



MASSIMODECARLO

Art Basel | Basel
Booth C9
June 13-18, 2023

MASSIMODECARLO

Milan, London, Hong Kong, VSpace > Online, Face Unique > Paris, Beijing > Permanent Space

MASSIMODECARLO returns to Art Basel | Basel with a curated booth proposition: three artist focuses, dedicated to Yan Pei-Ming, Spencer Lewis and Lily Stockman will inaugurate the fair. The gallery will also present a selection of artworks by artists from its roster, and is very pleased to announce a special project by Jean-Marie Appriou for the fair's Unlimited section.

Presenting three solo presentations by

SPENCER LEWIS

LILY STOCKMAN

YAN PEI-MING

And works by

CARLA ACCARDI

CARL ANDRE

JEAN-MARIE APPRIOU

JOHN ARMLEDER

ALVARO BARRINGTON

SANFORD BIGGERS

MCARTHUR BINION

ALIGHIERO BOETTI

SHANNON CARTIER LUCY

ENRICO CASTELLANI

DIANE DAL-PRA

ELMGREEN & DRAGSET

GÜNTHER FÖRG

LENZ GEERK

GIORGIO GRIFFA

JENNIFER GUIDI

JIM HODGES

JAMIAN JULIANO-VILLANI

JOHANNES KAHRS

NATE LOWMAN

MATTHEW MONAHAN

LUDOVIC NKOTH

PAOLA PIVI

PIETRO ROCCASALVA

PETER SCHUYFF

JOSH SMITH

PIOTR UKLANSKI

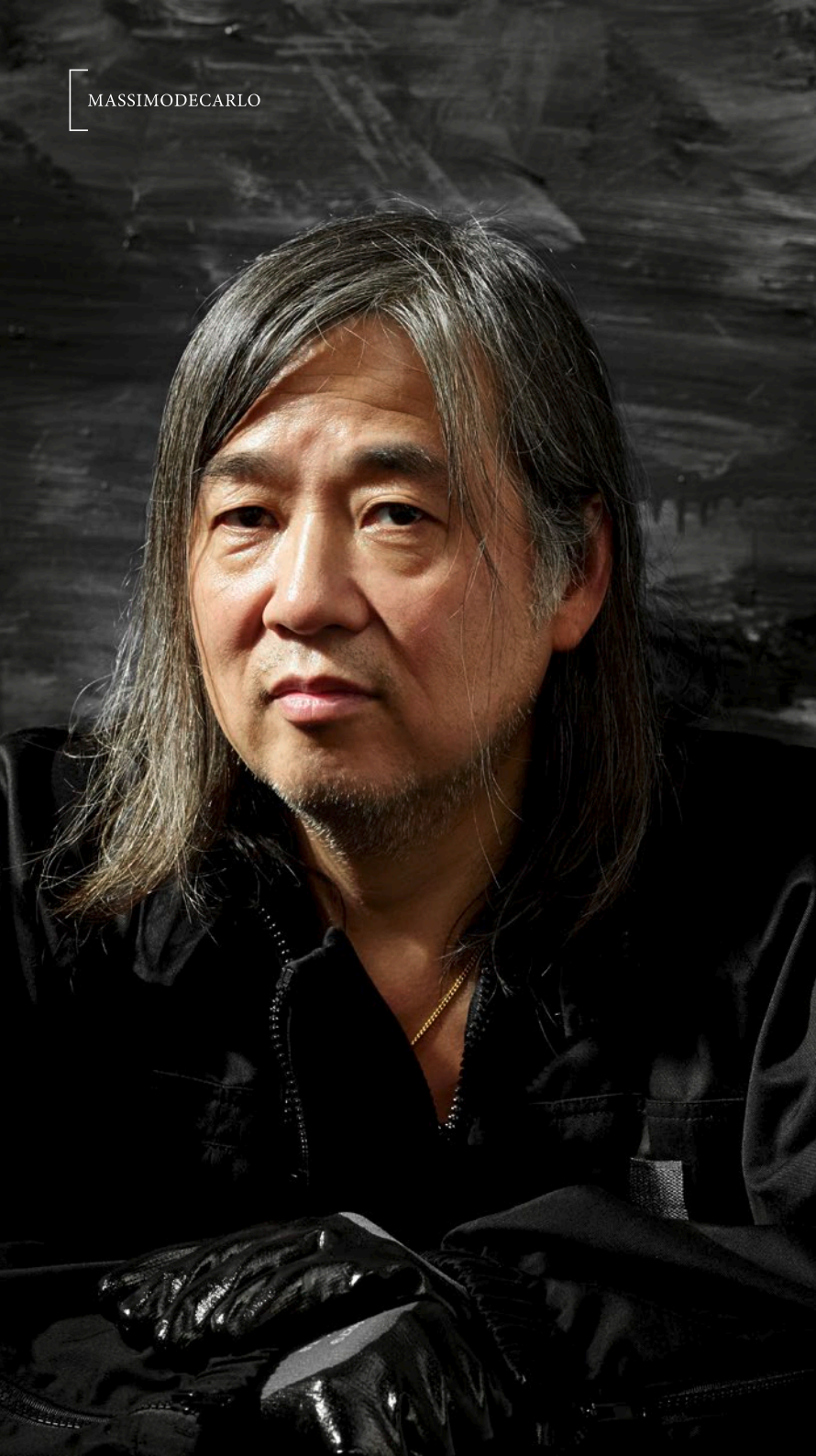
PALOMA VARGA WEISZ

XIYAO WANG

AUSTYN WEINER

MATTHEW WONG

YAN PING



Yan Pei-Ming

Tuesday June 13

MASSIMODECARLO is delighted to dedicate an exclusive Focus section at its Art Basel Booth to the internationally acclaimed artist Yan Pei-Ming. Highlighting a series of paintings produced by the artist in 2023, the Focus brings to the forefront the artist's distinctive visual vocabulary of monochromatic portraits. Within this series, Yan Pei-Ming presents an iconic portrayal of Bruce Lee in the renowned martial art film Enter the Dragon from 1973. Alongside Bruce Lee's portrait, the Focus displays expansive depictions of fading dragons in red and white tones, aptly named Dragon céleste rouge and Dragon rouge céleste.

Yan Pei-Ming is widely celebrated for his monumental canvases, which come to life through vigorous and sweeping brushstrokes. The fusion of Eastern and Western cultural influences has shaped Yan Pei-Ming's expressive style and meticulous palette over his thirty-year career, resulting in international acclaim and recognition.

Yan Pei-Ming's celebrated exhibition Painting Histories at Palazzo Strozzi in Florence will open on July 6, 2023 and will present a selection of historical works alongside new paintings created specifically for this milestone exhibition. Yan Pei-Ming's work has been recently acquired by Gallerie degli Uffizi in Florence, marking the presence of the artist, born in China and based in France, among the most relevant painters of all times.

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YAN PEI-MING

Bruce Lee, Enter the Dragon, 2023

Oil on canvas

200 × 200 × 3.5 cm

78 1/2 × 78 1/2 × 1 3/8 inches

EUR 480.000 (plus VAT, if applicable)



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Yan Pei-Ming, *Bruce Lee, Enter the Dragon*, 2023 (detail)

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YAN PEI-MING

Dragon céleste rouge, 2023

Oil on canvas

195 × 130 × 3.5 cm

77 × 51 1/2 × 1 3/8 inches

EUR 300.000 (plus VAT, if applicable)



ART BASEL | BASEL
BOOTH C9

MASSIMODECARLO

YAN PEI-MING

Dragon rouge céleste, 2023

Oil on canvas

195 × 130 × 3.5 cm

77 × 51 1/2 × 1 3/8 inches

EUR 300.000 (plus VAT, if applicable)



ART BASEL | BASEL
BOOTH C9



Yan Pei-Ming, *Dragon rouge céleste*, 2023 (detail)



Spencer Lewis

Tuesday June 13

MASSIMODECARLO is delighted to present a focus section on its Art Basel booth, to Los Angeles-based artist Spencer Lewis. This focus exhibition follows the success of Lewis's solo show at the gallery's Hong Kong outpost earlier this year.

Pouring himself onto the fuzzy texture of his jute canvases, Lewis draws lines and marks, spraying and splashing paint on a surface that absorbs everything and resists erasure. With purposefully chaotic, seemingly infinite layers, Lewis's canvases conceal and simultaneously unveil a brushstroke, a gesture over the other, stories and moments culminating and accumulating on the painting's densest parts.

Painting on unprimed jute exposes the artist's instinctual and unruly pictorial language, exhibiting a distressing authenticity and blatant selfhood. Aggressive, bright hues blend in with the earthy tones of the jute, creating crusty patches of colour that hide and store previous signs and brushstrokes.

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SPENCER LEWIS

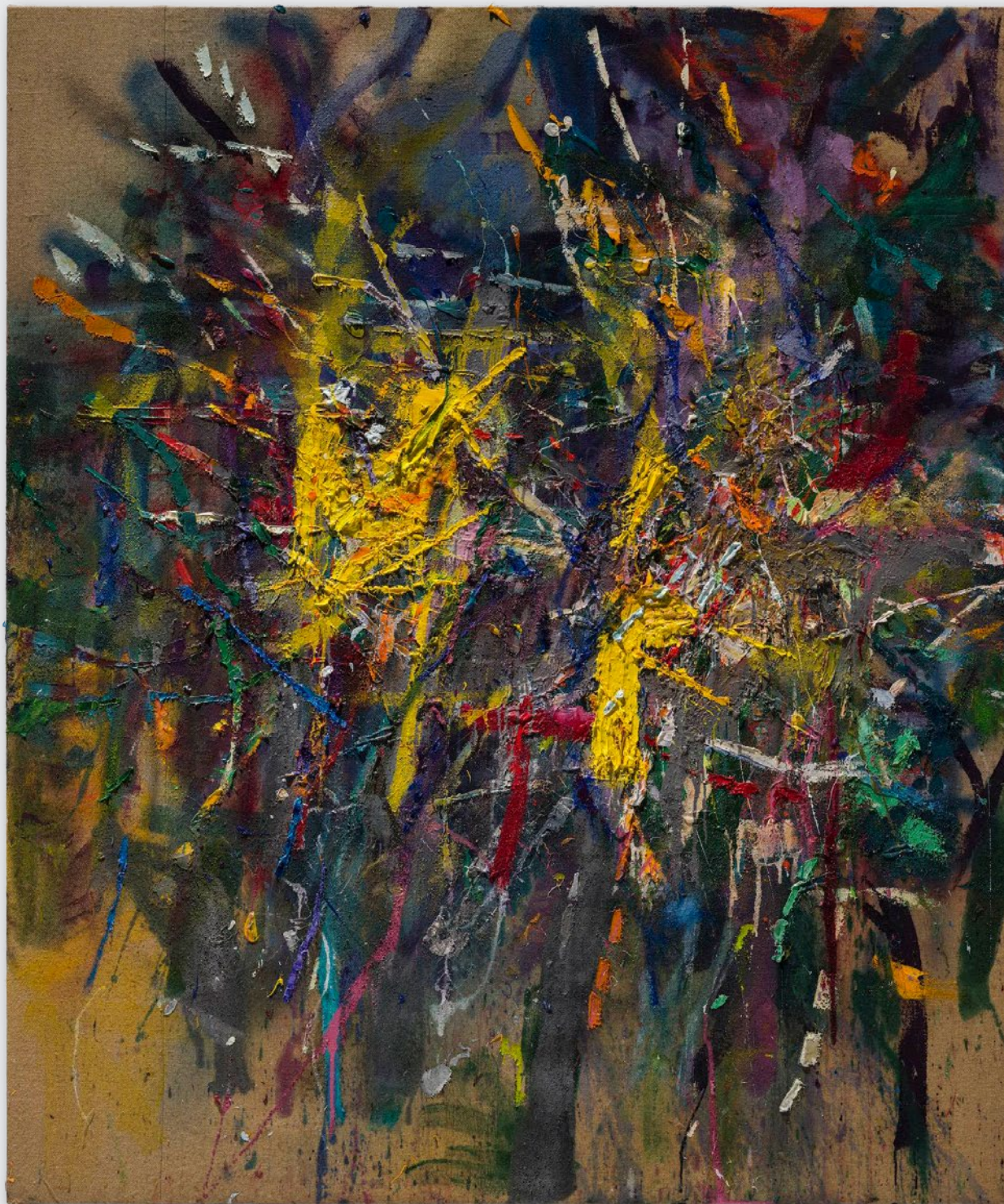
Untitled, 2023

Acrylic, oil, enamel, spray paint, and ink on jute

254 × 213.4 × 4.5 cm

100 × 84 × 1 3/4 inches

USD 110.000 (plus VAT, if applicable)



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Spencer Lewis, *Untitled*, 2023 (detail)

MASSIMODECARLO

SPENCER LEWIS

Untitled, 2023

Acrylic, oil, enamel, spray paint, and ink on jute

223.5 × 167.6 × 4.5 cm

88 × 66 × 1 3/4 inches

USD 80.000 (plus VAT, if applicable)



ART BASEL | BASEL
BOOTH C9

MASSIMODECARLO

SPENCER LEWIS

Untitled, 2023

Acrylic, oil, enamel, spray paint, and ink on jute

213.4 × 162.5 × 4.5 cm

84 × 64 × 1 3/4 inches

USD 75.000 (plus VAT, if applicable)



ART BASEL | BASEL
BOOTH C9



Spencer Lewis, *Untitled*, 2023 (detail)

