

Sies + Höke

Booth C09

VIP days | December 4th – 5th, 2024
Public days | December 6th – 8th, 2024

I A M E A C H

**Art | Basel
Miami Beach**

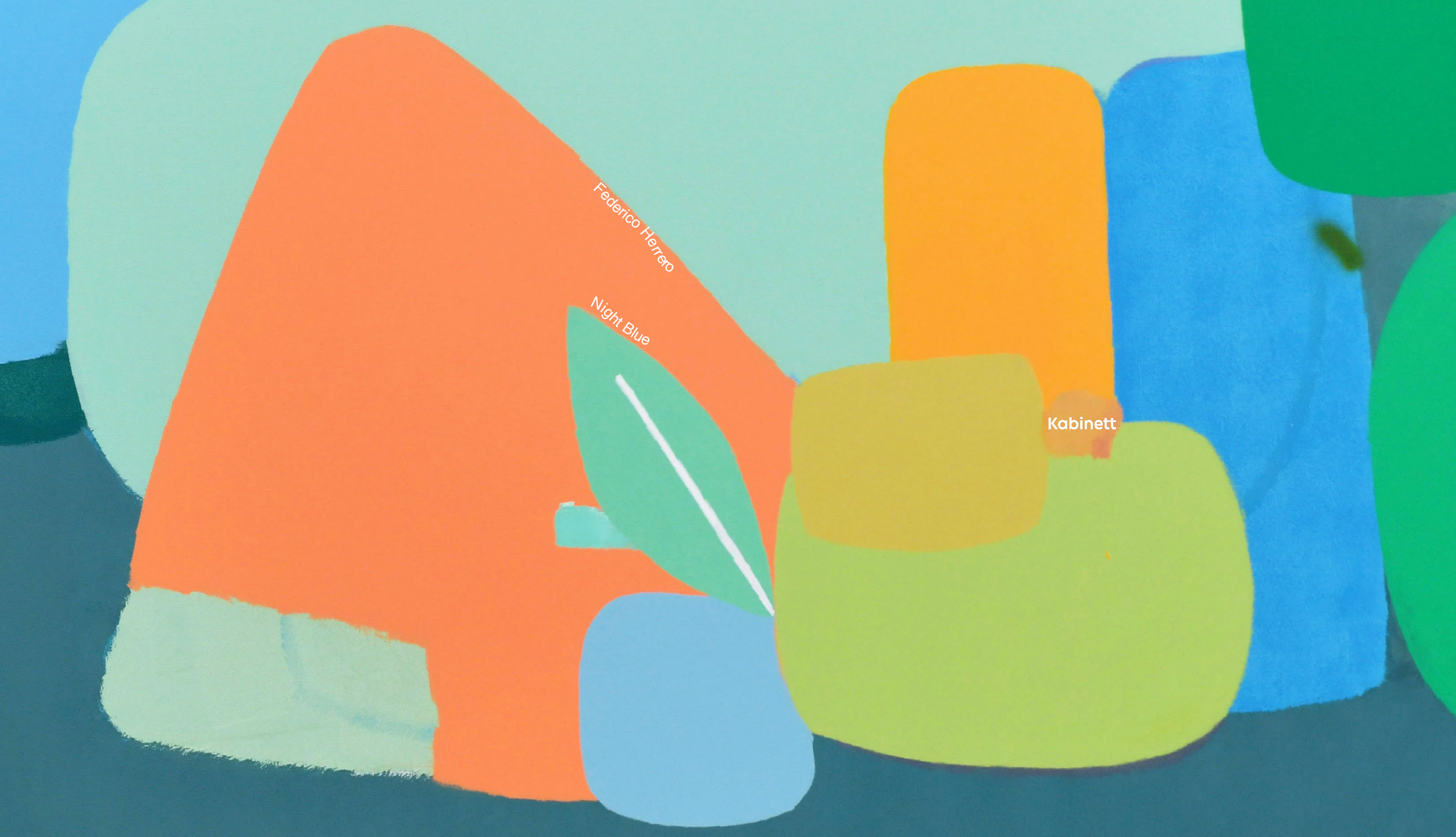
Peppi Bottrop
Julian Charrière
Talía Chetrit
Justin de Verteuil
Marcel Dzama
Ulrich Erben
Magdalena Frauenberg
Andi Fischer
FORT
Hedda Roman
Federico Herrero
Michael van Ofen
Julius von Bismarck
Claudia Wieser
Xie Lei

