

FRIEZE NEW YORK

Booth A6, Level 2

May 7 – 11, 2025

Esther Schipper

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CONCURRENT EXHIBITION

ROSA BARBA THE OCEAN OF ONE'S PAUSE

MAY 3–JULY 6, 2025

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK,
10019, UNITED STATES
WWW.MOMA.ORG

For Rosa Barba, cinema “allows time and space to vibrate, collapse, overlap, and extend.” Barba’s conceptual explorations of film probe historical records, personal narratives, and the sensory experience of celluloid, often by documenting natural landscapes and human-made changes to the environment. This installation spans 15 years of Barba’s work, featuring film, kinetic sculpture, and sound. A newly commissioned work, **Charge**, forms the core of the installation and examines light as a source of ecological change and scientific innovation. Accompanying these works is a series of performances conceived by Barba as an “exploded poem.”

Performance Schedule:

Thursday, May 15, 4:00 and 7:00 p.m.

Saturday, May 17, 4:00 and 7:00 p.m.*

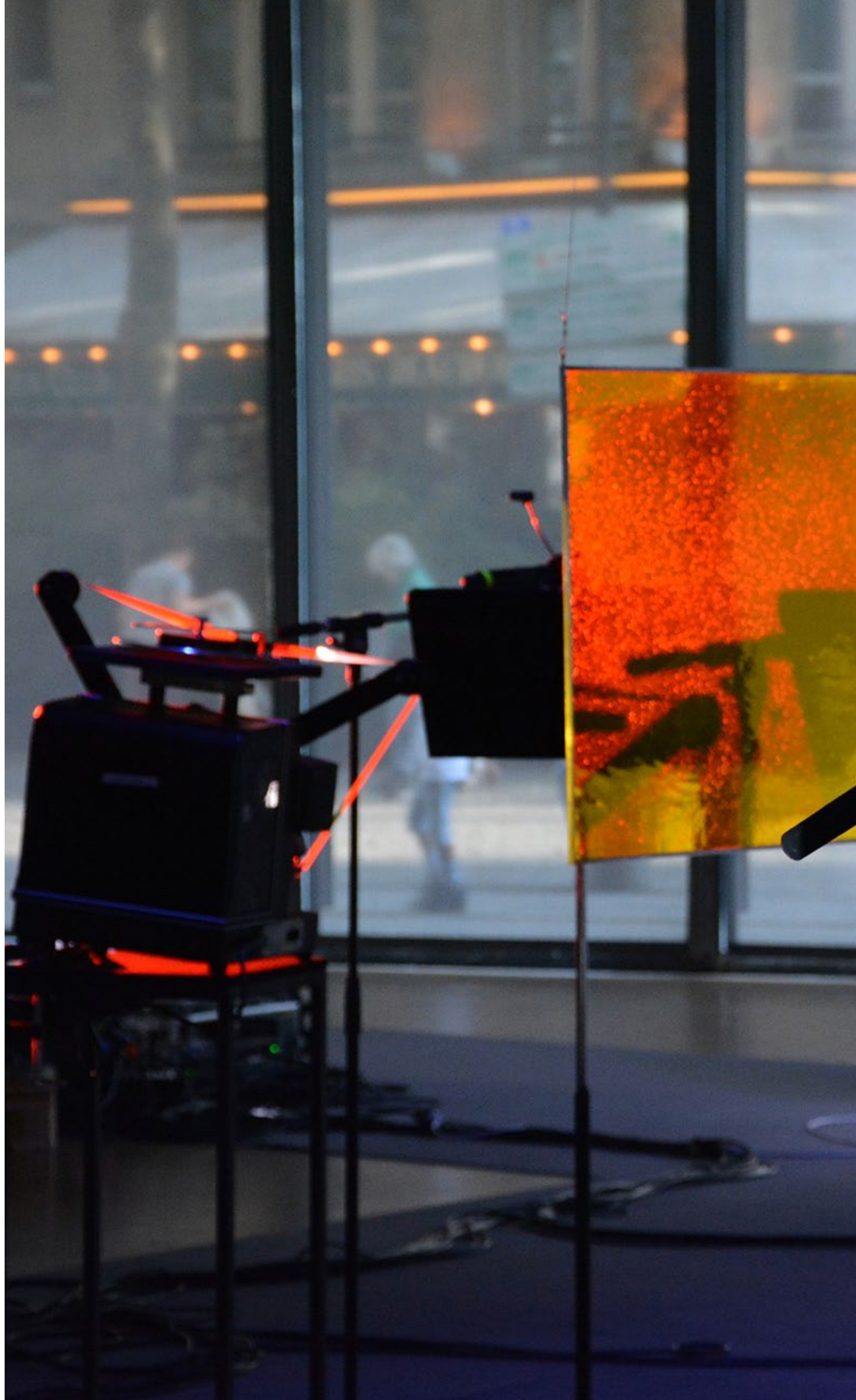
Sunday, May 18, 2:00 p.m.

*The 7:00 p.m. performance on May 17 will be followed by a conversation with the artist.

In conjunction with the exhibition, Barba has curated a selection of films drawn from MoMA’s collection.

