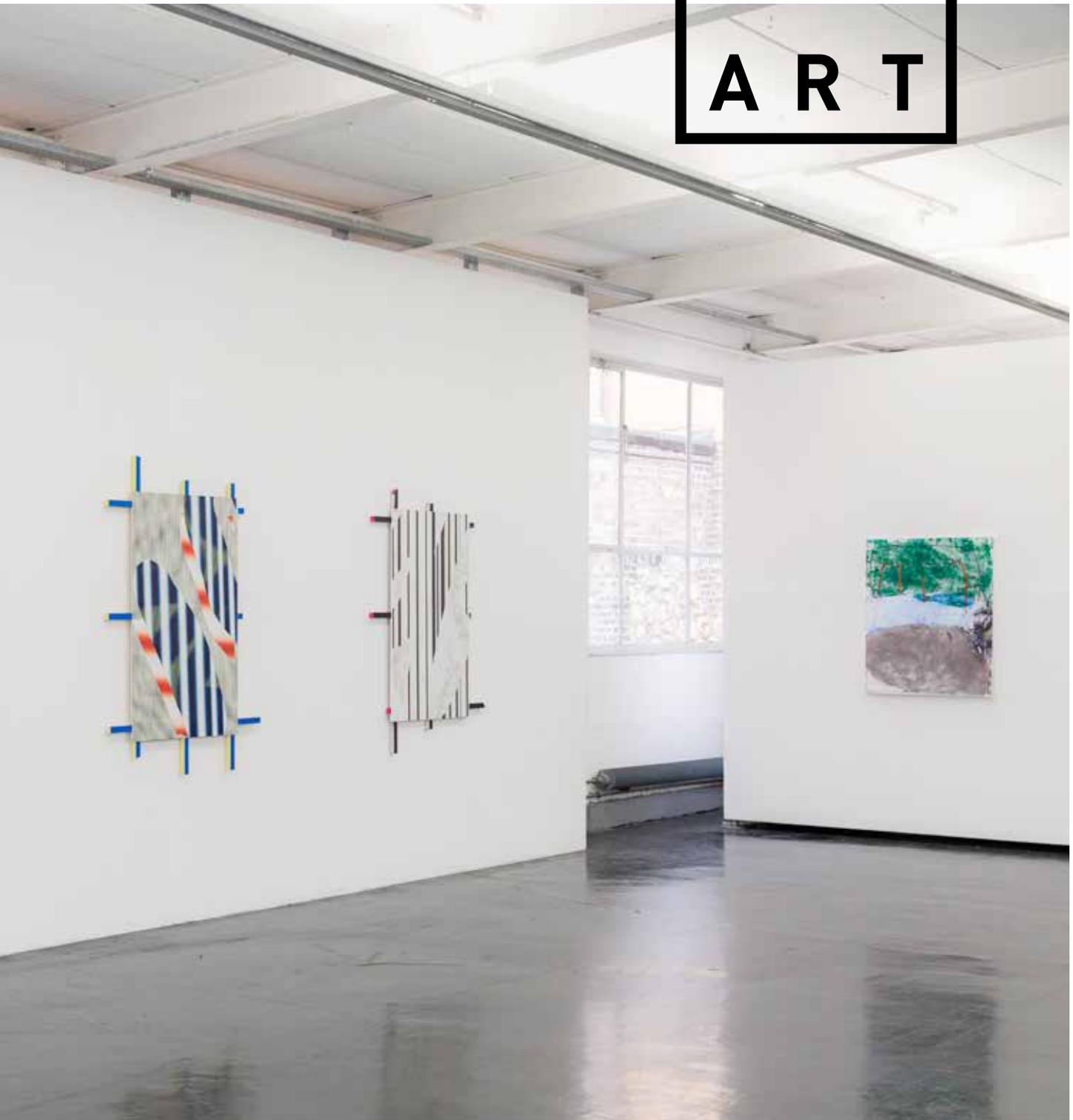


R P R  
A R T



Discover New Art  
Annual 2018

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.



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.

RPR Thanks for the interview, Bernhard!



