

**Art Basel
Miami Beach
2023
Booth B54**

Concept

mor charpentier's project for Art Basel Miami Beach 2023 is an investigation on absence and disappearance, departing from historical works that evoke vanishing and memory to contemporary works in which the ecological crisis and the idea of a world, transformed by, yet void of human presence, become the source of a powerful iconography.

With *Paisttempo*, **Oscar Muñoz** reflects on our relationship with the present and the past, and the limits of our capacity of empathy. In the flow of information that we receive every day, news items become history the moment they are printed and thus almost immediately obsolete. In the installation, each page of the newspapers loses definition until it completely disappears. **Liliana Porter's** pop-up piece shares an ephemeral and portable character in the way it folds and transports like a portfolio or a briefcase, but most of all, it deals with the anonymity and isolation of the "modern man" in 1960's New York City. **Hajra Waheed** also offers a vision of vanishing in the lifting mist of *Night Ascend*, reminding us that in the darkest moment of every journey, comes an ever enduring reminder that day will break once more.

As our presentation develops, we find a stronger sense of ecological concern, but it's always entangled with notions of remembrance, resilience and migration. **Daniel Otero Torres'** work focuses on tropical landscapes and ecosystems, as well as the different forms in which human communities have historically impacted them with their presence. In this case, the mangroves, which are a source of life for several animal species and, thanks to their particular way of propagation, a metaphor of the diasporic identities that are specific to the Caribbean. **Bianca Bondi** defines her tapestry, enhanced with preserved flowers and symbolic objects, as a "healing talisman" inspired by talismanic carpets that integrate mirrors—seen as a connection to the subconscious or to an alternate

reality. Her interest here, beyond the aesthetic capabilities of these flowers, are their association as plants of spiritual communication. **Nohemí Pérez**, on the other hand, has a strong connection with her hometown region that intersects her whole practice. In her paintings we can see the lush tropical forest of northern Colombia, and become aware of the threats menacing those fragile ecosystems as well as their inhabitants.

Both **Bouchra Khalili** and **Guadalupe Maravilla** explore the connexions between the experience of migration and the actual territory. While Khalili focuses on the signs left behind and revealing the arrival of migrants in Florida, **Guadalupe Maravilla** delves into his own experience and the symbolic quality of the volcanic stones to highlight the symmetry of the tectonic lines and the migration routes towards North America.

Following up, three approaches to the impact of human presence in the environment. In front of **Fabien Conti's** paintings we encounter a form of dysanthropy—conceived as a total and often sudden vanishing of the human race—where nature takes over the ruins. **Theo Mercier** share this nod to speculative fiction in his sculptures, where the bronze version of a wrecked mass produced chair stands as an ode to human consumption. Additionally, **Malo Chapuy** plays with anachronism as he introduces contemporary ruins and elements of modern technology as part of Renaissance inspired paintings, thus underlining the ecological impact of this additions to landscapes and ecosystems.

The presentation is completed with paintings by **Sylvie Selig** and **Daniel Correa Mejía**, both exploring sexuality and human relationships from feminist and queer points of view.

Nohemí Pérez

Nohemí Pérez was born in Tibú, Colombia in 1964. She lives and works in Bogotá.

The multidisciplinary practice of Nohemí Pérez revolves around the relationship between men and nature; the conflicts, tensions and genesis that arise from this constant friction.

Based on the notions of architecture, cinema and sociology, the artist proposes a rereading of the Catatumbo territory -a geographical region in the border between Colombia and Venezuela with a very particular natural and sociocultural ecosystem. From the Conquest epoch until today, the Catatumbo is the scene of multiple conflicts that have been transformed to compose a complex plot of anachronistic situations characteristic of Latin American contemporaneity. Illegal armed groups of right, left, native tribes, evangelical missionaries, large mining multinationals and drug trafficking coexist in this jungle region.

From the territory of her memory and her affections, Nohemí Pérez reconstructs the history of her origin and thus, collects the voices of those who live and have lived the Catatumbo from the close emotional ties of their experience. A particular interest in Nohemí's work is to draw new symbolic and geographical maps that correspond to the various realities of the Catatumbo to allow it to appear on the scene of reparation and peace.

Selected solo exhibitions include *No Man's Land*, artpace, San Antonio, Texas (2023); *The Forest's Bedding*, SCAD Museum of Art, Savannah (2021); *Catatumbo*, Barranquilla Museum of Modern Art, Barranquilla, Colombia (2012); *Catatumbo*, NC-Arte, Bogotá (2012); *El lugar sin límites*, Universidad de Salamanca Cultural Centre, Bogotá (2005), and *Urbanía*, Cartagena Museum of Modern Art, Cartagena (2003).

Pérez has been part of many collective shows such as the first Bienal das Amazônia (2023); the 15th Cuenca Biennial (2021); *MECARÕ. L'Amazonie dans la collection Petitgas*, MO.CO., Montpellier, France (2020); *El círculo que faltaba*, Museo de Arte Moderno de Medellín (MAMM), Medellín, Colombia (2019); *Fortuna. Diálogos: extracción, economía y cultura*, Museo Universidad de Antioquía, Medellín, Colombia (2019); *Routes and Territories*, Museum of Contemporary Art Chicago, Chicago (2019); *Tierra de/por medio*, Museo de Arte Miguel Urrutia (MAMU), Bogotá (2019); 10th SIART International Biennial, La Paz, Bolivia (2018); *Terrícolas*, Pereira Museum of Modern Art, Pereira, Colombia (2014); *Arquitectura Emocional*, Bogotá Chamber of Commerce (2009); *Nuevas Donaciones*, Cartagena Museum of Modern Art, Cartagena, Colombia, and *August Salon*, Gilberto Alzate Avendaño Foundation, Bogotá (1987).

The work of Nohemí Pérez is part of art collections around the world like the Museum of Contemporary Art of Chicago; the Banco de la República Art Collection, Bogotá; the Kadist Collection, Paris and San Francisco, and the ARCO Foundation, Madrid.

La Gabarra

"These jungles like the one in Catatumbo where I was born and grew up are strategic territories for the survival of the planet because they are full of cultural and biological biodiversity, immensely rich in minerals and water; and at the same time they are the epicenter of the catastrophe and of the geopolitical struggles that are hidden in new forms of authoritarianism and new forms of colonialism."

- Nohemí Pérez

La Gabarra is a town in the Colombian region of Tibú that—like the entire Catatumbo—continues to be hit by violence and abandonment of the state. Here, Pérez explores a series of her own interests, including the constant destructive logging and the illegal mining processes and the threats to already endangered ecological systems. These paintings are a critique of the different processes to which natural resources has been exploited and compromised and honors the courage of those who still struggle to survive in these territories.

***La Gabarra*, 2023**

Oil on linen

190 x 500 cm / 74,8 x 196,8 in (in two parts)

Unique pieces

Price: 50 000 USD (+ applicable taxes)



***La Gabarra*, 2023**

Oil on linen

190 x 500 cm / 74,8 x 196,8 in (in two parts)

Unique piece

Price: 50 000 USD (+ applicable taxes)

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Detail of left panel

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Detail of right panel

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Exhibition render

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El jardín de Amado

Throughout her practice, Nohemí Pérez explores the tension between the natural and the human elements in the Northern regions of Colombia. She studies the history of this territory from her own emotional ties, but she integrates the concern for the birds, reptiles, insects and vegetal species in the zone. She is interested in honoring these natural zones which are threaten by fires, mineral exploitation, and the consequences of global warming.

El jardín de Amado is her newest series of works. She found her inspiration in an area of Putumayo, a place filled with huge trees where yagé —an hallucinogenic drink made from lianas, traditionally consumed by shamans of Amazonian Indian tribes— ceremonies are performed. Amado is the name of the one who manages the garden, among a community where the work of women play an important role, something unique in this type of tradition. Pérez, who has visited the place on several occasions, aims to portray the extraordinary trees that conform this garden.

***La que camina*, 2023**

Charcoal and embroidery on fabric
220 x 150 cm / 86,6 x 59 in
Unique piece

Price: 22 500 USD (+ applicable taxes)



La que camina, 2023

Charcoal and embroidery on fabric

220 x 150 cm / 86,6 x 59 in

Unique piece

Price: 22 500 USD (+ applicable taxes)

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Details

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Detail

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Exhibition render

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Daniel Otero Torres

Daniel Otero Torres was born in 1985 in Bogota. He currently lives and works in Paris.

The multidisciplinary work of Daniel Otero Torres encompasses sculpture, installation, ceramic work, pictorial practice, as well as drawing, which connects from the beginning all his creative facets. Many of his works stand out precisely because of an absolutely unique technique that explores the frontier between drawing and sculpture, marked by a virtuous photorealistic trait applied on monumental cut-out steel structures. This process manages to create a dislocation of materials and contexts. Generally, his images do not represent a single person but a visual and historical collage created from different sources, from archives and old books to images found in contemporary newspapers or online sources. The artist is interested in notions of resistance and revolution —exemplified in the marginalized or ignored groups that have played an essential role in recent history— but also in images of demonstration, celebration and reconciliation as drivers of social change. More recently, ecological concerns have also found their way into his work as an indissociable element of contemporary activism. Otero Torres pays special attention to the harmful effects of exacerbated capitalism on biodiversity or indigenous peoples, while questioning the viewer about the links between nature and global politics.

