

# The *Collectors* Chronicle

Voices of  
Contemporary Art  
and Culture

13

Issue



Photo: © Kristin Loschert

## In the Studio Simon Fujiwara, London

In his diverse artistic practice, which ranges from performance, sculpture, installation, painting to video works, Simon Fujiwara deals with concepts of contemporary individuality. In doing so, the preoccupation with people's increasing self-representation in social media plays a central role. ● read more on page 2



Photo: © Alex Schneideman

»Maybe my art  
can work  
as a reminder.«

**John Akomfrah** is an artist, filmmaker and screenwriter. A migrant himself, he deals with the structure of memory, the diasporic experiences of migrants and the historical, social and political roots of colonialism and post-colonialism. ● read more on page 3



Photo: © Kristin Loschert

»My method of working is  
scientific, and I regard science  
as a cultural product.«

**Sissel Tolaas** is a smell researcher and artist with a background in organic chemistry, linguistics and visual art. Since 1990 she has been collecting and investigating smells from all over the world.

● read more on page 4

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## Online Stories



Photo: © Maria-Corina Wahlin

Johannes Hägglund  
Stockholm



Photo: © Maximilian Pramatarov

Esther Stocker  
Vienna

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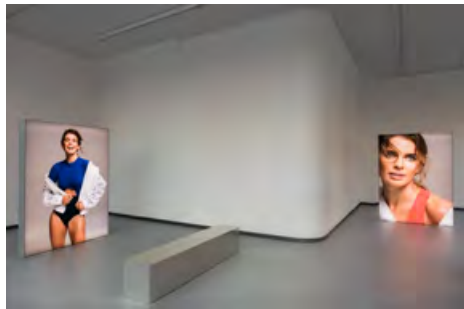


**Simon, before you studied art, you received a BA in Architecture from Cambridge University. Why did you first choose architecture?**

I never wanted to be an architect, I always wanted to be an artist. But before I went to an art school I wanted to learn something else in depth first so I studied architecture to learn about the world. I loved learning about the constraints of architecture – when ideas, ideologies and thinking meets pragmatism and construction. That laid the groundwork for my art.

**You then enrolled at the Städelschule in Frankfurt. How did that happen?**

I moved to Berlin first. I had no plan to go to an art school, I just wanted to start making art. I realized that I didn't know any other artists of my age and generation and the way I was thinking about art was not reflected in the older generation of artists I knew. I wanted to have a dialogue with people doing what I was doing. But when I went to Städelschule, I was not really accepted as an artist immediately because I came from the architecture school. I remember that I made a work for my first "Rundgang" that got a lot of attention. It was very simple, I emptied my studio the replumbed the sink so it overflowed with milk. It was like a sexualised fountain that rotted over those four days. It was well received but I overheard people saying that "he's really an architect, not an artist". I was disillusioned at first, because I was so excited to finally be making art and I realized I had stepped into a different world of constraints – the art world – where biography is often foregrounded. My own identity as an artist had been shadowed by my past. I was so frustrated.



top: Exhibition view: *Joanne*, 2016/2018, Galerie Wedding Berlin  
bottom: Exhibition view: *Hope House*, Kunsthau Bregenz, 2018  
Photos: © Andrea Rossetti

**How did you deal with this situation?**

Back in 2008 the notion of self-determination or self-identifying that is now the norm was emerging with new social media like Facebook. People were starting to understand the power of the tools they had to manipulate their image and self-perception. I was sensing this as something that was both exciting and disconcerting and was inspired by these social trends



Exhibition View: *Likeness*, Lafayette Anticipations, Paris 2018, Photo: © Andrea Rossetti

to tell my own story through hyper affirmation. So, the next work was an architectural project called *The Museum of Incest* that explored in depth my relationship to architecture. The museum was just a proposal but I treated it seriously, thinking about every detail even down to the museum cleaning staff. It was so personal but elaborately architectural that, ironically, it was the first work that made my peers accept me as an artist.

»I'm trying to understand if it's possible to have a meaningful existence.«

**Your art is very diverse, your practice is performative and interdisciplinary. And you involve various disciplines and media in your work. How would you describe the art you make in your own words?**

I never start with questions about the work's medium first, but more what it is I want to explore and reflect on and then how to communicate it – which is when media comes in. My work is visually all over the place and inhabits many aesthetics as a consequence of being made in the world now, where 'collagistic' and often colliding aesthetics are normal not just in art, or online but in everyday life. This can be about the about the material world we inhabit and the collage of values they embody – luxury meets recycled/sustainable, information or news is presented as entertainment etc. There is more diversity, our digital encounters are more global. In any given day we are confronted with several realities compared even to a decade ago. This is how my world looks – diverse, confusing, exciting, incomprehensible, fear-some – and I can only make work that is close to my experience. It's not a conceptual approach.

