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Annual 2019



Bernhard Adams working during his Mallorca residency.

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.



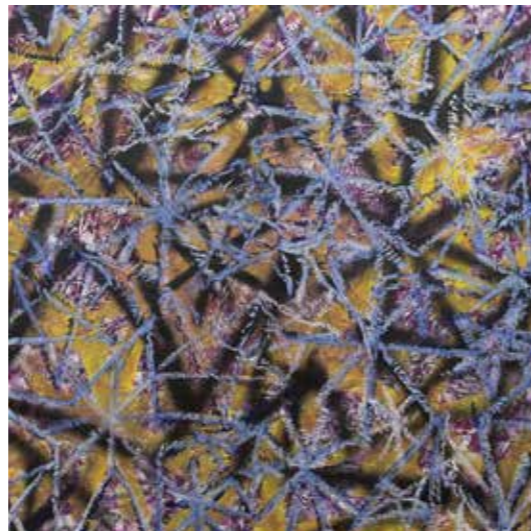
Lascaux II, 2019
Acrylic and Oil on Canvas
70 x 70 cm



Deepfield IX (Lascaux), 2018
Acrylic and Oil on Canvas
70 x 70 cm



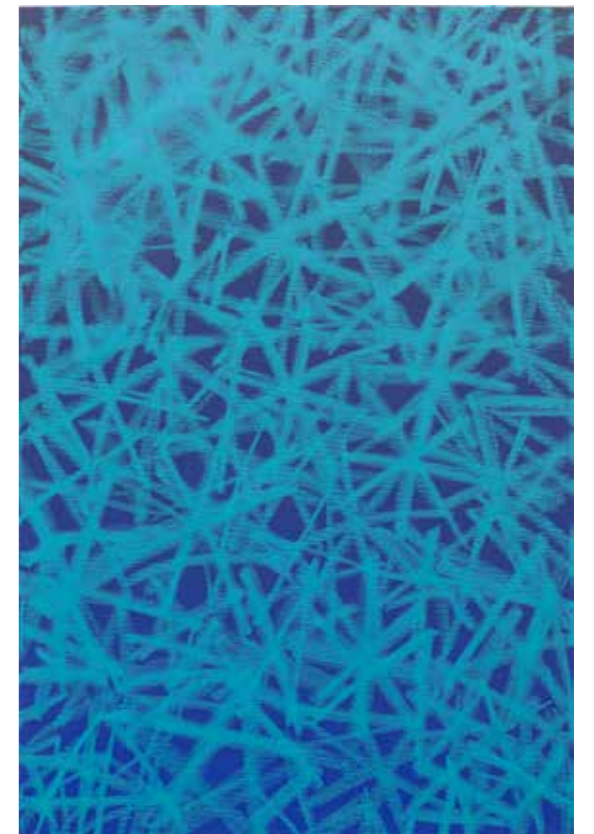
Deepfield XVIII, 2019
Acrylic and Oil on Canvas
70 x 70 cm



