



HEROLDIAN

JOURNAL





Dear Readers,

Heroldian Journal is a magazine dedicated to the visual story of being at home with art. It explores the pleasure one can receive from an art collection and how it adds to your quality of life. It gives insights on how an art collection enables you to widen your horizons and at the same time how it brings a unique character to your home, transcending your interior beyond the purely decorative.

Heroldian Journal collaborates with journalists associated with the art world to share their thoughts on the importance of art in their daily life. Furthermore we invite readers to take a closer look behind the scenes - in art galleries, at auction houses, at framers workshops and artist studio spaces around the globe.

We present our completed projects, peeking into some beautiful art filled homes, each with their own unique story.

On a personal note, I hope you enjoy some of these insights into my world. Feel free to get in touch for collaborations, further information or anything else that tickles your fancy.

Katharina Marie Herold

Editor Heroldian Journal

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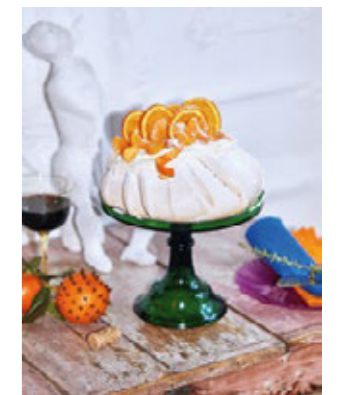
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The Anti Still-Life Artist

KATHARINA MARIE HEROLD INTERVIEWS
ARTIST DIETER GLASMACHER

A beautiful drive along the Elbe river through the *Altes Land* with an abundance of apple trees takes me to the wonderfully ramshackle house where the artist Dieter Glasmacher and his wife Hilly live. Actually I drove past it a couple of times before I finally made my way down the driveway, where he was leaning against the wall under the thatched roof with a welcoming smile.

We settle into his studio space and Hilly brings biscuits and coffee. We talk about the upcoming exhibition for his 80th birthday in 2020 exchanging a few ideas until he says “So, does the interviewer have any questions?”

KATHARINA MARIE HEROLD *She does. My first question relates to the reaction of people who see your work and think you are in your twenties. So, how do you think you stay young?*

DIETER GLASMACHER I once delivered some of my work to an art fair and the lady who organised it was rather rude and asked me why I hadn't used the back entrance which is clearly marked for deliveries. When she realised that I was the artist, whom she had expected to be much younger, she was rather ashamed and for the rest of the fair I couldn't get rid of her as she was trying to make amends... But hey, what is youth really? As a professor it was nice to be close to young artists. I never really thought of myself as much older, or wiser, it was more a relationship where we fed off each other.

KATHARINA *Maybe the fact that you use current newspaper clippings as part of your paintings makes them feel very fresh and I guess that's what people relate to as 'young'!?*

DIETER My paintings are meant as a starting point for dialogue without explicitly referencing a specific current topic. I dismantle words from their meaning but the topic is still in there.

KATHARINA *Do you think it's a blessing or a curse that the material for your work is seemingly endless?*

DIETER Well I try to depict exactly that in my work: the overflow of news/pictures/statements. Everything in my paintings happens at the exact same time. It used to drive

me around the bend to think that someone was doing something in India or Australia and I didn't know about it.

KATHARINA *So maybe that is what makes your paintings so current – today we actually can know what's happening elsewhere.*

DIETER My paintings are like zapping through channels, I use words to direct or, more often than not, to confuse. Imagine a red dot under which you read “This is a blue dot.” Without wanting to, your brain starts to think.

KATHARINA *I think it's this confusion that initially starts the dialogue, and the beauty for me is that it can be between the painting and the spectator, between two or more spectators, it can be a dialogue with the artist, with other artworks or it can be an internal dialogue with yourself.*

DIETER Absolutely. One of my paintings is called *Can you bear me*. Here the painting is directly addressing its audience.

KATHARINA *Also you usually avoid using quotation marks, so the viewer is left to decide whether it's a statement or a question.*

DIETER I always leave them out for exactly that reason.

KATHARINA *Do you use social media to source material?*

DIETER No. Mainly because the pictures are too perfect, too posed, I find them uninteresting.

KATHARINA *Do you think political issues have changed much? I often read articles from the '70s and think 'Oh, that's still the same'.*

DIETER Well, when I was young all articles were about sex. It was in every magazine, at least on the last page. That has changed due to the internet. I sort of miss the kitsch of it a little.

KATHARINA *Do you think the access to sexual material online has made it more of a taboo?*

DIETER Yes, there has definitely been a shift and not a positive one. But in general I have had the same topics: aggression, violence, sexuality and humour.

My paintings are meant as a starting point for dialogue without explicitly referencing a specific current topic.

KATHARINA *In preparation I read someone's description of your work and thought: But what about the humour?*

DIETER Well maybe some people don't get my humour – especially since it's not the laugh-out-loud sort, it's more the smirking kind that can quickly turn and shed a more serious light on something. Again that is how I create the dialogue with the viewer.

Dieter walks over to a painting that's on an easel that is painted in pastel coloured squares and has the word 'geschlossen' ('closed') written on it in red.

DIETER Have a look – this is the painting I am currently working on. It might be called *geschlossen* or *was bisher geschah* (what's happened until now). I am not sure yet, but those are the two titles I have. I have no idea how it will look in a few days. I will keep working on it until I think the connection between the figures, the background and the writing seems to make sense.

Dieter pauses for a moment.

DIETER Paintings are never really finished.

KATHARINA *One of the things that I noted are your titles. I realised that there aren't really any works of yours that are untitled unlike with the works of many other artists.*

DIETER It's a psychological thing. There was a brief moment in which writing was the central focal point of painting. Do you know Kriwet? That was shortly before pop-art.

KATHARINA *So, do you approach each work with a title in mind?*

Dieter silently sighs a seemingly disapproving no.

DIETER I start with the background. I create an order of different coloured squares and rectangles, which I later connect and then layer with wilder formations. In this moment of the process I start including a title which has nothing to do with the shapes yet.

Dieter gets out a thick book, that reminds me of my former 'Poesie Albums' in which I would glue everything I liked and write little notes on who I fancied that week.

DIETER I keep these journals here in which I collect paper clippings and draw figures that come to me. I create a new one every six months or so.

KATHARINA *That reminds me that I once tried to upload your 'work in progress' on instagram, but it was instantly taken back down due to sexual and violent content.*

DIETER That's funny, since it is all taken from newspapers...

KATHARINA *A lot of people that come into the gallery compare your work to that of Basquiat.*

DIETER Well that's because they don't know history of art. They do not know Dubuffet, or Jan Voss. It does annoy me a little, I was already painting like that whilst he was lying in his cradle.

KATHARINA *I think people like to make reference to something they know.*

DIETER Because most people only feel comfortable with established artists.

KATHARINA *Do you think that concept is rooted within us? From a time when you lived in small communities and if someone from elsewhere would enter that community you were taught to be suspicious of them?!*





Previous Page: *Alles Queer Hier (Everything is Queer Here)*, 2018, oil on canvas, 70 × 60 cm; This double spread: *Glasmacher's Atelier*; Next Page: *Rotes Kreuz (Red Cross)*, 2013, polychrome painted ceramic, ca. 18 cm; *Ich singe auch (I Also Sing)*, 2018, polychrome painted ceramic, ca. 30 cm



DIETER Maybe, I guess people like to feel safe.

KATHARINA *In the gallery I always enjoy it when someone is curious about an artist they don't know.*

My eyes wander off to a ceramic figure Dieter is working on.

DIETER My ceramic figurines need to dry for three months because they are so thick. Three out of ten usually don't make it out of the kiln in one piece.

