

# Preview Art Basel 2024

Linda Matalon  
Liz Deschenes  
Barbara Kasten  
Keltie Ferris  
Heidi Hahn  
Shannon Bool  
Ayan Farah  
Vivian Greven  
Esther Kläs  
Ketty La Rocca  
Inge Mahn

Kadel Willborn  
Birkenstr. 3 & 20  
40233 Düsseldorf  
[www.kadel-willborn.de](http://www.kadel-willborn.de)

## Ayan Farah

---



Infinite (Jade), 2024  
marigold and carob on linen  
180 × 150 cm

AFa\_2024\_007

26.400,00 Euro (+ applicable VAT)

## Barbara Kasten

---



Construct NYC-11, 1983  
Cibachrome  
96 × 78 cm

10/10 + 3 AP  
BKa\_1983\_013

25.000,00 \$ (+ applicable VAT)



Construct XXII, 1984  
Cibachrome  
96 × 78 cm

AP 1/3 (Edition was 10)  
BKa\_1984\_023

30.000,00 \$ (+ applicable VAT)

## Esther Kläs

---



We are all in, 2024  
oil stick, pastel on paper  
181 × 150,3 cm

EKI\_2024\_027

21.000,00 Euro (+ applicable VAT)



Ser-O, 2016  
bronze  
150.5 × 155.0 × 15.0 cm  
59 1/4 × 66 7/8 × 5 7/8 in

EKI\_2016\_003

26.000,00 Euro (+ applicable VAT)

## Heidi Hahn

---



Perpetual Pieces 1, 2024  
oil on canvas  
218,5 × 162,5 cm  
86 × 64 inches

HHa\_2024\_001

52.500,00 \$ (+ applicable VAT)



Perpetual Pieces 2, 2024  
oil on canvas  
190,5 × 152,4 cm  
75 × 60 inches

HHa\_2024\_002

48.000,00 \$ (+ applicable VAT)

## Inge Mahn

---



Hundehütten (Dog houses), 1977  
plaster, chains, metal bowls,  
each 52 × 41 × 51 cm (total  
dimension 52 × 164 × 51 cm)

IMa\_1977\_000

65.000,00 Euro (+ applicable VAT)

## Keltie Ferris

---



These Blues, 2024  
Oil, powdered pigment and vinyl  
paint on canvas  
122 × 132 cm  
48 × 52 inch

55.000,00 \$ (+ applicable VAT)

## Ketty La Rocca

---



Comincia a 46 anni, 1964-65  
collage on paper  
44,5 x 30 cm

KRo\_196465\_011

60.000,00 Euro (+ applicable VAT)



## Kadel Willborn

Birkenstr. 3 & 20  
D – 40233 Düsseldorf

info@kadel-willborn.de  
www.kadel-willborn.de



Intellettuai in collegio, 1964-65  
collage on paper  
43 x 28,5 cm

KRo\_1965\_014

70.000,00 Euro (+ applicable VAT)

## Linda Matalon

---



Untitled [155], 1992  
graphite, oil stick on trace paper  
12 x 9 in, 30.48 x 22.86 cm,  
framed: 15.5 x 12.5 in, 39.37 x  
31.75 cm

LMa\_1992\_008

7.350,00 \$ (+ applicable VAT)



Untitled [154], 1992  
graphite on tracing paper  
12 x 9 in, 30.48 x 22.86 cm,  
framed: 15.5 x 12.5 in, 39.37 x  
31.75 cm

LMa\_1992\_007

7.350,00 \$ (+ applicable VAT)



Untitled [128], 1992  
tar paper, wax and graphite on  
tracing paper  
12 x 9 in, 30.48 x 22.86 cm,  
famed: 15.25 x 12.25 in, 38.74 x  
31.12 cm

LMa\_1992\_001

7.350,00 \$ (+ applicable VAT)

## Kadel Willborn

---

Birkenstr. 3 & 20

D – 40233 Düsseldorf

info@kadel-willborn.de

www.kadel-willborn.de



Sobre la Tortura y Las Mujeres  
[029], 1992  
wire, cloth, wax  
58 x 14 x 13 in, 147,32 x 35,56 x  
33,02 cm

45.000,00 \$ (+ applicable VAT)

LMa\_1992\_010



Breast Plate [014], 1993  
wire, wax, tar, gauze, glue  
24 x 20 x 9 in, 60,96 x 50,80 x  
22,86 cm

45.000,00 \$ (+ applicable VAT)

LMa\_1993\_004

## Liz Deschenes

---



Untitled (LeWitt) #5, 2016  
UV-print on plexiglass  
213,4 x 91,4 cm  
Framed: 214 x 92,1 x 15,2 cm

100.000,00 \$ (+ applicable VAT)

LDe\_2016\_001



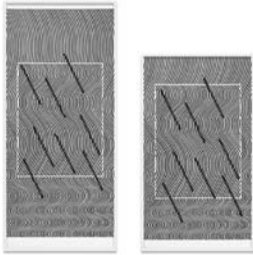
Untitled (LeWitt) #2, 2016  
UV-print on plexiglass  
213,4 x 91,4 cm  
Framed: 214 x 92,1 x 15,2 cm

100.000,00 \$ (+ applicable VAT)

LDe\_2016\_002

## Natalie Czech

---



Some of the clouds are full of rain,  
2024

Dyptich, 2 archival pigment prints  
124,2 × 54,5 cm, 97,1 × 54,5 cm  
total dimensions: 124,2 × 118,8 cm  
1/5 + 2 AP

NCz\_2024\_015

10.800,00 Euro (+ applicable VAT)

## Vivian Greven

---



Y O II, 2024  
oil on canvas,  
200 x 150 cm

VGr\_2024\_016

38.500,00 Euro (+ applicable VAT)



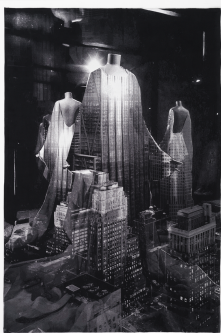
X XX, 2024  
oil on canvas,  
160 × 120 cm

VGr\_2024\_017

30.800,00 Euro (+ applicable VAT)

## Shannon Bool

---



Magnificent  
Borderline, 2024  
jacquard tapestry  
with silk and  
embroidery  
Ed 1/1: 350 × 230 cm,  
Ed 2/2: 282 × 188 cm

SBo\_2024\_001

Ed 1/1: 350 × 230 cm 48.000 Euro  
(+ applicable VAT)

Ed 2/2: 282 × 188 cm 42.000 Euro  
(+ applicable VAT)

Linda Matalon  
Special Feature at Art Basel 2024

“Work about the body doesn’t have to be representational. When we go past that first register of representation, we go inward, and inward is vast and open. The energy between the outward body and the inward self makes up a beautiful landscape.”

– Linda Matalon

At Art Basel 2024 Kadel Willborn shows a comprehensive insight into 1958 born American artist with German roots Linda Matalon for the very first time in Switzerland. Gender identity is comprehended as a “fluid status” in the sense of self-empowerment in Linda Matalon’s early sculptures and paperworks. Beginning in the 1980s, Linda Matalon has produced objects and works on paper that resonate with the physicality of the body. As an activist in New York’s queer community, caring for people with AIDS in her personal life, she came of age at a time of social and personal upheaval that reflected the formative influences of her own family history marked by flight from nationalist pogroms in Europe to Cuba, Colombia and Honduras. Change with all its imponderable consequences, is the stuff of life. And, Matalon, with a simple repertoire of materials, creates visual metaphors for the gender dynamic that we cannot put into words. Matalon says about her early group of objects and works on paper:

As a younger artist, I started with what I had, which was me, my body. The early works refer to the politics of the time and AIDS, which caused the death of many of my friends. I was a young artist and activist, and I worked with other activists to try to understand the disease, so many of these works are related to the body and the politics of the body.



Breast Plate [O14], 1993

wire, wax, tar, gauze, glue  
24 x 20 x 9 in / 60,96 x 50,80 x 22,86 cm

Matalon works with the limited palette of beeswax, paper and graphite, in her drawings, with additions of gauze, tar, and wire in her sculpture. In a process Matalon treats paper with beeswax, creating a surface that records every mark and every erasure, infusing the surface with the energy of memory. The drawing surface itself becomes an object. Matalon’s sculptures from the 1980s/90s “Pare,” “Breast Plates,” “Hang” and “Sobre la Tutura y Las Mujeres” were created in the same tradition, combining tar and gauze with her materials. They are “objective witnesses” to the events of the time, and at the same time ritual companions to overcome those events. Her unique juxtaposition of materials are themselves a metaphor for her subject, the ineffable exploration of the soul and the body.

Kadel Willborn

Birkenstraße 3 & 20  
D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)



[Please click here to watch a video about Linda Matalon](#)



Linda Matalon  
Special Feature at Art Basel 2024

I feel like I am the middle, between the energy of the materials and the energy of my life. The material is like breath, and your hand is your tool. Part of the choice of materials is just what is at hand, and part is trust, and part is that mysterious thing—why I love art, the mystery of transformation. – Linda Matalon

Biographical Note;

Linda Matalon (US 1958) works in Brooklyn, NY and has biographical roots in Germany and Cuba. Her works are included in museum collections such as the Centre Pompidou, The Brooklyn Museum, the Deutsche Bank Collection and The Hood Museum. In 2022/2023 her large scale solo exhibition “Linda Matalon: Marcas Imborrables,” curated by the museum’s director, Victoria Noorthorn, was on view at the Museo Moderno, Buenos Aires and Kadel Willborn has presented her first comprehensive solo exhibition “I Absolutely Love You [work in two pandemics]” at the gallery in Düsseldorf. Her art has been on view in international shows including “Everyone We Know is Here”, Hudson D. Walker Gallery Provincetown (2023), „DUST – The Plates of the Present“, Centre Pompidou Paris (2020), „Intoto 6“, Fondation d’Entreprise Ricard, Paris (2018), “Risk” at Turner Contemporary, UK (2015), “The Circle Walked Casually” at Museo de Arte Moderno de Buenos Aires (2014), Deutsche Kunsthalle Berlin (2013), “Linda Matalon, Agnes Martin, Joyce Hinterding” at National Art School, Darlinghurst, Australia (2014), the 11th Biennale de Lyon (2013), Immaterial, Ballroom, Marfa, TX (2010) and the 7th Mercosul Biennial, Brazil (2009).



