

Galerie EIGEN + ART

ART BASEL

**Hall 2.1 Booth R9
13 - 16 June 2024**

ART BASEL 2024

Carsten Nicolai
Olaf Nicolai
Neo Rauch
Ricarda Roggan
Ulrike Theusner

Carsten Nicolai
Betonschiff ohne Namen
UNLIMITED Hall 1. U12

Ricarda Roggan

BODEN #3, 2023

B/w-print, acrylic glass

60 x 46 cm | 23.62 x 18.11 in

Edition of 3

Price: 6.000 (net)

An abandoned four-sided farm in the south of Leipzig, left standing between the residual holes of brown coal mining. The rural past of this area is like a tale from a distant past. There is no longer any livestock to benefit from the hay. Stored in large quantities, filling every available space, it has been there for too long and has lost its purpose.

This world no longer exists and its traces are barely legible. The signs in the clay walls do not explain themselves. The silence of rooms that have been abandoned reigns here. Something stubborn lingers in the dusty air.

So what is to be done with it? I am interested in this silent narrative, and the patient large-format camera is suitable for capturing it. Ora et labora and 1749 are written above the archway of the driveway. During the day it is bearable, at dusk I hastily pack up my light, broom and camera. In the darkness, the shining majestic walking excavators in the open-cast mine behind the courtyard look like giant ships.

What will be here in 260 years' time? And if I didn't photograph it, what would be left of it?

Presumably just information that has nothing to do with this silent narrative of something that has come to an end. Ratio et labora.

Ricarda Roggan

Upcoming exhibition:

Permanent collection
Hamburger Bahnhof, Berlin
From 5 September 2024



Ricarda Roggan

BODEN #10, 2023

B/w-print, acrylic glass

110 x 85 cm | 43.31 x 33.46 in

Edition of 3

Price: 12.000 (net)



Ricarda Roggan

BODEN #6, 2023

B/w-print, acrylic glass

46 x 60 cm | 18.11 x 23.62 in

Edition of 3

Price: 6.000 (net)



Ricarda Roggan

BODEN #15, 2023

B/w-print, acrylic glass

130 x 165,5 cm | 51.18 x 65.16 in

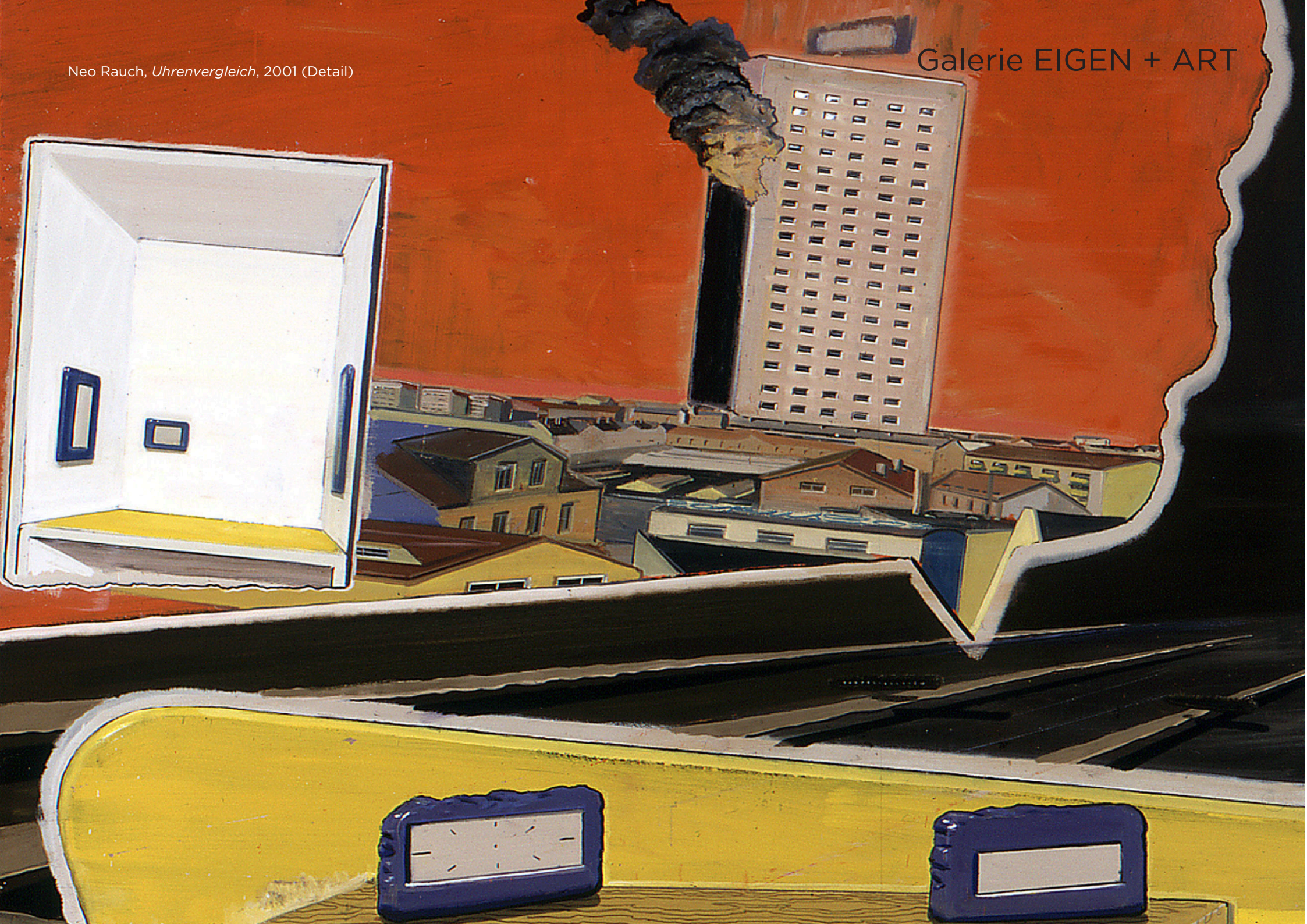
Edition of 3

Price: 22.000 EUR (net)



Neo Rauch, *Uhrenvergleich*, 2001 (Detail)

Galerie EIGEN + ART



Neo Rauch

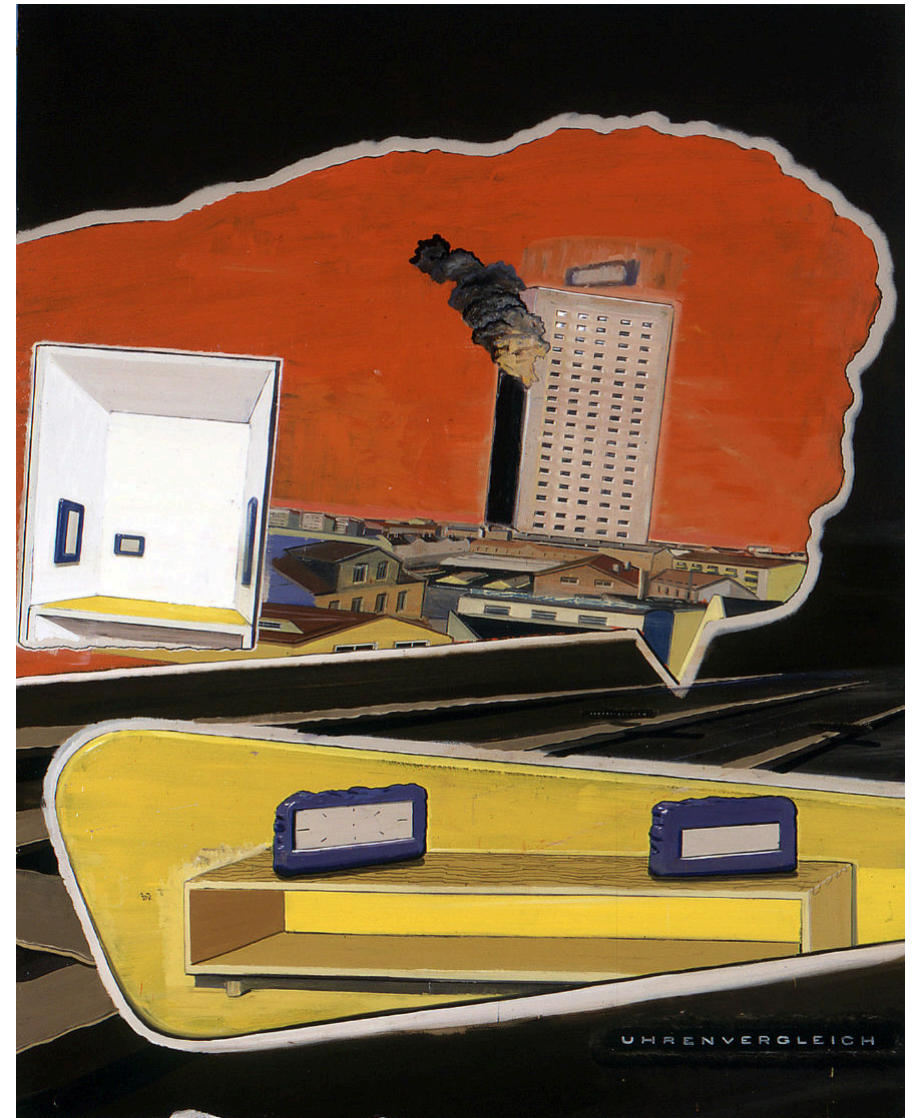
Uhrenvergleich, 2001
 Oil on canvas
 250 x 200 cm | 98.43 x 78.74 in

Price on request

Alarm bells begin to sound when we do a second time check, namely the one that has us time-checking the year the painting was executed: 2001. Indeed, in 2007, during a tour prior to the opening of his exhibition in the Kunstmuseum Wolfsburg, Neo Rauch admitted to having painted the work shortly before the infamous September 11, 2001. Is art inching closer to becoming a subject of precognition research? Did Neo Rauch paint the preparation and attack by terrorists in New York and thus, a world-historical event before it happened? Our common sense, of course, tells us, "No." Incidentally, there were several such "coincidences," some that achieved tragic fame—the sculptor who, for instance, erected an installation with crashing model planes in one of the twin towers shortly before the actual planes hit. In 1997, Anselm Kiefer executed a painting six meters in size dedicated to the Jewish demon Lilith. It shows a burning plane speeding through a landscape of high-rise buildings. On September 11, 2001, a gallery owner offered Lilith to the collector Ernst Beyeler in Paris. When Beyeler saw the burning towers on television a few hours later he remembered the offer and bought the painting for his museum in Basel, where it can be seen today—as can, incidentally, *Der Rückzug*, a large-format painting that Neo Rauch executed in 2006 for the Wolfsburg exhibition. Time and again seismological abilities have been ascribed to what is known as the avant-garde in part, also, to pay tribute to

their name. What is meant is not the prophetic talent to predict concrete events or winning lottery numbers, but rather, the ability to filter out, from the hodge-podge of symptoms characteristic of a given time, those signs that provide, in retrospect, a coherent panorama of history, and to piece these signs together into a clear picture. Franz Marc's gloomy paintings of the woods and its vulnerable inhabitants were later interpreted as harbingers of World War I. It is the sensitivity to the collective unconscious that artists often possess and that fuels talk of "art as an early warning system." Trend researchers and futurologists have also recognized this sensitivity, and they study art to ascertain the needs of future societies. The extent to which Neo Rauch incorporated an "early warning system" into his art remains to be seen. But his pictorial constructions, which are often made up of actually dreamt dreams, do frequently have something threatening about them that seems to have been projected into his paintings from the future and endows them with a hidden charge. This is what lends his paintings their unique impact. And his works come close to what the psychoanalyst C.G.Jung calls the "simultaneity of the non-simultaneous." *Uhrenvergleich* is a programmatic painting, so to speak, taking this particular operational mode of Neo Rauch's works as its subject.