KATHARINA *When did you start making ceramics?*

DIETER Twenty years ago.

KATHARINA *Seems as though you use a variety of materials – canvas, ceramic, bronze, wood...*

DIETER Well, when we bought this house, my studio space was an old barn so I used the wood that was lying around to make sculptures.

KATHARINA *Do you ever do self-portraits?*

DIETER No.

KATHARINA *Do you think that is because you are less involved with yourself than other artists or are you just more concerned with political issues in general?*

DIETER Hmm, I do think I am concerned with myself but maybe more with my moods and a general atmosphere – yes, in the political sense.

KATHARINA *When we think about interpreting your work, I guess there isn't really one interpretation as we've established it's an open dialogue. Is that right?*

DIETER Every work can have a completely different meaning to the individual viewer. But that is something that I do on purpose and want to achieve. I can't imagine doing a singular depiction like a painting of a stag in landscape or a still-life painting. If I were to do that I would only leave room to discuss my painting style. This way however you can feel free to talk about my style plus the various meanings it may have to each individual.

KATHARINA *Well and I guess the meaning changes due to the context the work is placed in as in the gallery or a private space.*

Dieter pours us both a cup of tea.

KATHARINA *For example your ceramic figure of a nurse with the slogan 'I also sing'. I think a lot of people know that one person who thinks he or she can do everything and on top of everything can also sing. But we each might connect it to a different person and therefore it has an individual meaning.*

We both laugh for a while and exchange some stories, I look back at the unfinished painting.

KATHARINA *I know your paintings are never finished but when do you stop painting?*

DIETER It just has to make sense.

KATHARINA *As a teacher...*

DIETER I once banned two students from painting.

KATHARINA *But they were studying fine art!?!*

DIETER Yes, but they were too good, too confident and at the same time too repetitive. I banned them from painting for two months.

KATHARINA *And?*

DIETER When they (Henning Kles & Till Gerhard) picked up the paint brush again, they were even better, much more individual and brave.

My eyes recognise something in the background...

KATHARINA *That's the invite for Simon Hehemann's next show – do you know him?*

DIETER Yes. I think he is an outstanding artist.

We talk about Hehemann's work for a while until Dieter says:

DIETER Does the interviewer have any more questions?

I look through my scribbled notes..

KATHARINA *She does, she has one more question: Dieter, do you have a dream?*

Dieter thinks.

DIETER Oh, I dream every night. One of the reoccurring ones that I have had for many years is that I am standing in an exhibition and I see art that I have never seen before by artists who I haven't heard of. I have come so far that I double check in the dream whether I really do not know these artists. But once I wake up it's all gone – I cannot bring the images back.

KATHARINA *Do you think that has something to do with your need to know what's happening elsewhere at all times?*

DIETER No.

KATHARINA *Well, I do. :-)*

I wonder whether to finish the interview here but then rephrase.

KATHARINA *I was actually referring to a dream for the future, something you wish for.*

DIETER Ah, that's much easier: I wish for art and artists to have a higher standing in society. It would have been nice not to be looked down on as an artist but to be part of the working society.

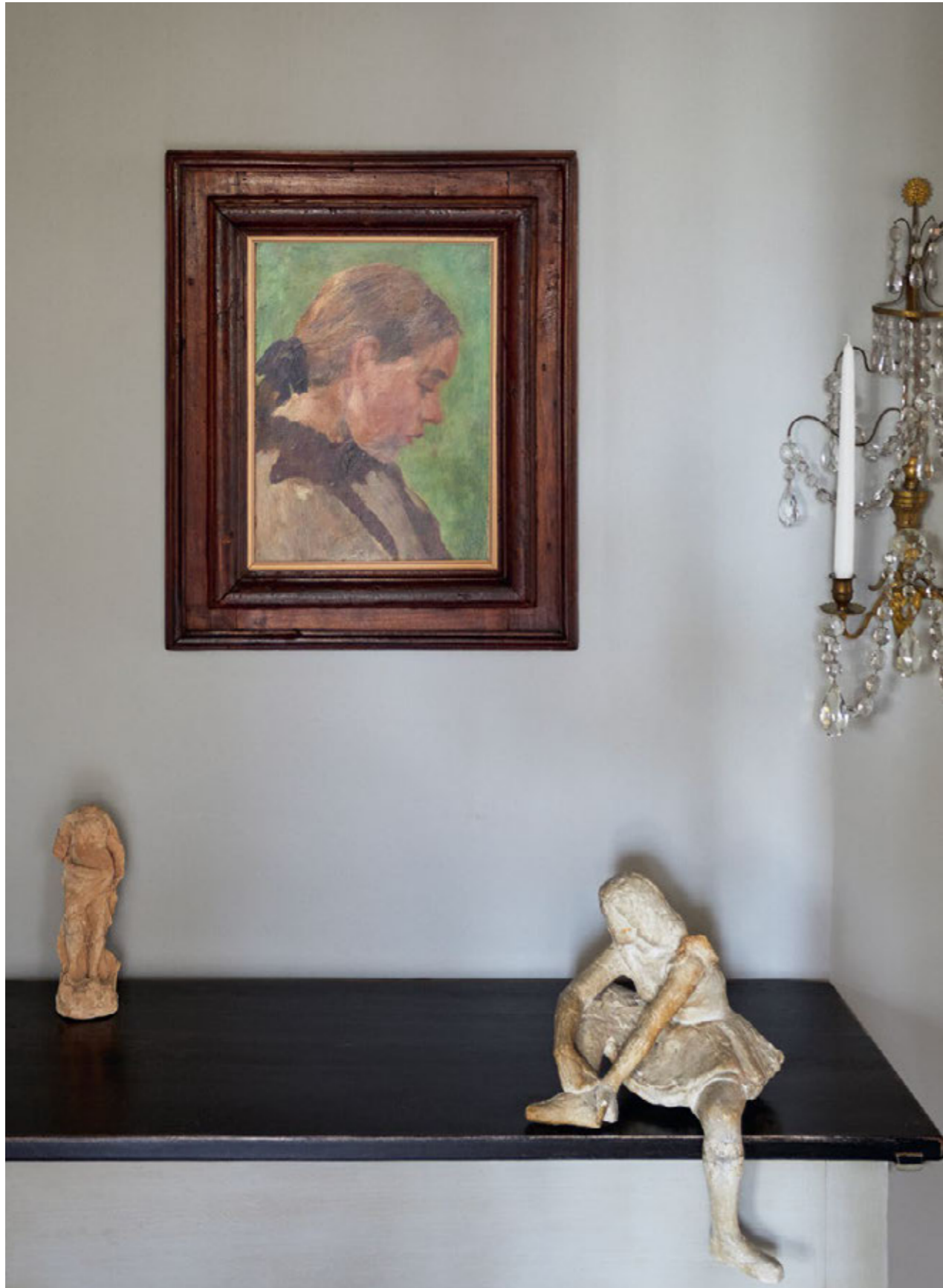
I can't imagine doing a singular depiction like a painting of a stag in landscape or a still-life painting.





The Finishing Touches

A COLLECTOR'S HOME IS AN EXCITING CHALLENGE. WE ADDED A FEW PIECES AND HELPED CURATE AN EXISTING COLLECTION TO CREATE A UNIQUE HOME FILLED WITH ART.