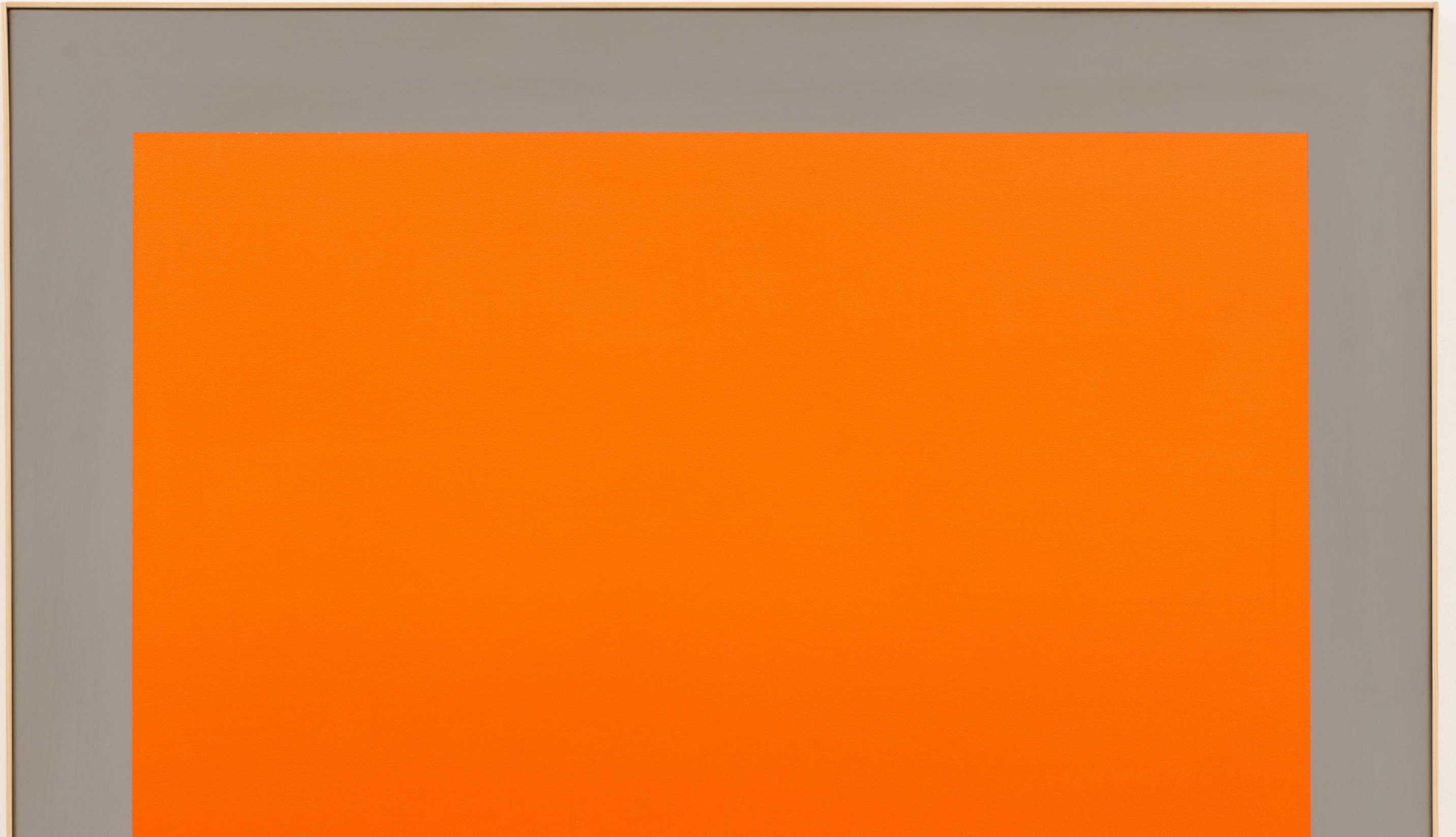
Kabinett
Federico Herrero
Night Blue

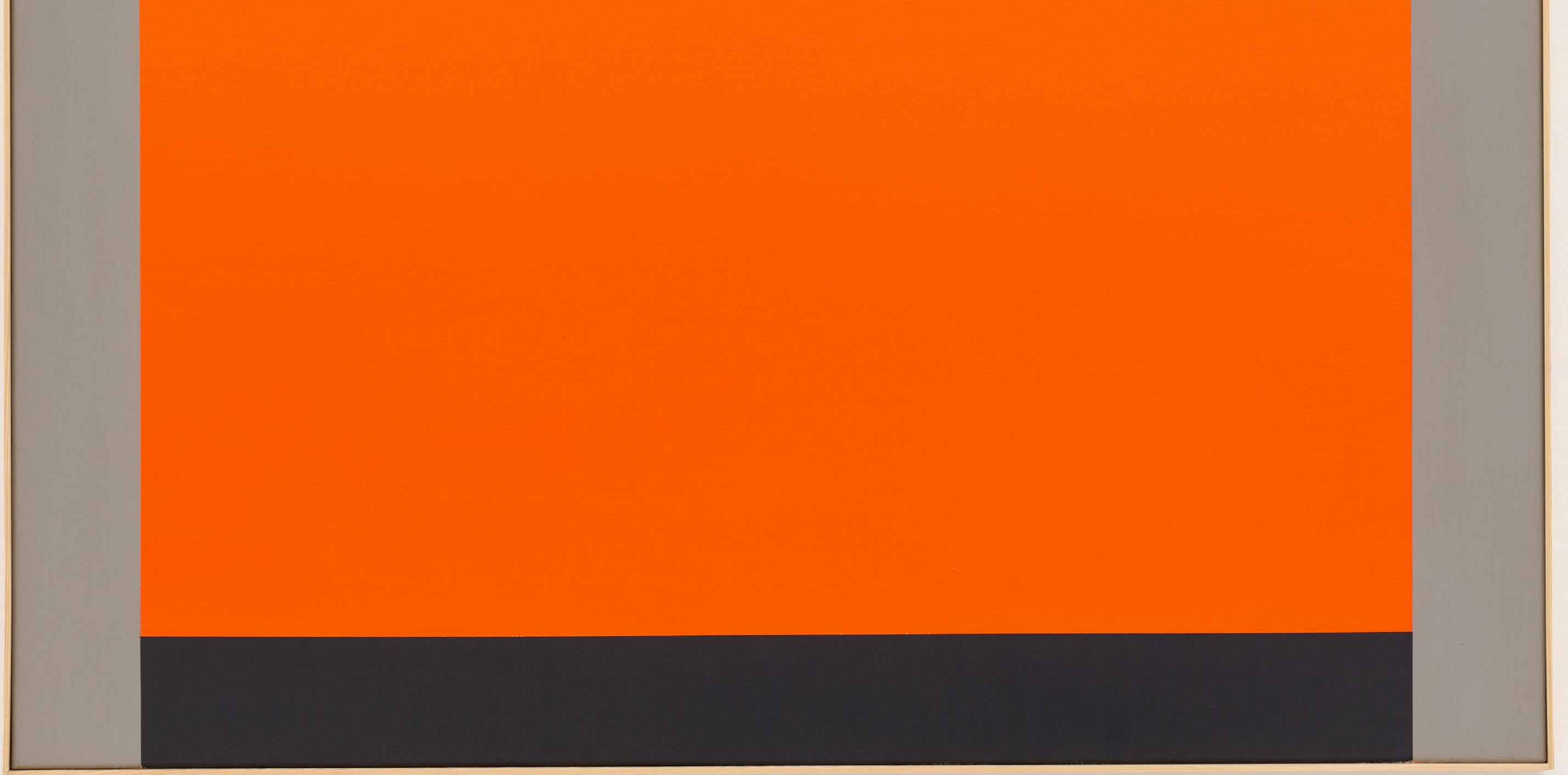
Federico Herrero

Night Blue

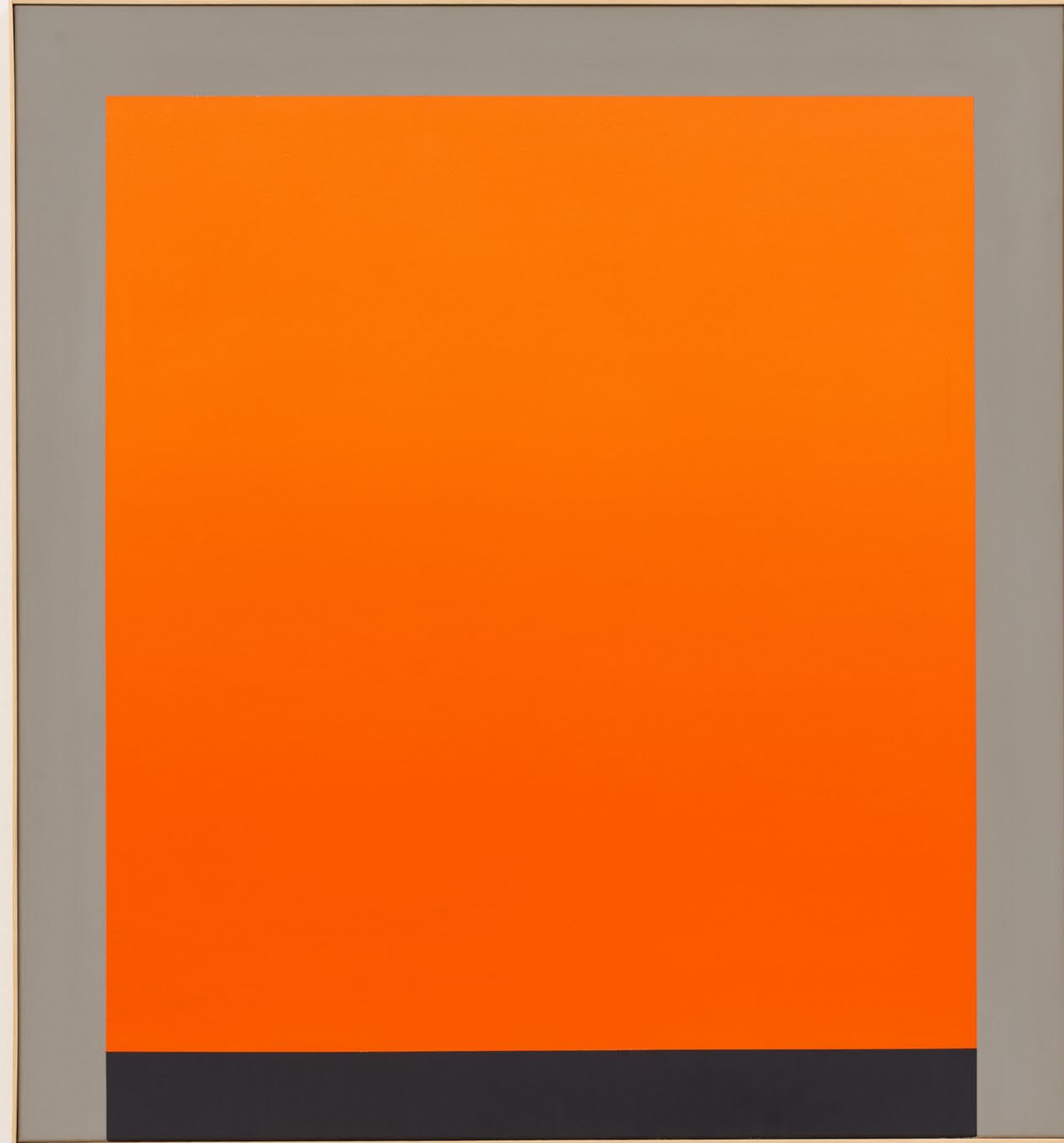
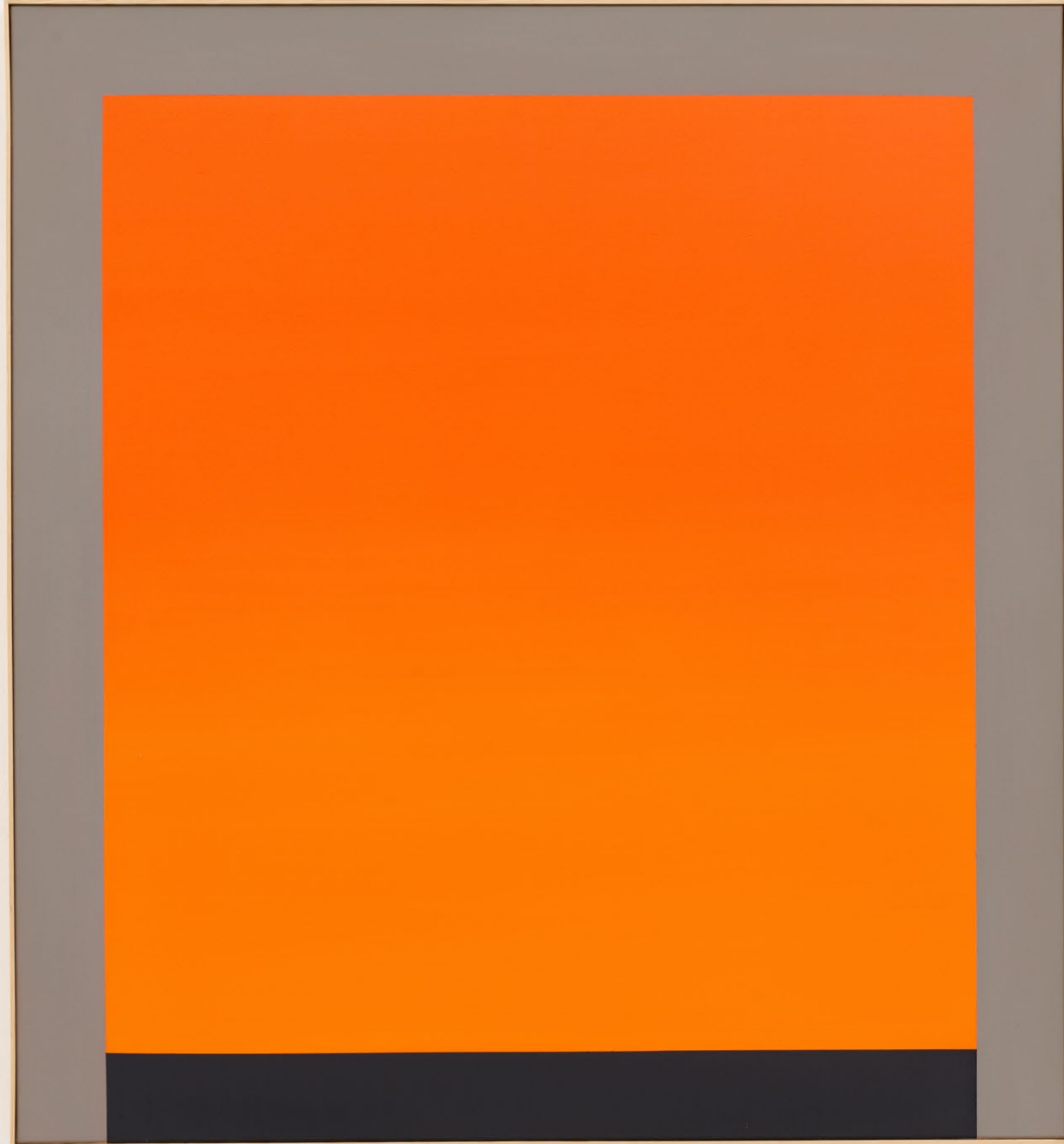
Kabinett





