

גלריה דביר DVIR GALLERY

# FRIEZE SEOUL 2024

**BOOTH C17**

**SEPT 4-7, 2024**

DOUGLAS GORDON

DAVID MALJKOVIĆ

JONATHAN MONK

FLORIAN PUMHÖSL

TEL AVIV • BRUSSELS • PARIS  
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## DOUGLAS GORDON

Douglas Gordon born 1966, Glasgow, Scotland. Lives and works in Berlin, Glasgow and Paris.

Gordon's practice encompasses video, film, installation, sculpture, photography and text. Through his work, the artist investigates human conditions of memory, passage of time, ambiguity and the disruption of the normal as well as the binary nature and the tendency to split things into opposites: black / white, good / evil.

He won the Turner Prize in 1996, the Premio 2000 at the 47th Venice Biennale in 1997 and the Hugo Boss Prize in 1998.

Gordon's work has been exhibited globally, in major solo exhibitions including: Museum of Modern Art in New York ; TATE Britain, London, Musée d'Art moderne de la Ville de Paris ; ARoS Aarhus Art Museum, Denmark, Dunedin Public Art Gallery, New Zealand, Prisons of the Palazzo Ducale, Venice, Italy, K20, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany, the Tel Aviv Museum of Art, the National Gallery of Scotland, the Hayward Gallery in London as well as the MOCA in Los Angeles and the Neue Nationalgalerie Berlin. His film works have been invited to the Festival de Cannes, Toronto International Film Festival (TIFF), Venice Film Festival, Edinburgh International Film Festival, BFI London Film Festival, Festival del Film Locarno, New York Film Festival, among many others.





Belongs to...

Gordon's 'Belongs to' serie utilise acetone printing to transfer provocative softcore images from early 1960s issues of Playboy magazine onto burnt, unlevelled, and asymmetrical canvases marked by biomorphic drips of wax, acrylic paint, and unknown liquids. The transfers dilute the visibility and definition of the images to the point they become a semi-transparent superfluous tissue evaporating through the interlaced threads of the canvas that both consumes and materialises them. The new paintings juxtapose the cyclical movement of time conducted by the intermittent appearance and disappearance of the images with a sense of change and extension implied by the vague contours and positions of the canvases and the flowing drips of wax and paint.

The unpredictable topography is further intensified when observing the mirror panels against which the canvases are placed. In almost every work segments of mirror exceed the unravellled edges of the canvas or are revealed through holes in the canvas. Incorporated into the topography of the works, the mirrors expose the backside of the images and canvases as well as reflecting the dynamic scenery in front of them. The mirrors unveil the void concealed within the works, the void they emerge from and are in danger of falling into.

**DOUGLAS GORDON**

Belongs to..., 2020

gesso and mixed media on canvas

94.4 x 79.7 x 5 cm (framed), unique

34,500 \$ excl tax





**DOUGLAS GORDON**

Belongs to..., 2020  
gesso and mixed media on canvas  
20.8 x 22.3 x 5 cm (framed), unique

