

June 15th – 18th, 2023

Sies + Höke

Art | Basel

Booth P11 + Kabinett + Parcours

PEPPI BOTTROP
JULIAN CHARRIÈRE
TALIA CHETRIT
JUSTIN DE VERTEUIL
MARCEL DZAMA
ULRICH ERBEN
ALIA FARID
ANDI FISCHER
FORT
JOÃO MARIA GUSMÃO
HEDDA ROMAN
FEDERICO HERRERO
LOTTE MAIWALD
JONATHAN MEESE
BLINKY PALERMO
FABRICE SAMYN
MICHAEL VAN OFEN
JULIUS VON BISMARCK
SOPHIE VON HELLERMANN
CLAUDIA WIESER

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JUSTIN DE VERTEUIL

JONATHAN MEESE

JULIAN CHARRIÈRE

Julius von Bismarck

Julius von Bismarck (b. 1983) examines, with his multidisciplinary practice, contemporary intersections of nature and civilisation, knowledge and cultural imagination, individual behaviour and social norms. Through a diverse range of mediums including photography, film, installation, sculpture, performance, and landscape, von Bismarck explores encounters with elemental forces that surpass human perception and rationality. His works are shaped by research-driven experiments that bridge the realms of physics, technology, and social sciences. Having studied at the Berlin Institute for Spatial Experiments under the guidance of Olafur Eliasson (2013) and completed a residency at CERN, the European Organization for Nuclear Research (2012), von Bismarck seamlessly navigates between science and invention, intertwining references to literature, history, film, and philosophies. By decontextualising, manipulating, ironising, and reconstructing reality, whether through found objects in everyday life or site-specific installations in remote locations, von Bismarck's oeuvre prompts contemplation of humankind's relationship with its environment.





JULIUS VON BISMARCK | *Landscape Painting (Bismarck Sea, Volcano)*, 2023
Triptych, archival pigment print on Hahnemühle Photo Rag Baryta
180 x 360 cm / 70 7/8 x 141 3/4 in.
Edition of 6 + 2 AP

EUR 48.000,- (VAT excl.)



Making of, *Landscape Painting (Bismarck Sea, Volcano)*, 2023



To me **Landscape Painting** doesn't mean to paint a landscape on a canvas, but to paint a landscape in one's own mind, construct a landscape and thus influence the landscape.

Julius von Bismarck



Video stills, *Landscape Painting (Jungle)*, 2016



Video still, *Landscape Painting (Quarry)*, 2021

Alia Farid

Alia Farid (b. 1985) lives and works in Kuwait and Puerto Rico. Through a multidisciplinary practice that ranges from writing and drawing, to film, sculpture, and installation, her work gives visibility to less commonly recognised histories. Her work *Pipeslings*, which was part of Farid's solo exhibition at Kunsthalle Basel in 2022, reflects on sanctioned violence, particularly the exploitation of Iraq's al-Ahwar marshlands. The work is made of industrial slings used for moving oil pipelines and is exhibited as an archaeological artifact representing the human harnessing of nature by means of vast material movement. Farid associates these slings with state and corporate manipulation, highlighting the flow of capital, power, and violence. In her work, Farid combines history, economic development, and material culture in a subtle yet compelling visualisation of the ecological crisis in the Arabian Gulf and its relentless demands on nature.



Night view, *Alia Farid – In Lieu of What Is*, 2022, Kunsthalle Basel, 2022. Photo: Philipp Hänger / Kunsthalle Basel



Day view, *Alia Farid – In Lieu of What Is*, 2022, Kunsthalle Basel, 2022.
Photo: Philipp Hänger / Kunsthalle Basel

INQUIRE

ALIA FARID | *Pipeslings*, 2022
Found lifting slings, polyester thread
400 x 254 cm / 157 1/2 x 100 in.

USD 68.000,- (VAT excl.)



Day views, Alia Farid – *In Lieu of What Is*, 2022, Kunsthalle Basel, 2022. Photo: Philipp Hänger / Kunsthalle Basel

Ulrich Erben

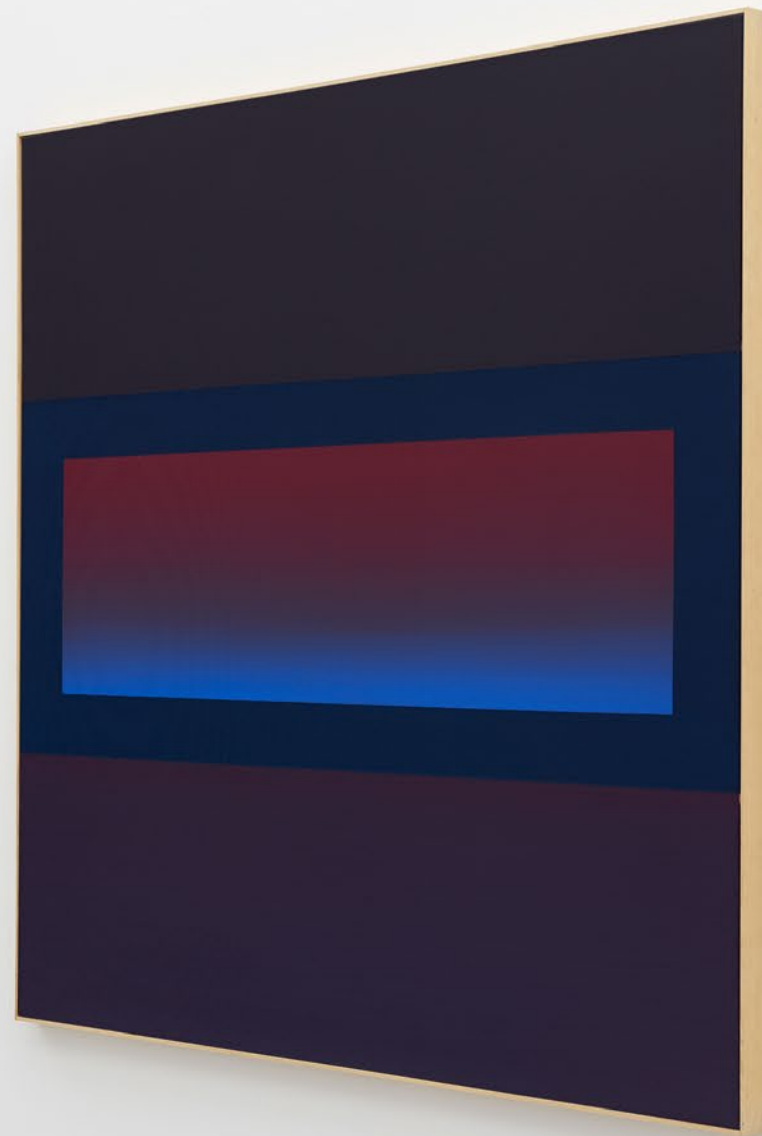
Ulrich Erben (b. 1940) is one of the great German post-war painters. His paintings are in the tradition of concrete art, geometric abstraction, and colour field painting. After studying art in Italy and Germany, Erben returned to the Rhineland and moved into a studio near Düsseldorf, where he created his first *White Paintings* in 1968. His work was later presented at documenta 6 in 1977. Erben's paintings are more than analytical statements on abstraction. They are bathed in glistening sunlight, creating a tranquil, floating energy field that is both light-footed and well-tempered. His art is a combination of emotion and calculation and transcends colour to become something spiritual. His dialogue between the edge and centre of the image, stripes and larger surfaces, and the vertical and horizontal, is a reflection of his connection to Italy. His works are compositions of nature and light, and can be considered the essence of painting itself.

