

# The *Collectors* Chronicle

Voices of  
Contemporary Art  
and Culture

7

Basel/Berlin  
Issue

Ernesto Neto during the installation of *Rui Ni / Voices of the Forest* at Kunsten Museum of Modern Art, Aalborg



## In the Studio Ernesto Neto, Rio de Janeiro

**Ernesto Neto** is one of Latin America's most important contemporary artists. His art is creating a sensual language that is universally understood. Spirituality, humanism, and ecology are among his principal concerns. As if organically grown, Neto's walk-in sculptures invite visitors to stop and breathe. [read more on page 2](#)



»I am a realist, no matter in which medium.«

**Anna Jermolaewa**, born in St. Petersburg, is known for her conceptual, often critical and enigmatic humorous video and photographic works. She pays particular attention to trivialities, by which she draws attention to the grander scheme of human existence and social, political or gender power structures.

[read more on page 4](#)



»To me, New York is as a very masculine city sculpture.«

**Lena Henke** has developed a diverse body of sculptural works, often arranged in comprehensive spatial installations. Henke's work references urban planning, Land Art, human relationships, sexuality and fetishism, consistently infiltrating the patriarchal structure of art history with a very smart and humorous tone.

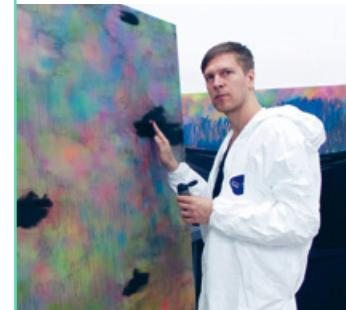
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Kasper Sonne  
New York City



Julia Bornefeld  
Bruneck, South Tyrol

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

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Photo: © Kasper Sonne

Photo: © Eva Zar

Photo: © Jasmine Depora





Photo: © Florian Langhammer

**Anna, can you describe your art for someone who isn't familiar with your work?**

I always start with an idea and only then do I look at what medium is most suitable for the realization of the idea. Within the process, regardless of the medium, I remain a realist. My topics are drawn from actual experiences and observations encountered in my travels and never include anything fictitious. The idea is always of prime importance, the tools are secondary.

**4 Despite working across various media, your artistic oeuvre forms a coherent whole. What is the connecting element?**

It is about life conditions, about the 'conditio humana' and the questioning of power structures. I came directly from politics to art. At the time, in St. Petersburg, we had demonstrations, fliers, and our magazine. Now I use other methods, but I hope nevertheless to be able to sensitize, point to things and ask questions.

**Where do you draw the inspiration for your work?**

Often it comes from quite mundane everyday things. Suddenly an object emerges that corresponds to a question that I am pondering. Even if one of my works looks like a minimal sculpture, it hides a story – unlike in Minimal Art where it is rather about what you see is actually what you see. One could describe my work as "narrative minimalism."

**»The idea is always of prime importance, the tools are secondary.«**

**So outwardly, the images that you present serve rather to convey their content?**

Precisely. A good example is one of my recent works titled *The Penultimate* which deals with the so-called color revolutions, a series of non-violent regime changes that always pro-

ceed along the same pattern and frequently use a color or a flower as the symbol of identification. I have actually established a "herbarium" of these revolutions. Here the concern is not aesthetically beautiful arrangements, but the political charge they embody.

**Recently you have returned to a passion of yours – painting.**

After twenty years of editing videos it is liberating to paint again. The smell is wonderful, and in the evening, there is a sense of it being so much more satisfying to have painted a picture than to have worked on editing a video for ten hours!

**One of your new paintings seems to capture a situation from a safari in Africa.**

This picture materialized on my latest journey, a cruise to the Bahamas with the extended family. After the cruise we were in Florida, in Disney World and in the Universal Film Studios. This was definitely a way of traveling that I normally don't undertake. But it was an interesting study. This "safari" in Disney World, Orlando is an entirely fake and constructed situation of a natural event, and that interested me.

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



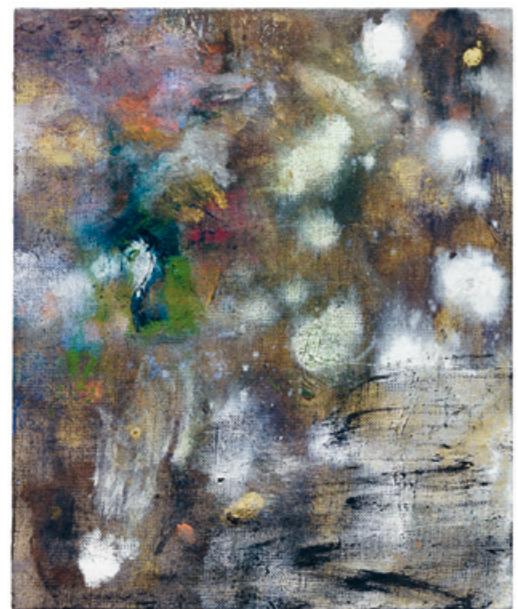
Photo: © Zeller van Almsick

*The Penultimate*, 2017, Exhibition view of *Recurrence* at Zeller van Almsick, 2018

