

ETERNITY NOW

Art Basel Miami Beach

December 8–10, 2023

Private View: December 6–7, 2023

Booth: A43

**John Baldessari
Bernd & Hilla Becher
George Condo
Lucy Dodd
Sylvie Fleury
Jenny Holzer
Anne Imhof
Karen Kilimnik
Astrid Klein
Barbara Kruger
Louise Lawler
Jean-Luc Mylayne**

**Senga Nengudi
Pamela Rosenkranz
Ed Ruscha
Analia Saban
Andreas Schulze
Martine Syms
Ryan Trecartin
Rosemarie Trockel
Nora Turato
Kaari Upson
Kara Walker
Andro Wekua**



John Baldessari

*The Intersection Series: Person Eating (With Fork)
and Knee (Bent)/High Rise Building, 2002*

Four digital photographic prints with acrylic on Sintra board

Overall: 214.6 × 142.2 cm | 84 1/2 × 56 inches

MSPM JBA 39330

USD 700,000 (excl. tax)

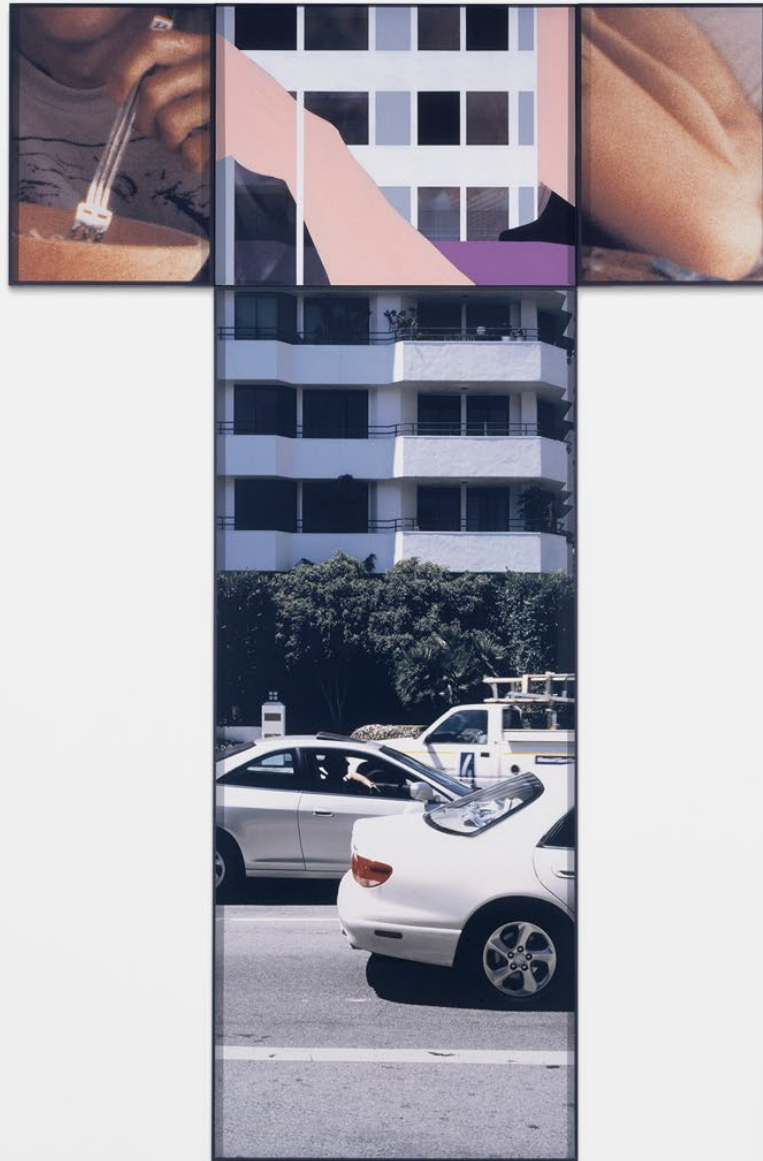


John Baldessari, a key figure of American conceptualism, is renowned for his questioning of art-historical narratives through his distinctive approach to painting, photography, source images and texts. His oeuvre defies easy categorization, and the interplay between media in his artworks – how he explores their conceptual and literal overlapping – has established his preeminence. The Intersection Series – one of Baldessari's first series of the 21st century – is a foremost example of his exploration of such convergence. The Intersection Series: Person Eating (With Fork) and Knee (Bent)/High Rise Building (2002) consists of four connected photographic prints which depict a high-rise luxury condo on Wilshire Boulevard in west Los Angeles, along with disembodied images of human forms (an arm, a chin, a knee). Where the two subjects intersect, the artist overlays paint onto the image. Baldessari himself saw the Intersection Series as a two-pronged project: a series that both comments on the class stratification of the Los Angeles metropolitan area, while also, in his words, "provides me with a reason to pursue two loves, painting and photography. But really one love – art."

John Baldessari (1932–2020) 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) at which he was honored with the Golden Lion for Lifetime Achievement, Whitney Biennial (2009, 1983), Documenta VII (1982), Documenta V (1972) and the Carnegie International (1985–86).

John Baldessari

The Intersection Series: Person Eating (With Fork) and Knee (Bent)/High Rise Building, 2002 (detail)





Ed Ruscha

Spied Upon Scene: Window, 2017

Acrylic on museum board paper

100.4 × 151.3 cm | 39 1/2 × 59 5/8 inches

MSPM ERU 55387

Price upon request

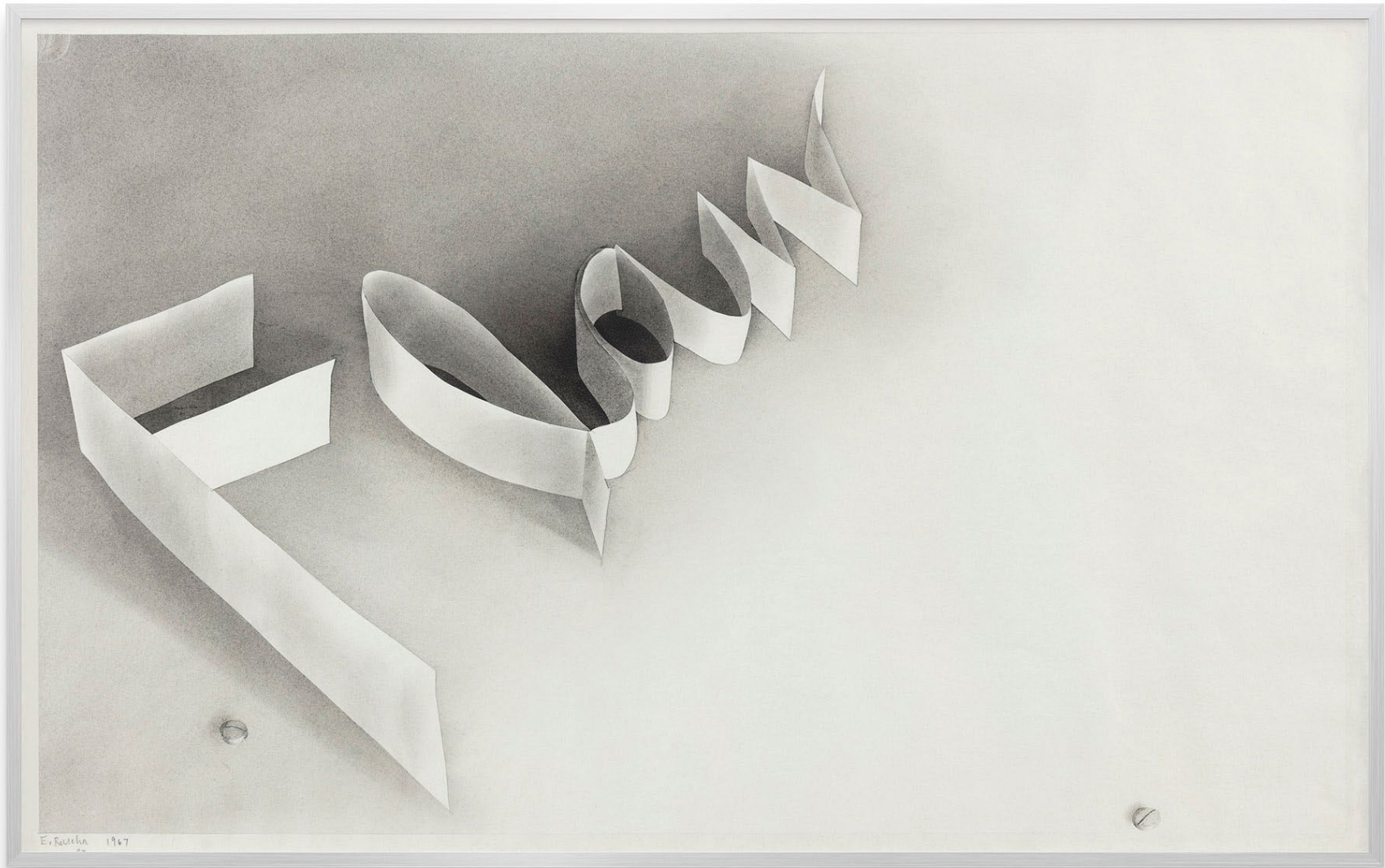


One of the most internationally celebrated figures in American contemporary art, Ed Ruscha has been casting his eye across the landscapes of the American west for over 60 years. His works take in everything from gas stations to swimming pools to sublime mountain ranges. With their noted clarity and deadpan wit, his artist's books, photographs, drawings and paintings impart a mood of playful awe on everyday monuments. Recalling Ruscha's iconic Mountain works, the *Spied Upon Scene* series depict majestic mountain ranges and idyllic settings. Emblematic of Ruscha's distilled deadpan aesthetic, in *Spied upon Scene: Window*, 2017 the artist reimagines a traditional landscape painting, enticing the viewer to gaze or spy upon the landscape, while the window frame isolates and confines the observer like a fading vignette over a film. The work stands as a nod to the American film industry with a play on the Paramount Pictures logo and Los Angeles culture while also referencing the turn of the century American artist Louis Michel Eilshemius, Ruscha's major inspirations behind the series whose innovative use of painted frames was a profound influence on his own methodology. Like much of Ruscha's oeuvre the work is imbued with a sense of sentimentality and strangeness, bringing our attention to something we might ordinarily miss and elevating it to the level of something worthy of being seen.

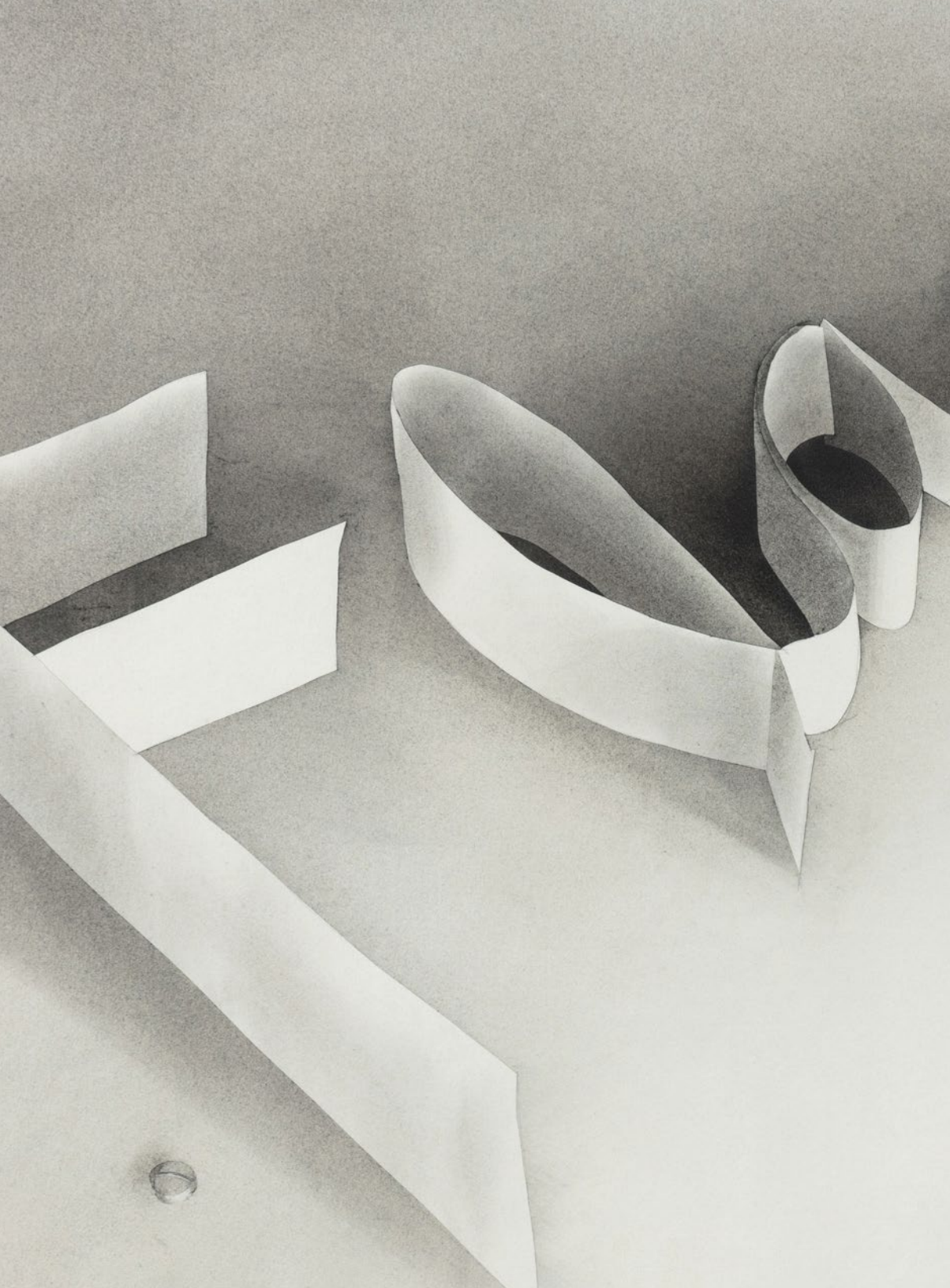
Ed Ruscha

Spied Upon Scene: Window, 2017 (detail)





Ed Ruscha
Flaw, 1967
Gunpowder on paper
36 × 57.5 cm | 14 1/8 × 22 5/8 inches
MSPM ERU 55386
Price upon request



Internationally celebrated for his uniquely witty manifestations of American archetypes, Ed Ruscha is one of the most iconic contemporary artists. Meticulously executed in his signature ribbon script, *Flaw* (1967) is one of the first of Ruscha's Gunpowder drawings and emblematic of his taxonomy of language. Though unconventional, gunpowder is a medium Ruscha could correct and control. Rendered in black and white, the shading of the letters creates the impression of a floating word sculpted by light. The gunpowder drawings are quintessential examples of Ruscha's singular way of seeing as it matured through the late 1960s: three-dimensional lettering, dramatic modulated grounds and precise oblique angles. His translation of abstract into material through a controlled, invisible execution endows these works with a mysterious, uncanny atmosphere.

Ed Ruscha (*1937, Omaha, NE) lives and works in Los Angeles. Recent solo exhibitions include Museum of Modern Art, New York (2023), Oklahoma Contemporary, Oklahoma City (2021), Sonoma Valley Museum of Art (2021), Blanton Museum of Art, Austin (2020), Secession, Vienna (2019), National Gallery, London (2018), Louisiana Museum of Modern Art, Humlebaek (2018), KODE Art Museum and Composer Homes, Bergen (2018), de Young Museum, San Francisco (2016). His work has been the subject of numerous museum retrospectives, namely at the San Francisco Museum of Modern Art (1983) (traveled to Whitney Museum of American Art, Vancouver Art Gallery, San Antonio Museum of Art, and Los Angeles County Museum of Art), Centre Georges Pompidou (1989), Hirshhorn Museum and Sculpture Garden (2000), and Museo Nacional Centro de Arte Reina Sofia (2001) and Hayward Gallery, London (2009) (traveled to Haus der Kunst, Munich, and Moderna Museet, Stockholm). Ruscha also represented the USA at the 51th Venice Biennale in 2005.

