Anna Kristine Hvid Petersen
Daniel Buren
David Shrigley
Eva Helene Pade
Jeppe Hein
J.G.Arvidsson
Jonathan Monk
Kinga Bartis

Art Basel Miami Beach Booth C27

Galleri Nicolai Wallner



David Shrigley

David Shrigley plays with humour and honesty, working primarily with drawing, as well as sculpture, installation and animation. Through his now iconic style which combines text and figurative imagery, the works are chaotic and colourful. Their appearance reveals a rigorous practice through which the banality of everyday life is explored, as David Shrigley looks at our fears and hopes, our insecurities, emotional traumas, ups and downs, and the other things that make up our mundane realities. Both poignant and sarcastic, his works succinctly remind us of what brings us all together and what makes us all human.

David Shrigley OBE (b. 1968, UK) has received international and critical acclaim for his work. He has had recent solo exhibitions at Spiritmuseum (Stockholm), Deste Foundation Project Space (Hydra), Power Station of Art & Design (Shanghai), a public exhibition with the Public Art Fund in Central Park (New York), Pinakothek der Moderne (Munich), Yerba Buena Centre for the Arts (San Francisco), Rose Art Museum (Massachusetts), the National Gallery of Victoria (Melbourne, Turku Art Museum (Turku), and Museum Ludwig (Cologne) among many others.

In 2016, David Shrigley's seven meter tall "thumbs up" sculpture was unveiled in Trafalgar Square, for the Fourth Plinth Commission. Since 2014, he has had an on-going and changing presentation at Sketch Restaurant in London. Shrigley was nominated for the prestigious Turner Prize Award in 2013, following his major mid-career retrospective at the Hayward Gallery (London). In 2018 Shrigley was appointed as the Guest Director of the Brighton Festival. Shrigley's works are found in prominent collections around the world, including Art Institute of Chicago (Chicago), Collection Lambert (Avignon), MUDAM (Luxembourg), Museum of Modern Art (New York), Tate Britain (London), the British Council (London), Thyssen-Bornemisza Contemporary Art Foundation (Vienna), Scottish National Gallery of Modern Art (Edinburgh) and the National Gallery of Denmark (Copenhagen).

In 2020, Shrigley was awarded an OBE Officer of the Order of the British Empire in The Queen's New Years Honours list for services to Visual Arts.

Upcoming and ongoing





















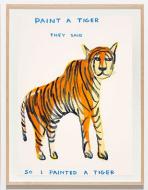




EUR 97.200,- excl. VAT EUR 102.000,- incl. VAT



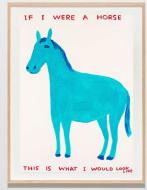






















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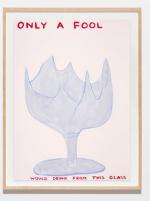






















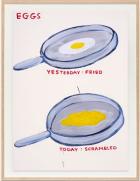


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Jeppe Hein

Mirror Balloon series

Moving subtly with the air current of the room, Jeppe Hein's fantastical series of sculptures made out of fibreglass and lacquer create the illusion of real balloons suspended in air, ready to fly off at any minute.

Hein's practice is often centred on the idea of the connection between the physical and emotional, and on the exploration of how we move, think and feel within a space. With this in mind, this series of works instils in us an urge to physically interact with them, to jump up, to get close, to see if they are real, and to imagine where they are going.

Jeppe Hein bases much of his practice on the relationships that exist between our internal consciousness and more physical elements. Using minimal yet elegant materials that often reflect our own image, as well as forms that playfully encourage us to move our bodies and to change positions, Jeppe Hein creates an interactive and constantly changing dialogue between the spectator, the work, and the exhibition space that surrounds it.

His sculptures, site-specific installations, watercolours and public works create environments in which we are encouraged to imagine new possibilities. In so doing, he challenges us to re-think the ways in which our mind and our bodies are connected, and to reflect on how we navigate through the metaphysical and physical worlds.

