

BUCHMANN GALERIE

THE
ARMORY
SHOW

Preview of artworks presented at
The Armory Show 2024 Booth 311

**THE
ARMORY
SHOW**
SEPTEMBER 6–8
JAVITS CENTER

TONY CRAGG	03–05
JASON MARTIN	06–10
BETTINA POUSTTCHI	11–19
CLARE WOODS	20–25
GREG BOGIN	26–28
PEDRO CABRITA REIS	29–34

Opening Hours

VIP Preview Days

Thursday, September 5
from 11am to 7pm

Public Days

Friday, September 6 until – Saturday, September 7
From 11am to 7pm

Sunday, September 8
From 11am to 6pm

TONY CRAGG

Tony Cragg's work testifies to a method of constantly revisiting and further developing questions of figuration and their sculptural realisations. His sculptures can be described as visual appropriations of forms and structures from our complex living environment. He derives both the conception of content and the diverse vocabulary of forms from his examination of organic life forms and microbiological structures as well as from his work with mundane everyday materials and modern technology. The continuity and validity of his work is based on fundamental questions about the relationship between body, material, object and space, which Tony Cragg has been dealing with continuously for years. The diversity of materials and sculptural techniques exemplifies the encyclopedic oeuvre of the artist, whose extraordinary significance was impressively acknowledged by the award of the *Praemium Imperiale for Sculpture* in 2007.

Born in Liverpool in 1949, Tony Cragg studied at Gloucestershire College of Art and Design in Cheltenham from 1968 to 1973 and at Wimbledon School of Art until 1977. In 1988, Tony Cragg represented Great Britain at the 43rd Venice Biennale and won the Turner Prize in the same year. In 2016 he was made a Knight Bachelor of the British Empire. His work has been recognised in over 70 solo exhibitions worldwide in the last 10 years alone, including at the Musée du Louvre, Paris, Hermitage St Petersburg, Tehran Museum of Contemporary Art or at the Museo Novecento Florence, as well as outdoor exhibitions at Boboli Gardens, Florence and Yorkshire Sculpture Park, Museum Kunstpalast Düsseldorf, and currently at Castle Howard, UK.

Buchmann Galerie has represented the artist since 1983.

TONY CRAGG
Incident Seed
2022

Corten steel

unique version from a maximum of
six in a slightly differently rusted finish

74 (h) x 20 x 20 cm

29¼ (h) x 7¾ x 7¾ in

[Link for virtual viewing](#)





JASON MARTIN

Jason Martin's painterly practice follows minimalist and expressive tactics, seeking to capture the emotion and poetic truth in the physical act of painting through moments beyond control. The nature of his non-representational work constantly stimulates the viewer's imagination. Jason Martin employs manifold methods of applying paint to address the essential question of illusion and the rhetoric of paint application. Painting is also a performative act for the artist, leaving room for chance to create works that are lush, attractive and full of vigour.

Many of Martin's works oscillate along the thin line between painting and sculpture, which the artist has repeatedly fathomed and differentiated in various groups of fine works in recent years. The pigment works and a recent series of oil paintings with heavy impasto applied on aluminium structures – up to 6 in/15 cm in depth – have powerful sculptural expression.

Born on the Channel Island of Jersey in 1970, Jason Martin has a BA from Goldsmiths, University of London. He was a participant in the legendary 1997 exhibition *Sensation: Young British Artists from the Saatchi Collection* at the Royal Academy in London and the Museum Hamburger Bahnhof in Berlin. The Buchmann Galerie presented Jason Martin for the first time in 2018, this being the artist's first solo exhibition in a gallery in Germany. He lives and works in London and South Portugal.

Jason Martin's work is held in international private and public collections, including the Hirshhorn Museum and Sculpture Garden in Washington, DC, the Albright Knox Art Gallery in Buffalo, New York, Sprengel Museum in Hanover, Thyssen-Bornemisza Art Contemporary in Vienna and the Schaufler Foundation Schauwerk Sindelfingen.