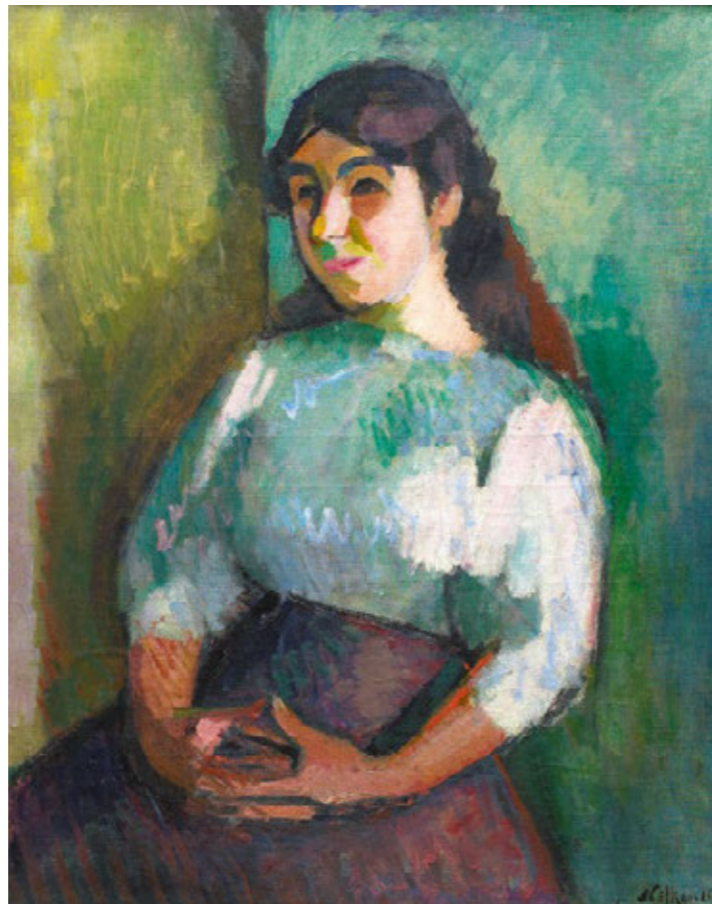
Being surrounded by art at work can give unexpected impulses.





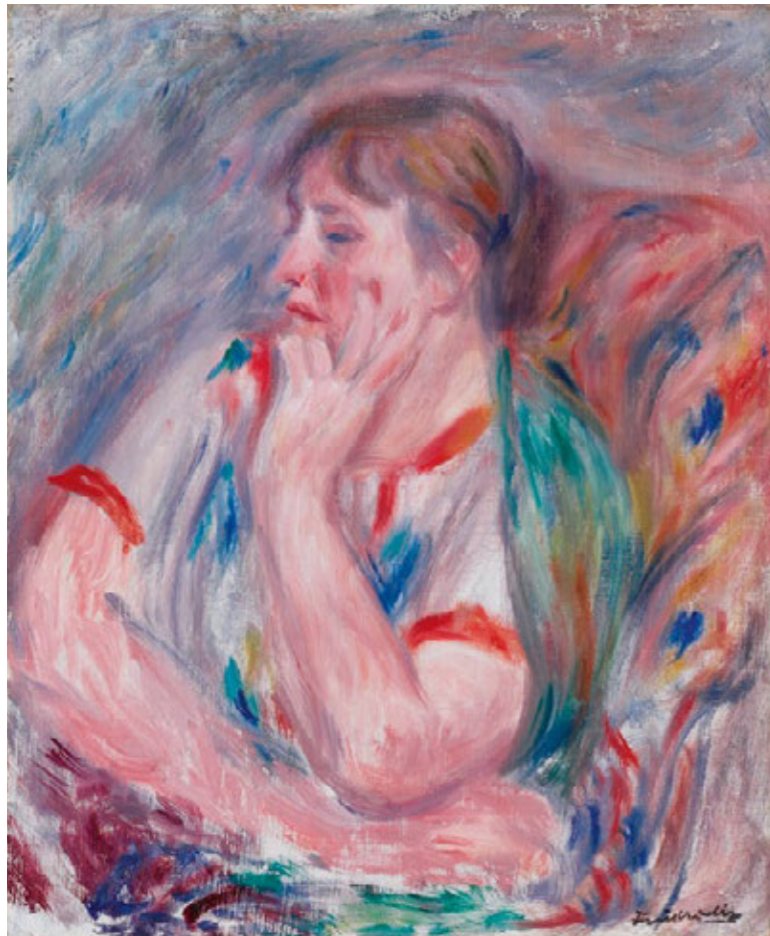
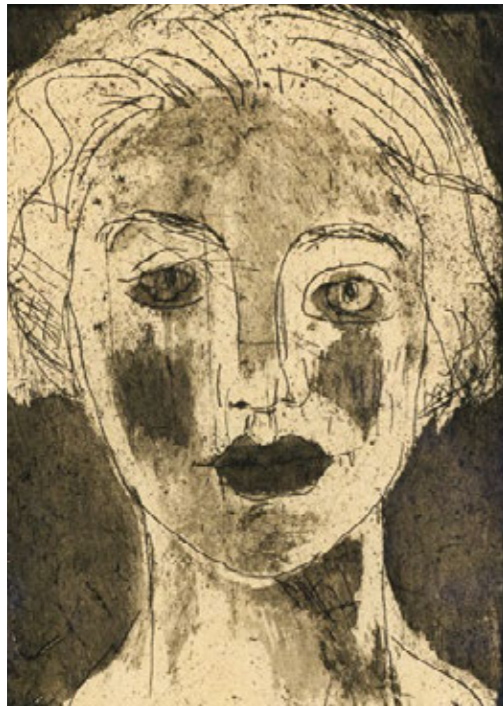
A Personal Encounter with Preeti Malkani from Women for Women

WOMEN FOR WOMEN IS AN INTERNATIONAL NONPROFIT ORGANISATION
HELPING WOMEN IN COUNTRIES AFFECTED BY WAR THROUGH PROVIDING
EDUCATION AND SHELTER.



Franz Nölken (1884-1918),
Mädchen mit gefalteten Händen
(*The Girl with folded Hands*),
1909, oil on canvas, 80 × 65 cm





Emil Nolde (1867-1956), *Mädchenbildnis (Portrait of a Girl)*, 1924, Etching, 15,2 × 10,8 cm; Ivo Hauptmann (1886-1973), *Die Frau mit dem gelben Hut (The Woman with the Yellow Hat)*, 1929, oil on canvas, 65,5 × 50,5 cm; Fritz Friedrichs (1882-1928), *Sitzende (Seated Woman)*, ca. 1915, oil on canvas, 60 × 50 cm; Dorothea Maetzel-Johannsen (1886-1930), *Der rote Ball (The Red Ball)*, 1921, watercolour, 50 × 41 cm

Preeti talks so passionately about each and every individual woman who is supported through the organisation.

Maybe one or two readers can relate. I often think about finding a cause that I can commit some time and money to, but then there are so many to choose from, life happens and I let the thought pass. But it is a recurring thought. In general I feel as though it's good to hold on to the essence of the idea and to include it into daily life by being more aware of others, especially those in need.

I first met Preeti Malkani who runs the German offices for the organisation Women for Women International at a magazine launch in Hamburg at the beginning of the year. She talked passionately and seriously about the cause of the nonprofit humanitarian organisation, which supports women in regions affected by war.

After her speech, Preeti and I started chatting. She gave more detailed information on the organisation and I became ever more fascinated by the work Women for Women International do. I told her about my line of work, we started talking about women in art and we quickly set a date to meet again to continue our discussion.

Now a couple of lovely and eye-opening get-togethers later, one of them being an event Women for Women International hosted in Munich with a female war journalist as a keynote speaker, we have come up with a joint venture for 2020 to create more awareness for the organisation in Germany.

