

Art | Basel Basel

Preview

Galerie Urs Meile

Hall 2.1, Booth P12

Antonio Ballester Moreno

Mirko Baselgia

Cai Dongdong

Cao Yu

Chen Zuo

Ju Ting

Urs Lüthi

Rosalind Nashashibi

Miao Miao

Qiu Shihua

Shao Fan

Rebekka Steiger

Julia Steiner

Wang Xingwei

Wiedemann/Mettler

Xie Nanxing

Zhang Xuerui

June 13 – 16, 2024

Preview: June 11 – 12, 2024

Antonio Ballester Moreno

Madrid based artist Antonio Ballester Moreno, born in 1977, Madrid, Spain, has, through the application of simplistic yet determined shapes and colors, developed a personal vocabulary upon which he builds a world of subtle variances and symbolic compositions. With this the artist creates paintings, collages, and ceramics, using an aesthetic that uses shapes and colors of nature as model: Circles resemble the moon or the sun and their cycles, triangles are trees and mountains. Yellow stands for light, blue represents water. Through this approach his works seemingly display elaborate landscapes which seem to be communicating with each other. While his approach is rooted in abstraction, his work evokes histories of pattern and decoration, craft, tapestry, design, as well as African and Islamic influences. Antonio Ballester Moreno's creative approach explores the capacity of art to surpass boundaries—both within the artistic realm and the educational sphere—towards what he terms a 'lowercase art' practice. In this approach, every layer is embraced and comprehended as a shared foundation. Drawing as it does on popular wisdom, experiential learning and non-regulated educational processes with very different levels of intensity, the work of Antonio Ballester Moreno has put down roots in different fields and directions – from landscapes on canvas to play areas in museums – in pursuit of a permanent questioning of the role of the cultural institution in our society, which it conceives above all as a place of encounter.



Antonio Ballester Moreno
Red Blue, 2024
acrylic on jute
146 x 114 cm
150 x 118 cm (framed)



Antonio Ballester Moreno
Blue Yellow, 2024
acrylic on jute
146 x 114 cm
150 x 118 cm (framed)

Marion Baruch

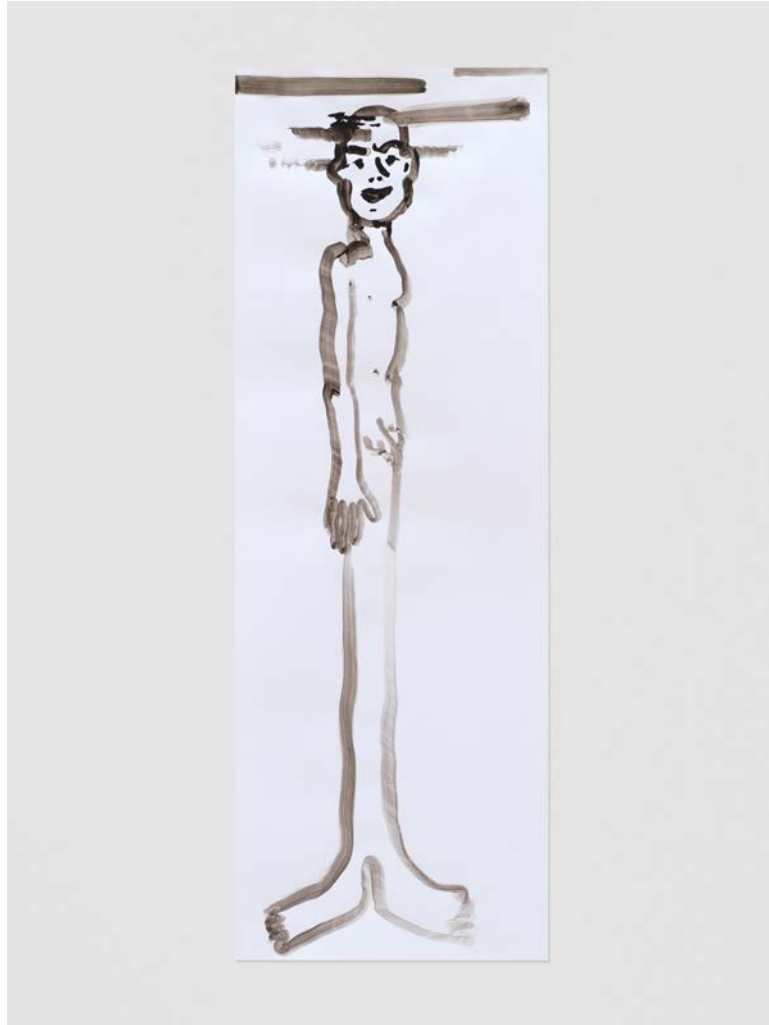
Since 2013 Marion Baruch (b. 1929 in Timișoara, Romania) mounts prêt-à-porter fabric remnants and conceptualizes them into a critical narrative, bringing up her deep interest in social contexts. Thus her oeuvre is never based only on formal, but always also on political questions. Her artistic practice is as immaculate as it can be because her artworks equally appeal on an aesthetic, ethical, and spiritual level. With this ninety-five-year-old Marion Baruch is taking textile art to new extremes. Rather than focusing on the weave, opulence or colour of her fabrics, she calls attention to the clothing industry's leftovers, to those unwanted scraps of material from which pieces of garments have been cut out. Thrusting her scraps into the spotlight, she frames them or hangs them on walls, where they deploy a vocabulary of empty and filled-in shapes, ranging from eloquent voids to contorted rectangles and supple curves. It's a vocabulary that has its place in art history, but also takes a stand against exclusion and rejection.