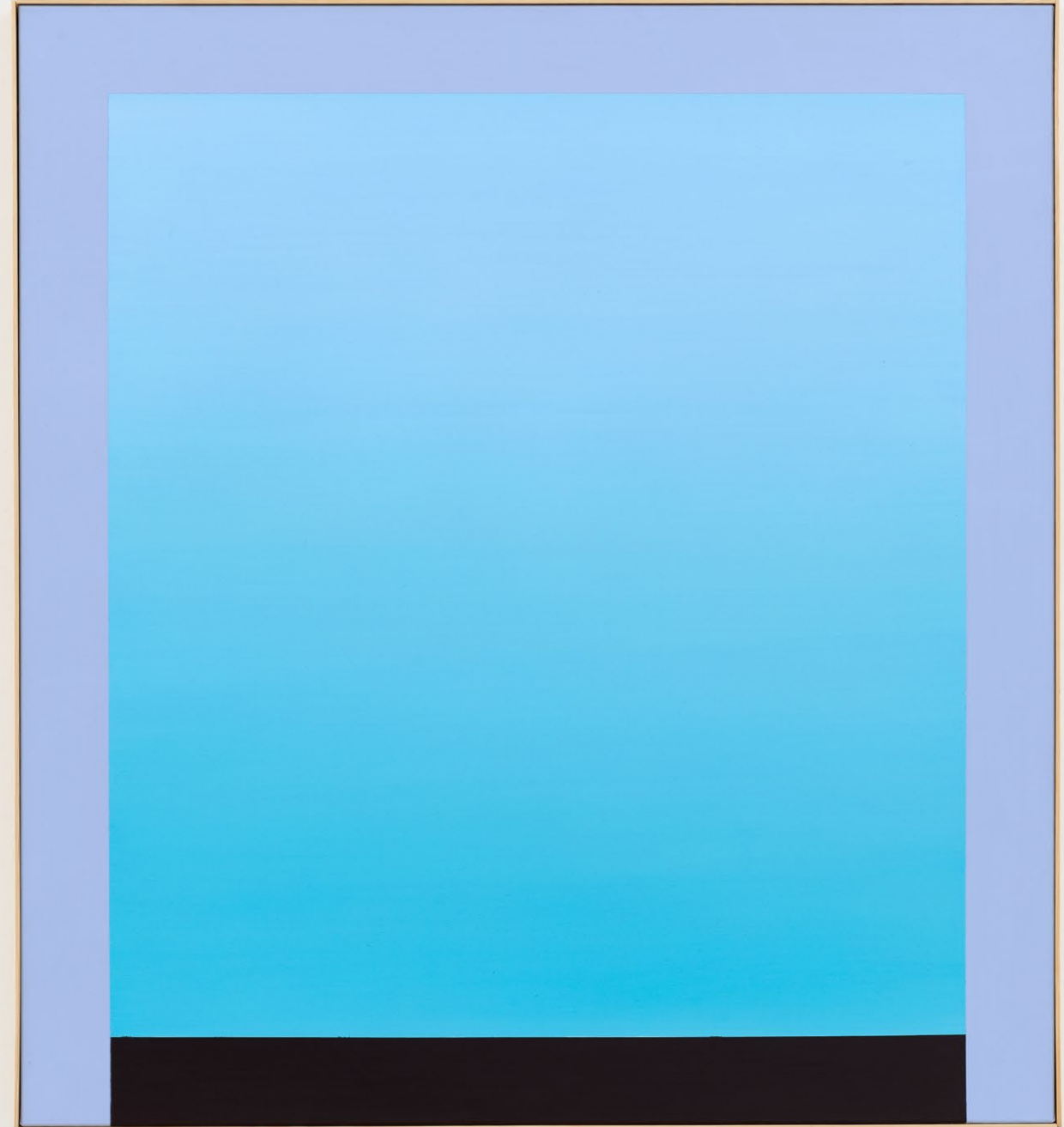
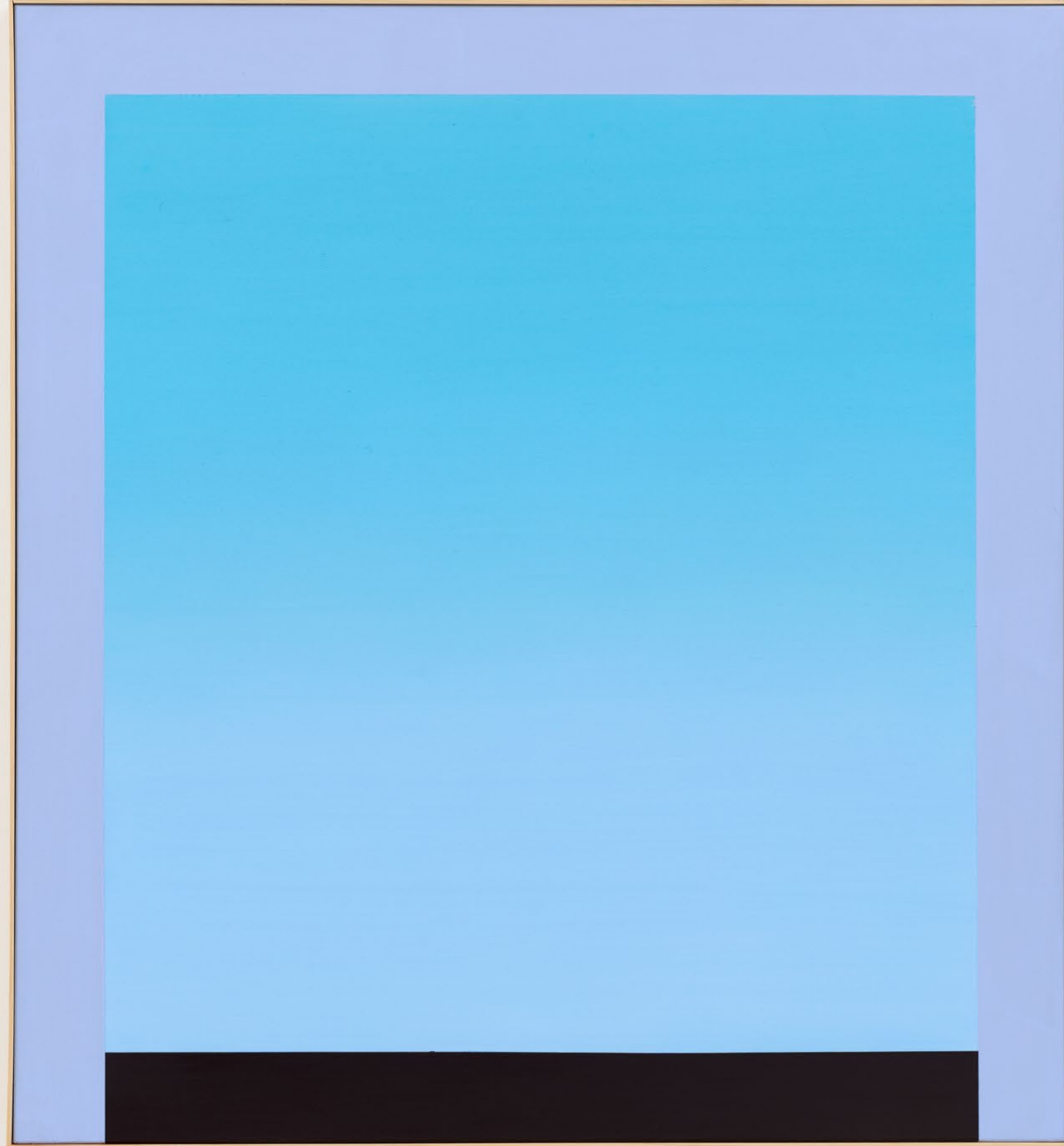


Ulrich Erben (b. 1940) is one of the great German post-war painters. His paintings are in the tradition of concrete art, geometric abstraction, and colour field painting. After studying art in Italy and Germany, Erben returned to the Rhineland and moved into a studio near Düsseldorf, where he created his first "White Paintings" in 1968. His work was later presented at documenta 6 in 1977. Erben's paintings are more than analytical statements on abstraction. They are bathed in glistening sunlight, creating a tranquil, floating energy field that is both light-footed and well-tempered. His art is a combination of emotion and calculation and transcends colour to become something spiritual. His dialogue between the edge and centre of the image, stripes and larger surfaces, and the vertical and horizontal, is a reflection of his connection to Italy. His works are compositions of nature and light, and can be considered the essence of painting itself.



ULRICH ERBEN
Untitled (Defining the Infinite), 2024
Acrylic and pigment on canvas
Diptych, each 130 x 120 cm /
51 3/4 x 47 3/4 in.
each 131 x 121 cm /
51 2/3 x 47 2/3 in. (framed)
EUR 55.000,- (VAT excl.)

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ULRICH ERBEN

Untitled (Defining the Infinite), 2024

Acrylic and pigment on canvas

Diptych, each 130 x 120 cm /

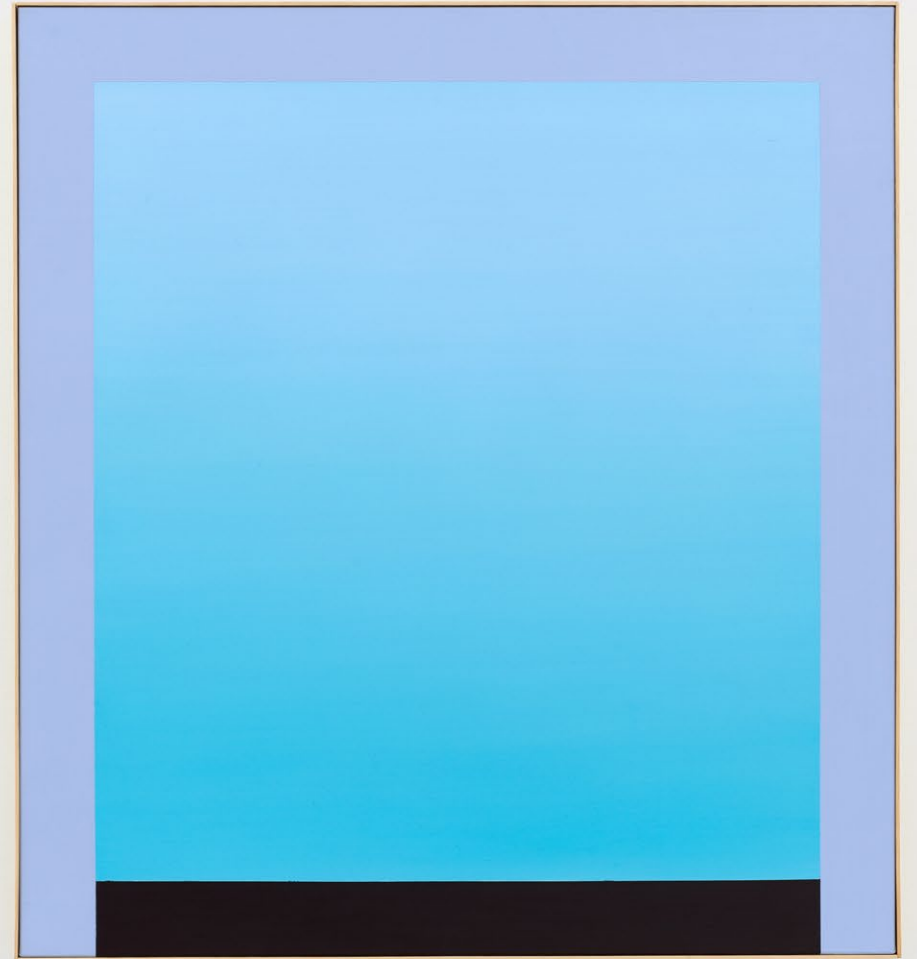
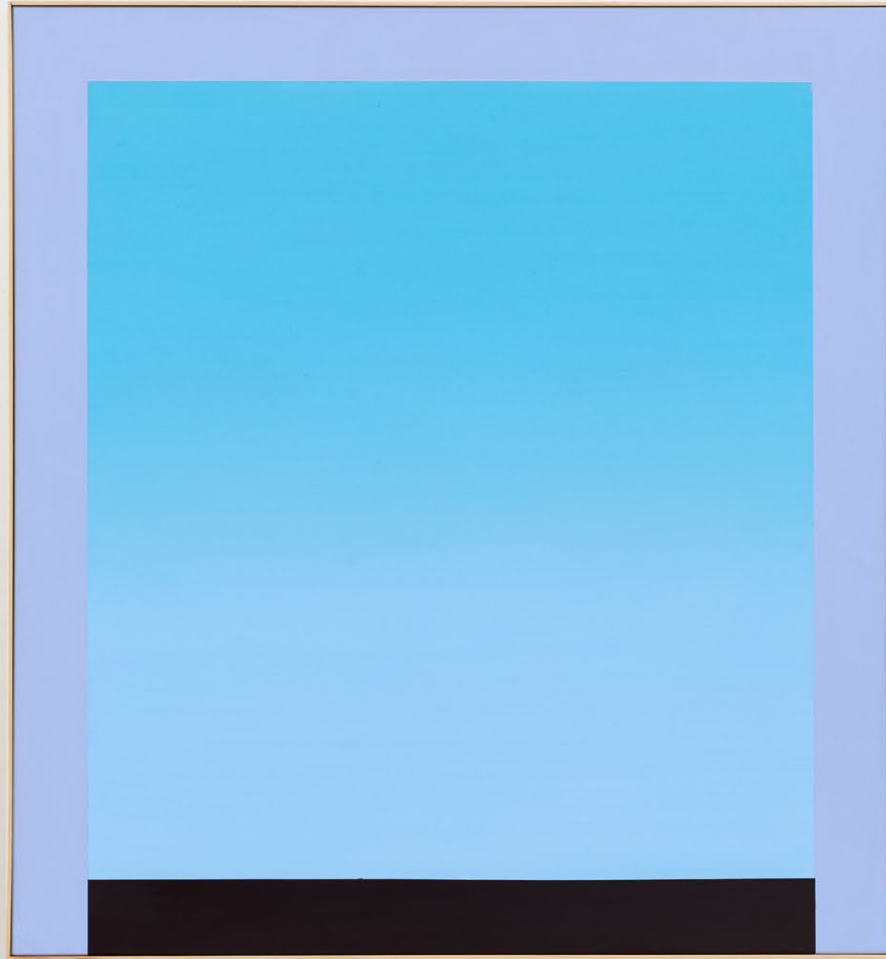
51 3/4 x 47 3/4 in.


