

# Cilène Andréhn

## Combining Passion and Integrity

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Gallerist Cilène Andréhn, is one half of the duo behind the ever so cool Andréhn-Schiptjenko with locations in both Stockholm and Paris. We sat with her discuss the three decades she has dedicated to the arts and what lies on the horizon.



Cilène Andréhn © Colombe Clier

### What sparked your vocation?

My grandmother was a very important person to me and instilled in me her passion for the arts. My first job was working as a communications consultant for the Swedish Government; it was quite boring but I was good at it. At the time I had just come to Stockholm and I got connected with the art scene there—that gave me the idea to apply this talent in communications towards something I was really passionate about. I started a gallery that was funded by other people; it was in this gallery that I hired Marina Schiptjenko. We were almost immediately fired and the owners moved to a chateau in Italy. But thanks to these circumstances we started Andréhn-Schiptjenko, which is now 30 years ago. One of the keys to the longevity of our professional association is that we were not two friends that started a gallery, but two colleagues. We were united in how we wanted to work. And there was a group of artists in Stockholm we really wanted to represent. We were the first of what became a new generation, launching the gallery in 1991. By 1993 there were 8 young galleries in Stockholm. So, in short, it was artists and my feeling that I could do something for them.

**What are some of the challenges you have faced in your career?**

Marina and I come from a generation formed by punk's do-it-yourself culture. We were not afraid to show new artists and work. When I look at how the art world has evolved over the past three decades, I think we may have been held back by the fact that we have done everything ourselves and with our own money, generated by the gallery's activities. We have always privileged our independence and our artists over money and have turned down external capital.

**If you had to do it all over again would you do the same thing?**

Yes, definitely yet maybe I would have approached things in a slightly different way. We were very young when we started and when you are young you tend to act in a more emotional way, even radically and rashly. I am definitely more chill now.

**A dream artist or artwork you would like to represent?**

It is such a cutthroat environment that my dream artist is probably other people's dream artist too so I am going to have to pass on that question.

**Your go-to professional phrase or mantra?**

I borrowed my mantra from Patti Smith. At a concert I attended she said: "At the end of the day the only thing you have is your name." I would also add that you are your relationships because everything else can be stripped of you. It boils down to integrity and a certain kind of honesty and that is very important to me.

**What are your projects or upcoming highlights?**

I am very proud of our current Linder Sterling exhibition "The Groom" because Linder developed several new areas in this new body of work. Our next exhibition featuring Mexican artist Martín Soto Climent is another special event. Currently, Climent has a solo exhibition at the Museo de la Ciudad de México in Mexico City. Here too we will also be showing new bodies of work. After the summer we are staging the debut solo show of the Georgian painter Nino Kapanadze. She is finishing her diploma at the École de Beaux Arts, adding to her degree in architecture from Tbilisi and a degree from Science Po in Paris. She is an extraordinary painter and thinker. Finally, in October for Paris+, we will be showing Tony Matelli this will be the first larger solo-exhibition of this very important American sculptor here in France.

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