

PREVIEW ART BASEL 2024

GÜNTHER FÖRG



Untitled, 2009  
WVF.09.B.0010  
Acrylic, oil on canvas  
200 x 290 cm

**GALERIE  
BÄRBEL  
GRÄSSLIN**

IMI KNOEBEL



“Etcetera II”, 2023  
Acrylic on aluminium  
193 x 184 x 4,5 cm

IMI KNOEBEL



"Cut-up 21", 2012  
Acrylic on aluminium  
227,6 x 270 x 17,2 cm

**GALERIE  
BÄRBEL  
GRÄSSLIN**

ALBERT OEHLEN



"down home", 1993/99

Oil on canvas

33 x 24 cm

ALBERT OEHLEN



Untitled, 1990  
Ink on paper  
140 x 110 cm



**GALERIE  
BÄRBEL  
GRÄSSLIN**

JANA SCHRÖDER



"Spontacts 2ND AK", 2018  
Watercolor chalk, oil on canvas  
240 x 200 cm

**GALERIE  
BÄRBE  
GRÄSSLIN**

SECUNDINO HERNÁNDEZ



Untitled, 2024  
SH.24.02.66  
Acrylic and dye on stitched linen  
165 x 265 cm



**GALERIE  
BÄRBEL  
GRÄSSLIN**

HELMUT DORNER



„Winternacht II“, 2024  
Acrylic on wood  
187 x 121,5 cm



REINHARD MUCHA

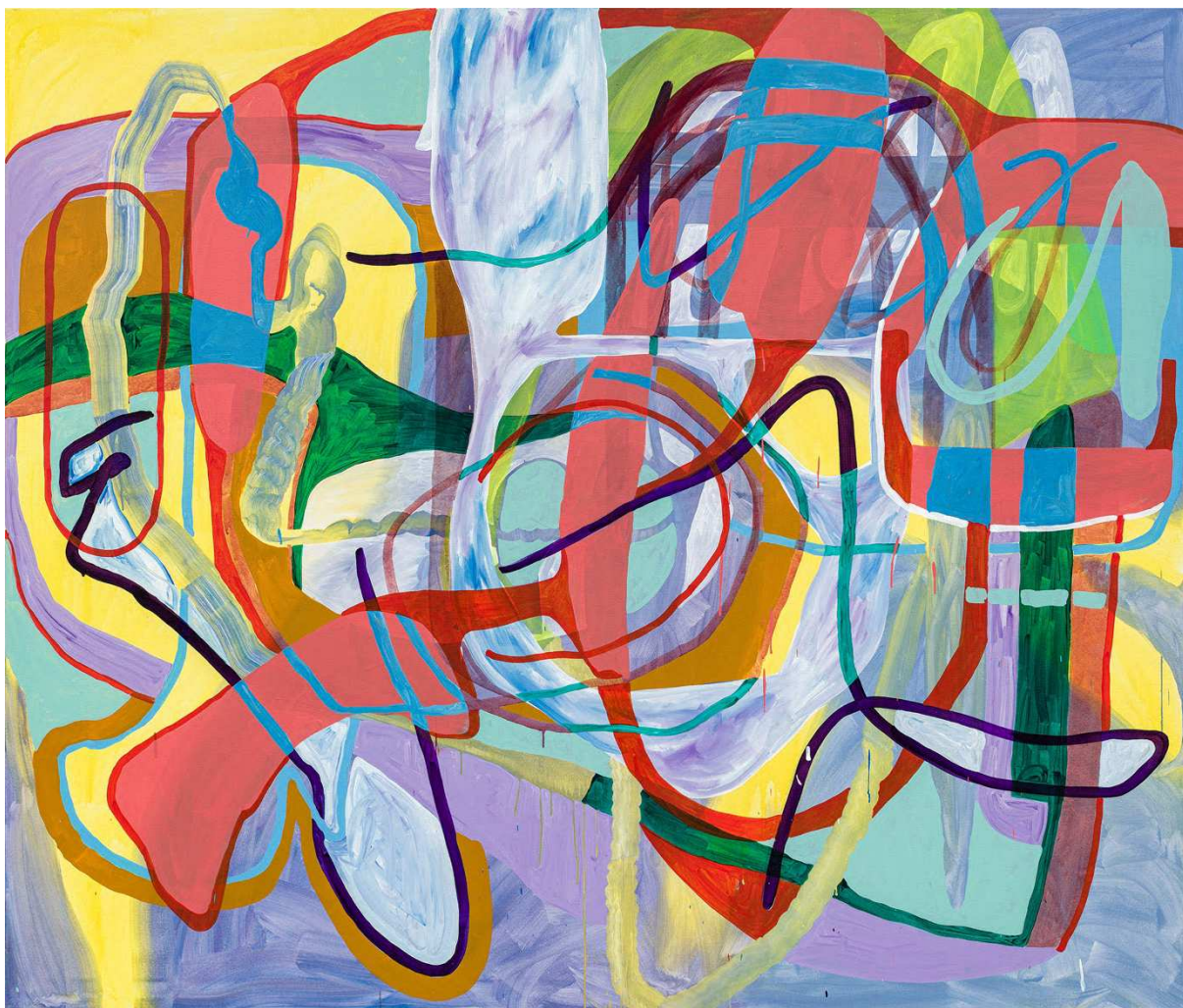


“Heumar”, 2020

*Footstool* solid wood, linoleum (*found object*), aluminium profiles, alkyd enamel painted on reverse of float glass, *furniture part* veneered wood, solid wood, Pertinax, hardboard (*found objects*), blockboard  
193,6 x 72 x 20,4 cm

