

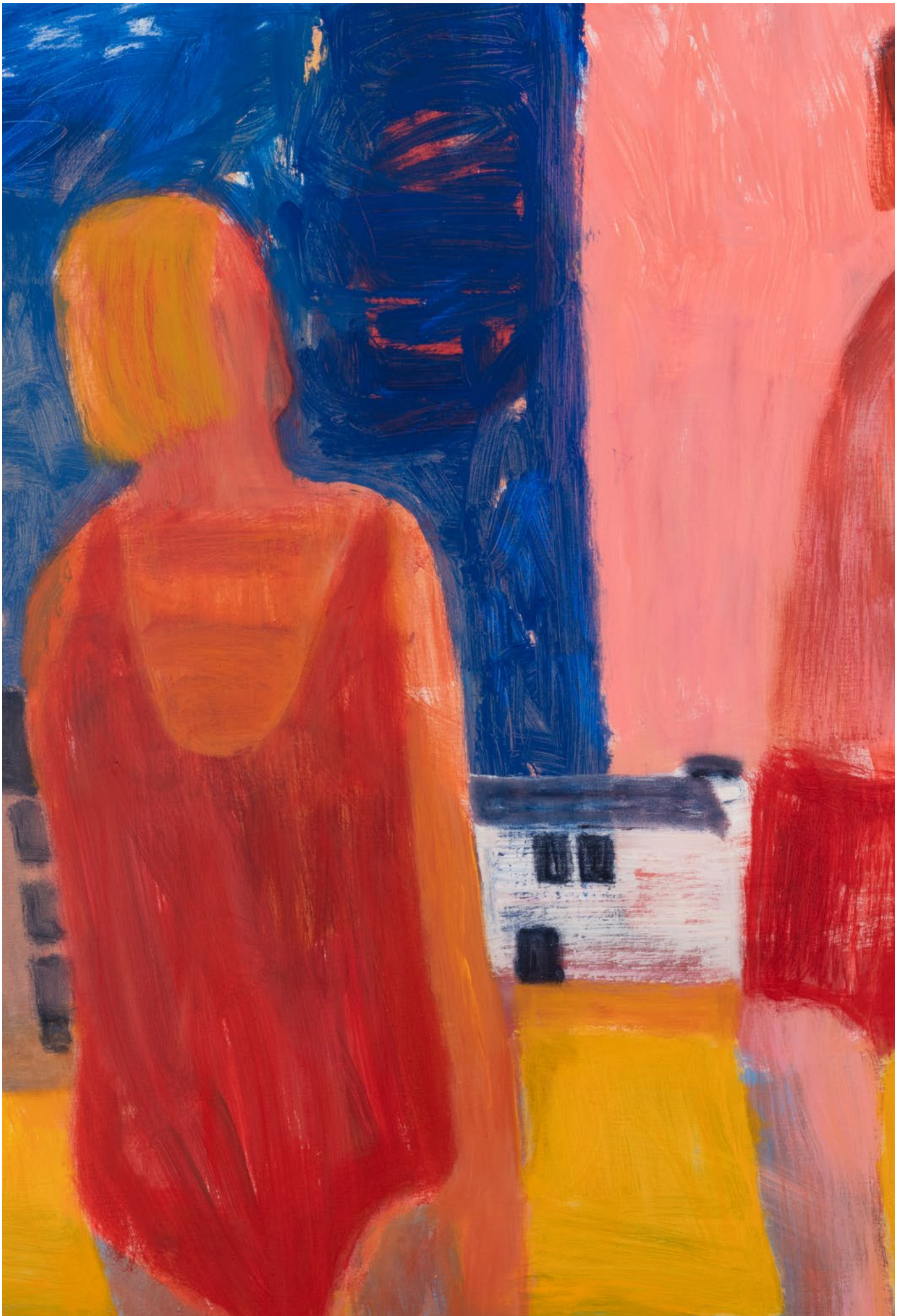
kaufmann repetto

Art Basel 2024
booth K8



Katherine Bradford
Swimmers by the Town
2024

acrylic on canvas
203 x 172,5 cm / 80 x 68 in
USD 100,000 + VAT
KBRA-046





Katherine Bradford, *Swimmers by the Town*, 2024

The relationship between non-objective and representational painting is at the core of Katherine Bradford's oeuvre, allowing potential narratives to unfold and interweave with the investigation of form and color. In *Swimmers by the Town*, two sunbathers stand on a multicolored beach, staring back at a coastline of houses and a sky painted in sumptuous colors.

Katherine Bradford will be the subject of a solo show at kaufmann repetto Milan in September 2024. Her recent solo shows include *American Odyssey* at Halle Fur Kunst Steinmakr in Graz in 2024, and *Flying Woman: The Paintings of Katherine Bradford* at the Frye Art Museum, Seattle, and Portland Art Museum, Portland in 2023. She's currently included in the group show *Color is the First Revelation of the World* at Orange County Museum of Art in Costa Mesa. Her largest painting to date, *The Athletes* (2022) recently entered the collection of the Musée d'Art Moderne de la Ville de Paris.



Simone Fattal

Woman with Necklace

2011

stoneware fired in a wood kiln

63 x 35 x 20,5 cm / 24.8 x 13.7 x 8 in

EUR 83,000 + VAT

SFAT-071





Simone Fattal, *Woman with Necklace*, 2011

In Simone Fattal's practice, archaeology, politics, religion, literature, and history are deeply entangled. Born in Syria and raised in Lebanon, the Mediterranean is the basin from which the artist's works spread out, equally drawing upon ancient myths and current socio-political concerns. Ancient creation myths have often been connected to Fattal's sculptures, which depict primordial men and women, goddesses and warriors, animals and trees, as in *Woman with Necklace*, a stoneware sculpture in which a few irregular pearls suggest the shape of a female figure adorned with jewels.

Simone Fattal's artworks are currently on display at the Louvre Museum in dialogue with the archaeological artifacts of the Oriental Antiquities department. In 2024, she will also be the subject of solo shows at Secession Vienna, and IVAM Valencia. She is also currently included in the exhibition *With my eyes* at the Vatican Pavilion for the 60th Venice Biennale, and she participated in the 59th Venice Biennale *The Milk of Dreams* curated by Cecilia Alemani. Her recent group shows include the 7th Biennale Gherdëina curated by Lucia Pietroiusti and Filippa Ramos, the 12th Berlin Biennale curated by Kader Attia, as well as the 16th Biennale de Lyon curated by Sam Bardaouil and Till Fellrath. Her recent solo exhibitions include the Ocean Space/TBA21-Academy in Venice (2023) and the Portikus in Frankfurt (2023).



Simone Fattal

Variation en noir et blanc, l'état du ciel

2013

acrylic and oil on canvas

100 x 100 x 2 cm / 39.5 x 39.5 x 1 in

EUR 70,000 + VAT

SFAT-253





Simone Fattal

Sans titre (Variation en noir et blanc, l'état du ciel)

2013

acrylic and oil on canvas

110 x 110 x 2 cm / 43.3 x 43.3 x 6 in

EUR 70,000 + VAT

SFAT-212





Latifa Echakhch

The Dark Days

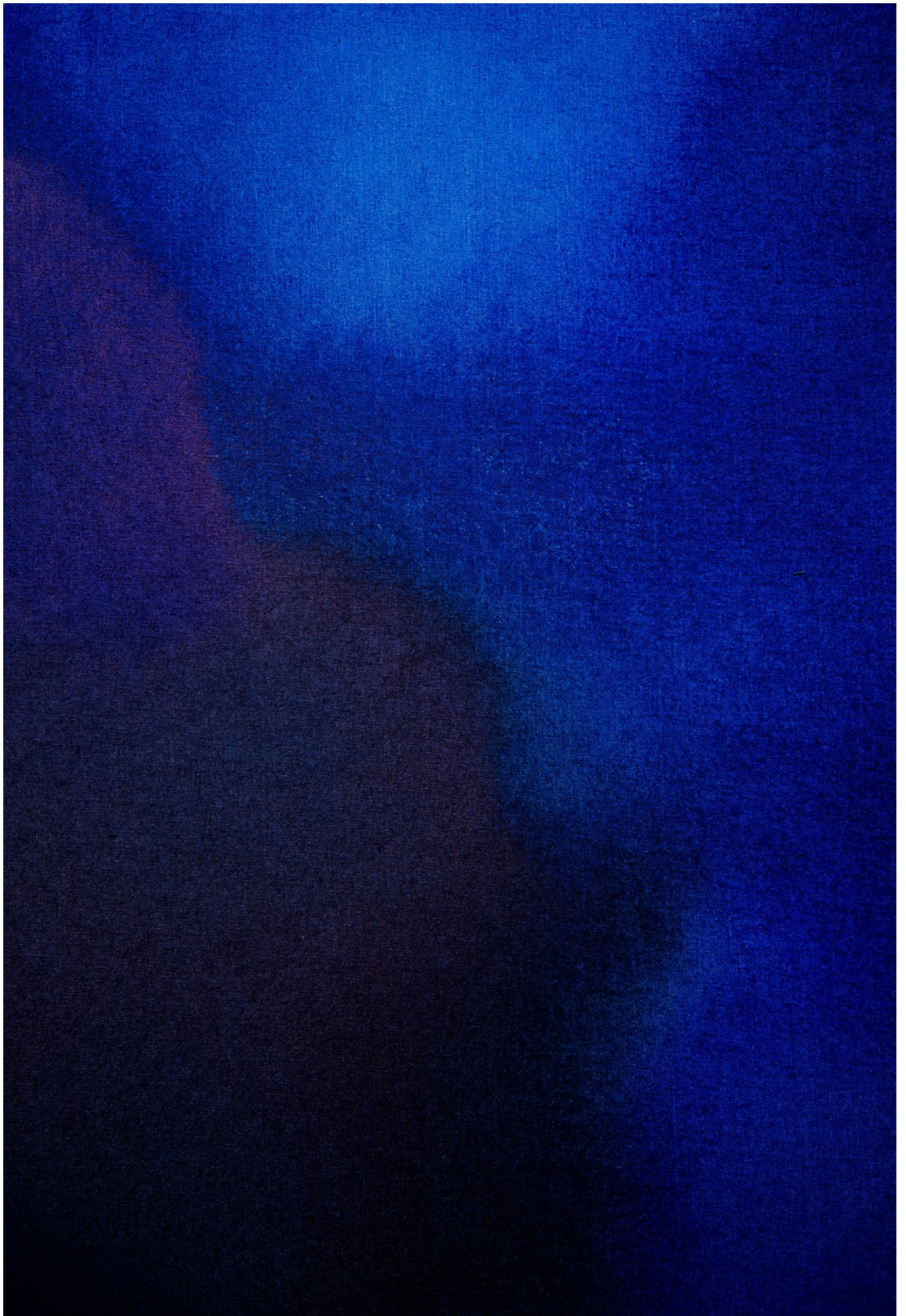
2024

ink on canvas

206 x 156 x 3,5 cm / 81.1 x 61.4 x 1.3 in

EUR 120,000 + VAT

LECH-561





Latifa Echakhch, *The Dark Days*, 2024

Latifa Echakhch's new series *The dark days* depict the grave, almost bodily presence of clouds scudding on a night sky. Seen from below, their dense amorphous forms reveal glimpses of softly glimmering reflections of moonlight and stars, a soothing sight that conveys a sense of calmness and hope. Applied without a brush, multiple layers of ink imbue the canvas, achieving subtly varying color graduations that range from lighter tones to saturated violets and nuances of dark night blue. With this new body of work Echakhch continues the investigation of the cloudscape, a motif that has frequently recurred in her work since 2016, when she first dwelt on the representation of sky in Renaissance frescoes. At the same time she further explores the potential of ink, a central medium of her practice, with its enigmatic and fascinating qualities both on a material and a metaphorical level.

