

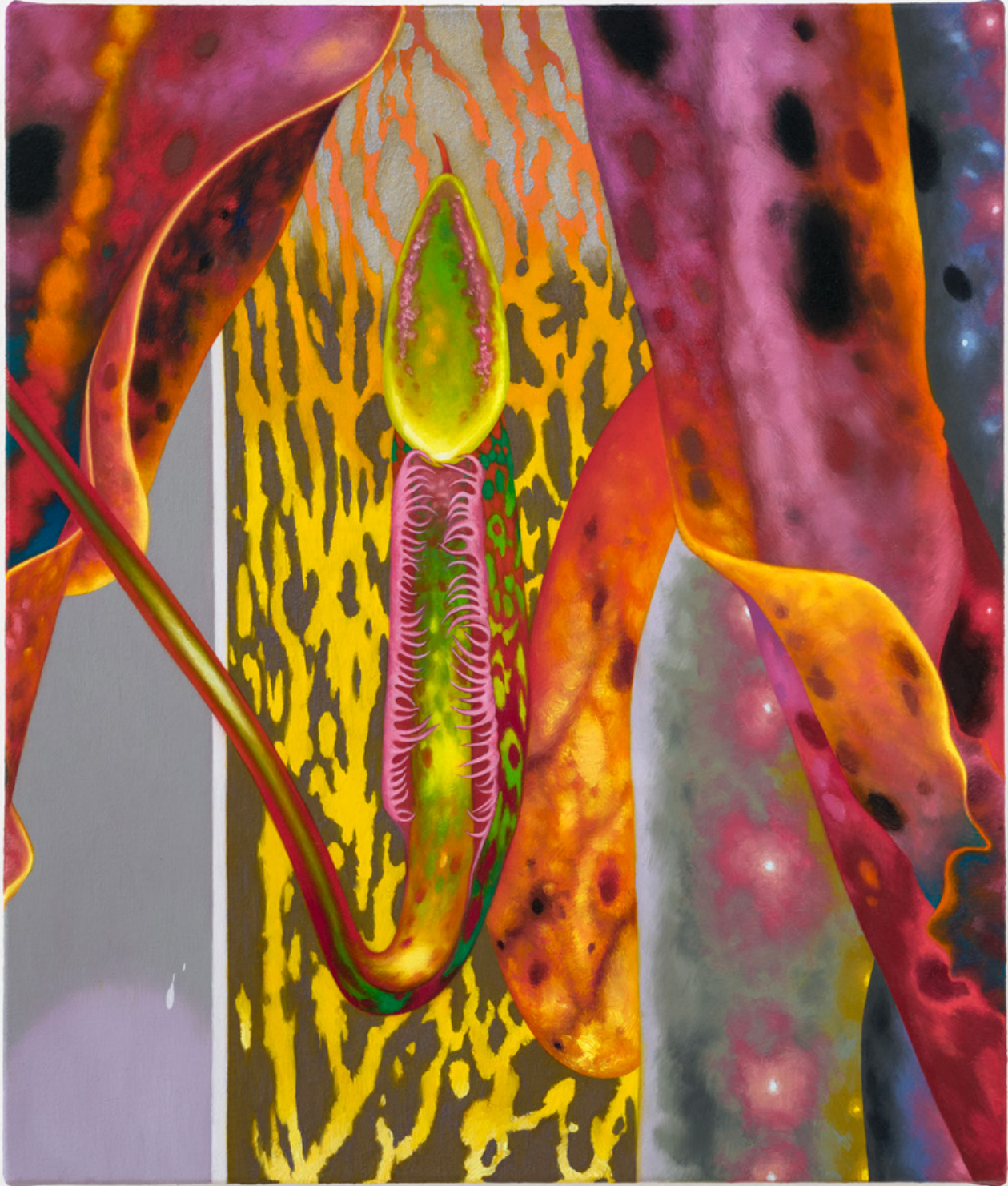
The approach

Art Basel 2024

Booth 2.1 | K14

13 - 16 June

Tom Allen
Helene Appel
Adelaide Cioni
Sara Cwynar
Peter Davies
Anna Glantz
Rezi van Lankveld
Bill Lynch
John Maclean
Hana Miletić
Lisa Oppenheim
Paloma Proudfoot
Magali Reus
Mike Silva
John Stezaker
Sam Windett



Tom Allen
The Voice, 2024
Oil on canvas
33 x 27.9 cm | 13 x 11 in.
\$12,000 ex. tax



Tom Allen
Untitled (Yellow and Bronze), 2024
Oil on canvas
43.2 x 43.2 cm | 17 x 17 in.
\$17,000 ex. tax



