

Galerie Rüdiger Schöttle

ART BASEL

13 – 18 June 2023

Booth A01 | Hall 2.0

Exhibited Artists:

Helene Appel; Stephan Balkenhol; David Claerbout; Slawomir Elsner; Elger Esser; Annabell Häfner; Candida Höfer; Leiko Ikemura; Ma Ke; Karin Kneffel; Daniel Knorr; Thomas Ruff; Kikuo Saito; Anri Sala; Elif Saydam; Thomas Struth; Thu Van Tran; Susan Weil

Helene Appel

Helene Appel, who was born in Karlsruhe in 1976 and studied painting at the Hamburg University of Fine Arts and the Royal College of Art in London, detaches familiar things from their domestic surroundings and places natural phenomena at the center of her paintings. In a variety of formats, from small to large, the works seem so tangible and real that it seems almost impossible to escape their presence.

This is precisely what determines Helene Appel's illusionistic paintings on raw, untreated linen: they transport the viewer into familiar, everyday and often accidental situations involving touch, smell or taste, thus evoking immediate associations with the object. The tactile quality of the works even tempts the viewer to touch them, so unlikely is it that what they are looking at is actually painting on canvas. Each object is presented at the same time out of ordinary constellation, which in turn draws all the attention to the details.

From June 3 to August 12, 2023 Helene Apppel presents her new exhibition "Among Trees, Among Sand Grains" in Touchstones Rochdale, Great Britain. The exhibition showcases some of her most remarkable works along with a new series of paintings inspired by the streets of Rochdale.

Helene Appel, Abwaschbecken I, 2023, acrylic, lacquer, watercolor and oil paint on linen, 48.5 x 39 cm (19 x 15 1/3 in)

€ 8,200 (VAT not included)



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Helene Appel, Abwaschbecken II, 2023, acrylic, lacquer, watercolor and oil paint on linen, 48.5 x 39 cm (19 x 15 1/3 in)

€ 8,200 (VAT not included)

Stephan Balkenhol

Stephan Balkenhol (*1957 in Fritzlar) is one of the most important artists of the current and international art scene, being his sculptures among the most popular and recognizable to the public. In other words, it is impossible to ignore the presence of Balkenhol's figures. Their appearance is so familiar to us from our everyday lives that the artist's faces are habitually called "mirrors of our time." They've been populating our cultural landscape for years, especially in Europe, and so we think we know them intimately whenever we see a new work by the artist. But this very ambivalence in their eyes continually leaves room for something new. One might assess the figures differently depending on one's mood and experience them as a companion through one's own imagination.

Stephan Balkenhol, Kapitän, 2023, wawa wood, 168 x 29.5 x 29.5 cm
(66 1/4 x 11 2/3 x 11 2/3 in)

€ 57,000 (VAT not included)



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Stephan Balkenhol, Mann mit der Weltkugel, 2023, wawa wood, 170
x 34.5 x 34.5 cm (67 x 13 2/3 x 13 2/3 in)

€ 60,000 (VAT not included)



David Claerbout

Time and its perception are central to David Claerbout's (*1969 in Belgium) artistic practice. Since the mid-1990s, he has been examining the lines between still and moving images, between analog and digital visuals—and he does so again in his latest video work, “The Close”. “The Close” unites a reconstruction of amateur footage from circa 1920 with a digital 3D playback of these sequences. Conceived as a short emotional history of the camera, “The Close” reflects what Claerbout has termed “dark optics”: a profound, if chaotic, contemporary recalibration of our shared convictions in terms of images, information, and language. Two kids emerge with increasing clarity, until the camera pauses in the depiction of one of them, pulling the little boy into focus and portraying him: capturing his smile, inching closer, eventually circling him and visualizing him digitally, even his bare feet. This creates a portrait of incredible reality in the viewer's eye, migrating from celluloid to the digital realm, as if past and present coalesced.