**Anna Jermolaewa**

is represented by  
Zeller van Almsick, Vienna

# CAITLIN LONEGAN POINTS OF VIEW



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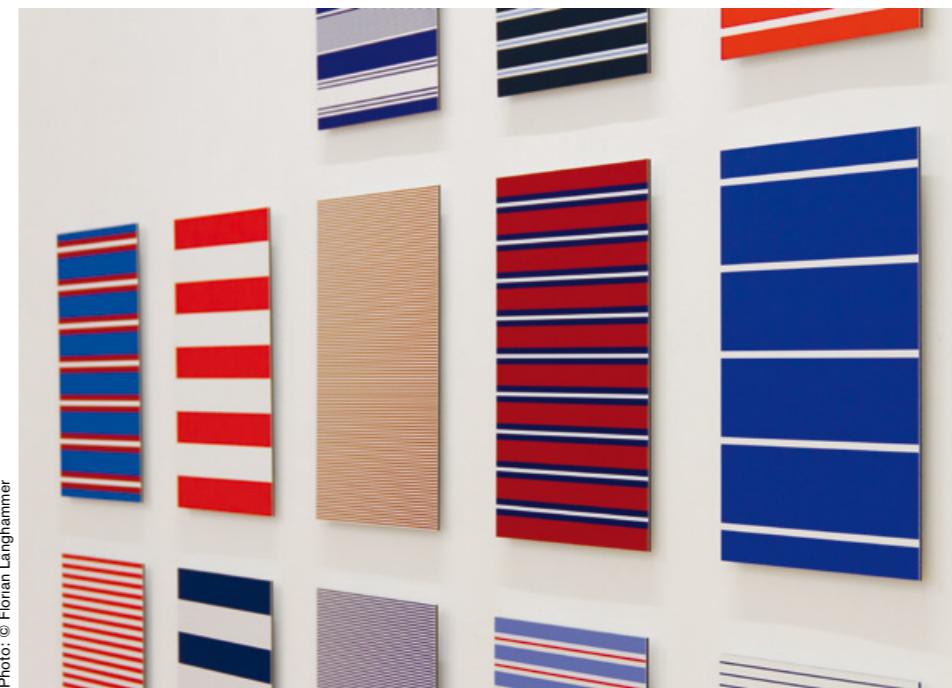


Photo: © Florian Langhammer

Interview: Gabriel Roland

**No Stars, But Stripes, 2018**

Jacob Dahlgren \*1970 is among Sweden's most important contemporary artists. Attracted by minimalist tradition, he finds abstraction in everyday objects and often overlooked details of contemporary life, which he employs to create dynamic interactive installations and performances that refer to the artistic styles of the



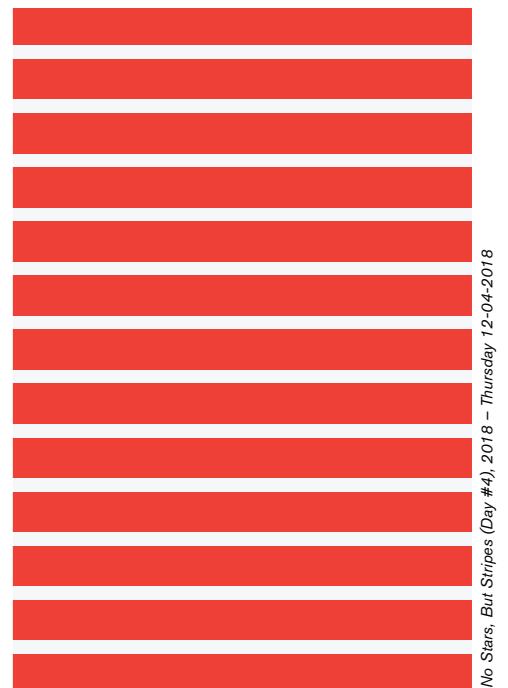
Photo: © Zeller van Almsick

20th century such as Constructivism, Minimal Art, Pop Art, and the Op Art movement.

Besides being represented in numerous institutional and museum shows internationally, Dahlgren made use of the Nordic Pavilion at the 52nd Venice Biennale di Venezia.

Dahlgren's edition *No Stars, But Stripes* takes its roots in a digital performance that took place during April 2018 as part of a performative continuum of his Instagram feed, which has been featuring the artist for years, wearing a differently striped T-Shirt each day. His meticulously archived collection of T-Shirts has grown to above 2.000 in the meantime.

For *No Stars, But Stripes* Dahlgren wore 14 T-shirts, that were selected by Collectors Agenda from his ample archive. As if by chance all these shirts used Blue, Red and White in their stripe pattern, the colors also used in the American flag. Each T-Shirt can thus be considered a minimalist proposal of



No Stars, But Stripes (Day #), 2018 – Thursday 12.04.2018

a new design for the American flag. Following in the footsteps of Dahlgren's search for minimalist form and his almost obsessive focus on stripes, of course none of these alternative design proposals included any stars – an ironic comment on the United States of America whose current political leadership is giving the country a new identity and is dividing American society.

The 14 individual wall plates which represent the edition *No Stars, But Stripes* derive their minimalist patterns from the T-shirts that Dahlgren wore as part of his 14-day performance on Instagram. Each piece comes with a certificate that documents the specific performance day.

