

Art | Basel

Basel

GALLERIA MASSIMO MININI
VIA L. APOLLONIO 68 - BRESCIA

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CARLA ACCARDI

DANIEL BUREN

SOL CALERO

HARIS EPAMINONDA

ALBERTO GARUTTI

PETER HALLEY

SHEILA HICKS

PAOLO ICARO

ANISH KAPOOR

DAVID MALJKOVIĆ

LANDON METZ

PAOLO NOVELLI

PAUL P.

WILFREDO PRIETO

NEDKO SOLAKOV

GALLERIA MASSIMO MININI
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JUNE 11 – 16, 2024
MESSE BASEL

BOOTH R6

CARLA ACCARDI

b. 1924, Trapani, IT
d. 2014, Rome, IT

Born on October 9, 1924, in Trapani, Italy, Carla Accardi trained as a painter at the Accademia di belle arti, Florence, before moving to Rome in 1946. Accardi quickly became part of the inner circle of the Art Club and was a frequent visitor to Pietro Consagra's studio. There she met the artists with whom she would establish the influential postwar group Forma 1 (Form 1, 1947–51): Consagra, Piero Dorazio, Mino Guerrini, Achille Perilli, Antonio Sanfilippo (whom she would marry), and Giulio Turcato. The group's manifesto, which Accardi signed in 1947, called for reconciling Marxist politics with abstract art. The group's first exhibition occurred in Rome in 1947, and Accardi's first solo show soon followed, in 1950 at the Galleria Age d'or, Rome. Her early paintings consisted of interlocking geometric forms.

In the 1950s, Accardi was involved in the wide-reaching attempts to revolutionize abstraction through the hybridization of geometric abstraction and gestural painting, both in Italy, where she appeared in *Arte astratta e concreta in Italia—1951* (Abstract and concrete art in Italy—1951) at the Galleria nazionale d'arte moderna, Rome, and in France, where art critic Michel Tapié took an interest in her work. (Tapié would later write the introduction to the catalogue accompanying Accardi's 1959 solo exhibition at the Galleria Notizie in Turin.) After forswearing painting from 1952 to 1953, Accardi began to introduce pseudo-calligraphic signs into abstract images, as in *Labirinto a settori* (Labyrinths and fields, 1957), while reducing her palette to white-on-black compositions to explore the relationship between figure and ground.

In 1961 Accardi reintegrated color and began painting on sicofoil, a transparent plastic, instead of canvas. She showcased these new strategies at the 1964 Venice Biennale. By the mid-1960s, she was using these new materials sculpturally. *Tenda* (Tent, 1965) and *Triplice Tenda* (Triple tent, 1969) feature sheets of plastic assembled into a tent and covered with brightly colored brushstroke patterns. This phase of Accardi's oeuvre, which was celebrated in the *Ambiente/Arte* section of the 1976 Venice Biennale, would prove influential for Arte Povera. In the 1980s she returned to canvas and shifted her focus to the use of signs and chromatic juxtapositions.

Accardi's first U.S. solo exhibition, *Triplice Tenda* (Triple Tent), was held at P.S.1 Contemporary Art Center (now MoMA PS1), New York (2001), and the Musée d'art moderne de la Ville de Paris presented a retrospective (2002). Accardi was named Accademico di Brera in Milan in 1996 and received the Cavaliere di Gran Croce the following year. Accardi died on February 23, 2014, in Rome.





CARLA ACCARDI

IL PENSIERO CORRE PER ANALOGIA, 2013

vinyl paint on canvas

110x160 cm

160.000 € + taxes



CARLA ACCARDI

TRASPARENZA IDEALE, 2012

vinyl paint on canvas

110x160 cm

160.000 € + taxes

DANIEL BUREN

b. 1938, Paris, FR
lives and works *in situ*

Daniel Buren was born in Boulogne-Billancourt near Paris, on March 25, 1938. After completing his secondary education he enrolled in the École des Métiers d'Art in Paris. From December 1966 to September 1967, Buren forms an association with painters Olivier Mosset, Michel Parmentier and Niele Toroni for a series of collective *manifestations* that were to upset the artistic practices of the time and denounce the obsolescence of exhibition spaces in France.

In the mid 60's, Buren began to create paintings that radically questioned and explored the economy of the media used in his work and the relationship between background (support medium) and form (painting).

In 1965, when he was painting pictures that combined rounded forms and stripes varying in sizes and colours, he chose to use an industrial fabric with fixed vertical 8.7 cm-wide stripes alternating white with another colour. Beginning from this extremely simple and banal visual register, Buren further impoverished it by repeating it systematically to reach the grade of zero painting. This reflection will cause the observer's attention to shift from the work to the physical and social environment within which the artist intervenes

Eventually, he abandoned his studio in 1967, to favour work *in situ*, starting from the street with the *affichages sauvages*, then the gallery, the museum, the landscape or the architecture.

His "visual tool" is based on the use of alternating stripes, which let him reveal the significant details of the site where he is working, by employing them in specific, and at times complex, structures lying somewhere between painting, sculpture and architecture. His in-situ works play with points of view, spaces, colours, light, movement, the surrounding environment, angles or projections, acquiring their decorative force by radically transforming the sites.

Incisive, critical and engaged, Buren's work is in a continual state of development and diversification, and never fails to stimulate comment, admiration and disagreement. In 1986, he realized his most controversial public commission, today classified as a "historical monument" *Les Deux Plateaux*, for the courtyard of honour of the Palais-Royal in Paris. In the same year, he represented France at the Venice Biennale, where he was awarded the Golden Lion for Best Pavilion. En 2007, he received the Praemium Imperiale for Painting in Tokyo, Japan.

Buren is one of the most active and acclaimed artists on the international art scene today, and his work has been shown in leading galleries and museums, and in a wide range of sites around the world.





DANIEL BUREN

DAL SINGOLO AL DOPPIO, 2023

mirror, wood, film

318x200 cm and 304,5x91,35 cm

180.000 € + taxes



SOL CALERO

b. 1982, Caracas, YV
lives and works in Berlin, DE

Sol Calero's colorful, site-specific environments blend an expanded painting practice with the vernacular architecture and cultural codes of Latin America and its diaspora. Her immersive, participatory installations have often taken the form of small businesses such as a hair salon, currency exchange booth, salsa dance school, travel agency, or restaurant, questioning aesthetic hierarchies and problematizing the perception of the exotic while engaging with local contexts. Combining materials and mediums—including furniture, textiles, mosaic, video, mural painting, and functional found objects—her projects delve into the illusion of the Caribbean as a paradise, disarming the viewer with a convivial, playful atmosphere while utilizing a transversal visual language to unfold conversations around migration, displacement, and identity.

For the 60th International Art Exhibition of La Biennale di Venezia, curated by Adriano Pedrosa in 2024, Sol Calero is presenting *Pabellón criollo* (Creole Pavilion), a site-specific 'pavilion of pavilions' in the Giardini. Presented amongst the 30 permanent national pavilions, the large site-specific installation is conceived of as a three-dimensional, deconstructed painting, and it serves as an autonomous gathering place which draws from Calero's previous work rooted in Latin American art, social spaces and Caribbean architecture.

