

Art Basel Hong Kong 2025  
Matthew Marks Gallery





**Simone Leigh**

***No Face (House)***

**2024**

**Stoneware, porcelain, and raffia**

**35 x 22 1/2 x 22 1/2 inches**

**89 x 57 x 57 cm**

Simone Leigh's *No Face (House)*, 2024, is a striking example of the artist's ongoing engagement with bust-like sculptures. In many of these works, Leigh merges the female body with domestic vessels and architectural elements to point to unacknowledged acts of labor and care. Combining the artist's signature hand-coiled rosettes and raffia material, *No Face (House)* presents an abstracted vision of the body. Hundreds of uniquely glazed rosettes surround a facial void, powerfully rejecting an identifiable portrait in favor of a collective experience. By "abstracting the figure," Leigh explains, "I imagine a kind of experience, a state of being, rather than an individual person."

*No Face (House)*'s bell-shaped raffia skirt is a recurring motif in Leigh's work, reflecting the artist's practice of drawing upon a wide range of historical and cultural imagery. Leigh's sources of inspiration include a 1940s-era Mississippi restaurant named Mammy's Cupboard, the huts of the 1931 Paris Colonial Exposition, and Diego Velázquez's 1656 painting, *Las Meninas*. The shape is a signature motif in Leigh's oeuvre, further explored in sculptures including *Cupboard VIII*, 2018 (Collection of the Whitney Museum of American Art, New York); *Brick House*, 2019 (Awarded the Golden Lion for Best Participant at the 59th Venice Biennale); and *Cupboard*, 2022 (Collection of the Dallas Museum of Art).



**Simone Leigh** *No Face (House)* 2024 Stoneware, porcelain, and raffia  
35 x 22 1/2 x 22 1/2 inches; 89 x 57 x 57 cm





**Robert Gober**

*Untitled*

**2002**

**Plaster**

**17 1/2 x 12 x 12 1/4 inches**

**45 x 31 x 31 cm**

Robert Gober's *Untitled*, 2002, is a meticulously hand-crafted plaster sculpture of a mirrored torso that combines the male and female figure. Familiar references to the human body become uncanny in the sculpture's mixed form, creating a sense of uncertainty. As curator Ann Temkin has said, "Gober is an artist whose images and processes are deeply engaged with the everyday and at the same time profoundly disruptive of it."

Gober modeled the torso's form on a bag of plaster in his studio, and the creases across the body are traces of this original inspiration, emphasizing the sculpture's materiality while blurring the line between object and body. The result is an enigmatic sculpture that engages contradictory feelings of discomfort and fascination through the unsettling distortion of the human body.

The torso is a signature recurring motif in Gober's work that first appeared in the artist's seminal *Slides of a Changing Painting*, 1982–83 (Collection of the Walker Art Center, Minneapolis), in which Gober spent a year repeatedly painting and photographing the same small Masonite board. The ensuing series of paintings, featuring a human torso combined with pipes, drains, and doors, foreshadows the themes of metamorphosis and indeterminacy that are prominent in *Untitled*. Gober's depiction and transformation of the torso alludes to the object-like condition of the human body and the potential frailty of its parts.



