

Andric Event
183 Ma, 6kt

Art Basel Miami Beach

December 8 – 10, 2023

Preview days on December 6 - 7, 2023

Booth B59

Allora & Calzadilla
Roberto Cuoghi
David Douard
Mimosa Echard
Dominique Gonzalez-Foerster
Fabrice Gygi
Wade Guyton
Yuki Kimura
Nick Mauss
Jean-Luc Moulène
Gabriel Orozco
Anri Sala
Reena Spaulings
Wolfgang Tillmans
Rirkrit Tiravanija
Haegue Yang
Heimo Zobernig

Fisherman Protest
1978, 17kt

Nick Mauss
Guide, 2023



Reverse-painted glass, mirrored
292 × 159 cm
114 15/16 × 62 5/8 in.

Price: USD 90,000 excl. VAT

Nick Mauss' reverse glass paintings are the result of an elaborate, delayed process that creates a distance in thinking, making, and perceiving the work, while at the same time maintaining a direct immediacy. Though at first sight the works appear to be painted onto the surface of a mirror, the painting takes place on the reverse side of the glass - under the surface.

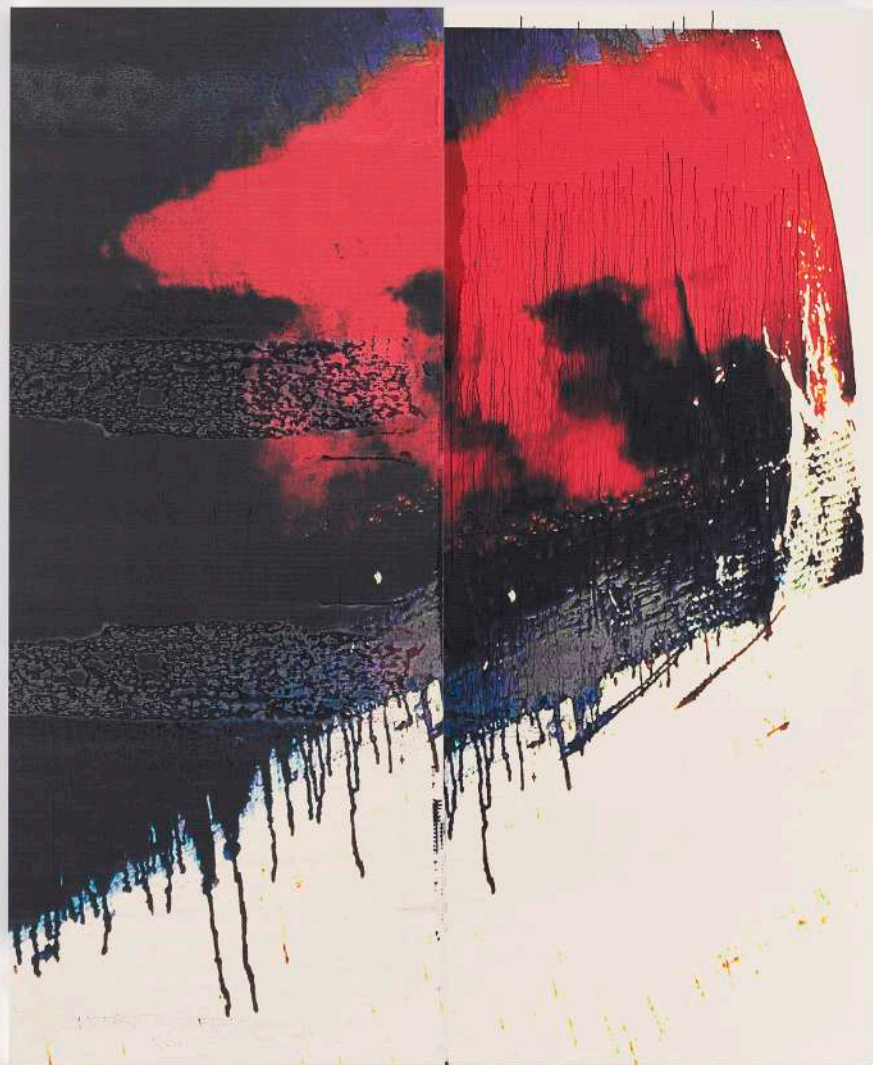
This painted glass is covered in mirror coating, which brings its own reactions. The glass picture plane absorbs the viewer, the space in which it exists, as well as other works within the space and the changing conditions of light, suggesting that a picture is not stable and contained but a system of relationships in which everything is unfixed.

Reverse glass painting was popularized as a folk art technique for depicting religious subjects in eighteenth-and nineteenth-century Europe, and became a catalyst for German Expressionist painting through its introduction by Gabriele Münter to her circle. The lustrous effect of ornament rendered on a silvered ground was also integrated into opulent interior schemes, and the technique reached its pinnacle in the 1930s through the diverse styles that characterized Art Deco. In addition to the history of mirror technology in relation to painting, Mauss has been interested in the use of mirrors in early 20th century cinema as devices of oblique reflection, fragmentation, and as supports for language - including vandalism, which threatens to cancel the reflected subject.

Nick Mauss, *Question the Wall Itself*, exhibition view, the Walker Art Center, Minneapolis, November 20, 2016 - May 21, 2017



Wade Guyton
Untitled, 2022



Epson UltraChrome HDX inkjet on linen
213,4 × 175,3 cm
84 × 69 in.