Marion Baruch
Schwitters, 2012
polyester
272 x 120 cm

Mirko Baselgia

Grisons-based artist Mirko Baselgia (b. 1982 in Lantsch/Lenz, Switzerland) always works with natural and recycled materials, exploring human existence and its imprint on ecosystems in a multifaceted way. Conducting intensive amount of research and studies, Mirko realizes his works via many different starting points without limiting himself to any single medium. Time plays an essential role in his creations, as there are transformational processes involved regarding the materials. He intentionally aims to highlight the ecological side of art production. His sober creations transcend us into a space of calm and introspection. In his newest work series, the titles speak almost for themselves. Here Mirko explores the idea of things fading away. Created in one stroke, the works reflect how things start and end, like the self-dissolving *Coprinus Comatus* ink (selfmade ink out of gummi arabicum and the essence of the fungi named "coprinus comatus") with which the works are created, making us think about how everything changes and disappears eventually.



Mirko Baselgia
*After a short pause, the next thoughts come and cloud my
clear vision, 2023*
coprinus comatus ink on paper, mounted on wood,
framed with larch wood
99 x 33 cm (paper); 100 x 35 x 2.2 cm (frame)



Mirko Baselgia
*Because of my thoughts of the past and the future, i become
unable to stay present, 2023*
coprinus comatus ink on paper, mounted on wood,
framed with larch wood
99 x 33 cm (paper); 100 x 35 x 2.2 cm (frame)

Cai Dongdong

Cai Dongdong, a Chinese artist born in 1978 in Tianshu, China, utilizes photography and installation as his primary artistic mediums. His distinctive approach involves reimagining ready-made, mostly historical photographs, sourced from either his own captures or collected materials, which form the cornerstone of his creative practice. Delving into the complex cultural aspects inherent in his subject matter, he brings "photography" into the intricate and often problematic field of image history or image-making history. Through his work, he explores issues such as the essence of presentation and the power dynamics of viewing.



Cai Dongdong

Loggers, 2022, 2/5

Silver gelatin print, watercolor, collage

29 x 38 cm (photo), 50.5 x 58 cm (framed)

edition of 5 + 1 AP

Cao Yu

Cao Yu's (b. 1988 in Liaoning Province, China) work spans a diverse range of media that includes video, installation, performance, photography, sculpture and painting. With her distinctive interdisciplinary practice, sharp and bold artistic language, she has become one of the leading young artists in the field of Chinese contemporary art. Her work challenges propriety and other social conventions, questions the value and identity of current Chinese society using an approach that is not only inherent but also performative, also shedding new light on relevant and timely women's issues. In September 2022 Cao Yu participated in the international group exhibition "Empowerment" at the Kunstmuseum Wolfsburg (GER), which gathers diverse feminist approaches whilst understanding them as progressive methods to analyse the societies of the world with the means of art. In her latest paintings she skillfully addresses socio-critical themes with a shocking directness. Her newest works are currently on view at her solo exhibition *Septic Tank* at Galerie Urs Meile Beijing, China.

Her piece *Large Pearls* challenges perceptions of beauty and perfection through a juxtaposition of pearls and the grotesque. Traditionally prized for their purity and status symbol, pearls are revealed to be formed by tapeworm secretion, confronting viewers with the unsettling truth beneath their surface allure. The inclusion of a dead fly disrupts the pristine image, prompting reflection on society's obsession with outward beauty while neglecting inner realities. Through this contrast, Cao Yu invites contemplation on the paradoxes of perfection and imperfection, suggesting that true beauty emerges from confronting life's challenges.



Cao Yu
Large Pearls, 2023
oil on canvas
85 x 110 x 19.6 cm (painting)
110 x 110 x 19.6 cm (plinth)

Chen Zuo

Chen Zuo (b. 1990 in Hunan Province, China) seeks to affirm his artistic identity through his paintings, drawing inspiration from feelings, memories, and fleeting moments. His works embody an artistic struggle, reflecting personal experiences, conflicts, and a quest for order amidst chaos. Exhibiting both expressive and introspective qualities, Chen Zuo's paintings convey division, vulnerability, and a concern for the environment. Through shapes, colors, and memories, he establishes an intimate connection between himself, the paint, and the canvas, evident in his debut solo exhibition at Galerie Urs Meile Beijing in Spring 2023. Chen Zuo deliberately selects objects that evoke empathy, forging metaphorical connections with personal experiences. His artworks, characterized by precise techniques and emotional depth, offer a captivating, thought-provoking viewing experience, challenging observers to engage with the layers of meaning embedded within each piece.

In *House of Poker*, Chen Zuo masterfully captures a tableau where the characters' psychological depths surpass the cards laid out. The card table becomes a stage for conflicting emotions of triumph, cunning, composure, regret, ecstasy, and anger. Through dynamic color contrasts and diverse character portrayals, Chen Zuo crafts a contradictory yet authentic atmosphere, drawing viewers into the complexity of the scene.