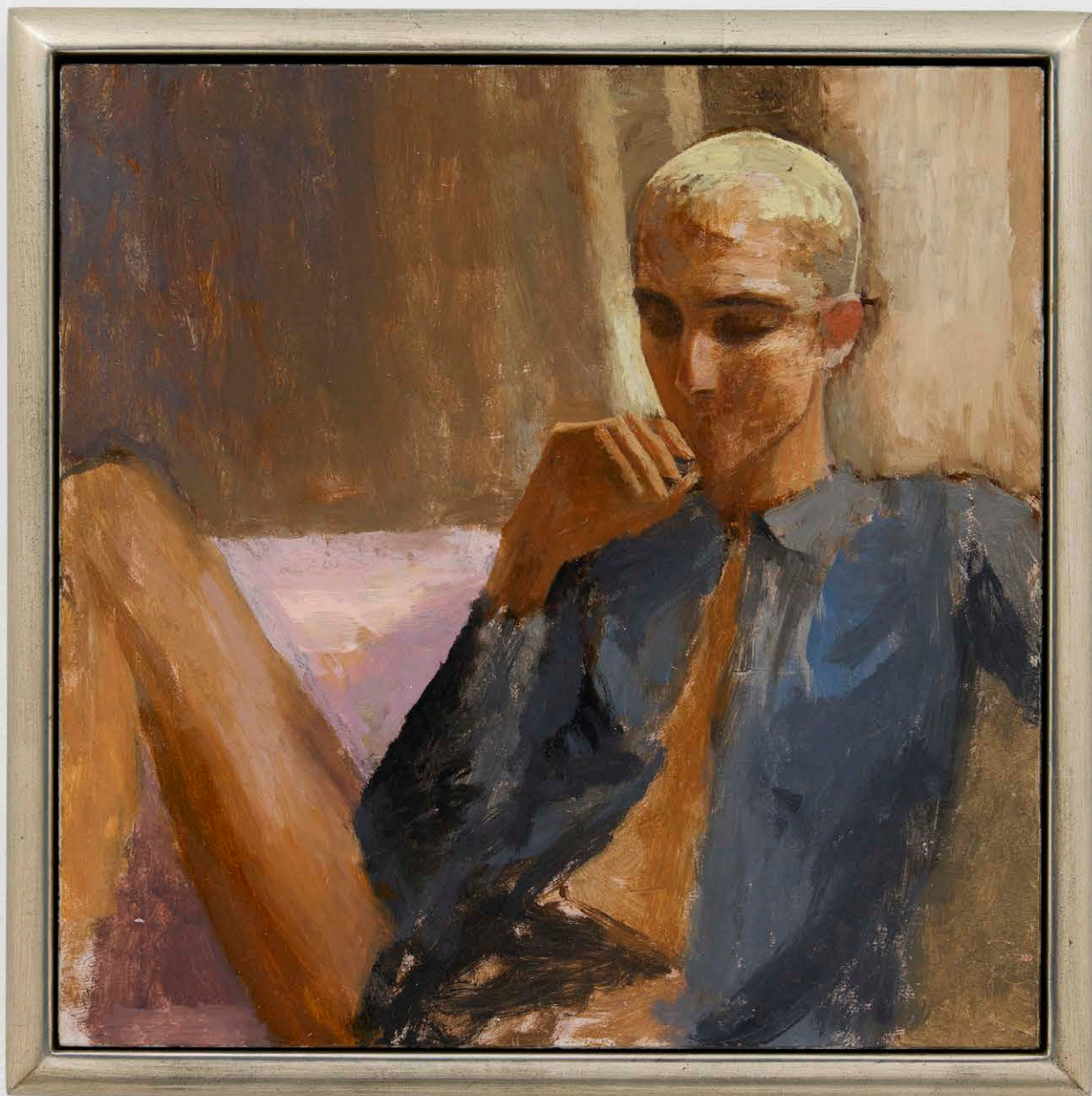
**Robert Gober** *Untitled* 2002 Plaster 17 1/2 x 12 x 12 1/4 inches; 45 x 31 x 31 cm



# Julien Nguyen

Julien Nguyen's paintings and drawings combine elements of art history and contemporary life in precisely rendered tableaux. Expanding upon an exploration of art historical portraiture, Nguyen's works often employ the likenesses of people he is closest to, including friends and lovers. Nguyen has said of his art: "Reality occurs only in the intimacy of understanding and being understood."

Nguyen's practice collapses art historical time by blending the past with the present, not only in his embrace of art historical themes but also in his materials and techniques. Nguyen's meticulous process is informed by extensive research on both Renaissance and traditional Japanese painting methods, which in the artist's words, "allow for innumerable layers of refracting and reflecting color." Nguyen's tondo painting, *Untitled*, 2024, rendered in oil on copper panel, exemplifies the artist's striking layered surfaces and tonal modulations. *Pascal*, 2022, is a pastel drawing on vellum, a material that dates to ancient Rome and was frequently used for manuscripts. Nguyen renders *Pascal* with an intentional incompleteness that creates a sense of visual ambiguity, as his subject turns his face and obscures his expression from the viewer.



