

An abstract painting featuring a complex composition of vibrant colors and geometric forms. The background is a deep magenta, overlaid with numerous vertical stripes in shades of yellow, green, and blue. A large, solid green rectangular block is positioned in the upper left quadrant. Below it, a yellow rectangular area is visible. The bottom left corner features a dark green section. The overall style is reminiscent of mid-20th-century abstract art, with bold colors and a structured layout.

LEHMANN MAUPIN

Art Basel

June 12 – 18, 2023

Booth K9

Messe Basel

Art Basel

June 12 – 18, 2023

Hall 2.1, Booth K9

Messe Basel

Messeplatz 10

4058 Basel, Switzerland

Lehmann Maupin returns to Art Basel with a presentation exploring the relationship between identity and place. Employing traditional and nontraditional processes spanning painting, embroidery, glass beads, and metalwork, artists including **Heidi Bucher, Do Ho Suh, Liu Wei, and Nari Ward** question what it means to belong simultaneously to oneself and to one's community. The works on view weave a complex tapestry of various cultural, geographic, collaborative, and psychic threads. In so doing, the presentation elucidates the tensions therein while gesturing towards the utopian possibilities posed by deep connections across time and space, language and culture.

At the fair, the gallery will present late artist **Heidi Bucher's** *Untitled iridescent soft sculpture, Zurich*, (1974), part of a series of soft sculptures created in Los Angeles during the mid-1970s. The sculpture, made from mother-of-pearl pigments, foam material, and net lace, is wearable and meant to cover the body completely, creating an architectural structure that consumes the human form. Bucher created a number of self-portraits while wearing *Untitled iridescent soft sculpture, Zurich*, where she appears as though wearing a set of soft yet geometric butterfly wings. Bucher's wearable sculptures exemplify her decades-long examination of the relationship between the body, clothing, and architectural space. The work explores the physical boundaries between the body and its surroundings through a distinctly feminine lens, blurring the lines between clothing and skin, object and person, public and private. Bucher will open a solo exhibition on July 6 in the gallery's Seoul location, on the heels of her major retrospective, *Spaces are Shells, are Skins* at Art Sonje Center.

Central to the gallery's presentation is **Do Ho Suh's** installation *Intercoms, London Home & Studio, New York Home, Studio & Corridor, Berlin Home, and Providence Home; Lighting Fixtures, New York Studio & Corridors, Seoul Home, Berlin Home, Providence Home; Fuse Boxes, London Studio, New York Home, Studio & Corridor* (2019). The work is composed of a selection of his acclaimed *Specimens*, precise fabric replicas of objects (doorknobs, outlets, light switches, etc.) from the artist's previous homes and studios around the world. The particular placement of the *Specimens* in the installation—each framed in its own vitrine-like box and arranged in groups by function—heightens our awareness of the extraordinary nature of highly tactile but often overlooked components of our homes. Whether memorializing a light fixture, fuse box, or intercom, Suh's simulacra of quotidian objects silently punctuates the everyday.

Liu Wei's new large-scale painting *Transparency* (2022) continues his ongoing exploration of developing cities and urban landscapes.

The composition's precise grid-like structure and stark, overlapping geometrical shapes appear as though technologically crafted, evoking an artificial aesthetic that belies the analog nature of Liu Wei's technique. *Transparency* favors a bold and complex color palette anchored in yellows and pinks; a sequence of vertical lines covers the surface of the canvas, largely obscuring the atmospheric swath of shapes below. On the right of the canvas, a large circle emerges prominently from the background, yet does not succeed in breaching the gridded surface of the picture plane. Reminiscent of the sun's attempt to pierce the density of an urban jungle, the circle's journey exemplifies the tension embedded in industrial transformation: as natural and urban landscapes increasingly integrate and compete, Liu Wei creates a scenario in which neither attains total domination.

Restin' Bliss (2023), one of **Nari Ward's** acclaimed copper panel works, will also debut at the fair. In his copper works, Ward applies patina to the surface and allows the subsequent process of exquisite discoloration to direct the composition. *Restin' Bliss* draws particular inspiration from city sidewalks, exploring the street itself as a pictorial surface. Inspired by the countless sidewalk memorials erected during the height of the Covid-19 pandemic, Ward gathered found objects from his community including candles, bottles, and stuffed animals, and placed them on the copper panels before applying the patina. The surface of the work retains the distinct, ghostly outlines of each form—a haunting patchwork of trace and reference. Ward has also punctured geometric patterns into the panel, which reference traditional Congolese “cosmograms,” an ancient prayer symbol that represents the cycle of birth, death, and rebirth. In *Restin' Bliss*, Ward manifests cultural memory through material, honoring communal spaces of healing.

Other highlights include new and historical works by **McArthur Binion, Frank Bowling, Dominic Chambers, Gilbert & George, Tom Friedman, Lee Bul, Liza Lou, Arcmanoro Niles and David Salle**, among others. The gallery's presentation at Art Basel coincides with important museum exhibitions around the world, including the debut of **Liza Lou's** installation *Trailer* (1998–2000) at the Brooklyn Museum this October; and **Liu Wei's** recent participation in the group exhibition *Cruel Youth Diary: Chinese Photography and Video from the Haudenschild Collection* at the Hammer Museum in Los Angeles. This fall, **Nari Ward** will have a solo exhibition of new work in our London gallery, **Arcmanoro Niles** will present a body of new work in our New York gallery, and **Dominic Chambers** will have a solo exhibition at the Contemporary Art Museum St. Louis (opening September 8th).

DO HO SUH



Do Ho Suh (b. 1962, Seoul, Korea; lives and works in London, United Kingdom) works across various media, creating drawings, film, and sculptural works that confront questions of home, physical space, displacement, memory, individuality, and collectivity. Suh is best known for his fabric sculptures that reconstruct to scale his former homes in Korea, Rhode Island, Berlin, London, and New York. Suh is interested in the malleability of space in both its physical and metaphorical forms, and examines how the body relates to, inhabits, and interacts with that space. He is particularly interested in domestic space and the way the concept of home can be articulated through architecture that has a specific location, form, and history. For Suh, the spaces we inhabit also contain psychological energy, and in his work he makes visible those markers of memories, personal experiences, and a sense of security, regardless of geographic location.



DO HO SUH

Intercoms, London Home & Studio, New York Home, Studio & Corridor, Berlin Home, and Providence Home; Lighting Fixtures, New York Studio & Corridors, Seoul Home, Berlin Home, Providence Home; Fuse Boxes, London Studio, New York Home, Studio & Corridor, 2019

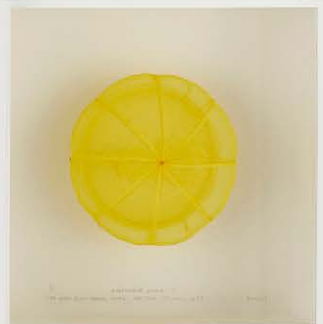
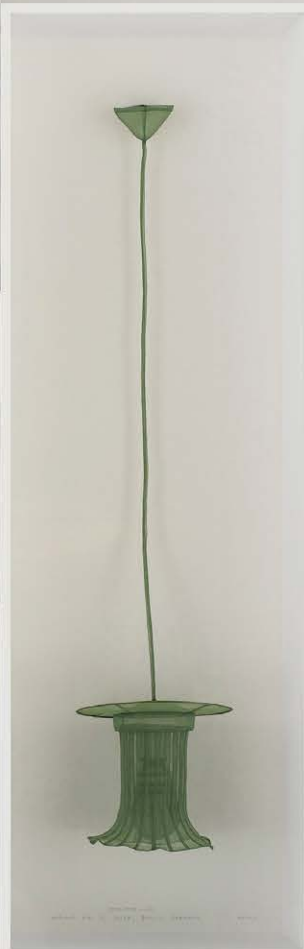
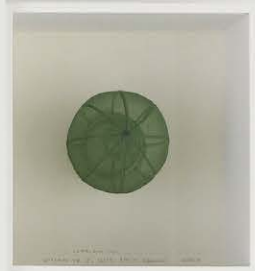
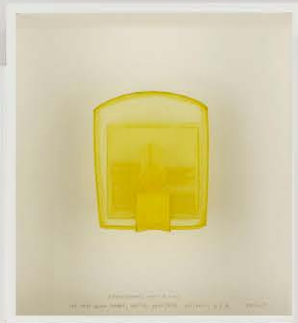
polyester fabric

55.24 x 215.67 inches/ 140.3 x 547.8 cm

Edition of 3 with 2 AP

LM29645

\$700,000 USD





DO HO SUH

Breakfast Corner, 260-7 Sungbook-Dong, Sungbook-Ku, Seoul, Korea, 2021

polyester fabric and stainless steel wire

45.7 x 36.3 x 4.9 inches (116 x 92.1 x 12.5 cm) (framed, overall)

