



FRIEZE

London 2024

BOOTH D16

ChertLüdde, Berlin

/ 9 - 13 October

Chert
Lüdde

Selma Selman

Petrit Halilaj

Monia Ben Hamouda

Álvaro Urbano

Patrizio di Massimo

Gabriel Chaile

Tyra Tingleff

David Horvitz

Ali Eyal

Rosemary Mayer

Rodrigo Hernández

Stephanie Comilang

Piero Gilardi

Ruth Wolf-Rehfeldt

ChertLüdde returns to Frieze London with a presentation of works by Monia Ben Hamouda, Gabriel Chaile, Stephanie Comilang, Patrizio di Massimo, Ali Eyal, Piero Gilardi, Petrit Halilaj, Rodrigo Hernández, David Horvitz, Rosemary Mayer, Selma Selman, Tyra Tingleff, Álvaro Urbano, and Ruth Wolf-Rehfeldt. A recurring motif throughout the booth is the exploration of painting as a medium, with diverse approaches including paint on metal, watercolor and new expressions of portraiture. Self-portraits by Selma Selman and Ali Eyal mark the artists' debut with the gallery at Frieze London, while Stephanie Comilang and Piero Gilardi showcase floral-inspired works using mixed media.

SELMA SELMAN

(1991, Bihać, Bosnia and Herzegovina) was a resident of Rijksakademie from 2021 to 2023.

Her works embody the struggles of her own life as well as her community, and employ a variety of media such as performance, painting, photography and video installations. Selman defines herself as an artist of Roma origins, not a Romani artist, a subtle yet critical distinction in the work. Her pieces are often inspired by her personal history, her family's lifestyle and the background she comes from.

Her work is currently exhibited at Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin. Her first solo exhibition at the gallery, titled *Ophelia's Awakening*, is also on view in Berlin.

Collections: Moderna Museet, Helsinki; Ifa (Institut für Auslandsbeziehungen), Stuttgart; Museum Ostwall im Dortmunder U, Dortmund; Horsecross Arts Collection of Contemporary Art at Threshold Artspace, Scotland; Museum of Contemporary Art of Republic of Srpska, Banja Luka.





SELMA SELMAN

Ophelia's Awakening, 2024

Oil on Mercedes hood

143 × 142 × 30 cm

22000.00 € (+ vat)



Ophelia's Awakening, 2024

In 2014, the artist began using scrap metal to create works that blend painting and sculpture, with dents and scratches reflecting the material's history. Selman, drawing on her Roma heritage and her family's scrap metal trade, transforms these materials into art, often referencing art history. Her work challenges the traditional, dominant narratives of art history, with a feminist and activist approach. Using self-portrait, her paintings demonstrate her defiance of structural injustices and oppression – all the while keeping an unwavering gaze with the viewer.



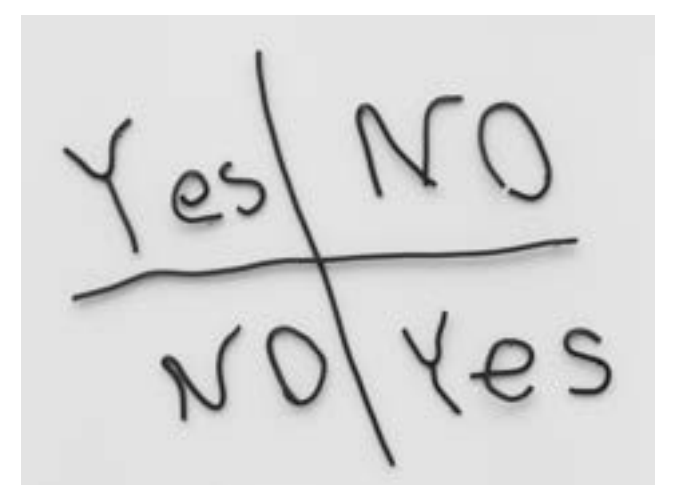
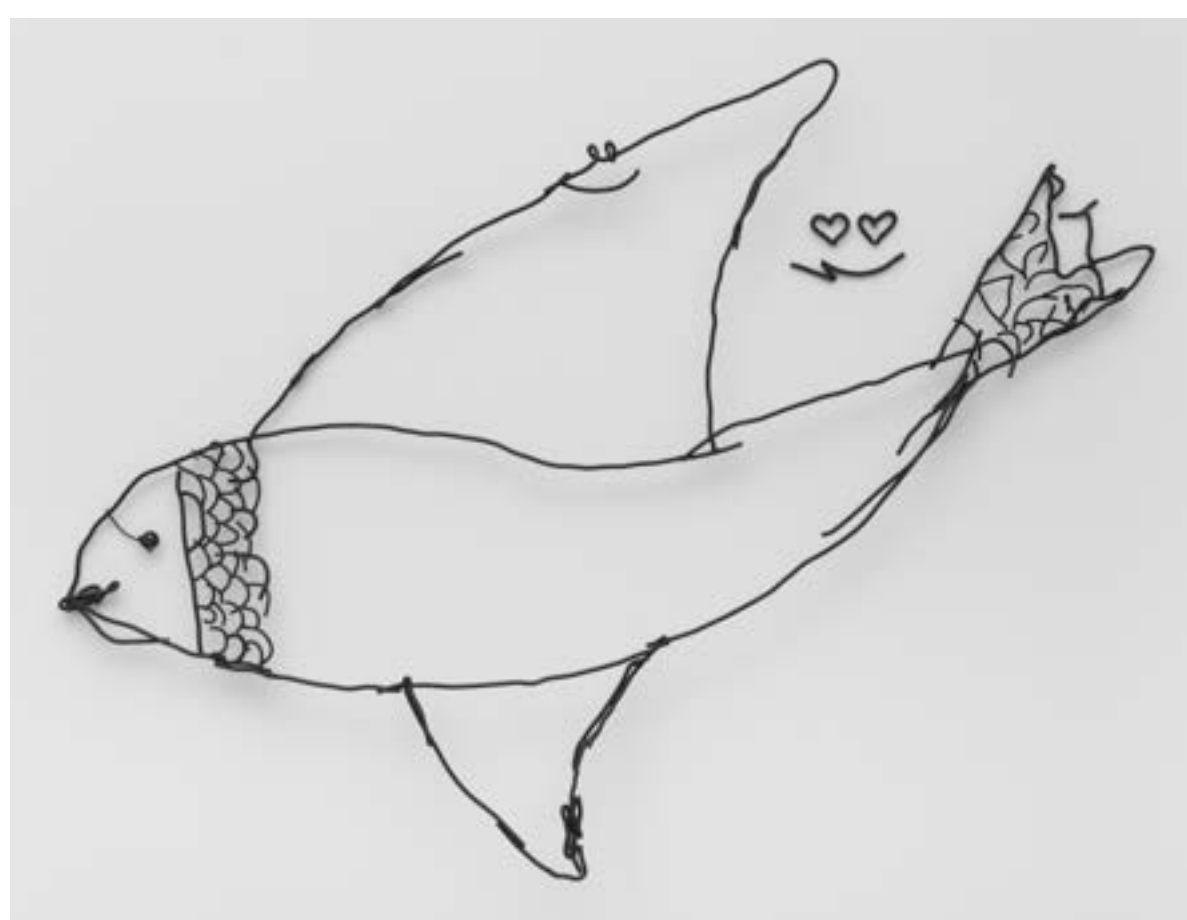
PETRIT HALILAJ

(1986, Kostërrc, Kosovo) lives in Berlin.

His work is deeply connected to the recent history of his native country Kosovo and the consequences of cultural and political tensions in the region, which he often takes as a starting point for igniting counter-current poetics for the future. Rooted in his biography, the projects encompass a variety of media, including sculpture, drawing, painting, text, and performance.