Tom Allen
Untitled (Yellow and Bronze) [detail], 2024

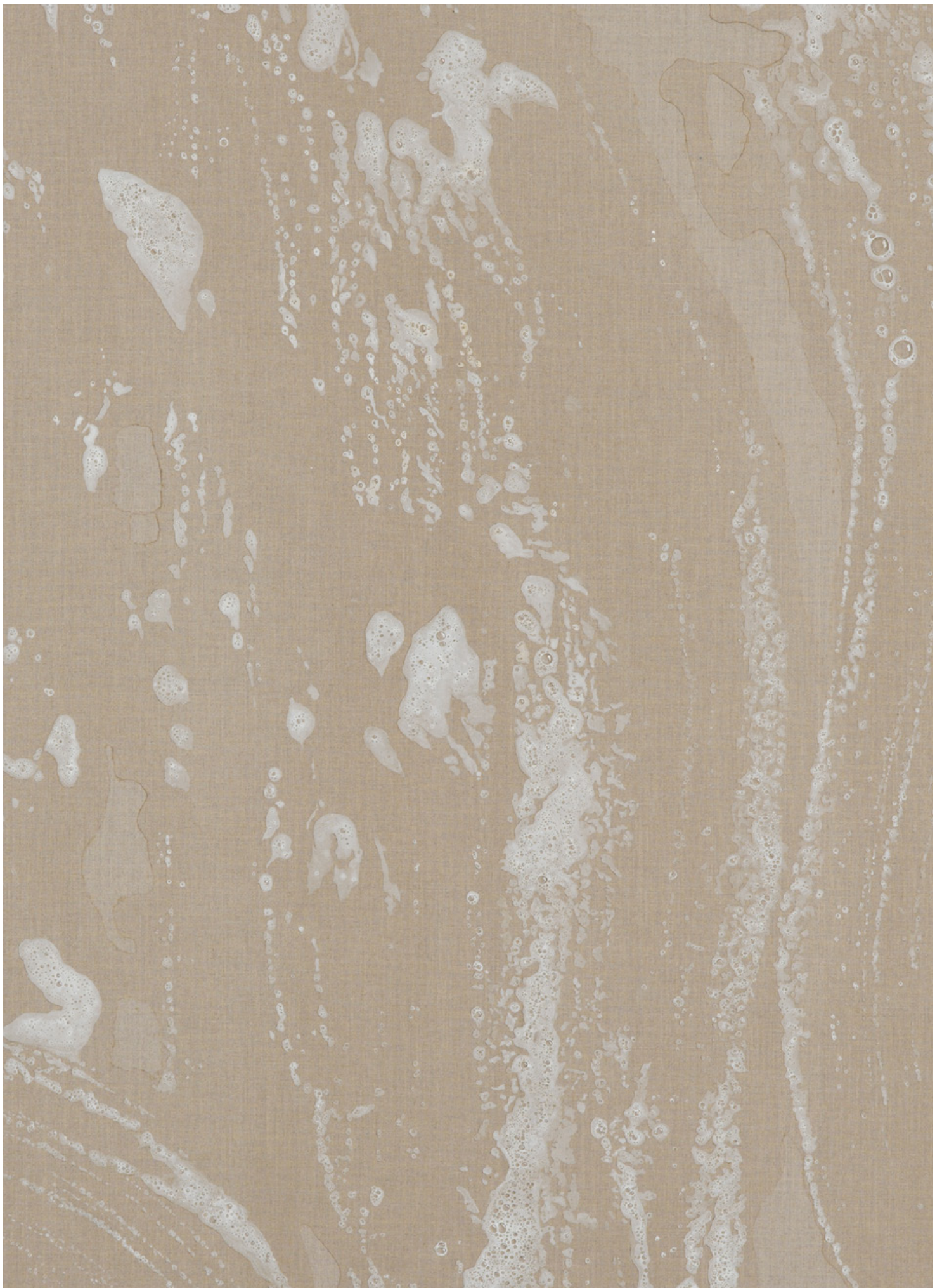


Helene Appel

Cleaning, 2024

Watercolour and acrylic on linen
199 x 142 cm | 78 3/8 x 55 15/16 in.

€24,000 ex. tax



Helene Appel
Cleaning [detail], 2024



Helene Appel

Duvet Cover, 2023

Watercolour and acrylic on linen
210 x 120 cm | 82 11/16 x 47 1/4 in.

€24,000 ex. tax



Helene Appel

Leek, 2021

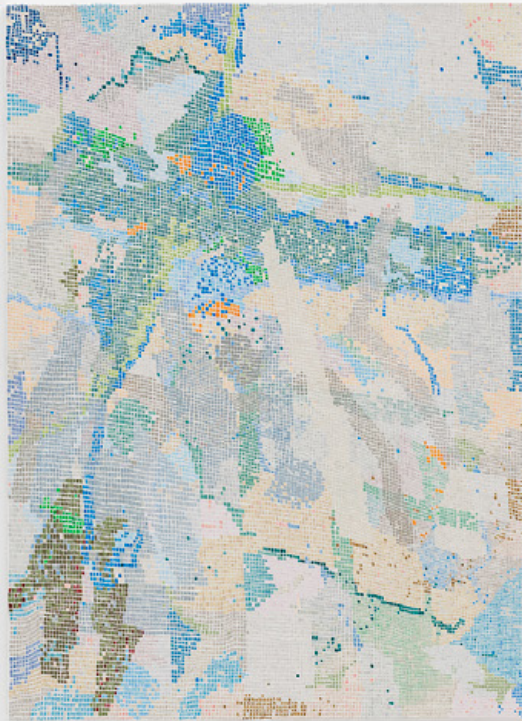
Oil on linen

57 x 81.5 cm | 22 7/16 x 32 1/16 in.