SPENCER LEWIS

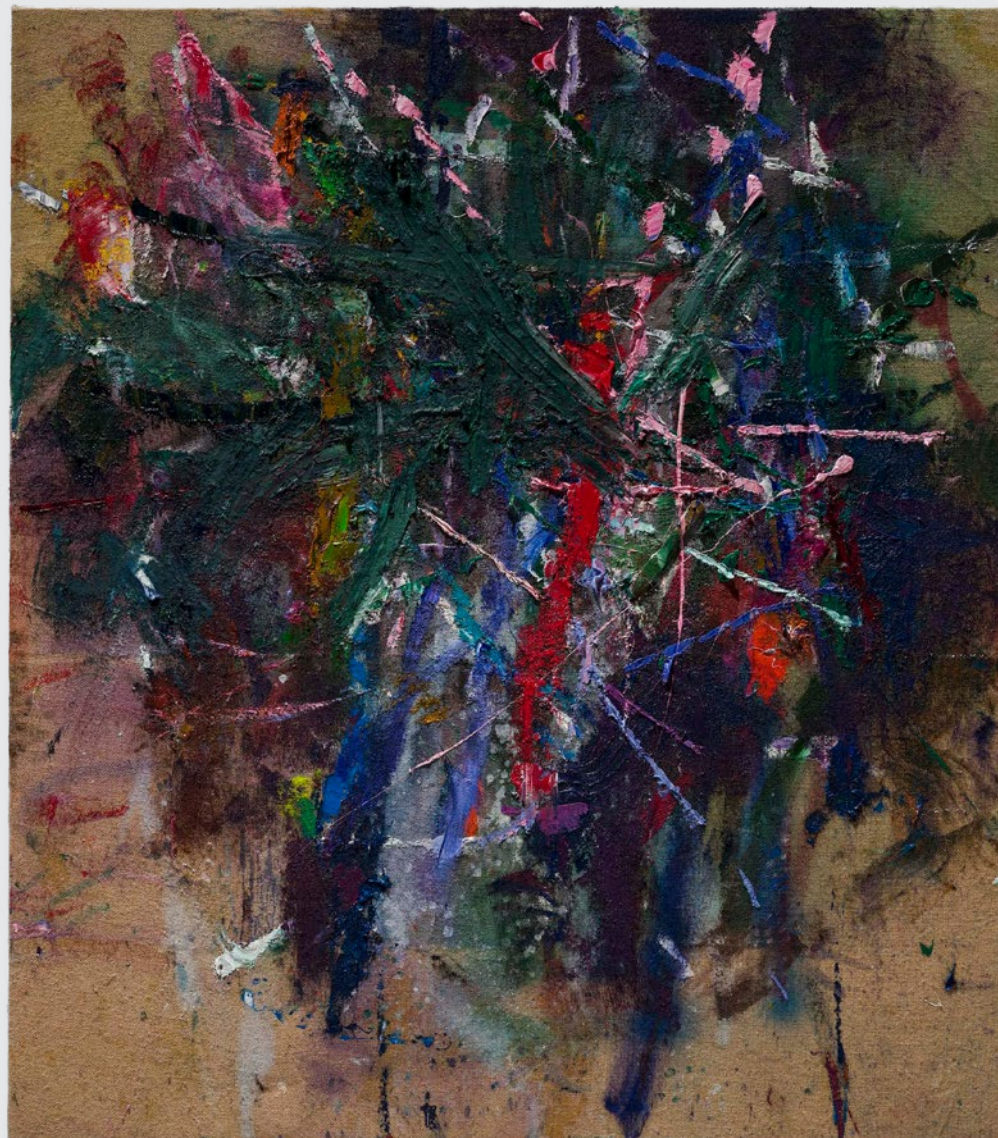
Untitled, 2023

Acrylic, oil, enamel, spray paint, and ink on jute

175.3 × 155 × 4.5 cm

69 × 61 × 1 3/4 inches

USD 65.000 (plus VAT, if applicable)





Lily Stockman

Wednesday June 14

MASSIMODECARLO is pleased to present Los Angeles-based Lily Stockman's latest body of work at this edition of Art Basel. This exhibition follows her recent solo show at the gallery's London outpost earlier this year.

Stockman's paintings are the fruit of her sensibility to a very diverse range of influences, capturing the enchantment found in the simplicity of shapes and everyday life. The artist employs structural methods to portray what she refers to as "the experience of being in the natural world." Her intention is not merely to depict nature but to convey the profound sensation of immersion and oneness within its realm.

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LILY STOCKMAN

Burns Canyon Morning, 2023

Oil on linen

157 × 127 cm

62 × 50 inches

USD 65.000 (plus VAT, if applicable)

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MASSIMODECARLO

LILY STOCKMAN

Benton End Iris, 2023

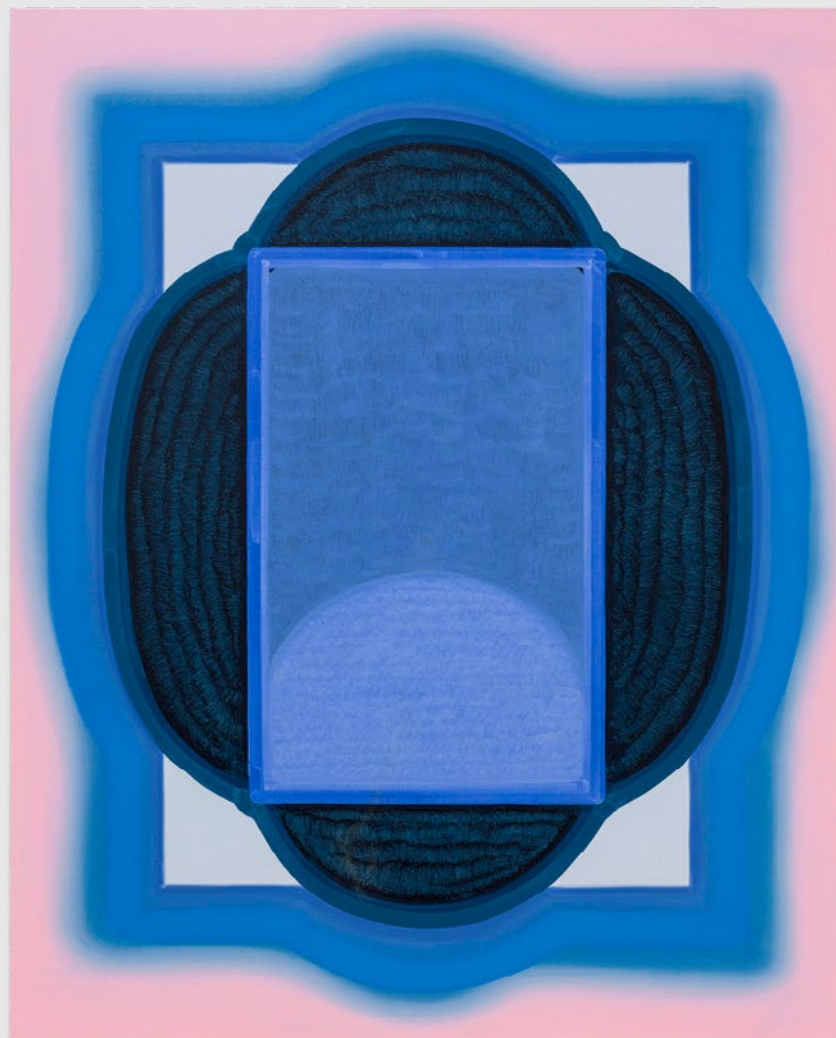
Oil on linen

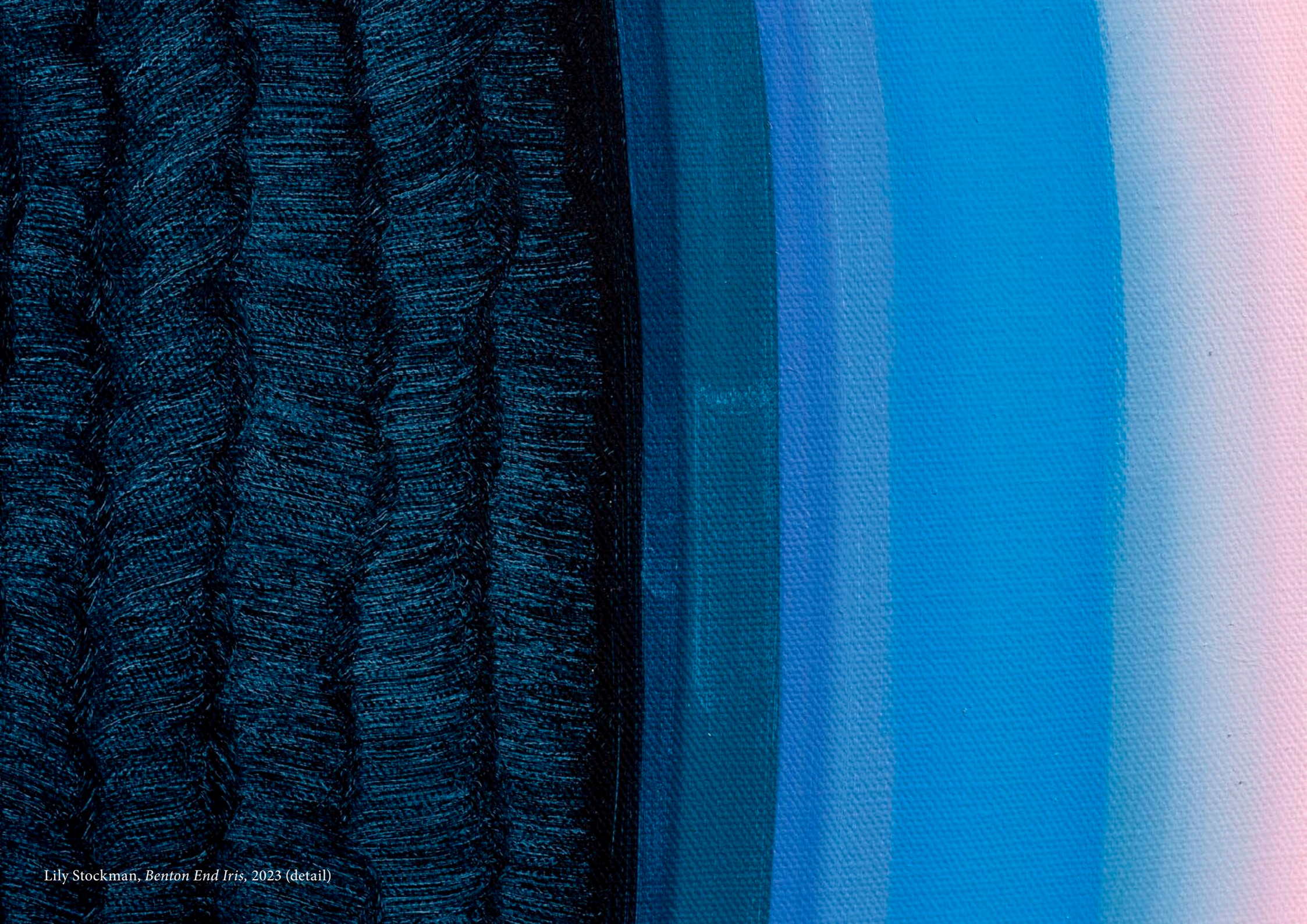
157 × 127 cm

62 × 50 inches

USD 65.000 (plus VAT, if applicable)

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Lily Stockman, *Benton End Iris*, 2023 (detail)

MASSIMODECARLO

LILY STOCKMAN

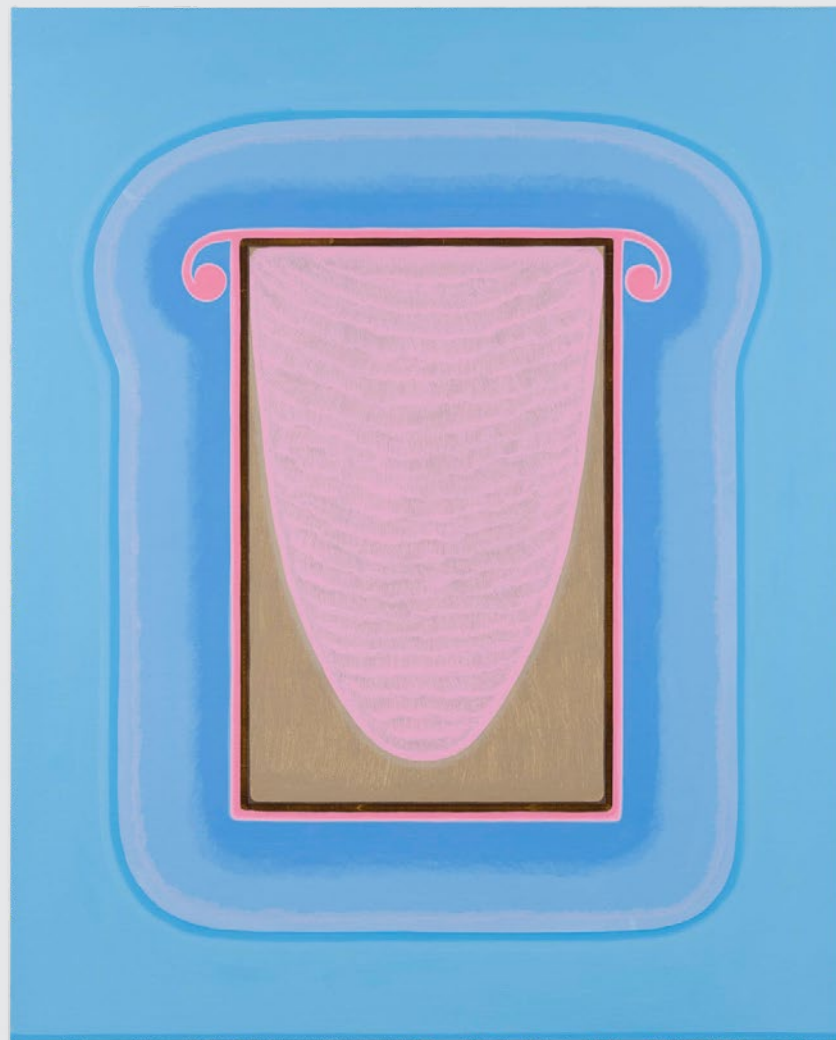
Atwater Foxglove, 2023

Oil on linen

157 × 127 cm

62 × 50 inches

USD 65.000 (plus VAT, if applicable)



