



PHILIPP GUFLE

DIRK BELL

INVITES YOU TO A SHOW

ALEXANDRA BIRCKEN

BY BQ AT ART BASEL

LEDA BOURGOGNE

JUNE 13–16, 2024

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KRIWET

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# PHILIPP GUFLER

born 1989 in Augsburg, Germany  
lives and works in Amsterdam, The Netherlands,  
and Munich, Germany.

## CURRENT & UPCOMING SHOWS

*Dis/Identification*

Kunsthalle Mainz  
until 16.06.2024 (Solo show)

•

*Soft Power*

DAS MINSK Kunsthau in Potsdam  
until 11.08.2024 (Group show)

•

*Dazwischensein 5*

DG Kunstraum München, Munich  
07.06.-04.07.2024 (Group show)

•

*Confessing Weakness*

International Summer Academy Salzburg,  
Traklhaus, Salzburg, Austria  
13.07.-31.08.2024 (Solo show)

Since 2013, Philipp Gufler has been an active member of the archive Forum Queeres Archiv München e.V., Munich.

His work has been presented in several solo shows, including at Kunsthalle Mainz (2024); W139, Amsterdam (2023); Kunstraum Leuphana, Lüneburg (2022); Centraal Museum, Utrecht (2020); Kunstverein Kevin Space, Vienna (2020); Marwan, Amsterdam (2019); and Kunstverein Göttingen (2016).

Group shows include TULCA Festival of Visual Arts, Galway (2023); Museum Brandhorst, Munich (2023); Kunsthau Hamburg (2023); Staatliches Museum für Kunst und Design, Nuremberg (2022); Bundeskunsthalle, Bonn (2022); Württembergischer Kunstverein, Stuttgart (2021); Haus der Kunst, Munich (2021); and Haus der Kulturen der Welt, Berlin (2019).

His work can be found in various public and private collections, such as:

München Stadtmuseum, Munich  
Lenbachhaus, Munich

Contemporary art collection of the Federal Republic of Germany, Bonn

Openbaar Ministerie, Haarlem

Centraal Museum, Utrecht

# PHILIPP GUFLER

Images and (hi)stories of queer life both today and in the past are at the heart of Philipp Gufler's artistic oeuvre. Key persons in history, developments and incisive events from different periods all enter into dialog and tell an intersectional queer story. Gufler comes across his source material in historical archives, newspapers, radio and TV, and his reference points originate in literature and the aesthetic practices of the LGBTQIA+ movements, in queer theory, and in Pop culture.

Gufler's large-scale textile installation *Body/Text (Urninge im Frühling)* (2024) defines a permeable space within the space. Before moving images tempted people into movie theaters, panoramas and round images were the media form per se when it came to experiencing battles, cities, or the countryside as close-up as possible. The model for Gufler's round image can be found today on Monte Verità in Ticino, Switzerland. Elisàr von Kupffer created the piece entitled *Klarwelt der Seligen* in 1920–1930 for his 'Sanctuarium' in Minusio, which functioned as a center for a new religious movement that Kupffer and his partner had initiated. Kupffer's magnum opus, which Gufler reinterprets by using cut-outs from the original in combination with text fragments, comprises 84 nude non-binary figures decorated with flowers and phallic tools populating a fantasy landscape. Gufler exposes it to a radical process of abstraction so that only outlines can be discerned, and Gufler himself poses as some of the individual figures. The title *Body/Text* refers to the central theme of the work, namely the link between the corporeal and the textual. Gufler places the human body at the very center of his work, albeit not as an isolated object but as the basis for and medium of text. The arrangement of fragments of text on the fabric leads to interaction between the physical body and the abstract world of language – a challenge to us to rethink the relationship between body and written language.

A key reference here is lawyer Karl Heinrich Ulrichs (1825–1895), who is also depicted on the fabric. He researched and published on homosexual love and, no less courageously for that time,

publicly professed his queer identity. His speech at the German Lawyers' Convention in Munich 1867 opposing the introduction of anti-homosexual laws caused an uproar. Moreover, four years before the word 'homosexuality' became established, Ulrichs had proposed a positively connotated word with which he described himself and non-heterosexual people: 'Urnings'. He derived it from the planet Uranus and the eponymous god in Greek mythology who is considered a symbol of homosexual love. Taking this as his starting point, Gufler deliberates on the historical and contemporary vocabulary used to describe queer desire and bodies. He reflects on these in the text that meanders along the outlines of the figures.

Excerpts from Yasmin Afschar, *Philipp Gufler: Dis/Identification*, 2024

The human body is a central focus in Philipp Gufler's series of mirror paintings. Looking at the work, viewers are confronted with their own reflection. To make these works, Gufler uses a silkscreen printing technique on mirrored glass that allows him to produce layers of translucent pigment. Gufler's 'mirrorical' art passes through the looking glass; his spaces are traps for the gaze. The reflective surfaces and diaphanous scrims in his oeuvre function as projection screens and as obstacles in games of identification and disidentification, recognition and misrecognition, self-performance and self-alienation.

Excerpt from Sven Lütticken, *A Shrine to Aphrodite*, 2023



PHILIPP GUFLER  
*Body/Text (Urninge im Frühling)*, 2024  
Silkscreen print on fabric, steel  
Ø 300 × 300 cm  
(PG 149)  
38.000 Euro (incl. 19% VAT)



PHILIPP GUFLER  
*Body/Text (Urninge im Frühling)*, 2024



PHILIPP GUFLER  
Body/Text (Urninge im Frühling), 2024

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PHILIPP GUFLER

*Phthalogrün, gelbstichig PG 34\_Iriodin® 9605 Blue-Shade Silver SW, Silber\_Anthrachinon Blau, PB 60, 2022*

Silkscreen print on mirror

180 × 75 × 0,8 cm

(PG 131)

10.000 Euro (incl. 19% VAT)

BQ



PHILIPP GUFLER

*Phthalogrün, gelbstichig PG 34\_Iriodin® 9605 Blue-Shade Silver SW, Silber\_Anthrachinon Blau, PB 60, 2022*



BQ



PHILIPP GUFLER  
*Orasol® Gelb 4GN\_Iriodin® 9605 Blue-Shade Silver SW, Silber\_Solvent Orange 99, 2024*  
Silkscreen print on mirror  
180 × 75 × 0,8 cm  
(PG 147)  
10.000 Euro (incl. 19% VAT)

BQ



PHILIPP GUFLER  
*Chinacridon Violett, PV 19 (Phthalo Turquoise)\_Phthalogrün, Gelbstichig, PG34\_Orasol® Gelb 4GN, 2024*  
Silkscreen print on mirror  
180 × 75 × 0,8 cm  
(PG 146)  
10.000 Euro (incl. 19% VAT)

BQ

PHILIPP GUFLER

*Chinacridon Violett, PV 19 (Phthalo Turquoise)\_Phthalogrün, Gelbstichig, PG34\_Orasol® Gelb 4GN, 2024*

BQ



PHILIPP GUFLER  
*Orasol® Gelb 152\_Farbglass Goldtopas, 2017*  
Silkscreen print on mirror  
85 × 90 × 0,4 cm  
(PG 159)  
6.000 Euro (incl. 19% VAT)

Alexandra Bircken's work has been presented in numerous solo shows, including at CRAC Occitanie/Pyrénées-Méditerranée, Sète (2022); Fondation Pernod Ricard, Paris (with Lutz Huelle, 2022); Museum Brandhorst, Munich (2021); Fridericianum, Kassel (2020); Wiener Secession, Vienna (2019); Crédac, Ivry-sur-Seine (2017); Museum Abteiberg, Mönchengladbach (2017); K21, Düsseldorf (2017); Kunstverein Hannover, Hanover (2016); The Hepworth Wakefield (2014); Museum Boijmans Van Beuningen, Rotterdam (2014); Kunstverein in Hamburg (2012); Kölnischer Kunstverein, Cologne (2010); and Stedelijk Museum, Amsterdam (2008).