His works have been exhibited in numerous international institutions and events such as the 16th Lyon Biennial (2022); Jameel Arts Centre, Dubai (2022); Kestner Gesellschaft, Hanover, Germany (2022); Palais de Tokyo, Paris (2021); Drawing Lab Paris (2021); MACAAL, Marrakech, Morocco (2020); the Espacio 23 of the Jorge Perez Collection, Miami (2019); La Tôlerie, Clermont Ferrand, France (2019); FLAX Foundation, Los Angeles (2019); Musée Régional d'Art Contemporain MRAC Sérignan, France, (2017); IAC Villeurbanne, Rhône-Alpes, France (2016); Kunstverein Sparkasse, Leipzig, Germany (2014); Heidelberg Kunstverein, Germany (2011); and the Bullkian Foundation, Lyon, France (2010), among others.

Daniel Otero Torres has been a resident of the Villa Belleville (2015-2016); Moly-Sabata Residency in Les Sablons, France (2014); the Cité des arts de Paris (2011-2012), and L'attrape-couleurs in Lyon, France. He has been awarded the Hors les murs creation and research program award by the French Institute; the Price Rhône-Alpes de la Jeune Création, Rendez-vous 15, Biennale de Lyon; and the prize of the Conseil Général of the École Nationale des Beaux Arts in Lyon.

Los abrazos del viento

Daniel Otero Torres' work focuses on tropical landscapes and ecosystems, as well as the different forms in which human communities have historically impacted them with their presence. Mangroves are a source of life for several animal species. These trees, growing in conditions of high salinity, in muddy and poor in oxygen soils, resisting high temperatures, extreme tides and strong winds, create a perfect environment for the existence of life. They're home to a large variety of birds and different mammals. Fish come to nest their eggs as they are protected of preys by the long and complex roots. At the same time, the leaves of the trees that fall on the water, decompose and become nutrients. Throughout their incredible complexity, the mangroves are categorized in different species, according to their particular features. The trees represented here are mangles rojos (*Rizophora mangle*) which grow on the edges of the mangrove, in direct contact with the water.

Beside their complexity and importance within the ecosystem, the mangroves are also linked to the Afrodescendant population of Colombia. The series *Abrazos del viento* is inspired from the mangroves in La Boquilla, a community located in the north of the city of Cartagena de Indias, dating back approximately 200 years, and dedicated to fishing, small-scale agriculture and livestock farming. Recently, the construction of a bridge, connecting the city of Cartagena with the city of Barranquilla, destroyed parts of this ecosystem and will take several years to grow back. The mangroves, however are an exceptional example of resilience and dynamic development, combining vertical and horizontal growing with the propagation of germinated seeds. These are called propagules, and enable the displacement and creation of future mangroves, floating through the currents and tides and settling on a new place. This "propagular" mode, functions here as a metaphor of the fragmented, mobile, plural and multisituated backgrounds of the diasporic identities that are specific to the Caribbean.

***Los abrazos del viento*, 2023**

Acrylic and assemblage (mangrove leaves, ceramic and steel sculptures) on burlap on panel
230 x 165 cm / 90,5 x 65 in each
Unique pieces

Price: 25 000 € (+ applicable taxes) each



***Los abrazos del viento*, 2023**

Acrylic and assemblage (mangrove leaves, ceramic and steel sculptures) on burlap on panel

230 x 165 cm / 90,5 x 65 in

Unique piece

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Detail

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Detail

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Exhibition render

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Bianca Bondi

Bianca Bondi was born in 1986 in Johannesburg, South Africa. She lives and works in Paris.

Rejecting any hierarchy between the human and the non-human, the visible and the non-visible, the artist explores in a continuous flow of metamorphoses the macro and microscopic relationships we have with our environment. The artist calls our attention to the fragility of the ecosystem of which we are a part, highlighting the importance of an ecological and holistic mindframe for the continuation of human life.

Bianca Bondi uses both chemistry and the occult sciences to question our representations and reconsider our notions of rituals and beliefs, of cycles with an emphasis on rebirth and regeneration. The artist experiments with specifically chosen natural elements to examine what intrinsic properties, or “energy”, by diverse cultures they are said to possess, and how this energy can be channeled and eventually activated. The artist’s approach unfolds in monumental and immersive site specific installations as well as in two-dimensional works and sculptural installations.

Bianca Bondi graduated from Ecole Nationale Supérieure d’Arts of Paris-Cergy in 2012 and from WITS University in Johannesburg, South Africa in 2006.

Her work has been presented in solo exhibitions at La Casa Encendida, Madrid (2023); Crac Occitanie, Sète (2022); CAP Saint-Fons (2022); Fondation Louis Vuitton - Open Space, Paris (2021); Le Voyage à Nantes, Nantes (2021); Le Parvis, Tarbes (2020); Les Limbes, Saint-Etienne (2018); Hazard, Johannesburg (2018); La Cité des Sciences, Paris (2017); and at La Villa Belleville, Paris (2017).

She has also participated in numerous group exhibitions in international institutions and manifestations such as Lafayette Anticipations, Paris (2023); MAMAC, Nice (2022); Frac Franche-Comté (2022); Radius Center for Art & Ecology, Delft (2022); Rudolfinum, Praha (2022); Villa Olmo, Como (2022); the 6th edition of Lille 3000 (2022); the 2nd Thailand Biennale, Korat (2021); Fondation Carmignac, Porquerolles (2021); Casino Luxembourg (2020); Pera Museum, Istanbul (2020); the Busan Biennale (2020); the 15th Lyon Biennial (2019); BOZAR, Brussels (2019); IK Lab, Tulum (2019); La Panacée, Montpellier (2018); New Jörg, Vienna (2016); Cité des Arts, Paris (2016); Villa Emerige, Paris (2015); Centre for Contemporary Art Ujazdowski Castle, Warsaw (2014), among others.

In 2021, Bianca Bondi received the Talents Contemporains Award, from the Fondation François Schneider. She is currently in residency at POUISH Manifesto, Aubervilliers.

Warm in the Water

This series of tapestries is the result of a collaboration with the prestigious Manufacture d'Aubusson, and Bianca Bondi's first experimentation with this medium. Here, the traditional tapestry carton is replaced by a digital photograph taken during the artist's last exhibition at mor charpentier, and the motif is then woven using a combination of silk, cotton and wool threads.

« One of the interesting aspects about translating a photographic image into a woven material is the literal softening that occurs. To weave an image is of course also an act of mending. This inspired me to look at images of various accumulations of oxidation in my work, especially with salt. Salt is an element sadly too often associated with deterioration although it simultaneously has the potential to preserve, and above all to heal. When we think of salt, the grainy coarse texture is what comes to mind. These aspects were great starting "transformative" points for me. The idea is to take an image that represents an accumulation of salt on organic matter and mirror it in order to abstract it which would add a dimension of strangeness but also aesthetic harmony. I also decided to leave parts of the image thread-bare in order to hand weave in alternative elements such as synthetic hair and stabilized flowers such as amaranths, which have a fabulous texture and cascading effects, jasmin or hydrangea. What interests me here beyond the aesthetic capabilities of these flowers, are their association as plants of spiritual communication.

The work was conceived as a « healing talisman » inspired by talismanic carpets that integrate mirrors — seen as a connection to the subconscious or to an alternate reality. Instead of integrating actual mirrors, I created a mirror image of a close up of my work and then integrated a bowl of salt water which can be used for scrying purposes (the act of reading the future in reflective surfaces such as polished metal). »

— Bianca Bondi

This work was exhibited at the Studio des Acacias, Paris (2023), on the occasion of the 2nd Reiffers Art Initiatives Prize for which the artist was nominated. The tapestry was produced by the Atelier Néolice - Felletin in Aubusson.

Warm in the Water (Encensoir), 2023

Jacquard tapestry: wool, sequins, silk, cotton, copper, salt, wood and stabilized flowers
240 x 160 cm / 94,5 x 63 in
Series of unique pieces

Price: 30 000 € (+ applicable taxes)

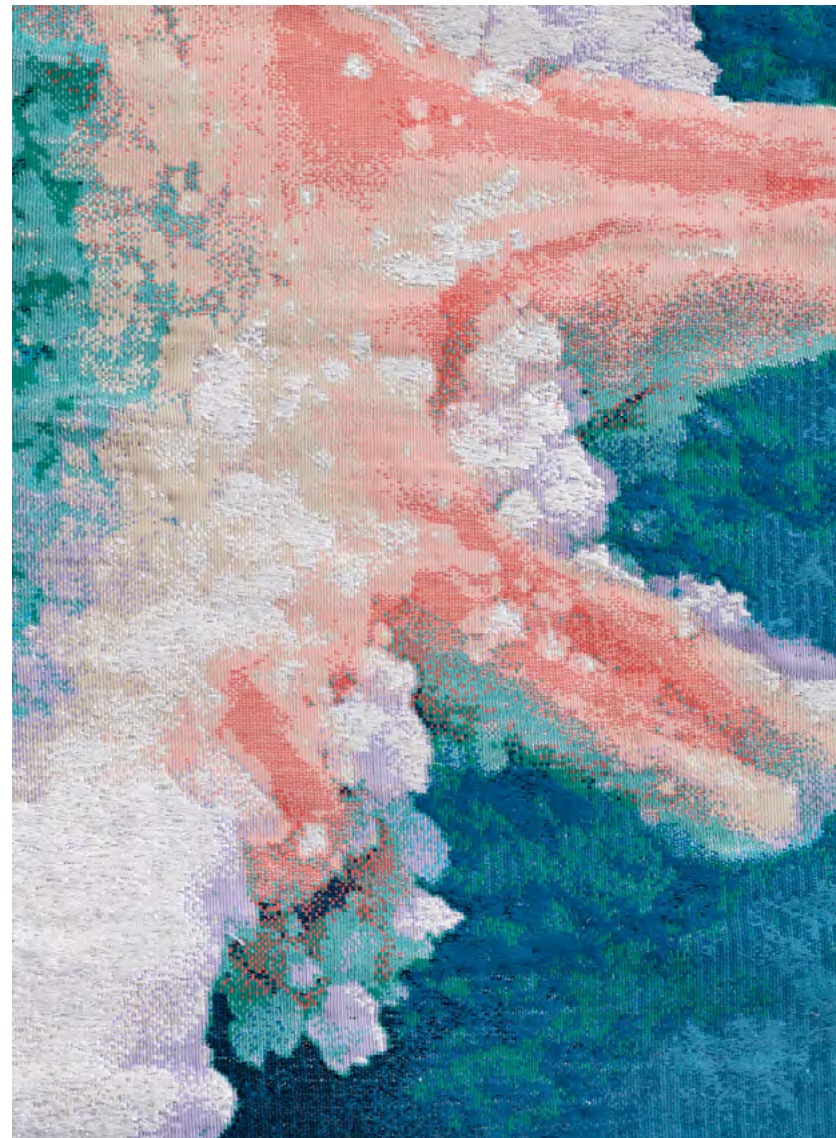


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240 x 160 cm / 94,5 x 63 in
Series of unique pieces

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Details

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Bouchra Khalili

Bouchra Khalili is a French-Moroccan artist, born in 1975 in Casablanca. She lives and works between Berlin and Vienna.

