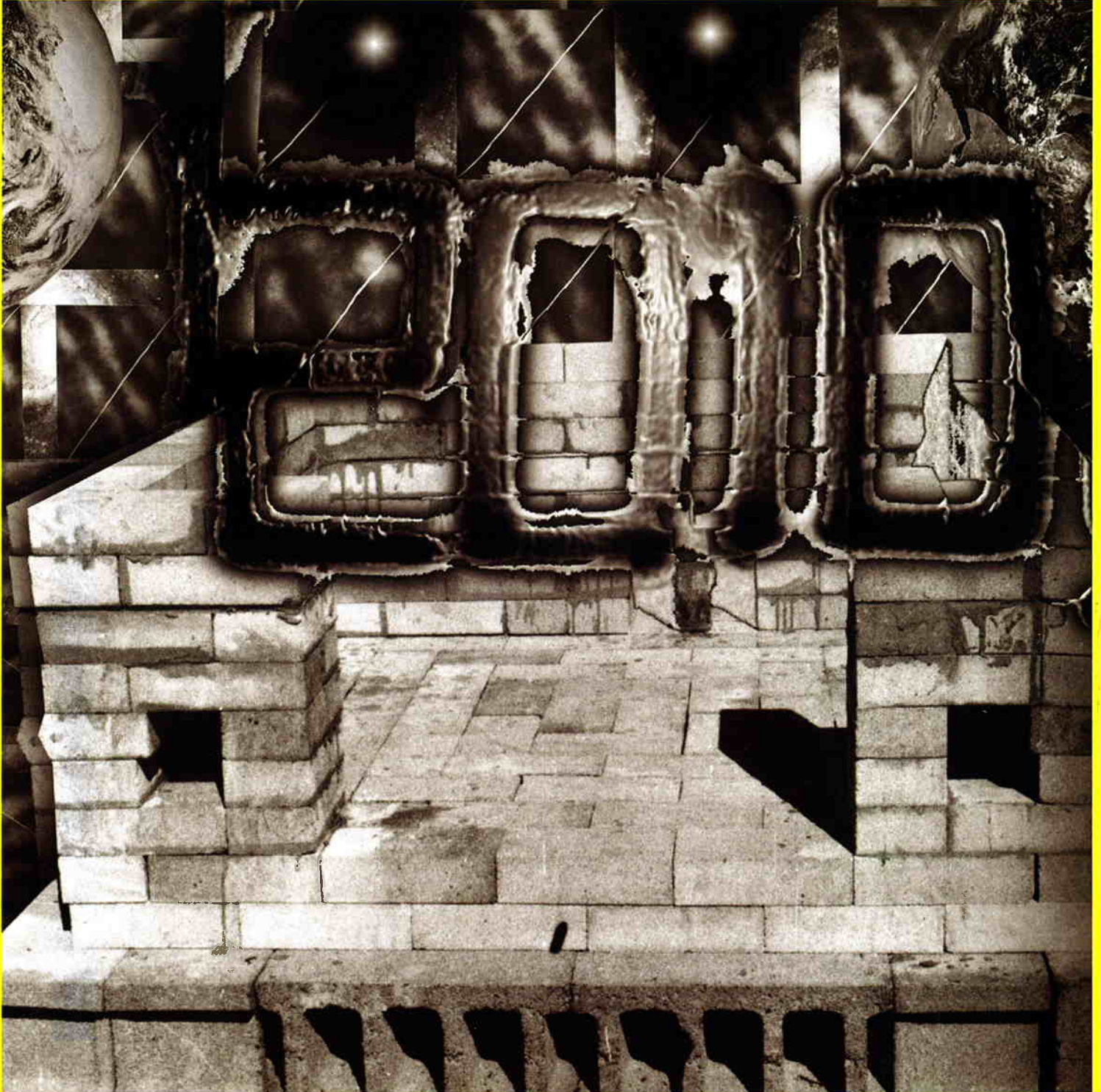


# Flash Art

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STERLING RUBY

SALZBURG

## ROPAC'S NEW HALLE

Interview with Thaddaeus Ropac



**FLASH ART:** You opened your first gallery in Salzburg in 1983, and the one in Paris in 1990. What are the reasons for the opening of another space in Salzburg?