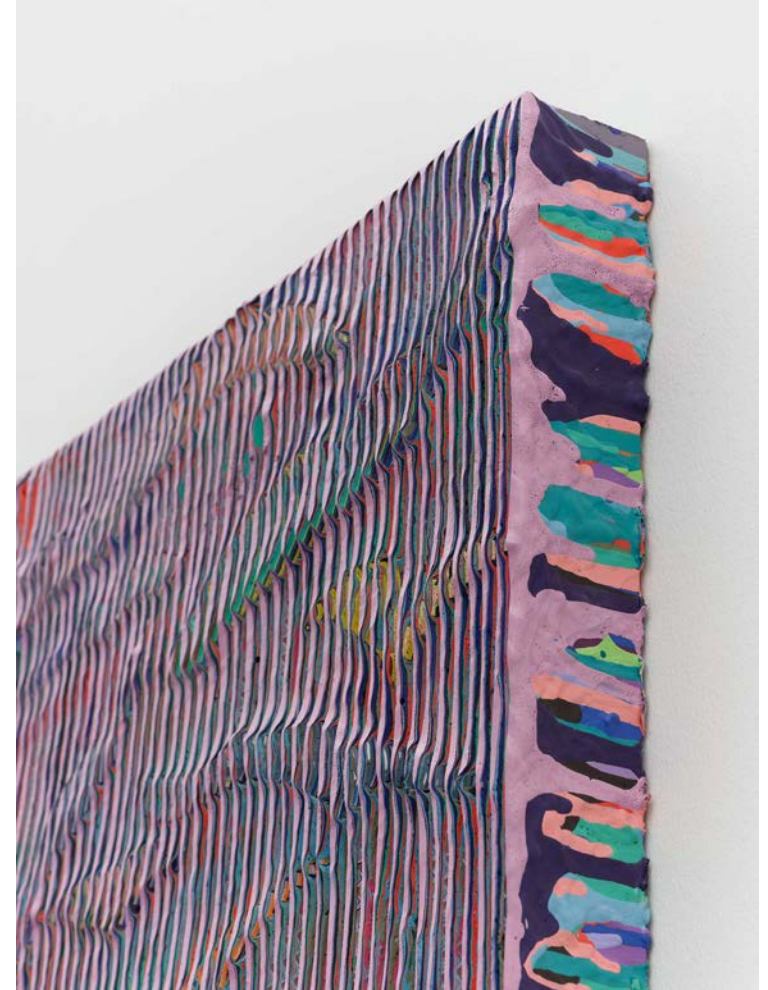
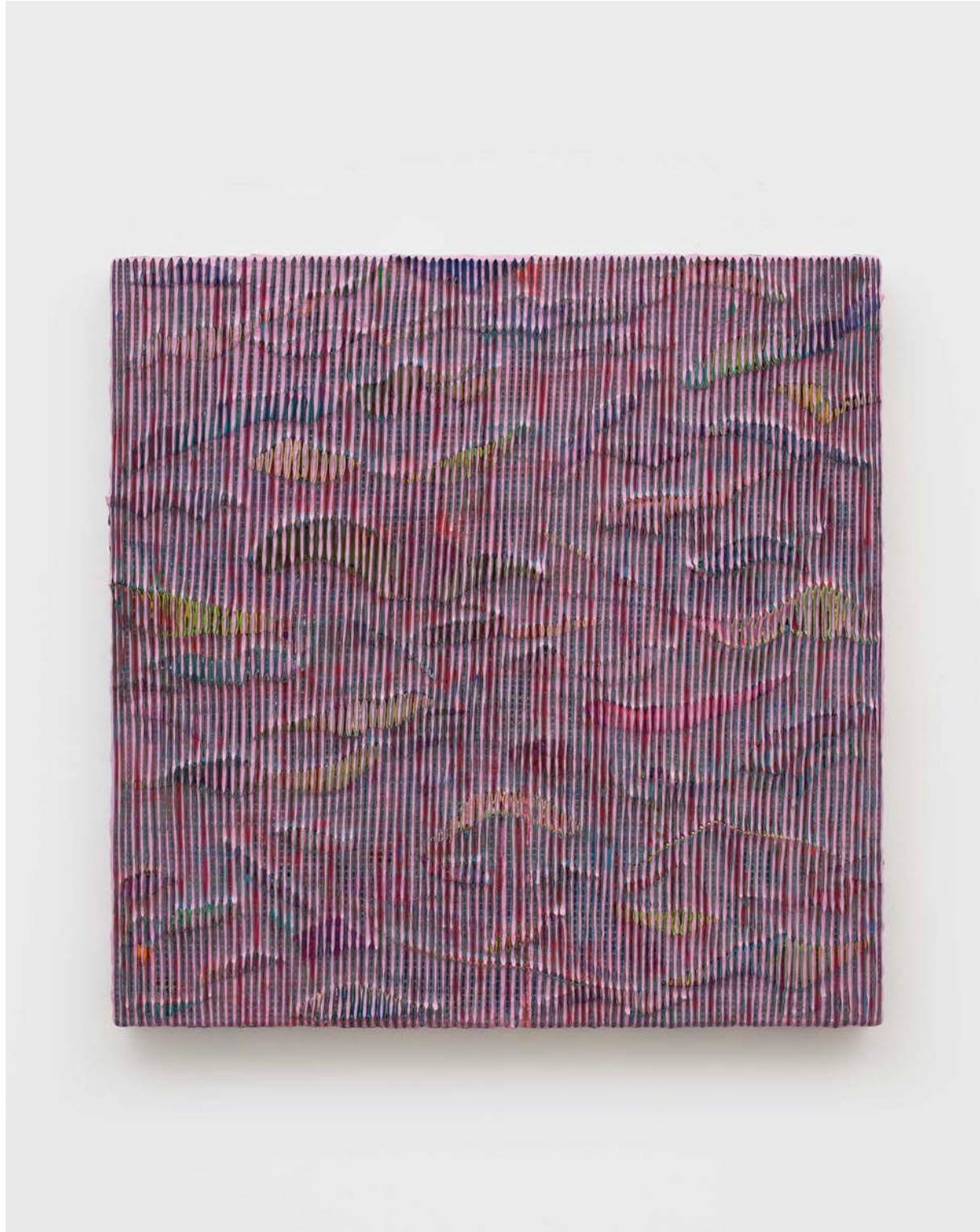


Chen Zuo
House of poker, 2023 - 2024
oil on canvas
125 x 170 cm

Ju Ting

The latest series, *Deep Waters Run Quiet*, represents a significant evolution in the work of Chinese artist Ju Ting (b. 1983 in Shandong, China) from her previous works. The application of paint has undergone a notable transformation, with a thicker, pastier texture that introduces tactile elements. Vein-like structures and protrusions traverse the surface, imbuing each composition with a palpable vibrancy. Hand-cut furrows further enhance the sense of depth, reminiscent of the undulations of the open sea.

