



GALERIE THOMAS SCHULTE ART BASEL

PREVIEW | BOOTH CO6
15TH 18 JUNE 2023

This PDF provides a first look at the highlights of our presentation for Art Basel 2023 with a selection of works that will be on view and available at our Booth, CO6. In addition, we are also showing an installation by Juan Uslé at Unlimited and by Julian Irlinger at Parcours. For further information, please contact us.



Rebecca Horn

Die jungfräuliche Empfängnis, 2018

Shell, motor, steel, rubber, brass

148 × 19 × 36 cm | 58 1/4 × 7 5/8 × 14 in

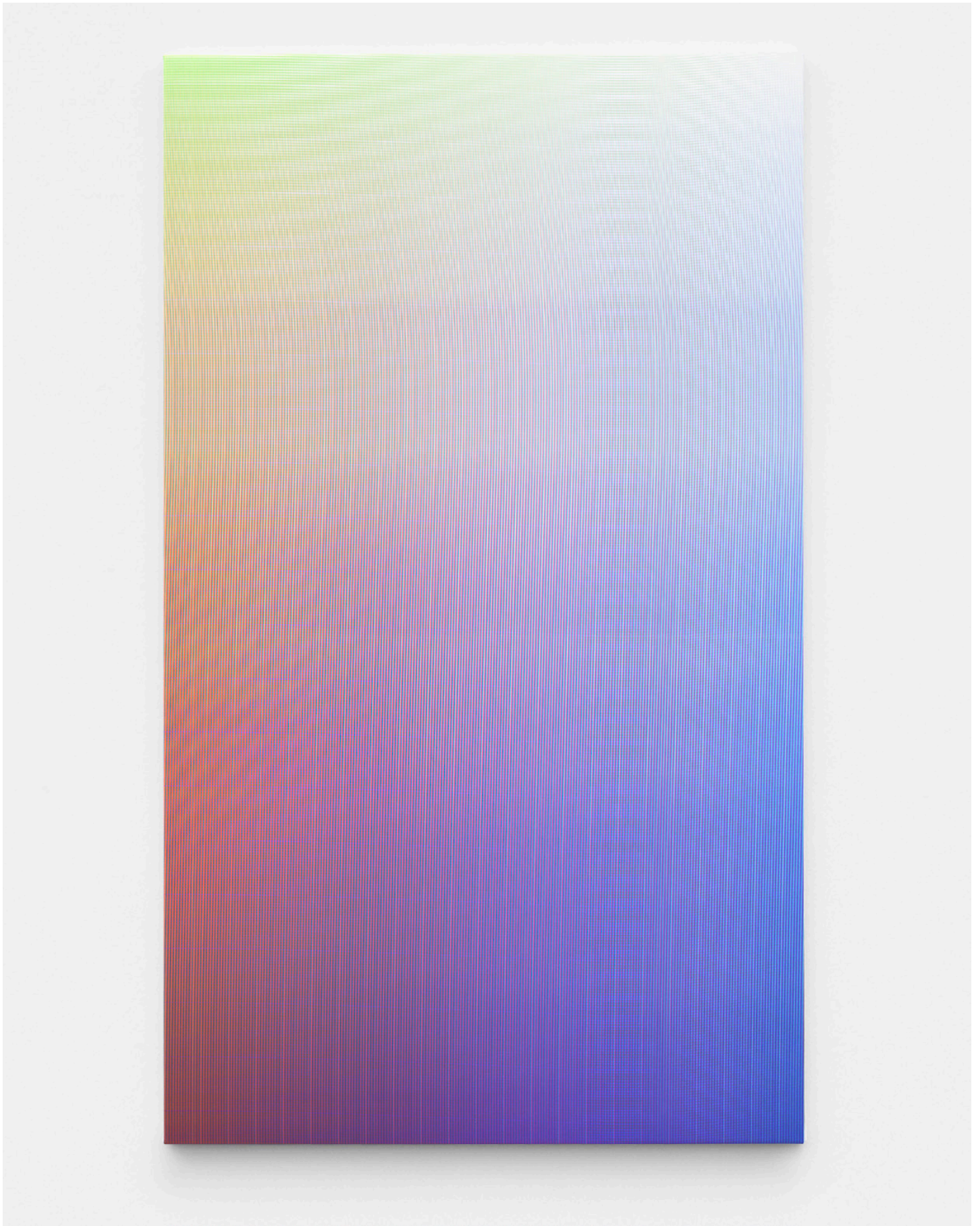
EUR 180,000.00 + VAT / transport

[See video of the work](#)

REBECCA HORN

Rebecca Horn (born 1944 in Michelstadt, Germany) was the youngest artist to be invited to present her work in documenta 5 in 1972. Her work was later also included in documenta 6 (1977), 7 (1982) and 9 (1992) as well as in the Venice Biennale (1980; 1986; 1997; 2021), the Sydney Biennale (1982; 1988) and as part of Skulptur Projekte Münster (1997). Throughout her career she has received numerous awards including Kunstpreis der Böttcherstraße (1979), Arnold-Bode-Preis (1986), Carnegie Prize (1988), ZKM Karlsruhe Medienkunstpreis (1992), Praemium Imperiale Tokyo (2010), most recently, the Wilhelm Lehmbruck Prize (2017). A first mid-career retrospective of Horn's work was organized in 1993 by the Guggenheim Museum, New York. It was the museum's first solo exhibition dedicated to a female artist. The exhibition traveled to the Stedelijk Van Abbemuseum, Nationalgalerie Berlin, Kunsthalle Wien, Tate Gallery and Serpentine Gallery in London, and the Musée de Grenoble. A second retrospective was presented at the Hayward Gallery in London in 2005. Another retrospective took place at Martin Gropius-Bau in Berlin in 2006. In 2019, both the Museum Tinguely in Basel and the Centre Pompidou-Metz were showing major retrospectives of her work.

The kinetic sculpture *Die jungfräuliche Empfängnis* [*The virgin conception*] we are presenting consists of a black bellows and a pearly white sea shell on steel rods. When a motor sets the composition in movement, the bellows starts slowly moving towards the shell, which meanwhile begins to rotate. Despite coming very close to each other, the two bodies never actually touch.



Jonas Weichsel
Cloud Painting (170 CMY), 2023
Acrylic on canvas
170 × 100 cm | 66 7/8 × 39 3/8 in
EUR 25,000.00 + VAT / transport
The image is a digital rendering



Jonas Weichsel

TC Dia (W) Lemon Yellow Kraplak Rose Antique Extra, 2023

Oil and acrylic on canvas

76 × 48 cm | 29 7/8 × 18 7/8 in

EUR 17,000.00 + VAT / transport

The image is a digital rendering

JONAS WEICHSEL

Jonas Weichsel (born 1982 in Darmstadt, Germany) studied in Mainz and Düsseldorf before completing his Meisterschüler with Judith Hopf at Städelschule Frankfurt. In 2016, he was awarded a residency at the Villa Romana in Florence, Italy. In 2012, he won the Karl Schmidt-Rottluff Stipendium after having been awarded the Dies Academicus—the Prize of the Johannes Gutenberg-Universität Mainz—alongside a scholarship from the Studienstiftung des Deutschen Volkes in 2009. Recent solo exhibitions include Oldenburger Kunstverein (2021), Joseph Albers Museum, Bottrop (2018) and Museum Wiesbaden (2016).

