

Sies + Höke

Booth A24

Art | Basel Miami Beach

PEPPI BOTTROP
JULIAN CHARRIÈRE
JUSTIN DE VERTEUIL
MARCEL DZAMA
ULRICH ERBEN
ANDI FISCHER
FEDERICO HERRERO
JONATHAN MEESE
MICHAEL VAN OFEN
JULIUS VON BISMARCK
SOPHIE VON HELLERMANN
CLAUDIA WIESER

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.

In recent years, my works have become brighter, lighter, more transparent. Their shades are barely perceptible, but present. Defining the Infinite is what I call the heading of this group of works.

Ulrich Erben

More about the series in our Focus:
Ulrich Erben – Festlegung des Unbegrenzten / Defining the Infinite

Ulrich Erben

Untitled (Defining the Infinite), 2023

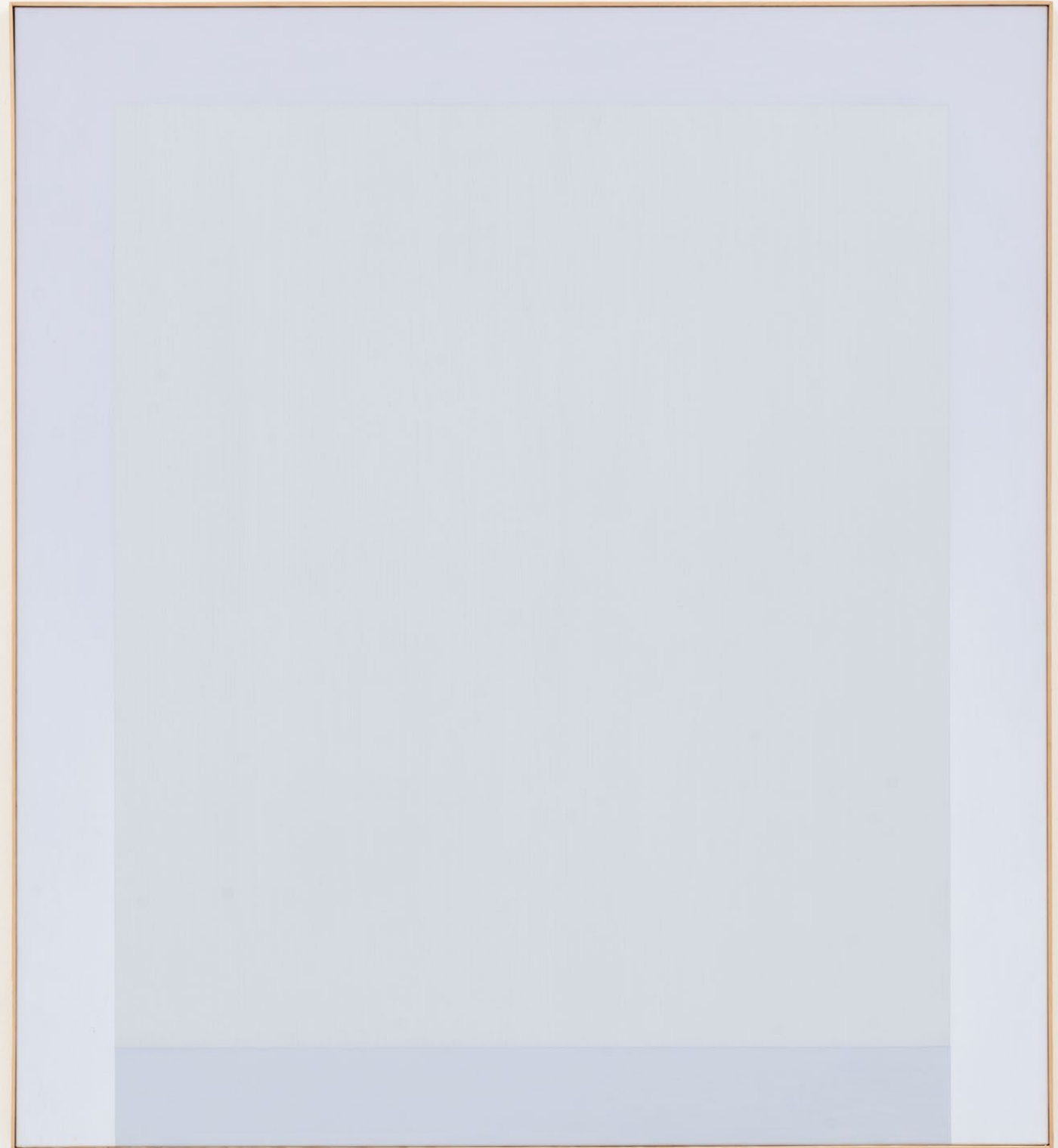
Acrylic and pigment on canvas

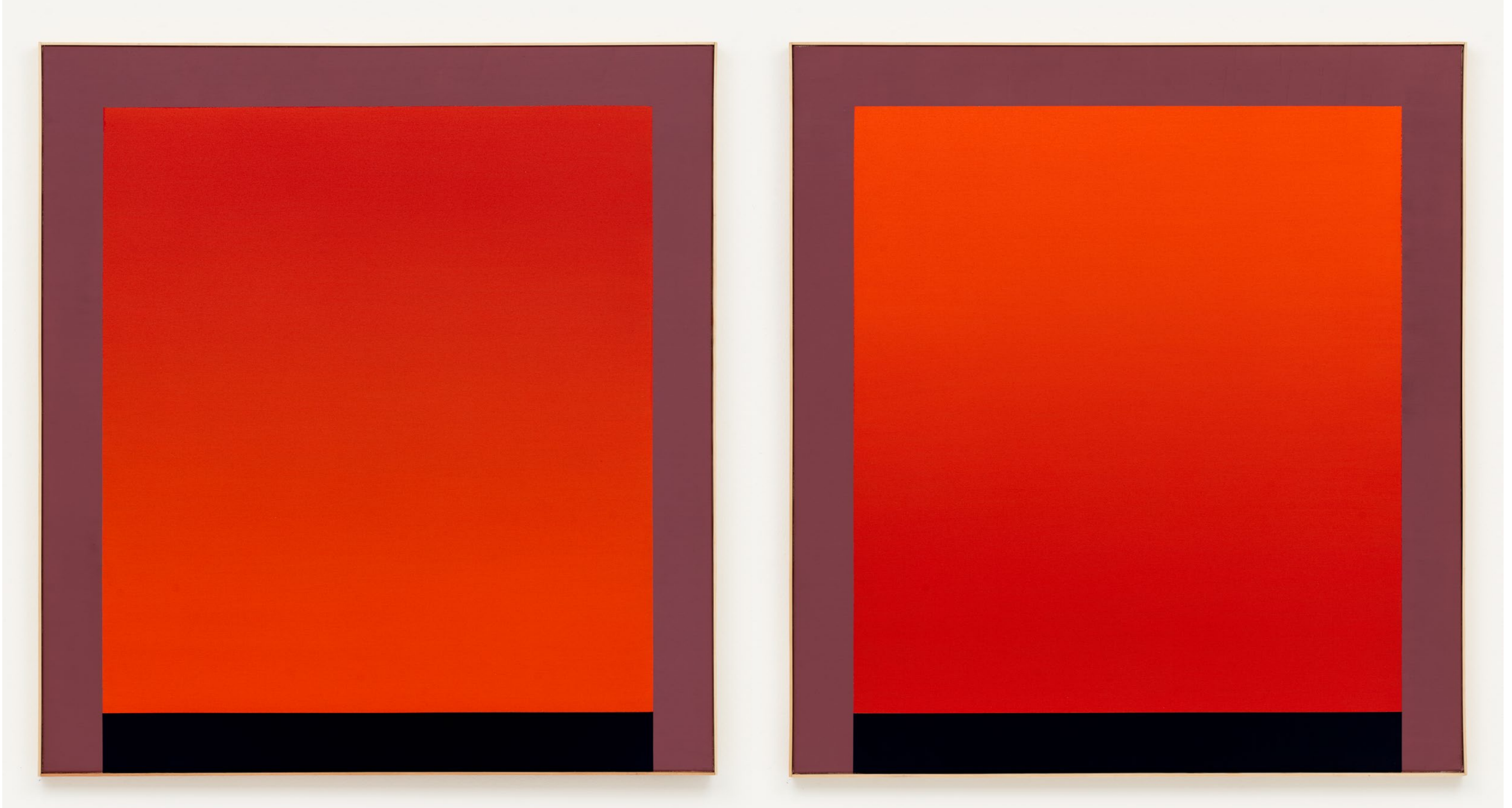
160 x 145 cm / 63 x 57 1/8 in.

161 x 146 cm / 63 3/8 x 57 1/2 in. (framed)

EUR 38.000,- (VAT excl.)

