



Art Basel 2024

June 13–16, 2024

Private Days: June 11–12

Booth: 2.0 B19

Henni Alftan

John Baldessari

Bernd & Hilla Becher

Alighiero Boetti

George Condo

Thomas Demand

Thea Djordjadze

Peter Fischli David Weiss

Andreas Gursky

Jenny Holzer

Anne Imhof

Karen Kilimnik

Astrid Klein

Joseph Kosuth

Barbara Kruger

Louise Lawler

Reinhard Mucha

David Ostrowski

Michail Pirgelis

Bridget Riley

Pamela Rosenkranz

Analia Saban

Salvo

Thomas Scheibitz

Andreas Schulze

Hyun-Sook Song

Rosemarie Trockel

Nora Turato

Kaari Upson

Kara Walker



Rosemarie Trockel

Milieu, 2022

Nickel silver cast, waxed

61 x 48.5 x 11.5 cm | 24 x 19 x 4 1/2 inches

Edition 1 of 2

MSPM RTR 51193

EUR 380,000 (excl. tax)

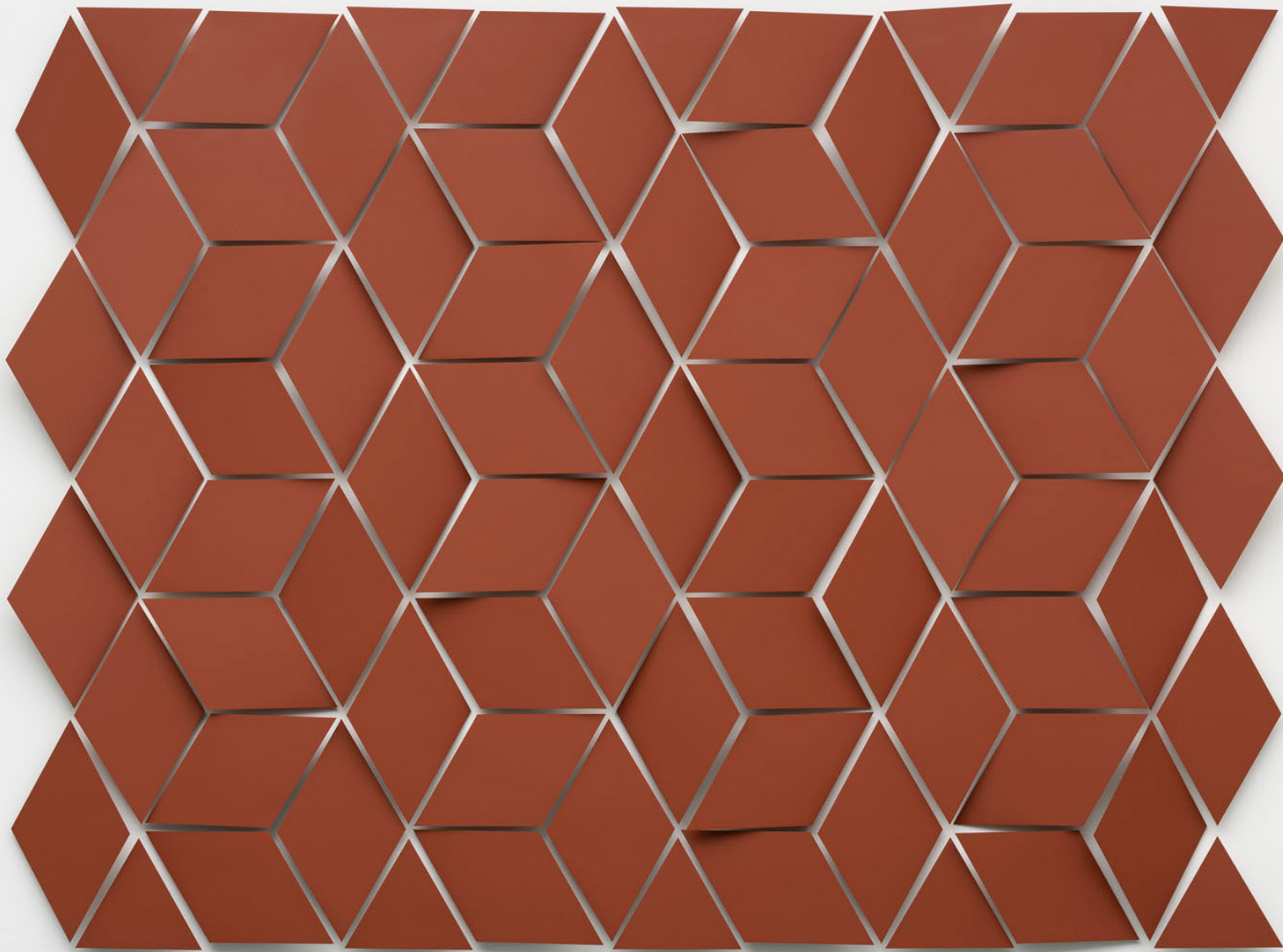


Rosemarie Trockel's *Milieu* (2022), is a significant addition to her series of works exploring the motif of windows. In *Milieu*, Trockel references Marcel Duchamp's iconic *Fresh Widow*, drawing a conceptual bridge between past and present and serving as a touchstone for Trockel's exploration of perception, transparency, and the boundaries between inside and outside. Trockel's choice of materials – nickel silver and wax – imbues *Milieu* with a distinct texture and presence, contrasting the more traditional ceramics in the series and highlighting the fluidity and variability of the window as a symbol, emphasizing its role as both a barrier and a portal. The windows are deliberately covered, preventing any view through them, and thereby intensifying this sense of separation. Through *Milieu*, Trockel continues her investigation into the intersection of craft, gender, and cultural norms, challenging viewers to reconsider their perceptions and the spaces they inhabit. The window, as reimagined by Trockel, becomes a dynamic site of contemplation, echoing the timeless dialogue between reality and illusion in art.

Rosemarie Trockel
Milieu, 2022 (detail)



Rosemarie Trockel
Milieu, 2022



Rosemarie Trockel

Treasure of the Sierra Madre, 2002

Alu-Dibond, brown spray paint

77 pieces

274 x 371.5 x 6.5 cm | 107 7/8 x 146 1/4 x 2 5/8 inches

MSPM RTR 08310

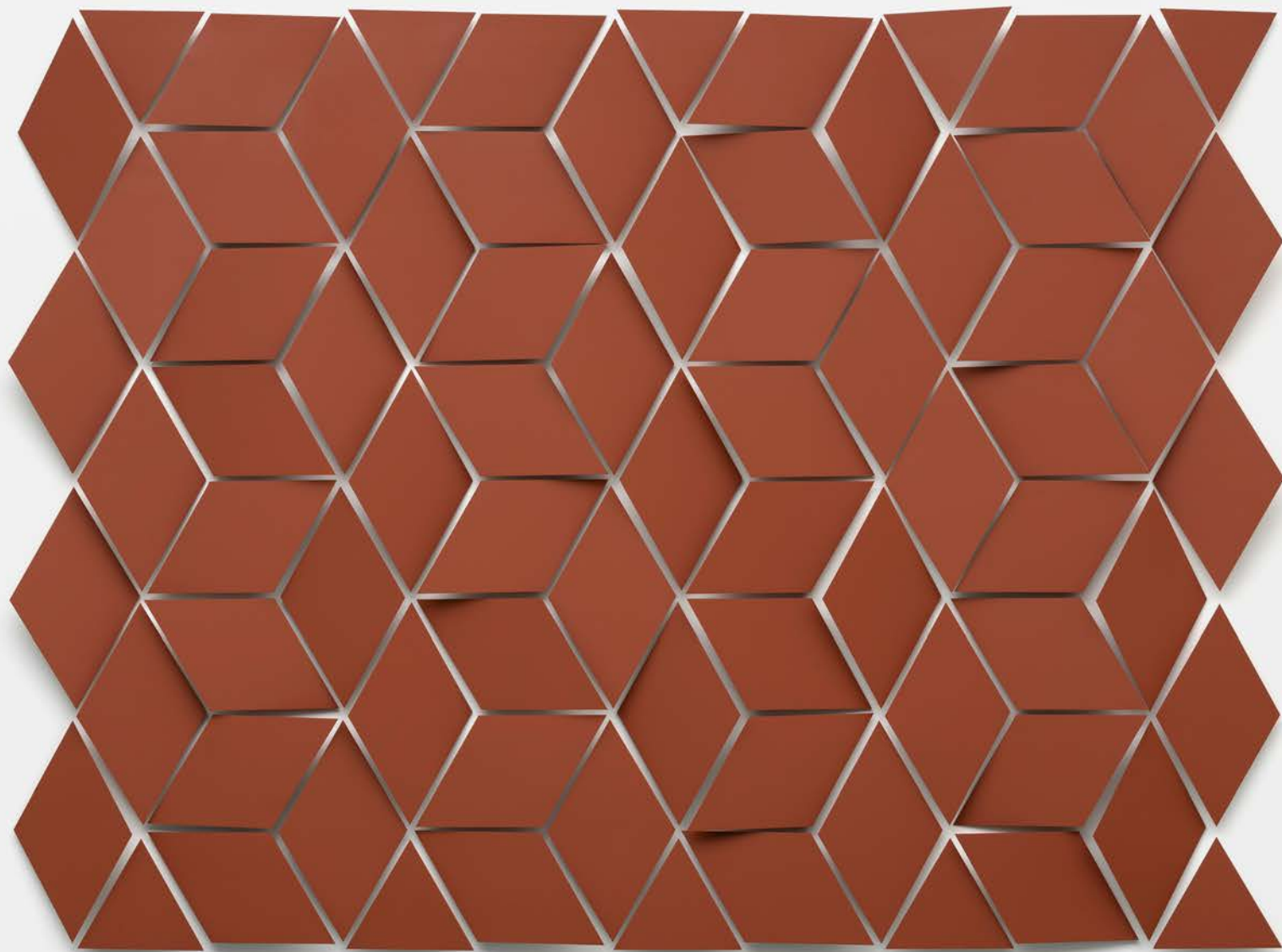
EUR 750,000 (excl. tax)

[Viewing link](#)



Trockel is renowned for her thought-provoking work that explores and challenges traditional notions of femininity, culture, and artistic production. Trockel's *Treasure of the Sierra Madre* (2002) is a seminal piece within her acclaimed *Moving Walls* series, which debuted at the DIA Centre for Arts the same year. This innovative work exemplifies Trockel's unique approach to spatial dynamics and perceptual fluidity. The work features multiple components suspended freely, creating the impression of a floating wall. These elements are not fixed but instead are allowed to move, resulting in a constantly shifting perception of the artwork. This dynamic interplay invites viewers to engage with the piece from various angles and distances, offering a continually evolving experience that challenges traditional notions of stability and permanence in art. Trockel's *Treasure of the Sierra Madre* captivates with its ability to transform space and perception, embodying the fluidity and transience that are central to the *Moving Walls* series.

Rosemarie Trockel
Treasure of the Sierra Madre, 2002 (detail)





Rosemarie Trockel
Pot, 2006
Ceramic, platinum glazed
41 x 41 x 35 cm
MSPM RTR 49963
EUR 200,000 (excl. tax)



Rosemarie Trockel is one of the most influential conceptual artists of our time. The first female artist to represent Germany at the Venice Biennial, Trockel continues to challenge traditional notions of femininity, culture and artistic production. Since 2000, Trockel has created an extensive ceramic oeuvre, wielding clay as the material of high art. Playing with a web of cultural and social associations, addressing and subverting inherent contradictions, Trockel arrives at a diverse range of pieces, from ceramic tiles and wall pieces to body parts such as an abdomen and legs, or, in this case, a vessel. The platinum-glazed cylindrical *Pot* (2006) is titled after the cooking utensil, refers to pottery's ancient cultural significance, and alludes to containers as symbols for the feminine. Its missing bottom and a hole in its wall render the object useless. At the same time, pronounced ridges suggestive of ribs imbue the shiny but textured sculpture with a strange, human quality, reminding viewers that at every level of interpretation, Trockel's works provide another contradictory or complementary one.

Rosemarie Trockel
Pot, 2006





Rosemarie Trockel

Color Assistant, 2018

Acrylic wool on canvas, framed in plexiglass (grey)

60 x 60 cm | 23 5/8 x 23 5/8 inches

62 x 62 x 5.6 cm | 24 3/8 x 24 3/8 x 2 1/8 inches (framed)

MSPM RTR 36650

EUR 220,000 (excl. tax)



Trockel's work critically explores the conceptual dimensions of craft, challenging entrenched social norms surrounding the notion of the male artistic genius, gender roles, and cultural philosophies. Trockel's diverse oeuvre spans various mediums, with her paintings reflecting this versatility. She first garnered acclaim in the 1980s for her "knitting paintings," machine-produced wool works that evoke traditional feminine handicrafts. These pieces subverted conventional associations of women's work by integrating them into the fine art context. *Color Assistant*, executed in 2018, is a part of this ongoing body of works, updated for a new millennium: instead of using a machine to produce them, Trockel wraps loose strands of yarn around the canvas to form the geometric compositions. A distinctive feature of this work is the addition of grey plexiglass, which neutralizes colors and adds a contemplative layer to the work, challenging viewers' perceptions and inviting deeper reflection. The pared-down, abstract nature of the work directly references the male-dominated world of twentieth-century abstraction and Minimalism, offering a female-driven alternative.