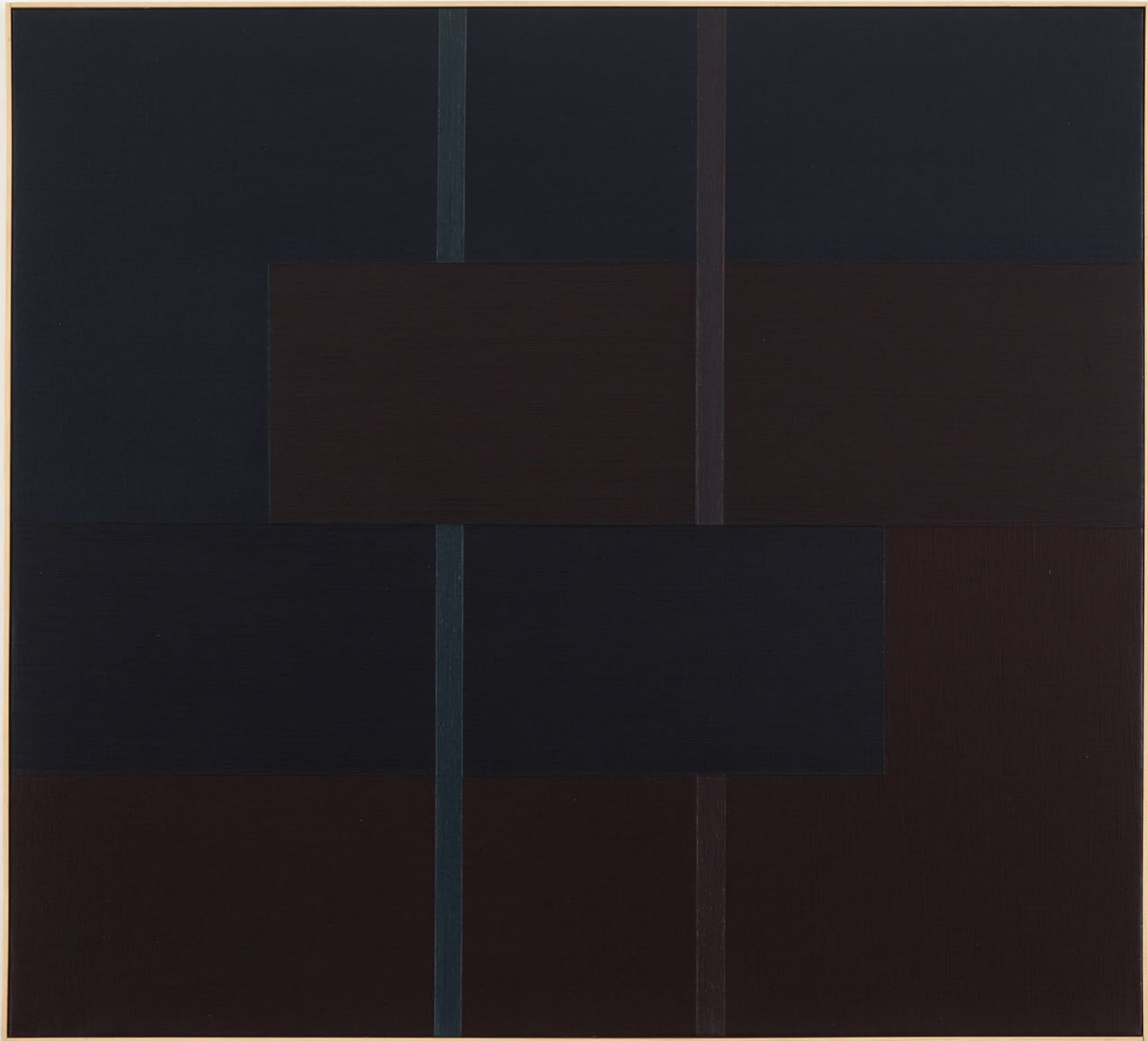
ULRICH ERBEN | *Untitled*, 2023
Acrylic and pigment on canvas
130 x 120 cm / 51 1/8 x 47 1/4 in.
131 x 121 cm / 51 5/8 x 47 5/8 in. (framed)

EUR 30.000,- (VAT excl.)

INQUIRE







ULRICH ERBEN | *Untitled (Defining the Infinite)*, 2020
Acrylic and pigment on canvas
100 x 110 cm / 39 3/8 x 43 1/4 in.
101 x 111 cm / 39 3/4 x 43 3/4 in. (framed)

INQUIRE

EUR 25.000,- (VAT excl.)

Sophie von Hellermann

Sophie von Hellermann (b. 1975) is a UK-based artist renowned for her light, lyrical style of painting. Her works are a mix of vivid colours and gradients that allude to seas and boats, as well as figures, birds, and flowers, creating a romantic, feminine aesthetic. However, upon closer inspection, her paintings contain deeper, more serious stories, exploring, for example, colonialism and its effects. Though Hellermann's work is often light and playful, her paintings are never shallow. Rather than illustrating individual biographies, she finds a pictorial language that remains deliberately vague, allowing viewers to explore their own interpretations of the stories behind her art.





SOPHIE VON HELLERMANN | *Follow the tune*, 2023
Acrylic on canvas
130 x 150 cm / 51 1/8 x 59 in.

EUR 30.000,- (VAT excl.)

[INQUIRE](#)



SOPHIE VON HELLERMANN | *Rooftoppers*, 2023
Acrylic on canvas
200 x 190 cm / 78 3/4 x 74 3/4 in.

EUR 40.000,- (VAT excl.)

INQUIRE



João Maria Gusmão

João Maria Gusmão (b. 1979) is a Lisbon-based artist whose practice is characterised by a purposeful strategy of critical archaeology and re-enactment of the primitive photographic and moving image media. Through this approach, Gusmão has sought to explore new conceptual and literary realms and world views in a quest for new ways of observing space-time and differentiated ontologies. He has developed a unique printing technique using light-sensitive photographic paper and diverse colour chemistry experiments, resulting in structuralist-like images that closely resemble the photographed subject. In his new series of chemigrams based on marbled paper and play-doh, Gusmão creates a tautological serendipity, connecting the marbled surfaces to his experimental approach to photography. The resulting images reveal an alchemical inquiry into the nature and logic of appearances. Alongside the recognisable play-doh structures, Gusmão presents manipulated or failed exposures where the subject has been erased, pushing the boundaries of representation in photography, and questioning the dichotomy of visible and invisible.



INQUIRE

JOÃO MARIA GUSMÃO | *Marble02*, 2023

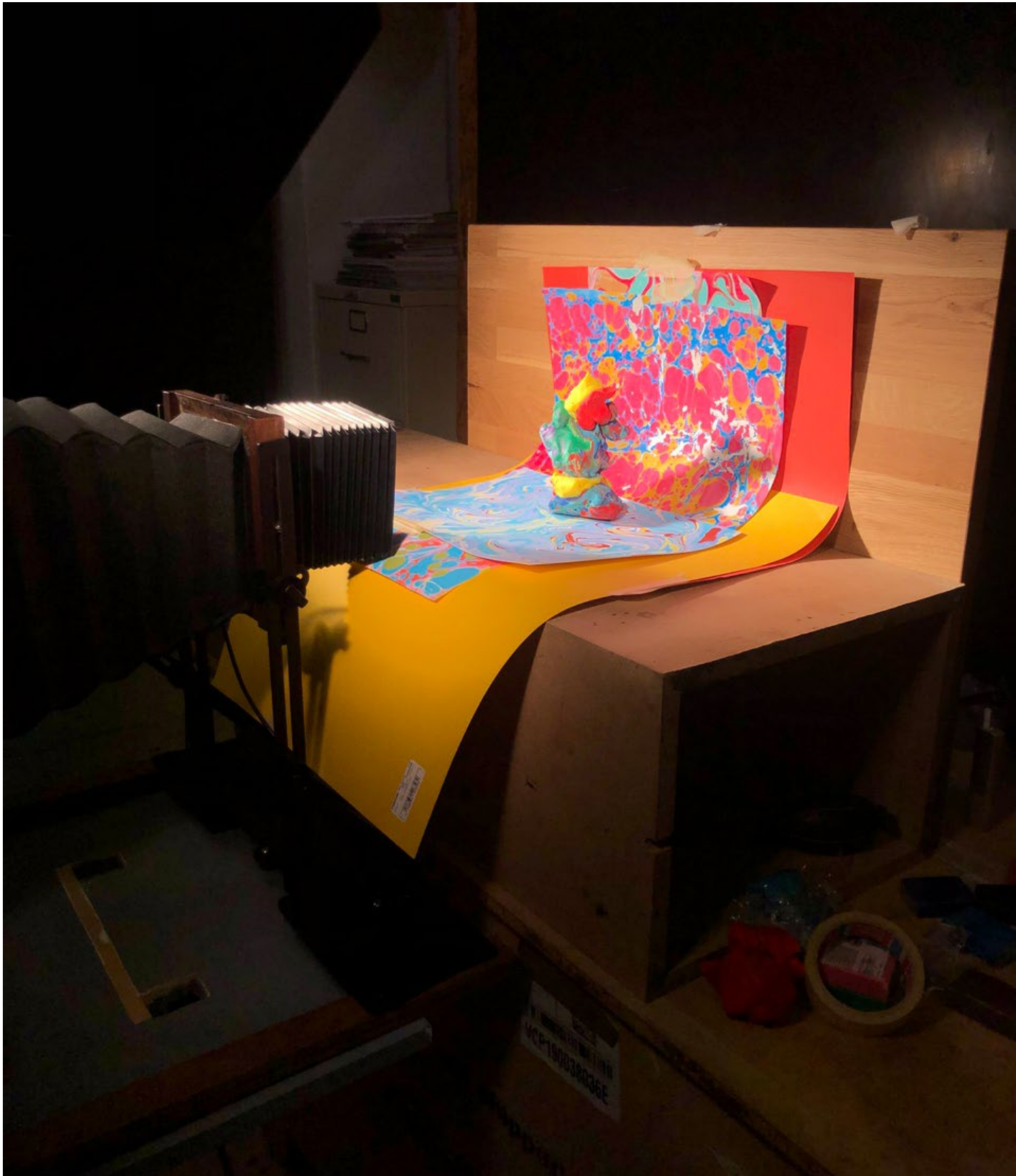
Fujicolor Crystal Archive RA4 glossy paper, photo reversal chemigram in painted metal frame

61 x 50,8 cm / 24 x 20 in.

75 x 65 cm / 29 5/8 x 25 5/8 in. (framed)

Unique print

EUR 12.000,- (VAT excl.)



