

# Tanya Leighton

ART BASEL 2024  
Preview

Galleries Sector  
Booth R12, Hall 2.1

Works exhibited by:  
Oliver Osborne  
Aleksandra Domanović  
Esteban Jefferson  
Marianne Wex  
Oliver Laric  
Dan Rees



Oliver Osborne



## OLIVER OSBORNE

Oliver Osborne (born in 1985 in Edinburgh) lives and works in Berlin. Osborne adroitly blends figuration and abstraction, using slight compositional adjustments and repetition to unveil new perspectives from the dust-laden archives of art history. His versatile practice, spanning silk-screen, abstraction, and photorealistic oil painting, chronicles the elasticity of painting over time, summoning the dramatic juxtaposition of light and dark found in Caravaggio's chiaroscuro, for instance, whilst simultaneously gesturing to the personal, encompassing subjects from appropriated figures in portraiture to his own family.

Recent solo exhibitions include Tanya Leighton, Los Angeles and Galeria Pelaires, Palma de Mallorca in 2023; Tanya Leighton, Berlin, JVDW, Düsseldorf, and Union Pacific, London in 2022; The Bunker, Santa Monica and Galeria Pelaires, Palma de Mallorca in 2021; Braunsfelder, Cologne in 2020; Peles Empire, Berlin, Gió Marconi, Milan, and Bonner Kunstverein, Bonn in 2019, among others.

Osborne's work has been part of group exhibitions at JVDW, Düsseldorf and Francis Irv, New York in 2024; La Traverse, Marseille and Union Pacific, London in 2023; Pas une Orange, Barcelona; Pact, Paris in 2022; Hamburger Kunsthalle, Hamburg in 2021; Inverleith House, Royal Botanic Garden, Edinburgh; Max Hetzler, Berlin; and the German Embassy, London, just to name a few.

His work has been the subject of catalogues published by Braunsfelder, Cologne, 2020; Bonner Kunstverein, 2018 and Mousse, 2016.

Oliver Osborne  
o. T. (*Cello Recital*), 2024  
Oil on herringbone linen  
123.5x83.5 cm, 48<sup>5</sup>/<sub>8</sub>x32<sup>7</sup>/<sub>8</sub> in (framed)  
Unique  
(OSBORNE-2024-0150)  
€ 30,000.00 (+ VAT)







Oliver Osborne  
o.7., 2024  
Detail





“Osborne simultaneously embraces and rejects old-school painting via a technique so mechanically refined that it verges on being no technique at all. Almost twisted in its internal incongruity, this approach expresses the conflict inherent in one’s aesthetic tastes being stranded in the metaphysical blur of the past – a kind of nostalgia, to be sure. Osborne’s skill lies in knowing that his job is not to cure but to echo and amplify this troublesome feeling and that this requires an unflinching embrace of painting’s antediluvian thrill.”

–Mitch Speed, Frieze

Oliver Osborne  
o. T., 2024  
Oil on herringbone linen  
123.5x83.5 cm, 48<sup>5</sup>/<sub>8</sub>x32<sup>7</sup>/<sub>8</sub> in (framed)  
Unique  
(OSBORNE-2024-0152)  
€ 30,000.00 (+ VAT)









Oliver Osborne  
Installation view, 'German Afternoons'  
Tanya Leighton, Berlin. 2 July – 27 August 2022

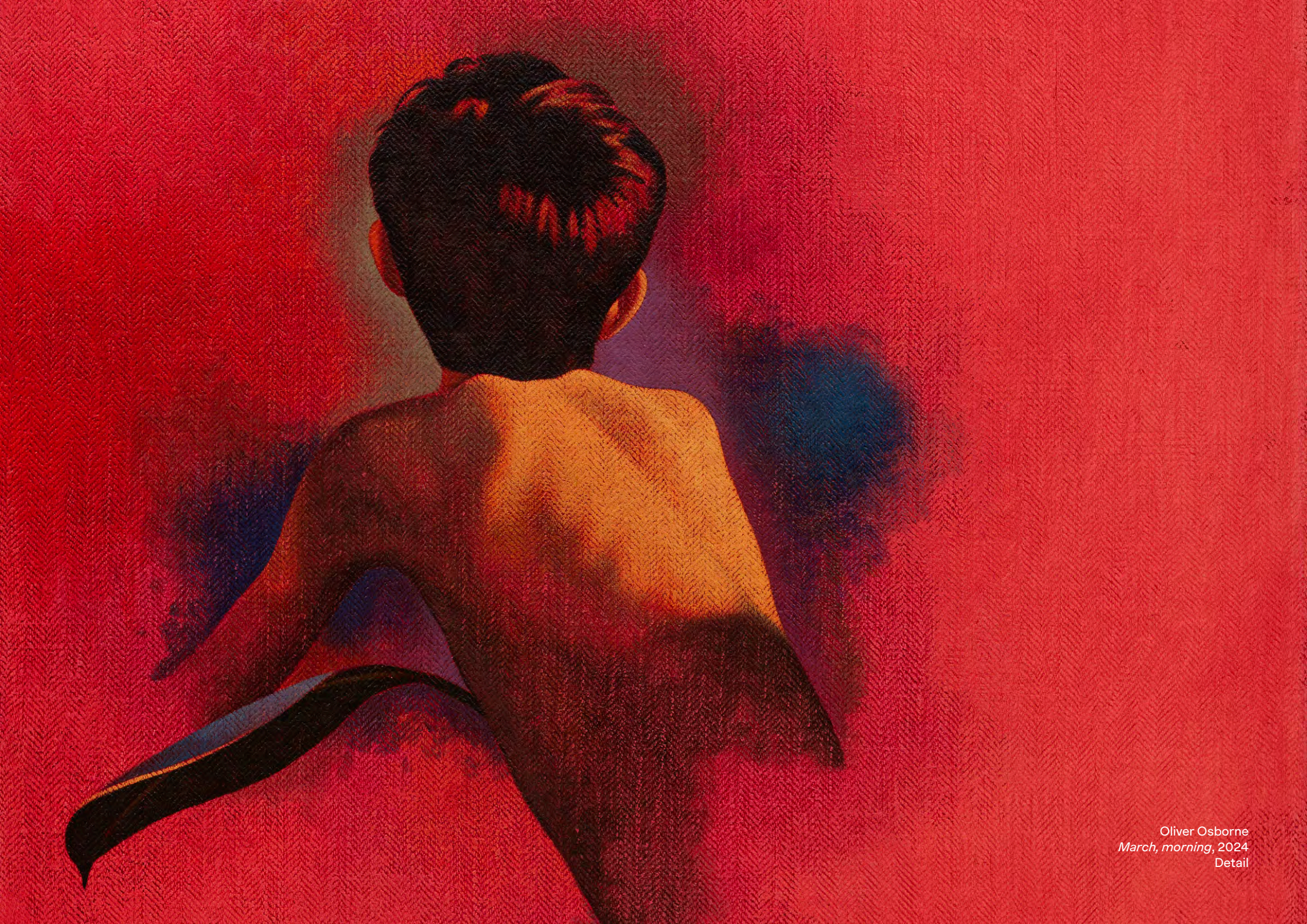


Osborne's skill at replicating the look and feel of a particular time coupled with his sensitivity to the peculiar characteristics of digital image manipulation results in a painting practice that is at once rooted and unrooted. The paintings use portraiture as an archetype to enjoy the tradition's odd ability to combine the legible with the ineffable. Therefore it aims to articulate the visual horizon of the present by way of an about-face study of the past. And by imposing an older syntax on a modern way of speaking, Osborne's work motions in the direction of a visual experience for which we do not yet have words.

Oliver Osborne  
*March, morning*, 2024  
Oil on herringbone linen  
98x78 cm, 38<sup>5</sup>/<sub>8</sub>x30<sup>3</sup>/<sub>4</sub> in (framed)  
Unique  
(OSBORNE-2024-0151)  
€ 28,000.00 (+ VAT)







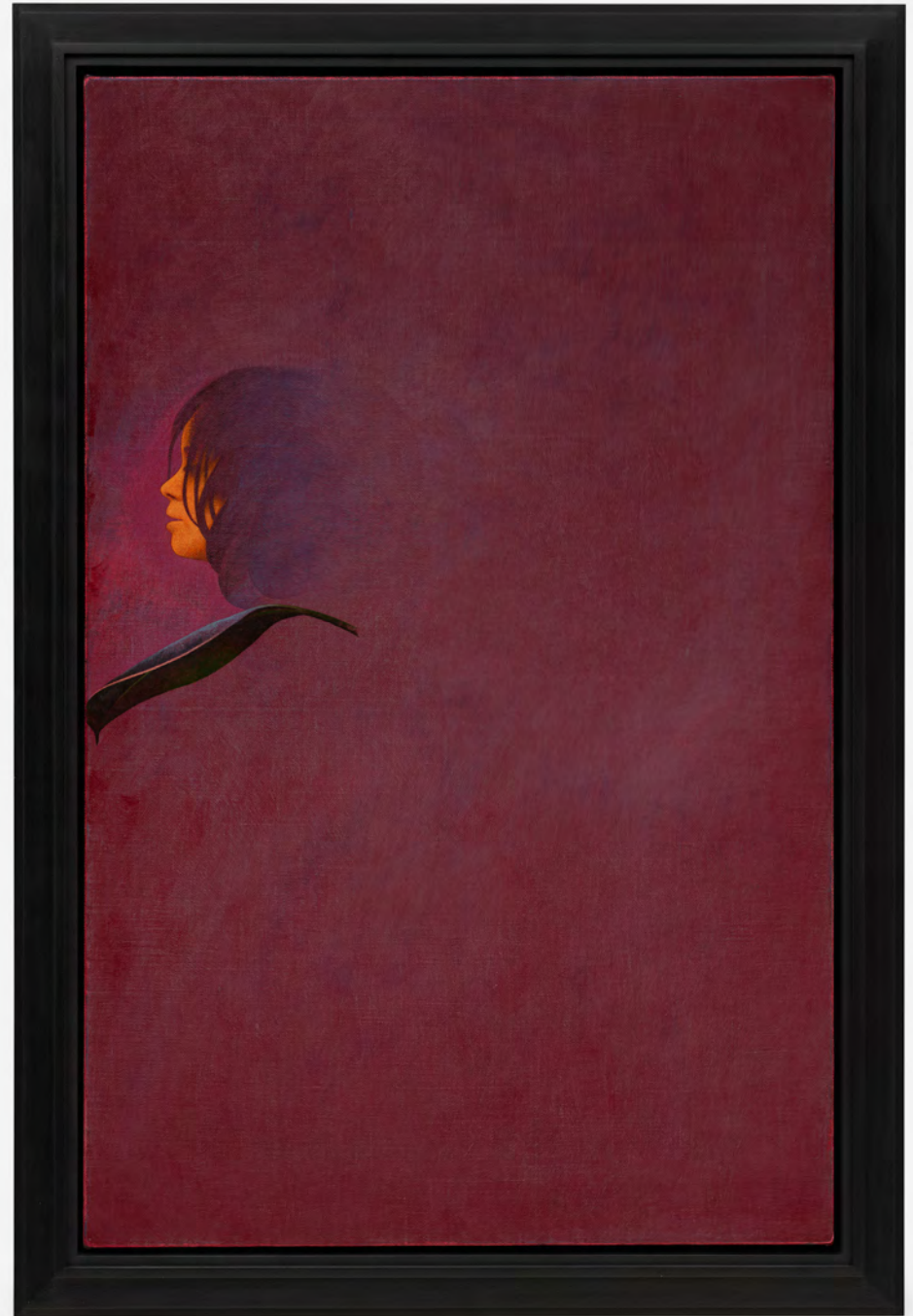
Oliver Osborne  
*March, morning, 2024*  
Detail



“From quite early on I treated painting as a language which has its own grammar and vocabulary, its own accents and dialects. Our familiarity with a language impacts what we understand, and equally importantly it influences how we make ourselves understood. An exciting thing about art making is that the visual languages we use have an extraordinary potential to change their meanings in unintentional ways when they arrive in a different context or time. The benefit of returning to the same subject matter over time is that by having something fixed, you can measure the developments or shifts in thinking that have taken place.”