Atacama XXII, 2019
Acrylic and Oil on Cotton
90 x 60 cm



Deepfield X, 019
Acrylic and oil on Cotton
100 x 70 cm

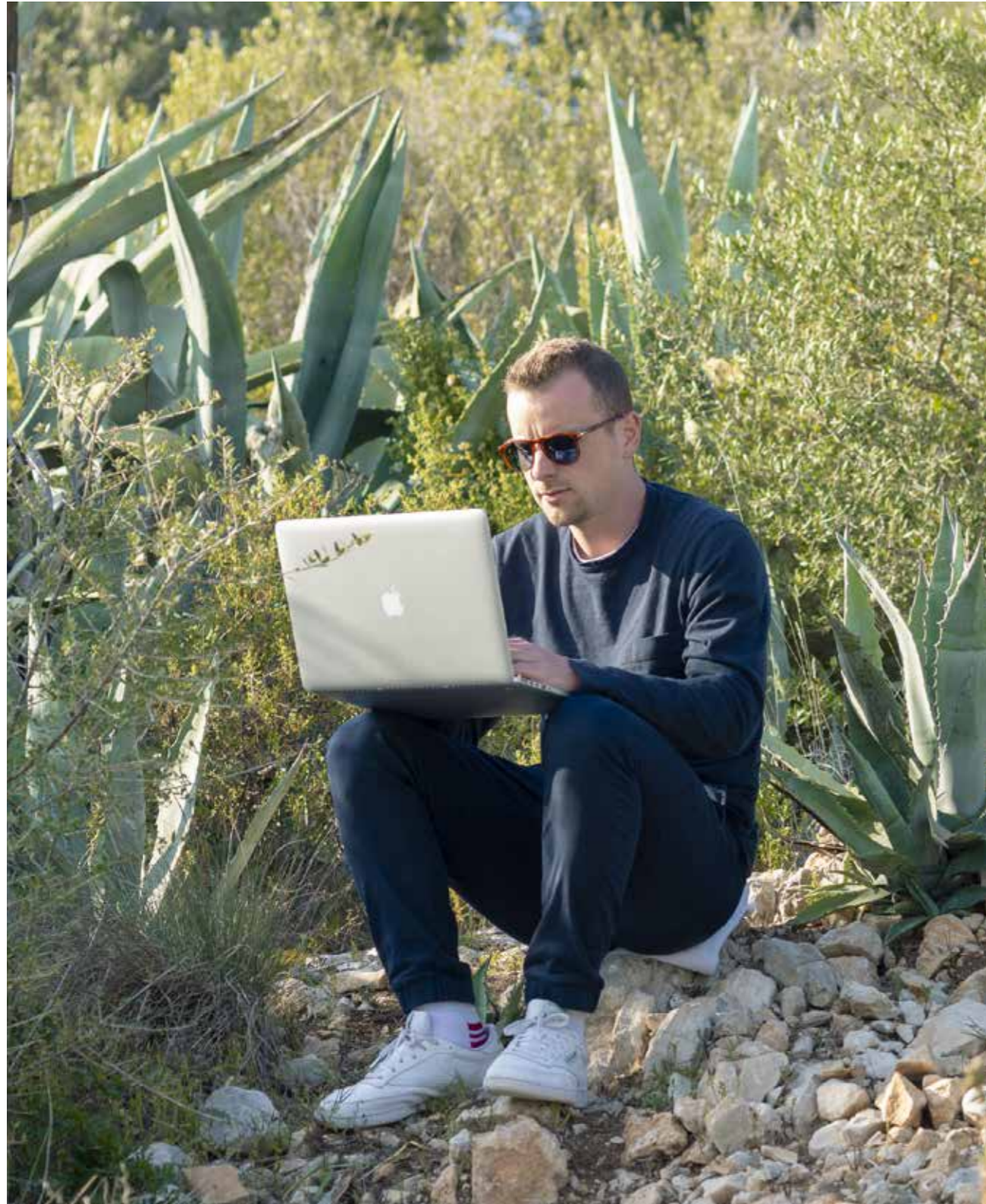




Nebra II, 2019
Acrylic on Polyester
Diameters 140 cm



Bernhard Adams in front of Nebra II. The artist was invited by the art association 701 to take part in an open working space with 50 international artists in Wuppertal which resulted in the exhibition "Fabric of Art" November 3, 2019 - December 1, 2019 under the patronage of Düsseldorf's major Andreas Mücke.



Raphael Brunk working during his Mallorca residency.

Since Andreas Gursky ended his teaching activity in 2018 at the Düsseldorfer Kunstakademie, Raphael Brunk is one of his last master students. With a unique technique, Raphael depicts virtual landscapes and architecture in high resolution photographs.



Berglandschaft, 2019
 C-Print Diasec
 100 x 180 cm
 Edition of 5+2



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



Tropical, 2019
 C-Print Diasec
 70 x 51 cm
 Edition of 5+2



Sierra, 2019
 C-Print Diasec
 70 x 51 cm
 Edition of 5+2



Photo: Katarzyna Perlak
Installation Views: Exposed Arts Projects

Elisa Carutti was born in Milan in 1991. She owns a BA Degree in Painting from the Academy of Fine Arts of Brera, Milan (2014), and a MFA from Slade School of Fine Arts, UCL, London (2018). Her work has been exhibited in UK, Italy, France and Greece. She received several awards (e.g. ERASMUS Bursary at Ecole Nationale Supérieure de Beaux Arts in Paris in 2013) and took part in residencies abroad. Her works were published internationally in the Spring Issue 2018 of the Art Maze Mag, London.

