

Art Basel Paris

October 16 - 20, 2024
Grand Palais
Booth B45

TANYA
BONAKDAR
GALLERY





MATH BASS

MONICA BONVICINI

SANDRA CINTO

OLAFUR ELIASSON

KIMSOOJA

MARK MANDERS

YUKO MOHRI

DANA POWELL

MAGALI REUS

ANALIA SABAN

TOMÁS SARACENO

MATH BASS

Math BASS

Carnaby St

2024

Oil on linen

52 x 50 inches; 132.1 x 127 cm

(TBG 25602)

\$45,000





MONICA BONVICINI



Monica BONVICINI

Thunder

2024

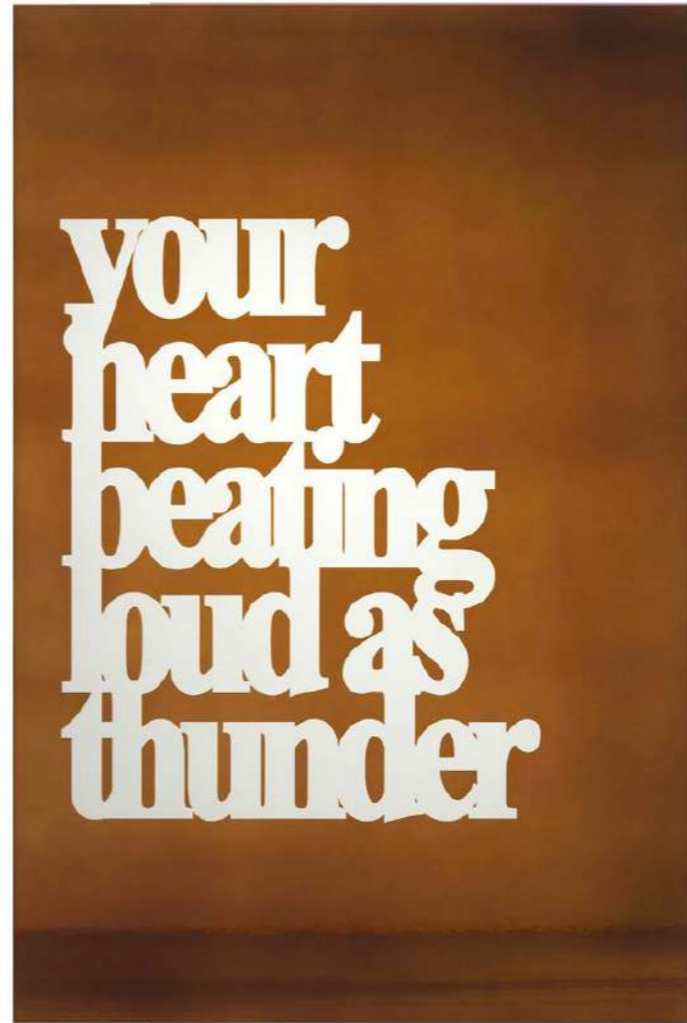
2 components lacquer, mirror, aluminum

59 1/8 x 39 3/8 x 3/4 inches;

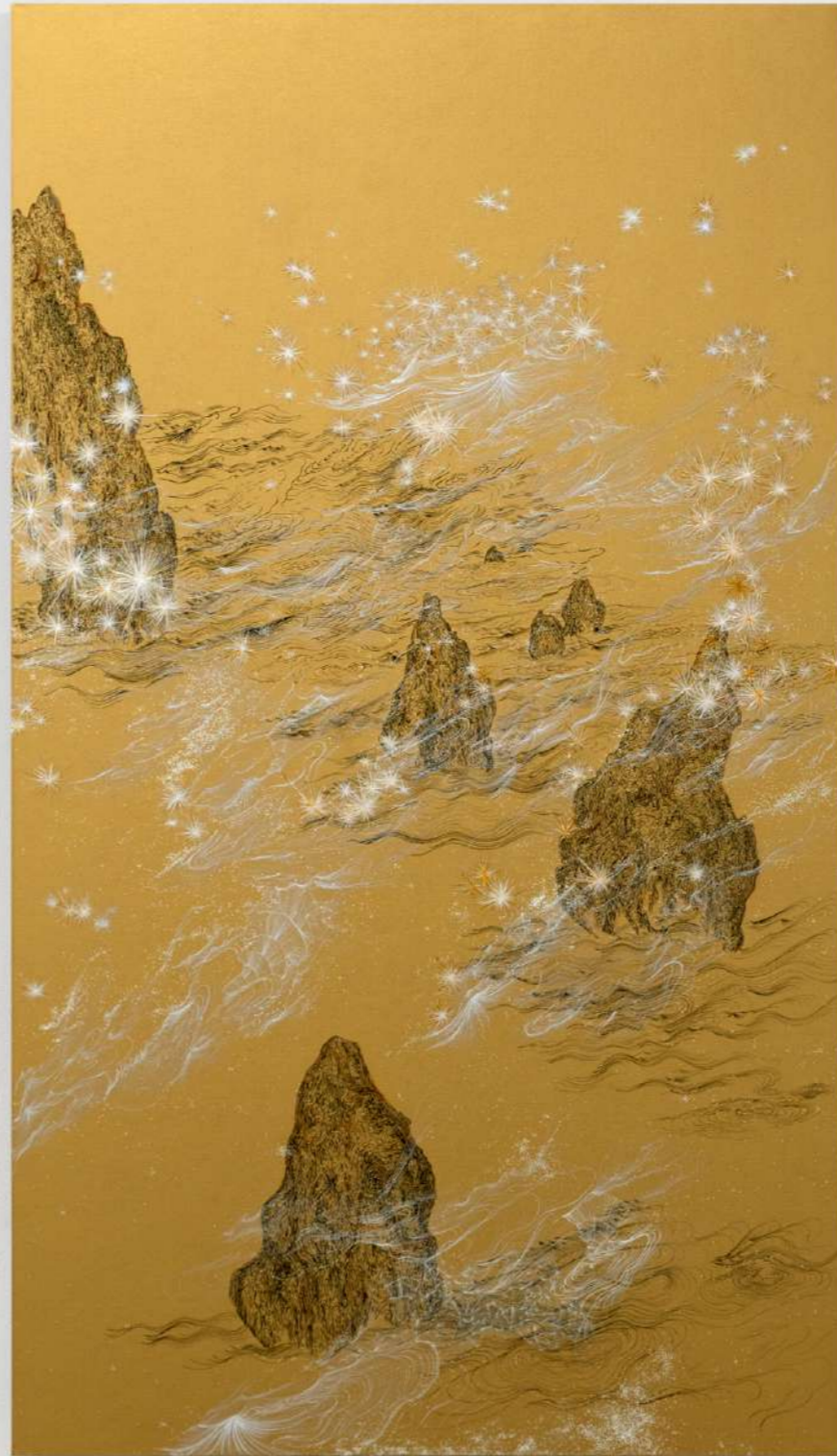
150 x 100 x 1.9 cm

(TBG 25644)

