

SEPTEMBER 4-7, 2024

FRIEZE SEOUL 2024

Galerie Gregor Staiger
BOOTH A33
COEX

Caroline Bachmann, Vittorio Brodmann, Guillaume Dénervaud

Guillaume Dénervaud will be co-presented with Bel Ami, Los Angeles



CAROLINE BACHMANN

1963, Lausanne, Switzerland

Lives and works in Cully & Berlin

Caroline Bachmann's practice and approach to painting can be seen as a tireless quest to unravel the medium while simultaneously examining the semiotic potential of representation. Often studying her direct surroundings, Bachmann sketches her visible landscape in moments of sunrise and sunset, resulting in light playing a crucial role in her works. Bachmann takes her sketches - diagram-like, offering rough cues on colours and composition - and further translates them into her paintings, culminating in intricate layers composed of memory, imagination and art historical concerns. Working frequently in a series of recurring motifs, one can read Bachmann's works as an experience in studying the subject. The work can be seen rooted in a lifelong accumulation of the views of the landscape that repeatedly appears in Bachmann's paintings. By inserting the framing device continually seen in the works, Bachmann creates a distance between the subject of the image, reaffirming the power of painting and the notion of representation. The framing format also directly references Louis Michel Eilshemius, the American landscape artist from whose paintings Bachmann was influenced to incorporate the painted frame on the edges of the canvas.

At Frieze Seoul 2024, the gallery will be presenting four new paintings by Bachmann.

Bachmann's work was recently shown in the exhibition 'Apropos Hodler. Aktuelle Blicke auf eine Ikone' at the Kunsthaus Zurich.

Caroline Bachmann (*1963, Lausanne) studied at Academy of Arts and Crafts in Geneva. Following a period of living in Barcelona and Rome, Bachmann returned to Switzerland in 2002. Bachmann was Professor and head of the painting and drawing department at the university of art HEAD – Genève from 2007 to 2022. Between 2004 and 2014 she collaborated with Swiss artist Stefan Banz, a period during which they founded KMD – Kunsthalle Marcel Duchamp | the Forestay Museum of Art, an exhibition and research space that they have been running together since 2009.

In 2022 she won the Swiss Grand Award for Art | Prix Meret Oppenheim.

Selected solo exhibitions include 'Le matin', Centre d'art contemporain d'Ivry - Le Crédac, Paris (2023); 'Lune Rousse Reflet', Galerie Gregor Staiger, Zürich (2023); 'Starry Sky', Duane Thomas Gallery, New York (2020); '58 av. J.-C.', Kunsthaus Glarus (2020); Locus Solus, Lausanne (2019); ESPACE DAM, Romainmôtier (2017). Bachmann's work has been featured in several group shows such as: 'Apropos Hodler. Aktuelle Blicke auf eine Ikone', Kunsthaus Zurich, Zurich (2024); 'Temps de Mars', Musée des beaux-arts, La Chaux-de-Fonds (2024); SYMMETRICAL SPACE POPS, Galerie Gregor Staiger, Zurich (2024); 'Un Lac Inconnu', Fondation Bally, Lugano (2023); 'Agora', Centre Art Contemporain, Genève, Geneva (2022); 'Etat des Lieux', Espaces d'art indépendants, Maison Gaudard, Lausanne (2022); '(Un)Certain Ground', Kunsthaus Pasquart Biel, Bienne (2022); HEAD Campus Inauguration, Geneva (2022); 'Inventaire', MAMCO, Geneva (2021); 'Hans Emmenegger', Fondation de l'Hermitage, Lausanne (2021); 'Alles Echt', Kunstmuseum Luzern, Luzern (2020); Verein für Originalgrafik, Zurich (2021); 'Palazzina #8', Palazzina, Basel (2020) and many others.



Caroline Bachmann, Pleine lune nuage gris nuages noirs, 2024
Oil on canvas
170 × 130 × 2 cm | 66 7/8 × 51 1/8 × 3/4 in; BACH/P 52

50,000.00 CHF (excl. VAT)



Caroline Bachmann, Coup de Joran, 2024
Oil on canvas
40 × 30 × 2 cm | 15 3/4 × 11 3/4 × 3/4 in; BACH/P 50

16,000.00 CHF (excl. VAT)



Caroline Bachmann, Etoile vagues risée reflet, 2024
Oil on canvas
40 × 30 × 2 cm | 15 3/4 × 11 3/4 × 3/4 in; BACH/P 51

16,000.00 CHF (excl. VAT)



Caroline Bachmann, Lever de soleil brume, 2024
Oil on canvas
30 × 24 × 2 cm | 11 3/4 × 9 1/2 × 3/4 in; BACH/P 49