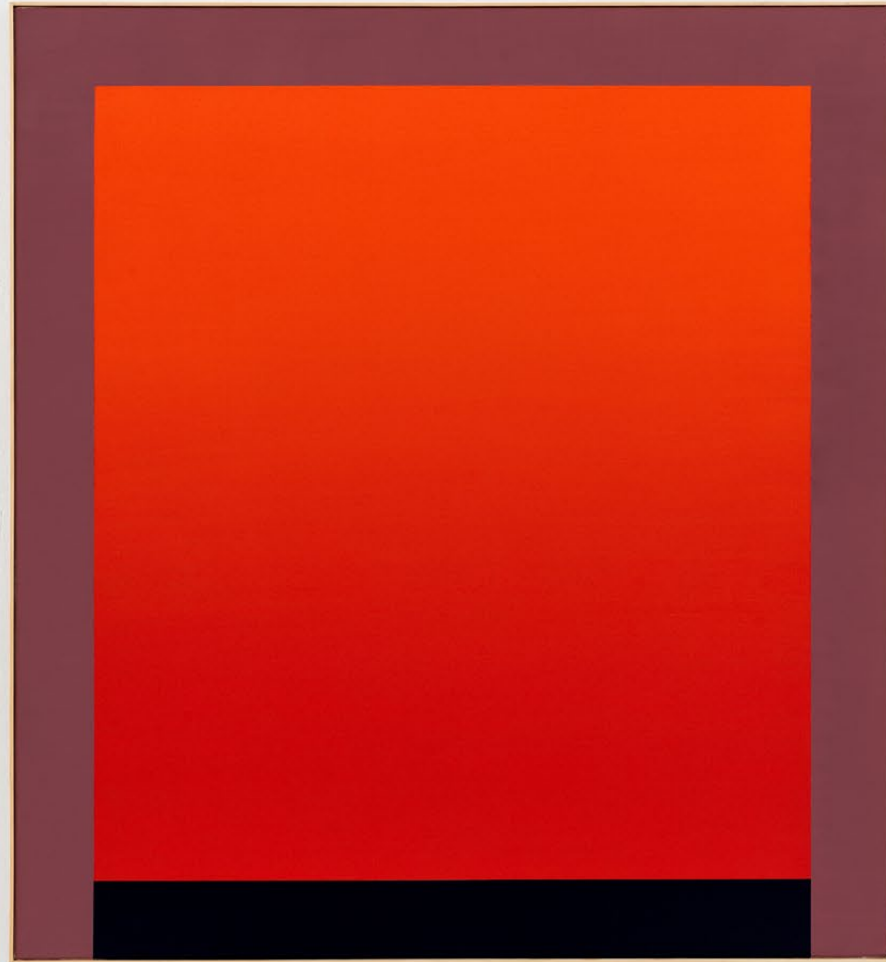
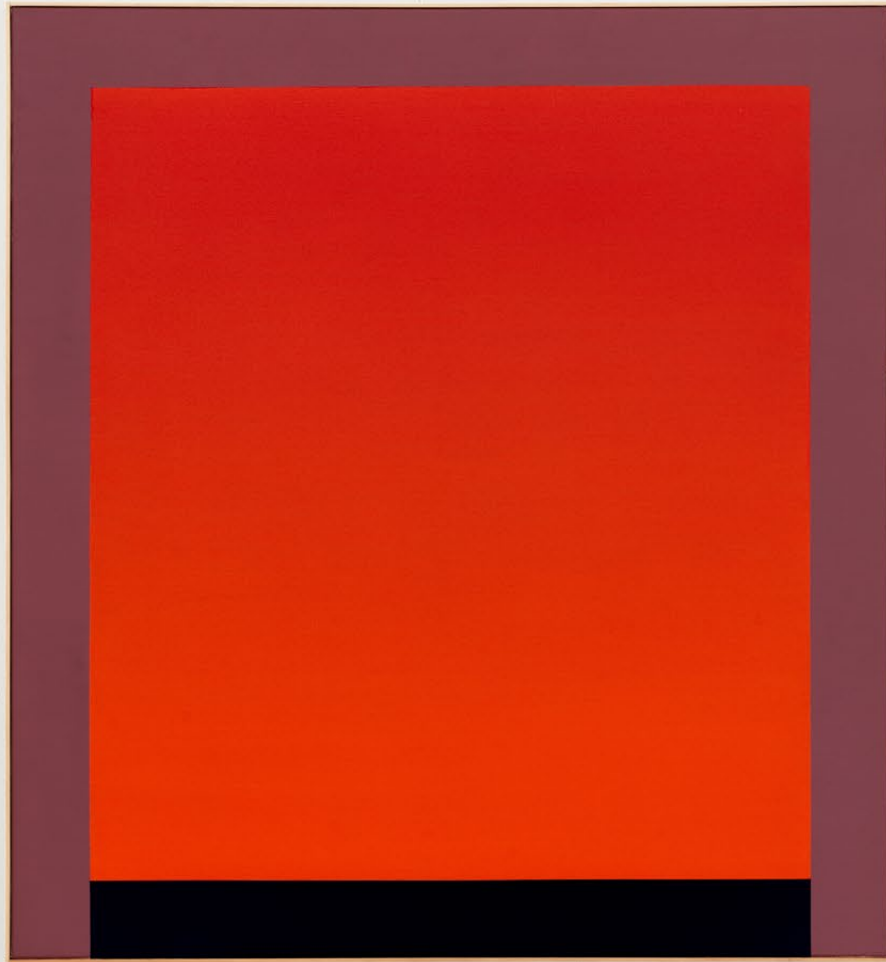
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Ulrich Erben
Untitled (Defining the Infinite), 2022
Diptych, acrylic and pigment on canvas
each 130 x 120 cm / 51 1/8 x 47 1/4 in.
each 131 x 121 cm / 51 5/8 x 47 5/8 in. (framed)
EUR 50.000,- (VAT excl.)

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Ulrich Erben
Untitled, 2023
Acrylic and pigment on canvas
150 x 130 cm / 59 x 51 1/8 in.
151 x 131 cm / 59 1/2 x 51 5/8 in. (framed)
EUR 34.000,- (VAT excl.)

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Sophie von Helermann

Sophie von Hellermann
Lion Manes, 2022
Acrylic on canvas
170 x 190 cm / 66 7/8 x 74 3/4 in.

EUR 41.000,- (VAT excl.)

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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.

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
We Were All Naked (Elephant Ear), 2023
Archival pigment print on Hahnemühle Photo Rag Baryta
166 x 110 cm / 65 3/8 x 43 1/4 in.
169 x 113 cm / 66 1/2 x 44 1/2 in. (framed)
Edition of 6 + 2AP

EUR 24.000.- (VAT excl.)

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As early as 1985, Donna Haraway described in her essay *A Cyborg Manifesto* how the fusion of machines and living organisms not only produces hybrids, but also the superimposition of social realities and fiction. Human cyborg existence begins with the first items of clothing. It is the moment of origin when humans began to detach themselves from their own environment. Von Bismarck transfers this moment to plants and stages cyborg landscapes that use the progressive technologisation of our environment as a moment of social reflection.

The machine-milled aluminium frames of the photo series *We Were All Naked* (2023) offer a view of alien worlds as if from a spaceship window. Here, whole areas of land are covered with foil, deprived of the air they need to breathe by a hose. Like a spider's web, plastic film stretches over stones and small trees, transforming them into an unfamiliar environment. The context of the depopulated scene can hardly be surmised.









“i like the flowers, i like the daffodils . . .” — the well-known children’s song lends its name to this series, which consists of plants and small animals that have been pressed flat. As in the children’s song, the beauty of nature seems to be the main theme here. In contrast to the childhood practice of pressing flowers between the pages of a book, or creating herbaria to classify and archive vegetation, the work converts large-scale plants and small trees into almost two-dimensional forms. Suspended delicately in space, they become likenesses of themselves reminiscent of floral wallpaper or backdrops.



The plants presented here are not, however, mere images of floral beauty. They also allude to the brutality inherent in the Western conception of nature. Scaled up to the size of the plants on display, the violence of the works' production becomes impossible to ignore. In an elaborate process, the plants are boiled and then robbed of their third dimension with the help of a 50-ton hydraulic press and press oven, and finally attached to a thin stainless-steel plate.