€50,000



SANDRA CINTO



Sandra CINTO

Landscape in Gold
2024

Acrylic on canvas

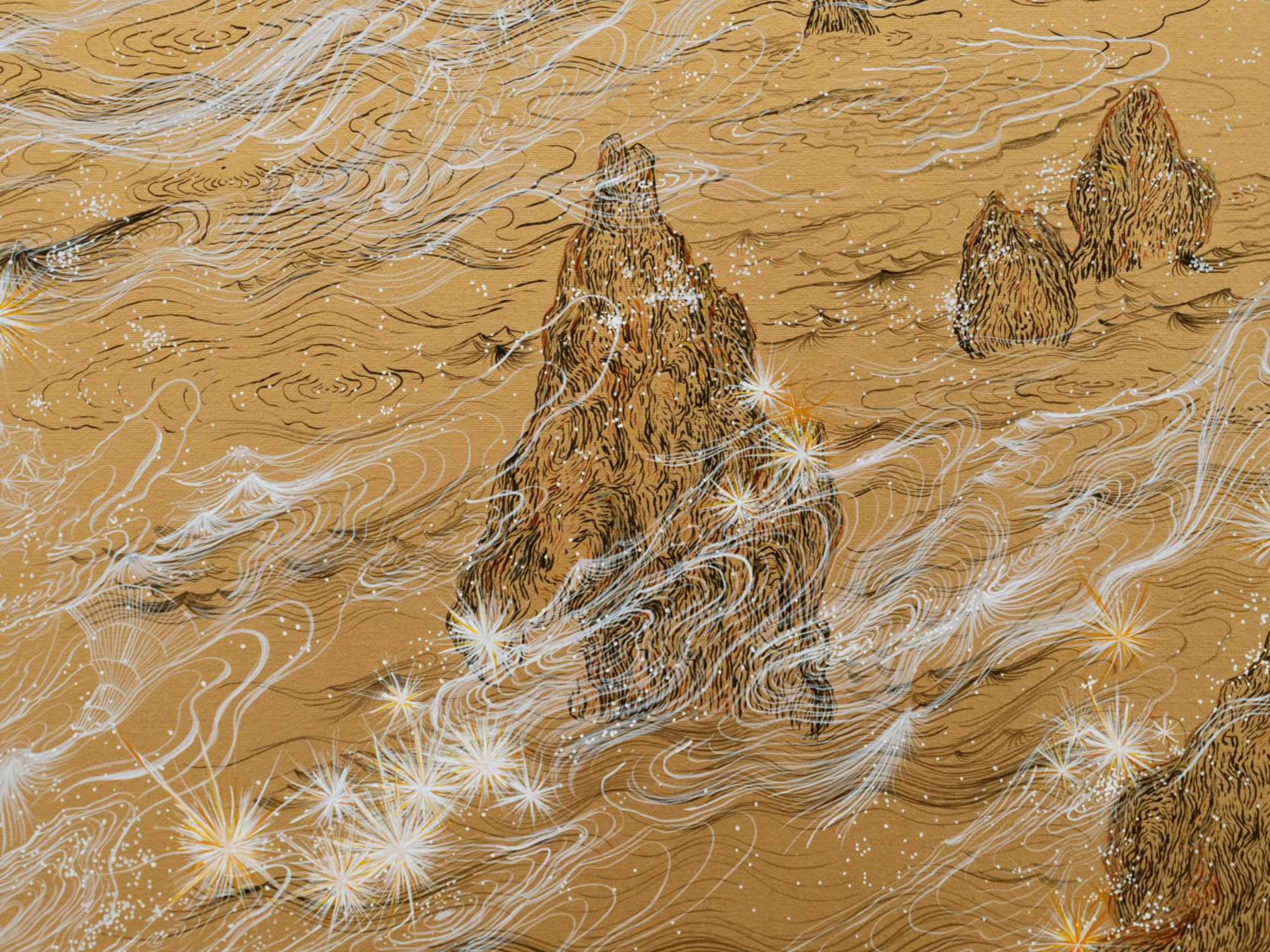
51 1/4 x 29 1/2 inches; 130 x 75 x 3 cm
(TBG 25871)

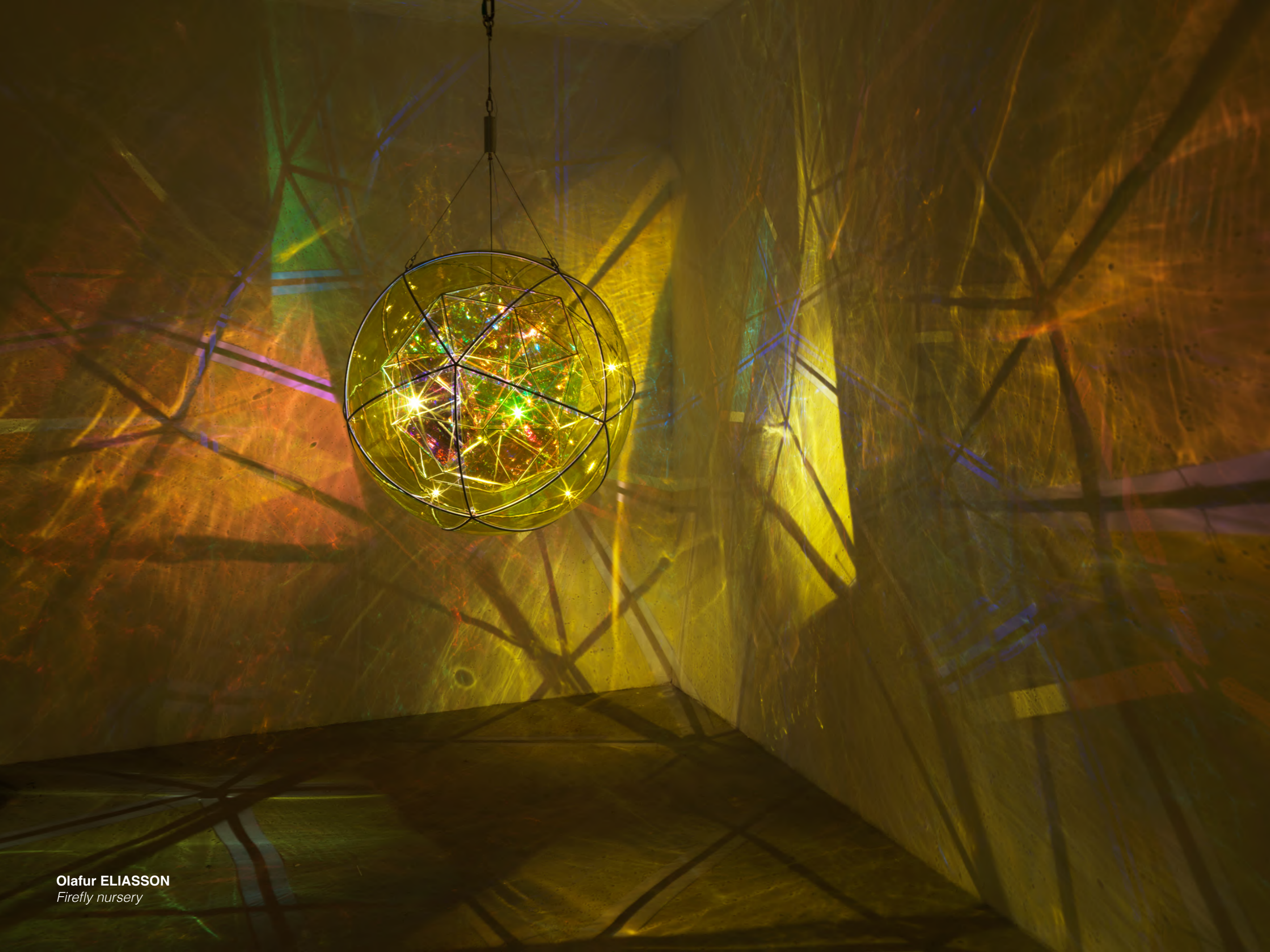
\$45,000

Since the early 1990s, Sandra Cinto has explored the potential of drawing to create intricate images and immersive environments, often using the line as gesture to deconstruct physical and spiritual boundaries. In *Landscape in Gold*, Cinto renders a mesmerizing, mountainous landscape in a luminous gold reminiscent of the sun. In all her work, Cinto conjures great tensions and contradictions: formally, between surface and depth, abstraction and representation, but also thematically, between joy and sadness, fear and comfort, utopia and reality.



Sandra CINTO
Landscape in Gold





OLAFUR ELIASSON

The complex geometry of Eliasson's suspended "lamp" works are the product of decades of research, taking the five Platonic solids as their point of departure.