Ed Ruscha
Flaw, 1967 (detail)



Barbara Kruger
Untitled (Who follows orders?), 1990
Gelatin silver print
251.5 × 101.5 cm | 99 × 40 inches
MSPM BKR 36422
USD 850,000 (excl. tax)

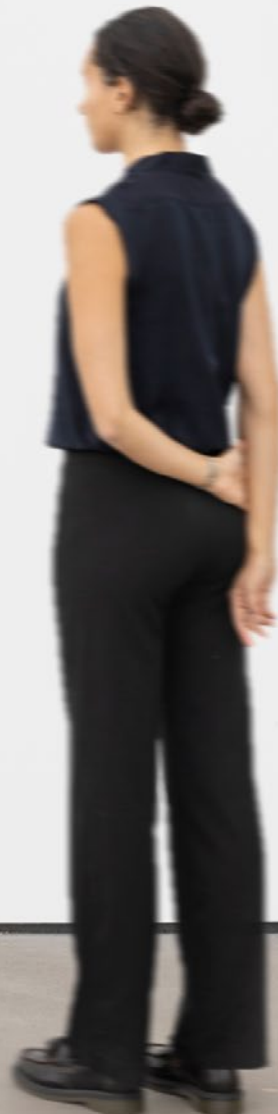
Who



Since the late 1970s and 1980s, works by Barbara Kruger have been unmistakable for their distinct visual language that combines black-and-white found imagery with bold, insistent texts, often rendered in color, and most commonly in bright red. This direct, straightforward aesthetic sets the stage for complex questions of power, influence and politics to emerge and impact the viewer. *Untitled (Who follows orders?)* (1990) stems from a significant series of tall, columnar panels that Kruger produced in 1989–90 – several of which were included in a 1990 exhibition at Monika Sprüth Gallery, Cologne – each presenting a powerful question with an equally evocative appropriated black-and-white image. Here, a man in business attire works over what looks like trays of cut-out shapes – not unlike the pose of a designer at work over typesetting and light tables, in which Kruger would also have found herself while a picture editor at Condé Nast in the 1960s and 1970s.

Barbara Kruger (*1945, Newark, NJ) lives and works in Los Angeles and New York. Solo shows include the Serpentine Galleries (forthcoming 2024), Museum of Modern Art, New York (2022), Los Angeles County Museum of Art (2022), Neue Nationalgalerie, Berlin (2022), Art Institute of Chicago (2021), AMOREPACIFIC Museum of Art, Seoul (2019), National Gallery of Art, Washington, DC (2016), Modern Art Oxford (2014), Kunsthau Bregenz (2013), Schirn Kunsthalle, Frankfurt (2010), Gallery of Modern Art, Glasgow (2005), Whitney Museum of American Art, New York (2000), Museum of Contemporary Art, Los Angeles (1999), Serpentine Gallery, London (1994) and Kunsthalle Basel (1984). Recent group shows include The Broad, Los Angeles (2023), La Biennale di Venezia (2022), Isabella Stewart Gardner Museum, Boston (2021), Museum of Modern Art, Warsaw (2021), The Metropolitan Museum of Art, New York (2020), Walker Art Center, Minneapolis (2020), Nationalmuseum, Stockholm (2019) and Hamburger Bahnhof, Berlin (2018).

Barbara Kruger
Untitled (Who follows orders?), 1990





Anne Imhof

The Last of Us, 2023

Oil on canvas

280 × 421.52 cm | 110 1/4 × 166 inches

MSPM AIM 51396

EUR 220,000 (excl. tax)



Anne Imhof is recognized internationally for her genre-spanning practice that encompasses performance and choreography, painting and drawing, and installation and sculpture. Her poignant abstractions are frequently characterized by a keen interest in the human body, and though her work is inherently multifaceted and continues to expand into ever more media, painting remains a consistent line within her oeuvre. Her method involves layers upon layers of paint, which fully saturate the canvas yet are blended until the painting's atmosphere recalls those of the artist's performances: artificial, disarming and seductive. The oil painting shown here stems from Imhof's body of work *Natures Mortes*, which invites viewers to explore the liminal space between shadow and light and immobility and action – themes echoed in *The Last of Us* (2023). Layers of reality and artifice amalgamate as we are presented with the painting of a photograph of a performance during which the title's eponymous video game was played while one of the figures turns the camera on the audience.

Anne Imhof (*1978, Gießen, Germany) lives and works in Berlin and New York. Solo shows 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 a. M. (2013). Group shows include Aichi Triennale, Aichi Prefecture (2022), Kunstmuseum Winterthur (2022), 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 a. M. (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 with Franziska Aigner, Billy Bultheel, Eliza Douglas) and *Sex* (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
The Last of Us, 2023 (detail)





Kaari Upson

Navel Gaze, 2015

Silicone, charcoal, nylon and fiberglass

172.7 × 165.1 × 38.1 cm | 68 × 65 × 15 inches

MSPM KUP 49661

USD 250,000 (excl. tax)



Over a prolific two decades, the late Kaari Upson created a groundbreaking body of work that delved into the deep-seeded motivations and urges that characterize the human experience. In obsessively composed drawings, haunting paintings, engaging videos and sculptures that range from intimate objects to room-sized installations, the artist explored the nature of our relationships with ourselves and others as well as with the domestic spaces we inhabit. *Navel Gaze* (2015) is a stunning, never-before-seen work from her celebrated series of furniture-based sculptures, which she began to produce in 2012 using mattresses, sofas and other objects found discarded near her studio in Los Angeles. Upson cast these forms in silicone and urethane, fascinated with the possibility of lifting and replicating not only their physical surfaces, but also the emotional, psychological impressions of those who had used them. In *Navel Gaze*, four sectional couch cushions are placed in the round so as to create a tondo-like form – or, as the title suggests, a body part and a phrase associated with self-involvement. The work's peach tones and dark charcoal-tinged edges perfectly illustrate Upson's painterly style and her vivid exploration of both the beauty and grotesqueness of post-capitalist – and commonly beauty obsessed and narcissistic – Western society.

Kaari Upson
Navel Gaze, 2015 (detail)





Kaari Upson

Untitled, 2020–21

Acrylic, spray paint and oil on canvas

142.2 × 127 cm | 56 × 50 inches

MSPM KUP 49091

USD 140,000 (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 blonde tresses at the center-left intermingle with a tight network of colorful grids, which the artist produced by applying paint first to plastic sheets, then pressing those markings onto the canvas in reverse. Together, these impressions produce a frenetic, exciting energy – a life force and bodily presence intimated also by the braid and peach-toned passages. In the foreground, a looser red grid depicts a tablecloth, atop which sits a large fork that appears via negative space, at once ghostly and comical. Moving nimbly between abstraction and figuration, Upson wrestles between the two in this richly layered and haunting canvas.

Kaari Upson (1970–2021). Solo shows and presentations include Hammer Museum, Los Angeles (2023, 2007), Deste Foundation, Athens (2022), Kunsthalle Basel (2019), Kunstverein Hannover (2019), and New Museum, New York (2017). Recent group exhibitions include Centre d'Art Contemporain Genève (2023), Nottingham Contemporary (2022), San Francisco Museum of Modern Art (2022), Cleveland Museum of Art (2021), Louisiana Museum of Modern Art, Humlebæk, Denmark (2021), Walker Art Center, Minneapolis (2020), Museum of Contemporary Art, Los Angeles (2019, 2013, 2011), Marta Herford Museum, Herford, Germany (2018), 15th Istanbul Biennial (2017), and the 2017 Whitney Biennial. In 2019 and 2022, Upson's work was featured in the 58th and 59th Venice Biennials.

Kaari Upson
Untitled, 2020–21 (detail)



Nora Turato

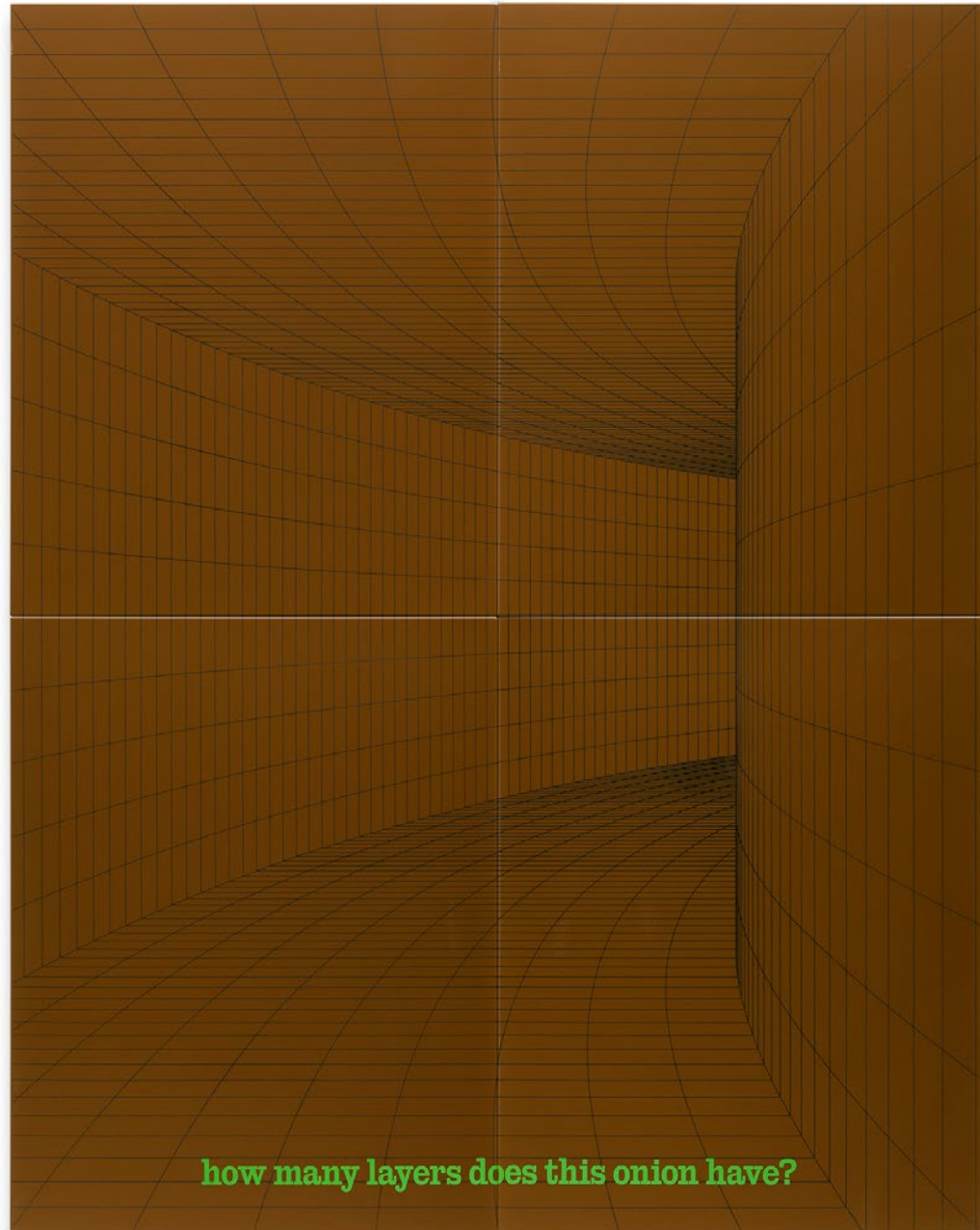
how many layers does this onion have?, 2023

Vitreous enamel on steel (4 parts)

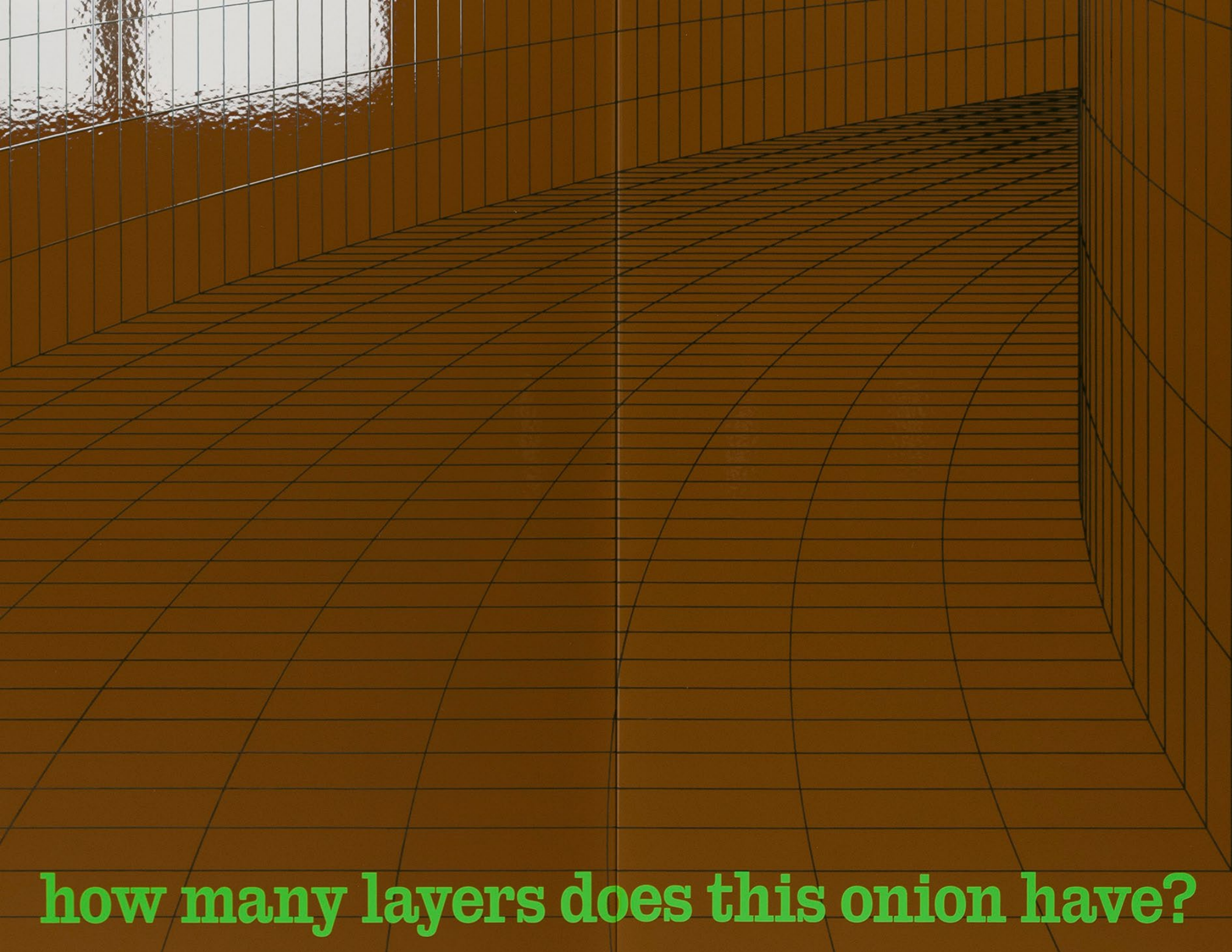
242 × 192.5 × 3 cm | 95 1/4 × 75 7/8 × 1 1/8 inches

MSPM NTU 52970

EUR 55,000 (excl. tax)



how many layers does this onion have?



how many layers does this onion have?



