

Galerie Rüdiger Schöttle

ART BASEL

11 – 16 June 2024

Booth A01 | Hall 2.0

SPECIAL SECTORS:

UNLIMITED

David Claerbout: Birdcage

Booth U22

KABINETT

Martin Creed

Booth A01 | Hall 2.0

EXHIBITED ARTISTS:

Helene Appel / Stephan Balkenhol /

David Claerbout / Elger Esser /

Candida Höfer / Leiko Ikemura /

Karin Kneffel / Daniel Knorr /

Goshka Macuga / Maximilian Rödel /

Thomas Ruff / Anri Sala /

Elif Saydam / Thomas Struth /

Florian Süßmayr / Thu-Van Tran / Chen Wei

Galerie Rüdiger Schöttle

Helene Appel

Helene Appel (*1976, Karlsruhe) studied painting at the Hamburg University of Fine Arts and the Royal College of Art in London. She detaches familiar things from their domestic surroundings and places natural phenomena at the center of her paintings. In a variety of formats, from small to large, the works seem so tangible and real that it seems almost impossible to escape their presence. This is precisely what determines Helene Appel's illusionistic paintings on raw, untreated linen: they transport the viewer into familiar, everyday and often accidental situations involving touch, smell or taste, thus evoking immediate associations with the object. The tactile quality of the works even tempts the viewer to touch them, so unlikely is it that what they are looking at is actually painting on canvas. Each object is presented at the same time out of ordinary constellation, which in turn draws all the attention to the details.

Significant solo exhibitions include Drawing Room, Hamburg (2023); Touchstones Rochdale, Rochdale (2023); P420 Galleria d'Arte, Bologna (2023); Städtische Galerie Delmenhorst, Niedersachsen (2022); James Cohan Gallery, New York (2018). Significant group exhibitions include Museo Marino Marini, Firenze (2023); OV Project, Brussels (2023); Palazzo De' Toschi, Bologna (2020); White Crypt, London (2018).



Abdeckplatte (Manhole Cover), 2022

Acrylic and watercolor on linen canvas
65 × 46 cm
25 5/8 × 18 1/8 in

EUR 11,200.-
sales price excl. VAT
HA/M 59

Stephan Balkenhol

Stephan Balkenhol (*1957, Fritzlar) is one of the most important artists of the current international art scene and his sculptures among the most popular and recognizable to the public. Aside from his bronze sculptures in public spaces around the world, well-known are his virtuosic wood sculptures worked from a single piece of wood. A chainsaw first gives the trunk a rough outline, then a chisel and mallet do the precision work carving out the figures. Finally, a carefully applied layer of paint breathes life into them. The human being is at the center of Balkenhol's work. Although our eyes are strangely unable to meet their gazes, his figures emanate serenity and a sense of calm. They appear introverted and contemplative as if pondering their own existence or interrogating the beholder's alter ego. It is almost impossible to ignore the presence of Balkenhol's figures. Their appearance is so familiar to us from our everyday lives that the artist's faces are habitually called "mirrors of our time." They've been populating our cultural landscape for years, especially in Europe, and so we think we know them intimately whenever we see a new work by the artist. But this very ambivalence in their eyes continually leaves room for something new. One might assess the figures differently depending on one's mood and experience them as a companion through one's own imagination.

Recent significant solo exhibitions include Museum Wiesbaden, Wiesbaden (2024); Lehmbruck Museum, Duisburg (2021); Museum Jorn, Silkeborg, Denmark (2020); Palais d'Iéna, Paris (2020); Centro de Arte Contemporáneo, Málaga, Spain (2018); Kunsthalle Emden, Emden (2018). Significant group exhibitions include Skulpturenpark Waldfrieden, Wuppertal (2023); Heidi Horten Collection, Vienna (2022); National Museum of Art, Osaka (2018); Albright-Knox Art Gallery, Buffalo, USA (2016).



Place holder

Mann mit der Weltkugel, 2023

Wawa wood

170 × 34,5 × 34,5 cm

66 7/8 × 13 5/8 × 13 5/8 in

EUR 60,000.-

sales price excl. VAT

BS/S 2546

Galerie Rüdiger Schöttle

David Claerbout

Time and its perception are central to David Claerbout's (*1969, Belgium) artistic practice. Since the mid-1990s, he has been examining the lines between still and moving images, between analog and digital visuals.

In "Birdcage", the calm of an idyllic garden is suddenly disrupted by an explosion, turning the peaceful scene into chaos and destruction. The artist guides us into a natural landscape in its greatest splendor as the camera suddenly stops and the colors tinge into reds and oranges. As the violence unfolds during a long, muted scene, a sense of emergency yet awe grips the viewer, entranced by the overwhelming beauty of the images. By depriving the film of all sound, the artist emphasizes the visual power of the explosion. The slow and silent images enhance this visual intensity even further. The spectator is turned into a voyeur of the inevitable destruction with no choice but to observe and surrender.

At this year's Art Basel Unlimited, Galerie Rüdiger Schöttle will be presenting "Birdcage", in collaboration with his other representative galleries.

Selected solo exhibitions include Centraal Museum, Utrecht (2024); Taipei Fine Arts Museum, Taipei (2023); Milwaukee Art Museum, Milwaukee (2022); De Pont Museum of Contemporary Art, Tilburg (2021). Recent group exhibitions include Palazzo Contarini-Polignac, Venice (collateral exhibition to the Venice Biennale 2024); Museum Frieder Burda, Baden-Baden (2024); Lenbachhaus, Munich (2023); Museum of Contemporary Arts of the Wallonia-Brussels Federation, Grand-Hornu (2022).