Cloud Painting (170 CMY) was created using the unique analytical and systematic painting technique, in which Weichsel combines digital and plotting techniques with hand-painted elements to explore the possibilities and limits of painting and the boundaries between immateriality and a tangible, material presence. The work is the newest example of the artist's signature minimalist paintings of uncanny precision and impalpability, which upon closer inspection translate into sensuous, lived experiences.



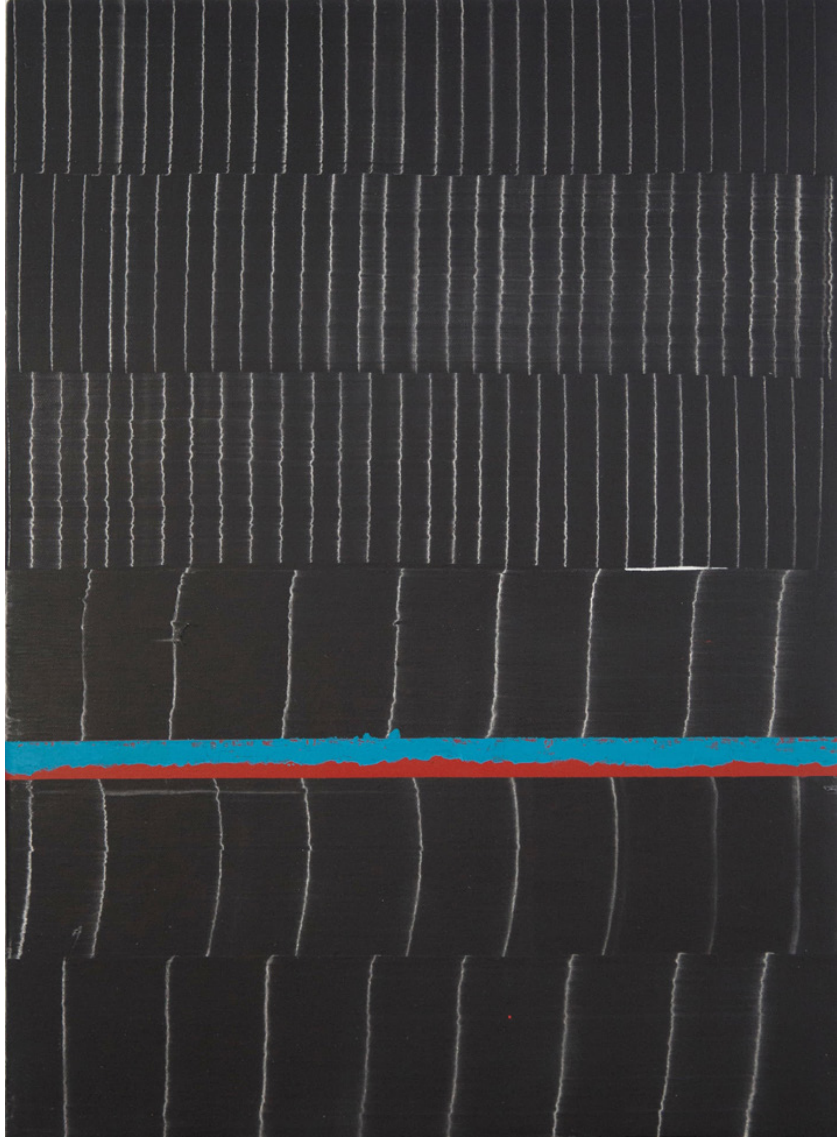


Alice Aycock
Spinning Top #2, 2023
Powder coated aluminum
112.4 × 73.7 cm | 44 1/4 × 29 in
USD 120,000.00 + VAT / transport
The image is a digital rendering