Untitled [173], 2001

graphite and wax on paper  
17.25 x 14.5 in / 43.82 x 36.83 cm

---

Kadel Willborn

Birkenstraße 3 & 20  
D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)



Breast Plate [014], 1993  
24 x 20 x 9 in, 60,96 x 50,80 x 22,86 cm  
wire, wax, tar, gauze, glue







Sobre la Tortura y Las Mujeres [029], 1992  
58 x 14 x 13 in, 147.32 x 35.56 x 33.02 cm  
Wire, gauze, wax, glue, tar, thread, frame





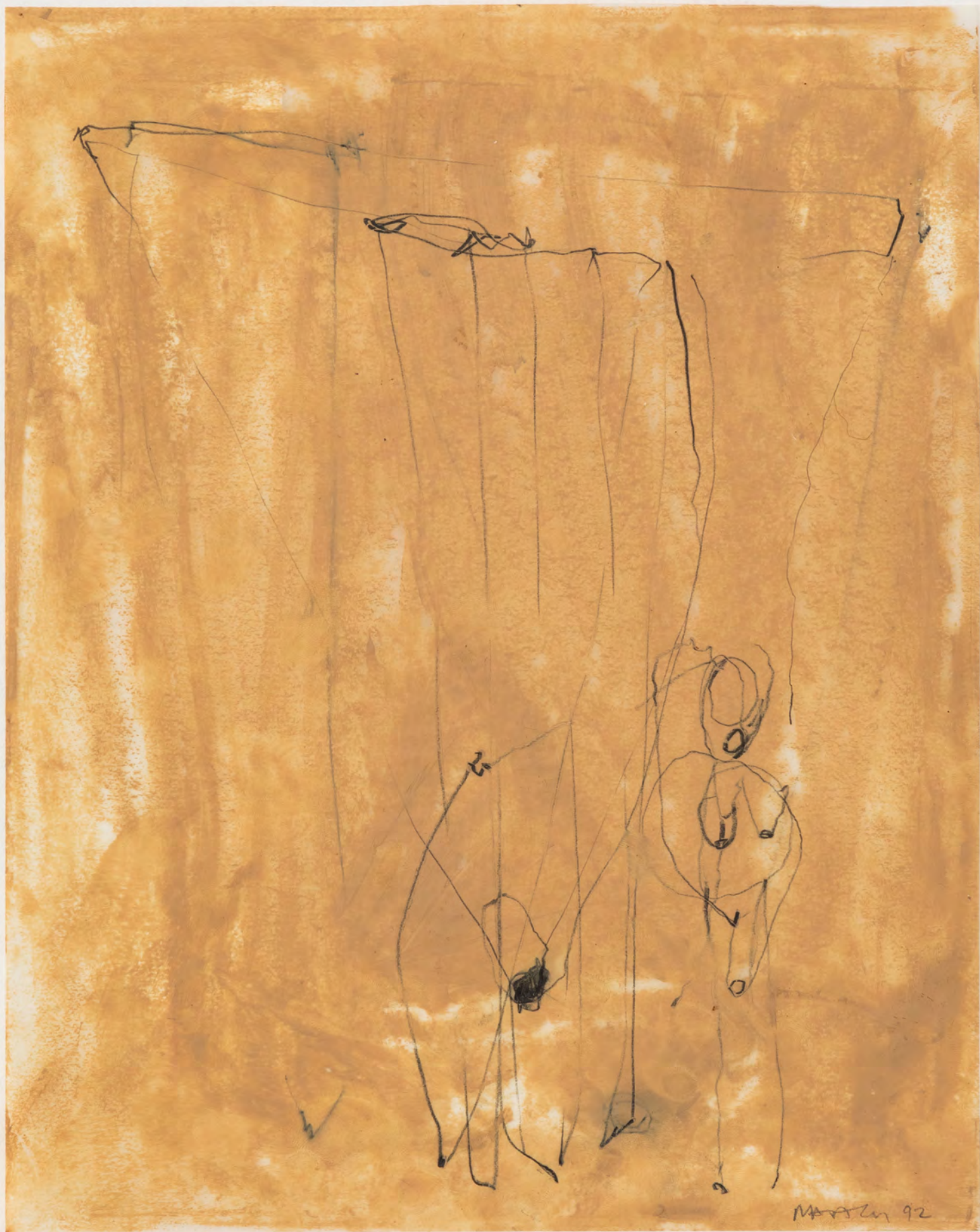




MATALON 92

Untitled [154], 1992  
12 x 9 in, 30.48 x 22.86 cm  
Graphite on tracing paper  
15.5 x 12.5 in, 39.37 x 31.75 cm frame





Untitled [155], 1992  
12 x 9 in, 30.48 x 22.86 cm  
Graphite, oil stick on trace paper  
15.5 x 12.5 in, 39.37 x 31.75 cm frame





Matalon 92

Untitled [128], 1992  
12 x 9 in, 30.48 x 22.86 cm  
Tar paper, wax and graphite on tracing paper  
15.25 x 12.25 in, 38.74 x 31.12 cm frame



“More and more now I’m sort of thinking of the painting as the actor. I would even go so far as to say if the painting doesn’t feel active and alive, if it feels passive, then it’s probably just not a good painting.””

– Keltie Ferris



### Biographical Notes:

Keltie Ferris is one of the most relevant painters of the generation born in the 1970s. He translates the concept of identity on an abstract level. His paintings are characterized by references to Performance Art, Abstract Painting and digital imagery, combining the illusion of space with direct bodily experience. He occasionally uses his own body as a tool, while his painting as such evokes a corporeal space due to the change between spray-painted, hand-painted and relief-like elements. Ferris grasps painting as a personal index that rejects easy gendered identification of the body, suggesting a performative state of identity.

Keltie Ferris' (US 1977) works are part of renowned museum collections such as The Kemper Museum of Contemporary Art in Kansas City or The Nerman Museum of Contemporary Art (Oppenheimer Collection), Overland Park. In 2018 The Speed Art Museum in Kentucky dedicated a solo exhibition to Keltie Ferris. Recent solo exhibitions include „Body Prints and Paintings“ at Gana Art Sounds, Seoul, Mitchell-Innes & Nash, New York (both 2021), the University Art Museum at SUNY Albany, New York (2016) or „Keltie Ferris: Doomsday Boogie“ at the Santa Monica Museum of Art, Los Angeles (2014). His earlier Body Prints were recently on view in the exhibition „Empowerment“ at Kunstmuseum Wolfsburg, Germany. Upcoming in June, the Kunsthalle Düsseldorf is dedicating an extensive presentation to his work, as part of the exhibition „Die unhintergehbare Verflechtung aller Leben“.

Kadel Willborn

Birkenstraße 3 & 20  
D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)



[Please click here to watch a video with Keltie Ferris](#)





These Blues, 2024  
oil, powdered paint and vinyl on canvas  
122 x 132 cm





These Blues, 2024  
oil, powdered paint and vinyl on canvas  
122 x 132 cm





“I see the painting’s surface as a membrane, like a skin. I can concentrate on its direct superficial appearance but also on the volume of the body, which moves underneath.”

– Vivian Greven

#### Biographical Notes:

Vivian Greven’s painting is based on an adept play with various notion of bodies, being and representation, with concepts of classical antiquity merging with pop art and digital image worlds. Vivian Greven’s painting is characteristic of our present times, which are shaped by the internet and social media and thus dissolve the hierarchies between original, reproduction and simulation. The art historical and contemporary historical nestling corresponds with Greven’s painterly treatment of surfaces. Parts of her painting rise as actual reliefs that encounter sprayed or painted fictions of bodies and space. The aesthetic of her pictures vacillates between the vocabulary of physical painting and the ethereal illusion of LCD windows.

Vivian Greven (DE 1985) lives and works in Düsseldorf. She is represented in internationally renowned museum collections such as Hamburger Kunsthalle, Kunstmuseum Bonn, Kunstpalast Düsseldorf, Xiao Museum Rizhao, Long Museum Shanghai, Sammlung Kunsthaus NRW and Kunstmuseum Stuttgart. Recent solo exhibitions have been at Neue Galerie Gladbeck, Kunstmuseum Langmatt, Kunstpalais Erlangen and Kunstverein Heidelberg, as well as group exhibitions at Alte Nationalgalerie Berlin, Hamburger Kunsthalle, Kunstmuseum Wolfsburg, Kunsthalle Nürnberg, Kunstmuseum Bonn or Deichtorhallen Hamburg. In occasion of her solo exhibition at Neue Galerie Gladbeck her recent catalogue has been published by Walther and Franz König, Cologne. In 2024 Paula Modersohn-Becker Museum in Bremen will show a dialogue between hers and Paula Modersohn-Becker’s works accompanied by a new publication. Several group exhibitions will include her work, such as the Fondation Carmignac, Porquerolles, the MORE Museum, Gorssel, Kunsthalle Bielefeld and Marta Herford Museum.

Kadel Willborn

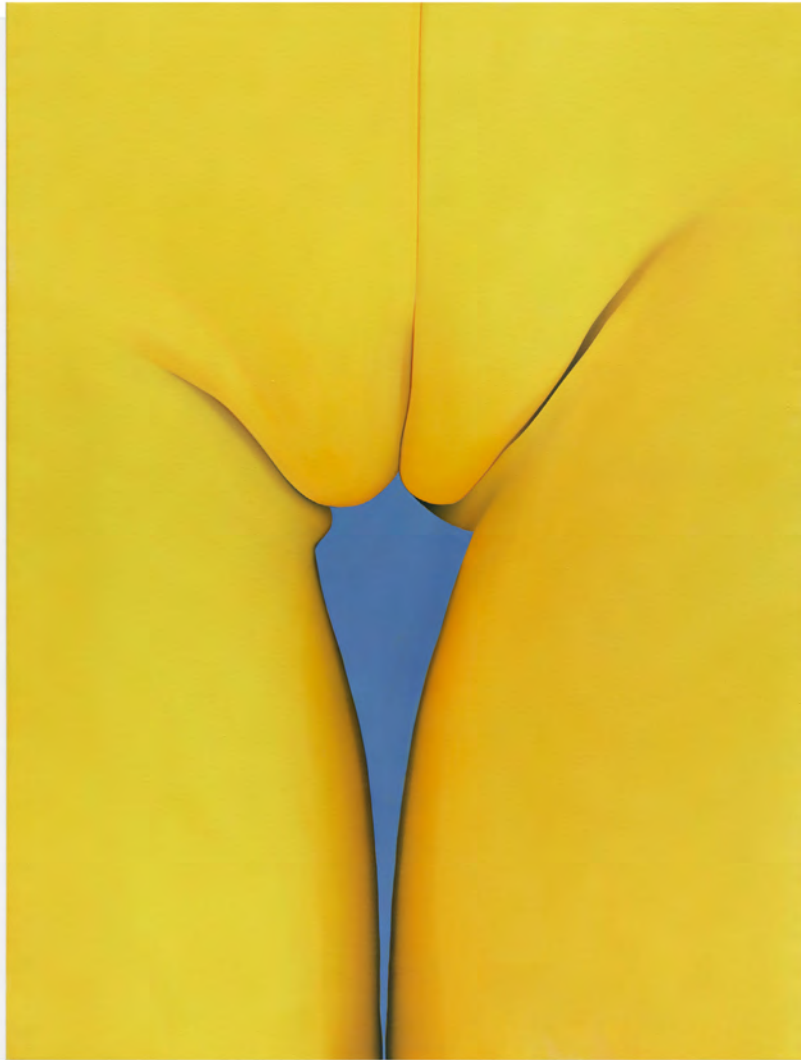
Birkenstraße 3 & 20  
D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)