Latifa Echakhch will be included in the 2024 Biennale de Lyon, and she was recently included in the exhibition *APROPOS HOLDER* at Kunsthaus Zurich, and *Fantasmagoria Callas*, at the Museum of Teatro alla Scala in Milan. In 2023 she's been the subject of a solo show at Kulturna Ustanova Galerija Kula, Split in 2023. Echakhch represented Switzerland at the Venice Biennale 2022, and her participatory, site-specific installation was presented on the Messeplatz during Art Basel in June 2023, acting as the backdrop for a series of live concerts and performances.



Latifa Echakhch

The Dark Days

2024

ink on canvas

206 x 156 x 3,5 cm / 81.1 x 61.4 x 1.3 in

EUR 120,000 + VAT

LECH-562





Andrea Bowers

Political Ribbons (Climate Justice Slogans)

2024

silkscreen ink on satin ribbons

site specific installation, variable dimensions

2000 ribbons*

edition of 2 + 1 AP

USD 75,000 + VAT

ABOW-099

*This work involves public engagement; one third of the ribbons are available to be gifted by the owner to whomever they wish.

slogans:

Clean Water Healthy Land

Protecting Nature is not a Luxury

There is only One Earth

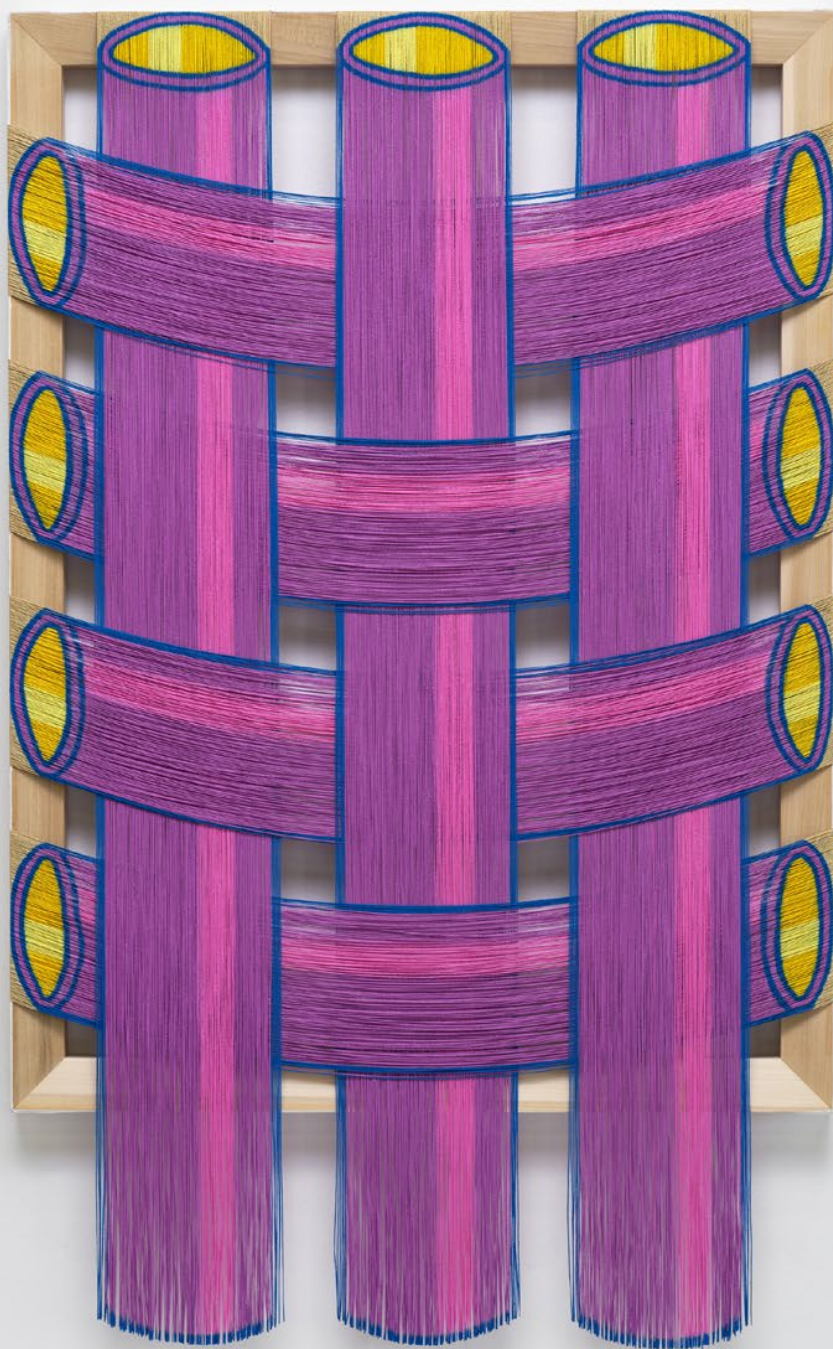
Planet over Profit

No Compromise in Defense of the Earth

Let Us be the Ancestors our Descendants will Thank

It is not Investment if We are Destroying the Planet

Women and the Earth have to Tolerate a Lot



Dianna Molzan

Untitled

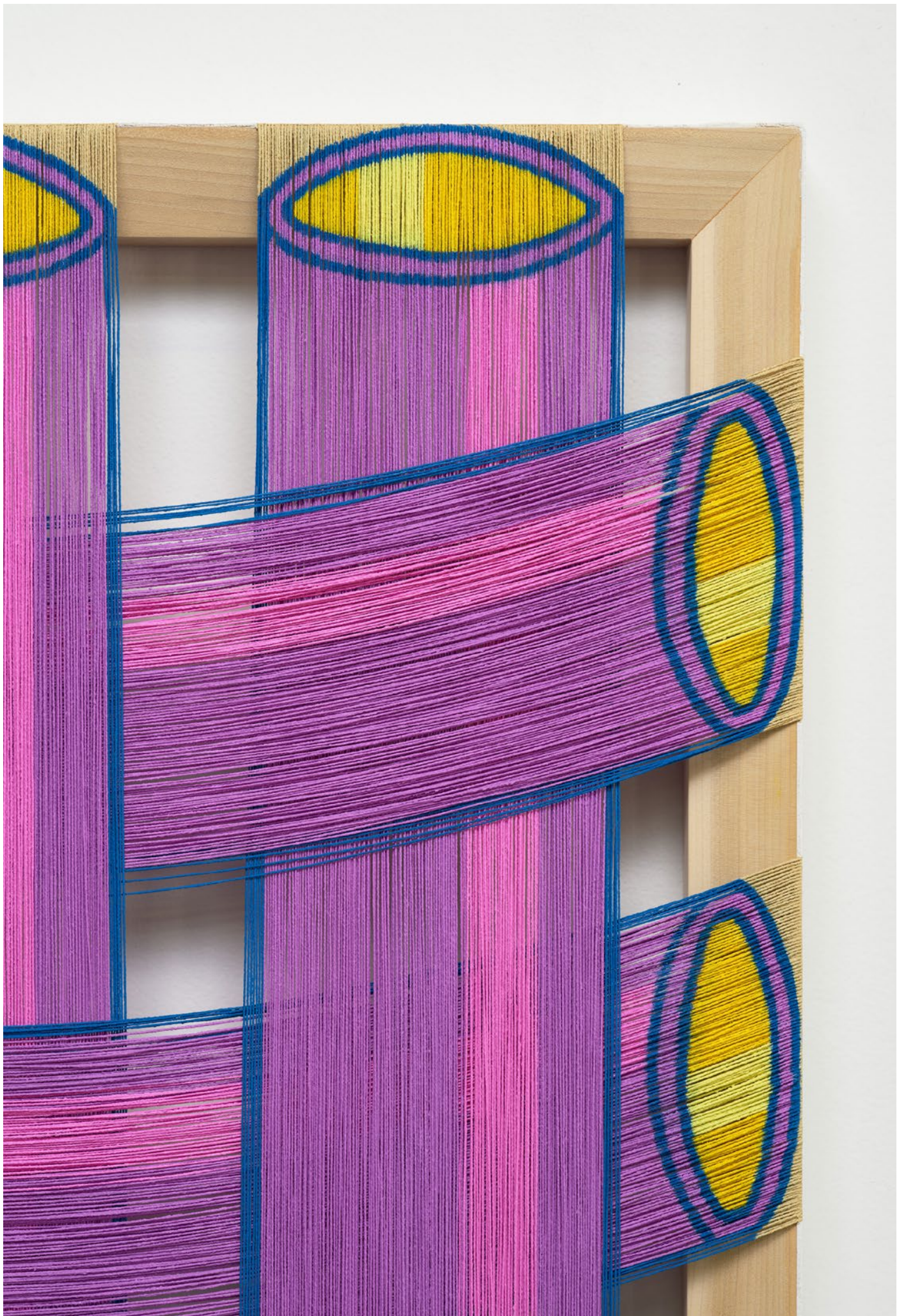
2024

oil on canvas on poplar

99 x 61 x 4.5 cm / 39 x 24 x 1.75 in

USD 62,000 + VAT

DMOL-269





Dianna Molzan, *Untitled*, 2024

Dianna Molzan's simultaneous painterly and sculptural practice is firmly grounded in the materials and structural format of painting - canvas, linen, stretcher bars, oil paint, brushes, and palette knife. She consistently constructs singular, nonfigurative painting-objects, sculpted after abstraction of 1980s-era-textiles, fashion, furniture, and Memphis Group ceramics. In this series of "string paintings", Molzan experiments with the canvas, as she unravels the fabric, thread by thread, then form a new interwoven configuration. This undoubtedly meticulous, *trompe l'oeil* style of deconstruction and rebuilding with materiality serves Molzan's interest in the uncanny and painterly exploration. Recurring elements in this series include color tracing and theory, deeply outlined figures and patterns, optical illusions and gravitational collaboration.