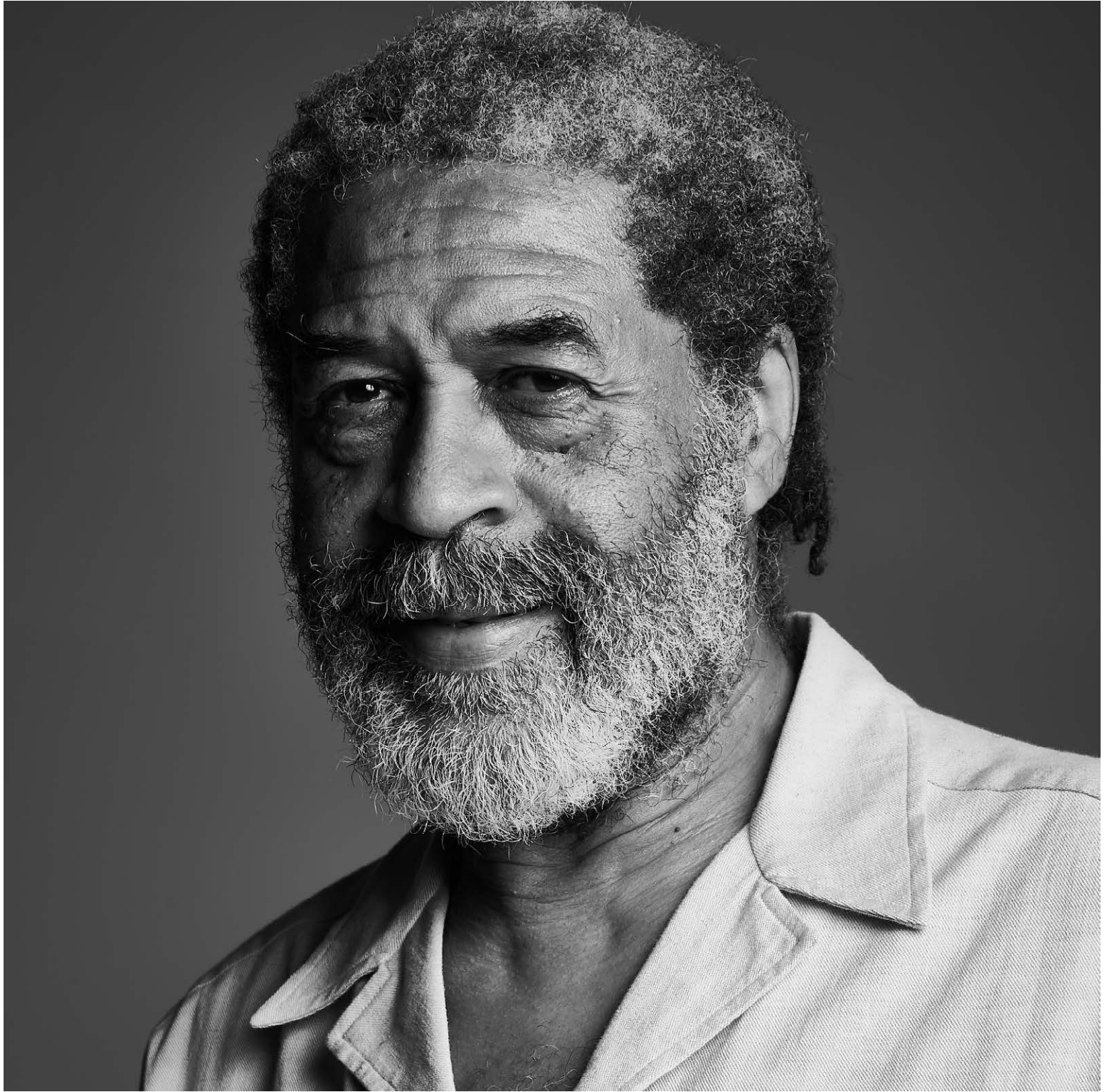
Edition of 3 with 2 AP

LM32692

\$160,000 USD



MCARTHUR BINION



McArthur Binion (b. 1946, Macon, MS; lives and works in Chicago, IL) combines collage, drawing, and painting to create autobiographical abstractions of painted minimalist patterns over an “under surface” of personal documents and photographs. From photocopies of his birth certificate and pages from his address book, to pictures from his childhood and found photographs of lynchings, the poignant and charged images that constitute the tiled base of his work are concealed and abstracted by grids of oil stick. The complexly layered works, from a distance, appear to be monochromatic minimalist abstractions that have led many to compare his work to that of Jasper Johns, Robert Ryman, or Brice Marden. However, while his contemporaries focused more on materiality, abstraction, and in some cases the social and political climate of the time, Binion’s works are intensely personal and deeply dedicated to the rigorous process of making a painting. Upon closer inspection, these monochromatic abstractions come into focus: the perfect grid becomes a series of imperfect laboriously hand-drawn lines, behind which emerge intimate details of Binion’s identity and personal history. Binion’s gridded compositions impose rational order to the layers of personal history, allowing only fragments of information from his birth certificate to be read, or details of his mother’s face to be identified—but never enough to be immediately legible. Having begun his career as a writer, Binion is highly influenced by language and music, as can be seen in his titles and the ways in which he layers information to be “read” rather than simply seen. The tension that exists between the grid and the artist’s visible gestures is not unlike that of jazz music, which merges improvisation with the order of a musical composition.



MCARTHUR BINION

Visual:Ear, 2023

oil stick and paper on board

72 x 48 inches/ 182.9 x 121.9 cm

LM35696

\$250,000 USD



NARI WARD



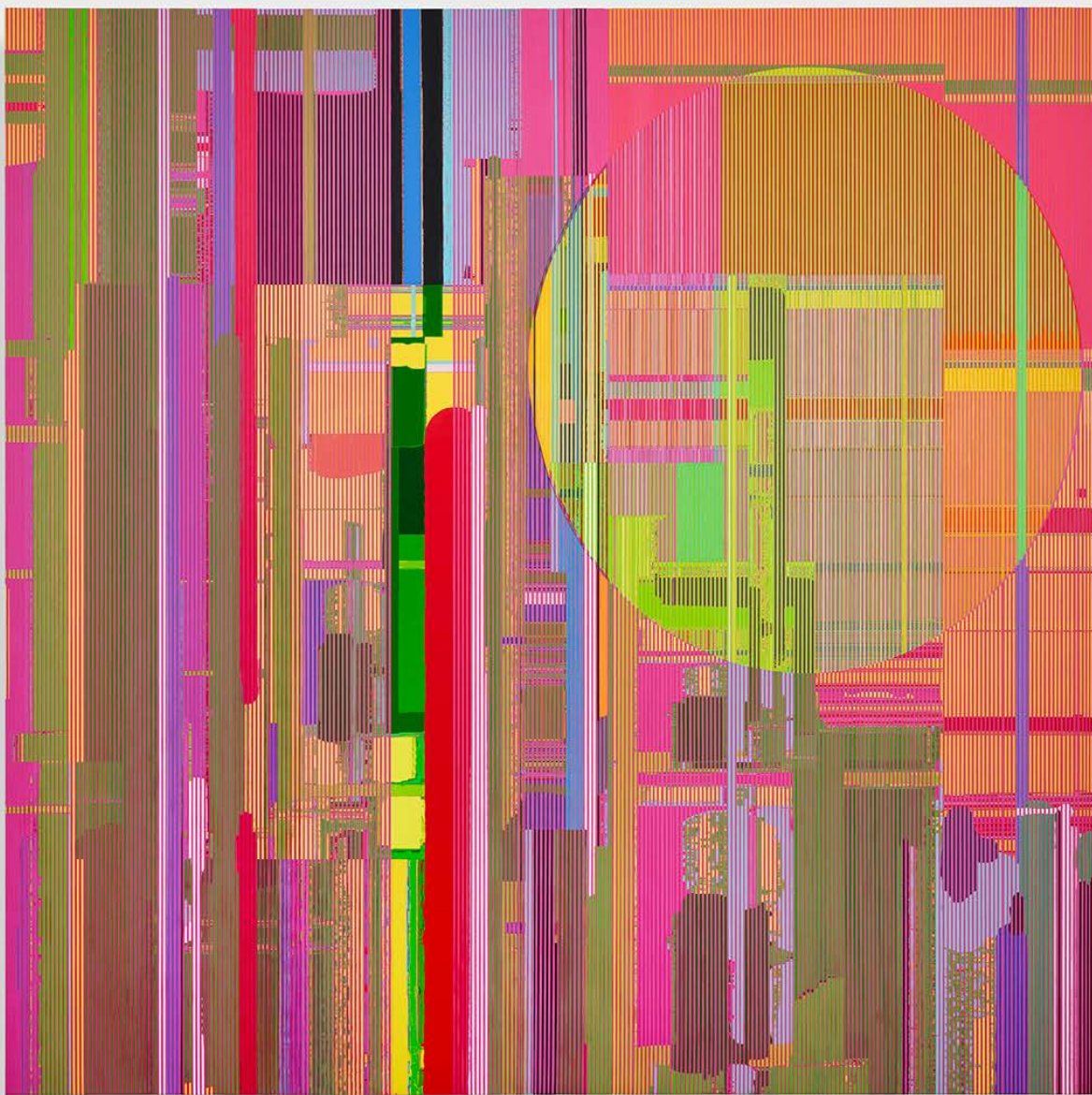
Nari Ward (b. 1963, St. Andrew, Jamaica; lives and works in New York) is known for his sculptural installations composed of discarded material found and collected throughout his neighborhood. He has repurposed objects such as baby strollers, shopping carts, bottles, doors, television sets, cash registers, and shoelaces, among other materials. Ward re-contextualizes these found objects in thought-provoking juxtapositions that create complex, metaphorical meanings to confront social and political realities surrounding race, migration, democracy and community, intentionally leaving the meaning of his work open to allow his viewers to provide their own interpretations.

Perennial themes of memorial, remembrance, and societal relationships have permeated Ward's practice, from his early, now iconic installation *Amazing Grace* (1993), composed of discarded fire hoses and hundreds of abandoned strollers, to the work he is creating today. *Amazing Grace* was produced during Ward's residency at The Studio Museum in Harlem in response to the AIDS crisis and drug epidemic of the early 1990s. It incorporated more than 365 discarded baby strollers—commonly used by the homeless population in Harlem to transport their belongings—which the artist bound with twisted fire hoses in an abandoned fire station in Harlem. Echoing through the space was a recording of gospel singer Mahalia Jackson's "Amazing Grace," with lyrics addressing themes of redemption and change and generating a sense of hope and optimism. In his most recent work, Ward engages ideas of commemoration, community, and the reclamation of public space through the medium of public streets. His new, large-scale copper Peace Walk panels are patterned after sidewalk squares and show the imprints of floral bouquets, spent candles, empty liquor bottles, and other objects that Ward collected from various street memorials near his studio. The series title comes from protest terminology, referring to people coming together to walk or march against an injustice. Here and throughout his practice, Ward identifies public streets as belonging to local communities—while these spaces have functioned as sites of grief and consolation, the artist also nods to their longstanding role as a stage for protest.

LUI WEI



Liu Wei (b. 1972, Beijing, China; lives and works in Beijing, China) explores 21st-century socio-political concepts such as the contradictions of contemporary society and the transformation of developing cities and the urban landscape. In many of his sculptural and installation works, he uses found materials that are re-contextualized to draw new meanings out of the materials from which they are made. Liu Wei frequently uses geometric and architectural forms in his work as a reference to his urban surroundings.