Women for Women International work in eight different countries where women are affected by conflict. It's aims to provide skills, knowledge and resources that create sustain-

able change for women, their families, and their communities. Each woman has her own unique story to tell.

From where I am currently sitting and writing I can spot twelve artworks that are portraits, nine of these portraits are of women, all of these portraits hold a story connected to the depicted person. Most of the women in these paintings have lived through one or even two world wars. Preeti talks so passionately about each and every individual woman who is supported through the organisation and how important it is to her and everyone involved that their stories are heard. This made me think of my love of portraits and the stories they tell.

That's why around the time of International Women's Day we are hosting a curated exhibition of Women in Art, with portraits of women as well as female painters. One of the portraits will be auctioned off to the highest bidder with all proceedings going towards Women for Women International. Furthermore a percentage of each artwork sold will also go towards the organisation.

For more information about the beautiful work they provide to future generations in countries affected by conflict, have a look at the webpage: www.womenforwomeninternational.de

Please contact info@heroldian-art.com for further information and updates about the event, which will be held at Galerie Herold in Hamburg in the spring of 2020.



Portrait of a Young Artist: Lulù Nuti

I FIRST STUMBLED ACROSS LULÙ NUTI'S WORK IN MY FRIEND'S BEAUTIFUL NEW SPACE, GALERIE CHLOÉ SALGADO, IN THE MARAIS DISTRICT OF PARIS. I WAS IMMEDIATELY DRAWN TO LULÙ'S WORK AND CHLOÉ AND I DECIDED TO COLLABORATE.

Lulù Nuti (b. 1988, lives and works in Rome) questions what being a part of the world means in the 21st century. Her work depicts the feelings of responsibility and powerlessness that are engendered by the age we live in today. How can we realize changes in our habits and in our relationship with nature? She experiments with different construction materials, often combining them with natural elements, creating sculptures and installations that are in dialogue with space. Nuti's work is characterized by the coexistence of a subtle duality between presence and cancellation, rupture and solidity, resistance and fragility, in a fluctuating search for tension and balance, allowing for the unveiling of an imagery that interprets the conflicts of human beings in an eschatological sense. Thus it is the result of a contemporary analysis linked to the here and now.

In 2017, Lulù Nuti embarks the ship *Cargo Cielo d'Italia*, upon invitation of *The Owner's Cabin program*, and focuses on works that materialize the meeting point between atmospheric agents (wind and sea) and the human construc-

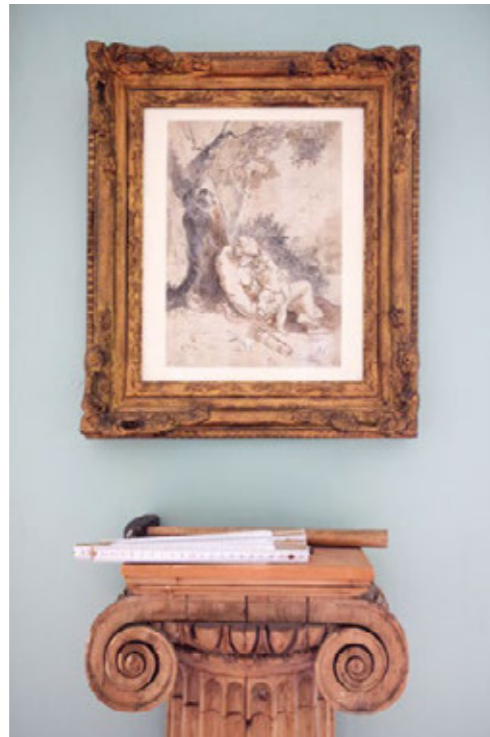
tion (boat). She decides to capture the shape of the wind using plaster: during the loading of Iron Ore (metal beads) on the Cargo, an homogeneous thin layer of metallic dust is deposited on the floor of the ship. During the crossing of the Atlantic, this dense dust moves at the mercy of the atmospheric agents, leaving visible traces of the wind, the rain, the birds and the footsteps of the sailors. Nuti freezes these fleeting moments with the help of plaster that she casts directly on the ground. In the moment of crystallization the material traps the elements in the mass. The resulting plasterboards are then broken by air currents, giving rise to structures that balance on their breaking point.

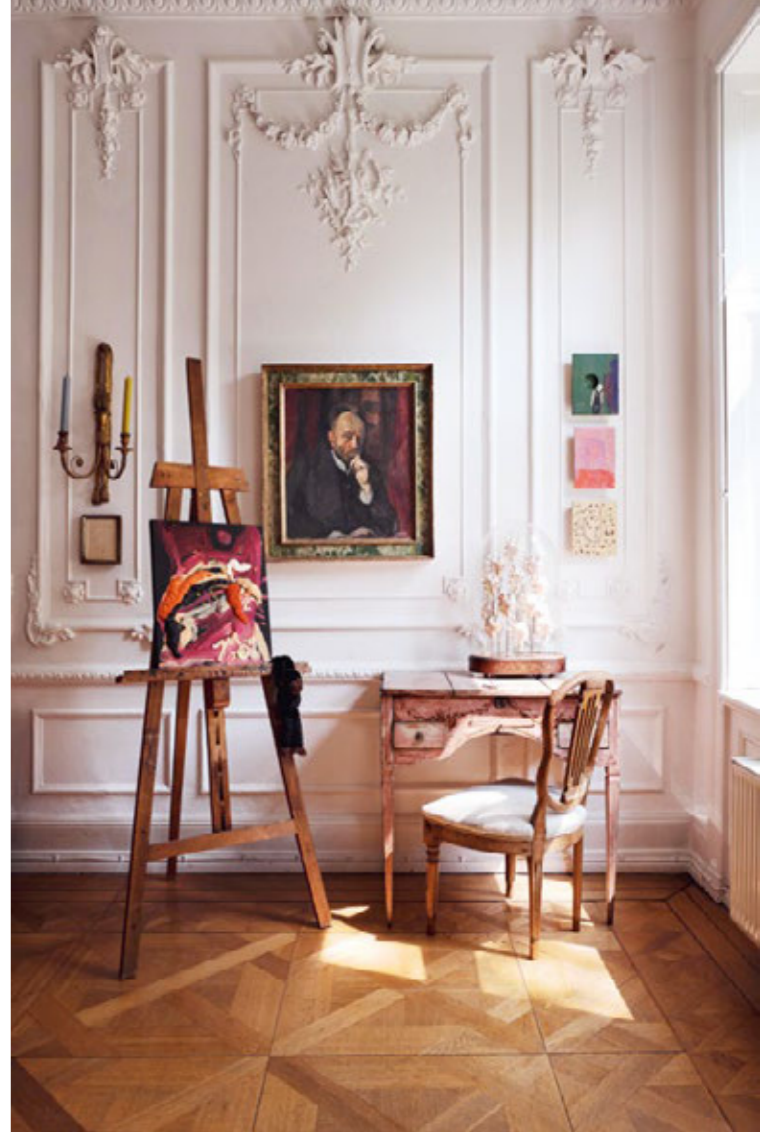
The body of work, which captures the movement and strength of winds encountered on the journey between Tubarão and Rotterdam, is called *Breaking Point*.

I am happy to included the only framed fragment of 'Breaking Point' in our launch exhibition for Heroldian Art Concepts in December 2019 in our gallery on Sylt.

Fountain of Inspiration: it all starts at home

MY HOME IS MY PLAYGROUND. IT IS ALWAYS IN MOTION.
ARTWORKS ARE IN CONVERSATION WITH EACH OTHER
OVER A SPAN OF MANY CENTURIES.







Investing in an artwork that speaks to you, is always a good investment.



