

EXCLUSIVE

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LETS LOOSE

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EXCLUSIVE:

HOW REMAIN LOST



SAATCHI AND SAATCHI
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ANNA BRADY

BEST OF EUROPEAN ARTISTS TODAY
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EUROFILE



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inspiration for its current campaign. Anyone who has seen the 1981 movie *Christiane F.* knows what is meant by that. For Gucci, Berlin is an artistic and brutalist city in which carelessness and hedonism serve to obliterate real grievances. At Givenchy, a no less glamorous fashion label, campaigners were looking for a brutal contrast, one they found in East-Berlin's former Stalinallee, with 'plattenbau' buildings and the GDR television tower forming the backdrop.

While settings like Paris, New York or Lake Como often present almost an overdose of beauty and agreeableness, in Berlin fashion labels and designers go in search for those shocking realities the city has been notorious for since the times of the Weimar Republic. When shooting in Café Keese, which one could, at best, call droll, there are glimpses of the old, still un-refurbished, un-gentrified, not yet digitalised, unhip Berlin. "Take to the dance floor in a great atmosphere and meet all sorts of nice people," promise the owners of Café Keese, "disco fox, national and international hit songs, plus Dance Classics... it's all about dancing". Just to top it off with: "A 'smart casual' dress code will be highly appreciated... Thank you very much!! (Collar and tie not compulsory :-))".

The fact that Gucci chose this location to put on display its wickedly expensive getups is more than ironic, it's symptomatic for the avant-garde's yearning for places that haven't yet had to yield to the terror of the agreeable.

Thankfully, Berlin will remain ugly. Not everywhere, but still often enough. It will never be a truly beautiful city, but will always be a tough one, full of niches and habitats. A patchwork of minorities. A recent edition of *Blau* art magazine tells the story of a cosy Kreuzberg restaurant that had become a kind of gravitational centre for the bohemian scene.

Founded by brilliantly eccentric writer, language theorist and cyberneticist Oswald Wiener, it was an incubator for all sorts of artistic and commercial careers that to this day have a strong influence on cultural and gastronomic life in Berlin.

This shows that following the frustration of the Nazis' megalomaniac vision of "world capital Germania", Berlin has discovered greatness in the small things. David Bowie produced the three most important albums of his career (and probably of pop music in general) out of a run-down apartment in Schöneberg and a bizarrely coloured Studio close to the Wall. The Exil restaurant brought together artists, poets, filmmakers, rich lawyers, and members of the global smart set. Nowadays it's the backstreets and squares of Nord-Neukölln, a quarter believed to be faced with ruin just a decade ago, in which the creative youth of the world has found its polyglot playground of sex, drugs and rock and roll. But unlike just five years ago this isn't just about fun, it's all part of a super-tough start-up subculture in which company creation is seen as a kind of extreme sport. For some time during 2015 Berlin replaced London as Europe's start-up capital, attracting even more attention from venture capital funds and adventuresome investors. The gloriously illegal clubs of Neukölln, the flourishing art scene of Charlottenburg with old and new galleries like that of Max Hetzler and Contemporary Fine Arts, the incredible amount of new and fresh restaurants with chefs coming from places as different as Congo, Israel or Middle Franconia. Architects, designers but also tourists move here because the vitality is contagious. Seasoned hipsters from New York, London and Paris pitch their tent put off by other places' complacency.

One of the models from the Gucci campaign is carrying a peacock through the yellow-orange glow of a subway station, giving glimpses of the captivating emotive power Berlin could one day emanate once self-mutilation and Biedermeier will have been overcome.

On Pfaueninsel, located in southwestern Berlin and maintained by Prussian king Frederick William II as a pleasure garden for his extramarital romances in the late 18th century, peacocks are strutting through the sands of the Mark, braving the poor soil and the toughness of Prussian reality. Pfaueninsel and its mock-up castle are representative of how much of Berlin's elegance has always been a fake, offered, to

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Great art always outlives political turmoil. **ANNA BRADY** reveals ten artists whose work can help you forget Brexit



Europe's artistic community has never paid much heed to borders, its rich creativity thanks to centuries of cross-cultural exchange. Indeed many 'British' artists have been immigrants; think of Anthony Van Dyck, who was Flemish, or Jewish-emigré artists such as Lucian Freud and Frank Auerbach.

