



MARA WOHNHAAS
INVITES YOU TO A SHOW
BY BO AT ART BASEL
JUNE 19–22, 2025
HALL 2.1, STAND N1
CELL +49 (0)172 7879551

ALEXANDRA BIRCKEN
LEDA BOURGOGNE
KRIWET
JOCHEN LEMPERT
RAPHAELA VOGEL
MARA WOHNHAAS

BQ

JÖRN BÖTNAGEL &

YVONNE QUIRMBACH

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In Mara Wohnhaas's work, we encounter a figure that lies somewhere between narrator and attraction, driven by acceleration and deceleration. She perches on an ergonomically shaped seat in the centre of a glass funfair ride with a parachute draped on top of it. Surrounded by a dense crowd, all eyes rest on her face. Wohnhaas begins calmly, almost cautiously, to tell a short story that seems impossible to follow. It is the introduction to the "First Round", in which the artist adopts the role of the funfair barker – the person who entertains the audience with their patter, controls the rides, and plays music. But while the classic barker commentates and encourages consumption, Wohnhaas directs the room. The "Second Round" begins: the artist speaks faster, her voice becomes distorted, sound bursts in, music takes over. Word after word after word, she performs a poem – an acoustic spectacle in which words dissolve, are stretched out and swallowed up. Everything remains a suggestion; language escalates and communication becomes a form of overwhelm. In *Rekommandeur I* (Barker I), the artist herself becomes the attraction, the driving force of an intoxicating text-based hyper-performance in which language, sound, and body are transported to an ecstatic state. Excitement and inhibition, thrill and blockade – the tension of her practice rests on these opposing poles. Wohnhaas conceives her staging through language. Her artistic practice develops out of

Mara Wohnhaas (born 1997 in Karlsruhe, Germany) currently lives and works in Düsseldorf.

Since 2018, she has been studying at Kunstakademie Düsseldorf and received a work stipend from Fürstenberg Zeitgenössisch, Heiligenberg in 2024 and a scholarship from Studienstiftung des Deutschen Volkes, Bonn in 2021. In 2014 and 2015, Mara Wohnhaas was a scholar in the Masterclass of ZKM, Karlsruhe. Her first solo exhibition titled *Rekommandeur* took place in August 2021 at BQ in Berlin.

Her work has been presented in solo and group shows including Uferstudios, Berlin (2024); HAMLET, Zurich (2023); KunstXaus, Zurich, (2023), Capc, Bordeaux (2022); MAH Musée d'art et d'histoire, Geneva.

CURRENT & UPCOMING SHOWS

11en

Fürstenberg Zeitgenössisch, Donaueschingen
10.7. – 31.8.2025 (Group show)



Sommerrundgang – Abschlusspräsentationen
Kunstakademie Düsseldorf
9.7. – 13.7.2025 (Group show)

performative processes and interweaves text, voice, and object. One current object is the fly. Small, barely perceptible, but always present, it symbolises artistic progress in art history. In Wohnhaas's work, it becomes a metaphorical projection surface: the smallest presence with the maximum impact. The work *A Fly on a Speaker's Nose II* combines two contrasting elements: a rubber dam clamp and a fly. The rubber dam clamp, an instrument used in the field of dentistry, serves to isolate the oral cavity during root canal treatment and, in Wohnhaas's work, symbolises this resonance chamber in which sounds are formed and communication occurs. In contrast to this tool of control is the fly: unpredictable, tiny – and yet capable of throwing an entire room out of balance. On the dental instrument, it becomes a performative figure, the ultimate disruptor of language.



MARA WOHNHAAS, *Rekommandeur I*, 2021

Steel, chequer plate, polycarbonate glass, MDF, parachute, mixing console, microphone, linear wave sampler, touch matrix mic stand-mount vocal effects processor, DJDI-box, lacquered plastic seat, lacquered rubber gloves, photo album, leather gloves with badminton racket and fishhooks, rubber gloves, texts on transparent paper, chain rings, 2 speakers, audio cable, sound 10:55 min (in collaboration with Simon Wallnöfer)

248 × 140 × 197,5 cm

(MW 004)

32.000 Euro (incl. VAT)

BQ



MARA WOHNHAAS, *Rekommandeur I*, 2021
(MW 004)



MARA WOHNHAAS, *Rekommandeur I*, 2021
(MW 004) – Performance

BQ



MARA WOHNHAAS, *A Fly on a Speaker's Nose I*, 2023

Aluminum, fly fishing lure

28 × 39,2 × 15 cm, Edition of 3

(MW 024)

3.800 Euro (incl. VAT)



MARA WOHNHAAS, *A Fly on a Speaker's Nose I*, 2023
(MW 024) – Detail



MARA WOHNHAAS, *Ignorant of Geometry*, 2025
Photocopy mounted on wood
22 × 40,5 × 6 cm
(MW 029)
4.000 Euro (incl. VAT)



Alexandra Bircken's works examine the human body in relation to its self-created (partly technologised) environments. Her sculptural arrangements are often composed of iconic everyday objects that explore the relationship between cultural techniques, machines, and physicality. The skin, the seam between interior and exterior, is where people come into contact with their environment. Bircken not only looks beneath the – metaphorical – skin of things, but also reveals their structure. This is often illustrated by a material transformation: soft, textile fabrics are presented as hard, industrial materials.

This is particularly evident in her work *Uknit*. Although modelled on the structure of textiles, the sculpture is made of hard steel. Consisting of individual metal loops, the mesh-like weave represents a knitted fabric – albeit enlarged to such an extent that it is like looking at it under a microscope. Despite the rigidity of the steel stitches, the oversized knitting pattern conveys a sense of endlessness and is reminiscent of the steady clatter of a knitting machine with its constant repetition of the same process. Flexible and engulfing at the same time, the fabric in *Uknit* seems durable, but is compromised the moment a single loop comes undone.

Bircken's works repeatedly deal with the belief in progress through technological developments and the associated consequences for the human body. According to the Italian semiotician Umberto Eco, the wheel is humankind's most perfect invention. In reference to Marcel Duchamp's readymade *Roue de Bicyclette* (Bicycle Wheel; 1913), in which a bicycle wheel was mounted on a stool, a motorbike wheel also rests on a bar stool in *Parenthesis*. Thousands of years after its invention, the image of a wheel on a stool

Alexandra Bircken was born in 1967 in Cologne, Germany. She lives and works in Berlin and Düsseldorf. She has been holding a professorship in sculpture at the Kunstakademie Düsseldorf since 2023.

Her work has been presented in numerous solo shows, including at CRAC Occitanie/Pyrénées-Méditerranée, Sète (2022); Fondation Pernod Ricard, Paris (with Lutz Huelle, 2022); Museum Brandhorst, Munich (2021); Fridericianum, Kassel (2020); Wiener Secession, Vienna (2019); Crédac, Ivry-sur-Seine (2017); Museum Abteiberg, Mönchengladbach (2017); K21, Düsseldorf (2017); Kunstverein Hannover, Hanover (2016); The Hepworth Wakefield (2014); Museum Boijmans Van Beuningen, Rotterdam (2014); Kunstverein in Hamburg (2012); Kölnischer Kunstverein, Cologne (2010); and Stedelijk Museum, Amsterdam (2008).

Group shows include Museum Frieder Burda, Baden-Baden (2023); MACRO Museum of Contemporary Art of Rome (2023); Museum der Moderne, Salzburg (2023); Kunstmuseum Bochum (2021); Nottingham Contemporary (2020); 58th International Art Exhibition, La Biennale di Venezia, Venice (2019); Museum Folkwang, Essen (2019); Tramway, Glasgow (2016); Israel Museum, Jerusalem (2016); MAK, Vienna (2016); The Institute of Contemporary Art, Boston (2014); Sprengel Museum Hannover, Hanover (2012); Haus der Kunst, Munich (2011); Henry Moore Institute, Leeds (2010); and New Museum of Contemporary Art, New York (2007).