Markus Brüderlin in *Neo Rauch: Begleiter*, 2010



Galerie EIGEN + ART



Installation view, Kunstmuseum Wolfsburg 2006

Neo Rauchs „Uhrenvergleich“ was part of numerous important museum exhibitions, including „Neo Rauch: Neue Rollen“, in the Kunstmuseum Wolfsburg, 2006 and „Neo Rauch: Begleiter“ in the Museum der bildenden Künste, Leipzig, 2010.

Current and upcoming exhibitions:

BLÄUE (mit Rosa Loy)
Grafikstiftung Neo Rauch, Aschersleben
25 May 2024 - 27 April 2025

ZEICHNUNGEN (Solo exhibition)
Museum Bensheim
6 July - 1 September 2024

Rosa Loy & Neo Rauch (Duo exhibition)
Museum of Fine Arts, Liberec, Czech
Republic
11 October 2024 - 1 January 2025

Neo Rauch

Born, 2011

Oil on canvas

30 x 40 cm | 11.81 x 15.75 in

Price on request



Carsten Nicolai

TAFEL V. (ELFENBEIN / GRAU / ORANGE), 2024

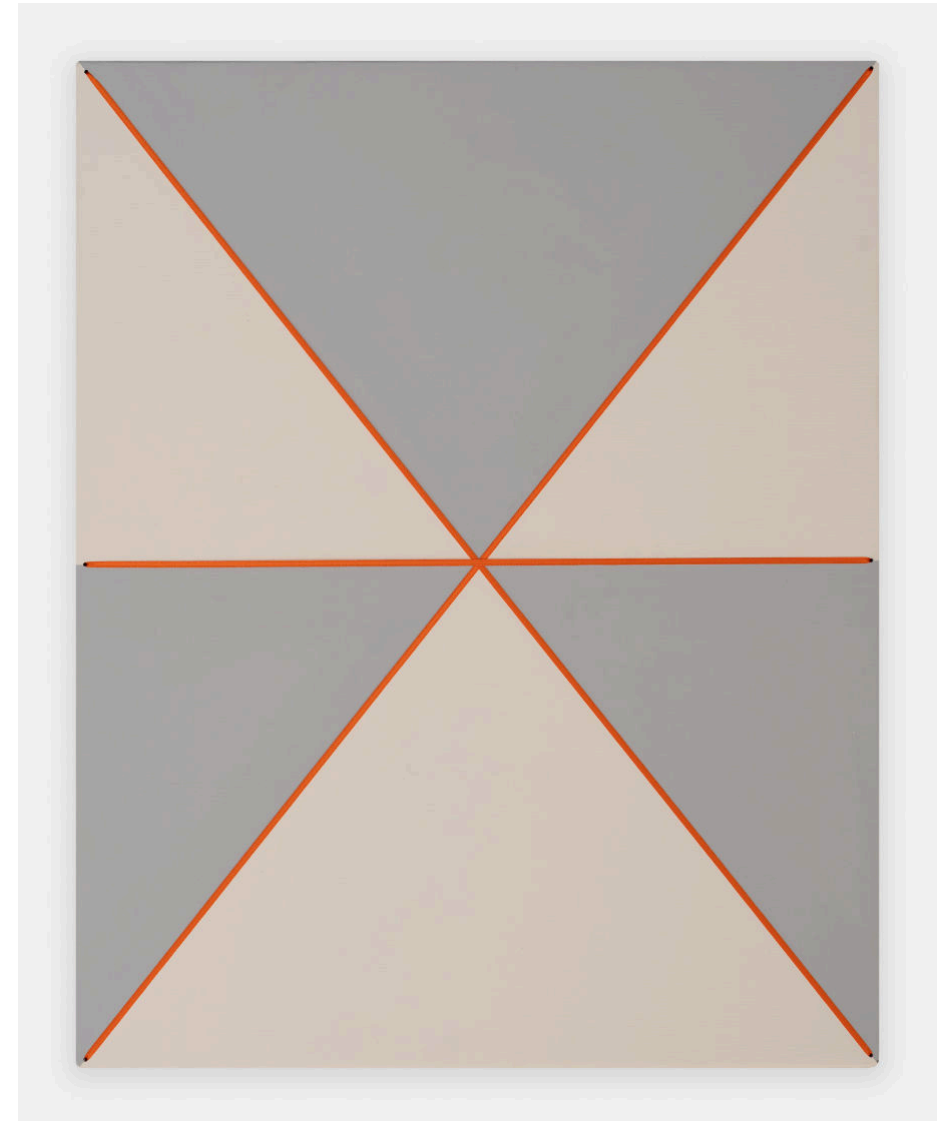
Gesso, vinyl paint, silk on wood
50 x 40 cm | 19.69 x 15.75 in

Price: 25.000 EUR (net)

The latest two panels entitled „TAFEL V.“ are further works from the „v.i.r.u.s.“ painting series from the past year, which was made for Ryuichi Sakamoto. It refers to the stylised image of a bacteriophage, also known as a phage (virus), and to the warning symbol for ionised radiation. Both references play an important role in the friendship and collaboration between the two artists.

The phage symbol points to the v.i.r.u.s. series, which consists of five albums recorded from 1999 to 2011. The initials of the five album titles form the word *virusto*, and the title is a reference to the quote by William W. Burroughs 'language is a virus'. The abstract images clearly point to the ionised radiation warning symbol, which divides a circle into three parts to represent the three main types of ionised radiation: alpha, beta, and gamma. This reference not only relates to Ryuichi's committed opposition to nuclear power but also to Carsten Nicolai's interest in extraterrestrial radioactive radiation as a source of randomness.

These works were created after the death of Ryuichi Sakamoto. At the same time, they served as a template for the motif of a collection box containing all the works from the virus cycle by Ryuichi Sakamoto and alva noto. These symbolic works are an expression of the friendly relationship between Carsten Nicolai/alva noto and Ryuichi Sakamoto. At the same time, they mark the conclusion of a complex of works that for Carsten Nicolai also refers to the influential abstract artist Hermann Glöckner.



Carsten Nicolai

TAFEL V. (WEIß / GRAU / WEIß), 2024
Gesso, vinyl paints, silk on wood
50 x 40 cm | 19.69 x 15.75 in

Price: 25.000 EUR (net)

Upcoming Exhibitions:

"Stories Written. Zurich Art Prize
Winners 2007-2023" (Group
exhibition)
Haus Konstruktiv
From 30 May 2024

"Seven Works for Mercy" (Group
exhibition)
Pio Monte della Misericordia
From 13 June 2024

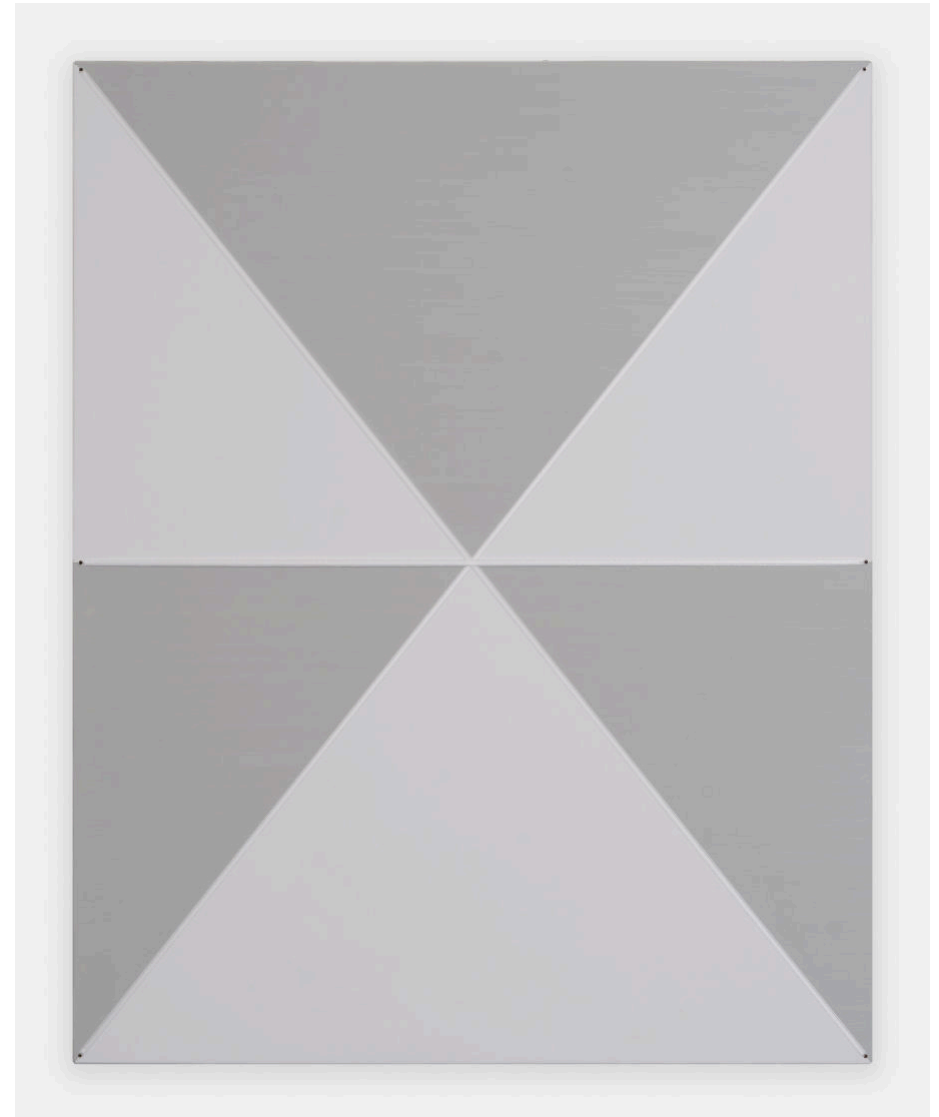
Tokyo Gendai (Solo exhibition)
Pacific Yokohama
July - 7 July 2024

Light Art Museum (Group exhibition)
From Juli 2024
Budapest, Hungary

"Light, Sound & Senses" (Group
exhibition)
Heidi Horten Collection, Vienna
September 2024 - March 2025

"Sonoscripts" (Solo exhibition)
Kupferstichkabinett Dresden, Lichthof
Dresden
From 30 October 2024

Ryuichi Sakamoto | seeing sound,
hearing time" (Group exhibition)
Museum of Contemporary Art Tokyo
From 21 December 2024



Olaf Nicolai

I never look at you from the place from which you see me, 2023
Digital print on laminated glass mirror, oiled steel, rubber
186 x 230 x 100 cm | 73.23 x 90.55 x 39.37 in
Edition of 2

Price: 85.000 EUR (net)

The series "I never look at you from the place from which you see me" by Olaf Nicolai presents a series of photographic works that were created in June 2022 in Olympia, Greece. The motifs are the landscape and the historical facilities of Olympia - but in anamorphic and floating distortions. They were created using a parabolic mirror - the mirror used to ignite the Olympic Flame by the sun's rays.