–Oliver Osborne  
(As told to Ted Targett for *émergent magazine*)

Oliver Osborne  
o. T., 2024  
Oil on linen  
123.5x83.5 cm, 48 $\frac{5}{8}$ x32 $\frac{7}{8}$  in (framed)  
Unique  
(OSBORNE-2024-0149)  
€ 30,000.00 (+ VAT)

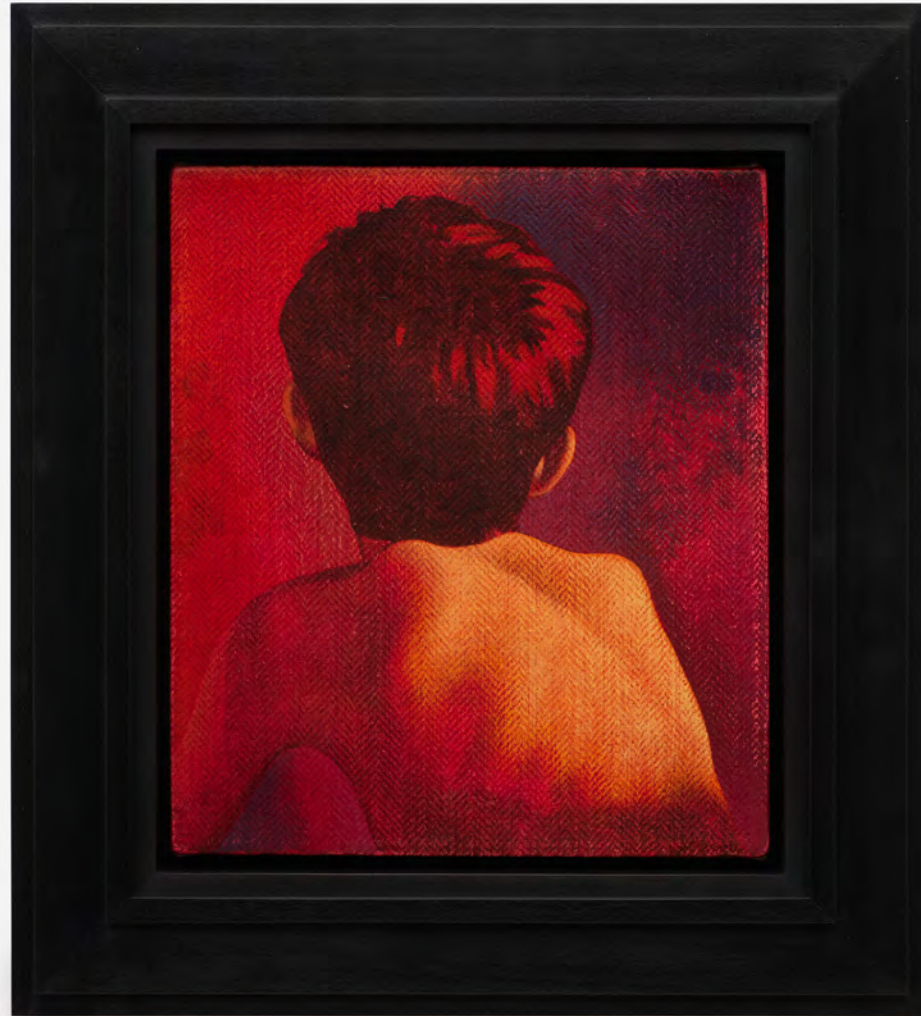






Oliver Osborne  
o. T., 2024  
Detail





Oliver Osborne  
*Study for March, morning, 2024*  
Oil on herringbone linen  
41.3x37.4 cm, 16¼x14¾ in (framed)  
Unique  
(OSBORNE-2024-0153)  
€ 16,000.00 (+ VAT)





Oliver Osborne  
Installation view, 'Recent Painting'  
Tanya Leighton, Los Angeles. 7 March – 8 April 2023



Aleksandra Domanović





## ALEKSANDRA DOMANOVIĆ

Aleksandra Domanović (born in 1981 in Novi Sad, SFR Yugoslavia) lives and works in Berlin. Working with sculpture, video, and born-digital content, her practice investigates scientific and technological developments, depictions of gender, popular culture and history, and the shaping of national identity and narratives – often with the use of recognizable motifs and imagery that are spliced from their original context.

Major solo exhibitions include MoCA Cleveland in 2018; Bundeskunsthalle, Bonn and Henry Moore Institute, Leeds in 2017; Museum Boijmans Van Beuningen, Rotterdam and Oakville Galleries, Canada in 2016; the Gallery of Modern Art, Glasgow in 2014, and Kunsthalle Basel in 2012. Select group exhibitions include UCCA Center for Contemporary Art, Beijing in 2024; Kunsthalle Praha, Prague, and Galleria d'Arte Moderna e Contemporanea, Bergamo in 2023; Kunstpalaus, Erlangen, Germany, Museum Brandhorst, Munich, Zabudowicz Collection, London, Sammlung Philara, Düsseldorf in 2022; Richard Saltoun, London and Ludwig Museum, Budapest in 2021, among others.

Her work has been included in numerous international biennials, most recently at the Greater Taipei Biennial of Contemporary Arts, New Taipei City in 2022; as well as the 58th Belgrade Biennial, 14th Baltic Triennial, and the 34th Biennale of Graphic Arts in Ljubljana, all in 2021.

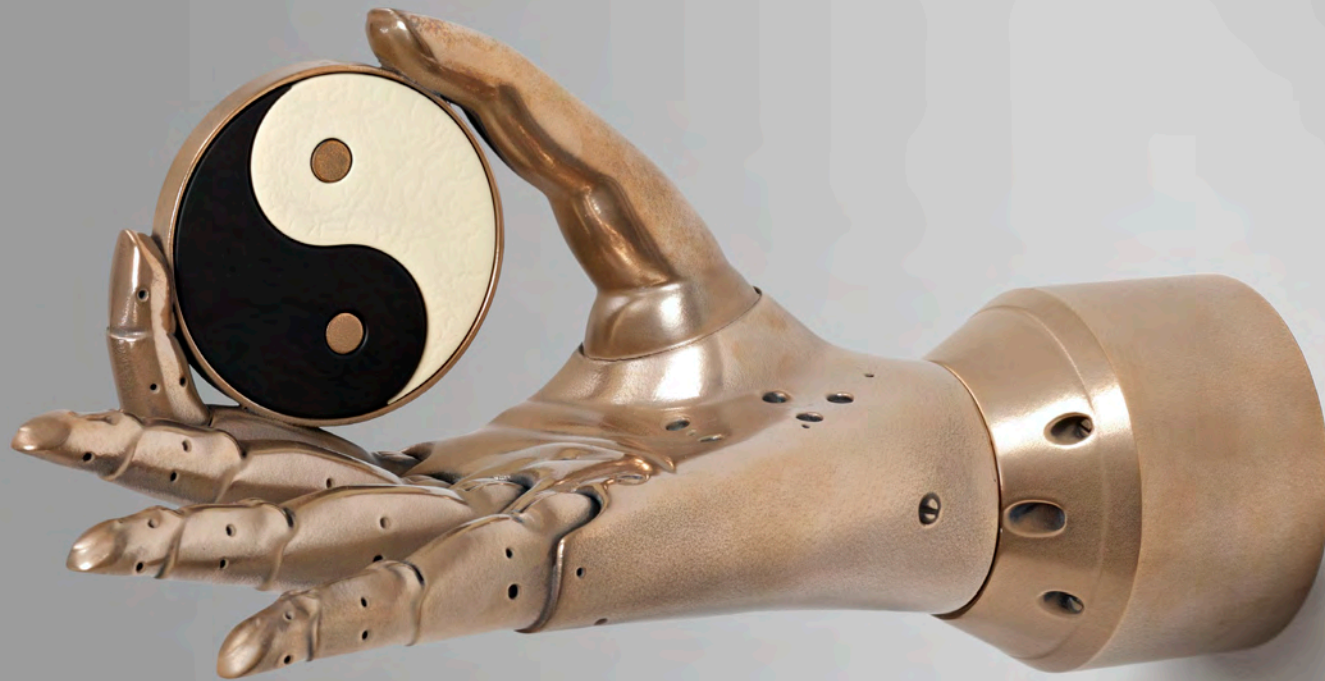
Domanović's works are held in numerous public and private collections such as the Walker Art Center, Minneapolis; the National Collection of the German Republic, Bonn; VAC Collection, Moscow; Art Collection Telekom; Bonn; Aishti Foundation, Beirut; Kistefos Museum, Oslo, among others.

A major institutional solo exhibition at Kunsthalle Vienna, curated by Michelle Cotton, is scheduled for September 2024.

Aleksandra Domanović  
Installation view, 'Speculations on Anonymous Materials'  
Fridericianum, Kassel. 29 September 2013 – 26 January 2014







Aleksandra Domanović  
*Sueño de una Tarde*, 2014  
Laser sintered PA plastic, polyurethane,  
bronze finish  
9x13x26 cm  
3½x5¼x10¼ in  
Unique  
(DOMANOVIC-2014-0077)  
€ 25,000.00 (+ VAT)

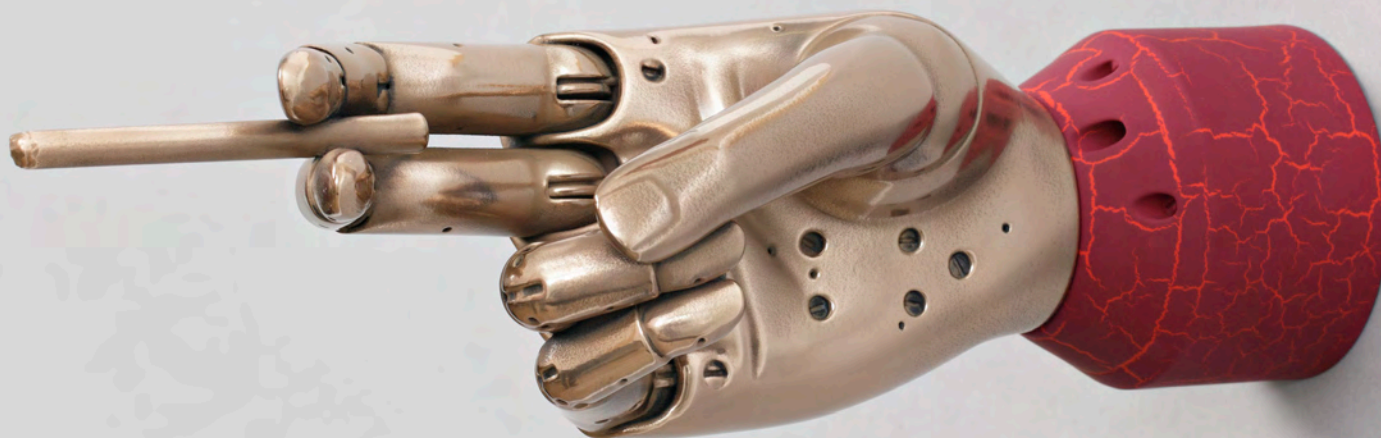




Developed by Yugoslav scientist Rajko Tomović, the Belgrade Hand was the first five-finger prosthetic hand with sensory feedback. Domanović had the hand digitally rebuilt as a 3D model, allowing her to enact a variety of gestures. These hands were then cast using a laser sintering process. Each hand assumes a unique gesture and bears an item related to feminist narratives. *Sueño de una tarde* is inspired by Mexican Surrealist Diego Rivera's large-scale mural, *Dream of a Sunday Afternoon at Alameda Central Park*, which includes a depiction of Frida Kahlo holding a yin-yang symbol.