**Following a visit to the Anne Frank House in Amsterdam you started a series of works of which you made Anne Frank the protagonist. Is your artistic concern a political one?**

I feel very responsible to my time and work as

clear-sightedly as I can to record, document, transform, mirror or distort it. You can call it political if you like, I don't care so much for that terminology. My primary care is people. I care deeply about the audience.

**Do people ever ask you if you just want to provoke with your art?**

Erm ... Sometimes people ask why I work with so much with pop icons and I say: Why did Cezanne paint apples? Anne Frank, for example is so famous she has become almost invisible, or a part of our habitat like a tree, a dishwasher or an apple.

**In how far would you say your work has changed since, say, your Städelschule days?**  
It became more sophisticated in many ways, I'm more confident but also more curious and, as can come with age, more in doubt about everything. Before I was working with a lot of text and images, it was more didactic, although intentionally so. But I will say in the first works I made are the seeds of every work I've ever made since. And that is bizarre to me, because every time I start a thread of thinking for a work I feel like I am in great danger, in uncharted territory and I feel excited and nervous. And then later I see the same concerns repeating and evolving from other forms, and I realize how delusional I am. But then I am comforted by the fact that being alive is a delusional idea in itself. Art is the delusion I chose and in embracing its absurdity and being able to speak it out loud, it's a world that makes a lot more sense to me than many others.

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

Interview: Dr. Sylvia Metz

**Simon Fujiwara**

is represented by  
Dvir Gallery, Tel Aviv/Brussels  
Esther Schipper, Berlin  
Taro Nasu, Tokyo



Photo: © Alex Schneideman

**John, among other topics, your work deals with the investigation of colonialism, post-colonialism, and migration. Why was it so important for you to work along these topics?**

I came from a generation, which was the first to be born and grow up in postwar England. So on one hand, my responsibility was to explain myself to myself and on the other hand I wanted to explain myself to the host society. I grew up in the 1960s and 1970s, so there were no models or prototypes for "what we were". We were the first off the factory floor, so I became interested both in the colonial, as well as in the post-colonial, as part of that attempt and to understand the structural formations in British society. But I am not societal engineer, I do what most artists do, which is to attempt to understand themselves and the cultures that somehow formed them.

**Memory and everything associated with it, plays an important role in your art as well. I think that everybody and all formed diasporas have brought memory. But what does it mean to be a diasporic entity? You inhabit spaces in which your existence is not marked, so the question of memory is a critical one of the means, by which your identity is secured.**

Interview: Alexandra-Maria Toth



Film still of *Vertigo Sea*, 2015, © Smoking Dogs Films  
Courtesy Smoking Dogs Films and Lisson Gallery

And that's why memory is so important to me in my work.

»I do what most artists do, which is to attempt to understand themselves and the cultures that formed them.«

**Migration is a very delicate topic and a diverse experience for migrants, depending on their gender, country of origin or age.**

I was four years old, when I experienced migration, and it happened through the lens of the feminine. My mother was the one, who brought us from abroad and it was through my mother's protection, care and being, that we experienced migration. We didn't have a father, because he had died. Migration would have been differently experienced by me, if I had crossed borders myself without my siblings, or with my father. A black woman from west Africa with four children marked those children in a very particular way. For my work *Vertigo Sea*, from 2015, we have been interviewing migrants, some in very precarious circumstances, and talked carefully about their experience.

**Vertigo Sea, currently on view for the last days at Vienna's Secession, is a highly emotional – yet very aesthetical work. What did you have in mind when creating this work?**

I like to construct portraits of things. Those things are both eligible and happy at the same time. I don't want people to feel sad, but I am not a salesperson for happiness either. I need the mix, because this mix is human, normal, and necessary. We live in an age, where you can experience things, that can make you feel sad, but also happy, because you were able to experience this sadness. We can learn a lot about ourselves by being confronted with difficult issues. It is important to say, that I don't want to teach people anything. What I want to do is to start a conversation. You need to know, that the ships you see in this world are the ones that captured wealth but they also captured humans. Maybe my art can work as a reminder.

**Famous writers and theoretical thinkers, such as Stuart Hall and Virginia Woolf are quoted in your works. Why are these writings**

**and theories important to you?**

Stuart Hall was a mentor for me, who became a friend later. In the 1980s I was part of a collective called *Black Audio Film Collective*. Our first film dealt with the area of Birmingham, in which Stuart Hall used to teach. We invited him to see our movie and started to become close as we were discussing the work. When I grew up in the 1970s, writers and great thinkers, like Virginia Woolf, Friedrich Nietzsche, and Gayatri Chakravorty Spivak became very important to me, because I was living in a time were theoretical experiments, critical theory, and feminist writings were on the rise and possible. I am a child of that movement. I do still read the books by these writers, although my interests in their writings have changed.

