

ALMINE RECH

# Frieze London

## Booth C20

October 9 — 13, 2024

Born in 1988 in Jiangsu Province, China, Ji Xin received his BA and MA degrees in the Oil Painting Department from the China Academy of Art, and also studied in Paris as a visiting artist via an Exchange Project of CAA, in 2012. He is currently a PhD candidate at the China Academy of Art.

Ji Xin's exploration is making steady progress, retracing the intersection of different narratives from the Eastern and Western classical aesthetics, gradually awakening the contemporary sensibility outlined by his perspective. In his work, traditional Eastern modeling methods and Western oil painting techniques are intertwined, presenting an examination of the forms and realms of Song dynasty painting, as well as a glimpse of his research into Renaissance iconography and the glazing of light and shadow. This ambiance in his work is not based on the response to a specific history or context, but on an understanding of the world and how to embed oneself in the surroundings.

Ji Xin portrays the homogeneous representations of complex emotions shared by the collective that can travel through time, examining the hustle and bustle in the void, demonstrating a grasp of the seemingly innocent but subtle atmosphere of his works.

Ji Xin's creations were born out of the search for classical, innocent, delicate, and mysterious complexities. In this process, the artist draws on external nutrients, cutting out the self in his work and presenting the figure as a detached reality. In perceiving changes in the outside world, the artist has pursued familiar techniques while creating idealized worlds, playing with surrealism and detachment, all while keeping a clear link to reality. Ji Xin attempts to distill a metaphysical reference through the setting of figures and scenarios, revealing a reverted state of coexistence between man and god.

Ji Xin's works are included in many renowned public and private collections, including Long Museum (China), ICA Miami (US), Deji Art Museum (China), X Museum (China), ASE Foundation (China), Song Museum (China), Fairyland Art Centre (China), Hong Art Museum (China), Museu Inimá de Paula (Brazil).



**Ji Xin**  
*Nymph III*, 2024  
Oil on canvas  
150 x 120 x cm  
59 x 47 in

Subject to availability





**Ji Xin**  
*Silent Dance*, 2024  
Oil on canvas  
120 x 90 cm  
47 x 35 1/2 in

Subject to availability





**Ji Xin**  
*The flame*, 2024  
Oil on canvas  
120 x 90 cm  
47 x 35 1/2 in

Subject to availability



Ji Xin

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Ji Xin  
*Thinking Girl*, 2024  
Oil on canvas  
49.5 x 40 cm  
19 1/2 x 16 in

Subject to availability







Ji Xin  
*The bird*, 2024  
Oil on canvas  
30 x 40 cm  
12 x 16 in

Subject to availability



Ji Xin

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Ji Xin  
*Meditation*, 2024  
Bronze  
28 x 21 x 17 cm  
11 x 8.2 x 6.7 in  
Edition 1/10 + 2 APs

