

Master Students of German Art Academies



RPR ART x Galeria Sa Pleta Freda
Son Severa, Mallorca

Discover New Art 2019

Bernhard Adams
In Search of Infinity

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Bernhard Adams was born in 1990 in Cologne. He lives and works in Düsseldorf. From 2012 until 2017, he studied at Kunstakademie Düsseldorf and is a master student of Katharina Grosse. In June 2018, the art historian Dr. Ruth Polleit Riechert met him for an interview.

Master Student Katharina Grosse

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RPR What motivated you to work as an artist and how did the change from photography to painting come about?

BA The insight that art is not just a pastime for me came to me in law school. During the day, I was impatiently sitting through criminal and state law lectures, and at night I rode around with my motorcycle in the Cologne area to photograph power plants. Fortunately, after one year, I realised that I had chosen the wrong path and applied to German art colleges to study photography. I only started painting while I was already studying. My view of painting is determined by the distinction to the photo. In the painted picture I search and appreciate all the qualities that photography cannot give me. I missed the directness, movement, the ability to be felt through seeing, tactile quality, and the immutable, factual elements of a painting when I was working with the camera. For me, a photo always has the overlay of a noticeable filter, a distance to the viewer.



Today, I once again see a stimulus and starting point for my work in photography, but during my art studies, after the first year, I was only interested in painting.

RPR What inspires you, where do you draw your ideas, suggestions?

BA I consider everything that happens during the process of painting and whatever I observe an inspiration. It can influence me in the decisions that lead me to a finished painting. Two splashes of paint on the floor, which mix slowly, rubbing out a paintbrush, two paintings leaning against the wall funnily, etc., affect how I paint. I get the „what“, the ideas, less direct considerations - when I'm not facing a canvas.

Astronomy has always fascinated me. I follow scientific findings on this topic in books, lectures, and films. When I graduated, I understood this interest as an energy source that I can use for painting. Since then, I have found inspiration for new images regularly, such as how other cultures look at the stars, which cosmic forces are needed to create gold, or when I try to visualise how great a light year actually is.

RPR What methods and techniques do you use?

BA My „gateway“ to painting was the distinction from the photo. Making the materiality of a work of art visually and tactfully so rich in contrast, immediately making the creation comprehensible, that does not work in photography. I work with a paintbrush and spray gun because both tools allow me to visualise my thoughts on the possibilities of a picture.

A brush stroke conveys something archaic, direct, tangible. Movement splits into its components and burns into the canvas. Drag, speed, and determination are projected, layers of paint blend depending on the strength of the stroke. With the spray gun, I don't use the base. Everything is effortlessly covered with a grid of individual colour particles. Spraying does not shape the surface of the image; the haptic element of the brush is totally avoided. Sprayed paint reminds me of screens, mass images behind glossy glass. I regard both manifestations as antagonists and see them both as irrevocably relevant to today's understanding of images.

RPR What do you want to say and effectuate with your art?

BA The question „what a picture can be“ is the engine of my painting. I want to convey this driving force and provide suggestions. I do not produce propaganda, so I do not want the viewer to agree with my thoughts. I want to work, inspire, share my fascination, prompt and capture the viewers' imagination with what I do. Painting is communication. I communicate with the world. My paintings are manifestations of my reflections and decisions, which document this communication and should initiate discussion independently of myself.



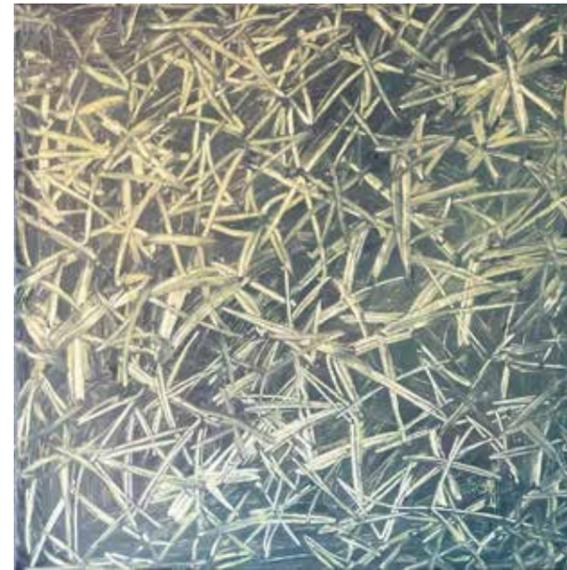
Spacetime Fabric
Installation
400 x 700 m (340 x 415 m)