The series consists exclusively of species not native to central Europe. Many of these once "exotic" plants now decorate our offices and homes. To this day, they often bear the names given them by their European "discoverers." Originally from Madagascar, the *Bismarckia nobilis* or Bismarck palm was dedicated to the first chancellor of the German Empire, Otto von Bismarck. Previously, however, it went by its native name. These original names, many of which have been forgotten or are unknown today in the Global north, testify to the ongoing process of Europe's appropriation of nature.





Julius von Bismarck

I like the flowers (Pachycereuis Pringlii), 2023

Pressed and dried plant, mounted on stainless steel plates

250 x 52 cm / 98 3/8 x 20 1/2 in.

EUR 38.000,- (VAT excl.)

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Currently on view at the gallery:
Julius von Bismarck – In the Beginning
Oct 27th – Dec 16th, 2023
Sies + Höke, Düsseldorf



Landscape Painting (Bismarck Sea, Volcano) is a cloth measuring nine metres by twelve with an abstract representation of water moving through the so-called Bismarck Sea in the Pacific Ocean. It is accompanied by a photograph of this *Landscape Painting* that shows it floating on the surface of the sea off Papua New Guinea. Here Julius von Bismarck has in mind the engravings that were made into prints during the colonial era and asks how pictures like this serve to appropriate the world.

Engravings, photographs and paintings of the archipelago named after Bismarck conveyed ideas of an exotic island setting – but by and large they blotted out the crimes committed under German colonial rule. Even today there are mountains in Papua New Guinea named after Bismarck’s family. The original local names have sunk into international oblivion and independent local history is still ignored.

Julius von Bismarck
Landscape Painting (Bismarck Sea, Underwater), 2023
Archival pigment print on Hahnemühle Photo Rag Baryta
170 x 117 cm / 66 7/8 x 46 1/8 in.
172.8 x 119.7 x 4 cm / 68 x 47 1/8 x 1 5/8 in. (framed)
Edition of 6 + 2 AP

EUR 24.000,- (VAT excl.)

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Michael van Ofen





An abstract painting featuring a vertical composition. The left side is a solid, light grey vertical band. The rest of the canvas is composed of broad, textured brushstrokes. A large, warm orange-brown area occupies the top right. Below it, a deep blue area transitions into a lighter, yellowish-orange area on the left, which then meets the grey band. The overall effect is one of layered, translucent colors with visible painterly textures.

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
Erlkönig, 2015
Oil on canvas
48 x 48 cm / 18 7/8 x 18 7/8 in.

EUR 18.000,- (VAT excl.)

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As a self-taught painter, in his art school days he did something entirely different, he did not choose this motif for reasons of content, but for formal ones - one could say instinctively. After an initial, more precisely painted version, he lays loose brushstrokes over the figure, developing it further and further into the abstract, simplifying and reducing it. This process holds the real work for the artist, here he wrestles with himself, overpainting, correcting and starting again, until his self-imposed demands are met and the result appears intuitively „good“ – or the work is discarded; a fate that used to befall a good 50% of his paintings.

Michael van Ofen

The Virtue Turn 2, 2015

Oil on canvas

72 x 68 cm / 28 3/8 x 26 3/4 in.

EUR 25.000,- (VAT excl.)

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Ten years later, van Ofen returns to an earlier painting of the same motif – or rather to its digital reproduction. „Photoshop,“ van Ofen explains matter-of-factly, „Ctrl + i.“ This allows the colours of an image to be inverted into their opposite, similar to a photographic negative. Light becomes dark, warm tones become cold. The artist thus opens up a colour palette that does not exist in 19th century painting and that he himself would never have „invented“. In this way, he forces himself to leave his comfort zone. He paints the digital inversion true to detail, retaining the individual brushstrokes of the original as well as its degree of abstraction. The basis here is no longer Millet, whose work van Ofen’s earlier painting was based on, but his own work. For van Ofen, Photoshop is a tool like any other. „If Vermeer had had Photoshop, he would of course have used it also.“

Discover more in our Focus:
[Michael van Ofen – Oeuvre and World \(Werk und Welt\) | Podcast: Matthias Danberg & Michael van Ofen](#)

Michael van Ofen
Virtue Turn 7, 2016
Oil on canvas
55 x 45 cm / 21 5/8 x 17 3/4 in.

EUR 18.000,- (VAT excl.)

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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.

Peppi Bottrop
brand norm, 2022
Coal on canvas
244 x 122 cm / 96 1/8 x 48 in.

EUR 28.000,- (VAT excl.)

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Peppi Bottrop
tbc, 2023
Coal on canvas
175 x 290 cm / 68 7/8 x 114 1/8 in.

EUR 37.000,- (VAT excl.)

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Peppi Bottrop
Untitled, 2015
Graphite on canvas
283 x 235 cm / 111 3/8 x 92 1/2 in.

EUR 41.000,- (VAT excl.)

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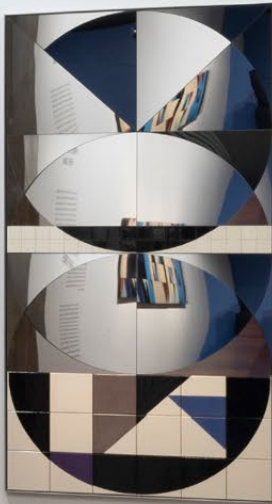


