

+ On The Block: Richter, Kline — and More to Come

BLOUINARTAUCTION

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FAIR POWER

FIAC, PARIS'S BIGGEST
ART FAIR, IS BACK

BECOMING PICASSO

How early years
shaped this genius

SANDRA HEGEDUS

A collector with
a mission

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A COLLECTOR WITH A MISSION

Sandra Hegedüs aims to give emerging artists
visibility on a global scale

by SARAH MOROZ

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Sandra Hegedüs opened the door to her multistory apartment, located south of the Jardin du Luxembourg in Paris, in workout gear and the spry energy to match. She spoke vivaciously and darted around rooms to illustrate her references. She fussed affectionately over her two cats, and pointed to her recent acquisition of a new piece of Brazilian furniture from the '50s—a caned chaise longue she bought at a flea market. It reminded her of her childhood in São Paulo.

Brazilian works are but one of a veritable United Nations of artworks and design pieces—by artists from Argentina to Romania to Zimbabwe—that adorn the collector's home. The mise-en-scène of each room is constantly shifting to accommodate new works. "There's art all over... anywhere there's space," she said (and she's not exaggerating—a glass shower in her downstairs bathroom is repurposed into a vitrine for a tribal sculpture). No surface is off-limits: "I decided

doors are also walls," she announced.

Playfulness is part of what attracts Hegedüs to pieces: it's why she likes Julien Prévieux's absurdist "Lettres De Non-Motivation"—a series that includes a framed cover letter expressing interest in an advertised job only to decline it within the same paragraph, paired with its apathetic form-letter reply—or a colorful geometric readymade composition winking at Mondrian by Mathieu Mercier.

Her first-ever purchased piece was a site-specific Tadashi Kawamata "cabana," nestled at the top of her staircase, which the artist himself came to install. She's lost track of the timeline since. A framed Marina Abramovic had been removed and propped at the foot of the staircase, watched over by a hung Mohamed Bourouissa photograph taken in Rio (capturing men walking toward each other, their interlocked gaze on the cusp of violence). Her office upstairs is filled with work from artists that her non-profit organization, SAM Art

Sandra Hegedüs, in front of an artwork by Eko Nugroho.



“Most people are programmed: when they go into an art fair, they see what they recognize. It’s a long process to make people open up and see with their eyes, not with their ears”

Projects, has supported: a special-edition wallpaper by Bianca Argimon, a blue constellation print by Bouchra Khalili. And among the rich patchwork of art that engulfs her living room, there’s an ensemble by the American artist Dan Levenson, showcasing his “invented school of painting from Switzerland that never existed”: a fake art-historical canon.

The malleability of the art historical canon is, in fact, precisely what Hegedüs understands. The narrative of art and the prestige that follows is conditioned by context. When people would come over and see works at her house, they would query: That’s really interesting; who is this? “And I would be very surprised that people would not know who this person was—because he’s really famous in Brazil!” she marveled. “But the guy who’s really famous in Brazil—nobody knows him in France. The guy who’s really famous in Romania—nobody knows him in Peru.” Despite increasing global circulation, information about emerging artists remained regional: there wasn’t enough networking. She felt she had to do something about it.

Though born and raised in Brazil, Hegedüs’s family came from Hungary. That Eastern European heritage, plus an education at an American high school in São Paulo, shaped her global perspective from a young age. Her parents were not art collectors, but books—

including art tomes—were a sacred resource. Hegedüs studied philosophy and film at the Fundação Armando Álvares Penteado, and the sense of creative cross-pollination started there. “Everyone was going to class—but the most important place was the bar afterwards, where everybody was hanging out: the people from art, film, journalism schools,” she said.

In 1990, she came to Paris, and set up a production company that served as a European satellite to a Brazilian TV station, covering fashion and culture. She eventually paused her work and had a family with Amaury Mulliez (whose family is one of the wealthiest in France and controls Auchan and other retail chains), from whom she is now divorced. When her kids went to school, she began collecting.