She graduated in Film & Media Studies at Sorbonne Nouvelle and Visual Arts at the Ecole Nationale d'Arts de Paris-Cergy.

Encompassing film, video, installation, photography, printmaking, and publishing, Khalili's practice explores imperial and colonial continuums as epitomized by contemporary instances of illegal migration and the politics of memory of anti-colonial struggles and international solidarity. Deeply informed by the legacy of post-independence avant-gardes and the vernacular traditions of her native Morocco, Khalili's approach develops strategies of storytelling at the intersection of history and micro-narratives. Combining documentary and conceptual practices, she investigates questions of self-representation, autonomous agency, and forms of resistance of communities rendered invisible by the nation-state model.

Khalili's work has been subject to many international solo exhibitions, including at Fondation Luma, Arles (2023); MACBA, Barcelona (2015, 2023); FFT Düsseldorf (2022); Bildmuseet, Umea (2021); Oslo Kunstforening and Fotogalleriet, Oslo (2020); the Museum of Fine Arts, Boston (2019); Museum Folkwang, Essen (2018); Jeu de Paume, Paris (2018); Secession, Vienna (2018); CAAC, Sevilla (2017); Wexner Center for the Arts, Columbus (2017); MoMA, New York (2016); Palais de Tokyo, Paris (2015); PAMM, Miami (2013).

Her work was also included in collective international manifestations such as the Sharjah Biennial (2011, 2023); Dream City, Tunis (2023); the 2nd Lahore Biennial (2020); the 12th Bamako Biennial (2019); BienalSur, Buenos Aires (2019); Documenta 14, Athens (2017); the Milan Triennale (2017); the 55th Venice Biennale (2013); La Triennale, Paris (2012); the 18th Biennale of Sydney (2012).

She participated to numerous collective exhibitions in international institutions such as the Kunsthhaus Graz (2023); Centre Pompidou, Paris (2018, 2020, 2023); Kadist, Paris (2023); IVAM, Valencia (2023); Kunsthhaus Zurich (2015, 2023); Fondazione Sandretto, Turin (2021); Hammer Museum, Los Angeles (2021); CAM, St. Louis (2021); Art Sonje Center, Seoul (2020); Kunsthall Charlottenborg, Copenhagen (2019); Cardiff National Museum (2018); MAXXI, Rome (2018, 2021); MCA, Sydney (2016); Van AbbeMuseum, Eindhoven (2014); New Museum, New York (2014); Carré d'Art, Nîmes (2013); Tropenmuseum, Amsterdam (2013); Haus Der Welt, Berlin (2010, 2013); Hayward Gallery, London (2012); South London Gallery (2012); Cité Internationale de l'Immigration, Paris (2012); Beirut Art Center (2011); Gulbenkian Foundation, Lisbon (2011); Museo Reina Sofia, Madrid (2008).

In 2023, she received the Sharjah Biennial Prize. She was also the recipient of the inaugural Terry Riley Humanitarian Award (2021); the Harvard's Radcliffe Institute Fellowship (2017-2018), the Ibsen Award (2017), the Abraaj Art Prize (2014), the Sam Art Prize (2013), daad Artists-in-Berlin (2012), and the Vera List Center for Art and Politics Fellowship, New York (2011-2013).

She is a Professor of Contemporary Art at the Angewandte University in Vienna, and a founding member of La Cinémathèque de Tanger, an artist-run non-profit organization.

Wet Feet

Wet Feet is a series of photographs produced in Miami, one of the cities with the most important immigrant communities in the United States, especially those coming from Cuba and Haiti. Among these immigrants, many were forced to leave the country illegally.

Miami has some of the largest cruise ports and trade harbours in the country, including the Gate to the Americas and the Miami River Port, situated along the Miami River. The latter is dedicated to trade specifically with the immigrants' countries of origin. The port is also known to be a place of smuggling, and of illegal human transit. All around the Miami River Port, a trade of junkyards, scrapyards, containers and warehouses blossomed, mainly run by Dominicans, Cubans and Haitians.

The "wet feet/dry feet" policy has been applied for decades by the State of Florida vis-à-vis the Cuban illegal immigrants fleeing the island by boat and docked in or near Miami. If arrested at sea, Cubans can be deported to Cuba. But if they are seized on American soil, after a year, they can get papers. Haitian illegal immigrants do not benefit from this policy. They can be arrested and deported at any moment, despite Obama's election in 2008, and the earthquake that struck Haiti in January 12, 2010.

The *Wet Feet* series documents metaphorically the traces left by those forced to travel illegally who ultimately reached America, through Florida. Worn and broken containers photographed along the Miami River echo the makeshift boats used by Cuban immigrants photographed by Khalili in

South Florida, still bearing the scars of the violence of those journeys. The artist thereby records the passage of time onto these objects, their inexorable deterioration, metaphors of the implacable melancholy and disappointment that accompanies the migratory experience, an American dream that will remain for the majority of the immigrants a mirage.

The entire series is composed of 22 photographs: an original group of 9, and 13 "special editions". The group of 9 has been exhibited at Tarragona Art Center (2012); daad Galerie, Berlin (2013); Deichtorhallen, Hamburg (2016); IVAM, Valencia (2016); CAAC, Sevilla (2017); and Jeu de Paume, Paris (2018). Some of the prints are in the collections of the IVAM, Valencia.

Wet Feet, 2012

C-prints on paper
Variable dimensions
Edition of 5 + 2 AP



Exhibition view, *Blackboard*, Jeu de Paume, Paris, 2018



Wet Feet (Lost Boats fig.2), 2012

C-print on paper

80 x 70 cm / 31,5 x 27,6 in

Edition of 5 + 2 AP

Price: 7 000 € (+ applicable taxes)



Wet Feet (Lost Boats fig.8), 2012

C-print on paper

90 x 72 cm / 35,4 x 28,3 in

Edition of 5 + 2 AP

Price: 7 000 € (+ applicable taxes)



Wet Feet (Lost Boats - Detail: Flag fig.2), 2012

C-print on paper

80 x 100 cm / 31,5 x 39,4 in

Edition of 5 + 2 AP

Price: 7 500 € (+ applicable taxes)



Fabien Conti

Fabien Conti was born in 1997 in Paris. He lives and works in Paris

Throughout his artistic instruction in the Beaux-Arts of Paris, Fabien Conti has developed a personal style of painting that involves several layers of preparation and various techniques and materials, from acrylic, spray paint to oil painting. His work is informed by readings on color theory and perception and aims to captivate the viewer and touch them emotionally through the aesthetic experience.

There is a contemplative or meditative aspect to his practice, often referring to the painting as a window to a reality with a calming, soothing, power. Conti also delves in the aesthetic of the sublime, inspired by Romantic painting, but anchored in the present, with references to a post-apocalyptic future, devoid of human presence that nevertheless emanates a sort of idealized beauty. He recognizes the mesmerizing qualities that lie beneath these visions of polluted skies, and concentrates in the elements of renewal, such as the forces of nature taking over the ruins of the past.

“In the era of the Anthropocene and faced with the environmental impasse towards which our society is heading, I turned to Romanticism whose subject matters still surprise by their astonishing relevance. In reaction to mass industrialization, the landscape and the treatment of nature became for me, as earlier for the Romantics, the preferred subject of my practice.

Stripped of all severity, the oppressive absence of the Human gives way in my practice to a perfect expression of the spirit where successive pictorial strata are able to translate the vegetal insubordination of a world in disarray. Behind these entanglements of lines and materials I seek to withdraw from reality to reach a passive world of pure impression and finally, to try to approach by the color this “peaceful feeling of the sublime”, the one which will lead us with Goethe towards the side of the loneliness, absence and death.”

— Fabien Conti

Sans titre

Through his paintings, Fabien Conti explores images of nature and post-human landscapes. These visions of vibrant apocalyptic skies retain nevertheless a form of idealization and beauty, that manifests as well in the presence of nature slowly taking over. The aesthetic of the sublime goes hand in hand here with the inspiration of science fiction, and the result is a soothing, meditative, window into a field of color and form.