LIU WEI

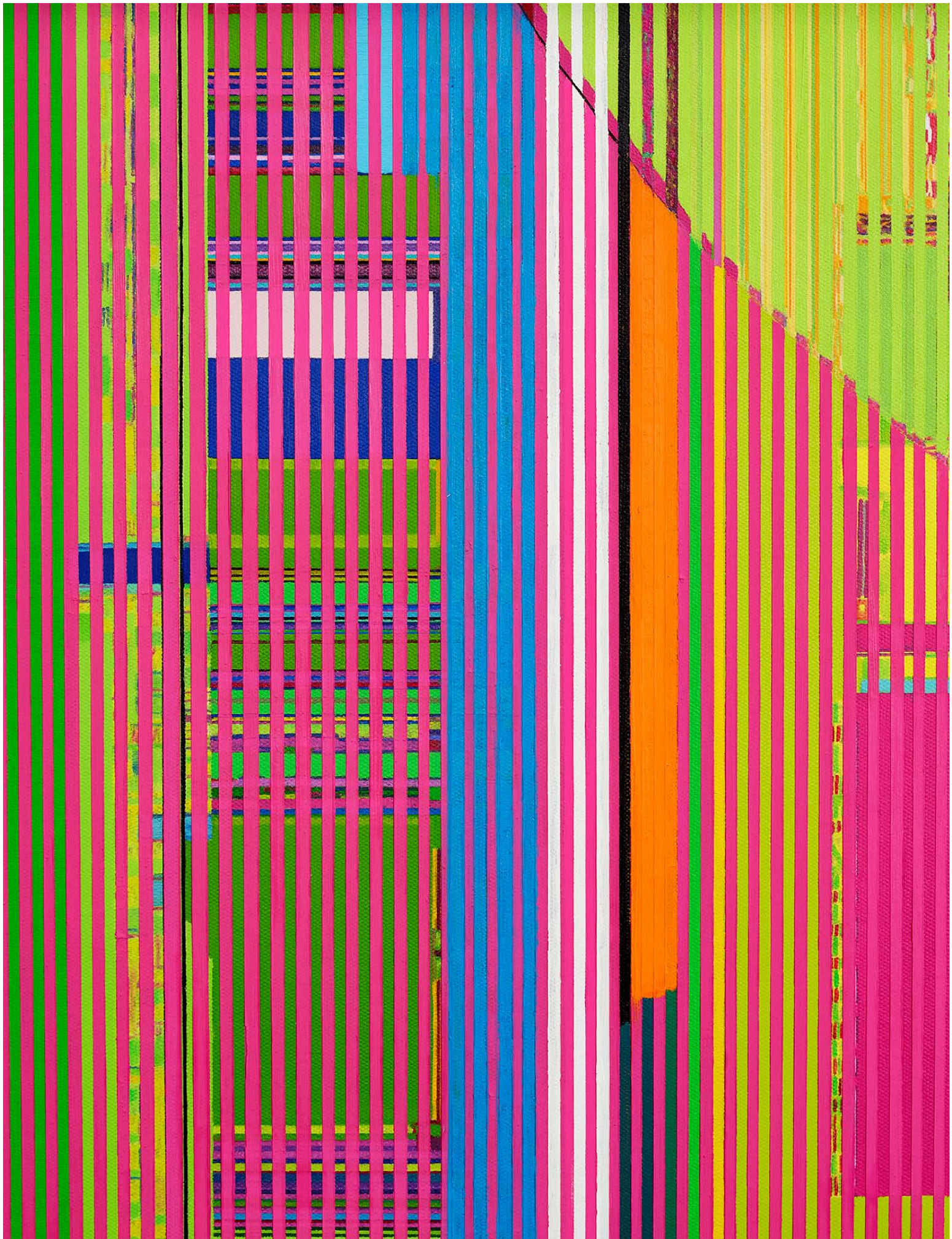
Transparency, 2022

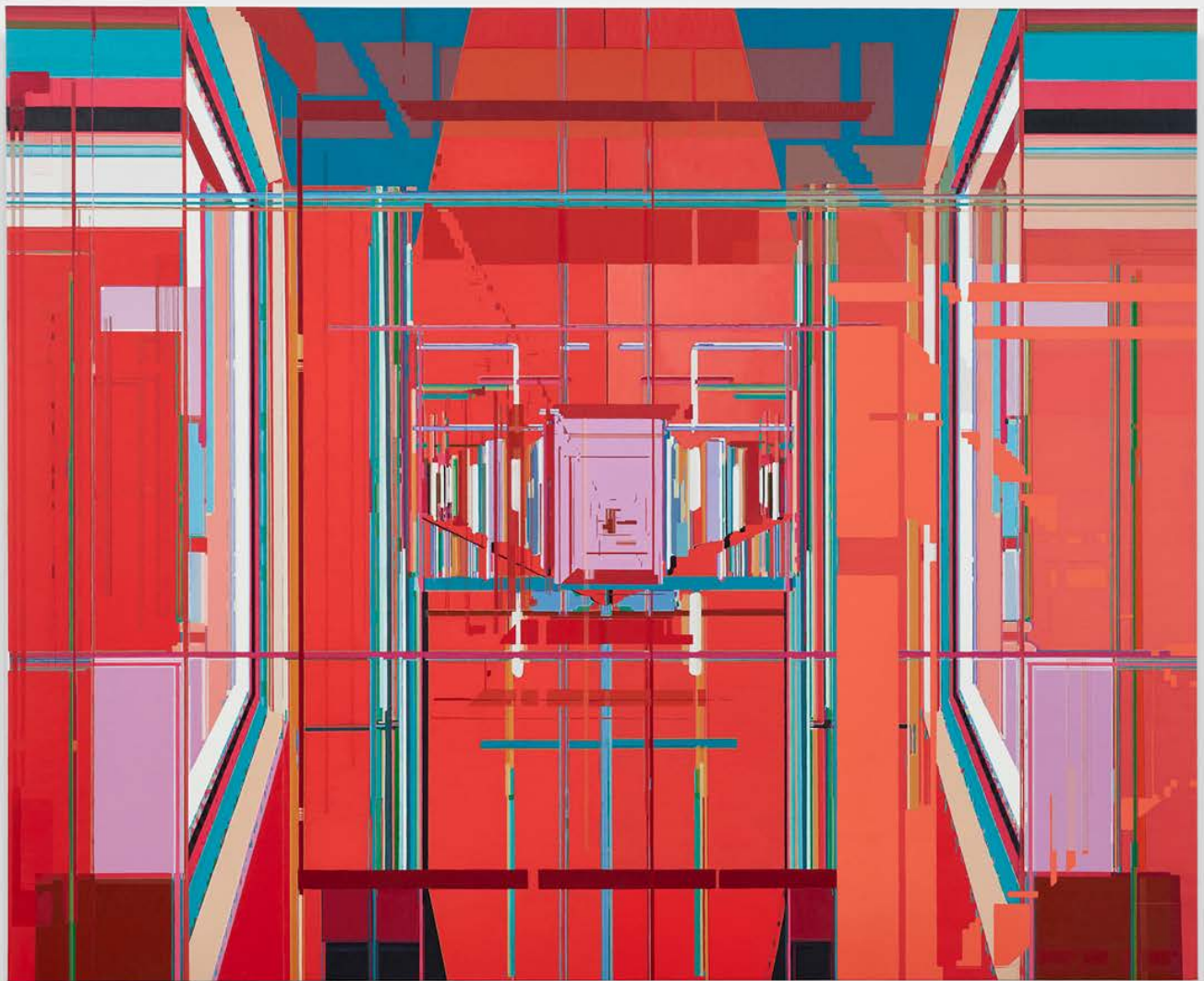
oil on canvas

102.36 x 102.36 x 3 inches/ 260 x 260 x 7.62 cm

LM34009

\$675,000 USD





LIU WEI

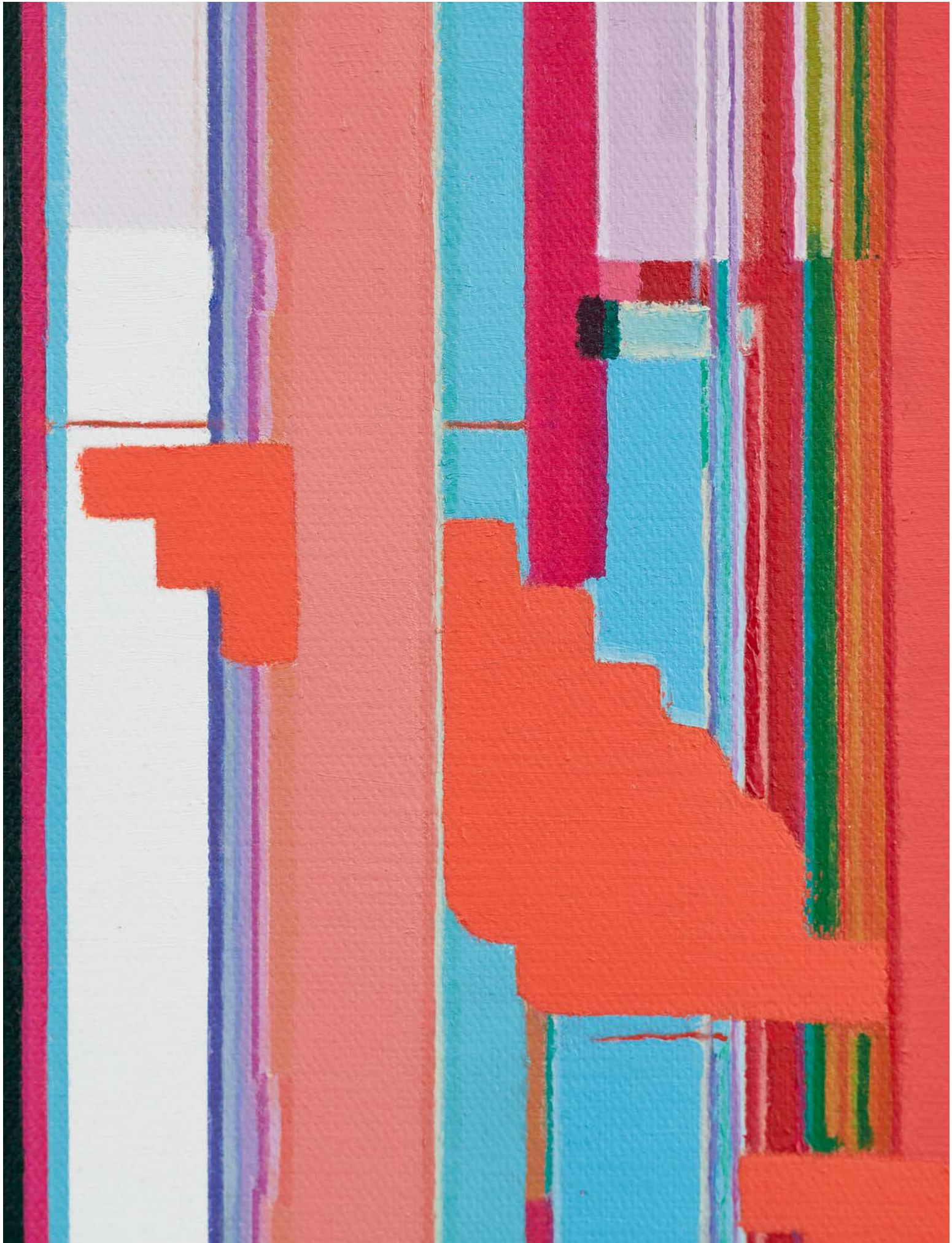
Outcast 2021 No.1, 2021

oil on canvas

70 x 85 x 1.75 inches/ 177.8 x 215.9 x 4.44 cm

LM31778

\$400,000 USD



LARI PITTMAN



Over the course of his decades-long career, Lari Pittman (b. 1952, Los Angeles, CA, lives and works in Los Angeles, CA) has developed a unique visual aesthetic that has established him as one of the most significant painters of his generation. Pittman's signature, densely-layered painting style includes a lexicon of signs and symbols (such as bells, eggs, animals, and ropes), a compilation of varied painting techniques, and a clear homage to the handmade, craft, and the decorative. Pittman creates complex compositions that mediate the tension between color, text, and imagery; landscape and decoration; and chaos and order with remarkable dexterity and often on a large scale, and the artist has an innate ability to create compositions in which each element within a painting is given equal space and significance.

