

**Art Basel Paris 2024**

October 18–20, 2024

Private View: October 16–17, 2024

Booth: A22

**Henni Alftan**

**Oliver Bak**

**John Baldessari**

**Bernd & Hilla Becher**

**George Condo**

**Thomas Demand**

**Lucy Dodd**

**Sylvie Fleury**

**Cyprien Gaillard**

**Andreas Gursky**

**Jenny Holzer**

**Anne Imhof**

**Barbara Kruger**

**Louise Lawler**

**Mire Lee**

**Pamela Rosenkranz**

**Ed Ruscha**

**Salvo**

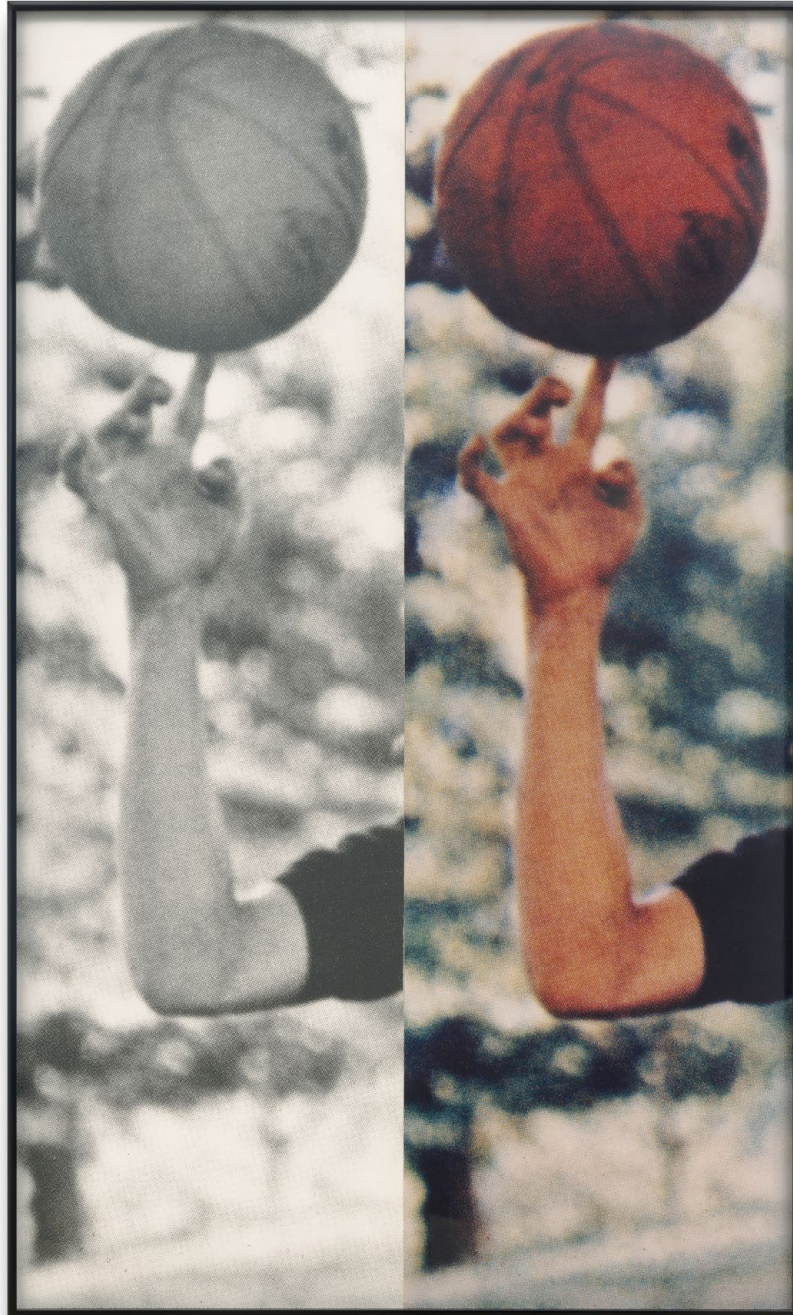
**Martine Syms**

**Rosemarie Trockel**

**Nora Turato**

**Kaari Upson**

**Kara Walker**



**John Baldessari**

*Two Basketballs (Balanced)*, 1990

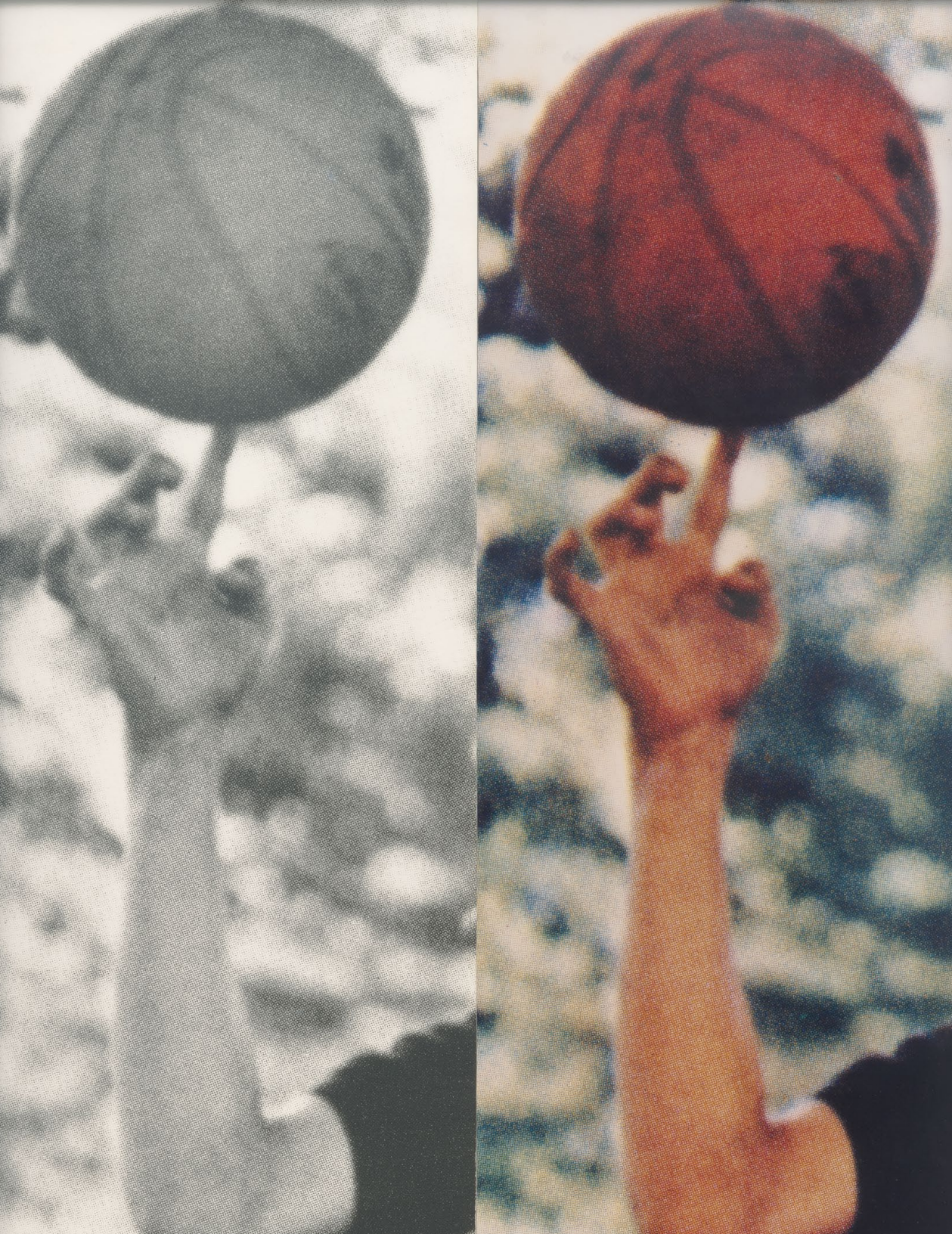
One black-and-white photograph, one color photograph

Overall: 101.6 x 61 cm | 40 x 24 inches

102.2 x 61.6 x 3.5 cm | 40 1/4 x 24 1/4 x 1 3/8 inches (framed)

MSPM JBA 39582

USD 375,000 (excl. tax)



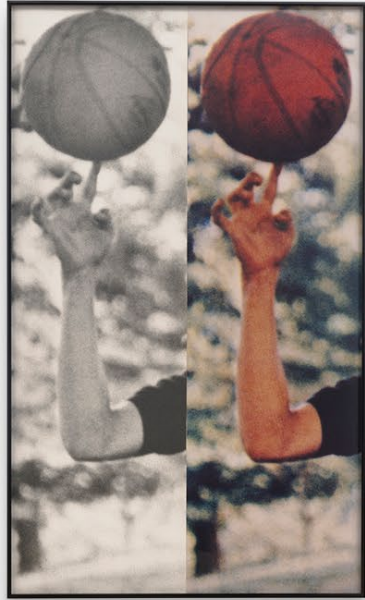
John Baldessari was a pioneer of American conceptual art who continually challenged the clichés and expectations that shape how we understand works of art. *Two Basketballs (Balanced)* (1990) illustrates his intelligent approach to found imagery, which he regularly cropped, manipulated, and re-contextualized in order to generate thought-provoking – and often humorous – works. Two panels repeat a photographic fragment featuring a forearm skillfully balancing a basketball; one image is black-and-white, the other in color, and together they create an even, “balanced” composition, as the title’s wordplay suggests. By focusing on the balls’ circular forms, Baldessari is no doubt quoting and poking fun at his well-known practice of covering people’s faces with colorful dots (often orange ones), which he first developed in the 1980s in order to bring attention to the in-between spaces around us that so often go ignored.

*Ahmedabad 1992*, a solo exhibition of Baldessari’s works from his time in India, is currently on view at Sprüth Magers, Berlin, through November 2.

John Baldessari (1932–2020) lived and worked in Venice, CA. Selected solo exhibitions include Fundación Malba– Museo de Arte Latinoamericano de Buenos Aires (2024), 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), Tate Modern, London (2009), MACBA Museum of Contemporary Art of 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 V and VII (1972; 1982), and the Carnegie International (1985–86).

