

ART BASEL HONG KONG

Booth 1B19

March 26 — 30, 2025

Ether Schipper

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AT ESTHER SCHIPPER, SEOUL

CONVERSATIONS

ANGELA BULLOCH
SOJOURNER TRUTH PARSONS
NIKI DE SAINT PHALLE
SALVO

MARCH 22 – MAY 10, 2025

NEW ADDRESS:

24 HANNAM-DAERO 46-GIL
YONGSAN-GU, SEOUL, 04417
[GOOGLE MAPS](#)

Esther Schipper is delighted to announce the new gallery location in Seoul. Launched in 2022, Esther Schipper, Seoul opened a space in Itaewon to develop the gallery's long-standing partnership and collaboration with the Korean art community. The new space at 24 Hannam-daero, Yongsu-gu is a generous five-story building/four floor gallery situated in the thriving Hannam neighbourhood. Sunil Kim continues to lead the gallery and has been appointed Directing Partner.



CONCURRENT EXHIBITION

PIERRE HUYGHE
LIMINAL

FEBRUARY 27 – JULY 6, 2025

LEEUM MUSEUM OF ART
60-16 ITAEWON-RO 55-GIL, YONGSAN-GU
SEOUL, SOUTH KOREA
WWW.LEEUMHOAM.ORG

Exhibition view: Pierre Huyghe, **Liminal**, Leeum Museum of Art,
Seoul (2025)



CONCURRENT EXHIBITION

ANICKA YI
THERE EXISTS ANOTHER EVOLUTION,
BUT IN THIS ONE

MARCH 22 – JUNE 15, 2025

UCCA CENTER FOR CONTEMPORARY ART
4 JIUXIANQIAO RD, CHAOYANG,
BEIJING, CHINA, 100102
WWW.UCCA.ORG.CN

Video still (detail): Anicka Yi, **Each Branch Of Coral Holds Up The
Light Of The Moon**, 2024, single channel video projection, duration:
16:04 min, edition of 5 (AY1 055)



CONCURRENT EXHIBITION

PICASSO FOR ASIA—A CONVERSATION
WITH SIMON FUJIWARA

MARCH 15 – JULY 13, 2025

M+
WEST KOWLOON CULTURAL DISTRICT,
38 MUSEUM DRIVE, KOWLOON, HONG KONG
WWW.MPLUS.ORG.HK

Detail: Simon Fujiwara, **Who vs Who vs Who? (A Picture of a Massacre)**, 2024, pastel, charcoal and acrylic on canvas, 220,4 x 400,2 cm (78 7/8 x 157 1/2 in) (unframed), 247,2 x 427,2 x 8,2 cm (97 3/8 x 168 1/4 x 3 1/4 in) (framed) (SF 538)



SIMON FUJIWARA

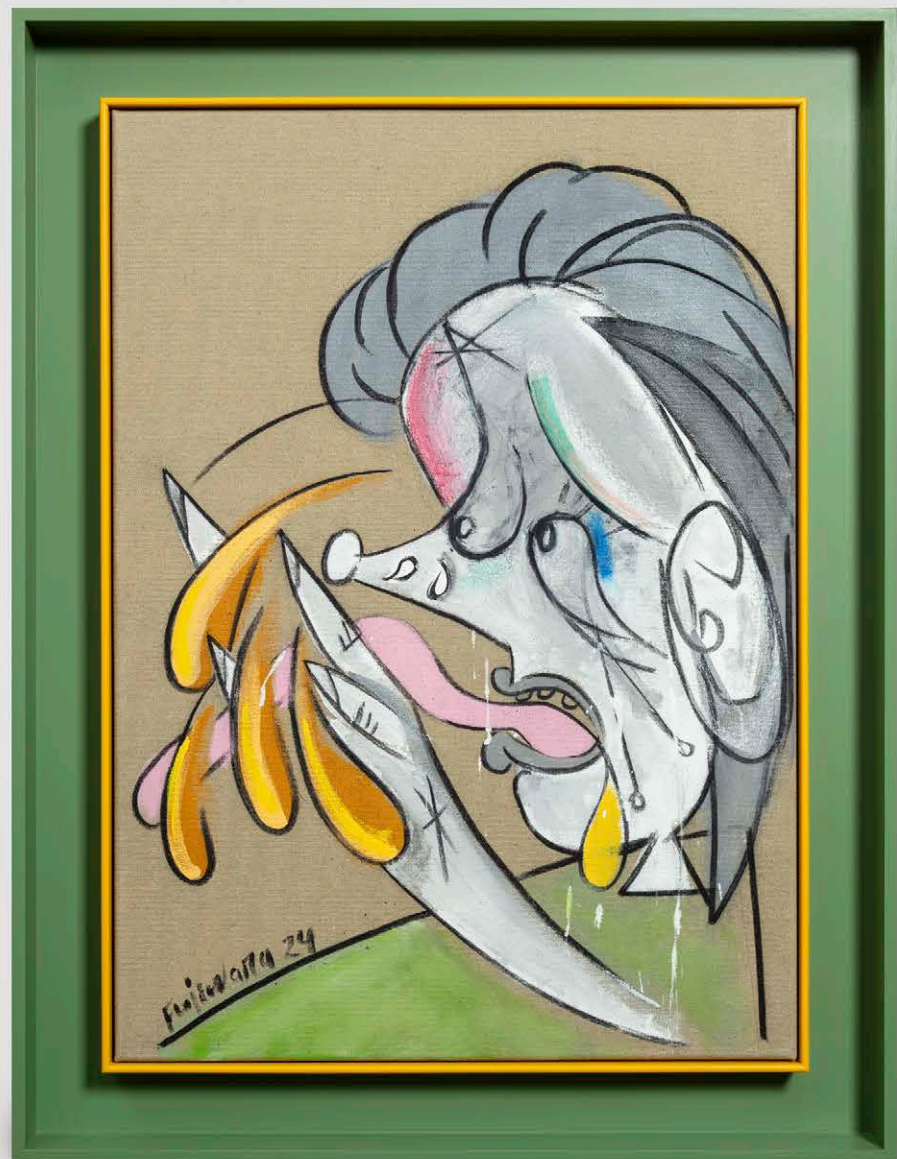


Reference image: Pablo Picasso, **The Weeping Woman**, 1937, pol on canvas, 61 x 50 cm.
Tate Collection, London

Simon Fujiwara, **Who Are the Weeping Women? (Lamentation)**, 2024, acrylic, charcoal and pastel on canvas, 60,3 x 50,2 cm (23 3/4 x 19 3/4 in) (unframed), 73,9 x 64 x 6,1 cm (29 1/8 x 25 1/4 x 2 3/8 in) (framed) (SF 567)



Reference image: Pablo Picasso, **Weeping Woman**, 1937, oil on canvas, 55 x 46 cm. Fondation Beyeler, Basel



Simon Fujiwara, **Who Are the Weeping Women? (Hysteria)**, 2024, acrylic, charcoal and pastel on canvas, 70,3 x 50,3 cm (27 5/8 x 19 3/4 in) (unframed), 84,7 x 65, 6,1 cm (33 3/8 x 25 5/8 x 2 3/8 in) (framed) (SF 568)



Reference image: Pablo Picasso, **Weeping Woman**, 1937. Museo Reina Sofia, Madrid



Simon Fujiwara, **Who Are the Weeping Women? (Agony)**, 2024, acrylic, charcoal and pastel on canvas, 70,2 x 50,2 cm (27 5/8 x 19 3/4 in) (unframed), 85 x 65 x 6,1 cm (33 1/2 x 25 5/8 x 2 3/8 in) (framed) (SF 569)



Reference image: Pablo Picasso, **Weeping Woman's Head with Handkerchief**, 1937, oil on canvas, 92 x 73 cm. Museo Reina Sofía, Madrid



Simon Fujiwara, **Who Are the Weeping Women? (Ecstasy)**, 2024, acrylic, charcoal and pastel on canvas, 70,4 x 60,1 cm (27 3/4 x 23 5/8 in) (unframed), 86 x 76 x 6,1 cm (33 7/8 x 29 7/8 x 2 3/8 in) (framed) (SF 570)



Reference image: Pablo Picasso, **Weeping Woman with Handkerchief**, 1937, oil on canvas, 53,3 x 44,4 cm. LACMA Collection

Simon Fujiwara, **Who Are the Weeping Women? (Ecstasy)**, 2024, acrylic, charcoal and pastel on canvas, 70,4 x 60,1 cm (27 3/4 x 23 5/8 in) (unframed), 86 x 76 x 6,1 cm (33 7/8 x 29 7/8 x 2 3/8 in) (framed) (SF 570)

Simon Fujiwara

Who Are the Weeping Women? (Lamentation), 2024

Acrylic, charcoal and pastel on canvas
60,3 x 50,2 cm (23 3/4 x 19 3/4 in) (unframed)
73,9 x 64 x 6,1 cm (29 1/8 x 25 1/4 x 2 3/8 in) (framed)
(SF 567)

Who Are the Weeping Women? (Hysteria), 2024

Acrylic, charcoal and pastel on canvas
70,3 x 50,3 cm (27 5/8 x 19 3/4 in) (unframed)
84,7 x 65, 6,1 cm (33 3/8 x 25 5/8 x 2 3/8 in) (framed)
(SF 568)

Who Are the Weeping Women? (Agony), 2024

Acrylic, charcoal and pastel on canvas
70,2 x 50,2 cm (27 5/8 x 19 3/4 in) (unframed)
85 x 65 x 6,1 cm (33 1/2 x 25 5/8 x 2 3/8 in) (framed)
(SF 569)

Who Are the Weeping Women? (Ecstasy), 2024

Acrylic, charcoal and pastel on canvas
70,4 x 60,1 cm (27 3/4 x 23 5/8 in) (unframed)
86 x 76 x 6,1 cm (33 7/8 x 29 7/8 x 2 3/8 in) (framed)
(SF 570)

Who Are the Weeping Women? (Purge), 2024

Acrylic, charcoal and pastel on canvas
45,5 x 45,4 cm (17 7/8 x 17 7/8 in) (unframed)
58 x 58 x 6,1 cm (22 7/8 x 22 7/8 x 2 3/8 in) (framed)
(SF 571)

Over the past decade, Simon Fujiwara (b. 1982) has become known for his staging of large, complex exhibitions that explore the deeply rooted mechanisms of identity construction for both individuals and societies.

Simon Fujiwara's **Who Are the Weeping Women?** is a cycle of paintings from the artist's body of work featuring the character Who the Bær. Executed using acrylic, charcoal, and pastel on canvas, the work presents a representation of Who the Bær rendered in a cubist style, alluding to the work of Pablo Picasso. The composition centers on the figure's anguished face, capturing the intensity of sorrow and distress while maintaining key characteristics associated with Fujiwara's original cartoon figure Who, namely the pink tongue and the golden liquid generally surrounding them.

Fujiwara's work draws on the iconography of Pablo Picasso's **Weeping Woman** series, which is closely connected to his monumental anti-war painting **Guernica** (1937). Both artists use the image of a grieving woman as a symbol of the emotional suffering caused by war.

