

ART BASEL

June 13 - June 18, 2023

Booth P9 | Hall 2.1

KELLY AKASHI

MONICA BONVICINI

OLAFUR ELIASSON

SHILPA GUPTA

MARK MANDERS

NATHALIE DJURBERG & HANS BERG

ERNESTO NETO

LISA OPPENHEIM

ANALIA SABAN

TOMAS SARACENO

THOMAS SCHEIBITZ

SARAH SZE

GILLIAN WEARING

KELLY AKASHI



Kelly AKASHI

Cultivator (Clinging Roots)

2023

Lost-wax cast bronze, flame-worked
borosilicate, and rammed earth

8 x 9 3/4 x 9 1/2 inches; 20.3 x 24.8 x 24.1 cm
(TBG 24601)

\$35,000 + Crate (\$750)

Exploring the biological memory of the body through the language of geology, this work contains a unique bronze cast of the artist's hand presented on a wedge of rammed earth. The fragmented body becomes a poetic experiment encapsulating the impermanence of life while also reflecting the romance and history of the material process.

Akashi recently had a major solo exhibition at the San Jose Museum of Art entitled *Formations*. The exhibition will travel to the Frye Museum of Art in Seattle and the Museum of Contemporary Art San Diego. Upcoming in September, Akashi will present a commission project at the Henry Art Gallery in Seattle.

KELLY AKASHI



Kelly AKASHI
Cultivator (Clinging Roots)

Among the most important artists of her generation, Monica Bonvicini's evocative and thought-provoking sculptures, installations, texts, photographs, videos and public projects explore the relationship between architecture, gender and power. Monica Bonvicini's series of woven leather belt works explore the cultural symbols of masculinity and discipline, and the compositions trigger a reflection on the threshold between pleasure and violence.

Monica Bonvicini

BeltDecke #7

2023

Black leather men's belts, rivet screws, steel

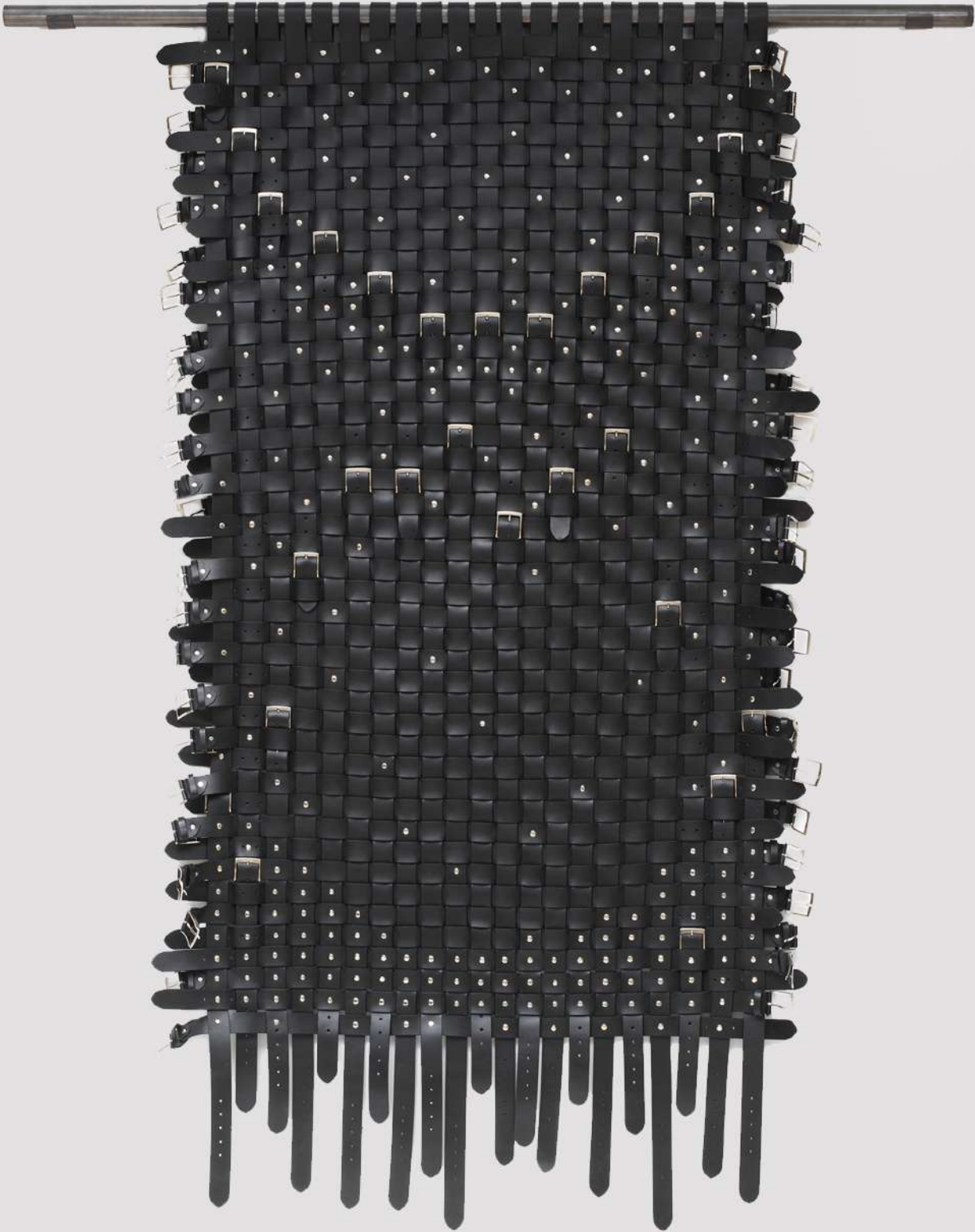
89 2/8 x 48 3/4 inches; 227 x 124 cm

(TBG 24515)

€90,000



MONICA BONVICINI



Monica Bonvicini
BeltDecke #7





Olafur ELIASSON

Colour experiment no. 104
2022

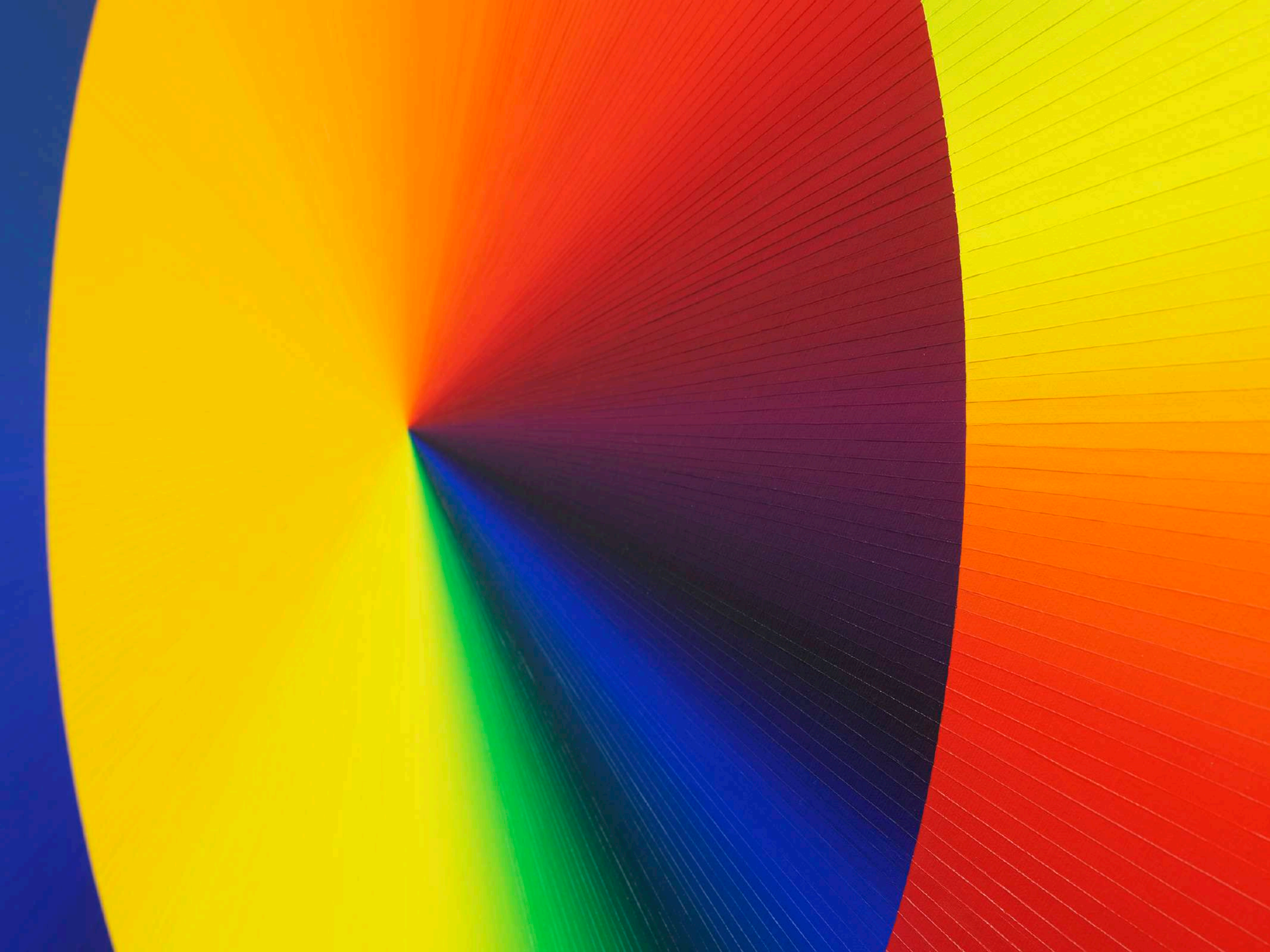
Oil on canvas
49 1/4 inches; 125 cm (diameter)
(TBG 23081)
€225,000