CARLA ACCARDI
CARL ANDRE
JEAN-MARIE APPRIOU
JOHN ARMLEDER
ALVARO BARRINGTON
SANFORD BIGGERS
MCARTHUR BINION
ALIGHIERO BOETTI
SHANNON CARTIER LUCY
ENRICO CASTELLANI
DIANE DAL-PRA
ELMGREEN & DRAGSET
GÜNTHER FÖRG
LENZ GEERK
GIORGIO GRIFFA
JENNIFER GUIDI
JIM HODGES
JAMIAN JULIANO-VILLANI
JOHANNES KAHRS
NATE LOWMAN

MATTHEW MONAHAN
LUDOVIC NKOTH
PAOLA PIVI
PIETRO ROCCASALVA
PETER SCHUYFF
JOSH SMITH
PIOTR UKLANSKI
PALOMA VARGA WEISZ
XIYAO WANG
AUSTYN WEINER
MATTHEW WONG
YAN PING

CARLA ACCARDI

Quattro triangoli arancio 1970, 1970+80

Paint on sicofoil

190 × 190 cm

75 × 75 inches

In 1964, Accardi inaugurates a groundbreaking chapter in her career, by choosing to replace canvas with sicofoil. This transparent, malleable plastic sheet opens her field of experimentation in a revolutionary way. Not only does the transparency of this cellulose acetate allow her to go beyond the frame, she also pushes her material experimentation further by creating woven patterns directly with the sicofoil, which she embroiders directly onto the frame – as can be seen in *Quattro triangoli arancio* 1970. With sicofoil, she thus emancipates herself from the classic square or rectangular shapes of the classic canvas, producing unique geometric assemblages.

A major Italian post-war artist, Carla Accardi was born in Trapani, Sicily, in 1924. After studying in Palermo, she moves to Rome in 1946, where her artistic career sets off. As the only woman and founding member of the “Forma” group, she quickly establishes herself as a leading figure on the international artistic and intellectual scene, both for the singularity of her practice and for the ardor of her political commitment.





Carla Accardi, *Quattro triangoli arancio* 1970, 1970+80 (detail)

CARLA ACCARDI

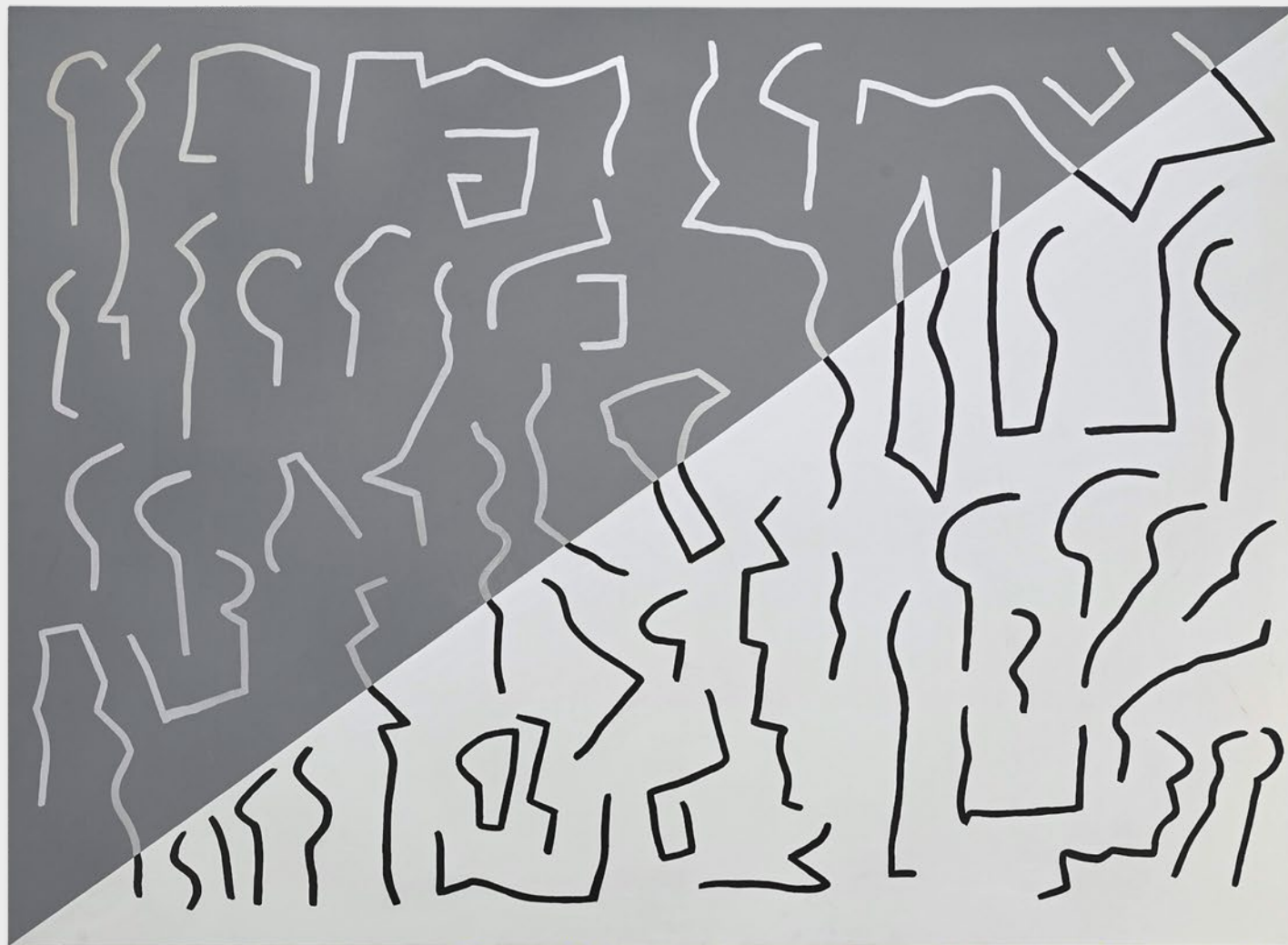
Orizzonte senza riga, 2005

Acrylic on canvas

160 × 220 cm

63 × 87 inches

EUR 240.000 (plus VAT, if applicable)



MASSIMODECARLO

MCARTHUR BINION

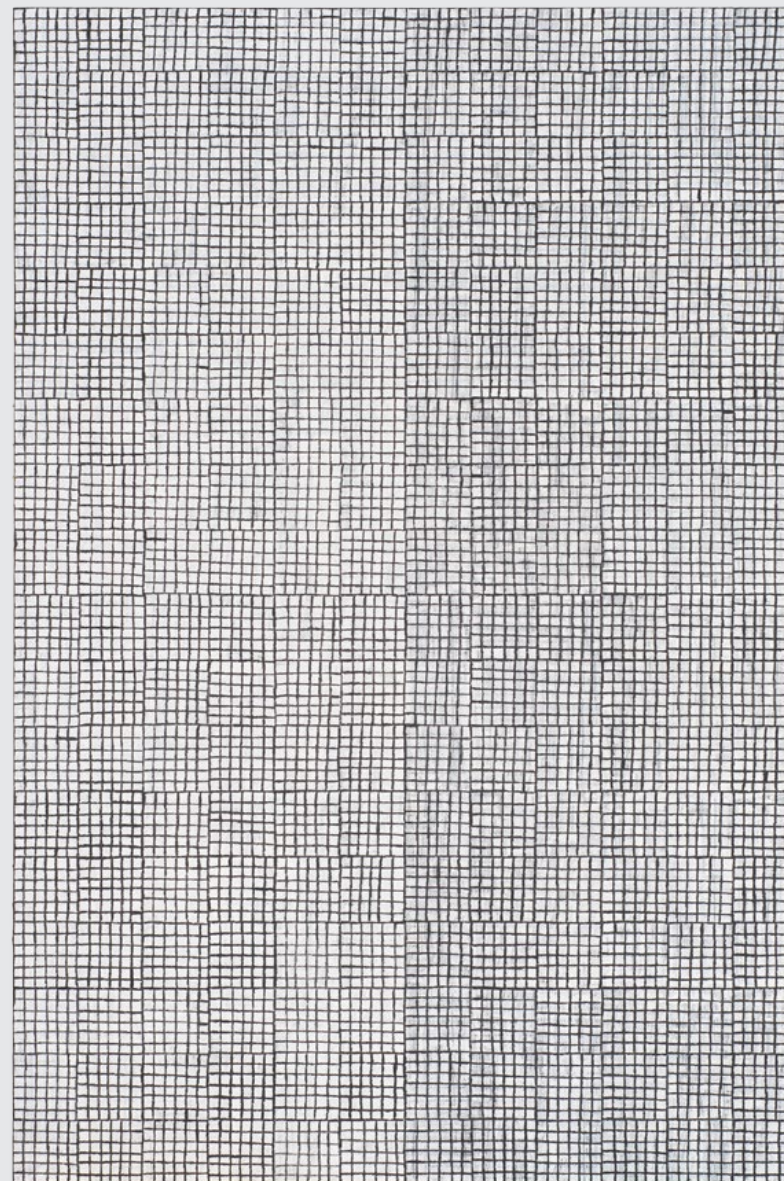
Visual:Ear, 2022

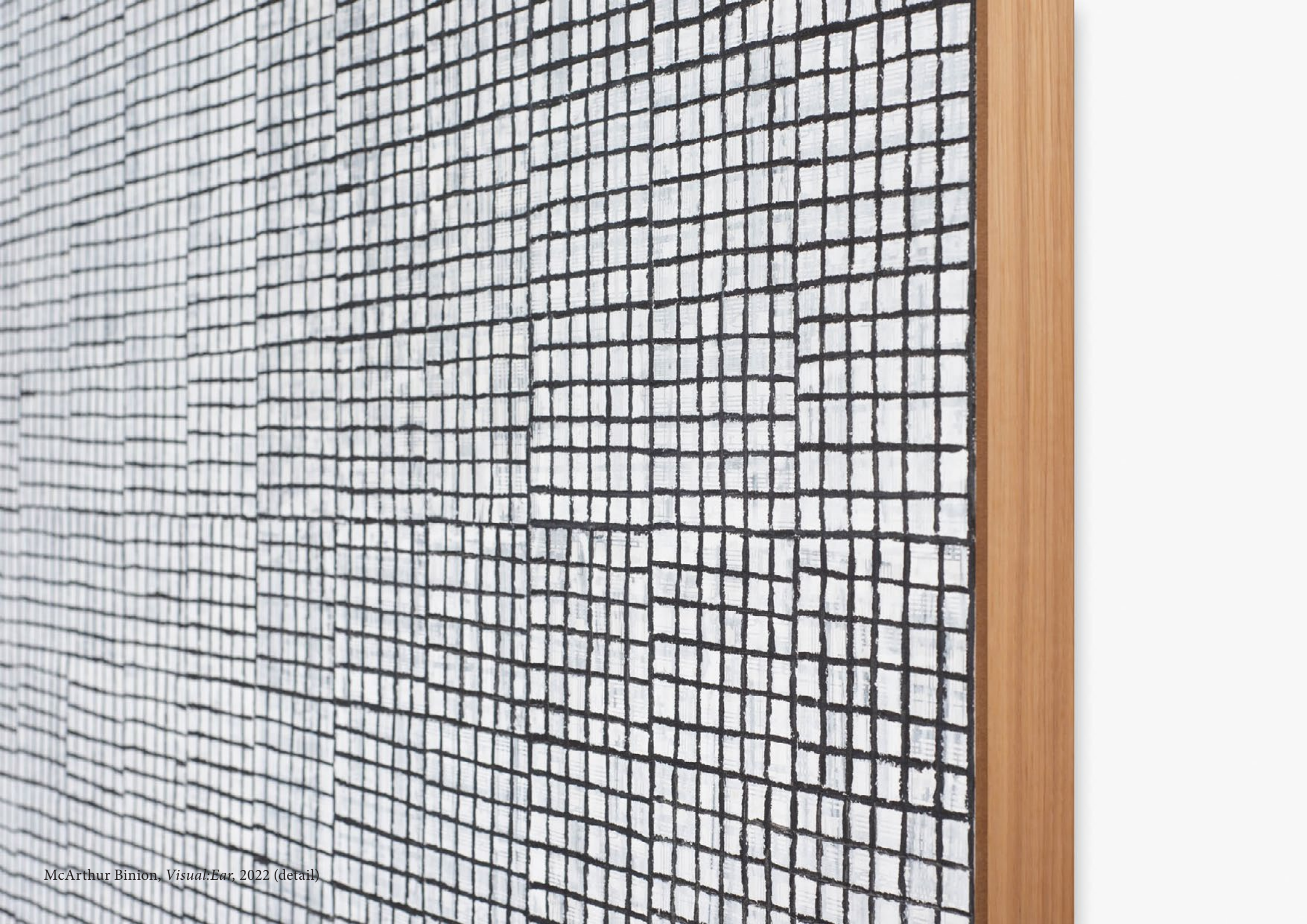
Ink, paint stick and paper on board

182.8 × 121.9 cm

72 × 48 inches

USD 250.000 (plus VAT, if applicable)





McArthur Binion, *Visual:Ear*, 2022 (detail)

ELMGREEN & DRAGSET

‘ / ’, 2023

Statuary marble and mirror

199.5 × 56.7 × 57.6 cm / 78 3/5 × 22 1/4 × 23 inches

Sculpture: h 144.5 cm / h 57 inches

EUR 220.000 (plus VAT, if applicable)

Over the years, Elmgreen & Dragset have consistently been part of the gallery's programming. For this edition of Art Basel, the Scandinavian duo presents their iconic installations.