**Is there any historical moment, that you experienced recently, that told you more of a society that you knew before?**

I think it was four years ago, when Theresa May came up with the expression "hostile environment". The whole hostile environment policy approach was designed to make staying in Britain as difficult as possible for people without leave to remain, in the hope that they would leave voluntarily. In a way hostile environment is the motif of my work and I found it so strange that my motif was explained by a right-wing person. It definitely sums up everything that is going wrong with this world.

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

**John Akomfrah**  
is represented by  
Lisson Gallery, London/New York/Shanghai

CURRENT SHOW  
*John Akomfrah*  
at Secession, Vienna

UNTIL 21 JUN 2020

**ALEC SOTH**  
**PHOTOGRAPHY IS**  
**A LANGUAGE**

BIS 30.08.2020  
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MUSEUM HUNDERTWASSER

Untere Weißgerberstraße 13 | 1030 Wien  
Täglich 10.00–18.00  
[www.kunsthauwien.com](http://www.kunsthauwien.com)





Photos: © Kristin Loschert

**Sissel, were you aware even as a child, that smells would become “your” life subject?** I think I can say I have used all my senses intensively from a very young age. I grew up in Scandinavia and was always a very curious and hyperactive child. I did a lot of outdoor activities. For my interest in “life”, in its absolute meaning, it was important to grow up outside of the big cities, maybe I developed a greater olfactory sensitivity because of that. From very early on I was interested in “air”, the air that surrounded me, and the matter of breathing. What does it mean to be alive? Does the air that I breathe contain information that could be important for keeping me alive? And, in general I was very interested in everything invisible.

among insects, plants, animals, and human beings. The nose is the most efficient human interface to inform us of our surrounding reality. Smell molecules provide the purest and most efficient information. In general, most people don't know what smell is and, even worse, do not know what it means to smell something. We take up to 24,000 breaths a day and move up to 12.7 cubic meters air with our breathing. With every breath we take, we inhale thousands of smell-molecules. They all provide sophisticated information about that very moment. Smells trigger memory and emotion quicker than any other sense. Challenging people to use their sense of smell gives them new methods and means to understand the world. There is a playful aspect about discovering the world through smells. Learning in the context of emotion is essential to learning.

»With my work I move in-between multiple invisible realities.«

**How would you yourself describe your artistic approach?**

My method of working is scientific, and I regard science as a cultural product. My solutions, results and products are creative. Around 50% of my projects and experiments are displayed in different creative contexts. In the creative world you are allowed to be subjective and this freedom is very important for the questions I am asking. I get an immediate reaction from a diversity of people. In the science world you can ask the same questions, but you have to remain objective (we) and express yourself with dry academic papers and you maybe get a response months or years later from a small group of academics before being able to move on to the next step. Also, since “smell” is about life and being alive, I need to be where life is happening. Being in the field – and showing up – is half my job.

**How do you collect the smells that interest you?** Depending on the topics of concern I explore the context with my own nose first, then I de-

cide whether to advance with smell-recording technology or not. At the very beginning – my first archive – I collected samples of the actual smell sources and placed them in metal boxes. The boxes were vacuum-sealed so that the sample and its smell would be preserved for an extended period. Each box was labeled and marked with the relevant information regarding geographical location, context, topic, date and time, and language. The archive consists of 6,730 samples. Later, I obtained access to various recording technologies, which meant I could actually replicate the smells that concerned me and to forego the necessity to collect and bring the physical smell source samples to the lab. I have been collecting and recording smells since 1990 and the results are archived under various categories including: language, physical smell sources, complex smell structures, individual molecules, replicated smells, etc. I don't know the precise number I have collected, but the figure is in the thousands, approximately, 15,000.

**Can you specifically trigger feelings in people with smells?**

Emotions are complex systems. Smells in general trigger emotions. In all my projects Emotional Intelligence is essential. Certain projects are meant to evoke very specific emotions more than others. One project of that kind was a recent project I did for the Tate Modern's Turbine Hall Hyundai Commission 2018, with Tanja Bruguera. I developed a smell that made people cry on the spot. People were lining up to cry. This was a very impressive experience. In general, most of my projects deal with undertaking a “sensory re-boot”, an invitation to get out of one's comfort zone and challenge one's perceptions. The result can be more sensitivity and empathy, bringing improved performance, wellbeing and happiness. I believe in a world with significantly greater global instability, it is important that we carefully consider and re-think our conventional modes of communication and our decision-making biases.

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

Interview: Dr. Sylvia Metz



Photos: © Volker Crone

In his work, Samuel Henne examines different structural stages in the creation of images on the basis of the interplay between sculpture and photography. Artistically, mechanisms are questioned that Henne also uses himself to create new images. The works are often created in serially arranged working complexes. A certain tendency towards perfectionism and the setting of color accents give the works a pop-cultural quality.