Artwork from the *Eiland Series II* by Henning Kles

A Painting is not just a Painting

THIS IS THE FIRST OF AN ONGOING SERIES OF ESSAYS FOR WHICH I INVITE FRIENDS FROM VARIOUS CREATIVE INDUSTRIES TO SHARE THEIR PERSONAL STORY CONNECTED TO A SPECIFIC WORK OF ART. FOR THE FIRST ISSUE I AM SHARING MY PERSONAL THOUGHTS ON AN ART WORK THAT HAS INFLUENCED ME IN THE PAST FEW YEARS.

My intention with this essay is to start a continuous discussion around the different layers of an artwork. With this I do not mean the layers of paint but rather the layers of stories connected to the work in question – in the personal, the commercial and institutional sense. I would like to unravel its historical significance, its origin, its socio-political standing and its meaning to both the creator and the owner. I would like to discuss whether it is situated within a bigger context, whether it opens up a discussion with other works of the same period, but also how it relates to works that have preceded it and works that have followed it.

In this first edition we are taking a closer look at the work *Aufrubr (Turmoil)* painted by the artist Alexandra Povorina-Hestermann in 1935 to exemplify and demonstrate the vast amount of information a painting can hold. When we look at *Aufrubr* today it might not seem like a very radical painting to us, but when we put it into the context of its creation date and its origin it reveals a different story altogether.

It is the year 1935 in Germany, the National Socialists are in power and Alexandra Povorina has been banned from painting for the following reasons: being an immigrant, being a woman, being part of the avant-garde and mostly for painting in a non-conformist style.

After fleeing Paris at the outbreak of World War I in 1914 and leaving all her early work behind she now faces total social exclusion and persecution. She comes to Hamburg and marries fellow artist Friedrich Ahlers-Hestermann, whom she had met in Paris. Since 1919 they had been part of of the artist group *Hamburg Secession*, promoting numerous exhibitions and hosting extraordinary art festivals. All this sadly comes to an abrupt end when the secession is asked to exclude their Jewish members by the Nazi party in 1933. The *Hamburg Secession* is the only artists' group that refuses to do so, which is why it also ceases to exist as of 1933.

As early as 1928 Povorina moves away from naturalistic representation and explores a more abstract painting style, whilst her German contemporaries, such as her husband Friedrich Ahlers-Hestermann, are still committed to an expressionistic or a post-impressionist painting style.

She is in close contact with her artist friends from Paris such as the sculptors Constantin Brancusi and Alexander Archipenko. In 1931 she joins the Parisian artist group *Abstraction-Création* with Naum Gabo and Hans Arp. She is involved in establishing an abstract painting association with fellow German artists such as Fritz Winter and Ernst Wilhelm Nay. In 1932 she organises the exhibition *Die Imaginisten (The Imagists)* with Nay and Winter, creating a direct link to the literary movement established in Russia in the 1920s. The exhibition is supposed to travel but just a few days after it opens in a museum in Essen it is shut down by the Nazi party, who deem it unacceptable contemporary art. This marks a devastating day for all avant-garde artists but especially for those directly attacked by the regime, one of them being Alexandra Povorina. Friedrich Ahlers-Hestermann later wrote of how his wife was a very emotional character who took the attacks by the regime solely personal and was distraught to her core at not being able to express herself through her work.

The title *Aufrubr* can be directly linked to the political circumstances of the time. Moreover it is linked to an inner turmoil and an emotional response to being banned from expressing herself as an artist.

It seems as though *Aufrubr* is one of the last artworks she produces before she is forced by the regime to give up painting. When we look at the painting we are not shocked by it as we have seen a lot of art that has come thereafter. However at the time of its creation Adolf Hitler wanted to return to classicism, he looked back at Symmetry and the aim of perfection of Ancient Greek art and architecture. *Aufrubr* to his perception was the opposite of what he wanted as representational art for Germany.

The colours Povorina uses in this artwork are mainly the primary colours. The canvas seems to be separated into colour fields that are in harmony with the rounded forms, seemingly dancing on the canvas. The whole composition would seem peaceful were it not for the red arrow-shaped lines that break up the canvas as if struck by lightning. The conscious inclusion of these arrow-shaped lines moving across the canvas shifts the atmosphere from a peaceful to a threatening one.

I guess if you want to, you could link these arrows directly to the SS (the Schutzstaffel), who were often in charge of closing down art exhibitions deemed degenerate, and controlled artists' studios and the materials they purchased. However I think they are symbols of the threat posed to the avant-garde, to immigrants, jews, minorities, and all those fighting the regime. Moreover they are as the title suggests symbols of the upheaval and inner turmoil it brings to Alexandra Povorina's emotional state. Other avant-garde artists, some close confidants were also affected.

If we take a look at the painting *Stürmische Wellen (Stormy Waves)*, painted by Ernst Wilhelm Nay in 1935, we can see Nay's emphasis on form, but also that he has not yet completely moved away from representation. Nevertheless his works were confiscated by the Nazi regime and taken out of all public institutions.

By 1935 Fritz Winter, Alexandra Povorina's close friend, completely reduced his representations to clear geometrical forms. His work was confiscated, he was banned from painting and forced to fight on the front.

Piet Mondrian also reduced his colour palette to the primary colours with which he created linear patterns on canvas that reduced form to its limit. In 1937 his work was included in Adolf Hitler's degenerate art exhibition, showcasing all art that exemplified how not to paint.

By 1935, due to the oppression, Anita Rée, her fellow Hamburg Secession artist and good friend, had committed suicide. Many other artists shared a similarly distressing fate.

When the war was over Povorina took part in just a couple of exhibitions. She was weak and struggling with health issues. She took up the offer of a teaching position in Berlin. Be-

fore her death in 1963 she produced mainly collage art works in which she found joy.

In the late 20s and early 30s Alexandra Povorina was one of the driving figures who bought new impulses from Paris and Russia to Germany's avant-garde. This being said, hardly anyone knows who she is today. I think it is good to like a painting for the colours or the composition and equally to dislike a painting for whatever reason. However, at the same time I think it is worth investigating further and seeing what stories, people and places are connected to artworks and their creators.