Recent solo exhibitions: Museo CA2M, Móstoles (2024); Stavanger Art Museum, Stavanger (2023); 1646, The Hague (2022); Crèvecoeur, Paris (2021); Copenhagen Contemporary, Copenhagen (2020); Villa Arson, Nice (2020); Tate, Liverpool (2019) and Museum Boijmans Van Beuningen, Rotterdam (2019). Recent group exhibitions: La Biennale di Venezia, Venice (2024); Oku-Noto Triennale, Suzu (2023); Bergen Assembly, Bergen (2022), Museum of Contemporary Art Kiasma, Helsinki (2022); Bergen Kunsthall (2021); Hamburger Kunsthalle, Hamburger (2020) and La Casa Encendida, Madrid (2019). Calero was nominated for the Preis der Nationalgalerie in 2017, which included an exhibition at the Hamburger Bahnhof Museum, Berlin. She also co-runs a project space in Berlin with Christopher Kline called Kinderhook & Caracas.

Calero's work is included in important international collections such as: Solomon R. Guggenheim Museum, New York, Lafayette Anticipations, Fonds de dotation Famille Moulin, Paris; Les Abattoirs, Musée - Frac Occitanie Toulouse, Toulouse; Sammlung Zeitgenössischer Kunst der Bundesrepublik; Centro de Art 2 de Mayo, CA2M, Madrid; Musée d'Art Moderne de la Ville de Paris, Paris; Centre national des arts plastiques, Paris; Museo Madre, Naples; Hiscox Collection, London; Fondazione Cassa Di Risparmio Di Cuneo, Cuneo.

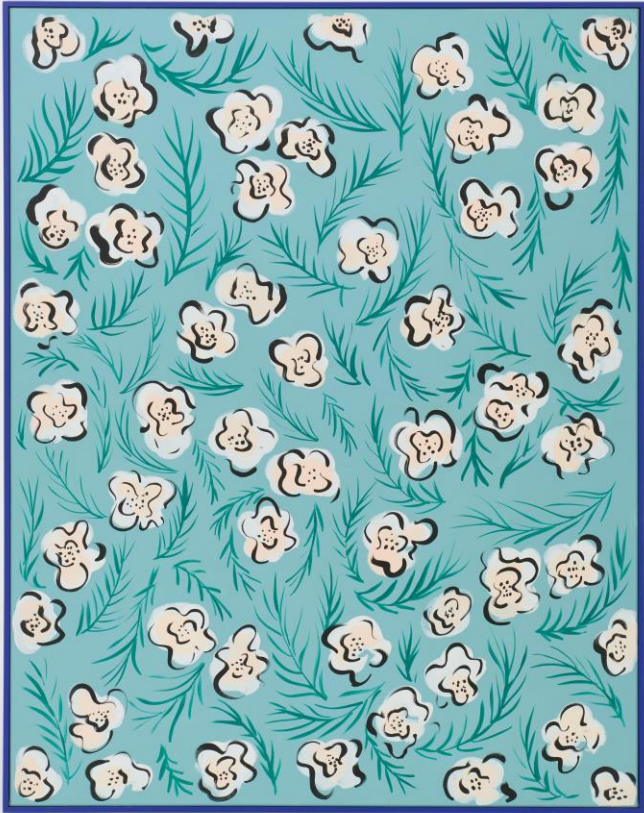




SOL CALERO

CASA ENCONTRADA, 2023
acrylic paint on canvas
150x120x4,5 cm
25.000 € + taxes





SOL CALERO

SOLO PINTURA, 2016
acrylic paint on canvas, artist's frame
132x104,5 cm
25.000 € + taxes

HARIS EPAMINONDA

b. 1980, Nicosia, CY

lives and works in Berlin, DE

Haris Epaminonda often uses existing materials such as photographs sourced from books and found objects, sculpture, text and collage, assembled and combined with structures and supports she has designed herself. Her installations conjure up visual puzzles that suggest a multitude of meanings. Her language often tends to abstraction, evoking mysterious atmospheres that defy precise classification. Many of her shows surprise the viewer with the fragmentary way that scattered, rhythmic units are reassembled into something only at the end of the exhibition. Everything is on the borders, at the edges, hidden in the corners, suspended ... until, as one proceeds, the space redefines and reshapes itself, like the syllables of a phrase being gradually revealed.

She won the Silver Lion for her participation at the 58th Venice Biennale in 2019. Group shows include the 34° Bienal de São Paulo in 2021 and dOCUMENTA(13) in 2012. Solo exhibitions Malmö Konsthall (2009), Schirn Kunsthalle in Frankfurt (2011), Point Centre for Contemporary Art in Nicosia (2013), Fondazione Querini Stampalia in Venice (2014), Solo exhibitions have been dedicated to her by Museo del Novecento, Milan (2024), Kunstmuseum St Gallen, St Gallen (2023), Secession, Vienna (2018), Aspen Art Museum (2017), Centro Andaluz de Arte Contemporáneo in Seville (2016), Frac île-de-france in Paris (2015), Modern Art Oxford (2013), MoMA - Museum of Modern Art in New York (2011), Tate Modern in London (2010).





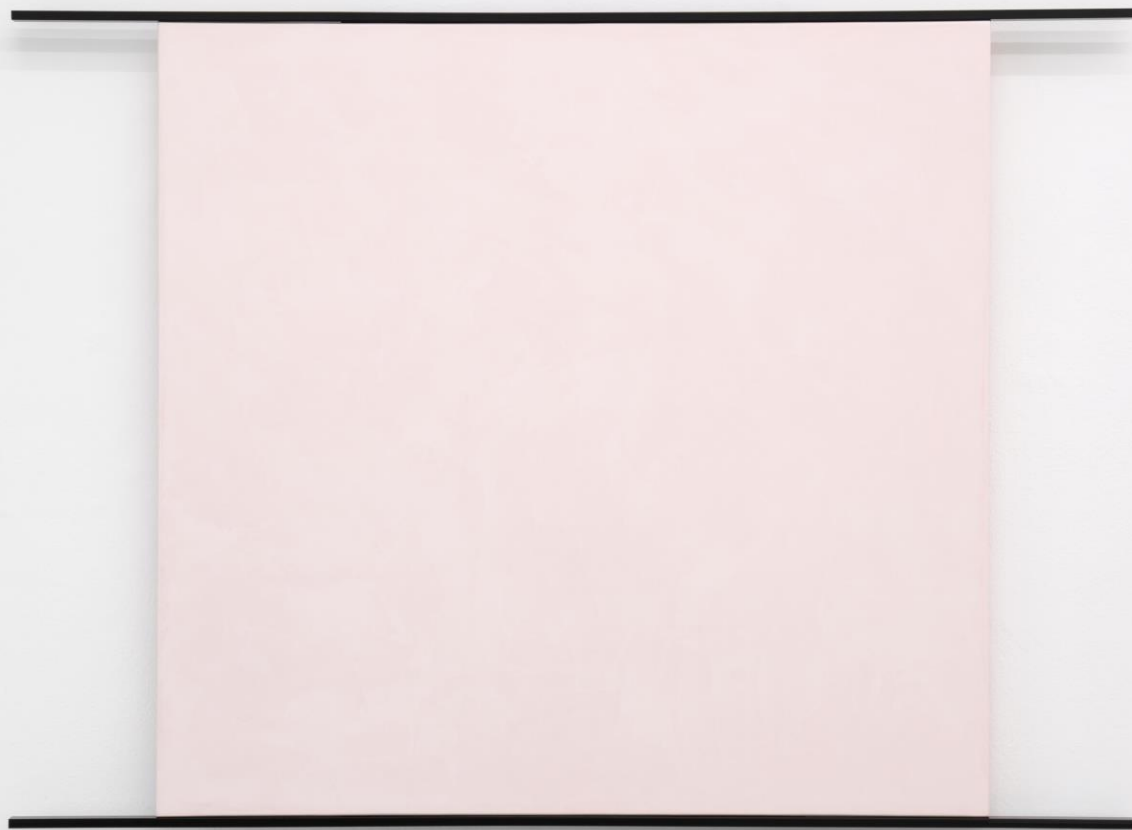
HARIS EPAMINONDA

UNTITLED # 12 C/ii, 2024

White pastellone on two wooden
panels with black powdercoated
metal shelf

90x195x7 cm

60.000 € + taxes



HARIS EPAMINONDA

UNTITLED #13 A/J, 2023

pink pastellone on wooden panel with two black powdercoated metal bars
87x120x2 cm

45.000 € + taxes

ALBERTO GARUTTI

b. 1948, Galbiate (Como), IT
d. 2023, Milan, IT

Alberto Garutti's artistic research is based on an intense consideration on the place where the piece of art is exposed and comes from: his urban works are developed by respect in the existing architecture for the inhabitants' delicacy. The strong ethical connotation in his works, realised by different techniques and methods, allows a communication with the environment even more when they will be realised.