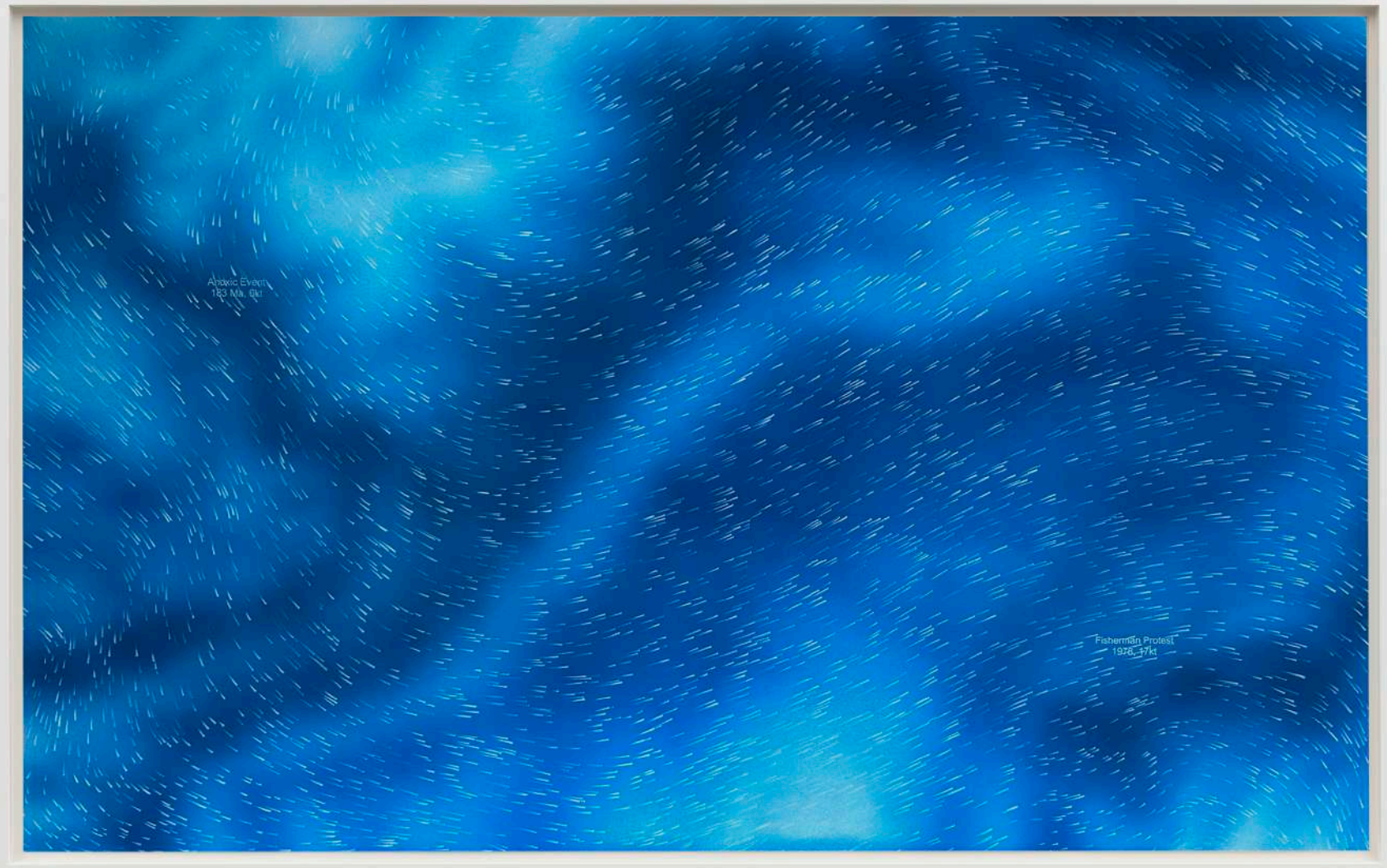
Price: USD 550,000 excl. VAT

An example of Guyton's most recent series of inkjet paintings with highly saturated color, *Untitled* is emblematic of the feedback loop Guyton creates between his earlier work and his methods of production. For this work, Guyton modified a closeup of an image used to produce his earlier letter «U» flame paintings, distorting its colors and inverting it. As with other paintings of this size, Guyton would fold the canvas in half and feed each half into a commercial inkjet printer, printing an image file on each side.

Untitled is a particularly “painterly” painting, the imagery resembles a large brushstroke and drips in the printed image commingle with the actual drips from the inkjet printing and the ink smears created when the canvas falls and folds onto the studio floor, still wet, after printing. Guyton started increasing the color saturation in his paintings around 2021 and this is one of three paintings made with this imagery which has been exhibited so far.



Allora & Calzadilla
Aeolian Chart, 2023

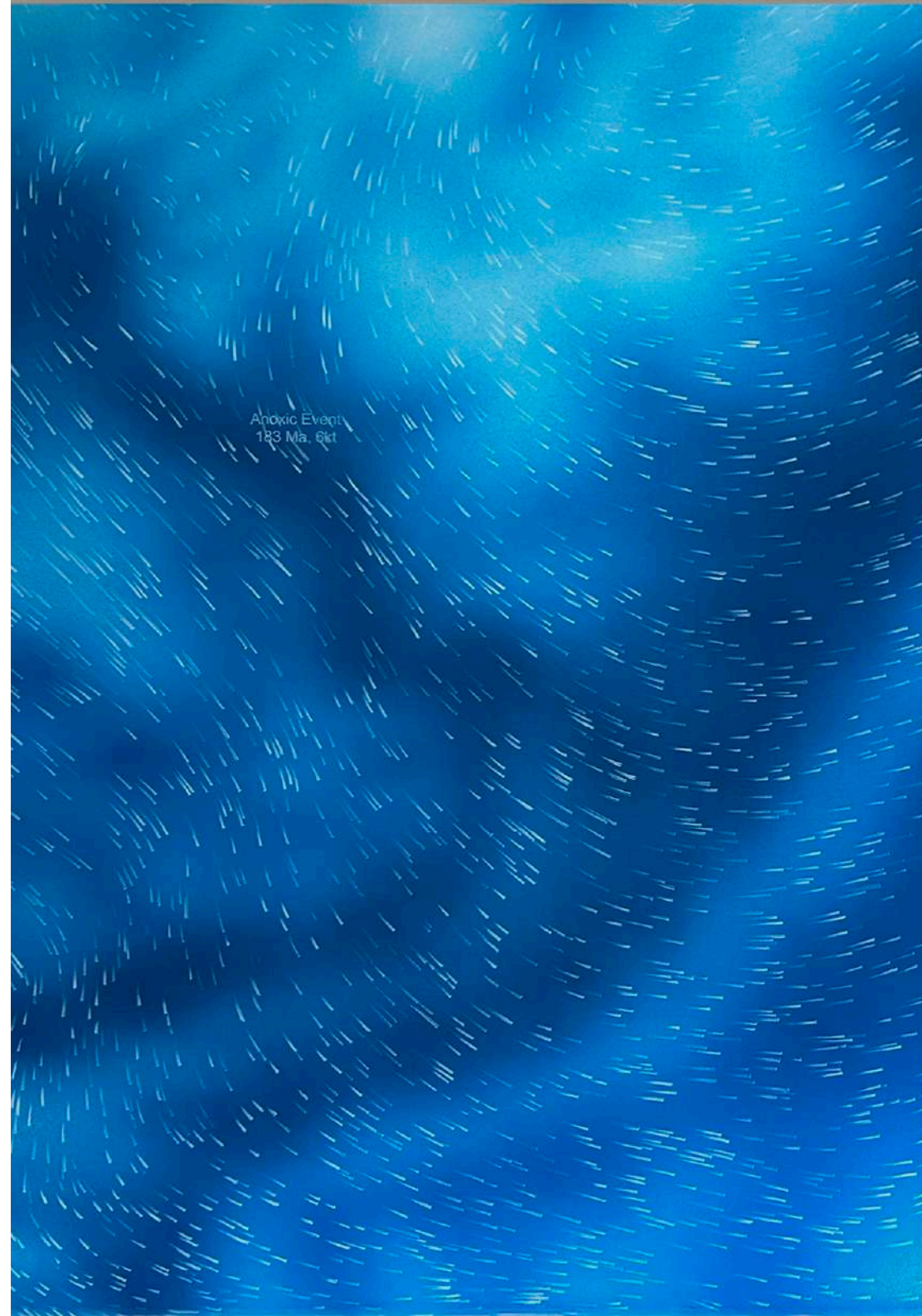


Watercolor on paper
134,5 × 215 cm
52 15/16 × 84 5/8 in. (framed)

Price: USD 85,000 excl. VAT

Aeolian Chart is a watercolor series that takes inspiration from the wind, a force connecting distant people and places. Using contemporary and ancient wind forecasting technologies, nautical charts, historical records, literature, and climate databases as a point of departure, the images depict wind direction and speed in a particular region in the world.