8,500 \$ excl tax



**DOUGLAS GORDON**

Paradise, 2021, exhibition view, Dvir gallery Brussels



**DOUGLAS GORDON**

Belongs to..., 2020

gesso and mixed media on canvas  
38.8 x 43.8 x 5 cm (framed), unique

16,000 \$ excl tax





**DOUGLAS GORDON**

Belongs to..., 2020

gesso and mixed media on caânvas  
82.8 x 63.8 x 5 cm (framed), unique

30,000 \$ excl tax



**DOUGLAS GORDON**

Paradise, 2021, exhibition view, Dvir gallery Brussels





**DOUGLAS GORDON**

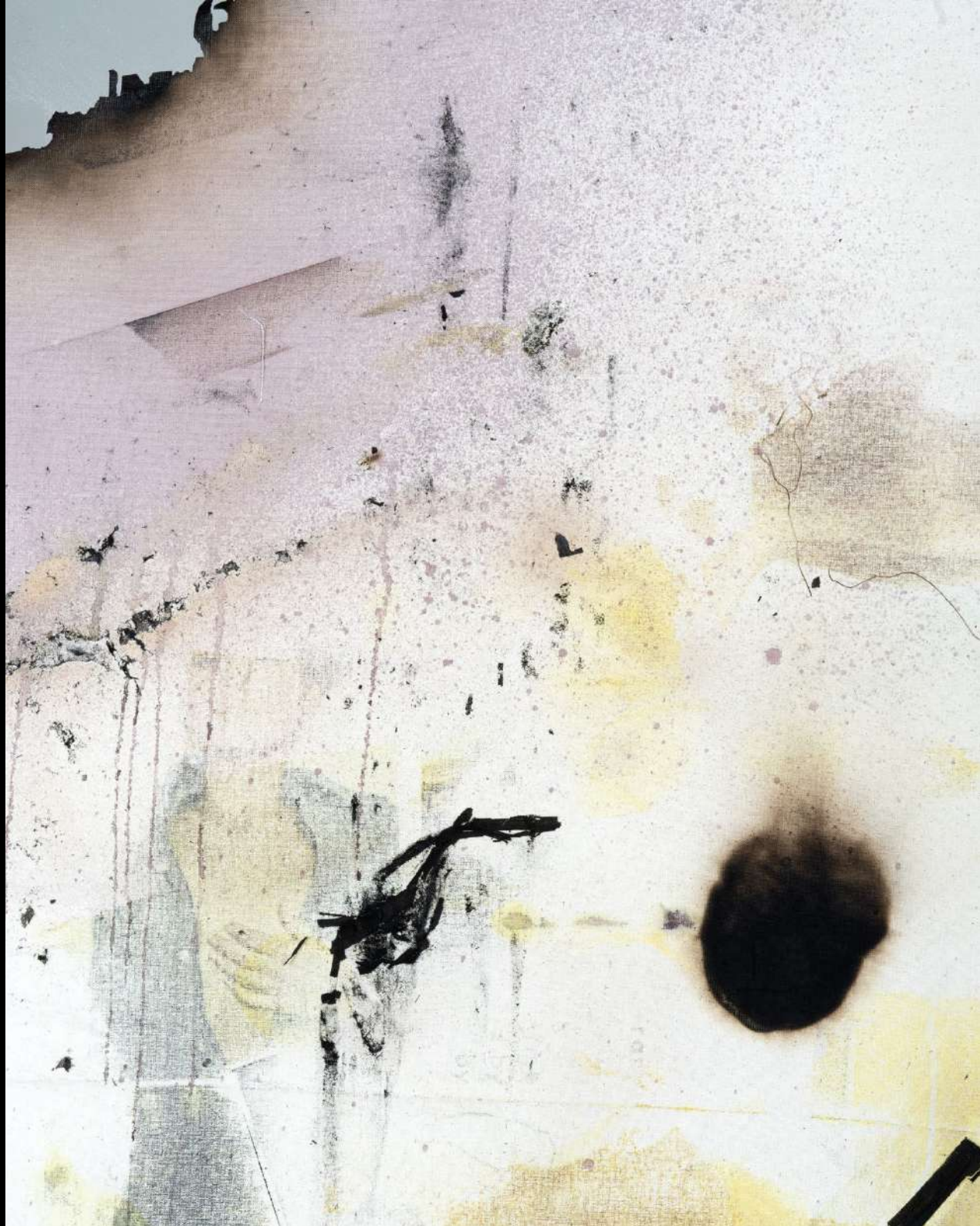
Belongs to..., 2020

gesso and mixed media on canvas  
78.8 x 90.2 x 5 cm (framed), unique

30,000 \$ excl tax

**DOUGLAS GORDON**

Belongs to..., Detail ,2020  
gesso and mixed media on canvas  
78.8 x 90.2 x 5 cm (framed), unique