In the mid-1970s, Pittman attended California Institute of the Arts in Valencia, California, completing a B.F.A. and an M.F.A. The Institute's strong feminist arts program challenged the devaluation of art forms traditionally associated with women, and it was partially as a result of his engagement with this program that Pittman developed an interest in undermining aesthetic hierarchies and embracing the decorative arts. Pittman's strong affinity for the decorative can be seen throughout his numerous bodies of work, and it has contributed to his singular visual style. While Pittman's early works were informed by the socio-political struggle resulting from the peak of the AIDS epidemic, racial discord, and LGBTQ+ civil rights struggles that defined the last two decades of the 20th century, his later paintings evince a shift in focus towards interior spaces, including domestic and psychological subjects.



LARI PITTMAN

Untitled #1, 2013

cel-vinyl, spray enamel on prepared panel

53.94 x 48.03 inches/ 137 x 122 cm

LM34938

\$175,000 USD



LARI PITTMAN

Grand Tour, 2011

acrylic, cel-vinyl, and aerosol lacquer on gessoed canvas over wood panel

102 x 88 inches/ 259.1 x 223.5 cm

LM35296

\$375,000 USD

KADER ATTIA



Kader Attia (b. 1970, Dugny, France; lives and works in Berlin and Paris) grew up in Algeria and the suburbs of Paris. Drawing from his experience of living within two disparate cultures, he has developed a dynamic practice that examines the intricacies of social, historical, and cultural differences across the globe. Attia's installations and sculptures offer a poetic yet highly explicit reading of the relationships between Western and non-Western cultures. Through complex investigations of architecture, the human body, literature, and history, Attia demonstrates how individual and cultural identity is constructed within the context of colonial domination and conflict. Using artifacts, discarded quotidian objects, and wartime ephemera, Attia transforms the space of a gallery into one of introspection, allowing the viewer to become aware of the complicated and often inaccurate depiction of our multiple histories. Attia believes that through this type of reappropriation, disparities between superior/inferior, traditional/modern, and exotic/familiar can begin to dissolve.



KADER ATTIA

Eternal Conversation, 2023 (detail)

mixed media wall sculpture

calabashes and stainless steel containers

82.68 x 78.74 inches/ 210 x 200 cm (overall surface area)

LM35762

Price upon Request



KADER ATTIA

Untitled. From the series "Mirrors and Masks", 2023

wooden mask, mirrors, and metal plinth

18.5 x 6.69 x 6.3 inches/ 47 x 17 x 16 cm (mask)

62.2 x 9.84 x 9.84 inches/ 158 x 25 x 25 cm (stand)

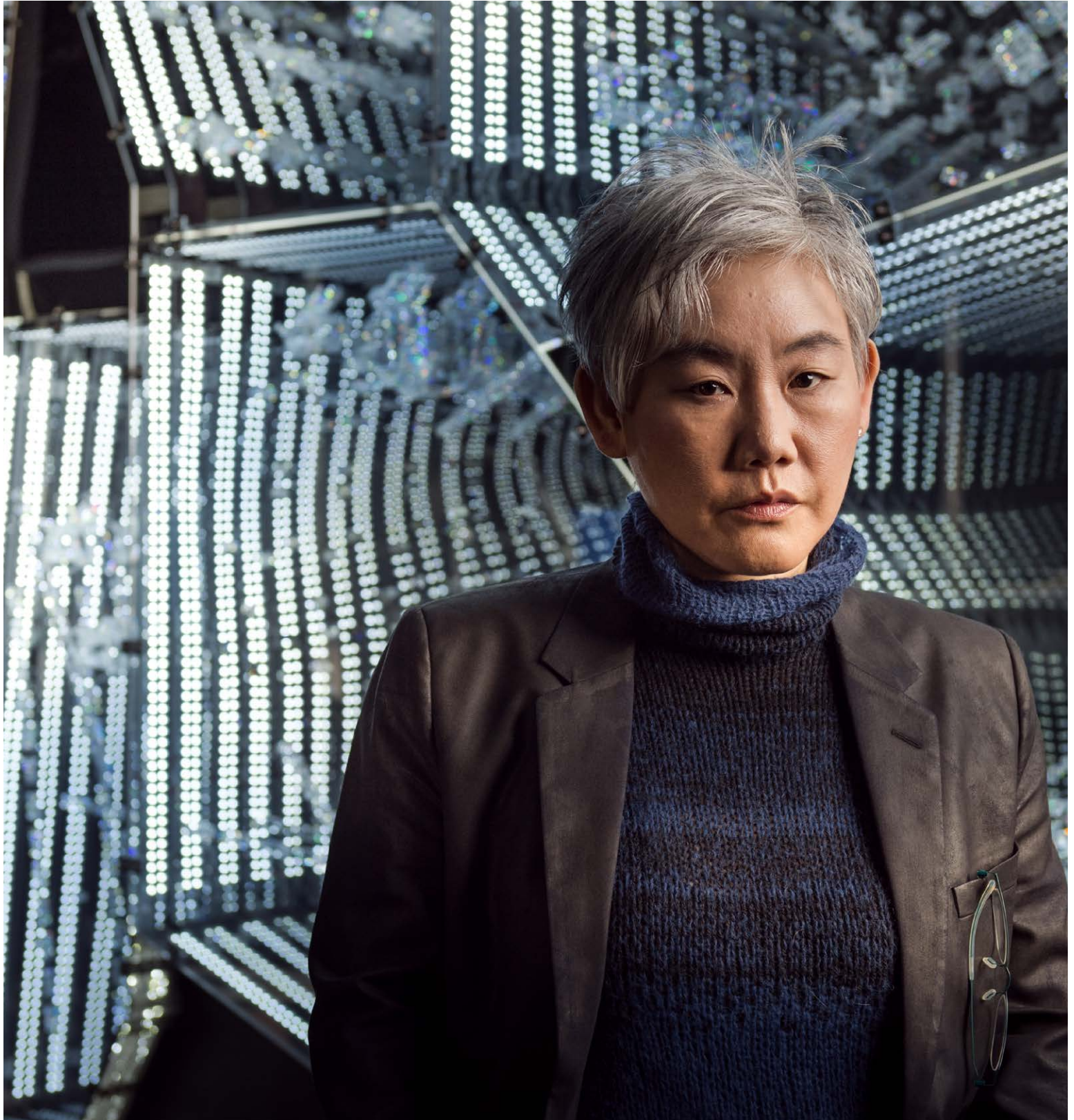
80.71 x 9.84 x 9.84 inches/ 205 x 25 x 25 cm (overall)

LM35048

€85,000 EURO



LEE BUL



Lee Bul (b. 1964, Yeongju; lives and works in Seoul, South Korea) works across a diverse range of media—from drawing, sculpture, and painting to performance, installation, and video—to examine the intricacies of shared human consciousness and the myths and folklore that accompany history. She investigates the liminal space between binaries such as the individual and the collective, and contradictory feelings such as isolation and claustrophobia. Her installations and sculptures explore universal themes including the utopian desire to achieve perfection through technological advances and the dystopic suspicions and failures that often result. Though varied in material and content, the works are united in their exploration of structural systems—from the individual body to larger architectural frameworks that encompass cities and utopian societies. For Lee Bul, humankind's fascination with technology ultimately refers to our preoccupations with the human body and our desire to transcend flesh in pursuit of immortality. This interest often materializes in her work in the form of a cyborg—a being that is both organic and machine—the closest thing to a human that truly achieves this ideal. Lee Bul considers the cyborg a conceptual metaphor in its personification of social attitudes to technology; simultaneously a paragon and a monster.



LEE BUL

Perdu XXV, 2019

mother-of-pearl, acrylic paint on wooden base panel, steel frame
triptych, 64.29 x 131.22 x 2.6 inches/ 163.3 x 333.3 x 6.6 cm (framed)

LM29839

\$300,000 USD





LEE BUL

Perdu CXLVI, 2022

mother-of-pearl, acrylic paint on wooden base panel, stainless steel frame

62.99 x 43.31 x 2.36 inches/ 160 x 110 x 6 cm

64.17 x 44.49 x 2.56 inches/ 163 x 113 x 6.5 cm (framed)

LM35746

\$190,000 USD

TOM FRIEDMAN



Tom Friedman (b. 1965, Saint Louis, MO; lives and works in Leverett, MA) is a conceptual artist known for his meticulously fabricated work, including sculpture, painting, drawing, video, and installation. Friedman investigates the concepts of perception, logic, and plausibility with a strong attention to detail. Since the early 1990s, Friedman has utilized an array of sophisticated processes to achieve a seemingly mass-produced appearance. His highly conceptual work engages both maximalist and minimalist aesthetics, as well as recalling those of Pop Art, and his practice is deeply engaged with the history of sculpture.

Friedman draws from personal experiences to recreate prosaic moments from everyday life. His work tends toward the darkly humorous, and his often sarcastic use of materials has distinguished his practice over the last 30 years. Made from a wide variety of unconventional materials, such as Styrofoam, foil, plastic, wire, paper, clay, and hair, Friedman's work often surprises the viewer. As Friedman explains, "Art, for me, is a context to slow the viewer's experience from their everyday life in order to think about things they haven't thought about, or to think in a new way."

