

# The *Collectors* Chronicle

Voices of  
Contemporary Art  
and Culture

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Issue



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: © Maximilian Pramatarov

»There's always a bit of me  
staring at you  
through my paintings.«

**Amoako Boafo's** world is inhabited by powerful characters. Thanks to his use of color and his vibrant brushstrokes the Ghanaian painter, who is based in Vienna, brings yet another strong individual alive with every canvas he completes. [read more on page 4](#)



Photo: © Katharina Pöblitzki

»I reframe contexts through  
the analysis  
of history and possibility.«

A cold and dry quality radiates from the smooth objects and mixed media assemblages created by **Alex Ito**. At their core they bear witness to the concealed or marginalized stories of cultural eradication, practices of exclusion, colonialism, and violence. [read more on page 5](#)

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## Online Stories



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Manuel Tainha  
Lisbon



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Moscow

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



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

Interview: Dr. Sylvia Metz



Photo: © Eberhard Weible

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

## colormirror rainbow wien, 2020

For *colormirror rainbow wien* Regine Schumann uses her preferred material, fluorescent acrylic glass. Strictly organized colored plates shine in a minimal and dramatic way. In contrast to pioneers of light art such as Dan Flavin or James Turrell, whose works appear rather static and monumental, Regine Schumann relies on the dynamic experience of her works. Viewed from different angles, different layers of luminous plates meet in different ways, developing a spectacular dramaturgy of space, light and color each time anew. Bathed in blacklight, the compact minimalist cuboids undergo their actual transformation, drawing the viewer into their spell in a completely new way.

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Photos: © Maximilian Pramatarov

**Amoako, your work is full of colors, patterns, and vibrant contrasts. Can you identify the source you get all this inspiration from?** University. My class (of Kirsi Mikkola) has a very good energy. There I'm surrounded by colors, different techniques, and lots of painting styles. From portraiture to abstract and figurative painting, almost everything happens in this class. When you work in different places in the studio you always adopt something from the person next to you. But color is the one thing that you find in all the work and so I'm always surrounded with it.

**You're a painter in an almost old-fashioned sense of the word. What is it that draws you to paint and canvas?**

It's the one medium in which my mind is free. When I paint I don't think of anything else. I also like drawing and I learned how to sculpt. But at some point you have to be honest with yourself: Which way of working makes you free, which one allows you to express yourself most? And for me, that's painting.

**As a figurative painter, can you describe what fascinates you so much about specifically portraying other humans?**

I have always been interested in facial expressions. There is so much you can tell just by showing a human face. Just from looking at someone's face you can say if they are happy or sad. That is one reason I like portraits so much. And then there is a certain gap: When you go to a museum or a big gallery all you see are white figures. You don't see the kind of faces I paint there. I want to do my own small bit to close that gap. So, yeah, that's my main goal: To paint a different kind of portrait.

**The people you portray give the impression of being very strong in character and it feels like you are building a quite intimate connection with them.**

I actually know most of the characters I paint. I am familiar with their expressions and their energy. When you see the portrait I want you to know: This is their energy. By painting them I can connect the colors I use with the energy of the people I portray.

**Do you have particular influences in art history that are relevant for your work?**

There are some people who connect my paintings to Egon Schiele, for example. Schiele is an amazing artist, so that's very flattering. Before I moved to Vienna I wasn't painting like I'm painting now. I was searching for a way to paint figurative portraits in a loose and free way. So I would go to museums or look at books, thinking about how people like Schiele got there. In that way art history had a big influence on how I paint.

»While you're analyzing the painting, the painting is analyzing you at the same time.«

**You were born and raised in Ghana. How did you end up in Vienna in the first place?**

It's a very long story, but it comes down to that I met an Austrian in Ghana. We did some projects together and eventually got married. I came to Austria for the first time in 2012 to do a show. After a couple of exhibitions in Ghana I returned and went straight to the Akademie für Bildende Künste.