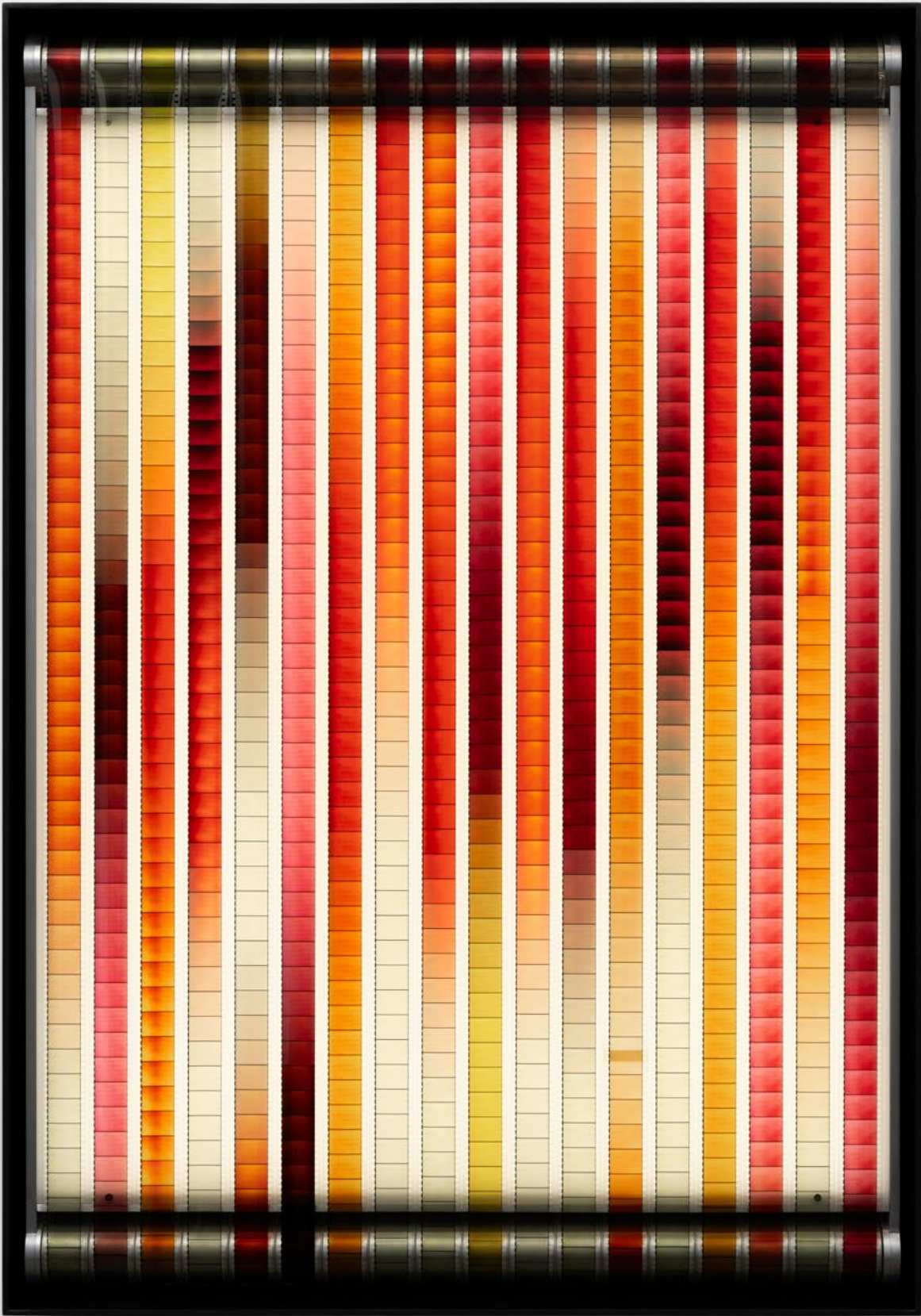
Carte Blanche: Rosa Barba which will be presented in MoMA’s theaters May 13–18, 2025.

Exhibition image: Rosa Barba, **The Ocean of One’s Pause**, The Museum of Modern Art, New York (2025)



ROSA BARBA

Rosa Barba, **Dictionary of Colored Standards**,
2025, 35 mm film, steel and aluminum frame, motor,
plexiglas, LED lights, 100 x 70 x 12 cm (39 3/8 x 27
1/2 x 4 3/4 in), unique in a series of 7 (RBA 137)



Rosa Barba

Dictionary of Colored Standards, 2025

35 mm film, steel and aluminum frame, motor, plexiglas, LED lights

100 x 70 x 12 cm (39 3/8 x 27 1/2 x 4 3/4 in)

Unique in a series of 7

(RBA 137)

Rosa Barba (b. 1972) engages within the medium of film through a sculptural approach. In her works, Barba creates installations and site-specific interventions to analyze the ways film articulates space, placing the work and the viewer in a new relationship. Questions of composition, physicality of form and plasticity play an important role for the artist as Barba examines the industry of cinema and its staging vis-à-vis gesture, genre, information and documents. Her film works are situated between experimental documentary and fictional narrative.

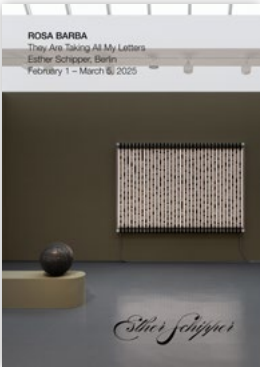
Dictionary of Color Standards is a kinetic sculpture using film. Looped around two metal rollers—one just inside the frame on bottom, the other on top—and lit from behind by a light box, colored film stock produces a continuously changing composition. The colors were produced by filming color filters. Vertical strips of film are in constant movement, producing a landscape of cascading colors.