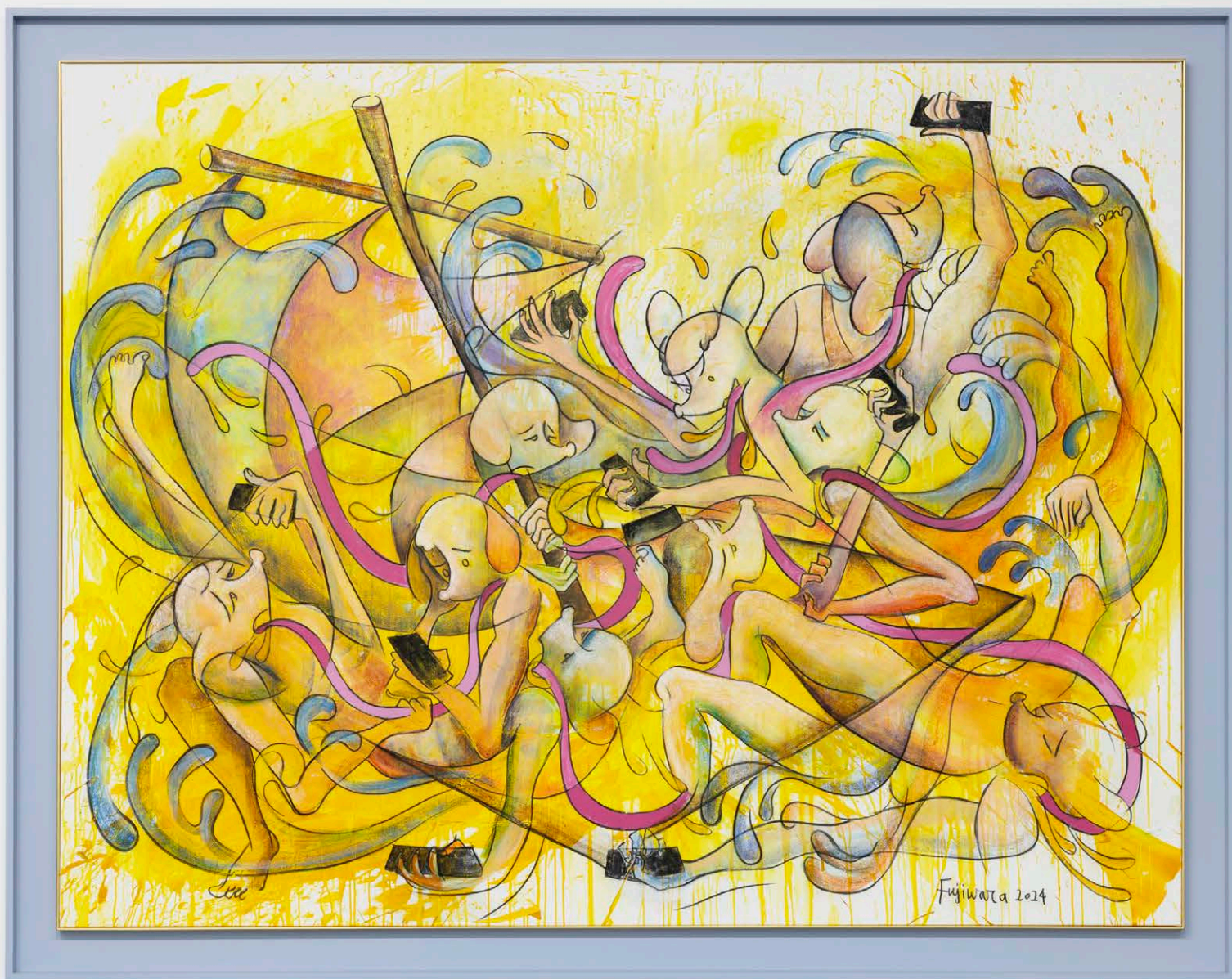
The five figures in **Who Are the Weeping Women?** are drawn from Fujiwara's large-scale painting **Who vs Who vs Who? (A Picture of a Massacre)**. This painting is based on Picasso's anti-war painting **Massacre in Korea** (1951), which itself is influenced by Francisco Goya's **The Third of May 1808** (1814) and Édouard Manet's **The Execution of Emperor Maximilian** series (1867–1869). These paintings focus on the collective violence experienced by civilians during war, depicting soldiers preparing to execute a group of women and children. In **Who vs Who vs Who?**, the figure is part of that group about to be executed. Fujiwara's **Who Are the Weeping Women?** shifts the narrative by focusing on the individual suffering of this figure, while still drawing a connection to the anti-war sentiments explored in the larger composition.

ARTIST PAGE



RELATED DOSSIER





Simon Fujiwara, **Who's Lost in a Sea of Images**, 2024, acrylic, charcoal and pastel on canvas, 200 x 260 x 2,5 cm (78 3/4 x 102 3/8 x 1 in) (unframed), 223,6 x 283,6 x 6,1 cm (88 x 111 5/8 x 2 in) (framed) (SF 556)

Simon Fujiwara

Who's Lost in a Sea of Images, 2024

Acrylic, charcoal and pastel on canvas

200 x 260 x 2,5 cm (78 3/4 x 102 3/8 x 1 in) (unframed)

223,6 x 283,6 x 6,1 cm (88 x 111 5/8 x 2 in) (framed)

(SF 556)

Simon Fujiwara's **Who's Lost in a Sea of Images** belongs to the artist's series of works recreating iconic art works by famous, historically significant artists through the perspective of his cartoon figure Who the Bær.

Executed in acrylic, charcoal, and pastel on canvas, Fujiwara's large scale-work draws on Théodore Géricault's monumental painting **The Raft of the Medusa** from 1819 which depicts the survivors of a shipwreck adrift in the aftermath of the 1816 wreck of the French Royal Navy frigate the Medusa, which ran aground off the coast of Senegal. Because of a shortage of lifeboats, some 150 survivors embarked on a raft and were decimated by starvation during a 13-day ordeal, which descended into murder and cannibalism. Only a handful remained when they were rescued at sea.

Fujiwara has adapted the motif and portrays multiple likenesses of the Who the Bær figure in a sequence that appears animated, even cinematic. Here the starvation relates to media as well and the character focuses on their mobile phone and are, as the work's title suggests, lost in the world of images.



Reference image: Théodore Géricault, **The Raft of the Medusa**, 1818–19, oil on canvas, 490 cm x 716 cm (16 ft 1 in x 23 ft 6 in). Louvre, Paris.



UGO RONDINONE



Visualization: Ugo Rondinone's works at Art Basel Hong Kong 2025



Ugo Rondinone, **orange violet monk**, 2024,
painted stone, stainless steel, base, 46 x 19 x 13
cm (18 1/8 x 7 1/2 x 5 1/8 in) (sculpture), 2 x 22 x
22 cm (3/4 x 8 5/8 x 8 5/8 in) (base) (UR 732)



Ugo Rondinone, **blue grey nun**, 2024, painted stone, stainless steel, base, 44 x 20 x 24 cm (17 3/8 x 7 7/8 x 9 1/2 in) (sculpture), 2 x 22 x 22 cm (3/4 x 8 5/8 x 8 5/8 in) (base) (UR 733)

Ugo Rondinone, **green white monk**, 2024,
painted stone, stainless steel, bluestone base,
47 x 13 x 15 cm (18 1/2 x 5 1/8 x 5 7/8 in)
(sculpture), 2 x 18 x 18 cm (3/4 x 7 1/8 x 7 1/8 in)
(base) (UR 731)



Ugo Rondinone

green white monk, 2024

Painted stone, stainless steel, bluestone base
47 x 13 x 15 cm (18 1/2 x 5 1/8 x 5 7/8 in) (sculpture)
2 x 18 x 18 cm (3/4 x 7 1/8 x 7 1/8 in) (base)
(UR 731)

orange violet monk, 2024

Painted stone, stainless steel, base
46 x 19 x 13 cm (18 1/8 x 7 1/2 x 5 1/8 in) (sculpture)
2 x 22 x 22 cm (3/4 x 8 5/8 x 8 5/8 in) (base)
(UR 732)

blue grey nun, 2024

Painted stone, stainless steel, base
44 x 20 x 24 cm (17 3/8 x 7 7/8 x 9 1/2 in) (sculpture)
2 x 22 x 22 cm (3/4 x 8 5/8 x 8 5/8 in) (base)
(UR 733)

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)

PIERRE HUYGHE



Pierre Huyghe, **Camata I**, 2024, archival pigment print on cotton rag paper, 74 x 106 cm (29 1/8 x 41 3/4 in) (unframed), 77,5 x 109,5 x 4 cm (30 1/2 x 43 1/8 x 1 5/8 in) (framed), edition of 5 (PH 208)

Pierre Huyghe

Camata I, 2024

Archival pigment print on cotton rag paper

74 x 106 cm (29 1/8 x 41 3/4 in) (unframed)

77,5 x 109,5 x 4 cm (30 1/2 x 43 1/8 x 1 5/8 in) (framed)

Edition of 5

(PH 208)

Pierre Huyghe's (b. 1962) practice spans many media, including live situations, films, objects and drawings. His exhibitions are living organisms, in which interdependent, biotic and abiotic, real and symbolic agents – animals, humans, machines – are co-evolving. Those, indistinguishable, are self-organizing in a dynamic and unstable mesh, navigating between necessity and contingency.

Taken by the artist at sunrise, Pierre Huyghe's photograph was taken during the production of the self-directed film by the same name, **Camata**, first presented at the Punta della Dogana in 2024. Based on footage shot in the Atacama Desert, the film is continuously edited in real-time by Artificial Intelligence.

The photograph presents the site where the film was conceived. At the work's center is a found skeleton located in that Chilean desert. The skeleton has exerted an ongoing fascination on the artist. It first appeared in a photographic work, **Cerro Indio Muerto**, 2016. The remains, which most likely were left undisturbed, except by the elements, have lain there since the early twentieth century. Parts of cloth, skin and hair are visible, much desiccated. From the clothes and chemical analysis of the remains, it was deduced to be those of a miner, to which the title also alludes: Chuquicamata, also located in the north of Chile, is the largest open pit copper mine in terms of excavated volume in the world.

Huyghe set up an AI-powered scenario at this extraordinary site. Akin to a miniature film set, the skeleton is surrounded by a semi-circular track. Inside, near the remains, two robotic arms near the skeleton are engaged in gestures, placing objects near the skeleton, removing them, pointing toward the objects and the landscape. One camera is on a robotic arm, one camera moves along the track and a third camera is placed outside the track, representing an inside and an outside onlooker or witness. A moving heliostat, its movements also choreographed by AI, is situated inside the circle the track suggests.

To the artist, the skeleton is of interest not as an object of speculation but rather in relation to the environment, the context and its relationship to the soil. That is, the remains have created a micro-environment around the location, in which even the small amount of water and organic materials have enriched the immediate surroundings. It is a process of someone "dying forever" that at the same time triggers life in unexpected ways. Camata articulates an infinite ritual as self-determined process independent of any human intervention.

ARTIST PAGE



RELATED DOSSIER







Pierre Huyghe, **Timekeeper (Drill Core)**,
Sprengel Museum, 2016, paint layers,
plasterboard, chipboard, height 6 cm, ø 60 cm
(PH 142)

Pierre Huyghe

Timekeeper (Drill Core), Sprengel Museum, 2016

Paint layers, plasterboard, chipboard

Height 6 cm, ø 60 cm

(PH 142)

A paradigmatic example of Pierre Huyghe's investigation of exhibitions as time-based experiences, the **Timekeeper** project began in 1999 with a site-specific wall installation made for the artist's solo exhibition *Le procès du temps libre* at the Vienna Secession.

The *Hauptraum* in the Vienna Secession is known as the first “white cube” gallery space. For this work, which only existed for the duration of the exhibition, Huyghe sanded down a 20 cm eye-level section of white wall in the exhibition space to uncover the layers of paint left by previous exhibitions. By using an electrical circular sander, the older coats of paint were revealed in colorful concentric rings, reminiscent of the growth rings of a tree. The work effectively became a portrait of the institution's activities: on the shallower outside of the sanded down circular area more recently painted layers could be seen, while the paint revealed further down at the center had been covered the longest.

