

# The *Collectors* Chronicle

Voices of  
Contemporary Art  
and Culture

Cologne/  
Düsseldorf  
Issue

16

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and inspired!  
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Photo: © Damian Rosellen

### In the Studio Regine Schumann, Cologne

Minimalist light objects made of acrylic glass glow as soon as light energy is applied to them. Despite the intense and radiant character of her works, art is not a spectacle for Regine Schumann. She is rather concerned with the positive and meditative effect that art can have on people. ● read more on page 2



Photo: Courtesy the artist, © Nick Ash

»I can feel  
that I'm changing.«

Through a body of personal work inspired also by historical and political events, **Danh Võ** probes into the inheritance and construction of cultural conflicts, traumas, and values. His work sheds light on the relation between the elements that shape our sense of self. ● read more on page 4




Photo: © Franziska Rieder


»I try to uncover the social  
aspects of our society.«

**Jeppé Hein** is considered one of the most important Scandinavian contemporary artists. His works combine elements of minimalist and conceptual art, and focuses on human interaction particularly in terms of social relationships. ● read more on page 5

### Online Stories



Manuel Tainha  
Lisbon



Amoako Bofo  
Vienna

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

Photo: © Fabio Cunha

Photo: © Maximilian Pramatarov





Photos: © Damian Rosellen

**Regine, how did you come to light art?**

By chance! While visiting the painter Ingo Meller, I encountered the material acrylic glass. He had a plexiglass pattern chain lying on his table, which immediately interested me. I played with it, lined up the glasses one behind the other and noticed what I could achieve with this material. I learned that I can work “painterly” with industrial material. The first works were called *Doppelblende* (1998). Through hole milling in the plates, a third, sometimes fourth color was emerged. This was followed by further planar works with several plates arranged side by side, which changed in color depending on the perspective from which they were perceived.

**Was it immediately clear to you that acrylic glass is “your” material?**

Yes, it was. I have noticed that I miss the painterly process as a process itself, but also that with such materiality I came up with completely different ideas and solutions. Fluorescent acrylic glass creates a magical attraction, I can sense color with it.

**You studied painting; today you work with light. How did the change come about?**

I started my artistic education with painting. At the Hochschule für Bildende Künste in Braunschweig (HfK) the painting techniques that were taught there were primarily figurative and academic. For my part, I loved Matisse and found it fascinating how simply he created a dream composition, with three colors layered on top of each other. However, that didn’t correspond to the teaching guidelines of my professors, but it did to those of my own. A ‘right’ or ‘wrong’ wasn’t acceptable to me; I didn’t want to be satisfied with the professor’s “that’s how it has to be.” I think in art nothing has to be “any specific way.” Everything is open, and depends on what you want or what seems to be the right form for the right idea. Then I discovered Rupprecht Geiger, who in my opinion had created something that absolutely met my inner need: color that develops an intense and high radiance and, at the same time, flows in a calm formal language. At that point, I realized that there was nothing that could have been

added to it, it was so good, I didn’t need to think any further. Through his art I got to know the great light artists.

**Who are you thinking of?**

I certainly I think of James Turrell, but also of Keith Sonnier and Robert Irwin. I met these artists relatively early through Michael Schwarz, the Dean of the HfK, who also taught art history at the university.

**How exactly does your work process operate today?**

My work begins with a classic sketchbook, with very small drawings by which I record my ideas. Then I take sample plates and try to find out which constellation of the plates achieves the light effect that matches my sketch. Then I make an order sketch for the production company where the color plates are cut by laser, assembled and polished according to my specifications. When they are ready they are hung in the studio and checked under various light conditions to see whether they have the color and light effect that I wanted to achieve. Also, although some works can weigh up to 140 kilos, it is very important that they appear light.

**You use colored and fluorescent acrylic glass in your work. As soon as energy is supplied to this material in the form of light, it begins to shine. How exactly does it work?**

Fluorescent pigment always has the property of glowing on its own. It is an industrially manufactured product that is poured into transparent acrylic. The acrylic and pigment grains are mixed together and poured as a viscous liquid onto a metal plate. Due to the oxygen content, the material hardens into plates. The fluorescence of the plates then appears, as in a glass plate, especially on the edges in appearance. Depending on how many parts fluorescent elements are used in the manufacturing process, the brighter the surface of the plates. Depending on the light, the fluorescence emits a different glow. The blue light sources of black light activate the fluorescence very intensively.

**In which light do you like your work the most?**

It depends a lot on the space. If it is a daylight-flooded space I would not think of darkening it to show my work with black light. The most exciting thing for me is the transformation process. Of course, my works are particularly spectacular in black light. The special feature of my work lies in the many levels that are reflected within the objects without causing them to radiate a sense of restlessness, but rather to project a certain sense of peace and stability into the space.

**How do you differentiate yourself from other light artists like Jenny Holzer, James Turrell, and Olafur Eliasson?**

In a space by James Turrell or Keith Sonnier, the light remains static. You enter the space and the effect, as in a painting, is that the work itself does not change, rather it is captured in a specific situation. Jenny Holzer always has a political message, that’s not the case with my work.