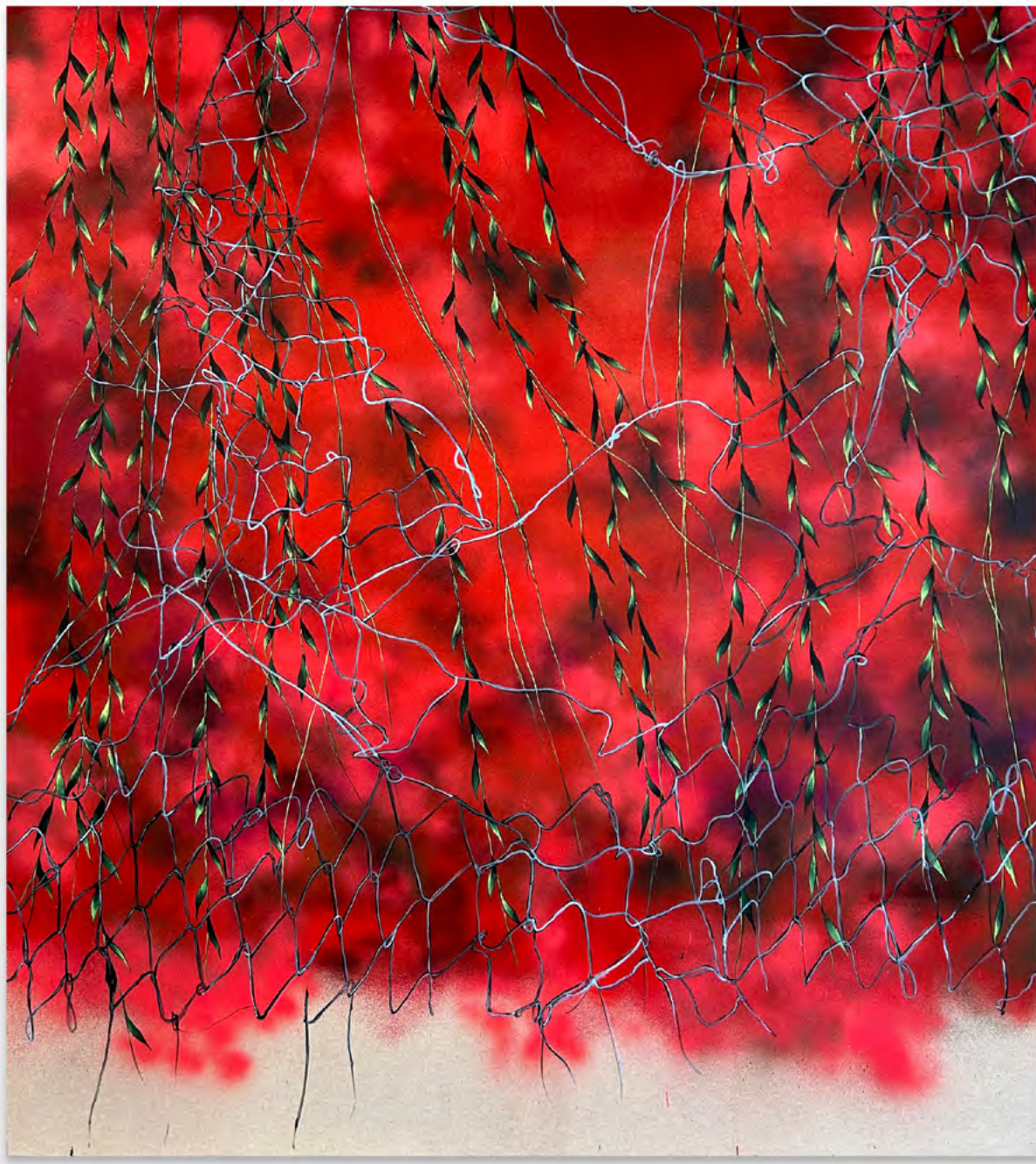
***Sans titre*, 2023**

Acrylic and oil on canvas

200 x 180 cm / 78,7 x 70,9 in

Unique piece

Price: 12 000 € (+ applicable taxes)



#FC2320

Sans titre, 2023

Acrylic and oil on canvas
200 x 180 cm / 78,7 x 70,9 in
Unique piece

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Detail

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#FC2320

Sans titre, 2023

Acrylic and oil on canvas
200 x 180 cm / 78,7 x 70,9 in
Unique piece

Price: 12 000 € (+ applicable taxes)

Hajra Waheed

Hajra Waheed was born in 1980, in Canada. She lives and works in Montreal.

Hajra Waheed's multidisciplinary practice ranges from painting and drawing to video, sound, sculpture and installation. Amongst other issues, she explores the nexus between security, surveillance and the covert networks of power that structure lives, while also addressing the traumas and alienation of displaced subjects affected by legacies of colonial and state violence. Characterized by a distinct visual language and unique poetic approach, her works often use the ordinary as a means to convey the profound, and landscape as a medium to transpose human struggle and a radical politics of resistance and resilience.

Recent exhibitions worldwide include: Haus der Kulturen der Welt, Berlin (2023); Sharjah Biennial 15, Sharjah (2023); CAM St. Louis, Missouri (2023); State of Concept, Athens (2023); PHI Foundation, Montreal (2021); Portikus, Frankfurt (2020); Centre Pompidou, Paris (2020); Lahore Biennial 02, Pakistan (2020); British Museum, London (2019); The Power Plant, Toronto (2019); 57th Venice Biennale, Venice (2017); 11th Gwangju Biennale, South Korea (2016); BALTIC Centre for Contemporary Art, Gateshead, UK (2016); KW Institute for Contemporary Art, Berlin (2015); La Biennale de Montréal, Musée d'art contemporain de Montréal, Quebec (2014); Herbert F. Johnson Museum of Art, Ithaca, NY (2012) and Antoni Tàpies Foundation, Barcelona, ES (2012).

She was recipient of the Sharjah Biennial 15 Prize (2023), Hnatyshyn Foundation Award (2022), Victor Martyn Lynch-Staunton Award (2014) for outstanding achievement as a mid-career artist, and a finalist for the Sobey Art Award (2016). Waheed's works can be found in permanent collections, including: MOMA, New York; British Museum, London; National Gallery of Canada, Ottawa; Centre Pompidou, Paris; Art Institute of Chicago; Burger Collection, Zurich/Hong Kong and Devi Art Foundation, New Delhi.

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Night Ascent

The importance of the sea has consistently appeared across Waheed's oeuvre. Here, it is explored for its dual capacity to both provide and destroy. As a wild force of destruction, tragedy and departure, love and loss, the sea also holds lessons, and represents the spirit of rebirth, of hope and abundance. As we move through the *Night Ascent* ongoing series of works, a lifting mist reminds us that even in the darkest moment of every journey, comes an ever enduring reminder that day will break once more.

***Night Ascent I-12*, 2023**

Series of 12 paintings, pigment in gum arabic binding
on watercolour paper
90 x 84 cm / 35,4 x 33 in (framed)
Unique piece

Price: 30 000 USD (+ applicable taxes)

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Installation render

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Night Ascent I-12, 2023

Series of 12 paintings, pigment in gum arabic binding on watercolour paper
90 x 84 cm / 35,4 x 33 in (framed)
Unique piece

Price: 30 000 USD (+ applicable taxes)

Art Basel Miami Beach 2023

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#3 & 4



Night Ascent I-12, 2023

Series of 12 paintings, pigment in gum arabic binding on watercolour paper
90 x 84 cm / 35,4 x 33 in (framed)
Unique piece

Price: 30 000 USD (+ applicable taxes)

Art Basel Miami Beach 2023

mor
charpentier



#5 & 6



Night Ascent I-12, 2023

Series of 12 paintings, pigment in gum arabic binding on watercolour paper
90 x 84 cm / 35,4 x 33 in (framed)
Unique piece

Price: 30 000 USD (+ applicable taxes)

Art Basel Miami Beach 2023

mor
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#7 & 8



Night Ascent I-12, 2023

Series of 12 paintings, pigment in gum arabic binding on watercolour paper
90 x 84 cm / 35,4 x 33 in (framed)
Unique piece

Price: 30 000 USD (+ applicable taxes)

Art Basel Miami Beach 2023

mor
charpentier



#9 & 10



***Night Ascent I-12*, 2023**

Series of 12 paintings, pigment in gum arabic binding on watercolour paper

90 x 84 cm / 35,4 x 33 in (framed)

Unique piece

Price: 30 000 USD (+ applicable taxes)

Art Basel Miami Beach 2023

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#11 & 12



***Night Ascent I-12*, 2023**

Series of 12 paintings, pigment in gum arabic binding on watercolour paper
90 x 84 cm / 35,4 x 33 in (framed)
Unique piece

Price: 30 000 USD (+ applicable taxes)

Art Basel Miami Beach 2023



Guadalupe Maravilla

Guadalupe Maravilla was born in 1976 in El Salvador. He lives in Brooklyn, New York.

Maravilla is a transdisciplinary visual artist, choreographer, and healer. At the age of eight, Maravilla was part of the first wave of unaccompanied, undocumented children to arrive at the United States border in the 1980s as a result of the Salvadoran Civil War. In 2016, Maravilla became a U.S. citizen and adopted the name Guadalupe Maravilla in solidarity with his undocumented father, who uses Maravilla as his last name. As an acknowledgment to his past, Maravilla grounds his practice in the historical and contemporary contexts belonging to undocumented communities and the cancer community.

Combining pre-colonial Central American ancestry, personal mythology, and collaborative performative acts, Maravilla's performances, objects, and drawings trace the history of his own displacement and that of others. Culling the entangled fictional and autobiographical genealogies of border crossing accounts, Maravilla nurtures collective narratives of trauma into celebrations of perseverance and humanity. Across all media, Maravilla explores how the systemic abuse of immigrants physically manifests in the body, reflecting on his own battle with cancer, which began in his gut. Maravilla's large-scale sculptures, titled *Disease Throwers*, function as headdresses, instruments, and shrines through the incorporation of materials collected from sites across Central America, anatomical models, and sonic instruments such as conch shells and gongs. Described by Maravilla as "healing machines", these *Disease Throwers* ultimately serve as symbols of renewal, generating therapeutic, vibrational sound. "Now that I've learned to heal myself," Guadalupe Maravilla once said, "I have to teach others how to heal themselves." This concern with healing and forms of care, shaped by Maravilla's personal history, is the foundation for his explorations of sculpture, performance, and ritual.