Dianna Molzan has recently been the subject of the solo show *Double Take* at kaufmann repetto Milano. Her work has been exhibited internationally in shows such as *Less Is a Bore: Maximalist Art & Design*, ICA, Boston (2019); *The Conscientious Objector*, MAK Center for Art and Architecture, Los Angeles (2018); *NO MAN'S LAND: Women Artists from the Rubell Family Collection*, National Museum of Women in The Arts, Washington (2016); *The Forever Now: Painting in the New Millenium*, MoMa, New York (2014); *Variations: Conversations in and Around Abstract Painting*, Los Angeles County Museum of Art, Los Angeles (2014). Among others, her work is held in the collections of: Hammer Museum, Los Angeles; Institute of Contemporary Art, Boston; LACMA Los Angeles County Museum of Art, Los Angeles; Rubell Family Collection / Contemporary Arts Foundation, Miami; San Francisco Museum of Modern Art, San Francisco; Walker Arts Center, Minneapolis; and Whitney Museum of Art, New York.



image is the drawing reference for the wallpainting

Lily van der Stokker

Some Nonsense

1996 - 2024

acrylic paint on wall and garbage bag

250 x 200 x 40 cm / 98.4 x 78.7 x 15.7 in

edition of 3 + 1 AP

EUR 55,000 + VAT

LVAN-292



Lily van der Stokker, *help help a little old lady here*, 2019
installation view, Migros Museum für Gegenwartskunst, Zurich

Lily van der Stokker's rigorous practice disrupts stigmatized, hierarchical considerations, challenging conventional conceptions of artistic value and merit, whilst firmly positioning itself within the legacies of feminist, post-minimal, and post-conceptual art. Van der Stokker's work reclaims themes and aesthetic languages that have been routinely devalued, derided, and disparaged for centuries by a patriarchal culture that has consistently denigrated the feminine and feminized what it considered superfluous or "other". Many of her works include textual inscriptions which range from short slogans to more elaborate, often puzzling statements. Her vibrant wallpaintings are often inspired by small-scale drawings, imbued with the artist's distinctive blend of playful motifs, humor, and satire.

Van der Stokker recently opened her solo show *I am Here* at Frac Normandie on April 6th. She was recently the subject of a solo show at CODA Museum in Apeldoorn in 2023, after winning the Wilhelminaring prize in 2021. In 2022 she presented her solo exhibition *Thank You Darling* at Camden Art Centre, London.



Cynthia Hawkins

Wander/Wonder: Maps Necessary for a Walk in 4 D, #1

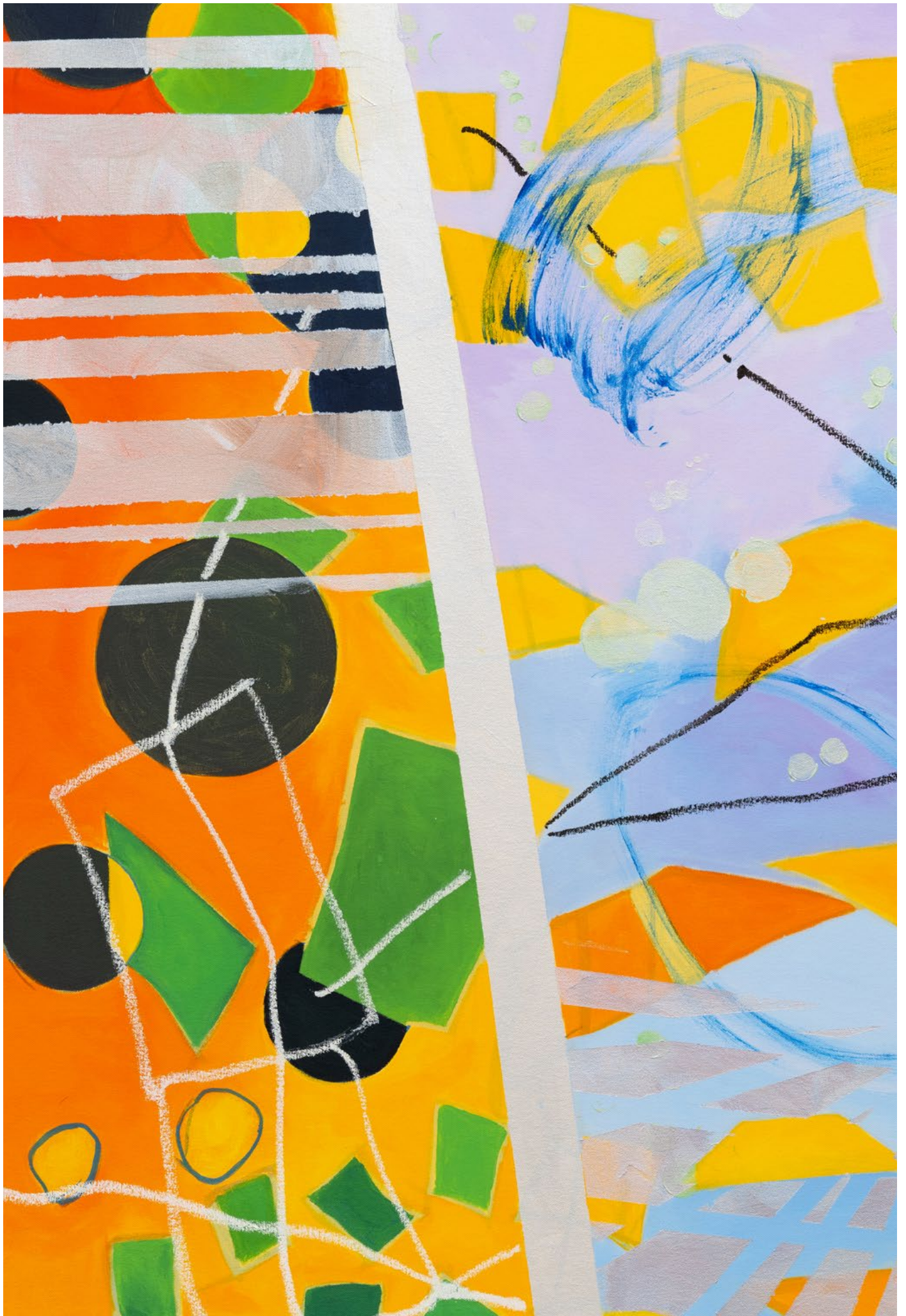
2024

acrylic on canvas

139,7 x 114,3 cm / 55 x 45 in

USD 60,000 + VAT

CHAW-010





Cynthia Hawkins, *Just Above Midtown Changing Spaces*, 2023
installation view, MoMa, New York

Cynthia Hawkins' artworks explore the potential of combining abstraction and non-objectivity in painting. Hawkins often approaches her creative process with a premeditated strategy, while still leaving room for improvisation, aiming to continuously develop her strong painting vocabulary. Hawkins holds a doctorate in American Studies from the University of Buffalo, SUNY, and is a longtime teacher, curator, and scholar. Her academic interests have led her into a deep study of the history of 20th century abstract painting, which has stimulated in her artistic practice a constant, formal reinvention of techniques as a fundamental task of painting. Today, Hawkins' paintings are compositions that evolve into distinct layers, as divergent realities are revealed through transparencies and breaks across the canvas.

Re-inventing forms taken from astrophysics, microbiology, ancient cave painting, and mathematics, Hawkins builds an ecosystem of forms mixing symbols, signs, geometric counters, and calligraphic marks. Hawkins compares the approach of abstraction in visual arts to jazz music, where "elements are call and response, movements, and color. They create and orchestrate a compositional whole that results in a musical composition, or a two dimensional composition of color, lines and shape."

Hawkins (b. 1950) will be the subject of a solo show at kaufmann repetto Milano, opening on June 6th. Hawkins' solo exhibitions include: *Signs of Civilization*, Universidad de las Americas, Puebla (2019); *Clusters: Stellar and Earthly*, Buffalo Science Museum, Buffalo (2009); *Selected Works: 1990 - 1996*, Queens College Art Center, Queens College, Flushing (1997). Her work was included in: *Just Above Midtown: Changing Spaces*, Museum of Modern Art, New York (2022); *Women Enchanting the Muses*, Clark Atlanta University Art Gallery, Atlanta (2013); and *25 Years of African American Art*, Modern Art Museum of Fort Worth (1995).