Rosemarie Trockel (*1952, Schwerte, Germany) lives and works in Berlin. Solo exhibitions include MMK – Museum für Moderne Kunst, Frankfurt am Main (2022–23), Moderna Museet Malmö (2018–19), Pinacoteca Giovanni e Marella Agnelli in Turin (2016), Kunsthaus Bregenz (2015), traveling exhibition at Museo Nacional Centro de Arte Reina Sofía, Madrid, at the New Museum, New York and Serpentine Gallery, London (2012–13) and Wiels Brussels, Culturegest Lisboa, Lisbon and Museion Bozen, Bolzano (2012–13). Her 2005 retrospective *Post-Menopause* took place at Museum Ludwig Köln, Cologne and MAXXI, Rome. In 1999, she became the first female artist to represent Germany at the Venice Biennial. Her work was included in Documenta X (1997) and Documenta 13 (2012) in Kassel and the 59th International Art Exhibition – La Biennale di Venezia (2022).

Rosemarie Trockel
Color Assistant, 2018 (detail)



A PAINTING BY PATRICK X. NIDORF O.S.A.

John Baldessari

Commissioned Painting: A Painting by Patrick X. Nidorf O.S.A., 1969

Acrylic and oil on canvas

150.5 x 115.6 cm | 59 1/4 x 45 1/2 inches

155.3 x 120 x 5.4 cm | 61 1/8 x 47 1/4 x 2 1/8 inches (framed)

MSPM JBA 39236

Price upon Request



John Baldessari, a pioneer of American Conceptualism, continually challenged clichés and explored the expectations that shape how we perceive works of art. *Commissioned Painting: A Painting by Patrick X. Nidorf O.S.A.* (1969) is an early display of Baldessari's witty questioning of originality, authorship and aesthetics. The work stems from a seminal series in the artist's oeuvre, which consists of fourteen canvases executed by amateur painters after photographs Baldessari took of his friend pointing out mundane objects. Distributing the artistic work amongst many actors, each features one photograph – in this case, the forefinger extends towards a night sky – faithfully copied by a “Sunday painter” whose name was later affixed by a sign painter and figures into the title. The *Commissioned Paintings* not only cleverly reflect on the criticism of art purely “pointing at things,” but also reinterpreted and redefined art-making, marking an exciting touchstone in the evolution of conceptual art.

John Baldessari (1932–2020) lived and worked in Venice, CA. Selected solo exhibitions include Moderna Museet, Stockholm (2020), Laguna Art Museum, Laguna Beach (2019), Museo Jumex, Mexico City (2017), Städel Museum, Frankfurt a. M. (2015), Garage Center for Contemporary Culture, Moscow (2013), Fondazione Prada, Milan (2010), Stedelijk Museum, Amsterdam (2011) and Tate Modern, London (2009), which traveled to Museum of Contemporary Art, Barcelona (2010), Los Angeles County Museum of Art (2010), and Metropolitan Museum of Art, New York (2010–2011). Selected group exhibitions include the 53rd Venice Biennale (2009) at which he was honored with the Golden Lion for Lifetime Achievement, Whitney Biennial (2009, 1983), Documenta VII (1982), Documenta V (1972) and the Carnegie International (1985–86).

John Baldessari

Commissioned Painting: A Painting by Patrick X. Nidorf O.S.A., 1969
(detail)



A PAINTING BY PATRICK X. NIDORF O.S.A.





George Condo
Multicolored Diagonal Figure Composition, 2023
Oil on linen
203.2 x 203.2 cm | 80 x 80 inches
MSPM GCO 55804
USD 2,600,000 (excl. tax)



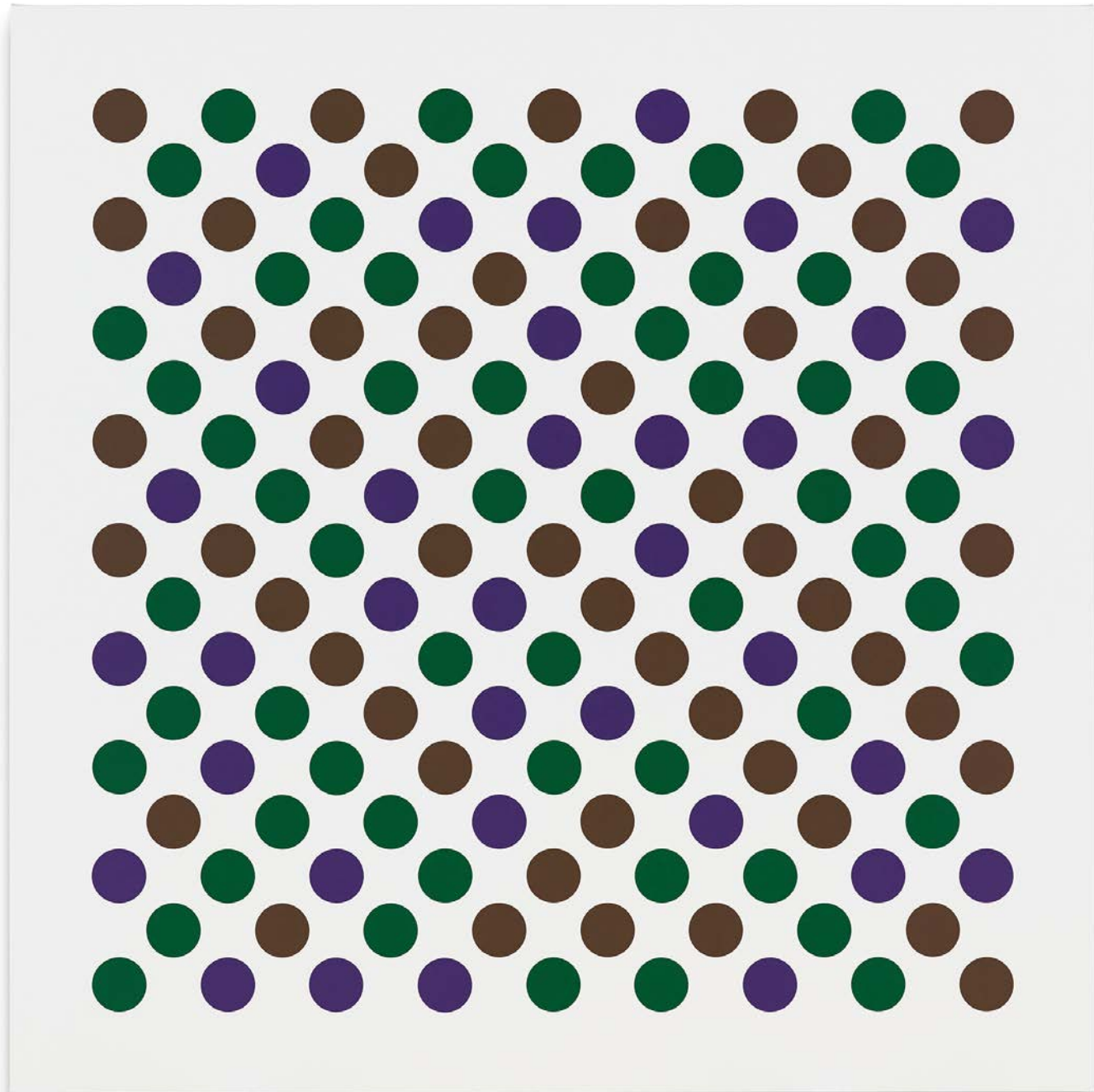
George Condo has held a central position in American painting for the past forty years, creating works that synthesize diverse aesthetic influences from art history, music, philosophy, and popular culture. *Multicolored Diagonal Figure Composition* (2023) exemplifies Condo's mastery of color, form, and imagery, with its bold lines and overlapping forms revealing fragmented facial features and bodies and showcases the raw dynamism and intense emotional depth that define Condo's celebrated artistic practice.

Instantly recognizable within Condo's extensive body of work, *Multicolored Diagonal Figure Composition* captivates with its striking composition and vibrant hues. The frenetic energy captured in this work epitomizes Condo's unique pictorial language, characterized by what he terms "Artificial Realism" – a fusion of influences from Old Master painting, Cubism, Surrealism, Abstract Expressionism, and Pop art. Amongst a backdrop of indeterminate fragmented features and bodies, asymmetrical eyes engage the viewer, teetering on the edge of representation and abstraction, highlighting the artist's extraordinary virtuosity.

George Condo (*1957, Concord, NH) lives in New York. This June, Condo will open a major solo exhibition at the DESTE Foundation for Contemporary Art, Hydra, Greece (2024). Selected solo exhibitions also include Nouveau Musée National de Monaco – Villa Paloma (2023), The Morgan Library & Museum, New York (2023), Long Museum, Shanghai (2021), Cycladic Art Museum, Athens and Maritime Museum, Hong Kong (both 2018), Phillips Collection, Washington, DC (2017), traveled to Louisiana Museum of Modern Art, Humlebæk, Denmark (2017), Museum Berggruen, Berlin (2016), New Museum, New York (2010), traveled to Hayward Gallery, London (2011), Boijmans Van Beuningen, Rotterdam (2011), Schirn Kunsthalle, Frankfurt am Main (2012) and Kunstmuseum Luzern (2008). Selected group exhibitions include Venice Biennale (2019, 2013), 13th Biennale de Lyon (2015), 10th Gwangju Biennale (2014), Whitney Biennial (2010, 1987) and the 48th Corcoran Biennial, Washington DC (2005).

George Condo
Multicolored Diagonal Figure Composition, 2023 (detail)





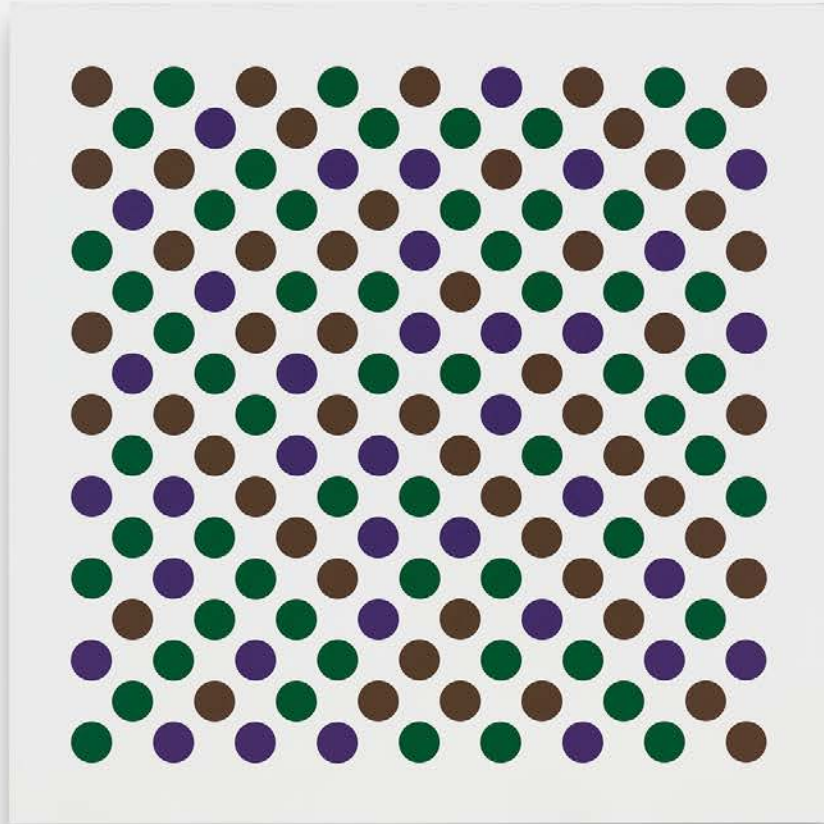
Bridget Riley
Measure for Measure Dark 1, 2019
Acrylic on linen
156.5 x 156.5 cm | 61 5/8 x 61 5/8 inches
MSPM BRI 37511
GBP 750,000 (excl. tax)



Measure for Measure Dark 1 (2019) represents a further exploration of Bridget Riley's ongoing project: to capture the scintillating visual effects and chromatic relationships of a narrow range of colors set in carefully formed juxtapositions on a neutral ground. In the disc paintings that comprise the artist's *Measure for Measure* series (2016–present), Riley renews her dialogue with the work of Georges Seurat, whom she has admired since her days as a student. Works such as *Bathers at Asnières* (1884), with its extraordinary quality of pictorial light, led to Riley's in-depth investigations of what Seurat termed "chromoluminarism," the separation of individual patches or dots of color that would create an optical interaction with the viewer's eye. Limiting herself to a palette of orange, violet and green – at first muted, then later, as here, in a richly saturated form – Riley has created a body of visually pulsating canvases that explore the innate character of light and color.

Bridget Riley (*1931, London) lives in London, Cornwall and the Vaucluse. Selected solo shows include the British School at Rome, Hammer Museum, Los Angeles and Morgan Library, New York (all 2023), The Art Institute of Chicago, Yale Center for British Art, New Haven, CT and The Phillips Collection, Washington, DC (all 2022), Hayward Gallery, London and the Scottish National Gallery of Modern Art, Edinburgh (both 2019), Kawamura Memorial DIC Museum of Art, Sakura (2018), Christchurch Art Gallery (2017), The Courtauld Gallery, London (2015), The Art Institute of Chicago (2014), National Gallery, London (2010) and Musée d'Art Moderne de la Ville de Paris (2008). Selected group exhibitions include Documenta (1977, 1968), Venice Biennale (1968) and Museum of Modern Art, New York (1965).