Utilizing text as her artistic source material, Nora Turato collates and dissects the cacophonous barrage of information we find ourselves confronted with daily. Funneling appropriated words, fragments and quotes into performances, books, enamel panels, installations, and video works, the artist arrives at captivating incantations that harness the essence and the nonsense of what collectively moves us. Turato's interest in the aesthetic minutiae that influence our understanding of a visual world is underscored by her vitreous enamel panels that employ language both as content and medium. *how many layers does this onion have?* (2023), a recent glossy four-part panel, exemplifies this quality: the phrase uses the bulb vegetable's metaphorical meaning – describing the layers that conceal important knowledge – while the curved tunnel hints at the idea of mysteries or conspiracy theories to be solved, and simultaneously implies the inescapability of the problem or situation at hand.

Turato will be presenting a major solo show of her works at the Los Angeles gallery in February 2024.

Nora Turato (*1991, Zagreb) lives and works in Amsterdam. Her newest performance was commissioned by Performa and will premiere in November during the Performa Biennial 2023 in New York. Recent solo exhibitions include Museum of Modern Art, New York (2022), Secession, Vienna (2021), Centre Pompidou, Paris, MGLC: International Centre of Graphic Arts, Ljubljana, and Sammlung Philara, Dusseldorf (all 2020), Serralves Museum of Contemporary Art, Porto (2019), Kunstmuseum Liechtenstein (2019), and Beursschouwburg, Brussels (2019). Her works are currently on view in a group exhibition at Schinkel Pavillon and Brücke-Museum in Berlin.

Nora Turato

how many layers does this onion have?, 2023 (detail)



George Condo

Purple and Green Portraits, 2023

Ink, wax crayon, and wash on paper

105.4 × 152.4 cm | 41 1/2 × 60 inches

124.5 × 174 cm | 49 × 68 1/2 inches (framed)

MSPM GCO 53606

USD 600,000 (excl. tax)





Occupying one of the central positions in the landscape of American painting for the past forty years, George Condo creates works that bridge an array of aesthetic gestures, moods and influences from fields such as art history, music, philosophy and popular culture. Combining elements of Old Master painting, Cubism, Surrealism, Pop Art and Abstract Expressionism with imagery from mass media, his unique pictorial language synthesizes sources from across the spectrum of Western art history. A profoundly rich optical puzzle, *Purple and Green Portraits* (2023) demonstrates the artist's absolute command of color, form and image. Vibrant, overlapping forms and frenzied lines reveal fragmented suggestions of eyes and teeth. The work stands as an example of the raw painterly dynamism and searing psychic intensity which characterize the artist's celebrated practice.

George Condo
Purple and Green Portraits, 2023 (detail)





George Condo

Untitled, 2023

Ink, wash, crayon and graphite on paper

76.5 × 57 cm | 30 1/8 × 22 3/8 inches

93.5 × 74.2 × 4 cm | 36 7/8 × 29 1/8 × 1 5/8 inches (framed)

MSPM GCO 55273

USD 150,000 (excl. tax)



Striking in composition and vivid in color, *Untitled* (2023) is instantly recognizable as part of George Condo's significant oeuvre developed over the course of the last four decades. Executed earlier this year, the work reveals a composition of clashing profiles – overlaid and entrancing. Bursting with frenetic energy, the work on paper captures the essence of the artist's unique pictorial language. His "Artificial Realism," drawn from Old Master painting, Cubism, Surrealism, Abstract Expressionism and Pop art, comes together in a fusion of face, body, psyche and emotional unknowability. Manic, wonky eyes and gnashing teeth are read as the distorted face of the eponymous character, staring directly out at the viewer amongst a series of indeterminate fragmented features; while the rest of the composition veers into an ambiguous spatial and physical realm. The work explores the intricacies of the human psyche and lays bare a panoply of psychic states, exemplifying a mature and superb work within Condo's practice.

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
Untitled, 2023 (detail)



Rosemarie Trockel

Old Girl 2, 2012

Wool (black, white, yellow)

90.6 × 120.7 cm | 35 3/4 × 47 1/2 inches

92 × 122.5 × 5.5 cm | 36 1/8 × 48 1/4 × 2 1/8 inches (framed)

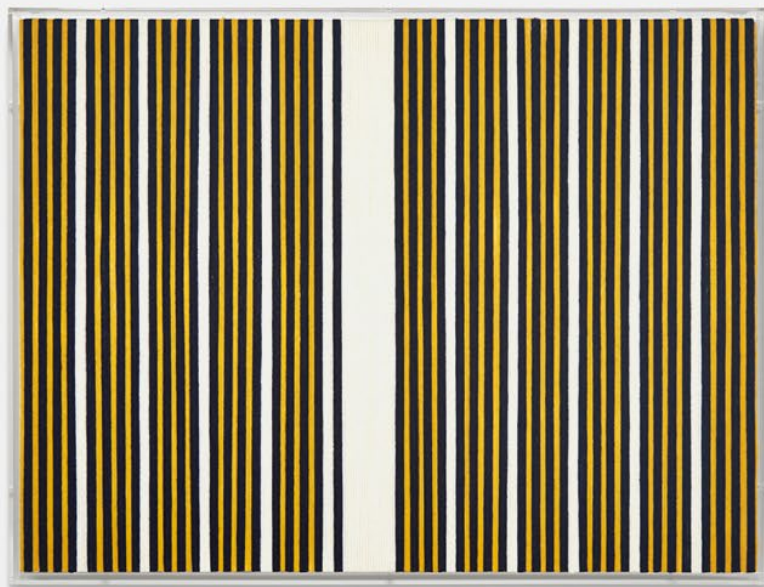
MSPM RTR 21233

EUR 300,000 (excl. tax)



With a focus on the conceptual implications of craft, Rosemarie Trockel challenges our narrowly conceived social norms regarding the idea of the male artistic genius, gender roles and cultural philosophies. Like all of the mediums she tackles, her paintings have taken on many forms. Trockel first gained renown in the 1980s for her “knitting pictures,” wool works that were machine produced but whose materials were associated with women’s work and more traditionally feminine handicraft techniques. *Old Girl 2* (2012) is a part of this ongoing body of works, updated for a new millennium: instead of using a machine to produce them, Trockel wraps loose strands of yarn around the canvas to form the geometric compositions. The pared-down, abstract nature of the work directly references the male-dominated world of twentieth-century abstraction and Minimalism, offering a female-driven alternative.

Rosemarie Trockel
Old Girl 2, 2012 (detail)





Rosemarie Trockel

Time is Irresistible, 2017

Ceramic, glazed

75 × 47 × 5 cm | 29 1/2 × 18 1/2 × 2 inches

MSPM RTR 36652

EUR 320,000 (excl. tax)



Through her multifaceted practice, Rosemarie Trockel investigates questions that emerge from artistic processes as well as societal issues, one such example being her reinterpretation of “feminine” techniques and crafts, such as ceramics. Her work in ceramic demonstrates her range from amorphous to definite objects, with some abstract forms, such as *Time is Irresistible* (2017), merging allusion to both the organic and the mechanical. The red and blue wall sculpture appears to be suspended by robust but noticeably open links; its lustrous yet irregular surface resembling an unreliable mirror – a glossy one that fails to return a steady reflection and instead draws attention to the work’s texture, color and shape.

Rosemarie Trockel
Time is Irresistible, 2017 (detail)



Rosemarie Trockel

Agoraphobia, 2022

Ceramic, sol-silicate-based paint (light blue)

60 × 50 × 12 cm | 23 5/8 x 19 3/4 x 4 3/4 inches

Edition 1 + 1 AP

MSPM RTR 51594

EUR 250,000 (excl. tax)



Noted for its range of subversive, aesthetic strategies, Rosemarie Trockel's work often alludes to labor traditionally assigned to women, with one of her signature motifs being the stovetop. Since the late 1980s, the artist has worked with hotplates both as material and motif for sculptures and wall-mounted objects in numerous variations. Based in form on conventional electric stoves found in most homes at the time – four burners on a metal surface – this body of work, with its repetition of the familiar round shape, plays on the gendered associations of domesticity. The recent *Agoraphobia* (2022) is a light blue minimalist ceramic object whose title recalibrates the image: the scientific term for a fear of crowded spaces can be read as an ironic comment on society's traditionally restrictive understanding of femininity.

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, Turin (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
Agoraphobia, 2022



Rosemarie Trockel
Agoraphobia, 2022

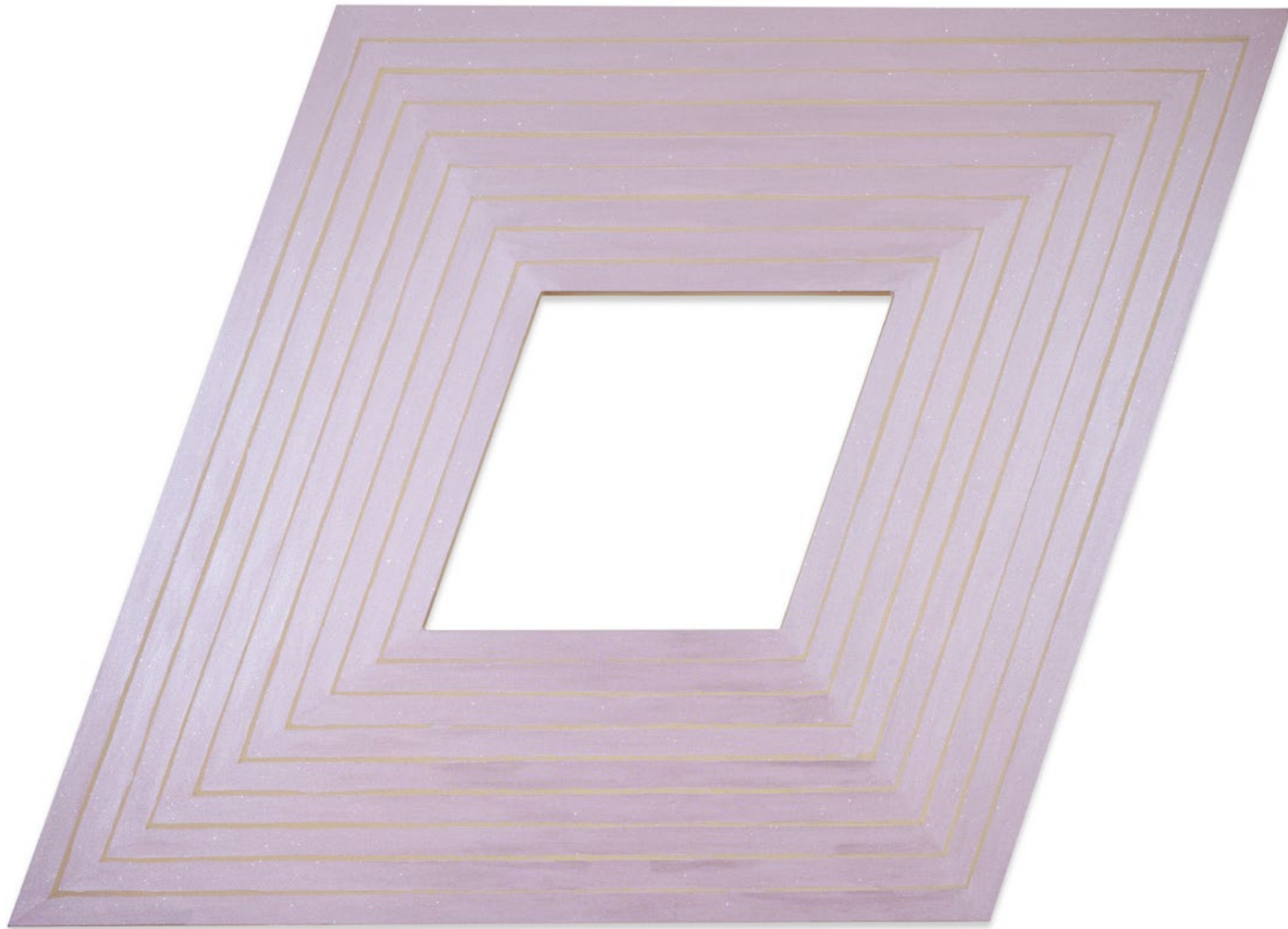


Sylvie Fleury
Eternity Now, 2015
Neon, white
23 × 180 cm | 9 × 70 7/8 inches
Edition of 3 + 2 AP
MSPM SFL 53880
EUR 55,000 (excl. tax)



Sylvie Fleury's practice produces enticing works which let art, consumerism and life collide. Speaking to contemporary conditions, her sculptures, paintings, neon pieces and videos continue to defy expectations and definitions and remain plural. Fleury often transfers strategies from advertising to art, exposing the original's ambivalence in the process. *ETERNITY NOW* (2015) takes its subject matter from a Calvin Klein perfume of the same name. This neon is part of a larger body of works which Fleury began in the 90s during the acceleration of consumerism and which sees the artist appropriating the aesthetics of advertising of luxury goods by perfume or fashion houses. She pays particular attention to how women are targeted commercially, for example, this perfume promises the wearer the "thrill and emotion of new love". Through the decontextualisation of advertising by transposing the text into an art world context, Fleury explores how objects elicit desire and how brands create a sense of longing.

Sylvie Fleury, *S.F.* installation view, Sprüth Magers, London, 2023



Sylvie Fleury

Frankie Goes to Hollywood n.3, 2022

Acrylic on canvas on wood

203 × 284.5 cm | 80 × 112 inches

MSPM SFL 52939

EUR 95,000 (excl. tax)





Sylvie Fleury mines twentieth-century Modernism and contemporary consumer culture to produce works of sculpture, painting and installations, in particular, utilising 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. *Frankie Goes to Hollywood n.3* (2022) is part of a series of hard edge monochromatic paintings which echo Frank Stella's iconic Minimalist paintings. The series visually customizes Stella's works whilst its title playfully refers to the English pop band of the same name. The meticulously applied acrylic paint is mixed with small metallic specks, giving the works a tactile and sensual quality, underlining Fleury's exploration of the synonymy between objects of desire and art. The work is representative of Fleury's practice, epitomizing her humorous commentary on gender, consumerism and the skewering of male-centric art history.

Sylvie Fleury
Frankie Goes to Hollywood n.3, 2022



Sylvie Fleury
Vanity Case, 1998
Chromed bronze
31 × 38 × 21 cm | 12 1/8 × 15 × 8 1/4 inches
Edition 6 of 8 + 2 AP
MSPM SFL 54006
EUR 115,000 (excl. tax)



Renowned for her tender yet cynical critique of consumer culture, Sylvie Fleury explores the ambiguity of superficiality by subverting materialistic items she recognizes to be symptomatic of our time. Fleury's chromed bronze sculptures demonstrate an intrinsic knowledge of the aesthetics of Pop Art and Minimal Art with their power lying in their materiality. *Vanity Case* (1998) takes as its reference a makeup case, an instantly recognisable object which she reduces to pure form, where a vanity case is a stand-in for a host for larger meaning. Similarly, *Evian* (1998) takes its subject from the instantly recognisable shape of an Evian water bottle. These sculptures harbor significance in how they act as a mise-en-scene between aesthetics such as advertising, fashion and material and needs such as beauty or satisfaction of desire. In these works, Fleury expertly combines Duchamp's ideas of the "Ready Made" with Warhol's embracing of the consumerist world to examine commercialism through a provocatively superficial medium.