Studio views, making of

FORT

FORT, made up of Alberta Niemann (b. 1982) and Jenny Kropp (b. 1978), create spatial experiences through their sculptural installations and performances. They adapt and transfer everyday objects to the exhibition space which often have a subtly surreal character, evoking an eerie atmosphere. By appropriating the existing and adding their own elements, FORT's works disturb the supposedly familiar with strange features, generating real and sensual references to our actual world, whilst also pointing to an imaginative elsewhere. Viewers become involuntary extras in a scene serving to make visible the mechanisms of consumer society and the art market, transforming the familiar into ambiguous, confusing, poetic, but also humorous and absurd settings.





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FORT | *The Great Await*, 2023
Children's furniture, styrofoam, acrylic resin, paint
91 x 45 x 50 cm / 35 7/8 x 17 3/4 x 19 5/8 in.

EUR 12.000,- (VAT excl.)



INQUIRE

FORT | *Melancholia* (J. v. Beke), 2023
Oil on canvas
54,9 x 44,7 cm / 21 5/8 x 17 5/8 in.
54,9 x 44,7 cm / 21 5/8 x 17 5/8 in. (framed)

EUR 6.000,- (VAT excl.)



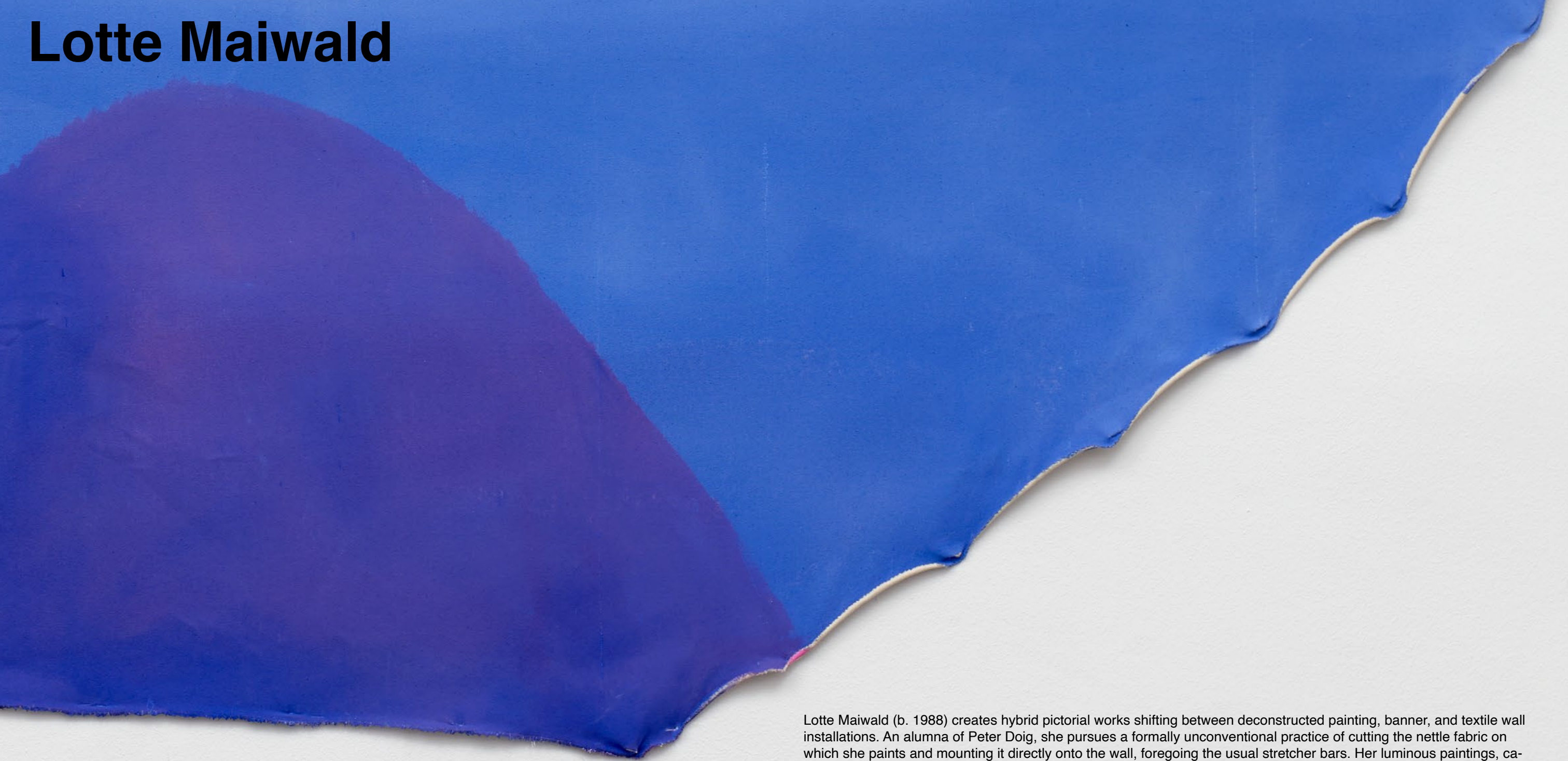
FORT | *Smokers*, 2023
Ashtrays, paint
left: 30 x 25,6 x 9,7 cm / 11 3/5 x 10 1/10 x 3 3/5 in.
right: 20,4 x 15,9 x 8,3 cm / 8 x 6 1/5 x 3 1/4 in.

EUR 5.000,- (VAT excl.)

INQUIRE



Lotte Maiwald

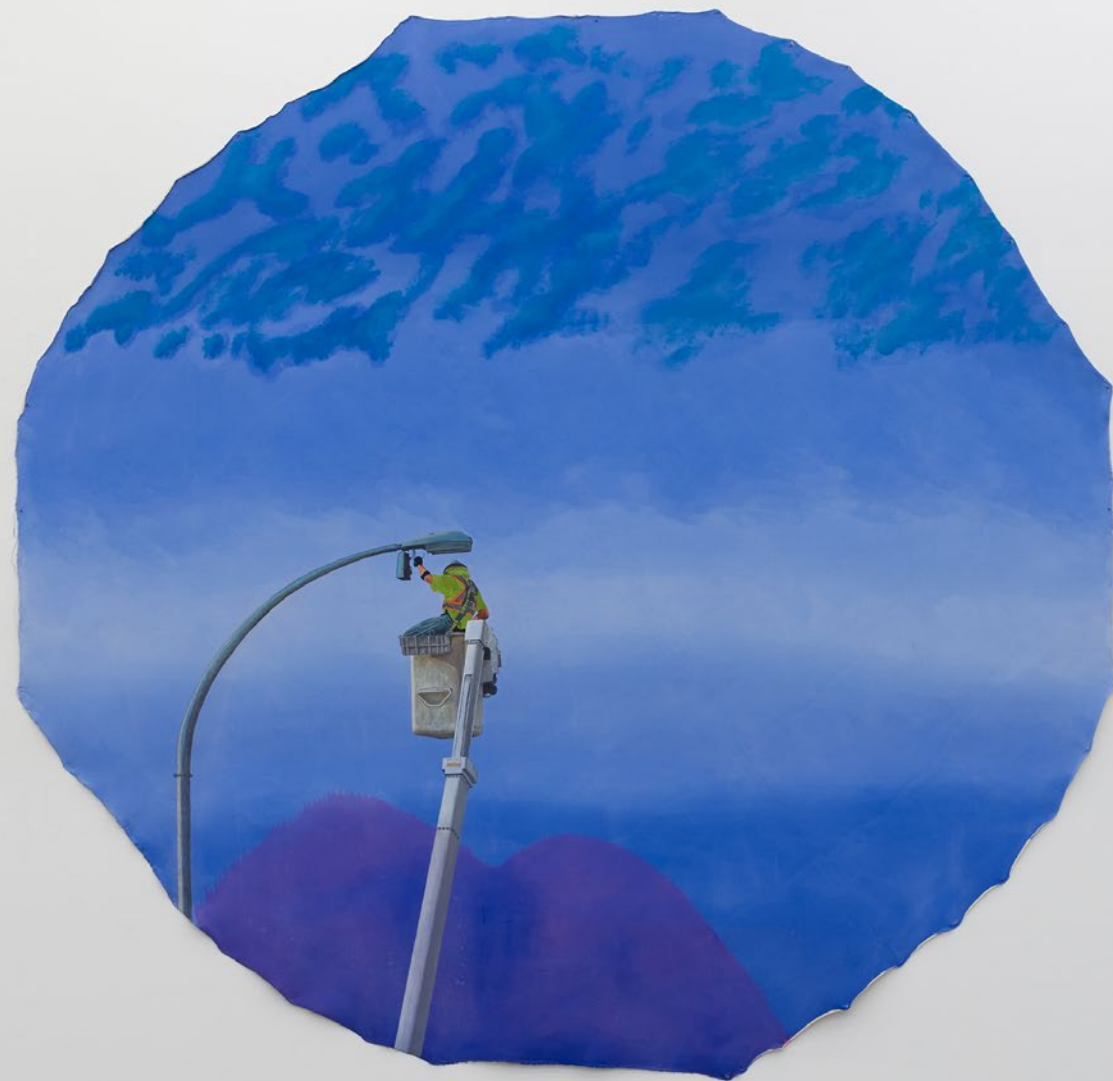


Lotte Maiwald (b. 1988) creates hybrid pictorial works shifting between deconstructed painting, banner, and textile wall installations. An alumna of Peter Doig, she pursues a formally unconventional practice of cutting the nettle fabric on which she paints and mounting it directly onto the wall, foregoing the usual stretcher bars. Her luminous paintings, carefully executed on subtly sculptural substrates, explore being-in-the-world as a non-self-evident condition. Her surrealist-tinged interrogation of the world combines psychoanalytics, psychedelia and a technologically infused 21st century understanding of reality. Her scenarios are created from a few concentrated figures and motifs, which are then given over to sensual abstraction and vibrant colour and surface compositions. Her landscapes and figures mutually constitute each other, revealing a cosmic framework that is echoed in the fraying edges of the nettle fabric. Maiwald possesses a feminist sensibility for the way art is connected to the world, turning this dimension into a subversive performance and artistic attitude.