In *Little Sister II*, a dove sits perched on a finger, referencing sculptural depictions of Saint Scholastica, whose soul in Christian mythology ascended to heaven in the shape of a dove, as witnessed by her twin brother Saint Benedict of Nursia. *Torches of Freedom* references cigarette marketing strategies in the early twentieth century during the first-wave feminism in the U.S., where advertisers linked cigarettes with notions of emancipation, unintentionally challenging the social norms of the time.





Aleksandra Domanović  
*Torches of Freedom*, 2014  
Laser sintered PA plastic, polyurethane, Soft-  
Touch & bronze finish  
9x11x26 cm  
3½x4¼x10¼ in  
Unique  
(DOMANOVIC-2014-0072)  
€ 25,000.00 (+ VAT)





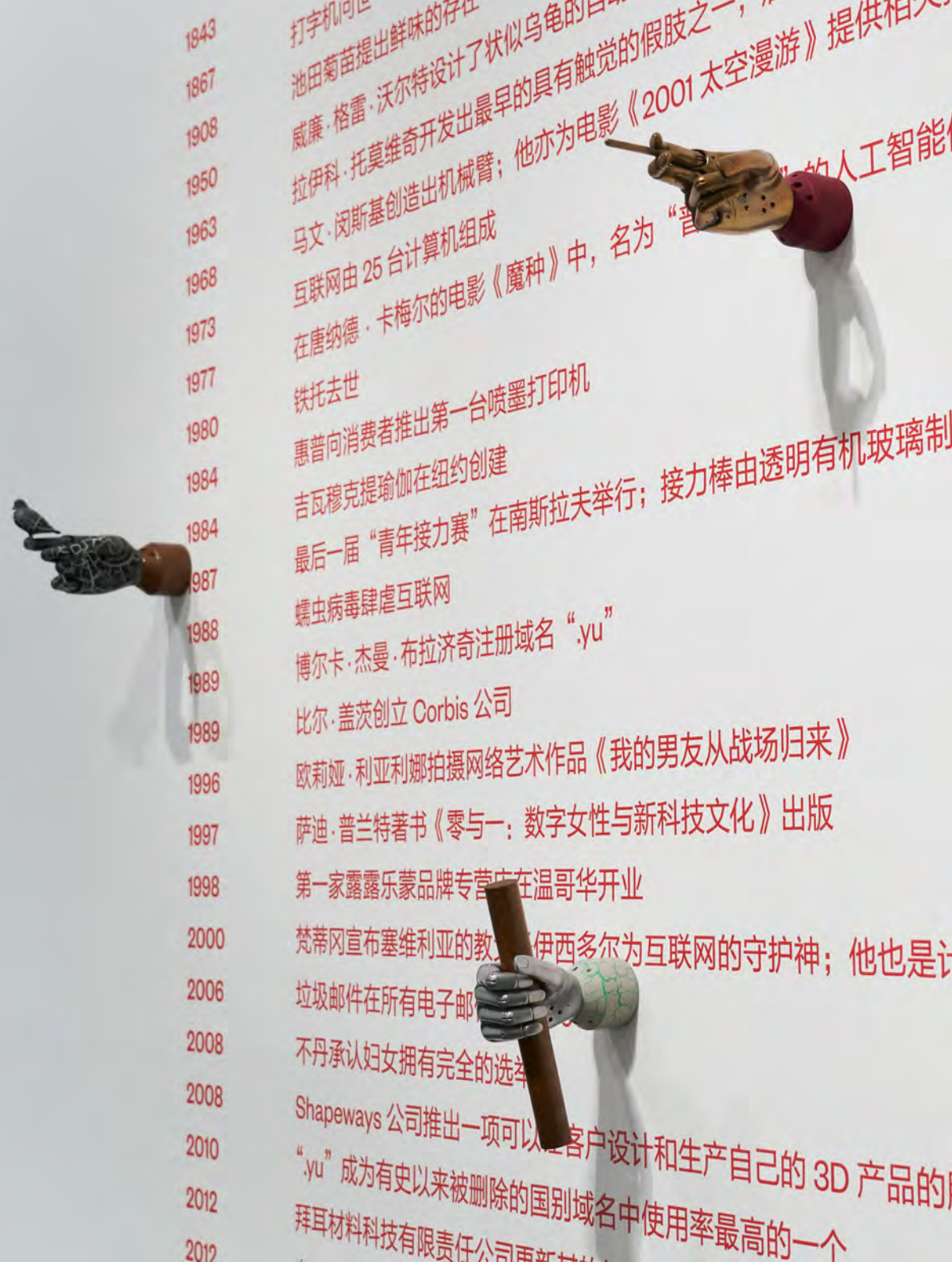
Aleksandra Domanović  
*Little Sister II*, 2014  
Laser sintered PA plastic, polyurethane, Soft-Touch & copper finish  
9x11x22 cm  
3½x4¼x8¾ in  
Unique  
(DOMANOVIC-2014-0066)  
€ 25,000.00 (+ VAT)



“Looking back from the end of the twenty-first century to our present day, one can imagine the same bewildered disbelief at a past future that looked so different from what came. In this respect, the relations between human and technical beings may turn into an amplified version of what happened to the people in Yugoslavia. Only this time it is intellectual (and not territorial) sovereignty that has been called into question. The Belgrade Hand, after all, may be an appropriate element to annex the future of both, as it endeavors to escape into timelessness.”

—Stefan Heidenreich  
*e-flux Criticism*

Aleksandra Domanović  
Installation view, 'Dream Time'  
UCCA, Beijing. 27 January – 28 April 2024







Aleksandra Domanović  
Installation view, 'From yu to me'  
Kunsthalle Basel, Basel. 1 April – 27 May 2012





Aleksandra Domanović's *Turbo Sculpture* (2009–2024) examines the relatively unknown phenomenon of celebrity monuments that became popular in the Western Balkans in the early 21st century, such as the statue of Bruce Lee in Bosnia and Herzegovina erected in 2005 or that of Rocky Balboa in Serbia in 2007. In an essayistic style, the film explores how celebrity-monument-building became a vehicle for these countries to distance themselves from the memory of the Yugoslav Wars. As Domanović reveals, the trend's origins can be linked to the rise of turbo folk, a hybrid of Western techno and local traditional music that became influential during the ethnic cleansing campaigns of Slobodan Milošević and his co-conspirators.



Aleksandra Domanović  
*Turbo Sculpture (Epilogue)*, 2009–2024  
HD video, colour, sound  
Approx. 30 minutes  
Edition of 5 + 2 AP  
(DOMANOVIC-2024-0231)  
€ 30,000.00 (+ VAT)

[Viewing Link](#)



By tracing a genealogy of turbo folk across music, architecture, and civic monuments, Domanović argues that the music is not merely a genre but also a nationalist-aesthetic impulse that survives to this day in the Western Balkans in the form of celebrity-monument-building – a phenomenon that allows descendants of the perpetrators of the massacres to willfully forget the wars while also channel their nationalism through the vehicle of a putatively apolitical artform. In this way, *Turbo Sculpture* is not merely a deep dive into the humorous story of post-Yugoslavia's appropriation of Western camp, it is a study of its nations' attempts to promote historical amnesia.

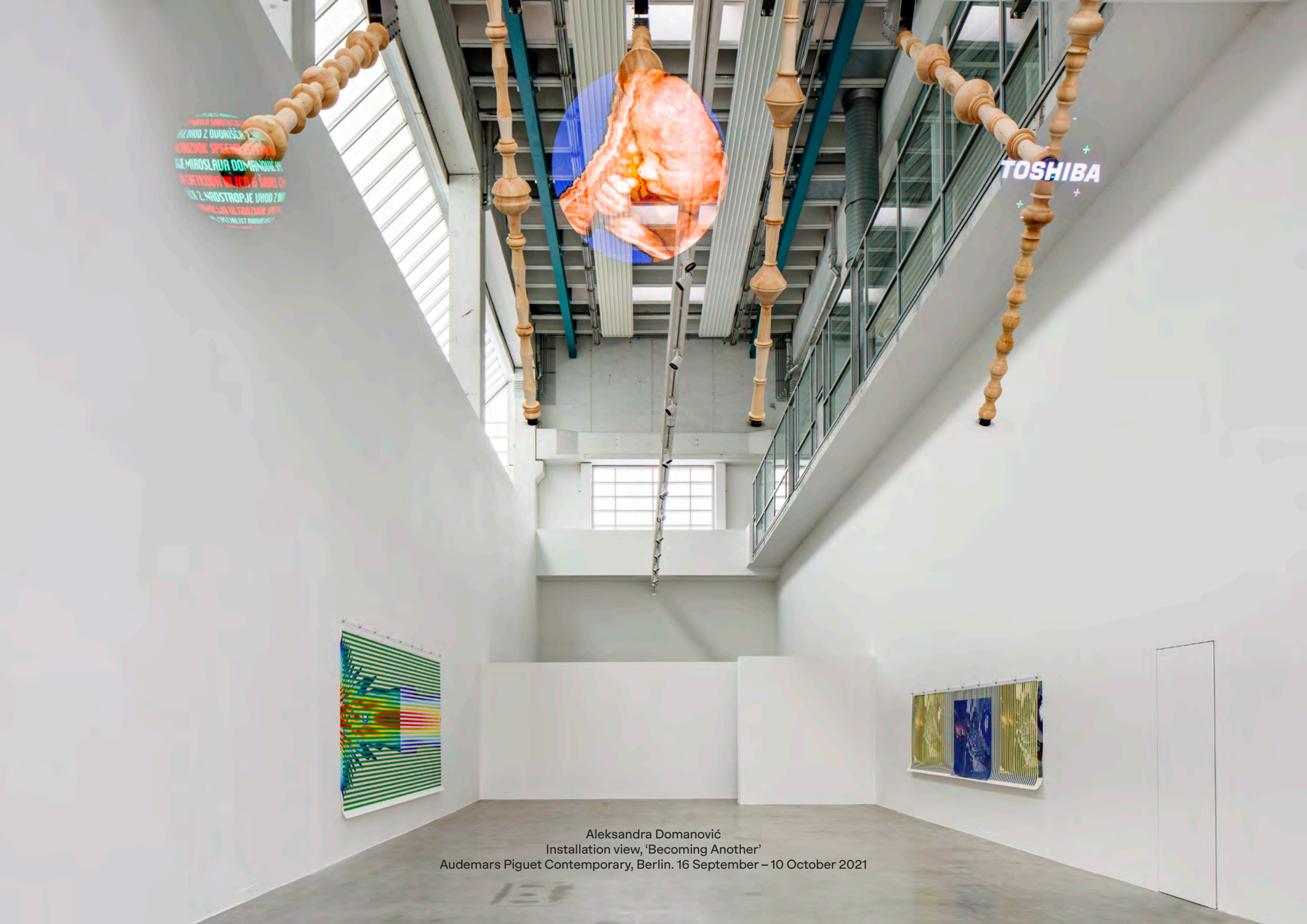


Aleksandra Domanović  
*Turbo Sculpture (Epilogue)*, 2009–2024  
HD video, colour, sound  
Approx. 30 minutes  
Edition of 5 + 2 AP  
(DOMANOVIC-2024-0231)  
€ 30,000.00 (+ VAT)

[Viewing Link](#)







...JE UHOD Z OUVORIŠĆA  
...KRAJZNIK SPECIJE  
...JE MIROSLAVA DOMANOVIĆ  
...KRETIČNOU NAJED 6 SIBELI  
...JE 2. NADSTROPJE UHOD Z  
...KRETIČNOU ULTRAZVUK SPECI  
...KRETIČNOU ULTRAZVUK SPECI

TOSHIBA

Aleksandra Domanović  
Installation view, 'Becoming Another'  
Audemars Piguet Contemporary, Berlin. 16 September – 10 October 2021





Marianne Wex





## MARIANNE WEX

Marianne Wex was born in 1937 in Hamburg and passed away in 2020 in Höhr-Grenzhausen, Germany. She studied at the Academies of Art in Hamburg and Mexico City, and was a professor of the Academy of Art, Hamburg from 1963 to 1980.