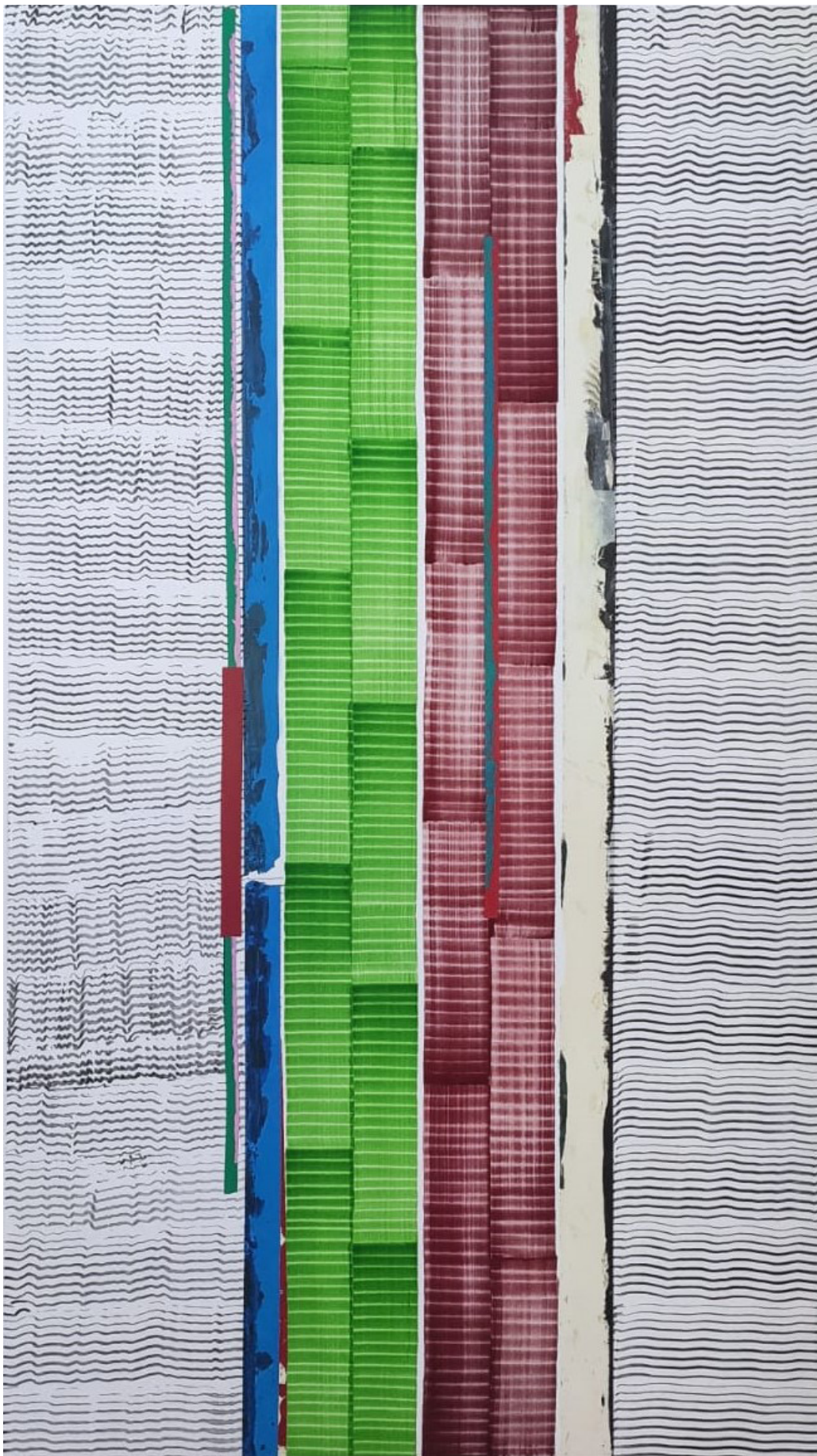
ALICE AYCOCK

Alice Aycock's work (born 1946 in Harrisburg, PA) can be found in the collections of MoMA, the Whitney Museum of American Art, the Brooklyn Museum, the Louis Vuitton Foundation, LACMA, the National Gallery of Art, Washington D.C., and many others. She first gained international recognition in 1977 with her contribution to documenta 6.

At this year's Art Basel, we present a small-size table top sculpture by the artist, which is composed of countless spirals, bows and arches of thin, white powder coated aluminum sheets that wind around each other. For these intricate, multi-faceted forms, the artist draws on an extensive repertoire of cyclonic wind patterns, which she assembles on the computer. A 3D-CAD-software enables Aycock to calculate the feasibility and statics of the arbitrary arcs and vortices of her sculptures and to realize them as blueprints for the production.



Juan Uslé
Slow Dusk, 2023
Vinyl dispersion and dry pigment on canvas
56 × 41 cm | 22 × 16 1/8 in
EUR 25,000.00 + VAT / transport



Juan Uslé

Intemperie, 2022

Vinyl dispersion and dry pigment on canvas

198 × 112 cm | 78 × 44 1/8 in

EUR 75,000.00 + VAT / transport

JUAN USLÉ

Juan Uslé (born 1954 in Santander, Spain) participated in the 51st Venice Biennale (2005) and exhibited at documenta 9 in Kassel (1992). In 2002, he was awarded Spain's national art prize. His work is part of various public collections, including Museo Reina Sofía, "la Caixa" Foundation, Barcelona, MUMOK, MIGROS, Musée d'Art Moderne, Luxembourg, and Pinakothek der Moderne.

Uslé has developed a rich painterly oeuvre that operates in the space between pure abstraction and emotionally intense subjective expression. At Art Basel, we are presenting two of his recent paintings, which are informed by his personal experience while also reflecting the fundamental rules of his pictorial vocabulary.

As part of the Unlimited exhibition, we also present *Línea Dolca 2008 – 2018, Irrefrenable*, an installation consisting of a selection of Uslé's paintings and photographs that encompass ten years of the artist's career.



Allan McCollum

Collection of Ten Plaster Surrogates, 1982/1985

Enamel on cast Hydrostone

(2x) 50.8 × 40.6 × 4.4 cm | 16 × 20 × 1 3/4 in each

(3x) 45.7 × 30.5 × 4.4 cm | 12 × 18 × 1 3/4 in each

(2x) 43.2 × 25.4 × 4.4 cm | 10 × 17 × 1 3/4 in each

(3x) 40.6 × 33 × 4.4 cm | 13 × 16 × 1 3/4 in each

Overall dimensions in arrangement in image: 108 × 188 cm | 42.5 × 74 cm

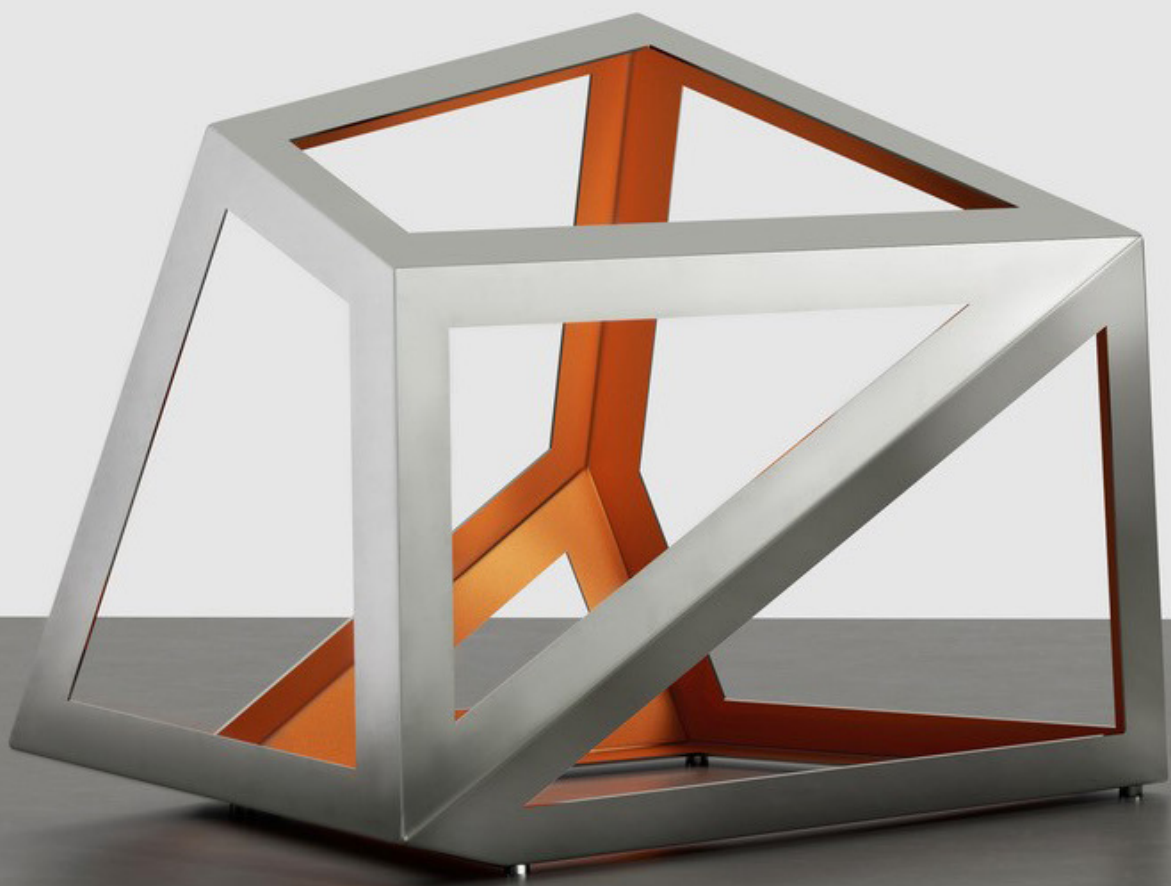
USD 179,000.00 + VAT / transport

ALLAN MCCOLLUM

Allan McCollum (born 1944 in Los Angeles) is among the best and most profound American conceptual artists whose works can be found in several international institutional collections including MoMA in New York, Art Institute of Chicago, San Francisco MoMA, and Centre Pompidou in Paris. During the late 1970s, he began to develop one of the primary concerns of his practice: the creation of new roles and identifications for viewers as opposed to art's valuations of producer and receiver.