[Please click here to watch a video with Vivian Greven](#)





## X SERIES

Vivian Greven's „X“ series is one of the most iconic groups of work in her oeuvre, depicting „Camel-Toe“ motifs in various forms, which she began creating in 2020. In both a subtle and radical manner, she combines various ways of interpreting and viewing the female sex, from antiquity to the present. The title „X“ is an associative wordplay referring to the biological definition of the female sex as „XX“ chromosomes and to the term „to X out“ for making a tabooed object or word unrecognizable. As the continuation of the „V“ series, which she began in 2019, „X“ equally refers to the art-historical and social significance of the Venus motif. Venus is regarded as the symbol of heavenly and earthly love, fertility and beauty, but was most commonly depicted without genital throughout art history. Vivian Greven's current motifs combine this historical background with research on so-called „camel toe“ images, as they can be found on the internet via a Google search: close-up views of the female crotch, concealed and abstracted by the fine fabric of the pantyhose. Vivian Greven constructs these motifs in glazed oil, applied in layers like transparent veils. Similar to 16th-century Dutch painting, the gaze focuses on the trompe l'oeil of the fabric's structure and the incidence of light. At the same time, Vivian Greven shifts the viewer's perception away from the illusionist materiality to the haptics of the actual painting - the play between light and shadow, the consistency of the paint, the relations between the surfaces. This abstraction raises the „camel toes“ above any kind of explicit obscenity.

X XX, 2024  
Oil on canvas,  
160 × 120 cm



X XX, 2024  
Oil on canvas,  
160 × 120 cm





## Y O II

The „Y O“ series belong to Vivian Greven´s most recent series of works. The letter „Y“ refers to the shape of the bathing suit and to the Y-Chromosome. The letter „O“ alludes to the concept of a cycle and a portal to another reality.

Like her „X“ series, the motifs of the new series "Y O“ radically rethink the representation of the female body and its social-political definitions. In the painting, we see exclusively the backside of a female body, alluding to old-fashioned phantasies, while simultaneously deconstructing each conceptual taboo and profanity and constructing a self-confident representation of the female body.

Similar to 16th-century Dutch painting, the gaze focuses on the trompe l'oeil of the fabric's structure and the incidence of light.

At the same time, Vivian Greven shifts the viewer's perception away from the illusionist materiality to the haptics of the actual painting - the play between light and shadow, the consistency of the paint and the relations between the surfaces. This abstraction raises „Y O“ above any kind of explicit obscenity.



Y O II, 2024  
oil on canvas,  
200 × 150 cm



Y O II, 2024  
oil on canvas,  
200 × 150 cm







My images

the end of an image

or the image of an end

or

the illusion of an image or

the image of an illusion

or

the end of the illusion of an image

the end of the image of an illusion

– Ketty La Rocca

### Biographical Notes:

Ketty La Rocca's Collages from 1964/65 inspired by Visual Poetry mark iconically the beginning of her artistic career and are currently on view at the permanent collection of the Museum of Modern Art New York. The collages show her critical investigation of stereotypes and combine images taken from advertising and news with text fragments. In these works La Rocca represented body and identity itself as „writing“, as a system of signs that represents and translates the undefined quest of the Other. Ketty La Rocca's artwork Craniologia from 1973 has been part of many important solo exhibitions of Ketty La Rocca like at Kunstmuseum Krefeld or CAMERA, Centro Italiano per la Fotografia Torino and is published in her recent monograph „Ketty La Rocca, Works 1967-1975 on page 68. It belongs to Ketty La Rocca's last series before her death. What makes „Craniologia 12“ so exceptional is that here the photograph shows an x-ray of Ketty La Rocca's own skull as starting point. It combines the art historical tradition of the so called „Memento Mori“ with her very own personal mortality. The „gaze from outside“ gets literally part of Ketty's „inner subjective reality“: first she draws the outline as a Visual Poetry with the word „You“. The construction of her own identity becomes possible only in dealing with the other, or in Ketty La Rocca's words: „The you has already started at the border of my I.“

### Kadel Willborn

Birkenstraße 3 & 20

D – 40233 Düsseldorf

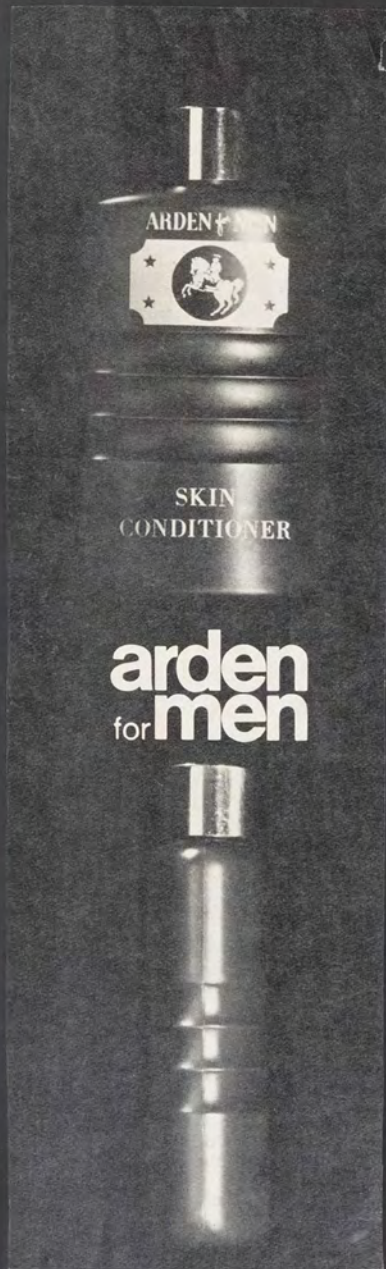
[www.kadel-willborn.de](http://www.kadel-willborn.de)

Ketty La Rocca (1938–1976) ranks among the most important proponents of Conceptual and Body Art in Italy in the 1960s and 70s. Based on a visual poetry, she radically dealt with the sociopolitical limits of the meaning of language and image. A central aspect is the examination of the bodily gesture as an „original means of communication“ that is not precoded by society. Ketty La Rocca's works are included in renowned collections such as the MoMA New York, Centre Pompidou Paris, GAM Turin; Galleria d'Arte Nazionale Rom, MoCA Los Angeles or Galleria degli Uffizi in Florence. In 2025 she is included in „Proof of Presence“, Museum of Contemporary Photography Chicago and „Arte Povera - The New Chapter“ at EMMA Espoo Museum of Modern Art in Finland. Her works have been on view in institutions such as the Biennale di Venezia (1972), the Camden Arts Centre London (1972), Fotomuseum Winterthur (1987), the MoMA/PS1 New York (2007), the Albertina in Vienna (2012), Kunsthalle Schirn Frankfurt (2016), Kunstmuseum Krefeld (2016), La Virreina Barcelona (2017) or recently at Gallerie d'Arte Moderna Contemporanea Ferrara and MUSEION- Museo d'arte moderna e contemporanea, Bolzano (2019), KAI 10 | ARTHENA FOUNDATION, Düsseldorf and Kunsthalle Kiel (both 2021), MAMAC Nice, Kuns haus Graz, Le Bal/Jeu de Paume and Kunsthalle Hamburg (all 2022). She will be part of several exhibitions in 2025, for example „Proof of Presence“, Museum of Contemporary Photography (MoCP), Chicago (IL), USA and „Arte Povera - The New Chapter“, EMMA - Espoo Museum of Modern Art, Finland.





**COMINCIA A 46 ANNI! II**



**PER UN SOGNO  
FOLLE**

*Ketty La Rocca*



Inttelletuali in collegio, 1964-65  
collage on paper  
43 x 28,5 cm



“Can a poem be an image at the same time,  
the photograph itself a visual poem and the  
historical object a reading matter?”

– Natalie Czech



### Biographical Notes:

Czech's (DE 1976) conceptual photography brings together existing images and texts and places them in a new dialogue with each other. By subtly adapting aspects of Pop and Conceptual Art, she engages in a tongue-in-cheek play with the “power of images” and the “meaning of text slogans”. Natalie Czech's conceptual photographs gauge the potentiality of pictorial and linguistic signs. Through markings in the text and image, a hidden, mundane poetry is “literally” and “pictorially” made visible and readable.



[Please click here to watch  
a video with Natalie Czech](#)

### Kadel Willborn

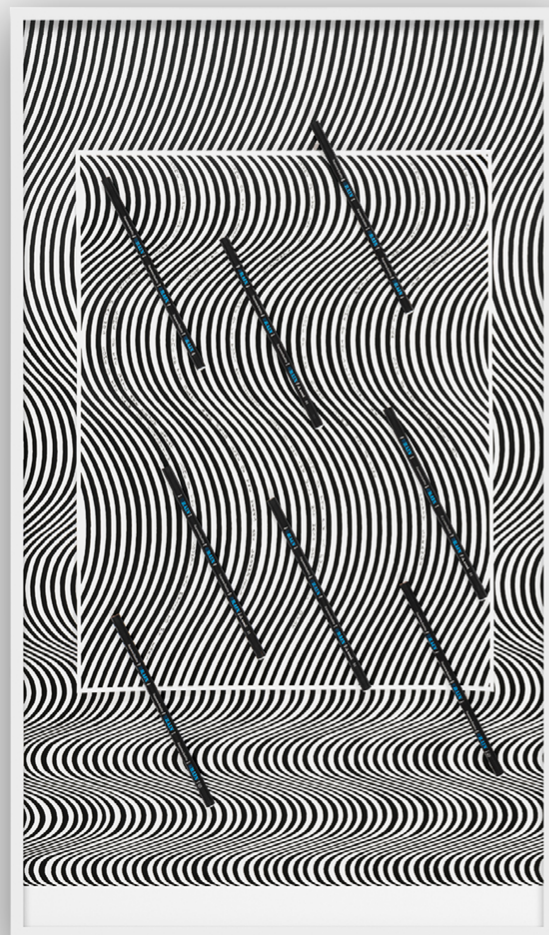
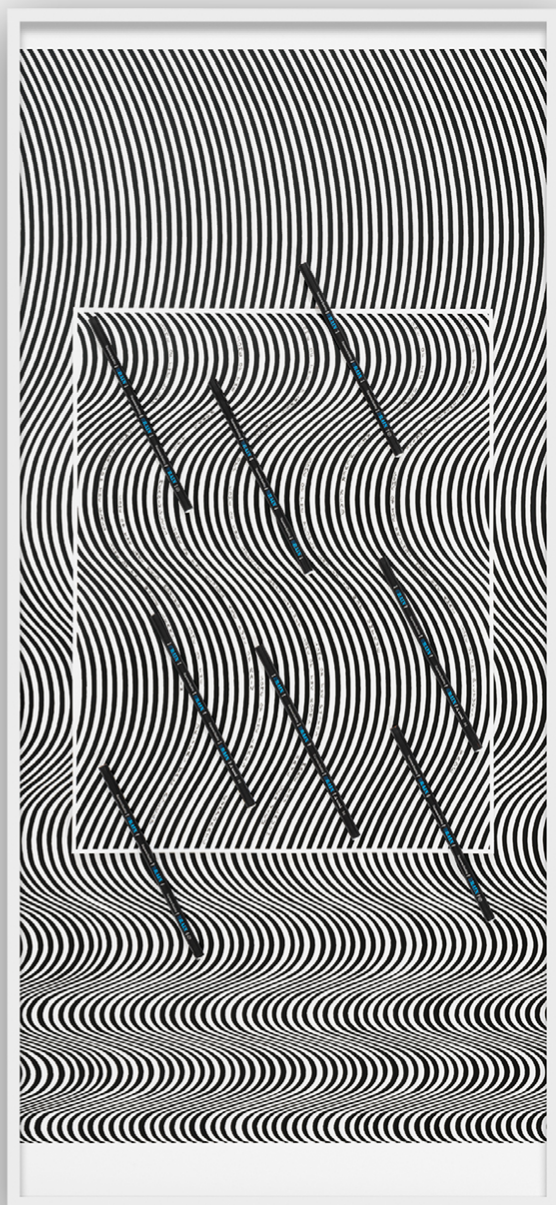
Birkenstraße 3 & 20