Birdcage, 2023

Single-channel video projection, color, stereo sound

1h 36 min

Edition 5/7 + 2AP + 1 AC

EUR 120,000.-

sales price excl. VAT

CD/V 2532

Galerie Rüdiger Schöttle



Birdcage (Cool Periphery), 2023 – 2024

Ink, pastel and gouache on paper
115 × 110 cm
45 1/4 × 43 1/4 in

EUR 28,000.-
sales price excl. VAT
CD/P 22



Birdcage (Between Pixels and Organic Splatting), 2023 – 2024

Ink, pastel and gouache on paper
90 × 110 cm
35 3/8 × 43 1/4 in

EUR 25,000.-
sales price excl. VAT
CD/P 23

Galerie Rüdiger Schöttle

Martin Creed

Martin Creed (*1968, Wakefield) is one of today's leading exponents of conceptual art. Artist, performer, composer, and 'punk poet', he has become known for hugely varied work, which is by turns uncompromising, entertaining, shocking, and beautiful. He won the Turner Prize in 2001 for "The Lights Going On And Off", "Work No. 227", shown at Galerie Rüdiger Schöttle that same year. In Creed's "Step Paintings", colors build up like a staircase to heaven, like a wedding cake, like favorite socks in a drawer, like a house on an island in the middle of the sea. "The experience of looking at a painting on a wall is a live, kinetic event because people are living, breathing and moving, but the solid, stable, step pyramid structures give me something to hang on to in that uncertain, everchanging world." – Martin Creed.

"Creed is a social artist; the true magic of his work lies in the way it interacts with people and places." – Jonathan Jones, 'Martin Creed's stairway to heaven,' The Guardian, London, UK, August 1, 2011, ill. (on Work No. 1059).

During this year's Art Basel, Galerie Rüdiger Schöttle will present a selection of Martin Creed's oeuvre as part of the art fairs Kabinett section. Two site-specific murals consisting of bold colors, intersecting lines, and simple geometric patterns fill the exhibition space and reassert the role of mural painting in contemporary art practice. The installation is accompanied by his renowned Step Paintings, colorful depictions of broccoli, and a sculpture made of bronze and gold representing "Peanut Butter on Toast."

Recent solo exhibitions include Museum für Konkrete Kunst, Ingolstadt (2023-2024); Mercer Art Gallery, Harrogate (2023); Hauser & Wirth, Los Angeles (2022); Museo Jumex, Mexico City (2022); Centro Botín, Santander, Spain (2019); Tate Britain, London (2018); Museum Voorlinden, Wassenaar (2017). Recent group exhibitions include Fundació Joan Miró, Barcelona (2023); Ackland Art Museum, Chapel Hill (2023); Rennie Collection, Vancouver (2022); Bundeskunsthalle, Bonn, Germany (2020); Kunsthalle Bremen, Bremen (2019); National Galleries of Scotland, Edinburgh (2015).



Work No. 3071, 2018

Patinated bronze and gold
3,8 × 16 × 8,2 cm
1 1/2 × 6 1/4 × 3 1/4 in
Edition 5/5 + 2 AP

USD 40,000.-
sales price excl. VAT
CM/S 2095

Galerie Rüdiger Schöttle



Work No. 3797, 2023

Acrylic on canvas
33 × 24 cm
13 × 9 1/2 in

USD 45,000.-
sales price excl. VAT
CM/M 21



Work No. 3798, 2023

Acrylic on canvas
33 × 24 cm
13 × 9 1/2 in

USD 45,000.-
sales price excl. VAT
CM/M 22

Galerie Rüdiger Schöttle



Work No. 3774, 2014 – 2023

Acrylic on canvas
51 × 41 cm
20 1/8 × 16 1/8 in

USD 55,000.-
sales price excl. VAT
CM/M 23



Work No. 3801, 2023

Acrylic on canvas
46 × 38,4 cm
18 1/8 × 15 1/8 in

USD 50,000.-
sales price excl. VAT
CM/M 20

Galerie Rüdiger Schöttle



Work No. 2843, 2017

Fabric paint on card
17,8 × 17,8 cm
7 × 7 in

USD 25,000.-
sales price excl. VAT
CM/P 4



Work No. 2842, 2017

Fabric paint on card
17,8 × 17,8 cm
7 × 7 in

USD 25,000.-
sales price excl. VAT
CM/P 5



Work No. 2839, 2017

Fabric paint on card
17,8 × 17,8 cm
7 × 7 in

USD 25,000.-
sales price excl. VAT
CM/P 6

Galerie Rüdiger Schöttle

Elger Esser

Elger Esser's (*1967, Stuttgart) landscape photographs are tranquil moments that seem to belong to bygone eras. Time seems to stand still and the viewer's gaze dwells in dreamlike, melancholic landscapes. Detached from both time and place, these scenes of bridges, riverside towns and seacoasts awaken vague memories and daydreams. Water, light and architecture merge into one inseparable unity. The lyrical, pictorial language, full of atmosphere and governed by the classical rules of composition, conveys an overall impression of perfect harmony. The pale, delicate colors heighten the impression of being transported into the past.

Until recently, Elger Esser celebrated his latest solo exhibition "Mémoire Céleste" at the abbey of Moint-Saint-Michel, where he presented a selection of new works created in the historic confines of the abbey and its surrounding landscapes. Further solo exhibitions include Rosegalerie, Santa Monica, CA (2023); Musée d'Art moderne de Fontevraud (2023); Flowers Gallery, Hong Kong (2022); Dominik Mersch Gallery, Sydney (2021); Musée de la Mer, Ile Sainte Marguerite, Cannes (2020); Staatliche Kunsthalle Karlsruhe (2016). Recent group exhibitions include Kunsthalle Würth, Schwäbisch Hall (2023); Museum Schloss Moyland (2023); Musée d'Art Contemporain Lyon (2022); Würth Haus Rorschach (2022); Thaddaeus Ropac, Salzburg (2022) Museum Franz Gertsch, Burgdorf (2021); Museum Kunstpalast, Dusseldorf (2019).