**John Baldessari**

*Two Basketballs (Balanced)*, 1990 (detail)





**Anne Imhof**

*Untitled (Goatling)*, 2024

Bronze

62.5 x 49.5 x 12 cm | 24 5/8 x 19 1/2 x 4 3/4 inches

Edition 1 of 3 + 1AP

MSPM AIM 60489

Price upon request



Anne Imhof is known primarily for her enduring performances and spectral paintings, yet her artistic practice originates in her drawings which are frequently characterized by a keen interest in the human body. Imhof's most recent works transform this ongoing drawing practice into sculptural, patinated bronze reliefs, a new medium for the artist. *Untitled (Goatling)* (2024) is an embodied and eternalized drawing with a seductively smooth surface. Its tightly cropped view of androgynous figures with intertwining limbs suggests an embrace affectionate and violent at the same time – especially evident in the lifeless figure of a goat kid held close to the chest of a faceless character. Expanding on themes of melancholy and allegory that are present in many of Imhof's works, the work is an exploration of personal history and imagined narratives.

Anne Imhof (\*1978, Gießen, Germany) lives and works in Berlin and Los Angeles. Selected solo exhibitions include Kunsthau Bregenz (2024), Stedelijk Museum, Amsterdam (2022), Palais de Tokyo, Paris (2021), Tate Modern, London (2019), Hamburger Bahnhof – Nationalgalerie der Gegenwart, 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 Museum für Moderne Kunst, Frankfurt am Main (2014). In 2017, Imhof was awarded the Golden Lion at La Biennale di Venezia.

**Anne Imhof**  
*Untitled (Goatling)*, 2024



**George Condo**  
*Multicolored Young Woman, 2024*  
Oil on linen  
172.7 x 152.4 cm | 68 x 60 inches  
MSPM GCO 60453  
USD 1.950,000 (excl. tax)



Occupying one of the central positions in the landscape of American painting for the past forty years, George Condo creates works that bridge an array of aesthetic gestures, moods, and influences from fields such as art history, music, philosophy, and popular culture. Condo's *Multicolored Young Woman* (2024) exemplifies his unique, and utterly recognizable, pictorial language: thick, bold lines fragment the face of a young woman, whose wide, asymmetrical eyes stare eagerly back at the viewer. Condo's colorful fragmentation constructs a plurality of simultaneous emotional states, an approach the artist refers to as "psychological Cubism." The gaze of this young woman is both gentle and confrontational. In one fragment, she seems to smile and, in the adjoining fragment, to snarl, alternating between an expressed openness to the world in front of her and complete disconnect from it. Through such fragmentation, Condo is able to concurrently question the logic of our exterior world and portray the complexity of our interior lives.

George Condo (\*1957, Concord, NH) lives in New York. Selected solo exhibitions include DESTE Foundation for Contemporary Art, Hydra, Greece (2024), Nouveau Musée National de Monaco – Villa Paloma, The Morgan Library & Museum, New York (both 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, Boijmans Van Beuningen, Rotterdam (both 2011), Schirn Kunsthalle, Frankfurt (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 Young Woman*, 2024 (detail)







**Kaari Upton**  
*Hommelette*, 2017/2020  
Urethane and pigment  
24 parts  
Each: ca. 27.9 x 15.2 x 15.2 cm | 11 x 6 x 6 inches  
Overall dimensions variable  
MSPM KUP 30998  
USD 120,000 (excl. tax)



Before her death in 2021, the Los Angeles-based artist Kaari Upson produced a groundbreaking body of work that examined our psychological connections to the spaces we inhabit. Her sculptures target viewers' emotional comfort zones, confronting them with visceral and affecting evocations of memory and loss. *Hommelette* (2017/2020) was first exhibited at the 2017 Istanbul Biennial and repainted by the artist in 2020. Installed in a new configuration each time it is exhibited, the work illustrates Upson's practice of casting commonplace domestic objects – in this case a paper towel roll, which is replicated twenty-four times, each one unique and distinct, painted in a rich array of colorful pigments. The title comes from the French philosopher Lacan (a frequent reference point for Upson) combining the French word “homme” and “omelette,” and referring to an imaginary bodily organ related to the libido. Paper towels are lowly objects used to pick up our daily messes, but in Upson's hands they take on uncanny, even poetic characteristics as they arch, crumple and bend toward one another, creating metaphors for how bodies interact.

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 Museum of Contemporary Art, San Diego (2024), Hessel Museum of Art, Annandale-on-Hudson, NY (2024), Centre d'Art Contemporain Genève (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**  
*Hommelette*, 2017/2020 (detail)



**Barbara Kruger**


*Untitled (Winner loser), 2024*

Digital print on vinyl

213.4 x 213.4 x 6.5 cm | 84 x 84 x 2 5/8 inches

MSPM BKR 54086

USD 450,000 (excl. tax)



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 (Winner loser)* (2024) is part of Kruger's new body of textual wall works that grapple with our current dystopian reality. In a large-scale digital print on vinyl, Kruger sets the word "WINNER" against its antonym "LOSER" in her usual bold font. Rendered in fading shades of gray, the opposites connect to the world's ongoing cycle of war, power abuse, brutality and subjugation. Activating the space and playing with the seductive visual effects of three-dimensionality, the work 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. In November, Kruger will present her work in a solo exhibition at ARoS Art Museum, Aarhus. 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), Kunsthhaus Bregenz (2013), Schirn Kunsthalle, Frankfurt (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 (Winner loser)*, 2024 (detail)

WINNER  
LOSER





**Ed Ruscha**

*San Diego to Columbia, 2000*

Acrylic on paper

76.2 x 101.9 cm | 30 x 40 1/8 inches

83.9 x 109.5 | 33 x 43 inches (framed)

MSPM ERU 36808

USD 300,000 (excl. tax)



One of the most internationally celebrated figures in American contemporary art, Ed Ruscha has been casting his eye across the landscapes of the American west for over sixty years, creating iconic images of gas stations, signage, mountains, flags and other indelible American vernacular forms. Drawing has remained a crucial part of his practice since his early years of study in art and graphic design. In *San Diego to Columbia* (2000), Ruscha uses a technique akin to stippling – the application of dots to create illusions of shape and texture – using sprays of black acrylic paint, which generate parallel diagonal lines that cut deliberately across the page. Like roads on a map, these are labeled SAN DIEGO, LITTLE ROCK and COLUMBIA, pinpointing cities that stretch in a nearly straight line across the United States, from the West Coast to the Midwest to the East. Ruscha himself came from the midwestern states of Nebraska and Oklahoma (not too far from Little Rock, Arkansas), and despite living in California since the late 1950s, has always identified with his middle-American roots.

Ed Ruscha (\*1937, Omaha, NE) lives and works in Los Angeles. Recent solo exhibitions include Los Angeles County Museum of Art (2024), Museum of Modern Art, New York (2023), Oklahoma Contemporary, Oklahoma City (2021), Sonoma Valley Museum of Art (2021), Blanton Museum of Art, Austin (2020), Secession, Vienna (2019), National Gallery, London (2018), Louisiana Museum of Modern Art, Humlebaek (2018), KODE Art Museum and Composer Homes, Bergen (2018), and de Young Museum, San Francisco (2016). His work has been the subject of numerous museum retrospectives since the 1980s and has been included in hundreds of group exhibitions since the 1960s. Ruscha also represented the United States at the 51st Venice Biennale in 2005.

**Ed Ruscha**

*San Diego to Columbia, 2000 (detail)*







**Salvo**

*Una sera*, 1990

Oil on canvas

60 x 50 cm | 23 5/8 x 19 3/4 inches (unframed)

MSPM SA 60675

USD 220,000 (excl. tax)

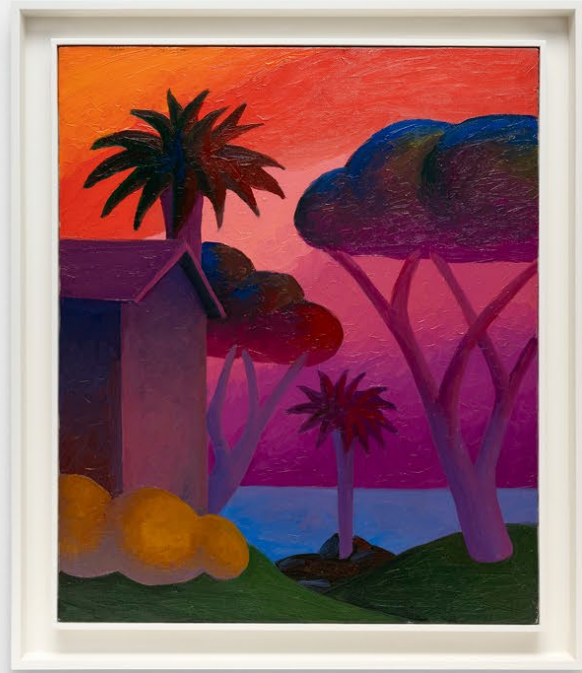


Salvo, one of Italy's most notable painters of the later 20th and 21st centuries, began his career in the 1960s, surrounded by the dialogues of Arte Povera with artists such as Mario Merz, Giuseppe Penone and Alighiero Boetti. His conceptual practice shifted dramatically in 1973, when he turned decisively 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. *Una sera* (1990) is typical of Salvo's landscapes and cityscapes, which capture the specifics of his native country, and often Sicily in particular. Through the branches of palm trees and stone pines, we see the placid blue-purple waters of the Mediterranean Sea, as well as an evening ("una sera") sunset that moves from deep magenta to fiery orange. Salvo was renowned for his sumptuous light effects; together with his frequent references to seasons and times of day in his titles, his paintings invariably evoke dreamlike narratives and the passage of time.

An exhibition pairing the work of Salvo and Andreas Schulze will open at Sprüth Magers, London, in November 2024, as will a major retrospective at Pinacoteca Agnelli, Turin, entitled *Arrivare in tempo [Arriving on time]*, on view through May 2025.