**5**  
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[● more on bitly/\\_JacobDahlgrenEdition](#)

**Top 10  
Fastest Rising Young Artists**

- 1 Carmen Winant \*1983, USA
- 2 Xue Geng \*1983, China
- 3 B. Ingrid Olson \*1987 USA
- 4 Ana Vaz \*1986, Brazil
- 5 Tanya Goel \*1985, India
- 6 Stefanie Heinze \*1987, Germany
- 7 Chris Hood \*1984, USA
- 8 Stephanie Williams \*1987, Costa Rica
- 9 Edith Karlson \*1983, Estonia
- 10 Kiyo Hasegawa \*1984, Japan

Aged 40 or under, fastest rising in the ArtFacts.Net ranking position within the last 5 years, as of 15 May 2018.

**In light of the on-going debate about female careers being disadvantaged in the art world, it is encouraging to see nine female artists among the Top 10 fastest rising young artists.**

**In 2017, six out of the ten top-ranked young artists who were represented at Art Basel were female.**

ArtFacts.Net's artist top ranking tracks and weighs the exhibitions, in which artists participate, using a specifically developed algorithm. Art institutions which collect or represent famous artists are attributed stronger weight. Exhibitions held in museums with important collections will be rated higher than a relatively unknown private gallery.

**Top 10  
Young Artists  
represented at Art Basel 2017**

- 1 Alicia Kwade \*1979, France
- 2 Camille Henrot \*1978, France
- 3 Laure Prouvost \*1978, France
- 4 Neil Beloufa \*1985, Algeria/France
- 5 Nathalie Djurberg \*1978, Sweden
- 6 Michael Sailstorfer \*1979, Germany
- 7 Cory Arcangel \*1978, USA
- 8 Nina Canell \*1979, Sweden
- 9 Klara Liden \*1979, Sweden
- 10 Wilfredo Prieto \*1978, Cuba

Aged 40 or under, by absolute position in the ArtFacts.Net artist ranking, as of 15 May 2018.



Photos: Florian Langhammer

Visual artist Toni R. Toivonen examines the duality of life and reflects on the different sides of existence. Moving between abstraction and realism, Toivonen's more recent golden-hued works on brass depict decaying animals lying recumbent. As the dead animal's body decomposes it leaves its presence on a sheet of brass, an aesthetic image that is both peaceful and dignified.

**Toni, we are out here in the Finnish countryside, in the middle of a forest.**

**What led you to seek this solitude?**

There is one reason which is obvious when you are doing what I am mostly preoccupied with, which is working with rotting animals. It is something I couldn't do within the city limits of Helsinki. But also I want to be secluded and to isolate myself in order to be really close to the artistic process. I can always choose to go to New York or Helsinki, but I actually like being alone.

**Was there ever an alternative for you than to create art?**

Actually there never was. I am from a very poor, working class background. My grandpar-



Interview: Florian Langhammer

**When and how did the idea develop to place a dead animal on a plate of brass?**

When I was still studying we had an open studio day and rather annoyingly some visitors touched the works leaving marks from the oils in their skin on the plate and I saw their presence permanently conserved. A bit later I slept on a sheet of brass for a certain period on which my own presence was retained. It received a lot of attention in a show in Helsinki. After this I wanted to leave that "last" presence.

**What is your relationship to the animals you are using in your work?**

I have met most of the animals when they were alive. I also use my own pets when one of them dies naturally. What's very important to know is that I never kill animals for my practice. They have either died a natural death or they had to be put down because they were ill or suffering.

**Can you explain the process of how the work is actually created?**

I place the dead animal on a brass sheet in order to say something. I compose the work. It leaves a stain immediately. Over time, I have acquired a good understanding of how the decaying process of a specific animal will affect the outcome, of how salt, grease, and other fluids will make a chemical reaction with the brass plate.

**Does the process of the dead animal leaving its trace on a brass surface have a particular duration?**

It depends. In the summer time it may take only 5 days. In the winter the period is longer, of course. And of course it depends on how dark I want the result to be on the plate.

**What artistic concern describes your practice?**

One thing I am concerned with is the realism of the material. For example, this brass work here is not an image of a cow, it is the cow. It is a conservation of the cow's presence by way of its own liquids, salts, grease, and blood. I believe in the reality of materials, even in a painterly context. Another aspect is the duality of life that I believe in. You need to have shadows in order to understand the light. You need to see death to understand life in a way.

**What is on your mind for this year?**

I am currently preparing my next exhibition which will be taking place at Galerie Forsblom in August where I will show my latest animal-brass-works, my largest so far, which will differ from previous works in their appeal. I might also show a new work-cycle of ultra-sonic paintings relating to the idea of "beautiful landscapes inside dead bodies".

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

**Toni R. Toivonen**  
is represented by Galerie Forsblom  
Helsinki/Stockholm

UPCOMING SHOW:  
Galerie Forsblom, Helsinki  
16 AUG – 16 SEP 2018

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Photo: © Paavo Lehtonen

story which is very real for many women and men, and which is rarely heard. And yet, not being able to have children is an important aspect in the discussion of motherhood.

**In your photographs *Der Wanderer* 1-5 you draw on the image of the painter Caspar David Friedrich. Was this appropriation or inspiration?**

This is a good example of my interest in art history. An art historical approach was central to my series *The New Painting* (2000-2004) and recently I'm using it again in my Fluxus works since in 2016. *Der Wanderer* deals with an appropriation for my gender and the re-interpretation of the romantic, male view in painting. Instead of the heroic male depicted by Caspar David Friedrich, I placed myself on the mountain. One sees a woman who looks onto the world and invites the viewer to share the view with her.