David Claerbout, The Close (Charcoal Future), 2022, ink, acrylic, paint, guache, pencil on paper, 46 x 61 cm (18 x 24 in)

€ 9,500 (VAT not included)

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David Claerbout, The Close (The future is the fourth wall), 2022-23, ink, acrylic, paint, guache, pencil on paper, 86 x 120 cm framed (33 3/4 x 47 1/4 in framed)

€ 15,000 (VAT not included)



David Claerbout, The Close (Voiceless twice), 2022-23, ink, acrylic, paint, guache, pencil on paper, 86 x 120 cm framed (33 3/4 x 47 1/4 in framed)

€ 15,000 (VAT not included)

Slawomir Elsner

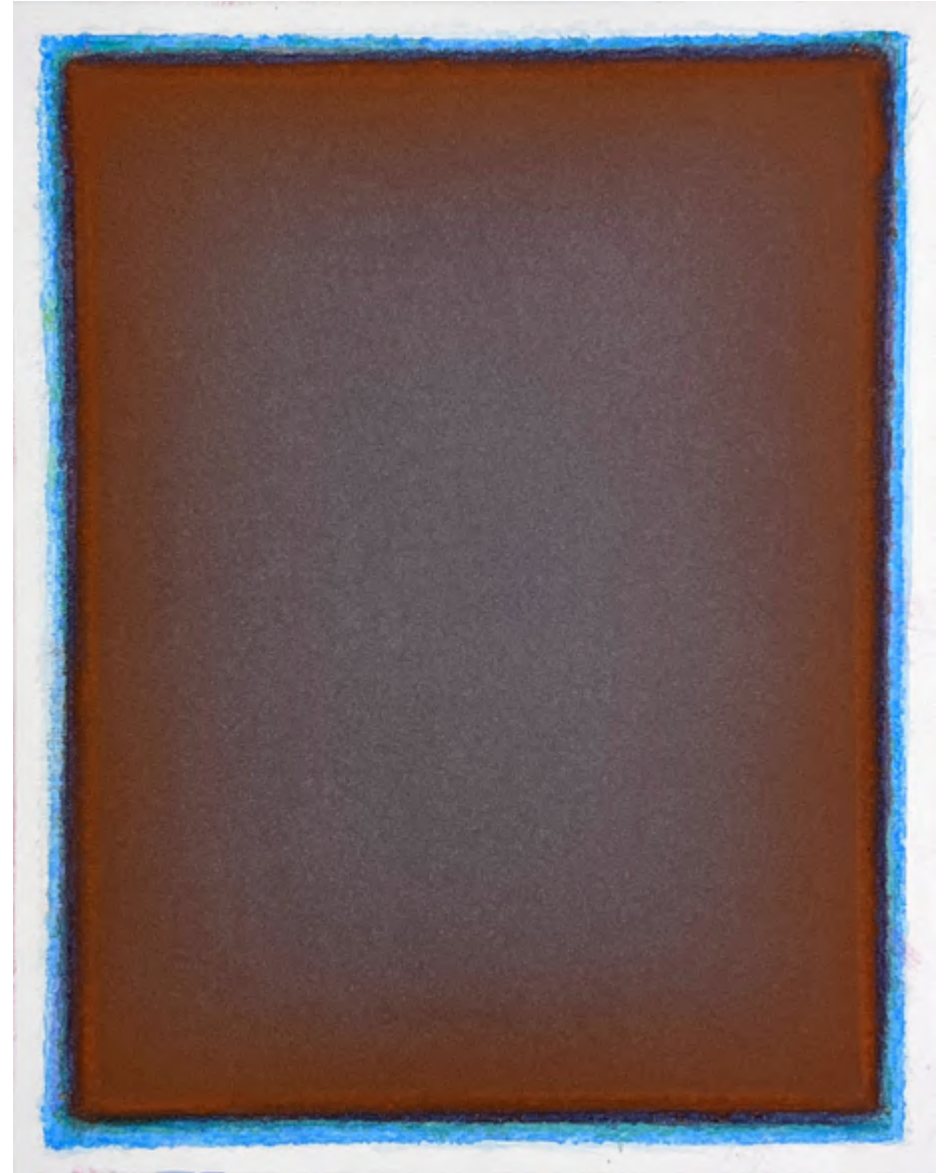
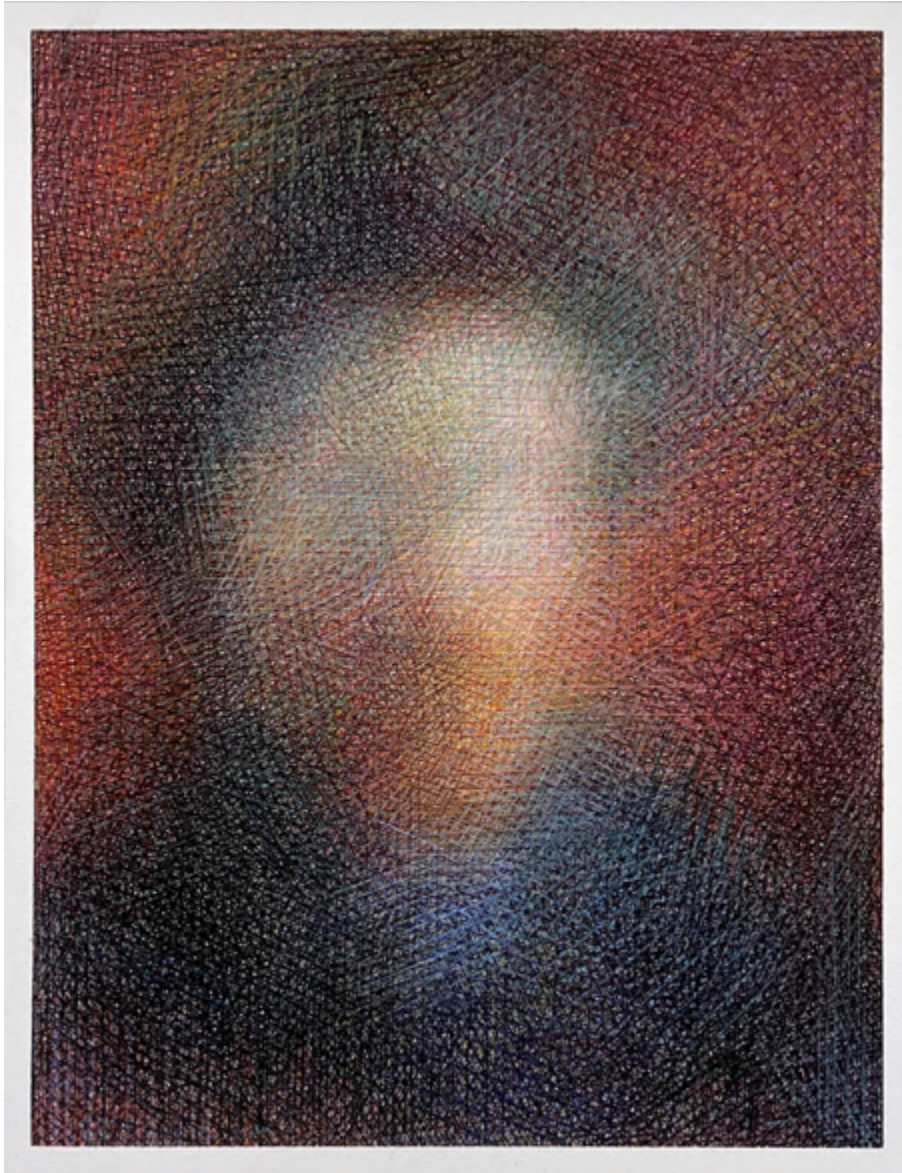
Slawomir Elsner (*1976 in Poland) lives and works in Berlin. He has gained international recognition for his meticulous colored pencil drawings and extensive watercolor works. Especially celebrated are his adaptations of renowned works by the great masters of the history of art. These adapted paintings are characterized by their intricate detail and smooth but sharp outlines. Separated from their original contexts, they possess an enigmatic quality and seem to take on a life of their own. Elsner's artistic endeavors prompt contemplation on the nature of representation in images, urging viewers to critically examine their own visual experiences. Through his work, he explores whether images faithfully mirror reality or if they distort it. Employing countless layers of monochrome or multicolored hues, he creates luminous colorscapes within his pieces, evoking a sense of ethereal space.