Throughout his career, Friedman has developed an important body of outdoor and public sculptures. Most of these are cast from maquettes rendered out of aluminum roasting pans, further cementing the artist's alchemic ability to transform the everyday. In his celebrated large-scale sculpture *Looking Up* (2015), a figure looks to the sky, inviting viewers to stand at its base and do the same. *Looking Up* was installed at the entrance of Rockefeller Center's Channel Gardens in January 2021, and has previously been exhibited at Park Avenue, New York; South Lake Shore Drive, Chicago, Illinois; and the Contemporary Austin, Texas, among others.



TOM FRIEDMAN

Untitled, 2020

chrome plated stainless steel

58 x 37 x 19 inches/ 147.3 x 94 x 48.3 cm

Edition of 3 with 2 AP

LM32524

\$300,000 USD



SHIRAZEH HOUSHIARY



Shirazeh Houshiary (b. 1955, Shiraz, Iran; lives and works in London, United Kingdom) makes painting, sculpture, and animation that seek to challenge viewers' perceptions of time, space, and materiality. Her works often engage opposing ideas and states of being, including transparency and opacity, sound and silence, surface and depth, and presence and absence. From a distance, her paintings are reminiscent of a swirling galaxy, but as the viewer draws closer, the meticulousness, detail, and hidden Arabic letters that make up her amorphous forms begin to unfold. The universe, with its contradiction, paradox, and complexity is a core subject matter in her work. The Arabic words embedded in her compositions are a juxtaposition of the opposing phrases "I am" and "I am not," oscillating freely between focused and unfocused states, where the meaning of our existence becomes superfluous and lost in Houshiary's imagined cosmos.

Houshiary's painting technique involves the successive layering of pigment and line, a laborious process that often takes several months to complete. Her surfaces are composed of intricate patterns that appear to pulse, undulate, and recede into the canvas, like a veil or membrane. She takes a similar methodical approach to her dynamic sculptures, constructing towers out of glass or aluminum bricks that, layer by layer, seem to emerge from the floor. Each vertical plane of bricks echoes the original shape of the structure's footprint incrementally rotated to the maximum degree the form will allow before the resulting helix shape becomes unstable. For each work, Houshiary attempts to visualize subjects that are inherently intangible—an echo, human breath, or memory.



SHIRAZEH HOUSHIARY

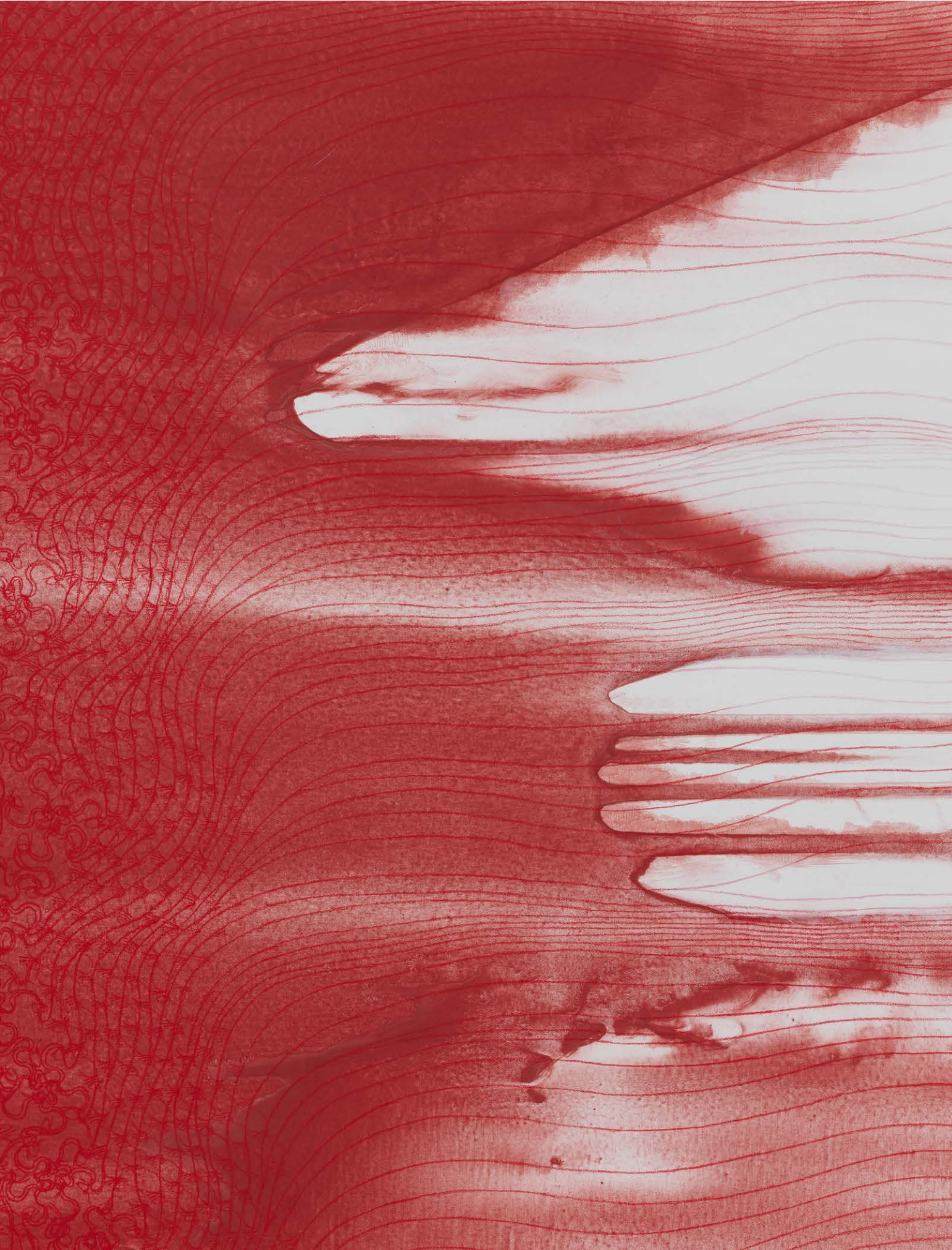
Styx, 2018

pigment, pencil, and white aquacryl on canvas and aluminum

74.8 x 74.8 inches/ 190 x 190 cm

LM29418

£215,000 GBP



MANDY EL-SAYEGH



Mandy El-Sayegh's (b. 1985, Malaysia, lives and works in London, United Kingdom) highly process-driven practice is rooted in an exploration of material and language. Executed in a wide range of media, including densely layered paintings, sculpture, installation, diagrams, and sound and video, El-Sayegh's work investigates the formation and break-down of systems of order, be they bodily, linguistic, or political. She is particularly interested in exploring the Part-Whole relationship—how something significant yet unpremeditated emerges and comes into being through various smaller, micro-interactions or repetitions. She physically demonstrates this by collaging disparate fragments, text, and found imagery, and layering them with materials like latex, rubber, and clay that mimic organic matter. Through simple, repetitive patterns such as a hand-painted grid or geometric molds, formal and narrative synthesis occurs that is not consciously intended or anticipated.

El-Sayegh likens her exploratory, observational process to the occurrence of contemporary social and political events, which unfold in highly chaotic and often disturbing ways. Justifications or explanations for such events typically appear after the fact; they are devised in an effort to impose order on an inherently subjective and incomplete set of social, cultural, and political processes. The artist's work aims to remove the veil of these superimposed structures and reveal the intricacies of growth and decay as they happen in real time. El-Sayegh is interested in the observation of process (of science and of self) and she believes that through such observation, one can better understand how the social and political phenomena that shape our world exist in a constant state of flux.

El-Sayegh's work begins with found fragments, which are the "parts" that possess the power to disrupt overarching structures and assumed truths. These fragments include sourced copies of the *Financial Times*, imagery from advertisements, or collected doodles and Arabic calligraphy from her father's home in London. She collages these elements together and asserts her own perspective by drawing directly onto the works to create double-meanings and call into question our assumptions and understanding of typically unquestioned systems.



MANDY EL-SAYEGH

Net-Grid (circulation), 2023

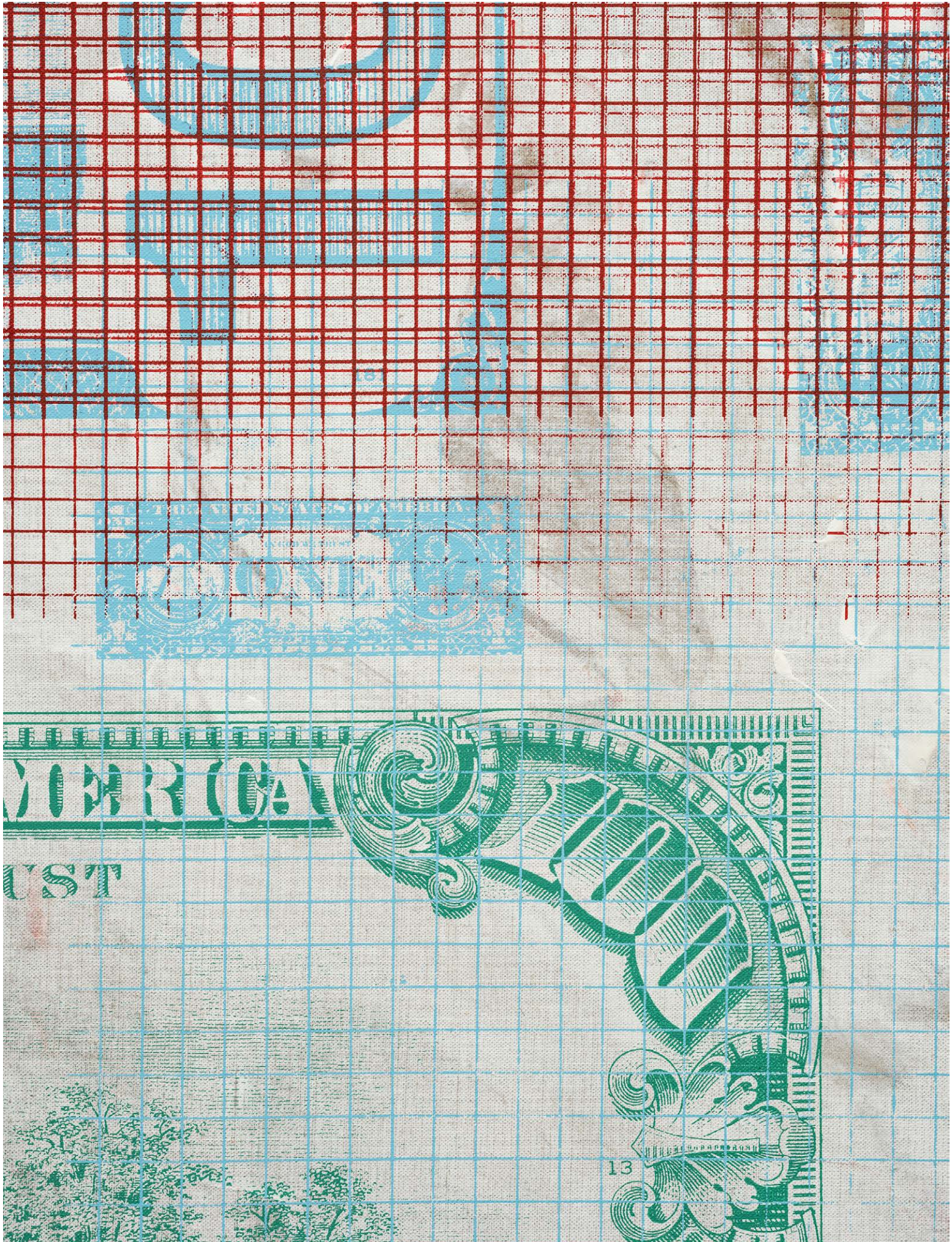
oil and acrylic on linen with collaged and silkscreened elements