JASON MARTIN
Untitled (Fluorescent violet), 2021

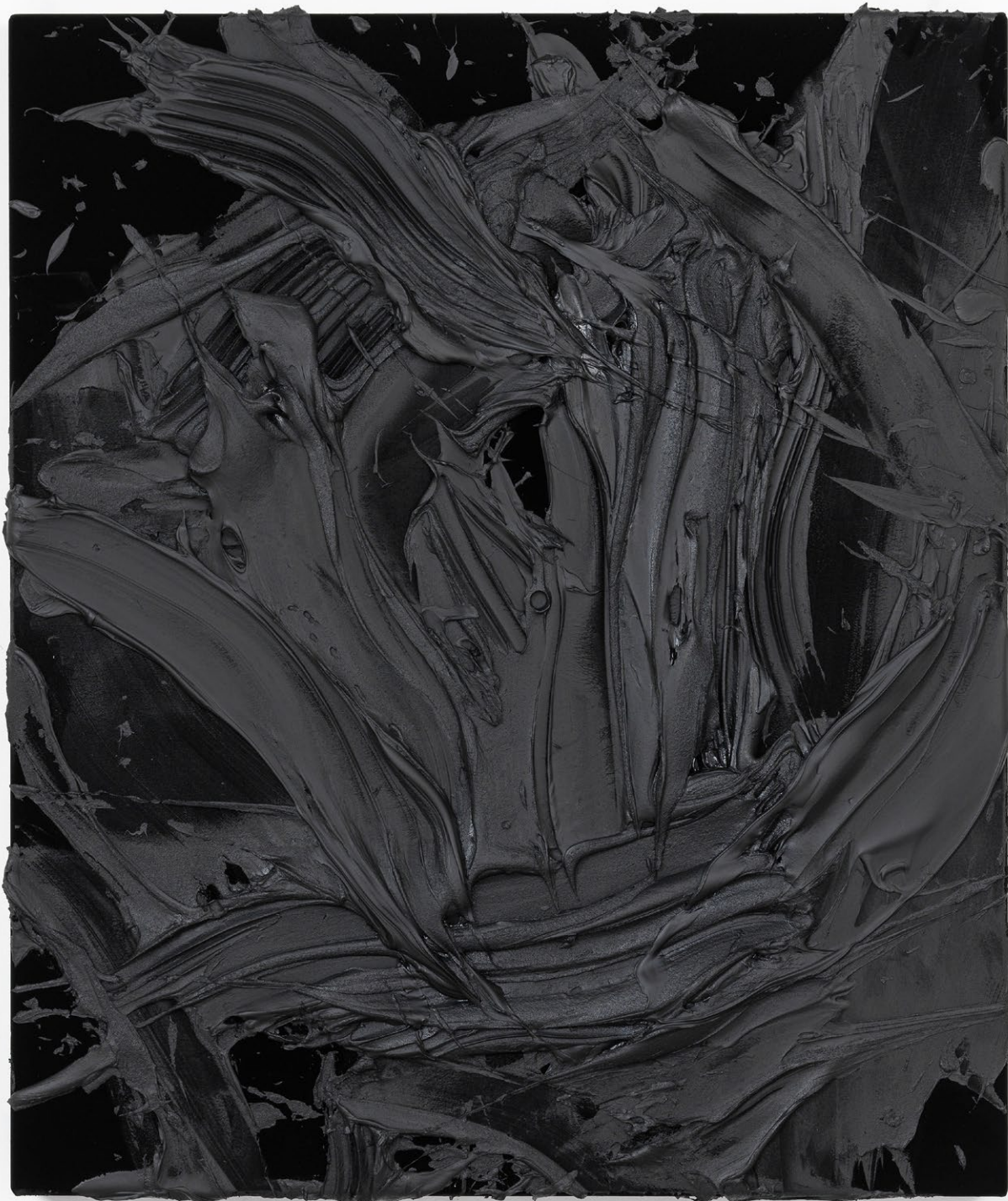
Mixed media on aluminium
48 (h) x 34 x 9 cm
19 (h) x 13½ x 3½ in