However, the textual and numerical information that normally appears in such forecasts is replaced with world events in maritime and climatological history. As a result, a new map emerges, one in which the wind movement of the present overlaps with past events. This work references *Xook K'iin*, a Mayan weather forecasting technique and the *Espíritu Santo* Galleon grounding in Nagngang Buaya in 1575.



Yuki Kimura
Black Rubber Penholders, 2023



Rubber, wood, oil paint
132 × 40 × 40 cm
52 × 15 ³/₄ × 15 ³/₄ in

Price: EUR 18,000 excl. VAT

Black Rubber Penholders is part of a series of works featuring readymade objects, such as wine glasses and seashells multiplied or in various scales like nesting dolls, resting on plinths decorated with trompe l'oeil marbling by professional faux painters. This series was conceived for Kimura's first institutional exhibition in Germany at Kunstverein Düsseldorf (2022).

The object on this marbled plinth is a ziggurat pyramid of black rubber penholders which Kimura bought in bulk, combining the DIY history of the readymade and highly skilled production. By what Kathrin Bentele has called a "total ornamentation of space", Kimura suggests an enlivening and critical potential of the ornamental and questions the contested role of decoration and craftsmanship within art and architecture since Modernism and the notions of dematerialization and de-skilling associated with conceptual art practices.

Kimura will present her first solo exhibition at Galerie Chantal Crousel in June 2024.





Yuki Kimura, *Col sporcar si trova*, exhibition view Kunstverein Düsseldorf, 2022

Anri Sala
Surface to Air I (Tartaruga/Morning), 2023



Fresco painting, intonaco on aerolam, Tartaruga marble
50 × 35,5 × 4,8 cm
19 11/16 × 14 × 1 7/8 in.

Price: EUR 120,000 excl. VAT



Anri Sala

Surface to Air IV i, ii, iii (Cipollino/Afternoon Slightly After), 2023



Three fresco paintings, intonaco on aerolam, Cipollino marble

Painting 1: 17 × 21 × 4 cm - 6 11/16 × 8 1/4 × 1 9/16 in.

Painting 2: 17 × 21 × 4 cm - 6 11/16 × 8 1/4 × 1 9/16 in.

Painting 3 with marble: 17 × 23,5 × 4 cm - 6 11/16 × 9 1/4 × 1 9/16 in.

Price: EUR 120,000 excl. VAT

Anri Sala's frescoes, all composed by several «giornata» (day in Italian), combine different geological and historical temporalities. Each composition corresponds to what can be accomplished in a day of work while the plaster medium, called the intonaco, remains fresh. Once it is dry, the pigments are bound to the worked surface and changes are no longer possible. The artist's every gesture affixes the material like a temporal imprint, fossilizing the color and creating a form of contemporary archeology.

The series «Surface to Air» derives from photographs taken by the artist of clouds seen from an airplane in flight. These nearly abstract representations harmonize with the sharply delineated veins of the marble, a witness to a tangible and immutable temporal reality. Sala juxtaposes elements of an ostensibly opposite nature, arranging them into a subtle visual continuity.

This fresco series presents a new formal manifestation of Sala's longstanding interest in creating time-based narrative dislocations and reconsidering the boundaries and interactions of various media which has motivated his previous film, sound, and installation work.



Wolfgang Tillmans
Greifbar 109, 2020



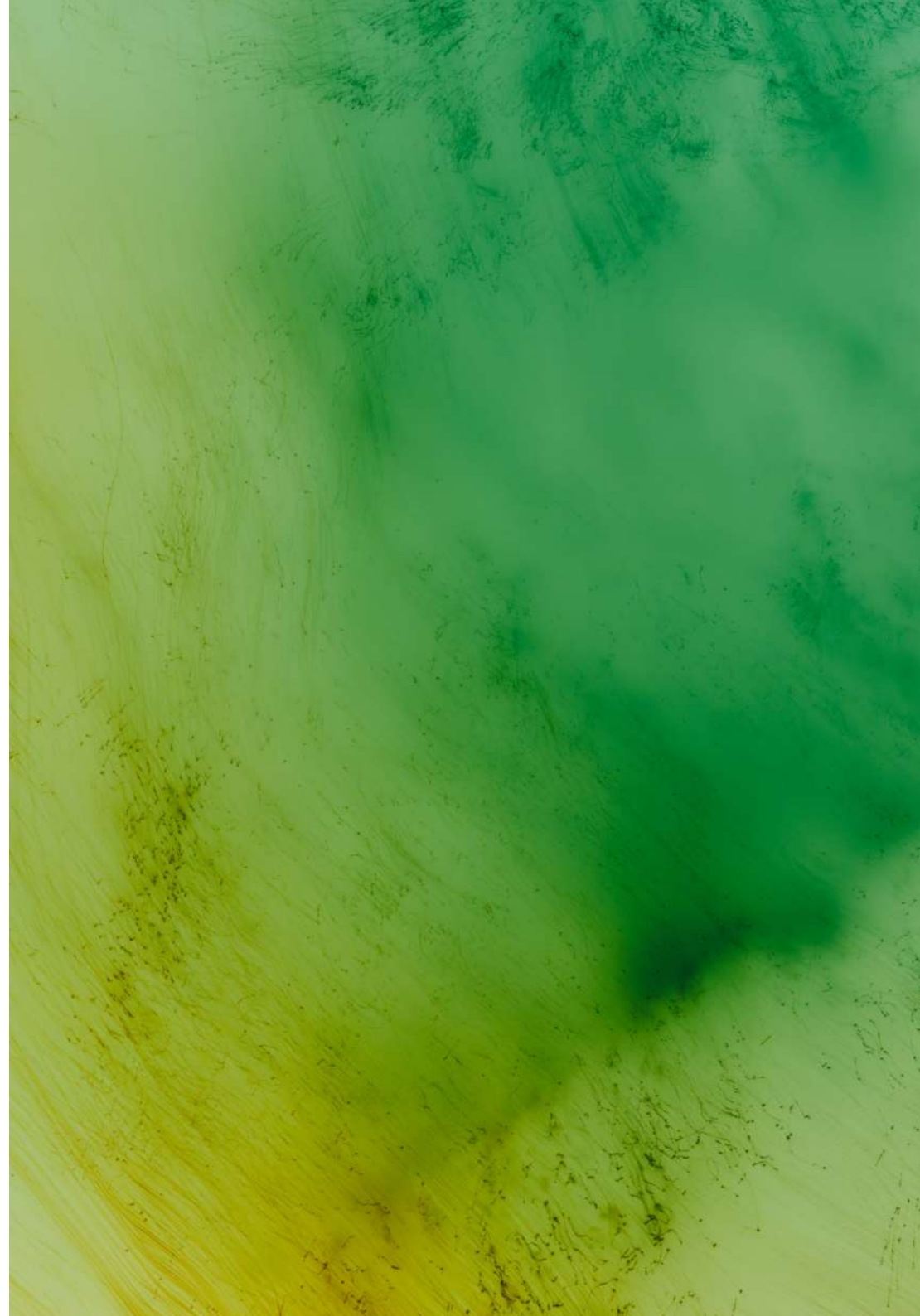
Inkjet print mounted on dibond in
artist frame
230,3 × 171 × 6 cm
90 5/8 × 67 3/8 × 2 3/8 in. (framed)
Edition 1/1 + 1 AP