**DOUGLAS GORDON**

Belongs to..., 2020

gesso and mixed media on canvas  
61.8 x 39.8 x 5 cm (framed), unique

23,500 \$ excl tax





**DOUGLAS GORDON**

Belongs to..., details, 2020

gesso and mixed media on canvas

61.8 x 39.8 x 5 cm (framed), unique





**DOUGLAS GORDON**

Paris+ by Art Basel, 2023. exhibition view, Dvir



**DOUGLAS GORDON**

Belongs to..., 2020

gesso and mixed media on canvas  
38.3 x 37.8 x 5 cm (framed), unique

16,000 \$ excl tax





**DOUGLAS GORDON**

Belongs to..., detail, 2020

gesso and mixed media on canvas

38.3 x 37.8 x 5 cm (framed), unique





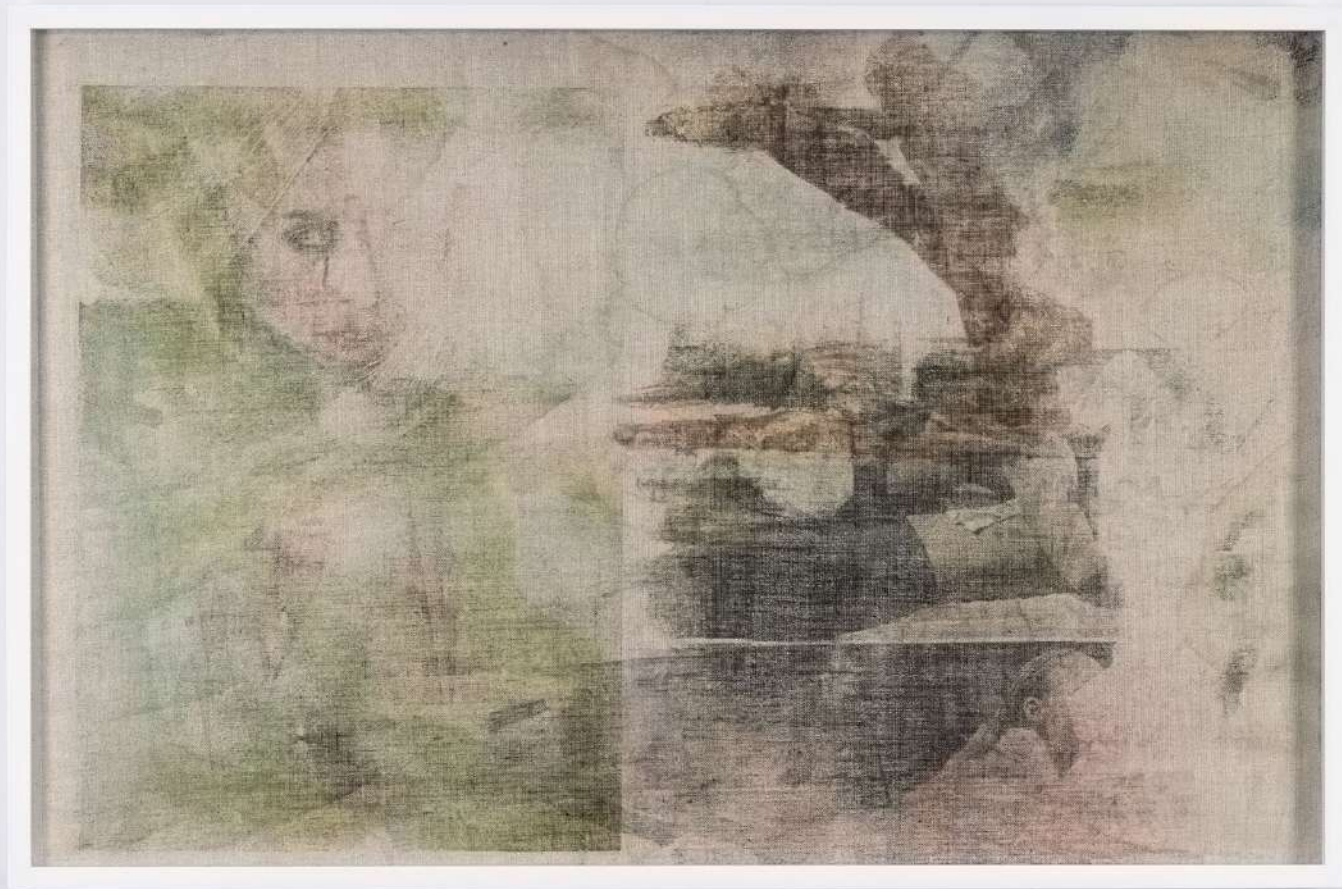
**DOUGLAS GORDON**

Belongs to..., 2020

gesso and mixed media on canvas  
85.4 x 80.7 x 5 cm (framed), unique

30,000 \$ excl tax





**DOUGLAS GORDON**

Belongs to..., 2020

gesso and mixed media on canvas

48 x 73 x 5 cm (framed), unique

18,500 \$ excl tax



**DOUGLAS GORDON**

Belongs to..., 2020

gesso and mixed media on canvas  
67 x 44 x 5 cm (framed), unique

23,500 \$ excl tax





**DOUGLAS GORDON**

Belongs to..., 2020

gesso and mixed media on canvas  
43 x 48 x 5 cm (framed), unique

18,500 \$ excl tax



**DOUGLAS GORDON**

Douglas Gordon

Belongs to..., 2020

gesso and mixed media on canvas  
47 x 47 x 5 cm (framed), unique

18,500 \$ excl tax



**DOUGLAS GORDON**

Belongs to..., detail, 2020  
gesso and mixed media on canvas  
47 x 47 x 5 cm (framed), unique







**DOUGLAS GORDON**

Belongs to..., 2020

gesso and mixed media on canvas

111 x 109.3 x 5 cm (framed), unique

34,500 \$ excl tax





**DOUGLAS GORDON**

Belongs to..., details, 2020  
gesso and mixed media on canvas  
111 x 109.3 x 5 cm (framed), unique