Atacama XIX, 2019
Acrylic on Cotton
120 x 80 cm



Atacama XX, 2019
Acrylic on Cotton
50 x 70 cm



SonSevera, 2019
Acrylic on Cotton
80 x 80 cm



Deepfield XIII, 2019
Acrylic and Oil on Cotton
100 x 70 cm

My Interest in the Digital World

Since Andreas Gursky ended his teaching activity at the Düsseldorfer Kunstakademie this year, Raphael Brunk is one of his last master students. With a unique technique, Raphael depicts virtual landscapes and architecture in high resolution photographs. In February 2017, Ruth met him for the first time, when he displayed two of his works at the Kunstakademie. Since then, she has followed his work process and has met him to discuss his art.



RPR When and why did you start working as a photographer and artist?

RB I bought my first digital camera in January 2012 when I was still studying politics. Then everything evolved pretty fast. First, I started assisting a friend of mine who is a commercial photographer. At the end of 2012, I did my first free work, which finally ended up in my application portfolio for Kunstakademie Düsseldorf. There is no specific „why“, it's just the way I can best express myself.

RPR Your approach to photography is new. What exactly interests you and what is the technique behind your work?

RB I am primarily interested in all imaging processes, especially digital ones. When I have an idea, I begin to search for the technique that will get me there. Sometimes the method itself can be the idea. Then I try to find out what possibilities it offers me. For example, this could be a specially designed, digitally emulated camera that allows me to take gigapixel photos in computer games, or a five-euro scanner or a neuronal network that creates pictures for me.

RPR Who or what inspires you? And what influence does Andreas Gursky have on your work?

RB I could never narrow it down to one single source of inspiration. Any sensory experience, be it digital or real, serves as a potentially inspirational moment. Since I was fortunate enough to study in a visual arts class, I was able to become acquainted with many different artistic approaches and perspectives, which undoubtedly influenced my work. Of course, I got some precious food for thought from my professor Andreas Gursky and also learned to leave my comfort zone and explore new avenues without ever losing faith in my work. I also consider his approach of questioning the image worthiness of any work to be extremely helpful.

RPR Your work is very progressive. With Andreas Gursky, you talked a lot about the fact that in photography pretty much everything has already been done and there is nothing new anymore.

RB In the traditional sense, yes. Walking around with a camera to catalogue and archive industrial towers and what came later: Struth, the street scenes, all the architectural photography; that's how I started. Those were basically my first steps into photography: the Becher-Schule. That's precisely what I did. But my work was nothing new. They did not contribute to art history. I thought about that for a year. How can I tackle this while still work photographically? That's when I started „to take photos“ in a computer game.

RPR Did you reprogram the computer games for that purpose?

RB Three years ago, there was no software that could be used in computer games to generate images with a native resolution in the three-digit megapixel range, to go beyond a typical screenshot. My idea was: I want to take photos in computer games, but the work must have a certain quality in terms of sharpness and resolution, and it must be printable as very large formats without compromising the quality. Two of my friends who happen to be software developers „wrote“ a camera we developed together: it's a camera simulation. It works like a digital camera, and I can use it to shoot „ingame“.

RPR And later you even reprogrammed computer games, so that the camera could take photos of things, that you usually don't see in the game.

RB Exactly. We found a way to get into some kind of meta-level within the game, in which certain elements of the game structure are invisible. Therefore, the images look like architectural models or collages. For example, there is a lantern hovering somewhere, but it has no foundation. This is how the pictures in the „Captures“ series were created. During the editing process, each image is rasterised into at least 400 individual image sections, which, based on a particular algorithm, are subsequently reassembled to become one picture.

RPR I find the point very exciting at which you say you leave it to the computer. Is the result a random design?

RB The randomness only applies to a certain extent since I know roughly what the algorithm does. To say it's pure coincidence is not correct. I would say that I use it as if somebody were painting blindly. Someone who has painted so much, that they could also paint while being blindfolded. In the end, they are still a little surprised when they open their eyes.

