

ARTLAND MAGAZINE

SPECIAL EDITION FEATURING 14 DUTCH ART COLLECTORS

Created in collaboration with Young Collectors Circle



Antoine de Werd • Cyril van Sterkenburg • Edwin Oostmeijer • Eva Krook and Peter van Duinen

Ingrid Trijzelaar • Joan Dik • Manuela Klerkx • Menno Pijpers • Mette Samkalden

Nadine van den Bosch • Nienke van der Wal • Nina van Heuveln • Sam van Rooij • Sara Lang

ARTLAND

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Collecting art is a personal journey which each collector navigates differently. However, all have one thing in common: the joy of sharing the fruits of their journey with likeminded.

To bring some of these captivating stories to life we have compiled fourteen interviews with Dutch art collectors, whom are all different but equally passionate about sharing their personal collector journey.

We hope you will enjoy the interviews and that it might encourage you to share your own journey with us.

Thanks to all the inspiring collectors who contributed to this magazine, and a special thanks to Young Collectors Circle for the collaboration. We highly appreciate the time and effort you all have put into the project.

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A stylized, handwritten signature in dark ink, appearing to read 'Mattis Curth'.

Mattis Curth

CEO

ARTLAND

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Antoine de Werd

Location: The Hague

Started collecting in year: 1988

Number of artworks in collection: Approx. 500
(including Tribal and antique pieces)

Name of collection: Collection Antoine de Werd

Instagram: @antoinedewerd



Antoine de Werd in front of works by Yves Scherer.

Since collector and lawyer Antoine de Werd started collecting art almost thirty years ago, not a day has passed without some kind of involvement in art. For him, to live and work between art is simply a necessity. This passionate commitment is clearly reflected in his collection that fills every nook and cranny of his home.



Borden Capalino, tribal and Asian pieces, Quistebert brothers. Chairs from Osvaldo Borsani (Technol), purple velvet sofa from B&B Italia, ceramic tables from India Mahdavi, standing golden rifle Lamp from Philippe Starck (Flos).

Q How did you become an art collector?

My interest in art in general was passed on to me by my parents, while my love for contemporary art started in the late eighties. That was the time I studied law and had friends with the same interests. We visited many art exhibitions together, in our country and abroad. One cannot become an art collector without a love for art. So that was the beginning. Becoming a collector was not a goal. It just happened. The art itself is my driving force, not the making of a collection.

Q How would you describe yourself as an art collector?

That is not an easy question, but I will give it a try. I am a very inspired collector. No day passes without me spending some time on art, be it finding new artists and art on Instagram, reading and/or talking about art, visiting museums, whatever. Art is a daily activity, like brushing my teeth. I like the hunt, trying to find the perfect piece, which can be an addition to my collection. To live and work between art is a necessity. In some ways, you can call me obsessed.

Q What was the first artwork you purchased?

That was a big monochrome painting of the fundamental painter Tomas Rajlich. This was my first serious step. I would like to forget the two or three acquisitions before that, which were figurative paintings. Those works already bored me shortly after my purchase and I therefore sold them and started again.

Q What is the main motivation behind your collecting?

If you like the hunt, you love art and you are obsessed, isn't that a motivation? No deeper motivation is needed in my opinion. I sought and bought art, and that is what I am still doing.

Q Describe your collection in three words.

Contemporary. Abstract. Strong.

Q Is there any particular type of art that appeals to you or anything that unites all the works in your collection?

Abstract paintings especially appeal to me, but they don't have to necessarily be made of paint and linen. The painting may exist of different materials, like tarp, steel, concrete, corrugated plates or epoxy. What unites the collection is the size, the power and the presence of the works. I don't like small poetic works of art.

Q What considerations do you take into account before you buy a piece of art?

First of all it has to appeal to my eyes. I have to like the impression it makes. If I like the work, then I will want to know more about the artist and need to see more of his works. The Internet can be very helpful. I always then have to ask myself whether the work is complementary to my collection. Last but not least: the price. Is the work affordable?

Q What do you enjoy the most: The hunt associated with collecting art or the joy of ownership?

Although the hunt is, without a doubt, very appealing, I think, in the end, ownership is more important.

Q How important is it for you to meet the artist behind the artwork?

I don't find it necessary to meet the artist behind the artwork. I have many favourite works, while I never met the artist. In general I like artists and their company. Sometimes they become good friends.



Standing piece by Yves Scherer and a statue by a Dutch artist (a fighter pilot who is meditating instead of bombing).



Q Do you have a desire to have your collection shown?

I don't have that desire if you mean showing it to the public. I find that too much of a hassle. Showing the collection in magazines, TV and on the Internet is what I prefer.

Q What are the wishes for the future of your collection? What would you like to see happen to it?

Personally, I would like to have more 'avant garde' works of art. I mean work that isn't appealing at first sight. Furthermore, I would like to live in a loft, because it gives better opportunities to show more work (instead of having most of it in storage). I do not have special plans for my collection. I just want to collect, and I hope one of my children will continue collecting.

Q What work of art do you wish you owned if the price tag did not matter?

In my dreams, I would like to have a big Cy Twombly.

Q How do you know that a work is a really great piece of art?

That is difficult to define. Most of the great pieces of art are well known. If I see a work for the first time and the work/artist is not well known, it is almost impossible to determine whether it is or will become a great piece of art.

Q What is the best advice you have given or been given in terms of art collecting?

My advice is always to see as much art as possible, live or via internet/Instagram/Facebook. Fairs can be helpful, but it is difficult to focus exclusively on art during a fair. And follow your intuition. I cannot remember having received good advice, which I followed. Of course artists and gallerists give sound advice, but I follow my own path. The role of a partner can be important. My wife, who has her own house and her own collection, is indispensable.

Cyril van Sterkenburg

City: Amsterdam

When did you start collecting? 2011

Number of artworks in collection: 20



Photo: Laura Hein

As a director of the Amsterdam-based creative agency Vandejong, chairwoman of Stichting Art Projects and art collector, Cyril van Sterkenburg is surrounded by creativity 24 hours a day. For this day and night creative, the future of art is bright. She firmly believes that art has the potential to solve big challenges and that the online market is a gateway for more and more people to understand and appreciate art.



Q What is your earliest memory of art, and what led you to start collecting it?

I started collecting through '1000 Drawings'. 1000 Drawings is a cool South African concept that let people (both professionals and amateurs) draw anything, with anything, on anything in the format A5. All drawings are sold at a one-night expo for charity. In collaboration with some friends, I introduced the concept in Europe. It was wonderful to see what happens when everybody feels the need to leave with at least one 'work of art'.

Q What is the main motivation behind your collecting?

My work at Vandejong Creative Agency, we work a lot with talented photographers, illustrators, and artists. Combined with our work for photography museum

Foam, this resulted in starting Unseen, the platform & fair for new photography. We wanted to create a healthy ecosystem for young photographers. Part of this healthy ecosystem is having both very talented artists and enthusiastic collectors.

Q Is there a unifying element in your art collection?

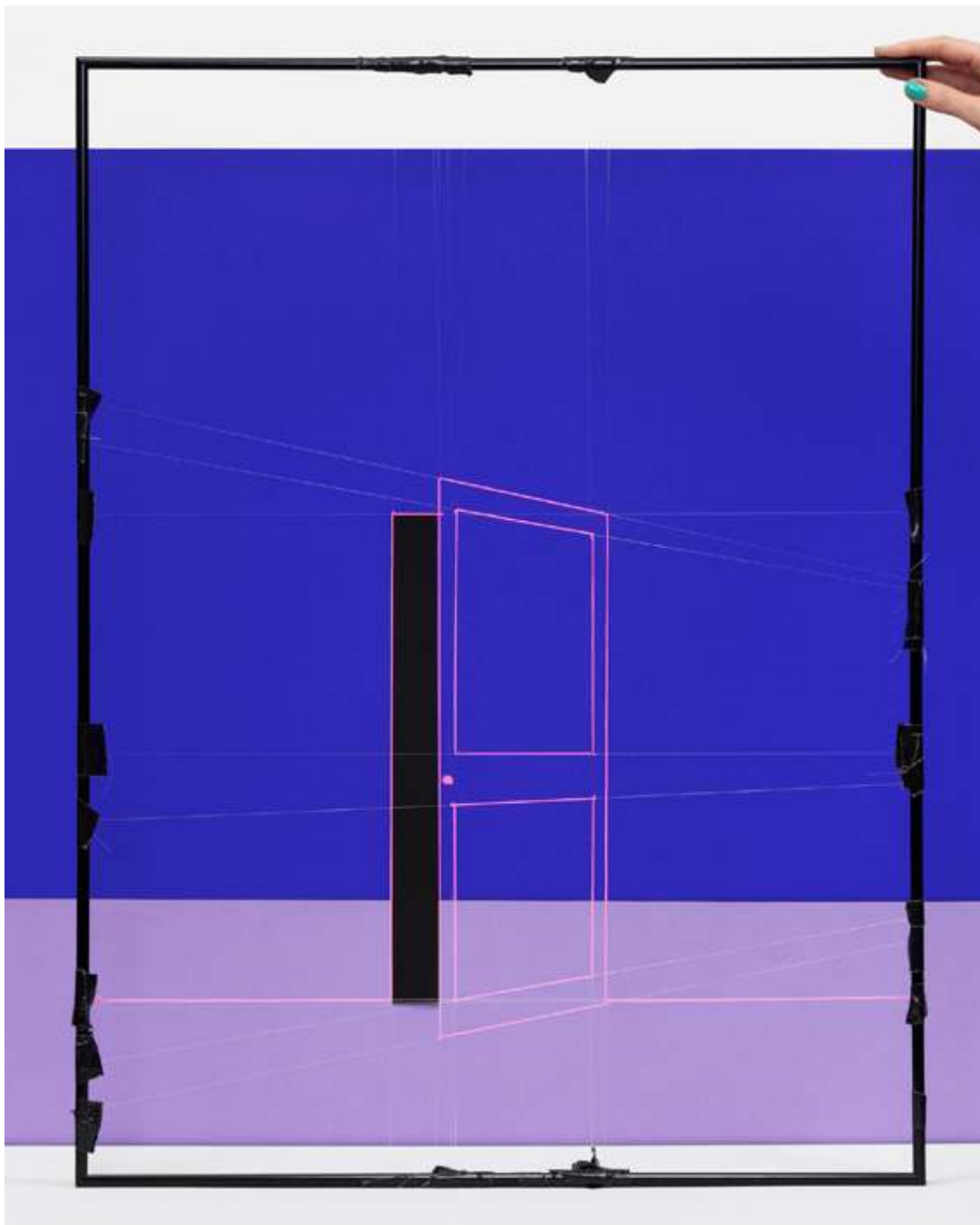
Not yet. I like it when art is a bit 'off', something that it makes you look at it twice.