CURRENT & UPCOMING SHOWS

SomaSemaSoma

Kunsthau Biel, Switzerland
8.6. – 31.8.2025 (Solo show)

★

Blickachsen 14

Skulpturen im Kurpark, Bad Homburg,
in collaboration with the Sprengel Museum
Hannover, Germany
until 5.10.2025 (Group show)

★

Isa Mona Lisa

Hamburger Kunsthalle, Hamburg
until 18.10.2026 (Group show)

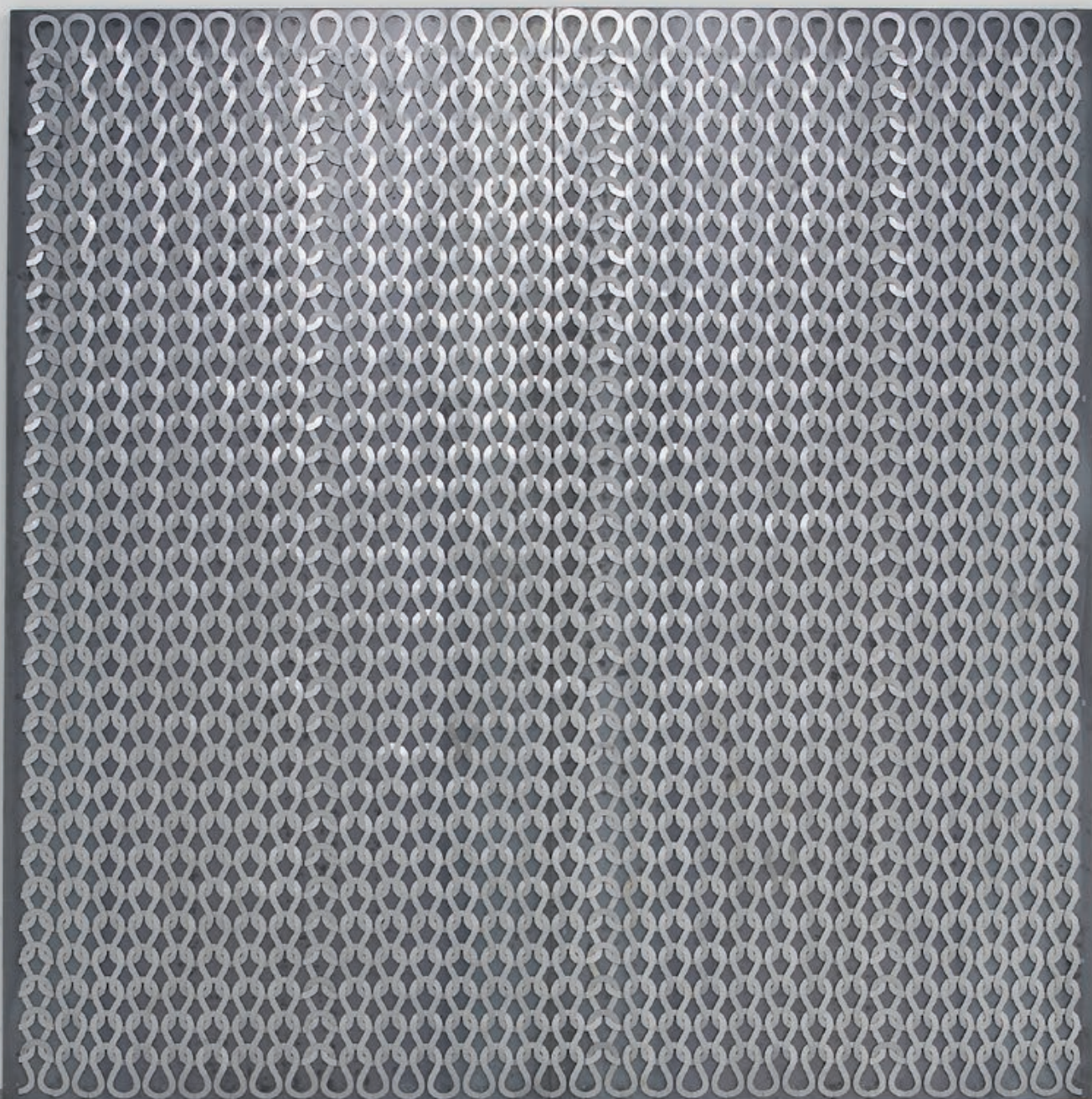
★

SomaSemaSoma

Culturgest Lissabon
24.10.2025 – 26.01.2026 (Solo show)

not only evokes the spinning wheel – an early industrial machine used to spin yarn or thread from animal or vegetable fibres – but also alludes to the origins of the promise of mobility. Instead of fulfilling this promise, the wheel in *Parenthesis* loses its function due to the fact that it is detached from the ground. This inversion enables the swing arm supporting it to emerge as an independent form. Perched in its new position, it looks like a muscular body part – this technical structure reveals its human dimension.

Bircken renders this close interweaving of human and machine even more visible by subjecting relics of motorisation to a material transformation. The bronze cast of a fuel pump nozzle in *Husky* elevates it from an everyday object to a symbolic and representative artefact. The gesture is charged, simultaneously archaic and suggestive, and portrays refuelling as a ritual gesture and a symbolic union of human and machine.



ALEXANDRA BIRCKEN, *Uknit III*, 2016

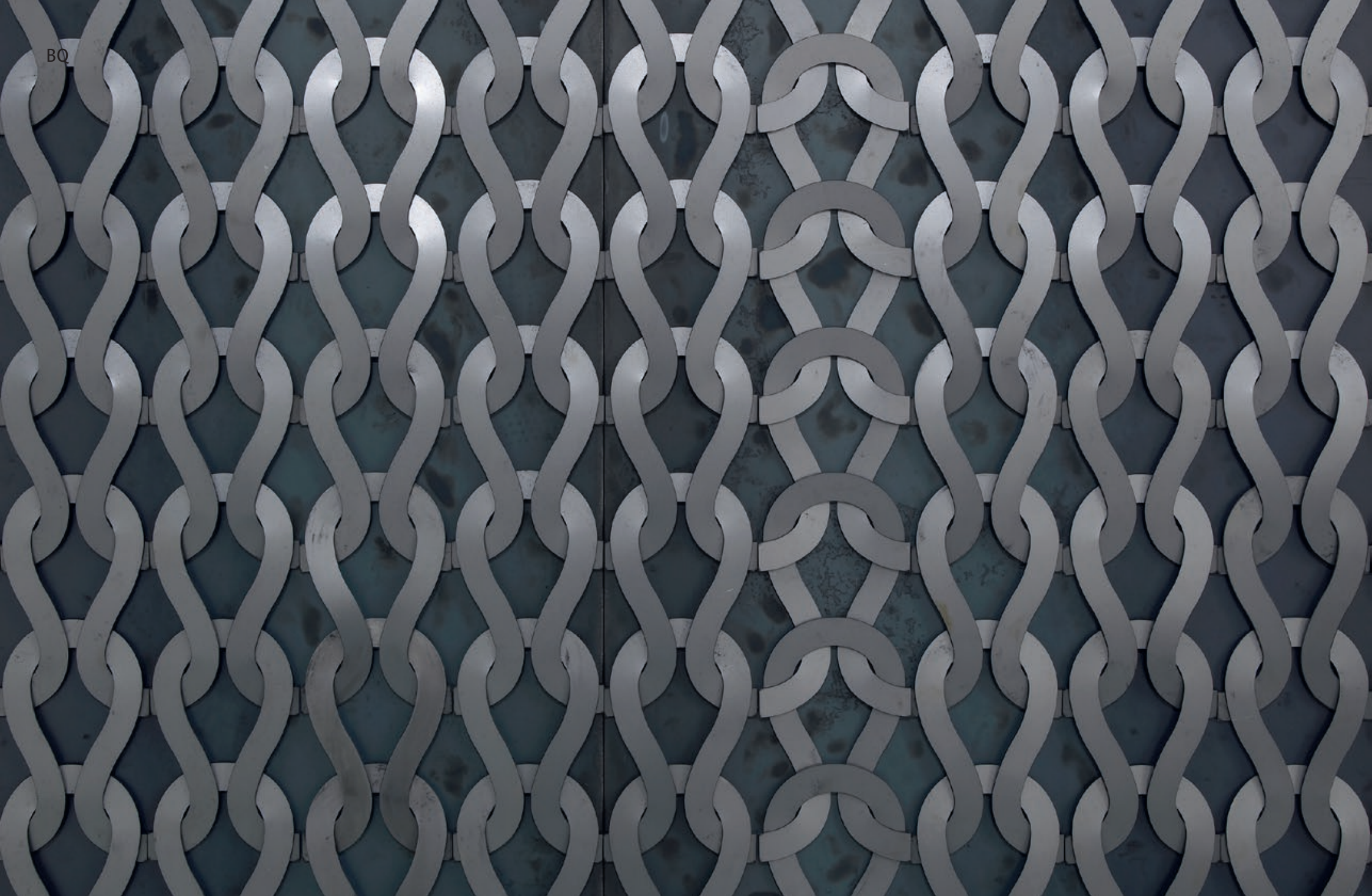
Steel, magnets

250 × 250 × 3,8 cm

Edition of 3

(AB 256)

