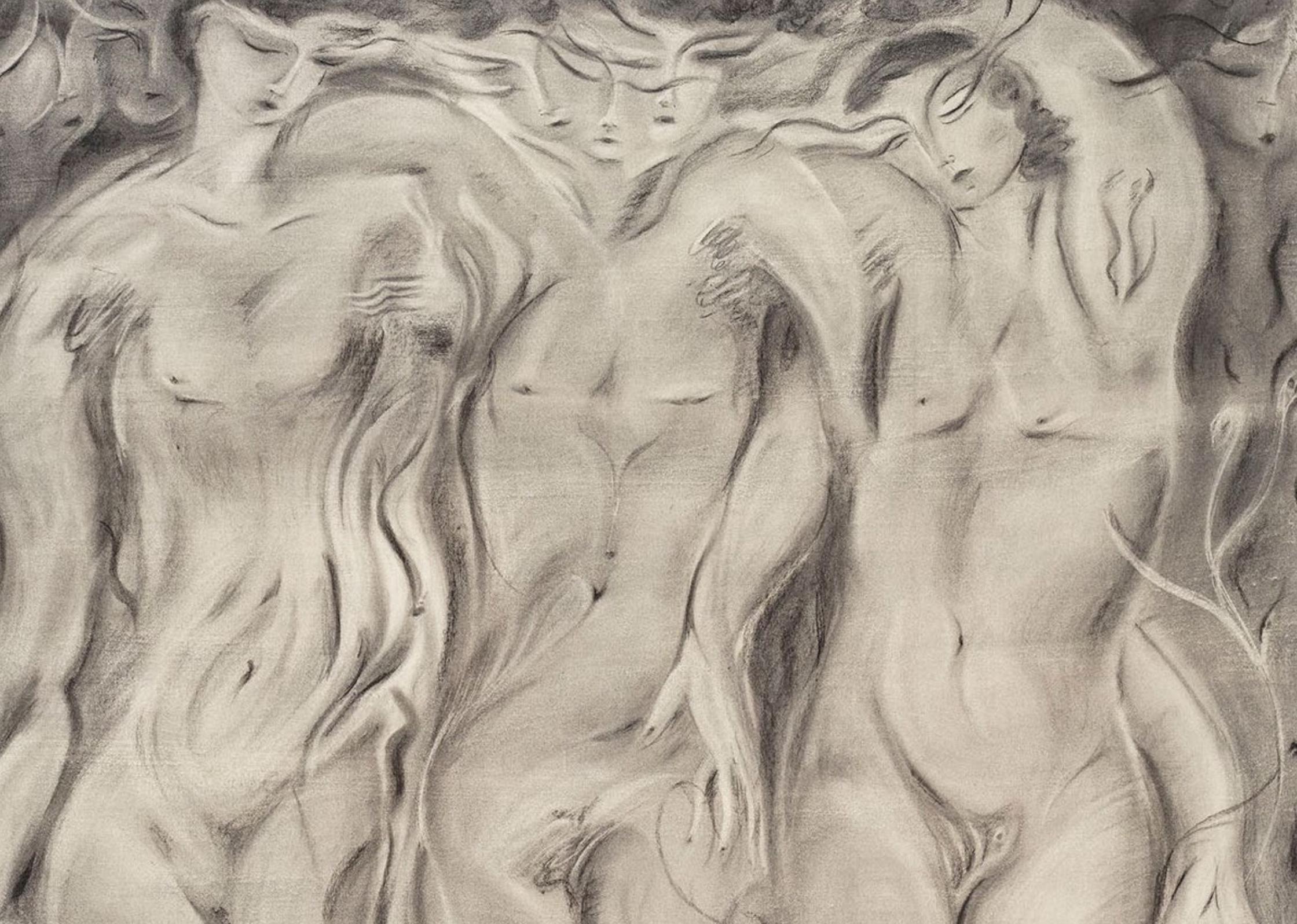


A Kassen  
Alexander Tovborg  
Daniel Buren  
Eva Helene Pade  
J.G.Arvidsson  
Jose Dávila  
Kinga Bartis  
Rasmus Myrup

Art Basel 2024  
Booth J12

**GALLERI**  
**NICOLAI WALLNER**



KINGA BARTIS  
*INTERBEINGS (2023)*

Kinga Bartis' approach to painting lies outside the boundaries of the classic school of the medium. Eschewing labels, Bartis envisions painting as a means of breaking free from the habitual relationship of defining and redefining of our existence—Bartis chooses to instead look towards a more multidisciplinary and open approach.

Bartis creates the feeling of us almost being to step into the world that they have created. Repeating imagery of bodies, figures, plants, animals, natural elements and landscapes combine to reflect the realities of a shifting world. Often blending one into the other, the resulting ambiguity provides a backdrop for the aforementioned characters to ebb and flow, almost moving subtly on the canvas, revealing themselves organically. There is an overarching idea of adaptability throughout the work, in the most positive sense. Plants, animals and human figures seem to move beyond coexistence to a state of hybridisation—adapting to new realities, new feelings, new situations, and in so doing, finding new ways of being they did not know existed beforehand.

Breaking free from conventional hierarchies and rules, markers like the stars in the sky or flowers on the ground which would normally be used to indicate how we understand position and space are intentionally dispersed. We are invited to shed our existing framework of interpreting painting and instead focus on the spaces that Bartis' invites us—both emotionally and physically—to explore.

Kinga Bartis (b. 1984, Transylvania) lives and works in Copenhagen. Bartis graduated with an MFA from the Royal Danish Academy of Fine Arts in 2018. Bartis has been exhibited at Museet for Religiøs Kunst (Lemvig), Rønnebæksholm (Næstved) OK CORRAL (Copenhagen) among others. The gallery opened its first solo exhibition with Bartis in 2021. In 2022, Bartis opened a solo exhibition at TRANEN Space for Contemporary Art (Gentofte).