## DAVID MALJKOVIC

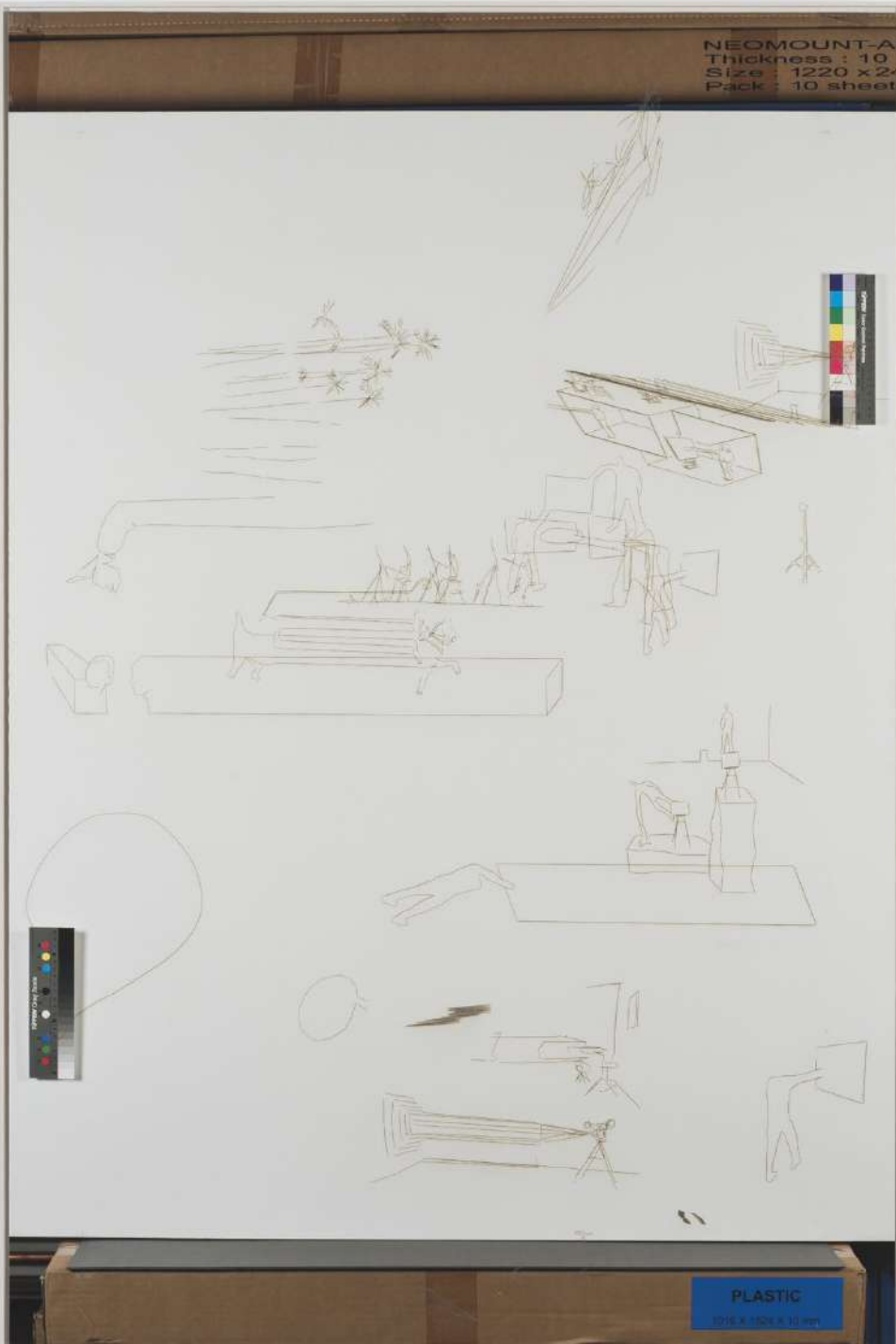
Maljkovic's work questions repeatedly the status of the studio, creating a different visual dialog with it. Using the studio as raw material for the creation of new relations, peeling the content and recycling the form, the methodology of image-building becomes more important than the content, rejecting the notion of a motif as a completed issue. Driving the investigation to the border between architecture, painting and sculpture, Maljkovic practice takes the shape of two-and three-dimensional works of different medium: prints on canvas or archival cardboard, wooden, plexiglas and plastic structures, films, photographs and collages.

On September 2024, David Maljovic will open a new solo exhibition at Dvir Gallery / Paris.

Maljkovic had numerous solo exhibitions at institutions such as Palais de Tokyo, Paris; Museum of Modern and Contemporary Art, Rijeka; Museum of Modern Art, Ljubljana; Kunsthalle Basel, Museum of Contemporary Art, Zagreb; Museo Nacional Centro de Arte Reina Sofia, Madrid; Musee d'Art Contemporain, Bordeaux. He was part of various group exhibitions, including in MoMA, New York City; MAXXI, Rome; Institute of Contemporary Art, Boston; BOZAR Centre for Fine Arts, Brussels; Deutsches Architektur Zentrum, Berlin; Museo Tamayo, Mexico City; Ludwig Museum of Contemporary Art, Budapest; Museum of Modern Art, Warsaw. During his career, Maljkovic won several awards and prizes, including DAAD, Berlin; IASPIS, Stockholm, ARCO Prize for young artists, Madrid; KW Institute for Contemporary Art, Berlin; among others. Maljkovic's works can be found in collections such as the Centre Pompidou, Paris; MoMA, New York City; Ludwig Museum – Museum of Contemporary Art, Budapest; TATE Collection, London; Mumok, Vienna; MUDAM, Luxembourg.







### Yet to be Titled

The series 'Yet to be Titled' extends Maljkovic's practice of using his earlier works as "raw material" for new creations, exploring the nature of working, living, and city spaces. By recycling content and form, Maljkovic delves into the collective and individual experience of time and space, presenting works that create their own unique context. He often leverages the intuitive possibilities of various mediums, achieving a high level of complexity through collage and self-referentiality. The series features a network of subtle signs, fragments, and transformations, where photographs serve as backdrops for fine laser-drawn lines that echo the artist's ongoing metamorphoses. This interplay between different realities creates the overarching theme, leading to hybrid artifacts that invite new experiences and perspectives.

