

W E N T R U P

Art | Basel
Miami Beach

8 - 10 December 2023
Convention Center
Booth B5

MARION VERBOOM



Marion Verboom was born in 1983. She studied at the École Nationale Supérieure des Beaux Arts de Paris, where she currently lives and works.

Verboom's sculptures combine minimalist aesthetics with hybridization methods and a culture of sampling. Drawing inspiration from architecture, urbanism, mythology, ancestral crafts, and even forms of logossyllabic writing, Verboom's sculptures and installations utilize iteration. They achieve this by stacking neighboring or separate fragments in modular combinations that are adaptable and specific to their context.

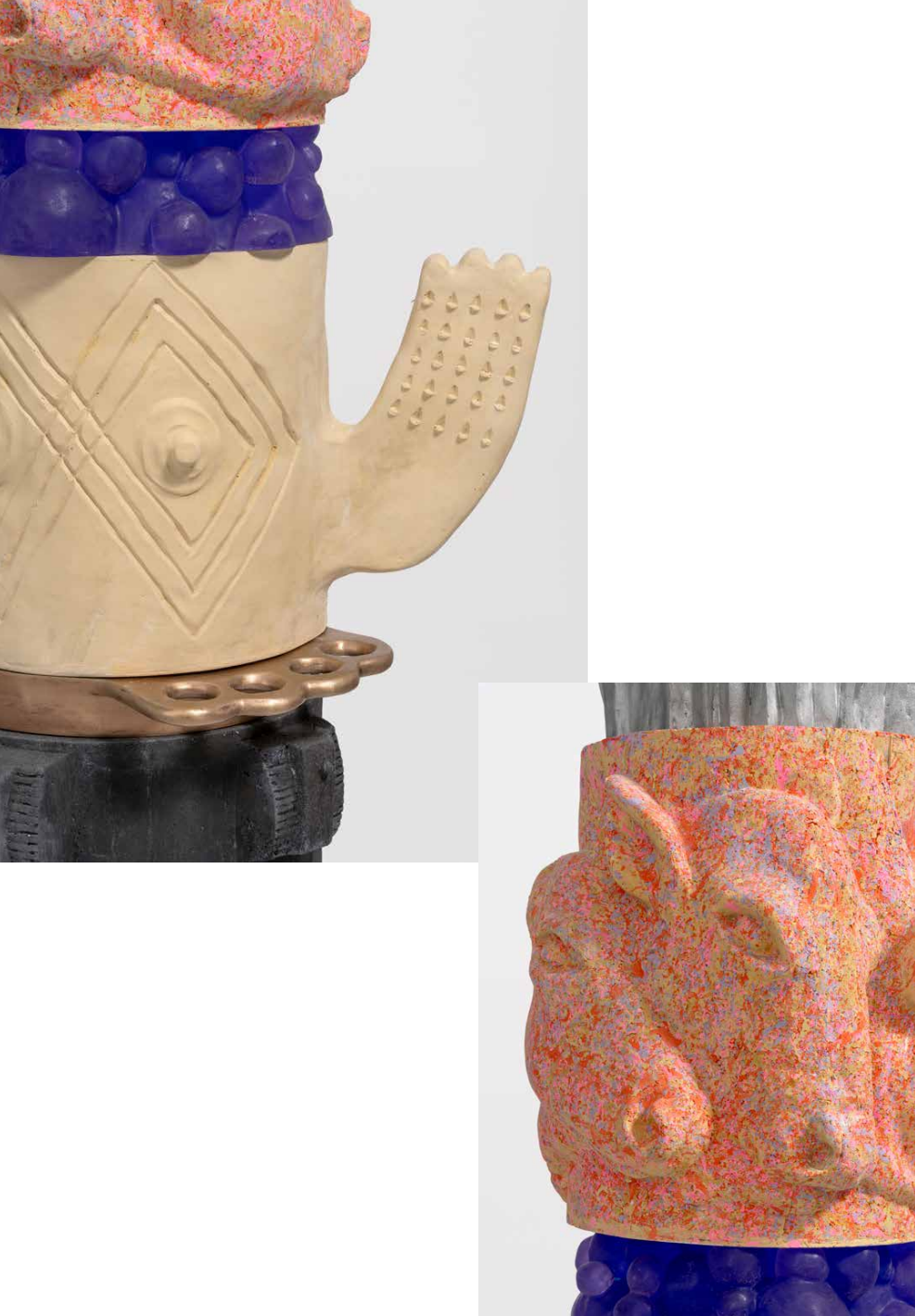
Since 2015, Verboom has been creating a series of totemic sculptures titled *Achronies*, in reference to their timeless inscription. With these baroque assemblages Verboom subverts the traditional architectural column with patterns and motifs ranging from Classical Greek to pre-Columbian, ancient Anatolian to modernist European repertoires, intertwined with more biographical and organic elements. Using a diverse range of raw materials such as concrete, wood, plaster, bronze, clay, aluminum, and acrylic resin, her sculptures unfold in a wide color spectrum. The artist's strategic use of molding and casting techniques add to the animate quality of her sculptures' surfaces. The works carry an incessant permeability toward a multiplicity of histories of art and aesthetics, activating a perception that combines macro and micro scales, deep time and futuristic projections.

Recent solo exhibitions include La Verrière – Fondation d'entreprise Hermès, Brussels, BE | Le Carré Centre d'art contemporain, Château-Gontier, FR | La Vitrine, FRAC Ile-de-France, Paris, FR | MASC, Museum of the Abbaye de Sainte-Croix, Les Sables, FR.

She has participated in group exhibitions at Ömer Koç Collection, Istanbul, TR | Abdülmecid Efendi Mansion, Istanbul, TR | MO.CO. Panacée, Montpellier, FR | MAC VAL, Vitry-sur-Seine, FR | Calouste Gulbenkian Foundation, Lisbon, PT | Fondation Cartier, Paris, FR, among others. She contributed to the installation in the new

"Toguna" space at the Palais de Tokyo, Paris (2018); has collaborated with Maison Chloé, (2017–2018) and was the recipient of the LVMH Métiers d'Art grant and residency (2018).

Her works are present in several public collections, including Fonds national d'art contemporain, FR | Fonds municipal d'art contemporain de la Ville de Paris, FR | FRAC Bretagne, FR | Centro de Arte Dos de Mayo Madrid, ES | MAC VAL, FR.



Marion Verboom
Achronie 40, 2023
 222 x ø 65 cm | 87 1/2 x ø 25 1/2 in
 Jesmonite, resin, aluminium, bronze (suitable for outdoor use)

EUR 62.000*
 USD 66,000*



Marion Verboom
Achronie 43, 2023
 270 x ø 65 cm | 106 1/4 x ø 25 1/2
 Jesmonite, resin, aluminium, bronze

EUR 52.000*
 USD 56,000*

MARY RAMSDEN



Mary Ramsden was born in 1984 in North Yorkshire. She studied at the Edinburgh College of Art and the Royal Academy in London. She lives and works in London and North Yorkshire.

Works by Mary Ramsden are part of the Bredin Prat Foundation, Paris, FR | Nicoletta Fiorucci Foundation, London, UK / Monaco, FR | The Margulies Collection, Miami, US.

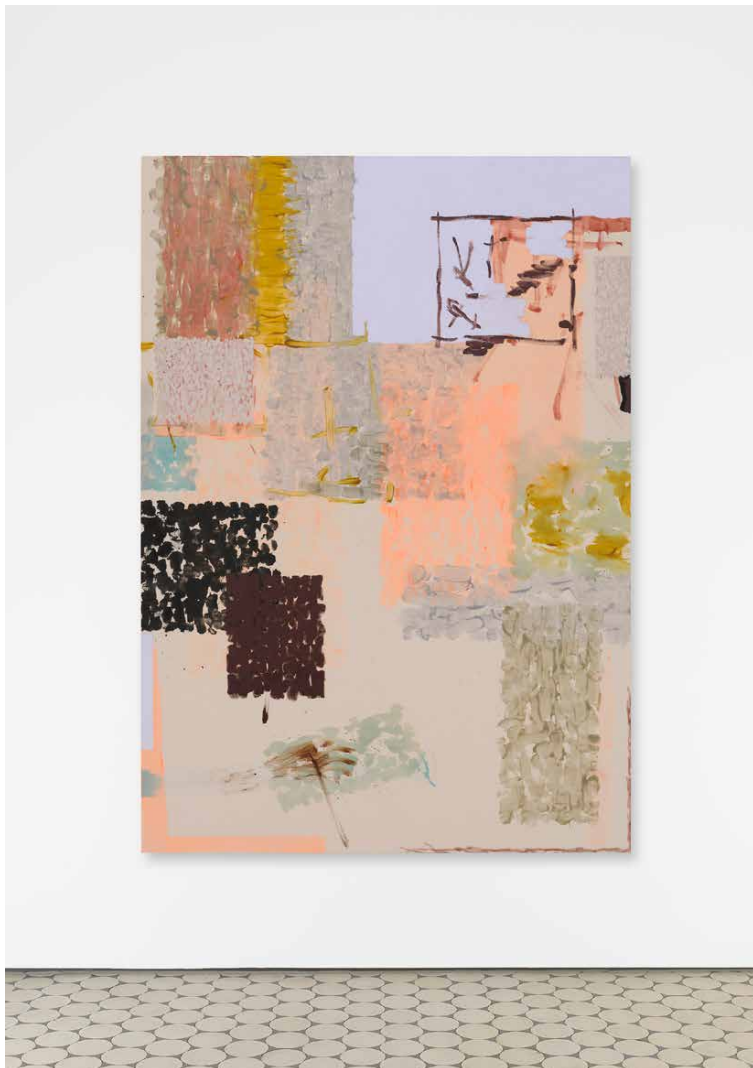
Mary Ramsden is an artist who creates abstract paintings that combine organic forms with bold, expressive brushstrokes. Her work is focused on the act of painting itself and demands close attention from the viewer. By rejecting any clear references in her work, Ramsden creates compositions that appear simple but are actually quite complex. Even small changes in color, size, or brushstroke can significantly impact the overall piece. One of Ramsden's favorite themes is the edges of her paintings, which she explores in terms of form and process.