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), Centre de Arte Contemporaneo, Malaga (2011), MAMCO-Musée de l'art contemporain de Genève (2008–09), 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, Zurich (2022/2013), Jeu de Paume, Paris (2020), Grand Palais, Paris (2019), Kunsthau 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
Vanity Case, 1998 (detail)

Sylvie Fleury
Evian, 1998
Chromed bronze
31.8 × 8.5 × 8.5 cm | 12 1/2 × 3 3/8 × 3 3/8 inches
Edition 3 of 8 + 2 AP
MSPM SFL 37130
EUR 85,000 (excl. tax)





Sylvie Fleury, *S.F.* installation view, Sprüth Magers, London, 2023



Louise Lawler

It Spins, 2023

Dye sublimation print on museum box

121.9 × 182.9 cm | 48 × 72 inches

Edition 2 of 5 + 1 AP

MSPM LLA 53976

USD 90,000 (excl. tax)

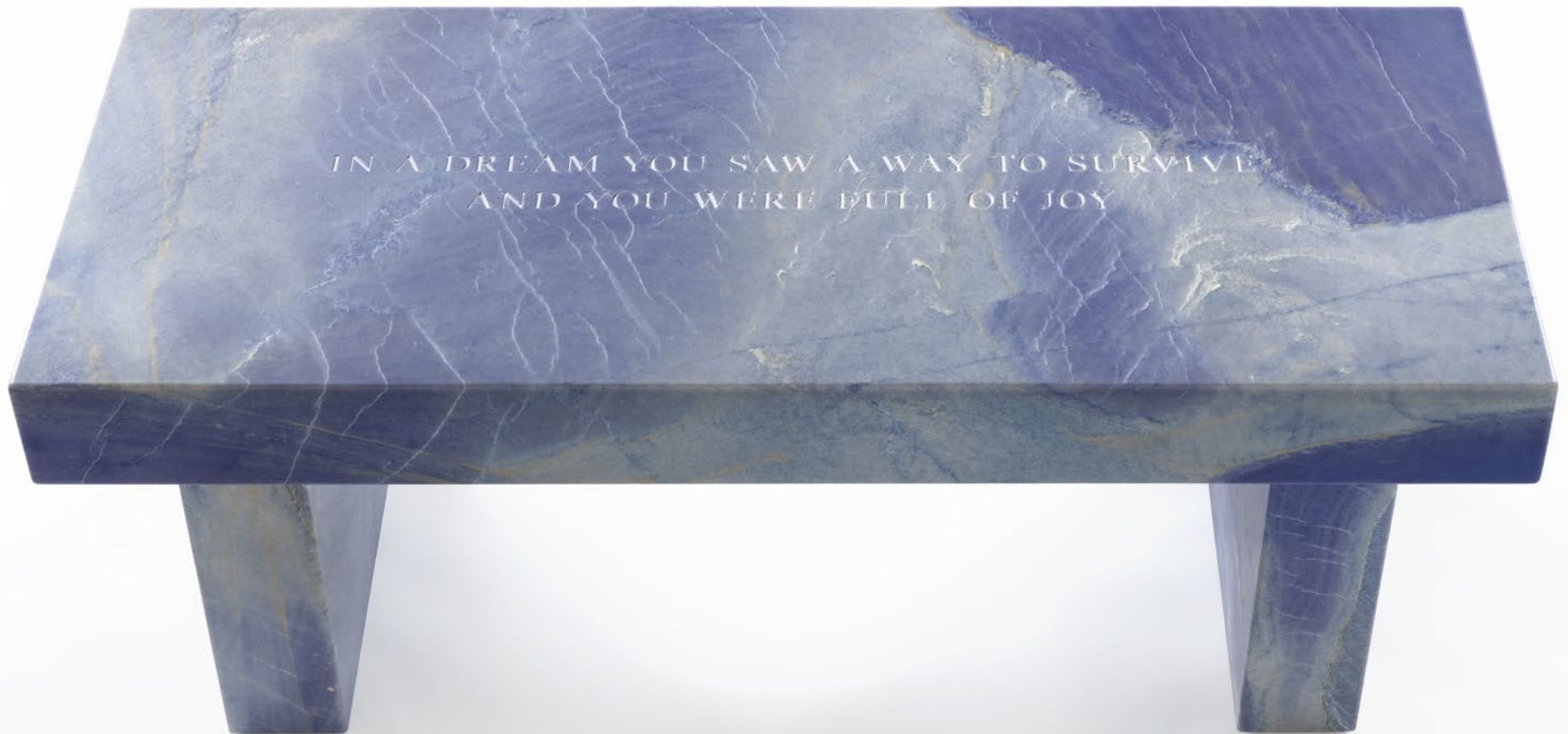


Photographs of artwork created by other artists have been at the core of Louise Lawler's oeuvre since the late 1970s, when she began her complex photographic investigations into art experiences in museums, collections, auction houses and storage depots. Beyond mere documentation, Lawler's images emphasize the situational relationship between the artwork and its surroundings and, by extension, how the meaning of the artwork shifts depending on the context in which it is seen. *It Spins* (2023) offers a bird's-eye view of *Bicycle Wheel*, one of Marcel Duchamp's celebrated readymades in the collection of the Museum of Modern Art (MoMA), New York. A dye sublimation print from Lawler's most recent series, shot largely in MoMA's galleries, the work is titled in reference to the fact that Duchamp would set the wheel in motion in his studio. As he once noted: "To see that wheel turning was very soothing, very comforting, a sort of opening of avenues on other things than material life of every day."

GOING THROUGH THE MOTIONS, an exhibition of Lawler's recent works, is currently on view at the Los Angeles gallery.

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
It Spins, 2023



Jenny Holzer

Survival: In a dream you saw..., 2023

Text: Survival (1983–85)

Blue Boquira quartzite bench

43.2 × 116.8 × 49.2 cm | 17 × 46 × 20 inches

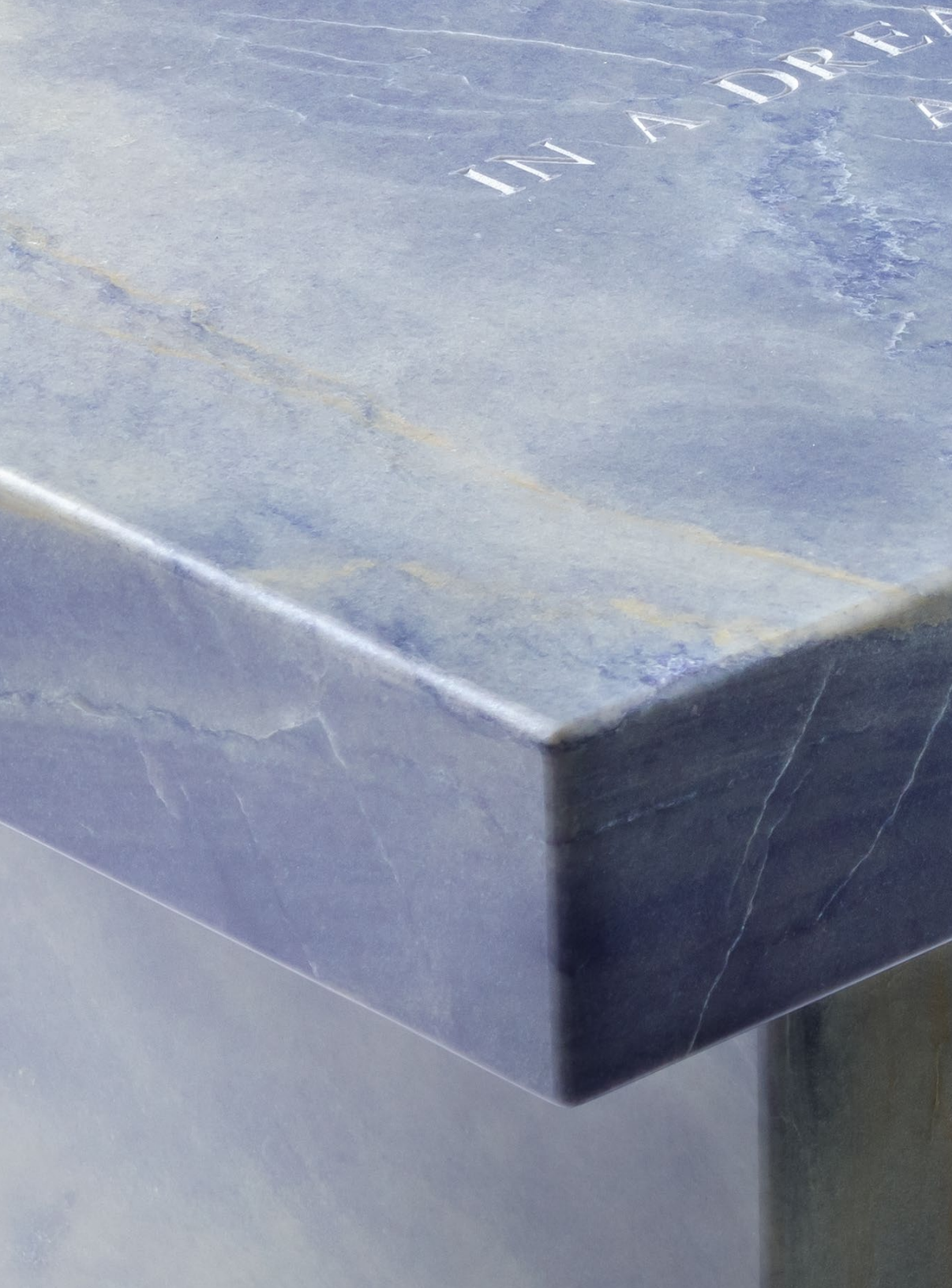
Edition 1 of 6

MSPM JHO 55393

USD 400,000 (excl. tax)



IN A DREAM YOU SAW A WAY TO SURVIVE
AND YOU WERE FULL OF JOY



Since the 1970s, Jenny Holzer's conceptual practice has involved inserting language into public settings. Regularly combining texts with everyday forms such as benches or billboards, Holzer's works feature a thought-provoking phrase written by the artist, in this case from *Survival*, a series she began in 1983 and whose overall tone is rather urgent. The sentences instruct, inform or question the ways an individual responds to their political, social, physical, psychological or personal environments. Initially written for electronic signs, Holzer soon transferred the messages to other media like this bench of blue Boquira quartzite that reads the phrase: "In a dream you saw a way to survive / And you were full of joy." The precious and sought-after stone has an exotic appearance, its pattern a dynamic play of striking blue tones and dramatic gray veins.

Jenny Holzer

Survival: In a dream you saw..., 2023 (detail)



Jenny Holzer

Survival: Turn soft and lovely..., 2005

Carbon on tracing paper

55.2 × 73.7 cm | 21 3/4 × 29 inches

MSPM JHO 55394

USD 40,000 (excl. tax)

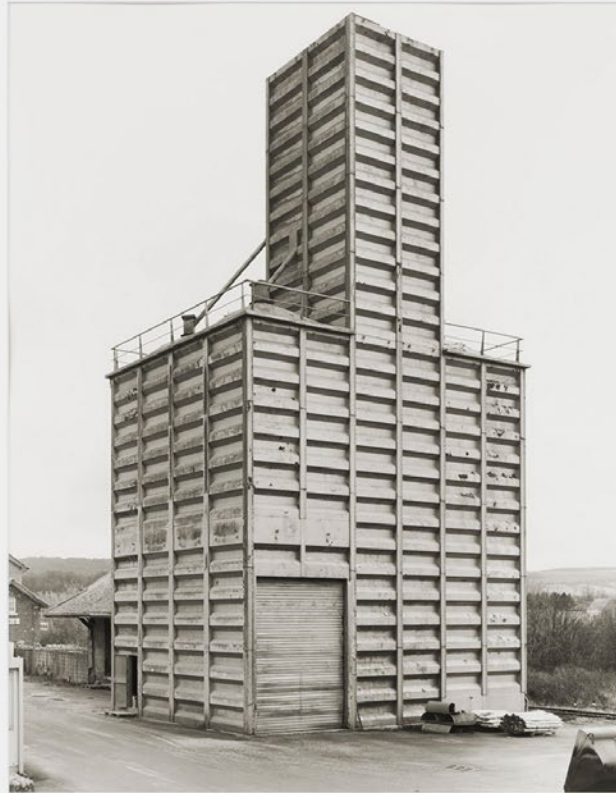


Jenny Holzer's medium is writing. She presents her pithy observations and arguments on everyday items – T-shirts, plaques, LED signs – in the public sphere. In the mid-1980s, Holzer began working with benches and footstools, which have come to form a crucial part of her practice. To produce her iconic sculptures, graphite sketches on vellum tracing paper were designed to lay out the text carefully (a now digitized procedure) for its transfer and inscription on the stone's surface. The preparatory drawing of the ambiguous sentence "Turn soft and lovely / Any time you / Have a chance" appears fragile and ephemeral on the transparent paper in comparison with Holzer's weighty benches. A work in its own right, *Survival: Turn soft and lovely...* (2005) not only represents a ghostly record of the artist's process but also calls to mind the history of tracing, the oldest method of transferring compositions.

Jenny Holzer (*1950, Gallipolis, OH) lives and works in New York. In May 2024, the Guggenheim New York will present a reinterpretation of Jenny Holzer's groundbreaking 1989 installation. The largest survey show of her work to date was on view this year 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).

Jenny Holzer

Survival: Turn soft and lovely..., 2005



Bernd & Hilla Becher

Grain Elevator, Samer – Boulogne-sur-Mer, F, 2000

Silver-gelatin print

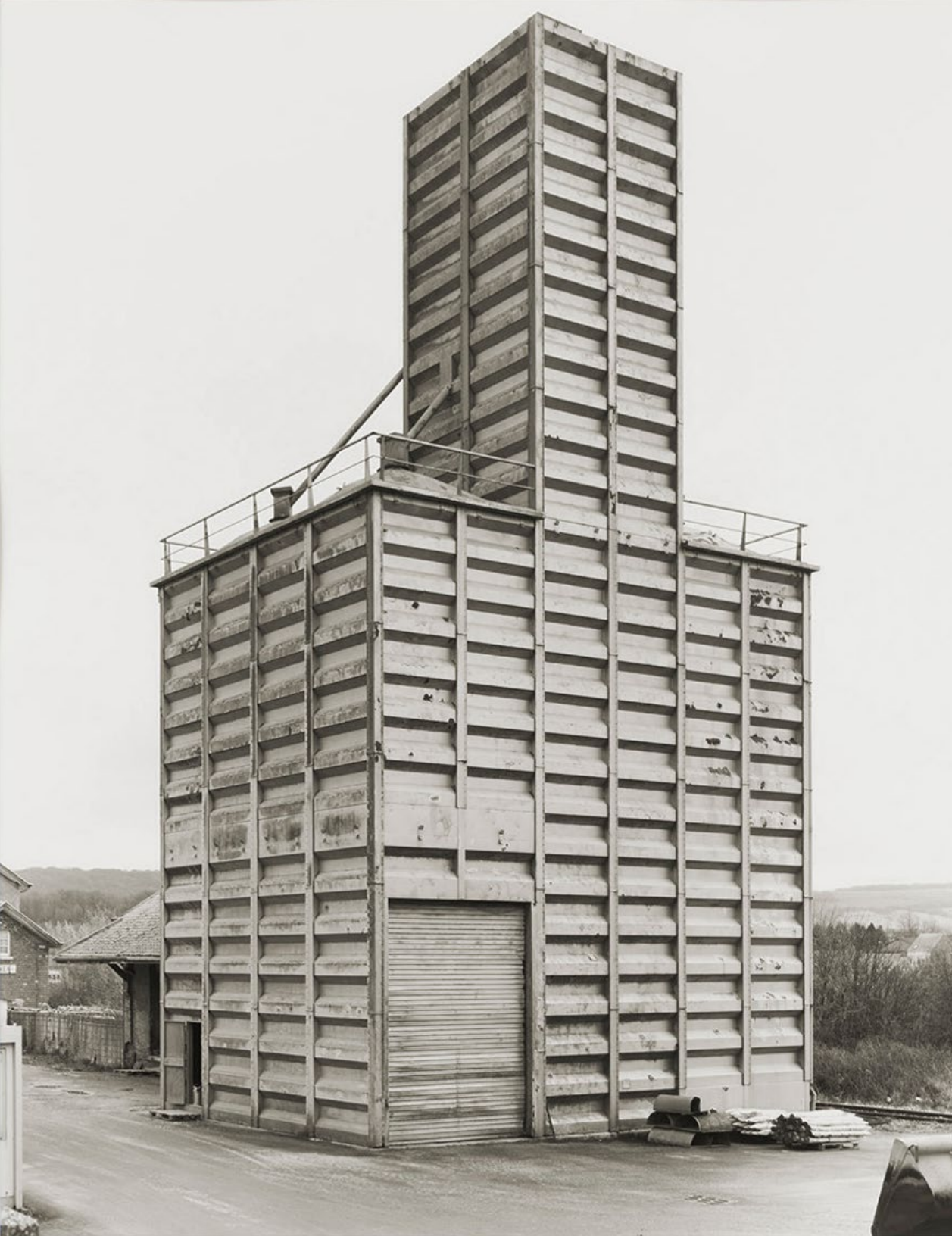
60 × 50 cm | 23 5/8 × 19 3/4 inches

91.5 × 75 cm | 36 × 29 1/2 inches (framed)

Edition 4 of 5

MSPM BHB 49882

EUR 20,000 (excl. tax)



From the 1960s onwards, German artists Bernd and Hilla Becher began systematically capturing industrial architecture found across Europe and North America, challenging the perceived gap between documentary and fine art photography. Grain elevators, as depicted in *Grain Elevator, Samer - Boulogne-sur-Mer, F* (2000), are designed to effectively, load, unload and store large quantities of grain in conjunction with industrial production. This particular building belonged to a farm in Northern France, where historic farm buildings stand in stark contrast to starker, more industrial contemporary structures. The Bechers treated constructions like these as sculptures and, consequently, have had a major influence on our understanding of photography as a medium with which to document and catalogue our surroundings, affecting how we view this very recent part of history.