**What role does "blackness" or "black pride" play in your paintings?**

For me painting is basically documenting and celebrating blackness. The main idea of what I do is to paint people I like, people that inspire me, people who create spaces and opportunities. All I do is document the good people around me.

**So, portraying someone is an act of friendship for you, an act of respect?**

There has to be something organic that connects me to the person I paint. If I don't connect I cannot paint. With some of my pictures I know the people I paint in person. In that case it's a very intimate process where every movement, every color and every brushstroke I make is based on that relationship. Others I know from a distance, and so I work more with expression, movement and the clothes they are wearing.

collectorsagenda.com

**Something that is characteristic of your works is the really direct look from your subjects that creates a very intense connection.**

When you look at someone, it always means that you analyze them. The direct gaze in my paintings makes this person look back at you. You stare at the painting and someone stares back at you. That might not be very comfortable for you. It's not easy to be stared at because it means when you're analyzing the painting, the painting is analyzing you at the same time. It's give and take. And then there's a bit of me staring at you at well. I choose characters I also want to identify myself with. The colors, the energy, the patterns, the expressions – that's them, but then I always add something of myself too.

**Going forward, how are you going to develop your work?**

I keep on looking at my surrounding and allow myself to be inspired. I know which characters I want to paint. But I'm looking forward to see which colors and which patterns I'll decide to use.

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



Interview: Gabriel Roland

**Amoako Bofo**

is represented by  
Mariane Ibrahim Gallery, Chicago, IL

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Photo: © Katharina Pobjizki

**Alex, you often deal with inherently violent subject matter, from atomic bombs to Winchester rifles, where did that come from and what made you gravitate towards the theme?**

From an American standpoint, these violent images are a part of pop culture vernacular. The first time I saw a mushroom cloud was in a Looney Tunes short. Westerns are a monumental archetype in global cinema. Both are narrative frameworks that have departed from their historical origin and now buttress the facades that surround our contemporary fictions. So I'm not necessarily drawn to them, but they are omnipresent in contemporary life. Unfortunately, I don't have to reach very far to access these kinds of violent topics.



You Promised Catastrophe, installation view, 2019

Photo: © Courtesy Zeller Van Almsick

**Many of your sculptures are of an alien-like quality; chromed and smooth like the finish of some sort of technological device. Some also display areas of oxidation and rust on their surfaces, suggesting a condition of age. What are these objects and are they from the future or the past?**

I began making these objects after reading Timothy Morton's *Hyperobjects*. For Morton, a hyperobject is something that has presence but can travel and outlast human measure. Some of the examples are storms, icebergs, waste, and plutonium – things that are seemingly everlasting in that they embody time outside of human experience. Although his analysis is mainly environmental, I wanted to think of

this in terms of cultural memory and historical violence. I was wondering how objects retain experience and shape the future through their historical contexts and the cultural wavelengths that they emit. It brought me to think of family heirlooms and historically concrete objects like weapons and innovative technology. With my chromed sculptural objects, I wanted to imagine something that embodied both signifiers of the future – metal, dynamism, and cleanliness – but also embodied an element of temporality subject to time – the chrome. However, I didn't want the object to be too recognizable for its utility, like a readymade, but to remain in an off-kilter state of familiarity.

»Utility and instrumentality are a part of human social organization. We will never break free from it but we can learn to exist with it responsibly, ethically, and with care.«

**Is there anything in particular that you'd like your art to stir in or do with a viewer?**

Overall, I would like to advocate for a general refusal of what is presented as a singular reality or history. Especially in the age of information, it is important to use the tools and perspectives around us to strive against the common grain. Criticism is essential to this as well as the ability to exercise some restraint with our viewership and what we consume. When I refer to restraint, I refer to the ability to pause and to push against the impulse of spectacle. Spectacle, even more than ever, penetrates us everyday and visual art, as much as poetry, literature and critical thought, opens the opportunity to refuse the coercion of false fantasy. This fantasy is singular and linear – a windowless hallway in which to avoid the other

and get lost within. But the wonderment of that fantasy is one of forgetting – forgetting the outside adversities we cannot or choose not to see. So what I offer is not a beautiful painting or an infinity room. All I offer are tools to refuse. Through refusal, we access a web of memory that is tangled, difficult, frustrating and, ultimately, filled with intimate life.