Mont Saint Michel Baie étoilée, 2023

Mixed media: silver-plated copper plate, Direct print, shellac
71 × 95 cm
28 × 37 3/8 in
Edition 1/3 + 1AP

EUR 36,000.-
sales price excl. VAT
EE/F 2203

Galerie Rüdiger Schöttle



Tombelaine IV, 2022

Mixed media: silver-plated copper plate, Direct print, shellac

47 × 62 cm

18 1/2 × 24 3/8 in

Edition 2/3 + 1AP

EUR 22,000.-

sales price excl. VAT

EE/F 2204

Amalienstrasse 41
80799 Munich
www.galerie-schoettle.de

Galerie Rüdiger Schöttle

Candida Höfer

Candida Höfer, (*1944, Eberswalde) is undeniably one of the leading contemporary international photo artists. She is primarily known for her large-format color photographs of mostly deserted interiors of artistic and cultural relevance. Places of knowledge, places of education, places of enjoyment of the arts such as libraries, museums, public rooms of earthly and divine power in palaces and churches, cultural meeting places such as theatres and opera houses, which she composes deliberately matter-of-factly, from a central perspective or a diagonal ideal.

One of the most culturally rich opera houses in the German-speaking world, the Semper Opera in Dresden, was still missing from her series of interior photographs of world-famous opera houses. Last year, the artist succeeded in including the much-performed opera house in her oeuvre. Candida Höfer was able to use several days of the theater's summer break to take pictures with her large format camera. The result is fourteen spatial portraits that provide different perspectives of the stage, the auditorium, the workshops, the cloakroom and the staircase. The complete series has been on display since March in the Kupferstichkabinett in Dresden alongside selected woodcuts, copperplate engravings and etchings by Albrecht Dürer, Daniel Hopper and Giovanni Battista Piranesi.

Recent solo exhibitions include Macao Museum of Art, Macao (2024); Sean Kelly, New York (2023); Kunstmuseum Liechtenstein & Hilti Art Foundation Vaduz (2022); Kunthistorisches Institut der Universität Bonn (2022); North Carolina Museum of Art, Raleigh (2019). In September 2024 her oeuvre will be awarded with the Käthe Kollwitz Prize combined with a solo show at the Akademie der Künste Berlin.



Semper Oper Dresden IV 2023, 2023

Inkjet print

184 × 174 cm (framed)

72 1/2 × 68 1/2 in (framed)

Edition 4/6

EUR 59,000.-

sales price excl. VAT

HC/F 2711

Leiko Ikemura

Leiko Ikemura (*1951, Tsu, Japan), lives and works in Berlin and Cologne. In her yearslong artistic practice, Leiko Ikemura has created a complex, poetic, and internationally acclaimed oeuvre. Her sculptures, paintings, photographs and video works offer a narrative journey through imaginary (pictorial) worlds. Ambiguous and multivalent, ever-changing, compressing and dispersing as well as creaturely, organic, and landscape-related elements seem to coalesce in amorphous configurations. The physical boundaries between image and experiential space are crossed—if not rendered obsolete. The works exude an immanently immersive pull that allows viewers to plunge into the artist's cosmos of sensory experiences.

Recent solo shows include Heredium Museum, South Korea (2024); Georg Kolbe Museum, Berlin (2023); Humboldt Forum, Berlin (2022); La Ciutat de les Arts i les Ciències, Valencia (2022); Sainsbury Center for Visual Arts, Norwich (2021); Centro de Arte Caja de Burgos, Spain (2020); Kunsthalle Rostock, Germany (2020); Kunstmuseum Basel, Basel (2019); The National Art Center, Tokyo (2019). Recent group exhibitions include Franz Marc Museum (with Karin Kneffel), Kochel am See (2024); Museum Mayer van den Bergh, Antwerp (2023); ERES-Stiftung, Munich (2023); Museum Frieder Burda, Baden-Baden (2022); Museum of East Asian Art, Cologne (2022); The National Art Center, Tokyo and the National Museum of Modern Art, Kyoto (2022); Staatliche Kunsthalle Karlsruhe, Karlsruhe (2020); Frieze Sculpture, English Gardens, Regent's Park, London (2019); Bayerische Akademie der Schönen Künste, Munich (2017).