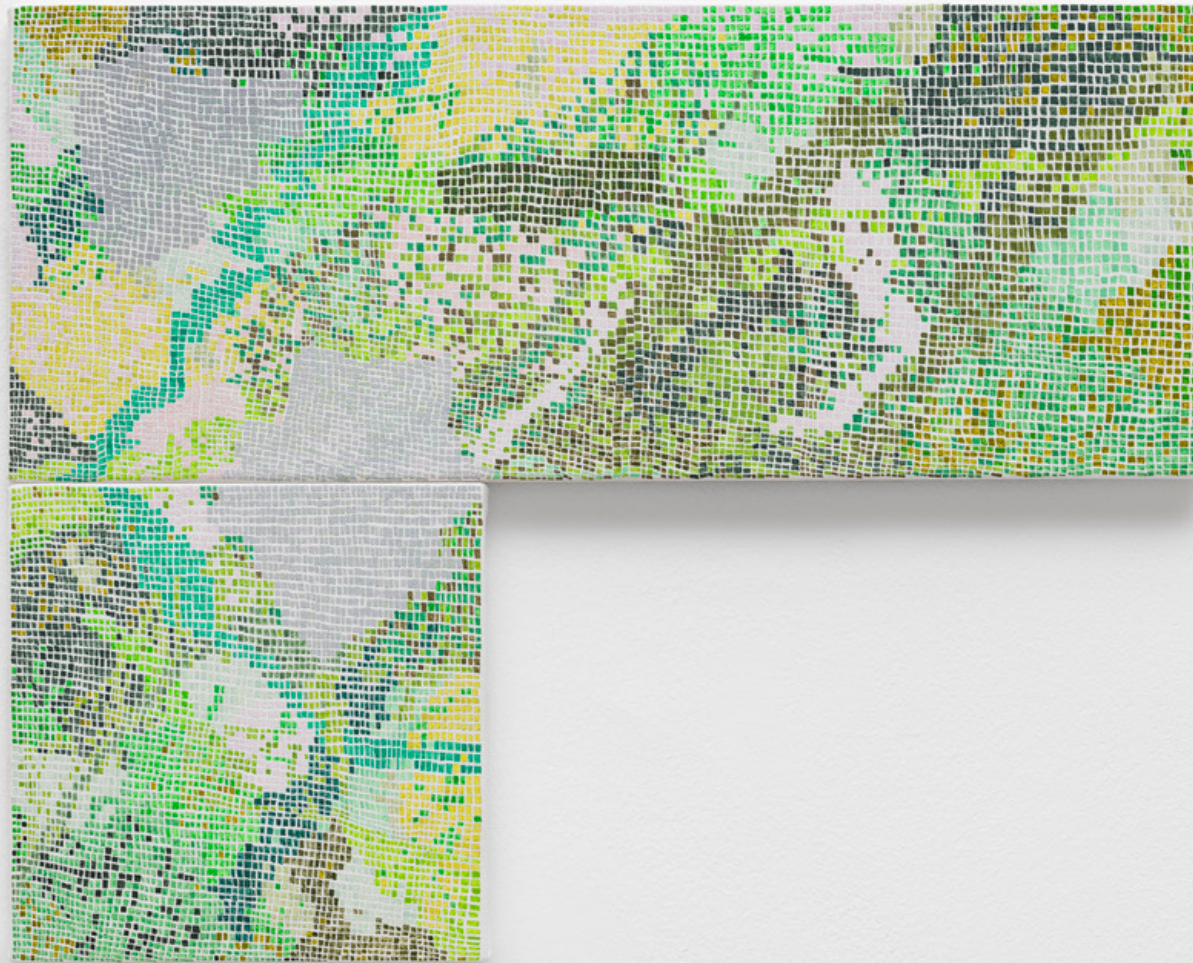
€13,000 ex. tax



Helene Appel
Spaghetti, 2018
Acrylic and oil on linen
76.8 x 46 cm | 30 1/4 x 18 1/8 in.
€12,000 ex. tax



Peter Davies



Peter Davies

Friendship, 2024

Acrylic and pencil on canvas

Overall dimensions: 40.8 x 50.9 cm | 16 1/16 x 20 1/16 in.

