

Art Basel 2024  
Hall 2.1 Stand K16  
Preview

Pages 02-04 R.I.P. Germain  
05-10 Lucy McKenzie  
11-20 Cosey Fanni Tutti  
22-26 Mark Leckey  
27-27 Pierre Klossowski  
29-37 Kobby Adi  
38-41 Atiéna R Kilfa  
42-45 Caspar Heinemann  
46-49 Gili Tal  
50-62 Marc Camille Chaimowicz  
63-72 Ed Atkins  
73-74 Jana Euler  
75-80 Henrik Olesen

Further works will be presented by

Diamond Stingily  
Ghislaine Leung  
Gillian Carnegie

## CABINET

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R.I.P. Germain

*White Makaveli Mod (Jesus Piece) (Strictly For My N.I.G.G.A.Z. ???)*

2023

Pendant:

102g white gold

1.5ct vs1 diamonds

4 rubies

2 blue sapphires

3 canary sapphires

4 pear shape diamonds

Enamel

Chain:

90.5g white gold

15.211ct brown diamonds

0.611ct vs1 diamonds

4K HD Video, colour, silent, 19 seconds (looped)

Chain: 558.8 x 8 mm

Pendant: 50 x 30 x 10 mm

Vitrine: 50 x 50 x 105.5cm

Screen: 123.5 x 70.7 x 4.6cm

Unique

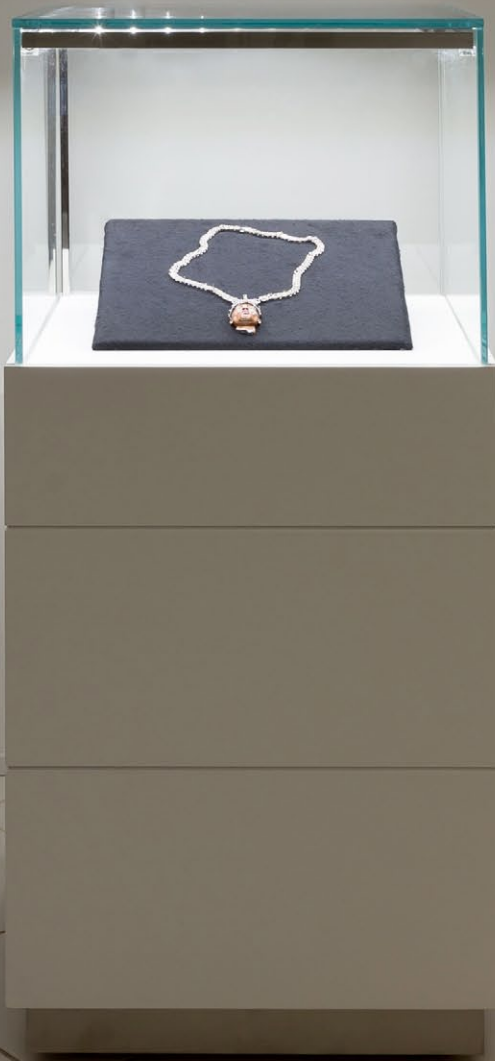
£65,000 GBP exVAT

“The Jesus piece is such an iconic totem of hip-hop jewelry and iconography. Of course, I wanted to make my own one; I wanted to put my own stamp on that legacy. Ghostface made the first Jesus piece, then Biggie blew it up using Tito’s mold. It goes on into the 2000s where we see the first signs of hip hop referencing itself: Kanye getting teased by Jay-Z for his white Jesus so he makes a Black Jesus piece ... The next generation comes through and Drake makes a Tupac piece. I have the means to actively engage with that part of hip-hop culture when most people are only passive observers.”

- R.I.P. Germain in *A SENSE OF PLACE*, Kaleidoscope #43

[Click here to read the full interview](#)

[Click here to view the video element](#)







Lucy McKenzie  
*Dark Friday*  
1999  
Acrylic on found canvas  
147 x 108 cm  
Unique  
£96,000 GBP exVAT

“Some of the earliest pieces on view deal with McKenzie’s encounters with the West German painting scene around Martin Kippenberger and Albert Oehlen while she was an exchange student in Karlsruhe in the early 1990s. For *Depeche Mode Night*, *Depeche Mode Party*, and *Dark Friday*, all 1999, she reproduces flyers advertising the sorts of goth and punk concerts that were popular at her art school, superimposing their designs on found abstract paintings that had been discarded by her classmates.”