**Your work seems to be a wake-up call that brings to light the disguises of technological progress and their historically violent effects. In your opinion, is there a way to break free of this cycle?**

That's a question I can't answer precisely. That is to say – it is not a simple "yes or no" kind of question. What does it mean to be free of something? Does it mean to be without it, exclusive of it? To imagine such futures would fall into a dangerous behavior similar to the misuse of drugs. An ailment exists and there is a cure. For social issues, this approach never works because of the elements of spontaneity, aberration and transformation that defy such scientific approaches. My practice is less a proposal for the future, but a reframing of contexts through the analysis of history and possibility. Future and possibility are similar but, in my opinion, are opposed to one another. A future is singular – as if looking at the path ahead through a measurement of time. Possibility exists in all directions as a form of potential. Humans have utilized technology since the first tools began to be used. Utility and instrumentality are a part of human social organization. We will never break free from it but we can learn to exist with it responsibly, ethically, and with care.

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

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GALERIE NÄCHST ST. STEPHAN  
ROSEMARIE SCHWARZWÄLDER

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Photo: © Christoph Liebenritt

Marina Sula deals with the everyday flood of images in our digitalized world. In her photographs and installations she subliminally illuminates the origin and development of common visual languages and their interaction with people.

»We want to be desired, not covet anything or anyone.«

**Marina, how did you get into photography?**

I've always been interested in the production of images. But in particular with photography there was an initial fascination with the fact that the medium can be used by everyone. With a camera, one can capture a moment, it's something simple and easy to grasp. But with continuous production, distribution, and confrontation with images, my perception of them changed. On the one hand, it was about capturing something "real" in the moment, like the recording in a picture, of signs and codes that I observe in everyday life. If I am fortunate, something is condensed into a psychological moment that reveals a more general structure. I find the interaction between the indexical and the fictive in a photograph very exciting.

**You work not only with the medium of photography, but also with installation. Lately, furniture was included in your exhibitions.** Yes, for example, in my installation at vienna-

contemporary (in 2019) I created a specific setting: a couch, four chairs, a coffee table with magazines, paper tissues, and bottled water, a rack for magazines and newspapers, a clock, and my pictures mounted on the wall – for all practical purposes, a waiting room. The couch and the chairs were turned away from my pictures and formed a unity. This installation was especially designed for the fair, the context in which it was perceived was important. I also found it amusing to subvert the spirit of this institution with an ironic gesture. The question is, what social situations is this experiential space, constructed almost like a film set, able to evoke.



Installation view: *I'm sorry, I can't, don't hate me*  
Gabriele Senn Galerie, Vienna, 2019

**What role did the visitors play in your production?**

The title of the installation is simple: *Waiting*. I wanted to use the title to refer to the original function of such a space, a function that has be-

come obsolete in this case. Many visitors asked: What are you waiting for here? I liked this indeterminate state. On the one hand, it reminds me of something ordinary, because everyone knows waiting rooms from their own experience, and on the other hand, there was an uncertainty, because there was nothing to wait for, of course. This strange experience was further intensified by observing and by being observed.

**What is the function of art in your eyes?**

I might not use the word decoration. What interests me more are questions like: Where is art presented in a broader sense, and who has access to it? How does the context, the environment determine the way you look at certain pictures? And above all: What structure do these paintings follow? Where do they come from and what do they want?

**In the photographs that are part of your settings, do you fall back on existing works or do you produce them for specific occasions?**

That varies from case to case, because my practice is more analytically oriented. I produce images every day and therefore have a large archive from which I can draw. In my last exhibition with Gabriele Senn in Vienna, for example, I partly used pictures from my archive, but also had to produce certain pictures specifically for the exhibition.