Bridget Riley
Measure for Measure Dark 1, 2019 (detail)





Alighiero Boetti

Aerei, 1983

Ballpoint pen on paper laid down on canvas

3 parts

Each: 23 x 16.2 cm | 9 1/8 x 6 3/8 inches

Total: 23 x 48.6 cm | 9 1/8 x 19 1/8 inches

35.6 x 61.9 cm | 14 x 24 3/8 inches (framed)

MSPM ABO 55475

EUR 180,000 (excl. tax)



At the core of Alighiero Boetti's inventive and conceptually rigorous practice lies a philosophical interest in the liminal space between polarities. Raising existential questions centered around the theme of *ordine e disordine* (order and disorder), his modern parables and metaphors playfully delve into the complexities and contradictions of the human condition. In 1977, Boetti, together with architect, cartoonist and illustrator Guido Fuga, conceived a pattern classifying all sorts of aircraft like passenger and cargo planes, and fighter jets. This arrangement of planes is to be found in all the *Aerei* (*Airplanes*) series' works. Yet, the technique, color, size, and the collaborators producing the work vary – presenting an endless compositional variety in its repetitiveness. This *Aerei* (1983) comprises three panels, featuring a dark sky laboriously rendered in ballpoint pen and impossibly crowded by the various white airplanes. Embodying key conceptual facets of his work such as the perception of time, sequences and classifications, and the balance of chaos and order, *Aerei* combines crucial elements of Boetti's artistic project of formalizing the world.

Alighiero Boetti (1940–94). Recent institutional group exhibitions include National Gallery of Art, Washington DC (2022), Centre Pompidou-Metz (2021), Nouveau Musée National de Monaco (2019), Tel Aviv Museum of Art (2017), The Drawing Center, New York (2016). Selected solo exhibitions include Museo Nacional Centro de Arte Reina Sofía, Madrid (2011); traveled to Tate Modern and Museum of Modern Art, New York (both 2012), Contemporary Arts Museum, Houston (2002), Whitechapel Gallery, London (1999), Museum für Moderne Kunst, Frankfurt am Main (1997), Galleria Nazionale d'Arte Moderna, Rome (1996), La Biennale di Venezia (1995), Museum of Contemporary Art, Los Angeles (1994), Palais des Beaux-Arts, Brussels (1994), Kunsthalle Basel (1978) and Centre d'Art Contemporain, Geneva (1977).

Alighiero Boetti
Aerei, 1983 (detail)





Andreas Gursky

Karlsruhe, Siemens, 1991

Inkjet-print, Diasec

205 x 257 cm (image) | 80 3/4 x 101 1/8 inches

225 x 277 x 6.2 cm | 88 5/8 x 109 x 2 3/8 inches (framed)

Edition 2 of 4

MSPM AGU 19392

EUR 750,000 (excl. tax)



One of the most influential figures in contemporary art, Andreas Gursky has redefined the medium of photography in the twentieth and twenty-first centuries. His large-format photographs capture the minutiae of modern-day experience – be it through landscape, architecture, or human industry – much in the same way as history painters approached everyday reality in centuries past. After a stylistic breakthrough in 1990, Gursky began to pursue “the balance between great scale and a huge amount of sharp detail” in his photographs, as he noted in an interview with *The Guardian* in 2019. “This was followed,” he remarked, “by a similarly large-scale image of the Siemens factory in Karlsruhe, Germany, with workers obscured by countless cables, boxes and things.” As with so many photographs that followed, *Karlsruhe, Siemens* (1991), with its elaborate details of colorful machinery, coiling wires and grids of lights, desks and boxes, invites us to view it both from up close as well as afar, taking in the photograph’s monumental, painterly scale, while also considering the human toll of industrialization.

Andreas Gursky (*1955, Leipzig) lives and works in Dusseldorf. Solo exhibitions include Fondazione MAST, Bologna (2023), Amorepacific Museum of Art, Seoul (2022), Museum Küppersmühle, Duisburg (2021), MdbK Leipzig (2021), Hayward Gallery, London (2018), National Museum of Art, Osaka (2014), National Art Center, Tokyo (2013), Stiftung Museum Kunstpalast, Dusseldorf (2013) and Louisiana Museum of Modern Art, Copenhagen (2012). A solo exhibition organized by the Museum of Modern Art, New York (2001) toured to Centro de Arte Reina Sofía, Madrid, Centre Georges Pompidou, Paris, MCA, Chicago and SFMOMA, San Francisco. His first retrospective was first on view at Haus der Kunst, Munich and toured to Istanbul Modern and Sharjah Art Museum (2007), then to Ekaterina Foundation, Moscow and National Gallery of Victoria, Melbourne (2008).

Andreas Gursky
Karlsruhe, Siemens, 1991 (detail)





Real security risks, stemming from the fake news and lies
Addressing many threats to my life, frequently heard



Jenny Holzer

fake news and lies, 2023

Caplain and platinum leaf and oil on linen

Text: U.S. government document

203.2 x 157.5 x 3.8 cm | 80 x 62 x 1 1/2 inches

MSPM JHO 51978

USD 475,000 (excl. tax)

Real security risks, stemming from the fake news and
Addressing many threats to my life, frequently heard





FBI (19cv1278)-7246

Jenny Holzer has been probing the aesthetic and political intersection of language, installation, and painting since the late 1970s. Since the early 2000s, Holzer has researched redacted US government documents released to the public under the Freedom of Information Act (FOIA). The source document for *fake news and lies* (2023) is a page from the investigation into Russian interference in the 2016 US presidential election. True to the original, the content is carefully reproduced to signify the traces of censorship and concealment within the text. Holzer then adds color and, in this case, metal leafing, creating works that invite viewers both to read and to look. Part political statement, part formalist work of art, the work improbably evokes a long history of abstraction, in particular the work of Kazimir Malevich (1879–1935) and the Constructivist movement's notion that art could be directed towards social purposes. By referencing the historical avant-garde with its faith in the power of art to change the world, Holzer's paintings ask us to consider the relationship between painting and politics in the present.

Jenny Holzer (*1950, Gallipolis, OH) lives and works in New York. This May through September 2024, the Guggenheim, New York, will present a reinterpretation of Jenny Holzer's groundbreaking 1989 installation. The largest survey show of her work to date was on view in 2023 at the Kunstsammlung Nordrhein-Westfalen, Dusseldorf. Holzer curated an exhibition on Louise Bourgeois' work at Kunsthalle Basel in 2022. Selected solo shows include Guggenheim Museum, Bilbao (2019), Tate Modern, London (2019), Massachusetts Museum of Contemporary Art, North Adams (2017–present), Blenheim Art Foundation, Woodstock (2017), Museo Correr, Venice (2015), Neue Nationalgalerie, Berlin (2011, 2001), DHC/ART Foundation for Contemporary Art, Montreal and The Baltic, Gateshead (both 2010), Fondation Beyeler, Riehen/Basel and Whitney Museum of American Art, New York (both 2009), Walker Art Center, Minneapolis (1991), Hamburger Kunsthalle (2000), as well as Dia Art Foundation, New York and Guggenheim Museum, New York (both 1989).

Jenny Holzer

fake news and lies, 2023 (detail)

Real security risks, stemming from the fake news and lies
Addressing many threats to my life, frequently heard





Jenny Holzer

Truisms: MONEY CREATES TASTE, 2013–22

Selection from *Truisms (1977–79)*

Sichuan Deep White marble bench

43.2 x 154.9 x 64.5 cm | 17 x 61 x 25.4 inches

Edition 1 of 6

MSPM JHO 45184

USD 400,000 (excl. tax)

MONEY CREATES TASTE



From the late 1980s onwards, benches and footstools have formed a crucial part of Jenny Holzer's work, which regularly combines texts with everyday forms in the public sphere. Each sculpture features a thought-provoking phrase written by the artist, in this case from one of her most iconic series of texts, *Truisms*. Written between 1977 and 1979, the series distills complex ideas into deceptively straightforward statements, many of which cut to the core of our trust in the systems and institutions around us. "Money creates taste" – the text on this white marble bench by Holzer is an ambiguous one-liner, which can be taken as possibly aspirational, or as an indictment of the effects of materialist culture. The heaviness of the stone adds to the symbolic weight of Holzer's words. By prompting the viewer to slow down and consider their own positions on the statements she offers, Holzer harnesses the power of language and transforms an otherwise mundane experience into a moment for reflection.

Jenny Holzer's *White Purple Curve* (2005) is an LED sign emitting purple and white lights, featuring selections from one of her most iconic text series, *Truisms* (1977–79), a group of single-sentence declarations written by Holzer to resemble existing truisms, maxims, and clichés. Since the 1970s, LED signs have become integral to Holzer's practice and her most visible medium. Often displayed in public spaces, their poetic and critical content raises questions about the complexities, paradoxes and ironies of social identity and politics, while also revealing the power of language. The vivid colors, the dynamism of tickers and the words' linear movement engage viewers while they process information, altering their physical and psychological perception of meaning. Captivating both physically as well as conceptually, *White Purple Curve* highlights the beauty and intensities of the artist's diverse oeuvre.

Jenny Holzer

Truisms: MONEY CREATES TASTE, 2013–22 (detail)



Jenny Holzer

White Purple Curve, 2005

Truisms (1977–79)

LED sign, stainless steel housing and bezel

13.3 x 133.5 x 13.7 cm | 5 1/4 x 52 5/8 x 5 3/8 inches

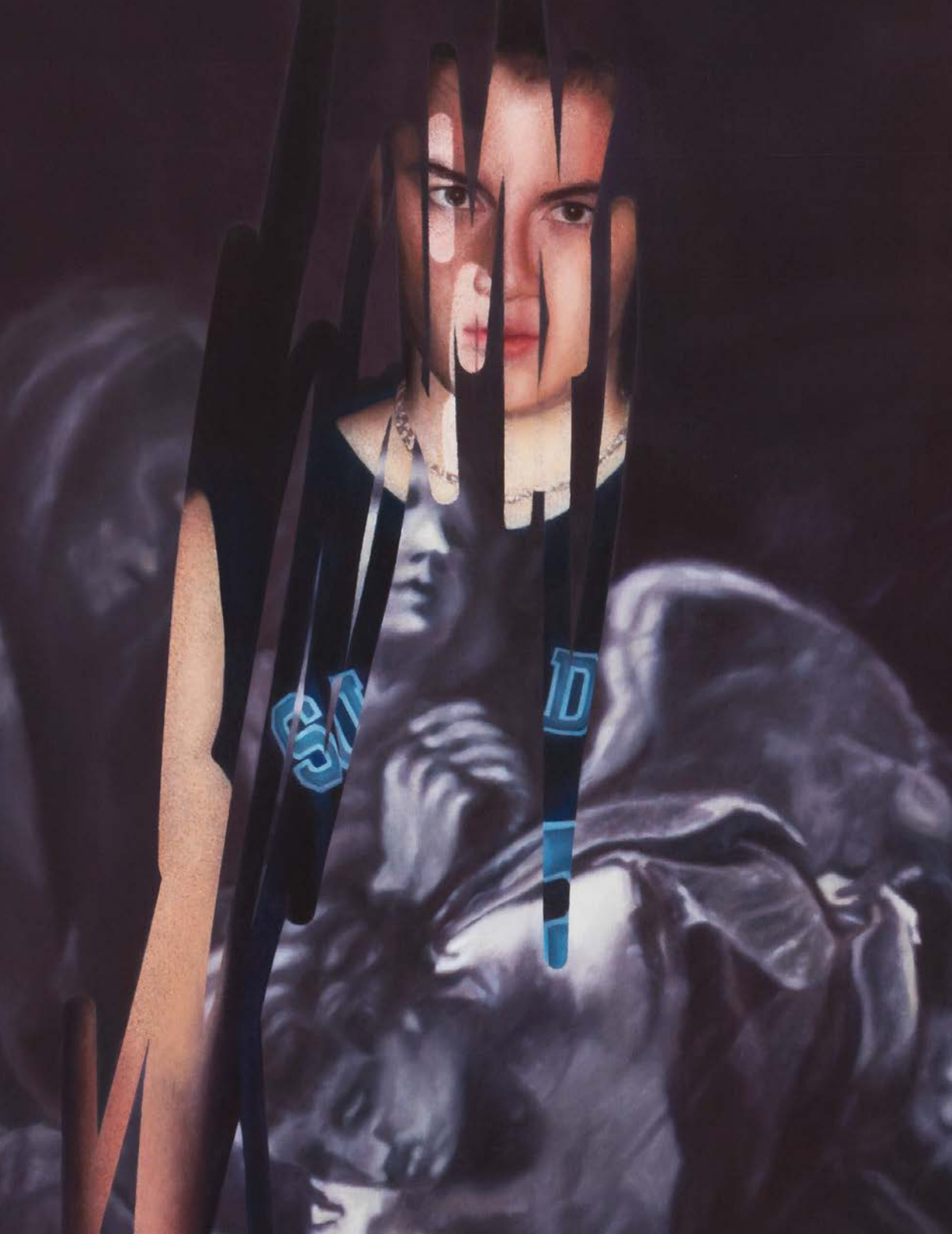
Edition 2 of 6

MSPM JHO 33415

USD 150,000 (excl. tax)



Anne Imhof
Suicidal Tendencies (Goya), 2024
Oil on canvas
260 x 209 cm | 102 3/8 x 82 1/4 inches
MSPM AIM 56443
EUR 185,000 (excl. tax)



Anne Imhof is recognized internationally for her genre-spanning practice that encompasses performance and choreography, painting and drawing, and installation and sculpture. Her poignant abstractions are frequently characterized by a keen interest in the human body, and though her work is inherently multifaceted and continues to expand into ever more media, painting remains a consistent line within her oeuvre. Her method involves layers upon layers of paint, which are blended until the painting's atmosphere recalls those of the artist's performances: artificial, disarming and seductive. Her new painting, *Suicidal Tendencies (Goya)* (2024), is reduced of color – its grayness shifting with light and chiaroscuro, recalling Dark Romanticism's themes of loneliness, sadness, desire and death. In a remarkable amalgamation of layers of reality and artifice, we are presented with the painting of a photograph, which is only partially visible as if uncovered by a digital eraser. *Suicidal Tendencies (Goya)* exemplifies the varied ways in which Imhof's works awaken myths and fears.