The work of Alberto Garutti are enlivened by his memoirs, by the relationship between human being and his natural and vital environment (landscape and architecture).

Often composed of a short text in which it is always possible to find a dedication, the caption is the means through which the public work is communicated. It is the device of mediation between the object and the townspeople, the image and the viewer. The caption is an integral part of the work and it is necessary and indispensable in the context of the city and the territory, to narrate the work and bring it into contact with its audience.

During his career Garutti has been invited to major international events and institutions such as the Venice Biennale in 1990, 2010 and 2014; the 2001 Istanbul Biennial; the 2000 and 2005 editions of *Arte all'Arte* and the Memory Marathon held at Serpentine Gallery of London in 2012.

His research about an open dialogue between contemporary art, public and public space, gave him the opportunity to create artworks for cities and museums all over the world. Among his most famous works: "*To those born today*" in Bergamo (1998), Gent on the occasion of the *Over the Edges* exhibition at the S.M.A.K. Museum (2000), Istanbul (2001), Moscow in collaboration with the Moscow Museum of Modern Art, as part of the *Impossible Community* show (2011), Plovdiv (2018) and Rome (2019); "*Little Museion*" in Bolzano (2001); "*Dedicated to the inhabitants of the houses*" for the 21st Century Museum of Contemporary Art in Kanazawa (2002); a site specific artwork for Fondazione Zegna in Trivero (2009); the work commissioned by Hines Italia for Porta Nuova district in Milan (2012); "*Every step I have taken in my life has led me here, now*" in Siena (2004), Antwerp (2007), Malpensa Airport (2010) and Cadorna Station (2011) in Milan, Santa Maria Novella Square in Florence (2015), Lugano at the LAC Museum (Switzerland), Kaunas (2019).





ALBERTO GARUTTI

EVERY STEP I HAVE TAKEN IN MY LIFE HAS LED ME HERE, NOW

engraved slab of Verona marble

46x82x4 cm

30.000 € + taxes

PETER HALLEY

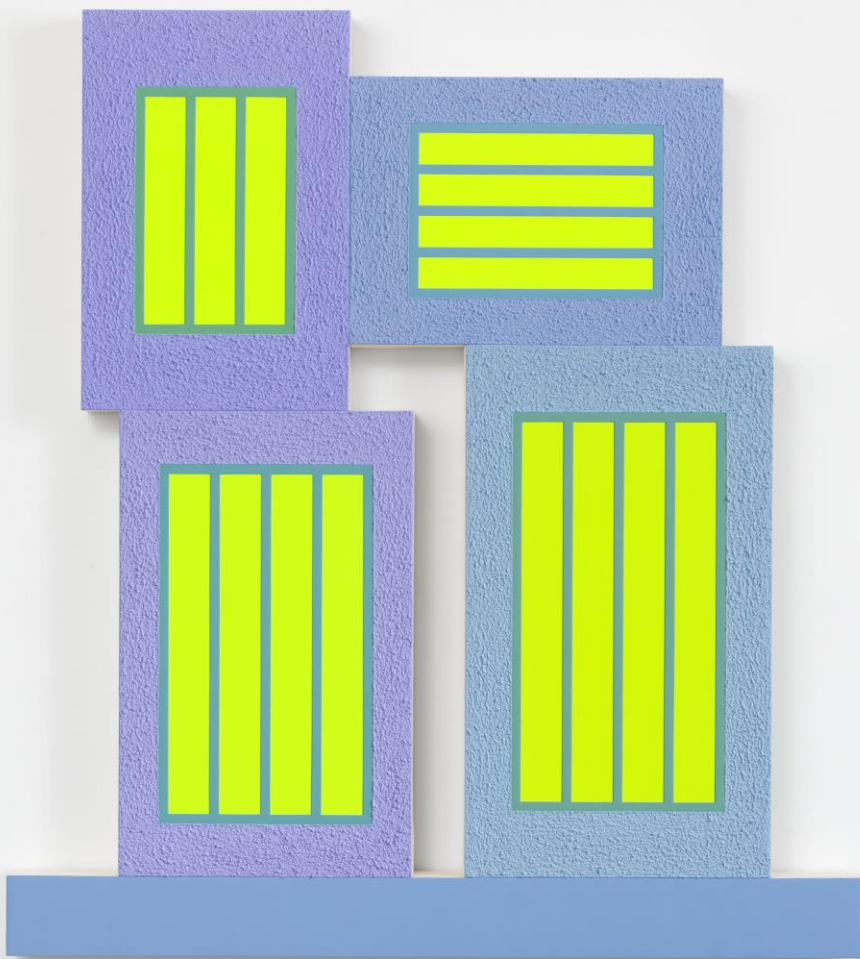
b. 1953, New York, NY, USA
lives and works in New York, NY, USA

Peter Halley was born in 1953 in New York. He began his formal training at Phillips Academy in Andover, Massachusetts, from which he graduated in 1971. During that time, Halley read Josef Albers's *Interaction of Color* (1981), which would influence him throughout his career. From 1973 to 1974 Halley lived in New Orleans, where he absorbed the vibrant cultural influences of the city, began using commercial materials in his art, and first became acquainted with the writings of earthwork artist Robert Smithson. In 1975 the artist graduated from Yale University, New Haven, with a degree in art history. After Yale, Halley returned to New Orleans, where he received an MFA in painting from the University of New Orleans in 1978. He had his first solo exhibition at the Contemporary Art Center, New Orleans, that same year.

In 1978 Halley spent a semester teaching art at the University of Louisiana, Lafayette. He has continued to teach throughout his career. In 1980, Halley moved back to New York and had his first solo exhibition in the city at PS122 Gallery. At this time, Halley was drawn to the pop themes and social issues addressed in New Wave music. Inspired by New York's intense urban environment, Halley set out to use the language of geometric abstraction to describe the actual geometricized space around him. He also began his iconic use of fluorescent Day-Glo paint.

In the mid-1990s, Halley began to produce site-specific installations for museums, galleries, and public spaces. These characteristically brought together a range of imagery and mediums, including paintings, wall-size flowcharts, and digitally generated wallpaper prints.





PETER HALLEY

PRESENCE, 2024

Acrylic, fluorescent acrylic and Roll-A-Text on canvas

181x164x10 cm

120.000 € + taxes

SHEILA HICKS

b. 1934, Hastings, USA
lives and works in Paris, FR

Sheila Hicks graduated with a BFA and MFA from Yale University. She was one of just three women to receive a bachelor of fine arts degree from the School of Art in 1957.

