Art Basel

Gaylen Gerber with Leah Ke Yi Zheng and Martin Kippenberger

19.-22.6.2025



Gaylen Gerber with Leah Ke Yi Zheng Support/Untitled (statue), n.d., 2019-2021 Ink on silk on canvas $96.7 \times 97 \times 2.5$ cm overall ($38.5/64 \times 38.3/16 \times 1$ in) \$45,000.00 (excl. VAT)



Gaylen Gerber with Leah Ke Yi Zheng Support/Untitled, n.d., 2019-2021 Ink and pigment with ox-bone glue on silk on canvas $96.5 \times 96.4 \times 2.5$ cm overall $(38 \times 38 \ 61/64 \times 1 \ in)$ \$ 45,000.00 (excl. VAT)



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Gaylen Gerber
Support, n.d.
Oil paint on ceremonial headdress, Bamun People,
Cameroon, hemp, leather, cotton, hair, on base,
20th century
45.7 x 27.9 x 20.3 cm (18 x 11 x 8 in)
\$ 25.000.00 (excl. VAT)



Gaylen Gerber Support, n.d. 0il paint on sun hat, cotton, United States, 21st century, on base $58 \times 33 \times 35$ cm $(22 \times 13 \times 13 \frac{3}{4})$ inches) \$25,000.00 (excl. VAT)



Gaylen Gerber
Support, n.d.
Oil paint on taxidermy artic hare on base, United
States, 20th century
58.4 x 28.5 x 33 cm (23 x 11 ¼ x 13 in)
\$ 25,000.00 (excl. VAT)



Gaylen Gerber
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Oil on Yuki Bosh (snow hat), Meiji era, handwoven rice straw, horse hair, cotton lining on base, East Asia, Japan, late 19th — early 20tth century Dimensions vary with installation (approx. 61 x 61 x 51 cm)
\$ 30,000.00 (excl. VAT)



Gaylen Gerber
Support, n.d.
oil paint on Fedora, Larose, felt, cotton,
Grosgraon ribbon, signature L pin, Paris, France,
21st century
Dimensions vary with installation (approximately
15.5 x 30 x 26.6 cm)
\$ 20,000.00 (excl. VAT)



Gaylen Gerber
Backdrop (Basel), n.d.
background paper, aluminum pins
Dimensions vary with installation
\$ 50,000.00 (excl. VAT)



Martin Kippenberger Model Interconti, 1987 1973 Gerhard Richter painting as tabletop, wood, metal 32 x 79.5 x 59 cm (12 ¾ x 31 x 23 ¼ in)

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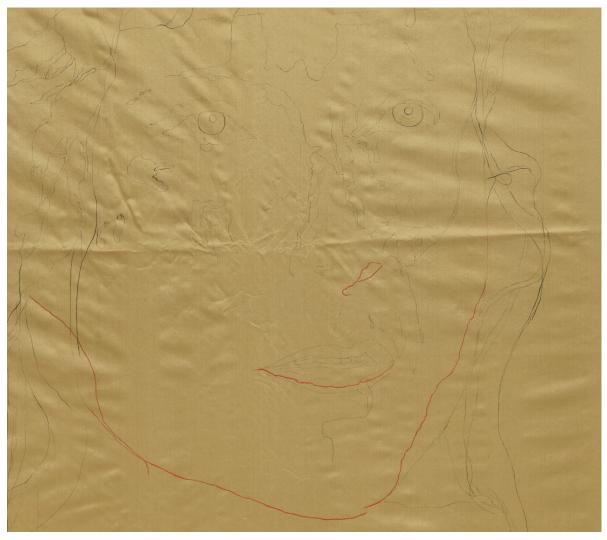


Gaylen Gerber with Leah Ke Yi Zheng Support/Untitled (statue), n.d., 2019 – 2021 (detail) 96.7 × 97 × 2.5 cm overall (38 5/64 × 38 3/16 × 1 inches) \$ 45,000.00 (excl. VAT)





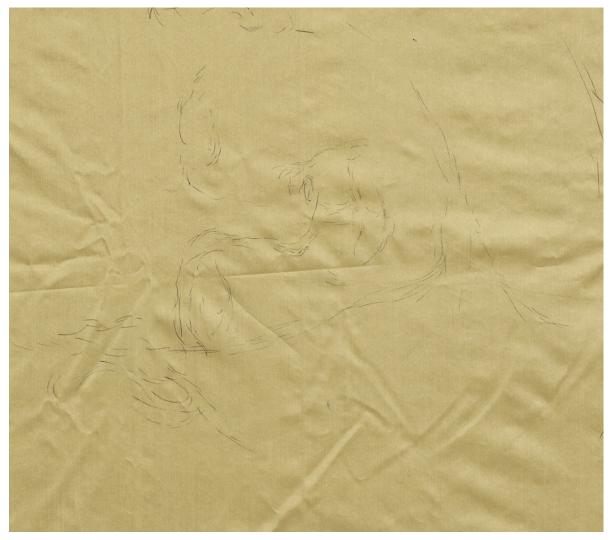
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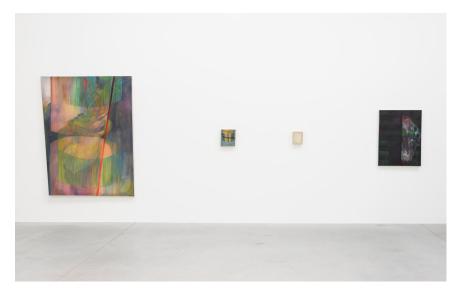
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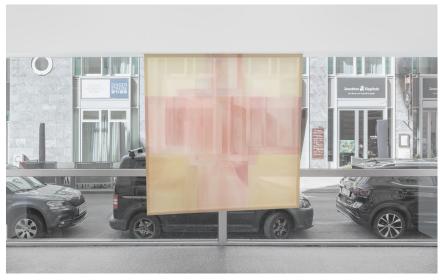
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Untitled (Man in bed of Roger de La Fresnaye), 2023



Zeno X, 2023



Layr, Vienna, 2025



Father Sogol, 2024

Leah Ke Yi Zheng (*1988) grew up in Wuyishan (China), where she was apprenticed in traditional Chinese painting techniques from an early age. With a dialectical relationship to tradition, she developed a practice in painting that reflects ancient Chinese approaches while at the same time engaging in intellectual and aesthetic conversation with the western avant-garde tradition.