Claudia Wieser

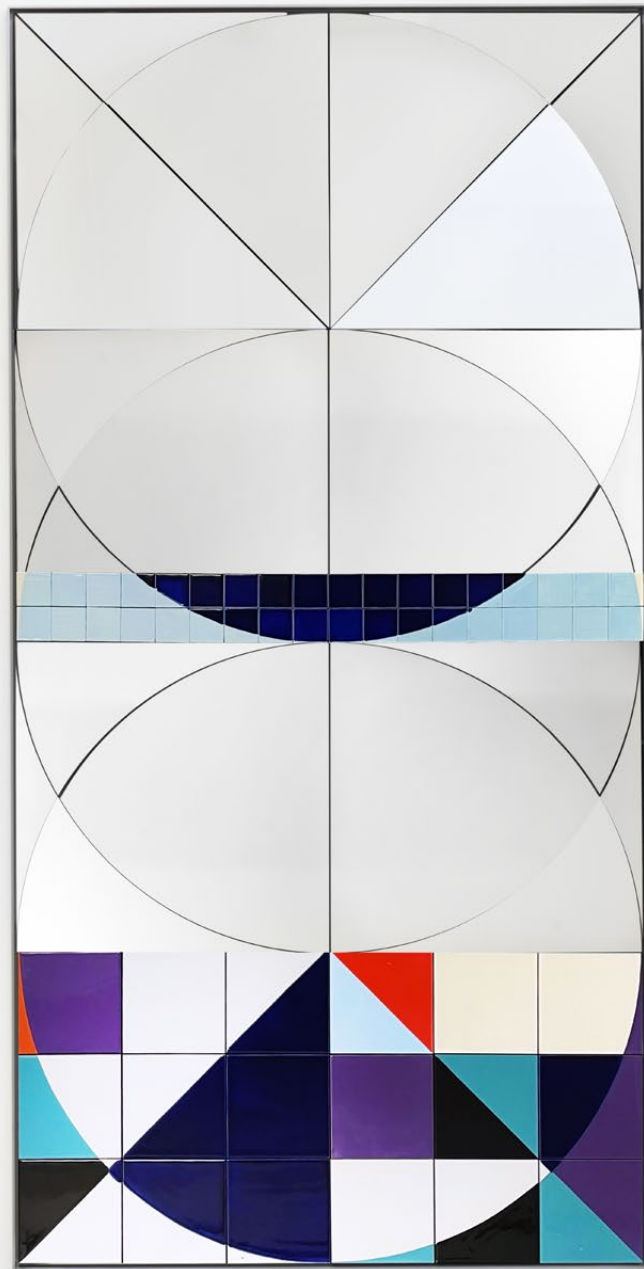


FORMES PURES
PURE FORMS

YVES SAINT LAURENT a été un maître de la couleur et de la forme. Ses créations ont marqué l'histoire de la mode et de l'art. Cette installation explore les formes pures et les couleurs primaires, inspirées par l'œuvre de Yves Saint Laurent.

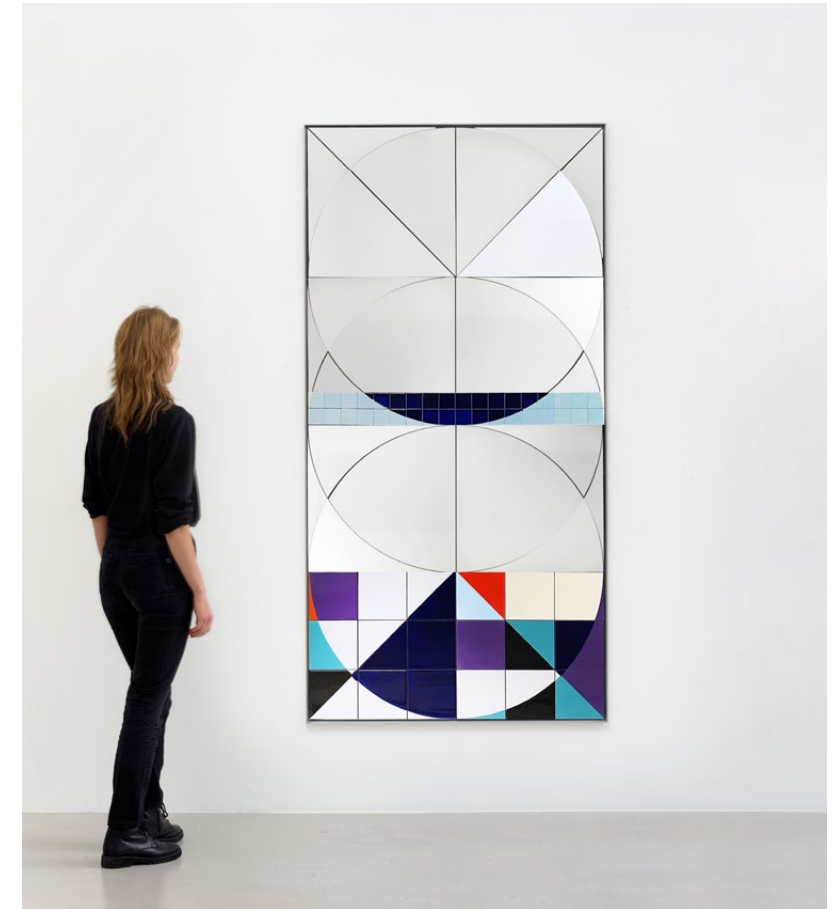


Installation view, YVES SAINT LAURENT – FORMES | Décors et œuvres de Claudia Wieser, 2023, Musée Yves Saint Laurent, Paris



Claudia Wieser
 Untitled, 2023
 Tiles and mirror on wood, aluminium frame
 180 x 90 cm / 70 7/8 x 35 3/8 in.
 181 x 91 cm / 71 1/4 x 35 7/8 in. (framed)
 EUR 26.000,- (VAT excl.)