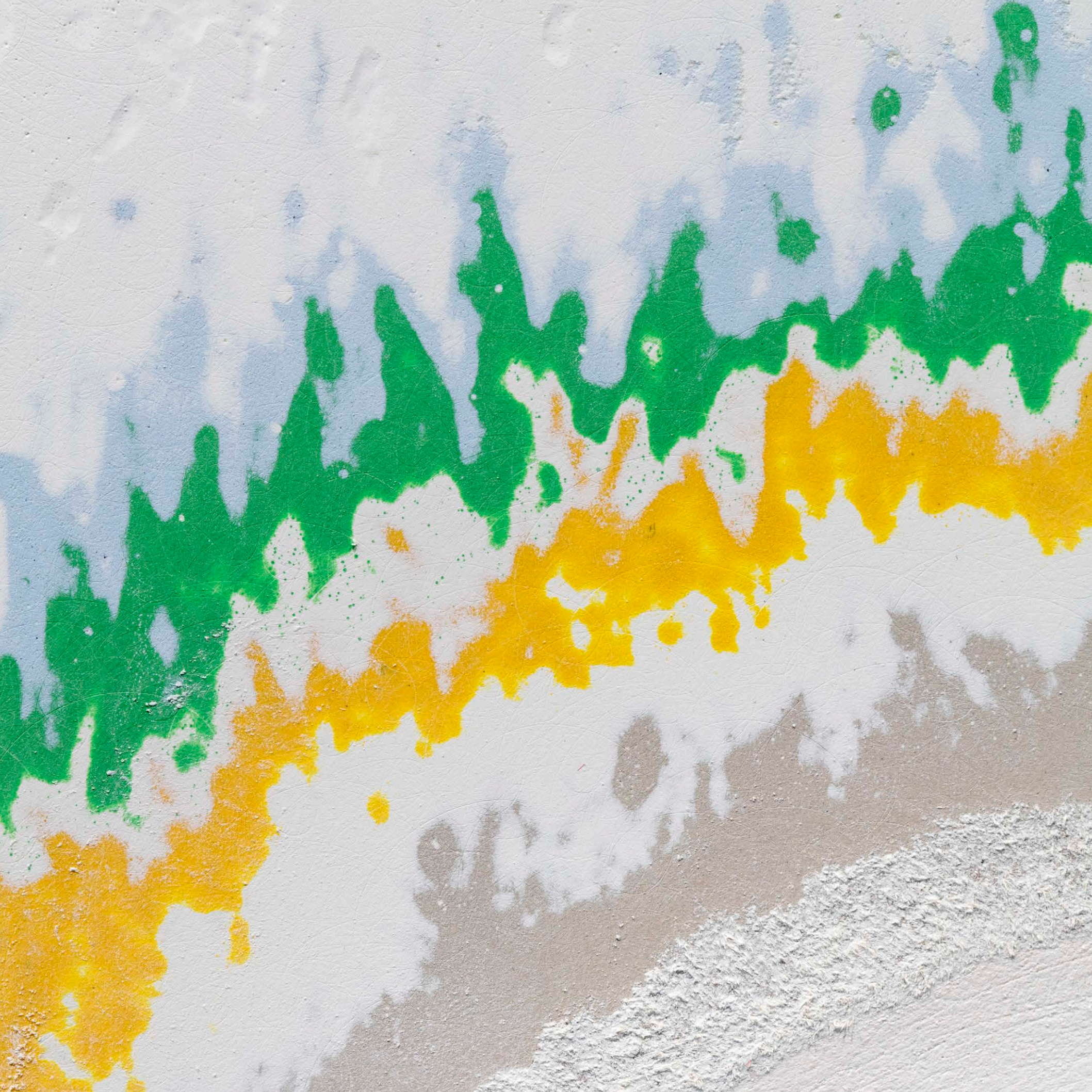
Timekeeper (Drill Core), Sprengel Museum was extracted in advance of the exhibition by the artist, during preparation of his 2016 solo exhibition at the Sprengel Museum in Hanover, which celebrates Huyghe's receipt of the esteemed Kurt Schwitters Award in 2015. Founded in 1979, the Sprengel Museum is one of the most prestigious museums in Germany.

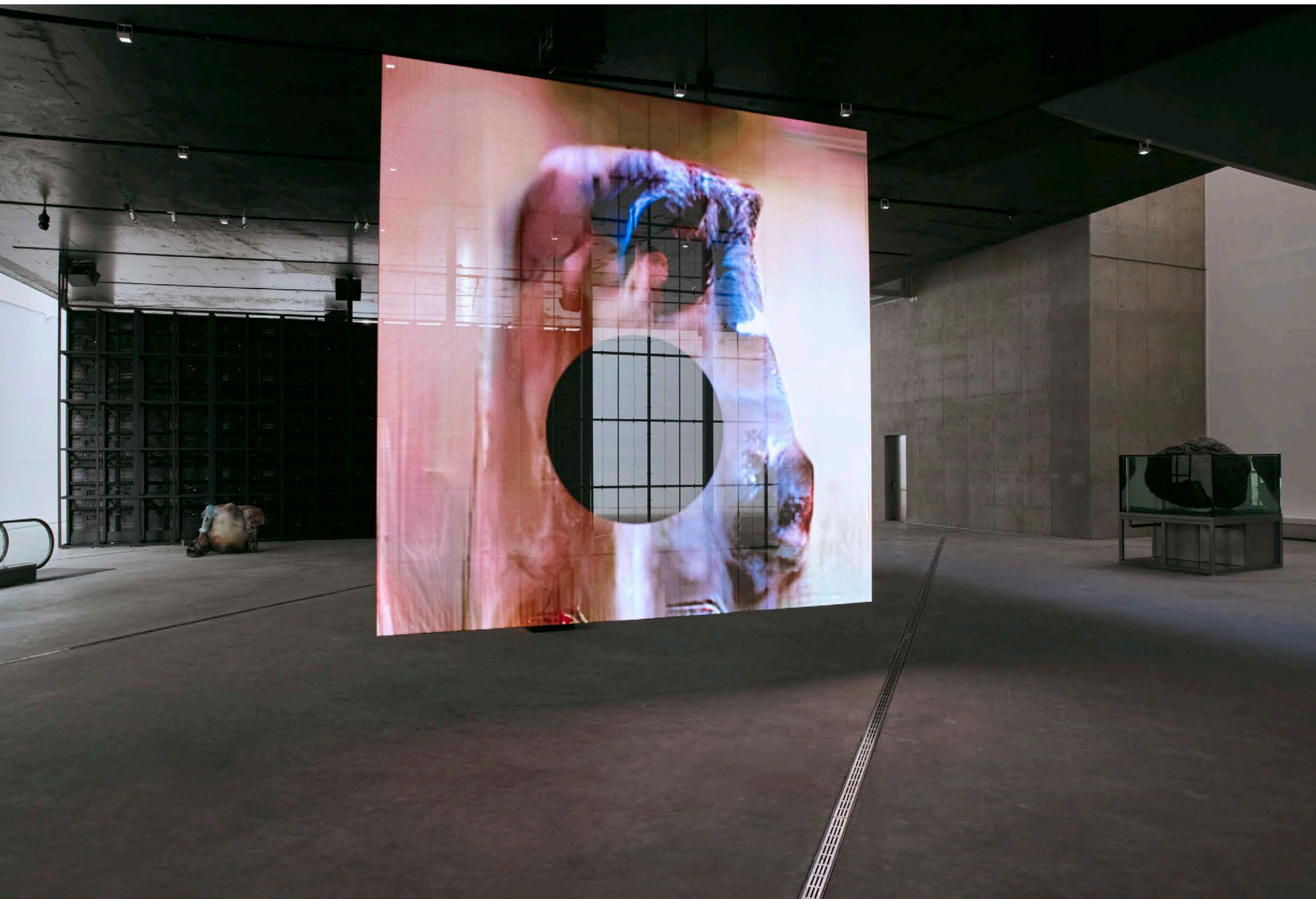
The restrained color scheme of this drill core work reflects the exhibition practices of the museum — it has adhered to an aesthetic that favors muted wall colors. This makes it possible to identify three exhibitions represented in the work with certainty, beginning from the outside of the colored rings with the most recent exhibition:

Blue: **Dreaming and Flying, An Exhibition for Children Regarding Ilya Kabakov** (December 1, 2013 – April 21, 2014)

Green: **Niki de Saint Phalle, Méchant Méchant** (March 3 – October 27, 2013)

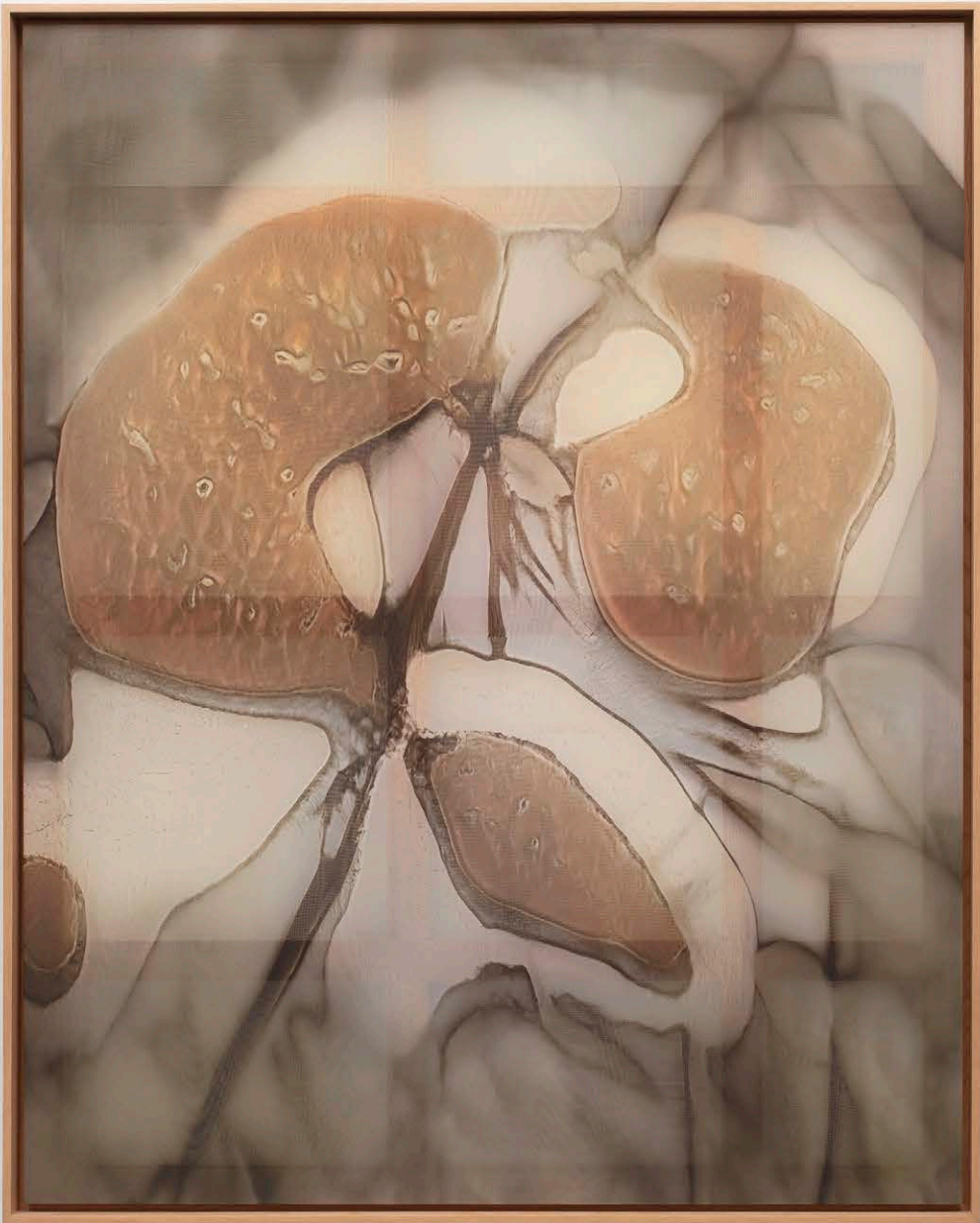
Yellow: **Five Stairs to the Roof, Mine and Rose tell of Hannah Höch** (September 16, 2012 – January 27, 2013)





Exhibition view: Pierre Huyghe, **Liminal**, Leeum Museum of Art, Seoul (2025)

ANICKA YI



Anicka Yi, **Porcelain Ginger**, 2022, cherry wood, silkscreen mesh, UV Print, 152,4 x 121,9 x 7,6 cm (60 x 48 x 3 in) (AYI 089)

Anicka Yi

Porcelain Ginger, 2022

Cherry wood, silkscreen mesh, UV Print

152,4 x 121,9 x 7,6 cm (60 x 48 x 3 in)

(AYI 089)

Anicka Yi's (b. 1971) practice is cross-disciplinary and presents knowledge from art, science and technology in compelling formal articulations. Known for her multi-sensory approach to art making, Yi has radically expanded the notion of what an artwork can be and transformed exhibitions into embodied encounters. Drawing on a notion of otherness rooted in scent and taste, Yi's works allow her audience to viscerally experience complex issues relating to social and racial prejudice, racism, ecology, climate change, biological extinction, machines and artificial intelligence.

