

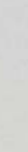
# Art Basel

June 11-16, 2024

Messe Basel

Booth P9

TANYA  
BONAKDAR  
GALLERY





**KELLY AKASHI**

Material tactility, its possibilities, limitations, and transformation form the core of Kelly Akashi's practice. Originally trained in analog photography, traditional processes and the materiality of documents continue to inform and fuel her sculptural explorations. Working in a variety of media, such as wax, bronze, fire, glass, silicone, copper, and rope, Akashi investigates the capacity and boundaries of these elements and their ability to construct and challenge conventional concepts of form.

**Kelly AKASHI**

*Life Forms*

2022-2024

Lost-wax cast bronze and hand-blown glass

21 1/2 x 7 x 7 inches; 54.6 x 17.8 x 17.8 cm

(TBG 25559)

\$45,000 + crate (\$450)





**MONICA BONVICINI**

For the past three decades, Monica Bonvicini's multifaceted practice has confronted issues of institutional critique and the politics of space in relation to gender and power.

As sculptural and performative object, the mirrored surface of *Love is Blind (13H)* invites the audience to act out their voyeurism in seeing and being seen. The viewers experience a roller coaster of impressions: from fascination, and acting and posing in front of the mirroring surfaces, to a chill in the face of the seemingly impermeable and cold character of the sculpture. Decorated with chains and handcuffs, *Love is Blind (13H)* reflects on design ideas, dogmas, and utopias that are also inscribed in museums, galleries and art fairs.

**Monica BONVICINI**

*Love is Blind (13H)*

2024

Colored mirror, stainless steel, stainless steel chain, handcuffs

59 x 39 1/3 x 2 1/3 inches; 150 x 100 x 6 cm  
(TBG 25526)

€50,000 + crate



MONICA BONVICINI



Monica BONVICINI  
*Love is Blind (13H)*

## MATH BASS

Over the past decade, Math Bass has developed a lexicon of symbols—letters, bodily forms, architectural fragments, animals, bones—arranged in a variety of scores, each symbol an empty space of meaning, filled in by the context in which it finds itself. Repetition of these symbols, rather than codifying them into one solid signification, exposes the difference at the heart of each iteration; there is always a gap in meaning, something unnamable left out of and left over in the viewer's reading—a jouissance. That these symbols are familiar only heightens our unsettling; the negative space of these compositions, a major player in Bass's practice, adds further to the gap.

### **Math BASS**

*Rotation (yellow)*

2024

Oil on linen

52 x 42 inches; 132.1 x 106.7 cm

(TBG 25512)

\$42,000 + crate (\$1,245)





Math BASS  
*Rotation (yellow)*







**Math BASS**

*Newz!*

2019

Gouache on canvas

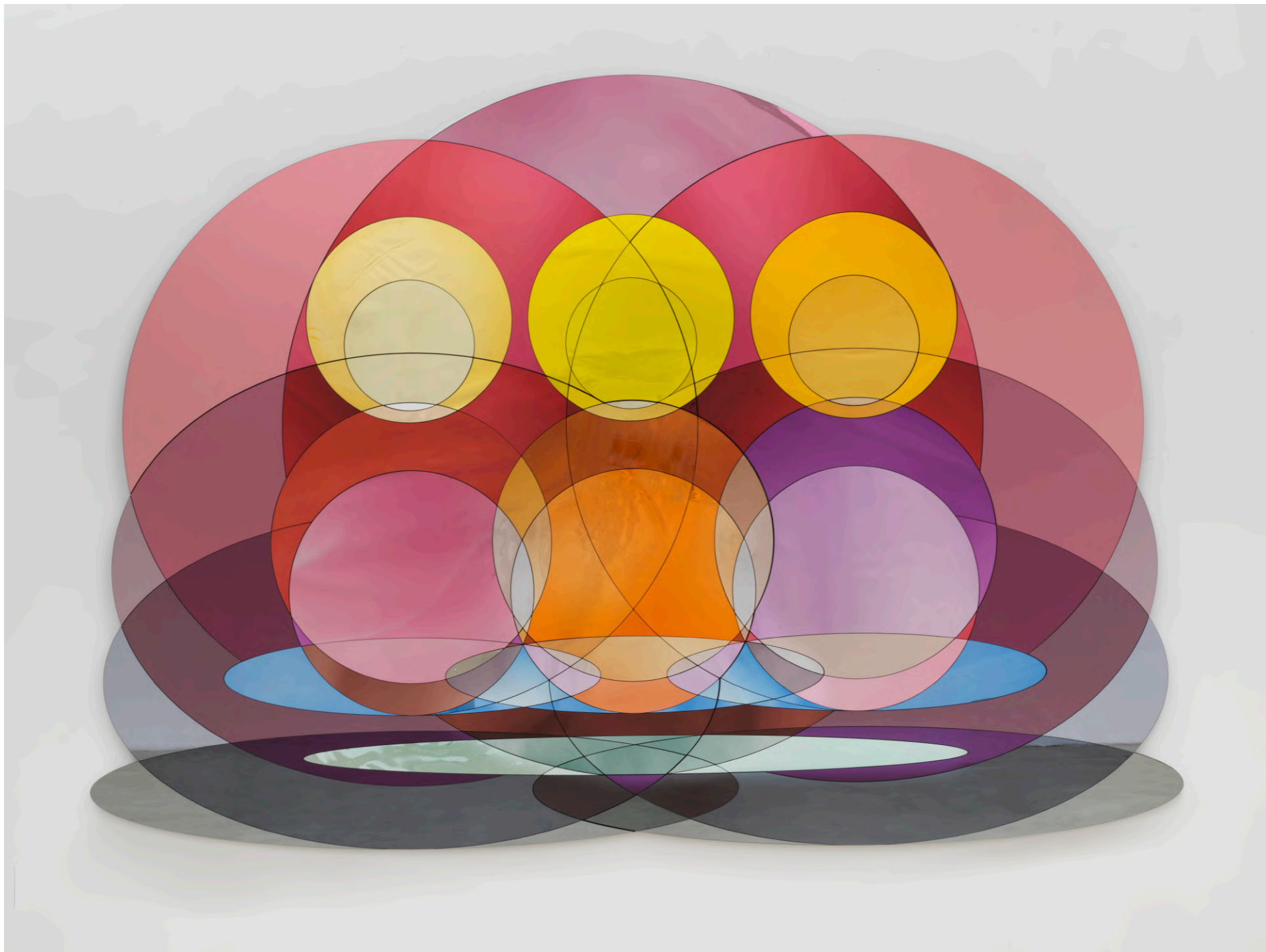
84 x 82 inches; 213.4 x 208.3 cm

(TBG 25192)

\$68,000







**Olafur ELIASSON**

*The triple-presence problem*

2024

Laminated coloured glass mirrors (shades of pink, purple, grey), silvered coloured glass (shades of yellow, orange, pink, purple, blue, turquoise, green), composite board, aluminium

70 7/8 x 100 3/8 x 1 3/8 inches; 180 x 255 x 3.5 cm  
(TBG 25426)

€400,000

OLAFUR ELIASSON



**Olafur ELIASSON**  
*The triple-presence problem*

## OLAFUR ELIASSON

For the last decade, Olafur Eliasson has been creating glass works and watercolors inspired by the themes of color, transparency, and layering – part of his long-standing investigation of color phenomena across diverse mediums. By varying shades of lighter and darker glass wherever the circles and ellipses overlap and cross each other, the work conjures a simple, non-representational illusion of depth and movement in two dimensions.

*The triple-presence problem* is one of a series of glass works directly inspired by historical paintings of the Buddha seated in front of a mandala. In this case however, the composition has been expanded so that the central figure is echoed by two others to its left and right, differentiated by variations in color. The threefold image and the title gesture to the significance the number three holds in religions and philosophies around the world, while the silvered, handblown glass creates a mirror-like effect, drawing viewers into the artwork.