D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)

Natalie Czech's work has become well-known through international solo shows and museum collections. Her works are included in several institutional collections such as the Pinakothek der Moderne Munich, the Fotomuseum Winterthur, the Museum of Modern Art New York, LACMA LA, Victoria & Albert Museum London or the Musée d'Art Moderne et Contemporain Geneva. Solo exhibitions have taken place at the MAMCO, Musée d'Art Moderne et Contemporain, Geneva, Kunstverein Heilbronn (both 2021), KINDL - Zentrum für Zeitgenössische Kunst, Berlin (2019), the CRAC d'Alsace (2016), Palais de Tokyo Paris (2014), Kunstverein Hamburg (2013) and Ludlow 38 New York (2012) among others. Her works are currently on view at the new presentation of the Victoria & Albert Museum's collection and from February 2024 onwards at the Museum Kunstpalast, Düsseldorf in the group exhibition “Size Matters - Scale in Photography”, recently in “What are words worth?” McEvoy Foundation for the Arts, San Francisco, “Perspectives. Futurisms / Marcel Duchamp & Marcel Proust”, Mercedes Benz Contemporary Berlin, “Breath”, Hamburger Kunsthalle and “Is it true you said poems are made of words”, MAMCO, Musée d'Art Moderne et Contemporain in Geneva. Her works are represented in numerous collections such as the Museum of Modern Art New York, Kunstmuseum Bonn, Pinakothek der Moderne Munich, Kunstpalast Düsseldorf, Fotomuseum Winterthur and the Brooklyn Museum New York.





Some of the clouds are full of rain, 2024  
dyptic, 2 archival pigment prints  
124,2 × 54,5 cm  
97,1 × 54,5 cm





Supreme Quality | **BRAIN** |  
Supreme Quality | **BRAIN** |  
Supreme Quality | **BRAIN** |

Supreme Quality | **BRAIN** |  
Supreme Quality | **BRAIN** |  
Supreme Quality | **BRAIN** |





Supreme Quality | **BRAIN** |  
Supreme Quality | **BRAIN** |

Supreme Quality | **BRAIN** |  
Supreme Quality

READ  
EVER  
MIA

SOME  
OF THE  
FR-UZAS

BOOKS  
OF THE  
MAY-PIE-1

OF THE  
BUT-024-AS

FOR  
SIZE

FOR  
SIZE

FOR  
SIZE



## Some by Tim Dlugos

Some of the light comes through the glass.  
Some of the noise leaks in.  
Some of the cars keep moving.  
Some of the drivers fall asleep.

Some of the words are meaningless. Some  
of the clouds are full of rain.  
Some of the lakes evaporate.  
Some of the plants are dangerous to eat.

Some of the planes take off.  
Some of the species grow extinct.  
Some of the rooms have free TV.  
Some of the films make you laugh.

Some of the books are never read.  
Some of the relationships thrive.  
Some of the friends move far away. Some  
of the pictures fade.

Some of the girls are deadly.  
Some of the men are bores.  
Some of the songs have special meanings.  
Some of the children give you a hard time.

Some of the pain is forgotten.  
Some of the days are truly great.  
Some of the sounds are music to your ears.  
Some the trees fall down.

Some of the dreams are frightening. Some  
of the debts are paid.  
Some of the show is over.  
Some of the food is left untouched.

Some of the fears are groundless.  
Some of the monks are deep in prayer.  
Some the sex is terrific.  
Some of the pets escape.

Some of the tools are useless.  
Some of the ink will not wash out.  
Some of the instruments are out of tune.  
Some of the socks are clean.

Some of the states forbid it.  
Some of the students go to class.  
Some of the snow accumulates.  
Some of the situations are pretty strange

Some of the stars are dead.  
Some of the air is full of smoke.  
Some of the land is covered by the sea.  
Some of the time goes by.

### Some of the clouds are full of rain, 2024

“Some of the clouds are full of rain” subtly plays with the transformation of apparent abstract forms into concrete objects or narratives. The diptych shows the staging of two reproductions of the OP-Art motif “Fall” by Bridget Riley. On the large print of the motif is a smaller print showing a section of the same motif rotated by 180 degrees. Eight unsharpened “Brain” pencils from the Japanese company Mitsubishi Pencil are positioned diagonally on it. The first letter “B” of the brand name “Brain” has been painted over with a marker so that the word reads as “rain”.

Excerpts from Tim Dlugos’s poem “Some” are written in the white serpentine lines. The second picture shows an almost identical arrangement of the pencils, but the print on top has “fallen down” somewhat further. Dlugos’ poem is constructed in such a way that there is a consistent structure of repetitions at the beginning of each verse, some of which Natalie Czech has “rethought”: “Some of the...” Through a few “shifts”, the diptych constructs an analogy to the phenomenological concept of “brain rains”, which refers to the translation of observations and reflections into key images and sentences with which we “navigate” through life, so to speak. Tim Dlugos’ poem ends with: “Some of the time goes by.”



Liz Deschenes

Art Basel 2024

“If the work is always changing, our understanding of the work is always changing as well.” – Liz Deschenes

Described as the “quiet giant of post-conceptual photography” in the New York Times in 2014, Liz Deschenes liberates her photographic-sculptural works from any representational task historically assigned to photography. Her minimalist works focus on the conditions of perception and the technical coordinates of “image making”: material, place, time, and architecture. The “how we see our reality” thus is always intertwined with a political component in Liz Deschenes’ work. According to Eva Respini, “At the core, Deschenes’ work embodies resistance: the resistance to one definition of photography, the resistance to time, and the resistance to representation, a deeply personal and political act. The resistance to representation in many forms also includes the representation of identity, gender, and the body. The closer we look, the more the work reveals its numerous layers. Depending on the day, the weather, the architecture, and if somebody else is in the gallery with a viewer, each encounter with Deschenes’ work is a profoundly unique experience that speaks to our fundamental desire for art to transform us.” Liz Deschenes’ freestanding photographic sculptures “Untitled (LeWitt) #2 and ”Untitled (LeWitt) #5 are part of her Blue Wool series, which delves into the complex layers of digital photographic printing and the conservational questions measuring the light-fastness of pigments. The magenta coloring refers to LeWitt’s photographic installation in the outdoor exhibition “On the Walls of the Lower East Side”, located on the outer wall of the Mondrian Soho Hotel in New York, in which only the magenta tones have not faded. Ironically, Deschenes’ UV pigment prints on translucent plexiglass achieve the highest standard of durability. Coinciding with this technoid approach, her monochrome magenta panels create an immersive spatial experience through the interplay between reflection and color depth, similar to Color Field Painting or Minimal Art. As an architectural element, the works calibrate the virtual space of a digital camera in a comparable way, and depending on where the viewer stands, they are reflected or “absorbed” by the depth of color.



Untitled (LeWitt) #2, 2016

UV-print on plexiglass

213,4 × 91,4 cm

#### Biographical Note:

Liz Deschenes (1966) lives and works in New York. Her works are part of museum collections such as Le Centre Pompidou, Paris; Museum of Modern Art, New York; Walker Art Center, Minneapolis; The Art Institute of Chicago; Hirshhorn Museum and Sculpture Garden, Washington D.C; Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; The Metropolitan Museum of Art, New York; CCS Bard Hessel Museum, Annandale-on-Hudson; The Israel Museum, Jerusalem; Milwaukee Art Museum, Milwaukee; San Francisco Museum of Modern Art, San Francisco; Aïshti Foundation, Beirut; Institute of Contemporary Art, Miami and Pinault Collection.

Her work was recently featured in the exhibitions „Expanded Visions“ at CaixaForum, Madrid (2023); “Une seconde d’éternité”, Pinault Collection - Bourse de Commerce, Paris (2022); „Put It This Way: (Re)Visions of the Hirshhorn Collection“, Washington D.C (2022); “Shifting the Silence”, San Francisco Museum of Modern Art (2022) and in the Biennale de Genève: “Sculpture Garden” (2022). Past solo exhibitions include the ICA, Boston (2016); MASSMoCA, North Adams (2015); Walker Art Center, Minneapolis (2014) and Secession, Vienna (2012-2013).