Group shows include Museum Frieder Burda, Baden-Baden (2023); MACRO Museum of Contemporary Art of Rome (2023); Nottingham Contemporary (2020); 58th International Art Exhibition, La Biennale di Venezia, Venice (2019); Museum Folkwang, Essen (2019); Israel Museum, Jerusalem (2016); MAK, Vienna (2016); The Institute of Contemporary Art, Boston (2014); Sprengel Museum Hannover, Hanover (2012); Haus der Kunst, Munich (2011); Henry Moore Institute, Leeds (2010); and New Museum of Contemporary Art, New York (2007).

Her works can be found in various public and private collections, such as:

Sprengel Museum Hannover, Hanover  
Museum Brandhorst, Munich  
Museum Ludwig, Cologne  
Museum Abteiberg, Mönchengladbach  
Contemporary art collection of the Federal Republic of Germany, Bonn  
Sammlung LBBW der Landesbank Baden-Württemberg Stuttgart  
Museum Boijmans Van Beuningen, Rotterdam  
FRAC Lorraine, Metz  
FRAC Normandie, Rouen  
FRAC des Pays de la Loire, Carquefou  
Centre national des arts plastiques, Paris  
Walker Art Center, Minneapolis

## CURRENT & UPCOMING SHOWS

*Home Is Where You're Happy*

Haus Mödrath, Kerpen (cur. Gesine Borchardt),  
until 25.08.2024 (Group show)

•

*Humain Autonome: Déroutes*

MAC VAL, Musée d'Art Contemporain du  
Val-de-Marne, Vitry-sur-Seine, France  
until 22.09.2024 (Group show)

•

*Beaufort24*, Triennale aan Zee, Nieuwpoort,  
Belgium, until 03.11.2024 (Group show)

•

*Isa Mona Lisa*, Hamburger Kunsthalle, Hamburg  
18.10.2024–18.10.2026 (Group show)

•

Kunsthaus Pasquart, Biel/Bienne, Switzerland  
June 2025 (Solo show)

# ALEXANDRA BIRCKEN

born 1967 in Cologne

lives and works in Berlin and Düsseldorf

Alexandra Bircken is a sculptor known for objects and installations that incorporate an unusual range of materials, from everyday objects, such as hair-dye packaging, rocking horses and motorcycles, to textiles in handmade or machine-processed form and organic matter, such as wood, leather or bones. With Bircken, anything that surrounds us can become a sculptural medium.

“The knot is one of the oldest cultural techniques. It allows the firm connection of two independent components.”

The sculpture *Klein's Jacket* takes a suit jacket – the ubiquitous, universal uniform of men – and transforms it: one arm is turned inside out and joined to the other, which is left the right way around, turning the jacket into an endless loop. It hangs discarded on the wall as a casual gesture. This paradoxical garment – “a Möbius loop in 3D”, says Bircken – puns on the notion of the Klein bottle of topology, which connects inside and outside in one continuous form.

Quote Kirsty Bell, *Second Skins*, 2021; Excerpt from  
Monika Bayer-Wermuth, ed., *Alexandra Bircken: A-Z*, 2022

The use of textiles as sculptural material takes various forms within Bircken's practice. The grid, which forms the basic structure for textile fabrics, is a recurring motif in her work. In the process, it takes on a life of its own, is transferred to other materials and finds its way back into the material in a new context. Historically, the grid is closely linked to the idea of the autonomization of art: it exists for itself and needs no justification by reference to a world outside itself. In addition to this inward-looking quality, however, the grid also has the potential to ‘acknowledge a world beyond the frame’, according to art historian Rosalind Krauss.

Excerpt from Monika Bayer-Wermuth, ed.,  
*Alexandra Bircken: A-Z*, exhibition brochure Museum Brandhorst, 2022



ALEXANDRA BIRCKEN

*Fadenscheinig*, 2011

Polyester

78,5 × 77 cm; 89 × 107 × 6,6 cm (framed); (AB 366)

25.000 Euro (incl. 19% VAT)



ALEXANDRA BIRCKEN  
*Fadenscheinig*, 2011



ALEXANDRA BIRCKEN  
*Fadenscheinig*, 2011



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ALEXANDRA BIRCKEN  
*Klein's Jacket*, 2017/2024  
Bronze; Edition of 3  
74 × 84 × 9 cm  
(AB 303)  
34.000 Euro (incl. 19% VAT)

BQ



ALEXANDRA BIRCKEN  
*Klein's Jacket*, 2017/2024



Alexandra Bircken  
*Kushitani*, 2024  
Leather, nails  
141 × 155 × 14 cm  
(AB 364)  
24.000 Euro (incl. 19% VAT)



# LEDA BOURGOGNE

born 1989 in Vienna  
lives and works in Berlin

Leda Bourgogne uses a variety of contrasting materials, combining warm, soft fabrics, such as chiffon and velvet, with austere, cold materials and objects, such as zippers, mailboxes, belts or ventilation grids. “By means of these objects, Bourgogne refers to ‘the contradictory fact of love’s and hate’s convergence within erotic desire’, but, above all, to the desire to engage with knowledge, and a developing artistic practice.” The understanding of desire as imperative to art-making is informed by the artist’s readings of Anne Carson and Audre Lorde. Desire, as an energy that is at once generative and a cause of suffering, manifests itself in various ways in Bourgogne’s work, which masterfully overcomes the boundaries between intimate and public space, placing female sexuality at its centre and making the political visible within the sphere of the personal.

Quote from Gabriela Acha, *Triangular Paradoxes*, 2023, and *Tyranny of Tenderness*, press release, *Fragile*, 2022

The rear-view mirrors used by Bourgogne for these small-scale gouache paintings are from cars or motorbikes. The scenes they depict – pairs of eyes or two people kissing – suggest closeness and intimacy, perhaps even voyeurism. The look in the rear-view mirror is a stylistic device often used in film to create tension, as it conflates different, seemingly conflicting, perspectives and spatiotemporal levels: the world that lies behind the protagonist (past), the reflection of their eyes in the mirror (present), an impending danger (future). By reflecting the viewer’s gaze, Bourgogne’s mirror paintings create an interplay of perspectives between the self and the other.

Leda Bourgogne currently resides in London as part of a studio grant from the Cultural Foundation of Hesse (Hessische Kulturstiftung). Her work has been presented in several solo shows, including at Westfälischer Kunstverein, Münster (2023); *Fragile*, Berlin (2022); Braunsfelder, Cologne (2020); and Kunstverein Braunschweig, Brunswick (2018). Group shows include Museum Frieder Burda, Baden-Baden (2023); Kunsthalle Bremerhaven, (2022); Futura, Prague (2021); Helmhaus, Zurich (2020); Kunstverein Bielefeld (2020); Kai 10, Arthana Foundation, Düsseldorf (2019); Nassauischer Kunstverein, Wiesbaden (2018); Vleeshal, Middelburg (2018); and Ludlow 38, New York (2018).

