

Art Basel 2023

June 15–18, 2023

Private Days: June 13–14

Booth: 2.0 B19

Henni Alftan

John Baldessari

Bernd & Hilla Becher

Alighiero Boetti

Cao Fei

George Condo

Thomas Demand

Thea Djordjadze

Lucy Dodd

Sylvie Fleury

Nancy Holt

Jenny Holzer

Anne Imhof

Karen Kilimnik

Astrid Klein

Louise Lawler

Jean-Luc Mylayne

David Ostrowski

Michail Pirgelis

Pamela Rosenkranz

Sterling Ruby

Thomas Ruff

Analia Saban

Thomas Scheibitz

Andreas Schulze

Hyun-Sook Song

Martine Syms

Rosemarie Trockel

Kaari Upson

Kara Walker



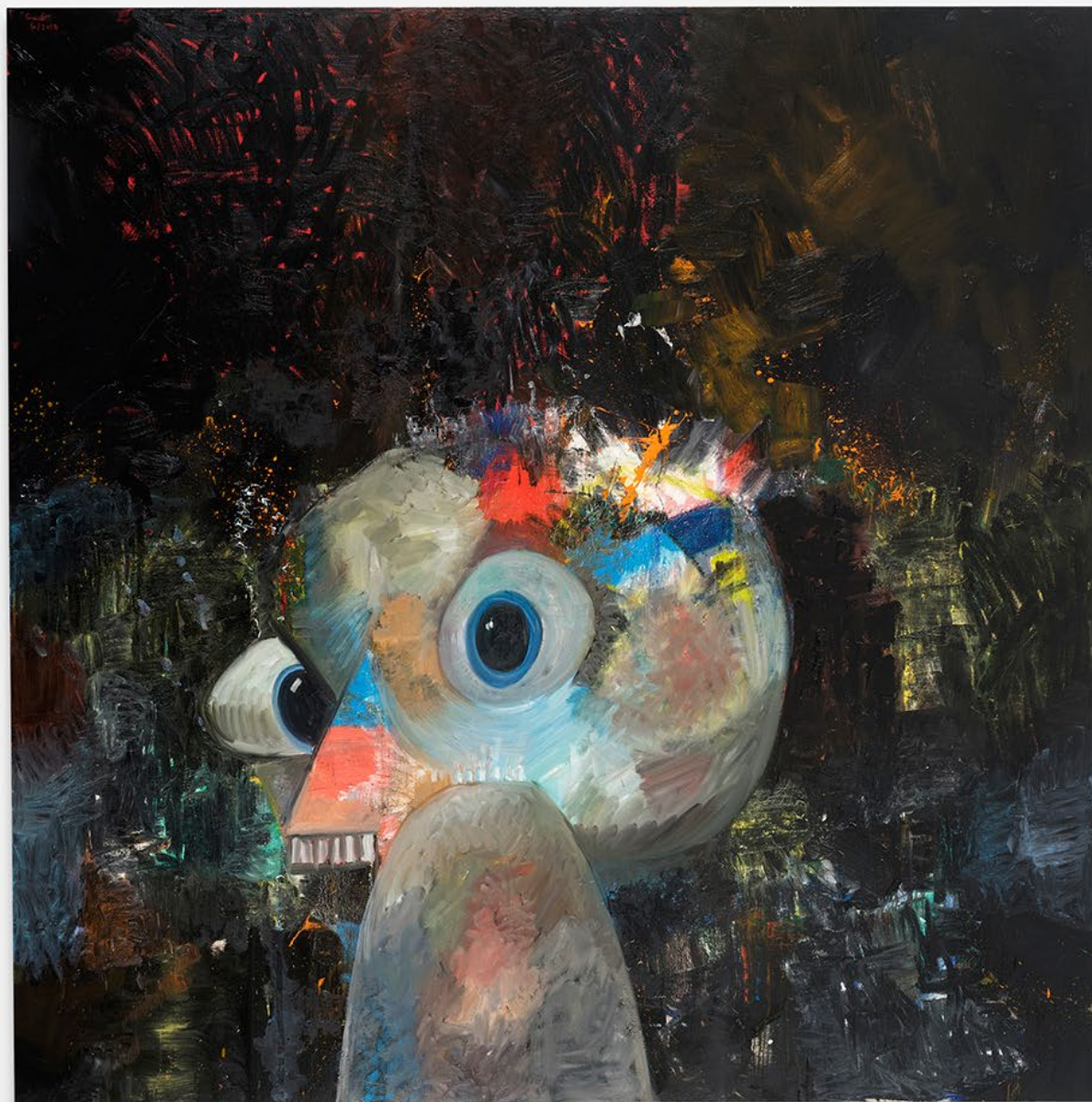
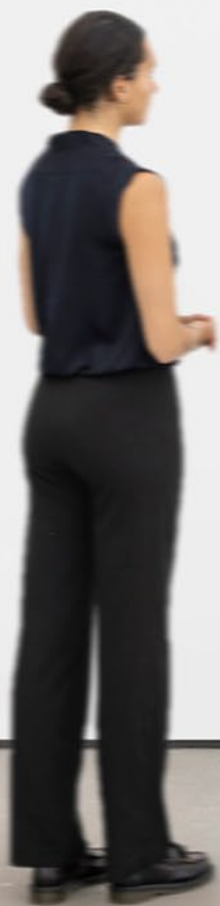
George Condo
Birdbrain, 2018
Oil and pigment stick on linen
289.6 × 289.6 cm | 114 × 114 inches
MSPM GCO 34212
Price upon request



George Condo's *Birdbrain* (2018) showcases the artist's unique use of color, composition and image. Executed with oil and pigment pen on linen, the work features bold geometry that creates an idiosyncratic assemblage of an animal-like face: large eyes, a protruding beak and gnashing teeth emerge from the dissonance of shapes. Condo insists on painting as a vehicle to demonstrate the inherent absurdity of existence, and *Birdbrain* cements his position as an explorer of the human psyche who critically examines painting as a tool to analyze humanity. The subtle, muted background of the work lends itself to the chaos that spreads across the picture plane, while splashes of bright reds, blues and yellows explode across the canvas, conveying the full spectrum of human emotion and the complexity and contradictions of human life. *Birdbrain* was the standout work in Condo's highly acclaimed and largest solo exhibition to date in Asia at the Long Museum in Shanghai in 2021, which included more than 200 paintings, sculptures, and drawings from throughout his career.

George Condo (*1957, Concord, NH) lives in New York. Selected solo exhibitions include Nouveau Musée National de Monaco - Villa Paloma (2023), The Morgan Library & Museum, New York (2023), Long Museum, Shanghai (2021), Cycladic Art Museum, Athens and Maritime Museum, Hong Kong (both 2018), Phillips Collection, Washington, DC (2017, traveled to Louisiana Museum of Modern Art, Humlebæk, Denmark), Staatliche Museen zu Berlin – Museum Berggruen, Berlin (2016), New Museum, New York (2010), traveled to Hayward Gallery, London (2011), Boijmans Van Beuningen, Rotterdam (2011), Schirn Kunsthalle, Frankfurt (2012) and Kunstmuseum Luzern (2008). Selected group exhibitions include Venice Biennale (2019, 2013), 13th Biennale de Lyon (2015), 10th Gwangju Biennale (2014), Whitney Biennial (2010, 1987) and the 48th Corcoran Biennial, Washington DC (2005).

George Condo
Birdbrain, 2018 (detail)





Anne Imhof

My Own Private Idaho, 2022

Mixed media

240 × 297 × 178 cm | 94 1/2 × 117 × 70 inches

MSPM AIM 51119

EUR 250,000 (excl. tax)



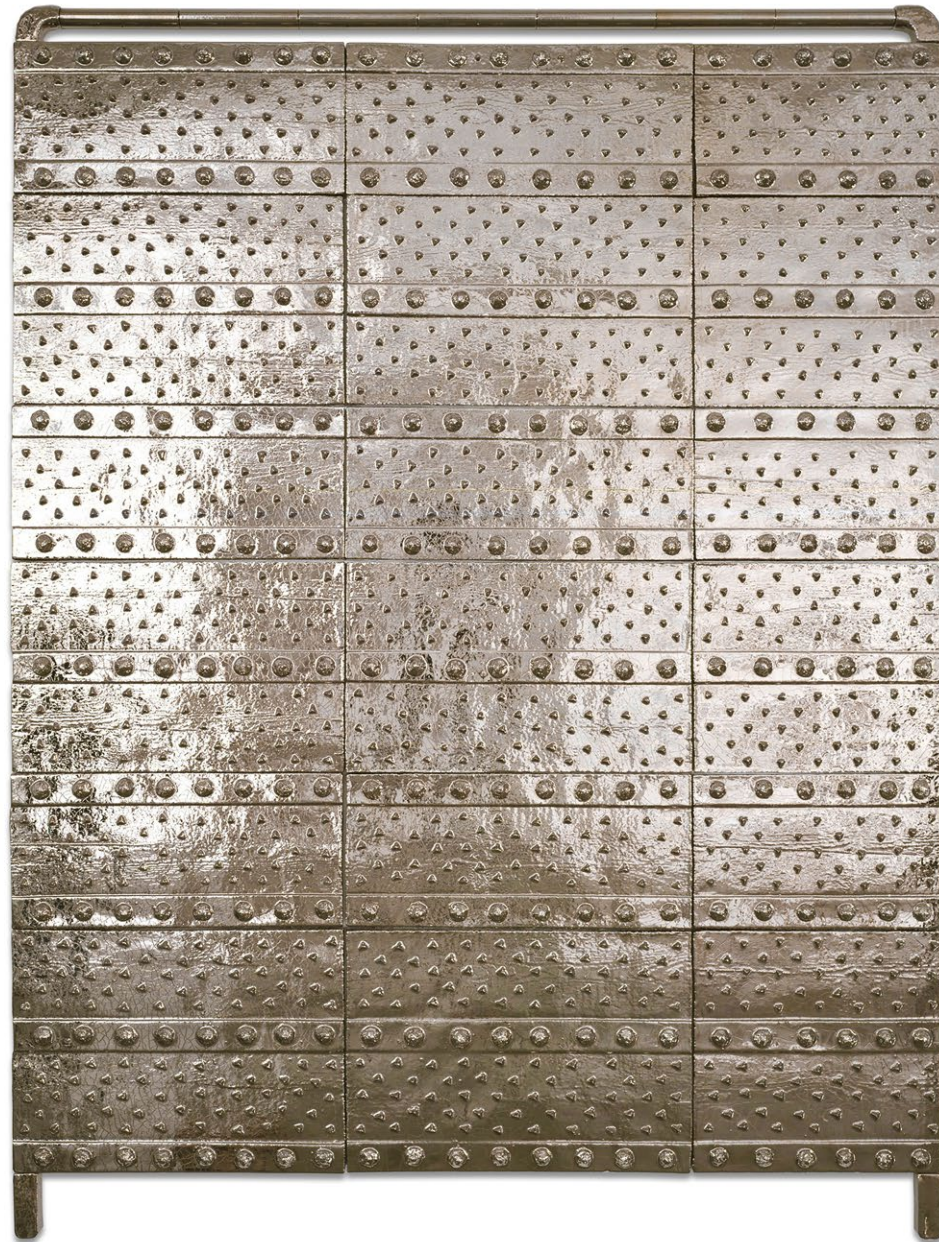
Anne Imhof is recognized internationally for her genre-spanning practice that encompasses performance and choreography, painting and drawing, and installation and sculpture. *My Own Private Idaho* (2022) features a motorcycle on a wooden stage, partially fenced in by two glass panels and a steel handrail. The work's title quotes a road movie about impossible love released in 1991. The journey of the film's two young male protagonists from fragile adolescence to precarious adulthood addresses themes of ongoing interest to Imhof. Here, her examination of ideas around love, home, abandonment and life's impermanence finds manifestation in the sleek black-painted vehicle, which invokes metaphors for strength, freedom and independence. Though Imhof's works defy singular interpretation and always set out to conjure multiple associations and emotions, *My Own Private Idaho* seems to name an imaginary place that remains out of reach.

Anne Imhof (*1978, Gießen) lives and works in Berlin and New York. Selected solo exhibitions include Stedelijk Museum, Amsterdam (2022), Palais de Tokyo, Paris (2021), Tate Modern, London (2019), Hamburger Bahnhof, Berlin (2016), Kunsthalle Basel (2016), MoMA PS1, New York (2015), Carré d'Art – Musée d'Art Contemporain de Nîmes (2014), and Portikus, Frankfurt am Main (2013). Her work has also been featured in numerous group exhibitions, including at Aichi Triennale, Aichi Prefecture (2022), Kunstmuseum Winterthur (2022), Tai Kwun, Hong Kong (2019), Biennale di Venezia (2017), La Biennale de Montréal (2016), Palais de Tokyo, Paris (2015), the Centre Pompidou, Paris (2015), and the Museum für Moderne Kunst, Frankfurt am Main (2014). In 2017, Imhof was awarded the Golden Lion at the Venice Biennale. Imhof co-writes the music for her performance pieces, including *Angst*, *Faust* (both together with Franziska Aigner, Billy Bultheel, Eliza Douglas) and *Sex* (together with Bultheel, Douglas, and Ville Haimala). In 2017, Galerie Buchholz released her debut single, *Brand New Gods*. Her debut album, *Faust*, was released by PAN in 2019.

Anne Imhof

YOUTH

Installation view, Stedelijk Museum, Amsterdam,
October 1, 2022–January 29, 2023



Rosemarie Trockel

Grater 1, 2006

Ceramic, platinum glazed (18 pieces)