One of their featured works is “I” from 2023, which showcases a boy standing before a mirror, tracing an “I” with his finger on the reflective surface. As we contemplate our connection with this child, the motionless figure carved from white Carrara marble serves as a reminder of its artificiality. Similar to a mirage glimpsed through a windowpane, “I” possesses an ethereal quality, simultaneously engaging and disregarding us.

Elmgreen & Dragset's sculptural practice often explores themes of masculinity and upbringing, challenging conventional portrayals of heroic males. While many of their figurative sculptures employ classical materials like bronze or marble, they are situated within contemporary contexts and narratives. Continuing their exploration of these themes, “I” adds to their body of work that delves into the emotional complexities of childhood.





Elmgreen & Dragset, ' / ' , 2023 (detail)

MASSIMODECARLO

JIM HODGES

Unfolding in the wonder of your galaxy, 2023

24K gold on primed linen panel

273 × 195 cm / 107 1/2 × 77 inches

Artwork made by 4 panels 53 3/4 x 38 1/2 inches

USD 800.000 (plus VAT, if applicable)

Jim Hodges transmits emotions and narratives creating poignant, delicate artworks based on temporality, life and love. The artist's iconic gold leaf paintings originate from an intuitive drawing process, that is then retraced onto the canvas. Using poetic gestures, seemingly simple materials are used to transmit emotions and draw attention to the passing of time and ultimately to mortality. Indeed 24 karat gold is a material that changes its luminosity with the time of day, and despite its fragility, it can endure outdoor weather.

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Jim Hodges, *Unfolding in the wonder of your galaxy*, 2023 (detail)

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ENRICO CASTELLANI

Superficie Bianca, 1963

Acrylic on canvas

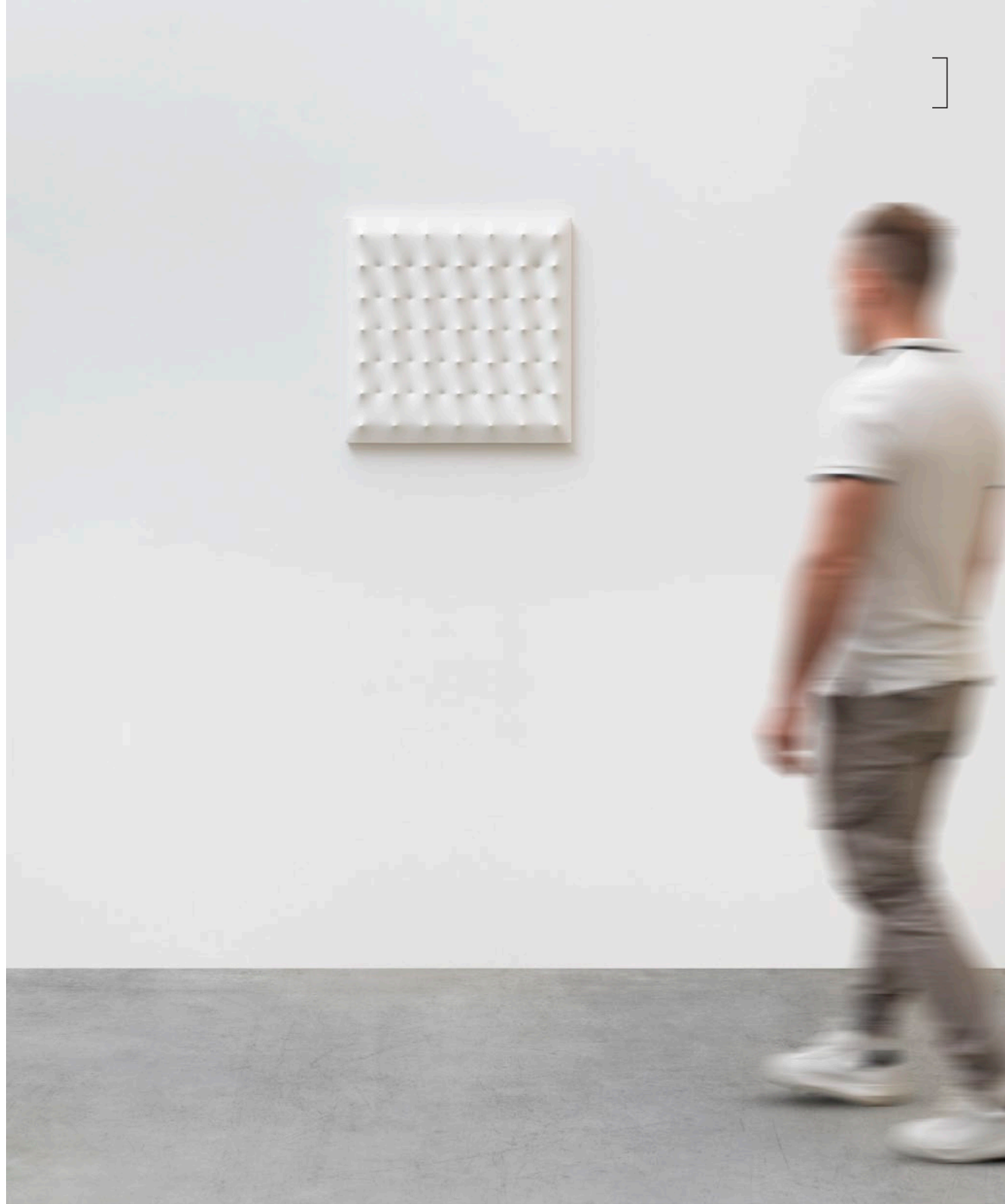
50 × 50 cm

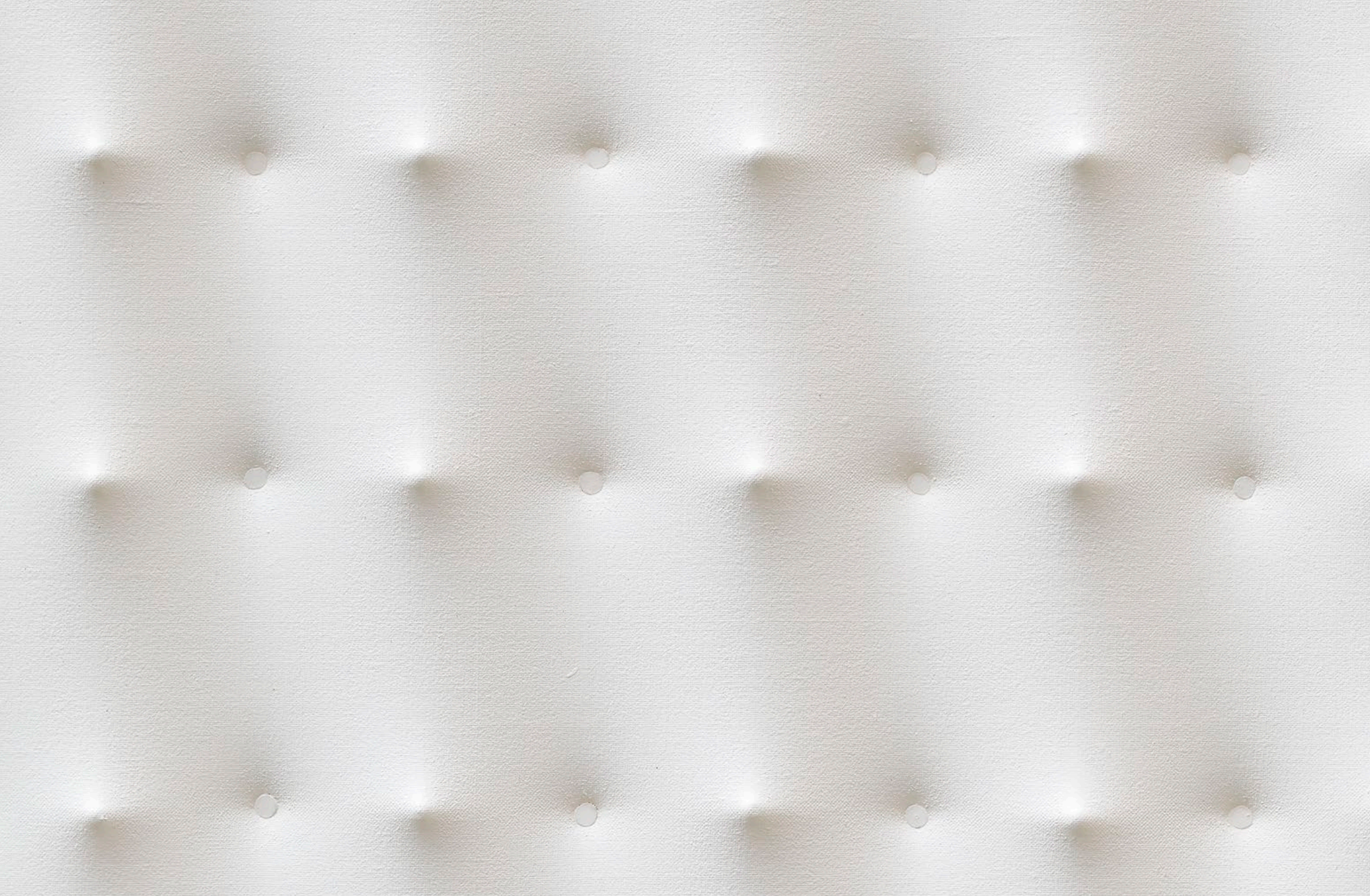
20 × 20 inches

EUR 200.000 (plus VAT, if applicable)

This work is an archetype of pioneering Italian artist Enrico Castellani's avant-garde artistic practice. Merging sculpture, architecture and painting, Castellani's complex minimalism challenged the frontiers between disciplines. *Superficie bianca* perfectly exemplifies the artist's deep concern and elaborate with the use and manipulation of light. A taut white canvas studded with alternated, regularly placed nails both under and over the canvas create a geometric pattern altering the plain surface across to create new light geometries on the square canvas.

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BOOTH C9





Enrico Castellani, *Superficie Bianca*, 1963 (detail)

GÜNTHER FÖRG

Untitled, 2008

Acrylic on lead on wood

57 × 154 cm / 22 1/2 × 60 5/8 inches

Artwork made by 4 panels 22 1/2 x 14 1/2 inches, each

EUR 370.000 (plus VAT, if applicable)



MASSIMODECARLO

ALIGHIERO BOETTI

Dall'oggi al domani, 1988

Embroidery on fabric

17.2 × 18.2 cm

6 3/4 × 7 1/8 inches

EUR 90.000 (plus VAT, if applicable)



JENNIFER GUIDI

*Activated Light (Painted Pink Sand, Multicolored CS,
Rainbow Border, Black Ground), 2023*

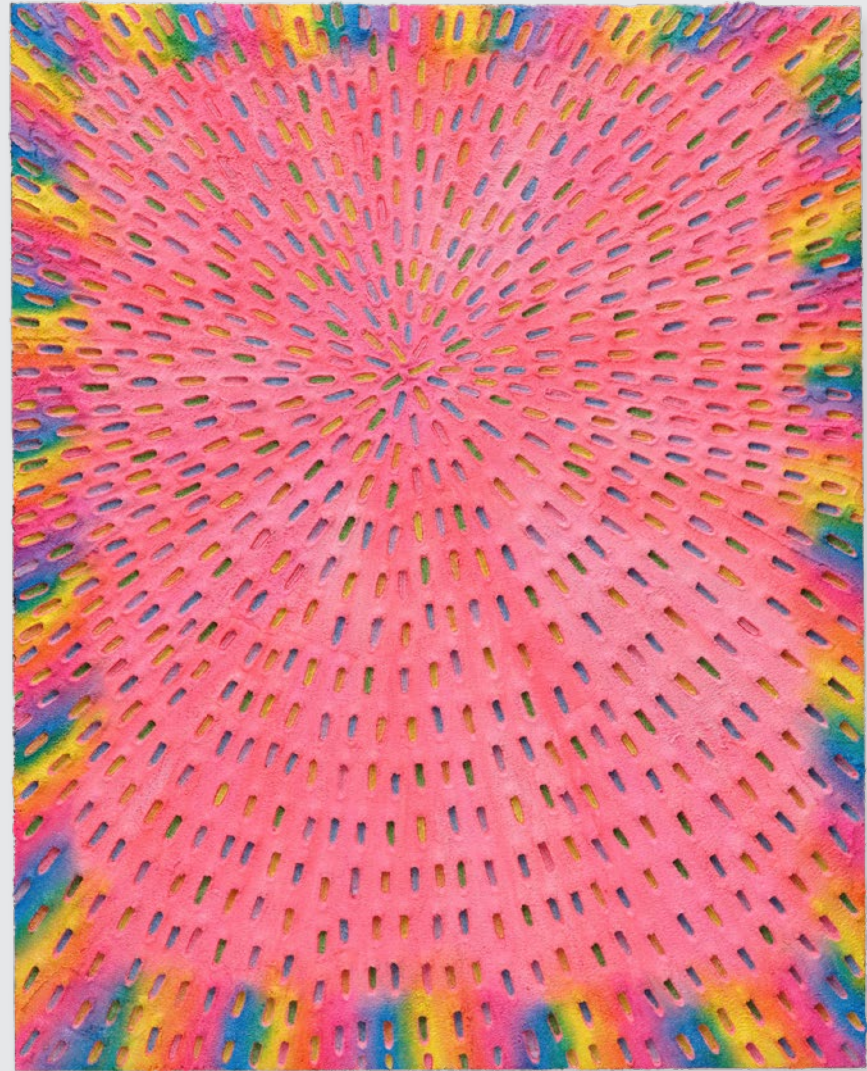
Sand, acrylic, oil and silver flake on linen

152.4 × 121.9 cm

60 × 48 inches

USD 350.000 (plus VAT, if applicable)

Jennifer Guidi makes color her medium. Radiating from the canvas, layers of pure color appear to move in controlled, repetitive dabs of granular paint, animating the composition in a hypnotic, circular outpouring of mystic solar energy. Often working to music, Guidi shares that each painting is a form of meditation: repeating the same gesture over and over again has become a ritual in and of its own, adding layer upon layer of colour to achieve pure light scapes. Never quite centered the focal point of her mandala compositions are purposefully shifted slightly to the left, reminiscent of the left hand which comes from the heart, evoking the artist's intuitive, meditative process.