£5,000 ex. tax



Peter Davies

How I feel, 2024

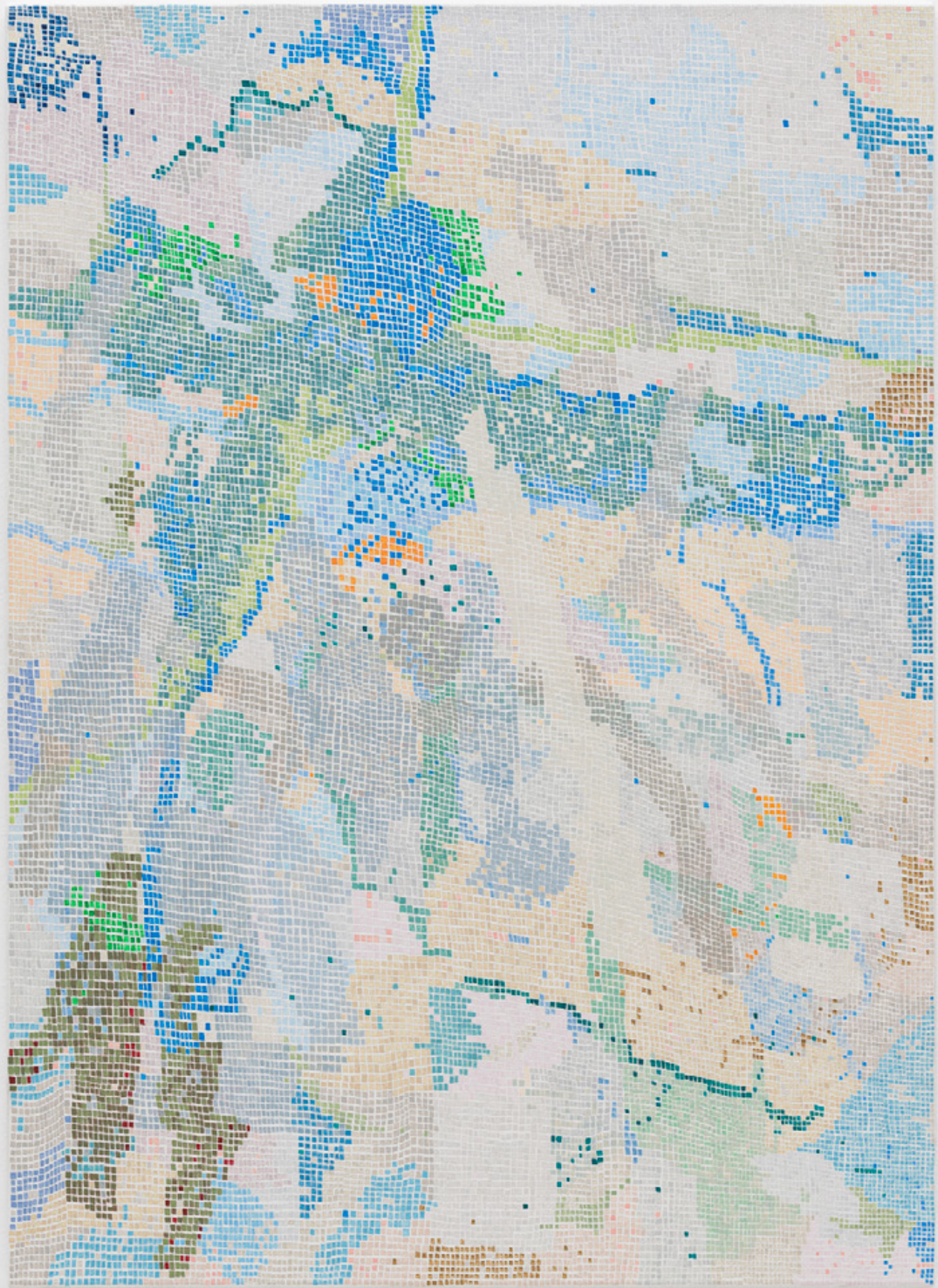
Acrylic and pencil on canvas

50.8 x 35.6 cm | 20 x 14 in.

£5,000 ex. tax



Peter Davies
How I feel [detail], 2024



Peter Davies

For you, 2024

Acrylic and pencil on canvas

91.4 x 66.1 cm | 36 x 26 in.

£8,000 ex. tax



Peter Davies

Forever, 2024

Acrylic and pencil on canvas

25.4 x 20.5 cm | 10 x 8 1/16 in.

£3,000 ex. tax



Peter Davies

That moment, 2024

Acrylic and pencil on canvas

Overall dimensions: 40.8 x 35.6 cm | 16 1/2 x 14 in.

£5,000 ex. tax



Sara Cwynar

Rococo, 2024

Unique digital pigment print

183.5 x 129.5 x 5 cm | 72 1/4 x 51 x 2 in.

\$34,000 ex. tax



Sara Cwynar

Bridge Imports, 2024

Digital pigment print

63 x 78.5 x 4 cm | 24 13/16 x 30 15/16 x 1 9/16 in.