Ramsden's paintings are a continuous exploration of her medium. She is interested in its materiality, history, and its relationship with figuration and abstraction. Her work draws on both traditional and modern ways of seeing, including those introduced by new technology. Her paintings have an archaeological quality, as she layers marks and pigments, revealing hidden deposits of time and space. With their audacious play of textures, surface, and scale, these paintings insist on their own physicality and resist reduction to mere images. They belong to the world of objects, a realm of densities and depths like us.

Ramsden has had solo exhibitions at The Aspen Art Museum, US | Atticsalt Gallery, Edinburgh, UK | Pilar Corrias, London, UK.

Currently, paintings by her are on view in the new collections presentation of the Margulies Collection, Miami. Further, the artist was part of group exhibitions in institutions such as Warwick Arts Centre, UK | Tate Britain, London, UK | Sid Motion Gallery, London, UK | The Drawing Biennial, London, UK | The Drawing Room, London, UK | Victoria Miro, London, UK | Saatchi Gallery, London, UK.





Mary Ramsden
What type of material do they think we are?, 2023
 200 x 140 cm | 82 3/4 x 55 in
 Oil on canvas

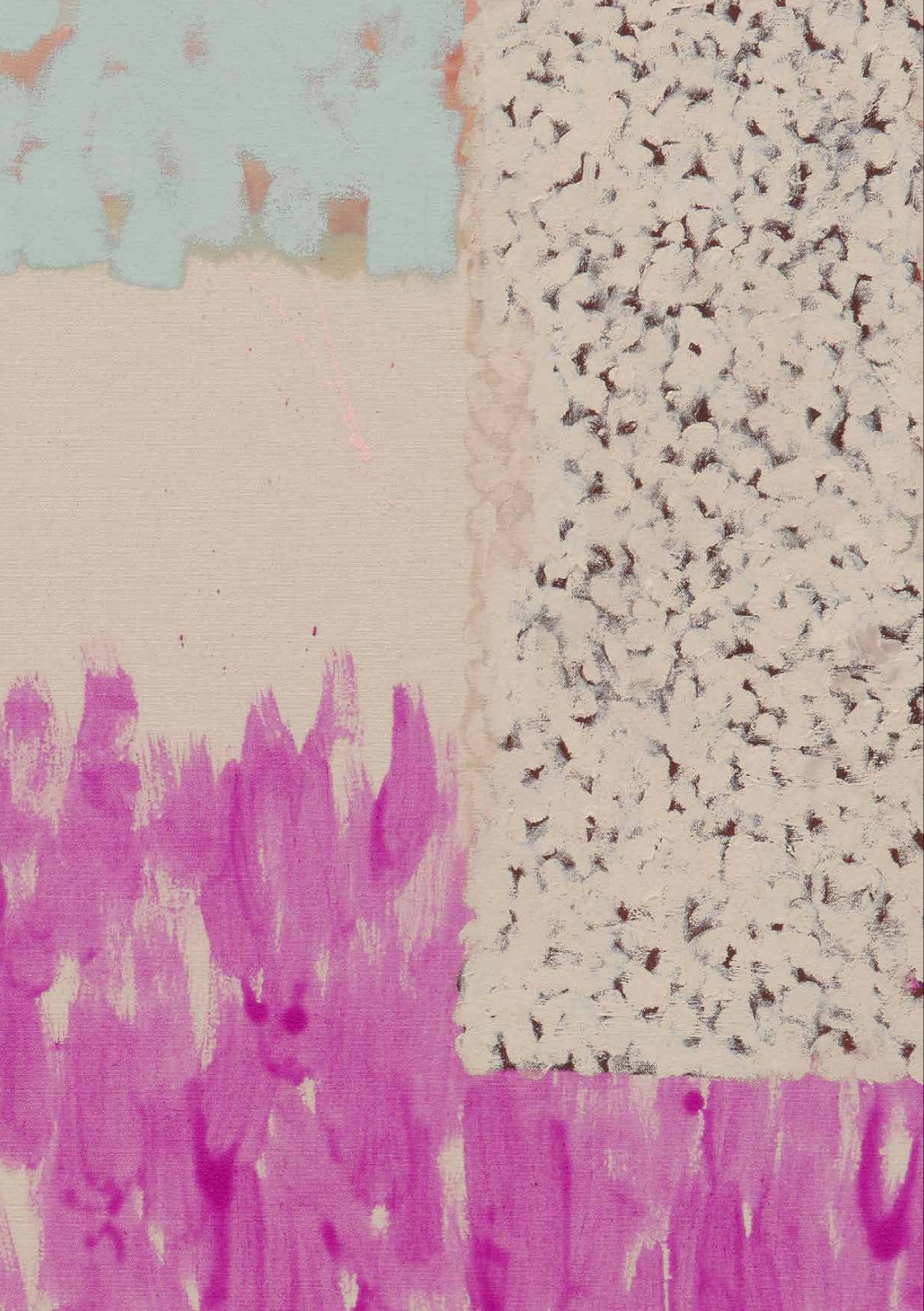
GBP 32,000*
 USD 39,000*



Mary Ramsden
Soul equals consumption, 2023
 200 x 140 cm | 82 3/4 x 55 in
 Oil on canvas

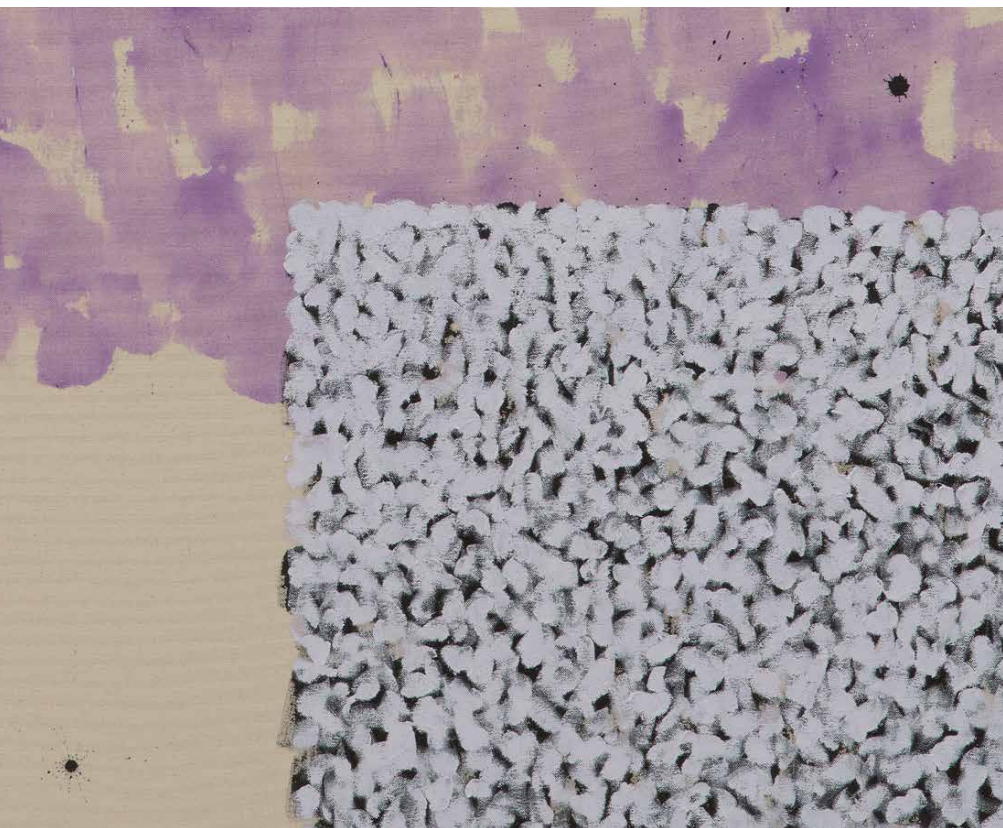
GBP 32,000*
 USD 39,000*





Mary Ramsden
The magical transformation of things, 2023
184 x 138 cm | 72 1/2 x 54 1/4 in
Oil on canvas

GBP 29,000*
USD 36,000*



Mary Ramsden
State of disobedience, 2023
 183 x 138 cm | 72 x 54 1/4 in
 Oil on canvas

GBP 29,000*
 USD 36,000*



Mary Ramsden
When I curve, 2023
170 x 120 cm | 67 x 47 1/4 in
Oil on canvas

GBP 28,000*
USD 35,000*

NEVIN ALADAĞ



Nevin Aladağ was born in 1972 in Van, Turkey, and currently lives and works in Berlin. She is a Professor of Interdisciplinary Artistic Work at the University of Fine Arts in Dresden.

Nevin Aladağ's artistic practice addresses questions of borderlines and frontiers, often in relation to identity constructions.

Referring to Nevin Aladağ's participation in documenta 14 the series *Pattern Kinship* is made of aluminum cut-outs, culled from her research about the strategies of (in)visibilities within architecture. Composed of different patterns, the works are based on various elements to mark social spaces and to allow or avoid access, visually or physically. Similar to her earlier carpet series, where geographically and culturally diverse patterns would meet in one object, her aluminum cut-outs bring different fencing structures together. By mounting them on the wall, she flattens their initial spatial purpose into a visual one and yet, the pressing topics of intimacy and openness are coined with the politics of visibility and concealment.