Jeppe Hein (b. 1974, Denmark) has had solo exhibitions at several prestigious institutions including Centre Pompidou (Paris), Sprengel Museum (Hannover), Schirn Kunsthalle (Frankfurt), ARoS (Aarhus), IMA Indianapolis Museum of Art (Indianapolis), Barbican Art Centre (London), Hayward Gallery (London), the National Gallery of Denmark (Copenhagen), 21st Century Museum of Contemporary Art (Kanazawa), the National Gallery of Victoria (Melbourne) and Bonniers Konsthall (Stockholm) among many others. Hein's recent solo public projects include a solo with Public Art Fund (New York) in Brooklyn Bridge Park, as well as solo exhibitions at Kunstmuseum Wolfsburg (Wolfsburg), Nouveau Musee National de Monaco (Monaco), Museet for Religiøs Kunst (Lemvig) and Bundeskunsthalle Bonn (Bonn) among others. He was included in La Biennale di Venezia's 58th Edition in 2019.

He has had recent public installation placed at Kistefos Museum (Jevnaker), Fondation Carmignac (Porquerolles), and in the cities of Lemvig, Stockholm, Amsterdam, Berlin, Aarhus, and Copenhagen. Hein's work can be found in the public collections of FRAC Lorraine (Metz), MMK Museum fur Moderne Kunst (Frankfurt am Main), Centre Pompidou (Paris), MOCA (Los Angeles), Tate Gallery (London) and the National Gallery of Denmark (Copenhagen) among many others.

Upcoming and ongoing

Permanent installation - Balance of Time, Frederiksberg, Denmark Solo show - The Artbarn, Cape Shnack, Australia - on view through February 2024



EUR 28.000,- excl. VAT EUR 30.000,- incl. VAT







Medium Yellow and Medium Red Mirror Balloon (vertical) (2023)
Glass fiber reinforced plastic, chrome lacquer (medium yellow, medium red), magnet, ribbon (white smoke)
40 x 26 x 26 cm
Unique

EUR 28.000,- excl. VAT EUR 30.000,- incl. VAT



EUR 28.000,- excl. VAT EUR 30.000,- incl. VAT

Daniel Buren

Prismes et miroirs : Haut-reliefs / Prismer og spejle : Højrelief

With the series Prismes et miroirs: Haut-relief / Prismer og spejle: Højrelief, ten works fill the gallery space. Mounted directly on the wall from the ground and up, they combine mirrored, flat surfaces with triangular blocks of colour and stripes with white used throughout as the contrasting colour.

Their simple yet clever construction creates an illusion of a more complete form—one that extends through the walls, opening up new perspectives and refracting both what stands before them, but also the light and the atmosphere of the space. This effect echoes on, as the hanging of the exhibition shows not only the reflection of those that interact with it, but with the other works included in it, creating almost never-ending feelings of discovery and surprise.

Daniel Buren has received international acclaim throughout his lengthy career for his iconic use of boldly coloured stripes. This practice, which he developed in 1965, is known and looked to throughout the world. Working specifically within the realm of public art and site-specific installations, Buren uses the environment as inspiration, incorporating it into his work.

The result is both playful and inviting, as Daniel Buren calls attention to the surrounding architecture and space by drawing the eye and creating new perspectives. In so doing, he transforms the space, as well as opened up a critical dialogue on how we perceive, appropriate and use spaces, as well as what constitutes art.

Daniel Buren (b. 1938, France) has had many world-renowned exhibitions throughout his career including notable solo exhibitions at Centre Pompidou (Paris), the Solomon R. Guggenheim (New York), Grand Palais (Paris), Walker Art Centre (Minneapolis), BALTIC Centre for Contemporary Art (Gateshead), Kunsthalle Dusseldorf (Dusseldorf), Musée d'art moderne et contemporain (Strasbourg), Art Institute of Chicago (Chicago), Museum de Arte Moderno de Bogotá (Bogotá), Foundation Louis Vuitton (Paris), MAMO Centre d'art de la City Radieuse (Marseille), S.M.A.K. (Ghent), MUMOK Museum Moderner Kunst Stifung (Vienna), Museo d'Arte Contemporanea Roma (Rome), and the Museum of Contemporary Art (Tokyo) among many others. In 1986, Buren won the prestigious Golden Lion award for the Best Pavilion for his contribution of the French Pavilion at the Venice Biennale. In 2007, he was awarded the Praemium Imperiale for Painting from Japan. Buren has many critically acclaimed permanent installations in both public places and museums, notably at the Louvre (Paris), Palais Royal (Paris), Tottenham Court Road Station (London), Museo d'Arte Contemporanea (Rome), Odaiba Bay (Tokyo), Guggenheim Museum Bilbao (Bilbao), Place de la Justice (Brussels) and cities such as Naples, Milan, Mexico City, Anyang, Florence, and many others.