violet mountain, 2023

Cast glass
17 × 23 × 16 cm
6 3/4 × 9 × 6 1/4 in
Edition 2/5

EUR 48,000.-
sales price excl. VAT
LI/S 12

Galerie Rüdiger Schöttle



Kind of Mountains, 2019

Tempera on jute
120 × 100 cm
47 1/4 × 39 3/8 in

EUR 90,000.-
sales price excl. VAT
L/M 18



Not Cloud, 2018

Tempera on jute
60 × 70 cm
23 5/8 × 27 1/2 in

EUR 52,000.-
sales price excl. VAT
L/M 26

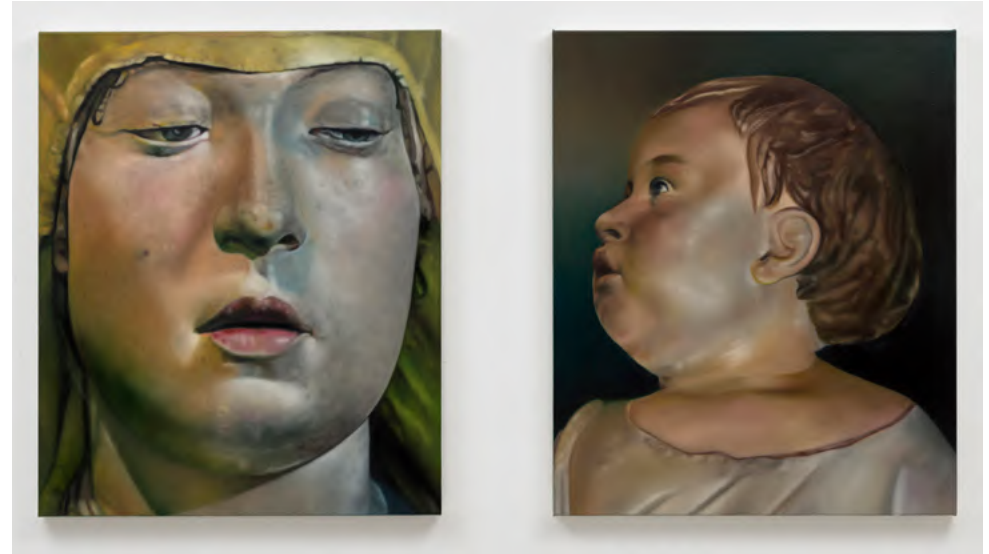
Galerie Rüdiger Schöttle

Karin Kneffel

Karin Kneffel (*1957, Marl) is one of the leading contemporary German painters worldwide. Born in the western region of Germany, known as the Ruhr area, Karin Kneffel began her artistic career focusing on the post-war architecture of her homeland. Her master studies with Gerhard Richter led her to embrace new techniques and innovative subjects at the time, highlighting her small-scale animal portraits and monumental fruit paintings. Karin Kneffel's works are characterized by her photorealistic technique and her use of intense, bright colors.

In her new series "Face of a Woman, Head of a Child", Karin Kneffel approaches sacred art from a contemporary and innovative perspective, breathing new life into Christian statues from the 15th and the 16th centuries. For years, the artist has been collecting photographs of statues that represent Madonna and the infant Jesus, capturing the unique expressions and representations of these sacred figures. For the first time, Karin Kneffel deals with portrait painting and explores themes such as motherhood, the subjectivity behind the representation of these universal figures and their human dimension. In doing so, Karin Kneffel not only celebrates the timeless splendor of these religious statues but also invites viewers to contemplate the complex interplay between tradition and innovation in contemporary art.

The Museum Küppersmühle in Duisburg, Germany is currently presenting a great retrospective of Karin Kneffel's oeuvre, including works from her early beginnings. Further solo exhibitions include Museum Franz Gertsch, Burgdorf (2024); Gagosian, Rome (2023); Max Ernst Museum, Bruhl (2022); Museum Frieder Burda, Baden-Baden (2019); Kunstmuseum Bonn (2017); Museo de Arte Contemporáneo, La Coruña, Spain. Recent group exhibitions include Franz Marc Museum (with Leiko Ikemura), Kochel am See (2024); Museum Istanbul Modern, Istanbul (2023); The National Gallery, Reykjavik (2023); Stiftung Olbricht, Berlin (2020); Museum für Moderne Kunst, Bremen (2018); Kunstmuseum Stuttgart (2017); Museum Frieder Burda, Baden-Baden (2016).



Place holder

Madonna and Child (Diptych), 2024

Oil on canvas
120 × 100 cm (each)
47 1/4 × 39 3/8 in (each)

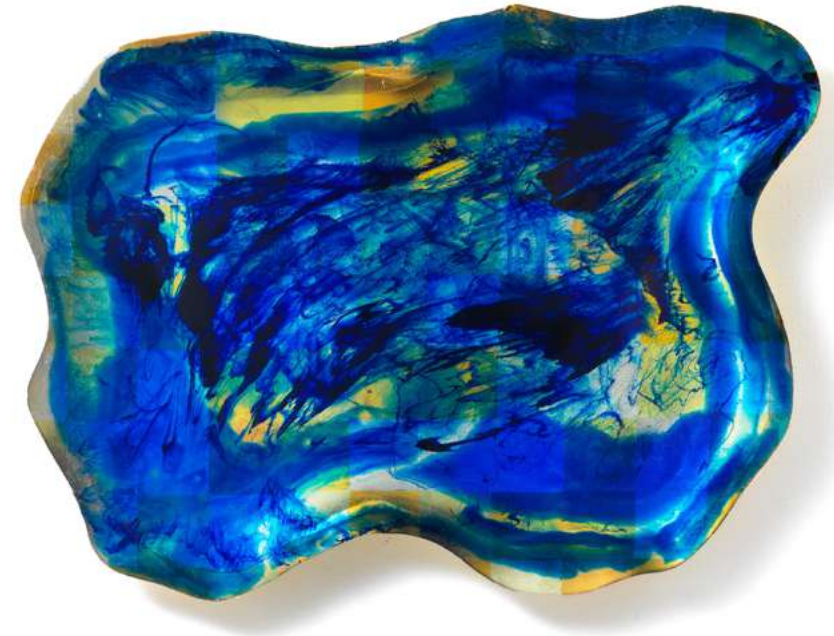
EUR 185,000.-
sales price excl. VAT
KK/M 34

Galerie Rüdiger Schöttle

Daniel Knorr

Daniel Knorr (*1968, Bucharest) is currently based in Berlin, Germany. He gained international recognition when he represented Romania at the 51st Venice Biennale in 2005. Additionally, in 2017, he participated in documenta 14 held in Kassel and Athens. One of Knorr's highly acclaimed artistic series is titled "Depression Elevations." This series, initiated in 2013, explores our contemporary socio-political climate and captures the essence of our everyday history. Knorr takes a unique approach by pouring material directly into depressions, e.g. into a pothole in the street, or by casting off haptically interesting surface textures, and subsequently manipulating them in his studio. Through this process, the artist achieves a captivating three-dimensional artwork that blurs the boundaries between painting and sculpture. The sculptures' shapes provide insights into the surface structures of his chosen objects and their gradual historical transformation, serving as direct witnesses to the past and current era we inhabit.

Significant solo exhibitions include Pingshan Art Museum, Shenzhen (2022); Museum of Contemporary Art, Eupen (2021); Kunsthalle Tübingen (2020); Meyer Riegger, Berlin (2019); Pinakothek der Moderne, Munich (2017); Kunsthalle Basel, Basel (2009); Romanian Pavilion, 51. Biennale, Venice (2005). Significant group exhibitions include Museum Frieder Burda, Baden-Baden (2023); Lenbachhaus, Munich (2022); Wrocław Contemporary Museum, Wrocław (2021); Documenta 14, Athens / Kassel (2017).