Price upon request

Greifbar is part of a series of Tillmans' camera-less compositions made by exposing undeveloped photographic paper to light and chemicals. Meaning «palpable» in English, *Greifbar* is characterized by a pulsation of fluid streaks and fine lines which are reminiscent of ink dissolving in water.

Chance plays a vital role in the creation of these works. As Tillmans has explained: “what connects all my work is finding the right balance between intention and chance, doing as much as I can and knowing when to let go, allowing fluidity and avoiding anything being forced.”¹ Infused with an expressionistic quality, *Greifbar* interfaces with the boundaries between photography and painting.

¹ Wolfgang Tillmans in conversation with Dominic Eicher, *Frieze Magazine*, Issue 118, October 2008.



Wolfgang Tillmans
Omen, 1991

An early photograph from a series of works taken of nightlife subcultures, *Omen* takes its title after the famous techno club in Frankfurt and contains major themes which Tillmans would explore over the next three decades, namely, the bodily and spiritual intimacy created by community, particularly in music.

Bare bodies form a significant subject in Tillmans' practice, often staged, contorted, or cropped in unusual ways. We confront, as George Baker writes, "not just the erotic body in such photographs, not just the body in ecstasy (the photograph in ecstasy), but a body insisting on seeing the world otherwise." Editions of this work have been exhibited at MUMOK, Vienna and the Museum of Modern Art, New York.

Inkjet print, framed
34 × 44 × 2,4 cm
13 3/8 × 17 3/8 × 1 in. (framed)
Edition 8/10 + 1 AP

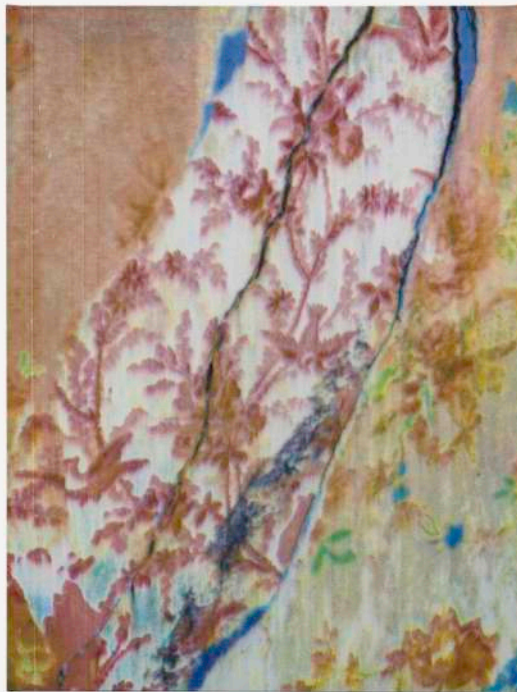
Price: USD 12,000 excl. VAT





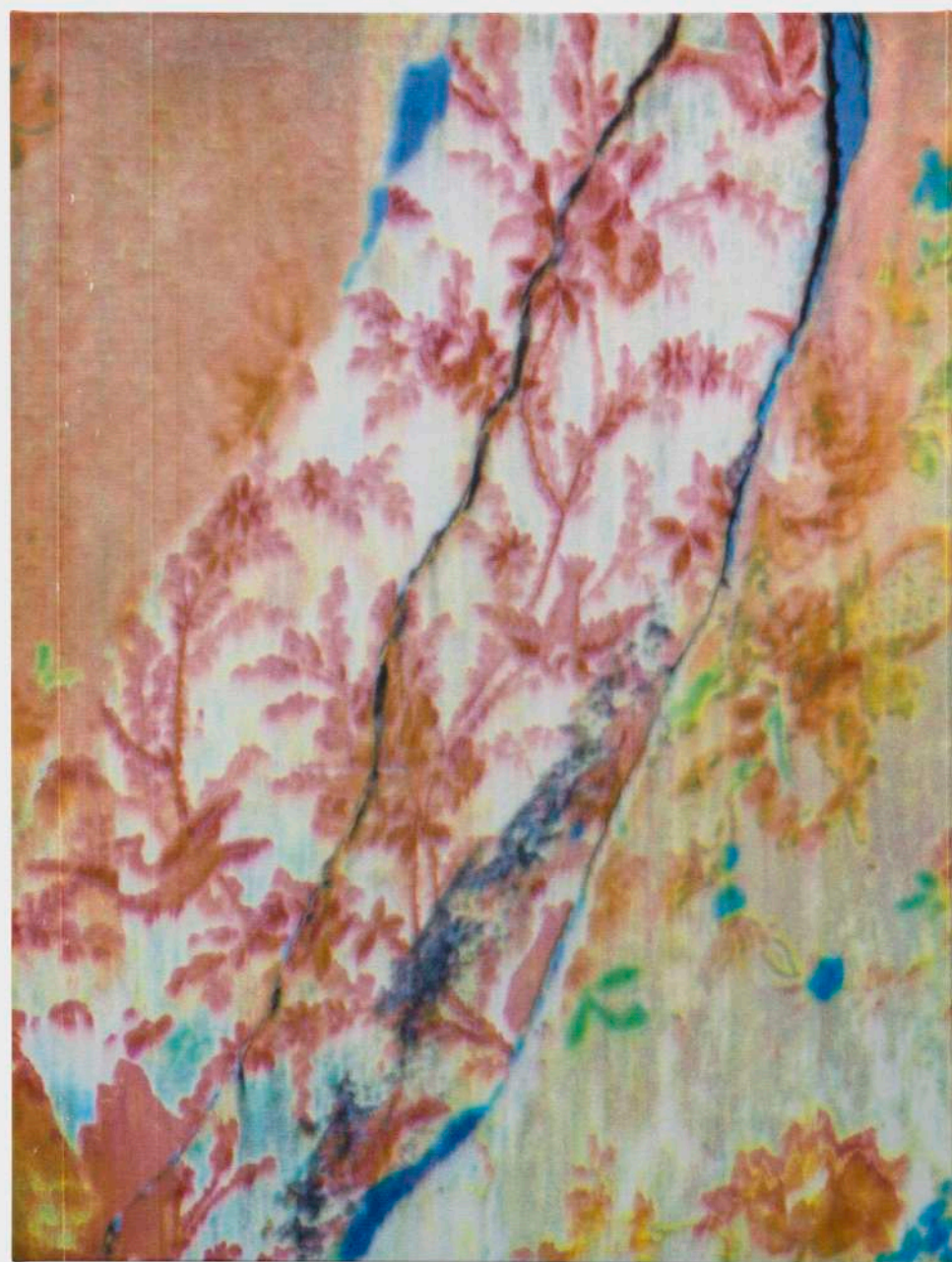
Wolfgang Tillmans, *Wolfgang Tillmans: To look without fear*, exhibition view, The Museum of Modern Art, New York, September 12, 2022 - January 1, 2023