Widely celebrated upon its debut almost 47 years ago, Wex's provocative photographs of everyday patriarchy approaches the topic across mediations of documentary, art history, and commercial advertising. The work renders visible the hidden effects of sexist ideology across time and space and thus aims to make patriarchy thinkable not only as a societal norm but also as an epistemic field that individuals inhabit.

'Let's Take Back Our Space' was first exhibited as part of 'Women Artists International 1877–1977' at nGbK, Berlin. Wex's work was shown for the first time in decades at Focal Point Gallery, Southend in 2009, then in a more comprehensive form at the Badischer Kunstverein, Karlsruhe in 2012, and at Tanya Leighton, Berlin in 2018 in collaboration with Mike Sperlinger, Professor of Theory and Writing at the National Academy of the Arts, Oslo. Other recent exhibitions include Centre Canadien d'Architecture, Montréal; Galeria Zachęta, National Gallery of Art, Warsaw, Poland; Adam Art Gallery, Wellington, New Zealand; Gasworks, London; LA Galerie, centre d'art contemporain, Noisy-le-Sec, Paris; and Yale Union, Portland.

Her work is held in the permanent collection of MoMA, New York; Museum Abteiberg, Mönchengladbach, Germany; and The Verbund Collection, Vienna.

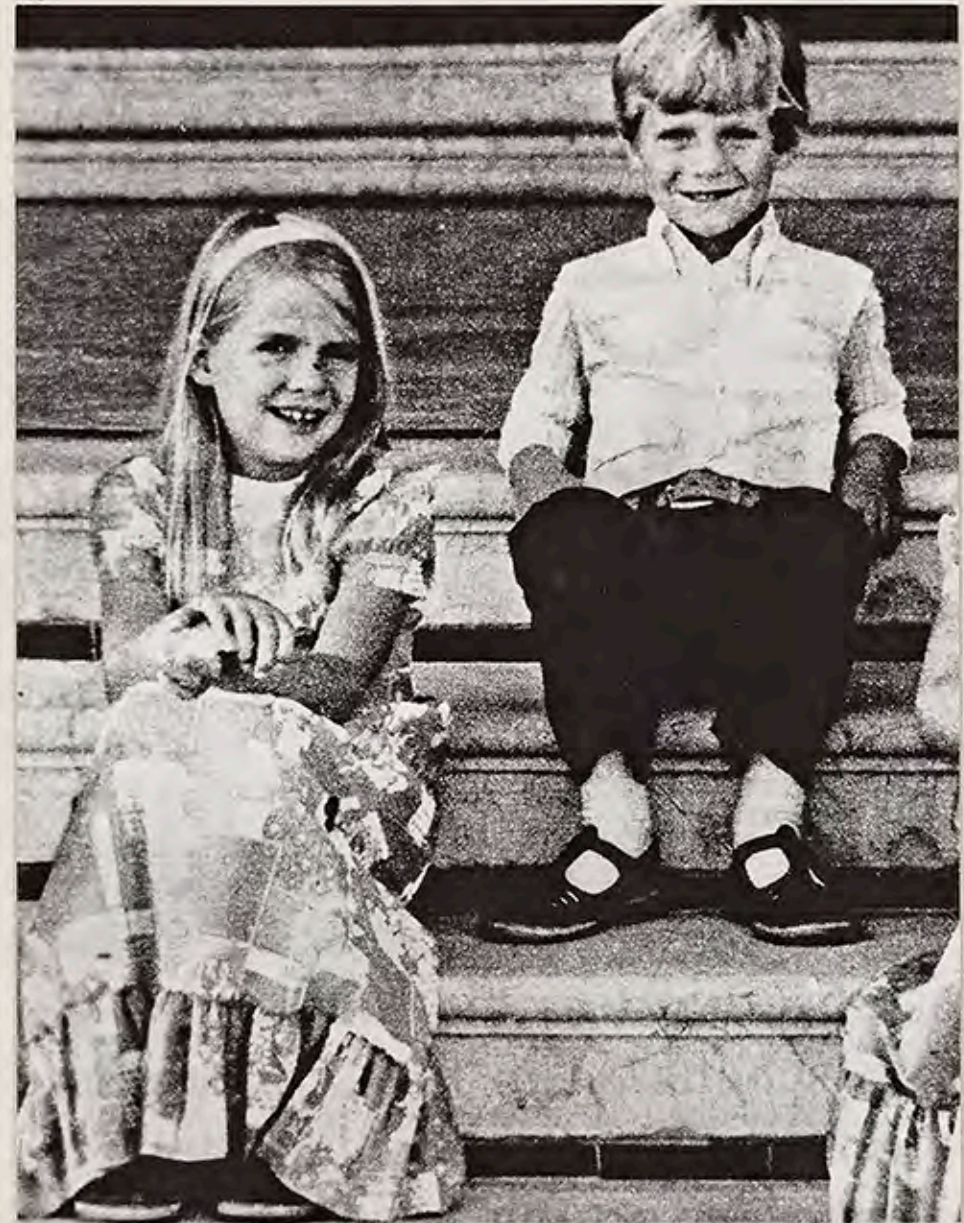
Marianne Wex  
*Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (Leg and Foot Positions)*, 1977/2018  
Detail

Kinder von Juan Carlos von Spanien

NEUE REVUE 49/1975

Foto: Action Press

12



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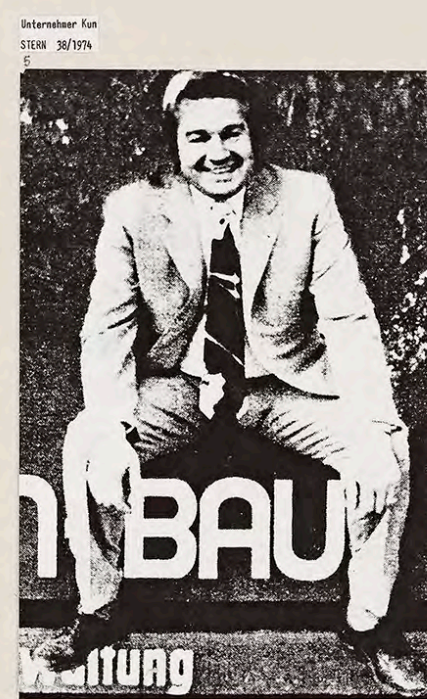
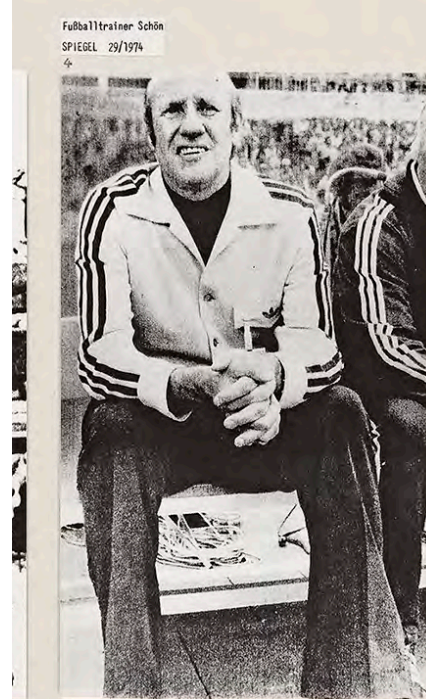


Marianne Wex  
*Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (Leg and Foot Positions), 1977/2018*  
Archival inkjet print (framed)  
120x159.1 cm  
47¼x62⅝ in  
Edition of 5 + 2 AP  
(WEX-2018-0002)  
\$ 30,000.00 (+ VAT)



“I was initially not concerned with the conscious pose, but with the involuntary, so I paid attention to the unconscious postures when taking photos. When I compared the results of my work with images in magazines and advertisements, I realised that the differences are small: women and men actually move as their guiding principles suggest.”

–Marianne Wex



4  
Frau Güterk  
Foto: Fred Ibrt  
STERN 24/1976



5  
Auf der Verlobung von Prinzessin Beatrix  
SPIEGEL 8/1976



6  
Schauspielerin Romy Schneider  
STERN 47/1975



7  
Politikerin Isabella Peron  
SPIEGEL 28/1974

Marianne Wex  
*Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (Leg and Foot Positions)*, 1977/2018  
Detail





6  
Auf der Verlobung von Prinzessin Beatrix  
SPIEGEL 8/1976



7  
Schauspielerin Romy Schneider  
STERN 47/1975



8  
Politikerin Isabella Peron  
SPIEGEL 28/1974



9  
Käse und Mieder  
Karstadt-Prospekt, H.W.A. 4/72



10  
Aus: Funkuhr 34/1975  
Bildunterschrift: Helga Feddersen wird die neue Frau von "Eko" Alfred, Heinz Schubert



11



12

Ausnahme

Marianne Wex  
*Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (Leg and Foot Positions), 1977/2018*  
Detail





Marianne Wex  
Installation view, 'Masculinities: Liberation through Photography'  
Gropius Bau, Berlin. 16 October 2020 – 17 January 2021