Kinga Bartis  
*Interbeings* (2023)  
Mixed media  
245 x 150 cm

EUR 34.300,- excl. VAT  
EUR 36.000,- incl. VAT



Kinga Bartis  
*No order makes any sense* (2024)  
Oil on linen  
160 x 160 cm

EUR 28.000,- excl. VAT  
EUR 29.400,- incl. VAT



Kinga Bartis  
*Rerooting in Stormwater* (2024)  
Oil on linen  
160 x 160 cm

EUR 28.000,- excl. VAT  
EUR 29.400,- incl. VAT



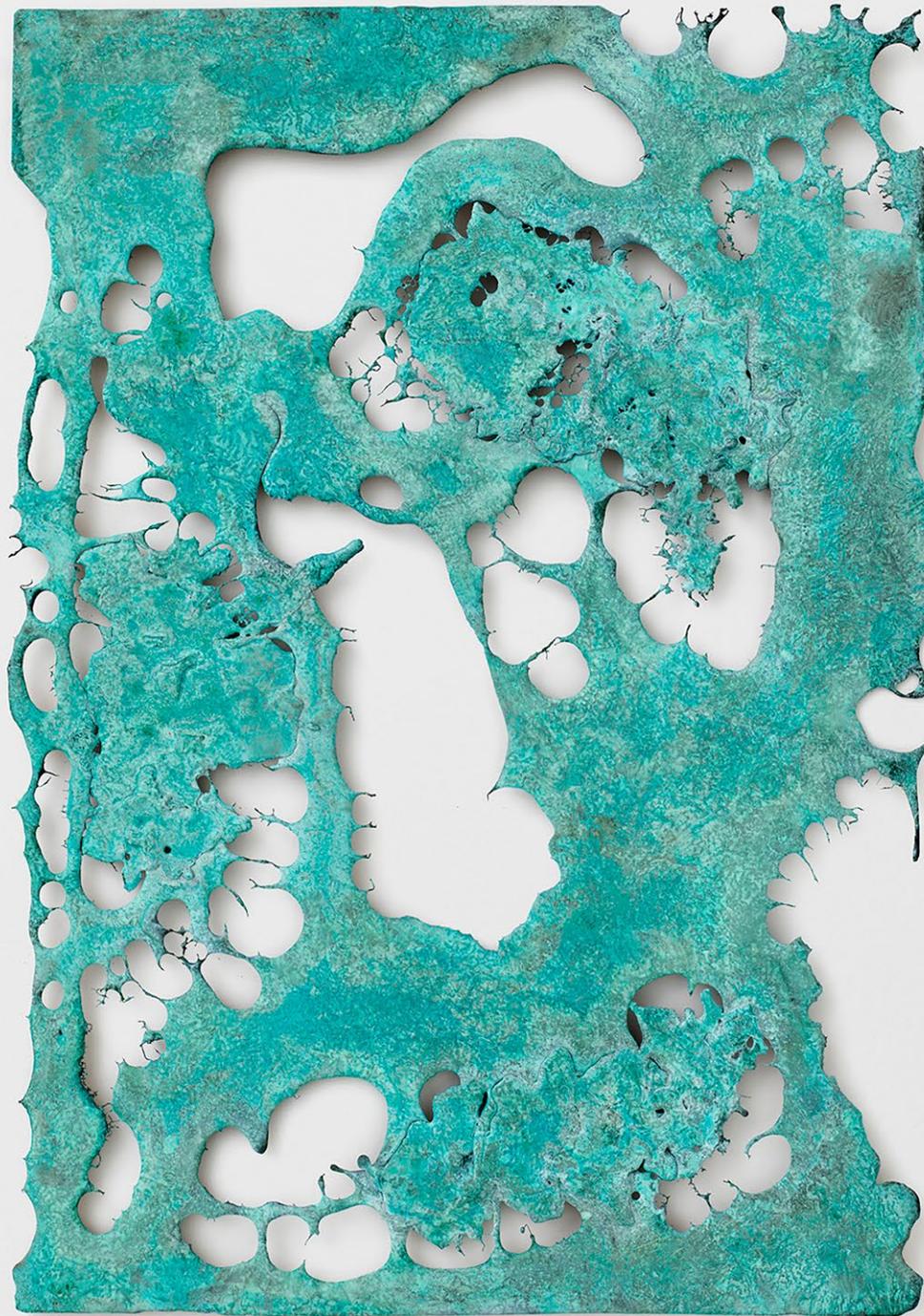
A KASSEN  
*BRONZE PAINTING (2023)*

This series builds on their explorations of what constitutes an object, and an understanding of materiality as seen through the lens of art history. Eschewing the traditional form or mould, liquid bronze is poured directly onto a flat surface composed of soil. Allowed to flow naturally, the material spreads, layers and swirls to create an unexpected surface and form. Left to patina, the addition of colour accentuates these patterns.

The inherent abstract nature of the works, along with the series title, could be seen as a reference to the heyday of action painting in the 1950s and early 1960s. The surface and tactile nature of the work reveals its process to us, and in so doing turns our attention towards the act of creating the work.

Historically, bronze has been a material that has been reused. Statues were melted down to produce more practical items in times of need, or melted down to create new statues which reflected a shift in social and political movements. The fluidity of the material speaks to its ability for it to become what we need it to be. A Kassen give the material a newfound sense of permanency and of importance. Unbound without the constraint of a form, the material is given the space and the authority over its own form.