- Sabeth Buchmann  
Review of Lucy McKenzie, Museum Brandhorst  
Artforum, Vol. 59, No. 3 December 2020  
[Click here to read the full article](#)

# Dark Friday

3 Dancefloors

DIE INSEL

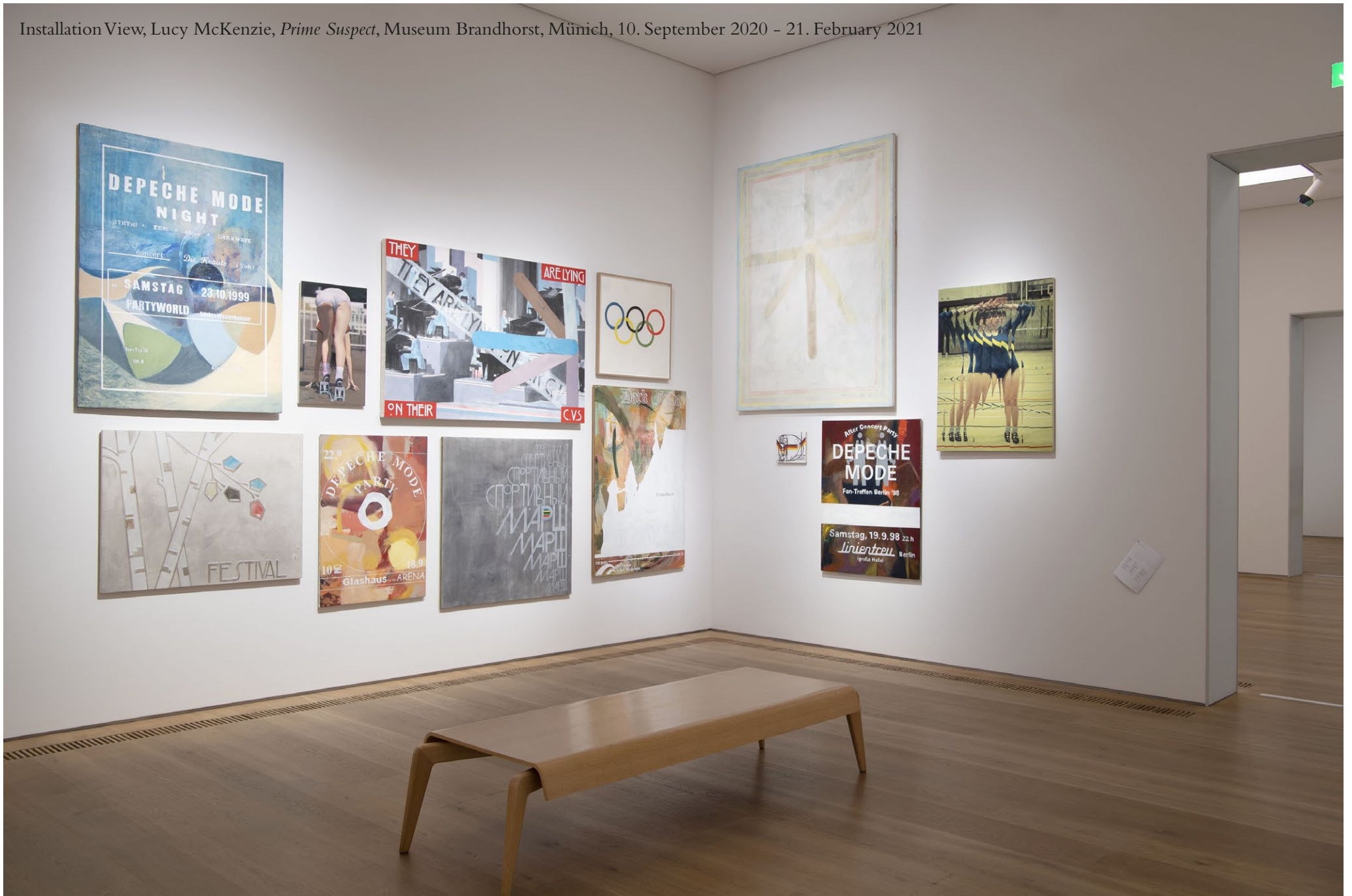
Eintritt: 8,-



Alt Treptow  
S-Bhf: Plänterwald



Installation View, Lucy McKenzie, *Prime Suspect*, Museum Brandhorst, München, 10. September 2020 - 21. February 2021



## CABINET

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Lucy McKenzie

*Mockba*

1999

Oil on card

156 x 120 cm

Unique

£60,000 GBP exVAT









## CABINET

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Cosey Fanni Tutti

*Slippery Millie*

Piccadilly International Vol. 10, No.10

1976

Magazine action

Lithography on paper

4 parts, each 164 x 120cm

£80,000 GBP ex VAT

### Exhibition History

*Eresia. Arte e Vita* MArt Trento, Italy, 20 November 2022 - 19 February 2023

'*BENGLIS 73/74*' Group show, Neon Parc / Sutton Gallery, Australia, 2014

*Tate Triennial, New British Art*, Tate Britain, London, March 1 - May 14, 2006

*In the Vitrines*, Van Abbemuseum, Eindhoven, May 8 - August 14, 2005

Locating her activity within the arena of the porn industry, the individual photo-features cast Cosey in myriad roles according to various scenarios designed for the arousal of male readers. The magazines in their entirety index a peculiarly erogenous zone of English society, distilling absurd sexual fantasies through photography, prose, satirical cartoons, advertisements and disparate headline typography.

Cosey's modeling career was one facet of a wider artistic remit which involved her concurrently in the work of Coum Transmissions and the prototypical industrial band Throbbing Gristle. Common to all manifestations is a highly personal and mediated form of performance. No hierarchy of meaning was applied within the totality of Cosey's practice. This enabled the agile migration of her live actions from the porn industry to the equally reified context of the art world.