Photo: Jennifer Rumbach



Deepfield II, 2018  
Acrylic on Cotton  
280 x 180 cm  
7.100 EUR

Deepfield VIII, 2018  
Acrylic on Cotton  
90 x 140 cm  
3.560 EUR

Deepfield VII (Copperhead), 2018  
Acrylic on Polyester  
90 x 140 cm  
3.560 EUR



## 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 last month 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?

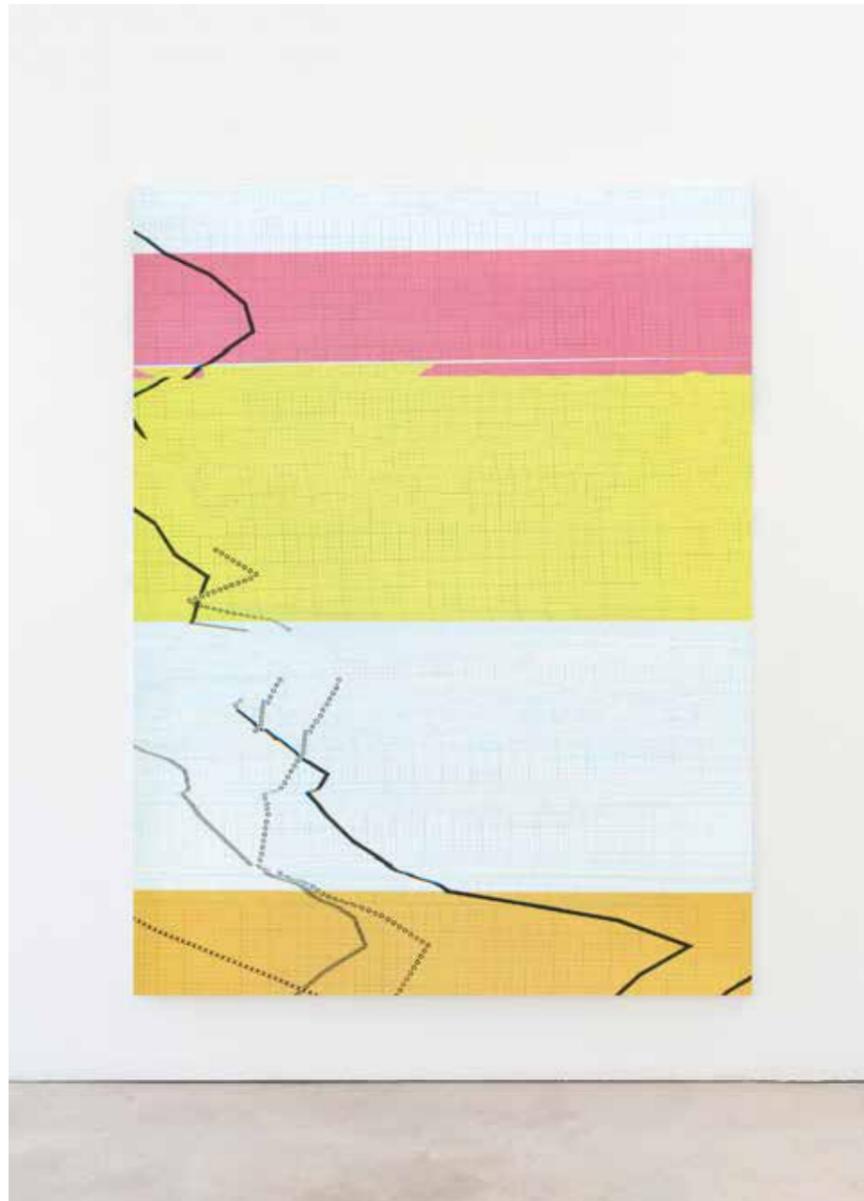
RB I'm interested in the search. I do not want to be so presumptuous and say: I want to bring photography to the fore. Photography in art is a very flexible term. I find exploring the limits exciting. Of course, software, technology, and data always play a role. And maybe I can expand the boundaries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

RPR Thanks for the interview, Raphael!