His work is in the permanent collections of the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; Museo Nacional Centro de Arte Reina Sofía, Madrid; and the Institute of Contemporary Art, Miami. Additionally, he has performed and presented his work at the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Institute of Contemporary Art, Boston; the Institute of Contemporary Art, Miami; Queens Museum, New York; The Bronx Museum of the Arts, New York; El Museo del Barrio, New York; Museum of Art of El Salvador, San Salvador; X Central American Biennial, Costa Rica; New York; Shelley & Donald Rubin Foundation, New York; and the Drawing Center, New York, among others. In 2023, he has participated in the 14th Gwangju Biennale; the 12th Liverpool Biennial; and the 35th Sao Paulo Biennial.

Awards and fellowships include the 2021 Joan Mitchell Fellowship; LatinX Fellowship 2021; Lise Wilhelmsen Art award 2021; Guggenheim Foundation Fellowship 2019; Soros Fellowship: Art Migration and Public Space 2019; Map fund 2019; Creative Capital Grant 2016; Franklin Furnace 2018; Joan Mitchell Emerging Artist Grant 2016; Art Matters Grant 2013; Art Matters Fellowship 2017; Virginia Museum of Fine Arts Fellowship 2018; Dedalus Foundation Grant 2013 and The Robert Mapplethorpe Foundation Award in 2003.

Volcanic rock sculptures

Migration routes are reflected throughout the visual language of Guadalupe Maravilla's practice, including the autobiographical nature of the artist's own migration story as a child. These *Mochilas inmigrantes* tell us about this experience. When he left El Salvador to begin a two-and-a-half-month journey that would take him across the border to the United States, he carried a backpack that contained everything he brought with him. The materiality of these works underline what a burden these objects can be —referring to the literal weight, but also to the emotional baggage one carries with him—, even a light backpack can become very heavy after traveling so many kilometers. At the same time, however, the backpack is like a sort of life vest and amounts all that one has, since everything else has been left behind.

Both the backpacks and the *Manos ancestrales* are carved in volcanic stone from El Salvador, sculpted by an artisan in Mexico from models produced by Maravilla in an ongoing effort to create micro-economies through his artistic practice. The origin of the materials and their own "journey" is also significant for the works: the migratory routes from Central America to the United States follow a tectonic line marked by a large number of volcanoes. Somehow, both dynamics, both flows, converge symbolically in the artist's vision.

Volcanic rock sculptures, 2022 -2023

Carved volcanic rock on custom metallic structures

Variable dimensions

Each piece is unique

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Exhibition render

Art Basel Miami Beach 2023



Armadillo volcánico, 2023

Carved volcanic rock on custom metallic structure
39 x 29 x 11 cm / 15,3 x 11,4 x 4,3 in
Unique piece

Price: 20 000 USD (+ applicable taxes)



Mochila inmigrante VIII, 2023

Carved volcanic rock on custom metallic structure

41 x 31 x 10 cm / 16,1 x 12,2 x 3,9 in

Unique piece

Price: 20 000 USD (+ applicable taxes)



Estómago volcánico, 2023

Carved volcanic rock on custom metallic structure
36 x 31 x 13 cm / 14,2 x 12,2 x 5,1 in
Unique piece

Price: 20 000 USD (+ applicable taxes)



Mochila inmigrante VI, 2023

Carved volcanic rock on custom metallic structure

41 x 30 x 11 cm / 16,1 x 11,8 x 4,3 in

Unique piece

Price: 20 000 USD (+ applicable taxes)



Llama emoji volcánica, 2023

Carved volcanic rock on custom metallic structure
40 x 30 x 11 cm / 15,7 x 11,8 x 4,3 in
Unique piece

Price: 20 000 USD (+ applicable taxes)



Mochila inmigrante III, 2023

Carved volcanic rock on custom metallic structures

41 x 32 x 11 cm / 15,7 x 12,6 x 4,3 in

Unique piece

Price: 20 000 USD (+ applicable taxes)

Théo Mercier

Théo Mercier was born in Paris in 1984. He lives and works in Paris.

Claiming formal freedom, Théo Mercier strives to deconstruct the mechanisms of history, objects and representations in which he goes back to harmonious contradictions. An explorer, collector and artist in turn, he carries out a reflection that is located at the intersection between anthropology, geopolitics and tourism. The result is a sprawling body of work populated by dystopian myths and iconoclastic sculptures in which past, present and future, life and death, artisanal and industrial, secular and sacred, real and fiction, clash in an orderly cacophony.

Théo Mercier has had personal exhibitions at the Villa Medici, Rome (2023); the Conciergerie, Paris (2022); the LUMA Westbau, Zurich (2022); the Collection Lambert, Avignon (2021); Le Portique, Le Havre (2021); the 13th Havana Biennial, Cuba (2019); Musée de la Chasse et de la Nature, Paris (2019); Museo El Eco, Mexico City (2017); Musée de l'Homme, Paris (2017); Musée d'art Contemporain - MAC, Marseille (2016); Lieu Unique, Nantes (2013); and Tri Postal, Lille (2012), among others.

In 2023, he represented the French Pavilion at the Prague Quadriennale. He also participated in many collective exhibitions in international institutions such as the West Bund Museum, Shanghai (2021); Musée du Quai Branly, Paris (2021); Jameel Arts Center, Dubai (2019); Fonds Hélène et Edouard Leclerc, Landerneau (2019); Hamburger Bahnhof, Berlin (2018); Palacio de Bellas Artes, Mexico City (2018); FRAC Bretagne, Rennes (2018); the Museum of the archaeological site of Baalbek, Lebanon (2016); MAC VAL, Vitry-sur-Seine (2015); and Centre Pompidou, Paris (2013).

Moving from a practice of the "white cube" to that of the "black box", Théo Mercier directed several performances, which have been shown at Nanterre-Amandiers, the Festival d'Automne, the Ménagerie de verre, the Centre Pompidou (Paris), the Festival d'Avignon, and the Venice Biennale among others.

He was a resident at Villa Medici in 2013, and nominated for the Marcel Duchamp Prize in 2014. In 2019, he won the Silver Lion at the Venice Dance Biennale.

An Endless Summer

This series of bronze chairs, which seem to melt in the sun and struggle with the stones, illustrates a recurring theme in Mercier's work: the clash of temporalities, that precise moment when past and future lose themselves in each other and attempt to invent a new world. Here, the banal plastic chair found in many gardens is deformed and cast in bronze to become a precious post-industrial residue. It is accompanied by two stones, that evoke sky-fallen objects and embody all our fantasies of weight and eternity. In this way, the ancient and the contemporary associate and merge, as one tries to take power over the other, to hold it.

This fusion of disparate elements creates an interesting contrast, both visual and symbolic. As is often the case with Théo Mercier, this work is nourished by the tension between fall and rise, between evocation of the past and sign of a catastrophe to come, and produces a form of reverse archaeology that tends to sublimate the process of destruction.

***An Endless Summer (I)*, 2023**

Bronze cast, stone

ca. 100 x 50 x 50 cm / 39,4 x 19,7 x 19,7 in

Unique piece

Price: 23 000 € (+ applicable taxes)



Exhibition view, *BAD TIMING*, Villa Medici, Rome, 2023

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Exhibition view, *BAD TIMING*, Villa Medici, Rome, 2023

Art Basel Miami Beach 2023



***An Endless Summer (I)*, 2023**

Bronze cast, stones

ca. 100 x 50 x 50 cm / 39,4 x 19,7 x 19,7 in

Unique piece

Price: 23 000 € (+ applicable taxes)

Oscar Muñoz

Oscar Muñoz was born in Popayán, Colombia, in 1951. He currently lives and works in Cali, Colombia.

Muñoz graduated from the Escuela de Bellas Artes in 1971, and has developed his career through a prolific investigation of post-modern methods of representation, using non-conventional photographic and mechanical printing techniques and video. He created a singular imagery and historiography by using transient mediums such as human breath, water, dust and fire, focusing on the precarious reality of human life.

The work of Oscar Muñoz has participated in numerous personal and collective exhibitions in international institutions such as the MoMA, New York (2013); Louvre Abu Dhabi (2019); Centre Pompidou, Paris (2016); Jeu de Paume, Paris (2014); Phoenix Art Museum, Arizona, 2021; Blanton Museum of Art, Austin, Texas, 2022; Sorigué Foundation, Lleida, Spain (2018); SF MOMA, San Francisco (2012); Musée du Quai Branly, Paris (2019); Perez Art Museum, Miami (2013); Fondation Cartier pour l'art contemporain, Paris (2016); CIFO Space for the Arts, Miami (2009); Philadelphia Museum of Art (2010); Musée de l'Elysée, Lausanne, Switzerland (2016); Pori Art Museum, Finland (2009); Mori Art Museum, Tokyo (2008); Museo Tamayo, Mexico City (2009); the PICA Museum, Perth (2009); Hiroshima Museum of Contemporary Art, Japan (2009); Korea Foundation, Seoul (2008); New South Wales Gallery, Sydney (2009) and the MALI, Lima (2013), among others. He has participated in the 51st and 52nd editions of the Venice Biennale (2005 and 2007).

Muñoz's works are in important public and private collections including the the Museum of Modern Art (MoMA), New York; Centre Pompidou, Paris; Musée du Quai Branly, Paris; Museum of Contemporary Art, Los Angeles; The Museum of Fine Arts, Boston; the Tate Modern, London; Hirschhorn Museum, Washington DC; SF MOMA, San Francisco; Museo de Arte Latinoamericano de Buenos Aires (MALBA); and Fundacion La Caixa, Barcelona among many others.