Graduates of the Royal Academy of Denmark, Copenhagen-based A Kassen have been collaborating since 2004. Since then, they have exhibited extensively. They have had recent solo shows at the National Gallery of Iceland (Reykjavik), and Den Frie (Copenhagen), Sorø Kunstmuseum (Sorø) and KØS (Køge). They have also shown at ARoS (Aarhus), ARTIPELAG (Gustavsberg), Copenhagen Contemporary (Copenhagen), UMOCA (Salt Lake City), and the Museum of Mexico City (Mexico City) among many others. They participated in the 2009 Momentum Nordic Biennial for Contemporary Art. In the last ten years, A Kassen have completed many permanent installations worldwide, notably at Kistefos Museum sculpture park (Jevnaker), the Danish embassy in New Delhi (India), in the cities of Aarhus (Denmark), Vejle (Denmark) and Lund (Sweden) among others.



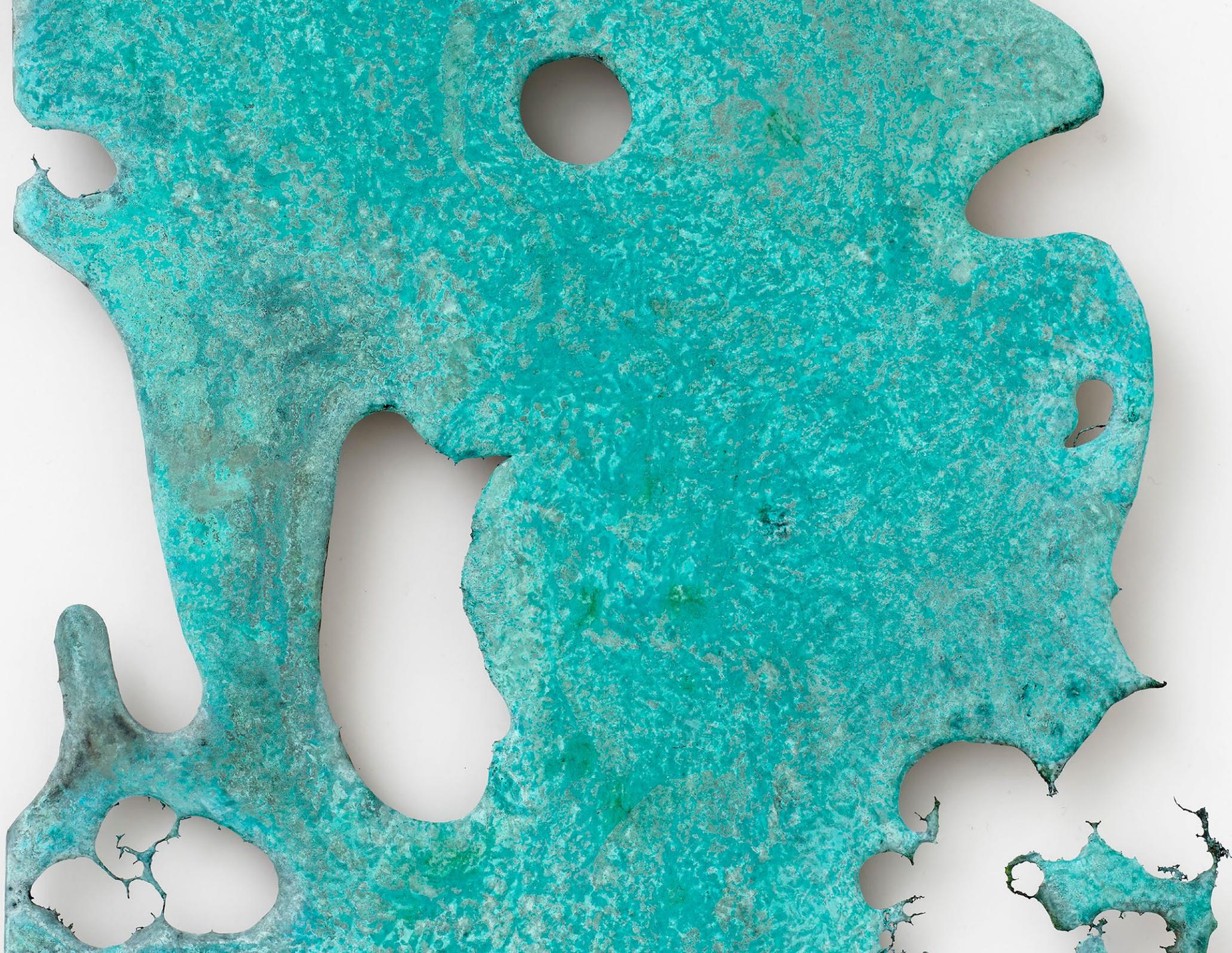
A Kassen  
*Bronze Painting (VIII)* (2023)  
Bronze  
136 x 95 cm

EUR 22.900,- excl. VAT  
EUR 24.000,- incl. VAT



A Kassen  
*Bronze Painting (X)* (2023)  
Bronze  
57 x 46 cm

EUR 8.600,- excl. VAT  
EUR 9.000,- incl. VAT



J.G.ARVIDSSON  
*the view outside my hotel window (2024)*

J.G.Arvidsson's practice investigates the nature and interrelation of memories, emotions and visualisations. People, often shown in profile or silhouette, feature prominently throughout J.G.Arvidsson's work. Their presence is given without context, yet there is a warm sense of familiarity that emanates from them. They are set in hazy almost dream-like landscapes and other specific scenarios to point towards narratives that tug at something internally.

The resulting sense of purposeful—yet delicately subtle—ambiguity is echoed in J.G.Arvidsson's use of techniques. Paint, canvas and oil stick among a variety of other media overlap on pieces of found and up-cycled wood. Applied thickly and scratched off in places, the layers, the seams and the physical processes of the work are left deliberately exposed. The result is an incredibly expansive depth of both material and narrative. J.G.Arvidsson's motives point to the untenable ways in which we create and maintain our memories and our connections to our pasts, our selves and our day-to-day.