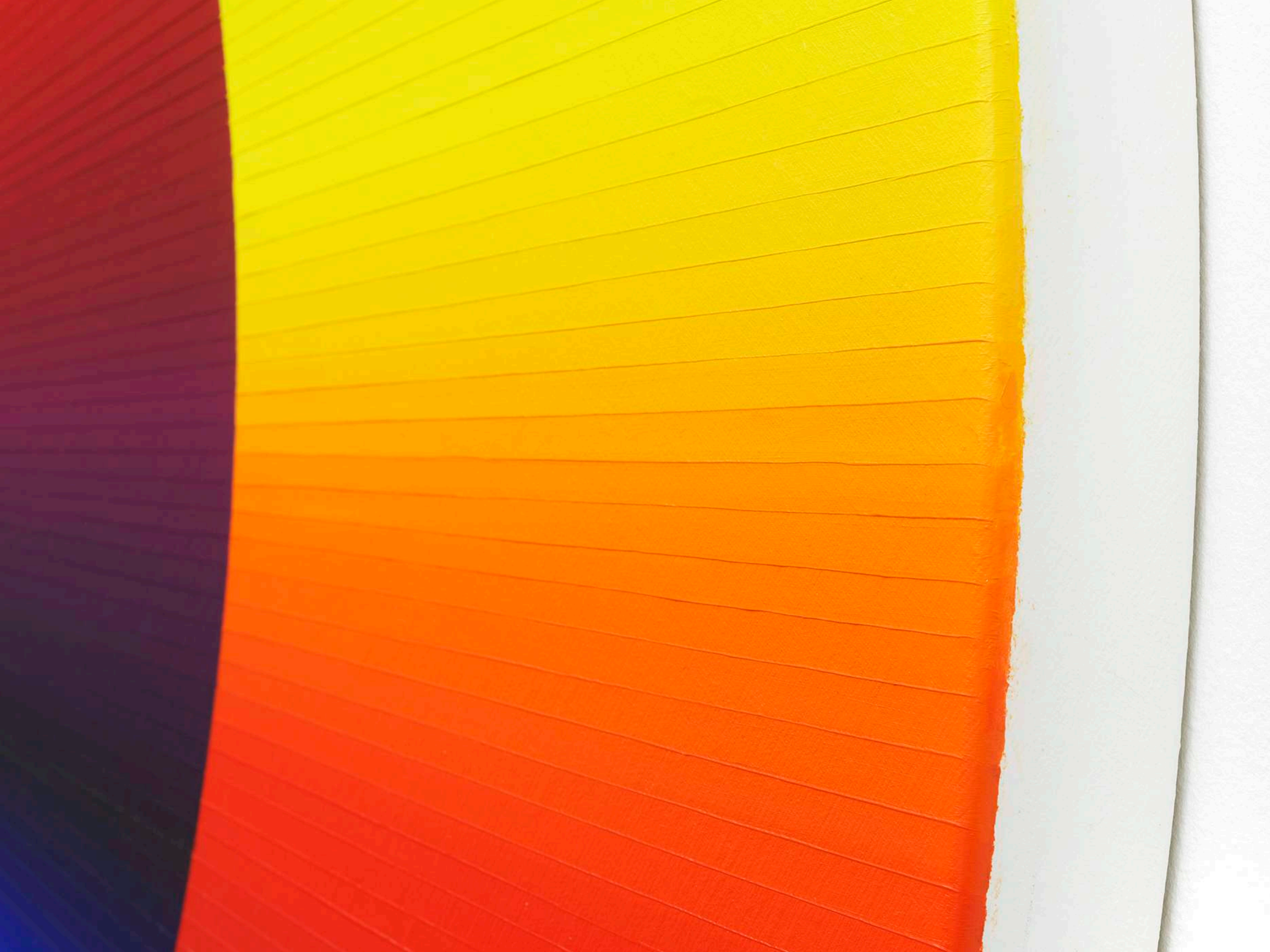
In 2009, Olafur Eliasson began a series of circular paintings inspired by the idea of producing a new, comprehensive colour theory that would comprise all the visible colours of the prism. He began by working with a colour chemist to mix in paint an exact tone for each nanometre of light in the spectrum, which ranges in frequency from approximately 390 to 700 nanometres. Two concentric, related colour wheels share this canvas. Both present the cardinal colours of the prismatic spectrum – red, orange, yellow, green, blue, and purple – in smooth progressions running counter-clockwise around the centre. The wheels are slightly offset, however, and vary in how much of each colour is present, with the inner containing more warm tones and the outer dominated by blues and purples.

OLAFUR ELIASSON

Olafur ELIASSON
Colour experiment no. 104







OLAFUR ELIASSON



Olafur ELIASSON

Leaving, gone, returning

2023

Coloured glass (light green, orange fade, yellow fade, light grey, light blue), silvered coloured glass, silver, driftwood

43 3/8 x 119 x 5 1/2 inches; 110 x 302 x 14 cm

(TBG 24493)

€275,000



OLAFUR ELIASSON

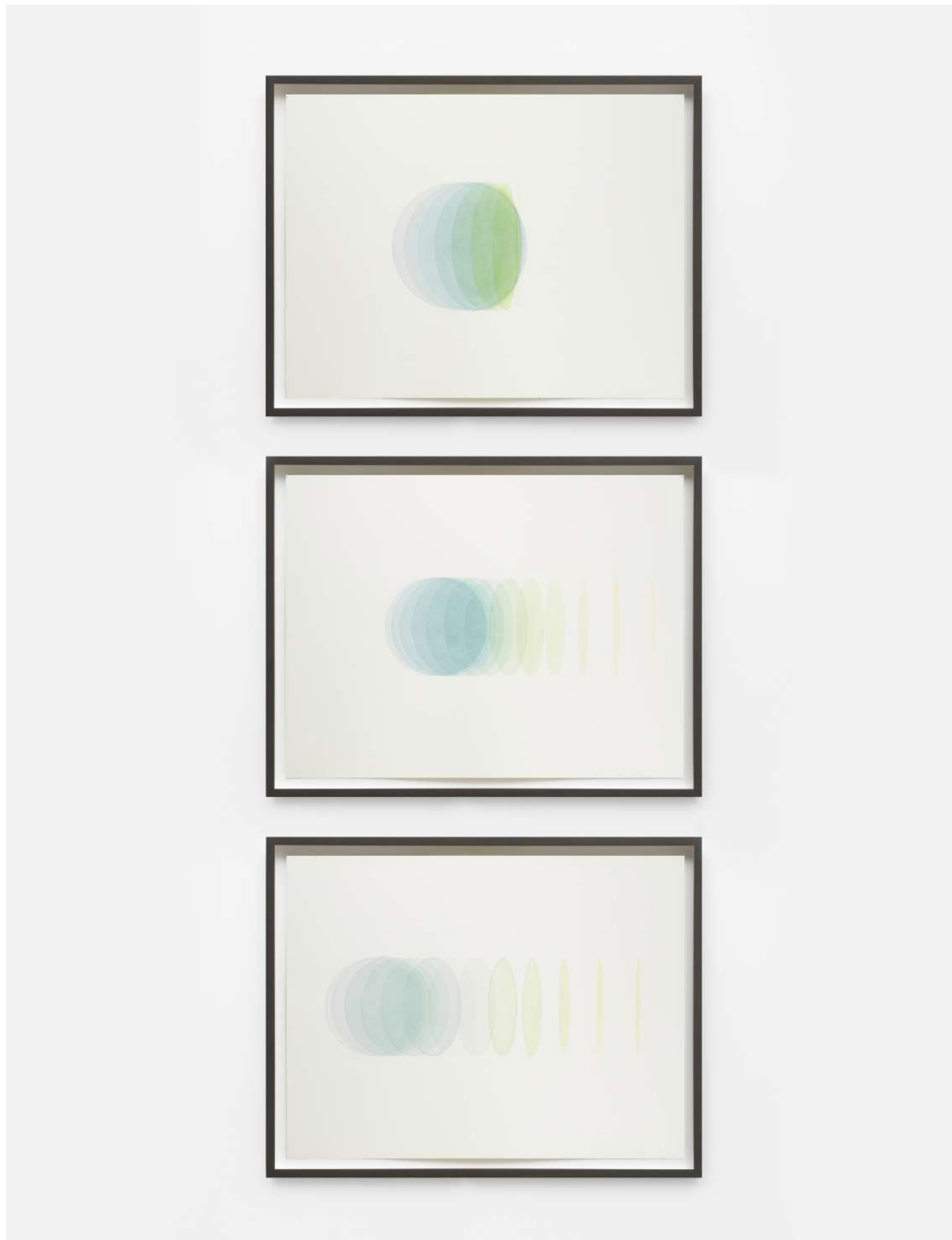
Olafur ELIASSON

Positive fades at three different speeds (cobalt blue light to cadmium yellow light)

2012

Watercolor and pencil on paper in three parts
13 3/4 x 17 1/2 inches; 34.8 x 44.6 cm each
44 1/4 x 17 1/2 inches; 112.4 x 44.6 cm overall
(TBG 24553)