238 × 196 × 6 cm | 93 3/4 × 77 1/8 × 2 3/8 inches

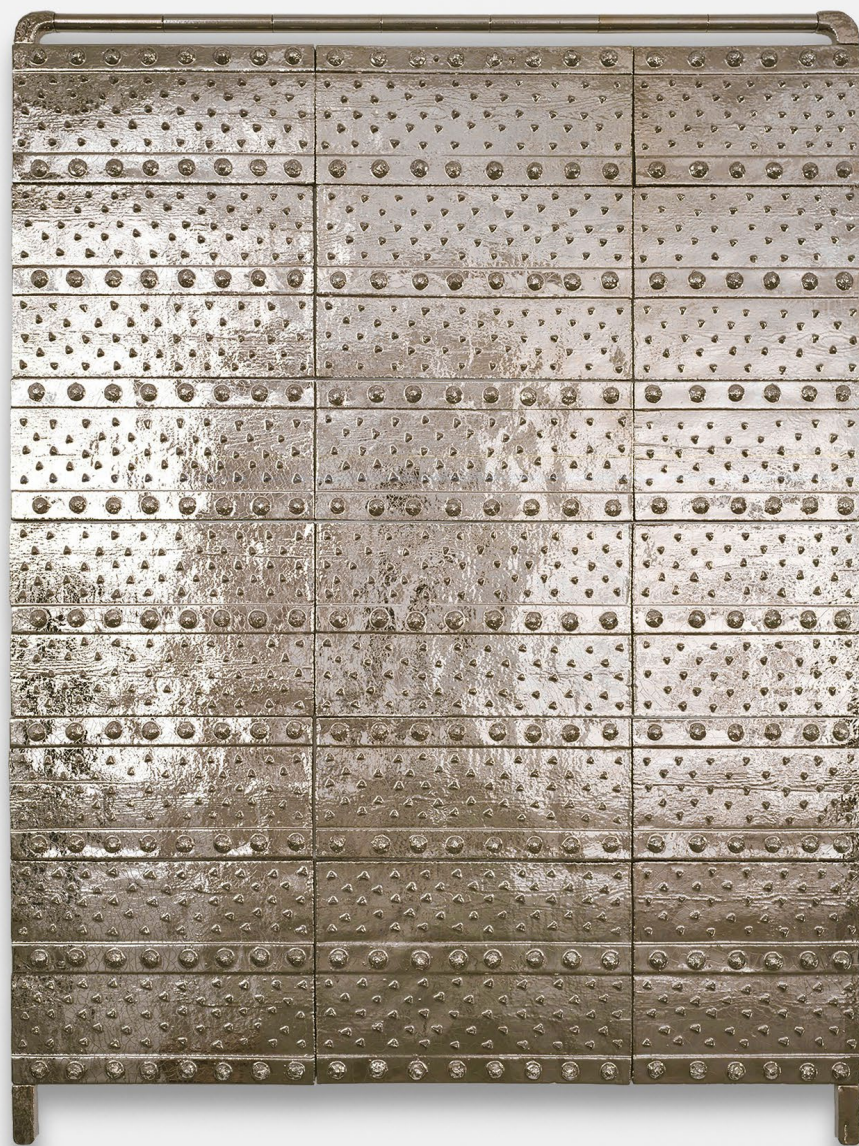
MSPM RTR 09373

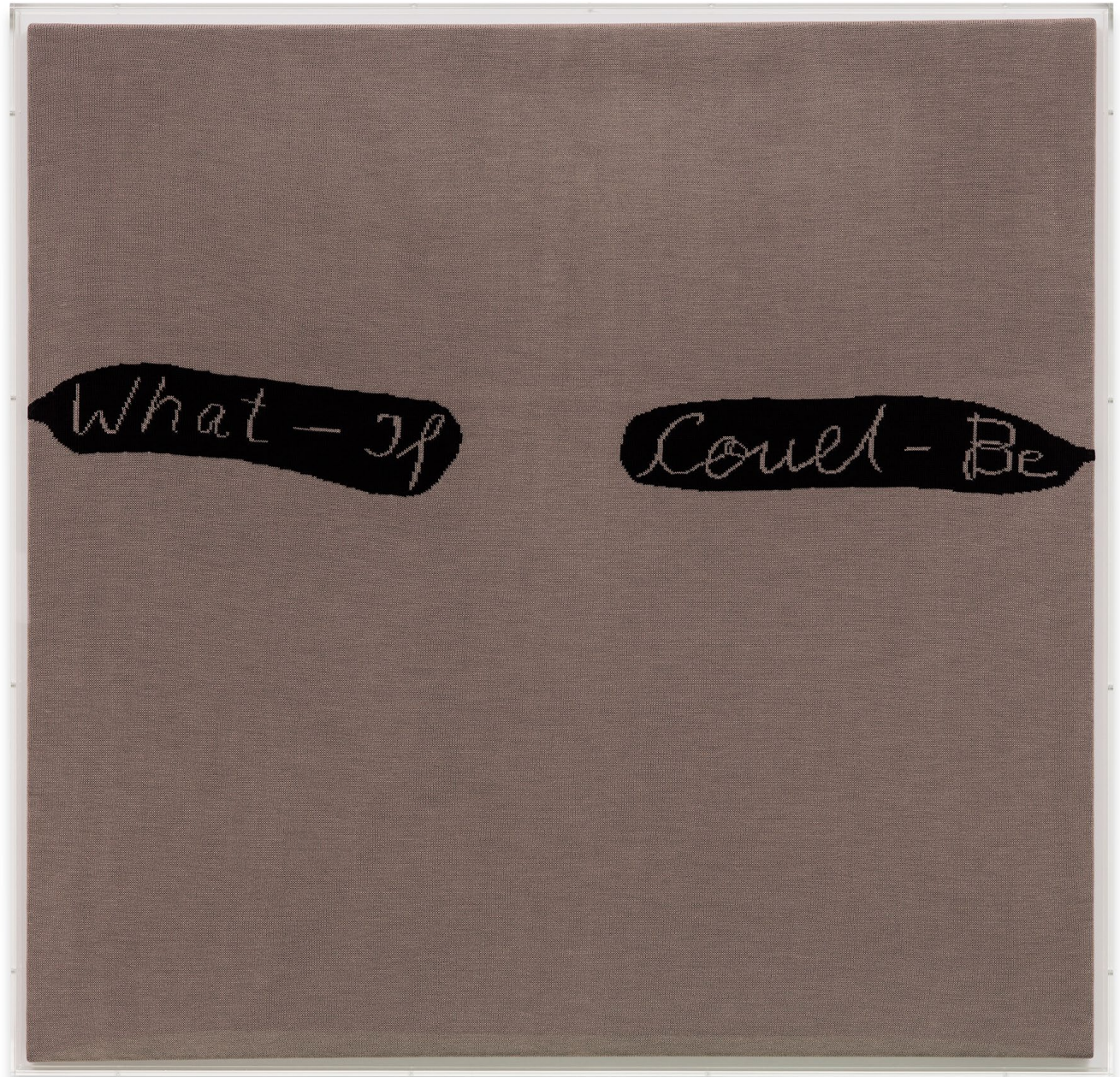
Price upon request



A brilliant mix of sharp wit and irony always lies just below the surface of Rosemarie Trockel's works. In *Grater 1* (2006), the artist approaches the gravitas of her subject matter with characteristic subversive humor. Trockel reimagines the title's hand-held kitchen utensil as an imposing wall-mounted sculpture made of individual ceramic planks while evoking the image of a grand portal. Visible beneath the thick, glossy metallic glaze is the wood-grain texture created by the artist pressing the clay slabs into wooden boards. Precisely dissecting the orders and categories we operate in, Trockel reinterprets ceramic's supposedly "feminine" techniques while alluding to male-dominated industrial manufacturing. Furthermore, *Grater 1* presents a critique of a societal reluctance to value the unpaid and invisible household labor performed by women. Addressing these spheres of gendered inequality, Trockel lends her striking, shiny grater a sense of danger – perhaps in wry commentary on tough and macho Minimalism or possibly implicating a tool, a weapon of sorts, held in the hands of many women around the world.

Rosemarie Trockel
Grater 1, 2006 (detail)





Rosemarie Trockel

What - If Could - Be, 1990

Wool (beige-black) on canvas, plexiglass frame

150 × 155 × 3 cm | 59 × 61 × 1 1/8 inches

Edition AP 2

MSPM RTR 32108

EUR 1,600,000 (excl. tax)

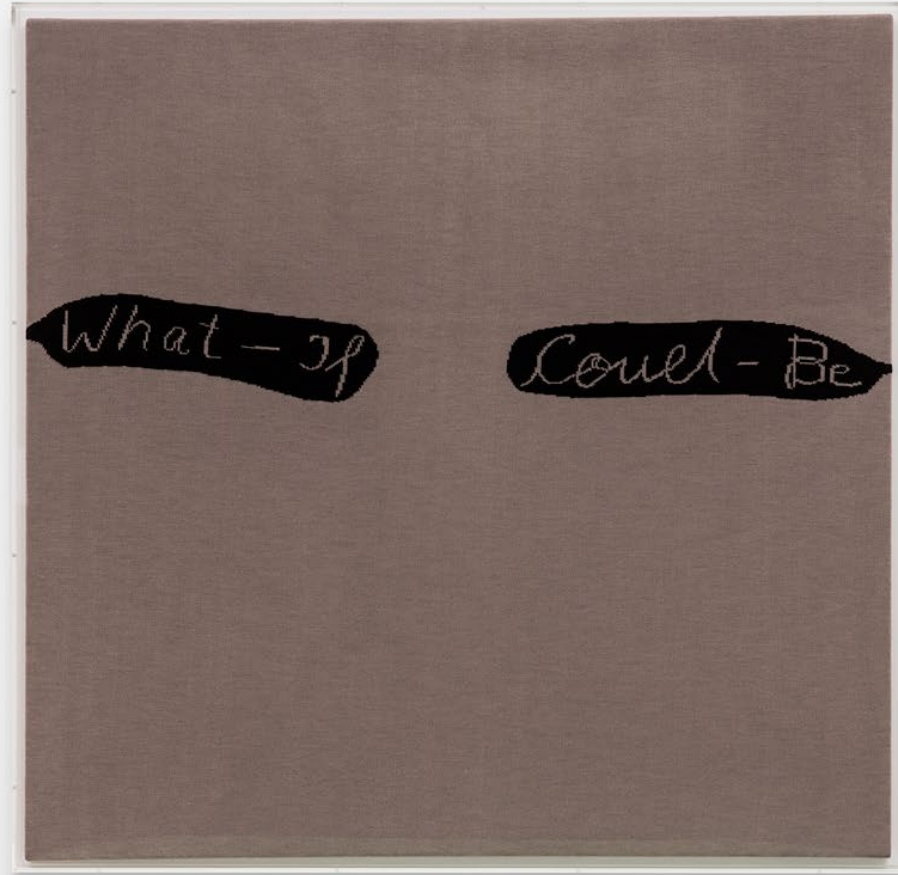


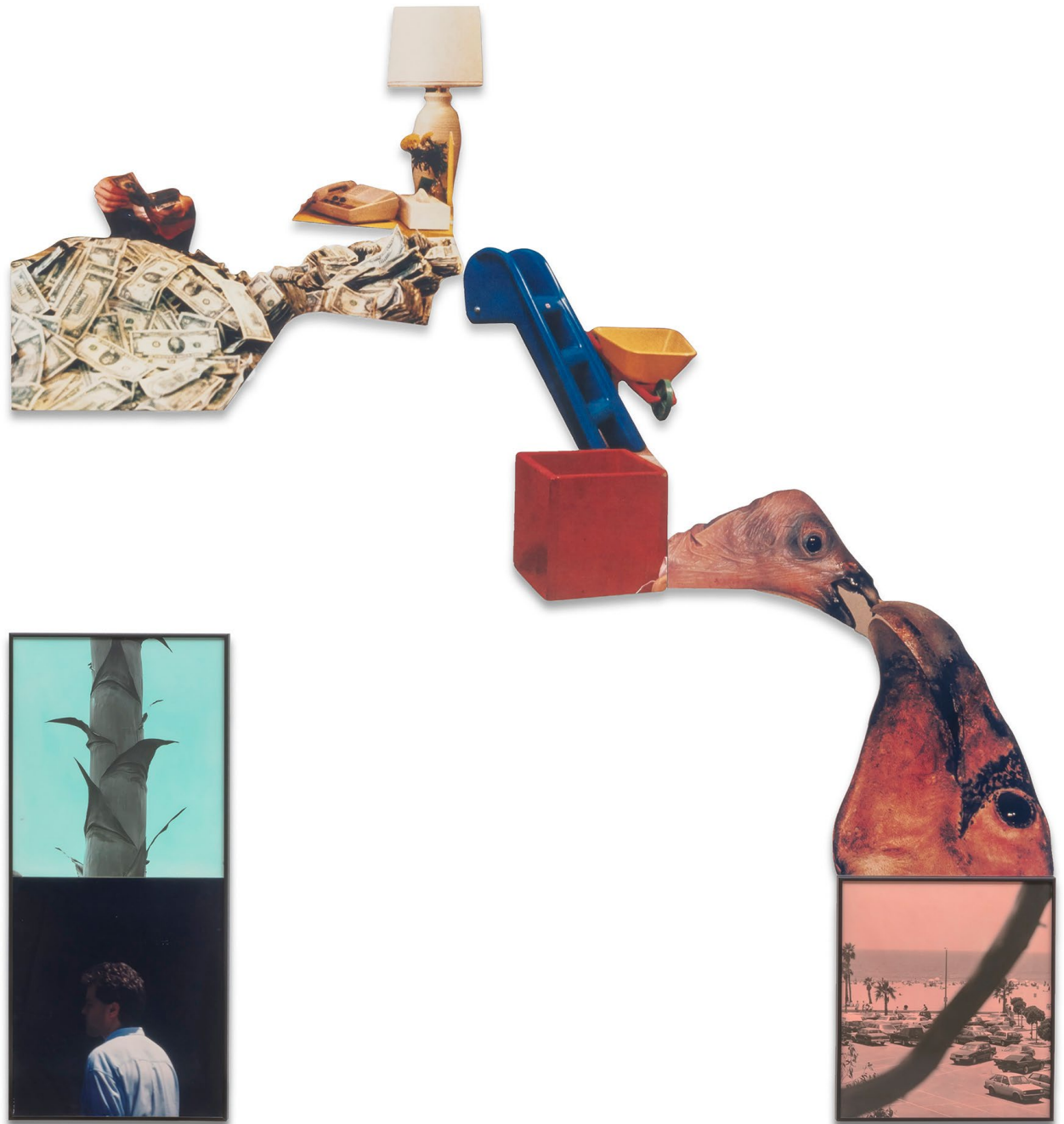
Rosemarie Trockel is widely regarded as one of the most versatile and pioneering conceptual artists in contemporary art. Trockel's enduring analysis of contemporary social concerns such as sexuality, identity, art and politics has produced an oeuvre defined by its distinct formal language and imagery. Her iconic Strickbilder (knitting pictures) represent an important part of Trockel's practice, which includes sculptures, drawings and mixed-media installations. *What - If Could - Be* (1990) adopts formal elements of minimalist painting, which is considered "masculine," but undermines this impression with its use of wool – a material associated with menial and thus feminine work. Through her combination of materials and methods, Trockel subverts the embedded hierarchies and gender politics. The words knitted onto the monochromatic field of beige wool allude to these outdated ideas and ask what might be possible were they to be abolished.

Rosemarie Trockel (*1952, Schwerte, Germany) lives and works in Berlin. Solo exhibitions include MMK – Museum für Moderne Kunst, Frankfurt (2022–23), Moderna Museet Malmö (2018–19), Pinacoteca Giovanni e Marella Agnelli in Torino (2016), Kunsthaus Bregenz (2015), traveling exhibition at Museo Nacional Centro de Arte Reina Sofía, Madrid, at the New Museum, New York and Serpentine Gallery, London (2012–13) and Wiels Brussels, Culturegest Lisboa, Lisbon and Museion Bozen, Bolzano (2012–13). Her 2005 retrospective *Post-Menopause* took place at Museum Ludwig Köln, Cologne and Maxxi, Rome. In 1999 she became the first female artist to represent Germany at the Venice Biennial. Her work was included in documenta X (1997) and documenta 13 (2012) in Kassel and the 59th International Art Exhibition – La Biennale di Venezia (2022).

Rosemarie Trockel
What - If Could - Be, 1990 (detail)

What-If





John Baldessari

Two Birds (Feeding): Playthings/Nature/Passerby/Money (with Lamp), 1992

Two black and white photographs with oil tint; four color photographs mounted on Masonite
Overall: 209.6 × 197.5 cm | 82 1/2 × 77 3/4 inches
MSPM JBA 39900
USD 575,000 (excl. tax)



John Baldessari, a pioneer of American conceptual art, consistently exposed the complex and ambiguous narrative potential of images. Drawing from an extensive archive of visual signs, his works explore how meaning is not necessarily inherent in images but is created, deconstructed or obscured when taken out of context, altered or set in relation to other images or words. *Two Birds (Feeding): Playthings/Nature/Passer-by/Money (with Lamp)* (1992) is characteristic of Baldessari's celebrated photo-based work of the 1990s, in which he combines found photographs in a manner that creates unusual compositions, frameworks and visual comparisons. Here, a rectangular format, silhouettes of reproduced figurative elements and the cutout shapes of photographed objects are arranged to form a sort of arch. True to form, Baldessari's work suggests understanding is within grasp but remains elusive, both frustrating and encouraging the viewer's desire for narrative as well as probing the pragmatic and rhetoric of images.

John Baldessari (1931–2020) lived and worked in Venice, California. Selected solo exhibitions include Moderna Museet, Stockholm (2020), Laguna Art Museum, Laguna Beach (2019), Museo Jumex, Mexico City (2017), Städel Museum, Frankfurt (2015), Garage Center for Contemporary Culture, Moscow (2013), Fondazione Prada, Milan (2010), Stedelijk Museum, Amsterdam (2011) and Tate Modern, London (2009), which traveled to Museum of Contemporary Art, Barcelona (2010), Los Angeles County Museum of Art (2010), and Metropolitan Museum of Art, New York (2010–2011). Selected group exhibitions include the 53rd Venice Biennale (2009), Whitney Biennial (2009, 1983), Documenta VII (1982), Documenta V (1972) and the Carnegie International (1985–86).

John Baldessari

Two Birds (Feeding): Playthings/Nature/Passerby/Money (with Lamp), 1992 (detail)





Andreas Schulze

Untitled (Dorian Gray), 2023

Acrylic on nettle cloth

210 × 400 cm | 82 3/4 × 157 1/2 inches (2 parts)

MSPM ASC 52699

EUR 110,000 (excl. tax)



Andreas Schulze is one of the great individualists of German contemporary painting. As an attentive observer of our everyday surroundings, he has developed an autonomous visual language that questions our collective habits in colorful pictorial worlds. His unique painting style defamiliarizes basic design and architectural forms with a cryptic repertoire that oscillates between gentle irony and friendly affirmation, menace and comfort. Schulze's latest painting, *Untitled (Dorian Gray)* (2023), follows a series of recent works created for his major solo exhibition *On Stage* (The Perimeter in London and Kunsthalle Nuremberg), in which Schulze explores forms of representation and the idea of staging; nothing less than the essence of painting itself – in terms of both form and content. The artwork shows a hallway with a stage staircase characterized by minimalist lines. A passage in the wall provides a view of a stage bathed in smoky spotlights, reminiscent of pulsating nightlife. The painting's title, „Dorian Gray,“ recalls the legendary nightclub in Frankfurt while at the same time referring to the well-known social novel by Oscar Wilde – typical for Schulze, who uses simple means to enable the broadest possible associations. In Wilde's story, the protagonist's beauty is immortalized in a painting depicting his likeness. Picking up this narrative thread, Schulze reflects on the inherent connection between art, the pursuit of aesthetics, and the hedonistic tendencies found in nightlife and other realms of human experience.