Hicks participated in the 57th Venice Biennale, curated by Christine Macel (2017); the 20th Biennale of Sydney (2016); Glasgow International (2016); Weaving & We, Hangzhou Triennial of Fiber Art (2016); Whitney Biennial (2014); and São Paulo Biennial (2012). The artist has been awarded the US State Department Medal of Arts in Washington DC, 2023 and the Legion de Honneur from France in 2022. Previous distinctions include an Honorary Degree from Yale University in 2019 and an Honorary Doctorate at École des Beaux Arts, Paris.

Recent solo presentations include the major retrospective at Centre Pompidou Malaga, Malaga (2023), LOK by Kunstmuseum of St. Gallen (2023), The Hepworth Wakefield (2022), MAK Museum of Applied Arts, Wien (2020), The Bass Museum of Art, Miami (2019), Nasher Sculpture Center, Dallas (2019), Museo Chileno de arte Precolombino, Santiago (2019), Centre Pompidou, Paris (2018), Museo Amparo, Puebla (2017), Hayward Gallery, London (2015). Hicks has created monumental site-specific works for the Ford Foundation Headquarters and Federal Courthouse in New York; The Duke Endowment in Charlotte, North Carolina; King Saud University in Riyadh, Saudi Arabia; and the Institute for Advanced Study in Princeton, New Jersey. Hicks has also produced installations for the Grande Rotonde at the Palais de Tokyo in Paris (2014-15) and as part of the outdoor exhibition Voyage d'hiver in the gardens of the Palace of Versailles (2017).

Hicks' work is featured in a number of prominent collections including Tate Gallery, London; Victoria & Albert Museum, London; Stedelijk Museum, Amsterdam; Centre Pompidou, Paris; Louis Vuitton Foundation, Paris; Museum of Modern Art, Tokyo; Museo de Bellas Artes, Santiago; Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The National Gallery, Washington D.C; Art Institute of Chicago; Pérez Art Museum, Miami; The Jewish Museum, New York; and the Joslyn Art Museum, Omaha, Nebraska.