Jennifer Guidi, *Activated Light* (Painted Pink Sand, Multicolored CS, Rainbow Border, Black Ground), 2023 (detail)

JEAN-MARIE APPRIOU

Mitosis (cellular being), 2023

Patinated bronze and handblown glass

208 × 190 × 112 cm

82 × 75 × 44 inches

EUR 270.000 (plus VAT, if applicable)

Concerned with the poetics of travel and the notion of reaching otherworldly universes, Jean Marie Appriou defies gravity : is this figure falling, floating, reaching out to embrace the viewer? Crafted in patinated bronze, the body is mired with the intricate details of his airtight suit, leaving hands and feet exposed. Alongside his presence on the booth, Jean-Marie Appriou has been selected to take part in the fair's Unlimited section. Horizons (2023), a monumental boat sculpture – the artist's largest to date - was conceived specifically for Art Basel Unlimited 2023.





Jean-Marie Appriou, *Mitosis (cellular being)*, 2023 (detail)

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NATE LOWMAN

Front Row Seats, 2022

Oil and alkyd on linen

218.4 × 99 cm

86 × 39 inches

USD 220.000 (plus VAT, if applicable)

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Nate Lowman, *Front Row Sits*, 2022 (detail)

MASSIMODECARLO

LENZ GEERK

Tulip, 2022

Acrylic on canvas

55 × 75 cm

21 2/3 × 29 1/2 inches

USD 70.000 (plus VAT, if applicable)



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PIETRO ROCCASALVA

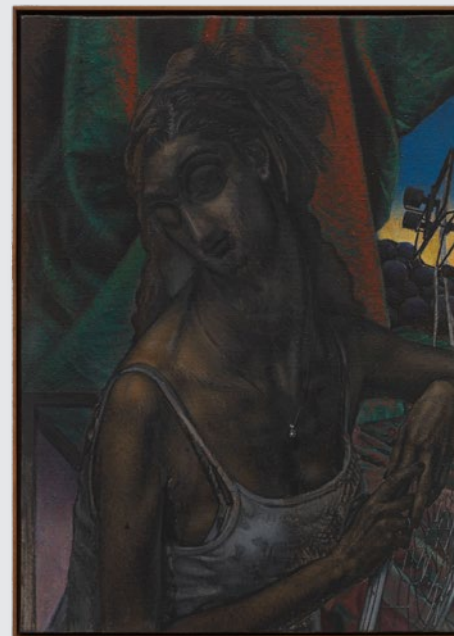
La Sposa Occidentale, 2023

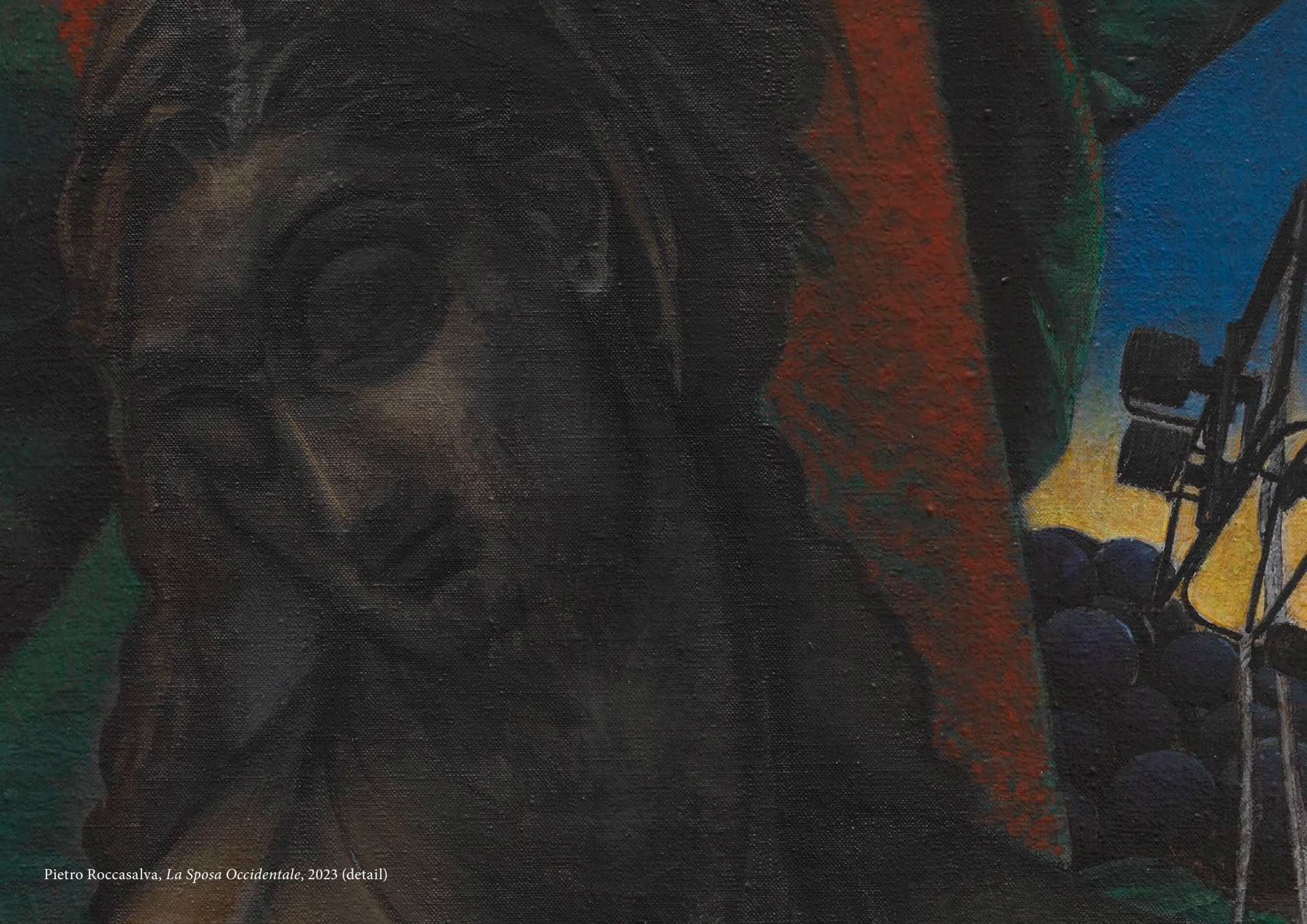
Acrylic on canvas

70 × 50 cm

27 2/3 × 19 2/3 inches

EUR 60.000 (plus VAT, if applicable)





Pietro Roccasalva, *La Sposa Occidentale*, 2023 (detail)

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DIANE DAL-PRA

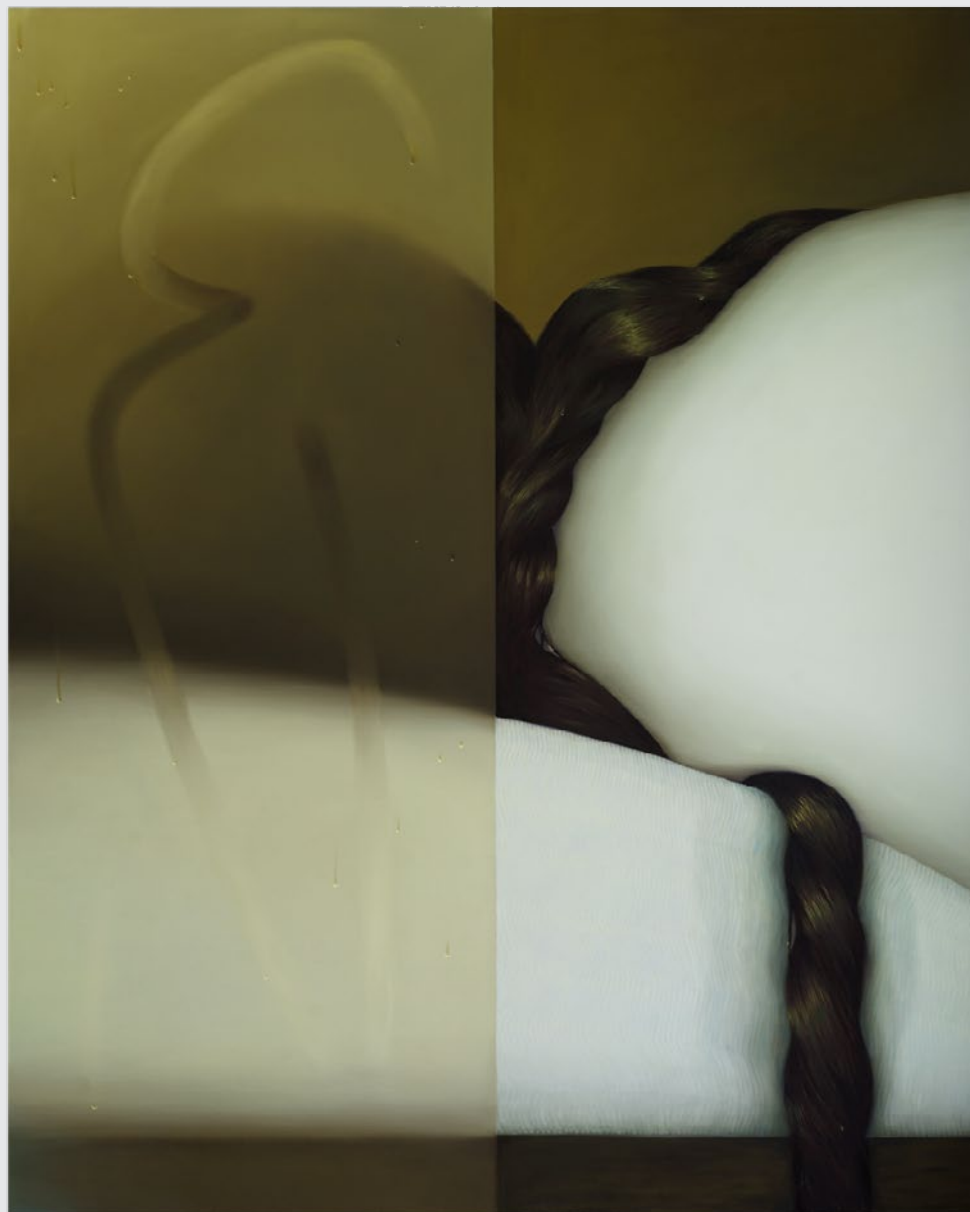
Wet trace, 2023

Oil on linen

182 × 146 cm

72 × 57 1/2 inches

EUR 95.000 (plus VAT, if applicable)



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SHANNON CARTIER LUCY

A Woman in spring (wasps), 2023

Oil on canvas

137 × 96.5 cm

54 × 38 inches

USD 90.000 (plus VAT, if applicable)



ART BASEL | BASEL
BOOTH C9



Shannon Cartier Lucy, *A Woman in spring (wasps)*, 2023 (detail)