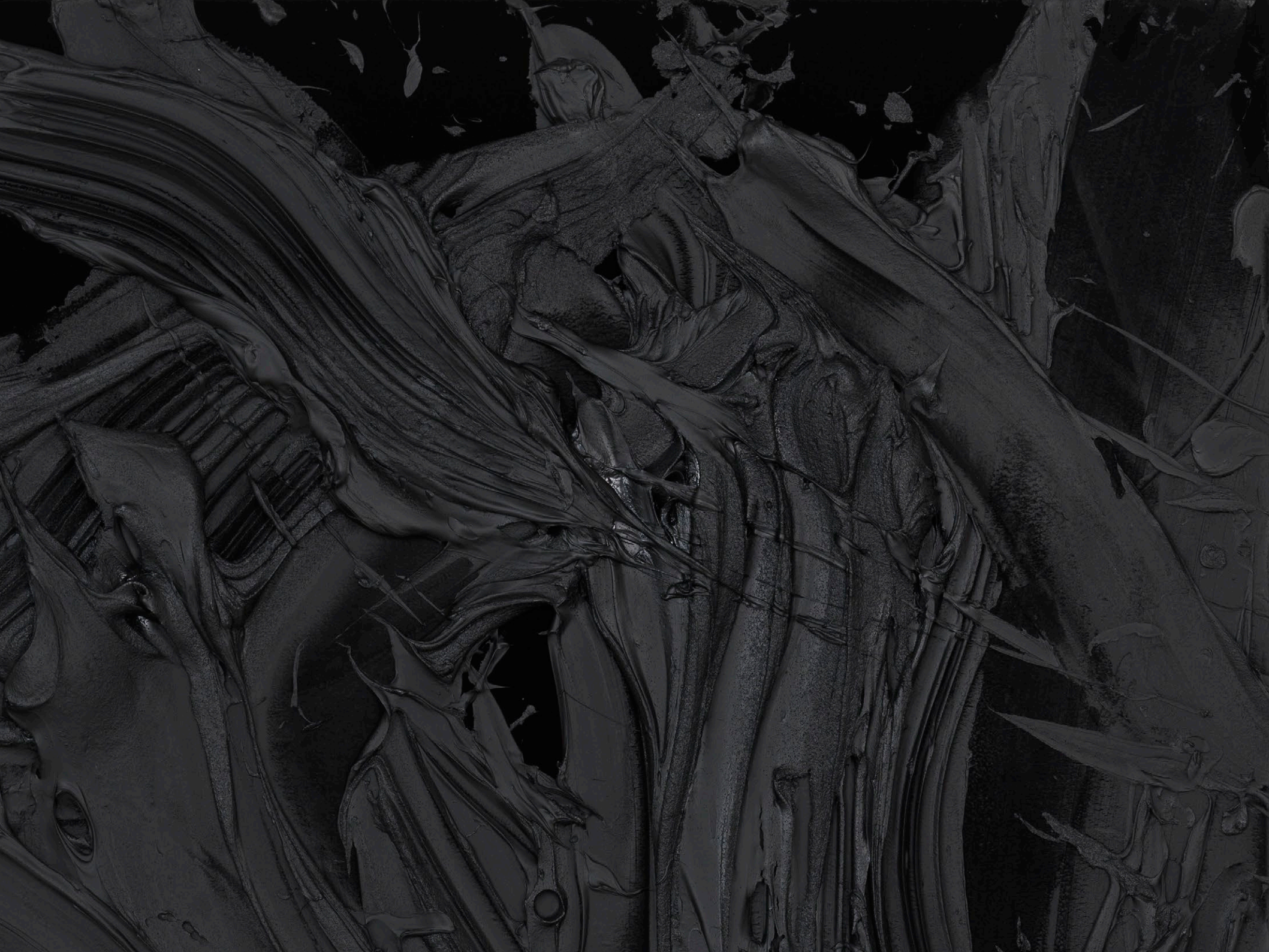




JASON MARTIN
El Capitàn III
2023

Mixed media on velvet
142 (h) x 120 x 12 cm
56 (h) x 47¼ x 4¾ in





BETTINA POUSTTCHI

Bettina Pousttchi stands as one of Germany's foremost contemporary artists and has received significant recognition internationally. Solo exhibitions of her work have been held in institutions such as the Hirshhorn Museum and Sculpture Garden and the Phillips Collection in Washington DC, the Nasher Sculpture Center in Dallas and the Arts Club of Chicago. Recent solo exhibitions have been held at the MoCA Shanghai, the Aurora Museum Shanghai, the Bundeskunsthalle Bonn and the Museum Haus Konstruktiv in Zurich.

Bettina Pousttchi predominantly works with sculpture and photography. Her site-specific photo installations consistently challenge and expand the formal and conceptual possibilities of photography and often occupy entire building façades. The artist first attracted international attention in 2009 with her monumental photographic installation *Echo*, which covered the four elevations of the Temporäre Kunsthalle at Schlossplatz in Berlin. *Echo* was a visual echo of the former prestigious *Palace of the Republic* of the GDR, reflecting on the individual's ability to recall. Pousttchi explores the relationship between memory and history from a transnational perspective.

Such an interlocking approach is key to the artist's work. In her sculpture, Bettina Pousttchi uses objects that structure the physical experience of the urban space, such as crowd barriers and street bollards. By applying techniques such as bending or pressing, and reconceiving their coloring, Pousttchi relieves these everyday objects of their regulatory function. By detaching them from their original context, they are turned into signs of change, fluid structures that dissolve boundaries. With her serial use of the source material, the artist conceptually draws on Minimal Art as well as on Marcel Duchamp's ready-mades. A monumental sculpture from the '*Vertical Highways*' series is permanently installed in front of the Berlin Central Station.

Bettina Pousttchi was born in Mainz in 1971. She studied at the Kunstakademie in Düsseldorf and graduated from the Whitney Independent Study Program in New York. She lives in Berlin.