Porcelain Ginger is from Anicka Yi's first series of works exploring the tradition of painting. Borne from the artist's early experiments with painting, in which the artist created canvas-like configurations with glycerin soap and various found materials, the 2022 works continue upon Yi's exploration of imagemaking through an implementation of inventive approaches. Depicting both recognizable and abstracted forms, such as painterly brushstrokes and washes of color, to blood cells and fish eggs, scratched and ruptured skin, polyps and crustaceans, and the undulations of a deep ocean floor, these textural and sculptural compositions demonstrate the artist's imaginative ability to depict forms in space. Working beyond the confines of two dimensions, these works interrogate painting's mythical associations with individual authorship and the physical body and human agency of the painter.

In what she has termed a "self-cannibalization" process, Yi began a new set of investigations into painting by training a machine learning model with images of her more painterly artworks. The artist worked in dialogue with the algorithm, deconstructing and manipulating her past work to prompt and guide the algorithm in unexpected directions. As the ML model metabolized Yi's past work and used it to generate new "suggestions" for two-dimensional compositions, the line of authorship and originality between artist and algorithm became increasingly blurred, merging human and machine artistry.

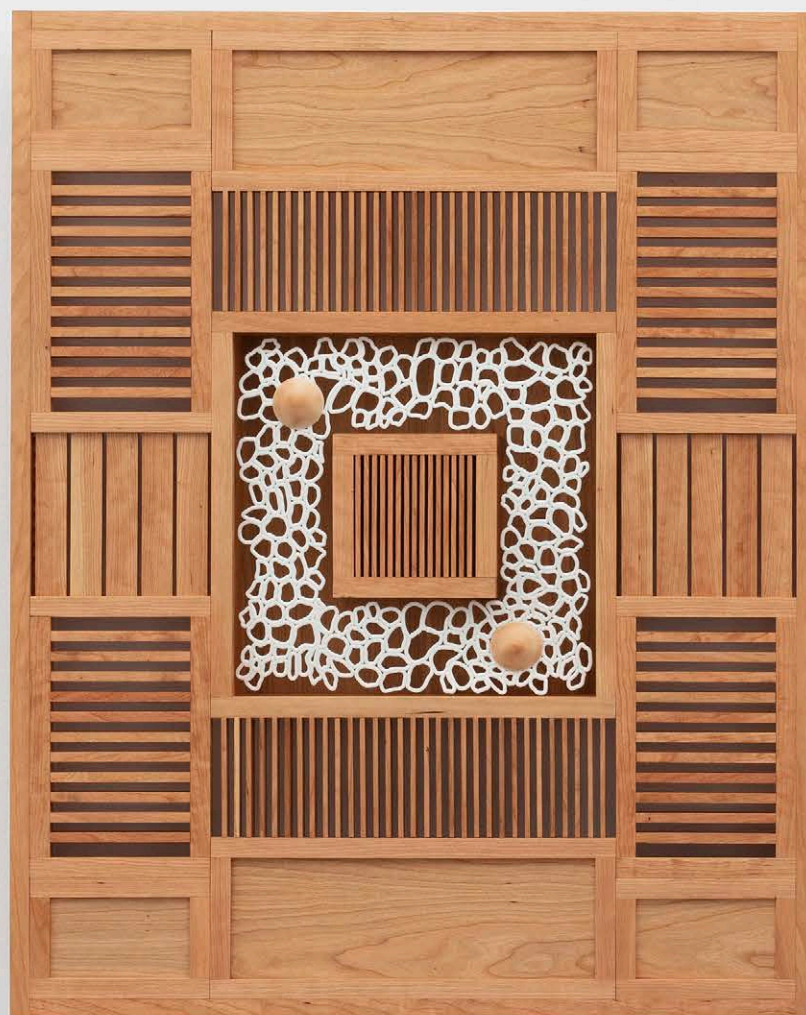
ARTIST PAGE



RELATED DOSSIER







Anicka Yi, **Haircut with Crests and Troughs**,
2022, cherry wood, teak oil, resin, acrylic paint
127 x 101,6 x 14 cm (50 x 40 x 5 1/2 in)
(AY1 088)

Anicka Yi

Haircut with Crests and Troughs, 2022

Cherry wood, teak oil, resin, acrylic paint

127 x 101,6 x 14 cm (50 x 40 x 5 1/2 in)

(AYI 088)

The work belongs to Anicka Yi's series of works known as **Mid-Century Panels**. Combining warm wood varieties carved into stark geometric designs, the "mid-century" vocabulary is then interrupted by a 3D-printed fungal lattice pattern. The fungal lattice is inspired by the veiled lady mushroom and is a longstanding motif in Yi's work, dating back to her 2016 installation **When Species Meet** at Fridericianum, Kassel. Yi's original interest in fungi sprouted from their profound psychological and physiological effects, causing intense hallucinations as with psilocybin, or reducing memory loss as with lion's mane.

In this series, the organic undulating form of the fungal lattice serves as both a visual and conceptual play against the simple, clean-lined aesthetics that were favored in the Mid-Century Modern design movement. The playful combination of mushrooms and woods such as teak, walnut, and cherry is a nod to mycorrhizae, hybrid associations of fungi and plant roots. The fungal networks that allow trees to communicate and transfer nutrients underground have been referred to as the "wood wide web" and are essential to forest ecosystems.





Exhibition video: Anicka Yi, *There Exists Another Evolution, But In This One*, Leeum Museum of Art, Seoul (2024)

RYAN GANDER



Ryan Gander, **Idea machine**, 2024,
tarnished brass, thermal receipt printer,
button, 30 x 30 x 27,5 cm (11 3/4 x 11 3/4 x
10 7/8 in), edition of 3 (RG 446)





Ryan Gander, **I be... (I xviii)**, 2024, antique mirror, cold cast marble, 113 x 80 x 23 cm (44 1/2 x 31 1/2 x 9 in) (RG 444)

Ryan Gander

Idea machine, 2024

Tarnished brass, thermal receipt printer, button

30 x 30 x 27,5 cm (11 3/4 x 11 3/4 x 10 7/8 in)

Edition of 3

(RG 446)

I be... (Ixxviii), 2024

Antique mirror, cold cast marble

113 x 80 x 23 cm (44 1/2 x 31 1/2 x 9 in)

(RG 444)

The work of Ryan Gander (b. 1976) evokes fictional spaces, institutions and figures. His practice is extremely varied, unified more by a conceptual vision than by formal appearance.

A viewer of Ryan Gander's **Idea machine** first encounters a brass plate, installed flush with the wall. A button and a narrow horizontal slot below suggest a ticket machine, an impression reinforced by fingerprints and small smudges left by previous visitors. The work is intended to be touched: pressing on the button, a small white ticket stub with a short, printed text is produced. The work holds 2000 unrealized ideas for artworks by Gander.

Gander has long collected spontaneous ideas, keeping a large pin wall in his studio. Producing them at such speed that giving them away is preferable to feeling the burden of holding onto them and realizing that he can never execute all the ideas, Gander's work is both an act of generosity and an acknowledgement of his own mortality. The notion of giving away ideas for art works highlights Gander's conceptual approach to the production of art. Questioning common ideas about originality and copyright, and, in making it a machine, gently poking fun at traditional ideas about how an artist creates.

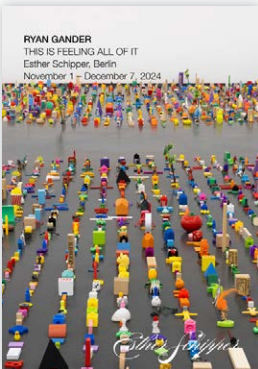
The gilded frame of **I be... (Ixxviii)** appears to be partially covered with a white sheet, its ostensibly fluid folds held across one side of the large mirror. In fact, the folds consist of marble resin, thus permanently veiling the mirrored surface, impeding the spectators' curiosity and desire to see their reflections.

Ryan Gander's oeuvre evokes para-historical, fictional spaces, institutions and figures. His works often combine fictional presence and absences, creating objects that refer to events, other absent objects, art works or persons, both real and imaginary. The voids or absences, evoked by the suggestion of hidden or missing items that are named, delineated or circumscribed by traces, act as witty, sometimes lyrical invocations of the power of the imagination.