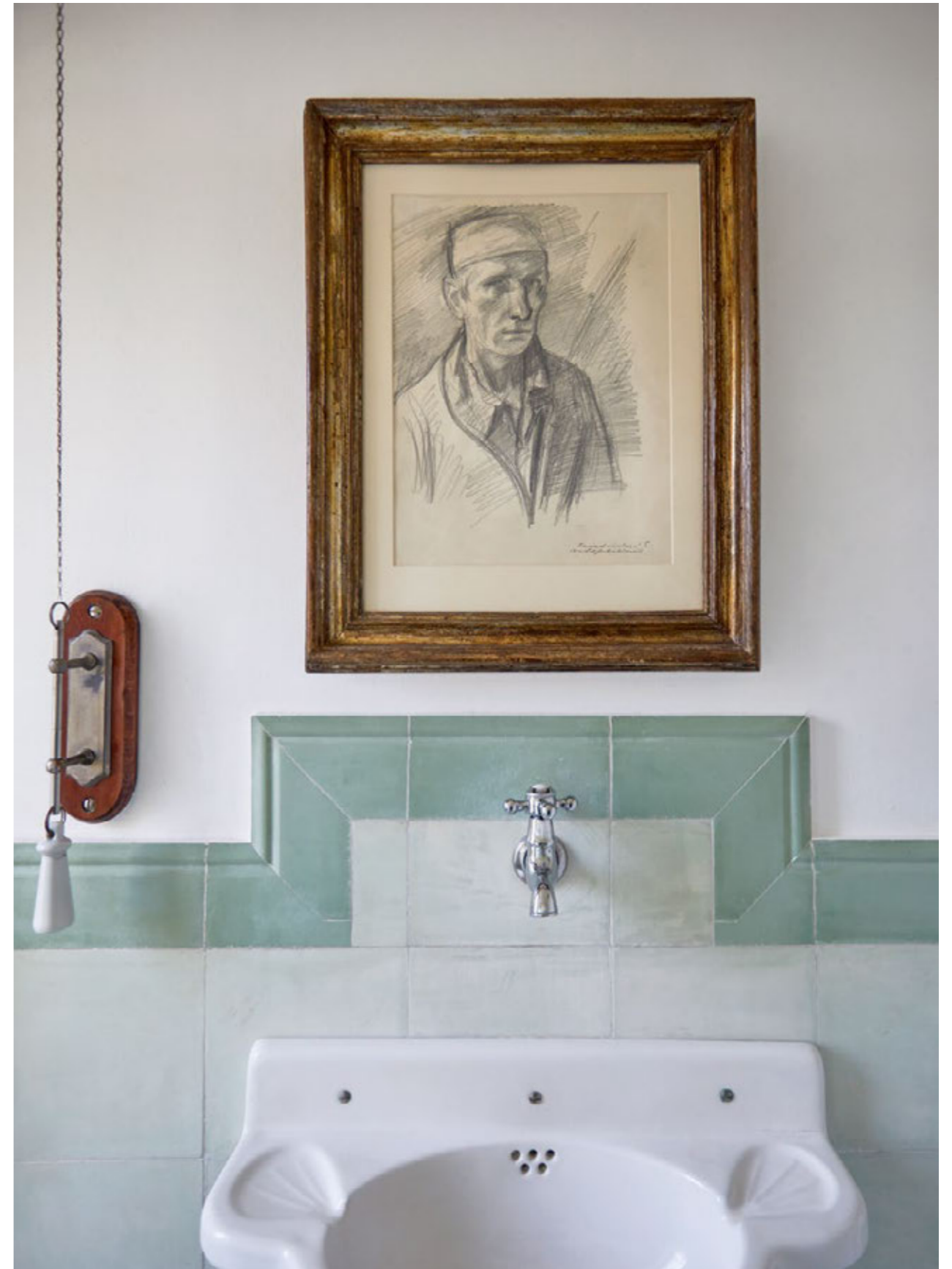
Aufrubr has just been included in an exhibition called *Aufbrechen* in Hamburg which brought together art works from different time periods up to the present that represent a moment in time when the artist set forth to go in another direction.



Alexandra Povorina-Hestermann (1885-1963), *Aufrubr (Turmoil)*, 1935, oil on canvas.

A Piece of Home from Home

WHEN AN AUSTRALIAN MOVES ALL THE WAY ACROSS THE GLOBE,
IT IS IMPORTANT TO INCLUDE SOME ARTWORKS FROM
THE LAND DOWN UNDER FOR HER TO HAVE SOME AUSSIE VIBES.
KEEPING THIS IN MIND WE INCLUDED SOME AUSTRALIAN
ARTWORKS INTO A MIX OF GERMAN CONTEMPORARY-PAINTINGS
AND CLASSICAL MODERN DRAWINGS.









An Eye for the Unusual

KATHARINA MARIE HEROLD IN CONVERSATION
WITH HANS BUSSERT

Her apartment in Hamburg's Hallerstrasse is one of those beautiful Belle Epoque flats, with spacious rooms and high stucco-crested ceilings. There is also ornate stucco on the walls – a problem if you are trying to hang large-format canvases. But Katharina Herold is well acquainted with the challenges which a life with art can sometimes entail. As the daughter of the gallerist Rainer Herold, she grew up surrounded by paintings and sculptures. Art may not have been put directly into her cradle, but it was definitely placed right next to it.

She delved into the world of acting before starting a degree in art history at Christie's Education in London: "A wonderful time: Early mornings were spent at antique markets, and during the rest of the day I catalogued art works." Her Masters Degree, a much more theory based one, is from University College London. After various job experiences, such as helping out in a restoration studio, where she unveiled a Breughel, setting up art fairs in London and street art festivals in New York, working for galleries and auction houses, she moved to Berlin to see what the art market had to offer in Germany's capital. But back in Germany, family business soon gently knocked and after some consideration Katharina opened a branch of Galerie Herold in Keitum on Sylt.

In a thatched Frisian house, she showed paintings by Hamburg's impressionists, selected contemporaries, curious objects such as fossils and antique fragments, as well as her own creations of her label *Heroldian Jewellery*.

Her customer care became more and more refined: How should a piece be placed on the wall or could it even be placed on a shelf? What other works would fit well? This intense customer care and a freelance job in decorating became the starting point of a new line of work. Katharina moved back to Hamburg in order to start her own business.

As a consultant for art and antiques, she wanted to convey the same joy to her clientele that she got from being at home with art: "My customers should just have fun discovering art and living with it," she says, sitting on her velvet couch in her living room. Behind her, an early painting of Ivo Hauptmann, and in front of her a mid-century kidney table with Foscarini's *Twiggy lamp* arching over it – the art historian loves mixing different eras. Her enthusiasm for her treasures shows when she jumps up mid-interview to present a new acquisition – "isn't this just beautiful?"

HANS BUSSERT *You grew up with art. Can you remember your first encounter with art?*

KATHARINA MARIE HEROLD I do not have a specific artwork in mind, but what I remember is my dad's collector's cabinet. It's an old Biedermeier cabinet, in which he kept little sculptures and fragments from antiquity. I always had to pull up a stool to open it, as I was too little to reach it. I remember exactly how the cabinet door used to squeak.

HANS *How old were you?*

KATHARINA I must have been around five. I would choose an item and he would tell me its story: Where it came from, how old it was and exactly what it was used for. This way, you learn how to handle objects from an early age and know what you are dealing with. You have to use all your senses when studying an object.

I absolutely love hearing the stories connected to an artwork.

HANS *Most people don't come into contact with art until a later stage – and are often somewhat afraid of it.*

KATHARINA That is true. Many people are afraid of art. But it is completely understandable, because often even museums are quite frightening. There are many exhibitions in which a line on the ground shows you the distance from which you are allowed to encounter an art work. In some exhibitions there is even a sound warning if you step too close to the art. I often get the feeling that visitors are not really comfortable in such an atmosphere. I think that is a shame. In my gallery, I always tried to take that fear away. I encouraged visitors to take something into their hands while looking closely. With paintings especially, it is quite exciting to inspect the back and look for old exhibition labels. Artworks can tell a much greater tale than is detectable at first sight.

HANS *For four years you ran your own gallery in Keitum on Sylt. Why did you decide to close it last year?*

KATHARINA The four years in Keitum were a wonderful time, but with a gallery, you're always bound to one place. And customers – which of course is also a compliment – want to be consulted by me. You start to develop a relationship. Especially with clients who keep coming back, for whom I purposefully purchased things. You remember what interests them, and on their next visit you have something which fits their taste. Most of the time that worked really well. That's when I realised that this way of purchasing and consulting according to personal preferences was something I'm good at. My art concepts work the same way: individual

and private. I would like my clients to be as comfortable with art as I am and to be able to enjoy it in the same way.

HANS *That's what you call 'At Home with Art'.*

KATHARINA Exactly. For me, in the end, it's about being able to get excited by art on a daily basis and also to engage with it a little. Then maybe after a while you realize that you see a work in a different light – and I mean literally. You live with a piece for some years and suddenly you discover something new. For example, I once had an oil painting by Friedrich Schaper in my bedroom on Sylt, standing on a dresser and leaning against the wall. I looked at the painting almost every day. At some point I hung it up on the wall, in a room with more light. Looking at it there in another light, it suddenly occurred to me that there was a sketch of the same scene underneath the oil, just slightly shifted to the right. Things like that can make me very happy.

