

**GALLERIA CONTINUA**

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI

**AT  
FRIEZE SEOUL  
2024**

SEPTEMBER 5-7

BOOTH M01

**AI WEIWEI**

**DANIEL BUREN**

**CARLOS CRUZ-DIEZ**

**ANISH KAPOOR**

**JULIO LE PARC**

**MICHELANGELO PISTOLETTO**

**NEDKO SOLAKOV**

**KIKI SMITH**

# AI WEIWEI

Ai Weiwei was born in Beijing in 1957, he lives and works in Beijing (China), Berlin (Germany), Cambridge (UK) and Lisbon (Portugal). Ai Weiwei has been called the most influential artist of our time. After denouncing government corruption and lack of respect for human rights and freedom of speech in China, he was arrested, beaten, placed in isolation and forbidden to travel. His activity as a dissident has gone hand in hand with his artistic career and he has continued to produce work testifying to his political beliefs while at the same time making plenty of room for creativity and experimentation.

His output over the past thirty years allows us to explore his ambivalent rapport both with Western culture and with the culture of his own country - torn between a deep-rooted sense of belonging and an equally strong urge to rebel.

His father, the poet Ai Qing, was labeled a "rightist" in 1958 and Ai and his family were exiled, first to Heilongjiang, in northeastern China, and then soon after to the deserts of Xinjiang, in northwestern China. Following the death of Mao Zedong in 1976, Ai Qing was rehabilitated and the family moved back to Beijing. Ai would enroll at the Beijing Film Academy and was one of the original members of the 'Stars' group of artists.

Ai moved to the United States in 1981, living in New York between 1983 and 1993. He briefly studied at the Parsons School of Design. In New York, Ai would discover the works of Marcel Duchamp and Andy Warhol. Returning to China in 1993 to care for his ailing father, Ai contributed to the establishment of Beijing's East Village, a community of avant-garde artists. In 1997, he co-founded the China Art Archives & Warehouse (CAAW), one of the first independent art spaces in China.

He began to take an interest in architecture in 1999, designing his own studio house in Caochangdi, on the northeast edge of Beijing. In 2003, Ai started his own architecture practice, FAKE Design. In 2007, as a participant of documenta 12, Ai brought 1001 Chinese citizens to Kassel as part of his Fairytale project. In 2008, Ai and the Swiss architecture team of Herzog and de Meuron designed the Beijing National Stadium.

In 2010, Ai covered the floor of the Turbine Hall at Tate Modern with 100 million porcelain sunflower seeds.

In 2012, Ai Weiwei was awarded the Václav Havel Prize for Creative Dissent, by the Human Rights Foundation.

In 2015, Ai was awarded the Ambassador of Conscience Award, by Amnesty International, for his actions in support of the defense of human rights.

In 2017 his epic film journey 'Human Flow' took part in the 74th Venice International Film Festival. The film gives a powerful visual expression to the contemporary massive human migration. Captured over the course of an eventful year in 23 countries, 'Human Flow' follows a chain of urgent human stories that stretches across the globe in countries including Afghanistan, Bangladesh, France, Greece, Germany, Iraq, Israel, Italy, Kenya, Mexico, and Turkey.

In 2021 the artist's memoir "1000 Years of Joys and Sorrows" was published.

In 2022 the Japan Art Association announced Ai Weiwei as the laureate of the 33rd Praemium Imperiale prize for sculpture.



**Washed**

1991  
subtracted acrylic on plywood board  
48 x 48 x 2 cm  
18.89 x 18.89 x 0.78 in  
unique work

**AI WEIWEI**



## AI WEIWEI

### Washed

"Art is really about your own motivation, your own passion, your own character. It's nothing a teacher can teach you. They can guide you a little bit, but if you read a book - if you read art history - you can learn from there too."

Ai Weiwei

The series "Washed" are paintings made with black acrylic on a wooden board. These works are dated back to the decade Ai spent in New York from 1983 to 1993. Greatly impressed by American art by Andy Warhol, Marcel Duchamp and Jasper Johns, Ai experiment and familiarize himself with a range of different mediums.