There is an acceptance of the murky quality of these memories. They have faded due to the passage of time, yet somehow have also become stronger, more stripped back, more singular and intense. There is also an element of their nature which feels almost left to chance—for example, how you can't remember if someone wore glasses but remember how they did their hair, or not remembering how your home looked like when you were a child, but remembering the colour of the front door. These stripped down memories become touchstones, with their sparse details immediately bringing us back to something engrained deep within us.

In this sense, it is not necessary for us to know whom or what J.G.Arvidsson is showing us, and his connection to each work. Rather, they provide us a space through which his paintings are a means for us to engage with these ideas at our own pace, and with the added layer of our own lives and ways of understanding.

J.G.Arvidsson (b. 1989, Ethiopia) lives and works in Copenhagen. J.G.Arvidsson graduated with his Master of Fine Art at The Royal Danish Academy of Fine Art's School of Painting in June 2023. The gallery opened its first solo with J.G.Arvidsson in August of 2023.



J.G. Arvidsson  
*the view outside my hotel window* (2024)  
Mixed media on hand-carved wooden plates  
221 x 186 cm

EUR 35.300,- excl. VAT  
EUR 37.000,- incl. VAT



EVA HELENE PADE  
*Morgen (2024)*

Eva Helene Pade's work explores the emotions and intensity of human relationships. Working primarily within the medium of painting, people mingle from canvas to canvas. Absorbed in conversation, dancing, exchanging, being intimate—relationships unfold and deepen in timeless environments that could equally be nightclubs, bedrooms, romantic gardens or bustling crowds whose intentions remain ambiguous.

Depicted almost between feelings, crowd screams in fear and moans in lust, groans in pain, dances, stares in stunned silence, and flees in panic, unbound by societal restraint. Pade's focus on the complexity of interrelationships finds its roots in a tradition of painting that includes expressionist masters such as Pieter Bruegel the Elder, Francisco Goya, Edward Munch, James Ensor, and Otto Dix. This also extends to our own position as viewer, which shifts and is used in different ways within the work.

In some paintings, it's as if we are invited to join in, encouraged to become part of a narrative that started before our arrival and will continue on once we leave. In other works, it feels as if we are strictly made to be an observer or voyeur allowed to look in from the outside or as if you were never intended to see it at all—as if you opened a door at a party and accidentally walked in on something private. Inversely, some works feel as if these roles are swapped and that it is the people in the paintings who are in fact observing us, peering directly into our own lives. Both fervent and blasé, Eva Helene Pade's works echo our own mix of diverse feelings, love, melancholy, joy and jealousy, and all other emotions that constitute us as human.

Eva Helene Pade (b. 1997, Denmark) lives and works in Copenhagen. Pade is currently a Master's student at The Royal Danish Academy of Fine Art's school of painting. Pade graduated with a BA in Fine Art from The Royal Danish Academy of Fine Art in 2021, and opened her first solo exhibition at Galleri Nicolai Wallner in 2022.



Eva Helene Pade  
*Morgen* (2024)  
Oil on canvas  
300 x 360 cm

EUR 104.800,- excl. VAT  
EUR 110.000,- incl. VAT



RASMUS MYRUP  
*Flipped landscape (aw23/24) (2023)*

Rasmus Myrup's work *Flipped landscape (aw 23/24)* plays with our perceived separation of the natural world and the cultural or "created" world. The work stands vertical in the space, mirroring itself from the ground and the ceiling. On the bottom section, a birch tree trunk grows upwards from greenery and flora, its top hacked off in a way that seems both deliberate and highly aesthetic. The flipped top section grows downwards as if through a portal.

Myrup echoes the fabricated nature of the work by framing it in a sleek, metal construction, and by imbuing the work with intricate details, creating an almost hyper-realistic reality. Furthermore, the title of the work echoes nomenclature used by fashion houses to identify collections, attaching them to seasons which in themselves feel artificially constructed. This other world created by Myrup in which a season and two landscapes meet taps in to a larger dialogue on what constitutes nature, and what causes us to delineate something as "non natural"—opening up the possibility for us to reconfigure our definitions and let go of preconceptions, giving way to a more open, hybrid concept of our worlds.

This underlying tension also hints towards a more sensual reading of the work. The tree elements extend almost longing towards each other, arching and bending to come within reach. Nature has long provided a space and safe haven for romantic encounters of many kinds. Nature (or what we nowadays would consider as "natural areas") has long acted as a screen or buffer, as a bed, as a mood or setting, as an element of mystery or intrigue, as playing into a fantasy, as a way of being anonymous, as a refuge. Myrup eloquently hints at this reality with the natural elements of this work, while giving us the space to ruminate and bring in our own perspectives.

Rasmus Myrup (b. 1991, Denmark) currently lives and works in Copenhagen. Myrup has shown at Tranen Space for Contemporary Art (Hellerup), Le Bicolore Maison du Danemark (Paris), Den Frie Udstillingsbygning (Copenhagen), Kunsthal Aarhus (Aarhus), and the National Gallery of Denmark (Copenhagen) among others. Myrup is in the permanent collection of ARKEN Museum of Contemporary Art (Ishøj), Brandts (Odense) and the National Gallery of Denmark (Copenhagen) among others. In 2023, Myrup opened his first institutional show in Germany at Kunstverein Gottingen (Gottingen). In August 2023, he opened a solo show at Overgaden (Copenhagen) and in September was included in the Göteborg International Biennial for Contemporary Art. His project for the Biennial has toured to 1646 (the Hague), Kunsthalle Münster (Münster) and has now opened at La Criée (Rennes). Myrup is currently working on his first large-scale public installation which will open in Summer 2025.