12,000.00 CHF (excl. VAT)



Caroline Bachmann, *Le Matin*, 2023
Exhibition view, Le Crédac, Ivry-sur-Seine, France. Photo: Diane Arques/ADAGP



Caroline Bachmann, *Le Matin*, 2023
Exhibition view, Le Crédac, Ivry-sur-Seine, France. Photo: Diane Arques/ADAGP

VITTORIO BRODMANN

1987, Ettingen, Switzerland
Lives and works in Berlin

Berlin-based Vittorio Brodmann's paintings are characterized by figures that inhabit them morphed into an intermediate, fantastical world, where they reveal at times human, at times animal, and often quixotic traits.

Touching upon a number of painting traditions as well modern cartoons, Brodmann's compositions and themes disclose references, in equal measure, from the surreal automatism of André Masson and Ernst Ludwig Kirchner's intense colour palette to traditional Japanese Yokai prints, renderings of phantom-like entities often with no distinct shape. Sitcom set-ups and one-liners can be seen to inform Brodmann in tandem with the aesthetics of early Nickelodeon or Cartoon Network animations. Figures slip into undefinable shapes and forms, assuming both comical and misshapen proportions. Features exaggerated, noses are elongated and butts protrude, all up against landscapes and backgrounds whose tones recall popular cartoons. As animated figures and doodles collapse and mutate into each other across the canvas, Brodmann marries deliberate approach with coincidence - the scenarios hold defined narratives, but ultimately remain open. Brodmann continuously entertains this balance, most notably in situating the works in between the slapstick and earnest.

Brodmann is a fellow of the upcoming residency at Istituto Svizzero in Rome. Furthermore, he will be part of a group show at Fondation Vincent Van Gogh, Arles. In 2023 Brodmann held a solo show at Galerie Gregor Staiger, Milan and was featured at the Zurich Biennial at Kunsthalle Zurich.

During Frieze Seoul, we will present recent paintings by Brodmann, characterized by an intense colour palette and complex compositions.

Vittorio Brodmann (*1987 in Ettingen, lives and works in Berlin). Recent solo exhibitions include 'Glue', Fitzpatrick Gallery, Paris (2024); 'Hide in the Structure', Galerie Gregor Staiger, Milan (2023); 'Tag und Nacht im Leben einer Bäckerei', Kunstraum Schwaz, Schwaz, Austria (2022); Galerie Gregor Staiger, Milan (2021); 'Begutachtung des Lecks', Galerie Gregor Staiger, Zurich (2020); 'Zweig im Regen', Kunstverein Nuremberg (2019); 'Plight', Truth & Consequences, Geneva; 'Calamity', Gavin Brown's Enterprise/Sant'Andrea de Scaphis, Rome (2019); 'Annual Exterior Project 2018', Kunsthaus Baselland, Basel (2018); 'Two Birds, Two Stones', Freedman Fitzpatrick, Los Angeles (2018); 'Water Under The Bridge', Kunsthalle Bern (2016) and 'Ups and Downs', 21er Raum / 21er Haus, Vienna (2013). His work has been featured in group exhibitions at Kölnischer Kunstverein, Cologne (2024), Kunsthalle Zurich, Zurich (2023), Fri Art Kunsthalle Fribourg, Switzerland (2020), Forde, Geneva (2019), Albrecht Dürer Gesellschaft, Nuremberg, Frans Hals Museum, Haarlem, Tanya Leighton, Berlin, MAMCO, Geneva, Freedman Fitzpatrick, Los Angeles (all 2018), and many others.