# DANIEL BUREN

Born in Boulogne-Billancourt (Paris) in 1938, Daniel Buren lives and works in situ.

In the mid 60's, Buren began to create paintings that radically questioned and explored the economy of the media used in his work and the relationship between background (support medium) and form (painting).

In 1965, when he was painting pictures that combined rounded forms and stripes varying in sizes and colours, he chose to use an industrial fabric with fixed vertical 8.7 cm-wide stripes alternating white with another colour. Beginning from this extremely simple and banal visual register, Buren further impoverished it by repeating it systematically to reach the grade of zero painting. This reflection will cause the observer's attention to shift from the work to the physical and social environment within which the artist intervenes.

Eventually, he abandoned his studio in 1967, to favour work in situ, starting from the street, then the gallery, the museum, the landscape or the architecture.

His "visual tool" is based on the use of alternating stripes, which let him reveal the significant details of the site where he is working, by employing them in specific, and at times complex, structures lying somewhere between painting, sculpture and architecture.

His in-situ works play with points of view, spaces, colours, light, movement, the surrounding environment, angles or projections, acquiring their decorative force by radically transforming the sites.

Incisive, critical and engaged, Buren's work is in a continual state of development and diversification, and never fails to stimulate comment, admiration and disagreement. In 1986, he realized his most controversial public commission, today classified as a "historical monument" Les Deux Plateaux (The Two Plateaus), for the Courtyard of Honour of the Royal Palace in Paris. In the same year, he represented France at the Venice Biennale, where he was awarded the Golden Lion for Best Pavilion.

Buren is one of the most active and acclaimed artists on the international art scene today, and his work has been shown in leading galleries and museums, and in a wide range of sites around the world.

In 2007, Daniel Buren received the Praemium Imperiale, awarded by the Emperor of Japan, a recognition which is widely regarded as the "Nobel Prize" for the Visual Arts.

Among his recent solo shows: De cualquier manera, trabajos in situ, Museo de Arte Italiano, Lima (2019), Like Child's Play, Carriageworks, Sydney, Australia (2018); Quand le textile s'éclaire: Fibres optiques tissées. Travaux situés 2013-2014, Kunstsammlungen, Chemnitz, Germany (2018); Daniel Buren - Del medio círculo al círculo completo: un recorrido de color, Obras in situ, MAMBO - Museo de Arte Moderno de Bogotá (2017), Proyecciones/Retroproyecciones. Trabajos in situ, Centre Pompidou Malaga, Spain (2017); L'Observatoire de la Lumière, travail in situ, Fondation Vuitton, Paris (2016); Daniel Buren. A Fresco, Bozar, Bruxelles (2016); Axer / Désaxer, work in situ, Madre, Naples, Italy (2015); Daniel Buren - Zwei Werke für Recklinghausen, Festspielhaus und Kunsthalle, Recklinghausen, Germany (2015); De un patio a otro: laberinto, trabajos in situ, Hospicio Cabañas, Guadalajara, Mexico (2014); Catch as Catch Can: works in situ, BALTIC Centre for Contemporary Art, Gateshead, United Kingdom (2014). In the same year he signed the scenography of the ballet Daphnis et Chloé, by Ravel/Millepied at the Opéra Bastille, Paris.





**Del colore della materia**

1989  
situated work  
12 transparent Plexiglas stripes, alternated with  
11 wooden elements, painted in white  
200 x 200,1 cm  
78.74 x 78.78 in  
unique work

**DANIEL BUREN**





# CARLOS CRUZ-DIEZ

Carlos Cruz-Diez (1923-2019)

Carlos Cruz-Diez is one of the main protagonists of contemporary art. His research and his writings make him the last great thinker of the 20th century in the realm of color. His work has revealed a new understanding of chromatic phenomena in art, expanding its perceptual universe considerably.