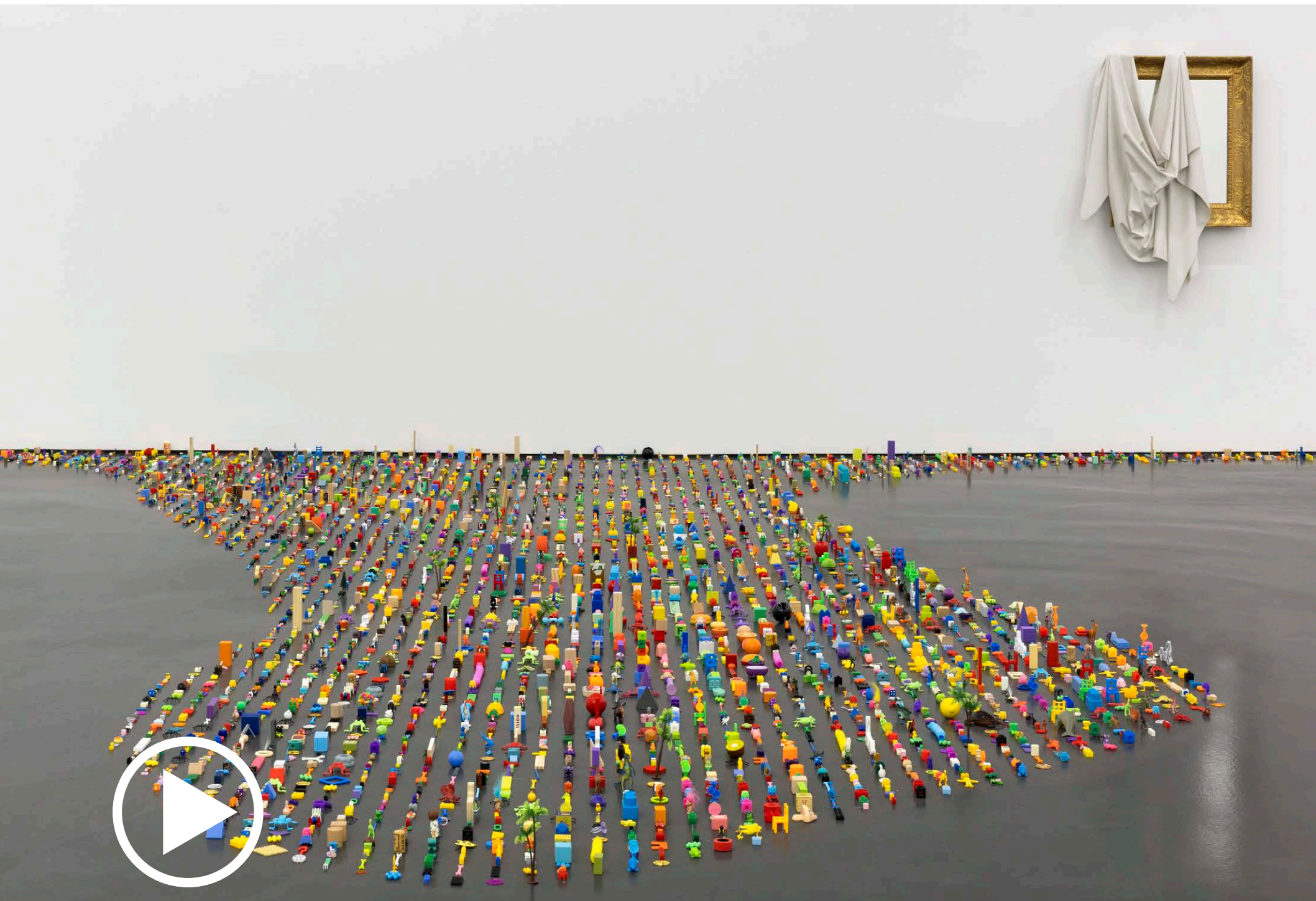
ARTIST PAGE



RELATED DOSSIER







Exhibition video: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

NORBERT BISKY



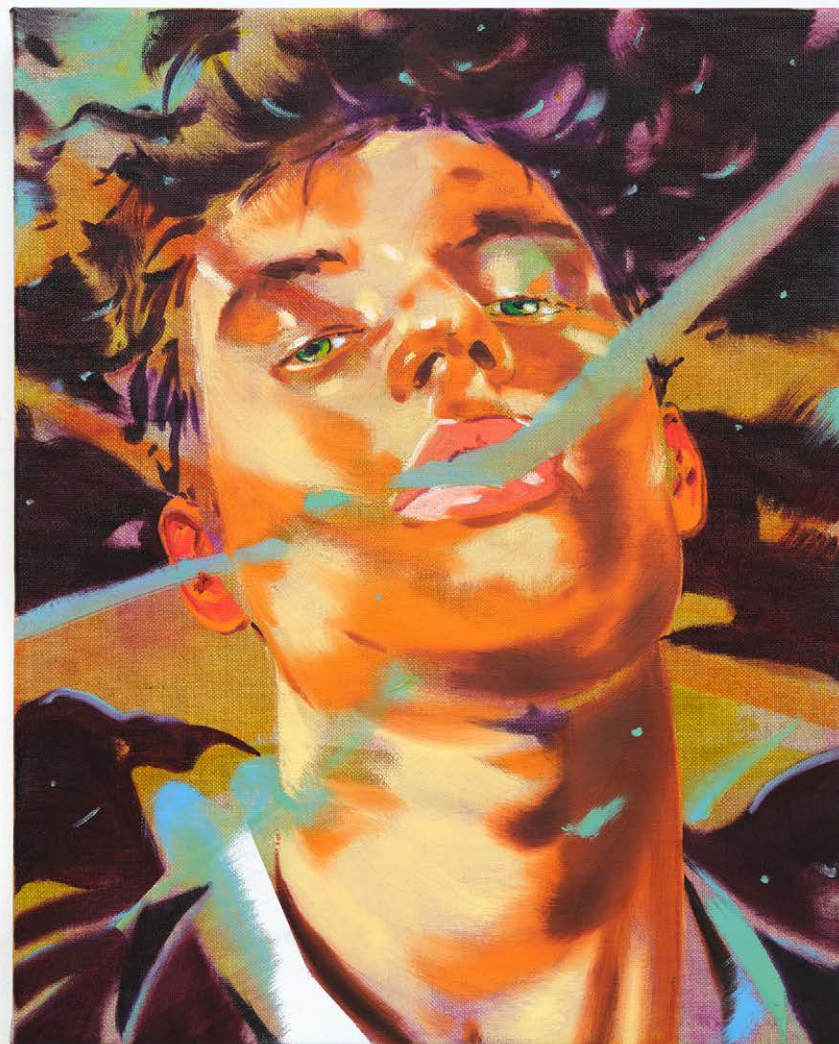
Norbert Bisky, **Sleep of Reason**, 2025, oil on canvas, 170 x 130 cm (66 7/8 x 51 1/8 in) (NBI 005)



Norbert Bisky **LON**, 2025, oil on canvas,
100 x 80 cm (39 3/8 x 31 1/2 in) (NBI 009)



Norbert Bisky, **Volunteer I**, 2025, oil on canvas, 50 x 40 cm (19 3/4 x 15 3/4 in) (NBI 010)



Norbert Bisky, **Volunteer II**, 2025, oil on canvas, 50 x 40 cm (19 3/4 x 15 3/4 in) (NBI 011)

Norbert Bisky

Sleep of Reason, 2025

Oil on canvas

170 x 130 cm (66 7/8 x 51 1/8 in)

(NBI 005)

LON, 2025

Oil on canvas

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

(NBI 009)

Volunteer I, 2025

Oil on canvas

50 x 40 cm (19 3/4 x 15 3/4 in)

(NBI 010)

Volunteer II, 2025

Oil on canvas

50 x 40 cm (19 3/4 x 15 3/4 in)

(NBI 011)

ARTIST PROFILE



Bright and seductive, Norbert Bisky's (b. 1970) paintings have an emotional depth, stemming from the lingering echo of the artist's early sources.

Glistening bodies are both attractive and joyful, yet their depictions are on second view also fragmentary, their bodies disjointed in the light and untethered in space.

Norbert Bisky's **Sleep of Reason** features the characteristic formal vocabulary of young men set in brightly colored abstracted environments. In this case, a shift in perspective moves from a close-up view of a sleeping figure holding a mobile phone in their left hand, to small figures suspended or falling in a bright blue-green sky flecked with silhouetted birds or bats. The title quotes the famous etching by Francisco Goya from his 1799 series **Los Caprichos**: "The sleep of reason produces monsters (El sueño de la razon produce monstruos)."

Integrating motifs that recall torn posters with fragmentary letters, **Sleep of Reason** and **LON** also refers to the French post-World War II artists known as "affichistes" who celebrated that aesthetic. Norbert Bisky's painting evokes torn posters and the oeuvre of the French post-World War II artists known as "affichistes" who celebrated that aesthetic. It is part of a series that integrates fragments of writing into Bisky's figurative formal vocabulary. The artist's depiction of three youthful figures, whose bodies are equally fragmented, is combined with the partially visible parts of posters that may have announced past events or products, suggesting the fleetingness of urban life.

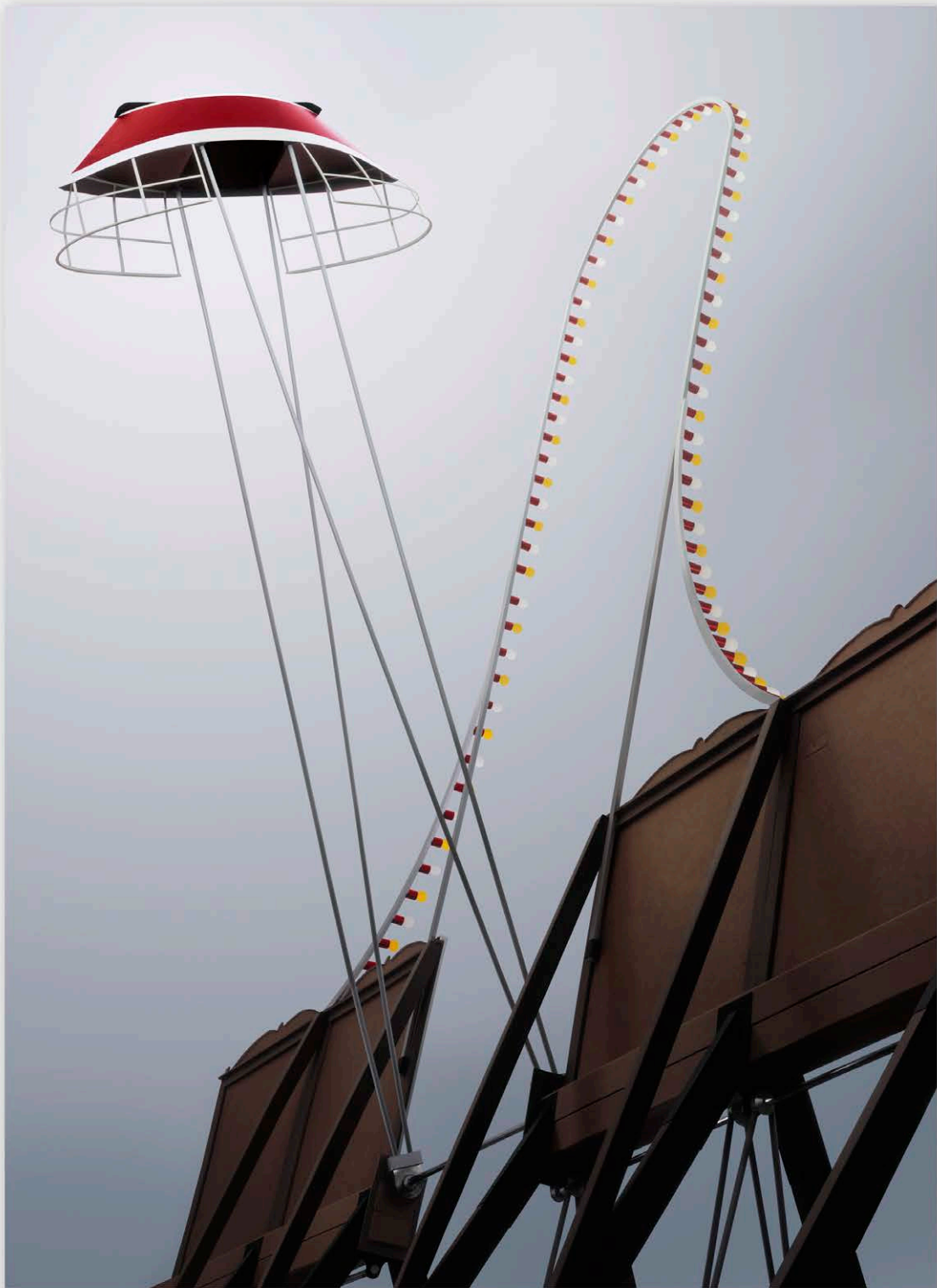
Volunteer I and **Volunteer II** present young men against a painterly multicolored background, his eyes shining, skin flecked by bright lights and dark hair by specks of color, draws on Bisky's characteristic depictions of Berlin club culture. Born into a family loyal to the regime in what was then communist East Germany, Bisky's biography is an important factor to understand his iconography. His figures, mostly young white men, initially drew on the imagery of socialist realist, national socialist, or even capitalist propaganda, which generally portrayed the male body in ideologically charged ways: as a conventionally beautiful, athletic, and healthy body, as a soldier, worker, or consumer/object. In Bisky's paintings the glistening bodies are both attractive and joyful, yet their depictions are on second view also fragmentary, their bodies disjointed in the light. Often located in a precarious space—falling, suspended in mid-air or hanging upside down—their untetheredness is a formal expression of an existential state.





Exhibition view: Norbert Bisky, **Walküren**, Museum Andreasstift, Worms (2024)

THOMAS DEMAND



Thomas Demand, **Attraktion / Attraction**,
2013, C-Print / Diasec, 255 x 180 cm
(100 3/8 x 70 7/8 in), edition of 6 (TD 159)

Thomas Demand

Attraktion / Attraction, 2013

C-Print / Diasec

255 x 180 cm (100 3/8 x 70 7/8 in)

Edition of 6

(TD 159)

EXHIBITIONS:

Thomas Demand: Mundo De Papel, Centro Botín, Santander (October 9, 2021 – March 6, 2022)

The Boat is Leaking. The Captain Lied., Fondazione Prada, Venice (May 13 – 26 November 26, 2017)

Re:Emerge. Towards a New Cultural Cartography. Sharjah Biennale 11, Sharjah (March 13 – May 13, 2013)

Thomas Demand (b. 1964) trained as sculptor. His photographs are generally based on found press photographs. He builds elaborate models using colored paper and cardboard which he then photographs. Often the depicted images include oblique references to historically important sites or events. No writing appears in the recreated images. The life-sized mock-ups are then destroyed.

Attraction features a dynamic vertical composition that is defined by two diagonal structures crossing a grey background. The scene is shot from a low viewpoint that is reminiscent of the innovative photographic language of the Bauhaus movement and Russian Constructivism.

However, the work does not focus on an image of modernity, but shows a fragment of a leisure facility, an amusement park. The pictured simple temporary construction suggests a marginal, probably provincial context. Several details augment the dramatic feel of the image: the unusually high and dangerous angle of the boat swing, the dim lightening, the fact that the decorations of the attraction park are shown from their bleak backside. Without further points of reference the scene appears displaced both geographically and temporarily. The displacement that is accentuated by the “empty” blank surface of the background contributes to the uncanny atmosphere of the scene.