In the 1976 exhibition 'PROSTITUTION', staged at the I.C.A, London within the collective efforts of Coum Transmissions, Cosey's singular acts of exposure proposed an exchange of apparently prohibitive currency; one that challenged the social and economic constructs of two industries in which Cosey had elected to work - art and sex. The press acted as an essential stimulus; daily cuttings in response to the show taken from broadsheets and tabloids alike were incorporated into the I.C.A exhibition. The censorial relegation of the nude photographs extracted from soft-porn magazines to white boxes epitomised an institutional dichotomy but more crucially catalysed the very agents that were to accelerate her image according to the multiple personalities adopted by and conferred upon Cosey.

Cosey's professional engagement with the commercial sex industry positioned her contra-posto to the prevailing didactic explorations of gender politics favoured by her contemporary female artists. If this was an energetic problematic in the late Seventies, Cosey's current practice is concerned with the reframing of past experience.



Eresia. Arte e Vita MArt Trento, Italy, 20 November 2022 - 19 February 2023





*In the Vitrines*, Van Abbemuseum, Eindhoven, May 8 - August 14, 2005



Cosey Fanni Tutti

*Slippery Millie*

Piccadilly International Vol. 10, No.10, 1976

Magazine action

Lithography on paper

4 parts, each 164 x 120cm





Cosey Fanni Tutti  
 Slippery Millie  
 Piccadilly International Vol. 10, No.10, 1976  
 Magazine action  
 Lithography on paper  
 4 parts, each 164 x 120cm



Cosey Fanni Tutti  
 Slippery Millie  
 Piccadilly International Vol. 10, No.10, 1976  
 Magazine action  
 Lithography on paper  
 4 parts, each 164 x 120cm





Cosey Fanni Tutti  
 Slippery Millie  
 Piccadilly International Vol. 10, No.10, 1976  
 Magazine action  
 Lithography on paper  
 4 parts, each 164 x 120cm

## CABINET

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Cosey Fanni Tutti  
*Untitled (Modeling Portfolio)*  
1974-79  
Original photographic prints, presentation box  
50 parts, dimensions variable  
Unique  
£65,000 GBP ex VAT

This collection of forty-seven vintage prints, both colour and black and white, constitutes Cosey Fanni Tutti's professional modelling portfolio which she actively used between 1974 and 1979.

By this means Cosey presented her modelling credentials to the pornography industry of the time. In differing formats, poses, atmospheres, and states of undress, the photographs would be shown to booking agents, photographers and publishers with the intention of securing commissioned work as a model.

Cosey's varied portrayal in this particular body of photographs precedes the commercial distributed derivative, whether published magazine, film screening or indeed live act.

In selecting the changing edit of portfolio prints, Cosey had to ensure certain attributes for potential commission: adaptable demeanour, camera gaze, varied poses and clothing. These attributes were frequently and further tested by Cosey being required to attend audition.

Cosey says of the modelling portfolio:

*My portfolio was mandatory for my place on the model agency's books and played a fundamental role in securing work for both glamour or hard-core sex magazines and films.*

*The basic function of the photographs was to show that I was photogenic, could strike the required poses and facial expressions. But my portfolio wasn't enough in itself, I also had to strip off every time I attended an audition to ensure there were no blemishes, that I was comfortable being naked in front of the camera, had a good rapport with the photographer and was amenable to their instructions.*

[To download a PDF of all the photographic prints please click here](#)



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26th September, 1973

Miss Cozzy Ferridge,  
45, Marshall Street,  
Highbury,  
London, E.8

Dear Cozzy,

Thank you for sending me your picture. It is returned to you.

I can certainly use you when I get back from holiday in a week's time. Would you care to 'phone a date?

Best wishes,

Yours sincerely,  
*Leslie*  
Leslie Buxton-Ridgen

THE WORLD'S LARGEST SELLING NATURIST MAGAZINE

ESTABLISHED 1930









## CABINET

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Mark Leckey

*To be titled*

2024

Hand painted SLA 3D Print with stereo audio

Sculpture: 68 x 34 x 25 cm

Plinth: 90 x 77 x 69.5 cm

Unique + 1AP

£60,000 GBP exVAT















Pierre Klossowski  
*Denise à l'anneau et à l'iris*  
1957  
Pencil on paper  
115 x 75 cm  
Unique  
£135,000 GBP ex VAT

A brief biographical note on Klossowski would include the following

Pierre Klossowski was born in Paris in 1905 to a family of Polish ancestry. His older brother was the painter Balthus.

