

VIENNA ART REVIEW

PERIODICAL PUBLICATION ABOUT LEADING EXHIBITIONS IN VIENNA

KUNSTHISTORISCHES MUSEUM

SPITZMAUS MUMMY IN A COFFIN AND OTHER TREASURES
Wes Anderson and Juman Malouf

06 November – 28 April 2019

In 2012, the Kunsthistorisches Museum Vienna initiated a new series of exhibitions for which remarkable creative individuals are invited to present their own personal selections of objects drawn from the museum's historical collections. The museum's collections number more than four million objects, and span a period of five thousand years. The first exhibition, titled „The Ancients Stole All Our Great Ideas“, was selected and curated by the painter and draughtsman Ed Ruscha. This was followed in 2016 by the exhibition *During the Night*, selected and curated by the British ceramicist and writer Edmund de Waal.

The third instalment of the series, has been selected and curated by the filmmaker Wes Anderson and his partner, the writer and illustrator Juman Malouf. With assistance from the museum's staff of curators and conservators, Anderson and Malouf have assembled more than 400 objects drawn from all fourteen of the museum's historical collections. Among them are Egyptian, Greek and Roman antiquities, Old Master paintings, selections from the Kunstkammer and the Imperial Treasury, items from the Imperial Armoury, Coin Collection, and Collec-



Wes Anderson & Juman Malouf, Picture Gallery, Kunsthistorisches Museum Vienna

tion together in Ancient Egypt, to the most recent, a wooden monkey carved in Indonesia almost 5,000 years later — suggest the spectacular breadth, depth, history and complexity of the Kunsthistorisches Museum's collections.

The exhibition is a collaboration between the Kunsthistorisches Museum Vienna and the Fondazione Prada. The exhibition will be presented at the Fondazione Prada, Milan, from autumn 2019. It is curated by Wes Anderson and Juman Malouf, with assistance from Jasper Sharp (Kunsthistorisches Museum) and Mario Mainetti (Fondazione Prada). It is accompanied by a fully illustrated catalogue with text contributions from Sabine Haag, Jasper Sharp and Wes Anderson.

Sammlungen des Hauses ausgewählt. Darunter befinden sich ägyptische, griechische und römische Stücke aus der Antikensammlung, Gemälde Alter Meister, Gegenstände aus der Kunstkammer und der Kaiserlichen Schatzkammer, aus der Hofjagd- und Rüstkammer, dem Münzkabinett, der Sammlung alter Musikinstrumente sowie Objekte aus dem Theaternuseum, dem Weltmuseum, der Kaiserlichen Wagenburg und aus Schloss Ambras in Innsbruck. Auch eine Handvoll erlesener Gäste aus dem Naturhistorischen Museum hat in der Ausstellung Platz gefunden. Besonderes Augenmerk wurde diesmal unseren Depotbeständen gewidmet: Mehr als 350 der nun ausgestellten Objekte kom-

Die Zusammenstellung und Anordnung der Schätze — vom frühesten Stück, einer im Alten Ägypten aus Keramikperlen geknüpften Kette, zum jüngsten Objekt, einem fast 5.000 Jahre später in Indonesien aus Holz geschnitzten Affen — lassen die spektakuläre Bandbreite, Tiefe, Geschichte und Komplexität der Sammlungen des Kunsthistorischen Museums erahnen.

Die Ausstellung ist eine Kooperation des Kunsthistorischen Museums Wien mit der Fondazione Prada. Die Ausstellung wird ab Herbst 2019 in der Fondazione Prada in Mailand zu sehen sein. Die KuratorInnen sind Wes Anderson und Juman Malouf sowie Jasper Sharp, Kunsthistorisches Museum Wien, und Mario



Exhibition View, KHM

tion of Historic Musical Instruments, as well as pieces from the Theaternuseum, the Weltmuseum, the Imperial Carriage Museum, and Schloss Ambras Innsbruck. A handful of special guests from the Natural History Museum are also included. Particular attention was given to the museum's storage: more than 350 of the objects have been brought from depots, with many of them on public display for the very first time. The result is titled *Spitzmaus Mummy in a Coffin and other Treasures*. The gathering and arrangement of these treasures — from the earliest, a necklace of ceramic beads strung

Im Jahr 2012 startete das Kunsthistorische Museum eine neue Ausstellungsreihe, in deren Rahmen international renommierte Künstlerinnen und Künstler aus unterschiedlichen Kunstgattungen eine persönliche Auswahl an Objekten aus den Sammlungen des Hauses zu einer Schau zusammenstellen. Keine einfache Aufgabe, bestehen diese doch aus mehr als vier Millionen Objekten und umspannen einen Zeitraum von etwa fünftausend Jahren.

Den Anfang machte der Maler und Zeichner Ed Ruscha mit seiner Ausstellung *The Ancients Stole All Our Great Ideas*, gefolgt von dem britischen Keramikünstler und Autor Edmund de Waal, der seine Auswahl mit *During the Night* betitelte. Die dritte Folge dieser Reihe wurde vom Filmemacher Wes Anderson und seiner Partnerin, der Autorin und Illustratorin Juman Malouf, kuratiert. Mit der Hilfe unserer Kuratorinnen und Kuratoren, Konservatorinnen und Konservatoren, haben Anderson und Malouf mehr als 400 Objekte aus allen vierzehn



Exhibition View, KHM

men direkt aus unserem Lager, viele davon werden zum ersten Mal überhaupt öffentlich präsentiert. Das Ergebnis erhielt den Titel *Spitzmaus Mummy in a Coffin and other Treasures*.

Mainetti, Fondazione Prada. Begleitend zur Ausstellung erscheint ein Katalog mit allen Abbildungen der ausgestellten Objekte sowie Textbeiträgen von Sabine Haag, Jasper Sharp und Wes Anderson.

KUNSTHISTORISCHES
SPITZMAUS MUMMY
IN A COFFIN
AND OTHER TREASURES

BELVEDERE MUSEUM
CITY OF WOMEN
BELVEDERE 21
ATTERSEE

ALBERTINA MUSEUM
RUBENS TO MAKART

LEOPOLD MUSEUM
INTO THE GREAT
OUTDOORS

MUMOK MUSEUM
PAINTING WITH
METHOD

KUNSTFORUM WIEN
FLYING HIGH

MAK MUSEUM
VIENNA BIENNALE

KUNSTHALLE WIEN
ANTARCTICA

INTERVIEW WITH
COLLECTORS
MR. AND MRS. ELGIZ

ART VIENNA
ABOUT ART FAIR

INTERVIEW
ASYA MARAKULINA

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BELVEDERE MUSEUM

LOWER BELVEDERE

CITY OF WOMEN

STADT DER FRAUEN

Female Artists in Vienna

from 1900 to 1938

Künstlerinnen in Wien

von 1900 bis 1938

25 January – 19 May 2019

Today, hardly anyone knows who they were, even though they made a part of art history: artists such as Elena Luksch-Makowsky, Helene Funke, and Erika Giovanna Kliken contributed significantly to Viennese Modernism and artistic trends that manifested after the First World War. To commemorate these artists, their art, and their emancipatory achievements, a long overdue retrospective has now been staged in the Lower Belvedere.