Anne Imhof (*1978, Gießen, Germany) lives and works in Berlin and Los Angeles. In June 2024, Imhof will be presenting a solo show of her works at Kunsthau Bregenz. Selected solo exhibitions include Stedelijk Museum, Amsterdam (2022), Palais de Tokyo, Paris (2021), Tate Modern, London (2019), Hamburger Bahnhof, Berlin (2016), Kunsthalle Basel (2016), MoMA PS1, New York (2015), Carré d'Art – Musée d'Art Contemporain de Nîmes (2014), and Portikus, Frankfurt am Main (2013). Her work has also been featured in numerous group exhibitions, including at Aichi Triennale, Aichi Prefecture (2022), Kunstmuseum Winterthur (2022), Tai Kwun, Hong Kong (2019), La Biennale di Venezia (2017), La Biennale de Montréal (2016), Palais de Tokyo, Paris (2015), Centre Pompidou, Paris (2015), and the Museum für Moderne Kunst, Frankfurt am Main (2014). In 2017, Imhof was awarded the Golden Lion at the Venice Biennale.

Anne Imhof
Suicidal Tendencies (Goya), 2024 (detail)





Barbara Kruger

Untitled (Fame and fortune), 2024

Digital print on vinyl

213.4 x 213.4 x 6.7 cm | 84 x 84 x 2 5/8 inches

MSPM BKR 54083

USD 450,000 (excl. tax)

CELEBRITY AND FAME

The razor-sharp, witty and unmistakable work of Barbara Kruger explores the power of image and word and touches on the dynamics of control, class, corruption and consumerism. For over four decades, her voice and aesthetic have transcended the insularity of the art world and influenced everyday visual culture. *Untitled (Fame and fortune)* (2024) stems from Kruger's new body of textual work grappling with our current dystopian reality. Activating the space and playing with the seductive visual effects of three-dimensionality, the large-scale white-on-black digital print on vinyl exemplifies Kruger's ability to consistently question how we reveal ourselves to one another and engage with the cultures that construct and contain us.

Barbara Kruger (*1945, Newark, NJ) lives and works in Los Angeles and New York. Solo shows include the Serpentine Galleries (2024), Museum of Modern Art, New York (2022), Los Angeles County Museum of Art (2022), Neue Nationalgalerie, Berlin (2022), Art Institute of Chicago (2021), AMOREPACIFIC Museum of Art, Seoul (2019), National Gallery of Art, Washington, DC (2016), Modern Art Oxford (2014), Kunsthau Bregenz (2013), Schirn Kunsthalle, Frankfurt am Main (2010), Gallery of Modern Art, Glasgow (2005), Whitney Museum of American Art, New York (2000), Museum of Contemporary Art, Los Angeles (1999), Serpentine Gallery, London (1994) and Kunsthalle Basel (1984). Recent group shows include The Broad, Los Angeles (2023), La Biennale di Venezia (2022), Isabella Stewart Gardner Museum, Boston (2021), Museum of Modern Art, Warsaw (2021), The Metropolitan Museum of Art, New York (2020), Walker Art Center, Minneapolis (2020), Nationalmuseum, Stockholm (2019) and Hamburger Bahnhof, Berlin (2018).

Barbara Kruger

Untitled (Fame and fortune), 2024 (detail)

FAME AND
FORTUNE





Kara Walker

Colored Landscape with Negro Rückenfigur, 2024

Gansai watercolor and Gampi paper on cut paper on paper

57.2 x 75.9 cm | 22 1/2 x 29 7/8 inches

63.5 x 82.2 x 4.4 cm | 25 x 32 3/8 x 1 3/4 inches (framed)

MSPM KWA 57060

USD 60,000 (excl. tax)



Kara Walker's candid investigations of race, gender, sexuality, and violence through silhouetted figures, which have appeared in numerous exhibitions world-wide, have cemented her as one of the most complex contemporary American painters of her generation. Walker's *Colored Landscape with Negro Rückenfigur* (2024), implements her iconic cut-paper silhouette technique and intricately weaves together elements of romance, history, and the sublime. The title and its central figure turned away make reference to German Romantic painting from the likes of Caspar David Friedrich and his own mysterious, colored landscapes. Through her skillful manipulation of historical modes, Walker creates a pastiche that challenges traditional narratives of race, gender, and power. The use of cut-paper silhouettes serves as a compositional device akin to those found in painting, allowing Walker to craft scenes that evoke a sense of drama and tension. In her hands, the simplicity of the silhouette becomes a powerful tool for exploring complex themes and confronting viewers with uncomfortable truths about the past and present.

Kara Walker

Colored Landscape with Negro Rückenfigur, 2024 (detail)



Kara Walker

Petechiae and Purpura in the Underworld, 2024

Gansai watercolor and sumi-e ink on cut paper on mulberry paper

174 x 193.4 cm | 68 1/2 x 76 1/8 inches

184.2 x 203.5 x 8.7 cm | 72 1/2 x 80 1/8 x 3 7/16 inches (framed)

MSPM KWA 57024

USD 250,000 (excl. tax)



Walker, acclaimed for her sophisticated yet provocative depictions deeply rooted in established pictorial traditions, scrutinizes themes of race, gender, sexuality, and violence, positioning herself as a preeminent figure among contemporary American artists of her era. Spanning various mediums such as painting, sculpture, filmmaking, and her renowned cut-paper silhouettes, Walker's body of work showcases a profound exploration of societal complexities. *Petechiae and Purpura in the Underworld* (2024) epitomizes Walker's prowess in constructing narratives imbued with layers of references and intricate racial archetypes. Through a visual maelstrom of chaos, the work compels viewers to confront their own implication in the construction of such narratives. Employing her signature cut-paper silhouettes alongside watercolor and ink drawings, Walker crafts scenes depicting slavery in the Antebellum South, offering a lens through which to contemplate contemporary realities. While visually evoking harrowing historical contexts, the title of the work suggests ideas of hidden suffering and internal turmoil, medical connotations of injury and illness paired with metaphorical dimensions of the unconscious, inviting viewers to contemplate the intersection of physical and metaphysical realms.

Kara Walker (*1969, Stockton, CA) lives and works in New York. In July 2024, a major new site-specific commission by Walker will be unveiled at the San Francisco Museum of Modern Art, remaining on view until May 2026. Selected solo exhibitions include National Gallery of Australia (2023), De Pont Museum, Tilburg, The Netherlands (2022), Schirn Kunsthalle, Frankfurt am Main (2021), Kunstmuseum Basel (2021), Turbine Hall, Tate Modern, London (2019), Domino Sugar Refinery, Brooklyn, New York (2014), Camden Arts Centre, London and Art Institute of Chicago (both 2013), Hammer Museum, Los Angeles (2008), Walker Art Center, Minneapolis and Whitney Museum, New York (both 2007) and The Metropolitan Museum of Art, New York (2006).

Kara Walker

Petechiae and Purpura in the Underworld, 2024 (detail)





Louise Lawler

Three Flags (swiped again, two), 2022

Dye sublimation print on museum box

121.9 x 216.7 cm | 48 x 85 5/16 inches

Edition 2 of 5 + 1 AP

MSPM LLA 50501

USD 95,000 (excl. tax)





Louise Lawler is a steadfast investigator of picture-making. *Three Flags (swiped again, two)* (2022) is a work from the artist's recent body of "swiped" images – in particular a series featuring photographs of Jasper Johns' iconic painting *Three Flags* (1958), taken during the de-installation of the exhibition *Jasper Johns: Mind/Mirror* at the Whitney Museum of American Art in New York. Using long exposures, swift camera movements and cropping, Lawler creates abstract impressions of this well-known motif, which seems to vanish before the viewer's eyes like a blurry memory. These transcendent images perpetually move and shift. As an analogue method to manipulate the image, this swipe challenges perception and mirrors the fast-paced flood of images that characterizes everyday life in the digital era.

Louise Lawler
Three Flags (swiped again, two), 2022



Louise Lawler

Pedestal, 2008/2010

Chromogenic color print on museum box

141.6 x 114.3 cm | 55 3/4 x 45 inches

Edition 5 of 5 + 1 AP

MSPM LLA 54013

USD 85,000 (excl. tax)



Louise Lawler

Souvenir for Eau de Cologne, Hong Kong, 1999/2015/2019

Chromogenic color print on plywood

12.7 x 100 x 2.4 cm | 5 x 39 3/8 x 15/16 inches

Edition 20 of 20 + 4 AP

MSPM LLA 34429

USD 18,000 (excl. tax)

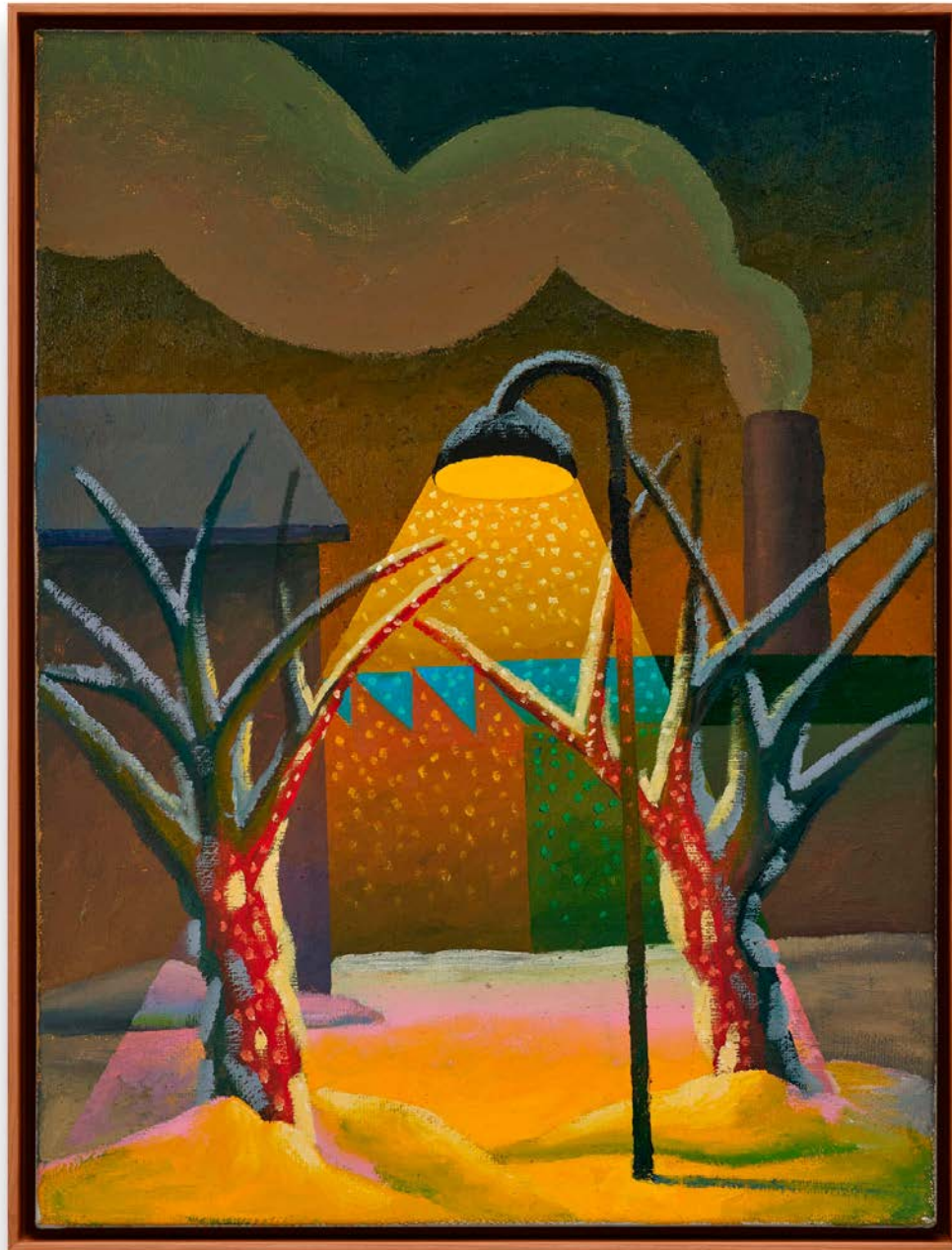


Lawler is a pioneer of conceptual photography who emerged with the Pictures Generation artists of the 1970s and 80s. Her images capture art objects on view in museums, auction houses or private homes and institutions. Lawler's image-making is interested in the ways art, and meaning itself, can be produced and changed by different kinds of presentation. In *Pedestal* (2008/2010), Lawler photographed objects in the Paris home of Yves Saint Laurent, including stacks of magazines and miniaturized classical sculptures, each with ornate pedestals. *Souvenir for Eau de Cologne, Hong Kong* (1999/2015/2019) captures, and concretizes, the stretching of one of her photographs to the scale of a wall at the exhibition *Eau de Cologne* in Hong Kong in 2019. Lawler plays with the idea of a "souvenir" of that event, but through her adept selection, cropping, scaling and titling, redirects her viewers' attention to consider the value – whether monetary, aesthetic or sentimental – that we impart onto objects of art.

Louise Lawler (*1947, New York) lives and works in New York. Solo exhibitions include Art Institute of Chicago, Chicago (2019), Sammlung Verbund, Vienna (2018), MoMA, New York (2017), Museum Ludwig, Cologne (2013), Albertinum, Dresden (2012), Wexner Center for the Arts, Columbus, Ohio (2006), Dia Beacon, New York (2005), and Museum for Gegenwartskunst, Basel (2004). Selected group exhibitions include Fondazione Prada, Venice, Metropolitan Museum of Art, New York, Museum Brandhorst, Munich, Walker Art Center, Minneapolis, Institute of Contemporary Art, Boston, MoMA, New York, MoMA PS1, New York, MUMOK, Vienna, Hammer Museum, Los Angeles, and the Whitney Museum, New York, which additionally featured the artist in its 1991, 2000, and 2008 biennials. Her work was also included in the 59th International Art Exhibition – La Biennale di Venezia (2022).

