

ART BASEL PARIS

Booth B40

October 16 – 20, 2024

Esther Schipper

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UGO RONDINONE



Exhibition view: Ugo Rondinone, **the alphabet of my mothers and fathers**, Esther Schipper, Berlin (2024)

Ugo Rondinone

dreiundzwanzigsterseptemberzweitausendundvierundzwanzig, 2024

Acrylic on canvas

60 x 120 cm (23 5/8 x 47 1/4 in)

(UR 709)

vierundzwanzigsterseptemberzweitausendundvierundzwanzig, 2024

Acrylic on canvas

60 x 120 cm (23 5/8 x 47 1/4 in)

(UR 710)

Ugo Rondinone (b. 1964) is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision of human nature have resulted in a wide range of two-dimensional and three-dimensional objects, installations, videos, and performances. His hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time, where modernist achievement and archaic expression intersect.

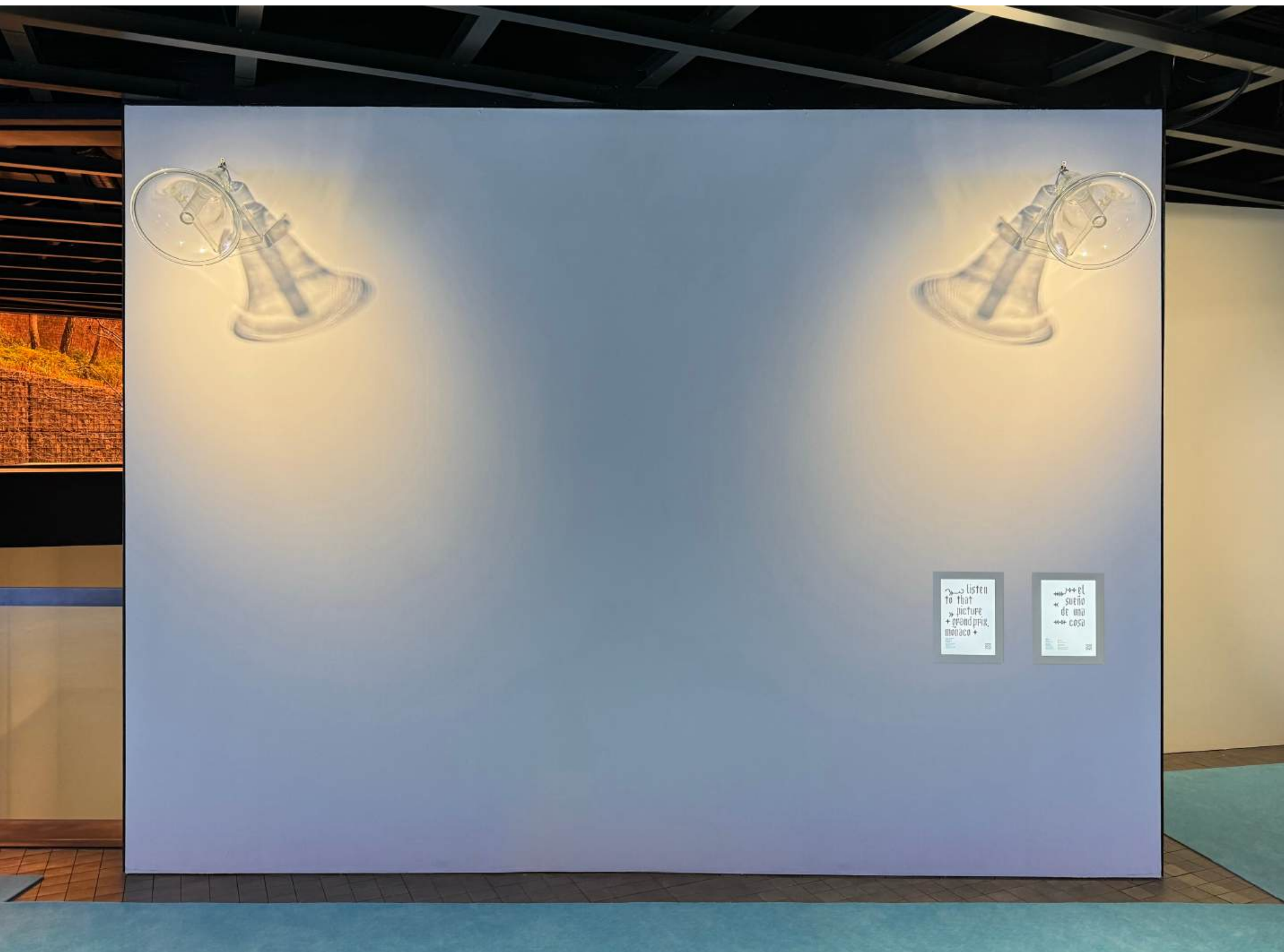


Ugo Rondinone, **dreiundzwanzigsterseptemberzweitausendundvierundzwanzig**, 2024, acrylic on canvas, 60 x 120 cm (23 5/8 x 47 1/4 in) (UR 709)



Ugo Rondinone, **vierundzwanzigsterseptemberzweitausendundvierundzwanzig**, 2024, acrylic on canvas, 60 x 120 cm (23 5/8 x 47 1/4 in) (UR 710)

PHILIPPE PARRENO



Philippe Parreno, **Listen to That Picture (Grand Prix, Monaco), 1997-1995**, 1997, blown and poured glass, 50 x 30 x 30 cm (19 3/4 x 11 3/4 x 11 3/4 in) each (2 parts), edition of 2 (PP 429).
Exhibition view: Philippe Parreno, **VOICES**, Leeum Museum of Art, Seoul (2024)

Philippe Parreno

Listen to That Picture (Grand Prix, Monaco), 1997-1995, 1997

Blown and poured glass

50 x 30 x 30 cm (19 3/4 x 11 3/4 x 11 3/4 in) each (2 parts)

Edition of 2

(PP 429)

EXHIBITIONS:

Philippe Parreno, VOICES, Leeum Museum of Art, Seoul (February 28 – July 7, 2024)

Philippe Parreno, Air de Paris, rue Louise Weiss, Air de Paris Gallery, Paris (April 1 – May 17, 1997)

Wallpaper Marilyn, 2018

Silkscreen printed in colors with phosphorescent pigment

Installation dimensions variable

Each panel size:

183 x 112 cm (72 x 44 in) (untrimmed)

167,5 x 104 cm (66 x 41 in) (trimmed)

Edition of 12

(PP 308)

EXHIBITIONS:

Philippe Parreno, A Manifestation of Objects, WATARI-UM, The Watari Museum of Contemporary Art, Tokyo (November 2, 2019 – March 22, 2020)

Philippe Parreno, Gropius Bau, Berlin (May 25 – August 5, 2018)

Philippe Parreno (b. 1964) radically redefined the exhibition experience by taking it as a medium, placing its construction at the heart of his process. Exploring the possibilities of the exhibition as a coherent “object” rather than as a collection of individual works, it becomes a veritable open space, a format that differs on each occasion, and a frame for things to appear and disappear.

Two loudspeakers in handblown and poured glass are installed on top of a wall. The work is a direct reference to Philippe Parreno’s 1994 project **Hypnose** (Hypnosis), where a text written by the artist should have been read by a hypnotist and broadcasted during the 1994 Monaco Grand Prix. Unfortunately, Parreno didn’t get the authorisation from the Racing Club, and the project couldn’t take place. Instead, a 7-page text was handed out in five exhibition spaces in Monaco and Nice during the Grand Prix weekend.

Listen to that Picture (Grand Prix Monaco) was produced on the occasion of Parreno’s solo exhibition at Air de Paris Gallery in 1997, where the space was left nearly empty, except for a few “phantom” objects: transparent objects made of glass that stood for reinterpretations of previous works that no longer existed, or were never produced.

As Parreno said: “I feel there is no fundamental difference between the real, the image and the commentary. I am looking for space-times in which these three elements may be apprehended simultaneously. What is the visibility of a work of art? The most important thing is to handle a time of visibility.” The work was conceived and produced at the International Glass and Visual Arts Research Centre (Cirva) in Marseilles.

Wallpaper Marilyn was conceived by Philippe Parreno on the occasion of his first major solo exhibition in Germany, at the Gropius Bau in Berlin. The wallpaper depicts irises, printed with phosphorescent pigment on paper.

The pattern is a subtle reference to **Marilyn**, the artist’s 2012 film, which conjures up the presence of Marilyn Monroe in the set of a suite at the Waldorf Astoria Hotel in New York, where the actress lived in the 1950s. Although not directly visible on the set, the wallpaper is described by the voice-over impersonating the voice of Marilyn Monroe.

In the film, three apparatuses invoke the presence of the dead actress in that work: the camera becomes her eyes, a computer reconstructs the rhythm, stress, and intonation of her voice and a robot recreates her handwriting. Parreno has noted that he initially conceived of the project when he saw Marilyn Monroe’s handwriting in a book containing fragments of the actress’s notebooks.

Detail: Philippe Parreno, **Listen to That Picture (Grand Prix, Monaco), 1997-1995**,
1997, blown and poured glass, 50 x 30 x 30 cm (19 3/4 x 11 3/4 x 11 3/4 in) each
(2 parts) edition of 2 (PP 429)





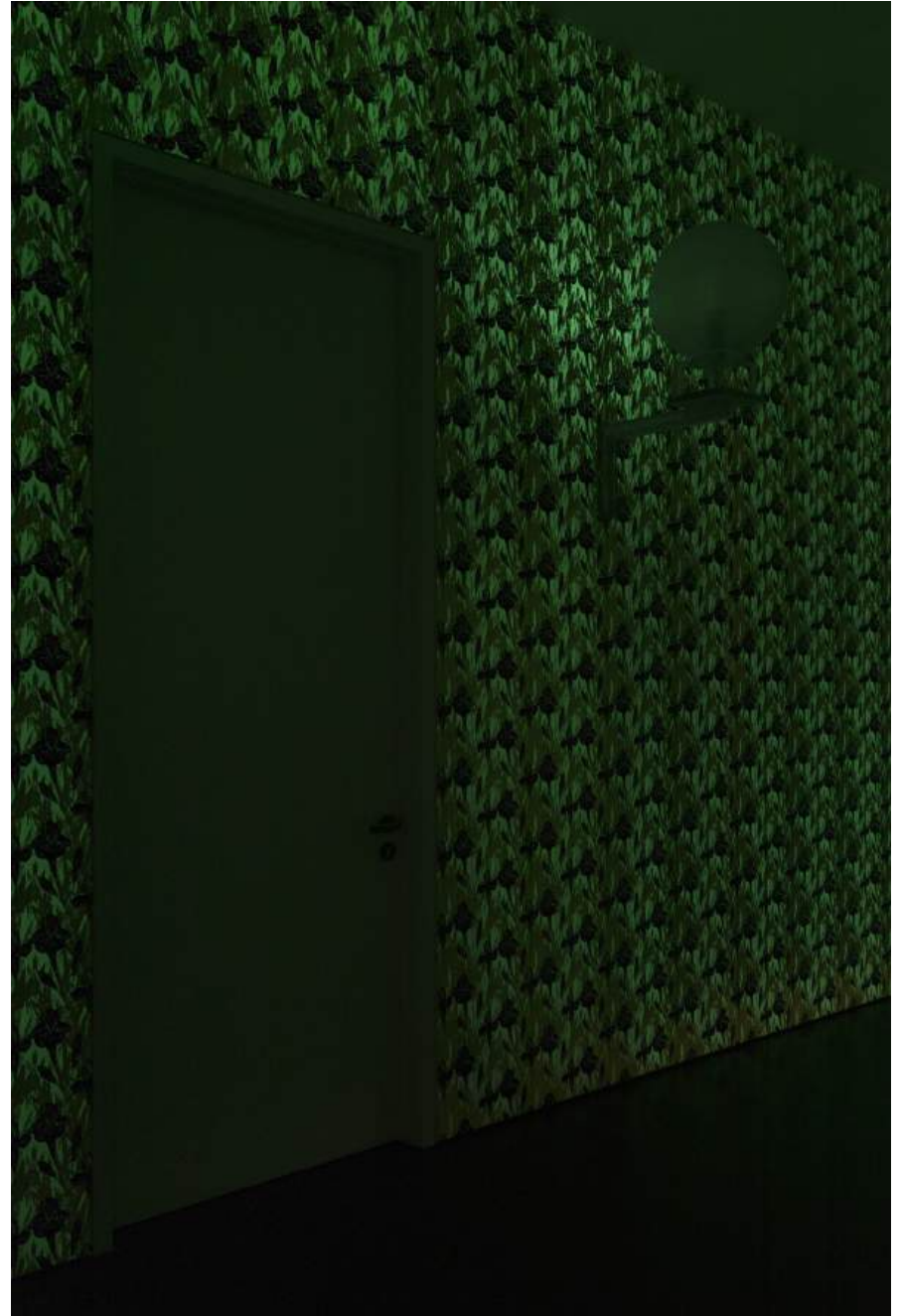
Detail: Philippe Parreno, **Listen to That Picture (Grand Prix, Monaco)**, 1997-1995, 1997, blown and poured glass, 50 x 30 x 30 cm (19 3/4 x 11 3/4 x 11 3/4 in) each (2 parts) edition of 2 (PP 429)



Detail: Philippe Parreno, **Listen to That Picture (Grand Prix, Monaco)**, 1997-1995, 1997, blown and poured glass, 50 x 30 x 30 cm (19 3/4 x 11 3/4 x 11 3/4 in) each (2 parts) edition of 2 (PP 429)



Philippe Parreno, **Wallpaper Marilyn**, 2018, silkscreen printed in colors with phosphorescent pigment, installation dimensions variable, edition of 12 (PP 308)



Philippe Parreno, **Wallpaper Marilyn**, 2018, silkscreen printed in colors with phosphorescent pigment, installation dimensions variable, edition of 12 (PP 308).