In 2018, Oscar Muñoz was awarded the Hasselblad Foundation Award and in 2013 the Prince Claus Award.

Paístiempo

Paístiempo is an archival presentation of the first pages of the Bogotá newspaper *El Tiempo* and the Cali newspaper *El País*, reproduced in a newsprint notebook with the help of a pyrographic tool, dot by dot. The printing technique makes the text and images gradually disappear, until the paper becomes totally white. The information is thus gradually annulated.

This work is viewed by turning the pages, as with a newspaper, but as the viewer “reads” the image, it loses definition until it completely disappears. In the flow of information that we receive every day, news items become history the moment they are printed and thus almost immediately obsolete.

Oscar Muñoz describes the first pages he selected for *Paístiempo*: “Somehow they draw the attention, for the diagramming, for the images or sentences and also because they are from today, but it seems that I have read them longtime ago. They produce to me a weird feeling [...], when I read them, I think about Wittgenstein's phrase: ‘My sorrow is not the same: a memory that was unbearable one year ago, isn't today anymore’.”

This piece was exhibited in “Protografias”, the major survey exhibition of Oscar Muñoz's work presented in several international institutions: Museo Banco de la República, Bogotá (2011); Museo de Arte Latinoamericano de Buenos Aires, MALBA (2012); Jeu de Paume, Paris (2014), among many others. It has also been exhibited at the Fundación Sorigué, Lleida (2018); Fondation Cartier, Paris (2016); the Institute of International Visual Arts, London (2008) as well as in “Invisibilia”, a survey exhibition in the Phoenix Art Museum, Arizona (2021) and the Blanton Museum of Art, Austin (2022). It is part of the collection of the MoMA and the Daros Collection.

***Paístiempo*, 2007-2011**

Pyrography on paper

33 x 28 cm / 13 x 11 in (closed) each

Edition of 5 + 2 AP

Price: 90 000 USD (+ applicable taxes)

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Exhibition view, Protographies, Jeu de Paume, Paris, 2014

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Details



Paístiempo, 2007-2011

Pyrography on paper

33 x 28 cm / 13 x 11 in (closed) each

Edition of 5 + 2 AP

Price: 90 000 USD (+ applicable taxes)

Art Basel Miami Beach 2023

Liliana Porter

Liliana Porter was born in 1941 in Buenos Aires. She currently lives and works in New York.

One of the most cited Argentinean artists in contemporary culture, Liliana Porter has long questioned the boundary between reality and its representation. She is a master at distilling life and art to simple profundities through humorous juxtapositions of incongruous objects.

Over the years, Porter has amassed a prodigious and eccentric collection of figurines, knickknacks, toys, and souvenirs from her global travels. These kitschy objects appear regularly in her work, inviting political, philosophical, and existential interpretation through their arrangement in unexpected situations. Each tchotchke represents a different era and cultural/historical narrative. Porter delights in manipulating time, history and reality by combining them as though in dialogue in a timeless white space. In 1964 Liliana Porter moved to New York, where she has lived and worked since. The same year, she founded The New York Graphic Workshop with two fellow artists: Luis Camnitzer and José Guillermo Castillo, with the goal of redefining the practice of printmaking.

Since an early solo exhibition at the Museum of Modern Art (MoMA), New York, in 1973, she has exhibited widely throughout Europe, South America and the United States, with important solo retrospectives at the Museo Tamayo de Arte Contemporáneo, Mexico City (2008), Les Abattoirs, Musée - Frac Occitanie, Toulouse, France (2023) and ARTIUM Museum Vitoria, Spain (2017). She was also part of the main exhibition, *Viva Arte Viva*, at the 57th Venice Biennale (2017).

Her work is in numerous public and private collections in Latin America, Europe and the United States, including The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The Guggenheim Museum, New York; The Whitney Museum of American Art, New York; Centre Georges Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museo de Arte Moderno, Buenos Aires; Philadelphia Museum of Art; Smithsonian Museum of American Art, Washington DC; Pérez Art Museum, Miami, and the Tate Modern, London.

Professor at Queens College, City University of New York (CUNY) from 1991 to 2007, Liliana Porter has been the recipient of significant prizes and awards including a Guggenheim Fellowship in 1980, three New York Foundation for the Arts Fellowships (1999, 1996, 1985), the Mid Atlantic/NEA Regional Fellowship (1994) and seven PSC-CUNY research awards (from 1994 to 2004).

Several monographs of her work have been published and the scholarly work, *Liliana Porter and the Art of Simulation* (Florencia Bazzano-Nelson, Ashgate Press) was published in 2008.

Fragment of a Crowd

Fragment of a Crowd is a rare example of Porter's production in the 1960s, in the midst of a period of profound technical experimentation with printmaking at the New York Graphic Workshop. Here, the artist decides to explore the possibilities of volume and space —taking inspiration from pop-up books—, approaching the idea of an installation, but maintaining the ephemeral and portable character in the way it folds and transports like a portfolio or a briefcase. We can recognize the influence of the urban images of New York, the anonymous individuals who roam the city, the posters and advertisements in the subway. A pop culture that she discovers as a young artist and that exerts a certain fascination on her.

This work has been exhibited at Les Abattoirs, Toulouse (2023)

***Fragment of a Crowd*, 1966**

Etching and acrylic on paper in pop-up portfolio

63 x 84 x 63 cm / 24,8 x 33 x 24,8 in

Unique piece

Price: 75 000 USD (+ applicable taxes)



Fragment of a Crowd, 1966

Etching and acrylic on paper in pop-up portfolio
63 x 84 x 63 cm / 24,8 x 33 x 24,8 in
Unique piece



Exhibition view

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Detail

Art Basel Miami Beach 2023

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Details

Art Basel Miami Beach 2023

The background of the page features faint, red ink sketches of human figures, possibly in a gestural or anatomical style, visible around the edges of the central text area.

Sylvie Selig

Sylvie Selig was born in Nice, France, in 1941. She lives and works in Paris.

She started working in Melbourne, Australia —where she had settled with her mother— and in 1953 she won a prestigious award from the Victorian Art Society and Sun Youth Art Show. In 1958, Selig's career took off as she created theatre decors, worked as an assistant for Helmut Newton, and participated in various group exhibitions, including the opening of the Melbourne Museum of Modern Art. She held her first solo gallery exhibition in 1959.

Selig returned then to Europe, first to London for a year of painting and then to Paris, where she worked as an illustrator for *Elle* magazine for half a decade. In 1966, she published her first children's book, *Le petit arbre*, which won the prize for the best book at the Bologna Children's Book Fair. Selig moved to New York City in 1966 and worked for magazines and major publishers until she returned to Paris in 1970 to continue working as an illustrator.

In 1980, Selig returned to painting and devoted the following two decades to intensive work on this medium. Her manifold practice includes paintings on canvas, sometimes working in panoramic, unfolding and cinematic compositions up to 50 meters long. But she also creates drawings on linen or gauze, using fine-tipped pens or ink, and applying stitching and embroidered details to the surface.

Although she held several solo exhibitions in France during this period, her work only took the spotlight in recent years. Starting with a vast solo exhibition in Paris in 2009, and leading to her participation in the 16th Lyon Biennial: *Manifesto of Fragility*, curated by Sam Bardaouil and Till Fellrath in 2022.

Those were times when I believed in Wonderland...

Dreamlike and unsettling, poetic and cruel, Sylvie Selig's figurative work unfolds in a wide variety of mediums. Her multifaceted work is composed of drawings on fabric, embroidery, oil paintings and sculptures. In her Paris studio, the artist manipulates fabrics like undeveloped film strips or translucent layers of skin, and lets the raw material of her canvases inspire her fantastical narrative scenes. Inspired by art history, literature and cinema, the artist unfolds strange and sometimes frightening visions.

Addressing themes of violence, control and domination, her pieces create multiple tensions and evoke contradictory emotions, from cruelty to tenderness. Her works tell of the mythological frolics of meticulously depicted characters that also evoke the aesthetics of classical and modernist sculpture. Human, animal and interspecies hybrid worlds intertwine closely, revealing unrequited love affairs, failed courtships and a myriad of other liaisons whose complications inspire implicit and enigmatic fables.

A recurring creature, the man with the head of a hare, reminds us of a character from David Lynch's film *Inland Empire*, and is at the same time one of many references to Lewis Carroll's novel *Alice's Adventures in Wonderland*. The color red is prominent in Selig's work. It permeates her canvases with fine detailed capillaries while making the bleeding heart of her scenes beat with a vibrant emotional vulnerability.



Exhibition view, *manifesto of fragility*, 16th Lyon Biennale, 2022



***Delightful tenderness*, 2022**

Felt and embroidery on linen

88 x 52 cm / 34,6 x 20,5 in

Unique piece

Price: 14 000 € (+ applicable taxes)



Detail



Delightful tenderness, 2022

Felt and embroidery on linen

88 x 52 cm / 34,6 x 20,5 in

Unique piece



Daniel Correa Mejía

Daniel Correa Mejía was born in 1986 in Medellín, Colombia. He lives and works in Berlin.

Correa Mejía's paintings, characterized by its vivid colors which illuminate forms from within, crystallize a dreamlike inner world: unfamiliar landscapes undulate across the canvas as if moved by a spiritual force, and celestial bodies are seen presiding over human life. In them, we see flamboyant, radiant bodies — whether in movement, at rest, or in quiet contemplation — passionately spring across the canvas. The artist's figures are alive in the most primordial sense of the word: espousing a connection with the universe, as well as the Self, they evince an honest appreciation for existence.