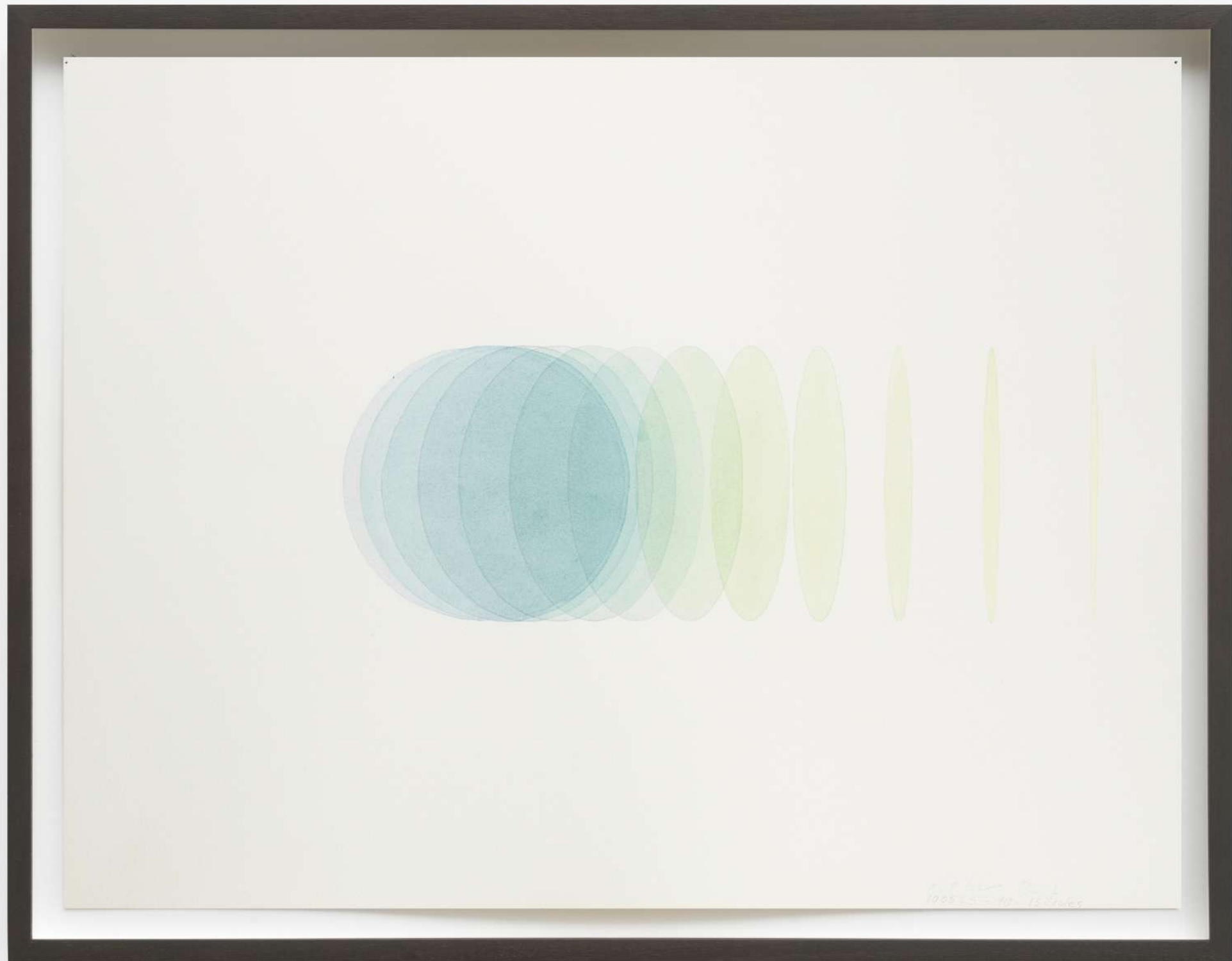
€32,000





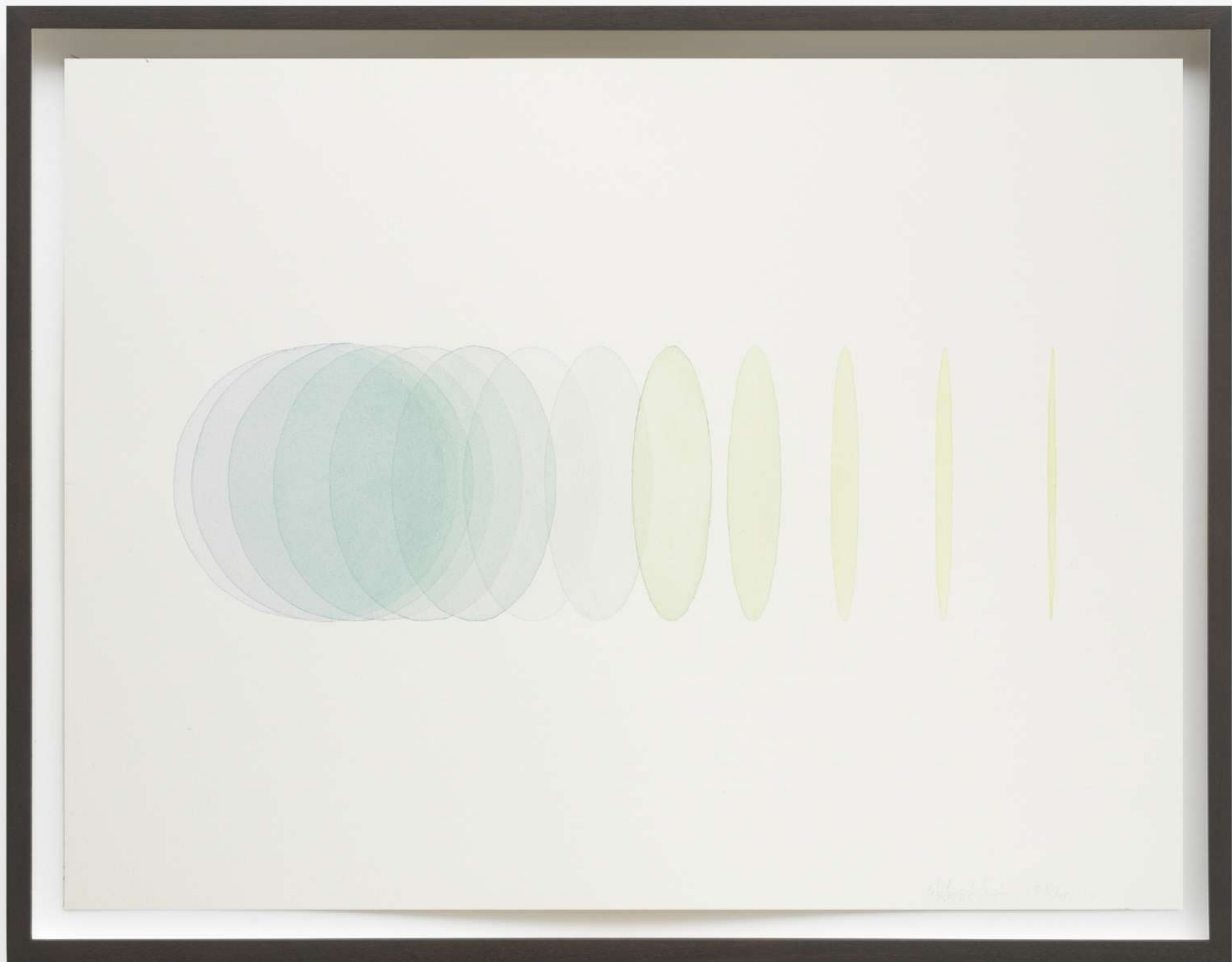
Olafur ELIASSON

Positive fades at three different speeds (cobalt blue light to cadmium yellow light)



Olafur ELIASSON

Positive fades at three different speeds (cobalt blue light to cadmium yellow light)



Olafur ELIASSON

Positive fades at three different speeds (cobalt blue light to cadmium yellow light)

SHILPA GUPTA



Shilpa Gupta

Words Come From Ears

2018

Motion Flapboard, 15min loop

17 x 96 x 5 inches; 43.2 x 243.8 x 12.7 cm

Edition of 5

(TBG 21993)

\$130,000

Viewing link:

<https://vimeo.com/286151895>

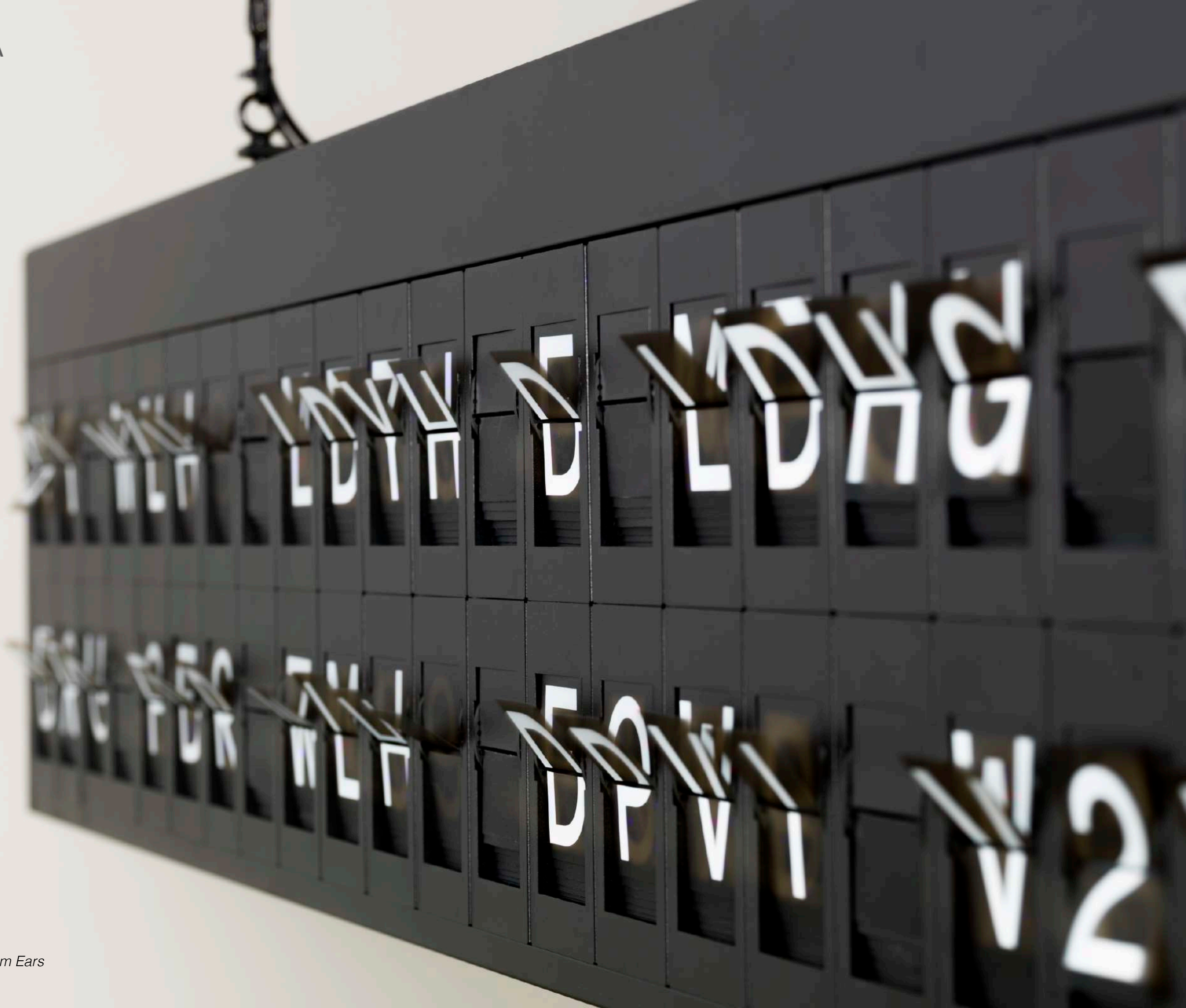
password: shilpa_video

Often engaging with modes of transmission and amplification, *Words Come from Ears* is from a small series of flapboards which the artist has been working with since 2008. Returning to objects that inhabit entry–exit zones interrupting or flagging passage through borders and territory, Gupta's turn to the flapboard, used traditionally to announce arrivals and departures, sets up a paradoxical experience of passive interaction. Invoking the ephemerality as well as cyclicity of longing, fulfillment and wait, typically associated with states of transition and change, the characters on the board display generate a series of short lines that change every few seconds eventually following a philosophical pattern, based on intuitive logic, that the viewer can speculate. The message is playful and portentous meditating on the something 'as is' as well as how it 'is not'; for example, a poetic fragment announces 'a confession' immediately undercutting it as 'not a confession', and similarly the 'now' becomes the 'not now', etc. With these whimsical schematics, even in how many spellings are rendered, Gupta asks the viewer to rely on a hopeful intuition, to question the expected and understand the unexpected, which is often how the 'other' appears to us, in conversation with ourselves. As with some of her other works Gupta is concerned with the narcissism of seeing and cognition, and how constructed perceptions about the world are taken for granted as knowledge.

SHILPA GUPTA



Shilpa Gupta
Words Come From Ears



MARK MANDERS



Mark MANDERS
Composition with Two Painted Heads

MARK MANDERS

For more than three decades, Mark Manders has developed an endless self-portrait in the form of sculpture, still life, and architectural plans. Described by the artist as his ongoing “self-portrait as a building,” Manders’ works present mysterious and evocative tableaux that allow viewers to construct their own narrative conclusions and meanings. Initially inspired by an interest in writing and literature, Manders’ first conception of the self-portrait was more literal, employing language and the written word to describe his own narrative in an autobiography. Moving beyond the limits of language, he later began to explore the architecture of story telling, focusing on structure, rather than on specific content. This early realization resulted in his first sculptural investigations of form, meaning and narrative, which over the years have developed into a remarkable, and continually expanding body of work.

Mark MANDERS

Composition with Two Painted Heads

2022

Painted canvas, painted wood, epoxy, steel, and other materials

25 5/8 x 19 2/8 x 12 2/8 inches; 65 x 49 x 31 cm

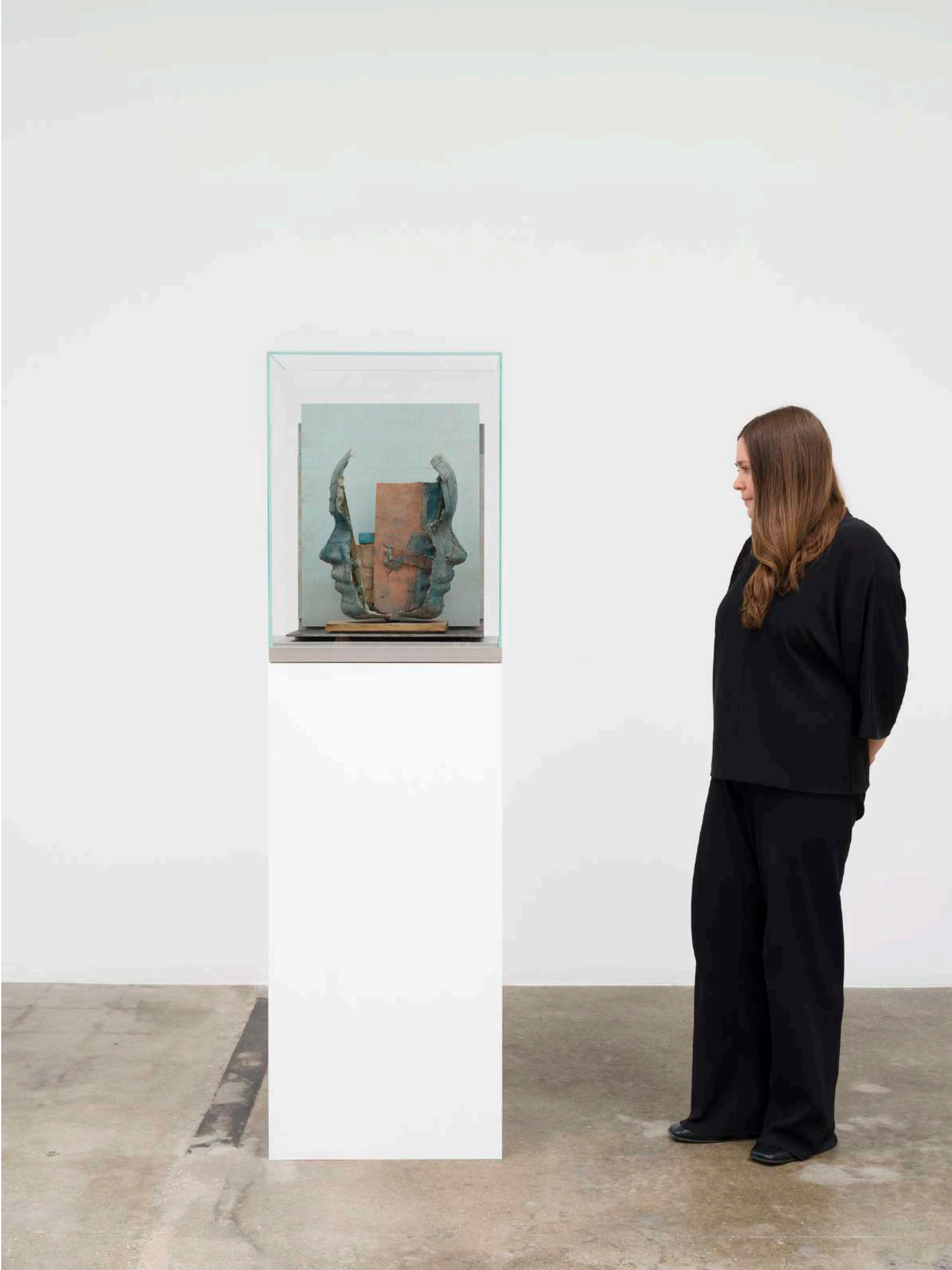
(TBG 24331)

€130,000



MARK MANDERS

Mark MANDERS
Composition with Two Painted Heads



NATHALIE DJURBERG & HANS BERG

Nathalie Djurberg and Hans Berg's new series of sculptural flowers offer a fragile beauty and an untamable, organic logic of their own. Constructed from mixed media – employing modelling clay, paint, fabric and resin – the sculptures recall real species of lilies or orchids, as well as fantastical floral arrangements in other-worldly colors and forms. Flowers recur in Djurberg & Berg's practice due to their abiding interest in the fleeting nature of human emotions and their shared symbolism for human themes of love, joy, desire, sadness and vulnerability. Representing the circle of life, from a shy bud to a beautiful blossom to a withering plant, the flower form has been a constant interest in Djurberg and Berg's practice.

In 2009, the artists created their first major work inspired by flora and fauna, a subversively surreal and immersive Garden of Eden, entitled *The Experiment*, for the 53rd Venice Biennial, for which they were awarded the Silver Lion for best emerging artists.

