large for this physical reference to occur. This leads to people using my sculptures to set down their wine glasses, or even to sit on.

One association I had in regard to your objects was the formal language of modernism, a certain rationalist element. Do you have a relationship to these thought concepts?
I'm interested in optimism, the belief in the future and the courage exemplified in the Space Age, the Atomic Age, and later for example by Luigi Colani and Zaha Hadid. There is a will to create that I really like and that I find exciting. My works don't have the intention to convey a social agenda. I simply find the shapes of satellites and rockets and the great design ideas behind them interesting. I don't want to encourage anyone to believe in the future through my sculptures, but I think it's a pity that we're not looking toward the future these days...

»I use the space to release the sculpture.«

The materiality of your sculptures directly follows their formal language. What appeal do the perfectly processed industrial materials you use have for you?
Each work is the result of the previous one and so I automatically immerse myself in certain materials that have as much fascination for me as steel, stainless steel, and aluminum and the prefabricated parts made from them. I'm interested in the fact that they are industrial materials and therefore already give certain forms. For example, aluminum sheets are only three meters in size. Of course you can think bigger, but then you have to weld. It's a bit like a plug-in box system.

What does your process look like in concrete terms from the first idea to the installation in the exhibition space?
The manufacturing processes with the materials I work with are so elaborate that I can only realize a small part of what I imagine. In this respect, when I have an exhibition, I make use of the sketch collection that piles up at my place. Then I think about what suits the room, how I can combine the works, and which set I want at the end. If they are old sketches, I often adapt them. Then I commission this selection. That works well if you explain exactly what you want and remain involved throughout the production process. When designing the exhibition, it's very important to me that it's not just a series of works, but that the exhibition functions as a space. In this way, the exhibition itself becomes an installation and is thus actually its own work.

There is one narrative element in many of your works: the title. Where do the partly very expressive names of your sculptures derive from?
The titles come about when I have a specific title idea for a concrete work. I don't try to

give information for an interpretation that I might have or a predetermined interpretation through the titles. But sometimes I feel the need to add something to the work, not because it's absolutely necessary, but simply as a little poetry. An example would be *Warm but Hungry*. For me this describes the feeling of being already well on the way, but still wanting more. Since my last exhibition in Italy, I've also started numbering my works from 200 down. Let's see how far I can get.

● read the full story on bit.ly/_TobiasHoffknecht



Warm but Hungry, 2018, Courtesy Galerie Crone Wien

Photo: © Lukas Dostal

Tobias Hoffknecht
is represented by
Galerie CRONE, Vienna/Berlin

His work can be viewed at Art Cologne
at BOOTH D-001
by Galerie CRONE
and as part of *New Positions*

Interview: Gabriel Roland

Collectors Agenda
Voices of Contemporary Art and Culture

Timeless portraits of the world's leading
and most compelling emerging artists.

Brigitte Kowanz, Vienna

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53. INTERNATIONALER KUNSTMARKT
11.–14. APRIL 2019

CONTEMPORARY

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NEUMARKT

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Photos: © Fabio Cunha

The young Portuguese artist, coming from a legacy of architects, studied with Anselm Reyle in Hamburg before returning to Portugal – not only for the sun, but also for the bleach and his mentors in the country’s old laundry shops.

»The creation of a painting is like a dance.«

10 **Manuel, the way you approach your work, is it more experimental and intuitive or do you start from a certain concept?**
I think every first step is always to create a “good painting”. In that way it is really traditional. A lot of the things that are happening during the process are like a dance, in a very fundamental sense. I have music ... Normally, when I’m painting, during the action part it’s a lot of Hip-Hop, Afro, and then you can switch to Neil Young. I just go with the flow. The mu-

sic doesn’t dictate the movement but it helps. What is interesting to me in the gestural paintings is the memory of the gesture: because it is here, but it doesn’t have the texture. It is like a trace, a mapping of something that happened. Also, in the work the notion of violence remains a big component.

Violence in what way?
In the process itself. I played rugby for many years. Being around these natural elements and doing something that looks violent but is really coordinated, trying to follow the rules but not be violent is something that interests me. This idea of getting these really subtle colors through a really aggressive process, a chemical medium (bleach) and controlling that aggressiveness is something that I see as violent – of course also the stretching, the sewing, the hammering of a nail directly into the canvas stretcher. All of these things not only relate to a formalistic way of seeing violence, but also to an idea of grace. I think both sport and dance have a relationship with violence.