**Samuel, in your creative process three aspects – space, sculpture, and photography – are placed in relation to each other and specifically questioned. How did these focal points develop in your work?**

Initially, I focused on the moving image, i.e. on film, although some early cinematic works already had something static about them and raised questions about space and the cinematic or even pictorial movement. I began to take an interest in the construction of pictorial-scenic moments and the staging of still lives and

images in general, and to question the mechanisms and their associated production. Again and again I was interested in finding out where the limits of photographic images lie and how they can be exploited.

»My ultimate goal is to construct new images.«

**What exactly does this approach to the implementation of your work look like?**

In my work, for example, I examine staging structures that also affect my own pictorial genesis, and question and address the process and meaning of these mechanisms, among other things in relation to a final artistic work. Over time, photography has become my preferred medium for investigating these questions, as it allows me to create connections – i.e. links to other media such as sculpture or painting. Over the years, space has repeatedly become an important component in these processes of questioning, since it and the further levels it evokes allow me to test and examine the complexity of views and settings in different ways, in a different and expanded way.

**Your works require partly elaborate staging. Can you describe this process of image creation in more detail?**

My work process can be perceived in terms of my ultimate goal, which is to construct new images. This usually takes place in a working context, which in the end deals with a certain theme or serial “processing” of an idea, which can thus be called “serial” in the broadest sense. In the course of the conception and the elaboration there is certainly a certain tendency towards perfectionism. This is especially true for the control and influence of the imaging parameters. Most of the time, every detail is planned and thought through exactly and ultimately carried out in this way. Nevertheless, I am aware that from time to time it is necessary to be less

of a perfectionist and to allow or grant a certain spontaneity a certain leeway.

**An exciting aspect of your work is the way you take up the spatial component.**

The aspect of the spatial is for me, among other things, always the attempt to “move around” the object with photography. If photography as a medium attempts to represent a sculpture, this is for me an assertion in the sense that a single image initially says relatively little about a three-dimensional, spatial object context. I therefore find this assertion of decades of “sculpture photography” interesting, but also questionable. The work *musée imaginaire* from 2013, for example, deals with related aspects in concrete terms. Within the work, I have in turn transformed publications with photographic images of sculptural works into sculptural objects myself and photographed them in the studio in such a way that a certain spatiality and three-dimensionality is evoked and a “trompe-l'œil effect” is created, which, despite the size of the images, initially suggests spatiality and objecthood.

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



**Samuel Henne**

is represented by  
Feldbusch Wiesner Rudolph, Berlin



Interview: Benny Or

**What is it that fascinates you about smell?** Everything. In the beginning was actually not the word, but the smell. Chemical detection was the communication tool used by the first bacteria appearing on earth, for food and reproduction. Smells are used constantly, consciously or subconsciously, to communicate





Photos: © Christoph Liebenritt

Melanie Ender combines individual sculptural objects, often made of plaster or non-ferrous metal, to create installational works. For the artist, working with the materials is an intensive physical examination; she understands the composition of the sculptures and installations as a process that is constantly in motion.

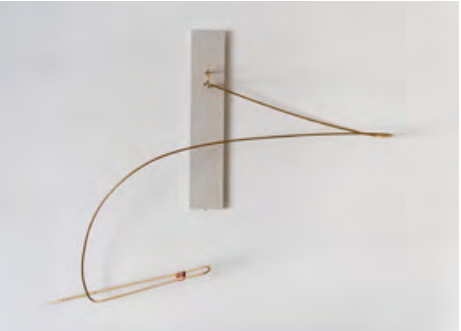
**Melanie, in your installations you often work with plasterboard and metal elements, which are very delicate and evoke the association of line. The board could be interpreted as the image carrier. How strong is the actual connection to drawing in your objects?**  
There is no connection to drawing in the sense that there is a drawn template. Actually, I doodle a lot, but I'm more interested in gesture and rhythm. Although my sculptures often seem constructed, many things are created very intuitively. The curved brass objects especially, emerge as intuitively as drawings, except that the entire body is concerned with the line in space. This has something of a performative

moment, which essentially neither penetrates to the outside world nor is it the content of the work, but is rather part of what I do. Although the installations are basically three-dimensional drawings, they do not originate in drawing.

**Such an installational image consists of processed individual parts that already exist and are assembled in a set box.**  
Exactly. All the materials that are worked on here are already sculptural objects for me, whether they are only bent, burnished, or polished, or already a concrete form, or a combination of two different materials. In a certain way, they are all individual parts, fragments, which I assemble to form a new whole. I spend a lot of time determining: At what point is one work actually enough, so to speak? Which part seems to fit into a larger whole and becomes part of an installational setting? I work in a very processual way. All the pieces that lie around here, are potentially individual parts of a whole.