Rasmus Myrup  
*Flipped Landscape (aw23/24) (2024)*  
Wood, aluminium, moss, leaves, pine needles, hardware  
Height variable, 122 x 122 cm

EUR 24.000,- excl. VAT  
EUR 25.200,- incl. VAT



Rasmus Myrup  
*Shaped Grass (Silver)* (2023)  
Grass, grossrain fabric  
55 x 30 x 20 cm  
3 Unique Editions

EUR 4.000,- excl. VAT  
EUR 4.200,- incl. VAT



ALEXANDER TOVBORG  
*madonna of the spice (2024)*

As the God-bearer, the Madonna figure literally carries the power of salvation hereby harbouring an immense meaning to the faithful. She personifies the possibility of change with the devotion of the believer. As an icon her image has become the visual symbol of comfort and solace; whether the issue is of a simple and every-day-like nature or more existential. Here Tovborg presents an ongoing series of Madonnas adding to the tradition.

The intensity of the colour palate, which shifts with each work, and boldness of the shapes conveys a dynamic, almost electric, energy. Her presence fills the canvases up to their edges, compelling us to pay attention and guiding our focus. Each work puts forward a new aspect of the Madonna, adding to the growing multitude of narratives swirling around her.

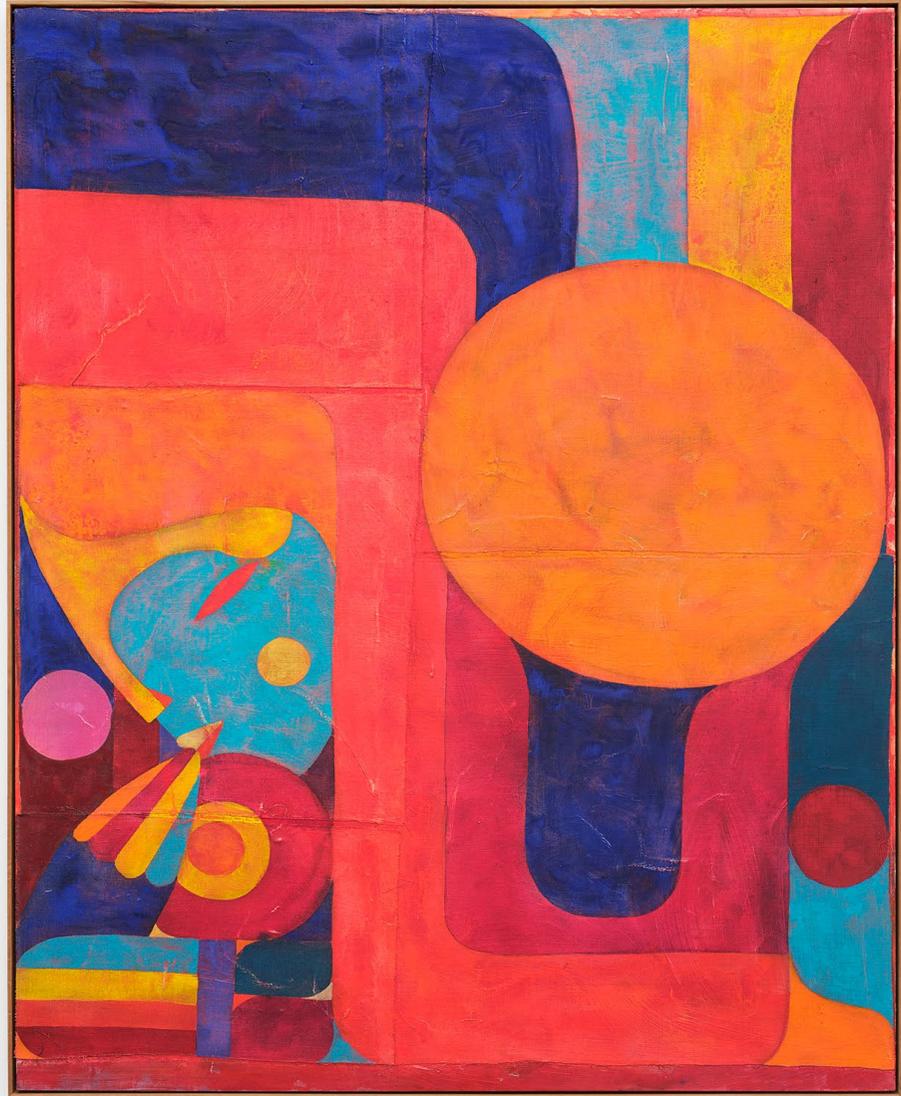
In Christianity, spices have been associated with offerings, anointing oils, and incense, symbolizing reverence and spiritual awakening. Tovborg's choice of "spice" in the title serves as a metaphor for the multifaceted nature of faith and the dynamic interplay between tradition and innovation.

Alexander Tovborg (b.1983, Denmark) graduated from the Royal Danish Academy of Fine Arts in 2010. With solos at Overgaden (Copenhagen), GL Strand (Copenhagen) and Rudolph Tegner Museum (Dronningmølle) among others, Tovborg has notably shown at ARKEN (Ishøj), ARoS (Aarhus), IMMA Museum of Modern Art (Dublin), Spiritmuseum (Stockholm), Holstebro Kunstmuseum (Holstebro), and KØS (Køge). His works are represented in the public collections of Kunsthalle Bremen (Bremen), Hammer Museum (Los Angeles), ARKEN (Ishøj), ARoS (Aarhus), and Museet For Religious Kunst (Lemvig). Tovborg opened a solo show at Kunsthal Charlottenborg (Copenhagen) in June 2023.