**But is there a message you want to communicate with your work?**

Of course! Nothing we have or do has only one face. The wealth consists precisely in the fact that there are many facets to consider. I want viewers to become more aware of themselves and to feel free. If I change the light that falls on the work so that the entire space is flooded with pink light, for example, then it affects me as much as the viewer. It is a fascinating experience to allow oneself to be changed by external light and color effects. That is what I want to achieve: to confront reality with elements of beauty and purity. Many people who own my art say even after several years: “Your art is good for us.” I consider that a very nice compliment and it is very important for me as a statement and for the common thread that runs through my work. Nothing we have or do has only one “face”. The wealth consists precisely in the fact that there are many facets that need to be recognized.

»The special feature of my work lies in the many levels that are reflected within the objects without causing them to radiate a sense of restlessness, but rather to project a certain sense of peace and stability into the space.«

**There are quite obvious references in your art, to the work of the color field painters of American Abstract Expressionism such as Mark Rothko, Ad Reinhardt, and Barnett Newman. How would you locate your work art historically?**

These painters and their art have influenced me a lot. Their work was important to me because of their radicalism, their formats, and their clarity – that came incredibly close to my inner need. Clarity of form gives the color enormous space. I have seen many of their original paintings,



including the Rothko works in the Rothko Chapel in Houston, Texas. When I entered it, I initially found the paintings very dark, only with time did they become increasingly more colorful. It was an incredible and inspiring experience. I appreciate Rothko’s paintings very much, they radiate something metaphysical, an atmosphere, you stand in front of the painting and sink into it.

**Your art is very successful internationally. You work together with international galleries. Is your work influenced by the art market?**

I am more than allergic to comments like “Regine, this or that work is good for sales, make five more of them.” I refuse such requests. I experiment with concepts that interest me and not with what the art market wants. As an artist you have to stay close to yourself. It is a very fine line and not easy, but if your art is oriented towards the market and in the worst case you produce only art on demand, you

lose your inner thread. And my work would become a design product that can be reproduced at will.

**How do you locate your art in the present?**

It is very important to me to work with a material that offers me my presence. Each time window offers a new perspective. If I create art today, I am here to address the questions of classical sculpture. It is all “now”. I also consider this my principal task. What can I do with things “today”? And how does it affect people today? Through the painterly feeling and experience, the viewers become part of my artwork. Their reality and presence is changing.

**Do you consider yourself a sculptor or a light artist?**

I have difficulties with such limiting categorizations. Whenever I think more about one category, I slip into another one again. It was the same with painting: through painting I came to light art and through my objects to questions



of classical sculpture. It all goes together for me. Most people see me as a light artist, but they are limiting themselves in this respect. I do not wish to fit into such limiting categories. This also addresses the question of where I want to go. I am 58 now, I’m no longer 30! I’ve solved a lot of the questions I’ve had, nevertheless, I still have the feeling that I am at the beginning!

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

**Regine Schumann**

is represented by  
Galerie Renate Bender, Munich  
Galerie Judith Andreae, Bonn  
Axel Paireon Gallery, Knokke (BE)  
Dep Art Gallery, Milan  
Taguchi Fine Art, Tokio  
Galería Pérez Hernandez, Madrid



**Weserburg**  
Museum für moderne Kunst

**Elina Brotherus**  
**WHY NOT?**

25.10.2020 – 21.2.2021



KARIN UND  
UWE HOLLWEG  
STIFTUNG



Abb. Elina Brotherus, Disguise Yourself as Another Object (Big Bird), 2016. (Detail) © VG Bild-Kunst, Bonn 2020





Photos: Courtesy the artist, © Nick Ash



Danh, your work often refers to your own biography and one of the things that is often mentioned in relation to your exhibitions is the fact that you treat love affairs, popular culture and geopolitical circumstances as of equal importance when it comes to forming a person's identity. At your show at the Guggenheim, for instance, works about the Vietnam war, which your family escaped, were positioned alongside works that referenced failed romantic relationships ...

I never saw the differences between those things. Somebody else has set up those terminologies. I mean, first of all, I'm not even a first-hand witness of the Vietnam War, but if I'm dealing with that, if I look into my father, if I look into that war, what I still don't understand today is that people talk about that it's personal. It was one of the most global geopolitical events for the last fifty years, you know. And then people say, "Oh that is personal", which doesn't make any sense.



In your recent exhibition at South London Gallery you included paintings by your old professor, Peter Bond. Another artist you've frequently come back to is Isamu Noguchi. Where does your collaborative approach to making art and exhibition making come from? I always say that there are very few geniuses in the world and if you're not one then you just better gather the best people around you.

When it comes to being inspired by other artists what attributes or qualities are you looking for?

That they work to the limit of what they can do. That's what attracts me to another artist's work.

»The best decisions are the ones that drive you somewhere else than you were expecting.«

Looking around the grounds of your studio, which has two workshops, an entire barn for storage and a series of vegetable and flower gardens, it's easy to see why you might want to live here. But I'm interested in what made you decide to make the move from Berlin to Brandenburg at the height of your career.