Raphael Brunk  
IMG098, 2018  
Inkjet on Canvas  
Edition 5 + 2 A.P.  
180 x 135 cm  
5.200 EUR



Raphael Brunk  
IMG098, 2018  
Inkjet on Canvas  
Edition 5 + 2 A.P.  
180 x 135 cm  
5.200 EUR



Capture 18821.6, 2016  
C-Print Diasec (gerahmt)  
Edition von 5 + 2 A.P.  
180 x 140 cm oder 55 x 43 cm  
6.900 EUR oder 2.150 EUR



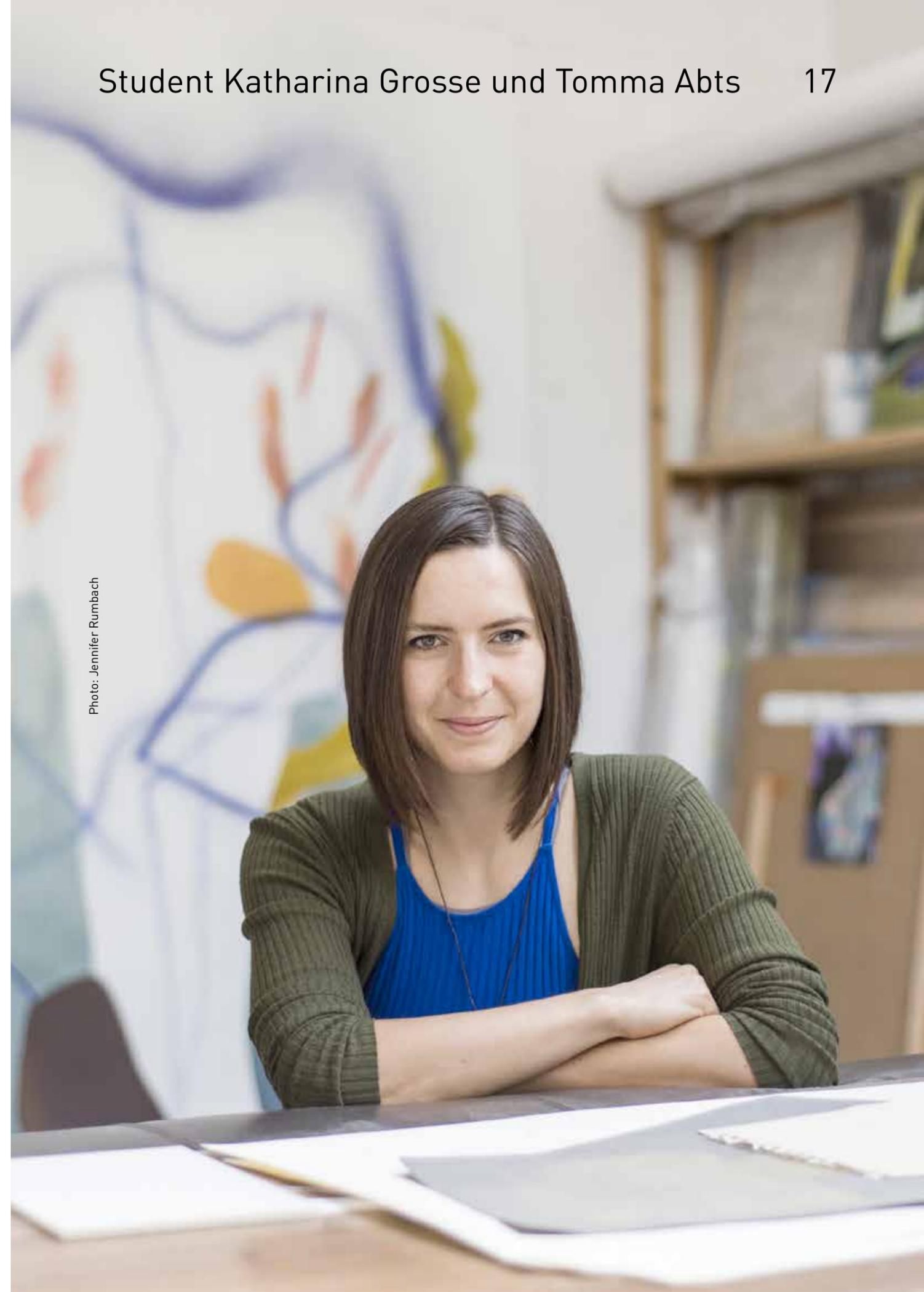
Offshore, 2017  
C-Print Diasec (gerahmt)  
Edition von 5 + 2 A.P.  
160 x 120 cm  
6.000 EUR



## 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.



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.