Slawomir Elsner, Allegorie der Liebe oder Venus küsst Amor, 2020, color pencil on paper, 146 x 116 cm (57 1/2 x 45 2/3 in)

€ 26,000 (VAT not included)



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Slawomir Elsner, two works on paper; left: Self-Portrait with Felt Hat (Selbstbildnis Filzhut), 2022, color pencil on paper, 41.5 x 32.4 cm (16 1/3 x 12 3/4 in); right: Just Watercolors (120), 2023, watercolor on paper, 42.5 x 33.4 cm (16 3/4 x 13 1/4 in)

€ 11,000 (VAT not included)

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Elger Esser

Elger Esser's (*1967 in Stuttgart, Germany) landscape photographs are tranquil moments that seem to belong to bygone eras. Time seems to stand still and the viewer's gaze dwells in dreamlike, melancholic landscapes. Detached from both time and place, these scenes of bridges, riverside towns and seacoasts awaken vague memories and daydreams. Water, light and architecture merge into one inseparable unity. The lyrical, pictorial language, full of atmosphere and governed by the classical rules of composition, conveys an overall impression of perfect harmony. The pale, delicate colors heighten the impression of being transported into the past.



Elger Esser, Mont Saint Michel-Black Sea, 2022, mixed media: copper plate silver plated, direct print, shellac, 44 x 58 cm (17 1/3 x 22 3/4 in), edition 1/3 + 1 AP

€ 18,487.39 (VAT not included)

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Elger Esser, Mont Saint Michel-Contremascaret, 2022, mixed media: copper plate silver plated, direct print, shellac, 44 x 58 cm (17 1/3 x 22 3/4 in), edition 1/3 + 1 AP

€ 18,487.39 (VAT not included)

Annabell Häfner

Annabell Häfner (*1993 in Bonn, Germany) is one of Germany's most exciting emerging artists. Guided by a superordinate interest in how to capture the ephemeral in painting, the artist creates formal and textual parallels to *film stills*. Fixing a moving image freezes a transitional moment; the result are blurs, vague color gradients, lacunae. Conceptually, the artist also deals with the idea on “non-places”—a term coined by the French anthropologist Marc Augé which describes functional spaces devoid of identity and without any deeper history that result from an increasingly modernized, accelerated world with a tendency for volatility.

The architectural space grows less and less concrete in Annabell Häfner's more recent works. Back- and foreground seem to blend into a single entity. In glazed paint applications with opaque overpaintings in chalk, her current work complex oscillates between definition, omission, and allusion, appearing in part sketchlike, in part sharply contoured.

Annabell Häfner, place to be 14, 2022, acrylic and chalk on canvas, 53 x 60 cm (20 3/4 x 23 2/3 in)

€ 4,200 (VAT not included)



Candida Höfer

Candida Höfer, born in 1944 in Eberswalde, Germany, is undeniably one of the leading contemporary international photo artists. She is primarily known for her large-format color photographs of mostly deserted interiors of artistic and cultural relevance. Places of knowledge, places of education, places of enjoyment of the arts such as libraries, museums, public rooms of earthly and divine power in palaces and churches, cultural meeting places such as theaters and opera houses, which she composes deliberately matter-of factly, from a central perspective or a diagonal ideal.

What at first glance seems mundane in its perfection, upon closer inspection reveals itself to be a system transcending architecture, precisely reproduced, which is also reflected in the depth of the image. In many of her works, haphazard details such as a moved barrier, a forgotten bucket, or an unsightly floor full of stains break through the strict order of things. Traces of people absent at the time bestow ordinariness and normalcy to what at first glance appears to be an idealized scenery. It is not the recognition effect of these prominent interiors that comes first and foremost in her work but rather the composition resulting from the choice of detail.

Candida Höfer, Dom Melnikova Moskwa V 2017, chromogenic print, 180 x 145 cm (70 3/4 x 57 in), edition 2/6

€ 59,000 (VAT not included)



Leiko Ikemura

Leiko Ikemura, born in Tsu (Japan), lives and works in Berlin and Cologne. In her artworks, she addresses a variety of themes and genres, including aspects of nature and the life cycle. There is a particular sensitivity and hybridity in her œuvre that transcends the boundaries between Japanese and Western art historical traditions. Since her beginnings, Ikemura has created her own visual language. Her work has been in a state of continuous change and despite this, the woman and femininity are a constant in her work. The figures in her paintings and drawings float in timeless places, seeming to disappear or even to melt with the background. This merging can also be seen in her sculptures, in which body and landscape come together to give rise to hybrid beings in which human and animal figures converge.

Leiko Ikemura, Chichi Akari, 2019/23, tempera on jute, 80 x 70 cm (31 1/2 x 27 1/2 in)

€ 46,000 (VAT not included)



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Leiko Ikemura, color dance, 2023, tempera and oil on jute, 40 x 40 cm
(15 3/4 x 15 3/4 in)

€ 28,000 (VAT not included)



Leiko Ikemura, color dance, 2023, tempera and oil on jute, 40 x 40 cm
(15 3/4 x 15 3/4 in)

€ 28,000 (VAT not included)

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Ma Ke

Born in 1970 in China, Ma Ke is a distinctive painter whose art is difficult to define. In his series “Journey to the West”, he focuses on the depiction of his iconic figures, such as the central, repeatedly recurring figure of the equestrian; as he roams through the dark forest, for example, or tries, almost surreally, to keep his balance on a thin rope. Often the figures, floating free from the background, are in a moving balancing act.