Lamp: Philippe Parreno, **Flickering Lights (Marianne Brandt)**, 2018, stereolithography print with translucent resin, halogen light bulb, DMX dimmer, light programming, 85 x 64 x 40 cm (33 1/2 x 25 1/4 x 15 3/4 in), edition of 50 (PP 319).

The wallpaper is printed with phosphorescent pigment on paper that, charged with the UV light, glows in the dark.

ANICKA YI



Exhibition view: Anicka Yi, *There Exists Another Evolution, But In This One*, Leeum Museum of Art, Seoul (2024)

Anicka Yi

ŞLŞ†×L, 2022

Acrylic, UV print, aluminum artist's frame

170,8 x 140,3 x 3,8 cm (67 1/4 x 55 1/4 x 1 1/2 in)

(AYI 058)

Anicka Yi's (b. 1971) practice is cross-disciplinary and presents knowledge from art, science and technology in compelling formal articulations. Known for her multi-sensory approach to art making, Yi has radically expanded the notion of what an artwork can be and transformed exhibitions into embodied encounters. Drawing on a notion of otherness rooted in scent and taste, Yi's works allow her audience to viscerally experience complex issues relating to social and racial prejudice, racism, ecology, climate change, biological extinction, machines and artificial intelligence.

The work is a unique painting that is UV printed using imagery generated through a custom-made machine learning model. The painting has an almost holographic effect, its appearance shifts slightly as one moves. Photography cannot properly document this effect.

In what the artist has termed a "self-cannibalization" process, in 2022 Anicka Yi began a set of investigations into painting by training a machine learning model with images of her more painterly artworks. The artist worked in dialogue with the algorithm, deconstructing and manipulating her past work to prompt and guide the algorithm in unexpected directions. As Yi experimented with machine learning, she branched out to work in dialogue with several machine learning models at once.

Each new machine learning algorithm created by Yi functions as a layer of "paint" and generates unique imagery, from brush strokes and washes of color, to blood cells and fish eggs, scratched and ruptured skin, clumps of algae, polyps and crustaceans, and the undulations of a deep ocean floor. Drawing from this abundant pool of unique imagery, Yi digitally collages the visuals to create an illusion of depth, layering foreground, middle ground, and background to synthesize the final digital painting.

The images that are generated using ML algorithms are hybrid in nature. They are based on a pattern that is abstracted from all of the combined photographic and representational imagery that is fed into the algorithm. This makes the images at once figurative (referencing real-world objects) and abstract (not reflecting visual reality, but instead concerned with pattern, form, color, shape, etc.).

The final physical painting is created by playing with layers of light reflection, distortion, transparency, and color to create an almost holographic effect. Yi's intention was for the illuminated surface of the paintings to evoke an electric alien ocean, where optical physics are scrambled, reflections and shadow become illusory, and light flickers over the pale screen of a machine consciousness.



Anicka Yi, **SLEET x L**, 2022, acrylic, UV print, aluminum artist's frame, 170,8 x 140,3 x 3,8 cm (67 1/4 x 55 1/4 x 1 1/2 in) (AYI 058)

[High-res .jpeg file download](#)



Anicka Yi, **SLEET x L**, 2022, acrylic, UV print,
aluminum artist's frame, 170,8 x 140,3 x 3,8 cm
(67 1/4 x 55 1/4 x 1 1/2 in) (AY1 058)

SIMON FUJIWARA



Exhibition view: Simon Fujiwara, **It's a Small World**, KIASMA, Helsinki (2024)

Simon Fujiwara

Who's Lost in a Sea of Images, 2024

Acrylic, charcoal and pastel on canvas

200 x 260 x 2,5 cm (78 3/4 x 102 3/8 x 1 in) (unframed)

223,6 x 283,6 x 6,1 cm (88 x 111 5/8 x 2 in) (framed)

(SF 556)

Over the past decade, Simon Fujiwara (b. 1982) has become known for his staging of large, complex exhibitions that explore the deeply rooted mechanisms of identity construction for both individuals and societies.

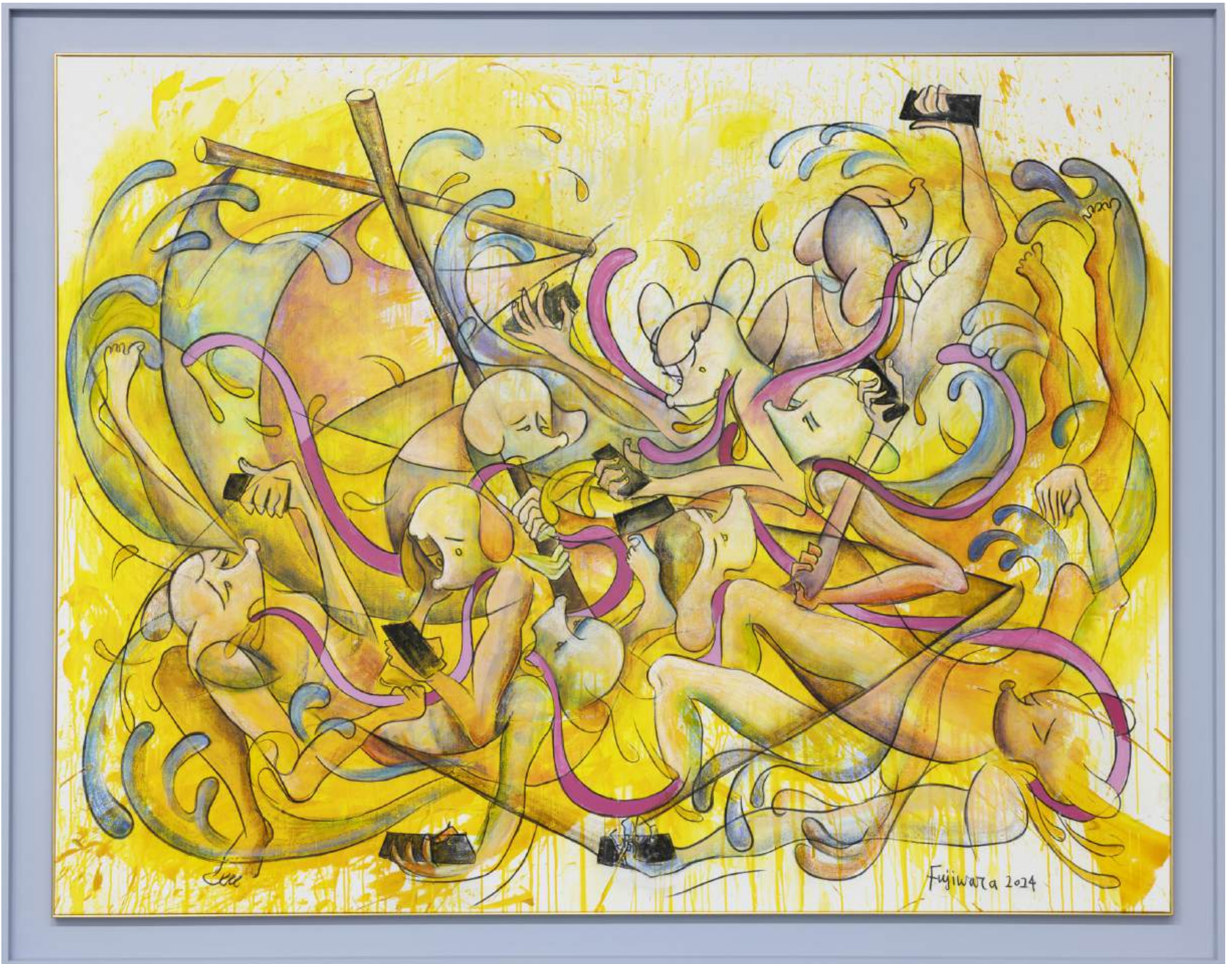
Simon Fujiwara's **Who's Lost in a Sea of Images** belongs to the artist's series of works recreating iconic art works by famous, historically significant artists through the perspective of his cartoon figure Who the Bær.

Executed in acrylic, charcoal, and pastel on canvas, Fujiwara's large scale-work draws on Théodore Géricault's monumental painting **The Raft of the Medusa** from 1819 which depicts the survivors of a shipwreck adrift in the aftermath of the 1816 wreck of the French Royal Navy frigate the Medusa, which ran aground off the coast of Senegal. Because of a shortage of lifeboats, some 150 survivors embarked on a raft and were decimated by starvation during a 13-day ordeal, which descended into murder and cannibalism. Only a handful remained when they were rescued at sea.

Fujiwara has adapted the motif and portrays multiple likenesses of the Who the Bær figure in a sequence that appears animated, even cinematic. Here the starvation relates to media as well and the character focuses on their mobile phone and are, as the work's title suggests, lost in the world of images.



Reference image: Théodore Géricault, **The Raft of the Medusa**, 1818–19, oil on canvas, 490 cm x 716 cm (16 ft 1 in x 23 ft 6 in). Louvre, Paris.



This and next page (detail): Simon Fujiwara, **Who's Lost in a Sea of Images**, 2024, acrylic, charcoal and pastel on canvas, 200 x 260 x 2,5 cm (78 3/4 x 102 3/8 x 1 in) (unframed), 223,6 x 283,6 x 6,1 cm (88 x 111 5/8 x 2 in) (framed) (SF 556)

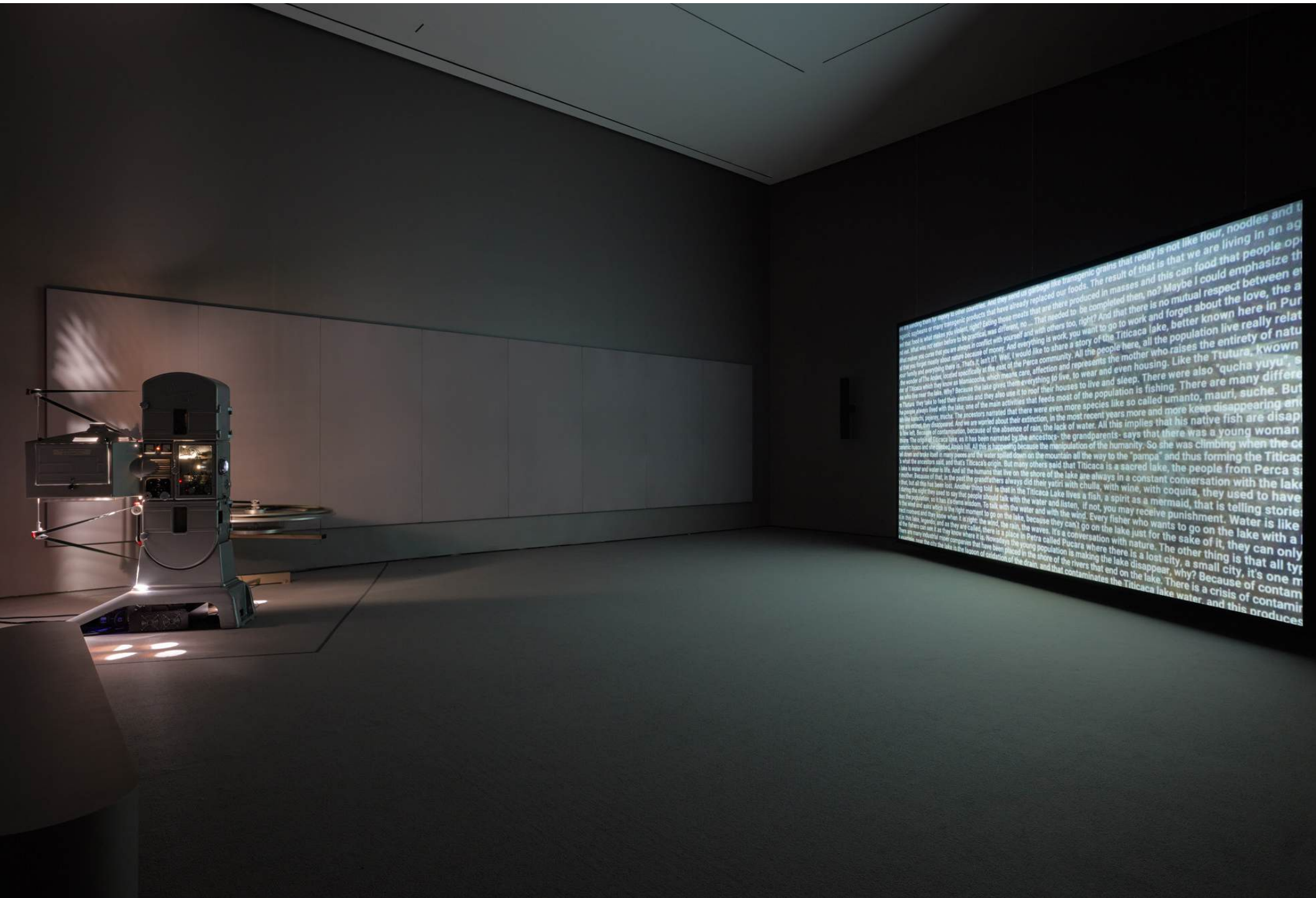
[High-res .jpeg file download](#)