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), Galleria d'Arte Moderna e Contemporanea, 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**  
*Una sera*, 1990 (detail)





**Thomas Demand**

*Daily #02, 2008*

Dye transfer print, framed

85 x 66.7 cm | 33 1/2 x 36 1/4 inches

93 x 74.7 x 5.2 cm | 36 5/8 x 29 3/8 x 2 inches (framed)

Edition 3 of 6

MSPM TDE 16994

EUR 40,000 (excl. tax)

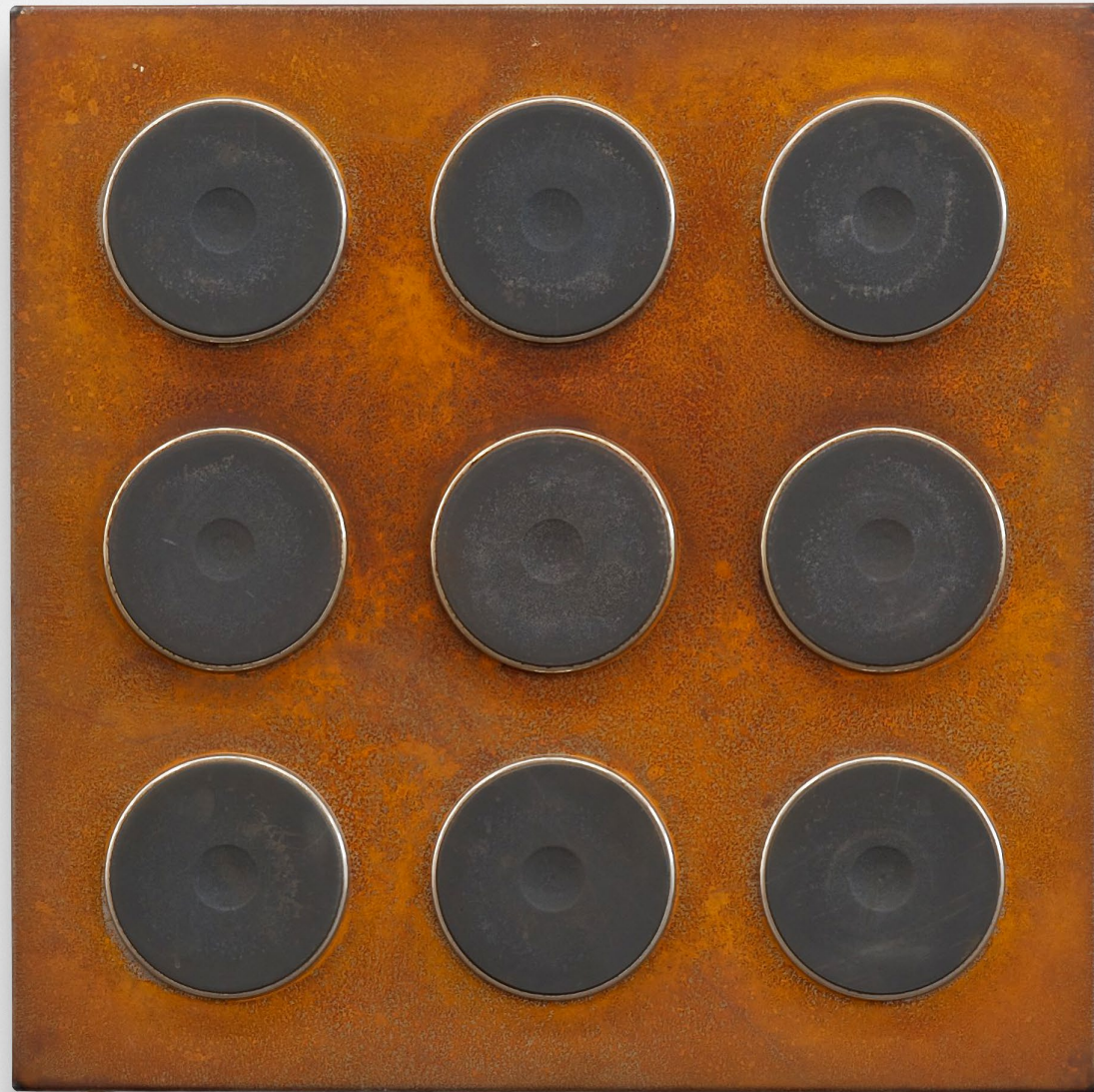


Thomas Demand's meticulous, large-scale models contemplate the typical spaces and scenes that we encounter on a daily basis. For his *Dailies*, a series he began in 2008, Demand converts everyday moments, such as a damaged office ceiling or a sponge left on the bathtub rim, that he captures on his phone into sculptures rendered in paper – a material as universal as the subjects depicted. *Daily #02* (2008) painstakingly recreates remarkably realistic cigarette butts extinguished in the sand of an ashtray. A closer look reveals the sand to be a thin sheet, subtly indicating that this image is, in fact, a remodeling of reality. Demand's pared-down aesthetic renders quotidian, even trivial, scenes remarkable; each *Daily* requires only a few elements to produce a vivid photograph that displays allure in the mundane and mystery in the ordinary.

Thomas Demand (\*1964, Munich) lives in Berlin. Demand is the subject of a major touring retrospective, *The Stutter of History*, which has been exhibited at UCCA Edge, Shanghai (2022), Jeu de Paume, Paris (2023), Israel Museum, Jerusalem (2023–24), and Museum of Fine Arts, Houston (2024). The next iteration will take place at Taipei Fine Arts Museum in 2025. 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), Kunsthaus Bregenz (2004), Louisiana Museum of Modern Art, Humlebæk (2003) and Castello di Rivoli, Turin (2002).

**Thomas Demand**  
*Daily #02*, 2008 (detail)





**Rosemarie Trockel**

*Untitled*, 2000

Steel, 9 hot plates, electrical connection

70 x 70 x 11.3 cm | 27 5/8 x 27 5/8 x 4 1/2 inches

MSPM RTR 01256

EUR 600,000 (excl. tax)





Rosemarie Trockel's work is noted for its range of subversive strategies, often referencing the domestic labor historically associated with women. Among her recurring symbols is the stovetop, which she has incorporated into her work since the 1980s. Utilizing both the material and motif of hot plates, Trockel creates sculptures and wall-mounted paintings in numerous variations that engage with the gendered associations of domesticity. These pieces are based on conventional electric stoves from the era that featured multiple burners on a metal surface. *Untitled* (2000) comprises a rusted steel box with nine hot plates attached to an electrical source radiating heat. It is a rare sensory work in the artist's oeuvre and one of only two sculptures that emit heat. Trockel's witty rethinking of works such as Richard Serra's vertical plates directs our attention to all the values and associations adhering to material.

Rosemarie Trockel (\*1952, Schwerte, Germany) lives and works in Berlin. Solo exhibitions include MMK – Museum für Moderne Kunst, Frankfurt (2022–23), Moderna Museet Malmö (2018–19), Pinacoteca Giovanni e Marella Agnelli in Torino (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, 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**  
*Untitled*, 2000 (detail)



**Louise Lawler**

*Andy in L.A. (adjusted to fit)*, 2004/2016

Adhesive wall material

Dimensions variable to match proportions of a given wall at any scale determined by exhibitor

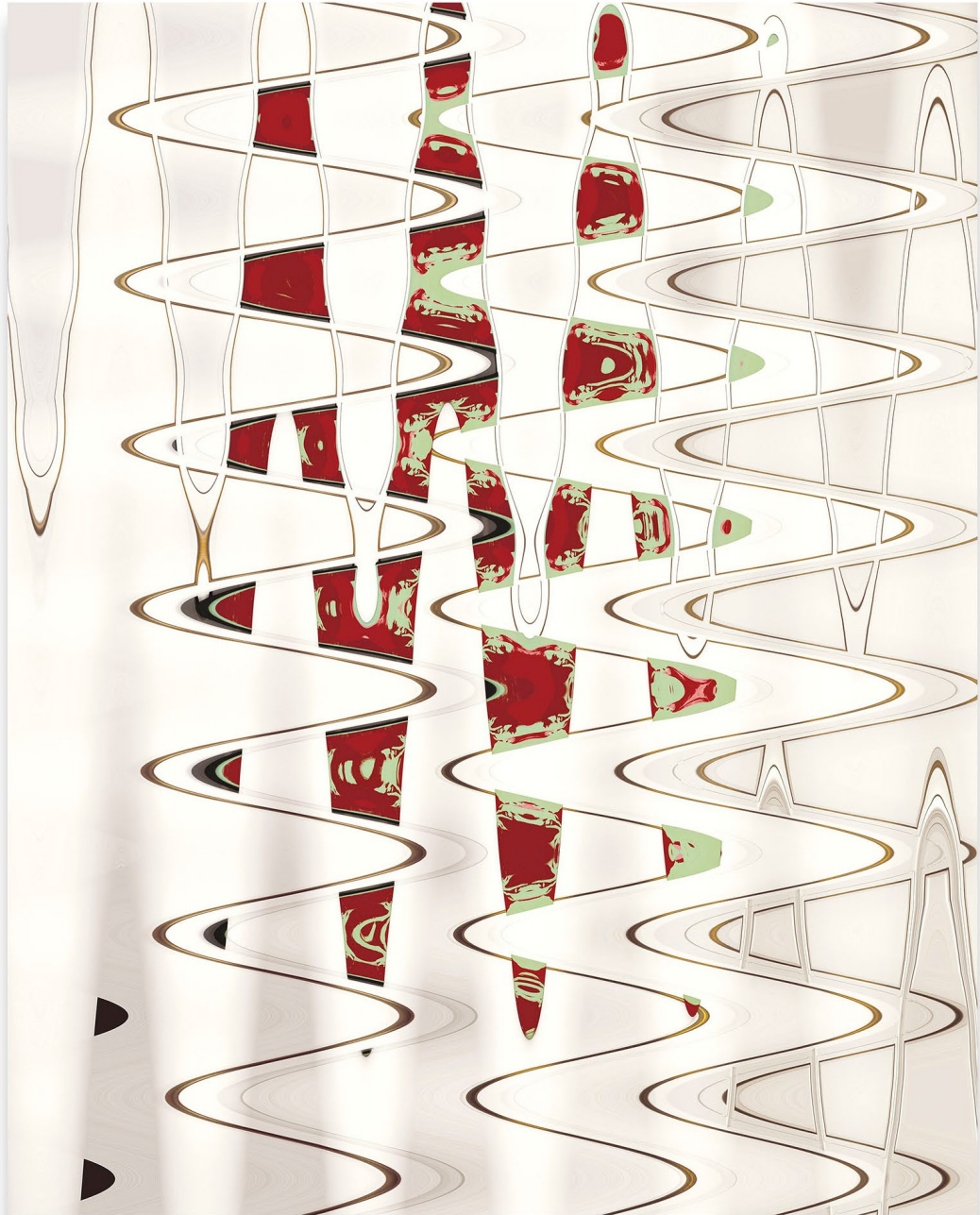
Edition 1 of 1 + 1 AP

MSPM LLA 28119

USD 175,000 (excl. tax)