“My path in painting is actually my own journey towards modernization. And it is one that I have chosen myself. For a while I thought that I should express my anger and fear in my paintings and that my paintings should be against the system. I have since left that phase behind me. Great artists - like Cézanne - have the ability to create a model of the outside world, a model of thought. They discover something while using the rules of their model of thought. The world before my eyes is a mechanism constructed by language, and the essence of language is abstraction. I paint with this attitude. I no longer express anger, and as a result my art moves on a different level.”



Ma Ke, Journey to the West – Setting Out, 2022, oil on canvas, 30 x 40 cm (11 3/4 x 15 3/4 in)

€ 20,000 (VAT not included)

Daniel Knorr

Daniel Knorr, born in 1968 in Bucharest, is currently based in Berlin, Germany. He gained international recognition when he represented Romania at the 51st Venice Biennale in 2005. Additionally, in 2017, he participated in documenta 14 held in Kassel and Athens. One of Knorr's highly acclaimed artistic series is titled "Depression Elevations." This series, initiated in 2013, explores our contemporary socio-political climate and captures the essence of our everyday history.

Knorr takes a unique approach by pouring material directly into depressions, e.g. into a pothole in the street, or by casting off haptically interesting surface textures, as in the recent "Tree Hugs", and subsequently manipulating them in his studio. Through this process, the artist achieves a captivating three-dimensional artwork that blurs the boundaries between painting and sculpture. The sculptures' shapes provide insights into the surface structures of his chosen objects and their gradual historical transformation, serving as direct witnesses to the past and current era we inhabit.

Daniel Knorr, Depression Elevations, Tree Hug Disneyland Phoenix Canariensis, 2023, pigmented cast polyurethane, UV-resistant, goldleaf, 165 x 153 x 7 cm (65 x 60 1/4 x 2 3/4 in)

€ 46,000 (VAT not included)



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Daniel Knorr, Depression Elevations, Tree Hug Blue, 2022, pigmented polyurethane cast, UV-resistant, goldleaf, 148 x 77 x 7 cm (58 1/4 x 30 1/3 x 2 3/4 in)

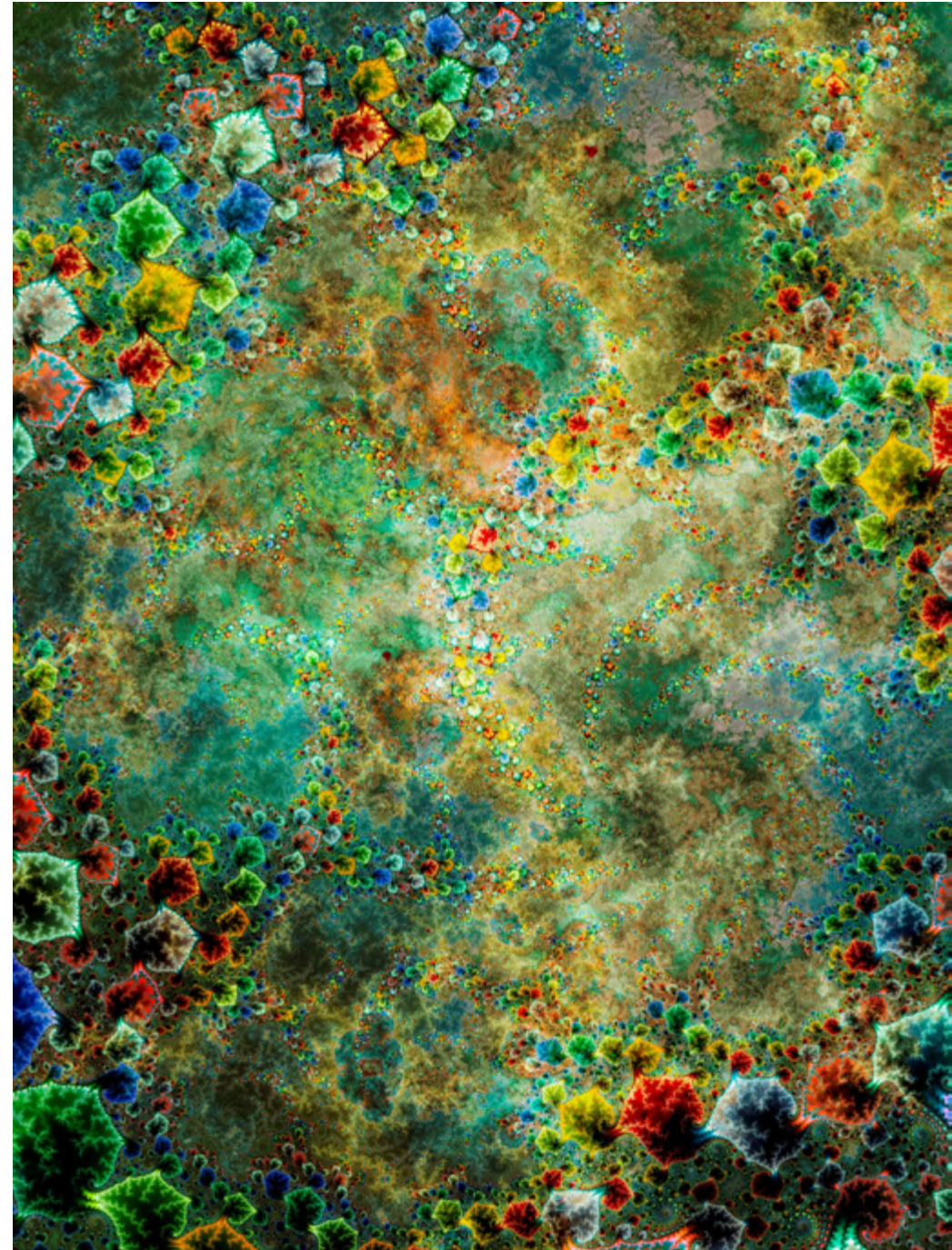
€ 33,000 (VAT not included)