Simon Fujiwara, **Who's Lost in a Sea of Images**, 2024, acrylic, charcoal and pastel on canvas, 200 x 260 x 2,5 cm (78 3/4 x 102 3/8 x 1 in) (unframed), 223,6 x 283,6 x 6,1 cm (88 x 111 5/8 x 2 in) (framed) (SF 556)



ROSA BARBA



Rosa Barba, **Aggregate States of Matters**, 2019, 35 mm film (color, optical sound), duration: 18 min, edition of 5 (RBA 001).
Exhibition view: **Collection 1980s–Present**, The Museum of Modern Art New York (2024)

Rosa Barba

In Play (Hopscotch), 2024

35mm film, aluminium frame, motors, plexiglass, LED lights

94 x 124,5 x 9 cm (37 x 49 x 3 1/2 in)

10 x 27 x 19 cm (4 x 10 5/8 x 7 1/2 in) (power supply unit)

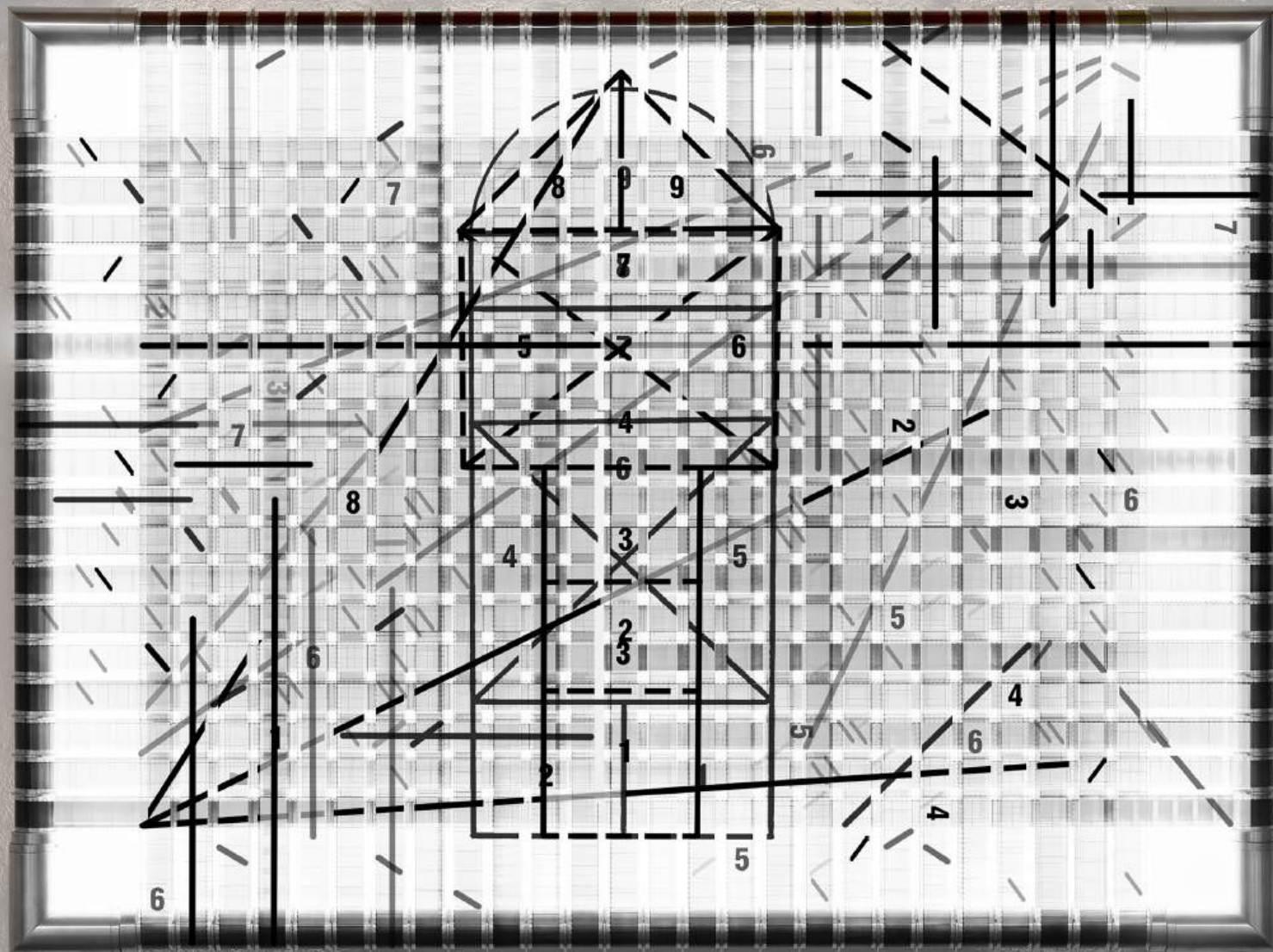
Edition of 5

(RBA 129)

Rosa Barba (b. 1972) engages within the medium of film through a sculptural approach. In her works, Barba creates installations and site-specific interventions to analyze the ways film articulates space, placing the work and the viewer in a new relationship. Questions of composition, physicality of form and plasticity play an important role for the artist as Barba examines the industry of cinema and its staging vis-à-vis gesture, genre, information and documents. Her film works are situated between experimental documentary and fictional narrative.

Rosa Barba's work is a kinetic sculpture using film. Woven around a metallic frame and lit from behind by a lightbox, marks on the otherwise transparent film strips align at times to construct the pattern of hopscotch fields. The vertical and horizontal strips of film are crisscrossing, akin to the way cloth is woven when it is produced on a loom.

The reference to hopscotch, a game that combines imagination and physical action and can be played with the most basic means, alludes to the importance of play. In particular, and in an engagement with the repercussions of contemporary conflicts, the artist refers to Article 31 of the United Nations Convention on the Rights of the Child (UNCRC) which creates a specific right for all children to have rest and leisure, to engage in play and recreational activities appropriate to their age and to participate freely in cultural life and the arts.



Visualization: Rosa Barba, **In Play (Hopscotch)**, 2024, 35mm film, aluminium frame, motors, plexiglass, LED lights, 94 x 124,5 x 9 cm (37 x 49 x 3 1/2 in), edition of 5 (RBA 129)

JULIUS VON BISMARCK



Exhibition view: Julius von Bismarck, **When Platitudes Become Form**, Berlinische Galerie, Berlin (2023)

Julius von Bismarck

Zwei Wölfinnen (Wilde Mutter), 2024

Wood, winches, controllers, wooden plinth

153 x 130 x 61 cm (60 1/4 x 51 1/8 x 24 in) (sculpture and plinth)

81 x 130 x 61 cm (31 7/8 x 51 1/8 x 24 in) (plinth)

21 x 173 x 105 cm (8 1/4 x 68 1/8 x 41 3/8 in) (pedestal)

Edition of 3

(JVB 040)

EXHIBITION:

Julius von Bismarck, **Zwei Wölfinnen**, Esther Schipper, Berlin (April 26 – June 15, 2024)

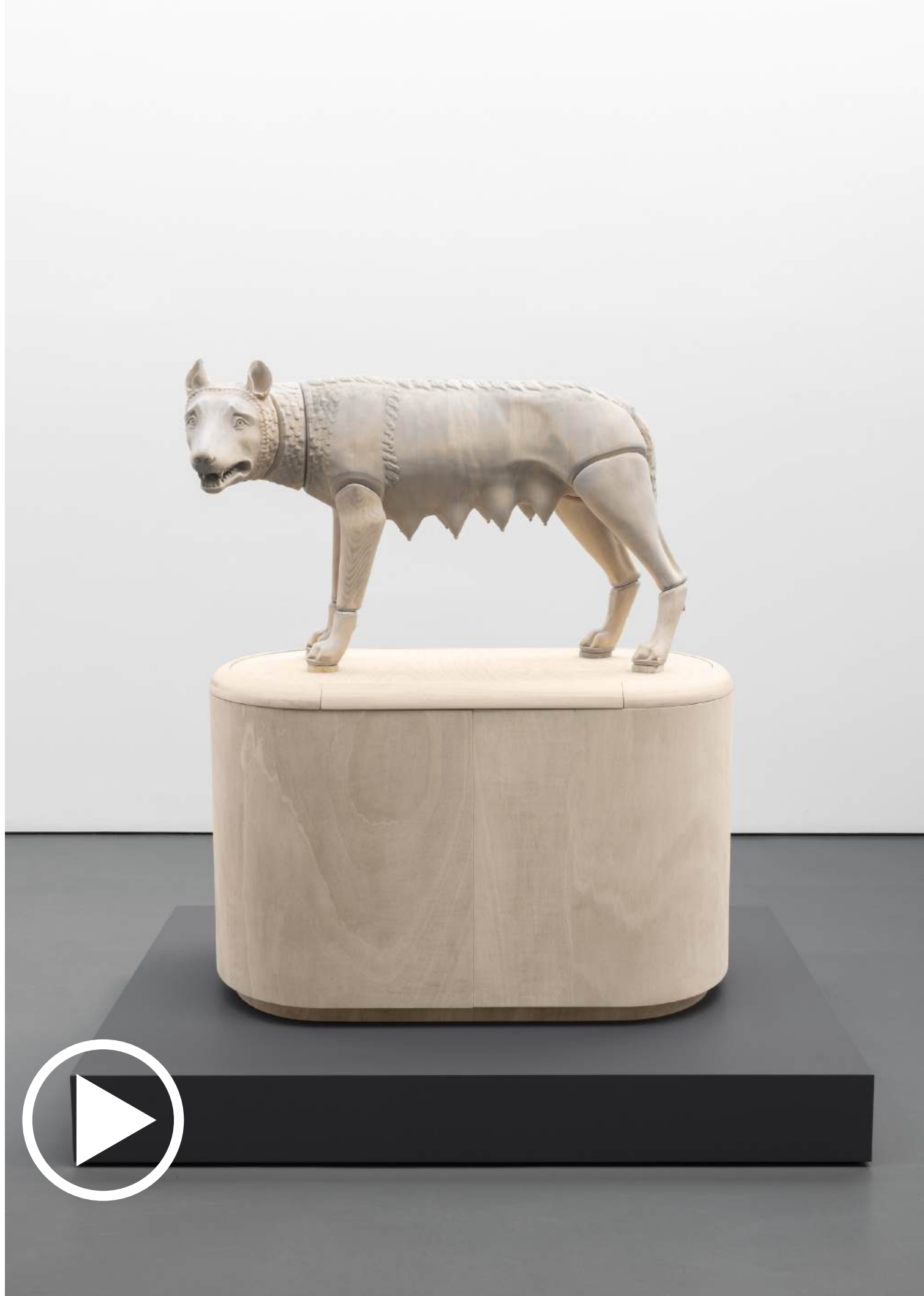
Spanning a wide range of forms—from kinetic sculptures and photographs to video installations and landscapes—Julius von Bismarck's (b. 1983) work is produced in an intense engagement with the world and the physical conditions that determine existence on the planet. His work treats the natural world as a laboratory, a studio or sometimes even as a kind of canvas. Ambitious and expansive, von Bismarck's projects are rooted in extensive research and experimentation to invent entirely new technological apparatuses that articulate and give form to his ideas.

Carved from wood, **Zwei Wölfinnen (Wilde Mutter)**, is modelled on a version of the Capitoline bronze of a she-wolf. Placed on a round plinth, the large-scale figure collapses and reconfigures, revealing the elaborate construction that enables its continuous movement.

A politicized hybrid of the human fascination with the wolf, the Capitoline bronze—distributed in multiple variations across Italian sculptural representations—became a symbol for the capital Rome, when in the 15th century bronzes of two infants were added—the mythological founding fathers, Romulus and Remus. Bismarck's sculpture leaves out the suckling infants, but the iconicity of the source lets observers almost unconsciously add them.

A further development of Bismarck's series of monumental collapsing sculptures presented in the artist's solo exhibition at the Berlinische Galerie in 2023, the new works emulate the mechanism of hand-held push-puppet toys with miniature animals. Yet, the collapse of the animal's body into sections—and with it the dissolution of the initial illusion of the animal sculptures' intactness—brings with it a heady mix of power, curiosity and, as with many contemporary encounters with animals, pity and perhaps shame.

The format of Julius von Bismarck's sculptures—their echoing the toy's construction, anti-naturalistic awkward motions, and even the characteristic round base as plinth—has an anti-heroic effect: the imposing figures' continuous collapse is a choreographed study in powerlessness. The laughter at the sculptures' unceremonious collapse becomes a symptom of our ambivalence at taking pleasure from this destruction and, in this realization, the wider consequences of humanity's relation to the world are revealed.



Video: Julius von Bismarck, **Zwei Wölfinnen (Wilde Mutter)**, 2024, wood, winches, controllers, wooden plinth 153 x 130 x 61 cm (60 1/4 x 51 1/8 x 24 in) (sculpture and plinth), edition of 3 (JVB 040)





Julius von Bismarck, **Zwei Wölfinnen (Wilde Mutter)**, 2024, wood, winches, controllers, wooden plinth 153 x 130 x 61 cm (60 1/4 x 51 1/8 x 24 in) (sculpture and plinth), edition of 3 (JVB 040)



Exhibition view: Julius von Bismarck, **Zwei Wölfinnen**, Esther Schipper, Berlin (2024)



Exhibition view: Etienne Chambaud, **Prism Prison**, Esther Schipper, Seoul (2024)

Etienne Chambaud

Mirror, 2024

Aluminum leaf on found wood butcher block
120 x 60 x 20 cm (47 1/4 x 23 5/8 x 7 7/8 in)
(EC 297)

Etienne Chambaud (b. 1980) works across a wide spectrum of media, exploring the categories we impose on experiences, objects and disciplines. Individual works, installations and exhibitions destabilize notions of what art is and can be, how an artist conceptualizes and produces a work, and the form, function, and history of the exhibition. Beautiful and complex, Chambaud's works can change the way we see and know.