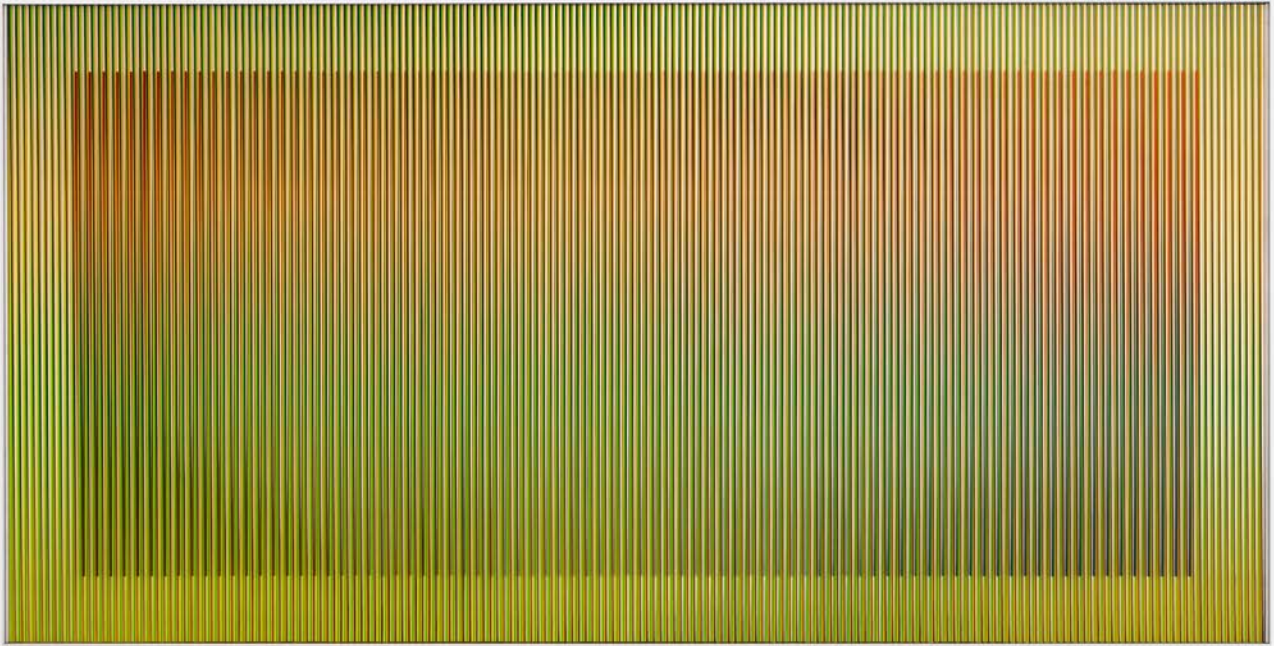
Cruz-Diez proposes color as an autonomous and evolutive reality where the implication of our senses reveals chromatic events as they develop. Events that take place in space and time, without anecdotes or references, stripped of any symbols, past or future, in a continuous present.

Works by Carlos Cruz-Diez encourage a different knowledge relationship where the viewers can discover their capacity to create and destroy color with their own perceptual means while finding an emotional resonance through their personal experience.

Carlos Cruz-Diez describes himself as an artist applying the discipline of a scientist "because the supports that I have managed to structure are a source of surprise and imponderables... In my works, nothing is left to chance; everything is intended, planned, and programmed. Liberty and emotions are only present when choosing colors, a task with only one self-imposed restriction: to be efficient in what I want to say. It is a combination of both rationale and emotion. I don't get inspired: I reflect."

Carlos Cruz-Diez's body of work, based on three conditions of color: subtractive, additive and reflective is developed through eight lines of research: Couleur Additive, Physichromie, Induction Chromatique, Chromointerférence, Transchromie, Chromosaturation, Chromoscope and Couleur à l'Espace. Each of them responding to different behaviors of color.