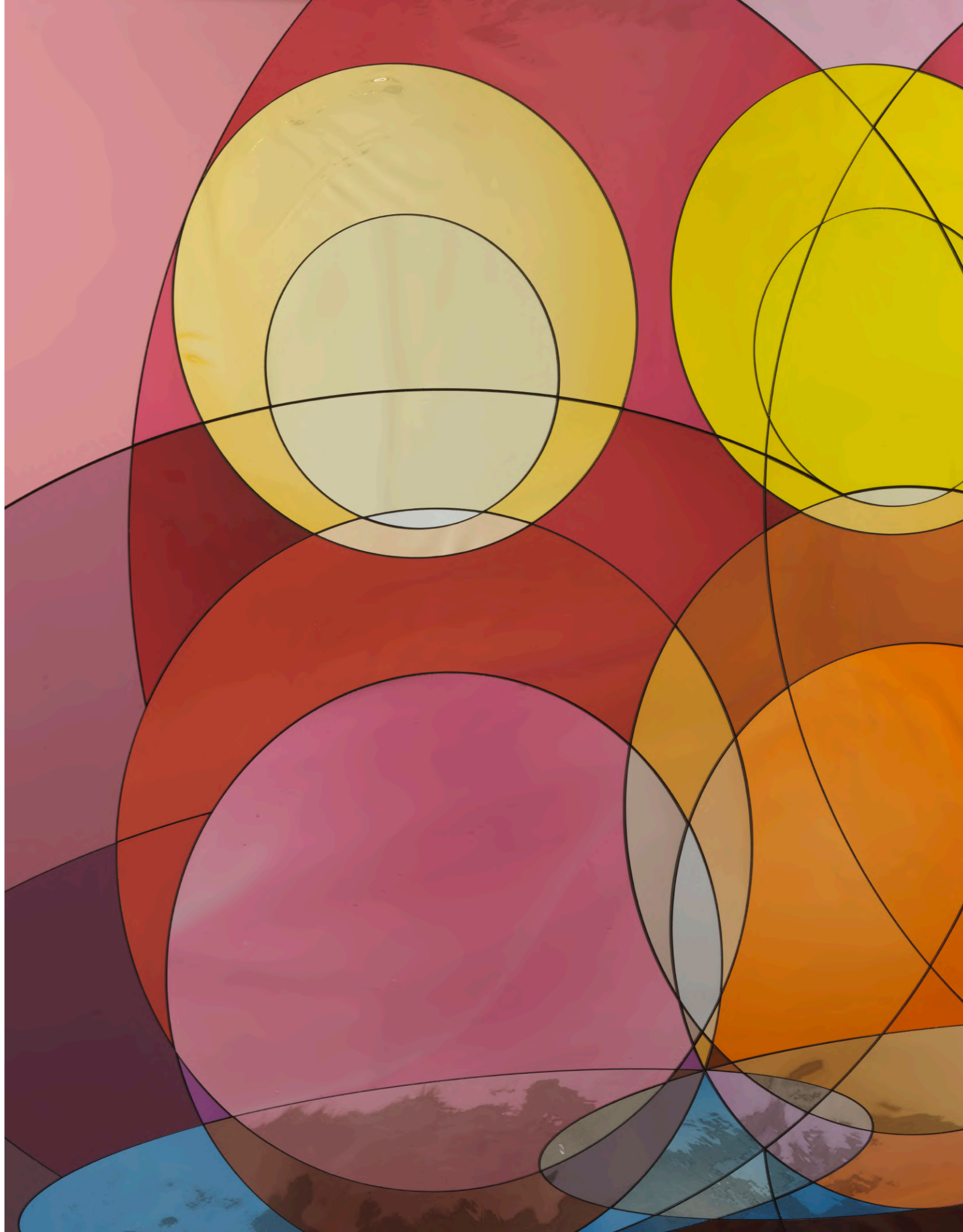
A solo presentation of his work is currently on view at the Istanbul Museum of Modern Art, Turkey until the 9th February, 2025.

Eliasson's first major solo exhibition in South-East Asia is currently on view at the Singapore Art Museum until September 22nd, before traveling to Auckland, New Zealand; Taipei, Taiwan; Jakarta, Indonesia, and Manila, the Philippines.

In September 2024, Eliasson will present a solo exhibition at The Geffen Contemporary at MOCA, Los Angeles.

### Olafur ELIASSON

*The triple-presence problem*



OLAFUR ELIASSON



**Olafur ELIASSON**

*Mirror for unmet needs*

2024

Coloured glass (green fade, pink, yellow, orange fade),  
silver, driftwood

41 3/8 x 45 1/4 x 4 3/4 inches; 105 x 115 x 12.2 cm

(TBG 25533)

€150,000



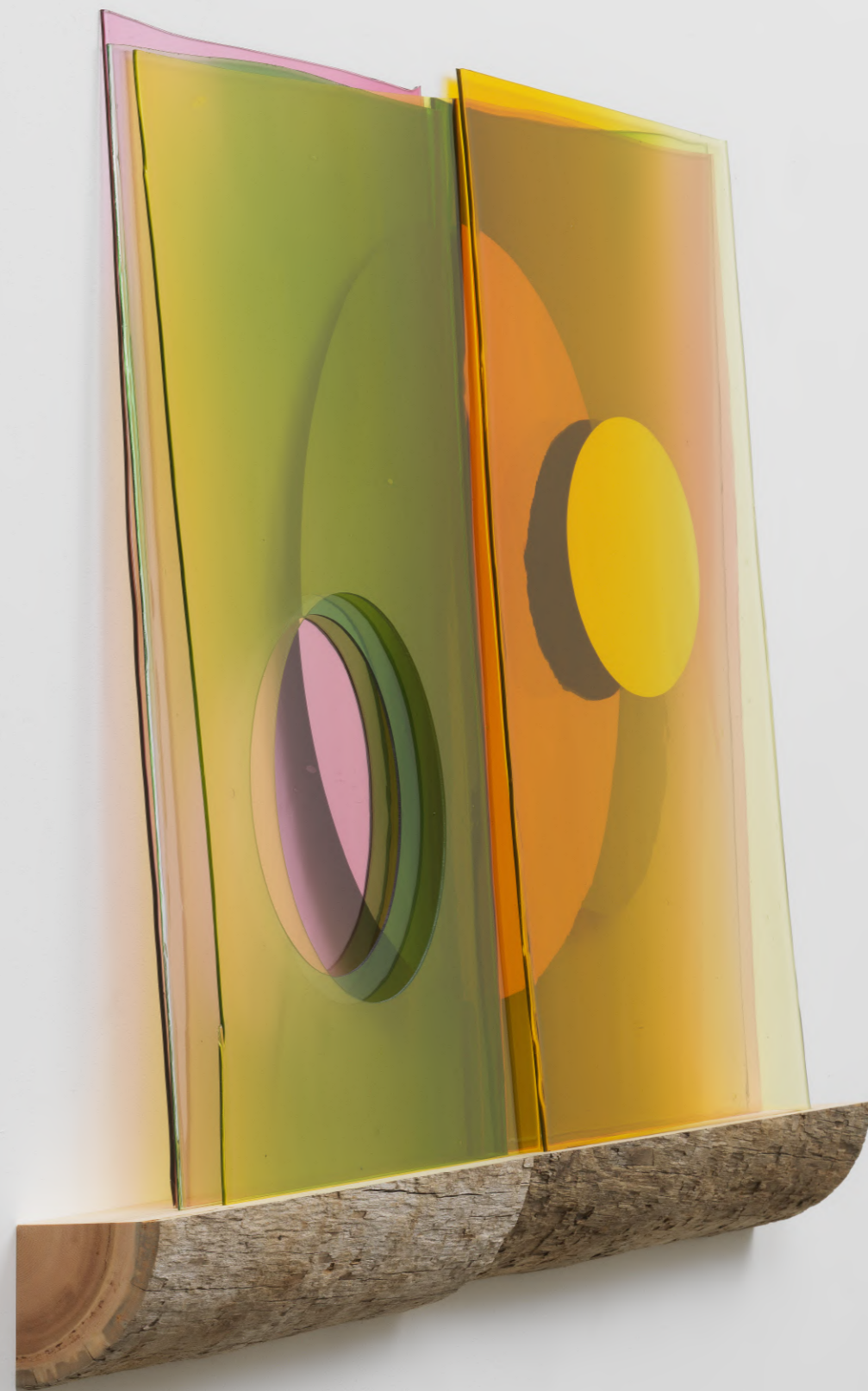
OLAFUR ELIASSON

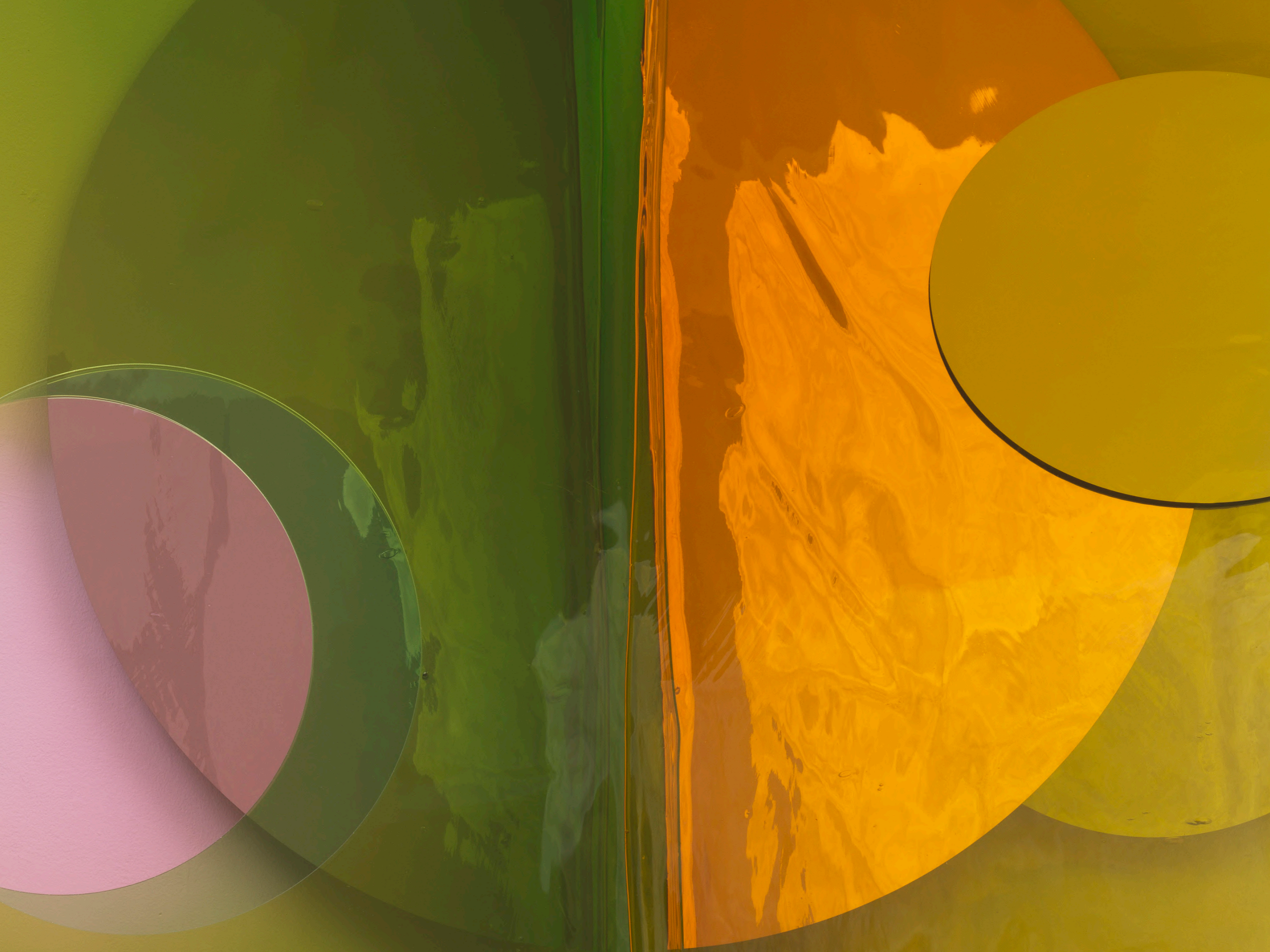


**Olafur ELIASSON**  
*Mirror for unmet needs*

*Mirror for unmet needs* is an extension of Eliasson's long interest in color, transparency, and layering – topics he first began addressing in watercolor paintings, to which the glass works are closely related. Both groups of works use compositions of circles and ellipses to create a sense of movement and depth or of space and time.