Bernd and Hilla Becher had a solo show at Sprüth Magers Berlin for the first time earlier this year and will have an upcoming solo show at Paula Cooper Gallery, New York in spring 2024.

Bernd (1931–2007) and Hilla Becher (1934–2015) lived and worked in Dusseldorf. 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, Dusseldorf (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).

Bernd & Hilla Becher

Grain Elevator, Samer - Boulogne-sur-Mer, F, 2000 (detail)



Bernd & Hilla Becher
Grain Elevator, Samer – Boulogne-sur-Mer, F, 2000



Kara Walker

A Free Speech Exercise Whose Main Point was Lost Midway Through, 2022-23

Ink, graphite and cut paper on paper

178.4 × 198.8 cm | 70 1/4 × 78 1/4 inches

190.5 × 215.3 × 8.9 cm | 75 × 84 3/4 × 3 1/2 inches (framed)

MSPM KWA 54329

USD 250,000 (excl. tax)



Kara Walker's sophisticated yet provocative depictions, grounded in established pictorial traditions, investigate race, gender, sexuality and violence, and cement her as one of the most complex contemporary American artists of her generation. Her oeuvre spans numerous media, including painting, sculpture, filmmaking and her celebrated cut-paper silhouettes. *A Free Speech Exercise Whose Main Point was Lost Midway Through* (2022–23) embodies Walker's ability to create a narrative layered with reference and complex racial archetypes that forces viewers to acknowledge their own complicity within the formation of these narratives. Here, she combines her seminal cut-paper silhouettes and ink-and-graphite drawings, using scenes of slavery from the Antebellum South to offer a perspective on the present. While the work visually taps into horrific historical narratives, its title could refer to the cycle of racial inequality that continues to play out today.

Kara Walker (*1969, Stockton, CA) lives and works in New York. Selected solo exhibitions include National Gallery of Australia (2023), De Pont Museum, Tilburg, The Netherlands (2022), Schirn Kunsthalle, Frankfurt (2021), Kunstmuseum Basel (2021), Turbine Hall, Tate Modern, 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 and Modern Art Museum Fort Worth (both 2008), Walker Art Center, Minneapolis, ARC/Musée d'Art Moderne de la Ville de Paris and Whitney Museum, New York (all 2007) and The Metropolitan Museum of Art, New York (2006). Major international group exhibitions include Royal Academy, London, Astrup Fearnley and Hayward Gallery (2024), Prospect.4, New Orleans (2017), 11th Havana Biennial (2012), 52nd Venice Biennale (2007) and Whitney Biennial, New York (1997).

Kara Walker

A Free Speech Exercise Whose Main Point was Lost Midway Through, 2022–23 (detail)





Senga Nengudi

Masked Taping, 1978/79

Contact sheet, silver gelatin prints, triptych

Photographer: Adam Avila

104.1 × 253.8 cm | 41 × 100 inches (framed)

Edition of 5 + AP 1 of 1

MSPM SNE 37788

USD 60,000 (excl. tax)



The work of Senga Nengudi has been at the forefront of sculptural, performance and photographic practices for over fifty years. Her compositions evoke a rich array of references, from allusions to the body to feminist considerations of space to the confluence of different cultural rituals. *Masked Taping* (1978/79), a suite of three large photographs, testifies to the artist's background in both art and dance as well as to the importance she places on movement and ephemerality. To create this work, Nengudi applied small pieces of masking tape from her head to her knees, obscuring her face and putting focus on the outline of her form. As she notes, "Thus adorned, moving about, I experienced the sensualness of the tape on my body in motion. The masking of myself was a way of exploring elements of my African heritage of mask making, dance, rites and rituals, revealing also my continued infatuation with paper in its many forms and its titillating possibilities." Nengudi's body, which seems to alight as if covered in feathers or flames, becomes a marker of the power of Black presence and womanhood.

Senga Nengudi (*1943, Chicago) lives Colorado Springs, Colorado. She is the winner of the Nasher Prize for Sculpture 2023. Selected solo exhibitions include Dia: Beacon, Beacon, NY (2023), Philadelphia Museum of Art (2021), Denver Art Museum (2020), Museo de Arte de São Paulo (2020), Lenbachhaus, Munich (2019), Henry Moore Institute, Leeds (2018), Baltimore Museum of Art (2018), and Institute of Contemporary Art, Miami (2017). Recent group exhibitions include Los Angeles County Museum of Art (2023), Museum of Modern Art, New York (2022), Hammer Museum, Los Angeles (2022), Migros Museum für Gegenwartskunst, Zurich (2021), Mori Art Museum (2021), Walker Art Center, Minneapolis (2020), Museum of Contemporary Art, Chicago (2018), National Gallery of Art, Washington, DC (2018), Brooklyn Museum, New York (2017) and the 2017 Venice Biennale.

Senga Nengudi
Masked Taping, 1978/79 (detail)

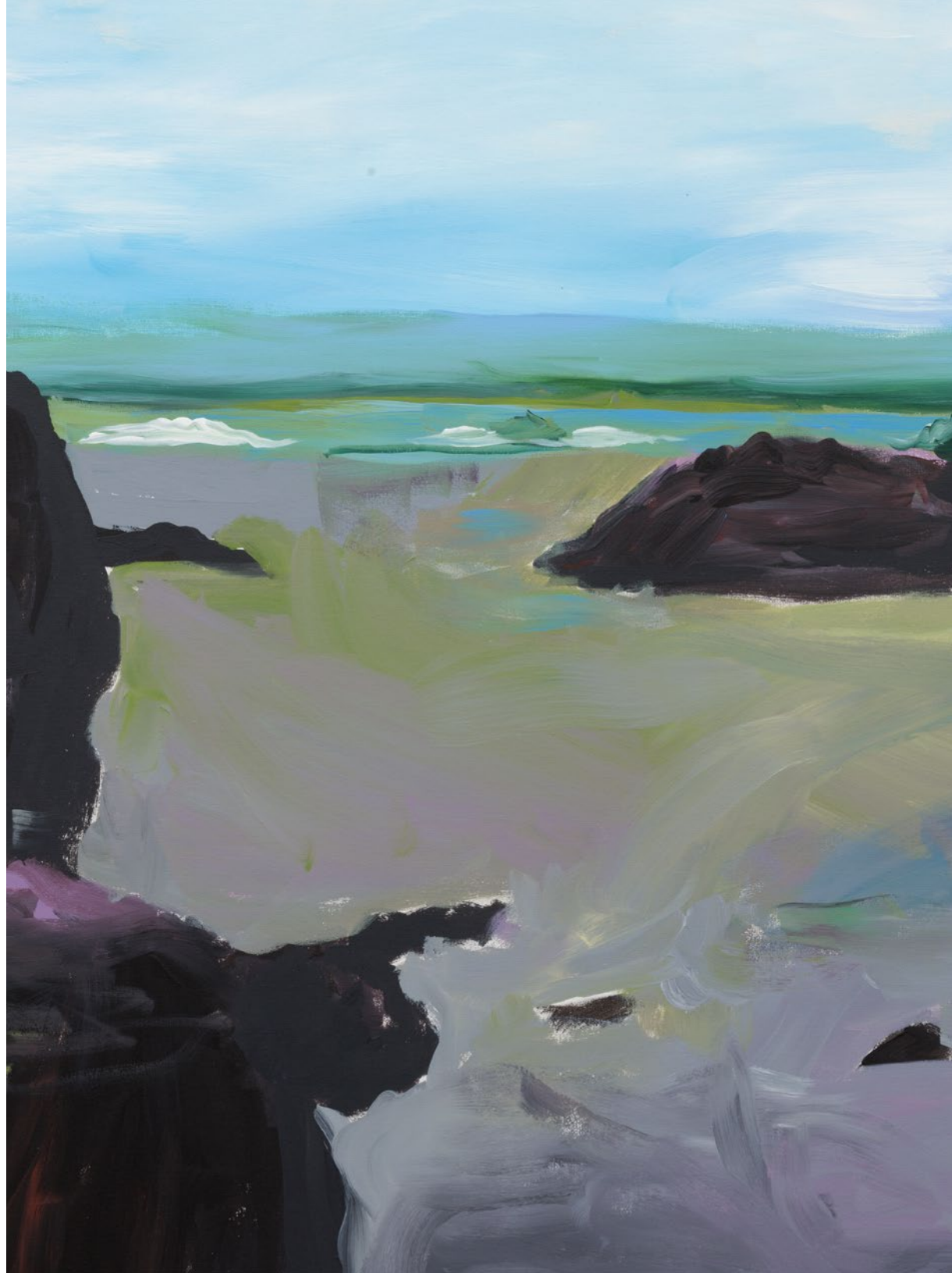




Karen Kilimnik
the mud flats cove, 2023
Acrylic on canvas
135.3 × 162.6 cm | 53 1/4 × 64 inches
MSPM KKI 52348
USD 120,000 (excl. tax)

One of the most important representatives of figurative painting, sculpture, video and installation in the last four decades, Karen Kilimnik continues to produce wide-ranging, groundbreaking work. The artist brings together historical cultural references – including ballet, the aristocracy and Romanticism – with the spheres of literature, music, film and television. *the mud flats cove* (2023) belongs to a new series of markedly deserted beach paintings. Short, smooth brushstrokes create a lively pattern that forms the muted yet moody mud flats and rocks defining the work's foreground. The sea is far off in the receding distance and sparkles with suggestions of sea foam peaks, inviting the viewer into the painting and the artist's world. In this work, Kilimnik perfectly balances color and form; her refined use of medium and penchant for fantasy are apparent, as is her playful approach to style and substance.

An exhibition of Karen Kilimnik's beach paintings is on view at Sprüth Magers, Berlin through December 22, 2023.



Karen Kilimnik
the mud flats cove, 2023 (detail)





Karen Kilimnik
the worrywart out hunting, 2007
Water soluble oil color on canvas
35.6 × 28.3 × 2.2 cm | 14 × 11 1/8 × 7/8 inches
MSPM KKI 51475
USD 110,000 (excl. tax)



In a diverse practice that draws upon the tradition of Romantic painting among other eclectic references, Karen Kilimnik produces nuanced and playful observations of historical codes and symbols, often capturing both human and animal emotion through portraiture. Kilimnik's *the worrywart out hunting* (2007) is an oil on canvas work depicting a large dog, whose white, black and orange-streaked fur blends together impressionistically, standing out from the background. Though the work evokes the animal and still life painting traditions of the seventeenth and eighteenth centuries, it achieves a feeling of cheeky opulence via bold colors, velvety brushwork, luxurious, curious character, as well as the title of the work itself. Kilimnik's refined use of oil paint and penchant for fantasy are apparent, as is her playful approach to style and substance.

Karen Kilimnik (Philadelphia, PA). Major solo exhibitions include Kunsthhaus 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, Milan (2021), the Carnegie International, 57th Edition in Pittsburgh (2018), the Whitney Museum of American Art, New York (2016, 2008, 1993), the Tate Modern, London, the Metropolitan Museum of Art, New York (both 2012), and the Museum of Modern Art, New York (2005, 2001, 1999).

Karen Kilimnik

the worrywart out hunting, 2007 (detail)

Ryan Trecartin

What's a Fire if Nothing Burns (Forfeit Season), 2023

Micro-relief prints, bedroom carpet, porch carpet, 3-tab roofing shingles, shingle tucked surrender flag, metal flashing, copper trim, a penny, natural & plastic rattan cane webbing, wicker, staples, roofing screws, furniture tacks, thumbnails, nails, hex bolts & washers, Chrome Hitch Balls, steel and zinc plated eye hooks, Anti-rattle Locking D-rings, hose clamps, quick links, interlocking spring snaps, Anchor shackles, Brass Swivel snap hooks, Narrow Lined Paper Blue Wood Glue: homemade, designed by Adam Trecartin for finishing carpentry details, oil-based pen, dried metallic paint chips, wood varnish, poly, 3M Hi-Strength 90 Spray Permanent Adhesive, Double Sided Carpet Tape and glue, epoxy, pro moving blanket, Diamond-Braided Polypropylene rope, synthetic clothesline, Nylon Paracord, water and windproof Vinyl coated Polyester tarp, Brass Grommets, bungee cords, #8 rebar, the memory of a PVC pipe, self-leveling floor resurfacer, cotton yarn chord, rebar impalement safety cap (yarn ball starter), cement colored yarn ball (anti-yarn-spinners emoji-based story passing roof shelf cover crop memory prop), Birch Ply & Chip Board, California Redwood Cedar Doors from the 1800s (recycled & remixed), Fallen Pine, Black Walnut, and poplar (from storms in the Ohio woods), crowd control grounded stanchion swing: black powder-coated and polished brass stanchion rope hook caps, 18-foot functional weight training battle rope cut, heat shrink rope caps,

Additional Credits:

Adam Trecartin: print housing construction & frame fabrication, wood milling & finishing carpentry, Murphy Maxwell: Whether Line prop & font consultant, Lizzie Fitch: moving blanket transition trim

259.1 x 243.8 x 31.8 cm

103 x 96 x 17 inches

MSPM RYT 54977

USD 50,000 (excl. tax)