The large-scale work titled **Mirror** consists of a found butcher's block that has been modified. Presented on the wall, the surface of the object has been covered in aluminum, gold and palladium leaf, transforming the former cutting device into an optical one. Not only preserving but accentuating the visibility of the marks left in the wood by knives and bones, the surface now reflects and modulates its surrounding lights. Mirror acts as a plane of symmetry that is not only spatial, but also temporal: it reveals its past use in the manner of a negative portrait of fragmented gestures and bodies and also captures the light in the exhibition space, as well as the ghostly reflections of visitors.



Etienne Chambaud, **Mirror**, 2024, Aluminum leaf on found wood
butcher block, 120 x 60 x 20 cm (47 1/4 x 23 5/8 x 7 7/8 in) (EC 297)



Etienne Chabaud, **Mirror**, 2024, Aluminum leaf on found wood butcher block, 120 x 60 x 20 cm (47 1/4 x 23 5/8 x 7 7/8 in) (EC 297)



ANN VERONICA JANSSENS



Exhibition view: Ann Veronica Janssens, **spring show**, Esther Schipper, Berlin (2024)

Ann Veronica Janssens

Heat, 2024

Gilded mosquito net

291 x 200 x 1 cm (114 5/8 x 78 3/4 x 3/8 in)

Edition of 1

(AVJ 271)

EXHIBITION:

Ann Veronica Janssens, **spring show**, Esther Schipper, Berlin (April 27 – June 15, 2024)

Blue Glass Roll 405, 2017-2018

Cast glass

ø 46 x 21 cm (ø 18 1/8 x 8 1/4 in) approx.

ø 21 cm (inner diameter)

Edition of 1

(AVJ 118)

EXHIBITIONS (works in the series):

Ann Veronica Janssens, **entre le crépuscule et le ciel**, Collection Lambert, Avignon (July 7, 2022 – October 9, 2022)

Hot Pink Turquoise, Louisiana Museum of Modern Art, Humlebæk (January 23 – May 17, 2020) and South London Gallery, London (September 23, 2020 – January 3, 2021)

mars, IAC–Villeurbanne/Rhône-Alpes, Villeurbanne (March 24 – May 7, 2017)

Ann Veronica Janssens's (b. 1956) works exude the impression of great simplicity yet creates vivid experiences of the act of seeing, evoking a heightened awareness of the changeability and fleetingness of the individual perception.

Made from gilded mosquito netting, **Heat**, a new work from the artist's series of gold-leaf covered objects, wonderfully encapsulates the tension between beauty and danger, a recurring motif in the artist's work. The work can be understood as complex deliberation on contemporary life and ecology. The net, a material used to avert nuisance but also illness, is covered in a substance that, with its sunny glow, represents both the warmth of energy and its potentially destructive force. The work makes visible the movement of the air, as it is gently animated by a breeze, and with it, with subtly beauty, the connection between all things, of all beings at any moment in time becomes apparent.

The sculpture **Blue Glass Roll 405** consists of a cylinder of blue cast glass. Both external and internal surfaces have been frosted with acid, creating a contrast with the semi-polished sides of the cylinder. Small air bubbles have been imprisoned in the glass during the process, bringing apparent lightness to the otherwise heavy work. The glass comes from the Czech Republic and its transformation requires a time-consuming process that allows the glass to cool down very slowly.

The work belongs to a series begun in 2017 that comprises three other blue glass rolls of various sizes, and one water green glass roll.

A prototype of Ann Veronica Janssens's sculpture was temporarily included in her ongoing project: the **Cabinet en croissance** (1991-2006) 2008/2009/2013/2017. In 2006, The National Centre for the Plastic Arts (CNAP) acquired the **Cabinet** (1991-2006) that gathered together seven prototypes created between 1991 and the date of acquisition, in other words, seven projects that are miniaturized propositions, trials and tests, and indexes of the artist's work—whether accomplished or not. A constantly-evolving corpus of artworks, the **Cabinet** became the **Cabinet en croissance** [the Growing Cabinet] and is amplified with every new exhibition by additional experiments and new prototypes.



Ann Veronica Janssens, **Heat**, 2024, gilded mosquito net, 291 x 200 x 1 cm (114 5/8 x 78 3/4 x 3/8 in), edition of 1 (AWJ 271)

Ann Veronica Janssens, **Heat**, 2024, gilded mosquito net, 291 x 200 x 1 cm (114 5/8 x 78 3/4 x 3/8 in), edition of 1 (AVJ 271)





This and next page (detail): Ann Veronica Janssens, **Blue Glass Roll 405**, 2017-2018, cast glass, $\varnothing 46 \times 21$ cm ($\varnothing 18 \frac{1}{8} \times 8 \frac{1}{4}$ in) approx., $\varnothing 21$ cm (inner diameter), edition of 1 (AVJ 118)





Background: Pierre Huyghe, **Camata**, 2024, robotics driven by machine learning; self-directed film, edited in real time by artificial intelligence; sound, sensors, dimensions variable, edition of 5 (PH 200).
Mask: Pierre Huyghe, **Idiom**, 2024, real time voice generated by Artificial Intelligence, golden LED screen mask (plastic, copper, steel, nylon, aluminium, foam, PVC, rubber, metal), , edition of 15 (PH 199).
Exhibition view: Pierre Huyghe, **Liminal**, Punta della Dogana, Venice (2024)

Pierre Huyghe

This is not a Time for Dreaming, 2004

Ink jet prints on paper

12 prints

21,2 x 26,1 cm (8 3/8 x 10 1/4 in) each (unframed)

22,4 x 27,3 x 2,8 cm (8 7/8 x 10 3/4 x 1 1/8 in) each (framed)

Edition of 12 plus 3 artist's proofs

(PH 028)

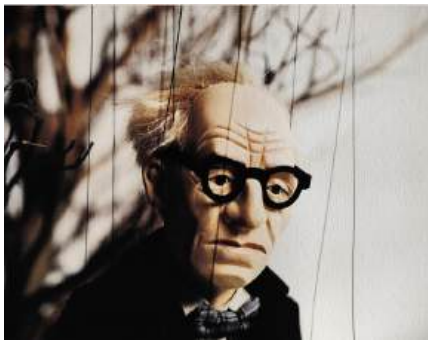
Pierre Huyghe's (b. 1962) practice spans many media, including live situations, films, objects and drawings. His exhibitions are living organisms, in which interdependent, biotic and abiotic, real and symbolic agents – animals, humans, machines – are co-evolving. Those, indistinguishable, are self-organizing in a dynamic and unstable mesh, navigating between necessity and contingency.

This is Not a Time for Dreaming originated as the central cinematic event within an ambitious project exploring the creation of Le Corbusier's one and only building in North America - the Carpenter Center for the Visual Arts at Harvard. The film is a portrait of a situation and is constituted by the build-up of an organism, of which architecture is only one component. Huyghe moves in and out, around the entire entity and presents us with a story of the relationship of the artist to a given context.

The ink jet prints show some scenes of a puppet musical and a film which fuses the fantastical and historical, transforming a process of historical research into a reconfiguration of the present, and featuring musical compositions by Iannis Xenakis and Edgard Varese, who collaborated with Le Corbusier on a pavilion for the 1958 Brussels World Exhibition.

Conceptually relevant to a whole history of Huyghe's work which has addressed narrative structure, temporal process and conditions of representation and interpretation, the film **This is Not A Time for Dreaming** goes beyond the story of the construction of Le Corbusier's building to highlight the choices involved in its creation, the complex conditions of its production, and the relevance to the artist's parallel process of exhibition-making itself.

The film to which this suite of prints refers is held in the following collections: Centre Pompidou, Musée national d'art moderne Paris; Cranford Collection, London; Philadelphia Museum of Art (promised gift); Solomon R. Guggenheim Museum, New York; Kunstmuseum Basel.



This and next pages (details): Pierre Huyghe, **This is not a Time for Dreaming**, 2004, ink jet prints on paper, 12 prints, 21,2 x 26,1 cm (8 3/8 x 10 1/4 in) each (unframed), 22,4 x 27,3 x 2,8 cm (8 7/8 x 10 3/4 x 1 1/8 in) each (framed), edition of 12 plus 3 artist's proofs (PH 028)





ANRI SALA



Exhibition view: Anri Sala, **In the Midst of Old Masters**, Kunstmuseum Basel, Basel (2024)

Anri Sala

Surface to Air XVII (Egyptian Tartaruga/5°37'35"S, 39°64'77"E), 2024

Fresco painting, intonaco on aerolam, Tartaruga marble

121,5 x 102,5 x 5,5 cm (47 7/8 x 40 3/8 x 2 1/8 in)

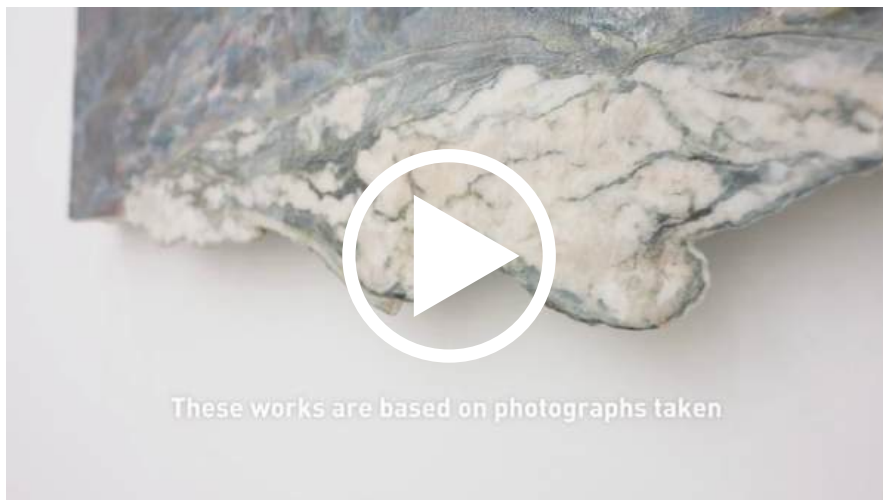
(AS 125)

Anri Sala's (b. 1974) oeuvre explores the relationships between music and narrative, architecture and film, interleaving qualities of different media in both complex and intuitive ways to produce works in which one medium takes on the qualities of another. His practice encompasses sound and video installation, film, sculpture, photographs, drawings, books, scores and, as Mark Godfrey has noted, "the exhibitions wherein individual works are arranged into ensembles."

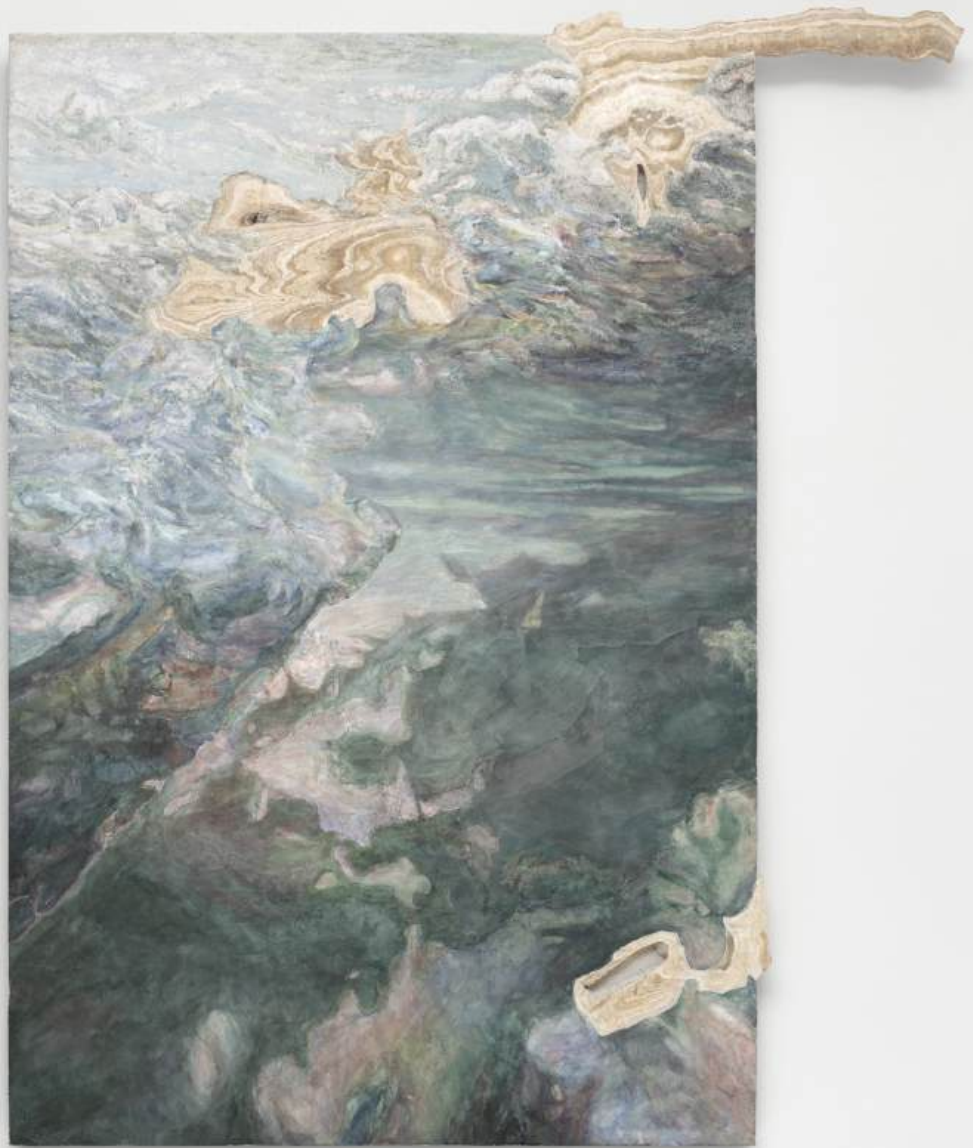
Produced by Anri Sala in Italy where the technique has been practiced for centuries, the fresco is painted on specially prepared panels using the ancient technique of painting with pigment dissolved in water onto wet plaster. Set into the wet plaster are also pieces of marble that are integrated into the composition, similar to intarsia, flush with the surface of the plaster. The work is hung on the wall.