Arrayed in two leaning stacks upon a driftwood shelf, colorful panes of hand-blown glass overlap to create a variety of hues, while circular and elliptical cutouts allow surprising tones to shine through the layers. Because of the inherent visual confusion of the ellipse - which can appear to be a circle viewed in perspective - the sequence can both be seen as a circle transforming into an ellipse or as a disc spinning in illusionistic space. The driftwood logs have been planed into a shelf on one side and left raw on the other. Salvaged from the coast of northern Iceland, they bear traces of their long journey through the Arctic.





OLAFUR ELIASSON



**Olafur ELIASSON**

*Colour experiment no. 34*

2011

Oil on canvas

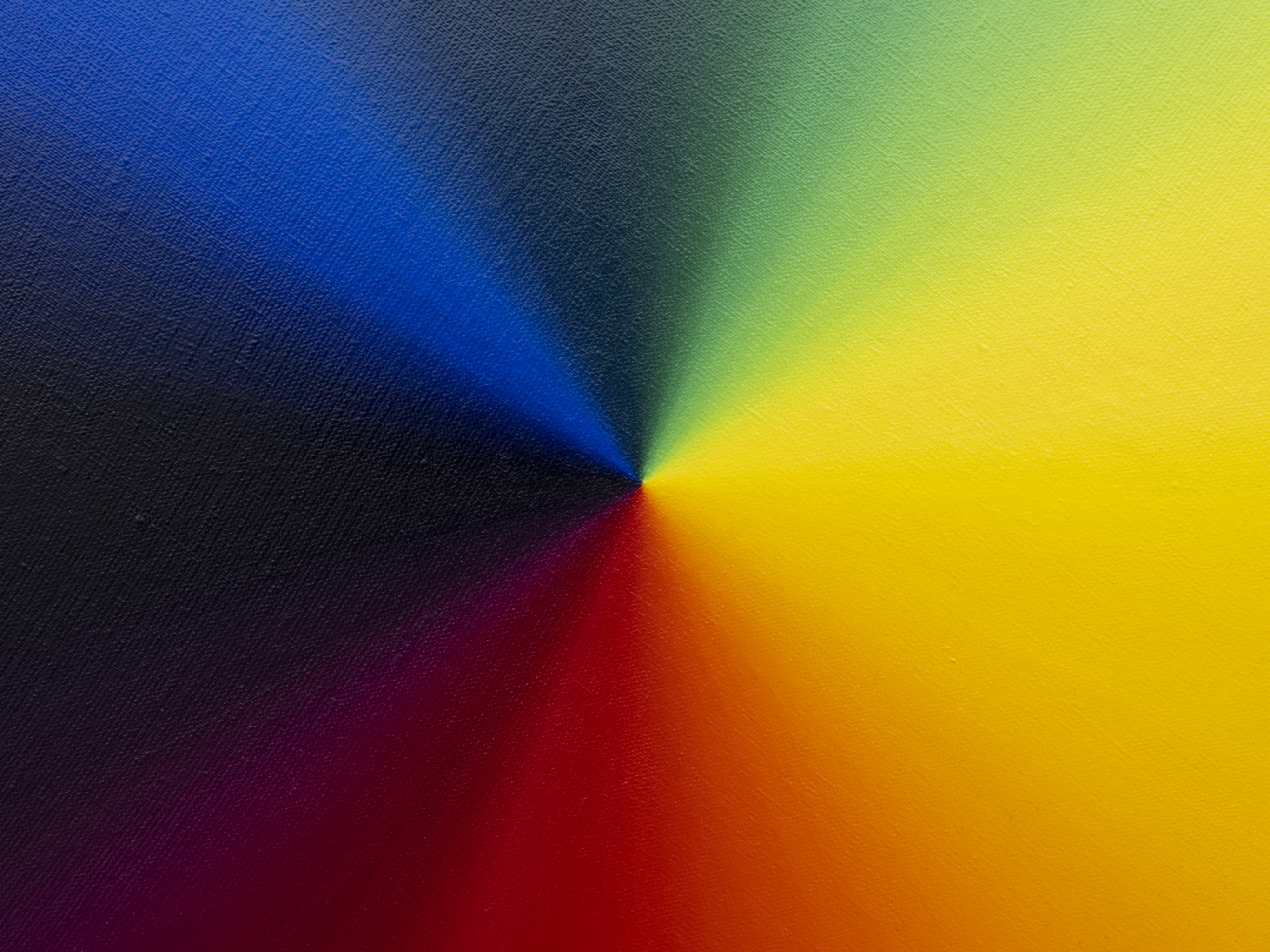
31 1/2 x 31 1/2 inches; 80 x 80 cm

(TBG 23430)

€150,000

Since 2009, Eliasson has been engaged in a project involving a new color theory based on the prismatic colors and explored through a series of painted artworks. He began these experiments by working with a color chemist to mix in paint an exact color for each nanometre of light in the visible spectrum, which ranges in frequency from approximately 390 to 700 nanometers. Since the initial experiments, Eliasson has used this palette to make paintings on circular canvases, known collectively as the *Colour experiment* paintings.





**SHILPA GUPTA**

Over the last two and a half decades, Shilpa Gupta has developed a powerful interdisciplinary approach to challenging prevailing notions of individual and collective cultural identity. Through sculpture, text, sound, light and ephemera, she examines the role of perception and subjectivity in the status of objects, places, people and experiences, and the way value is defined and impacted by nationalism, trade, religion and notions of security.

The hourglass, an age-old method of measuring time, is used to reconsider whether it is truly necessary to divide life up into minutes and seconds, proposing instead that we suspend definitions known to us and celebrate an expanded imagination, particularly that which our unconscious offers. These irregularly shaped sand “clocks” allude to the conflict between our obsession with systems of measurement and labeling (productive time, body size, personal success) and our organic, fluid and distorted nature.

Shilpa Gupta has a major solo exhibition currently on view at Centro Botín in Santander, Spain until September 8th, 2024.

**Shilpa GUPTA**

*Untitled*

2023-2024

Glass, sand, nails

36 x 7 1/2 x 3 1/2; 91.5 x 19 x 9 cm

Edition of 5, 1 AP

(TBG 25451)

\$40,000









KIMSOOJA



**KIMSOOJA**

*Bottari: The Island*

2011

Used Korean bedcovers, used Japanese clothes

19 x 24 x 24 inches; 48.3 x 61 x 61 cm

(TBG 25495)

€90,000

Since the early 1980s, Kimsooja has used performance, film, photography, sculpture and site-specific installations to poetically meditate on the notion of painting through the language of cultural traditions in her native land, as well as the human condition via principles of “non-doing” and “non-making.”

The bottari—a traditional Korean bundle used to wrap and protect personal belongings—has become a central form, both physically and conceptually, in Kimsooja's practice. Representative of essential belongings and a nomadic lifestyle, the bottari is also a metaphor to refer to the universal concept of home and migration, but also to a transitory state.

Kimsooja currently has major presentation on view at our gallery in New York, entitled *Meta-Painting*, on view through June 14th. Concurrently, she has a major installation at the Bourse de Commerce—Pinault Collection in Paris until September 2nd.

Exhibition History:

*Kimsooja: Unfolding*, Vancouver Art Gallery, Canada, 2013-2014 (solo)



MARK MANDERS



**Mark MANDERS**

*Fountain Study*

2015

Painted plasticrete, wood, iron, glass

31 1/2 x 21 1/8 x 33 3/4 inches; 80 x 53.6 x 85.6 cm

(TBG 25551)

€160,000



**Mark MANDERS**  
*Fountain Study*



**Yuko MOHRI**

*Decomposition*  
2024

Vintage table, speakers, lights, 6 channel audio generated by fruits, and 6 LED lights dimmed by fruits

31 1/2 x 35 1/2 x 13 1/3 inches; 80 x 90 x 34 cm  
(TBG 25590)

€20,000 + crate (€500)

Video [HERE](#)

Password: mohri2024

In Yuko Mohri's *Decomposition*, she inserts electrodes into fruit to measure their internal moisture levels and converts changes in resistance, caused by withering or rotting, into sound. *Decomposition* translates minuscule changes occurring inside fruit into harmonies, conveying the life of fruit that continues to emerge and evolve even after its connection to the soil or tree trunk has been severed. Hinting at the history of still-life painting, Mohri's work questions the relation between stillness and liveliness, revealing that what might seem without life is actually full of it. As the fruits dry over time, the fruits' resistance grows, and consequently the pitch of the composition rises.

Yuko Mohri is representing Japan in the 60th Venice Biennale, open through November 24, 2024.