The series title, a variation on the proverb 'still waters run deep,' hints at the underlying theme: beneath the calm and unassuming exterior lies a rich and nuanced interior. Through symbolic inversion, Ju Ting explores the ambiguity and unpredictability of the inner self by bringing out the vibrancy of colors. By titling her works in this manner and emphasizing the tactile experience of the picture surface, Ju Ting draws the viewer into a realm of uncertainty and speculation. The interplay of color and form invites open interpretation, encouraging contemplation of the complex human (and personal) experience. In the tranquil depths of her paintings, she reveals the dichotomy between outward serenity and inner turmoil, prompting us to reflect on the complexities of our own emotions.

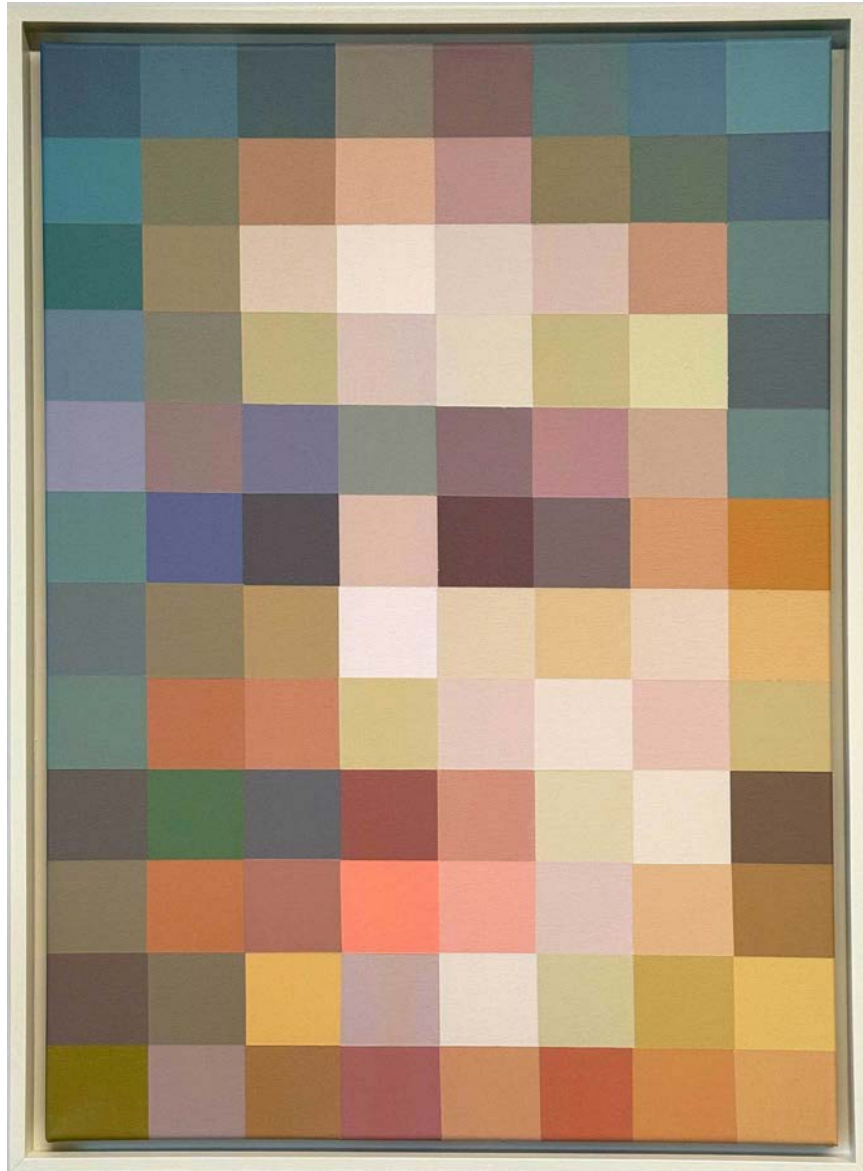


Ju Ting
Deep Waters Run Quiet 030924, 2024
acrylic on board
102 x 102 x 7 cm

Urs Lüthi

Urs Lüthi (b. 1947 in Kriens, Switzerland), who holds major international acclaim, is known for his uncanny self-staging photographs and sculptures. He has a rigorous art practice in which he assembles a unique visual language that cannot be categorized by any isms. His artistic practice appears uncompromising and incomplicit, including sculptures, photography, body art and happenings, which all in their eclectic manner intend to irritate and fool the viewer. Since his mid-20s, at the end of the 60s, the artist began photographing himself and decided to turn his own person into the protagonist of his creations because all perceptions are bound to subjective experiences. Thus, he not only remains faithful to his investigations on identity, the physical body, emotions, longings, and illusions but also explores the social and ontological side of being in the world.

Selfportrait “LONTANO IL REALE TEMPO UMANO” is the title of Lüthi's most current self-portrait series, which he began at the end of 2022. Here, too, the focus is on the ambivalence of disappearance, of assimilating, of becoming one with the whole, and the resulting emotions such as security and comfort. Lüthi thus succeeds in creating a conceptual sentimentality and in telling his story from different perspectives.