This year, Halilaj is presenting a site-specific installation for the MET Rooftop Garden in New York. His work is currently also on view at the Tate Modern's exhibition Performer and Performant in London. In 2025, he will have a solo exhibition at Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin.

Collections: Tate Collection, London; Bundeskunstsammlung, The Federal Collection of Contemporary Art of Germany; Art Collection of the United States Embassy Pristina, Kosovo; Nouveau Musée National de Monaco, Monaco; Centre Pompidou, Musée National d'Art Moderne, Paris; Colección Jumex, Mexico City; FRAC Champagne-Ardenne / Regional Funds for Contemporary Art; FRAC Nord-Pas de Calais; Berlinische Galerie, Berlin.





PETRIT HALILAJ

Abetare (Pisello), 2024

Bronze, wood

Sculpture: 56.5 × 58 × 17 cm

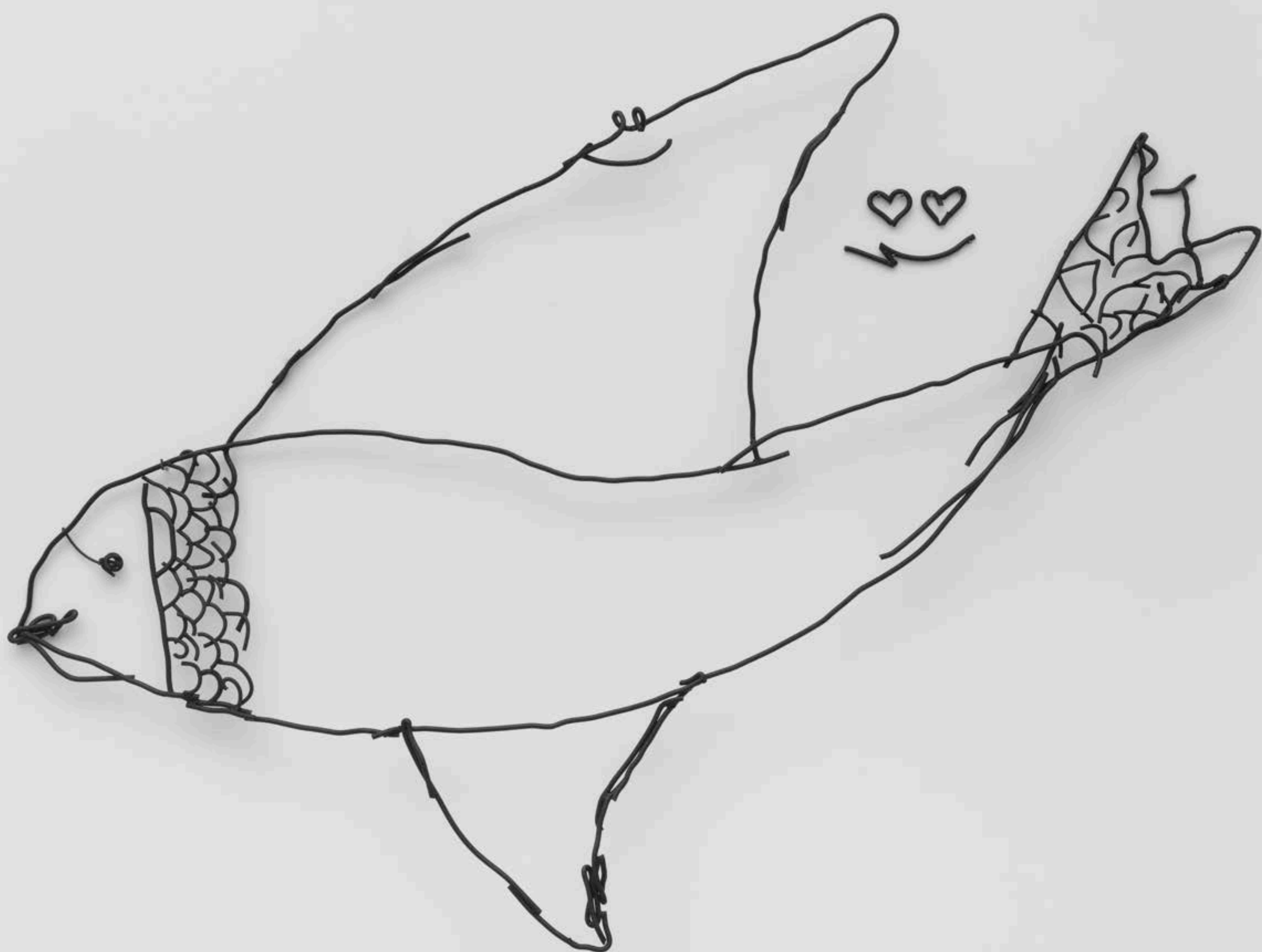
Pedestal: 60 × 28 × 28 cm

40000.00 € (+ vat)



Abetare

Abetare is the name of a series of metal sculptures by Petrit Halilaj, the latest versions of which are currently on display at Met - The Metropolitan Museum of Art's highly anticipated 2024 Roof Garden Commission in New York. These metal sculptures are inspired by children's doodles, drawings, and scribbles found on desks at the school he attended in Runik, Kosovo, as well as schools in Albania and countries from the former Yugoslavia, which are now undergoing significant cultural and sociopolitical change