LOTTE MAIWALD | *Lampenreparatur*, 2022
Acrylic on cotton
250 x 250 cm / 98 3/8 x 98 3/8 in.

EUR 18.000,- (VAT excl.)

INQUIRE







Hedda Roman

Hedda Roman is a Düsseldorf-based artist duo composed of Hedda Schattank (b. 1992) and Roman Szczesny (b. 1987). Both artists graduated from the Kunstakademie Düsseldorf and have been working together since 2014. Interweaving cinematographic elements with surreal animation, literature, drama, sculpture, photography, and drawing, they create video installations as well as computer-generated images. In their artistic practice, Hedda Roman aim to expand the traditional boundaries of art-making while reflecting on the perceptions, preconceptions, and contradictions that characterise our existence in the world. The artists' adept use of cutting-edge technologies, such as 3-D screens and artificial intelligence, creates exciting opportunities for novel image creation, while a dreamlike narrative serves as the backdrop for each of their artworks. As observers attempt to understand the underlying logic behind the opulence of each image, what remains is the intensity of each individual moment that challenges human identity.



HEDDA ROMAN | Gradient Descent, 2023
Hahnemühle Photo Rag Ultra Smooth on dibond
110 x 150 cm / 43 1/4 x 59 in.
Edition of 3 + 2 AP

EUR 12.000,- (VAT excl.)

INQUIRE



Marcel Dzama



Marcel Dzama (b. 1974) has fascinated an international audience for well over two decades with his drawings, sculptures, installations, and video works. His intricate gouache and watercolour drawings feature fantastical characters interacting brutally yet comically, while his large-format dioramas and puppets, masks and dolls explore the wavering relationship between the real and the subconscious, good and evil, and various forms of power. Through his captivating and immediately identifiable imagery, Dzama comments on current affairs employing fables and myths, comic strips, and films, as well as art history. His works reflect the present state of society and political events, communicating through absurdity and humour, inspired by Dada and Marcel Duchamp.

MARCEL DZAMA *I ain't it just like our sun to bring us back together*, 2023
Gouache, watercolour, ink and graphite on paper
132,1 x 132,1 cm / 52 x 52 in.
139 x 139 cm / 54 3/4 x 54 3/4 in. (framed)

USD 85.000,- (VAT excl.)

INQUIRE



MARCEL DZAMA | *children of paradise lost.*, 2023
Gouache, watercolour, ink and graphite on paper
132,1 x 132,1 cm / 52 x 52 in.
139 x 139 cm / 54 3/4 x 54 3/4 in. (framed)

USD 85.000,- (VAT excl.)

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MARCEL DZAMA | *Kittens in the Garden*, 2023
Gouache, watercolour, ink and graphite on paper
36,83 x 36,83 cm / 14 1/2 x 14 1/2 in.
41,2 x 41,2 cm / 16 1/4 x 16 1/4 in. (framed)

INQUIRE

USD 24.000,- (VAT excl.)



Federico Herrero

Federico Herrero (b. 1978 in San José) is a preeminent Central American artist whose abstract paintings embrace space and luminous chromaticity, while drawing inspiration from the dynamics of urban landscapes and the nature of his home country. His works reference Roberto Matta, Hélio Oiticica, and colour-field painting. Herrero wants his art to be integrated into society and everyday life, so he paints not only on canvas but also on walls, façades and public spaces. He incorporates urban markings and colour zones to establish basic visual communication in his work. The prevalence of blue and green hues alludes to the lush tropical flora of his home country. Herrero's projects with local communities demonstrate his belief in the potential of colour and art to improve living conditions and provide a critical reflection on the built and natural habitat. In 2001, at only 21 years of age, Herrero received the special prize for young artists (silver lion) at the Venice Biennale.



FEDERICO HERRERO | *Untitled*, 2023
Oil and acrylic on canvas
198 x 182 cm / 78 x 71 5/8 in.

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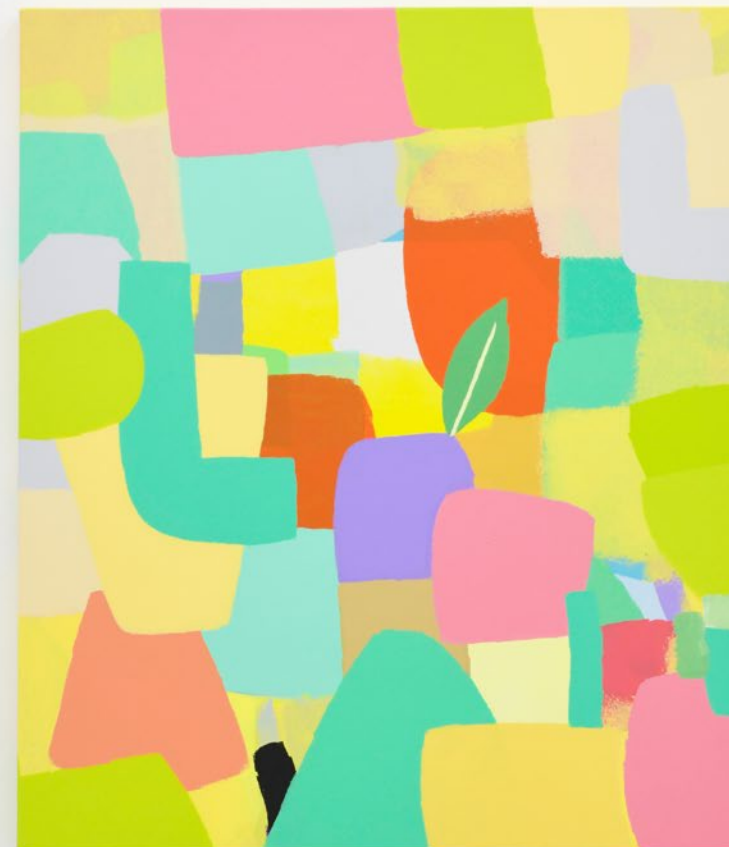
USD 52.000,- (VAT excl.)



FEDERICO HERRERO | *Time*, 2023
Oil and acrylic on canvas
115 x 110 cm / 45 1/4 x 39 3/8 in.

USD 30.000,- (VAT excl.)

INQUIRE





Peppi Bottrop



Peppi Bottrop (b. 1986) confidently formulates a distinctive visual language that shifts between constructivism and deconstructivism, figuration and abstraction. His preferred materials are graphite and charcoal, which he uses to create abstract sketches of his environment on unprimed canvas. His visual language is characterised by the use of a predominantly geometric formal vocabulary. Architecture, art, and the environment fundamentally complement each other in Bottrop's work, which is full of distortions and conflicts.