**Looking at your pictures, one often finds a figure seen from the back. What does it mean?**

I consider the frontal view often too charged. One has the feeling as though one had to answer the gaze. Showing the back results in a sense of standing together, or if you like, side by side. I would like to appear inviting with this perspective and allow for a certain stillness. The focus is on the landscape which is seen together, in a shared contemplation. The spectator and person in the photograph are sharing the same pictorial space.

**»Photographs tell as much about the observer as they do about their author.«**

**Your examination of the Fluxus movement resulted in the appropriation of key Fluxus pieces into your own work.**

My work is based on very much research in order to find things, which I can use as an instruction. I take notes in exhibitions and look at online archives of big museums like the MoMA in New York. I've also met some of the Fluxus artists like the Swedish artist Bengt Af Klintberg. What is important to me is to not look up the original performances of these artists, but to really study their written protocols, the so-called "event scores". With the scores there are no open questions regarding authorship. A score is an invitation for anyone to make the piece.

**This autobiographical approach also applies to your series *Annunciation*.**

Yes, precisely. In this work I first of all documented for myself the part of my life in which I tried to become pregnant. So I am telling a



*Der Wanderer 2*, 2004  
© Elina Brotherus; Courtesy gb agency, Paris

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## In the Studio Maruša Sagadin, Vienna



questions: who builds, where and for whom? Who is actually in the position to build? This addresses the mechanisms of inclusion and exclusion in architecture. In addition, gender questions play a large role. I am asking the question, according to whose norms are we building and does this give rise to specification?

»I transform the notion of architecture to construct experiences and projections.«

**Your works appear almost like a “cartoon language”, are heavily lacquered and allow one to only guess the material used. What materials are used and in what way?**

The ‘cartoon character’ aspect results from various themes and opposites that I allow into my work, including youth and underground culture, music culture, and the contrast between high and pop culture. This shows a certain ‘trashy’ aspect which I like to use. In order to present expertise within pop culture in detail I exchange ideas with those in the music scene, curators, and DJs, who then become part of my work.

**The lacquer colors of your sculptures are especially strong. What’s the significance of color in your work?**

In my selection of color I try to avoid explicit associations and place colors in new contexts. How can I change the political meaning of blue and turquoise? Can red be something else than socialist? And what do I connect with orange, more the 1980s or the revolution? What is feminist and not feminine in pink?

**Through the form of your sculptures you also communicate gender forms. Some look like a lipstick or are reminiscent of a high heel.**

Many architectural forms are reminiscent of objects with which we are familiar and are then named accordingly: iron, tongues, shoes, or waves. My works *Lipstick Building* and *Milli Bofilli* are games of seduction and self-

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**Maruša, you connect architecture and sculpture. Where do you begin?**

My work derives from architecture, however I do not build living space but transform the notion of architecture into something new, constructing experiences and projections. With this approach I can realize my artistic work without having to compromise and am able to investigate the social aspect of architecture.

**What social aspect of architecture do you mean?**

The social aspect of architecture addresses the

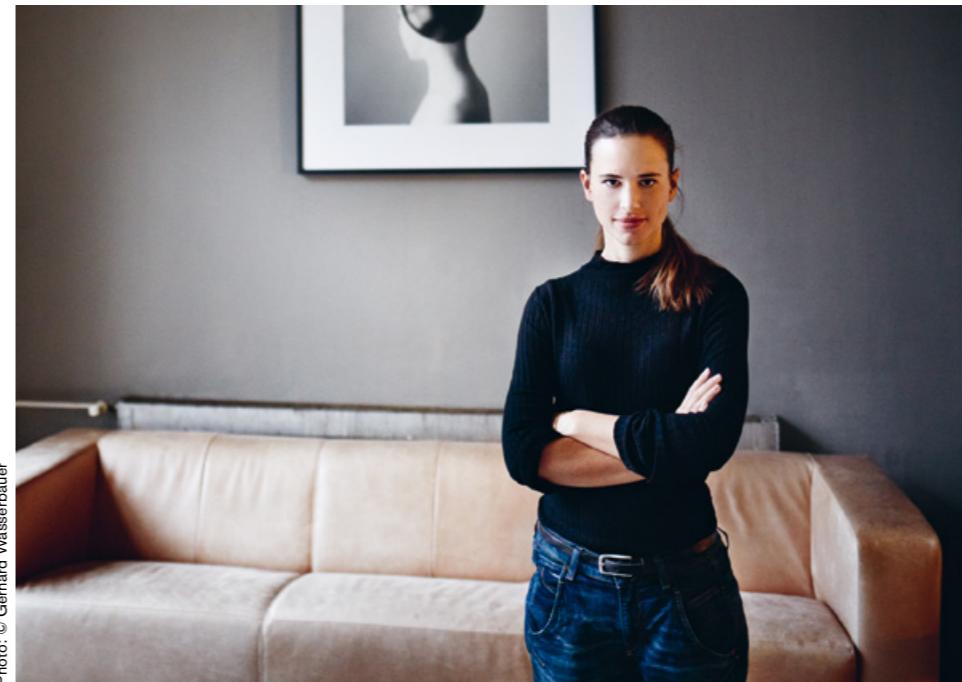
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## In the Studio Tina Lechner, Vienna



Interview: Alexandra-Maria Toth

empowerment. The case of *Lipstick Building* is a reference both to makeup and the façade of a building. Questions of power, greatness and splendor arise for makeup is used to make something appear larger. One part of *Milli Bofilli* is a high heel that can't be worn but the form of which still appears seductive.