Subject to availability



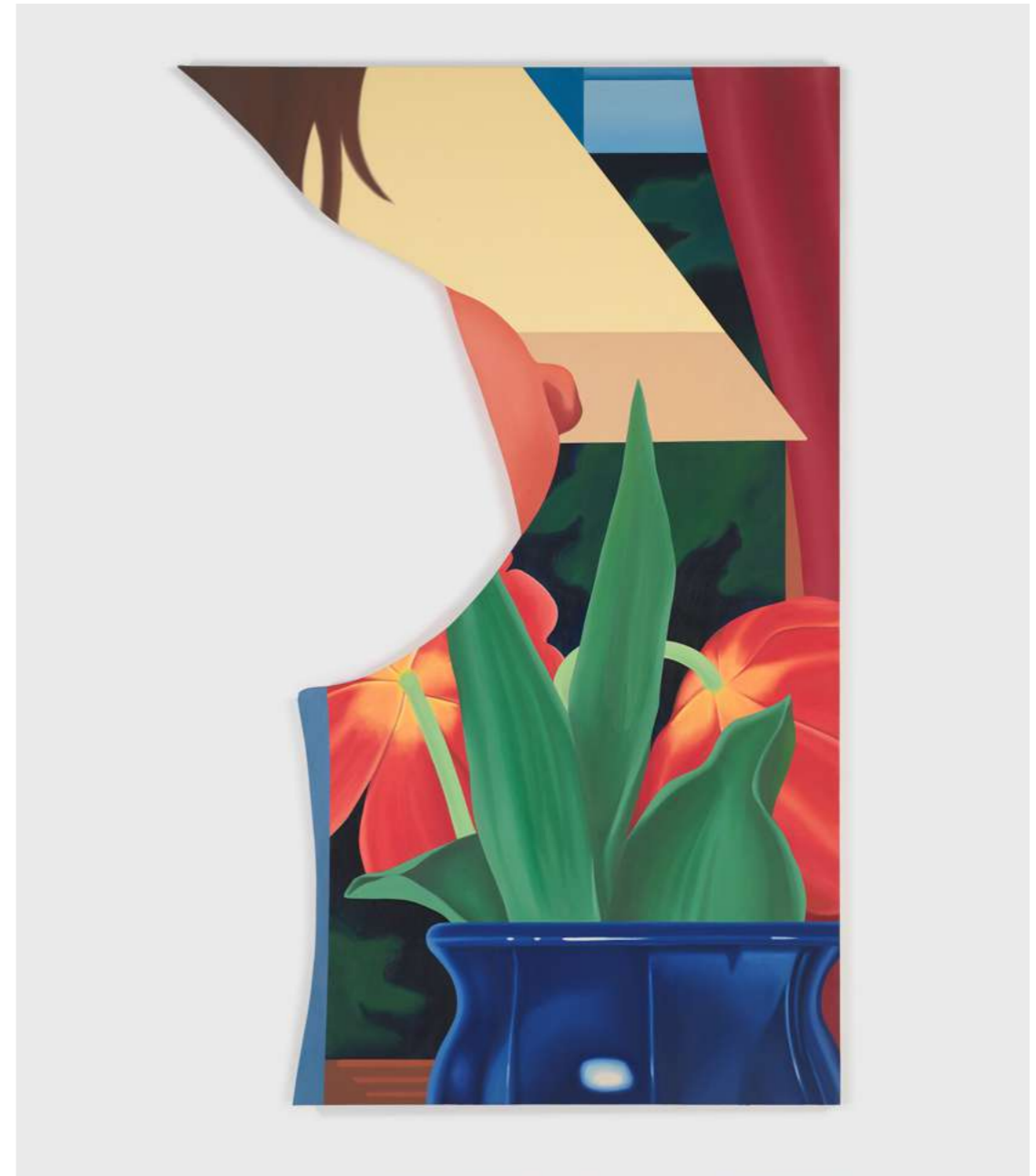


Tom Wesselmann was born in Cincinnati, Ohio, on February 23, 1931. He attended Hiram College in Ohio from 1949 to 1951 before entering the University of Cincinnati. In 1953 his studies were interrupted by a two-year enlistment in the army, during which time he began drawing cartoons. He returned to the university in 1954 and received a bachelor's degree in psychology in 1956; during this time he decided to pursue a career in cartooning and so enrolled at the Art Academy of Cincinnati. After graduation he moved to New York City, where he was accepted into the Cooper Union and where his focus shifted dramatically to fine art; he received his diploma in 1959.

Wesselmann became one of the leading American Pop artists of the 1960s, rejecting abstract expressionism in favor of the classical representations of the nude, still life, and landscape. He created collages and assemblages incorporating everyday objects and advertising ephemera in an effort to make images as powerful as the abstract expressionism he admired. He is perhaps best known for his Great American Nude series with their fat forms and intense colors.

In the seventies, Wesselmann continued to explore the ideas and media which had preoccupied him during the Sixties. Most significantly, his large Standing Still Life series, composed of free standing shaped canvases, showed small intimate objects on a grand scale. In 1980 Wesselmann, using the pseudonym Slim Stealingworth, wrote an autobiography documenting the evolution of his artistic work. He continued exploring shaped canvases (first exhibited in the 1960s) and began creating his first works in metal. He instigated the development of a laser-cutting application, which would allow him to make a faithful translation of his drawings in cut-out metal. The 1990s and early 2000s saw the artist expanding on these themes, creating abstract three-dimensional images that he described as "going back to what I had desperately been aiming for in 1959." He had indeed come full circle. In his final years he returned to the female form in his Sunset Nudes series of oil paintings on canvas, whose bold compositions, abstract imagery, and sanguine moods often recall the odalisques of Henri Matisse.