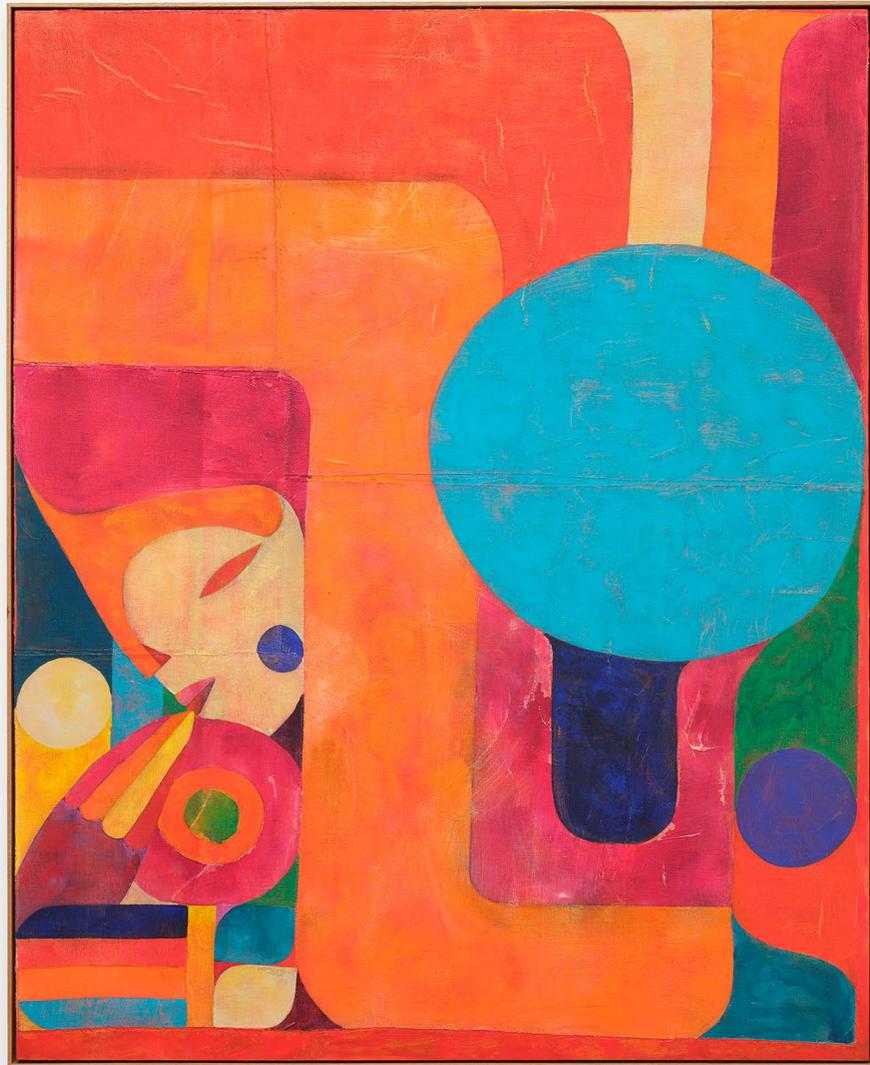
Alexander Tovborg  
*madonna of the spice* (2024)  
Acrylic, pastel crayon and canvas on wooden panel  
250 x 200 cm  
AT/P 432

EUR 63.400,- excl. VAT  
EUR 66.500,- incl. VAT



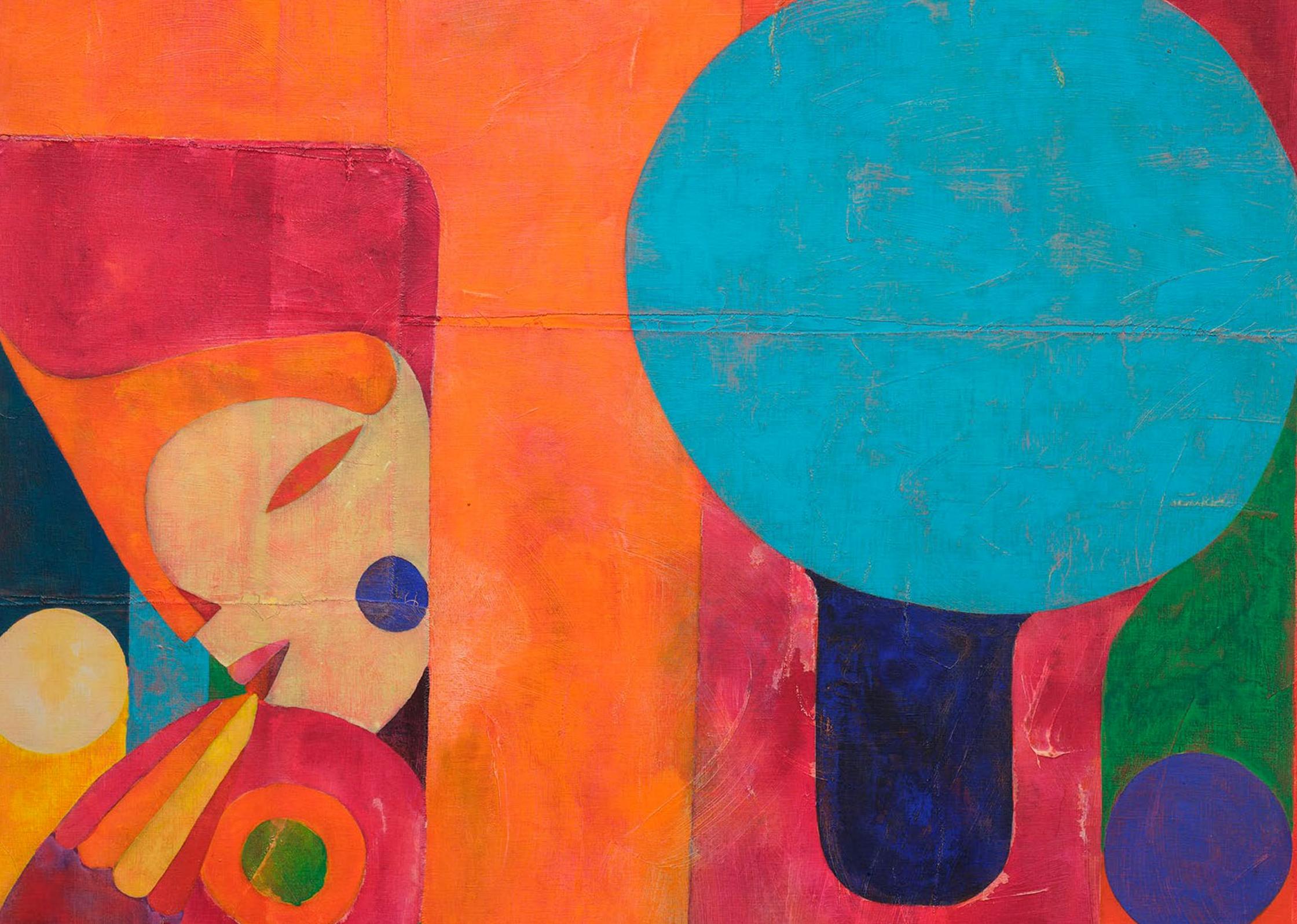
Alexander Tovborg  
*madonna of the spice* (2024)  
Acrylic, pastel crayon and canvas on wooden panel  
250 x 200 cm  
AT/P 430