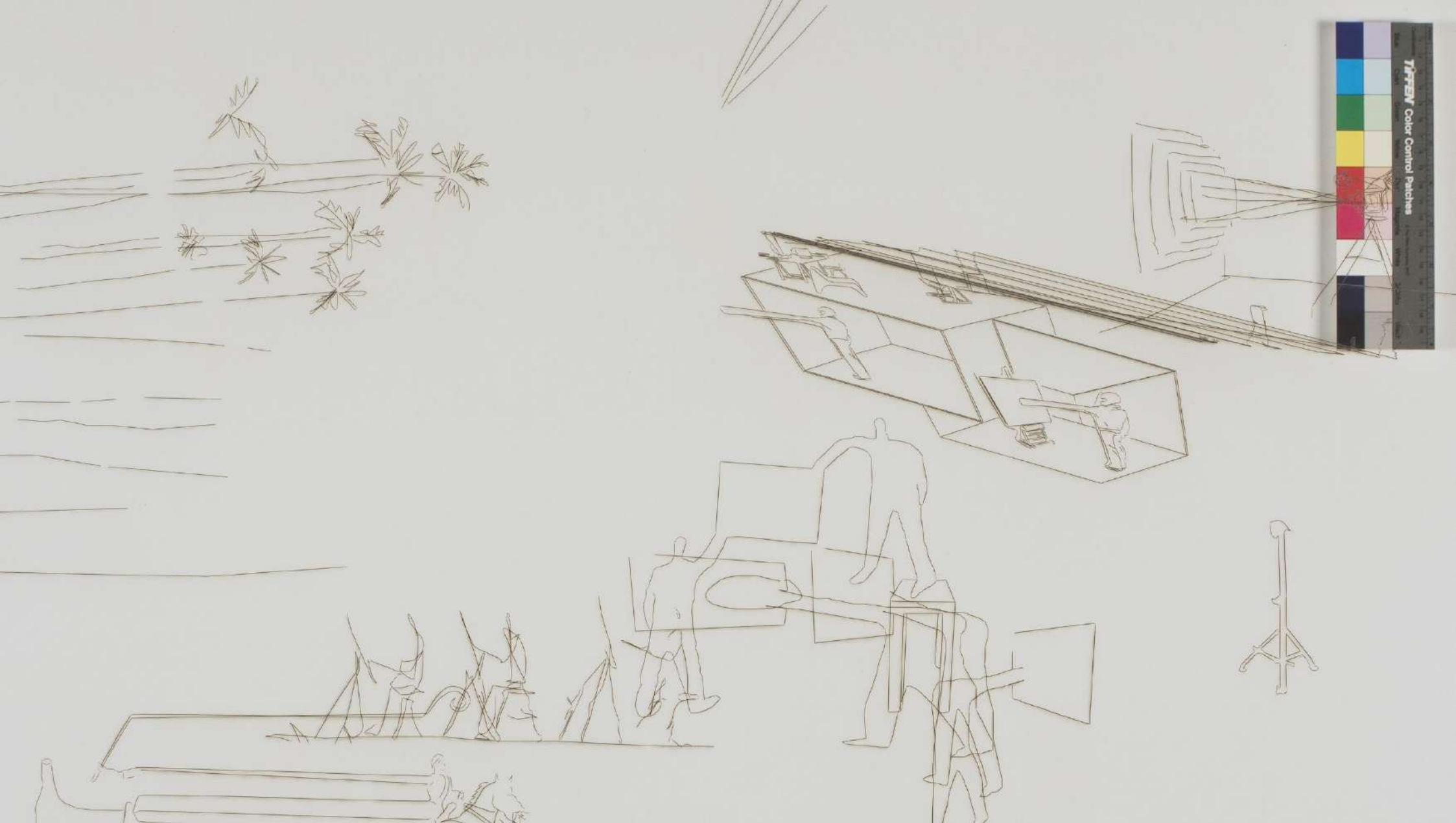
### DAVID MALJKOVIC

Yet to be Titled, 2017

inkjet print on cotton canvas mounted on aluminium-composite panel, laser drawings

150 x 100 cm, unique

21,500 \$ excl tax



**DAVID MALJKOVIC**

Yet to be Titled, detail, 2017

inkjet print on cotton canvas mounted on aluminium composite panel, laser drawings