Well when I found this piece of land, I was originally looking for a storage place. If you'd have asked me three years ago ... I was afraid of rain worms! (Laughs.) I would never have guessed that I would end up moving here. But then I had some land, so I thought, okay I'm going to get a little bit into planting and then suddenly it just took over. This place this really changed my life because I meet all these young people that are very concerned about food production and how to grow things in a better way. So, I got totally involved in those questions and I'm trying to see if I can somehow participate. They're the ones with the expertise but I'm a very good organiser. So, I'm trying to see how I can get myself involved and make this work economically. I don't know where it's going but I think it's going to drive me somewhere totally different.

Your studio seems to be full of flowers right now. Are they for an upcoming project?

No. It's because I am opening a flower shop. It's going to be a regional shop, using flowers and produce that is grown here in the studio but from the friends I mentioned as well as local farmers. It's going to be run out of my old studio in Berlin, which is this beautiful 19th century former shop.

Living here has obviously affected your life, but how do you see it affecting your practice? I was looking around and I noticed that so many of the religious relics you use in your sculptures are installed in the grounds. Does

it change the way you look at these objects to be able to put them outside?

I'm very intuitive when I work and most of it goes through empirical experiences. The best decisions are the ones that drive you somewhere else than you were expecting. I think that that's what's happening right now. It's exciting. I can feel that I'm changing but I don't know what the results are going to be.

Is there anything else your mind is preoccupied with?

I'm working on liberating myself. I'm going to make a structure so that I don't need ever to think about money again, and I think that would liberate so much time for me to think of things that are more relevant. I can't deny that I did certain shows, even museum shows, in order to get certain things running. But that's the hamster wheel that we are caught in and I want to get out of it. That's what I mean when I say cut the bullshit. That's really what I really want to concentrate on now. I am so privileged that I can do one gallery show and run all this [his studio] for two years — but I don't want even that disturbance. How meaningful would it be if I could have 100% concentration on one thing? Not because I want that, necessarily, but my ambition is to have the freedom to choose.

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

Interview: Chloe Stead

### Danh Võ

is represented by  
Marian Goodman Gallery,  
New York/Paris/London  
Daniel Buchholz, Berlin  
White Cube, London  
Xavier Hufkens, Brussels  
Kurimanzutto, Mexico City/New York

UPCOMING SHOW  
Secession, Vienna  
20 NOV 2020 – 7 FEB 2021



Photos: © Franziska Rieder

Jeppe, you completed an apprenticeship as a furniture maker. To what extent did it influence your understanding of art and craftsmanship?

It influenced me a lot, I'm aware of its influence every day. When you have learned a craft, you have to practice it intensively. It has a great influence on how you think in everyday life and how you proceed with new projects. You develop a practice-oriented, structural knowledge that is very important for many processes. This has helped me not only at home, but particularly in the studio. Every colleague here is an expert in his or her field, but with that knowledge you can challenge them a bit.



You used to work as an assistant for Ólafur Eliasson. Did he influence you?

Yes of course. I was one of his first assistants and I was also the first to cook in his studio. He had a small studio, only two or three employees. I was allowed to travel around a lot, help build up his studio and learned a lot in the process. I was fortunate to meet many people. That also helped my career, because I always made a little bit of art on the side. So I was able to make contacts and organize my first exhibition. Ólafur was a great inspiration. At the time, he was making "natural wonder" art, very intense works that you can feel on your skin and in your heart. And I was directly involved, it was a wonderful feeling. Art has to come from the heart – I try to do that with all my work. He also always brought in playfulness. I try to do that as well.

What does a typical working process for an artwork look like in your case?

First I sit down and meditate. I used to get inspiration while traveling, simply keeping my eyes and ears open, activating my senses, feeling what's happening. How do I interact with people? How can I inspire an angry or tired person? I watch people, how they interact, what they might feel, how their movement pattern and social interaction is in everyday life. And I experiment. I develop ideas for art actions that take these people out of their personal comfort zone. Watching people play is great because people come out of themselves and let go of their stiffness and control. I like doing that. And, like playing, I want to open people's hearts. I think my work does that quite well because it is playful both with the tools and with the art itself. I always use the term "tool" with regard to my artwork.

Community and interaction play an important role in your art. Why did you put this at the center of your work?

Growing up in Denmark, you experience social relationships very differently than in Germany. Society, the school system, and friendships all function differently. It is a small country. Education and art studies are free. You even get money for studying. This gives you different motives to make art. In the UK, for example, you have to earn money to pay off student loans. The more positive interaction in society and with my parents, who are old hippies, have had a great influence on my life and my art, particularly the interaction with people and the exchange with one another.

You dealt with your burnout experience quite openly. To what extent has it changed your art?

It was a big break for my entire life. I asked myself: What do I want? I used to want a Porsche. Now I am the Porsche. That was a quote from an exhibition at Kunstmuseum Wolfsburg. The form of my art is still the same, but the content has expanded. I have gained a spiritual view. A collector I met recently bought a very early work of mine. *Enlightenment* – at that time I didn't even know what the term actually meant, I found it superficially simply beautiful. Now I question my work more strongly. I think there is a consciousness. It's up there and we

have to bring it down. I'm trying to do that: to give everything from my heart for my art, even when I'm angry, to articulate my feelings. I have observed myself, meditated, participated in yoga. New feelings come up and I try to implement them.