*Eau de Cologne*, installation view, Sprüth Magers, Los Angeles, 2016



**Louise Lawler**

*Andy in L.A. (distorted for the times, three)*, 2004/2016/2019/2020

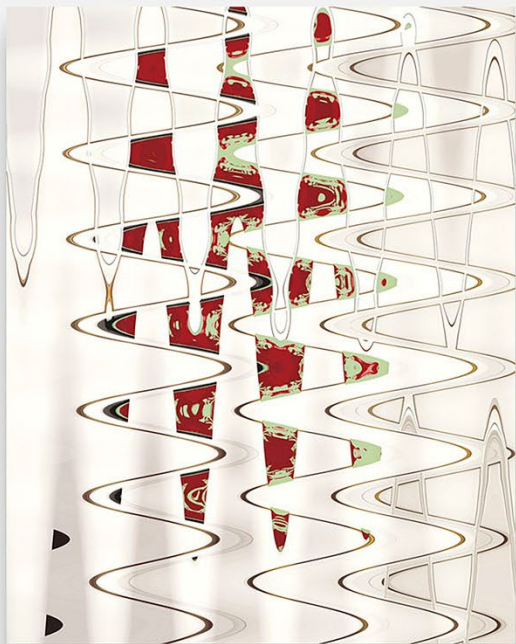
Chromogenic color print on museum box

114.3 x 91.4 cm | 45 x 36 inches

Edition 3 of 5 + 1 AP

MSPM LLA 40796

USD 40,000 (excl. tax)



Photographs of artwork created by other artists have been the subject matter of Lawler's oeuvre since the late 1970s. The artist's practice involves complex photographic investigations of often overlooked or tacitly aesthetic forms of art experiences in museums, collections, auction houses or storage depots. Lawler's work analyzes the conditions of exhibiting and the fate of objects – the "life" of the photographed artworks. It shows how their meaning changes with respective environments and forms of presentation and documents the market's growing influence on developments in the art system. This restating of artworks also includes a take on her own works, transferring them to different formats or distorting them. For her *adjusted to fit* works that she began in 2011, Lawler re-presents the original image by permitting it to be digitally altered for each installation, stretching it to match the aspect ratio of a given wall. Its shape, size and position are out of the artist's hands and are determined instead by the institution or collector displaying them, indicating the numerous influences on the procedures of presentation and reception. In 2017, she also began applying digital filters to distort selected images. *Andy in L.A. (adjusted to fit)* and *Andy in L.A. (distorted for the times, three)* show these two procedures of her conceptual approach. In both of these works, Lawler returned to her 2004 photograph *Andy in L.A.*, which shows a self-portrait by Andy Warhol in a Los Angeles private collection. Lawler's well-known photograph is either stretched to match the proportions of a given wall or warped, with wavy lines adding an abstract and disorienting effect and pointing toward the image's fluid state captured just before it dissolves completely.

Louise Lawler (\*1947, New York) lives and works in New York. Solo exhibitions include Collection Lambert, Avignon (2023), 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**

*Andy in L.A. (distorted for the times, three)*, 2004/2016/2019/2020



**Oliver Bak**  
*Satyr*, 2024  
Oil and wax on canvas  
87 x 66 cm | 34 1/4 x 26 inches  
89.5 x 68.5 cm | 35 1/4 x 27 inches (framed)  
MSPM OBA 57190  
EUR 15,000 (excl. tax)



The mystical scenes of painter Oliver Bak unite the spirits of the past and present. Drawing from fiction and fact, mythology and life, and the tangible and the subconscious, he constructs enigmatic narratives that amalgamate fragments of reality. Bak's pictorial worlds are propelled by constant synthesis and anchored in a deep understanding of the medium's history. His *Satyr* (2024) is summoned from layers and layers of dark blues, violets and rusty browns. The hybrid creature – half man, half beast – is considered a companion of Dionysus, the god who combines opposites: creation and destruction, ecstasy and terror, life and death. A painterly exploration of Dionysian tension, the figure drifts in and out of vision, shifting between playful beauty and nebulous danger. The presence of pentimento, traces of the ghosts of past iterations, adds to the sense we are dealing with an apparition from the depths of ancient imagination.

*Ghost Driver, or The Crowned Anarchist*, Oliver Bak's first exhibition with Sprüth Magers and his debut show in Germany, is currently on view at the Berlin gallery through November 2.

Oliver Bak (\*1992, Copenhagen) lives and works in Copenhagen. Recent solo exhibitions include *Caves in the Sky*, Cassius & Co, London (2023) and *Sick with Bloom*, ADZ, Lisbon (2022).

**Oliver Bak**  
*Satyr*, 2024 (detail)







**Cyprien Gaillard**

*Gate*, 2013

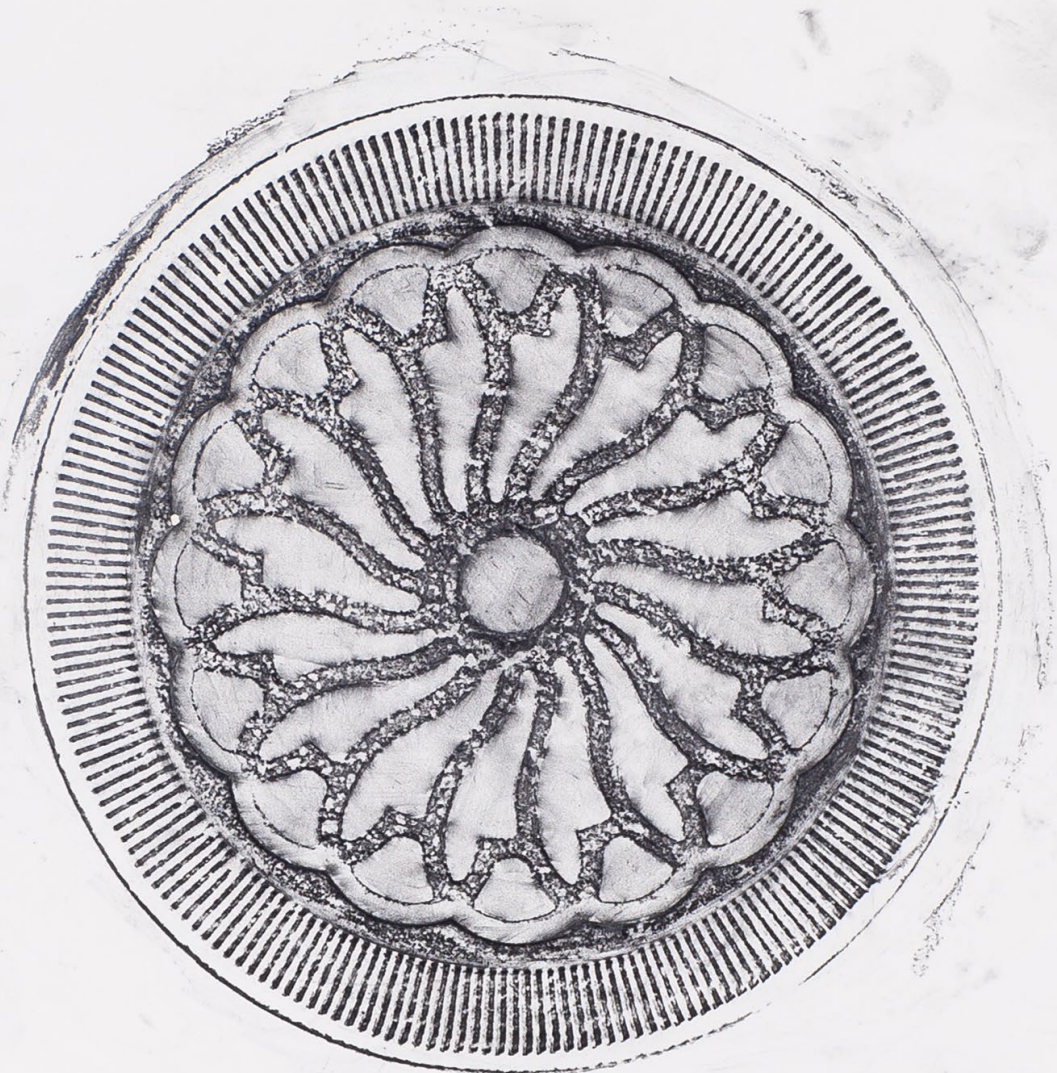
Graphite on paper

150 x 150 cm | 59 x 59 inches

153.5 x 153.5 cm | 60 3/8 x 60 3/8 inches (framed)

MSPM CGA 22037

EUR 35,000 (excl. tax)



Cyprien Gaillard's practice explores geographical sites and psychological states, addressing the relationship between architecture and nature, evolution and erosion. Gaillard's *GATES* are a series of frottages first presented at MoMA PS1, New York, in 2013. These large graphite works on paper are imprinted with the patterned surfaces of manhole covers that the artist encountered along roads and sidewalks across the world. A ubiquitous element of urban infrastructure, the manhole cover serves as a threshold to the underground world of sewers, gutters and drains necessary to the function of all cities. As Gaillard rubs the *GATES* into existence, picking up the individual designs and text forms of each cover, he makes visible what often goes unnoticed and creates a unifying element between cross-continental locales as diverse as Los Angeles and India. The *GATES* thus act as thresholds between the urban fabric and its dark underground.