Her works can be found in various public and private collections, such as:  
KAI 10 / Arthana Foundation, Düsseldorf  
Contemporary art collection of the Federal Republic of Germany, Bonn  
Kunsthalle Praha, Pudil Family Collection, Prague

## CURRENT & UPCOMING SHOWS

*On Love*, Istituto Svizzero, Rome, Italy  
until 30.06.2024 (Group show)

•

*Home Is Where You’re Happy*  
Haus Mödrath, Kerpen (cur. Gesine Borchardt),  
until 25.08.2024 (Group show)

•

*The Professors’ Body. Academic Affects  
and Habitus*, Kunstraum Leuphana, Lüneburg  
23.10.–28.11.2024 (Group show)

BQ



LEDA BOURGOGNE

*Ghost*, 2018

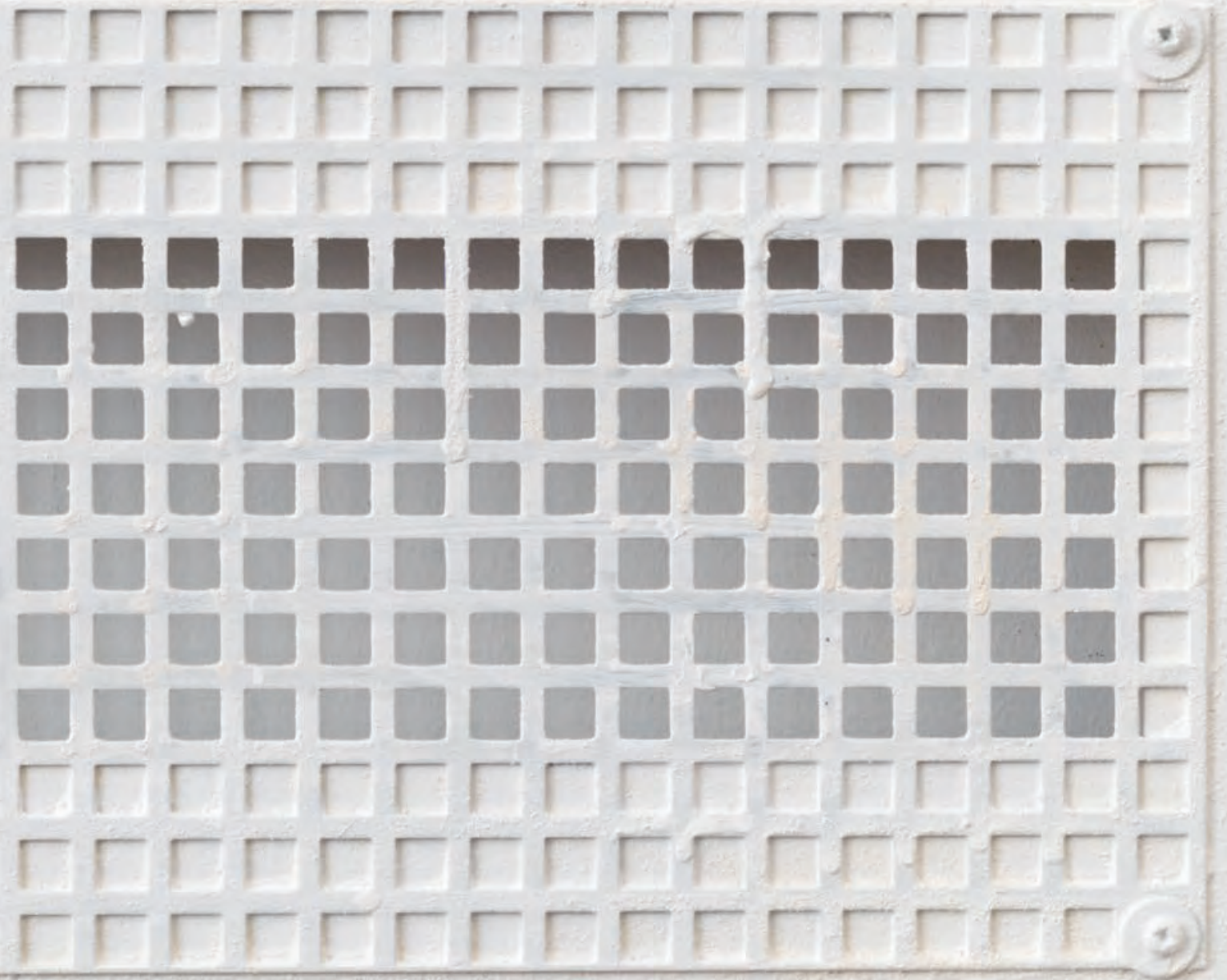
Varnish, newspaper on wood, aluminum

215 × 110 × 4,5 cm

(LB 101)

13.000 Euro (incl. 19% VAT)

BQ





LEDA BOURGOGNE

*Double Vision*, 2024

Acrylic on canvas

50 × 40 × 2 cm

(LB 252)

5.000 Euro (incl. 19% VAT)



BQ



LEDA BOURGOGNE  
*Bound*, 2023  
Gouache on rear-view mirror  
14,7 × 23,8 × 28 cm  
(LB 245)  
4.000 Euro (incl. 19% VAT)

BQ



LEDA BOURGOGNE  
*Bound*, 2023



LEDA BOURGOGNE

*Blow Off*, 2023

Gouache on rear-view mirror, 14,5 × 39,5 × 5,5 cm

(LB 244)

4.000 Euro (incl. 19% VAT)

# RAPHAELA VOGEL

born 1988 in Nuremberg  
lives and works in Berlin

Raphael Vogel's work has been presented in numerous solo shows, including at Heidelberger Kunstverein (2024); De Pont Museum, Tilburg (2023); Le Confort Moderne, Poitiers (2021); Neues Museum, Nuremberg (2020); Kunsthaus Bregenz (2019); Haus der Kunst, Munich (2019); Berlinische Galerie, Berlin (2018); Kunsthalle Basel (2018); Kunstpalais Erlangen (2018); Westfälischer Kunstverein, Münster (2016); Bonner Kunstverein, Bonn (2015).

Group shows include Centre d'Art Contemporain Genève, Geneva (2023); 59th International Art Exhibition, La Biennale di Venezia, Venice (2022); Kunst Museum Winterthur (2022); Kunstverein in Hamburg (2021); Bundeskunsthalle Bonn (2020); ARoS Aarhus Kunstmuseum (2020); Tai Kwun Contemporary, Hongkong (2019); Musée d'Art Moderne de la Ville de Paris (2019); Kunstverein Hannover, Hanover (2017); Nam June Paik Art Center, Gyeonggi-Do (2016).

Her works can be found in various public and private collections, such as:

Zeppelin Museum, Friedrichshafen  
Sprengel Museum Hannover, Hanover  
Neues Museum Nürnberg, Nuremberg  
Sammlung LBBW der Landesbank  
Baden-Württemberg Stuttgart  
KAI 10 / Arthema Foundation, Düsseldorf  
Contemporary art collection of the Federal  
Republic of Germany, Bonn  
DE PONT Museum, Tilburg  
Kunsthau Zürich, Zurich  
Lafayette Anticipations – Moulin Family  
Endowment Fund, Paris

## CURRENT & UPCOMING SHOWS

*International Comparison*, Centre d'art  
contemporain – la synagogue de Delme,  
Delme, France, 06.07.–20.12.2024 (Solo show)

•  
*Das Bild ist, was es tut (Schnittstellen #02)*  
Sprengel Museum Hannover, Hanover  
21.08.–17.11.2024 (Group show)

•  
Kunsthalle Gießen  
30.11.2024–02.03.2025 (Solo show)

Raphaela Vogel's work is characterized by an unconventional use of different media. In addition to painting, video, sculpture and music, the artist formulates her own way of dealing with found objects. [...] What the selected objects have in common is that, in an art context, they seem particularly bulky and raw. Their forms derive from the pragmatism and economic calculation of everyday life, not from aesthetic discourse. [...] Vogel paints, prints and draws (often all at once) on a variety of materials, from reflectors to leather skins to Tyvek. By combining all these practices, she creates surprising and provocative installations. Vogel often incorporates the entire exhibition space into her work and engages with its architecture. She has brought it to the brink of collapse with her precisely calculated suspension of extremely heavy loads. It seems to be a method of her artistic approach to repeatedly mark the limits of what is still or no longer considered 'permissible'.