Q Is there a piece in your collection you have a particularly strong attachment to?

The work "Gantry Plaza State Park" by Jaap Scheeren is very dear to me. This work is made in NY and presented there at an expo of Dutch Talent. I was there with the whole Vandejong Team for this expo. Years later, when I had an anniversary at Vandejong, they gave me an art-work. Of course, I went to Jaap to get this work.



Jaap Scheeren, GANTRY PLAZA ESTATE PARK, Analogue print (2009)



Q How important is it for you to meet the artist behind the artwork?

It is always nice to know the artist, to hear the story behind a work of art or to see where or how it is made. If you have the chance to come in contact with the artist, do it. It will make your work even more valuable to you.

Q How is the online art market evolving according to you?

Finally there are more and more initiatives. It took so long! I hope that this online art market makes it easier for people to start buying art (to start collecting). So many people do not understand 'the (unwritten) rules' of galleries or the art market. Online markets make it easier.

er and more transparent. On the other side, how do you show the impact of an artwork online?

Q Where do you think the future of the art world is headed?

The future is bright! I think that we will appreciate art and creativity more and more. I think that artists and creatives will play a bigger role in creating new solutions for the big challenges, and that by doing so we will show the different values of art.

Q Top three pieces of advice for new collectors

1. Go and see a lot of art. Online, but also go to museums, galleries, fairs, festivals, etc.
2. Join a club! If you are Dutch, start with the Young Collectors Circle. They will learn you the basics and will take you to places. You will develop a taste or a preference, and then you can join a specific club; Club Foam for photography or Young Stedelijk for contemporary art.
3. Have fun.

Q Top three art destinations

1. Of course you have to come to Unseen Amsterdam, four days of new photography in September.
2. Travel to Design Indaba in Cape Town, they will surprise and inspire you in so many different ways!
3. And if you can find one somewhere around the world: go to A Night of 1000 Drawings.

Q Three inspiring artists to watch

Kim Boske, Jaap Scheeren, and Annegien van Doorn.



Maurice van Es, Sporen, Beeldtragers 10x (2014)

Edwin Oostmeijer

Location: Amsterdam

Started collecting in year: 2016

Number of artworks in collection:

I haven't started counting yet

Name of collection:

The Growing Collection of Edwin Oostmeijer

Instagram: @edwinoostmeijer



The Yellow Man, Danny Fox
Photo: Saffron Pape

It was not until 2016 that project developer Edwin Oostmeijer got into art collecting 'by accident'. Since then, he has not looked back; rather, he has embraced the art world with the mind of a child; playful, curious and open-minded. For Edwin, the art world is his Neverland, a vital source of inspiration and playfulness.



Right: Big Tristan, Louis Fratino. Left: The Maid, Caroline Walker
Photo: Saffron Pape

Bike Ride, Night – Katherine Bradford
Photo: Saffron Pape



Q What is your earliest memory of art, and what led you to start collecting it?

My earliest memory is a painting back home, when I was a boy - laying on a couch in the living room and having the flu - staring at an elegant lady walking away towards a mediterranean marketplace. As a boy I imagined that an anonymous painter had immortalized my mother just before my sister and I were born. It had this warm and golden glow that dreams are made of. I started collecting paintings just by coincidence two years ago. Surfing on the internet, I discovered a work by Caroline Walker; a woman swimming at night and a maid standing in the door opening of a Mid Century house in Palm Springs. As a developer of housing projects, I immediately liked her spacious architectural scenes. It was love at first sight. They were beautifully painted with a great eye for color and detail. It struck a chord and opened a door for me. A door to a new world full of hidden surprises.

Q What is the main motivation behind your collecting?

Originally educated as a journalist and novelist, I became a developer of housing projects in the Netherlands.

Like I never intended to become a developer, I started collecting paintings 'by accident' as well. A glorious accident. I just followed my intuition and went down roads not taken before. A common thread in my growing collecting seems to be a sort of playfulness and joyfulness captured by both emerging and established artists. Still waters run deep underneath a splash of intense colors.

Q Is there a unifying element in your art collection?

I would say, or sing: people, people who need people are the luckiest people in the world. In each painting I have collected so far, there is some interaction and lust for life. I would call it 'The Bearable Lightness of Being'.

Q Is there a piece in your collection you have a particularly strong attachment to or/and are there any particular artists who play a significant role in your collection?

My first two paintings by Caroline Walker, *The Maid* and *Pool Closing*, are special to me because they opened a door to other paintings and artists like Genieve Figgis, Katherine Bradford, Rose Wylie, Celeste Dupuy Spencer, Misaki Kawai and Grace Metzler. A colorful and powerful female companionship. Give a girl paint and she can conquer the world! Not to mention a maverick like Danny Fox. His *Stoners* painting is a blast, almost like a marvellous and timeless mural. Everything in my apartment looks different with these vital and outspoken paintings hanging around. All the paintings together seem to strengthen each other. It feels like being surrounded by family members who came home after a long journey.

Q How important is it for you to meet the artist behind the artwork?

I have met almost every painter I have acquired a work of, some of which I became friends with. It is as if we share a common approach and view of life. Not being that rational, much more intuitive, going with the flow. Being serious adults and yet still connected with our childhood,



as a vital source of inspiration and playfulness. I would like to spend another evening with 'Rebels with A Cause' like Rose Wylie and Katherine Bradford. Being at Danny Fox' studio and having both Caroline Walker and Grace Metzler at my place for a few days was a joy as well.

Q How has your taste changed since you started collecting?

My taste has not changed that much as I have only started collecting in 2016. As a collector, I feel like Peter Pan. A free-spirited and mischievous young boy who can fly. Second star to the right and straight on 'till morning. No passport needed in Neverland. Growing Up is something that will come later!

Q The art world is booming with art fairs all around the world. Are you a regular art fair goer?

Last year I went to NADA and Independent in New York, Frieze in London and Art Dusseldorf where I bought this irresistible man with a horseface, painted by Katherine Bradford, standing with his feet in water. However, the water could also be a stage with curtains on each side. As Peter Schaffer once wrote: "That's what his stare has been saying to me all this time: 'At least I galloped - when did you?'" No one can paint a starry night or a water surface as sparkling and vivid as Katherine Bradford. Her color palette is amazing, lucent and deep, as if she is Mark Rotho's unknown and cheerful little niece. On canvas, Rose Wylie is a daredevil, reckless and daring, so cool and so disarming. Even blindfolded she would hit the bull's-eye. At her age, maybe only Matisse was that good. It is almost unbelievable to me that both Katherine Bradford - who turns 76 this year - and Rose Wylie -

Stoners, Danny Fox
Photo: Saffron Pape



who will turn 84 - have been discovered and embraced by the art world that late in their careers. Justice after all! They both should be included in every museum that matter. Ladies and gentlemen curators, get awake and do your job! The elderly girls have the future and nothing but the future. Hell, they are still young. They are free and have a God-given talent. Only they know how much hard work it took to get where they are now. Let the sun shine in! To hell with everything else.

Q How is the online art market evolving according to you?

I do not know that much about the online art market. What I can say is that Instagram changed the art world. It made the world a village. It is the perfect dating site. The place to be. To like or to be liked. That is the question. But being online is just an entrance. Seeing a work in real life is essential and meeting the artist who made the work is even better.

Q In your opinion, what is the role of an art collector in the making of art history?

Ask me again just before my last breath.

Q Where do you think the future of the art world is headed?

It will always be a flying circus, with lion tamers and tightrope walkers, but in the end, nothing is left but beauty. I do think that painting has never been more vivid and significant then right now.

Q Describe your collection in three words

Playful. Alive. Kicking!

Q Top three pieces of advice for new collectors

1. No guts, no glory.
2. Do not act like a herd animal.
3. If you do not know where you are going, any road can take you there.

Q Top three art destinations

New York, London, and A Place I Have Never Been Before.

Q Three inspiring artists to watch

Louis Fratino, Grace Metzler, and Frederik Næblerød. May I add Pierre Knop, Shaun Ellison and Ryan McLaughlin as well? :-)



Romeo and Juliet On a Horse, Genieve Figgis
Photo: Saffron Pape

Eva Krook & Peter van Duinen

Location: Amsterdam

Started collecting in year: 1985

Number of artworks in collection: 50 pieces, including design

As an art historian and founding partner of The Vrije Academie in Amsterdam - an academy dedicated to share the rich subject of art history - Peter van Duinen shares his passion for art on a daily basis. For him, it is one of the most genuine expressions of humanity that sparks curiosity and creativity both visually and intellectually. Together with his wife Eva Krook, he has been collecting art since 1985, which has grown into an eclectic collection of 16th and 17th century prints, contemporary photography, ethnographic art, and modern design.



Photo: Saffron Pape

Photo: Saffron Pape



Q What is your earliest memory of art, and what led you to start collecting it?

For me (Peter), my earliest memory of art was calendar prints that I collected as a kid, all prints of 17th century paintings. When I was twelve, I visited the Rijksmuseum for the first time. I was impressed by the Rembrandt's 'Night Watch', but did not really like it straight away. I was an early fan of Paulus Potter and Albert Cuyp. When I realized I could buy prints of 17th Century art, I immediately did that.

Q What is the main motivation behind your collecting?

Art is wonderful to live with. We use it to decorate our house, and now, for the first time, we find we have too many pieces. We have some stuff in stock.