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

EC _____ I was born in a family where there is a lot of sensitivity for the arts in general; many of my family members worked and still do in the creative world from the architecture to the product design and fashion. My aunt used to work for the main theatre of Milan called Piccolo Teatro and she would encourage me a lot to pursue an artistic career. Her mother studied at the Academy of Brera back in the 40's but she never fully realised to be a professional artist as she dedicated her life to be wife and mother. Although, she taught me how to draw still lifes from natural compositions and those times spent whilst drawing in silence are still fresh in my mind like her beautiful drawings of chestnuts. I loved drawing and copying from nature most of all, I found it very relaxing and it happened I wasn't so bad at it, so it was natural for me to follow what I liked to do.

RPR _____ What impact did your first art school have? What did you make leave your home country Italy and come to London? In what way did Slade influence your work or not?

EC _____ My first art school was the Fine Arts Academy of Brera in my hometown Milan. I still think of my years during the BA as a very tough time for my career; I didn't know what I liked anymore, I was very insecure of showing my work to people and at that time in Milan there was still a bit of conceptualism in the way we approached art. I felt I wasn't part of that but at the same time I didn't know where else I could belong. That's why after I did the Erasmus in Paris I decided to spend more time abroad to see what was going on outside my city. So after graduating from my BA at Brera I applied for a Master in London at the Slade and here I am. The Slade offered me the time to focus on what I wanted to do most of anything else: painting. And I could do this while being surrounded by great friends and artists, exchanging opinions with them and growing artistically together. It was everyday very stimulating living that context and would encourage everybody to think very seriously about our art practice.

RPR _____ Who and what is inspiring you (apart from art schools - Milan, Paris, London - and teachers)?

EC _____ Well, for some reason I am very attracted by things that we can't prove whether they really exist or not like the faith in God or for example the celestial phenomenon. Maybe, because like art for me, they function as an escape from the everyday reality and they give me a message of hope. I am attracted a lot by astronomical images that I see on the newspaper and I always have them in mind when I am working on my paintings. Quiet recently I placed the human figure in the sky without representing it entirely. It's always a fragment of a face, a single arm or a hand, as I want to paint like things happen in a dream without a logic link, pieces of different scenarios happening all at the same time without a chronological order. In this way I can say that I am influenced by the digital: the impossibility of focusing the attention on just one image because one second later I am attracted by a new one that I want to paint.

RPR _____ Which materials do you work with and which techniques do you prefer?

EC _____ Right now I am working just with painting and oil colors but in the past I experienced with many different mediums. I love the simplicity of painting, you don't need too much to make a painting, just canvas, colors and brushes but you can make such great things out of these simple ingredients. Also, I like to play with the tradition and history of this medium, I believe that art's history is a question of references among the authors that crossing the times, can bring together a middle age work with a contemporary one, for instance. And it's very interesting to look at art in this way because it means that the human, although it changed the form, it didn't change the substance of what needs and ultimately can help to understand better the present time and maybe wonder about the future. I am attracted by works that have a character of universality in what they want to say, nevertheless trends because they are able to always say something new to the viewer. That's why is the time the hardest judge for an artist!

RPR _____ What do you want to say with your art?

EC _____ As I mentioned earlier, it's just recently that I introduced the human figure in my work and I am very interested in how I can carry on with this series of painting. Most of all, I would like to push further the futuristic element; I imagine my paintings to be images from the future, what's left after an apocalypse has taken place. There is a destruction element due to the fragmentation of the human figure that I would like to explore deeper in my research. It's also evident in the way I work too; fragmented figures are the result of a destructive act during the making of a painting. The biggest achievement for me would be to touch the viewer feelings whilst looking at my painting. Recently, I have seen a show of Antonello da Messina's paintings and I felt so much mystery in his portraits apart being so beautiful. For an hour I was immersed in a completely different world, I wouldn't mind to stimulate that in a viewer of my paintings!



Installation View
Aurora Borealis #02, 2018, 90 x 75 cm (left)
Aurora Borealis #09, 2019, 130 x 160 cm (right)

Installation View
Aurora Borealis #10, 2019, 180 x 210 cm





Michal Raz was born in Jerusalem, Israel, in 1984. Most of her life she lived in Tel Aviv. She studied with Jacob Mishori (Painting) and Dr. Dorit Kedar (Eastern Philosophy) and holds a Bachelor of Fine Arts (BFA) with high honours from Beit Berl College in Israel and a Master of Fine Arts (MFA) from Slade School of Art, London. She was awarded several prizes and residencies. Her works have been shown in Israel, Europe and Latin America.