Nathalie Djurberg & Hans Berg

The Mess I've Made (Purple, Green)

2022

Wood, grout, fabric, acrylic paint, resin, polymer clay, metal, wire
14 x 16 x 9 inches; 35.6 x 40.6 x 22.9 cm

(TBG 24209)

€35,000



NATHALIE DJURBERG & HANS BERG



Nathalie Djurberg & Hans Berg
The Mess I've Made (Purple, Green)

ERNESTO NETO



Ernesto NETO

Duas pedras brincando pela vida / Two stones playing for life
2023

Cotton voile crochet, stones, wood
74 3/4 x 68 1/8 x 5 1/2 inches; 190 x 173 x 14 cm
(TBG 24580)
\$50,000

Since the mid-1990s, Ernesto Neto has produced an influential body of work that explores constructions of social space and the natural world by inviting physical interaction and sensory experience. Drawing from Biomorphism and minimalist sculpture, along with Neo-concretism and other Brazilian vanguard movements of the 1960s & 70s, the artist both references and incorporates organic shapes and materials – spices, sand and shells among them—that engage all five senses, producing a new type of sensory perception that renegotiates boundaries between artwork and viewer, the organic and manmade, the natural, spiritual and social worlds.



Ernesto NETO

Duas pedras brincando pela vida / Two stones playing for life

LISA OPPENHEIM

Lisa Oppenheim's starting point for *Goldener Apfelbaum (Version I)* 1903/2023 is an image of a painting by the same title published in Gustav Klimt's catalogue raisonné. The painting was seized from the collection of August and Serena Pulitzer Lederer by the Gestapo and later destroyed in a fire set by retreating German troops in Schloss Immendorf in Lower Austria in 1945. Oppenheim uses firelight to solarize the only known documentation image of Goldener Apfelbaum to create a new artwork that reimagines the painting through the element of its destruction.

Lisa Oppenheim

Goldener Apfelbaum (Version I) 1903/2023
2023

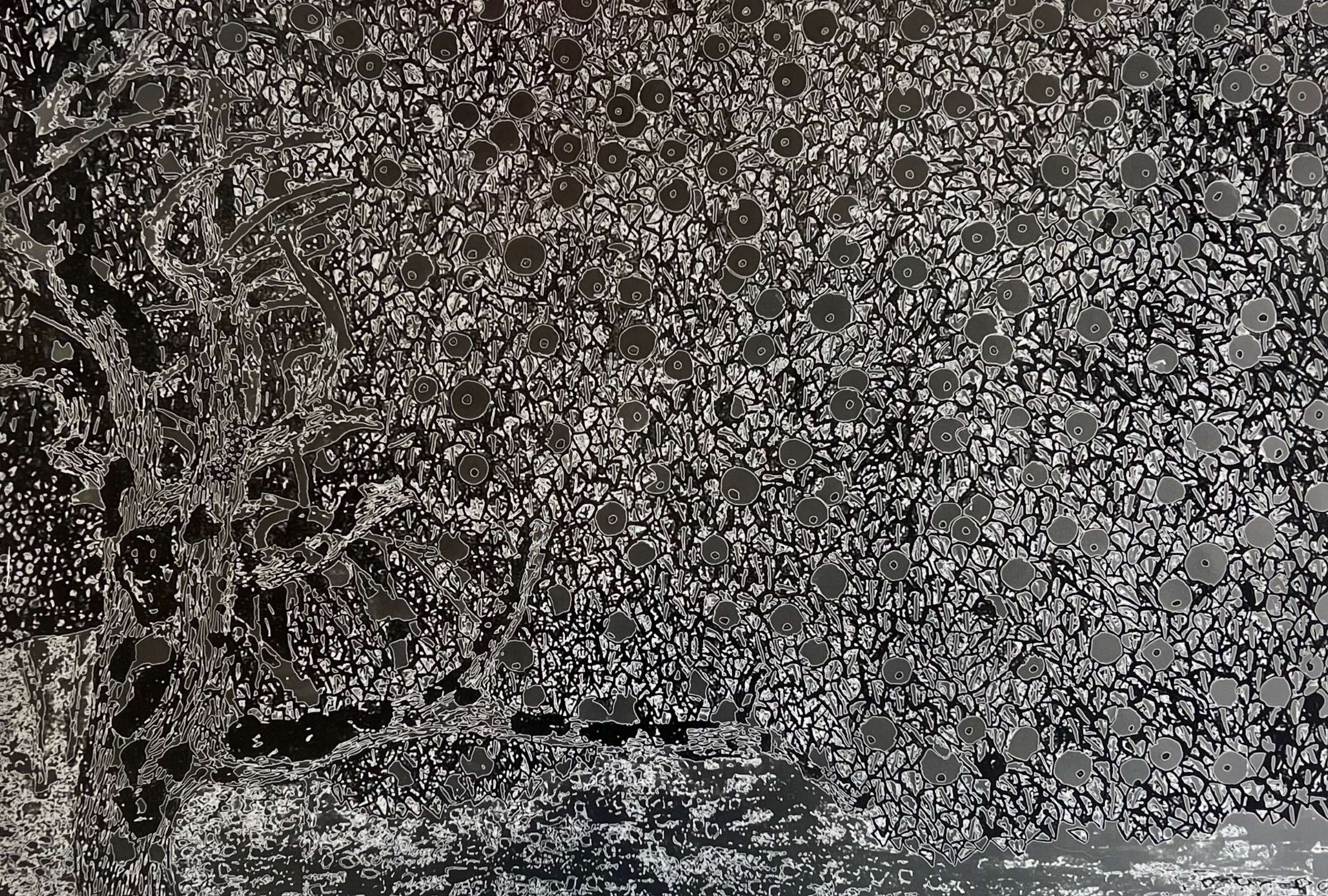
Silver gelatin photograph exposed to firelight

24 x 20 inches; 61 x 50.8 cm (unframed)

(TBG 24582)

\$14,000





Lisa Oppenheim
Goldener Apfelbaum (Ver I) 1903/2023

ANALIA SABAN

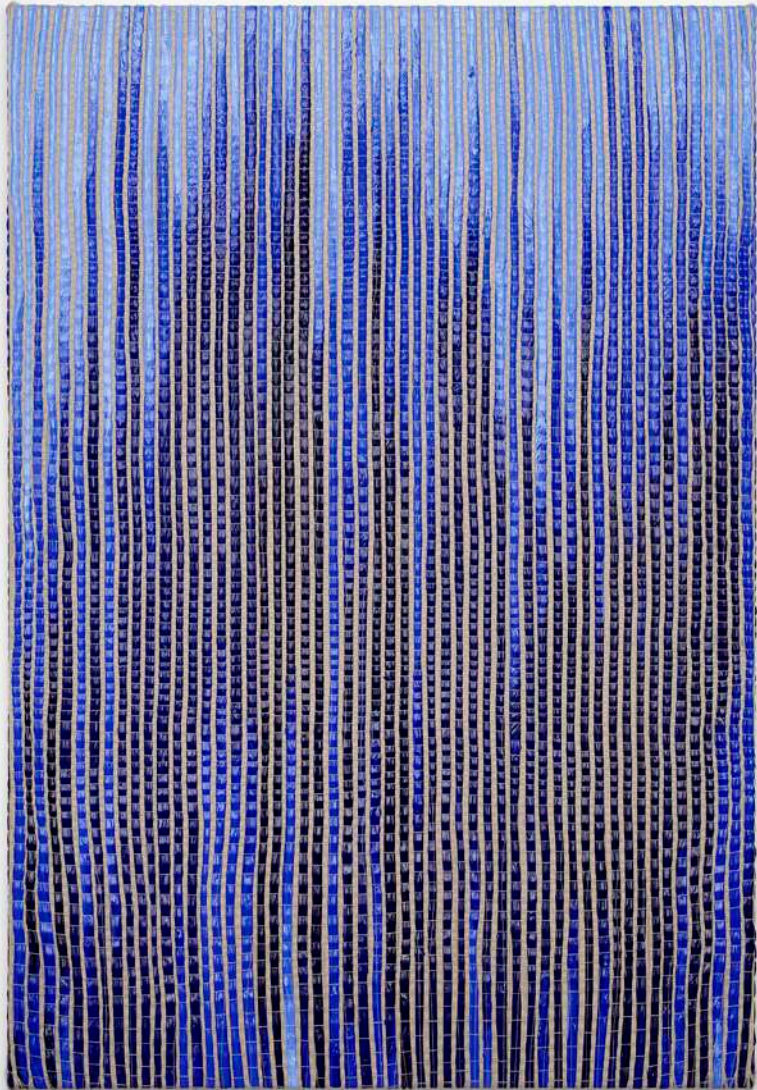
Analía Saban dissects and reconfigures traditional notions of painting, often using the medium of paint as the subject itself. This body of work continues Saban's investigations into the relationship between paint, pigment and canvas. In this work, thin layers of dried acrylic paint is woven through the linen, physically embedded into the fabric of the painting.