BETTINA POUSTTCHI

Vertical Highways A36

2024

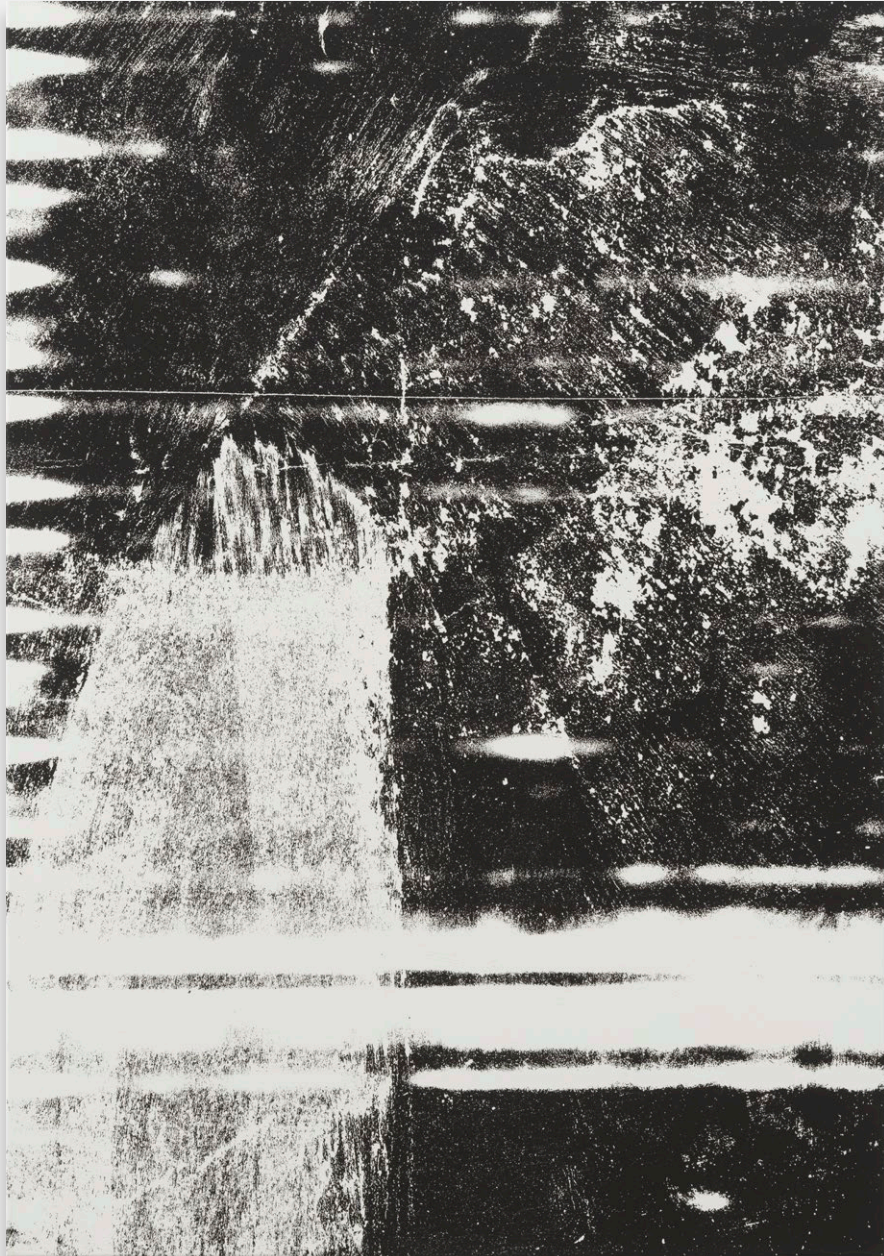
Guardrails, steel

unique

186 (h) x 82 x 90 cm

73¼ (h) x 32¼ x 35½ in





BETTINA POUSTTCHI

Horizon C02, 2024

Acrylic on canvas

138 (h) x 97 x 4 cm

54¼ (h) x 38¼ x 1½ in

BETTINA POUSTTCHI

Horizons M03

2024

Acrylic on canvas

30 (h) x 30 x 2 cm

11¾ (h) x 11¾ x ¾ in





BETTINA POUSTTCHI
Vertical Highways A35
2024

Guardrails, steel

156 (h) x 70 x 60 cm

61½ (h) x 27½ x 23½ in



BETTINA POUSTTCHI

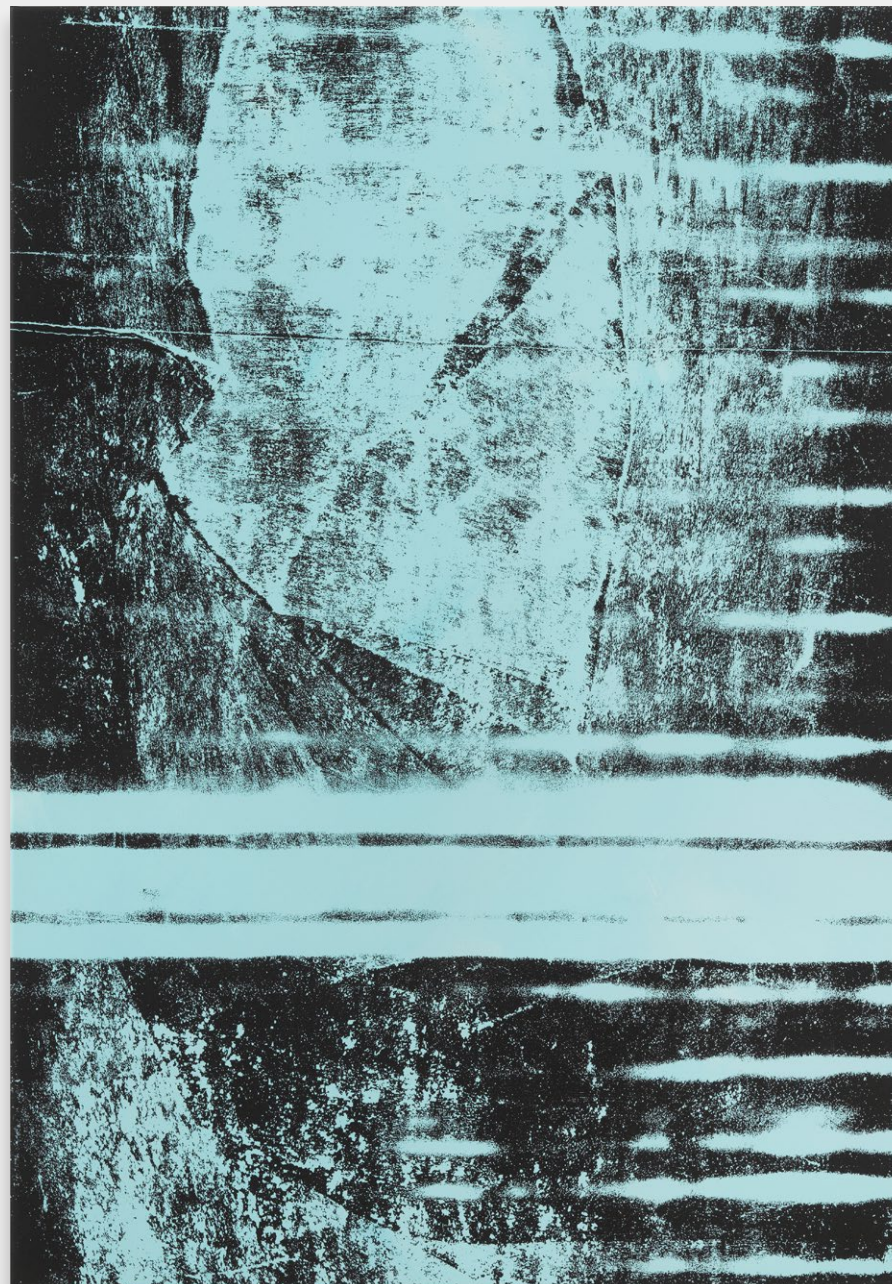
Horizons B08

2024

Acrylic on canvas

138 (h) x 97 x 4 cm

54¼ (h) x 38¼ x 1½ in





Bettina Pousttchi, *Progressions*, Museum Haus Konstruktiv, Zurich, 2024

CLARE WOODS

Clare Woods, who graduated from Goldsmiths' College in 1999 and originally trained as a sculptor, is today one of Britain's most idiosyncratic contemporary painters. Her distinctive paintings, which are rooted in the English landscape tradition, over time, have expanded into a wide visual language that includes still life, interiors or portraits and figures.

The paintings are based on photographs that are sometimes from the artist's own collection and at other times grounded in imagery from newspapers and magazines. The original photographs are cropped and edited by drawing through the forms to remove elements of them, so that they begin to sit on the edge of legibility and figuration. Woods conceptually empties the source image to replace it with a new interpretation, often symbolically charged, during the act of painting. This physical breakdown of the image, which forces a slowing down and falling apart of the visual, entices the viewer to question their ability to decipher the content of what is in front of them, and to question what it means to live in a time of the mass consumption of imagery in a world that treats banality and disaster in the same way.

Clare Woods' work has been shown in solo exhibitions at the Hepworth Wakefield in Yorkshire, the Southampton City Art Gallery, Chisenhale Gallery in London, the Mead Gallery in Coventry and the Serlachius Museum in Finland, among others. The artist has also executed several permanent public art commissions, including for Carpenter's Curve at Queen Elizabeth Olympic Park in London (2010–12), the VIA University College in Aarhus, Denmark (2014), River Bend in Dallas, Texas (2019), and at CCA Museum (Mallorca).