Edition of 3 plus 2 AP (#1/3)

\$13,000 ex. tax



Adelaide Cioni
Fiore blu, 2024
Wool stitched on canvas
160 x 190 cm | 63 x 74 13/16 in.
€ 14,000 ex. tax



Adelaide Cioni
Fiore blu [detail], 2024



Bill Lynch

Self-Portrait as a Pine Tree 2, n.d. Circa 1990-2005

Oil on wood

106.7 x 76.2 x 0.4 cm | 42 x 30 x 3/16 in.

\$ 60,000 ex. tax



Bill Lynch
Self-Portrait as a Pine Tree 2 [detail], n.d. Circa 1990-2005



Anna Glantz
Sweater, 2023
Oil on canvas
175.3 x 116.8 cm | 69 x 46 in.
\$45,000 ex. tax



Mike Silva

Studio Window, 2024

Oil on linen

116.8 x 81.3 cm | 46 x 32 in.

£27,500 ex. tax



Mike Silva

Jason Reading, 2024

Oil on linen

101.6 x 137.2 cm | 40 x 54 in.

£33,000 ex. tax



Mike Silva
Jason Reading [detail], 2024



John Maclean
Beach Tree, 2024
Watercolour on board
30 x 24 cm | 11 13/16 x 9 7/16 in.
£10,000 ex. tax



John Maclean
Ice Cream, 2024
Watercolour on board
30 x 24 cm | 11 13/16 x 9 7/16 in.
£10,000 ex. tax



John Maclean

Flowers, Tree, Hill, 2024

Watercolour on board

30 x 24 cm | 11 13/16 x 9 7/16 in.

£10,000 ex. tax



Rezi van Lankveld

Attached, 2023

Oil on canvas

50 x 40 cm | 19 11/16 x 15 3/4 in.

€20,000 ex. tax



Rezi van Lankveld
Loop, 2023
Oil on canvas
55 x 48 cm | 21 5/8 x 18 7/8 in.
€23,000 ex. tax



Hana Miletić

Materials, 2022

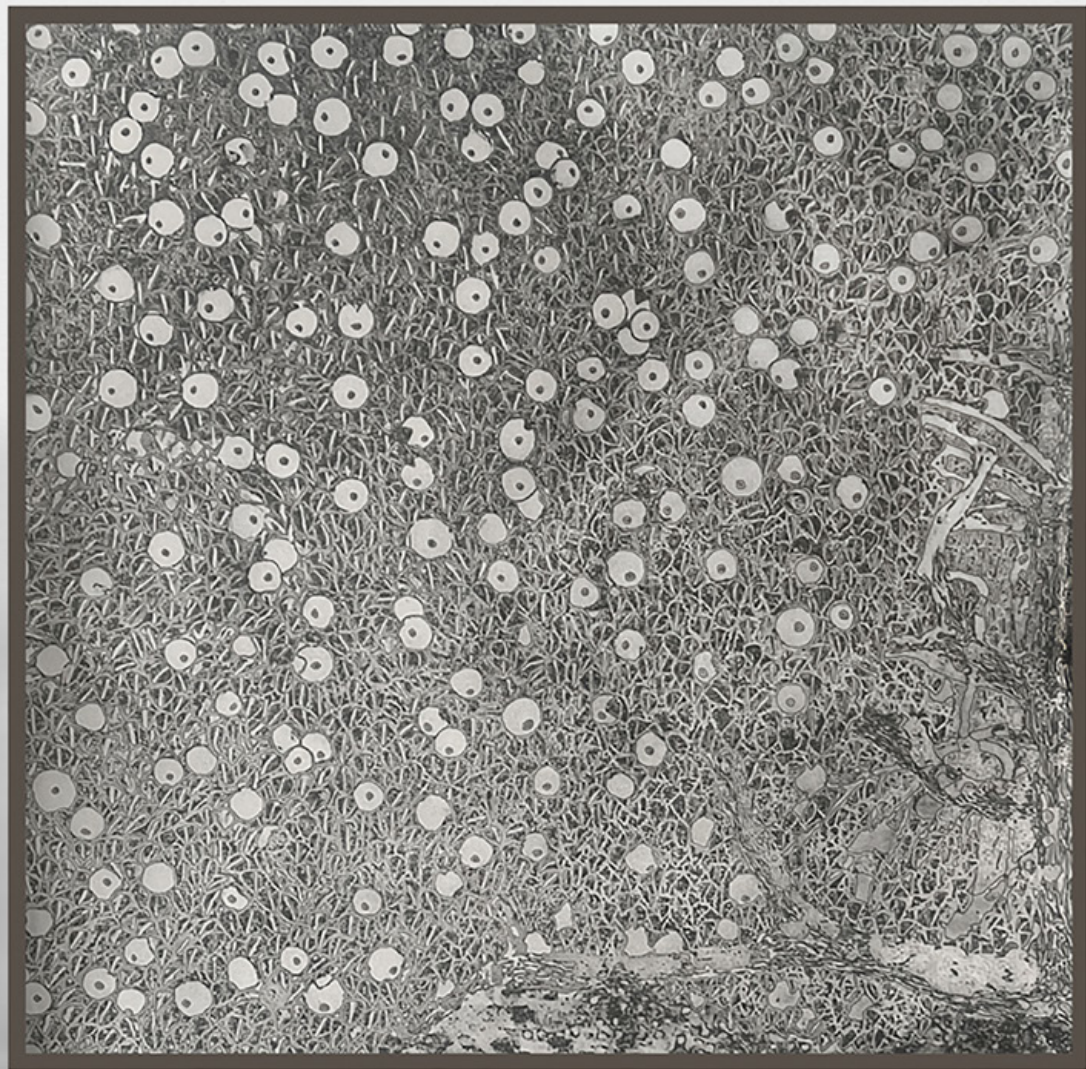
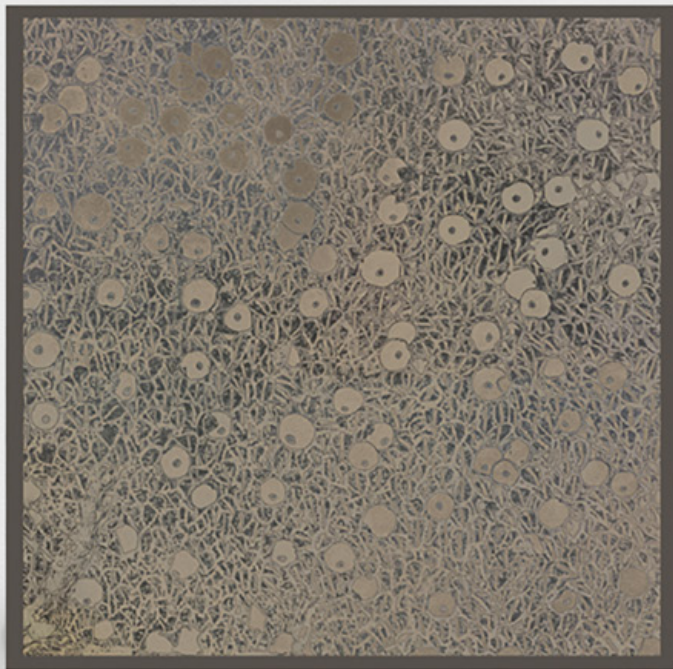
Hand-woven textile (copper upcycled silk ribbon, gold metal yarn, gold peace silk, old gold metal yarn, organic hemp, and pale gold recycled polyamide)