**Do you feel the need to make order in the everyday flood of images?**

I personally like order! (laughs) I try to find a certain logic for myself in which I can move. But I'm more interested in analyzing the structure behind it – in finding out why certain images are created the way they are.

**In your artistic work you also deal with everyday rituals such as self-care and the daily interaction with digital devices. This creates the impression of a lonely subject that is very busy with itself. How do you see that?**

I think the imperative of self-care is characteristic of a hyper-individual culture, in which it is always a matter of looking at one's own ego. The libidinous energy is not directed at others, but rather fizzles out in a self. This is somehow boring ... we want to be desired, not covet anything or anyone.

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

**Marina Sula**

is represented by  
Gabriele Senn Galerie, Vienna

Interview: Barbara Wunsch



Photos: © Paavo Lehtonen

Street artist Ines Stella has emerged in the gallery business as part of a new generation of Finnish artists. After senior high school she met two tattoo artists who taught her both how to use a tattoo machine and the application of paint using aerosol spray cans. In the summer of 2017, Helsinki based gallerist Kaj Forsblom was impressed by examples of her work that he inadvertently encountered on the street. What happened next made all the difference to her in terms of the artist she is today.

**Ines, you started as a street artist in the public space. Your path to becoming an artist represented by a major gallery came about, well, quite literally on the street. Can you recount for us how this occurred?**

I was painting an electricity distribution box on Korkeavuorenkatu in downtown Helsinki (something many street artists in collaboration with the city have done for years). On the same day, Kaj Forsblom (founder of Galerie Forsblom, an art gallery in Helsinki) walked past and stopped.

Interview: Rasmus Kyllönen

"Hey, that looks pretty cool. You should come to the gallery one day," he said and gave me his card. At this point, I had been painting for ten hours already since the early morning. I read the gallery name, but played it cool. I said I would come by the next week. The next day he drove by and found me in the same spot and wound his car window down. "Do you remember me?," he asked and simply said: "See you at the gallery next week." It was a crazy coincidence.

»I think the judgment of street art has been very one-sided.«

**Did taking street art indoors feel like entering unfamiliar territory?**

The gallery space is very different from the street space. You can never bring street art into the gallery. The white walls did feel a bit intimidating in the beginning. I asked if I would be allowed to paint on the walls, and Kaj Forsblom said he had never before allowed anyone to paint on the walls, so I asked if I could be the exception.

**You have made significant contributions to making street art a normal event in Helsinki, through both smaller artworks and larger murals, for example the one you did as a collaboration in the renowned concrete district of Pasila. What took the city so long to give permission in that instance?**

The city has recently made it easier to get a license to make street art. I guess the city officials want to enliven the city. But still, the process of obtaining permission is a protracted and difficult one. I just want to paint. For me, the easiest way is to wait for a fissure to open a breach in the legal walls. These opportunities just kind of pop up spontaneously.

**Do you think we are a bit behind when we are only now realizing how murals can enrich the environment?**

We are pretty progressive in some things, but there's been a strong opinion that street art



equates with 'töhyr' (Finnish word for *smear*), and there have even been campaigns against it. I think the judgment of street art has been very one-sided. But thinking about it as just 'decorating' the streets is a pretty naive idea as well. For me, it started off more as a way of bringing art to the street instead of advertisements. There is so much of the public space that is for all of us. We have a lot of imagery there, but mostly it's commercial. Why does this public space have commercial imagery that affects us? Why are these spaces being sold out to advertising companies when we could also put up art?

**Now you are recognized by the art establishment. Does that detract from your credibility as an original street artist?**

I put more thought to where and when I paint in the streets of Helsinki. When I go abroad, I'm more spontaneous.