## ERNESTO NETO

Since the mid-1990s, Ernesto Neto has produced an influential body of work that explores constructions of social space and the natural world by inviting physical interaction and sensory experience. Drawing from biomorphism and Minimalist sculpture, along with Neo-concretism and other Brazilian vanguard movements of the 1960s & 70s, the artist both references and incorporates organic shapes and materials that engage all five senses, producing a new type of sensory perception that renegotiates boundaries between artwork and viewer, the organic and manmade, and the natural, spiritual and social worlds.

*BodyCosMindDance InfinityLove* evokes our connection to sky and earth. Grounded by telluric clay feet, the body of the sculpture - like that of our bodies - connects and sustains itself through weaving, looping thread from top to bottom or, earth to sky. Thought of as serpents (life force), each line of thread becomes the ouroboros (infinity) connected in perpetuity through an unexpected meeting of two "line beings".

Ernesto Neto's solo exhibition, *Nosso Barco Tambor Terra [our boat drumearth]* at the Museum of Art, Architecture and Technology (MAAT) in Lisbon is on view until October 7th. He also features in the exhibition *I Feel the Earth Whisper* at the Museum Frieder Burda in Baden-Baden, Germany, on view from June 15th until November 3rd.

### Ernesto NETO

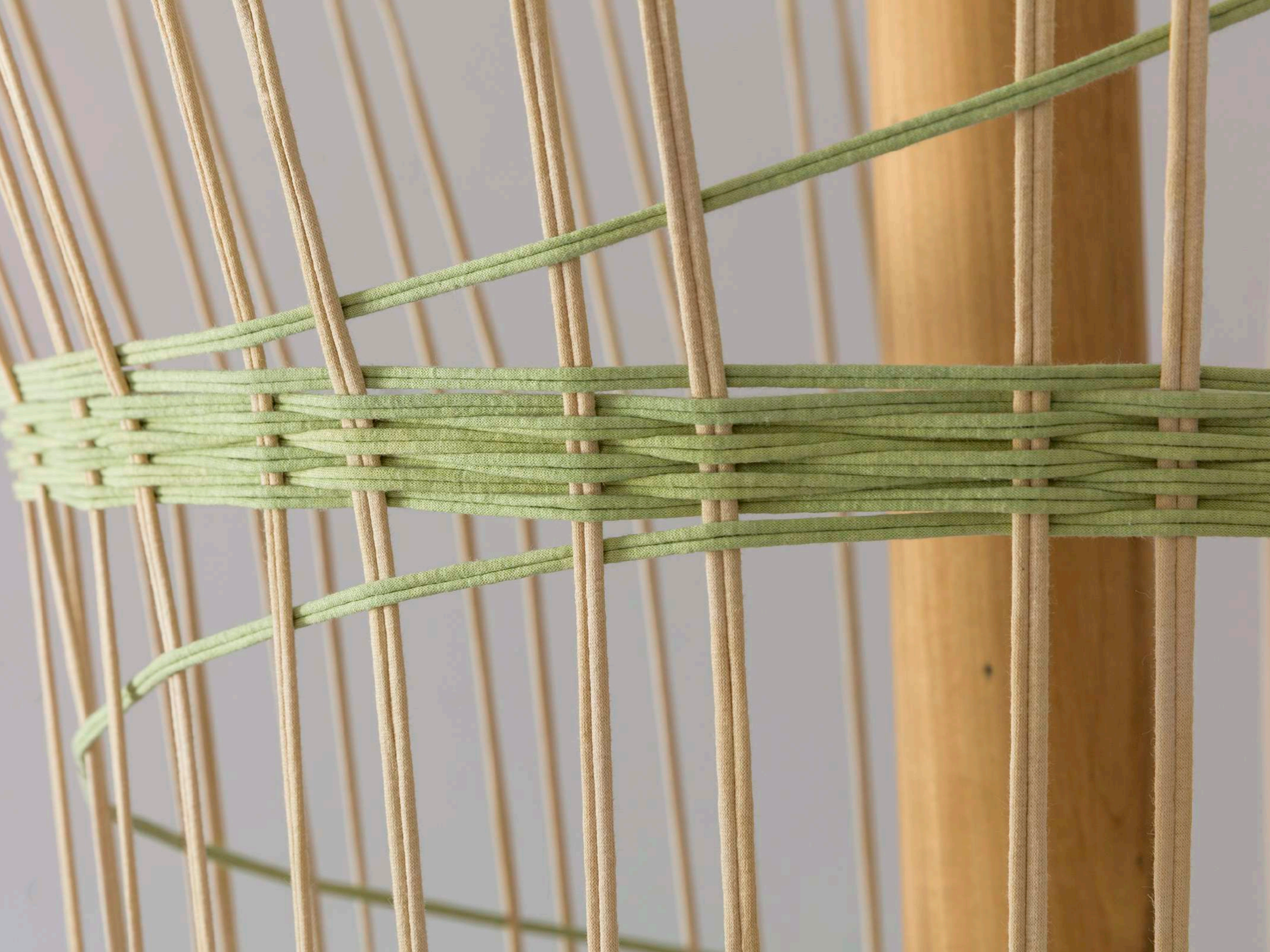
*BodyCosMindDance InfinityLove*

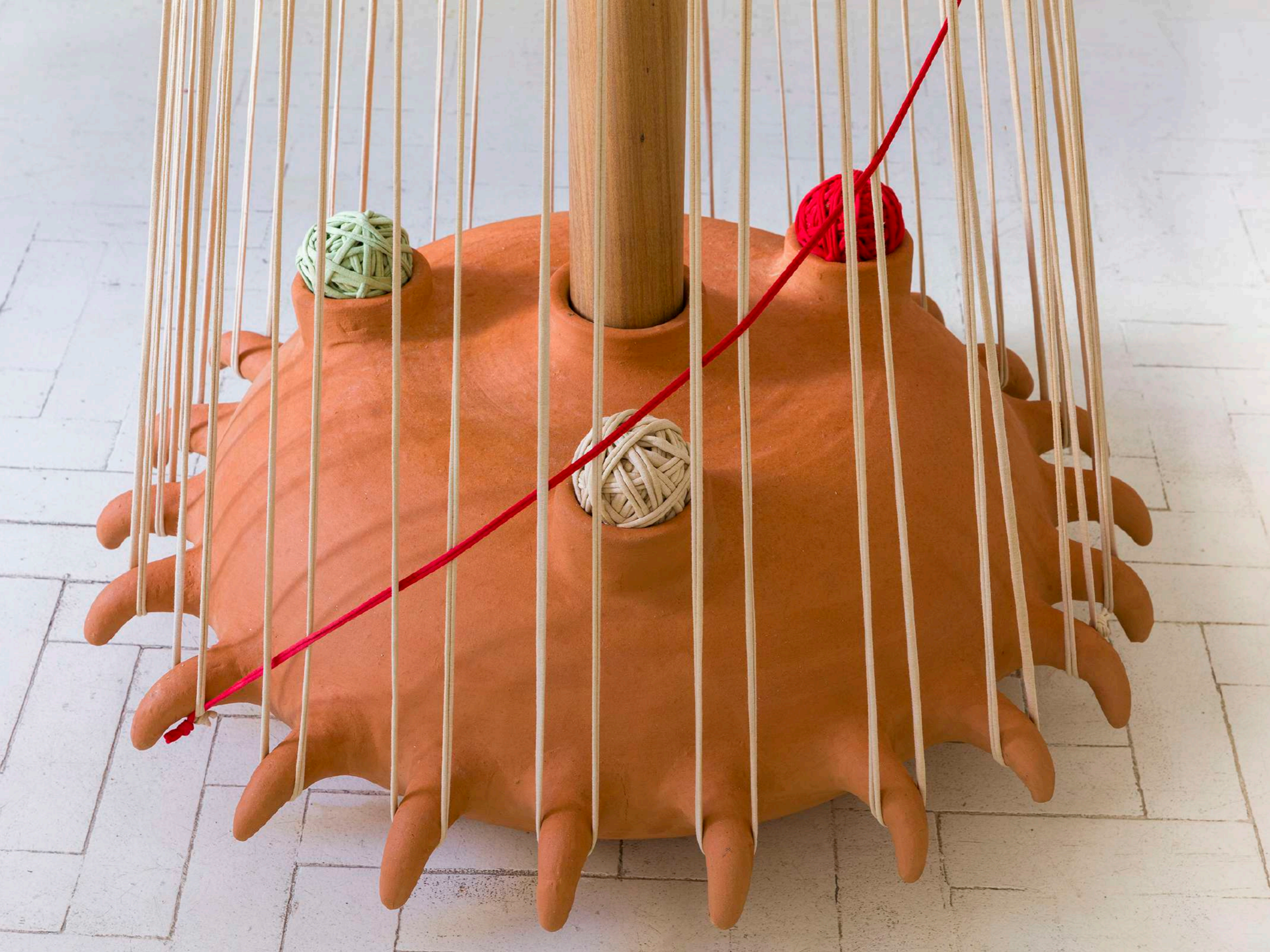
2024

Terracotta, wood (péroba do campo), cotton knit  
99 1/4 x 40 1/2 x 40 1/2 inches; 252 x 103 x 103 cm  
(TBG 25504)  
\$80,000













**Rivane NEUENSCHWANDER**

*Trópicos malditos, gozosos e devotos (caderno II)/  
Tropics: Damned, Orgasmic and Devoted  
(notebook II)*

2024

Acrylic on paper

9.84 x 166.14 inches 25 x 422cm

(TBG 25446)

\$75,000

Taking as aesthetic reference the "cordel" pamphlets popular in Northeastern Brazil and the Japanese erotic woodblock prints known as Shungas, the *Tropics: Damned, Orgasmic and Devoted* series reflects the political, ecological, and social upheaval of the post-colonial world as a whole. The title references the famous book by Brazilian writer, Hilda Hilst titled *Poemas Malditos, Gozosos e Devotos* (1984).