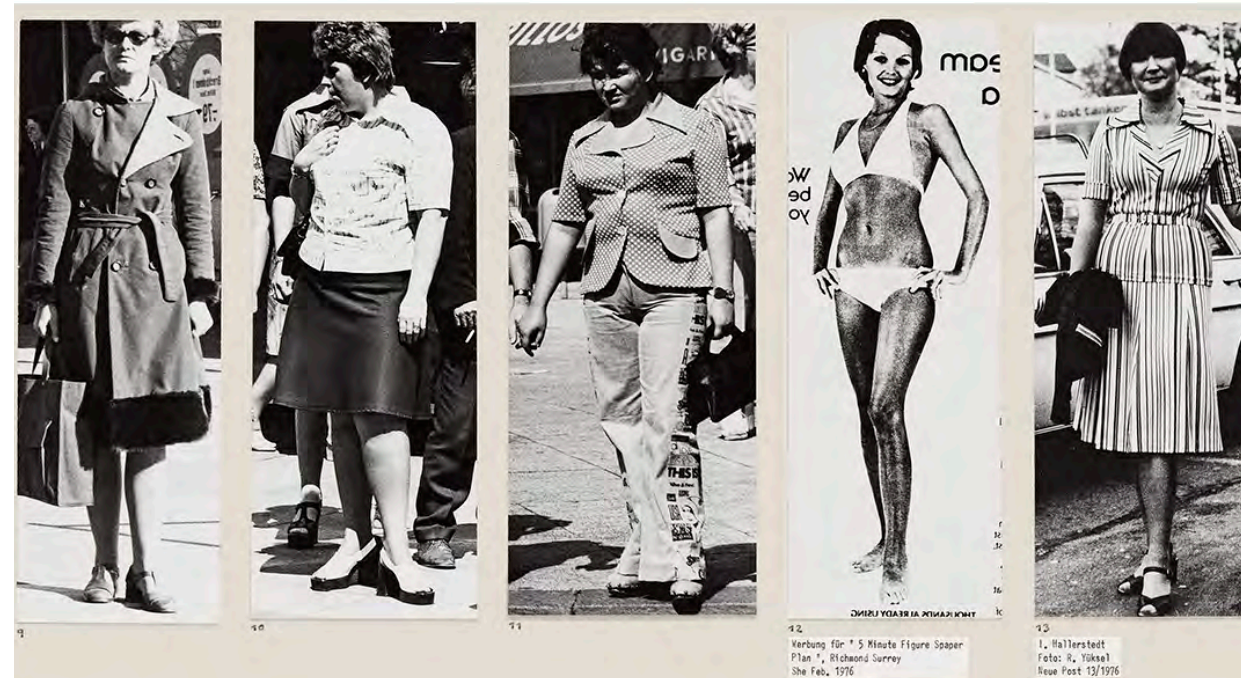
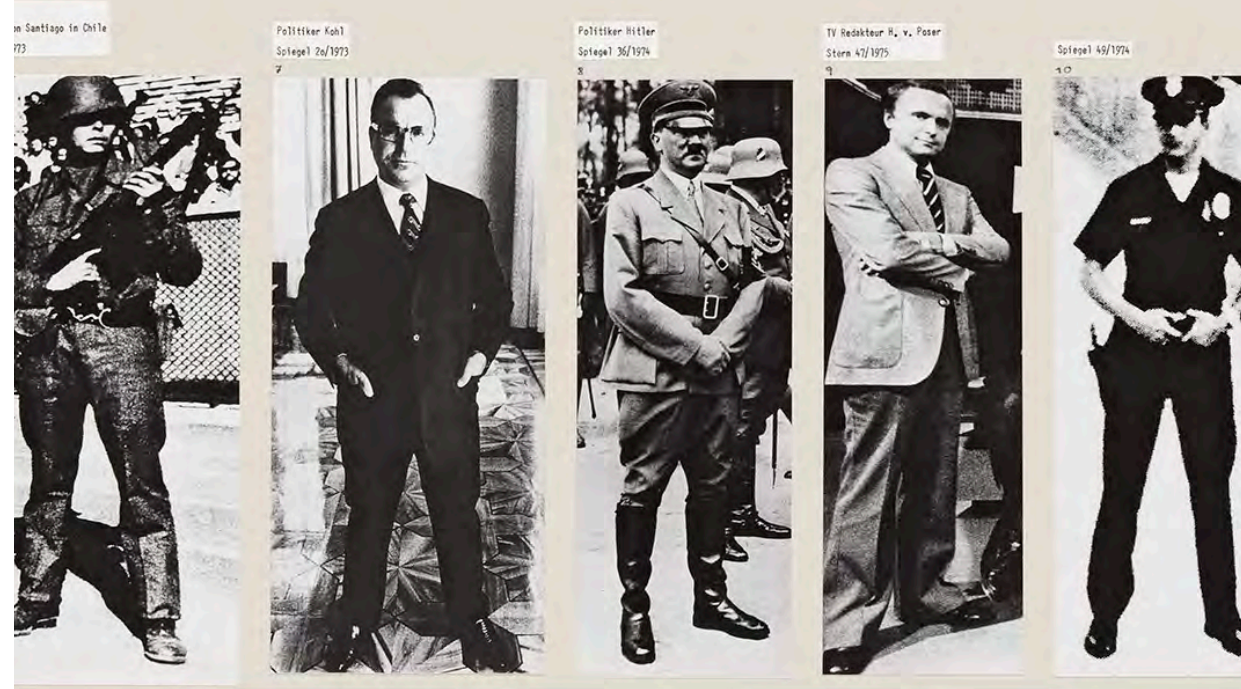


Marianne Wex  
*Let's Take Back Our Space: 'Female' and 'Male' Body Language as a  
 Result of Patriarchal Structures (Standing Legs)*, 1977/2018  
 Archival inkjet print (framed)  
 120x158 cm  
 47¼x62¼ in  
 Edition of 5 + 2 AP  
 (WEX-2018-0003)  
 \$ 30,000.00 (+ VAT)



“It is an argument made with images, and, as such, it is highly dubious as science. We all know photographs can be chosen and sequenced to make an argument, that their evidential quality can be bent to serve almost any view. But Wex goes beyond the scientific. Her project is an intervention, and its claims to authority come less from the presentation of facts than from the flashes of recognition we may have in response to what she presents. Decades on, it’s impossible not to see aspects of ourselves and of present society in these images.”

–David Company



Marianne Wex  
*Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures (Standing Legs), 1977/2018*  
 Detail





Marianne Wex  
Installation view, 'Maskulinitäten'  
Kölischer Kunstverein, Cologne. 1 September – 24 November 2019





Marianne Wex  
*Let's Take Back Our Space: 'Female' and 'Male' Body Language as a  
Result of Patriarchal Structures (Standing Legs)*, 1977/2018  
Archival inkjet print (framed)  
120x158 cm  
47¼x62¼ in  
Edition of 5 + 2 AP  
(WEX-2018-0003)  
\$ 30,000.00 (+ VAT)





Patricia Hearst  
mit Verlobtem Keith  
Spiegel 8/1975



Werbung für das Fitnesspräparat  
Fattibye  
She Feb./1976



Marianne Wex  
*Let's Take Back Our Space: 'Female' and 'Male' Body Language as a  
Result of Patriarchal Structures (Standing Legs)*, 1977/2018  
Detail



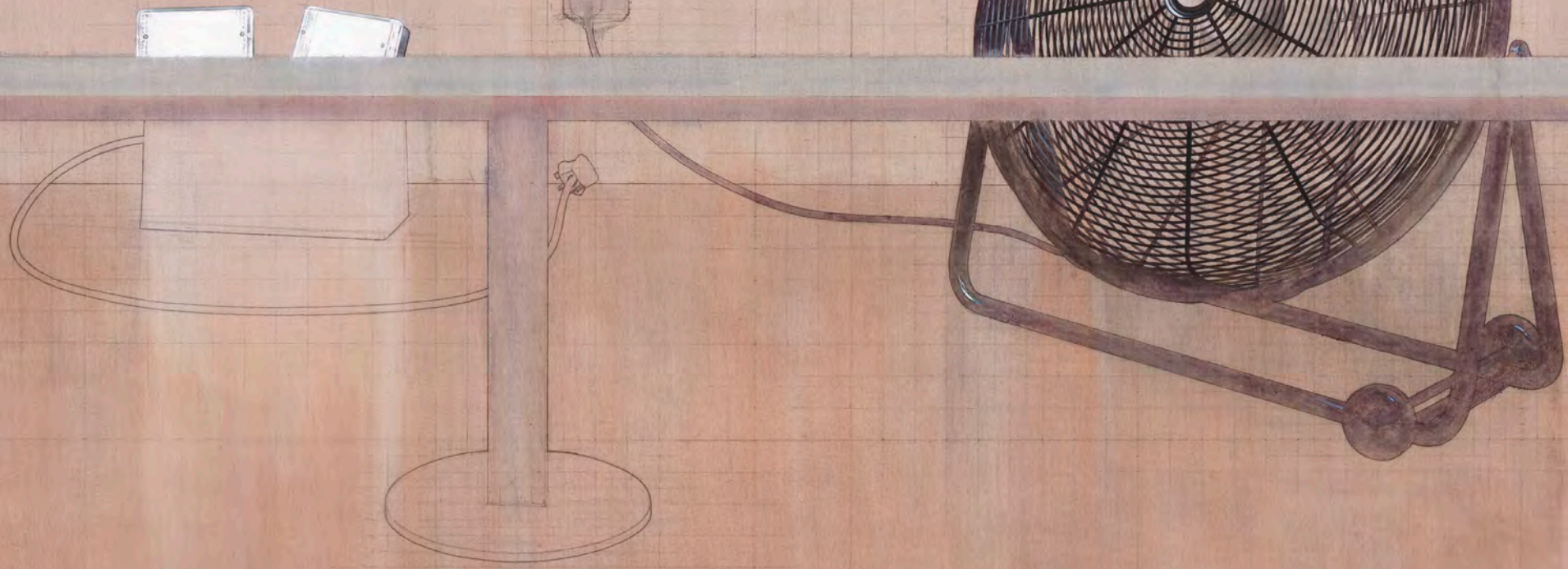


Marianne Wex  
Installation View, '“Weibliche” und “männliche” Körpersprache als  
Folge Patriarchalischer Machtverhältnisse', Badischer Kunstverein, Karlsruhe  
5 July 2012 – 09 September 2012





Esteban Jefferson





## ESTEBAN JEFFERSON

Esteban Jefferson (born in 1989 in New York) lives and works in New York. Jefferson received his Master of Fine Arts Degree in Visual Art in 2019 and his Bachelor of Arts in 2011, both from Columbia University. His work debuted at White Columns, New York in 2019 and he held his first solo exhibition in Europe at Tanya Leighton, Berlin in 2020. Exhibitions at Tanya Leighton, Los Angeles and 303 Gallery, New York have followed. Esteban Jefferson's interdisciplinary practice interrogates the value that culture assigns to objects by focusing its lens on that which is overlooked in history. His work dredges up figures and events buried by colonial narratives while asking who within the historical (and art-historical) continuum gets to be seen, conserved, remembered, and named. Jefferson takes the question "Who is entitled to care for a people's heritage?" as his work's central concern. At a time when moral appeals to stewardship, the presumption upon which the modern museum is built, are increasingly under interrogation, Jefferson's work asks what it might actually mean to "decolonise" how we care for the past.

'May 25th, 2020', his first institutional solo exhibition in the UK, recently concluded at Goldsmiths Centre for Contemporary Art, London. Selected group exhibitions include 'Get That Old Thing Back' at Sugar Hill Children's Museum of Art, New York and 'Heaven is a Different Thing' at Uncle Brother, Hancock, New York, both in 2023; 'Fire Figure Fantasy' at the Institute of Contemporary Art, Miami in 2022; 'Open Call' at The Shed, New York; and 'Estamos Bien' La Trienal at Museo del Barrio, New York, both in 2021, among others. In 2020, he was selected to present a commissioned work as part of New York Public Art Fund's 'Art on the Grid' initiative on bus stops across the city.

Jefferson's works are in the collections of the Speed Art Museum, Louisville, Kentucky; Hessel Museum of Art at Bard College, Annandale-on-Hudson, New York; The Montreal Museum of Fine Arts, Quebec; Pérez Art Museum, Miami and the Institute of Contemporary Art, Miami.

Esteban Jefferson and Douglas Hock

*Entrée*, 2021

Sound sculpture; Victorian iron grate, plexiglass box,  
wood, two transducers, amplifier, sound  
7 minutes, 12 seconds, looped

66.5x66.5x76.2 cm

26<sup>3</sup>/<sub>16</sub>x26<sup>3</sup>/<sub>16</sub>x30 in

Unique

(JEFFERSON-2021-0039)

\$ 18,000.00 (+ VAT)







Esteban Jefferson's sound sculpture appropriates the auditory experience of museum spaces to critique the institution. Contrary to the serene solitude often associated with museums, his work immerses us in the cacophony of metal detector beeps, the hum of fans, and snippets of indistinct conversation. These sounds, sourced from field recordings, emanate from an antique air-grate-turned-transducer, inviting visitors to contemplate the space within the walls of the institution.