Sala's group of frescoes, entitled *Surface to Air*, take as point of departure the artist's own photographs of clouds, generally at a location specified by the coordinates in the title. Their billowing abstract shapes represent the epitome of changeability and constant flux, introducing to the new frescoes another layer of temporal dissonance. Thus, fresco—a medium that necessitates a speedy execution but then can survive over centuries or, under the right conditions, even millennia—and photography—a medium that, in its original analog form, records a moment in time—here capture a meteorological phenomenon, a formation created by an unimaginably complex interaction of unseen natural forces.

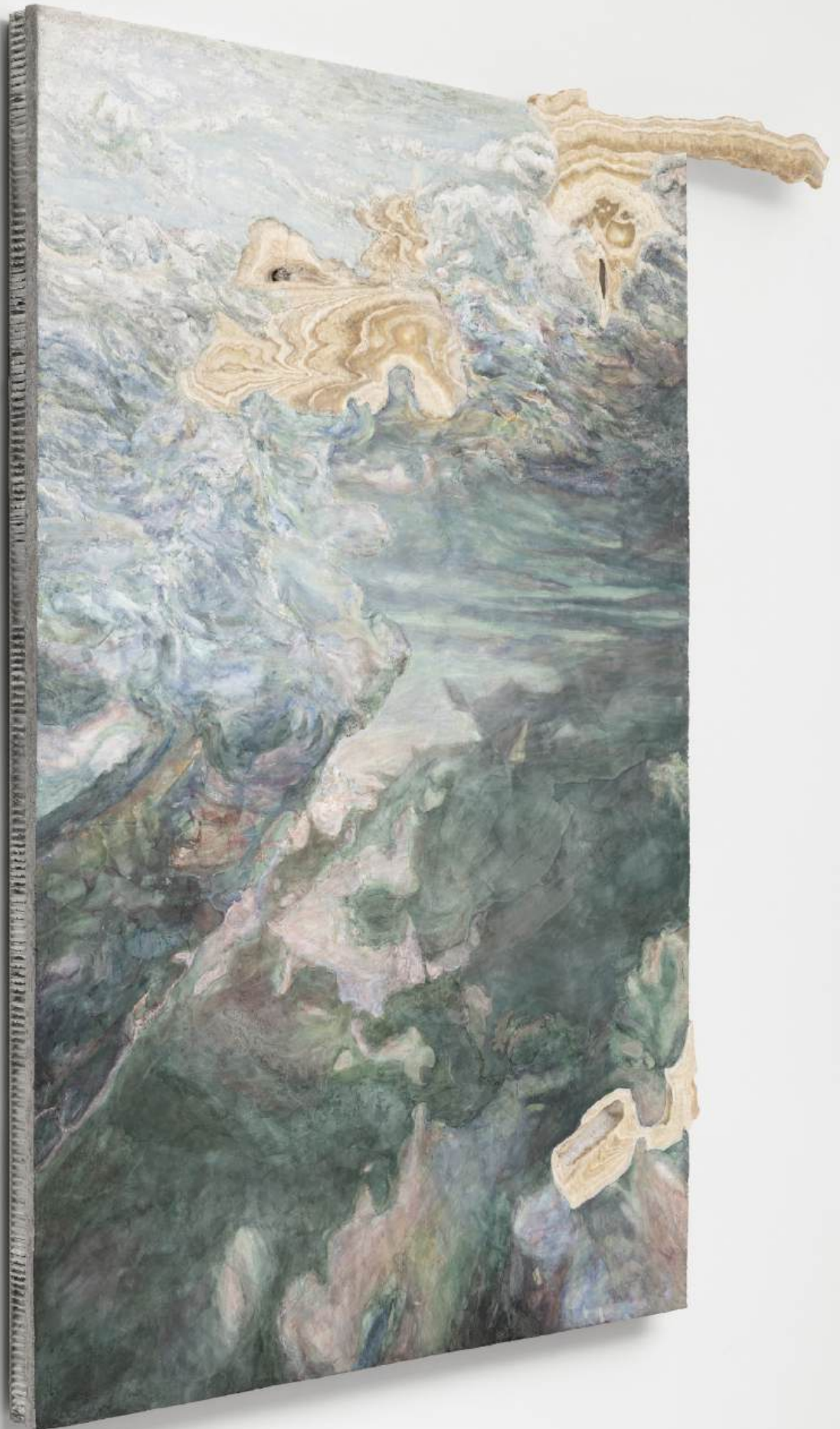
Another important aspect of these new works is the marble inlays. Playing on the colors of the fresco, the distinct material recalls the marble dust traditionally included in the rough ground (*arriccio*) on which the finer plaster (*intonaco*) is applied. The inlays evoke an even broader temporal register, that of the geological time it took to produce the crystallized stone with its distinct colors and striations. Their patterns recall the frequent painting of faux-marble surfaces and the practice of intarsia, the creation of images from inlaid pieces of wood or marble, popular in the Italian Renaissance. But it was not only the Renaissance that championed marble as a motif in frescoes and as a material for sculpture and architectural decoration, but also modernist architecture, where it appears in modernist icons such as Mies van der Rohe's Barcelona Pavilion or his Tugendhat House.



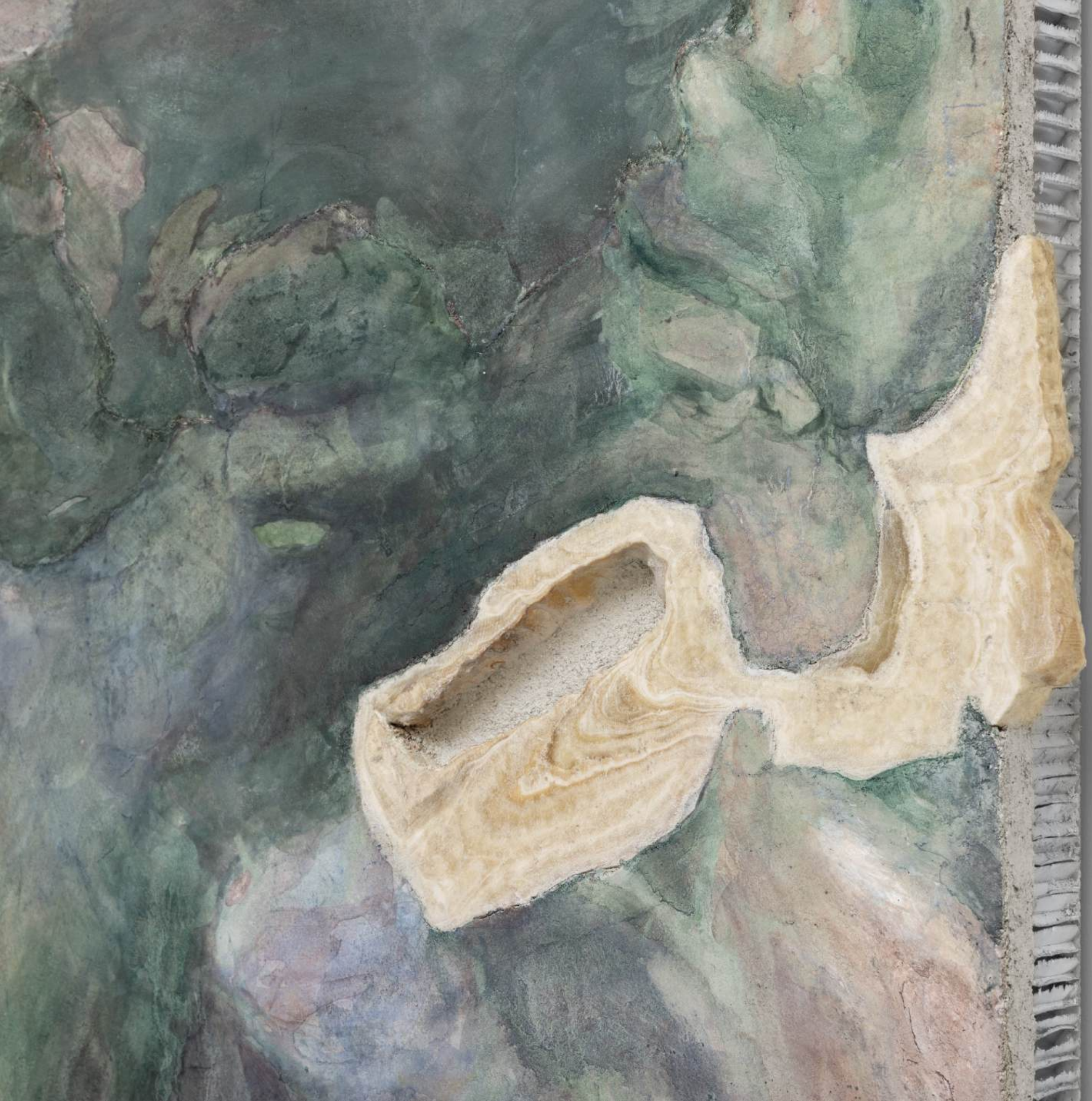
An exhibition video: Anri Sala, *In the Midst of Old Masters*, Kunstmuseum Basel, Basel (2024)



Anri Sala, **Surface to Air XVII (Egyptian Tartaruga/5°37'35\"S, 39°64'77\"E)**, 2024, fresco painting, intonaco on aerolam, Tartaruga marble, 121,5 x 102,5 x 5,5 cm (47 7/8 x 40 3/8 x 2 1/8 in) (AS 125)



Anri Sala, **Surface to Air XVII (Egyptian Tartaruga/5°37'35\"S, 39°64'77\"E)**, 2024, fresco painting, intonaco on aerolam, Tartaruga marble, 121,5 x 102,5 x 5,5 cm (47 7/8 x 40 3/8 x 2 1/8 in) (AS 125)



KAROLINA JABŁOŃSKA



Exhibition view: Karolina Jabłońska, **Preserves. Works from 2023-24**, State Gallery of Art, Sopot (2024)

**PART OF OH LA LA! PROGRAM
ON VIEW ON FRIDAY, OCTOBER 18 AND SATURDAY, OCTOBER 19**

Karolina Jabłońska

The Beetroot Head, 2024

Oil on canvas

220 x 140 cm (86 5/8 x 55 1/8 in)

(KJ 073)

Deeply felt and keenly observed, Karolina Jabłońska's (b. 1991) paintings often depict everyday situations that capture the awkwardness of certain common activities. As the artist has put it, "the paintings come from small sensory and emotional impressions." Yet, the personal is also political: metaphors for emotional states, inherent in these paintings are references to the role of women, the existential threat to their bodies and restrictions imposed by political realities.

Presenting her distinctive figurative style, Karolina Jabłońska's painting explores the politics of everyday life through quotidian subject matter.

The work depicts a monumentally sized jar filled with pickled fruit and vegetables rendered in vibrant pinks and reds. Jabłońska's expressive use of color, undulating lines and distorted perspective, call attention to the wide range of art historical sources that have influenced her practice. Thus, the likeness looking at the viewer recalls the tour de force distortions of Italian Mannerist painter Parmigianino and his Self-portrait in a Convex Mirror, a work Jabłońska has frequently cited in other of her works.

Yet, the painting also addresses another concern in Jabłońska's practice, namely the traditional role assigned to women. The severed head apparently stored in or hiding behind a jar, suggests an allegory for the entrapment of women, and by implication the existential threat to their bodies and restrictions imposed by political realities. Influenced by the feminist movements that have reshaped civil society in Poland, Jabłońska uses the immediacy of her figurative depictions to viscerally explore the politics of gendered domestic spaces.



Karolina Jabłońska, **The Beetroot Head**, 2024, oil on canvas, 220 x 140 cm (86 5/8 x 55 1/8 in) (KJ 073)



Karolina Jabłońska, **The Beetroot Head**, 2024, oil on canvas, 220 x 140 cm (86 5/8 x 55 1/8 in) (KJ 073)

SUN YITIAN



Exhibition view: Sun Yitian, **Once Upon a Time**, Esther Schipper, Paris (-2023)

Sun Yitian

Blue Ribbon, 2024

Acrylic on canvas

205 x 158 cm (80 3/4 x 62 1/4 in)

(SY 033)

Sun Yitian (b. 1991) is best known for her paintings of mass-produced objects, generally based on staged photographs taken by the artist herself. Lovingly rendered in colorful acrylic paint, the surfaces of the inflatable toys or severed dolls heads—both frequent motifs—shine brightly, often with flecks of reflecting camera lights visible.