each 131 x 121 cm /

51 2/3 x 47 2/3 in. (framed)

EUR 55.000,- (VAT excl.)

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A photograph of a peacock feather with a black, textured material and wood shavings. The feather is the central focus, showing its characteristic blue and green 'eyes'. It is surrounded by a dark, fibrous material, possibly a piece of fabric or paper, and scattered wood shavings. The background is a light-colored surface with more wood shavings.

Julius von Bismarck (b. 1983) examines, with his multidisciplinary practice, contemporary intersections of nature and civilisation, knowledge and cultural imagination, individual behaviour and social norms. Through a diverse range of mediums including photography, film, installation, sculpture, performance, and landscape, von Bismarck explores encounters with elemental forces that surpass human perception and rationality. His works are shaped by research-driven experiments that bridge the realms of physics, technology, and social sciences. Having studied at the Berlin Institute for Spatial Experiments under the guidance of Olafur Eliasson (2013) and completed a residency at CERN, the European Organization for Nuclear Research (2012), von Bismarck seamlessly navigates between science and invention, intertwining references to literature, history, film, and philosophies. By decontextualising, manipulating, ironising, and reconstructing reality, whether through found objects in everyday life or site-specific installations in remote locations, von Bismarck's oeuvre prompts contemplation of humankind's relationship with its environment.



JULIUS VON BISMARCK

On the Other Other Side Board, 2024

Compressed wood strands, pressed taxidermied animals, plants, textiles, plastic bottle and brass frame

146,2 x 374,6 cm / 57 1/2 x 147 1/2 in.

148 x 380 cm / 58 1/4 x 149 5/8 in. (framed)

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EUR 110.000,- (VAT excl.)





The title of Julius von Bismarck's new work series *OOOSB* is a play on the acronym of Oriented Strand Board, OSB, a cheap building material, and the post-humanist concept of object-orientated ontology, OOO. OOO describes humans, non-humans and immaterial constructs, for instance concepts, as objects that are only partially perceptible due to the limits of perception. The underlying hypothesis that every object has its own reality, independent of humans, allows for a conception of existence in which human supremacy is precarious.

Perhaps it takes facing the inhuman within us before compassion – suffering together with, participating with, feeling with, being moved by – can be lived. How would we feel if it is by way of the inhuman that we come to feel, to care, to respond?

– Karen Barad: *On Touching – The Inhuman That Therefore I Am*

In his *OOOSB* series, von Bismarck presses animals, plants and vestiges of civilisation into a mass of wood shavings using heavy industrial compression techniques. The artist presses worlds in which the history of the material merges with that of the pictorial worlds into the panels.

Discover more about *On the Other Other Side Board*





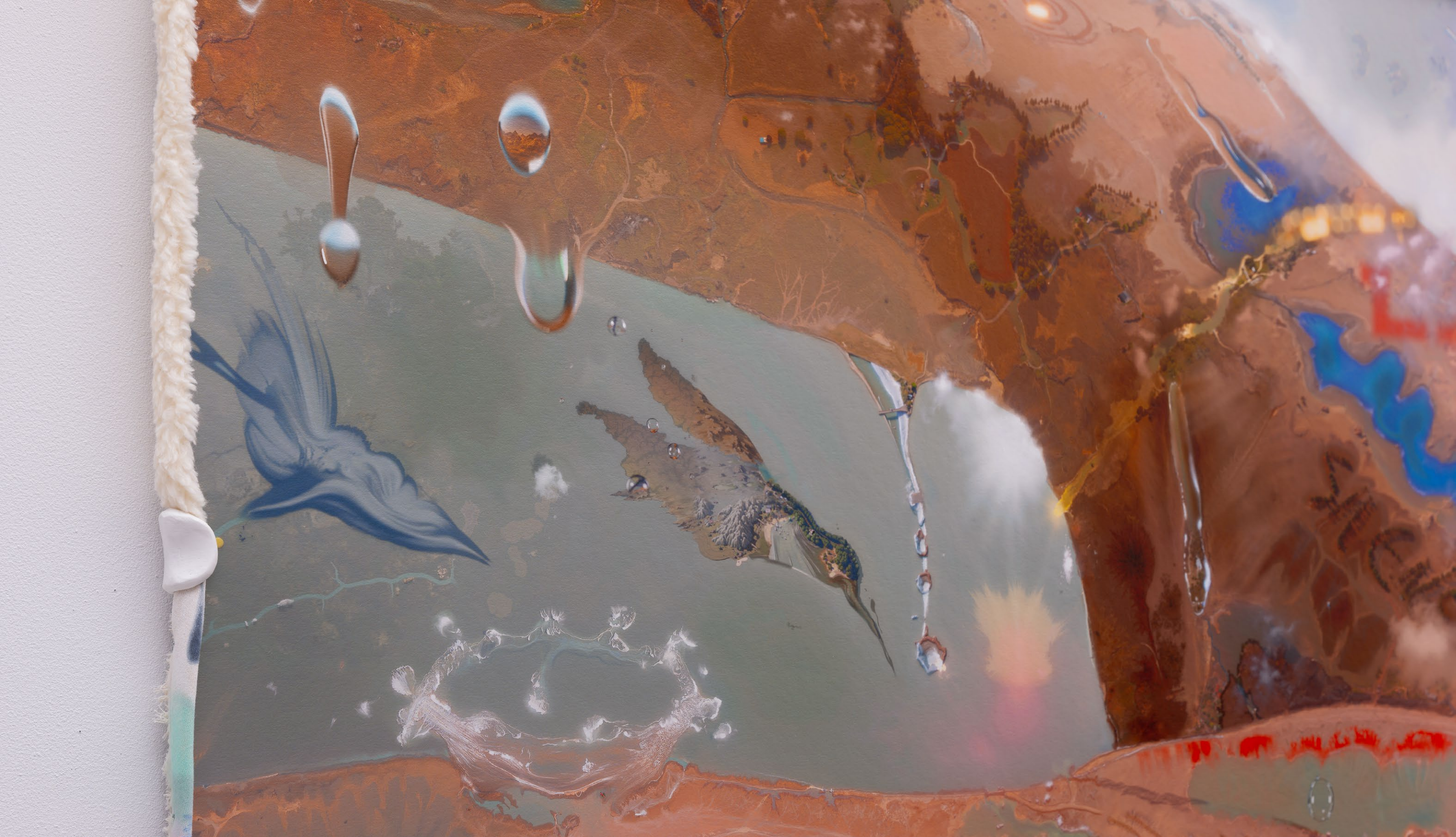
Hedda Roman, a Düsseldorf-based artist duo composed of Hedda Schattanik and Roman Szczesny, is known for their intricate fusion of cinematographic elements, surreal animation, literature, drama, sculpture, photography, and drawing. Their work critically examines the increasing rise of reactionary essentialism, utilising uncanny tools and agents to challenge blind utilitarian approaches like the scaling laws in brute-force autoregressive AI. By incorporating generative AI as one of many materials, they question and appropriate these technologies to probe deeper into the constructs of identity and reality. Central to their practice is Oldboy, an avatar and latent space traveler, who navigates through digital and poetic realms, offering a nuanced exploration of origin and selfhood.



HEDDA ROMAN
Mellow Machine, 2024
Inkjet print on Hahnemühle Photo Rag Metallic, mounted on Alu Dibond,
with fabric frame and synthetic resin handle
125 x 180 cm / 49 1/4 x 70 7/8 in.
126 x 181 cm / 49 5/8 x 71 1/4 in. (framed)
Unique within a series of 3

EUR 16.000,- (VAT excl.)

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FORT is an artistic duo whose sculptural installations and performances create spatial experiences. Consisting of Alberta Niemann (b. 1982) and Jenny Kropp (b. 1978), they adapt and transfer everyday objects to the exhibition space which often have a subtly surreal character, evoking an eerie atmosphere. By appropriating the existing and adding their own elements, FORT's works disturb the supposedly familiar with strange features, generating real and sensual references to our actual world, whilst also pointing to an imaginative elsewhere. Viewers become involuntary extras in a scene serving to make visible the mechanisms of consumer society and the art market, transforming the familiar into ambiguous, confusing, poetic, but also humorous and absurd settings.

I A M

E A C



The artwork *One in a Million* by the artist duo FORT explores themes of identity, individuality, and collective belonging. The installation features an illuminated window display with blinds. Originally, the windowpane bore the inscription "Miami Beach," but the letters "M," "I," and "B" have faded to the point of being nearly illegible, leaving only "I AM EACH" clearly visible.

FORT frequently incorporates everyday elements into their work, which, through artistic reinterpretation, take on deeper meanings. Here, they transform a fading inscription into a statement on self-perception and collective consciousness. The shift in legibility from "Miami Beach" to "I AM EACH" highlights the transience of places and identities, reflecting how images, memories, and the self evolve and fragment over time. The work invites viewers to contemplate their position between uniqueness and community and to engage with its poetic ambiguity: What remains of a place or an identity when its image fades away?