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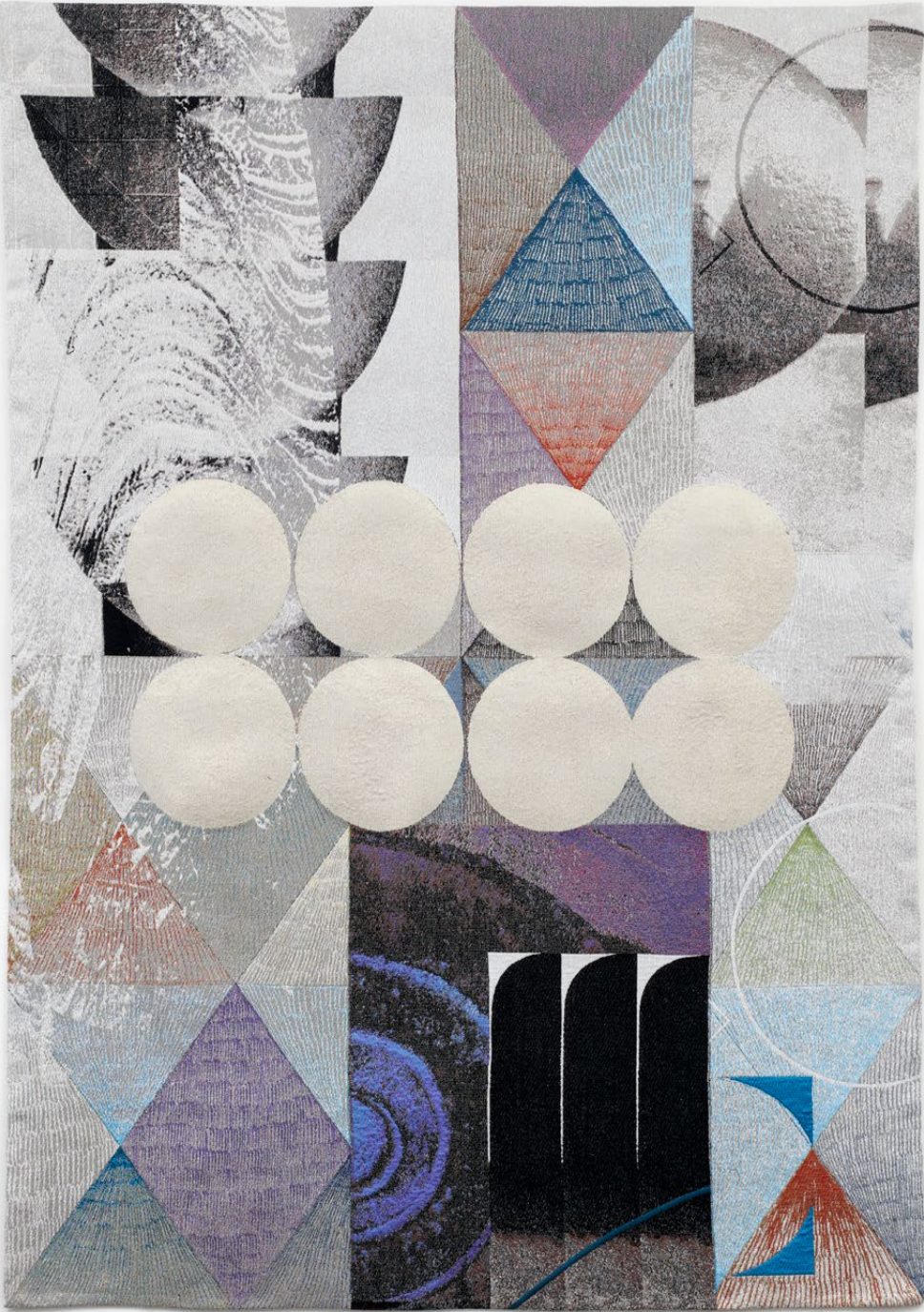


Claudia Wieser (b. 1973) draws upon the history of space and form, encompassing architecture, design, and imagery in her artistic practice. Through her meticulously crafted mirror pieces, photo wallpapers, tile reliefs, coloured pencil drawings, and sculptural objects, she explores the intriguing coexistence 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.

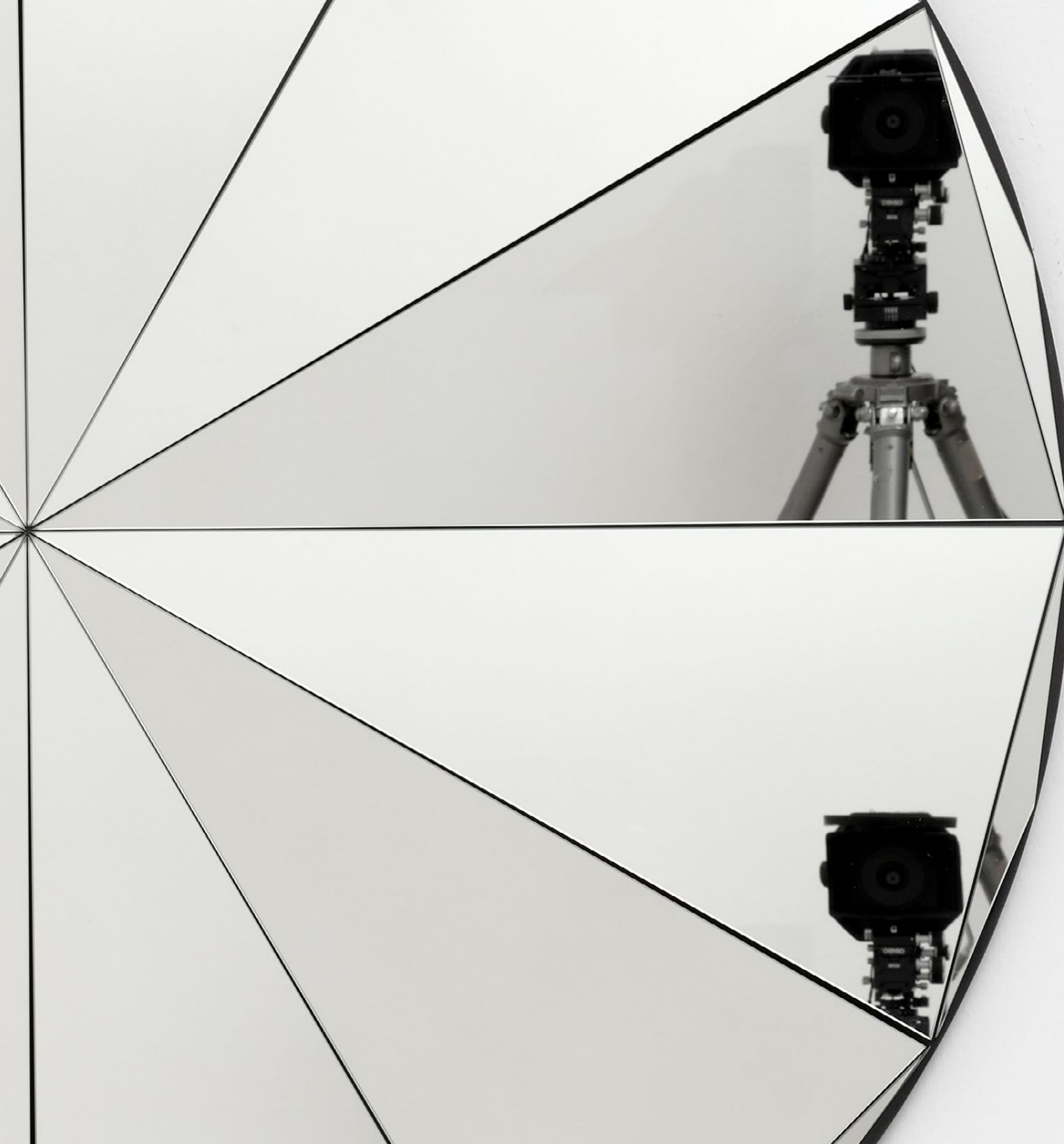
Claudia Wieser
Triangles, 2022
Woven wool, cashmere, lurex and polyester
240 x 170 cm / 94 1/2 x 66 7/8 in.