Daniel Correa Mejía's work is rife with recurrent figures and symbols that evoke both natural and spiritual forces: the moon, which he relates to femininity, is an especially frequent motif. Millenary associations to progress, enlightenment, and fertility immediately spring to mind— the association of moonlight to water, another vital figure across his works, likewise conjures up powerful unconscious images. These frequent associations participate in the construction of the artist's aesthetic vernacular.

There is a distinctly spiritual message that underlies Correa Mejía's body of work. Most of all, his works exhort the interconnectedness of all beings, which he continuously observes through the primal awareness of his surroundings. The paintings reflect the spiritual dichotomies that arise from such unmediated observation. In uncertain times, it is sometimes necessary to return to that primordial connection to ourselves and to the world at large— and in case one forgets, Daniel's paintings are there to remind us.

His most recent exhibitions include: El camino más largo, Museo de Arte Moderno de Medellín, Colombia, 2021. Soy hombre: duro poco y es enorme la noche, Fortnight Institute, Nueva York, 2020-2021 (individual). Male Nudes: a salon from 1800 to 2021, Mendes Wood DM, São Paulo, 2021.

El manantial

“Looking at the paintings and reading the poems of Daniel Correa Mejía, it is hard not to remark the deliberate modesty of his enterprise. Generally small scale paintings on burlap and canvas are paired with short, disarmingly simple poems. The subject matter of the paintings is reflected in the subject matter of what he writes: it is at once a form of world building (attributing symbolic content to forms and colors) and a holistic attempt to situate the human animal's relationship to nature—not as something apart from it, but a part of it—as well as the cycle of life. This work asks about and seeks to find solutions not to contemporary, but timeless problems, which touch upon the cosmological. Given the political climate as well as the climate crisis, not to mention the global pandemic, all of which have contributed to a largely reactive, survivalist mode of existence, such fundamental issues as dwelt upon here by Correa Mejía are liable to seem like quaint luxuries.

— Chris Sharp, Art critic

Since Daniel Correa Mejía began painting figuratively, events and emotions stemming from his personal life regularly seep into his work. In these moments, the process of painting is akin to catharsis, and the results are revealing of states of mind that are both deeply personal and highly relatable. Especially in his figurative practice, the cosmological elements begin to coalesce with his individual experiences.

The materialization of the human figure epitomizes this switch between his free-standing abstract constructions and the shift towards full-fledged figuration. Yet, even as the characters might be in part inspired by himself, and past or present friends and lovers, they are in fact receptacles for the spectator's own awareness: the work's symbology invokes collective images that exist within each person's subconscious, effectively communicating a message to the viewer.

***El manantial*, 2023**

Oil on burlap
55 x 45 cm / 21,6 x 17,7 in
Unique piece

Price: 9 000 USD (+ applicable taxes)

***Revelación*, 2023**

Oil on burlap
50 x 45 cm / 19,7 x 17,7 in
Unique piece

Price: 8 800 USD (+ applicable taxes)

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El manantial, 2023

Oil on burlap

55 x 45 cm / 21,6 x 17,7 in

Unique piece

Price: 9 000 USD (+ applicable taxes)

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Detail

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***Revelación*, 2023**

Oil on burlap

50 x 45 cm / 19,7 x 17,7 in

Unique piece

Price: 8 800 USD (+ applicable taxes)

Art Basel Miami Beach 2023

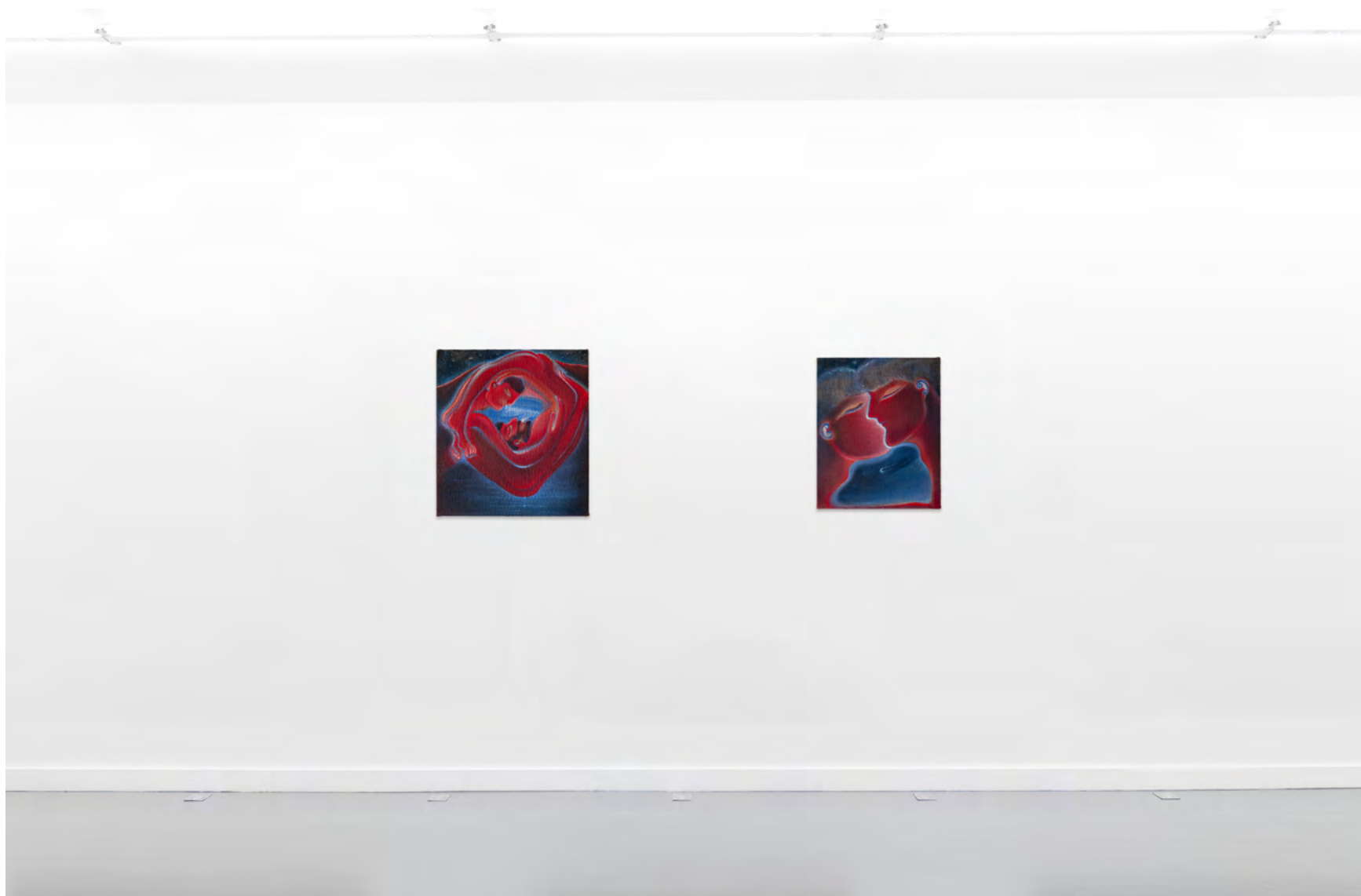
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Detail

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Exhibition render

Art Basel Miami Beach 2023

The background of the page is a painting of a landscape. On the left, a tall, thin tower stands on a hill. A path leads from the bottom left towards the center. The sky is blue with some clouds. The overall style is somewhat impressionistic or post-impressionistic.

Malo Chapuy

Malo Chapuy was born in 1995 in Laon, France. He lives and works in Paris.

The images that animated the places of worship and palaces of the late Middle Ages and the Western Renaissance have crossed the centuries to land in the works of Malo Chapuy. Before entering the School of Fine Arts in Paris, the young artist first studied the figures of the late Middle Ages. The forms taken from medieval manuscripts and religious art were gradually transformed under his hand, to follow an evolution similar to that experienced by Western artistic production at the time of the transition from the flamboyant Gothic to the early Renaissance. At first, his artistic production focused on the image-objects as they existed in the Middle Ages, leading him to assemble ancient techniques with forms very familiar to his contemporaries (motorcycle helmets, branded shoes...) to make anachronistic relics.

Particularly sensitive to this concept of anachronism and having recently made a return to painting, Malo Chapuy makes cohabit within the same pictorial space characters drawn from the renaissance repertoire with buildings inspired by modern and functionalist architecture. In this way, he seeks to highlight the discrepancy specific to the artistic field today, which is found, for example, in the integration of works formerly assimilated to religious worship into the smooth scenographies of museums.

Malo Chapuy graduated from the Ecole Nationale Supérieure des Beaux-Arts, Paris, in 2022. The same year, he was awarded the Agnès B prize by the Friends of the Beaux-Arts, which aims to associate a future graduate of the school with a patron.

Paintings

"Here is a forest of windmills, swarming with brigands; here, Gothic countryside bristling with abandoned water towers; there, some concrete cloister, illuminated by the coming of an angel. These are anachronisms that I propose, fictitious traces of a History where Tuscan perspective and modern architecture merge.

In this revisited iconography, I want to translate the splendor and the magic of the medieval story in a dissonant landscape. By combining synthetic substances or salvaged materials with the precious workmanship of international Gothic - gold, silver, tempera and oil, carpet scraps, used vinyl, and other detritus of our era - I fashion relics, image-objects with ambiguous dating; pastiches strewn with borrowings and quotations, from Duccio, Simone Martini or Fra Angelico to Fritz Lang, Aldo Rossi, Bernd and Hilla Becher; fragments of a familiar but uncertain temporality, to which I confer an appearance of venerable antiquity. "

— Malo Chapuy

If religious images are indeed omnipresent in Malo Chapuy's work, they are first and foremost the manifestation of an aesthetic fascination since the painter seeks above all to adopt the eye and technique of a 14th century painter. Thus, it is in a very subtle way that Malo Chapuy treats the architectural buildings in his painting so that, in spite of their modern appearance, the pictorial treatment and the perspective of the composition engage the spectator to imagine from the first approach a scene historically anchored in these ancient centuries before realizing his error.