In 1935, after having frequented the circles of the Parisian Society of Psychoanalysis, whose Review published his first text on Sade, he met Georges Bataille with whom he formed a deep friendship that would last beyond the events of the war and until Bataille's death. It was through Bataille that Klossowski made contact with Breton and Maurice Heine and the group Contre'Attaque, and, later, that he would participate in the Review Acephale. He was a founding member of the College de Sociology. (along with Bataille, Leiris and Caillois,) and translated Nietzsche, Wittgenstein and Heidegger. In 1947 he published *Sade Mon Prochaine*, followed by his first novel in 1950 *La Vocation Suspendue*. However it was the publication in 1954 of *Roberte Ce Soir*, which Klossowski illustrated himself, which announced the singularity of his vision. This novel is followed by *Le revocation de l'Edict de Nantes* (1959) and *Le Souffleur* (1960) that along with *Roberte Ce Soir* make up the trilogy *Les Lois de l'hospitalite*. Two further and important studies include *Nietzsche et Le Cercle Vicieux* (1969) which was dedicated to Gilles Deleuze and which Foucault described as the "the greatest book of philosophy I have ever read, on a par with Nietzsche himself", and *La Monnaie Vivante* (1970), essentially a book of economics, which had a major influence on Lyotard and the writing of *Economie Libidinale*.

Looking back Klossowski described the composition of *Roberte Ce Soir* as a decisive rupture with writing, and almost exclusively from 1970 until his death in 2001, Klossowski will devote himself to making large scale drawings, developing a unique semi academic anti-naturalistic style, declaring that "thought could only be understood by means of the imagination, and not the contrary". Klossowski would have exhibitions in France, Italy and Switzerland, and would reach audiences in Mexico and Japan by the late 1980s. In 1981 he had a major retrospective at the Kunsthalle in Bern and the following year was included in Documenta 7. Retrospective exhibitions have been held at the Pompidou Paris, Museum Ludwig Koln, and the Whitechapel Gallery London.

[Click here from films, texts and installation views on Pierre Klossowski](https://www.cabinet.uk.com/pierre-klossowski-feature)  
<https://www.cabinet.uk.com/pierre-klossowski-feature>







Kobby Adi

*Lesson*

2023-24

16mm transferred to HD Video

57 seconds, silent.

Edition of 3 + 2 A.P.

Edition 2 - £5,000 GBP ex VAT

Edition 3 - £7,000 GBP ex VAT

Link to watch online: <https://vimeo.com/921511143/09231f2dbb>

## **Exhibition History**

Kobby Adi, *Music*, Cabinet, London 8 March - 6 April 2024

Adi's films expand on his sculptural work's interplay of presence and absence, life and death. *Lesson*, 2023-24, is a captivating 57-second clip of a bone adhering to a foot - as if bound by some invisible, seemingly magnetic force - that moves on and off the screen, its deathly subject matter transforming the basement gallery of Cabinet into a tomb. Discussing Andres Serrano's comparable 1992 series of photographs 'The Morgue', Mieke Bal noted in her book Quoting Caravaggio that 'the tomb is the site of death and of the past, as well as of life, in the memory of it that is in the present'. This past cannot be cut off from the reality in which we live now, just as the bone in Adi's video is affixed to the foot. As connectors to the ground as well as to bodily foundations, our feet are apt metaphors for ancestral attachment. A similar correlation of the life cycle and the earth is played out in *Cloisters*, 2023-24, exhibited in Adi's current show at New York's Swiss Institute, this time zooming in on an apple rotting on the ground. Attending to it is a fly, and then a moth. The apple's nourishment of the soil extends to the maggots about to hatch, connecting the airborne with the earthbound, and turning the sphere of the fruit into a mini cosmos.

Adi shoots on 16mm, his transfers to video bearing the signs of its materiality, such as flicker and burn effects and jumpy montaging, recalling the structural films of the 1960s and 1970s. Except rather than demystifying filmmaking - as structural film sought to do by subordinating content to form - Adi does the opposite, drawing an imperfect equivalence between the medium and his sculptures and positing the cinematic image and an immaterial presence majicked out of materials.

- "Profile Kobby Adi"

by Tom Denman Art Monthly, May 2024

Installation view, Kobby Adi, *Music*, Cabinet, London 8 March - 6 April 2024



Kobby Adi

*Instrument* 2023-24

Bimetal thermometer measuring the temperature of the space, and indicating the average internal temperature of an alpaca (37.5 - 38.9 °C)

83 (diam) x 34 mm

Unique

£5,000 GBP exVAT

*Instrument* 2023-24

Bimetal thermometer measuring the temperature of the space, and indicating the average internal temperature of an goat (37.5 - 38.9 °C)

83 (diam) x 34 mm

Unique

£5,000 GBP exVAT

*Instrument* 2023-24

Bimetal thermometer measuring the temperature of the space, and indicating the average internal temperature of a rabbit (37.5 - 38.9 °C)

83 (diam) x 34 mm

Unique

£5,000 GBP exVAT

### **Exhibition History**

Kobby Adi, *Music*, Cabinet, London 8 March - 6 April 2024

Adi's five iterations of *Instrument*, 2023-24, consist of dial thermometers that line the gallery walls, roughly equidistant from each other, each reading slightly under 20°C - 'the temperature of the space'. Another text, printed boldly on the dial, is said to span the 'average internal temperature' of a different mammal, such as an alpaca or a pig. Each dial has an off-perpendicular line, one that suggests where the healthy degree of 'normality' lies; I notice that the gallery's thermostat is actually above the normal limit and reads 23°C. Informed by similar dials (on a car dashboard, for instance), my initial impression is that this line also marks a limit: one where we don't want to be. Adi's thermometers are instruments of measurement-as-representation (or even 'instruments' of reproduction), relating our thermoceptive experience of the space to the body temperatures of animals, thereby conjuring their presence, to all-too-disquieting effect. Indeed, the invention of temperature measurement, not to mention the politically standardised unit of Celsius, are placed compellingly in *Instrument*, as if to parody representational norms produced by biological categorisation; values that traumatically recall the colonial practice of race pseudo-science (or 'race science').