Kadel Willborn

Birkenstraße 20

D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)

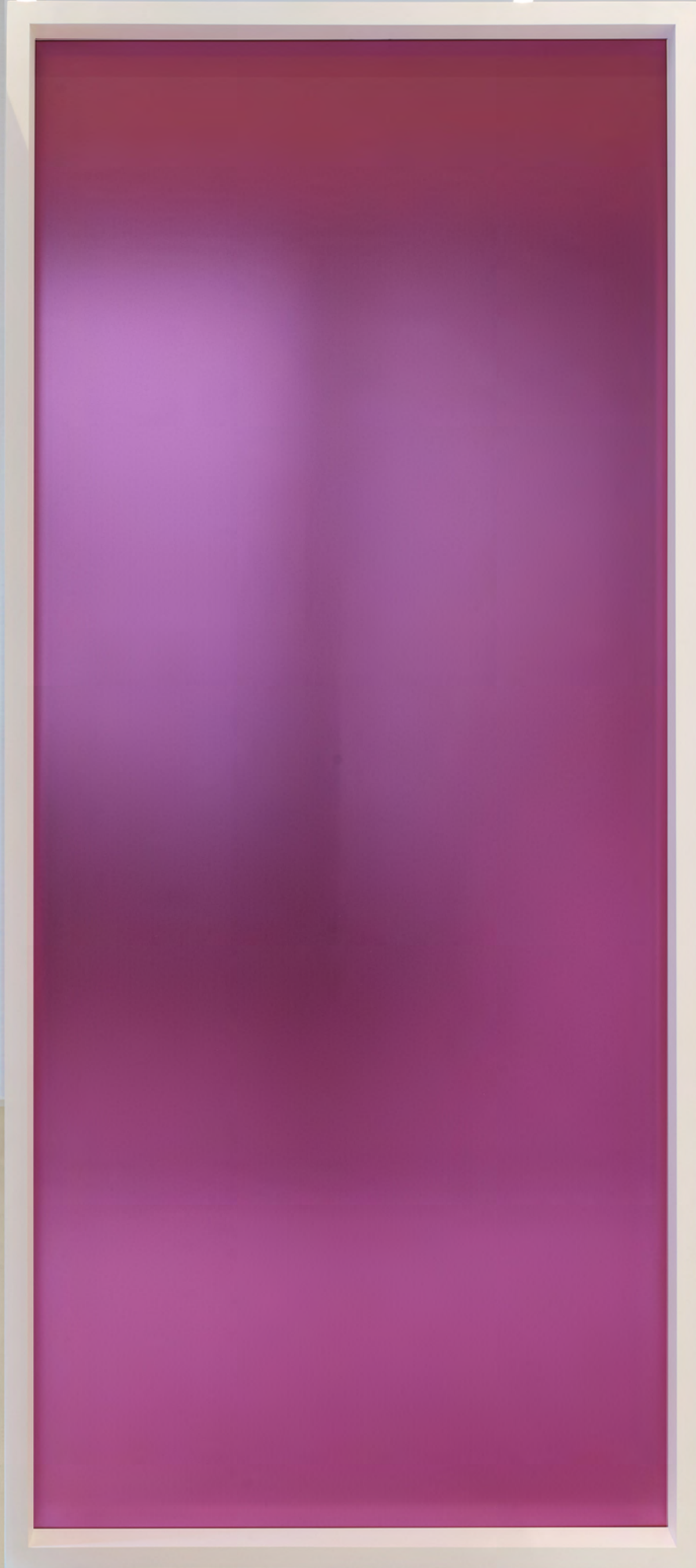


[Please click here to watch a video with Liz Deschenes](#)

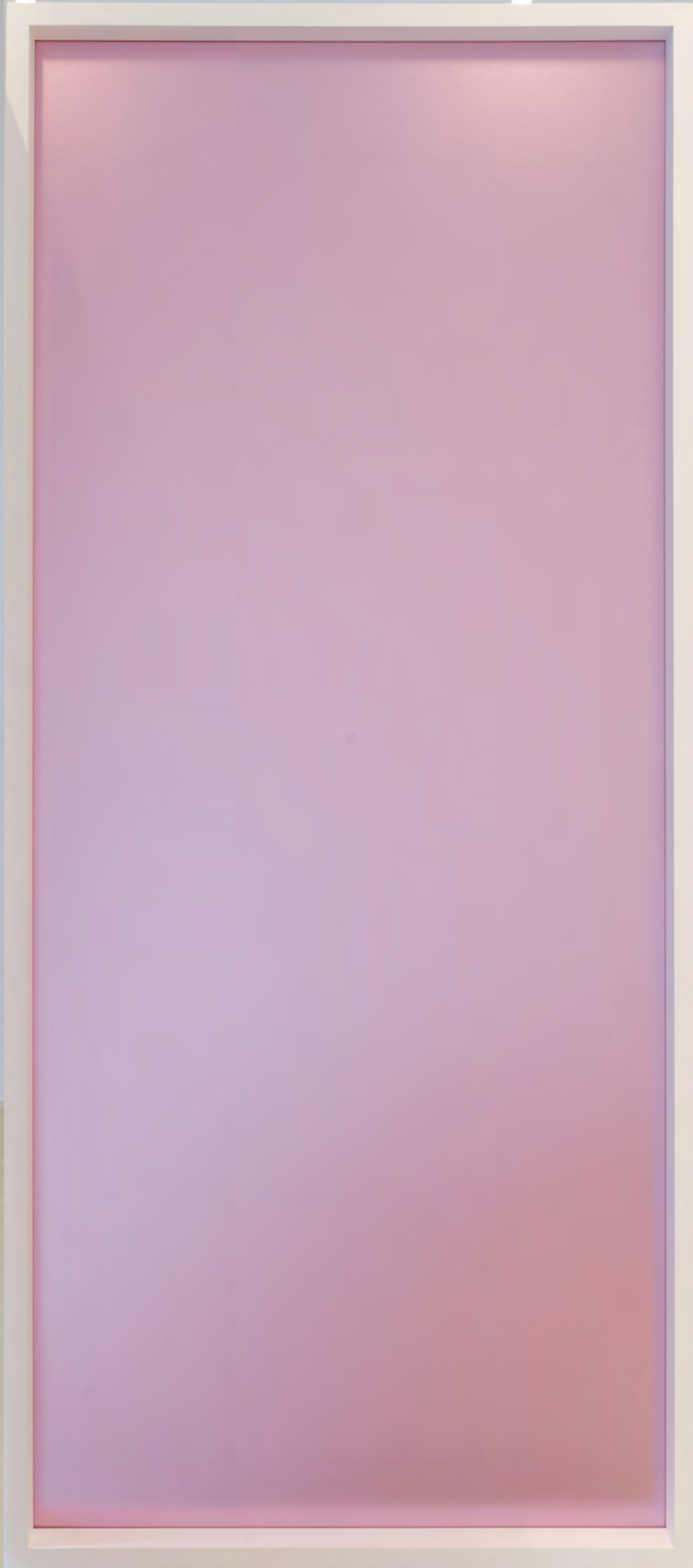


Untitled (LeWitt) #2 & Untitled (LeWitt) #5, 2016  
UV-print on plexiglass





Untitled (LeWitt) #2, 2016  
UV-print on plexiglass  
214 × 92,1 × 15,2 cm



Untitled (LeWitt) #5, 2016  
UV-print on plexiglass  
213,4 × 91,4 cm





„I am not photographing light;  
I am photographing what light does.“

– Barbara Kasten

Biographical note:

Space as a stage of a changing reality is the central motif of Barbara Kasten’s photographs and film installations. Barbara Kasten’s works are produced in an “interdisciplinary performance” between photography, sculpture, architecture, and painting. Since the 1970s, Barbara Kasten has been constructing expansive installations made of architectural “props” such as glass, mirrors, or wood constructions in front of the camera for her abstract “photographs”. These theatrical arrangements are restaged with colored light, an approach going back to Barbara Kasten’s roots as a painter and sculptor. During her sojourn in Germany in the 1960s, she intensively engaged with the Bauhaus and modernism’s notions of space, stage, and architecture. While living in Los Angeles in the early 1970s, the “Light and Space Movement” had an influence on her subsequent work. Barbara Kasten’s cross-genre practice, her continued use of analog photographic materials and her “predigital vision” heralding the digital image vocabulary as of Photoshop or 3D rendering influenced a new generation of contemporary artists.

Barbara Kasten was born in the United States in 1936 and lives and works in Chicago. Her works are included in institutional collections such as the Kunstsammlung Nordrheinwestfalen, MoMA New York, the Centre Pompidou Paris, the Tate Modern London, the Smithsonian Hirshhorn Museum Washington DC, or the National Gallery of Victoria, Australia. In June 2024 the De La Warr Pavillion in Bexhill, UK will present her next solo exhibition. Recent solo exhibition have taken place at Ingvild Goetz Collection, Munich (2022), the Kunstmuseum Wolfsburg, Germany; the Aspen Art Museum (both 2020); the ICA Philadelphia (2015), and the MoCA Los Angeles (2016). Her work has been part of international group exhibitions, including “Women in Abstraction” at the Centre Pompidou, the Sharjah Biennial 14, “History of Photography” at Sprengel Museum Hannover, “Shape of Light” at Tate Modern London, and “Color Mania” at Fotomuseum Winterthur or “Re-Inventing Piet. Mondrian and the Consequences” at the Kunstmuseum Wolfsburg. In 2024 her works are on view at „Long Story Short“ Museum of Contemporary Art Los Angeles, amongst others. The publisher Skira Editore has released the large-scale monograph “Barbara Kasten: Architecture & Film (2015-2020)” by Stephanie Cristello (ed.), Hans Ulrich Obrist, Humberto Moro and Mimi Zeiger in 2023.

Kadel Willborn

Birkenstraße 3 & 20  
D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)



[Please click here to watch a video with Barbara Kasten](#)

# Barbara Kasten

---

## Constructs

---

1979-1986

Between 1979 and 1986, Barbara Kasten produced the well known Construct series. The title "Construct" implies several crucial aspects of Barbara Kasten's work: First, the actual construction of her scenes in the studio; second, the art historical references to modernism; and finally the photographic image as a construct of the artist herself. The motifs reveal both an adaptation and an abstraction of the postmodern zeitgeist and simultaneously remind one of the present day, digital illusions of synthetic image worlds. The crucial difference, however, is that Barbara Kasten's photographs are based on an analogue work process in which real space and bodies are essential components. In her studio, Barbara Kasten constructed her "sculptural scenes" with mirrors, and color gels in addition to industrial materials and theatrical objects such as columns, corrugated roof parts and pyramids built specifically for the photographic set.



Construct 32, 1986

Cibachrome  
96 x 78 cm

---



Construct NYC-11, 1983

Cibachrome  
96 x 78 cm

---

Staged in front of the camera, theatrical lighting techniques from the Hollywood film industry were used to activate the assemblage with light and shadows. Comparable with the sensitivity of an architect, Barbara Kasten repeatedly plumbed the size ratios between body and space by moving through her installations. She constantly changed the perspective and the position of her objects to newly determine the refraction, reflection, or incidence of light. With multiple tests, she found the "perfect moment" which she then captured on 8 x 10 film for cibachrome prints. She describes the process as an "idea based progression of abstraction." An important point is that without the use of light, Barbara Kasten's theatrical installations would remain "asleep." While the "magical moment" for other photographers working with analogue means is when the picture becomes visible in the darkroom, for Barbara Kasten this moment is when light brings the neutral stage set to life in the studio. The art critic Devika Singh aptly pointed out: "Barbara Kasten's giant cibachromes speak to our digital age from an analogue past that feels incredibly close."