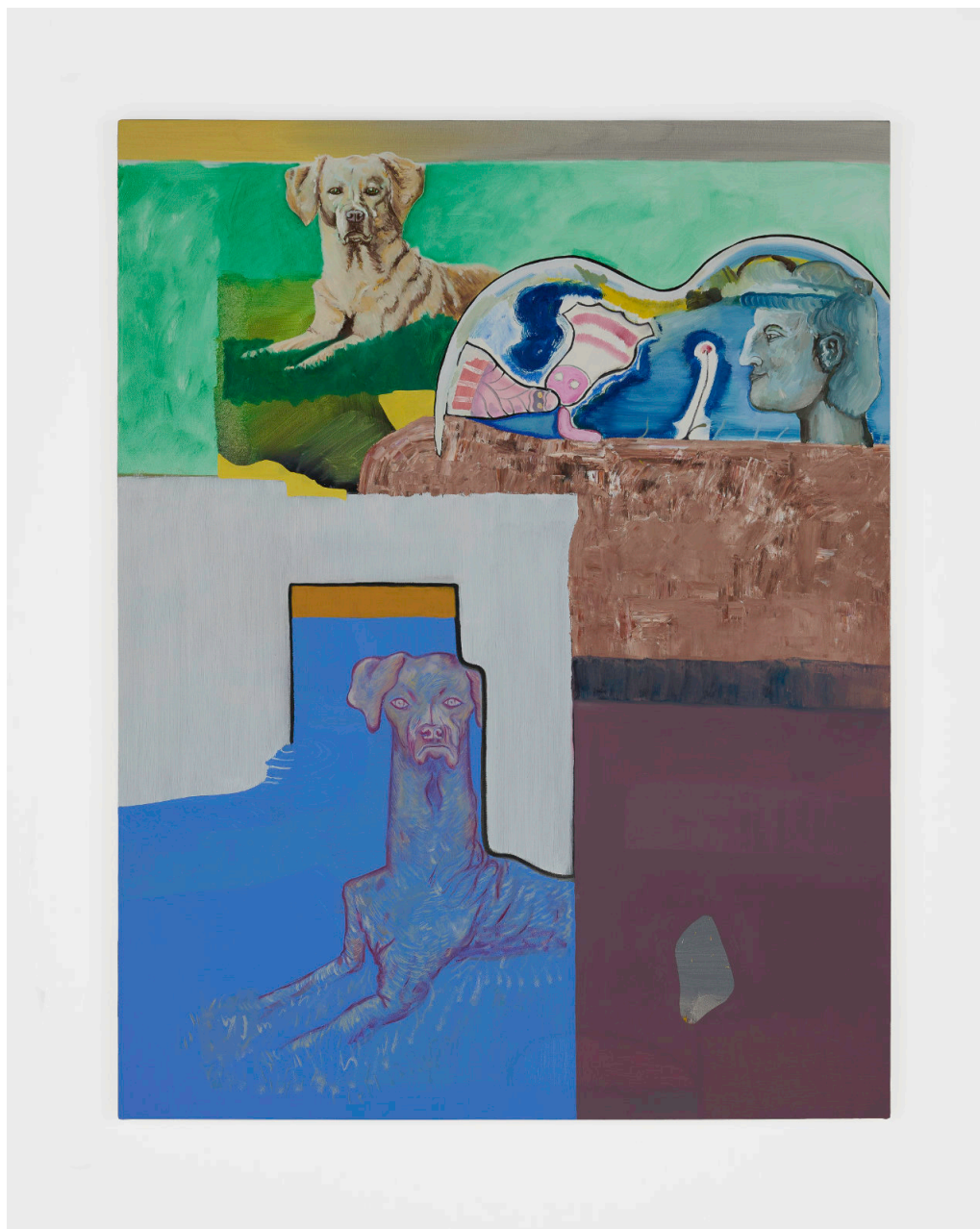
Vittorio Brodmann, Lanes, 2024
Oil on canvas
180 × 135 cm | 70 7/8 × 53 1/8 in; BROD/P 399

27,000.00 CHF (excl. VAT)



Vittorio Brodmann, DJ in the Sky, 2023
Oil on canvas
130 × 100 cm | 51 1/8 × 39 3/8 in; BROD/P 401

20,000.00 CHF (excl. VAT)



Vittorio Brodmann, Nuclear Dog, 2024
Oil on canvas
130 × 100 cm | 51 1/8 × 39 3/8 in; BROD/P 402

20,000.00 CHF (excl. VAT)



Vittorio Brodmann, Split Decision, 2024
Oil on canvas
45 × 35 cm | 17 3/4 × 13 3/4 in; BROD/P 400

7,000.00 CHF (excl. VAT)



Vittorio Brodmann, *Hide in the Structure*, 2023
Exhibition view, Galerie Gregor Staiger, Milan



Vittorio Brodmann, *Hide in the Structure*, 2023
Exhibition view, Galerie Gregor Staiger, Milan

GUILLAUME DÉNERVAUD

1987, Fribourg, Switzerland

Lives and works in Paris

Guillaume Dénerveau renders dense forests of organic and engineered forms using stencils and templates he has collected over the years. These templates include traditional architectural French curves and various ellipses, as well as branded stencils used by real estate agents and furniture designers to sketch diverse industrial elements: the curve of a wall, the shape of bathroom fixtures, plumbing, electrical wiring, etc. As CAD has made these tools mostly obsolete for commercial use, Dénerveau redeploys them to create various visions of the future built on the remnants of today's industrialized society. These new anticipatory scenarios of dystopian scapes seem more like disrupted habitats than deliberate plans, with mutant flora, overgrown invasive species, rusting motor parts collecting silt in lakebeds, and living tissue merging with electronic circuitry. Flowing shapes reminiscent of parasitic plants or cancerous cells proliferate. Dénerveau infuses the systems with life by using ink and oil paint made from plants, algae, and minerals: the colors don't only represent nature, they are derived from nature itself, crushed and dissolved and stirred.