- "Profile Kobby Adi"  
by Tom Denman Art Monthly, May 2024





Kobby Adi

*Instrument* 2023-24

Bimetal thermometer measuring the temperature of the space, and indicating the average internal temperature of an alpaca (37.5 - 38.9 °C)

83 (diam) x 34 mm

Unique

£5,000 GBP exVAT



Kobby Adi

*Instrument* 2023-24

Bimetal thermometer measuring the temperature of the space, and indicating the average internal temperature of an alpaca (37.5 - 38.9 °C)

83 (diam) x 34 mm

Unique

£5,000 GBP exVAT



Kobby Adi

*Untitled*

2023-24

Tonewood fragments from a luthier's workshop

Dimensions variable

Unique

£5,000 GBP exVAT

### **Exhibition History**

Kobby Adi, *Music*, Cabinet, London 8 March – 6 April 2024

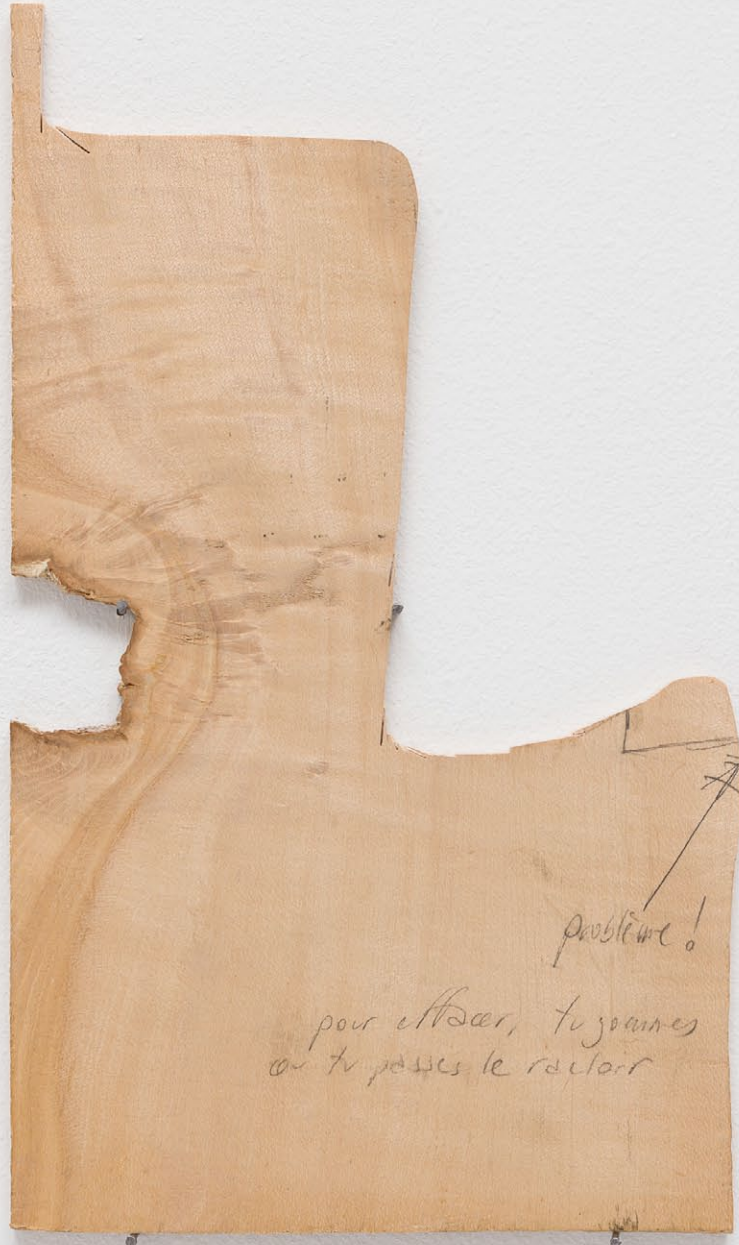
On a separate wall are seven variously shaped fragments of light and pitch- dark wood (Untitled, 2023-24), their careful, itemised arrangement is immediately remindful of a display in an ethnographic museum. The keyhole-shaped apertures rimming one of the darker pieces seem to stem from 'Moorish' architecture. Another - made out of the same or a similarly dark wood - resembles an axe, with blood-red sticky tape peeling off its 'handle'. Yet such references are not obviously made by the artist, whose trick, it seems to me, is to bring out the orientalist influence on one's perceptual schemata, whether one wants it to be there or not. On one of the fragments, a barely legible note is scrawled in French. Checking my crib sheet, I find they come from the workshop of a luthier, or a maker of stringed instruments - a psychogeographic nod to Vauxhall Pleasure Gardens, which flourished in the same location as the gallery from 1660 to 1859 (years encompassing the pre-eminence of Britain's slave trade, which, it could be argued, funded London's 'pleasure'). The suggestion of music also lends an orphic dimension to the assembled work, while a popular dark-toned wood is Granadille d'Afrique (of which some of the fragments here might well be examples), native to the former French colony of Senegal.