217 x 70 cm | 85 7/16 x 27 9/16 in.

€18,500 ex. tax



Hana Miletić
Materials [detail], 2022



Lisa Oppenheim

Goldener Apfelbaum, 1903/2023, 2023

Silver gelatin photograph

Overall dimensions: 74.9 x 44.5 cm | 29 1/2 x 17 1/2 in.

\$34,000 ex. tax



Lisa Oppenheim

Fleurs et Fruits 1943/2022 (Version V), 2022

Silver gelatin photograph exposed and solarized by firelight

50 x 40 cm | 19 11/16 x 15 3/4 in.

\$12,000 ex. tax



Lisa Oppenheim

Nature Morte 1943/2022 (Version V), 2022
Silver gelatin photograph exposed to firelight
60 x 50 cm | 23 5/8 x 19 11/16 in.
\$14,000 ex. tax



Paloma Proudfoot

Symptom, 2024

Glazed ceramic, cord and metal bolts

176 x 195 x 4 cm | 69 5/16 x 76 3/4 x 1 9/16 in.

£18,000 ex. tax



Paloma Proudfoot
Symptom [detail], 2024



Magali Reus

Grain of Wind, 2021

Sand cast and hand painted aluminium, CNC'd and sprayed model board, powder coated, sand blasted, blackened, rusted and copper welded stainless steel and mild steel, nuts and bolts