Zheng's works revise the deliberate framework of painting, they call forward the abstract field of a viewer's individual perception and innermost subjective experiences. Her paintings call for attentive viewing that takes into account how the works are made. Beginning with a somewhat anarchic approach, her self-made wooden stretcher frames are guided by intuition, taking on distinct shapes - slightly uncanny parallelograms that deviate from the rectangular norm. The frames then determine the images on the canvas, which balance the irregularity of their shapes. Materials like silk and wood selections such as mahogany, purple heart, and cherry serve not only as mediums but as metaphors for layers of memory and observation - silks as light, translucent, and evanescent as the wood is heavy and warm. Through her choice of the viewing distance and subject matter and by varying the opacity of paint embedded in silk canvas, Zheng takes control of the layers of legibility in her images. Zheng's translucency recurs as a technical and conceptual motif, and it is through various intensities of legibility and difference, objecthood and presence, that she manifests a continual experience of something close to epiphany in the viewer's perception.

Zheng received her MFA from School of the Art Institute of Chicago (2019) where she teaches since 2021. She was awarded the 2019-2021 fellowship from The Arts Club of Chicago. Recent solo and two person exhibitions include Layr, Vienna (2025), Mendes Wood DM, New York (2025), Mendes Wood DM, Brussels (2024), Castle Gallery, Los

Angeles (2024); David Lewis Gallery, New York (2023); 4th Ward Project Space, Chicago (2023); Arts Club of Chicago, Chicago (2022). Recent group exhibitions include Zeno X Gallery, Antwerp (2023); Caffé Centrale, Monte Castello di Vibio (2022). Upcoming presentations include a solo exhibition at The Renaissance Society, Chicago (2025/2026) and a group exhibition at New Museum, New York (2025).





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Layr emanuellayr.com gallery@emanuellayr.com Singerstraße 27 1010 Vienna, Austria



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Backdrop (Basel), n.d.
background paper, aluminum pins
Dimensions vary with installation
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The Renaissance Society, Chicago, 1992



Oslo Biennale, 2019



Arts Club of Chicago, 2018



White Flag Projects, St. Louis, 2009

Gaylen Gerber (born 1955 in McAllen, Texas) lives and works in Chicago, Illinois.

Gerber creates expressive, often revealing, artworks and situations that incorporate the work of other makers, sometimes by foregrounding them and other times by seemingly obscuring them. Gerber's signature Backdrops, which precede his current Supports and invert their logic, are typically canvases that mimic the color and size of full-scale exhibition walls, upon which he affixes the work of other artists. Gerber's practice has for decades been characterized by fusing his own work with that of another, making them inseparable but equally present. This match among authors remains palpable in both the Backdrops and Supports, where the viewer confronts forms that carry immediate as well as existing meanings simultaneously. Gerber's intention is to keep this recounting in tension by constantly renewing the relation between what is presented and how it is presented.

Gerber's process conveys a method of inquiry and attentiveness to the things represented, which range from discarded objects to fine art. The Supports offer another form of access to the artifacts represented, and their placement in dialogue with each other offers an opportunity for pause and reflection on a shared history. Each work is titled Support and is undated, foregoing any individuating information to create a cohesive series, yet each artifact is explicitly recognized on the line in the didactic that is typically used to describe the materials used to make the work. While the varied objects Gerber selects for his Supports are repurposed in this way, the artist does not claim indifference to his choices. In realizing his intentions, he has selected artifacts that represent a range of qualities that are culturally specific while also existing broadly across multiple cultures. Further, Gerber emphasizes direct experience of the work, something that is crucial to

its understanding. He chooses to use colors that convey neutrality, and works to both articulate and reveal the form of the artifact through its coating. Gerber's apparent neutrality in using visual norms like gray or white importantly distinguishes itself from a discourse around color as solely an unmarked sign of identity. The Supports consciously point toward comparative world mythologies-invoking shared and differing themes such as theology, ethnicity, value, and ideology while also acknowledging our inclination to perceive an unseen order to things. Gerber frames his work as a proposition within the lineage of institutional critique while avoiding any dominant narrative or orthodoxy. The intersection of these impulses to differentiate and assimilate directly frame the structures of belief and the agency of the viewer in its interpretation.

Gerber has exhibited widely including surveys of his work at the Arts Club of Chicago, the Museé d'Art Moderne Grand-Duc Jean, Luxembourg, and The Renaissance Society at the University of Chicago. Monographic and cooperative projects include Oslo Biennalen, Kunsthaus Bregenz, Whitney Museum of American Art, New York, The Museum of Contemporary Art, Chicago, Museé des Beaux-Arts, Dijon, The Art Institute of Chicago, Kunstverein Munich and Documenta IX, Kassel.

Public collections include the Mudam, Luxembourg, the Art Institute of Chicago, the Museum of Contemporary Art, Chicago as well as the FRAC, Bourgogne.