From an early age, I have been valuing art as one of the best expressions of humanity. Sometimes visually, sometimes intellectually. That is also why I became an art historian.

Q Is there a unifying element in your art collection?

It is pleasant to live with. There is a lot of contemporary photography, which is Eva's influence. Lots of 16th and 17th century prints too.

Q Is there a piece in your collection you have a particularly strong attachment to or/and are there any particular artists who play a significant role in your collection?

We now have 5 pieces by Kyungwoo Chun, the South Korean photographer. It started with a big piece, one day in Seoul. We were able to buy it because, a couple of days after seeing it, I received an inheritance from a great-uncle I had never heard of, which exactly covered the purchase.

Eva's favourite piece is a Desiree Dolron from the Cuba series, one of our most recent purchases, she had seen it earlier as a student and never forgot about it.



Photo: Saffron Pape



Q How important is it for you to meet the artist behind the artwork?

Not so much. Although it sometimes works the other way around. After meeting Robert Zandvliet, I would really like to acquire some of his work!

Q How has your taste changed since you started collecting?

It has become somewhat broader; ethnographic art, modern design, furniture etcetera. Those are areas we didn't really look at ten years ago.



Q The art world is booming with art fairs all around the world. Are you a regular art fair goer?

We try to visit one or two every year. I do not think we ever missed Unseen in Amsterdam. We loved Art Basel, also the Miami edition. Closer to home; Art Rotterdam is very good too. Once every two years I go to Tefaf Maastricht.

Q How is the online art market evolving according to you?

The online art market is definitely evolving. I bought a major early 17th century print online last year at Christies. So it works, but not yet for all art. I would be hesitant with paintings.

Q In your opinion, what is the role of an art collector in the making of art history?

In most cases not so big, but there have been very influential collectors in the past. They have set the stage for up-and-coming artists. For me they are more like rainmakers, or influencers you would call them now, and they also just happen to collect.

Q Where do you think the future of the art world is headed?

Art will become more diverse and more accessible. However, the ultimate pinnacle of the art world will become even more elusive than today. The gap will increase.

Q Describe your collection in three words

Pleasant. Personal.

Q Top three pieces of advice for new collectors

Buy what you like and can afford. See as much as you can and learn. Do not be overwhelmed by the art world, stay away from snobbery, go for what you find interesting.

Top three art destinations

Art Basel, Chateau La Coste in Provence, and Marfa, Texas.

Q Three inspiring artists to watch

Caroline Walker, Desiree Dolron, and Kyungwoo Chun.

Ingrid Trijzelaar

Location: Amsterdam

When did you start collecting? 1981

Number of artworks in collection: 25

Name of the collection: Trijzelaar Collection

According to art collector Ingrid Trijzelaar, the world would look very different without art. Not only is it a reflection of the spirit of our time, it also has the power to bring about change. Therefore, she does not just collect art for her own sake; she also seeks to create more awareness through art.



Upper row, third from left: Photograph by Ricky Powell, NYC, 1985. The last picture taken of Andy Warhol and Jean-Michel Basquiat together. Lower right corner: Amparo Sand
Photo: Saffron Pape

Q What is your earliest memory of art, and what led you to start collecting it?

In my childhood home, I was introduced to the beauty of silver objects and got a sense of aesthetics and the appreciation of it. However, it was a very close friend of mine, born and raised in an artistic family, who triggered my interest in art. I used to visit their studio quite often, and it gave me a feeling of freedom in mind and body, but above all; inspiration. I began following private courses of iconography, taught by an art historian, which led me to choose History of Art as a subject in school.

Q What is the main motivation behind your collecting?

Without art, the world would look very different. Art is an important messenger, and it really has the power to bring about change.

Q Is there a unifying element in your art collection?

Portraits and human figures.

Q Is there a piece in your collection you have a particularly strong attachment to?

My first piece of art holds a special place in my heart. It has been and still is a stepping-stone to so many new, inspiring experiences in my life.

Q How important is it for you to meet the artist behind the artwork?

It is actually very important to me, but of course, it is not always possible. I do have a close friendship with some artists, and I love to talk with them for hours about art and go into depths with their works. Meeting the artist adds an extra dimension to the work that also becomes a part of my collecting history.



Q Are there any particular artists who play a significant role in your collection and whose development you have followed closely?

Yes, that would be Vika Kova, Nico Kos, Noah Latif Lamp, and Jade van der Mark.

Q How has your taste changed since you started collecting?

In retrospect, my taste has become less traditional, and my interest in different types of media has increased.

Q How is the online art market evolving according to you?

The market is getting more transparent due to the internet, which I think is very positive. On the other hand, it also causes an overload of art, so you end up with high quality and poor quality. The focus is select quality, the rest is a matter of taste. In the end, Art is Emotion.



Q In your opinion, what is the role of an art collector in the making of art history?

For me, it is very important to create more awareness through art. It is a reflection of the spirit of the time and deserves to be seen by as many people as people. Many artists have a clear message to society, and therefore, I think art collectors have a certain responsibility to educate people and share expertise.

Q Where do you think the future of the art world is headed?

Unfortunately, I think it will be more and more like a commodity market.

Q Describe your collection in three words.

Social responsibility. Inspiring. Quality.

Q Top three pieces of advice for new collectors

It is difficult to say because art is emotion. I prefer to advise them to follow the website Artsy.net and discover their own taste first. However, I think that graffiti art will grow as a very serious art movement in the near future with artists like Cripta Djan leading the way.

Q Top three art destinations

London, Los Angeles, and New York.

Q Inspiring artists to watch

Vika Kova, Noah Latif Lamp, Jade van der Mark, Amparo Sard, and Cripta Djan.

Book: The special edition XX ML Marc Lagrange 20 signed by the artist.
Photo: Saffron Pape



Photo: Saffron Pape



Joan Dik

City: Amsterdam

When did you start collecting? About 14 years ago

Number of artworks in collection: 6

Name of the collection: The Djoonie Collection



Black and white photos by Michel Conte.
Photo: Saffron Pape

As an art collector, Joan Dik is motivated by the idea of creating a little piece of history through her collection. A collection that reflects the time in which she lives and her specific interests, serving as a legacy for her descendants.

Q What is your earliest memory of art, and what led you to start collecting it?

I remember being to the Rijksmuseum in Amsterdam when I was eight. I went there with my parents, but I didn't pay any attention to the art, rather I had my eyes fixed on a fascinating drag queen who was visiting the museum as well.

Q What is the main motivation behind your collecting?

For me, it is a question of creating a legacy of my interest during my life, so that my descendants will be able to better understand the period in which we lived.

Q Is there a unifying element in your art collection?

I mainly collect photos.

Q Is there a piece in your collection you have a particularly strong attachment to?

Yes, a work called 'Web' by Carli Hermes.

Q How important is it for you to meet the artist behind the artwork?

It is not really that important to me, but I have to say that if the artists have bad intentions or strong specific opinions about things I don't sympathize with, I will not buy their work.

Q Are there any particular artists who play a significant role in your collection and whose development you have followed closely?

That would be Erwin Olaf and Les Deux Garçons.

“I experience that I appreciate a different kind of art, as I am getting older.”

Q How has your taste changed since you started collecting?

I experience that I appreciate a different kind of art, as I am getting older.

Q How is the online art market evolving according to you?

I believe the online art market has a strong potential and can add great value to the existing market.

Q Where do you think the future of the art world is headed?

Art is always important - yesterday, today, and tomorrow. It expresses the period we are living in, and the problems we are heading towards or dealing with, for



Carli Hermes
Photo: Saffron Pape



that reason, we should create the best possible conditions for it to grow and develop.

Q Describe your collection in three words.

Photos. Young. Shocking.

Q Top three pieces of advice for new collectors

1. Buy what you love and do not buy with speculation ambitions

2. Keep in the back of your mind that you are creating a little piece of history through your collection

3. Enjoy supporting artists and keeping the creativity alive

Q Top three art destinations

Amsterdam, New York, and Berlin.

Q Three artists to watch

Erwin Olaf and Chris Berens.



Manuela Klerkx

City: Amsterdam

When did you start collecting? I do not remember exactly, but what I do know, is that ever since I started working in the art world, in 1992, I received smaller and bigger art works of artists I used to work with. As a gallery assistant, you cannot afford to buy art, but at the same time, I was in the situation to start a small collection of 'art presents'. I seriously started collecting art when I met my husband in 2010.

Number of artworks in collection: 500

Name of the collection: Oscar van Gelderen and Manuela Klerkx

Manuela Klerkx's love for art started out in her early childhood while listening to the sound of brushes moving on the canvas and smelling the paint from her father's studio. It turned out to be a lifelong passion both privately and professionally. As of today, Manuela and her husband Oscar van Gelderen have comprised a collection of 500 artworks and are managing Klerkx International Art Management. Their hope is that the future art world will not be separated from the rest of the world, but will be a common focus point in our shared history. Therefore, they have dedicated their lives to support visionary artists who create art with a high level of authenticity and the potential to create a shift in art history.



Photo: Saffron Pape



Q What is your earliest memory of art, and what led you to start collecting it?

My earliest memories of art are my father's paintings. I remember as a child, lying in my bed, hearing my father paint in his studio and smelling the oil paint. I loved the sound of the brushes moving on the canvas. I like to be surrounded by art objects that are related to situations, events, or people I love or care for. They symbolize a certain feeling or emotion that I remember each time I see them.

Q What is the main motivation behind your collecting?

My husband and I like to support young artists with a mission, like Icy & Sot, two young brothers from Iran, now living in the US, whose work is rather political. However, we also love to collect outsider art, work by forgotten artists, conceptual art or abstract painting, as long as we feel emotionally attracted to the work and, preferably, the artist. My husband and I share the same passion for art. We love to visit art fairs, artist studios, galleries etcetera and to look at art together. I believe it makes our relationship even stronger.

Q Is there a unifying element in your art collection?