RPR Is the chapter computer games finished for you?

RB There are around 40 works that have not been shown yet. And now and then I will include those in exhibitions. Fortunately, I always have this stock at my disposal. But for the moment, this is it. However, I can definitely envision myself working with the medium computer games again in some way.

RPR And what are you currently working on?

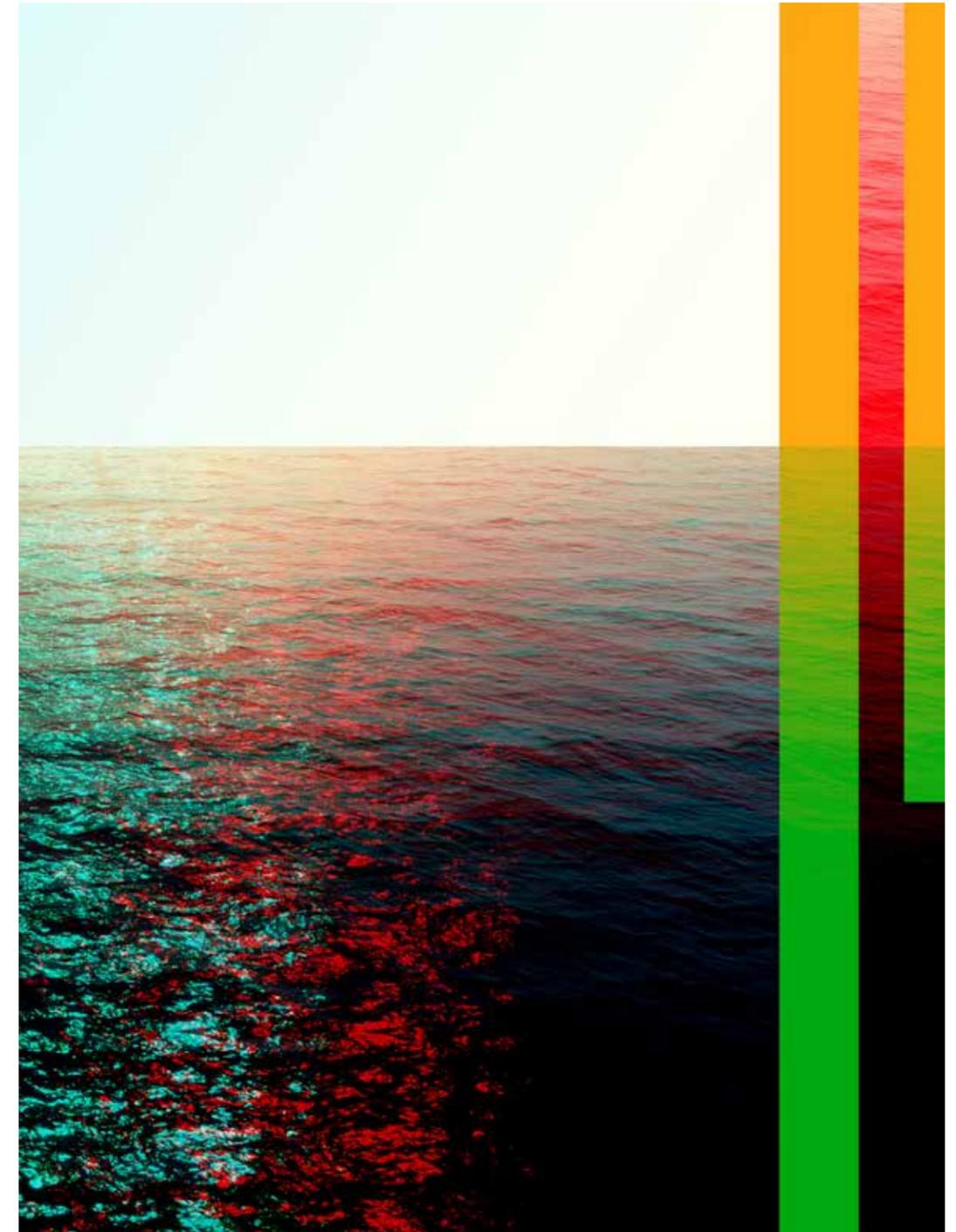
RB My new works are no longer about computer games. In principle, they are quite the opposite. The source material is books, some of which are around 50 years old. However, the translation of this material is digital again (scan), in combination with a manual, analogous gesture. In those works, there are, however, plenty of algorithms involved, decisions I leave to the computer. The works will later be printed on canvas.