48.000 Euro (incl. VAT)



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ALEXANDRA BIRCKEN, *Uknit III*, 2016
(AB 256) – Detail



ALEXANDRA BIRCKEN, *Parenthesis*, 2023
Motorcycle wheel, metal, bar stool
183 × 62,5 × 46 cm
(AB 362)
32.000 Euro (incl. VAT)



ALEXANDRA BIRCKEN, *Husky*, 2025
Bronze
25 × 47 × 6 cm, Edition of 5
(AB 371)
16.700 Euro (incl. VAT)



ALEXANDRA BIRCKEN, *Mittelfleisch*, 2024

Bronze, patinated

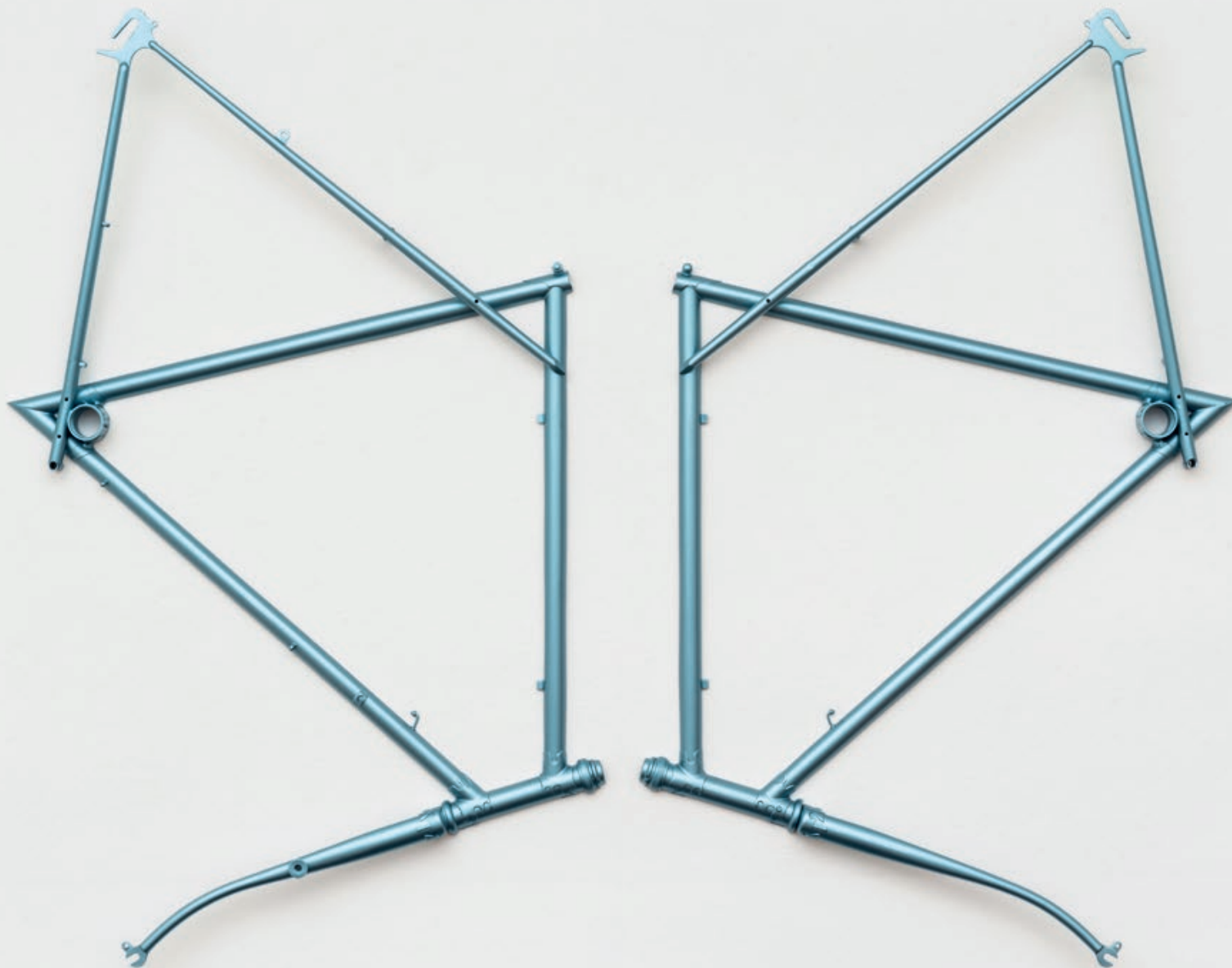
27 × 13 × 5 cm

Edition of 3

(AB 368)

12.000 Euro (incl. VAT)

BQ



ALEXANDRA BIRCKEN, *Thanet*, 2021

2-parts, bike frame

104 × 128 × 6 cm

(AB 333)

30.000 Euro (incl. VAT)

BQ



ALEXANDRA BIRCKEN, *Thanet*, 2021
(AB 333) – Detail

From 0 to 100 in 16 seconds: 4-cylinder, twin carburettor, 1474 cm³, 70 horsepower at 5,400 rpm – the heart of the Triumph Spitfire, a small sports car from the 1970s, hangs from the ceiling in Raphaela Vogel's installation as if by a thread. A flowing white mass oozes out of the exhaust, supporting a birdcage in which a projector beams a film by the artist onto the wall. In the film, she wanders through a splendidly exuberant baroque villa in Italy that was once home to the famous clown Grock, accompanied by folk music and with an accordion in her hand. Grock rose to fame through his comically unsuccessful attempts to master the simplest feats such as walking, standing, or sitting. The artist's interest in the clown has its origins in the Gesamtkunstwerk-like architecture of his eccentric estate on the Italian Riviera. The video ends with a tracking shot of her upper body as she crouches in the sea. In the reflection of the video, the viewer can see the shape of a vulva, from which a male body – reminiscent of a sphinx – rises out of the waves and water. It almost looks like the birth of a man resembling an over-stylised figure from a fantasy comic and loses any semblance of authenticity through this artificial exaggeration. The engine in *A Woman's Sports Car* (also the title of another work by the artist with and about the Triumph Spitfire), a classic symbol of speed and potency, thus loses its meaning in Vogel's work.

Movement is also a theme in the contemporary relief *Symmetry and Crime*, which combines pictorial and sculptural elements. The form of the three-dimensional, geometric base structure is reminiscent of a fan-shaped façade. Made of fibre-reinforced plastic – a material used in the aerospace and automotive industries due to its lightness and stability – the work refers to environmentally inspired narratives of technical progress. At the centre is the Intercity Express

Raphaela Vogel was born in 1988 in Nuremberg, Germany. She lives and works in Berlin. She has been a visiting professor at the State Academy of Fine Arts Karlsruhe and at the Academy of Fine Arts Munich.