The exhibition expands the view of Viennese Modernism and focuses on those women who actively helped shape the art scene at the beginning of the twentieth century. At that time, women who wanted to become artists were still at a severe disadvantage. They were denied access to education and artists' associations, and thus to exhibition opportunities. In spite of these hurdles, some of them managed to successfully build a career. In the predominantly male art business, they had to fight hard to gain a foothold. They found training opportunities and developed strategies to market themselves. By establishing their own artists' associations, they were able to network and become active in the art scene. Many of them exhibited at the Secession, the Hagenbund, the Salon Pisko, and the Miethke Gallery. Despite



Helene Funke, "Looking at the Mirror"

the fact that, in recent years, the lives and works of some of these formerly renowned artists have been researched and compiled into retrospectives, their work is still underestimated in importance and barely appreciated for what it is. This show brings these women back into focus. On view, in part, are rediscovered works – some of which are being presented for the first time ever – by those artists who were known in their time, but whose eminence today has completely vanished. They were nonetheless able to leave their marks on art movements such as Atmospheric Impressionism, Secessionism, Expressionism, Kinetism, and New Objectivity.



Helene Funke, "Peach", Still life

Heute sind sie kaum mehr bekannt, auch wenn sie ein Stück Kunstgeschichte geschrieben haben: Künstlerinnen wie Elena Luksch-Makowsky, Helene Funke oder Erika Giovanna Kliken leisteten mit ihren Werken einen wesentlichen Beitrag zur Wiener Moderne und den künstlerischen Strömungen nach dem Ersten Weltkrieg. Ihnen, ihrer Kunst und ihrer emanzipatorischen Leistung ist nun im Unteren Belvedere eine längst überfällige Retrospektive gewidmet.

Die Ausstellung erweitert den Blick auf die Wiener Moderne, und stellt jene Frauen in den Fokus, die Anfang des 20. Jahrhunderts aktiv das Kunstgeschehen mitgestaltet haben. Zu jener Zeit wurden Frauen, die Künstlerinnen werden wollten, immer noch massiv benachteiligt. Der Zugang zu Ausbildung und Künstlervereinigungen, und damit zu Ausstellungsmöglichkeiten, war ihnen verwehrt. Trotz dieser Hürden gelang es einigen von ihnen, erfolgreich eine Karriere aufzubauen. Im vorwiegend männlichen Kunstbetrieb mussten sie sich ihren Weg hart erkämpfen. Sie fanden Ausbildungsmöglichkeiten und entwickelten Strategien zur Eigenvermarktung. Über die Gründung eigener Künstlerinnenvereinigungen vernetzten sie sich und waren in der Kunstszene aktiv. Viele von ihnen stellten in

der Secession, im Hagenbund, im Salon Pisko und in der Galerie Miethke aus. Obwohl in den vergangenen Jahren das Leben und Werk einzelner der damals renommierten Künstlerinnen erforscht und in Retrospektiven aufgerollt wurden, werden ihre Arbeiten bis heute in ihrer Bedeutung unterschätzt und kaum wahrgenommen. Diese Frauen werden durch die Schau wieder ins Blickfeld gerückt. Gezeigt werden zum Teil wiederentdeckte oder gar erstmals präsentierte Werke von jenen Künstlerinnen, die zu ihrer Zeit angesehen waren und heute so gut wie unbekannt sind. Sie haben jedoch einen wesentlichen Beitrag zu Kunstrichtungen wie dem Stimmungsimpressionismus, Secessionismus, Expressionismus, Kinetismus oder der Neuen Sachlichkeit geleistet.



Ilse Beatrice Twardowska-Conrat, "Empress Elisabeth"

BELVEDERE 21

ATTERSEE

FEUERSTELLE

01 February – 18 August 2019

The Belvedere 21 is paying tribute to Christian Ludwig Attersee with a wide-ranging exhibition that draws attention to his early work. Featuring as yet little-known pieces, the show reveals how Attersee's work has actively influenced and coincided with the sea change in artistic production since the 1960s.

During his almost sixty-year career as an artist, Christian Ludwig Attersee has successfully subverted all categorisations in the history of art. He has successively broken down aesthetic boundaries between high and low, pop and modern, free and applied art. The Austrian artist 'atterseeises' his world and makes his own name a trademark. Birds, fish, flowers, meals, fruit, women, the horizon, sailing and the weather have been part of his iconography since the beginning and form an overarching narrative whose countless stories only take shape and become decipherable upon closer examination. Attersee's work draws just as much on his own biography and his everyday life as on art and its history.

The exhibition on the upper floor of the Belvedere 21 focuses on the first twenty years of his creative career in particular, during which time Attersee formulates the complex diversity of his entire oeuvre. On display are works from numerous genres, such as drawings, collages, paintings, photographic series,



Christian Ludwig Attersee, "Fireplace", 2001. Private collection

carpets, films, music, objects, select product designs, and much more. As a result, Christian Ludwig Attersee's distinctive oeuvre is made accessible on a large scale and presented to the general public in a comprehensible format.

Das Belvedere 21 würdigt Christian Ludwig Attersee mit einer umfassenden Ausstellung, die sein Frühwerk in den Fokus rückt. Mit bisher wenig bekannten Arbeiten zeigt die Schau, wie Attersee den Umbruch in der künstlerischen Produktion ab den 1960er-Jahren aktiv gestaltet und begleitet hat.

In seiner fast sechzigjährigen Künstlerkarriere hat Christian Ludwig Attersee erfolgreich alle Kategorisierungen der Kunstgeschichte unterlaufen. Sukzessive ebnet er ästhetische Grenzen zwischen High und Low, zwischen Pop und Moderne, zwischen freier und angewandter Kunst. Der österreichische Künstler „atterseeisiert“ seine Welt und macht seinen eigenen Namen zur Trademark. Vögel, Fische, Blumen, Speisen, Früchte, Frauen, Horizont, Segelsport und Wetter gehören seit den Anfängen zu seiner Ikonografie und bilden ein allumfassendes Narrativ, dessen zahllose Geschichten erst bei näherer Betrachtung Konturen annehmen und lesbar werden. Attersees Werk schöpft aus seiner eigenen Biografie und seinem Alltag genauso wie aus der Kunst und ihrer Geschichte.



Christian Ludwig Attersee, "Postcards", 1971. Private collection

Der besondere Fokus der Ausstellung im Obergeschoss des Belvedere 21 liegt auf den ersten zwanzig Jahren von Attersees Schaffen, in denen der Künstler die komplexe Vielfalt seines gesamten Werks formuliert. Gezeigt werden Arbeiten aus zahlreichen Genres, wie Zeichnungen, Collagen, Malerei, fotografische Serien, Teppiche, Filme, Musik, Objekte, ausgewähltes Produktdesign u.v.m. Christian Ludwig Attersees unverwechselbares Œuvre wird so in großem Umfang zugänglich gemacht und für eine breite Öffentlichkeit nachvollziehbar aufbereitet.