In the run-up to the 33rd Olympic Games in Paris, these works are being displayed facing the Panathenaic stadium, originally designed to host the first modern Olympics in 1896. This creates a playful twist in viewing points. The works probe into the complex history of the contemporary games in relation to their ancient referent, the role they play in building Modern Greece's national identity, as well as the political and social role that the games mirror. The games are an echo of their times, as are we. These images also reflect on the inherent complexity of a photographic process, as well as the reciprocity of seeing and the affects of the relationality of being.



Olaf Nicolai

I never look at you from the place from which you see me #7, 2023
Photography on Aluminum Dibond
61 x 51 cm | 24.02 x 20.08 in
Edition of 2 + 2 e.a.

Price: 12.000 EUR (net)

Upcoming and current exhibitions:

Interactions 2024 (Group exhibition)
Bundeskunsthalle Bonn
1 May - 27 October 2024

SURVIVAL IN THE 21st CENTURY
(Group exhibition)
Deichtorhallen, Hamburg
18 May - 5 November 2024

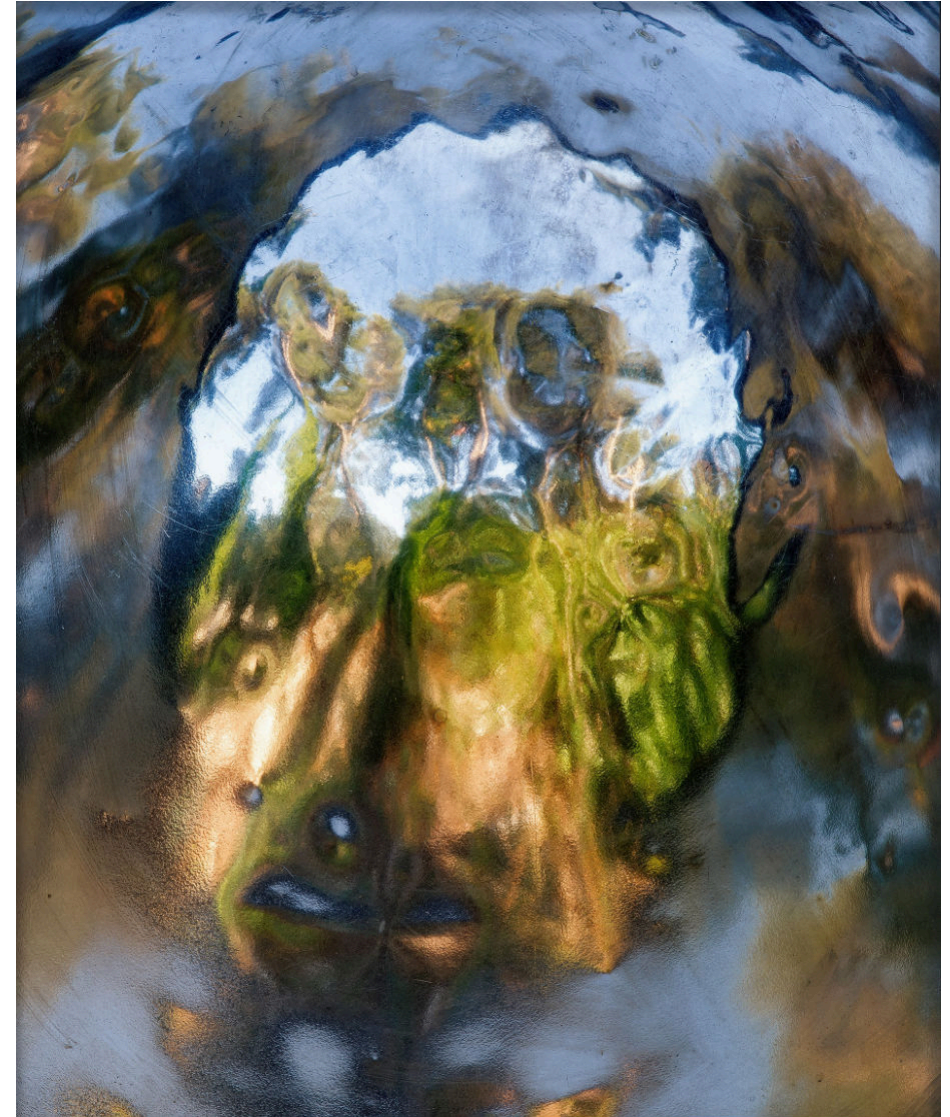
I never look at you from the place from
which you see me (Solo)
Kalimarmaro Stadium,
5 June - 7 July 2024
Tavros, Athens, Greece

Works in public space (selection):

ALDEZBF?, 2022
Plaine de Plainpalais, Genf, Switzerland

Oskar. A Camouflage, 2021
NS-Dokumentationszentrum, Munich

Nothing for Nothing / Try again, 2020
Schaubühne Berlin



Olaf Nicolai

I never look at you from the place from which you see me (Solo), 2023
Photography on Aluminum Dibond
66 x 51 cm | 25.98 x 20.08 in
Edition of 3 + 2 e.a.

Price: 12.000 EUR (net)



Olaf Nicolai

I never look at you from the place from which you see me #8, 2023
Photography on Aluminum Dibond
61 x 51 cm | 24.02 x 20.08 in
Edition of 2 + 2 e.a.

Price: 12.000 EUR (net)



Ulrike Theusner

Boaters, 2024

Acrylic, watercolor and pastel on canvas
60 x 41 cm

Price: 12.000 EUR (net)

The series *City of Dreamers* (2024) comprises numerous monotypes, pastel drawings and works on canvas in various formats. Accrochaged on the wall, they form a narrative that conveys a feeling of being suspended between dream and reality. Various influences that informed Theusner's experience, mingled with her current emotional state, have taken shape in a conglomerate of images that are based on one unifying element: A longing for the future as well as the past.

Some of these motifs were taken from pastel drawings from previous series and have now taken a condensed form on canvas. The process of working on canvas differs from drawing on paper - the strokes are not placed next to each other as in a woven work; instead, the image must be uncovered from a basic painterly structure.

Current and upcoming exhibitions:

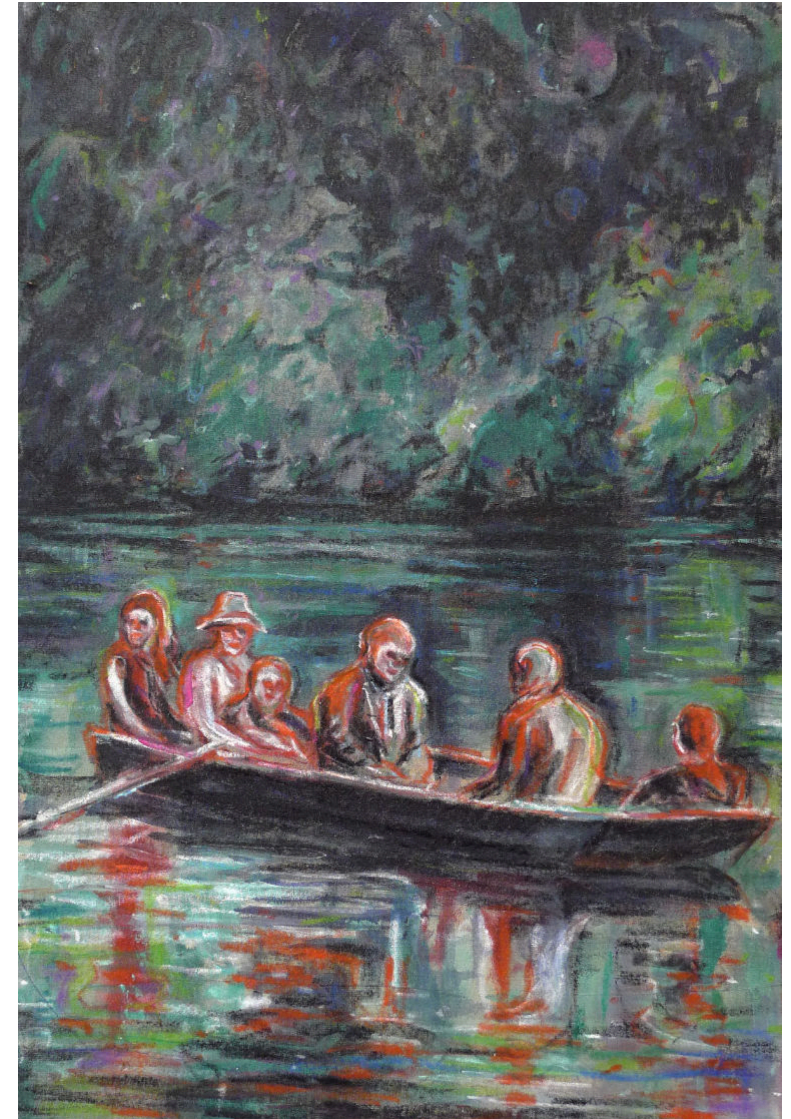
DISSONANCE. Platform Germany #2
(Group exhibition)
Stadtgalerie Kiel
15 March - 28 May 2024

DISSONANCE. Platform Germany #2
(Group exhibition)
Nationalgalerie Bukarest
10 November 2024 - February 2025

Beeldhonger - Hunger nach Bildern
(Solo exhibition)
NoHero Museum
12 April 2024 - 5 January 2025

RAUSCH (Solo exhibition)
Kunstverein Recklinghausen
25 May - 14 July 2024

Tba (Solo exhibition)
Foundry, Seoul
From Januar 2025
Seoul, South Korea



Ulrike Theusner

City of Dreamers, 2024

Upper row:

What we have imagined, 2024
Monotype, watercolor and pastel
Paper: 46,5 x 35,5 cm; Image: 39,5 x 29,5 cm

Price: 5.000 EUR (net)