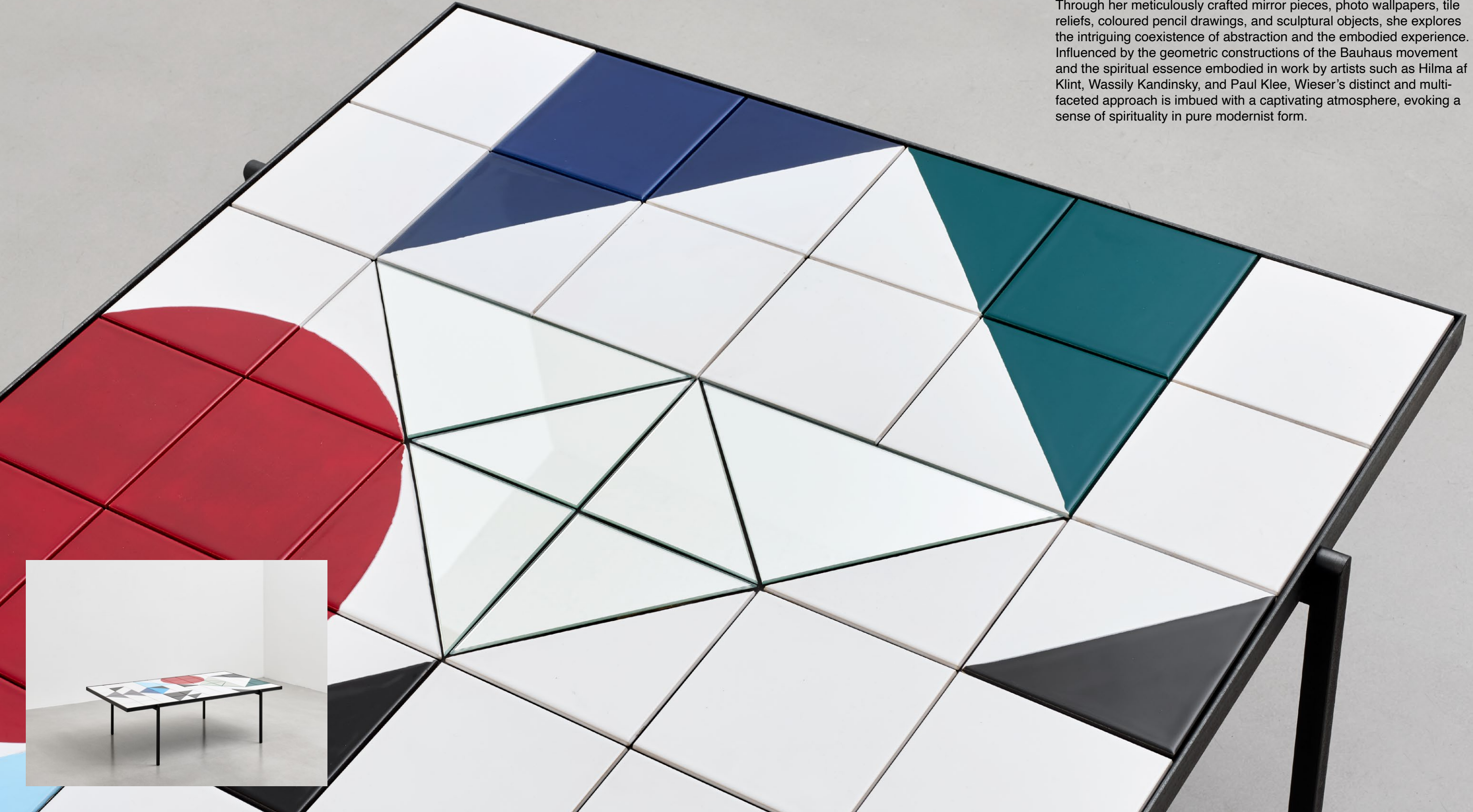


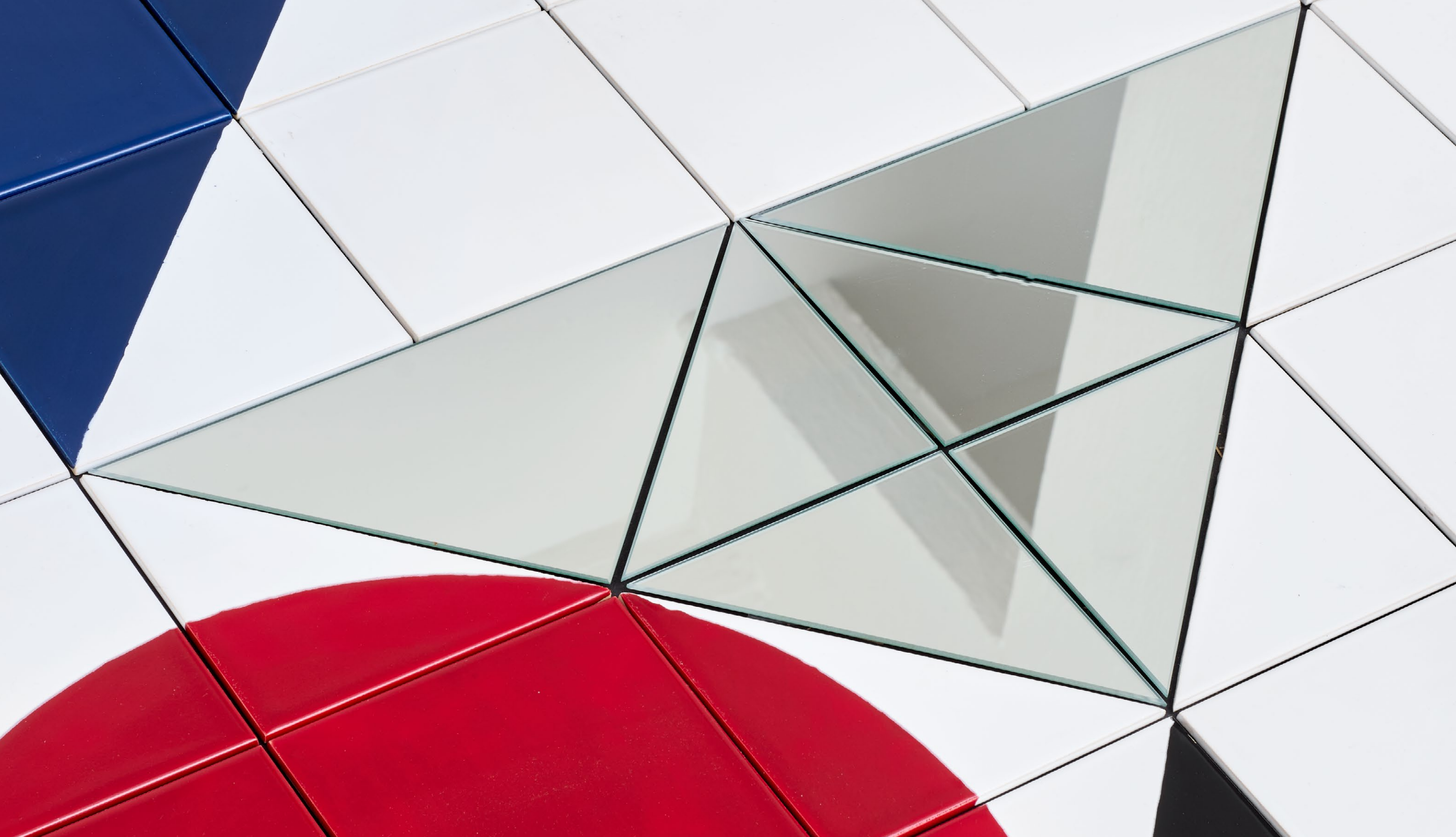
FORT
One in a Million 29, 2024
Mixed media
163 x 203 x 25 cm / 64 1/8 x 79 7/8 x 9 7/8 in.

EUR 28.000,- (VAT excl.)

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Claudia Wieser (b. 1973) draws upon the history of space and form, encompassing architecture, design, and imagery in her artistic practice. Through her meticulously crafted mirror pieces, photo wallpapers, tile reliefs, coloured pencil drawings, and sculptural objects, she explores the intriguing coexistence of abstraction and the embodied experience. Influenced by the geometric constructions of the Bauhaus movement and the spiritual essence embodied in work by artists such as Hilma af Klint, Wassily Kandinsky, and Paul Klee, Wieser's distinct and multi-faceted approach is imbued with a captivating atmosphere, evoking a sense of spirituality in pure modernist form.







CLAUDIA WIESER
Untitled, 2024
Glazed ceramic painted tiles on MDF, mirror and steel
48 x 150 x 90 cm / 18 7/8 x 59 x 35 3/8 in.
Edition of 3 + 1 AP

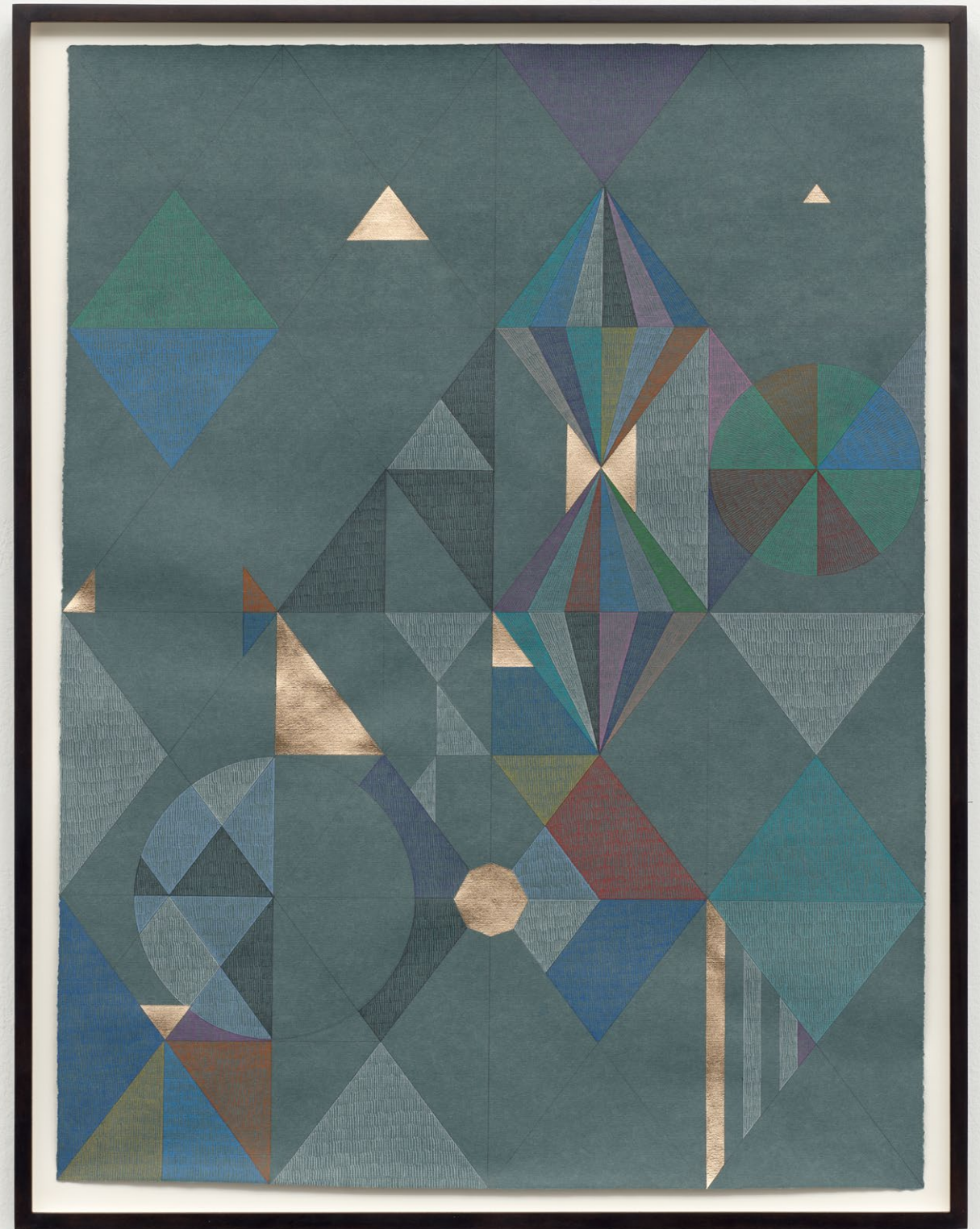
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EUR 12.000,- (VAT excl.)