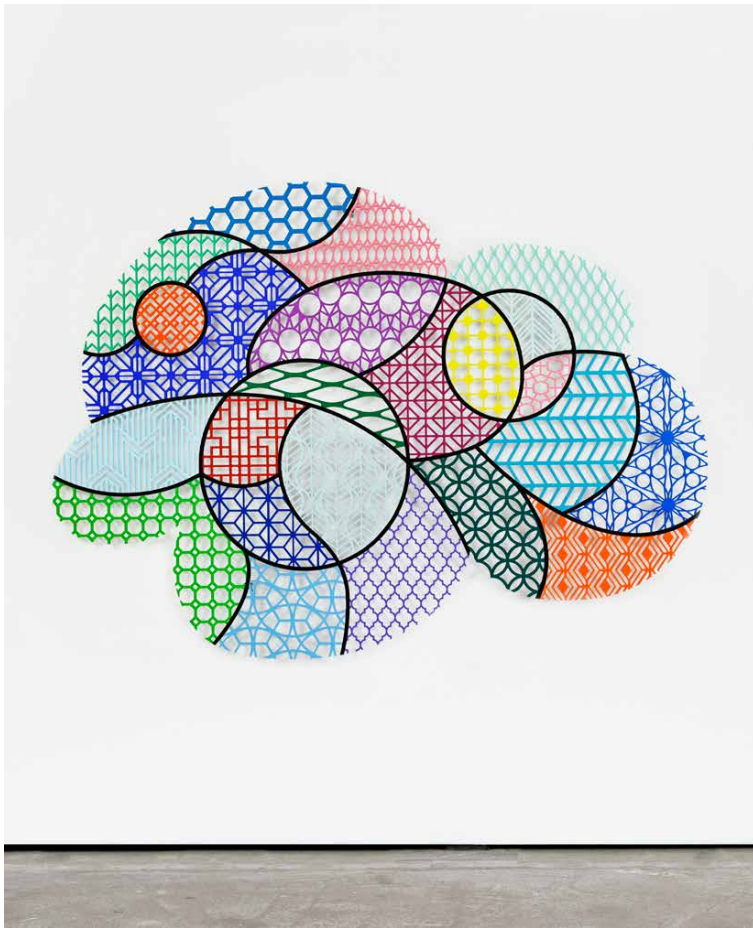
Notable solo exhibitions include SCAD Museum, Savannah, US | Lehmbruck Museum, Duisburg, DE | Hayward Gallery, London, UK | SFMOMA, San Francisco, US | Mönchehaus Museum, Goslar, DE | Kestnargesellschaft, Hanover, DE | Sammlung Philara, Düsseldorf, DE | Albertinum. Staatliche Kunstsammlung Dresden, DE.

Aladağ will have a comprehensive solo exhibition at the Max-Ernst-Museum in Germany in March 2024.

The artist exhibited extensively in international group shows and participated in various biennials, including documenta 14 in Kassel and Athens, the 57th Venice Biennale, the 11th Sharjah Biennial, the 11th Istanbul Biennial, and the 8th Taipei Biennial.

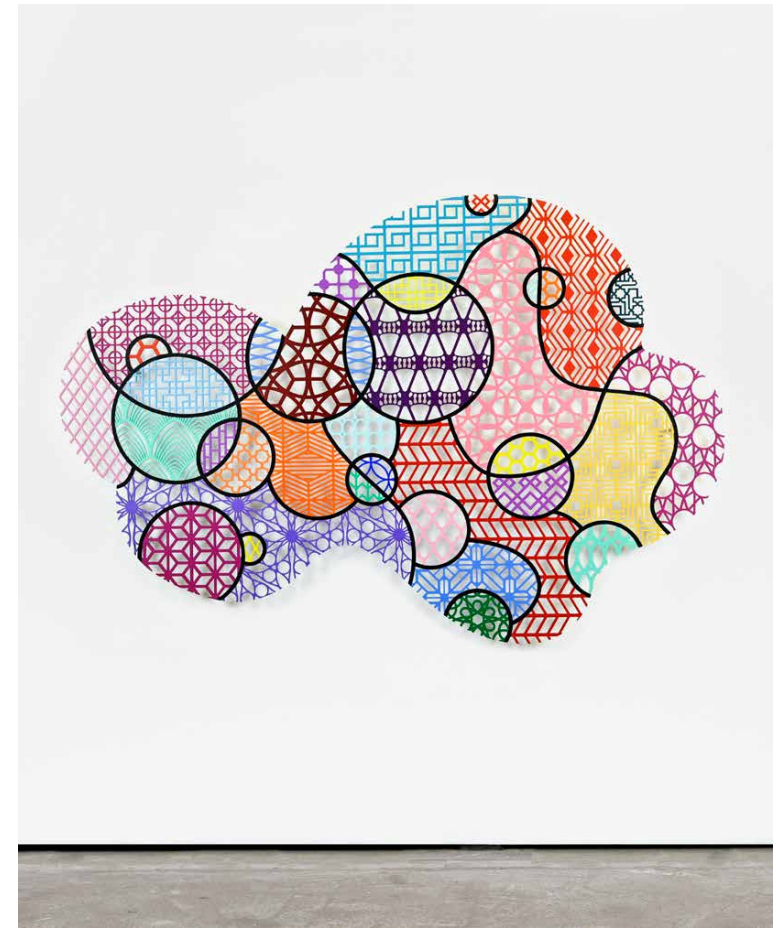
Her works are held in the collections of the Centre Pompidou, Paris, FR | Collection Sheikh Hoor al-Qasimi, Sharjah, UE | Collection Thyssen-Bornemisza Art Contemporary, Vienna, AT | Collection Vehbi Koc Foundation, Istanbul, TR | DeKaBank, Frankfurt, DE | European Investment Bank Art Collection, Luxembourg, LU | E.ON Collection, Essen, DE | Harn Museum of Art, Miami, US | He Art Museum, Guangdong, CN | Istanbul Modern, Istanbul, TR | K11 Art Foundation, Hong Kong, HK | Kunsthalle Hamburg, DE | Kunsthalle Mannheim, DE | Kunstmuseum Stuttgart, DE | Kunstsammlung NRW, Düsseldorf, DE | Lehmbruck Museum, Duisburg, DE | Lentos Kunstmuseum Linz, AT | Österreichische Galerie Belvedere, Vienna, AT | Museum Ostwall, DE | Pinakothek der Moderne, Munich, DE | Sammlung zeitgenössische Kunst des Bundes, Bonn, DE | Neue Nationalgalerie, Berlin, DE | Sammlung Philara, Düsseldorf, DE | Sammlung Wemhöner, Berlin/Herford, DE | SFMOMA – San Francisco Museum of Art, US | Städtische Galerie im Lenbachhaus, Munich, DE.





Nevin Aladağ
Pattern Kinship Cloud, radiance, 2023
 124 x 170 x 7.5 cm | 48 3/4 x 67 x 3 in
 Waterjet cut aluminum, acrylic paint

EUR 48.000*
 USD 52,000*



Nevin Aladağ
Pattern Kinship Cloud, luminous, 2023
 114 x 170 x 7.5 cm | 45 x 67 x 3 in
 Waterjet cut aluminum, acrylic paint

EUR 48.000*
 USD 52,000*



PHOEBE BOSWELL



Phoebe Boswell was born in 1982 in Nairobi. She studied at the Slade School of Fine Art and the Central Saint Martins College of Art and Design in London, where she currently lives and works.

Phoebe Boswell's figurative and interdisciplinary practice denotes a commitment of care for how we see ourselves and each other. Her work explores notions of freedom - protest, grief, intimacy, migration, love, the body and its world-making, using auto/biographical stories as catalysts to contest histories and imagine futures. Working intuitively across media, she creates immersive installations which affect and are affected by the environments they occupy, by time, gestalt, the serendipity of loops, and the presence of the audience.

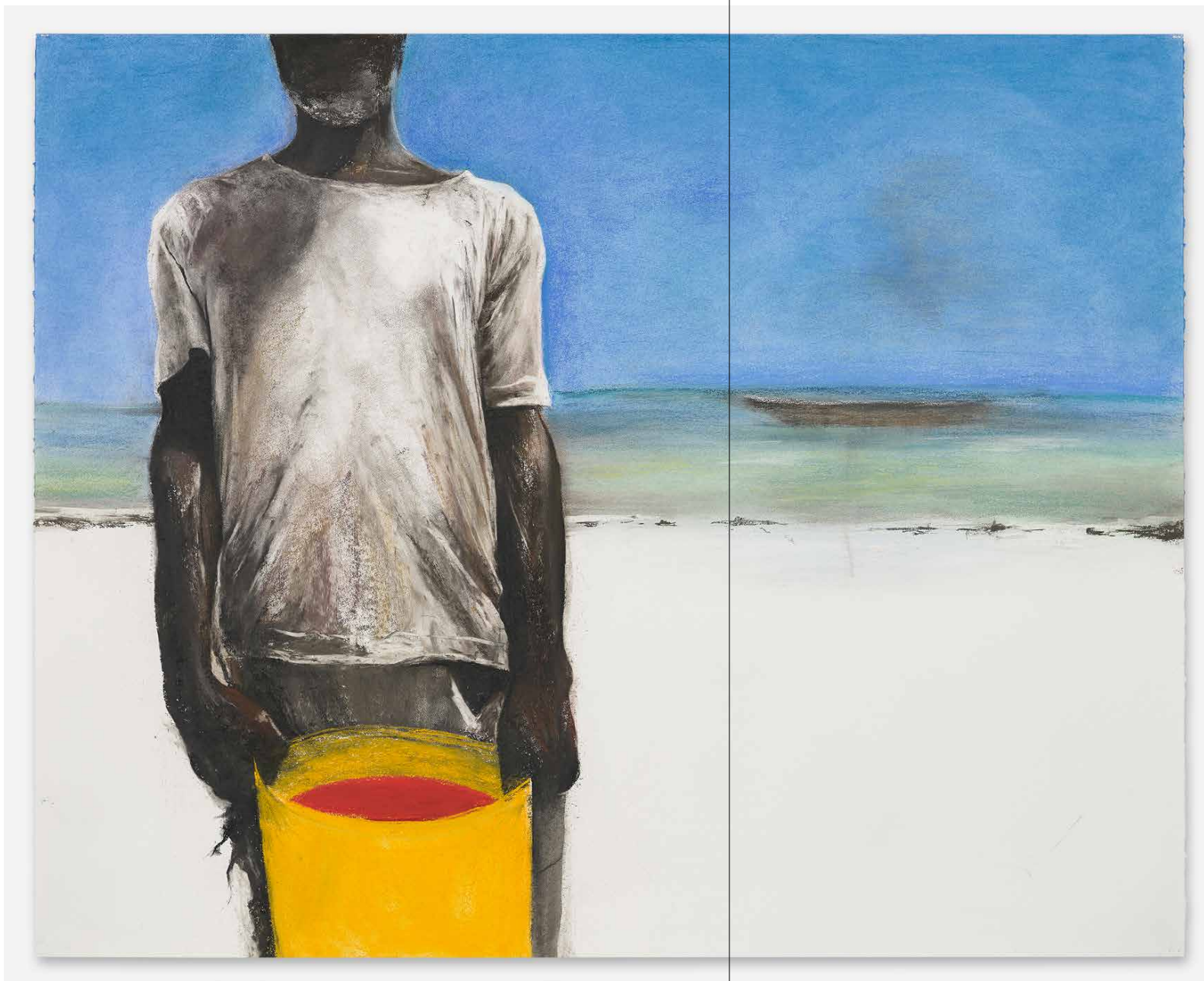
In the new large-scale pastel on paper works, Boswell's figures linger in the liminal space between land and sea. In an ongoing exploration into the dichotomy of water, where histories of migration, both traumatic and liberating, exist within the ebb and flow, surge and swell of the ocean, the artist posits this porous border of the beach as a site of both memory and possibility; hauntology and hope. Boswell's gestural works, where charcoal becomes skin, chalk becomes light, a sweep of blue becomes sea and the white paper becomes sand, reclaim this in-between place as a site for remembrance and possible renewal - a healing, holding place.