Her work has been presented in numerous solo shows, including at Kunsthalle Gießen (2024); De Pont Museum, Tilburg (2023); Le Confort Moderne, Poitiers (2021); Neues Museum, Nuremberg (2020); Kunsthhaus Bregenz (2019); Haus der Kunst, Munich (2019); Kunsthalle Basel (2018); Berlinische Galerie, Berlin (2018); Westfälischer Kunstverein, Münster (2016); Bonner Kunstverein, Bonn (2015).

Group shows include Sprengel Museum, Hanover (2024); Kunsthalle Tübingen (2023); 59th International Art Exhibition, La Biennale di Venezia, Venice (2022); Kunst Museum Winterthur (2022); Kunstverein in Hamburg (2021); Bundeskunsthalle Bonn (2020); ARoS Aarhus Kunstmuseum (2020); Tai Kwun Contemporary, Hongkong (2019); Musée d'Art Moderne de la Ville de Paris (2019); Fondation Cartier, Paris (2019); Kunstverein Hannover, Hanover (2017); Kunstverein Braunschweig, Brunswick (2017); Cobra Museum of Modern Art, Amsterdam (2017); Nam June Paik Art Center, Gyeonggi-Do (2016); Museum für Moderne Kunst, Frankfurt/Main (2014).

train (ICE), both as a symbol of speed and of the failure of the aforementioned narratives; just like the sperm cells that the ICE resembles in other depictions by Vogel, only one ever reaches its destination. A BDSM scene is now reflected in the windscreen of the ICE: the back, buttocks, and high heels of a bound woman can be seen – a reference to a T-shirt by the band Judas Priest. The perspective is partly steampunk and nostalgic, yet also voyeuristic and erotically charged; this is further emphasised by the shape of the sculpture, which resembles a kneeling person. The stiletto heels look like extensions of the tracks and at the same time allude to the rigid parameters on which a train must move. This is the real crime of symmetry: it repeatedly forces two lines into a parallel alignment.

Raphaela Vogel develops complex, expansive installations in which sculpture, video, sound, and painting coalesce in a radical way. Using everyday objects, technical devices, skins and fabrics, she creates dense, theatrically charged scenarios in which personal, cultural, and media dimensions overlap. Often part of the work herself, Vogel interrogates role models, authorship, and the construction of the self. She repeatedly focuses on the gender-specific aspects of seeing and being seen. Her works are frontal, direct, radical – as Elena Filipovic, director of the Kunstmuseum Basel, puts it: her works are 'like a slap in the face'.

CURRENT & UPCOMING SHOWS

No tengo preguntas, solo respuestas
Museo Tamayo, Mexico City
until 6.7.2025 (Solo show)

★

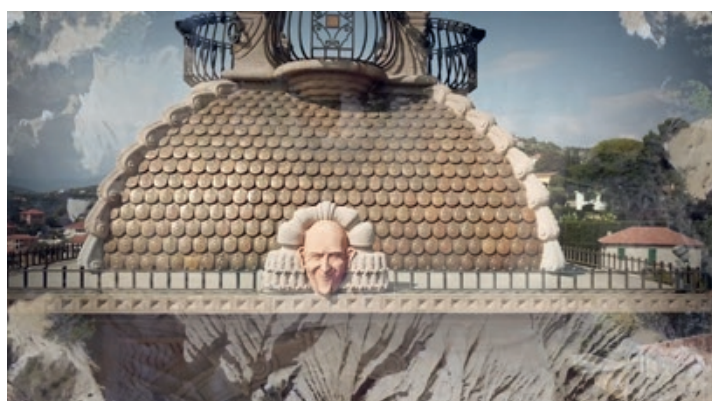
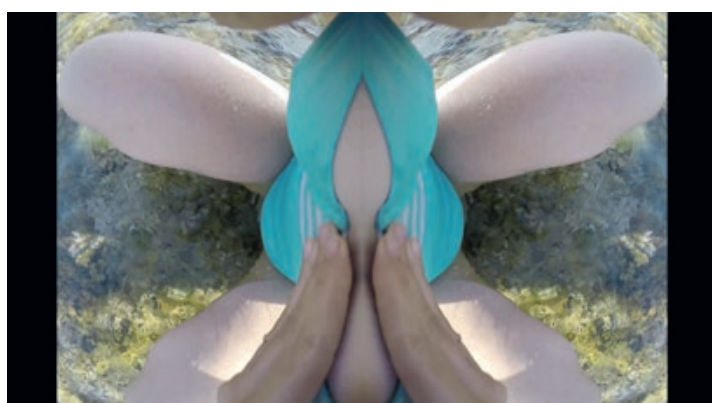
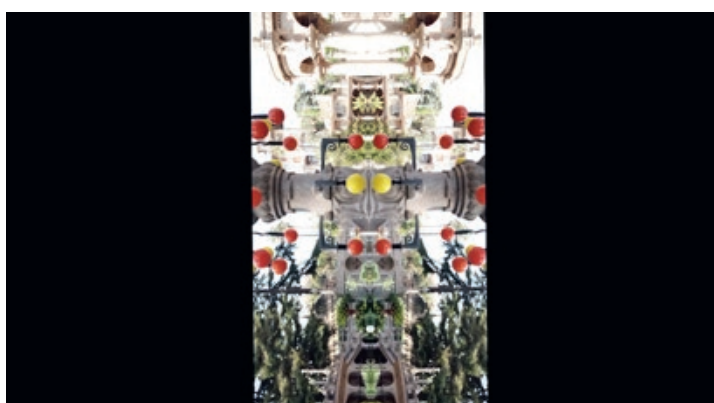
Beyond Surrealism
Museum Boijmans Van Beuningen, Rotterdam
15.11.2025 – 6.4.2026 (Group show)



RAPHAELA VOGEL, *A woman's sports car*, 2018
Video: 5:13 min, engine, strobe light, video projector,
recyclable plastic, bird cage, ropes, steel rods
370 × 145 × 80 cm
(RVO 124)
48.000 Euro (incl. VAT)



RAPHAELA VOGEL, *A woman's sports car*, 2018
(RVO 124)





RAPHAELA VOGEL, *Symmetrie und Verbrechen*, 2025
Oil paint on glass fibre reinforced plastic
204,5 × 110 × 30,5 cm
(RVO 370)
20.000,- Euro (incl. VAT)



RAPHAELA VOGEL, *Symmetrie und Verbrechen*, 2025
(RVO 370)



RAPHAELA VOGEL, *Symmetrie und Verbrechen*, 2025
(RVO 370) – Detail



RAPHAELA VOGEL, *Die Geschichte des Königs Dschaliad und seines Sohnes Wird Chan und darin die Geschichte von der Katze und der Maus*, 2024

Ballpoint pen, permanent marker, recyclable plastic on goatskin

92,5 × 72,5 × 15 cm

(RVO 340)

12.000 Euro (incl. VAT)

900.
NACHT



RAPHAELA VOGEL, *Die Geschichte von den beiden Schwestern die ihre Jüngste Schwester beneideten*, 2024
Permanent marker, LED, recyclable plastic on goatskin
130 × 85 × 15 cm
(RVO 351)
12.000 Euro (incl. VAT)



RAPHAELA VOGEL, *Die Geschichte von den beiden Schwestern die ihre jüngste Schwester beneideten*, 2024
(RVO 351) – LED switched on



RAPHAELA VOGEL, *Die Geschichte von den beiden Schwestern die ihre jüngste Schwester beneideten*, 2024
(RVO 351) – Detail

A hand strokes a female body framed by a mirror that shimmers underneath like a second skin and emphasises the silhouette. Above it is a text, below it a bluish-purple sky formation of dancing clouds – the prelude to a poem and a rendezvous of dreams: ‘you peeled a layer off me, using the sharpest knife and surgical precision.’