RPR What is the objective of your art? What do you want to express?

RB The fundamental interest is imaging. I am always interested in the medium and the question: how do I get there? For example, in computer games, the computer game world. Or as in the case of the scans: What happens during the translations from analogue to digital? But I can also imagine feeding a neuronal network with my works and inspirational imagery, which, in turn, produces works at a particular frequency. The options are diverse.

RPR And do you also want to bring photography to the fore?

RB I'm interested in the search. I do not want to be so presumptuous and say: I want to bring photography to the fore. Photography in art is a very flexible term. I find exploring the limits exciting. Of course, software, technology, and data always play a role. And maybe I can expand the boundaries of photography through my continuous search; and maybe I actually did that on a small scale.



Offshore, 2017
C-Print Diasec (framed)
160 x 120 cm
Edition von 5 + 2 A.P.



CR_02, 2019
C-Print Diasec
70 x 120 cm
Edition of 5+2



CR_01, 2019
C-Print Diasec
60 x 40 cm
Edition of 5+2

Banana, 2017
C-Print Diasec (framed)
70 x 51 cm
Edition of 5+2





Photo: Jennifer Rumbach

Sophie Heinrich was born in Cologne in 1991. In 2017, she has completed her studies of Fine Art as masterstudent of Elizabeth Peyton at Kunstakademie Düsseldorf. Before joining the Peyton class in 2015, she studied with Tal R from 2012 to 2014 and with Stefan Kürten and Enrico David from 2014 to 2015. Her works have already been exhibited in Düsseldorf, Cologne, Berlin and Amsterdam. In February 2019 we met Sophie Heinrich in her studio in Düsseldorf.



Untitled, 2019
Tempera and Oil on Canvas
80 x 65 cm



Untitled, 2018
Tempera on Canvas
51 x 41 cm

RPR What drove you to work as an artist?

I am fascinated by the space artistic work opens up or in which creative work and thinking takes place. There are no explicit framework conditions. All kinds of thoughts and feelings can be seen and developed.

SH What inspires you, where do you find your ideas?

My interest lies in examination. I am fascinated by the interaction during the painting process and the observation of different relationships and influences on canvas. The potential of design elements such as shape, colour, line and light, as well as their combination and intensity.

RPR What influence did Kunstakademie Düsseldorf have on you?

In terms of painting, it has led me to abstraction. Depicting figures or objects, I found the artistic references oppressive, because they often distract from the way a painting is created. The first semester I spent mainly with drawing. The constant exchange with the class and the professors gradually and automatically influences you.

SH Which forms of implementation, techniques, materials do you prefer? How do you work?

Until 2017 I painted with oil paint. Since then I have been using tempera, meaning that I mix colour pigments with an emulsion that consists of egg yolk, oil, and water. Tempera is darker and pastier on the canvas than oil paint. I layer colours on top of each other, give them a particular shape, a well-defined form, or leave them undefined.

Complementary or dissonant interaction of picture elements and colours creates a balance of power that I work with until the painting reaches autonomy.

RPR What do you want to do with your art?

SH Casting aside attributes of categorisation, allowing the distinction to happen naturally by integrating disharmonic shapes or colour combinations, which in turn merge into a harmonious totality. I do not try to avoid making mistakes in the picture, I even feel that they contribute to something alive. Ultimately, the painting, as a synthetic result, should have a liberating influence on restrictive patterns and ways of thinking.

RPR Do you collect art?

Of course. The collection is created by exchanging works with friends and colleagues and is not very big. I appreciate it very much.



Untitled, 2019
Tempera on Canvas
150 x 150 cm



Untitled, 2018
Tempera on Canvas
46 x 36 cm



Untitled, 2018
Tempera on Canvas
40 x 30 cm

Pictures have to go out into the world

Since her residency stay in Bogota, Columbia, earlier this year, Carolyn Israel has incorporated a lot of new aspects into her work. Time to visit the artist in her studio.