Louise Lawler

Souvenir for Eau de Cologne, Hong Kong, 1999/2015/2019



Salvo
Alba 2000, 2002
Oil on canvas
60 x 45 cm | 23 5/8 x 17 3/4 inches
MSPM SA 55719
EUR 155,000 (excl. tax)



Salvo began his career in the late 1960s, surrounded by the dialogues of Arte Povera with artists such as Mario Merz, Giuseppe Penone and Alighiero Boetti. His conceptual practice shifted dramatically in 1973, when he turned decisively to figurative painting in a style that ranged from the pre-Modern naturalism and grace of Giotto and Botticelli to the surreal atmospheres of Giorgio de Chirico. For over four decades, Salvo remained true to his vision, painting landscapes and cityscapes that captured the specifics of his native country; their dreamlike narratives revel in sumptuous light effects and invariably evoke the passage of time. *Alba 2000* (2002), the Italian word for dawn, exhibits Salvo's mastery of color and light: a dusky, snowy scene outside a factory is pierced geometrically by the light of a lamppost. In the background, by contrast, the darkened sky is tinged at the horizon with the golden glow of sunrise. The work is a perfect summation of Salvo's practice, whose lasting impact is still felt today.

An exhibition pairing the work of Salvo and Andreas Schulze will open at Sprüth Magers, London in November 2024.

Salvo (1947–2015) lived and worked in Turin. Solo exhibitions include Museum of Contemporary Art, Rome (2022), Museo d'Arte della Svizzera Italiana, Lugano (2017, with Alighiero Boetti), Museo d'Arte Contemporanea, Lissone (2015), Galleria d'Arte Moderna e Contemporanea, Turin (2007) and Bergamo (2002), Musée d'Art Contemporain, Nîmes and Museum Boijmans van Beuningen, Rotterdam (both 1988), Kunstmuseum Lucerne (1983), and Mannheimer Kunstverein and Museum Folkwang, Essen (both 1977). In addition to participating in Documenta 5 (1972) and the 1976 and 1988 Venice Biennales, recent group exhibitions include Kröller-Müller Museum, Otterlo, The Netherlands (2023), Kunsthaus Glarus, Switzerland (2022), Castello di Rivoli, Turin (2021) and Menil Drawing Institute, Houston (2020).

Salvo
Alba 2000, 2002 (detail)





Peter Fischli David Weiss

Prototype and Middle Ages

from *Suddenly this Overview*, 1981–2012

Unfired clay

2 parts

Part 1: 14 x 30 x 9 cm | 5 1/2 x 11 7/8 x 3 1/2 inches

Part 2: 15 x 11 x 8.5 cm | 6 x 4 1/4 x 3 3/8 inches

MSPM FWE 57640

EUR 190,000 (excl. tax)



Peter Fischli David Weiss
Prototype and Middle Ages
from *Suddenly this Overview*, 1981–2012 (detail)



Peter Fischli David Weiss

Indigenous Forest Floor and

Still no one knows it just the same, that Rumpelstiltskin is my name

from Suddenly this Overview, 1981–2012

Unfired clay

2 parts

Part 1: 21 x 19 x 13 cm | 8 1/4 x 7 1/2 x 5 1/8 inches

Part 2: 14 x 12 x 9 cm | 5 1/2 x 4 3/4 x 3 1/2 inches

MSPM FWE 57639

EUR 140,000 (excl. tax)



The work of Peter Fischli and David Weiss takes the form of sculptures, videos, site-specific installations, projections and photographs, and their broad conceptual practice engages with the world of everyday life with wit and gentle irony. In 1981, the artists embarked on their first series of sculptures, *Suddenly this Overview*, which they continued until David Weiss' death in 2012. With the impossible goal to inventory all of human knowledge and history, the artists utilized the malleable medium of unfired clay to produce quick tableaux depicting scenes that range from dramatic narratives to insignificant moments. In these particular two-part configurations, a crop of mushrooms adjoins the raucous forest dance from the fairy tale "Rumpelstiltskin"; and a medieval horse-drawn cart is juxtaposed with a modernist car prototype – each pair spanning temporal realms, fantasy and reality, movement and stillness. Together, they playfully invite viewers to question their own understandings of human life.

Peter Fischli (*1952, Zurich) and David Weiss (1946–2012) began working together in the mid-1970s, continuing their collaborative practice until Weiss' death. Solo exhibitions include Aspen Art Museum (2017), Art Institute of Chicago and San Francisco Museum of Modern Art (both 2017), Fondation Beyeler, Riehen/Basel (2016), Serpentine Gallery, London (2014), 21st Century Museum of Contemporary Art, Kanazawa (2010), and Museo Nacional Centro de Arte Reina Sofia, Madrid (2009). Major retrospectives include Tate Modern, London (2006), Kunsthau Zürich (2007), Deichtorhallen Hamburg (2008), as well as Solomon R. Guggenheim Museum, New York and Museo Jumex, Mexico City (2016). Their work has been included in the Venice Biennale (2013, 2003, 1988), the Venice Architecture Biennale (2012), the Gwangju Biennale (2010), Documenta X (1997) and Documenta VIII (1987). In 2003, Fischli and Weiss were awarded the Golden Lion at the 50th Venice Biennale.

Peter Fischli David Weiss

Indigenous Forest Floor and Still no one knows it just the same, that Rumpelstiltskin is my name from Suddenly this Overview, 1981–2012 (detail)



Hyun-Sook Song

5 Brushstrokes I, 2023

Tempera on canvas

200 x 130 cm | 78 3/4 x 51 1/8 inches

MSPM HSO 57027

EUR 70,000 (excl. tax)



Hyun-Sook Song's works result from the understanding of painting as an act of concentrated meditation that records the artist's state of mind. Her decades-long practice is characterized by a distinctive style and technique that blends the ancient medium of egg tempera on canvas with deliberate lines and forms that draw on East Asian calligraphy. Song explores the tensions between abstraction and figuration in her elusive paintings, which feature only a few motifs – ribbons of cloth tied around posts, clay pots, or neutral backdrops curtained by translucent fabric. *5 Brushstrokes I* (2023) points toward the artist's economy of gesture and material, naming the limited number of brushstrokes needed to complete the work.

Hyun-Sook Song (*1952, Damyang, Jeollanam-do, South Korea) lives and works in Hamburg. Selected solo and group exhibitions include Hamburger Kunsthalle, National Museum of Contemporary Art in Seoul, Gwangju Museum of Art, Poznan Biennale, Leeum Samsung Museum of Art, Seoul, Mori Art Museum, Tokyo, Asian Art Museum, San Francisco, Berkeley Art Museum, San Francisco, Deichtorhallen, Hamburg. Hyun-Sook Song's work is included in the collections of institutions, such as Kunstmuseum Bern, Kunstmuseum Bonn, Hamburger Kunsthalle, Kunstmuseum Düsseldorf, Leeum-Samsung Museum of Modern Art, Mori Art Museum, Tokyo, Fukuoka Asian Art Museum, Seoul Museum of Art, Gwangju Art Museum, and Gyeonggido Museum of Art.

Hyun-Sook Song
5 Brushstrokes I, 2023 (detail)





Bernd & Hilla Becher

Grain Elevators, 1969–2000

9 silver gelatin prints

Each: 30 x 40 cm | 11 7/8 x 15 3/4 inches

46 x 56 cm | 18 x 22 inches (framed)

Overall: 142 x 172 cm | 56 x 67 3/4 inches (framed)

MSPM BHB 56683

EUR 180,000 (excl. tax)



From the 1960s onwards, German artists Bernd and Hilla Becher began systematically capturing industrial architecture across Europe and North America, challenging the perceived gap between documentary and fine art photography. One of the artists' characteristic formal arrangements, a typology, *Grain Elevators* (1969–2000) presents nine views of the sculptural similarities and differences between functionally similar buildings. The structures' cylindrical shapes, which were built in differing sizes and with varying materials, seem to merge in the black-and-white grid. The Bechers' examination of the relationship between form and function has had a major influence on our understanding of photography as a medium with which to document and catalogue our surroundings.

Bernd (1931–2007) and Hilla Becher (1934–2015) lived and worked in Dusseldorf. Selected solo exhibitions include The Metropolitan Museum of Art, New York (2022), which traveled to San Francisco Museum of Modern Art (2022), National Museum Cardiff, Wales (2019), Josef Albers Museum, Quadrat Bottrop (2018), Photographic Collection/SK Stiftung Kultur, Cologne (2016, 2013, 2010, 2006), Nationalgalerie Hamburger Bahnhof, Berlin (2005), Centre Georges Pompidou, Paris (2004), K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf (2003) and 44th Venice Biennale (1990). Group exhibitions include Barbican Art Gallery, London (2014), Pinakothek der Moderne, Munich (2014, 2004), Museum of Modern Art, New York (2013), Guggenheim Museum, New York (2010), Nationalgalerie Hamburger Bahnhof, Berlin (2008), The National Museum of Modern Art, Tokyo (2005), Hammer Museum, Los Angeles (2004), Tate Modern, London (2004, 2003) and Documenta XI, VII, VI and V, Kassel (2002, 1982, 1977, 1972).

Bernd & Hilla Becher
Grain Elevators, 1969–2000 (detail)





Reinhard Mucha

Achern, 2024

Metal shoulder clamps, alkyd enamel painted on reverse of float glass, aluminum profiles,

4 BOSCH zinc tubs galvanized sheet steel (*found objects*), mirror glass, plywood

68.9 x 191.4 x 22.3 cm | 27 1/8 x 75 3/8 x 8 7/8 inches

MSPM RMU 52704

EUR 320,000 (excl. tax)



Reinhard Mucha is one of the most influential German sculptors and conceptual artists of his generation. For decades, he has combined formal rigor and conceptual clarity with the richness and delicacy of painterly and sculptural details – always dependent on the subtly ironic. **Achern**, 2024, is exemplary of Mucha's complex visual language and notion of sculpture that questions the medium's boundaries as well as its historical and social significance. Like many of Mucha's works, the enigmatic object takes its title – a German six-letter city name – from the painted train station signs of his expansive installation **Wartesaal**, [1997], [1986] 1979–1982. **Achern**, with its four metal trays mounted next to each other, operates within some of the strategies of Minimalism, yet simultaneously undermines them through its use of scrap material, with near-painterly markings left by the history of its usage. The work's mirrored back and glass plane surface reflect the space in front of it and therefore the conditions of its display, while simultaneously lending a quality of lightness and counteracting the metal's heaviness. Letting personal history and previous works converge with an awareness of art historical discourse and other social systems, Mucha uses utilitarian and everyday materials to question the heroic standards of sculpture and open new perspectives.

Reinhard Mucha (*1950, Dusseldorf) lives in Dusseldorf. The comprehensive survey exhibition **Der Mucha – An Initial Suspicion** was on view at Kunstsammlung Nordrhein-Westfalen's two locations K20 and K21 in Dusseldorf (2022–23). Other solo exhibitions include Kunstmuseum Basel (2016), ifa – Galerie Friedrichstraße, Berlin (1996), Museum Haus Esters, Krefeld (1990), Kunsthalle Basel (1987), Kunsthalle Bern (1987), Centre Georges Pompidou, Paris (1986), Württembergischer Kunstverein, Stuttgart (1985), and Kabinett für aktuelle Kunst, Bremerhaven (1983). He participated in Documenta X (1997), and Documenta IX (1992) and represented Germany at the 44th Venice Biennale (1990).

Reinhard Mucha
Achern, 2024 (detail)



Michail Pargelis

A the Giant III, 2024

Aluminum, titanium, lacquer

85 x 57 x 5 cm | 33 1/2 x 22 3/8 x 2 inches

MSPM MPI 56778

EUR 28,000 (excl. tax)



Over the past twenty years, German sculptor Michail Pírgelis has developed a unique and innovative artistic language, which updates the traditions of post-minimalism, the readymade and conceptual art while simultaneously resisting them. Working exclusively with discarded aerospace parts, Pírgelis sources his material from so-called aircraft boneyards often located in the deserts of California or Arizona and alters, rearranges, and abstracts the airplane parts into sculptures. *A the Giant III* (2024) illustrates the artist's complex approach to his artistic source material. While the industrial nature of the work's material recalls Minimalist sculptures such as those of Donald Judd, the graphic elements on its surface evoke fonts and logos of the airline industry, conjuring references to Pop art. With *A the Giant III* Pírgelis continues his incessant exploration of the limits of our understanding of objects, while radically expanding our experience of the sculptural.

Michail Pírgelis (*1976, Essen) lives and works in Cologne. Selected solo exhibitions include *Fuhrwerkswaage* and *Odyssey*, both Cologne (both 2022), *Braunsfelder*, Cologne (2019), *Leopold-Hoesch-Museum*, Dueren (2016), *Autocenter*, Berlin (2015) and *Artothek*, Cologne (2011). Selected group exhibitions include *Wilhelm Hallen*, Berlin (2022), *Villa Sarre*, Potsdam and *byvier*, Cologne (both 2021), *Ludwig Forum*, Aachen and *Gewölbe*, Cologne (both 2020), *DuMont Kunsthalle*, Cologne, *Kunsthalle Nuremberg*, *Haus N*, Athens and *Riot*, Ghent (all 2019), *Athens Biennale*, *Kunstverein Reutlingen* and *Marta Herford* (all 2018), *Rubell Family Collection*, Miami (2015), *Istanbul Modern* (2014), *Bundeskunsthalle Bonn* (2013), *Museum Morsbroich*, Leverkusen (2012), *Thessaloniki Biennale* (2011), *Kunstmuseum Bonn* (2010), and *Stadtmuseum Düsseldorf* (2005).