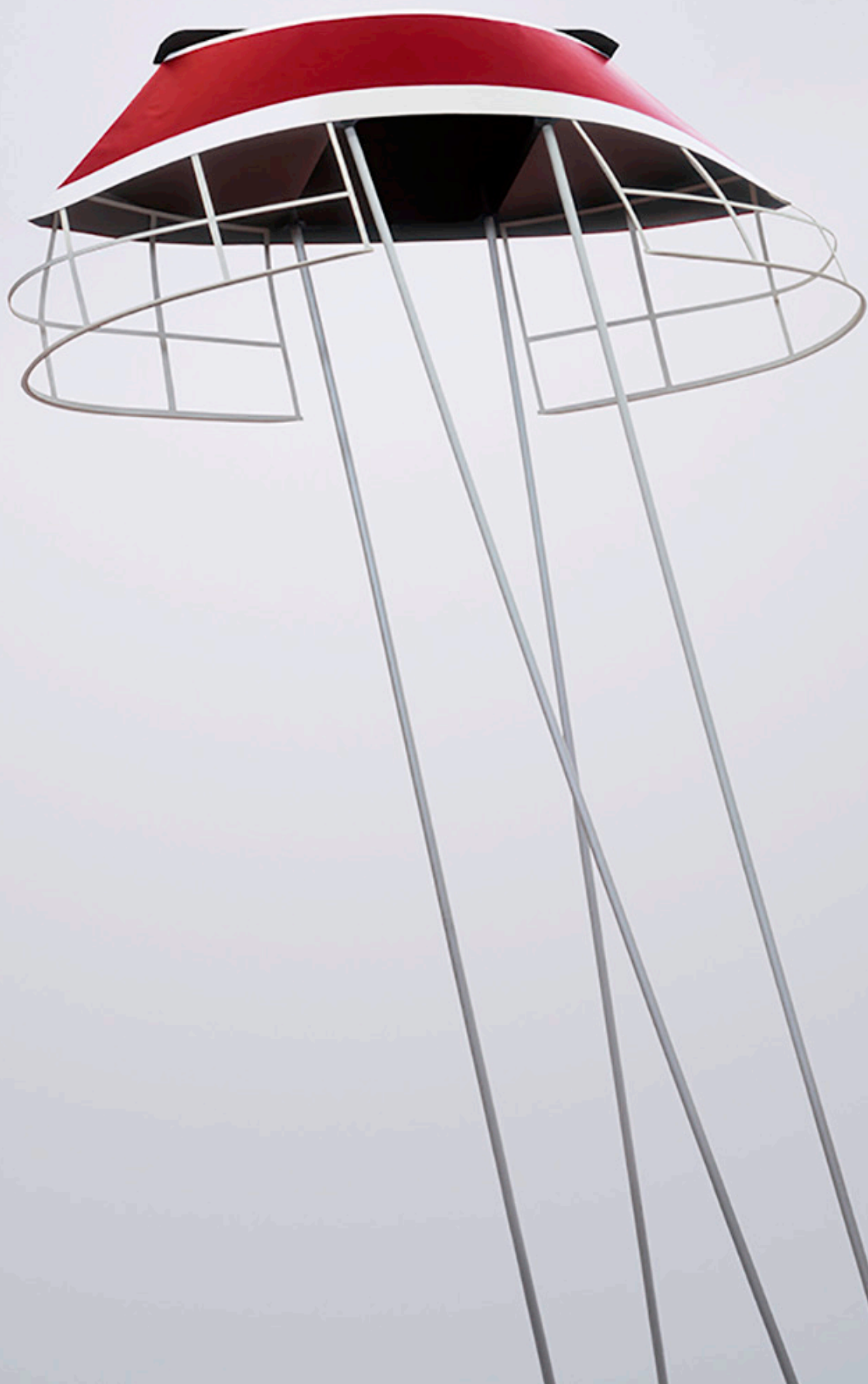
The image is based on a vintage photograph reproduced in a book by German artist Hans-Peter Feldmann who is known for his wide-ranging collecting of images from archives and mass media sources. The vintage photograph pictured two figures in the boat. Boat swings are the only rides that are operated only by the muscle power of the users themselves and in this context the missing passengers are particularly noteworthy. The swing is depicted near the apex of its movement, the point where passengers might be standing upside down and achieve a full rotation. Although it is not clear which direction the depicted swing is moving, the dramatic composition appears to connote movement. In addition, as the source image was black and white, Thomas Demand in effect imagined and reconstructed the colors of the image.

ARTIST PAGE



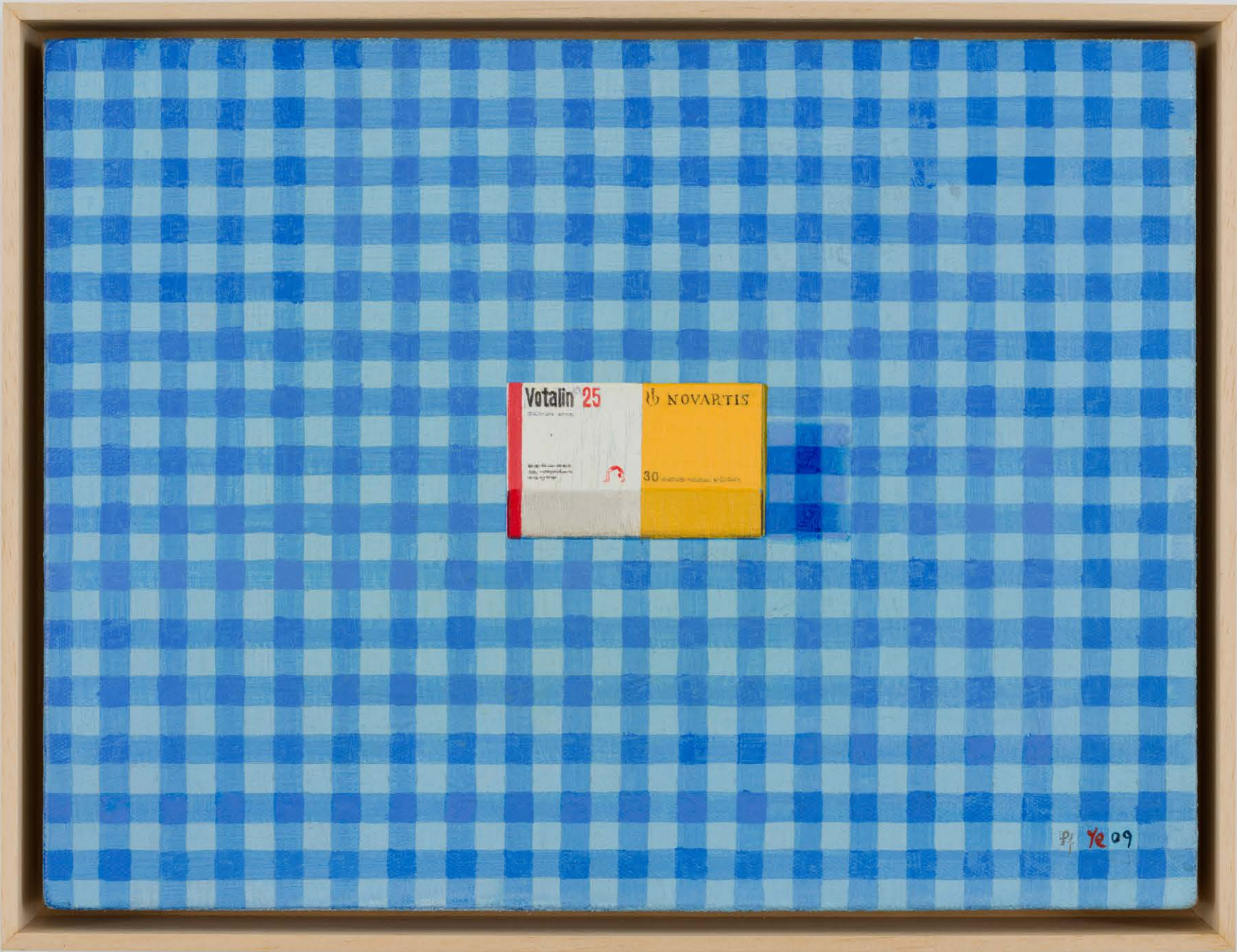
RELATED DOSSIER







Currently on view: Thomas Demand. **The Stutter of History**, Taipei Fine Arts Museum, Taipei (2025)



Liu Ye, **Composition with Votalin 25**, 2009, acrylic on canvas, 30 x 40 cm (11 3/4 x 15 3/4 in) (unframed), 32,8 x 42,9 x 7 cm (12 7/8 x 16 7/8 x 2 3/4 in) (framed) (LY 060)

Liu Ye

Composition with Votalin 25, 2009

Acrylic on canvas

30 x 40 cm (11 3/4 x 15 3/4 in) (unframed)

32,8 x 42,9 x 7 cm (12 7/8 x 16 7/8 x 2 3/4 in) (framed)

(LY 060)

EXHIBITION:

China: Facing Reality, National Art Museum of China, Beijing (2007)

PUBLICATIONS:

Noe, Christophe (ed.), **Liu Ye. Catalogue Raisonné 1991 - 2005**, Ostfilern: Hatje Cantz, 2015, p. 213 (ill.)

Liu Ye: Leave Me in the Dark, New York: Sperone Westwater Gallery, 2009, p. 59 (ill.)

China: Facing Reality, Beijing: National Art Museum of China, 2007, p. 135 (ill.)

PROVENANCE:

Sperone Westwater Gallery, New York

Art Intelligence Global Limited, Hong Kong

Private Collection (acquired from the above in 2022)

Liu Ye's (b. 1964) work combines both direct and oblique references to the history of art to create a charged personal iconography that draws on real and imagined works of art, fictional and real-life figures. His work is informed by a sophisticated conflation of formal principles and conceptual ideas from both Asian and Western cultures. The recurring depictions of works quoting the Dutch abstract painter Piet Mondrian evoke the history of abstraction, a topic Liu Ye has explored throughout his recent work which plays on the ambiguity of representational and abstract motifs.

Taking an everyday-life object as a central part of his composition, Liu Ye's painting employs both the formal qualities of the small box of pills with its clean lines, as well as the anecdotal associations a viewer may attach to the type of medication pictured on **Composition with Votalin 25**. Placed centrally on a checkered blue background, the box is white and yellow, with a narrow band in red lining the left edge. A darker patch on the right side of the box, read as shadow, adds a three-dimensional quality, even as the painting gives no other indication of space. The writing on the box identifies the contents as anti-inflammatory, anti-pain medication, suggesting we are perhaps looking at a table with someone's pills.

The choice of motif is very unusual for Liu Ye. The artist, who often suffered from severe back pain due to the prolonged labor of painting, relied on Votalin for relief. As such, the pill box can be seen as a self-portrait to some extent. While the artist has often represented the flat surfaces of objects as a kind of image within image, his still-life compositions have mostly featured other art works, books, boxes, or materials related to drawing, such as paper and color pencils. Among these motifs have been paintings by Piet Mondrian or books on art, architecture and photography. The small box pictured here indeed has a composition that is reminiscent of these motifs with its white and yellow sections, yet its broader connotations, alluding to the physical condition of the artist is remarkable.