At Art Basel 2023, we are presenting Allan McCollum's *Collection of Ten Plaster Surrogates* from 1982/1985. The artist produces a surrogate of painting, an empty signifier that stands "in the place of social relations, objectifying them in a displaced way", as George Baker has astutely put it. The surrogate fulfills the task of painting: it facilitates aesthetic engagement and economic exchange, produces discourse, and takes up space on the wall. It does all the things that a painting should do. But it is not a painting. It is a fraud, a fake, a stand-in. The *Plaster Surrogates* are plaster structures painted with enamel—there is no frame and there is no canvas. They are blank paintings cast from an absent original.





Richard Deacon
Cut & Fold #3, 2023
Stainless steel
128 × 180 × 126 cm | 50 3/8 × 70 7/8 × 49 5/8 in
EUR 185,000.00 + VAT / transport
The image is a digital rendering

RICHARD DEACON

Richard Deacon (born 1949 in Bangor, Wales) is one of Britain's most celebrated sculptors. His works can be found in leading collections including the Tate, Centre George Pompidou, Museo Reina Sofía, Kunstmuseum Basel, Staatsgalerie Stuttgart, Stedelijk Museum, Louisiana Museum of Modern Art, Hiroshima Museum of Art, Kröller-Müller Museum, MCA in Chicago, MoMA, SFMOMA, Walker Art Gallery, and the Hirshhorn Museum and Sculpture Garden.

Cut & Fold is Richard Deacon's most recent five-part series of mid-scale stainless steel sculptures. The title of the series reflects the production process that each of the sculptures go through. This begins with Deacon creating a model based on one of his drawings by cutting off the edges of a wooden block using a bandsaw. The resulting *Cuttings* are then reimagined along the lines of Deacon's concept of polygonal skeletal frameworks, which the artist has been working with since 2008. The final *Cut & Fold* sculptures are constructed from equally wide sheets of metal, which are folded in the middle. The inner sides of all sculptures of the series differ in their color.



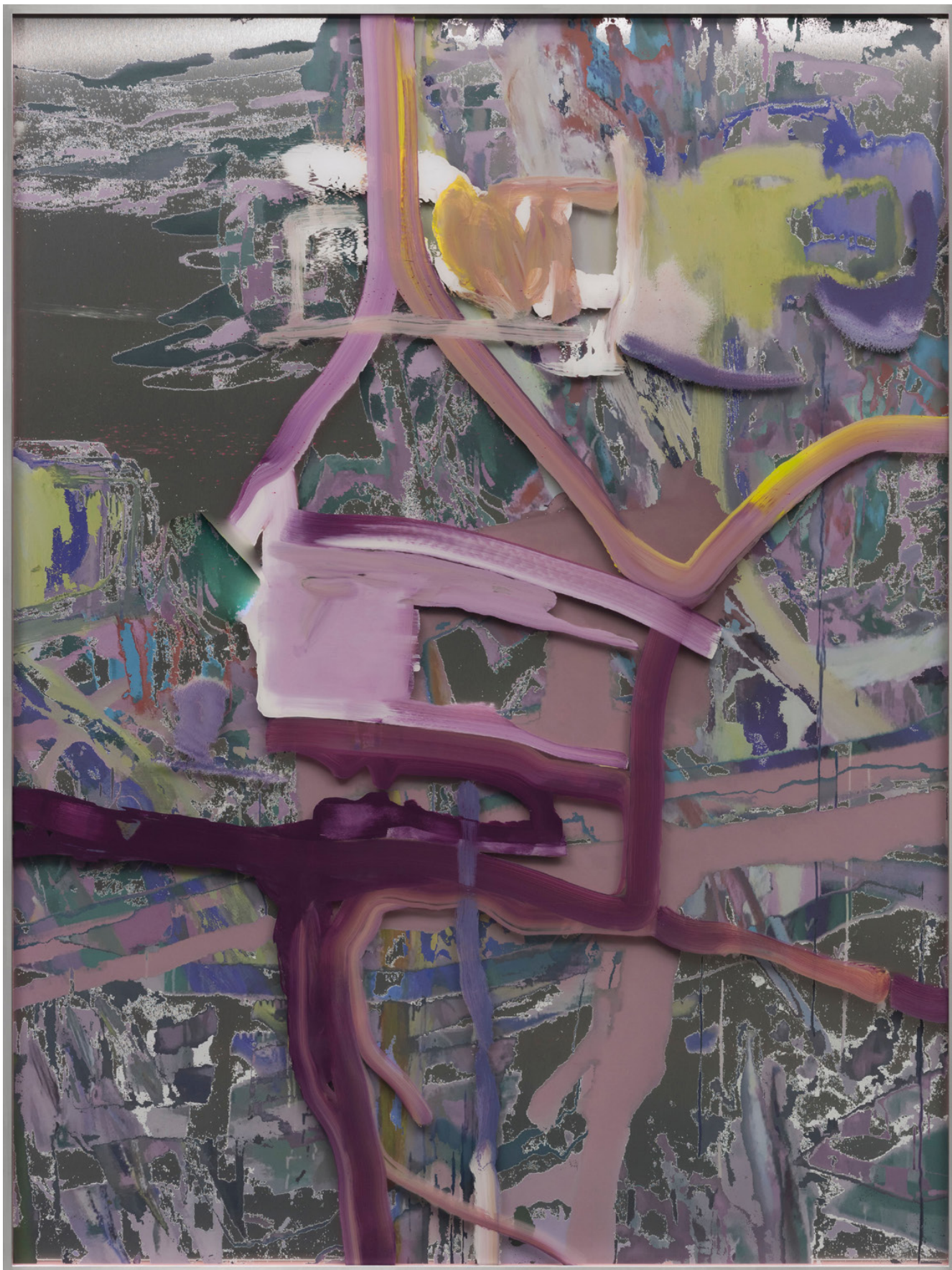


Marina Adams
4 Corners of the Wind IV, 2022
Acrylic on linen
223.5 × 198 cm | 88 × 78 in
USD 175,000.00 + VAT / transport

MARINA ADAMS

Marina Adams (born 1960 in New Jersey) earned degrees from Tyler School of Art, Temple University, Philadelphia, PA and Columbia University, New York, NY. She is the recipient of the John Simon Guggenheim Memorial Fellowship (2016) and the Award of Merit Medal for Painting from the American Academy of Arts and Letters (2018). Her work is in the collections of the MoMA, New York, the Modern Art Museum of Fort Worth, Texas, the Metropolitan Museum of Art, New York, and the Longlati Foundation, Shanghai, where Adams will have a solo exhibition opening in September 2023.