Andreas Schulze
Untitled (Dorian Gray), 2023 (detail)





Andreas Schulze
Untitled (Stilton), 2022
Acrylic on nettle cloth
60 × 60 cm | 23 5/8 × 23 5/8 inches
MSPM ASC 51808
EUR 5,500 (excl. tax)

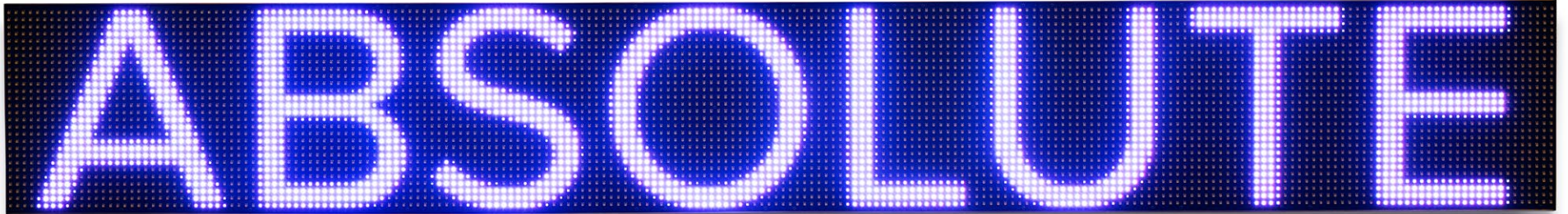


Untitled (Stilton) (2022) stems from a series of paintings, all representations of windows, which reference art historical traditions around the idea of perception. Through their forms and serial execution, possibly serving as a commentary on minimalism in the manner of Donald Judd, these windows represent a notable manifestation of how abstract variations have shaped Andreas Schulze's oeuvre – here, the artist achieves to create figuration with the simplest forms of abstraction. With its sharp contrasts between light and shadow and a flat, sfumato view of an empty scene with an enigmatic atmosphere, *Untitled (Stilton)* is intriguingly inscrutable.

Andreas Schulze (*1955, Hanover) lives in Cologne. Currently, his work is on view in a major solo show *On Stage* at The Perimeter in London. It is the second iteration of the exhibition after Kunsthalle Nuremberg (2022). Other selected solo exhibitions include Fuhrwerkswaage, Cologne (2021), Kunsthalle Bielefeld (2018), Villa Merkel, Esslingen, which traveled to Kunstmuseum St. Gallen and Kunstmuseum Bonn (2014–15), Schirn Kunsthalle Frankfurt (2014), Falckenberg Collection, Hamburg and Leopold-Hoesch-Museum, Dueren (both 2010), Sprengel Museum, Hannover (1997) and Monika Sprüth Galerie, Cologne (1983). Group exhibitions include Centre d'art contemporain, Meymac (2020), Aishti Foundation, Beirut (2018), Groninger Museum, Groningen (2016), Städel Museum, Frankfurt (2015), Deichtorhallen Hamburg (2000), Triennale di Milano (1997), Solomon R. Guggenheim Museum, New York (1988), Museum of Modern Art, New York (1984) and The Tate Gallery, London (1983).

Andreas Schulze

Untitled (Stilton), 2022 (detail)



Jenny Holzer

Pearl's Truisms & Survival, 2013

Text: Truisms (1977–79) and Survival (1983–85)

Horizontal LED sign: RGB diodes, stainless steel housing

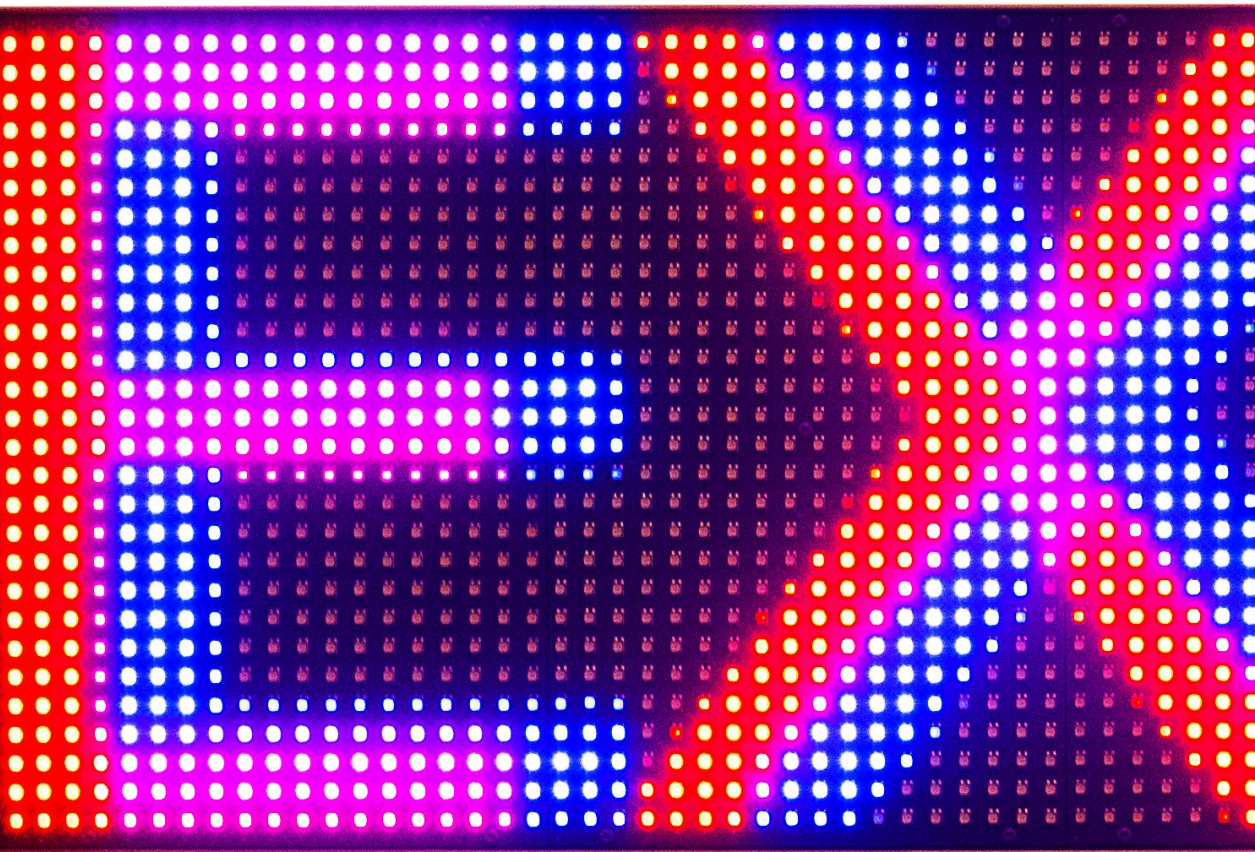
23.6 × 173 × 6.1 cm | 9 1/4 × 68 × 2 3/8 inches

Edition 1 of 6

MSPM JHO 21268

USD 225,000 (excl. tax)

[Viewing Link](#)

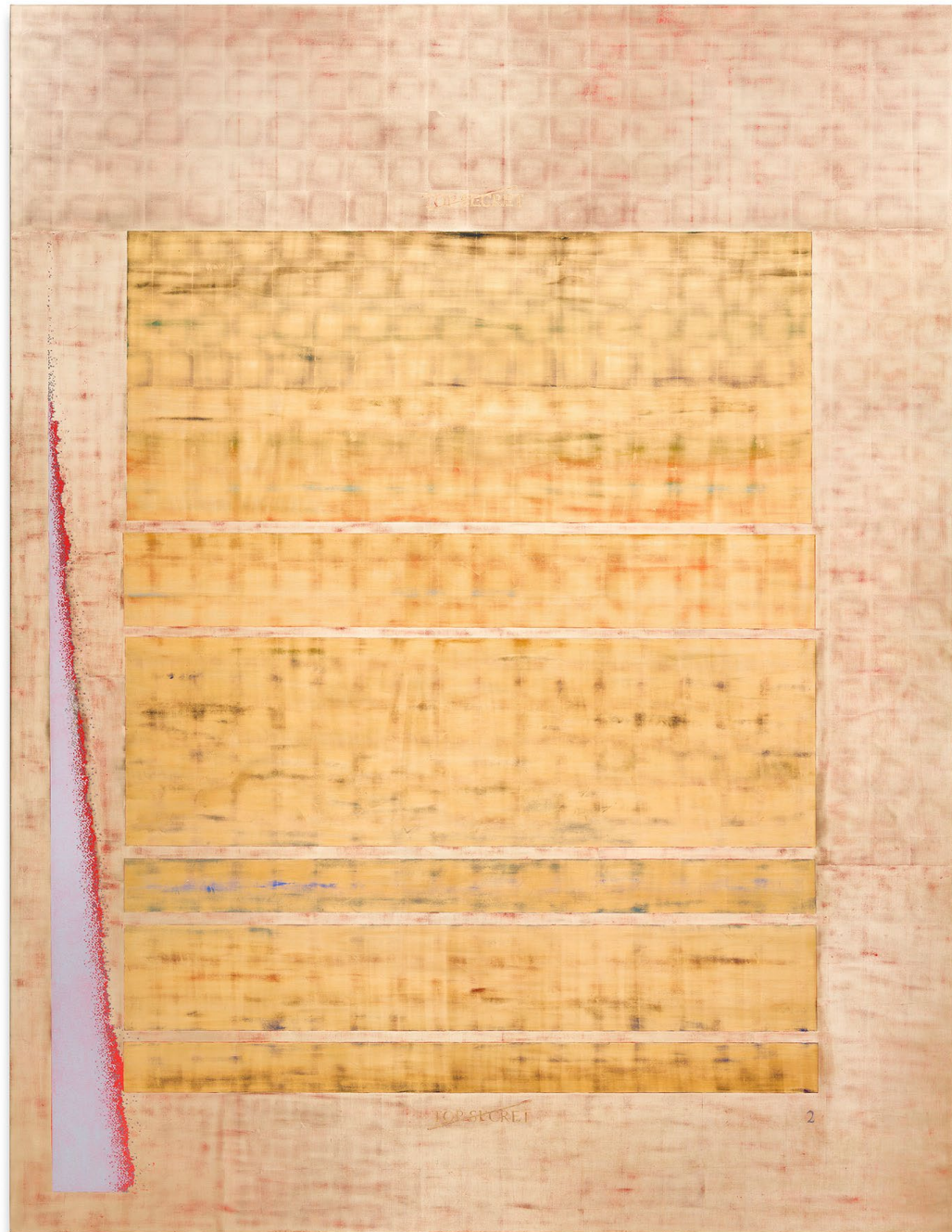


Since the late 1970s, Jenny Holzer has created a prolific body of work that examines the full gamut of human experience. Using straightforward texts and references, her celebrated posters, plaques, benches and paintings cut through the noise of the twenty-first-century mediascape to affect viewers deeply through the power of language – and its erasure. Holzer's use of eye-catching LED signage has been an integral part of her practice that conveys words and ideas in public spaces. *Pearl's Truisms & Survival* (2013) is a ticker programmed to show sections from two of her iconic text series in a range of blue, red, amber and green lights. The vivid colors and dynamic displays engage viewers while delivering Holzer's salient aphorisms – which continue to provoke thought – in scrolling, electronic form. Echoing the way we encounter advertisements and other fragments of text every day, *Pearl's Truisms & Survival* forces viewers to question the words and messages that surround us.

Jenny Holzer
Pearl's Truisms & Survival, 2013 (detail)

FANTASY





Jenny Holzer

FUZZ, 2022

Text: U.S. government document

Moon gold and red gold leaf and oil on linen

259.7 × 200.7 × 3.8 cm | 102 1/4 × 79 × 1 1/2 inches

MSPM JHO 48434

USD 550,000 (excl. tax)

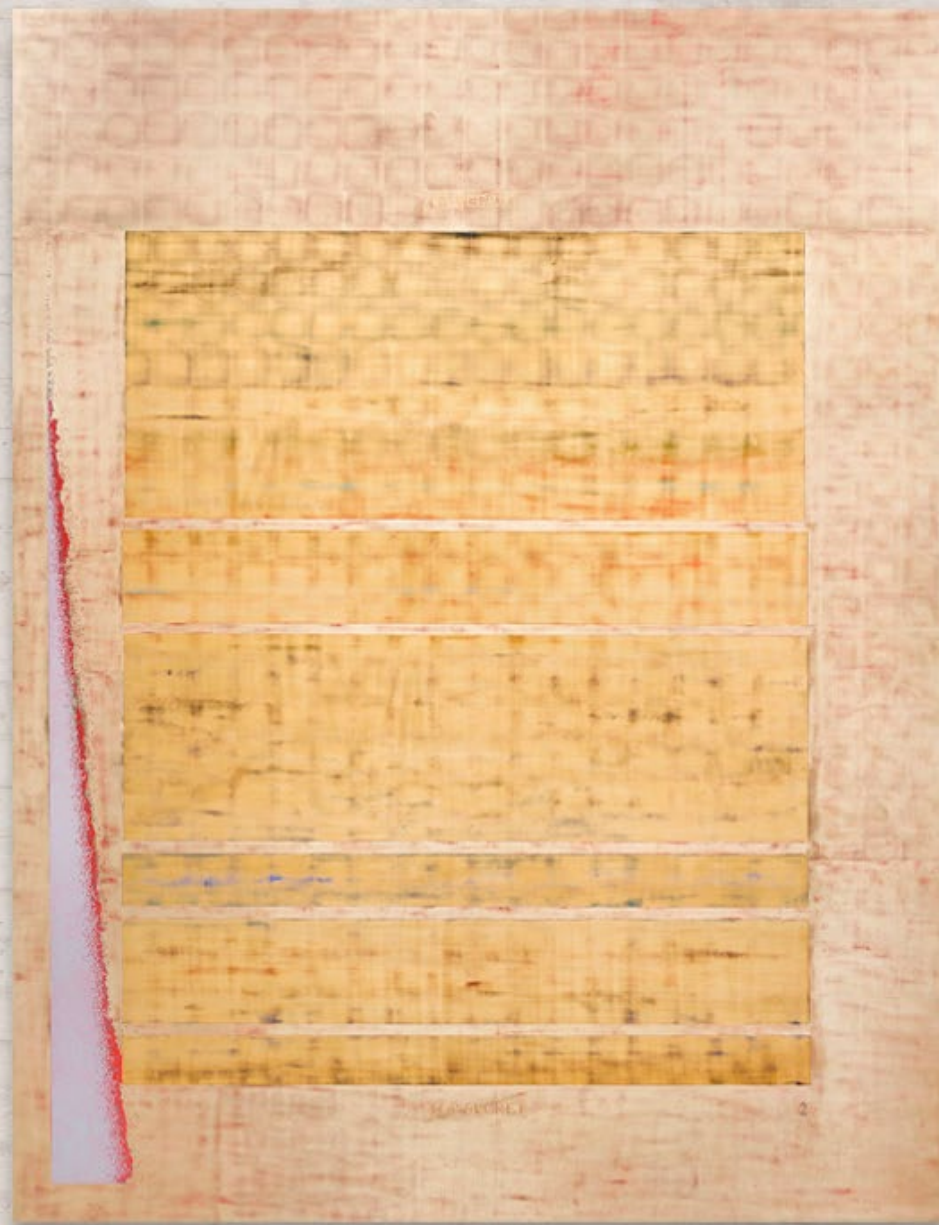


Holzer's large-scale linen painting *FUZZ* (2022) stems from a body of work that uses U.S. government documents related to the "war on terror" – released to the public under the Freedom of Information Act (FOIA) – as a point of departure. The artist reproduces and enlarges an entirely redacted page of a memorandum on the "approved methods of interrogation" of Al Qaeda members and obscures it beneath gilded paints. A red ground peeking through the surface adds to the work's sense of opulence and simultaneously reminds the viewer of its alarming, albeit suppressed, content. Exploring the idea of turmoil beneath the gleaming veneer, Holzer's *FUZZ* asks us to consider the relationship between painting and politics in the present.

Jenny Holzer (*1950, Gallipolis, OH) lives and works in New York. The largest survey show of her work to date is currently on view at the Kunstsammlung Nordrhein-Westfalen, Dusseldorf. Holzer curated an exhibition on Louise Bourgeois' work at Kunsthalle Basel in 2022. Selected solo shows include Guggenheim Museum, Bilbao (2019), Tate Modern, London (2019), Massachusetts Museum of Contemporary Art, North Adams (2017–present), Blenheim Art Foundation, Woodstock (2017), Museo Correr, Venice (2015), Neue Nationalgalerie, Berlin (2011, 2001), DHC/ART Foundation for Contemporary Art, Montreal and The Baltic, Gateshead (both 2010), Fondation Beyeler, Basel and Whitney Museum of American Art, New York (both 2009), Walker Art Center, Minneapolis (1991), Hamburger Kunsthalle (2000), as well as Dia Art Foundation, New York and Guggenheim Museum, New York (both 1989). Group shows include Scottsdale Museum of Contemporary Art (2023), Museum of Fine Arts, Boston (2020), MoMA PS1, New York (2019), Whitney Museum, New York (2015, 1996, 1989, 1988, 1983), Hammer Museum, Los Angeles (2014), Hayward Gallery, London (2013, 1992), Malba, Buenos Aires (2012), Victoria and Albert Museum, London (2011).