His works are in the permanent collections of prestigious institutions such as the Museum of Modern Art (MoMA), New York; Tate Modern, London; Musée d'Art Moderne de la Ville de Paris; Centre Pompidou, Paris; Museum of Fine Arts, Houston; Wallraf-Richartz Museum, Cologne; Geffen Contemporary, Museum of Contemporary Art (MOCA), Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Louisiana Museum of Modern Art, Humlebæk.



**Physichromie 2303**

1993  
silkscreen on aluminum, plastic inserts  
100 x 200 cm  
39.37 x 78.74 in  
unique work

**CARLOS CRUZ-DIEZ**



## CARLOS CRUZ-DIEZ

### Physichromie 2303

The Physichromies are structures designed to reveal certain circumstances and conditions related to colour, changing according to the movement of the viewer and the intensity of the light, and thus projecting colour into space to create an evolutionary situation of additive, reflective, and subtractive colour. A Physichromie acts as a "light trap" in a space where a series of colour frames interact; frames that transform each other, generating new ranges of colours not present on the support. Thus, the colour fills the space confined between the vertical sheets – light-modulators – that cover the entire work. In addition, due to the effects of the viewer or light

source, a series of colour variations are created in them, similar to those observed in the real space of the landscape.

# ANISH KAPOOR

Born in Mumbai, India in 1954, Anish Kapoor is one of the most influential artists of our time. He has lived and worked in London since the mid-seventies, and now divides his time between homes and studios in London and Venice. He has been represented by Galleria Continua since 2003. For the entire length of career, this contemporary artist has been fascinated with the notions of shape and void, perspective, light and the absence thereof. Kapoor, who works across numerous scales with diverse materials such as mirror, stone, wax or PVC, relentlessly explores geometric and biomorphic shapes while demonstrating a singular interest in negative space. "That's what I am interested in: the void, the moment when this is not a hole, it is a space full of what isn't there" he explains.

His works are permanently exhibited in the most important collections and museums around the world from the Museum of Modern Art in New York to the Tate in London; the Prada Foundation in Milan and the Guggenheim Museums in Venice, Bilbao and Abu Dhabi. Recent solo exhibitions have been held at Palazzo Strozzi, Florence, Italy (2023), Gallerie dell'Accademia di Venezia and Palazzo Manfrin, Venice, Italy (2022), Modern Art Oxford, UK (2021); Houghton Hall, Norfolk, UK (2020); Pinakothek der Moderne, Munich, Germany (2020); Central Academy of Fine Arts Museum and Imperial Ancestral Temple, Beijing (2019); Fundación Proa, Buenos Aires (2019); Serralves, Museu de Arte Contemporânea, Porto, Portugal (2018); University Museum of Contemporary Art (MUAC), Mexico City (2016); Château de Versailles, France (2015); Jewish Museum and Tolerance Center, Moscow, (2015); Gropius Bau, Berlin (2013); Sakip Sabanci Muzesi, Istanbul (2013); Museum of Contemporary Art, Sydney (2012).

Anish Kapoor represented Great Britain at the 44th Venice Biennale in 1990, where he was awarded the Premio Duemila Prize. In 1991 he won the Turner Prize and has gone on to receive numerous international awards and honours. In April 2022, Anish Kapoor was the first British artist to be honoured with a majorexhibition at the Gallerie dell'Accademia in Venice, Italy.



**Random Triangle Mirror**

2018  
stainless steel, resin  
149,5 x 149,5 x 20 cm  
58.58 x 58.58 x 7.87 in  
unique work

**ANISH KAPOOR**





# JULIO LE PARC

Julio Le Parc (Mendoza, 1928) is a major figure of historical importance within kinetic and contemporary art. In Paris in 1960, he cofounded the influential collective Groupe de Recherche d'Art Visuel (GRAV), along with Horacio Garcia Rossi, Francisco Sobrino, François Morellet, Joël Stein, and Jean-Pierre Vasarely (Yvaral). Le Parc's early paintings were influenced by the constructivist movement known as Arte Concreto Invenición, as well as artists such as Piet Mondrian and Victor Vasarely.