HANS *So that also means that art works are no rigid objects to you. But isn't there something like a perfect spot for an art work?*

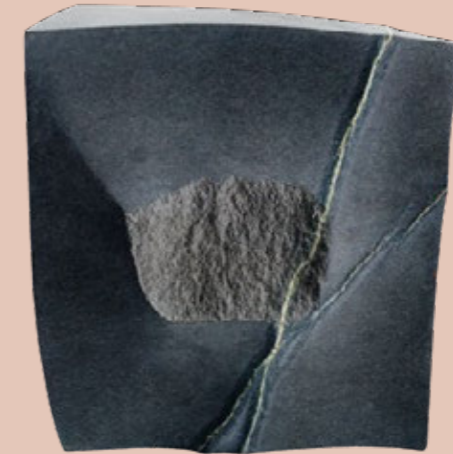
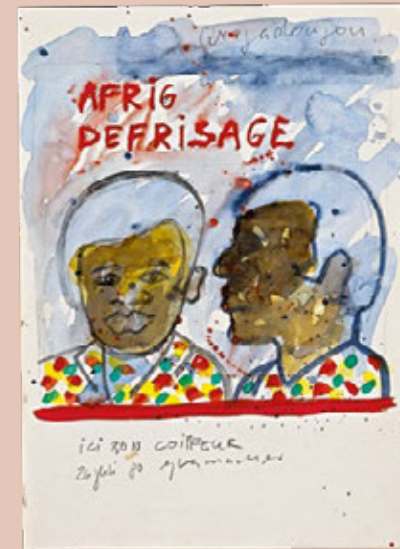
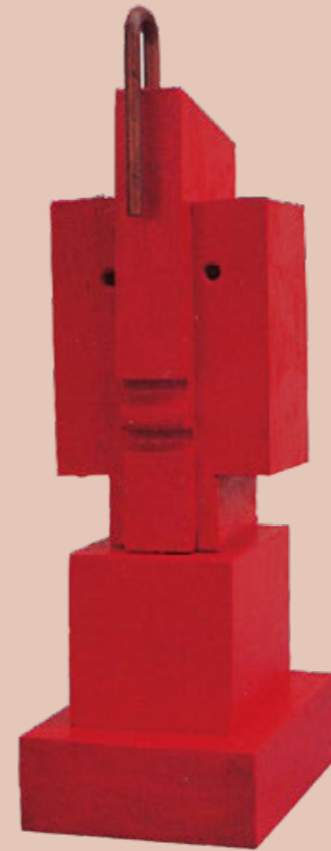
KATHARINA For me, the charm of living together with art is constant motion. I always rearrange things when there's a new addition, or sometimes if I can't sleep at night. I like the idea that a room is never finished. But of course, there are also pieces for which you instantly have the right spot in mind. However, if you're not completely sure yet, you first put a painting on the ground and lean it against the wall. You test if it feels right. That's how I did it in my gallery as well, when a client said: "I like it, but I wouldn't know where or how to hang it on the wall." I was always glad to come by their house and try it together. Maybe you then also bring one or two other works that suit it. I really enjoy this personal level of engagement, in which you get a glimpse into the way someone lives – with or without art, but always unique.

HANS *Art is – especially when part of an interior – not least a question of individual taste. How would you describe your personal style?*

KATHARINA Let's put it this way: I don't like to commit to a particular era. I guess you could say eclectic. I just don't want to restrict myself and like different eras and styles to come together. To me, it sometimes feels as though the pieces are engaging in a conversation across the centuries.

HANS *What do you do when customers don't quite know their own tastes yet? How do you find out what they are interested in?*

KATHARINA I already find out a lot in the first consultation. The other day I sat together with a client and at some point she said that she really doesn't like black and white. That means we can exclude black and white photography, graphic prints and some paintings right away. So something like that is very important to discuss beforehand. And in the end that's very helpful for me. Ideally, there's enough trust after that first talk so that I can go out and pick exciting art and artists. I guess it is especially important for contemporary artists, who are not yet established on the market.



Heini Linkshänder (1938-2012), *Malewitsch*, ca. 2000, painted wood and copper, 50 cm; Ruan Hoffmann (b. 1971), *Untitled*, 2019, glazed ceramic, 28 cm diameter; Dieter Glasmacher (b. 1940), *Afrig Defrisage*, 1980, watercolour, 29 × 21 cm; Heinrich Meyer (b. 1963), *Afrika*, 2015, spring stone, 23 × 23 × 7 cm; Willi Nass (1899-1966), *Kopf (Head)*, 1957, watercolour, 22 × 16 cm; Frank Schult (b. 1948), *Erinnerst Du Dich (Do You Remember)*, 2011, watercolour and ink, 29 × 21 cm; Max Frisinger (b. 1982), *Moloka'i*, 2015, cast iron, ca. 1,95 metres (with plinth)



Customers need to be at least willing to engage with the art. Here, I take the role of a classic art consultant. But art and customer always need to match. To give an example, I once had a client who bought a sculpture in the gallery, she placed it next to her bed. When she woke up at night, she became frightened by it. After that I took the sculpture back and we found something else for her, which she still enjoys today.

I would like my clients to be as comfortable with art as I am.

HANS *Is there such a thing as the right owner for an artwork?*

KATHARINA I think so. I often experienced this in my gallery, that the right owner will come. I would have something for a longer period of time and think to myself "This is so beautiful, why hasn't anyone bought it yet?" But it was only waiting for its rightful owner. And he or she comes. In the end we're all just temporary guardians of artworks. As a collector, you have a responsibility. This includes treating the works with respect and preserving them for future generations.

HANS *In your job you not only deal with people interested in art, but also with artists. What is special about working with artists?*

KATHARINA Every artist is different, of course. But there are many who don't particularly appreciate the commercial aspect of art – especially when the buyer regards the artworks

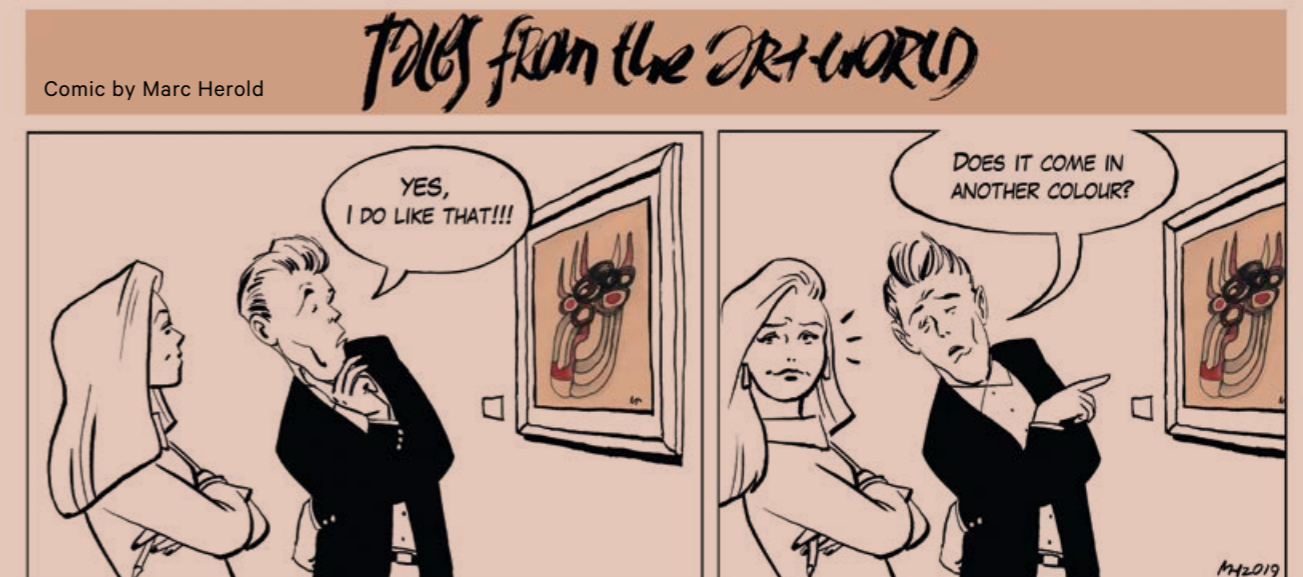
solely as an investment. Luckily, that is not my approach at all, and I don't want to be forced into that role. Art is always a good investment – regardless of the possibility that it will at some point cost two or three times as much. The art market might also collapse in a few years, who knows. Most artists are happy if you take a genuine interest in their work and I really do. I absolutely love hearing the stories connected to an art work and could happily spend my days visiting artists in their studios. But as I said – every artist is different, just like every other person is different.