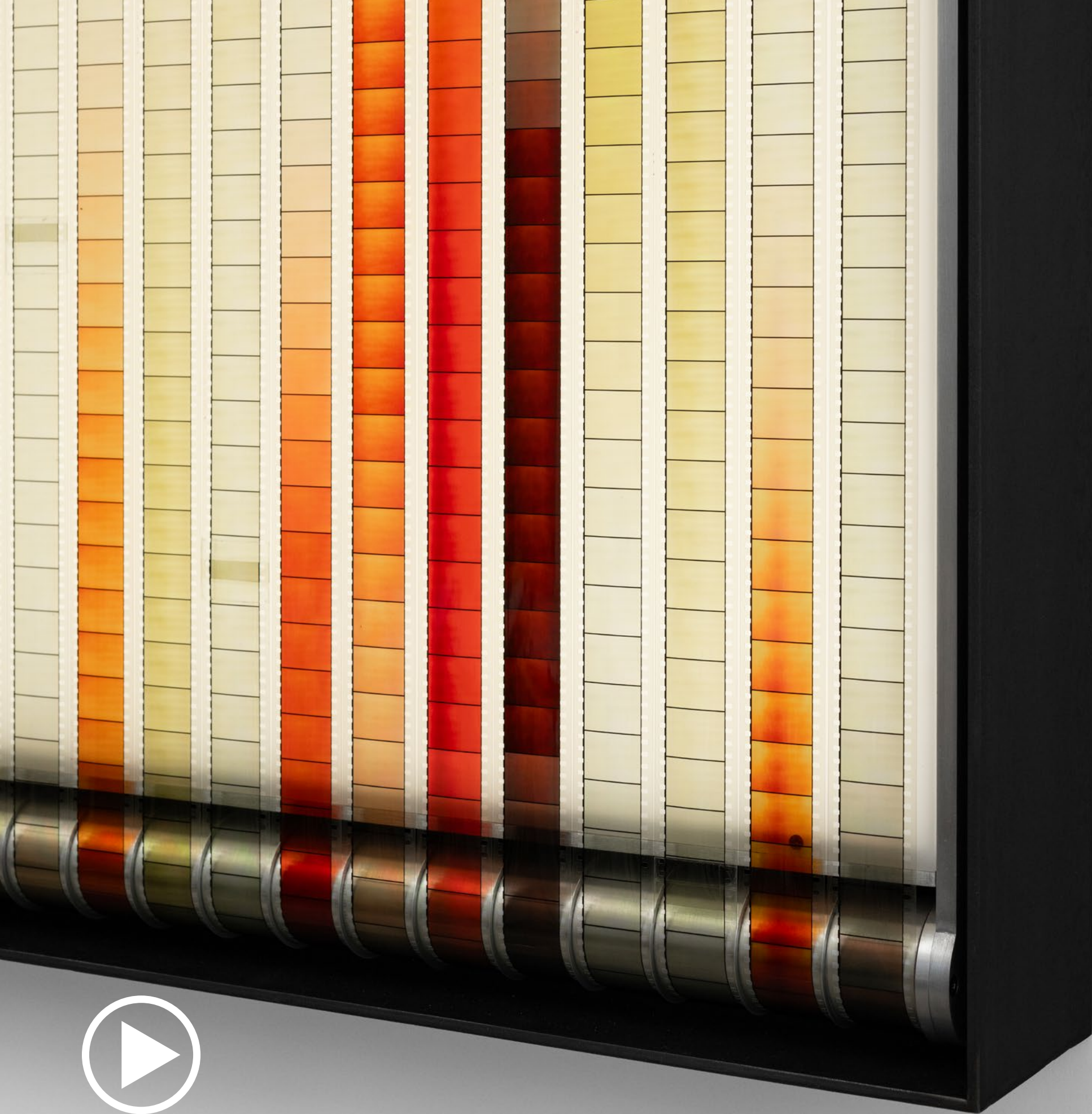
The title refers to the Dictionary of Colour Standards published in Great Britain in 1936 by the British Colour Council with an intention to standardize colors across all color-using industries in the British Empire.