Notable solo exhibitions include Orleans House, Twickenham, UK, and Göteborgs Konsthall. She also participated in the 16th Lyon Biennial in 2022.

Boswell's drawings, installations and video works have been exhibited internationally in venues like Gagosian, London, UK | Kunstmuseum Wolfsburg, DE | Prospect 5, New Orleans, US | Drawing Biennial, London, UK | Whitechapel Gallery, London, UK | Somerset House, London, UK | British Film Institute, London, UK | Sundance, London | Constitution Hill, Johannesburg | Pinchuk Centre, Kiev | The Fine Art Society, London | Biennale of the Moving Image, Centre d'Art Contemporain, Geneva, CH | Xi'an Academy of Fine Arts, China | Gothenburg Biennale | Royal Festival Hall, London.

Works of hers are in the collection of the BFI National Archive, London, UK | Los Angeles County Museum of Art (LACMA), US | RISD Rhode Island School of Design, Providence, US | The British Museum, London, UK | The Studio Museum, New York, US | UK Government Art Collection, London, UK.

She has been awarded the Lumière Award of the Royal Photographic Society (2021) | Paul Hamlyn Foundation Award for Artists (2020) | Bridget Riley Fellowship, British School at Rome (2019) | Ford Foundation Fellowship (2017) | Future Generation Art Prize, Kiev (2017).



Phoebe Boswell
A Knowledge Becoming, 2023
123 x 153 cm | 48 1/2 in x 60 1/4
Pastel on paper

USD 49,000*



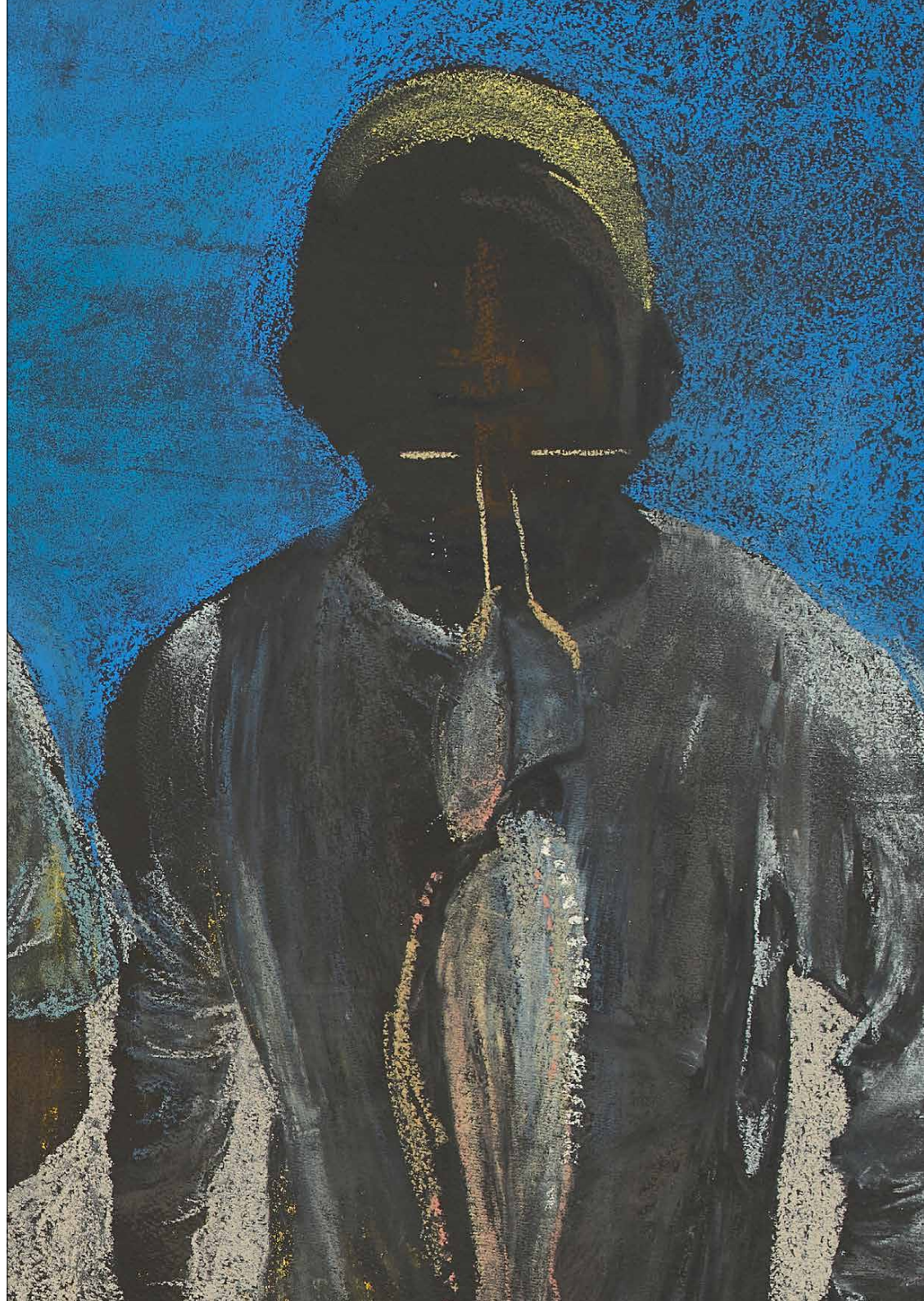
Phoebe Boswell
These New Shores, 2023
 153 x 123 cm | 60 1/4 x 48 1/2 in
 Pastel on paper

USD 49,000*



Phoebe Boswell
Future Ancestors, 2023
 123 x 153 cm | 60 1/4 x 48 1/2 in
 Pastel and ink on paper

USD 49,000*





ANASTASIA SAMOYLOVA



Anastasia Samoylova is an American artist who moves between observational photography and studio practice. Her work explores notions of environmentalism, consumerism, and the picturesque. She was born in 1984 and currently lives and works in Miami.

While investigating the sociocultural identity of the famous swing state, Samoylova shows how Florida is a symbol of the polarized politics of the United States and its complex past. Her pictures depict urban centers with their deceptive advertising and luxurious real estate as well as desolate areas and wild nature. She also makes portraits of the people she meets along the way, all of whom call Florida their home despite their differences. Samoylova's works tell of colorful emptiness, bombastic materialism, and cultural artificiality, revealing incompatibility, existential threats, and dreariness. Her pictures track down numerous contradictions and challenge the many identities of Florida.

Her solo exhibition titled "Floridas" was shown at C/O Berlin in 2023. In 2021, Samoylova was awarded the inaugural KBr Photo Award by Fundación MAPFRE. As part of this award, she had solo exhibitions at both of the foundation's museums in Barcelona and Madrid. In 2022, she was nominated for the Deutsche Börse Photography Foundation Prize.

A solo exhibition at the Metropolitan Museum in New York is scheduled for 2024.

Recent exhibitions include the Eastman Museum, Rochester, US | Chrysler Museum of Art, Norfolk, US | The Photographer's Gallery, London, UK | Kunst Haus Wien, AT | HistoryMiami Museum, Miami, US | Musée des Beaux-Arts, Le Locle, CH.

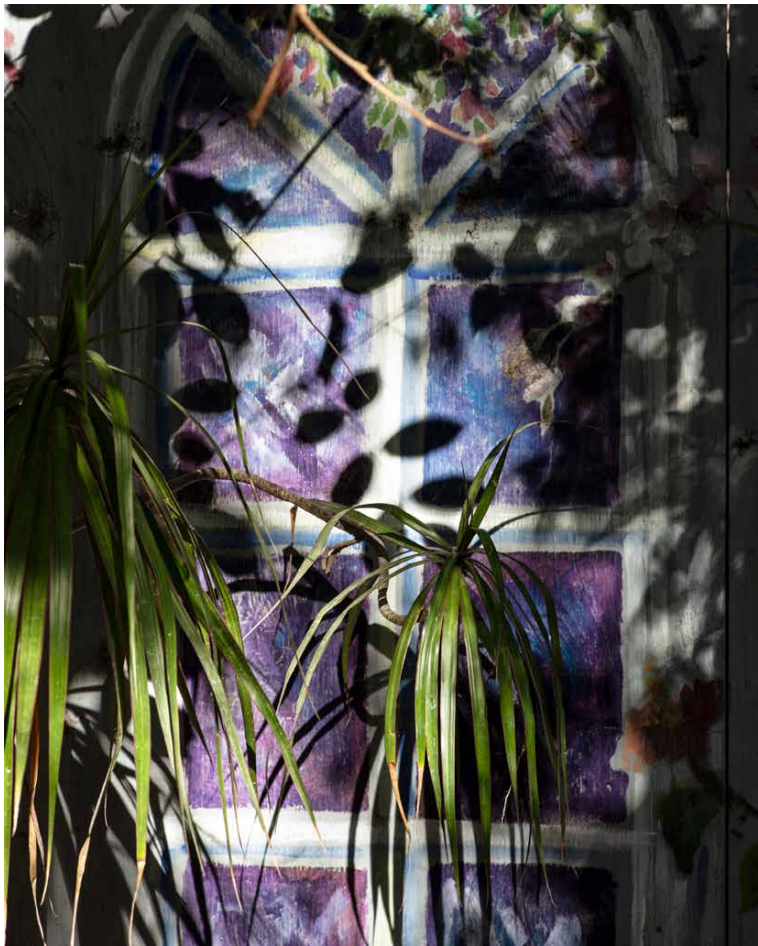
Her works are part of the collections at the Pérez Art Museum, Miami, US | The High Museum of Art, Atlanta, US | Museum of Fine Arts, Le Locle, AU | Museum of Contemporary Photography, Chicago, US, among others.