Depression Elevations Wind and Water, 2022

Pigmented polyurethane cast, UV-resistant, gold leaf, 22-24k gold
86 × 63 × 5 cm
33 7/8 × 24 3/4 × 2 in

EUR 22,000.-
sales price excl. VAT
DK/S 22

Galerie Rüdiger Schöttle

Goshka Macuga

Goshka Macuga was born in 1967 in Warsaw, Poland and lives and works in London. Macuga's practice is based on historical and archival research, which informs her installations, sculptures, tapestries, and collages. As an artist she simultaneously assumes the role of a curator, historian, and exhibition designer. Macuga questions historiography, political structures, and the pressing issues of our time. Over the past years, Macuga has created a series of large-scale tapestries that weave her ideas in assembly mind maps, presentations, and panoramic scenes. Macuga takes up the historical medium of Gobelin tapestries, a portable textile often emblazoned with political messages. With the 3-D printed wall sculptures we are showing in Basel, Goshka Macuga delves deeper into the formal, relief-like structures of her tapestries. Wall-based reliefs are crafted from detailed three-dimensional scans of Macuga's jacquard tapestries, serving as templates for various treatments including recasting, painting, and growth in mycelium. These pieces are finished in colors drawn from historic locations marked by destruction and sites connected to mankind's aspirations, such as space exploration missions to Mars or the Moon. In 2019, Macuga was commissioned to make a large-scale tapestry for the Museum of Modern Art, New York. The work re-stages a well-known photograph of Andre Malraux taken in 1954, featuring Macuga surrounded by images that are intrinsically linked to MoMA's history and collection.

Solo exhibitions include Fundació Antoni Tàpies, Barcelona (2022); MUSAC, León, Spain (2021); Kestnergesselchaft, Hannover (2019); MoMA, New York (2019); Prada Rong Zhai, Shanghai (2019); Neues Museum, Nürnberg (2018). Recent group exhibitions include Museum Frieder Burda, Baden-Baden (2024); Fondazione Prada, Milan (2023); Museum of Applied Arts (MAK), Vienna (2023); Belvedere Garden, Vienna (2023); Nottingham Contemporary, Nottingham (2022); Kunsthalle Tübingen (2020); The Met Breuer, New York (2018). Macuga was included in Documenta 2012 and nominated for the Turner Prize in 2008. She was elected a Royal Academician in 2024.



Jupiter, 2024

Patinated bronze, jesmonite cast
100 × 70 × 6 cm
39 3/8 × 27 1/2 × 2 3/8 in

EUR 35,000.-
sales price excl. VAT
MG/S 63

Galerie Rüdiger Schöttle



Uranus 2, 2024

Jesmonite cast
100 × 140 × 6 cm
39 3/8 × 55 1/8 × 2 3/8 in

EUR 53,500.-
sales price excl. VAT
MG/S 62

Amalienstrasse 41
80799 Munich
www.galerie-schoettle.de

Maximilian Rödel

“I attempt to solve pictures for me, what emerges in the end, I never know. If I recognize something in the picture while painting that triggers a memory in me that I wasn't aware of before, it's finished. This exposed point reverses the painting into something objectively perceptible. My goal is to depict this inspiration as accurately as possible. I do not care what exactly is triggered, what matters is that a connection is created with the viewer.” – Maximilian Rödel

Boundary-dissolving, space-opening and immersive, allowing for associations and yet intangible and concealed, Maximilian Rödel's (*1984) color-abstracted oil paintings harbor a seemingly effortless complexity and multi-layeredness that allows for fundamental reflections on the Anthropocene. In terms of art history, classically standing in the tradition of American Abstract Expressionism, as it sprouted particularly in New York in the 1940s and 50s with its numerous subcurrents, the artist's canvas surfaces are treated as a field of vision without a central focal point. Specifically in the large-scale works, the color spaces seem to transcend the recipient's peripheral field of vision. In the sense of a large-scale and generous application of color as well as a careful compositional construction, which nevertheless follows an intuitive process of creation, clear parallels to Color Field Art become apparent. The heightened formal reduction in turn shares essential pictorial design strategies of Minimal Art of the early 1960s. All these characteristics stemming from the history of abstraction are transposed into contemporary and timeless paintings of glistening beauty and raw, artificial imagery.

Maximilian Rödel first studied at the HbK Braunschweig with Walter Dahn and Hartmut Neumann. This was followed by studies at the UdK Berlin with Thomas Zipp and Robert Lucander, which he completed in 2011 as a master student of the latter. Recent significant solo exhibitions include Carvalho Park, New York (2022); Kunstverein Arnsberg (2022); Martina Tauber Fine Art, Munich (2022); Documenta 15, Kassel (2022); Kunstverein Arnsberg (2021). Significant group exhibitions include KIAF Seoul (2023); Galerie Du Monde, Hong Kong (2023); Kunstverein Hannover (2013); Freies Museum, Berlin (2011); Kunstverein Weiden (2010); and the Indianapolis Museum of Contemporary Art (2010).