Cyprien Gaillard (\*1980, Paris) lives and works in Berlin and New York. Selected solo exhibitions include Palais de Tokyo and Lafayette Anticipations, Paris (both 2022), Mori Art Museum (2021), TANK Shanghai (2019), Accelerator Konsthall, Stockholm (2019), Museum Tinguely, Basel (2019), K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2016), Julia Stoschek Collection, Düsseldorf (2015), MoMA PS1, New York (2013), Hammer Museum, Los Angeles (2013), Fondazione Nicola Trussardi, Milan (2012), Schinkel Pavillon, Berlin (2012), Centre Georges Pompidou, Paris (2011), KW Institute for Contemporary Art, Berlin (2011), and Kunsthalle Basel (2010). Significant group exhibitions include the 58th Venice Biennale (2019), Cleveland Triennial (2018), ARoS Triennial, Aarhus (2017), The Red Brick Art Museum, Beijing (2017), Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2017), 13th Biennale de Lyon (2015), 54th Venice Biennale (2011), Gwangju Biennale (2010) and 5th Berlin Biennale (2008).

**Cyprien Gaillard**  
*Gate*, 2013 (detail)



but you

MUST

enjoy!

**Nora Turato**

*if you don't enjoy, you have a problem, 2024*

Oil pastel on paper and dibond

220 x 254.5 cm | 86 5/8 x 100 1/8 inches

MSPM NTU 60156

EUR 75,000 (excl. tax)

**VITUS**

**enjoy!**



Utilizing text as her artistic source material, Nora Turato collates and dissects the cacophonous barrage of information we find ourselves confronted with on a daily basis. She funnels appropriated words, fragments and quotes into performances, books, enamel panels, wall paintings and video works in order to create captivating incantations that harness the essence and the nonsense of what collectively moves us. In 2024, Turato started creating a new body of large-scale pastel works that mark the beginning of the seventh installment of her *pools* – anthologies of colloquial speech and found text she compiles from a myriad of sources. This time around, pulling considerably from the language of advertising and marketing tropes around the notion of “authenticity.” In *if you don't enjoy, you have a problem* (2024), the phrase “but you / MUST / enjoy” is divided into three separate panels. “Must” is the operative word here; rendered in capital letters, it cuts to the core of what flashy campaigns capitalize on. In combination with its title, the work explores the anxiety inextricably tied to the commodification of our personalities and vulnerabilities.

Nora Turato (\*1991, Zagreb) lives and works in Amsterdam. In spring 2024, she headlined Art On The Mart's program with a commissioned work and 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 Kunsthalle Wien (2024–25), Stedelijk Museum, Amsterdam (2024), Museum of Modern Art, New York (2022), Secession, Vienna (2021), Centre Pompidou, Paris, MGLC: International Centre of Graphic Arts, Ljubljana, and Sammlung Philara, Düsseldorf (all 2020), Serralves Museum of Contemporary Art, Porto (2019), Kunstmuseum Liechtenstein (2019), and Beursschouwburg, Brussels (2019).

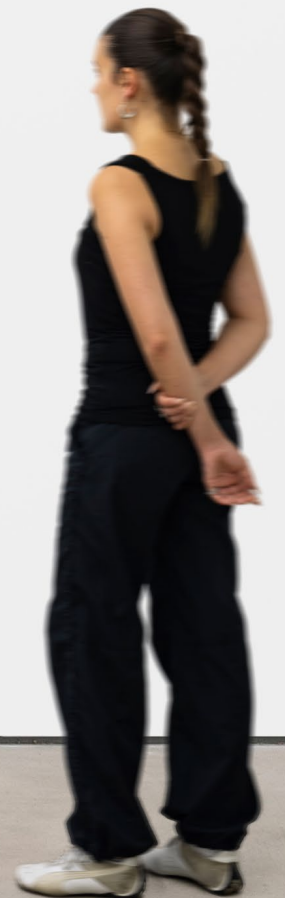
**Nora Turato**

*if you don't enjoy, you have a problem*, 2024 (detail)

**but you**

**MUST**

**enjoy!**





**Kara Walker**

*When Cotton Was Queen*, 1996

Cut paper and wax adhesive on wall

Left wall element: 106 x 57.1 cm | 41 3/4 x 22 1/2 inches

Right wall element: 71.8 x 71.8 cm | 28 1/4 x 28 1/4 inches

Overall: ca. 170.2 x 156.8 cm | 67 x 61 3/4 inches

MSPM KWA 60290

USD 325,000 (excl. tax)





Kara Walker's candid investigations of race, gender, sexuality and violence through silhouetted figures, which have appeared in exhibitions worldwide since the 1990s, have cemented her as one of the most complex contemporary American artists of her generation. *When Cotton Was Queen* (1996) is an early example of Walker's celebrated cutout silhouettes, which connect back to early nineteenth-century visual culture traditions of pre-Civil War America. A female figure with exaggerated, elongated facial features, naked breasts and hair in Bantu knots is bisected at the waist, her torso on one wall and pantalooclad legs on the other. She holds a cotton blossom in her hand, gazing at it intently. The work's title is a play on "King Cotton," a phrase used historically to refer to the economy of the Antebellum American South. Walker employs the walls and architecture of the installation space to bring the character into three dimensions, giving it a feeling of movement and life while also infusing the scene with her characteristic sense of history, narrative and foreboding.

Kara Walker (\*1969, Stockton, CA) lives and works in New York. In July 2024, a major new site-specific commission by Walker, *Fortuna and the Immortality Garden (Machine)*, recently opened at the San Francisco Museum of Modern Art, on view until May 2026. Selected solo exhibitions include National Gallery of Australia, Canberra (2023), De Pont Museum, Tilburg, The Netherlands (2022), Schirn Kunsthalle, Frankfurt (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**

*When Cotton Was Queen*, 1996 (detail)



**Jenny Holzer**

*Truisms: DO NOT PLACE TOO MUCH TRUST IN EXPERTS, 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 45181

USD 400,000 (excl. tax)



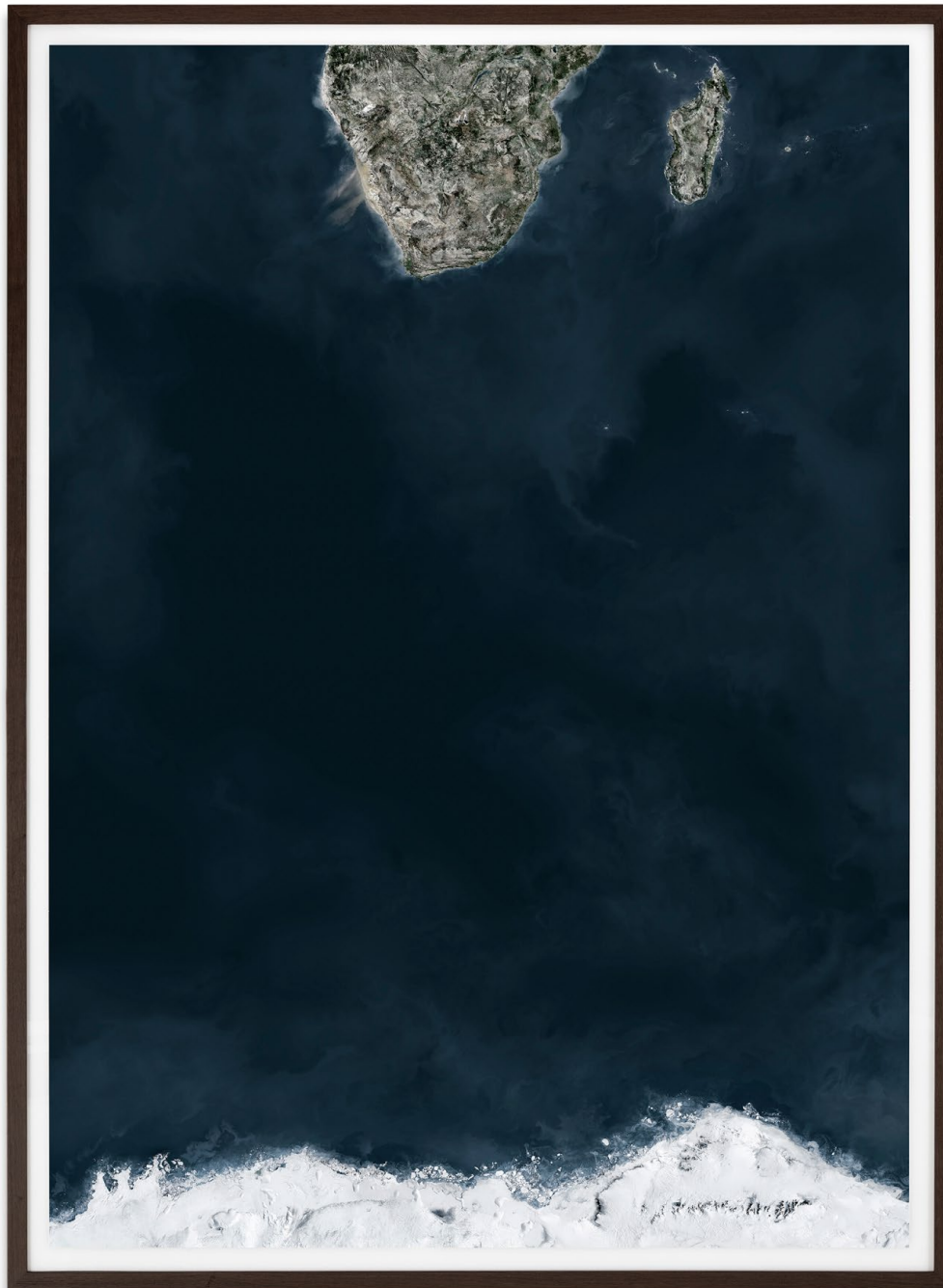
Jenny Holzer is a conceptual artist, whose text-based practice is an ongoing artistic investigation of language and the constructions of political meaning. From the late 1980s onwards, benches and footstools have become a crucial medium for such discourse. As is the case for *Truisms: DO NOT PLACE TOO MUCH TRUST IN EXPERTS* (2013–22), a Sichuan white marble bench with the titular inscription centrally engraved. This inscription stems from *Truisms*, her first major series of terse one-liners written between 1977 and 1979 that compile aphorisms on power, politics, violence, and social structures. In this work, Holzer's declarative and confrontational speech is exhibited in a mode that promotes contemplative and reflective terms of engagement, requiring viewers to slow down, sit, and consider their own positions on the statement.