Jenny Holzer
FUZZ, 2022 (detail)

~~TOP SECRET~~





Sylvie Fleury

Pleasures (pink flamingo), 2022

Pink orange neon

40 × 120 cm | 15 3/4 × 47 1/4 inches

Edition of 24 + 2 AP

MSPM SFL 52775

EUR 25,000 (excl. tax)



Sylvie Fleury's work explores the ambiguity of superficiality through the subversion of materialistic items she recognizes to be symptomatic of our time – in particular, luxury clothing and accessories, makeup, race cars, icons of modern and contemporary art (from Marcel Duchamp to Piet Mondrian to Andy Warhol), magazines, television and media, and other objects drawn from everyday life. Fleury often transfers strategies from advertising to art, exposing the original's ambivalence in the process. In *Pleasures* (2022), pink, fluorescent letters spell out the work's title and quote an Estée Lauder perfume, a motif Fleury has worked with at earlier points in her career. Relating to the glamour and fetishization of consumption alike, *Pleasures* exemplifies the artist's distinctive formal language.

Sylvie Fleury
Pleasures (pink flamingo), 2022



Sylvie Fleury

Bye Bye Dark Circles(Dunes), 2023

Shape canvas acrylic

65 × 65 × 4.5 cm | 25 5/8 × 25 5/8 × 1 3/4 inches

MSPM SFL 52811

EUR 55,000 (excl. tax)



Minimalistic in form but elaborate in their making, Fleury's paintings of makeup compacts consist of meticulously applied layers of acrylic paint mixed with small metallic specks, which give the works a tactile and sensual quality. The shaped canvas of *Bye Bye Dark Circles (Dunes)* (2023), the artist's newest work, displays a beige round concealer in a baby-blue container, which notably contains no mirror. With her diligent brushwork, Fleury mimics the factory-produced goods meant to be applied to the skin to "perfect" it. Together the works represent Fleury's exploration of the strategies of seduction used in cosmetic branding and highlight the gendered patterns of consumption.

Sylvie Fleury (*1961, Geneva) lives and works in Geneva. Selected solo exhibitions include Kunstmuseum Winterthur (2023), Pinacoteca Agnelli, Aranya Art Center and Bechtler Stiftung (all 2022), Kunstraum Dornbirn, the Instituto Svizzero, Rome (both 2019), Villa Stuck, Munich (2016), Centro de Arte Contemporáneo, Malaga (2011), MAMCO-Musée de l'art contemporain de Genève (2008–2009), the Mozarteum, Salzburg (2005), ZKM, Museum für Neue Kunst, Karlsruhe, Le Magasin-Centre National d'Art Contemporain, Grenoble (both 2001), The Museum of Contemporary Art Chicago (1995). Selected group exhibitions include Migros Museum für Gegenwartskunst, Zürich (2022/2013), Jeu de Paume, Paris (2020), Grand Palais, Paris (2019), Kunsthaus Zurich (2018), Museum für angewandte Kunst, Frankfurt (2017), Museum Haus Konstruktiv, Zurich (2016), Belvedere, Vienna (2012), Städtische Galerie im Lenbachhaus, Munich (2010), Chelsea Art Museum, New York (2007), PS1, New York (2006), Collection Lambert, Avignon (2003) and Museum Ludwig, Cologne (2000).

Sylvie Fleury will present an extensive solo exhibition across all floors of Sprüth Magers, London, in September 2023.

Sylvie Fleury
Bye Bye Dark Circles (Dunes), 2023



Martine Syms
Textile Painting #5, 2023
Mixed media
165.1 × 106.7 cm | 65 × 42 inches
MSPM MSY 52685
USD 22,000 (excl. tax)



Martine Syms' research-based, interdisciplinary practice spanning video, installation, sculpture, photography and performance often references theoretical frameworks concerning imposed identities and unbroken assumptions about race and gender. Combining her distinct sense of humor with sharp-witted observations and social commentary, the Los Angeles-based artist creates works that bridge the gap between contemporary life and its representation. Clothes, which Syms often designs herself, offer the Los Angeles-based artist a crucial medium through which to examine the figure. For her textile paintings, an array of previously worn garments – including screen-printed T-shirts, baseball caps and sweatshirts, some branded with high fashion labels – are stitched together into tapestries and stretched over metal frames.

I Bought The Ugliest Suit in Thailand & Was Too Proud Not To Wear It (2023) combines strips of neon-colored textiles with pieces of kente cloth and floral fabrics. Taking on a totemic quality, the work becomes an offering of past, projected and shadow selves.

Martine Syms (*1988, Los Angeles) lives and works in Los Angeles. Syms obtained an MFA from Bard College in Annandale-On-Hudson, New York (2017) and a BFA from the School of the Art Institute of Chicago (2007). Selected solo exhibitions include Museum of Contemporary Art Chicago and Philadelphia Museum of Art (both 2022), Fridericianum, Kassel (2021), Secession, Vienna (2019) and Museum of Modern Art, New York (2017). Group exhibitions include Kunsthall Charlottenborg, Copenhagen (2022), MUDAM, Luxembourg (2021), MMK - Museum für Moderne Kunst, Frankfurt (2020), Hammer Museum, Los Angeles (2019) and Whitney Museum of American Art, New York (2018). Syms' work has been recognized through multiple awards, including Herb Alpert Award (2022), Creative Capital Award (2021), United States Artists Fellowship and Future Fields Art Prize (both 2020). Syms is a 2023 Guggenheim Fellow.

Martine Syms
Textile Painting #5, 2023







Louise Lawler

Water to Skin, 2016

Chromogenic color print on museum box

97.5 × 69.9 cm | 38 3/8 × 27 1/2 inches

Edition 4 of 5, 1 AP

MSPM LLA 50886

USD 75,000 (excl. tax)



Louise Lawler ranks among the pioneering female artists associated with the Pictures Generation of the 1970s and 80s. Her conceptual photography captures art objects in situ at museums, auction houses or private homes. Lawler's image-making is interested in the ways art and meaning itself can be produced and manipulated by modes of presentation. Two of Lawler's most recent works are additions to her *distorted for the times* series and have gone through a process specific to and characteristic of the artist.

For *Water to Skin* (2016), Lawler photographed Matisse's *The Swimming Pool* (1952) in the Museum of Modern Art, New York, distilling the celebrated work into lines and reflections in the display's protective glass and the texture of the burlap background. Although Lawler does not intervene directly in the spaces she photographs, the artist's adept approach to selecting, cropping, scaling and presenting images, along with her titles, redirects viewers' attention and gaze.

Louise Lawler
Water to Skin, 2016



Louise Lawler

Soup and Mirror (distorted for the times, counterclockwise), 2001/2005/2017/2023

Chromogenic color print on museum box
50.2 × 40 cm | 19 3/4 × 15 3/4 inches

Edition 1 of 5, 1 AP

MSPM LLA 52510

USD 35,000 (excl. tax)



Louise Lawler

Soup and Mirror (distorted for the times, clockwise),
2001/2005/2017/2023

Chromogenic color print on museum box

50.2 × 40 cm | 19 3/4 × 15 3/4 inches

Edition 2 of 5, 1 AP

MSPM LLA 52511

USD 35,000 (excl. tax)



In *Soup and Mirror*, the original photograph was taken at Christie's in May 2001. Pictured are two iconic Pop Art works: Andy Warhol's *Campbell's Soup Can (Clam Chowder)* (1962) and Roy Lichtenstein's *Mirror #17* (1971) – both artists who play with ideas of perception. The photograph is then digitally manipulated to turn the image into a distorted clockwise and equally warped counterclockwise twirl. Lawler's continuous re-presentation and recontextualization of existing images – a vital aspect of her process – demonstrates both the relational character of her art and a disconnect between an initial and last version, producing an unreliable surface. Together these three works are representative of Lawler's oeuvre that examines the production, conditions, framing and circulation of artworks, resulting in images wry and poetic in nature.

Louise Lawler (*1947, New York) lives and works in New York. Solo exhibitions include Art Institute of Chicago, Chicago (2019), Sammlung Verbund, Vienna (2018), MoMA, New York (2017), Museum Ludwig, Cologne (2013), Albertinum, Dresden (2012), Wexner Center for the Arts, Columbus, Ohio (2006), Dia:Beacon, New York (2005), and Museum for Gegenwartskunst, Basel (2004). Selected group exhibitions include Fondazione Prada, Venice, Metropolitan Museum of Art, New York, Museum Brandhorst, Munich, Walker Art Center, Minneapolis, Institute of Contemporary Art, Boston, MoMA, New York, MoMA PS1, New York, MUMOK, Vienna, Hammer Museum, Los Angeles, and the Whitney Museum, New York, which additionally featured the artist in its 1991, 2000, and 2008 biennials. Her work was also included in the 59th International Art Exhibition – La Biennale di Venezia (2022).

Louise Lawler

Soup and Mirror (distorted for the times, clockwise),
2001/2005/2017/2023



Alighiero Boetti

La Persona e il Personaggio, 1985

Embroidery

21 × 21 cm | 8 1/4 × 8 1/4 inches

MSPM ABO 52808

Price upon request



A prominent member of the Italian conceptual art movement Arte Povera, Alighiero Boetti is famous for his colorful, woven grids of letters and his series of embroidered maps. The artist's wide-ranging interest in philosophy, mathematics and linguistics percolates his work, with tensions between order and disorder forming a major theme across his oeuvre. *La Persona e il Personaggio* (1985) and *Le Cose Nascono dalla Necessità e dal Caso* (1988) are two of the artist's multicolored embroideries known as *arazzi*, grids of individual letters, which form words and phrases that range from mathematical problems to proverbs. Each letter serves as an autonomous form that reveals the constituent components of language and meaning. Drawing the audience in to decipher their writing – which is arranged unconventionally and requires reading from top to bottom – both works illustrate Boetti's poetic appeal.

Alighiero Boetti (1940–94). Recent institutional group exhibitions include National Gallery of Art, Washington DC (2022), Centre Pompidou-Metz (2021), Nouveau Musée National de Monaco (2019), Tel Aviv Museum of Art (2017), The Drawing Center, New York (2016). Selected solo exhibitions include Museo Nacional Centro de Arte Reina Sofia, Madrid (2011, traveled to Tate Modern and Museum of Modern Art, New York), Contemporary Arts Museum, Houston (2002), Whitechapel Gallery, London (1999), Museum für Moderne Kunst, Frankfurt (1997), Galleria Nazionale d'Art Moderna, Rome (1996), La Biennale di Venezia (1995), Museum of Contemporary Art, Los Angeles (1994), Palais des Beaux-Arts, Brussels (1994), Kunsthalle Basel (1978) and Centre d'Art Contemporain, Geneva (1977).

Alighiero Boetti

La Persona e il Personaggio, 1985 (detail)



Alighiero Boetti

Le Cose Nascono dalla Necessità e dal Caso, 1988

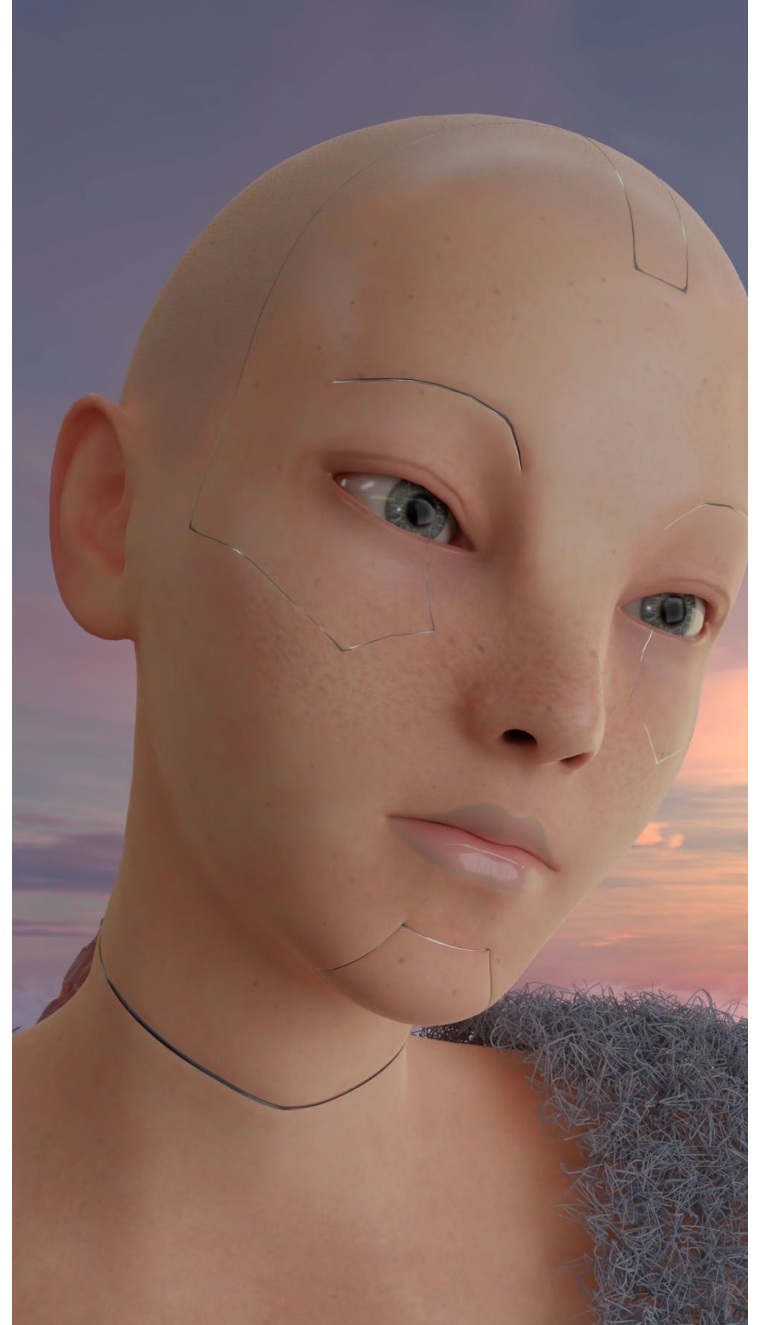
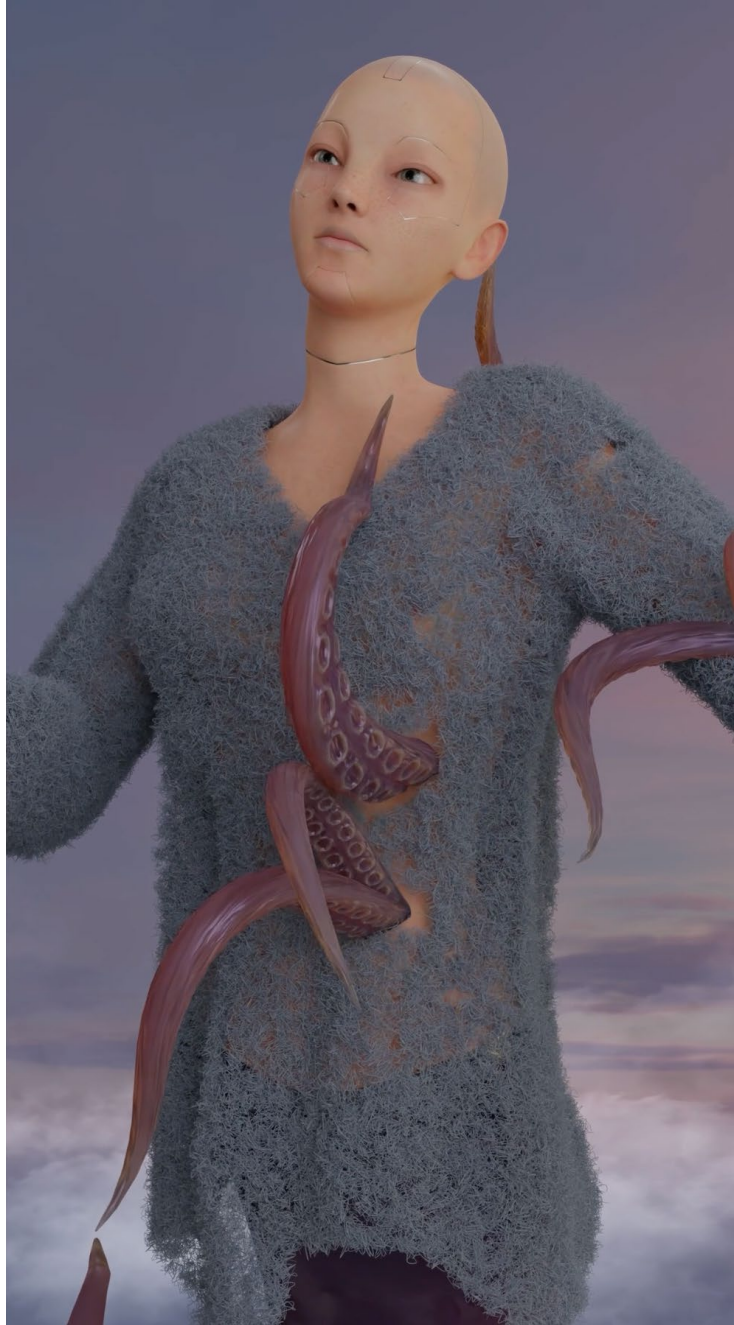
Embroidery

31 × 35 cm | 12 1/8 × 13 7/8 inches

MSPM ABO 52700

Price upon request





Cao Fei
Oz, 2022
Dual-screen digital video, 9:16,
color, with sound, loop
1:36 min
Music: Ma Haiping
Edition 1 of 6 + 2 AP
MSPM CFE 52062
EUR 50,000 (excl. tax)

Trailer



Celebrated internationally for her wide-ranging multimedia work, Cao Fei regularly explores the intersections between humanity, technology, capital and the digital age – and in particular, how these elements have come together in China's rapid urbanization over the last few decades. Cao Fei's long-standing examination of the virtual world and its creative possibilities sees its continuation in *Oz* (2022). In this video work, presented on vertical screens reminiscent of mobile phones, Cao Fei has imagined a powerful new avatar for *DUOTOPIA*, the artist's first architectural creation in the metaverse. Poised, androgynous and equipped with bionic tentacles, Oz emits a serene aura that suggests a hopeful eternity. Yet, the elegant figure's eyes reveal a tinge of melancholy, reflective perhaps of life in the age of the metaverse.