I believe that our collection is a very independent one. We do not follow certain styles or media, galleries, or tendencies, we just follow our intuition. We like to buy in galleries as well as online. We have a lot of work by self-taught artists who, for one reason or the other, do not fit in the system. Their work often has a very high level of authenticity, which we are looking for.

Q Is there a piece in your collection you have a particularly strong attachment to?

In fact, there are a few pieces from the same Dutch artist, Leon Adriaans, whose work Oscar and I particularly love. Adriaans was an artist and a farmer whose paintings express his struggle with life and at the same time celebrate all kind of daily life elements like eggs in a litter, a sunset, windows, his wife, etc. His work is a combination of emotion and struggle in a very direct way, painted in bright colors.



Q How important is it for you to meet the artist behind the artwork?

We like to know the artist. His or her personality can add value to the work. The more we appreciate the artist the more we feel close to the work.

Q Are there any particular artists who play a significant role in your collection and whose development you have followed closely?

We have been following Icy & Sot since 2010. They were still living in Iran at the time, and they asked us to help them to get out of the country and to settle down in the US. We helped them with the documents and stuff and we have been buying their work - we discovered through the internet - ever since. We have hosted two shows with them in Holland and two in NYC. We have been following them closely since the day we got in touch. Currently, we are preparing their first exhibition in a museum in the Netherlands.

Q How has your taste changed since you started collecting?

I think Oscar and I do influence each other's taste but we are rather consistent: once we fall in love with the work of an artist, we never regret. On the contrary, we often like to buy more work by the same artist.

Q How is the online art market evolving according to you?

The online art market will not stop growing. A new generation of collectors likes to scout and purchase art online for different reasons. You can find most information online and not every collector has time enough to travel from one art fair to the other... There are so many interesting platforms and blogs where you can do research and so many online auctions and webshops that it has become very easy to buy online.

Q In your opinion, what is the role of an art collector in the making of art history?

Try to be a visionary like topnotch artists such as Warhol and Picasso. They created a shift in art history, but not without the help of many visionary collectors.

Q Where do you think the future of the art world is headed?

We hope that in the future the art world does not consider itself separated from the rest of the world. The better we communicate with people outside the art world, the more people get involved with art.

Q Describe your collection in three words.

Original. International. Eclectic.

Q Top three pieces of advice for new collectors

1. See as much at as you can (and read a lot).
2. Stick to the budget you wanted to spend on art.
3. Take your time before you decide. The art works will not run away and never make decisions under pressure.

Q Top three art destinations

New York, Antwerpen, and Basel.

Q Three inspiring artists to watch

All the artists I represent :-) Lonnie Holley, Satijn Panyigay, and Josef Beuys.

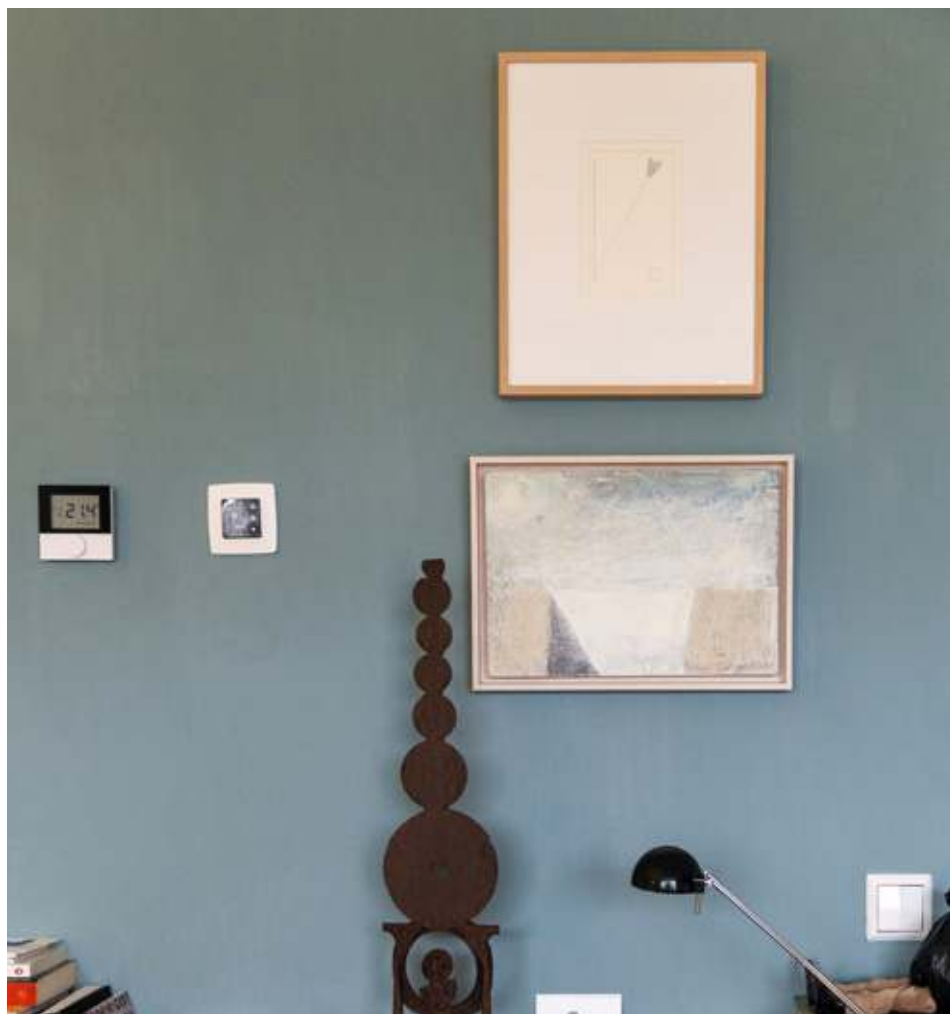


Photo: Saffron Pape

Menno Pijpers

City: Rotterdam

When did you start collecting? When I was 12 years old

Number of artworks in collection: 18



Menno Pijpers, an art collector and a business development manager at Osudio in Amsterdam, looks for young artists that represent the age he lives in. He closely follows their development and compares it with his own path of life. This has resulted in a confronting, outspoken and real art collection, which, in his own words, is a sort of social experiment filled with passion.



Q What is your earliest memory of art, and what led you to start collecting it?

My family consists of a mixture of collectors, gallerists, and artists. It made art a constant element in my life. I only became aware of what it meant to me, and the joy I got out of collecting it, when I was around 18 years old. As we live in an individualistic society, buying and owning works of art, I discovered, was a way to express myself through artworks made by others. What does that say about me?

Q What is the main motivation behind your collecting?

Being surrounded by the artworks and having it reflect where I am in my life at that point. And also, obviously just because I love beautiful things and having such unique objects nearby is a total thrill. Besides that, I like to young find artists who truly represent the day and age

we live in. When they evolve, I evolve with them, and it is interesting to see if we evolved in the same direction or took different turns. Call it a social experiment filled with passion if you will.

Q Is there a unifying element in your art collection?

A lot of portraits and 'dark' work. Some may call it depressing.

Q Is there a piece in your collection you have a particularly strong attachment to?

A painting done by my uncle Rudy Pijpers. He painted my great grandmother in the morgue. It's really subtle, and you will not see it immediately. Because of the fact that it is so personal, I am strongly attached to it.



Kumi Oguro, Island

Q How important is it for you to meet the artist behind the artwork?

I think knowing what the artists represents is most important. With all the information available, you do not necessarily need to meet the artist. Some things might just disappoint you when you experience it in real life.

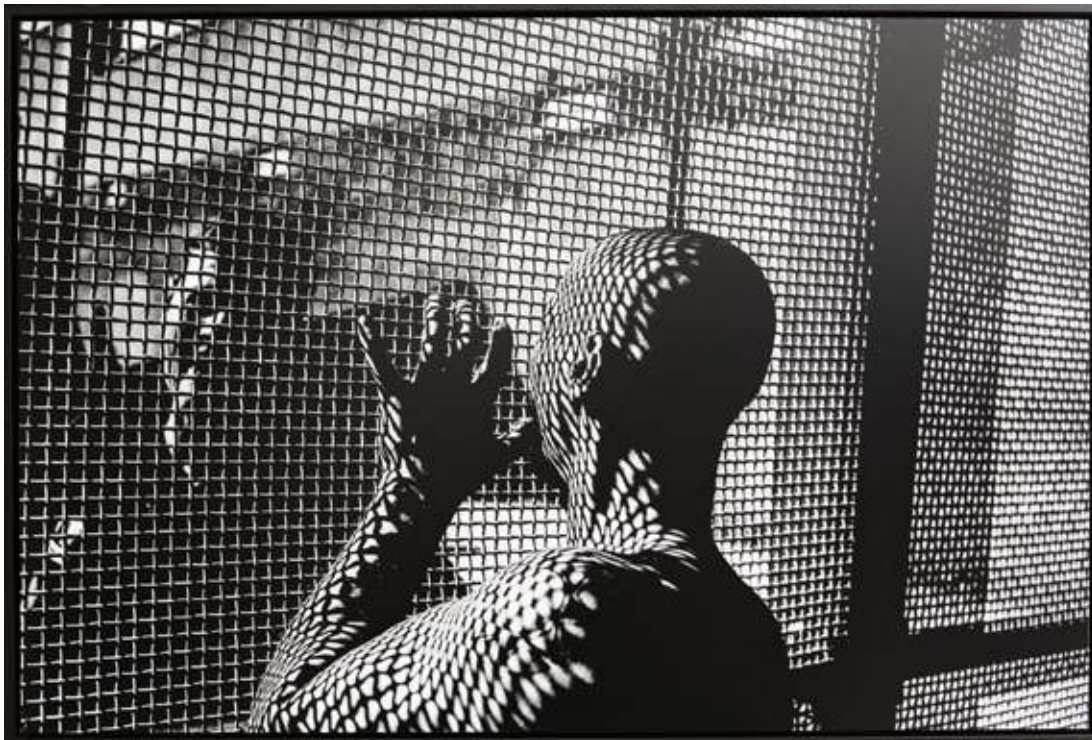
Q Are there any particular artists who play a significant role in your collection and whose development you have followed closely?