Upcoming and ongoing

The gallery's latest solo show with Buren opened in June 2023



Daniel Buren Prismes et miroirs : Haut-reliefs / Prismer og spejle : Højrelief (2022)

16 aluminum prisms, white oven-baked satin paint (RAL 9003), green opaque self-adhesive vinyl (ORACAL 651-061), Alucobond aluminum composite panels (mirror look), glue 217.5 x 217.5 x 30.5 cm Unique

EUR 185.000,- excl. VAT EUR 203.500,- incl. VAT



Daniel Buren Prismes et miroirs : Haut-reliefs / Prismer og spejle : Højrelief (2022)

9 aluminum prisms, white oven-baked satin paint (RAL 9003), black opaque self-adhesive vinyl (ORACAL 651-070), Alucobond aluminum composite panels (mirror look), glue 217.5 x 217.5 x 30.5 cm Unique

EUR 150.000,- excl. VAT EUR 165.000,- incl. VAT



Daniel Buren Prismes et miroirs : Haut-reliefs / Prismer og spejle : Højrelief (2022)

11 aluminum prisms, white oven-baked satin paint (RAL 9003), golden yellow opaque self-adhesive vinyl (ORACAL 651-020), Alucobond aluminum composite panels (mirror look), glue 217.5 x 217.5 x 30.5 cm Unique

EUR 165.000,- excl. VAT EUR 181.500,- incl. VAT



Daniel Buren
Prismes et miroirs: Haut-reliefs / Prismer og spejle: Højrelief (2022)

11 aluminum prisms, white oven-baked satin paint (RAL 9003), orange-red opaque self-adhesive vinyl (ORACAL 651-047), Alucobond aluminum composite panels (mirror look), glue 217.5 x 217.5 x 30.5 cm Unique

EUR 165.000,- excl. VAT EUR 181.500,- incl. VAT

Jonathan Monk

Untitled (Grace/Bumper) (2023)

In this series by Jonathan Monk, works composed of car hoods are mounted on the wall. Each is immaculately painted in the likeness of a pop star—in this case, Grace Jones. The glossy quality of the surface and the angular bends of the hood create a dynamic effect that almost seem to interact with you as you walk past. This nod to intense idolatry and worship is playful while also underlining the power these figures have in our lives.

Monk has long been fascinated with pop stars and art stars alike. His practice takes on questions of originality, authorship, and the role of the artist. Using aesthetic elements and conceptual principles most frequently associated with the classical era of conceptual art—the beginning of the 1960s through the late 1970s—Jonathan Monk's works often directly take on the artists who have come before him, his contemporary peers and occasionally also himself.

Taking a thoroughly irreverent stance, Jonathan Monk takes on many issues central to artistic practice and the art world around us, such as originality, authorship and the role of the artist. Using aesthetic elements and conceptual principles most frequently associated with the classical era of conceptual art—the beginning of the 1960s through the late 1970s—Jonathan Monk's works often directly take on the artists who have come before him, his contemporary peers and occasionally also himself. This unambiguous way of dealing with the subject matter gives way to an exploration of the ideas around what it is to be an artist and furthermore, what constitutes a work of art.

With bold colours, unexpected objects and materials, as well as a touch of dark humour, Jonathan Monk invites us to challenge notions of perception, meaning and context in his work, playfully leaving us clues along the way.

Jonathan Monk (b. 1969, UK) has had many critically acclaimed solo exhibitions around the world, including exhibitions at Palais de Tokyo (Paris) in connection with Musee d'art Moderne de la Ville de Paris (Paris), ICA (London), IMMA Irish Museum of Modern Art (Dublin), Haus am Waldsee (Berlin), Museum Kunst Palast (Dusseldorf), and Grazer Kunstverein (Graz). In 2009, Monk was invited to participate in the Venice Biennale by the Nordic and Danish Pavilion. Jonathan Monk's works can be found in the collections of LACMA Los Angeles County Museum of Art (Los Angeles), MoMA (New York), Moderna Museet (Stockholm), Tate Modern (London), the National Gallery of Denmark (Copenhagen), Solomon R. Guggenheim Museum (New York), MMK (Frankfurt), Kadist Art Foundation (Paris), Museo D'Arte Contemporanea Roma (Roma), FRAC des Pays de la Loire (Nantes), Art Gallery of Ontario (Toronto) and Museo Tamayo (Mexico City) among many others. In 2019 Monk opened a solo exhibition at KINDL Centre for Contemporary Art (Berlin).