For the 2024 iteration of Basel, Jefferson has brought his interest in repatriation claims to bear on the Parthenon Sculptures, more commonly known as the Elgin Marbles, a collection of 5th century Greek statues gifted to the British Museum under dubious circumstances. Since the 1980s, the Parthenon Sculptures have been the subject of a highly publicized title dispute between Greece and the United Kingdom. In turn, Jefferson, working in a vein that might be described as journalistic, aims to document the inadequacy of the British Museum to properly care for the Parthenon Sculptures.

In a style reminiscent of charcoal studies that pupils of art history would often conduct in the presence of great masterpieces, Jefferson calls attention to an industrial fan conspicuously left in the field of view of one of the Parthenon's friezes housed in the halls of the British Museum. The composition pays particular attention to the treatment of the fan's particularities, such as its orange electrical cord, whose loudness overpowers the presence of the ancient object behind it. The allure of the past is in Jefferson's hands satirically dispelled by the vulgar imposition of the unremarkable present.

To receive details on Jefferson's new work. Please email:  
[info@tanyaleighton.com](mailto:info@tanyaleighton.com)



Esteban Jefferson  
Installation view, 'On Value'  
Tanya Leighton, Berlin. 9 March – 13 April 2024





The painting 'May 25th, 2020' is a response to the events of the day in which the artist witnessed the death of George Floyd. The work is a reflection on the violence against Black people and the role of the police in the United States.

Esteban Jefferson  
Installation view, 'May 25th, 2020' Goldsmiths CCA, London  
7 October 2023 – 14 January 2024





Oliver Larić



## OLIVER LARIC

Oliver Laric (born in 1981 in Innsbruck, Austria) lives and works in Berlin. In his practice, he explores themes such as authorship and authenticity. Working across video, 3D-printed sculpture and installation, Laric's work demonstrates the ways in which imagery has been (re-)used over time and remains available – to be recycled, over and over, in inventive and contemporary ways.

In 2023, Laric was subject of a major solo exhibition, 'Mémoire vive', at Musée de la Romanité, Nîmes. In 2022, Laric opened two solo exhibitions titled 'Exoskeleton', at OCAT, Shanghai (curated by Martin Germann) and Tanya Leighton, Berlin. In 2021, he was awarded the RLB Kunstpreis, which earned him a solo exhibition at the Ferdinandeum, Innsbruck, Austria. Other recent solo exhibitions include 'Betweenness' at Stedelijk Museum, Amsterdam and 'Timelapse' at S.M.A.K., Ghent, both in 2021; 'Standbild', Johanniterkirche, Feldkirch, Austria in 2020; as well as Forum Arte Braga, Portugal, 'Currents 116' and 'New Media Series – Oliver Laric' at St. Louis Art Museum in 2019.

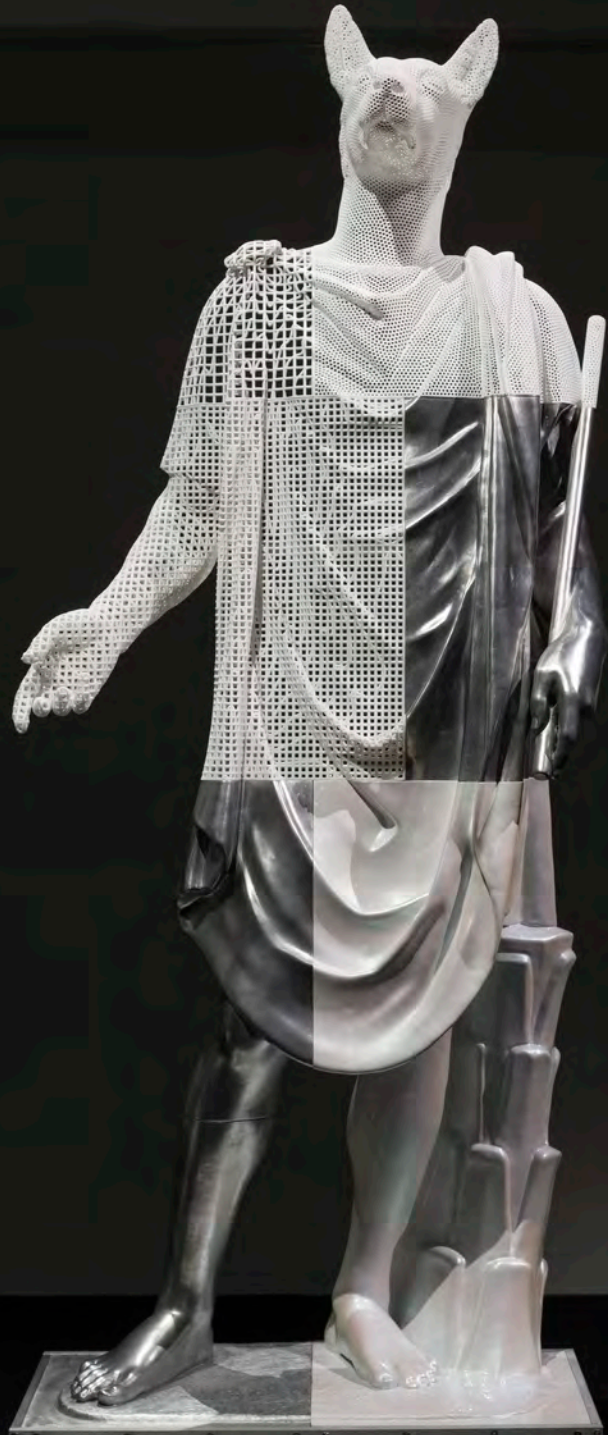
Recent group exhibitions include Lentos Kunstmuseum, Linz, KW Institute of Contemporary Art, Berlin, Kunsthaus Meran, Merano, École municipale des beaux-arts, Gennevilliers, France, in 2024; Kunstverein Wolfsburg, Fondazione Modena Arti Visive, Modena, Kunstmuseum Bonn in 2023; Kunsthal Charlottenborg, Copenhagen and MAXXI L'Aquila, Italy, in 2022; MUDAM, Luxembourg; Beaufort Triennial 21, Middelkerke, Belgium; Seoul Mediacity Biennale, and Halle für Kunst Steiermark, Graz in 2021, among others.

Laric's work is held in public collections including MuMOK, Vienna; Sammlung Philara, Düsseldorf; Stedelijk Museum, Amsterdam; Institute of Contemporary Art, Boston; Cleveland Museum of Art; Walker Art Center, Minneapolis; Fondation Galleries Lafayette, Paris, and KAI 10 Arthena Foundation, Düsseldorf among others.

Oliver Laric  
*Hermanubis (Naples reconstructed)*, 2023  
Detail







“Laric uses 3D scanning to make digital copies of historical works in museums or private collections and comes up against the problems raised by copies, serial reinterpretation and the remix of original works.

At a time when the new technologies allow the infinite reproduction of images and their almost uncontrollable circulation around the world, Laric also questions the notion of intellectual property by giving Open Source availability to some of his digital models on the platform [threedscans.com](https://www.threedscans.com). Other digital artists can thus download them and work on them in total independence without institutional control of any kind.”

–Nicolas de Larquier  
Head Curator, Musée de la Romanité

Oliver Laric  
*Hermanubis (Naples reconstructed)*, 2023  
3D printed aluminium (Selective Laser Melting),  
SLS Nylon, paint, aluminium plinth  
205x64x33 cm  
80¾x25¼x13 in  
Unique  
(LARIC-2023-0262)  
€ 50,000.00 (+ VAT)



Hermanubis is a syncretic representation of the Greek god Hermes and the Egyptian god Anubis. Although combinations of this kind were not common among the Greeks or the Egyptians, some older parallels exist, such as that of Hermaphrodite, the union of two deities of different genders: Hermes and Aphrodite. Oliver Laric's version of this psychopomp deity, half-man and half-jackal, is recomposed in a patchwork of different materials, suggestive of a broader interest in the hybridisation and instability of matter.

Oliver Laric  
*Hermanubis (Naples)*, 2023  
3D printed aluminium (Selective Laser Melting),  
SLS Nylon, paint, aluminium plinth  
191x59x33 cm  
75⅓x23¼x13 in  
Unique  
(LARIC-2023-0263)  
€ 50,000.00 (+ VAT)







**OLIVER LARIC ET LES COLLECTIONS DU MUSÉE DE LA ROMANITÉ**

Oliver Laric a travaillé sur une installation interactive présentée au Musée de la Romanité de Nîmes. Le projet a été initié en 2021 et a permis de créer une œuvre d'art contemporaine qui dialogue avec les collections du Musée de la Romanité. L'œuvre est une sculpture en bronze qui représente un homme debout, vêtu d'une tunique et d'un manteau, tenant un bâton. La tête de l'homme est remplacée par celle d'un chien, un chien de berger. Cette œuvre est une référence à la sculpture de la Vierge à l'Enfant de la collection du Musée de la Romanité. L'œuvre est une œuvre d'art contemporaine qui dialogue avec les collections du Musée de la Romanité.

Dans un second temps, Laric a travaillé sur deux autres œuvres intitulées « Mémoire vive » et « Mémoire morte ». Ces œuvres sont des sculptures en bronze qui représentent des figures humaines. Elles sont des œuvres d'art contemporaines qui dialoguent avec les collections du Musée de la Romanité.

La collaboration avec le Musée de la Romanité a permis à Laric de créer une œuvre d'art contemporaine qui dialogue avec les collections du Musée de la Romanité. L'œuvre est une œuvre d'art contemporaine qui dialogue avec les collections du Musée de la Romanité.



Oliver Laric  
Installation view, 'Mémoire vive'  
Musée de la Romanité, Nîmes. 21 April – 31 December 2023





The engraving of a common oak explores experiences that defy simple description. Using opalescent and luminous colours, Laric captures the dynamic property of iridescence, where colours shift with viewing angles and lighting conditions. Inspired by metal surfaces with anisotropic grooves, Laric's engravings interact with light and viewer position, creating a sense of three-dimensionality similar to autostereograms or holograms. Despite aluminium's typical cold grey shimmer, the engravings produce a rainbow effect through light interference and diffraction, transforming with observation angles and lighting variations.

Oliver Laric  
*Common Oak (52°28'18.4"N 13°25'20.7"E)*, 2024  
CNC milled aluminium  
140x100 cm  
55<sup>1</sup>/<sub>8</sub>x39<sup>3</sup>/<sub>8</sub> in  
Unique  
(LARIC-2024-0279)  
€ 40,000.00 (+ VAT)



This tree, though seemingly ordinary, embodies a blend of human intervention and natural form. Laric digitised the tree using photogrammetry, generating a 3D model rendered without shadows, where light and darkness reflect proximity and distance, respectively. This method emphasises the subjective nature of human perception and environmental factors. The engravings, created by a CNC router, focus solely on the engraved lines without additional colour. These lines, generated from an algorithm translating shades of grey into varying angles, bring the tree to life, highlighting Laric's continuous exploration of light, shadow, and material.

Oliver Laric  
*Common Oak (52°28'18.4"N 13°25'20.7"E)*, 2024  
Detail







Oliver Laric  
*Hundemensch*, 2018  
Polyurethane  
53x52x58 cm  
20<sup>3</sup>/<sub>4</sub>x20<sup>1</sup>/<sub>2</sub>x22<sup>3</sup>/<sub>4</sub> in  
Unique  
(LARIC-2017-0162)  
€ 40,000.00 (+ VAT)



The Hundemenschen sculptures are cast in striated layers of pigmented resin. Unlike many of Laric's other sculptures, which draw from specific art historical examples, the subject of these sculptures is derived from various sources that span from the prehistoric to the contemporary. The artist scoured the long history of anthropomorphic sculpture and used these reference points to contribute his own addition to the genre. The Hundemenschen are beguiling figures, containing a second layer of symbolism seen just below their polished surfaces – salamanders, crabs and human ears are suspended inside of them.