In *Firefly nursery*, three concentric polyhedrons are embedded one inside the other, with the two interior forms rotating slowly around the central axis. The inner-most form is composed of various tones of iridescent color-effect-filter glass, a special material that reflects light of a single color while allowing the remaining light to pass through it. The next layer is constructed from semi-reflective, handblown glass, which acts as a mirror from some perspectives and is transparent from others. The outer form is a rhombic dodecahedron, or eight-sided solid, in which each face has been pushed into an outward curve to form a sphere. LED spots mounted on the frame illuminate the centre and are reflected out again.

The light passing through the panes and narrow gaps between the glass and the stainless-steel frame casts colorful, complex shapes and shadows onto the surrounding space.

Olafur Eliasson's major solo exhibition at MOCA, Los Angeles is on view through July 6, 2025.

Olafur ELIASSON

Firefly nursery

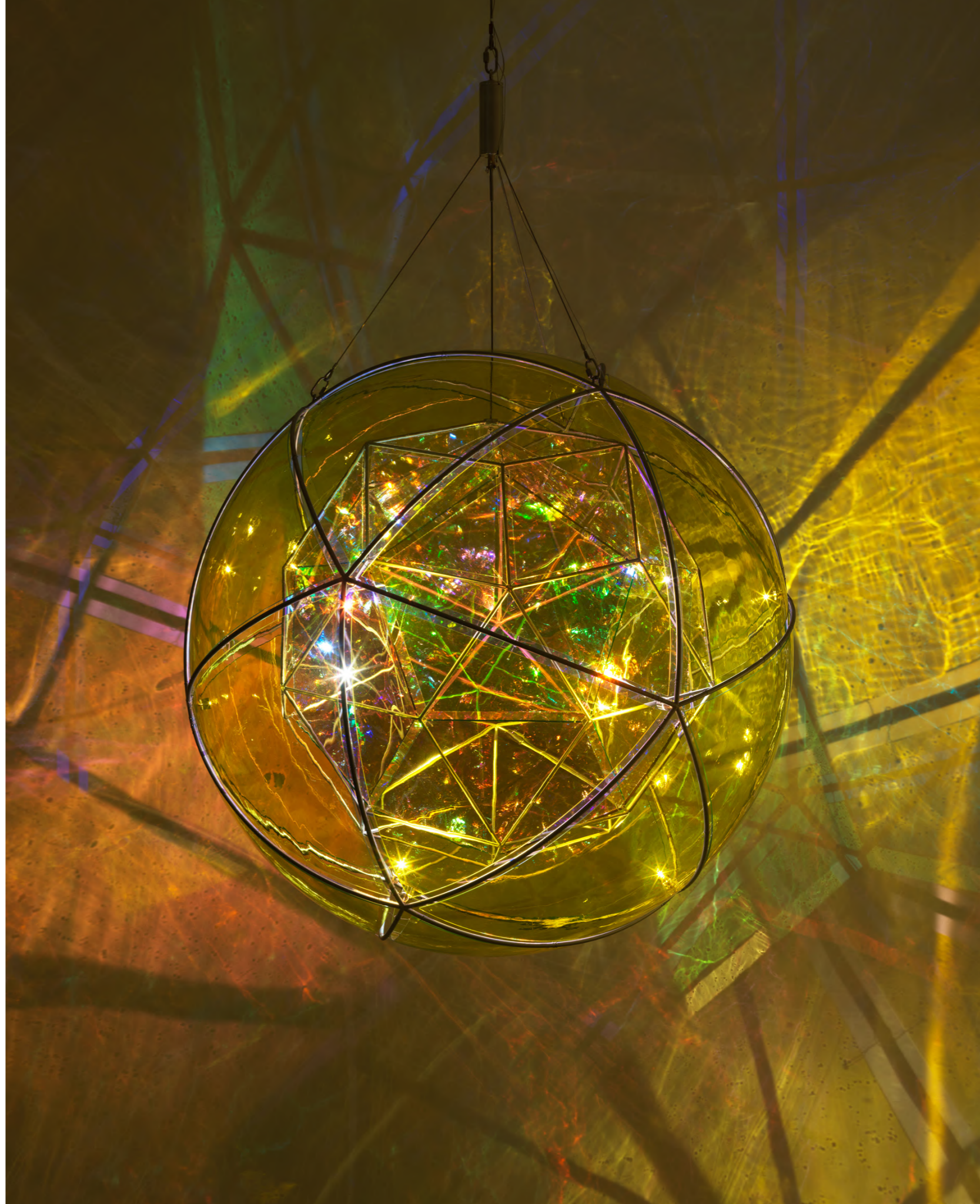
2024

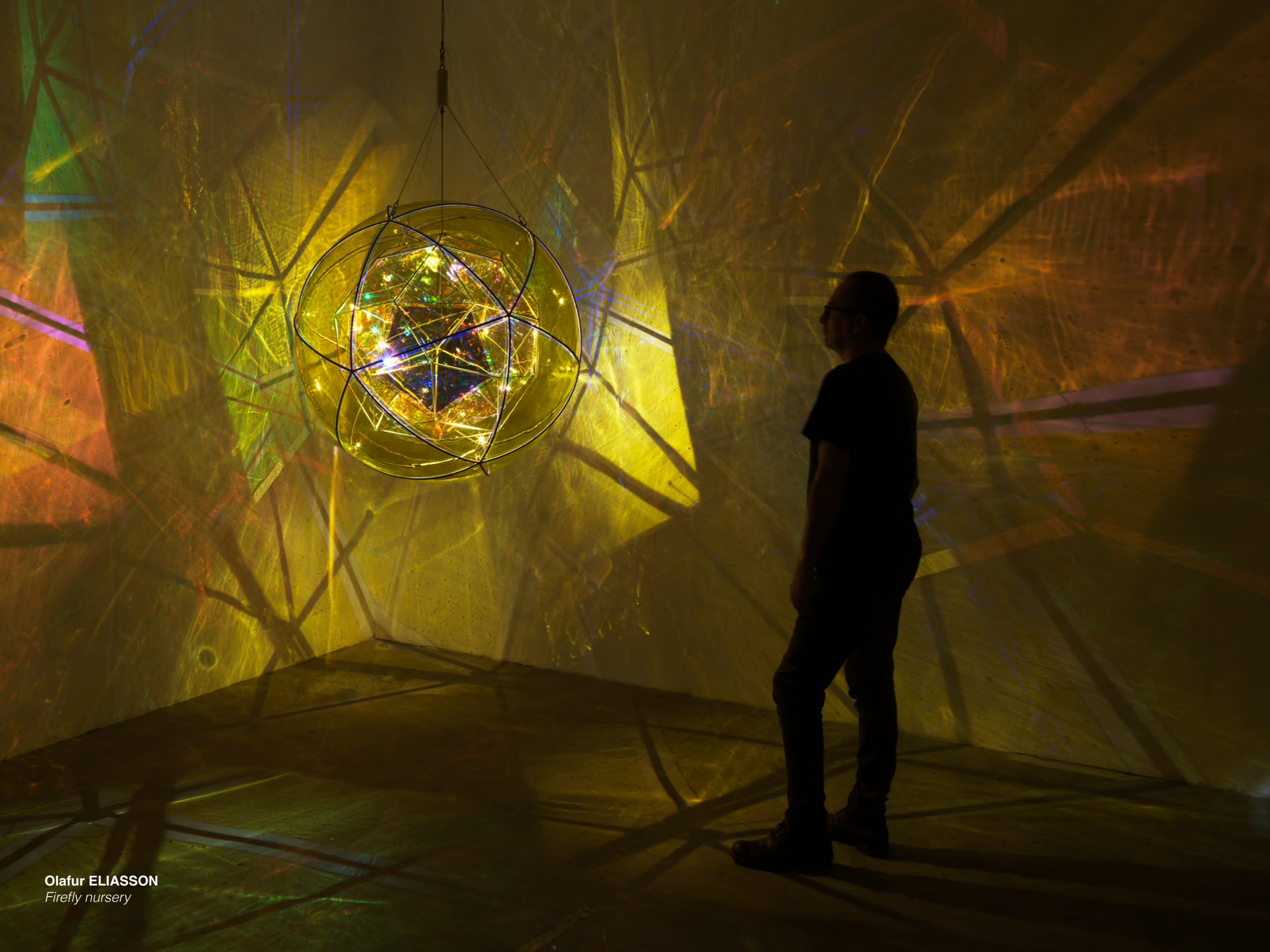
Coloured glass (yellow), semi-transparent mirror (colour-effect filter), colour-effect filter on coloured glass (various colours), LED lights, aluminium, stainless steel, wire, motor, ballast