Guillaume Dénerveau will be showcasing at the gallery's booth five works on linen, which follow his distinguished storyline of futuristic and post-apocalyptic worlds.

The artist was the subject of a major solo show at Swiss Institute in New York at the end of 2023. This upcoming fall his work will be part of a group show at MAMCO, Geneva and at ICA Miami.

Guillaume Dénerveau (b. 1987, Fribourg, Switzerland) lives and works in Paris. He studied at the École des arts appliqués, Geneva and at HEAD, Geneva. Dénerveau's solo shows include 'Thulite. Chapter I', Atrata, Angles-sur-l'Anglin (2024); 'Atrata. Chapter II', Paris (2024); 'Orphaned Wells', Galerie Gregor Staiger, Zurich (2024); 'Ozoned Station', Swiss Institute, New York (2023); 'Synthetic Splinter', Bel Ami, Los Angeles (2023); 'Surv'eye', Centre D'édition Contemporain (CEC), Geneva (2021); 'Zone Furtive', Balice Hertling, Paris (2019); 'Inversens Clinic', Alienze, Lausanne (2019); and 'Spectrolia' Corporation, Hard Hat, Geneva (2018). Group exhibitions include 'Crumbling The Antiseptic Beauty', Fondation d'entreprise Pernod Ricard, Paris (2024); 'La main-pleur', Fri Art Kunsthalle, Fribourg (2022); 'Des corps, des écritures', Musée d'art Moderne de Paris (2022); Aquarium, Maison Populaire, Montreuil (2022); 'Les formes du transfert', Les Magasins Généraux, Paris (2021); 'Emblazoned World', Bel Ami, Los Angeles (2021); 'Le sain ennui', BQ Gallery, Berlin (2021); 'Your Friends and Neighbors', High Art, Paris (2020); and 'L'Oranger', LiveInYourHead, Geneva (2017). Dénerveau participated in the Swiss Institute residency program, New York (2021).

Public collections: ICA Miami, MAMCO, Geneva, the Musée d'art Moderne de Paris, amongst others.



Guillaume Déneraud, According to the experiments all of our theories are wrong
2024, Tempera, oil on linen
122 × 83 × 2.5 cm | 48 × 32 5/8 × 1 in; DENE/P 7

16,000.00 CHF (excl. VAT)
18,500.00 USD (excl. VAT)



Guillaume Déneraud, Eight, seven, six, five, four, three, two, one, 2024
Tempera, oil on linen
122 × 83 × 2.5 cm | 48 × 32 5/8 × 1 in; DENE/P 8

16,000.00 CHF (excl. VAT)
18,500.00 USD (excl. VAT)



Guillaume Dénervaud, In nature nothing exists alone, 2024
Tempera, oil on linen
122 × 83 × 2.5 cm | 48 × 32 5/8 × 1 in; DENE/P 9



16,000.00 CHF (excl. VAT)
18,500.00 USD (excl. VAT)



Guillaume Déneraud, Test transmission in ten, 2024
Tempera, oil on linen
122 × 83 × 2.5 cm | 48 × 32 5/8 × 1 in; DENE/P 10



16,000.00 CHF (excl. VAT)
18,500.00 USD (excl. VAT)



Guillaume Déneraud, *She said to look at the sky at midnight*, 2024
Tempera, oil on linen
122 × 83 × 2.5 cm | 48 × 32 5/8 × 1 in; DENE/P 11

16,000.00 CHF (excl. VAT)
18,500.00 USD (excl. VAT)



Guillaume Déneraud, *Ozoned Station*, 2023
Exhibition view, Swiss Institute, New York



Guillaume Déneraud, *Ozoned Station*, 2023
Exhibition view, Swiss Institute, New York



Guillaume Dénervaud, Volatility Orb'1, 2023
Blown glass, light bulb, electrical cable
Ø 40 cm | Ø 15 3/4 in; DENE/S 1

8,000.00 CHF (excl. VAT)



Guillaume Déneraud, *Ozoned Station*, 2023
Exhibition view, Swiss Institute, New York



Guillaume Dénervaud, *Orphaned Wells*, 2024
Exhibition view, Galerie Gregor Staiger, Zurich