Samoylova has published several monographs, including *Image Cities* (Fundación MAPFRE/Hatje Cantz, 2023), *Floridas* (Steidl, 2022), and *FloodZone* (Steidl, 2019).



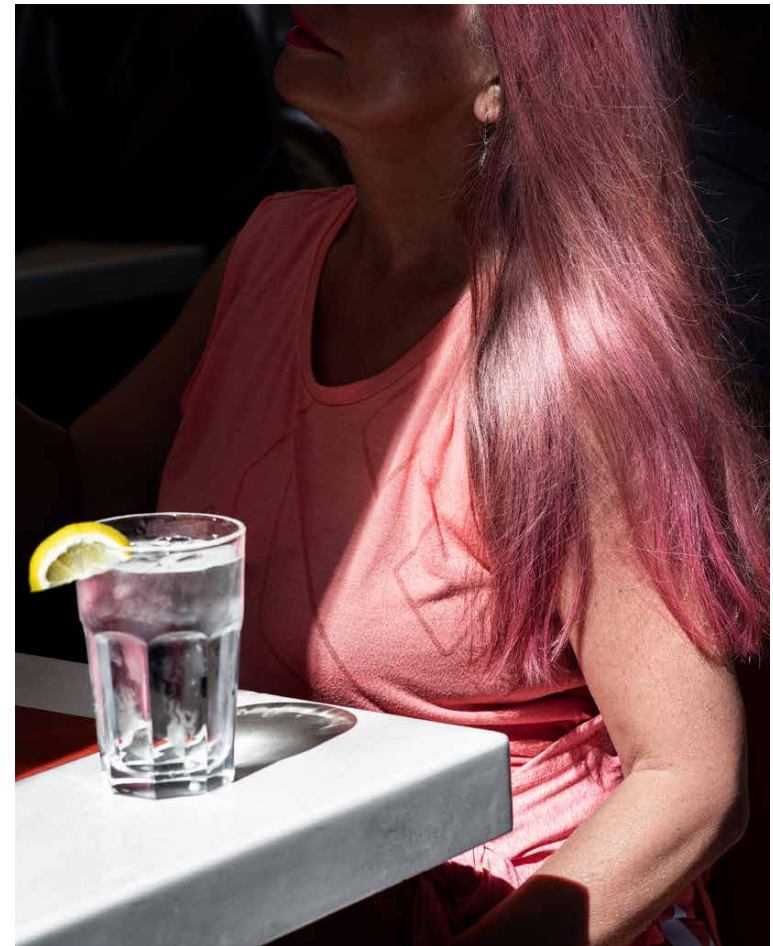
Anastasia Samoylova
Pink Pool, Palmdale (from the Floridas series), 2023
100 x 127 cm | 39 1/4 x 50 in
Archival pigment print, mounted, framed
Edition of 5 plus 2 artist's proofs (#1/5)

USD 15,000*



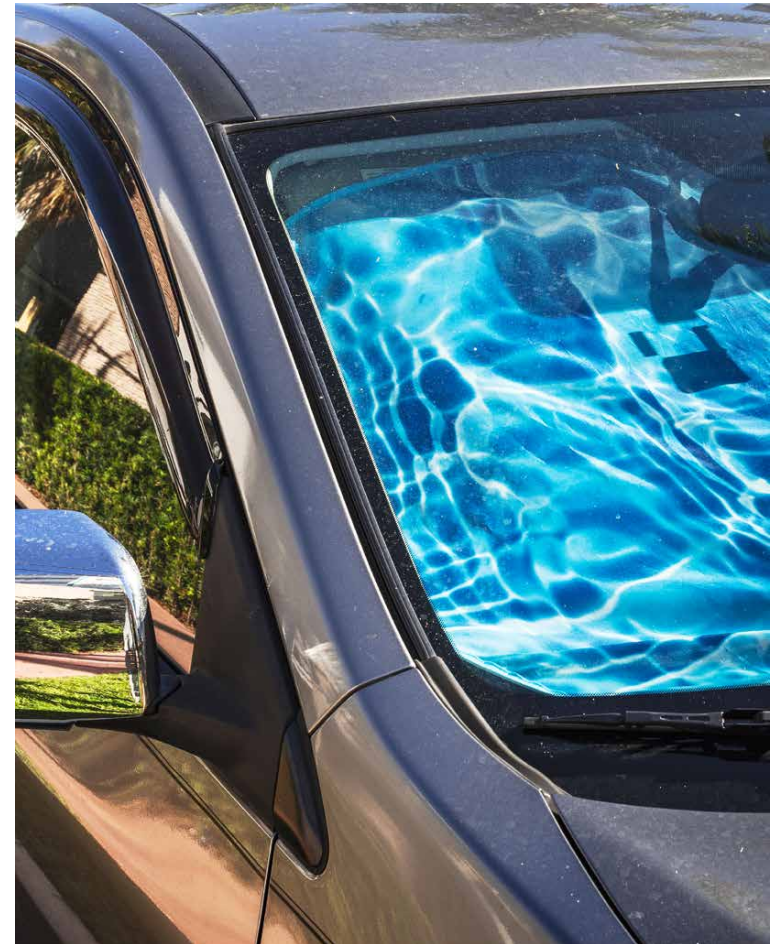
Anastasia Samoylova
Painted Wall, Key Largo (from the Floridas series), 2020
 100 x 80 cm | 39 1/4 x 31 1/2 in
 Archival pigment print, mounted, framed
 Edition of 5 plus 2 artist's proofs (#1/5)

USD 10,000*



Anastasia Samoylova
Tourist in South Beach (from the FloodZone series), 2019
 100 x 80 cm | 39 1/4 x 31 1/2 in
 Archival pigment print, mounted, framed
 Edition of 5 plus 2 artist's proofs (#1/5)

USD 10,000*



Anastasia Samoylova
Water Shade (from the FloodZone series), 2018
100 x 80 cm | 39 1/4 x 31 1/2 in
Archival pigment print, mounted, framed
Edition of 5 plus 2 artist's proofs (#1/5)

USD 10,000*

BRITTA THIE



Britta Thie was born in 1987 in Minden. She studied at Kunstakademie Münster, the Cooper Union of Science and Art New York and graduated from the Universität der Künste Berlin. She lives and works in Berlin.

Britta Thie's works explore the treacherous geographies created by the endless flow of highly stylized and commodified images that define contemporary visual culture. Her increasingly renowned video and multimedia works, including the web series "Translantics" (co-produced by ARTE and Schirn Kunsthalle Frankfurt), consider how such images are produced and how they are consumed.

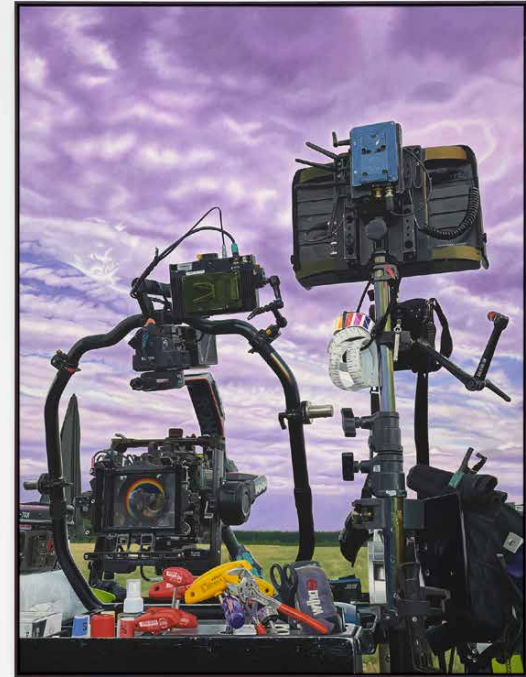
As a filmmaker, actress, and former model, Thie finds herself on many film sets. The means of atmospheric production are center-stage in her new painting series titled *More Atmosphere!* While filming a television series in Budapest, she began reflecting on the objects surrounding her when she waited for her scenes. Such objects provide the irreducible – crucially invisible – internal architecture of moving image production in popular entertainment. This paradox of 'present absence' became a fulcrum for larger questions the artist has sought to pose about the invisibilisation of various forms of (often gendered and racialized) labor, as well as the deceptive power of narrative and the ways in which minds and objects interact. Thie came to think of the objects she saw on set as companions of a kind, familiar presences with which she began feeling a sense of kinship. To Thie, they were not human, but they had their own personalities. The works in this series serve as a portrait gallery of these inanimate 'characters.' Thie's photo-realistic paintings gesture toward the high-resolution visuals expected of contemporary television and cinema, wherein HD imagery is deployed to connote 'reality' while shaping the visual culture beyond the screen. The works in *More Atmosphere!* are not simply still-lives. They are depictions of a form of continuous observation, a portrait of the obscured protagonists in a social and economic ecology.

Recent solo exhibitions include "In Development" at Leopold-Hoesch-Museum in Düren. For Gallery Weekend Berlin 2023, Wenstrup presented Thie's inaugural solo exhibition with the gallery.

This year she was part of the group exhibitions "Identity not Proven" at the Bundeskunsthalle Bonn, and "How (Not) to Fit In – Metaphors of Adolescence" at Villa Merkel in Esslingen.