Ease of movement and freedom of expression are intricately linked. Today cities such as London and Berlin are thick with artists from across Europe, and Brexit has prompted outcry among the community. As the Dublin-born, US-educated and London-based artist Martin Craig-Martin told *The Art Newspaper* this month, "Hundreds of artists from all over Europe have chosen to live in London, just as many of us live in cities across the continent. We will now lose the right to this ease of movement."

London's recent major auctions demonstrated that, at the top level at least, international demand for art remains undimmed, particularly among Asian and American buyers shopping for bargains on a weak pound.

But if you lack multi-million sums for a Gerhard Richter, here are ten internationally recognised European artists producing compelling work in a range of media for less than £25,000. A possible cure for the Brexit blues.

#1
Tre Linee con Arabesco n. 3, 1991, by Giorgio Griffa, acrylic on canvas, 177 x 120 cm, £21,000 (+ VAT) from Mazzoleni. Credit: Mazzoleni

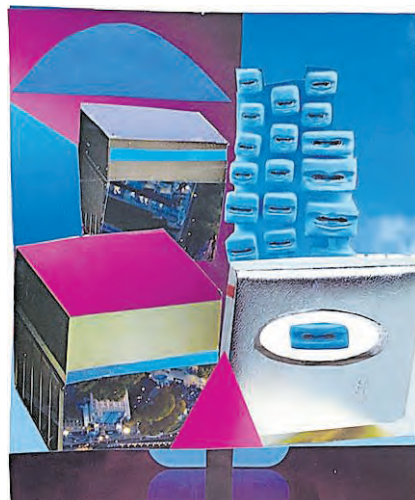
#2
Pictures Do the Talking, 2015, by Nick Goss, oil and screen print on linen backed with sailcloth, 220 x 180 cm, £21,000 (+ VAT) from Josh Lilley. Image courtesy the artist, Josh Lilley

#3
Poetic Cosmos of the Breath, 2013, by Tomás Saraceno, framed inkjet print, edition of 1 plus 2 Artist's Proofs, 103 x 180cm, €25,000 from Andersen's Contemporary.

#4
Untitled, 2016, by Elisabeth Wild, paper collage, 31 x 26cm, \$2500 from Proyectos Ultravioleta. Image courtesy of the artist and Proyectos Ultravioleta

#5
Station VI (2015) by Noémie Goudal, Lambda print, 111 x 141cm, £9,000 + VAT. Image courtesy Edel Assanti, copyright the artist

#6
Bread Frappa, 2015 by Francesca Pasquali, bread, wooden panel, metallic frame, 100 x 27cm diameter. Image Courtesy Francesca Pasquali Archive and Francesca



#4

1 Giorgio Griffa (born 1936) Italian. Lives and works in Turin, Italy

Giorgio Griffa's rhythmical abstracts are formed of repetitive feathered edged brush strokes on unstretched canvas, delicate works humbly pinned to walls. The 80-year-old artist started painting as a child and had his first solo show in 1968 in Turin. Although Griffa has been exhibited internationally since then, over the past year he has enjoyed a resurgence across Europe with solo exhibitions at institutions in Geneva, Bergen, Rome, Porto and Arles. Griffa's work is currently included in an exhibition focusing on the artists of the Italian Pittura Analitica movement, who tried to redefine painting in the 1970s, at London gallery Mazzoleni until 23 July.

2 Nick Goss (born 1981) British. Lives and works in London

Though unassuming in character, Nick Goss is a golden boy of contemporary British painting. His ghostly interiors appear half remembered; recognisable elements such as pot plants or a dash of pattern appear out of the multiple layers of thin paint. Thick with atmosphere, their precise location is hard to pin down but Goss favours mundane, familiar subjects, a launderette or a music practice studio. Since graduating with an MA from London's Royal Academy Schools in 2009, Goss has had a handful of successful solo shows at both New York's Simon Preston Gallery and London's Josh Lilley Gallery, who have a selection of his work.