In *Rear View* and *Dreams in mirror are closer than they appear*, wing mirrors – instruments used for visual guidance in motor vehicles – become projection surfaces for fragments of memory, physicality, and (sub-)consciousness. In these works, seven and nine reworked readymades respectively hang vertically from two curved poles. As if in a dream, time begins to flow: past, present, and future dissolve. Dreams also form the material of these works: fleeting, resonating, forming and disintegrating in fragments. The textures of meat, entrails, cosmic formations, and human skin are depicted on the reflective surfaces of the mirrors – interspersed with poems and poetic fragments. In some places, the reflective surface beneath becomes visible, as if the here and now and the viewers are both becoming inscribed in the artist’s temporality.

Leda Bourgogne’s works have a surrealist quality: the subconscious, dreams, obsessions, chance, and the irrational serve in part as the source of her practice, in which the penetration of the body and the psyche is a central recurring element.

Leda Bourgogne was born in 1989 in Vienna, Austria. She lives and works in Berlin. She currently resides in Paris at Cité internationale des arts, as part of global exchange grants of the Federal State of Berlin.

Her work has been presented in several solo shows, including at Westfälischer Kunstverein, Münster (2023); Fragile, Berlin (2022); Braunschfelder, Cologne (2020); and Kunstverein Braunschweig, Brunswick (2018).

Group shows include Istituto Svizzero, Rome (2024), Museum Frieder Burda, Baden-Baden (2023); Kunsthalle Bremerhaven, (2022); Futura, Prague (2021); Helmhaus, Zurich (2020); Kunstverein Bielefeld (2020); Kai 10, Arthana Foundation, Düsseldorf (2019); Nassauischer Kunstverein, Wiesbaden (2018); Vleeshal, Middelburg (2018); and Ludlow 38, New York (2018).

CURRENT & UPCOMING SHOWS

Swiss Art Awards 2025
Halle 1.1, Messe Basel
Opening 16.6.2025, 17.6. – 22.6.2025

★

Emotional Terrains Of Change
Simian, Copenhagen,
curated by Fabian Flückiger
5.10. – 14.12.2025 (Group show)

Textiles are also among the materials that characterise her practice. With every stitch in the fine chiffon fabric, the author’s physicality is in some way inscribed into the material itself. The sewing patterns in *Infinity Road* follow a rhythm reminiscent of neural pathways – they branch out, intersect, get lost in detours and shortcuts. The result is a network without a centre, a structure that evokes the brain or the psyche itself: permeable, interwoven, a system of individual parts that are constantly in motion.

The materials Bourgogne works with – latex, leather, velvet, chiffon, mirrors, feathers, and shells – could hardly be more contrasting. Their textures contradict each other; their meanings collide. This resistance is where the aesthetic tension lies. Her works resemble permeable membranes in which the physical and the psychological, the visible and the unconscious are inextricably interlaced. They reveal a fragile openness that not only implies vulnerability, but also unveils a raw, almost brutal directness – the kind of brutality that goes hand in hand with any form of radical revelation. This dialectical tension between sensitivity and confrontation is a central aspect of her artistic language.



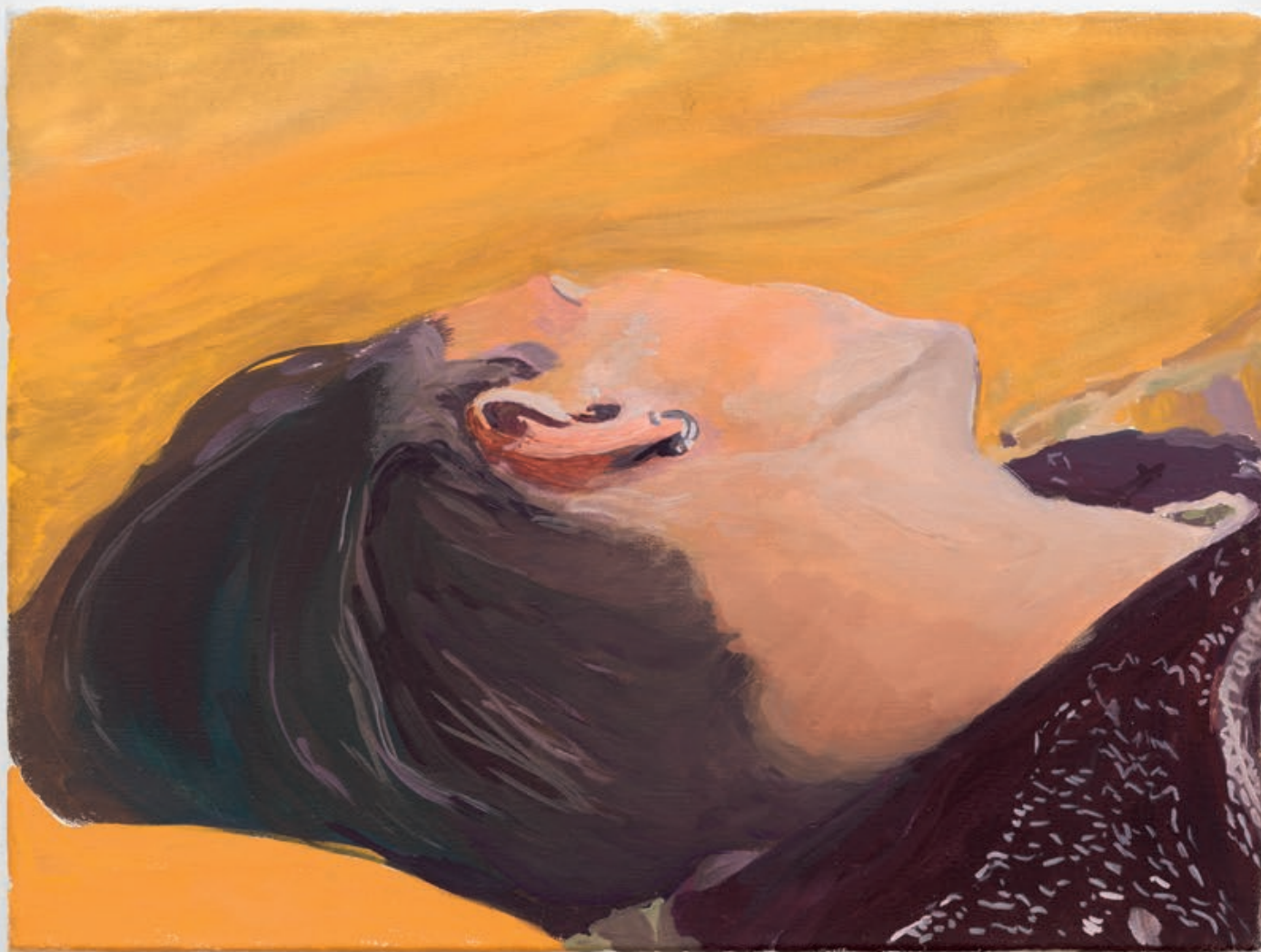
LEDA BOURGOGNE, *Dreams in mirror are closer than they appear*, 2025
Acrylic on wing mirrors, iron rod
200 × 45 × 39,5 cm
(LB 276)
16.000 Euro (incl. VAT)



LEDA BOURGOGNE, *Dreams in mirror are closer than they appear*, 2025
(LB 276)



LEDA BOURGOGNE, *Dreams in mirror are closer than they appear*, 2025
(LB 276) – Detail



LEDA BOURGOGNE, *Verity*, 2025
Gouache on canvas
30 × 40 × 4 cm
(LB 271)
4.500 Euro (incl. VAT)



LEDA BOURGOGNE, *Spinner*, 2025
Acrylic on motorcycle mirrors
35 × 61,5 × 6,5 cm
(LB 279)
7.000 Euro (incl. VAT)



LEDA BOURGOGNE, *Rear View*, 2025
 Acrylic on wing mirrors, iron rod
 164,5 × 34,5 × 33,5 cm
 (LB 275)
 12.000 Euro (incl. VAT)



LEDA BOURGOGNE, *Rear View*, 2025
(LB 275)



LEDA BOURGOGNE, *Rear View*, 2025
(LB 275) – Detail

After a migratory flight of several thousand kilometres from North Africa, myriads of painted lady butterflies arrived in Southern and Central Europe in the summer of 2009. Exhausted from the journey, one of the butterflies in the image sits among leaves and drinks from a small drop of water. This picture is part of Jochen Lempert's ten-part photo series *Lyren* (Lyres), named after the poetry volume of the same name by the French poet Francis Ponge.