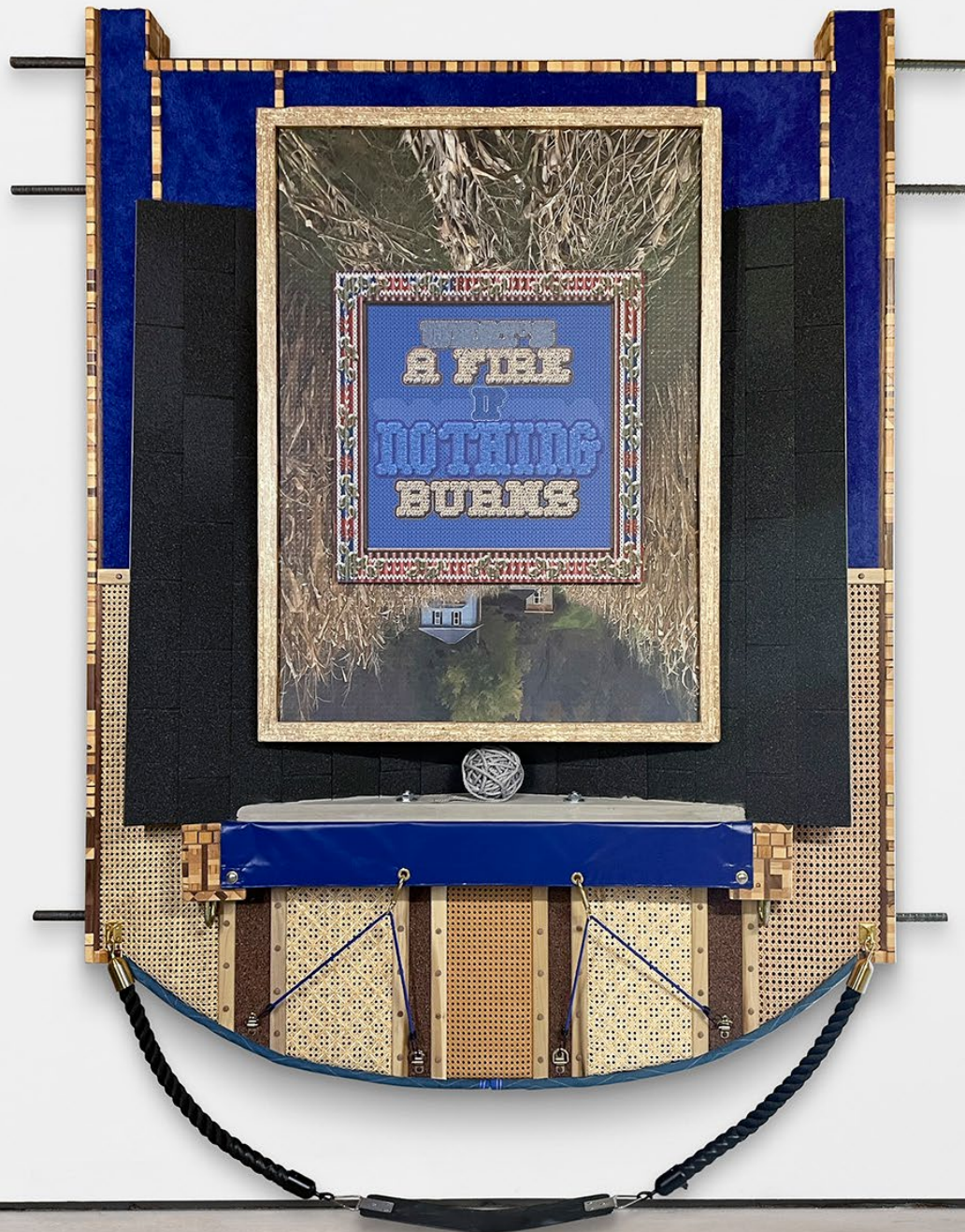


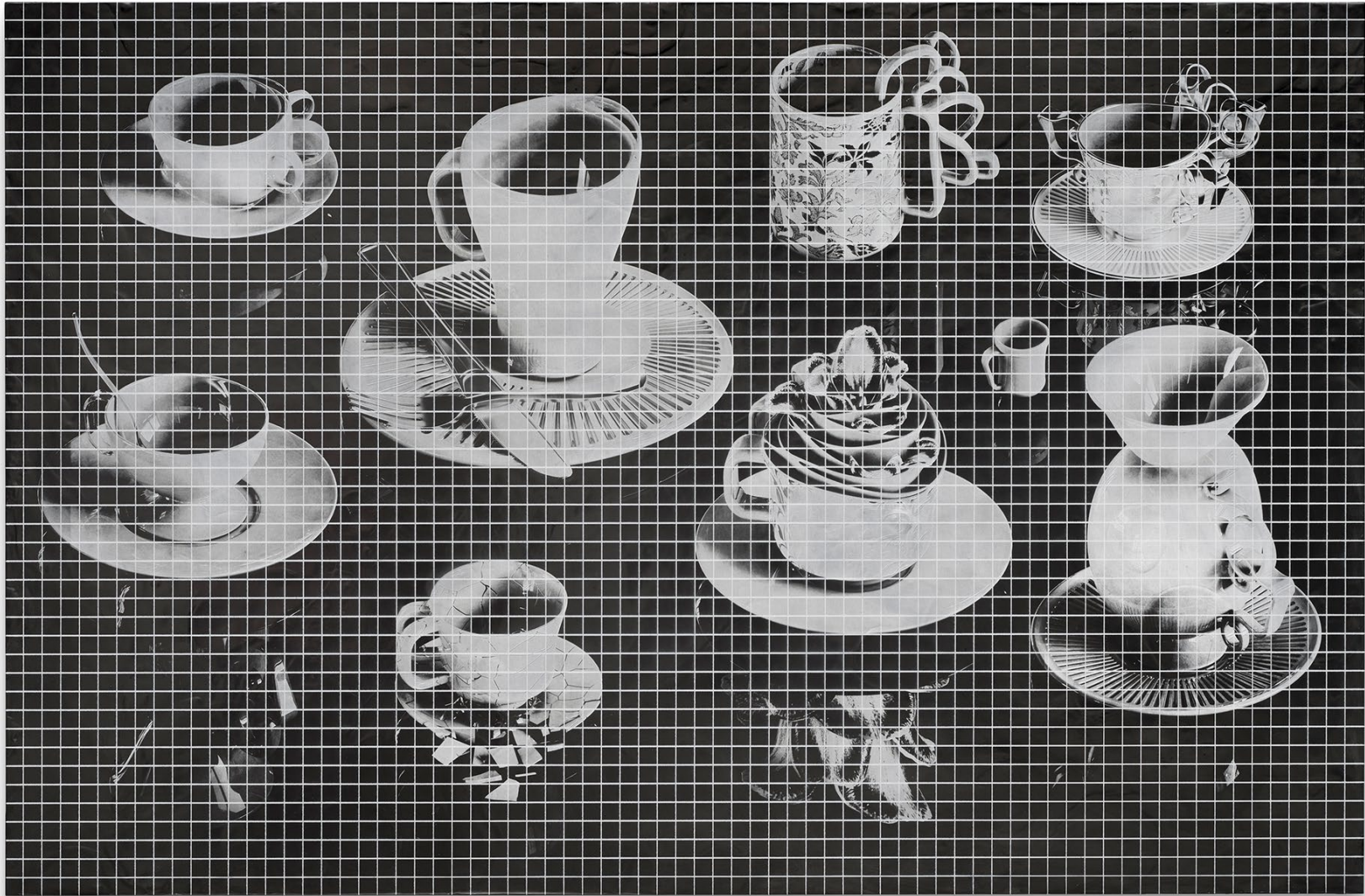
Ryan Trecartin's influential videos, sculptures, and installations, have received critical and institutional recognition for two decades. His inventive and prescient work has been crucial to understanding the mutability of language and the totalizing effects of technology and social media on subject-formation in the 21st century. *Whether Line* (2019–present), a body of work made in collaboration with the artist Lizzie Fitch, plumbs the depths of such themes, taking as its foundation the aesthetics and language of the contemporary turn towards rural idealism. *What's a Fire if Nothing Burns (Forfeit Season)* (2023) continues the built environments found in the video components of *Whether Line*. The work is an architectural assemblage of various materials, some industrial, others bespoke. At its center, a faux cross-stitch panel (actually a textured print) is nestled in an image of bucolic scene flipped upside down. The text, taken from the script of one of *Whether Line*'s videos, is at once humorous and menacing, suggesting a blazing tension in the depths of life “off-grid.”

Ryan Trecartin (*1981) lives and works in Athens, Ohio. Solo exhibitions include Fondazione Prada, Milan (2019), Astrup Fearnly Museet, Oslo (2018), Baltimore Museum of Art (2018), Kunst-Werke Institute for Contemporary Art, Berlin (2014), Musée d'art moderne de la Ville de Paris (2011–12), and MoMA PS1, New York (2009), which traveled to the Museum of Contemporary Art, North Miami, Istanbul Modern, and the Museum of Contemporary Art, Los Angeles (2010), all with Lizzie Fitch. Recent group exhibitions include Kunstmuseum Winterthur (2022), Louisiana Museum of Modern Art (2021), Institute of Contemporary Art, Boston (2018), Si Shang Art Museum, Beijing (2017), the 9th Berlin Biennale (2016), and the 55th International Art Exhibition of the Venice Biennale (2013). Trecartin has also received awards from the Guggenheim Museum, New York, and the Pew Center for Arts & Heritage, Philadelphia.

Ryan Trecartin

What's a Fire if Nothing Burns (Forfeit Season), 2023 (detail)





Analia Saban

Grid Method: Tea Cups, 2023

Graphite on encaustic paint on panel

121.9 × 185.4 × 5.1 cm | 48 × 73 × 2 inches

MSPM ASA 53674

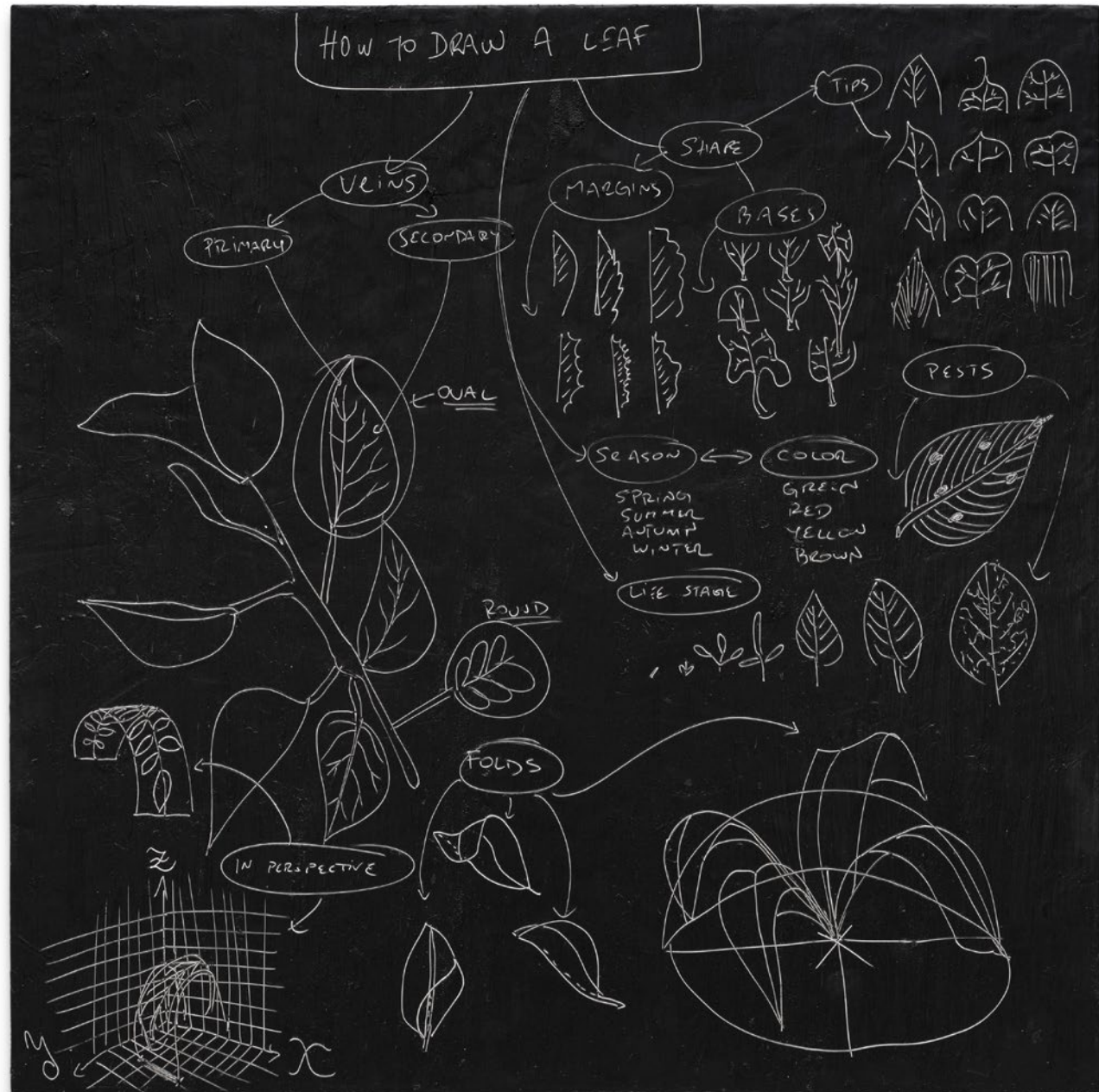
USD 72,000 (excl. tax)



The Argentinean-born, Los Angeles-based artist Analia Saban works across a broad spectrum of mediums exploring how art objects are conceived, constructed, and understood. Though her works often take the form of paintings, they are inextricably tied to methods related to drawing, photography, sculpture, architecture, and time-based media. Her newest body of work uses white encaustic – an ancient wax-based paint, also employed famously by Jasper Johns for his flag paintings – as a base layer, over which she burnishes a layer of slick, gray-black graphite. This handmade panel is then placed in a laser-cutting machine, which etches an image devised by Saban onto the work's shiny surface. Saban thus creates a hybrid medium that incorporates painting (encaustic, panel), drawing (graphite), and photographic technology (digital laser-cutter). In *Grid Method: Tea Cups* (2023), an array of fantastical cups and saucers fill the picture plane, some of them impossible creations that the artist has manipulated using 3D-rendering computer software such as Blender. Though technically flat, the scene has a feeling of rich sculptural dimensionality thanks to the artist's brilliant media manipulations.

Analia Saban
Grid Method: Tea Cups, 2023 (detail)



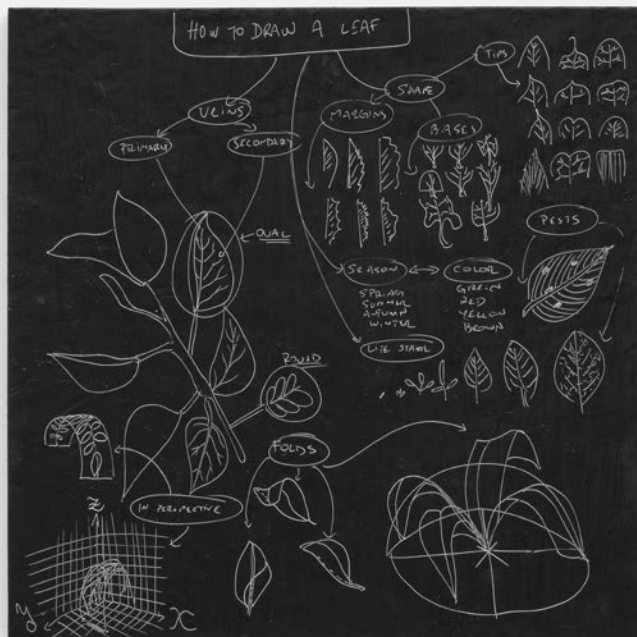


Analia Saban

Flow Chart (How to Draw a Leaf), 2023
 Oil stick on encaustic paint on panel
 86.4 x 86.4 x 5.1 cm | 34 x 34 x 2 inches
 MSPM ASA 53724
 USD 45,000 (excl. tax)

How to Draw A LEAF





Analia Saban's *Flow Chart (How to Draw a Leaf)* (2023) also stems from the artist's latest body of work, which continues to turn our expectation of traditional art mediums on its head. Her *Flow Charts* begin as well with a base of white encaustic paint, which she then covers with a thick layer of black oil paint; using a stylus, she then draws onto this surface by etching away the oil to reveal the white below. These blackboard-like works (a nod to artists such as Joseph Beuys), probe what it takes to make a drawing, imagining the complex moves and decisions necessary to render a landscape or portrait in a particular way – and how one might teach a machine to do the same. In their breakdown of the creative process, the works' hand-drawn texts, arrows and diagrams explore an in-between space between human and computer, contemplating what lies ahead at this pivotal era of AI generation and metaverses, particularly for human creativity. Rather than offering any judgments or forecasts, Saban instead winds these numerous threads together, proposing hybrid forms, materials and frameworks through which to consider these concerns – with depth as well as levity.