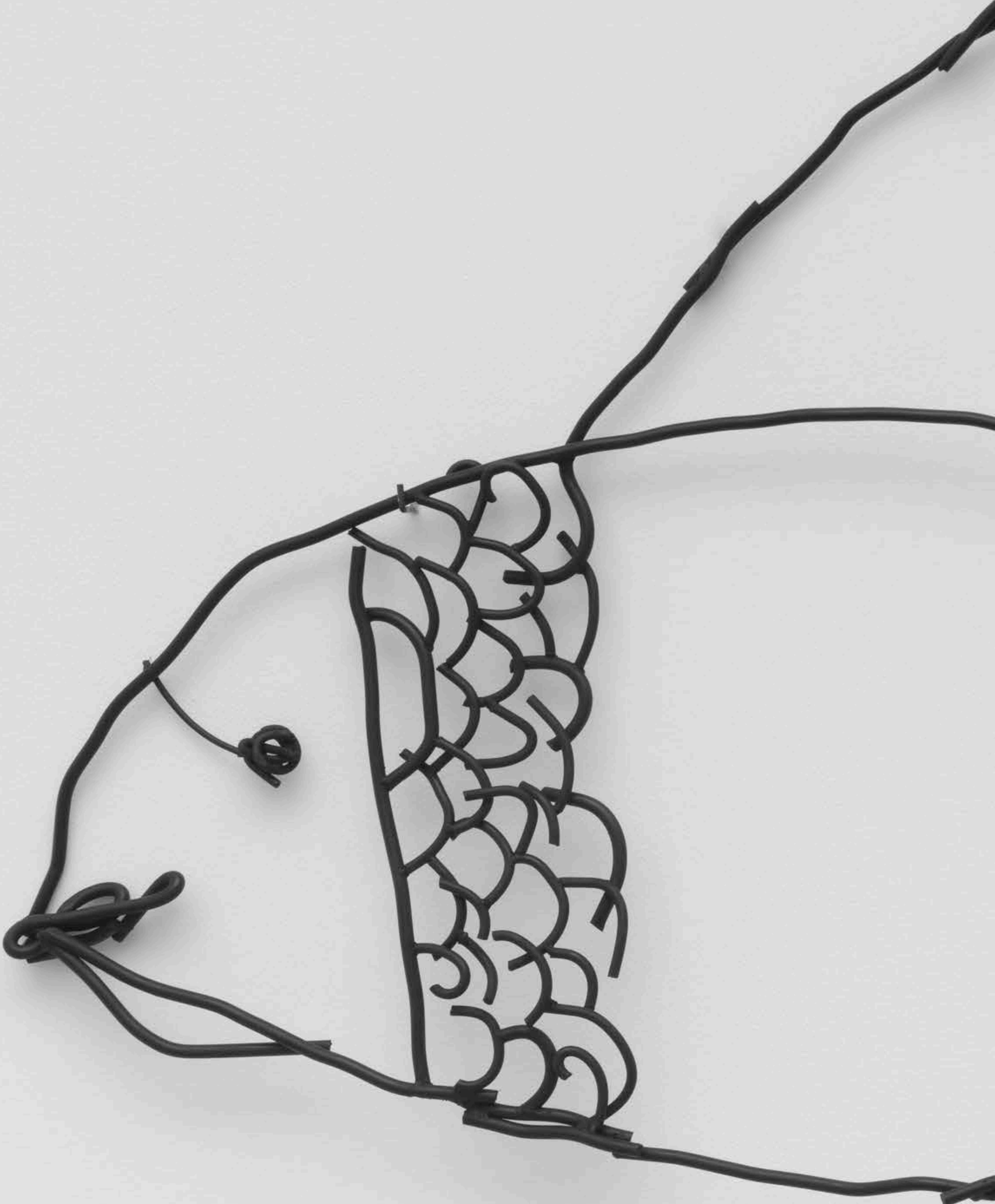
PETRIT HALILAJ

Abetare (Flying Fish), 2024

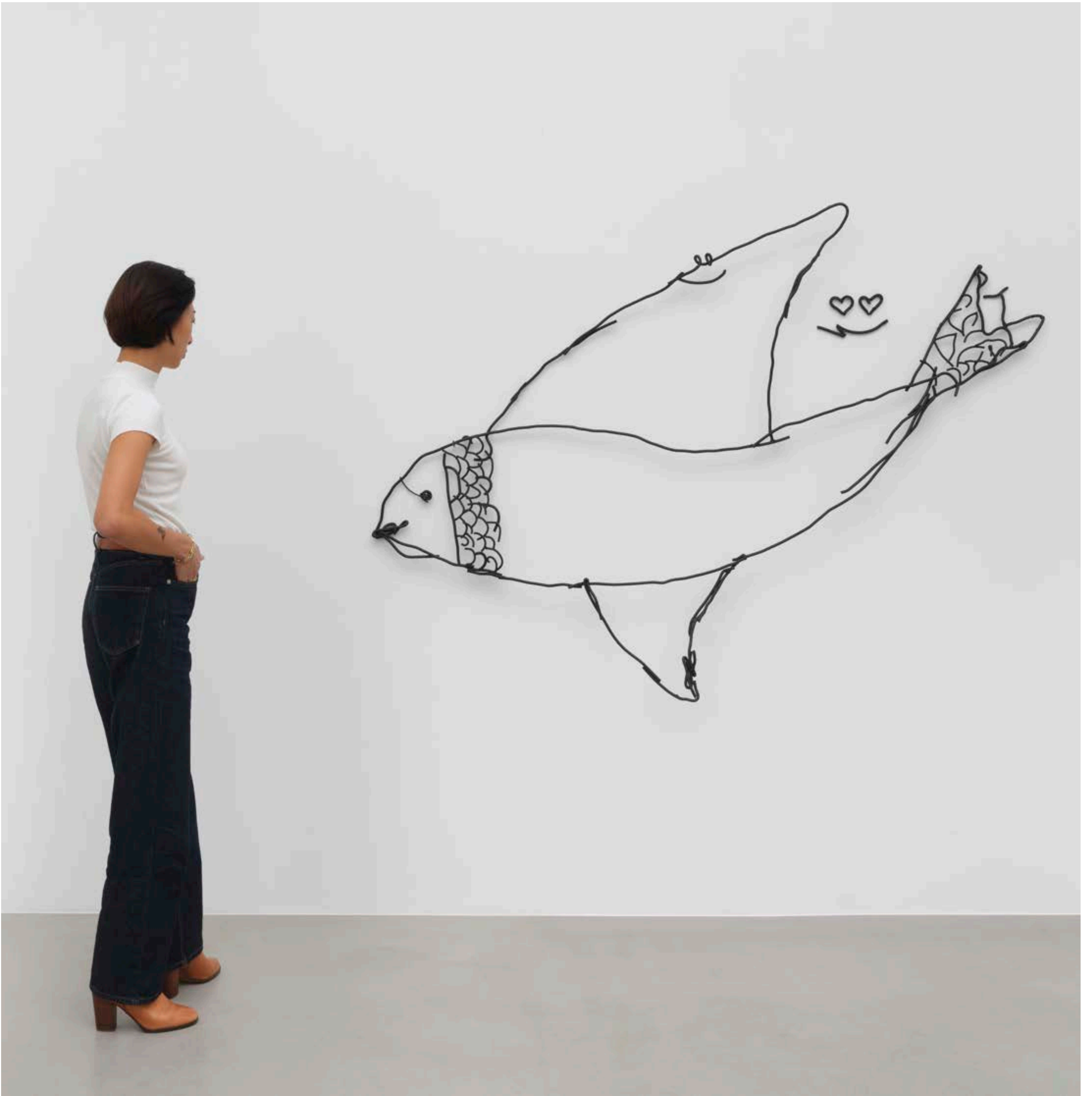
Bronze, patina

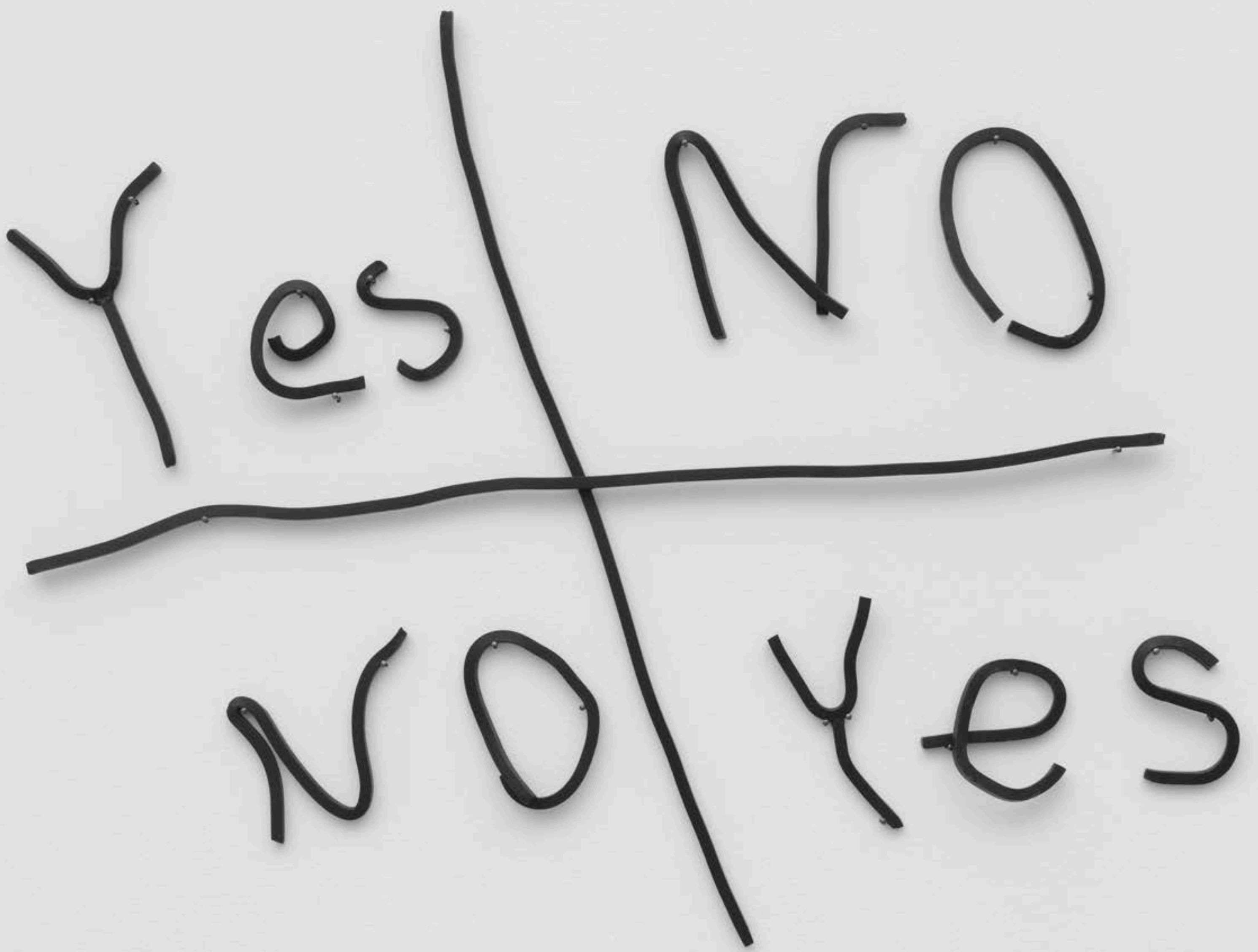
145 × 200 × 3 cm

60000.00 € (+ vat)









PETRIT HALILAJ

Abetare (Yes No No Yes), 2024

Bronze, patina

80 × 63 × 3 cm

35000.00 € (+ vat)

Yes / No

Yes / NO

NO / Yes



MONIA BEN HAMOUDA

(1991, Milan, Italy) lives and works between al-Qayrawan and Milan. She graduated with a BA in Fine Arts from the Brera Academy of Fine Arts, Milan. Following the belief that each individual is inextricably connected to their family tree and the psychological universe of their ancestors, Ben Hamouda attempts to master her influences in a contemporary and constantly changing landscape.

Monia Ben Hamouda's work was recently on view at *RENAISSANCE*, curated by Leonie Radine, at Museum Of Modern and Contemporary Art in Bolzano-Bozen. This exhibition marks her being the recipient of the 2024 Vordemberge-Gildewart Foundation Prize, one of the highest grants for young artists in Europe. Her work is currently also exhibited at Latvian Centre for Contemporary Art, Riga and MACRO, Rome. She is also a finalist of the MAXXI BVLGARI Prize IV 2024 and will soon be exhibited at MAXXI, Rome for the occasion.

Collections: FRAC Corsica, Haute-Corse, Corsica; FRAC Bretagne, Rennes.





MONIA BEN HAMOUDA

Blindness, Blossom and Desertification XVI, 2024

Mixed media on raw cotton (henna, hibiscus,
charcoal, paprika, red clay, soil)