40 1/2 x 40 1/2 x 40 1/2 inches; 103 x 103 x 103 cm

(TBG 24812)

€250,000





Olafur ELIASSON
Firefly nursery





Olafur ELIASSON
Firefly nursery



OLAFUR ELIASSON



Olafur ELIASSON

Syncopated openings for belonging and acceptance
2024

Coloured glass (turquoise, rust, aurora, orange fade,
pink, yellow), silver, driftwood

42 1/8 x 93 5/8 x 5 1/8 inches; 107 x 237.9 x 13.2 cm

(TBG 25531)

€225,000



Olafur ELIASSON
Syncopated openings for belonging and acceptance

OLAFUR ELIASSON

Syncopated openings for belonging and acceptance 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 - salvaged from the coast of northern Iceland - have been planed into a shelf on one side and left raw on the other.

Olafur ELIASSON

Syncopated openings for belonging and acceptance





Olafur ELIASSON

Syncopated openings for belonging and acceptance

OLAFUR ELIASSON



Olafur ELIASSON

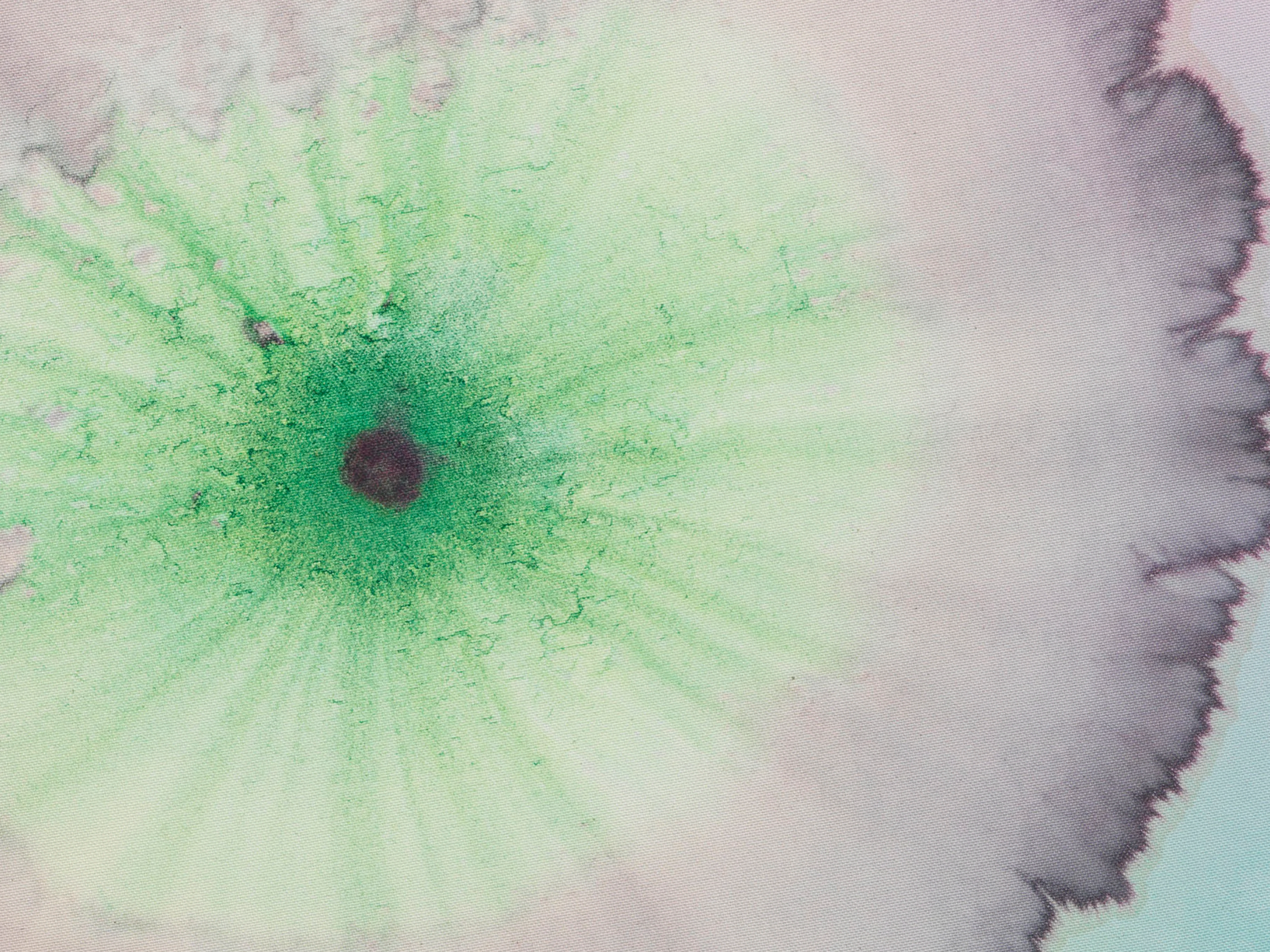
Seeing painting (slowness)
2024

Acrylic on canvas
37 3/8 inches; 95 cm (diameter)
(TBG 25708)
€45,000

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 paintings on circular canvases, known collectively as the *Colour experiment* paintings. In *Seeing painting (slowness)*, a pale rainbow gradient is applied to the outer circumference of the raw canvas. In the centre, an amorphous stain spreads outward as ice melts in a pool of black ink and bleach on the reverse of the canvas. As the ice melts, the ink spreads in unpredictable ways to create marks that reflect the unfolding of time. Executed in acrylic ink, *Seeing painting (slowness)* sits at the intersection of both Eliasson's painting and watercolor practices. Related works are currently on view in Olafur Eliasson's major solo exhibition at MOCA, Los Angeles, through July 6, 2025.



Olafur ELIASSON
Seeing painting (slowness)



KIMSOOJA



KIMSOOJA

Bottari - The Island

2011

Used Korean bedcovers, used Japanese clothes

20 x 24 x 24 inches; 50.8 x 61 x 61 cm

(TBG 25441)

€90,000

KIMSOOJA

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

Bottari - The Island



MARK MANDERS



Mark MANDERS

Double Clayhead on Concrete Floor

2024

Painted bronze, concrete, glass, wood

27 3/4 x 26 x 20 1/6 inches; 70.6 x 66 x

51.2 cm

Edition of 3, 1 AP

(TBG 25872)

€120,000



Mark MANDERS
Double Clayhead on Concrete Floor



Mark MANDERS
Double Clayhead on Concrete Floor

YUKO MOHRI



Yuko MOHRI

Decomposition

2024

Vintage table, 4 LED lights illuminated by fruits

16 3/4 x 21 2/3 x 21 2/3 inches; 42.5 x 55 x 55 cm

(TBG 25853)

€18,000 + crate

Video [HERE](#)

Password: mohri2024



Yuko MOHRI
Decomposition

YUKO MOHRI

In Yuko Mohri's *Decomposition* series, electrodes are inserted into fruit to measure their internal moisture levels, converting changes in resistance caused by withering or rotting, into light.

Minuscule changes occurring inside the fruit directly affect the dimness of the lights, 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.