Yes, the Belgian artist/photographer Sébastien van Mallegheem.

Q How has your taste changed since you started collecting?

It has evolved into something more socially aware. I





am looking to the works that show how today's life is. It should represent something. As a twenty year old youngster, I would only look for the striking image, not so much the story.

Q How is the online art market evolving according to you?

As long as the market is run by a handful of influential people, who control the market and prices and are reluctant to be more transparent, I do not see it happening any time soon, apart from having the function of informing and storytelling about artists. If the online market really wants to kick off, it should look for alternative business models that open up the art market and provide access to information and opportunity for buying/investing.

Q In your opinion, what is the role of an art collector in the making of art history?

Depends if he/she is a introvert or outrovert. If you are willing to show your work and take credit for the collection, you might just have an impact. Many art collectors keep works away from the public and therefore only contribute in a negative way.

Q Where do you think the future of the art world is headed?

The world online will play a larger role in the creation of art. Inspiration and contribution will be allowed to flow freely on the web and future technologies like Blockchain. It is hard to predict the future in the current pace, but be ready for some major shifts that nobody is able to imagine.

Q Describe your collection in three words.

Confronting. Outspoken. Real.

Q Top three art destinations

Berlin, New York, and London.

Q Three inspiring artists to watch

Sébastien van Malleghem, Truc Anh, and Esiri Erheriene-Essi.

Mette Samkalden

City: Amsterdam

When did you start collecting? I was given my first artwork at birth. It was a present from my grandmother; a lithography. The first work I bought myself was during my studies.

Number of artworks in collection: 25



As an art collector, Mette Samkalden is not driven by pure aesthetic pleasure. On the contrary, she is intrigued by works that are thought-provoking, triggering, and emotional. An experience that she hopes more people will get the chance to have, so the art world is for all and not just the lucky few.



From left to right: Michael Berkhner, ZT, 1983, oil on canvas | Fleur van Geenhuizen, In/Out, 2017, c-print | Ben Manusama, Gaza, 2016, oil on canvas.
Photo: Saffron Pape



Front: Anan Striker, Goudkuijpe, 2014, mixed media | Guido van Amelsfoort, 2015, ceramics (on loan from the artist).
Photo: Saffron Pape

Q What is your earliest memory of art, and what led you to start collecting it?

As a child, my parents would take me to galleries and museums both within the Netherlands and abroad. I was an 'active consumer' from an early age, but my first true memory of a specific artwork dates back to when I was about 7 years old. My uncle and aunt, who were always surrounded by artists, architects, and other creatives, had bought a new artwork, which they placed in their dining room. It was a blurry photo that I could not stop looking at. I distinguished the belly button first, then a dark triangular shape that I was sure to be her crotch. Why was there a nude above the table? When asking my auntie about it, she was surprised and amused. A 7 year old that saw a naked woman in an image that appeared to be the nose and eyes of a dog.

Q What is the main motivation behind your collecting?

In general, I like to be surrounded by beautiful objects, be it design, arts, architecture, etc. Beautiful does not have to be pretty though; rather I am surrounded by thought-provoking, well-constructed, triggering, or emotional objects. At the same time, I want to support creatives by either purchasing a work or by exchanging my services for their work.

Q Is there a unifying element in your art collection?

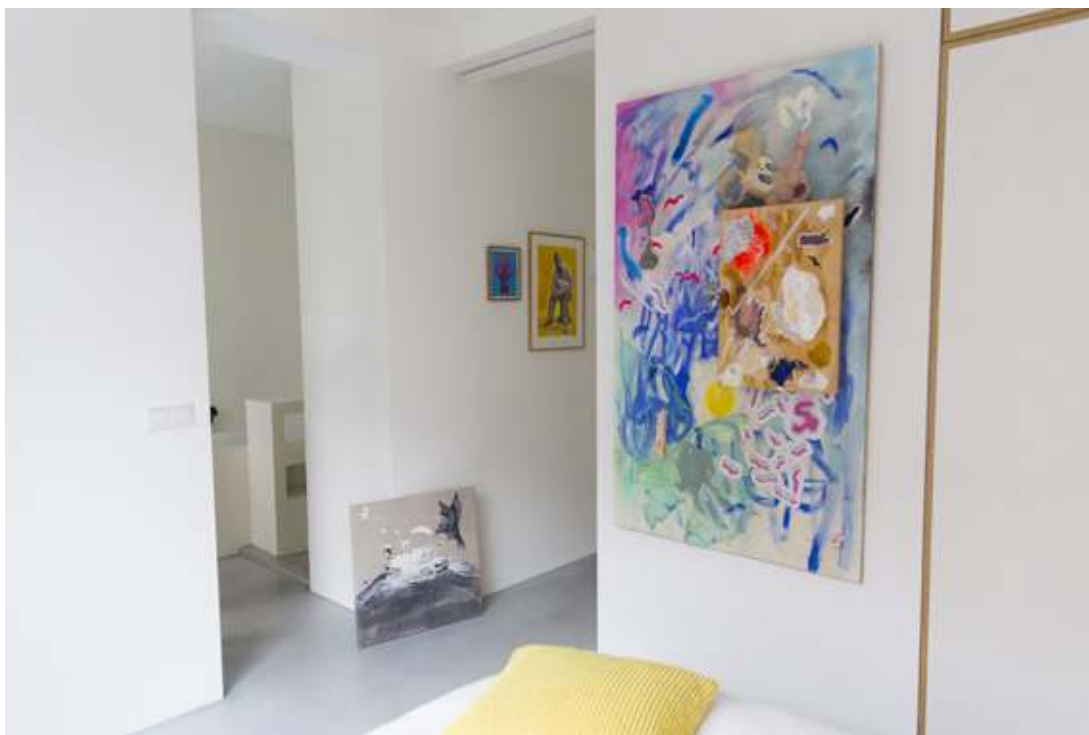
Not really - although I tend to be attracted by works that are more than pretty pictures.

Q Is there a piece in your collection you have a particularly strong attachment to?

Yes, a work by Michael Berkhemer; a piece I first rented through an art library and after almost 10 years at last purchased. I fell for the work without knowing who made it, but soon after found out that it is the artist whose works have surrounded me my entire life. He was also the person introducing me to the art world professionally.

Q How important is it for you to meet the artist behind the artwork?

A good relationship with the artist behind the work can strengthen the connection, but it can also make me less fond of the work. Just like us mortals, artists can be lazy, narrow-minded assholes.



Q Are there any particular artists who play a significant role in your collection and whose development you have followed closely?

Not per se.

Q How has your taste changed since you started collecting?

The more you see, the more your taste develops. For example, I have always enjoyed abstract art, but I needed to learn and be able to place things in a context to really appreciate it. In addition, I seem to enjoy works that are not 'beautiful' but have urgency and relevance more than before. Lastly, I am now in a material phase, which I like to refer to as 'barf art'. Texture, shape and materials intrigue me. Hit me with some purfoam and epoxy, especially if it does not look pretty or pretentious.

Q How is the online art market evolving according to you?

Both the online and the offline art market used to be rather straightforward marketplaces with a few powerhouses and a larger number of small players. This has changed into a somewhat more complex and mostly

larger market or network. This network is paradoxically more transparent and more accessible. Still it can be hard to distinguish quality and reliability - platforms where collectors and dealers meet and interact can help. Artland amongst them.

Q In your opinion, what is the role of an art collector in the making of art history?

That is a tough question - there are so many forces that give shape to art history. Art collectors definitely play an important part in that. First as patrons of the arts, they stimulate institutes and makers, second by determining desirability, they influence the production of certain genres or themes, and third by adding (or taking away) value.

Q Where do you think the future of the art world is headed?

Tough again - I hope that the art world will be a world that is more welcoming, one that is for all rather than the lucky few. In addition, I hope that, as a consequence, governments and organizations become more involved.



From left to right: Michael Berkheimer, ZT, 2006, woodcut | Xu Kongyi, 2005, ink on rice paper (on its side) | Lonneke van de Palen, Souvenir, 2012, c-print | Itamar Gilboa: FCP Bag, Eggs, Soy & Spaghetti, 2015, crystacast and white pigment. (in cabinet: Cathelijin van Goor, Sarah Mei Herman, Matthijs Boel)

Photo: Saffron Pape

Q Describe your collection in three words.

Personal. Diverse. Developing.

Q Top three pieces of advice for new collectors

1. Pretty is boring (if that is all there is to it).
2. Do your research before you buy.
3. Do not buy to invest but out of passion.

Q Top three art destinations

Art Basel HK (the energy, diversity, the different aesthetics), La Biennale di Venezia (its size, diversity, and also the satellite shows), the Rijksakademie Open (get a grasp of the talents that reside in Amsterdam).

Q Three inspiring artists to watch

Arash Fakhim, Benjamin Li, Zhang Jian-Jun, and Itamar Gilboa.

Nadine van den Bosch

City: Amsterdam



If an artwork causes friction, it has caught art collector Nadine van den Bosch's attention. She always trusts her gut feeling and continuously seeks to challenge her perception of art, which keeps developing for every new artwork she adds to her collection. For Nadine, there is nothing more contagious than the enthusiasm of buying art. She hopes that the future of the art world will be a lot more about participation and sharing, so that more and more people will be able to experience the joy of art and, ultimately, collecting it.



Left: Mitch Epstein, *Cheshire, Ohio II* (2004). Right: Alex Webb, *Istanbul, Turkey* (2001)
Back: Navid Nuur and Jorien de Waard.
Photo: Saffron Pape

Q What is your earliest memory of art, and what led you to start collecting it?

I do not recall one defining moment, but I think art has always played an important role in my life. Artworks are not just objects that are merely designed to please your eyes, but also have the power to visualize ideas, thoughts, and ideals. I have always found art pleasant and inspiring, because you get in touch with new ideas and different perspectives.

I did not begin to buy art with the intention of starting an art collection. I think it is an organic and ongoing process – I bought a few small pieces that I loved, and after some time, I realized that it could be considered as a collection.

Q What is the main motivation behind your collecting?