CLAUDIA WIESER
Untitled, 2023
Coloured pencil, gold leaf and graphite on paper
63 x 48 cm / 24 3/4 x 18 7/8 in.
66 x 51 cm / 26 x 20 1/8 in. (framed)

EUR 13.000,- (VAT excl.)

INQUIRE







Andi Fischer (b. 1987) is a Berlin-based artist whose practice explores the intersection of nature, culture, and human narratives through a versatile cast of figures and animals. His paintings depict fierce battles, devouring creatures, and scenes inspired by European old masters such as Albrecht Dürer. His unique style is characterised by energetic strokes, merging figuration and abstraction. With scribbled hatchings and stick figures reminiscent of Art Brut, Fischer's paintings evoke a childlike aesthetic, yet moments of freedom and abstraction add depth. Using oil sticks directly on canvas, Fischer's work embraces spontaneity and speed. Grounded in collective cultural memory, his paintings offer a utopian vision reflecting our complex relationship with the world.



INQUIRE

ANDI FISCHER
Erhebung vollbracht A, 2024
Patinated bronze
39 x 32 x 10 cm / 15 3/8 x 12 5/8 x 3 7/8 in.
Unique within a series of 5 + 1 AP

EUR 9.500,- (VAT excl.)





ANDI FISCHER
SCHLONGÄ DURST, 2021
Oilstick on canvas, artist's frame
180 x 140 cm / 70 7/8 x 55 1/8 in.
183 x 143 cm / 72 x 56 1/4 in. (framed)

EUR 24.000,- (VAT excl.)

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ANDI FISCHER
NEPTUN WARTEN, 2021
Oilstick on canvas, artist's frame
200 x 170 cm / 78 3/4 x 66 7/8 in.
203 x 173 cm / 79 7/8 x 68 1/8 in. (framed)

EUR 28.000,- (VAT excl.)



Julian Charrière (b. 1987) is a French-Swiss artist based in Berlin. His multidisciplinary approach combines performance, sculpture, and photography, often emerging from immersive fieldwork conducted in remote and overlooked locations. By delving into environments characterised by distinct geophysical identities, such as volcanoes, icefields, and radioactive sites, the public is offered a glimpse into alternative histories and deep geological time. Drawing on his background as a student of Olafur Eliasson at the Institute for Spatial Experiments, he frequently collaborates with scientists, engineers, art historians, and philosophers. Through artistic expeditions and immersive installations, Charrière critically examines humanity's perceptions of nature, encompassing both romantic ideals and the realities of the Anthropocene era. By challenging and reflecting upon traditional notions of our relationship with the natural world, Charrière reshapes planetary narratives, bringing them into relevance for the 21st century.





In the artwork *Sun Sets in Stone* the artist Julian Charrière collapses both time and space, bridging a deep time that makes uncertain the threshold between the organic and geological; living and fossil. The artwork marks the continuation of the artist's experiments with analogue double exposure photography, an unpredictable process where the final image is subject to accident rather than the will of the photographer. A medium format analogue camera is used that brings together two subjects, in this case an Ecuadorian cloud forest and a material trace from the Carboniferous period, layered onto a single black and white negative – a snapshot of biomes both past and present.

To realize this, Julian Charrière first surveyed the undergrowth of a Western Andean Cloud Forest, overgrown with tree ferns, orchids and bromeliads. A key biodiversity hotspot in Ecuador, it marks a site both biologically rich and deeply threatened by resource extraction, climate change and the global agro-industrial complex. On the same film negative, the artist then documented a Carboniferous era fossil, found in the geological collection of the Natural History Museum in Berlin. Folding the forest of the present into the remains of a past primordial realm, *Sun Sets in Stone* forges a panchronic ecosystem of its own, which while growing 350 million years apart, in the organic synopsis of planet Earth remain inextricably linked.

Printed using coal pigments, a method known as piezography, the artwork also brings to the foreground themes of resource extraction, explicating the liveliness which inhabits our fossil fuels. In the same way, the unexpected nature of the double exposure symbolizes our hubristic belief in being able to control biogeochemical cycles without disturbing them. Produced in the context of Julian Charrière's *Calls for Action*, a public artwork that also connects urban cities with remote and endangered forests via livestreams, the print too functions as a portal, not only between worlds but towards new forms of meaning-making beyond human time scales. It is also a keen reminder for the oft forgotten debt industrialized society owes to the agency and experimentation of vegetal life. *Sun Sets in Stone* celebrates this plant-based planetary custodianship, a presence without which the onslaught of climate change would be even harsher—while also memorializing their ghosts, released once more into the atmosphere when we erratically burn coal, oil and natural gas.



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JULIAN CHARRIÈRE
Sun Sets in Stone | Mariopteris - Esmeraldas 31.0s, 2024
Piezography on Hahnemühle Photo Rag
147 x 110 cm / 57 7/8 x 43 1/4 in.
149,4 x 112,4 cm / 58 7/8 x 44 1/4 in. (framed)
Edition of 3 + 2 AP

EUR 25.000,- (VAT excl.)




JULIAN CHARRIÈRE
Sun Sets in Stone I Mariopteris - Esmeraldas 16.0s, 2024
Piezography on Hahnemühle Photo Rag
147 x 110 cm / 57 7/8 x 43 1/4 in.
149,4 x 112,4 cm / 58 7/8 x 44 1/4 in. (framed)
Edition of 3 + 2 AP

EUR 25.000,- (VAT excl.)

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Justin de Verteuil (b.1990) is a Düsseldorf-based artist whose figurative oil paintings reveal the intricacies of the human experience as an individual existing in a complex interpersonal society. Characterised by the tension between proximity and distance, his compositions depict individuals in multilayered group settings or as isolated figures, capturing situations emblematic of contemporary and timeless phenomena. The spaces peopled by de Verteuil's figures extend through their atmosphere and dimensions the inner reality of their inhabitants and act as planes of projection for the viewer: a play of ambiguity and details, grounded in settings referencing the familiar and mundane. Born in Port-of-Spain, Trinidad and Tobago, de Verteuil studied at the Kunstakademie Düsseldorf.




INQUIRE

JUSTIN DE VERTEUIL
Amormorti, 2024
Oil on canvas
110 x 70 cm / 43 1/4 x 27 1/2 in.
112 x 72 cm / 44 1/8 x 28 3/8 in. (framed)

EUR 12.000,- (VAT excl.)





Xie Lei (b. 1983) is a contemporary painter of personal conviction, channeling painting as a pathfinder towards a language capable of expressing his sensory universe. Approaching painting as a field of experimentation, Xie delves into the specificity of this medium in a contemporary world—discreet evocations from literary and cinematographic realms synthesise with a profound crucible of personal emotions to form phenomenological microcosms, somber yet luminous. Xie's use of colour in his fluid, textured touch imbues a sense of ethereality to tensioned compositions, subtle manifestations of a world in-between: sleep and death, torment and eroticism, between that which is tolerated, forbidden, left unspoken or ultimately transgressed. Like an endless dawn, to view his work is to transcend a threshold and submerge into uncertain and ambiguous realms where time is gifted alternative painterly perception. In a salutary manner, Xie Lei enchants a slowing of the spectator's gaze and offers an elusion from the intoxicating world of immediacy and constant acceleration.



XIE LEI
Investigation, 2024
Oil on canvas
65 x 90 cm / 25 5/8 x 35 3/8 in.
67 x 92 cm / 26 3/8 x 36 1/4 in. (framed)

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EUR 15.500,- (VAT excl.)





Magdalena Frauenberg (b. 1996) is a multimedia artist reflecting on femininity in the context of historical and contemporary social structures. Influenced by the iconography of her native Tyrol, traditions along with folkloric objects and rituals act as a catalyst for the artist's process of appropriation and revision of associated narratives. Full of friction and coded references, her space-enveloping installations are composed from objects referencing the mundane, surreal sculptural forms, through to photography, drawings and text-based considerations. Manifesting a hybrid and highly symbolic vocabulary of forms, an inherent logic is cognisable, and yet remains bizarrely encoded.





INQUIRE

MAGDALENA FRAUENBERG
Sibyl of Cumae, 2024
Polyacrylic, bronze coating, stainless steel,
cable, microphone, bells and fabric
88 x 70 x 32 cm / 34 5/8 x 27 1/2 x 12 5/8 in.

EUR 12.000,- (VAT excl.)



MAGDALENA FRAUENBERG
Marienetta Strozzi 2, 2024
Polyacrylic, bronze coating, stainless steel and fabric
70 x 40 x 35 cm / 27 1/2 x 15 3/4 x 13 3/4 in.

EUR 12.000,- (VAT excl.)