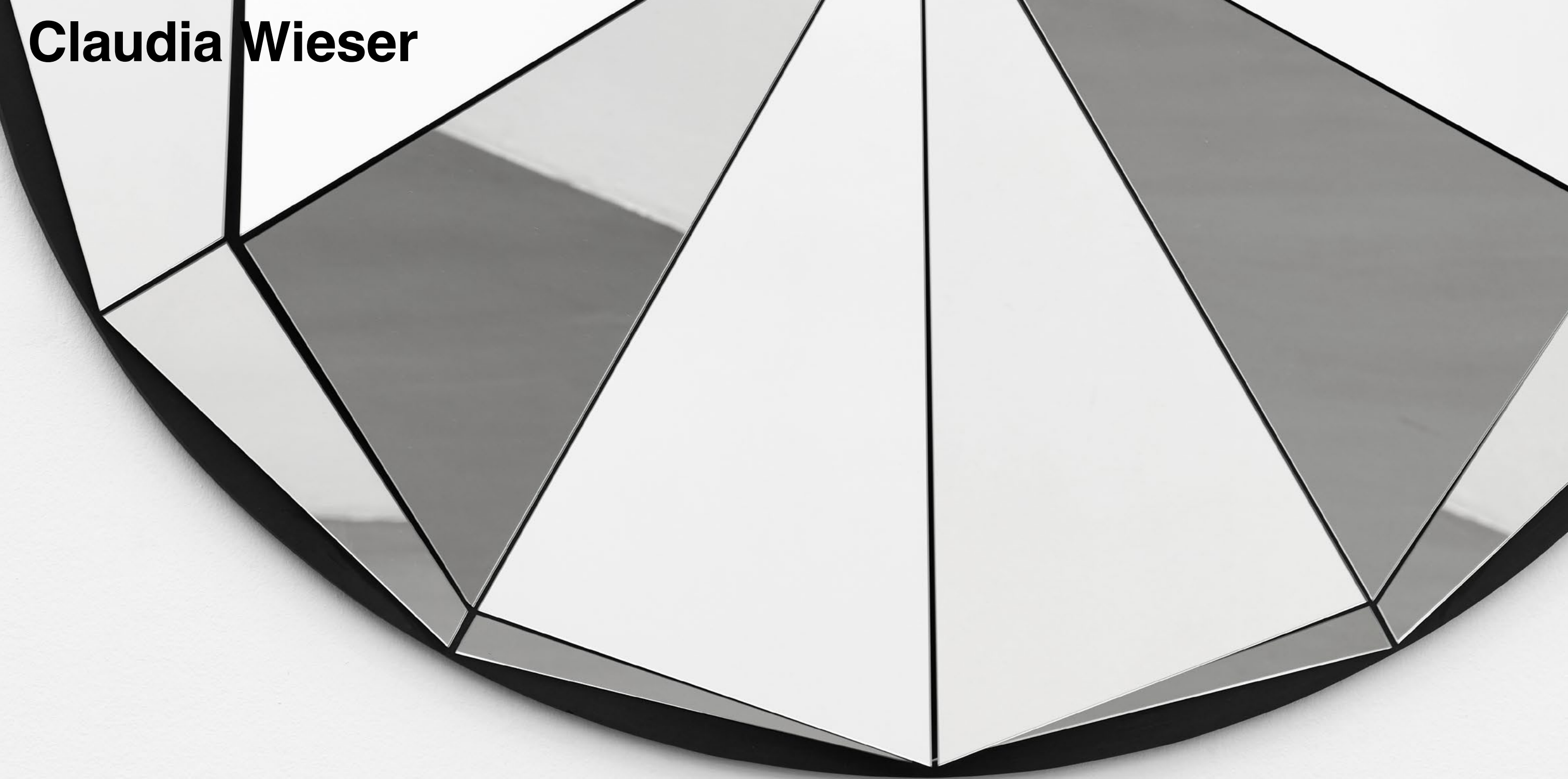


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PEPPI BOTTROP | *Tbc*, 2023
Coal, graphite, metal pigments, acrylic medium on canvas
290 x 190 cm / 114 1/8 x 74 3/4 in.

EUR 38.000,- (VAT excl.)

Claudia Wieser

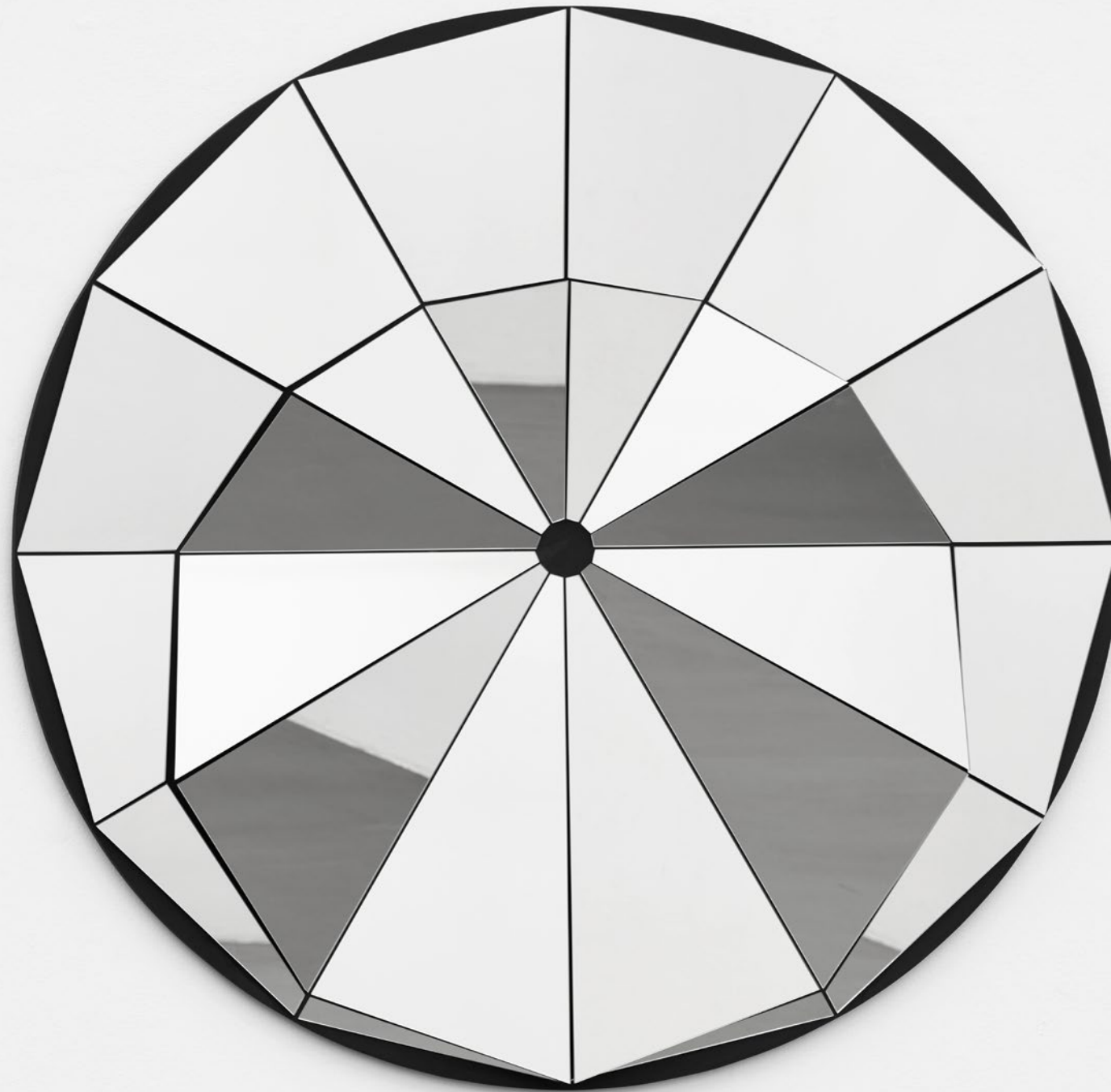


Claudia Wieser (b. 1973) draws upon the history of space and form, encompassing architecture, design, and imagery in her artistic practice. Through her meticulously crafted mirror pieces, photo wallpapers, tile reliefs, coloured pencil drawings, and sculptural objects, she explores the intriguing coexistence of abstraction and the embodied experience. Influenced by the geometric constructions of the Bauhaus movement and the spiritual essence embodied in work by artists such as Hilma af Klint, Wassily Kandinsky, and Paul Klee, Wieser's distinct and multifaceted approach is imbued with a captivating atmosphere, evoking a sense of spirituality in pure modernist form.

CLAUDIA WIESER | *Untitled*, 2023
Mirror on wood
Ø 125 cm / Ø 49 1/4 in.

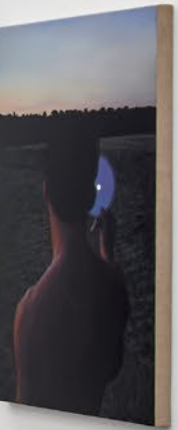
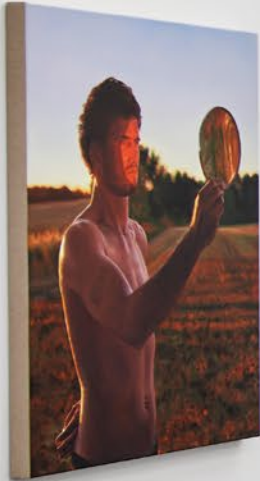
EUR 20.000,- (VAT excl.)

INQUIRE





Fabrice Samyn



Fabrice Samyn (b. 1981) is a Brussels-based artist who creates paintings, sculptural installations and manipulated objects that can be described as *conceptual art*. Drawing inspiration from Christian history and Eastern philosophy, he tackles metaphysical questions in his work: about representation, time, and the relationship between the visible and the hidden. Samyn sees art as a platform for reconciling social, cultural, and political conflicts stemming from our sensitivity to representation. Through his aesthetic approach, he seeks to capture the eternal, timeless, and limitless qualities of art while addressing the challenges of grasping intangibility within a tangible medium.



FABRICE SAMYN | *The White Page*, from the series
Only in Space You May Find Your True Face, 2023
Oil on canvas
133.5 x 200 cm / 52 1/2 x 78 3/4 in.

EUR 45.000,- (VAT excl.)