150 x 100 cm, unique



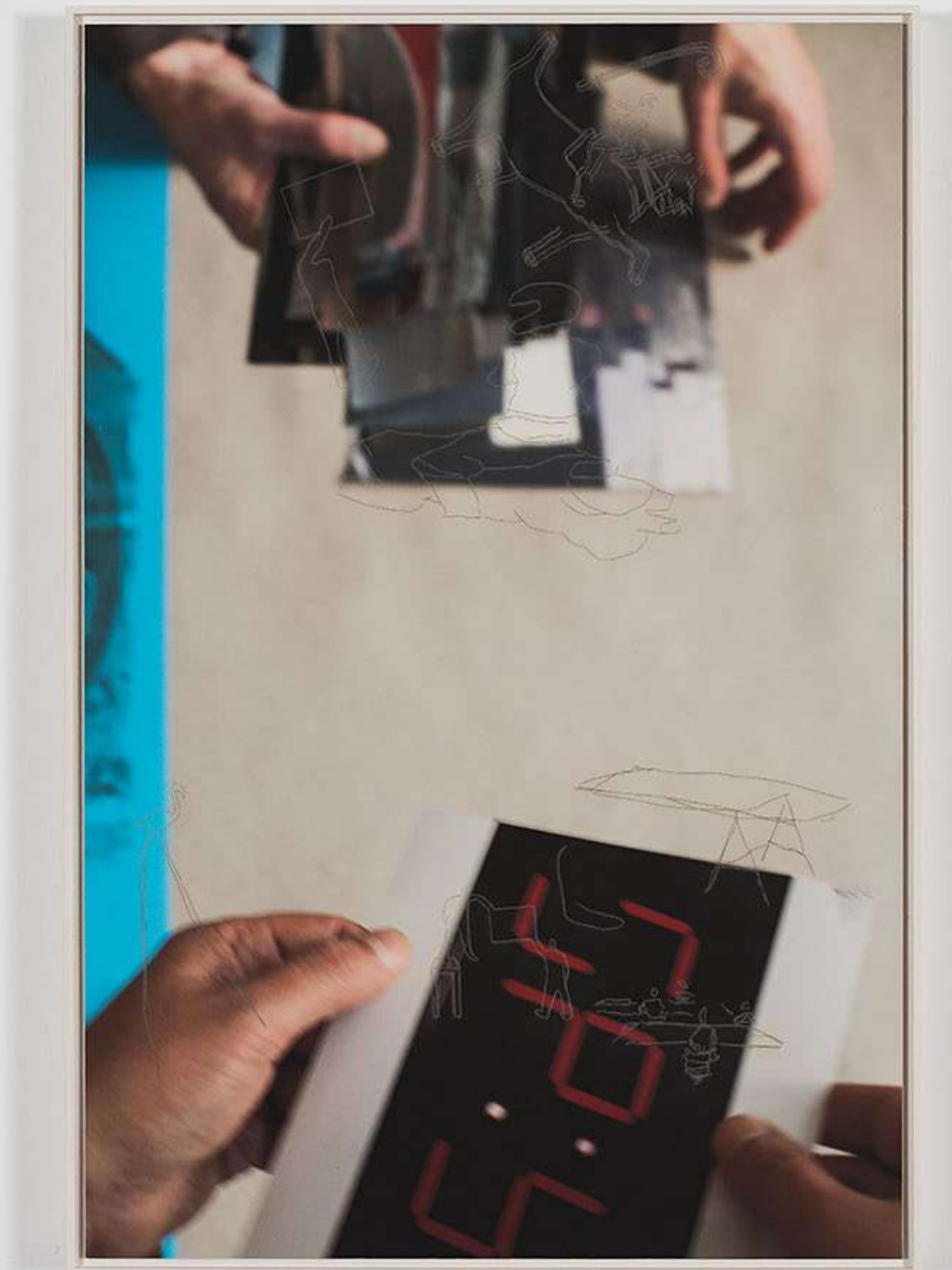
**DAVID MALJKOVIC**

Yet to be titled, 2017

inkjet print on cotton canvas mounted on aluminium  
composite panel, laser drawings