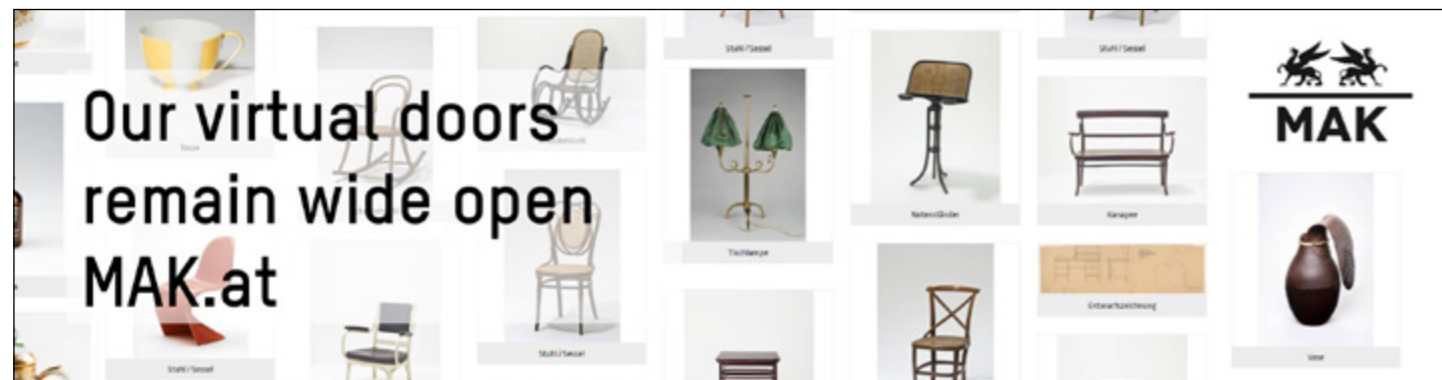
**In both your street art and your art made for galleries you have the fauna as a theme. Do they represent something to you?**

I have some figures I get attached to. I have probably just drawn them in my notebook and all of a sudden, they hop into my art and hang out there for a bit.

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

**Ines Stella**

is represented by  
Galerie Forsblom, Helsinki/Stockholm



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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 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 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 are among others offering limited editions at Art Cologne:

- Collectors Agenda, Vienna
- GDM, Paris
- Mike Karstens, Münster
- LRRH, Cologne
- Cristea Roberts, London
- Edition Staack, Heidelberg
- Paul Stolper, London
- Texte zur Kunst, Berlin



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Thilo Jenssen

**Smooth Operator, 2019**

UV-print on aluminium on perforated metal  
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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](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)  
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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  
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more on [bit.ly/\\_EstherStockerEdition2](https://bit.ly/_EstherStockerEdition2)

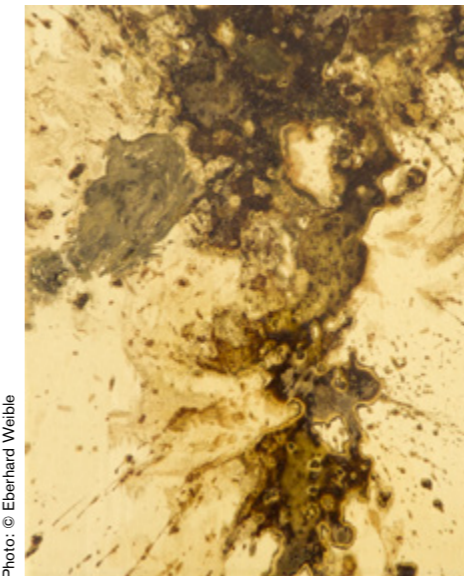
Regine Schumann

**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. 13% VAT)

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

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](https://bit.ly/_ToniRToivonenEdition)

Dejan Dukic

**Reset, 2019**

Oil paint pressed through canvas  
circa 12.5 x 10 cm (4.9 x 3.9 inches)  
Series of unique works  
600 Euro (incl. 13% VAT)