Hegedüs is determined to unclench Europe from its insular art thinking. Even those who attend international art events, she finds, remain shortsighted. “Most people are programmed: when they go into an art fair, they see what they recognize,” she said. “It’s a long process to make people open up and see with their eyes, not with their ears.”

Hegedüs, meanwhile, delights in the prospection of new artists. She goes to the Armory show in New York, FIAC in Paris, Artissima in Torino, ARCO in Madrid; but tries out new fairs and biennales as well. Recently, she



Hector Zamora,
"Ordre et Progrès,"
exhibition of Hector Zamora,
resident SAM 2016 (Mexico),
at the Palais de Tokyo in 2016,
Commissioner: Vittoria Matterese.

Henrique Oliveira,
"Baitogogo,"
exhibition of
Henrique Oliveira,
resident SAM2013
(Brazil), at the
Palais de Tokyo
in 2013.

PHOTO : ANDRÉ MORIN.





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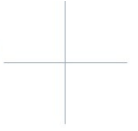
A piece by
Douglas Gordon,
collection of
Sandra Hegedüs.

driven by me,
not by light,
never in darkness...

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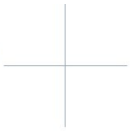
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A work by Sigurdur Arni Sigurdsson.
Collection of Sandra Hegedüs.

A work by
Enzo Mianes,
collection of
Sandra Hegedüs.





Hegedüs's philanthropic endeavor sends France-based artists to create in non-Western countries: winners of the SAM Prize for Contemporary Art receive 20,000 euros plus an exhibition at the Palais de Tokyo

attended the Riga International Biennial of Contemporary Art. "Nobody went!" she exclaimed. "But it was really exciting. It was very well curated, by Katerina Gregos; you saw a lot of artists from the Baltic countries, and you discovered a lot about the history of that area." Trips are key to staying abreast of the emerging scene, she said. This year she is going to Art Rio with her selection committee: annually they explore a new region "to open their eyes to a new territory."

Her networking also translates to event planning. She's proudest of one she orchestrated in 2012, an "immaterial auction" fundraiser for the Palais de Tokyo. It gave bidders the opportunity to buy an ephemeral experience with an artist: tea with Hiroshi Sugimoto, a top speed drive around the Paris ring road with Bertrand Lavier in his Ferrari.

Her desire to support artists—paired with her love of creative matchmaking—led her to become an art patron. In 2009, she created SAM Art Projects, which promotes non-Western artists in France, selected by a committee whose members change every three years. It encompasses a residency program at the Cité Internationale des Arts in Paris, plus financing for the production of a solo exhibition at the Palais de Tokyo. The two artists in residence for 2019 will be Felipe Arturo, a Bogotá-born architect and artist who creates sculptures, installations and videos; and Taus

Makhacheva, a Moscow-born artist whose work explores history and the politics of memory. The works realized during the residency will also be shown at the next Lyon Biennale in 2019. By bringing artists into the spotlight in Europe, "at least some percentage of the people will go further."

Inversely, Hegedüs's philanthropic endeavor also sends France-based artists to create in non-Western countries: winners of the SAM Prize for Contemporary Art receive 20,000 euros plus an exhibition at the Palais de Tokyo. A major new perk: the artwork will enter the collections of the Centre Pompidou from now on, and will apply retroactively to past winners like Zineb Sedira, Ivan Argote, Angelika Markul, and Mel O'Callaghan. Hegedüs's art-world philanthropy is coupled with a generous spirit. It's especially evident through the importance she gives to art in her own home. "A collection is a confrontation. It's not your comfort zone, actually. It's not decorative," she said. She seeks, instead, "a reminder every day of this thing that makes you think." "Sometimes I buy stuff that is really tough," she said. "You can't say some of these things are pretty—they are not. And they're not supposed to be. They are..." She paused. "Electroshocks, you know? Reminding you not to be comfortable, not to settle down. It keeps you alert all the time." In fact, she concluded, "art is about that." 田