Through his work, Chapuy also invites us to contemplate our relationship with the past, the present, and the future of our planet. His enigmatic creations serve as both a tribute to the history of art and a call to action for ecology. In many of his paintings, mines, oil drilling rigs, wind turbines, and water towers loom in the distance, prompting reflection on our environmental impact.

***Madone aux châteaux d'eau*, 2023**

Tempera and gold on wood, frame made by the artist
41 x 33 cm / 16,1 x 13 in
Unique piece

Price: 6 000 € (+ applicable taxes)

***Sans titre*, 2023**

Tempera, gold and silver on wood, frame made by the artist
28 x 37,5 cm / 11 x 14,8 in
Unique piece

Price: 5 500 € (+ applicable taxes)

***Saint enseignant aux bâtisseurs d'éolienne*, 2023**

Tempera and gold on wood, frame made by the artist
28 x 24 cm / 11 x 9,5 in
Unique piece

Price: 5 000 € (+ applicable taxes)



***Madone aux châteaux d'eau*, 2023**

Tempera and gold on wood, frame made by the artist

41 x 33 cm / 16,1 x 13 in

Unique piece

Price: 6 000 € (+ applicable taxes)



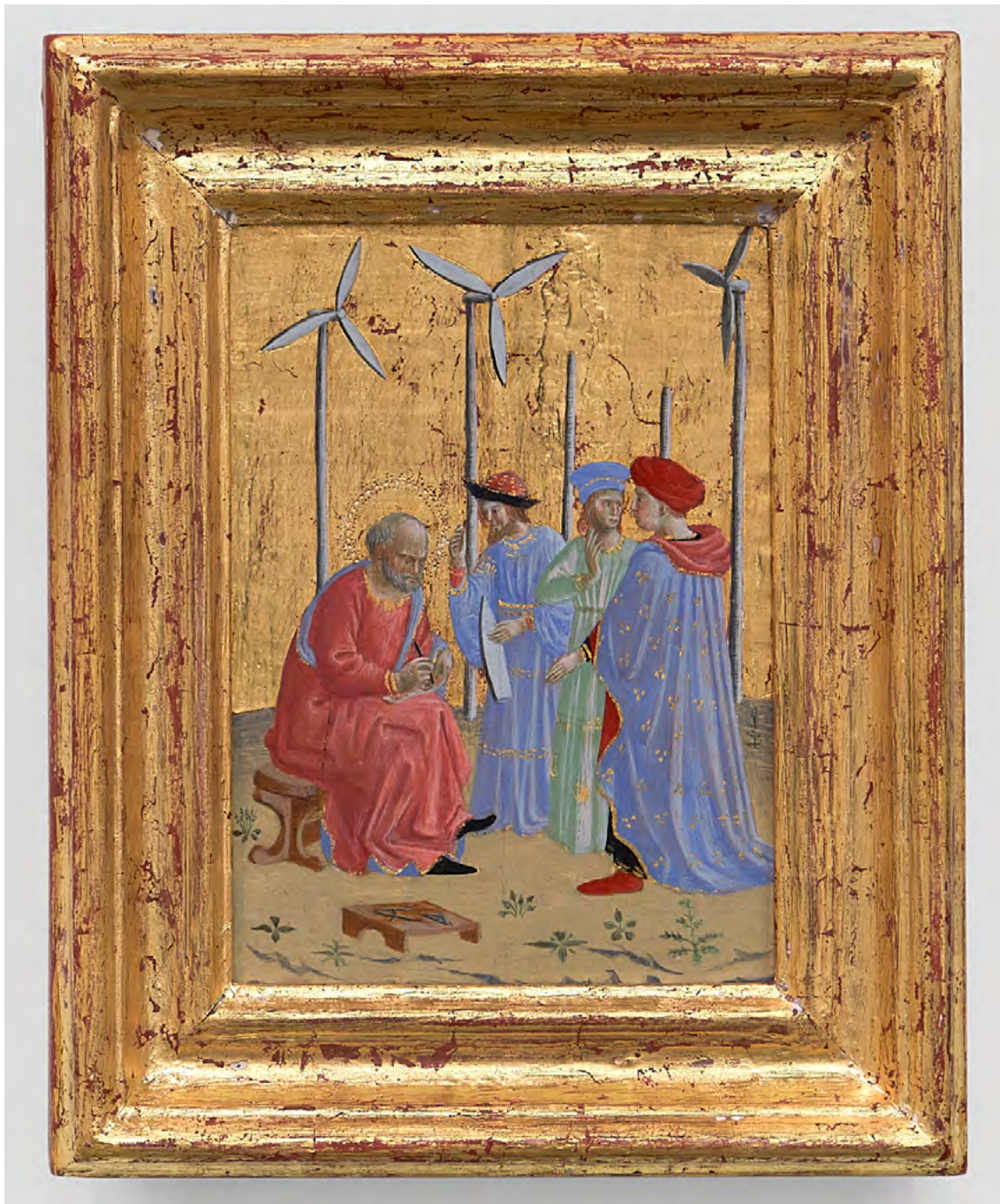
***Sans titre*, 2023**

Tempera, gold and silver on wood, frame made by the artist

28 x 37,5 cm / 11 x 14,8 in

Unique piece

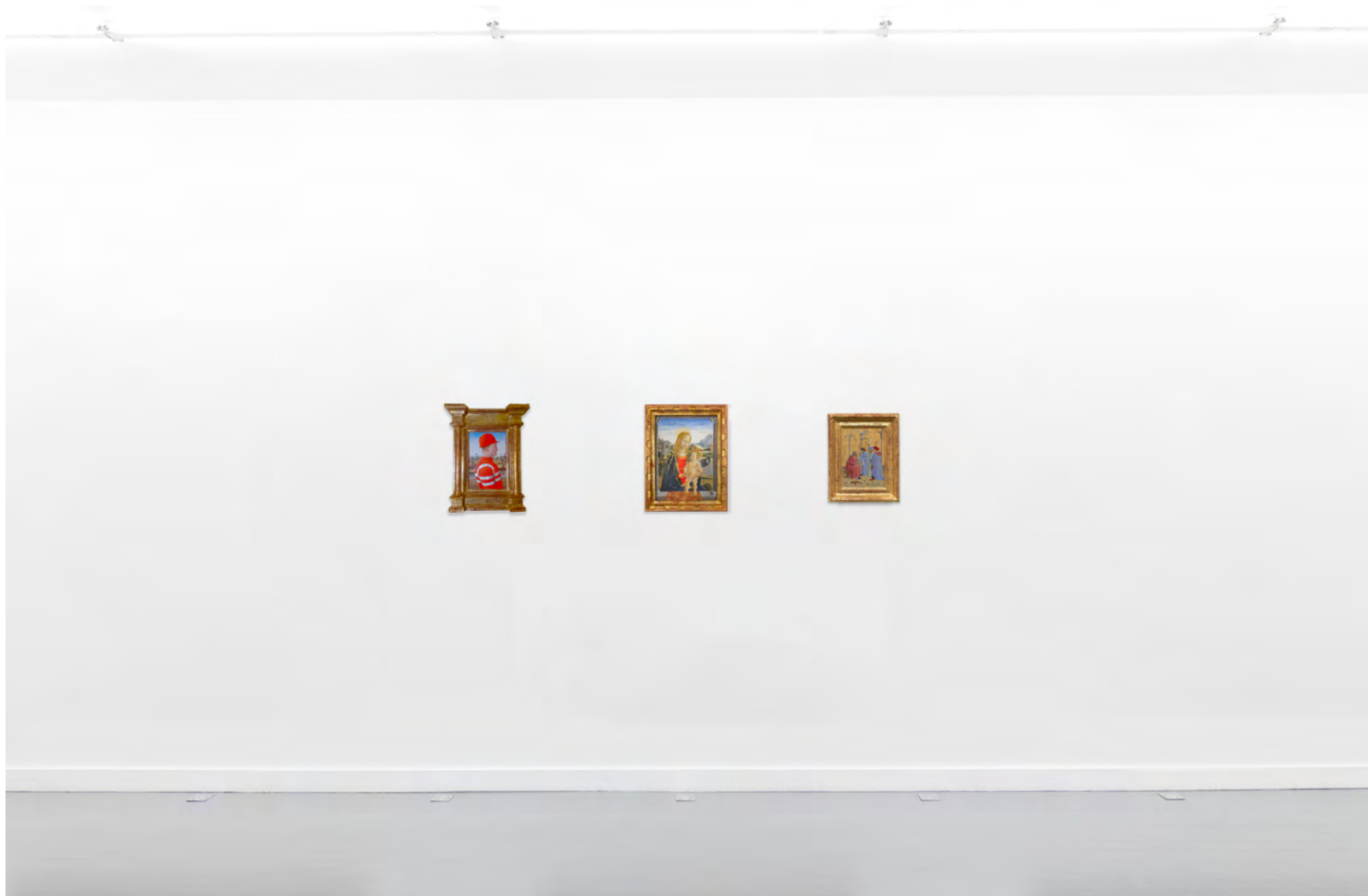
Price: 5 500 € (+ applicable taxes)



***Saint enseignant aux bâtisseurs d'éolienne*, 2023**
Tempera and gold on wood, frame made by the artist
28 x 24 cm / 11 x 9,5 in
Unique piece

Price: 5 000 € (+ applicable taxes)

mor
charpentier



Exhibition render

Art Basel Miami Beach 2023