Cao Fei
Oz, 2022 (installation view)



Cao Fei

MatryoshkaVerse 07, 2022

Inkjet print on paper

105 × 157 cm | 41 3/8 × 61 7/8 inches

144 × 186 cm | 56 3/4 × 73 1/4 inches (framed)

Edition 3 of 6 + 2 AP

MSPM CFE 52531

EUR 20,000 (excl. tax)



The Beijing-based artist's new video *MatryoshkaVerse* (2022) captures documentary footage of the fascinating border city of Manzhouli in Inner Mongolia, a region that is a junction of Chinese, Russian and Mongolian cultures. These influences are reflected in the city's eclectic array of giant Matryoshka-doll buildings, amusement parks, traditional Mongolian tents and Russian supermarkets. Through Cao Fei's lens, Manzhouli and its surrounding landscape become a ground for a metaphysical exploration into multinationalism, cultural hybridity and the complex ways in which human history continues to imprint itself onto the earth. A utopia of a very different sort, *MatryoshkaVerse* reflects upon a globalized world changing at breakneck speed in which Cao Fei finds beauty amid a range of oddities and punctuates moments of melancholy with humor. As usual, the video work is accompanied by a related series of photographs. Encapsulating the video's astounding tone, in *MatryoshkaVerse 07* (2022), an astronaut – a recurring figure throughout the artist's works – is seen behind the windshield of an abandoned locomotive, inhabiting a place somewhere between fantasy and reality.

Cao Fei (*1978, Guangzhou) lives and works in Beijing. Selected solo exhibitions include MAXXI, the National Museum of 21st Century Arts, Rome and UCCA Center for Contemporary Art, Beijing (both 2021), Serpentine Galleries, London (2020), Centre Pompidou, Paris (2019), Tai Kwun Contemporary in Hong Kong and K21 Düsseldorf, Dusseldorf (all 2018), MoMA PS1 (2016), Secession, Vienna and Bonnefantenmuseum, Maastricht (both 2015) and Tate Modern, London (2013). Cao Fei's work has been featured in group exhibitions and major biennial and triennial exhibitions worldwide since the early 2000s. In 2021, she was awarded the Deutsche Börse Photography Foundation Prize.

Cao Fei
MatryoshkaVerse 07, 2022 (detail)



Lucy Dodd

Slowly Snail...Time is Creation's Bubble, 2018

Cuttlefish ink, charcoal, cochineal, hematite, Tetley's Tea, tulip flower essence,
Rose of Sharon essence and pigment on canvas

158.8 x 197.5 cm | 62 1/2 x 77 3/4 inches

MSPM LDO 52360

USD 150,000 (excl. tax)



Lucy Dodd's practice explores the possibilities of painting as mythical language and radical symbolic theater. The artist regularly uses an array of natural materials in her paintings and drawings, building her compositions from a vocabulary of chance gestures and deliberate, controlled movements across the surface of each work. Dodd understands her canvas to be a "stage" on which her materials, which are subject to chemical reactions, act and perform in an "ensemble." *Slowly Snail...Time is Creation's Bubble* (2018) teems with life: a swirl of muted pigments meets an explosion of dark ink interspersed by splashes and streaks of vibrant color. Together, these traces coalesce into the shape of the soft-bodied ancient species known for its slow-paced movement. While remaining enigmatic and open to many possible readings, the work exemplifies the dynamic worlds Dodd creates on her canvases, which she composes of cuttlefish ink, cochineal, tulip flower essence and other pigments that provide the translucence and layering of color so integral to her paintings.

Lucy Dodd (*1981, New York) lives and works in Kingston, NY. She completed studies at Bard College, New York (2011) and Art Center College of Design, CA (2004). Selected solo shows include Whitney Museum of American Art, New York (2016), Power Station, Dallas (2016), Rubell Family Collection, Miami (2014) and Pro Choice, Vienna (2010). Recent group shows and performances include those at Sprüth Magers, Berlin (2016), Armada, Milan (2015), The Kitchen, New York (2015) with Sergei Tcherepnin, Church of Saint Luke and Saint Matthew, New York (2012).

Lucy Dodd
Slowly Snail...Time is Creation's Bubble, 2018 (detail)





Sterling Ruby

FLOWER (8283), 2023

Ceramic

107.3 × 91.4 × 7 cm | 42 1/4 × 36 × 2 3/4 inches

MSPM SRU 52755

USD 90,000 (excl. tax)



Sterling Ruby
FLOWER (8283), 2023 (detail)



Sterling Ruby's wide-ranging, multidisciplinary work spans urethane and bronze sculptures, large-scale textile collages, hallucinatory color-field canvases and handmade ceramics. Ruby embraces clay from the angle of craft – he was raised in Pennsylvania Dutch country, in proximity to the carefully crafted objects of Amish communities – as well as for its physical and alchemical properties. *FLOWER* (8283) (2023) is part of Ruby's most recent body of ceramic work that features organic forms, such as flowers, stalks and fungi. The *FLOWERS* echo native California species of flora, daisies and sunflowers among them, and paired with Ruby's lustrous metallic and colorful glazes, they point to ornamental traditions from antiquity to the present. The work's red-orange petals seem to glow and crackle before our eyes, while green and turquoise passages recall rare minerals. Ruby's ceramic works seem always on the cusp of transformation, shifting from one expressive state to another.

Sterling Ruby (*1972, Bitburg, Germany) lives and works in Los Angeles. Recent solo exhibitions include Museum of Cycladic Art, Athens (2021), Institute of Contemporary Art, Boston (2020), Institute of Contemporary Art, Miami (2019), Nasher Sculpture Center, Dallas (2019), Museum of Art and Design, New York (2018), Des Moines Art Museum (2018) and Museum of Contemporary Art, Los Angeles (2017). Selected recent group exhibitions include those at The Metropolitan Museum of Art (2021–22), 21st Century Museum of Contemporary Art, Kanazawa, Japan (2020), Desert X Biennial (2019) and others at Whitney Museum of American Art, New York (2019), National Museum of Modern Art, Osaka (2019), Museum of Contemporary Art, Chicago (2018), Berkeley Art Museum and Pacific Film Archive (2018) and Musée des Arts Décoratifs, Palais Du Louvre, Paris (2017).

Sterling Ruby
FLOWER (8283), 2023



Thea Djordjadze

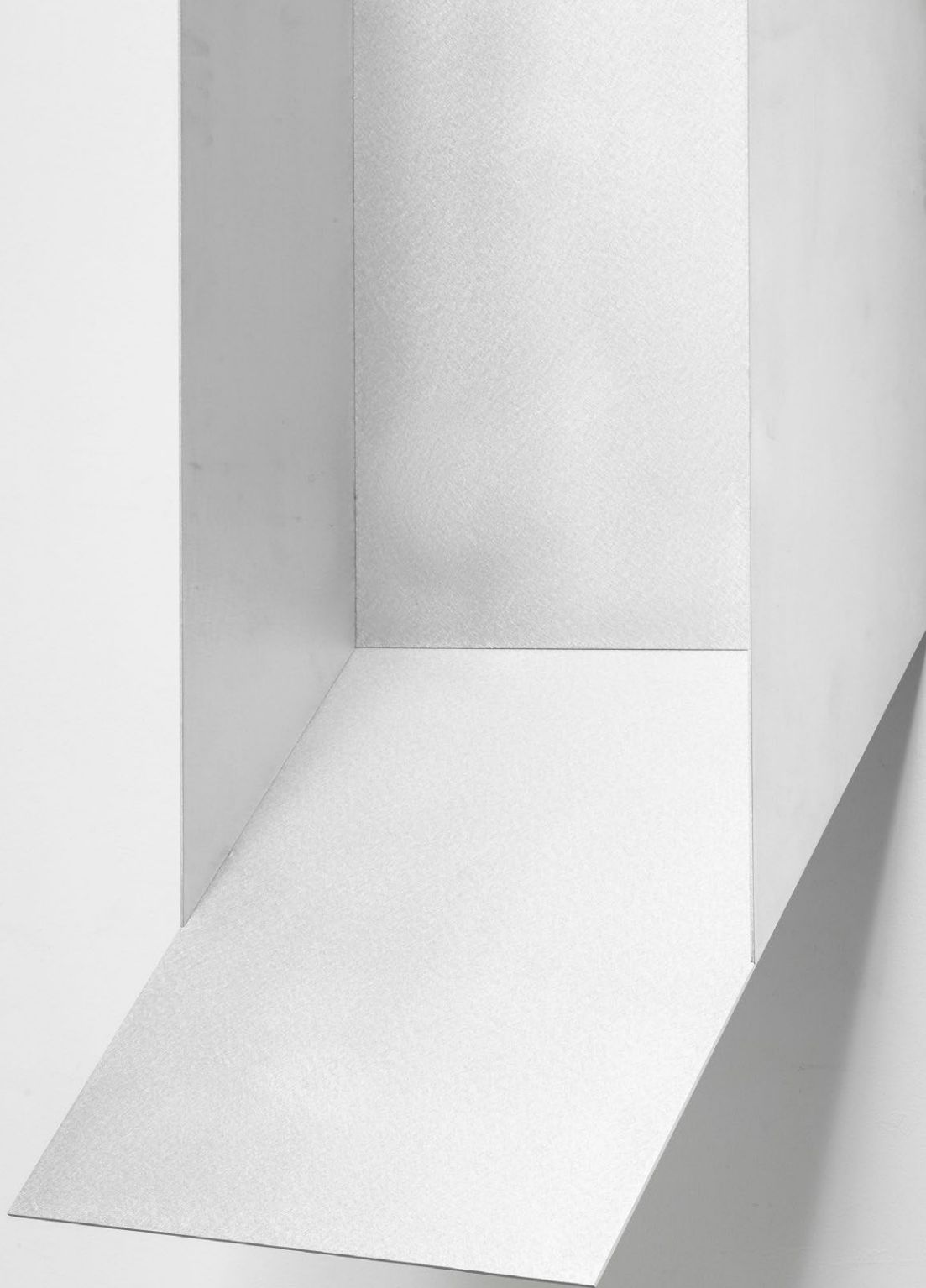
Untitled, 2021

Aluminium

176 × 44 × 37 cm | 69 1/4 × 17 1/4 × 14 5/8 inches

MSPM TDJ 48035

EUR 50,000 (excl. tax)



Using industrial materials such as plexiglass, aluminum, wood and plaster, Thea Djordjadze's hybrid compositions and installations shift the spaces they inhabit. Though always abstract, her structures create tangible connections between the physical properties of her materials, the site in which they are installed and the experience of viewing them. *Untitled* (2021) is a prime example of Djordjadze's interest in how architectural elements such as walls, partitions and shelves – things that define space – can assimilate and assume other roles. The aluminum sculpture, which draws on forms and materials of Minimalism, plays with the expectations of conventional functionality. Implying a specific use and simultaneously undermining the impression of purpose, the panels at the top and bottom of the work splay outward, forbidding any sort of storage, funneling or protection. *Untitled* presents a piece of idiosyncratic poetry – an allusive arrangement with no literal, definitive meaning that points toward something beyond itself.

Thea Djordjadze
Untitled, 2021 (detail)



Thea Djordjadze (*1971, Tbilisi) lives and works in Berlin. Selected solo exhibitions include Musée d'Art Moderne et Contemporain (MAMC), Saint-Etienne (2022), Gropius Bau, Berlin (2021), Kunst Museum Winterthur (2019), Portikus, Frankfurt (2018), Pinakothek der Moderne, Staatliche Graphische Sammlung, Munich (2017), Secession Wien, Vienna (2016), MoMA PS1, New York (2016), South London Gallery (2015), MIT List Visual Arts Center, Cambridge, MA (2014), Aspen Art Museum, CO (2013), Malmö Konsthall (2012), The Common Guild Glasgow (2011), Kunsthalle Basel (2009) and Kunstverein Nürnberg/Albrecht Dürer Gesellschaft, Nuremberg (2008). In addition, important group exhibitions include Hamburger Bahnhof, Berlin (2022), Tai Kwun-Centre for Heritage and Arts, Hongkong (2020), Deichtorhallen Hamburg (2019), Triennale di Milano (2017), Städtische Galerie im Lenbachhaus, Munich (2017), 56th Venice Biennale (2015), Kunsthalle Wien, Vienna (2014), 55th Venice Biennale (2013), Palais de Tokyo, Paris (2013), documenta 13, Kassel (2012), Sculpture Center, New York (2011), Hayward Gallery, London (2010) and the 5th Berlin Biennale for Contemporary Art (2008). Djordjadze will be presenting a major solo exhibition of her works at WIELS, Centre d'Art Contemporain, Brussels later this year.

Thea Djordjadze
Untitled, 2021



Nancy Holt

Untitled, 1972

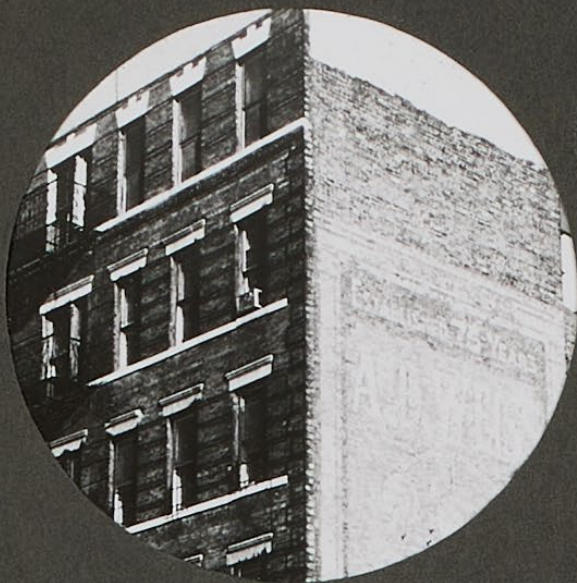
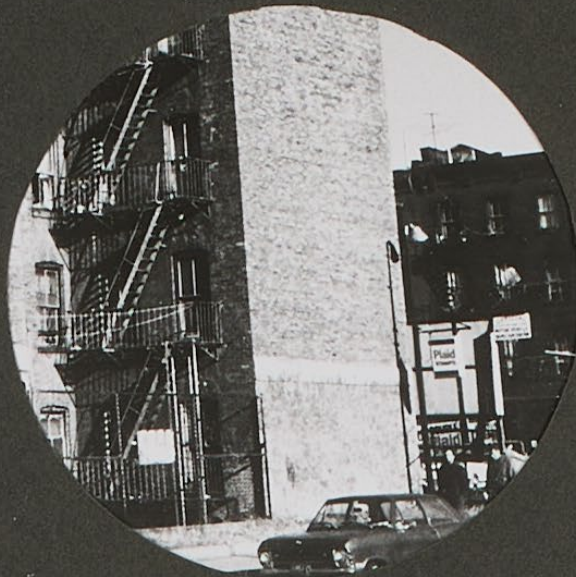
Photographs and cut paper on mat board collage

90.2 × 19.1 cm | 35 1/2 × 7 1/2 inches

100 × 30 × 4 cm | 39 3/8 × 11 7/8 × 1 5/8 inches (framed)

MSPM NHO 51998

USD 65,000 (excl. tax)



Across five decades, Nancy Holt's varied body of work consistently investigated the relationship between light, perception and space. In her collage *Untitled* (1972), round cutouts reveal different parts of a photograph displaying a brick building on the corner of a street. Viewing the piece occurs incrementally from left to right and from top to bottom, where the photograph is presented in its entirety. Through the cutouts, Holt guides the gaze through this conventional urban scene, alluding to details that might otherwise go unnoticed. The work examines the objectivization of the process of looking and calls to mind Holt's Locators, her breakthrough sculptures. These simple structures made from a horizontal steel pipe to be looked through like a telescope were her first experiments with physically directing, defining and restricting the gaze. The Locators led to related video works and her landmark sculpture *Sun Tunnels*.