MASSIMODECARLO

YAN PING

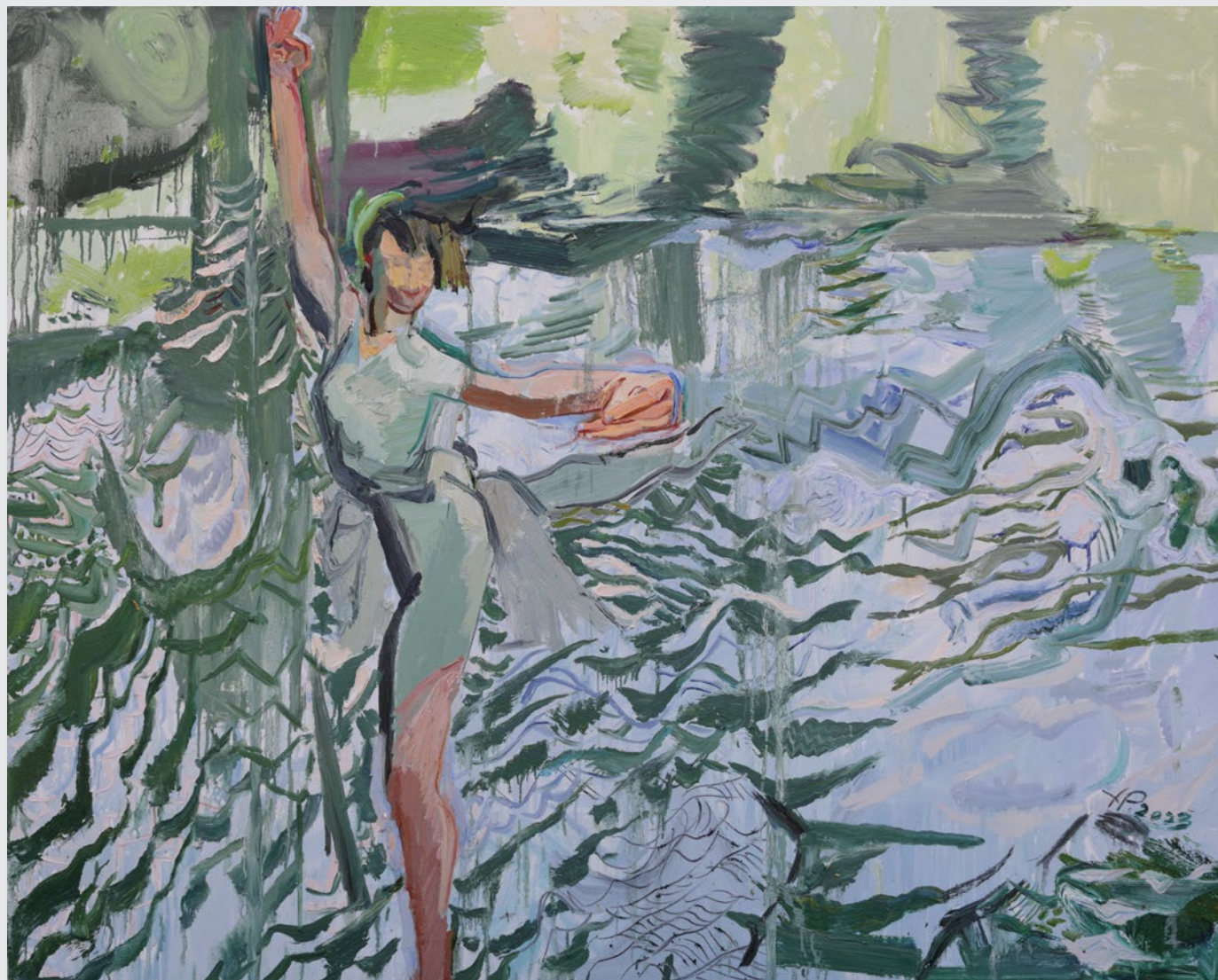
Lady beside the water 在水一方, 2023

Oil on canvas

160 × 200 cm

63 × 78 3/4 inches

USD 264.000 (plus VAT, if applicable)



MASSIMODECARLO

JOHANNES KAHR

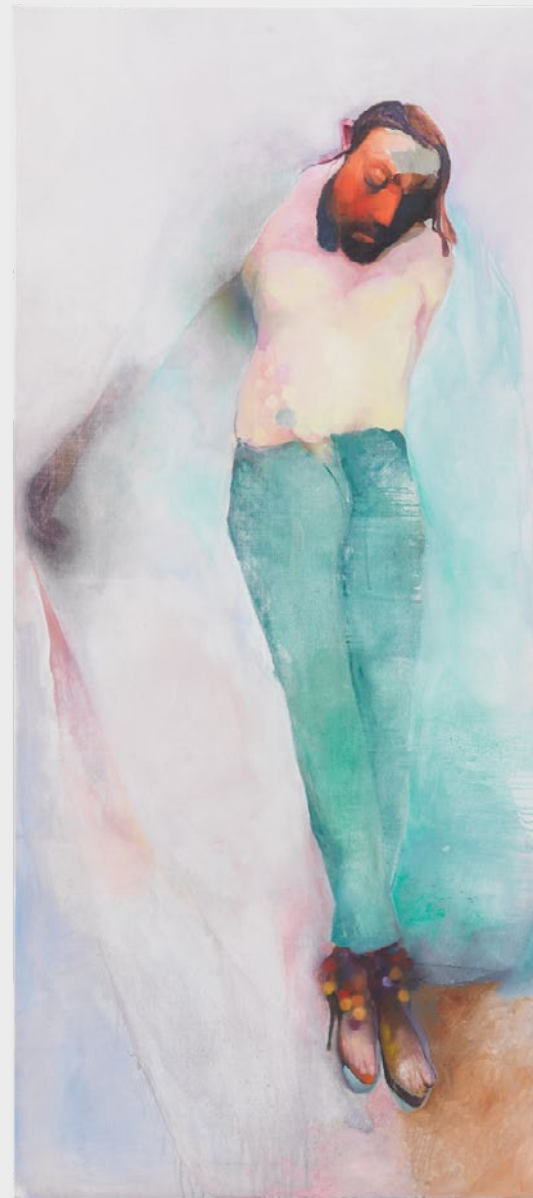
descent, 2023

Oil on canvas

180 × 80 × 3 cm

71 × 31 1/2 × 1 1/4 inches

EUR 80.000 (plus VAT, if applicable)



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Johannes Kahrs, *descent*, 2023 (detail)

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PIOTR UKLANSKI

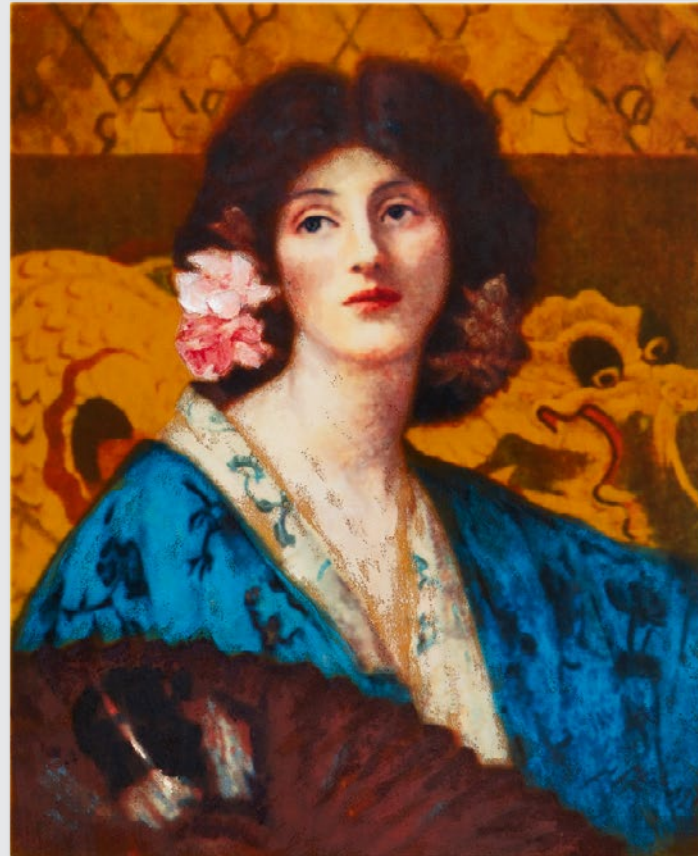
Untitled (Delfina Potocka), 2022

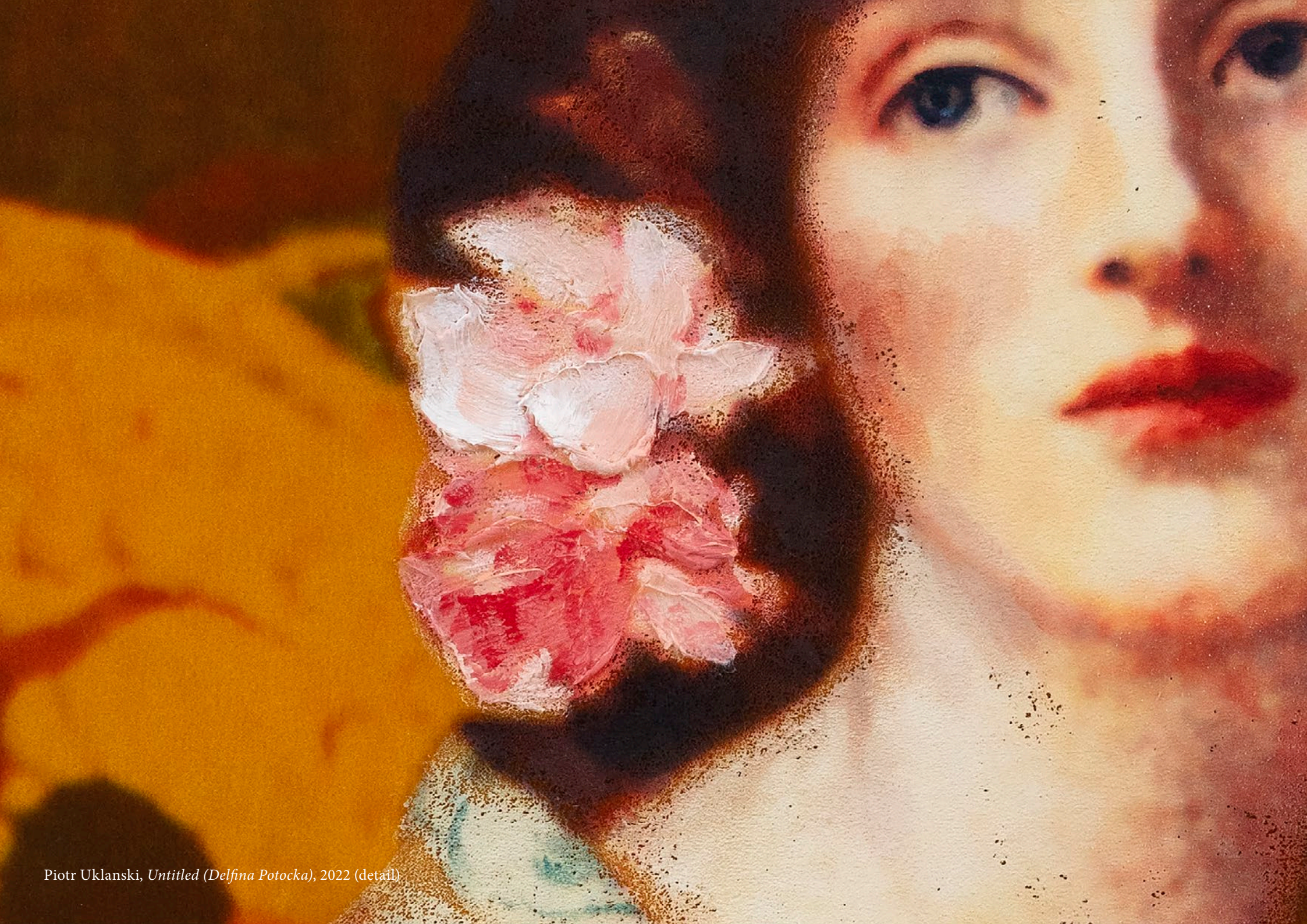
Oil, pastel, and resin on mohair velvet over cotton canvas

132.4 × 107.3 × 4.4 cm

52 1/8 × 42 1/4 × 1 3/4 inches

USD 70.000 (plus VAT, if applicable)





Piotr Uklanski, *Untitled (Delfina Potocka)*, 2022 (detail)

MASSIMODECARLO

AUSTYN WEINER

Renegade I, 2023

Oil and charcoal on linen

213.4 × 152.4 cm

84 × 60 inches

USD 70.000 (plus VAT, if applicable)