ARTIST PAGE



RELATED DOSSIER





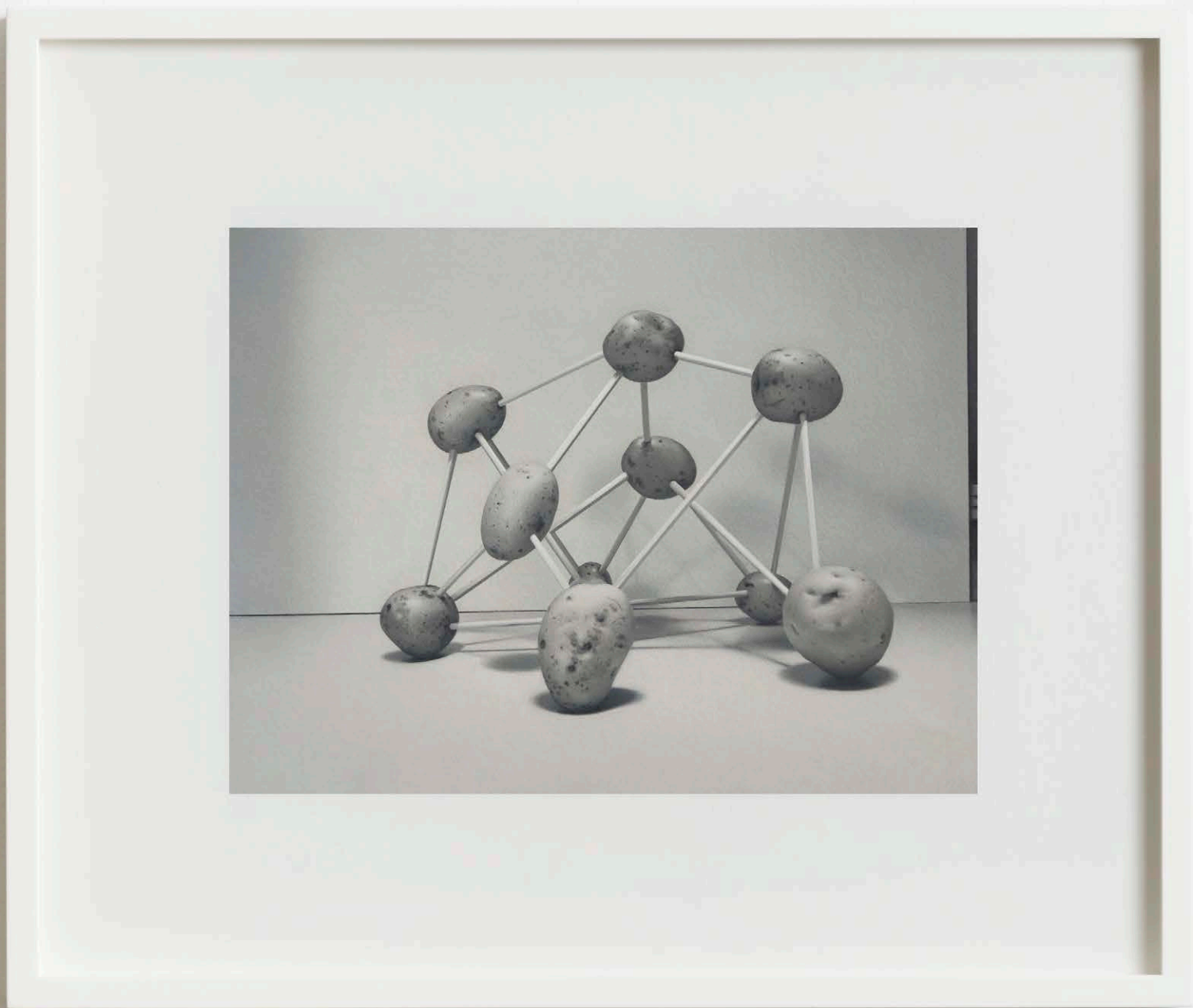


Liu Ye, **Eileen Chang**, 2004, acrylic on canvas, 60 x 45 cm.
Exhibition view: Liu Ye, **Storytelling**, Prada Rong Zhai Shanghai (2018)

ANDREW GRASSIE



Andrew Grassie, **The documentation of a small act: wooden blocks, gesso. (After Vantongerloo)**, 2024, egg tempera on paper on board, 24 x 18 cm (9 1/2 x 7 1/8 in) (unframed), 34 x 28 cm (13 3/8 x 11 in) (framed) (AG 081)



Andrew Grassie, **Small Acts: potato sculpture**, 2025, egg tempera on paper on board, 17 x 23 cm (6 3/4 x 9 in) (unframed), 28 x 34 cm (11 x 13 3/8 in) (framed) (AG 082)



Andrew Grassie, **Small Acts: silver ball**, 2025,
egg tempera on paper on board, 17,8 x 23,9
cm (7 x 9 3/8 in) (unframed), 28 x 34 cm
(11 x 13 3/8 in) (framed) (AG 083)



Andrew Grassie, **Sculpture 1, Sculpture 2**, 2019, tempera on paper on board, 18,8 x 14,8 cm (7 1/8 x 5 1/2 in) each, 2 parts (image), 35,2 x 31,1 x 3 cm (13 3/4 x 12 1/4 x 1 1/8 in) each, 2 parts (framed) (AG 074)



Andrew Grassie, **Car Door 1, Asteroid, Car Door 2**, 2020, tempera on paper on board, 14,8 x 18,8 cm (5 1/2 x 7 1/8 in) each, 3 parts (image), 31,1 x 35,2 x 3 cm (12 1/4 x 13 3/4 x 1 1/8 in) each, 3 parts (framed) (AG 066)

Andrew Grassie

The documentation of a small act: wooden blocks, gesso.

(After Vantongerloo), 2024

Egg tempera on paper on board

24 x 18 cm (9 1/2 x 7 1/8 in) (unframed); 34 x 28 cm (13 3/8 x 11 in) (framed)
(AG 081)

Small Acts: potato sculpture, 2025

Egg tempera on paper on board

17 x 23 cm (6 3/4 x 9 in) (unframed); 28 x 34 cm (11 x 13 3/8 in) (framed)
(AG 082)

Small Acts: silver ball, 2025

Egg tempera on paper on board

17,8 x 23,9 cm (7 x 9 3/8 in) (unframed); 28 x 34 cm (11 x 13 3/8 in) (framed)
(AG 083)

Sculpture 1, Sculpture 2, 2019

Tempera on paper on board

18,8 x 14,8 cm (7 1/8 x 5 1/2 in) each, 2 parts (image)
35,2 x 31,1 x 3 cm (13 3/4 x 12 1/4 x 1 1/8 in) each, 2 parts (framed)
(AG 074)

Car Door 1, Asteroid, Car Door 2, 2020

Tempera on paper on board

14,8 x 18,8 cm (5 1/2 x 7 1/8 in) each, 3 parts (image)
31,1 x 35,2 x 3 cm (12 1/4 x 13 3/4 x 1 1/8 in) each, 3 parts (framed)
(AG 066)

Andrew Grassie's (b. 1966) paintings are based on photographs he has taken himself or that he, in some cases, has found. They have often been elaborately staged, although this effort is veiled by the ostensibly unassuming matter-of-factness the small, precisely painted works exude. The works are executed with tempera, a technique associated with pre-Renaissance panel paintings anteceding the development of oil paint. Tempera dries very rapidly and remains relatively sheer. To create cover and solid colors, many layers are needed.

Andrew Grassie's series of works draws on the artist's interest in the documentation of small-scale modernist sculpture in the first part of the 20th century. Grassie began to stage still lifes and to photograph them in such a way to approximate the aesthetic of those seemingly casual photographs. The artist produced a number of assemblages that faintly echo early modernist works, using common items, among them sticks, small objects in simple geometric shapes, or even potatoes. From photos of these groupings set in his studio, the new paintings developed.

The new series of paintings begun in 2024 constitute an alternative and imaginary history of art: a painting of a photograph of a sculpture assembled from everyday items in such a way that it recalls the way modernist sculpture was at one point photographed.

Grassie's paintings are almost always based on photographs the artist has taken himself or in some cases found. Often they have been elaborately staged, although this effort is veiled by the ostensibly unassuming matter-of-factness the small, precisely painted works exude. The works are executed with tempera, a technique associated with pre-Renaissance panel paintings anteceding the development of oil paint. Tempera dries very rapidly and remains relatively sheer. To create cover and solid colors therefore many layers are needed. The final image is modulated through the application of multiple different glazes.

ARTIST PAGE

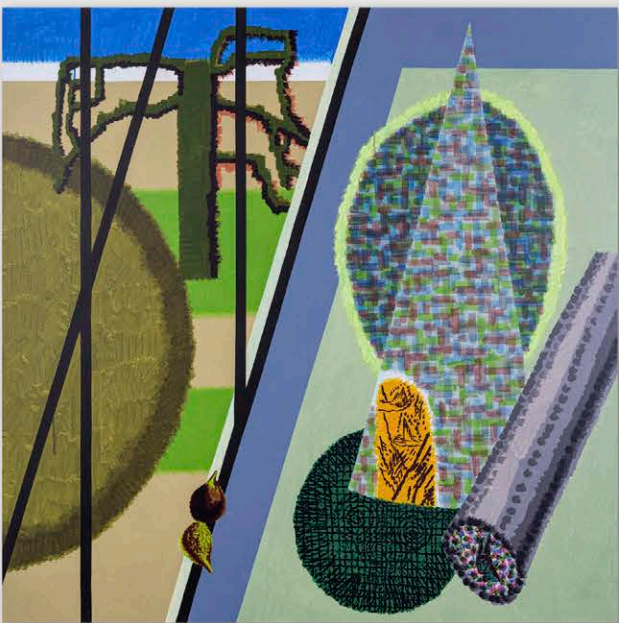


RELATED DOSSIER





HYUNSUN JEON



Visualization: Hyunsun Jeon's works in
Art Basel Hong Kong 2025

Hyunsun Jeon

A Window for Stories (1), 2025

Watercolor on canvas

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

(HJ 101)

A Window for Stories (2), 2025

Watercolor on canvas

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

(HJ 102)

A Window for Stories (3), 2025

Watercolor on canvas

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

(HJ 103)

A Window for Stories (4), 2025

Watercolor on canvas

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

(HJ 104)

The works of Hyunsun Jeon (b. 1989) use a distinct palette including greens and blues associated with Korean painting. Executed in watercolor, Jeon's paintings focus both on a material flatness (a smooth and often matte surface) but of representation itself. Her iconography includes shapes read intellectually and intuitively as three dimensional but with an artful two dimensionality that highlights the insistent flatness of her compositions.

Hyunsun Jeon has developed a distinct iconography that combines figurative elements, such as trees, fruits, and objects from everyday life, with abstract forms, color planes and, increasingly since 2014, sets of classic geometric shapes. Jeon's forms are engaged in a constant shift between dimensions and associations—a cone, for example, may occur as a triangle, rendered with color gradients to suggest depth, or in the form of vulcanoes, mountains or hats. Jeon's project has an all-encompassing, even world-building quality: quoting different styles as motifs, a work might simultaneously include painterly passages, pointillist sections or simulated brushstrokes, and motifs that have the linear quality of digital renderings or pixelation.

ARTIST PAGE



RELATED DOSSIER





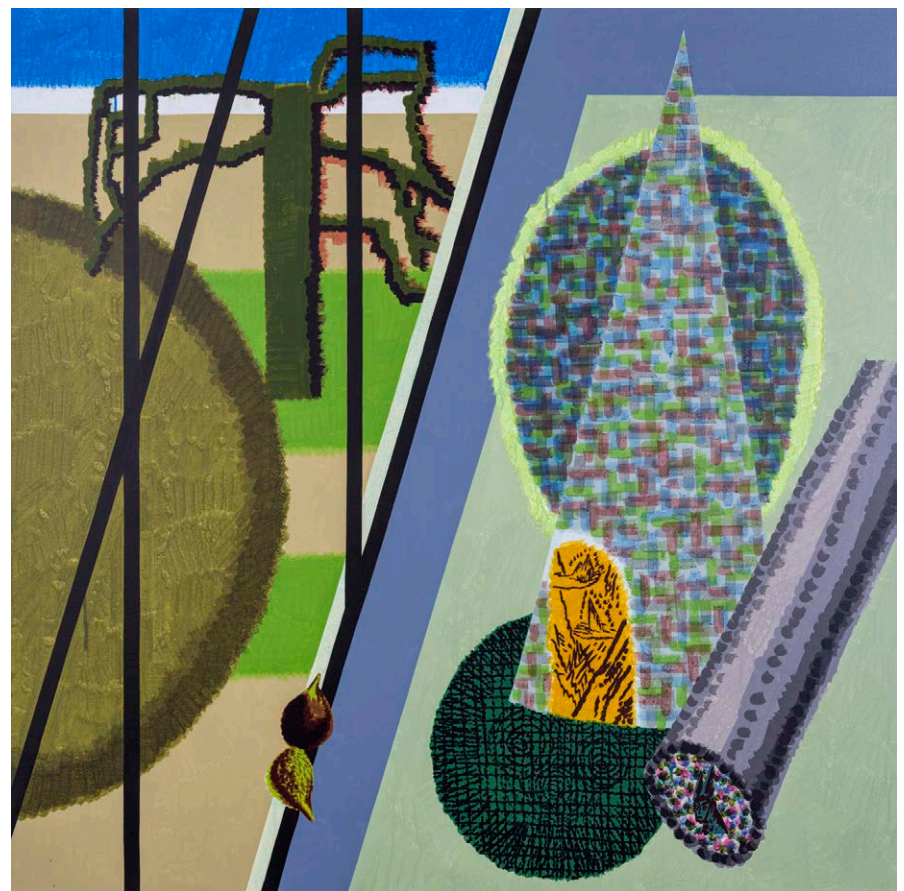
Hyunsun Jeon, **A Window for Stories (1)**, 2025, watercolor on canvas,
130 x 130 cm (51 1/8 x 51 1/8 in) (HJ 101)