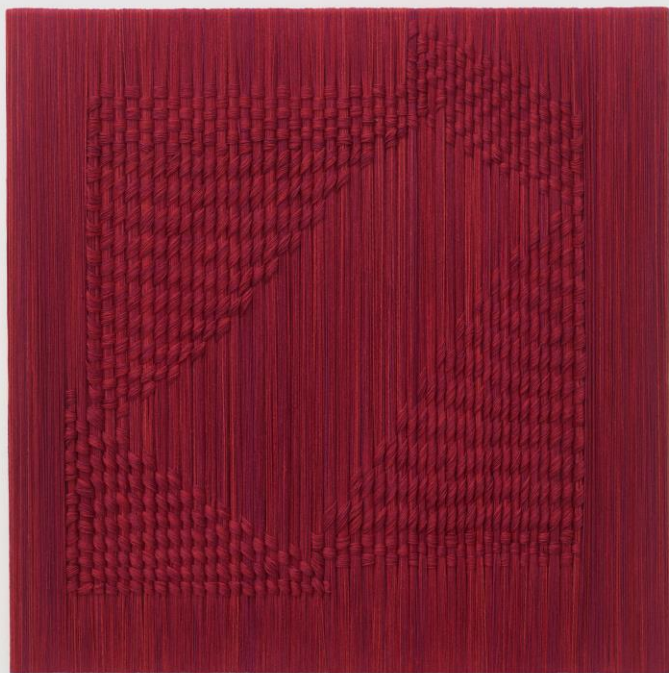




SHEILA HICKS

COLUMN, 2024
linen, 12 elements
320x60x60 cm
320.000 USD + taxes





SHEILA HICKS

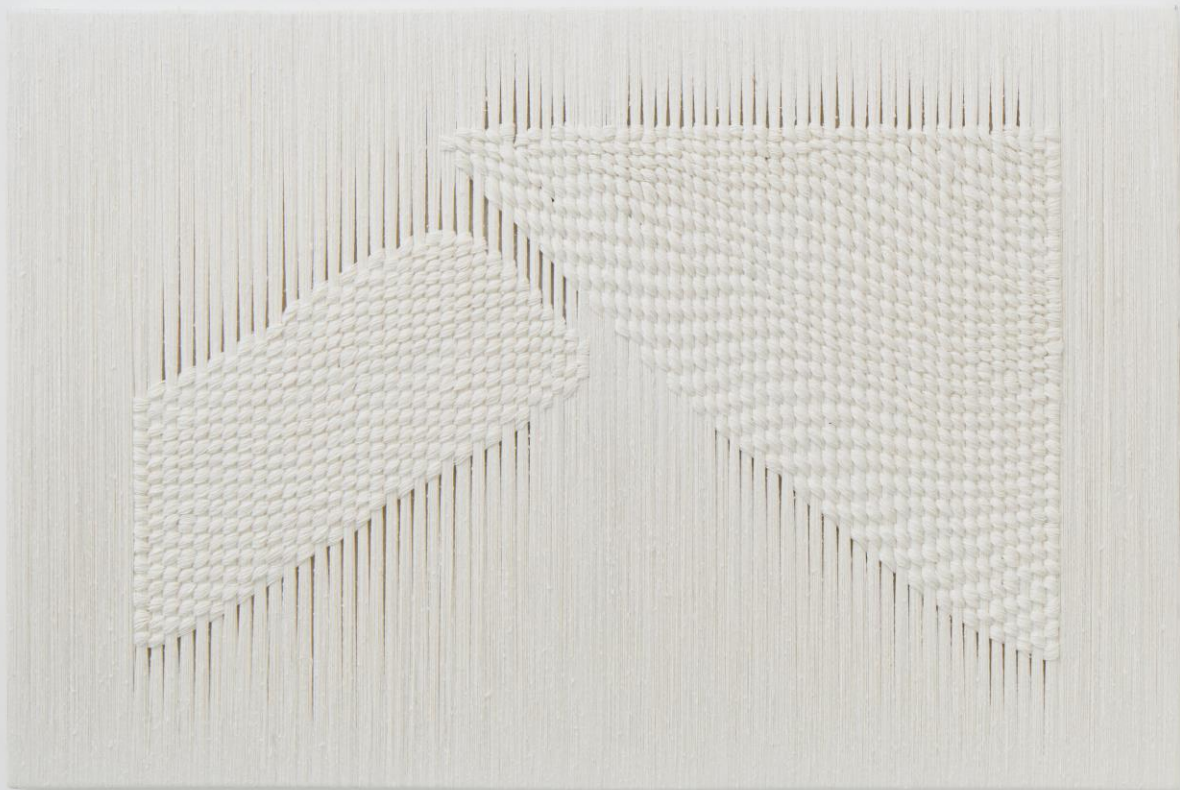
LE VENT QUI SOUFFLE EN DIAGONAL, 2024

linen

80x80 cm

90.000 USD + taxes





SHEILA HICKS

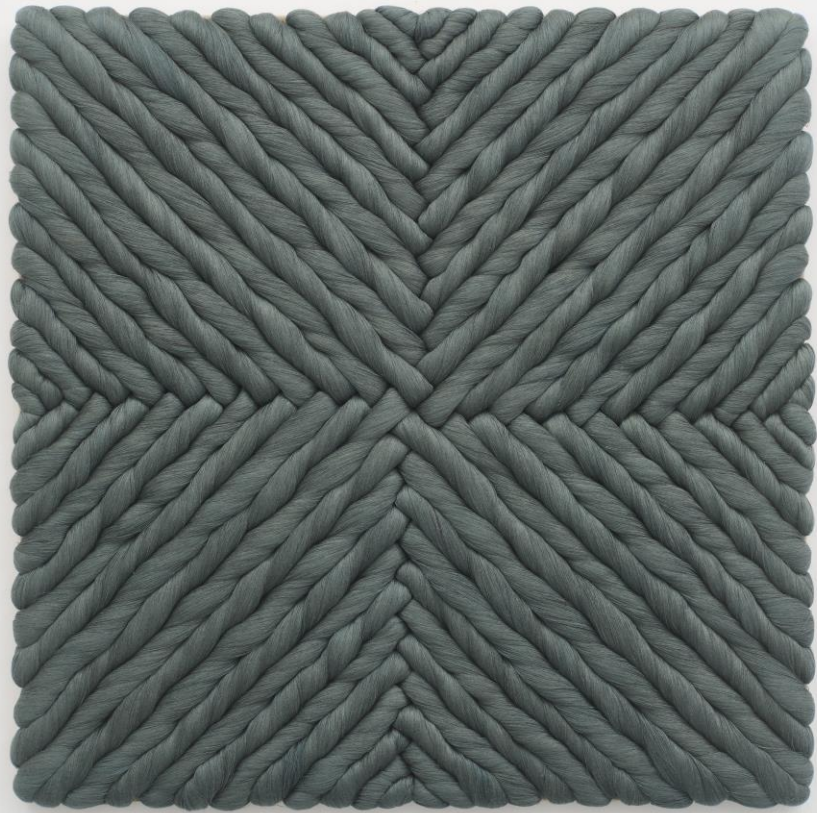
DUNE II, 2024

linen

120x180 cm

280.000 USD + taxes





SHEILA HICKS

CONVERGENCE ARDOISE, 1996

linen

90x90 cm

150.000 USD + taxes



SHEILA HICKS

ECSTATICALLY, 2024

linen, cotton, synthetic fibers

90x90x10 cm

75.000 USD + taxes



PAOLO ICARO

b. 1936, Turin, IT
lives and works in Tavullia, IT

Paolo Icaro is one of the protagonists of artistic research germinated in the 1960s, close to the Arte Povera experience: he has always experimented with the becoming of sculptural action in relation to form and space. "The space of the sculpture," said the artist, "is the same space in which my body stands; I stand in the space where the sculpture also stands. Sculpture is therefore body, body of the idea that becomes vulnerable gravity like every other body in the universe."

In the two grounding decades of his research – the Sixties and Seventies – Icaro forced the boundaries of the sculptural language until reaching grade zero in order to re-establish a new grammar of doing, as this exhibition shows, unraveling a narration that begins with a crucial moment in his journey: 1966 in New York, where he started recording the impression of a space "caged" by grids of wires, antennae and cables over the roofs of the buildings in small structures of wood, rope and wire. The natural consequence of this research was relating his notes on space to the dimensions of the environment, just as to the measurements of his own body, in order to create an inhabitable, practicable space where the sculpture would definitively go beyond the object, creating environments, spaces to be measured, explored, in a continual becoming of action and thought.

He is among the artists invited to the two historic exhibitions (1969) "Op Losse Schroeven. Situaties en cryptostructuren," at the Stedelijk Museum, Amsterdam, and "When Attitudes Become Form," at the Kunsthalle, Bern. In 1971 he moved to Connecticut where he resided for a decade.

Among his most recent solo exhibitions: "Anthology 1964-2019" at GAM Turin, Turin (2019) and "Le Pietre del Cielo: Paolo Icaro e Luigi Ghirri" at the Fondazione Querini Stampalia, Venice (2017).

His works can be found in some of the most important international public collections, including: Museum voor Hadengaasgse Kunst, Ghent, Belgium; Alvar Aalto Museum, Jyväskylä, Finland; Centre Pompidou, Paris, France; GAM, Turin, Italy; GNAM, Rome, Italy; Collezione dei Musei Civici, Milan, Italy; MAMBO, Bologna, Italy; MAXXI, Rome, Italy; Museo d'Arte Contemporanea di Villa Croce, Genoa, Italy; MUSMA, Matera, Italy; Accademia Nazionale di San Luca, Rome, Italy; Hirshhorn Museum and Sculpture Garden, Washington, USA; UCLA, Los Angeles, USA.





PAOLO ICARO

FREGIO 90°, 2015

Plaster

10x77x5 cm

40.000 € + taxes



PAOLO ICARO

SOFFIO, 2007

Plaster

28x43 cm

35.000 € + taxes

ANISH KAPOOR

b. 1954, Mumbai, IN

Lives and works in London, GB

Born in 1954 in Bombay, Anish Kapoor moved to London in the early 1970s, where he received a BA in fine art at Hornsey College of Art and an MA in fine art at the Chelsea School of Art and Design. He studied under Paul Neagu, a Romanian-born artist who was instrumental in helping Kapoor articulate a cross-cultural artistic vision that would be a lasting foundation for his career. Kapoor first came to wider attention in the group exhibition *New Sculpture* (1978) at the Hayward Gallery, London: the show featured several artists who were a part of the New British Sculpture movement, which broke from the Minimalism and Post-Minimalism of previous generations and instead infused art with postmodern viewpoints that include merging high and low art forms, using new technologies in unconventional ways, and greater recognition of cultural diversity.

A sculptural innovator, Kapoor is particularly known for his unexpected use of terrene materials such as limestone, granite, dirt, concrete, and colorful pigment, along with his ability to create engaging environments that inspire a meditative, poetic experience. Kapoor fashions largely monochromatic and deceptively simple works that challenge ideas of rationality and perception through the interplay of curvilinear forms, reflective surfaces, and size. His works are grounded in Eastern metaphysics and often serve as evocative statements of perception, spirituality, the body, the mind, as well as yin-and-yang dualities inherent in nature. In the mid-1990s his works became more ambitious in scale, and he began exploring industrial materials such as PVC, fiberglass, and steel. In creating larger, monumental works, Kapoor began to integrate his sculpture and installations more fully within the surrounding environment. Shown at the Tate Modern, London, *Marsyas* (2002), a sinuous, hollowed-out, blood-red stretched membrane that has three tuba-like openings, spanned the entire length of the 3,400-square-foot Turbine Hall, and *Dirty Corner* (2011), a nearly 200-foot tubular steel structure installed at the *Fabbrica del Vapore*, Milan, also dominates and envelops its venue. Kapoor has completed several commissioned public installations, such as his first permanent site-specific installation in the United States, *Cloud Gate* (2004) in Chicago. Among other public works, he created *Sky Mirror* (2006) in New York and *Leviathan* (2011) at the Grand Palais in Paris.

He has received numerous international awards and honors, including the Premio Duemila, Venice Biennale (representing Britain, 1990); Turner Prize, Tate Gallery, London (1991); and Praemium Imperiale, Japan Art Association (2011). In 2003 he was given the title of Commander of the British Empire and in 2011 Commandeur in the Ordre des Arts et des Lettres. Commissioned by and presented at the Deutsche Guggenheim, Berlin, *Memory* (2008–09), a 24-ton Cor-Ten steel tank traveled to the Guggenheim Museum in 2009.





ANISH KAPOOR

UNTITLED, 2015

oil on canvas

91x122 cm

450.000 GBP + taxes



ANISH KAPOOR

UNTITLED, 2015

oil on canvas

91x122 cm

450.000 GBP + taxes

DAVID MALJKOVIĆ

b. 1973, Rijeka, HR
lives and works in Zagreb, HR

David Maljkovic is a Croatian artist known for his use of film, sculpture, collage, and installation. His work often explored themes related to time and the relationship between past and present through abstract structures and digital effects.