INQUIRE



Andi Fischer

Andi Fischer (b. 1987) is a Berlin-based artist who completed his studies at Berlin's UdK under Thomas Zipp in 2018. Fischer's artistic practice explores the intersection of nature, culture, and human narratives through a versatile cast of figures and animals. His paintings depict fierce battles, devouring creatures, and scenes inspired by European old masters such as Albrecht Dürer. His unique style is characterised by energetic strokes, merging figuration and abstraction. With scribbled hatchings and stick figures reminiscent of Art Brut, Fischer's paintings evoke a childlike aesthetic, yet moments of freedom and abstraction add depth. Using oil sticks directly on canvas, Fischer's work embraces spontaneity and speed. Grounded in collective cultural memory, his paintings offer a utopian vision reflecting our complex relationship with the world.





ANDI FISCHER | *Obacht! THE SOUND OF THE SECOND TRUMPET*, 2023
Oil stick on canvas, artist's frame
190 x 290 cm / 74 3/4 x 114 1/8 in.
193 x 293 cm / 76 x 115 3/8 in. (framed)

EUR 36.000,- (VAT excl.)

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ANDI FISCHER | *ARGE LANDSCHAFTLICHE DARBIETUNG I*, 2023
Oil stick on canvas; artist's frame
180 x 140 cm / 70 7/8 x 55 1/8 in.
183 x 143 cm / 72 x 56 1/4 in. (framed)

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EUR 24.000,- (VAT excl.)



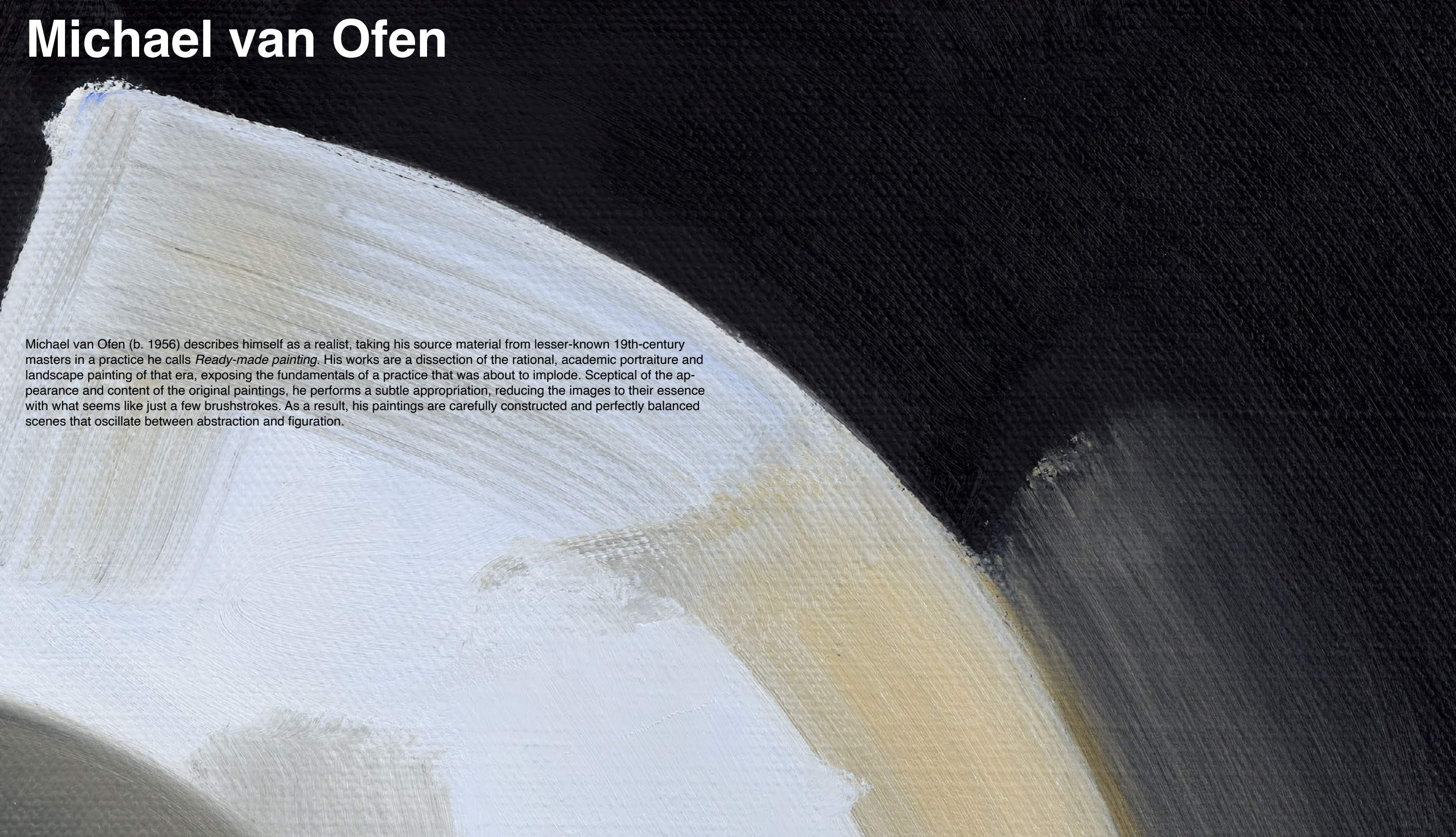
ANDI FISCHER | *ARGE LANDSCHAFTLICHE DARBIETUNG II*, 2023
Oil stick on canvas; artist's frame
180 x 140 cm / 70 7/8 x 55 1/8 in.
183 x 143 cm / 72 x 56 1/4 in. (framed)

EUR 24.000,- (VAT excl.)

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Michael van Ofen

An abstract painting featuring a large, light-colored, textured area on the left and bottom, possibly representing a landscape or architectural form, set against a dark, textured background. The light area is composed of various shades of white, cream, and pale yellow, with visible brushstrokes and a sense of depth. The dark area is a deep, almost black, with a fine, grainy texture. The overall composition is minimalist and focuses on the interplay of light and shadow, texture and form.

Michael van Ofen (b. 1956) describes himself as a realist, taking his source material from lesser-known 19th-century masters in a practice he calls *Ready-made painting*. His works are a dissection of the rational, academic portraiture and landscape painting of that era, exposing the fundamentals of a practice that was about to implode. Sceptical of the appearance and content of the original paintings, he performs a subtle appropriation, reducing the images to their essence with what seems like just a few brushstrokes. As a result, his paintings are carefully constructed and perfectly balanced scenes that oscillate between abstraction and figuration.



MICHAEL VAN OFEN | Untitled, after: *Hubert Robert, Plundering the Royal Vaults at Saint Denis in October 1793*, 2023
Oil on canvas
46 x 54 cm / 18 1/8 x 21 1/4 in.

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EUR 18.000,- (VAT excl.)



Talia Chetrit

Talia Chetrit (b. 1982), a New York-based photographer, explores the dynamics of power, sex and societal roles while employing her own personal surroundings. She draws upon her private image archive from teenage years, as well as her partner, her son, and her parents, who regularly appear – in varying stages of undress – as protagonists of her carefully composed photographs. In order to investigate mechanisms of power, authorship, male gaze and female identity, Chetrit also frequently puts her own body to use. She critically reflects on the prevalence of images in the digital age, exploring principles of representation, challenging dynamics between photographer and subject, and redefining notions of female creativity.







INQUIRE

TALIA CHETRIT | *Mom (Ball)*, 2022
Inkjet print mounted on aluminum
127,5 x 84,3 cm / 50 1/4 x 33 1/4 in.
128,2 x 84,8 cm / 50 1/2 x 33 3/8 in. (framed)
Edition of 4 + 2 AP

USD 10.000,- (VAT excl.)



TALIA CHETRIT | *Baby Model*, 2020/2022

Inkjet print mounted on aluminum

101,9 x 68,3 cm / 40 1/8 x 26 7/8 in.

102,1 x 68,8 cm / 40 1/4 x 27 1/8 in. (framed)

Edition of 4 + 2 AP

USD 9.000,- (VAT excl.)