Excerpt from Søren Grammel, *Found Subject*, press release, 2024

For *Bozner Bronze*, Vogel took a pre-existing object – a so-called "Bozner Engel", an angel-shaped candleholder typically made in the area around Bolzano, Northern Italy – and used it as a mould for a bronze cast, an idea that came to her when she mistakenly read "Bozner" anagrammatically as "bronze". The spiral shape held by the angel is reminiscent of the copper coil of an intrauterine device (IUD), a contraceptive device for women commonly referred to as "coil". Vogel often creates sculptural forms by heating and liquefying polyurethane elastomer, a recyclable plastic, and applying it to found objects. In this case, however, the bronze sculptures were melted out, a casting technique also known as "lost form". The moulds were made of plastic, only to be destroyed in the casting process as the hot bronze flowed through the sprues.

Like *Bozner Bronze*, *Nemesis* is based on a found object, in this case an extractor hood. And similarly, the title of the work is an anagram, i.e., of the well-known manufacturer of household goods Siemens. In Greek mythology, Nemesis is the goddess of wrath. As was fashionable in the 2000s, the stainless-steel cooker hood on which this work is based is fitted with a monitor, thus combining domestic chores with entertainment. Introduced by the animated effect of a swirl, the first sequence of the film shows Vogel in a low-angle shot. Holding a mixer in her hand, she is seen doing housework. The film, which uses stop-motion technique, lets her move around the kitchen, from the sink to the stove to the fridge – a small world in motion. The object is paired with a painting in Vogel's typical triangular form representing three heads that seem to frame and support the hood. The faces with puffy cheeks refer to historical depictions of boys or angels as symbols for the points of the compass, and seem to provide the air for the hood.

BQ



RAPHAELA VOGEL

*Nemesis*, 2024

Cooker hood (stainless steel, integrated monitor), bioplastic, oil paint, charcoal, and ballpoint pen on canvas, video (color, sound)

242 × 181 × 50 cm

(RVO 276)

36.000 Euro (incl. 19% VAT)



RAPHAELA VOGEL  
*Nemesis*, 2024



RAPHAELA VOGEL  
*Himmel über Pimmel*, 2024  
Bioplastic, acrylic  
194,5 × 143,5 × 9 cm  
(RVO 311)  
20.000 Euro (incl. 19% VAT)

BQ



RAPHAELA VOGEL  
*Himmel über Pimmel*, 2024



BQ



RAPHAELA VOGEL  
*Bozner Bronze*, 2023  
Black patinated bronze; unique  
166,2 × 39,8 × 39 cm  
(RVO 267)  
24.000 Euro (incl. 19% VAT)



RAPHAELA VOGEL  
*Bozner Bronze*, 2023

# DIRK BELL

born 1969 in Munich  
lives and works in Berlin

Dirk Bell's work has been presented in numerous solo shows, including at Sophiensæle, Berlin (with Isabel Lewis, 2024); Kunstmuseum Bremerhaven (2023); Galerie Wedding, Berlin (with Isabel Lewis, 2021); Kunstverein Braunschweig, Brunswick (2014); Fürstenberg Zeitgenössisch, Donaueschingen (2013); Pinakothek der Moderne, Munich (2011); Baltic Centre for Contemporary Art, Gateshead (2010); Staatliche Kunsthalle, Baden-Baden (2009); and Kunstverein Bremerhaven (2006).

Group shows include Archiv der Avantgarden – Egidio Marzona (ADA), Dresden (with Isabel Lewis, 2024); Schmuckmuseum Pforzheim (2024); Kunsthal Charlottenborg, Copenhagen (with Isabel Lewis, 2023); Weserburg Museum für moderne Kunst, Bremen (2022); Bundeskunsthalle, Bonn (2020); Kunstmuseum Bremerhaven (2018); Ludwig Múzeum, Budapest (2016); Neuer Berliner Kunstverein, Berlin (2015); Kunstinstituut Melly (formerly known as Witte de With), Rotterdam (2014); Museum für Gegenwartskunst, Basel (2010); ZKM, Museum für Neue Kunst, Karlsruhe (2008); Kölnischer Kunstverein, Cologne (2007); and Städtisches Museum Abteiberg, Mönchengladbach (2003).

His works can be found in various public and private collections, such as:  
Contemporary art collection of the Federal Republic of Germany, Bonn  
Bayrische Staatsgemäldesammlung, Pinakothek der Moderne, Munich  
Kunstmuseum Bremerhaven  
Museum Abteiberg, Mönchengladbach  
Deutsche Bank Collection, Berlin  
Boros Collection, Berlin  
Fürstenberg Zeitgenössisch, Donaueschingen  
The Saatchi Collection, London

Dirk Bell's artistic practice includes painting, drawing, sculpture and sound installation as well as participatory forms of art production. Drawing on technology and the iconography of contemporary life, his work is infused with myth and symbolism, creating a compelling field of visual ideas by combining linguistic signs and visual languages. It often reflects on the relationship between civilization and human nature, questioning the presence and absence of freedom and love in today's world.

The painted guitars testify to Bell's deep interest in music, while their shape refers to the human body. Associations with Man Ray's famous black-and-white photograph *Le Violon d'Ingres* from 1924 come to mind. Bell coloured the front of the guitars, incorporating symmetrical patterns and silhouettes of a rabbit and an egg – highly charged symbols of fertility, beginning and rebirth. The hole in the shape of the guitar evokes a mystical opening, as though an entrance into another world.

The symmetrical ornamentation on one of the two guitars can also be found in a more organic, freer form in *Dramamatterra*. Placed centrally, it is reminiscent of a stretched zebra or tiger skin, which sociologically once testified to a person's wealth, while psychologically, it embodies instincts and emotions that elude the grasp of reason. A sailing ship, a planet-like circle and a flying bird open up another scenic pictorial space above the pattern. In cultural history, the ship is sometimes interpreted as a carrier of death or life, pointing to the relationship between man, nature and culture.

