



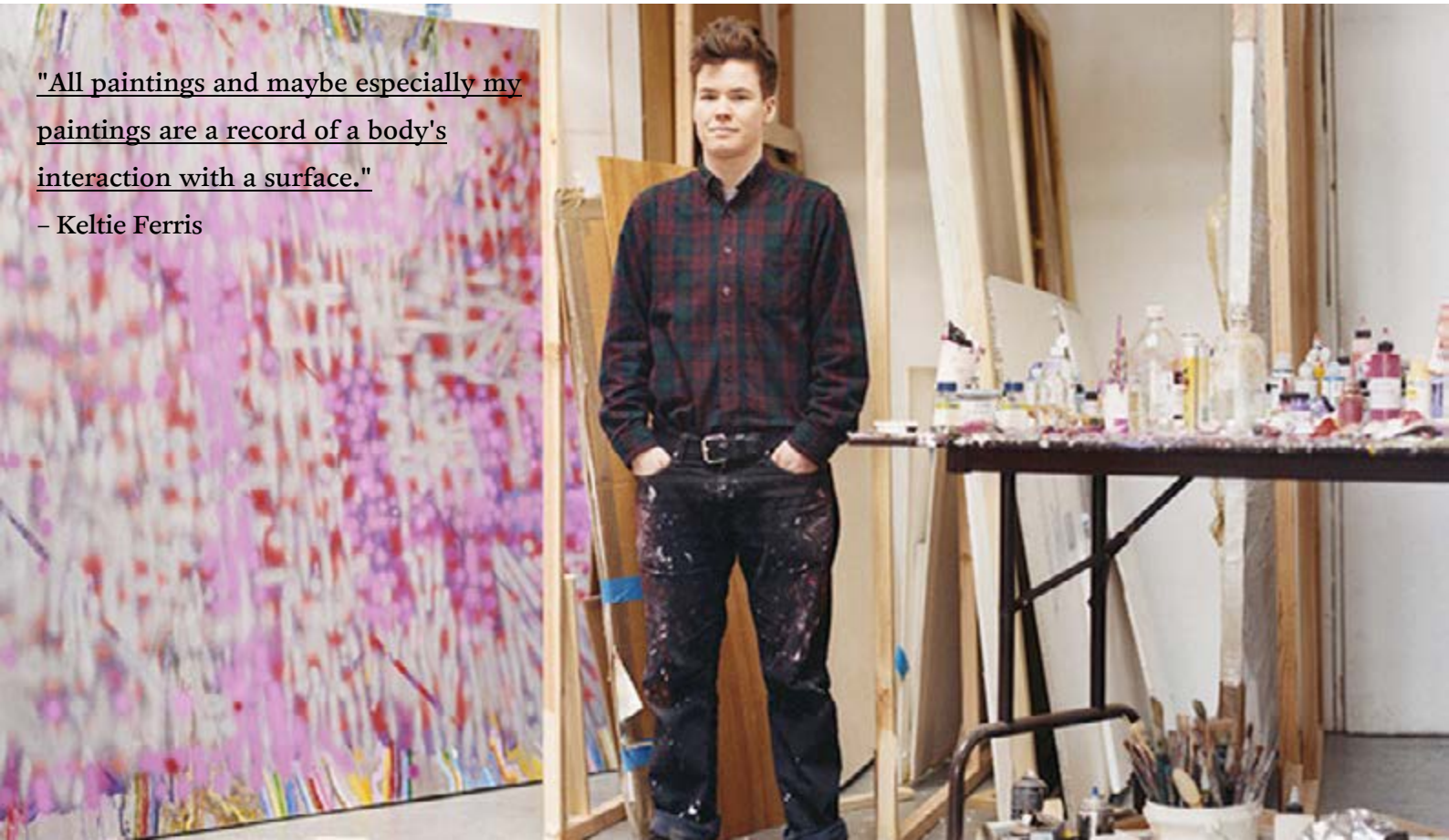
Preview
Frieze London 2024

Keltie Ferris
Jacolby Satterwhite
Vivian Greven
Heidi Hahn

Kadel Willborn
Birkenstr. 3 & 20
40233 Düsseldorf
kadel-willborn.de

"All paintings and maybe especially my paintings are a record of a body's interaction with a surface."

– Keltie Ferris



Keltie Ferris is one of the most relevant painters of the generation born in the 1970s. He translates the concept of identity on an abstract level. His paintings are characterized by references to Performance Art, Abstract Painting and digital imagery, combining the illusion of space with direct bodily experience.

From the beginning, Keltie Ferris' works are produced with reference to his body. Earlier paintings feature superimposed and juxtaposed, sprayed and painted color surfaces and trigger associations with urban and digital landscapes. Ferris already describes these works as a "stage for his body." Keltie Ferris has been producing his series of "Body Prints" since 2015, a time when he was still a woman. One inevitably thinks of Yves Klein's performances in the 1960s and the depiction of the body in art history. However Ferris' body is always dressed in a jeans shirt and pants, which he covers with oil paint and pigment dust and then presses against the canvas. As prints of his body, they are literally an "index" of his subjective identity, while simultaneously embodying an array of possible gender identities. Seriality and repetition as part of the work process of the "Body Prints" transfer the representation of the body into the political sphere, or as Ferris states: "I want the work to be reflective of myself as a being in general, as well as a political actor. I wanted it to refer to the accumulation of those individuals as well – my multiple selves together, imagined armies of citizens."

Biographical note:

Keltie Ferris' (US 1977) works are part of renowned museum collections such as The Kemper Museum of Contemporary Art in Kansas City or The Nerman Museum of Contemporary Art (Oppenheimer Collection), Overland Park. In 2018 The Speed Art Museum in Kentucky dedicated a solo exhibition to Keltie Ferris. Recent solo exhibitions include „Body Prints and Paintings“ at Gana Art Sounds, Seoul, Mitchell-Innes & Nash, New York (both 2021), the University Art Museum at SUNY Albany, New York (2016) or „Keltie Ferris: Doomsday Boogie“ at the Santa Monica Museum of Art, Los Angeles (2014). In 2023 his works were shown at the exhibitions „Empowerment“, Kunstmuseum Wolfsburg and „Die unhintergehbare Verflechtung aller Leben“, Kunsthalle Düsseldorf, Germany.