RPR Michal, when did you start working as an artist and why? Is there a first artwork you can think of?

MR Since I can remember, I have been painting, drawing, writing. I always knew that I'm going to do something creative, but I wasn't sure what. I really love music, so for a long time I thought I'm going to make video clips. When I realised you have to work with a team to do that, I changed my mind. When I was about 12 years old, my best friend and I went to painting classes together. The teacher was a very old-school kind of painter. I remember one day we were doing a still life drawing of a jar and a weird mask. After class, I went to my friend's house, and we put the drawings we made that day on her desk and left the room. When we came back in, I looked at my friend's drawing, and I was so excited by it and said how great it is. She looked at me and said "Michal, that is your work". When I think back to that moment, I know something happened then.

RPR What impact did your first art school have? What did you make the decision to leave your home country and come to London? In what way did Slade influence your work?

MR My first art school had a great impact on me and my practice, mostly because of two great teachers I had. The first one was a painter (I really think he is one of the best I know) and he had a massive influence on me. The second one is a great woman who taught me Zen Buddhism, and luckily, I'm still her student. I always wanted to try and live abroad. I decided to apply to Slade and move to

London when I felt ready for it. I really love living in London - it's so endless and fascinating, and I'm still so excited by its infinity.

RPR Who and what is inspiring you - apart from art schools and teachers?

MR Music, films, books, artists, thinkers, writers, my partner, my friends... I get inspiration from daily life, I guess that everything I experience somehow manifests itself in my artistic process in the end. I think most of all I'm inspired by songs. Music gets to me in a way nothing else does. Every painting I make is a collage of visual interpretations of sounds and words (minus the sounds and the words).

RPR Which materials do you work with and which techniques do you prefer?

MR I work mainly with acrylic paint, but I use different materials and ways of creating. I like playing with materials and exploring them in unexpected ways. Every series of works has its own language and beat, and I try to find new techniques and materials to go along with that specific language and rhythm.

RPR What do you want to express with your art?

MR This is maybe the biggest of all questions, and therefore I feel like I can't answer with words. This is why I paint.



Michal Raz
Painting No. 5 (Plexus Series)
Mixed Media on Canvas



Michal Raz
Painting No. 10 (Plexus Series)
Mixed Media on Canvas



Michal Raz
Painting No. 6 (Plexus Series)
Mixed Media on Canvas



Photo: Jennifer Rumbach / kunstbar.de

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.

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 and Oil on Canvas
80 x 65 cm



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



Untitled, 2019
Tempera and Oil on Canvas
170 x 140 cm



Carolin Israel during her Mallorca residency.

Carolin 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. Carolin Israel lives and works in Düsseldorf, Germany.



Thetys II, 2018
Acrylic on Canvas
35 x 35 cm



Aloe, 2019
Acrylic on Paper
32 x 24 cm (framed)



Untitled, 2019
Acrylic behind polyester
50 x 40 cm

By Dr. Ruth Polleit Riechert

The artist Christina Steffans was born in 1994 in Kleve, Germany. From 2013 until 2019, she studied painting with professors Stefan Kürten and Sabrina Fritsch at Kunstakademie Düsseldorf from which she graduated in 2019. Her works were displayed in galleries and museums in Cologne, Düsseldorf, Bonn, and New York, amongst them Kunsthaus Mettmann and Kunstpalast Düsseldorf. The artist currently lives and works in Canada.

I would like to invite you to focus on one of her paintings that I have selected from a series of 19 artworks the artist has created for her graduation show at Kunstakademie Düsseldorf in 2019. Most of the paintings from this series are works on polyester canvas, and some on acrylic glass, however, they all have one unique feature in common: the paint is applied BEHIND the material mentioned.

Let's start from the beginning: The selected untitled artwork is 50 x 40 cm (15.79 x 19.69 in) in size and created with acrylic behind polyester fabric, which results in a very smooth surface. Although at first glance it appears to be very soft with its light purple and white pastel colours, the intense yellow in different shades reveals quite the opposite at second glance. This contrast is even emphasised in the composition: Strong vertical and horizontal colour blocks with in parts very smooth margins are interrupted by thin white lines that run across the painting. They look like brush strokes that invite you to follow the movement captured in this painting. You can imagine all the different layers that have been built up to the final composition. You might be reminded of digital brushstrokes and perceive the painting as if looking through a filter.