Works in public collections include those at the Albright-Knox Art Gallery in Buffalo, New York; ARKEN Museum of Modern Art in Denmark; the Dakis Joannou Collection Foundation in Athens; the Hobart Museum in Tehran; and The National Museum of Wales in Cardiff.

Clare Woods was born in 1972. She lives and works in Hereford, UK.





CLARE WOODS

Surprise Packet, 2024

Oil on aluminium

150 x 150 cm

59 x 59 in

CLARE WOODS
New Problems 8, 2020

Oil on aluminium

50 x 50 cm

19¾ x 19¾ in





CLARE WOODS

Winter Outside, 2020

Oil on aluminium

150 x 100 cm

59 x 39¼ in

CLARE WOODS
Soft Peaks, 2023

Oil on aluminium

29 x 24 cm

11½ x 9½ in



GREG BOGIN

Greg Bogin's canvases are expansive fields of color that seamlessly integrate sculptural elements, presenting an optimistic perspective. Throughout his career, Bogin has transformed the visual stimuli of contemporary urban life into exquisitely crafted artistic talismans.

His work embodies a fascinating paradox: though his forms may suggest weightlessness, drifting, and evanescence, they are grounded in a tangible reality. The "holes" in his paintings, which reveal the blank wall underneath, serve as powerful reminders of this grounding. This interplay indicates that the illusion of weightlessness is supported by a solid foundation of structure and heft.

Bogin's artistic style is a vibrant blend of Abstract painting, Minimalism, and Pop art. Reflecting on his passion for abstract painting, he states, "One of the things that draws me to abstraction is its capacity to communicate multiple ideas without being literal or specific. In that sense, I continue to be an abstractionist, but I do not adhere to a strict doctrine; I work by instinct."

Bogin's work suggests that optimism can be a radical response to the world's negative forces and upheavals. This thinking, grounded in work, process, and diligence, envisions a future filled with joy—not as a naive pursuit, but as a deliberate choice despite challenges.

Born in New York City in 1965, Bogin received his BFA from Cooper Union in 1987. His work has been featured in numerous international exhibitions, including at Marlborough Contemporary in New York and London, Staatsgalerie Stuttgart, Leo Koenig in New York, Museum für Konkrete Kunst in Ingolstadt, Neues Museum Nürnberg, and the Daimler Art Collection in Stuttgart, among others.