Urs Lüthi
Selfportrait Urs, small 4 (Lontano il reale Tempo Umano), 2024
acrylic on canvas
70 x 50 cm

Rosalind Nashashibi

Rosalind Nashashibi (b. 1973 in Croydon, England) is a contemporary British artist known for her film and video works. Her works often explore everyday life, human relationships, and socio-political themes. Nashashibi has gained recognition for her unique approach to filmmaking, which often involves intimate portrayals of individuals within their environments. She has exhibited her work internationally and has received several awards and accolades for her contributions to contemporary art. Her works are represented in many public collections, including the National Gallery, London (UK), Tate Britain, London (UK), The Museum of Modern Art, New York, NY (US), Centre Pompidou - Musée National d'Art Moderne, Paris (FR), The Metropolitan Museum of Art, New York, NY (US), Kunsthaus Zürich (CH) and many more.

In her piece *Mrs Tabouret and an Amphora (After Madame Monet Reading Le Figaro by Renoir)* (2021 - 2024) Nashashibi explores layers of art and time. The painting, completed atop another from '21, intertwines with its predecessor, both sharing equal significance. The reclining lady, previously depicted in '21 as 'Mrs Tabouret', reappears, echoing Renoir's 'Madame Monet Reading Le Figaro'. This composition encapsulates Nashashibi's fascination with intertextuality and the reinterpretation of classic motifs within contemporary contexts.



Rosalind Nashashibi

Mrs Tabouret and an Amphora (After Madame Monet Reading Le Figaro by Renoir), 2021 - 2024

oil on linen

90 x 140 cm (diptych: 2x 90 x 70 cm)

Miao Miao

Miao Miao's (b. 1986 in Henan, China) works revolve around the interior and exterior of everyday life, dominated by color and form, and blend with literature to articulate chaos. Besides the colourful blocks of paint, bright pigments, and a touch of constructivism that greatly characterize Miao Miao's work, she also realizes the exploration of time and moment through her painting most importantly. Her work is expressed above all by her intuitive and courageous approach, which moves outside any norm and entrenched visual modes of representation. For Miao Miao, painting is not a cognitive choice, but a natural way to represent the world and express her point of view. The artist is always picking up interesting materials or sources images on her travels, and attempts to translate these glances, which have replaced the sustained gaze, into her own visual world. This makes it easier to understand why her pictures are often full of a difficult-to-grasp dynamic, wherein no matter where you enter into the picture, you can slide to anywhere else along the surface layer.

Miao Miao, who has another identity as a researcher of paints and pigments, is also adept at employing the material textures of paints, bringing forth a richer sensory experience, but never requisitiones them from the perspective of material cultural history, which would turn her art into research-based art or give it critical implications. Instead, she engages in a more intuitive, emotional form of judgment based on her experience as a painter.

She recently had her major solo exhibition at Galerie Urs Meile Beijing in Spring 2024.



Miao Miao
Shore Wave, 2022
oil, pigment, wax, acrylic on canvas
70 x 90 cm

Qiu Shihua

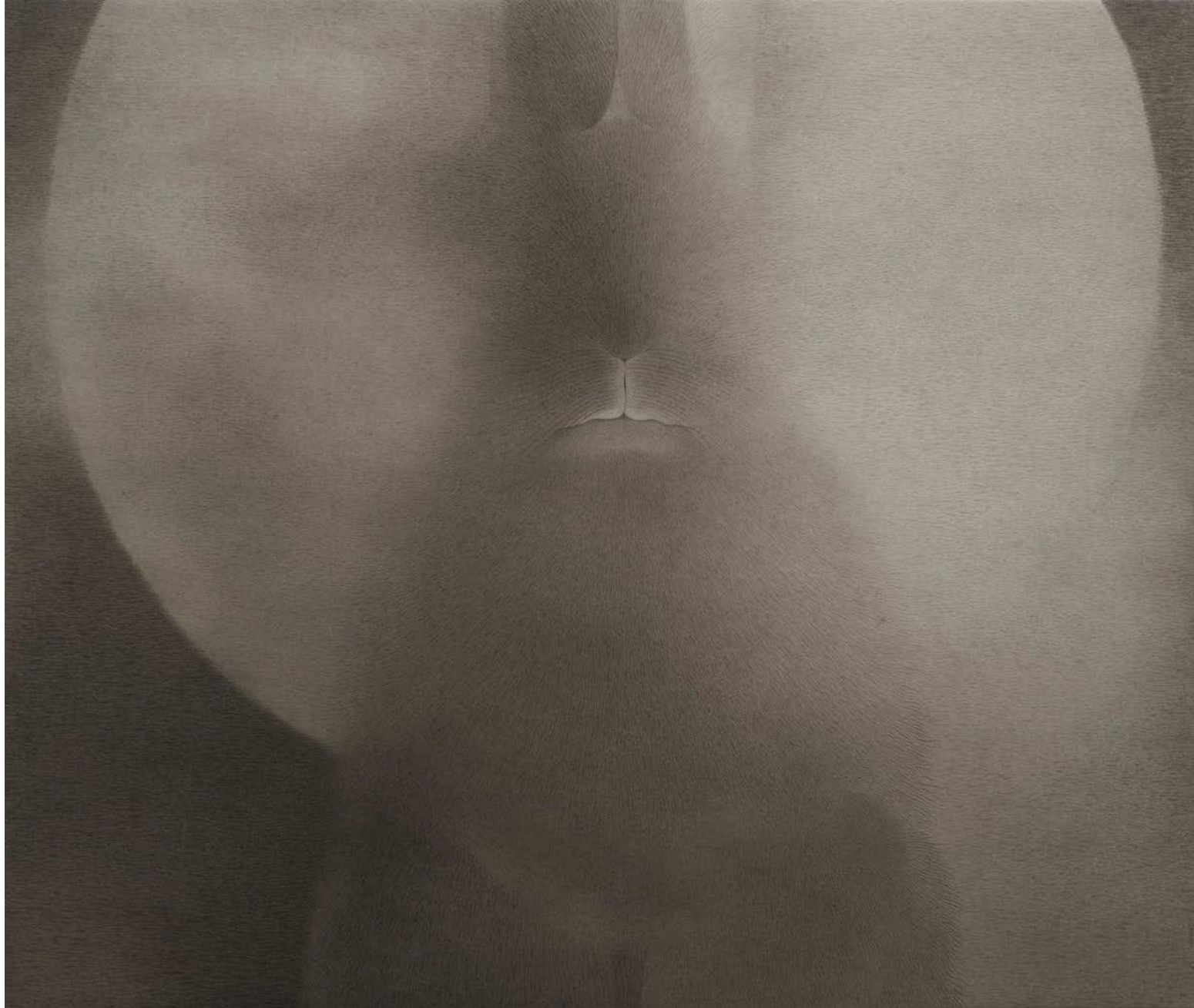
Qiu Shihua's (b. 1940 in Zizhong, Sichuan Province, China) painting seems to be behind a veil. The landscape reveals itself gradually to the concentrated and patient viewer. Like classical Chinese landscapes, Qiu Shihua's pictures are exempt from the laws of central perspective. There is no recognizable center, neither a horizontal nor a vertical axis, no left or right, perhaps not even an up and a down. In a few brief sentences the artist describes his "philosophy" - and in this case the term really is justified. "For me, north, south, east, or west count for nothing, nor do red, yellow, or blue, and certainly not past, present, or future. With endless emptiness in the heart there is neither coming nor going; they are one and the same. So are my works too: simple and pale, calm and empty. All being and non-being is hidden in them, completely self-contained. In the zero condition the original countenance of the soul reveals itself."