- "Profile Kobby Adi"

by Tom Denman Art Monthly, May 2024







Kobby Adi *Untitled* 2023-24(detail)



Kobby Adi *Untitled* 2023-24(detail)

## CABINET

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Atiéna R. Kilfa

*Rotor Vector*

2024

Digital video, 4:3, black and white, no audio

8 minutes 54 seconds

Edition of 4 + 1AP

£30,000 GBP exVAT

[Click to watch](#)

<https://vimeo.com/946565695/e70c271789>

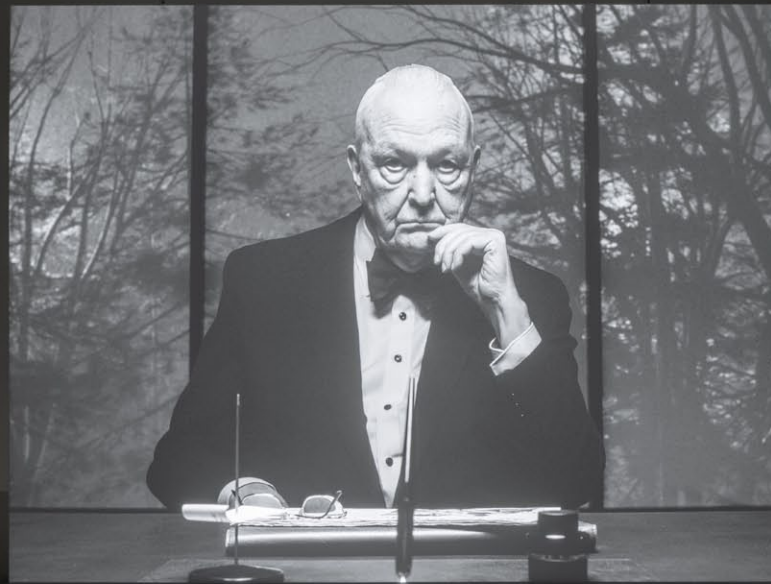
### **Exhibition History**

Atiéna R. Kilfa, *Special Effect*, Den Frie Copenhagen, 4 May - 8 September 2024

In continuation of Kilfa's investigation and restructuring of cinematic archetypes, *Rotor Vector* homes in on the nondescript figure of a man sitting at a desk. Shot in black and white and shown in a 4:3 format, the film eerily imitates a technological past. Through its 4k quality of today, its main figure's supposed timelessness recedes into historical pictorial genres ranging from the golden age of Hollywood film noir to German expressionist cinema. By evoking these archetypes, figuration becomes a tool to examine the ciphers which make up our current systems and their potential collapse.

The film *Rotor Vector* creates a surreal pastiche by reducing its protagonist to a paper cut-out. Produced entirely in a traditional film set and animated by props such as the flickering of a fluorescent light bulb and the effervescence of a glass of sparkling water, the film's analogue materiality is intentionally emphasized. Repeated in a constant loop, the camera renders a morphing motion only by virtue of rotating around the figure as its central axis. By causing the figure's gaze to continuously point to the viewer, the movement highlights a distortion between its apparent authoritative gaze and its material limitation as a mere cut-out.





Installation View, Atiéna R. Kilfa, *Special Effect*, Den Frie Copenhagen, 4 May - 8 September 2024

## CABINET

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Atiéna R. Kilfa

*P4 L75 - Arm*

2023

Inkjet print on Hahnemühle Photo Rag® Baryta, mounted to Dibond

Finished with hand applied clear acrylic high gloss spray

109.8 x 165 cm / 43.22 x 64.96 in

Edition 1 of 3 + 2AP

£9,000 GBP exVAT





## CABINET

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Caspar Heinemann  
Bagatelle (Tablet)  
2024  
Wood, nails, acrylic paint  
58 x 38 x 3 cm  
Unique  
£5,000 GBP exVAT

Caspar Heinemann  
Bagatelle (Fudge)  
2024  
Wood, nails, acrylic paint  
58 x 38 x 3 cm  
Unique  
£5,000 GBP exVAT

Caspar Heinemann  
Bagatelle (Tablet)  
2024  
Wood, nails, acrylic paint  
58 x 38 x 3 cm  
Unique  
£5,000 GBP exVAT









Caspar Heinemann  
Bagatelle (Fudge)  
2024  
Wood, nails, acrylic paint  
58 x 38 x 3 cm  
Unique  
£5,000 GBP exVAT



## CABINET

---

Gili Tal

*Cold Storage (Like War)*

2024

Inkjet prints on paper on silver dibond, clear perspex, metal clips

102 x 137cm

Unique

£5,200 GBP exVAT

Gili Tal

*Cold Storage (Depictions of Landscape are Often Associated With Moments of Subjective Transformation)*