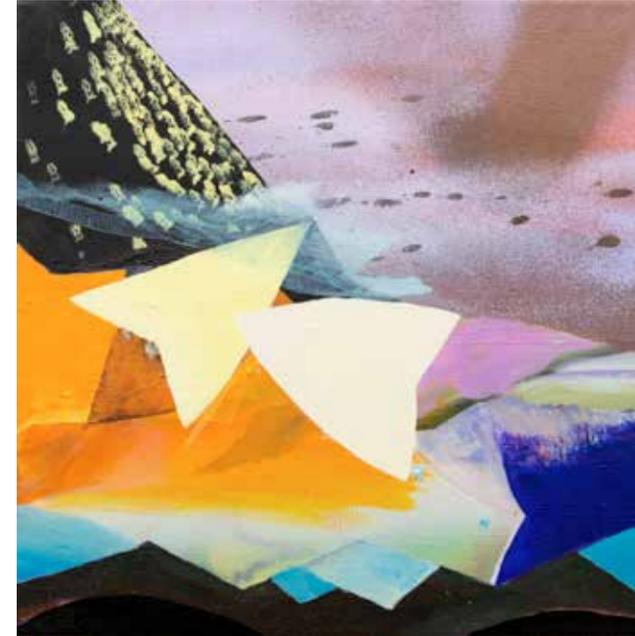
RPR What will we see from you in the near future?

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.

RPR Thank you for the interview, Carolin!



Thetys II, 2018  
Acrylic on Canvas  
35 x 35 cm  
1.260 EUR



Madera, 2018  
Acrylic on Canvas  
35 x 35 cm  
1.260 EUR



Thetys, 2018  
Acrylic on Canvas  
61 x 43 cm  
1.870 EUR

Ryo Kinoshita was born 1985 in Nagasaki, Japan. From 2013 – 2018 he studied at Kunstakademie Düsseldorf with Prof. Tal R, Prof. Enrico David und Prof. Tomma Abts. In spring 2018, he graduated as master student of Tomma Abts from Kunstakademie Düsseldorf. Ryo Kinoshita lives and workes in Düsseldorf.



Photo: Jennifer Rumbach



Weiche Nacht (Soft Night), 2016  
Steel, Wood, Soil, Wood Glue  
85 x 140 x 25 cm  
4.760 EUR

RPR Ryo Kinoshita, what prompted you to work artistically, to becoming an artist?

RK I am simply addicted to excitement. During the process, I used to feel my heart pounding violently and my hand shaking while holding a brush. I could feel myself and became aware of what fascinated me.

RPR You have received a DAAD scholarship for Germany. How did you get it?

RK Before I moved to Düsseldorf, I looked at a few tours through various academies and universities. I found the Kunstakademie Düsseldorf very interesting. There were really good works and really bad works during the tour of Kunstakademie Düsseldorf. In my opinion, mediocre works always remain mediocre. But very bad works can sometimes become a good neighbour to really good works. That's why I wanted to study at Kunstakademie Düsseldorf.

RPR What inspires you, where do you find your inspiration or ideas? What influence did your teachers have, especially Tomma Abts?

RK Lines, colours, materials, shapes, symbols, memory, history, religions, everything inspires me. At the academy, I first studied with Tal R, then with Enrico David and at the end with Tomma Abts. Everyone had a good influence and created beautiful

memories. It was a simply invaluable time. Not just talking to the professors about art, but talking to them privately, dining together, knowing how they live. The time with them has influenced me. And so did my fellow students in class. But I'd prefer to keep that under wraps rather than talking too much about it.

RPR Which types of implementation, techniques, and materials do you prefer?

RK I prefer working with materials. When I was a kid, I always played in the woods. I still feel that sensation with my hands, I think.

RPR What do you want to express or provoke with your art?

RK I am interested in how and where painting happens. What happens on the canvas, what happens through the gap in the canvas, what's on the back, what space is behind the screen, how I set boundaries in painting.

RPR Thank you for the interview, Ryo!