Christian Ludwig Attersee, "Hunting", 1980. Private collection

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ALBERTINA MUSEUM

RUBENS TO MAKART LIECHTENSTEIN The Princely Collections

16 February – 10 June 2019

For the Principality and House of Liechtenstein, 2019 is an important commemorative year: on 23 January 1719, Emperor Charles

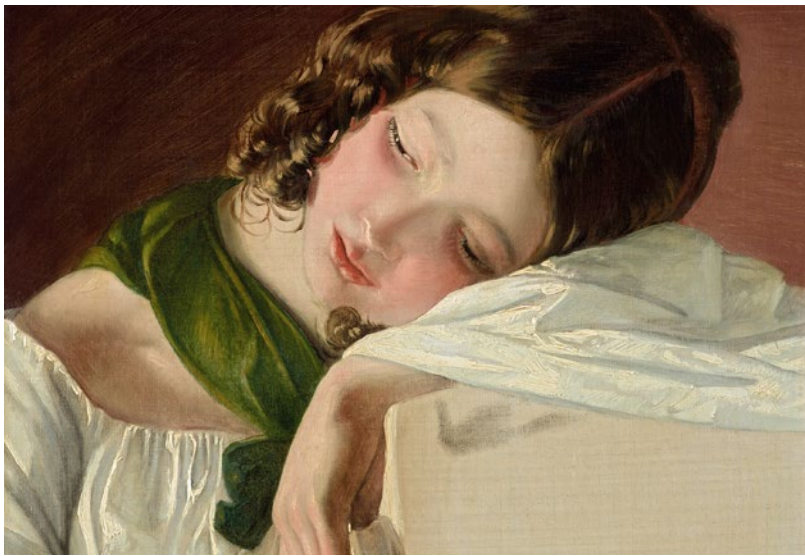


Ferdinand Georg Waldmüller, "Roses", 1843. Oil on wood

VI combined the imperial lordship of Schellenberg and the imperial county of Vaduz to create the imperial principality of Liechtenstein. Prince Anton Florian I von Liechtenstein was its first lord.

This event, now 300 years in the past, is being celebrated by the Albertina in Vienna – the city where the family resided until 1938 – with a major exhibition. Works ranging from the painting Venus by Peter Paul Rubens to the life-sized bronze sculpture of Christ in Distress by Adriaen de Vries and the recently acquired Bronze Bust of Emperor Marcus Aurelius, as well as selected artistic treasures from the family's world-famous collection of Biedermeier works, will stand at the center of this presentation.

The Princes of Liechtenstein have already shown their collections in important museums all over the world. However, they have never been accessible to the public in Vienna in their entire breadth, much less so since the new acquisitions of the past 15 years. With this presentation at the ALBERTINA Museum, it will be possible to experience the collections' most valuable works and their singular quality in a new light.



Friedrich von Amerling, "Young Girl", 1834. Oil on canvas

2019 ist für das Fürstentum und das Haus Liechtenstein ein wichtiges Gedenkjahr: Am 23. Jänner 1719 erhebt Kaiser Karl VI. die Reichsherrschaft Schellenberg und die Reichsgrafschaft Vaduz zum Reichsfürstentum Liechtenstein. Zum ersten Landesherrn wird damit Fürst Anton Florian I. von Liechtenstein.

Dieses nun 300 Jahre zurückliegende Ereignis zelebriert die Albertina Wien, in der Stadt, wo die Familie bis 1938 lebte, mit einer großen Ausstellung. Werke wie die Venus von Peter Paul Rubens, die lebensgroße Bronzeplastik des Christus im Elend von Adrian de Vries, die erst jüngst erworbene Bronzebüste des Kaisers Marc Aurel bis hin zu auserwählten Kunstschatzen der weltberühmten Biedermeiersammlung werden im Mittelpunkt der Schau stehen.



Jan Jansz. den Uyl, "Breakfast with Pewter Pitcher", 1635. Oil on wood

In großen Ausstellungen haben die Sammlungen des Fürsten von und zu Liechtenstein ihre Schätze in bedeutenden Museen auf der ganzen Welt gezeigt. Noch nie waren sie jedoch in ihrer gesamten Bandbreite und vor allem auch nach den spektakulären Neuerwerbungen der letzten 15 Jahre in Wien der Öffentlichkeit zugänglich. Mit der Präsentation in der ALBERTINA lassen sich die kostbarsten Werke der Sammlungen und ihre einzigartige Qualität in einem neuen Licht erleben.

LEOPOLD MUSEUM

INTO THE GREAT OUTDOORS WEGE INS FREIE From Waldmüller to Schindler

06 December – 28 April 2019

In Biedermeier painting, the great outdoors became the light-flooded stage for renderings of rural life. The pictorial anecdotes of Ferdinand Georg Waldmüller and Friedrich Gauermann captivate with their rich details and hyperrealistic chiaroscuro. After 1860, the generation of artists surrounding Emil Jakob Schindler, who was dubbed the "Austrian Corot", embarked on a new path. Using understated colors, Eugen Jettel, Robert Russ, Tina Blau, Carl Schuch



Rudolf Ribarz, "Apple Tree", c. 1875 © Leopold Museum

and other exponents of Austrian Atmospheric Realism rendered unspectacular landscapes imbued with lyrical atmospheres. Their extensive painterly excursions took them to the idyllic environs of the Danube metropolis, as well as to western France, Italy, Dalmatia, the Netherlands and Hungary. Inspired by the pleinair painting of the Barbizon School and 17th century Dutch landscape painting, they arrived at individual, at times highly idiosyncratic solutions. Their oeuvre features in the Leopold Collection with numerous eminent examples.



Friedrich Gauermann, "Homecoming before the Thunderstorm" 1845



Theodor von Hörmann, "Sainfoin Field I". Study, c. 1893 © Leopold Museum

In der Malerei der Biedermeierzeit wurde die freie Natur zur lichtdurchfluteten Bühne des ländlichen Alltags. Die Bildanekdoten von Ferdinand Georg Waldmüller und Friedrich Gauermann bestechen durch Detailreichtum und überrealistische Helldunkel-Kontraste. Einen anderen Weg ging nach 1860 die Generation um Emil Jakob Schindler, der auch als „österreichischer Corot“ bezeichnet wurde. Unter Verwendung dezenter Farbtöne wandten sich Eugen Jettel, Robert Russ, Tina Blau, Carl Schuch und andere Vertreterinnen und Vertreter des österreichischen Stimmungs-

realismus den unspektakulären, von lyrischen Stimmungen durchwehten Landschaftsstrichen zu. Die idyllische Umgebung der Donaumetropole, aber auch Westfrankreich, Italien, Dalmatien, die Niederlande und Ungarn waren Ziele ihrer ausgedehnten Malausflüge. Von der Freilichtmalerei der Schule von Barbizon und der holländischen Landschaftsmalerei des 17. Jahrhunderts angeregt, fanden sie zu individuellen, teils höchst eigenwilligen Lösungen. Ihr Schaffen ist in der Sammlung Leopold mit zahlreichen herausragenden Beispielen vertreten.



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MUMOK MUSEUM

PAINTING WITH METHOD MALEREI MIT KALKÜL POSITIONEN

Neoavantgarde Positions from the mumok Collection Der Neoavantgarde aus der mumok Sammlung

30 November – 28 April 2019

With a selection of works from our collection, this exhibition presents different lines of development in painting from the 1950s to the 1970s. It includes works by Josef Albers, Helen Frankenthaler, Roland Goeschl, Ellsworth Kelly, Richard Kriesche, Karel Malich, Agnes Martin, Kenneth Noland, Ad Reinhardt, Helga Philipp, and Zdeněk Sýkora.

The 1950s saw a radical shift and break with tradition in the fundamentals of painting in favor of new media-based forms of art. Key impulses came from minimal art and conceptual art. Their sober principles are reflected in abstract and geometrical painting with its formally reduced compositions and its rejection of narrative and illusionist representation. At the same time, painting explored its own relationship to space and to perception. In Eastern Europe from the 1960s there was increased reception of constructivist modernism, as a counter to socialist realism and in the course of post-Stalinist liberalization. Analytical trends are seen in contem-

porary painting in Austria as a sign of its international intentions.