Gabriel Orozco
Fleurs Fantômes 137, 2015



Oil jet painting on canvas
122 × 91,5 cm
48 × 36 in.

Price: USD 280,000 excl. VAT



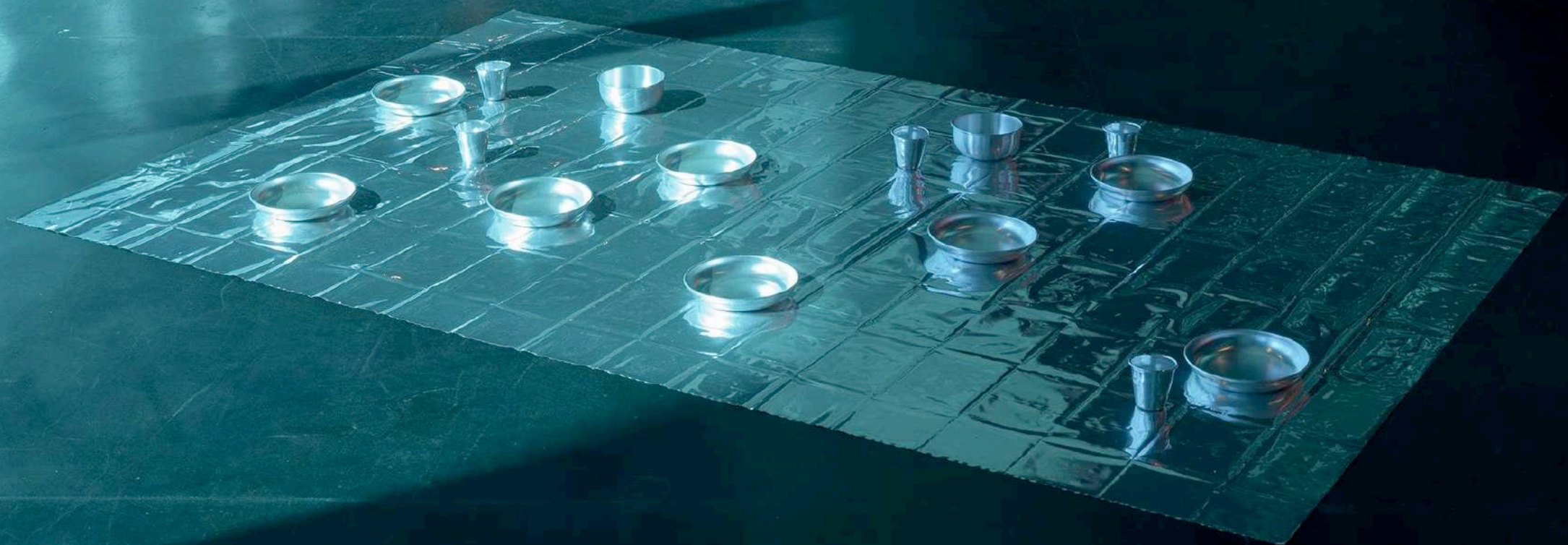
Fleurs Fantômes 137 is part of a series of “Phantom Flowers” paintings created for the Château de Chaumont-sur-Loire, commissioned by the Centre-Val de Loire government in 2014. To create this series, Orozco took photographs of fragments of the degraded wallpapers in the castle and printed them on canvas using a now-obsolete oil paint machine originally designed in the 1970s to produce large-scale advertising billboards. The works redeposit the generational history contained in the original layers of wallpaper as well as the history of image-making to prompt us, as Briony Fer writes, “to think about what to make of art’s attachment to the restless movements and transfers between its parts.”

Flowers are one of painting’s most enduring subjects, from their symbolic function in portraiture and still life to their use by Modern artists such as Matisse and Pop artists such as Warhol to convey the mechanics of repetition. The series exemplifies Orozco’s longstanding interest in vegetal motifs and is related to works such as *Color Travels Through Flowers* (1998) and his *Diary of Plants* (2021-22) series of works on paper and recent paintings incorporating the imprints of real flowers and leaves.

There are 35 works in the *Phantom Flowers* series and several of these works are held in the collection of the Fonds national d’art contemporain (FNAC). *Fleurs Fantômes 137* is one of four paintings made in this size.