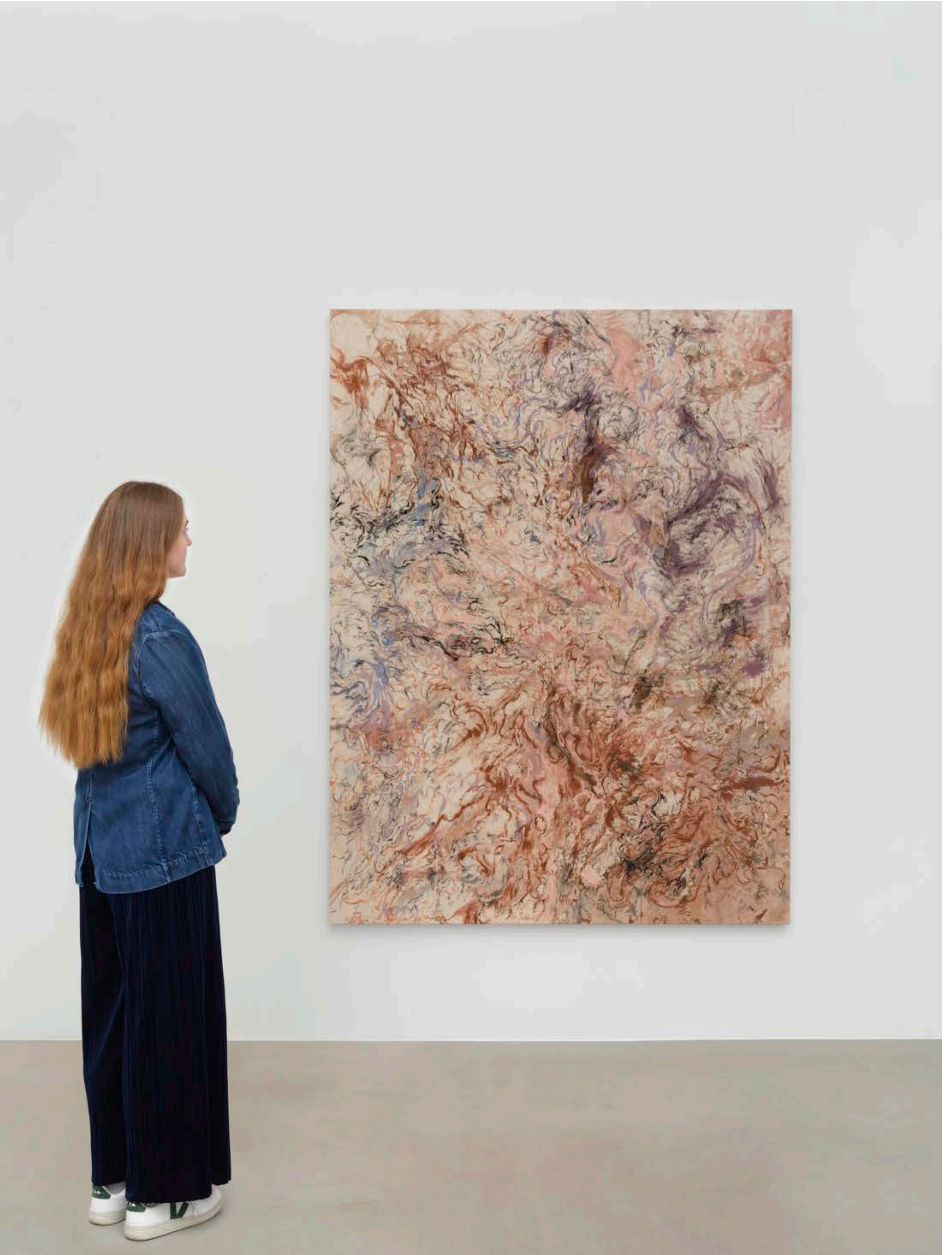
200 × 150 cm × 4 cm

16000.00 € (+ vat)



Blindness, Blossom and Desertification (series),
2023-2024

The paintings from this series come from a personal urgency to engage with the functional necessities of art within ritual practices and the environment. Using spices and powders made from hibiscus, green lalo, ashes, charcoal, paprika, red clay and soil on linen, Ben Hamouda creates textural references to rock and cave surfaces related to art since the dawn of humankind. These visuals are the result of very quick gestures: of the hand, the throwing of powders and brushstrokes mimicking Arabic text that the artist has practiced since childhood. The technical skills of the latter draws parallels to the art of calligraphy, wherein the writer keeps a blank page next to the work as a surface to “warm the hand”, thus also becoming a mirror exercise of her steel and iron calligraphic works of the series *Aniconism as Figurative Urgency* (2021-ongoing).



ÁLVARO URBANO

(1983, Madrid, Spain) lives and works in Berlin. Álvaro Urbano's practice embraces a variety of media, from performance to spatial installations that unfold throughout an experimental process. Using Architecture, fiction, theater and heterotopia as points of departure, his often site-specific installations consider the space and its local inhabitants as possible actors or co-authors of a narration.

He recently opened his second solo show in New York at the Sculpture Center.