Yuko Mohri is representing Japan in this year's Venice Biennale. Her installation *Compose*, is on view through November 24th. Mohri will have a major solo exhibition, *On Physics*, at the Artizon Museum in Tokyo, opening November 2nd, 2024.

Yuko MOHRI
Decomposition



DANA POWELL



Dana POWELL

Sturgeon moon

2024

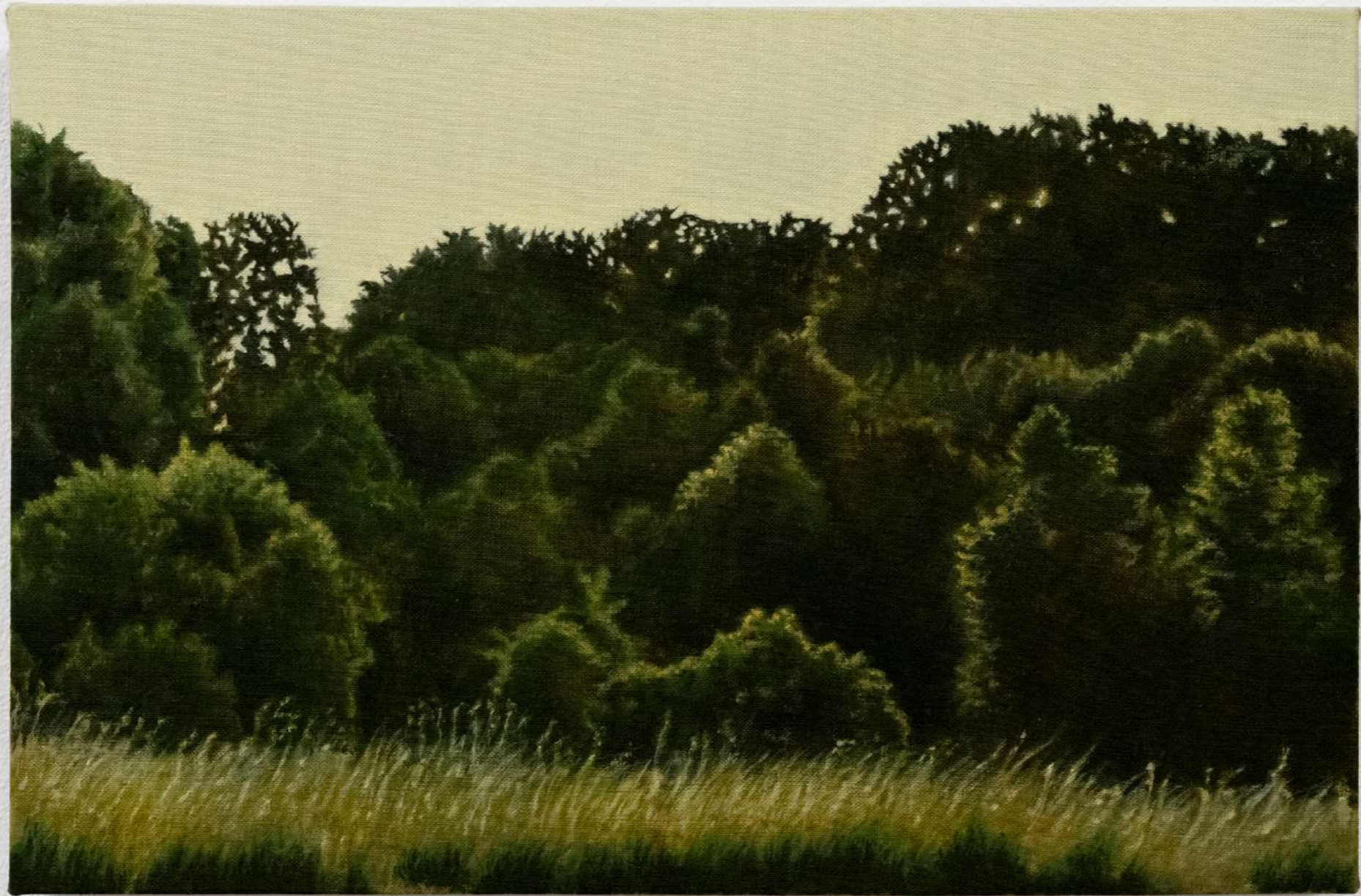
Oil on linen

14 x 12 inches; 35.6 x 30.5 cm

(TBG 25890)

\$5,800

DANA POWELL



Dana POWELL

Kudzu

2024

Oil on linen

10 x 15 inches; 25.4 x 38.1 cm

(TBG 25887)

\$5,600

MAGALI REUS



Magali REUS

Clementine (Bud)

2024

Hand-waxed epoxy resin and binding powder, pigments, plywood, powder-coated and airbrushed hand-manipulated aluminium foil, steel, screws

Two parts: 12 5/8 x 12 5/8 x 14 1/2 inches; 32 x 32 x 37 cm each (TBG 25770)

€48,000

Magali Reus' *Clementine* series are all modeled after preserve jars, precisely formulated with industrial materials at a larger-than-life scale that speak to both nostalgic authenticity and mass-produced appropriation. Works in the series take the form of the ubiquitous humble but iconic *Bonne Maman* jam jar, the Belgian mustard jar, or in the instance of *Clementine (Bud)*, the two-toned terracotta *Danone* yoghurt pot, all typically marked with domestic personalizations pertaining to Reus' past. With subtle romantic connotations, the sculptural facsimile echoes the once preserved yoghurt flavors through small impressions on the side of the jar (that of the peach and of the nut) and daisy's on the lids, simulating the iconic French game of *He loves me...he loves me not*. Protruding from the wall, Reus' first diptych within the *Clementine* series are like two friends, or soon to be lovers, and thus both a vessel and a lens for the global and the personal.