The happy introvert, 2024
Pastel on paper
54 x 37,5 cm | 21.26 x 14.76 in

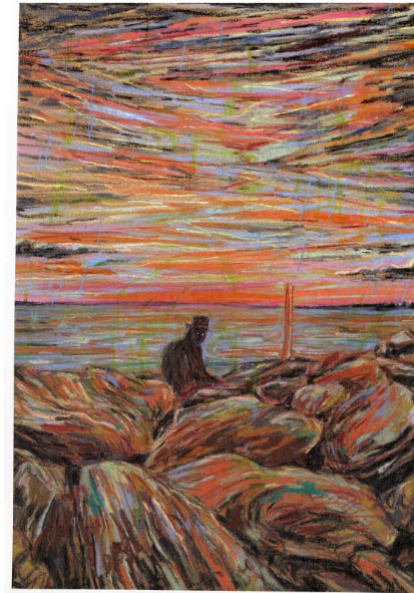
Price: 8.000 EUR (net)

How do it right, 2024
Ink and watercolor on paper
32 x 24 cm | 12.6 x 9.45 in

Price: 3.500 EUR (net)

Happy New Yeah, 2024
Ink and watercolor on paper
32 x 24 cm | 12.6 x 9.45 in

Price: 3.500 EUR (net)



Lower row:

Death in Venice, 2024
Monotype
Paper: 24 x 18,5 cm; Image: 19,5 x 15 cm

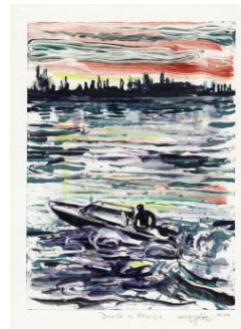
Price: 3.000 EUR (net)

Broken Hearts Club, 2024
Acrylic, ink and pastel on canvas
50 x 64 cm | 19.69 x 25.2 in

Price: 8.000 EUR (net)

The Oracle, 2024
Monotype, watercolor and pastel
Paper: 22,5 x 17 cm; Image: 20 x 15 cm

Price: 3.000 EUR (net)



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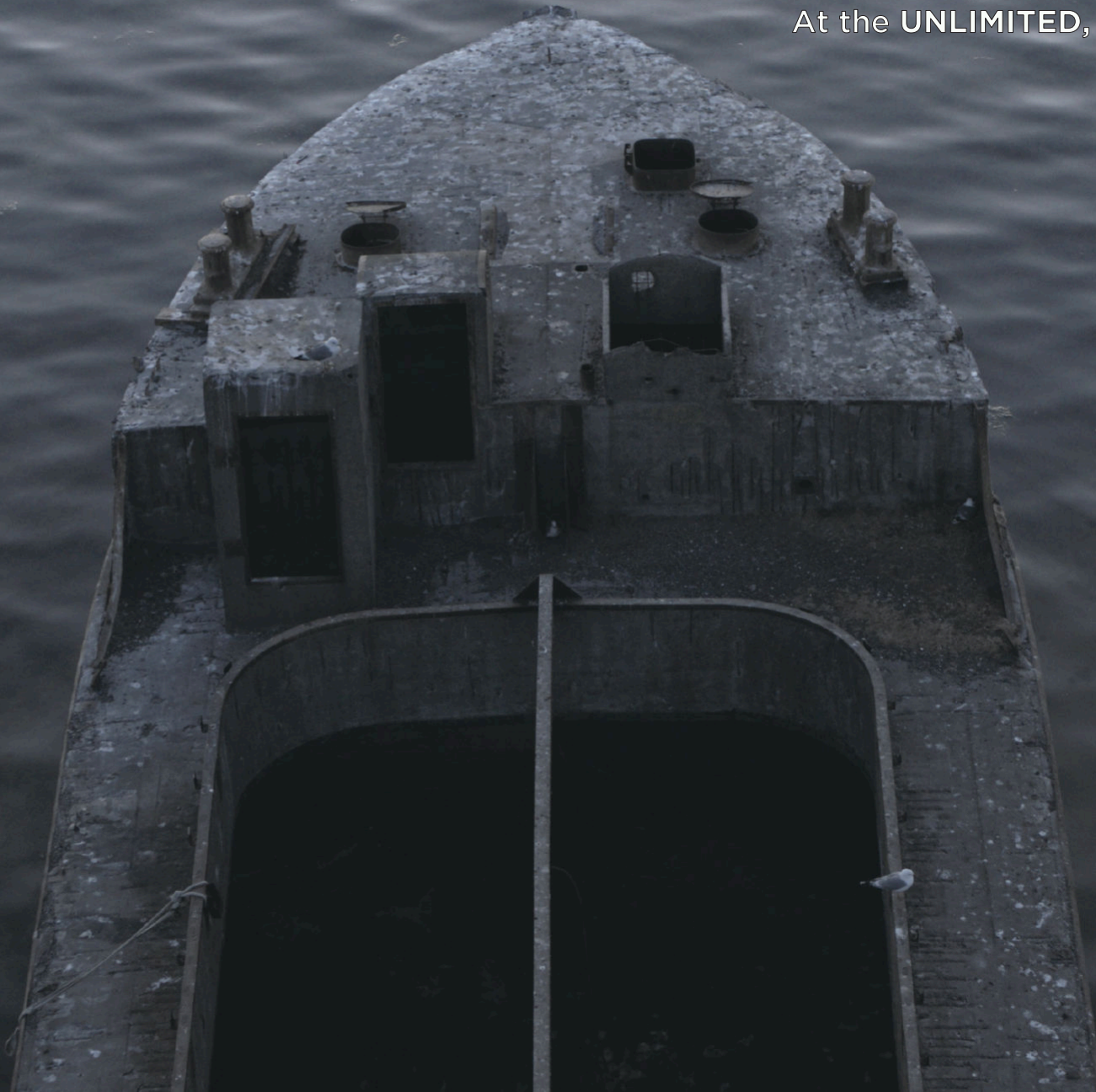
Carsten Nicolai
Betonschiff ohne Namen, 2023
(Video, 12 min)
Edition of 5

Price: 50.000 EUR (net)

At the UNLIMITED, Hall 1

Carsten Nicolai's film is structured like a still life. In *Betonschiff ohne Namen* (Concrete Ship without a Name), an imposing concrete ship - home to reeds and birds and beset with moss - is stranded on a sandbank in the shallow waters of Wismar Bay on the Baltic Sea. The 300-tonne silent witness to the past serves as a lens through which to view German history. From its former purpose during World War II to its function as a storage facility, then later as a stranded breakwater and finally as a party boat, it reflects the fractured changes in Germany's turbulent past.

The film is not only a visual exploration of history, but also an immersive acoustic experience. The accompanying music, composed by Nicolai's alter ego, Alva Noto, underlines the emotional depth of the film and emphasizes its calm and contemplative atmosphere.



Carsten Nicolai

BETONSCHIFFF OHNE NAMEN FRAME 16306, 2024

C-Print

41,8 x 28 cm | 16.46 x 11.02 in

Edition of 5 + 1 AP

Price: 5.000 EUR (net)



Carsten Nicolai

BETONSCHIFF OHNE NAMEN FRAME 16016, 2024

C-Print

41,8 x 28 cm | 16.46 x 11.02 in

Edition of 5 + 1 AP

Price: 5.000 EUR (net)



Carsten Nicolai

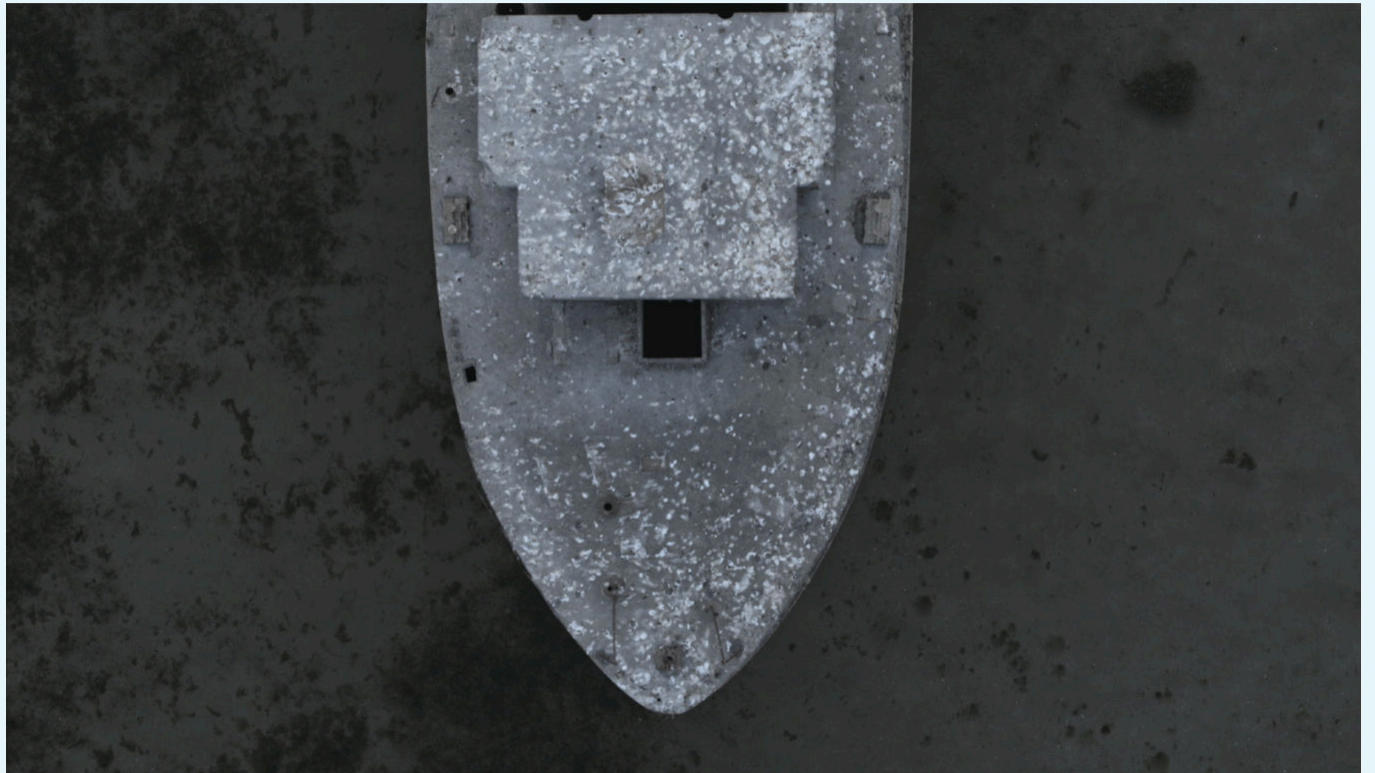
BETONSCHIFFF OHNE NAMEN FRAME 14915, 2024

C-Print

28 x 41,8 cm | 11.02 x 16.46 in

Edition of 5 + 1 AP

Price: 5.000 EUR (net)



Additional works by:

**Karl-Heinz Adler
Maja Behrmann
Birgit Brenner
Louisa Clement
Marc Desgrandchamps
Tim Eitel
Martin Eder
Martin Gross
Stefan Guggisberg
Stef Heidhues
Igor Hosnedl
Uwe Kowski
Melora Kuhn
Maix Mayer
Ryan Mosley
Lada Nakonechna
Nicola Samorì
Brett Charles Seiler
Titus Schade
Kai Schiemenz
David Schnell
Kristina Schuldt
Raul Walch**

Martin Gross

Nothing Short Of Everything, 2024
Oil pastel on paper
60 x 90 cm | 23.62 x 35.43 in

Price: EUR 10.000 (net)

Through the production of large-format drawings in oil pastel, as well as the process of transcribing and editing audio pieces and text-based light installations, Martin Groß ultimately develops compositional structures that generate an amplified echo of representations of reality. He integrates text blocks and fragments of information from the most varied of contexts into his installations, placing them alongside one another in a seemingly arbitrary arrangement. This approach is reminiscent of the cut-up method, an editing technique for reworking texts, whereby chance and montage can be applied to literature.