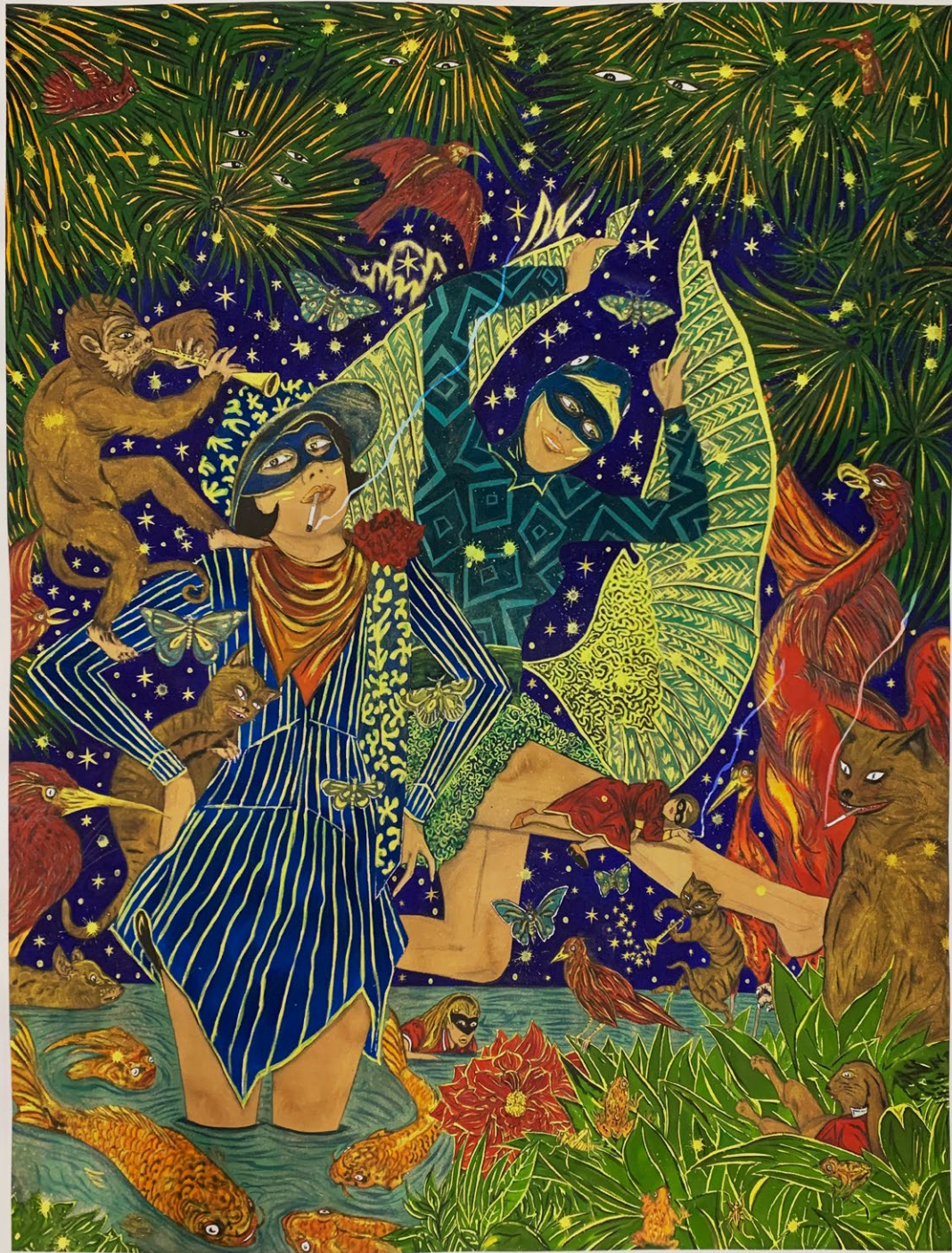
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Marcel Dzama (b. 1974) has fascinated an international audience for well over two decades with his drawings, sculptures, installations, and video works. His intricate gouache and watercolour drawings feature fantastical characters interacting brutally yet comically, while his large-format dioramas and puppets, masks and dolls explore the wavering relationship between the real and the subconscious, good and evil, and various forms of power. Through his captivating and immediately identifiable imagery, Dzama comments on current affairs employing fables and myths, comic strips, and films, as well as art history. His works reflect the present state of society and political events, communicating through absurdity and humour, inspired by Dada and Marcel Duchamp.

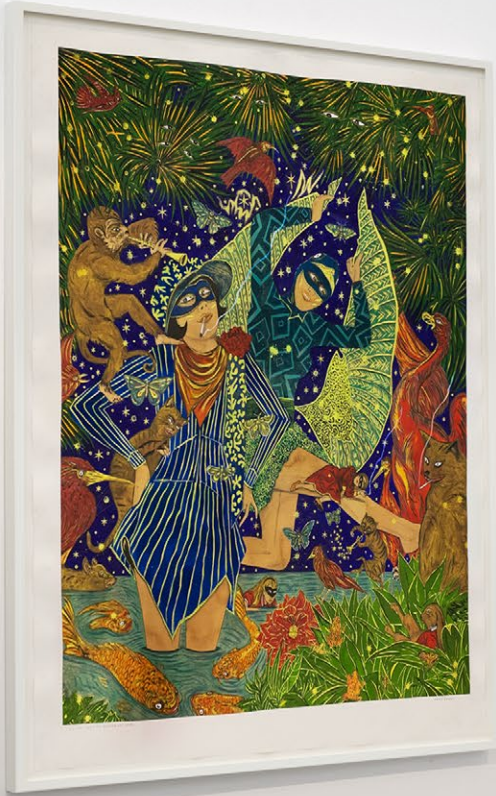




MARCEL DZAMA
You can't beat the rhythm out of me., 2024
Gouache, watercolour, ink and pencil on paper
170,2 x 132 cm / 67 x 52 in.
188 x 151 cm / 74 x 59 1/2 in. (framed)

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USD 100.000,- (VAT excl.)





Michael van Ofen (b. 1956) describes himself as a realist, taking his source material from lesser-known 19th-century masters in a practice he calls „Ready-made painting“. His works are a dissection of the rational, academic portraiture and landscape painting of that era, exposing the fundamentals of a practice that was about to implode. Sceptical of the appearance and content of the original paintings, he performs a subtle appropriation, reducing the images to their essence with what seems like just a few brushstrokes. As a result, his paintings are carefully constructed and perfectly balanced scenes that oscillate between abstraction and figuration.



MICHAEL VAN OFEN
Untitled, 2022
Oil on canvas
60 x 70 cm / 23 5/8 x 27 1/2 in.

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EUR 24.000,- (VAT excl.)





Peppi Bottrop (b. 1986) confidently formulates a distinctive visual language that shifts between constructivism and deconstructivism, figuration and abstraction. His preferred materials are graphite and charcoal, which he uses to create abstract sketches of his environment on unprimed canvas. His visual language is characterised by the use of a predominantly geometric formal vocabulary. Architecture, art, and the environment fundamentally complement each other in Bottrop's work, which is full of distortions and conflicts.



PEPPI BOTTROP

season four S4E4, 2024

Coal, graphite, acrylic and flame soot on canvas

190 x 50 cm / 74 3/4 x 19 5/8 in.

EUR 22.000,- (VAT excl.)

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PEPPI BOTTROP

season four S4E3, 2024


Coal, graphite, acrylic and flame soot on canvas

190 x 50 cm / 74 3/4 x 19 5/8 in.

INQUIRE

EUR 22.000,- (VAT excl.)





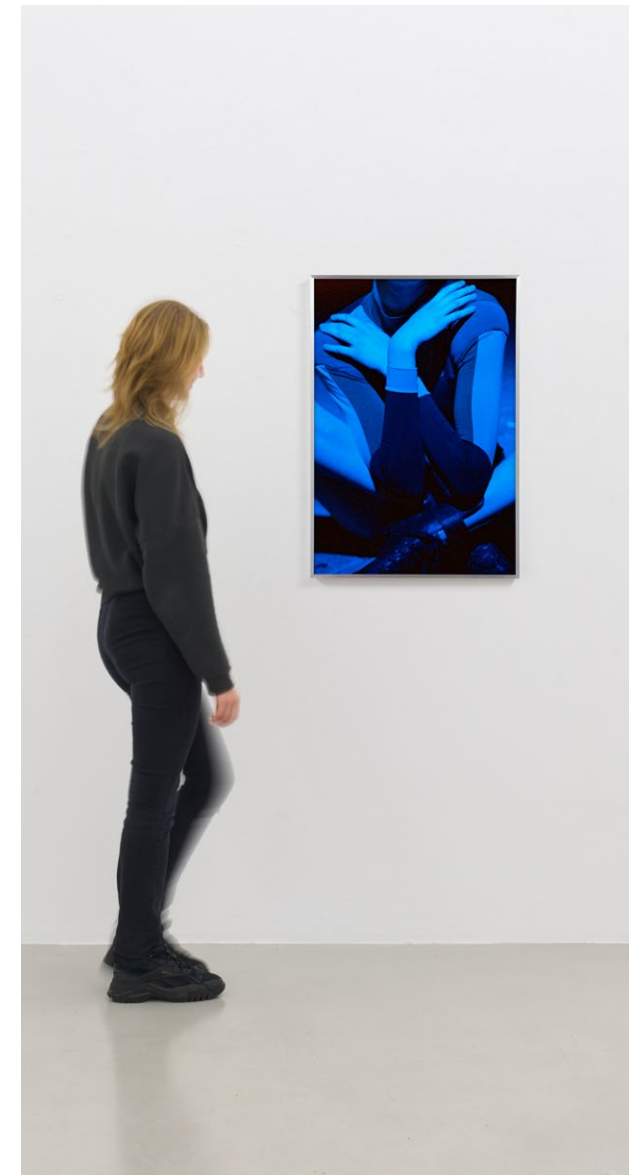
Talia Chetrit (b. 1982), a New York-based photographer, explores the dynamics of power, sex and societal roles while employing her own personal surroundings. She draws upon her private image archive from teenage years, as well as her partner, her son, and her parents, who regularly appear – in varying stages of undress – as protagonists of her carefully composed photographs. In order to investigate mechanisms of power, authorship, male gaze and female identity, Chetrit also frequently puts her own body to use. She critically reflects on the prevalence of images in the digital age, exploring principles of representation, challenging dynamics between photographer and subject, and redefining notions of female creativity.



INQUIRE

TALIA CHETRIT
Blue Angel, 2024
Inkjet print mounted on aluminium
80,6 x 49,9 cm / 31 3/4 x 19 5/8 in.
81,2 x 55,5 cm / 32 x 21 7/8 in. (framed)
Edition of 4 + 2 AP

USD 9.000,- (VAT excl.)



Art|Basel

Kabinett

Federico Herrero

Night + Blue



Night Blue is a site-specific solo presentation by Federico Herrero (b. 1978, Costa Rica) creating a dialogue between wall-based canvases and an in-situ floor painting. By inviting viewers to walk inside and immerse themselves in his abstract landscape compositions, Herrero aims to dissolve the boundaries between art and everyday life. His large-scale paintings on canvas, as well as on walls, floors, ceilings, and windows, extract vibrations, movements, and sounds from shapes and colors, infusing musicality and new meaning into the spaces they inhabit. In his intricate post-geometric paintings, Herrero brings to life irregular, soft, almost liquid shapes. His forms seem to vibrate, stretch, and expand across flat surfaces.

Herrero's expansive work draws inspiration from the architecture and urban structures of his hometown San José. Through his visible obsession with an urban body that is rarely finalized, his work is intimately linked to movement. The artist is particularly interested in the way forms interact with each other, in the particular tension that arises within these ambiguous, liminal spaces where shapes touch. Like the painter Etel Adnan, he translates color into language, into poetry.