Collections: Hamburger Bahnhof Collection, Berlin; Neuer Berliner Kunstverein, Berlin; Artothek Zentral – und Landesbibliothek, Berlin; Collection Lafayette Anticipations – Fonds de dotation Famille Moulin; TEA Tenerife Espacio de las Artes, Tenerife; TBA21, Madrid; FRAC Bretagne – Fonds régional d'art contemporain; Colección Isabel y Agustín Coppel (CIAC); Colección Museo Jumex, Mexico City; Fonds régional d'art contemporain Bretagne, Rennes; FRAC Champagne-Ardenne, Reims; Collegium/AdrastusCollection, Arévalo.





ÁLVARO URBANO

TABLEAU VIVANT (Morning glory), 2024

Metal, paint

295 × 115 × 95 cm

60000.00 € (+ vat)



TABLEAU VIVANT (Morning glory), 2024

This hand-painted metal sculpture is part of a series of works made for the artist's solo exhibition at the Sculpture Center in New York. In the show, botanical elements inhabit the installation – all uniquely rendered in painted metal – and reference the vegetation of The Ramble in Central Park during springtime. Magnolia branches, morning glories, and rhododendron bushes are frozen in bloom; jeffersonia plants sprout from the concrete floor. Half-eaten apples lie as if they were bitten just a few minutes ago and vines crawl up the building's architecture.







PATRIZIO DI MASSIMO

(1983, Jesi, Italy) lives and works in London. He graduated from the Slade School of Fine Art, London and the Academy of Fine Arts of Brera, Milan.

Over the past decade, di Massimo has cultivated a distinct aesthetic that merges figuration with elements from Italian history, particularly drawing inspiration from Baroque tones and dramatic portraiture. His artistic representations exhibit an uncanny and sometimes grotesque quality, exploring various aspects of human nature.

Collections: Castello di Rivoli Museum of Contemporary Art, Turin; Centre Pompidou, Musée National d'Art Moderne, Paris; Fondazione Sandretto Re Rebaudengo, Turin; David Roberts Art Foundation, London; Fiorucci Art Trust, London; Lewben Art Foundation, Vilnius; Malvina Menegaz Foundation for Arts and Culture, Castelbasso; Italian Embassy in London; Jiménez – Colón Collection; Ponce, Puerto Rico; Collezione Giuseppe Iannaccone, Milan; Fondazione CRC, Cuneo; Tajan, Paris.





PATRIZIO DI MASSIMO

The Eye (Emma & Tetsu), 2024

Oil on canvas

190 × 140 × 3.6 cm

194 × 144 × 5 cm (framed)

38000.00 € (+ vat)



Frida Kahlo

Mae Jemison

The Eye (Emma & Tetsu), 2024

In *The Eye (Emma & Tetsu)*, di Massimo portrays his long-time friend Emma Astner. Dealer Emma Astner is shown to be embarrassing her 4-year-old daughter, Tetsu, who is in a state of deep slumber. Laying on a brightly patterned rug, the two are shown in the confines of their private home.

Patrizio di Massimo's most intimate paintings feature his friends, acquaintances and family members. These characters are depicted as richly clothed main actors, exuding strong identities within the artwork's composition. Through his portrayals, di Massimo explores the interpersonal complexities of life, delving into the analysis of societal roles such as gender and family. His scrutiny is discerning yet devoid of objectification or judgment, reflecting a vision of the world that embraces both its imperfections and beauty.



GABRIEL CHAILE

(1985, San Miguel de Tucumán, Argentina) lives and works between Buenos Aires and Lisbon. Chaile works between the fields of anthropology, religion and art. His work is rooted in the indigenous cultures of Northeast Argentina, aiming to reconstruct and continue the lineage of his culture. Working frequently with natural elements such as adobe, mud and metal, Chaile weaves stories that readdress and revitalize the tales of his ancestors and his community, integrating the ritualistic and communal significance of food and public spaces into his practice.

In September of 2024, his monumental installation for the 59th International Art Exhibition of La Biennale di Venezia was unveiled in its permanent location at MALBA Puertos, the new building of the Museum of Latin American Art in Buenos Aires in Belén de Escobar, Argentina.

His work will soon be on view at the Guggenheim in New York and at Tabakalera in San Sebastian.

Collections: Malba – Fundación Costantini, Buenos Aires; Thyssen-Bornemisza Collection, Madrid; Kadist Foundation, Paris.





GABRIEL CHAILE

Flota - Centro Cultural Ambulante, 2023

Painted steel, aluminum, rubber, clay, brick, wood, plates, cutlery, cups, fabric, megaphones, bluetooth speaker

171 × 140 × 100 cm

65000.00 € (+ vat)



Flota - Centro Cultural Ambulante, 2023

This sculpture is part of the series *Flota - Centro Cultural Ambulante*. It is a clay oven-like sculpture shaped as a traditional communal bread furnace. Bearing humanoid features, the sculpture integrates Pre-Columbian religious and cultural motifs.

Developed from a project originally conceived for the Kunsthalle Lissabon, the sculpture is part of a series made for his first solo exhibition in Portugal since he relocated from Argentina. This piece is envisioned as a mobile cultural center, including musical instruments and culinary tools to foster feelings of hospitality, generosity and sociability.





TYRA TINGLEFF

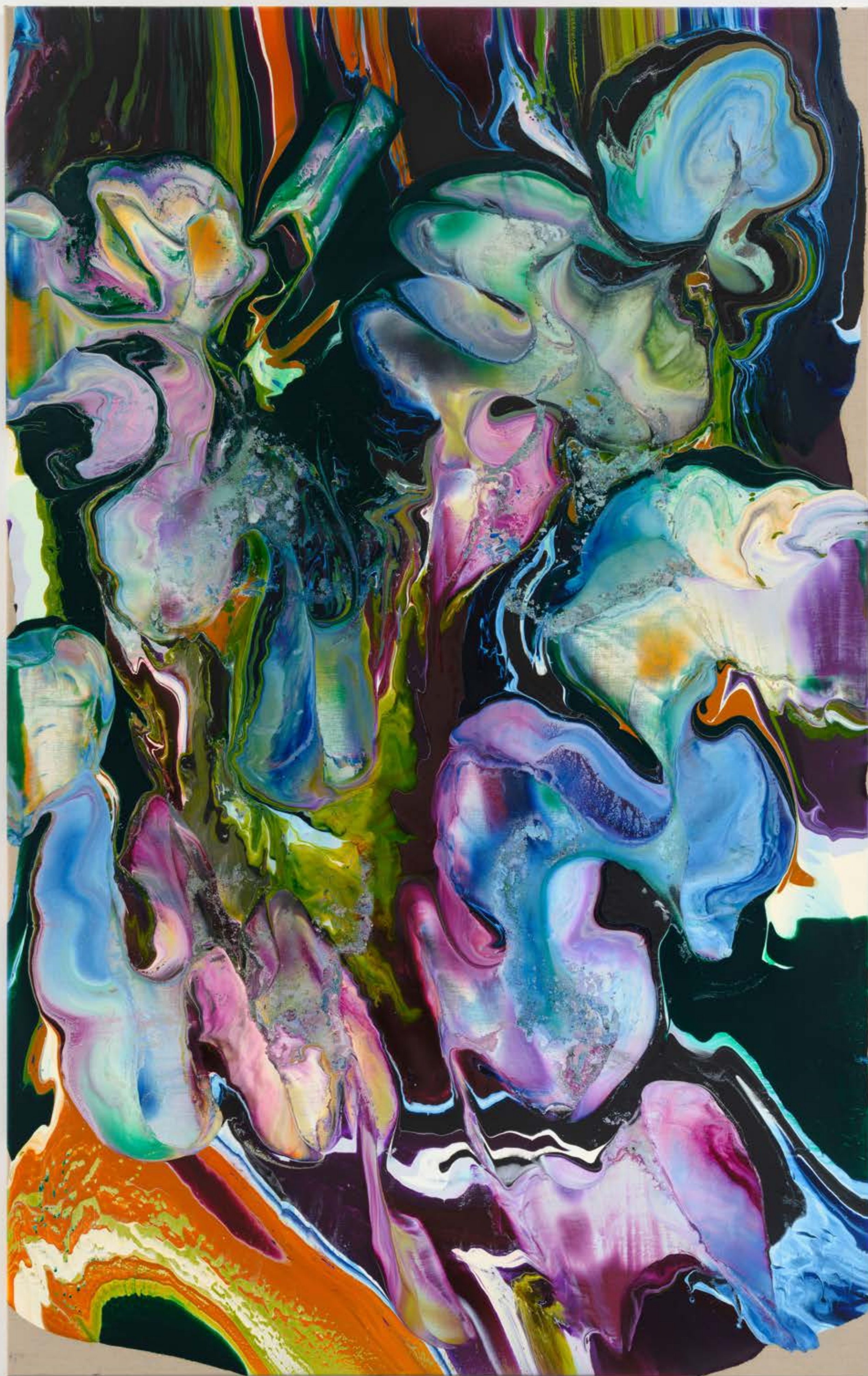
(1984, Hønefoss, Norway) lives and works between Oslo and Berlin. She graduated from the Royal College of Art, London, with a Master's in Painting in 2013 and the National Academy of the Arts Bergen in 2008.