Qiu Shihua
untitled, 2014 (Qiu Sh57984)
oil on canvas
40 x 50 cm

Shao Fan

Shao Fan, (b. 1964 in Beijing, China) occupies a special position in contemporary Chinese painting. This is due to two key aspects that are closely linked. On one hand, he uses the classical ink drawing as his painting technique, but without tying himself down to the traditional motifs. Classically, he draws his subjects from Chinese culture like the hare. At the same time, he often zooms in on his subjects and places the beholder in, so to speak, an oversize confrontation with them. The result is an idiosyncratic tension between closeness and distance that is direct and puzzling at the same time. His work has been exhibited in various museums worldwide, such as Het Noordbrabants Museum, Netherlands; Ludwig Museum in Koblenz, Germany; Suzhou Museum, China; Kunstmuseum Bern and Zentrum Paul Klee, Kunstmuseum Luzern and Kunstmuseum Olten in Switzerland.



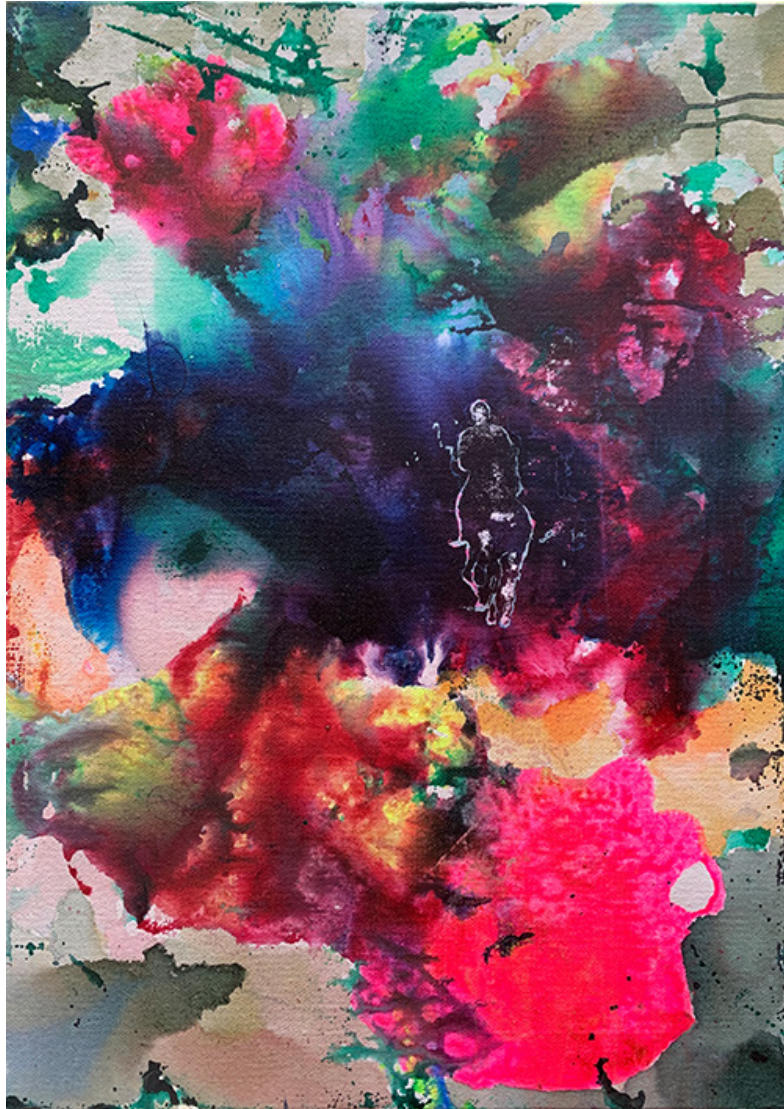
Shao Fan
Full Moon 0824, 2024
ink on rice paper
148 x 175 cm