**Thaddaeus Ropac:** We are very excited about opening this new space, called Halle, in which we will be able to show large-scale sculptures, paintings and big installations. The ceiling is seven meters high and the walls are 18 meters long. This space will allow us to show works that we were until now unable to show in either the Salzburg or Paris spaces.

**FA:** How will this new gallery differ from Villa Kast? Will the addition of a new space bring changes to the management and program of the other two spaces?

**TR:** This additional space will obviously increase the number of shows we organize. Since we work

with a large group of artists (over 50), this new space will allow us to show their work more frequently and also for them to create more site-specific installations. With this expansion, we will also be hiring additional staff; today between the two galleries there are 35 employees, and by the end of this year we will be 40.

**FA:** Do you find that peripheral centers are suffering less from the market contraction? Is Salzburg a good place for business? How has the city and its art scene changed in these 30 years?

**TR:** There were a few renowned galleries in Salzburg for modern art, but we introduced contemporary art to the city. For over 20 years we have built a strong collectors' base, creating a captive audience from Austria and Southern Germany. In addition to this, Salzburg has a worldwide reputation for its four major music festivals per year. These events attract a sophisticated audience, from the region as well as internationally, who are also interested in contemporary art. I truly believe that it is not important where the gallery is located — a gallery's strength is its artists and program; I believe it can develop an audience no matter where it is.

Above: Thaddaeus Ropac. Photo: Marie Angeletti. Below: Imi Knoebel installing at Thaddaeus Ropac's The Halle, Salzburg. Courtesy Thaddaeus Ropac, Salzburg /Paris.



LOS ANGELES

## L&M GOES OUT WEST

Interview with Sarah Watson



WHY ARCHITECTURE. Venice Gallery, external view. Courtesy L&M, New York. Copyright © 2010 WHY Architecture.

**FLASH ART:** Could you tell us when and how your collaboration with Dominique Lévy and Robert Mnuchin started?

**Sarah Watson:** We were familiar with each other peripherally. I had heard of their plans for L.A. and was intrigued, and I think the more they investigated L.A. as a site for expansion, my name eventually came up. To their credit, they understood the importance of hiring someone who was in L.A. and understood what would work, and contribute, to the city.

**FA:** Is the L.A. gallery opening still scheduled for September 2010 with a show by Paul McCarthy?

**SW:** It surely is. We plan to open the weekend of September 25. LACMA will also be inaugurating their new building that weekend.

**FA:** This will be Paul McCarthy's first exhibition with L&M. Will the L.A.-based L&M build its program on the addition of new names? Is the program going to focus on artists who have been missing from L.A.'s art scene for a while?

**SW:** Paul was number one on our wish list of artists. We were all huge fans of his work and I had worked with him before and have always hoped to do so again. It's an honor for us to present his first major exhibition in his hometown after so many years. It seems we are, without exactly intending to be, a bit L.A.-centric with exhibitions by Paul, Thomas Housego and Liza Lou in our first season. However, our long-term exhibition plans include artists from other parts of the

country and internationally as well.

**FA:** L&M Gallery is renowned for its success on the secondary market. Is this new gallery space going to add something new to the gallery's profile?

**SW:** Well, we definitely intend to bring the historical program L&M N.Y. is known for to L.A. I think their success in highlighting historically important artists, and often a particular period, is unparalleled by any other gallery. I look forward to presenting that kind of programming to L.A., but I also look forward to weaving a rigorous contemporary program throughout. I think that will be exciting for the contemporary artists we represent as well. This gallery will be much more focused on working with younger artists, but like N.Y. it will remain committed to protecting the market of these artists.

**FA:** What do your gallery and Los Angeles have to offer to each other that they do not have at the moment?

**SW:** I think the gallery will provide a breadth of programming that is sometimes academic, sometimes playful, but always thoughtful and of the highest quality. L.A. will provide an active art scene poised to become even more important than it has already been for so many years. And, we couldn't be happier to be in Venice. We are so thrilled to be part of such a vibrant and creative community with a history of art production. It is a destination point of its own, and we love that Venice has so much to offer, outside of our gallery walls.