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Justin de Verteuil

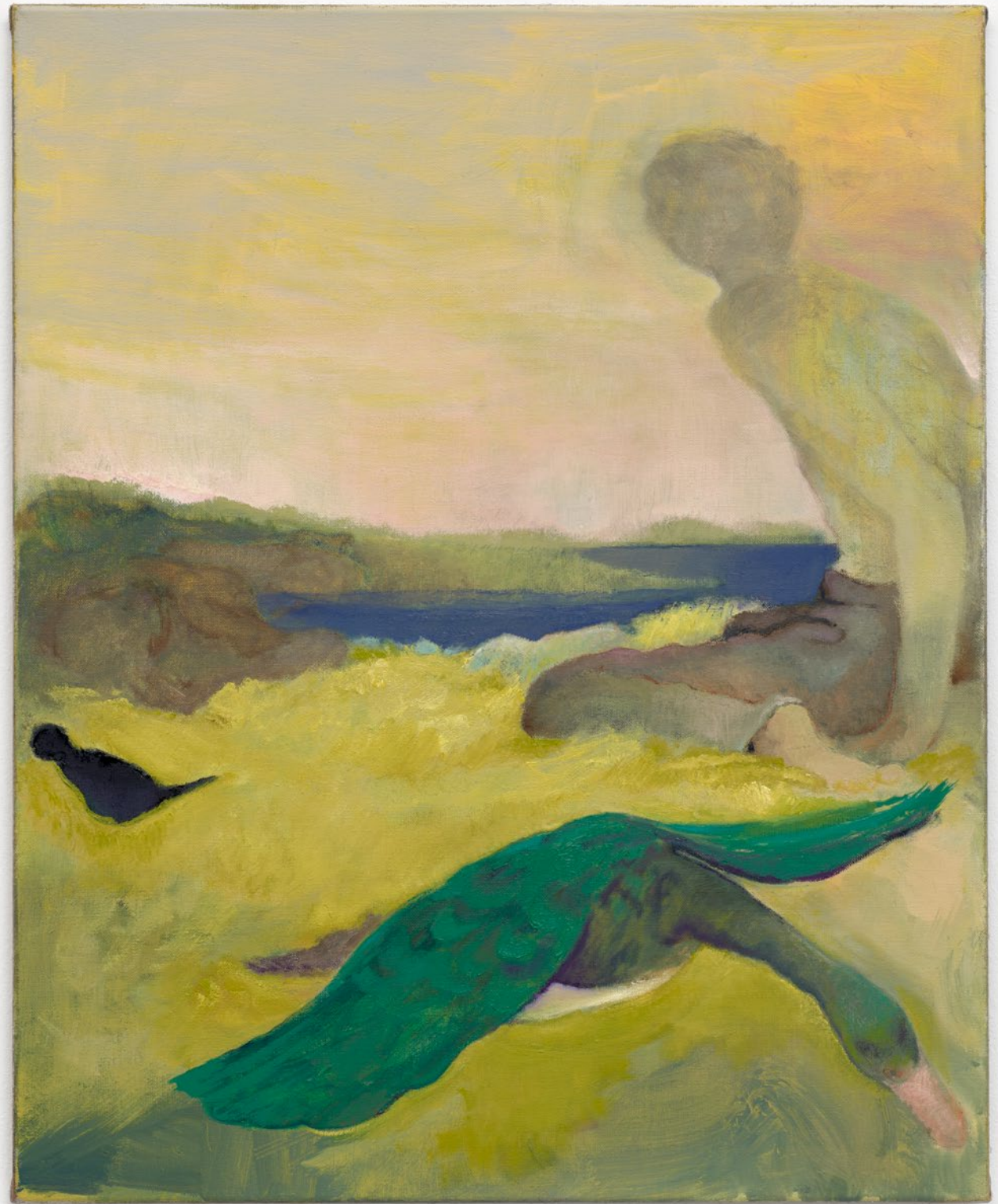
Justin de Verteuil (b. 1990) is a Düsseldorf-based artist whose figurative oil paintings explore the complexities of interpersonal relationships while occasionally tipping into the allegorical and absurd. Characterised by the tension between proximity and distance, his compositions depict individuals in group settings or as isolated figures, capturing situations emblematic of contemporary phenomena such as the pandemic, alienation, and collective restlessness. Despite the initial impression of connection, his artworks reveal a sense of detachment, with minimal eye contact and distant interactions. Hand gestures play a crucial role in defining relationships and weaving lines of connection throughout the image. Born in Trinidad, de Verteuil studied at Kunstakademie Düsseldorf, where he began as a guest student in the class of Peter Doig.



JUSTIN DE VERTEUIL | *Untitled (Dew)*, 2023
Oil on canvas
80 x 65 cm / 31 1/2 x 25 5/8 in.

EUR 6.500,- (VAT excl.)

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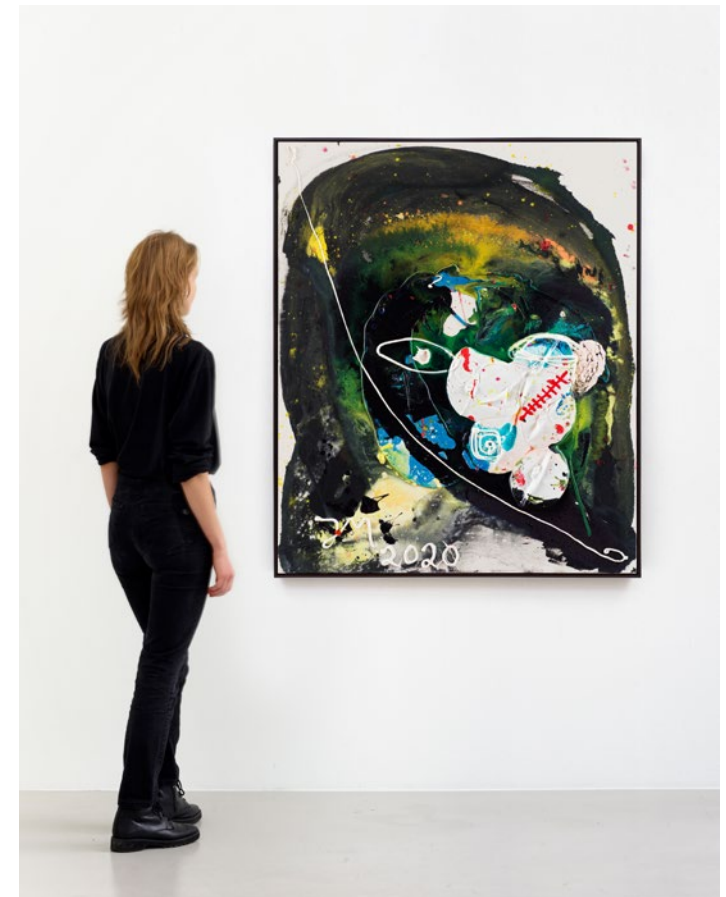
Jonathan Meese

Jonathan Meese (b. 1970) is a German artist renowned for his subversive and sometimes controversial works. Combining painting, sculpture, performance and happening, Meese creates dynamic, energetic scenes that blur the boundaries between art, theatre, and politics. Influenced by Richard Wagner's Parsifal epos, Meese sometimes portrays himself as a larger-than-life Parsifal figure. His works range from large-scale installations and performances to drawings and sculptures, which often feature elements of collage and an array of symbolic figures, as well as texts proclaiming Meese's very own philosophy – which intends to abolish systems of power, instead announcing the dictatorship of art. He employs a unique visual language, fusing diverse motifs, symbols and texts to create a unique, chaotic and vibrant universe. Meese's works tackle issues such as power, authority and the human condition, while his playful, non-conformist approach serves to subvert and challenge the norms of society.





INQUIRE



JONATHAN MEESE | *NIT MAULFAULWURF!*, 2020
Acrylic and acrylic spatula on nettle
120,5 x 100,3 cm / 47 1/2 x 39 1/2 in.
122 x 102 cm / 48 x 40 1/8 in. (framed)

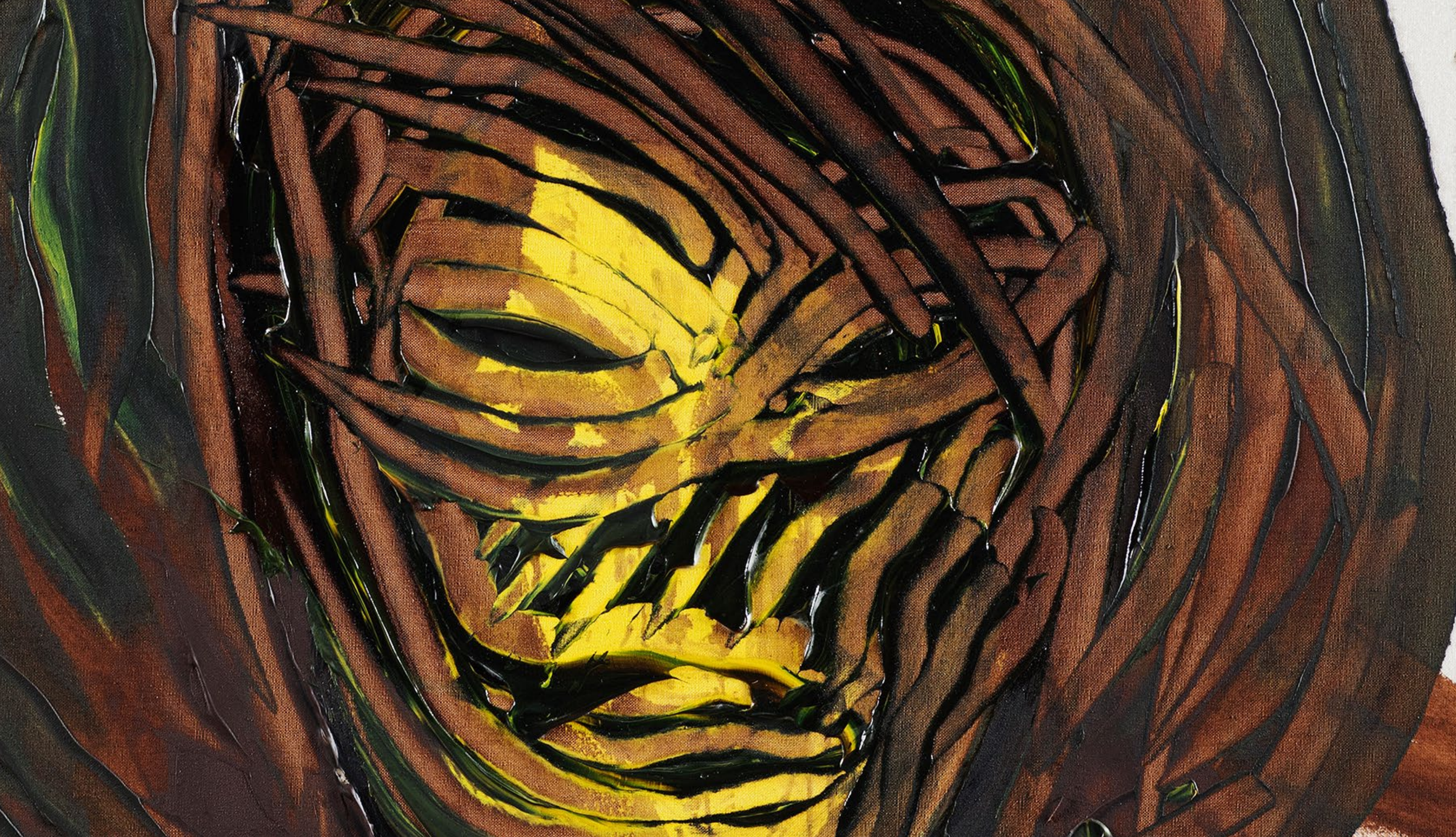
EUR 36.000,- (VAT excl.)