New works by Martin Gross will be on view in the Galerie EIGEN + ART Berlin from 11 July

Brett Charles Seiler

Ryan (with crown of thorns tattoo), 2024
Bitumen and oil on canvas
51,5 x 41,5 x 4,5 cm | 20.28 x 16.34 x 1.77 in

Price: 6.000 EUR (net)

Brett Seiler is best known for his casual yet emotionally resonant paintings of male figures rendered using cheap materials, notably roof paint and bitumen—a black, sticky form of petroleum used for waterproofing. These flatly-painted compositions generally fall into two types: head- and- shoulders portraits of individual subjects, and tableau paintings featuring tangled groups of men in sparsely detailed interior settings, sulking, embracing, kissing and loving.

Whether portraying subjects alone or in groups, his sketchy depictions wrestle with notions of subjectivity and anonymity, personality and type, irony and intimacy, torpor and action.

Upcoming exhibitions:

"I Would Like to Say Thank You to All My Past Lovers" (Solo exhibition)
A26 Space Beijing, China
May - 22 June 2024

Solo exhibition
Galerie EIGEN + ART Leipzig
From 14 September 2024

Solo exhibition
Museum Bensheim
October - 16 November 2025



Brett Charles Seiler

To say „I love you“ in the dark, 2024

Bitumen and oil on canvas

61,5 x 42 x 4,5 cm | 24.21 x 16.54 x 1.77 in

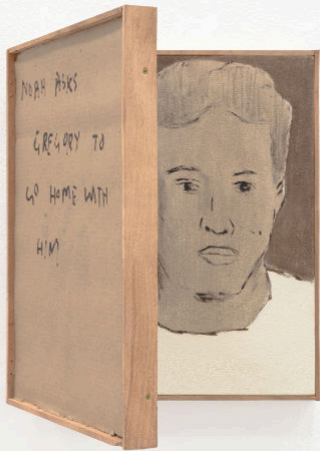
Price: 6.000 EUR (net)



Brett Charles Seiler

Noah asks Gregory to go home with him, 2024
Bitumen and oil on canvas
2 parts, each 52 x 42 x 4,5 cm

Price: 8.000 EUR (net)



Igor Hosnedl

Whisperer, 2024

Handmade pigments in glue and damar varnish on canvas
260 x 180 cm | 102.36 x 70.87 in

Price: 42.000 EUR (net)

Thalassophobia is an originally Greek term describing a dread of an open body of water, be it the sea or a lake. Such a state might be caused by various factors, starting with evolutionary deeply encoded fears of krakens and leviathans of various kinds; lack of experience and familiarity with the underwater unknown; or simply infused by a previous negative experience. No wonder we tend to use so many metaphors relating our deepest fears to water. Waves often illustrate challenges and fears, a stormy sea alludes to emotional turmoil and such. But there is one specific state of water which rules them all in its horrifying character. And that is a calm, still water surface. The one which mirrors everything darkly, and no Narcissus would ever dare look into it. Such a surface draws in. Such a surface devours. Such a surface never shows remorse. It exists in time, a very specific time, somewhere between the first rays of light of the day starting to spread across the horizon and the split second of transformation when the sun touches the water directly. A silent, dark mirror waits for its prey, briefly, patiently, repeatedly in cycles. And when dawn's light reflects off the water, everything changes, and who knows, some might even approach without any angst.

(JK)

Igor Hosnedl's Solo exhibition "DIVE" is on show at the Galerie EIGEN + ART Berlin from 30 May bis zum 6 July 2024



Nicola Samori

The Perfected Envision, 2024

Oil on Trani stone

30 x 20 x 2 cm | 11.81 x 7.87 x 0.79 in

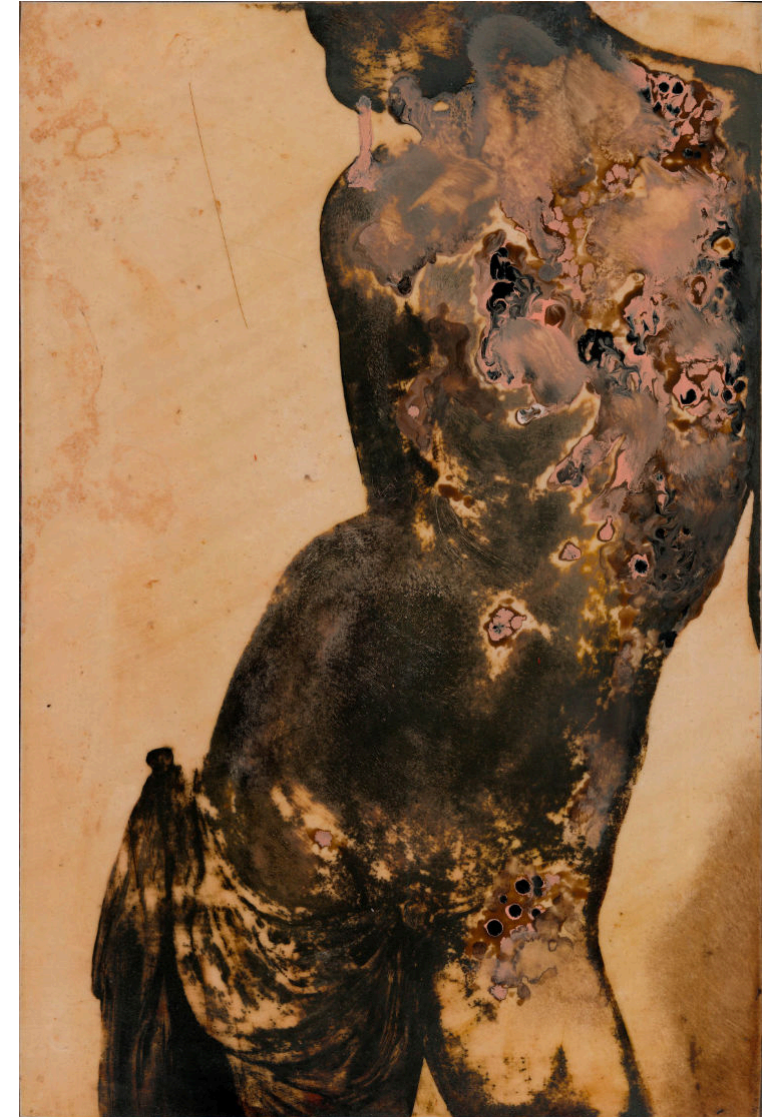
Price: EUR 12.000 (net)

Current and upcoming exhibitions:

KAFKAesque (Group exhibition)
DOX Centre for Contemporary Art,
Prague, Czech Republic
8 February - 22 September 2024

Membrane (Group exhibition)
Neue Galerie Gladbeck
15 November 2024 - 16 January 2025

4th China Xinjiang International Art
Biennial
27 June - 15 October 2024
Xinjiang Art Museum, China



Nicola Samori

The Unmoving, 2024

Oil on Trani stone

30 x 20 x 2 cm | 11.81 x 7.87 x 0.79 in

Price: EUR 12.000 (net)



Tim Eitel

Untitled (Fading), 2024
egg tempera on canvas
25 x 25 x 3 cm | 09.84 x 09.84 x 1.18 in

Price: 32.000 EUR (net)

There are certain themes and motifs we find again and again in the paintings of Tim Eitel (* 1971, lives and works in Paris): the loneliness of the figures and their silence, the unsettling illusion inscribed in the picture, the juxtaposition of representational subjects and abstract surfaces, the open up the pictorial space and give it its autonomy.

The resulting emptiness is a painterly expression of introspection, inner tensions dissolve in the face of nothingness. The scenes are derived from everyday life and seem harmless at first glance. But the care in the postures, gestures and looks testifies to an insatiable need for closeness. (...) Where monochrome color areas can still be found, they narrow the perspective. We could see a door in it, but remain on the verge of abstraction, which lies like a shadow over the interactions depicted.

Current exhibitions:

Vorschläge für Nachbilder
(2015-2024)
(Solo exhibition)
Kunsthalle Rostock
1 June - 8 September 2024



David Schell

Brighton, 2024

Gouache

26 x 36 cm | 10.24 x 14.17 in

Price: 12.000 EUR (net)

The landscape painting of David Schnell (*1971, lives and works in Leipzig) reflects the manifestations of a nature, which is getting undercut by our direct, urban surrounding. Thereby architectural pieces capture more or less dominantly the image area of the landscapes. David Schnell uses places such as the cultivated landscape around Leipzig, his domicile and place of study as master student of Prof. Arno Rink, as sources of motive for his pictures.

Within his contemplations of landscape the artist does not evoke real moments of memory. He rather shows an abstract nature which lies beyond any recognizable or concrete experiences. This abstraction manifests itself in the pictorial dissolving of architectural structures and wavering, partly competing vanishing points. Alienating, dissolving, decomposing and subsequent connecting are signs of the artists processual way of working. There are also visual contents which are formed just out of pixels and barcodes. The fluttery status is additionally pointed out by the colouring of the pictures, which ranges from monochrome displays up to prism like light refractions.