**What architecture excites you and your work as an artist?**

I like North American architecture and the city of Los Angeles. Los Angeles is immediately associated with Postmodernism as well as with a breach with the logic of Modernism and European urban culture. I love one's own logic, kitsch, exaggeration, fakeness, and the sense of irony. It leaves room for insignificance and ambiguity leading to the question of alternative identities.

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

**Maruša Sagadin**  
is represented by  
Koenig2\_by robbigreif, Vienna

**CURRENT SHOW:**  
Tschumi Alumni  
Künstlerhaus, Graz, Austria  
until 21 JUN 2018



Photo: © Paul Knight, Courtesy Koenig2\_by robbigreif

*A Happy Hippie (Happy stories are all happy in the same way and unhappy each in their own way), 2017*

Your works go beyond conventional photography to concentrate predominantly on the “object”. An essential part of my work is indeed the design principle of material montage. Photography is simply the most appropriate medium through which to realize my ideas and to make my objects visible to the viewer. Everything starts with sketches on the basis of which I develop my objects. These will ultimately be worn by a model and photographed.

**How do the ideas come up for the objects you photograph?**

There are many things that inspire me – the Triadic Ballet, years ago when I discovered it at the academy, immediately fascinated and inspired me and has continued to do so. However, my works have many sources of inspiration including painting and fashion or African costumes. The creation process is certainly intuitive. There is a basic idea, a clear concept of how the photograph has to be, but my work process is not homogeneous. My works develop in several acts as in a theatrical production.

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



*ask me anything*, 2016, silver gelatin print (crop)  
Courtesy Galerie Hubert Winter, Vienna

**Tina Lechner**  
is represented by  
Galerie Hubert Winter, Vienna



WIEN 07.06.– 08.09.2018 grau und farbig **MICHAEL KIENZER**

Galerie Elisabeth & Klaus Thoman

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## In the Studio Sonia Leimer, Vienna



Photos: Florian Langhammer

other take place; it provides an opportunity to design public space.

**In this respect one could understand the street as the in-between space or placeholder? It is interesting that you made a series of works with the title *Placeholder*. What is the missing element for which the place is held?**

The concept of *Placeholder* is about our acting in space. Objects that I observed during a residency in Istanbul have inspired this work. I could observe how someone tied a piece of concrete with a lock to the street in order to hold a place. Through the connection of the object with the asphalt this person has clearly defined his space although the street doesn't belong to him. I found the idea to take possession of a space with an object interesting, and a series of sculptures developed from pieces of asphalt, which I combined with other materials from the street like handrails or reinforcement bars. These *Placeholders* speak exclusively about action and against form although they are certainly a formal expression. They are ambivalent and I like that.

**»I find the idea to take possession of a space with an object interesting.«**

**“Placeholder” sounds almost immaterial although your work is always very substantial. You are using materials like I-bars, concrete, and bricks. What is your approach to these materials?**

Materials derived from architecture inspire me and I find it exciting to use them in a very different scale. Often, the materials are in a very raw condition like the uncut I-bar, raw bricks, and unrolled cigarette papers. These forms often appear strange to us, because they originate from a production process that we don't know.

**In your work, you are constantly examining socio-cultural aspects, which is also the case in your investigation of the significance of apple cultivation in your home region of South Tyrol.**

I have always been interested in the architecture of the street: the facades, the corners, asphalt. In architecture these details often are not really appreciated. The street serves simply serves the purpose of getting from A to B. At the same time, however, the street is the architecture that connects all the buildings of a city. It is the place where the interactions between people who don't even know each

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**Sonia, the intense involvement with space plays an important role in your work. What does it mean to you?**

I didn't study art but architecture, and have therefore dealt predominantly with theories and concepts of space. One of the teachers who was most important to me, Joost Meuwissen, had a very artistic approach and as a result I began to approach the designing of a space with quite different questions. After graduation I decided not to work as an architect but as an artist so that I could handle space more freely.

**Which aspects of architecture are so interesting to you that you integrate them into your artistic work?**

I have always been interested in the architecture of the street: the facades, the corners, asphalt. In architecture these details often are not really appreciated. The street serves simply serves the purpose of getting from A to B. At the same time, however, the street is the architecture that connects all the buildings of a city. It is the place where the interactions between people who don't even know each

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## In the Studio Judith Fegerl, Vienna



Photo: © Florian Langhammer

works. Works are positioned, lit, connected, secured, monitored, recorded, and after a certain time packed up, discharged and dismantled. The machinery of the business and the structural conditions are part of my observations and the resulting works. For the work *self* I deprived an entire art space of all electrical power lines, lights, outlets, monitors, workstations, and other fittings, rendering it dark and raw. It was important to me to show the space as an energy providing shell.

**»I try to compress energy and tension.«**

**Your works are very technical and you need in part heavy and complex material that can't always be easily found. Where do you get your materials?**

I collect, materials and processes. I document a lot and go through the world with very open eyes. I am fascinated by details, often really small things that set in motion cascades of thoughts inspiring entire works. For the most part my requirements are so specific that I develop custom-made parts with companies or produce them myself.

**How high is the experimental expense in your work?**

Some works need long-term tests to ensure there will be no problems during operation. It is quite elaborate, therefore it is particularly important to act more spontaneously with drawings and smaller objects. When I draw I am very close to my thoughts and can experiment quickly using the dynamic of the moment. In the process new things arise that inscribe themselves into larger works.