As a poetic format, rhyme schemes offer the possibility of both formal and linguistic references – Lempert's practice translates this principle to a visual level. The photographer's gaze repeatedly leads to pair structures, both within the motifs themselves and between the small-format black-and-white photographs. The shape of the butterfly is repeated in the outline of a cloud, in the smiling mouth of a child – one image subtly echoes the next. In the *Lyren*, many of the subjects are at rest: the viewer's gaze passes over the hooves of a tapir dozing in the dappled shade and wanders to the soles of someone's shoes as they lie on a bench for a midday nap. Lempert contrasts this with fleeting moments of speed, extending their temporality in his images: a group of people sprinting, the toes of their shoes flying over the grass, or collections of stones washed up on the beach.

Like organisms in constant interaction with each other, there is a juxtaposition at eye level in which the sum of the motifs forms an expansive whole. This 'whole' is defined by similarities –

Jochen Lempert was born in 1958 in Moers, Germany. He lives and works in Hamburg.

His work has been presented in numerous solo shows, including at MAC's – Musée des Arts Contemporains, Grand-Hornu (2023); C/O Berlin (2023); Huis Marseille, Museum for Photography, Amsterdam (2022); Centre Pompidou, Paris (2022); Portikus, Frankfurt/Main (2022); Le Crédac, Ivry-sur-Seine (2020); Centro de Arte Dos de Mayo, Madrid (2018); Sprengel Museum Hannover, Hanover (2017); Izu Photo Museum, Nagaizumi (2016); Contemporary Art Gallery, Vancouver (2016); Cincinnati Art Museum (2015); Hamburger Kunsthalle, Hamburg (2013); Midway Contemporary Art, Minneapolis (2012); Museum Ludwig, Cologne (2010); Deichtorhallen, Hamburg (2006); and Museum für Gegenwartskunst, Siegen (2005). Group shows include Kunstpalast Düsseldorf (2024); Mori Art Museum, Tokyo (2023); Jeu De Paume, Paris (2022); Kunstmuseum Liechtenstein, Vaduz (2020); The Renaissance Society, Chicago (2018); mumok, Vienna (2018); S.M.A.K., Ghent (2017); Deichtorhallen Hamburg (2016); Centre Pompidou Metz (2016); Fotomuseum Winterthur (2015); Fondation Pernod Ricard, Paris (2014); Mudam Luxembourg (2013); Martin-Gropius-Bau, Berlin (2010); Museum Folkwang, Essen (2005); Städtisches Museum Abteiberg, Mönchengladbach (2001); and Kunsthalle Basel (2000).

CURRENT & UPCOMING SHOWS

Cactus

Nouveau Musée National de Monaco,
Villa Sauber, Monaco
6.7.2025–11.1.2026 (Group show)

★

Plants_Intelligence

Badischer Kunstverein
11.7.–23.11.2025 (Group show)

★

Une nature moderne

Le Crédac, Ivry sur Seine
until 29.6.2025 (Group show)

★

Typologien: Photography in 20th_Century Germany

Fondazione Prada, Milan
until 14.7.2025 (Group show)

★

Für die Vögel

Museum für Gegenwartskunst Siegen
4.7.–9.11.2025 (Group show)

★

Isa Mona Lisa

Kunsthalle Hamburg
until 18.10.2026 (Group show)

between humans, nature, and animals. Lempert's concept of nature is based less on a definition than on relationships: he examines the 'natural' aspects of human beings – like the need for sleep, or milk teeth falling out – and the presence of nature in human space, such as a group of pigeons perching as naturally on a toy train set as if it were a branch.

Lempert's photographic practice can be divided into two levels: firstly, the level of the individual motif, its photographic depiction and the composition of the image. The second level is the relationship between the motifs, which Lempert places in relation to each other in ever-changing constellations. By providing this interpretive placement, he turns the viewers into co-authors; offering this opportunity to create meaning brings them closer to his subjects than the technology of the camera could ever make possible.



JOCHEN LEMPert, *Blinking*, 2013
2 parts, Silver gelatin print
Each 23 × 15,5 cm, Edition of 5
(JL 201)
5.600 Euro (incl. VAT)



JOCHEN LEMPert, *Untitled (Transparent Wings)*, 2016

Silver gelatin print

36,3 × 28,3 cm

Edition of 5

(JL 043)

4.200 Euro (incl. VAT)



JOCHEN LEMPERT, *Kirschen II*, 2019

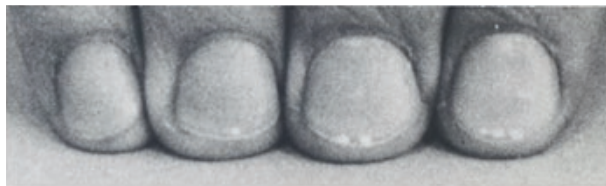
Silver gelatin print

27 × 21 cm

Edition of 5

(JL 121)

3.400 Euro (incl. VAT)



JOCHEN LEMPert, *The critic laughs*, 2023

Silver gelatin print

1,6 × 5,2 cm

Edition of 5

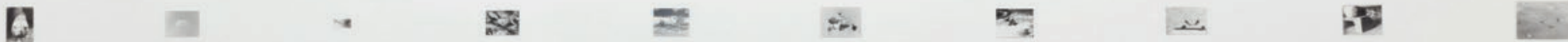
(JL 371)

1.800 Euro (incl. VAT)



JOCHEN LEMPert, *Streichholz*, 2024
Silver gelatin print
8,9 × 13 cm
Edition of 5
(JL 370)
1.800 Euro (incl. VAT)

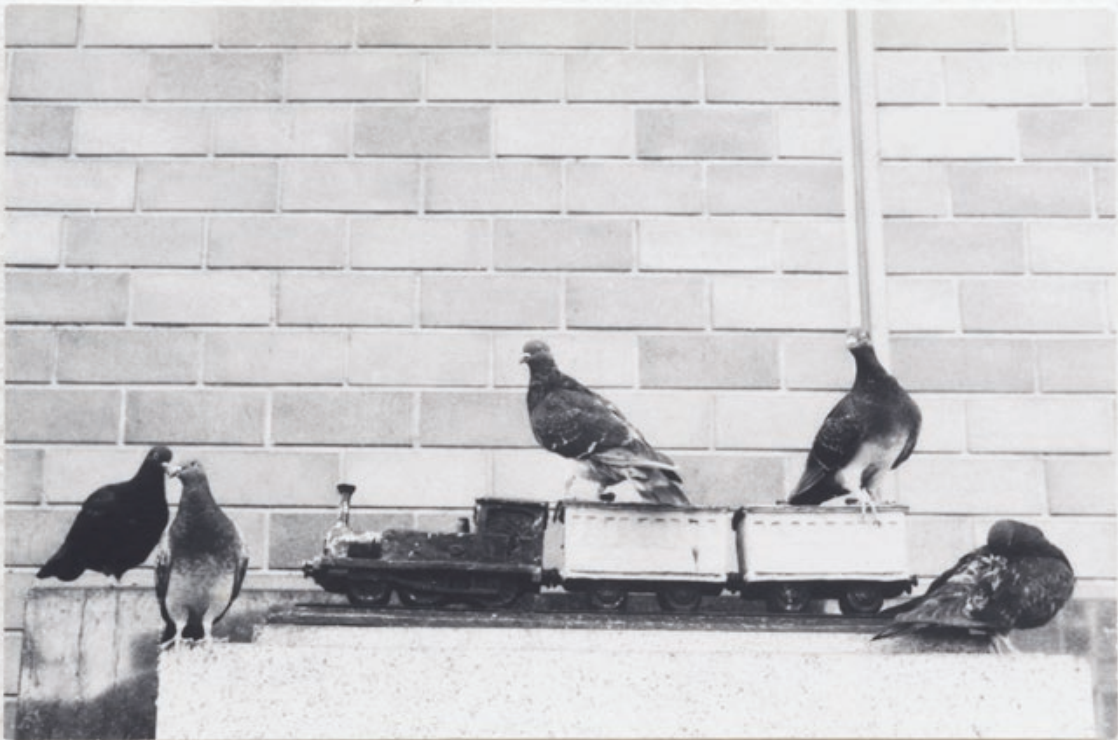
BQ



JOCHEN LEMPert, *Lyren*, 2013
10 parts, Silver gelatin print
Variable dimensions, Edition of 5
(JL 149)
16.500 Euro (incl. VAT)