## CURRENT & UPCOMING SHOWS

*Every Romance Is a Repair*

Isabel Lewis & Dirk Bell

Halle für Kunst Steiermark, Graz, Austria

22.06.–01.09.2024 (Duo Show)



DIRK BELL

*Untitled*, 2006

2 parts; ink, sugar, pencil on guitar

97 × 37 × 8 cm; 95 × 35 × 9 cm

(DB 706)

20.000 Euro (incl. 19% VAT)

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DIRK BELL  
*Untitled*, 2006

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DIRK BELL  
*Untitled*, 2006



DIRK BELL  
*Dramaterra*, 2013–2015  
Mixed media on canvas  
175 × 160 × 3 cm  
(DB 1307)  
24.000 Euro (incl. 19% VAT)



DIRK BELL  
*The Night (Punto)*, 2015  
Mixed media on canvas  
235 × 165 × 3 cm  
(DB 1310)  
28.000 Euro (incl. 19% VAT)





DIRK BELL  
*The Night (Punto)*, 2015

BQ



DIRK BELL

*Untitled, 2015*

Acrylic, gouache, pastel on canvas (overpainted found object), 38 × 51 × 1,7 cm  
(DB 1285)

6.500 Euro (incl. 19% VAT)

BQ



DIRK BELL  
*Untitled, 2015*  
Acrylic, gouache, pastel on canvas (overpainted found object)  
76,5 × 60 × 2 cm  
(DB 1254)  
10.000 Euro (incl. 19% VAT)

BQ



DIRK BELL

*Untitled*, 2014

Pencil on paper; 18,2 × 24,9 cm; 34,2 × 41 × 2,8 cm (framed)

(DB 1227)

2.200 Euro (incl. 19% VAT + frame)

# KRIWET

born in Dusseldorf,  
died 2018 in Bremen

KRIWET's work has been presented in numerous solo shows, including at Heinrich-Heine-Institut Düsseldorf (2021); Centre d'art contemporain, Fribourg (2013); Museum Ludwig, Cologne (2011); Kunsthalle Düsseldorf (2011); Ludlow 38, New York (2010); Kunstverein für die Rheinlande und Westfalen, Düsseldorf (1975); Kölnischer Kunstverein, Cologne (1968); and Staatliche Kunsthalle Baden-Baden (1968).

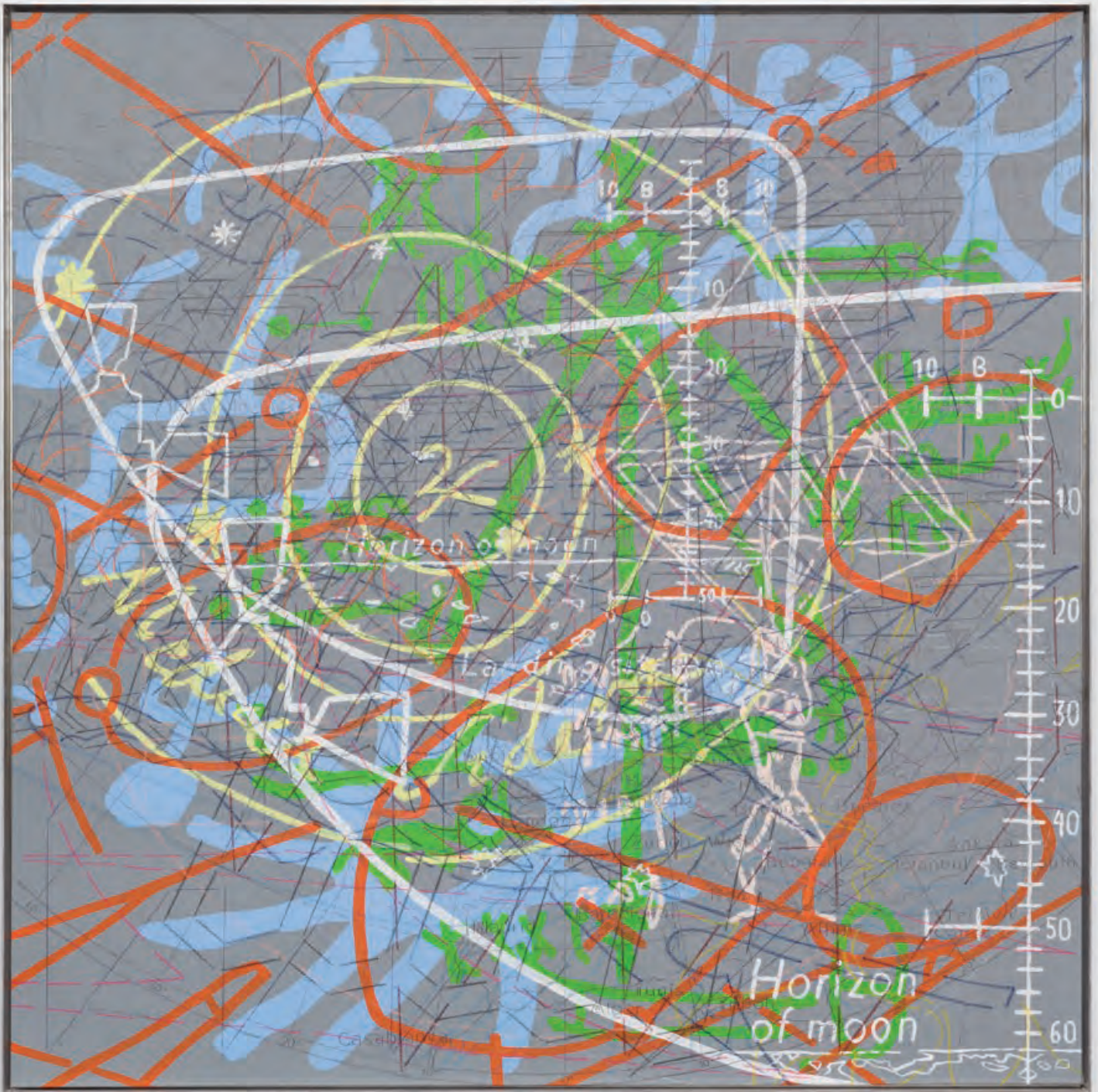
Group shows include Museum Schloss Moyland, Bedburg-Hau (2023); Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin (2022); Weserburg Museum für moderne Kunst, Bremen (2022); Lehmbruck Museum, Duisburg (2021); Kunsthalle Wien, Vienna (2020); Centre for Contemporary Art Ujazdowski Castle, Warsaw (2020); Museum Tinguely, Basel (2018); 33rd Ljubljana Biennale of Graphic Arts (2019); Kunsthau Dresden (2017); Haus der Kulturen der Welt, Berlin (2017); Schirn Kunsthalle, Frankfurt/Main (2014); National Taiwan Museum of Fine Arts, Taichung (2013); and 30th São Paulo Biennial (2012).

His works can be found in various public and private collections, such as:

Museum Ludwig, Cologne  
Museum of Modern Art Collection, New York  
Kunstpala Düsseldorf, Düsseldorf  
Lehmbruck Museum, Duisburg  
ZKM, Zentrum für Kunst und Medien, Karlsruhe  
Staatsgalerie Stuttgart  
Weserburg Museum für moderne Kunst, Bremen  
Kunstsammlungen der Ruhr-Universität Bochum:  
Museum Moderner und Zeitgenössischer Kunst,  
Bochum  
Mercedes-Benz Art Collection, Stuttgart  
Kunstmuseum Liechtenstein, Vaduz  
Wilhelm-Hack-Museum, Ludwigshafen am Rhein

Known for his mixed media installations as well as paintings and sculptures, KRIWET, who defines himself as a “visual poet”, is widely considered a pioneer of media art. He started his career in 1961 with the publication of *Rotor*, a book entirely written in lower case and without any punctuation marks or blanks. Rather than exploring the paradigmatic construction principles of meaning, this work considered language as merely visual and phonetic material. In the 1960s and 70s, he began to transpose these and other concrete poetry techniques into other media, producing sound collages and film montages, creating serial graphic art, and printing linguistic fragments and neologisms onto sheet metal and tarpaulins. His creations were distributed via print media and advertising, whose jargon they satirised. The artist's *Poem Paintings*, which take the form of linguistic images painted on large-formatted canvases, date from that time. The common thread in all his works is their focus on the materiality of language, beyond its representative function as a carrier of meaning or signifier.