Nancy Holt (1938–2014). Recent solo exhibitions include Bildmuseet, Umeå, Sweden (2022), which tours to MACBA, Barcelona (2023), Western Washington University (2022), University of Massachusetts, Dartmouth (2021), and Dia:Chelsea, New York (2018).

Her retrospective exhibition *Sightlines* traveled from Wallach Art Gallery, Columbia University, New York (2010) to Badischer Kunstverein, Karlsruhe (2011), Graham Foundation of Advanced Studies in the Fine Arts, Chicago (2011), Tufts University Art Gallery at The Aidekman Arts Center, Boston (2012), Santa Fe Arts Institute, Santa Fe (2012) and Utah Museum of Fine Arts, University of Utah, Salt Lake City. Selected group exhibitions include Nasher Sculpture Center (2023), Ballroom Marfa (2022), Hamburger Bahnhof – Museum für Gegenwart, Berlin (2021), Museum der Gegenwartskunst Siegen, Germany (2020), Museum of Contemporary Art, Los Angeles and Haus der Kunst, Munich (2012–13).

Nancy Holt
Untitled, 1972 (detail)



Thomas Scheibitz

Landschaft mit Speicher, 2023

Oil, vinyl and pigment marker on canvas

260 × 180 cm | 102 3/8 × 70 7/8 inches

MSPM TSC 52748

EUR 90,000 (excl. tax)



Though his conceptual practice often draws on an archive of found images and art historical references, Scheibitz explores the boundaries of universality and invention, creating works that are defined by their visual ambiguity. Informed by the codes and systems that structure both the world and our understanding of it, the artist has developed a distinct and singular visual language at constant play between figuration and abstraction. He combines highly varied imagery according to formal and associative similarity. In a process that reduces and reformulates legible figuration until it obtains the character of an abstraction that is neither mimetic nor symbolic, each element becomes autonomous and self-contained. His latest work, *Landschaft mit Speicher* (2023), displays painterly areas next to sections rendered with graphic precision, emphasizing the idea that we are dealing with a surrogate of nature. Liberating painting from the traditional constraints of the medium, Scheibitz presents an almost romantic landscape full of surprise and enigma.

Thomas Scheibitz (*1968, Radeberg, Germany) lives and works in Berlin. Selected solo exhibitions include Sprüth Magers London (2021), Museum Berggruen, Nationalgalerie - Staatliche Museen zu Berlin (2019), KINDL - Zentrum für zeitgenössische Kunst, Berlin (2018), Kunstmuseum Bonn (2018), Baltic Centre for Contemporary Art, Newcastle (2013), Sprüth Magers, Berlin (2014), Museum für Moderne Kunst MMK, Frankfurt (2012), Collezione Maramotti, Reggio Emilia (2011), Museo de Arte de São Paulo (2010), Camden Arts Centre, London (2008), MUDAM, Luxembourg (2008), IMMA, Dublin (2007), Centre d'Art Contemporain, Geneva (2004), Stedelijk Museum, Amsterdam (2001) and Kunstmuseum Winterthur (2001). Thomas Scheibitz represented Germany at the 51st Venice Biennale in 2005.

Thomas Scheibitz
Landschaft mit Speicher, 2023 (detail)





Bernd & Hilla Becher

Winding Towers (3 views each), 1967

9 silver-gelatin prints, signed

24 × 18 cm | 9 1/2 × 7 inches

103 × 74 cm | 40 1/2 × 29 1/8 inches (framed)

MSPM BHB 51067

EUR 350,000 (excl. tax)



Bernd and Hilla Becher systematically photographed commonplace industrial buildings in postwar Germany and across Western Europe, capturing an architectural landscape in the process of disappearing and alluding to its cultural and social significance. Approaching their subjects with scientific interest, the artists group, classify, contrast and compare the constructions. Here, nine photographs depict three examples of winding towers, each of them photographed in three views. Unusual in its combination of typological grid and 'Abwicklung' – for which the Bechers shot the industrial structures in a sequence of rotating views – the work presents a rare hybrid in an oeuvre that spans five decades. A striking example of precision, fine detail and methodology, *Winding Towers (3 views each)* (1967) tells of the relationship between form and function and of unintended and overlooked beauty.

Bernd (1931–2007) and Hilla Becher (1934–2015) lived and worked in Düsseldorf. Selected solo exhibitions include The Metropolitan Museum of Art, New York (2022), which traveled to San Francisco Museum of Modern Art (2022), National Museum Cardiff, Wales (2019), Josef Albers Museum, Quadrat Bottrop (2018), Photographic Collection/SK Stiftung Kultur, Cologne (2016, 2013, 2010, 2006), Nationalgalerie Hamburger Bahnhof, Berlin (2005), Centre Georges Pompidou, Paris (2004), K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2003) and 44th Venice Biennale (1990). Group exhibitions include Barbican Art Gallery, London (2014), Pinakothek der Moderne, Munich (2014, 2004), Museum of Modern Art, New York (2013), Guggenheim Museum, New York (2010), Nationalgalerie Hamburger Bahnhof, Berlin (2008), The National Museum of Modern Art, Tokyo (2005), UCLA Hammer Museum, Los Angeles (2004), Tate Modern, London (2004, 2003) and Documenta XI, VII, VI and V, Kassel (2002, 1982, 1977, 1972).

This September, Sprüth Magers will be presenting a solo exhibition of Bernd and Hilla Becher's works in the Berlin gallery.

Bernd & Hilla Becher

Winding Towers (3 views each), 1967 (detail)





Thomas Ruff
untitled #01, 2022
Chromogenic print
100 × 80 cm | 39 3/8 × 31 1/2 inches
120 × 100 cm | 47 1/4 × 39 3/8 inches (framed)
Edition 1 of 5 + 2 AP
MSPM TRU 52425
EUR 30,000 (excl. tax)



Throughout his career, German artist Thomas Ruff has investigated the relationship between reality and perception. Tirelessly questioning the photographic medium itself, Ruff creates photographs about photography. In his oeuvre, he embraces the rapid changes in digital technologies while recalling the analog experiments of the early avant-garde. Presented here for the first time, Ruff's new series works with arranged objects, referencing 1950s and 60s abstract photography that was marked by uninhibited explorations of the medium's limits. The artist's experimental approach sees varying shapes made of wire – in movement – transformed into intriguing abstractions. Making light its subject and coincidence a principle of design, *untitled#01* (2022) is an ambiguous image that lets viewers experience the elegance of chance in the procedures of photography.

Thomas Ruff (*1958, Zell am Harmersbach, Germany) lives and works in Düsseldorf. Selected solo exhibitions include K20, Kunstsammlung Nordrhein-Westfalen (2020–21), National Portrait Gallery Whitechapel Gallery, London (2017), National Museum of Modern Art, Tokyo (2016), S.M.A.K., Ghent, which traveled to Kunsthalle Düsseldorf (both 2014) and Haus der Kunst, Munich (2012). In 2022 Thomas Ruff's solo exhibition d.o.pe. was presented at Sprüth Magers, Berlin. Recently his work was on view in group shows at San Francisco Museum of Modern Art (2022–23), Guggenheim Museum, Bilbao (2021), Museum of Modern Art, New York (2019), Tate Modern, London (2018) and Victoria and Albert Museum, London (2018). Concurrent with Art Basel 2023, works of the series d.o.pe. by Thomas Ruff will be on view at Schaulager, Basel.

Thomas Ruff
untitled #01, 2022 (detail)



Michail Pirgelis
FUTURA, 2023
Aluminum, titanium, lacquer
95 × 63 × 24 cm | 37 3/8 × 24 7/8 × 9 1/2 inches
MSPM MPI 52714
EUR 42,000 (excl. tax)



The work of Michail Pírgelis reinvestigates the traditions of post-minimalism, the readymade and conceptual art, while also challenging their conventions. His process usually begins with materials sourced from storage sites for disused planes – so called aircraft boneyards – often located in the deserts of California or Arizona. *FUTURA* (2023) illustrates the artist's complex exploration of his artistic source material and its inherent qualities. Rather than approaching the airplane as an object, Pírgelis focuses on its materiality – on abstract fragments and carefully selected parts. *FUTURA* is a particular example of his signature window sculptures. It consists of three window frames polished to mirror surfaces, layered one on top of the other, with the topmost window closed and visible only as a fine outline framed by lines of rivets. The work's repeating structure makes clear reference to minimalist sculpture, as do its reflective surfaces and industrial aesthetic. Its title alludes to the sans-serif typeface, which – nearly a hundred years after its release – still conveys a sense of modernity. The title and form of the work could not be more apt in a time that has made clear the need for collective reconsideration of what the future should look like.

Michail Pírgelis (*1976, Essen) lives and works in Cologne. Selected solo exhibitions include Fuhrwerkswaage, Cologne; Odyssey, Cologne (both 2022), Braunsfelder, Cologne (2019), Sammlung Philara, Dusseldorf (2018) Leopold-Hoesch-Museum, Dueren (2016), Autocenter Berlin (2015), Artothek, Cologne (2011). Selected group exhibitions include Wilhelm Hallen, Berlin (2022), Ludwig Forum, Aachen (2020), DuMont Kunsthalle, Cologne; Kunsthalle Nuremberg (both 2019), Athens Biennale; Marta Herford (both 2018), Rubell Family Collection, Miami (2015), Istanbul Modern (2014), Bundeskunsthalle Bonn (2013), Museum Morsbroich, Leverkusen (2012), Thessaloniki Biennale (2011), Kunstmuseum Bonn (2010), Stadtmuseum Dusseldorf (2005).

Michail Pírgelis
FUTURA, 2023



Jean-Luc Mylayne

N° 564, Janvier Février 2008, 2008

Inkjet print

153 × 190 cm | 60 1/4 × 74 7/8 inches (framed)

MSPM JMY 52178

EUR 52,000 (excl. tax)

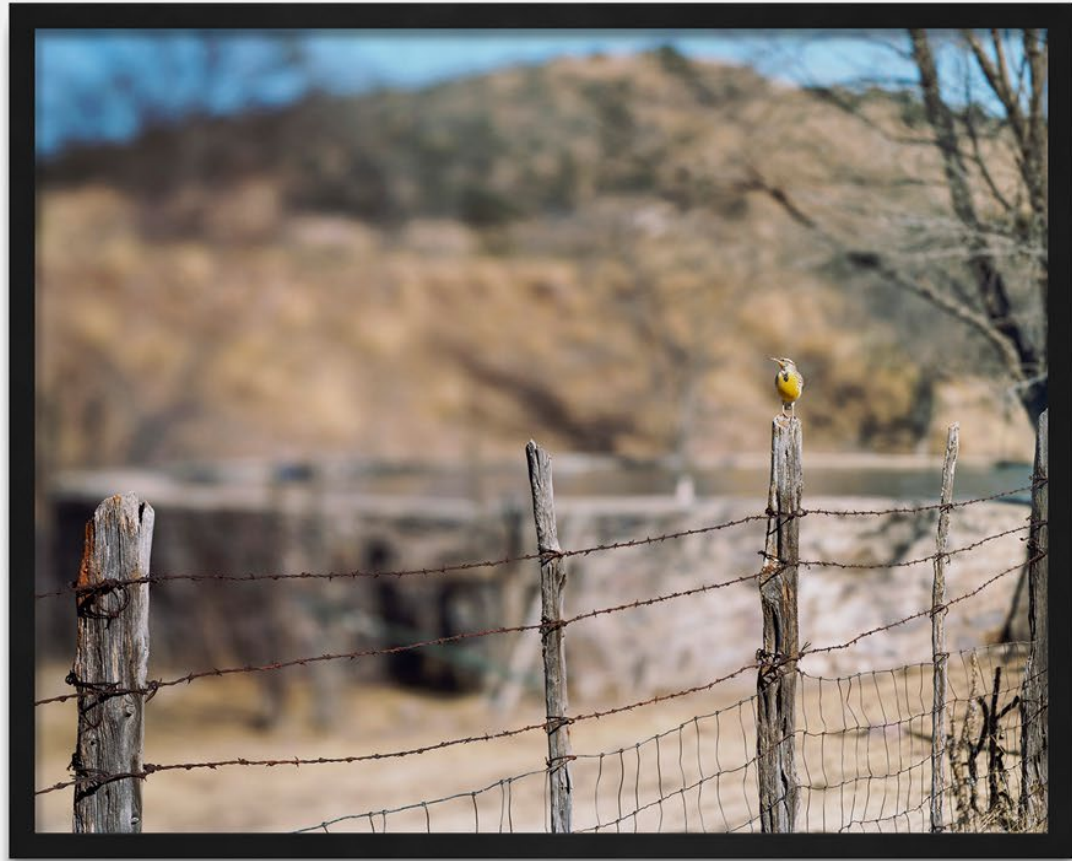


For over four decades, Jean-Luc Mylayne has captured birds in their natural habitats, creating formally surprising images at the center of which lie poetry and existential philosophical questions. Every photograph is carefully calibrated and the product of exceptional amounts of commitment, time and technical ingenuity. Requiring lengthy periods of preparation that stand in stark contrast to his subjects' ceaseless anxious movement, Mylayne composes tableaux that possess the astounding ability to decelerate time. In a meditation on nature, life and transience, he seems to explore the commonalities and divides between us humans and these fragile, untamed animals. In *N° 564, Janvier Février 2008* (2008), an eastern meadowlark – with a plumage that is a perfect amalgamation of the surrounding's color palette – poses on a rough-hewn and barbed-wire fencepost. As with all of Mylayne's compositions, our anthropocentric perspective is called into question, leaving viewers with much to consider about our time and impact on Earth.

Jean-Luc Mylayne (*1946, Marquise, France) lives and works in the world. Selected solo exhibitions include Kestnergesellschaft, Hanover (2020), Fondation Vincent Van Gogh, Arles, Aargauer Kunsthau, Long Museum, Shanghai (all 2018–2019), The Art Institute of Chicago, The Arts Club of Chicago, Lurie Garden, Millennium Park, Chicago (all 2015), Museo Nacional Centro de Arte Reina Sofía, Madrid (2010), Musée d'Art contemporain de Lyon (2009), Parrish Art Museum, Southampton, New York (2007–2009), Lannan Foundation, Santa Fe, NM (2004, 2005, 2010), Musée des Arts contemporains, Grand-Hornu (2004), Musée d'Art moderne de la Ville de Paris (1995), Musée d'Art moderne, Saint-Étienne (1991). Significant group exhibitions include Hayward Gallery, Southbank Centre, London (2020), S.M.A.K., Ghent (2017), the 54th Venice Biennale (2011), Neues Museum Weserburg, Bremen (1998), 10th Biennale of Sydney (1996), Kunsthau Zürich, Zurich (1995).

Jean-Luc Mylayne's exhibition, *Mirror*, will be on view at Sprüth Magers, London, from June 2 through July 29, 2023.

Jean-Luc Mylayne
N° 564, Janvier Février 2008, 2008 (detail)





Hyun-Sook Song

6 Brushstrokes over 1 Brushstroke, 2016

Tempera on canvas

150 × 110 cm | 59 × 43 1/4 inches

MSPM HSO 51253

EUR 32,000 (excl. tax)



Hyun-Sook Song's distinctive style and technique blends a medium associated with Western medieval art, egg tempera on canvas, with deliberate lines and forms that draw on East Asian calligraphy. Song explores the tensions between abstraction and figuration in her paintings, which feature only a few motifs – such as ribbons of cloth tied around posts, clay pots, or neutral backdrops curtained by translucent fabric. Pointing toward the artist's economy of gesture and material, *6 Brushstrokes over 1 Brushstroke* (2016) names the limited number of brushstrokes needed to complete the work. Representing a unique motion, each of Song's lines captures a transitory state of mind, making the act of painting a concentrated meditative performance and rooting her practice in the Post-Dansaekhwa movement. Exemplifying the quiet quality of the Korean-born artist's works, *6 Brushstrokes over 1 Brushstroke* is perhaps the product of fading memories of a place and time that no longer exist, conjuring images and associations but ultimately remaining elusive.

Hyun-Sook Song (*1952, Damyang, Jeollanam-do, Korea) lives and works in Hamburg. Selected solo & group exhibitions include the Hamburger Kunsthalle, the National Museum of Contemporary Art in Seoul, the Gwangju Museum of Art, the Poznan Biennale, the Leeum Samsung Museum of Art in Seoul, the Mori Art Museum in Tokyo, the Asian Art Museum in San Francisco, the Berkeley Art Museum in San Francisco, the Deichtorhallen in Hamburg and at many more locations. Hyun-Sook Song's work is included in the collections of the following institutions: Kunstmuseum Bern, Kunstmuseum Bonn, Hamburger Kunsthalle, Kunstmuseum Düsseldorf, Leeum-Samsung Museum of Modern Art, Mori Art Museum in Tokyo, Fukuoka Asian Art Museum, Seoul Museum of Art, Gwangju Art Museum and Gyeonggido Museum of Art.