Carolyn was born in Chemnitz, Germany, in 1990. She has completed her Master Degree in Art from Academy of Fine Art, Dresden in 2014. From 2015 to 2016, she studied with Professor Katharina Grosse and Professor Tomma Abts at Kunstakademie Düsseldorf. In 2017, she worked in New York City. She has received numerous grants and prizes, among them the Lucas Cranach Grant of the city of Wittenberg in 2014. Carolyn Israel lives and works in Düsseldorf, Germany.



Photo: Jennifer Rumbach

RPR Can you remember when you first dabbled with art as a child?

CI The first work of art that I consciously perceived and to which I have so far given the most thoughts in my life is "The Poor Poet" by Karl Spitzweg. A copy of the picture hung in my great-grandmother's unheated, dark sleeping chamber. When I was there for a visit, the gloomy, melancholic mood of the picture had a magical allure. I imagined – probably a thousand times – how the poet flicks the umbrella that just hovers above him by the wall, not firmly attached, upwards. From that point of view, the image captures the moment before the fall. When I think about it, this tipping moment of a potential movement – something that still fascinates me in my work to this day.

RPR Earlier this year you went to Colombia to study. Last year you visited New York. What role does travel play for your work?

CI Travelling is incredibly valuable to my work. I have the feeling that I can stop time and experience as much in a few days as I otherwise experience in several weeks. My favourite part is having a project or exhibition on site to get in touch, get to know the culture, and reflect on my work in a new environment. In Colombia, I followed the impulse to pull my paintings on paper into the room and show installations for the first time. Back in the studio, I often feed on months of travel experiences.

RPR Do you deal with nature in your work?

CI My work visually reflects my engagement with the organic environment, plants, animals, ocean, and landscape. Nature is an essential and valuable resource for me, not just for my art. I try to live as consciously as possible, to protect nature, and to use it carefully. This applies to recreation, nutrition, or locomotion. Whenever possible, I prefer to take the bus and train rather than flying, and I rent a car instead of owning one. I think we all need to learn to give up materiality and comfort to preserve this world as it is.

RPR Which projects and ideas are you currently working on?

CI At the end of the year, the debut album of the band "Collector" will be released. For its cover, I have designed a painting in tune with the music. Their atmospheric-surreal sounds amazing have many parallels to my pictures. I'm looking forward to the release on December 7th in "objekt klein a" in Dresden.

RPR Your style of painting is very complex, and every picture presents the beholder with a little riddle. There is always something new to discover. How does a picture come about?

CI I rarely work with references or sketches. If I initially work with a concrete idea, the picture quickly breaks away from the previously planned and diverges into the intuitive. Usually, however, a core idea or atmosphere permeates the entire painting process, which can take months or even years to take the picture to where I want it to be.

RPR This year, your work has become "lighter". How is your painting process? Do you have preferred materials and techniques?

CI At the moment I, like to use spray, airbrush, and running paint on paper, which has a very unique structure and rawness as a base. The material is very light and transportable, which is particularly suitable for exhibitions abroad.

RPR Are there different phases in your work that you can identify in retrospect?

CI After years of studies from the nude, it was a massive step to leave the figurative behind and devote myself to my own colour world and imagination without references.

RPR Personally, I'm interested in whether you notice a difference in perception as a woman in art? Or is it ultimately only about quality?

CI It's all about quality. But also if it's about quantity, we're fine. There are 3.85 billion women and 3.78 billion men on earth.

RPR Do you collect art?

CI Yes. In fact, I do not like to surround myself with my own work at home but rather with those of friends and colleagues like Eric Keller, Pauline Stopp, and Theresa Weber. Beyond that, I own graphics by Christine Ebersbach, Walter Herzog, and Thomas Scheibitz.

RPR What role does digitisation play in art and the art market for you?

CI I see that using Instagram, online magazines, or general digital art presentations, you can currently create an enormously broad platform and publicity. It may be a very visual and fast-paced attention that you get, but it is a way to be seen beyond your circle of acquaintances. It counters the exclusive network of relationships of the important figures in the art world with a more democratic system.

RPR What will we see from you in the near future?

CI I am looking forward to our residency planned this year with RPR ART in Mallorca. There, we will have an exhibition with other German artists showing the works that are created there. At the following show in Frankfurt, we will work together with Majorcan artists.

RPR Do you have a favourite piece that you would never part with?

CI No. The pictures have to go out into the world.