Kadel Willborn

Birkenstraße 20

D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)





Construct XXII, 1984  
Cibachrome  
96 × 78 cm

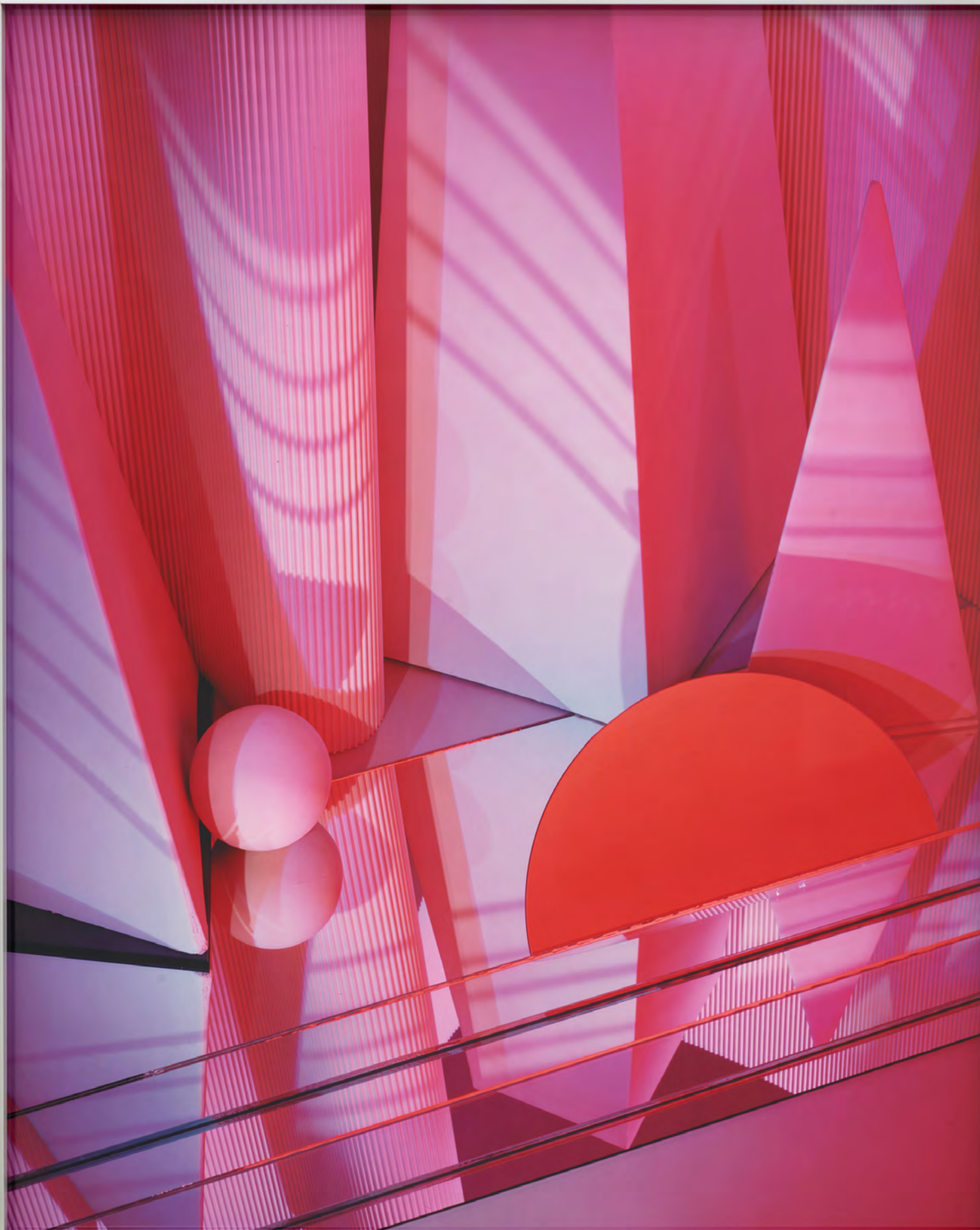


Construct XXII, 1984  
Cibachrome  
96 × 78 cm





Studio Views Barbara Kasten 1980s



Construct NYC-11, 1983  
Cibachrome  
96 × 78 cm





Studio Views Barbara Kasten 1980s



Non-verbal dialogues between bodies, architecture and materials are key to Shannon Bool's work. The connection between highly technologized and historical production processes and materials construct complex experiences of material, space and bodies, resulting in the permeability of seemingly fixed definitions of gender, culture and identity. „Magnificent Borderline“ is the fifth work of Shannon Bool's „Borderline“ series, which she began in 2020. The work creates a fascinating dialogue between real and illusionistic architecture, body and space. The motif was digitally generated on the computer and then programmed for a Hi-Tech Jacquard loom, which combines low and high reliefs. Additionally, the artist embellishes the work with hand embroidery in the studio. The digital collage juxtaposes a photograph of Jeanne Lanvin's Fashion House retrospective exhibition in 2015 at the Palais Galliera, highlighting its 125 year history, in combination with a recent rendering from Foster & Partners' new Chase Morgen building in Manhattan, scheduled to be finished in 2025. The digital collage constructs a multi-layered play between mirrored and opaque surfaces. The architecture of the exhibition mirrors the textile designs, so that the photo documentation shows a sort of labyrinth of seduction and identification. Alber Elbaz, the director of Lanvin, referred to the exhibition as a „whispering exhibition“. Within these parameters, Bool inserts the highly futurist architecture of Foster & Partners' new building onto the female silhouettes of the models. There is a true „collapse“ between real and fiction as well as between the historical and future space, between the visions of the female body and the visions of the surroundings we could live in and form our „new“ identity. Woven as Jacquard tapestry, this work unfolds a complex image alluding to the illusion of architecture and real textile surfaces. Depending on the individual perspective, the „image“ dissolves itself like a Pointillist Painting into single „dots“ and the pure texture of the textile yarn appears like a labyrinth of several visions of the future body.

### Biographical Notes:

Shannon Bool, born 1972 in Canada, has lived and worked in Germany since 2001. Her works are part of renowned museum collections such as the Museum of Contemporary Photography Chicago, Kunstmuseum Bonn, Metropolitan Museum New York, Museum für Moderne Kunst Frankfurt, Musée d'Art Contemporain de Montréal, Lenbachhaus Munich or The National Gallery of Canada. She is currently producing a site specific piece for the new Opera building in Cologne. Recent solo exhibitions were dedicated to her at the Kunstmuseum Krefeld, Museum of Contemporary Photography, Chicago (both 2023), Agnes Etherington Art Centre, Kingston (2020), the Kunstverein Braunschweig, Centre Culturel Canadien in Paris (both 2019) or Musée Joliette Canada (2018). She has participated in numerous internationally renowned group exhibitions such as Pop and Politics in Contemporary Textile Art, Kunstmuseum Ravensburg & Kunstssammlungen Chemnitz (2022/21), „INTER-TWINGLED - The Role of the Rug in Arts, Crafts and Design“, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, „Dip in the past“, Lehnbachhaus, Munich (both 2022), „Now or Never“, Kunstmuseum Stuttgart (2021), „In the Picture: Overpainted Photography“ at Sprengel Museum Hannover, 2019 or „Le Grand Balcon“ La Biennale de Montréal. Her works are currently on view in the exhibition „Räume Hautnah“, Draiflessen Collection and „Im Herzen wild. Sammlung+“, Kunstmuseum Mülheim an der Ruhr.

Kadel Willborn

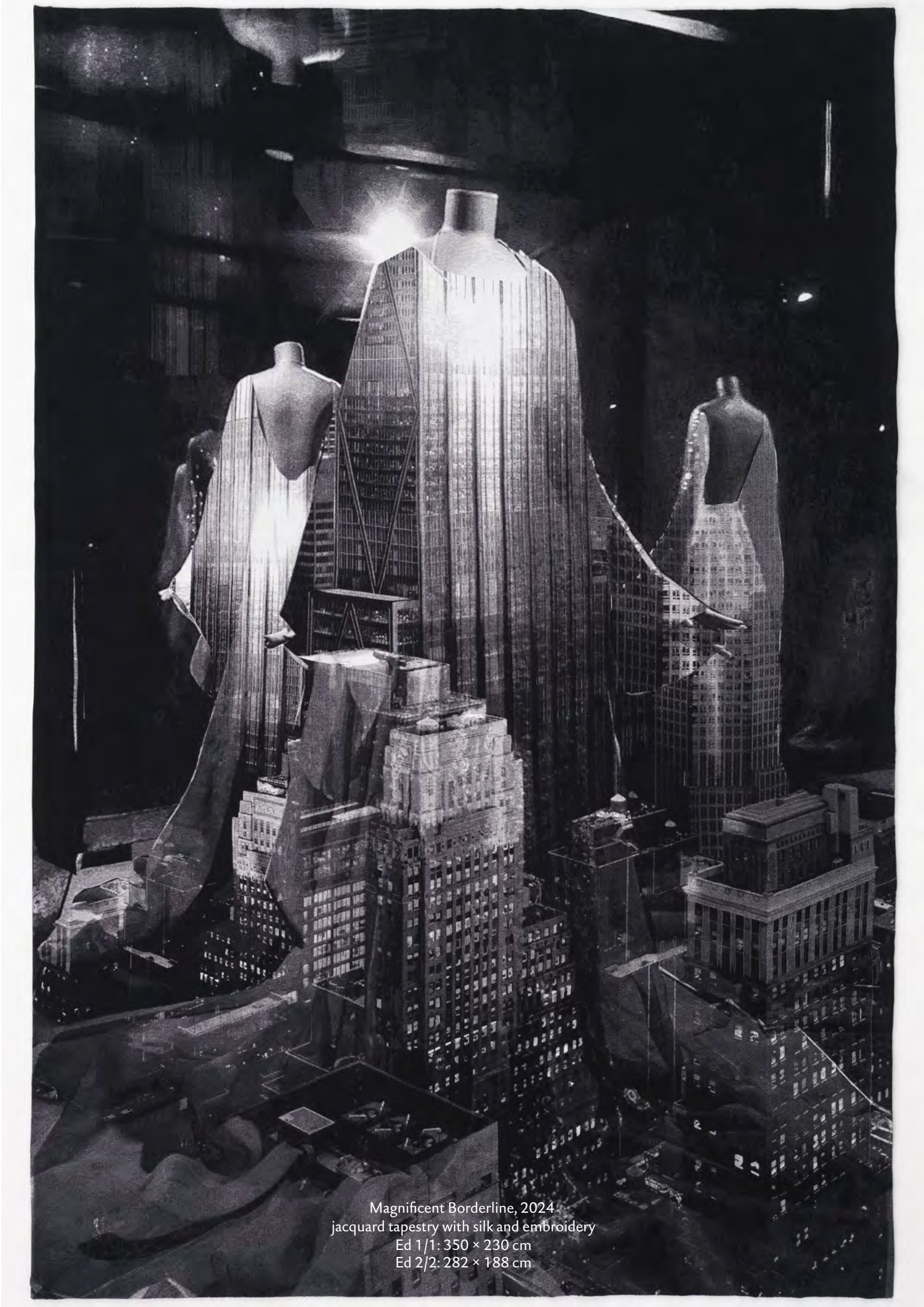
Birkenstraße 3 & 20  
D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)