75 x 50 cm, unique

15,000 \$ excl tax





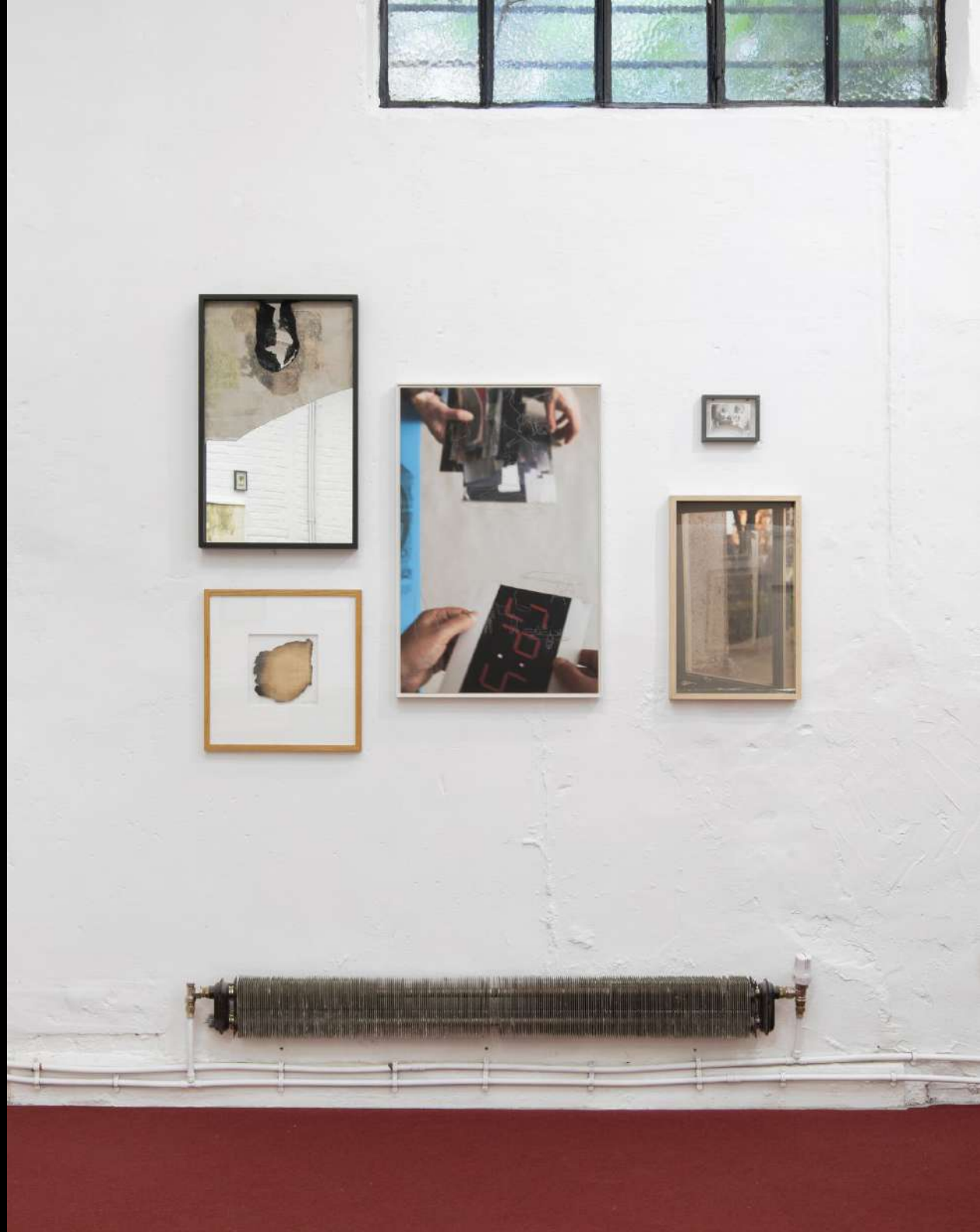
**DAVID MALJKOVIC**

AAASSEMBLAGE 1, 2016

inkjet print on cotton canvas painted with oil color mounted  
on aluminium composite panel with lazer drawings  
77 x 53 x 3 cm, unique

15,000 \$ excl tax





**DAVID MALJKOVIC**

Salon de Paris, 2022, exhibition view, Dvir Gallery  
Brussels



## JONTHAN MONK

Jonathan Monk born 1969, Leicester, Great Britain. Lives and works in Berlin.

British artist Jonathan Monk replays, recasts and re-examines seminal works of Conceptual and Minimal art by variously witty, ingenious and irreverent means. Speaking in 2009, he said, "Appropriation is something I have used or worked with in my art since starting art school in 1987. At this time (and still now) I realized that being original was almost impossible, so I tried using what was already available as source material for my own work." Through wall paintings, monochromes, ephemeral sculpture and photography he reflects on the tendency of contemporary art to devour references, simultaneously paying homage to figures such as Sol LeWitt, Ed Ruscha, Bruce Nauman and Lawrence Weiner, while demystifying the creative process.

Jonathan Monk had numerous solo exhibitions. Among others, he exhibited in the Palais de Tokyo (Paris), CCA – Center of Contemporary Art (Tel Aviv), Kunsthaus Baselland (Muttentz/Basel), Museo d'arte contemporanea (Rome), IMMA (Dublin), Musée d'Art Moderne de la Ville de Paris, Art Gallery of Ontario (Toronto). He was part of various group exhibitions, including in Musée national d'Art Moderne – Centre Georges Pompidou, Schirn Kunsthalle (Frankfurt am Main), Museo Jumex (Mexico City), Kunsthalle Zürich, Zacheta – National Gallery of Art (Warsaw), Centre d'edition contemporaine (Geneva), Scottish National Gallery of Modern Art (Edinburgh), Pinakothek der Moderne (Munich), Israel Museum (Jerusalem). Monk won the Prix du Quartier Des Bains in 2012. His works are featured in many prestigious collections such as The Solomon R. Guggenheim Museum, Collection Lambert en Avignon, Statens museum for kunst (Copenhagen), Daimler Contemporary (Berlin), Tate Britain (London).





**JONATHAN MONK**

Butterflies Cut Out And Encouraged To Fly Away, 2016  
pages altered from American Vogue  
30.6 x 23.5 cm (each, framed), unique

3,300 \$ excl tax (each)



**JONATHAN MONK**

Butterflies Cut Out And Encouraged To Fly Away, 2016  
two pages altered from American Vogue  
30.6 x 23.5 cm (each, framed), unique

5,000 \$ excl tax (for the diptych)





**JONATHAN MONK**

Butterflies Cut Out And Encouraged To Fly Away, 2016

page altered from American Vogue

30.6 x 23.5 cm (framed), unique

3,300 \$ excl tax



**JONATHAN MONK**

Butterflies Cut Out And Encouraged To Fly Away, 2016

page altered from American Vogue

30.6 x 23.5 cm (framed), unique

3,300 \$ excl tax





**JONATHAN MONK**

Butterflies Cut Out And Encouraged To Fly Away, 2016  
pages altered from American Vogue  
30.6 x 23.5 cm (each, framed), unique

3,300 \$ excl tax (each)

## FLORIAN PUMHÖSL

Florian Pumhösl born 1971, Vienna, Austria, where he lives and works. Pumhösl's work is constituted by a constellation of historical references encoded within a visual language that appears purely formal. The apparent abstraction of his paintings, films, and installations is anchored by specific archival sources: 17th-century kimono designs, avant-garde typography, WWI military uniform patterns, cartography, Latin American textiles, and early dance notations. Through the selection, reduction, rearrangement, and reproduction of his source materials—unsystematic and subjective modes of transcription—the artist arrives at a vocabulary that is at once abstract and semiotically motivated. Through attention to the social, political, and geographic genealogy of given forms, his works reveal the modernist fantasy of complete self-referentiality haunted by irreducible specificity and cultural instability.

In November 2024, Florian Pumhösl will open a new solo exhibition at Dvir Gallery / Paris.