For me, there are several reasons to buy art. First of all, it is a very personal selection; If you see an artwork that touches you, challenges you, or simply mesmerizes you, you know it is something special. I think you should always go with your gut feeling. If you cannot stop thinking about a work you saw, do not hesitate and just go for it. Aside from the fact that it is inspiring to surround yourself with artworks in your home, it is also a collection of memories. Because you see the works of art in your home every day, they really become a part of your daily life. I not only enjoy having the pieces themselves around me, but that they are also connected to memories and associations. Every piece has something in it that evokes a memory, making my artworks like a very personal timeline in which each work stands for a particular moment. Another motivation to collect art for me is to support artists. I think it is highly important for collectors to realize the positive impact they can have within the art world. By buying art, you not only support the artist financially, you also become an ambassador for them. By showing the work to other art lovers, posting about your acquisitions on social media, or becoming a regular at the gallery you bought the work from; all of this contributes to a healthy and vibrant art world.



Q Is there a unifying element in your art collection?

I do not go looking for art with the underlying idea that it has to blend in with the rest, and I do not start with a theme or medium in mind. What appeals to me is art that causes friction – art that you have to look at twice and that you may never figure out why you like. If an artwork keeps challenging you, you know it is the right one.

I do not select work for purely aesthetic reasons or only because I like the idea, for me it always has to be a balance of both. It must be interesting to look at – either because it is very beautiful or very ugly, or because it is an odd image, because it grates or irritates. In short – it needs to intrigue. I will never buy a piece just because it is a pretty picture. For me, the artwork is the end result of an entire process that went before it.

Q Is there a piece in your collection you have a particularly strong attachment to?

I love all the artworks in my collection, and have particular memories attached to each one. What I like most about the collection, is that you are able to make small



presentations in your home. By combining several artworks, which are linked through concept, material, or medium, you create new contexts and see the works from a different perspective. For example, hanging a video work next to a classical painting can change the way you perceive the works and bring out the unique and defining elements in both works.

Q How important is it for you to meet the artist behind the artwork?

I always try to meet the artist when I buy a work of art. Of course, it is most important that you really like the work itself, but hearing the artist talk about his or her work absolutely adds an extra layer. I would definitely recommend getting in touch with the artist and talk about the work. Try to arrange a studio visit with the artist, this way you also get a peek inside the process of creating the work.

Q Are there any particular artists who play a significant role in your collection and whose development you have followed closely?

I follow the careers of all the artists I have bought work from. I believe it deepens and broadens your view on the work if you know more about the entire body of work the artist has created. When you have seen more works by the same artists, from different periods, you often start to see certain themes that reoccur or a shift in the use of materials. Such artistic developments are very interest-

ing to see, and can add context to the works you already have in your collection. I personally like to buy work from young, emerging artists: Not only to support them at a crucial stage in their career, but also because this way I can follow their work from early on and see how their artistic practice develops.

Q How has your taste changed since you started collecting?

Like most collectors, the first pieces you buy are often not too big, not too bold, and not too expensive. However, the more works you have seen and bought, the braver and more explicit your choices are. You dare to pick works you maybe would not have chosen a few years back. Learning to trust your own taste and your own choices increase with every new work you buy. I recently purchased a video work that I would not have imaged buying a few years ago. I think the more you collect the more personal your collection becomes.

Q How is the online art market evolving according to you?

The online art market is especially interesting for discovering new artist and new works. You can easily browse different works and stumble upon things you would not be able to see in real life, for example because of logistic reasons. Browsing art online breaks geographical barriers and makes it easy to see so much more art. However, this also means that you often find yourself 'scanning' works, instead of really paying close attention to it. To

really get the feeling of an artwork, I have to see it in real life. Another downside to only viewing works online, is that you often set strict perimeters for yourself in what you would like to see. Because of these limitations – which are necessary to set for yourself in this incredible amount of artworks you see online – you take away the surprise of seeing works you would never pick yourself but that nevertheless amaze you.

Q In your opinion, what is the role of an art collector in the making of art history?

As I mentioned briefly before, I think as a collector you should be aware of your role in the art world. By buying art, you are not only improving your own living space by hanging a new work on the wall, but you are also contributing to the development of the artist. You can support artists by buying their work, but also by making their work visible: Open your collection to others, invite other art lovers over and share your acquisitions online. In addition to just sharing the works, I think personal stories in which you explain why you have bought a certain piece are important as well: Nothing is more contagious than the enthusiasm of buying art.

Q Where do you think the future of the art world is headed?

I hope and believe that future of the art world lies in par-

ticipation and sharing. Bringing together different players in the art world, such as collectors, artists, museums, curators, and galleries, the art world will get more transparent and more dynamic. By sharing your thoughts and insights with other art lovers, you create a new network of people who support and participate in the art world.

Q Describe your collection in three words.

Diverse. Refined. Distinct.

Q Top three pieces of advice for new collectors

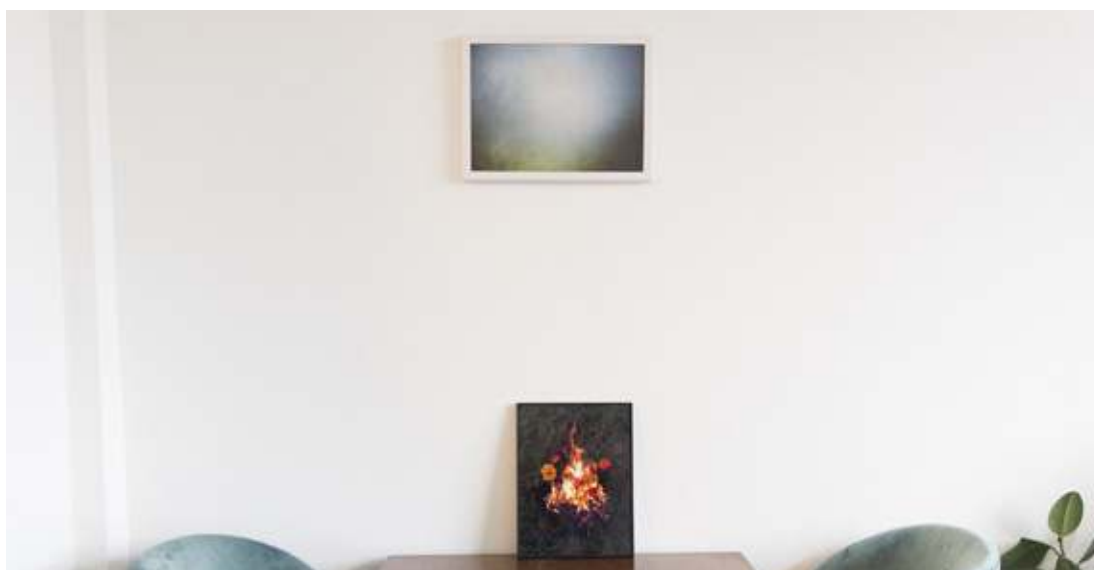
1. Really take the time to view a lot of art. Do not limit yourself to museums and galleries either, but visit project spaces, graduate shows, and artists' studios as well.
2. Do your research: Read about the artist, arrange a studio visit and talk to the gallerists.
3. Buy what you love: If you see something you really like, go for it!

Q Top three art destinations

Amsterdam, Berlin, and the Istanbul Biennial.

Q Three inspiring artists to watch

Mickey Yang, Navid Nuur, and Ola Lanko.



Top: Katja Mater, No title (2006)
Bottom: Elspeth Diederix, Fire Still Life (2004)
Photo: Saffron Pape

Nienke van der Wal

City: Amsterdam

When did you start collecting? 2014

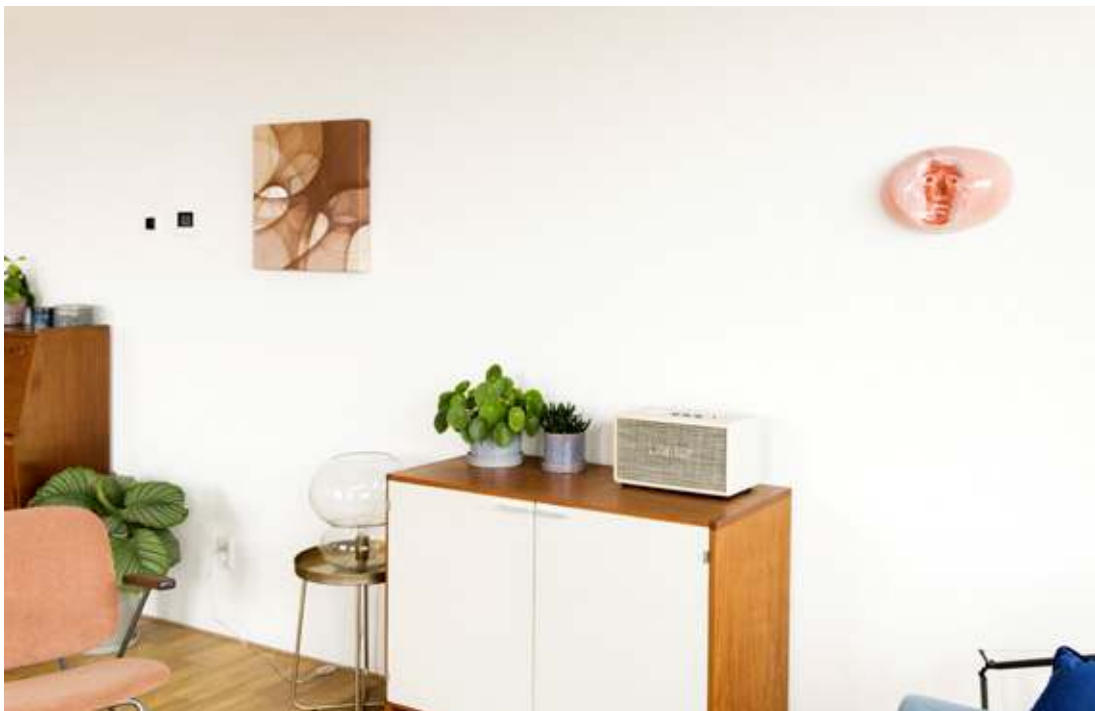
Number of artworks in collection: 40

Name of the collection: Collection van der Wal-Veenhuijsen



Photo: Saffron Pape

As a collector and founder of Young Collectors Circle - a platform dedicated to help emerging collectors navigate their way around the art world - Nienke van der Wal is helping shape the future of art collecting. Her mission is to make art more accessible through a socially driven approach that fosters dialogue and invites people to share their enthusiasm for art. Her own passion has resulted in a collection that specifically revolves around works by young, female, contemporary artists.