92.52 x 88.58 inches

235 x 225 cm

LM35747

\$115,000 USD



DOMINIC CHAMBERS



Dominic Chambers (b. 1993 St. Louis, MO; lives and works in New Haven, CT) creates vibrant paintings that simultaneously engage art historical models, such as color-field painting and gestural abstraction, and contemporary concerns around race, identity, and the necessity for leisure and reflection. Interested in how art can function as a mode for understanding, recontextualizing, or renegotiating one's relationship to the world, the artist sees painting as a critical and intellectual endeavor, as much as an aesthetic one. A writer himself, Chambers draws inspiration from literature, especially Magical Realism and the writing of W.E.B. Du Bois, particularly Du Bois' *The Souls of Black Folk*, and one of its central themes—the veil. A product of racial injustice that is a metaphorical lens through which Black bodies are observed and experienced, references to the veil appear throughout the artist's work, whether in the large swaths of color that obscure the figures in his *Wash Paintings* series, or in his recurring use of a raindrop motif as both an active and passive element in his paintings. Many of Chambers' compositions incorporate Fabulist elements, including ghostly silhouettes meant to be stand-ins for the artist and surreal landscapes that feel both familiar yet unplaceable.

Chambers' most recent bodies of work feature his friends and acquaintances engaged in acts of leisure and contemplation. "Too often, the Black body has been located in our imaginations as one incapable of rest," the artist explains, "often when we imagine what the Black body is doing it is usually an act of labor, rebellion, or resistance." In his *Primary Magic* and *After Albers* series, Chambers sought to remove these associations. His subjects are depicted reading or lost in thought, their gaze fixed on points that seem far beyond the realm of the picture plane. Locating his figures in shifting, monochromatic dreamscapes, Chambers suggests the mutability of our environment, and his scenes evoke the sensation of losing oneself in a good book or moment of quiet reflection. The artist sees color as a protagonist in his paintings—as important to unlocking their meaning as his subjects. Chambers' deft manipulation of the tension and interplay between contrasting colors gives his work a subtle electric charge, while his eye for balance imbues each piece with a particular poetic harmony.



DOMINIC CHAMBERS

Birthplace (Playful Cloud), 2023

oil on linen

86 x 121 x 2.25 inches/ 218.4 x 307.3 x 5.71 cm

LM35553

Price upon Request

HEIDI BUCHER



Heidi Bucher (b. 1926, Winterthur, Switzerland; d. 1993, Brunnen, Switzerland) was a Swiss artist who is best remembered for her innovative use of latex and exploration of the physical boundaries between the body and its surroundings. Serving simultaneously as means of historical preservation and metaphorical molting, Bucher's *Hauträume*—or “roomskins”—act as indexes of the complicated relationship humans have to their bodies and pasts. Working across the United States, Switzerland, and the Canary Islands, Bucher forged a practice anchored in familial, cultural, and architectural histories and deeply entwined with contemporary concerns around the boundaries between public and private space, and femininity and the body. Though Bucher's many bodies of work—from her early drawings and wearable sculptures to her later latex-encased objects and *Hauträume*—each reflect distinct artistic interests and origins, they all trace back to the artist's mantra, which uniquely summarizes her career-long engagement with bodies and rooms: *Räume sind Hüllen, sind Häute* (Spaces are shells, are skins).

Beginning in the 1970s, Bucher embalmed clothing in a mixture of latex and mother of pearl, preserving the objects as artifacts of their time and creating a surface that appeared skin-like in both color and texture. Bucher primarily used women's clothing, such as nightdresses and pantyhose, as a critical response to the rigid gender restrictions she had experienced during her childhood and adolescence. By the end of the decade, Bucher began applying her signature latex medium to the surfaces of domestic objects and spaces, aligning women's clothing with these designated “feminine” spaces. Allowing the latex mixture to harden, then peeling it off, Bucher produced translucent skins that held elements of paint, rust, dirt, and the minute details and markings of the architecture. During the years that followed, Bucher produced several major bodies of work based on the domestic spaces of her past—her ancestral house in Winterthur, the study in her parents' home, and her studio in Zurich. Each space she inhabited was rendered translucent and ghostly, like a visual memory that, due to the fragile nature of the latex material, would warp and discolor over time. Displayed suspended mid-air, the series of latex *Hauträume* are simultaneously monumental and fragile, mimicking the very process by which they are created; the removal of the latex from the architectural space required a great deal of both physical strength and delicate dexterity.

Later in her career, Bucher expanded her practice to engage with public spaces, such as Swiss hotels, government offices, and mental health institutions. Today, her work exists in many surviving drawings, sculptures, and fragments, as well as in the photographs and videos which were often integral to the documentation and even creation of each body of latex works.



HEIDI BUCHER

Untitled iridescent soft sculpture, Zurich, 1974

mother-of-pearl pigments, foam material, net lace

57.09 x 51.18 x 7.87 inches/ 145 x 130 x 20 cm

LM32310

220,000 CHF





HEIDI BUCHER

Untitled (little table with drawer), ca. 1978/1986

latex, glue, textile, wood, mother-of-pearl pigments

33.86 x 12.6 x 18.11 inches/ 86 x 32 x 46 cm

LM35560

300,000 CHF

NICHOLAS HLOBO



Nicholas Hlobo (b. 1975, Cape Town, South Africa; lives and works in Johannesburg, South Africa) began his career around the end of apartheid in 1994, when there was a new sense of freedom and national pride in South Africa. With the eradication of legalized and enforced discrimination and segregation, Hlobo and his peers were empowered to openly voice their opinions and ideas under the protection of new laws, and Hlobo's subtle commentary on the democratic realities of his home country and concerns with the changing international discourse of art formed a foundational tenet of his practice. Hlobo uses metaphorically charged materials such as ribbon, leather, wood, and rubber detritus, which he melds and weaves together to create two- and three-dimensional hybrid objects that are intricate and seductively tactile. Each material holds a particular association with cultural, gendered, sexual, or ethnic identities, and the works form complex visual narratives that reflect the various dichotomies present within the artist's home country, as well as those that exist around the world. The results are highly evocative, and the artist combines anthropomorphic imagery with cultural symbols and traditions to create amalgamated forms that feel at once familiar, alien, and ancient. At its core, Hlobo's practice engages themes of self-discovery and explores the intersections of race, gender, and cultural and sexual identity within the context of his South African heritage.

BILLY CHILDISH



Billy Childish (b. 1959, Chatham, Kent, United Kingdom; lives and works in Whitstable, Kent) is known for his introspective, autobiographical, and deeply emotional paintings, writing, and music. After leaving secondary school at age 16, Childish worked at the Naval Dockyard in Chatham as an apprentice stonemason. Initially denied an interview to the local art school, he produced hundreds of drawings that gained him entry to London's Saint Martin's School of Art. Childish's defiance of authority led to his eventual expulsion from art school in 1981. Since then, Childish has gained something of a cult status worldwide, writing and publishing several novels and more than 40 volumes of confessional poetry, recording more than 150 LPs, and painting several hundred works. Through all of these disciplines, Childish addresses social, political, and personal issues such as war, protest, his turbulent childhood, and his struggles with addiction. While his confessional poetry and music explore these issues with startling honesty, Childish's paintings are more subtle. His subjects are often drawn from his environment or are people he knows or admires: birch forests, self-portraits, a lone figure in a pastoral English landscape, and his wife as a reclining female nude. Childish works quickly and intuitively, making spare marks on raw canvas that leave much of it visible. He identifies with artists who worked outside a group or movement, intrigued by their outsider roles in society, such as Vincent van Gogh, Kurt Schwitters, and Edvard Munch. Labeling himself a "radical traditionalist," Childish has a reverence for traditional oil painting yet has resolutely resisted any connection with a particular group or artistic movement.



BILLY CHILDISH

floating, 2022

oil and charcoal on linen

60.04 x 72.05 inches/ 152.5 x 183 cm

LM33727

€50,000 EURO



BILLY CHILDISH

girl diving - Yuba river, 2021

oil and charcoal on linen

60.04 x 72.05 inches/ 152.5 x 183 cm

LM32432

€50,000 EURO

TODD GRAY



Todd Gray (b. 1954, Los Angeles, CA, lives and works in Los Angeles, CA and Akwidaa, Ghana) is a photo-based artist whose work aims to destabilize assumptions about the veracity of photography and provoke reconsiderations of long-accepted norms and beliefs surrounding the medium, including the role of the viewer in constructing meaning. His lush photo assemblages are composed of images ranging from imperial European gardens, West African landscapes, and architecture, to rock icons and portraits of the artist himself, all carefully arranged to create critical juxtapositions that examine ideas of African diaspora, colonialism, societal power structures, and dominant cultural beliefs. With an eye informed by his four decades as a professional music photographer as well as his B.F.A. and M.F.A. from California Institute of the Arts, Gray's photo sculptures are infused with a certain subversive beauty, reflecting his strong sense of visual aesthetics.