»Art has to come from the heart.«

Some say you are a conceptual artist, others think you do minimal or kinetic art. How would you classify your work?

Ten years ago, when my second life began after my severe burnout, I started to look at my work in a completely different way. Not that I gave up things. I still make mirrors. But before that I mainly brought minimalist sculptures to life. One had a cube or a white cube, one had movements in art. The artwork began to tremble when one came close to it. Art was afraid of the viewer. Minimal sculpture. It was about surface, form, lines! My sculptures have always been social. "Trust the artwork." Sit on it. If you ask me, I am now working even more with social issues and yet I have kept my radical minimalism, as minimal as possible. Even my email is very minimal. With it I try to uncover the social aspects of our society. This has been the focus of my work for fifteen years: How do you deal with yourself, how do you deal with people?

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

### Jeppe Hein

is represented by  
KÖNIG Galerie, Berlin/London/Tokyo  
303 Gallery, New York City  
Galleri Nicolai Wallner, Copenhagen  
SCAI The Bathhouse, Yanaka

NOV 2020 – JAN 2021

DANIEL KNORR  
Canvas Sculptures

[www.schwarzwaelder.at](http://www.schwarzwaelder.at)

GALERIE NÄCHST ST. STEPHAN  
ROSEMARIE SCHWARZWÄLDER





Photos: © Kristin Loschert

Finnish artist Kirsi Mikkola gained recognition in the 1990s for her colorful, cartoonish plaster sculptures. In recent years she went through a radical shift in her artistic practice in developing a distinct approach to abstraction that merges the formal language of painting and collage that Mikkola herself refers to as “constructions”.

»With my art I want to refute the soullessness of our time.«

Kirsi, you have a reputation for being a true bundle of energy. Artists including Amoako Boafo, who studied with you at the Academy in Vienna, say that your class has a very good energy. One can see that here in your paintings as well.

This is my character, I pull this from nowhere. It comes from within. My energy is my wealth, it is the only thing I have. In art it is exactly what I think it has to be. You have to put this devotion into your work, and best of all, you have to do it in such a way that it can be felt almost in an epic way, not as a play, but as a visual quality; and I feel dedicated to that. And I share this passion and this personal asset that I possess with great pleasure.

Your works are scattered all over the floor and one can't walk through your studio without almost stepping on them. Is that part of your artistic process?

I have to be fully immersed in the work process. And if it's good, then it's an undertow, and I have to stay in it. That is the creative process. And I can't want much of the things: Either they give themselves up and keep opening the door, or it remains on a superficial level. Then it has to go. And that is a very interesting challenge. For me, a good picture is the absolutely most difficult thing in life. And that is why it fascinates me so much. The pictures are living beings in their own right. First, I paint papers with color as the ones that are lying around everywhere. The main thing is that there is a lot of visual stuff around me. Then I take parts of the papers and reassemble them so that very different shapes emerge, small ones, large ones, there is everything.



What would you call your artistic approach today?

For me it is the trust in the pictorial that should be freed from everything. Like a composer who

hears the sounds in his head before he starts composing, I think myself into the picture. You have to be able to deal with color, form, and dynamics and create something that has a tension, that is interesting, that goes into depth and that perhaps opens a space for those who can perceive this pictoriality in this way – about painting, the world, being human. So when I see works of art that touch me, I know I am connected to something that really has gravitas. And that is also my claim – and my offer to the world.

**How do you think your art fits into our time?**  
I think that I am driven by a fundamental optimism. I work with simple materials because I find it very important to counter our wasteful culture with all its technology generated ephemera. With my art I want to refute the soullessness of our time, the excess of materialistic consumption and these matters are of little matter to the art world, which is of course intellectual and politicized and has no need to deal with such questions.

**Are your paintings, in which you, from a purely technical point of view, open up several levels, also to be understood as new social spaces that you wish to occupy?**

I insist at least on the hope, nice that you recognize it. That is the drive. Otherwise I would have to find my way in a triviality. Why else do I have to paint a picture? There are already enough good pictures. A picture must have a range that includes a plane of reflection, otherwise I would be in a vacuum, which is by no means the case; I am really very conscious in this world.

**Is there anything that upsets you, for example misunderstandings about your art?**

Yeah, all the time. From the moment people understand that you are a woman, they always want to interpret your work through your gender. Some people think my works look feminine. I don't know what looks so feminine about it. To be subject to such an assessment drives me crazy, and is why I don't feel like exhibiting work or entering into a discussion somewhere if I think things are likely to go in that direction, terrible!

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

[kirimikkola.com](https://kirimikkola.com)

UPCOMING SHOW  
Galerie Nagel Draxler, Berlin  
March 2021



Photos: © Flora Deborah

27-year-old painter Daniel Oksenberg has lately been one of the refreshing voices to enrich Tel Aviv's contemporary art scene. In his richly-colored, abstract paintings, he casts his gaze on trivial subject matters. Using his canvas as a launchpad for emotional and anthropological research, he zeroes in on seemingly mundane objects, coaxing out their secrets.

