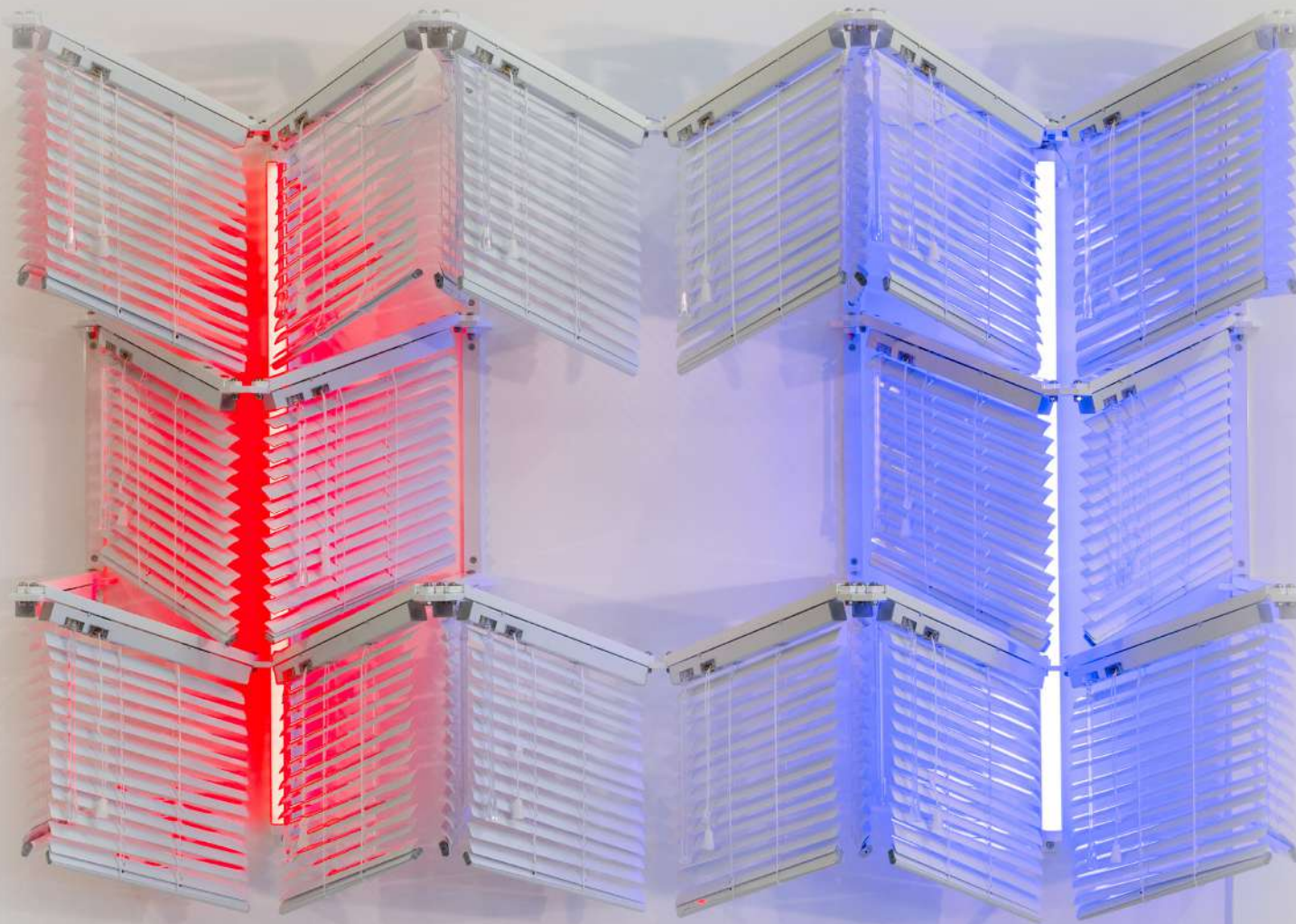


GALERIE  
CHANTAL CROUSEL

ART BASEL MIAMI BEACH  
December 4 – 8, 2024





Haegue Yang

*A Matter of Fact (from Dan) - Punched Square, 2024*

Aluminum venetian blinds, powder-coated aluminum and stainless steel hanging structure, powder-coated stainless steel wall rails, steel wire rope, LED tubes, cable  
144 × 162 × 40 cm | 56 <sup>11/16</sup> × 63 <sup>3/4</sup> × 15 <sup>3/4</sup> in.

EUR 95,000 excl. VAT



Roberto Cuoghi  
*P(LXXXIPs)po*, 2024

Oil on canvas  
145 × 100 × 5 cm | 57 <sup>1</sup>/<sub>16</sub> × 39 <sup>3</sup>/<sub>8</sub> × 1 <sup>15</sup>/<sub>16</sub> in.

EUR 100,000 excl. VAT





This work is part of PEPSIS, a project Cuoghi started in 2020, that questions the problem of stylization as a phenomenon that led human mind to operate primarily through imitation and that affects every aspect of social life, not only artistic practices.

“I paint against my intentions [...] I’m a painter without a mindset. I’ve identified an aspect of things that I call stylization and I’ve turned it onto a way of working. »

PEPSIS is a project of self-denial without expectation to determine any aesthetic consequences. By targeting the notion of authenticity as its main theme, through the project PEPSIS Cuoghi presents a series of works that evoke the discomfort of *déjà vu*.

This work, which is the result of the artist’s imaginative process, is one of a series illustrating characters dressed in similar outfits, referring to the uniforms of chefs. The figures are seated in a theater or cinema and are inspired by a portrait Cuoghi created based on the cover of *The Oracle*, an album by American jazz musician Angel Bat Dawid.



Liza Lacroix  
*To be titled, 2024*

Oil on canvas  
121,9 × 152,4 cm — 48 × 60 in.  
Price upon request



Gabriel Orozco  
*Effacé, 1*, 2022

Tempera on linen canvas  
40 × 4,5 × 40 cm | 15 <sup>3</sup>/<sub>4</sub> × 1 <sup>3</sup>/<sub>4</sub> × 15 <sup>3</sup>/<sub>4</sub> in.

USD 250,000 excl. VAT







Rirkrit Tiravanija  
*untitled 2007*  
*(let them eat jasmine rice) (north), 2007*

Mirrors, plastic rice cup, jasmine rice  
90 × 90 × 90 cm | 35 <sup>3</sup>/<sub>8</sub> × 35 <sup>3</sup>/<sub>8</sub> × 35 <sup>3</sup>/<sub>8</sub> in.

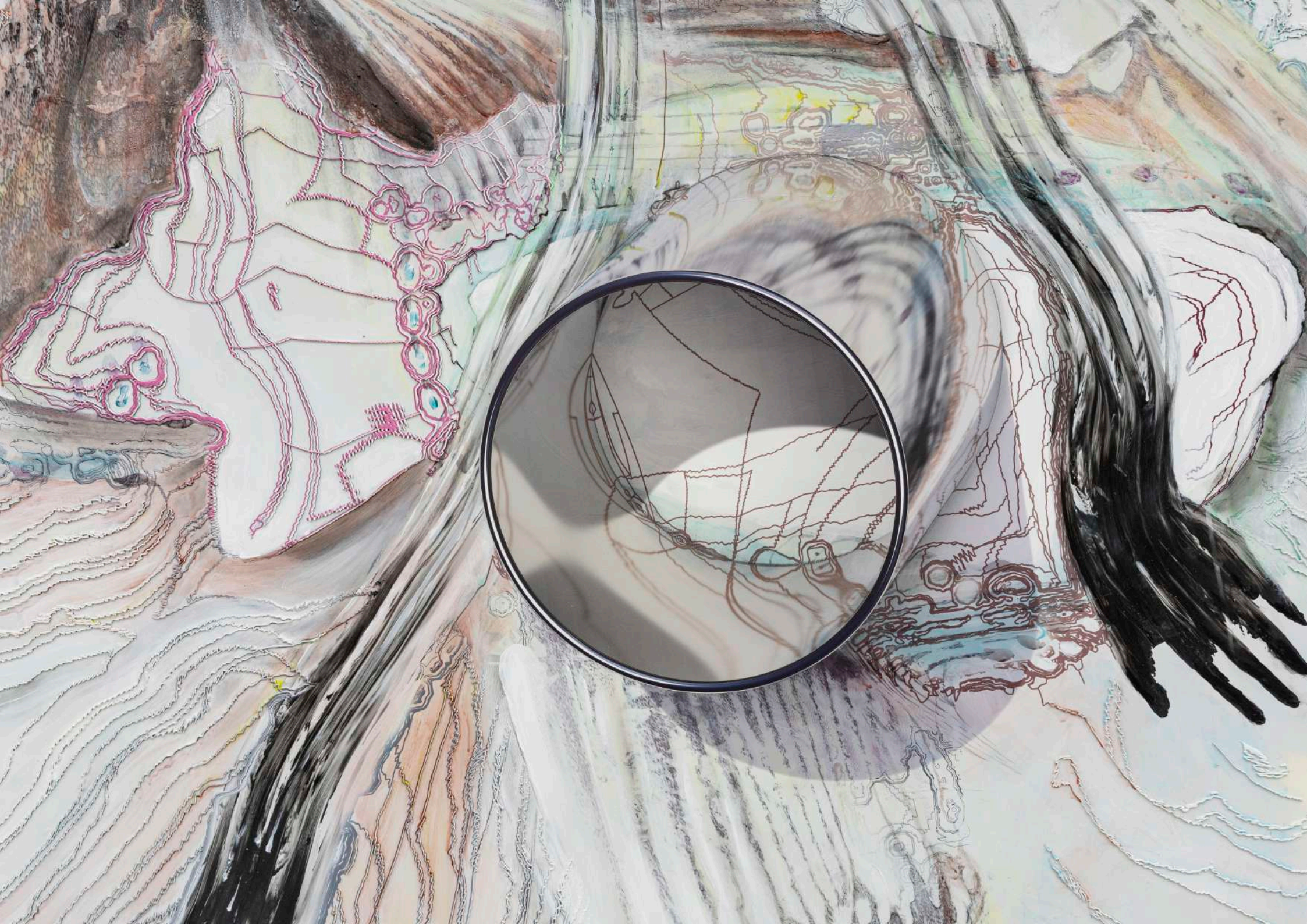
USD 75,000 excl. VAT



Seth Price  
*Vengecaster*, 2023-2024

Acrylic paint, generatively produced image  
reversetransferred into acrylic polymer,  
and additive print on aluminum composite  
199,4 × 164,5 × 2,5 cm — 78 1/2 × 64 3/4 × 1 in.

USD 160,000 excl. VAT





José María Sicilia  
*La Locura del ver*, 2016

Japanese paper, silk, ink  
194,9 × 194,9 cm | 76 <sup>3</sup>/<sub>4</sub> × 76 <sup>3</sup>/<sub>4</sub> in.

EUR 80,000 excl. VAT



*La locura del ver (The Madness of Seeing)* is a series of translations made by computer programs of Young's 1801 experiment. Young's experiment is the origin of quantum physics, which leads us to think that everything which occurs within us will create everything which occurs in the world, that reality is probably nothing but an illusion, and that we may never know what lies beyond ourselves.

*See, see more, always see more.*

*Seeing is not being.*

*The important part of seeing is not the sum of knowledge derived from sight but the fissure, the senselessness deep within the seeing, the bizarre accident.*

*- José María Sicilia*



Leidy Churchman  
*Deep Relief*, 2024

Oil on linen  
78,5 × 127,5 cm | 31 × 50 <sup>3</sup>/<sub>16</sub> in.

USD 65,000 excl. VAT



Leidy Churchman, *Inner Dialogue*, exhibition view, Galerie Chantal Crousel, Paris, 2024



Jean-Luc Moulène  
*Articulation (humérus - clavicule)*, 2023

Bronze with patina (Fonderie de Coubertin)  
67,5 × 92 × 40 cm | 26 <sup>9</sup>/<sub>16</sub> × 36 <sup>1</sup>/<sub>4</sub> × 15 <sup>3</sup>/<sub>4</sub> in.

EUR 120,000 excl. VAT





Jean-Luc Moulène, *le point le puits le plein et la pluie*, exhibition view, Galerie Chantal Crousel, Paris, 2024



Jean-Luc Moulène  
*Monochrome / Echantillon (série 2) - rouge, Paris, juin, 2011*

Wooden panel, body-glue, oil-coating, bic ink  
162,1 × 130 × 3 cm | 63 <sup>4</sup>/<sub>5</sub> × 51 <sup>1</sup>/<sub>8</sub> × 1 <sup>1</sup>/<sub>8</sub> in.

EUR 55,000 excl. VAT





Nick Mauss  
*Its Aftermath is Smoke*, 2024

Reverse-painted glass, mirrored  
220 × 213 × 2,5 cm | 86 <sup>5</sup>/<sub>8</sub> × 83 <sup>7</sup>/<sub>8</sub> × 1 in.

USD 90,000 excl. VAT





Wade Guyton  
*Galerie Matthiesen, Ausstellung,*  
*Edouard Manet, 1928, 6. Februar bis 18. März,*  
*Vol. II, 91 to 99, 2022*

Lithograph on book page  
143,5 × 133,5 cm | 56 <sup>1</sup>/<sub>2</sub> × 52 <sup>9</sup>/<sub>16</sub> in.

USD 70,000 excl. VAT

TAFEL III



Brustbild eines jungen Mädchens

KAT.-NR. 63



David Douard  
*inner GLOW' replica 2, 2024*

Wood, epoxy resin, acrylic paint, screen printed acrylic  
glass, anodized aluminium, aluminium plate  
150 × 100 × 6 cm | 59 <sup>1/16</sup> × 39 <sup>3/8</sup> × 2 <sup>3/8</sup> in.

EUR 28,000 excl. VAT





Udomsak Krisanamis  
*Free*, 2024

Acrylic, noodles and mixed media collage on canvas  
60,5 × 45,3 cm | 23 <sup>13/16</sup> × 17 <sup>13/16</sup> in.

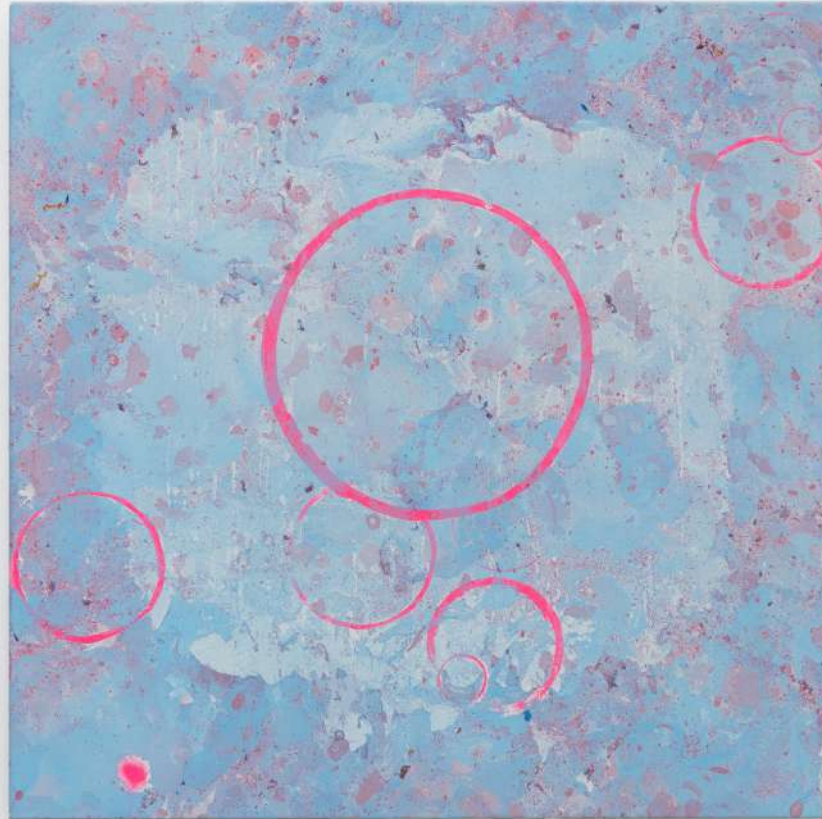
USD 20,000 excl. VAT



Since arriving in the United States in the 1990s, Udomsak Krisanamis immersed himself not only in American abstraction but also learned English by reading newspapers and underlining words he understood. From this method emerged segmented drawings composed of letters and numbers, forming a new visual language which he reused as backgrounds in his compositions.

Udomsak Krisanamis' work is characterized by a versatile openness to mediums and their use. For over 30 years, he has transcended traditional boundaries of painting by integrating everyday materials like noodles and newspapers into his abstract compositions.

This abstract composition is marked by a lack of hierarchy, allowing for a layered, dense, even hypnotic vision. Using text fragments and letters, Krisanamis reinvents visual language and creates a work that rejects narrative while inviting free interpretation.



Oscar Tuazon  
*Skycraft*, 2024

Silkscreen ink, acrylic and marbling ink on canvas  
121 × 121 cm | 47 <sup>5</sup>/<sub>8</sub> × 47 <sup>5</sup>/<sub>8</sub> in.

USD 45,000 excl. VAT





Abraham Cruzvillegas  
*Autorretrato oponible actual, 29, 2023*

Ink on paper  
91,5 × 131,5 × 4,3 cm | 36 × 51<sup>3/4</sup> × 1<sup>11/16</sup> in. framed

USD 14,000 excl. VAT



Mimosa Echard  
*L'entrée, 2024*

Canvas stretched on aluminium frame, oxidised anti-radiation fabric, oxidised aluminium foil, oxidised lambda c-prints on glossy RC paper, lambda c-prints on glossy RC paper, synthetic textile veil, silk muslin, acrylic transparent varnish, embroidered tulle  
235 × 78 × 3 cm | 92 <sup>1</sup>/<sub>2</sub> × 30 <sup>11</sup>/<sub>16</sub> × 1 <sup>3</sup>/<sub>16</sub> in.

EUR 30,000 excl. VAT



## *Current and Upcoming Events*

### Gallery exhibitions

Roberto Cuoghi  
PEPSIS  
October 15, 2023 — November 16, 2024

Mimosa Echard  
*Lies*  
October 15, 2023 — November 16, 2024

Thomas Hirschhorn  
*LAST CHANCE: What can we learn from  
History of Art, for today's understanding?*  
November 23, 2024 — January 18, 2024

### Fairs

FOG Design + Art  
January 23 — 26, 2025

ARCO Madrid  
March 5 — 9, 2025

Art Basel Hong Kong  
March 28 — 30, 2025