The sewing images look rather fragile and poetic as it’s just this reduced line, like a drawing. Do they have the same kind of violence and dance within them still? To me they seem very innocent ...
I understand that, but fragility and violence go hand in hand for me. It’s so fragile, but it’s also violent that I pull through the thread and the needle, it’s like a mark, a scar ... And for me it’s also about that limit of what you can control with your hands. But the idea was to give these works that fragility and personality of what a drawing is – as they are drawn: at the back. The process is a process of drawing. But the decision of following the traces or not is a decision that is made in the very moment that I’m producing that “permanent scar”.

How did the decision to spend a part of your studies in Hamburg come about?
My father advised it and in one of the exhibitions I helped to assemble in Lisbon I got to know Matt Mullican who was a professor in Hamburg. The biggest stroke of luck for me was that

I got into Anselm Reyle’s class, which was something that was rather surprising because the only thing I knew about him were his artworks; and I was intrigued by that because, at the time, they were quite different to the path I was taking. For me that was the best possible encounter I could have had. Something that I realized in Hamburg though was that I needed to be surrounded by the cultural references that are part of my work. For example to get the kind of fabric I wanted and the materials, the specific kind of bleach, that was really difficult in Germany. It was about this familiarity regained in coming back to Lisbon, and of course the sun and everything ...

What is the best that can happen to someone engaging with your art?
Just having that brief first beautiful moment. This is the first and the last thing I can wish for. The rest, who am I to control that? I think the most beautiful things that can happen or that I ever saw, the major part of it was so uncontrolled on the part of those who produced it – because I think the moment you want to control it, you lose so many good things.

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



Manuel Tainha
is represented by
Last Resort, Copenhagen

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Interview: Chrischa Oswald



Photos: Lena Galovic

Some of Martin Lukáč’s paintings are a mess – a mess of vivid colors, expressive shapes and faces that can’t wait to tell you their story. Then again other works show clear yet mysterious symbols. What unites them is Lukáč’s painterly appetite for adventure.

Martin, looking at your work, your use of color, lines, and repetition are the most striking qualities. Let’s start with color – is your use of it intuitive or analytical?
It’s entirely intuitive. I like using specific colors. Sometimes I let external factors inspire me. For instance, a year ago I created a series entirely in blue, because I had almost no money to buy paint. All I had was this shitty blue, so I used it. The colors I love most are yellow and black. I could imagine painting in these two colors for the rest of my life. Sometimes I imagine of having a career as a black-and-

Interview: Gabriel Roland

white painter. But I won’t do it. I like things to be colorful.

Do colors like black and yellow carry a special meaning for you?
For me they have a lot inside of them. They are very primary but also express a nervousness, especially yellow. In the bible yellow is the color of the traitors. Its dynamic of uncertainty, ambivalence and deceit is what draws me to it.

The lines in your paintings are wild and gestural but at the same time seem to have a symbolic meaning. How do you bring that graphic energy to your canvasses?
Before working on canvas I start by drawing. I start with drawing a symbol that is as simple as possible. And when I start painting on canvas I try to make it feel as easy as on paper. The canvas is a completely different medium though and is giving me new opportunities to use lines. Still I want to keep the energy of the scribble on the canvas. That is very important to me. Maybe that’s a somewhat schizophrenic approach, but most of the time it means that I get an even better result on canvas than on paper and that’s why I like to work on two separate mediums on which lines work in very different ways.

»The process has to lead you somewhere where you can not escape.«

When sketching your motifs do you look at specific symbols for inspiration? And what about the faces that often appear in your paintings?
Everything is about figures, people, and symbols I see on the street. Not so much graffiti but mostly logos and random situations – just everyday life and its symbols and occasionally they have a tiny story attached to them. For example, I recently made some works featuring

a pirate because I saw a guy on a plane looking like a pirate with a scarf on his head and three chins. For some reason I considered that really interesting. I started to make drawings and to think about how I can transfer his portrait into my environment. I wanted to show him in motion and sometimes made him transparent, almost invisible. Another example are my works about the Ninja Turtles where I introduce this well known character from comic strips which I repeated more than twenty times to create the impression of contemporary cinematography.