»Art stretches the limit between the conscious and the subconscious.«

**Daniel, how would you describe your art in a few sentences?**

I examine still life, which becomes very alive – both in the sense that objects become symbolic, and in the sense that I understand that these objects have a history, they tell a story. All the small knick-knacks we collect in life that remind us of experiences and memories have

a sentimental value. I also look at the places where painting interfaces with life itself; when the painting creates an environment, kind of like a theater set. There is a connection between how I look at the potential objects have of telling a story, and the way in which painting expresses that story.

**Is there one specific theme that you think defines your craft more than others?**

Probably memories. The tension between home and the outside world. Love. These are very big words, I'm not sure they do justice to how I feel. It's mostly an attempt to connect to a feeling or a poetic meaning behind things, and through painting to unveil something about our reality that we may know but don't pay attention to.

**As an artist operating in Israel you are surrounded by a complicated geopolitical reality. In how far does this affect your art?**

I always take images and stories from my own life into my art, and I live here, so there is a connection to reality and to life in Israel. Some of the images I paint are very recognizable for their so-called 'Israeliness': Whether it be an electric antenna or a bus. Politically, I am pre-occupied with contents that have less to do with who will head our next government, and more connected to concrete, everyday things: Love, death, disappointment.

**Do you think that people see that in your art, or that they miss out on this more subtle layer if they don't look closely enough?**

Maybe, but I believe that even if an encounter with something lasts only a minute, it does leave an impact. Many of my works are borderline abstract, so people don't always understand what they are looking at. So someone could look at my painting and not get it, and then when I point out what the object is they suddenly go: 'Oh, wait, wow. I see it now!' Or they discover it on their own, and then it's beautiful to see how the familiar object turns into something foreign in the viewer's eyes.



**Your paintings bring about associations with one's home, the grappling with one's roots and the place one comes from. Is that something you are aware of?**

What's beautiful about art is that it stretches the limit between the conscious and the subconscious. I'm very aware of the fact that I'm pre-occupied with the concept of home and losing one's home, but I'm also always surprised by how much my work expresses that. Throughout my life I moved around a lot, and the notion of home or lack thereof is always at the center. Recently my parents sold my childhood home, and that caught me off guard. I often search for a home in my craft, a place that will contain me. Fruits and flowers, which I draw a lot, are things you generally find in a bowl at home. My subject matters belong to that private space.

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

*This story has emerged from a collaboration with Art Source, the only platform providing exclusive access to discovering and collecting the best positions among contemporary Israeli art. [artsource.online](https://artsource.online)*

[daniel-oksenberg.com](https://daniel-oksenberg.com)

UPCOMING SHOW  
Maya Gallery, Tel Aviv  
26 NOV 2020



MARIE MUNK & STINE DE JA | Duo Show  
October 9 - December 12, 2020

untitled  
PROJECTS

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**POP-UP AUSSTELLUNGEN IM MAK**

Florian Semlitsch 16.6.–5.7.2020	Sophie Gogl 14.7.–23.8.2020
Chien-hua Huang 8.9.–4.10.2020	
Martina Menegon 20.10.–8.11.2020	Antonia Rippel-Stefanska 17.11.–8.12.2020

Eine Kooperation des MAK und der Universität für angewandte Kunst Wien

Stubenring 5  
1010 Wien

Di 10:00–21:00 Uhr  
Mi–So 10:00–18:00 Uhr

**MAK**

MAK – Museum für angewandte Kunst

di: 'Angewandte'



The principle of multiples in the form of editions has a tradition in the art world that arguably reaches back to as early as the Renaissance when Albrecht Dürer pragmatically adopted the print graphic technique to earn a living, in order to free himself up to pursue his paintings with perfectionist dedication.

In more recent history, editions received a revival as a democratizing force in the 60s when artists such as Andy Warhol or Joseph Beuys and many others adopted the principle and internalized it as part of their body of work.

After remaining dormant for some time, editions are presently being rediscovered as an affordable way of buying art against the backdrop of soaring prices for unique pieces.

**Collectors Agenda** took a closer look and gathered different voices among the art scene in how far they consider editions suitable in laying a foundation when building a more serious art collection.



**Alain Servais**  
art collector, Brussels

If an artist invests as much creativity and heart in an edition as in a unique work of art, in my view it should be considered just as original and significant. Moreover, in my experience, many famous artists will “replicate” their collector’s favorite unique works on request. Having said that, multiples and editions continue to be disparaged as unjustified by any artistic rationale but only by the principle of scarcity. The common practice of increasing the price of works within an edition after each individual sale is equally absurd.



**Christian Kaspar Schwarm**  
founder of  
Independent Collectors, Berlin

Generally speaking, art can be regarded as a catalyst that enables people to be more daring with the idea of individuality. And it is precisely against this background that limited editions can be a wonderful “gateway drug”. But it is not just that, because regardless of whether a work is an individual unique piece or has been produced in a numbered limited edition, the quality of an artistic idea and its implementation remain the same. Therefore, in our home, unique pieces hang quite naturally next to limited edition works.