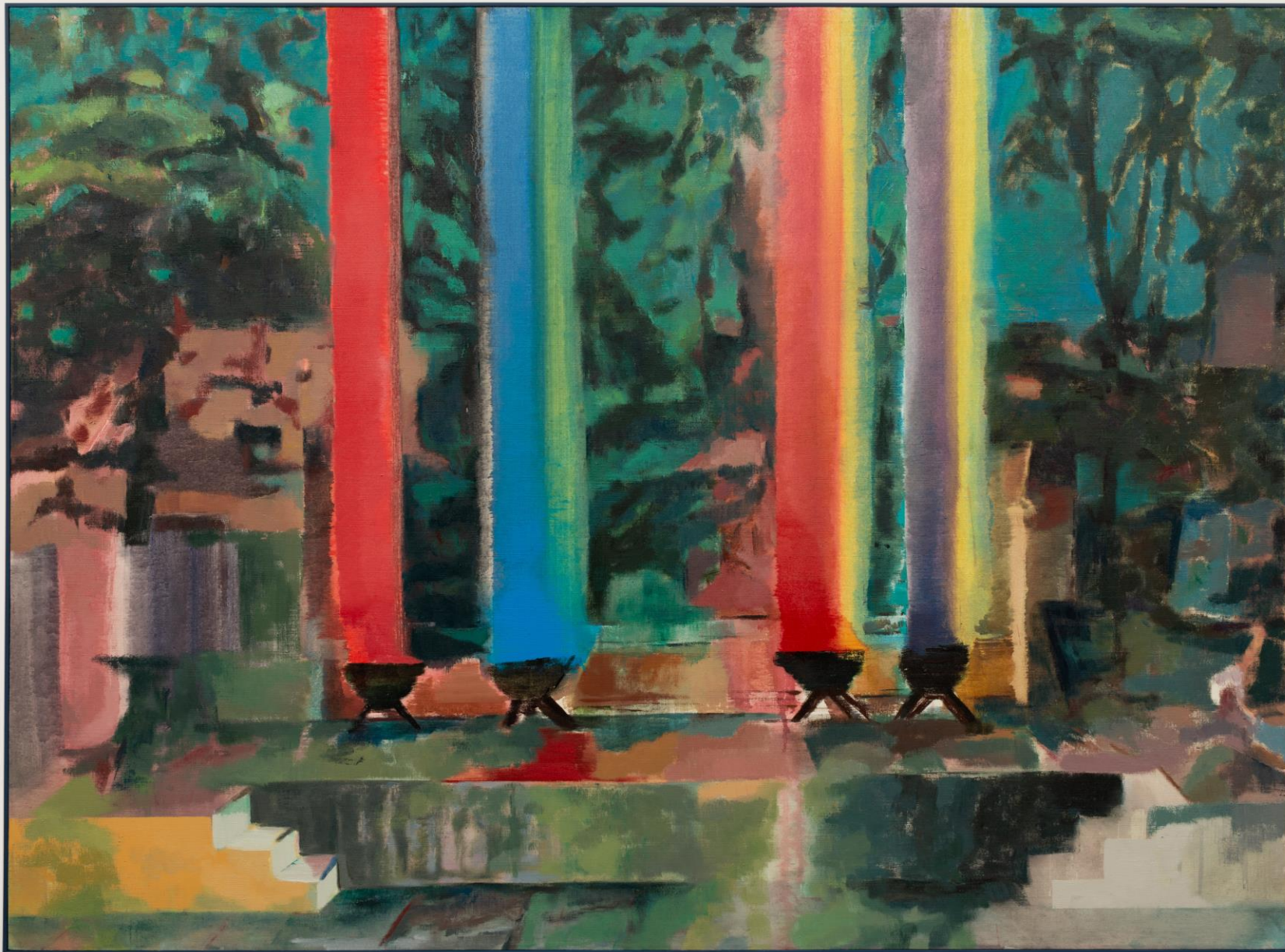
He is most commonly associated with his video installation *Out of Projection*, which he describes various types of fissures, not only historical and generational, but narrative too. Therefore, he employs two projections to show two different cinema genres: science fiction and documentary. Through this he is able to generate both more interest in the viewer, and palpable frustration at not reaching an understanding of the historical message the leading characters are trying to portray..

Born in 1973 in Rijeka, Croatia, he studied philosophy at the University of Rijeka and fine art at the University of Zagreb, before attending the Rijksakademie in Amsterdam.

Since then, he has presented his work at number of exhibitions at major institutions around that world, including the Palais de Tokyo in Paris and the Museo Reina Sofía in Madrid.

Today, his works are held in the collections of the Centre Georges Pompidou in Paris, the Stedelijk Museum in Amsterdam, The Museum of Modern Art in New York, and the Tate Gallery in London. Noticed to international attention as one of the most interesting contemporary artists, he is the protagonist of the 56th Venice Biennale, "All the World's Futures", directed by Okwui Enwezor.