Left: Turya Magadela, Unuthi wezigebengu V (2017), Nylon- and cotton pantyhose and sealant on canvas.
Right: Jennifer Tee, Abstraction of a form, shape or presence(2016), Glazed ceramic.
Photo: Saffron Pape

Q What is your earliest memory of art, and what led you to start collecting it?

I have always loved art and always visited museums, but it did not dawn on me until a few years ago that art was something I could collect myself.

Q What is the main motivation behind your collecting?

I love being surrounded by beautiful art, but my collection is also very personal. However, the meaning of the artworks, whether intended by the artist or the meaning I assign to it, is just as relevant. The idea behind the work is often more important and more lasting than the work itself.

Q Is there a unifying element in your art collection?

I collect a lot of art from young, female contemporary artists. I am drawn to their work, not just aesthetically but also because of the concerns and topics they address. By buying their art, I am able to support them and help them advance in their career, which I think is an important role for art collectors.

Q Is there a piece in your collection you have a particularly strong attachment to?

Somehow, the latest piece is always my favorite, but my current favorite is an artwork from South Africa made of nylon- and cotton pantyhose. I saw the work by Turiya Magadlela at The Armory Show in New York, and assumed right away that I would never be able to afford it, if it was shown at such a prestigious fair.

I was immediately drawn to it and got in touch with the gallery. Months later, they emailed me that they had a smaller size, and I purchased the work without seeing it in real life beforehand. It was quite exciting and stressful at the same time: when it finally arrived, I was really nervous. But it didn't disappoint, it is even more beautiful than I imagined.

Q How important is it for you to meet the artist behind the artwork?

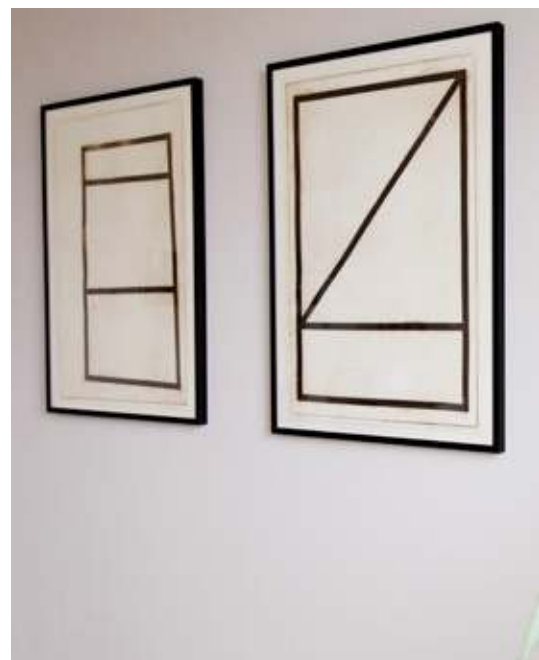
I always want to know more about the artists, and I have met most of the artists in my collection. It is not a must, but it can definitely be very interesting!

Q Are there any particular artists who play a significant role in your collection and whose development you have followed closely?

I am following a few artists closely, but have not collected anyone's work in-depth yet – that is on my wish list for this year.

Q How has your taste changed since you started collecting?

I think this holds true for most collectors, but it is simply easiest to start with something that you understand immediately and something that is pleasing to the eye, and later move on to more challenging pieces. It is a natural development. I am now looking for more unique works in interesting media, like ceramics or mixed media, and as a result, I am buying less work in editions, such as photography.



Leo van Vugt, *Untitled (1977)*, screenprints
Photo: Saffron Pape



Q How is the online art market evolving according to you?

For me, the online market is very important for research, but it is rare that I buy online. I think online is great for anything below €1,000 and above €50,000, when the value has been established. Anything between that, I want to see the artwork with my own eyes.

Q In your opinion, what is the role of an art collector in the making of art history?

Art collecting goes way beyond a nice piece to hang above your couch: when you buy emerging artists, you are not only supporting them financially in a time where they really need it, but you are also creating interest in them and providing space for experimentation. Art collectors can help shape the future of emerging artists.

Q Where do you think the future of the art world is headed?

I hope collecting will become less for the elite and more for the masses. But there is a lot of work to be done!

Q Describe your collection in three words.

Delicate. Feminine. Inspiring.

Q Top three pieces of advice for new collectors

1. Don't be afraid to make mistakes! They are part of your learning curve as a collector. Ask questions and talk about art to learn more about it.

2. Support contemporary artists in your own country! It is really great to get to know them and follow them throughout their careers - and to acquire pieces from them before they get too expensive. It is also a big thrill when you have seen their artworks first and started collecting these artists before the market and institutions discovered them.

3. If you immediately love an artwork, ask yourself why. It is a good work or is it a work that reminds you of some-

thing you have seen before? The latter is just how our (reptilian) brains are wired, a scientist once explained that to me. So make sure the work is unique and special - and not a repetition of something someone else has done before (and probably better). The more you see (and go see a lot!), the more you will get the hang of this.

Q Top three art destinations

On my wish list: Cape Town for its gallery scene and the brand new museum that recently opened. Art destinations that are always great: New York, Paris, London.

Q Three inspiring artists to watch

Jennifer Tee, Turyia Magadlela, and Caroline Walker.



Sjored Knibbeler, Luna 1 (2017), C-Print.
Photo: Saffron Pape

Nina van Heuveln

City: Amsterdam

When did you start collecting? 2016

Number of artworks in collection: 4



Photo: Alexander Sporre Photography

Being a daughter of a gallerist made art advisor and collector Nina van Heuveln get an interest in art at an early age. Her curiosity brought her far and wide in the art world and eventually, it became an essential part of her life. For Nina, collecting art is a form of happiness.



Zuidervijk Vergouwe, The Cut (2017)



Q What is your earliest memory of art, and what led you to start collecting it?

My earliest memory of art dates back to my childhood. My mum was working in a gallery, and we had lots of works by Cobra artists at home, which sparked my curiosity, and ultimately made me choose art as an essential part of my life. After seeing a lot of art through my History of Art degree, I began collecting.

Q What is the main motivation behind your collecting?

The happiness and inspiration I get from it.

Q Is there a unifying element in your art collection?

I wouldn't say that there is a unifying element as such, but next to the aesthetic visual image there has to be something meaningful in the art piece that triggers me to reflect.

"I really appreciate to meet an artist in person as it gives me more insight into his/her practice and perspective."



Q Is there a piece in your collection you have a particularly strong attachment to?

The work by Guler Ates, since it was my very first piece and I know the artist.

Q How important is it for you to meet the artist behind the artwork?

I really appreciate to meet an artist in person as it gives me more insight into his/her practice and perspective.

I have met all the artists of the works in my collection, and I think back on these memories with huge joy.

Q Are there any particular artists who play a significant role in your collection and whose development you have followed closely?

That should be Caroline Walker as I had been following her for a long time prior to adding her to my collection.

Q How has your taste changed since you started collecting?

I would say that my taste is still the same. I am overjoyed with the works I have bought so far, and they resonate deeply with me on multiple levels.

Q How is the online art market evolving according to you?

The online art market and the art fairs are growing. Everyone has limited time to go to single galleries and is therefore searching for new ways to see and buy art in one place/app/website.

Q In your opinion, what is the role of an art collector in the making of art history?

An art collector stimulates the art market by buying art, which also stimulates the artists in making art.

The big collectors even have a crucial effect on what will be perceived as important art.



Q Where do you think the future of the art world is headed?

It think art will flourish around in the world with a specific focus on the big metropolises where the economy is booming.

Q Describe your collection in three words.

Colourful. Texture. Layered.

Q Top three art destinations

London, New York, and Paris.

Q Three inspiring artists to watch

Janine van Oene, Pleunie Buyink, and Isaac Monte.

Sam van Rooij

City: Rotterdam

When did you start collecting? Not at a certain moment in time, my collection just began growing.



Photo: Robin Noordam

When purchasing a new piece of art, Sam van Rooij is driven by a particular feeling that arises in his body and mind. A feeling that hits him hard and fills him with excitement. Then he knows; it is time to add a new work to his collection. This dedicated collector truly believes that there is something to buy for everyone and stress the importance of not being shy to enter a gallery. There is nothing to fear and the reward is huge.

Q What is your earliest memory of art, and what led you to start collecting it?

It is hard to recall, but I remember one moment as a kid, when I was sitting next to my dad at an auction. He was bidding on an antique piece of art, and I found the whole experience really fascinating. My father ended up buying the artwork, which is probably still at my parents's home. Just like them, I like to be surrounded with beautiful and inspiring pieces, be it art, antiquities or exotica. In my opinion, it enriches life.

Q What is the main motivation behind your collecting?

I am not driven by a specific theme, such as the environment, surrealist paintings, or female figures, although the latter really appeals to me. Rather, it has to do with a feeling. The moment an artwork hits you and the feeling will not go away, then you know you have to buy it.

Q Is there a unifying element in your art collection?

For me, every piece in my collection should evoke a feeling and speak to my emotions. Whether that is related to a good memory or depicting struggles.



Q Is there a piece in your collection you have a particularly strong attachment to?

Definitely the sculpture by Klaas Gubbels that my girlfriend and I bought when we started living together! Or...

the first photograph I bought, one by Bastiaan Woudt. Or... my most recent acquisition, an oil painting by Armando. In any case, one of those three.

Q How important is it for you to meet the artist behind the artwork?

It is not important in regards to eventually buying the work, but it is always great to meet the artists to get insights into their visions and ideas.

