

GALLERY

画廊

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*Work Primarily for the Art:
Interview with Dr. Beate Reifenscheid, Director of Ludwig Museum*

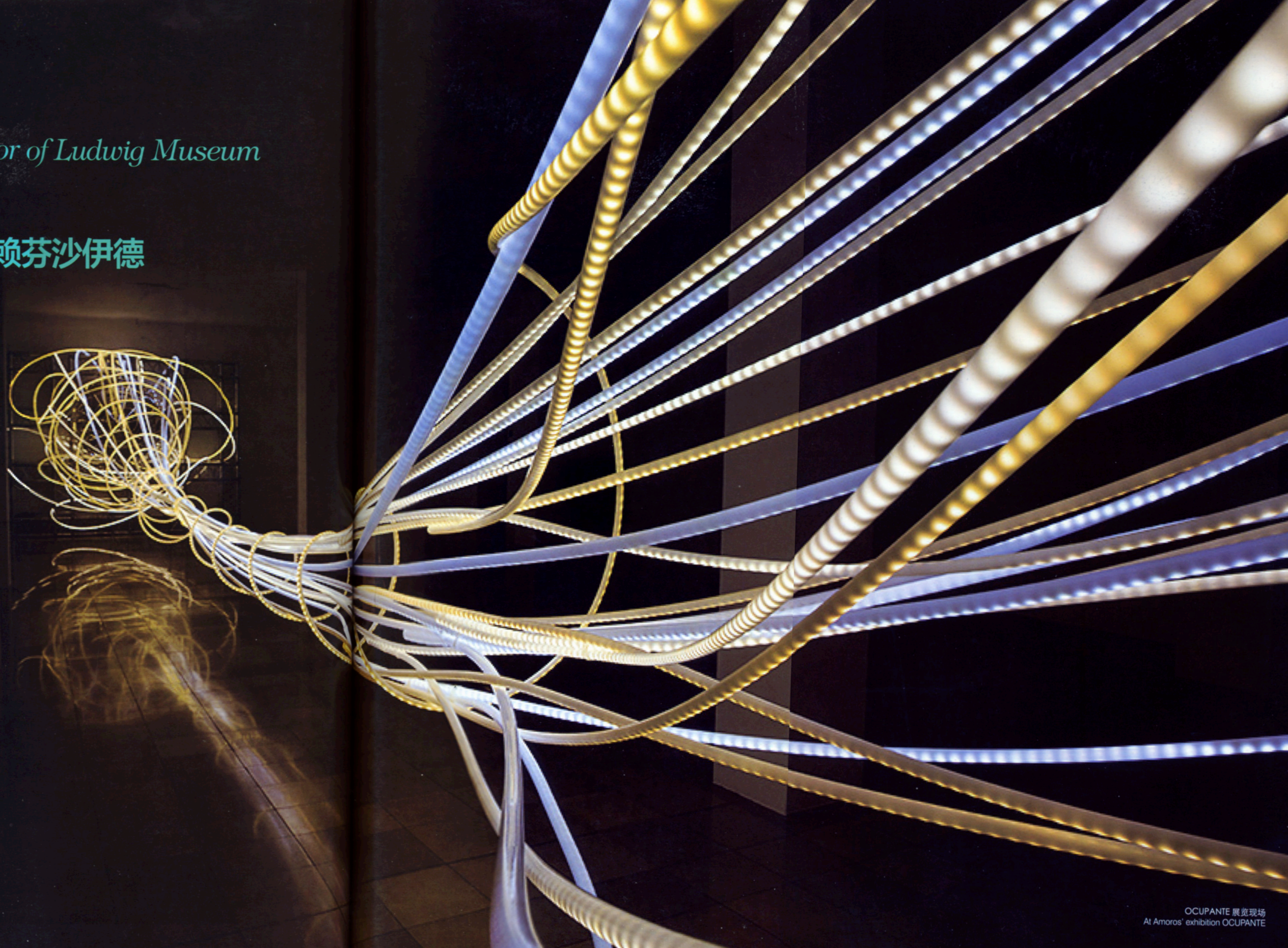
为艺术工作

——对话路德维希博物馆馆长贝亚特·赖芬沙伊德

策划：李琼波 蒋展华 Planned by Li Qiongbo Jiang Zhanhua
采编：蒋展华 Interviewed and edited by Jiang Zhanhua

