

THE FINE ART OF BEING

We proudly present



Lu-Ann Baker

Diese Arbeit war für mich in mehrfacher Hinsicht ungewöhnlich. Die Galerie hat mich gebeten, zunächst einen Raum zu erfinden, bevor wir uns gemeinsam auf die Suche nach einem passenden Regisseur dafür machen. Dazu kommt, dass dies das erste Bühnenbild ist, das ich »gebildhauert« habe. Ich habe einen Block genommen, der dem Volumen des Bühnenraums entspricht und meinen Entwurf aus ihm herausgeschlagen.

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Til Seibert

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Peter McConnor

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FEATURED
ARTIST

»Je näher Objekte auf einem Bild sind, desto weniger klar sehen wir sie« sagt Oscar Keys, als wir ihn auf seine ungewöhnlichen Fotoinszenierungen ansprechen.

[ZUM PORTRAIT](#)



OSCAR KEYS

NEWS

Künstlerinnen und Künstler, die sich an einem Tag im Jahr zusammenfinden und ihre Türen und Tore öffnen, um ihre Kunst Interessierten zu zeigen – das ist die Idee! Jedes Jahr am letzten Sonntag im Oktober ist es soweit! Was einem Besucher sonst verborgen bleibt, ist der Einblick in die Ateliers und Werkstätten. Das reizvolle Ambiente der Hinterhäuser und Hinterhöfe ermöglicht eine andere Sicht auf Wiesbaden.

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[ZUM ANFANG](#)

AUGUST

IM DIALOG MIT

anna
svensson

FINE ART

[ZUM INTERVIEW](#)

JULI

IM DIALOG MIT

oscar
keys

FOTOGRAFIE

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JUNI

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timothy
morton

OBJECT ART

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MAI

IM DIALOG MIT

marie
samuel

GALLERIST

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SIMPLIFY YOUR LIFE.



anna svensson

ARTIST
PORTRAIT

Hey Anna,

What did you want to be when you were a child?

When I was very little, I wanted to be a painter – a house painter [laughs]! I guess it was because of the colours. After that, I always knew I wanted to be a designer. When my parents established Globe, they didn't know how to manage a company. They were both very young and the business was a victim of its own success. They didn't want me to go through that. On the contrary, they wanted me to be really prepared to run nice things. You could say I somehow studied design at home.

Travelling is essential to you. Where do you go on holiday?

I often go to San Sebastián. I also like visiting Mallorca. It's a place where I can get away from everything. But the place to go is definitely Tokyo. I'm crazy about that city! The culture is astonishing – the respect they have for everything, the fact that you can feel safe the whole time – it's brilliant.

Where do your passions for photography and fashion come from?

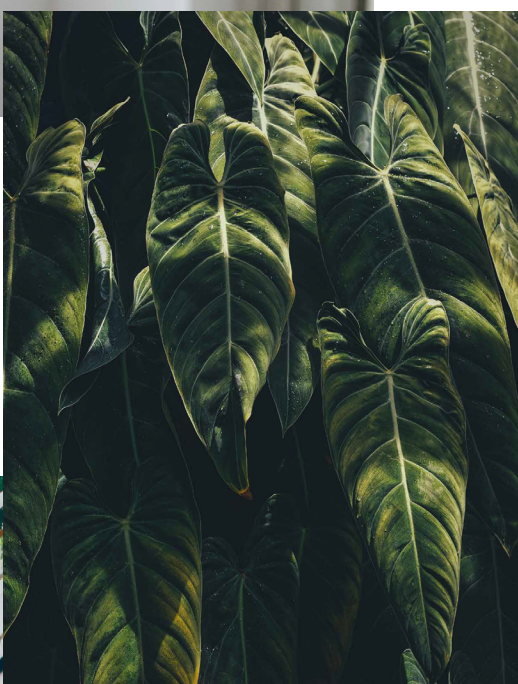
During my childhood, we spent every holiday in New York where we would spend the whole day at places like Bergdorf Goodmans, and as far back as I can remember, I have been going to Tokyo twice a year to observe trends. My contribution to the family business has been photography. When I was little, my mother used to take a lot of pictures of me which she archived. She made tons of photo albums classified by year. That fascinated me. I think I started taking pictures because of that tradition. Making my own albums and archiving those moments almost became a necessity.

When I discovered analogue photography, I was nuts about it. The first camera I had was a Polaroid and that's when I started taking photography seriously. I was living in Hong Kong for a few months and I bought a Yashica at a flea market. After that, I started taking pictures of my travels through China. I developed them and I couldn't believe my eyes. It was pure magic. That's the thing with analogue photography. Each time you take a picture, it's a moment that can no longer exist. You cannot edit it. It's unique; it's a risk and therefore it becomes very special.

Your photos have a very clear aesthetic; did it come naturally or were you looking to achieve something specific?

It came naturally. I almost didn't use any of the photos I had taken. The process is very intuitive and I am very impulsive. I let myself go and let the pictures surprise me when I develop them.

THANKS FOR YOUR TIME, ANNA!



TOP

JULY

A WORD WITH

oscar
keys

PHOTOGRAPHY

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JUNE

A WORD WITH

timothy
morton

OBJECT ART

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MAY

A WORD WITH

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GALLERY OWNER

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APRIL

A WORD WITH

daniel
wagner

MODERN ARTIST

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