Artists: Marc Adrian, Josef Albers, Jo Baer, John Baldessari, Joseph Binder, Ernst Caramelle, Alan Charlton, Marc Devade, Jim Dine, Dan Flavin, Constantin Flondor, Helen Frankenthaler, Roland Goeschl, Rudolf Goessl, Tamás Hencze, Kurt Ingerl, Adam Jankowsky, Rainer Jochims, Hildegard Joos, Georg Jung, Ellsworth Kelly, Yves Klein, Július Koller, Stanislav Kolíbal, Richard Kriesche, Richard Paul Lohse, Morris Louis, Karel Malich, Robert Mangold, Piero Manzoni, Brice Marden, Agnes Martin, Dóra Maurer, Gerhard Merz, Otto Muehl, Hermann Nitsch, Kenneth Noland, Oswald Oberhuber, Jules Olitski, Roman Opalka, Hermann Painitz, Pino Pascali, Helga Philipp, Larry Poons, Oskar Putz, Arnulf Rainer, Ad Reinhardt, Gerhard Richter, Rudolf Schwarzkogler, Leon Polk Smith, Henryk Stażewski, Frank Stella, Zdeněk Sýkora, Jorrit Tornquist.



Richard Kriesche, "Environment"



Marc Adrian Sprung, "Perspective", 1954

Anhand ausgewählter Werke aus seiner Sammlung zeigt das mumok in dieser Ausstellung unterschiedliche Entwicklungslinien der Malerei von den 1950er- bis zu den 1970er-Jahren. Zu sehen sind etwa Werke von Josef Albers, Helen Frankenthaler, Roland Goeschl, Ellsworth Kelly, Richard Kriesche, Karel Malich, Agnes Martin, Kenneth Noland, Ad Reinhardt, Helga Philipp oder Zdeněk Sýkora.

Die Grundlagen der Malerei veränderten sich ab den 1950er-Jahren mit den radikalen Traditionsbrüchen und neuen medienbasierten Kunstformen. Wesentliche Impulse bekam die Malerei von der Minimal Art und der konzeptuellen Kunst. Deren nüchterne Grundsätze spiegeln sich in abstrakt-geometrischen Malereien mit ihren formal reduzierten Kompositionen sowie ihrer Ablehnung erzählerischer und illusionistischer Darstellungen. Zugleich thematisierte die Malerei ihr Verhältnis zum Raum und zur Wahrnehmung. In den Ländern Osteuropas ist ab den 1960er-Jahren eine verstärkte Rezeption der konstruktivistischen Moderne erkennbar – als Gegenbewegung zum Sozialistischen Realismus und im Zuge der poststalinistischen Liberalisierung. Analytische Tendenzen finden sich auch in der zeitgenössischen Malerei in Österreich als Zeichen ihrer internationalen Ausrichtung.



Helen Frankenthaler, "Salome", 1978

MAK MUSEUM

CHINESE WHISPERS Recent Art from the Sigg Collection

30 January – 26 May 2019

An exhibition by the MAK, Vienna in dialogue with the collector Uli Sigg and in cooperation with the Kunstmuseum Bern and the Zentrum Paul Klee.

With "Chinese Whispers: Recent Art from the Sigg Collection" a comprehensive exhibition of Chinese contemporary art is coming to Vienna. Uli Sigg has been following the development of contemporary art in China since the late 1970s. In the mid-1990s, he started putting together the world's most significant and representative collection of Chinese art. A business journalist, entrepreneur, and Swiss ambassador



Wang Xingwei, My Beautiful Life, 1993–1995. Oil on canvas. Courtesy Sigg Collection. © Wang Xingwei



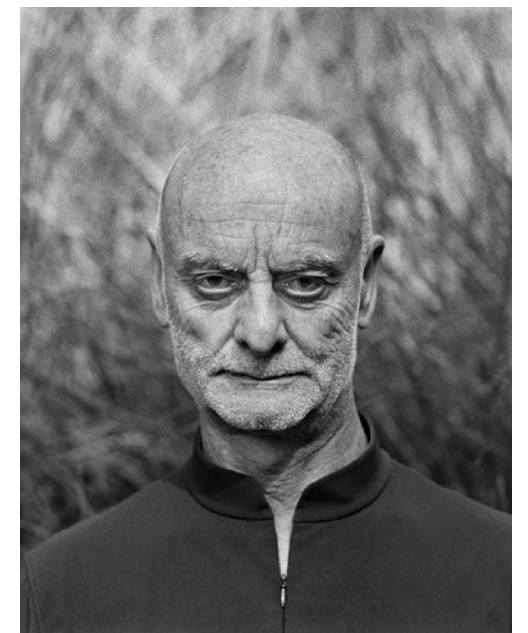
Ai Weiwei, Descending Light with A Missing Circle, 2017. © Ai Weiwei

to China, North Korea, and Mongolia (1995–1998), he had the chance to take a look behind the scenes of the social and economic developments dedicated to both tradition and the future, as China's vision of a new Silk Road shows. Cultural and sociopolitical values form the frame of reference of the MAK exhibition. The museum creates a discursive platform by contrasting works from the Sigg Collection with objects from the MAK Collection. This interplay highlights China's contemporary art production as well as its aesthetic or iconographic references. The historical object becomes a vision machine for the contemporary.

Eine Ausstellung des MAK im Dialog mit dem Sammler Uli Sigg und in Kooperation mit dem Kunstmuseum Bern sowie dem Zentrum Paul Klee.

Mit "Chinese Whispers. Neue Kunst aus der Sigg Collection" kommt eine umfassende Ausstellung chinesischer Gegenwartskunst nach Wien. Uli Sigg verfolgt seit Ende der 1970er Jahre die Entwicklung zeitgenössischer Kunst in China und begann Mitte der 1990er Jahre, die weltweit bedeutendste und repräsentativste Sammlung chinesischer Kunst aufzubauen. Als Wirtschaftsjournalist, Unternehmer und Schweizer Botschafter in China, Nordkorea und

der Mongolei (1995–1998) hatte er die Möglichkeit, hinter die Kulissen der gesellschaftlichen und wirtschaftlichen Entwicklungen zu blicken, die – wie Chinas Vision einer Neuen Seidenstraße zeigt – der Tradition und der Zukunft verschrieben sind. Kulturelle und gesellschaftspolitische Werte bilden das Referenzsystem der MAK-Ausstellung. In der Gegenüberstellung von Arbeiten der Sigg Collection und Objekten der MAK-Sammlung schafft das Museum eine diskursive Plattform. Dieses Zusammenspiel beleuchtet die zeitgenössische Kunstproduktion Chinas sowie ihre ästhetischen oder ikonografischen Bezüge. Das historische Objekt wird zur Sehmaschine für das Zeitgenössische.