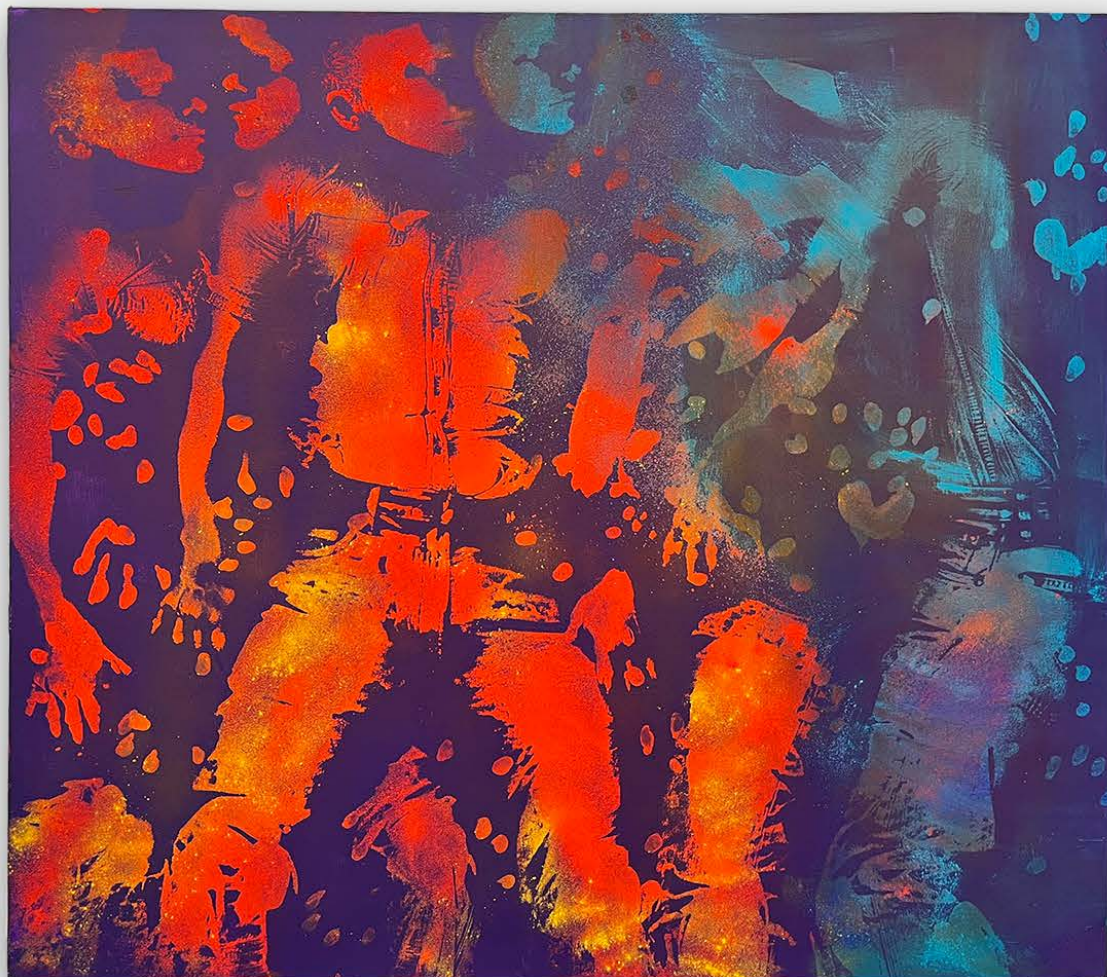
Please click here to watch a video with Keltie Ferris

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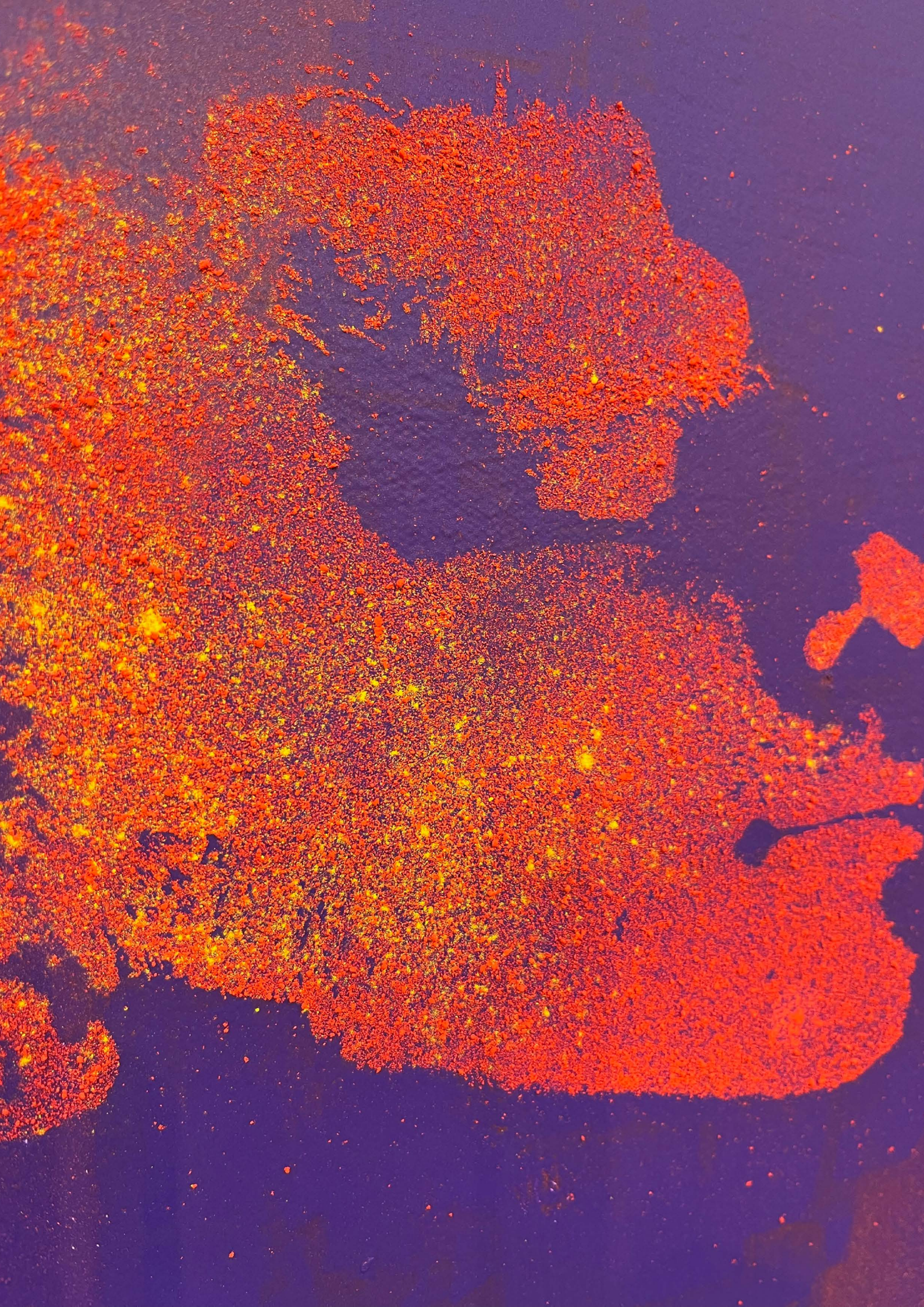