Martin Kippenberger Model Interconti, 1987 1973 Gerhard Richter painting as tabletop, wood, metal 32 × 79.5 × 59 cm (12 ¾ x 31 × 23 ¼ inches)

Martin Kippenberger

In 1987, Martin Kippenberger employed Gerhard Richter's Grey Painting from 1973 as the tabletop for his sculpture *Model Interconti*. By transforming a work that marked a pivotal artistic shift for Richter into a mundane utilitarian object, he offers a pointed parody of Richter's sustained and singular preoccupation with one medium. (Josephine von Perfall, 2016)

In the same year, Martin Kippenberger produced fortyfive Peter sculptures together with his assistant Michael Krebber, which were shown in the exhibition Peter, Die russische Stellung ["Peter, The Russian Position"] at Max Hetzler in Cologne.

Kippenberger distributes his surplus of sculptures, objects, and assemblages - based on the principle of the so-called Petersburg hanging- seemingly randomly and provisionally in the exhibition space. This approach, radically critical of institutions, counteracts any norm, renounces the existing consensus on the (aesthetic) necessity of an ,order of things, fundamentally disrupts the motion of the White Cube, and completely neutralizes any hierarchy among the works. The ,one masterpiece' does not exist (anymore), each and every one has , something to say, 'all works in the apparent , chaos' of this exhibition, however different they may be in all respects, are democratized. As a cohesive work complex, the Peter sculptures with which Kippenberger finally incorporated the three-dimensional into his repertoire again emphasize the conceptual aspect of his artistic practice.

In terms of form, all modernist options, their discontinuities, their utopias and respective failures are explored here - there are humorous, revealing allusions such as the briefcase in the Worktimer, serious architectural drafts, erroneous manifestations such as the Entry Exam in Red, which unfortunately has turned out to be yellow, or the reappraisal of his childhood,

as in the case of Coal Mine II. They alternate, attest to his reflected and differentiated view of art and everyday objects, and also show Kippenberger's response to the sculptural concepts of his contemporaries.

A prominent example of this is the work Model Interconti, for which Kippenberger bought a gray painting by Gerhard Richter from 1973 and used it as a tabletop for a small coffee table. The answer to the question of the value of a work in this case is self-evident, especially when one knows that the price of the work in no way corresponded to the value of the appropriated Richter painting.

For when its starts dripping through the ceiling Kippenberger again uses objects by other artists as reference, and thus polyurethane replicas, such as a black water trough by Peter Fischli and David Weiss, find their vray into this work, as well as the obvious direct allusion to Carl Spitzweg's The Poor Poet from 1839, who opens the umbrella to protect himself from the leak in the roof. As metaphor for the poor artist who pursues his art, in solitude and seclusion, Kippenberger builds a very fragile monument using wooden signposts. (Susanne Kleine, 2019)



Martin Kippenberger

Model Interconti in exhibitions (selection)

0000	Ded Manners, On the Creating Detentials of
2022	Bad Manners: On the Creative Potentials of
	Modifying Other Artists' Work, Luxembourg +
0010	Co., London
2019	BITTESCHÖN, DANKESCHÖN, A Retrospective,
	Kunst- und Ausstellungshalle der
0010	Bundesrepublik Deutschland, Bonn
2018	Strategic Vandalism: The Legacy of Asger
	Jorn's Modification Painting, Petzel Gallery,
201 -	New York
2017	Remastered - The Art of Appropriation,
	Kunsthalle Krems, Krems
2016	Martin Kippenberger: XYZ, Kunstforum
	Wien, Vienna
	L'Image Volée, Fondazione Prada, Milano
2009	Gespinst - Werke aus der Sammlung Schürmann,
	Museum Abteiberg Mönchengladbach
	Martin Kippenberger: The Problem
	Perspective, MoMA, The Museum of Modern Art,
	New York
2008	Martin Kippenberger: The Problem
	Perspective, MOCA, The Museum of
	Contemporary Art, Los Angeles
2007	Modell Kippenberger: Utopia for Everyone,
	Kunsthaus Graz, Graz
	Martha schweigt - Die Kunst der Stille,
	Martha Herford, Herford
2003	gibt's mich wirklich. Vier Räume aus der
	Sammlung Schürmann, K21, Kunstsammlung
	Nordrhein-Westfalen, Düsseldorf
1995	Das Ende der Avantgarde. Kunst als
	Dienstleistung, Kunsthalle der Hypo
	Kulturstiftung, Munich
1992	Dirty Data. Sammlung Schürmann, Ludwig Forum
	Aachen, Aachen
1987	Martin Kippenberger, Metro Pictures, New
	York
1987	Petra, Galerie Gisela Capitain, Cologne
1987	Martin Kippenberger: Peter - die russische
	Stellung, Galerie Max Hetzler, Cologne





Kunsthaus Graz, 2007



Kunstforum, Vienna, 2016





Museum Abteiberg, Mönchengladbach, 2009

Model Interconti in publications (selection)

2019, BITTESCHÖN, DANKESCHÖN, A Retrospective, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Snoeck Verlag

2016, Die Kunst zu zeigen, Fiona McGovern: Durchbruch mit Peter, transcript Verlag

2016, Martin Kippenberger: XYZ, Kunstforum Wien, Josephine von Perfall: Vom Vorbild zum Selbstbild, Verlag der Buchhandlung Walther König

2016, L'Image Volée, Fondazione Prada, Milano

2008, Martin Kippenberger: The Problem Perspective, MOCA, The Museum of Contemporary Art, Los Angeles, MIT Press

2009, Gespinst - Werke aus der Sammlung Schürmann, Museum Abteiberg Mönchengladbach, Johannes Wohnseifer: Die Drehung

2007, Utopia for Everyone, Kunsthaus Graz, Verlag der Buchhandlung Walther König

2007, Ai Weiwei, works 2004-2007, Essay by Peter Pakesch: A Bowl of Pearls

2007, Martha schweigt – Die Kunst der Stille, Museum Martha Herford

2003, Nach Kippenberger, mumok, Museum moderner Kunst Stiftung Ludwig Wien, Eva Meyer-Hermann: Peter-Skulpturen, Verlag der Buchhandlung Walther König