yet untitled, 2024

Oil on canvas
135 × 115 cm
53 1/8 × 45 1/4 in

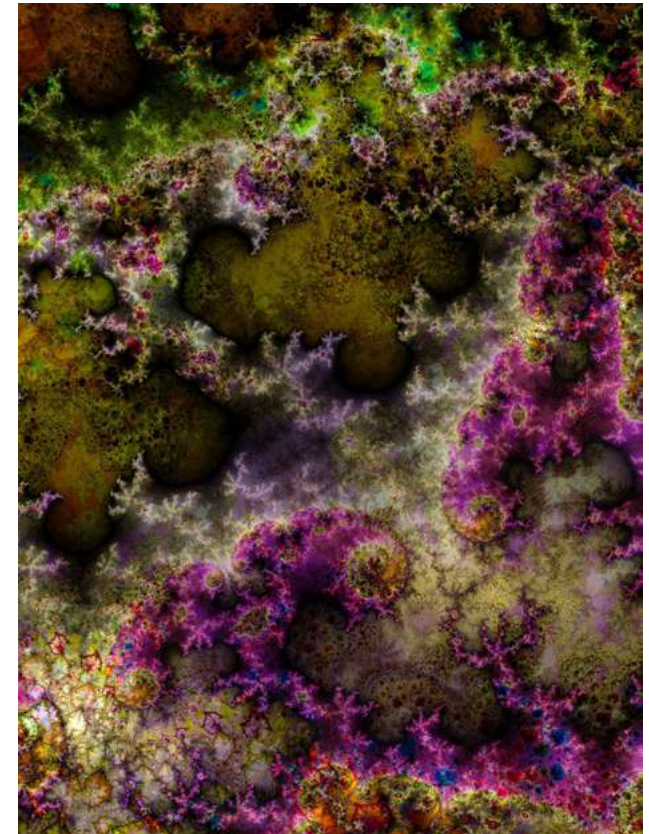
EUR 13,500.-
sales price excl. VAT
MR/M 25

Galerie Rüdiger Schöttle

Thomas Ruff

Being a photographer in a very paradoxical sense, Ruff calls the medium of photography into question more than almost every other photographer of our time. If we were to cast a retrospective glance over his oeuvre of the last twenty years, it would not escape our notice that he is concerned less with depiction in his photography than with undepictability. Thomas Ruff, even called a photographer, often does not use his own camera to create some series of his manifold work. Thomas Ruff's new series "d.o.pe." and "untitled#" were created over the past two years. Both series offer abstract pictorial worlds resulting from distinct technical approaches. Using computer software, Thomas Ruff generated pszchedelic-looking images for "d.o.pe.," which create an enormous maelstrom effect through fractal patterns in vibrant colors. In parallel, the series "untitled#" was created. For this purpose, Ruff suspended wire structures from the ceiling on a nzlon cord against a black backdrop and captured the erratic dance of the light created bz uncontrollable pendulum movements. Both the "untitled#" and "d.o.pe." series convey a mysterious effect. The sweeping forms and movements take over the pictorial surface, Thomas Ruff set the stage for them.

Recent solo exhibitions include PKM Gallery, Seoul (2024); Sprüth Magers, Berlin (2023); Musee d'art moderne et contemporain de Saint-Étienne Métropole (2022); David Zwirner, New York (2022); National Taiwan Museum of Fine Arts, Taiwan (2021); K20-Kunstsammlung Nordrhein-Westfalen, Dusseldorf (2020); National Portrait Gallery, London (2017), Whitechapel Gallery, London (2017). Recent group exhibitions include Kunstpalasst Düsseldorf, Dusseldorf (2024); Philara Collection, Dusseldorf (with Thomas Struth) (2024); Museum Brandhorst, Munich (2023); Royal Academy, London (2023); Kunsthalle Bielefeld, Germany (2022); Red Brick Art Museum, Beijing (2021); Museum of Contemporary Art, Chicago (2020), Tate Modern, London (2018).



d.o.pe. 13 II, 2023

Colaris print on velour carpet
267 × 200 cm
105 1/8 × 78 3/4 in
Edition 1/4

EUR 100,000.-
sales price excl. VAT
RT/I 7

Galerie Rüdiger Schöttle



untitled#19, 2022

Chromogenic print
120 × 100 cm (framed)
39 3/8 × 31 1/2 in (framed)
Edition 2/5

EUR 30,000.-
sales price excl. VAT
RT/F 2978



untitled#21, 2022

Chromogenic print
120 × 100 cm (framed)
39 3/8 × 31 1/2 in (framed)
Edition 2/5

EUR 30,000.-
sales price excl. VAT
RT/F 2979

Galerie Rüdiger Schöttle

Anri Sala

Anri Sala's (*1974, Tirana) transformative, time-based works are based on a complex network comprising sound, image, installation, and architecture. During the last decade, sound and music have adopted a key role; his installations engage both sight and sound, sometimes even the whole body. In his artistic practice, Anri Sala examines concepts such as the perception of reality, truth, and historical transformation, utilizing personal experiences, socio-political contexts, and different forms of communication.

In his early works of the late 1990s and early 2000s, Anri Sala used documentary strategies to examine life after communism in his native Albania, examining the role of language and memory in social and political storytelling. In his subtle visual narratives, Sala often depicted what appeared to be frames of everyday life, and his intimate observations experiment with fiction to double as enigmatic portraits of society. Belonging to this period is the group of four photographs entitled "Bulevardi Zhan d'Ark," wherein the artist captured a group of unidentified children playing along the eponymous boulevard in Tirana, Albania.

The the artist's new series of frescoes, created in 2023, is currently being featured at the Kunstmuseum Basel alongside the Old Masters Collection. Further solo shows include Esther Shipper (Seoul 2024); Chantal Crousel, Paris (2023); Bourse de Commerce – Pinault Collection, Paris (2022); Kunsthaus Bregenz, Bregenz (2021); Kunstmuseum Basel, Basel (2019); Centro Botín, Santander (2019); Marian Goodman Gallery, New York (2018); New Museum, New York (2016); Haus der Kunst, Munich (2014). Significant group exhibitions include The Art Museum of Uppsala (2024); Kunstmuseum Basel, Basel (2024); Museum Villa Stuck, Munich (2023), Lenbachhaus, Munich (2023); Castello di Rivoli, Rivoli (2023); Hamburger Kunsthalle, Hamburg (2022), National Museum of Modern and Contemporary Art, Seoul (2022); Fondazione Prada, Milan (2016).