Analia Saban (*1980, Buenos Aires) lives and works in Los Angeles. Solo exhibitions include Modern Art Museum Fort Worth (2019), Qiao Space, Shanghai (2017–18), Blaffer Art Museum, Houston (2016), and Armory Center for the Arts, Pasadena (2014). Recent group exhibitions include Los Angeles County Museum of Art (2023), Museum of Modern Art, New York (2023), Sheldon Museum of Art, Lincoln, NE (2022), The Warehouse, Dallas (2022), Clark Art Institute, Williamstown, MA (2020), Marciano Art Foundation, Los Angeles (2019), Hammer Museum, Los Angeles (2018) and Aishti Foundation, Beirut (2016–17). Her work has also been featured at Art Safiental 2018: Horizontal-Vertical (2018); NGV Triennial at National Gallery of Victoria, Melbourne (2017–18), and the first *Made in LA* biennial at the Hammer Museum, Los Angeles (2012).

Analia Saban
Flow Chart (How to Draw a Leaf), 2023



Martine Syms
I loved everything, 2023
Cotton and aluminum
165.1 × 106.7 cm | 65 × 42 inches
MSPM MSY 52396
USD 22,000 (excl. tax)

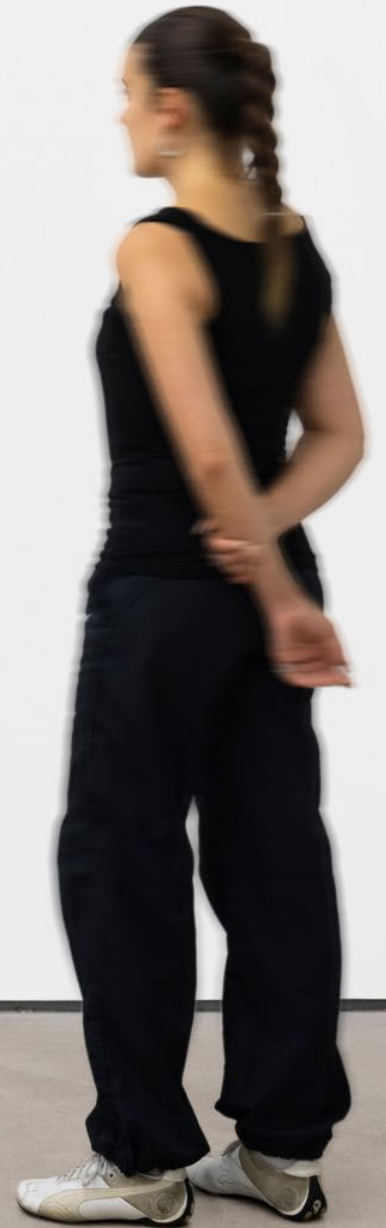


Martine Syms has emerged in recent years as one of the defining artists of her generation, garnering widespread attention for works that combine her distinct sense of humor with sharp-witted observations and social commentary. the Los Angeles-based artist creates works that bridge the gap between 21st-century life and its representation. Clothes, which Syms sometimes designs herself, offer her a crucial medium through which to examine the figure. For her textile paintings, an array of previously worn garments – including screen-printed T-shirts, sweatshirts and tote bags, some branded with high fashion labels – are stitched together into tapestries and stretched over wood or metal frames. *I loved everything* (2023) offers a contemporary take on monochromatic painting, bringing together an array of white, cream and light gray fabrics that tell a kind of narrative through their logos (LA Clippers basketball, Telfar) and slogans (“Just right”) – an assemblage of past, projected and shadow selves.

Martine Syms (*1988, Los Angeles) lives and works in Los Angeles. Selected solo exhibitions include Carré d’Art–Musée d’art contemporain, Nîmes (2023), Museum of Contemporary Art Chicago (2022), Philadelphia Museum of Art (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 a Guggenheim Fellowship (2023), Herb Alpert Award (2022), Creative Capital Award (2021), United States Artists Fellowship (2020) and Future Fields Art Prize (2020).

Martine Syms

I loved everything, 2023 (detail)





Lucy Dodd

The Magician, 2019

Holy Basil, yew berry, squid ink, hematite, avocado,
black lichen, spirulina, cinnabar, malachite, green tea,
black tea, tulip, epidote, green quartz, walnut,
and acrylic on canvas

302.3 × 302.3 cm | 119 × 119 inches

MSPM LDO 38486

USD 240,000 (excl. tax)



Lucy Dodd's practice explores the possibilities of painting as both mythical language and radical symbolic theater; her "actors" are the materials she chooses, many of which are organic and unorthodox, and the "stage" is the canvas that acts as a site of transformation upon which her materials engage in chemical reactions. Her compositions build over the period of many weeks from a vocabulary of chance gestures and deliberate, controlled movements across the surface of each work. *The Magician* (2019) belongs to *Holy Basil(ica)*, a major installation of canvases organized in a chapel-like, architectural configuration, first exhibited in 2019. Each panel utilized pigment drawn from the Holy Basil plant (also known as tulsi), often used in traditional eastern medicines. Veils of ghostly washes, rich lines of black squid ink, splashes of white paint and an array of colorful tones dance from one edge of the canvas to the other, providing traces of physical and psychic energies.

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
The Magician, 2019 (detail)





Andreas Schulze

Untitled (Hoarding Sicilia), 2015

Acrylic on nettle cloth

90 × 130 cm | 35 3/8 × 51 1/8 inches

MSPM ASC 25089

EUR 35,000 (excl. tax)





Andreas Schulze is a key figure in German contemporary painting. His colorful pictorial worlds, oscillating between abstraction and figuration, stem from close observations of daily life and probe our social and cultural norms. Drawing freely from Surrealism, Dadaism, and Abstract Expressionism, the artist creates unique, otherworldly scenes, such as in *Untitled (Hoarding Sicilia)* (2015). The painting comes from a body of work with a strong reference to Italy, a place of great importance for Schulze personally as well as for art history. It presents an array of earth-toned bands of color, reminiscent of a construction fence (as the title also suggests), that are pierced by a round field displaying a seaside landscape. Are we peering through a fence gap at the sea? Or is this zone floating surreally across our field of vision? The work sets up a compelling dynamic between inside and outside that recurs throughout Schulze's oeuvre: he paints an attractive scene that beckons the viewers, only to keep it closed off through composition and painterly tactics, thereby leaving them always wanting to see and know more.

Andreas Schulze
Untitled (Hoarding Sicilia), 2015



Andreas Schulze
Untitled (small apartment), 2023
Acrylic on nettle cloth
200 × 100 cm | 78 3/4 × 39 3/8 inches
MSPM ASC 55354
EUR 32,000 (excl. tax)



Andreas Schulze
Untitled (small apartment), 2023 (detail)



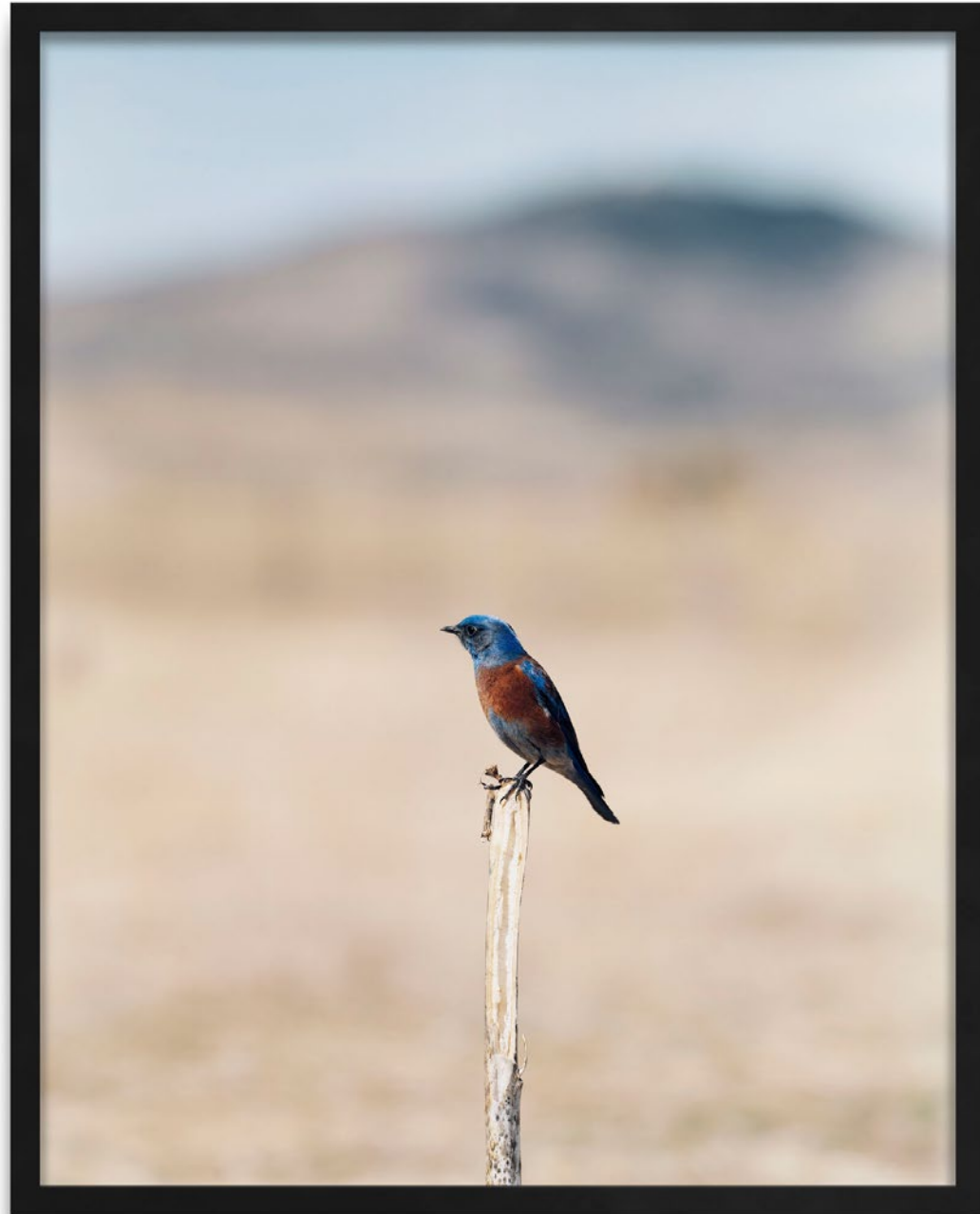
Andreas Schulze
Untitled (Stresa), 2022
Acrylic on nettle cloth
70 × 70 cm | 27 5/8 × 27 5/8 inches
MSPM ASC 51806
EUR 7,500 (excl. tax)



Walls, window frames and other kinds of thresholds weave their way through many of Schulze's compositions, testifying to the importance of architecture and sculptural space in how the artist conceives of his paintings, and to his unpretentious treatment of everyday motifs that often go unnoticed. *Untitled (Stresa)* (2022) and *Untitled (small apartment)* (2023) are from a series of paintings, all representations of windows, that reference art historical traditions surrounding the idea of perception. Their thick frames and darkened panes create the illusion of looking out into a hazy, amorphous reality. Through their forms and serial execution, which may serve as a commentary on minimalism in the manner of Donald Judd, these windows are a notable manifestation of how abstract variations have shaped Andreas Schulze's oeuvre – here, the artist manages to create figuration with the simplest forms of abstraction.

Andreas Schulze (*1955, Hanover) lives in Cologne. Selected solo exhibitions include The Perimeter, London (2023), Kunsthalle Nürnberg (2022), 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, Hanover (1997) and Monika Sprüth Galerie, Cologne (1983). Group exhibitions include Centre d'art contemporain, Meymac (2020), Aïshti Foundation, Beirut (2018), Groninger Museum, Groningen (2016), Städel Museum, Frankfurt (2015), Deichtorhallen Hamburg (2000), Triennale di Milano, Milan (1997), Solomon R. Guggenheim Museum, New York (1988), Museum of Modern Art, New York (1984) and The Tate Gallery, London (1983).

Andreas Schulze
Untitled (Stresa), 2022 (detail)



Jean-Luc Mylayne

A 7, Novembre 2006 – Mars 2007, 2006/2007

C-print

153 × 123 cm | 60 1/4 × 48 3/8 inches (framed)

MSPM JMY 52220

EUR 46,000 (excl. tax)

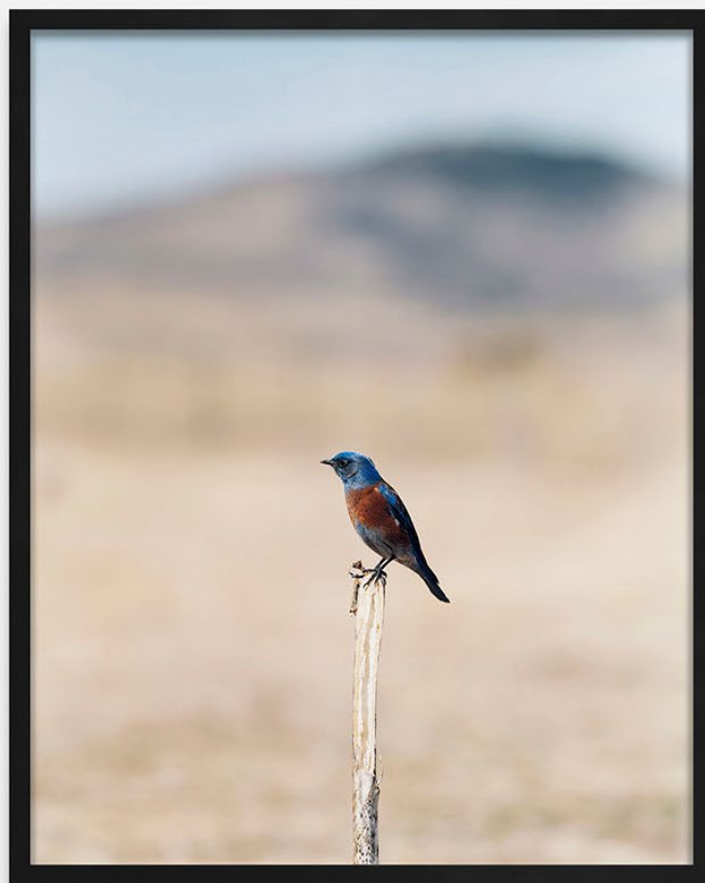
For over four decades, Jean-Luc Mylayne has captured birds in their natural habitats, creating formally surprising images at the center of which lie poetry and existential philosophical questions. Every photograph is carefully orchestrated and the product of exceptional amounts of commitment, time and 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. Mylayne's titles convey his method and theoretical concerns: numbered chronologically and stating the year and months of production, they reveal time as the fundamental aspect of his work. The "A" in *A 7, Novembre 2006 - Mars 2007* (2006/2007) stands for *ami*. The "friend" is a sharp Western bluebird with shiny feathers that sits at the center of a uniformly blurred background. A reflection on our present age of the Anthropocene, the work tells of the implicit trust between photographer and subject and leaves viewers with much to consider about our time and impact on Earth.