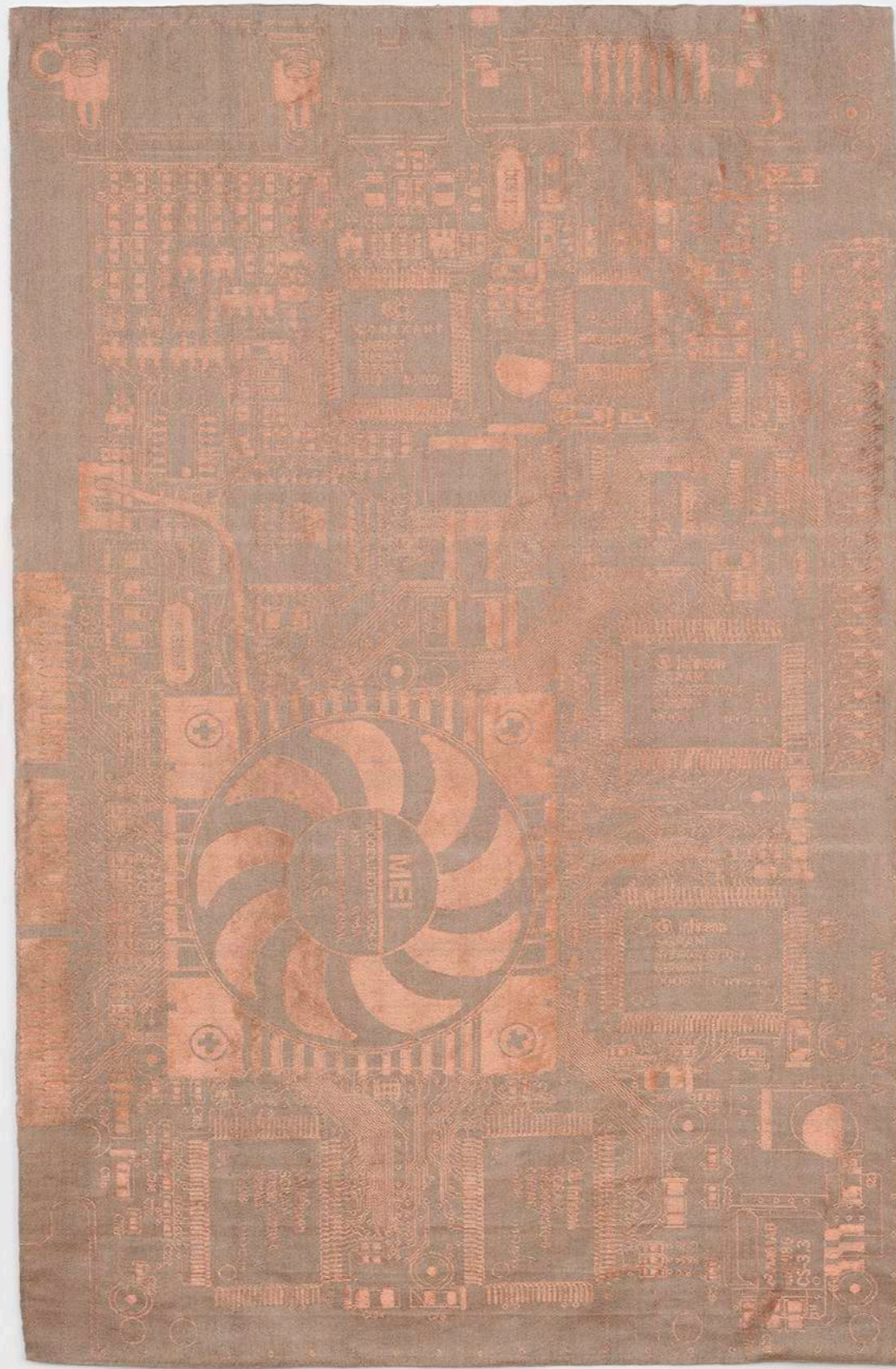


Magali REUS
Clementine (Bud)



Magali REUS
Clementine (Bud)

ANALIA SABAN



Analia SABAN

Copper Tapestry (GeForce 256 Graphics Card, Nvidia, 1999)

ANALIA SABAN

Analia Saban's *Copper Tapestry (GeForce 256 Graphics Card, Nvidia, 1999)* is a continuation in a series of works where the artist introduces non-traditional materials into the process of tapestry weaving. Thin strips of copper traverse a linen warp to create an intricate design - a representation of an iconic 3D graphics card from the 1990s - a milestone in the development of computer graphics. More than two centuries ago, weaving production was accelerated by the improvements in technology possible through the Industrial Revolution, and Saban's loom operates on a similar system. The artist's computerized loom operates following a binary code - and similarly the looms of yesteryear followed a comparable binary system. Saban's choice of subject matter therefore is not coincidental.

Complex computer systems that infiltrate many aspects of our daily lives rely on a basic programmed language that is, at its essence, not so dissimilar to the analogue language of weaving. And so the confluence of process and content comes to the fore - Saban's tapestry, made using proto-digital technology, depicts a graphics card - the very advancement that translated computational information to images in a digital space. Saban here is interested in the pursuit of reality in the depictions of the world on a computer screen through perspective and dimensionality - as always the artist is working at the edges of two and three dimensional space.

Analia SABAN

Copper Tapestry (GeForce 256 Graphics Card, Nvidia, 1999)