Dominique Gonzalez-Foerster
Untitled, 1987/2015



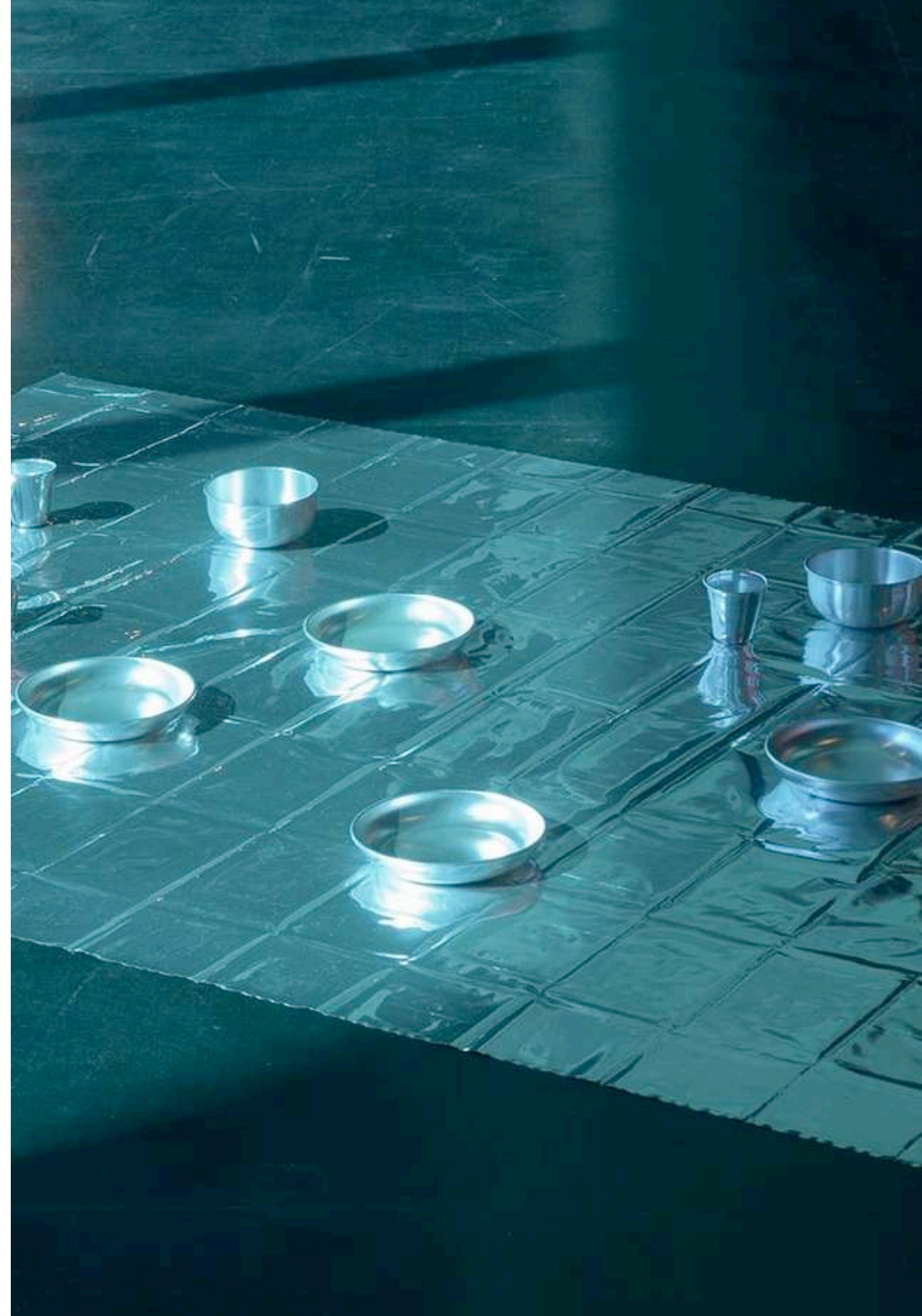
Aluminum objects, survival blanket
140 × 220 cm - 55 ¹/₈ × 86 ⁵/₈ in.
Edition of 3 + 1 AP

Price: EUR 70,000 excl. VAT

Untitled (1987 - 2015) is a physicalized memory of an artwork Gonzalez-Foerster made in 1987 when she was in art school and which she decided to reconstruct and exhibit in 2015 for her show *Temporama* at the Museu de Arte Moderna, Rio de Janeiro.

As Gonzalez-Foerster explained, the exhibition “took shape like a time machine, a park, a beach, a view, and a panorama. A place where we can stop time and experience different space-times.” This work explores ideas characteristic of Gonzalez-Foerster’s practice: the exploration of temporality; reordering traditional chronologies in making artwork; the development of horizontality as an open and shared space.

The artist uses everyday objects to create a theatrical, monochromatic, and horizontal space giving rise to unorthodox narratives: the silver survival blanket, typically used by astronauts, marathon runners, outdoor enthusiasts, and emergency first aid workers, here is transformed into a picnic blanket and merges into the aluminum texture of the dishware to create a physical and perceptual space of reflection.



Mimosa Echard
Untitled, 2023

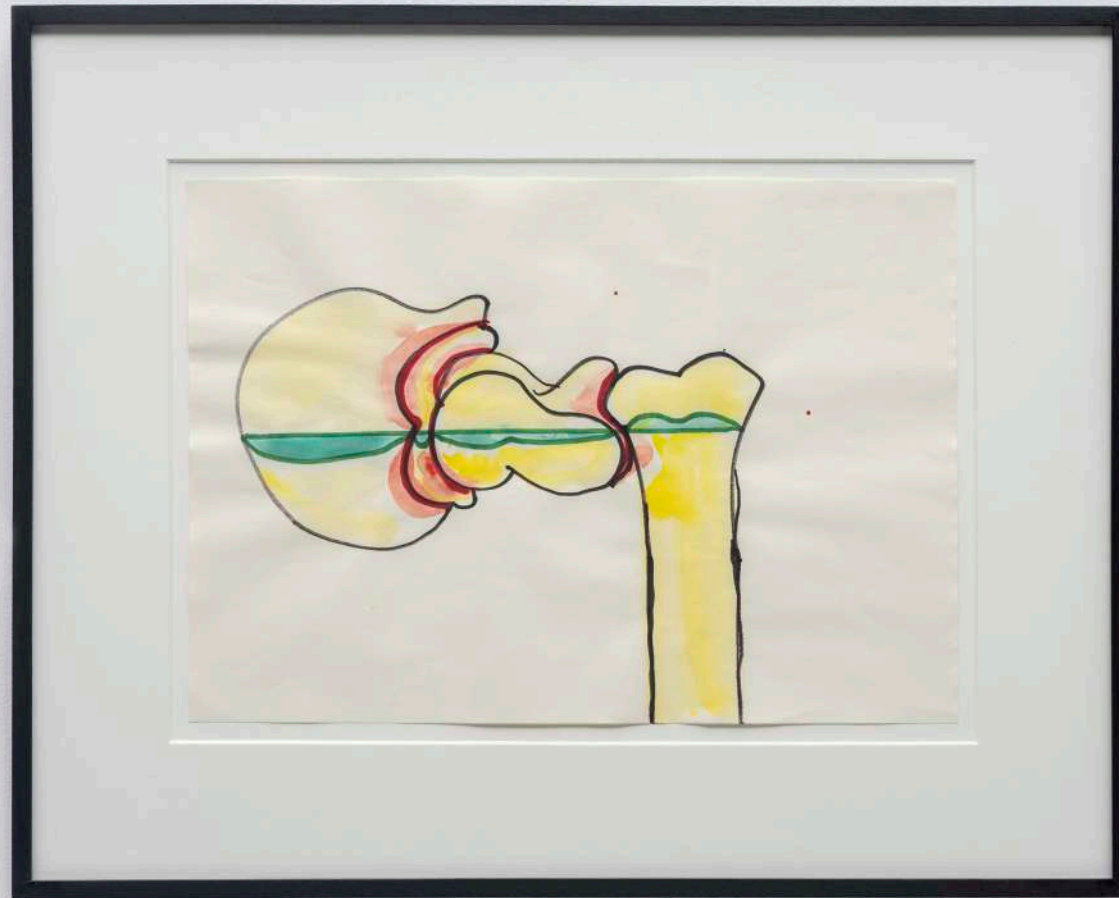


Wool, glass beads, plastic balls, clitoria flowers, copper ring, suction cup, electric cables, faux flower pistils, plastic lid, external computer fan, artificial plastic ear, cherry pits, silk, organza, acrylic paint, acrylic lacquer
290 × 190 × 10 cm
114 ³/₁₆ × 74 ¹³/₁₆ × 3 ¹⁵/₁₆ in.