2024

Inkjet prints on paper on silver dibond, clear perspex, metal clips

95 x 137cm

Unique

£5,200 GBP exVAT



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## CABINET

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Marc Camille Chaimowicz

*Summarised*

1995-9

Pencil, ink, collage and gouache on paper

5 parts, each 31 x 24 cm / 12.2 x 9.5 in 60 x 47 cm / 23.6 x 18.5 in (framed)

£60,000 GBP exVAT

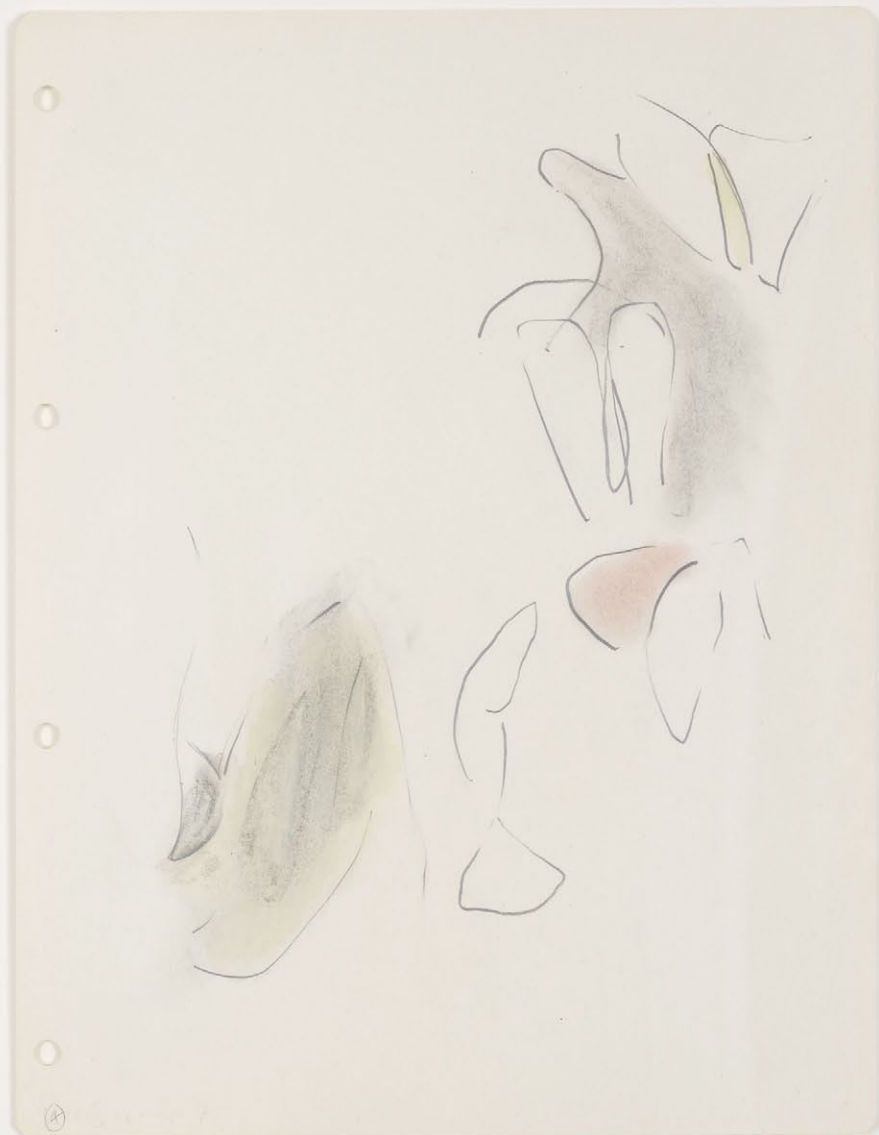
### **Exhibition History**

Marc Camille Chaimowicz, *Paintings....* Cabinet, London 29 February - 28 March 2020



















## CABINET

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Marc Camille Chaimowicz

*Third Quartet, No. 1*

2011

Collage on paper

50 x 44 cm / 19.7 x 17.3 in (framed)

Unique

£20,000 GBP exVAT



## CABINET

---

Marc Camille Chaimowicz  
*Third Quartet, No.2*  
2011  
Collage on paper  
50 x 44 cm / 19.7 x 17.3 in (framed)  
Unique  
£20,000 GBP exVAT





## CABINET

---

Marc Camille Chaimowicz

*Third Quartet, No. 4*

2011

Collage on paper

50 x 44 cm / 19.7 x 17.3 in (framed)

Unique

£20,000 GBP exVAT







Ed Atkins

Available drawings from the Copenhagen series

**Exhibition History**

Ed Atkins, *Copenhagen*, Cabinet, London, 2 June - 22 July 2023

Copenhagen #5 2023 Coloured pencil on paper Artwork: 420 x 297 mm Framed: 480 x 355 mm  
£28,000 GBP exVAT



*Copenhagen #6* 2023 Coloured pencil on paper Artwork: 420 x 297 mm Framed: 480 x 355 mm  
£28,000 GBP ex VAT