Rebekka Steiger

Rebekka Steiger, (b. 1993 in Zurich, Switzerland) is an artist who embraces painting as a form of expression without boundaries. Fearlessly exploring her medium, she blends various subject matters, form motifs, and painting techniques into captivating visual narratives. Central to her artistic journey are residencies abroad, particularly in China and Vietnam, where she immerses herself in new environments and techniques, enriching her art with fresh perspectives. Steiger's work oscillates between abstraction and representation, characterized by expressive use of color and semi-narrative figurative motifs. Experimentation with colored ink during her time in Beijing and discoveries of new painting materials in Vietnam have further evolved her artistic language. Additionally, she incorporates writing into her practice, creating essayistic texts that serve as companions to her paintings, offering deeper insights into her inspirations and subject matter. Through her interdisciplinary approach, Steiger invites viewers to delve into the layers of association imbued in her work, bridging cultures and experiences through art. In spring 2024 Rebekka opened her first institutional solo show at TANK Shanghai art center. She is currently preparing for her next show at Kunstmuseum Thun in Thun, Switzerland.



Rebekka Steiger
untitled, 2024
acrylic ink on canvas
145 x 200 cm



Rebekka Steiger
untitled, 2024
acrylic ink on canvas
70 x 50 cm

Julia Steiner

Julia Steiner's (b. 1982 in Büren zum Hof, Switzerland) works explore mental landscapes, focusing on condensations, voids, and transitions. Her technique combines painting and drawing, creating contrasts and tensions. The act of drawing allows for a direct connection between thought and action, engaging viewers from the start. Without sketches, she applies gouache to paper, fragmenting the images and emphasizing their contemplative nature. Her works evoke human sensations without concrete representations, inviting viewers to navigate unfamiliar territory. This creates an intense relationship between image and viewer, overcoming uncertainty together. Steiner's latest solo exhibition *Julia Steiner: Fliegender Wechsel* was held at the Kunsthalle Wilhelmshaven in October 2023.

The piece *Lost Glove* refers to the artist's primary tool, the hand, while the series *Paar I - IV* (2023) connects to Steiner's earlier works *Circulation (mutual growing)* from 2018. In both series, botanical material is transformed into another medium, metal. The shape of the artworks is determined by the pre-existing form of the branches, which do not extend in a single direction but are composed of various branch fragments. These different directions intertwine to create a linear, three-dimensional drawing.



Julia Steiner
lost glove, 2023
silk
370 x 150 x 20 cm



Julia Steiner
Paar IV, 2023
bronze
74 x 60 x 20 cm

Wang Xingwei

Wang Xingwei (b. 1969 in Shenyang, Liaoning Province, China) is an artist known for his love of painting and diverse experimentation. His artworks feature seemingly disconnected elements from his "visual dictionary," challenging traditional thinking and creating new interpretative possibilities.

The painting *Translator* from 2019 depicts a translator bridging two cultures amidst the backdrop of historical conflicts between China and Japan. Often vilified in revolutionary narratives, translators are portrayed ambiguously, with costumes drawn from online sources and exaggerated features inspired by film portrayals. Despite historical animosities, the translator's appearance remains handsome and enigmatic, reflecting the artist's blend of historical and contemporary elements without adopting a critical or ironic stance. While paying attention to personal experience and mundanity, Wang Xingwei integrates individual feelings with the collective memory of our time through an absurd, mischievous altitude, injecting an alluring surreality into an everyday life that one is accustomed to with his quirky and witty perception. On the other hand, his works harmoniously transform and fuse the individual with the community, the history with the present.



Wang Xingwei
Translator, 2019
oil on canvas
200 x 240 cm



Wang Xingwei
Sunset, 2003
oil on Pavatex
95 x 211 cm

Wiedemann/Mettler

Working together since 2002, the artist couple Wiedemann/Mettler references the world from a position with a dual focal point. That is to say Daniel Mettler's (b. 1965, Switzerland) staged photographs provide Pascale Wiedemann (b. 1966, Switzerland) with an associative liaison that leads her to creating works of almost physical emotionality.

Their installations and architectural art are guided by the particular division between emotion and rationality, spatial interest and an almost physical intimacy. The procedural aspect of Wiedemann/Mettler's artistic practice is directed by their reacting to and interacting with the works of the other – a symbiotically charged process which in an uncommon way evokes closeness and poses questions that center around materials, structures, and the shells of intimacy.

Across media and structures their individual works are always a reference to themselves and its pendant. With the confrontation of different media like photography, sculpture, painting, and installation they create a doubled point of view which is indicative for their practice that draws the viewer into their actions and way of thinking.



Wiedemann/Mettler
intoxicated by color 01, 2024
javelle water on velvet, upholstered
150 x 110 x 15 cm



Wiedemann/Mettler
intoxicated by color 01, 2024, detail



Wiedemann/Mettler
BODYBUILDING 42, 2024
procelain and glazed ceramics
28.5 x 25 x 24 cm

Xie Nanxing

Xie Nanxing (b. 1970 in Chongqing, China) is a leading contemporary artist renowned for his figurative paintings exploring identity, memory, and perception. Blending realism and abstraction, his works provoke interpretation, reflecting personal and societal narratives amidst China's cultural evolution. Nanxing's career includes exhibitions at prestigious events like the Shanghai and Venice Biennales, with his art collected worldwide. His unique style bridges Eastern and Western influences, contributing to the richness of contemporary Chinese art and fostering global dialogue.