1998, Martin Kippenberger, Kunsthalle Basel, Deichtorhallen Hamburg, Daniel Baumann: The Way You Wear Your Hat, Schwabe & Co. AG Verlag

1997, Martin Kippenberger, TASCHEN

1995, Das Ende der Avantgarde. Kunst als Dienstleistung, Kunsthalle der Hypo-Kulturstiftung, Richter-Verlag

1992, Dirty Data. Sammlung Schürmann. Katalog zur Ausstellung im Ludwig Forum Aachen, Aachen





Martin Kippenberger Model Interconti, 1987 1973 Gerhard Richter painting as tabletop, wood, metal 32 × 79.5 × 59 cm / 12 ¾ x 31 × 23 ¼ inches



Installation view, 2009 MoMA, The Museum of Modern Art, New York

Martin Kippenberger

The exhibition Peter. Die russische Stellung [Peter. The Russian Position] consisted of a motley array of 45 objects. The titles and the overcrowded installation were a reference to the way pictures were hung in several rows in the Hermitage of St Petersburg. All in all, the installation, which has since been divided up into its individual components, is like a huge memory labyrinth of twentieth century art, whose seminal innovations were in the field of three-dimensionality. Kippenberger spells out modernism from the new forms of architecture to new philosophical approaches and the social utopias of Vladimir Tatlin. He then casually oversteps the achievements of the conceptual minimalists from Piero Manzoni to Donald Judd and Walter De Maria, whose artistic world view was oriented towards the clear stereometry of the box. He even acquired one of Gerhard Richter's grey paintings. ostentatiously dismissing the entire debate about life and death in painting, and turning his colleague's work into a coffee-table top: Modell Interconti. Brazenly impertinent, cheeky perhaps - always reckoning with the possibility of failure - Kippenberger made fun of the artists of his own generation, too, from Schütte to Mucha, with his laconic trivialisation of the model arrangements by which they developed a new concept of place.

The charm of these works lies in their provisional appearance and witty associative references, though some critics at the time saw only the ironic and iconoclastic side of them (for which the artist soon afterwards feigned his shame "in the corner"). Each component possesses the dynamic tension of the ad-lib, ad-hoc situation whose outcome is unforeseeable. Formal and linguistic insinuations are made that do not necessarily come to anything. After all, surely a yellow swathe for an "Entrance Exam in Red" is going to result in being sent home. Can the self-portrait sticker "Bitte nicht nach Hause schicken" [Please Don't Send Home] counter this? Does the little black rubber basin herald the beginnings of a great Arte Povera career? And what happens, "When It Starts Dripping Through the Ceiling"? The props of an old window dressing display, screwed together in a towering pile, has signs bearing unrelated words and fragmented phrases.

Daddy has hung his briefcases on the Worktimer as protection against possible collisions. Is he trying to demonstrate that the framework conditions and development potential of the creative process run to a different timetable with this strange vehicle? The Wittgenstein shelf awakens great philosophical expectations in response to such existentially charged transparency, but proves to be nothing but the sloppy reconstruction of an unfinished piece from the early days of an assistant. The gaps and holes between that which is or that which can never be determine the current that draws in its wake a frothing flood of seemingly worthless and insubstantial flotsam and jetsam teeming with ideas.

Work on Peter started when Kippenberger's assistant Martin Krebber was commissioned to develop various bases for the multiple of a bronze-cast broomstick (1986). On a visit to Teneriffe and in the Cologne studio this soon turned into a prolific production of objects and drawings on hotel letterheads, with a highly economic use of available means. Nothing - not even the tiniest scrap of paper with even the most marginal note on production - was wasted, but was often integrated into the production. In a process recalling Kleist's "About the Gradual Formation of Thought during Talking", their discussions gave rise to ideas, starting with a specific found object (a box, a rack, etc.). The recurrent and typical crescent stain made by the foot of a wineglass bears eloquent witness to the circumstances under which these impromptu compositions were made. (Eva Meyer-Hermann)

The Peter Sculptures 1987

1987 - Lives in Cologne.Works with Michael Krebber on the Peter sculptures, which are shown in the exhibitions Peter. Die russische Stellung (Peter. The Russian Position), Galerie Max Hetzler, Cologne Peter II, Galerie Peter Pakesch, Vienna, and Sorry III Metro Pictures. - At the exhibition Petra, Galerie Gisela Capitain, Cologne a larger connected block of drawings on hotel letter paper (sketches and drafts for the Peter sculptures) is seen for the first time. - Paints the series of "Prize Pictures". - Is invited to documenta 8 and declines because not enough interest is shown towards him (poster).



2003

Layr

Eva Meyer-Hermann: Peter-Skulpturen Exhibition Catalogue, p. 103 mumok - Museum moderner Kunst Stiftung Ludwig Wien

gallery@emanuellayr.com

emanuellayr.com

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ostentatiously dismissing the entire debate about life and death

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Installation view, 2022 Luxembourg + Co., London (UK)