Analía Saban

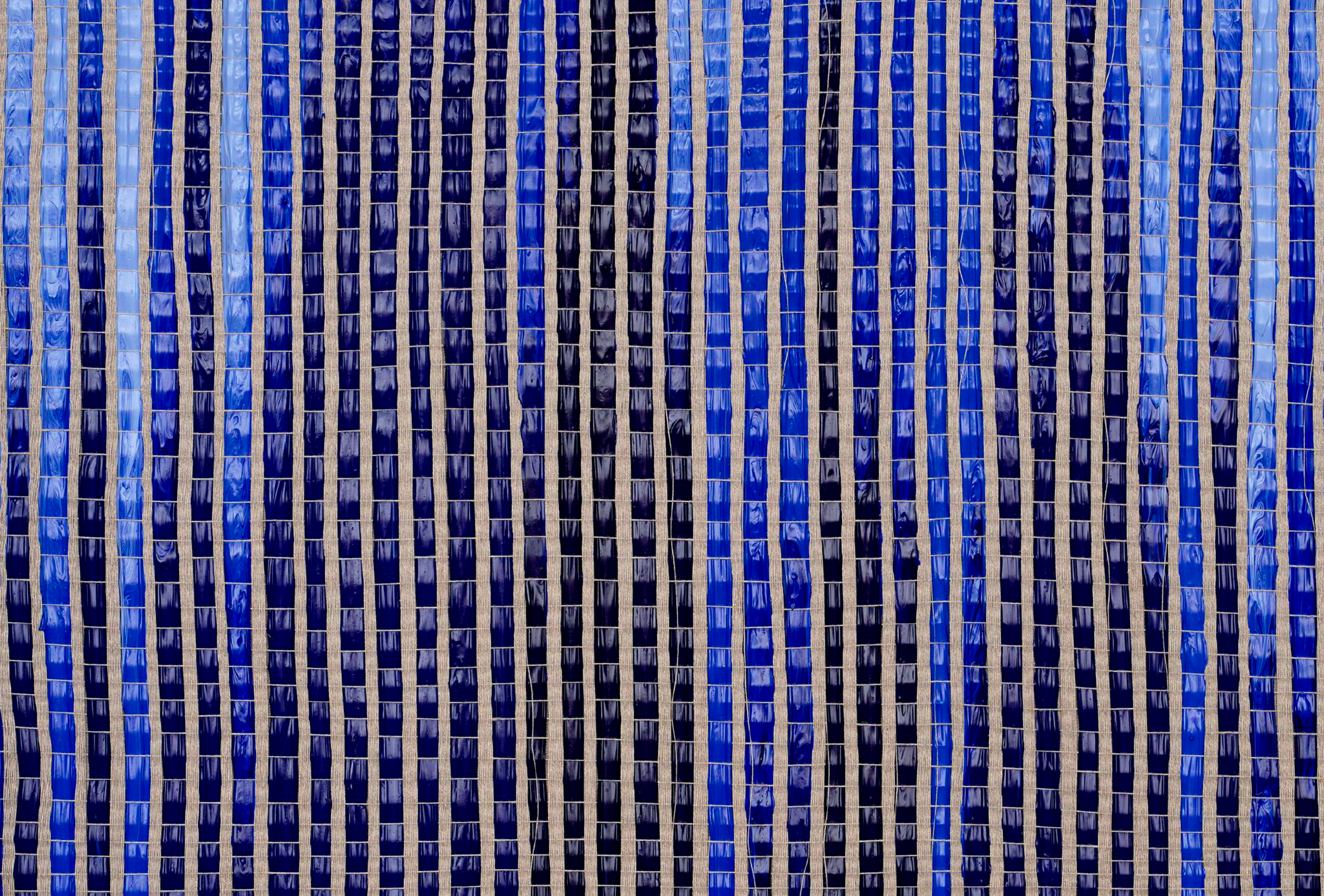
Woven Paint as Warp (Blue Values) #1
2022

Woven acrylic paint and linen thread on panel
61 1/2 x 42 1/2 x 2 1/4 inches; 156.2 x 108 x 5.7 cm
(TBG 24638)
\$68,000 + Crate (\$580)





Analia Saban
Woven Paint as Warp (Blue Values) #1



Analia Saban
Woven Paint as Warp (Blue Values) #1

TOMAS SARACENO



Tomás SARACENO

Serpentine Garden Cloud (TBD)

2023

Powder coated stainless steel, maple wood
airbrushed with 18 natural pigments, metal hardware
63 3/4 x 64 1/8 x 63 3/4 inches; 162 x 163 x 162 cm
(TBG 24586)

€225,000 + Crate

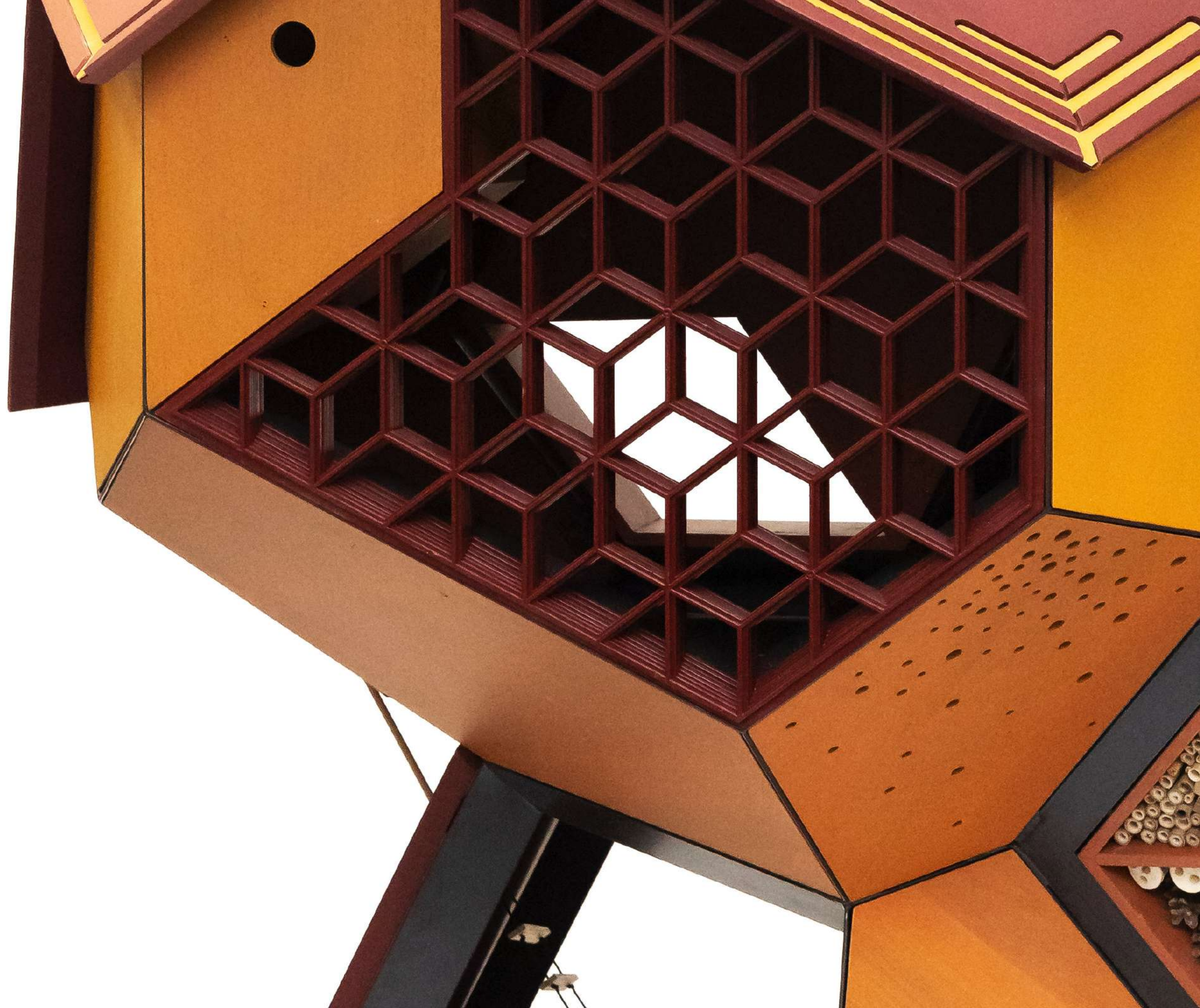
Tomás Saraceno is a multimedia artist who, for more than two decades, has produced a body of work that engages the interconnectedness of ecosystems. Saraceno created a new series of works titled 'Cloud Cities: Species of spaces and other pieces' for his current solo show at the Serpentine Galleries, London. A living sculpture series developed in consultation with a network of ornithologists, conservationists, and wildlife trusts to accommodate the dwindling numbers of birds, bees, butterflies, and spiders. Designed for multi species encounters, the work responds in material and atmosphere to the specific requirements of the species they mean to attract. Installed in the outdoors, this work will enact ways of cohabitation that better integrate human and other-than-human lives in a new urban setting.