ARTIST PAGE



RELATED DOSSIER





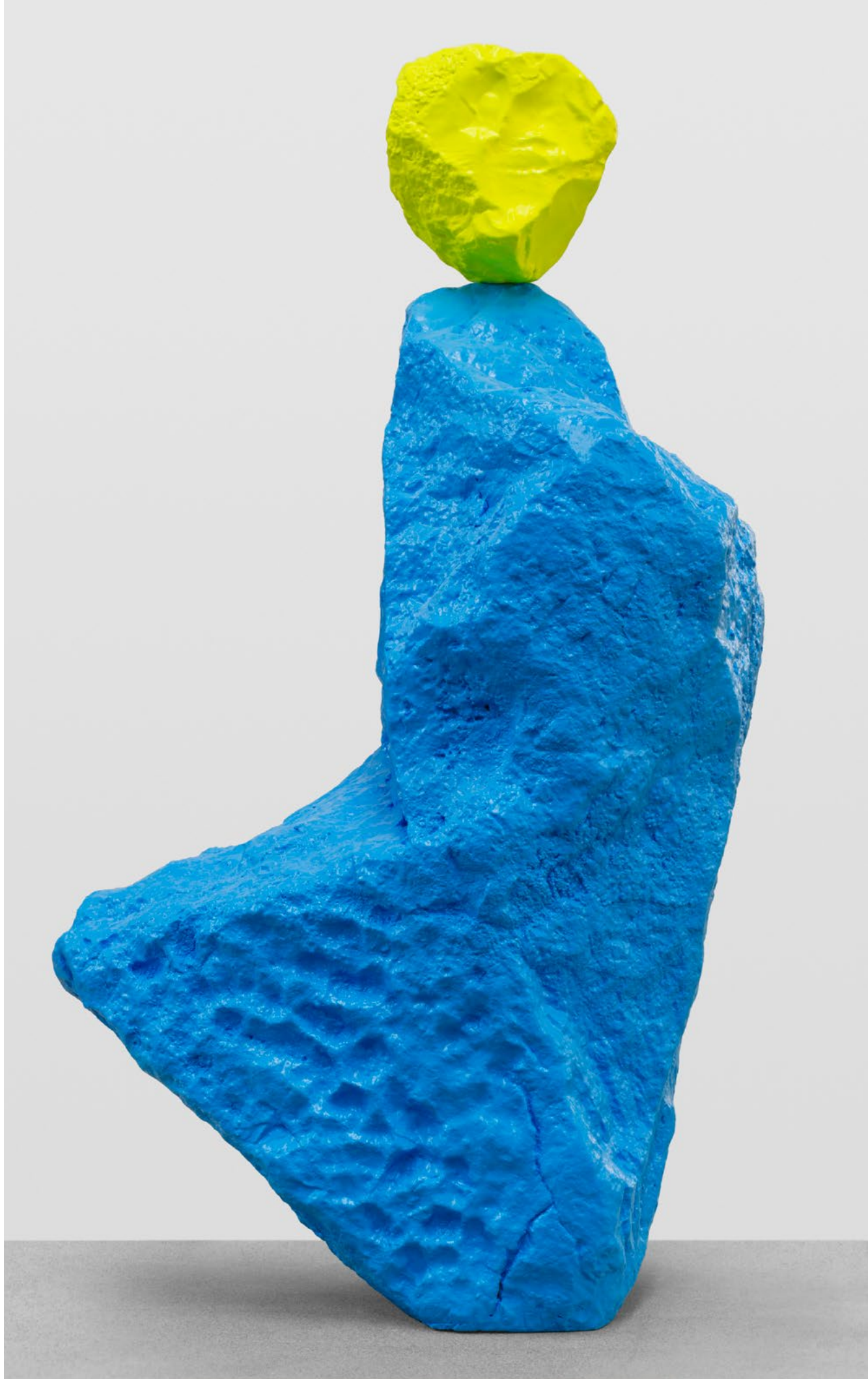
UGO RONDINONE



Ugo Rondinone, **blue pink nun**, 2025, painted stone,
stainless steel, 38,3 x 18 x 13 cm (15 x 7 1/8 x 5 1/8
in) (sculpture) (UR 741)



Ugo Rondinone, **yellow blue monk**, 2025, painted stone, stainless steel, 38 x 19 x 12 cm (15 x 7 1/2 x 4 3/4 in) (sculpture) (UR 742)



Ugo Rondinone, **red grey nun**, 2025, painted stone,
stainless steel, 38,5 x 12 x 8 cm (15 1/8 x 4 3/4 x 3
1/8 in) (sculpture) (UR 743)



Ugo Rondinone

blue pink nun, 2025

Painted stone, stainless steel

38,3 x 18 x 13 cm (15 x 7 1/8 x 5 1/8 in) (sculpture)

(UR 741)

yellow blue monk, 2025

Painted stone, stainless steel

38 x 19 x 12 cm (15 x 7 1/2 x 4 3/4 in) (sculpture)

(UR 742)

red grey nun, 2025

Painted stone, stainless steel

38,5 x 12 x 8 cm (15 1/8 x 4 3/4 x 3 1/8 in) (sculpture)

(UR 743)

Ugo Rondinone (b. 1964) is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision of human nature have resulted in a wide range of two-dimensional and three-dimensional objects, installations, videos, and performances. His hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time, where modernist achievement and archaic expression intersect.

The unique sculptures belong to Ugo Rondinone's body of work, **nuns + monks**. Each sculpture is made of two parts – the body and the head of made of limestone quarried in Switzerland – that form the basic shape of a human body wrapped in a cloak. The work can be presented on an artist-designed shelf.

The sculptures in the series present themselves in an “archaic” beauty that brings to mind two other groups of works by the artist: the raw stone figures of **Human Nature** in Rockefeller Plaza, 2013, and the neon-colored stone mountains **Seven Magic Mountains** in the desert of Nevada, 2016. These groups are the study and enjoyment of naturally formed stones as objects of beauty and contemplation, and in turn generate personal, meditative states of looking in which the boundaries between the outside world and internally visualized spaces break down. In doing so, Rondinone makes sculptures of what it means and feels like to see, whether this is understood to be a physical or metaphysical phenomenon.

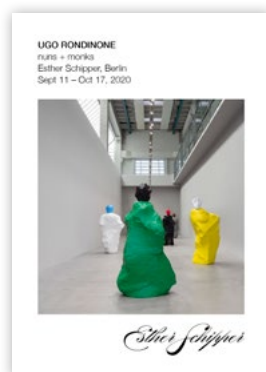
The series **nuns + monks** continues to address this dual reflection between the inner self and the natural world. Just as the external world one sees is inseparable from the internal structures of oneself, nuns + monks allows such layers of signification to come in and out of focus, prompting the viewer to revel in the pure sensory experience of color, form and mass while simultaneously engender in an altogether contemporary version of the sublime.

The creation of these works was nourished by Rondinone's assiduous frequentation of the medieval sculpture department at the Metropolitan Museum in New York, and in addition by a powerful confrontation with Giacomo Manzù's cardinals (born Giacomo Manzoni, 1908-1991), whose own particular modernity, permeated by a classicism that defies time and categorization, inevitably corresponded to Rondinone's interest.