Price: EUR 50,000 excl. VAT



Jean-Luc Moulène
Programme, Ajain, 2015



Watercolor and marker on paper
48,5 × 60,5 × 3,5 cm
19 1/8 × 23 7/8 × 1 3/8 in. (framed)

Price: EUR 10,000 excl. VAT

Programme [Program] (2015) is an important drawing featuring an invented arrangement of bones not found in any known living creature. The drawing was made during the production and installation of Moulène's solo exhibition at the Centre Pompidou (2016) and is a symbolic program structuring the exhibition and artworks on view there.

The green line denotes the image as an anatomical cross-section, a common formal device in Moulène's practice, and describes several sculptures in the Pompidou exhibition, whose forms were born of cross-sections and superimposed and juxtaposed at different levels and angles. Moulène writes of this exhibition, "what goes beyond the exhibition as an artwork is the program as an artwork... Maybe the program is wrong, but its development is coherent."

Representative of his practice's longstanding engagement with the symbolism of the body and the emancipatory logic of the illogical, Moulène's imaginative assembly of bones suggests, as Philippe Verne writes, "an unthinkable, un-thought of model of behavior, beyond any convention... Moulène's images and objects are cuts, holes, slices into what we think we know. They see through."



Rirkrit Tiravanija

Untitled 2023, (Lunar Calendar) New York Times, 18-25

September 2023, 2023



Newspapers, canvas, silver leaves

54 × 74 cm (each)

21 1/4 × 29 1/8 in. (each)

Full dimensions: 54 x 578 cm — 21 1/4 x 227 9/16 in.

Price: USD 200,000 excl. VAT

Untitled 2023, (Lunar Calendar) New York Times, 18-25 September 2023 is representative of Tirvanija's longstanding concern with the politics of the personal and creating a porousness between art and life. Emphasizing local and collaborative art production, this work was made in a studio near his home in Chiang Mai, Thailand.

The seven panels present the front pages of the New York Times from September 18 to 25, 2023 and each is painted over with a silver leaf representation of the moon phase from that day. Using a traditional Thai method of applying gold leaf in decorative arts, Tirvanija imprints a celestial timekeeper over a textual one, combining different cultural, visual, and artistic legacies. The newspaper, an everyday material, and the lunar cycle, an everyday astrological event experienced by all, link this work to the fundamental social and participatory nature of Tirvanija's practice, originating in his early communal environments for daily activities such as eating and playing games.

Works on newspaper form one of the most significant series in Tirvanija's practice, characteristically and symbolically working with the materials of the world rather than the materials historically associated with fine art. Tirvanija first started working with newspaper around 2004, painting stenciled phrases – ranging from mistranslated philosophical declarations to pop lyrics – over front pages of newspapers from different countries and political persuasions. Several newspaper works are in museum collections, including the Museum of Modern Art and the Thyssen-Bornemisza Museum.

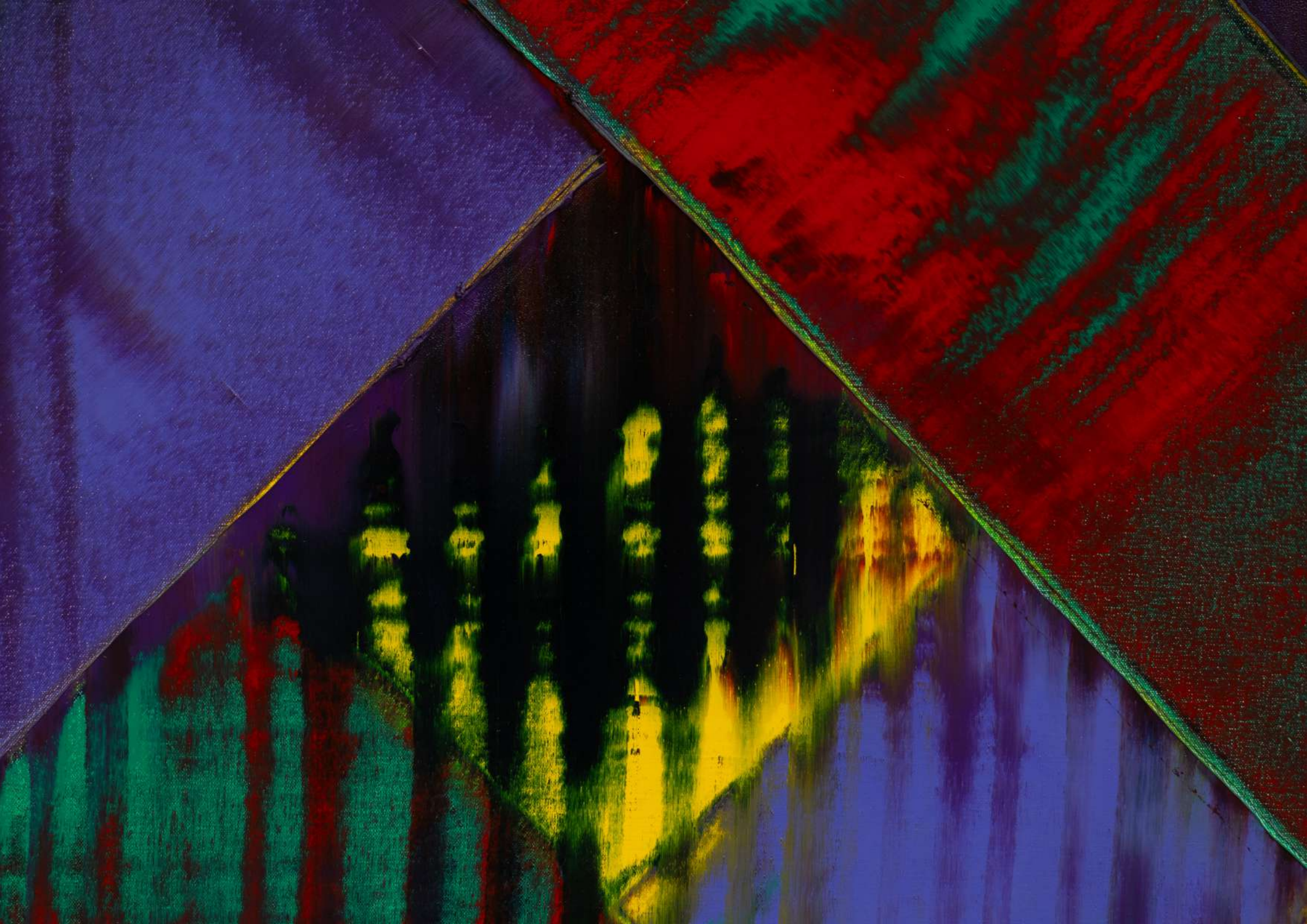


Fabrice Gygi
Sans titre, 2023



Oil on canvas
200 x 160 cm
78 ³/₄ x 63 in.