2024

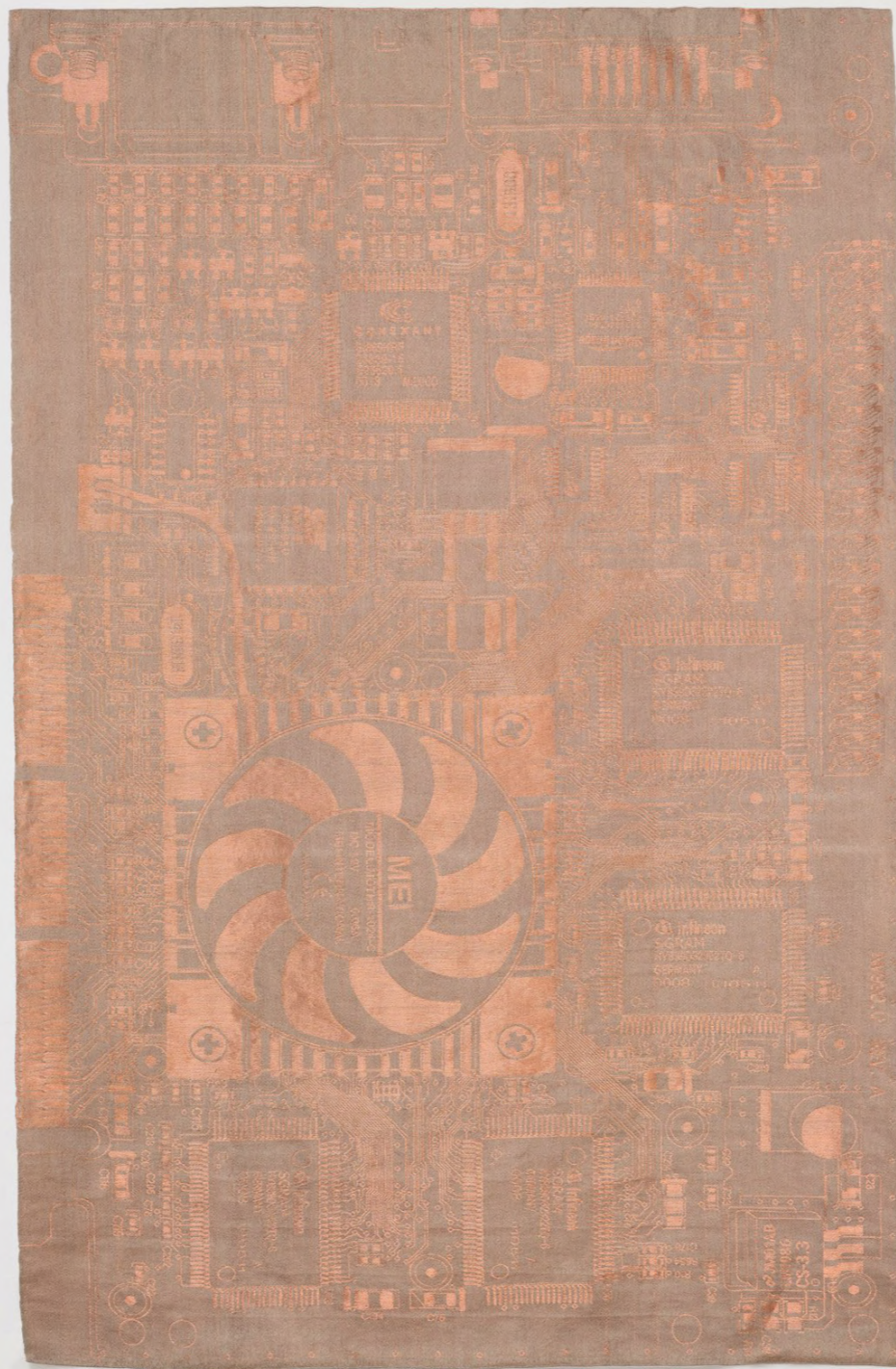
Woven copper wire and linen thread

110 1/4 x 71 1/2 x 1/16 inches; 280 x 181.6 x 0.2 cm

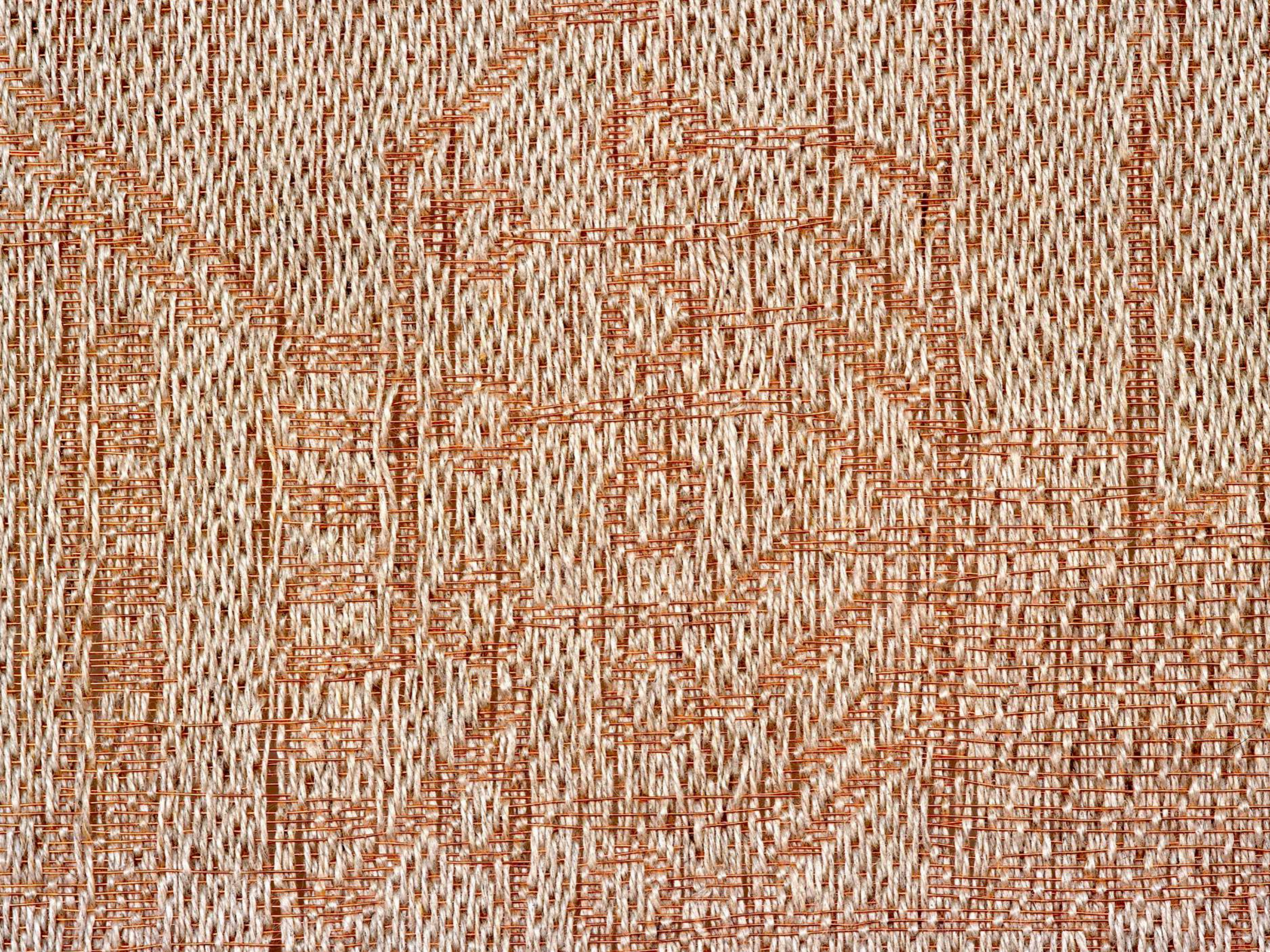
(TBG 25840)

\$95,000 + crate (\$840)

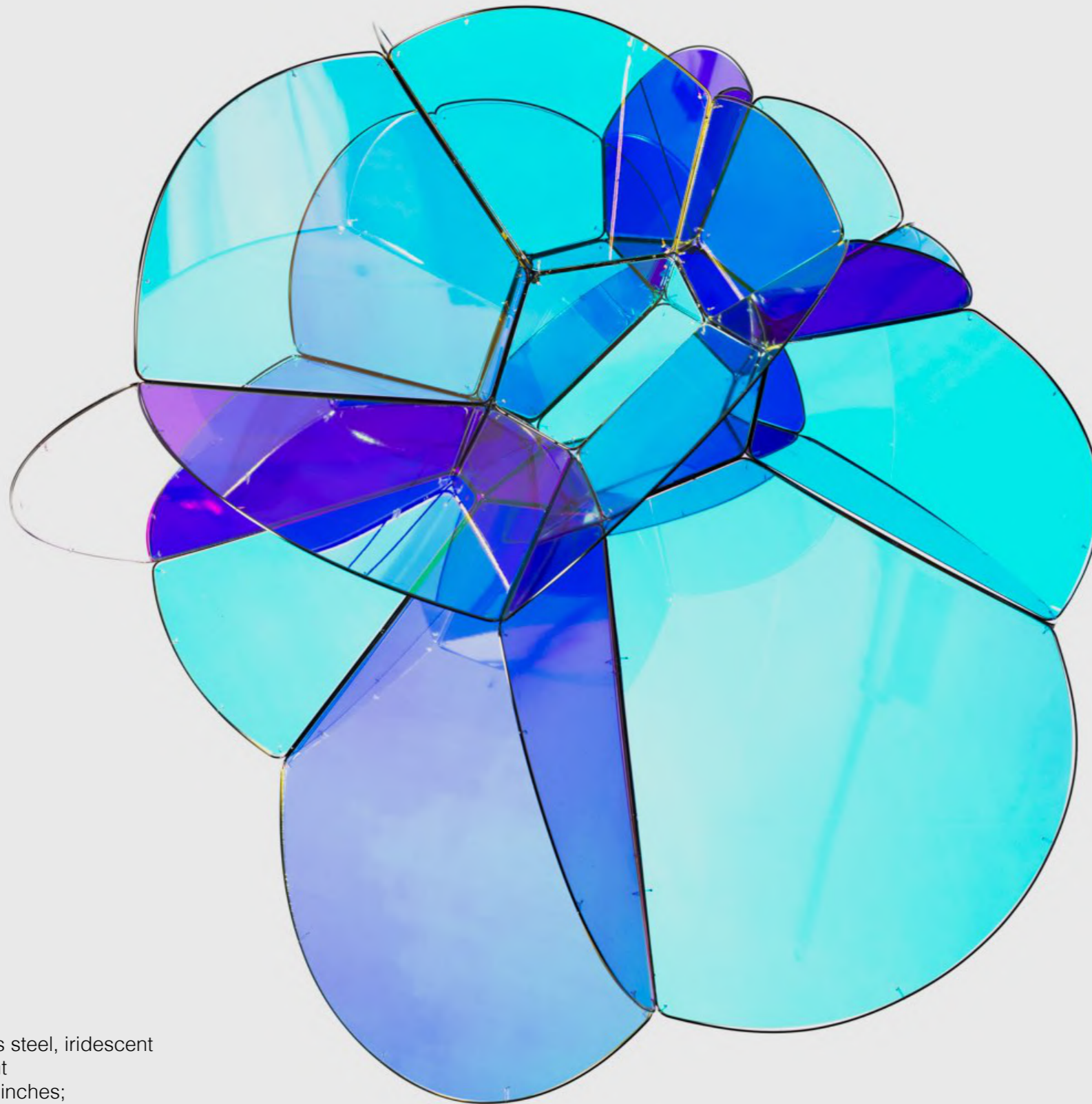




Analia SABAN
Copper Tapestry (GeForce 256 Graphics Card, Nvidia, 1999)



TOMÁS SARACENO



Tomás SARACENO

Foam SB 110/16p

2024

Powder coated stainless steel, iridescent

Plexiglass, monofilament

32 1/4 x 32 1/4 x 30 3/4 inches;