Scuffle, 2024
oil, powdered paint and vinyl on canvas
122 x 132 cm



Scuffle, 2024
oil, powdered paint and vinyl on canvas
122 x 132 cm









These Blues, 2024
oil, powdered paint and vinyl on canvas
122 x 132 cm



These Blues, 2024
oil, powdered paint and vinyl on canvas
122 x 132 cm



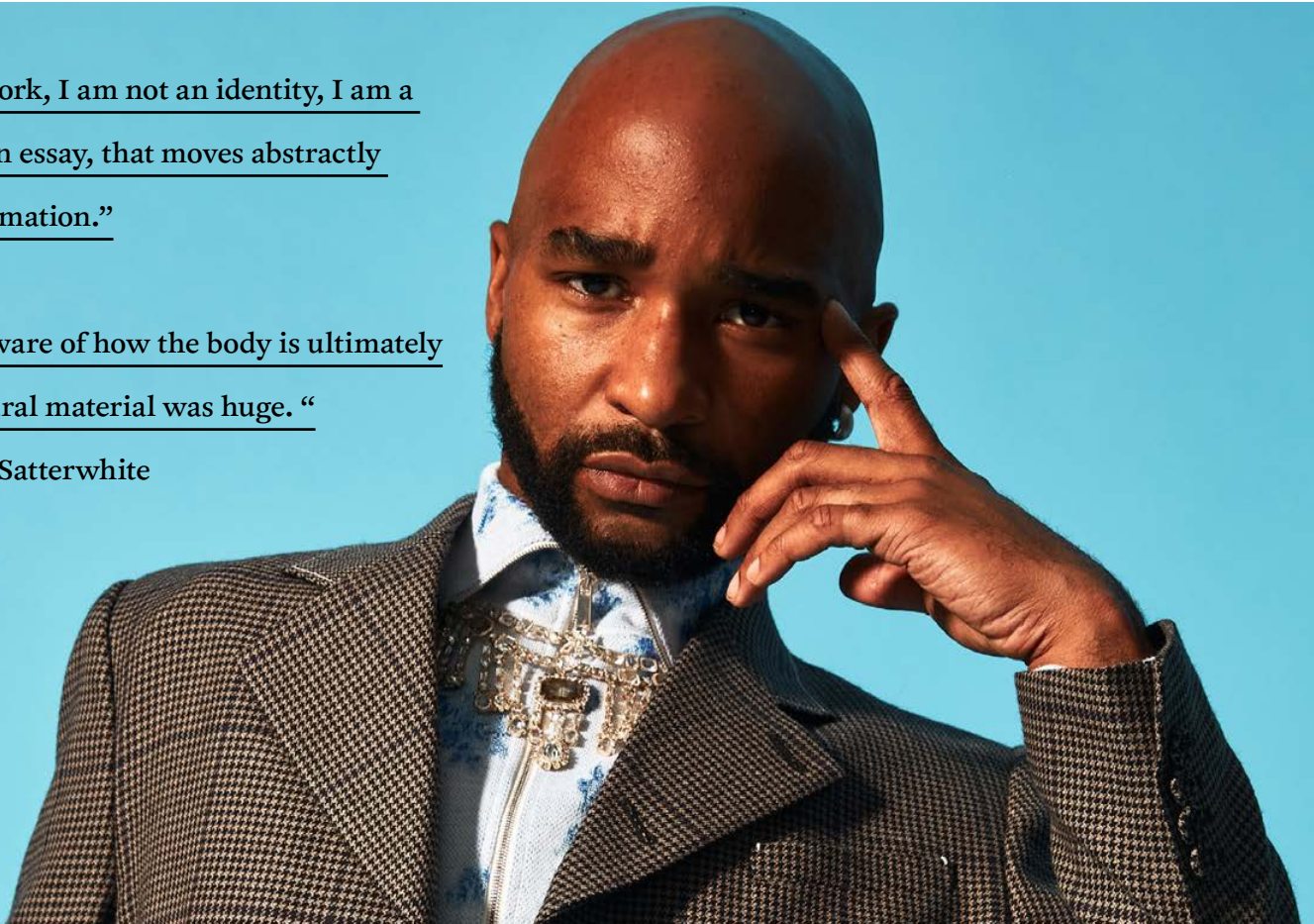
These Blues, 2024
oil, powdered paint and vinyl on canvas
122 x 132 cm

Jacolby Satterwhite

„In my work, I am not an identity, I am a font for an essay, that moves abstractly in 3D animation.”

“Being aware of how the body is ultimately a sculptural material was huge. “

– Jacolby Satterwhite



Jacolby Satterwhite is celebrated for a conceptual practice addressing crucial themes of labor, consumption, sex and fantasy through immersive installation, virtual reality and digital media. He uses a range of software to produce intricately detailed animations and live action film of real and imagined worlds populated by the avatars of artists and friends. These animations serve as the stage on which the artist synthesizes the multiple disciplines that encompass his practice, namely illustration, performance, painting, sculpture, photography and writing. Satterwhite draws from an extensive set of references, guided by queer theory, modernism and video game language to challenge conventions of Western art through a personal and political lens. An equally significant influence is that of his late mother, Patricia Satterwhite, whose ethereal vocals and diagrams for visionary household products and ethereal vocals serve as the source material within a decidedly complex structure of memory and mythology.