She has presented her work in the following institutions: Public Art Fund, New York, US | MOCA, Toronto, CA | Mumok, Vienna, AT | Schirn Kunsthalle, Frankfurt, DE | Bundeskunsthalle Bonn, DE | KW Institute for Contemporary Art, Berlin, DE | Schinkel Pavillon, Berlin, DE | Museum Abteiberg, Mönchengladbach, DE | Kunstverein Göttingen, DE | Anthology Film Archives, New York, US | Kestner Gesellschaft, Hanover, DE | Museum für Angewandte Kunst, Frankfurt, DE | Julia Stoschek Collection, Berlin, DE | Villa Merkel, Esslingen, DE | Kunsthalle Osnabrück, DE | National Gallery of Denmark, Copenhagen, DK | Kunstverein Wiesbaden, DE | Fragile, Berlin, DE.

Works of Britta Thie are part of the following collections: Julia Stoschek Collection Berlin, DE | The Federal Collection of Contemporary Art, Bonn, DE | Public Collection of Museumsverein Mönchengladbach, DE | Collection Vestfossen Kunstlaboratorium, Vestfossen, NOR | Collection Catharina Svanborg, Malmö, SE | Collection Trevor McFedries, Miami, US | Collection Eva Gödel, Tomorrow is Another Day, Düsseldorf, DE | JPH Collection, Munich, DE.



Britta Thie
Last Looks, 2023
 200 x 150 cm | 78 3/4 x 59 in
 Oil on canvas

EUR 28.000*
 USD 30,000*



Britta Thie
Landing, 2023
 200 x 150 cm | 78 3/4 x 59 in
 Oil on canvas

EUR 28.000*
 USD 30,000*



DAVID RENGGLI



David Renggli was born in 1974 in Zurich, where he lives and works.

Renggli's oeuvre, spanning from sculpture and painting to collage, is a witty engagement with the topics of Western society as well as a reflexive exploration of art history.

With the *Desire Paintings*, an ongoing series of works, the artist developed his signature technique in 2015. First, he paints a background wood panel with abstract forms in various colors, juxtaposed by a jute net in the front, on which he paints different colorful shapes. The overlapping of both surfaces creates a three-dimensional depth with interesting optical sensations. On an ironic note, the paintings combine the aesthetics of decorative interior design, referencing and challenging the tradition of modernist abstract art. Renggli's use of jute netting material derives from finding jute netting mesh used on the side of mountains in Switzerland to prevent mud and rock slides.

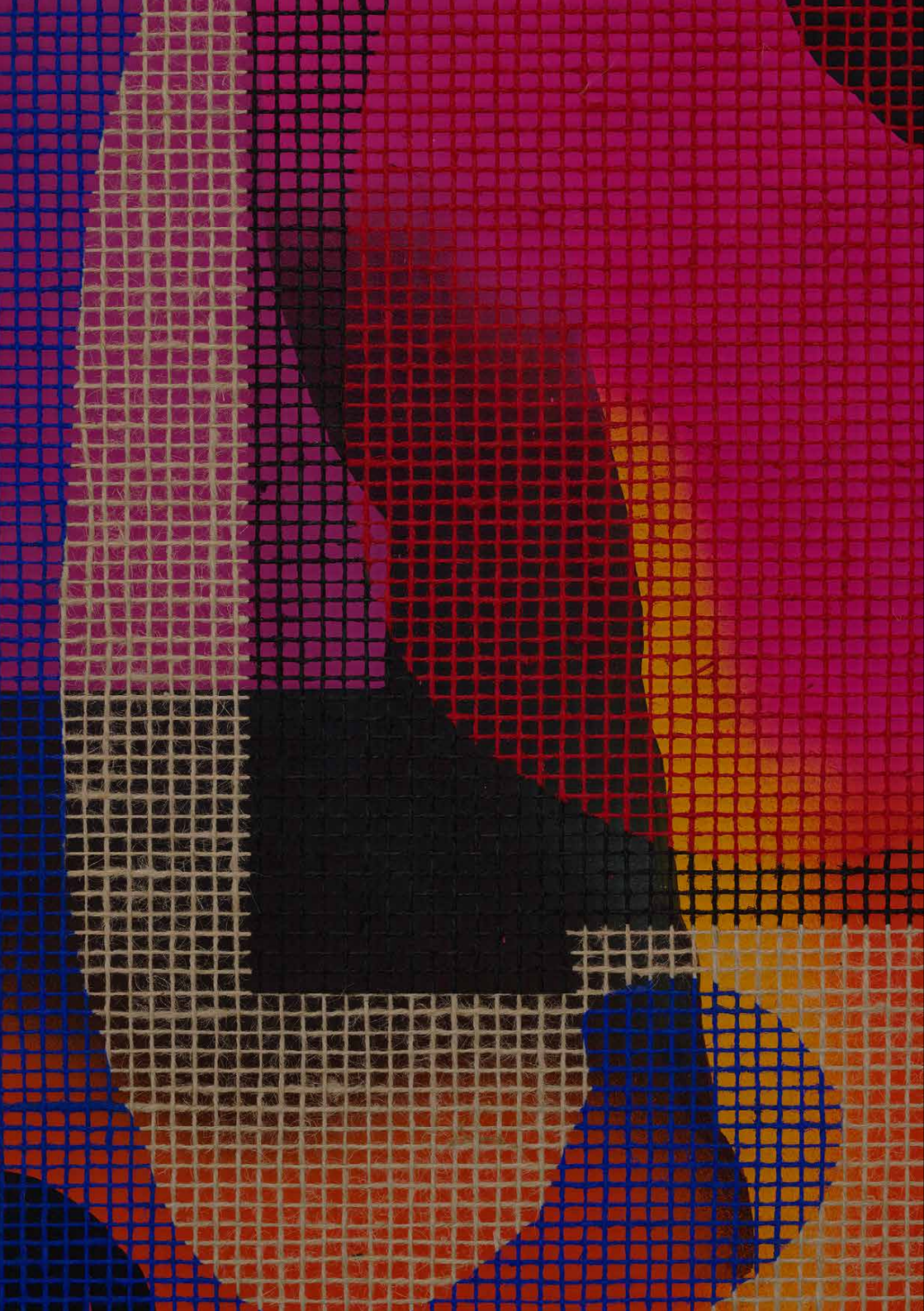
Recent solo exhibitions include Kunst(Zeug)Haus in Rapperswil-Jona, CH and museum Villa Merkel in Esslingen, which was accompanied by a catalog.

Currently sculptures from his *Spell my name* series are on view at the Montblanc Haus in Hamburg.

Notable solo exhibitions: Kunstmuseum Bellpark Kriens in Luzern, CH | Migros Museum, Zurich, CH | Museum Rietberg, Zurich, CH | Kunsthalle Freiburg, CH | Kunsthalle St. Gallen, CH | Museum Kunstraum Baden, DE | Associazione Barriera in Turin, IT.

Renggli has participated in international group shows at institutions such as Sculpture Art Museum in Qingdao, CN | Maison van Doesburg in Meudon, FR | Kunstsammlung Chemnitz, DE | Tate Britain, London, GB | Kunsthalle Bern, CH | CCA Andratx, Mallorca, ES | Swiss Institute, New York, US.

Works by David Renggli are in the collections of the Migros Museum, Zurich, CH | Kunsthau Zürich, CH | Museum Bellpark, Kriens, CH | Fotomuseum Winterthur, CH | Bächler Stiftung, Zurich, CH | FRAC Nord de Palais, Dunkerque, FR | Sammlung Philara, Düsseldorf, DE | Pizzuti Collection in Columbus, US | Rosenblum Collection, Paris, FR.



David Renggli

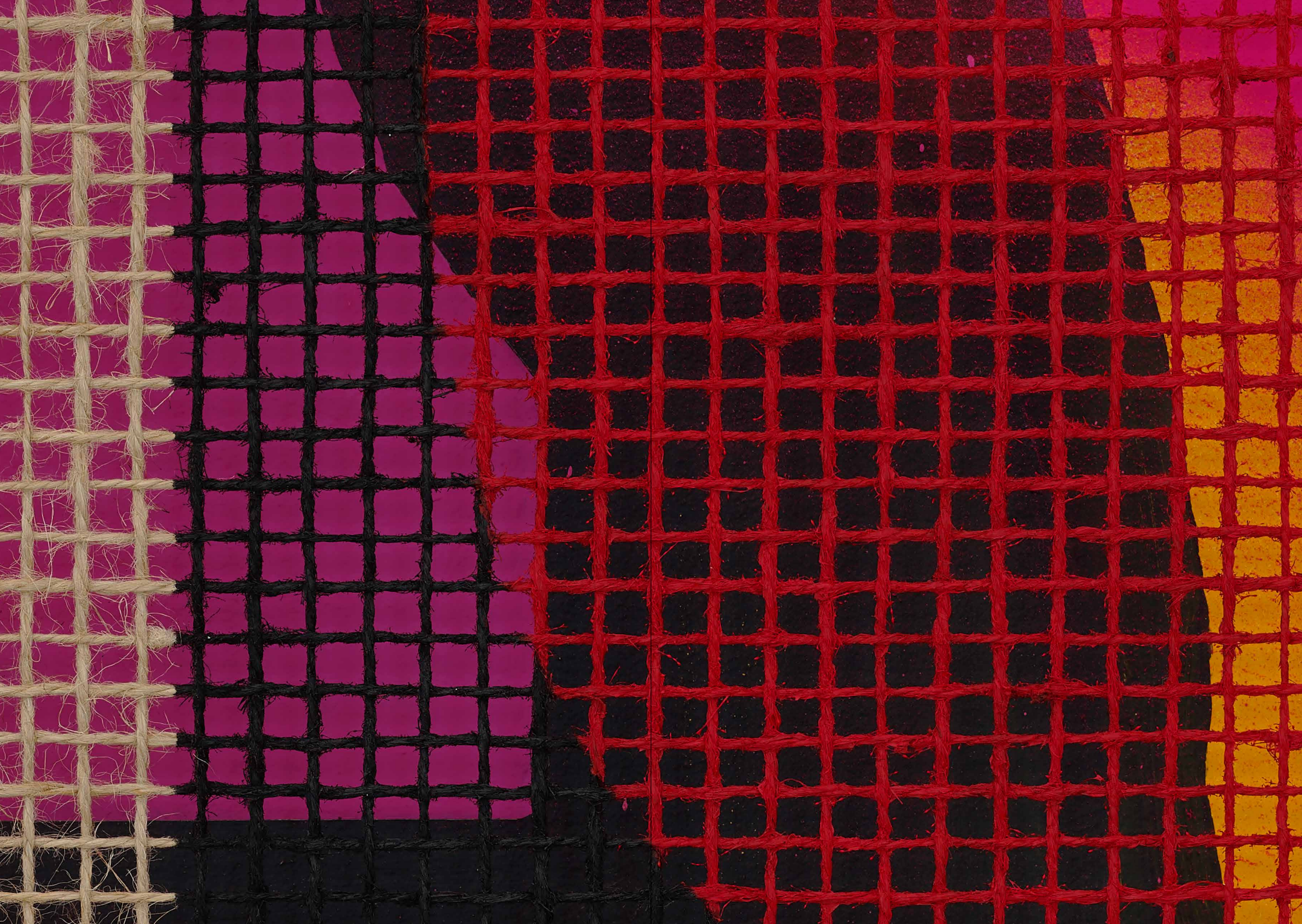
Desire Painting (pocojanis), 2023

162 x 127 cm | 63 3/4 x 50 in

Acrylic on wood and jute net, aluminum frame

EUR 35.000*

USD 38,000*



JENNY BROSKI



Jenny Brosinski was born in 1984 in Celle. She lives and works in Berlin.