Q Are there any particular artists who play a significant role in your collection and whose development you have followed closely?

No artist currently has the lead in our collection; it just develops on its own accord. Of course, some artists are followed more closely than others.

Q How has your taste changed since you started collecting?

Earlier, my works just needed to appeal to me on an aesthetic level. That changed. As said before, emotion is key.



Sculpture: Désirée Tonnaer, Wikkelfiguur (1988)
Photo: Robin Noordam

Q How is the online art market evolving according to you?

It's growing so fast. Everything is at your fingertips. And although I want to experience the art in real life, the internet helps me knowing where to find the things I love.

Q In your opinion, what is the role of an art collector in the making of art history?

Without collectors, there would not be a living to make for artists. Although we have seen examples of artists who were very unpopular during their own lifetime and

gained appreciation after their death. That is harsh of course. I think, in general, collectors are very important to artists. They are the ones supporting them before the big cultural institutions do. However, looking at the course of art history, it were not the collectors determining the art history. It were the artists themselves!

Q Where do you think the future of the art world is headed?

Physical auctions will disappear and people will buy art more than ever. Collecting art is no longer only for the upper classes. In every price range, there is something



Oli: Armando, Schwarz (2011)
Photo: Robin Noordam



to buy for everyone. Until a new medium/technique is discovered, photography will grow in popularity.

Q Describe your collection in three words.

Eclectic. Contemporary. Antiques.

Q Top three pieces of advice for new collectors

1. Buy less but more qualitatively
2. Follow your gut feeling
3. Do not be shy to enter the galleries!

Q Top three art destinations

NMAC Foundation in Southern Spain, Museum Boijmans Van Beuningen in Rotterdam, and any private collection.

Q Three inspiring artists to watch

Bastiaan Woudt, JR, and Jaromír Novotný.

Sara Lang

City: Amsterdam

When did you start collecting? At age 21, over 15 years ago

Number of artworks in collection: 30



"The blue-series" by Lin de Mol and a press photo of South Sudan by Fabio Bucciarelli.
Photo: Saffron Pape

For Sara Lang, living without art is like living without air or food. She grew up in a family with art and enjoys having it in her life every single day - as a gallerist and as a collector. The passionate, talented minds and stories of artists is a driving force in her life, in which she serves the role as an ambassador of art challenging the existing system for the sake of art and make new stories come to live.



This wall contains from top to bottom: Norbert Schwontkowski, Olga Chernysheva (mentioned in the interview), Kim Habers. In the back a drawing by Joep Bertrams of my late brother in law.
Photo: Saffron Pape

Q What is your earliest memory of art, and what led you to start collecting it?

I have vivid memories of playing on the floor in the gallery The Living Room in Amsterdam. My parents would visit many gallery openings and museum exhibitions. They would always take me and my sister along. I remember visiting artist studios, and I specifically remember the smell of the fresh paint. And till this day, I love that smell. I was predestined to collect art. My parents, coming from a very simple background, weren't raised with much cultural baggage and they were keen on giving us as much cultural exposure as possible. From ballet, classical music, opera, theater to art. In a way, for me and my sister, there just is no way of living without art. Living without art in your life, or living without art in your home, even if you can afford it, is pure poverty to me.

Q What is the main motivation behind your collecting?

Artists tell stories with their works. Stories need to be told. By buying art, you make sure the story keeps on being told.

Q Is there a unifying element in your art collection?

There is always a personal connotation. Whether it is a piece I bought by Ulrike Rehm called "You owe me a kiss", when my husband forgot our wedding anniversary or the beautiful street view watercolor drawing by Olga Chernysheva which depicts a young family with two daughters, just like the family I come from, and the family I now have made for myself. We fall in love with an artist, and then we let our personal story decide which piece we purchase.

Q Is there a piece in your collection you have a particularly strong attachment to?

In 2004, I was accepted to an expensive Legal and



Two paintings by Norbert Schwontkowski (my first acquisition). Two antiques. One encaustic by Ulrike Rehm "You owe me a kiss"
Photo: Saffron Pape

Financial Master for which I had to save up money. So, I worked 40 hours a week for a year. When visiting my parents in their gallery one Saturday, I was stunned that this piece was still there! In their office they had this amazing piece by Norbert Schwontkowski "Im Dom". They did not understand why it was one of the few pieces never sold from his exhibition. I decided to buy it, spending my money saved so far for the Master. I later decided to take a loan for the Master, and to this day, the only regret I have, is not having bought more pieces by Norbert Schwontkowski in that period, when he was still affordable and alive...

Q How important is it for you to meet the artist behind the artwork?

Every piece in my private collection is from an artist I know and like on a personal level. I would not buy anything from an artist I dislike. However, I would buy art from an artist I don't know. I have a beautiful limited edition handmade photo book by Raymond Meeks and I don't know him. But I'm sure he must be lovely person as he makes such amazing pictures.

Q Are there any particular artists who play a significant role in your collection and whose development you have followed closely?

Tom Heerschop is one of those artists. He makes amazing drawings. He is so talented! But he is dealing with frontal lobe syndrome after a massive brain surgery, which makes it hard for him to stay focused. Yet his drawings are still so great! This year we bought two drawings by Tom. The first was from before his operation, a drawing his now ex-wife didn't want him to sell back in the days before his operation, the second, "Closer to my son", I bought for my husband. It depicts a father and son intertwined in a hug. I will not give my husband a son other than this drawn one. Luckily, he is perfectly content with his two girls and his drawing by Tom Heerschop.

Q How has your taste changed since you started collecting?

When I met my husband, he collected antiques. His father has an antique shop in Amsterdam. I guess you could say that my husband was raised in a collector's household like mine, with one difference however: his parents collect antique's. My taste is pretty much a copy of my parents'. I guess our taste is somehow in our DNA. I remember when I was about 14, my parents would come home with a catalogue of an artist saying they had bought something. I would flip through the catalogue and would always guess which one they had bought.

Q How is the online art market evolving according to you?

The online art market, in my opinion, is great for artists without an art gallery and for dealers who work with either very low budget art or with 'the big names'. For everything in between online is a great way to get a good general impression of the artist or the gallery. But I know how difficult it is to make a decent picture of a painting. Colors can be completely off and I also find it difficult to 'feel' the dimensions. Besides all that, I believe buying art is an experience. You go to the gallery, look around, talk

to the gallerists, the artist, you get excited, and then you buy! At our gallery, we celebrate a sale with a drink, and we usually home deliver the piece (sometimes with the artist) and help with the hanging, if required. You don't just buy art, you become part of this amazing subculture called 'the contemporary art scene', which might make you become part of future art history.

Q In your opinion, what is the role of an art collector in the making of art history?

Artists have passionate, talented, beautiful minds. They think differently, they can teach us so much about society and about ourselves by telling their stories in pictures. Art enriches your life on every level. The best part of my job are the studio visits and hanging out with artists and collectors.

I think everybody should have the opportunity to have art in their lives. Museums can be expensive, but galleries charge no entrance fee! I talk to everybody who comes in our gallery, albeit students or kids. Because I believe, I am more of an ambassador of art than a salesperson. Having collectors who actually buy art on a regular basis is very important, as they make art accessible to others and keep the artists alive! Without collectors, there would be no gallery. Without collectors, I could not show my artists' works and tell their stories to whoever wants to hear them.

Q Where do you think the future of the art world is headed?

I think artists will keep on being amazing as they always have been. I hope that the art fair pressure will diminish. Participating in art fairs is expensive and very risky, as you never know how much you will sell. Nevertheless, participating in fairs is relevant for the exposure of your artists and the gallery. It is good for your reputation. It is a catch 22. You want to be in the fair, but you can easily go bankrupt on that same fair. This can only change if people get intrigued again to walk into an actual gallery instead of going to a few fairs once a year and buy solely there. We gallerists are the only ones who can change that. We need to change the system. We need to collabo-

rate. We need to send collectors from our gallery to others and back. If we did that, we wouldn't need art fairs.

The art market is a real market in the economic sense of the word. Currently, demand is low. But the supply seems to keep growing. Due to the internet, due to the amount of fairs and due to the amount of exhibitions. I believe that this gives art a feeling of being something "easy" and "cheap". That's why I believe we should make less exhibitions. It also gives us the benefit of being 100% focused and dedicated to the few exhibitions we do make. It gives the art the attention and respect it deserves more than just being a product. I'm a bit done with the people in the art scene who say "that's how it's always been done", or "that's how it's suppose to be". You know what? We have been doing things in our own way for so long and we are still here and doing great, if I may add! Our reputation rocks! Currently I'm sucked into a system, where I am still wrapping up my previous show (delivering works, administration), working on my current show (hard sales), planning my next show in the gallery, and focusing on the next expensive art fair. It's crazy! From September 2018, I will change this system for myself, and I hope other galleries will follow. Less is more!

Q Describe your collection in three words.

Figurative. Personal. Growing.

Q Top three pieces of advice for new collectors

1. Don't be afraid of sounding stupid when you talk to a gallerist or an artist. It's their job, they are supposed to know more than you.
2. If you get a bad vibe from an artist or a gallerist, don't buy it! Every time you'll look at the piece hanging on your wall, that will be the story you'll remember. Buying art is an experience. And that experience should be awesome from start to end.
3. Buy because it will make you part of something greater than just the piece you are buying. Buy with your heart.



Q Top three art destinations

Amsterdam, my hometown. In particular the Jordaan area. But go to Amsterdam North to discover the real cool hotspots. Milan, my mothers' hometown. Known for its amazing fashion, art and design. Check out Piazza Gae Aulenti instead of Piazza Duomo which has lost all its charm... Last but not least New York. My husband and I lived in Manhattan in the period 2008-2009. Exhibition openings are real happenings there, even during the financial crisis. People dress up, actually look at the works and discuss it.

Q Three inspiring artists to watch

I would say: all artists! But I guess I should give three names... Which is hard for a gallerists as I should professionally name three of my artists... But the three artists I am looking out to buy a piece from are: Raymond Meeks, Guglielmo Castelli, and Lynn Leegte.



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