Upcoming and ongoing



Jonathan Monk
Untitled (Grace/Bumper) (2022)
Spraypaint and Airbrush on Chevrolet Camaro (2014-2015) car hood
122 x 154 x 6 cm
Unique

EUR 28.600,- excl. VAT EUR 30.000,- incl. VAT



EUR 28.600,- excl. VAT EUR 30.000,- incl. VAT



EUR 28.600,- excl. VAT EUR 30.000,- incl. VAT

120 x 115 x 6 cm Unique

J.G.Arvidsson

Untitled (2023)

J.G.Arvidsson's practice investigates the nature and interrelation of memories, emotions and visualisations. People, often shown in profile or silhouette, feature prominently throughout J.G.Arvidsson's work. Their presence is given without context, yet there is a warm sense of familiarity that emanates from them. They are set in hazy almost dream-like landscapes and other specific scenarios to point towards narratives that tug at something internally.

The resulting sense of purposeful—yet delicately subtle—ambiguity is echoed in J.G.Arvidsson's use of techniques. Paint, canvas and oil stick among a variety of other media overlap on pieces of found and up-cycled wood. Applied thickly and scratched off in places, the layers, the seams and the physical processes of the work are left deliberately exposed. The result is an incredibly expansive depth of both material and narrative. J.G.Arvidsson's motives point to the untenable ways in which we create and maintain our memories and our connections to our pasts, our selves and our day-to-day.

There is an acceptance of the murky quality of these memories. They have faded due to the passage of time, yet somehow have also become stronger, more stripped back, more singular and intense. There is also an element of their nature which feels almost left to chance—for example, how you can't remember if someone wore glasses but remember how they did their hair, or not remembering how your home looked like when you were a child, but remembering the colour of the front door. These stripped down memories become touchstones, with their sparse details immediately bringing us back to something engrained deep within us.

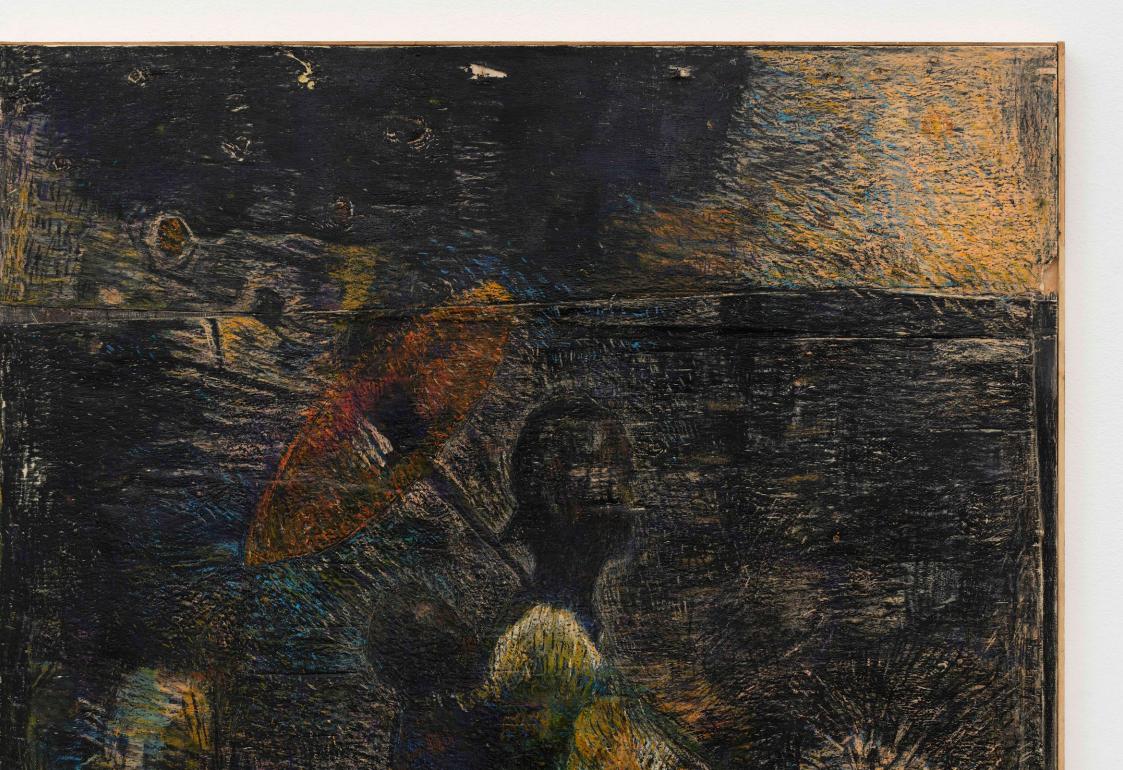
In this sense, it is not necessary for us to know whom or what J.G.Arvidsson is showing us, and his connection to each work. Rather, they provide us a space through which his paintings are a means for us to engage with these ideas at our own pace, and with the added layer of our own lives and ways of understanding.