TOMAS SARACENO

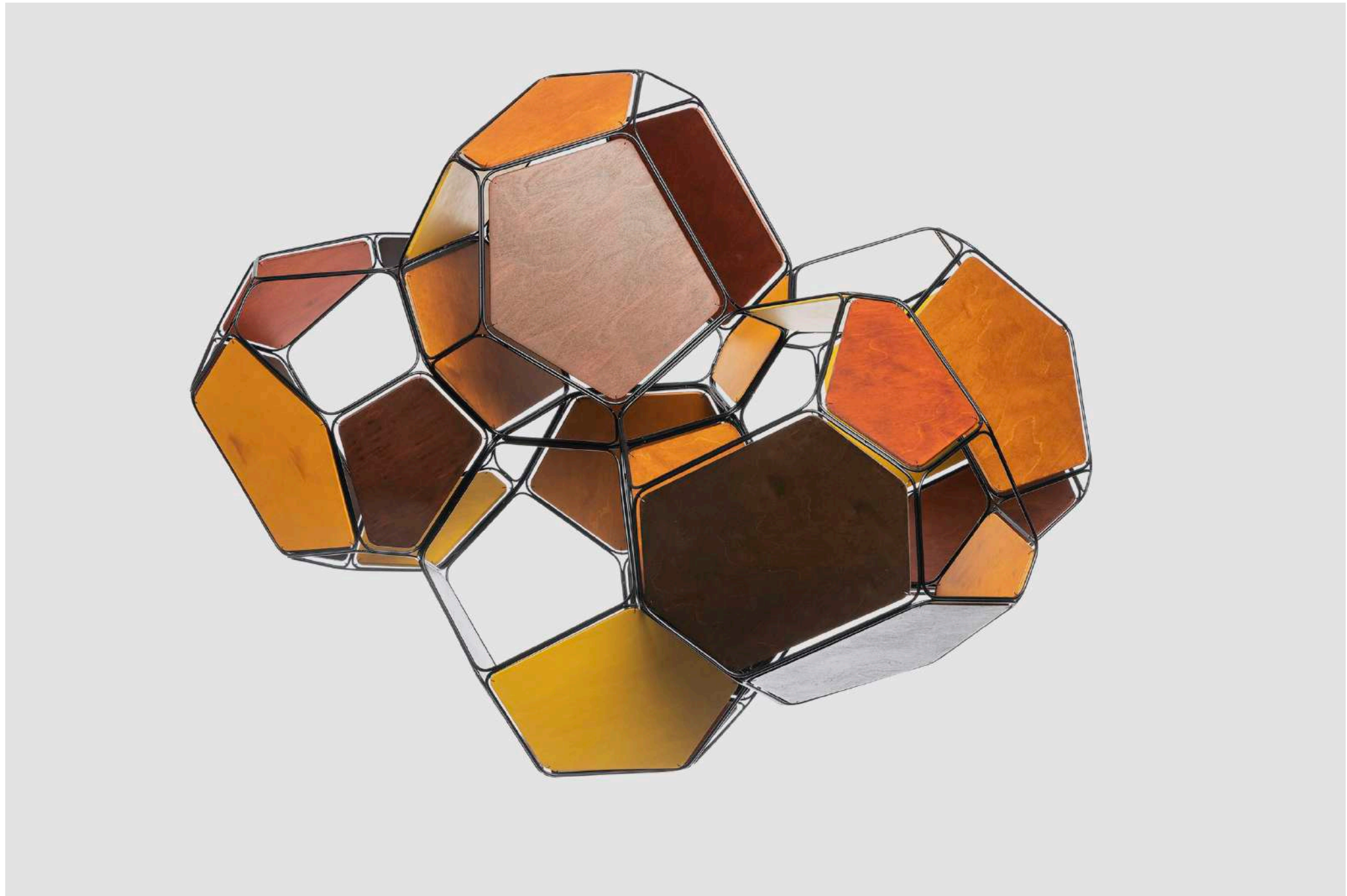


Tomás SARACENO
Serpentine Garden Cloud (TBD)





TOMAS SARACENO



Tomás SARACENO

Mu Ara b/M+W

2022

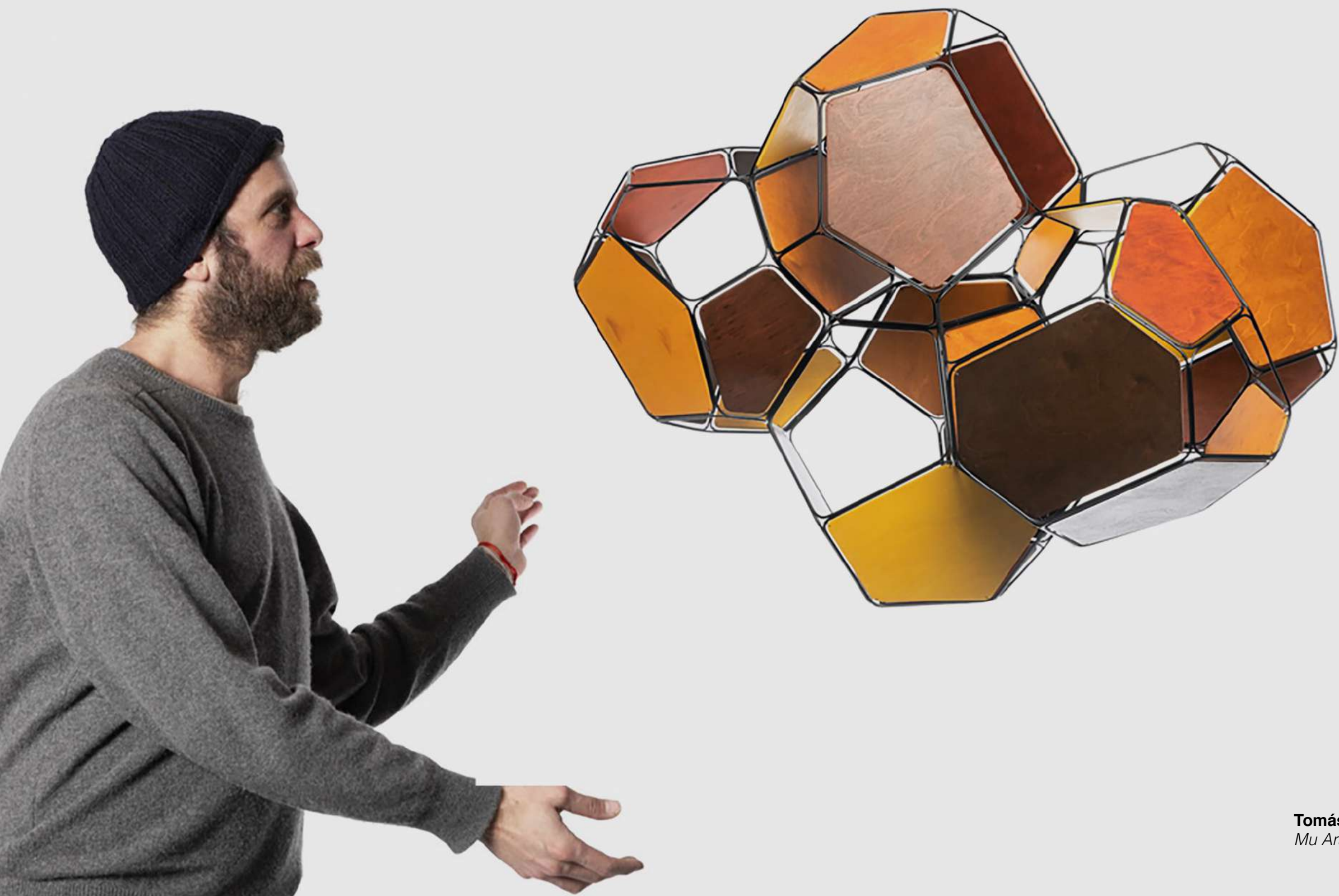
Powder coated stainless steel, wood panels, monofilament fishing line

Dimensions of artwork laying flat:

28 1/4 x 35 3/8 x 32 1/4 inches; 72 x 90 x 82 cm

(TBG 24386)

€75,000 + Crate





Thomas SCHEIBITZ

Landschaft

2023

Oil, vinyl and pigment marker on canvas

70 7/8 x 98 3/8 inches; 180 x 250 cm

(TBG 24546)

€86,000

Among the leading German artists of his generation, Thomas Scheibitz has developed his own conceptual language that bridges the realms of figuration and abstraction, at times dissolving them entirely. Drawing from classical painting and architecture, the contemporary urban landscape, and popular culture, Scheibitz deconstructs and recombines signs, images, shapes, and architectural fragments in ways that challenge traditional contexts and interpretations. While centrally concerned with principles of classification and systems of order, the artist's paintings, sculptures and works on paper resist traditional categorization.





THOMAS SCHEIBITZ

Thomas SCHEIBITZ

Love

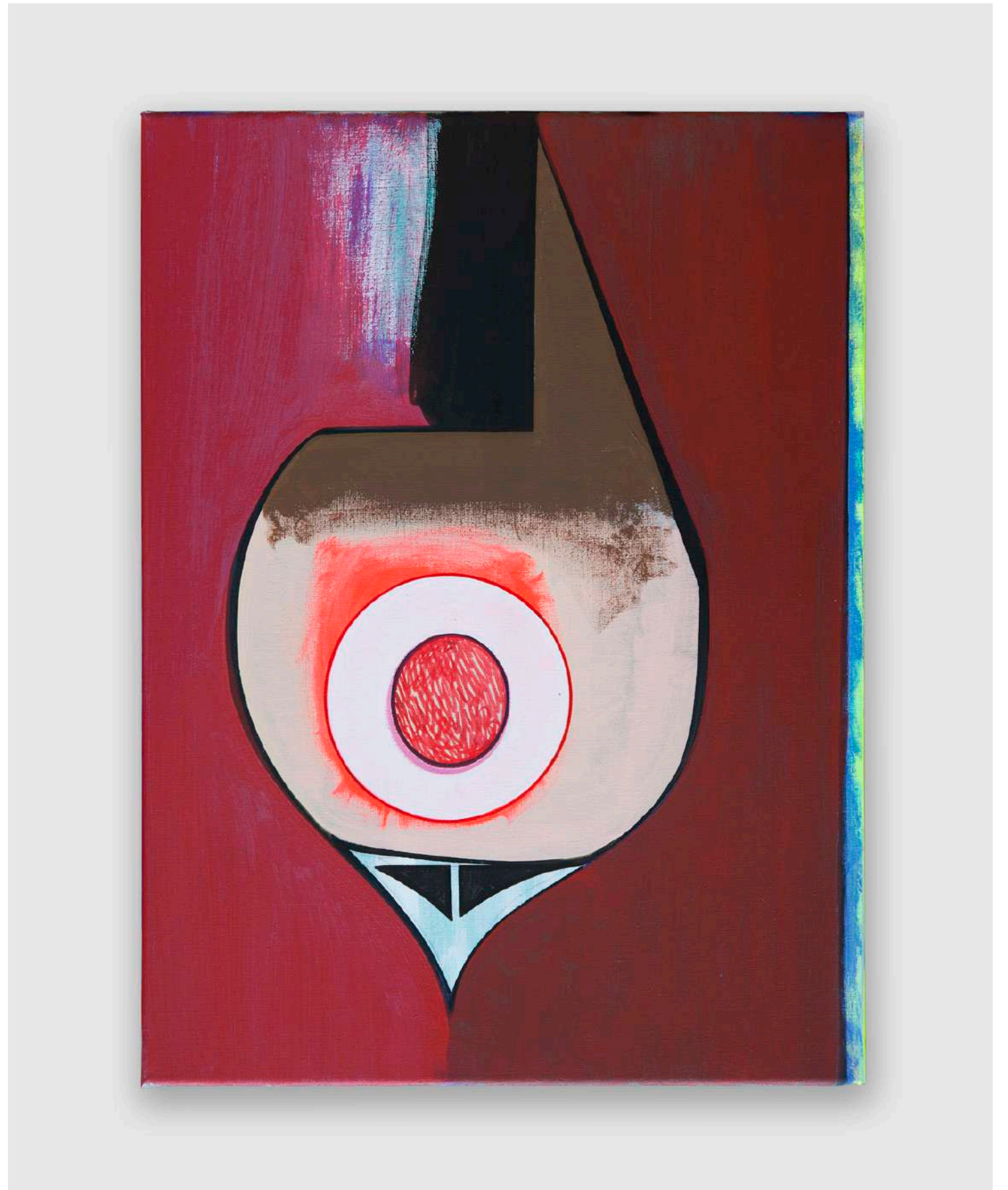
2023

Vinyl and pigment markers on canvas

31 1/2 x 23 5/8 inches; 80 x 60 cm

(TBG 24653)