Thomas Ruff

Being a photographer in a very paradoxical sense, Ruff calls the medium of photography into question more than almost every other photographer of our time. If we were to cast a retrospective glance over his œuvre of the last twenty years, it would not escape our notice that he is concerned less with depiction in his photography than with undepictability. Thomas Ruff, even called a photographer, often does not use his own camera to create some series of his manifold work. In his latest series, entitled “d.o.p.e.”, he employs a specialized computer program to generate intricate geometric patterns, known as fractals in mathematics, which result in a visual symphony of psychedelic and surreal images. Within “d.o.p.e.”, Ruff delves into the realm of human perception, evoking a kaleidoscope of emotions and sensations within each viewer. The sinuous curves and fluid movements of the artworks possess an enchanting quality, effortlessly captivating and hypnotizing observers. Enhancing this immersive experience, the interplay between the visuals and the tactile nature of the material—the tapestry—heightens the intensity of the encounter.

Thomas Ruff, d.o.p.e. 10 III, 2022, colaris print on velour carpet, 267 x 200 cm (105 x 78 3/4 in)

€ 100,000 (VAT not included)



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Kikuo Saito

Often overlooked in canonical art historical discourses during his lifetime, Kikuo Saito's (*1939 in Tokyo, Japan – 2016 in New York, USA) work is rooted in the tradition of American Color Field Painting after Helen Frankenthaler and Kenneth Noland, as well as Abstract Expressionism and Lyrical Abstraction. Significantly informed by his personal experience with experimental theater and his own inter- and intracultural biography, Saito's gestural works reflect the dialogic relationship between painting and performance while exploring ways in which painting, similar to theater, can solidify action and emotion using various modes of paint application, some of which activated the entire body – such as pouring and dragging paint across the canvas – Saito eventually created works in which gestural brushstrokes, cryptic signs, letter shapes, fluid color shapes and gradients, coalesce into autobiographical abstractions that reflect the hybridity and complexity of the concept of personal identity. The alphabet paintings, for instance, fathom the formal qualities of the Latin alphabet on which the English language is based. In varying degrees of legibility, in sometimes stricter, sometimes more open grid structures, strikingly compositionally present and gently isolated letters are placed on the canvas, whose placement does not follow any obvious logic of arrangement. Saito came to the U.S. with initially limited knowledge of English, so language was not simply read by the artist, but seen and transposed into painterly phenomena.