编者按：本期封面人物访谈《画廊》有幸邀请到路德维希博物馆馆长贝亚特·赖芬沙伊德女士进行了一次深入的交流。在这位博物馆馆长的身上，周游列国的丰富阅历与热诚、自律的个人修养锻造了其作为一名职业艺术管理者的专业精神。1961年生于德国盖尔森基兴，曾就读于波鸿鲁尔大学、马德里康普顿斯大学，1988年获得博士学位，贝亚特先后在萨尔布吕肯的萨尔州博物馆等博物馆担任收藏主管和当代艺术与传媒的研究工作。自1997年起担任德国科布伦茨的路德维希博物馆馆长，主持策划过多个重要的国际当代艺术大展。

Editor's Note: For this issue's cover story, we have the honor to interview Dr. Beate Reifenscheid, the director of Ludwig Museum, for in-depth exchange of views. She has traveled around the world, and her rich experiences, enthusiasm, and discipline forge the true spirit of a professional art manager. Born in 1961 in Gelsenkirchen, Germany, Beate studied at the Ruhr-Universität Bochum, and Universidad Complutense de Madrid, and obtained a doctorate in 1988. She worked as a collections manager and contemporary art and media researcher in museums like Saarland Museum, Saarbrücken. As the director of Ludwig Museum, Koblenz, since 1997, Beate has planned many important international contemporary art exhibitions.



《画廊》：对于在中国的当代艺术观众而言，贝亚特·赖芬沙伊德可能还是一个比较陌生的名字。然而对当代艺术圈的从业者来说却并非如此。你已经在中国开展过不少活动，那我们就从你是如何与中国结缘的故事来开始我们的访谈吧。1996年，路德维希夫妇捐赠了一批囊括了众多世界级大师的现当代艺术作品给中国美术馆。此后，这批作品陆陆续续在国内多个城市巡展，相信你也曾或多或少地出席一些相关活动。你可以向我们简单介绍一下路德维希基金会的情况吗？

贝亚特：著名的路德维希夫妇——彼得·路德维希和艾琳·路德维希——将一生都献给了艺术。夫妻俩都成长于富裕的家庭，尤其是家族经营巧克力生产的艾琳。结婚之后，彼得·路德维希接手巧克力公司的管理，并成功将生意发展到极大的规模，这让他们有足够的财力可以在艺术领域进行大规模购买。他们在1950年初进军艺术界，主要将注意力放在艺术历史领域，即横跨多个世纪和不同文化背景的艺术作品。为此，他们开始关注欧洲中世纪艺术、中国古代瓷器、古埃及雕塑、文艺复兴和巴洛克时期重要金匠作品以及俄国表现主义代表画作等。1960年代初期，他们突然将兴趣转向当代艺术，尤其是美国波普艺术。这也是路德维希夫妇进行大宗购买的开始——有时候，他们买下某个艺术家整个系列的作品，有时候则是某场展览的全部作品。路德维希夫妇在一夜之间名声大噪，人们意识到私人藏家开始主导当代艺术的品味和走向。在接下来的几十年，路德维希夫妇的藏品变得越发重要和复杂，他们必须思考如何保管，并开始以他们的名义建立新的博物馆。

《画廊》：路德维希基金会是如何决定和分配藏品的捐赠和永久借展的举措，有特定的文化策略和定位吗？

贝亚特：路德维希基金会总部位于德国亚琛，这是具有重要策略和组织结构意义的位置，不过，藏品则遍布于二十多个博物馆，其中，有十三个博物馆以藏家命名。主要的博物馆位于欧洲大陆的不同国家，每个博物馆对藏品的关注重点都不同。科隆有一个主要的博物馆，该博物馆有诸多极具雄心的展览项目，有最富盛名的艺术作品，同时也是创始人心之所在。