Martin Kippenberger

Skulpturen, Objekten und Assemblagen - in Anlehnung an das Prinzip der Petersburger Hängung – scheinbar wahllos und provisorisch im Ausstellungsraum. Dieses radikal institutionskritische Vorgehen konterkariert jedwede Norm, kündigt den bislang bestehenden Konsens über die (ästhetische) Notwendigkeit einer "Ordnung der Dinge", der White Cube wird in seinen Grundfesten erschüttert, die Rangfolge unter den Werken vollständig aufgehoben. Das "eine Meisterwerk" gibt es nicht (mehr), jedes, jeder und jede haben "etwas zu melden". alle Arbeiten im scheinbaren ,Chaos' dieser Ausstellung sind, so unterschiedlich sie auch in allen Belangen sein mögen, auf demokratischer Augenhöhe. Als geschlossener Werkkomplex²⁸ betonen die *Peter-Skulpturen*, mit denen Kippenberger das Dreidimensionale endgültig seinem Repertoire einverleibt hat, wieder einmal den konzeptuellen Aspekt seiner künstlerischen Praxis. Formal werden hier alle Optionen der Moderne, ihre Brüche. ihre Utopien und deren Scheitern durchexerziert – es gibt humorvolle entlarvende Anspielungen wie die Aktentasche im Worktimer (s. S. 6), ernsthafte Architekturentwürfe. sich als fehlerhaft bekennende Ausführungen wie die Aufnahmeprüfung in Rot, die leider gelb geworden ist (s. S. 125), oder die Aufarbeitung der eigenen Kindheit wie etwa bei Bergwerk II (s. S. 127). Sie wechseln sich ab, belegen Kippenbergers reflektierten und differenzierten Blick auf Kunst- oder Alltagsobjekte und geben auch Antwort auf skulpturale Entwürfe seiner Zeitgenossen. Wieder wird der Unterschied zwischen 'high' und 'low' negiert, Arte-Povera-Materialien (im übertragenen Sinn) werden eingesetzt, Gefundenes respektive Readymades verwendet, Alltagsmaterial oder, im völligen Kontrast dazu, Kunstwerke anderer Künstler verwertet. Das Zitat bekommt eine gänzlich neue Bedeutung, selbst die Appropriation büßt durch Allgegenwärtigkeit ihre verfahrenstechnische Exklusivität ein, Hierfür steht als prominentes Beispiel die Arbeit Modell Interconti (s. S. 123), für die Kippenberger ein graues Gemälde Gerhard Richters von 1973 kaufen lässt und als Tischplatte für einen kleinen Couchtisch verwendet. Die Frage des Werts eines Werks beantwortet sich hierbei von allein, vor allem wenn man weiß, dass der Preis der Arbeit in keiner

The answer to the question of the value of a work in this case is self-evident, especially when one knows that the price of the work in no way corresponded to the value of the appropriated Richter painting. For When its starts dripping through the ceiling (see p. 129) Kippenberger again uses objects by other artists as reference, and thus polyurethane replicas, such as a black water trough by Peter Fischli and David Weiss, find their way into this work, as well as the obvious direct allusion to Carl Spitzweg's The Poor Poet from 1839, who opens the umbrella to protect himself from the leak in the roof. As metaphor for the poor artist who pursues his art, in solitude and seclusion, Kippenberger builds a very fragile monument using wooden signposts.²⁹ Each of the works develops its own narrative; arranged as an exhibition complex, the Peter sculptures - due to the radicality of their definition of contemporary sculpture as well as their complex meanings - surpass everything that has existed in Kippenberger's oeuvre so far. The Peter sculptures are further supplemented by a forty-seven-part collection of drawings entitled Another Petra (see p. 117, 118, 119), to which a separate exhibition with publication is dedicated. It comprises preparatory drawings, drafts, working principles as well as reproductions and once again demonstrates the complexity of Kippenberger's approach of deliberating motifs and themes in a variety of genres.

A similar density and diversity is also evident in the extensive block of diary-like *Hotel drawings* on hotel stationery (see p. 214–229), which Martin Kippenberger begins around 1987 as sketches, notes, and work templates, and which were later published in two volumes as *Hotel-Hotel* and *Hotel-Hotel-Hotel*, representing a cartography of his life and work. The drawings were probably initially made on stationery, which he indeed found in hotels. This gradually develops into a concept-based practice, after which and companions give him hotel stationery from their travels, which helped obscure friends and companions give him hotel stationery from their travels, which helped obscure the biographical traces and legibility with regard to his whereabouts. From a formal point of view, the motifs, coming from all kinds of areas, perform a 'dance' around the respective

2019 Bitteschön Dankeschön Exhibition Catalogue, p. 49 Bundeskunsthalle Bonn "A quotation takes on a completely new meaning, even appropriation loses its procedural exclusivity through omnipresence. A prominent examole of this is the work Model Interconti, for which Kippenberger bought a gray painting by Gerhard Richter from 1973 and used it as a tabletop for a small coffee table. The answer to the question of the value of a work in this case is self-evident, especially when one knows that the price of the work in no way corresponded to the value of the appropriated Richter painting. "

Art Basel Parcours

Anna-Sophie Berger Corner Woman

16.-22.6.2025

gallery@emanuellayr.com



Anna-Sophie Berger
Corner Woman 4, 2025
polyurethane, lacquer, stainless steel
175 × 25 × 25 cm
Edition of 5 + 2 AP
€ 16,000.00 (excl. VAT)



Anna-Sophie Berger
Corner Woman 4, 2025 (detail)
polyurethane, lacquer, stainless steel
175 × 25 × 25 cm
Edition of 5 + 2 AP
€ 16,000.00 (excl. VAT)



The 2025 edition of Parcours is curated for the second time by Stefanie Hessler. Director of Swiss Institute New York. At this year's Parcours, Anna-Sophie Berger's installation 'Corner Woman 1-3' (2025) continues the artist's 2D work 'Portrait' (2019) in a 3D installation.

'Portrait' (2019) features the framed print of a rendered face split symmetrically by a right angle, as if the complex, uneven form of real body would assimilate to a standardized logic of basic human industry. Since the logic of contemporary product design clings more and more to body morphology, the 2D face is like an outdated, almost parodistic version of an ideal transformation of the body last years cyborg as an incapable Janus.