Kikuo Saito, Untitled 113, 2002, oil on canvas, 83.82 x 93.55 x 5.08 cm framed (33 x 36 3/4 x 2 in framed)

US\$ 30,000 (VAT not included)

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Anri Sala

“This series is in keeping with the era’s obsession with description and its intense curiosity towards the world and the living forms upon it, a moment in time that brought together a lively sense of enquiry and similarly lively predation – one of colonialism’s inherent attributes. In these engravings, species submit to the frame of reference – a way of comparing those species encountered during expeditions and conquests. Echoing each of the engravings, I did the same thing with maps of different countries and regions. I made these cartographies, these geographical and geopolitical entities, ‘enter’ into the same frame. Folding the regions inwards reveals a tension, or at least a fictionalised tension. In fact, the straight lines inherited from the colonial past that separate African countries or even some states in the US, for example, are bent round, calling to mind the great painting in the cupola where the whole world is bowed, subjected to this portrayal, thus producing a mise en abyme in the exhibition – an ‘exhibition within the exhibition’. The display cases, like aquariums or cabinets of curiosities, seem to belong to another world, another temporality, that of the Bourse de Commerce when it was built, and of the world that was being explored and exploited.” Anri Sala (interview at the Bourse de Commerce, July 2022)



Anri Sala, Untitled (Serpentes / Rhein River), 2023, two works on paper: one vintage hand coloured etching, one ink and pastel drawing, 52,1 × 38,6 cm (20 33/64 × 15 13/64 in) left, 51,6 × 42,5 cm (20 5/16 × 16 47/64 in) right

€ 35,000 (VAT not included)

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Elif Saydam

Elif Saydam (b. 1985 in Calgary) studied Fine Arts at Concordia University, Montréal (2009) and at the Städelschule in Frankfurt under Monika Baer and Amy Sillman. Recently, their works were shown at Kunstverein Harburger Bahnhof, Hamburg, All Stars Lausanne or Kunsthalle Bern, the next upcoming solo show will be at the Oakville Galleries, Gairloch Gardens, Toronto this summer. Elif Saydam is one of the current scholarship recipients of Hessische Kulturstiftung for a residency in New York in 2024.

In the artist's ongoing series "Zu spät" (2021-in process), Saydam portrays the heterogeneity of cultural and temporal stratifications. Once again, the artist draws inspiration from Persian and Ottoman miniature painting and combines it with symbols of our contemporary times. These works operate on different technical levels: employing the traditional method of oil painting and overlaying it with a collage technique, the artist uses photographs of the so-called "spätis", small stores that are open outside regular business hours, often around the clock, and which can be found mainly in eastern German cities such as Berlin, Dresden and Leipzig.



Elif Saydam, Full Moon, 2023, pure silver, inkjet transfer and oil on clay on canvas, ø 50 cm (ø 19 2/3 in)

€ 8,000 (VAT not included)

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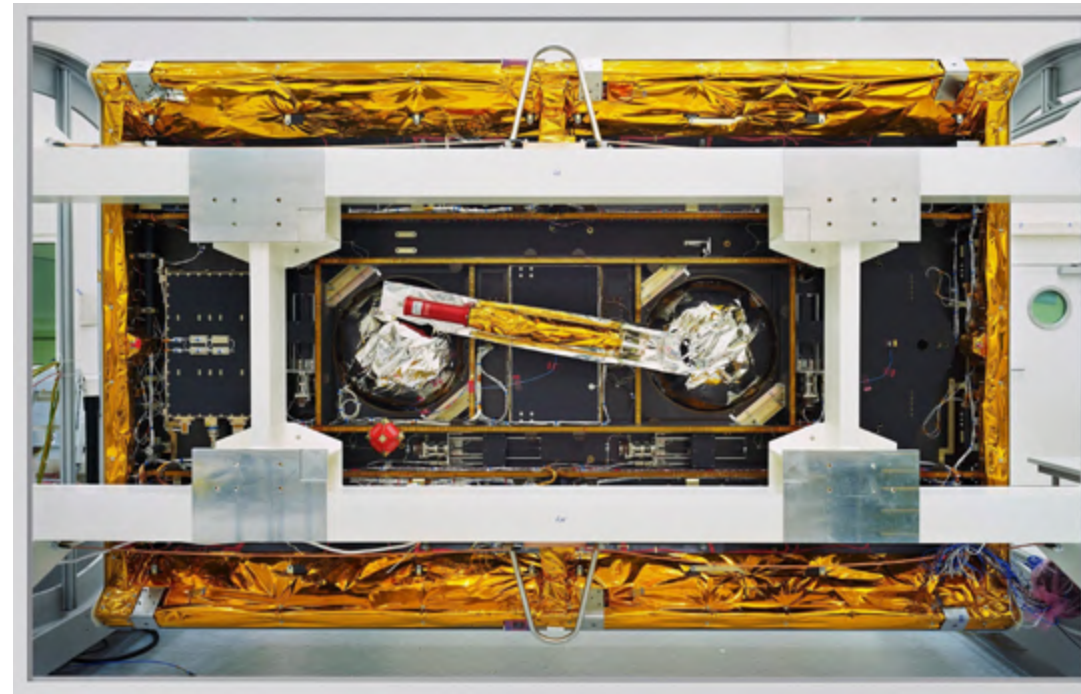
Elif Saydam, High Noon, 2023, 23k gold, inkjet transfer and oil on clay on canvas, ø 50 cm (ø 19 2/3 in)

