

# REPORT OF A COLLECTOR

The Hague, June 2019

So much has already been published about Iven and Aaron. You would actually do well to visit these two artists in Cologne once in their studio to see their art and them for yourself in person. Yes, I know Max Frisch said that one should not make a picture of oneself, but if you are occupied with the work of artists, you should certainly take the time to visit them. As a result of constant global warming, the concept of contemporary art has been given a notable and timely addition through their works. For our longing for glistening sunlight, a trip to the south is no longer necessary. Our inherent openness to the joy of colour requires fewer and fewer such trips. Despite all the justified drama about global warming, the world of art is becoming more colourful. Architects are building colourful houses, as they do in the south, which also meet the desire for coolness and shadow on hot days. The scattering of light is a theme in rooms designed in this way; reflective surfaces or scattering glitter are used. The mix of materials in architecture and design also influences art; ideas are taken up that were previously only familiar from classic holiday destinations. Noble silver and friendly atmospheric colours convey a coolness in rooms and golden-yellow light provides a feeling of warmth on the fresher days. I am sure that some universities are already researching this and have corresponding study results.

From Dorian Gray we know that all art is both surface and symbol. Collectors like me are more and more willing to take the step towards colourful, stimulating art. Shiny, mirrored and reflective works have long been popular in art, the works of Iven and Aaron, defined by the opulence of glitter, are certainly the next step that the art world is already preparing for. They already exist, collections of this kind. The fixed term of \*light and shadow\* will soon become equivalent to \*shadow and light\*, because times are changing and we are changing in them, here in relation to the value of the quality of life of all people in a continuously warming environment.

Well, it would be easy to reignite the discussion about the value of art, but this is an endless topic that gallery owners, art dealers, collectors and people interested in art are already discussing. They want to invest their money well and, at the same time, they increasingly want to invest in their quality of life.

The terms under which collectors and art lovers find themselves are manifold. Respect and even "fear" are omnipresent when it comes to buying new art. Today, however, collectors are also aware of the opportunities they should take advantage of in the interest of the market by also being prepared to act in a taste-forming manner and to allow the cardinal statement: "I like it, I don't like it!"

I have seen collectors who suddenly aged, which I interpret as meaning that they lived with their collection as if in a vacuum. There are many reasons for this. I embrace life, love the arts, especially contemporary art, no matter whether it is created by visual or non-visual artists.

Among the artists who I appreciate is the duo of Iven Orx and Aaron Vinn and I wish they would soon move into a larger studio to create and realise more of their many ideas that have so far been lying dormant in their idea books.

An art collector  
(name and address known to the gallery)