Brosinski's minimalistic abstract paintings reflect an artistic language reminiscent of automatic writing built up from individual stories on big canvases. The artist follows a reductivist approach to painting by restricting the creative gestures on canvas. Her paintings directly engage the viewer with the concept of deconstruction by demonstrating deftly uncoordinated compositions. They "deliberately reveal traces of use, whereby the nature of their materiality is brought to the foreground," as the painter highlights herself.

Minimal mark-making, apparent brushwork, and spray-painted compositions make her artworks characterized by spontaneity in appearance while maintaining their mindfully balanced components in an alluring visual expression. Brosinski emphasizes the idea of deconstruction by highlighting a painting methodology expressed through chromatic anguish that determines almost all her paintings.

The artist aims to benefit from her materials, such as linen and cotton. She exploits their textual qualities on canvas to reveal deeper and more emotional reactions from the viewers. At first glance, her paintings introduce new forms of communication between irregular lines, childish squiggles, colors looking like stains, abstract marks, or even famous cartoons. On top of that, this uncomfortable visual allegory suggests a sharp-witted, compelling, and energetic juxtaposition on canvas elaborating the artist's emphasis on materiality, raw arrangements, and simplistic shapes. In this respect, Brosinski creates a painting and then deconstructs and reconfigures it.

The great freedom that Jenny Brosinski gives her painterly elements is unmistakable. Colors and lines breathe here, show themselves as an open work and conceal nothing. Between the color, dynamics of strokes, large letters, scribbles, folds, lines, and footprints – these statements are just not as straightforward as language and also not as analytical as drawings. Brosinski's abstract, minimalist painting is surprisingly

concrete in their reference to themselves.

Notable institutional solo exhibitions include Kunsthalle Emden and Kunstverein Schwerin in Germany. In autumn 2024, Brosinski will have a solo exhibition at the Kunstverein Oldenburg.

Currently, her paintings are on view in the new collection presentation of the Margulies Collection in Miami. Additionally, she has participated in group exhibitions at venues such as Kunstsaele in Berlin, Vestfossen Kunstlaboratorium in Vestfossen (Norway), and Villa Schöningen in Potsdam, Germany.

Things I've Never Said is the title of an extensive publication documenting Brosinski's work from the past few years. The publication has recently been published by DCV.

Brosinski's works are in the collections of the Busch Risvig Collection, DK | Hannecart Collection, Brussels, BE | Kai Loebach Collection, Los Angeles, US | Kunsthalle Emden, DE | Margulies Collection, Miami, US | MMCA National Museum of Modern and Contemporary Art, KR | Public Collection of the City of Gothenburg, SW | Sammlung Wemhöner, Berlin, DE | Taschen Collection, Los Angeles, US.



Jenny Brosinski
Running Rivers, 2023
 202 x 168 cm | 79 1/2 x 66 1/4 in
 Oil stick, oil, spray paint and acrylic on canvas

EUR 39.000*
 USD 42,000*





Jenny Brosinski
Tried to Hide It, 2023
202 x 168 cm | 79 1/2 x 66 1/4 in
Oil, spray paint and fabric on glued canvas, oak frame

EUR 39.000*
USD 42,000*



GREGOR HILDEBRANDT



Gregor Hildebrandt was born in 1974 in Bad Homburg and currently lives and works in Berlin. He is a Professor of Painting at the Academy of Fine Arts in Munich.

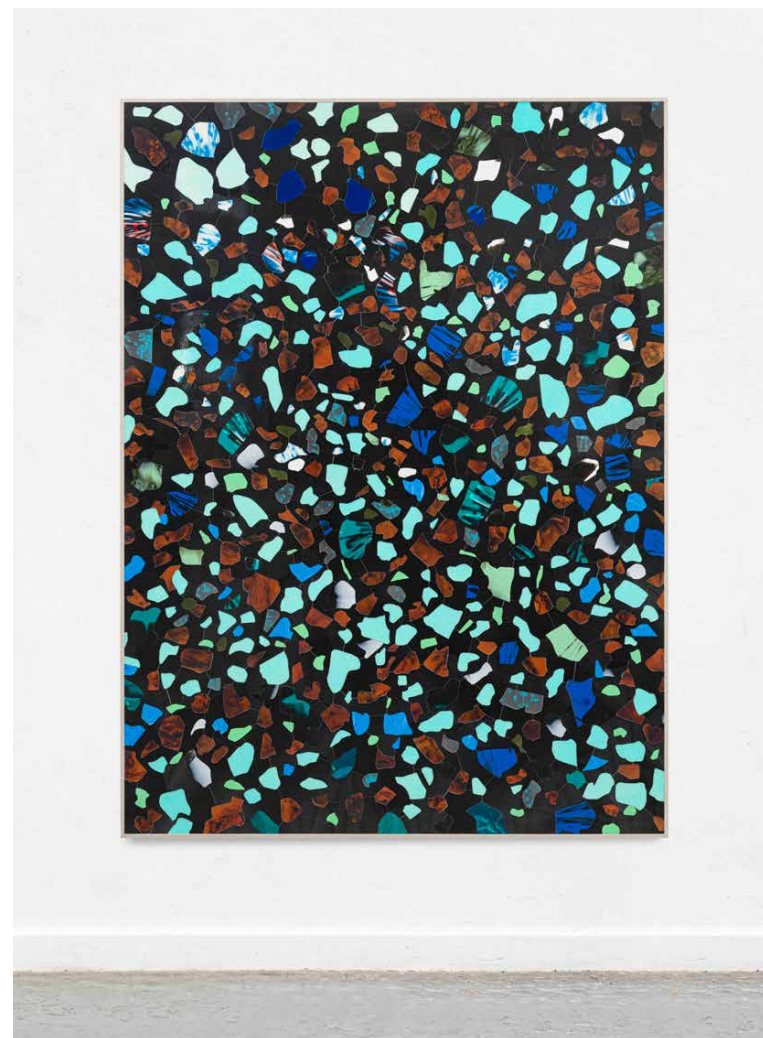
Hildebrandt's work focuses on the cross-media transfers of music, film, and poetry into visual art. His primary materials are analog recording media, such as magnetic audio, VHS tapes, and vinyl records. He records these media with specific songs or films, and they provide an 'invisible' dimension to his works that address personal and collective cultural memory.

At Art Basel Miami Beach we are showcasing a work of Hildebrandt's latest terrazzo painting series. The artist draws inspiration from photographs of terrazzo floors in Venetian palazzos to create these pieces. Using bits of colored vinyl records, he assembles the materials to create the appearance of stone floors, similar to wooden intarsia.

Hildebrandt's solo exhibition "Beyond Behind" is currently on view at MAZ Museo de Arte de Zapopan in Mexico. Additionally, his works are featured in various group exhibitions such as "Meeting Piet. Mondrian and the consequences" at Wilhelm-Hack-Museum in Ludwigshafen, and "It's up to you, my Darling" at the Picasso Museum in Paris.

In 2022, the artist presented his largest show to date, titled "A Blink of an Eye and the Years are Behind Us," at the Kunsthalle Prague. The exhibition was accompanied by an extensive catalog.

Works by Gregor Hildebrandt are in the public collections of the Berlinische Galerie, Berlin, DE | Centre Pompidou, Paris, FR | Kunsthalle Bielefeld, DE | Kunsthalle Praha, Prague, CZ | Kunstpalast Düsseldorf, DE | Museum van Bommel van Dam, AD Venlo, NL | Martin Z. Margulies Collection, Miami, US | Mercedes-Benz Art Collection, Stuttgart, DE | Rubell Family Collection, Miami, US | Saarland Museum, Saarbrücken, DE | Sammlung zeitgenössische Kunst des Bundes, Bonn, DE | Sammlung Philara, Düsseldorf, DE | Vanhaerents Art Collection, Brussels, BE | Burger Collection, Zurich, CH/Hong Kong, HK | Yuz Collection, Shanghai, CN.



Gregor Hildebrandt
from the edge of the deep green sea, 2023
 174 x 129 cm | 68 1/2 x 50 3/4 in
 Cut vinyl records on canvas and wood

EUR 59,000*
 USD 63,000*

GEROLD MILLER



Gerold Miller was born 1961 in Altshausen. He lives and works in Berlin and Pistoia.

Gerold Miller's artistic practice gravitates around questions of imagery, focussing on the relationship between conceivability and visibility. Between geometric unambiguity and visual ambiguity and the viewer's active involvement. Major influences come from the Hard Edge painting of the American West Coast, the experiments of the Italian Zero movement, and the Neo Geo movement of the 1980s.

Miller's work shows how the path to non-objective art inevitably leads back to reality. They arise from an irreducible use of form and color and dispense with any possible content. The setting of art as place and presence plays a significant role in his entire oeuvre. The artist is concerned with the viewer's perspective on himself in a defined surrounding space and how he locates himself in relation to it. The merging of artwork and viewer becomes an ever-changing process, making the simultaneity of place and time an essential factor.