**Julien Nguyen** *Untitled* 2024 Oil on copper 10 x 10 inches; 25 x 25 cm



**Julien Nguyen** *Pascal* 2022 Pastel on vellum mounted to aluminum panel 18 x 14 inches;  
46 x 36 cm



**Julien Nguyen** *Untitled* 2024 Oil on copper 10 x 10 inches; 25 x 25 cm





**Julien Nguyen** *Lapses* 2021 Silverpoint on Dibond 18 x 14 inches; 46 x 36 cm

# Katharina Fritsch

Katharina Fritsch's sculptures are based on familiar objects mined from the sphere of public knowledge, which she then distorts through uncanny shifts in color and scale to create destabilizing encounters. References to fairy tales, religion, cultural history, and everyday life serve as the foundation of her practice.

To make these sculptures, each form is molded by hand, then cast in plaster, reworked, and then cast again in its final material. *Betende Hände (Praying Hands)*, 2004, and *Hand (Menetekel)*, 2020, are from a series of works in which Fritsch explores the power of hand gestures. *Fliege (Fly)*, 2000, further reflects the artist's manipulation of scale, combining the familiar with the foreign to probe the nature of human perception and experience.

*13. Postkarte (Essen) / 13th Postcard (Essen)*, 2006, is a striking example from the artist's signature series of postcard sculptures. In this series, Fritsch enlarges images originally found on travel postcards from the 1970s and 1980s. *13. Postkarte (Essen) / 13th Postcard (Essen)* transforms a small-scale souvenir into a monumental sculpture, depicting the artist's birth city of Essen, Germany while evoking both personal and cultural nostalgia.





**Katharina Fritsch** *Hand (Menetekel)* 2020 Plaster, acrylic paint  
7 x 3 1/2 x 3 inches; 18 x 9 x 8 cm



**Katharina Fritsch** *Betende Hände (Praying Hands)* 2004 Plastic, aluminum  
7 3/4 x 5 3/4 x 5 1/8 inches; 20 x 15 x 13 cm