*Damned* throughout history as a colony of external power; *orgasmic*, as the role of exotic fantasy is projected upon its people; and *devoted*, throughout history to dubious organized religion and faith movements. Formed as a Japanese accordion-folded notebook, the work presents a tropical landscape imbued with primal sexual violence. For Neuenschwander, fear is fundamental to mapping the myriad of ways in which authoritarian governments come to power, and the necropolitics they employ in order to maintain it. Investigating how emotions can be weaponized as tools of control and contamination, *Tropics: Damned, Orgasmic and Devoted* unveils the mechanism used to perpetuate political dominance.

Rivane Neuenschwander will open a solo presentation at the Kinder Kunst Labor in St. Pölten, Austria in September, followed by a solo presentation opening at the Instituto Inhotim, Brazil in October.





RIVANE NEUENSCHWANDER



**Rivane NEUENSCHWANDER**

*Trópicos malditos, gozosos e devotos (caderno II) / Tropics: Damned, Orgasmic and Devoted (notebook II)*



**Lisa OPPENHEIM**

*Sitzender weiblicher Akt, Drei Skizzen eines Kindes,  
Kauernder Mädchenakt mit emporgezogenem linken Knie,  
1938/2024 (Version II)*

2024

Silver toned silver gelatin photograph

38 1/8 x 27 3/4 x 2 inches; 97.2 x 70.5 x 5 cm (each, framed)

38 1/4 x 54 3/8 inches; 97 x 138 x 5 cm (overall, framed)

(TBG 25581)

\$36,000



## LISA OPPENHEIM

*Sitzender weiblicher Akt, Drei Skizzen eines Kindes, Kauernder Mädchenakt mit emporgezogenem linken Knie, 1938/2024 (Version II)* draws on the collection of the Lederer family, a prominent Viennese family of collectors and major patrons of Egon Schiele and Gustav Klimt. In May of 1938, more than 300 artworks were seized by the Gestapo from the home of August and Serena Lederer in Vienna, which largely remain unaccounted for. Many of them were reported to have been destroyed in the fire at the Immendorf Castle, however due to inconsistencies in the report, many believe the works were in fact looted. Some of the looted objects have been retrieved by their heirs and subsequently donated or sold to important museum collections including the Metropolitan Museum of Art and the J. Paul Getty Museum.

A number of Oppenheim's interpretations draw on figurative works on paper by Schiele and Klimt, often depicted together. *Sitzender weiblicher Akt, Drei Skizzen eines Kindes, Kauernder Mädchenakt mit emporgezogenem linken Knie, 1938/2024 (Version II)* for example, features elements from two sketches by Schiele and one by Klimt.

## Lisa OPPENHEIM

*Sitzender weiblicher Akt, Drei Skizzen eines Kindes, Kauernder Mädchenakt mit emporgezogenem linken Knie, 1938/2024 (Version II)*



LISA OPPENHEIM

*Frau mit Kopftuch und Fächer, Wiederholung der Figur, 1938/2024 (Version II)* also draws on the collection of the Lederer family, a prominent Viennese family of collectors and major patrons of Egon Schiele and Gustav Klimt. In May of 1938, more than 300 artworks were seized by the Gestapo from the home of August and Serena Lederer in Vienna, which largely remain unaccounted for. Many of them were reported to have been destroyed in the fire at the Immendorf Castle, however due to inconsistencies in the report, many believe the works were in fact looted.

*Frau mit Kopftuch und Fächer, Wiederholung der Figur, 1938/2024 (Version II)* is based on a drawing by Gustav Klimt in their collection that depicts the repeated figure of a woman with a headscarf and fan.

**Lisa OPPENHEIM**

*Frau mit Kopftuch und Fächer, Wiederholung der Figur, 1938/2024 (Version II)*

2024

Silver toned silver gelatin photograph

38 x 28 1/8 x 2 inches; 96.5 x 71.4 x 5.1 cm (framed)

(TBG 25582)

\$26,000



**DANA POWELL**

Dana Powell's small-scale oil paintings depict moments of transition and anticipation. They take the shape of night drives, full moons, swimming pools, elevator doors, still lifes with fruit, explosions, and peep holes. Unrelated at first look, these subjects prove malleable apparatus in demonstrating the unsettling power of the ordinary, and emotive potential of small shifts in formal painting strategies. Considered austerity is applied to Powell's tableaus of the everyday, offering a window to the familiar and its undertow.

**Dana POWELL**

*Fireworks*

2024

Oil on linen

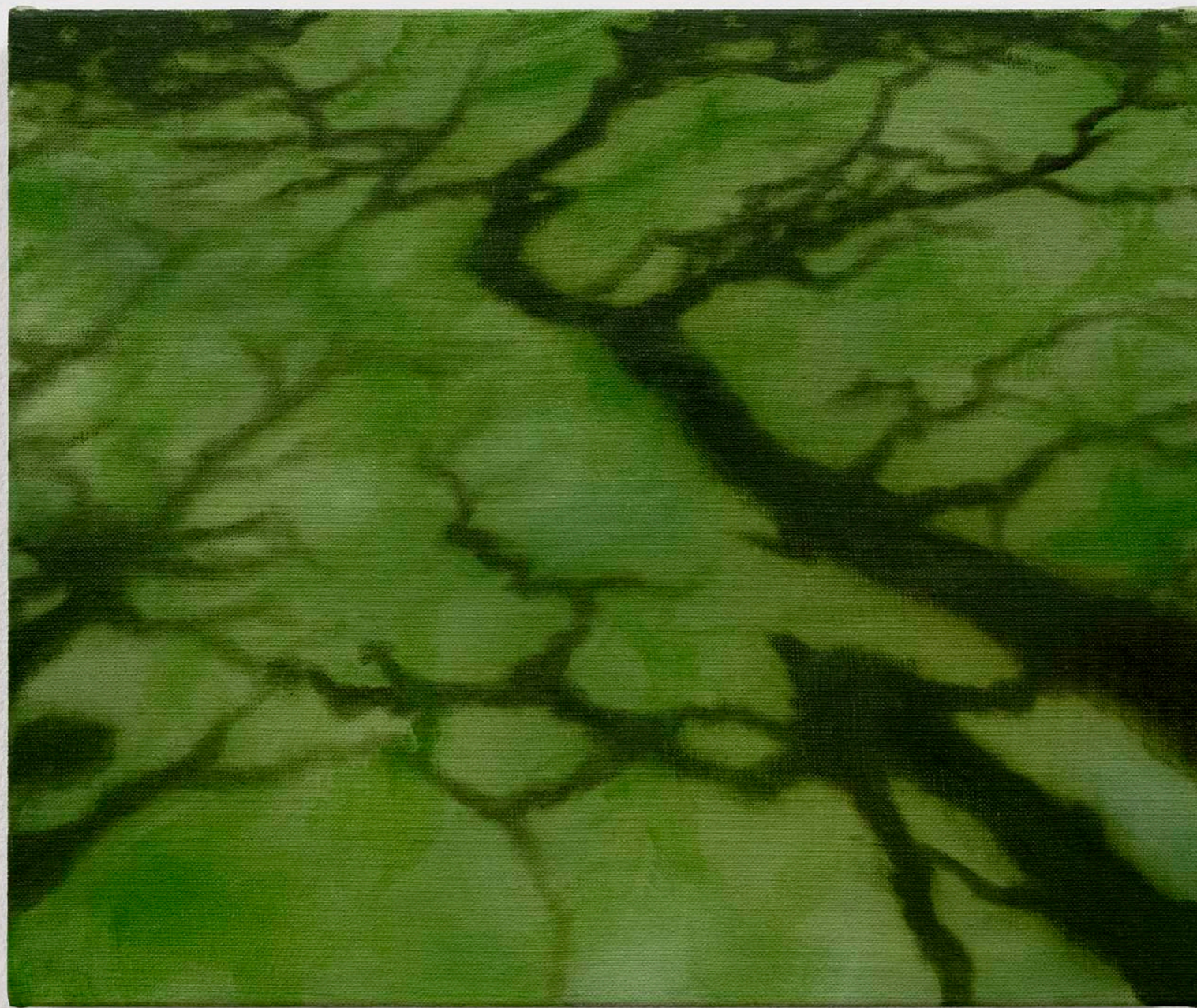
14 x 10 inches; 35.6 x 25.4 cm

(TBG 25554)