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



**batch and beads**, 2017 at Taxispalais Kunsthalle Tyrol, Courtesy Galerie Hubert Winter, Vienna

Interview: Gabriele Roland

Photo: © Gregor Sailer

Photo: © Ruben Diaz

Photo: © Florian Langhammer

**Pink Lady (California)**, 2017, Courtesy the artist and Commonwealth and Council, Los Angeles

**Sonia Leimer**  
is represented by  
Galerie nächst St. Stephan  
Rosemarie Schwarzwälder, Vienna

23.06.–18.08.2018

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HOW TO RUIN AN EXHIBITION**

Performanceprogramm kuratiert von Christopher Weickenmeier  
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**23.6. tentaculus ohri henry wilde (aka antonia baehr) & neo hülcker  
doing dance arantxa martinez & paz rojo**

**7.7. useless land carolina mendonça & catalina insignares**

**21.7. elastic body waves franziska lantz  
untitled raimundas malaussauskas  
leaving palermo tom engels & bryana fritz**

**4.8. call her milk spill her no use crying hang her luzie meyer**

**11.8. arrangements/mandarin ducks mårten spångberg**

**18.8. allting nu else tunemyr**

alchemist-in-residence: pablo schlumberger  
author-in-residence: max wallenhorst



Photo: © Hugh Stewart

A seductive appeal emanates from the abstract paintings and complex steel or mirror fabrications of Sydney-based artist Jonny Niesche. Despite their minimalist ambition, they are showing a glamorous attitude. Similar to the situation of looking through a shop window and being apprehended by one's one reflection, as Bruce Nauman once described it, gazing at Niesche's works the viewer is instinctively drawn into a moment of "performative contemplation."

**12** **Jonny, light and color seem to play an extremely important role for you. Some colors evoke the association of a Californian sunset.** California indeed has had a movement which was preoccupied with light and space. Among its most prominent representatives were Larry Bell, Robert Irwin and James Turrell. I am mad about those guys. Interestingly we get the same sunsets as in California. These sunsets are special in that they produce soft and gentle hues. Having said that, my works are not depicting sunsets per se but want to create an immersive void that somebody can disappear into to contemplate ...

**What personal experiences and memories have influenced your artistic working method?** As a boy, my mother had often dragged me along to the cosmetic department. I fell secretly in love with the colors I found there, the mirrors, the reflective surfaces. It was the Glam era and a highly influential period in terms of the way that I responded to color and surface. It was kind of a secret and guilty pleasure as I knew that as a young Australian boy that was not what you were supposed to like.

Your works certainly look 'glamorous'. Is there a literal connection between your

**works and that cosmetic counter culture?** Glam has always been an element that excites and interests me ever since, not just its visual expression. With Glam Rock, there was also a very strong musical style in that period, with David Bowie and Ziggy Stardust at the forefront. My show title Picture This at Station Gallery in Melbourne was based on a Blondie song. Singer Debbie Harry was a woman I had much affection for musically and visually as a young man. I took digital samples of her eye shadow, make-up, and outfits from photographs from the late 70s, and created a color palette for the works.

»I can't wait for those Mondays to begin.«

**Was there ever a Plan B for you other than to make art?**

I actually used to be a musician playing in hardcore bands in New York. I only came back to Australia in 2001. Looking back, that time felt painful as I was too personally involved. With my art I seem to be more on top of it. And I can't wait for those Mondays to begin and to jump in the doors of my studio.

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



*Mutual Vibration*, 2017  
Courtesy Sarah Cottier Gallery, Sydney

**Fair for Modern and Contemporary Art**  
27–30 September 2018  
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Photos: © Florian Langhammer

The studio of Miriam Strobach and Gregor Einetter is located in the attic of a magnificent house in Vienna's inner city, the former apartment of the designer Helmut Lang. We spoke with the two creatives and foodies over a glass of Kalé, one of their own creations, about savoring new impulses in Vienna's creative and artistic scene and about living with art.

**Miriam, Gregor, you run Le Foodink, an atelier which designs cookbooks and has released its own bitter liqueur brand, Kalé. How did your interest in culinary matters come about?**

**M:** We both spent time in Paris. The culinary scene there was a genuine inspiration to both of us. We've always known that we understood each other well also professionally, and we had wanted to realize a joint project for quite some time. Through sharing the experience in Paris, we both realized that food as a subject is one that would not soon get boring for us.

**G:** Building on that, we established a mail order business for regional bio-meat rarities under the name "Porcella" in Vienna, which we still operate.

**Meanwhile you have lived and worked in Vienna for ten years. How did you make your way into the creative and art scene here?**  
**M:** Our friendships and acquaintances here have developed in such a way that for the most part we deal with people from the creative and art sector. This exchange is an important inspiration for us. One constantly stimulates each other with ideas. That net of relationships with all the people whom we meet daily has also brought us closer to art.

**Let's talk about art! How did you acquire your first work of art?**

**M:** At one point Gregor brought home the first artwork purchased, put it on the table and said, "Look, I have something!" I didn't know exactly what it was. The parcel on the table appeared as if still wrapped, not a typical picture to be hung on a wall. At first I couldn't relate to it nor did I know what Gregor liked about it. I now love the picture and it has received a prominent place in our house.