[Please click here to watch a video with Shannon Bool](#)





Magnificent Borderline, 2024  
jacquard tapestry with silk and embroidery  
Ed 1/1: 350 × 230 cm  
Ed 2/2: 282 × 188 cm

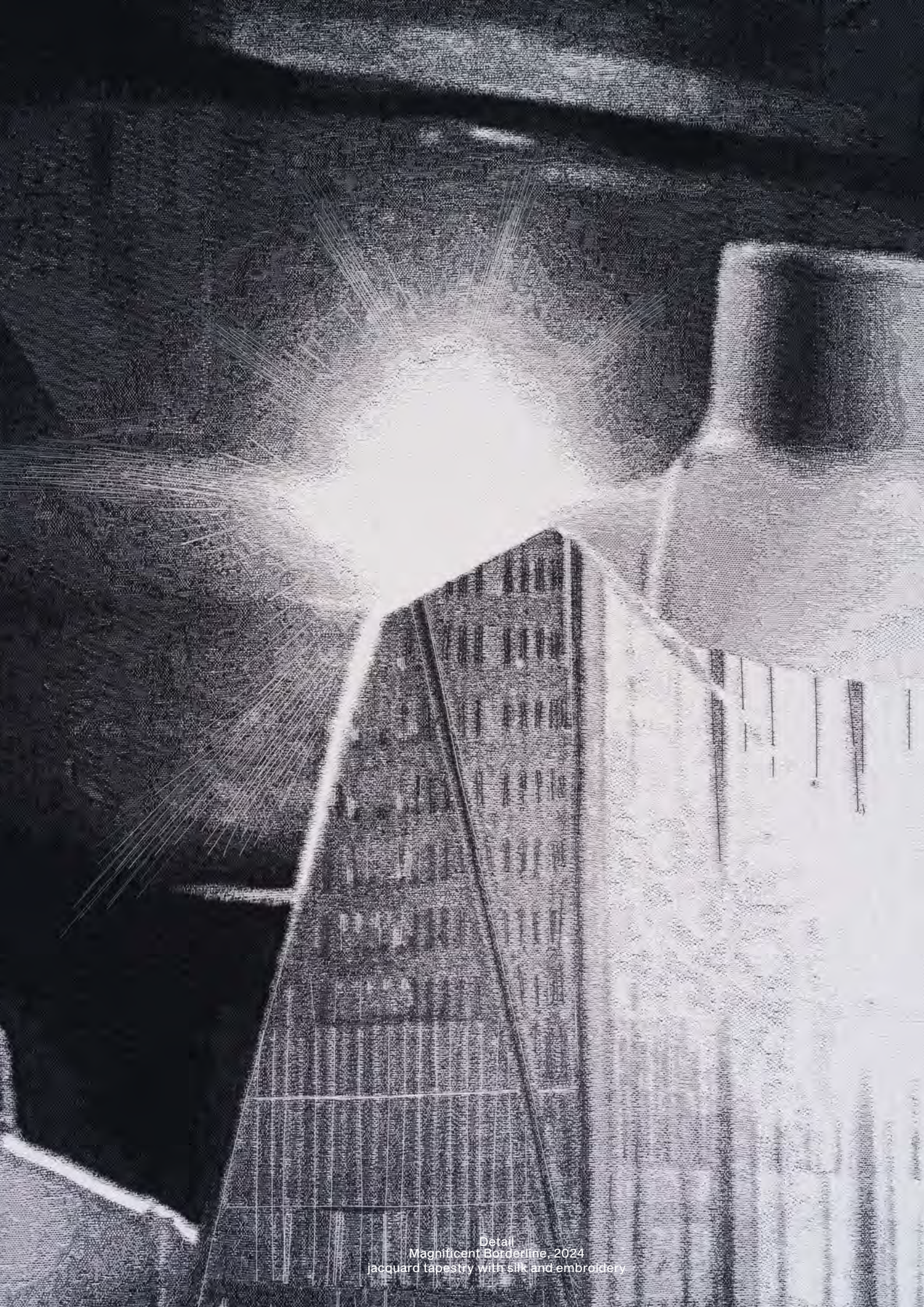




Shannon Bool

Magnificent Borderline, 2024  
jacquard tapestry with silk and embroidery  
Ed 1/1: 350 × 230 cm



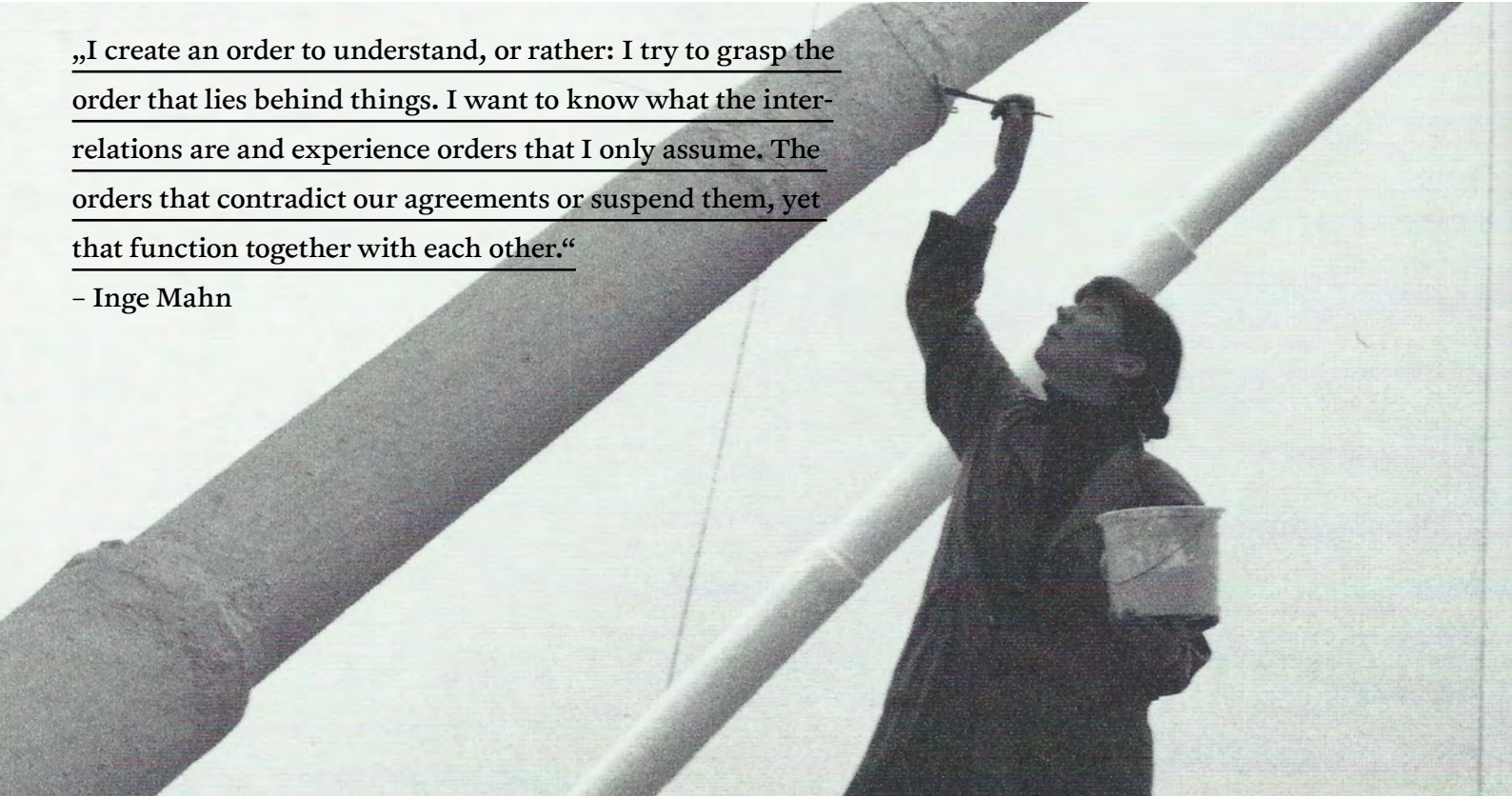


Detail  
Magnificent Borderline, 2024  
jacquard tapestry with silk and embroidery



„I create an order to understand, or rather: I try to grasp the order that lies behind things. I want to know what the inter-relations are and experience orders that I only assume. The orders that contradict our agreements or suspend them, yet that function together with each other.“

– Inge Mahn



#### Biographical Notes:

Inge Mahn's (DE 1943-2023) sculptures restate the world of everyday objects as pictorial projections since the 1970s. In 1972 she already participated in the documenta 5 curated by Harald Szeemann, right after her studies with Joseph Beuys. Her work has influenced several generations of young artists. Her sculptures are based on acute observations of fundamental interpersonal actions and their social context. The materiality of white plaster and the altered scales detached Mahn's motifs from their original functionality. Her works are subversive "gestalts" communicating to the outside what is tacit, excluded, worrying, and weird.

The „Dog Houses“ belong to one of Inge Mahn's major themes, the housings which play with the idea of social (self-) definition. In 1976, the Dog Houses were exhibited for the very first time at the Frankfurter Kunstverein. „Dog Houses“ remind one of the life plan of living in "row houses". They combine individuality and conformity, security and threat. Security and conformity can be found in what supposedly remains the same, individuality is lent by the highly different traces of work.

In 1972 Inge Mahn (DE 1943-2023) participated at documenta 5, after she concluded her studies with Joseph Beuys. Her works are included in museum collections such as the Smithsonian's Hirshhorn Museum and Sculpture Garden Washington, DC, Kiasma Helsinki, Hamburger Bahnhof Berlin or Kunstpalast Düsseldorf. Renowned museums have dedicated solo exhibitions to her such as Gropius House, Bauhaus Dessau or Galerie Stadt Sindelfingen (both 2020), Kunstverein Braunschweig and K 21 - Kunstsammlung Nordrhein-Westfalen (both 2017), PS 1 New York (1981), Württembergischer Kunstverein Stuttgart (1990) or Lenbachhaus München (1983), just to name a few.



[Please click here to watch a video with Inge Mahn](#)

Kadel Willborn

Birkenstraße 3 & 20  
D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)





Hundehütten (Dog houses), 1977  
plaster, chains, metal bowls,  
each 52 × 41 × 51 cm (total dimension 52 × 164 × 51 cm)

“Land is the medium to me  
and also the subject.”