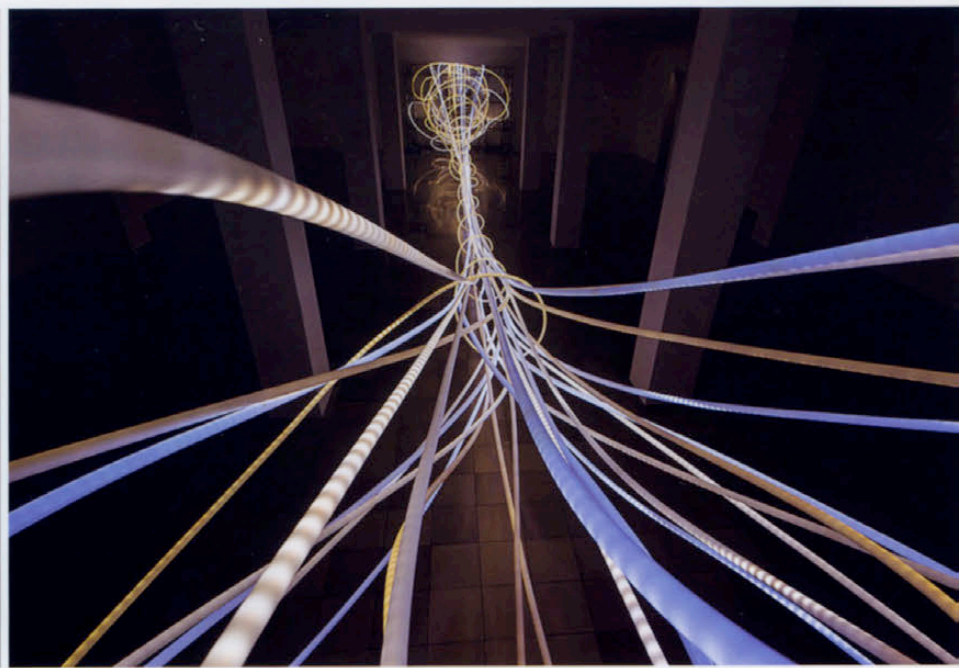
我担任馆长的路德维希博物馆位于科布伦茨，一个介于法兰克福、科隆和彼得·路德维希家乡之间的城市。博物馆所在的建筑已有800年历史，由所谓的“条顿骑士团”

GRIMANESA AMORÓS

OCUPANTE



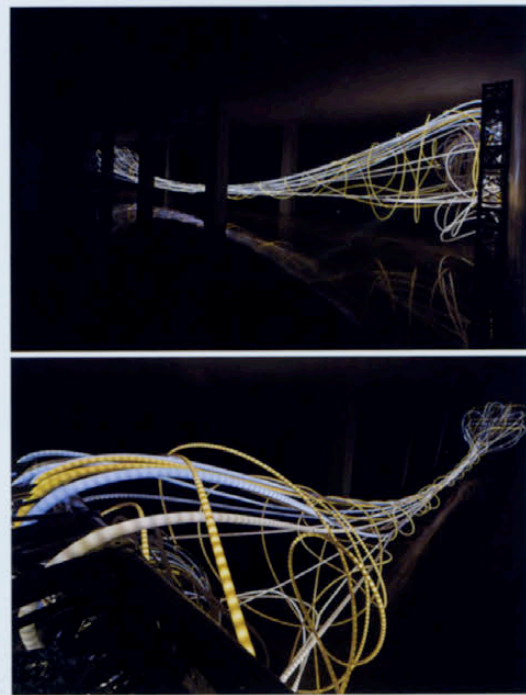
贝亚特和艺术家格里玛萨·阿莫罗斯
Beate and artist Grimesa Amorós



OCUPANTE 展览现场
At Amorós' exhibition OCUPANTE

Gallery: To Chinese audiences of contemporary art Beate Reifeneid might still be an unfamiliar name, whereas to many art professionals in this country she is not. However, you have already participated in many activities in China, let's start with the story of how you got tied to our country. In 1996, the Ludwigs donated a great collection of modern and contemporary art works by many world-class artists to the National Art Museum of China. After that, this collection has been exhibited nationwide in a number of cities. I believe you should have, more or less, been involved in a few related events. Would you tell us a little bit about the Peter and Irene Ludwig Foundation as a whole?

Beate: This famous couple – Peter and Irene Ludwig – devoted all their lives to art. Both grew up in rich families, and especially Irene's background was dominated by her family's industrial production of chocolate. After their marriage Peter Ludwig was in charge of the chocolate production himself and managed to improve the whole process in a fairly large scale, which enabled them to use the gained money for major acquisitions in art. They started in the early 1950s, and mainly focused on historical art positions, but with a wide range over



OCUPANTE 展览现场
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the centuries and diverse cultural backgrounds. Thus they got involved into European medieval art, ancient Chinese ceramics and porcelains, Egyptian sculptures, important goldsmiths' works from Renaissance and Baroque epochs, major paintings from Russian Expressionism etc. In the early 1960s they suddenly turned their interest towards contemporary art, especially to American Pop Art. That was also the initial for purchases that involved sometimes a whole sequence of works, or just the total exhibition at a gallery. The Ludwigs were suddenly known all over the continent and people got aware that private collectors started to dominate the taste and the idea of what Contemporary Art may lead. During the decades their collection got so important and sophisticated that they needed to think about their storage, as well as starting to found new museums under their names.