Bulevardi Zhan d'Ark, 2005

Series of 4 photographs
30 × 40 cm (each)
11 3/4 × 15 3/4 in (each)
Edition 1/5 +2 AP

EUR 25,000.-
sales price excl. VAT
SA/F 2141/1

Galerie Rüdiger Schöttle

Elif Saydam

Elif Saydam's (*1985, Calgary) circular images show details of ornamental Moorish patterns, marble floors, coffered ceilings, or other architectural elements from Spanish Andalusia, but also paradisiacal plants and fruit or details of plastic products from souvenir shops that imitate classic ceramics from another era, for example. The details are mirrored and superimposed, it is difficult to distinguish between what is painted or printed, what was artificially created or actually experienced. The works have been decorated with painted ornaments, flowers or gilded frames on what appears to be a printed surface. Elements appear from Islamic miniature painting, which Elif Saydam has been intentionally using decoratively for some time. This mix of "high" and subcultural aesthetics in the visual language, in which the living environment is composed of a diverse community, is typical for the artist's way of expression.

Until 2016, Elif Saydam studied at the Städelschule Frankfurt under Monika Baer and Amy Sillman. For 2024, the artist received the New York Scholarship from the Hessische Kulturstiftung. The exhibition "Eviction Notice" at the Oakville Galleries in Oakville was Elif Saydam's first major institutional solo show in Canada and was listed as one of the 10 most important exhibitions in 2023 by Frieze Magazine. Further solo exhibitions include Tanya Leighton, Berlin (2022); Kunstverein Harburger Bahnhof, Hamburg (2021); Mélange, Cologne (2020). Recent group exhibitions include Taxispalais Kunsthalle Tirol, Innsbruck and nGbk, Berlin (2023); GAK Gesellschaft für Aktuelle Kunst, Bremen (2023); Kunsthalle Bern (2021); KW Institute for Contemporary Art, Berlin (2018).



Song of love, again, 2024

22.5k gold, oil, UV print on Alu-Dibond
Ø 50 cm
Ø 19 5/8 in

EUR 8,000.-
sales price excl. VAT
SE/M 50

Galerie Rüdiger Schöttle

Thomas Struth

Thomas Struth (*1954, Geldern, Germany) is one of the most important artists on the international art scene and one of the leading exponents of the renowned Düsseldorf School of Photography of Bernd and Hilla Becher. His first solo exhibition took place at the Galerie Rüdiger Schöttle in 1980, which has led to an ongoing collaboration to this day. In his artistic practice, Thomas Struth usually works with large format cameras and without digital post-processing, presenting his large-scale photographs to the public purely as they are. His artistic concept is based on a precise and analytical documentation of the interrelations between humanity, technology and nature. The relationship between the viewer and the object is also one of his main interests. His architectural photographs, in both black-and-white and color, of cities in Europe, the United States, and Asia are cornerstones in the artist's oeuvre. In 1986, Thomas Struth spent three weeks in Yamaguchi, then one week in Kyoto and one week in Tokyo. Japan offered an opportunity for Struth to extend further his project to photograph urban structures and space. He made a first group of work in Japan that he considered to be of interest, in the district of Shinjuku in Tokyo in 1986, picking up on some of the pictorial devices he had used in New York and in Europe. At the same time, he recognised that working in Japan necessitated a further loosening of a systematic approach to picture making. Another classical work group are his Winterthur works. In 1990 Struth was approached by Dieter Schwarz, director of the Kunstmuseum Winterthur, near Zürich, to see if he was interested in making photographs for patients' rooms in the new wing of the Spital am Lindberg, a private hospital in the area. Following an introductory visit, Struth agreed to take on the commission. The landscapes Struth photographed were all made in the area around Winterthur, including views of the Thur Valley, nearby vineyards and farmland as well as the hospital gardens. Struth's works are now a fixture in any established photography collection incl. the Museum of Modern Art and Metropolitan Museum of Art, New York; Guggenheim Museum, New York; Tate, London; Musée National d'Art Moderne, Centre Pompidou, Paris; Art Institute of Chicago; Walker Art Center, Minneapolis; Hamburger Bahnhof, Berlin; Kunsthaus Zürich; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; and the Dallas Museum of Art, among others.



Großes Waldstück mit Sonne – N° 14, Winterthur, 1992

Inkjet print
107 × 132 cm (framed)
42 1/8 × 52 in (framed)
Edition 8/10

EUR 40,000.-
sales price excl. VAT
ST/F 2776

Galerie Rüdiger Schöttle



Yamaguchi-Shi, Yamaguchi, 1986

Inkjet print
66 × 84 cm (framed)
26 × 33 1/8 in (framed)
Edition 9/10

EUR 20,000.-
sales price excl. VAT
ST/F 2777



Gotanda (türkise Mülltonnen), Tokyo, 1987

Inkjet print
66 × 84 cm (framed)
26 × 33 1/8 in (framed)
Edition 9/10

EUR 20,000.-
sales price excl. VAT
ST/F 2778

Galerie Rüdiger Schöttle



Alte Hauptstrasse (abends), Yamaguchi, 1991

Inkjet print

66 × 84 cm (framed)

26 × 33 1/8 in (framed)

Edition 8/10

EUR 20,000.-

sales price excl. VAT

ST/F 2779

Amalienstrasse 41
80799 Munich
www.galerie-schoettle.de

Galerie Rüdiger Schöttle

Florian Süßmayr

In his works, Florian Süßmayr deals with images of memory, with exclusion and belonging, with fleeting moments and the ephemeral. Landscapes and portraits as well as close-ups of places of social neglect and still lifes can be found in his repertoire, mostly in a very realistic manner. The seemingly peripheral becomes the main protagonist and individual images are assembled cinematographically to form pieces of evidence: a characteristic that fundamentally underlies all the works in Süßmayr's oeuvre. The artist, whose roots lie in the political and cultural underground of the 1980s, uncovers the traces of everyday human life in an archaeological manner and preserves their imperfection and authenticity in oil. Social deviance, the subcultural and the everyday are his themes and determine the often art-historically referencing motifs of his interiors, still lifes, scribbles, crowds and (self-)portraits.