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BOOTH C9

MASSIMODECARLO

JOSH SMITH

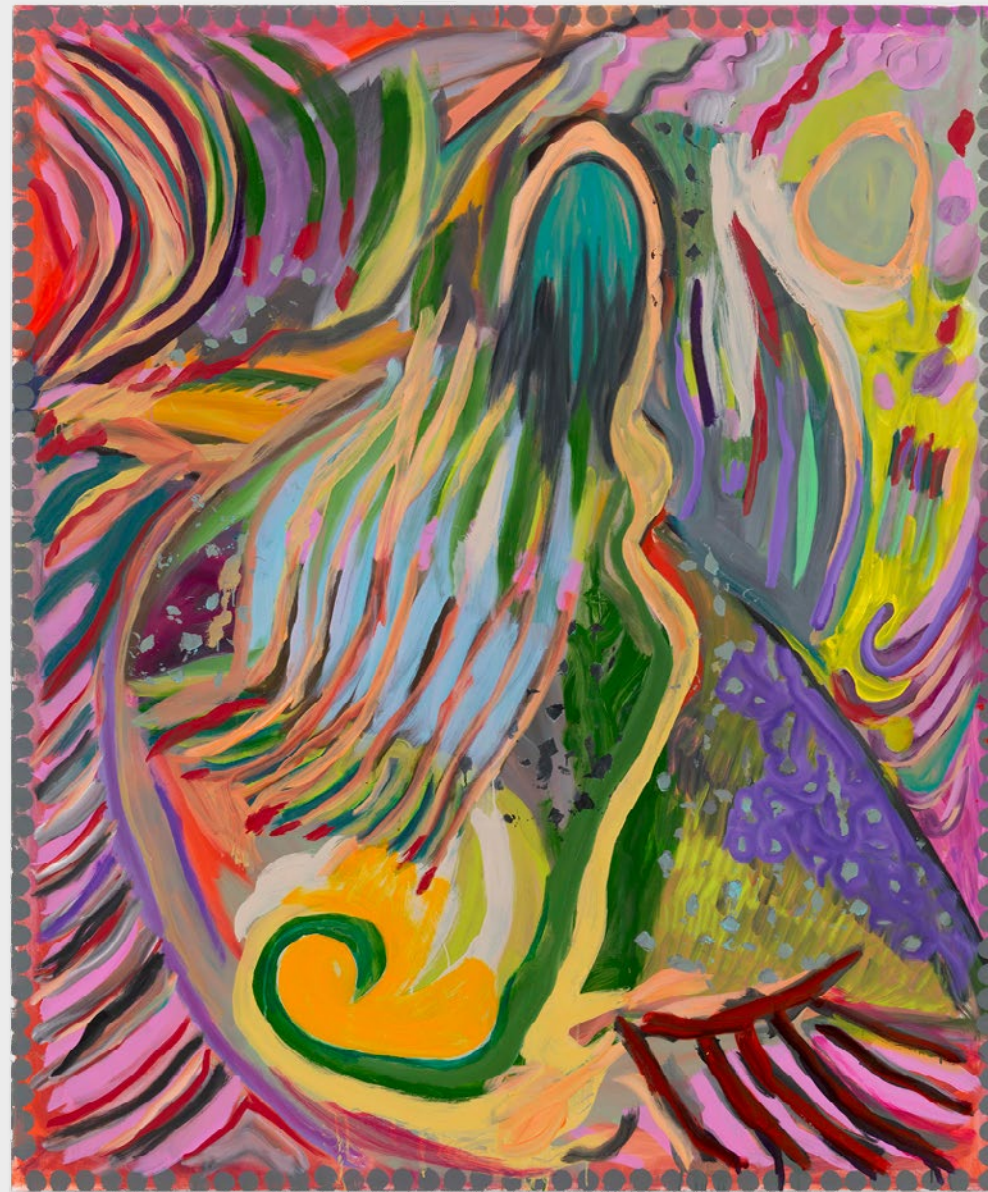
Surprised by Joy, 2022

Oil on poly cotton

182.8 × 152.4 cm

72 × 60 inches

USD 220.000 (plus VAT, if applicable)



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Josh Smith, *Surprised by Joy*, 2022 (detail)

MASSIMODECARLO

XIYAO WANG

Saut de basque à l'orange no.3, 2023

Oil stick, charcoal on canvas

200 × 190 cm

78 3/4 × 74 3/4 inches

EUR 45.000 (plus VAT, if applicable)



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ALVARO BARRINGTON

The Invisibles, aka Streets is Watching, P, Milan, 2022, 2022

Concrete, porcelain plates and chain on carpet in walnut
and diamond cut mirror frame

199 × 199 × 20 cm

78 1/3 × 78 1/3 × 7 7/8 inches

USD 150.000 (plus VAT, if applicable)



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Alvaro Barrington, *The Invisibles, aka Streets is Watching, P, Milan*, 2022, 2022 (detail)

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JOHN ARMLEDER

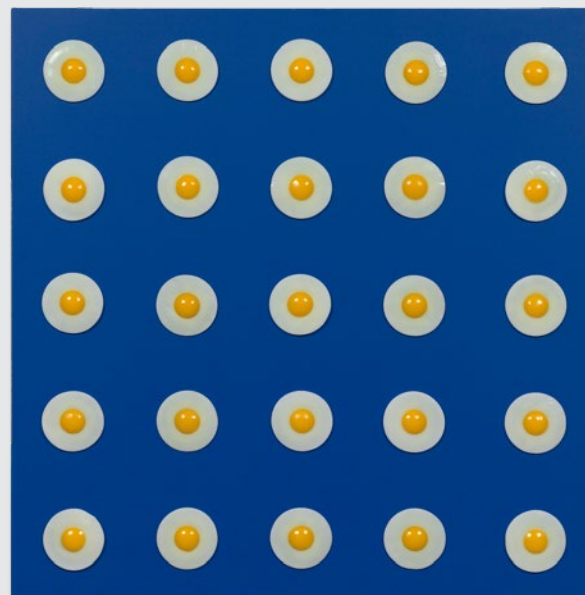
Pile poil, 2022

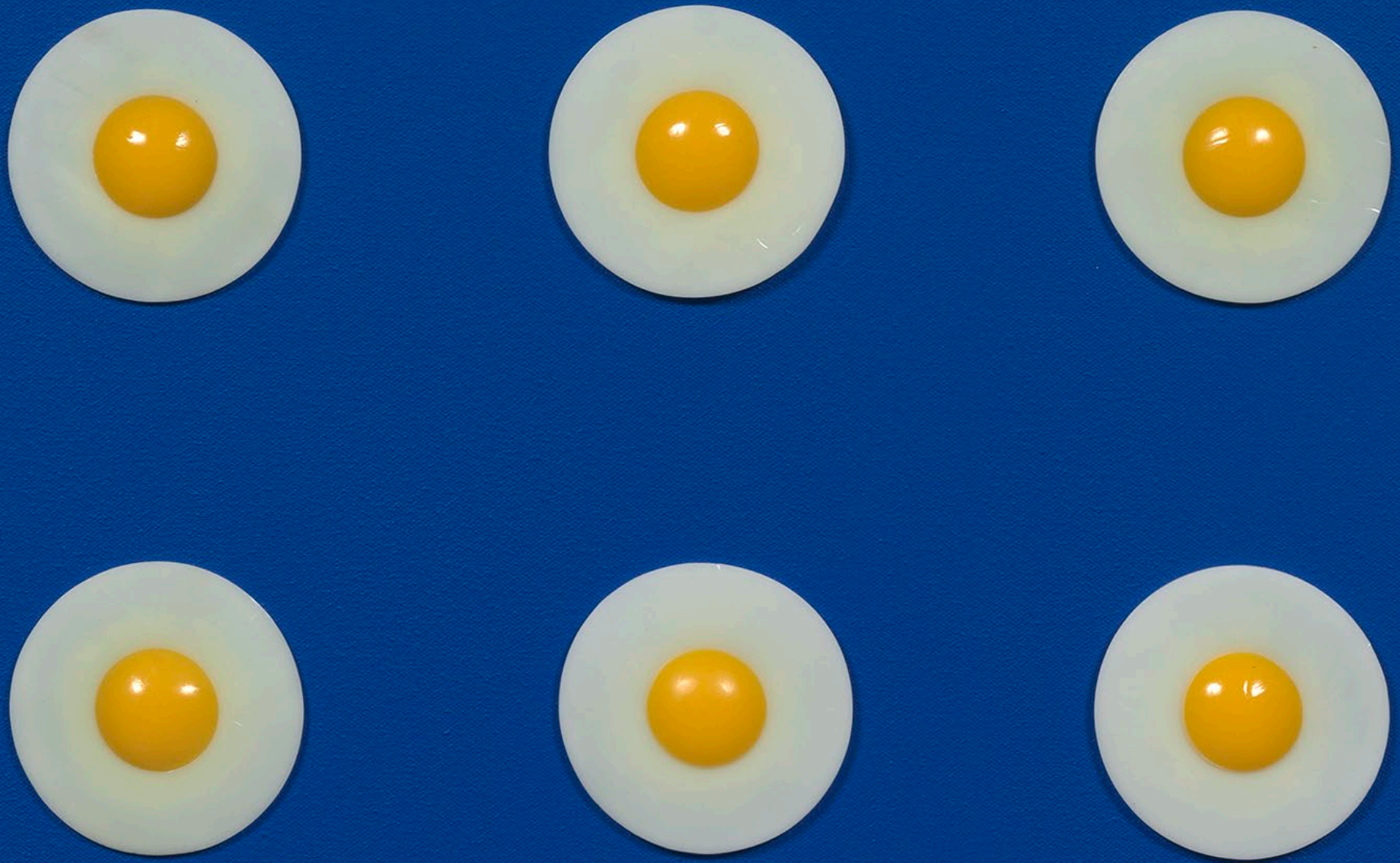
Silicone fried eggs on canvas, acrylic paint

80 × 80 × 5 cm

31 1/2 × 31 12 × 2 inches

EUR 65.000 (plus VAT, if applicable)





John Armleder, *Pile Poil*, 2022 (detail)

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PAOLA PIVI

TBT, 2023

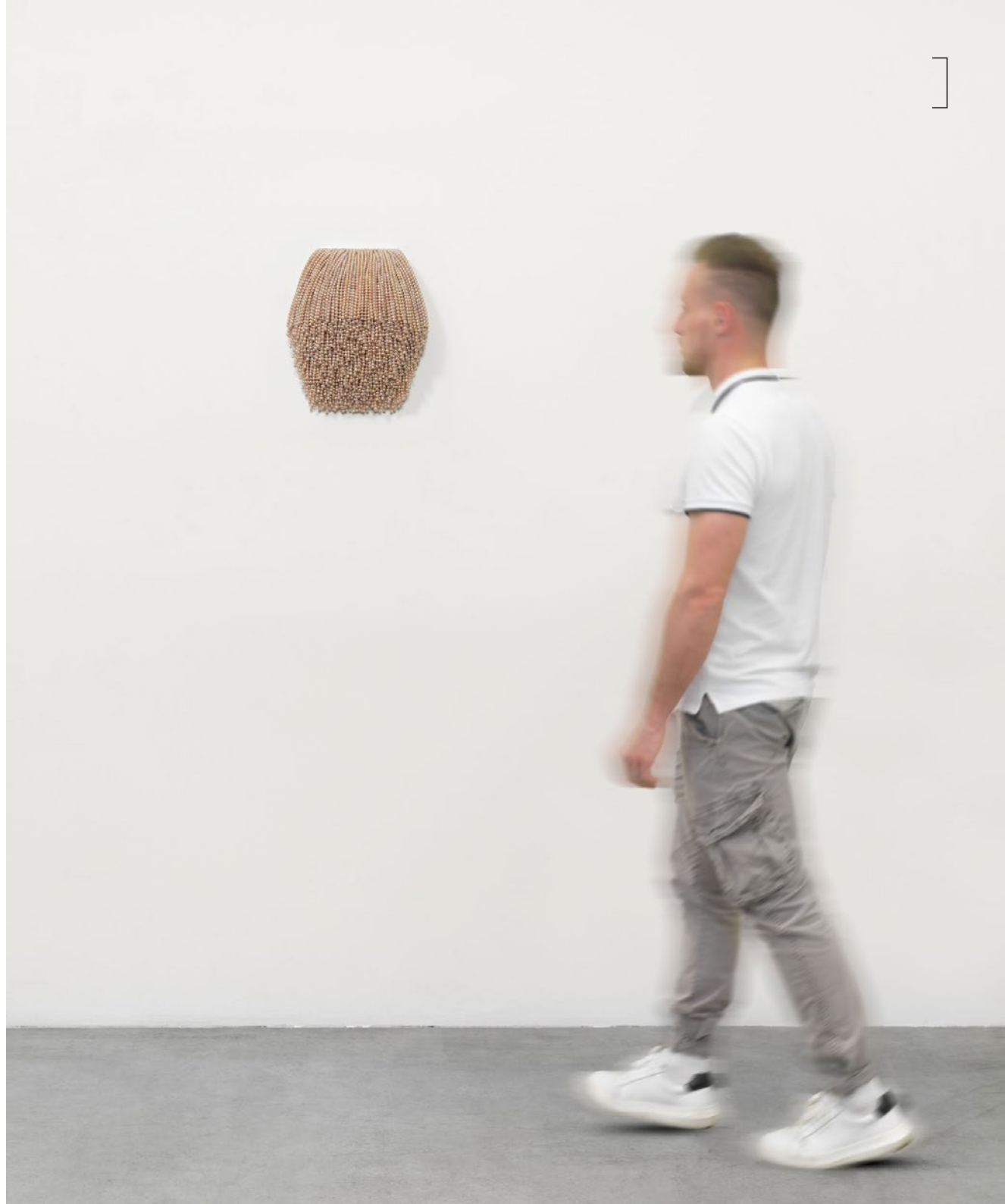
Natural pink pearls

16.8 × 17.5 × 19 cm

6 1/2 × 7 × 7 1/2 inches

EUR 50.000 (plus VAT, if applicable)

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Paola Pivi, *TBT*, 2023 (additional image)