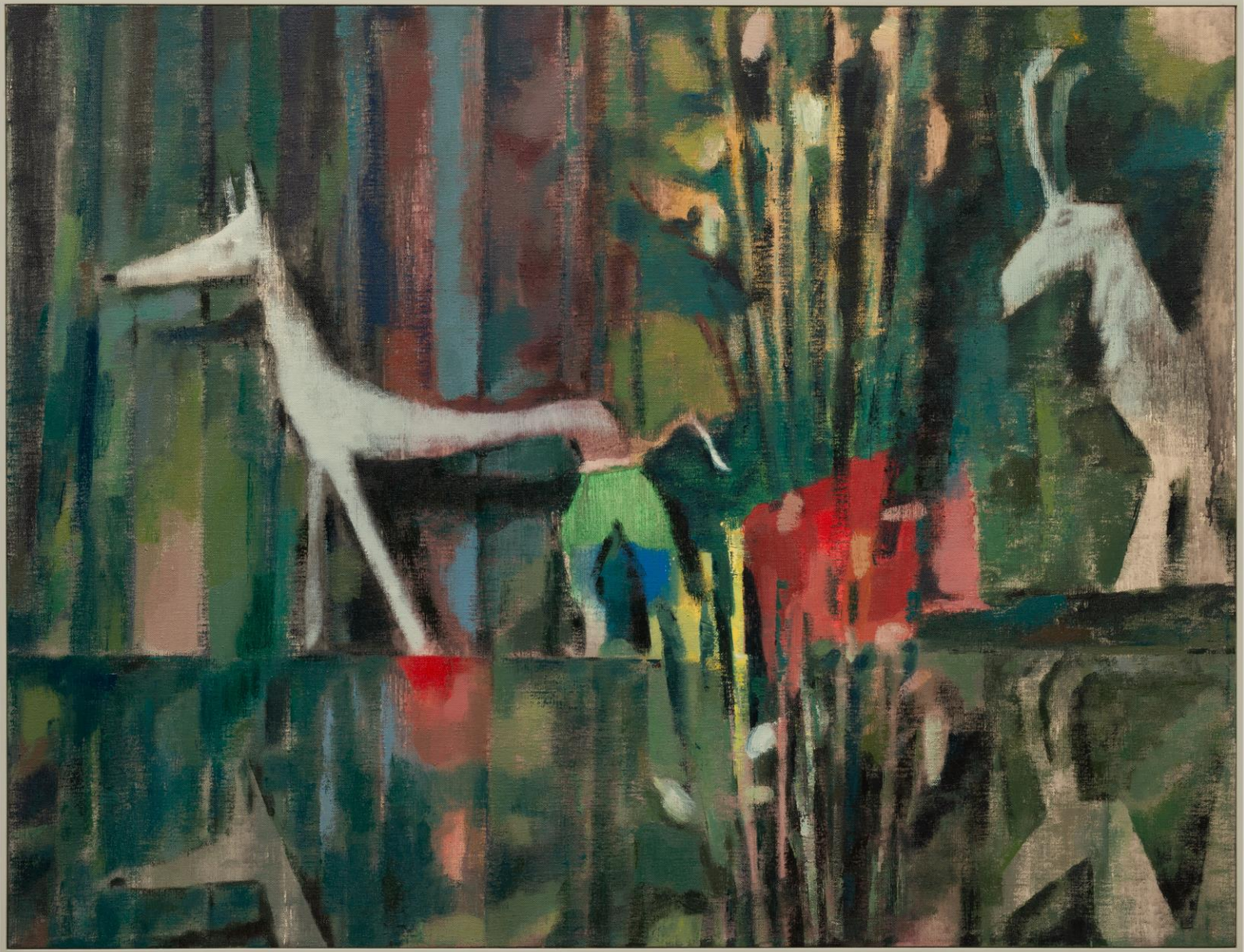
DAVID MALJKOVIĆ

THE PICTORIAL CODE-VERONA 1929, 2024

oil on canvas
143x194 cm

70.000 € + taxes





DAVID MALJKOVIĆ

WHERE I STOPPED, YOU WILL GO, 2024

oil on canvas
89x116 cm

45.000 € + taxes

LANDON METZ

b. 1985, Phoenix, USA

lives and works in New York, USA

Landon Metz' practice revolves around the activity of painting, yet also incorporates the vocabulary of sculpture, installations as well as performance, by spreading thin washes of dye on raw canvas, the artist achieves varying degrees of coloristic saturations.

Moreover, through the repetition of the same compositional arrangements, often in a sequence and beyond the margin of the canvas, Metz evokes visual dynamism and sense of movement.

Metz is very aware of every process that leads to a finished work of art. Not a single step or material has been left to coincidence. The unprimed canvas and the dye he uses are carefully selected, based on their organic, pure qualities. Depending on the position in which the artworks are dried, different shades of depth are created: the dye takes several days to dry, during which time the artist would refine shapes, alter opacity and create gradient effects by subtly shifting the canvas' resting position, allowing gravity to influence the creation of form.

The architecture surrounding Landon Metz's artworks plays an important role in his artistic expression and visual language. His work respond to their surroundings and his canvases, often featuring repetitive compositions composed as diptychs or triptychs, can sometimes be installed around corners or in continuous lines throughout the gallery space - creating the impression of an infinitely repeating motif.





LANDON METZ

UNTITLED, 2023

dye on canvas, diptych
overall dimensions 100x80 cm

38.000 USD + taxes



LANDON METZ

UNTITLED, 2020
dye on canvas
200x160 cm
50.000 USD + taxes

PAOLO NOVELLI

b. 1976, Italy, IT
lives and works in Brescia, IT

He has been shooting photographs since 1997, using only analogue cameras and black and white film.

In 1999, after being selected for a internship at Fabrica (Benetton Communication Agency), directed by Oliviero Toscani, he decided to start his own independent research on the theme of incommunicability. Doors, tunnels, mists, windows, death, people filmed from behind are what characterise the cycles of images he has published to date in seven monographs.

He has held numerous personal exhibitions in public and private spaces, including: Milano, Triennale (2019) - Genova, Palazzo Grillo (2019) - Amsterdam, Istituto Italiano di Cultura (2015) - Torino, PHOS Centro per la Fotografia (2017) - Bologna, Palazzo d'Accursio (2006) - Cremona, Palazzo Comunale (2005); he has also taken part in collective art exhibitions, including: Palazzo Ducale in Genova (2016) "Flashback, Fotografia Italiana di Sperimentazione 1960-2016", Palazzo del Governatore in Parma (2012) "Mille, scatti per una storia d'Italia".

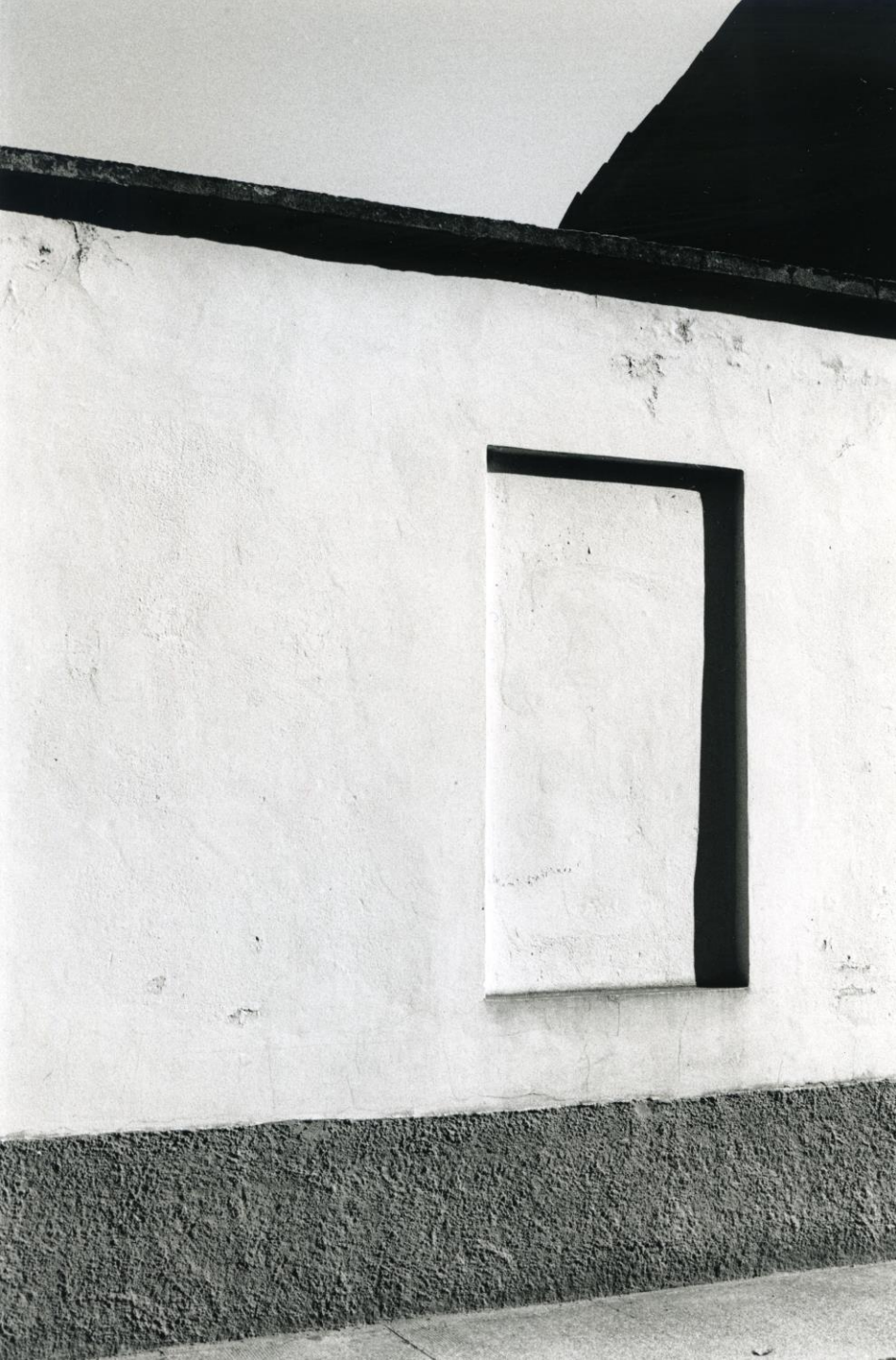
In 2017 he was appointed an Honorary Member of the A.F.I.P. (Italian Professional Photographers Association), chaired by Giovanni Gastel, on the occasion of his giving a Lecture at Triennale Milano.