*WORDS*, a solo exhibition of Holzer's works, is currently on view at Sprüth Magers, New York, through November 2.

Jenny Holzer (\*1950, Gallipolis, OH) lives and works in New York. The largest survey shows of her work to date were on view at The Guggenheim New York in 2024 and at Kunstsammlung Nordrhein-Westfalen, Düsseldorf in 2023. 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, 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**

*Truisms: DO NOT PLACE TOO MUCH TRUST IN EXPERTS*, 2013–22  
(detail)



**Andreas Gursky**

*Ocean IV*, 2010

C-print, Diasec

317.7 × 227 cm | 126 1/8 × 90 1/8 inches

340.1 × 249.4 × 6.4 cm | 134 1/8 × 98 1/8 × 2 1/2 inches (framed)

Edition 3 of 6 + 2 AP

MSPM AGU 15089

EUR 450,000 (excl. tax)



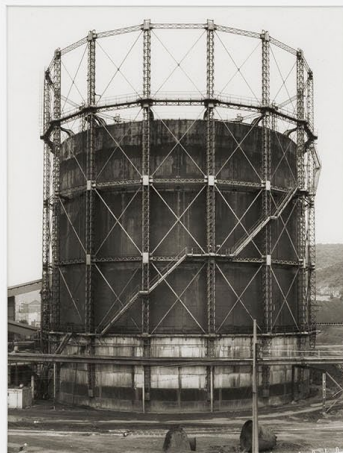
One of the most groundbreaking artists of the last four decades, Andreas Gursky makes photographs that investigate the built environment and humankind's impact on the natural world. *Ocean IV* (2010) is part of a series that Gursky constructed from satellite images, stemming from an experience he had watching the flight monitor on a trip at night from Dubai to Melbourne. Here, the relation between the land masses – the southern end of Africa at the top, the edge of Antarctica at the bottom – has been subtly altered so that it appears oddly unfamiliar. While Gursky frequently uses elevated perspectives, the *Ocean* series, constructed from images taken 35,000 km above the earth, represents the artist's highest vantage point. The midnight blues of the sea depart significantly from the colors used to depict water on maps and globes, creating a sublime, superhuman magnitude that likewise calls to mind urgent dialogues around borders, ocean conflicts and even climate change.

Andreas Gursky (\*1955, Leipzig) lives and works in Düsseldorf. 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, Düsseldorf (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 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**  
*Ocean IV*, 2010 (detail)







**Bernd & Hilla Becher**

*Gas Tanks*, 1969–81

4 silver gelatin prints

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

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

Overall: 114 x 94 cm | 44 7/8 x 37 inches (framed)

MSPM BHB 40862

EUR 160,000 (excl. tax)





From the 1960s onwards, German artists Bernd and Hilla Becher began systematically capturing industrial architecture found across Europe and North America, challenging the perceived gap between documentary and fine art photography. *Gas Tanks* (1969–81) is one of the artists' characteristic formal arrangements, a typology, comprising four views of gasholders, which highlights their commonalities and individual variations. The slightly varying structures were photographed in France and Belgium, but their shapes seem to merge in the black-and-white grid – a grouping and sequencing determined by the artists. Representative of an oeuvre dedicated to “anonymous sculptures,” as the Bechers named their imposing subjects, these photos tell of the relationship between form and function, revealing unintended and overlooked beauty.

Bernd (1931–2007) and Hilla Becher (1934–2015) lived and worked in Düsseldorf. 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, Düsseldorf (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), UCLA 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**  
*Gas Tanks*, 1969–81

**Sprüth Magers**



**Mire Lee**

*Untitled (hanging burlap with many holes in concrete) I, 2024*

Concrete on burlaps

125 x 14.5 x 5 cm | 49 1/8 x 5 3/4 x 2 inches

MSPM MIL 57845

EUR 18,000 (excl. tax)



Mire Lee's riveting and repulsive sculptures and installations delve into themes of sexuality, violence, trauma and mental breakdown while exploring art as an intensely physical experience. Her new sculpture, *Untitled (hanging burlap with many holes in concrete) I* (2024), with various gaps in its burlap and concrete structure reflects Lee's recent focus on holes, both as form and metaphor. Indicating the body in absentia by suggesting a sheath of stringy connective tissue or matted and clumped hair, Lee gives form to fantasies and impulses that usually go unspoken.

**Mire Lee**  
*Untitled (hanging burlap with many holes in concrete) I*, 2024 (detail)



**Mire Lee**

*Untitled (burlap body piece with many holes) VI, 2024*

Fired clay, silicone foam, urethan coat

60 x 55 x 15 cm | 23 5/8 x 21 5/8 x 6 inches

MSPM MIL 57842

EUR 25,000 (excl. tax)



The practice of Mire Lee confronts the boundaries between the object and the arousing. Drawing on scatology, vorarephilia and other fetishes, her visceral works are created using industrial materials such as cement, silicone, oil and clay. The material and textures of *Untitled (burlap body piece with many holes) VI* (2024) evoke excrement, a subject still considered taboo. Arousing raw emotion in the viewer, Lee perhaps points toward the thin and superficial veneer of our civilization, challenges what we deem desirable, and questions consumer society's unfathomable waste production.

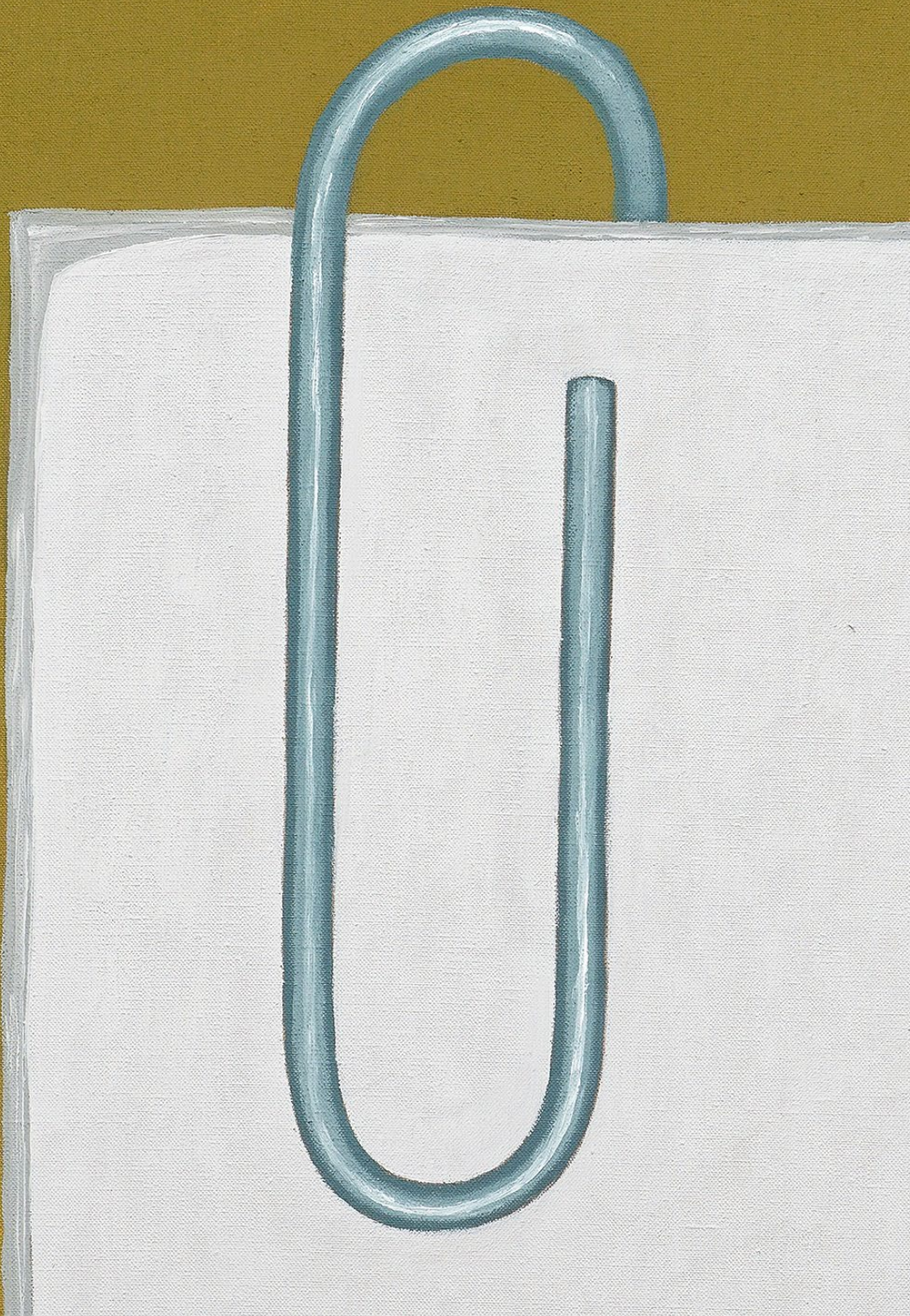
Mire Lee will present a new site-specific work for Tate Modern's Turbine Hall as the next Hyundai Commission artist. Open to the public from October 8, 2024, it will mark the first major presentation of Lee's work in the UK.

