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## (e)merge Interview 1: Enno Wallis, CEO of polarraum

By Cara Ober  
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As part of an ongoing inquiry into the mechanics and energy behind the [\(e\)merge art fair](#) happening at the Capital Skyline Hotel October 2 – 5 in Washington, DC, BmoreArt editor Cara Ober reached out to several participating galleries to get a sense of their purpose and aesthetics.

Enno Wallis is the CEO of [Polarraum](#) located in Hamburg, Germany.



Justine Otto. "gästeliste."

**Cara Ober: Can you tell me about your organization's mission and programming?**

Enno Wallis: Polarraum wants to support outstanding and unique artists on their way to public presence. Polarraum often walks around the art world somehow like Charles Bukowski's "frozen man," but also gets sort of goose pimples by watching thrilling art. Polarraum is honoured to work with some of these fundamental artists.

**CO: How long have you been in existence?**

EW: Polarraum has been in the city of Hamburg, Germany since 2010.



Justine Otto. Fourth Corner.

**CO: Why did you decide to participate in (e)merge this year? What are your goals for this fair?**

EW: The main focus of Polarraum is on German figurative art and this coast seems to be much more influenced by European history. I also have relatives – aunts and uncles in DC and NY.

**CO: How do you see (e)merge as being different than other commercial art fairs?**



EW: (e)merge seems to be a creative whirlpool – the art scene of the east coast of the US gets a platform to present the latest art works to an open minded cultural audience selected by an honourable committee. All this happens to take place in a hotel that belongs to the Rubell Family, a complete “art maniac family,” and I usually like people believing in the power of art.

**CO: Whose work will you be bringing? Can you tell me about their work?**

EW: Polarraum is showing the figurative painting of [Justine Otto](#) a Polish/German artist. She got the main influence of her recent artwork by visiting a huge dying historical hotel complex in the East German mountains (somehow I often see Mr. Nicholson in here artworks with his strange smile whispering redrom, or the two twins at the elevator or this cute little boy driving around on his trike). Justine took a lot of pictures at this forgotten complex and the catalogue “halfboard” was printed because of her six month solo show at the museum Franz Gertsch in Switzerland with a preface by Jean-Christophe Ammann, the co-founder of the Museum of Modern Art in Frankfurt.



Justine Otto. “Laura.”

**CO: What else would you like me to share with readers?**

EW: Just have a look at the technique of the painting of Justine Otto. It looks like a complete fractured color clash, but when you get close to the artwork it is extremely sensitive painting.

Enno Wallis  
polarraum  
heußweg 89  
20255 hamburg  
[www.polarraum.de](http://www.polarraum.de)