»It's like breathing, the work stays kind of open.«

**How do you arrive at the shape of these individual parts, and what inspires you to the forms?**  
The shapes are often bound to the properties of the material. I work mainly with two materials: on the one hand plaster and brass, or let's say non-ferrous metals, on the other. Both have in common that they can be worked incredibly well, even by hand. I don't need large machines or anything else, because brass and copper can be bent, heated, and shaped by hand. For me, an essential point of my work is that all forms materials relate to each other, to take my base material, plasterboard, as an example: I remove the layers of paper step by step until I reach and expose the plaster core. However, it is the paper layers that provide the plasterboard's stability, when they are gone, the whole thing becomes very fragile and threatens to break. I then reapply layers of paper.



This means that additive and subtractive processing methods are contained in the works. Subsequently, I use paper or cardboard as forming agents for plaster casts. In this way, one process determines the next and thus also the resulting forms.

**How would you summarize your working method in a few words?**  
There is this moment in my work, you could also call it an echo: a kind of permeability in which everything relates to each other and everything has something to do with everything. It's like breathing, the work remains open, so to speak. Putting things in a frame and closing them off formally and figuratively is basically the most contradictory thing I could do. That's why I work so fragmentarily with elements and individual parts, which are then further connected. This is my way of working – there are no themes I work on, but actually the act of constantly being in conversation with material and form.

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

**Melanie Ender**  
is represented by  
Unttld Contemporary, Vienna

Interview: Barbara Wunsch

**Camille Blatrix, Timothée Calame, Ră di Martino, Simon Dybbroe Møller, Guan Xiao, Yngve Holen, Diego Perrone, Ilona Ruegg**

**METAMORPHOSIS OVERDRIVE**  
Bis 20. September 2020

**KUNST MUSEUM ST. GALLEN**



Photos: © Franziska Rieder

In his photographs and texts, Paul Hutchinson addresses social differences, issues of equality, urban life, and social mobility. In doing so, he gives his generation a unique voice and at the same time draws a bittersweet portrait of our time.

**Paul, you grew up in the gray post-war Berlin of the nineties as you once put it yourself. Doesn't really sound like a good time...**  
That's a pointed phrase of mine. In retrospect, I would say that I had a fulfilling, warm, and loving childhood. But what also corresponded to the reality of our lives was the fact that some of us grew up in precarious circumstances. The environment in the north of Schöneberg was rough, especially in our youth. Everybody was hanging around on the streets, doing stupid things, having stress getting into trouble at school, smoking pot, waiting for hours for some ticker guy selling weed to show up, and there was also violence. Back then, you always put on a kind of armor when you went out, especially in winter.

**Initially you stayed in Berlin and studied Social and Business Communication at the Berlin University of the Arts (UdK). When did art come into your life?**  
After my A-levels and a first stay abroad, I completed an internship in the design department of an advertising agency. We used to do a little tagging and I thought it might be related somehow. That's how I came to the UdK and saw for the first time that people make art and speak about art. Previously I had never really been in touch with it something like that.

**You have been to Rio de Janeiro, Bangalore, and many other places. How did you get there?**  
During my six years of study I tried to fill the semester breaks with things that made sense to me. That's why I was always on the lookout for sponsored projects and activities abroad. Through various programs and engagements, e.g., through the Goethe Institute, the DAAD, PROMOS, Erasmus, I was in India twice, Latin America three times, and a year in Spain. In Rio de Janeiro, for example, for two months

Interview: Dr. Sylvia Metz

we gave photography workshops for socially disadvantaged young people in the favelas in a team of four through the program ASA – Engagement Global. In 2010, I spent three months in New York assisting Magnum photographer Steve McCurry and survived that summer thanks to One Dollar pizza slices. During the entire time, my inner curiosity and social aspects – learning about the world and about myself were what mattered to me. The artistic work came gradually. In 2012, I moved the center of my life to London and, with the help of Bafög and DAAD funding, I was able to do a Masters degree in Photography at Central St. Martin's School of Arts and Design. Since then I started to take my work more seriously. In London I also met Wolfgang Tillmans, whom I worked for while studying and afterwards back in Berlin, too – assisting in book making and some other projects. That obviously also had an influence.

**What was the moment when you realized that there was no longer a plan B, that this is not a hobby, this is me?**  
In fact, the feeling of knowing that I am able to do this and also having a sense of integrity about it, claiming it as my own and not just repeating the patterns of others, came in retrospect rather late, after the completion of my studies, during the last three or four years. Of course there are still references, but I believe that I have developed my own language and a discourse that stands for itself. If anyone asks me today what I do for a living, I answer: I'm an artist. That's not so easy and natural in photography, I think. For me, it really had a lot to do with recognition from the outside. To a large degree my self-reflection was initiated by others, by the way my work was perceived and how it touched people. I first had to develop a lot of work in order to convince myself that it came out of me and was authentic and not copied or in any way derivative.