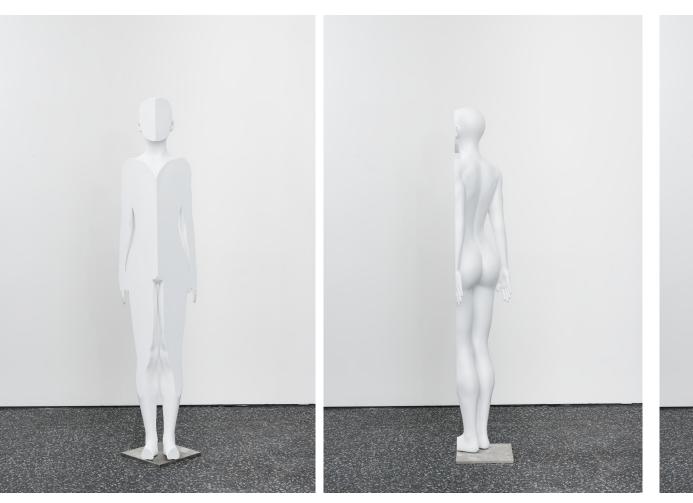
Drawing from this initial 2D piece Anna-Sophie Berger is developing a sculptural adaptation titled Corner Woman. For 'Corner Woman' (2025) the basic idea remains the same: the new sculpture attempts a speculative full 3D rendition of the human body as having adapted physically to human industrialized building by taking on the shape of a 90 degree corner.

The finalized artwork will be milled and laquered to resemble closely window display mannequins or clothing dummies, standing on simple metall fixtures and thereby freely placeable in space. The 3D figure has been modelled using a process that is called soft body collision, effectively colliding a virtual body shape with a 90 degree corner. It is important that this process mirrored simply and closely the philosophical and conceptual initial idea: that of a human body, roughly dimensioned as the artist, adapting to the shape of a corner.

The modelling process can be seen both as violent and regenerative - it gestures to impositions on the human body as well as the capacity to adapt as a means to survival, including such possible readings as the cyborg. It tries to problematize the notion of a naturalized body as healthy, but asking too, to what extent human made industry serves as the bedrock to razionalizations for capitalism, production and the handling of our environment as they bare down on humans.

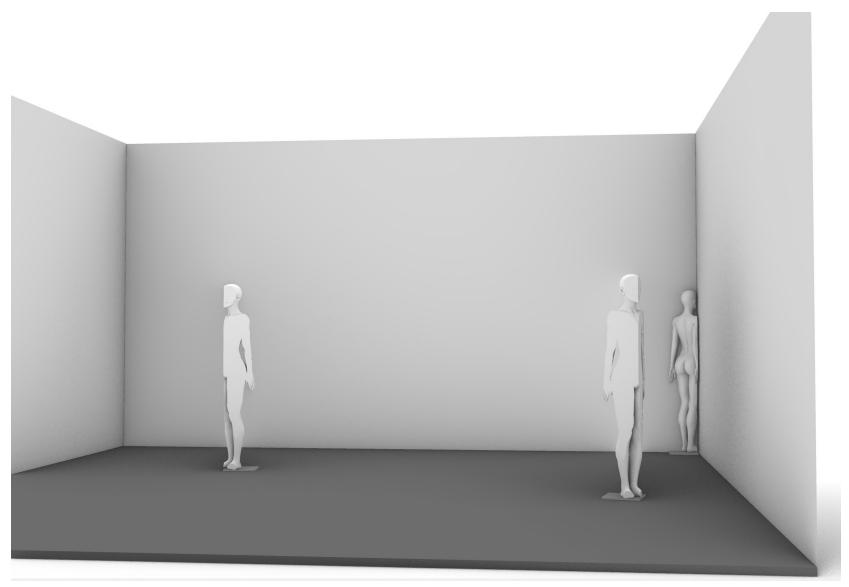
The piece draws from contemporary science fiction by such writers as Samuel Delany or Arthur C. Clarke when it speculates on the human body as a contested vessel of the soul as much as the vulnerable organic material abused under the processes of late stage capitalism and in the aftermath of the industrial revolutions. The title itself can be seen as a historical reference to Larmessin's Costumes Grotesques where workers are clothed in the objects that make up their trade, wearing the shelves and wares directly on and as their body. 'Corner Woman' has no such clear purpose or occupation and is therefore a more dangerously perverted adaptation, like the benign Overlords arriving in Arthur C. Clarke's 'Childhood's End' (1953) to usher humanity to a future beyond its comprehension after having come close to self destruction one too many times. 'Corner Woman's' likeness to a commercial mannequin traditionally used to display fashion for sale is rendered absurd by its strange bodily features. Akin to the canonical doll occupying surrealists and marxists alike, the figure speaks uncannily of the energies of its transformation.

Finally, the piece was influenced by the essay "Pacifism and the theory of passions" on French philosopher Alain's pacifism in response to his contemporaries' call for violent action when faced with the escalating atrocities of the Second World War. Taking recourse to medical conceptions of patholgy in the "composed machine" that is the human body he stresses "Irritation is a reaction, disproportionate in intensity, to an external stimulus, which causes an overall disruption of the body's functions. It occurs when the intensity of the stimulation of the tissues by the "modifier" is too great, thereby provoking a reaction in the organism." Linking the body to state and society, what he insists on instead of violent action is that of slow modification of the circumstances.