\$5,500



DANA POWELL



**Dana POWELL**

*Trees*

2024

Oil on linen

10 x 12 inches; 25.4 x 30.5 cm

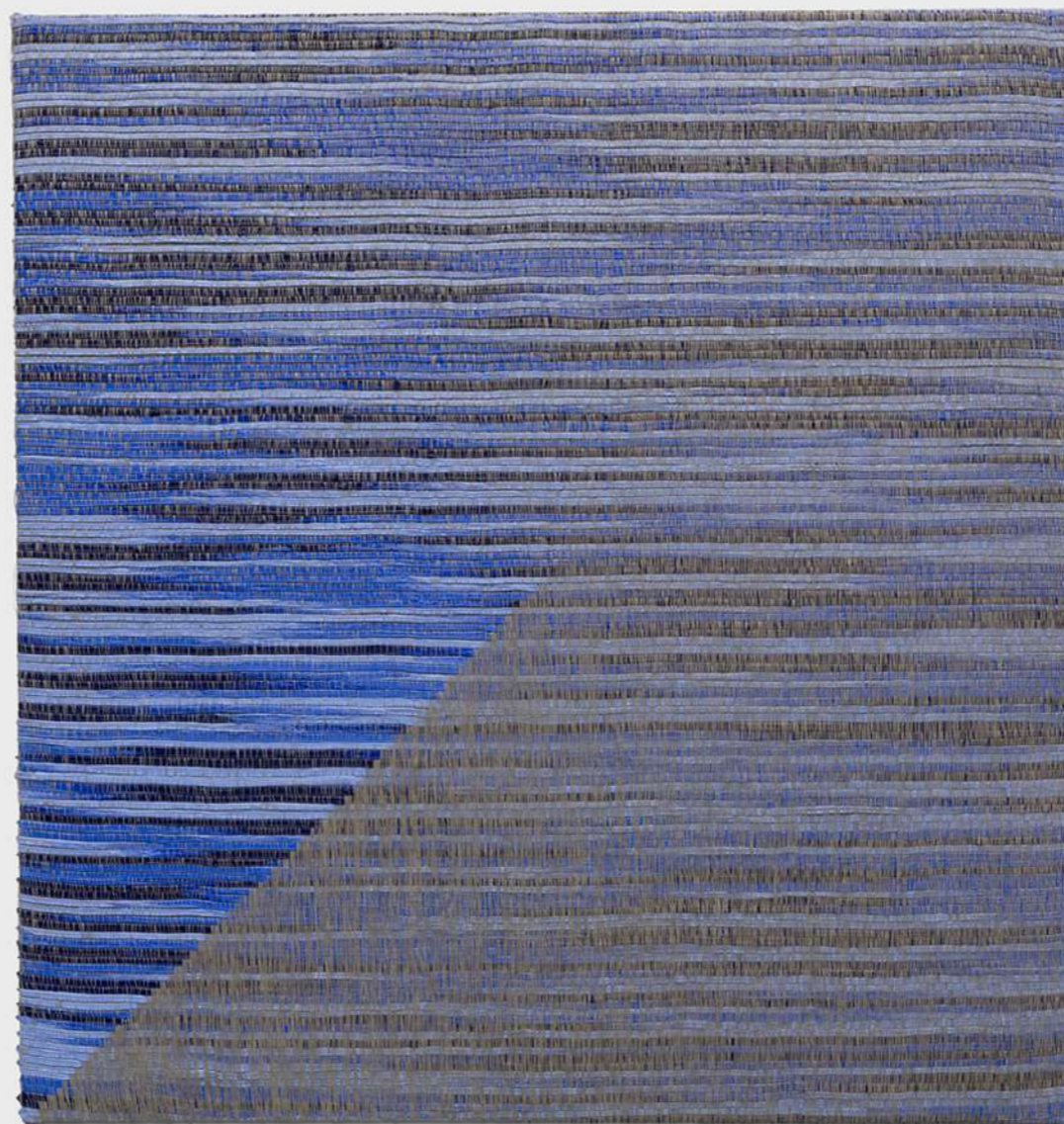
(TBG 25553)

\$5,400

ANALIA SABAN



**Analia SABAN**  
*Woven Angle Gradient as Weft (Blue Values)*  
2024  
Woven acrylic paint and linen thread  
73 1/2 x 69 3/4 x 2 1/8 inches; 186.7 x 177.2  
x 5.4 cm  
(TBG 25521)  
\$85,000 + crate (\$1,645)





## ANALIA SABAN

Analia Saban dissects and reconfigures traditional notions of painting, often using the medium of paint as the subject itself. Blurring the lines between painting and sculpture, imagery and objecthood, her work frequently includes plays on art historical references and traditions. Paintings expand to sculptural forms and sculptures are presented in two dimensions, using the process of trial and error with new techniques and technology. Her unconventional methods such as unweaving paintings, laser-burning wood and canvas and molding forms in acrylic paint remain central to her practice as she continues to explore art-making processes and materials in relation to her daily experience. Dealing with issues of fragility, balance, technique and experimentation, Saban's connection with everyday objects is at the forefront of her investigation of tangible materials and the metaphysical properties of artworks.

**Analia SABAN**  
*Woven Angle Gradient as Weft (Blue Values)*





## TOMÁS SARACENO

In various cultures across the world the spider occupies a central place as a source of wisdom and divination: from ancient Nazca civilization of Peru to contemporary Cameroon. For over a decade, arachnology has been a source of inspiration and research for Saraceno, particularly the expanding spatial structures of spiderwebs as a model and metaphor for more-than-human technologies of settlement and networking. The work's title reveals the technical basis for each sculptural element; such as the genus and species of the spider collaborators and the amount of time spent constructing their webs.

The objects themselves defy the framework of their titles, as the intricate web formations are clearly not of human logic, yet are representative of complex social structures that exist in the natural world. Supervising the various types of spiderwebs' development, the artist touched upon key principles of social organization—cooperation, cohabitation and hybridity.

Tomás Saraceno has a solo exhibition at the Red Brick Art Museum, Beijing on view until August 18, 2024.

### **Tomás SARACENO**

*Hybrid solitary semi-social FK5 1569 built by: a solo Nephila senegalensis - nine weeks, an ensemble of Cyrtophora citricola - fourteen weeks*

2024

Spider silk, carbon fibre, wood, glass, paint, light  
36 x 23 5/8 x 18 1/4 inches; 91.6 x 60.1 x 46.4 cm

(TBG 25583)

€60,000 + crate



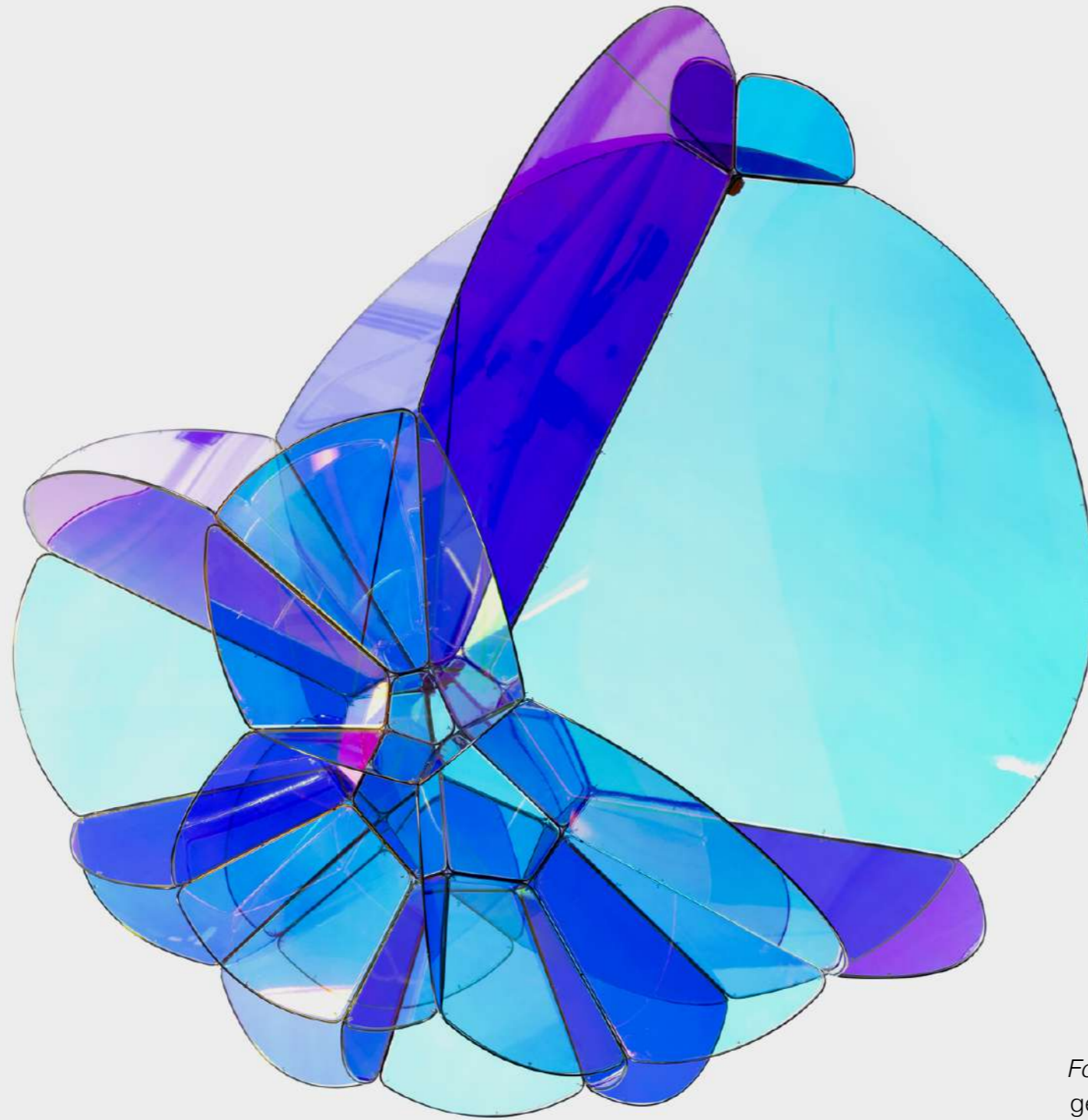
TOMÁS SARACENO



**Tomás SARACENO**

*Hybrid solitary semi-social FK5 1569 built by: a solo Nephila senegalensis - nine weeks, an ensemble of Cyrtophora citricola - fourteen weeks*