EUR 28.000,- (VAT excl.)

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Claudia Wieser
Untitled, 2023
Mirror on wood
Ø 125 cm / Ø 49 1/4 in.

EUR 22.000,- (VAT excl.)

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Claudia Wieser
Untitled, 2020
Tiles on wood
48 x 90 x 75 cm / 19 x 35 1/3 x 29 1/2 in

EUR 22.000,- (VAT excl.)
The sculptures are sold individually.
Each EUR 7.500,- (VAT excl.)

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Claudia Wieser
Untitled, 2018
Painted and glazed ceramic tiles on wood
109 x 32.3 x 32.3 cm / 42 7/8 x 12 3/4 x 12 3/4 in.

EUR 12.000,- (VAT excl.)

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Claudia Wieser
Untitled, 2018
Stainless steel, painted and glazed ceramic tiles
92.7 x 61.6 x 46.8 cm / 36 1/2 x 24 1/4 x 18 3/8 in.

EUR 15.000,- (VAT excl.)

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Marcel Dzama







MARCEL DZAMA
Resilience, 2023
Gouache, watercolour, ink and graphite on paper
162.5 x 134.6 cm / 64 x 53 in.
167.5 x 139.5 x 6 cm / 66 x 54 7/8 x 2 3/8 in. (framed)

USD 90.000,- (VAT excl.)

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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
Dance Me Here In The Night, 2023
Gouache, watercolour, ink and graphite on paper
31 x 23 cm / 12 1/4 x 9 in.
35.4 x 27.4 cm / 13 7/8 x 10 3/4 in. (framed)
USD 18.000,- (VAT excl.)

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marcel DZAMA

Marcel Dzama

That enchanted mythical cat at the smoking doors., 2023

Gouache, watercolour, ink and graphite on paper

31 x 23 cm / 12 1/4 x 9 in.

35.4 x 27.4 cm / 13 7/8 x 10 3/4 in. (framed)

USD 18.000,- (VAT excl.)

INQUIRE

Marcel Dzama
That old Black Magic, 2022
Gouache, watercolour, ink and graphite on paper
41 x 30 cm / 16 1/8 x 11 3/4 in.
46 x 35 cm / 18 1/8 x 13 3/4 in. (framed)
USD 23.000,- (VAT excl.)

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Federico Herrero



Installation view, *Tactiles*, 2022, Kunsthalle Lissabon, Lisbon

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
Abaco, 2023
Oil and acrylic on canvas
198 x 182 cm / 78 x 71 5/8 in.

USD 52.000,- (VAT excl.)

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Federico Herrero

Pestaña, 2023

Oil and acrylic on canvas

120 x 100 cm / 47 1/4 x 39 3/8 in.

USD 32.000,- (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.



Jonathan Meese
PLEASE GO YOUR OWN WAY!, 2020
Acrylic on nettle
120.5 x 100.3 cm / 47 1/2 x 39 1/2 in.
121.5 x 101.5 cm / 47 7/8 x 40 in. (framed)
EUR 36.000,- (VAT excl.)

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Justin de Verteuil

Justin de Verteuil (b.1990) is a Düsseldorf-based artist whose figurative oil paintings reveal the intricacies of the human experience as an individual existing in a complex interpersonal society. Characterised by the tension between proximity and distance, his compositions depict individuals in multilayered group settings or as isolated figures, capturing situations emblematic of contemporary and timeless phenomena. The spaces peopled by de Verteuil's figures extend through their atmosphere and dimensions the inner reality of their inhabitants and act as planes of projection for the viewer: a play of ambiguity and details, grounded in settings referencing the familiar and mundane. Born in Port-of-Spain, Trinidad and Tobago, de Verteuil studied at the Kunstakademie Düsseldorf.





Justin de Verteuil
Karma (Charisma), 2023
Oil on canvas
121.5 x 200 cm / 47 7/8 x 78 3/4 in.
122.5 x 201 cm / 48 1/4 x 79 1/8 in. (framed)
EUR 14.500,- (VAT excl.)