Thea Djordjadze

Untitled

2020

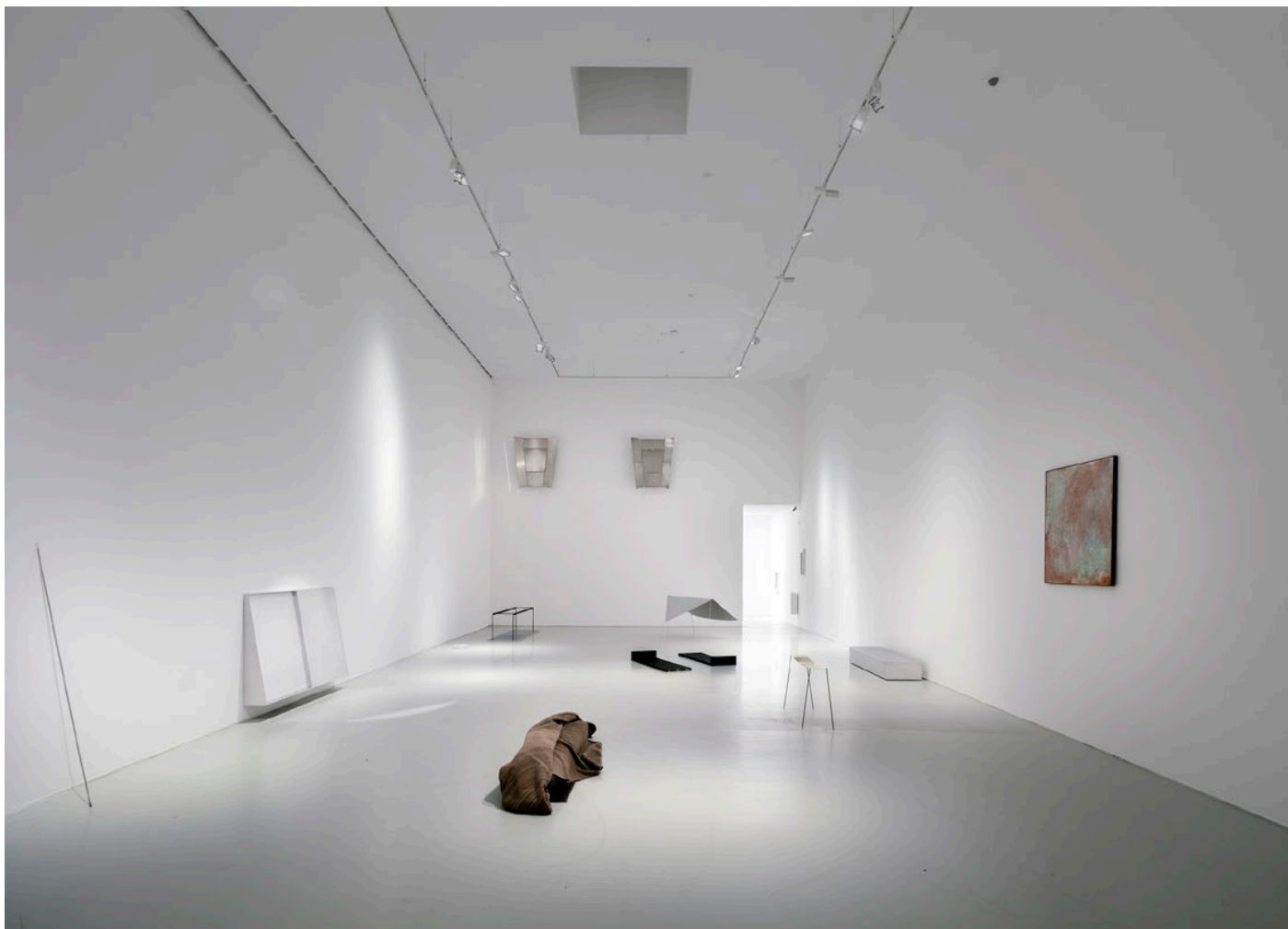
plaster, paint and jute

101,6 x 35,6 x 2 cm / 40 x 14 x 0.8 in

EUR 24,000 + VAT

TDJO-084

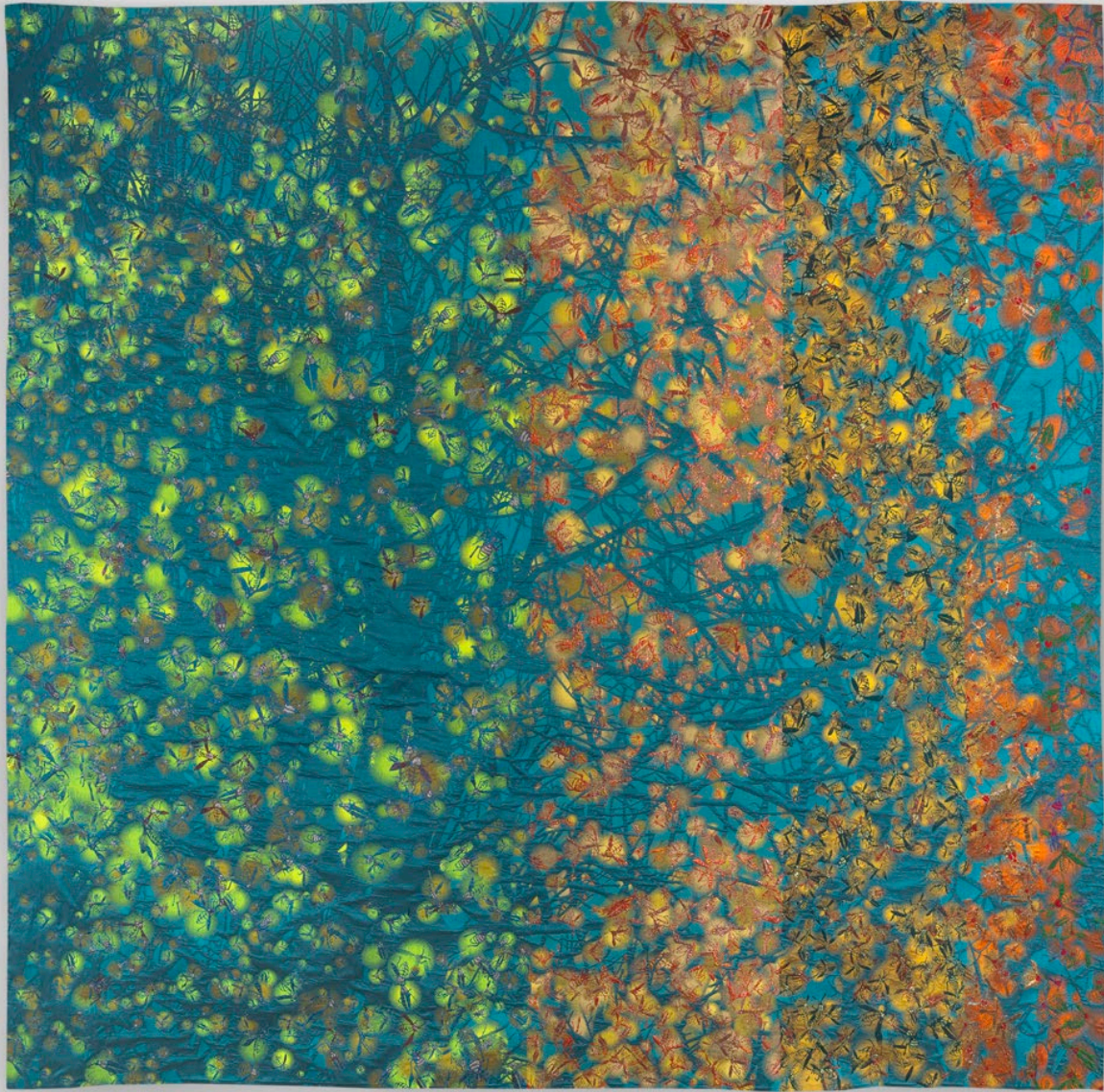




Thea Djordjadze, *To record and testify*, 2022
installation view, Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole

Images and ideas from literature, design, painting, architecture flow into Djordjadze's work, leaving a delicate imprint like a testimony or an echo of the artist's encounter with them. Her sculptural assembles are not always readily identifiable as such; she often creates installations developed on-site in response to the particular space or the context. She combines materials such as plaster, metal, foam, textiles, wood or papier-mâché to create fragmentary spatial settings in which she reformulates the artworks most classic display setting. Often the method of presentation of small objects' invite closer inspection, to appreciate the texture, weight, and material of the works.

Survey exhibitions on Thea Djordjadze have been presented at Wiels, Brussels (2023); Musée d'Art Moderne et Contemporain, Saint-Étienne Métropole (2022); Gropius Bau, Berlin (2021); Portikus, Frankfurt, Pinakothek der Moderne Staatliche Graphische Sammlung, Munich (2018); Triennale di Milano, Milan (2017); Secession, Vienna; and Moma PS1, New York (2016). Her work has been included in international group exhibitions at institutions such as: Migros Museum, Zurich (2024); Fondation Beyeler, Basel (2023), Centre Pompidou, Paris (2022); CAPC musée d'art contemporain de Bordeaux (2021); the Venice Biennale (2013 and 2015) and Documenta (13), Kassel (2012).