The artist says "the theme of my artistic exploration is the experience of colours". Therefore, she has been working without objects in her artworks for quite some time and built up her artistic works in several transparent layers. About a year ago she began to experiment with different translucent fabrics instead of cotton or nettle as a background for her paintings. She finally ended up with a polyester fabric because of its unique properties: "For me, the exciting thing about the translucent polyester fabric was that the layers of paint pressed through to the back, creating a completely new picture. So I took the liberty to glaze the fabric on both sides and declared the reverse side of the painting a new view", says Christina Steffans.

Through the treatment of the fabric from behind and its immanent translucency, the aspect of light becomes an integral part of the work. At the same time, there is hardly a feeling of the materiality of the colour. This is not only owed to the fact that the artists paints with very diluted, water-like paint – which she mixes herself – but also to the fact that many of the brushstrokes visible in front were worked from the back.

Christina Steffans has worked with Stefan Kürten and Sabrina Frisch, of whom especially the latter is known for abstract artworks that display fluidity. Looking further back, Steffans works might follow the ideas of the American Expressionism and reminds of one painting by Dutch-American painter Willem de Kooning (1904-1997) in particular: Untitled, 1961, 178 x 203 cm, Rose Art Museum, Brandeis University, USA. Although larger in size, you can also feel a strong

expression through vertical and horizontal lines, brushstrokes in between, colour blocks including different shades. In comparison, Steffans' work seems a bit more minimalist and focused, and it is was created from behind the canvas. This is the new aspect of Steffans' work: giving us the illusion of a digital painting that is designed with traditional techniques and materials – which has current relevance to the present and future of painting in our times.



Willem de Kooning, Untitled, 1961, Oil on Canvas, 203 x 178 cm
Image: Thomas, Karin: DuMont's kleines Sachwörterbuch zur Kunst des 20. Jahrhunderts, 1977, Köln.



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 be 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), 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 happened 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 technics 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 loose 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!

RPR _____ 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.

Amparo Sard
Pool No 4, 2018
Epoxy Resin on Wood
101 x 146 cm



My research is centred on the theme of identity. This identity is developed through the use of various languages – drawing, photography, installation, video and in this case sculpture – which allows me to investigate the complex existential dynamics that influences human relationships. The peculiar technique of perforating everything comes from my beginnings as an artist, when I started perforating paper – with a thin needle – to create the shapes and volumes creating a chiaroscuro effect that emerges like a bas-relief from the surface. Now holes are essential also in the meaning, giving time to analyse all my thoughts when I realise my works.

I like to say that artists are so extremely sensible, that they (we) need to put sense to everything, to understand everything, to find calm in ourselves. Nowadays, it is so difficult to understand what is happening, because everything is moving and changing so fast, that we try to control a little part of this life, a little square that is a painting or sculpture. Trying to understand at least this part of the reality – that is our artwork. Those moments of creation are like little pills of calm restitution in our continuous trials to understand our world.

This sculpture then, puts together a poetic, patient and obsessive language, giving life to those sculptures and papers, in which fragility, perfection (in life) and anxiety coexist. The perforated surface loses its consistency and becomes fragile, like a human being when faces his/her intimate fears or the consequences of his/her actions.