ARTIST PAGE



RELATED DOSSIER







Exhibition view: Ugo Rondinone, **the water is a poem unwritten by the air no. the earth is a poem unwritten by the fire**, Musée du Petit Palais, Paris (2022)

SOJOURNER TRUTH
PARSONS



Sojourner Truth Parsons, **Alone with tree II**, 2025,
170,7 x 121,9 cm (67 1/4 x 48 in) (5,6 x 4 ft) (STP 108)



Sojourner Truth Parsons, **Alone with tree I**, 2025
acrylic on canvas, 152,4 x 109,7 cm (60 x 43 1/4 in)
(5 x 3,6 ft) (STP 105)



Sojourner Truth Parsons, **I've been sad**, 2025
acrylic on canvas, 103,6 x 91,4 cm (40 3/4 x 36 in)
(3,4 x 3 ft) (STP 107)

Sojourner Truth Parsons

Alone with tree II, 2025

Acrylic on canvas

170,7 x 121,9 cm (67 1/4 x 48 in) (5,6 x 4 ft)

(STP 108)

Alone with tree I, 2025

Acrylic on canvas

152,4 x 109,7 cm (60 x 43 1/4 in) (5 x 3,6 ft)

(STP 105)

I've been sad, 2025

Acrylic on canvas

103,6 x 91,4 cm (40 3/4 x 36 in) (3,4 x 3 ft)

(STP 107)

Sojourner Truth Parsons' (b. 1984) paintings have a powerful sense of narrative intimacy, where we, as viewers, experience highly personal yet fictional slices of life. Like classical film noirs, her works combine dark surfaces, shadows, and fractured personas in a mix of illusion and desire. They incorporate psychic dramas where the drive for unity and completion is balanced by the pleasures of a dynamic multiplicity. While her marks and brushstrokes highlight her painting process, her fields of color, repetitions, reflections, and her figures' minimal forms engender a visceral, emotional subjectivity.

With their intermingling colors, silhouetted bodies, and black fields doubling as architectural markers and framing devices, Parsons' paintings have an astounding atmospheric intensity. Her compositions hover at the threshold of abstraction and representation, swinging back and forth as recognizable shapes such as bodies, flowers, city blocks or landscapes never fully settle in one register or the other. Sometimes the association with the outside world is anchored simply by a luminous round disc — sun or moon—that lets the painting shift at the blink of an eye. Or gentle slopes and upturned curves can suddenly manifest their eroticism before retreating again into a compositional whole of abstracted pattern.

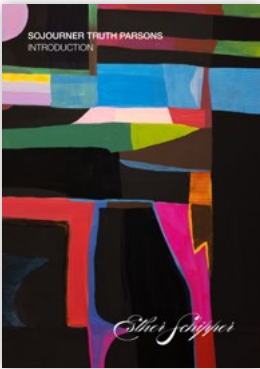
Composed from overlapping elements—layers of paint alternate with thin washes, matt surfaces with slightly glossier and iridescent passages—the artist's iconography constructs an interior environment, more psychic landscape than forest or city block, embodying emotional truth.

Compositional structure and color have a wider significance in Parsons' practice. As the artist noted in 2022, "I find edges really beautiful. When I'm experiencing the world, I can't help but see everything as an edge, as a color next to a texture next to a flatness. And as a white-passing person of color, that 'edgeness' has been part of the way that I've moved through the world interpersonally, my whole life. On an edge."