€ 8,000 (VAT not included)

Thomas Struth

Thomas Struth, born 1954 in Geldern, Germany, counts among the most important artists of his generation. His architectural photographs, in both black-and-white and color, of cities in Europe, the United States, and Asia as well as his well-known family portraits, in which he challenges the possibility of photography as the origin of psychological research, are cornerstones in the artist's œuvre.

In one of his latest series, Thomas Struth took photographs of the technological equipment he encountered at the Space Center of IABG Ottobrunn. These photographs are conspicuously devoid of humans, but their agency is omnipresent. At once creators and destroyers, humans seem to hold the fate of the planet in their creative hands. It is only in the face of death that the promise of progress loses its power. The finitude of life draws the line for our creativity. With his works, Struth raises questions about the use and effects of these technologies. What are the political dimensions hiding behind the curtain? What kinds of salvation do these technologies promise, and what are the consequences in terms of the human ability to shape and transmogrify nature in ever more drastic ways? Struth shows how virtually limitless human imagination is transformed into sculptural objecthood. He leads us to mysterious places, most of them hidden, with highly specialized contraptions whose functionality many of us do not yet grasp but whose potential impact on the lives of future generations is almost inconceivable.



Thomas Struth, GRACE-Follow-On Bottom View, IABG, Ottobrunn 2017, inkjet print, 144.1 x 224.1 x 6 cm framed (56 47/64 x 88 15/64 x 2 23/64 in framed), edition 4/6

€ 125,000 (VAT not included)

Thu Van Tran

French-Vietnamese artist Thu Van Tran's work is deeply entwined with her processing and contemplating her own origins. Born in Vietnam, she arrived in France a refugee at the age of two.

Thu Van Tran's series "Colors of grey" consists of a fresco, works on canvas and drawings. Some other works as drawings and sculptures refer to the equilibrium between beauty and violence often recurrent in her work. The "Colors of grey" are generated by the systematic application of layers of white, pink, blue, green, purple, and orange. Since nothing happens by accident in Thu-Van Tran's art, the combination of colors is also not arbitrary: In 1965, the US military used so-called "Rainbow Herbicides" in the Vietnam War. Sprayed from aircraft and helicopters, these highly toxic chemicals wreaked havoc on the dense foliage and killed hundreds of thousands of the inhabitants. Unsettled by the effects of the war and, at the same time, fascinated by the sublime cruelty of the events, Thu Van Tran began to explore one of the longest conflicts of the twentieth century in her art.

Place holder. Final work to be produced: Thu Van Tran, Colors of Grey, 2023, pigments on canvas, 147.5 x 114.5 cm (58 x 54 in)

€ 26,200 (VAT not included)



Susan Weil

The U.S. painter Susan Weil (born 1930) studied at Black Mountain College with Josef Albers, along with Willem and Elaine de Kooning, Jasper Johns, Robert Rauschenberg and Cy Twombly. Despite her abstract expressionist style, the artist, unlike her male colleagues, was never influenced by the prevailing trends of the time. An important member of the New York School of Art, Susan Weil refuses to be pigeonholed into any particular style, and despite her influence by abstract expressionism, she never quite forgot the power of the figurative.

Susan Weil is a Guggenheim and National Endowment for the Arts Fellow. Her works are in the Metropolitan Museum of Art, the Museum of Modern Art in New York, the Victoria and Albert Museum London, the J. Paul Getty Museum in Los Angeles, the National Museum in Stockholm, and the Helsinki Art Museum.

Susan Weil, Crumpled Blueprint, 1995, cyanotype on paper, 53.34 x 42.55 x 1.9 cm framed (21 x 16 3/4 x 3/4 in framed)

€ 21,000 (VAT not included)



Current exhibitions:

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**Annabell Häfner
room with a view**

May 06 – Jul 29, 2023

/

**Leiko Ikemura
Dance of Color**

May 26 – Jul 29, 2023