Her first monograph, *Of Course I'm Not Sorry*, was published by *Mousse* in March 2022.

Solo and group exhibitions include: Kunstnerforbundet, Oslo; SALTS, Basel; Kunsthall Oslo; Kunstverein Arnsberg; The Sunday Painter, London; Frankfurt am Main. Berlin; Studio Leigh, London; RH Contemporary Art, New York; Chert, Berlin; Kunstnernes Hus, Oslo; Spazio Cabinet, Milan, among others.

Collections include: Royal Norwegian Embassy in Athens, Athens; Stortinget (The Norwegian Parliament), Oslo; Canica Art Collection, Oslo and Kistefos Museet, Oslo.





TYRA TINGLEFF


Let's make better mistakes for better reasons, 2024

Oil on raw linen

190 × 120 × 2 cm

15000.00 € (+ vat)





Tyra Tingleff's recent works demonstrate her dynamic method of oil painting: myriads of colors form a precarious balance within each canvas, challenging the medium's material and emotive thresholds. Stained, layered and hybrid in color and texture, the paintings show evidence of multiple revisitations and reworking to the cusp of excess. The titles of the paintings offer a glimpse into the artist's mind in the form of poetic fragments or witty retorts. Still maintaining the ambiguity of non-figurative painting, they too remain open for interpretation.



TYRA TINGLEFF

Do you even know the color of my eyes?, 2024

Oil on raw linen

190 × 120 × 2 cm

15000.00 € (+ vat)



DAVID HORVITZ

was born in Los Angeles where he currently lives and works. Eschewing categorization, his expansive, nomadic body of work traverses the forms of photographs, artist books, performances, the Internet, mail art, sound, rubber stamps, gastronomy, and natural environments.

Currently, he has an exhibition with Ali Eyal at the gallery's temporary location in Berlin's Potsdamer Straße 97. His work is also on view at the Berkeley Art Museum & Pacific Film Archive.

Selected collections: Staatliche Museen zu Berlin, Kupferstichkabinett, Berlin; Sammlung Schering Stiftung im Kupferstichkabinett, Berlin; Fonds d'Art contemporain, Paris; SFMoma, San Francisco; FRAC Champagne-Ardenne, France; Nomas Foundation, Rome; The Israel Museum, Jerusalem; MoMa, New York; Le Silo– Collection Billarant, Paris; Fotomuseum Winterthur; Fonds regional's d'art contemporain de Bretagne; Nouveau Musée National de Monaco; Collection Lafayette Anticipations – Fonds de dotation Famille Moulin; Fotografische Sammlung, Museum Folkwang, Essen; LACMA Los Angeles County Museum of Art, Los Angeles.





DAVID HORVITZ

Irma, 2024

Hand blown glass

22.7 cm ø 10.5 cm

4000.00 € (+ vat)



Irma, 2024

This is from a series of glass vases created from various glass fragments collected by the artist's friends during the summer of 2024, near Almstadtstrasse (Rosa Luxemborg Platz). This street was formerly called Grenadierstrasse. Here, on December 22, 1906, the artist's grandmother, Irma, was born. The two never met. Irma lived in what was once a Jewish area of Berlin before moving to America in 1913 on a steam liner. The glass that was collected for this sculpture thus imagines where Irma may have walked, retracing fragments of her presence over a century after she left Berlin.

ALI EYAL

(1994, Baghdad, Iraq) is an artist working with painting, drawing and video to explore the relationships between personal history, transitory memories, politics and identity. Eyal earned an undergraduate degree from the Institute of Fine Arts, Baghdad (2015), he currently lives and works in Los Angeles.

Currently, he has an exhibition with David Horvitz at the gallery's temporary location in Berlin's Potsdamer Straße 97.

In 2023, Eyal was featured in Sharjah Biennial 15, Sharjah (2023). Recent group exhibitions include: 58th Carnegie International, Pittsburgh (2023); Chicago Cultural Center (2023); Documenta 15, Kassel (2022); MoMA PS1, New York (2020) and Beirut Art Center, Lebanon (2019).

Collections: Kadist, Paris; Barjeel Art Foundation, Sharjah.





ALI EYAL

Look what I remember, 2024

Oil on canvas

83 × 101 cm

12000.00 € (+ vat)



Look what I remember, 2024

"04/09/2003 By chance, as I advanced towards the abandoned kitchen, where a small hill of stones lay, I saw a whole Iraqi army sitting silently to my right. Only the sound of an empty brass cup clinking was audible, passing between the soldiers' hands to reach mine. They had taken refuge from the US aircraft. With complete calmness, I brought them a cup of tea, and they said, "Now we are safe, and we can run in the vast forest."

– Written by Ali Eyal

ROSEMARY MAYER

(1943–2014, New York, United States) was a significant figure in the New York art scene from the late 1960s throughout the 1970s and 1980s. Best known for her large-scale fabric sculptures inspired by the lives of historical women, Mayer's practice extends to include works on paper, artist books and outdoor installations, exploring themes of temporality, history and biography.

Mayer's sculptural works are currently on display at MARCO, Rome and will soon be presented at an upcoming collection exhibition at the MoMA, New York.

Collections: MoMA Museum of Modern Art, New York; By Art Matters, Hangzhou; Städtische Galerie im Lenbachhaus und Kunstbau München; Museum of Fine Arts, Boston; Coleção moraes-barbosa, São Paulo.





ROSEMARY MAYER

WHEN, 1983

Watercolor, colored pencil, pencil on paper

79.1 × 59.1 cm

88.5 × 69 × 3.5 cm (framed)

\$32000.00 (+ vat)



WHEN, 1983

This watercolour painting is part of the artist's larger research into documenting and researching the forms and cultural significance of various flowers. Like Mayer's fragile fabric sculptures dedicated to historical women and her temporary balloon monuments, flowers were deeply connected to her interest in the ephemeral and the passage of time, linked to the transience of life but also its cyclical resurgence and return. For Mayer, flowers and their cataloging also had a deep connection to language and history – she studied their names, etymologies and presence in classical mythology and art history while also allowing them to become a vehicle for exploring her own history and biography. The flowers in her work thus become rich metaphors, with several (sometimes unexpected) connotations. Full of association for the viewers as well, her depictions of flowers can offer beauty and comfort but are also a tool for unveiling and expanding our understanding of this American artist, a pioneer of the 1970s feminist movement. *WHEN* is a work particularly connected to the passage of time, with the title included in the delicate flower composition as if it were anticipating coming change.