Michail Pírgelis
A the Giant III, 2024





AN OBJECT SELF-DEFINED

Joseph Kosuth

'Self-defined object', 1966

Yellow neon mounted directly on the wall

11 x 173 cm | 4 1/4 x 68 inches

MSPM JKO 17705

EUR 375,000 (excl. tax)



Joseph Kosuth's '*Self-defined object*' from 1966 is a seminal piece in the evolution of conceptual art. Serving as a very early work in Kosuth's career, it holds significant importance within the trajectory of his artistic exploration. Situated at the zenith of his self-referential phase, where artworks depict themselves, this piece exemplifies Kosuth's radical departure from traditional artistic conventions. Consisting of a dictionary definition of the word "object" mounted on a wall, '*Self-defined object*' challenges viewers to confront the essence of art itself. By divorcing the physicality of the object from its definition, Kosuth prompts an interrogation of language, perception, and meaning within the realm of art. This conceptual gesture not only redefines the boundaries of artistic expression but also serves as a precursor to the conceptual art movement that would follow.

Joseph Kosuth (*1945, Toledo, OH) lives and works in New York and London. Selected solo exhibitions include MAMM, Moscow (2015), Kunstmuseum Thurgau, Kartause Ittingen (2014), The Jewish Museum, New York (2012), Haus Konstruktiv, Zurich (2011), the ACCA – Australian Centre for Contemporary Art, Melbourne (2010), the Louvre, Paris (2009), the Schirn Kunsthalle, Frankfurt am Main (2006), the Isabella Stewart Gardner Museum, Boston (2000), the Tokushima Modern Art Museum (1999), the Palais des Beaux Arts, Brussels (1990), the Sigmund Freud Museum, Vienna (1989) and the MoMA PS1, New York (1980). He has participated in Documenta V, VI, VII and IX (1972, 1978, 1982, 1992) and the Venice Biennale (2007, 1999, 1993, 1976). Awards include the Decoration of Honor in Gold for Services to the Republic of Austria (2003), the Chevalier de l'ordre des Arts et des Lettres from the French government (1993), the Menzione d'Onore at the Venice Biennale (1993) and the Brandeis Award (1990). In February 2001 he was awarded the Laurea Honoris Causa, a doctorate in Philosophy and Letters from the University of Bologna.

Joseph Kosuth

'Self-defined object', 1966 (detail)



Andreas Schulze
Untitled (At home), 2024
Acrylic on nettle cloth
130 x 130 cm | 51 1/8 x 51 1/8 inches
MSPM ASC 57188
EUR 55,000 (excl. tax)



Andreas Schulze is one of the great individualists of German contemporary painting. His autonomous visual language questions our collective habits in colorful pictorial worlds that oscillate between abstraction and figuration and defamiliarize domestic objects, architectural forms and scenic landscapes alike. In *Untitled (At home)* (2024), Schulze expands on the idea of staging in both the dazzling world of entertainment and everyday life – a theme he explored in his 2023 solo exhibition *On Stage* (The Perimeter, London and Kunsthalle Nuremberg). The blue curtain that fills most of the canvas, together with the stage along the lower edge of the canvas, is a motif prevalent in Schulze's work and plays with traditional trompe l'oeil painterly notions of presentation and performance, mystery and revelation, and questioning what is real. Schulze offers only a glimpse behind this façade to an ambiguous display of light, color and mechanics, leaving us to imagine this interior world just parallel to reality.

Andreas Schulze
Untitled (At home), 2024 (detail)



Andreas Schulze
Untitled (Volume 2), 2024
Acrylic on nettle cloth
70 x 110 cm | 27 5/8 x 43 1/4 inches
MSPM ASC 57089
EUR 40,000 (excl. tax)



Schulze frequently combines abstract and figurative forms, drawing freely from Surrealism, Dadaism and Abstract Expressionism to produce otherworldly scenes in a style all his own. *Untitled (Volume 2)* (2024) features two round, protruding forms painted in grayscale and backed by an electric blue reminiscent of sky. Nestled between the two mounds is a curious, jewel-like object with cut gems, a strand of pearls, and gold chains – but its geometric forms also recall the brick walls and fences that populate so many of Schulze’s canvases. Is this a geologic formation topped with a sentimental ornament? Or a brooch resting between a décolleté? The work’s title, which refers to “Volume 2,” coyly suggests the continuation of an album or narrative, but leaves much room for the viewer to discover their own interpretation.

Andreas Schulze
Untitled (Volume 2), 2024 (detail)





Andreas Schulze
Untitled (Window Café Wien), 2023
Acrylic on nettle cloth
70 x 70 cm | 27 5/8 x 27 5/8 inches
MSPM ASC 55819
EUR 9,000 (excl. tax)

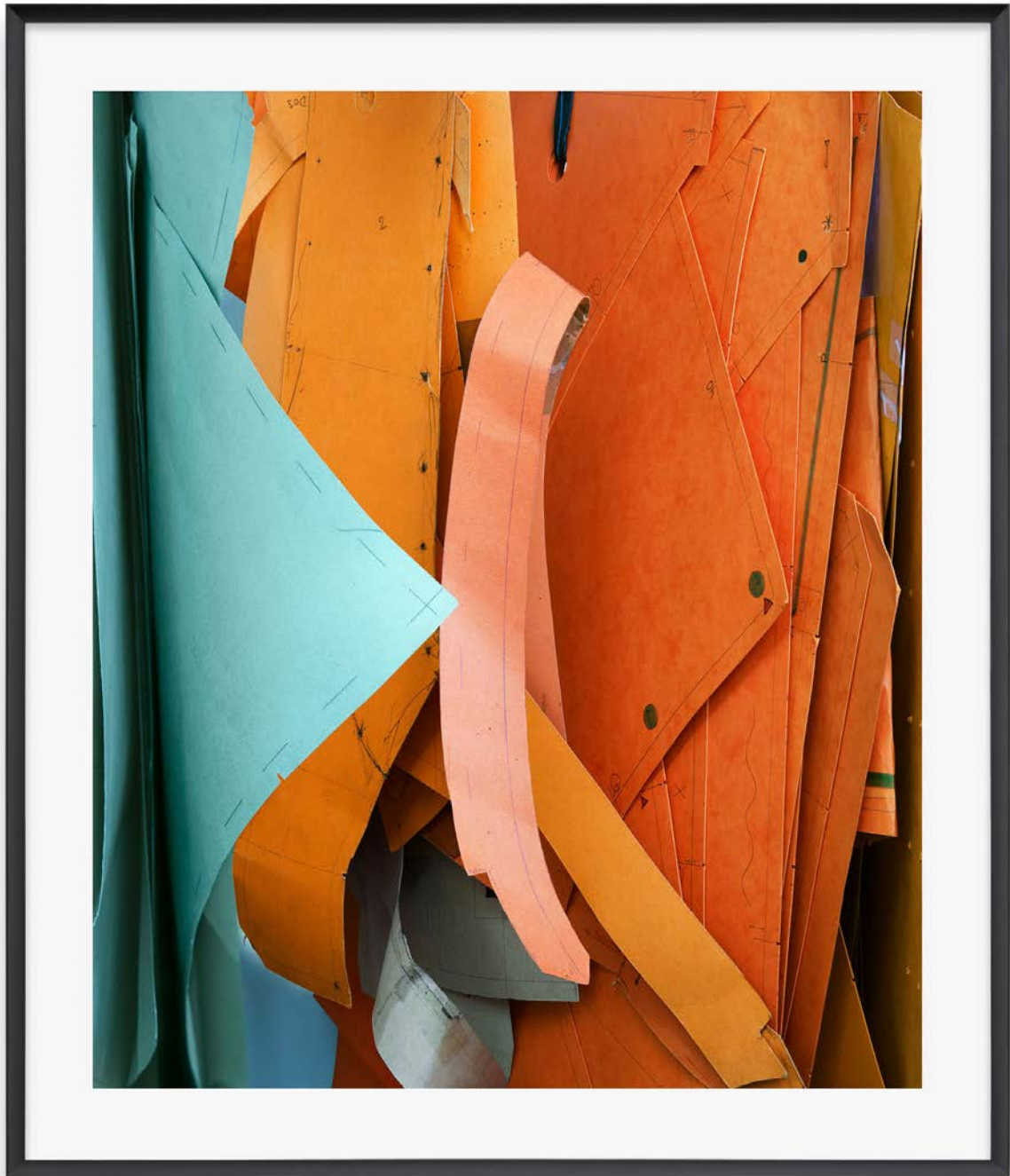


Schulze's colorful compositions, which question our collective social and cultural habits, are the result of attentive observations of everyday surroundings, from domestic spaces to urban scenes to lush, natural vistas. *Untitled (Window Café Wien)* (2023), perfectly displays his unpretentious treatment of motifs that often go unnoticed. The thick frame of a small window creates the illusion of seeing outside (or inside) onto a hazy, nebulous view. A fundamental theme in the artist's work is his reference to surrounding space. Schulze's painting creates an architectural moment that blurs the lines between the interior and the exterior, evoking an expansive atmosphere that is familiar yet mystical. At the same time, his title evokes the bustling world of Viennese cafe culture, simultaneously transporting viewers to another time and place.

Andreas Schulze (*1955, Hanover) lives in Cologne. Selected solo exhibitions include *The Perimeter*, London (2023), *Kunsthalle Nuremberg* (2022), *Fuhrwerkswaage*, Cologne (2021), *Kunsthalle Bielefeld* (2018), *Villa Merkel*, Esslingen, which traveled to *Kunstmuseum St. Gallen* and *Kunstmuseum Bonn* (2014–15), *Schirn Kunsthalle Frankfurt am Main* (2014), *Falckenberg Collection*, Hamburg and *Leopold-Hoesch-Museum*, Dueren (both 2010), *Sprengel Museum*, Hanover (1997) and *Monika Sprüth Galerie*, Cologne (1983). Group exhibitions include *Centre d'art contemporain*, Meymac (2020), *Aishti Foundation*, Beirut (2018), *Groninger Museum*, Groningen (2016), *Städel Museum*, Frankfurt am Main (2015), *Deichtorhallen Hamburg* (2000), *Triennale di Milano* (1997), *Solomon R. Guggenheim Museum*, New York (1988), *Museum of Modern Art*, New York (1984), and *The Tate Gallery*, London (1983).

Andreas Schulze

Untitled (Window Café Wien), 2023 (detail)



Thomas Demand

Finch, 2024

Framed pigment print

110 x 95.1 cm | 43 1/4 x 37 3/8 inches

123.5 x 114 x 6 cm | 48 5/8 x 44 7/8 x 2 3/8 inches (framed)

Edition 1 of 2 + 1 AP

MSPM TDE 57112

EUR 40,000 (excl. tax)



The *Model Studies* series marks a departure in Thomas Demand's practice of photographing models of his own making, focusing instead on the maquettes of architects like John Lautner and SANAA, or in this case on the paper patterns of the late fashion designer Azzedine Alaïa. Demand explores the model or pattern as a sculptural object used to convey a series of ideas, a means of making sense of information. In *Finch* (2024), the iridescent tracing paper bears witness to the techniques of copying and refining existing dress patterns. Pencil annotations meticulously delineate instructions for their use and reuse as a manual for the repetition of an idea in fabric. Through Demand's relentless examination of the model as a mechanism for comprehending our environment, the series presents fragmented glimpses of found objects, laying bare entire realms constructed upon the foundation of paper.

Thomas Demand (*1964, Munich) lives in Berlin. A major exhibition of Demand's work will open at the Museum of Fine Arts, Houston on June 30, 2024 following previous iterations at the Israel Museum, Jerusalem (2023–24), Jeu de Paume, Paris (2023) and UCCA Edge, Shanghai (2022). Other selected solo exhibitions include Museum of Contemporary Art, Toronto (2022–23), Centro Botín, Santander (2021–22), Garage Museum of Contemporary Art, Moscow (2021–22), Fondazione Prada, Venice (2017, 2007), Modern Art Museum of Fort Worth and Nouveau Musée National de Monaco (both 2016), Stiftung Insel Hombroich, Neuss and Los Angeles County Museum of Art (both 2015), Museum of Contemporary Art, Tokyo and National Gallery of Victoria, Melbourne (both 2012), Boijmans van Beuningen, Rotterdam (2010), Neue Nationalgalerie, Berlin and mumok, Vienna (both 2009), Hamburger Kunsthalle, Hamburg (2008), Serpentine Gallery, London and Lenbachhaus, Munich (both 2006), Museum of Modern Art, New York (2005), Kunsthau Bregenz (2004), Louisiana Museum of Modern Art, Humlebæk (2003) and Castello di Rivoli, Turin (2002).