**Has it since then remained that one of you makes the decision for a new piece of art?**

**G:** It's always different, there's no structured

Interview: Gabriel Roland

Selected Exhibitions and Events during Art Basel 2018

EXHIBITIONS

**Bacon – Giacometti**

until 2 SEP 2018  
An exhibition devoted to two artists whose vision has deeply influenced figurative art from the second half of the 20th century to this day.

**Beyeler Collection / DAROS Collection**

until 12 AUG 2018  
The Beyeler Collection is displayed alongside works by Brice Marden from the DAROS Collection.

**Tino Sehgal This You**

until 15 JUL 2018  
*This You* by Tino Sehgal, held in the Beyeler Collection, will be presented in the grounds of the Fondation Beyeler.

**Ernesto Neto**

JUN 2018  
One room will be devoted to Brazilian artist Ernesto Neto; *Altar for a Plant* (2017), part of the Beyeler Collection, will be on display in Berower Park.

EVENTS

**Artist Talk: Ernesto Neto**

Fri, 15 JUN 2018, 5 p.m.  
Ernesto Neto discusses his monumental installation *GaiaMotherTree*, on view from 30 June till 29 July 2018 in Zurich's main station. In English; limited seating; included in the museum admission ticket.

**Book launch "Psychoanalytikerin trifft Marina Abramović" by Jeannette Fischer**

Sat, 16 JUN 2018, 1-2 p.m.  
Marina Abramović in conversation with author Jeannette Fischer, followed by a book signing by the artist. The psychoanalyst analyzes the structures and dynamics at play in the work of Marina Abramović, widely acknowledged as a key figure of performance art.

Getting there

Baselstrasse 101, 4125 Riehen/Basel, Switzerland  
+41 61 645 97 00, [info@fondationbeyeler.ch](mailto:info@fondationbeyeler.ch)  
Due to a construction site on Baselstrasse, it is recommended to travel to the Fondation Beyeler on public transport. Visitors arriving by car can park in the "Zentrum" (Baselstrasse 70) multi-story car park. The main entrance to the Fondation Beyeler is now in Bachtelweg. The Baselstrasse entrance is reserved for wheelchair users during this period.

**Opening Times**

Open 365 days a year.  
Mon to Sun from 10 a.m. to 6 p.m.  
+ Wed from 10 a.m. to 8 p.m.  
[fondationbeyeler.ch](http://fondationbeyeler.ch)



Photo: © Florian Langhammer

When Rosa and her husband Gabriel met in London, they did bond over music, but soon also discovered a shared interest in art. Their Barcelona apartment is home to a carefully selected collection of, mainly, limited edition artworks, complemented by other objects and finds from their travels, which either hold a specific story, or which have marked an important event in the couple's lives.

**Rosa, Gabriel, your home is a real gem and its contents really invite discovery. You both seem to be quite passionate collectors of all kinds of things, not just art.**

**G:** We like to concentrate on things related to our childhood, things with a history, but also many things we come across on our travels.

**R:** And we love flea markets. We go out to find them everywhere we travel and can spend a long time browsing for pieces. In that sense, we don't have a specific collection. It's whatever we stumble upon.

**G:** Yes, we have anything from a Brazilian black magic statue, to a German propaganda book illustrating German communities in Brazil. We are also really into the 1960s, collecting old stuff from that time such as records, furniture, old instruments, scooters, cars, motorcycles, etc.

**As two people who bring so much dedication to collecting. How much does one give consideration to the material value?**

**R:** Well, he is very detached from material objects. I am a bit more precious about things.

**G:** I buy things, I sell them, I don't really care about parting from them again. It's just matter that will decay at some point.

**Would it be true to say that you are not so much collecting objects as "things", but as "stories"?**

**R:** You know, I am always most interested in narrative pieces of art. And yes, there is always a story behind each of these things in our apartment. And if not a story, they come from friends or artists with whom we can relate.

**G:** The logic here is, it's either from friends or

important influences, or some other connection to our life and travels: an original poster from a rock concert by Bo Diddley in San Francisco, a rare vinyl by Salvador Dalí, publications and records out of print ...

»We are most interested in narrative pieces of art.«

**What would you recommend to someone who is new to collecting art and is on a budget?**

**R:** I recommend limited editions. They are a great way of getting more acquainted with art and the artists behind. Most of our artworks are actually editions from artists we have worked with, or other artists whose work we admire.

**What got you started in collecting art in the first place?**

**G:** I studied linguistics in London, which is where we met. Rosa was studying at Goldsmiths at the time, but we actually met through music. We were both into the same kind of music scene – rock'n'roll and psychedelic 1960s music. After I met her, I really developed into taking a broader interest in art.

**R:** You play it down. He has been to so many art fairs and biennials that I think he knows more about contemporary art than many other people I know who move within the art scene. (laughs)

**What kind of artists do you focus on in your collection?**

**G:** We really appreciate artists that we know well and who we can tell are very hard working and professional – people, who know that they are artists, that they couldn't do anything else in their lives.

**R:** Some artists may still be young, but among some you can see this uncompromising will to keep on doing art. They don't bend to a trend or fashion.

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



Photo: © Michael Danner

into different directions. Both patterns and systems of order can be strongly shaped in the process and always stand in direct relationship to objects, architectural fragments, and the nature of my immediate surroundings.

**Do influences from your homeland Iran serve as inspiration?**

My works are also influenced by traditional systems of order and patterns as can be found in the teachings of Sufi art and architecture which has for centuries contained a tradition of ornamentation placing great symbolic value in geometry and mathematics. However, I use this knowledge in a very abstract way because both my patterns and systems are strongly formable.