David Schnell

Brunnen, 2024

Gouache

36 x 26 cm | 14.17 x 10.24 in

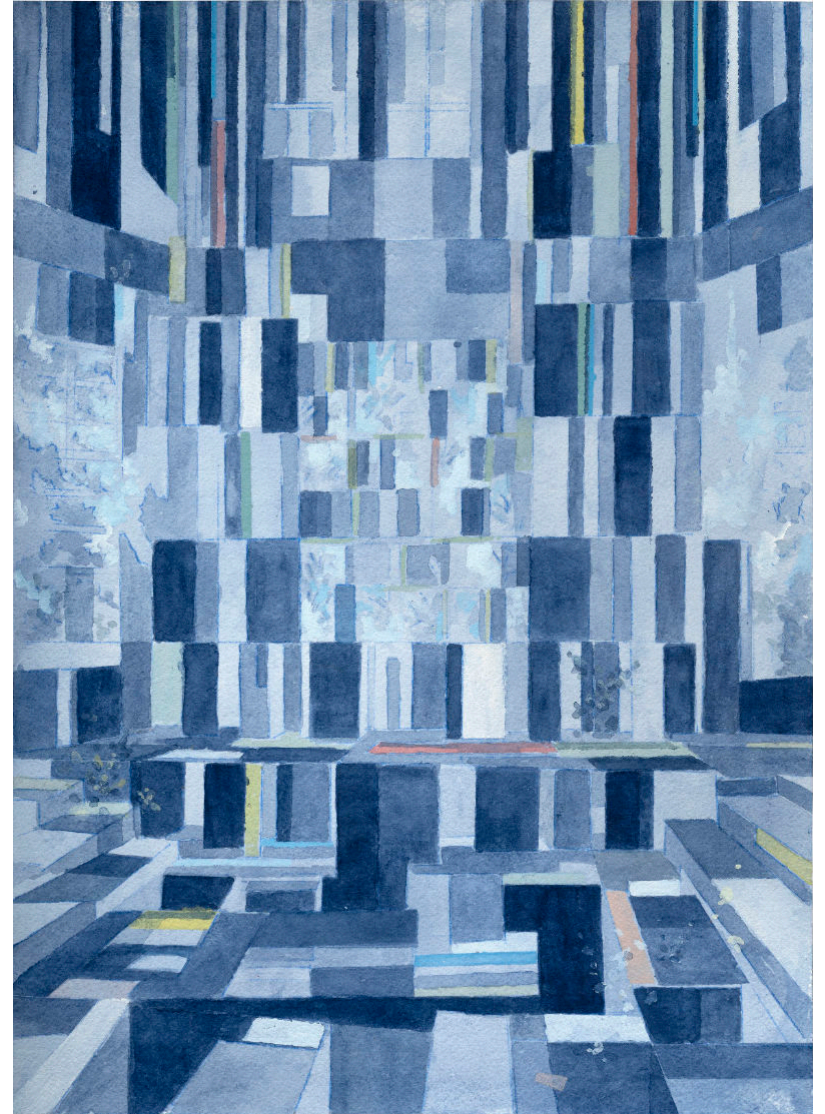
Price: 12.000 EUR (net)

Upcoming exhibition:

Solo exhibition

Mies van der Rohe Haus

8 December 2024 - 2 March 2025



Maja Behrmann

Untitled (Findi), 2023

Wood, lacquer

57 x 43 x 10 cm | 22.44 x 16.93 x 3.94 in

Price: 8.000 EUR (net)

Maja Behrmann works with shapes and their characters and relationships to one another. Are they striking or rejecting each other, what are their meaning and where are they located in her works? Behrmann draws, builds, copies, cuts, pastes over, discards - she seeks an alphabet of her shapes, personalities that are abstract yet still convey a feeling.

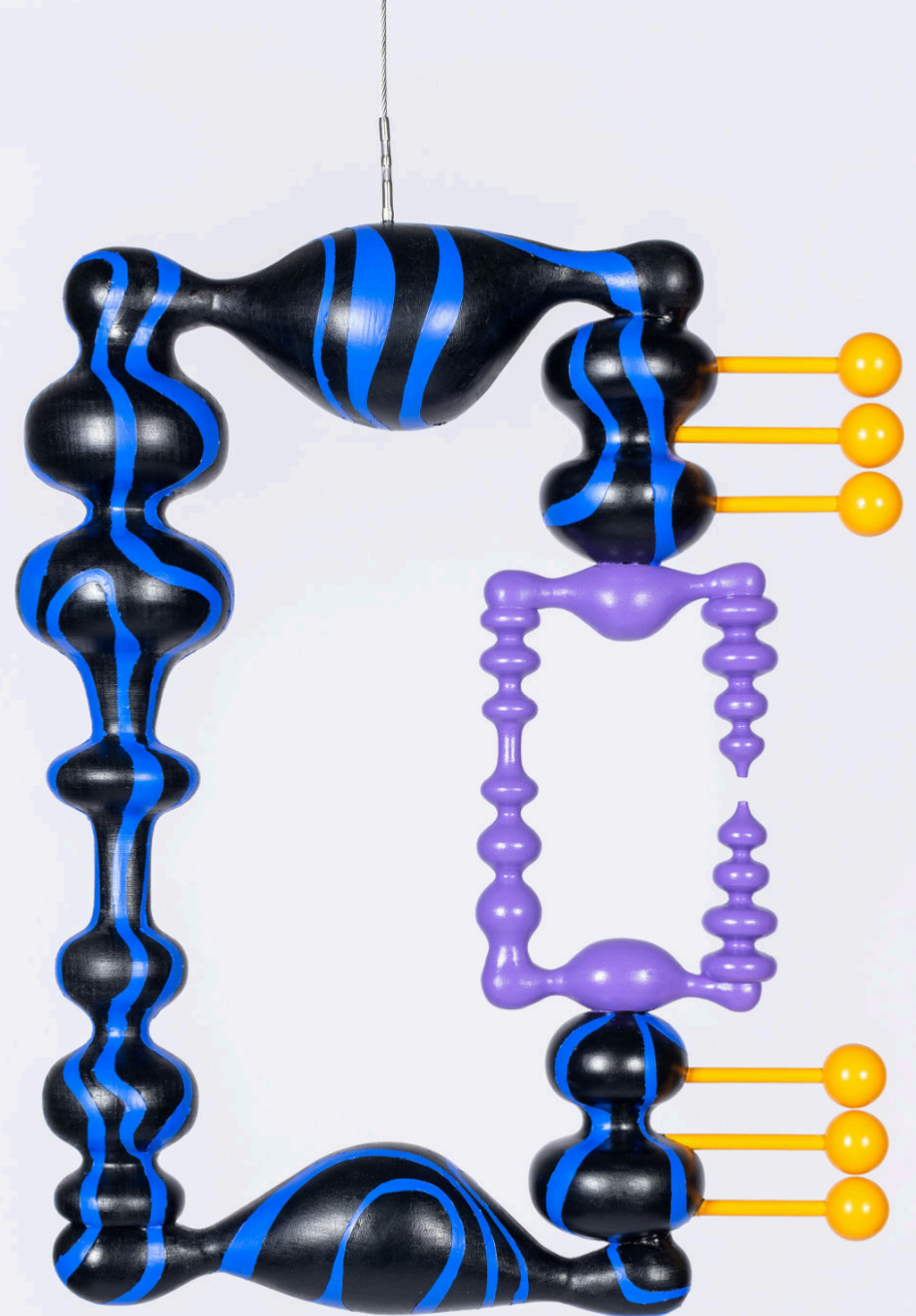
Exhibitions:

Tetrachromat (Group exhibition
a&o Kunsthalle Leipzig
25 April - 29 June 2024

Solo exhibition
AKI Gallery
November 2024
Taipei, Taiwan



Installation view, Leipzig 2024



Birgit Brenner

One Day, 2024

Styrodur, polymer plaster, pigment

84 x 105 x 10 cm | 33.07 x 41.34 x 3.94 in

Price: 12.000 EUR (net)

In her intermediary works, Birgit Brenner combines handcrafted techniques with digital elements such as light and video. Her works deal with socially relevant issues and aspects of everyday life, and have in recent years increasingly focused on the human impact on the planet.

The wall sculpture 'One Day' was created on the occasion of Birgit Brenner's most recent exhibition 'Who Is Happy', which was on show at Galerie EIGEN + ART in Leipzig until 1 June 2024. In the exhibition, Birgit Brenner presented new installations and sculptural works that invite us into a science fiction-like future scenario in the age of the Anthropocene. The works pose urgent questions about the significance of humans on earth and what remains of us and our ideas.

Current exhibitions:

Who Is Happy (Solo exhibition)
Galerie EIGEN + ART Leipzig
27 April - 1 June 2024

NEVER HAPPY. NEVER SAD. (Solo exhibition)
Museum im Kleihues-Bau,
Kornwestheim,
9 March - 9 June 2024

Galerie EIGEN + ART



Uwe Kowski

Steil, 2024

Oil on canvas

230 x 205 cm | 90.55 x 80.71 in

Price: 55.000 EUR (net)

Uwe Kowski's most recent paintings burst with color, as sculptural formations that are close enough to touch, at times sweeping the viewer into an intoxicating vortex of color. This creates a kind of pressure and compression, which drives the color forward as a carrier material. The result is an expansive trial of strength. This dynamic leads the color conglomerates step by step towards the boundary of the picture. At the same time, Kowski's pictures continue to appear as fragments of something larger. But where his urge for freedom was once expressed in the exploration of infinite expanses, it now shows through an independence of colors, forms and lines.

The exhibition by Maix Mayer and Uwe Kowski in the Galerie EIGEN + ART Leipzig opens on 7 June 2024.



Uwe Kowski

Stadt im Hoch, 2024

Oil on canvas

70 x 50 cm | 27.56 x 19.69 in

Price: 14.000 EUR (net)



Stef Heidhues

Untitled (saddle_01), 2023

Polymer plaster, pigment, foam

55 x 75 x 65 cm | 21.65 x 29.53 x 25.59 in

Price: 9.000 EUR (net)

The starting point for Stef Heidhues' work is usually everyday objects and an examination of public, social spaces and the dynamics and power relations that arise within them. Sculptures and wall objects are often grouped together to form walk-in pictures.

The work "Untitled (saddle_01)", which takes on an irritating vulnerability with its upturned underside, reveals Stef Heidhues' formal interest in functional objects like sculptures. It poses the question of types of presentation and representation as well as the museum display and commodity character of art, and was created as part of the expansive installation "The L-Shaped Room" for a solo exhibition of the same name in Rheda-Wiedenbrück in the spring of 2024.

Galerie EIGEN + ART



Titus Schade

Die alte Kupferstadt 13 XIII, 2024
Lithograph, hand-coloured
Sheet: 57 x 66 cm; Image: 39 x 47 cm
Edition 1/1 Unikat

Price: 2.800 EUR (net)

The “Große Fachwerkstadt” (also known as “Die alte Kupferstadt”, depending on the light) combines Titus Schade’s painterly and graphic work: the 40 original lithographs were each individually colored and handpainted over by Titus Schade, giving the nocturnal cityscape its very own atmosphere.

Current exhibition:

TEKTONIK (Solo exhibition)
Konschthal Esch, Esch-sur-Alzette,
Luxembourg
16 March - 1 September 2024



Kristina Schuldt

Kaputt, 2024

Oil and egg tempera on canvas
230 x 190 cm | 90.55 x 74.8 in

Price: 50.000 EUR (net)

The smooth, mechanical people depicted in the work of Kristina Schuldt (1982, Moscow) move through their colourful and at times confusing world with an unbreakable sense of resilience. These youthful figures are impossible to ignore. Not just in size but in presence too. They lounge, frolic and party all night. They get into fights, cry and run away. While it is clear that movements such as Post-Impressionism and Cubism have inspired Schuldt's style, her work is undeniably contemporary. Platform heels, smartphones, dating apps, miniskirts and nightclubs root her paintings firmly in the now. It is precisely this anachronistic combination of style and subject matter and the harmonization of male and female, of nature and artificiality and the self and the collective that reflect the fluidity of our times.