Adams has developed a dynamic and abstract painterly practice of clear and powerful formal language that centers around exploring the possibilities of form and movement while displaying the structural power of color. Her vibrant works create space and motion by assembling organic, asymmetrical shapes into free-flowing, rhythmic patterns. Rather than a purely optical matter, the artist understands painting as the manifestation of intangibles such as temperament, sensibility, intellect, and research.



Michael Müller

Ohne Titel, Ableitung (3. Potenz) Nr. 2 (u.V.v. Motivbild Nr. 8 (Hendrick)), 2022

Acrylic, gesso and laquer on printed alu-dibond and glass

Framed dimensions: 202 × 154 × 4 cm | 79 1/2 × 60 5/8 × 1 5/8 in

EUR 87,000.00 + VAT / transport

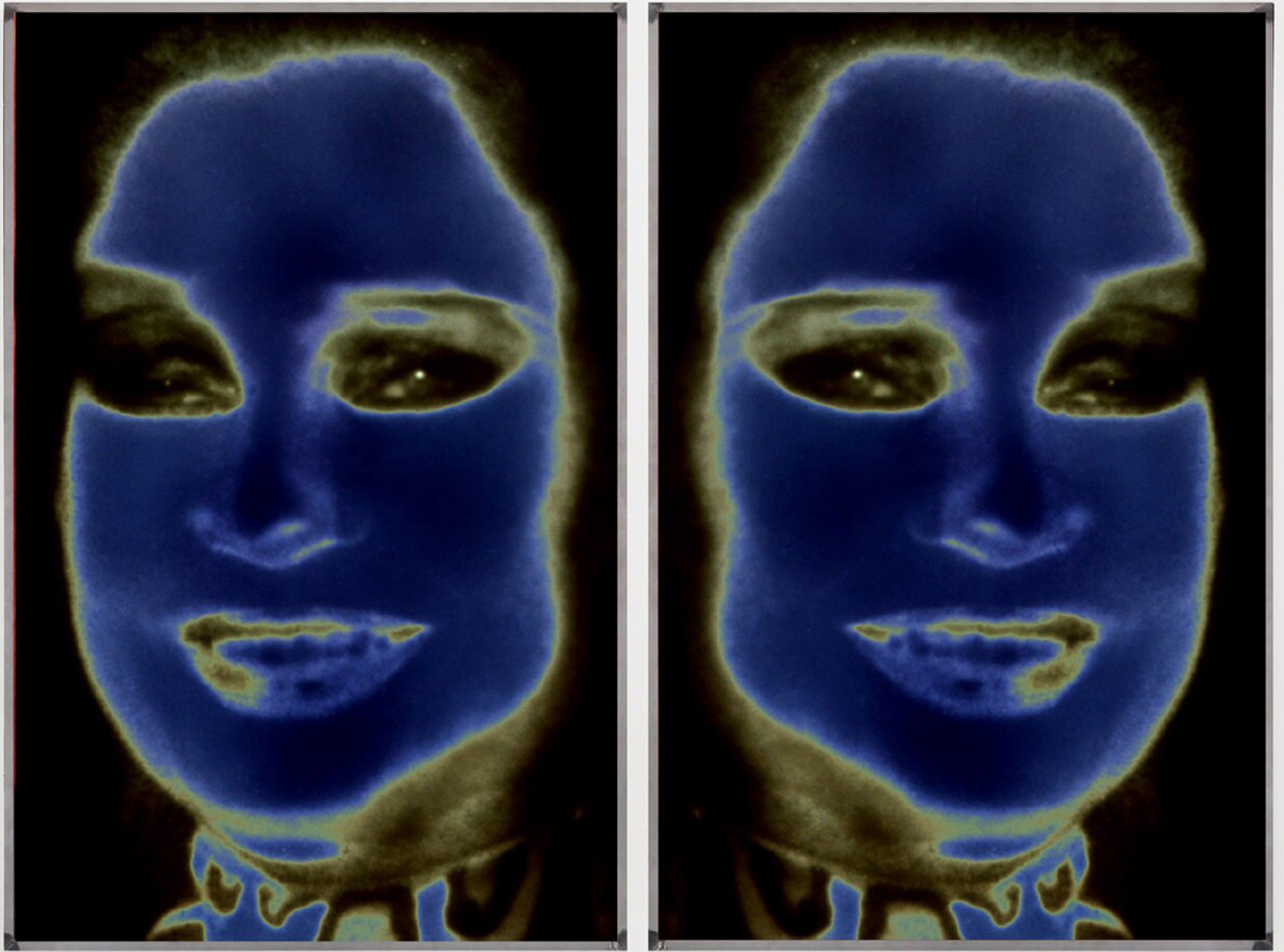
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MICHAEL MÜLLER

The painterly oeuvre of Michael Müller (born 1970 in Ingelheim am Rhein, Germany) seeks confrontation with the medium of painting itself. Müller often chooses to place his canvases behind glass and paint onto the transparent ground that otherwise usually separates the painting and reflects the environment in front of it. Doing so reduces the material's reflective qualities to a minimum and makes it possible to integrate the space behind the painting as part of the work. Changing lighting conditions and shadows cast by the paint—in addition to the virtual space created through colors and shapes—give his works actual physical depth, challenging the notion of painting as a discrete object and redefining it as processual.

Michael Müller's exhibition *Am Abgrund der Bilder*, investigating controversial questions around Gerhard Richter's *Birkenau Cycle* is currently on view at the St. Matthäus Stiftung in Berlin. Other important recent solo exhibitions include the Städel Museum, Frankfurt (2023), Museum im Kulturspeicher, Würzburg (2023), the Wemhöner Collection, Berlin (2021), Jhaveri Contemporary, Mumbai (2016; 2017), Staatliche Kunsthalle Baden-Baden (2016/17), and KW Institute for Contemporary Art, Berlin (2015/16).