Anna-Sophie Berger
Corner Woman 1-3, 2025
Installation Art Basel Parcours
polyurethane, lacquer, stainless steel
175 × 25 × 25 cm (each)
Edition of 5 + 2 AP
€ 45,000.00 (excl. VAT)

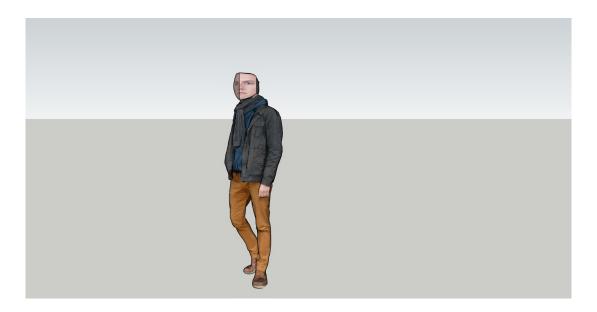


Anna-Sophie Berger
Corner Woman 1-3, 2025
Installation Art Basel Parcours, 3D Model
polyurethane, lacquer, stainless steel
175 × 25 × 25 cm (each)
Edition of 5 + 2 AP
€ 45,000.00 (excl. VAT)



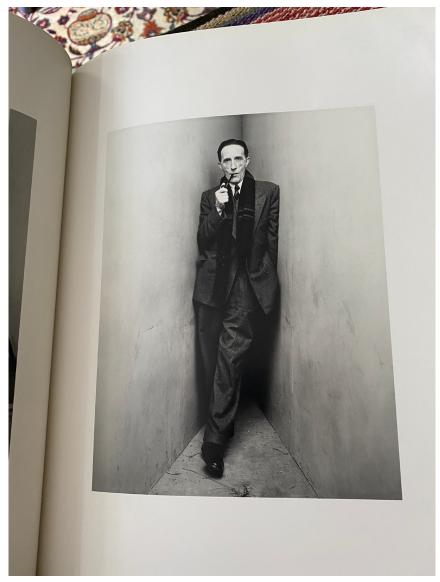
Anna-Sophie Berger Portrait, 2019 Lambda print on paper 40 × 60 cm Edition of 5 + 1 AP

Anna-Sophie Berger's 'Corner Woman' (2025) continues the artist's 2D work 'Portrait' (2019) in a 3D installation. In the former, a digitally rendered face is symmetrically bisected by a right angle, whereas in the new, site-specific installation, the human form is adapted to the architectural conditions of 'human-made architecture'.



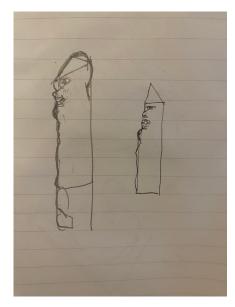


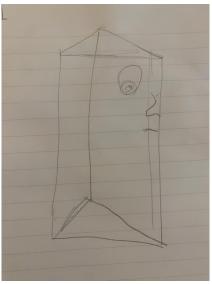
Anna-Sophie Berger, Additional Material preparatory sketches for 2D version

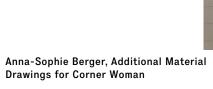


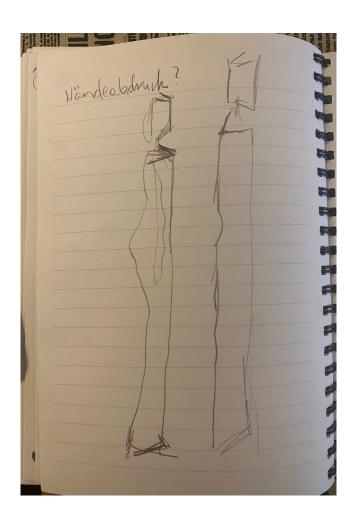
Anna-Sophie Berger, Additional Material Irving Penn V-Flat for Portrait Photography (here pictured Marcel Duchamp) (left) Larmessin's Habit de la Lingere (right)