**Claus Busch Risvig**  
art collector, Silkeborg (DK)

We like to collect editions by artists whose work we already own in original form. We love to own works by the same artist in different media, because this provides insight into the artist’s thinking and work processes. The first pieces we bought ten years ago to lay the foundation of our collection, were, by the way, editions by a well-known Danish artist. I still believe that the acquisition of editions can be a great way of starting out as a collector, providing one develops the ambition to include in one’s collection, individual works by more established artists.



**Johann and Lena König**  
KÖNIG Galerie, Berlin

**Johann:** In the past, I’ve always warned against buying editions but I have come to realize that editions are enriching because they allow a collector to afford a piece of an artist’s entire work. And that’s a good way to begin collecting.

**Lena:** Unlike Johann, I did not grow up surrounded by art and did not have artists visit our home on a regular basis. The only possibility for me to afford and live with art was through editions. I was totally grateful that they existed. When I was 19, I bought a limited edition of Louise Bourgeois at the Tate which I still have today.

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**Barbara Wien**  
gallerist and art book shop owner,  
Berlin

The idea of the one of a kind is overrated, while the idea of reproduction is wonderful, because it goes in the direction of democratization. In the world of editions and artists’ books the many have access to an artist’s idea – and that’s what we want, isn’t it? It also shows that a good idea can be expressed in smaller sized objects, which fit in boxes or in books. It was Duchamp who took an important step in this direction to counteract the elitist idea of the unique. His editions are in some way his main works. Many international artists from the 1960s to the present time have followed: Dieter Roth, Fischli/Weiss, Richard Hamilton, Daniel Spoerri, Rosemarie Trockel, Manfred Pernice, Hans-Peter Feldmann – to name a few – all of them have developed the principle of limited editions of their work. And furthermore, some of them have also questioned the rules concerning quantity, numbering, and presence of signature; if you have had the chance to buy editions by such artists, you already have a good collection.



**Joëlle Romba**  
director at Sotheby's, Berlin

Prints and limited editions due to their relative affordability, are considered to be art for collectors who are at the beginning of their collecting activity. The multiplication of a work in this form ought not to suggest inferior quality though. A few years ago, the photographer Wolfgang Tillmans explained to me that he always makes the same effort, whether it be for his works, to be made available for sale through galleries, or as annual edition for art associations, which are usually produced in greater numbers. He made it very clear that both types of art works created by himself and possessing his authorization to leave his studio, are of equal significance. Apart from the importance an artist respectively attributes to editions as part of their oeuvre, many a print or other form of multiple can after a few years develop into a highly coveted object. This was the case with Andy Warhol’s famous 10-part Marilyn Monroe Portfolio, which was only available at a cost of 6,000 German marks around 1967. 42 years later, an edition of this portfolio, one of a circulation of 250 copies, complete and in excellent condition, yielded over USD 3.8 million at auction.

**Erling Kagge**  
collector and explorer, Oslo

It’s one way to buy great art on a limited budget. I still buy editions because I think they are fantastic value for money. They might not increase in price that much, but they are a good way to buy interesting art for a few hundred Euros. It shows that the threshold to owning great art can actually be very low.



The following galleries and art magazines offering limited editions at Art Cologne:

- art, Hamburg
- Collectors Agenda, Vienna
- Cristea Roberts, London
- DISTANZ, Berlin
- GDM, Paris
- Mike Karstens, Münster
- KÖNIG, Berlin
- LRRH, Cologne
- Salon Verlag, Cologne

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Dejan Dukic

**Vinylika, 2020**

Oil paint pressed through canvas  
circa 12 x 15 cm (4.7 x 6.1 inches)  
Series of unique works  
900 Euro (incl. 5% VAT)

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

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  
40 x 30 cm (15.7 x 11.8 inches)  
Series of 10 unique pieces + 3 AP  
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● [more on bit.ly/\\_ThiloJenssenEdition](https://bit.ly/_ThiloJenssenEdition)

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. 5% VAT)

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

Regine Schumann

**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. 5% VAT)

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

Peter Jellitsch

**Artifacts of the Future, 2020**

Fineliner on paper  
14.8 x 21 cm (5.8 x 8.3 inches), work only  
45 x 33 cm (17.7 x 13 inches), framed  
10 unique works  
1,000 Euro (incl. 5% VAT)

● [more on bit.ly/\\_PeterJellitschEdition](https://bit.ly/_PeterJellitschEdition)

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 (incl. 5% VAT)

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





Photo: © Corina Wahlin

A frontrunner of contemporary abstract painting in Sweden, Julius Göthlin's work to the observer might appear to depart from notions of space and various natural phenomena. In his own view however, his practice largely stems from striving to propel energies and feelings through physical structures.

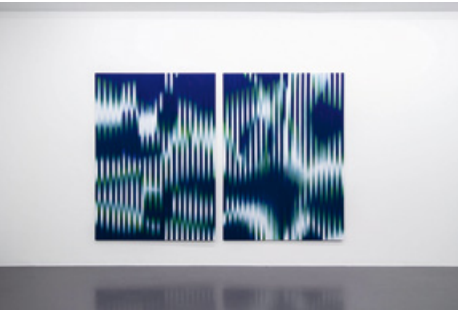
»I love the feeling when everything just clicks.«

**Julius, what is the driving force and artistic concern that prompts your work forward today?**

Within my practice, I investigate the possibilities of creating a two-dimensional place that is constantly in motion, a presence that has more in common with sound, air and light rather than physical objects and creates a feeling of the presence that cannot fully be captured within

the image. I always try to incorporate materials and tools that are quite unorthodox. Tools that aren't made for the purpose I'm trying to use it for and to think a bit reversely. I have always worked in cycles where I like to stay by one idea for a long time but also then try to move forward before getting too comfortable.