Hoheit, 2019
Acrylic, Spraypaint on Canvas
90 x 110 cm



Ryu, 2017
Acrylic on Canvas
70 x 55 cm



Qué tal el pescado, 2019
Acrylic, Airbrush, Spraypaint on Canvas
60 x 50 cm



Role Games, 2016
Stainless Steel, powder-coated
71 x 58 x 47 cm



Windows IX, 2016
Corten Steel
160 x 107 x 77 cm



Diversity Impact, 2016
Stainless Steel, powder-coated
180 x 90 x 90 cm

Shapeshifter III, 2017
Stainless Steel, powder-coated
52 x 52 x 20 cm





Photo: Dirk Skiba



Miami Beach, 2018
Acrylic and Oil on Cotton
40 x30 cm

Big Foot's Friend (BFF), 2018
Acrylic and Oil on Canvas
40 x30 cm





Der Denker eingeschlafen, 2018
Bronze (patinated)
126 x 20 x 30
Edition 2/6

Betrachtungshilfe, 2017
Plastic, Wood
97 x 50 x 17 cm





Under the patronage of the Mallorquin artist Amparo Sard, four master students of the Kunstakademie Düsseldorf have developed new works during a three-week artists' stay in Son Servera, Mallorca. The program was initiated by Ruth Polleit Riechert (RPR ART) and lasted from March 17th until April 7th, 2019. The newly developed works were exhibited in Königstein in May and Son Servera, Mallorca, this July to August 2019.

The participating artists were: Bernhard Adams (born 1990, master student of Professor Katharina Grosse), Wilhelm Beermann (born 1985, master student of Professor Thomas Grünfeld), Raphael Brunk (born 1987, master student of Professor Andreas Gursky) and Carolin Israel (born 1990, Student of Professors Tomma Abts and Katharina Grosse).

„With the Residency Program, we want to start an exchange of German and Spanish especially Mallorquin artists to promote their artistic development and make their work known to a wider public,” says patron Amparo Sard. The artist worked together with Ruth Polleit Riechert for the first time in 2000. At that time Amparo Sard had won a Frankfurter Deutsche Bank competition, which was organised by the art historian.

The work of Amparo Sard (*1976 in Son Servera, Mallorca) was shown in more than 30 individual exhibitions and is represented in the collections of MoMA and Guggenheim. In addition, Amparo Sard holds a professorship at the Art Academy Barcelona.



Amparo Sard and Ruth Polleit Riechert met for a studio visit on Mallorca at the end of March of 2019.

RPR Amparo, the first work I have seen of you was an installation of perforated works of a very fragile material, which looked like pieces of clothing hanging in a room. Back then in 2000 everybody in our curator team had realised already that this was something very special and you have won the Deutsche Bank competition on "Identity" then. A lot has happened in your artistic development since. Is there anything that you would consider as the most important aspect in regards with your themes?

AS In my work there is always a struggle between opposites, the material can be fragile, but the referents used in the drawings can provide a concept that has nothing to do with fragility. Or on the contrary, something that appears innocent, is presented in exorbitant or monumental dimensions that overflow the viewer and understanding of the spectator. This tension, in some way, is always in my work, both in perforated papers, such as fibreglass sculptures, resin paintings or in videos; this tension in the materials also extends and affects to the themes in my work, which always makes a reference to the individual and the social contemporaneity that we have had to live.

RPR We can still see the perforated technique but also new materials in your recent works. How did this happen and what meaning does the material and technique have to you?

AS Artists need to constantly surprise us with what they do. That is the reason why the work of an artist evolves. In my case, everything started by perforating paper. In this evolution: papers were growing in size, for example, but then, there comes a time when the paper is too fragile to achieve the dimensions. That's why I started to work with fibre glass sculptures, its dimension gives you emotions that the intimacy of a small white paper can not bring you, and vice versa, that's why I continue working with all techniques and dimensions. But when you change materials, all the springs and their conceptual meanings also change. That's what happened with my holes too; they have gone from being holes that are drawn, to being holes through which an action happens - to suppurate, for example. Today materials are very important in art, I mean, the physical quality of these. How they bend, how they react to the manipulation of the artist, how they deform. They are transmitting much more than we think.