Pae White

fortday

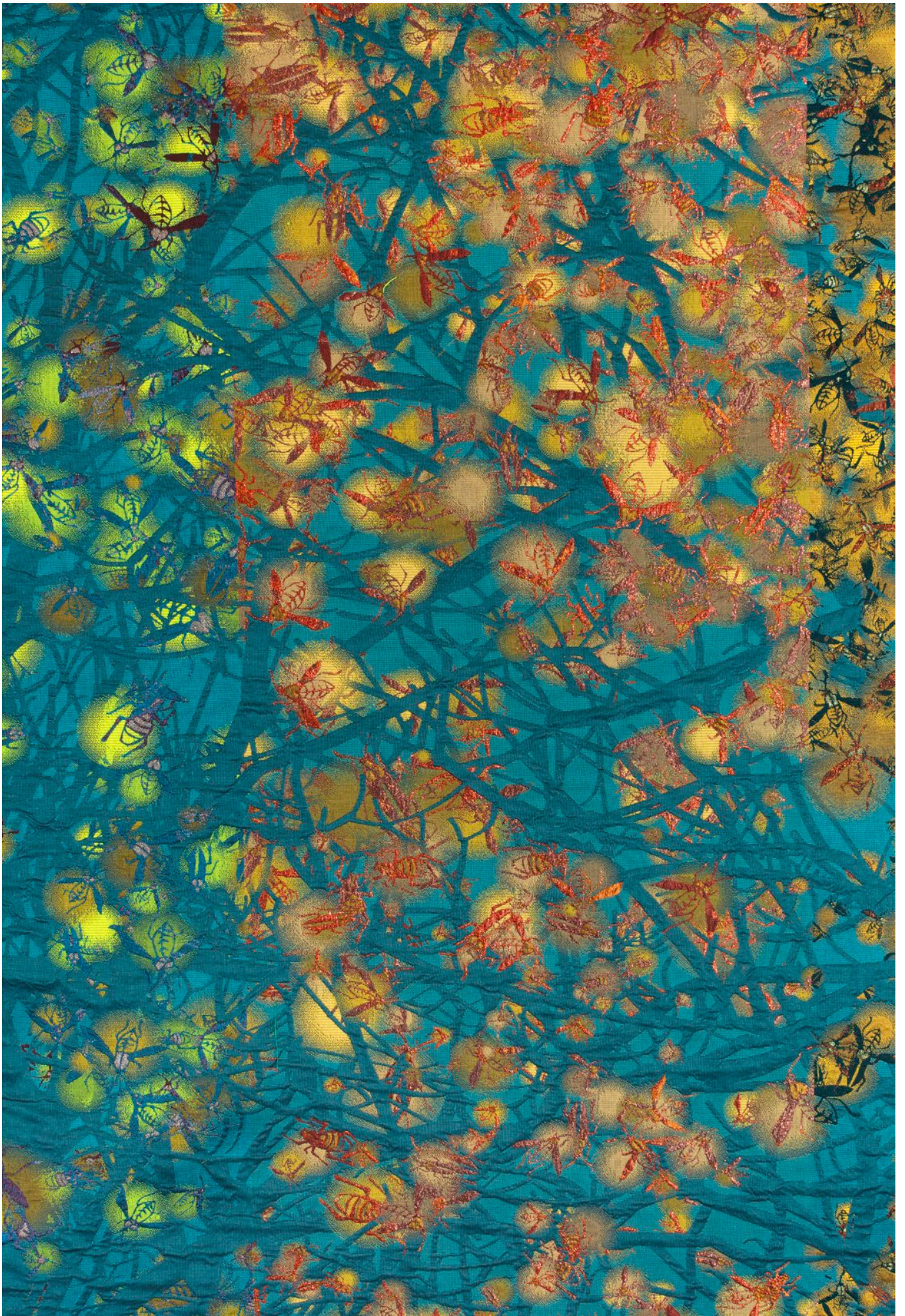
2024

cotton, polyester, silk and Lurex

270 x 270 cm / 106 x 106 in

USD 80,000 + VAT

PWHI-1461

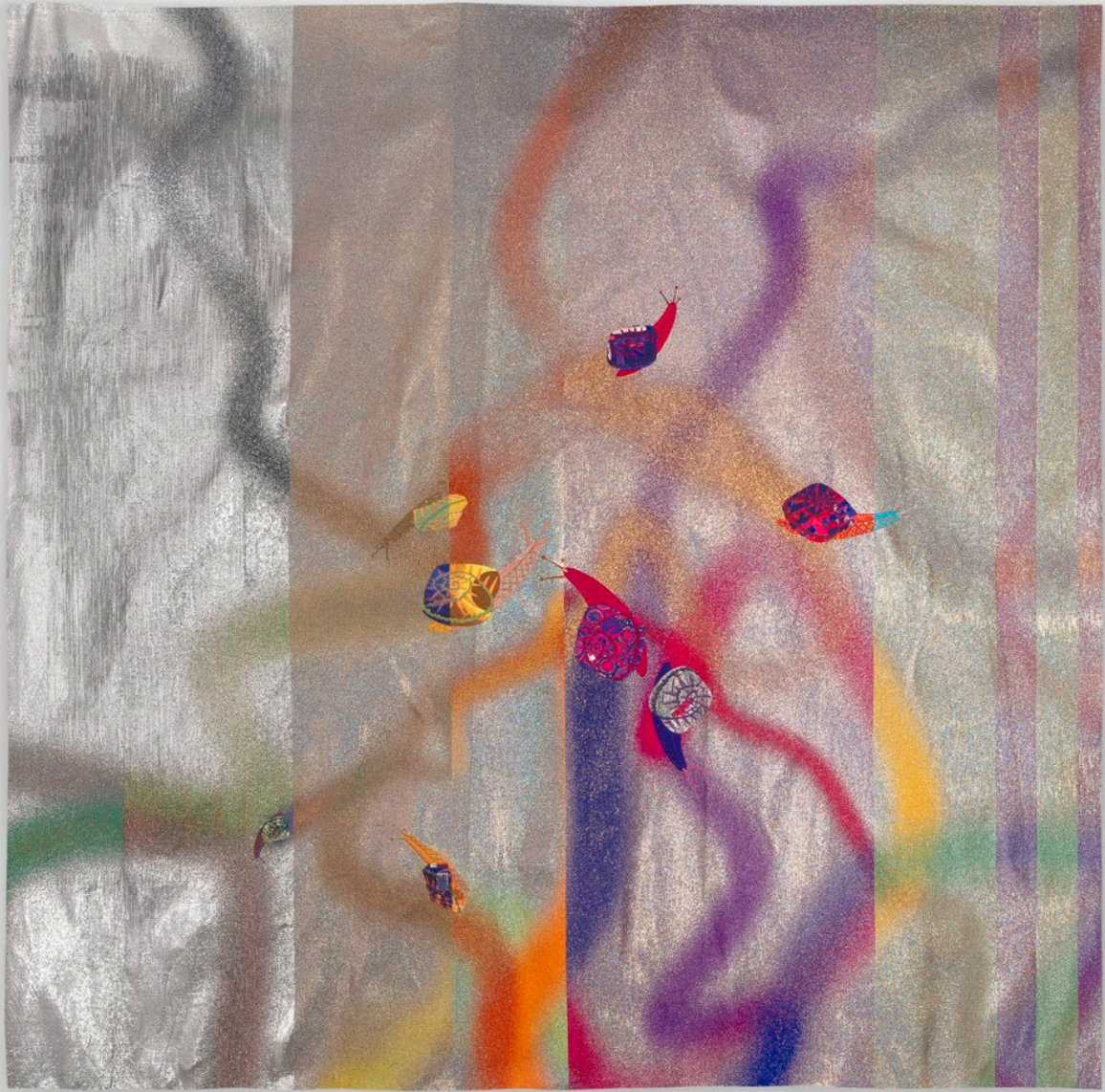




Pae White, *fortday*, 2024

Ignoring traditional boundaries between the applied and fine arts, Pae White encourages viewers to take a deeper look at familiar encounters and ordinary objects. In 2006, White began creating tapestries with photographic images of crumpled aluminum foil and plumes of smoke. In 2007, she created a monumental foil tapestry which became the curtain for the Oslo Opera House Bjørvika. Her tapestries represent what White describes as the "cotton's dream of becoming something other than itself", by twisting an immaterial image with the physicality of the fabric.

Pae White was recently the subject of a solo show at Kunstverein Jesteburg (2022). Among others, her tapestries have been exhibited at Fondazione Prada, Venice (2023); Miniartextile, Villa Olmo, Como (2022); San José Museum of Art, San Jose (2019); ICA Boston (2019); Sampling Goetz, Munich (2018); Rockbund Art Museum, Shanghai (2018); National Gallery of Victoria, Melbourne (2017); Hangzhou Triennial of fiber art (2016); Langen Foundation, Neuss (2013); MAK, Wien (2013); Whitney Biennial, New York (2010); The Power Plant, Toronto (2010); Scottsdale Museum of Contemporary Art, Scottsdale (2008).



Pae White

May Thought Trails

2024

cotton, polyester, silk and Lurex

270 x 270 cm / 106 x 106 in

USD 80,000 + VAT

PWHI-1462





Pae White

Small Pirate 2

2023

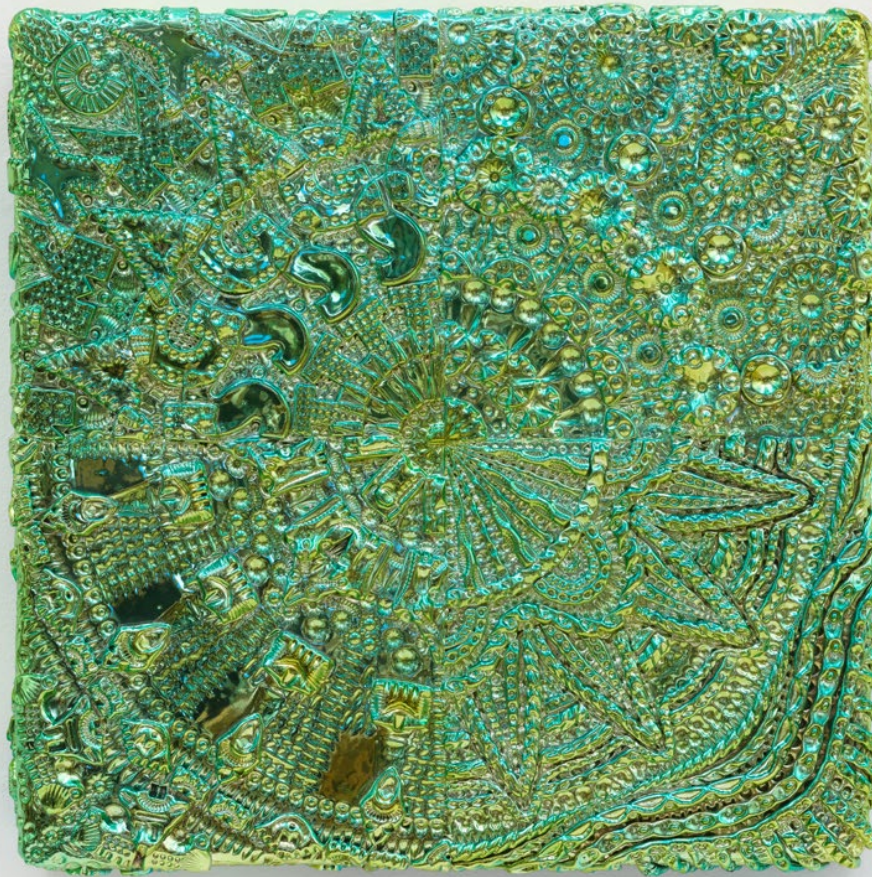
automotive paint and paper clay on wood panel

47 x 47 x 5 cm / 18.5 x 18.5 x 2 in

USD 25,000 + VAT

PWHI-1459





Pae White

Greenish Mandala

2021

automotive paint and paper clay on wood panel

47 x 47 x 5 cm / 18.5 x 18.5 x 2 in

USD 25,000 + VAT

PWHI-1457





Judith Hopf
Phone User 4
2021-2022
concrete
173 x 44 x 58 cm / 68.1 x 17.3 x 22.8 in
edition of 3 + 1 AP
EUR 55,000 + VAT
JHOP-274