GREG BOGIN
*Can I Tell You a
Romantic Story, 2024*

Acrylic on canvas on wood

106,7 x 106,7 cm

42 x 42 in



GREG BOGIN

Blue Meanie, 2021

Acrylic and urethane on canvas on wood

137 x 152,5 cm

54 x 60 in

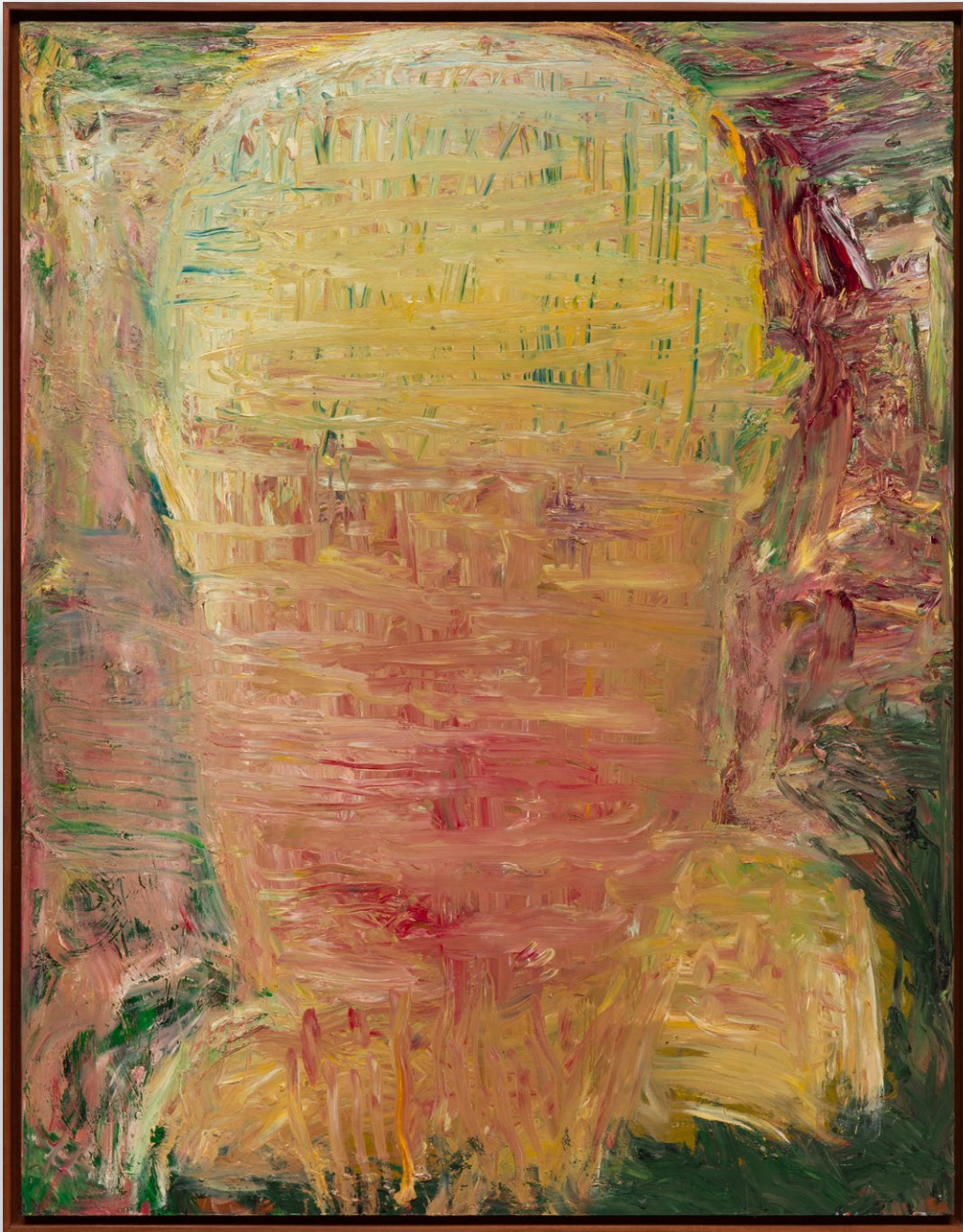


PEDRO CABRITA REIS

Working across a wide range of media, from drawing and painting to sculpture, Pedro Cabrita Reis' multifaceted oeuvre has a haunting presence and poetic narrative. It is characterized by a captivating clarity that is due to the simple and basic, often found materials he uses, such as steel, concrete, glass, neon light or wood. The artist's sensibility for our complex relationship with the environment, for the fractures and peripheries of our utilitarian society, is brought to the fore in his oeuvre. Materials like the remains of building rubble or disused doors and windows for the sculptural work, and the figures in their solitude and the utopian landscapes in the recent oil paintings, get a new dignity and meaning. Intertwined in various groups of works, Pedro Cabrita Reis intellectually, sculpturally and emotionally creates and opens up new spaces.

Pedro Cabrita Reis (b. 1956 in Lisbon, Portugal) is a foremost visual artist of his generation and one of Portugal's most internationally renowned artists. He represented Portugal at the 50th Venice Biennale (2003) and participated at the 55th Venice Biennale with the site-specific work, *A Remote Whisper* (2013). His work was presented at the 10th Biennale de Lyon: "The Spectacle of the Everyday" (2009), the 21st and 24th São Paulo Biennales (1994, 1998) and documenta IX in Kassel (1992). Recent public artworks by Pedro Cabrita Reis include the monumental sculpture *Central Tejo* in Lisbon (2018).

His works are featured in the collections of many prominent museums, both national and international, including Tate Modern in London, the Gulbenkian in Lisbon, The Arts Club of Chicago, the Hamburger Kunsthalle, the Serralves Museum in Porto, the Museum of Art, Architecture and Technology (MAAT) in Lisbon, S.M.A.K. in Ghent, Centre Pompidou in Paris, IVAM in Valencia, CAC in Málaga, Kunst Museum Winterthur in Switzerland, the Jumex Collection in Mexico City, the Ontario Art Gallery in Toronto and the Museo Reina Sofia in Madrid.