»My work contains the culture I come from.«

**What does it mean to you to photograph?**  
Today, as then, photography to me is always about a consciousness of "being in the world". It is a possibility of reflection of its own. I am here. I am doing and experiencing this. I experienced traveling through writing and through photography. At first it had nothing really to do with the pictures at all. As I said, I was guided by an inner curiosity about the world. And taking photographs was only a symptom of this attitude. I have a healthy body and a mind that works well, and I have the privilege of this German passport. So, here we go.

**When did you start writing? As a counterpart to photography?**  
For the last three or four years I've kept what I have written. I've been writing for a while, but it's only recently that I've afforded it space and allowed myself to take my efforts seriously; it was a similar process with my photography. I had never really felt represented in contemporary German literature, neither as the person that I am nor in the culture that I come from. With all these books and texts, I was unable



to see myself in them, hear my language or the language of the people that surround me. So I felt an urge to address this and tried to find words of my own.

**Are the books, in which you publish both your photographs and your texts to be understood as a Gesamtkunstwerk? Are they each an expression of the same artistic need, only in two media?**  
The two media stand for themselves. Both my texts and my images must function individually when they stand on the page. Nonetheless, they discuss similar themes and have a similarly rough and at the same time bittersweet form of articulation, both visually and rhetorically.

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

**Paul Hutchinson**  
is represented by  
Galerie Sabine Knust, Munich

**CURRENT SHOW**  
*Pas de Deux II*  
Group show  
at Galerie Sabine Knust, Munich

UNTIL 4 JUL 2020

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

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Photos: © Christoph Liebenritt

Through his installations, sculptures, videos and photographs Andreas Fogarasi is concerned with the act of showing and of representation. He analyses how places, cities, political ideas, or historic events become images and questions the role of culture – art, architecture, and design – in this process. Underlying his works is his critical examination of the mechanisms with which political appropriation operates in the field of visual culture today.

8 **Andreas, could you talk to us in a few words about the core of your artistic practice?** I believe that I look at how cultural phenomena or artifacts, some of which originate in the past, have certain effects in society. I am interested in the interactions, and architecture is one good example where both political and financial power and creativity meet permanently and to a particularly large extent. For

that reason architecture is often a particularly good vehicle for me to reflect these questions. However, it is not architecture “in itself” that interests me. My work is about urban transformation processes and cultural production and how it is used: as a location factor, for example, by politicians, city marketing, and so on. Just as Louise Lawler is interested in what happens to works of art that become commodities depending on the environment they enter, so I look at architecture, design, and typography. I’m interested in how these find their contexts and how they are both placed and perverted in the world. This is an important reference for me. This determines how I look at architecture, also in my photographic work.

»I am interested in the temporality of cultural production.«

**What does your art tell us about the society we live in?** I am interested in what happened in the society I am investigating at the time. That’s practically the next layer to which my work still refers. It is very important to me to identify everything precisely. Often certain times or dates are linked to historical knowledge or personal memories. Researching these associations and memories a little further is intended as a stimulus in my work. This is perhaps not such a surprising insight, but many aesthetic decisions are very much anchored in specific times. The fact that in the seventies a lot of things were brown or orange and there were mirrored panes is one example. Now you can think about why that was so important back then. But it can also inspire us to think about the fact that the materials and color spectra that surround us today are also strongly rooted in our time. Today, everything is so in “shades of grey” and in ten or twenty years’ time we might look at



it and find it very strange that color is missing and that materiality is just the way it is. I am interested in the time-bound nature of cultural production.

**What are you working on now, what are your plans for the future?** On the one hand, the project *Nine Buildings, Stripped* that I showed at Kunsthalle Wien earlier, is far from being complete. I have been observing Vienna, the city in which I live, for a certain period of time. What changes are happening in the cityscape? I collect parts of buildings that are torn down or deconstructed and which are given a new façade, both parts of the old that is taken away and parts of the new that is built there instead. I make sculptural before-and-after portraits of these parts by piling up pieces of the building’s façade, floor tiles, tiles, etc. like a stack that hangs mounted to the wall. Some of the buildings that I have begun to work on are still standing, like the InterContinental, a project that has been subject to public controversy.