This content-related impression is reinforced by the artist's painting style.

Oscillating between photorealism, gestural abstraction and impressionistic borrowings, the artist is able to create a complex interplay of light and shadow with a few, yet decisive, strokes and omissions, as well as with the help of a restrained color palette, which ultimately leads to an immersive atmospheric composition.

Before becoming a painter, Florian Süßmayr worked as a lighting designer and cameraman in the film industry. He organized his first exhibition with architectural images from Beirut in 1999. His first institutional solo exhibition took place in 2005 at the Haus der Kunst Munich and the Lenbachhaus, since then he has exhibited in various galleries in Munich, Zurich, New York, Los Angeles, Tokyo, Cologne and Berlin. Most recently, his works were shown as part of the exhibition "Unkempt Paintings. German Art since 1960 from the Collection of Duke Franz of Bavaria" at the Pinakothek der Moderne in Munich and at the Lenbachhaus in Munich as part of the exhibition "Fragment of an Infinite Discourse". Miltach Castle dedicated a comprehensive solo exhibition to the artist in 2022.



Untitled, 2024

Oil on canvas
90 × 120 cm
35 3/8 × 47 1/4 in

EUR 10,084.03
sales price excl. VAT
SF/M 3340

Galerie Rüdiger Schöttle

Thu-Van Tran

Working across a range of forms and materials, Thu-Van Tran (*1979 in Ho-Chi-Minh City, Vietnam) uses her own experience as a cultural outsider – a Vietnamese woman living in France – to explore physical and cultural displacement and the history of colonialism, subjects that have become poignantly relevant in today's climate.

Thu-Van Tran about her “Colors of Grey”: “A surrender between beauty and obscurity”:

What the “Colors of Grey” have in common is the layered application of the six pigment colors white, pink, blue, green, purple, orange and the nebulous veil of grey on the picture surface. Lurking behind these colors is a reference to the herbicide Agent Orange, which was used by the US military during the Vietnam War in the 1960s. The oxymoron in the title, “Colors of Grey”, emphasizes the ambiguous pictorial effect of these paintings, which on the one hand embody an abstract, gestural painting and on the other point to the cruel effects of these chemical rainbow colors. The saturation of the colors varies. Thus, one seems sometimes closer, sometimes further away from the haze of these multicolored events on the canvas, always oscillating between the opposite poles of sensuous, gestural painting and historical facts.

In 2023, Thu-Van Tran was granted the Rosa Schapire Art Prize by the Friends of the Hamburger Kunsthalle in Germany. Further significant solo exhibitions include Musée d'Art Moderne et Contemporain de Nice, France (2023); Kunsthaus Baselland, Basel (2022); Meessen De Clercq, Brussels (2021); Almine Rech, Paris (2021); Unlimited, Art Basel (2019); Fondation Hermès, Saint-Louis (2018). Recent group exhibitions include The Carnegie Museum of Art, Pittsburgh (2023); Bourse de Commerce – Pinault Collection, Paris (2023); Bundeskunsthalle Bonn (2022); Palais de Tokyo, Paris (2022); FRAC Normandie, Rouen (2021); MNAM Centre Pompidou, Paris (2020), Museum of Contemporary Art, Busan (2020); Centre Georges Pompidou, Paris (2018).



Colors of Grey, 2023

Pigment and lime on linen canvas
119 × 154 cm (framed)
46 7/8 × 60 5/8 in (framed)

EUR 31,800.-
sales price excl. VAT
TVT/M 29

Galerie Rüdiger Schöttle

Chen Wei

Chen Wei (*1980 in Zhejiang Province) lives and works in Beijing. He is one of the most important Chinese photo artists of his generation. Galerie Rüdiger Schöttle has been working with the artist since 2010 and is the only gallery in Europe to represent his work.

In his photographs, he creates fantastic visual worlds, settings, situations, and isolated spaces, which evoke in the viewer a mixed feeling of fascination and melancholy. Chen Wei consistently seeks to express this sentiment in his iconic, mostly deserted and stage-like images. The urban scenes seem like frozen moments from a movie or memories of a dream, often leaving behind an ungraspable feeling. These fictitious, surreal pictorial creations are based on observations that Chen Wei draws from his everyday surroundings.

The formal orientation towards the old masters of painting and photo artists such as Jeff Wall or the Dusseldorf School of Photography remains recognizable in Chen Wei's latest works. The poetic pictorial composition, in which color, materiality and light are perfectly attuned to one another, invariably stands in the foreground and exerts an immediate effect on the viewer. The socio-political allusion to contemporary life in China only comes to light on closer examination of his works. The human presence is reinforced by its absence.

End of 2024 Chen Wei will present a solo project at Fotografiska Shanghai. Recent solo exhibitions include White Rabbit Gallery, Sydney (2023); HOW Art Museum (2021), Shanghai; West Bund Art Museum, Shanghai (2021); Centre for Contemporary Photography in Melbourne (2017). Recent group exhibitions include Yuz Museum, Shanghai (2023); Public Art Fund, New York (2022); Museum of Contemporary Art, Taipei (2021); David Zwirner, Hong Kong (2018).



Blur City, 2022

Archival Inkjet print
123 × 98 cm (framed)
48 3/8 × 38 5/8 in (framed)
Edition 2/6 + 2 AP

USD 14,000.-
sales price excl. VAT
WC/F 109

Upcoming exhibition:

/

Candida Höfer

Dresden and elsewhere

Jun 07 – Aug 03, 2024

/

Opening

Thu, Jun 06, 2024

6–9 pm