Mire Lee (\*1988, Seoul) lives and works in Seoul and Amsterdam. She holds a Bachelor of Arts from the Department of Sculpture (2012) and in Media Arts (2013) from Seoul National University. Her recent solo exhibitions include *Black Sun*, New Museum of Contemporary Art, New York (2023), and *Look, I'm a fountain of filth raving mad with love*, Zollamt – MMK, Museum für Moderne Kunst, Frankfurt am Main (2022).

**Mire Lee**  
*Untitled (burlap body piece with many holes) VI*, 2024 (detail)



**Henni Alftan**  
*Paperclip*, 2024  
Oil on linen  
81 x 65 cm | 32 x 25 5/8 inches  
MSPM HAL 60596  
USD 50,000 (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. *Paperclip* (2024) is perfectly emblematic of such familiarity and mystery; a paperclip, an utterly ordinary object, seems to float above the stack of paper it binds together. The paperclip is large and quite centrally situated, rendered with careful attention to the curves and depth of its steel wire, contrasting the extreme flatness of the paper. It appears completely in focus compared to the hazy beginnings of words that cryptically peak on the lower right side of the canvas. The natural urge to read, to decipher the text only partially visible, is constantly thwarted. Alftan chooses to include or omit just enough information as to encourage perpetual speculation, without offering revelation.

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**  
*Paperclip*, 2024 (detail)







**Sylvie Fleury**

*It's Time To Go There, 2024*

Fiberglass, car paint, gold blazer

95 x 60 x 31 cm | 37 3/8 x 23 5/8 x 12 1/8 inches

MSPM SFL 60180

EUR 65,000 (excl. tax)



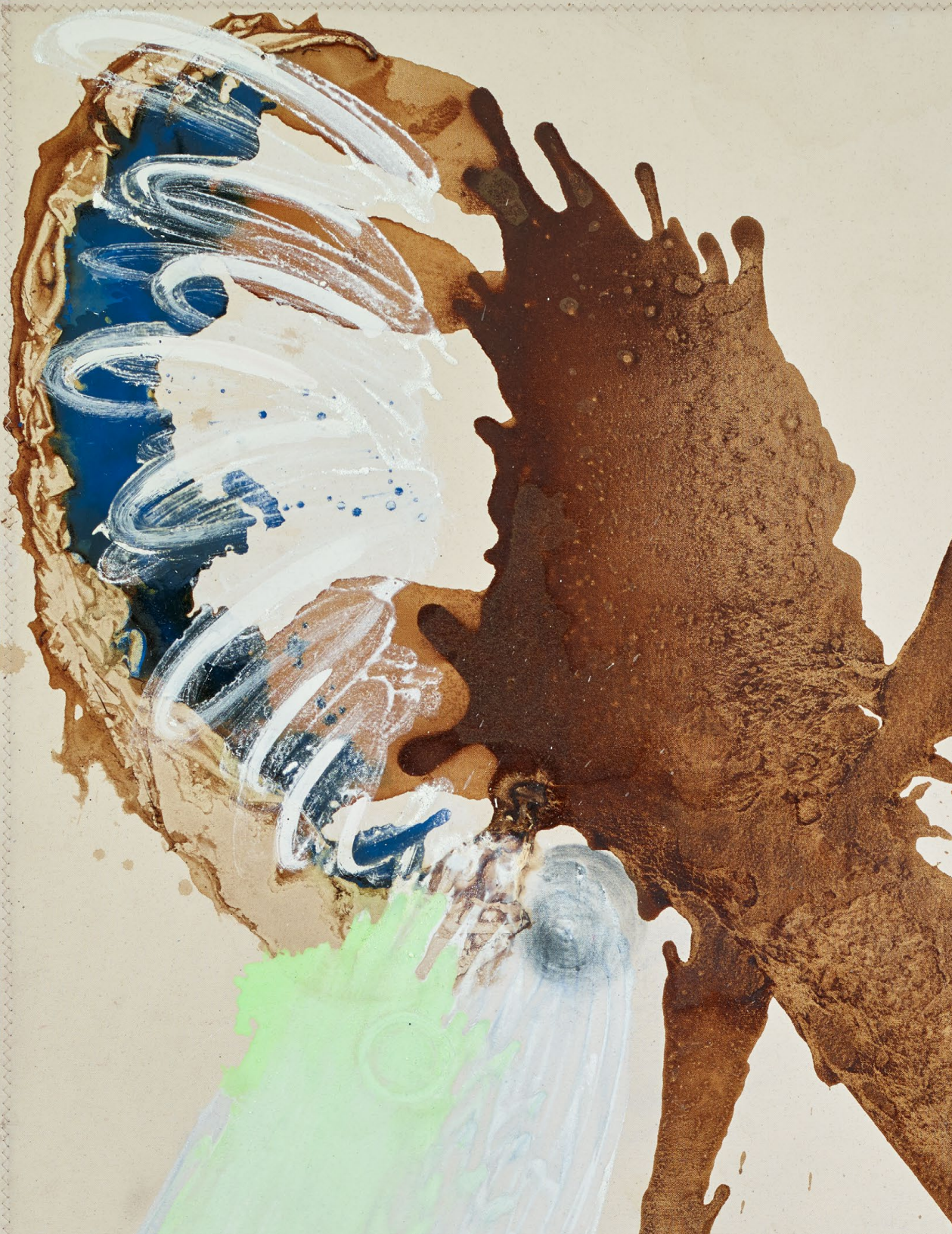
Sylvie Fleury's multimedia practice explores the interplay between fashion and art, interrogating the politics of consumerism and fetishism. This interrogation is as provocative – radically questioning the paradigms of desire and art history – as it is playful. Such is true with Fleury's series of mannequin sculptures, which feature the lower half of a fiberglass model coated in sleek car paint, legs crossed, and draped in clothing. In *It's Time To Go There* (2024), Fleury's protruding legs, lacquered in synthetic purple and adorned with kitschy gold fabric, are unsettling. They appear to disquietingly emerge from the wall and stay afloat there, disrupting normative relations between bodies in a mode that resembles Robert Gober's eerie wax wall sculptures of legs; yet, they remain visually alluring, playing with the aesthetics of materialism.

Sylvie Fleury (\*1961, Geneva) lives and works in Geneva. Selected solo exhibitions include Kunsthall Rotterdam (2024); Kunstmuseum Winterthur (2023); Pinacoteca Agnelli, Turin; Aranya Art Center, Qinhuangdao, Hebei Province, China and Bechtler Stiftung, Uster, Switzerland (all 2022); Kunstraum Dornbirn, Austria; the Instituto Svizzero, Rome (both 2019); Villa Stuck, Munich (2016); Centre de Arte Contemporaneo, Malaga (2011); MAMCO Musée d'art moderne et contemporain, Genève (2008–09); the Mozarteum, Salzburg (2005); ZKM, Museum für Neue Kunst, Karlsruhe, Le Magasin-Centre National d'Art Contemporain, Grenoble (both 2001), and The Museum of Contemporary Art Chicago (1995). Selected group exhibitions include Migros Museum für Gegenwartskunst, Zurich (2022/2013), Jeu de Paume, Paris (2020), Grand Palais, Paris (2019), Kunsthaus Zurich (2018), Museum Angewandte Kunst, Frankfurt (2017), Museum Haus Konstruktiv, Zurich (2016), Belvedere, Vienna (2012), Städtische Galerie im Lenbachhaus, Munich (2010), Chelsea Art Museum, New York (2007), MoMA PS1, New York (2006), Collection Lambert, Avignon (2003) and Museum Ludwig, Cologne (2000).

**Sylvie Fleury**  
*It's Time To Go There*, 2024



**Lucy Dodd**  
*The Blow*, 2018  
Tobacco, ash, cochineal, azurite, dry pigment,  
and acrylic paint on canvas  
157.5 x 120.7 cm | 62 x 47 1/2 inches  
MSPM LDO 33257  
USD 80,000 (excl. tax)



Lucy Dodd's paintings combine personal and classical mythology, understanding the medium to be both a mythical language and a site of radical symbolic theater. Her "actors" are the materials she chooses, many of which are organic and unorthodox, and her "stage" is the canvas which becomes a site of transformation. In *The Blow*, Dodd uses tobacco, ash, cochineal, azurite, dry pigment, as well as acrylic paint on canvas to compose a sophisticated composition. Bold gestural lines of brown cut each other perpendicularly, bleeding outwards, framed by a delicate dance of color, of soft greens and pinks, deep blues and reds, that form circles, washes, and emotive linework. Dodd recognizes the alchemical potential of her unusual materials, achieving paintings that burst with chemical reactions and haptic pleasure, often via translucent layering and dramatic juxtaposition of color. Her paintings are built over many weeks, using a vocabulary of chance operations and deliberate, controlled movements across the surface of each work. *The Blow* was made for Miss Mars in 2018, a show that links the birth of the artist's daughter to the legend of St. George, both of whom are Scorpios and ruled by the planet Mars, via a host of planetary and cosmological symbols.

Lucy Dodd (\*1981, New York) lives and works in Inverness. She completed studies at Art Center College of Design, CA (2004), and Bard College, New York (2011). Selected solo shows include Sprüth Magers, Los Angeles, (2022), Whitney Museum of American Art, New York (2016); Power Station, Dallas (2016); Rubell Family Collection, Miami (2014) and Pro Choice, Vienna (2010). Recent group shows and performances include those at Sprüth Magers, Berlin (2016); Armada, Milan (2015); The Kitchen, New York (2015) with Sergei Tcherepnin; Church of Saint Luke and Saint Matthew, New York (2012).