ROSEMARY MAYER

Bruce's flowers, 1987

Watercolor, graphite on paper

68.5 × 101.6 cm

80 × 112.5 × 4 cm (framed)

\$40000.00 (+ vat)



RODRIGO HERNÁNDEZ

(1983, Mexico City, Mexico) lives and works in Mexico City. He studied at the Jan Van Eyck Academie, Maastricht (2014) and obtained a BA at the Staatliche Akademie der Bildenden Künste in Karlsruhe (2013).

The artist's highly idiosyncratic visual vocabulary invites, in a similar manner as fiction, the suspension of belief and the adoption of imaginative perception. Each of his installations is constructed as a rebus of various sources, such as poetry, philosophy, narrative and dreams. The myriad of historical and aesthetic references in his work serves not as a statement in itself, but rather as an experiment on synthesis, which the viewer navigates through like a cosmos of possibilities.

Collections: Fundacion ARCO; Nouveau Musée National de Monaco; Espacio de Arte Contemporánea, Mexico City; Colección Diéresis, Guadalajara, Mexico; Museo Amparo, Puebla, Mexico; 1800 Colección, Tequila; AGI Verona, Italy; Bonnefanten Museum, Maastricht, Museum Haus Konstruktiv, Zurich; Kunstmuseum Sankt-Gallen, St. Gallen; Basel Stadt Kunstsammlung, Basel; Centro de Arte Dos de Mayo / Fundación ARCO, Madrid; ABN AMRO Art Collection, Amsterdam.





RODRIGO HERNÁNDEZ

With what eyes #5, 2023

Hand-hammered stainless steel

45 × 95 × 2 cm

11000.00 € (+ vat)



With what eyes #5, 2023

This hand-hammered stainless steel artwork was originally created for the artist's first institutional solo exhibition in the United States, hosted by the Wattis Institute for Contemporary Arts in San Francisco. The dream-like metal piece, depicting a reclining monkey, which was inspired by a simple question posed by Mexican philosopher David M. Peña-Guzmán: "Are humans the only dreamers on Earth?" In exploring this inquiry, Hernández produced both sculptural and two-dimensional works that intertwine artistic, philosophical and scientific perspectives. Hernández's artwork thus reflects on the cognitive and emotional experiences of nonhuman animals, offering insight into our own relationship with the natural world.



STEPHANIE COMILANG

(1980, Toronto, Canada) is a Filipina-Canadian artist living and working between Toronto and Berlin. With a focus on the migrant experience, which is capable of reducing people to anonymous individuals living and working in unstable elsewhere, Comilang considers the growing disparity between the human and the global. Through a genre she terms “sci-fi documentary,” Comilang creates films whose narratives are driven by multiple voices and points of view to consider how culture and society engage with such salient aspects of the globalized world as mobility, capital and labor.

In October, the artist will be showing work from her collaborative series with Simon Speiser at Raven Row in London. In 2025, the second part of her latest project *Search for Life* will debut soon at the Sharjah Biennale.

Awards: Sobey Art Award, Canada (2019), Images Festival Award, Canada (2017).

Collections: National Gallery of Canada, Ottawa; Contemporary Art Collection of the Federal Republic of Germany, Berlin; Musée d'Art Contemporain de Montréal, Montréal; Julia Stoschek Collection, Berlin.





STEPHANIE COMILANG

Babylon Bloom, 2024

Embroidered Denim on tea-dyed fabric

111 × 73 × 2.5 cm

12000.00 € (+ vat)



Babylon Bloom, 2024

In this series, Stephanie Comilang embroiders found denim fabrics with intricate depictions of flowers and plant life, referencing the historical significance of indigo. Denim, dyed using the indigo plant, carries the legacy of one of the most widely exploited species native to South Asia. Originally called 'nila,' the word is derived from the Greek 'Indikon,' meaning India. Through this fabric collage, Comilang reflects on historical trade routes linked to indigo production and its ties to labor. By retracing the complex history of indigo as a textile dye, the artist explores themes of colonialism, labor exploitation, and the intersections between natural resources.

PIERO GILARDI

(1942-2023, Turin, Italy) was a founding member of Arte Povera and most well known for his polyurethane foam sculptures, which have exhibited internationally in cities like Paris, Brussels, Cologne, Hamburg, Amsterdam and New York. As a founding member of the Arte Povera movement, Gilardi's practice has been recognised with retrospective shows at MAXXI in Rome and Pompidou in Paris.

Currently, his exhibition *Foam Rubber Revolution* is on view at the gallery, curated by Marco Scotini in collaboration with Fondazione Centro Studi Piero Gilardi and Galleria Giraldi.

Selected collections: Moderna Museet, Stockholm; Museo Rufino Tamayo, Mexico City; Museum of Modern Art, New York; Cité des Sciences et de l'Industrie, Paris; Russian Museum, St. Petersburg; Ludwig Foundation, Vienna; FRAC Poitou-Charentes, Angoulême; MAMCO, Geneva; Galerie d'Art Modern di Dunquerque (FRAC Nord-Pas de Calais); FRAC Aquitaine, Bordeaux; FRAC Limousin; Centre National des Arts Plastiques, Paris; Centre George Pompidou, Paris; MAXXI - National Museum of 21st Century Art, Rome.





PIERO GILARDI

Pesche Cadute, 1967

Polyurethane foam

51 × 51 × 20.5 cm

80000.00 € (+ vat)





Tappeti-Natura (series), from 60s

Piero Gilardi was a renowned Italian artist and activist, celebrated for his innovative approach to art, particularly through his *Tappeti-Natura*. These soft sculptures, made from carved and hand-painted polyurethane foam, vividly imitate natural environments such as riverbanks, beaches, forests, caves, vegetable gardens and flowerbeds. He viewed these works as “an exorcism against the death of nature”, countering the environmental destruction of the Postwar era.



PIERO GILARDI

Cachi nella neve, 2011

Polyurethane foam, latex

31 × 31 × 15 cm

11000.00 € (+ vat)