ARTIST PAGE

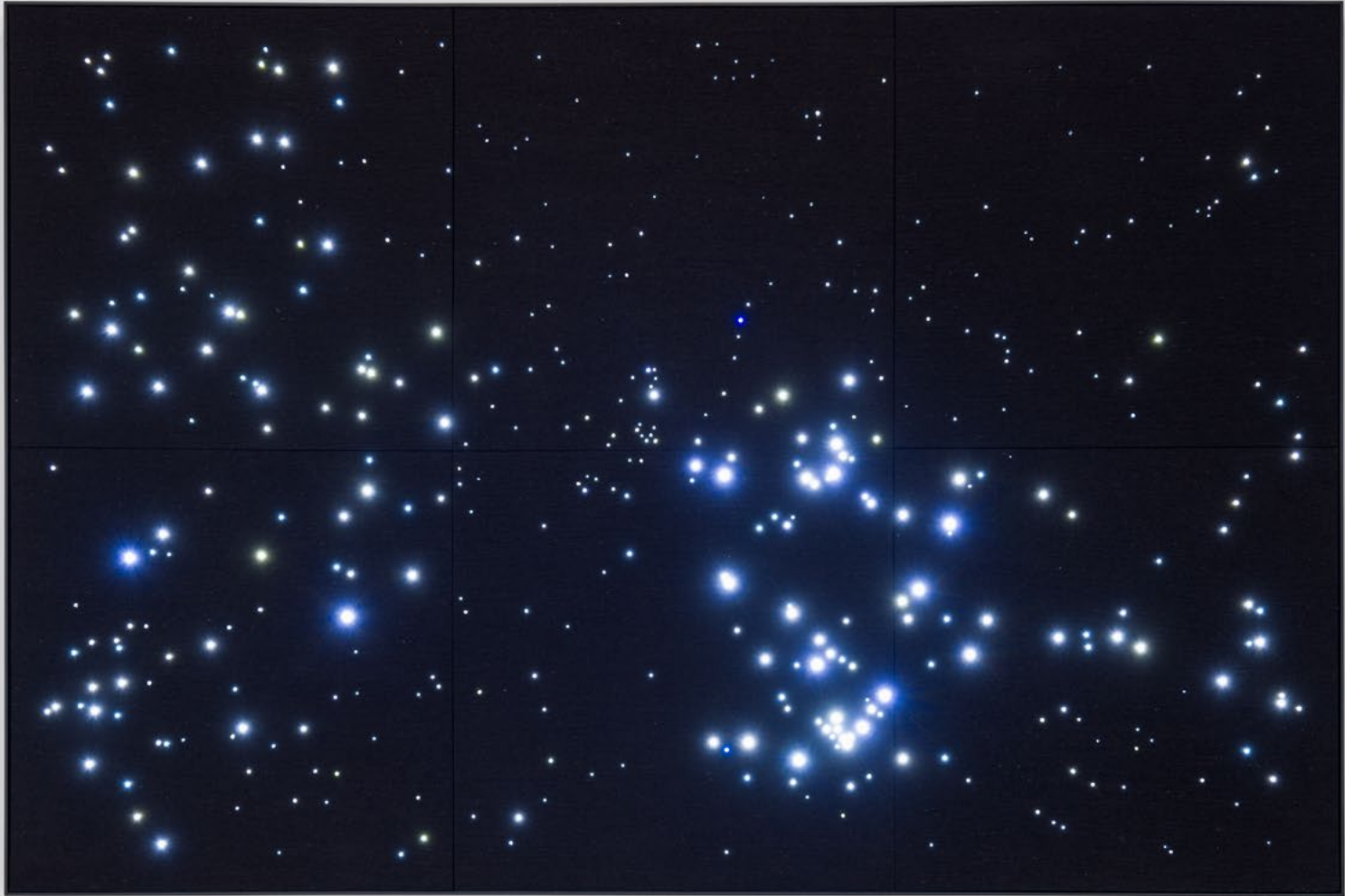


RELATED DOSSIER





Exhibition view: Sojourner Truth Parsons, **Conversations**, Esther Schipper, Seoul (2025)



Angela Bulloch, **Night Sky: Venus in Taurus.6**, 2010, LED lights, felt, aluminum, 135 x 202 cm (53 1/8 x 79 1/2 in) (AB 1089)

Angela Bulloch
Night Sky: Venus in Taurus.6, 2010
LED lights, felt, aluminum
135 x 202 cm (53 1/8 x 79 1/2 in)
(AB 1089)

Angela Bulloch's (B. 1966) work spans many media, manifesting her interest in systems, patterns and rules, as well as her preoccupation with the history of shapes and human interaction.

The works of the **Night Sky** series are complex LED pieces that can be hung on the wall or ceiling and that convey an animated image of the night sky. The black background of the work is filled with numerous programmed LED lights, placed according to the pattern of a galaxy or constellation. Gently flickering, the points of light simulate the changing starry night scape.

Night Sky works are prepared using a program that maps the positions of the stars visible from the earth in a 3D virtual model of the universe. The artist selects an existing area of the sky but displaces the viewpoint away from Earth elsewhere in the universe, thus the final image represents the real stellar order but shown in a way that will never be seen from the earth. The change of perspective allows us to contemplate a myriad of possible ways of seeing the formations of the universe. Each work in the series presents a different night sky view, this one refers to the Taurus constellation.

Alongside smaller panels the series also includes large-scale site-specific installations. One of the most spectacular versions, Firmamental **Night Sky: Oculus 12**, was conceived in 2008 for the group exhibition theanyspacewhatever at the Guggenheim Museum, New York. Large installation versions of the **Night Sky** works were also shown at the Münster Cathedral, Basel in 2010, and in Angela Bulloch's solo exhibition The Space that Time Forgot at the Städtische Galerie Lenbachhaus, Munich in 2008.

ARTIST PAGE



RELATED DOSSIER







Exhibition view: **theanyspacewhatever**, Solomon R. Guggenheim Museum, New York (2008)

ANN VERONICA JANSSENS

Ann Veronica Janssens, **Pinky Sunset R**, 2021,
dichroic laminated glass consisting of ribbed glass,
float glass and gelatin filter, 230 x 115 x 1,4 cm (90
1/2 x 45 1/4 x 1/2 in), edition of 1 (AVJ 241)





Ann Veronica Janssens, **Pinky Sunset R**, 2021, dichroic laminated glass consisting of ribbed glass, float glass and gelatin filter, 230 x 115 x 1,4 cm (90 1/2 x 45 1/4 x 1/2 in), edition of 1 (AVJ 241)

Pinky Sunset R, 2021

Dichroic laminated glass consisting of ribbed glass, float glass and gelatin filter

230 x 115 x 1,4 cm (90 1/2 x 45 1/4 x 1/2 in)

Edition of 1

(AVJ 241)

Ann Veronica Janssens's (b. 1956) works exude the impression of great simplicity yet creates vivid experiences of the act of seeing, evoking a heightened awareness of the changeability and fleetingness of the individual perception.

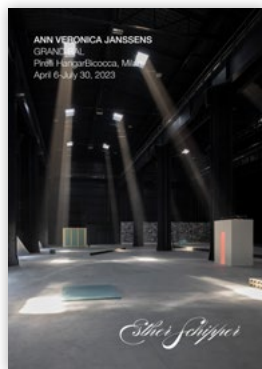
The work consists of a glass panel made of two layers of vertically ribbed annealed glass that encompass a combination of colored PVC filters. The association of the glass pattern with the colored filter creates iridescent effects and deep changing colors. As one moves around the work, the ribbed surface reflects the light at different angles, creating extreme variations in colors. The work belongs to Ann Veronica Janssens' ongoing series of "gaufrettes" which highlights the pictorial materiality and spatiality of color.

Janssens' work foregrounds the body's perception of the world and itself in it. She often uses light, natural optical phenomena or glass as medium. Produced with great care, her works exude the impression of great simplicity yet create vivid experiences of the act of seeing, evoking a heightened awareness of the changeability and fleetingness of individual perceptions.