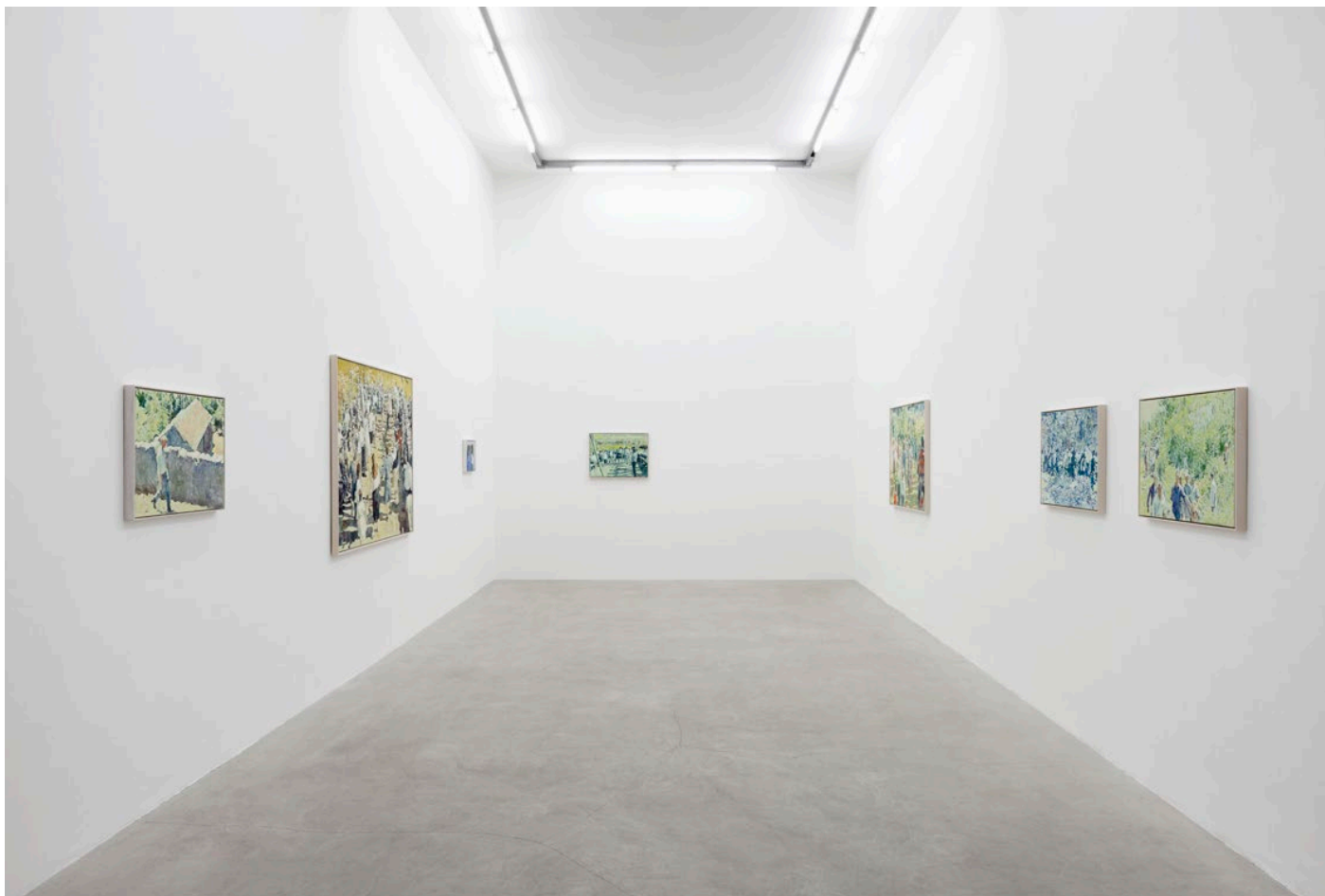
Judith Hopf, *Dream Machine*, 2023
installation view, DESTE Foundation Project Space, Hydra

In her works, Judith Hopf addresses social inscriptions and power structures in political and private realms and the impact of visible and invisible architectures, technology, and objects, on the human body and its movements. The concrete sculpture *Phone User*, shows a familiar portrait of our daily routine, a human figure absorbed by its telephone, checking for network or taking a picture while ignoring the surrounding. Such a daily life action brings into play reflections on the consumption processes we are entailed in within the contemporary society and further hints at the depletion of natural resources, and in a wider sense to the ecological and economical impact of our production.

Judith Hopf was recently the subject of a solo show at kaufmann repetto New York. In 2023 she took part in numerous group exhibitions, such as DESTE Foundation at Hydra, CAPC Musée d'Art Contemporain de Bordeaux, Musée régional d'art contemporain Occitanie / Pyrénées- Méditerranée, Sérignan and the Artspace Aotearoa, Auckland. Bétonsalon and Le Plateau/FRAC Île-de-France in Paris dedicated a solo show to Hopf in 2022.



Adrian Paci
Visitors
2024
oil on canvas
30 x 40 cm / 12 x 16 in
EUR 15,000 + VAT
APAC-354



Adrian Paci, *Dancers and Mourners*, 2023
installation view, kaufmann repetto, Milan

Adrian Paci's multi-media practice stems from training as a painter at the Art Academy of Tirana in the early 1990s. Over the years, the artist has developed a very personal approach to painting through the exploration of other mediums – based on film stills, often of uncertain origin and never filmed alone, his paintings analyze this translation of one medium to the other, calling for new and unexpected perspectives.

For Paci, the pictorial gesture becomes an occasion to analyze the withdrawal of subjective authorship and to explore instead the enigma of the image, further emancipating figurative painting from its representational and ideological duties. Paci's latest body of work is based on stills from diverse sources: videos of weddings and celebratory rituals in Albania, film d'auteur, stills taken from the news and various documentaries. The continuous human presence, moments of daily life and bodies that fade into ghostly presences are among the recurring elements depicted with a vibrant gesture in Paci's painting. Furthermore, Paci is the subject of a retrospective show curated by Pierre Bal-Blanc, to take place in Galeria Cukrarna, Ljubljana, opening June 19th, 2024.



Adrian Paci

Dancers

2024

oil on canvas

30 x 40 cm / 12 x 16 in

EUR 15,000 + VAT

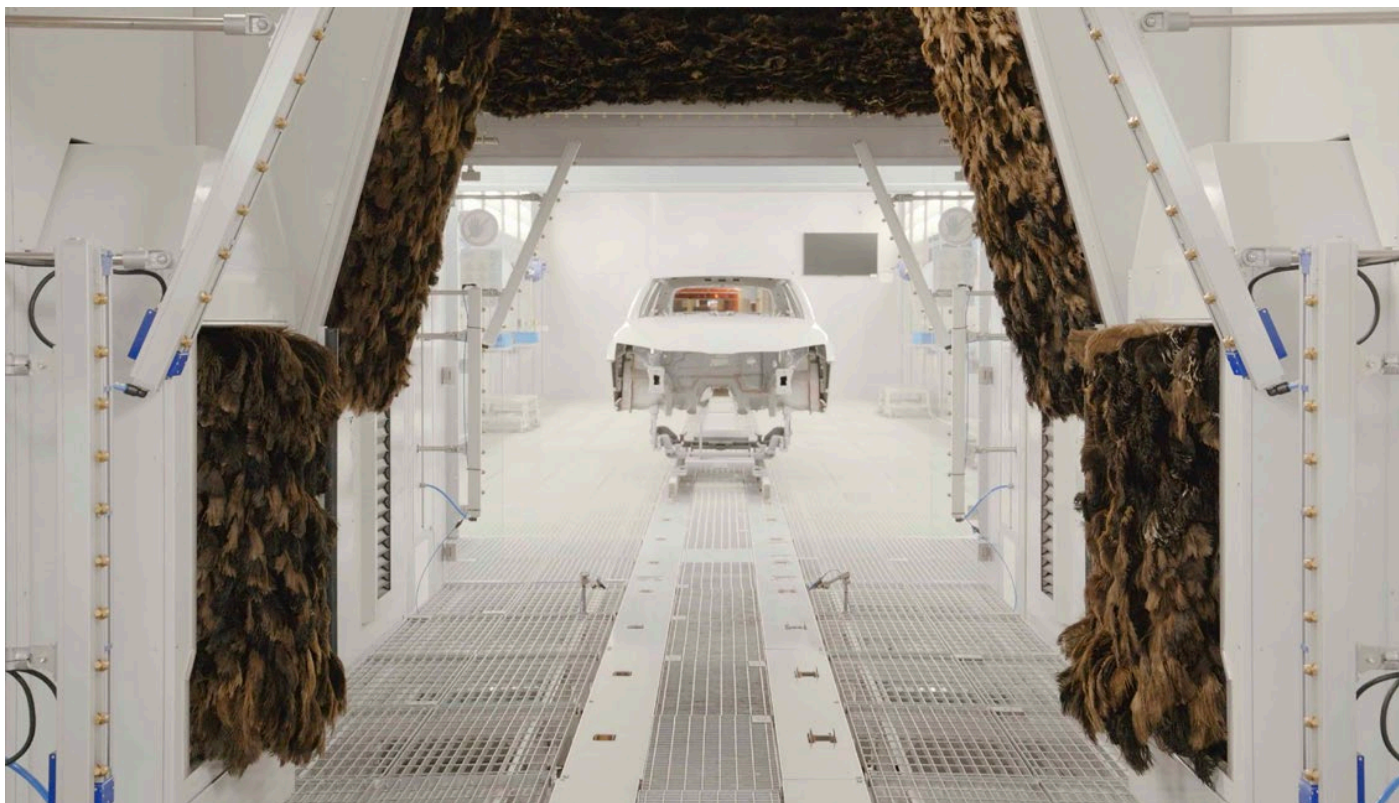
APAC-353

Nina Canell

Art Basel Parcours

This year Nina Canell will present the new video *Energy Budget* in the Parcours section. Made in collaboration with Robin Watkins, it is the third module of her ongoing research started in 2017-2018, focusing on the circulation of material agency and its energetics. The work considers the reliance on female ostrich feathers in the production of a dust-free car manufacturing environment. Dust, the composite exhaust of all materials, is the near invisible protagonist, grasped and held in place by the feathery pretense of flightless bird.

Nina Canell recently opened her solo show at Simian, Copenhagen and in 2023 took part in the exhibition *Everybody Talks About The Weather* at Fondazione Prada in Venice, and *Our Ecology: Toward a Planetary Living*, Mori Art Museum, Tokyo. She has recently also been the subject of solo presentations at the Berlinische Galerie, Berlin (2022); OGR, Turin (2022), and Staatliche Kunsthalle Baden-Baden (2019). Her work has been included in many group exhibitions in international museums including Hamburger Kunsthalle, Kunstmuseum Lichtenstein, Bourse du Commerce/Pinault Collection and Moderna Museet, Malmö.