JOCHEN LEMPert, *Bills*, 2020
12 parts, Silver gelatin print
Each 29,5 × 23,5 cm, Edition of 5
(JL 134)
36.000 Euro (incl. VAT)



Since the 1960s, Ferdinand Kriwet has engaged intensively with the phenomenon of mass media: in addition to writing his own texts, he has utilised audio and visual material from television, radio, and print in his own artistic practice. He was interested in the organisation and structuring of text and language, which he translated into visual and audible experiences. This led to his so-called *Sehtexte* (visual texts) – graphic typographical works, such as the ten-part *Photokina* sequence, in which he visually captured the media response to and the growing success of the Cologne trade fair from 1950 to 1970. His *Photokina-Chiffren* (photokina ciphers) are geometric and circular: grouped around a year in the centre are text fragments from the journalistic coverage of the trade fair.

On the other hand, his *Hörttexte* (aural texts) were created for radio broadcasts. In contrast to classic radio plays, these ‘multidimensional literary structures’ – as KRIWET himself described them – do not follow a linear narrative, but are made up of fragments of sound and speech. Listeners can hear recordings from the news, advertising, election campaigns, pop music, and events and achievements from human history, like the moon landing. These works are based on scores, such as *One Two Two* from 1968; structured, collaged arrangements that are used to select and organise the audio material in terms of both its content and acoustics. Similar to a continuous,

KRIWET was born in Düsseldorf, Germany, in 1942. He died 2018 in Bremen.

His work has been presented in numerous solo shows, including at Heinrich-Heine-Institut, Düsseldorf (2021); Kulturgut Haus Nottbeck – Museum für westfälische Literatur, Oelde (2020); Centre d’art contemporain, Fribourg (2013); Museum Ludwig, Cologne (2011); Kunsthalle Düsseldorf (2011); Ludlow 38, New York (2010); Kunstverein für die Rheinlande und Westfalen, Düsseldorf (1975); Kölnischer Kunstverein, Cologne (1968); and Staatliche Kunsthalle Baden-Baden (1968).

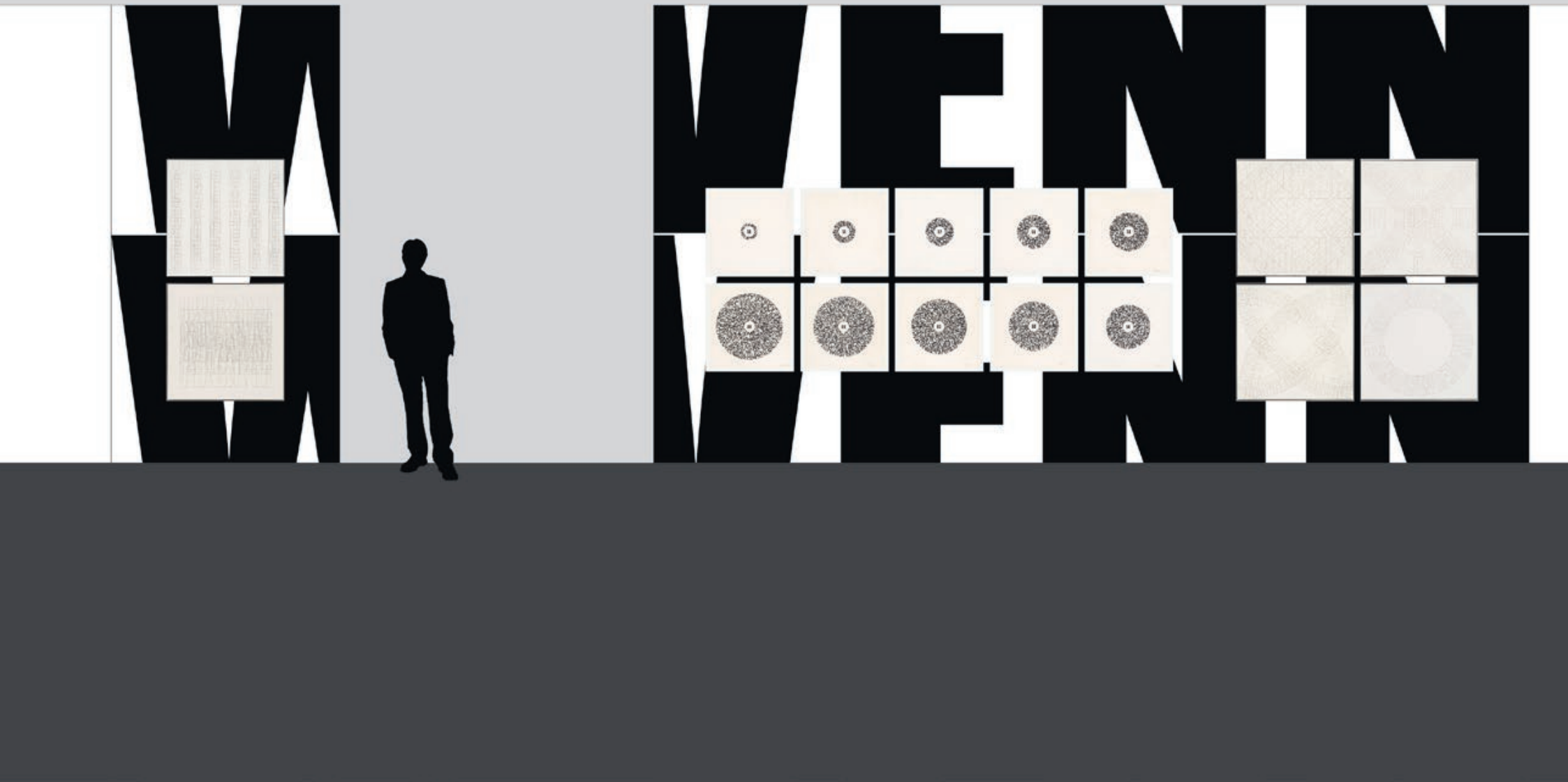
Group shows include Museum Schloss Moyland, Bedburg-Hau (2023); Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin (2022); Weserburg Museum für moderne Kunst, Bremen (2022); Lehmbruck Museum, Duisburg (2021); Kunsthalle Wien, Vienna (2020); Centre for Contemporary Art Ujazdowski Castle, Warsaw; (2020); Museum Tinguely, Basel (2018); 33rd Ljubljana Biennale of Graphic Arts (2019); Kunsthaus Dresden (2017); Haus der Kulturen der Welt, Berlin (2017); Schirn Kunsthalle, Frankfurt/Main (2014); National Taiwan Museum of Fine Arts, Taichung (2013); and 30th São Paulo Biennial (2012).

associative stream of consciousness, individual syllables are repeated, blend together, flow into one another, and continue on. Klaus Schöning’s description of KRIWET as a ‘surgeon and poet of spoken language’ becomes particularly clear in the *Hörttexte*: before the sound fragments found their final form in the broadcasting studio, the artist first edited them onto a tape at home. This editing process condenses the historical events into a rhythmic archive of occurrences that is both a historical document and evidence of KRIWET’s status as a contemporary witness. Although the artist did not intend for them to be a news source, this ‘compositional act of a new, audible text’ becomes an information medium through a perceptive approach and understanding.