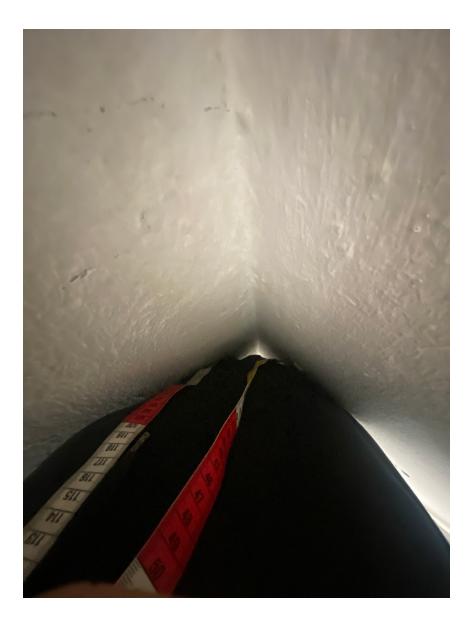


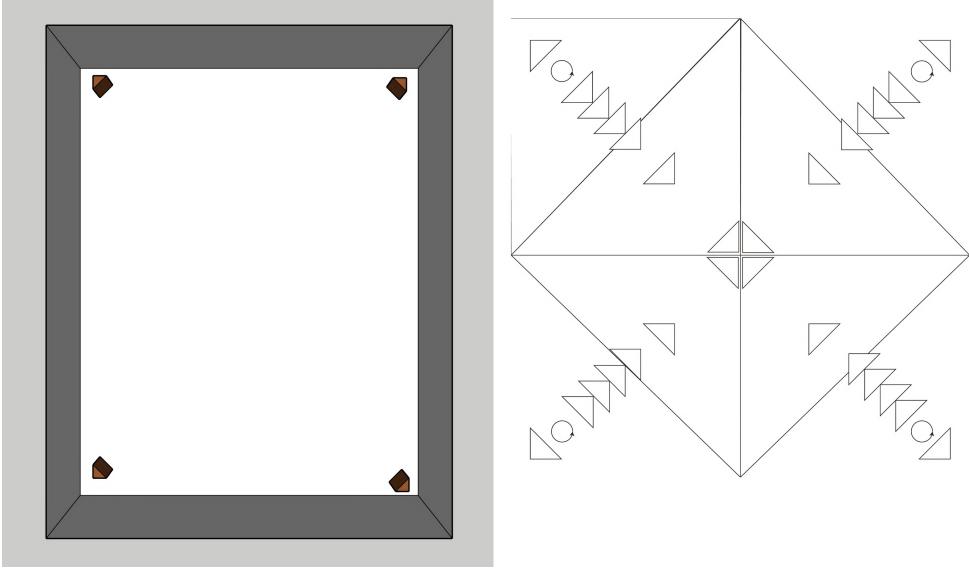




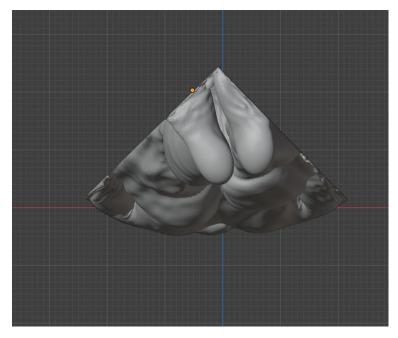


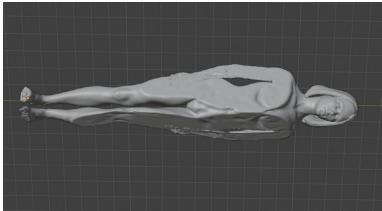
Anna-Sophie Berger, Additional Material "Corner Woman" sketches



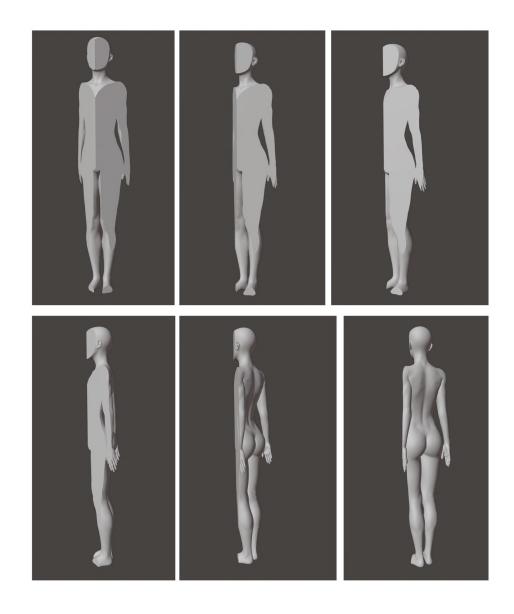


Anna-Sophie Berger, Additional Material Schematics of Placement (left) Game board Visualisation of possible Movements of Corner Woman (right)





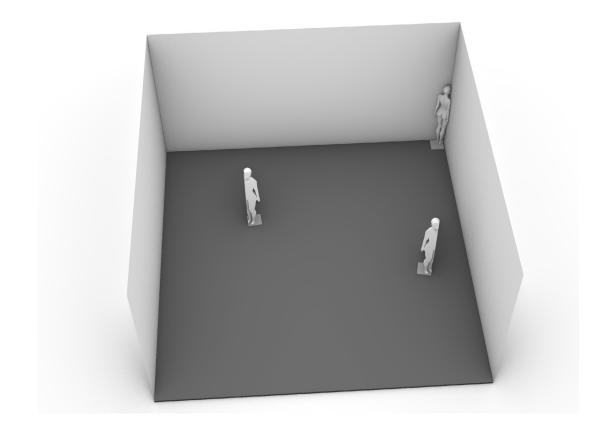
Anna-Sophie Berger, Additional Material First Tryouts



Anna-Sophie Berger, Additional Material 3D Model

Layr emanuellayr.com gallery@emanuellayr.com Singerstraße 27 1010 Vienna, Austria





Anna-Sophie Berger, Additional Material 3D Model

Layr emanuellayr.com gallery@emanuellayr.com Singerstraße 27 1010 Vienna, Austria





Anna-Sophie Berger, Additional Material Prototype (small)

Anna-Sophie Berger (b. 1989, Vienna, Austria) is an artist living and working in Berlin and Vienna.

She has had solo exhibitions at MAK, Vienna (2023); Bonner Kunstverein, Bonn (2020); Cell Project Space, London (2019); mumok, Vienna (2016); Kunsthaus Bregenz (2016); Ludlow 38, NY (2015); White Flag Projects, St. Louis (2015); and Belvedere21, Vienna (2014); among others.

She has recently participated in duo and group exhibitions at the International Library of Fashion Research, Oslo (2025); MAK Center for Art and Architecture Los Angeles, West Hollywood (2024), Leopold Museum, Vienna (2024); Hessel Museum of Art, New York (2023); Pictures Collection of the Academy of Fine Arts, Vienna (2022); The Glucksman, Cork (2022); MACRO Museum, Rome (2021); MAK, Austria (2019); Kunsthalle Wien, Vienna (2019); Frans Hals Museum, Haarlem (2018); S.M.A.K., Ghent (2018); Contemporary Art Centre, Vilnius (2018); Kestnergesellschaft, Hannover (2017); Kunstverein Munchen, Munich (2017).

She is the recipient of the 2017 Ars Viva Fine Arts Prize in Germany and the 2016 Kapsch Contemporary Art Prize, Austria and a 2023 recipient of the Pollock Krasner grant.

Berger was trained in fashion and, in her work as an artist, has explored issues of protection and care as they might relate to clothing, housing, public space and law. She creates work that connects individual perception and intimate use with questions of material reality as part of socio-economic circulation and consumption.

Public collections include the mumok, Vienna/AT, Belvedere, Vienna/AT, MAK - Museum of applied Arts, Vienna/AT, Wien Museum, Vienna/AT