»What remains in the end are only traces.«

**As raw material for your work you like to use certain carpets which you commission from a small family firm in Iran. What exactly interests you there?**

I treat the hand woven carpets from Sirjan (a town in South Iran) like a blank surface, like paper or canvas. In most cases, the carpets have no pattern and are woven from pure natural wool. Each of these weavings has its own form and grade of strength. The result therefore often deviates. Small mistakes and inconsistencies occur like an imperfect grid, so I have to calibrate the work process and the grid completely for each new piece.

**In your installations you always include the space in which you work.**

Precisely, my installations evolve almost always from space-specific designs. Space and architecture are activated through an intervention, which in turn defines a new surface. Since certain light conditions and atmosphere always pre-exist in a space, that place influences the installation in its own particular

**POST**  
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way. Conversely, through the installation in-between spaces and light are newly perceived. In the case of wall pieces or installations I have to be flexible in regard to the existing surfaces.

**Representative for one of your architecture-related works, would you like to talk about *In Between Spaces*, for which you worked off the design of the Azadi Tower, an architectural icon in Teheran?**

The Azadi Tower (Freedom Tower) is the building that has engraved itself deepest into my childhood memories of our travels to Iran. It's constructed of white marble, the inner sides covered with elaborate traditional ornaments. Even when it was in the process of design in the late 1960s, computers were used to calculate the dimensions of each stone. I was especially interested in the curves and rotations of the Azadi Tower, and how my interpretation of it has translated into my work. I am interested in the impact architecture has on us, how certain monuments and buildings anchor us, make us feel at home, connect us in a specific way to a place and form us.

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



*In between Spaces*, 2015, Courtesy Isabelle van den Eynde Gallery, Dubai

**Haleh Redjaian**  
is represented by  
Arratia Beer, Berlin  
Gallery Isabelle van den Eynde, Dubai

What makes this an object of value?

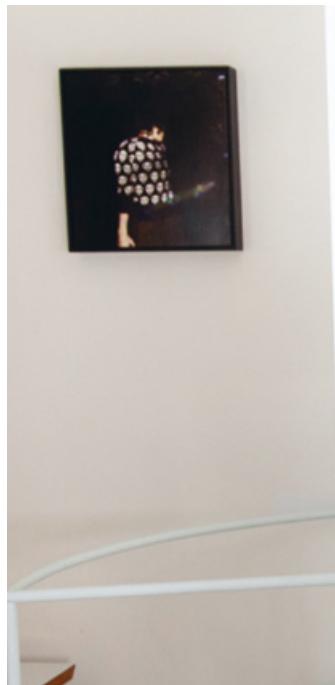


**ART FACTS .NET**

**ISAAC JULIEN**  
Ten Thousand Waves  
May 25–August 12, 2018

Courtesy of the artist and Victoria Miro, London

**GALERIE FORSBLOM**  
Lönnrotinkatu 5, FI-00120 Helsinki  
[www.galerieforsblom.com](http://www.galerieforsblom.com)



**Sarah, we live in a 'curated' age. How is this affecting the world of travel?**

It's all about curating an experience for the traveler. Nowadays travelers want to discover a place through a unique sets of angles. It's no longer about sights or venues, but about relating to the people who live and work creatively in these places.

**What were the reasons founding Oh So Arty?**

We believe that, in order to experience the cultural side of a city, one has to make a serious effort of diving into its art scene. Many travelers are finding the prospect of having to research a city's art spaces and galleries on their own either as too intimidating or too cumbersome. Most wouldn't know where to start, especially on a tight schedule.

**What can someone expect to learn or discover who signs up with you for a bespoke tour of a city's local art scene?**

Each tour is unique and is arranged according

to the client's interests. While you can always expect the same high quality standard and degree of professionalism we work with a network of local guides. They are art world professionals who are insiders and well connected in their local scene, acting as mediators between our clients and a city's eclectic art scene.

**Many of your guests are probably seasoned travelers and are moving comfortably among the international art scenes. What can you offer to this discerning clientele?**

Yes, many of our clients are already well versed in contemporary art. In a sense, our tours are exactly what these people need. We are the breath of fresh air they have been looking for among travel offers. No matter how knowledgeable one is about art, it is impossible to keep track of the local art scenes of every city, especially when it comes to discovering emerging talent. Our tours are tailored to individual client expectations so that we are able to create new experiences even for a demanding clientele.

**What can you offer to the classic city weekenders routinely visiting museum shows, but having not ventured further into the art world?**

They are meeting a local insider who will introduce them to a totally different experience of a city and to art professionals working in the local scene. Our insiders help our clients get in a local artist's studio, for example, which would otherwise be simply out of reach for most travelers.

**What are the best tours?**

The best tours are those with engaged participants. While we of course never exercise pressure, we love to see dialogs developing between clients and those we introduce them to. Our tours intend to break down barriers and invite creative discourse and discoveries.

**Are there any art spots you have recently discovered yourself on your travels, which one should take a closer look at when traveling in the area?**

I've recently joined several tours of our Oh So Arty insider network in Brussels, Lisbon, London, Madrid, and Prague. We have been blown away by Villa Empain in Brussels, by young artist Manuel Tainha in Lisbon, the urban art scene of Lavapiés in Madrid, and an alternative art space and residency Petrohradská Collective in Prague.

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

Interview: Florian Langhammer



Photo: © SZ Advisory

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