Please click here to watch the artist interview about his installation ‚A Metta Prayer‘ at the Met, New York 2023/2024

Biographical Notes:

Jacolby Satterwhite is born 1986 in Columbia, USA. He lives and works in New York. In 2025 he will open his 1st solo show at gallery Kadel Willborn. His work has been presented in numerous exhibitions and festivals internationally, currently his solo exhibition at Museum of Fine Arts Houston and recently at Metropolitan Museum of Art’s Great Hall his immersive 6-channel video

commission, ‚A Metta Prayer‘ (2023/24) and Haus der Kunst Munich (2023), FRONT International: Cleveland Triennial for Contemporary Art, Cleveland, OH (2022); Miller Institute for Contemporary Art, PA (2021); Haus der Kunst, Munich (2021); Gwangju Biennale, Gwangju (2021); Wexner Center for the Arts, Columbus, OH (2021); Fabric Workshop & Museum, Philadelphia (2019); Pioneer Works, New York (2019); Whitechapel Gallery, London (2019); Museum of Modern Art, New York (2019); Minneapolis Institute of Art (2019); Museum of Contemporary Art, Chicago (2018); Fondation Louis Vuitton, Paris (2018); New Museum, New York (2017); Public Art Fund, New York (2017); San Francisco Museum of Art (2017); and Institute of Contemporary Art, Philadelphia (2017). His work is included in the collections of the Museum of Contemporary Art Kiasma, Helsinki; Museum of Modern Art, New York; Studio Museum in Harlem, New York; and the Whitney Museum of American Art, New York, among others. Satterwhite has collaborated with several musicians, including Solange Knowles in 2019 on her visual album, „When I Get Home,” and Perfume Genius in 2022 on his album, „Ugly Season.” He was awarded a public art commission in collaboration with the Studio Museum in Harlem and the Public Art Fund to inaugurate Lincoln Center’s new David Geffen Hall, debuting in October 2022 in New York.

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Installation view: „A Metta Prayer“, The Museum of Fine Arts, Houston, USA, 2024

Jacolby Satterwhite
American, b.1981

Lamentation's Prayer, 2024
Wallpaper with halos

Courtesy of the artist and Mitchell Fine Art

With Lamentation's Prayer, Jacolby Satterwhite documents and expands upon the key themes of justice and community outlined in A Metta Prayer—initially inspired by introducing a halcyon to an individualistic, static wallpaper into a living, breathing universe. Satterwhite honors two of his collaborators, Lorenz Cantareo and O'Neil Kelly—individuals who are absent.

Concept is a mixture of the underground queer world, culture from New Orleans known as "Chalchok", various ceremonial wedding toasts, as the spread the message of love, healing, and being present. For Satterwhite is ethically ambiguous, challenging conventional notions of morality and identity and promoting values in others on their own beliefs and issues. A national figure from the Bronx, Kelly Dancer-Gomez, Satterwhite met her in July of 2022, while planning the event from a hotel room and later artist, at a gay brunch in Brooklyn, New York. His unexpected spirit and dedication to his art are commemorated in this installation.

Laveau Contraire's Prayer, 2023-24

„Laveau Contraire's prayer“ belongs to Jacolby Satterwhite's body of work „A Metta Prayer“ that he started as a commission for The Metropolitan Museum of Art's Great Hall in New York in 2023. The 3D Hologram Projection on wallpaper concentrates on the performer Laveau Contraire, who is one of the protagonists of „A Metta Prayer“ and who is a member of the queer wrestling group Choke Hole. At a time when Black and LGBTQ+ communities face continued threats of violence, „A Metta Prayer“ constructs a digital space that both represents and expresses love, joy, and resilience. Satterwhite draws inspiration from the Buddhist Metta prayer, a mantra of loving-kindness, to build a narrative that rebels against the conventions of commercial video games. Rather than perpetuating violence, the characters in „A Metta Prayer“ dance, perform, preach, and pose. Scenes inspired by endless runner platform games, in which players move forward, gain points, and avoid obstacles that show characters collecting mantra “coins” to achieve enlightenment. Encounters with police result in dance flash mobs. Heroes ascend from a dystopian city to a cloud filled sky teeming with life. Crucial for the artist is the concept of a mindful repetition as a formal principle, linking the video's rhythm to the recurrent nature of the Metta mantra.



Jacoby Satterwhite

Detail: „A Metta Prayer“, The Museum of Fine Arts, Houston, USA, 2024



Jacoby Satterwhite
 A Metta Prayer, 2024
 Digital print on canvas
 100 x 100 inches (254 x 254 cm)

This artwork is a digital print on canvas, featuring a grid of circular medallions, each containing a different religious or cultural figure. The background is composed of wavy, colorful patterns in shades of orange, red, and blue. A central glowing circular element is illuminated with blue light.

Jacoby Satterwhite
 A Metta Prayer, 2024
 Digital print on canvas
 100 x 100 inches (254 x 254 cm)

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Installation view: „A Metta Prayer“, The Museum of Fine Arts, Houston, USA, 2024

We Are In Hell When We Hurt Each Other, 2020

„We Are In Hell When We Hurt Each Other“, the crux of Satterwhite’s exhibition of the same name at Mitchell-Innes & Nash in 2020, is a virtual pastoral concert space, inspired by painters like Titian and Manet, that imagines a post-pandemic, post-revolution world for Black femme figures. Over the course of the 24-minute video, they pose, dance and pirouette, immune to biological threats and thriving in Satterwhite’s imagined world, a world fraught with dystopic elements of reality TV, racist vitriol and disasters. Originally commissioned by the San Francisco Museum of Modern Art, Satterwhite taps producer Nick Wise to create *You’re At Home*, the trip-hop album that scores the artist’s five most recent films. In one scene, the voice of Patricia Satterwhite, the artist’s late mother whose a cappella recordings Satterwhite harnesses and transforms into these acid house style tracks, echoes “we are in hell when we fail to exist, we are in hell when we nail hands and wrist.” Satterwhite’s work frequently references and then subverts the western art historical cannon. He most notably turns to Édouard Manet’s *Luncheon on the Grass* (1862-3), a now recognizable and established work whose initial reception was largely negative. Here the Black female body is elevated to the divine form, a form she’s been denied throughout history. In the backdrop of this digitized bucolic Eden, Patricia’s words, “we are in hell when we hurt each other, be the truth that will set you free,” ring a simultaneously encouraging and foreboding tone to the spectacle. The realm of the digital offers a subversive sense of liberation and an opportunity to imagine an alternate, quasi-utopic universe created specifically for the Black femme. The female CGI figures embody a lyrical and formal quality in their ritual movement, accentuating their divine presence. The video ebbs from one environment to the next, disrupting any linear narrative within the fantasy.



Please click here to watch the film „We Are In Hell When We Hurt Each Other“, 2020



We Are In Hell When We Hurt Each Other, 2020
HD color video and 3D animation with sound, RT: 24:22 min,
HD virtual reality video with sound, RT: 18:07 min.



YOU WON'T BE ALONE

We Are In Hell When We Hurt Each Other, 2020
HD color video and 3D animation with sound, RT: 24:22 min,
HD virtual reality video with sound, RT: 18:07 min.