Sun Yitian's large-scale painting depicts the head of a female figure against a purplish-red background. The woman has youthful pigtails, tied with the eponymic blue ribbons, and wears a frilly white blouse of which the color is visible. Her mouth, lined by bright red lips, is wide open, as if singing or shouting. Only the small reflections of light visible on the figure's eyes make it identifiable as an inflatable object.

The work draws on Sun Yitian's characteristic vocabulary of dolls with generalized facial expressions and inflatable toys. Yet, **Blue Ribbon** also recalls the artist's earlier self-portraits in which she used the simplified features of sex dolls as influence.

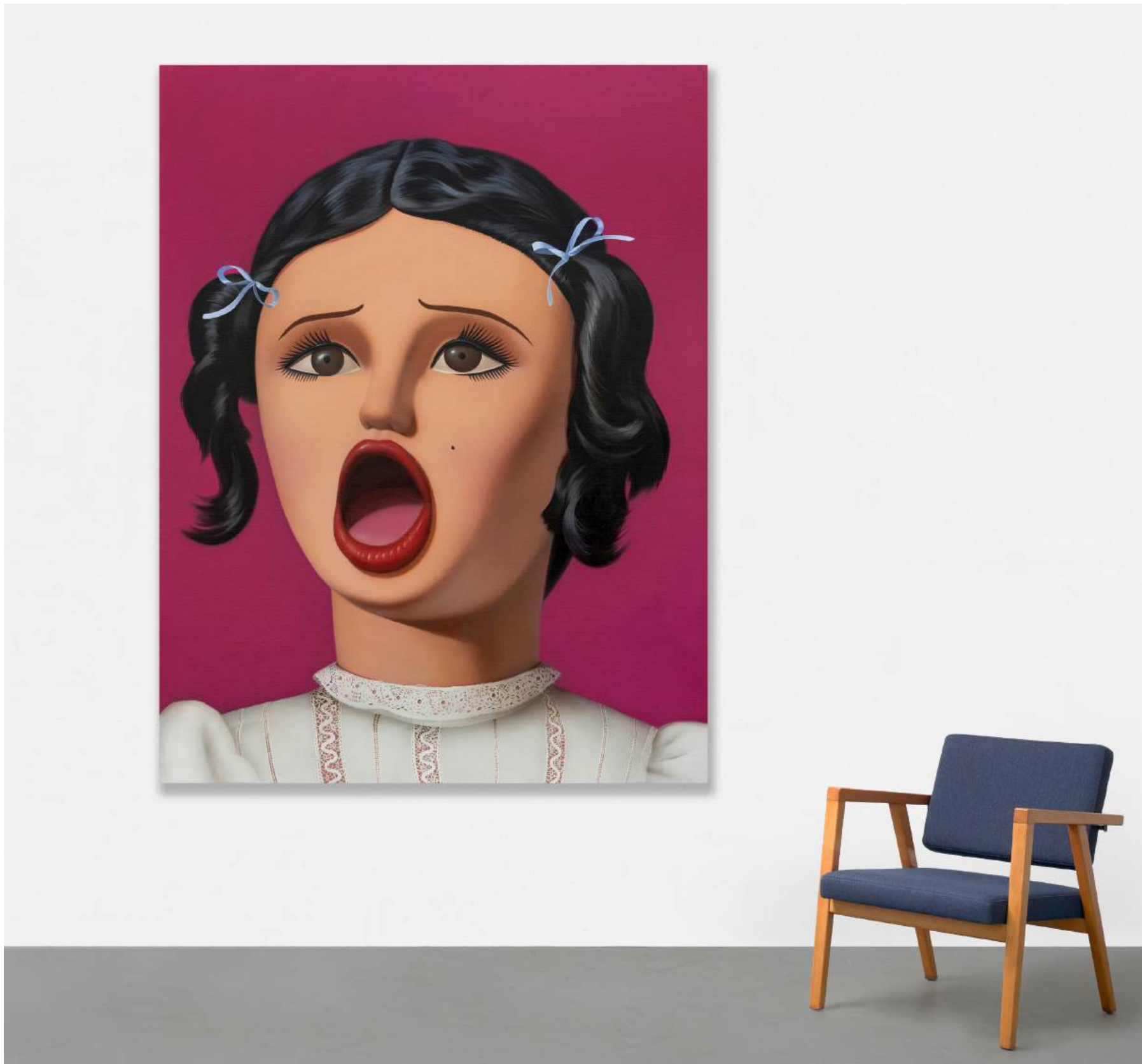
The ambivalence inherent in the motif—its reading suspended in the multiplicity of signs, between symbols of girlishness and associations with a sexualized object—is a recurring theme in Sun Yitian's work.

About her exploration of the notion of beauty in this painting, the artist has noted "The beauty of women is transformed into a social value. Beauty becomes a form of coercion, an unrelenting ambition and a task to be fulfilled. From birth, a woman is constantly required to adorn and reflect upon herself, while her subjectivity is gradually stripped away. When we put on lace-trimmed clothes, apply thick mascara, and tie a decorative blue ribbon around ourselves, emulating the image of women portrayed on television and in magazines, are we really getting closer to excellence (the blue ribbon)? Or is it more often a silent helplessness where we open our mouths but cannot speak? In the myth of beauty, we are constantly being hollowed out."

For the artist the presence of the small black mole is a deliberate choice: "Moles are something we are born with, a part of us that even postnatal makeup or cosmetic alterations struggle to conceal. This particular mole is located where the 'matchmaker's mole' typically appears, and such a mole is often not associated with beauty in the conventional sense. In our cultural context, moles are frequently thought to influence one's personality, career, and fate. The existence of this mole in this spot represents a minimal defiance against the notion of 'beauty' and a subtle disruption of demands of 'flawlessness.'"



Sun Yitian, **Blue Ribbon**, 2024, acrylic on canvas, 205 x 158 cm (80 3/4 x 62 1/4 in) (SY 033)



Visualization: Sun Yitian, **Blue Ribbon**, 2024, acrylic on canvas, 205 x 158 cm (80 3/4 x 62 1/4 in) (SY 033)

THOMIAS RADIN



Exhibition view: Thomias Radin, **Hidden in Plain Sight**, Esther Schipper, Berlin (2024)

Thomas Radin

Pavillon de la discorde et nouvelles perspectives, 2024

170 x 130 cm approx.

(TRA 057)

Regardless of the medium, Thomas Radin's (b. 1993) practice is centered in an embodied knowledge formed by his background in dance as well as by growing up between the Caribbean Island of Guadeloupe and France. For Radin, the Black subjects of his paintings, sculptures, performances, and films are carriers of memory and movement.

Pavillon de la discorde et nouvelles perspectives (pavilion of discord and new perspectives) is a oil painting with wooden artist frame.

The composition of the work is split into two fields, the leftmost one dominated by a figure in movement, its bare back quivering with muscles and sweat and its legs and feet nearly disintegrating in fluid motion. Parts of the figure's arm are rendered as transparent line drawings through which one can see a slightly troubled sea. In the right-hand rectangle, one sees only a spectral limb—the right arm and hand of the figure transparent to reveal a burning horizon. Above it, a dove seems to dive through the painting towards a column rendered in energetic gestural brushstrokes, around which curls a serpent. The entire composition is framed by a marble floor and ceiling.

As in many of his works, Radin has left a significant amount of negative space. Thus creating a frame within a frame as well as allowing for the broad energetic brushstrokes below the figure to reference the movement of painting as well as the centrality of dance to his practice. The title of the piece, also hints towards central themes in Radin's works: those of transformation and liminality. The transformation can be seen in the figure's disintegration and the threat of the snake that suggests a Biblical reference to the expulsion of Adam and Eve from Eden. Similarly, the figure seems to exist on the edge in between being physically embodied and being a sort of spirit. The dove and the snake also give the painting a tension between hope and peace and the threat of violence. Even the frame of the work is intentionally crooked to further lend to this feeling of liminality.



Thomias Radin, **Pavillon de la discorde et nouvelles perspectives**, 2024, 170 x 130 cm approx. (TRA 057)



Thomias Radin, **Pavillon de la discorde et nouvelles perspectives**, 2024, 170 x 130 cm approx. (TRA 057)

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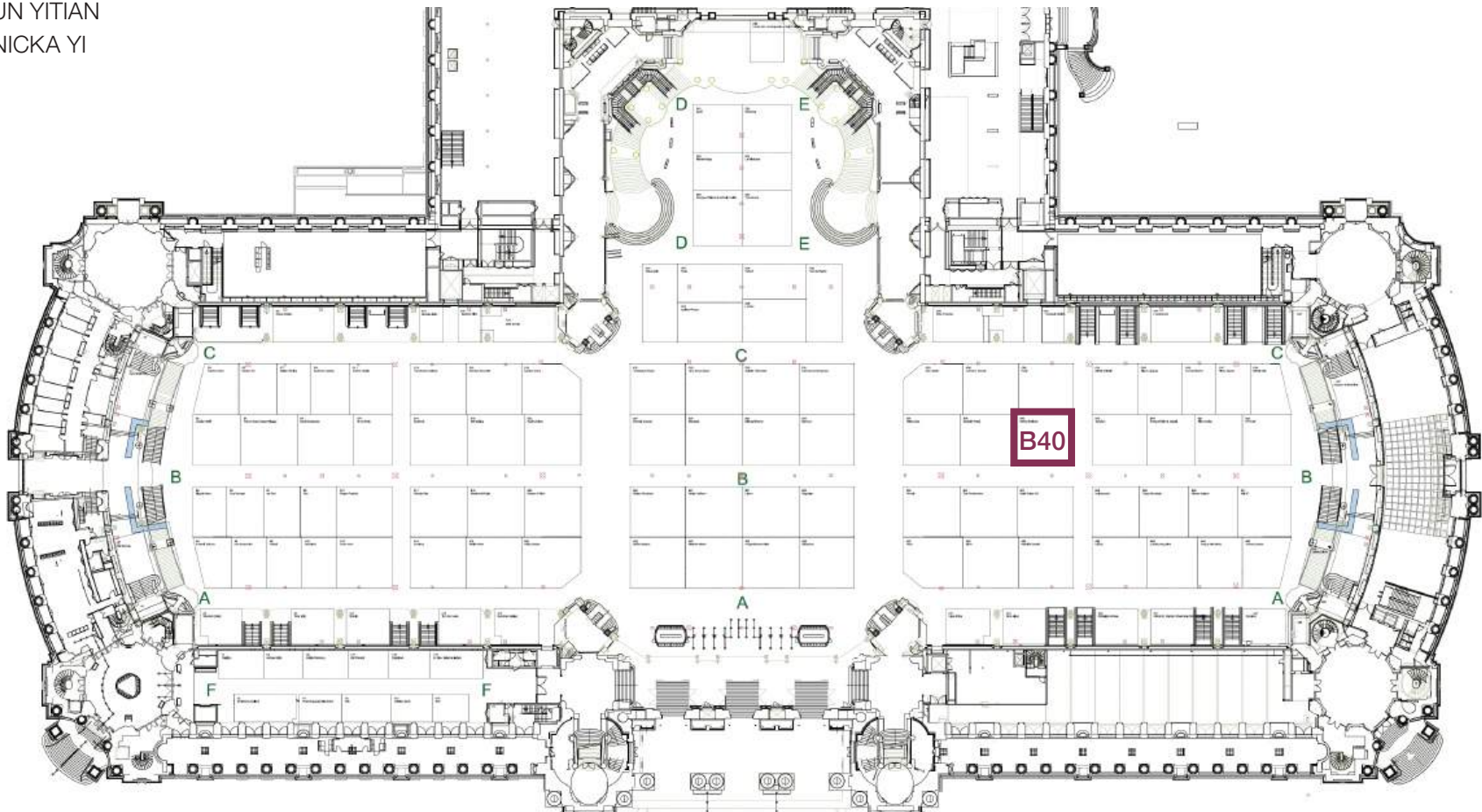
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ANN VERONICA JANSSENS
PHILIPPE PARRENO
THOMIAS RADIN
UGO RONDINONE
ANRI SALA
SUN YITIAN
ANICKA YI



ARTIST PROFILES

Rosa Barba

b. 1972, in Agrigento, Italy

Rosa Barba engages within the medium of film through a sculptural approach. In her works, Barba creates installations and site-specific interventions to analyze the ways film articulates space, placing the work and the viewer in a new relationship. Questions of composition, physicality of form and plasticity play an important role for the artist as Barba examines the industry of cinema and its staging vis-à-vis gesture, genre, information and documents. Her film works are situated between experimental documentary and fictional narrative.

Recent selected solo exhibitions include: **Rosa Barba: The Hidden Conference**, The Tanks at Tate Modern, London (2023); **Rosa Barba: Emanations**, Perth Institute of Contemporary Art (PICA), Perth (2023); **Rosa Barba: Weavers**, CCC OD – centre de création contemporaine olivier debré, Tours (2022); **Rosa Barba – Art Club #36**, The French Academy in Rome – Villa Medici, Rome (2022); **Rosa Barba, In a Perpetual Now**, Neue Nationalgalerie, Berlin (2021–22); **Rosa Barba**, CCA Kitakyushu (2019); **Rosa Barba**, Armory Park Avenue, New York (2019); **Rosa Barba: History as a Sculpture**, Kunsthalle Bremen (2018); **Rosa Barba: Solar Flux Recordings**, Museo Nacional Centro de Arte Reina Sofía, Palacio de Cristal, Madrid (2017).