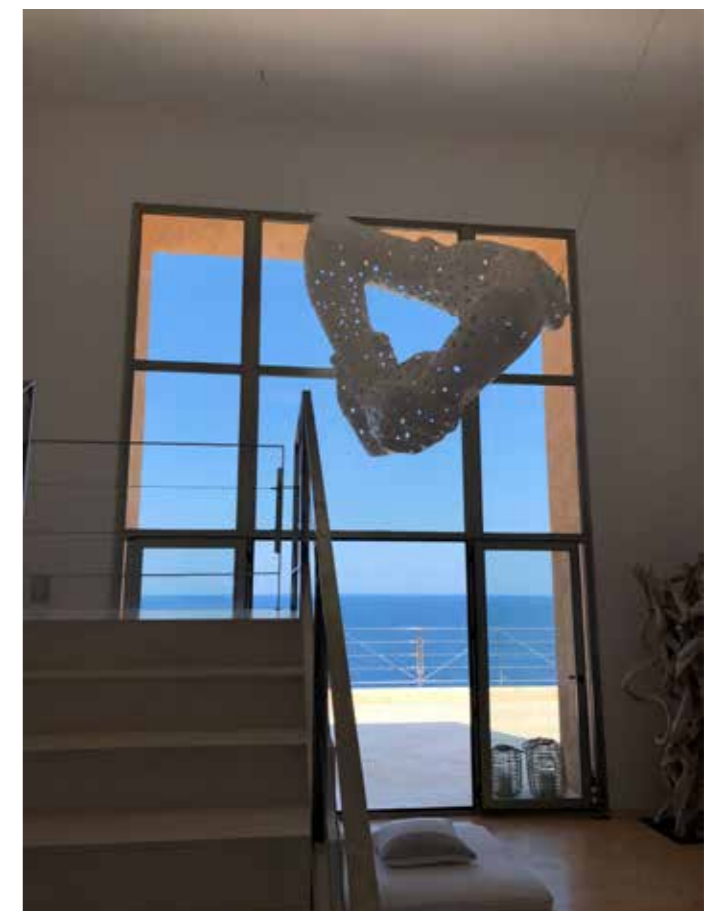
Made of fibreglass and fully perforated, this series sculpture has been presented usually cut in pieces, like the one in the Macro Museum from Italy. In those sculptures, cuts refers to the impossibility to close the perfection in our actions, the utopia of a perfect world in our behaviours. But here, at my collector's house, we are facing the arms that cling to each other and, at the same time, seem ready to defend against something, a gesture of defence but also of survival, like a lifeguard made of arms. A intention to keep everybody together and safe.



Installation of Hanging Sculpture "Lifeguard" which was created for a collector's home on Mallorca by Amparo Sard

Upcoming:
Amparo Sard

29. August – 6. September 2020
Solo Exhibition, Kronberg Castle



Amparo Sard
Lifeguard, 2019
Private Collection
Mallorca



Anna Nero at Museum Kunstsammlungen Chemnitz in front of her paintings. „Nightlife“, 2017, in the middle, was also exhibited at RPR ART's show DISCOVER NEW ART in collaboration with Engel & Völkers at Villa Adelheidswert in Bad Homburg in 2018.

Anna Nero has worked hard during the past years. The master student of Heribert C. Ottersbach has not only worked abroad but has also shown her works in many exhibitions at galleries and museums across Germany, among them "Jetzt! - Junge Malerei in Deutschland" ("Now! - Young painting in Germany") – currently on show. The artist has taken part in RPR ART's group shows in Königstein, Frankfurt and Mallorca. She is now represented by several galleries in Germany. As a result, her works have increased in price up to 40%.

Interview by Dr. Christoph Blank
Kunstbar Contemporary Art (Art Magazine)

Christoph Blank Many people see art as an investment. What do you think about that?

Ruth Polleit Riechert Art has a number of specificities that are categorically different from the types of investments stocks, bonds, or real estate. My brother, Value Investor Matthias Riechert, always reminds me of a big difference: Art does not generate income return. That is why the value of art is very difficult to assess. „Estimated prices“ are only a guideline in the art market at best. Nobody can predict precisely where the future price of a work of art will be and therefore I do not recommend art as a purely financial investment.

Investors should also note that there are some indices on the art market that try to capture the value of art. However, it is important to remember that these indices only reflect the sold – in other words: successful art – („survivorship bias“), but not all the remaining works of art that were not sold. Thus, a stock index cannot be compared to an art index, even though it is often done.

CB Auction record kept reaching ever new heights last year. Many buyers also hope for an increase in the value of their art. How realistic is that?

RPR These results are no coincidence but usually thoroughly prepared: not only does everyone involved benefit financially, but the marketing effect is also huge. After such a transaction, previously unknown buyers suddenly become known worldwide. But this has nothing to do with the daily business on the art market.

Of course, anyone who owns a work of art can hope that its market price will increase in the future. Unfortunately, there is no guarantee that the future market price of the artwork will be higher than the purchase price. The value – and thus the market price – of a work of art is simply in the eye of the beholder. If you want to sell, it can take years to get the price you want. Therefore, hope for a higher market price is more of a speculation – a „Greater Foods Game“ – than a calculated investment.

However, certain artworks certainly have an excellent chance of maintaining their market value, potentially serving as inflation protection or even to increase in value in the long run.

CB What type of art would that be?

RPR The classics, blue-chip art that is the art of the top ten most expensive artists worldwide. But you need a reasonable price- and market analysis to avoid buying at too high a price. Either you conduct the market- and price analysis yourself, or you can get advice from experts. Most of the time, people buy far too expensive. As return is generated during the purchase, you will hardly be able to catch up unless you find an auction house that wants to realise an auction record with you. Or you are such a well-known collector that the dealer or gallerist gives you a considerable discount.