JONATHAN MEESE | *ÜBERKIND DE TEMPS LEVÉ*, 2019
Acrylic on nettle
120,5 x 100,3 cm / 47 1/2 x 39 1/2 in.
122 x 102 cm / 48 x 40 1/8 in. (framed)

EUR 36.000,- (VAT excl.)

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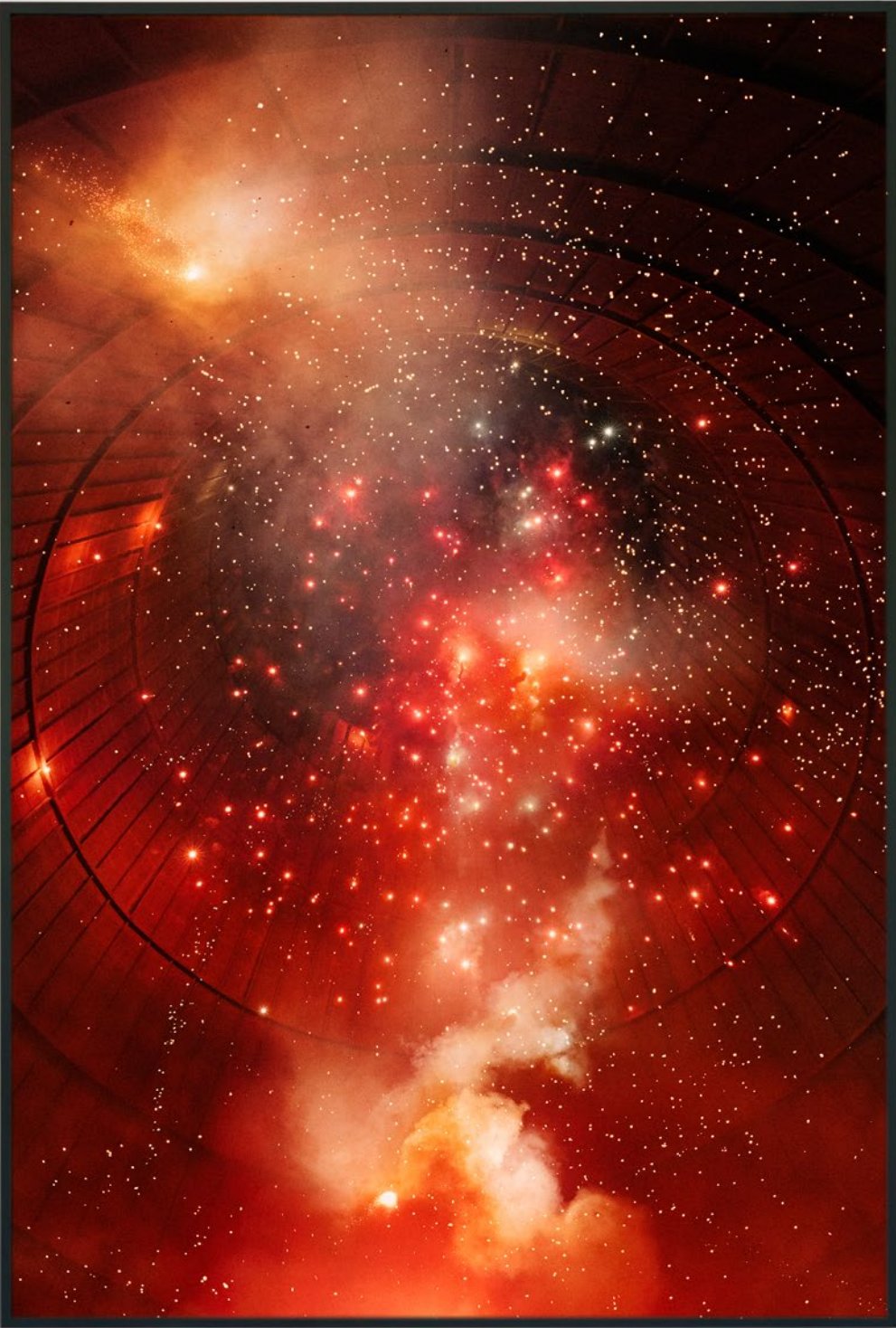
Julian Charrière

Julian Charrière (b. 1987) is a French-Swiss artist based in Berlin. His multidisciplinary approach combines performance, sculpture, and photography, often emerging from immersive fieldwork conducted in remote and overlooked locations. By delving into environments characterised by distinct geophysical identities, such as volcanoes, icefields, and radioactive sites, the public is offered a glimpse into alternative histories and deep geological time. Drawing on his background as a student of Olafur Eliasson at the Institute for Spatial Experiments, he frequently collaborates with scientists, engineers, art historians, and philosophers. Through artistic expeditions and immersive installations, Charrière critically examines humanity's perceptions of nature, encompassing both romantic ideals and the realities of the Anthropocene era. By challenging and reflecting upon traditional notions of our relationship with the natural world, Charrière reshapes planetary narratives, bringing them into relevance for the 21st century.

JULIAN CHARRIÈRE | *Controlled Burn I Cooling Tower B.1*, 2023
220 x 150 cm / 86 5/8 x 59 in.
222,8 x 152,8 cm / 87 3/4 x 60 1/8 in. (framed)
Edition of 5 + 2 AP

EUR 36.000,- (VAT excl.)

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Art|Basel

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JULIAN CHARRIÈRE
CONTROLLED BURN

Kunstmuseum Basel, Auditorium
St. Alban-Graben 16, 4051 Basel



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JULIAN CHARRIÈRE | *Controlled Burn*, 2022
4K film, 16:10 aspect ratio, 3D ambisonic soundscape, continuous video loop, 32 minutes
Edition of 5 + 2 AP

Price on request



On a journey through fire, heat and energy – *Controlled Burn* invites the viewer on a cosmic trip through deep time, soaring through an aerial landscape of imploding fireworks. Shot with a first-person drone, this disorienting voyage takes in open pit coal mines, decommissioned oil rigs, and rusting cooling towers, visually tracing the eras of our energy consumption and resource extraction. Through the reversal of these explosions, Charrière explores our desire to turn back time and to reverse the climatic consequences of this fated and faithful relationship.



Watch compressed excerpt, with stereo sound.
Password: s5B33pSm



Installation view, *Julian Charrière – Controlled Burn*, 2022 – 2023, Langen Foundation, Neuss

BLINKY PALERMO

PAINTED OBJECTS
AND
WORKS ON PAPER

Kabinett
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Despite his premature death, Blinky Palermo created a body of work that continues to resonate today. Engaging with the tradition of geometric abstraction, he created a unique formal vocabulary influenced by both classical Modernism and American art of the 1960s. In his work, the Beuys student experimented with tensions and contrasts between material and colour, surface, and depth, as well as representation and abstraction. Even his abstract works are not without narrative, though; they are infused with a longing that can only be called romantic. The artist's untamable thirst for life, as well as his conceptually encrypted search for his own identity, are manifest in his work. On view here is a selection of historically significant works, including rare watercolors, drawings, and painted objects.

Palermo, who was born in Leipzig and grew up with his twin brother in Münster with adoptive parents, studied at the Düsseldorf Academy of Art. Shortly after he joined the class of Joseph Beuys in 1964, he changed his name from Peter Heisterkamp to Blinky Palermo, inspired by boxer Sonny Liston's mafioso manager, whom he supposedly resembled. Beuys remained his mentor even after Palermo had left the academy, and by the time he moved to New York in 1973, he had participated in Harald Szeemann's documenta 5 and been invited to the 37th Venice Biennale.

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Blinky Palermo, Leverkusen, 1975, Photo: Dietmar Schneider