PAOLO NOVELLI

DAY N. 1, 2017-18
gelatin silver print
40x30 cm
ed. of 12 + II AP
3.000 € + taxes



PAOLO NOVELLI

DAY N. 3, 2017-18

gelatin silver print

40x30 cm

ed. of 12 + II AP

3.000 € + taxes

PAUL P.

b. 1977, Canada, CA
lives and in Toronto, CA

Paul P. is contemporary Canadian artist known for his drawings and paintings of young men. Influenced by the works of John Singer Sargent and James Abbott McNeill Whistler, Paul P. creates gothic imagery of bohemian youths and their milieu; in dreamy contexts, they surf, explore archaic landscapes, and sleep with—or simply observe—one another. Paul P.'s work in oil paint and watercolor, as well as his print editions, consistently capture moody, sensual, and tranquil moments. Running the gamut from intimate portraiture to seascapes, motionless buildings, and natural landscapes, the artist's imagery retains a studied quietness and often draws analogies between the human body and its surroundings. Understated color combinations, rich atmospheric compositions, permeating sexual desire, and an undeniably timelessness all mark Paul P.'s work. The artist depicts his subjects—whose images are culled from 1970s gay pornography as well as his own snapshots—with a delicate reverence. *"The figures in my work—anonymous and interchangeable—are caught in the moment of change, when they are successfully removed from their context, freed from degradation,"* he said of his work. *"I am searching for analogies and the touching of hands between the past and the present."* Born in 1977 in Canada, P. earned his BFA from York University, and later worked as a studio assistant for the renowned artist Stephen Andrews. In 2001, he exhibited his first portraits of young men, many of which were inspired by source material from the Canadian Lesbian and Gay Archive. In recent years the artist's interests in transience, desire, cataloging, and notation has expanded to include landscapes and their abstraction, and to sculptural works in the form of furniture. Today, his works are held in the collections of The Museum of Modern Art in New York, the Art Gallery of Ontario in Toronto, and the Brooklyn Museum, among others.





PAUL P.

UNTITLED, 2019

oil on linen

27x19 cm

17.000 USD + taxes



PAUL P.

UNTITLED, 2011

oil on linen

55x38 cm

28.000 USD + taxes

WILFREDO PRIETO

b. 1978, Sancti-Spíritus, CU
Lives and works in Habana, CU

Wilfredo Prieto is an artist who has intrigued the public and critics alike, arousing growing interest ever since he appeared on the art scene at a very young age. Thanks to conceptual art projects with immense visual immediacy, tackling themes such as politics, economy, environment and, more generally, contemporary society, Prieto soon received major international recognition, such as the Cartier Foundation Award in 2008.

He studied painting at the Higher Institute of Fine Arts (ISA) in Havana, Cuba, graduating in 2002, but immediately abandoned the genre, turning instead to research free of any convention, definition, disciplinary structure, genre or artistic medium. His work now ranges from installations to performance, sculpture to environmental works, actions to drawings. Prieto is profoundly tied to his native country, with which he has maintained a critical but intense relationship. In turn, the country has recognized him as one of its most important national artists, and he has been invited to participate in the past five Havana Biennials. Cuban society provided Prieto with numerous visual and thematic cues for his work, which he then reinterpreted and projected on a vaster horizon: that of the globalized society and its production of goods, symbols and values.

The starting point for his works is represented by common goods from everyday life, without making a hierarchical distinction between "poor" materials (chewed gum or a banana peel), industrial products (drums for transporting oil and cement), fruit (watermelon, mango), precious objects (gold and diamonds), and consumer goods (soft drinks and mobile phones). Prieto chooses materials and objects based on their expressive qualities and the economic, social and cultural meanings they engender, and subsequently, through an artistic gesture – often minimal – that alters their characteristics and uses, taking them out of context and generating short-circuits of meaning that surprise the spectator and beckon one to reflect.





WILFREDO PRIETO

NO ES UNA IMAGEN BONITA, 2023

acrylic on canvas

200x300 cm, 40x49 cm

40.000 USD + taxes

NEDKO SOLAKOV

b. 1957, Cherven Briag, BG
Lives and works in Sofia, BG

Nedko Solakov is a Bulgarian artist who combines his traditional education with conceptual practices to create complex, multi-faceted and sharp-witted works. He is a great storyteller, showing an unmistakably poetic desire for short narratives, aphorisms, comparative descriptions, plays on words and semantic double entendres that are the characteristic elements of his idiom.

In his wide variety of drawings, paintings, performances and installations, Solakov employs an ironic, metaphoric and poly-semantic style to analyse the role and contradictions inherent not only to the contemporary art system, but also collective "truths" and societal norms connected with the human existence.

Among his recent solo exhibitions we mention: "A Cornered Solo Show #3", Belvedere Museum, Wien (2023), "A Cornered Solo Show #2", MAXXI, Rome (2022); "A Cornered Solo Show #1", MUDAM, Luxembourg (2021); "New Acquisitions", Museum of Contemporary Art, Belgrade (2020); "Stingy Doodles", Museum HOUSE OF HUMOUR AND SATIRE, Gabrovo, Bulgaria (2019); "Improvements," Salzburger Kunstverein, Salzburg (2015).

Nedko also participated in different group shows as: "A Passion for Drawing. The Guerlain Collection from the Centre Pompidou", Albertina, Vienna (2019); "Doublethink: Double-vision", Pera Museum, Istanbul (2017); Kathmandu Triennale (2017); "Under Arms. Fire and Forget 2", Museum Angewandte Kunst, Frankfurt am Main; "Thinking Outside the Box", Museum Haus Konstruktiv, Zurich (2016); "Between the Pessimism of the Intellect and the Optimism of the Will", 5th Thessaloniki Biennial, Thessaloniki (2015).

His works among others are part of public and private collections such as: Le Centre Pompidou, Paris; Museum für Moderne Kunst, Frankfurt am Main; Tate Modern, London; The Museum of Modern Art, New York; Kunsthaus Zurich, Zurich.



FUTURE 19.

FUTURE

There WAS this crystal ball for predicting the future who got really pissed off because the future looked unexpectedly bad, so she tried to force it to become more normal by squeezing it gently. It worked so-so.

COAK'23
11.5.

NEDKO SOLAKOV

FUTURE #19, 2023

watercolor and black ink on paper

28x39 cm, 40x49 cm framed

8.000 € + taxes

FUTURE 21.

maybe in the future there will only be ghosts left who will vaguely remember what it was
to exist in the physical world that is no more.

SOLAKOV
14.5.

NEDKO SOLAKOV

FUTURE #21, 2023

watercolor and black ink on paper
28x39 cm, 40x49 cm framed

8.000 € + taxes

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JUNE 11 – 16, 2024
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