Nina Canell
Energy Budget
2024
4K Video, 7'47''
edition of 5 + 2 AP
EUR 28,000 + VAT
NCAN-038

cabinet



Nina Canell

Hardscapes (27 kg)

2023

cement, carbonated water and crushed shells from marine molluscs

71 x 60 x 7 cm / 28 x 23.6 x 2.7 in

EUR 24,000 + VAT

NCAN-034





Nina Canell

Polyethylene Feels

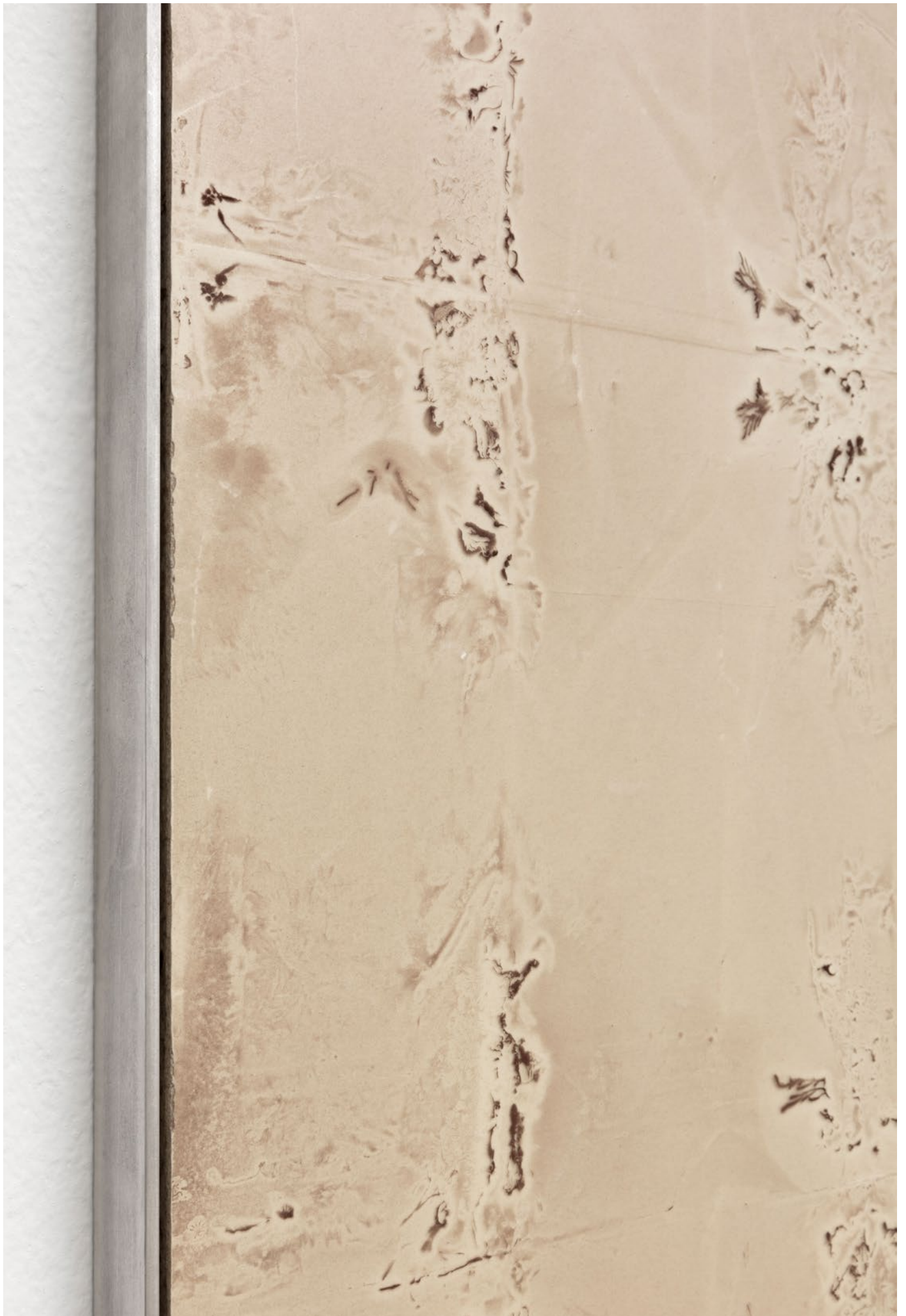
2019

polyethylene, copper particles, wood

101 x 75 x 3 cm / 40 x 29.5 x 1 in

EUR 15,000 + VAT

NCAN-007





Pierpaolo Campanini

I miei ricordi in preda ad un' inspiegabile agitazione

2024

tempera and oil on polar

56 x 38 cm / 22 x 15 in

EUR 8,000 + VAT

PCAM-219





Pierpaolo Campanini

Didgeridoo

2023

oil and ink on polar

55 x 55 x 3,5 cm / 21.5 x 21.5 x 1.5 in

EUR 8,000 + VAT

PCAM-204



Adrian Paci

Visitors

2023

oil on canvas

52,5 x 70 x 4 cm / 21 x 27.5 x 1.5 in

EUR 20,000 + VAT

APAC-336





Adrian Paci

Mourners

2023

oil on canvas

52,5 x 70 x 4 cm / 21 x 27.5 x 1.5 in

EUR 20,000 + VAT

APAC-339





Adrian Paci

Mourners

2023

watercolor and gouache on paper

36 x 45 x 4 cm / 14 x 18 x 1.5 in

EUR 8,500 + VAT

APAC-342



Elene Chantladze

Untitled

2021

mixed media on wood

30 x 14 x 1 cm / 12 x 5.5 x 0.5 in

EUR 6,000 + VAT

ECHA-019



Elene Chantladze

Untitled

undated

mixed media on cardboard

31 x 26 cm / 14 x 10 in

EUR 5,500 + VAT

ECHA-020



Simone Fattal
Untitled (House)
2018

glazed stoneware
24 x 36 x 32 cm / 9.4 x 14.1 x 12.5 in
EUR 37,000 + VAT
SFAT-063

upcoming exhibition:
November 2024 - May 2025 | IVAM Valencia





Simone Fattal

Fix Your Gaze on Saturn's Rings

2012-2022

bronze

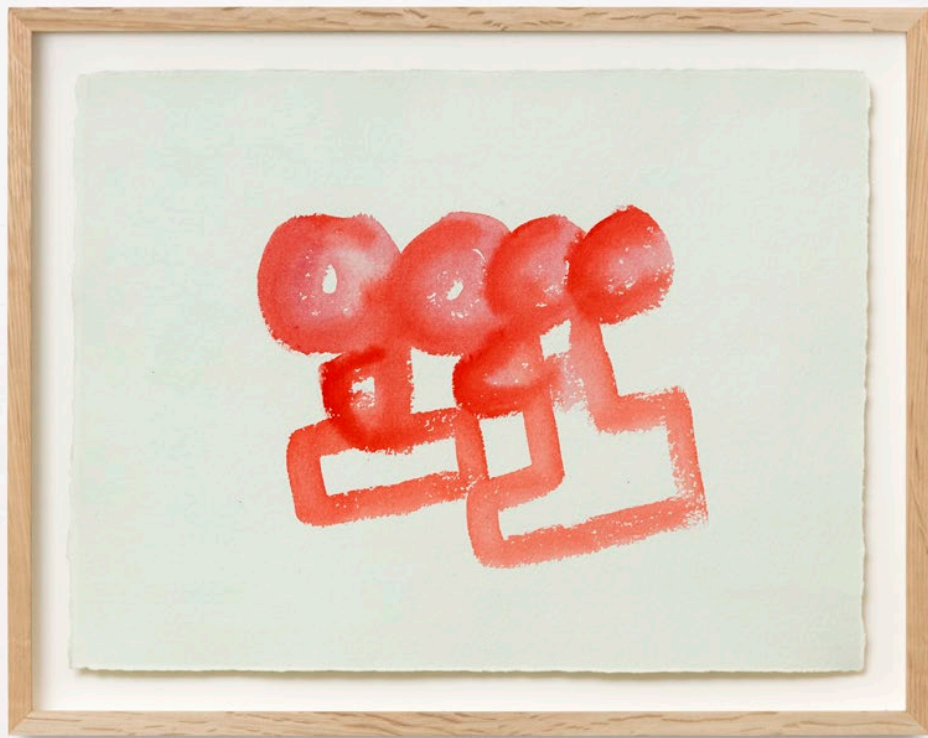
63 x 46,5 x 36 cm / 24.8 x 18.3 x 14.1 in