“I see the painting’s surface as a membrane, like a skin. I can concentrate on its direct superficial appearance but also on the volume of the body, which moves underneath.”

– Vivian Greven

Vivian Greven’s painting is based on an adept play with various notion of bodies, being and representation, with concepts of classical antiquity merging with pop art and digital image worlds. Vivian Greven’s painting is characteristic of our present times, which are shaped by the internet and social media and thus dissolve the hierarchies between original, reproduction and simulation. The art historical and contemporary historical nestling corresponds with Greven’s painterly treatment of surfaces. Parts of her painting rise as actual reliefs that encounter sprayed or painted fictions of bodies and space. The aesthetic of her pictures vacillates between the vocabulary of physical painting and the ethereal illusion of LCD windows.

Biographical note:

Vivian Greven (DE 1985) lives and works in Düsseldorf. She is represented in internationally renowned museum collections such as Hamburger Kunsthalle, Kunstmuseum Bonn, Kunstpalast Düsseldorf, Long Museum Shanghai, Sammlung and Kunstmuseum Stuttgart. Currently her solo exhibition is on view at Paula Modersohn-Becker Museum Bremen. Recent solo exhibitions have been at Neue Galerie Gladbeck (2023), Kunstmuseum Langmatt, Kunstverein Heidelberg (both 2021) and Kunstpalais Erlangen (2020). Current international group exhibitions are at „The Infinite Woman“ Fondation Carmignac, „The Bathers“ MORE Museum Gossel, “New Presentation of the Collection”, Kunstmuseum Bonn or „Between Pigment and Pixels“ Marta Herford Museum, amongst others. Recent participations have been at „Touching Forms“ Alte Nationalgalerie Berlin, „FourTimesFour“ Hamburger Kunsthalle, „Something Between us“ Kunsthalle Nürnberg (all 2022), „On Everyone’s Lips“ Kunstmuseum Wolfsburg (2021), „NOW“ Kunstmuseum Bonn, Deichtorhallen Hamburg, Kunstsammlungen Chemnitz (2019/20). In 2023 Walther and Franz König, Cologne have published a comprehensive monograph and in 2024 Paula Modersohn-Becker Museum released a publication accompanying the solo exhibition.



Please click here to watch a video with Vivian Greven

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Ae Tha III, 2024



Vivian Greven's figure groups of the series „Ae Tha“, „Ais“, „Aera“ and „Unda“ form an important core of her work since 2016 and are based on „bodies“ of idealized marble sculptures such as Amor & Psyche at the moment of parting by Antonio Canova from the 18th century. Proximity and distance are shown here in the most impressive way.

Vivian Greven's painting transfers the coolness of the white marble into our present, a proverbial „transformation process from sculpture into painting“ takes place, during which the representation of the interpersonal relationship is also worked out as a motif. Vivian Greven herself comments: „The canvas is first viewed as a relief, so to speak. Layers are created with oil paint into which forms are ground. Only then does the actual oil painting begin, the precision painting. I work fragmentarily, meaning piece by piece, approaching the „woven picture“ as it could be called. A bit of time and intuition is needed, I always respond anew to what is on the canvas and explore the states of the protagonists in the picture. That is something I always sense and translate anew using colors. With this I mean coldness and temperature, warmth, hardness or softness - I expand all these things by painting.“



Ae Tha III, 2024
oil on canvas,
170 × 150 cm



Ae Tha III, 2024
oil on canvas,
170 × 150 cm









X XXI, 2024

Vivian Greven's „X“ series is one of the most iconic groups of work in her oeuvre, depicting „Camel-Toe“ motifs in various forms, which she began creating in 2020. In both a subtle and radical manner, she combines various ways of interpreting and viewing the female sex, from antiquity to the present. The title „X“ is an associative wordplay referring to the biological definition of the female sex as „XX“ chromosomes and to the term „to X out“ for making a tabooed object or word unrecognizable. As the continuation of the „V“ series, which she began in 2019, „X“ equally refers to the art-historical and social significance of the Venus motif. Venus is regarded as the symbol of heavenly and earthly love, fertility and beauty, but was most commonly depicted without genitalia throughout art history. Vivian Greven's current motifs combine this historical background with research on so-called „camel toe“ images, as they can be found on the internet via a Google search: close-up views of the female crotch, concealed and abstracted by the fine fabric of the pantyhose. Vivian Greven constructs these motifs in glazed oil, applied in layers like transparent veils. Similar to 16th-century Dutch painting, the gaze focuses on the trompe l'oeil of the fabric's structure and the incidence of light. At the same time, Vivian Greven shifts the viewer's perception away from the illusionist materiality to the haptics of the actual painting - the play between light and shadow, the consistency of the paint, the relations between the surfaces. This abstraction raises the „camel toes“ above any kind of explicit obscenity.



X XXI, 2024
oil on canvas
210 x 170 cm



X XXI, 2024
oil on canvas
210 x 170 cm







“I always think of myself not as a strict figurative painter, more like a narrative formalist.

Which means I need the paint, the materiality of the paint to work as hard as the images is going to work.”

– Heidi Hahn



Heidi Hahn’s painting combines references to gestural abstraction with the figurativeness of expressive painting and reveals a unique view to current issues such as the relationship between identity, gender and society. Impressions of everyday situations and her personal surroundings trigger Hahn’s intuitive, dynamic painting process. Layer by layer, motifs of “body spaces” emerge. The borders between environment and body, surface and background are fluid. Hahn speaks of “narrative formalism”. In this sense, the intrinsic worldliness of painting is amalgamated with the intrinsic worldliness of the figures. Hahn never starts with sketches, but instead develops her compositions in the process of painting. This method of “abstracting metamorphoses” draws the viewer’s gaze behind the surface of the painted illusion to a nonverbal expression of the most various constructions of identity and gender.