Portrait Uli Sigg. © Christian Scholz

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MAK MUSEUM

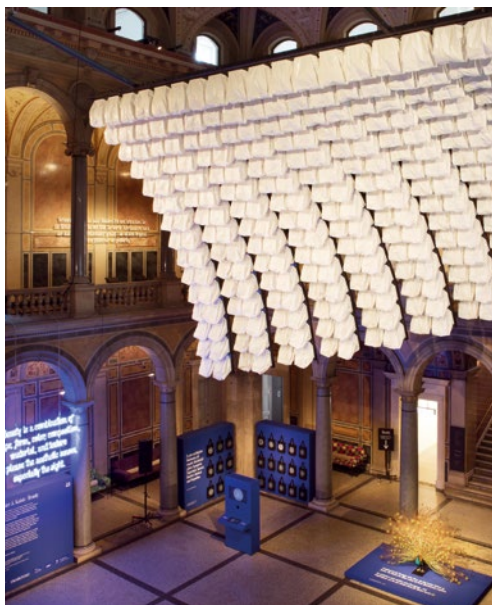
SAGMEISTER & WALSH:
BEAUTY

24 October – 31 March 2019

An exhibition of the MAK, Vienna and the Museum Angewandte Kunst, Frankfurt am Main. With their exhibition project “Beauty” Sagmeister & Walsh make a visually impressive multimedia plea for us to take delight in beauty. Almost throughout the 20th and 21st centuries, beauty (has) had rather negative connotations in the world of design: renowned designers show little interest in it, the contemporary art world has almost entirely given up on it, and in talks about contemporary architecture the word is barely ever uttered. Sagmeister & Walsh counter this antipathy with convincing arguments based on years of research. Supported by the latest findings from the field of psychological aesthetics, they define beauty as a key aspect of our humanity and even go so far as to attest that the negation and avoidance of beauty is downright stupid. Beauty is more than a superficial strategy, according to one of the principal messages in the exhibition.

Diverse examples from product design, city planning, architecture, and graphic design illustrate that beautifully designed works are not only enjoyable, but also more effective thanks to their ability to stimulate human senses and thought processes. The exhibition SAGMEISTER & WALSH: Beauty spreads across almost the entire MAK on the Stubenring; multimedia objects and installations appeal to all the senses and invite visitors to make their own interactive design. Even sounds and smells play an important part in the exhibition design.

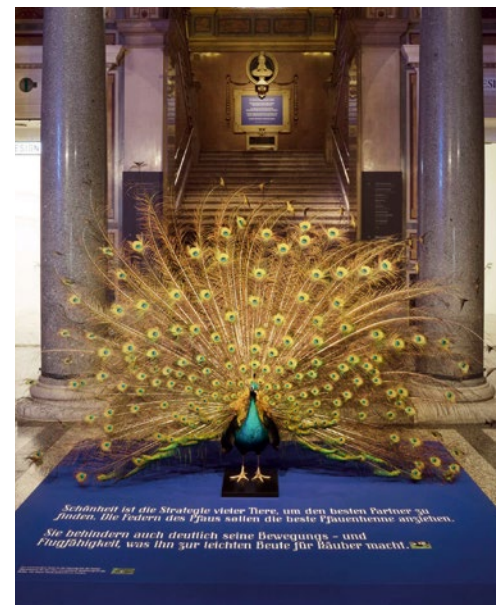
As a centerpiece of the exhibition, the Sensory Room, jointly designed with Swarovski, taps into the visitors' entire range of senses. A sensuously



designed white cube invites visitors to enter. The outer shell of this installation in the MAK DESIGN LAB was developed in close collaboration with the creative team at Swarovski: thousands of Swarovski crystals sparkle in ornament designed by Sagmeister & Walsh, endowing the room with a special charm. Inside, the visitors — shrouded in fog — encounter the ever changing colors of the sunset. Scents that are considered “beautiful”, like citrus, and an acoustic backdrop of the song of the Malaysian tree frog facilitate an unparalleled experience of beauty. When you leave this room in the MAK exhibition, you feel calm and peaceful.

Divided into six exhibition areas — “What Is Beauty?”, “The History of Beauty,” “In the Eye of the Beholder,” “Experience Beauty,” “Transforming Beauty”, and “The Beauty Archive” — some 70 groups of objects stimulate an aesthetic discourse on beauty as the paradigm of high-quality design. Almost all works are produced especially for the exhibition.

Eine Ausstellung des MAK, Wien, und des Museum Angewandte Kunst, Frankfurt am Main. Mit ihrem Ausstellungsprojekt Beauty liefern Sagmeister & Walsh ein visuell eindrucksstarkes multimediales Plädoyer für die Lust am Schönen. Nahezu im gesamten 20. und 21. Jahrhundert war und ist Schönheit im Bereich Gestaltung eher negativ besetzt: renommierte DesignerInnen zeigen wenig Interesse an ihr, die zeitgenössische Kunstwelt hat sie fast vollständig aufgegeben und in Vorträgen über zeitgenössische Architektur fällt der Begriff meist kein einziges Mal. Dieser Antipathie setzen Sagmeister & Walsh auf jahrelanger Recherche basierende beeindruckende Argumente entgegen. Unterstützt von neuesten Erkenntnissen aus der psychologischen Ästhetik definieren sie Schönheit als einen zentralen Aspekt unseres Menschseins und gehen sogar so weit, zu attestieren, dass das Negieren und Vermeiden von Schönheit regelrecht dumm sei. Schönheit ist mehr als eine oberflächliche Strategie, so eine der zentralen Botschaften der Ausstellung.



Sagmeister & Walsh, Logo SAGMEISTER & WALSH: Beauty, 2016

Unterschiedlichste Beispiele aus Produktdesign, Stadtplanung, Architektur und Grafikdesign verdeutlichen, dass schön gestaltete Arbeiten nicht nur unterhaltsam sind, sondern durch ihre Fähigkeit, die menschlichen Sinne und Gedanken zu stimulieren, auch besser funktionieren. Die Ausstellung SAGMEISTER & WALSH: Beauty durchflutet nahezu das gesamte MAK am Stubenring, multimediale Objekte und Installationen sprechen alle Sinne an und laden BesucherInnen zum interaktiven Gestalten ein. Auch Sound und Gerüche nehmen eine zentrale Rolle im Ausstellungsdesign ein.

Gegliedert in sechs Ausstellungsthemen — “Was ist Schönheit?”, “Die Geschichte der Schönheit”, “Im Auge des Betrachters”, “Schönheit erleben”, “Transformierende Schönheit” und “Das Schönheitsarchiv” — entfalten rund 70 Objektgruppen einen ästhetischen Diskurs zur Schönheit als Paradigma für hochwertige Gestaltung. Nahezu alle Arbeiten sind eigens für die Ausstellung neu produziert.

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2019

MAK — AUSTRIAN MUSEUM
OF APPLIED ARTS / CONTEMPORARY ART

Biennale

INTERVIEW WITH ART COLLECTORS MR. AND MRS. ELGIZ

BY OLGA TRÖSCHER

THE FOUNDERS OF ELGIZ MUSEUM IN ISTANBUL

“To collect is a pleasure; follow your heart after knowledge”



Sevda & Can Elgiz, painting by Abdurrahman Öztoprak

The Elgiz Museum was founded by collectors Sevda and Can Elgiz as the first contemporary art museum in Turkey in 2001, that occupies a 2000 m² space open to the public. The Museum is situated amongst the high-rise buildings of Istanbul's business district Maslak, within which an open-air terrace of the Museum provides the exhibition platform for sculptors and land-art projects. The Elgiz Museum houses the family's collection and hosts dynamic, avant-garde, and temporary exhibitions and educational programmes. There are many art works of prominent artists in the Museum's collection. In 2013, the IFEMA Amigos de ARCO Madrid presented the Elgiz Collection with the International Collecting Award and in 2014, the Elgiz Museum was awarded with Turkey's Contemporary Arts Foundation Honour Award, specially for this event made by the sculptor Mehmet Aksoy. As of 2015, the Elgiz Museum is a founding member of the Global Private Museum Network and a member of the International Council of Museums (ICOM).