Thomas Demand
Finch, 2024 (detail)



Karen Kilimnik

sailboats at the sea, Saint Tropez at night, 2023

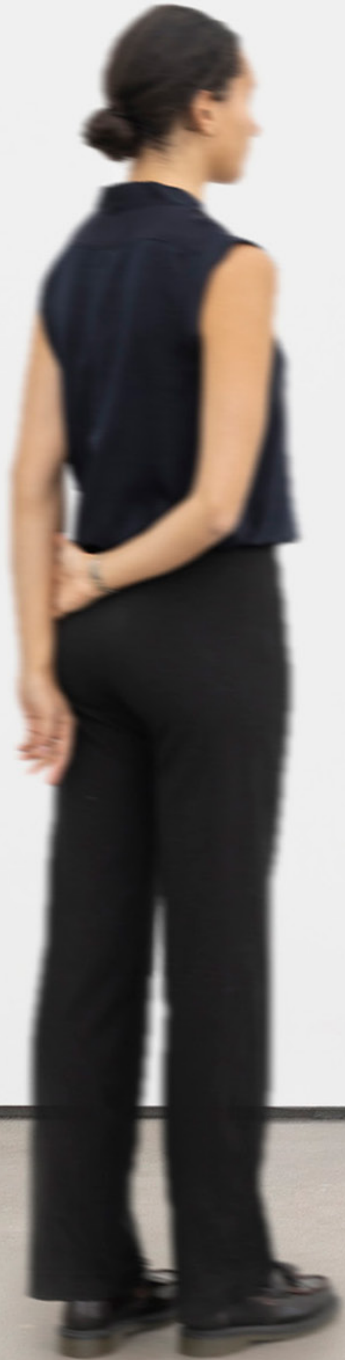
Acrylic on canvas

43.7 x 136.8 x 3.8 cm | 17 3/16 x 53 7/8 x 1 1/2 inches

MSPM KKI 54112

USD 80,000 (excl. tax)







Karen Kilimnik

cote d'azure (by Raoul Dufy), 2022

Water soluble oil color on canvas

35.6 x 45.7 x 2.2 cm | 14 x 18 x 7/8 inches

MSPM KKI 52796

USD 110,000 (excl. tax)



In a diverse practice that draws upon the tradition of Romantic painting, Karen Kilimnik utilizes painting, drawing, collage, photography, video and installation to produce nuanced and playful observations of historical codes and symbols. Presented here are two superb examples from Kilimnik's new series of beach and seascape paintings. *sailboats at the sea, Saint Tropez at night* (2023) features a lively pattern of deep blues with flashes of greens and purples, which carries sailing boats traversing the waters below cumulus clouds. As its title indicates, *cote d'azure (by Raoul Dufy)* (2022) references French fauvist painter Raoul Dufy (1877–1953) and his vibrant portrayal of leisure activities by depicting a crowded regatta through a dynamic interplay of candy-colored brushstrokes. Both paintings are excellent demonstrations of Kilimnik's playful approach to style and substance, inviting viewers to step into rich imaginative spaces.

Karen Kilimnik (Philadelphia, PA). Major solo exhibitions include Kunsthaus Glarus (2023), Le Consortium, Dijon (2013, 2007), the Museum of Contemporary Art, Denver (2013), The Brant Foundation, Greenwich (2012), the Belvedere Museum, Vienna (2010), the Museum of Contemporary Art in Chicago (2008), the Serpentine Gallery, London (2007), the Museum of Contemporary Art, Miami (2007), the Musée d'Art Moderne de la Ville de Paris (2006), the Fondazione Bevilacqua La Masa, Venice (2005), Irish Museum of Modern Art, Dublin (2002) and the Institute of Contemporary Art in Philadelphia (1992). Major group exhibitions include the Renaissance Society, Chicago (2023), Fondazione Prada, Milano (2021), the Carnegie International, 57th Edition in Pittsburgh (2018), the Whitney Museum of American Art, New York (2016, 2008, 1993), Tate Modern, London, the Metropolitan Museum of Art, New York (both 2012), and the Museum of Modern Art, New York (2005, 2001, 1999).

Karen Kilimnik
cote d'azure (by Raoul Dufy), 2022 (detail)





Analia Saban

*Woven Horizontal Gradient as Weft
(Top to Bottom, Blue Values), 2024*

Woven acrylic paint and linen thread on panel
204.5 x 174.6 x 5.4 cm | 80 1/2 x 68 3/4 x 2 1/8 inches
MSPM ASA 57627

USD 90,000 (excl. tax)



Analia Saban's singular practice brings together opposing concepts into one work: two and three dimensions, painting and sculpture, digital and analog, industrial and handmade. Her series of woven paintings are no exception. To produce them, Saban weaves linen canvas with "threads" of paint, which she creates by drying thickly painted lines of acrylic into long, pliable strands. Using a Jacquard loom – half of which operates by computer, and half of which requires physical labor – she interlaces the paint with the linen into compositions that hover between representation and abstraction. *Woven Horizontal Gradient as Weft (Top to Bottom, Blue Values)* (2024) develops this series yet further with tonalities that shift between pale blue to a rich ultramarine. Mesmerizing both in their symmetry and for their intricate process, Saban's woven works remain in dialogue with the legacies of minimalist and monochromatic painting (including Agnes Martin, Robert Ryman and South American modernists, such as Hélio Oiticica and Mira Schendel), and at the same time reworks painterly conventions, incorporating elements of craft, design, and everyday materials and industries.

Analia Saban (*1980, Buenos Aires) lives and works in Los Angeles. Solo exhibitions include Modern Art Museum Fort Worth (2019), Qiao Space, Shanghai (2017), Blaffer Art Museum, Houston (2016), and Armory Center for the Arts, Pasadena (2014). Recent group exhibitions include National Gallery of Art, Washington, DC (2024), Los Angeles County Museum of Art (2023), Museum of Modern Art, New York (2023), Sheldon Museum of Art, Lincoln, NE (2022), The Warehouse, Dallas (2022), and Clark Art Institute, Williamstown, MA (2020). Her work has also been featured at Art Safiental 2018: *Horizontal-Vertical* (2018); NGV Triennial at National Gallery of Victoria, Melbourne (2017), and the first *Made in LA* biennial at the Hammer Museum, Los Angeles (2012).

Analia Saban

Woven Horizontal Gradient as Weft (Top to Bottom, Blue Values), 2024 (detail)





Henni Aftan
Band-Aid, 2024
Oil on canvas
50 x 61 cm | 19 3/4 x 24 inches
MSPM HAL 57039
USD 40,000 (excl. tax)



The work of Henni Alftan stems from a deep engagement with the medium of painting, its methods and its histories. Her precise pictures of daily life are intimately familiar and yet remain mysteriously elusive, a result of the artist's careful cropping and economy of means. In devising her compositions, Alftan is interested in how viewers perceive even the simplest lines and dabs of paint, which are inherently abstract, as something recognizable. In *Band-Aid* (2024), her curving, glistening black brushstrokes read immediately as hair; shadows under each lock generate a trompe l'oeil feeling of depth, despite the extreme flatness of the flesh-toned passages beneath them. The rectangular peach bandage, meanwhile, cuts across the canvas and adds an additional feeling of dimensionality. The information Alftan chooses to include or omit offers just enough to create the illusion of narrative while simultaneously dissolving the suggested scene into simple forms and color fields that reveal themselves through close observation.

Henni Alftan (*1979, Helsinki) lives and works in Paris. Institutional group exhibitions include those at Kiasma Museum of Contemporary Art, Helsinki (2023), Los Angeles County Museum of Art, Institute of Contemporary Art, Miami (both 2022), Centre d'Art Contemporain, Perpignan (2021), ENSA Limoges, École Nationale Supérieure d'Art (2020), Kuntzi Museum of Modern Art, Vaasa (2018), Hämeenlinna Art Museum, Finland and Musée des Beaux-Arts de Brest (both 2017), and Amos Anderson Art Museum (2015). Alftan's works are included in the collections of the Helsinki Art Museum, Amos Rex, Helsinki, Institute of Contemporary Art, Miami, Hammer Museum, Los Angeles, Dallas Museum of Art, EMMA Espoo Museum of Modern Art, Finland, and the Kuntzi Museum of Modern Art, Vaasa.

Henni Alftan
Band-Aid, 2024



David Ostrowski

Conclusion, 2024

Acrylic and lacquer on canvas, wood

Diptych, overall: 41 x 61 cm | 16 1/8 x 24 inches (framed)

MSPM DOS 56735

EUR 14,000 (excl. tax)



David Ostrowski

The Moral Life, 2024

Acrylic, lacquer and paper on canvas, wood
101 x 71 cm | 39 3/4 x 28 inches (framed)

MSPM DOS 57547

EUR 25,000 (excl. tax)



Known for his minimalist abstract paintings, David Ostrowski continuously pursues the idea of total reduction in painting in a conscious rejection of painterly codes and traditions. *Conclusion* (2024), from a new series of diptychs, brings this to a head in its title and form. The blue spray-painted line that connects the two canvases exemplifies how he achieves the greatest effect with the most minimal means, creating pictorial tension and at the same time questioning the idea of painting. Recalling a landscape, the blue line breaks apart the monochromatic background, at once emphasizing and negating the painting's flatness. In the artist's owl paintings, including *The Moral Life* (2024), groups of owls are rendered in an array of visual styles. He approaches them like he does his abstractions: as pure shape and form that coalesce through line, gesture and color. With Ostrowski's deft use of layering, overpainting and placement, they seem to be collaged to the work, or to emerge from the background, always bringing attention back to the painting's surface.

David Ostrowski (*1981, Cologne) lives and works in Cologne. His solo exhibition *Parliament* will be on view at Sprüth Magers, New York from June 4, 2024. Other solo exhibitions include Fig., Tokyo and Ramiken, New York (both 2023), Lady Helen, London (2020, with Angharad Williams) Avant-Garde Institute, Warsaw (2020, with Tobias Spichtig), Jir Sandel, Copenhagen and Leeahn Gallery, Seoul (both 2020), Sundogs, Paris and Piece Unique, Cologne (both 2019), Wschód, Warsaw (2018); Halle 9 Kirowwerk, Leipzig and Blueproject Foundation, Barcelona (both 2017), Leopold-Hoesch-Museum, Düren (2016, with Michail Pirgelis), Arken Museum of Modern Art, Copenhagen and Kunstraum Innsbruck (both 2015), Rubell Family Collection, Miami and Fondazione Sandretto Re Rebaudengo, Turin (both 2014). Recent group exhibitions include Standard Oslo and Weiss Falk at XYZcollective, Tokyo (both 2023), Catherine Zeta, Cologne (2022), and Akademie der Künste, Berlin and Fuhrwerkswaage, Cologne (both 2021).

David Ostrowski
The Moral Life, 2024 (detail)





Thea Djordjadze

Untitled, 2024

Wood, plaster, paint

100 x 100 x 3.5 cm | 39 3/8 x 39 3/8 x 1 3/8 inches (framed)

MSPM TDJ 57317

EUR 42,000 (excl. tax)





Thea Djordjadze's paintings exemplify her diverse practice, which concerns itself with the poetics and particularities of space as well as the natural inclinations of her varied materials. Reminiscent of her upbringing in the country of Georgia, where she would spend time coloring maps of the country and its political borders, her paintings are formed from plaster with pigment incorporated into, and onto, their porous surfaces. The gestures, traces and indentations that result from this process give the works a distinctly anthropomorphic, embodied quality. Clearly abstract, works such as *Untitled* (2024) nevertheless invoke the artist's presence and memory with its sweeping movements and fields of lush, evocative colors that recall the early twentieth-century abstractions of such artists as Wassily Kandinsky and Paul Klee. Djordjadze updates this tradition, emphasizing the physical and bodily aspects of her materials.

Thea Djordjadze (*1971, Tbilisi) lives and works in Berlin. Selected solo exhibitions include WIELS, Centre d'Art Contemporain, Brussels (2023), Musée d'Art Moderne et Contemporain (MAMC), Saint-Etienne (2022), Martin-Gropius-Bau, Berlin (2021), Kunst Museum Winterthur (2019), Portikus, Frankfurt am Main (2018), Pinakothek der Moderne, Staatliche Graphische Sammlung, Munich (2017), Secession Wien, Vienna (2016), MoMA PS1, New York (2016), South London Gallery (2015), MIT List Visual Arts Center, Cambridge, MA (2014), Aspen Art Museum (2013), Malmö Konsthall (2012), Kunsthalle Basel (2009) and Kunstverein Nürnberg/Albrecht Dürer Gesellschaft, Nuremberg (2008). In addition, important group exhibitions include Haus Mödrath, Kerpen, Germany (2023), Hamburger Bahnhof, Berlin (2022), Tai Kwun-Centre for Heritage and Arts, Hongkong (2020), Deichtorhallen Hamburg (2019), Triennale di Milano (2017), 56th and 55th Venice Biennale (2015, 2013), Documenta 13, Kassel (2012), and the 5th Berlin Biennale for Contemporary Art (2008).

Thea Djordjadze
Untitled, 2024 (detail)

and now...

ME!!!!!!!

Nora Turato

and now... ME!!!!!!!, 2024

Vitreous enamel on steel

4 parts

242 x 192 x 3 cm | 95 1/4 x 75 5/8 x 1 1/8 inches

MSPM NTU 56993

EUR 55,000 (excl. tax)

and no

ME!!!

Utilizing text as her artistic source material, Nora Turato collates and dissects the cacophonous barrage of information we find ourselves confronted with daily. Funneling appropriated words, fragments and quotes into performances, books, enamel panels, installations, and video works, the artist arrives at captivating incantations that harness the essence and the nonsense of what collectively moves us. Turato's interest in the aesthetic minutiae that influence our understanding of a visual world is underscored by her vitreous enamel panels that employ language both as content and medium. *and now... ME!!!!!!* (2024), a new glossy four-part panel that reflects on today's obsession with authenticity, stems from *pool 6* – her latest installment of anthologies of colloquial speech and found text she compiles from a myriad of sources – through which the artist investigates the mechanisms of the anxiety-driven culture of self-optimization.