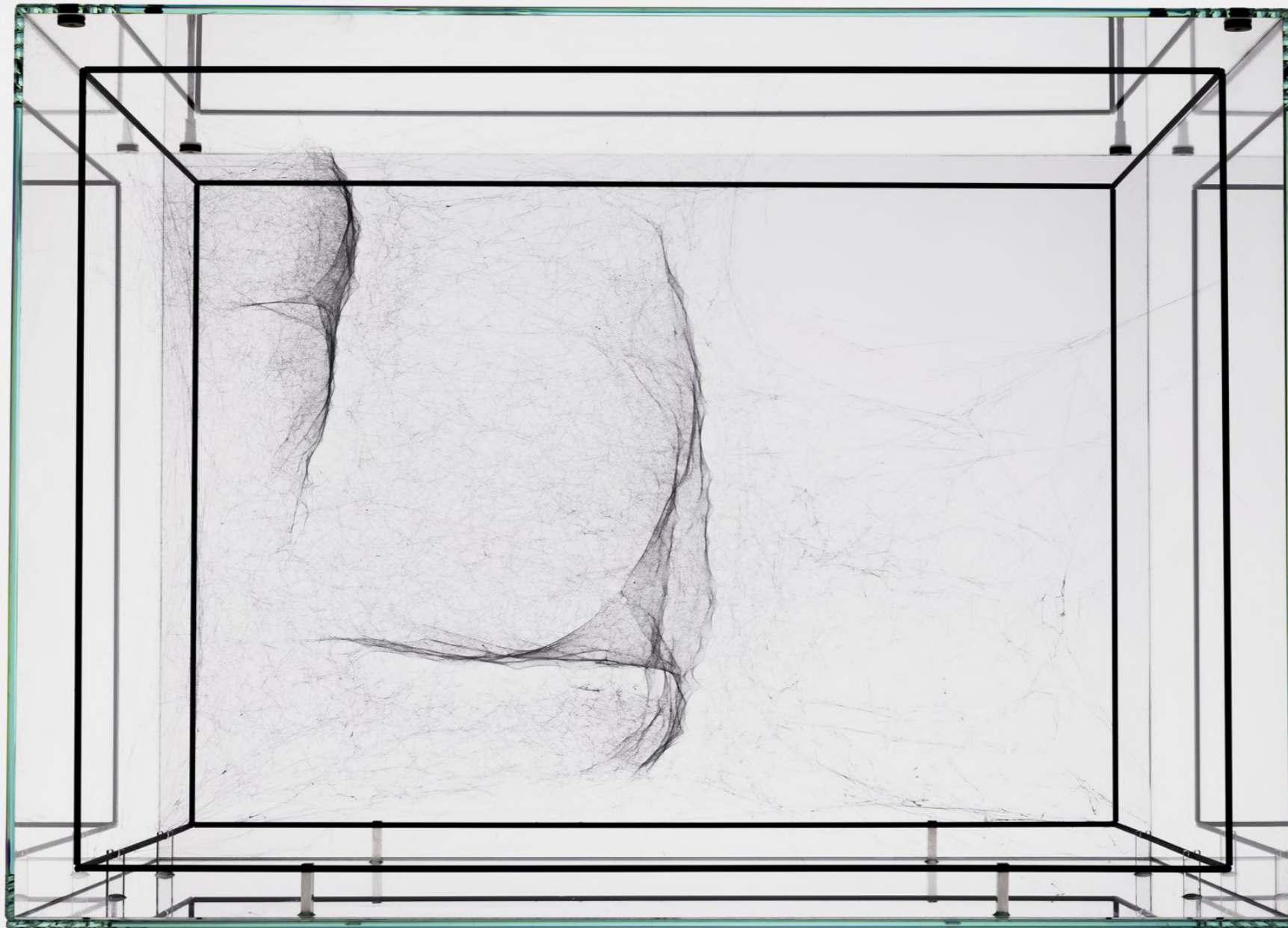
82 x 82 x 78 cm

(TBG 25868)

€110,000 + crate

Foam SB 110/16p 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

*Hybrid Dark semi-social Cluster Ginan built by: a duet of
Cyrtophora citricola*
2024

Spidersilk, carbon fibre, glass, ink, metal
15 1/2 x 21 3/4 x 15 3/4 inches; 39.6 x 55 x 40.1 cm
(TBG 25869)
€60,000 + crate

TOMÁS SARACENO

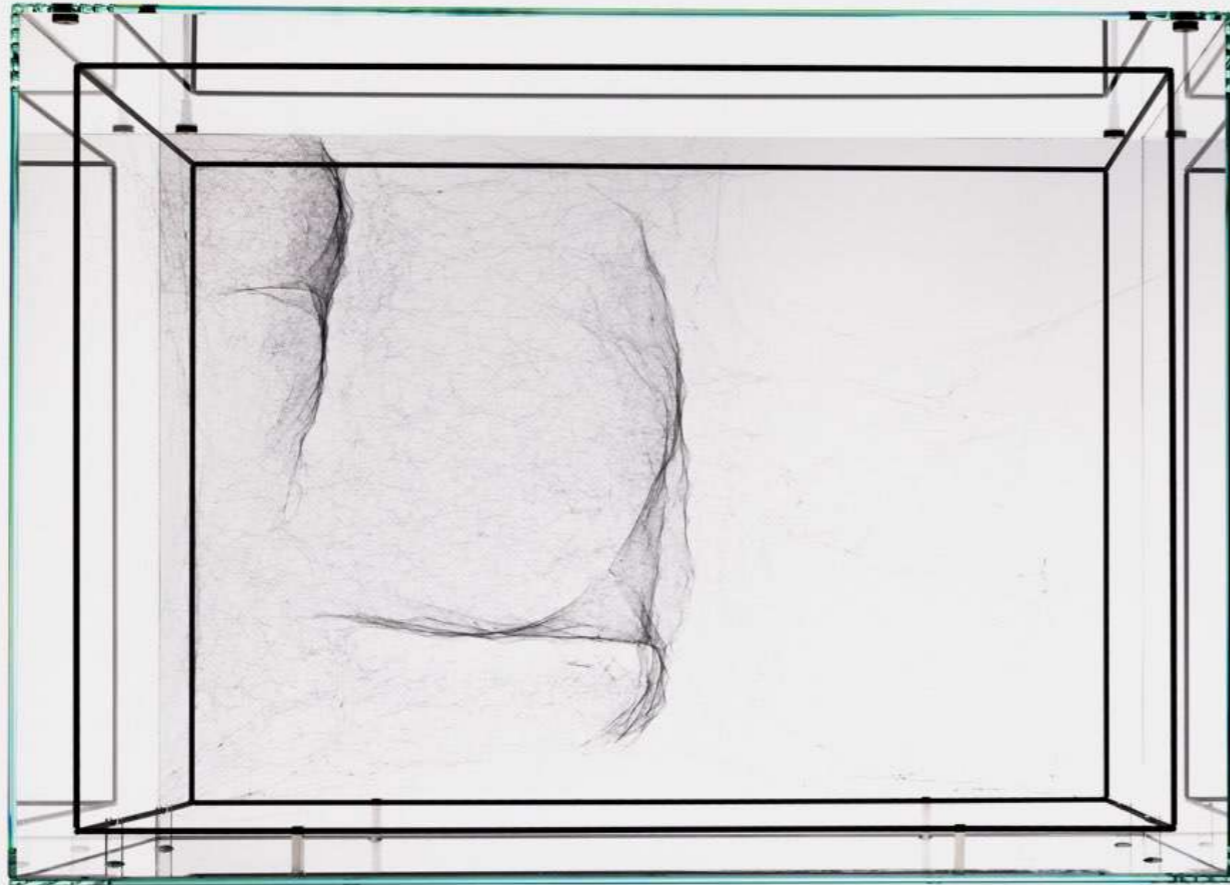
In various cultures across the world the spider occupies a central place as a source of wisdom and divination: from ancient Nazca civilization of Peru to contemporary Cameroon. For over a decade, arachnology has been a source of inspiration and research for Saraceno, particularly the expanding spatial 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

*Hybrid Dark semi-social Cluster Ginan built by: a duet of *Cyrtophora citricola**





Tomás SARACENO

Hybrid Dark semi-social Cluster Ginan built by: a duet of Cyrtophora citricola

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