– Ayan Farah



How do we define a place? Ayan Farah's work is marked by her deep interest in the geographical and geopolitical characteristics of the places she spends time in, most recently Sweden, Senegal and England. In these places, she collects minerals, soil or plants such as indigo, which she later uses in her studio to produce pigments for dyeing. The “pictorial ground” always consists of historical textiles from the 18th and 19th centuries, which Ayan Farah cuts up into individual fragments for dyeing and later sews together again by hand and machine to form strict compositions. During the dyeing process, the textiles become “vessels” of the geographical characteristics of certain places as well as their socio- and geopolitical characteristics. At the same time, the textiles are “places of memory” of the stories of their former owners, often “marked” by hand-embroidered initials that refer to past times as an “index” and now become part of Ayan Farah's works. This “cyclical” approach to textiles, which is currently finding expression in pop culture in the form of “recycled fashion”, is based on Ayan Farah's biographical roots in Somalia where the collection and processing of textiles with hand embroidery has been practiced by her family. Ayan Farah's keen eye for the availability of natural resources is also based on the fact that her ancestors were nomads who, depending on water and natural resources, moved from place to place and adapted their way of life to their immediate surroundings.

#### Biographical Note:

Born in 1978 in Sharjah, United Arab Emirates, to Somali parents, Ayan Farah grew up in Sweden and lived for a long time in London, where she studied painting at the Royal College of Art. Today she lives and works in Stockholm, Sweden. Ayan Farah's works are in institutional collections such as Kunstpalast, Düsseldorf, the Art Collection of the Federal Republic of Germany, the Klein Collection, the David Roberts Art Foundation, London, Public Art Agency Sweden and the Kadist Foundation, Paris. Recently she has exhibited at Fondazione di Prada, Sainsbury Centre of Visual Arts in Norwich, El Espacio Twenty Three in Miami (all 2023), „In the Eyes of the Beholder“ at the Tarble Arts Centre, Charleston, USA, ), Bundeskunsthalle Bonn, Hunterian Art Gallery in Glasgow (all 2022) or Alison and Peter Klein Foundation in 2019. 2021 she was awarded with the Black Rock Senegal artist residency.

Kadel Willborn

Birkenstraße 3 & 20  
D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)



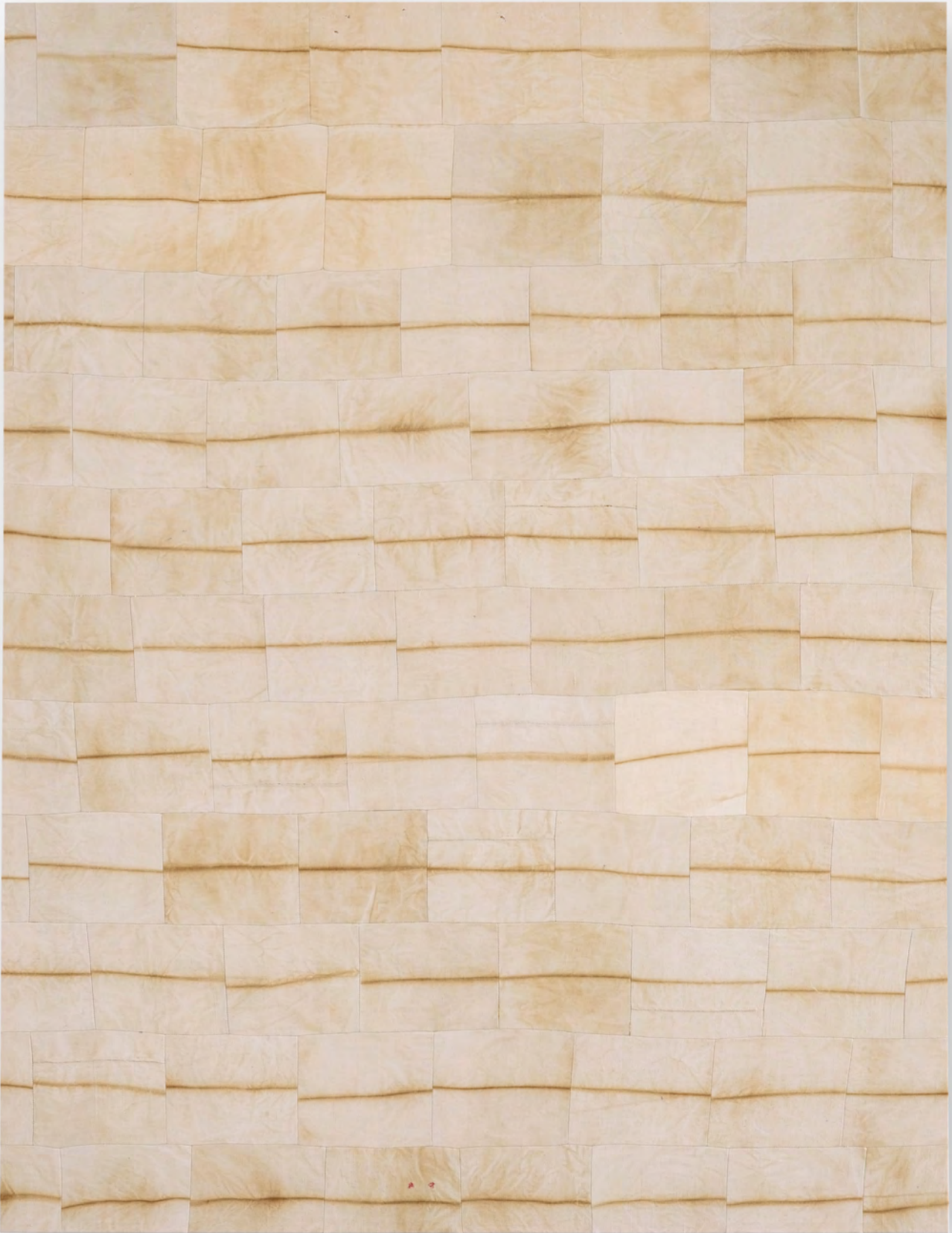
[Please click here to watch a video with Ayan Farah](#)





### Infinite (Jade), 2024

Infinite (Jade), 2024 features a strict patchwork pattern with a series of horizontal lines. The lines appear in the work during the hanging and drying phase. The dyes are created from Moroccan carob that the artist collected as well as marigold that was grown by the artist in Stockholm. The textiles are linens from the 19th century of the south of France.



Infinite (Jade), 2024  
marigold and carob on linen  
180 × 150 cm



Heidi Hahn

Art Basel 2024

---

“I always think of myself not as a strict figurative painter, more like a narrative formalist. Which means I need the paint, the materiality of the paint to work as hard as the images is going to work.”

- Heidi Hahn



### Biographical Notes:

Heidi Hahn's painting combines references to gestural abstraction with the figurativeness of expressive painting and reveals a unique view to current issues such as the relationship between identity, gender and society. Impressions of everyday situations and her personal surroundings trigger Hahn's intuitive, dynamic painting process. Layer by layer, motifs of "body spaces" emerge. The borders between environment and body, surface and background are fluid. Hahn speaks of "narrative formalism". In this sense, the intrinsic worldliness of painting is amalgamated with the intrinsic worldliness of the figures. Hahn never starts with sketches, but instead develops her compositions in the process of painting. This method of "abstracting metamorphoses" draws the viewer's gaze behind the surface of the painted illusion to a nonverbal expression of the most various constructions of identity and gender.

Born in Los Angeles in 1982, Heidi Hahn currently lives and works in New York. Her works are part of renowned museum collections such as the Stedelijk Museum, Amsterdam, Dallas Museum of Art, Moderna Museet Stockholm, High Museum of Art in Atlanta, New Orleans Museum of Art, Kadist Foundation Paris, New Century Art Foundation Shanghai, Philara Collection or Saastamoinen Foundation Art Collection, Helsinki. Her paintings were presented at internationally renowned museum exhibitions such as at LSU Museums L.A, High Art Museums Atlanta, the Nerman Museum of Contemporary Art or New Orleans Museum of Art.



[Please click here to watch a video with Heidi Hahn](#)

Kadel Willborn

Birkenstraße 3 & 20  
D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)



TBA Basel 2, 2024  
oil on canvas  
190,5 × 152,4 cm





TBA Basel 2, 2024  
oil on canvas  
190,5 × 152,4 cm



TBA Basel 1, 2024  
oil on canvas  
218,5 × 162,5 cm





TBA Basel 1, 2024  
oil on canvas  
218,5 × 162,5 cm

“At this moment, I find seeing better than sentences.”

“We can move. The sculpture can't.”

– Esther Kläs

Esther Kläs' sculptures and paperworks show her interest in social dynamics, relationships, perceptions and thinking. In short: the complex repertoire of interpersonal interaction. The existence and knowledge of this personal vulnerability in relation to the others and vice versa is central to her work. Similar to her sculptures, which are open systems that makes social structures visible in abstraction, Esther Kläs' drawings are also expressions of direct reaction, because they too are characterized by dynamism, movement and the fundamental openness and structural interdependencies at their core. Because it is always about the question of what we need from others and the realization that this exchange is constantly changing. Additionally her works give rise to an ongoing dialogue between body and environment. This starts with the process-oriented engagement with adding, removing, drawing or pressing oil based ink, colored pencil, oil stick or pastell chalk on the drawing paper or the way how she produces her sculptures with bronze, concrete or pigments mixed in the water based epoxy resin.

Biographical Note:

Esther Kläs was born in Germany in 1981. From 2001 to 2007 she studied at the Kunstakademie Düsseldorf and from 2008-2010 at Hunter College in New York City, where she lived until 2015. She currently lives and works in Barcelona. Her works can be found in institutional collections such as the Kolumba Museum Cologne, the Kunsthalle Bielefeld, the collection of the Bundesnachlass Deutschland and Maxxi - National Museum of 21st Century Arts in Rome. Recent solo exhibitions were at the CCA, Tel Aviv (2019) and at the Fondazione Giuliani Rome (2020). Previous solo exhibitions include "Better Energy", MoMA PS1, New York (2012), "Girare ConTe", Museo Marino Marini, Florence, Italy (2014), "Our Reality", Fondazione Brodbeck, Catania, Italy (2015) and "Whatness" (with Johannes Wald), Kunsthalle Bielefeld, Germany (2015). Her works were recently shown in the exhibition "The subtle interplay between the I and the me. Art and Choreography" at Kolumba Museum Cologne (2021) and in the exhibition "Afterimage", MAXXI L'Aquila - Museo Nazionale delle Arti del XXI Secolo, Italy. A comprehensive catalog will be published by ZOLO PRESS, 2024.

Kadel Willborn

Birkenstraße 3 & 20  
D – 40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)



Please click here to watch a video with Esther Kläs





Ser-O, 2016  
bronze  
150.5 x 170 x 15 cm



We are all in, 2024  
oil stick, pastel on paper  
181 x 150,3 cm





See you in Basel at booth J20!

For further information please contact  
[christina@kadel-willborn.de](mailto:christina@kadel-willborn.de)

Kadel Willborn

Birkenstr. 3 & 20  
40233 Düsseldorf

[www.kadel-willborn.de](http://www.kadel-willborn.de)