Nora Turato (*1991, Zagreb) lives and works in Amsterdam. She headlined Art on The Mart's program with a commissioned work in spring 2024. In April 2024, she performed *pool 6* at the Art Institute Chicago. Her performance, *Cue The Sun*, was commissioned by Performa and premiered in November 2023 during the Performa Biennial 2023 in New York. Recent solo exhibitions include Museum of Modern Art, New York (2022), Secession, Vienna (2021), Centre Pompidou, Paris, MGLC: International Centre of Graphic Arts, Ljubljana, and Sammlung Philara, Dusseldorf (all 2020), Serralves Museum of Contemporary Art, Porto (2019), Kunstmuseum Liechtenstein (2019), and Beursschouwburg, Brussels (2019).

Nora Turato
and now... ME!!!!!!, 2024 (detail)



and now...

ME!!!!!!



Thomas Scheibitz

Window, 2024

Oil, vinyl and pigment marker on canvas

180 x 160 cm | 70 7/8 x 63 inches

MSPM TSC 57727

EUR 68,000 (excl. tax)



Though his conceptual practice often draws on an archive of found images and art historical references, Scheibitz explores the boundaries of universality and invention, creating works that are defined by their visual ambiguity. Informed by the codes and systems that structure both the world and our understanding of it, the artist has developed a distinct and singular visual language at constant play between figuration and abstraction. He combines highly varied imagery according to formal and associative similarity. In a process that reduces and reformulates legible figuration until it obtains the character of an abstraction, each element becomes autonomous and self-contained. His latest work *Window* (2024) displays painterly fluorescent areas next to black slopes and peaks rendered with graphic precision, emphasizing the idea that we are dealing with a surrogate of nature. Scheibitz's title, together with the work's composition, offer a striking example of his investigations into the reciprocal relationship between visual and linguistic information.

Thomas Scheibitz (*1968, Radeberg) lives and works in Berlin. Selected solo exhibitions include Sprüth Magers London (2021), Museum Berggruen, Nationalgalerie – Staatliche Museen zu Berlin (2019), KINDL, Berlin (2018), Kunstmuseum Bonn (2018), Baltic Centre for Contemporary Art, Gateshead (2013), MMK, Frankfurt (2012), Collezione Maramotti, Reggio Emilia (2011), Museo de Arte de São Paulo (2010), Camden Arts Centre, London (2008), MUDAM, Luxembourg (2008), IMMA, Dublin (2007), Centre d'Art Contemporain, Geneva (2004), Stedelijk Museum, Amsterdam (2001) and Kunstmuseum Winterthur (2001). Thomas Scheibitz represented Germany at the 51st Venice Biennale in 2005.

Thomas Scheibitz
Window, 2024 (detail)





Pamela Rosenkranz

Healer Scrolls (The Orchard), 2024

Pigment print, kirigami cut paper, tension, watercolor
and perspex frame

42 x 29.7 cm | 16 1/2 x 11 3/4 inches

42 x 29.7 x 4 cm | 16 1/2 x 11 3/4 x 1 5/8 inches (framed)

MSPM PRO 57395

CHF 12,000 (excl. tax)



Pamela Rosenkranz

Healer Scrolls (Pine Woods), 2024

Pigment print, kirigami cut paper, tension, watercolor
and perspex frame

59.8 x 41.7 cm | 23 1/2 x 16 3/8 inches

60.2 x 42.7 x 5.4 cm | 23 3/4 x 16 7/8 x 2 1/8 inches (framed)

MSPM PRO 52589

CHF 16,000 (excl. tax)



The practice of Pamela Rosenkranz encompasses sculpture, video, installation and painting and explores the unexpected connections between objects and ideas. Recalling Rosenkranz's Healer – a robotic snake with reflective kirigami skin – the artist's recent body of works on paper, Healer Scrolls, continues her inquiry into the archaic image of the serpent. *Healer Scrolls (Pine Woods)* and *Healer Scrolls (The Orchard)* (both 2024) draw on ancient kirigami cuts and folds to evoke a pattern that resembles the scales of a snake, playing with age-old assumptions and deep-seated evolutionary fears. Adding another layer of intrigue, the titles reference both the historic rolls of paper used to store information and the movement needed to navigate the internet's sheer endless wealth of knowledge.

Pamela Rosenkranz (*1979, Uri, Switzerland) lives and works in Zurich. Selected solo exhibitions include the High Line, New York (2023–24), Kunsthau Bregenz (2021), Kreuzgang Fraumünster, Zurich (2018), GAMeC, Bergamo (2017), Fondazione Prada, Milan (2017), Kunsthalle Basel (2012), Centre d'Art Contemporain, Geneva (2010) and the Swiss Institute, Venice (2009). Rosenkranz's project *Our Product* was selected for the Swiss Pavilion at the 56th Venice Biennale in 2015. Other major international group exhibitions include the Okayama Art Summit (2019) and the 15th Biennale de Lyon (2019). Recent group shows were held at Deste Foundation, Hydra (2023), Kunstmuseum Winterthur and MIT List Visual Arts Center, Cambridge (both 2022), Schinkel Pavillon, Berlin, and Institute of Contemporary Art, Los Angeles (both 2021), Sharjah Art Foundation, Sharjah (2020), MMK – Museum für Moderne Kunst, Frankfurt am Main and Centre Georges Pompidou, Paris (all 2019).

Pamela Rosenkranz
Healer Scrolls (Pine Woods), 2024 (detail)





Astrid Klein

Untitled (la tentation le plus dangereuse...), 1979

Photowork

175.5 x 124 cm | 69 x 48 7/8 inches

188 x 137.5 x 5 cm | 74 x 54 1/8 x 2 inches (framed)

Edition 3 of 3 + 1 AP

MSPM AKL 35120

EUR 45,000 (excl. tax)



Astrid Klein, one of Germany's most distinguished conceptual artists, has played a crucial role as a European counterpart to the American Pictures Generation since the late 1970s and is considered a female pioneer of large-scale photography. In her multilayered works, she combines artistic source material drawn from philosophy, literature, political discourse, and film – particularly European New Wave cinema – to establish fresh links of meaning. A striking example from one of her historical bodies of work, *Untitled (la tentation le plus dangereuse...)* (1979) features two images of Brigitte Bardot, taken from film magazines, both confronting the viewer in gaze or posture. As is characteristic in Klein's work, Bardot is distinguished by her sensual femininity and erotic appeal, but also for playing sexually emancipated characters with inner strength. Visible in the text at the lower right, the letter X has been a recurring symbol in Klein's work from the start, expressing the pictorial nature of language within its manifold meaning, as it stands for underlining, crossing out, a placeholder or, through its visual association with a cross-stitch, for the principle of montage.

Astrid Klein (*1951, Cologne) lives and works in Cologne. Recent solo exhibitions include include Fuhrwerkswaage, Cologne (2023), Sammlung Falckenberg, Deichtorhallen Hamburg (2018), The Renaissance Society, Chicago (2017), KW Institute for Contemporary Art, Berlin (2005), Contemporary Art Center, Vilnius (2003), Hamburger Bahnhof, Berlin (2002), Neues Museum, Nuremberg (2001), Kunsthalle Bielefeld (1989), traveling exhibition by the Kestnergesellschaft, Hanover; ICA, London; Vienna Secession and Forum Stadtpark, Graz (all 1989), and the Museum of Contemporary Art, Seoul (1981). Klein participated in the 14th Sharjah Biennial (2019), Documenta 8 (1987), and the 42nd Venice Biennale (1986). Her works are in collections such as San Francisco Museum of Modern Art, Tate, National Museum of Art Osaka and Museum Ludwig, Cologne.

Astrid Klein
Untitled (la tentation le plus dangereuse...), 1979 (detail)



la tentation le ..
plus d'xxx a rien
ne ressembler xxx
xxxxxx a rien



Sprüth Magers



Kaari Upson

My Mom Drinks Pepsi, 2016

Aluminum and stainless steel

83.8 x 59.4 x 13.7 cm | 33 x 23 3/8 x 5 3/8 inches

MSPM KUP 50179

USD 60,000 (excl. tax)



The late Kaari Upson's work in sculpture, painting, drawing, and video took as its subject the darker aspects of human relationships. It regularly referenced the body, including its malleable form, its powers and its frailties. From 2014 to 2016, Upson worked with the form of the Pepsi can in a nod to a memory of a particular sound made by her mother as part of her daily routine: each afternoon, she would open a can of Pepsi and take a sip, followed by a contented "Ahhh." Upson remembered this sound with an element of disgust toward her mother's indulgence, a feeling that materializes in the shadowy, aluminum-cast cans that Upson combined into totemic, architectural forms. In *My Mom Drinks Pepsi* (2016), Upson stacked the cans into a stair-like form that connects the wall to the floor. The sculpture's stark minimalism is complicated by the branded Pepsi cans, infusing the work with references to consumerism, consumption and pleasure.

Kaari Upson
My Mom Drinks Pepsi, 2016 (detail)



Kaari Upson

INSIDE/OUT (1 Gallon Bucket w/ Gypsum), 2015
Urethane, pigment and aluminum
59.5 x 37 x 62 cm | 23 3/8 x 14 5/8 x 24 3/8 inches
MSPM KUP 34277
USD 60,000 (excl. tax)



Working across media for nearly two decades, Kaari Upson examined the lines between the self and the other, as well as our intimate psychological connections to the spaces we inhabit. Upson's sculptures often rework commonplace domestic objects – buckets, mattresses, sofas, rugs, fireplaces, Pepsi cans – into totems that exude intense power and suggest complex personal histories. In *INSIDE/OUT (1 Gallon Bucket w/ Gypsum)* (2015), a sagging, cylindrical form extends from the wall like an otherworldly appendage, painted in pale purple, peach and blue. Its form is generated by a classic 5-gallon bucket sold at hardware stores such as Home Depot and synonymous with American home (and life) improvement. Upson casts both the object's interior and exterior, producing a "skin" that is pulled out from the bucket, doubling its form to uncanny effect. As in all her sculptural work, metaphors related to the body and its psychic inner life abound.

Kaari Upson (1970–2021). Solo shows and presentations include Hammer Museum, Los Angeles (2023, 2007), Deste Foundation, Athens (2022), Kunsthalle Basel (2019), Kunstverein Hannover (2019), and New Museum, New York (2017). Recent group exhibitions include Centre d'Art Contemporain, Geneva (2023), Nottingham Contemporary (2022), San Francisco Museum of Modern Art (2022), Cleveland Museum of Art (2021), Louisiana Museum of Modern Art, Humlebæk, Denmark (2021), Walker Art Center, Minneapolis (2020), Museum of Contemporary Art, Los Angeles (2019, 2013, 2011), Marta Herford Museum, Herford, Germany (2018), 15th Istanbul Biennial (2017), and the 2017 Whitney Biennial. In 2019 and 2022, Upson's work was featured in the 58th and 59th Venice Biennales.

Kaari Upson
INSIDE/OUT (1 Gallon Bucket w/ Gypsum), 2015

Berlin

Oranienburger Straße 18

territory

Mire Lee, Liu Yujia, Gala Porras-Kim,
Tan Jing, Zhang Ruyi
April–July

Oliver Bak

September–October

London

7A Grafton Street

Marilyn Lerner

The Journey's The Thing
April–July

John Baldessari

Ahmedabad 1992
May–July

Gary Hume

September – October

Anthony McCall

Raised Voices
September – October

Los Angeles

5900 Wilshire Boulevard

Gretchen Bender

The Perversion of the Visual
May–August

Otto Piene

The Proliferation of the Sun
May– August

New York

22 East 80th Street

David Ostrowski

Parliament
June–July

Jenny Holzer

FULL OF JOY
September – October

Hanne Darboven

Welttheater

Herbert Foundation, Loods, Ghent
Through July 28, 2024

Thomas Demand

The Stutter of History

Museum of Fine Arts, Houston
June 30–September 15, 2024

Cao Fei

Meta-Mentary

Städtische Galerie im Lenbachhaus,
Munich
Through September 8, 2024

Sylvie Fleury

Yes to All

Kunsthal Rotterdam
Through September 8, 2024

Gilbert & George

Pink Elephants

Herbert Foundation, Loods, Ghent
Through July 28, 2024

Nancy Holt

Circles of Light

Gropius Bau, Berlin
Through July 21, 2024

Jenny Holzer

Light Line

Solomon R. Guggenheim Museum
and Foundation, New York
Through September 29, 2024

Anne Imhof

Kunsthaus Bregenz

Kunsthaus Bregenz
June 8 – September 22, 2024

Robert Irwin

Judd Foundation, New York
Through August 31, 2024

Anthony McCall

Split Second

Museo Guggenheim, Bilbao
June 20–October 11, 2024

Solid Light

Tate Modern, London
June 26, 2024 – April 27, 2025

Senga Nengudi

Dia Beacon, New York
Through February 28, 2025

Pamela Rosenkranz

Old Tree

The High Line, New York
Through September 27, 2024

Ed Ruscha

ED RUSCHA / NOW THEN

Los Angeles County Museum of Art
Through October 6, 2024

Cindy Sherman

Early Works

Museum of Cycladic Art, Athens
May 30 – November 4, 2024

Stephen Shore

Vehicular & Vernacular

Fondation Henri Cartier-Bresson,
Paris
June 1 – September 15, 2024

Frank Stella

Jacksonville Stacked Stars
Museum of Contemporary Art,
Jacksonville
Through August 18, 2024

Rosemarie Trockel

Being Art Museum, Shanghai
Through June 30, 2024

Kara Walker

*Fortuna and the Immortality Garden
(Machine) / A Respite for the Weary
Time-Traveler. / Featuring a Rite of
Ancient Intelligence Carried out by
The Gardeners / Toward the Con-
tinued Improvement of the Human
Specious / by Kara E-Walker.*
SFMOMA, San Francisco
July 1, 2024–May 31, 2026

John Waters

Pope of Trash
Academy Museum of Motion Pictures,
Los Angeles
Through August 4, 2024