The *Flugbilder* (Flight Images) consist of coloured lines applied in layers. They draw on various coded language systems, such as flight path vectors, mathematical formulas, units of measurement, cartographies or time zone units. Combined with hieroglyph-like figures, they are reminiscent of early rock carvings of Viking ships or Leonardo da Vinci's historic sketch of a parachute, opening up a pictorial realm that is simultaneously a coded linguistic space.



KRIWET  
*Kleines Flugbild grau V*, 1979  
Acrylic, colored pencil on canvas  
150 × 150 × 3 cm  
(FKR 317)  
40.000 Euro (incl. 19% VAT)



Horizon of moon

Horizon of moon

Horizon of moon

Horizon of moon

Horizon of moon

Horizon of moon

Horizon of moon

Horizon of moon

Horizon of moon

Horizon of moon

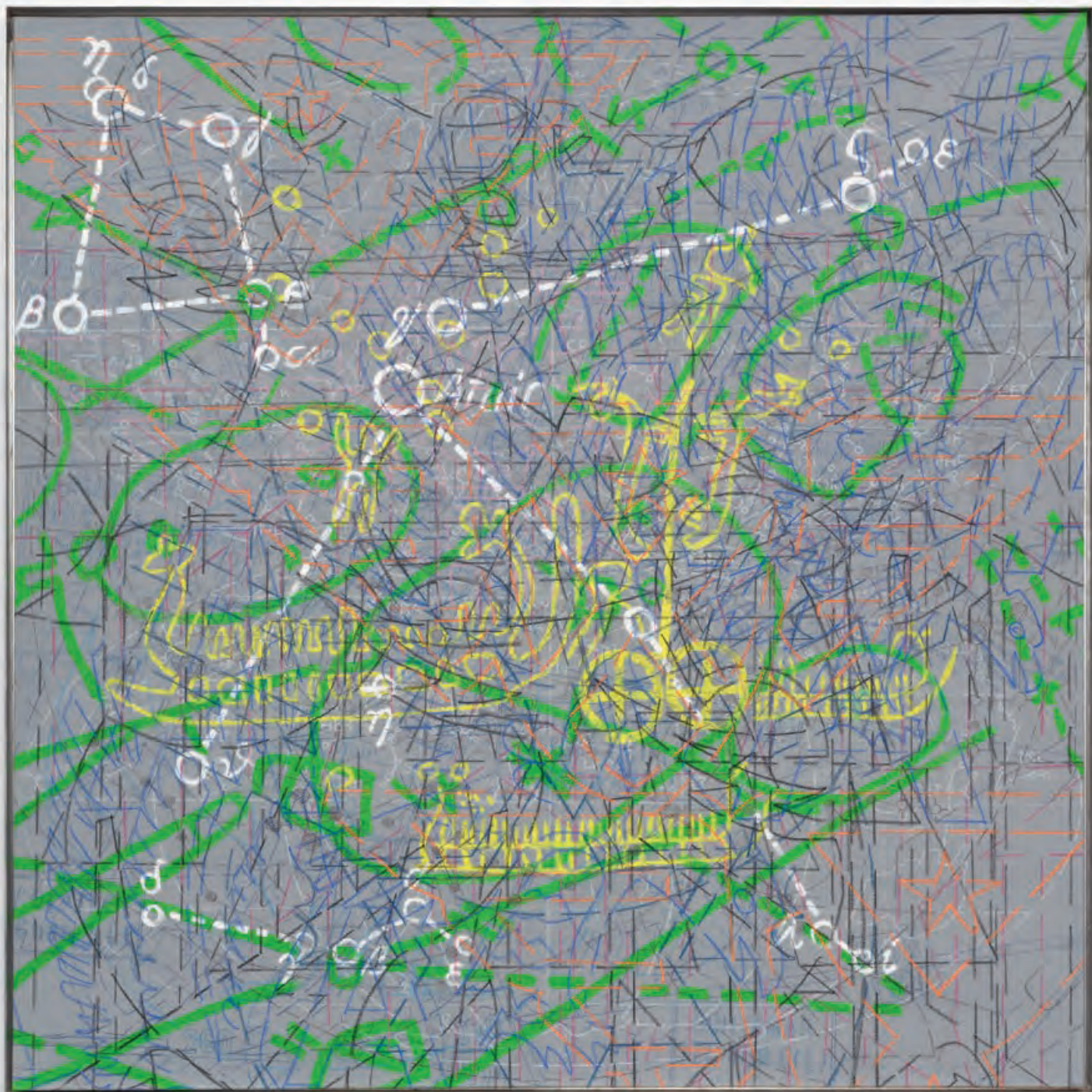
Horizon of moon

Horizon of moon

Horizon of moon

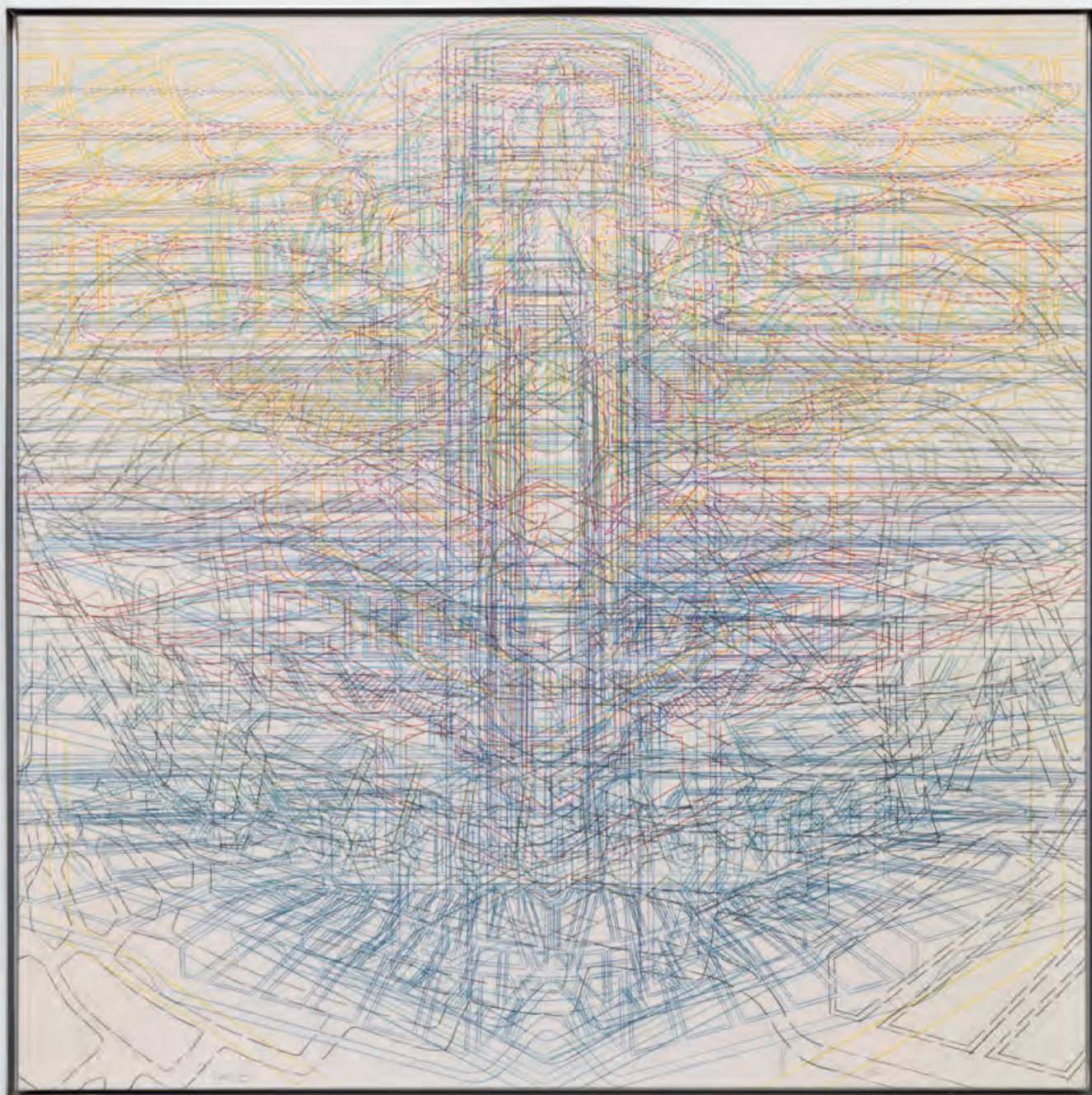
KRIWET

Kleines Flugbild grau V, 1979



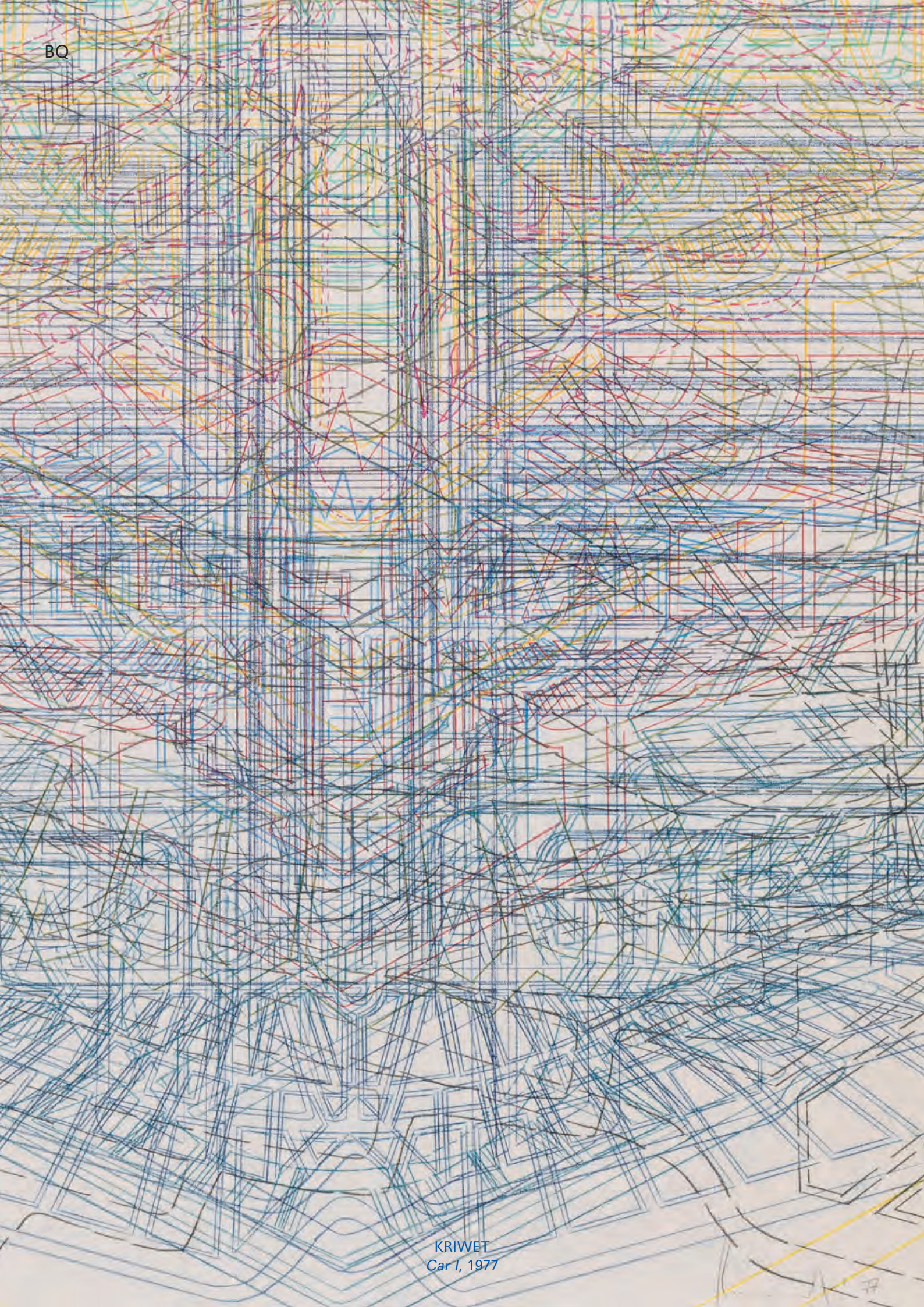
KRIWET  
*Kleines Flugbild grau IV*, 1979  
Acrylic, colored pencil on canvas  
150 × 150 × 3 cm  
(FKR 314)  
40.000 Euro (incl. 19% VAT)