Copenhagen #9 2023 Coloured pencil on paper Artwork: 420 x 297 mm Framed: 480 x 355 mm  
£28,000 GBP exVAT



Ed Atkins

Untitled 2023

Archival pigment ink on paper, mounted on dibond

Artwork: 1500 x 1250 mm / Framed: 1527 x 1280 mm

Unique + 1AP

£27,500 GBP exVAT

**Exhibition History**

Ed Atkins, *Copenhagen*, Cabinet, London, 2 June - 22 July 2023





## CABINET

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Ed Atkins

*Children #11*

2023

Crayon, pencil and ink on paper

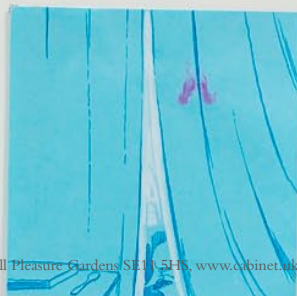
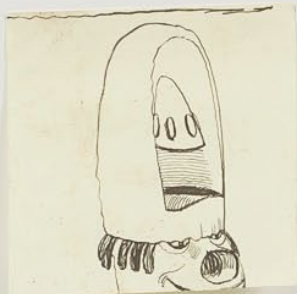
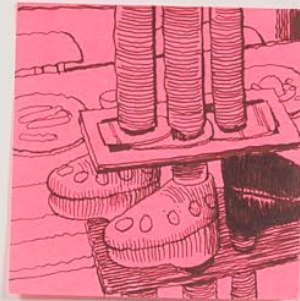
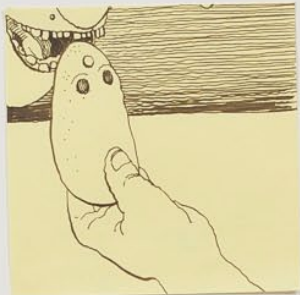
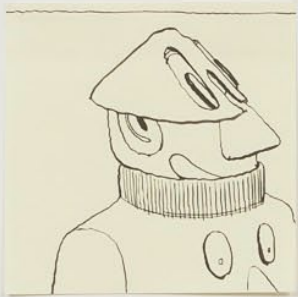
Artwork: 594 x 841 mm / Framed: 675 x 925 mm

Unique

£28,000 GBP exVAT











## CABINET

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Jana Euler

*After Speculation*

2021

Acrylic on canvas

300 x 200 cm

Unique

Price on application





Studio photograph



## CABINET

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Henrik Olesen

Bent frame

2017

Metal, transparent film, ink

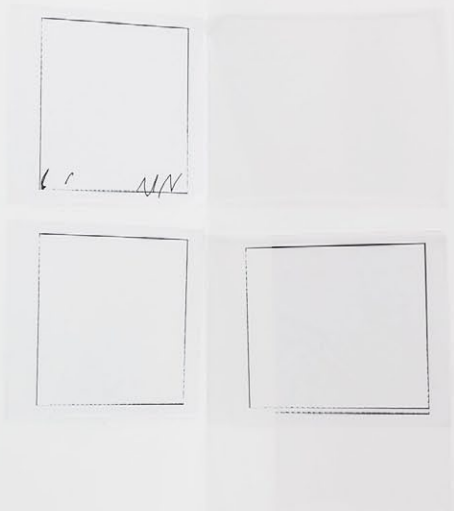
183 x 7.5 x 36.5 cm

Unique

18,000 euros ex VAT

### **Exhibition History**

Henrik Olesen, Cabinet, London, 30 November 2017 – 27 January 2018



2. *John R. Searle, "The Invention of Meaning," in *Philosophical Investigations*, ed. G. E. Hughes, pp. 175-184. Cambridge, MA: MIT Press, 1969.*

... *Materialism* — Most materialists, despite wanting to eliminate all special entities, ended up describing an order of things whose hierarchical relations make it out as specifically idealistic. They have situated dead matter at the summit of a conventional hierarchy of diverse types of facts, without realizing that in this way they have substituted an obsession with an *ideal form* of matter, with a form which approaches closer than any other to that which matter *should be*. Dead matter, the pure idea, and God, all in fact answer a question in the same way — perfectly, and as fully as a docile student in a classroom — a question that can perhaps only be posed by *idealist* philosophers, the question of the essence of things. In other words, and according to the *idea*, the materialist cannot escape the question of the essence of things. And it is not only the materialist who is forced to ask this question, but the idealist as well. Materialism in fact placed the *material* at the summit of things, in the principle of things, and therefore, in the principle of things, it is the material that is idealized. It is the material that is idealized, and it is the material that is idealized.



It is certain that nothing counts  
making a man generally out of himself, be it material  
or not, is liable to create a shattering



## CABINET

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Henrik Olesen

*Red angle*

2017

Metal, paint

143 x 157 x 7 cm

Unique

22,000 euros ex VAT

### **Exhibition History**

Henrik Olesen, Cabinet, London, 30 November 2017 – 27 January 2018





Installation view, *Henrik Olesen, Cabinet*, London, 30 November 2017 – 27 January 2018