Enrico, 2018  
Steel, Clothesline  
160 x 145 x 145 cm  
4.800 EUR



Photos: Jennifer Rumbach



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

Loop-Connection, 2018  
Stainless Steel, powder-coated  
65 x 57 x 32 cm  
4.800 EUR



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



Display, 2017  
Steel, lacquered  
56 x 46 x 33 cm  
3.200 EUR



About the Ambivalence Between the  
Systematic and the Intuitive

Anna Nero was born in Moscow in 1988. Her parents and her grandmother are artists as well. Anna studied Fine Arts under Anne Berning at Kunsthochschule Mainz (Art Academy Mainz) and under Ingo Meller at Hochschule für Grafik und Buchkunst Leipzig (Academy of Fine Arts Leipzig). In 2015, she graduated with honours from HGB in Leipzig and started a two-year Master Class Programme under internationally highly regarded Heribert C. Ottersbach, from which she graduated in 2017. From 2011-2017, Anna Nero held a scholarship from the Cusanuswerk. The artist lives and works in Frankfurt am Main and Leipzig and has had numerous exhibitions in Leipzig, Cologne, Frankfurt, Hamburg, and Detroit, among others.





High Five 2, 2018  
Oil and Acrylic on Canvas  
40 x 30 cm  
1.200 EUR

RPR When did you start working as an artist and why?

AN I started drawing early because both my parents work in the artistic field, but only since I received my diploma in 2015 that I actually consider myself an artist. A lot of people are creative and have an artistic disposition, however, dedicating your life to painting and trying to make a living from it - that's a different matter altogether. Initially, I wanted to become a graphic designer like my father, but soon I realised that I wanted to work with my hands rather than with a computer, so I became interested in painting.

RPR The style of your paintings is unique. How did you develop it and what exactly is your technique?

AN When I started art school in 2009, I was mostly painting constellations of people in weird spaces and deconstructed rooms. The texture, colour, and shape of each element were always very important, and at some point, it became more important than the figures. So they had to go. I slowly started to develop a new, abstract way of working. Instead of figures, shapes and gestures became the protagonists of my paintings.

Over the years I developed certain rules for my artistic practice, and within the boundaries of those rules, I am free. I usually start out with geometric grids and patterns, which are later painted over by brush strokes and more intuitive forms. I continuously go back and forth between strict and sleek geometric shapes and bold, playful brush strokes. Those two are the poles between which my paintings oscillate - constructed and intuitive, strict and playful: My work is about the ambivalence between the systematic and the intuitive. During that process, layer by layer, my paintings develop their own narrative.

RPR Who or what is inspiring you?

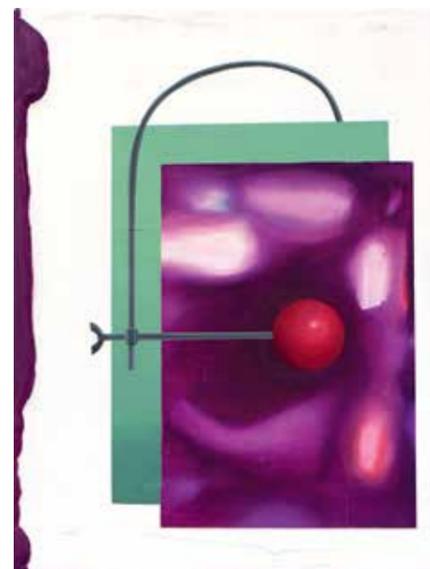
AN The fact that my parents and also my grandmother are artists probably had an impact on my choice of profession. Besides that, I am interested in everyday objects as well as popular culture and design, fashion and advertisement. I like the trivial and banal. The life and "agency" of objects, especially mass-produced items like toys, decoration objects and knick-knacks interest me. When it comes to artists, I really like Jonathan Lasker, Mary Heilman, Tomma Abts, and Andreas Schulze.

RPR What do you want to express with your art?

AN While working in the studio I try to shut out any outside opinions or expectations. I cannot anticipate what people will see in my work, so while creating something, I am the only judge. I hope that people who look at my work at an exhibition get the narrative and sometimes even the irony or the "jokes" hidden in my art.

I hope they can relate to the postmodern generation I belong to, as I often sample and quote from other artist and visual fields, and even when I don't, I just want my paintings to be fun to behold.

RPR Thanks for the interview, Anna!