J.G.Arvidsson (b. 1989, Ethiopia) lives and works in Copenhagen. J.G.Arvidsson graduated with his Master of Fine Art at The Royal

Danish Academy of Fine Art's School of Painting in June 2023.

Upcoming and ongoing







J.G.Arvidsson

Araeyaye / my guide (2023)

Mixed media on carved wooden plate
54 x 36 x 3 cm

Unique

EUR 6.200,- excl. VAT EUR 6.500,- incl. VAT



J.G.Arvidsson

ADDIS (2023)

Mixed media on carved wooden plate
151.5 x 157 x 6 cm
Unique

EUR 21.900,- excl. VAT EUR 23.000,- incl. VAT

Anna Kristine Hvid Petersen

Untitled

Anna Kristine Hvid Petersen's (b. 1992, Denmark) practice is primarily within the field of painting. Sublime, rich and meticulous in detail,
Hvid Petersen's paintings transcend our reality as if to create a window into an alternative world.

At first glance, the paintings' composition and technique seem to nod towards the traditions of still life, yet this implied simplicity dissolves at closer examination. Shadows are inaccurate. Backgrounds are both captivating and deceptive, pushing the context in new directions. The objects themselves are unexpected, as Hvid Petersen combines the familiar with the unknown to intentionally create dynamic narratives—the keys to which feel almost within our grasp. The predominant use of smaller formats echoes this sentiment and this intensity, compelling us to come closer, to lean farther in, almost as if we are hoping that proximity gives way to more understanding.

The paintings veer more into scenography and landscape, deliberately playing out a world in which the objects almost become embodied with human characteristics, coyly turning away from us, almost as if to hint that they are aware of our presence and aware of the symbolism and significance they hold.

The result is both playful and captivating, as Hvid Petersen's works cleverly allude to a world which is ours but is not ours, to a reality that could be playing out not here but somewhere nearby, and to an evolving and growing storyline that builds layer on layer.

Anna Kristine Hvid Petersen (b. 1992, Denmark) graduated with an MFA from the Royal Danish Academy of Fine Arts in 2022.

The gallery presented our first solo show with Hvid Petersen in March of 2023.

Upcoming and ongoing

This marks Hvid Petersen's debut at Art Basel Miami Beach



Anna Kristine Hvid Petersen Untitled (2023) Oil on canvas mounted on wood 88 x 64 x 5.5 cm framed

EUR 15.200,- excl. VAT EUR 16.000,- incl. VAT





Anna Kristine Hvid Petersen Untitled (2023) Oil on canvas 53 x 62.5 x 5.5 cm framed





Anna Kristine Hvid Petersen Untitled (2023) Oil on canvas, drawing and pencil 53 x 42.5 x 5.5 cm framed

EUR 9.500,- excl. VAT EUR 10.000,- incl. VAT



KINGA BARTIS

For whom we sow the seeds (2023) Comforters (2023)

Kinga Bartis' approach to painting lies outside the boundaries of the classic school of the medium. Eschewing labels, Bartis envisions painting as a means of breaking free from the habitual relationship of defining and redefining of our existence—Bartis choose to instead look towards a more multidisciplinary and open approach.