**Tomás SARACENO**

*Foam SB114/47p*

2024

Powder coated stainless steel, Iridescent

Plexiglass, monofilament

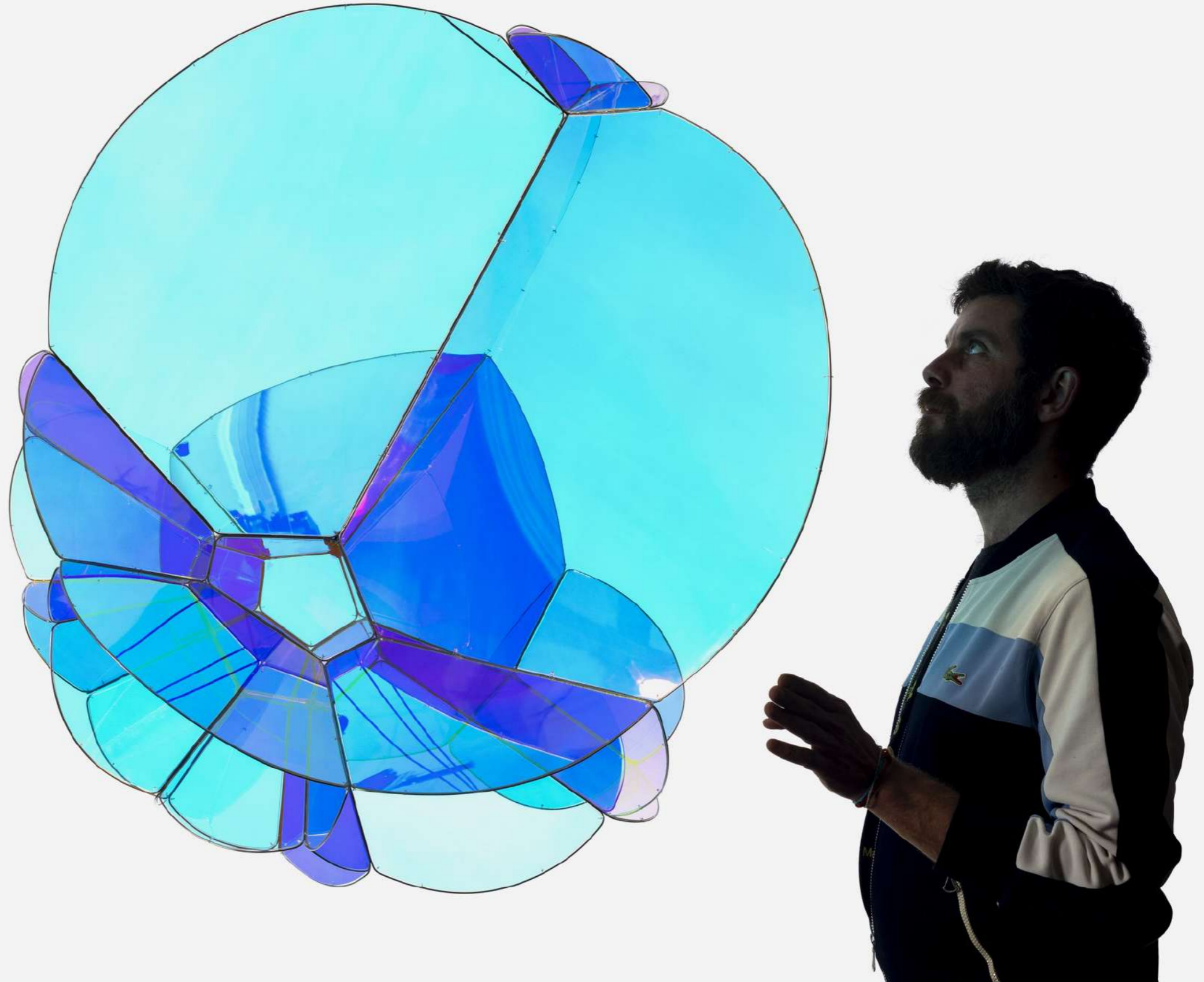
38 1/8 x 35 3/4 x 35 inches; 97 x 91 x 89 cm

(TBG 25537)

€110,000 + crate

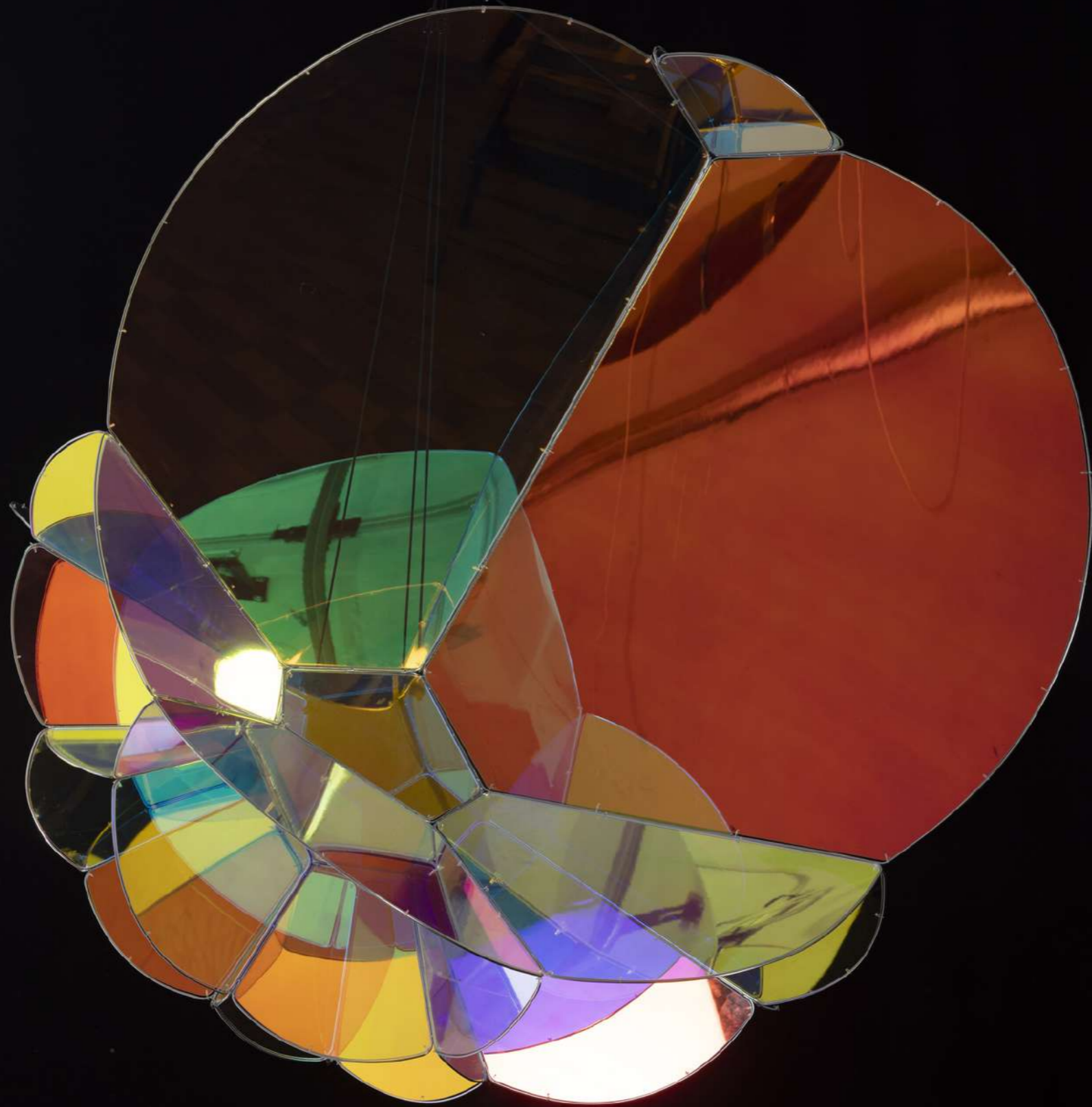
*Foam SB114/47p* is comprised of a complex geometric structure of translucent iridescent plexiglas that suggests the cell-like membranes of bubbles that emerge when oil is shaken with water. As in an organic system, this work is composed of many parts all similar but all different from one another, whose interconnected elements capture the iconic and intricate complexity of Saraceno's oeuvre.