In the past, the image, the symbol, was very helpful to transmit the "vision" of the artist, nowadays, everything that is presented to us through the screens, or from our eyes to the outside, could be false. But how our perception react to those materials changes, to deformations, to sinister, is something very powerful for artists nowadays. Because this is connecting to the spectator from the eyes to the inside, and there are no fake news.

RPR Your work was shown in more than 30 individual exhibitions and is represented in the collections of MoMA and Guggenheim. Has the international exposure have any influence on your work?

AS Getting to interact internationally is a level that you come to after a lot of work. It comes when you are ready, just like everything in life. Once you are there, that means even more work. During that time, you travel, you exhibit, you see art, that opens your mind without realising. The danger then is to adapt to the trend of a global art. That may be good, although if you are not careful you can lose the subjectivity.

RPR Recently we discovered that although there are many Germans on Mallorca every year but there is not so much knowledge about Mallorquin artists in Germany. That's why we started to think about new projects...

AS With the technologies, the information is in a "click". Everything can be observed and connected. The art world is changing, it becomes small, the same happens with the planet. It seems that today it is no longer a handicap to be from one place or another, that if your Instagram photos are good, that's what counts. With that I mean that today the world becomes visual and as Denise Najmanovich says "feeling is the emergency". And we are learning that very fast, not only the artists, but the gallerists and the visitors too. Life is fast, or liquid as Zygmunt Bauman would say. Feeling is a very fast act, and today does not give time to see where an artist or another is from. That's why it was evident that Germany and Mallorca would end up having common points around art, because we have been sharing the sea for a long time (laughs).

RPR You also hold a professorship at the Art Academy Barcelona where you studied yourself when you won the competition in 2000. What do you like most in working with art students?

AS Talking about art is always rewarding for me, especially with the final year students, those who are already prepared to go out into the real world and who still maintain the maximum illusion. But there is a moment that I really enjoy very much, when the first-year students learn to manage their creativity, when they turn on the mechanisms of it. It is the moment when they realize that the career they have chosen makes sense. And that will probably be very important to make sense of their life. It is a change in their look and their behaviour during the workshops, is something very special.

RPR You split your time between Barcelona and Mallorca. Where is the artist Amparo Sard mostly working? Or isn't there any difference location-wise?

AS When I enter the studio it does not matter if I'm in Mallorca, Barcelona or anywhere in the world. When I cross the doors my brain makes a disconnection from the outside world. The same thing happens to me at airports. When you enter in any of them you can not do anything pending. You're neither in the place you are leaving nor the one you're going to. That's why it's one of the best places to work without distractions to get my ideas.

But after those comments, I should say that, though all working places are the same for me, but when I leave the studio, and I am in Mallorca, my happiness is absolute!.

Ruth: What are your next projects and exhibitions this year?

AS Currently, I am planning exhibitions at the Pilar Serra Gallery in Madrid, the Tanque Museum in Tenerife, the CDAN Museum in Huesca, and some other galleries.

RPR Thanks so much for the interview, Amparo!

AS Thank you very much Ruth! It is a pleasure to work with such a professional like you and your team. Ohne Titel, 2018, Lack

What we do

- Identifying and promoting the most promising new artists from the best art academies across Europe
- Curating new art exhibition formats
- Advising buyers and sellers of new and established art