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

Interview: Dr. Sylvia Metz

**Andreas Fogarasi**  
is represented by  
Georg Kargl, Vienna  
Galerie Thomas Bernard, Paris

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Thilo Jenssen



Smooth Operator, 2019

UV-print on aluminium on perforated metal frame construction optional; spatial mounting devices are available on request and at a surcharge  
40x30 cm (15.7 x 11.8 inches)  
Series of 10 unique pieces + 3 AP  
800 Euro (incl. 13% VAT)

● [more on bit.ly/\\_ThiloJenssenEdition](#)

Regine Schumann



Photo: © Eberhard Weible

colormirror rainbow wien, 2020

Fluorescent acrylic glass  
Small UV light torch supplied  
18 x 16 x 15 cm (7.1 x 6.3 x 5.9 inches)  
Edition of 8 + 2 AP  
2.500 Euro (incl. 13% VAT)

● [more on bit.ly/\\_RegineSchumannEdition](#)

Martin Lukáč

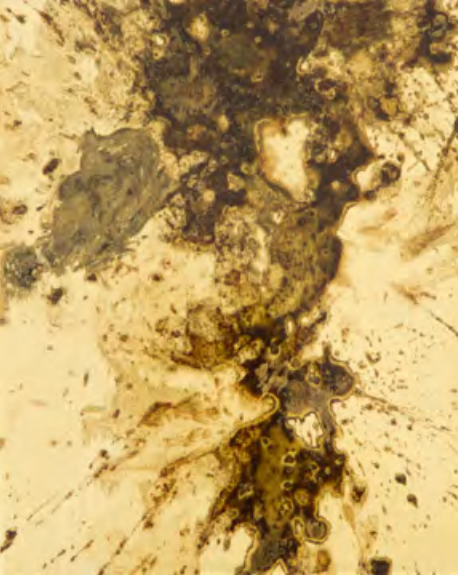


Free trial today!, 2019

Risograph on paper in white wooden box frame  
42 x 29.7 cm (16.5 x 11.7 inches)  
10 different sujets  
Edition of 11 (of each sujet)  
600 Euro (incl. 13% VAT)

● [more on bit.ly/\\_MartinLukacEdition](#)

Toni R. Toivonen



Short Story, 2019

Brass, original substances of a dead animal (no animals were harmed or killed)  
23 x 18.5 cm (9 x 7.3 inches)  
Series of 10 unique works  
price on request

● [more on bit.ly/\\_ToniRToivonenEdition](#)

Esther Stocker



Knitterskulpturen, 2020

Creased aluminum-coated paper  
circa 40 x 38 x 25 cm (18.9 x 15 x 9.8 inches)  
Series of 18 unique works  
1.900 Euro (inkl. 13% VAT)

● [more on bit.ly/\\_EstherStockerEdition2](#)

Dejan Dukic



Street Affair No.5, 2020

Oil paint pressed through canvas  
circa 12 x 10 cm (4.7 x 3.9 inches)  
Series of unique works  
700 Euro (incl. 13% VAT)

● [more on bit.ly/\\_DejanDukicEdition](#)





Photo: © Maria-Corina Wahlin

Since graduating from art school in her native Sweden, Liva Isakson Lundin has quickly risen to become one of the most distinguished and distinctive artists of her generation. Recently her sculptural and installation practice has begun to take on an awe-inspiring form and scale, in which her role as artist appears to become akin to that of a technical engineer.

#### Liva, what road led you into art?

I had already begun to study art in high school and have since then only studied and made art. For as long as I can remember, art has always been there for me in one way or another; I was always drawing or building things. Both of my parents are active in the cultural sphere and I think exposure to the arts and culture, theatre and music in my case, had much to do with it. My parents also had friends who were artists, so making art always appeared a normal thing to do.

**This is a lovely studio we are in, in the area of Gubbängen in Stockholm. There is some-**

#### thing of a nostalgic air about it.

It's a former commercial shop space that a few of us are sharing together. I've been here since early this past summer and I'm really enjoying it. It has high ceilings which means you can elevate and mount things in the air. It's not so precious in the sense that you can utilize it without excessive caution. If you spill something, you spill something. No need to overthink when it comes to the risk of damage. For me it's important that a studio allows me to be spontaneous and free in my various trials.

#### Your work has often appeared to inform technical and physical engineering; where does this sense or interest in technical sciences stem from?

I have no technical training or background at all, I try my way forward instinctively and I improvise a good deal. I also find it fun and exciting in terms of problem solving and figuring out "equations" that relate to the use of certain materials. Building things require

a need for technical solutions and are a part of my trial-based process.

### »The material should in a way possess a will of its own.«

#### You work often with juxtapositions between just a few materials that are joined together, e.g. latex and metal or glass and silicone. What draws your attention to a material?

Well it needs to be challenging; there must be some resistance towards me, and the material should in a way possess a will of its own. What's complicated about them also tends to be their strength in my eyes. Take latex; it's very elastic but also very fragile. Spring steel is super resilient and malleable. You can do what you want with it but then you also need to keep in mind that it is sharp and potentially dangerous and can turn back on you. The weight of the material is another important factor that must be taken into consideration.

#### I feel compelled to ask you; do you see your works as metaphors for something?

I wouldn't say they are metaphorical, but neither would I say that they are not depictive of anything or are entirely abstract. I think I try to channel a condition or a certain state of mind, or some tear or tension that makes for the point of departure. They feel personal in that way.