Gallery: How does the Foundation determine and assign the donation and permanent loan of its art collection, do you have any specific strategies or self-positioning?

Beate: The Ludwig Foundation is based in Aachen, which is the strategic and organizational head quarter, but the famous

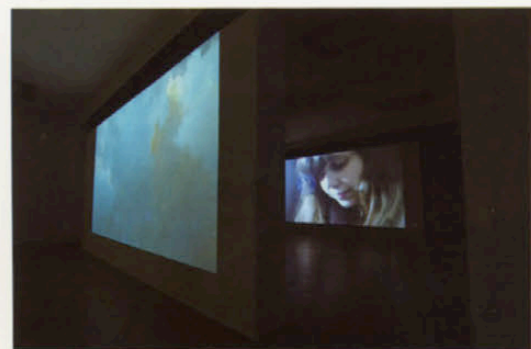
建造(即13世纪初期到此定居的基督教十字军)。1992年,这栋建筑变成一个当代艺术博物馆。我们的主要任务是持续关注法国当代艺术的发展,这可以从我们的藏品中反映出来。每年我们都有一个重点,强调了对法国艺术的科研兴趣。除此之外,我们还经常与国际艺术机构、艺术家和藏家合作,将多样化的国际艺术引入路德维希博物馆。中国当代艺术不仅是我个人兴趣所在,更是博物馆的重要课题之一。

《画廊》: 维持基金会运作的主要收入来源是什么?

贝亚特: 路德维希基金会成立时,主要收入来源是路德维希家族的巧克力生产公司。结婚之前,艾琳·路德维希家族的巧克力公司已经非常有名,但彼得与艾琳结婚之后,他接手了公司的管理,并开始收购小型生产商,这让他赚的钱越来越多。这对夫妻很快将巨大的收入转变成艺术品。1996年彼得·路德维希突然离世后,他的遗孀艾琳·路德维希卖了所有公司,并将所得钱财投入到路德维希基金会。自此之后,这笔巨大的资金就存放在基金会的银行账户中。艺术作品的购买以及博物馆的活动均由这笔资金支持。

《画廊》: 基金会在德国和欧洲,如维也纳、布达佩斯、圣彼得堡,甚至远至古巴哈瓦那等地都成立了博物馆。不同国家的文化政策很可能截然不同,比如说在德国,面对一批重要收藏的捐赠,当地政府很可能愿意为其出资建立博物馆。基金会与各国政府或机构的合作形式大致是怎样?你们曾经遇到的最大的挑战是什么?

贝亚特: 在他们的时代,路德维希夫妇的想法是非常无私



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贝亚特和艺术家格里玛尼萨·阿莫罗斯
Beate and artist Grimanesa Amoros

collection itself is spread over more than twenty museums, where especially thirteen are named after their collectors. These main museums are located in different European countries and each of them is focusing special aspects of the collection. Cologne is main museum, with ambitious programs, the most prestigious art works and the heart of their once founding collectors.

My Ludwig Museum is situated in Koblenz, a city between Frankfurt and Cologne and the hometown of Peter Ludwig. Our building is celebrating this year 800 years and was founded by the so called "Deutschherren Orden" (Christian crusader, who settled in the early thirteen's Century there.) It was transformed into a Museum for contemporary art in 1992. Our main mission is a constant dialogue with French contemporary art, which is based in our collection. Each year we concentrate on one position, which underlines our scientific interest in French art. Beyond this we work constantly with international institutions, artists and collectors to bring a wide range of international art to our Ludwig Museum. Chinese Contemporary Art is one of my personal interests and is as well frequently an important topic for us.

Gallery: What are the main sources of income for the good functioning of the Foundation?

Beate: When the Ludwig Foundation was founded the main source of money was the chocolate production of the Ludwig family. Irene Ludwig's family was already famous for their chocolate companies, but when Peter Ludwig married into her family he was in charge of the job, too, and started to merge many smaller chocolate companies, which enabled him to earn more and more money. This huge income was soon transformed into the art collection. When Peter Ludwig died suddenly in 1996 his widow, Irene Ludwig sold all companies