Gray's distinctive photo collages range in size from the domestic to the monumental, with his largest to date spanning over 30 feet. The artist utilizes found frames in many of his works—from simple wood to ornate, rococo pieces—often sourced from flea markets or estate sales. Gray stacks these frames on top of one another, deliberately obscuring certain elements of his photographs and striking a delicate balance between revealing and concealing his subject matter. Images are rotated, cropped, and subtly abstracted, even as they remain firmly representational. All of the photographs (with the exception of those from the Hubble telescope) are sourced directly from Gray's own catalog in a process the artist refers to as "appropriating his own archive." As the creator of now iconic imagery of cultural figures such as Michael Jackson, Iggy Pop, and the Rolling Stones, the artist navigates an area between the appropriation of the Pictures Generation and Pop Art's acknowledgement of popular imagery and commerce as drivers of so-called high culture. Across his collages, Gray weaves historical imagery into pictures of the present, reminding us that the realities of our world today are shaped by those of our collective past.



TODD GRAY

In My Solitude, 2023

archival pigment prints in artist frames, UV laminate

67.99 x 50.98 x 3.74 inches/ 172.7 x 129.5 x 9.5 cm

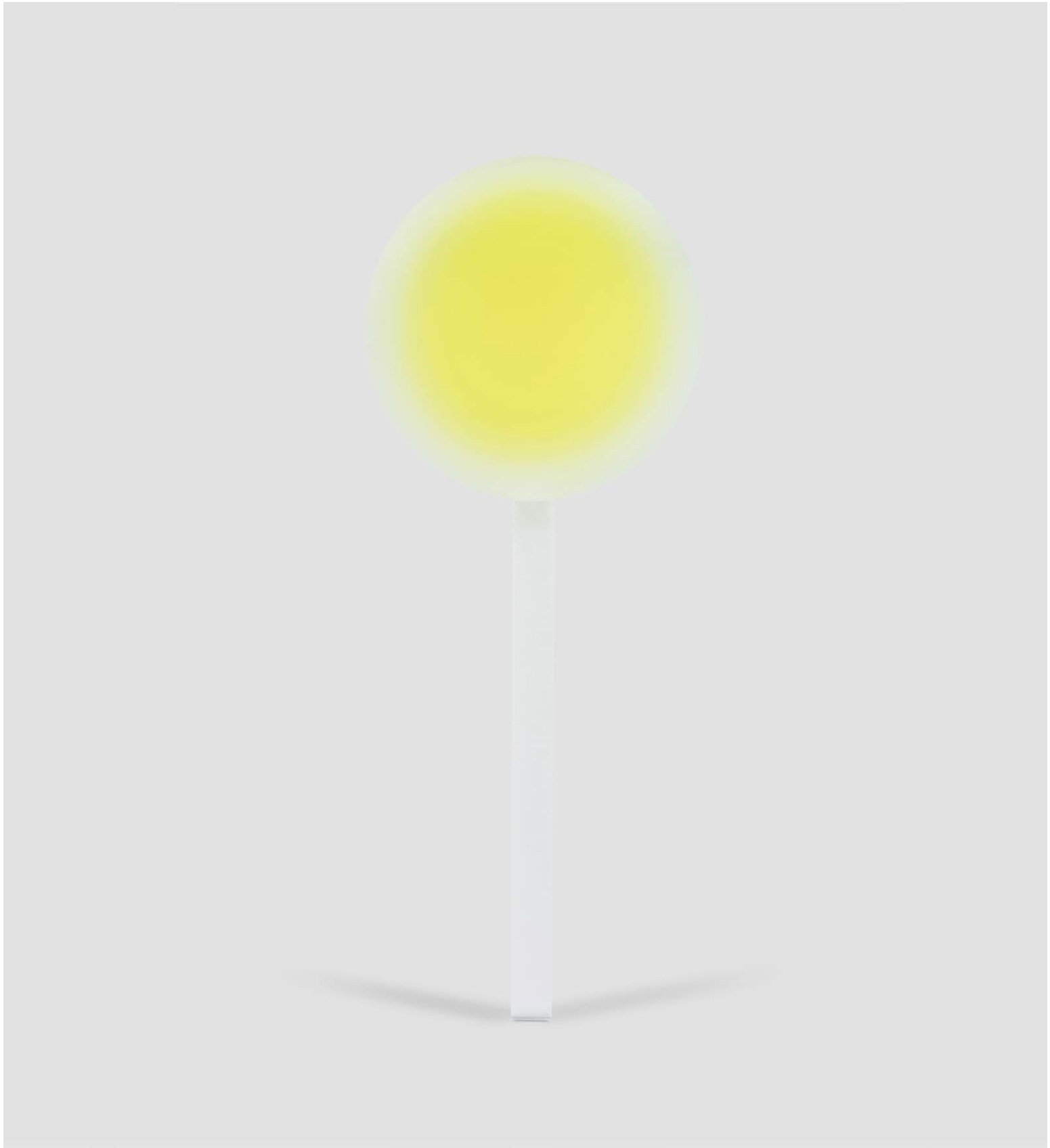
LM35003

\$75,000 USD

HELEN PASHGIAN



Helen Pashgian (b. 1934, Pasadena, CA; lives and works in Pasadena, CA) is a pioneer and pre-eminent member of the 1960s Light and Space movement in Southern California. Over the course of her career, Pashgian has produced a significant series of sculptures comprised of vibrantly colored columns, discs, and spheres that often feature an isolated element appearing suspended, embedded, or encased within. Using an innovative application of industrial epoxies, plastics, and resins, Pashgian's works are characterized by their semi-translucent surfaces that appear to filter and somehow contain illumination. Pashgian thinks of her works as "presences" in space, which do not reveal everything at once. One must move around her sculptures to observe changes: coming and going, appearing and receding, visible and invisible—a phenomenon of constant movement. This touches on the mysterious, the place beyond which the eye cannot go. Trained as an art historian with a focus on the Dutch Golden Age of the 17th century, Pashgian's reverence for Johannes Vermeer, the painter of light, has been fundamental to her longstanding interest in the effects and perception of light. While she has gravitated towards experimenting with non-traditional materials, her primary concern has always been to maintain light as the object and subject of her work. For Pashgian, light is not simply a metaphor, symbol, or allegory; light itself is both the medium and the message.



HELEN PASHGIAN

Untitled, 2022

cast urethane with artist-made acrylic pedestal

30.63 x 30.63 inches/ 77.8 x 77.8 cm (lens diameter)

48.5 x 4 x 4 inches/ 123.2 x 10.2 x 10.2 cm (pedestal)

79 x 30.63 x 4 inches/ 200.7 x 77.8 x 10.2 cm (overall)

LM34869

\$200,000 USD



HELEN PASHGIAN

Untitled (grey), 2009

formed grey acrylic with acrylic elements

91 x 17.5 x 20 inches/ 231.1 x 44.5 x 50.8 cm

LM29428

\$225,000 USD

GILBERT & GEORGE



Gilbert & George (b. 1943, San Martin de Tor, Italy & 1942, Plymouth, United Kingdom) met in 1967 in art school at Saint Martin's, where they first developed their signature form of "living sculptures" by walking around the streets of London with their heads and hands coated with multi-color metallic powders. Since then, they have lived and worked together, their individual identities subsumed into a vision of animate sculpture, becoming representations of the universal human condition, which is a central theme in their work. Their embrace of video technology, along with their well-known photo-collage works, allowed Gilbert & George to extend their living sculptures beyond a particular time and place and broadcast their art to wider audiences, establishing their motto of "art for all."

Shortly after art school, they moved to London's East End, then a bustling immigrant and working-class neighborhood, which has served as their home and studio for almost 50 years. Their changing neighborhood, which has become a gentrified creative center, has significantly influenced their work. The artists often appear in their work as witnesses to life unfolding in the sociopolitical and urban conditions of this area. Through imagery specific to London and the East End in particular, Gilbert & George create an ongoing portrait of the city that includes street signs, ginkgo trees, graffiti, postering, and gum-stained sidewalks.



GILBERT & GEORGE

TRELLIS, 2022

mixed media

59.45 x 74.8 inches/ 151 x 190 cm

LM35283

£90,000 GBP

ROBIN RHODE



With his research-based and socially engaged practice, Robin Rhode (b. 1976, Cape Town, South Africa; lives and works in Berlin) engages the urban landscape to create complex, symbolically rich narratives that disrupt and transform their environments.

The artist is best known for his multi-panel works that deftly combine photography, performance, wall painting, and drawing. Negotiating the urban landscape, these photographs often depict silhouetted figures interacting with carefully composed wall paintings that the artist paints in public spaces, most often in the city of Johannesburg. In each succession of photographs, the choreographed movements of the individual or group appear to alter the two-dimensional renderings, compressing space and time and morphing the urban landscape into a fictional storyboard. Using the medium of photography to capture his painted and performative actions, Rhode disrupts the fixity of the wall, rendering it a mobile substrate that can be transported into a variety of contexts.

Rhode considers his wall-based works to be visual interventions in their cultural, political, and ecological environments, and he aims to transform both landscapes and communities. The artist works collaboratively with a team of over a dozen community members, most from formerly segregated neighborhoods in post-apartheid Johannesburg. Working in urban space and engaging his local communities, Rhode situates his practice within and for the public sphere, and he probes the myriad ways that politics manifests itself in and as everyday life.

The wall is at the center of Rhode's practice, and he considers its many meanings and functions: as a divider within urban space, as a surface and substrate in art historical traditions ranging from cave painting to street art, as a threshold between art and life in notion of the "fourth wall," and as a psychoanalytic screen. In Rhode's works, these varied associations converge to mutually complicate each other, creating a hybrid narrative mode that reflects the nuances of urban, post-apartheid diasporic experience.



ROBIN RHODE

Dianthus, 2022

c-print

2 panels, each:

30.55 x 40.39 x 1.5 inches/ 77.6 x 102.6 x 3.81 cm (framed)

Edition of 5

LM34478

€50,000 EURO

ERWIN WURM



Erwin Wurm (b. 1954 Bruck an der Mur/Styria, Austria; lives and works in Vienna and Limberg, Austria) came to prominence with his *One Minute Sculptures*, a project that he began in 1996/1997. In these works, Wurm gives written or drawn instructions to participants that indicate actions or poses to perform with everyday objects such as chairs, buckets, fruit, or knit sweaters. These sculptures are by nature ephemeral, and by incorporating photography and performance into the process Wurm challenges the formal qualities of the medium as well as the boundaries between performance and daily life and spectator and participant. While in this series he explores the idea of the human body as sculpture, in some of his more recent work he anthropomorphizes everyday objects in unsettling ways, like contorting sausage-like forms into bronze sculptures in *Abstract Sculptures*, or distorting and bloating the volume and shape of a car in *Fat Car*. Wurm considers the physical act of gaining and losing weight a sculptural gesture, and often creates the illusion of bodily growth or shrinkage in his work. While Wurm considers humor an important tool, there is always an underlying social critique of contemporary culture, particularly in response to the capitalist influences and resulting societal pressures that the artist sees as contrary to our internal ideals. Wurm emphasizes this dichotomy by working within the liminal space between high and low and merging genres to explore what he views as a farcical and invented reality.