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

Interview: Ashik Zaman

#### Liva Isakson Lundin

is represented by  
Wetterling Gallery, Stockholm/Gothenburg

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Photo: © Nina Beier

Whether working with film, sculpture, installation or the written word, Simon Dybbroe Møller's work always comes back to the photographic image. Interested in how we are shaped by the media we create, the Danish born, Berlin-based artist questions "how it feels to be bodies tumbling or stumbling through this world".

### »My way into the art world was through photographs.«

#### Simon, can you give us an insight into how you work and how important is your physical studio space to your practice?

I used to be an entirely "post studio" artist. For many years I didn't have a traditional artist studio. More recently I've had two different bases, which is a situation that has turned out to be ideal for me. I have a small office with a view and a nice coffee machine. I mainly bring books into the office and build a little bubble of things I'm interested in during that period. It's only when I'm in production and I'm actually thinking about things in space that I move into my studio space. That's a dream scenario really because it stresses me out to be in the studio all the time. There I can feel a pressure to produce and make. I like to have a very simple space; I do a project and then I clean up.

#### What role does writing play in your work?

I started writing my own press releases very early on. When asked to do an artist statement for an exhibition at KW Institute of Contem-

porary Art in Berlin in 2005, I was freaked out about the conclusive nature of that kind of text and instead started writing these numbered short texts, which have since been published in different magazines and catalogues. I'm now on number 94. They are very anecdotal. Either they are facts or they are small stories you would use in a conversation. Number 85, for example, speaks of how stone age cave painters made images of animals using animal fats, blood, bone marrow, urine and what have you and then ground it to powder in mortars made of shoulder bones. Number 27 simply lists objects put for sale in the mixed category on Craigslist on a given day ten years ago.

#### When did your interest in photography start?

My way into the art world was through photographs. I didn't go to museums as a kid so I learned to navigate and understand the art world through photographs. And even when I started art school I didn't really know much about art. I was a total beginner so the way that I went at it was through photographic images, and also I couldn't do anything myself other than take photographs.

#### One occurring theme of your work is technological development. You seem especially interested in things that were once cutting edge but are now obsolete. How long has that been an interest?

That's true, but it is not that I am interested in technology as such. Not at all actually. What I am interested in is this McLuhanesque thought of every media reusing the logics of the technology they put an end to. This heart-breaking "also you, Brutus?" logic of progress. It started really early actually. For example I did this show at Künstlerhaus Bremen in 2006 that utilised the flaws of state-of-the-art printing technology. I made this wallpaper from a black and white reproduction of the *Black, White, and Gray* show [thought of as the first museum exhibition of minimalism] and pasted it onto the wall. The liquids in the wallpaper paste freed the colours in the print so it got these green and magenta stains all over its surface. The same year I did this piece called *Performance*, which was one image of me jumping on a top of a pile of slides and then this photo was inserted into the very slides I jumped on with the broken glass creating an animation of sorts when projected. It's akin to that cooking technique called engastration, where you cook one animal inside another ...

#### You created a video trilogy, which consists of *Animate V* (2012), *Cormorous* (2016), and *The Poet or Why Can't You Trust Atoms?* *They Make Up Everything* (2018). What can you tell us about it?

That whole thing started from an interest in looking at the world through objects. My par-

ents were anthropologists so I was very early on familiar with and interested in the cultural biography of things. Also, in Denmark during the '80s there was a TV program called *What is this?* In this format you two teams competed against each other to try and figure out what a particular object was. In this trilogy of videos I attempt to go at three select objects in a similar way. In the first video stuff – clay, butter-milk, aubergines and so on – are thrown at the object of a car. In the last video a poet is treated as an object. We see his belly almost as much as his head. There's almost no hierarchy in terms of body parts and the camera also hits him; it makes contact. So I was treating these three things, a human, an animal and a machine, completely alike and trying to do it in a very sculptural way with what is effectively the least sculptural media there is, a HD camera.



Animate V, 2012, Courtesy the artist and Galleria Francesca Minini, Milan

#### Is there anything you have coming up that you'd like to tell us about?

Well right now I'm working on the sculptural version of *What Do People Do All Day* for Kunsthalle Charlottenborg, which will hopefully open in a month. I'm planning to put together an entire room of skeletons that will be hanging out watching the show. Currently, my video piece *Anachronism Trilogy* is on show until September as part of the group exhibition *Metamorphosis Overdrive* at the Kunstmuseum St. Gallen. The exhibition deals with the transformation of everyday things.

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

#### Simon Dybbroe Møller

is represented by  
Kamm Gallery, Berlin  
Laura Bartlett, London

#### CURRENT SHOWS

*Metamorphosis Overdrive*  
Group Show at Kunstmuseum St. Gallen  
UNTIL 20 SEP 2020

*What Do People Do All Day?*  
Group Show at Kunsthall Charlottenborg,  
Copenhagen  
UNTIL 13 SEP 2020

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