**GALERIE  
BÄRBE  
GRÄSSLIN**

JANA SCHRÖDER



"BACKTOOB VL1", 2021

Oil on canvas  
220 x 260 cm

MEUSER



“Stilleben”, 2023  
Steel, oil paint  
93 x 118 x 52 cm



**GALERIE  
BÄRBE  
GRÄSSLIN**

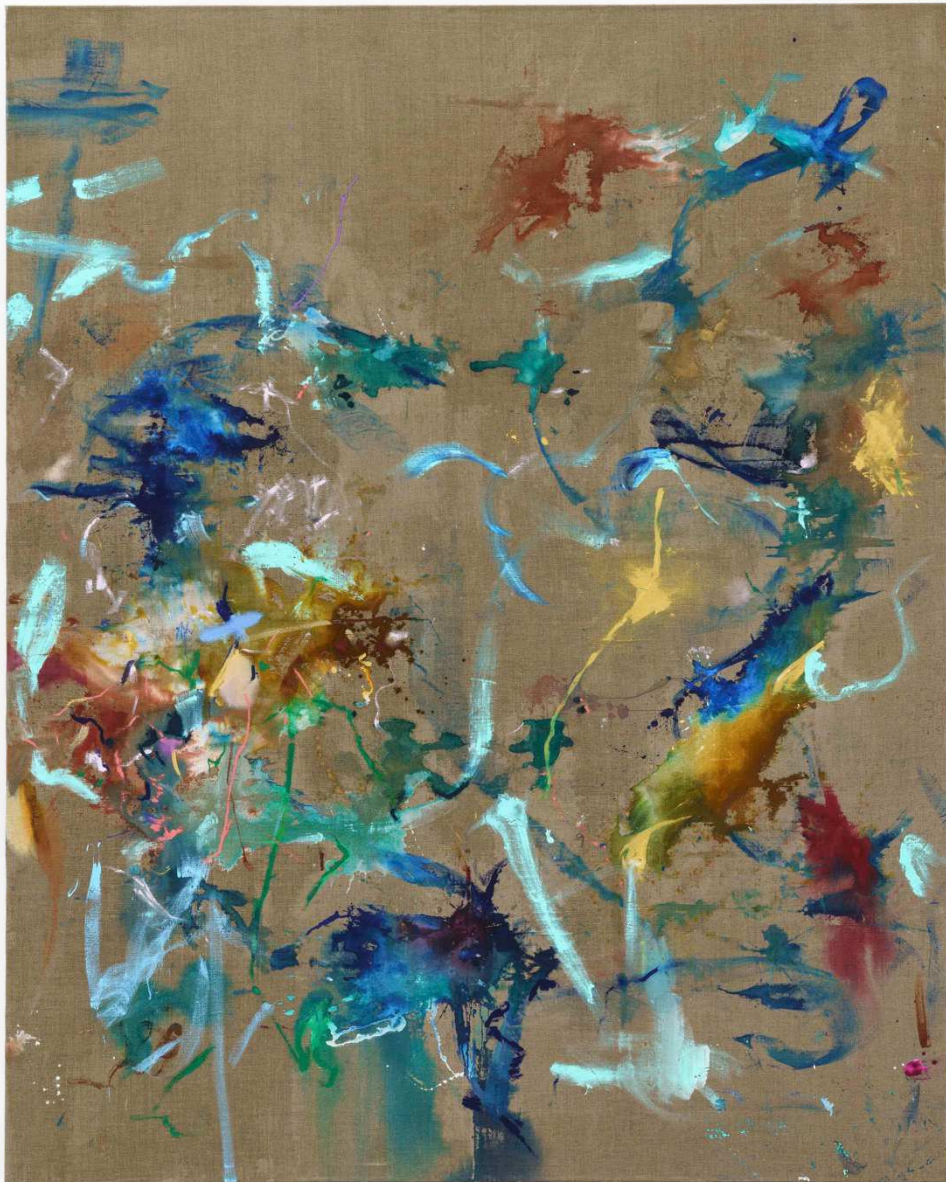
ANDREAS BREUNIG



"E.R.P. No. 1", 2020  
Acrylic, oil, graphite, charcoal on canvas  
230 x 190 cm

**GALERIE  
BÄRBEL  
GRÄSSLIN**

ALICIA VIEBROCK



“Double knockout”, 2022  
Acrylic on linen  
300 x 240 cm



**GALERIE  
BÄRBEL  
GRÄSSLIN**

ALICIA VIEBROCK



“72 kg”, 2024  
Acrylic, ink on canvas  
180 x 150 cm



TOBIAS REHBERGER



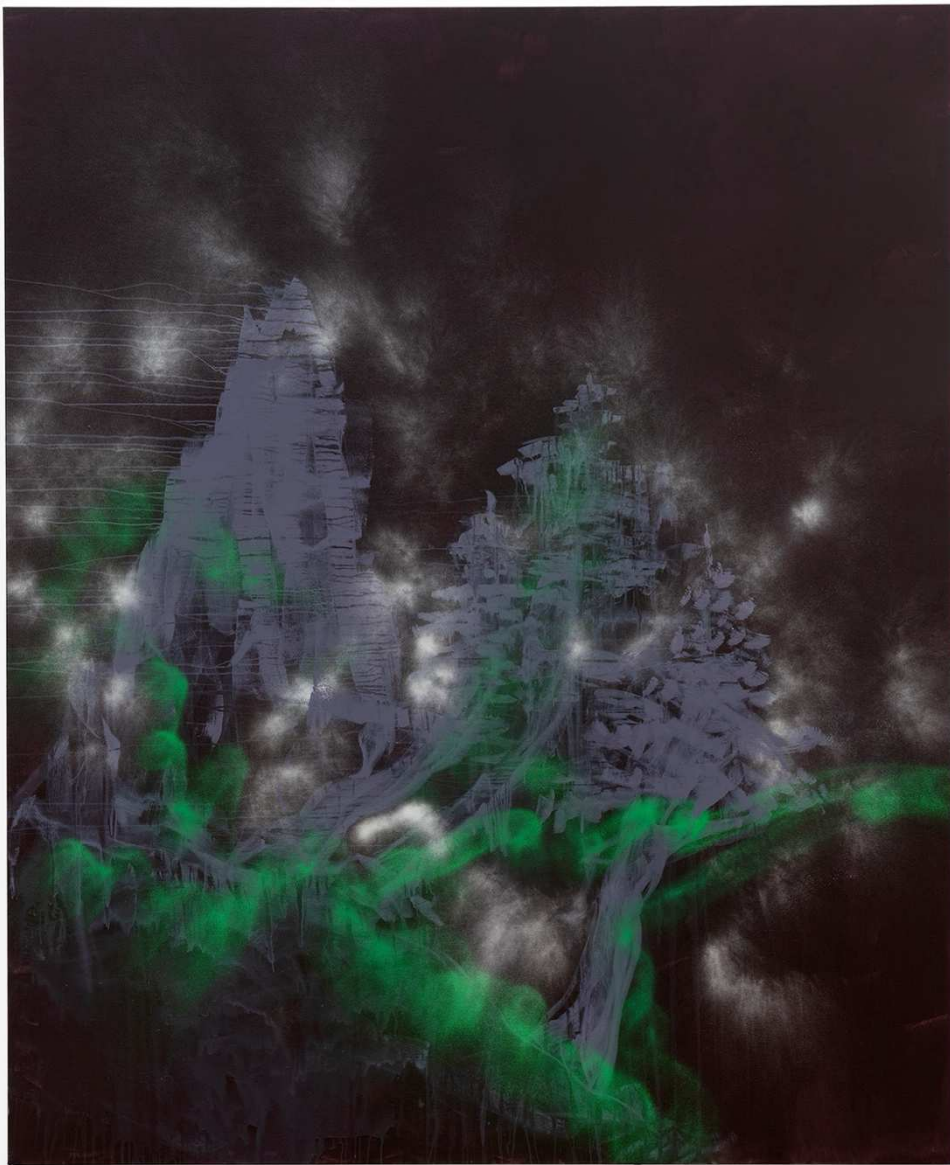
„Kaugummi schwarz“, 2022

PLA, GfK, lacquer

65 x 130 x 112 cm

**GALERIE  
BÄRBEL  
GRÄSSLIN**

HERBERT BRANDL



Untitled, 2023  
Acrylic on canvas  
330 x 270 cm

HERBERT BRANDL



“Elvis der VI.”, 2015  
Bronze, patinated  
40 x 60 x 43 cm