ARTIST PAGE



RELATED DOSSIER







Exhibition view: Ann Veronica Janssens, **Grand Bal**, HangarBicocca, Milan (2023)

IS NATURE SUPERSYMMETRICAL AND IF SO HOW IS SUPERSYMMETRY BROKEN?
IS NATURE SUPERSYMMETRICAL AND IF SO HOW IS SUPERSYMMETRY BROKEN?

Liam Gillick, **Supersymmetry**, 2025, vinyl, dimensions variable (LG 1170)

Liam Gillick
Supersymmetry, 2025
Vinyl
Dimensions variable
(LG 1170)

Liam Gillick (b. 1964) deploys multiple forms to expose the new ideological control systems that emerged at the beginning of the 1990s. Gillick's work ranges from small books to large-scale architectural collaborations.

Supersymmetry originates in a 2001 project that took place in Belfast for which the artist asked theoretical physicists from all over Ireland to explain - not answer - the 10 big questions that would advance the understanding of the universe. The questions were placed in different locations all over the city: As wall texts, cake decorations, taxi business cards, beer mats, a conference/lecture and a website. One remains in situ in the form of a question painted on the end wall of a row of houses.

Gillick's text works often draw on a strategic "logical dislogic" and on a Situationist-inspired notion of play that acts as disruption in a self-consciously complex manner. This can take the form of a dynamic of playful disruption which includes concrete references while opaquely resisting easy comprehension towards the creation of productive irritation.

A distinct and significant aspect of Liam Gillick's oeuvre, text works allow the artist to integrate more explicitly discursive elements into his object-based practice. Often the words have represented key terms in reference to larger projects, even though these connections are often hidden by their obliqueness.

In an interview the artist noted: "[by the mid-2000s] I started using text in a very precise way from this point and my work became increasingly schizophrenic. The texts started to form a dialectical relationship with the abstract works I have produced. They stand alone and at the same time they act as a challenge to the material reality of the other works. When I deploy a text in an exhibition or other location it is always an artwork in its own right."

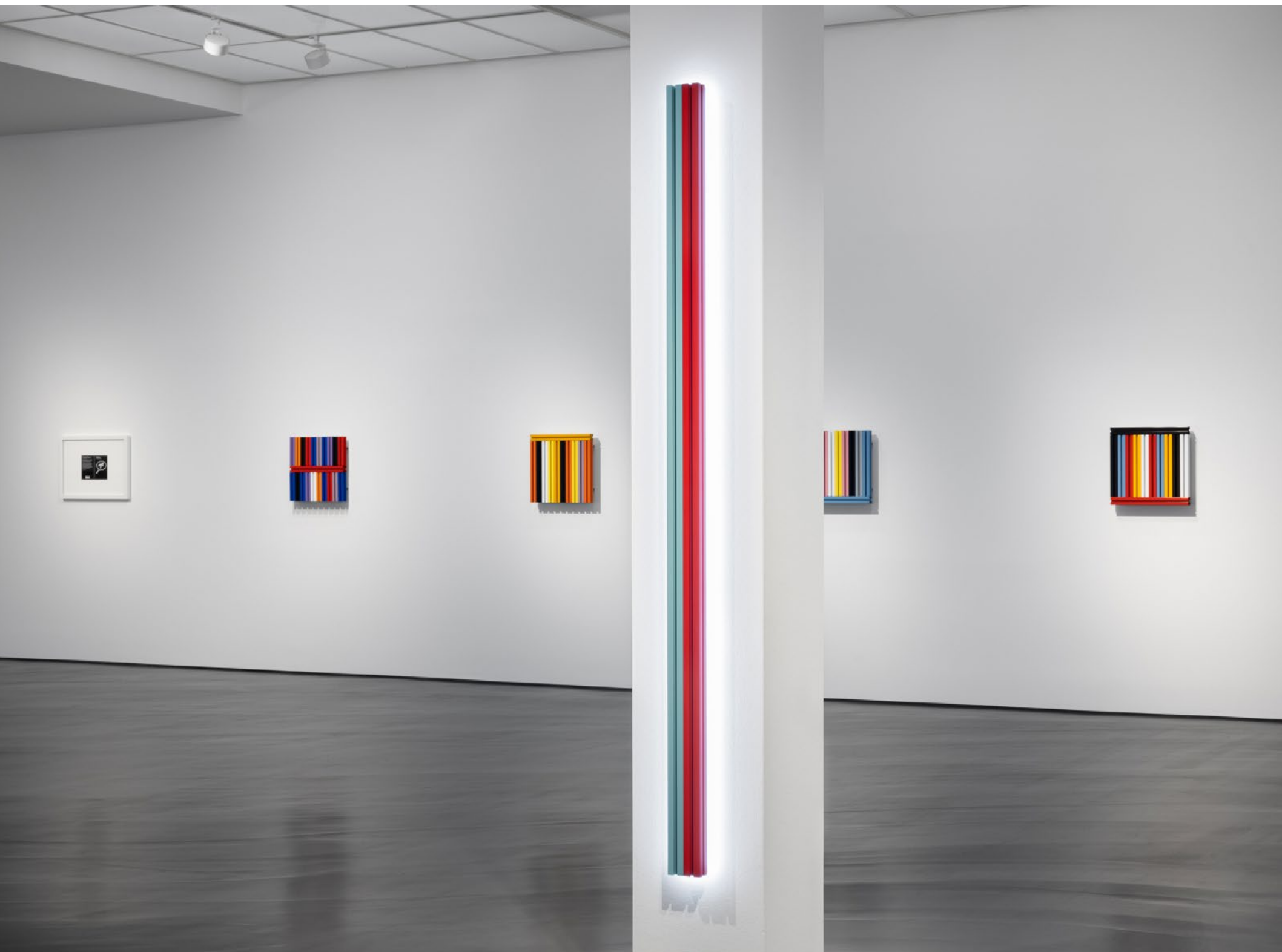
ARTIST PAGE



RELATED DOSSIER



Reference image: Liam Gillick, **In order to be able to draw a limit to thought...**, 2001, ten questions in different locations across Belfast, **The International Language**, Belfast (2001)