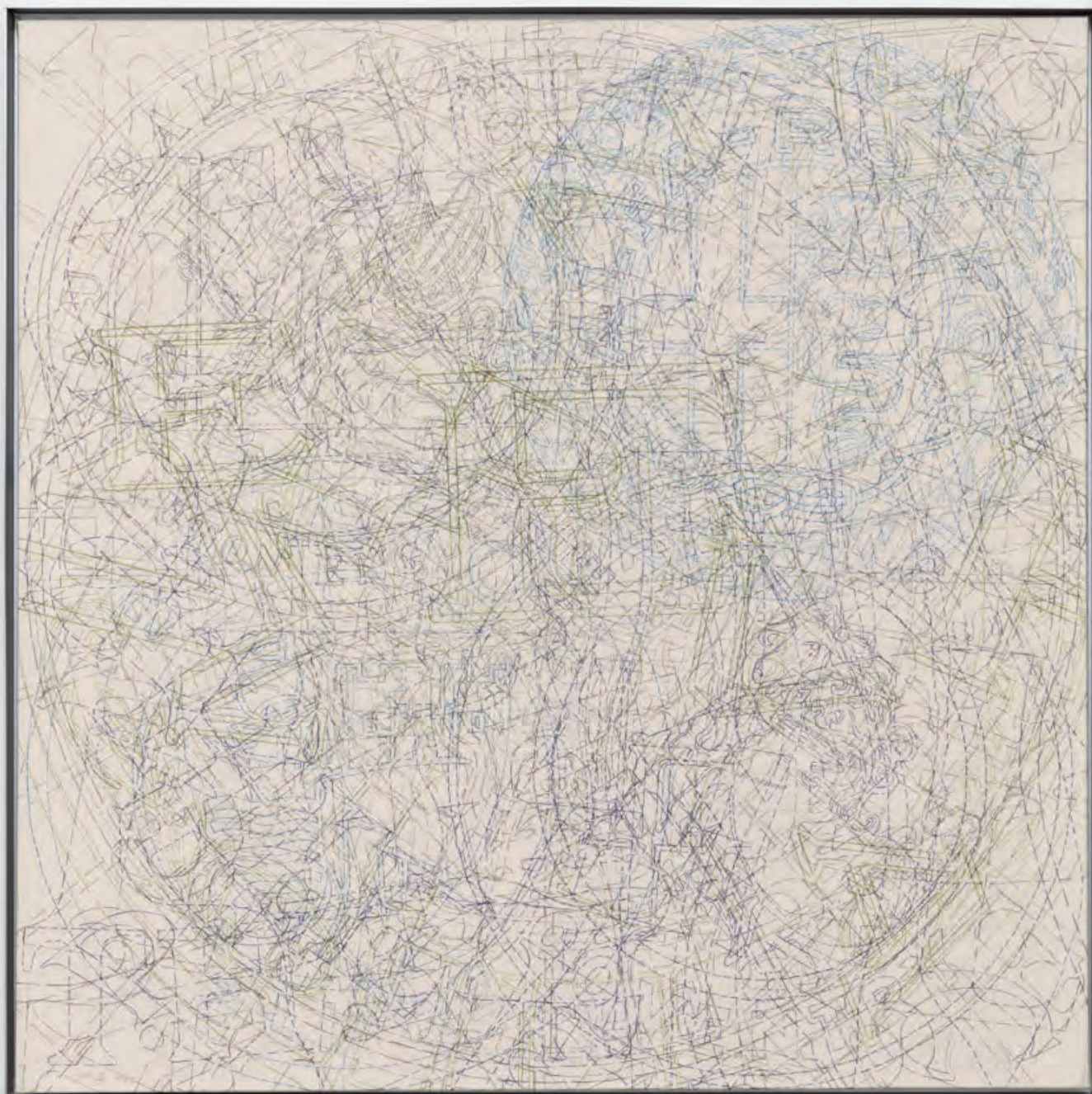


KRIWET  
*Car I*, 1977  
Colored pencil on canvas  
90 × 90 × 4,5 cm  
(FKR 265)  
22.000 Euro (incl. 19% VAT)

BQ



KRIWET  
Car 1, 1977



KRIWET  
*Car VI*, 1977/78  
Colored pencil on canvas  
90 × 90 × 4,5 cm  
(FKR 266)  
22.000 Euro (incl. 19% VAT)

Jochen Lempert's photographs in a variety of different contexts: from natural habitats to natural history museums, from zoos to urban environments, in remote locations or banal settings and situations. He compiles his findings in a vast archive of images covering a wide spectrum, from everyday views to compositions that tend toward abstraction. His interest in the natural world as a recurring subject matter goes hand in hand with an exploration of the properties and materiality of the photographic image, as exemplified by his photograms of plants or insects. Viewers are struck by the poetic intensity of each photograph, which derives from the simplicity of the means he employs, from the use of black-and-white and standard 35 mm focal length to the homemade printing process on sheets of baryta paper that are left unframed and hung directly on the wall.

# JOCHEN LEMPERT

1958 born in Moers  
lives and works in Hamburg

## CURRENT & UPCOMING SHOWS

*Schweinebewusstsein – vagabundierend,*  
Sprengel Museum Hannover on Tour,  
var. institutions, until 02.09.2024 (Group show)

•  
*Chirping: Art from a Birds's-Eye View*  
Ústí nad Labem House of Arts, Ústí nad Labem,  
Czech Republic, until 27.07.2024 (Group show)

•  
*Über den Wert der Zeit. Neupräsentation der  
Sammlung zeitgenössischer Kunst*  
Museum Ludwig, Cologne  
until 31.08.2025 (Group show)

•  
*Landschaft re-artikulieren*  
Museum Moderner Kunst Kärnten, Klagenfurt,  
Austria, 13.06.–01.09.2024 (Group show)

•  
*Isa Mona Lisa,* Hamburger Kunsthalle, Hamburg  
18.10.2024–18.10.2026 (Group show)

Jochen Lempert's work has been presented in numerous solo shows, including at MAC's – Musée des Arts Contemporains, Grand-Hornu (2023); C/O Berlin (2023); Huis Marseille, Museum for Photography, Amsterdam (2022); Centre Pompidou, Paris (2022); Portikus, Frankfurt/Main (2022); Le Crédac, Ivry-sur-Seine (2020); Centro de Arte Dos de Mayo, Madrid (2018); Sprengel Museum Hannover, Hanover (2017); Izu Photo Museum, Nagaizumi (2016); Contemporary Art Gallery, Vancouver (2016); Cincinnati Art Museum (2015); Hamburger Kunsthalle, Hamburg (2013); Midway Contemporary Art, Minneapolis (2012); Museum Ludwig, Cologne (2010); Deichtorhallen, Hamburg (2006); and Museum für Gegenwartskunst, Siegen (2005).

Group shows include Kunstpalast Düsseldorf (2024); Mori Art Museum, Tokyo (2023); Jeu De Paume, Paris (2022); Kunstmuseum Liechtenstein, Vaduz (2020); The Renaissance Society, Chicago (2018); mumok, Vienna (2018); S.M.A.K., Ghent (2017); Deichtorhallen Hamburg (2016); Fotomuseum Winterthur (2015); Mudam Luxembourg (2013); Martin-Gropius-Bau, Berlin (2010); Museum Folkwang, Essen (2005); Städtisches Museum Abteiberg, Mönchengladbach (2001); and Kunsthalle Basel (2000).

His works can be found in various public and private collections, such as:  
Hamburger Kunsthalle, Hamburg  
Museum Ludwig, Cologne  
Museum für Gegenwartskunst Siegen, Siegen  
Sprengel Museum Hannover, Hanover  
Fürstenberg Zeitgenössisch, Donaueschingen  
Contemporary art collection of the Federal Republic of Germany, Bonn  
MUDAM, The Contemporary Art Museum of Luxembourg, Luxembourg-Kirchberg  
Centre National des Arts Plastiques, Paris  
Centre Pompidou, Paris  
Museum of Modern Art, New York



JOCHEN LEMPERT  
*Larus Genzi*, 2024  
Silver gelatin print; Edition of 5  
58,8 × 49 cm  
(JL 332)  
9.000 Euro (incl. 19% VAT)



JOCHEN LEMPERT  
*Umbelliferae*, 2024  
Silver gelatin print; Edition of 5  
53,8 × 40,2 cm  
(JL 331)  
9.000 Euro (incl. 19% VAT)



JOCHEN LEMPERT

*Pfau II*, 2024

Silver gelatin print; Edition of 5

48,4 × 34,9 cm

(JL 334)

5.800 Euro (incl. 19% VAT)

BQ



JOCHEN LEMPERT  
*Honey Comb*, 2024  
Silver gelatin print; Edition of 5  
38,5 × 30,1 cm  
(JL 295)  
4.200 Euro (incl. 19% VAT)





JOCHEN LEMPERT  
*Winter-Net*, 2024  
Silver gelatin print; Edition of 5  
36,5 × 29,3 cm  
(JL 368)  
3.700 Euro (incl. 19% VAT)



JOCHEN LEMPert  
*Schachbrettblume*, 2014  
Silver gelatin print; Edition of 5  
(JL 279)  
60,5 × 39,5 cm  
6.600 Euro (incl. 19% VAT)



JOCHEN LEMP  
15.4.24 (*Taraxacum*), 2024  
Foliogram; unique  
37,7 × 29,5 cm  
(JL 323)  
6.300 Euro (incl. 19% VAT)



JOCHEN LEMPERT  
15.2.24 (*Schneeglöckchen*), 2024  
Foliogram; unique  
39,4 × 29,3 cm  
(JL 319)  
6.300 Euro (incl. 19% VAT)

BQ



JOCHEN LEMPERT  
18.2.24 (*Krokus*), 2024  
Foliogram; unique  
58,8 × 49 cm  
(JL 322)  
11.600 Euro (incl. 19% VAT)