At this year's Art Basel Miami Beach Wentrup presents works of the artist's *instant vision* series. They are made of aluminum and high-quality lacquer. They exemplify Gerold Miller's consistent approach to a radically reduced concept of pictoriality. By distancing himself from the image, new images emerge through the systematic reduction of creative means.

Miller's works are currently being exhibited in the group exhibition "Something New, Something Old, Something Desired" at Hamburger Kunsthalle. He was recently awarded the Helmut Kraft Foundation Prize for Fine Arts, which includes the acquisition of a sculpture by Kunstmuseum Siegen.

In 2022, the artist's works were exhibited at Mies van der Rohe Haus in Berlin, as well as at Neues Museum in Nuremberg and Berlinische Galerie in Berlin.

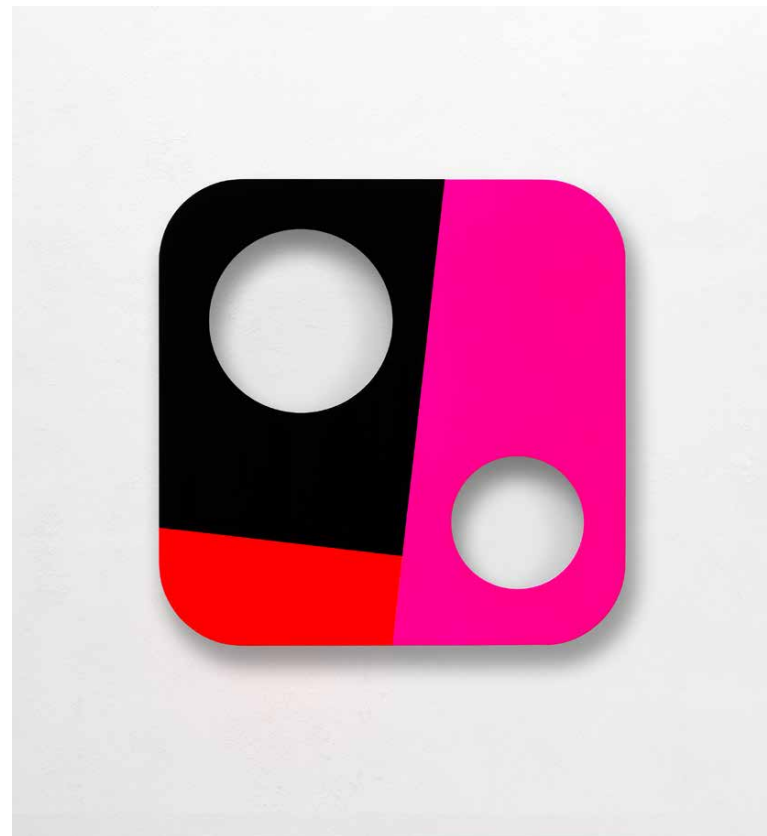
Previously, Miller's works have been exhibited and collected by museums and private collections worldwide, including Nationalgalerie, Berlin, DE | Louisiana Museum of Modern Art, Humlebæk, DK | Kunsthalle Weishaupt, Ulm, DE | NOMA New Orleans Museum of Art, US | Kunstmuseum Stuttgart, DE | Neues Museum, Staatliches Museum für Kunst und Design Nürnberg, DE | Hamburger Kunsthalle, DE | Museum für Konkrete Kunst, Ingolstadt, DE | Tel-Aviv Museum of Art, IL | Museo de Arte Latinoamericano, Buenos Aires, AR | Museum Moderner Kunst, Vienna, AT | Museum Ostwall im Dortmunder U, DE | Kunsthalle Winterthur, CH | Takasaki Museum of Art, JP | Fondation Cartier pour l'Art Contemporain, Paris, FR | Schirn Kunsthalle, Frankfurt am Main, DE | Opera City Gallery, Tokyo, JP | Kunsthaus Bregenz, AT | Borusan Contemporary, Istanbul, TR | Daimler AG, Stuttgart/Berlin, DE | Musée de l'Art et de la Histoire Neuchâtel, FR | Museo d'Arte della Svizzera Italiana, Lugano, IT | Museum Ritter, Waldenbuch/Stuttgart, DE | Rozenblum Foundation, Buenos Aires, AR Sammlung Schauwerk Sindelfingen, DE | Société Générale, Paris, FR.





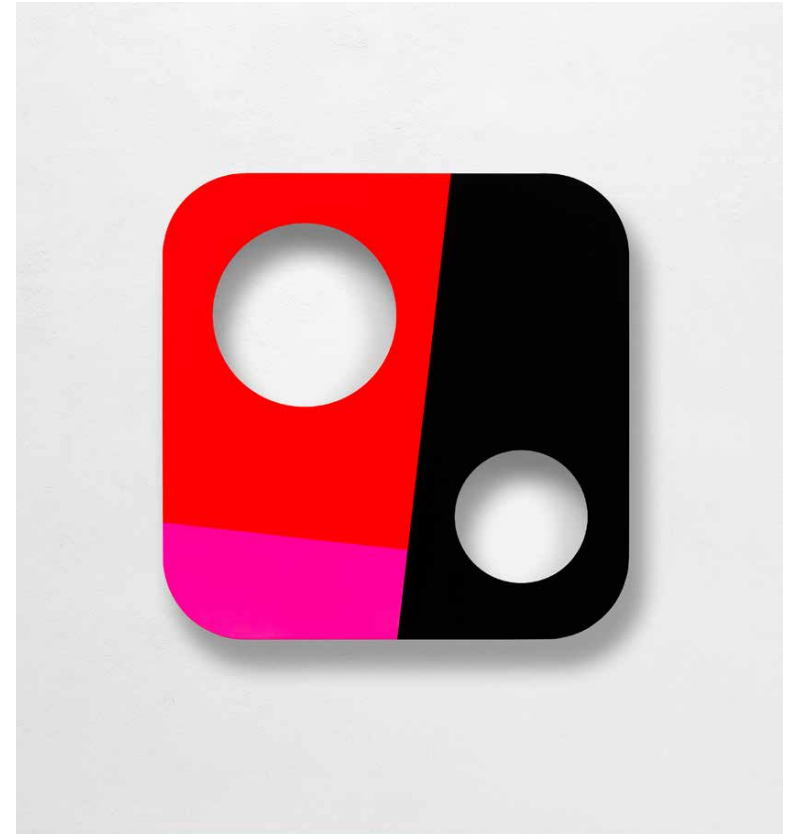
Gerold Miller
instant vision 247, 2022
 50 x 50 x 3.5 cm | 19 3/4 x 19 3/4 x 1 1/2 in
 Lacquered aluminum

EUR 16.000*
 USD 17,000*



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USD 17,000*

JAN-OLE SCHIEMANN



Jan-Ole Schieman (*1983 in Kiel) studied at the Kunsthochschule Kassel and the Kunstakademie Düsseldorf. He lives and works in Cologne.

Schieman's work oscillates between abstract and figurative elements, comic drawings, and densely constructed surfaces with underlying amorphous shapes and multiple layers of paint, ink, crayon, and color.

Based on a visual vocabulary of complex forms and surreal fragments, Schieman's work is grounded in both gestural abstraction and the history of 20th-century animation. His compositions turn their graphic lines inside out and interlock them with organic structures. Motifs move through the paintings dimly as if they were humorous caricatures. Silhouettes, lines, and forms oscillate playfully between the limits of abstract painting and anthropomorphic figuration. His pictorial worlds create a dense, sometimes transparent mesh that abandons the contours of clearly defined, unique structures in favor of an ambivalent, cleverly interwoven composition.

Schieman's large-format works emerge not only in a dialogue with their references but also in a continuous interchange to a formal language created by the artist in drawings and watercolors. In this language, pencil and ink organically outline details, dismember hybrid bodies, and link sections of lines to reshape themselves synthetically into a new visual universe.

Jan-Ole Schieman had solo and group exhibitions at Kunstverein Heppenheim, DE | Museum of Contemporary Art, Antwerp, BE | Kunstverein Aachen, DE | Wentrup, Berlin, DE | Almine Rech, Brussels, BE | Paul Kasmin Gallery, New York, US | Nino Mier, Los Angeles, US / Brussels, BE / Cologne, DE | Choi & Lager Gallery, Seoul, KR.

His solo exhibition titled "WAH WAH" is currently on view at the Museum Neue Galerie Gladbeck in Germany.

Jan-Ole Schieman's works are part of the collections of the Bronx Museum, New York, US | Craig Robins Collection, Miami, US | Hort Family Collection, New York, US | The Marciano Collection, Los Angeles, US | MOCAD Museum of Contemporary Art Detroit, US | Museum of Contemporary Art Detroit, US | Oetker Family Collection, Berlin, DE | r/e collection, ES | Rubell Family Collection, Miami, US | The Margulies Collection, Miami, US.



Jan-Ole Schiemann

Ordnungsversuch auf kleinster Ebene, 2022

110 x 90 cm | 43 1/4 x 35 1/2 in

Ink, acrylic and oil paint on canvas

EUR 26.000*

USD 28,000*



*All prices excl. VAT

ABOUT THE GALLERY

WENTRUP was founded in 2004 in Berlin. Its portfolio comprises a diverse group of 22 cross-disciplinary and trans-generational artists with a global background.

Since 2019, the gallery spaces have been located in a listed brick building typical of the New Objectivity movement of the 1920s. A year later, WENTRUP II opened as a second gallery space in Charlottenburg.

From 2021 to 2023, WENTRUP AM FEENTEICH presented exhibitions and discursive events in an Art Nouveau villa in Hamburg, deliberately distinguishing itself from a conventional white cube context.

WENTRUP VENEZIA is scheduled to open in Venice, Italy in the spring of 2024. The gallery's first international branch marks an important next step in its development.



WENTRUP

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Jenny Brosinski
Gregor Hildebrandt
Gerold Miller
Mary Ramsden
David Renggli
Anastasia Samoylova
Jan-Ole Schiemann
Britta Thie
Marion Verboom

W E N T R U P