Katharina Sieverding

Transformer-Solarisation 3 A/B, 1973

2 parts work, C-print, acrylic, steel

(2x) 190 × 125 cm | 74 3/4 × 49 1/4 in each

Edition of 7 plus 2 artist's proofs (#2/7)

EUR 180,000.00+ VAT / transport

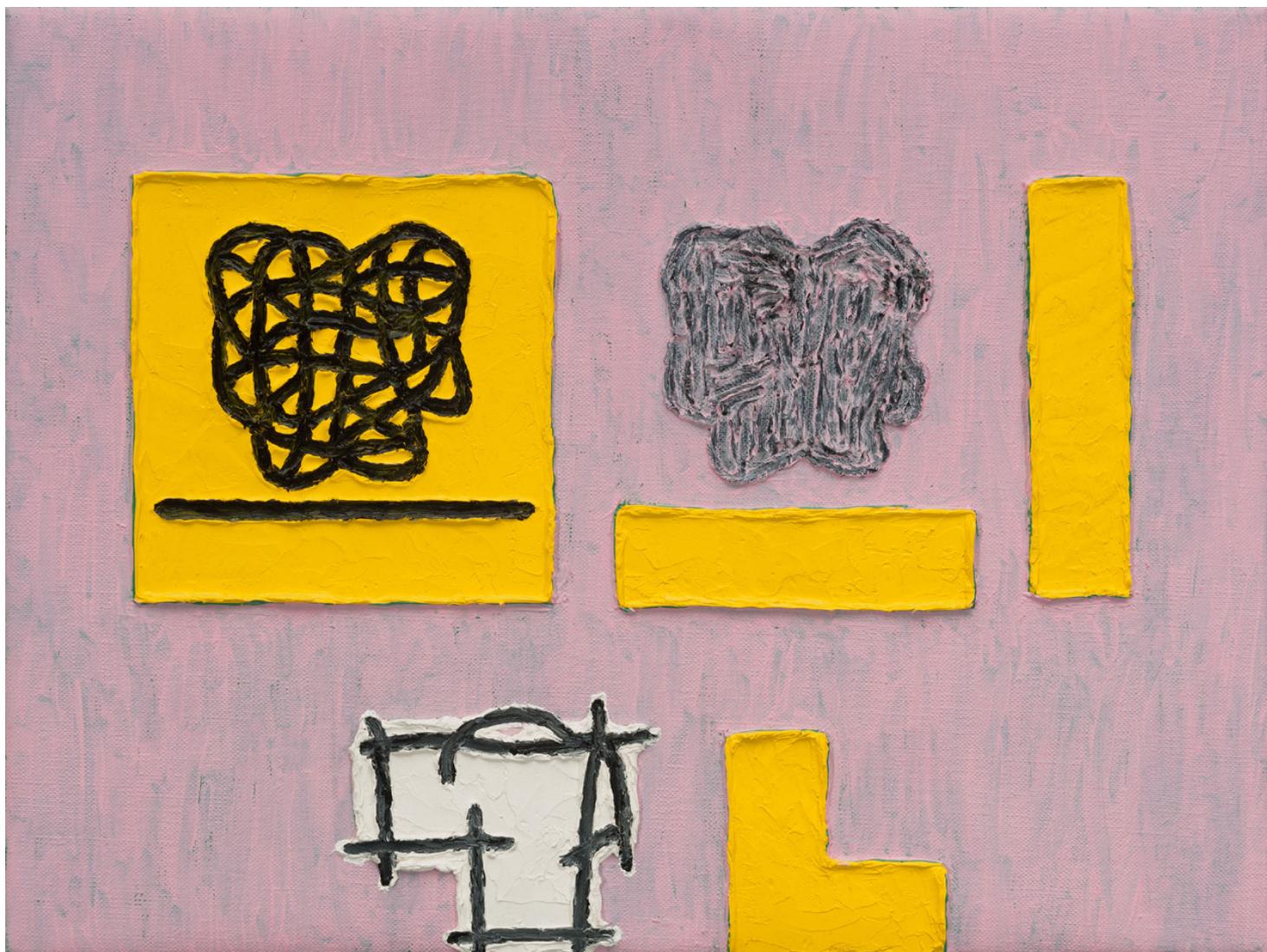
KATHARINA SIEVERDING

Katharina Sieverding (born 1944 in Prague) studied stage design, film, and sculpture as a student of Joseph Beuys at the Kunstakademie Düsseldorf, before her debut at documenta in 1972. She has since proceeded to take part in many international exhibitions, including the Paris Biennale (1965; 1973), Venice Biennale (1976; 1980; 1995; 1997; 1999), documenta (1972; 1977; 1982), the Shanghai Biennale (2002). Important solo shows include the Solomon R. Guggenheim, the Warhol Museum, Pittsburgh, the ICA, Boston, as well as the Neue Nationalgalerie, Berlin, the Stedelijk Museum, Museum Folkwang, and the KW Institute for Contemporary Art in Berlin.

Transformer-Solarisation 3 A/B is connected to Sieverding's installation of composite slide projections, *Transformer* (1973), in which the artist presented her phantom faces that appear as ghostly masks. Created through the overlaying of female and male portraits, these pictures reveal androgynous metamorphoses of personality that also suggested the fascination of the dark room, of double exposure and multiple exposure.



Jonathan Lasker
Presence and Reluctance, 2023
Oil on linen
30 × 41 cm | 11 3/4 × 16 1/8 in
USD 25,000.00 +VAT / transport



Jonathan Lasker
Visual Chess, 2022
Oil on linen
30 × 41 cm | 11 3/4 × 16 1/8 in
USD 25,000.00 + VAT / transport

JONATHAN LASKER

Jonathan Lasker (born 1948 in Jersey City, NJ) made use of the art world's conceptual turn in the 1980s, engaging in new possibilities of painting, and so developing the abstract formal idiom that has come to characterize his oeuvre. He has devised a self-referential system using a vocabulary of sign-like shapes and colors, which he continues to draw upon, repeat, and reformulate in his work. The formal language of his paintings is abstract, while the visual means range from simple line drawings to thick paste-like applications of paint. His work challenges traditional perspectives on the relationship between fore- and background; between figure, backdrop, and line.

Jonathan Lasker's notable solo exhibitions include shows at the Musée d'art moderne et contemporain, Saint-Étienne (2015), K20 Kunstsammlung Nordrhein-Westfalen and Museo Reina Sofía (2003), and the Stedelijk Museum (1998). His work is included, among others, in the collections of the the Whitney Museum of American Art, The British Library, Birmingham Museum of Art, Daros Collection, "la Caixa" Foundation, LACMA, Hirshhorn Museum and Sculpture Garden, Museo Reina Sofía, and Museum Ludwig, Cologne.



Paco Knöllner

The Thinking Reed 7, 2015

Oil crayon and lacquer on wood

155 × 181 × 4 cm / 61 × 71 1/4 × 1 5/8 in

EUR 29,000.00 + VAT / transport



Paco Knöllner

H 446, 2017

Oil crayon and lacquer on wood

70 × 85 × 4 cm | 27 1/2 × 33 1/2 × 1 5/8 in

EUR 13,000.00 + VAT / transport

PACO KNÖLLER

Paco Knöllner, born in Obermarchtal in 1950, is a German painter and draughtsman. Knöllner was student of Joseph Beuys at the Düsseldorf Academy of the Arts in the early 1970s. He works on paper, wood, and in print to investigate the symbiotic exchange between painting and drawing. In this sense, the artist penetrates the seemingly opposing forces of linearity and pictorial space. In doing so, Knöllner strikes a fragile balance between delicate, tentative, and gradually developing lines and bold fields of colour, which results in energetically charged images ephemerally uniting and dispersing the two distinct painterly methods.