Hyunsun Jeon, **A Window for Stories (2)**, 2025, watercolor on canvas,
130 x 130 cm (51 1/8 x 51 1/8 in) (HJ 102)



Hyunsun Jeon, **A Window for Stories (3)**, 2025, watercolor on canvas, 130 x 130 cm (51 1/8 x 51 1/8 in) (HJ 103)



Hyunsun Jeon, **A Window for Stories (4)**, 2025, watercolor on canvas, 130 x 130 cm (51 1/8 x 51 1/8 in) (HJ 104)





Hermès shop windows by Hyunsun Jeon in Seoul (2025)

JULIUS VON BISMARCK



Julius von Bismarck, **Ouroboric Self-Sustaining Board**, 2025, compressed wood strands, taxidermied animals, plants, textiles, cables, brass frame, 167,2 x 118,2 x 2 cm (65 7/8 x 46 1/2 x 3/4 in) (unframed), 169 x 120 x 4 cm # (66 1/2 x 47 1/4 x 1 5/8 in) (framed) (JVB 057)



Julius von Bismarck, **Origin Sacrifice Board**, 2025, compressed wood strands, taxidermied animals, plants, textiles, cables, brass frame, 167,2 x 118,2 x 2 cm (65 7/8 x 46 1/2 x 3/4 in) (unframed), 169 x 120 x 4 cm (66 1/2 x 47 1/4 x 1 5/8 in) (framed) (JVB 058)

Julius von Bismarck

Ouroboric Self-Sustaining Board, 2025

Compressed wood strands, taxidermied animals, plants, textiles, cables, brass frame

167,2 x 118,2 x 2 cm (65 7/8 x 46 1/2 x 3/4 in) (unframed)

169 x 120 x 4 cm (66 1/2 x 47 1/4 x 1 5/8 in) (framed)

(JVB 057)

Origin Sacrifice Board, 2025

Compressed wood strands, taxidermied animals, plants, textiles, cables, brass frame

167,2 x 118,2 x 2 cm (65 7/8 x 46 1/2 x 3/4 in) (unframed)

169 x 120 x 4 cm (66 1/2 x 47 1/4 x 1 5/8 in) (framed)

(JVB 058)

Spanning a wide range of forms—from kinetic sculptures and photographs to video installations and landscapes—Julius von Bismarck's (b. 1983) work is produced in an intense engagement with the world and the physical conditions that determine existence on the planet. His work treats the natural world as a laboratory, a studio or sometimes even as a kind of canvas. Ambitious and expansive, von Bismarck's projects are rooted in extensive research and experimentation to invent entirely new technological apparatuses that articulate and give form to his ideas.

Each work consists of a wooden panel into which plants and animals have been pressed using an innovative process. **Ouroboric Self-Sustaining Board** features aquatic plants like cattails, as well as two crocodile figures, biting each other's tails. The motif is reminiscent of ouroboros, an ancient symbol that represents the eternal cycle of destruction and rebirth. The second work **Origin Sacrifice Board** features a stork carrying a jute fabric bag in its bill, conveying a well-known folklore fable of bringing babies to new parents. A quirky addition is a tracker device attached to the stork's leg.

The work is from Julius von Bismarck's series titled **OOOSB**, which presses animals, plants and vestiges of civilization into a mass of wood shavings using heavy industrial compression techniques. The artist presses worlds in which the history of the material merges with that of the pictorial worlds into the panels.

The title of the series, **OOOSB**, is a play on the acronym of Oriented Strand Board, OSB, a cheap building material, and the post-humanist concept of object-orientated ontology, OOO. OOO describes humans, non-humans and immaterial constructs, for instance concepts, as objects that are only partially perceptible due to the limits of perception. The underlying hypothesis that every object has its own reality, independent of humans, allows for a conception of existence in which human supremacy is precarious.

ARTIST PAGE



RELATED DOSSIER







SOJOURNER TRUTH
PARSONS



Sojourner Truth Parsons, **January after sunset**, 2024/2025, acrylic on canvas, 167,6 x 121,9 cm (66 x 48 in) (STP 104)

Sojourner Truth Parsons
January after sunset, 2024/2025
Acrylic on canvas
167,6 x 121,9 cm (66 x 48 in)
(STP 104)

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



Works by Sojourner Truth Parsons and
Rosa Barba in the group exhibition **Mutable
Structures** at Esther Schipper, Paris (2024)



ANN VERONICA JANSSENS

Ann Veronica Janssens, **Water Glass Roll**
(110), 2017, cast glass, ø 40,2 x 21 cm
(ø 15 3/4 x 8 1/4 in) (approx.), ø 21 cm (8 1/4 in)
(inner diameter), edition of 1 (AVJ 141)



Ann Veronica Janssens

Water Glass Roll (110), 2017

Cast glass

ø 40,2 x 21 cm (ø 15 3/4 x 8 1/4 in) (approx.)

ø 21 cm (8 1/4 in) (inner diameter)

Edition of 1

(AVJ 141)

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.

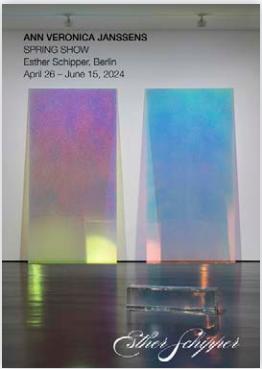
The sculpture consists of a cylinder of water green cast glass. Both external and internal surfaces have been frosted with acid, creating a contrast with the semi-polished sides of the cylinder. Small air bubbles have been imprisoned in the glass during the process, bringing apparent lightness to the otherwise heavy work. The glass comes from the Czech Republic and its transformation requires a time-consuming process that allows the glass to cool down very slowly.

A blue prototype of Ann Veronica Janssens's sculpture was temporarily included in her ongoing project: the **Cabinet en croissance** (1991-2006) 2008/2009/2013/2017. In 2006, The National Centre for the Plastic Arts (CNAP) acquired the **Cabinet** (1991-2006) that gathered together seven prototypes created between 1991 and the date of acquisition, in other words, seven projects that are miniaturized propositions, trials and tests, and indexes of the artist's work—whether accomplished or not. A constantly-evolving corpus of artworks, the **Cabinet** became the **Cabinet en croissance** [the Growing Cabinet] and is amplified with every new exhibition by additional experiments and new prototypes.

ARTIST PAGE



RELATED DOSSIER







Work from the series: Ann Veronica Janssens, **Blue Glass Roll 405/2**, 2019, cast glass, ø 80 x 35 cm (ø 31 1/2 x 13 3/4 in) (glass), ø 43 cm (16 7/8 in) (inner diameter), edition of 1 (AVJ 217).
Exhibition view: Esther Schipper x Domaine du Muy (2024)

CEAL FLOYER

Ceal Floyer, **Solo**, 2006, microphone stand,
hairbrush, 150 x 50 x 50 cm, edition of 3 (CF 117)



Ceal Floyer

Solo, 2006

Microphone stand, hairbrush

Mikrofonständer, Haarbürste

150 x 50 x 50 cm

Edition of 3

(CF 117)

EXHIBITIONS:

Ceal Floyer | Jarosław Kozłowski, **Exercises in Harmony 3**, Kunsthall 44Møen, Askeby (July 28 – September 8, 2019)

Ceal Floyer, Aspen Art Museum, Aspen

(October 14, 2016 - January 22, 2017)

Summer Exhibition, Royal Academy of Arts, London

(June 9 – August 17, 2014)

SPHERES 2010, Galleria Continua/Le Moulin, Boissy-le-Chatel

(October 23, 2010 – May 1, 2011)

The Art of Failure, Kunsthhaus Baselland, Muttentz/Basel

(May 5 – July 1, 2007)

Ceal Floyer, Domaine de Kerguehenec, Bignan (April 21 – June 17, 2007)

Ceal Floyer's (b. 1968) work often uses everyday but generally overlooked objects or images to introduce defamiliarizing and somewhat startling moments into the spectator's experience of a space. Slight alterations to found objects that are usually familiar from everyday experiences (a hairbrush, the sign for an emergency exit, or the projection of an image of a nail, for instance) create often surprising interventions that heighten the awareness of our surroundings.

Solo consists of a microphone stand that holds a hairbrush instead of a microphone. The juxtaposition of objects intended for private and for public use draws attention to the usual separation of these two realms. Because of the similarity in the shape of brush and microphone, the visitor needs to come relatively close in order to notice the switch.

The play with expectations and the misuse of technical equipment (in effect, removing or subtly subverting its intended function) are continuous themes in Floyer's work. Perhaps the overt reference to private preparations for a public performance is also in response to the artist's performance piece, the **Nail Biting Performance** she staged at Symphony Hall, Birmingham on February 7, 2001 and immediately preceding the official press conference of the 2012 **documenta 13** in Kassel.

ARTIST PAGE



RELATED DOSSIER





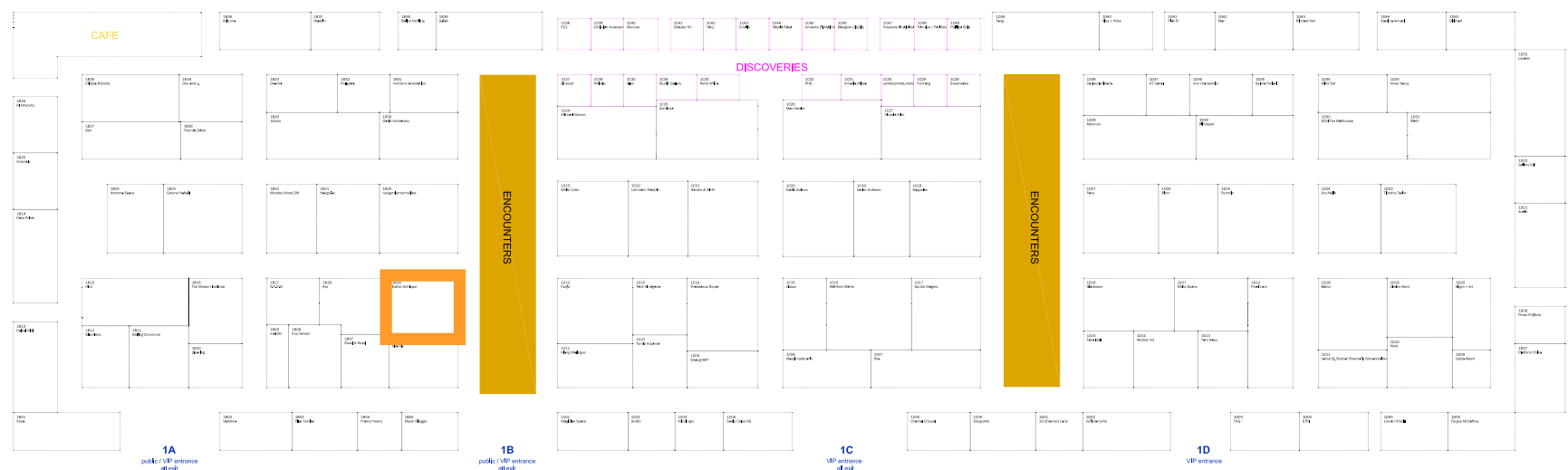


Exhibition view: **Ceal Floyer**, Aspen Art Museum, Aspen (2016)

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