**PRESENTATION ART BASEL UNLIMITED**  
Together with Luhring Augustine, Lia Rumma, Sprüth Magers

**REINHARD MUCHA**



**Island of the Blessed, [2024] 2016**  
2-part in-situ sculptural room installation

**Island of the Blessed, 2016**  
Overlapping clay roof tiles, construction rubble (found objects), white pedestal, steel tape measure, 6 step stools, 6 float glass panes, audio equipment (sound track of starting airplanes)  
47.2 x 480.3 x 496 in.  
120 x 1220 x 1260 cm  
Color photograph

**Ostende – Kölner Straße 170, 2006, 2014**  
Paper tape, UV-protection glass, museum board, archival pigment print  
15.67 x 20.67 x 0.71 in.  
39,8 x 52,5 x 1,8 cm

# GALERIE BÄRBEL GRÄSSLIN

REINHARD MUCHA



*Island of the Blessed* is the ironic title of this installation conceived in 2016 by Reinhard Mucha for his show 'Schneller werden ohne Zeitverlust' at Lia Rumma Gallery in Milan. Mucha reflects on the degradation of historical urban landscapes: 'Milan's metamorphosis into an American-style downtown, where the urban center becomes instantly recognizable by virtue of a cluster of skyscrapers – like in Los Angeles – is not the belated triumph of modernity, but merely a façade.' The installation delves into the role of memory, offering profound reflections examining our urban reality. Central to this monumental, poetic work is the ambient sound of aircraft taking off over the sea of houses (of Milan) symbolized by the waves of 5,000 Mediterranean roof tiles.

Reinhard Mucha (born 1950 in Düsseldorf) uses the ground zero of sculpture after minimalism as a conceptual springboard in creating works that incorporate industrial materials, photography, time-based media, and found objects – exposing the sediments of time and lived history that have accumulated within them. Mucha lives and works in Düsseldorf.