Price: EUR 50,000 excl. VAT



David Douard
Here 1, 2023



Metal, melamine wood, metal,
epoxy resin, acrylic paint, screen
printed paper, acrylic glass, screen
printed wood, screen printed
plastic sheeting, upholstery nails
135 × 103 × 7 cm
53 1/7 × 40 4/7 × 2 6/8 in.

Price: EUR 20,000 excl. VAT



Roberto Cuoghi
P(LXXPs)po, 2022



Oil on canvas
97 × 103 cm
38 2/8 × 40 4/7 in.

Price: EUR 90,000 excl. VAT

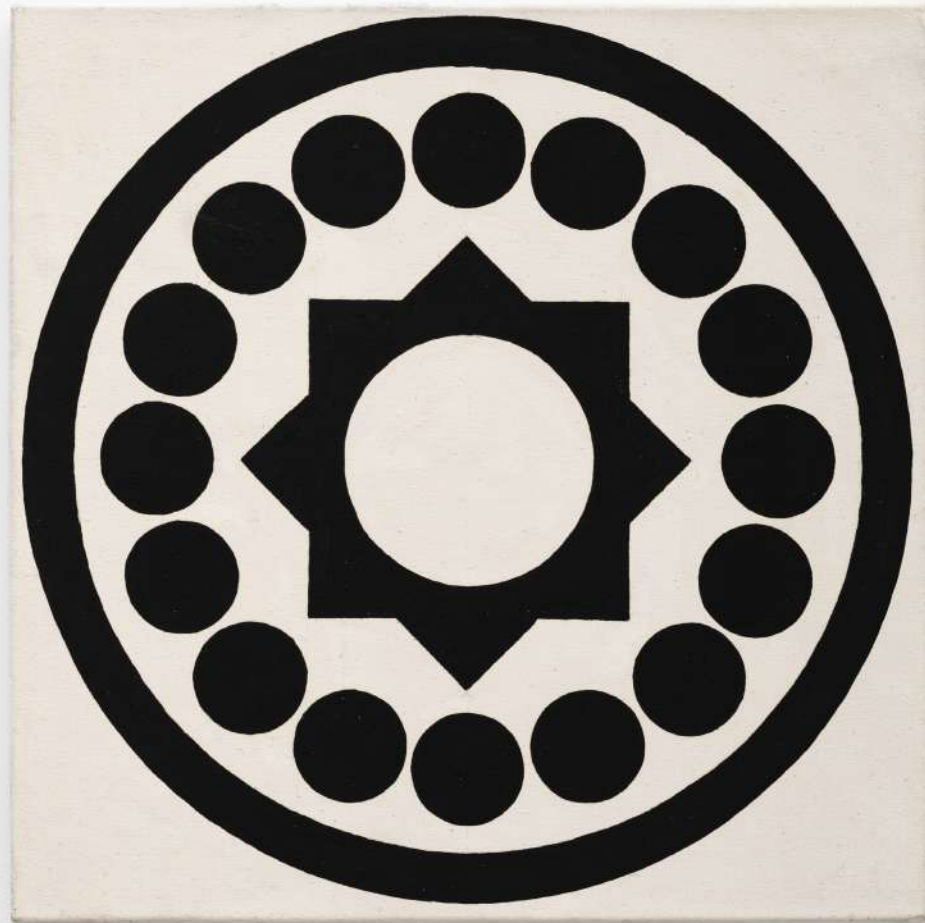
Haegue Yang
Spring Lantern Moth Serenade – Mesmerizing Mesh #210, 2023



Hanji, washi, origami paper on
alu-dibond, framed
62 × 42 cm
24 7/16 × 16 9/16 in.

Price: EUR 20,000 excl. VAT

Heimo Zobernig
Untitled, 1983



Oil on canvas
50 × 50 cm
19 5/8 × 19 5/8 in.

Price: EUR 35,000 excl. VAT

Untitled is a painting reproducing a computer graphic Zobernig designed with the help of media artist Helmut Mark as a logo for his noise-wave band Halofern. This band, founded with artists Richard Fleissner and Marcus Geiger, performed exclusively in galleries and events of the visual arts. Typical of his practice, the work assumes a theatrical in-between status, somewhere between painting, prop, and decoration. This work is part of an important series of paintings Zobernig made in the early 1980s featuring geometric forms reminiscent of avant-garde abstraction, such as Constructivism or De Stijl but without their associated utopian aims.

Zobernig takes formalism as a subject and points to geometric abstraction's action in popular culture and other areas of human life outside of fine art. As Achim Hochdörfer writes, "by testing the possibilities inherent to 'fraying' in the medium of painting, the language of geometric abstraction is freed from its modernist limitations: the medium is not abandoned, in a technical sense, as a means of neutralizing it in a higher synthesis, but opened up to both an extra-artistic horizon and the heterogeneity already inherent in the medium."



Reena Spaulings
Flower 4, 2008



Oil and acrylic on canvas
76 × 60 cm
29 ⁷/₈ × 23 ⁵/₈ in.

Price: USD 24,000 excl. VAT

One of a series of bouquet paintings, this work playfully exaggerates the already loaded symbolism of flowers in life and art history. Typical of Reena Spaulings' interest in summoning an awareness of the larger social systems structuring an artwork's meaning, this bunch of flowers is taken out of its traditional vase still life presentation and shown as a readymade, in a tied bouquet, ready to be presented in romantic, congratulatory, memorial, or other human circumstances.

The flower bouquet paintings were originally exhibited along with the "Enigma" series, canvases stretched with used tablecloths stained from exhibition opening dinners, similarly redefining the notions of painting and original authorship.



GALERIE
CHANTAL CROUSEL

On view at the gallery:

Tous les jours
Group exhibition
curated by Eva Svennung
November 25, 2023 - January 27, 2024

Ethan Assouline Fabienne Audéoud
Nicolas Ceccaldi Roberto Cuoghi Mimosa Echard
Hélène Fauquet Lou Fauroux Genoveva Filipovic
Seth Price Josephine Pryde Reena Spaulings
Josef Strau Bernadette Van-Huy



25 novembre 2023 — 27 janvier 2024

TOUS *les* JOURS
curated by Eva Svennung

GALERIE CHANTAL CROUSEL 10 RUE CHARLOT, PARIS

On view at the gallery:

Dominique Gonzalez-Foerster

Nos années 70 (chambre)

November 25, 2023 — January 27, 2024



Upcoming Events

Gallery exhibitions

Fabrice Gygi
Solo exhibition
February 2024

Nick Mauss
Solo exhibition
Spring 2024

Yuki Kimura
Solo exhibition
June 2024

Fairs

Art Basel - Hong Kong
28 - 30 March, 2024

Tefaf, New York
10 - 14 May, 2024

Art Basel - Basel
13 - 16 June, 2024