#1



10 OF EUROPE'S HOTTEST ARTISTS



#2

3 Tomás Saraceno (born 1973) Argentinian-German. Lives and works in Berlin

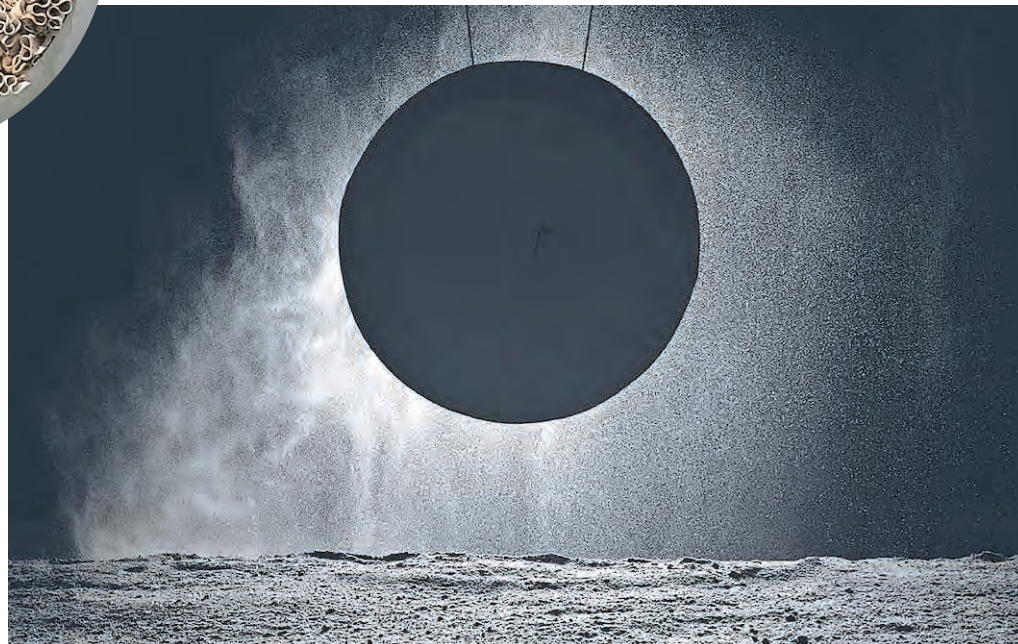
Science, engineering, natural science and the cosmos combine in Tomás Saraceno's otherworldly work. His vast installations and delicate suspended biospheres, the latter akin to soap bubbles or molecular structures, are preoccupied with webs, weightlessness and the prospect of airborne living. The Argentine-born artist trained as an architect before moving to Germany in 2003. In 2009 this multifarious artist attended the International Space Studies Program at NASA Ames in the same year as presenting an installation at the 53rd Biennale di Venezia. Saraceno is currently the subject of a solo show at the Museo de Arte Contemporáneo de Monterrey (MARCO) in Mexico, his first in Latin America, and has a project slated for London's Exhibition Road next year.



#6

#9

#7



#10

#5



#3

4 Elisabeth Wild (born 1922) Austrian. Lives and works in Panajachel, Guatemala

Elisabeth Wild emigrated from Vienna to Argentina with her parents in 1939 and, although in 1960 she moved to Basel, since 2007 she has lived in Guatemala. Though Wild painted in the past, recently she has concentrated on collage. These diminutive productions, the size of an A4 page, blend various cultural influences. The more geometric are reminiscent of Latin American textile designs, others inject images of consumer goods such as jewellery or makeup while some are surreal landscapes. This October at Frieze London art fair, Guatemalan gallery Proyectos Ultravioleta will present Wild's collages within the Focus section for emerging talents. They are priced at an affordable \$2,500 each

5 Noémie Goudal (born 1984) French. Lives and works in Paris and London

The celestial photographs of French artist Noémie Goudal possess an eerie stillness. Her abiding theme is the natural world, not so much recognisable landscapes as contemplations on our relationship to the sky throughout history, both science and myth. Playing with this relationship, Goudal places ambiguous man-made structures within her compositions, such as large, moon-like spheres or observatory-style constructions. The result sits between real and imagined. Goudal had her first major London solo show at The Photographers' Gallery earlier this year and is represented in London by Edel Assanti.