Since 1959, Le Parc has continued on his own independent path, applying rigorous organizing principles to his paintings, whether exploring the use of fourteen scales of colors or white, gray, and black in endless varying yet precise combinations. He has produced paintings that are simultaneously founded on rigorous systems of organization of surface and correlation of forms, as well as vibrant reliefs and immersive installations. He has long been concerned with how art might consider the participation of the public, and his research into perceptual instability as a pioneer of kinetic and op art led to important works involving light and movement. Le Parc is particularly interested in opening up new relationships between the art object and the viewer, whereby the visitor is no longer a passive, dependent observer, but an active participant within a dynamic experience.

Julio Le Parc was awarded the International Grand Prize for Painting at the 33rd Venice Biennale in 1966. A defender of human rights, he fought against dictatorship in Latin America through numerous collective antifascist projects.





**Modulation 1029**

1991  
acrylic on canvas  
18 x 14 cm  
7.08 x 5.51 in  
unique work

**JULIO LE PARC**







# MICHELANGELO PISTOLETTO

Michelangelo Pistoletto was born in Biella in 1933. He began to exhibit his work in 1955 and in 1960 he had his first solo show at Galleria Galatea in Turin. An inquiry into self-portraiture characterizes his early work. In the two-year period 1961-1962 made the first Mirror Paintings, which directly include the viewer and real time in the work, and open up perspective, reversing the Renaissance perspective that had been closed by the twentieth-century avant-gardes. These works quickly brought Pistoletto international acclaim, leading, in the sixties, to one-man shows in important galleries and museums in Europe and the United States. The Mirror Paintings are the foundation of his subsequent artistic output and theoretical thought.

In 1965 and 1966 he produced a set of works entitled Minus Objects, considered fundamental to the birth of Arte Povera, an art movement of which Pistoletto was an animating force and a protagonist. In 1967 he began to work outside traditional exhibition spaces, with the first instances of that "creative collaboration" he developed over the following decades by bringing together artists from different disciplines and diverse sectors of society.

In 1975-76 he presented a cycle of twelve consecutive exhibitions, Le Stanze, at the Stein Gallery in Turin. This was the first of a series of complex, year-long works called "time continents". Others are White Year (1989) and Happy Turtle (1992).

In 1978, in a show in Turin, Pistoletto defined two main directions his future artwork would take: Division and Multiplication of the Mirror and Art Takes On Religion. In the early eighties he made a series of sculptures in rigid polyurethane, translated into marble for his solo show in 1984 at Forte di Belvedere in Florence. From 1985 to 1989 he created the series of "dark" volumes called Art of Squalor. During the nineties, with Project Art and with the creation in Biella of Cittadellarte - Fondazione Pistoletto and the University of Ideas, he brought art into active relation with diverse spheres of society with the aim of inspiring and producing responsible social change. In 2003 he won the Venice Biennale's Golden Lion for Lifelong Achievement. In 2004 the University of Turin awarded him a laurea honoris causa in Political Science. On that occasion the artist announced what has become the most recent phase of his work, Third Paradise.

In 2007, in Jerusalem, he received the Wolf Foundation Prize in the Arts, "for his constantly inventive career as an artist, educator and activist whose restless intelligence has created prescient forms of art that contribute to fresh understanding of the world." In 2010 he wrote the essay The Third Paradise, published in Italian, English, French and German. In 2012 he started promoting the Rebirth-day, first worldwide day of rebirth, celebrated every year on 21st December with initiatives taking place all around the world. In 2013 the Louvre in Paris hosted his personal exhibition Michelangelo Pistoletto, année un - le paradis sur terre. In this same year he received the Praemium Imperiale for painting, in Tokyo. In May 2015 he received a degree honoris causa from the Universidad de las Artes of Havana in Cuba. In the same year he realizes a work of big dimensions, called Rebirth, situated in the park of the Palais des Nations in Geneva, headquarters of the UN.