edition of 6 + 2 AP

EUR 88,000 + VAT

SFAT-223





Simone Fattal

Study

2014

watercolor on paper

30 x 38 cm / 11.8 x 14.9 in

EUR 8,000 + VAT

SFAT-121



Lily van der Stokker

Beautiful

2023

acrylic on canvas

132 x 196 cm / 52 x 77 in

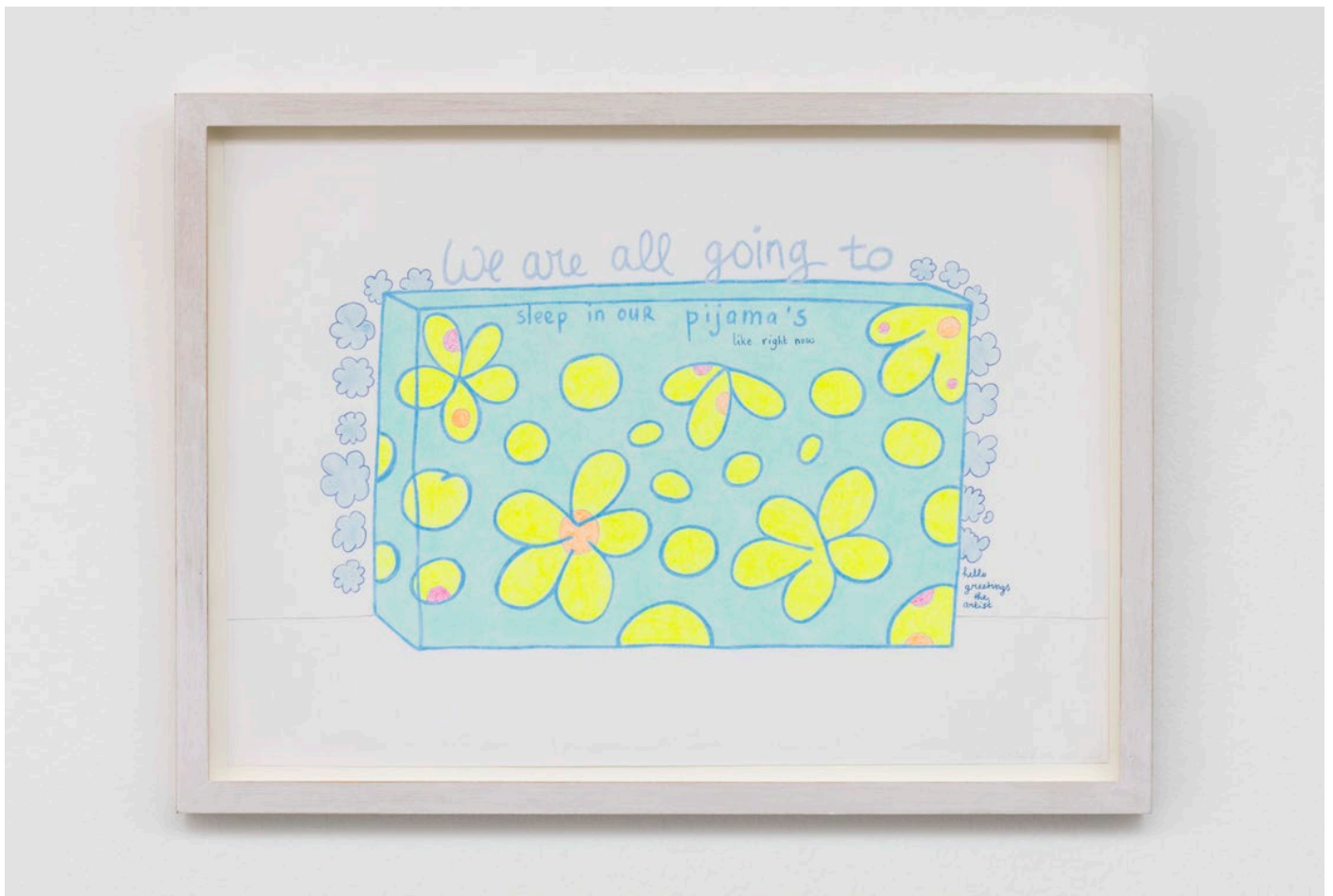
EUR 70,000 + VAT

LVAN-289





Lily van der Stokker
How Sad (design for wall painting)
2008 (finished in 2022)
color pencil on paper
33 x 25 x 3,5 cm / 13 x 9 x 1.5 in
EUR 5,000 + VAT
LVAN-265



Lily van der Stokker

We Are All Going to Sleep in our Pajamas (design for wall painting and wood)
2008

color pencil on paper

29 x 39,5 x 3,5 cm / 11.5 x 15.5 x 1.5 in

EUR 6,000 + VAT

LVAN-240



Lily van der Stokker

Is This Nice (design for wall painting with closet)

2007 (finished in 2021)

color pencil and pencil on paper

25 x 33 x 3,5 cm / 9 x 13 x 1.5 in

EUR 5,000 + VAT

LVAN-239



Lily van der Stokker
Hé you Artwork (design for wall painting)
2005
color pencil and pen on paper
33 x 46 x 3,5 cm / 13 x 18 x 1.5 in
EUR 8,000 + VAT
LVAN-237



Gianni Caravaggio

Nuvola che mostra i propri sentimenti (Cloud showing her feelings)

2019

alabaster

36 x 78 x 56 cm / 14.2 x 30.7 x 22 in

EUR 20,000 + VAT

GCAR-137





Gianni Caravaggio

Sole metafisico con proiezione [Metaphysic sun with projection]

2012

crayon pencil on cardboard

35 x 30 x 4 cm / 13.7 x 11.8 x 1.5 in

EUR 4,000 + VAT

GCAR-169



Gianni Caravaggio

Abisso

2011

silver pencil on cardboard

62 x 44 x 3,5 cm / 24.5 x 17.5 x 1.5 in

EUR 4,000 + VAT

GCAR-118



Dianna Molzan

Untitled

2022

oil on canvas with wooden dowels

61 x 48,3 x 9 cm / 24 x 19 x 3.5 in

USD 30,000 + VAT

DMOL-239





Dianna Molzan

Green Tassels

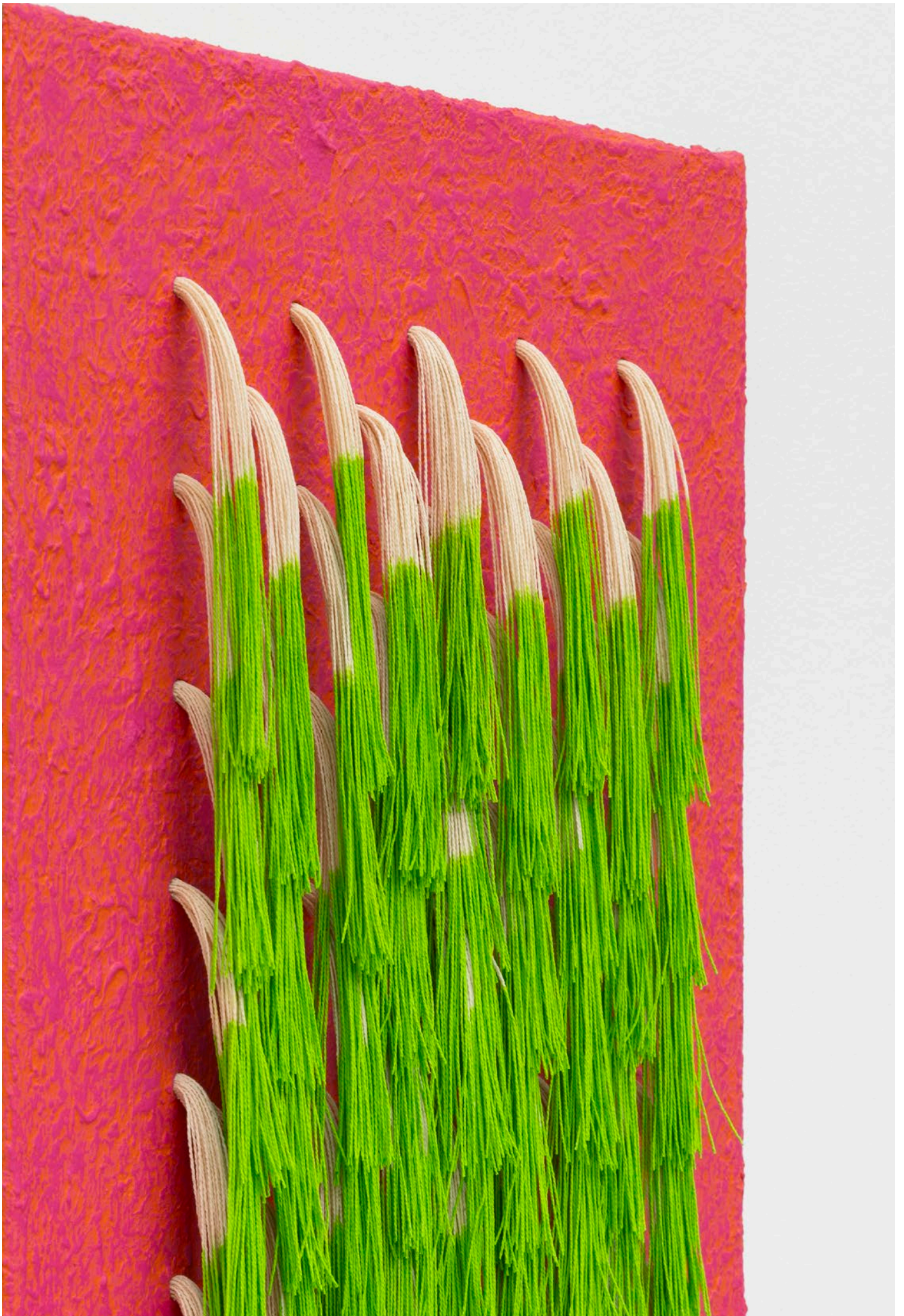
2023

oil on linen and acrylic on canvas

45 x 33 x 9 cm / 18 x 13 x 3.5 in

USD 26,000 + VAT

DMOL-240





Thea Djordjadze

Untitled

2020

wood, plaster, watercolor

104 x 77,5 x 3,5 cm / 40.9 x 30.5 x 1.3 in

EUR 38,000 + VAT

TDJO-062





Pae White

greenish

2018

cotton, polyester and Trevira®

292 x 108 cm / 115 x 42.5 in

USD 35,000 + VAT

PWHI-1444





Pae White

split fall

2010

cotton and polyester

287 x 95,5 cm / 113 x 37.5 in

USD 35,000 + VAT

PWHI-1446





Pae White

Blue Blew

2021

cotton and polyester

117 cm x 297 cm / 46 x 117 in

USD 35,000 + VAT

PWHI-1445





John Stezaker

The Masque

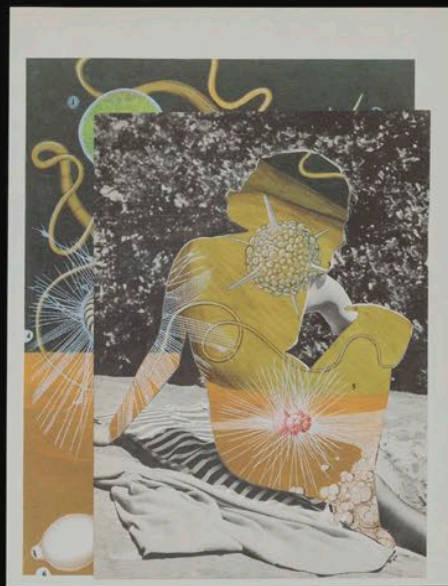
2023

collage

53,5 x 42 x 4 cm / 21 x 16.5 x 1.5 in

GBP 10,000 + VAT

JSTE-169



John Stezaker

Spell

2022

collage

53,5 x 42 x 4 cm / 21 x 16.5 x 1.5 in

GBP 10,000 + VAT

JSTE-149



John Stezaker

Fight

2023

collage

53,5 x 42 x 4 cm / 21 x 16.5 x 1.5 in

GBP 10,000 + VAT

JSTE-160