Oliver Laric  
*Hundemensch*, 2018





Oliver Laric  
Installation view, 'The Dream of Ulysses'  
Villa Carmignac, Porquerolles Island, 30 April - 16 October 2022





Dan Rees



## DAN REES

Dan Rees (born in 1982 in Swansea, Wales) lives and works in Berlin. Rees studied at the Staatliche Hochschule für Bildende Künste – Städelschule, Frankfurt am Main until 2009 and graduated from Camberwell College of Arts, London in 2004. Entangled with pop culture and art historical references, Rees's multifaceted practice is in constant dialogue with the context around him, rendering dynamic and conceptually oriented works. Drawing from his childhood memories in Swansea, but also engaging concepts from abstraction and modernity, he has a process-driven approach that engenders innovative forms of art-making.

His most recent solo exhibition 'Enormous Changes at the Last Minute' opened at Tanya Leighton, Los Angeles in April 2024. Other recent exhibitions of Rees's work include 'Aleatory Compensatory' at Tanya Leighton, Berlin in 2023; 'The Beauty of Early Life' at ZKM Center for Art and Media, Karlsruhe and 'OMNIBUS' at Kinderhook & Caracas, Berlin both in 2022; 'World Art Trends 1982' at Nuno Centeno, Porto in 2021; 'Attachment' at T293, Rome in 2018, and 'Road Back To Relevance', Nomos Foundation, Rome in 2016.

Rees's work is in major public collections including Tang Museum, Skidmore College, New York; National Museum, Wales; and the Henry Art Gallery Collection, Seattle.

Dan Rees  
*Aesthetic Hedonism and the  
Happiness of Knowledge*, 2024  
Ink on canvas  
60x40 cm  
23<sup>5</sup>/<sub>8</sub>x15<sup>3</sup>/<sub>4</sub> in  
Unique  
(REES-2024-0415)  
\$ 9,000.00 (+ VAT)







Dan Rees  
Installation view, 'Enormous Changes at the Last Minute'  
Tanya Leighton, Los Angeles. 12 April - 29 June 2024





“The work of Dan Rees touches upon a wide range of topics, subjects, and issues, but one dominant, recurring preoccupation doubtlessly concerns the politics of taste. ‘Taste’ — its cultural corollaries, its political over — and undertones, and most importantly its social sources — is one of Rees’s preferred problems.”

—Dieter Roelstraete  
*Dan Rees: The Road Back to Relevance*

Dan Rees  
*Aesthetic Hedonism and the  
Happiness of Knowledge, 2024*  
Oil on canvas  
60x45 cm  
23<sup>5</sup>/<sub>8</sub>x17<sup>3</sup>/<sub>4</sub> in  
Unique  
(REES-2024-0416)  
\$ 9,000.00 (+ VAT)





Dan Rees  
*Aesthetic Hedonism and the  
Happiness of Knowledge*, 2024  
Detail



Tanya Leighton

ART BASEL 2024  
Advance Look

Also available to view by artists  
upcoming this autumn:

Tamo Jugeli  
Vincent Haynes  
John Riepenhoff





Tamo Jugeli



## TAMO JUGELI

Tamo Jugeli (born in 1994 in Tbilisi, Georgia) lives and works in New York. A self-taught artist, Jugeli received her BA in journalism from David Aghmashenebeli University of Georgia. In her practice, Tamo Jugeli allows intuition to guide the brush, producing unique textural surfaces driven by physicality and movement. Her practice is guided by instinct as opposed to analysis, with lyrical compositions that oscillate between abstraction and figuration, or large and small gestures.

Her solo exhibitions include Polina Berlin Gallery, New York; Artbeat, Tbilisi and Street Gallery, Batumi, Georgia. Other recent exhibitions include 'Soft Focus' at superzoom, Paris and 'Beautiful, Vivid, Self-contained' at Hill Art Foundation, New York, both in 2023; 'Digital Natives' at TBC Concept, Tbilisi and 'Limen' at Svaneti Museum of History and Ethnography, Mestia, Georgia, both in 2021, among others.

A forthcoming solo exhibition at Tanya Leighton, Berlin is scheduled for October 2024.

Tamo Jugeli  
Portrait by Danya Zelikovsky







“Tamo’s work expresses a complete freedom that instantly hits me in the gut every time I look at it. The therapeutic nature of it inspires a feeling of catharsis and reminds us of art’s potential to transform and inspire.”

–Daniel S. Palmer  
Chief Curator, SCAD Museum of Art

Tamo Jugeli  
*Untitled*, 2024  
182.9×152.4 cm  
72×60 in  
Unique  
(JUGELI-2024-0001)  
\$ 18,000.00 (+ VAT)





Tamo Jugeli  
*Untitled*, 2024  
Detail



An abstract painting on a textured canvas. The composition is dominated by horizontal bands of color and texture. The top and bottom sections feature broad, textured strokes of light grey and white. The middle section is filled with a dense, rhythmic pattern of dark, circular, brush-painted spots, possibly made with black or dark charcoal paint. These spots are set against a background of muted, earthy tones like beige and light brown, which are interspersed with small, scattered specks of red and orange. The overall effect is one of complex, layered textures and a sense of organic, almost cellular growth.

John Riepenhoff



## JOHN RIEPENHOFF

John Riepenhoff (born in 1977 in Milwaukee, Wisconsin) lives and works in Milwaukee. Riepenhoff's artistic production spans a collaborative, community based praxis to a studio practice focused on painting and ceramic sculpture. The ongoing *Skies* painting series is composed of plein air works initially conceived as direct, earnest impressions of the night sky. Created outdoors under often challenging conditions on a rooftop, a beach or a frozen field, the paintings have evolved into a more durational, meditative investigation of place and the act of painting.

Recent solo exhibitions include Broadway, New York in 2024; Various Small Fires, Dallas in 2023; Broadway Gallery, New York in 2022; Artbeat, Tbilisi, Georgia in 2021; Center for Contemporary Art and Culture, Portland and Night Gallery, Los Angeles in 2018; Green Tea Gallery, Fukushima, Japan in 2017; Marlborough Gallery, New York in 2016; Atlanta Contemporary Art Center and Misako & Rosen Gallery, Tokyo in 2015, among many others.

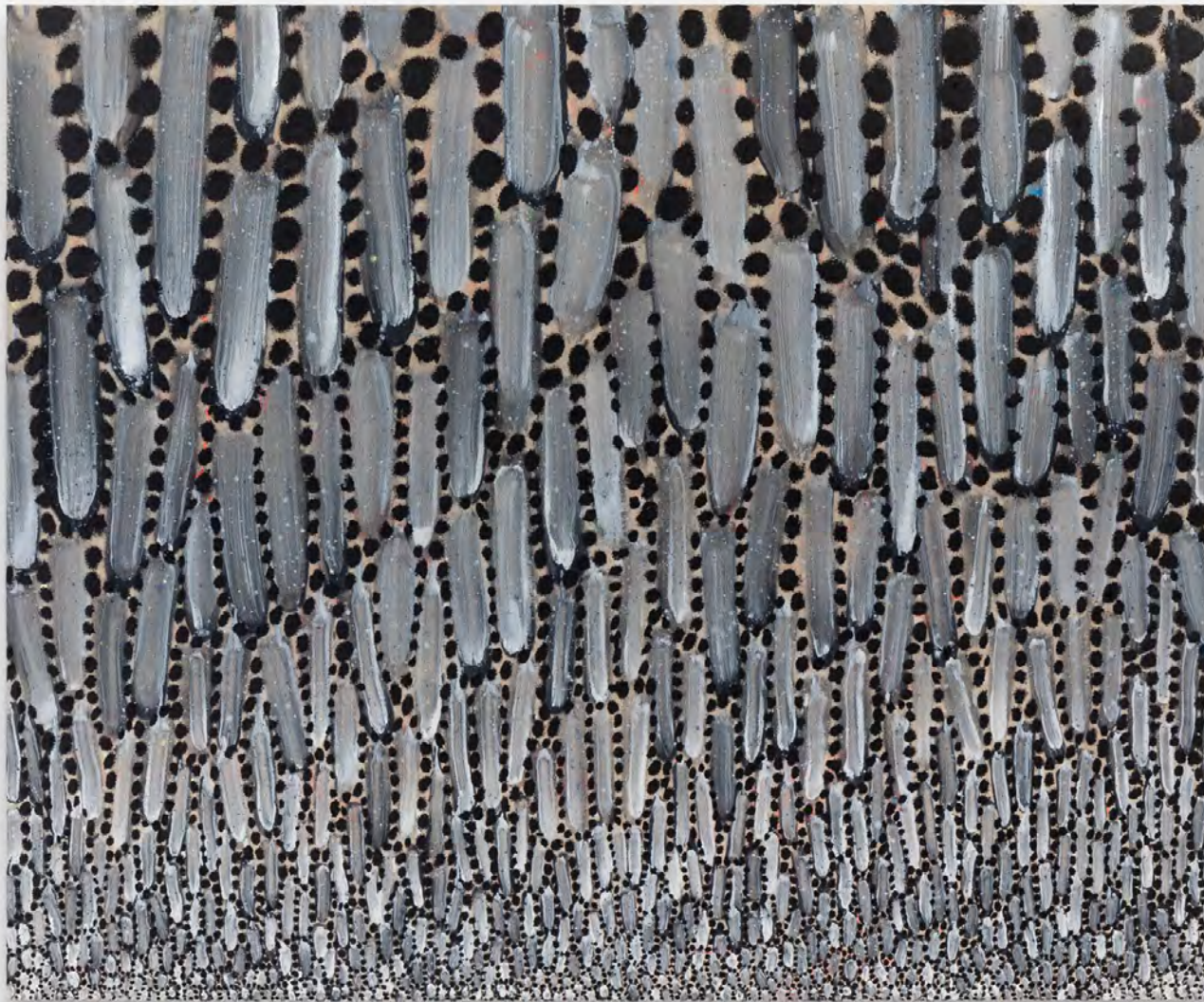
His work has also been included in group exhibitions at the Whitney Museum of American Art, New York; Milwaukee Art Museum, Wisconsin; Arlington Arts Center, Virginia; New Bedford Art Museum, Massachusetts; Madison Museum of Contemporary Art, Wisconsin; Hyde Park Art Center, Chicago and Times Art Museum, Beijing, just to name a few.

A forthcoming solo exhibition at Tanya Leighton, Los Angeles is scheduled for November 2024.

John Riepenhoff  
Portrait by Daniel McCullough







John Riepenhoff  
*Skies (albedo, black)*, 2024  
Acrylic, flashe and oil on linen  
152.4x182.9 cm  
60x72 in  
Unique  
(RIEPENHOFF-2024-0001)  
\$ 28,000.00 (+ VAT)





John Riepenhoff  
*Skies (white chord)*, 2024  
Acrylic, flashe and oil on linen  
152.4x182.9 cm  
60x72 in  
Unique  
(RIEPENHOFF-2024-0002)  
\$ 28,000.00 (+ VAT)



“[Riepenhoff’s paintings] are intensified by the hybrid impressions of multiple nights outside in Milwaukee’s light-filled urban density. The result is a group of complexly layered compositions of limited palette and expansive imagination. Dense clusters of repeated marks-dots, orbs, staccato stripes-occupy the center of the works and fan out to the perimeter of the linen like haloed frames or a screenspace that demarcates the eye’s limitation in apprehending a vast and variable emptiness.”

