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Izumi Kato, Untitled 2019. ©2019 Izumi Kato. Courtesy of the artist and Tai Kwun, Hong Kong. Image by anothermountainman

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TheArtists, Zurich. Enabling young artists of tomorrow in a digital landscape

TheArtists is a non-profit platform breaking away from traditional art market models to share novel insights on the international art movement.

TheArtists in Zurich

Nestled in Zurich is a venture which dedicates to fostering the works of international artists. Helmed by Beat Raeber alongside his peers, Maren Brauner, Martin Heller, Michael Oswald, Julie Delnon, *TheArtists* intends to establish an accessible art industry.

Raeber shares, «*It's an initiative where we promote young artists and support them. The best way to support young artists is through making their works visible, getting their works out in the world, and that means selling their works, too. We let the artists speak for themselves.*». The founding members, each with a background in the arts, came together in 2020 with the simple notion of creating a non-profit that would support fresh voices in the art scene.

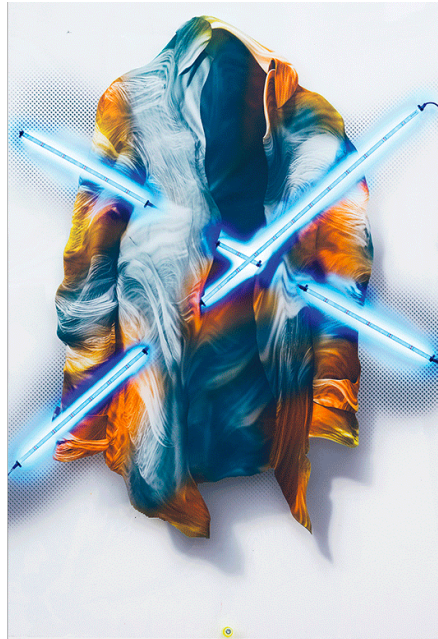
TheArtists' Background

TheArtists earned its name because the platform is about art and the artists. Making its digital premiere on *TheArtists.net*, the first curated selection features over twenty-five international artists picked by professionals. Every year, *TheArtists.net* will unveil four hand picked selections. Each made available online for consumption for a brief period. «*The selections are curated. We invite established artists and curators to do selections for us.*».

At its core is a transparent and fair model that caters to the needs of artists by providing access to a huge crowd. This creates a link to the founding members' personal observations and experiences. Recognizing how current art practises can be alienating for optimistic artists, *TheArtists* strives to narrow the exposure gap.

The art industry focus on the external world. Raeber acknowledges the pandemic thrust the art world towards online presentations and mediation. At the same time, he realizes that it cannot be the sole medium since people crave for tangibility, which is hard to stimulate in a virtual space.

The core group operates online too but meets in person whenever available, with members based in Berlin, Basel, and Zurich.



FLORIAN AUER, NOT YET TITLED

TheArtists' Point of View

The artists, in his opinion, should take center stage. Because of the massive voices behind *TheArtists* who look to the future instead of following the crowd, trends aren't a concern. At the end of the day, it's about the impression and interpretation of art that can elicit in consumers and the art fraternity long-term wise. «*What we have is longtime expertise that we've picked up or came across in our profession in the art world, and it's imperative to share these knowledge*». Artists can likewise benefit from *TheArtists'* mentorship services. Raeber remarks, «*Most artists come from an art school. They can come anytime they need advises*». *TheArtists* are in communication with the artists and the curators. They chose a selection of young artists. «*We choose the curators based on our contacts*».

A portion of the process necessitates basic organizational efforts. This involves counseling artists, building the site layout, coordinating sales, and even having text by an in-house copywriter. The artist in each selection represents the opportunity to foster relationships with other like-minded persons through their body of work. Maya El Khalil curated their latest selection because they wanted to cover broader geographic territories and help enlighten the public to the creative brilliance that exists in the East. In the past, curated by Gregor Hildebrandt, the art collective event showcased works by students from art academies in Munich. Through which, they hope to offer an informative summary and remark on the current art climate.

Moving Away From the Conventional

Present in the works of selected artists is a theme. Artists that pique interest are those who, in perpetuity, are developing their craft around a singular topic. They need to sift through their oeuvre to eliminate repetition for a selection. Working with artists to assist in the selection process achieves the balance between the conventional and modern. The same is true for curators, as the majority of them have worked alongside art industry experts. Through their combined and experienced eyes, it grants access to compositions that have not received the same recognition within the masses. The initiative means to open doors by offering a medium for aspiring artists with the strength and aptitude to spearhead the future generation of creators. The concept of setting down roots to a single space does not entice them, and it is a topic for discussion too.