*(Extract from: Rannilt Pol
"Indestructible little darlings")*



Melora Kuhn

Wolf hunt after Rubens, 2023
Oil on paper
25 x 35 cm | 09.84 x 13.78 in

Price: EUR 2.800 (net)

The works of Melora Kuhn (*1971 in Boston, lives and works in New York) are a constant observation of people's experiences with themselves and with society. Kuhn makes use of the pictorial language of mythologies and history, in particular the pictorial forms of 19th-century American art history, from which she isolates individual pictures and places them in a new context. Her interest thereby is in details that are forgotten or elided in the narrative, in order to take a firmly established and well-known story in another direction and to inscribe a new readability into the personal biographies of the protagonists in her pictures. To do this, she uses the background to hint at the persons' state of mind or a contour drawing above the portrait to add a second narration.



Melora Kuhn

Departure, 2023

Oil on paper

25 x 35 cm | 09.84 x 13.78 in

Price: EUR 2.800 (net)



Stefan Guggisberg

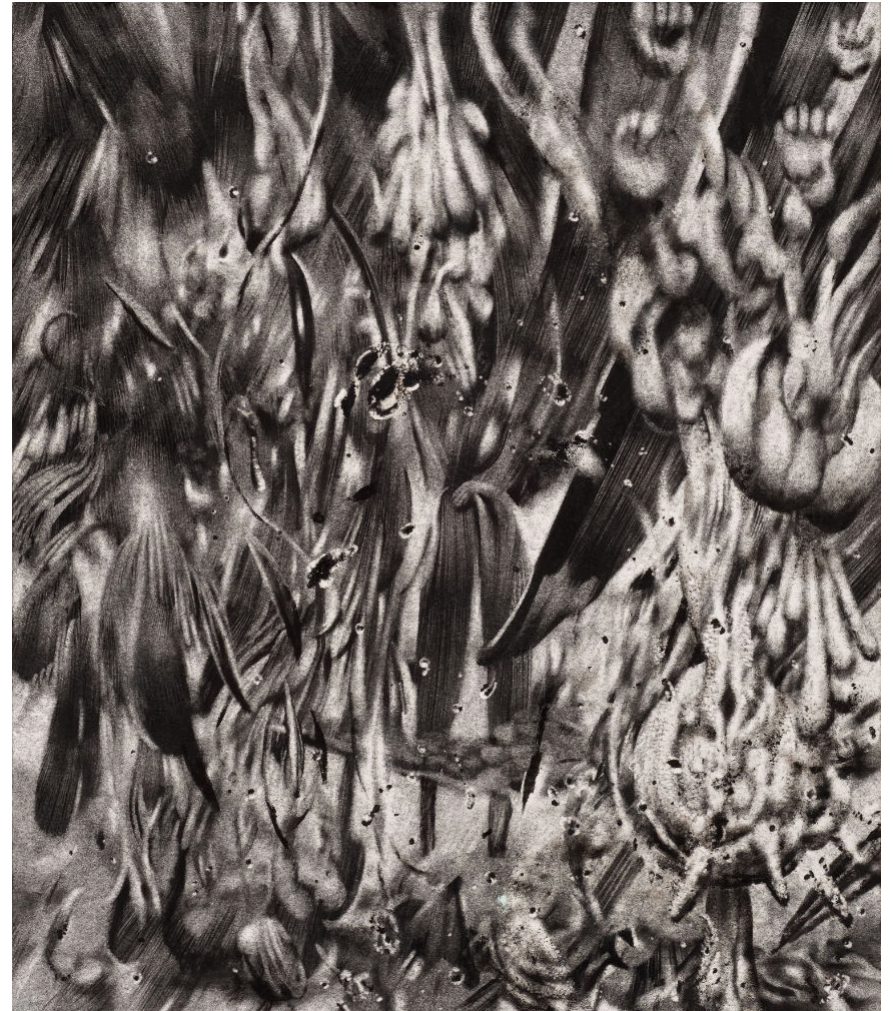
sound, 2024

Oil on paper

35 x 30 cm | 13.78 x 11.81 in

Price: 8.000 EUR (net)

Stefan Guggisberg begins his works on paper with an already thoroughly colored sheet, from whose layers of color he gradually exposes morphologies using various tools. In this way, oil paints are layered over each other and then scraped off - like an archaeologist who conceals the objects of his investigations, only to re- encounter them in surprise and to view them with completely different eyes. This is a school of seeing that challenges our attention and points it to things that might not be visible immediately.



Stefan Guggisberg

Untitled (seed), 2024

Oil on paper, laminated on dibond
125 x 100 cm | 49.21 x 39.37 in

Price: 28.000 EUR (net)



Raul Walch

Offline, 2023

Silkscreen print on glass fiber
70 x 50 cm | 27.56 x 19.69 in

Price: 8.000 EUR (net)

Raul Walch develops site-specific objects, stages interventions and actions and actively engages with public space. His works with textile materials playfully transcend the boundaries of genres and are also used shown outside of traditional exhibition spaces. He works with flags and flying objects, exploring both the visual traditions and the ideological language of the symbols and colors on flags and banners.

Current and upcoming exhibitions:

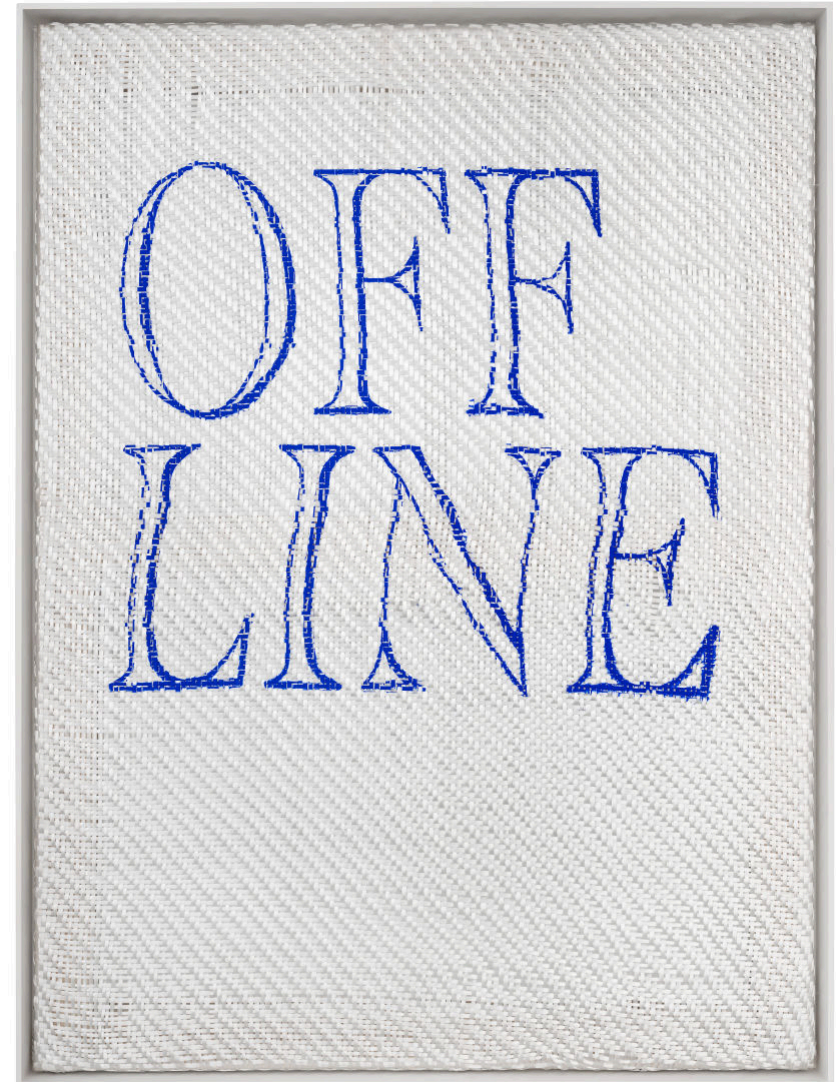
A Flag is a Piece of Fabric
Kunsthall Aarhus, Netherlands
12 January 2024 - 12 January 2025

Radical Playgrounds: From
Competition to Collaboration (Group
exhibition)
Martin-Gropius-Bau Berlin
27 April - 14 Juli 2024

MARS ON EARTH
HAU Berlin & Floating University,
Berlin
23 May - 27 May 2024

WENN DIE SIRENEN HEULEN (handle
with care) (Group exhibition)
Projektraum Alte Feuerwache Berlin
18 May - 14 July 2024

Dressing the Wind Marl
Skulpturen Museum Marl
From 9 June 2024



Kai Schiemenz

Scribble, 2023

Glazed ceramics on aluminium

84,1 x 59,4 cm | 33.11 x 23.39 in

Price: 14.000 EUR (net)

Two ideas play a central role in Kai Schiemenz's sculptures: the surface and the process. Every object was once something else: rocks or polystyrene blocks that become colorful glass via a detour in a silicone mold, computer scribbles that end up as ceramic tiles or concrete bases that become independent sculptures in a new context. And last but not least, ideas of architecture and urban spaces from which these abstract objects emerge.

Kai Schiemenz's next Solo exhibition in the Galerie EIGEN + ART Berlin opens on 29 August 2024.



Karl-Heinz Adler

Farbschichtung, 2000

Relief made of pressboard, acrylic

70 x 60 x 7 cm | 27.56 x 23.62 x 2.76 in

Price: 16.000 EUR (net)

Karl-Heinz Adler (1927 -2018) is one of the most important representatives of concrete, postwar avant-garde art. Adler's art is animated by uncompromising will to create form and the self-assertion of the avant-garde. Playfulness and rigor, practice and theory, heaviness and lightness are brought into a fascinating balance. As a "producing system", it is deeply inscribed with renewal and variability in the artistic source code. That is what feeds its timeliness and uncanny presence.

Following restoration, the large, historic mural by Karl-Heinz Adler (1927-2018) and Friedrich Kracht (1925-2007) on the Neue Rathaus in Plauen is now open to the public for the first time in decades.

The 250 square meter abstract work was created between 1975 and 1976 and was hidden behind concrete panels of the Neue Rathaus for several decades.



Marc Desgrandchamps

Le Regard, 2024

Oil on canvas

162 x 130 cm | 63.78 x 51.18 in

Price: 38.000 EUR (net)

Marc Desgrandchamps works bears witness to the instability of perceptions and the ambiguity of the visible. Through the great visual originality of his work, Desgrandchamps has created a pictorial universe which is immediately identifiable, yet nevertheless resists interpretation.

His deep knowledge of art history is not limited to ancient, modern, or contemporary painting, but also extends to other fields such as film, music, and photography, not to mention literature. So many fields of curiosity that have nourished his artistic practice, full of multiple references. His works are based on the principle of cinematographic montage: the bringing together of images, scenes, and characters in urban or natural settings produces narratives that are at once evocative and yet complex to analyse.