74 3/8 x 23 1/2 x 28 1/2 in. | 189 x 59.9 x 72.6 cm

£26,000 ex. tax



Magali Reus
Grain of Wind [detail], 2021



John Stezaker

Mask, 2024

Collage

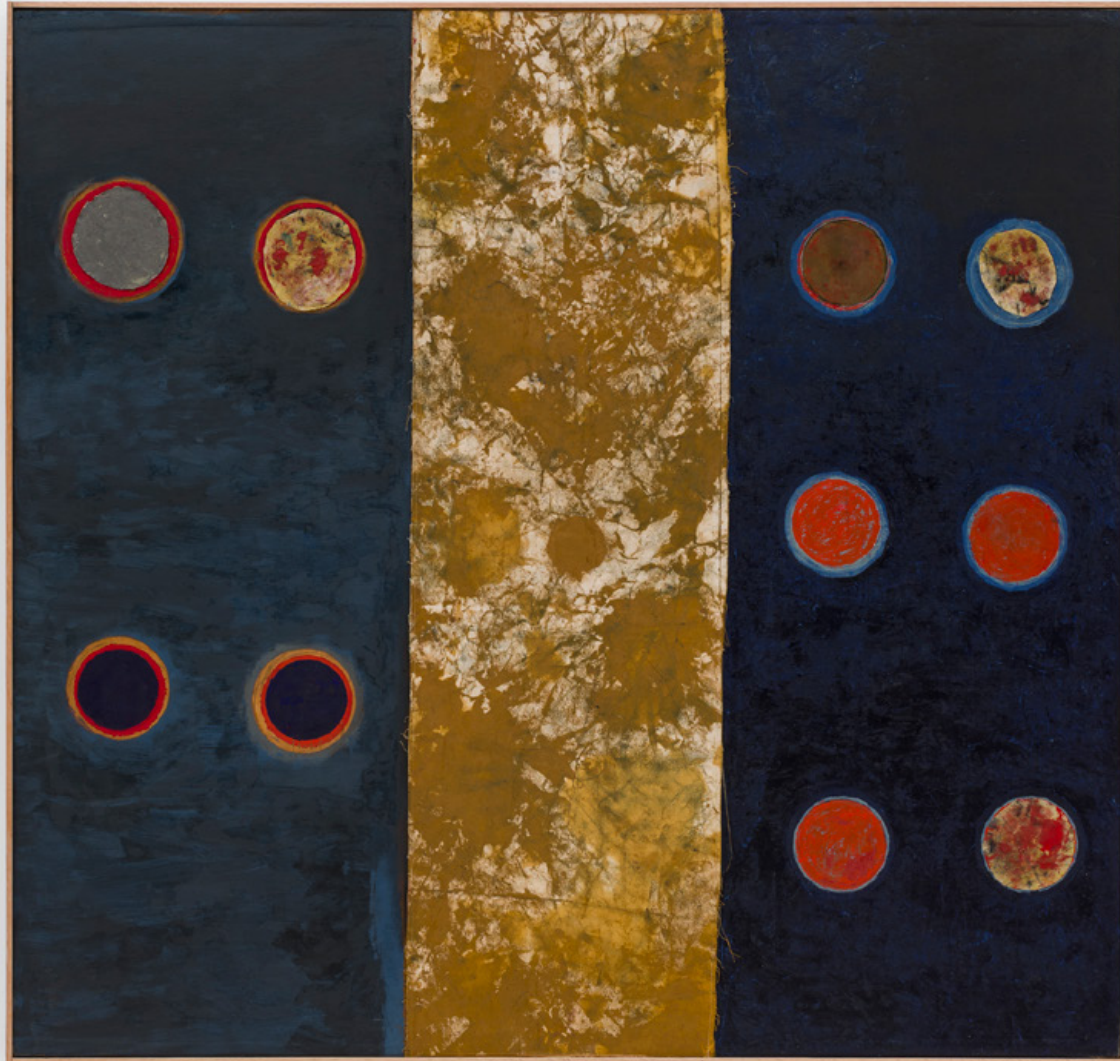
53 x 42 cm | 20 7/8 x 16 9/16 in. framed

£9,000 ex. tax



Gloria Swanson #1

John Stezaker
Mask [detail], 2024



Sam Windett

Glider, 2024

Oil and acrylic on cotton duck and calico

182 x 172 cm | 71 5/8 x 67 3/4 in.

£22,000 ex. tax



Sam Windett

Horse, 2024

Oil and acrylic on cotton duck and calico

157 x 168 cm | 61 13/16 x 66 1/8 in.

£20,000 ex. tax



Sam Windett
Horse [detail], 2024

The approach

Art Basel 2024
Kabinett

Maria Pinińska-Bereś

Booth 2.1 | K14
13 - 16 June



Maria Pinińska-Bereś

1931-1999

From her childhood, through her education and career, Maria Pinińska-Bereś spent her life in environments dominated by men. Rather than be deterred by the challenges and adversity she faced as a woman artist, Pinińska forged an artistic practice that fought against an oppressive system, by producing hyper-feminine sculptures that demonstrated her ongoing preoccupation with the female body, sexuality, desire and surrealism.

Born in Poznan, Poland, in 1931, Pinińska grew up in a wealthy aristocratic family; brought up by staff, she was an isolated child left to her imagination. Her father was deeply political, and fought for Polish independence during the war. He was ultimately killed by NKVD officers [the Soviet secret police under Joseph Stalin] and so Pinińska's grandfather took reign as the patriarch of the family, bestowing his anachronistic and paternalistic views on the household. In response to this oppressive upbringing, Pinińska found an escape through artistic expression which she felt was 'a free

area with no social conventions, no coercion; a sphere of creative and real projection of one's personality.'