Julius von Bismarck

b. 1983, in Breisach am Rhein, Germany.

Spanning a wide range of forms—from kinetic sculptures and photographs to video installations and landscapes—Julius von Bismarck's work is produced in an intense engagement with the world and the physical conditions that determine existence on the planet. His work treats the natural world as a laboratory, a studio or sometimes even as a kind of canvas. Ambitious and expansive, von Bismarck's projects are rooted in extensive research and experimentation to invent entirely new technological apparatuses that articulate and give form to his ideas.

Julius von Bismarck's recent solo exhibitions and commissions include: **When Platitudes Become Form**, Berlinische Galerie. Museum für Moderne Kunst, Berlin (2023); **NEUSTADT** (with Marta Dyachenko), Emscherkunstweg, Duisburg (2021); **Feuer mit Feuer**, Bundeskunsthalle, Bonn (2020); **Art Club #28**, Villa Médicis – Académie de France à Rome, Rome (2019); **Baumanalyse**, Haus Mödrath – Räume für Kunst, Kerpen (2019); **Die Mimik der Tethys**, Palais de Tokyo, Paris (2019); **I'm afraid I must ask you to leave** (with Julian Charrière), Kunstpalais Erlangen, Erlangen (2018); **Gewaltenteilung**, Städtische Galerie Wolfsburg, Wolfsburg (2017).

DOSSIERS



Esther Schipper, Berlin (2022)



Neue Nationalgalerie, Berlin (2021)



Esther Schipper, Seoul (2023)

DOSSIERS



Esther Schipper, Berlin (2024)



Introduction

Etienne Chambaud

b. 1980, Mulhouse, France.

Etienne Chambaud works across a wide spectrum of media, exploring the categories we impose on experiences, objects and disciplines. Individual works, installations and exhibitions destabilize notions of what art is and can be, how an artist conceptualizes and produces a work, and the form, function, and history of the exhibition. Beautiful and complex, Chambaud's works can change the way we see and know.

Institutional solo exhibitions include: **LÂME**, LaM –Lille Metropole Musée d'art moderne, d'art contemporain et d'art brut, Villeneuve-d'Ascq (2022-23); **Negative Knots**, Kunsthalle Mulhouse (2018); **Undercuts**, Forde, Geneva (2012); **Contre-Histoire de la Séparation**, CIAP, Vassivière (2010); **The Sirens' Stage**, David Roberts Art Foundation, London (2010); **Le Stade des Sirènes**, Kadist Art Foundation, Paris (2010); **Lo stato delle sirene**, Nomads Foundation, Rome (2010), and **Color Suite**, Palais de Tokyo, Paris (2009).

Simon Fujiwara

b. 1982, in London, England

Over the past decade, Simon Fujiwara has become known for his staging of large, complex exhibitions that explore the deeply rooted mechanisms of identity construction for both individuals and societies.

Institutional solo exhibitions include: **Who the Bær**, Prada Oyama, Tokyo (2022); **Simon Fujiwara, Hello Who?**, CIRCA Art, public screenings in London, Seoul, New York, Milan, Berlin, Melbourne, Los Angeles (2022); **new work**, Kunststituut Melly, Rotterdam (2021); **Who the Bær**, Fondazione Prada, Milan (2021); **Joanne**, Arken, Skovvej (2019); **Revolution**, Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette, Paris (2018–19); **Joanne**, Galerie Wedding, Raum für zeitgenössische Kunst, Berlin (2018); **Hope House**, Kunsthau Bregenz (2018); **Joanne**, The Photographers' Gallery, London (2016); **Figures in a Landscape**, Kunsthalle Düsseldorf (2016); **The Humanizer**, Irish Museum of Modern Art, Dublin (2016); **White Day**, Tokyo Opera City Gallery, Tokyo (2016); **The Way**, Yu-un, Obayashi Collection, Tokyo (2016);

DOSSIERS



Esther Schipper, Paris (2022)



LaM, Lille (2022-23)



Esther Schipper, Seoul (2024)

DOSSIERS



Who the Bær



Esther Schipper, Berlin (2022)



Fondazione Prada, Milan (2021)

Pierre Huyghe

b. 1962, in Paris, France.

Huyghe's practice spans many media, including live situations, films, objects and drawings. His exhibitions are living organisms, in which interdependent, biotic and abiotic, real and symbolic agents – animals, humans, machines – are co-evolving. Those, indistinguishable, are self-organizing in a dynamic and unstable mesh, navigating between necessity and contingency.

Institutional solo exhibitions include: **Liminal**, Punta della Dogana – Pinault Collection, Venice (2024); **Chimera**, EMMA – Espoo Museum of Modern Art, Espoo (2023); **Variants**, Kistefos Museum, Jevnaker (2022); **Pierre Huyghe – Offspring**, Kunsten, Allborg (2022); **After UUmwelt**, LUMA, La Grande Halle, Parc des Ateliers, Arles (2021); **Pierre Huyghe, UUMWELT**, Serpentine Galleries, London (2018); **Pierre Huyghe – From Xue Bing's Collection**, Pond Society, organized by the New Century Art Foundation, Shanghai (2018); **Pierre Huyghe: 2017 Nasher Prize Laureate**, Dallas Museum of Art, Dallas (2017); **Pierre Huyghe**, Espace Louis Vuitton Venice, Venice (2017), and **Pierre Huyghe: Untitled (Human Mask)**, Copenhagen Contemporary, Copenhagen (2017).

DOSSIERS



Punta della Dogana,
Venice (2024)

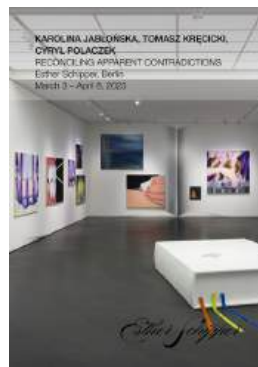
Karolina Jabłońska

b. 1991, in Niedomice, Poland

Deeply felt and keenly observed, Karolina Jabłońska's paintings often depict everyday situations that capture the awkwardness of certain common activities. As the artist has put it, "the paintings come from small sensory and emotional impressions." Yet, the personal is also political: metaphors for emotional states, inherent in these paintings are references to the role of women, the existential threat to their bodies and restrictions imposed by political realities.

Institutional group exhibitions include: **Mainly for Women**, SCAD Museum of Art, Savannah (2021); **Sensation: Closer to the people**, Kunstverein Schattendorf (2019), and **Paint also known as Blood**, Museum of Modern Art, Warsaw (2019). Institutional exhibitions as part of the artist group Potencja include: **Potencja – Humoral Theory: Quattro Stagioni**, Galeria Bielska BWA, Bielsko-Biała (2022), and **Potencja – Humoral Theory**, BWA Zielona Góra (2021).

DOSSIERS



Reconciling Apparent
Contradictions, Esther
Schipper, Berlin (2023)



Introduction

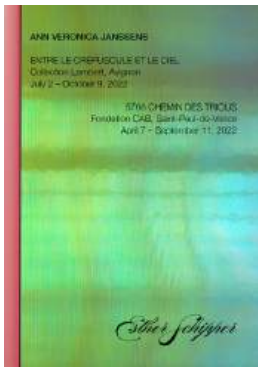
Ann Veronica Janssens

b. 1956, in Folkestone, England

Ann Veronica Janssens's works exude the impression of great simplicity yet creates vivid experiences of the act of seeing, evoking a heightened awareness of the changeability and fleetingness of the individual perception.

Institutional solo exhibitions include: **entre le crépuscule et le ciel**, Collection Lambert, Avignon (2022); **23:56:04**, Panthéon, Paris (2022); **5766 chemin des Trious**, Fondation CAB, Saint-Paul-de-Vence (2022); **gam gam gam**, Design Week, Galleria d'Arte Moderna, Milan (2021); **Hot Pink Turquoise**, South London Gallery, London (2021) and Louisiana Museum of Art, Humlebæk (2020); **Ann Veronica Janssens**, De Pont Museum, Tilburg (2018-19); **Ann Veronica Janssens**, Museum of Contemporary Art Kiasma, Helsinki (2018–19); **Naissances latentes**, Le SHED Centre d'art contemporain de Normandie, Notre-Dame de Bondeville / L'Âître Saint-Maclou, Rouen / Musée des Beaux-Arts de Rouen (2017); **mars**, Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes (2017); **Ann Veronica Janssens**, Nasher Sculpture Center, Dallas (2016).

DOSSIERS



Collection Lambert,
Avignon | Fondation CAB,
Saint-Paul-de-Vence (2022)



GAM, Milan (2021)

Phillipe Parreno

b. 1964

Phillipe Parreno radically redefined the exhibition experience by taking it as a medium, placing its construction at the heart of his process. Exploring the possibilities of the exhibition as a coherent “object” rather than as a collection of individual works, it becomes a veritable open space, a format that differs on each occasion, and a frame for things to appear and disappear.

Institutional solo exhibitions include: **Echo2**: a Carte Blanche to Philippe Parreno with Arca, Nicolas Becker, and Tino Sehgal, Bourse de Commerce – Pinault Collection, Paris (2022); **La Quinta del Sordo**, Museo Prado, Madrid (2022); **La Quinta del Sordo**, Fondation Beyeler, Riehen/Basel (2021); **Danny / No More Reality**, LUMA, Arles (Permanent); **Echo**, MoMA, New York (2019 – ongoing); **Philippe Parreno: A Manifestation of Objects**, WATARI-UM, Tokyo (2019-20); **Philippe Parreno**, Gropius Bau, Berlin (2018); **Two Automatons for One Duet**, The Art Institute, Chicago (2018); **La Levadura y El Anfitrión (The Yeast and The Host)**, Museo Jumex, Mexico City (2017); **Synchronicity**, Rockbund Art Museum, Shanghai (2017); **A Time Coloured Space**, The Serralves Museum of Contemporary Art, Porto (2017).

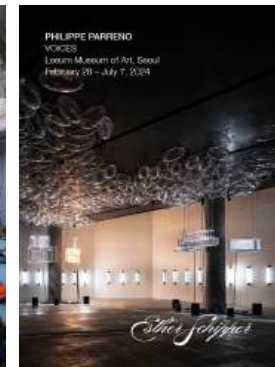
DOSSIERS



Esther Schipper Berlin
(2020)



Bourse de Commerce,
Paris (2022)



Leeum Museum of Art,
Seoul (2024)

Thomas Radin

b. 1993 in Abymes, Guadeloupe.

Regardless of the medium, Thomas Radin's practice is centered in an embodied knowledge formed by his background in dance as well as by growing up between the Caribbean Island of Guadeloupe and France. For Radin, the Black subjects of his paintings, sculptures, performances, and films are carriers of memory and movement. Movement that tells a story of deep spirituality, inherited, linked to ancient knowledge, yet still evolving and alive.

Thomas Radin's solo exhibitions include **POLYCHROME - The Myth of Karukera & Cibuqueira**, Galerie Wedding, Berlin (2023); **Kimbé Rèd Pa Moli**, Steve Turner, Los Angeles (2022); **The Myth of Inner Landscapes**, SAVVY Contemporary, Berlin (2019). Amongst his group exhibitions are **Poly: A Fluid Show**, KINDL- Centre for Contemporary Art, Berlin (2023 – 24); **Embodied Spaces: The Body as Architecture**, Strada Gallery, New York (2023); **Les Enchantées**, Frontview, Berlin (2023); **The Garden**, The Curators Room, Amsterdam (2023); **Trangressive: Nonkonforme Zugänge zu Kunst and Stadt**, Kühlhaus Berlin, Berlin (2022); **Non Playable character**, The Fairest, 59th Venice biennale, Venice (2022).

DOSSIERS



Esther Schipper Berlin
(2024)

Ugo Rondinone

b. 1964 in Brunnen, Switzerland

Ugo Rondinone is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision of human nature have resulted in a wide range of two-dimensional and three-dimensional objects, installations, videos, and performances. His hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time, where modernist achievement and archaic expression intersect.

The most recent solo exhibitions include: **cry me a river**, Kunstmuseum Luzern (2024); **the water is a poem unwritten by the air no. the earth is a poem unwritten by the fire**, Petit Palais, Paris (2022); **burn shine fly**, Scuola Grande di San Giovanni Evangelista, Venice (2022); **vocabulary of solitude**, Museo Rufino Tamayo, Mexico City (2022), **life time**, Schirn Kunsthalle, Frankfurt am Main (2022); **nude in the landscape**, Belvedere 21, Vienna (2021–2022), **vocabulary of solitude**, Auckland Art Gallery Toi o Tāmaki, Auckland (2021); **your age and my age and the age of the rainbow**, Belvedere Palace Garden, Vienna (2021).

DOSSIERS



Esther Schipper, Berlin
(2024)



Kunstmuseum Luzern
(2024)

Anri Sala

b. in 1974 in Tirana, Albania.

Anri Sala's oeuvre explores the relationships between music and narrative, architecture and film, interleaving qualities of different media in both complex and intuitive ways to produce works in which one medium takes on the qualities of another. His practice encompasses sound and video installation, film, sculpture, photographs, drawings, books, scores and, as Mark Godfrey has noted, "the exhibitions wherein individual works are arranged into ensembles."

Institutional solo exhibitions include: **Time No Longer**, Bourse de Commerce | Pinault Collection, Paris (2022); Anri Sala. Transfigured, Galleria d'Arte Moderna e Contemporanea di Bergamo (2022); **Anri Sala**, Kunsthaus Bregenz, Bregenz (2021); **Time No Longer**, Buffalo Bayou Park Cistern, Houston (2021); **Anri Sala: The Last Resort**, MUDAM, Grand-Duc Jean, Luxembourg (2020); **AS YOU GO (Châteaux en Espagne)**, Centro Botín, Santander (2019–20); **Anri Sala. Le Temps coudé**, MUDAM, Grand-Duc Jean, Luxembourg (2019–20); **AS YOU GO**, Castello di Rivoli, Turin (2019); **The Last Resort**, Garage Museum of Contemporary Art, Moscow (2018–19); **Clocked Perspective**, Fundación Jumex, Public Plaza, Mexico City (2017).

DOSSIERS



Bourse de Commerce –
Pinault Collection, Paris
(2022)



Anri Sala
NOLI ME TANGERE
Esther Schipper, Seoul
(2024)

Sun Yitian

b. 1991

Sun Yitian is best known for her paintings of mass-produced objects, generally based on staged photographs taken by the artist herself. Lovingly rendered in colorful acrylic paint, the surfaces of the inflatable toys or severed dolls heads—both frequent motifs—shine brightly, often with flecks of reflecting camera lights visible. The paintings' aesthetic is a quality of the painting process: Seen up close, the photographic precision dissolves, as the painterly and coloristic effects created by the artist's expert application of paint become apparent.

Recent exhibitions include **Bordercrossing: Possibilities and Interactions**, Yuz Museum, Shanghai (2023); **Projection**, Sifang Art Museum, Nanjing (2023); **Nián Nián :The Power and Agency of Animal Forms**, Deji Art Museum, Nanjing (2023); **The Infinite Conversation: 2022 Beijing Biennial "Symbiosis"**, National Base for International Cultural Trade, Beijing (2022); **Summer '22**, Esther Schipper, Berlin (2022); **The Pieces I Am**, Shanghai, UCCA Edge (2022); **Art's Language, Artists' Game**, OCAT Shenzhen, Shenzhen (2022); **The Disconnected Generation**, Song Art Museum, Beijing (2022).

DOSSIERS

SUN YITIAN
PORTRAIT
Esther Schipper, Berlin
April 28 - May 25, 2023



Esther Schipper, Berlin
(2023)



Sun Yitian
ONCE UPON A TIME
Esther Schipper, Paris
October 18 - November 24, 2023

Esther Schipper, Paris
(2023)

Anicka Yi

b. 1971 in Seoul, South Korea

Known for her multi-sensory approach to art making, Anicka Yi has radically expanded the notion of what an artwork can be and transformed exhibitions into embodied encounters. Drawing on a notion of otherness rooted in scent and taste, atypical sensoria for the visual arts realm, Yi's works allow her audience to viscerally experience complex issues relating to social and racial prejudice, racism, ecology, climate change, biological extinction, machines and artificial intelligence. Yi's practice is cross-disciplinary and presents knowledge from art, science and technology in compelling formal articulations.

Anicka Yi's solo exhibitions include: **Anicka Yi: Metaspore**, Pirelli HangarBicoca, Milan (2022); **In Love With The World**, Hyundai Commission, Turbine Hall, Tate Modern, London (2021); **Life Is Cheap**, The 2016 Hugo Boss Prize, Solomon R. Guggenheim Museum, New York (2017); **Jungle Stripe**, Fridericianum, Kassel (2016); **7,070,430K of Digital Spit**, Kunsthalle Basel, Basel (2015); **6,070,430K of Digital Spit**, List Visual Arts Center, MIT, Cambridge, Massachusetts (2015); **You Can Call Me F**, The Kitchen, New York (2015); **Death**, Cleveland Museum of Art, Cleveland, Ohio (2014).

DOSSIERS



Introduction

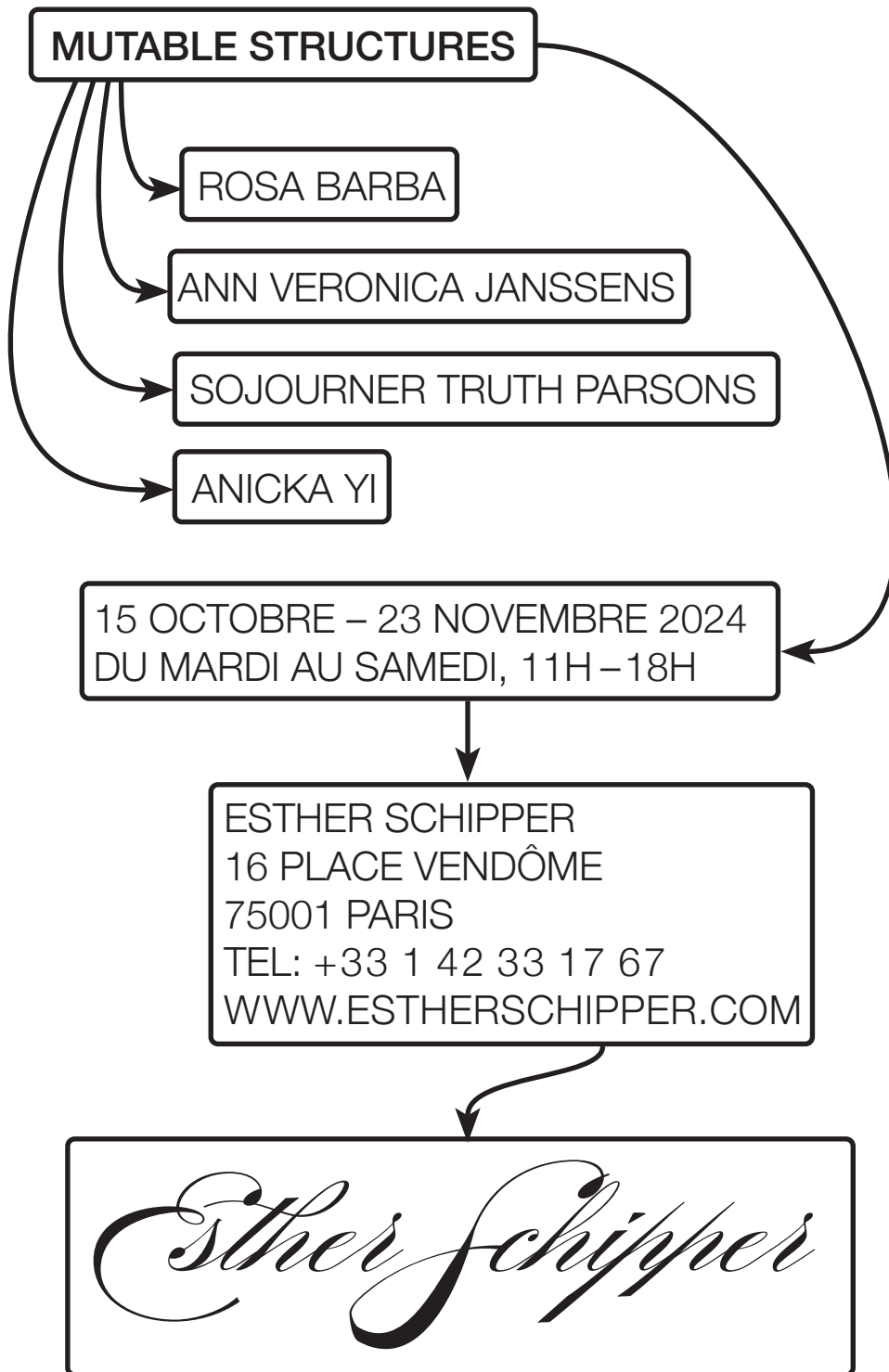


Esther Schipper, Berlin
(2023)



Leeum Museum of Art,
Seoul (2024)

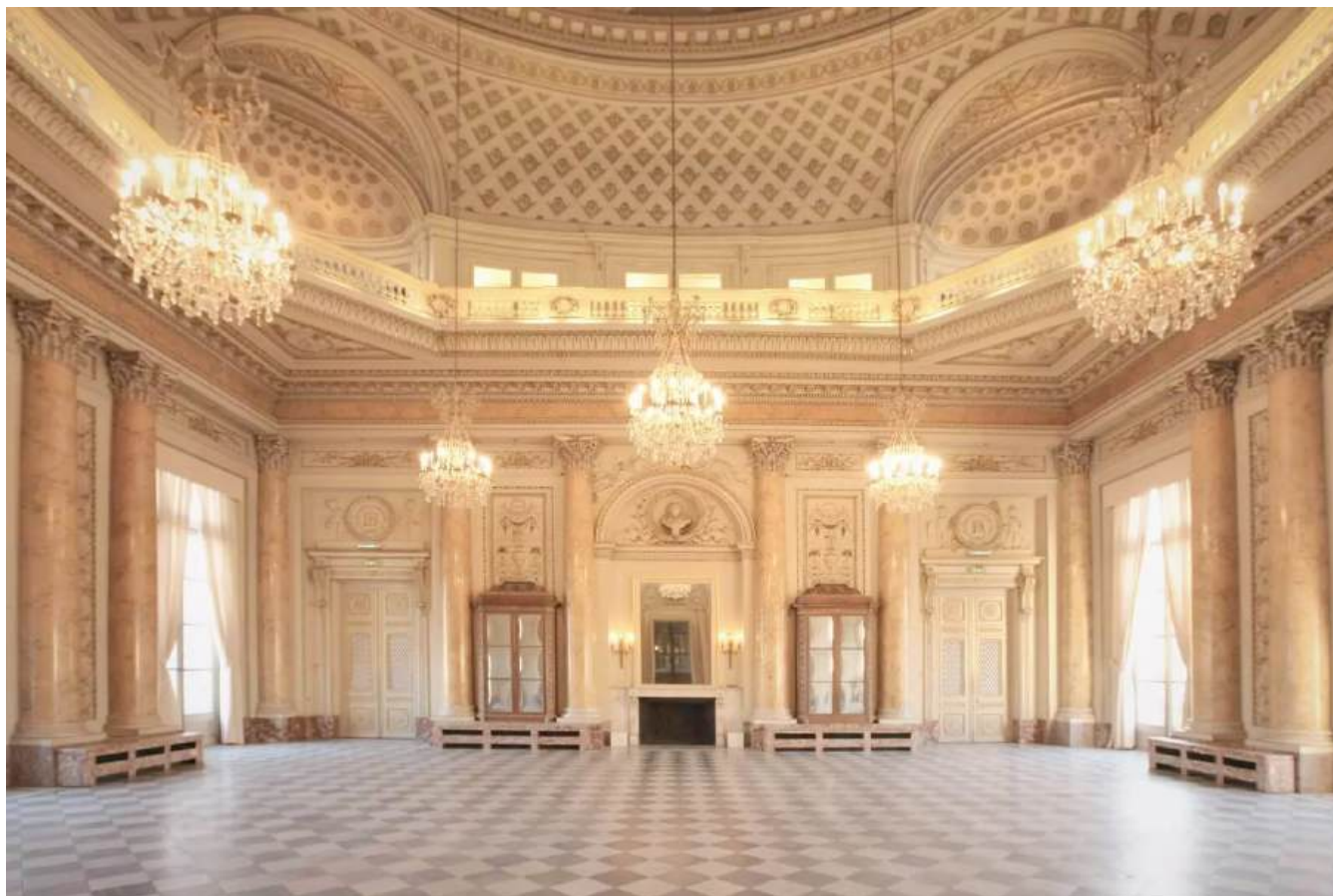
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WITH WORKS BY:
HYUNSUN JEON
LEE JINJU
TAO HUI



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L'ÂGE ATOMIQUE

WITH **GENERAL IDEA**, **DOMINIQUE-GONZALEZ FOERSTER**, AND **PIERRE HUYGHE**

MUSÉE D'ART MODERNE DE PARIS

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OCTOBER 11, 2024 – FEBRUARY 9, 2025

WWW.MAM.PARIS.FR

Image: General Idea, **Atomic Blast**, 1984, acrylic on canvas on wood. Ringier Collection, Switzerland



UGO RONDINONE MENTOR OF TAREK LAKHRISSI

REIFFERS ART CENTER

30, RUE DES ACACIAS, 75017 PARIS

OCTOBER 16 – NOVEMBER 16, 2024

WWW.REIFFERSARTINITIATIVES.COM

Image: Tarek Lakhrissi and Ugo Rondinone. Photo © Reiffers Art Initiatives



GOOD MORNING KOREA, IN THE LAND OF THE MORNING CALM

WITH **HYUNSUN JEON**, **ANCIKA YI**, AND **LEE BAE**

LA MAISON GUERLAIN

68 AVENUE DES CHAMPS-ÉLYSÉES, 75008, PARIS

OCTOBER 16 – NOVEMBER 12, 2024

Image (detail): Hyunsun Jeon, **When You Believe**, 2023, watercolor on canvas, 200 x 100 cm (78 3/4 x 39 3/8 in) (HJ 012)

ESTHER SCHIPPER X DOMAINE DU MUY



ESTHER SCHIPPER X DOMAINE DU MUY

OUTDOOR SCULPTURES: **MARTIN BOYCE, ANGELA BULLOCH, ANN VERONICA JANSSENS, JULIA SCHER**

INDOOR EXHIBITION: **MARTIN BOYCE, ETIENNE CHAMBAUD, ANNETTE KELM AND ISA MELSHEIMER**

DOMAINE DU MUY, 83490 LE MUY (VAR), FRANCE

THROUGH OCTOBER 20, 2024 (BY APPOINTMENT ONLY)

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