PEDRO CABRITA REIS
*Head (The Age of Decay,
2nd series 6/10)*

2022

Oil on raw canvas

146 x 114 cm

57½ x 45 in



PEDRO CABRITA REIS
Landscapes (series XI) #2

2020

Oil on raw canvas

46 x 62 cm

18 x 24½ in



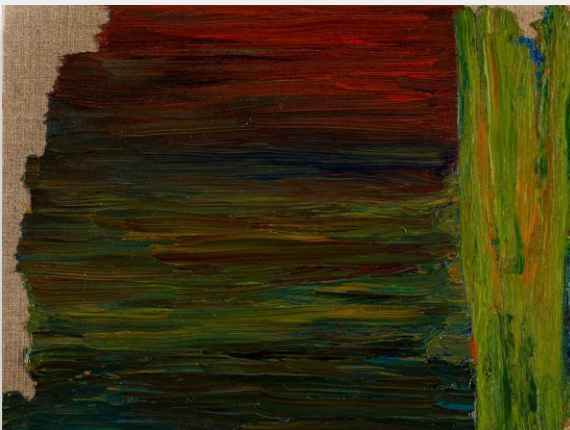
Landscapes (series XI) #5

2020

Oil on raw canvas

46 x 62 cm

18 x 24½ in



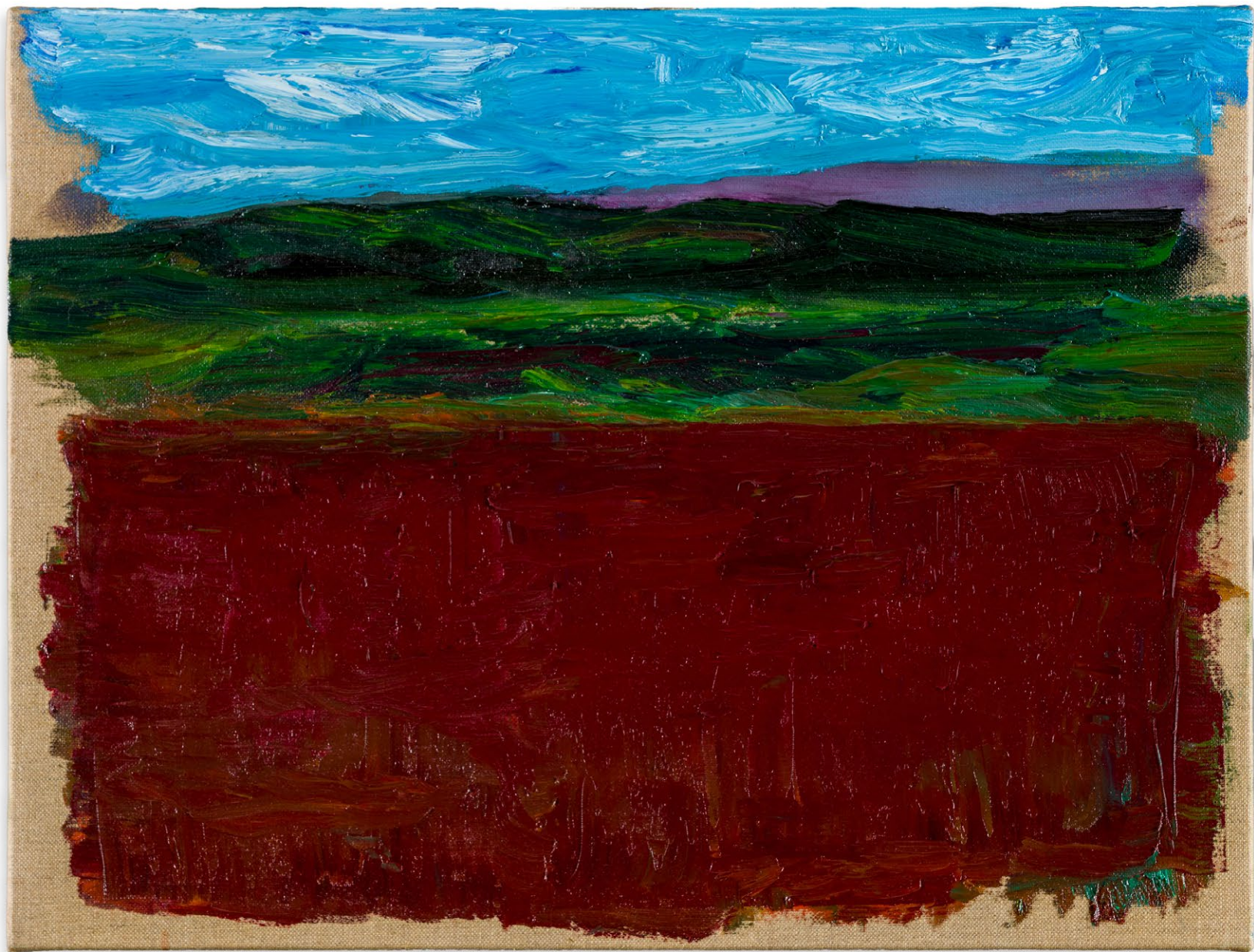
Landscapes (series VIII) #5

2020

Oil on raw canvas

33 x 46 cm

13 x 18 in







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Upcoming Exhibition

Gajin Fujita
Blessings and Curses of this World
13 Sep - 26 October 2024



Hell is Down, 2023 - 2024

Spray paint, 24K gold leaf, 12K white gold leaf
and paint markers on two wood panels
2-part, 121,9 x 81,3 cm, 2-part, 48 x 32 in