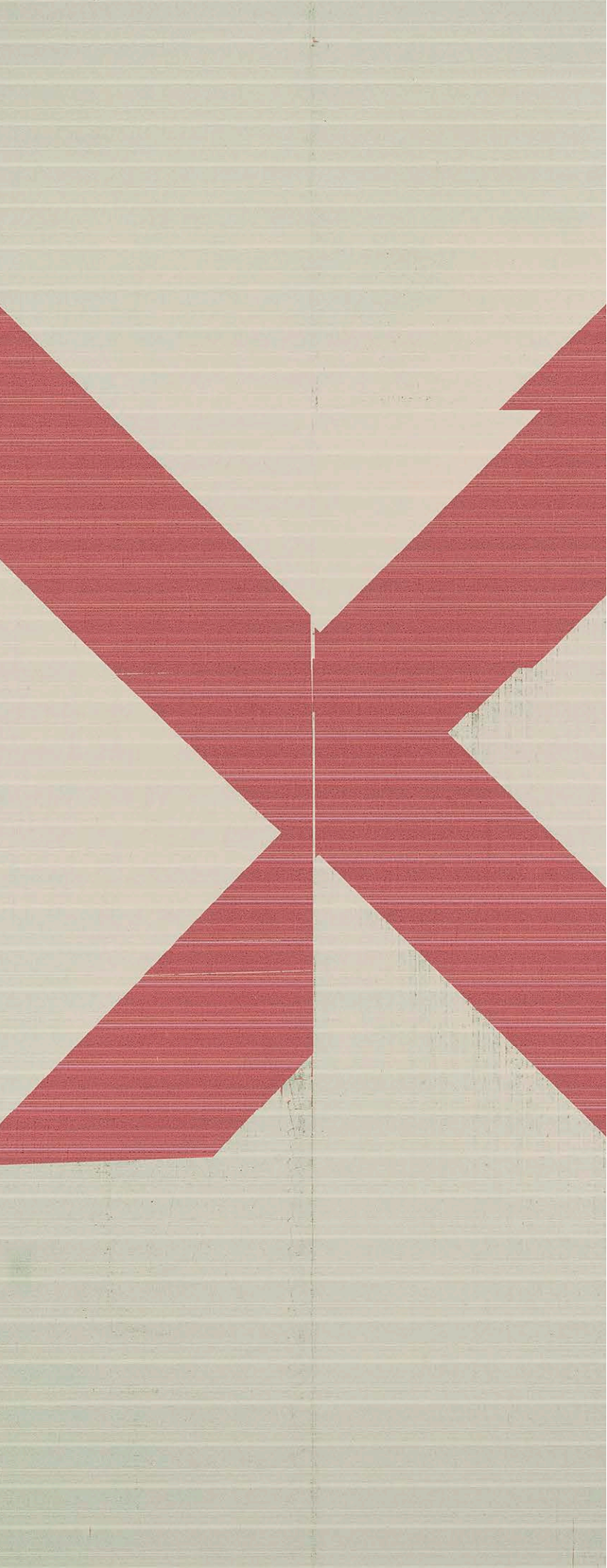


**Katharina Fritsch** *Fliege (Fly)* 2000 Plastic and paint 6 1/4 x 11 x 8 inches; 16 x 28 x 20 cm



**Katharina Fritsch** *13. Postkarte (Essen) / 13th Postcard (Essen)* 2006 Oil-based ink and acrylic on plastic panel  
78 3/4 x 111 inches; 200 x 282 cm