Olga Trösch: How did you start collecting art?

Mrs. Elgiz: My husband (Can Elgiz) is an architect, he studied architecture at university. His family were also collectors. When we got married, experiencing art became our hobby and we started visiting exhibitions and meeting serious collectors. At the time, there were only one or two galleries in Istanbul and nobody was really exhibiting contemporary art. Artists were producing contemporary works, but there were not enough galleries, that that exhibited their works. We started with Turkish contemporary art and at the same time started visiting international art fairs in the 90s. We started to enrich our collection with works of international artists since then, that led to an international art collection.

O.T. Were you always interested in contemporary art?

Mrs. Elgiz: I was always interested in contemporary art. This interest has been growing ever since, as it cultivates the drive for collecting. We have always appreciated contemporary art and we have been sharing this passion for collecting for many years.



Elgiz Museum entrance

We both value the power of art, its ability to widen perspectives and to encourage alternative ways of communication.

O.T. What was your first art work which you acquired and when it happened?

Mrs. Elgiz: It was in the 80s, an abstract geometric painting by the pioneer artist Abdurrahman Öztoprak. This piece actually has been the starting point of our collection. It affected the way we started to collect, as it was purely for the sake of art, not for investment purposes.



Elgiz Museum, Permanent Collection, From L to R: Abdurrahman Öztoprak, Tony Cragg, Adnan Çoker, Jonathan Meese. Photo Kayhan Kaygusuz

O.T. What are the most important works in your collection?

Mrs. Elgiz: It's quite difficult to categorize 'the most important artworks', as each of them has its story and a different aspect of importance. The collection consists of the works of many prominent artists, who played important role in shaping contemporary art itself, and some artworks become more relevant within time, according to changing social or cultural phenomena.

O.T. Do you have works of Austrian artists in Elgiz Museum?

Mrs. Elgiz: The Austrian artists in our Collection are: Erwin Wurm, Elke Krystufek and Lea Asja Pagenkemper. In 2017 The Elgiz Museum also collaborated with the Austrian Culture Office in Istanbul. The curator of the exhibition titled 'Leaden Circles Dissolved in the Air' was Ferhat Ozgur and on this occasion, the Austrian artist, Tanja Boukal, was invited to show her works in Istanbul for the first time.

O.T. How did you get the idea to open Elgiz Museum? What was the motivation?

Mrs. Elgiz: We have been passionate about contemporary art whole life. In fact, we have been living with contemporary art since the 80s, in our gardens and our interiors. We did not want to store away artworks, we believe that artworks should be shared and experienced. In the meantime the collection was constantly growing. We came to a point, where this accumulation evolved itself to a non-profit institution to show

and share the art we own with the public. Therefore, appeared other chances of collaborations as well as public involvement. This was at a time, when con-

temporary art museums did not exist, so, in that sense, the museum pioneered in the act of supporting contemporary art.

O.T. How long did it take you to build the Museum?

Mrs. Elgiz: In 2001, we decided to open what we called, an "experimental" museum in a building, designed and constructed by my husband. The space, that was called Proje4L, hosted many conceptual exhibitions. It became a model for other collectors; from the beginning, we always thought, that supporting artists is not only about buying their works, but about making these works visible; more of a continuous support, rather than a consumption. Eventually, Proje 4L became Elgiz Museum, as it was re-located to Maslak in 2004, where it houses the Elgiz Collection and temporary collaboration exhibitions. We thought our mission was accomplished, as major foundations with big budgets followed suit and began supporting Turkish artists.

O.T. What is the difference between having a private collection and a private Museum?

Mrs. Elgiz: Having a private museum allows for the works to be viewed by a very wide audience. The Elgiz Museum is a private museum and it is a non-profit institution, that aims to embrace all, who are passionate about art. The museum's educational programme, that includes workshops and museum tours, allows us to evaluate the importance of providing this space, because a wide range of children and adults engage themselves with the works. The private nature of the museum allows liberation in terms of the content of our exhibition and activities' programme as well.

O.T. Do you prefer to buy art works at the galleries or at the art fairs, or perhaps directly from the artists?

Mrs. Elgiz: We prefer to buy either from galleries or auctions, as well as international art fairs.

O.T. Do you always decide yourself, which art work to acquire or do you sometimes ask the opinion of the art consultant?

Mrs. Elgiz: The characteristics of our collection is eclectic, and, as we share this passion as a family, it is possible to trace each member's own taste in the collection. We have always had pleasure in reading and researching about art, that allowed us to develop a powerful insight of our own.

O.T. When you choose the new art work for your collection, are you led by your intuition or more by intellect?

Mrs. Elgiz: It is possible to say both, because we are led by intuition, that is supported by intellect; the two aspects are complimenting each other in a way.



Elgiz Museum Permanent Collection, from L to R Liam Gillick, David Salle, Gilbert&George, David Salle

O.T. Would you say, collecting has changed your life?

Mrs. Elgiz: Perhaps yes, because it takes an important amount of time, and it is a serious occupation. In addition to the social engagement and its outcomes, it has also eventually been a responsibility for us, in a way. Other than that, the dialogue is ever-lasting, as there are always more artworks to see, to discover, and to discuss.

O.T. How many art works are in Elgiz Museum and what are the highlights of the Museum?

Mrs. Elgiz: We believe, that the number is not important, what matters is the quality! The variations change, so, the numbers are always different both at home and the museum. When we acquire a new piece of art, we like to see it at home before publicly exhibiting it at the museum. It is a very personal connection, that we like to enjoy very much.

The recently acquired Erwin Wurm's sculpture is definitely a highlight, as well as the Chiharu Shiota piece. Among other highlights we could mention the works of Barbara Kruger, Gilbert&George, Wolfgang Tillmans (which is also a recent acquisition) and Cindy Sherman.



10th Terrace Exhibition: From Another Hill, photo by Kayhan Kaygusuz' instead of 'Başka bir Tepeden 10. Teras Sergisi, Fotoğraf Kayhan Kaygusuz

O.T. Could you please tell more about collaborations with different art institutions and curators.

Mrs. Elgiz: We collaborate with international cultural institutions, for example, at the moment, we have an exhibition, that was realized in collaboration with the Goethe-Institut, entitled 'Resource Utopia', curated by Andreas Rost, Michael Biedowicz and Volkan Kızıltunc. It is an exhibition, that interprets utopia, as a possible resource, and questions its dystopic outcomes. Another collaboration was with the Austrian Culture Office last year, the exhibition was curated by the artist Ferhat Ozgur. The Austrian artist, Tanja Boukal, was invited for a group show at the Museum with Chulayarnnon Siriphol and local artists.

O.T. What influence does your collection have on the new generation, do you hope?

Mrs. Elgiz: We host curated group shows and aim to continue our collaborations with international cultural institutions in order to continue our mission to show local art on a global scale and to enable a visible dialogue between the artistic intellect and its possible audience in Istanbul. The Collection continues to grow and the Elgiz Museum continues to host dynamic exhibitions, such as the open-air Terrace Exhibitions, where sculpture works by more than 20 emerging artists are exhibited every summer. We

hope, that the new generation is inspired by engagements as such, and, we hope, that the dialogue expands with new support and perspectives.

O.T. What advice would you give to the young collectors that would like to start their own collection?