€28,000



THOMAS SCHEIBITZ



Thomas SCHEIBITZ
Love



SARAH SZE



Sarah SZE

Floaters

2021

Oil paint, acrylic paint, inkjet prints, acrylic polymers, and ink on Diabond, aluminum and wood
103 1/4 x 129 x 3 inches; 262.3 x 327.7 x 7.6 cm
(TBG 24597)

\$500,000

Through complex constellations of objects and a proliferation of images, Sze expands upon the never-ending stream of visual narratives that we negotiate daily, from magazines and newspapers, television and iPhones, to cyberspace and outer space. This work evokes the generative and recursive process of image-making in a world where consumption and production are more interdependent, where the beginning of one idea is the ending of another— and where sculpture gives rise to images, and images to sculpture. Sze expands her work by embedding her nuanced sculptural language into the material surfaces of painting and into the digital realm— collapsing distinctions between two, three and four dimensions. Her practice fundamentally alters our sense of time, place, and memory by transforming our experiences of the physical world around us.

Currently, Sarah Sze has a major solo exhibition at the Guggenheim Museum in New York.

SARAH SZE



Sarah SZE
Floaters



GILLIAN WEARING

Throughout the past two decades, Gillian Wearing has investigated public personas and private lives, and the ways in which individuals present themselves to others when the self is temporarily concealed.

In this watercolor, Gillian Wearing references a painting of Saskia van Uylenburgh, Rembrandt's wife. Rembrandt and Saskia married in 1634, and Saskia was the subject for several of the artist's paintings. Similar to Gillian Wearing's practice where she explores the personalities of different family members in her iconic Family Album series, Rembrandt's series of paintings of Saskia explore several depictions of his wife's personality. Here, Wearing recreates Rembrandt's depiction of his wife and captures her warmth and softness before her death due to a debilitating illness in 1641.

Gillian WEARING

Portrait of Saskia van Uylenburgh after her beloved Rembrandt
2022

Framed watercolour on paper

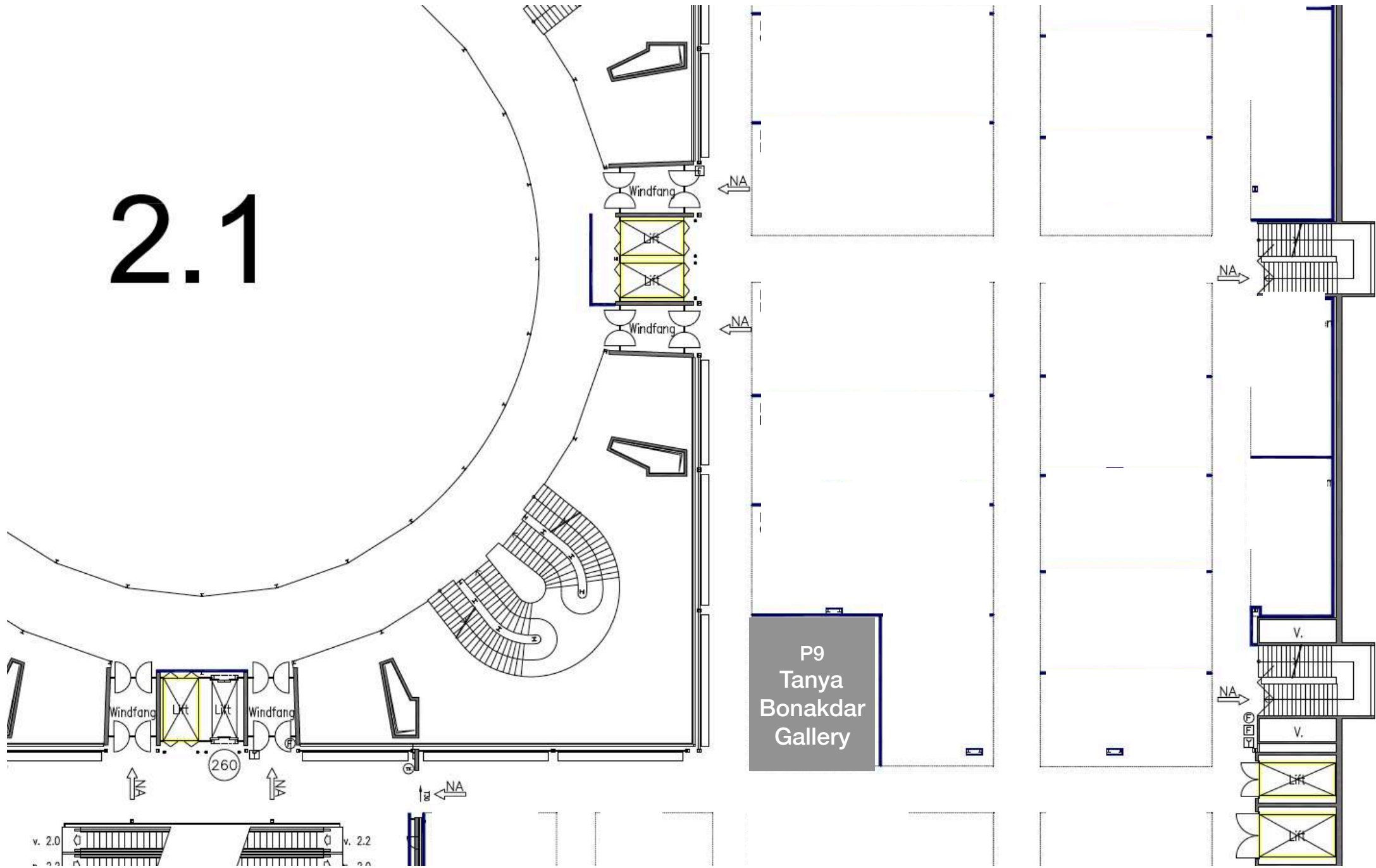
12 5/8 x 9 3/8 inches; 32 x 23.8 cm (unframed)

16 x 12 7/8 inches; 39.5 x 31.5 cm (framed)

(TBG 24523)

£15,000





Art Basel Unlimited

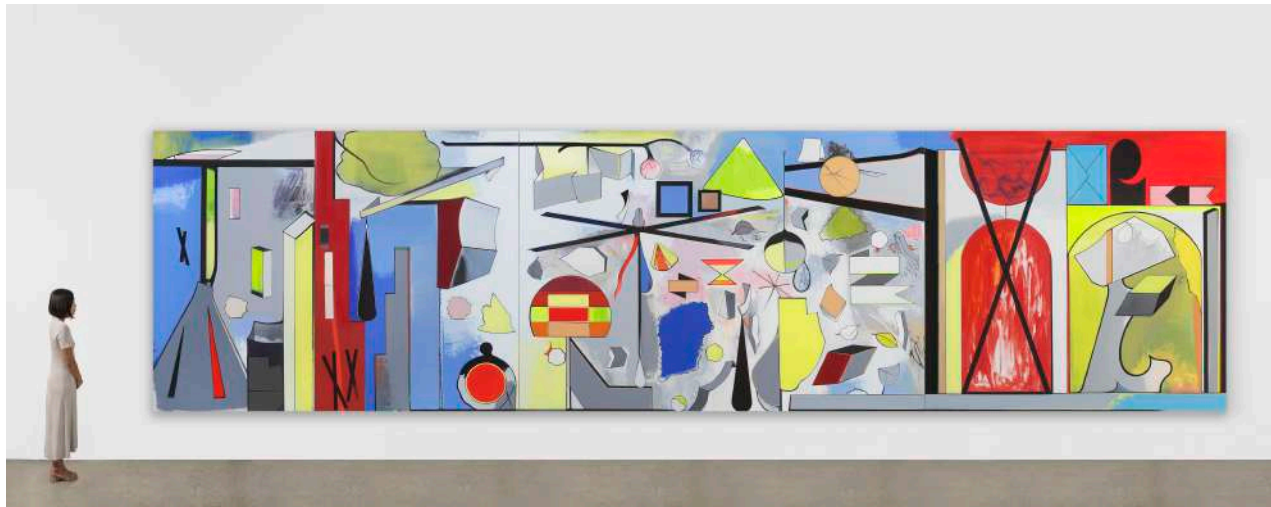
Opening: Monday, June 12, 4 - 8pm



Monica Bonvicini

Never Again

Location: U22



Thomas Scheibitz

Speicher, Tender, Paradies

Location: U71

All works subject to availability and applicable VAT.