Knöllner was professor of fine arts at the Hochschule für Künste Bremen from 2001 to 2013. Since 1978 he has exhibited his work in various solo and group exhibitions in Germany and abroad. Important exhibitions are and were, among others, at the Hilti Art Foundation in Liechtenstein (2023), at the Bundeskunsthalle Bonn (2022), at the Museum Ulm (2020), at the Museum Morsbroich (2019), at the Kunstverein Lippstadt (2011), at the Kunstmuseum Dieselkraftwerk Cottbus (2008), at the Kunsthalle Bremen (2004), at the Hamburger Bahnhof in Berlin (2002), at the Staatliche Kunsthalle Karlsruhe (1997), at the Kunstsammlung Nordrhein-Westfalen (1990), at the Neue Nationalgalerie (1988), at the Kunsthalle Düsseldorf (1982), and at the Sprengel Museum (1977). Paco Knöllner lives and works in Berlin.



Angela de la Cruz

Layers - Large (Cadmium Yellow/ Light Yellow), 2019

Acrylic and oil on canvas

153 × 153 × 21 cm | 60 1/4 × 60 1/4 × 8 1/4 in

GBP 45,000.00 + VAT / transport

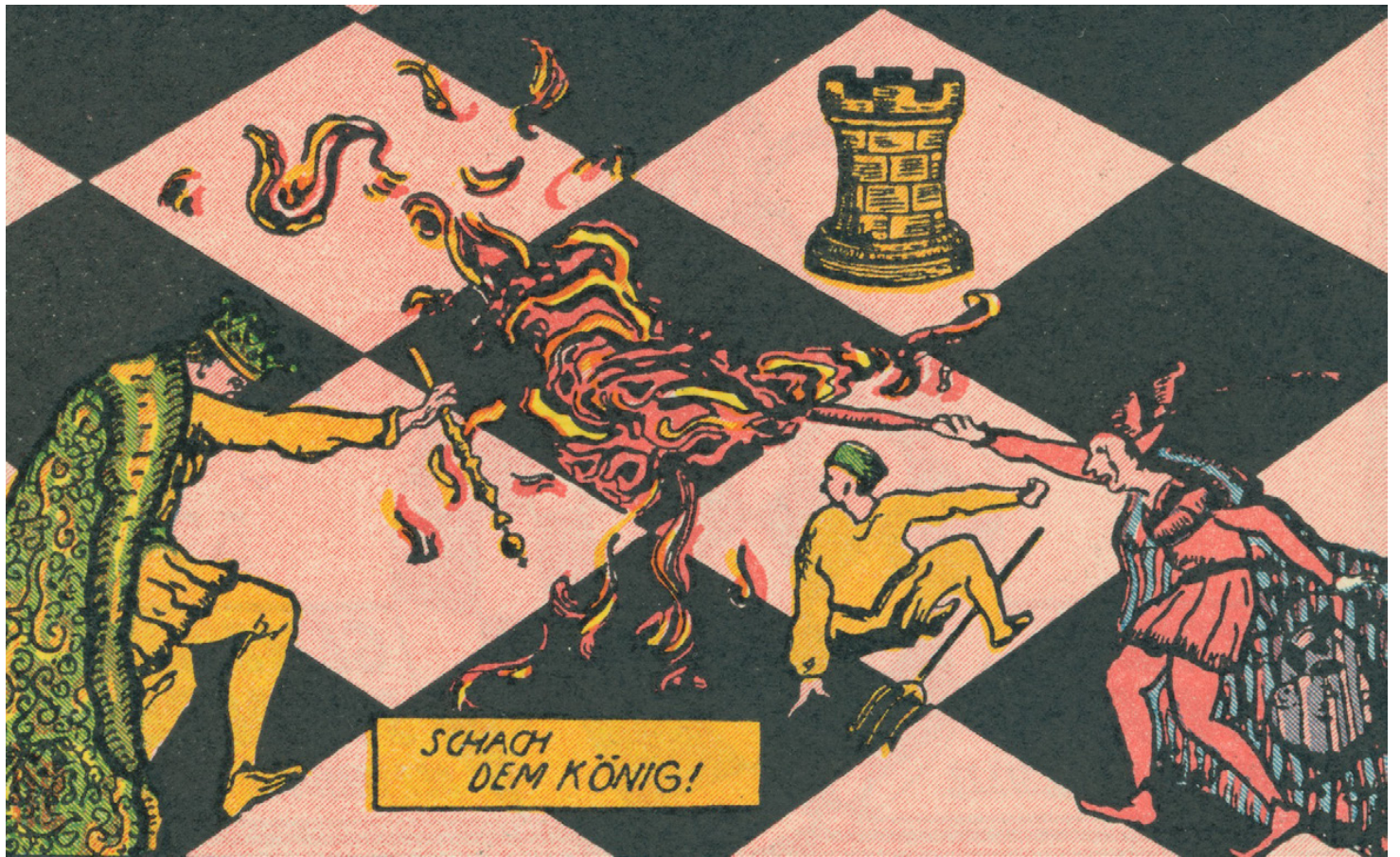
ANGELA DE LA CRUZ

Angela De la Cruz (born 1965 in La Coruña, Spain) was nominated for the David and Yuko Juda Art Foundation Grant in 2022 and for the Turner Prize in 2010. In the same year, she was awarded the Paul Hamlyn Award, London. Important solo exhibitions include Museo Cabañas, Guadalajara (2021), CGAG, Santiago de Compostela, (2019), Azkuna Zentroa, Bilbao (2018/19), Fundación Luis Seoane (2015), Camden Arts Centre, London (2010).

In her work, de la Cruz uses painting and its components as a sculptural object rather than a two-dimensional representation. She focuses on breaking preconceived ideas of painting by targeting the essential structural component of the canvas: the stretcher. By breaking and bending out of shape the stretcher, the canvases are often left detached, mangled, torn, or warped. Recently, de la Cruz' creations take on anthropomorphic characteristics in the actions they seem to be performing or the poses in which they are set, just like *Layers - Large (Cadmium Yellow/ Light Yellow)* presented at Art Basel 2023.



SCHACH
DEM KÖNIG!



Julian Irlinger

Expiration: 3/31/1922 (II), 2023

Pigment print

160 × 260 cm | 63 × 102 3/8 in

Framed dimensions: 165 × 265 cm | 65 × 104 3/8 in

Edition of 3 plus 2 artist's proofs (#1/3)

EUR 14,000.00 + VAT / transport



Julian Irlinger

Expiration: One Month After Plea From Town Council (III), 2023

Pigment print

75 × 97 cm | 29 1/2 × 38 1/4 in

Framed dimensions: 80 × 102 cm | 31 1/2 × 40 1/8 in

Edition of 3 plus 2 artist's proofs (#1/3)

EUR 5,500.00 + VAT / transport

JULIAN IRLINGER

In his practice, Julian Irlinger (born 1986 in Erlangen, Germany) approaches past events in sight of future conflicts. Using a variety of media, he combines research with selected material from historical, public and personal contexts. His presentations focus on institutions and images that are related to the writing of history.