ERWIN WURM

Soft (Flat Sculptures), 2021

oil and acrylic on canvas

59.06 x 47.24 x 1.77 inches/ 150 x 120 x 4.5 cm

LM35031

€80,000 EURO

DAVID SALLE



David Salle (b. 1952, Norman, OK; lives and works in New York, NY), was born in 1952 and raised in Wichita, Kansas. Salle attended California Institute of Arts (CalArts) in Los Angeles, receiving a B.F.A. in 1973 and an M.A. in 1975. A member of the influential Pictures Generation, Salle combines popular, or commercial imagery with images made from direct observation and a range of art historical references to create a personal pictorial language. His work features a sophisticated and highly intuitive approach to composition, one that suggests new associations and relationships between familiar (or un-familiar) subjects. Salle's multi-layered works do not rely on subject matter alone, however—his paintings pack an immediate formal impact and present multiple points of entry for the viewer. Built to draw the eye through and across the picture plane, they reward close looking and prolonged contemplation.



DAVID SALLE

Ice Flow II, 2001

oil and acrylic on canvas and linen

72 x 108 inches/ 182.9 x 274.3 cm

LM3512

\$395,000 USD



CATHERINE OPIE



Catherine Opie (b. 1961, Sandusky, OH; lives in Los Angeles) is known for her powerfully dynamic photography that examines the ideals and norms surrounding the culturally constructed American dream and American identity. She first gained recognition in the 1990s for her series of studio portraits, photographing gay, lesbian, and transgender individuals drawn from her circle of friends and artists. Opie has traveled extensively across the country exploring the diversity of America's communities and landscapes, documenting quintessential American subjects—high school football players and the 2008 presidential inauguration—while also continuing to display America's subcultures through formal portraits. Using dramatic staging, Opie presents queer and trans bodies in intimate photographs that evoke traditional Renaissance portraiture—images of power and respect. In her portraits and landscapes, Opie establishes a level of ambiguity of both identity and place by exaggerating masculine or feminine characteristics, or by exaggerating distance, cropping, or blurring her landscapes.



CATHERINE OPIE

Untitled #11 (From Your Shore to My Shore), 2009

pigment print

43 x 32.25 inches/ 109.2 x 81.9 cm (print)

44 x 33.25 x 2 inches/ 111.76 x 84.45 x 5.08 cm (framed)

Edition of 5

LM33895

\$35,000 USD



CATHERINE OPIE

Untitled #9 (From Your Shore to My Shore), 2009

pigment print

43 x 32.25 inches/ 109.2 x 81.9 cm (print)

44 x 33.25 x 2 inches/ 111.76 x 84.45 x 5.08 cm (framed)

Edition of 5

LM33893

\$35,000 USD

LUBAINA HIMID



Born in Zanzibar in 1954, Lubaina Himid is a British painter who has dedicated her four-decades-long career to uncovering marginalised and silenced histories, figures, and cultural expressions. She studied Theatre Design at Wimbledon College of Art and went on to receive an MA in Cultural History from the Royal College of Art. Himid currently lives and works in Preston, UK, and is a professor at the University of Central Lancashire. She was the winner of the Turner Prize in 2017.



LUBAINA HIMID
Venetian Maps (Kings), 1997
 acrylic on canvas
 60.04 x 84.06 inches/152.5 x 213.5 cm
 LM34463
 Price upon Request

FRANK BOWLING



Frank Bowling's *Flow with Chetty Philadelphia Bound* (2012) is a prime example of the artist's expressive and emotive style, which incorporates the visual legacies of both the English landscape tradition and American abstraction. Drawing upon a myriad of techniques to create the paintings' gestural, layered composition, including pouring, staining, collaging, and even scattering ammonia across the work's surface, the artist yields mottled and veined effects. The resulting work contains a dynamic surface, upon which accumulations of pigment and detritus invite allusions to the natural world. Celebrating the unlimited potential of abstraction, Bowling's recent works reveal the artist's ongoing investigation into the nature and possibilities of painting.



FRANK BOWLING

Flow with Chetty Philadelphia Bound, 2012

acrylic on collaged canvas

52.88 x 79.88 inches (134.3 x 202.9 cm)

LM35041

Price upon Request

OSGEMEOS



OSGEMEOS (b. 1974, São Paulo, Brazil; live and work in São Paulo), translated as “the twins” in Portuguese, is a collaborative art duo comprised of twin brothers Gustavo and Otavio Pandolfo. As children, the brothers developed a distinct way of playing and communicating through artistic language, but it was with the invasion of hip-hop, and the explosion of Brazilian culture during the 1980s that OSGEMEOS began to use art as a way of sharing their dynamic and magical universe with the public. Combining traditional, folkloric, and contemporary elements of Brazilian culture with graffiti, hip-hop, music, dreams and international youth culture, the artists have created an expansive body of work that includes murals, paintings, sculpture, site-specific installations, and video. They use a symbolic visual language often inspired by their dreams that, as twins, they claim to share. In addition to the use of bright colors and elaborate patterns, they are best known for their paintings that feature long-limbed yellow-skinned figures with thin outlines, enlarged faces, and simplified features. The yellow skin color indicates a universal figure, rather than a direct reference to a specific race or culture, which reflects the highly diverse population of Brazil and the world. The use of doors, canvas and mirrors, both literal—painting directly on discarded doors and incorporating reflective surfaces into their works—and as motifs, signal access to another realm or an entry point to the psyche, pulling viewers into their surreal and chimerical world.



OSGEMEOS

Pupila / Pupil, 2021

mixed media on MDF board

64.5 x 80.32 inches/ 164 x 204 cm

LM32508

Price upon Request

LIZA LOU



Liza Lou (b. New York, NY; lives and works in Los Angeles, CA) is an artist who, for the past thirty years, has made sculpture, paintings, drawings and room-size environments that induce states of wonder, beginning with the groundbreaking *Kitchen* (1991–1996) – a solid beaded room-size environment now in the collection of the Whitney Museum of American Art, and other large scale sculptures, such as *Back Yard*, (1996–1999), in the collection of Fondation Cartier pour l'Art Contemporain, which consists of over 250,000 handmade blades of grass made of beads. From 2005–2020 the artist lived and worked in Durban, South Africa, where she founded an art studio which included a women's advocacy program—the first of its kind to combine social practice within an art studio setting.

ARCMANORO NILES



Arcmanoro Niles (b. 1989, Washington, D.C.; lives and works in New York, NY) makes vivid, brightly-hued paintings that expand our understanding of traditional genre painting and portraiture. Niles offers a window into seemingly mundane moments of daily life—a child seated at the table for breakfast, a man about to get into his car, a couple in their bedroom—with subjects drawn from photographs of friends and relatives and from memories of his past. The paintings, though intensely personal and autobiographical, engage in universal subjects of domestic and family life while also making reference to numerous art historical predecessors, including Italian and Dutch baroque, history painting, Color Field painting, and ancient Egyptian sculpture. Though drawing from many styles and genres, Niles is particularly inspired by the paintings that 16th-century Italian painter Caravaggio created of daily life through representations of his family and friends. In depicting not only people close to him but the places and times they inhabit, Niles creates his own record of contemporary life.

A signature aspect of Niles' work is his use of vibrant oranges, pinks, purples, blues, and greens, which he layers, color after color, to create a saturated glow. The brown skin of each figure is rendered with a gold-like tone, their hair a glimmering halo of purple, orange, or hot pink glitter. Initially working in more traditional realist modes, in 2015 the artist began to create paintings with highly vivid color as a response to his frustration at not being able to achieve the depth of tonality he saw in the skin tones of his family and friends. Once he began to incorporate oranges and pinks into the background scene, he was able to achieve a depth and energy in his work that solidified his methods and shifted the way every painting has looked since. During this period, Niles also began to incorporate what he calls “seekers” into his work. These seekers take the form of small, gestural characters and more fleshy, gremlin-like figures that represent our most basic human impulses and desires. “Seekers,” says Niles, “are more impulsive, chasing whatever they think will make them happy in that moment, with no fear of consequence, while the human subjects are more vulnerable and open with their feelings.” The seekers both move the viewer formally through the painting and invite us to imagine what events might have occurred before or after the scene depicted, hinting at the inner motivation for each figure.

In addition to the seekers, Niles' titles often suggest the underlying narrative behind the seemingly mundane scenes. In *Longing for Change (I've Given Up on Being Well)*, 2019, Niles portrays himself lying face down on the carpet with a bottle of liquor on the floor next to him. In the lower left corner, two line-drawn seekers are portrayed engaged in oral sex while, off to the right, a gremlin-like seeker is cutting his leg with a knife in an act of self-harm. This self-portrait portrays the artist at a low moment in his life that the title suggests sparked the need for change. In works like *Go Home to Nothing (Hoping for More)*, 2018, Niles depicts himself in a bar surrounded by friends. The only one not engaged in conversation, the scene suggests a sense of loneliness and perhaps desire for stability with a family/partner of his own. The gremlin seeker occupies the bottom left corner of the scene with a knife pointing towards himself, while the line-drawn seekers occupy the outer edges. One female seeker has her arm draped over the artist's shoulder, suggesting his impulses and desires are the things currently keeping him company. Niles' oeuvre offers an insightful documentation of the artist's life and the passing of time. Like those of his early predecessors, each painting invites us to consider the time in which it was made, as well as our own histories. Through his use of color, painting style, and formal composition, Niles imbues his subjects with a saintly aura, acknowledging the significance of life's mundane moments and positioning them within a larger art historical tradition.

ABOUT THE GALLERY

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has locations in New York, Hong Kong, Seoul and London, as well as a team in mainland China. In the past year with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, and Beijing.

NEW YORK

501 West 24th Street
New York, NY 10011
+1 212 255 2923
newyork@lehmannmaupin.com

HONG KONG

+852 2530 0025
hongkong@lehmannmaupin.com

SEOUL

213 Itaewon-ro, Yongsan-gu
Seoul, Korea 04349
+82 2 725 0094
seoul@lehmannmaupin.com

LONDON

1 Cromwell Place
South Kensington, London SW7 2JE
+44 20 8057 1880
london@lehmannmaupin.com