Pumhösl had numerous solo exhibitions. Among others, he exhibited in Stedelijk Museum, Amsterdam; Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Neue Kunsthalle St. Gallen, Sankt Gallen. He was part of various group exhibitions, including in Kunsthalle Wien, Vienna; Punta Della Dogana – Francois Pinault Foundation, Venice; 21er Haus, Vienna; Mumok, Vienna; MACBA, Barcelona; Royal College of Art, London; Witte de With Contemporary Art, Rotterdam. During his career, Pumhösl won numerous awards and prizes such as the CENTRAL- Kunstpreis in Cologne and the Monsignore Otto Mauer-Preis. His works are featured in many collections among them; MACBA, Barcelona; Mumok, Vienna; MOCA, Los Angeles; Museo Nacional Centro de Arte Reina Sofía; Madrid; Pinault Collection, Paris; Tate Modern, London.





Relief (For Dresden Raum)

Relief (For Dresden Raum) is a series of plaster reliefs inspired by Abstract-Constructivist Avant-Garde artist El Lissitzky and his 1926 Dresden Room Project. This iconic design represents the evolution of architectural space in art history, influenced by cinematic and photographic thinking, modern museology, and innovative uses of color and materials. Pumhösl's reliefs explore spatial and pictorial shifts, establishing connections with aspects traditionally marginalized in modern art. His work questions the modernist ideal of self-referentiality by highlighting social, political, and geographic influences. Pumhösl probes the extent to which an artist can define a space, considering the balance between his authorship and historical references. His compositions examine the interplay between formalism and historicity, abstraction and specificity.

**FLORIAN PUMHÖSL**

Studies for Dresden Raum, 2017

plaster

30 x 23 cm, Unique

23,500 \$ excl tax





**FLORIAN PUMHÖSL**

Studies for Dresden Raum, 2017

plaster

30 x 23 cm, unique

23,500 \$ excl tax



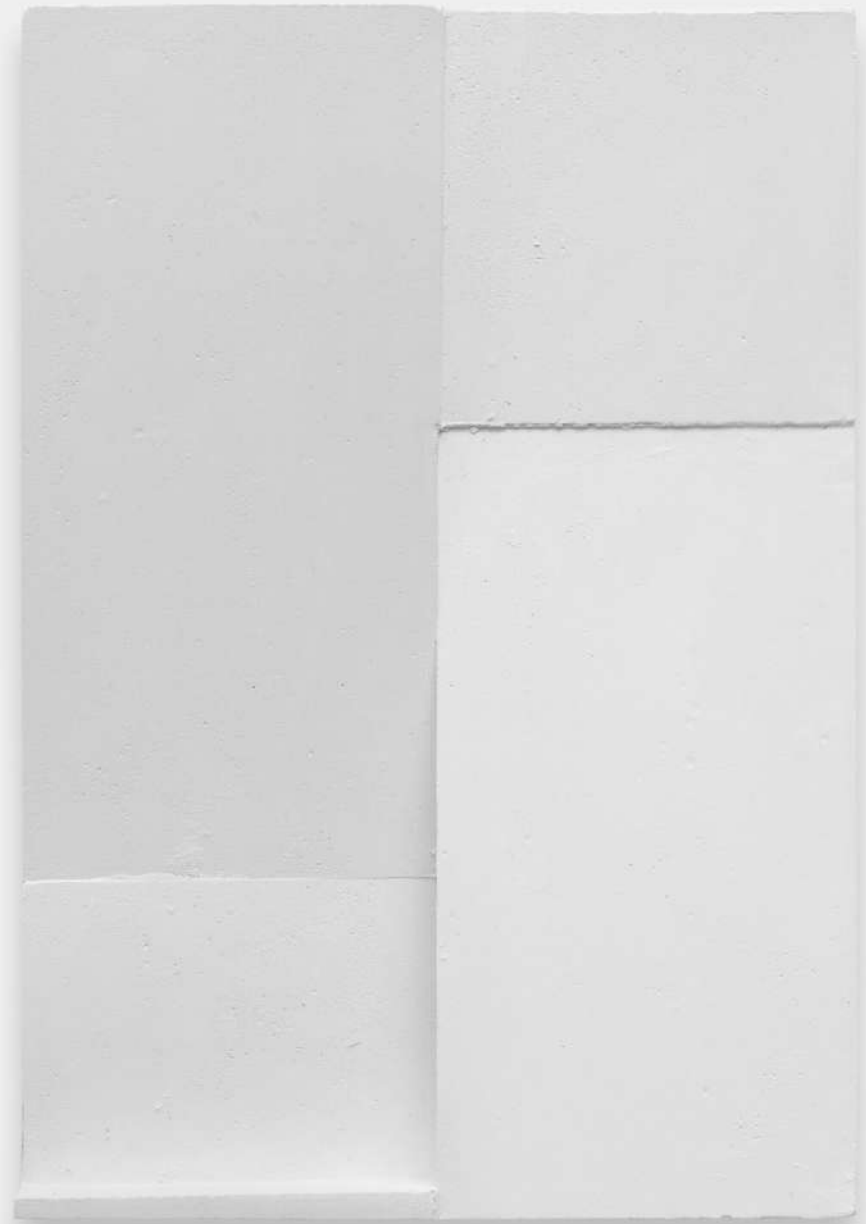
**FLORIAN PUMHÖSL**

Studies for Dresden Raum, 2017

plaster

30 x 23 cm, unique

23,500 \$ excl tax





**EL LISSITZKY**

Raum für abstrakte Kunst,  
Internationale Kunstausstellung Dresden ,1926



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