Could you tell us a bit about the things you are currently working on? What’s coming up in the near future?
I just finished setting up an exhibition in Berlin. And then I am having a second solo show in Gothenburg in Sweden. Some of the works in the exhibitions I painted last year, the others this year. When these exhibitions are finished I plan to move into new directions. I have already done some small paintings with new topics which I would like to work on. Recently I got into sports, especially Mixed Martial Arts. So there will be a lot of fights in my new paintings.

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



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Courtesy of Art Cologne, Photo: © Gene Glover

Renowned as the oldest and most quintessentially German of the world's contemporary art fairs, Art Cologne is a fixed entry in most collectors' diary, year on year. However, even institutions among art fairs cannot ignore the generational change that is shaking the art world. We spoke to Daniel Hug, the fair's director, about how the young generation of art lovers is impacting the way art is viewed and purchased nowadays, and about what Art Cologne is doing to attract newcomers on a budget to the art scene.

Daniel, the art world is currently undergoing a generational change. How do you, as Art Cologne Director, react to these younger collectors entering the scene?

The number of young collectors in the Rhineland has slowly increased over the last decade, partially through the newly found relevance of the Art Cologne. One of our chief motivations for getting involved with setting up the new Art Berlin fair is that establishing a new genera-

tion of collectors is much more effectual in Berlin due to its sheer size and population of 3.2 million people, compared with Cologne's population of one million. The Art Cologne draws collectors from all of Germany, so Cologne will profit from Berlin as well.

Have you noticed in any way the appearance of younger collectors impacting the way art is experienced or bought?

Over the past decade I have noticed that art fairs are seemingly becoming more regional across the board. This is partially due to the sheer proliferation of art fairs today, but also the branding of fairs like Art Basel and Frieze to other regions of the world, which ultimately provides little incentive for collectors to travel to distant world destinations to visit fairs by the same organizers. Thirdly the internet and social media have had a very profound impact on how some collectors buy and how they are using fairs in their own regions to meet specific visiting galleries and to personally finalize deals originally initiated via internet.

Will physical art fairs eventually become redundant by the global availability of art and the transparency provided by digital art portals, broker platforms, and virtual gallery tours?

The need for human interaction and viewing works of art in person will never go away. I think this explains the proliferation of art fairs over the past decade, so much is done online these days, that for a collector to touch base with 100 to 150 galleries at an art fair makes it very efficient.

The art market has seen the prices for many artists skyrocket, enabling their work to be collected by only a small elite body of affluent individuals. What has the art market to offer for those whose ability to buy significant art is limited by the restrictions of a modest budget?

Lately I have been buying editions and multiples. It's not really a conscious decision, but when I find works I like and they happen to be editions I always tend to buy them without

much thought. Most recently I acquired a Rosemarie Trockel edition of the European Flag. Editions and multiples are deeply rooted in the German art world, Kunstvereine (art associations) were initially established in the 19th century in many German cities in order to bring an artist to an exhibition and present him or her to the growing group of burghers. Then an edition for each of the members was produced. The quickly escalating prices for young artists' works motivated me too of course, plus the fact that there are many editions of artists which have become quite valuable on their own.

What was your first work and how did you pay for it?

The first work I bought was a photomontage by Barbara DeGenevieve at a benefit auction for the non-profit Randolph Street Gallery in Chicago. It was in 1993. I was 25 years old at the time, it cost 750 dollars, and depicted a nude man reclining in a feminine posture, blurring the sexuality of the subject. I still have it. Unfortunately, DeGenevieve passed away from cancer in 2014.

What are art fairs such as the Art Cologne doing to cater for a new generation of more price aware collectors?

For this year's Art Cologne we are dedicating our entrance hall to multiples and editions with a selection of six stands selling editions and a large special exhibition about the Archivio Conz, which consists of hundreds of Fluxus editions, multiples, and unique objects from the 1970s and 80s assembled and produced by an Italian collector named Francesco Conz (1935 – 2010).

Interview: Florian Langhammer

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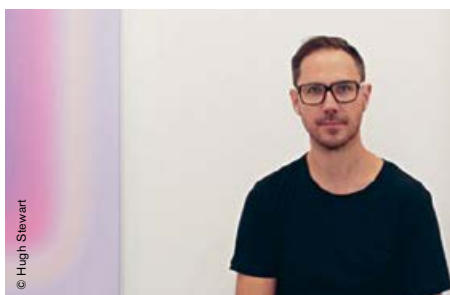
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