Art by very young artists can also increase in value. I, for example, buy and sell art by young artists, which I have selected according to specific criteria, for or on behalf of my clients.

CB What approach do you recommend when buying art?

RPR Art can enrich your life and give you new perspectives. If you are interested in art in general, just delve into it: visit exhibitions or browse art online. Determine your budget and think about whether you prefer classics or young artists. It makes sense to pick a topic for a small collection at an early stage. With your art selection, you could also start a collection for your children, godchildren, or grandchildren as a personal legacy and at the same time a reflection of the time they grew up in.

Against this background, the principles of value investing could apply for a strategic art purchase. I studied Warren Buffett's rules of investing and would recommend most of them for sensible art purchases.

CB Which rules from Warren Buffett's Value Investing strategy are you referring to?

RPR Even though Warren Buffett would not invest in art as a financial asset, as mentioned earlier, some of his value investing rules apply to art buying, such as Rule Number 1: Only buy what you understand and what you like. Second, buy best quality at a reasonable price. And: Do your homework and study the artist and his or her work carefully.

For the latter, I have developed a scoring card that helps you assess artists' qualities not only in terms of their works but also their personality. I always look at different qualities, personal as well as professional. You cannot look into the future, and the analysis that you would conduct when it comes to companies cannot be applied, as everything depends on one person – but it helps to get a profound idea about the artists' qualities and whether it makes sense to buy.

CB Why should I buy art from you?

RPR When it comes to classics, I work with the world's largest galleries, such as Gagosian. This allows me to give you access to blue chips. I also create price analyses that tell you whether the prices of the offered artworks are justified or not and can negotiate accordingly on your behalf.

The young artists I represent have been chosen according to specific criteria. Not only did they meet the terms of admission to the best art academies in Europe, but they also studied painting, photography, and sculpture under the best-known artists of our time, while already having developed their own unique visual style.

I give you access to these artists and their art. You can get to know them personally and experience them over time, participate in their development and expand your collection with new acquisitions. And because I buy the art of the artists, I have chosen for our own and our children's collection myself.

Your art may increase in value – and if it does not, you still have purchased something that will make you happy every at a reasonable price.

NEXUS Exhibition No 1
Selection of Artworks, Mallorca Residency

42



NEXUS No 1: Work by Raphael Brunk

NEXUS Exhibition No 2
New Works by Bernhard Adams

43



NEXUS No 2: Works by Bernhard Adams

NEXUS No 2: Works by Bernhard Adams



NEXUS No 1: Works by Raphael Brunk, Bernhard Adams and Carolin Israel



Public Exhibitions
Galeria Sa Pleta Freda, Parkhotel Bender

44

Works by Bernhard Adams and Anna Nero



After their residency program in Mallorca, Bernhard Adams, Raphael Brunk, Carolin Israel exhibited new works together with selected pieces by Sophie Heinrich, Peter Müller, Anna Nero, and Paul Schuseil from July 6 - August 3, 2019. Sa Pleta Freda is one of Mallorca's eldest galleries, starting with exhibitions in 1976 with works by Joan Miró among others.

Works by Richard Nikl and Anna Nero



Works by Bernhard Adams



Private Viewings
Spring Show Königstein

45

Works by Bernhard Adams, Peter Müller, Michal Raz and Ryo Kinoshita



Selected works of master students from Düsseldorf Academy, Goldsmiths College, Slade School, London were shown in Parkhotel Bender, Königstein, from March 6 - 11, 2019.

Spring Show in RPR ART's Showroom exhibited new works by master students from Tomma Abts, Sir Tony Cragg, Katharina Grosse, Andreas Gursky, and Elizabeth Peyton in April 2019.

Painting and Lampshade by Bernhard Adams from RPR ART Accessoires launched in 2019



Work by Raphael Brunk

Photos: Vanessa Garcia Sacristan (Sa Pleta Freda), Anne Simon (Parkhotel Bender, Königstein)



What we do

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

Dr. Ruth Polleit Riechert
Ölmühlweg 33C
61462 Königstein im Taunus

rpr@rpr-art.com
www.rpr-art.com
www.instagram.com/rpr_art

+49 6174 955694
+49 173 6730052

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