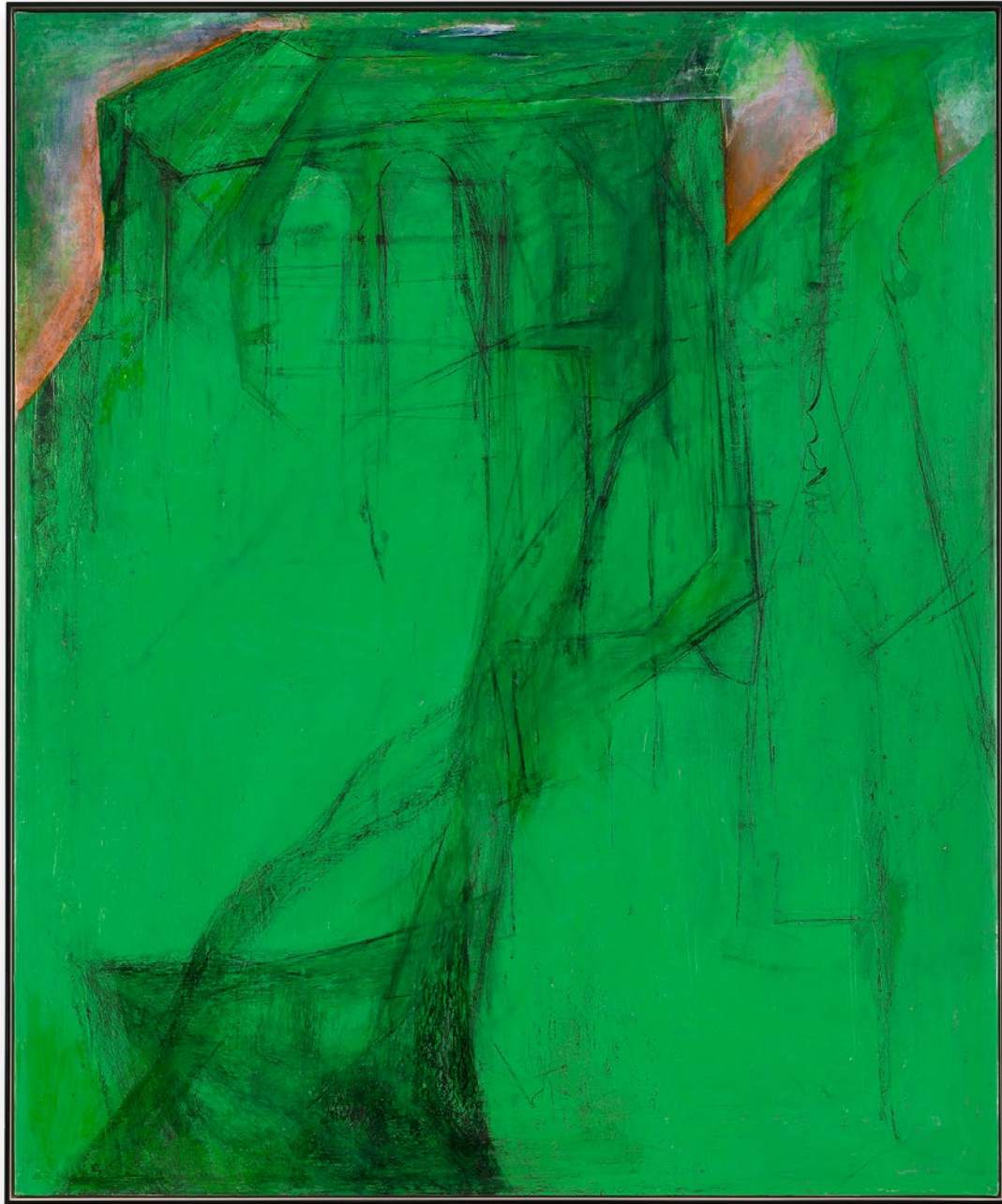
Jean-Luc Mylayne (*1946, Marquise, France) lives and works in the world. Selected solo exhibitions include Kestner Gesellschaft, Hanover (2020), Fondation Vincent Van Gogh, Arles, Aargauer Kunsthau, Long Museum, Shanghai (all 2018–19), The Art Institute of Chicago, The Arts Club of Chicago, Lurie Garden, 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 (2007–09), 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

A 7, Novembre 2006 - Mars 2007, 2006/2007 (detail)







Andro Wekua

House / Gate, 2023

Oil, oil stick and charcoal on canvas

105 × 87 × 3.5 cm | 41 3/8 × 34 1/4 × 1 3/8 inches

106.8 × 88.8 cm | 42 × 35 inches (framed)

MSPM AWE 52443

EUR 110,000 (excl. tax)



Moving freely between figuration and abstraction, Andro Wekua creates multilayered paintings composed of fragmented memories and figments of the imagination. The Georgian artist's works refuse to be tethered to the weight of specifics; rather, through his deft use of color and mark-making, they represent and become liminal spaces. Exemplifying this trait, *House / Gate* (2023) is a vibrant green canvas that beckons the viewer into its picture plane, where dark lines organize into an architectural structure, the walls of which emit bursts of bright orange. His charcoal marks make mere suggestions: black winding lines could be a path leading to an open gate, or they could form branches of a tree partially obscuring the view. Containing traces of the artist's hand continuously applying and removing richly pigmented colors, his paintings present as palimpsests that conjure images and associations but defy straightforward interpretation – as always, Wekua makes the process of painting itself and its material his subject.

Andro Wekua (*1977, Sukhumi, Georgia) lives and works in Berlin. Recent solo shows include TANK Shanghai (2022), Kunsthalle Zürich (2018), Garage Museum of Contemporary Art, Moscow (2018), Kölnischer Kunstverein, Cologne (2016), Benaki Museum, Athens (2014) and Kunsthalle Wien, Vienna, Kunsthalle Friedericianum, Kassel and Castello di Rivoli, Turin (all 2011). Group shows include The National Museum of Art Osaka (2023), MACRO - Museo d'Arte Contemporanea di Roma (2021), Haus der Kunst, Munich (2019), Fondation Vincent van Gogh, Arles (2018), Museum of Contemporary Art, Cleveland (2016), High-Line Art, New York (2015), Palais de Tokyo, Paris (2014), Centre d'Art Contemporain, Geneva (2013), New Museum, New York and the 54th Venice Biennale (both 2011), Carnegie International, Pittsburgh (2008), Centre Pompidou, Paris (2006) and the 4th Berlin Biennale, Berlin (2004).

Andro Wekua
House / Gate, 2023 (detail)



Andro Wekua
House / Gate, 2023



Pamela Rosenkranz

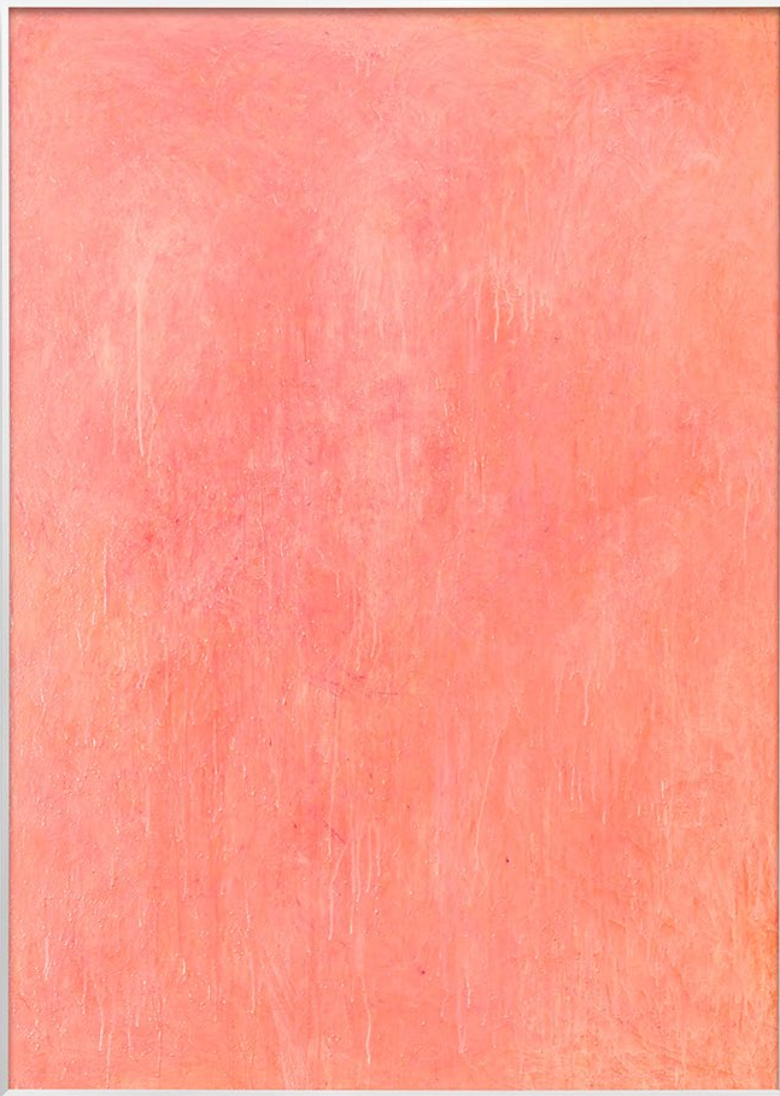
Sexual Power (Viagra Painting, Tepid Pink), 2018

Acrylic on aluminum

199 × 139 cm | 78 3/8 × 54 3/4 inches

MSPM PRO 32724

CHF 80,000 (excl. tax)



With *Sexual Power (Viagra Painting, Tepid Pink)* (2018), Pamela Rosenkranz displays her continual willingness to present her physical self as a vessel for artistic production. Each painting in the artist's longtime *Sexual Power (Viagra Painting)* series begins in the same way. Rosenkranz ingests Viagra, the sexual stimulant designed for male pleasure, and working on aluminum panels, she applies fluid acrylic polymer with her hands, always using flesh-toned colors. The proportions of the painting are just larger than those of a human, implicating the presence and pressure of Rosenkranz's entire body in the production of the work. The rosy tones of *Tepid Pink* evoke an oncoming blush or other rush of blood to the skin – similar to the skin-reddening effects of enhanced blood flow, the trademark of Viagra. With this work, the artist transgresses gender boundaries in both the artistic and medical fields: By consuming a drug designed for men and working in a manner similar to that of the hyper-masculine Abstract Expressionist movement, Rosenkranz claims male territory, power and virility as her own.

Alien Blue, a show of Rosenkranz's recent works, is currently on view at the Berlin gallery.

Pamela Rosenkranz (*1979, Uri) lives and works in Zurich. Selected solo exhibitions include the High Line, New York (2023), Robert Walser-Zentrum, Bern (2022), Kunsthau Bregenz (2021), Kreuzgang Fraumünster, Zurich (2018), GAMeC, Bergamo (2017), Fondazione Prada, Milan (2017), Swiss Pavilion, 56th Venice Biennale (2015) and Kunsthalle Basel (2012). Selected group shows include Deste Foundation, Hydra (2023), 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), Centre Pompidou, Paris (2019), Institute of Contemporary Art, Boston (2018), Louisiana Museum of Modern Art, Humlebæk (2017) and Museo Espacio, Aguascalientes (2016).

Pamela Rosenkranz

Sexual Power (Viagra Painting, Tepid Pink), 2018



Astrid Klein

Untitled (Cette mise à nu est déjà annoncée par le silence), 1980

Photowork

196 x 140 cm | 77 1/8 x 55 1/8 inches

211 x 154 cm | 83 x 60 5/8 inches (framed)

Edition 3 of 3 + 1 AP

MSPM AKL 50334

EUR 45,000 (excl. tax)



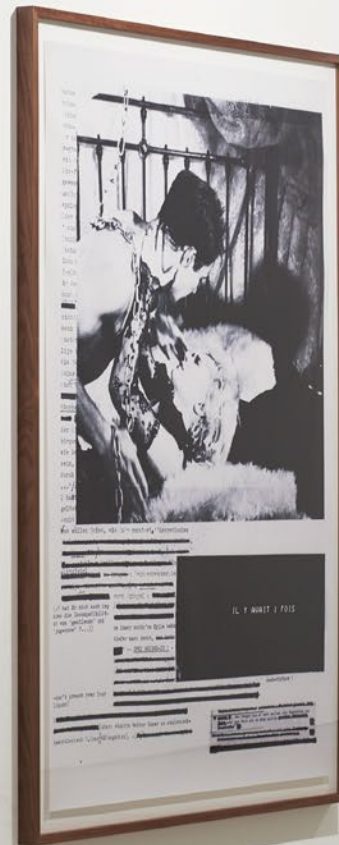
Cette mise à nu est déjà an-
noncée par le silence

Since the late 1970s, Astrid Klein has played a crucial 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 philosophy, literature, music, film and political discourse, her works question prevailing power structures and modes of representation. The collage *Untitled (Cette mise à nu est déjà annoncée par le silence)* (1980) stems from a series of “photoworks” that combine excerpts from German Author Arno Schmidt’s experimental magnum opus, “Zettels Traum” (Bottom’s Dream, 1970), with film stills. Here, Klein incorporates her textual source material – including its unorthodox punctuation, strikethroughs and unusual typesetting – crosses out further passages and overlays it with the sensual image of a woman lying among furs and jewelry, an equally bejeweled skeleton looming in the background. In an adept manipulation of aesthetics, the artist examines the mechanisms of objectification and the powerful interplay between image and word.

Astrid Klein (*1951, Cologne) lives and works in Cologne. Currently, her solo show *between silent lines* is on view at Fuhrwerkswaage in Cologne. Other selected solo exhibitions include Pinakothek der Moderne, Munich (2020), Falckenberg Collection/ 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 by the Kestner Gesellschaft, Hanover, ICA, London, Vienna Secession, Forum Stadtpark, Graz (1989), and 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 (Cette mise à nu est déjà annoncée par le silence), 1980 (detail)



Astrid Klein, *LIEBEN*, installation view, Taxipalais Kunsthalle Tirol, 2018

Berlin

Oranienburger Straße 18

Karen Kilimnik

November–December

John Bock

Ex-Ego-Gynt

November–December

Los Angeles

5900 Wilshire Boulevard

GOING THROUGH THE MOTIONS

Louise Lawler

November–February

London

7A Grafton Street

Peter Fischli David Weiss

November–February

Keith Arnatt

Eden 69–89

November–February

New York

22 East 80th Street

Kaari Upson

Body as Landscape

September–December

Astrid Klein

January–March

Hanne Darboven

Writing Time

Menil Drawing Institute, Houston
Through February 11, 2024

Thomas Demand

The Stutter of History

The Israel Museum, Jerusalem
Through February 10, 2024

Thea Djordjadze

the ceiling of a courtyard

WIELS Contemporary Art Centre,
Brussels
Through January 7, 2024

Cao Fei

O futuro não é um sonho
Pinacoteca de São Paulo
Through April 14, 2024

Cyprien Gaillard

Nightlife

Luma Westbau, Zurich
Through January 1, 2024

Gilbert & George

The Paradisical Pictures

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

Andreas Gursky

Visual Spaces of Today

Fondazione MAST, Bologna
Through January 7, 2024

Nancy Holt

Inside Outside

MACBA Museu d'Art Contemporani
de Barcelona
Through January 7, 2024

Circles of Light

Gropius Bau, Berlin
March–July 2024

Jenny Holzer

Solomon R. Guggenheim Museum
and Foundation, New York
May 17–September 29, 2024

Astrid Klein

between silent lines

FUHRWERKSWAAGE, Cologne
Through January 20, 2024

Barbara Kruger

ART WALL 13 – Barbara Kruger

Institute of Contemporary Art,
Boston
Through January 28, 2024

David Lamelas

I Have to Think About It

Fondazione Antonio Dalle Nogare,
Bolzano
Through February 24, 2024

Senga Nengudi

Dia Beacon, New York

Through February 28, 2025

Ed Ruscha

ED RUSCHA / NOW THEN

The Museum of Modern Art – MoMA,
New York
Through January 13, 2024

Roads and Insects

The British Museum, London
Through January 28, 2024

Pamela Rosenkranz

Old Tree

The Highline, New York
Through September 27, 2024

Cindy Sherman

Anti-Fashion

Deichtorhallen Hamburg–Sammlung
Falckenberg
Through March 3, 2024

Kara Walker

Prince McVeigh and the Turner

Blasphemies and Back of Hand
Georgetown University Art Galleries,
Washington
Through December 3, 2023

Cut to the Quick

USC Fisher Museum of Art,
Los Angeles
Through December 9, 2023

John Waters

Pope of Trash

Academy Museum of Motion Pictures,
Los Angeles
Through August 4, 2024