Hyun-Sook Song

6 Brushstrokes over 1 Brushstroke, 2016 (detail)





Kara Walker

Top Knot on Bottom, 2022

Graphite on paper

76.2 × 56.5 cm | 32 × 24 3/8 inches

81.5 × 62 cm | 32 × 24 3/8 inches (framed)

MSPM KWA 48095

USD 40,000 (excl. tax)



Kara Walker's candid investigations of race, gender, sexuality, and violence through silhouetted figures, which have appeared in numerous exhibitions worldwide, have cemented her as one of the most complex contemporary American painters of her generation. In line with her exploration of the insidious origin, psychology and experience of racism, *Top Knot on Bottom* features a confusing tumble of three figures with the eponymous hairstyle present in the upside-down head of the bottom figure. The lightly traced lines that surround the more finite forms create a strong sense of movement, as if they cannot be quite captured in a single moment. The spatial arrangement is reminiscent of the compositions of cycloramas - the circular panoramic paintings which allowed viewers to experience events in a fully immersive manner. The prominence of such circular motifs within her drawings could refer to the cycle of racial inequality that continues to play itself out in history.

Kara Walker (*1969, Stockton, CA). Selected solo exhibitions include Kunstmuseum Basel (2021), Tate Modern, Turbine Hall, London (2019), Domino Sugar Refinery, Brooklyn, New York (2014), Camden Arts Centre, London (2013), Art Institute of Chicago (2013), Center for Contemporary Art Ujazdowski Castle, Warsaw (2011), Hammer Museum, Los Angeles, Museum of Modern Art, Fort Worth (both 2008), Walker Art Center, Minneapolis, ARC/Musée d'Art Moderne de la Ville de Paris, Whitney Museum, New York (both 2007) and Metropolitan Museum of Art, New York (2006). Selected group exhibitions include Prospect.4, New Orleans (2017), Whitney Museum of American Art, New York (2015) and MAXXI, Rome (2013). She participated in the 11th Havana Biennial (2012), 52nd Venice Biennale (2007) and Whitney Biennial, New York (1997).

Kara Walker
Top Knot on Bottom, 2022 (detail)



Kaari Upson

Portrait (Vain German), 2020–21

Urethane, resin, Aqua-Resin, pigment, fiberglass
and aluminum

74.3 × 59.1 × 6 cm | 29 1/4 × 23 1/4 × 2 3/8 inches

MSPM KUP 45661

USD 150,000 (excl. tax)



In 2020, Kaari Upson embarked on a group of panel paintings entitled *Portrait (Vain German)* (2020–21), featuring a series of ghostly visages that refer in part to the artist's and her mother's German heritage. Completed before Upson's death in 2021, they carry forward many of the processes and themes of her previous work, but also constitute a new direction taken in the last year of her life. Some of the figures are ethereal and nearly abstract, while others move between the beautiful and the grotesque. In this example, the artist's exuberant painterly marks, some embedded in the object's multilayered, multicolored resin structure and others added to the surface in thicker oil paint, delineate a presence with blonde hair and red-and-white patterned clothing reminiscent of gingham and picnic blankets – recurring icons in Upson's work. With its fleeting visual effects, the series as a whole relates to the theme of "vanitas" and its consequent notions of time, transience, death and beauty.

Kaari Upson
Portrait (Vain German), 2020–21 (detail)



Kaari Upson

Untitled, 2020–21

Acrylic, spray paint and oil on canvas

152.4 × 152.4 cm | 60 × 60 inches

MSPM KUP 49402

USD 150,000 (excl. tax)



In the last two years of her life, the pandemic underway and her studio empty of assistants, Kaari Upson returned to painting, a medium important at the outset of her career and which she could produce alone. Using myriad painterly marks within each work, from spraying and masking to heavy impasto, the artist generated compositions in which symbols found throughout her oeuvre take shape in paint: the blonde, braided Fräulein; gingham-checked fabrics; household objects. In *Untitled* (2020–21), traces of a face with blonde tresses and flesh-toned colors suggest a figure, but one that is subsumed within a patchwork of grids in a layered composition that seems to move and shape-shift before the viewer's eyes. The grid – a mainstay of modernism and minimalism – provides structure in Upson's canvas, but also recalls domestic textures and textiles reminiscent of picnics and tablecloths. Moving nimbly between abstraction and figuration, Upson wrestles between the two in this richly layered and haunting canvas.

Kaari Upson (1970–2021). Solo shows include Deste Foundation, Athens (2022), Kunsthalle Basel (2019), Kunstverein Hannover (2019), New Museum, New York (2017) and Hammer Museum, Los Angeles (2007). Recent group exhibitions include Musée d'art contemporain Genève (2023), Nottingham Contemporary, UK (2022), Henry Art Gallery, Seattle (2022), San Francisco Museum of Modern Art (2022), Cleveland Museum of Art (2021), Louisiana Museum of Modern Art, Humlebæk, Denmark (2021) and Walker Art Center, Minneapolis (2020). Her work was highlighted in both the *58th International Art Exhibition – La Biennale di Venezia* (2019), curated by Ralph Rugoff, and the *59th International Art Exhibition – La Biennale di Venezia* (2022), curated by Cecilia Alemani.

Kaari Upson
Untitled, 2020–21 (detail)





Astrid Klein
Untitled (Pasolini II), 1994
 Acrylic on canvas
 200 × 185 cm | 78 3/4 × 72 7/8 inches
 MSPM AKL 52592
 EUR 68,000 (excl. tax)



Since the late 1970s, Astrid Klein has played a major role in establishing a European counterpart to the American Pictures Generation, questioning, deconstructing, and renewing the relationship between image and text across paintings, collages, photographs, and installations. Influenced by the French New Wave movement, literature, philosophy, and popular culture, Klein tackles contemporary cultural issues such as social role models and power structures. The early painting *Untitled (Pasolini II)* (1994) is a painted collage in trompe l'oeil effect, with pictorial and textual elements visualized on a fabric-like background. Alongside the image of an embracing couple, the word "cold" appears as an apparent remnant of the word "could," like an ambiguous commentary on the scene. Provoking emotional associations in the viewer's mind, this interplay as well as the additional crossed-out text contributes to the work's evocative quality. The painting is thus a striking example of how Klein connects image and text in her multi-layered works in a sensual but also conceptually rigorous way, opening up her own visual worlds. Moreover, the work is a tribute to Italian filmmaker Pier Paolo Pasolini, whose cinematic work greatly influenced Klein and who is depicted in back view and quoted with the saying: I love the principle of beauty in all things.

Astrid Klein (*1951, Cologne) lives and works in Cologne. Her work will be on view in a solo exhibition at Fuhrwerkswaage, Cologne in November 2023. Further selected solo exhibitions include Pinakothek der Moderne, Munich (2020), Deichtorhallen, Hamburg (2018), The Renaissance Society, Chicago (2017), KW Institute for Contemporary Art, Berlin (2005), Contemporary Art Center, Vilnius (2003), Hamburger Bahnhof, Berlin (2002), Neues Museum Nuremberg (2001), Kunsthalle Bielefeld (1989), traveling exhibition for Kestnergesellschaft, Hanover, ICA, London, Vienna Secession and Forum Stadtpark, Graz (1989) and the Museum of Contemporary Art, Seoul (1981). Klein participated in the 14th Sharjah Biennial (2019), documenta 8 (1987), and the 42nd Venice Biennale (1986).

Astrid Klein
Untitled (Pasolini II), 1994 (detail)





Henni Alftan
Manicure, 2023
Oil on canvas
54 × 65 cm | 21 1/4 × 25 5/8 inches
MSPM HAL 52708
USD 45,000 (excl. tax)



Henni Alftan's practice stems from a deep engagement with the medium of painting, its methods and its histories, resulting in pictures of daily life that are intimately familiar and yet intriguingly unknowable. Based on a process of observation and deduction, her figurative paintings are precise and carefully cropped, culminating in a studied economy of means. *Manicure* (2023), like many of the artist's works, uses texture, scale and perspective to produce a canvas rich in layered meanings despite its simple subject matter. Viewed from above, five smooth, splayed fingers are given a fastidious manicure, with each brightly painted nail serving as a reminder of the artist's touch applying color to the canvas. Alftan's allusion to her own brush is particularly noticeable in a thick coat of yellow paint that defines the bristles of the nail varnish applicator. The information the artist chooses to include or omit offers just enough to create the illusion of narrative while simultaneously dissolving the suggested scene into simple forms and color fields that reveal themselves through close observation.

Henni Alftan (*1979, Helsinki) lives and works in Paris. Institutional group exhibitions include those at Museum of Contemporary Art – Kiasma, Helsinki on the occasion of her nomination for the Ars Fennica Prize (2023), Los Angeles County Museum of Art, Institute of Contemporary Art, Miami (both 2022), Centre d'Art Contemporain, Perpignan (2021), ENSA Limoges, École Nationale Supérieur d'Art (2020), Kuntsi Museum of Modern Art, Vaasa (2018), Hämeenlinna Art Museum, Finland and Musée des Beaux-Arts de Brest (both 2017) and Amos Anderson Art Museum (2015). Alftan's works are included in the collections of the Helsinki Art Museum, Amos Rex, Helsinki, Institute of Contemporary Art, Miami, Hammer Museum, Los Angeles, Dallas Museum of Art, EMMA Espoo Museum of Modern Art, Finland and the Kuntsi Museum of Modern Art, Vaasa.

Henni Alftan
Manicure, 2023 (detail)



David Ostrowski

F (Bügel), 2022

Acrylic and lacquer on canvas

241 × 191 cm | 94 7/8 × 75 1/8 inches

MSPM DOS 52804

EUR 52,000 (excl. tax)



Characterized by a reduced color palette, David Ostrowski's practice engages with gesture and imperfection and challenges the ontology of painting. In his deceptively straightforward painterly language, rich with metaphor, he tries to trigger the greatest possible emotional affects and energies with the fewest artistic means. Referencing his most recent body of work, *Hangers* – a limited series featuring a single motif, a coat hanger, painted in various ways – *F (Bügel)* (2022) continues the artist's exploration of reduction through an everyday object. Leaving behind the previous series' smaller format, Ostrowski returns to his signature large-scale canvas. The minimalist work abstracts the hanger's shape in blue lines and with a curved hook that seems to be suspended from the work's edge. Unconsciously, the viewer wonders about the missing garment, with which the work takes up the core idea of painterly emptiness with playful ease. *F (Bügel)* thus becomes a strong example of Ostrowski's continuous engagement with the void.

David Ostrowski (*1981 in Cologne) lives and works in Cologne. Selected solo exhibitions include Fig., Tokyo and Ramiken, New York (both 2023), Avant-Garde Institute, Warsaw (2020), Sundogs, Paris (2019), Wschód, Warsaw (2018), Halle 9 Kirovwerk, Leipzig (2017), Blueproject Foundation, Barcelona (2017), Leopold Hoesch Museum, Düren (2016 with Michail Pirgelis), Arken Museum of Modern Art, Copenhagen and Kunstraum Innsbruck (both 2015), Rubell Family Collection, Miami and Fondazione Sandretto Re Rebaudengo, Turin (both 2014). Group exhibitions include Akademie der Künste, Berlin and Fuhrwerkswaage, Cologne (both 2021), Karst, Plymouth (2019), DuMont Kunsthalle, Cologne and Braunsfelder, Cologne (both 2019), Aisiti Foundation, Beirut (2018), Museum of Modern Art, Gunma (2017), Fondazione Carriero, Milan (2016), M Woods Museum, Beijing (2015), Halle für Kunst & Medien, Graz and Institute of Contemporary Arts, London (both 2014).

David Ostrowski
F (Bügel), 2022 (detail)



Pamela Rosenkranz

Express Nothing (Draw Pain), 2022

Acrylic paint on emergency blanket

220 × 141 × 5 cm | 86 5/8 × 55 1/2 × 2 inches (framed)

MSPM PRO 51642

CHF 80,000 (excl. tax)



Exploring the phenomenon of perception, Pamela Rosenkranz's practice – which encompasses sculpture, video, installation and painting – references neuroscientific and biological findings. Consistently drawing attention to its material, her work poses questions about the role biochemical processes play in experiencing the world. *Express Nothing (Draw Pain)* (2022) stems from a series of works that references the human body – both its strengths and frailties – in more ways than one. Emphasizing the artist's touch, she applies gestural swathes of color with her hands atop shimmering emergency blankets made of a brilliant metal-toned material used to prevent hypothermia in an emergency. Always in search of dissonance, Rosenkranz's paint application infuses the surface's rich, alchemical resonance with a ghostly presence.

Pamela Rosenkranz (*1979, Uri, Switzerland) lives and works in Zurich. Selected solo exhibitions include Kunsthau Bregenz (2021), Kreuzgang Fraumünster, Zurich (2018), GAMeC, Bergamo (2017), Fondazione Prada, Milan (2017), Kunsthalle Basel (2012), Centre d'Art Contemporain, Geneva (2010) and the Swiss Institute, Venice (2009). Pamela Rosenkranz participated in several major international group exhibitions, including the Okayama Art Summit (2019) and the 15th Biennale de Lyon (2019). Her project *Our Product* was selected for the Swiss Pavilion at the 56th International Art Exhibition, Venice Biennale in 2015. Recent group shows were held at Kunstmuseum Winterthur and MIT List Visual Arts Center, Cambridge (both 2022), Schinkel Pavillon, Berlin (2021), Institute of Contemporary Art, Los Angeles (2021), Sharjah Art Foundation, Sharjah (2020), MMK - Museum für Moderne Kunst, Frankfurt (2019), Garage Museum for Contemporary Culture Moscow (2019), Musée National d'Art Moderne - Centre Georges Pompidou, Paris (2019), Institute of Contemporary Art, Boston (2018), Louisiana Museum of Modern Art, Humlebæk (2017) and Museo Espacio, Aguascalientes (2016).

Pamela Rosenkranz
Express Nothing (Draw Pain), 2022 (detail)





Thomas Demand

Daily #35, 2022

Dye transfer print, framed

59 × 45 cm | 23 1/4 × 17 3/4 inches

67.5 × 54 cm | 26 5/8 × 21 1/4 inches (framed)

Edition 4 of 6

MSPM TDE 51962

EUR 40,000 (excl. tax)



Thomas Demand's *Dailies* draw from everyday moments captured on his phone, which he recreates in paper and card sculptures and then photographs. The series is Demand's first that uses dye transfer printing – a labor-intensive method known for its highly saturated colors, spatial depth and durability. With a larger color gamut and tonal scale than any other print process, it allows the practitioner control over each individual color. In *Daily #35* (2022), a spool of ribbon – bright blue on one side, white on the other – has come undone, spilled over the edge of a desk or shop counter and arranged itself in loose coils on the ground. Demand's pared-down aesthetic renders quotidian, even trivial scenes remarkable; an exemplar of this quality, *Daily #35* is a visual haiku, which requires only a few elements to produce a vivid image that reveals allure in the mundane and mystery in the ordinary.

Thomas Demand (*1964, Munich) lives in Berlin. This August 2023, the Israel Museum, Jerusalem, will present a major solo show of Demand's work following previous iterations of the exhibition at Jeu de Paume, Paris (2023) and UCCA Edge, Shanghai (2022). Other selected solo exhibitions include Museum of Contemporary Art, Toronto (2022–23), Centro Botín, Santander (2021–22), Garage Museum of Contemporary Art, Moscow (2021–22), Fondazione Prada, Venice (2017, 2007), Modern Art Museum of Fort Worth and Nouveau Musée National de Monaco (both 2016), Stiftung Insel Hombroich, Neuss and Los Angeles County Museum of Art (both 2015), Museum of Contemporary Art, Tokyo and National Gallery of Victoria, Melbourne (both 2012), Boijmans van Beuningen, Rotterdam (2010), Neue Nationalgalerie, Berlin and mumok, Vienna (both 2009), Hamburger Kunsthalle, Hamburg (2008), Serpentine Gallery, London and Lenbachhaus, Munich (both 2006), Museum of Modern Art, New York (2005), Kunsthau Bregenz (2004), Louisiana Museum of Modern Art, Humlebæk (2003) and Castello di Rivoli, Turin (2002).

Thomas Demand
Daily #35, 2022 (detail)



Karen Kilimnik
the beach, 2022
Acrylic on canvas
117.2 × 134.6 cm | 46 1/8 × 53 inches
MSPM KKI 51924
USD 90,000 (excl. tax)



The beach (2022) is indicative of Kilimnik's lush style of painting that achieves a feeling of cheeky opulence via bold colors, velvety brushwork and luxurious, curious characters. A group of palm trees stands amid a verdant setting, with a view of the sky, sand and sea shaded in pastel purples and blues beyond. This work is noticeably larger than her other series of paintings yet remains completely her own due to her balanced sense of color and form. Kilimnik's refined use of medium and penchant for fantasy are apparent, as is her playful approach to style and substance.