**Wade Guyton**

***Untitled***

**2019**

**Epson UltraChrome HDX inkjet on linen**

**40 x 36 inches**

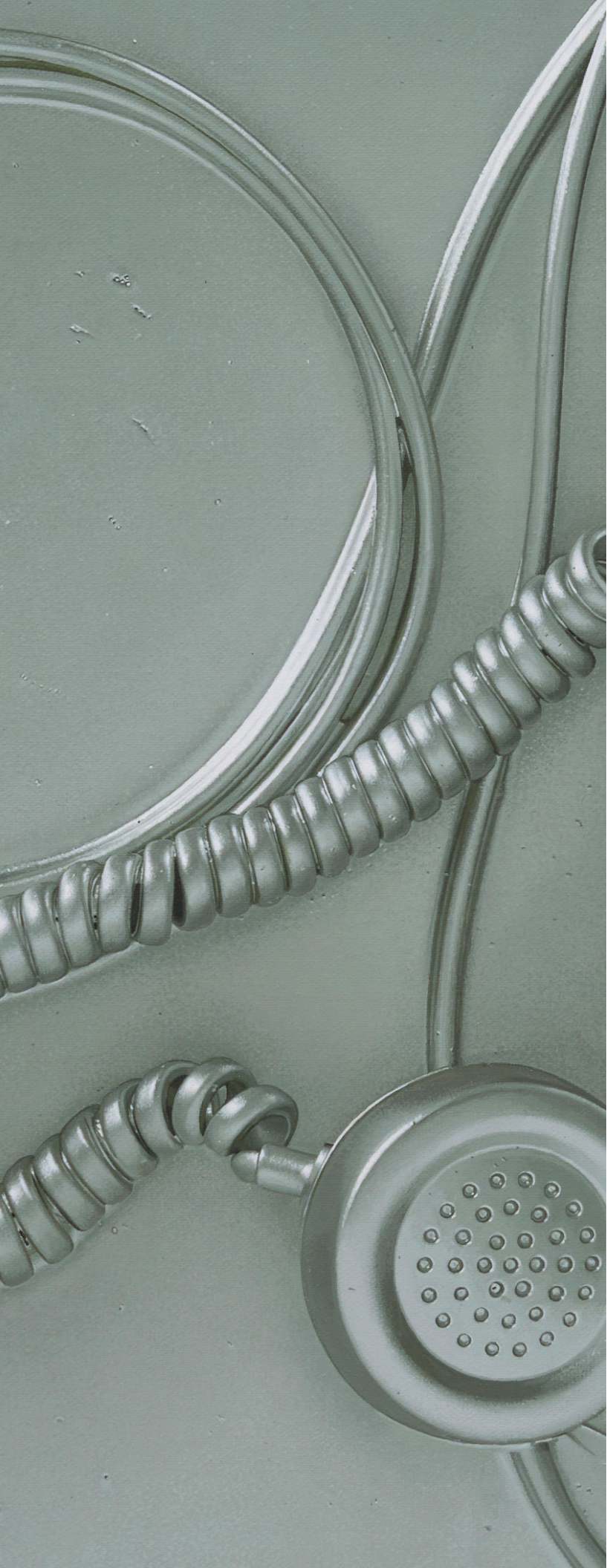
**102 x 91 cm**

Wade Guyton's *Untitled*, 2019, was made using the artist's signature technique of running linen through a large inkjet printer. The painting's X motif originates from a series of works on paper made in 2002 when Guyton first printed an X on a page torn from a design magazine. In *Untitled*, Guyton repurposes a decade-old transparency of one of his previous X paintings. The distorted X serves as both a letter and a symbolic negation.

The seam running down the center of the canvas speaks to the artist's creative process, in which he folds the canvas in half before running it through the printer. Guyton's purposeful misuse of the printer stretches the device to its limits, resulting in beautiful accidents that embed the limits of a digital future onto the surface of his paintings.



**Wade Guyton** *Untitled* 2019 Epson UltraChrome HDX inkjet on linen  
40 x 36 inches; 102 x 91 cm



**Paul Sietsema**

***Arrangement***

**2025**

**Oil and enamel on canvas**

**23 7/8 x 23 3/4 inches**

**61 x 60 cm**

Paul Sietsema is known for his paintings rendered by hand with startling realism that explore our understanding of culture and history. The artist's labor-intensive painting process parallels the changes in meaning and value that objects undergo as they circulate through our cultural and economic systems.

In *Arrangement*, 2025, Sietsema depicts a paint-covered rotary phone. To make this work, the artist first mixes paint to match the original color of the phone. He then pours the mixture over the phone, coating it in a pool of paint. The paint-covered phone is photographed, and the resulting image is painted by hand on canvas. Depicted with its receiver off the hook, Sietsema has said the phone represents “an image that can be read as portraying an open or closed line of communication.”



**Paul Sietsema** *Arrangement* 2025 Oil and enamel on canvas  
23 7/8 x 23 3/4 inches; 61 x 60 cm

# Leidy Churchman



Leidy Churchman is known for their wide-ranging subject matter, which draws variously from nature, contemporary media, everyday objects, as well as myriad cultural signs and symbols. The artist's encyclopedic diversity of images subverts traditional categories of representation and reflects the richness that constitutes human experience. As curator Ruba Katrib has described, "Churchman uses the acts of seeing and making as a way to peel back and experience the many layers of being in this world."

With this selection of recent paintings, the artist combines abstract imagery with celestial and worldly references, both visual and written. Churchman has described their often-enigmatic paintings, representing both highly personal and universal themes, as "an immersion and transformation of the world from an intimate perspective; a richer, rounder view of the moment from within the mind."



**Leidy Churchman** *Groundless Stream* 2023 Oil on linen 17 1/8 x 20 inches; 44 x 51 cm



**Leidy Churchman** *Sun Belly* 2023 Oil on linen 26 x 30 inches; 66 x 76 cm



**Leidy Churchman** *King* 2021 Oil on linen 8 x 10 inches; 20 x 25 cm





**Thomas Demand**

*oriole*

**2021**

**Pigment print**

**38 1/8 x 28 3/8 inches**

**97 x 72 cm**

Thomas Demand is known for his photographs of full-scale paper and cardboard reconstructions, which he creates by hand in his studio. Based on images taken from the media and everyday moments that capture his attention, Demand's work investigates the persistence of images and their ability to embed themselves in a society's collective memory.

*oriole*, 2021, is a recent work from Demand's *Model Studies* series, in which he depicts details of working models by architects and fashion designers. To create *oriole*, Demand photographed the atelier and archives of the late fashion designer Azzedine Alaïa. The cardboard patterns are remnants of Alaïa's creative process. "The patterns always fascinated me formally," Demand says. "Now those patterns are like rulers, templates for making and perfecting a piece of clothing, translating a flat two-dimensional shape into a three-dimensional object, which doesn't resemble any of those original shapes."



**Thomas Demand** *oriole* 2021 Pigment print 38 1/8 x 28 3/8 inches; 97 x 72 cm