In 2017 the text written by Michelangelo Pistoletto Ominitheism and Demopraxy. Manifesto for a regeneration of society was published. In 2021 the Universario, an exhibition space in which the artist presents his most recent research, was inaugurated at Cittadellarte, and in December 2022 his latest book, La formula della creazione, in which he retraces the fundamental steps and the evolution of his entire artistic career and theoretical reflection, was published.



**Color and light**

2021  
black and white mirror, jute, gilded wood  
250 x 180 cm  
98.42 x 70.86 in  
unique work

**MICHELANGELO PISTOLETTO**



## MICHELANGELO PISTOLETTO

### Color and light

In Michelangelo Pistoletto's work, mirrors constitute an image of the world, both of humans and society, and of cosmic space. "It seems clear to me that the space in which this reflection takes place is neither limited nor exclusively individual, but is the cosmic space of totality and therefore of everyone." Breaking the mirrors is equivalent for the artist to halting the prolongation of space and time, that is, of reality. Equally, through this act he disturbs the path of light: it no longer reflects unbrokenly, because it is deviated by the cracks and the black holes. In this series the artist introduces a new element, which is the jute. The jute reconnects

Pistoletto's use of mirrors with the beginning of his career when he started as a painter using a simple jute canvas. This last works of art are the perfect balance between past and present, between the early production and the experience that the artist gained through the decades of his artistic career.

# NEDKO SOLAKOV

Born in Cherven Bryag, Bulgaria in 1957. He studied at Academy of Fine Arts in Sofia where achieved graduation in Mural Paintings. Lives and works in Sofia.

Nedko Solakov is a Bulgarian artist who combines his traditional education with conceptual practices to create complex, multi-faceted and sharp-witted works. He is a great storyteller, showing an unmistakably poetic desire for short narratives, aphorisms, comparative descriptions, plays on words and semantic double entendres that are the characteristic elements of the his idiom.

In his wide variety of drawings, paintings, performances and installations, Solakov employs an ironic, metaphoric and poly-semantic style to analyse the role and contradictions inherent not only to the contemporary art system, but also collective "truths" and societal norms connected with the human existence.

His works among others are part of public and private collection such as: Le Centre Pompidou, Paris; Museum für Moderne Kunst, Frankfurt am Main; Tate Modern, London; The Museum of Modern Art, New York; Kunsthaus Zurich, Zurich.





**The Bush**

1985  
oil on canvas  
90 x 90 cm  
35.43 x 35.43 in  
unique work

**NEDKO SOLAKOV**







# KIKI SMITH

Kiki Smith (American, b. 1954, Nuremberg, Germany) has been known since the 1980s for her multidisciplinary practice relating to the human condition and the natural world. She uses a broad variety of materials to continuously expand and evolve a body of work that includes sculpture, printmaking, photography, drawing and textiles.

Smith has been the subject of numerous solo exhibitions worldwide including over 25 museum exhibitions. Her work has been featured at five Venice Biennales, including the 2017 edition. She is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and in 2017 was awarded the title of Honorary Royal Academician by the Royal Academy of Arts, London. Previously, Smith was recognized in 2006 by TIME Magazine as one of the "TIME 100: The People Who Shape Our World."

Other awards include the Skowhegan Medal for Sculpture in 2000; the 2009 Edward MacDowell Medal; the 2010 Nelson A. Rockefeller Award, Purchase College School of the Arts; the 2013 U.S. Department of State Medal of Arts, conferred by Hillary Clinton; and the 2016 Lifetime Achievement Award from the International Sculpture Center, among others. She is an adjunct professor at NYU and Columbia University.



**Tiller**

2016  
bronze  
55,9 x 28 x 22,8 cm  
22 x 11 x 9 in  
Ed. 6 + 1 AP

**KIKI SMITH**





# GALLERIACONTINUA

SAN CIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI