

# FRIEZE SEOUL

Francis Alÿs  
Hernan Bas  
Monica Bonvicini  
Travis Boyer  
Andy Denzler  
Leiko Ikemura  
Raffi Kalenderian  
Eva Nielsen  
Grace Schwindt  
Shirana Shahbazi  
Didier William

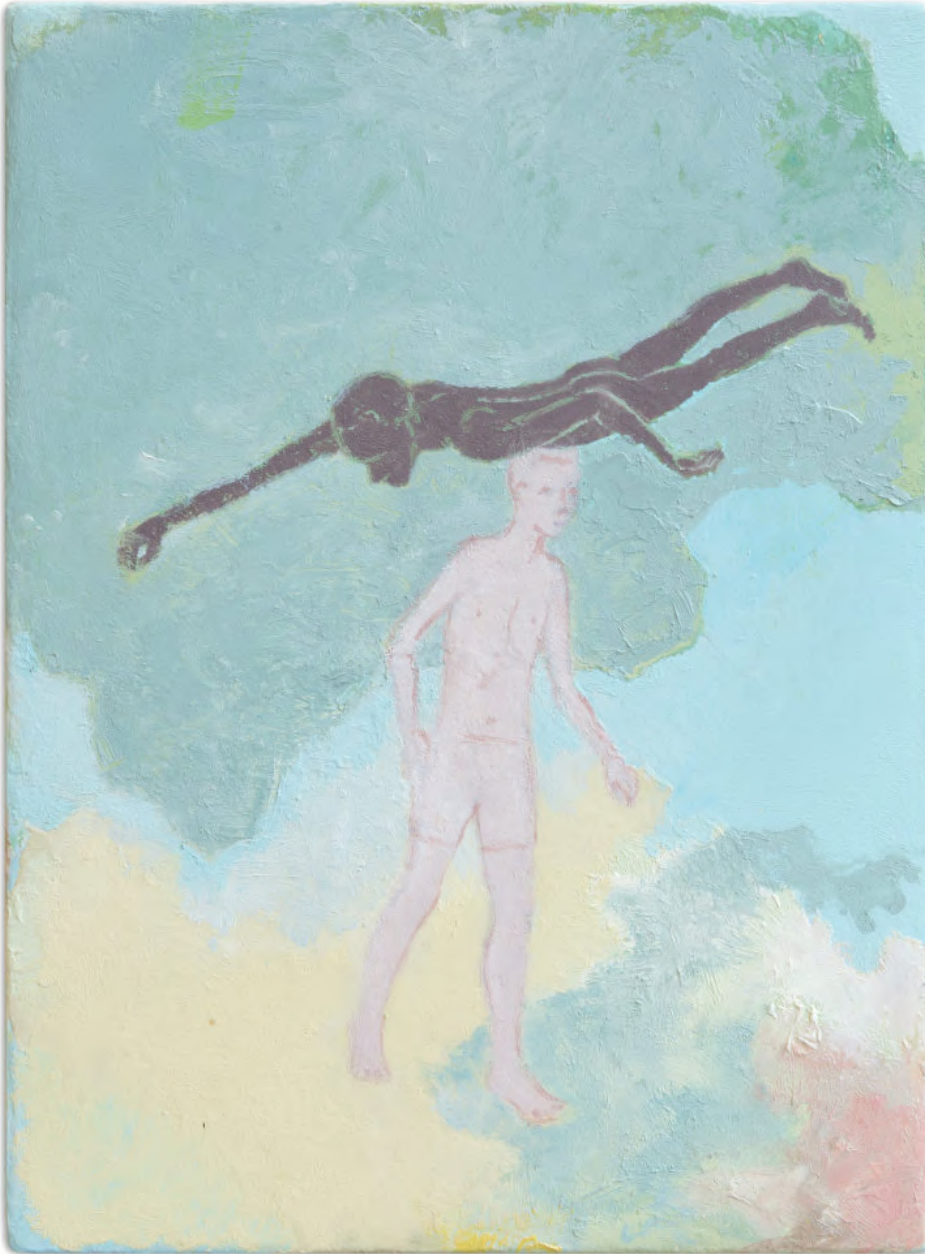
COEX  
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Hall C, Booth #A15

Sept. 4-7, 2024

Please note that availability and prices are subject to change.

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**Francis Alÿs**

*Untitled (Study for Don't Cross the Bridge Before You Get to the River)*, 2005-2009

Oil and encaustic on canvas on wood

24.5 x 18.2 cm (9 5/8 x 7 1/8 in.)

(ALÿS28415)

USD 260,000 (without VAT)

In the background, a bird's eye view of the Strait of Gibraltar is depicted in matt green and yellow. Two oversized children, giants, can be seen in the foreground: One walking on dry land or, at this moment, passing the border of two countries, the other in a swimming pose. The floating (or flying) figure is placed on the head of the person walking, an association to the shoe boats. The combination of oil paint and encaustic adds a fascinating depth to the work and emphasizes the haptic nature of the painting, transferring it into the third dimension at certain points. Alÿs thus addresses the controversy of the "wet-foot / dry-foot policy", which determines the right of Cubans to stay in the USA and inspired him, among other things, to the project "Don't Cross the Bridge Before You Get to the River". In a film and photo project, he first illusorily connected Key West and Havana with a row of fishing boats, created a bridge and, in a second step, transferred this to the Strait of Gibraltar - the context of this work.



ALŸS28415 (verso)





**Francis Alÿs**

*Untitled (Study for Don't Cross the Bridge Before You Get to the River)*, 2005-2009

Triptych, two paintings (oil and encaustic on wood) and one work on paper (oil, pencil, staple on tracing paper)

20.5 x 15.7 cm (8 1/8 x 6 1/8 in.) , 21.1 x 15 cm (8 1/4 x 5 7/8 in.)

28 x 19.5 cm (11 x 7 5/8 in.), 30 x 21 cm (11 3/4 x 8 1/4 in.), framed

(ALÿS28418)

USD 300,000 (without VAT)

In this diptych, Francis Alÿs plays with the silhouette of the coastlines of Spain and Morocco, of Tarifa and Tangier. The artist scrutinises the distribution of water and land, leaving the viewer wondering where the ocean is, where the mainland is, where it begins and where it ends. This diptych captivates the audience with its colourfulness and the rich application of paint using encaustic - the mixing of colour pigments with wax. Alÿs juxtaposes positive and negative, earth tones and rich, vibrant colours: A broad area in a yellowish beige, and two small areas in a chestnut brown and a dark wood brown. The second part of the diptych appears in a bright pink and contains areas of light turquoise and mustard yellow. It is a work that speaks volumes despite its reduced motif.

In the work on paper, a bright yellow sandal - similar to a flip-flop - depicted in an oversized manner, the size of a small fishing boat, floats on the clear turquoise-blue surface of the ocean. It refers to the video work "Don't Cross the Bridge before you Get to the River". A boy kneels at the end of the shoe and seems to be trying to move away from the shore towards the horizon, using his hands to paddle with great effort. From the shore, a schematic figure, depicted from the back gazes towards the child. A clear yet simple line, drawn in pencil, defines the boundary between land and water.





ALYS28418



ALYS28418 (verso)



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ALYS28418



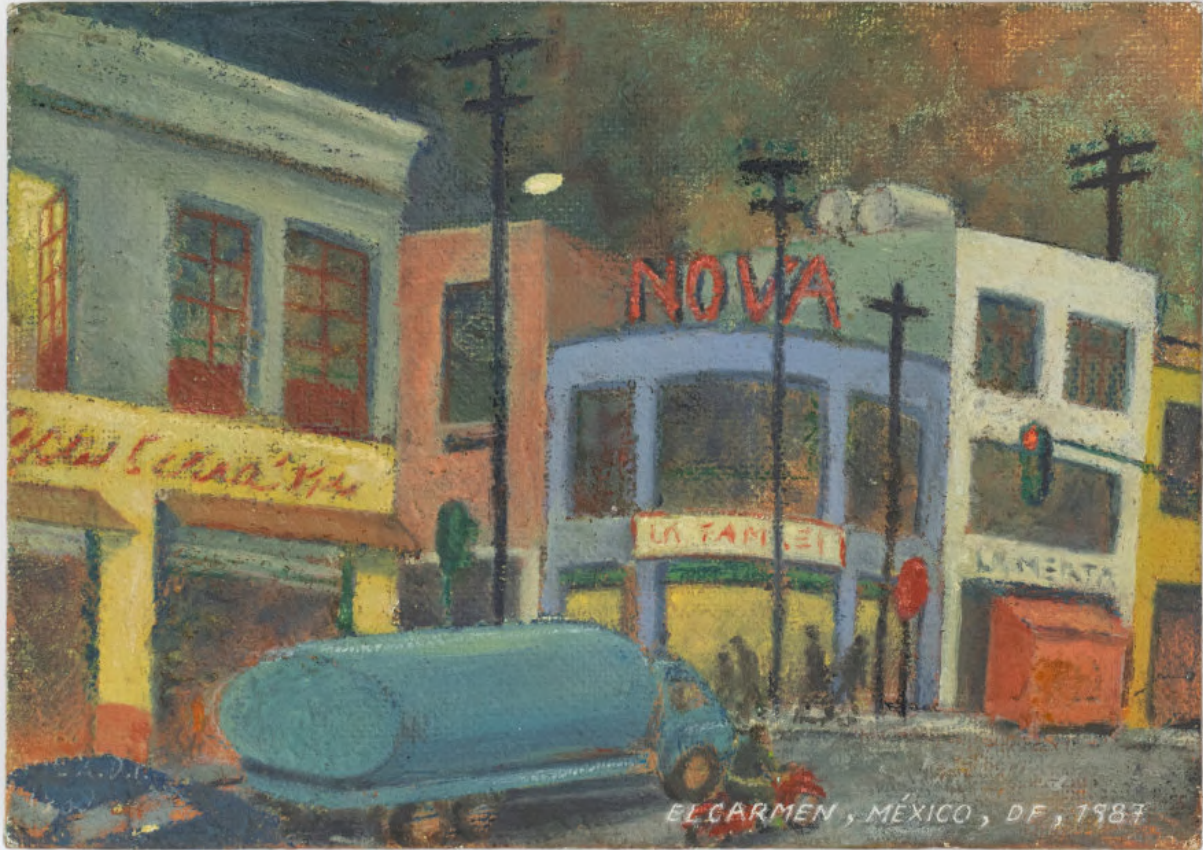


ALŸS28418 (Verso)



ALYS28418

A bright yellow sandal - similar to a flip-flop - depicted in an oversized manner, the size of a small fishing boat, floats on the clear turquoise-blue surface of the ocean. A boy kneels at the end of the shoe and seems to be trying to move away from the shore towards the horizon, using his hands to paddle with great effort. From the shore, a schematic figure, depicted from the back gazes towards the child. A clear yet simple line, drawn in pencil, defines the boundary between land and water.



**Francis Alÿs**

*El Carmen, Mexico, 1987*

Oil on canvas on wood

12.5 x 18 cm (4 7/8 x 7 1/8 in.)

(ALÿS27552)

USD 220,000 (without VAT)

"El Carmen, Mexico" from 1987 originates from the very early period of Alÿs' seminal group of works referred to as „date paintings". A selection of the series was on view in the Belgian Pavilion of the 59th Biennale di Venezia in 2022. Another set was presented at the 2018 Liverpool Biennale (cur. by Kitty Scott) under the title "Age Pieces". Each painting of the series is postcard-sized and was created by the artist during his many travels around the world. Executed in the tradition of classic plein air painting, they collect stories of everyday life and explore public spaces worldwide. Due to their spontaneous, unstaged character, the individual scenes have something very real about them, almost like a travel photograph. Some of the paintings were done while scouting new locations for future film projects, partly in conflict zones such as Israel and Palestine, Afghanistan and Iraq, while others depict non-contextual landscapes and city-spaces. The place and date of their execution are often inscribed at the bottom of each painting.

The work marks an important period, not only as the beginning of the series, but of a new artistic approach by Alÿs when he had just discovered oil painting for himself. It shows a street view of Mexico City located in the district of Cuauhtémoc which forms the historic center of the city. El Carmen refers to the area around Calle del Carmen, located only a block away from the artist's current studio and which he passes as he walks toward the Zocalo.

Francis Alÿs has written on this series of paintings: "The only thing I have been able to finish were a few 'real' images. By 'real', I mean that they copy reality. Small landscapes or city-spaces that I do when I travel. They are easy to finish because they don't require any invention or projection. They are totally in the present. I am just sitting in front of a scene, outside of it but completely immersed in my perception of it. (...)"





ALYS27552



**Hernan Bas**

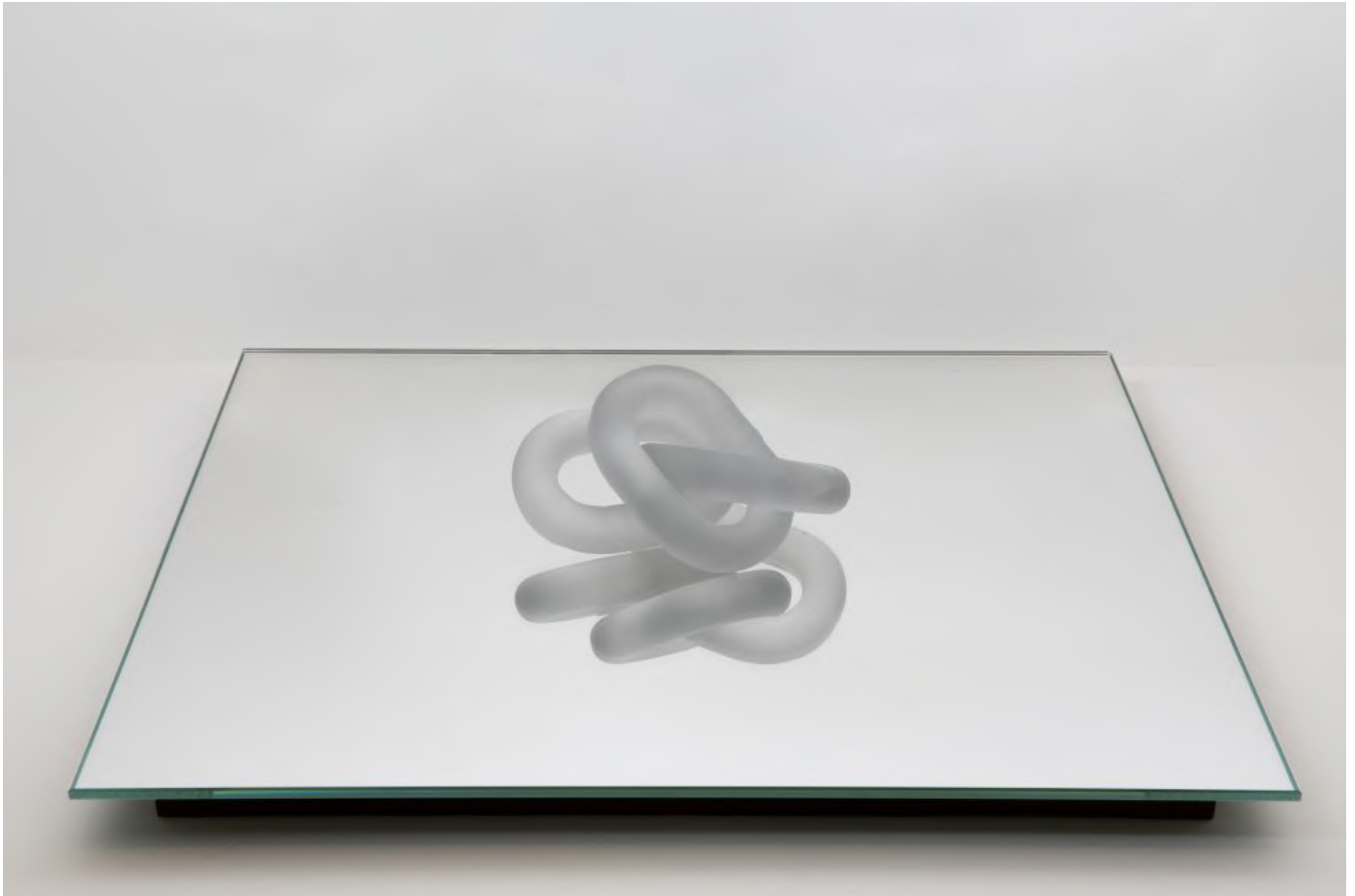
*Two Boys*, 2003

Water-based oil on vellum

42.5 x 34.3 cm (16 ¾ x 13 ½ in.), framed  
(BAS28310)

EUR 30,000 (without VAT)

Hernan Bas (b. 1978, Miami, FL, lives and works in Miami, FL) creates paintings, works on paper, videos, and installations that weave together adolescent adventures with classical poetry, religious stories, mythology, the paranormal, and literature. Influenced by the Romantic era of the 18th century that glorified the sublime beauty of nature and the Decadent movement of the 19th century that evoked romantic nihilism, skepticism, excess, and artificiality, Bas' early work often portrayed nearly hidden adolescent male figures, deep in contemplation amidst vast otherworldly landscapes.



**Monica Bonvicini**

*Come on Home/grey*, 2021

Murano glass, mirror plate, ash wood  
12.6 x 55 x 50 cm (5 x 21 <sup>5</sup>/<sub>8</sub> x 19 <sup>3</sup>/<sub>4</sub> in.)

AP 1 of 2 (Ed. of 3)

(BONV28984)

EUR 22,000 (without VAT)

In this sculpture, interlaced rings of industrial chains made of Murano glass unveil the complex interplay of emotions and intimate relationships. Positioned on a mirrored base, its reflection contradicts its inherent materiality. While appearing clearer and more substantial within the mirage of its duplicate, it perpetuates the complex, intriguing continuation of emotions and relationships.

The sculpture continues Bonvicini's examination around the idea of knots and the bonds that make up human relationships: love, dependency, uncertainty, jealousy, referring to the work of R. D. Laing. Each chain links to a story, each story a question. Can we ever be free from the chains of misunderstanding and distance?



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BONV28984



**Monica Bonvicini**

*LegscutOut #3*, 2014

Collage, cutout, pigment print on Hahnemühle Photo Rag 188g

61 x 90.8 cm (24.0 x 35.7 in.)

66 x 92 cm (26.0 x 36.2 in.), framed

Unique

(BONV19344)

EUR 15,000 (without VAT)

Monica Bonvicini's works explore the complex history of intimacy and power in relationship to space and the body with an undercurrent of subtle humor. "LegscutOut #3" is a collage of body parts, culled from glossy print magazines. The stark nudity of the cluster of pink skin, legs and arms supplants the erotic charge of these images.

Bonvicini is one of the most exciting artists of our time. Her cross-media conceptual works confront social and political realities in a playful, humorous and bravely provocative manner, questioning their impact on language and society. Through drawing, sculpture, photography, video and installation, Bonvicini explores the relationship between architecture, power, gender roles and the ideal of freedom. Disclosure and critique of patriarchal structures, references to queer subcultures and civil rights movements are recurring themes in her work, as is a site-specific engagement and the inclusion of the viewer's perspective in her artistic process.

Legscutout #03 is an analogue interwoven collage. It vibrates through cleverly placed colour patterns and fragment sequences. An apparent order that is broken again and again. The densely woven jumble of paper strips and body parts depicted on them triggers unease. The concentrated nudity is disturbing and provocative, and only those who dive deep into the pictures realize that they are cut-outs of hands, elbows, forearms, the backs of knees. The seemingly provocative turns out to be a product of one's own imagination. Nevertheless, the impression of "too much" remains. The sheer quantity of human body parts overwhelms, the individual becomes part of a nameless mass.



BONV19344





**Travis Boyer**

*Spool of Collision*, 2024

Dye on silk velvet on panel in artist frame

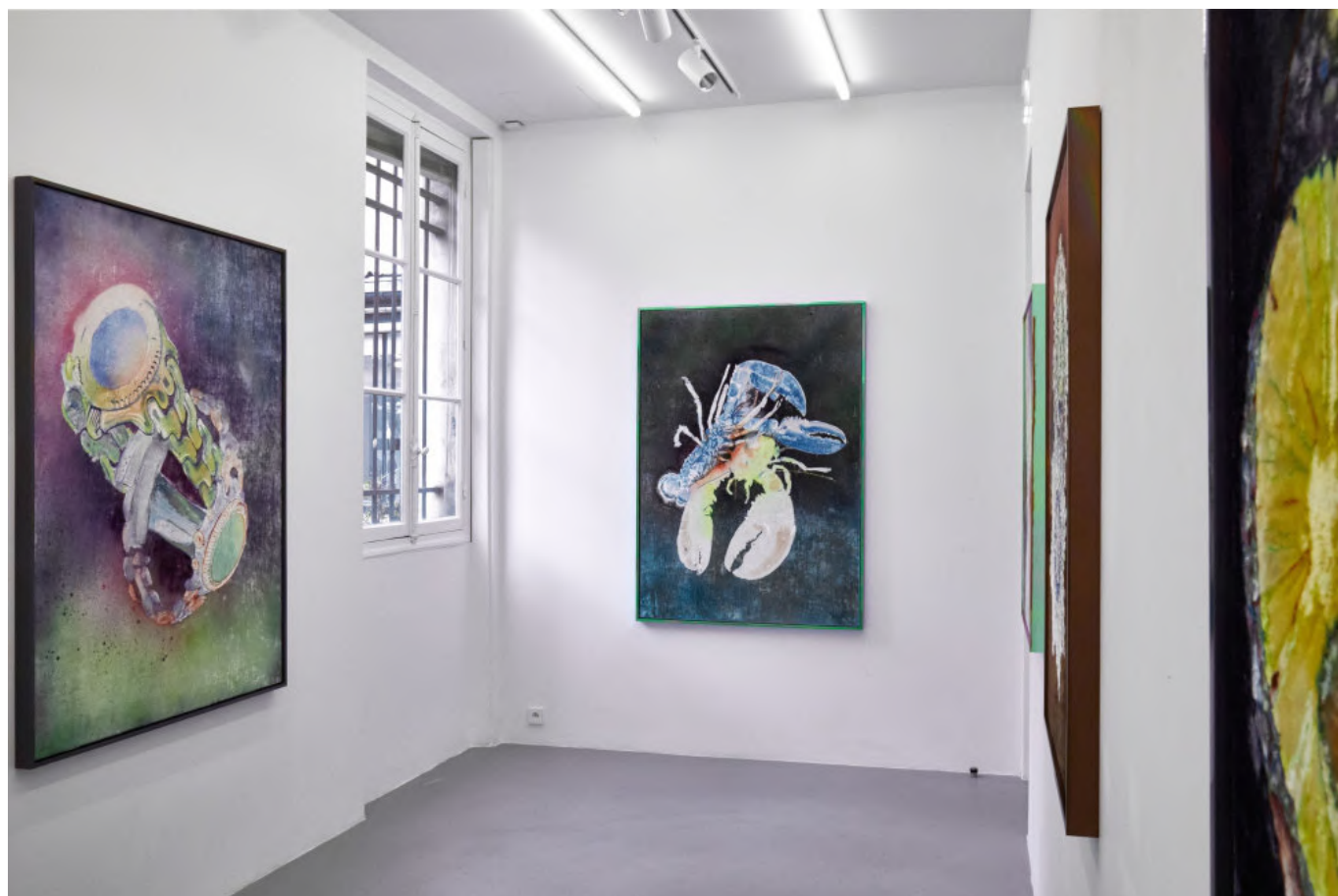
152.4 x 108.6 cm (60 x 42 ¾ in.)

156.5 x 113 cm (61 ⅝ x 44 ½ in.), framed

(BOYER28455)

EUR 24,000 (without VAT)

Travis Boyer's (b. 1979 in Fort Worth, Texas. Lives and works in New York City) paintings are a generous meditation on the foundational question of 'The One and The Many'. Boyer locates his paintings in the sensual and often sexual context, where we feel this problem most deeply. The works posit 'twoness' as a possibility and a drama. For instance, the lobsters in one of the paintings lay in two separate universes, though touching each other. Will the one ever understand what it is to be flat on one's back, detailed and translucent? Will the other ever escape a certain narcissism? Their shapes are mirrors, and yet there is also tension in the way they inhabit Boyer's velvet. Is the world a unity or a plurality? If these works had an answer to these questions, it might be that the world must be two things at once.



Installation view, Galerie Peter Kilchmann, Paris, 2024





**Travis Boyer**

*Sugar Tongue*, 2024

Dye on silk velvet on panel in artist frame

66 x 46 cm (26 x 18 1/8 in.)

67.5 x 50 cm (26 5/8 x 19 3/4 in.), framed

(BOYER28346)

EUR 10,000 (without VAT)



**Andy Denzler**

*Woman in the Salon, 2024*

Oil on canvas

60 x 50 cm (23 5/8 x 19 3/4 in.)

63.5 x 53 cm (25 x 20 7/8 in.), framed

(DENZL28758)

CHF 18,500 (without VAT)

Andy Denzler (b. 1965 in Zurich, where he currently lives and works) has created a signature style encompassing bands of pigment that alternate between static, thick marks and blurred, flowing sweeps. The human figure remains at the core of his explorations, that court the viewer's memories, leaving an impression that there is something lying beneath the surface. Perception and distortion are prominent and powerful traits of Denzler's practice.





**Andy Denzler**

*Dark Beach I*, 2024

Oil on canvas

140 x 120 cm (55 1/8 x 47 1/4 in.)

144 x 124 cm (56 3/4 x 48 7/8 in.), framed

(DENZL28755)

CHF 39,000 (without VAT)



**Andy Denzler**

*Private Room II*, 2024

Oil on canvas

70 x 80 cm (27 ½ x 31 ½ in.)

73.5 x 82.8 cm (29 x 32 ⅝ in.), framed

(DENZL28756)

CHF 24,000 (without VAT)





**Andy Denzler**

*Norgay #II, 2023*

Oil on canvas

140 x 120 cm (55 1/8 x 47 1/4 in.)

(DENZL27989)

CHF 39,000 (without VAT)

In the series *Spectral Paintings* Andy Denzler expands his subject of distorted realities and opens up the canvas and the narrative of his paintings. Instead of urban individuals in their respective sceneries, he uses vintage photographs and film stills of classic movies - what the artist describes as our collective memory - as sources for the motifs in his paintings. While human figures remain at the core of his painterly exploration, in *Spectral Paintings* he paints them in combination with bold, expressive brush strokes that strongly evoke American abstract expressionists of the 1950s and the European Neue Wilde of the 1970s and 80s. - Tenzing Norgay was one of the first two people known to certainly reach the summit of Mount Everest, which he accomplished with Edmund Hillary on 29 May 1953. Time (Magazine) named Norgay one of the 100 most influential people of the 20th century.





**Andriu Deplazes**

*Körper mit Spatzen (Body with sparrows)*, 2024

Oil on canvas

37 x 35 cm (14 5/8 x 13 3/4 in.)

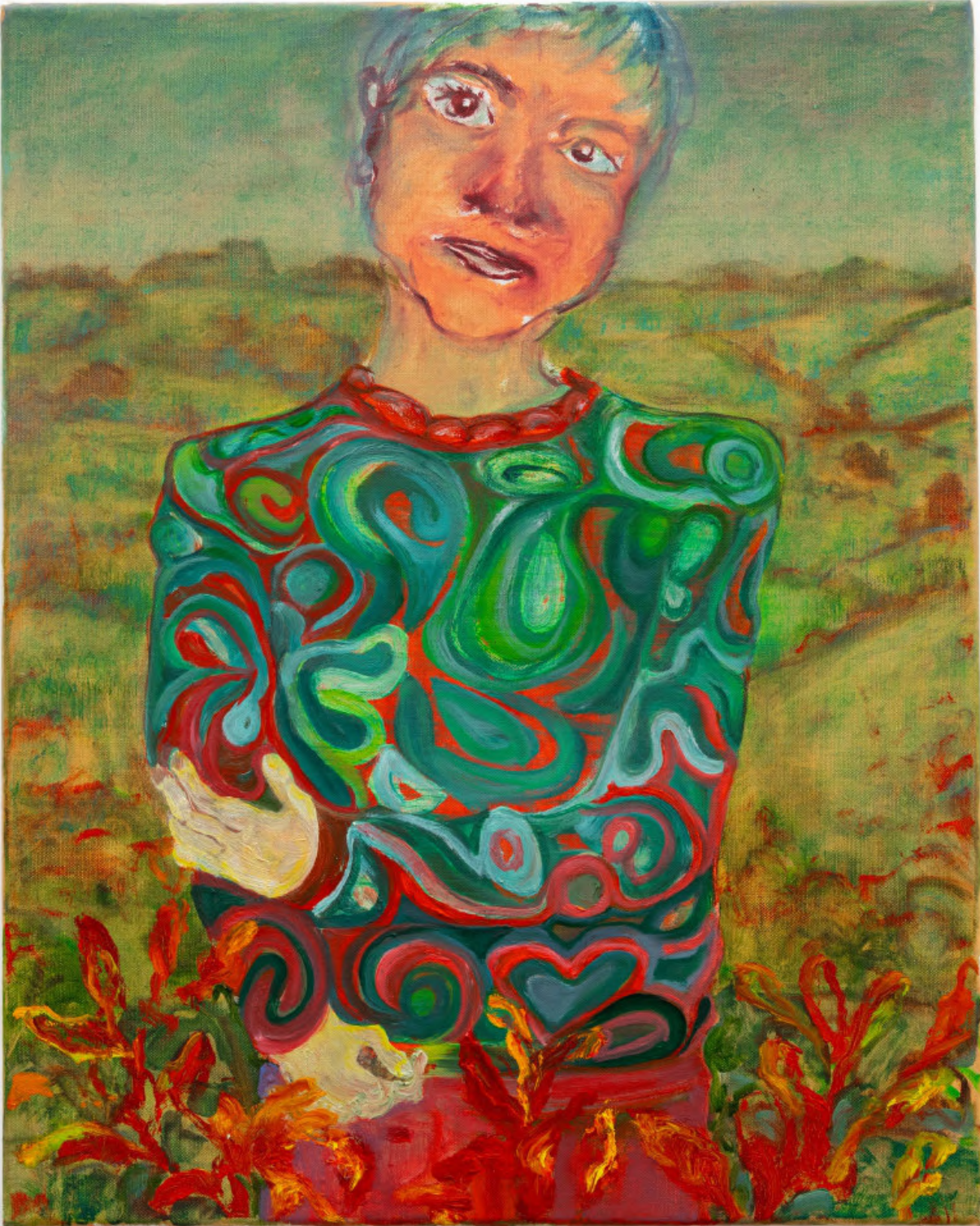
(DEPLA28680)

CHF 8,000 (without VAT)

The dramatic imagery evoked in Andriu Deplazes' works draws on various manners and moods of late nineteenth and early twentieth-century Western painting and alludes to the environmental crisis and to the aggressive exploitation of resources. Deplazes's work not only contains echoes of personal experience and fragments of current events, but also investigates the role of human beings in the social sphere, and in relation to nature, from a philosophical and anthropological standpoint. Spurred by his interest in questions of identity and in the power dynamics at work within societies and family structures, the artist places his alienated human/humanoid figures – who are often isolated and diaphanous, with vague features – in unsettling domestic interiors or contexts dominated by nature. Naked, deformed and seemingly vulnerable, the androgynous subjects presented to our gaze are the hub of a reflection on how we perceive self and body, challenging the norms and excesses of voyeurism and narcissism. Tinged with melancholy and walking a tightrope between narrative presence and physical evanescence, his characters embody archetypes of humanity and pose ironically insistent questions about identity, social dynamics, and the state of our species today, in relation to an environment, flora and fauna that may be wild or, more often, has already been anthropized.

The environmental crisis, the consumption of the landscape by agriculture – but also its diminishment through stereotyped narratives – the Romantic conception of the relationship between humans and nature, the notion of wilderness, humanity in nature, the nature of humanity and the nature of Nature: all of this feeds into works that are pointed in their critique and yet dreamlike, before which we feel unease, but also empathy and familiarity with something we recognize as intrinsically human.





**Andriu Deplazes**

*En pull vert dans nature (In green jumper in nature), 2023*

Oil on canvas

50 x 40 cm (19 ¾ x 15 ¾ in.)

(DEPLA27936)

CHF 10,000 (without VAT)





**Andriu Deplazes**

*Körper hält weisses Taubenpaar (Body holding pair of white pigeons), 2023*

Oil on canvas

70 x 40 cm (27 ½ x 15 ¾ in.)

(DEPLA27183)

CHF 12,000 (without VAT)





**Leiko Ikemura**

*Leaning On The Eyes, 2024*

Patinated bronze

58 x 38 x 35 cm (22 7/8 x 15 x 13 3/4 in.)

Ed. 1/5 (+ 2 AP)

(IKEMU28770)

EUR 80,000 (without VAT)

Leiko Ikemura's girl figures are often composed of a broken, human-looking torso and skirt-like extensions of the lower body reminiscent of colourful flowers. At first, the figures appear soft and delicate. Lovely colours and dreamy flower motifs even make the figures appear romantic and imbue them with attributes that are read as feminine. Soon, however, the motifs of the bronze and ceramic sculptures tip over into the uncanny.

"Leaning on the eyes" (2024) shows a figure lying on its stomach with its arms resting on its eyes. Her hands seem to have disappeared, and the arms appear fused with the eye sockets. Many figures have no heads or reveal the back of their heads to be broken open like cracked eggshells. The grotesque breaks with the tradition of reclining female figures that represent passive objects of lust and male desire and contrast it with an active, ambivalent, even violent figure.



IKEMU28770



IKEMU28770





IKEMU28770



**Leiko Ikemura**

*Good Morning, 2021*

Tempera and oil on jute

100 x 150 cm (39 3/8 x 59 in.)

(IKEMU27892)

EUR 90,000 (without VAT)

"In Good Morning," Ikemura creates a dreamlike landscape that emerges from fluid and indistinct forms and a dynamic interplay of elements like earth, water, and air. This interplay serves to strike a balance between the resistance of these elements and the necessity for them to merge into new states of potentiality. Rather than representing a specific, tangible location, this landscape seems to symbolize something deeper - the dwelling place of the world soul and a metaphysical embodiment of a primal, natural space. Within this space, humans, animals, and plants are shown as an ever-evolving and interconnected unity. The inspiration for this artwork is drawn from the meditative experience of awakening to soft pink and blue hues in the morning. Through her art, Ikemura encourages viewers to attune themselves to the constant transformation of existence and to embrace acceptance as a fundamental aspect of this cosmic journey.





**Leiko Ikemura**

*Out of Tempest, 2022*

Tempera and oil on nettle

90 x 90 cm (35 3/8 x 35 3/8 in.)

(IKEMU28959)

EUR 60,000 (without VAT)

Ikemura's renowned series of Girls first appeared in her work in the mid-1990s and has since become a key motif. These are delicate silhouettes of flowing colours that meet the viewer like an apparition, woven of light, contrast, and transparency. An implied horizon line suggests a landscape in the background. While the figures often radiated a mixture of innocence, vulnerability and melancholy, the new works reveal a fascinatingly sinister side.

Ikemura's work often draws from Japanese culture, reflecting a worldview deeply rooted in animism—the belief that plants, mountains, rivers, and even inanimate objects like rocks or man-made items have spirits or souls. Her paintings embrace this spiritual connection, blending transparency with immediacy in her gestures.

A female figure sits upright on a rocky surface, set against a background that shifts from fiery red to luminous yellow, and to soft purple, evoking the transition of dawn. The use of natural pigments lends the painting a magnificent brightness, applied on nettle which offers a distinct texture and tactile quality that differs from canvas.

The figure, with her eyes emerging and a subtle, transparent smile, engages the viewer with a deep sense of intimacy. A crown rests upon her head, her body appears almost unfinished, as if caught in a state of transition. Some of her hair is gently sketched with red and purple lines, while her arms and legs are outlined in pink, extending to hands that cradle a yellow fish. This interaction between the figure and the fish evokes a sense of surprise and wonder, as if the fish, out of its natural element, shares a mysterious presence with the figure.

The title, "Out of Tempest," adds a layer of enigma to the archaic scene. The chaos of the tempest, with its untamed forces, subsides into the calm of the present moment.

Is the fish still breathing, or is it meant as food, or for a ritual? Is she returning it to the water, or preparing to consume it?

Ikemura's work always carries a strong ecological awareness, inviting the viewer to reflect on the delicate balance between nature and humanity.





**Leiko Ikemura**

*huihui*, 2021

Tempera and oil on nettle

80 x 81 cm (31 ½ x 31 7/8 in.)

84 x 84 cm (33 1/8 x 33 1/8 in. ), framed

(IKEMU26644)

EUR 64,000 (without VAT)

Image 1/2

**Description**

The creatures that populate Leiko Ikemura's paintings have an attractive and at the same time deterrent power inherent in them. The theme of transformation links her works together, which often form hybrids of humans, animals and plants.

Strange yet familiar, they exert a hypnotic effect on the viewer. The tension between art and nature, as well as the transience of life can be experienced thematically in Ikemura's works.



Image 2/2



**Leiko Ikemura**

*Face*, 2011

Watercolor on paper

56 x 37.5 cm (22 x 14 ¾ in.)

69 x 49 cm (27 ½ x 19 ¼ in.), framed

(IKEMU27683)

EUR 20,000 (without VAT)

The aspects crucial to Ikemura, such as transition and transformation, appear to be exceptionally well embodied in the technique of watercolor. The transparent and aqueous forms seem to perfectly reflect the movement from one shape to the next, or from a more concrete line to an ambiguous shade. In 'Face' the contour of the eye zone appears to be the most fixed area of the composition, inviting the viewer through watering the lines of the rest of the portrait, to experience the ephemeral quality of the represented moment.





*Contemporary Faces*, 2011  
Watercolor on paper  
55.5 x 38 cm (21 ¾ x 15 in.)  
69 x 49 cm (27 ½ x 19 ¼ in.), framed  
(IKEMU27682)

EUR 20,000 (without VAT)

The aspects crucial to Ikemura, such as transition and transformation, appear to be exceptionally well embodied in the technique of watercolor. The transparent and aqueous forms seem to perfectly reflect the movement from one shape to the next, or from a more concrete line to an ambiguous shade. In *Contemporary faces* the contour of the eye zone appears to be the most fixed area of the composition, inviting the viewer through watering the lines of the rest of the portrait, to experience the ephemeral quality of the represented moment.



**Raffi Kalenderian**

*Lauren*, 2015 - 2023

Oil on canvas

56.5 x 77 cm (22 ¼ x 30 ¼ in.)

(KALEN28044)

EUR 22,000 (without VAT)

Raffi Kalenderian's paintings move from day to night, depicting fellow artists and friends in various environments- – the street, the kitchen, the studio – and capturing moments of daily life that may appear unremarkable but in Kalenderian's world are at the very essence of being. The rich and masterful tapestry of colors, strokes, and patterns follow an arc from glowing morning light to richly layered night hues.





**Raffi Kalenderian**

*Mojito*, 2023

Oil, colored pencil on linen  
45.7 x 61 cm (18 x 24 in.)  
(KALEN28046)

EUR 20,000 (without VAT)





**Raffi Kalenderian**

*Thomas McDonell in his Los Angeles Studio, 2022*

Oil on canvas

122 x 91.5 cm (48 1/8 x 36 1/8 in.)

(KALEN26267)

USD 30,000 (without VAT)

Thomas McDonell is an L.A. based actor (originally from New York) who also plays in a rock band called Moon. When Raffi Kalenderian met Thomas McDonell in Palm Spring through a mutual friend, it was really by coincidence and he wasn't aware he was an actor. They connected instantly. It turned out Thomas had gone to art school and was an artist besides pursuing an acting career. He had spent time in China for an art residency and then was casted by accident for a Chinese action movie which led to the launch of his acting career. The interior we see here is McDonell's personal studio. The objects hanging from the ceiling are some of McDonell's sculptures. The wooden object on the back wall is an artwork a fan in Russia made for the actor with images of him. The poster on the left announces McDonell's upcoming art show.

Raffi Kalenderian plays right into a Los Angeles signature style, beginning with David Hockney's iconic 1960s poolside compositions and running through to a group of loosely related contemporary painters working against foreshortening today. L.A.'s rise as a cultural hub has made stars of hometown heroes such as Henry Taylor and Raffi Kalenderian whose jewel-toned depictions of friends and artistic peers fit securely into this school.

In his paintings, Kalenderian plays with the unbiased curiosity about the stories that portraits can tell in the context of time and space. Every inconspicuous corner in his interiors, every fold in a colourful curtain, sofa cushion or piece of clothing add an essential detail to his compositions. The loud presence of angular patterns, impasto layers of colour and intense hues have become his trademark in recent years.



Installation view, Raffi Kalenderian, Galerie Peter Kilchmann, Zurich, 2022





**Eva Nielsen**

*Insolare II*, 2023

Acrylic and digital print on latex on oil on canvas

180 x 130 cm (70 <sup>7</sup>/<sub>8</sub> x 51 <sup>1</sup>/<sub>8</sub> in.)

(NIELS27670)

EUR 23,000 (without VAT)

"I was struck by the ambiguity of the Camargue territory, simultaneously so enticing and yet hostile, swampy, yet affected by drought, immutable, yet evolving, natural, yet industrial at its fringes, and protected, yet endangered. So, I sought to convey this polysemy in my artworks. In the field, my photographic approach is focused on gathering material. I shot whatever caught my eye along the journey. Then, in the studio, I combined this footage with other techniques. For "Insolare", I also played with texture, transparency, and layering, offering a fragmented and ephemeral vision of the places I visited. Never an authoritative, definitive one I hope. "Insolare" is closely relative to the screen printing technique: you burn an image, overexposing it to bring out its grain and imprint it on a screen. The light then takes a dazzling and blinding dimension, like the marshes when I walked through them. It exposes something too... Perhaps a distant echo of the liquid surface of darkroom developing baths." (Eva Nielsen)

"Insolare I" and "Insolare II" offer a disruptive experience. The oil is deposited in gradients, according to the classic sfumato technique. Printed latex is stretched over the background. The work appears like skin heated by the sun, incandescent. The viewer almost feels the warmth of the strange but seductive territories of the Camargue radiating. The very title of this series is rooted in the technique of the underlying photography.





Installation view, Eva Nielsen, Galerie Peter Kilchmann, Zurich, 2024



**Eva Nielsen**

*Limestone*, 2024

Watercolor, acrylic, ink, silkscreen and monotype on Arches paper

39.5 x 28 cm (15 ½ x 11 in.)

49.5 x 38.5 cm (19 ½ x 15 ⅛ in.), framed

(NIELS28760)

EUR 4,000 (without VAT)

Nielsen enables the viewer to explore, through successive and immersive layers, the landscapes she traverses. In the landscapes of the painter-photographer-plastician, the notion of horizon cutting and redefinition of space are structuring elements; their motifs are constants that she activates to create a contradiction, a tension between the printed trace and the pictorial gesture. For Nielsen, the landscape is never neutral. This sedimented space is composed of multiple layers; they are simultaneously geological, political, and social. They overlap with the landscape while composing its complexity. Similarly, our experience of the landscape is never neutral. Ink, watercolor, and acrylic are the first to be deposited on the paper. Screen printing comes later to weave the image, creating the grid that obstructs the view and the interstices between which to observe. Between appearance and disappearance, the experience is sensitive, memorial, and spiritual; perception in fragments, at a slow pace, ultimately restores the experience of earthly existence.



**Grace Schwindt**

*Figure at Night*, 2024

Patinated bronze

49 x 28.5 x 24 cm (19 ¼ x 11 ¼ x 9 ½ in.)

Ed. of 3 + 2 AP

(SCHWI28355)

EUR 15,000 (without VAT)









Installation view, Grace Schwindt, Galerie Peter Kilchmann, Zurich, 2024





**Grace Schwindt**

*Touched, 2024*

Ceramic, patinated bronze

36 x 46 x 17 cm (14 1/8 x 18 1/8 x 6 3/4 in.)

Variation 1/3 + 2 AP

(SCHWI28361)

EUR 15,000 (without VAT)

A central element of Schwindt's work is her research into the vulnerability of the body, the relationship between humans and their environment, and the way history and memories are constructed in Western, capitalist society. She often draws on personal stories to explore how social relations and power structures determine the actions of individuals.

The work "Touched" ideally represents Schwindt's engagement with the theme of trauma. At its center is the touch between a white ceramic face and a leaf made of blue-patinated bronze. The broad side rests on the pedestal, while the upward-pointing stem gently lies next to the mouth on the left. Only upon closer inspection, a large indentation/wound in the face becomes visible under the point of contact. The idea of healing through connection and touch is closely linked to the idea of pain, or rather the memory and visualization of pain. The leaf, with its materiality and strong color, appears very present and immediate on the white background. In contrast, due to the whiteness of the face on the white pedestal, the depicted person appears more as an apparition or a memory of one. The depiction and remembrance of pain and wounds, the act of touch, and nature are recurring motifs in Schwindt's works and accomplices in the integration and overcoming of trauma.



SCHWI28361



SCHWI28361







**Grace Schwindt**

*Dancing Leaf*, 2021

Watercolor and pencil on paper

32.5 x 25 cm (12 <sup>3</sup>/<sub>4</sub> x 9 <sup>7</sup>/<sub>8</sub> in.)

39 x 31.4 cm (15 <sup>3</sup>/<sub>8</sub> x 12 <sup>3</sup>/<sub>8</sub> in.), framed

(SCHWI28704)

EUR 3,000 (without VAT)

The series "Leaves" was created around a project based on the so-called 'Brothers Home', a place that was set up as a 'welfare center', however, with the support of a corrupt health- and support system set up with international support from the end of the Korean War, turned into an internment camp in the center of Busan in the 70s and 80s. People, who appeared to the government as a 'disturbance', were captured and imprisoned. This included homeless people, orphans and disabled people. The extent of the committed atrocities came to light only in 1987 when the camp was eventually raided. The imprisoned people were subjected to force labor, torture, rape and many were killed. The government used the term 'welfare' to describe the camps by official voices and it has not been officially recognized and dealt with to the present day. Grace Schwindt was able to speak to a survivor who shared his experience and inspired the projects through a series of testimonial drawings. The trees and leaves, which remained in the location that has now been covered by apartment blocks, play a key role in the work and are regarded as silent witnesses that seem to be a reminder of the committed crimes. Schwindt developed works in different media that deal with possibilities to look at historical trauma through individual experiences and create a delicate balance between pain, fragility, care and strength.



**Grace Schwindt**

*Leaf with Red, 2021*

Watercolor and pencil on paper

32.5 x 25 cm (12 3/4 x 9 7/8 in.)

39 x 31.4 cm (15 3/8 x 12 3/8 in.), framed

(SCHWI28708)

EUR 3,000 (without VAT)





**Grace Schwindt**

*Heliconia*, 2020

Watercolour and Indian ink on paper

61 x 46 cm (24 x 18 1/8 in.)

67 x 52 cm (26 3/8 x 20 1/2 in.), framed  
(SCHWI28618)

EUR 4,500 (without VAT)



**Grace Schwindt**

*Cattleya Labiata*, 2023

Watercolour, ink and pencil on paper

61 x 45.6 cm (24 x 18 in.),

67 x 51.5 cm (26 <sup>3</sup>/<sub>8</sub> x 20 <sup>1</sup>/<sub>4</sub> in.), framed

(SCHWI28315)

EUR 4,500 (without VAT)

Grace Schwindt (b. 1979 in Offenbach, Germany. Lives and works in London) works with film, live performance, sculpture and drawing. Through her work she unfolds visual narratives that explore the effects of capitalist culture on the body and psyche of the individual. She analyses the role that bodies, language and objects play in the construction of history and memory. Her process often originates from specific research and conversations with a wide range of people, including activists, artists, musicians, politicians, refugees and her own relatives. Many of her works examine aspects of historical events with an emphasis on social relations. The different media employed are connected and intertwined, shapes from costumes reappearing in drawings while sculptures echo performative gestures.





**Shirana Shahbazi**

*Falling\_05 (blue)*, 2024

Three-colored lithograph on cotton paper  
160 x 120 cm (63 x 47 ¼ in.)

Unique  
(SHAHB28830)

CHF 28,000 (without VAT)

This large-format lithograph by Shirana Shahbazi depicts a female figure that seems to float with infinite power and lightness in a space that is not easily defined. It remains open whether the female figure is flying or floating peacefully in the water, or whether she is falling deeper and deeper and cannot stand against the force of the water masses. The element of water gives depth and density to the work, but at the same time a certain lightness: on the surface of the water small shimmering waves and bubbles can be seen. The work attempts a spatial description, showing a simultaneity of places and spaces, created by superimposing different images. Through the technique of lithography, the work radiates with incredible colorfulness, thereby reflecting the artist's remarkable refinement in the use of this medium.

This monumental work shows us a rich, powerful colour palette, ranging from sunny yellow, to lush orange, fiery red, crimson and dragon fruit pink. In the lower half of the image is highlighted by striking red areas. The contrast between softness and lightness and strength and heaviness is thus clearly transported both on a pictorial and tonal level.





**Shirana Shahbazi**

*Displacement\_19, 2024*

Hand-colored silver gelatine print on baryta paper on aluminium, in handmade ceramic frame

13 x 17.5 cm (5 x 7 in.), print

26.5 x 31 x 6 cm ( 10 1/2 x 12 1/4 x 2 1/4 in), framed

Unique

(SHAHB28489)

CHF 15,000 (without VAT)

In this series of geometric works, rectangular shapes are interwoven in different ways. Some of the shapes appear to be transparent and their shadows become part of the composition. Are we looking at architectural elements or rather a sculpture? Does this construct exist in reality? Can we even see reality in a photograph? Shirana Shahbazi takes up this fundamental photo-historical discussion, which she skilfully questions in her works.

The architectonic, geometric compositions were built by the artist herself in her studio, photographed in black and white and printed on baryta paper. The works allow reality and fiction to merge in a remarkable way. The interior elements were coloured by hand, a technique that recalls the beginnings of colour photography and the works of important figures from the history of photography, such as the surrealist Man Ray.

Ceramic frames in colours, such as moss green, blackberry, crimson, dusky pink, mint turquoise, bold orange and onyx black simultaneously delimit and expand the constructed spaces.



**Didier William**

*Fruit Tree: Hanging Cypress*, 2024

Acrylic, oil, ink, wood carving on panel

188 x 132 cm (74 x 52 in.)

(WILLI28451)

USD 70,000 (without VAT)

This large-format work is an electric depiction of a chimerical landscape and non-gendered bodies living in weightlessness. It presents the artist's signature marriage of painting, print-making and wood-carving techniques. In the details, one sees the typical carved eyes on the bodies. As the artist says: "It is a skin that can see, that builds a circuit of looking."

For his first exhibition at Galerie Peter Kilchmann, William says, he wanted to "deprivilege that element of grounding as much as possible," to continue his previous work of "pulling the stability of ground out from underneath these narratives, and leveraging the fantastical, leveraging the mythological, leveraging the larger than life family oratory that deliberately exaggerates and erases certain parts of the narrative at the same time."

In William's work, bodies are history. They're the place you can return to if all of the ephemera of your life is gone, as it often happens during immigration and even more so during forced migration. The body is the place where the stories live, and to honor it is not just to honor its current life, but the memories that live on because of it. This is a thought process especially visible in William's work "Fruit Tree: Hanging Cypress", in which bodies form the length of a cypress tree. The bald cypress tree is a gymnosperm, a seed-producing plant and does not bear fruits. The orientation is inverted the bodies are not hanging like fruits from the trees, but carefully emerging from them, becoming them. The strong bodies gracefully intertwine like lovers, their hands slender tendrils reaching out to embrace the world around them. With a gentle sway, they weave intricate, while their supple vines trail like silken ribbons, tracing the path through the dense surface.





Detail (WILLI28451)





Detail (WILLI28451)





**Didier William**

*Limye a Pou Yo—Ouve Pot la Pou Yo, 2023*

Acrylic, oil, ink, wood carving on panel

188 x 132 cm (74 x 52 in.)

(WILLI28446)

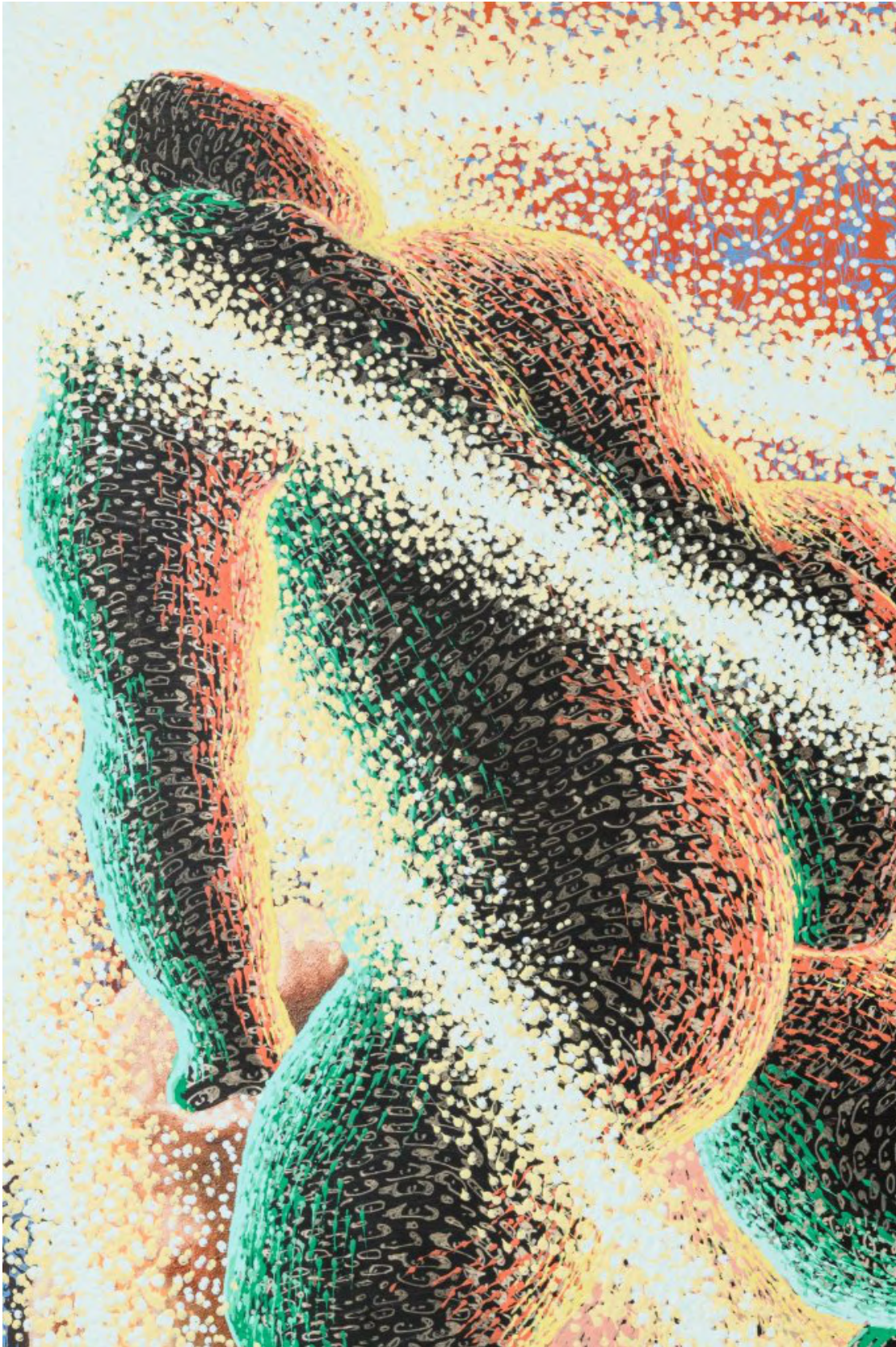
USD 70,000 (without VAT)

In “Limye a Pou yo: Ouve pot la pou yo,” meaning “The Light is theirs: Open the door for them,” represents a journey towards light and liberation, and away from the murderous colonialism that plagues Haiti’s past and present. The title of the work is a line from a song by Boukan Ginen, a Mizik Rasin band.

While his paintings contain elements of abstraction and figuration, they incorporate traditions from oil painting, acrylic, wood carving, and printmaking to comment on intersections of identity and culture. William’s interdisciplinary approach to painting evidences the many layers of meaning in each of his works that often bear titles of proverbs and testimonies in his native language of Haitian Kreyol. Androgynous human figures with carved eyes confront his audience and insist on materialising the circuitry of the gaze.

Here, several bodies seem to struggle together climbing into a portal of blinding light, whose rays strike and radiate the genderless bodies. The figures dissolve, only to be recomposed anew and seem to merge with other body formations - a slow detachment from the world that was once called home and the ceaseless search for belonging, and reorientation, in a new world, without completely leaving behind the homeland, another self. The color palette, as William states, “signals a kind of impending event. There’s something on the horizon that’s about to happen and we don’t know what it is.”





Detail (WILLI28446)





**Didier William**

*Priye (Pray)*, 2024

Acrylic, ink, wood carving on panel

76.5 x 61 cm (30 x 24 in.)

(WILLI28473)

USD 25,000 (without VAT)

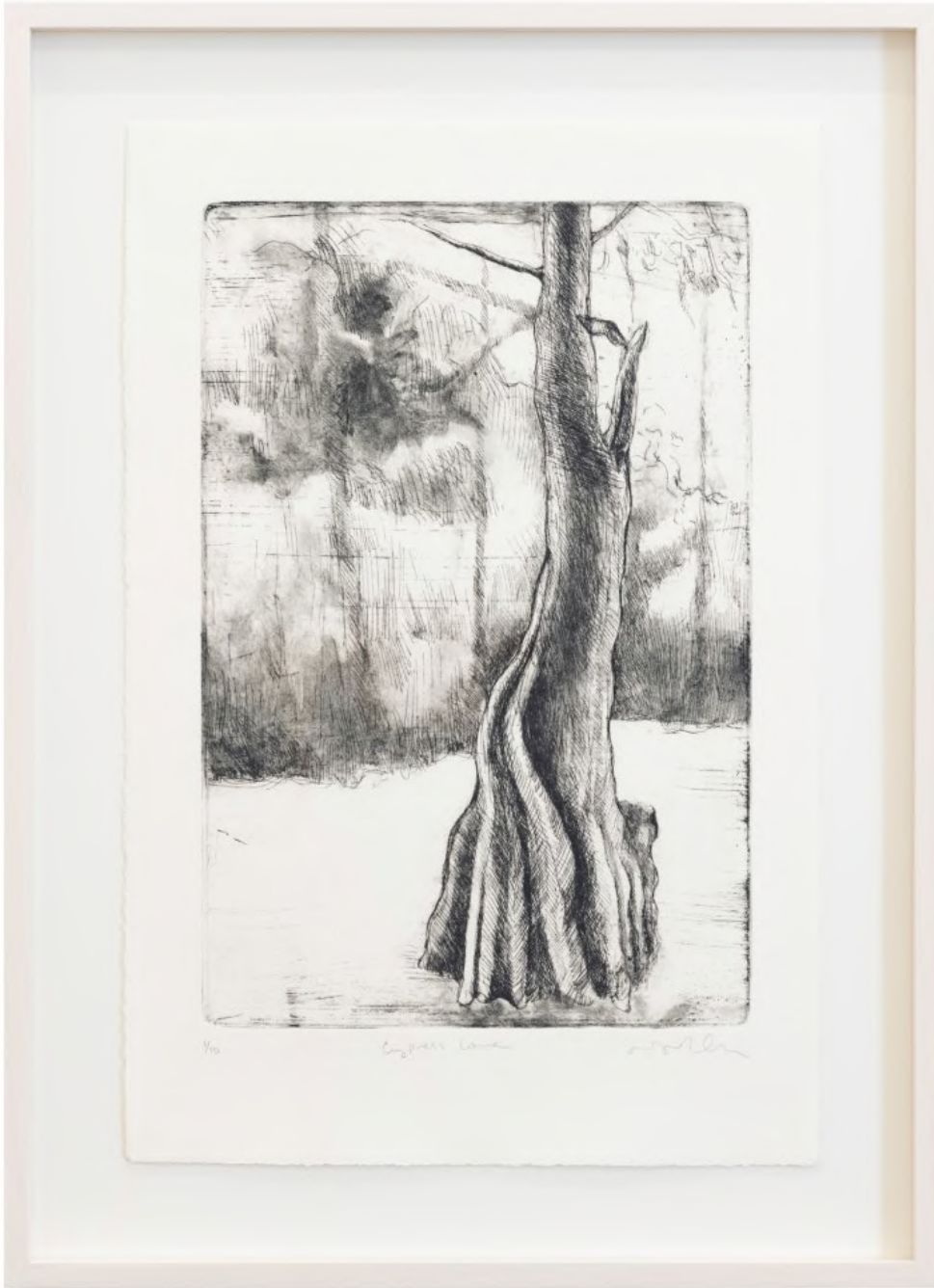
Didier William's wooden panels are etched with carvings of eyes that have come to define his work. Looking at us from under a layer of color, they remind us of the eyes lost, forcing us to look inward at ourselves, to reckon with our own pasts and histories. Self-contained and isolated single figures are rarely seen in William's oeuvre. There are often two, three or more. Sometimes, the figures dissolve, only to be recomposed anew and to merge with other body formations. A slow detachment from the world that was once called home and the ceaseless search for belonging and reorientation in a new world without completely leaving behind his homeland.

In "Pray", the artist reflects on childhood memories of mourning and trauma shared by his parents, relatives and their friends who would come to his mother's home and cry together. The collective grief extends the singular body to another person, creating a profound sense of communion. The electrical current appears to emanate from the bodies themselves, with light traveling carefully from one hand to another; fingertips nearly touch, conveying strength and tenderness as they connect.



Installation view, Galerie Peter Kilchmann, 2024





**Didier William**

*Cypress Print (1)*, 2024

Multi-plate etching, intaglio spit-bite on paper

57 x 38 cm (22 ½ x 15 in.)

70 x 51 cm (27 ½ x 20 ⅛ in.), framed

Ed. 1/10 (+ 2 AP + 2 EP)

(WILLI28487)

USD 6,000 (without VAT)

Didier considers cypress trees an organic archive of our history, memory, and as a symbol of our need to connect with the ground around us. This specific type of bald cypress tree that is depicted in the lithograph originates from the swamps in Louisiana which is a US State that, like Haiti, used to be a French colonial possession. The motif of the bald cypress appears in several other paintings within the *Fire Flight* exhibition. The is an elaborate multi-plate etching, intaglio spit-bite on paper, demonstrating William's passion and skill in printmaking.