Big Foot's Friend (BFF), 2018  
Oil and Acrylic on Canvas  
40 x 30 cm  
1.200 EUR



GAG, 2018  
Oil and Acrylic on Canvas  
40 x 30 cm  
1.200 EUR



Nightlife, 2017  
Oil and Acrylic on Canvas  
180 x 150 cm  
5.500 EUR



Je suis symmetry, 2017  
Stainless Steel, Spray Paint, Steel Hardware  
138 x 119 x 42 cm  
5.600 EUR



Nimrod, Peru, 2017  
Extruded Polystyrene, Aluminium  
149 x 144 x 20 cm  
6.470 EUR

Kappa, 2018  
Aluminium, Stainless Steel, powder-coated  
86 x 177 x 40 cm  
7.890 EUR





# Iris Hasler, Städel Museum Introduction

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Wilhelm Beermann, Ina Gerken, Jonas Maas, and Anna Nero - the invisible line connecting these four young artists is as simple as it is interesting: they know each other from their studies at Kunsthochschule Mainz, and some met again at Kunstakademie Düsseldorf - although they studied in different classes. The idea for a joint exhibition was already born during their time in Mainz, and now their works will be shown together for the first time.

**Wilhelm Beermann's** large-format works depict geometric shapes and amorphous figures, which suggest human - or perhaps animal - bodies. They are ambiguous compositions between the figurative and the abstract. Even though he makes sketches and defines a procedure at the beginning, in the course of the work process, the execution will deviate somewhat.

Beermann works with diluted industrial paint on smooth aluminium. Applied with a brush or spatula and stripped with a sander or solvent, the colour palette ranges from lively-loud to restrained-translucent. With colours and shapes, the balance of the painting is achieved by using them as counterpoises.

It is an aesthetics of the unfinished with deliberately spared surfaces and shapes, as well as an aesthetic of the processual that highlights the creation of the image by retaining brushstrokes, drops, or splashes. The individual layers of paint are anything but flat and homogeneous. They show texture and shadings, air bubbles and fine streaks. It is also the material itself that works, seeks its way, naturally directed by the artist, but never fully anticipated or controlled. It is an interaction of artist and material, of coincidence, observation, and intention.

**Ina Gerken's** gestural works, which are composed of different abstract symbols, shapes, impressions, and traces operate at the intersection between painting and printing, drawing, calligraphy and Ecriture Automatique. In a way, Gerken's painting and drawing process is a type of automated writing. In an intuitive approach, she allows what appears on the canvas in an expressive-gestural way, without prejudice or preliminary sketch. With a yet-to-be-determined result, creation comes first, seeing and perceiving second. Current moods, emotions, and emotional states are incorporated into the process.

Japanese paper glued onto the canvas is overwritten by impressions and blurring, drawings and lines squeezed out of the tube. Facing the numerous superimpositions and layers, one may think of symbiotic plant systems, rock deposits, graffiti carved in stone, or wax tablets that are written over again and again. One is tempted to recognise or surmise shapes or letters in the various elements. While previously, Gerken tried to prevent such direct references, they are now permitted and understood as a natural part of the process of creation.

**Jonas Maas** works differently; his works probably challenge the conventional concept of painting the most. His tools include brush and saw, as well as the computer, and digital and offset printing. Following a rational, analytical-constructive approach, he combines digital imaging with painting and printing. While the draft is developed on the computer and some of the patterns are machine printed, others are hand-painted.

In Maas' works, too, several layers overlap, often interpenetrating and at the same time orientated toward one another, challenging our sense of vision: It is almost impossible to determine which surfaces are next to each other or above or below each other, even when examined more closely. Time and again, this system which is erroneously considered to be so obvious is breached and reversed. Where the painting - or better: the wall object - begins and where it ends also remains diffuse. The support structure on the wall is not content with its function in the background but aggressively pushes at the edges to make itself visible as part of the work.