In our booth, we are showing prints by Julian Irlinger that are connected to his long term investigation into emergency currency from the 1920s hyperinflation in Germany. The prints accompany the artist's participation in Art Basel's Parcours section. His project, *Fragments of a Crisis*, which will be on view in the Kunsthalle Eckbar, focuses on manifestations of national and cultural identity in times of economical and political crisis.



Albrecht Schnider

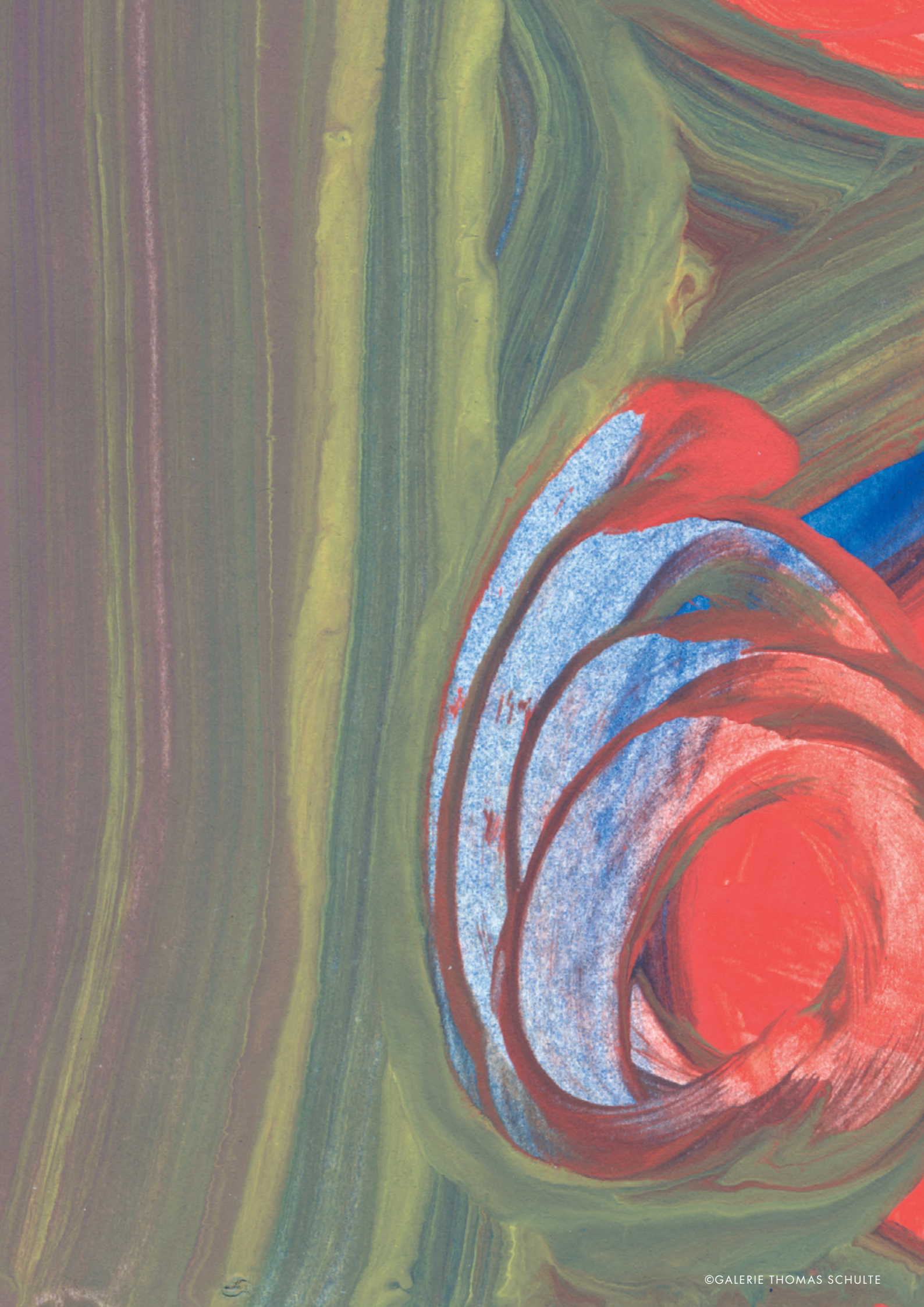
Four Roses, 2022

Acrylic on paper

21 × 14.8 cm | 8 1/4 × 5 7/8 in

Framed dimensions: 31.4 × 23.3 cm / 12 3/8 × 9 1/8 in

EUR 4,400.00 + VAT / transport





Albrecht Schnider

ohne Titel, 2022

Acrylic on paper

21.0 × 14.8 cm | 8 1/4 × 5 7/8 in

Framed dimensions: 31.4 × 23.3 cm / 12 3/8 × 9 1/8 in

EUR 4,400.00 + VAT / transport

ALBRECHT SCHNIDER

Albrecht Schnider (born 1958 in Lucerne) has received numerous grants and awards for his work, including Eidgenössisches Kunststipendium in 1989, 1990, and 1992, Istituto Svizzero in Rome in 1990, and the Manor-Kunstpreis of Lucerne in 1994. Important institutional solo exhibitions include Kunstmuseum Thun (2021), Helmhaus, Zurich (2014), Haus am Waldsee, Berlin (2011), Kunstmuseum Solothurn (2011), Aargauer Kunsthaus (2006), Kunstraum Oktogon, Bern (2005). His work is included in numerous public collections including the Kunsthaus Zurich, Kunstmuseum Bern, Kunstmuseum Luzern, Musée cantonal des Beaux-Arts, Lausanne, Kupferstichkabinett Berlin, Schering Stiftung, Berlin, and Swarovski, Austria.

The five works on paper from 2022 presented in Basel open up a new series of works, in which Schnider turns towards a more free form of painting. While many of Schnider's recent works, especially his acrylic lacquer paintings, are perfectly constructed and meticulously planned, these small-scale works seek to return to a more unbound creative process.

FEATURED ARTISTS

ALICE AYCOCK
MARINA ADAMS
RICHARD DEACON
ANGELA DE LA CRUZ
REBECCA HORN
JULIAN IRLINGER
PACO KNÖLLER
JONATHAN LASKER
ALLAN MCCOLLUM
MICHAEL MÜLLER
FRED SANDBACK
ALBRECHT SCHNIDER
KATHARINA SIEVERDING
JUAN USLÉ
JONAS WEICHSEL

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This preview was published on the occasion of Art Basel 2023.

Please note that all information in this preview may be subject to changes.