6 Francesca Pasquali (born 1980) Italian. Lives and works in Italy. Currently on show, 'Francesca Pasquali_Metamorphoses' is the first in a series of exhibitions introducing emerging Italian artists to the London scene

#7 L.I.T.S. (The End) v.II by Volker Hüller, 2016, etching, watercolor, shellac on paper, framed 188 x 133 cm, \$15,000 +VAT from Grimm Gallery. Image courtesy of Grimm Gallery and the artist.

#8 Untitled, 2016, by Markus Amm, oil on gesso board, 35 x 30 cm, \$16,000 +VAT from Herald St, London. Image Courtesy of Herald St, London.

#9 Christ the Redeemer, Rio de Janeiro, Brazil, by Oliver Curtis, 60 x 40cm, £850 +VAT (edition of seven plus two artist's proofs) from Oliver Curtis.

#10 Rio de la Plata, 2014, by Diet Saylor, oil on canvas, 128 x 204cm, €25000 from 418 Gallery, Bucharest.

at Tornabuoni Art London this summer. The gallery normally focuses on 20th century Italian art by the likes of Lucio Fontana and was drawn to the influence of Italy's post-war Arte Povera movement. She weaves found objects such as spirals of neoprene, plastic bands, cobweb dusters and broom bristles into her installations and sculptural pieces, the end result unrecognisable from its mundane beginnings. Pasquali allows each to develop organically according to the material; the end result often visceral, sometimes beautiful. A 120cm x 90cm piece is priced around £25,000.

7 Volker Hüller (born 1976) German. Lives and works in Berlin.

The soft tones of Volker Hüller's work conceal a dark whimsy. His etchings and paintings incorporate segments of abstracted portraits, body parts and pattern referencing Expressionism, Modernism and Cubist influences, reminiscent of Paul Klee or Joan Miro. Hüller's impish scratchy lines are embellished with collage, acid etching, watercolour and shellac to create a characteristic distressed surface texture and sense of depth. The effect is often surreal, disjointed bodies and shapes suggesting an elusive narrative. Amsterdam's Grimm Gallery have just held their third solo exhibition of Hüller's work and London's Timothy Taylor Gallery also show this rising star.

8 Markus Amm (born 1969) German. Lives and works in Berlin

Berlin artist Markus Amm paints humming, strokable little abstracts, the texture of glazed ceramics. Surface is all important, often interrupted and emphasised by smudgy line as though by a finger. Amm has produced these rich hued works over the past couple of years, but also produces photographic works, collages and, previously, more linear, constructivist abstracts. He rose to prominence in 2004 in the Kunstverein In Hamburg's group exhibition Formalismus: Modern Kunst, Heute, of young artists who referenced

modernist art movements. Earlier this year Amm featured in What's Up?, a group exhibition of young artists at the SOHO Revue in London and his work can be found at East London's Herald St gallery.

9 Oliver Curtis (born 1963) British. Lives and works in London.

If you cringe at the thought of taking yet another snap of that over-photographed landmark then the photos of Oliver Curtis are for you. For the past four years Curtis has turned his back on the most famous sites in the world to instead train his lens on the view looking away. It started in 2012 when Curtis, who also works in film and commercial photography, visited the Pyramids of Giza in Cairo and found himself looking the other way; for him weary tourists and irreverent staff are more compelling. These photographs will form the exhibition Volte-face at the Royal Geographical Society in London from 19 September to 14 October.

10 Diet Saylor (born 1939), Romanian-born German. Lives and works in Nuremberg, Germany

Diet Saylor has been an influential figure in European geometric abstract art for decades. Initially inspired by Russian Suprematism, in the late 1968 he was one of the first artists to show constructivist art in Romania. However the country's communist regime, favouring a socialist realist style, disapproved of this work and in 1973 Saylor emigrated to Germany. Today intense colour and strong form remain central to his paintings and site-specific works. Saylor has international appeal and

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#8