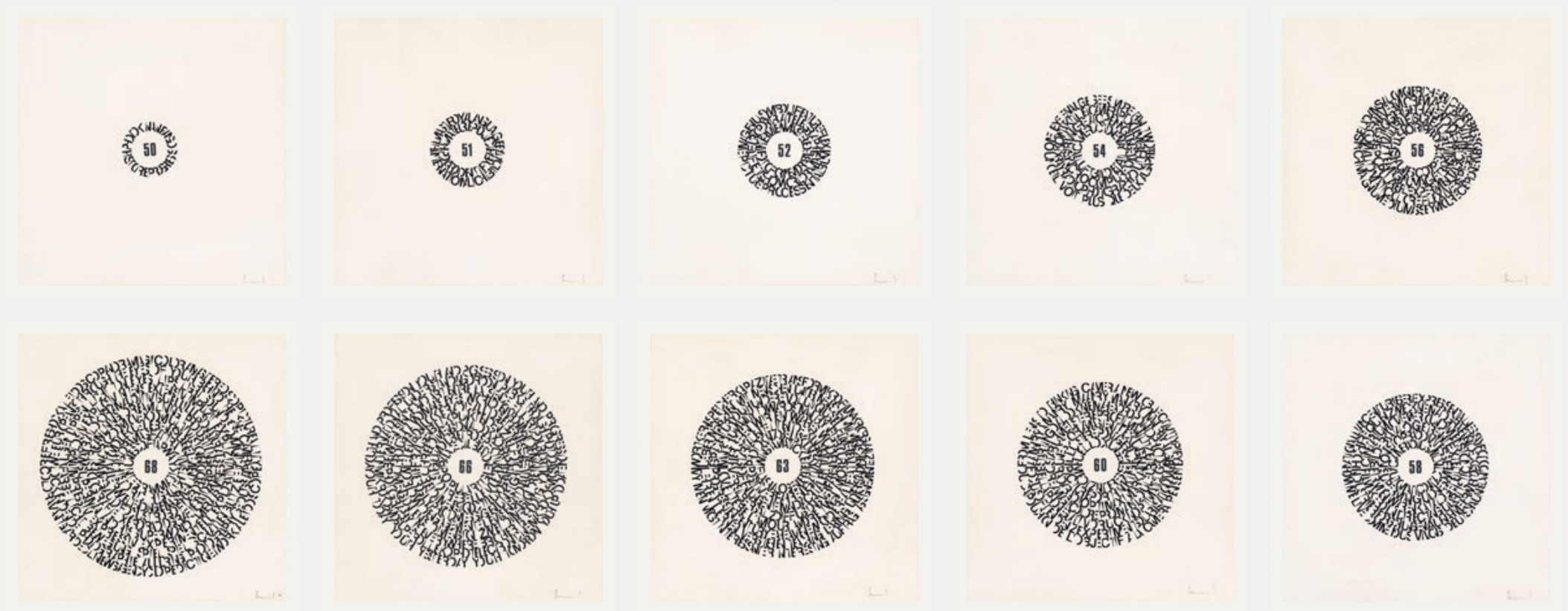
KRIWET published his first book *Rotor* in 1961 when he was just nineteen years old; the art historian Gregor Jansen described it as a ‘linguistic concatenation of causal options’. Similarly, the double condition *WENN WENN* (IF IF), whose graphic contours run across the wall of the fair, appears to be a conclusion without an outcome. KRIWET splits language into its communicative building blocks and transforms them into an audiovisual information structure – an aesthetic of organisation intertwined with mass media.



KRIWET, *WENN WENN*, 2011
Acrylic on wall
dimensions variable, unique
(FKR 772)
64.000,- Euro (incl. VAT)



KRIWET, *WENN WENN*, 2011
(FKR 772) – Installation Art Basel 2025



KRIWET, *Photokina*, 1970
10-parts, PVC letters on paper
Each 59,5 × 59,5 cm, 67,5 × 67,5 × 4 cm (framed)
(FKR 031)
75.000 Euro (incl. VAT)





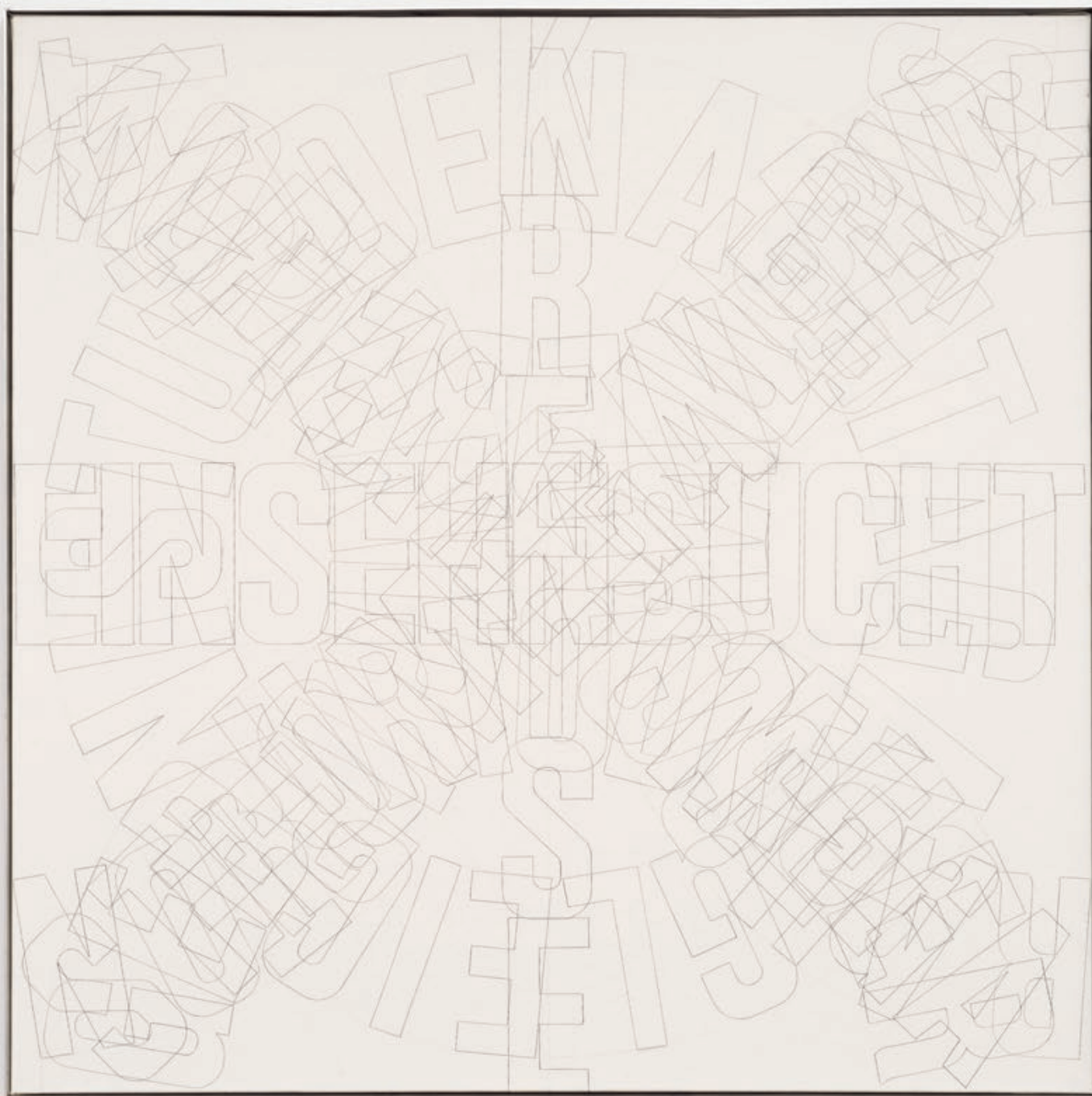
KRIWET, *Bleistift-Text B10*, 1976

Pencil on canvas

90,6 × 90,6 × 3,8 cm (framed)

(FKR 249)

20.000 Euro (incl. VAT)



KRIWET, *Bleistift-Text B13*, 1976

Pencil on canvas

90,6 × 90,6 × 3,8 cm (framed)

(FKR 473)

20.000 Euro (incl. VAT)