**How do you seek renewal in your practice to avoid getting too comfortable as you say?**  
I used to have a very strict way of working where I always built up a grid for every step in the process of a painting from start to finish. A few years ago, the need to break that structure had grown so strong I started working in the complete opposite way, leaving most of the process to chance and allowing the materials I worked with to take the pieces in unexpected directions instead of trying to force them to "behave" the way I wanted. Mainly I think the driving force and curiosity for me lies within surprising myself on various levels. I love the feeling when everything just clicks and you look at something you've done that feels like something you've never seen before which makes you just want to keep looking at it, trying to understand it.



From left: *Modulated Space Frequency 8883* / *Modulated Space Frequency 7443*, 2018, Photo: Courtesy Belenius

**Some people believe your work of recent years to be about spacial and galactical matters and natural phenomena. Is this what your work represents to you?**

To me my work is about creating energy and feelings through physical structures causing

movement. If that feeling is happy, sad, frightening or confusing I don't want to decide for anyone. The same goes for what you read into the work, like what you said about spacial and galactical matters. If the observer sees my work and gets a feeling, a memory or sees galaxies is all very good to me.

**Your visual language appears to have developed and changed over time quite the bit, from the geometrical patterns and repetitions and architecturally structured works you did while back at art school.**

I see everything as connected in a long trajectory and don't relate to my work as different eras, but I can see how others might perceive it that way. I think what I've done in the studio has been very impacted generally by where in my life I've been at the time. When I was working with geometric repetitions, I was seeing a certain stable period in my life, marked by routine and structure. A lot of harmony. I think that enabled me to work for months on compositions with meticulous repetitions. The beauty of making art is how it is aligned with your psyche and how you are feeling at any given time.

**You also make music. How does your work in music align with your art, if at all?**

Since I was quite young, I have been collecting vinyl records, and later on DJ-ing, making music and running a small-scale record label. The music I make and collect have a strong connection and impact on my art practice on many levels and I think I generally look at my paintings as if they were sound rather than paintings. What I really do like with sound and music is that it is in constant motion. It's an impossible task, but I fight for the idea of making two dimensional objects that has a similar vibrant feeling of constant motion as sound does.

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

Interview: Ashik Zaman

**Julius Göthlin**  
is represented by  
Belenius Gallery, Stockholm



Photo: © Christoph Liebert

At first glance, Toni Schmale's sculptures made of steel and concrete evoke associations with equipment in which human bodies may be clamped, or of fitness machines that seemingly invite one to use them only for it to be found on closer inspection that such invitation cannot actually be realized.

**Toni, how would you explain in a few words what you do to someone who does not know your work?**

My answer would be that I do not feel able to explain this in a few words. I would say: Look at my work first, perhaps then you will have more specific questions about it. There's nothing to understand in my work, you should look at the object as impartially as possible and then ask questions about it. That's how you get to the content of my work, via the form.

**You often work with concrete and steel. What interests you about these materials and their properties?**

In the case of steel I feel that, unlike wood for example, it is a material that is very precise. For example, if you go shopping in the steel trade and order a 60 mm pipe with a 2 mm wall, you can trust what you receive as a starting point. In the case of wood you request a certain measurement, it is supposed to be 10 cm, you measure and it is 12 cm. The precise starting point, which I can work with, is extremely good in the case of steel. In terms of processing, with steel you have something to work with: it takes a lot of effort to give the material a form. It involves a certain amount of force, the slowness of working process suits my own pace.

**You were born in Hamburg and had a career as a soccer player in your first professional life. How did you come to art?**

I first played for HSV in Hamburg and then I was poached by Cologne. That was the moment when I thought I'd see if I wanted to continue with competitive sports and all that goes with it. I noticed that it works, but not with what I usually do. It was also not possible to just let the day end; you always have to be sure you are fit for the next day and are able to perform well. So I broke the contract and ran away to Berlin.

Interview: Barbara Würesch

The consequence was that it just happened this way: I prepared a portfolio and despite having no references or knowing people who make art, my application to Leipzig was accepted; that's actually how I somehow arrived with art. Later I enrolled in an Erasmus student exchange program in Vienna and ultimately got stuck here, like many other artists from Leipzig and Berlin.

»I think that sculpture is an attempt to create a connection between the inner and outer worlds.«

**At first glance, soccer and art do not seem to have much in common...**

There's a great similarity, at least in terms of discipline: the way you physically prepare and pace yourself. Also the thinking in different leagues is similar in sports and in art – the question which classes you attended, with whom you studied, corresponds in soccer to the question of which club you played for, with whom you trained, who made you great. There is also that parallel of the need to have people who believe in you Of course, in soccer as a competitive sport, performance is more measurable. No matter how shitty you played, you scored three goals, so you're good. So in soccer success can be measured quite differently than in art, where it is less strategically enforceable. But the biggest difference is that soccer is a team sport, you never play alone.