Exhibitions:

LES PAYSAGES DEMANDENT AUSSI
UN TEMPS DE POSE (Solo exhibition)
Galerie Duchamp, Yvetot, France
25 May - 22 September 2024



Louisa Clement

Off-target-effect 3, 2023
Photography, Print
135 x 75 cm | 53.15 x 29.53 in
Edition 1 + 1 AP

Price: EUR 10.000 (net)

Off-target-effect was created in relation to the video work made in the context of the Bonner Kunstpreis. Off-target effects are unintended mutations that occur at genomic sites other than the targeted segment. Such off-target effects can have considerable consequences, may lead to unexpected changes in gene function and thus cause damage. The tantalizing game of perfection turns serious and even deadly, and not only due to its unwanted side-effects, which may soon be eliminated by research. After all, if everything harmful, each and every putative flaw is eradicated, then what will remain of the human being? In „Off-target-effect“, Louisa Clement puts forward the answer: nothing. What exactly makes us who we are? It is hardly solely our strengths and all that functions well within us. It is also our weaknesses, that which fails to conform to the medical ideal or any perceived norm.

Text excerpt from Dr. Barbara Scheuermann

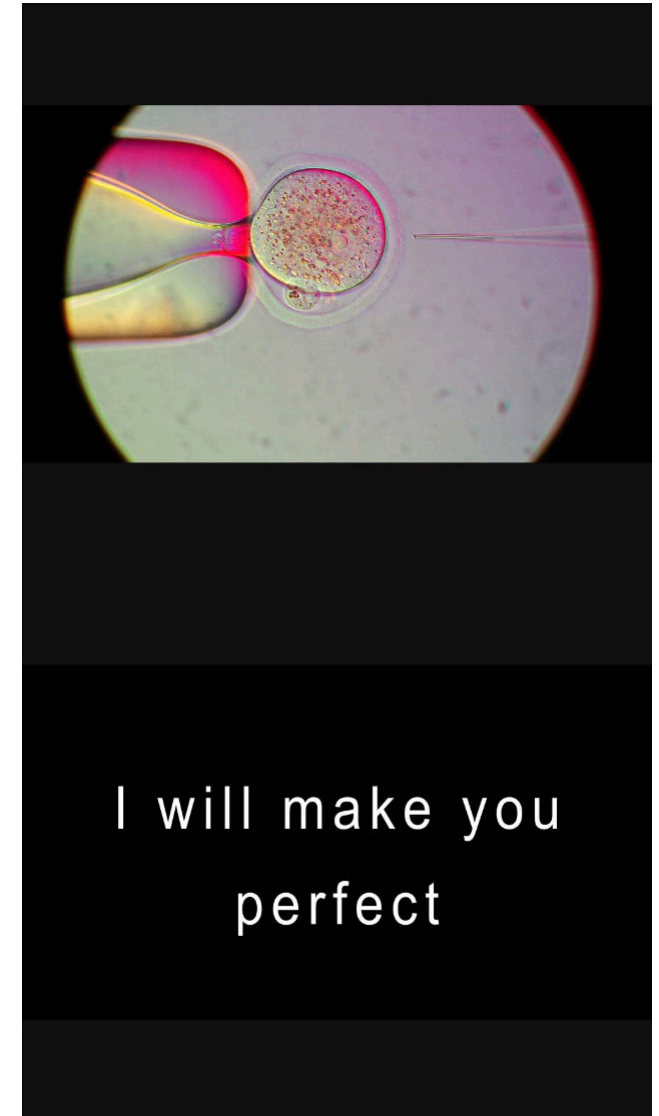
Current exhibitions:

Louisa Clement: Becoming Lost
(Solo exhibition)
Bonner Kunstpreis
Kunstmuseum Bonn
February - 16 June 2024

24/7 (Group exhibition)
Kunsthhaus Graz, Austria
May 2024 - 19 January 2025

Missing Mirror: Photography Through
the Lens of A.I.
FOAM Amsterdam, Netherlands
Opening on 31 May

Solo exhibition
Kunsthalle Rostock
Opening on 9 November 2024



Maix Mayer

rg_05, 2018

Photography

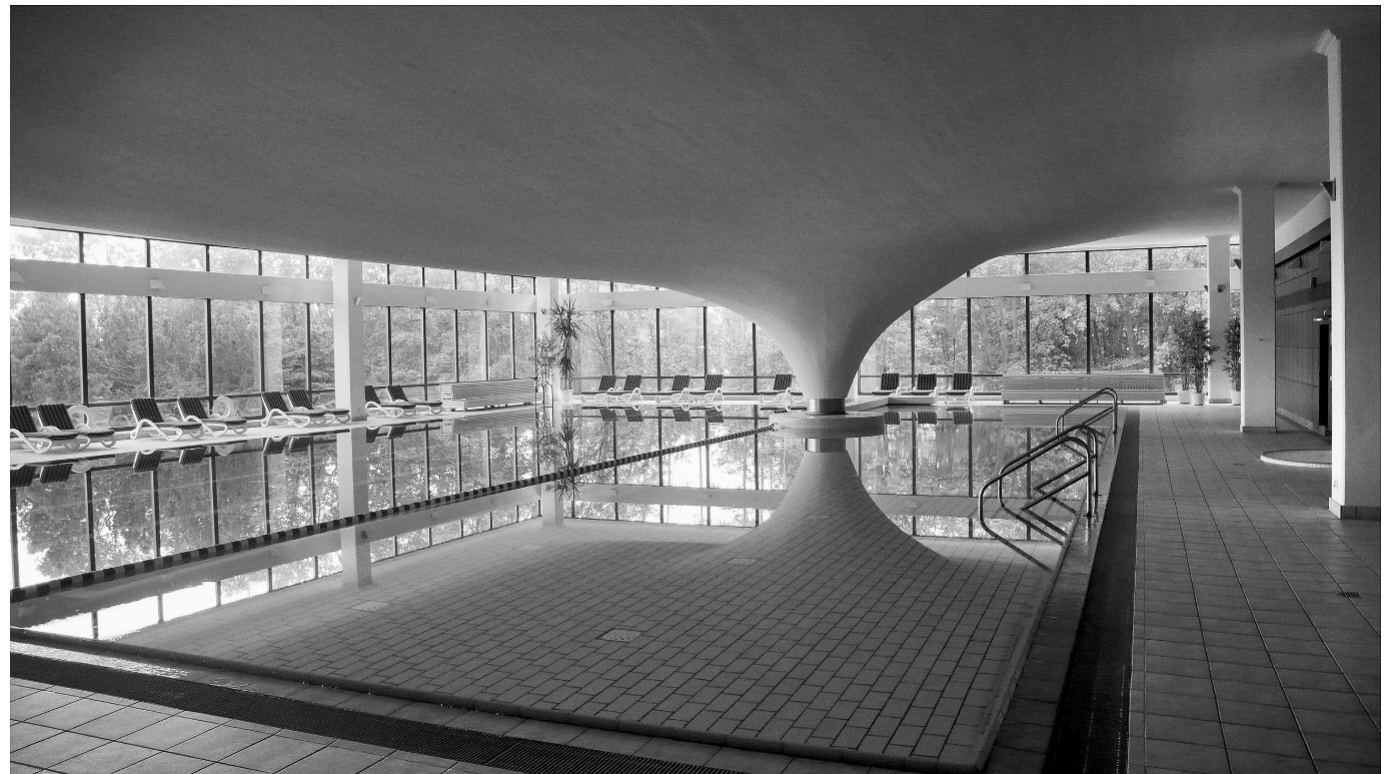
28 x 44 cm | 11.02 x 17.32 in

Edition of e.a.

Price: 2.000 EUR (net)

The “rg” series by Maix Mayer shows buildings by architect and engineer Ulrich Müther: restaurants, planetariums, multi-purpose halls, cycling tracks and even churches. Where architecture and thus space is always a theme that Maix Mayer addresses in his photography, it is also the theme of time and its transience, as many of the buildings have now lost their function. At the same time, Mayer stages these architectures as a symbol of social utopias.

The exhibition by Maix Mayer and Uwe Kowski in the Galerie EIGEN + ART Leipzig opens on 7 June 2024.



Ryan Mosley

House & Home, 2024

Oil on canvas

180 x 150 cm | 70.87 x 59.06 in

Price: 48.000 EUR (net)

A figure is riding a horse into the foreground where a conversation between the rider and the caravan's inhabitants has reached a natural conclusion.

Is the chosen destination the place where the caravan will remain and will be stopping for the night? Or is this the place they will call home from now on? As the painting evolved my understanding of the painting also changed. Initially I presumed the horse and rider were due to commence towing the caravan onwards to new pastures. Though as I painted the image, it seemed like this place was house & home simultaneously, that this was the destination and they had arrived.



Lada Nakonechna

Below Ground Level 1.5, 2024

Inkjet print on photo paper, cut out, graphite
40 x 60 cm | 15.75 x 23.62 in

Price: 3.800 EUR (net)

In Below Ground Level, Lada Nakonechna questions the appropriate artistic forms through which to represent the present from her viewpoint and position amid the Russian-Ukrainian war. She proposes to go down to the foundations that underpin artistic production and the practice of interpretation in order to investigate the artificial crutches that support our perception and judgment. Landscape is a significant genre in European art and Nakonechna prefers to decode the determinants of it and its passive role. Her latest artworks are based on online-sourced photographs of anonymous and specific places that bear witness to the destruction, devastation, and war crimes. The sky is the central subject of this landscape. However, the artist invites us to look at a threatened sky, which is completely enclosed by the flat background of other elements of the image with a lack of perspective – unpromising. We also encounter a crisis of perception in the depiction of clouds captured with a perspective from the air. This is not an atmospheric phenomenon. Instead, the curly shapes of clouds in the Ukrainian landscape are formed due to explosions caused by smart bombs.

Kateryna Badianova
Translation: Hagen Hamm



Lada Nakonechna

Below Ground Level 1.13, 2024

Inkjet print on photo paper, cut out, graphite
40 x 60 cm | 15.75 x 23.62 in

Price: 3.800 EUR (net)



Martin Eder

Ocean of Memories, 2024
Oil on canvas
90 x 60 cm | 35.43 x 23.62 in

Price: 48.000 EUR (net)

Internet culture is clearly a core component of Eder's practice, but rather than presenting digital works, he is first and foremost a skilled painter. The hyperreal and the fantastical collide often in his compositions, and there is a constant shift between formal portraits and what look like screenshots from a fever dream. No matter how grounded or abstract the composition, the works are consistent in their commitment to the aesthetics of the internet. The source imagery in the show oscillates between gaudy souvenir shops, vintage pornography, and what the first generation of the DALL-E or Midjourney artificial intelligence (AI) image generators might have conjured if the prompt had been "pornographic fantasy novel covers"..

From: <https://www.theartnewspaper.com/2024/05/29/marlborough-gallery-final-show-new-york-martin-eder>

Current Exhibition:

DETOX (Solo exhibition)
Marlborough Gallery
30 April - 29 June 2024
New York, USA