Indubitably linked to the legacies of twentieth century abstract art, Herrero's reliance on shapes and color to produce meaning positions him in the footsteps of Wassily Kandinsky's famous color theory and the Bauhausian approach to the power of color and form. He updates these theories for the contemporary era with his less precise, more fluid shapes, which resonate in new ways amidst today's digital backdrop. His canvases resist the sharpness typical of geometric abstraction, instead favoring a "soft edge" approach that defies traditional boundaries and invites open interpretation.

Herrero's background in architecture informs his interest in painting in the public realm, his questionings on how space in general shapes perception, and his quest to create new collective spaces with his art. He values the spontaneous interaction with his surroundings, which is integral to his creative process. Rather than preconceiving his paintings, Herrero relies on improvisation and is always responsive to the space he works within, which imbues his work with an abstract expressionist quality and organic flow.

A contemporary successor to the early 20th Century Central American muralist tradition, Herrero's murals and floor paintings engage communities, serving as an invitation to collective reflection and interaction. Inspired by artists like Hélio Oiticica and Jesus Rafael Soto, known for their "Penetrable" works, he views painting as a sensory and bodily experience, inviting viewers to navigate through it.

Herrero notes: "I'm triggered by the possibility that paintings can know something about you, that they can understand how they should be and can guide me." One must be prepared to look deep into Federico Herrero's works and welcome an open, reciprocal conversation with them. To him, you are not the only one looking. Painting can look back at you.

(This text is based on the 2024 essay *Federico Herrero - Painting can look back at you* by Jérôme Sans)



FEDERICO HERRERO
Montañas en movimiento, 2024
Oil, acrylic and spray paint on canvas
240 x 280 cm / 94 1/2 x 110 1/4 in.

USD 72.000,- (VAT excl.)

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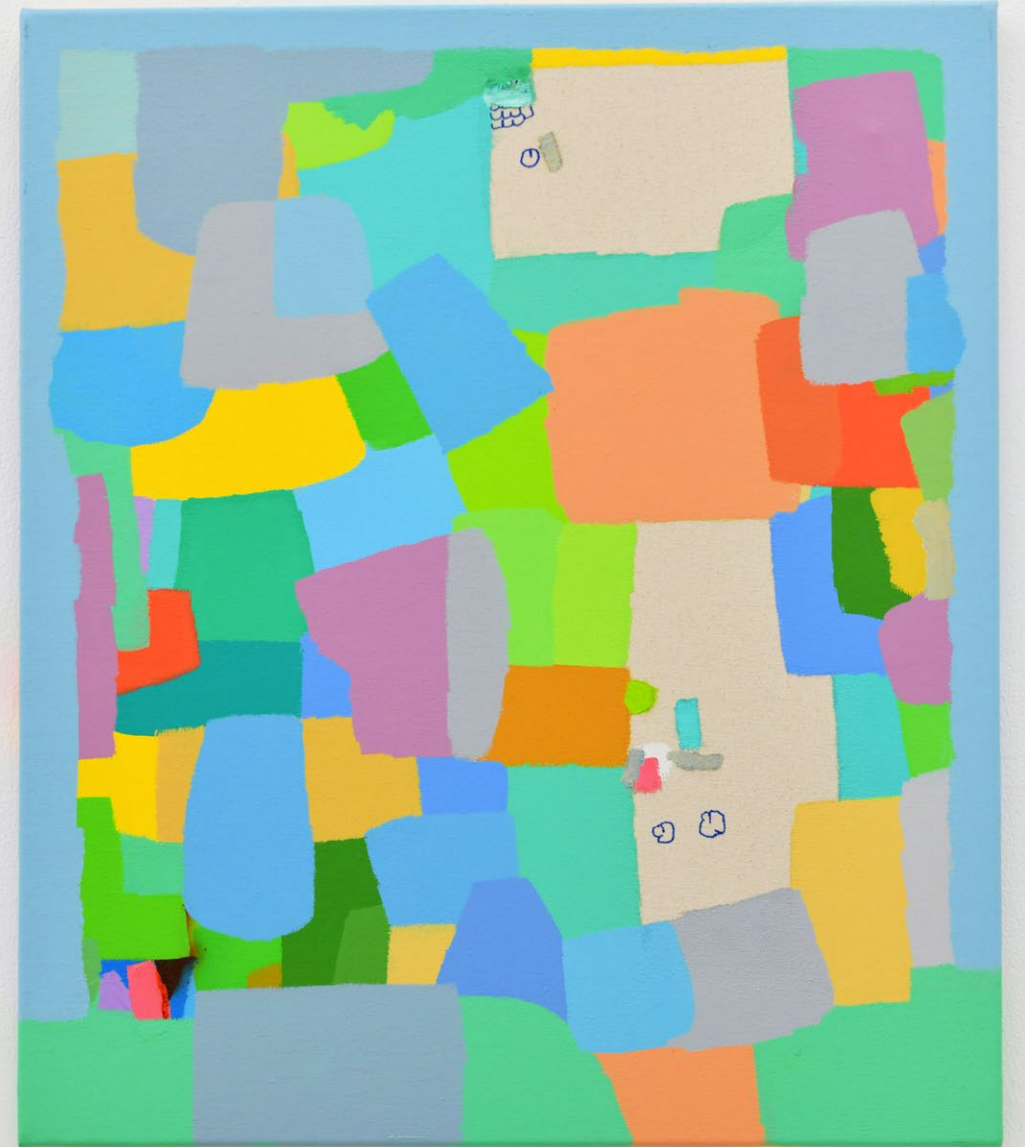




FEDERICO HERRERO
El elefante, 2024
Oil, acrylic and spray paint on canvas
175 x 160 cm / 68 7/8 x 63 in.

USD 48.000,- (VAT excl.)

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FEDERICO HERRERO
Silabas, 2024
Oil, acrylic and marker pen on canvas
70 x 60 cm / 27 1/2 x 23 5/8 in.

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USD 18.000,- (VAT excl.)



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FEDERICO HERRERO
Pico blanco, 2024
Oil, acrylic and marker pen on canvas
120 x 100 cm / 47 1/4 x 39 3/8 in.

USD 32.000,- (VAT excl.)





FEDERICO HERRERO
El lenguaje de las piedras, 2024
Oil and acrylic on canvas
160 x 175 cm / 63 x 68 7/8 in.

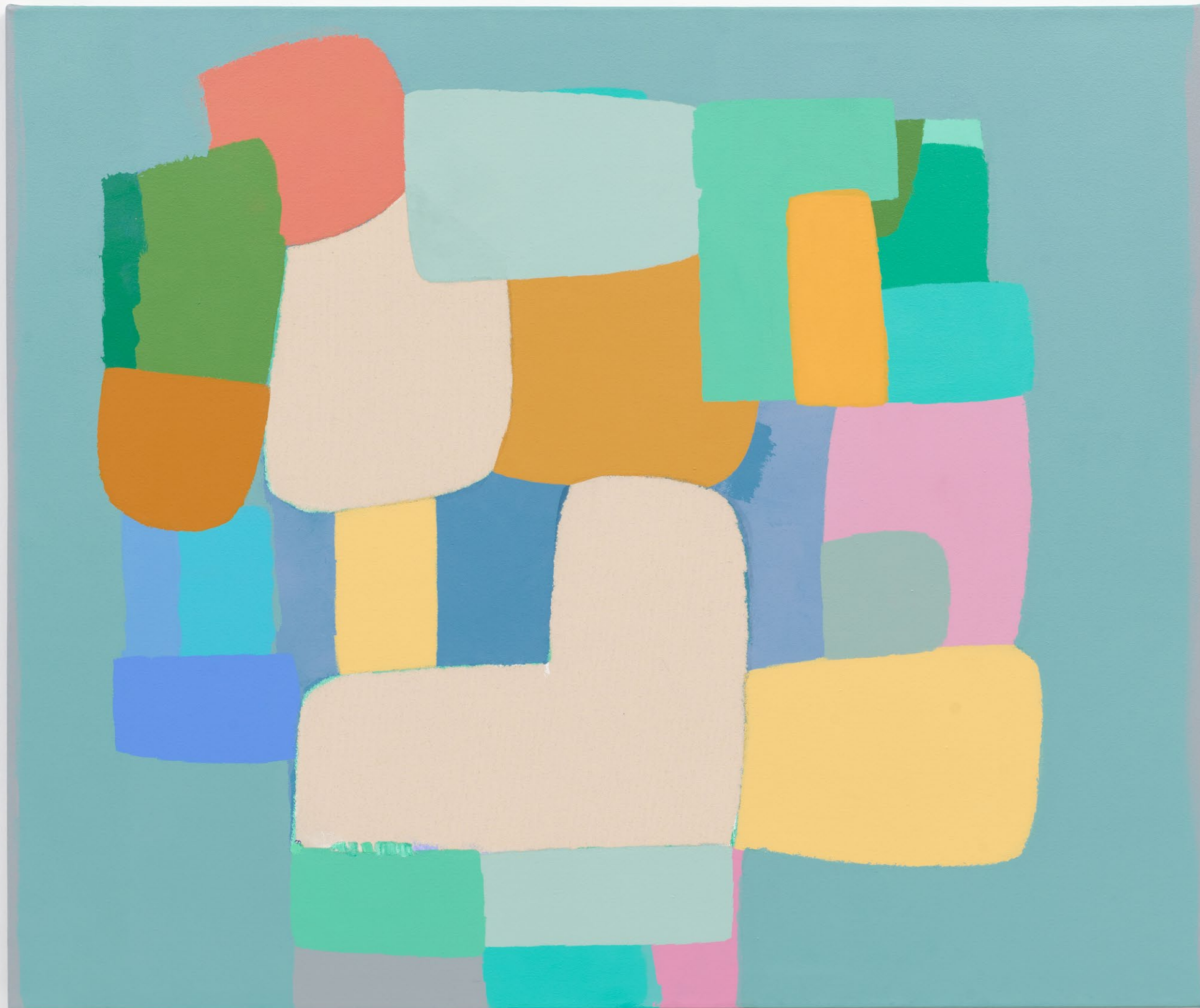
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USD 48.000,- (VAT excl.)

FEDERICO HERRERO
El piano, 2024
Oil and acrylic on canvas
150 x 180,5 cm / 59 x 71 1/8 in.

USD 46.000,- (VAT excl.)

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Talia Chetrit

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Andi Fischer

FORT

Hedda Roman

Federico Herrero

Michael van Ofen

Julius von Bismarck

Claudia Wieser

Xie Lei

Art | Basel Miami Beach

Kabinett

Federico Herrero

Night Blue

Sies + Höke

Düsseldorf

Opening Nov 22nd, 6 – 9 pm

Nov 22nd, 2024 – Jan 4th, 2025

Caprii

by Sies + Höke

Düsseldorf

Justin de Verteuil

Magpie on a Morning Gallows

Dorota Jurczak

Blumka

Till Megerle

Sprechstunde

Opening Nov 22nd, 6 – 9 pm

Nov 22nd, 2024 – Jan 4th, 2025

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