They are able to undertake studio visits because of their independence, which adds to the intimacy of the experience. Accessibility is essential for the artist's means. For this to materialize, *TheArtists'* sights separate themselves from the gallery bottle, the classical and elitist conduct of the art world. If collaborations are an option, they do not consider themselves as constrained or as attempting to emulate white cube galleries. *TheArtists* strives to function as an incubator for up-and-coming artists. Equipping them to approach the art industry with full awareness.

A mention in the Financial Times contributed in rousing responses from the States and the broader population. The visibility and endorsement serve as validation of their endeavors. The collective is still in its infancy, having been around for a little over a year.

TheArtists as the Art World's Future

The cornerstone is their digital platform. Along with shows and residential programs in the pipeline for the future

The cornerstone is their digital platform, along with shows and residential programs in the pipeline for the future. Workshops on the topic of archiving earlier presented works by artists are taking place. When they first broke into the scene, they expected to progress at a faster rate. Except planning one selection takes a significant amount of time and work because each artist is individual. Instead giving them the upper hand is their fluid operating system. Whereby they are able to be versatile in accommodating the expectations of each artist. It's not about commercialization as it is about supporting the community. *«It's not a sales platform. It should be a platform for young artists and start dialogues among the art fraternity»*. Meaning, their purpose is to be an index and empower artists while enabling careers.

SAHADEV CHHETRI

The writer does not work for, consult, own shares in or receive funding from any company or organization that would benefit from this article.

IMAGE GALLERY



(<https://www.lampoonmagazine.com/article/2022/the-cover-lisbon/>)

Under the Cover, Lisbon. A magazine's cover is a part of the selection criteria (<https://www.lampoonmagazine.com/article/2022/the-cover-lisbon/>)

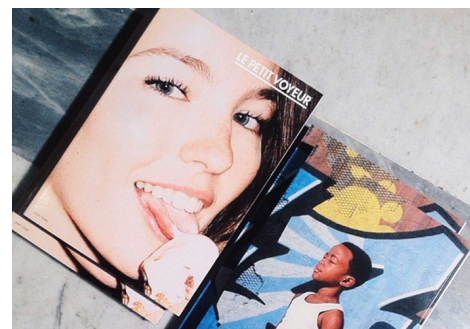
The world of independent zines and alternative press has had a metamorphosis over the years. It started with fanzines in the Thirties



(<https://www.lampoonmagazine.com/article/2022/hotel-venice/>)

Hotel Excelsior, Venice. An island synonymous with cinema in The City of Canals (<https://www.lampoonmagazine.com/article/2022/hotel-venice/>)

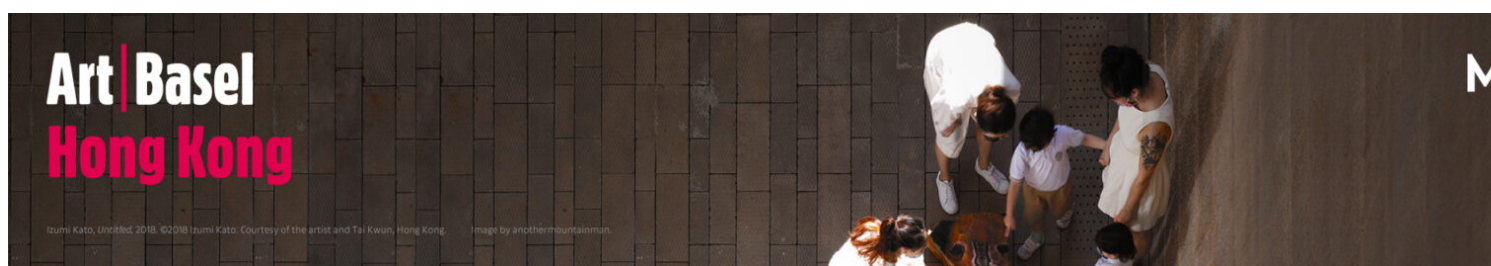
A Venetian palace-inspired hotel of cult status charming international aristocrats, Hollywood names, poets, and politicians, created by Nicolò Spada and Giovanni Sardi



(<https://www.lampoonmagazine.com/article/2022/florence-concept-store/>)

Björk, Florence. In balance between selection and mutation (<https://www.lampoonmagazine.com/article/2022/florence-concept-store/>)

Owner Filippo Anzalone explains how he matches a selection of international brands to an assortment of niche magazines



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