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Justin de Verteuil

Das Ganze und noch ein Übriges, 2023

Oil on canvas

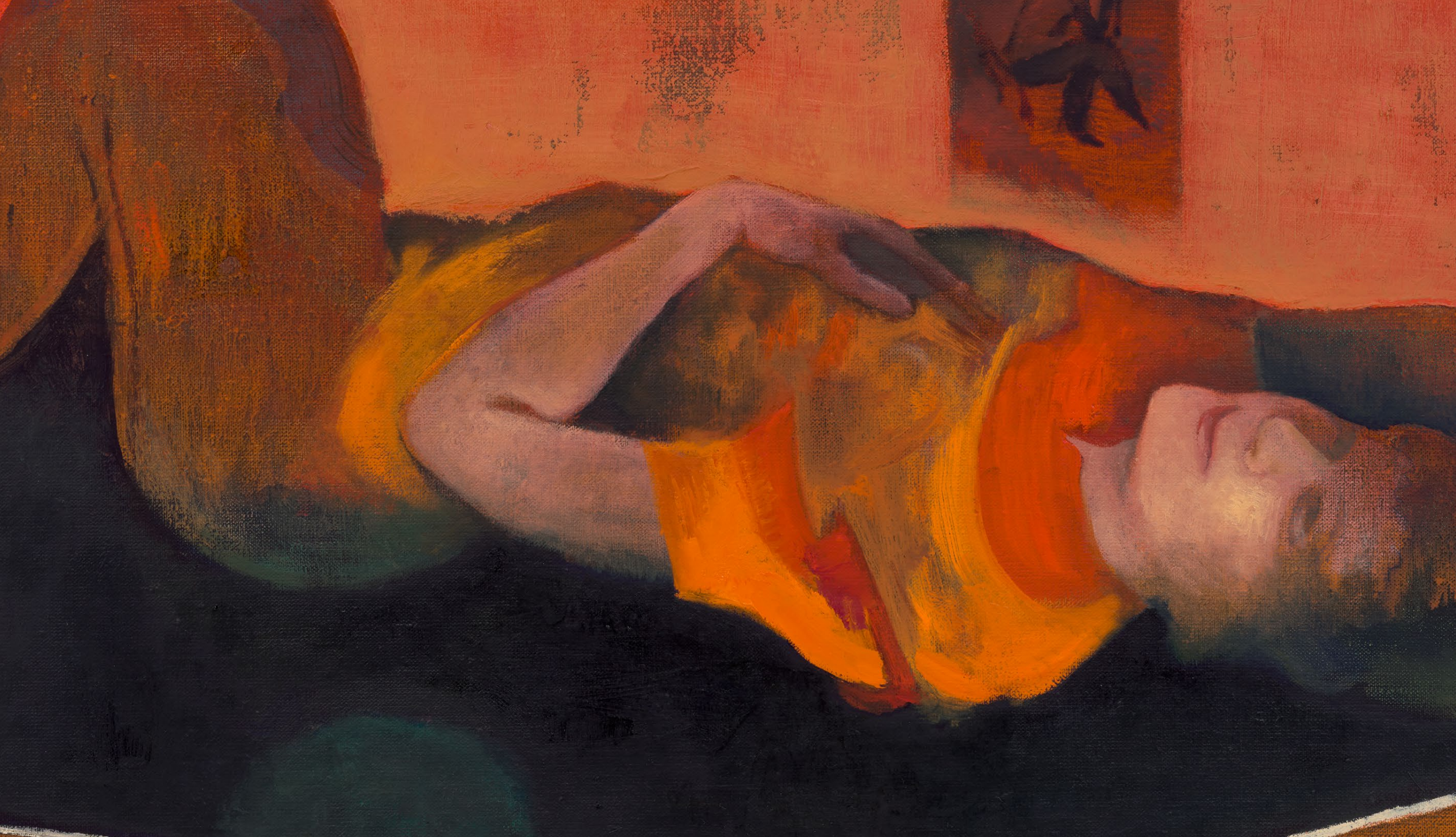
100 x 80 cm / 39 3/8 x 31 1/2 in.

102 x 82 cm / 40 1/8 x 32 1/4 in. (framed)

EUR 7.900,- (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 K.9, 2023

Archival pigment print on Hahnemühle Photo Rag Baryta,
mounted on aluminium Dibond, framed (aluminium),
ArtGlass anti-reflective glass

150 x 220 cm / 59 x 86 5/8 in.

152.8 x 222.8 cm / 87 3/4 x 60 1/4 in. (framed)

Edition of 5 + 2 AP

EUR 36.000,- (VAT excl.)

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Controlled Burn invites the viewer on a cosmic journey through deep time, soaring through an aerial landscape of imploding fireworks. Shot with a first-person drone, this disorienting voyage takes place in open pit coal mines, decommissioned oil rigs, and rusting cooling towers. Throughout, amid whirling smoke and fire, implosions are intercut by flashing images of primordial unfurling ferns and fluttering moths—beings that evolved during the carboniferous geological period. Appearing at subliminal speed, Charrière offers these organisms as both spirit guides and living tokens for the vitality of fossil fuels. Additionally, as markers for how the agency of coal, oil, and tar has come to haunt our contemporary imagination—taking root in our dreamlife; infesting visions of the world to come. Linking celebratory pyrotechnics with extraction architectures, explosive momentum and technological obsolescence,

Controlled Burn stages the fantasy of a dramatic return to sources of energy via implosion: a time before smoke.

[Discover more](#)



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Booth A24

Art Basel Miami Beach
December 8th – 10th, 2023

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JONATHAN MEESE
MICHAEL VAN OFEN
JULIUS VON BISMARCK
SOPHIE VON HELLERMANN
CLAUDIA WIESER



Installation view, *Controlled Burn*, 2022/23, Langen Foundation, Neuss

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