HANS *Are there artists who have a hard time parting with their work?*

KATHARINA Definitely. And I can really relate. I recently bought some paintings from an artist's estate in Scotland, it was the daughter of the artist Florence Jamieson, one of the Glasgow Girls. At first, it wasn't easy for her at all. But then she realised how much I admired her mother's work. She knew that the paintings were in good hands with me. Or Dieter Glasmacher, whom I recently visited in his studio who says his paintings are never finished. He would love to just continue painting forever.

HANS *What sets your work apart from what many interior designers offer?*

KATHARINA I want my customers to free themselves from a purely decorative understanding of art. Many people hire interior designers and leave it up to them to pick what goes up on the wall. I don't want to be in competition with interior designers but to work with them. In my eyes it would be much better if the art was chosen by someone with an understanding of art history and a concise knowledge of the art market. A reproduced print from Picasso will always look good. But a unique art work is more individual and often not more expensive and best of all – in the end you have a personal art collection.



At Home with Art at CHRISTIE'S

AT HOME WITH ART IS THE TITLE OF A WINDOW DISPLAY SERIES WHICH I CURATED AT CHRISTIE'S IN LONDON SOUTH KENSINGTON IN 2016 IN COLLABORATION WITH CHRISTIE'S OLD MASTER PAINTING DEPARTMENT. FOR THE INSTALLATION I CREATED UNIQUE SPACES - EACH WINDOW DISPLAYING A ROOM IN A COLLECTOR'S HOME. THIS WAS THE STARTING POINT OF THE IDEA FOR MY COMPANY THAT LOOKS AT THE INTERACTION BETWEEN ART, SPACE AND PERSONAL TASTE.







What's Cooking, Good Looking?

ANNA WEGELIN KNOWS HOW TO SET THE SCENE FOR A BEAUTIFUL AND YUMMY DISH. FOR THE FIRST ISSUE OF HEROLDIAN JOURNAL SHE WHIPPED UP A CHRISTMAS PAVLOVA.

CHRISTMAS PAVLOVA WITH WHIPPED ROSE CREAM AND CITRUS TOPPING

*6 large egg whites
(60 g per egg white)
330 g caster sugar
1 ½ teaspoons white vinegar
1 pinch of salt*

*2 oranges
2-3 clementines
8-10 kumquats
400 ml whipped cream
4-6 drops of rose oil
(suitable for cooking)
Icing sugar for dusting*

Note

For the dried oranges: fill a separate baking tray with orange slices and bake at the same time as your pavlova. Leave them in the oven until your Pavlova is cooled down.

Follow these steps to set off the firework.

1. Start with preheating the oven to 150°C.
2. Whisk your egg whites until you have stiff peaks.
3. Whisk in the sugar a spoonful at a time. Whisk for a further five minutes. Your mixture should be thick, heavy and shiny.
4. Add the vinegar and salt and whisk until combined.
5. Spoon the meringue onto the baking tray in a small circle.
6. Put the tray in the oven and reduce the heat to 120°C.
7. Bake for about 75 minutes. Turn the oven off and leave the dish inside to cool. Do not open the oven while baking or during cooling.
8. Whip the cream with the rose oil to soft peaks. Spoon on top of the meringue. Garnish your masterpiece with peeled clementines, halved kumquats, orange zest and slices (use fresh orange slices or dried ones). Last but not least don't forget to let it snow with the icing sugar as a finishing touch.

Flavia Lefebvre d'Ovidio on our recent Acquisition from CHRISTIE'S

FLAVIA IS A YOUNG OLD MASTER PAINTING SPECIALIST WORKING FOR THE RENOWNED AUCTION HOUSE CHRISTIE'S IN LONDON. WE MET DURING OUR STUDIES OF ART HISTORY AND I RECALL MANY MUSEUM VISITS WHERE SHE TALKED SO PASSIONATELY ABOUT OLD MASTER PAINTINGS, THAT WE SOON HAD A CROWD OF LISTENERS FOLLOWING US.



One of the paintings I was drawn to during our *Classic Week* at Christie's New York was a very lively sketch by Mauro Gandolfi (Bologna 1764-1834). The artist came from a family of very accomplished north Italian artists; his father Gaetano Gandolfi was the leading artist in Bologna towards the end of the 18th Century, and his five brothers were all artists. Mauro distinguishes himself from the rest of his family and this small canvas is an excellent example of his style. The three heads are depicted with a compositional choreography which draws the viewer in the scene. The picture appears to be a quick and expressive sketch of three heads which do not interact with one another. The very good condition in

Old Master Paintings as a category comprises a very wide range of painters, artistic movements and subjects, roughly from the 13th to the 19th centuries. Collectors, amateurs and academics usually find a particular period they are mostly drawn to and build up their knowledge. An *old master* can range, for example, from a gothic gold-ground, which speaks of the god-fearing Medieval Europe, plagued by wars and diseases; dramatically lit Baroque scenes influenced by the Counter-Reformation; polished floral still-lives emblematic of the Dutch Golden Age, to British proto-impressionistic painting. The most important factors to consider, across the different ages and techniques employed, is the quality of the handling and the condition of the work, immediately followed by the provenance and literature history. It is only normal to be drawn to a painting for its subject matter and the scene depicted, however the novice amateur approaching old masters (as with any category of art) should be alert to choosing works which they really love, rather than merely a subject which is part of a current trend.

which the picture survived allows the viewer to fully appreciate the masterly technique and subtle palette chosen by the artist: tones of beige with a pinkish drapery at the centre of the composition that recalls the pink flush to the cheeks. The picture was not listed in the artist's literature yet, but when contacted by us, the main expert on the artist expressed her enthusiasm and her interest in publishing the painting in her next book. Although the work by Mauro Gandolfi was not amongst the top lots offered at auction that week, it is a real gem which a refined eye picked out.

What attracted me to the piece: I had the painting in mind for a new project that Heroldian Art Concepts is working on here in Hamburg. I enjoy the sketch like qualities of the art work that are painted in a skillful manner. The fact that the heads are not interacting with each other, but that each of the depicted men is looking in a different direction raises intriguing questions as to what might be going on. The viewer gets drawn in and the eye is constantly moving from one figure to another.

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Even after extensive research we were not able to find the rightful owner of each image.

What to expect next?

Besides more studio visits, artistic homes and delicious recipes, we take you on a textile tour through the north of Vietnam and peek inside our latest penthouse project here in Hamburg.