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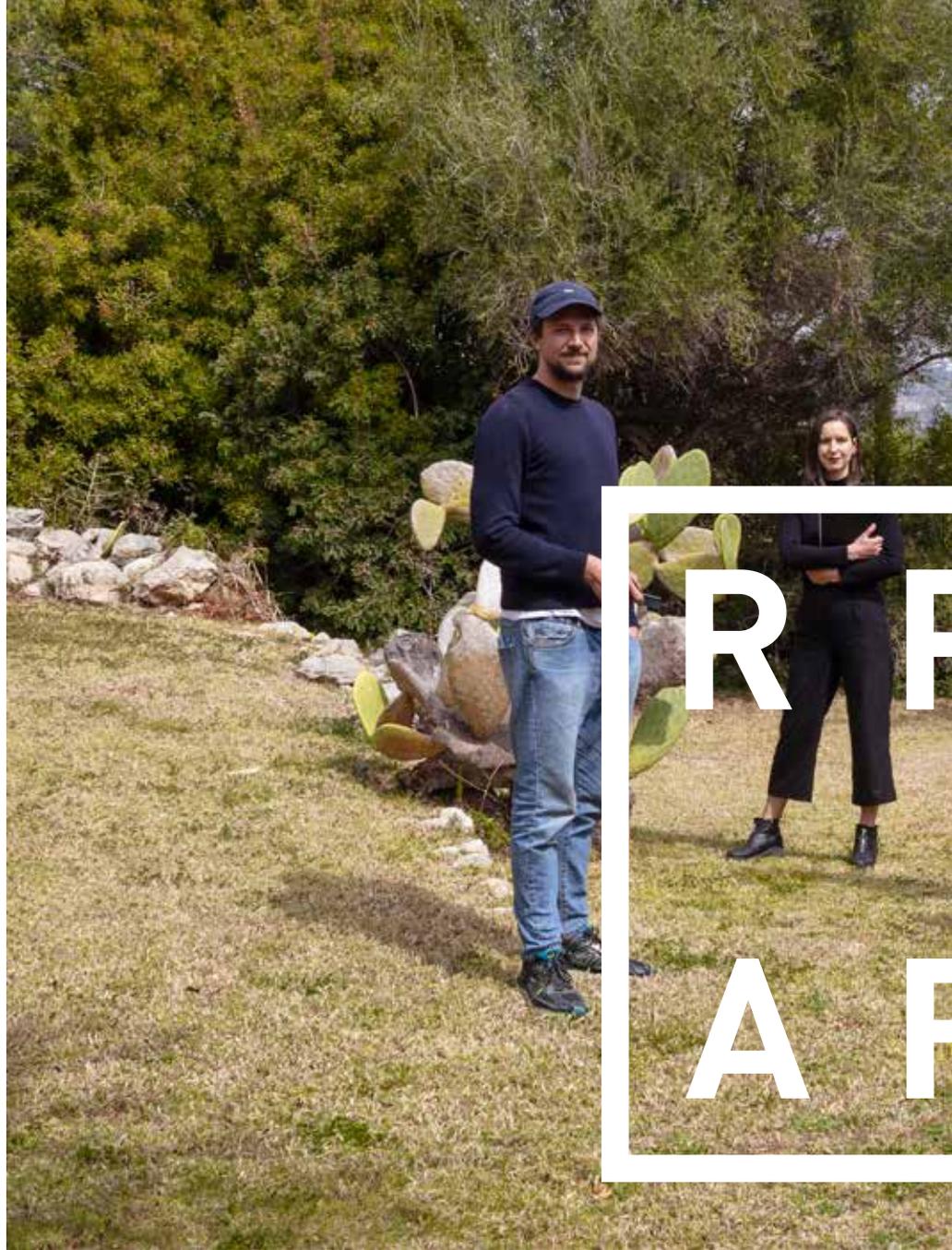
Founded by Miquel Servera and Toni Esteva, Sa Pleta Freda was opened in the summer of 1976, in the town of Son Servera, on the island of Mallorca. The first exhibition showed in two rooms works by Robert Llimós and the other spaces of the gallery presented a collective of works by Joan Miró, Llorenç Artigues, Tàpies, Guinovart, Antonio Saura, Chillida, Mompó, Palazuelo, Labra, Sampere or Francesc Guitard .

Among more than 50 exhibitions, other reference artists who have also carried out individual exhibitions in Sa Pleta Freda during the last 40 years are Xavier Valls (1977), Rafols Casamada (1978), Miquel Barceló (1978), Eduardo Chillida (1979), Perejaume (1979), Hernández Pijuan (1980), Maria Girona (1980), Antonio Saura (1981), Gerardo Rueda (1982), Ramón Canet (1983), Manolo Valdés (1984), Guillem Nadal (1985), Jordi Teixidó (1986) Zush (1989), Maria Antonia Carrió (1989), Riera i Aragó (1993), Carlos Quintana (1995), Leticia Feduchi (1999), Felix de Cárdenas (1999 and 2012), Eduard Micus (2009), Abraham Lacalle (2010), Robert Llimós (2011), Evru (2011), Ramiro Fernández Saus (2012) Matias Krahn (2013), Adele Razkovi (2014), Juan Carlos Lázaro 2015 among others.

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