EUR 63.400,- excl. VAT  
EUR 66.500,- incl. VAT



Alexander Tovborg  
*madonna of the spice* (2024)  
Acrylic, pastel crayon and canvas on wooden panel  
250 x 200 cm  
AT/P 431

EUR 63.400,- excl. VAT  
EUR 66.500,- incl. VAT



JOSE DÁVILA  
*Silent Balance* (2024)

Contradictory feelings of weight, tension and levity run throughout Jose Dávila's works. Taking as a starting point materials and imagery that push the limits of our perception, Dávila creates works that show a delicate yet elegant—and often literal—balancing act between varying elements.

With this piece, the tension is literal and physical. A yellow, metal pipe leans pointing upwards against a short, metal cylinder. A piece of wire extends from the pipe, arching over and away from the work, and a stone hangs down from the end of the wire, almost as if the stone is holding the entire piece together. The eloquent simplicity of the materials and the construction of the work underline the precarious balance Dávila has created.

The work is part of a new series of sculptures, in which Dávila uses unexpected, presumed industrial materials to create sculptures which make use of the space in poetic, almost effortless ways. In their simplicity, the nature of the materials take centre stage. The tones of the cement, the shades of rust, the use of metal wire—which features in all the works in this series thus far—the pop of colour from the lacquering on certain elements, the changes in the smooth and rough surfaces. The result is an incredibly tactile experience

The result is atmospheric and almost performance-like, permeating the space in which Dávila's work is placed, drawing us in as we wait to see if things will stand or fall.

Jose Dávila (b. 1974, Mexico) has had notable solo exhibitions at Museo Jumex (Mexico City), Hamburger Kunsthalle (Hamburg), Marfa Contemporary (Marfa), Camden Arts Centre (London), and many others. His work can be found in the public collections of Centre Pompidou (Paris), Albright Knox Museum (Buffalo), Collection Deutsche Bank (Germany), MUDAM Museum of Modern Art (Luxembourg), Reina Sofia National Museum of Art (Madrid), MALBA Buenos Aires Museum of Latin American Art (Argentina), MUAC Museum of Contemporary Art Mexico City (Mexico City), Collection Inhotim (Brumadinho), and Zabłudowicz Collection (London), and Museo Jumex (Mexico City) among others.

Dávila has had recent solo show exhibitions at Haus Konstruktiv (Zurich), Sammlung Philara (Dusseldorf), Franz Josefs Kai 3 (Vienna), Museo del Novecento (Florence), Dallas Contemporary (Dallas), and Museo de Arte Contemporáneo de Querétaro (Santiago de Querétaro), and has also recently had and a year-long public project in Los Angeles in connection Getty's Pacific and Los Angeles Nomadic Division (LAND).



Jose Dávila  
*Silent Balance* (2024)  
Concrete and metal  
119.5 x 195 x 24 cm

USD 55.000,- excl. VAT  
USD 57.750,- incl. VAT



Jose Dávila  
*Silent Balance* (2024)  
Metal, boulder, epoxy paint and wire  
144 x 189 x 22.5 cm

USD 55.000,- excl. VAT  
USD 57.750,- incl. VAT



## DANIEL BUREN

### *Cascade. Prismes et miroirs : Haut-relief - DBPF 43A / Kaskade. Prismer og spejle : Højrelief - DBPF 43A (2022)*

With the series *Prismes et miroirs : Haut-relief / Prismer og spejle : Højrelief*, the work elegantly fills the space. Mounted directly on the wall from the ground and up, it combines mirrored, flat surfaces with triangular blocks of colour and stripes with white used throughout as the contrasting colour.

Its simple yet clever construction creates an illusion of a more complete form—one that extends through the walls, opening up new perspectives and refracting both what stands before them, but also the light and the atmosphere of the space. This effect echoes on, as the hanging of the work shows not only the reflection of those that interact with it, but with everything else that surrounds it, creating almost never-ending feelings of discovery and surprise.