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PETER SCHUYFF

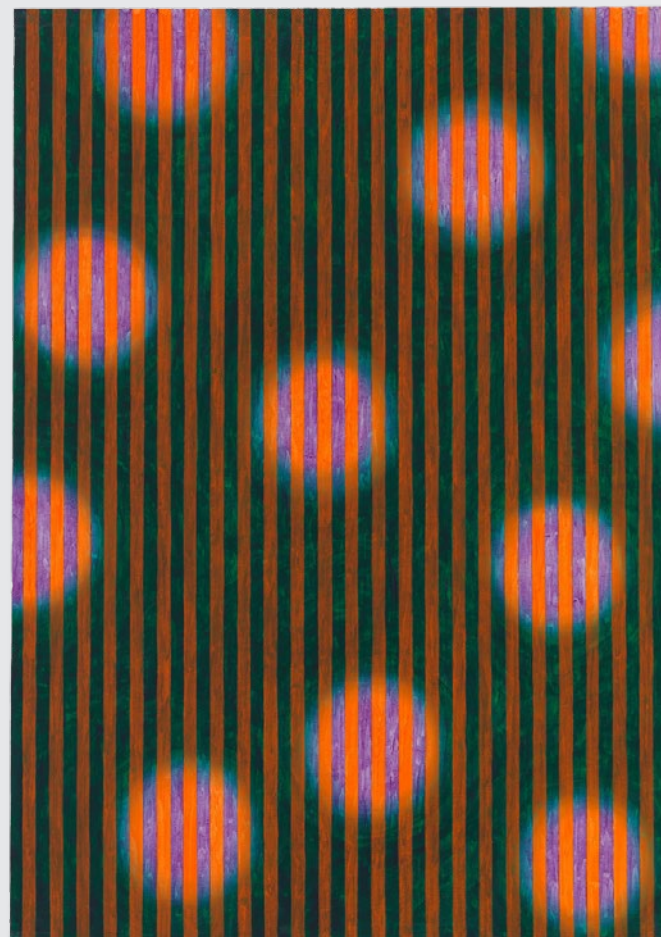
Pollen, 2021

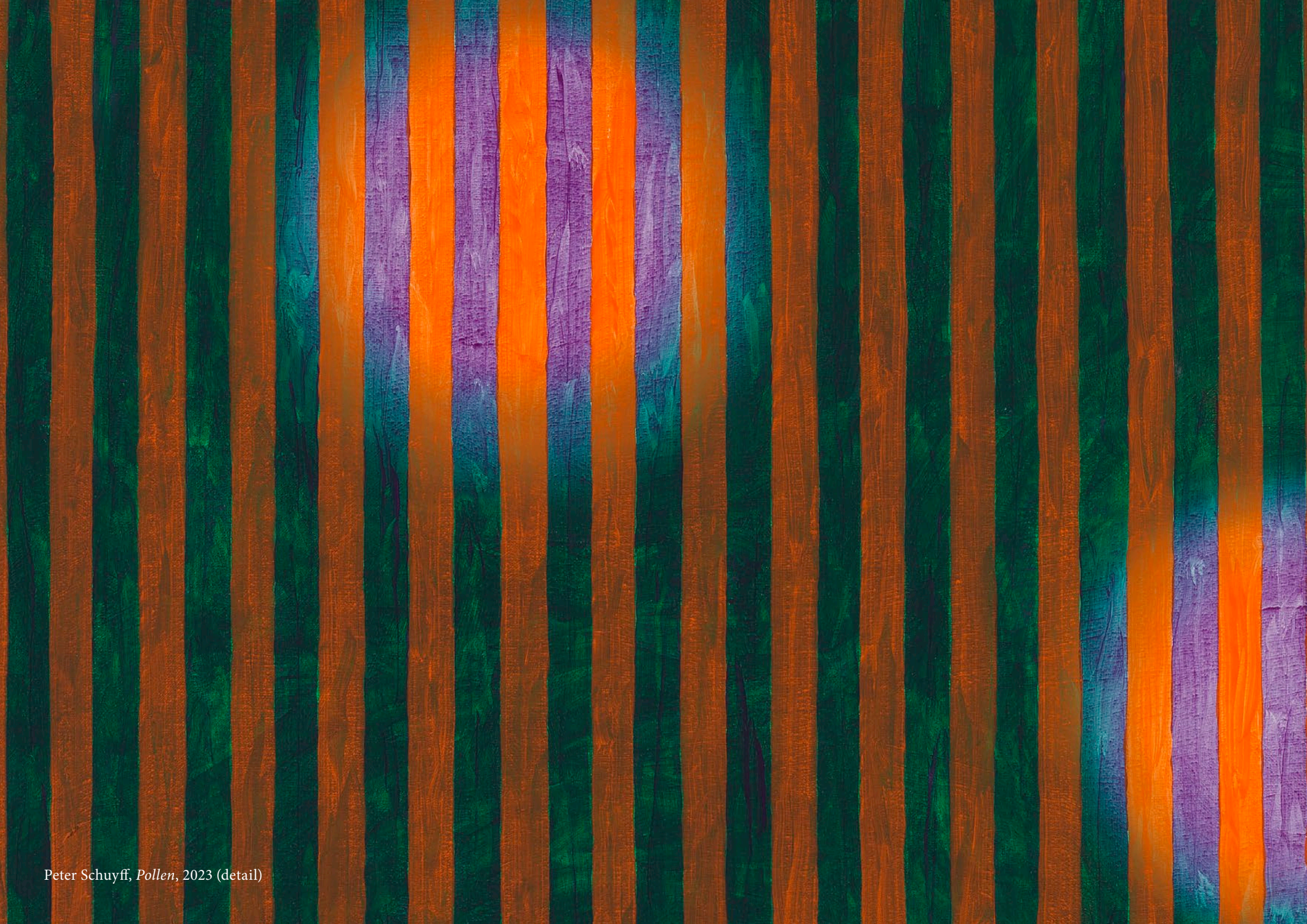
Oil on linen

140 × 100 cm

55 1/8 × 39 3/8 inches

EUR 28.000 (plus VAT, if applicable)





Peter Schuyff, *Pollen*, 2023 (detail)

GIORGIO GRIFFA

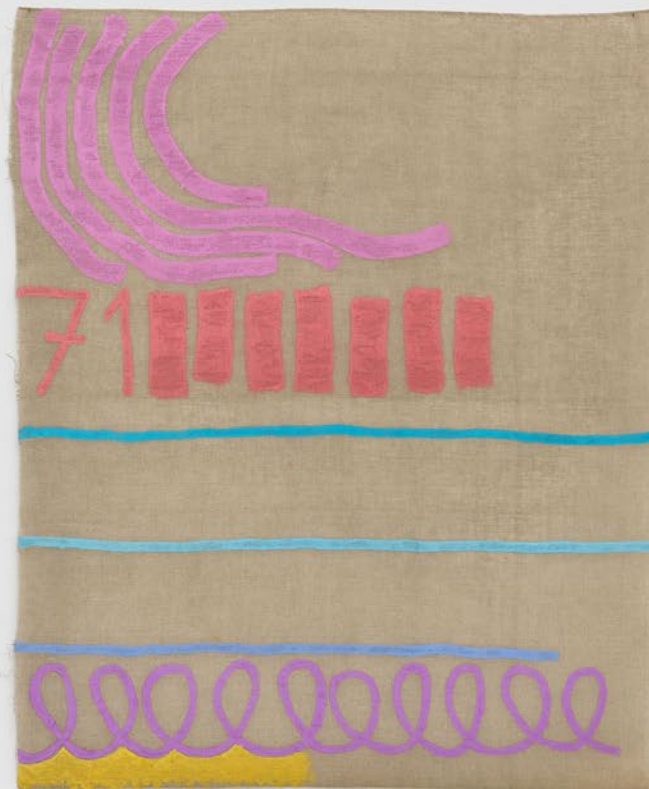
Tre linee con arabesco n.71, 1991

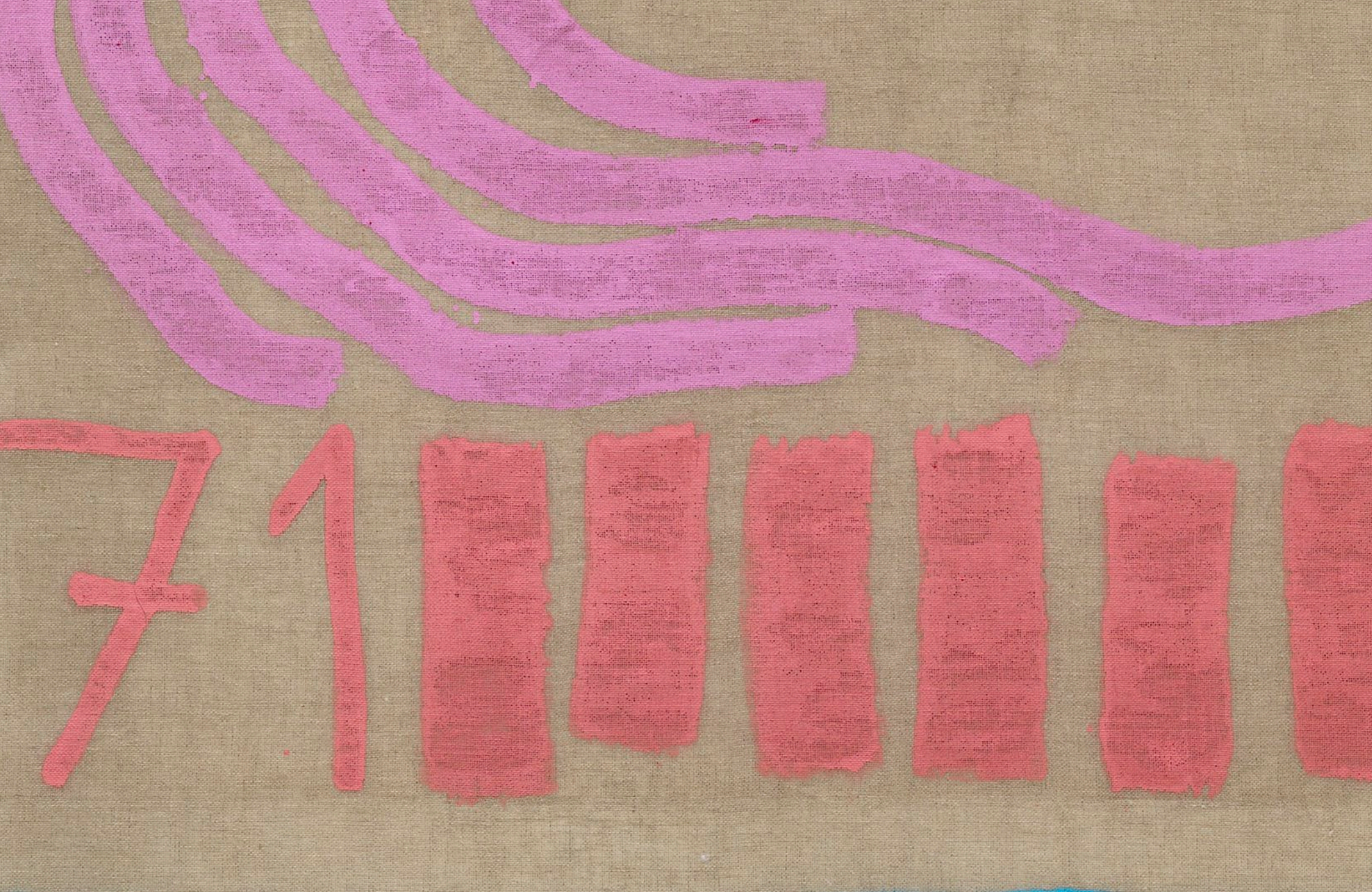
Acrylic on canvas

148 × 121 cm

58 1/5 × 47 3/5 inches

EUR 55.000 (plus VAT, if applicable)





Giorgio Griffa, *Tre linee con arabesco n.71*, 1991 (detail)

MASSIMODECARLO

SANFORD BIGGERS

Manger, 2023

Antique quilt and assorted textiles

186.1 × 224.7 cm

73 1/4 × 88 1/2 inches

USD 150.000 (plus VAT, if applicable)



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MASSIMODECARLO

PALOMA VARGA WEISZ

Coneman, burnt, 2018

Burnt limewood

87 × 31 × 30 cm

34 1/4 × 12 1/4 × 12 inches

EUR 40.000 (plus VAT, if applicable)





Paloma Varga Weisz, *Coneman, burnt*, 2018 (additional image)

MASSIMODECARLO

MATTHEW MONAHAN

Maiden Voyage, 2021

Vacuum formed PETG, acrylic clay, acrylic paint,
polycarbonate, rivets

86.3 × 61 cm

34 × 24 inches

USD 22.000 (plus VAT, if applicable)





Matthew Monahan, *Maiden Voyage*, 2021 (detail)

CARL ANDRE

Ninth Aluminum Cardinal, 1978

Aluminum (in 9-unit square extending from base of wall)

1.27 × 149 × 149 cm / 1/4 × 58 3/4 × 58 3/4 inches

49.5 x 49.5 x 1.27 cm / 19 1/2 x 19 1/2 x 1/4 inches, each

USD 750.000 (plus VAT, if applicable)

Carl Andre's *Ninth Aluminium Cardinal* (1978), is a quintessential example of the now signature 'Cardinal' forms that Andre made throughout the 1970s. 'Cardinals' refer to the mathematical principle of cardinal numbers and consist of a number of square metal plates: "The number of units in the rows is always a prime; the number of units in the squares is always a square; and the number of units in the rectangles is always the product of two cardinals." [Oktagon, pp 188-189]. *Ninth Aluminium Cardinal* was notably made by Andre in Japan, as part of his first solo exhibition in Japan at Art Agency Co., Tokyo in 1978. The use of 50cm large plates in the sculpture gives the work the presence and substance of Andre's best work, while its aluminium polished surface elegantly creates an interaction with the work's environment beyond the surface of the sculpture, reflecting the light that hits it back out into its surroundings.





Carl Andre, *Ninth Aluminum Cardinal*, 1978 (detail)

MILANO

Nate Lowman

Delusion Horizon
Until July 1st, 2023

LONDON

Matthew Wong

A Brief Window
Until July 1st, 2023

HONG KONG

Tony Lewis

New Song We Wrest! Who Throng Heat Yet? Tone Got Flower Work.
Until June 30th, 2023

PIÈCE UNIQUE

Bronwyn Katz

Until June 10th, 2023

Tony Lewis

Opening on June 13th, 2023