Karen Kilimnik
the beach, 2022 (detail)





Karen Kilimnik
the Black Knight, 1405, Tuscany, 2009
Water soluble oil color on canvas
35.6 × 27.9 × 3.8 cm | 14 × 11 × 1 1/2 inches
MSPM KKI 43899
USD 150,000 (excl. tax)

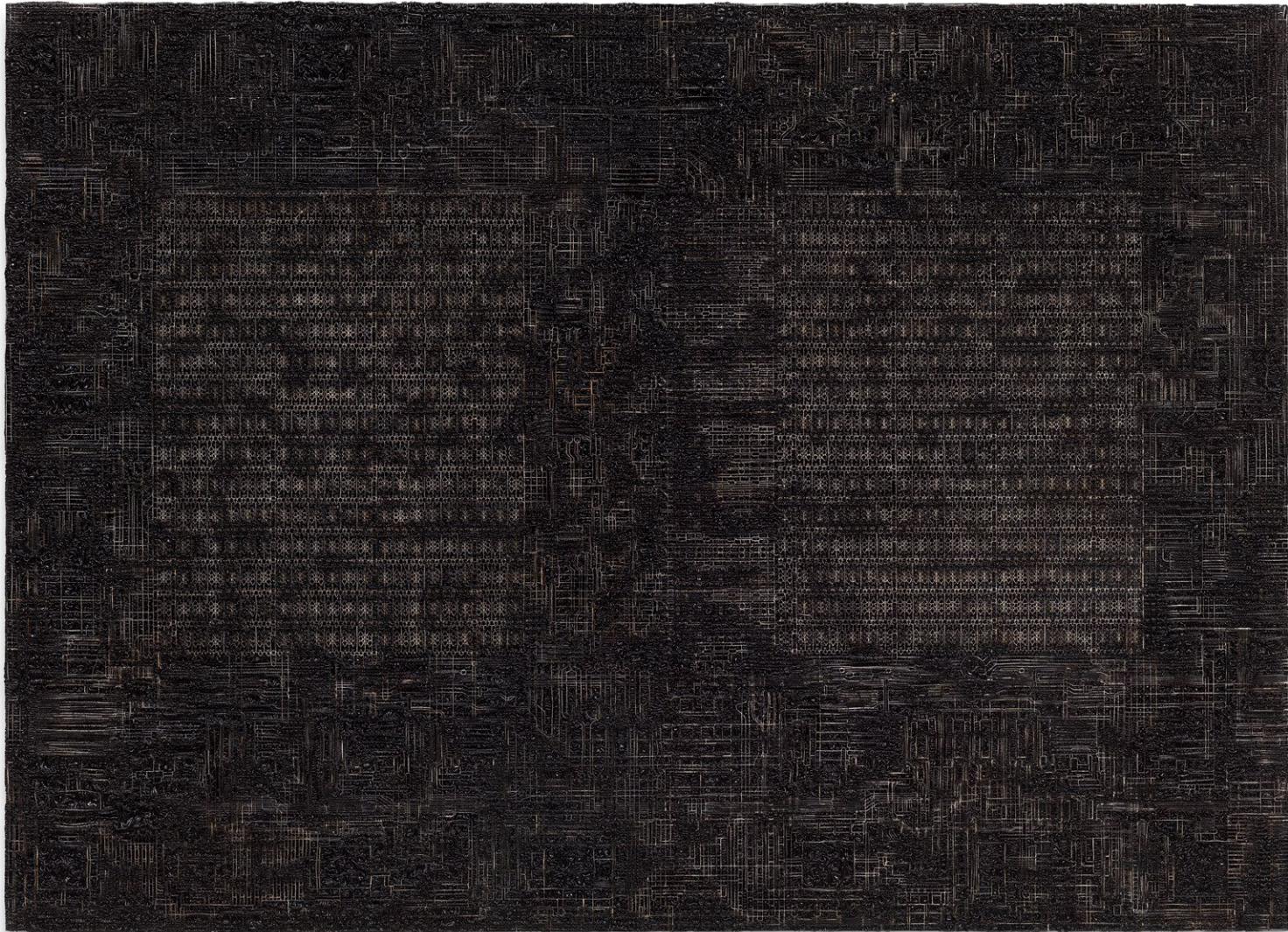


One of the most important representatives of figurative painting, sculpture, video and installation in the last four decades, Karen Kilimnik continues to produce work that is as wide-ranging as it is groundbreaking. The artist brings together historical cultural references – including ballet, the aristocracy and Romanticism – with the spheres of literature, music, film and television. The figures and animals in her compositions are recognizable to many from the realms of art and world history, fairy tales, pop charts or the pages of magazines, yet they are rendered surreal and often unnerving through the artist's deft manipulations of both content and painterly material.

In the *Black Knight, 1405, Tuscany* (2009), Kilimnik creates a fanciful portrait of a young knight in armor using her distinctive painterly blend of realist and impressionistic brushstrokes. Next to the contemplative yet illuminated face, a fish painted in blue hues dangles from the image's border by a ribbon; underneath it, a pair of purple mussels can be found. Together these elements imbue the canvas with a dreamlike quality, accentuating the fantastical nature of the vermillion canvas and Kilimnik's characteristic balancing between the winking and the sincere.

Karen Kilimnik (Philadelphia, PA). Major solo exhibitions include Kunsthaus Glarus (2023), Le Consortium, Dijon (2013, 2007), the Museum of Contemporary Art, Denver (2013), The Brant Foundation, Greenwich (2012), the Belvedere Museum, Vienna (2010), the Museum of Contemporary Art in Chicago (2008), the Serpentine Gallery, London (2007), the Museum of Contemporary Art, Miami (2007), the Musée d'Art Moderne de la Ville de Paris (2006), the Fondazione Bevilacqua La Masa, Venice (2005), Irish Museum of Modern Art, Dublin (2002) and the Institute of Contemporary Art in Philadelphia (1992). Major group exhibitions include the Renaissance Society, Chicago (2023), Fondazione Prada, Milano (2021), Haus Mödrath, Kerpen (2020), the Carnegie International, 57th Edition in Pittsburgh (2018), the Whitney Museum of American Art, New York (2016, 2008, 1993), the Rubell Family Collection, Miami (2015, 2010), Le Grand Palais, Paris (2013), the Tate Modern, London (2012), the Metropolitan Museum of Art, New York (2012), the Van Abbemuseum, Eindhoven and the MOMA PS1, New York (both 2006), the Museum of Modern Art, New York (2005, 2001, 1999), the Institute of Contemporary Art, London (1997), and the Secession, Vienna (1994). In 2011, Kilimnik created a stage setting for the ballet "Psyché" at the Opéra National de Paris.

Karen Kilimnik
the Black Knight, 1405, Tuscany, 2009 (detail)



Analia Saban

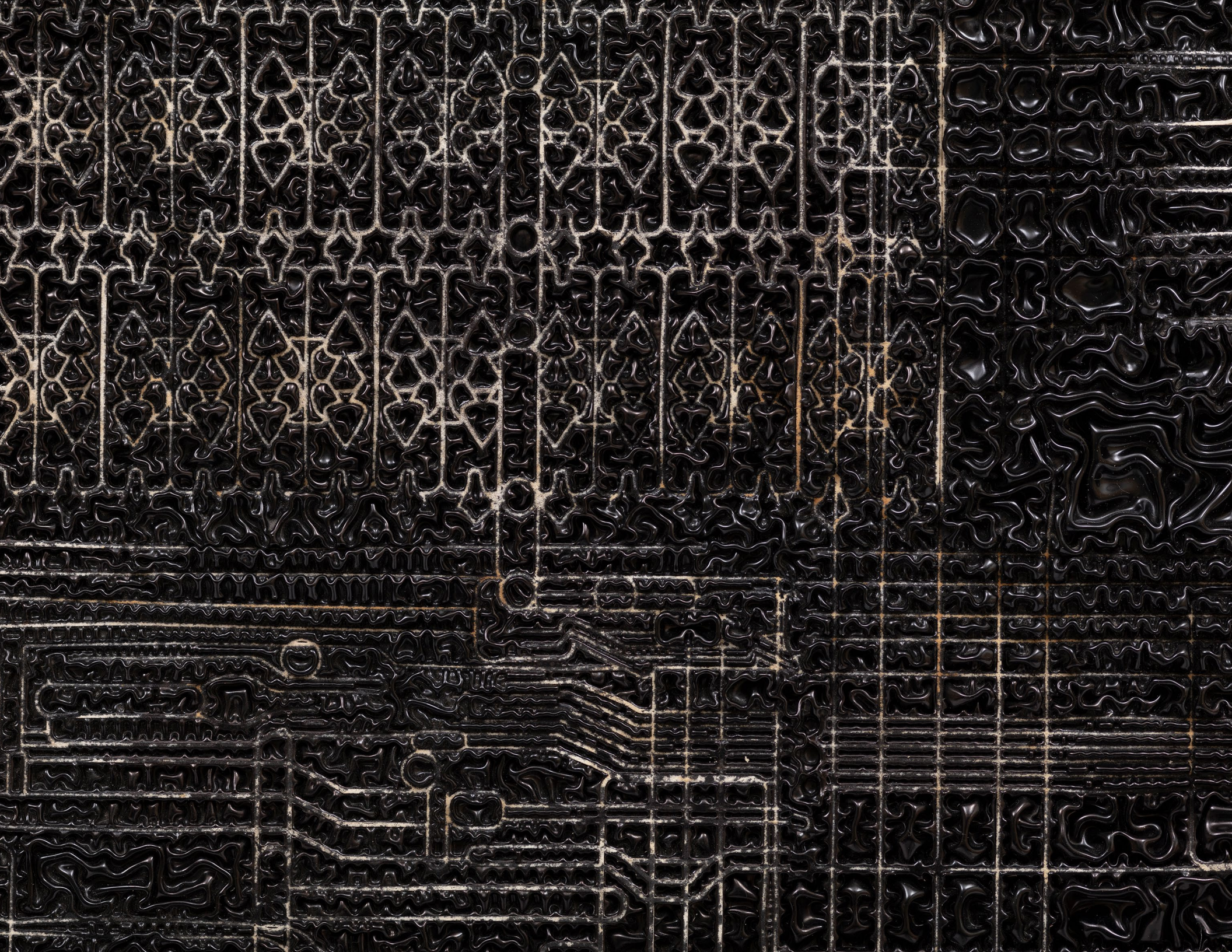
Pleated Ink (Erasable Programmable Read-Only Memory, Intel 1702, 1971), 2020

Laser-carved paper on ink

116.8 × 162.6 × 5.4 cm | 46 × 64 × 2 1/8 inches

MSPM ASA 36980

USD 55,000 (excl. tax)





Analia Saban's works are deeply engaged with the basic tools of art-making; but also with the question of how our analogue and digital worlds interact. Her *Pleated Ink* works take the designs of important historical circuit boards as the basis for their intricate, abstract-looking compositions that hover between painting, sculpture and drawing. To create these works, the artist developed a technique of applying thin, laser-cut patterns of paper over still-wet black printer's ink; as the ink dries, it takes on a life of its own as it assumes elaborate patterns in and around the paper outlines. Rather than "ink on paper," these objects are literally "paper on ink" as they re-imagine drawing and printing techniques for the twenty-first century. Circuit boards, which are byproducts of mass digital culture, usually go unseen, but now they appear as mysterious, portentous objects that carry with them a distinct sense of inquiry and wonderment, even as they tackle fundamental questions about art, technology and its meaning within contemporary culture.

Analia Saban

Pleated Ink (Erasable Programmable Read-Only Memory, Intel 1702, 1971), 2020 (detail)



Analia Saban

Copper Tapestry (256-Bit Static Ram, 4100, Fairchild, 1970), 2020

Woven copper wire and linen thread

308.6 × 181 × .2 cm | 121 1/2 × 71 1/4 × 1/16 inches

MSPM ASA 36968

USD 85,000 (excl. tax)



In 2016, Saban acquired her first loom and set to work reinventing how paintings are made: rather than applying paint on canvas, she began to weave dried, pliable “threads” of acrylic paint, and later copper filament, with linen threads, producing an object that hovers between painting and sculpture. Saban’s *Copper Tapestries*, made with a more complex Jacquard loom, create shimmering objects that evoke the grandeur of centuries-old tapestries, but with a contemporary, digital frame of reference. Their compositions are modeled on the patterns of historical circuit boards that represent milestones in computer technology. The circuit at the basis of *Copper Tapestry (256-Bit Static Ram, 4100, Fairchild, 1970)* (2020), for example, was the first capacious semiconductor memory card, which helped pave the way toward personal computing. The work’s surface gleams as light passes over it: copper, here, represents not just an aesthetic medium, but an electrically conductive material that is often wound into circuit boards themselves.

Analia Saban (*1980, Buenos Aires) lives and works in Los Angeles. Her work has been included in solo exhibitions internationally at Modern Art Museum Fort Worth (2019), Qiao Space, Shanghai (2017–18), Blaffer Art Museum, Houston (2016), and Armory Center for the Arts, Pasadena (2014). Group exhibitions include those at Museum of Modern Art, New York (forthcoming 2023), Cleveland Art Museum (2021), Clark Art Institute, Williamstown, MA (2020), Hammer Museum, Los Angeles (2018), and Los Angeles County Museum of Art (2016–17), Rubell Museum, Miami (2015–16), and The National Museum, Oslo (2014–15), Kiosk, Ghent (2015), Palais de Tokyo, Paris (2013), Centre d’art Contemporain de Fribourg, Switzerland (2012–13), and MARCO Museum of Contemporary Art, Vigo, Spain (2012).

Analia Saban

Copper Tapestry (256-Bit Static Ram, 4100, Fairchild, 1970), 2020 (detail)



Berlin

Oranienburger Straße 18

Cao Fei

Duotopia

April–August

Bernd & Hilla Becher

September–November

Pamela Rosenkranz

September–November

Nora Turato

September–November

Los Angeles

5900 Wilshire Boulevard

Martine Syms

Loser Back Home

June–August

Analía Sabán

September–November

London

7A Grafton Street

Andro Wekua

There

June–July

Jean-Luc Mylayne

Mirror

June–July

Sylvie Fleury

September–November

New York

22 East 80th Street

Senga Nengudi

Spirit Crossing

May–July

Kaari Upson

September–November

George Condo

Humanoids

Nouveau Musée National de Monaco
– Villa Paloma
Through October 1, 2023

Thomas Demand

The Stutter of History

Jeu de Paume, Paris
Through May 28, 2023

*Forms and Patterns of Azzedine Alaïa
by Thomas Demand*

Fondation Azzedine Alaïa, Paris
Through August 20, 2023

Hanne Darboven

Writing Time

Menil Drawing Institute, Houston
October 10–February 2, 2024

Peter Fischli David Weiss

A Restless Universe

Bechtler Foundation,
Uster, Switzerland
Through September 17, 2023

Gilbert & George

The Paradisical Pictures

The Gilbert & George Centre, London
Opened April 1, 2023

Jenny Holzer

Stiftung Kunstsammlung,
Nordrhein-Westfalen, Düsseldorf
Through August 6, 2023

Karen Kilimnik

Swan Lake

Kunsthaus Glarus, Switzerland
Through June 25, 2023

*The Swans: Karen Kilimnik and
Stephanie Seymour Paintings and
Dresses*

Nova Southeastern University's
Museum of Art, Fort Lauderdale
Through October 1, 2023

Barbara Kruger

ART WALL 13 – Barbara Kruger
Institute of Contemporary Art,
Boston

Through January 21, 2024

David Lamelas

I Have to Think About It

Fondazione Antonio Dalle Nogare,
Bolzano
Through February 24, 2024

David Maljković

In the Pictorial Code

Quetzal Art Center, Portugal
Through August 31, 2023

Senga Nengudi

Dia Beacon, New York

Through 2024

Bridget Riley

Bridget Riley Drawings:

From the Artist's Studio
Hammer Museum, Los Angeles
Through May 28, 2023

Ed Ruscha

ED RUSCHA / NOW THEN

Los Angeles County Museum of Art
September 1–January 13, 2024

Pamela Rosenkranz

Old Tree

The Highline, New York
Through September 2024

Andreas Schulze

On Stage

The Perimeter, London
Through July 1, 2023

Cindy Sherman

Tapestries

ARoS Aarhus Kunstmuseum
Through June 5, 2023

Anti-Fashion

Staatsgalerie Stuttgart
Through September 10, 2023

Rosemarie Trockel

MMK Museum für Moderne Kunst,
Frankfurt am Main
Through June 18, 2023

Kara Walker

*Harper's Pictorial History of the Civil
War (Annotated)*

New-York Historical Society Museum
& Library
Through June 11, 2023