TOMÁS SARACENO



**Tomás SARACENO**  
*Foam SB114/47p*

TOMÁS SARACENO

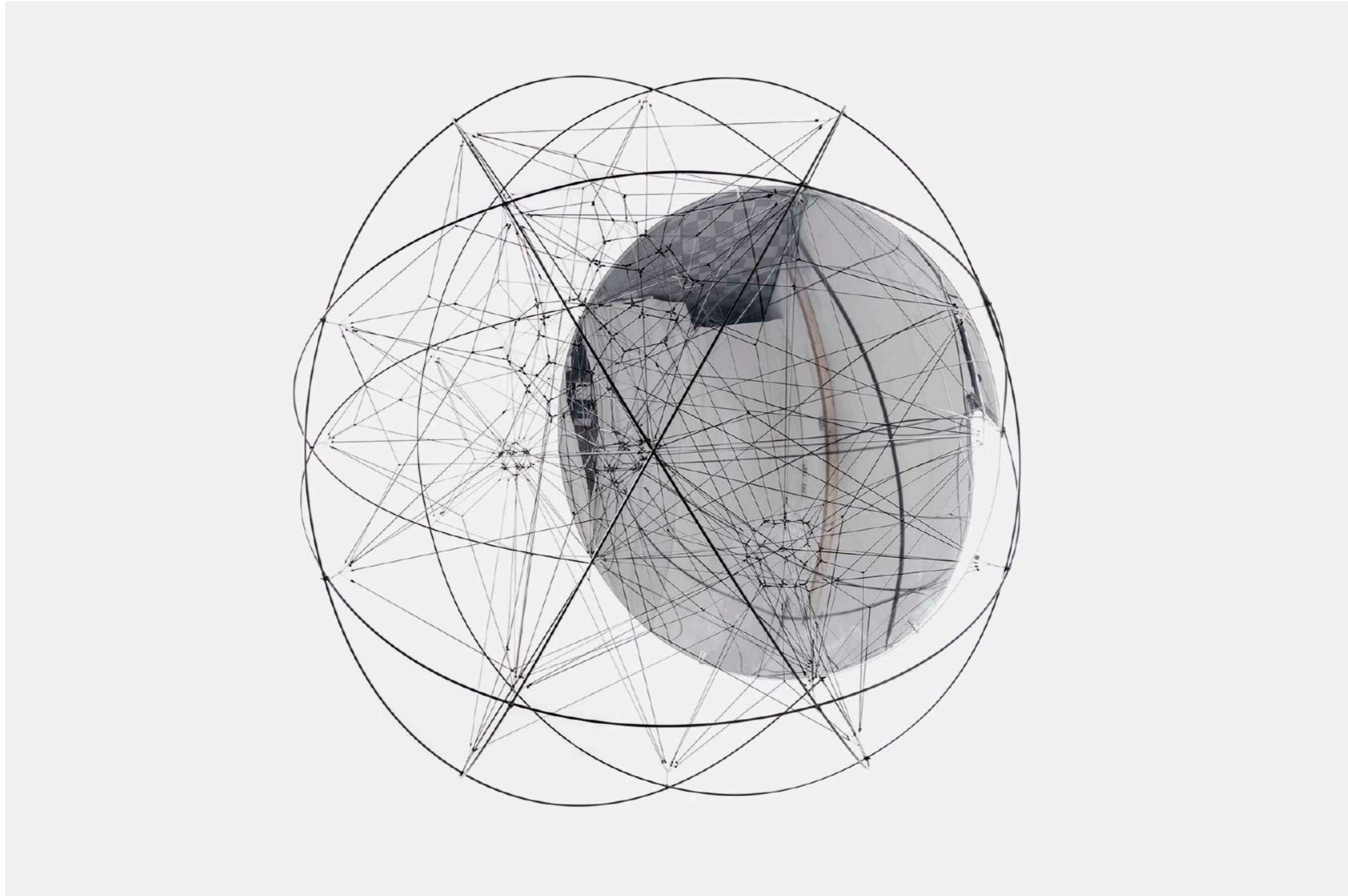


**Tomás SARACENO**  
*Foam SB114/47p*









**Tomás SARACENO**

*Callisto 22.5*

2019

Glass disk, polyester rope, velvet rope,  
monofilament, carbon fiber and stainless steel  
hanging point

35 x 39 x 39 inches; 89 x 99 x 99 cm

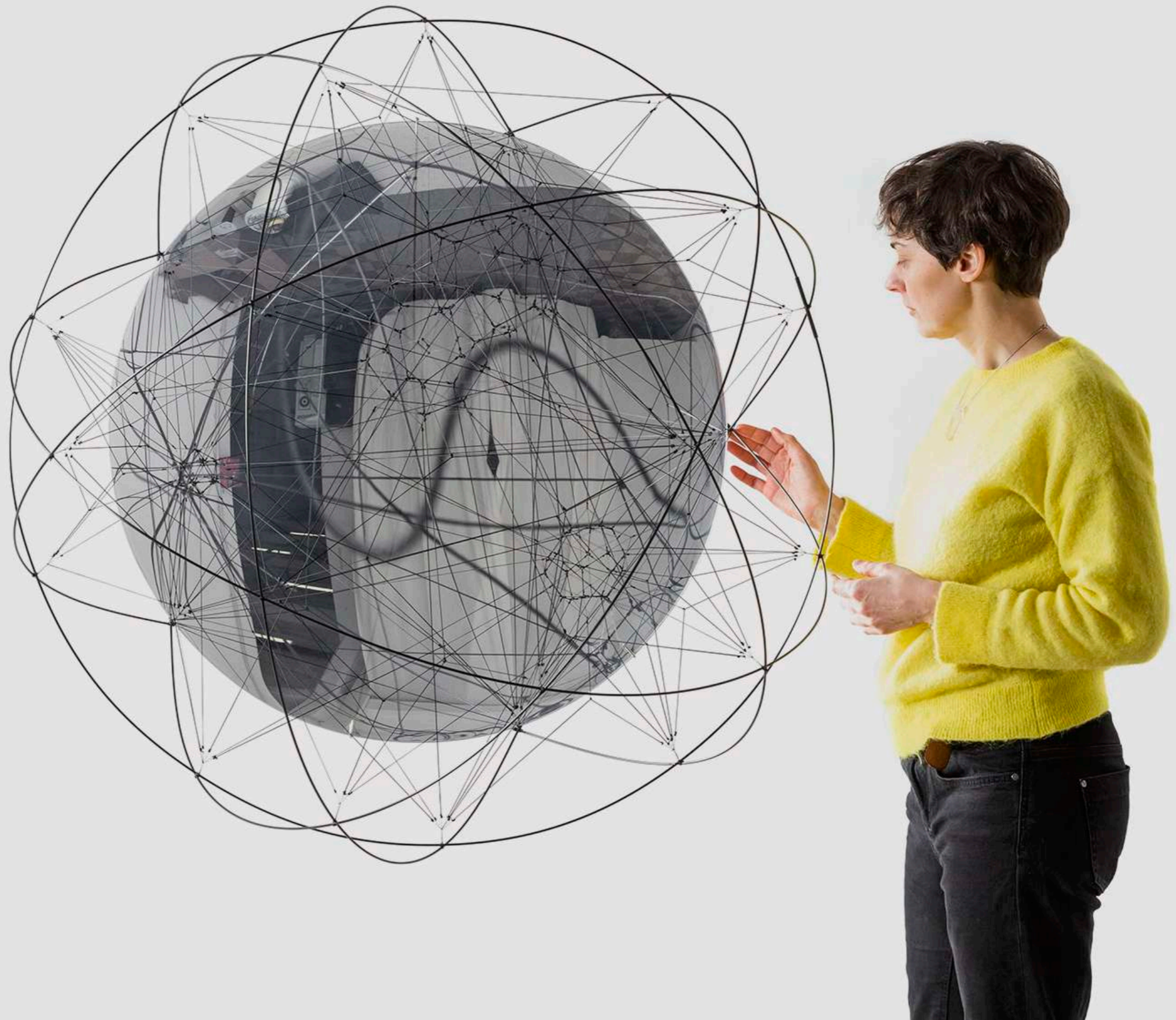
(TBG 21489)

€96,000 + crate (€655)

Informed by the worlds of art, architecture, natural sciences, and engineering, Saraceno's work invites viewers to consider geometries and phenomena of the natural world as adaptable models for the ways we live and interact.

Composed of orbits held purely by their mutual tension, *Callisto 22.5* examines the variations in speed and geometry of the trajectories of the celestial bodies and their relationship to one another in space and time. The title references the diameter in kilometres of Uksakka, one of the craters on the surface of Callisto, the second largest moon of Jupiter, and ultimately illustrates Saraceno's fascination with naturally occurring systems of interconnectedness and constantly shifting structures, at once seemingly fragile yet also a tightly coiled center for potential.

TOMÁS SARACENO



**Tomás SARACENO**  
*Callisto 22.5*



THOMAS SCHEIBITZ

Among the leading German artists of his generation, Thomas Scheibitz has developed his own conceptual language that bridges the realms of figuration and abstraction, at times dissolving them entirely. Drawing from classical painting and architecture, the contemporary urban landscape, and popular culture, Scheibitz deconstructs and recombines signs, images, shapes, and architectural fragments in ways that challenge traditional contexts and interpretations. While centrally concerned with principles of classification and systems of order, the artist's paintings, sculptures and works on paper resist traditional categorization.

**Thomas SCHEIBITZ**

*Verita*

2024

Oil, vinyl and pigmentmarker on canvas

78 3/4 x 63 inches; 200 x 160 cm

(TBG 25527)

€74,000









**Haim STEINBACH**

*Untitled (mountain sack and swamp boots)*

1989

plastic laminated wood shelf, sack with hay, leather and wooden boots

52 x 57 x 22 1/2 inches; 132.1 x 144.8 x 57.2 cm

(TBG 24839)

\$120,000

For more than four decades, Haim Steinbach has explored the psychological, aesthetic, cultural and ritualistic aspects of collecting and arranging existing objects. His work engages the concept of “display” as a form that foregrounds objects, raising consciousness to the play of presentation. Presented on handmade shelves or freestanding cases so as to avoid the pressure of personal sentiment or anecdote, the objects - which can range from ethnic artifacts and pre-Christian clay vessels to hobby horses and dildos - generate a tension between consumerist popular culture, desire, and value in the critical context of the art world. *Untitled (mountain sack and swamp boots)* makes reference to European history, featuring 19th century antiques from Northern Europe, most likely France. In the late 1980s, Haim was (and still is) very interested in the notion of antiques and the history of objects. But also formally, here he was intrigued by the triangular shapes at play in the work - the flat triangular shape of the front of the sack, the flat shape of the side of the boot, and how those interact with the 90 degree and 45 degree angles of the shelf.

HAIM STEINBACH



**Haim STEINBACH**  
*Untitled (mountain sack and swamp boots)*



WONG PING



**WONG Ping**

*ruin\*me*

2023

Carved bowling ball

8 3/4 x 8 3/4 x 8 3/4 inches; 22.2 x 22.2 x 22.2 cm

(TBG 25546)

\$18,000

Wong Ping is known for his short films that stage absurd and often salacious narratives exploring themes of intimacy, isolation, societal pressures, and political tension via idiosyncratically cute and colorful animations. Wong's films are often staged in immersive, sculptural installations that bely a similar humor and metaphorical edge.

*ruin\*me* originally formed part of Wong's first solo show in Austria at MAK in 2023, which screened four films viewable from a central, three-tiered platform. At the top of this pyramid lay *ruin\*me* - a carved bowling ball resembling a bloodshot eye, its surface carved into with the words "ruin me" and "control," the latter crossed out, forming a circular phrase.



Art Basel Unlimited  
Booth U21

## MARK MANDERS

*Room with All Existing Words*



Art Basel  
Hall 2.1: Upstairs  
Booth P9