Biographical note:

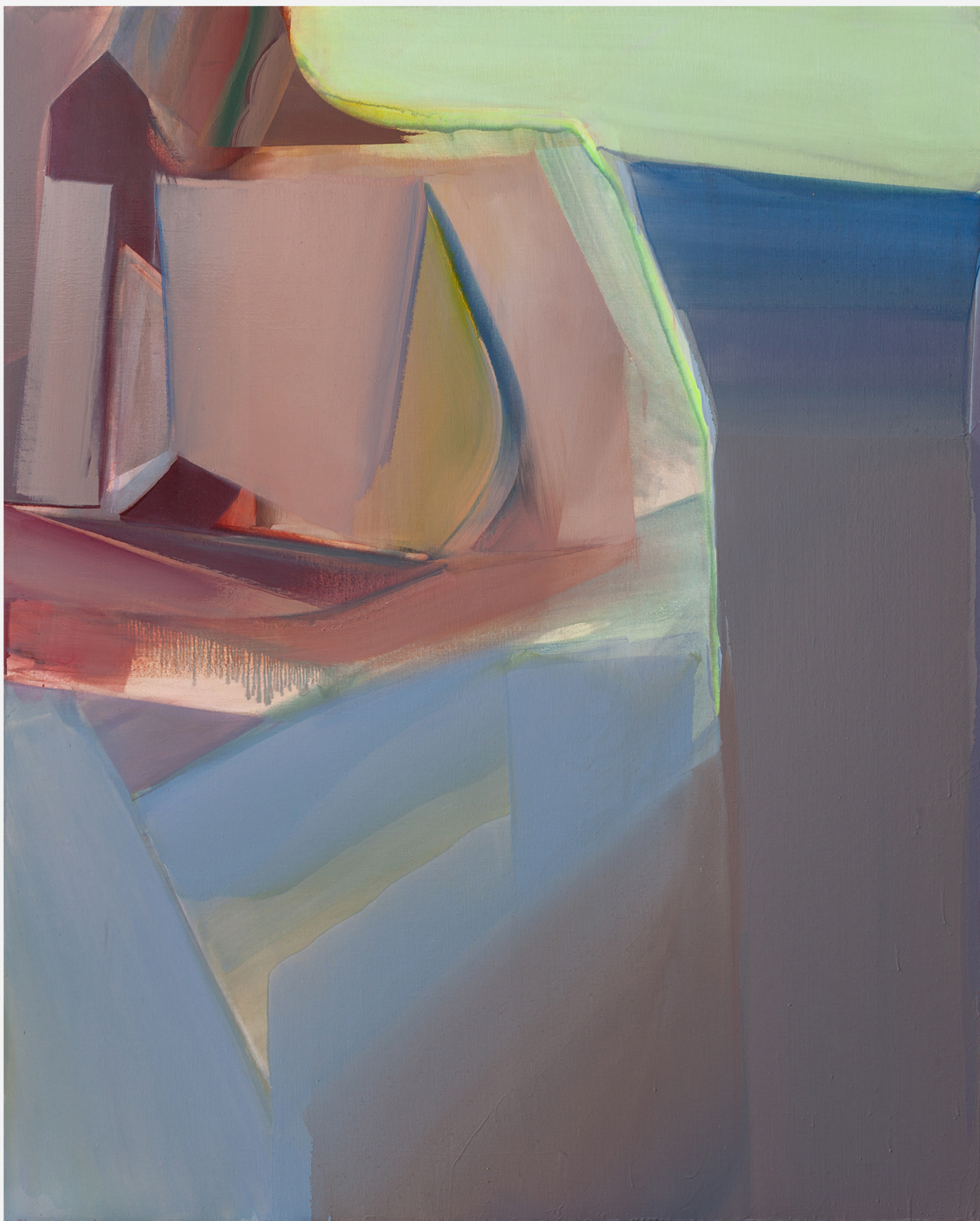
Born in Los Angeles in 1982, Heidi Hahn currently lives and works in New York. Her works are part of re-nowned museum collections such as the Stedelijk Museum, Amsterdam, Dallas Museum of Art, Moderna Museet Stockholm, High Museum of Art in Atlanta, New Orleans Museum of Art, Kadist Foundation Paris, New Century Art Foundation Shanghai, Philara Collection or Saastamoinen Foundation Art Collection, Helsinki. Her paintings were presented at internationally renowned museum exhibitions such as at LSU Museums L.A, High Art Museums Atlanta, the Neriman Museum of Contemporary Art or New Orleans Museum of Art.



Please click here to watch a video with Heidi Hahn

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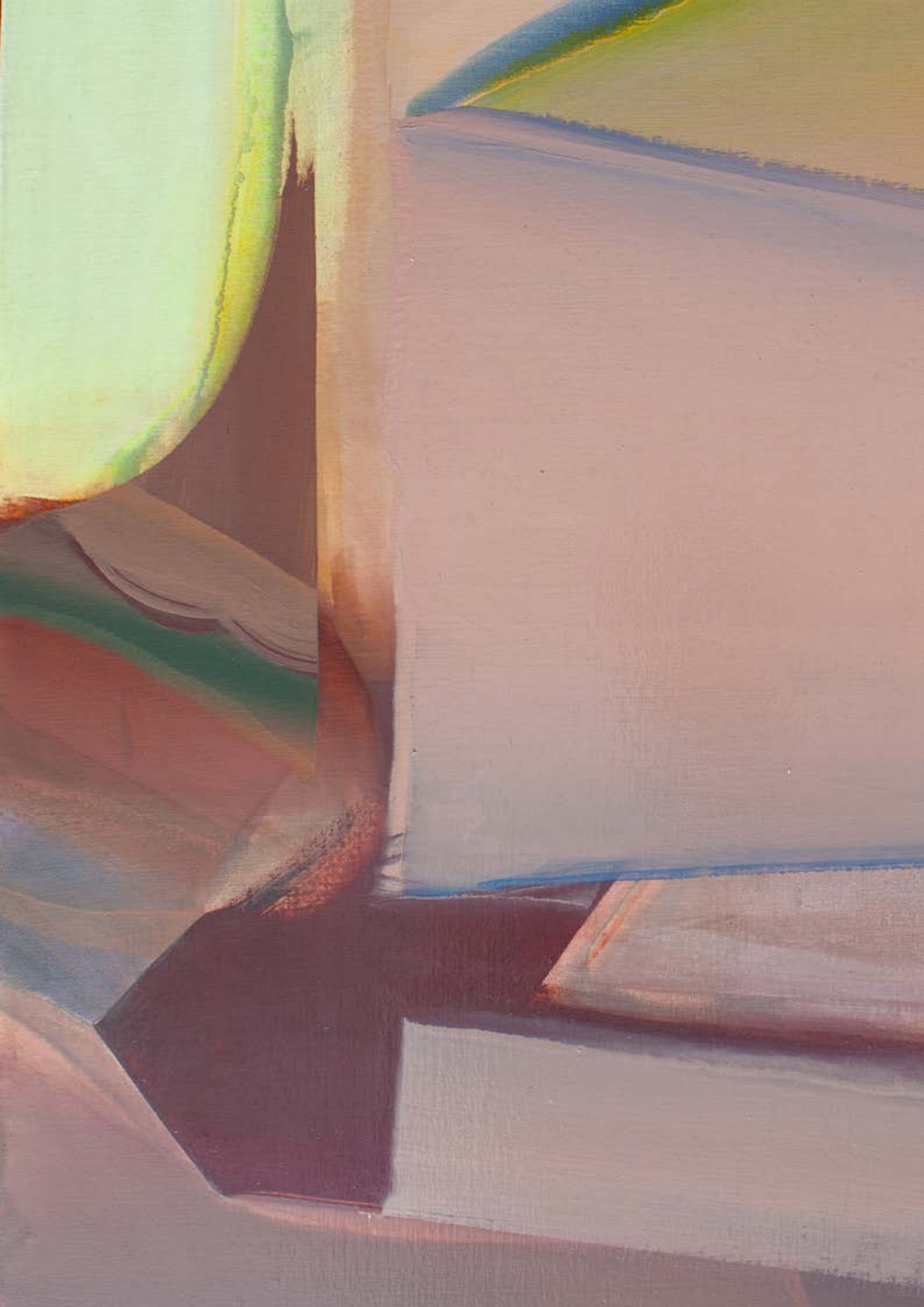
Untitled and In Place 1, 2024
oil on canvas
142,2 × 114,3 cm
56 × 45 in