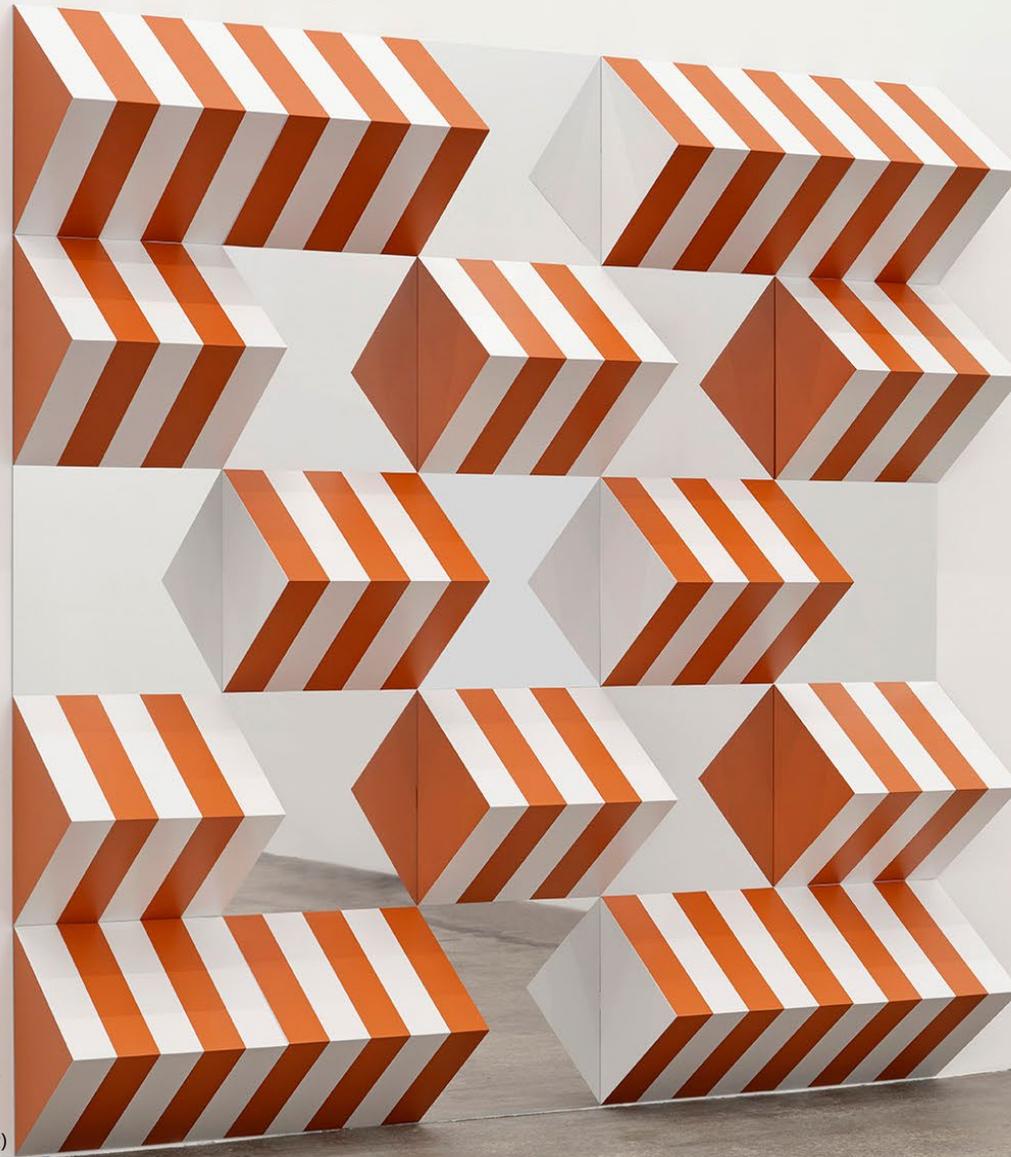
Daniel Buren (b. 1938, France) has had many world-renowned exhibitions throughout his career including notable solo exhibitions at Centre Pompidou (Paris), the Solomon R. Guggenheim (New York), Grand Palais (Paris), Walker Art Centre (Minneapolis), BALTIC Centre for Contemporary Art (Gateshead), Kunsthalle Dusseldorf (Dusseldorf), Musée d'art moderne et contemporain (Strasbourg), Art Institute of Chicago (Chicago), Museum de Arte Moderno de Bogotá (Bogotá), Foundation Louis Vuitton (Paris), MAMO Centre d'art de la Cité Radieuse (Marseille), S.M.A.K. (Ghent), MUMOK Museum Moderner Kunst Stiftung (Vienna), Museo d'Arte Contemporanea Roma (Rome), and the Museum of Contemporary Art (Tokyo) among many others. In 1986, Buren won the prestigious Golden Lion award for the Best Pavilion for his contribution of the French Pavilion at the Venice Biennale. In 2007, he was awarded the Praemium Imperiale for Painting from Japan. Buren has many critically acclaimed permanent installations in both public places and museums, notably at the Louvre (Paris), Palais Royal (Paris), Tottenham Court Road Station (London), Museo d'Arte Contemporanea (Rome), Odaiba Bay (Tokyo), Guggenheim Museum Bilbao (Bilbao), Place de la Justice (Brussels) and cities such as Naples, Milan, Mexico City, Anyang, Florence, and many others. The gallery's latest solo show with Buren opened in June 2023.



Daniel Buren  
*Prismes et miroirs : Haut-reliefs / Prismer og spejle : Højrelief (2022)*

11 aluminum prisms, white oven-baked satin paint (RAL 9003),  
orange-red opaque self-adhesive vinyl (ORACAL 651-047),  
Alucobond aluminum composite panels (mirror look), glue  
217.5 x 217.5 x 30.5 cm  
Unique

EUR 165.000,- excl. VAT  
EUR 181.500,- incl. VAT



Daniel Buren  
*Prismes et miroirs : Haut-reliefs / Prismer og spejle : Højrelief (2022)*

16 aluminum prisms, white oven-baked satin paint (RAL 9003),  
brown opaque self-adhesive vinyl (ORACAL 651-083 Hazelnut  
Brown), Alucobond aluminum composite panels (mirror look), glue  
217.5 x 217.5 x 30.5 cm  
Unique

EUR 185.000,- excl. VAT  
EUR 203.500,- incl. VAT