RUTH WOLF-REHFELDT

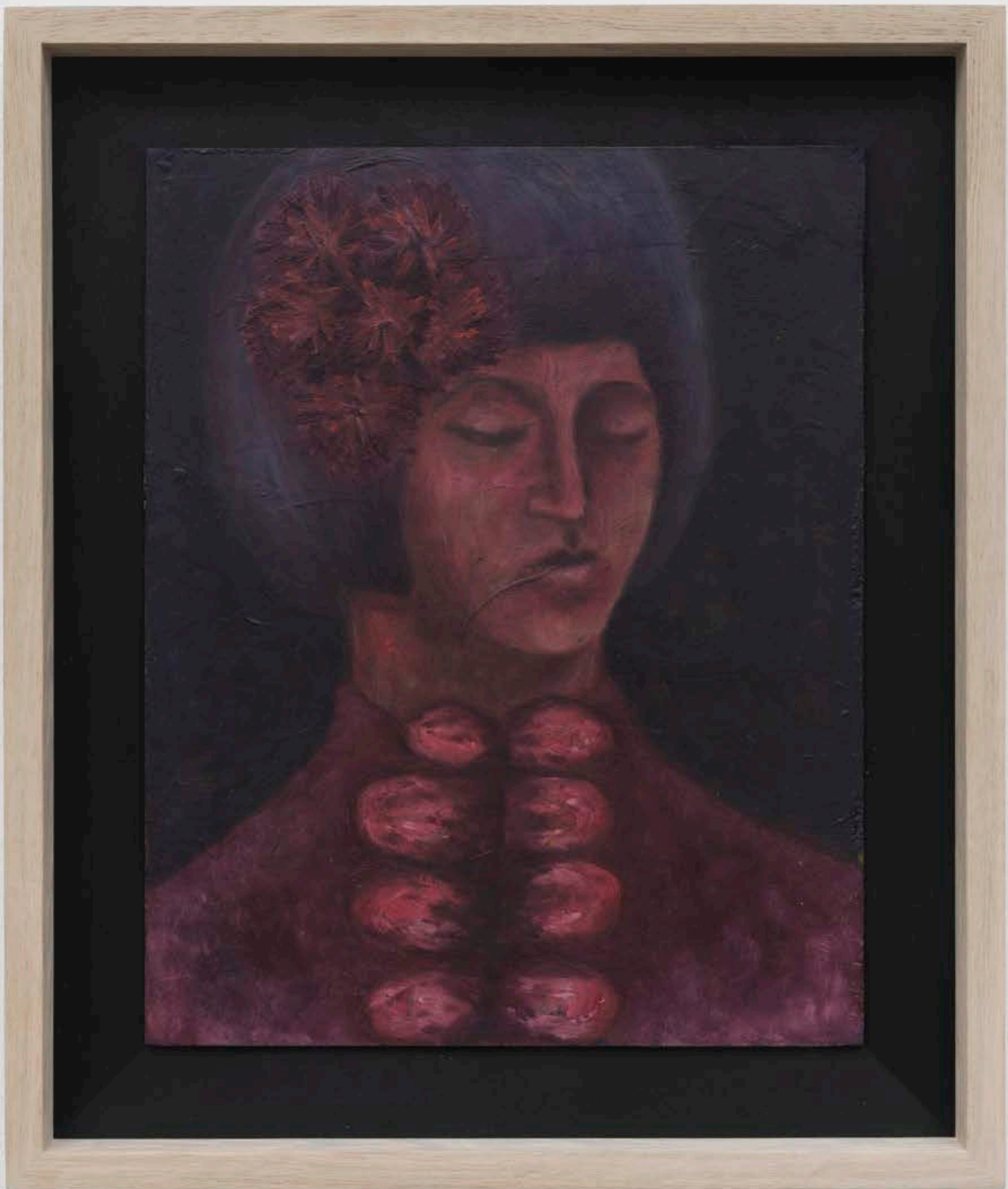
(1932, Wurzen – 2024, Berlin, Germany) was born in Wurzen, Saxony, and after the war she settled in Berlin. Despite not having a formal artistic education, she produced paintings, pastels, drawings and most notably what she calls “typewritings”.

Works on paper made on a typewriter, the typewritings are intricate studies spanning concrete poetry, linguistics, graphic design and conceptual art – innovative hybrids of language, symbols and visual form.

Awards: Gerhard-Altenbourg Prize of the Lindenau-Museums (2021) and the Hannah Höch Prize of Berlin (2022).

Collections: Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland; DAS MINSK, Potsdam; Sammlung Schering Stiftung im Kupferstichkabinett, Staatliche Museen zu Berlin; Sammlung Hasso Plattner / Hasso Plattner Collection; Collezione del premio Rotary Club Milano Brera per l'arte contemporanea e i giovani artisti, Milan; Kunstfonds, Staatliche Kunstsammlungen Dresden; Nouveau Musée National de Monaco.





RUTH WOLF-REHFELDT

Untitled, n.d.

Oil on board

30 × 24 cm

37.5 × 31.5 × 3 cm (framed)

30000.00 € (+ vat)



Untitled, n.d.

Before Ruth Wolf-Rehfeldt became renowned for her concrete poetry created on a typewriter, she explored painting as a means of artistic expression. In these early experiments, which have rarely been seen by the public thus far, Wolf-Rehfeldt often employed a soft, introspective style, using muted colors and dreamlike figures. Her paintings typically focused on abstract forms or portraits (often of family members). These early works, characterized by organic shapes and gentle textures, contrasted with the structured, linguistic precision of her later visual poetry, within which words and symbols became her primary medium.



RUTH WOLF-REHFELDT

Untitled, 1976

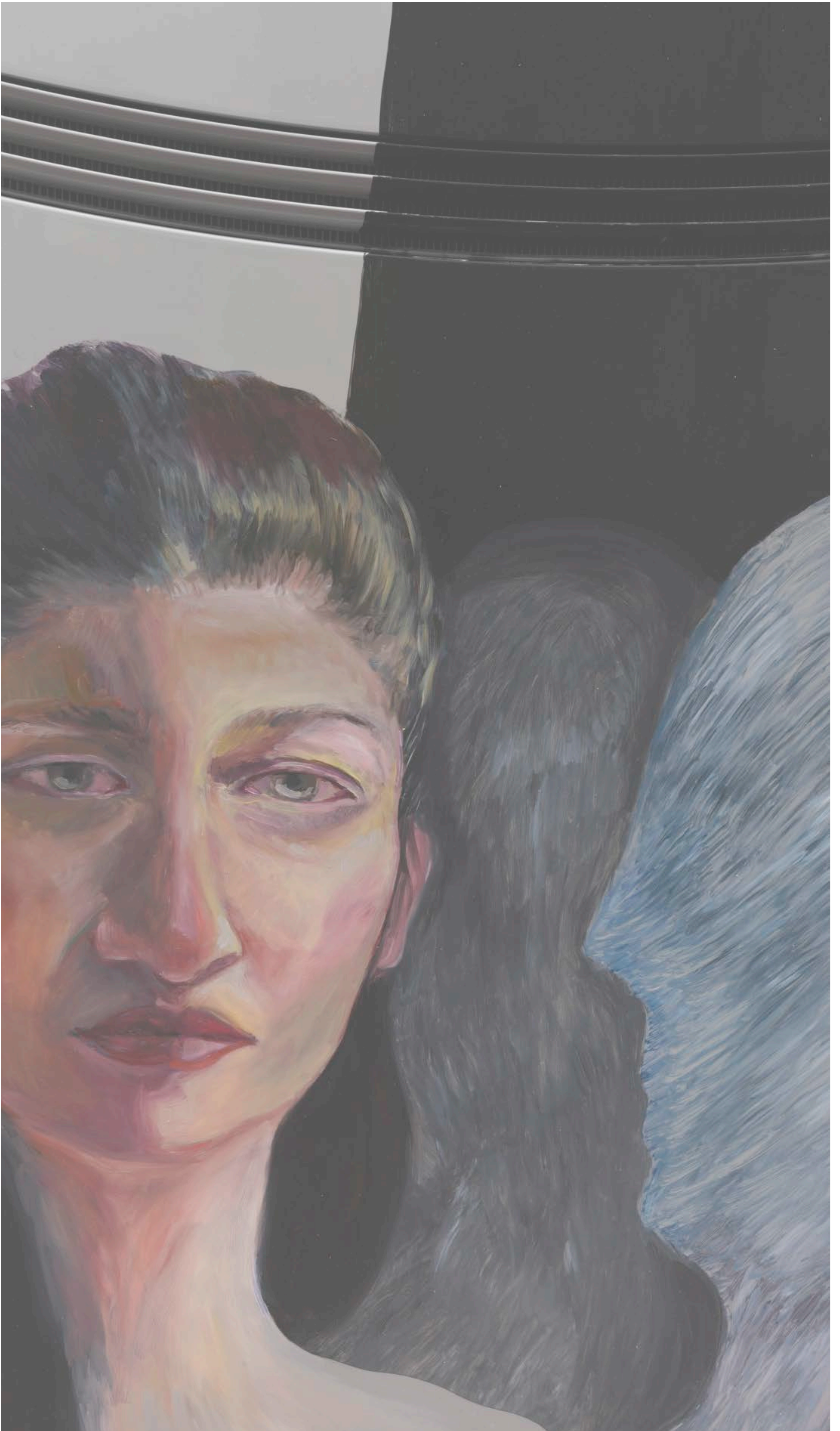
Oil on board

30 × 24 cm

37.5 × 31.5 × 3 cm (framed)

30000.00 € (+ vat)





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