Exhibition view: Liam Gillick, **FACT STRUCTURES AMOUNT STRUCTURES LANGUAGE STRUCTURES**, Esther Schipper, Berlin (2024)

MATTI BRAUN



Matti Braun, **Untitled**, 2024, silk, dye and elm wood frame, 130 x 130 cm (51 1/8 x 51 1/8 in) (unframed), 131 x 131 x 4,3 cm (51 5/8 x 51 5/8 x 1 3/4 in) (framed) (MB 712)

Matti Braun

Untitled, 2024

Silk, dye and elm wood frame

130 x 130 cm (51 1/8 x 51 1/8 in) (unframed)

131 x 131 x 4,3 cm (51 5/8 x 51 5/8 x 1 3/4 in) (framed)

(MB 712)

Matti Braun's (b. 1968) work investigates the unexpected, often little-known effects of cross-cultural dynamics, making visible patterns of artistic migrations and cultural misrecognitions.

The work consists of a silk panel in an elm wood frame. Deeply saturated colors form an abstract pattern of differently sized patches, recalling brightly colored cloud formations. The work is a continuation of Matti Braun's series of seamless color progressions on silk. Because of their intense coloration, these works are technically extremely demanding to produce.

The dye process has its roots in the artist's investigation and appropriation of traditional techniques of textile production often used for religious or ritualistic purposes but unlike his earlier patola or batik series they no longer show the iconographic traces of their sources. There is a palpable tension between the work's restraint and its hypnotic lushness created by the combination of apparently simple means and the complexity of their creation, both the extensive references to the artist's project of investigating historical and cultural phenomena and the more immediate curiosity of how the seamless color modulations are created.

ARTIST PAGE



RELATED DOSSIER







Exhibition view: Matti Braun, **Lak Bo**, Liaigre, Paris (2024)

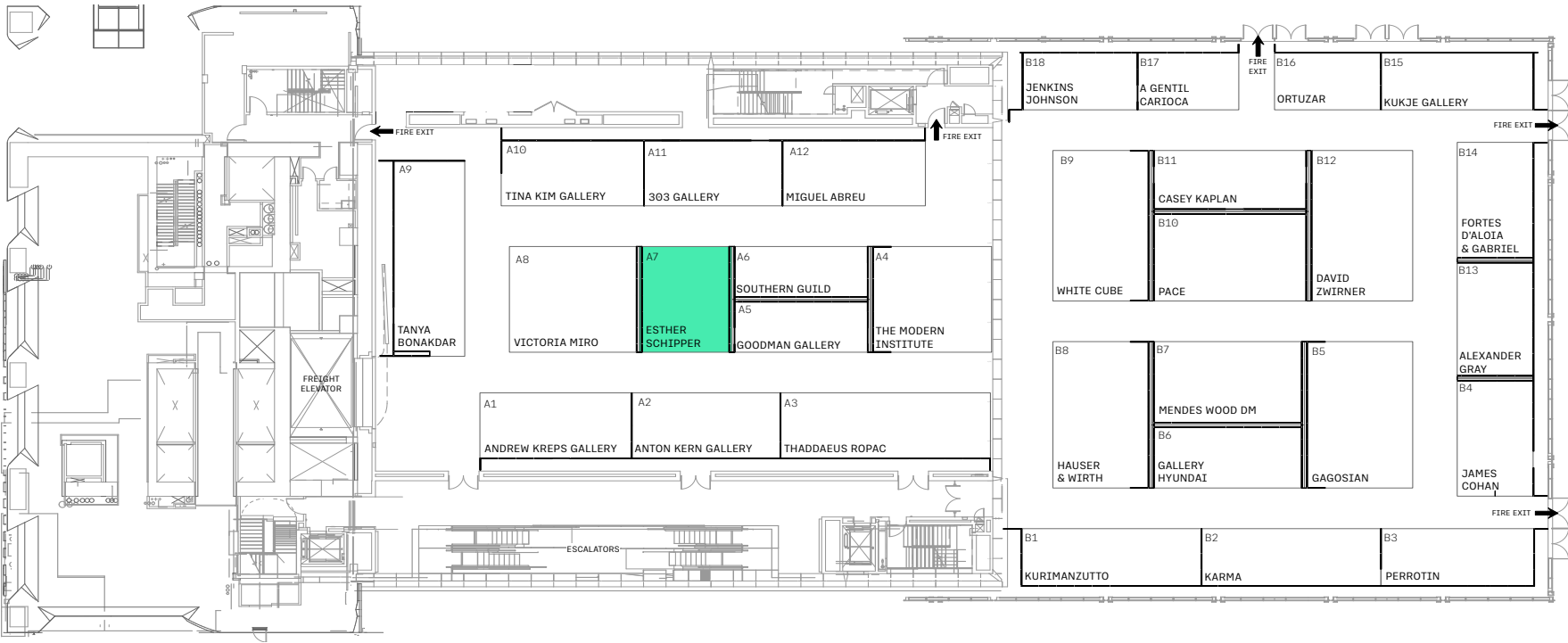
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WITH WORKS BY:
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MATTI BRAUN
ANGELA BULLOCH
LIAM GILLICK
ANN VERONICA JANSSENS
SOJOURNER TRUTH PARSONS
UGO RONDINONE

Level 2

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