**Your work is often compared with fitness equipment and torture devices. Does this have something to do with your past as an athlete?**

My works are a collage of different machines, which are put together to form a new machine. This new "machine" then no longer reveals directly what you can do with it, but it evokes associations with such diverse forms of machinery as fitness equipment and combine harvesters. In my sculptures I skew this other functionality and bring it to a different level. The feeling arises that the sculpture could be

capable of something, but it makes no suggestion as to what action might be required. It doesn't tell you: Okay, use me in such and such a way.

**Your works have very eloquent titles: Do they arise with the idea for the work, or is it the resulting form that prompts the title?**

Form and content intertwine, sometimes a title is given to the work quite quickly, sometimes it only exists when the work is nearing completion. But actually it's an interlocking. In this process Wally Salner, my girlfriend, often has the best title ideas.

**Is there a misunderstanding that occurs frequently in relation to your work and that you would like to clear up?**

An attempt is made, especially in female positions, to interpret everything biographically. Of course everything has an origin. No matter how abstract a form is, it is still something personal. But I get stressed when people always try to read everything biographically. The object is first and foremost the object, and then there's the title. That's enough. I think it's important for me to leave things as they are.

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



**Toni Schmale**  
is represented by  
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kunst der westküste

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J. v. Bismarck, Punishment #7, 2011.  
Courtesy J. v. Bismarck und alexander levy, Berlin.  
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Timo Miettinen in front of a work from Alexander Basil

Photo: © Nora Heinisch

Collector Story Nina Gscheider and Franz Ihm, Vienna



Photos: © Christoph Liebenritt

Nina Gscheider and Franz Ihm, founders of Segurio

It seems as though Nina Gscheider and Franz Ihm have found the perfect blend of work, passion, and leisure: Not only are they passionate about collecting art, but they also want to bring art insurance into the twenty-first century by offering insurance for works of art and other important items online via their platform Segurio.

**What should be the first impression that guests get when they come in?**

**NG:** That one feels comfortable, that a positive feeling is induced, and that one becomes curious. I want our guests to think: I really like this place, and I want to look at absolutely everything! We are not in a White Cube. Someone actually lives here!

**FI:** With us, art should bring thoughts close to life again. One great thing about art is that it reminds you time and again that there are more important things than what we're dealing with right now, for example at work. It lets us experience the moment more consciously.

»We are not in a  
White Cube.  
Someone lives here!«

**How do you actually implement this in the individual rooms?**

**FI:** When we acquire a work, we have no pre-conceived idea of where to place it. The work should be in the foreground. Sometimes you buy something and it disturbs the entire room –

Interview: Gabriel Roland

that's something beautiful.

**NG:** First and foremost, a work must have a powerful presence and must have made an immediate impression upon us. It must have convinced us right from the beginning! It is also very important to me who the artist is and not just what the work looks like. Beyond the visual, I want to know who is behind it. I think knowing the person responsible for its creation has a profound effect on the impact a work has.

**Is there a guide for you in your collection or a theme that you follow?**

**NG:** Post-Internet and digitalization are topics that interest us. An example would be Timur Si-Qin's Lightbox with this completely digital landscape. I also find materiality interesting and also everyday objects like this work from coffee cups and waving cat arms by Nina Beier.

**Does being emotionally invested in art as collectors make you better art insurers?**

**FI:** Insurance is a relatively uninspiring topic that nobody finds sexy. But because we have a lot to do with art through collecting, we have a familiarity with the specific issues. With car insurance, it's clear that a small dent will be repaired and then you just keep using the car. But an artist might consider that a painting is no longer valid and therefore worthless, just because of a damaged corner. We don't want to see such cases only from the point of view of the insurance company, which of course wants to pay as little as possible, but try to understand with the experience of a collector how one can help and how one can make it possible that people really live with their art.

**NG:** Our task is to break this down to a “mean-

ingful dialogue” that insurers can understand. At the same time, we want everyone to understand our product! In the past there were 60 pages of insurance-related terms and conditions, which no one understood. The industry is insanely old-school and it is high time for a new beginning. That's what we want to achieve with Segurio – high-speed, digital, and without those typical insurance concepts like commitment periods for example.

**How much do you feel a part of the art business?**

**NG:** I think we are totally part of the whole thing – also because of the insurance! If an artist wants to realize something super-crazy and the work all of a sudden weighs five tons, but has to be in Miami tomorrow, we naturally support as much as we can.

**FI:** Thanks to our involvement in the insurance aspect, we may have a little more insight behind the scenes than if we were just collectors.

**Finally, do you have any tips for prospective collectors? What is the best way to start?**

**FI:** Go to exhibitions, go to galleries, and simply ask the gallery owner what you want to know. A lot of people are afraid to ask what they fear may be a stupid question. You see something and you don't even know what you're looking at without any prior knowledge. But if you approach it openly, you have the chance to learn and understand. I am a big fan of not doing too much planning and simply just getting started.

**NG:** In order to avoid a complete melt-down, you should perhaps consider a budget before. (laughs)

[segurio.com](http://segurio.com)



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