Mrs. Elgiz: Be always enthusiastic and follow art events, exhibitions and publications. It is very important to read different insights and to follow actively. To collect is a pleasure; follow your heart after knowledge.

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Contemporary Artist Yana Rusnak will participate at WORLD ART DUBAI 3-6 April 2019

Yana Rusnak's works combine the techniques of abstract painting with figurative art and photography.

Her works are in private collections in Miami, New York, Cairo, Beirut, Moscow, Kiev, London and Geneva.

More information at www.rusnak-art.com



ART VIENNA Reloaded

The first successful edition of ART VIENNA fair took place in February 2017. More than 15.000 visitors attended the new art fair with its distinct mix of contemporary art and modern classics.

To continue this success story, ART VIENNA's second edition will take place 15-17 March 2019 at its new location Hofburg Vienna. With its generous architecture, the ground floor of the ancient emperor's palace at Heldenplatz in Vienna's bustling city center



Group photo: © M.A.C. Hoffmann & Co. GmbH/APA Fotoservice/Bargad

is a suitable and well-proven location. ART VIENNA will provide a platform for local galleries to present their art works to the specially invited audience of art collectors, media, curators and general public.

ART VIENNA once again will have an exciting opportunity to establish itself as a place in central Vienna where national and international young recent artistic positions, important contemporary artworks meet classical and modern art.

Zweite Ausgabe der Messe für internationale Zeitgenössische Kunst, Moderne und Design findet in der Hofburg Vienna statt!

Im Februar 2017 ging mit großem Erfolg die erste ART VIENNA über die Bühne. Über 15.000 Besucher ließen sich die Premiere mit ihrer gelungenen Mischung aus junger und Zeitgenössischer Kunst, Klassikern der Moderne sowie Design nicht entgehen.



Group photo: © M.A.C. Hoffmann & Co. GmbH/APA Fotoservice/Bargad

Die ART VIENNA geht daher im März 2019 am neuen Standort Hofburg Vienna wieder an den Start. Mit den großzügigen Fluchten im Parterre zum Heldenplatz wurden bestens bewährte Räumlichkeiten gefunden. Eine hochattraktive und zentral in der Innenstadt gelegene Location, die auch für die Zukunft Kontinuität sichert. Die Hofburg Vienna ist ein jahrzehntelanger, hervorragender Partner, bestens erprobt bei vielen anderen Veranstaltungen von MAC Hoffmann.

Das ergibt ideale Voraussetzungen, um die ART VIENNA mit ihrer zweiten Ausgabe als spannenden Treffpunkt für nationale wie internationale junge, rezente Kunst, wichtige zeitgenössische Positionen, sowie Kunst der internationalen klassischen Moderne im Zentrum Wiens zu etablieren.

TBILISI ART FAIR | TAF

17-20 May 2019

Tbilisi Art Fair conveys its gratitude to the thousands of visitors, VIP guests, artists, exhibitors, speakers, and partners that have made the 1st edition a success. TAF affirmed its position as an integral part of the cultural landscape of Tbilisi and proved its significance and importance for Georgia and its entire region.



Exhibition view, @TAF

20 acres territory of ExpoGeorgia and in two museums in Tbilisi.

We are looking forward to welcome you at the 2nd edition of Tbilisi Art Fair from 17-19 May 2019!

Advisory Board of TAF

Nic V. Iljine (French-born Russian), the founding member of Board of Trustees of the Kandinsky Prize and Honorary member of Russian Academy of Arts, who has served as the Director for Corporate Development for Solomon R. Guggenheim foundation and is the Advisor to the General Director of State Hermitage.

Anna Somers Cocks is a journalist, editor, publisher and collector, she is married to publisher Umberto Allemandi. Anna was educated at Oxford University and Courtauld Institute, University of London. She founded The Art Newspaper for Umberto Allemandi & Co. and edited it from 1990-92/1994-2002.



Art Director Eric Schlosser, @TAF

More than 8000 visitors attended TAF during 4 days and significant sales to private collectors were reported. The Fair saw a large attendance of international and local museums representatives and art professionals, collectors, art critics, curators, dealers, from USA, UK, Austria, Poland, Hungary, Germany, France, Belgium, Russia, Armenia, Iran, Turkey, Ukraine, Azerbaijan, UAE.

TAF showcased galleries and independent artists from 15 countries, installations, commissioned works, large non commercial exhibitions and art talks. The Fair was hosted in 7 pavilions on the



Exhibition center "ExpoGeorgia"

Her experience include: curator at the Victoria and Albert Museum; editor in chief, Apollo Magazine; Chairman, the Venice in Peril Fund;

Igor Tsukanov, the founder of the Tsukanov Family Foundation, having served as a member of the Russian and Eastern Europe Art Committee of the TATE Modern, is famous for promoting the art-historical legacy of Russian post-war and contemporary art.

Marc Franco, having served as the EU ambassador to Russia (2004-2009) and Egypt (2009-2012), was involved in the preparation of Central European countries for the accession to the European Union, supporting cultural cooperation with EU.

Rita Janssen is Belgian and for most of her career held managerial functions in the IT sector. Working for UNDP (United Nations Development Programme) in Palestine (2003-2005) she launched the Ramalah Cultural Palace.



The Hive Section, @TAF

ART & ANTIQUE

RESIDENZ
SALZBURG
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INTERVIEW WITH THE ARTIST ASYA MARAKULINA

BY OLGA TRÖSCHER

“THE WINNER OF CREDIT SUISSE COSMOSCOW PRIZE FOR YOUNG ARTISTS 2018”

The importance of the role of an artist continues to grow



The Artist Asya Marakulina

Asya Marakulina was born in 1988 in Perm, now she lives and works in Saint-Petersburg. She is an artist, an illustrator and a production designer of animated films. In 2015-2016, the artist won a young artists grant of the Museum of Contemporary Art “Garage” in Moscow. In 2017, she became a participant in the art residence of the AIR Barents program in Norway and in 2018 she won a Credit Suisse Cosmoscw Prize for Young Artists. Asya Marakulina has already had ten personal and group exhibitions in Moscow, Saint-Petersburg, Stockholm, Helsinki and New York.

Olga Trösch: First of all, allow me to offer my congratulations on receiving the prestigious Credit Suisse Cosmoscw Prize for Young Artists 2018. What does this award mean to you?

Asya Marakulina: Of course, this Prize means a lot to me, and it all happened just in time. I was surprised and delighted to hear about this — it's such a sign of trust and an advance for the future. It is very pleasant to know, that what you are doing is of interest to someone, that the art community is watching your work, and what you are doing gets a response and makes people want to buy your art.

O.T. Was this the first Cosmoscw art fair you attended?

A.M. Yes, this was my first time at Cosmoscw. I was invited as the winner of the Credit Suisse Cosmoscw

O.T. How many artists have been nominated, in total?
A.M. About 20 artists. For me, the nomination was a complete surprise. I was contacted by the organizers and asked to send a portfolio. I sent it without thinking that anything could come out of it, as I participated in Cosmoscw only once in absentia (in 2016 two of my works were exhibited at the fair by the Name Gallery from Saint-Petersburg).

O.T. The project features works from the Passages series and embroidery from the “Hidden Seams” project. Please, tell us about these works and what inspired you to create them.