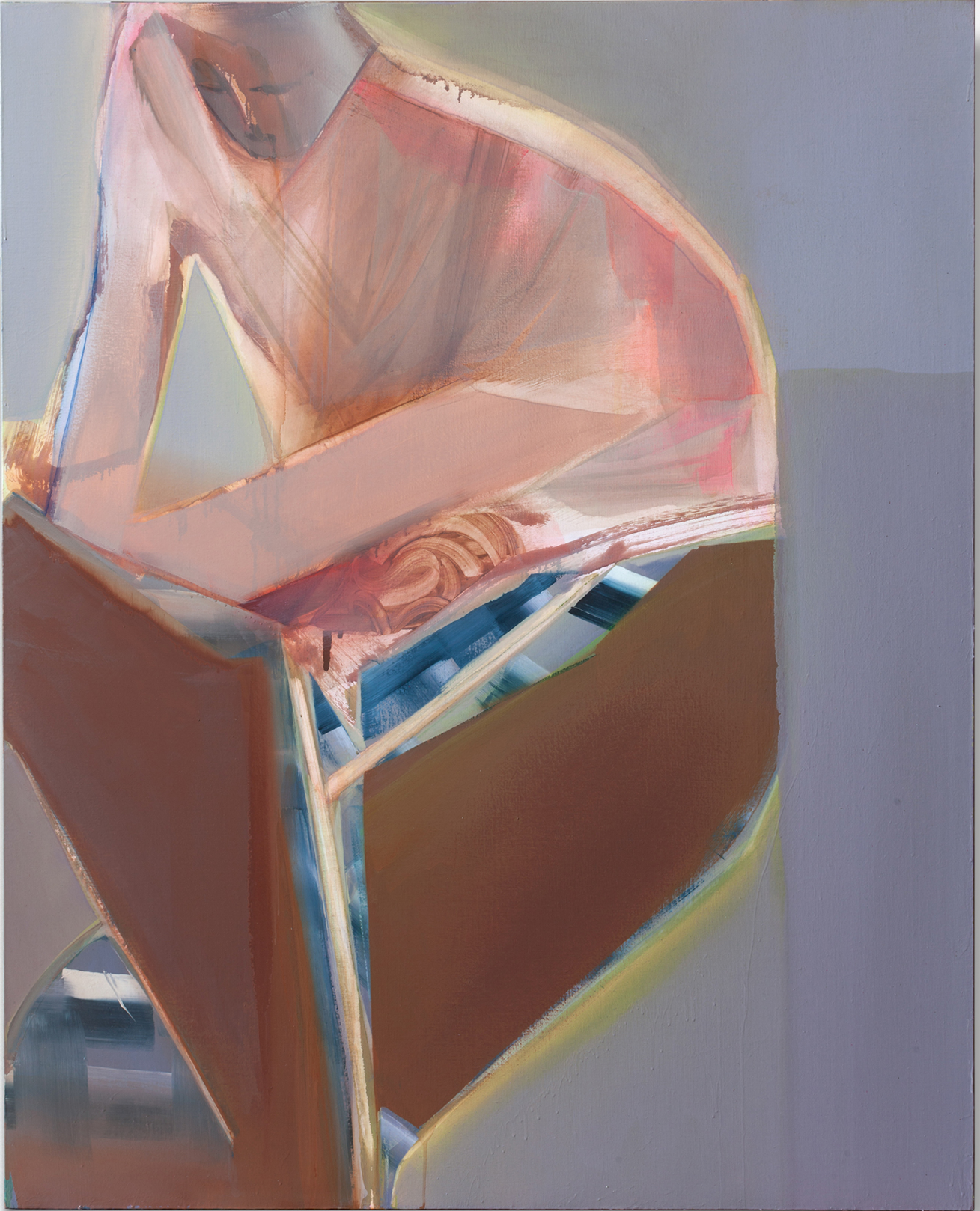


Untitled and In Place 1, 2024
oil on canvas
142,2 × 114,3 cm
56 × 45 in





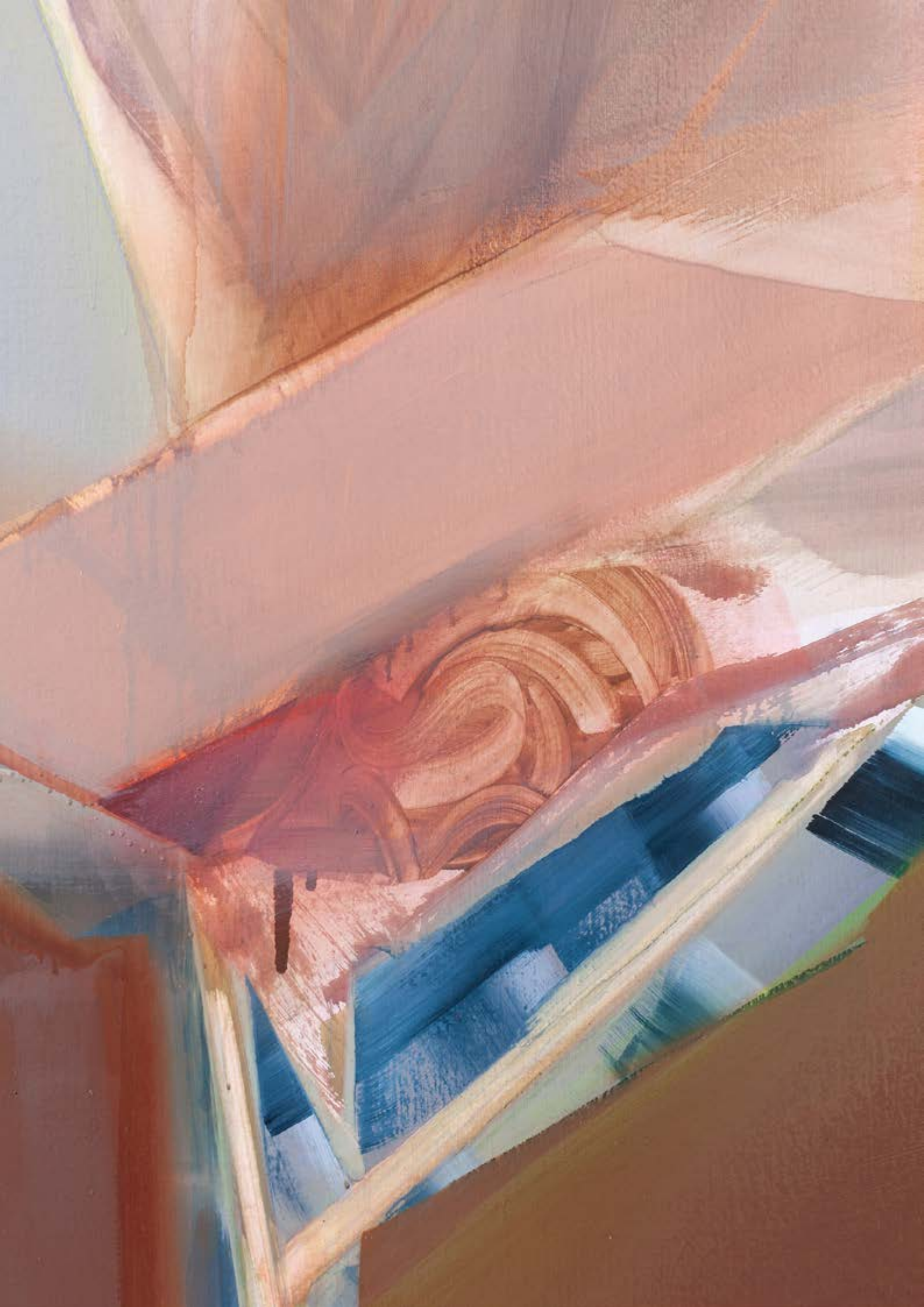




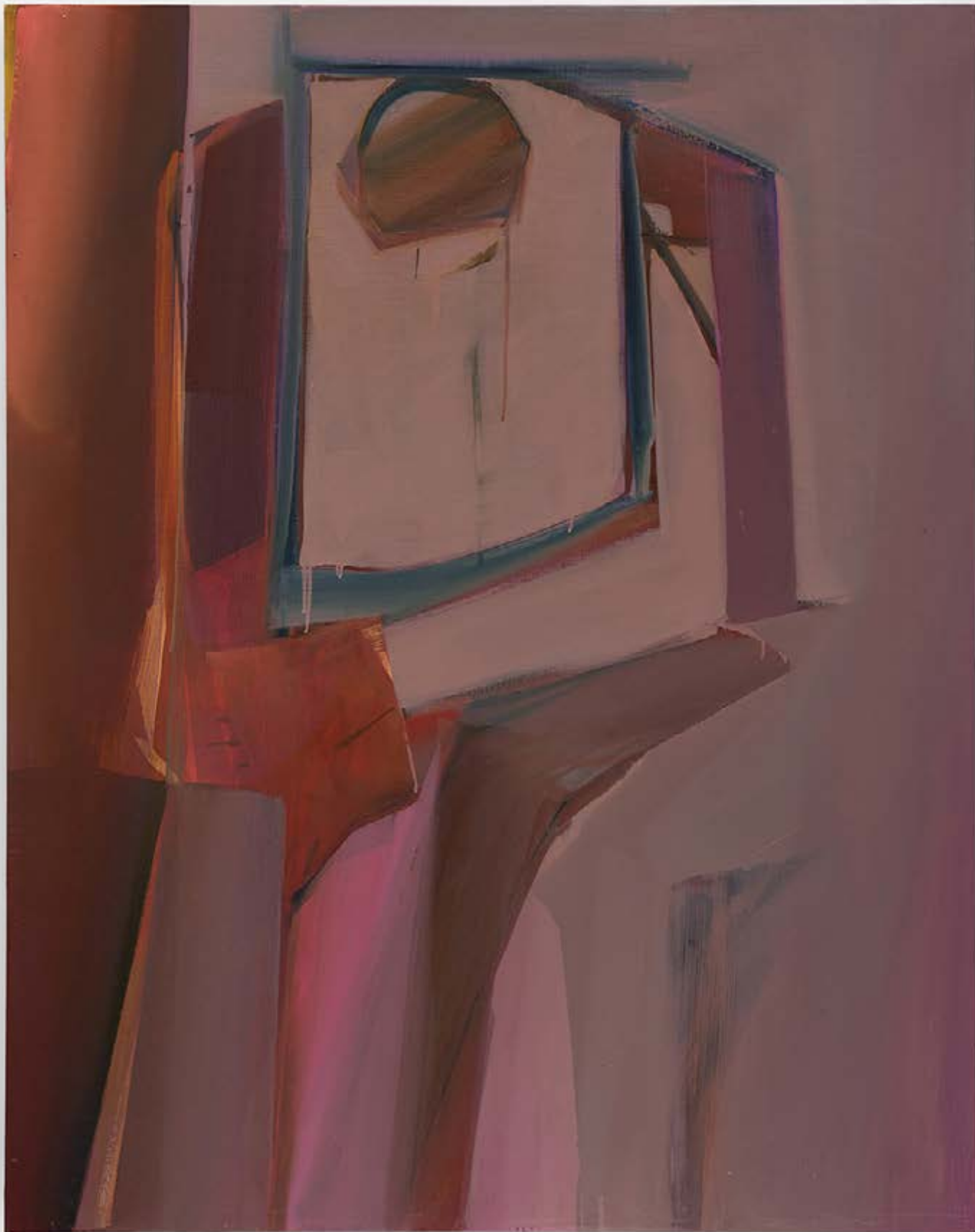
Untitled and In Place 2, 2024
oil on canvas
142,2 × 114,3 cm
56 × 45 in



Untitled and In Place 2, 2024
oil on canvas
142,2 × 114,3 cm
56 × 45 in







Untitled and In Place 4, 2024
oil on canvas
142,2 × 114,3 cm
56 × 45 in