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

[www.christinekoeniggalerie.com](http://www.christinekoeniggalerie.com) Peter Friedl, Al Hansen, Heinz Frank, Pierre Klossowski, Gerhard Rühm, Rainer Jochims, Jannis Kounellis, Louise Bourgeois, Maria Lassnig, Adriana Simotová, Hildegard Absalon, Nancy Spero, Silvia Bächli, Martina Kügler, Louise Schmid, Renato Ranaldi, Arnulf Rainer, Rudolf Fila, Gilbert & George, Hany Armanious, Ulrike Lienbacher, Gabi Lobmaier, Ulrich Meister, Anne Schneider, Beata Vesely, Eduard Winklhofer, Rebecca Horn, Christy Astuy, Peter Duka, Trixi Groiss, Kocheisen + Hüllmann, Marcus Orsini Rosenberg, Stepanek + Maslin, Leif Trenkler, David Hammons, Erwin Bohatsch, Thomas Stimmer, Otto Zitko, Sylvie Fleury, Stefan Banz, Jeff Koons, Flora Neuwirth, Nam June Paik, Cindy Sherman, Lois Weinberger, Maria Hahnenkamp, Max Boehme, Barbara Eichhorn, Katharina Heinrich, Petra Maitz, Johannes Schweiger, Jacqueline Chanton, Anna Meyer, Anthony Gormley, Magdalena Jetelová, Oswald Oberhuber, Franz West, Olga Chernysheva, Andrej Khlobystin, Simon Bill, Andrew Mansfield, Alain Miller, Van Dis, Jack Bauer, Katarina Copony, Sonja Gangl, G.R.A.M., Astrid Herrmann, Edda Strobl, Christian Golub, Matthias Herrmann, Dawn Mellor, Jim Shaw, Jeff Wall, Jan Worst, Jimmie Durham, Mark Caslin, Ann-Sofi Sidén, Kara Walker, Johanna Kandler, Andreas Reiter Raabe, Werner Büttner, Michaela Math, Pierre Bismuth, David Goldblatt, Santu Mofokeng, Zwelethu Mthethwa, Constantine Kubinowitz, Alex Katz, Gyula Fodor, Vicken Parsons, Micha Payer, Rémy Zaugg, Zuzanna Janin, Tomasz Zak, Maciej Kurak, Monika Mamzeta, Józef Robakowski, Piotr Wysocki, Ingeborg Strobl, Skip Arnold, Lenzi Rigling, Jean Genet, Ed Ruscha, Lia Perjovschi, Dan Perjovschi, Margherita Spiluttini, Sislej Xhafa, Abdellesmed, Jeff Mcmillan, Sami Al-Turki, PAYER GABRIEL, RED BUCKET FILMS, Anetta Mona Chisa & Lucia Tkáčová, Luke Butler, Annelise Coste, Ceal Floyer, Douglas Gordon, Amy Granat, Matthew Higgs, Gabriele Kuri, Jürg Leheni, Louise Lawler, Ján Mančuška, Kris Martin, Olivier Mosset, Marlo Pascual, Mai-Thu Perret, Alex Rich, Valentin Ruhry, Gedi Sibony, William Stone, Lawrence Weiner, Andro Wekua, Guido Van Der Werve, Heidi Harsieber, Alice Cattaneo, Max Müller, Hans Werner Poschauko, Andreas Karner, Jacques Andre, Danaï Anesiadou, Cory Arcangel, Assaf Gruber, Guillaume Paris, Leopold Redl, Ai Weiwei, Juergen Teller, Per Dybvig, Susanne Klobassa, Haruko Maeda, Wolf & Ritterskamp, Genesis Breyer P-Orridge, Love Architecture, Ricardo Brey, Zilla Leutenegger, Bill Bollinger, Thomas Kilpper, Fergus Greer, Gustav Metzger, Natalia Zaluska, Monica Bonvicini, Căcilă Brown, Gabriele Edlbauer, Julia Hohenwarter, Kris Lemsalu, Isabella Rosenberger, Maruša Sagadin, Toni Schmale, Stefanie Seibold, Sofie Thorsen, Astrid Wagner, Anna Witt Fulterer Scherrer, Matthew Hunt, Jeremy Hutchison, Kununurra Artists, Gil Leung, Wolfgang Tillmans, Cathy