**Lucy Dodd**  
*The Blow*, 2018 (detail)





**Pamela Rosenkranz**

*Healer Scrolls (Smoke Tears), 2024*

Kirigami cut paper, tension, pigments and perspex frame

150 x 106.7 cm | 59 x 42 inches

MSPM PRO 60360

CHF 50,000 (excl. tax)



Pamela Rosenkranz's practice explores the scientific and sociocultural systems that profoundly affect humans and the environment. Her interdisciplinary approach incorporates elements from neurology, art history, biorobotics and literature, often blurring the distinctions between nature and culture. Her recent body of works on paper, *Healer Scrolls*, continues her inquiry into the archaic image of the serpent – Rosenkranz's interest in the motif began with *Healer*, a previous series of robotic snakes with reflective kirigami skin. Her newest work in the series, *Healer Scrolls (Smoke Tears)* (2024), similarly draws on ancient kirigami cuts and folds to evoke a pattern that resembles the scales of a snake. Shining in hues mimicking mother of pearl, it plays with age-old assumptions and deep-seated evolutionary fears. Adding another layer of intrigue, its title references 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 Neuer Berliner Kunstverein (2024), 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 and Centre Georges Pompidou, Paris (all 2019).

**Pamela Rosenkranz**  
*Healer Scrolls (Smoke Tears)*, 2024 (detail)







**Martine Syms**

*This Is A Studio / Aunty (35), 2022–23*

Painted steel chair, woven polyester strap, laser-cut cardboard, Orafol vinyl with permanent adhesive; digital video, black and white, with sound

2:10 mins, looped

58.4 x 76.2 x 25.1 cm | 23 x 30 x 9 7/8 inches

Edition 1 of 5 + 1 AP

MSPM MSY 52415

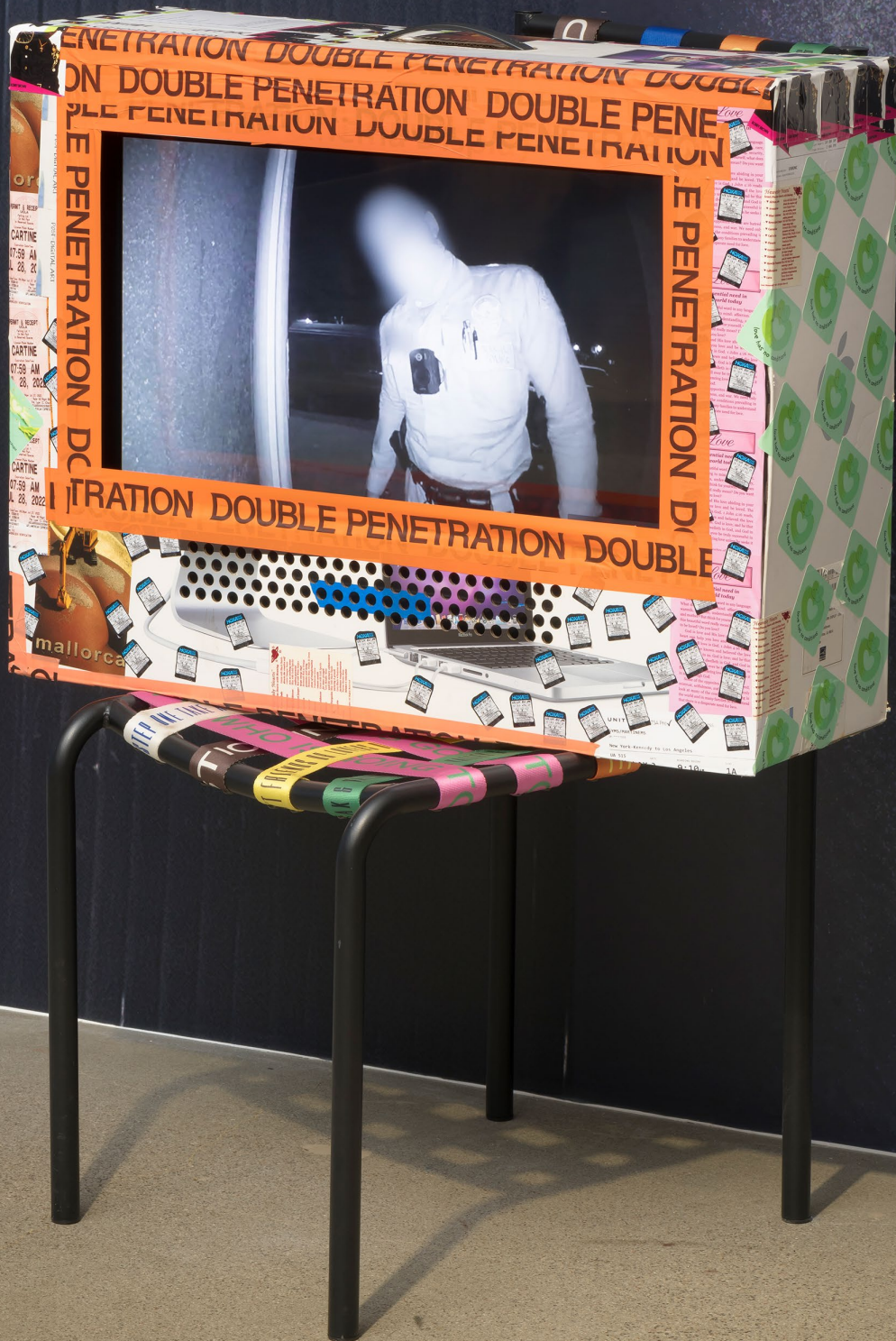
USD 35,000 (excl. tax)



**Martine Syms**

*This Is A Studio / Aunty (35), 2022-23 (video still)*

[Viewing link to video](#)



Martine Syms has emerged as one of the defining artists of her generation, garnering widespread attention for works that combine her distinct sense of humor with sharp-witted observations and social commentary. Her research-based practice spans video, painting, installation, sculpture and performance – often with, as its basis, photographic imagery that the artist has collected for years into a personal archive. In one of Syms' recent video works, *This Is A Studio / Aunty (35)* (2023), the artist uses surveillance footage that captures a late-night police visit outside her live-in studio. The officer's and artist's voices can be heard in back-and-forth misunderstandings, raising questions about home, belonging and systems of power. The box in which the video is presented is covered in stickers replicating ephemera from Syms' daily life; and the chair on which it sits is printed with texts written by the artist, pulling together different narratives drawn from the artist's lived experience.

Syms' solo exhibition *Total* opens at Lafayette Anticipations, Paris, on October 16, 2024, and runs through February 9, 2025.

Martine Syms (\*1988, Los Angeles) lives and works in Los Angeles. Selected solo exhibitions include Lafayette Anticipations, Paris (2024), Carré d'Art–Musée d'art contemporain, Nimes (2023), Museum of Contemporary Art Chicago (2022), Philadelphia Museum of Art (2022), Fridericianum, Kassel (2021), Secession, Vienna (2019) and Museum of Modern Art, New York (2017). Group exhibitions include Kunsthal Charlottenborg, Copenhagen (2022), MUDAM, Luxembourg (2021), MMK - Museum für Moderne Kunst, Frankfurt a.M. (2020), Hammer Museum, Los Angeles (2019) and Whitney Museum of American Art, New York (2018). Syms' work has been recognized through multiple awards, including a Guggenheim Fellowship (2023), Herb Alpert Award (2022), Creative Capital Award (2021), United States Artists Fellowship (2020) and Future Fields Art Prize (2020).

**Martine Syms**

*This Is A Studio / Aunty (35)*, 2022–23

**Berlin**

Oranienburger Straße 18

**John Baldessari**

*Ahmedabad 1992*

September–November

**Oliver Bak**

*Ghost Driver, or The Crowned*

*Anarchist*

September–November

**Thomas Scheibitz**

November–January

**London**

7A Grafton Street

**Gary Hume**

*Mirrors and other creatures*

September–October

**Anthony McCall**

*Raised Voices*

September–December

**Salvo, Andreas Schulze**

*About Painting*

November–December

**Los Angeles**

5900 Wilshire Boulevard

**Arthur Jafa**

*nativemanson*

September–December

**New York**

22 East 80th Street

**Jenny Holzer**

*WORDS*

September–October

**Hyun-Sook Song**

November–December

**John Baldessari**

*The End of the Line*

Fundación Malba, Buenos Aires  
Through November 18, 2024

**George Condo**

*The Mad and the Lonely*

DESTE Foundation for Contemporary  
Art, Hydra  
Through October 31, 2024

**Cao Fei**

*Tidal Flux*

Museum of Art Pudong  
Through November 17, 2024

*My City is Yours*

Art Gallery of New South Wales,  
Sydney  
November 30, 2024–May 13, 2025

**Salvo**

*Arrivare in tempo*

Pinacoteca Agnelli, Turin  
November 1, 2024–May 25, 2025

**Cyprien Gaillard**

*Against Sun and Dust*

Villa Imperiale, Pesaro  
Through October 26, 2024

**Nancy Holt**

*Power Systems*

Wexner Center for the Arts,  
Columbus  
Through July 27, 2025

**Jenny Holzer**

*Light Line*

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

**Barbara Kruger**

*No Comment*

ARoS Aarhus Kunstmuseum  
November 29, 2024–April 21, 2025

**Mire Lee**

Hyundai Commission: Mire Lee  
Tate Modern, London  
October 8, 2024–March 16, 2025

**Anthony McCall**

*Split Second*

Museo Guggenheim, Bilbao  
Through October 11, 2024

*Solid Light*

Tate Modern, London  
Through 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

*Spill Retina*

Neuer Berliner Kunstverein  
Through November 10, 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  
Through November 4, 2024

**Martine Syms**

*Total*

Lafayette Anticipations, Paris  
October 16, 2024–February 9, 2025

**Rosemarie Trockel**

Sungkok Art Museum, Seoul  
Through October 27, 2024

**Rosemarie Trockel / Thea Djordjadze**

*limitation of life*

Städtische Galerie im Lenbachhaus,  
Munich  
November 12, 2024–April 27, 2025

**Nora Turato**

*IN SITU #1*

Stedelijk Museum, Amsterdam  
Through August 31, 2025

**Marcel van Eden**

*Art Today – Drawings and Animations*

Museum Morsbroich, Leverskusen  
Through April 27, 2025

*The Villa*

Villa Flora, Kunstmuseum Winterthur,  
September 21 2024–January 5, 2025

**Kara Walker**

*Fortuna and the Immortality Garden  
(Machine)*

SFMOMA, San Francisco  
Through Spring 2026