John Riepenhoff  
*Skies (white chord)*, 2024  
Detail







Vincent Haynes



## VINCENT HAYNES

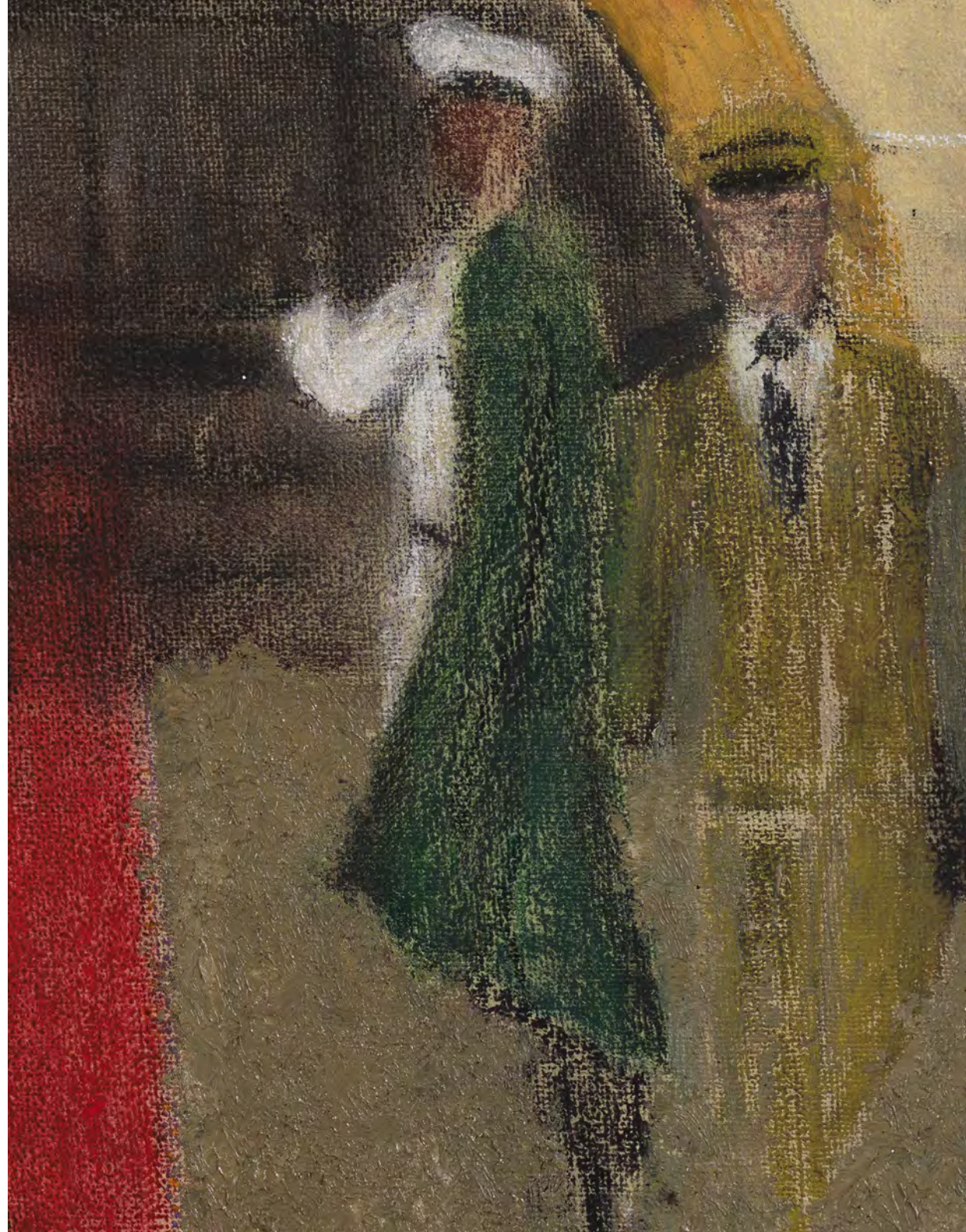
Vincent Haynes (born in 1989 in Bremen, Germany) lives and works in Bremen. He received his Diploma from the University of the Arts Bremen in 2018 and his MFA from the University of Chicago in 2021. He is the recipient of the prestigious Georg-Meistermann-Stipendium.

Vincent Haynes rough-hewn paintings take as their subject the pomp and pageantry of statecraft that the artist watched on broadcast television as a child. As if captured from an old cathode ray television, Haynes' work draws attention to how memory is itself mediated through the very look and feel of successive generations of technology. Like an afterimage burnt into a monitor screen, the throngs of faceless dignitaries in Haynes' work feel at once located in and dislocated from the scenes they inhabit. His work uses the vehicle of televisual mediation to ruminate on the artist's identity as a biracial subject growing up in Germany.

His solo exhibitions include Ackerman Clarke, Chicago in 2023; 'politics' at Künstlerstätte Stuhr/Heiligenrode, Stuhr, Germany in 2022; 'castrum doloris' at Galerie Feiertag, Kassel in 2021 and Galerie Flut, Bremen in 2017. Haynes's work has been part of group exhibitions at Museum Weserburg, Bremen; Kunstverein Lüneburg, Germany; GAK - Gesellschaft für aktuelle Kunst, Bremen; Logan Center Gallery, Chicago; Junction Hall, Detroit; Belong Gallery, Chicago; myanmart/artsake, Yangon, Myanmar and 934 Gallery, Columbus, Ohio, among others.

A forthcoming solo exhibition at Tanya Leighton, Berlin is scheduled for November 2024.

Vincent Haynes  
*Staatsempfang*, 2024  
Detail







Vincent Haynes  
*Staatsempfang*, 2024  
Pastel chalk, oil pastel, acrylic and oil on canvas  
30x40 cm  
11¾x15¾ in  
Unique  
(HAYNES-2024-0002)  
\$ 4,500.00 (+ VAT)





Vincent Haynes  
*Staatsempfang*, 2023  
Pastel chalk, oil pastel, graphite, acrylic and oil on canvas  
30x40 cm  
11¾x15¾ in  
Unique  
(HAYNES-2024-0001)  
\$ 4,500.00 (+ VAT)



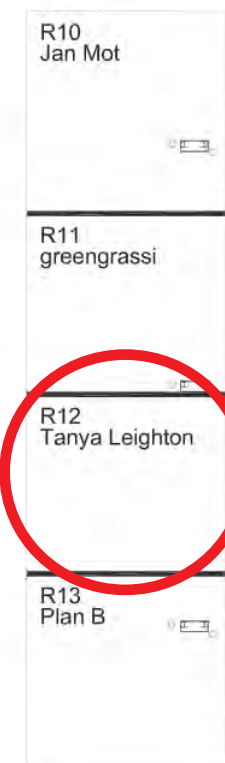
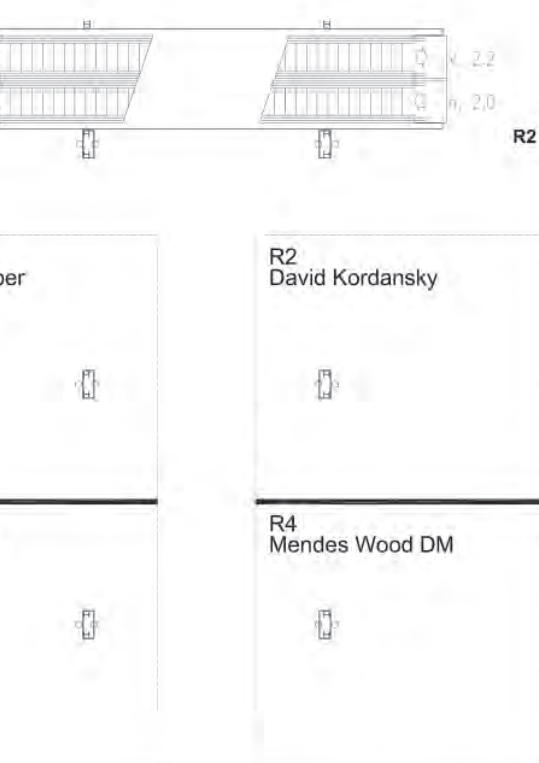
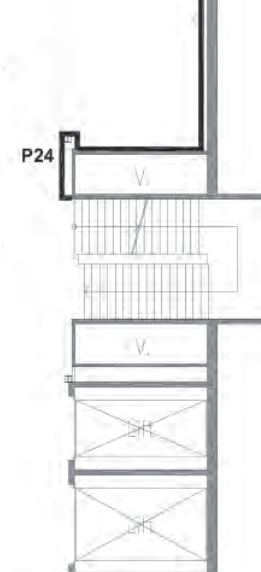
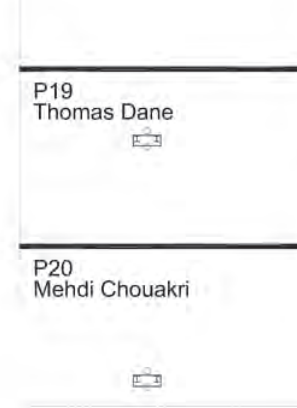
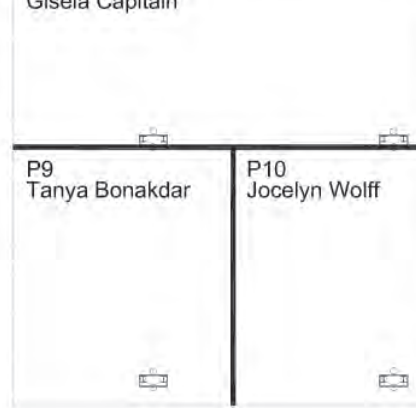
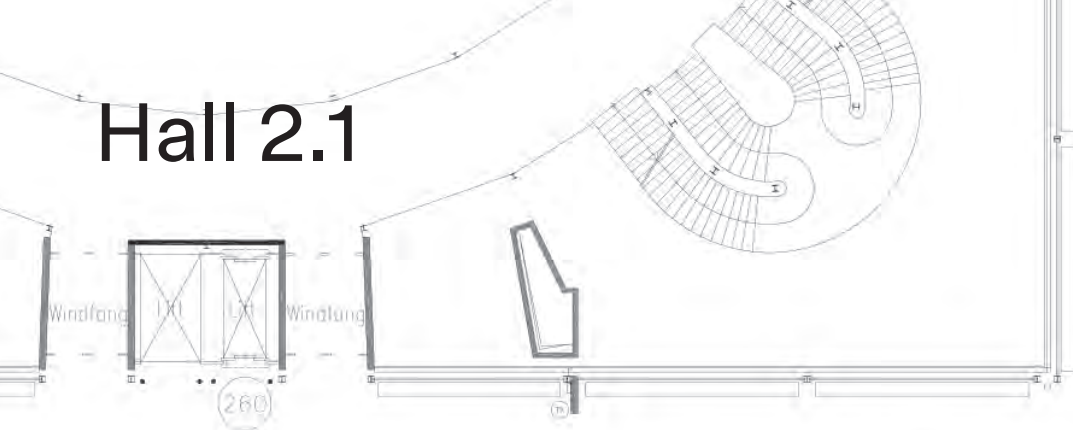


“Through painting, I am able to discern how careful looking can give agency to the ‘looked at’ world. It is, among many things, a practice of restructuring visual hierarchies for me. I am interested in images that are by design destined to be rigid. Military parades, state funerals, state receptions, or inauguration ceremonies are only possible with the presence of flags, trumpets and trombones, marble, holy books, constitutions, war machinery and insignia, and they are being used as semiotic indicators for the unmovable nature and the truthfulness of an empire, a state, a tribe, a crowd et cetera.”

–Vincent Haynes



# Hall 2.1



R29 Texte zur Kunst



# Tanya Leighton

ART BASEL 2024  
Preview

Galleries Sector  
Booth R12, Hall 2.1

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