In 1950 Pinińska began attending the Academy of Fine Arts in Krakow where she was able to formalise her passion for art making. As a student she learned the traditional disciplines of sculpture, working with heavy materials such as gypsum, iron and cement, which she eventually rejected in order to emancipate herself from the constraints of depending on male assistance to produce her work. Instead, she adopted the use of lightweight materials such as plywood, cotton wool and polyurethane foam. She also worked almost exclusively with the colour pink. Becoming like a signature, this colour became distinctive to her practice, concisely encapsulating the dichotomy of Pinińska's defiance of the undemocratic and patriarchal political system which she lived under, whilst simultaneously being a joyful symbol of freedom that also celebrated the feminine and erotic.



End of the Feast, 1983
Plywood, canvas & acrylic
56 x 115 x 28 cm | 22 x 45 1/4 x 11 in.
€100,000 ex. tax



End of the Feast [detail], 1983

End of the Feast, 1983 was made during a period of extreme surveillance and oppression within Poland when Martial Law was enforced, imposing draconian restrictions on the everyday way of life for Polish people. Pinińska describes how she felt that making working during “the Martial Law was for me torture, struggle, strife [...] The ‘80s left a mark on my works... What we were experiencing influenced my art, making it sad, with less sex and less pink. Pink seemed to me an inappropriate colour [to the situation], sex as well.”¹ *End of the Feast* represents this more melancholic moment for Pinińska, the pink folded protrusions suggest red-wine-soaked napkins, scrunched up and discarded at the end of a meal to which the artist wasn’t invited (an allusion to her exclusion from art exhibitions during this period).

¹ Maria Pinińska-Bereś from The Estate archives



End of the Feast, 1983



Smudged With the Sky, 1985
Plywood, cotton & sponge padded canvas
135 x 192 x 110 cm | 53 1/8 x 75 1/2 x 43 1/4 in.
€150,000 ex. tax



Smudged With the Sky [detail], 1985



Smudged With the Sky, 1985

Smudged with the Sky, 1985 possesses a strong sense of freedom; its construction mimicking a pink bird or butterfly opening its wings, preparing to fly away. The original Polish title for *Smudged with the Sky* is *Pomazany niebem*. The word 'niebo' means both 'sky' and 'heaven'; whilst 'pomazany' means 'smudged', but also 'anointed'. Although the title *Smudged with the Sky* implies becoming connected or assimilated with the sky above, like a creature flying up, up and away; Pinińska is also consecrating this work, declaring it as sacred, where earth meets heaven.



Window with Small Clouds, 1992
Window frame, plywood, canvas wrapped foam, glass, acrylic
85 x 45 x 10 cm | 33 3/8 x 17 5/8 x 3 7/8 in.
€80,000 ex. tax



Window with Small Clouds [detail], 1992

Window with Small Clouds, 1990, was created in a more positive period, constructed from found wooden window frames, which Pinińska-Bereś then decorated with paint and various soft materials. The *Windows* series emanate a sense of freedom with their perspective always looking outwards. She describes how when one usually thinks of a window, they are imagining looking through it, to “the world outside the glass, but these *Windows* are the projections of our inner life. Shapes are often ambiguous and leave space for the viewer's imagination. In *Windows*, we touch the external-internal relationship. How the external is subjective, and perceived through the prism of our self, our experiences, desires and fears.”² In *Window with Small Clouds*, conjuring a landscape scene of sky and clouds, Pinińska invites us to contemplate this existential state.

² Maria Pinińska-Bereś from The Estate archives



Window with Small Clouds [detail], 1992



No Title [Collage, stencil prepared for 'Window with Continuum!'], 1990
Drawing on paper, collage
32.5 x 22.7 cm | 12 3/4 x 8 7/8 in.
€10,000 ex. tax

The approach

Art Basel 2024
Parcours

Kira Freije

Museum Kleines Klingental

13 - 16 June



winged remedy, 2023

Stainless steel, cast aluminium, imitation fur coat, brass

178 x 67 x 85 cm | 70 1/16 x 26 3/8 x 33 7/16 in.

£14,000 ex. tax



trudging, the sodden prelude, 2023
Stainless steel, cast aluminium, wool, suede, hide
170 x 75 x 243 cm | 27 9/16 x 29 1/2 x 95 11/16 in.
£26,000 ex. tax



Between sunlight, 2023
Stainless steel, cast aluminium, silk, tarpaulin
57 x 205 x 98 cm | 22 7/16 x 80 11/16 x 38 9/16 in.
£14,000 ex. tax



spluttering crest, 2023

Stainless steel, wood, glass bottle, lampshade, light bulbs

36 x 85 x 36 cm | 14 3/16 x 33 7/16 x 14 3/16 in.

£8,000 ex. tax



Unspeaking the Chorus, 2023
Stainless steel, cast aluminium, silk, cotton
174 x 410 x 129 cm | 68 1/2 x 161 7/16 x 50 13/16 in.
£20,000 ex. tax



failing hours, 2023

Stainless steel, cast aluminium, boots, cotton

157 x 58 x 78 cm (excluding parachute element) | 61 13/16 x 22 13/16 x 30 11/16 in.

£16,000 ex. tax