Wilkes, Mircea Stănescu, Ovidiu Anton, Thomas Hartmann, Graulicht (August Kocherscheidt & Rupert Zallmann), Thomas Draschan, Olafur Eliasson, Sepp Auer, Mirosław Balka, Judith Fegerl, Heribert Friedl, Alberto Giacometti, Bruno Gironcoli, Antony Gormley, Stef Heidhues, Roland Kollnitz, Hans Kupelewieser, Walter Pichler, Josef Pillhofer, David Rabinowitch, Fred Sandback, Gisela Von Bruchhausen, Erwin Wurm, Darren Bader, Antoine Catala, Talia Chetrit, Tobias Kaspar, Adriana Lara, Marlie Mul, Davide Stucchi, eSe Relational Changes, Andreas Duscha, Paule Hammer, Martin Kippenberger, Ulrich Lamsfuss, Humphrey Ocean, Florian Unterberger, Gustav Metzger, Felix Burger, Peter Dreher, Christian Haake, Gregor Hildebrandt, Jürgen Krause, Arnold Reinthaler, Flora Hauser, Alejandra Hernández, Olivia Kaiser, Maureen Kaegi, Sanam Khatibi, Marlen Letetzki, Katherina Olschbaur, Justine Otto, Lea Asja Pagenkemper, Titania Seidl, Jonathan Monk, Claudia Losi, H.H.Lim, Clemens Von Wedemeyer, Jun Yang, Sven Johne, Cana Billir Meier, Sofie Thorsen, Wermke / Leinkauf, Erik Schmidt, Constanze Ruhm, Emilien Awada, Kay Walkowiak Alexandru Balasescu, Walead Beshty, Gwenneth Boelens, Olivia Coeln, Marta Djourina, Barbara Hainz, Renato Leotta, Alexandra Navratil, Christoph Weber, Natalia Stachon, Dona Jalufka, Kernel, Ral Mayer, Valentin Ruhry, Björn Schülke, Yehudit Sasportas, Thilo Jenssen, Uri Aran, Radenko Milak, Alona Rodeh, Vito Acconci, Atelier Van Lieshout, Peter Noever, Joel Tauber, Roman Uranjek, Nasan Tur, Félícia Atkinson, David Grubbs, Susan Howe, Zorka Wollny, Magdalena Wiecek, Rade Petrasevic, Felix Kuitau Benjamin Appel, Ira Svobodová, Olga Holzschuh, Magda Csutak, Rune Bering, Heinz Gappmayr, Peter Hauenschild, Philip Loersch, Tudor Patrașcu, Greta Schödl, IRWIN, Bernhard Buff, Manfred Peckl, Piotr Łakomy, Rebecca Ackroyd, Louisa Clement, Julian Turner, Honza Zamojski, Thomas Reinhold, Cécile Wesolowski



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.«

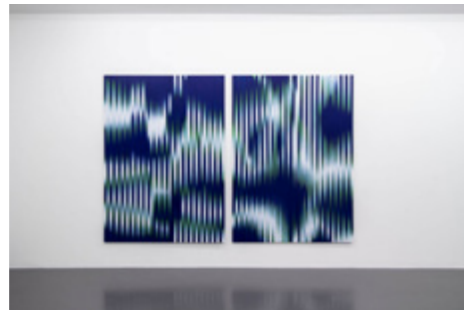
**Julius, what is the driving force and artistic concern that prompts your work forward today?**

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

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Photo: © Christoph Liebenritt

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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J. v. Bismarck, *Punishment* #7, 2011.  
Courtesy J. v. Bismarck und alexander levy, Berlin.  
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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.

14 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 preconceived idea of where to place it. The work should be in the foreground. Sometimes you buy something and it disturbs the entire room –

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 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](https://segurio.com)



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