This approach can also be seen in Kinga Bartis' technique and composition. Traditionally defined relationships or perceived hierarchies between foreground and background are set aside. There is an overarching idea of adaptability throughout the work, in the most positive sense. Plants, animals and human figures seem to move beyond coexistence to a state of hybridisation—adapting to new realities, new feelings, new situations, and in so doing, finding new ways of being they did not know existed beforehand. Often blending one into the other, the resulting ambiguity provides a backdrop for the aforementioned characters to ebb and flow, almost moving subtly on the canvas, revealing themselves organically.

The work's scale gives us the feeling of us almost being to step into the world that Bartis' has created. Repeating imagery of bodies, figures, plants, animals, natural elements and landscapes combine to reflect the realties of a shifting world. Often blending one into the other, the resulting ambiguity provides a backdrop for the aforementioned characters to ebb and flow, almost moving subtly on the canvas, revealing themselves organically.

This is echoed by the overarching themes throughout Bartis' practice, themes of sexuality, power structures, the body and self-perception can be felt through these motions as they pulsate towards us. Their presence does not suggest a direction that Kinga Bartis' wishes us to go in, but rather a mood or a feeling, a platform through which discussions are encouraged.

Breaking free from conventional hierarchies and rules, markers like the stars in the sky or flowers on the ground which would normally be used to indicate how we understand position and space are intentionally dispersed. We are invited to shed our existing framework of interpreting painting and instead focus on the spaces that Bartis' invites us—both emotionally and physically—to explore.

Kinga Bartis (b. 1984, Transylvania) lives and works in Copenhagen. Bartis graduated with an MFA from the Royal Danish Academy of Fine Arts in 2018. Bartis has been exhibited at Museet for Religiøs Kunst (Lemvig), Rønnebæksholm (Næstved) OK CORRAL (Copenhagen) among others. The gallery opened its first solo exhibition with Bartis in 2021. In 2022, Bartis opened a solo exhibition at TRANEN Space for Contemporary Art (Gentofte).

Upcoming and ongoing



Kinga Bartis
For whom we sow the seeds (2023)
Oil on linen
200 x 300 cm

EUR 47.600,- excl. VAT EUR 50.000,- incl. VAT





Kinga Bartis Comforters (2023) Oil on linen 200 x 300 cm

Eva Helene Pade

Untitled (2023)

Eva Helene Pade's work explores the emotions and intensity of human relationships. Working primarily within the medium of painting, people mingle from canvas to canvas. Absorbed in conversation, dancing, exchanging, being intimate—relationships unfold and deepen in timeless environments that could equally be nightclubs, bedrooms, romantic gardens or bustling crowds whose intentions remain ambiguous.

Depicted almost between feelings, crowd screams in fear and moans in lust, groans in pain, dances, stares in stunned silence, and flees in panic, unbound by societal restraint. Pade's focus on the complexity of interrelationships finds its roots in a tradition of painting that includes expressionist masters such as Pieter Bruegel the Elder, Francisco Goya, Edward Munch, James Ensor, and Otto Dix. This also extends to our own position as viewer, which shifts and is used in different ways within the work.

In some paintings, it's as if we are invited to join in, encouraged to become part of a narrative that started before our arrival and will continue on once we leave. In other works, it feels as if we are strictly made to be an observer or voyeur allowed to look in from the outside or as if you were never intended to see it at all—as if you opened a door at a party and accidentally walked in on something private. Inversely, some works feel as if these roles are swapped and that it is the people in the paintings who are in fact observing us, peering directly into our own lives. Both fervent and blasé, Eva Helene Pade's works echo our own mix of diverse feelings, love, melancholy, joy and jealousy, and all other emotions that constitute us at human.

Eva Helene Pade (b. 1997, Denmark) lives and works in Copenhagen. Pade is currently a Master's student at The Royal Danish Academy of Fine Art's school of painting. Pade graduated with a BA in Fine Art from The Royal Danish Academy of Fine Art in 2021, and opened her first solo exhibition at Galleri Nicolai Wallner in 2022.

Upcoming and ongoing



Eva Helene Pade Untitled (2023) Oil on cotton 300 x 150 x 5 cm