Slightly Slow Untitled is part of a triptych, which encapsulates themes of perception and representation. Depicting a slow dance captured by middle-aged women, it explores the interplay between realism and whimsy, enhanced by a melodious serenade. Through photography-inspired imagery, the artwork delves into the complexities of optics, juxtaposing natural scenery with abstract geometric lines that subtly connect elements within the composition. This exploration extends to a contemplation of the limitations of categorization, all while the seasonal scarves influence the vibrant color palette, adding depth to the narrative.



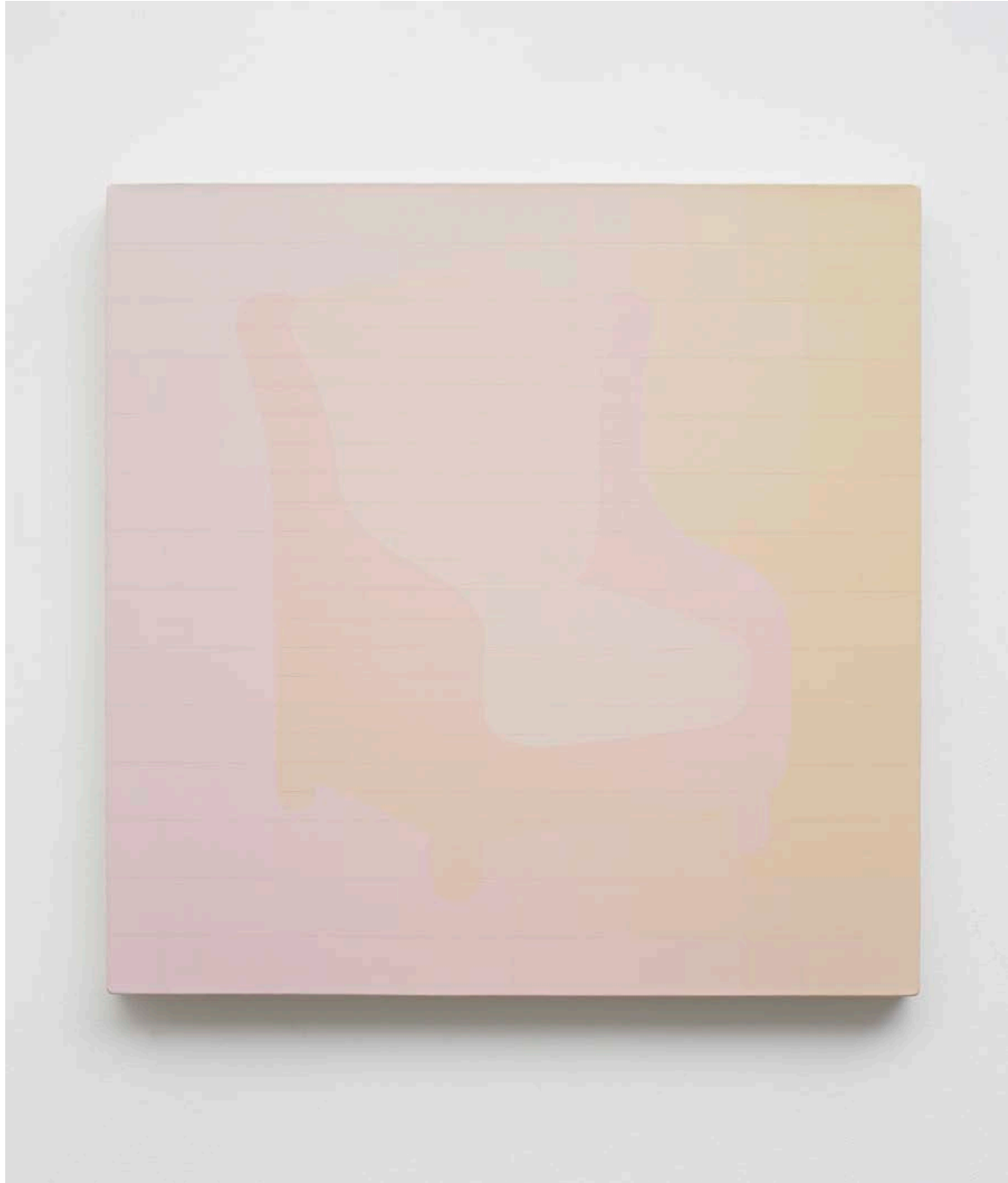
Xie Nanxing
Slightly Slow Untitled, 2023
oil on canvas
200 x 200 cm

Zhang Xuerui

Through her art, Zhang Xuerui (b. 1979 in Shanxi, China) aims to establish unique methods and logic by intentionally setting constraints. Her exploration of objects and materiality reflects a desire to trace transience and temporal aspects. Using various artistic mediums such as painting, sculpture, and installation, Zhang examines the relationships between the self and others, presenting her artworks as conduits for artistic discourse and life spectacles.

The exhibition showcases Zhang's series called *Still-Life·Chest*, which draws inspiration from a symbolic figure in her family's oral history. This symbol serves as a gateway to evoke life histories and memories within broader social and historical contexts. Zhang's approach blends facts and fiction, allowing her imagination to reshape memories and explore relationships and sentiments. The use of color in the background of the paintings follows a specific method, employing three primary colors and creating subtle gradations through their varying ratios. The chest, set against these color gradations, embodies personal and collective stories, representing a common household item that reflects social relationships and the past.

Zhang Xuerui, currently resides in Beijing. She graduated from the Central Academy of Fine Arts in Beijing. Her recent solo exhibitions include shows at Galerie Urs Meile in Beijing and Lucerne. She has also been featured in group exhibitions and her works have been collected by public collections, including the White Rabbit Gallery and Cruthers Art Foundation.



Zhang Xuerui
Investigation Grid-Sofa S9, 2024
acrylic on canvas
80 x 80 cm