A.M. Works from these two series were presented at Cosmoscw art fair. At the main stand, it was the “Rooms” series of embroidery from the “Secret Seams” project, which was made in 2016 and displayed in the Name Gallery in Saint-Petersburg. This is my personal story and the story of my family, very subtly and delicately sewn into the annual cycle with its changes and transitions from autumn to winter and so on. In this project, my method can be seen very well: to always talk about personal and intimate things, using a universal and sometimes even abstract language, so that the viewers could interpret what they see in their own way as much as possible. The second part represented at the fair stand were the works from the “Passages series”. I started doing the “Passages” project in 2014, when I simultaneously studied at the Saint-Petersburg State University to get a degree as an animation film art director and at the Young Artist School of the Pro Arte Foundation for Culture and Art in Saint-Petersburg. At that time, I was interested in urban flows. I myself, as a pedestrian, realized that I often did not think at all where I was going, and my movement was clearly structured. You understand that you are in a flow, going from one metro station to another. At some point, I started to think about it and began to notice how people move, sometimes took photos of public events and read pseudo-social literature. It was my research: for example, I saw a person who was waiting for someone, and his movement was absolutely not structured, he had a strange trajectory. Whereas people who are moving somewhere purposefully — going from point A to point B — their movement is structured. It was also interesting to see how colors, that people wear change during the season. This series had no end, I did not draw any conclusions, I just traced the movement of people in crowded places and how the traces were changing depending on human motivation.

O.T. Did you think about any artistic style?

A.M. I did not invent or plan anything on purpose. I just removed all the excess things and left only points. All the works were taken from life. In one of the works, the 1st of May parade in Saint-Petersburg is depicted at the moment when the crowd goes across the bridge, and where the river flows. There are empty places as traffic is limited there. I removed all the elements of the city structure and left only points representing people.

O.T. Could you please describe your working day?

A.M. I work every day, I don't expect any inspiration, which, in my opinion, is just a fantasy talk. I come to the studio every day. What is now happening at the fair, is also work: interviews, communication.

O.T. What was your first successful project, that

was noticed and appreciated by the professional community?

A.M. It was a project made in 2014, I remember it very clearly. At that time I was studying at the Pro Arte Young Artist School and the exhibition was made there and became, one might say, the starting point in my career. At the university, where I studied at the same time as at the Young Artist School, I was advised to send a portfolio to the co-called residence (creative work shop), after which I got a reply and was invited to the city of Lanaken in Belgium. At that time, I did not understand, how it all worked and I was curious. It turned out to be an unusual residence, because its owner was a businessman, and the residence was a



Exhibition View, CosmoscwArt Fair

production site, where worked full day, we were paid a scholarship, and at the end (after 1.5 months) we had to leave all the works there, as a product. Out of these works, the owner compiled collection, possibly for sale. However, it was my first residence, and I did not know how it might work. I lived according to the rules and made my observations. As it turned out, in general, an artist, living in a residence may go somewhere, take some time away, whereas we had to always remain inside the residence, work really hard and produce art. A kind of art camp, where artists are workers, and where there is a clear time-schedule. Therefore, I, realizing the absurdity of this situation, simultaneously began to make notes about our life there. I just collected information, made sketches, wrote down phrases, it somehow happened by itself. When I returned home, I had a lot of material, and



Asya Marakulina, Project “Passages”

the curator of the Pro Arte school program, Natalya Khvoenkova, suggested that I make a report on the residence. I decided to make a report in the form of an exhibition. There were a lot of good reviews as I had managed to convey a complete immersion in the closed world of the residence.

O.T. What was the next stage of your creative activities?

A.M. After that, I received a young artists scholarship from the “Garage” museum, which is a one-year grant from the museum. It all happened at the same time: I graduated from the University and from Pro Arte the same year and immediately received a grant from the “Garage”. During one year, they pay a scholarship is being paid to an artist so that he/she would not have to think about money and would be able to do his/her own projects, which was exactly what I did for the whole of the following year.

O.T. What are your new creative plans?

A.M. There are several projects on which I am now working: one of them is about bars and grates in the urban space, and right now it is at the stage of accumulation of material. Also, there are some currently unfinished series that I will continue. When I return to Saint-Petersburg, I will start working on a small exhibition in the Nabokov Museum. Simultaneously, I am starting cooperation with the Marina Gisich Gallery in Saint-Petersburg.

O.T. Asya, in your opinion, what is the role of an artist in society?

A.M. This is a question I have been constantly reflecting on. On the one hand, some people think that artists are somewhere else, they live their own life. On the other hand, when you go somewhere, first of all you focus on sightseeing and museums. There are entire cities, the attractiveness of which is mainly due to art and artistic institutions. For example, the Hermitage in Saint-Petersburg or the Uffizi Gallery in Florence, etc. Big art fairs and other art events attract huge flows of people.

The artist's field of activity is constantly expanding — artists collaborate with designer brands, with perfume and cosmetic companies. In fact, everything is dissolved in each other. It's just that in Russia it is less felt, because art is still contained in certain places and institutions. In Europe, art is among people — it's in the streets, in public spaces, offices, even in crematoriums. That is, art is a full-scale practice and part of life. In Russia, the general public has somewhat different ideas: art is either something very elitist, or just a hobby, when you have everything already, then you need and decide to entertain yourself and pamper yourself with something. I am from a simple family, my mother is a doctor, my father is an engineer. Art has never been given much importance to; the reality that surrounded me was determining that it is more useful to do the cleaning than to draw something. I used to have complexes about it, and I had to work really hard on myself to get rid of them. Now I travel around Europe and see that art is a very important part of life, that a lot of money is being invested in art, museums are becoming new temples, that are built as works of art in themselves. Therefore, the importance of the role of an artist continues to grow.



Asya Marakulina, Project “Passages”



Asya Marakulina, “Hidden Seams” Series. Embroidery

Prize for Young Artists 2018. This is so great, because it is not easy, in general, to be a young artist (although not very young, since I'm no longer 20, but not yet 35). Moreover, at some point it becomes quite difficult when you understand that art is taking up all your time and effort, however, it is still difficult to live and rely only on your creative work, then doubts arise and you can stray away. There are no guarantees, you do not know whether you will have any projects or ideas in five years. And this Prize is a sign for me, that it is necessary to continue to do what I am doing, probably, do more global projects. It is simply a sign, that there is a potential to be developed, that gave me additional self-belief and made me confident that this is important.

CREDIT SUISSE COSMOSCOW awarded the annual Prize for Young Artists for the third time. The winner received a grant, an additional prize of mentoring support from art experts and the art trip to Switzerland. Credit Suisse also acquired the art work by the Russian artist Asya Marakulina for the bank's Moscow office.

COSMOSCOW International Contemporary Art Fair was launched by Russian collector and philanthropist Margarita Pushkina in 2010 and aims to bring together both Russian and international collectors, galleries and artists.

INTERNATIONAL ART SHOW CALENDAR

MARCH – MAY 2019

THE ARMORY SHOW, NEW YORK



07-10 March 2019
www.thearmoryshow.com

TEFAF MAASTRICHT



16-24 March 2019
www.tefaf.com

ART VIENNA



15-17 March 2019
www.artvienna.org

WORLD ART DUBAI



3-6 April 2019
www.worldartdubai.com

MIART IN MILAN



5-7 April 2019
www.miart.it

ART BASEL, HONG KONG



29-31 March 2019
www.artbasel.com

ART PARIS



4-7 April 2019
www.artparis.com

ART COLOGNE



11-14 April 2019
www.artcologne.de

VENICE BIENNALE



11 May-24 November 2019
www.labiennale.org

TBILISI ART FAIR (TAF)



17-19 May 2019
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