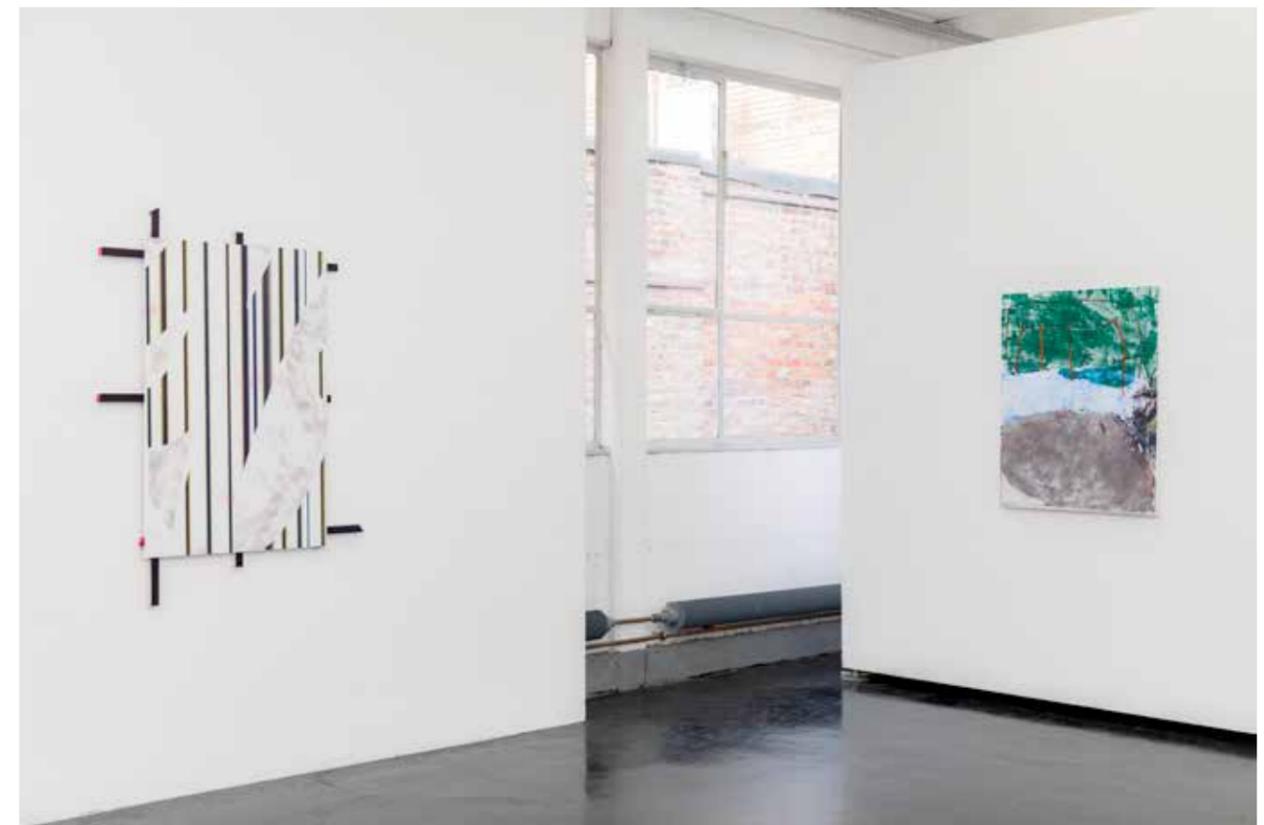
Jonas Maas' paintings conquer space, in fact, physical space - as in the five-part work of recurring black and red stripes, which, however, are not always recurring in the same way. The staircase-like arrangement extends the image as such to a self-sustaining pattern continuing within a space.

**Anna Nero** develops her works, which shift virtuosically between pop and expressive gestures in a similarly controlled and thoughtful way. Following a self-composed course of action, she begins with geometric grids and patterns, which are later painted over with intuitive brush strokes and swings: A mix of rigid geometric shapes and playful lines. Constructed and spontaneous, controlled and exuberant at the same time. A painterly collage mixing pop culture and constructivism, graphic design, fashion, and hard edge painting, slot machine, and Dadaism on several levels. The protagonists of her at the same time figurative and abstract paintings reminiscent of digital imagery are the forms and gestures themselves, the applied colours and textures.

At first glance, the works by Wilhelm Beermann, Ina Gerken, Jonas Maas and Anna Nero are very different positions, each of which develops and pursues completely independent pictorial aesthetics. Nevertheless, they are connected by a common cause. It is negotiating what painting is and can be today. In a time flooded with images of all sorts, it is a profound examination of the means of painting as well as its cornerstones and supposed boundaries - in this sense, rather, an exploration of shifts and expansions beyond the traditional understanding of painting.

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