Wesselmann worked in New York City for more than four decades. He lived in New York City with his wife, Claire, daughters Jenny and Kate, and son Lane. He died there on December 17, 2004.



**Tom Wesselmann**  
*Bedroom Painting #67, 1983*  
Signed Wesselmann on reverse  
Oil on canvas  
239,4 x 152,4 cm  
94 1/4 x 60 in

Subject to availability







Exploring different geographies of violence in his native Lebanon but also in the broader region, Ali Cherri (b. 1976, Beirut) is a Paris-based artist with three decades of artistic practice spanning across film, performance, sculpture - in terra and bronze -, drawing, and installations, interrogating the ways in which political violence disseminates into people's bodies and the physical and cultural landscape. Shaped by the vibrant artistic scene of postwar Beirut in the 1990s, Cherri began to investigate the sensorial coproduction of reality between images of conflict, the urban fabric and his own body.

Through the moving image and the accidented journeys of cultural artifacts, the artist discovered in the visual analysis of the political construction of history, the underlying intimate relationship between narratives of cultural value, the configuration of the past and violence itself. In a series of interventions on archaeological collections, Cherri sets out to confront the traditional signifiers of value in the museum by reintroducing fragments and artifacts that had been otherwise discarded in the form of hybrid creatures that embody the history of archaeology as a tale of colonial violence.



**Ali Cherri**

*Return Of the beast*, 2021

Fragment of a 19th century white Roman marble sculpture with legs and feet (human size); antique Egyptian bronze eyes with matching eyebrows, remains of azurite and inlays; feathered headdress from Angola (Tchokwe culture); glazed stoneware and metal

130 x 63 x 51 cm

51 x 25 x 20 in

Subject to availability





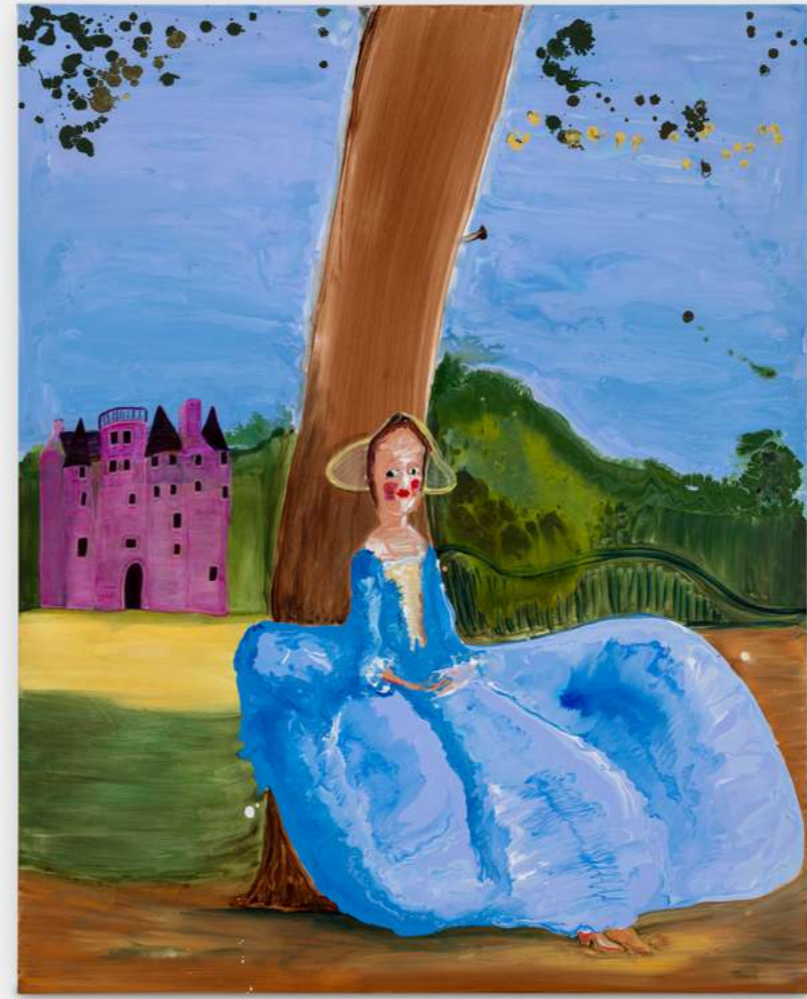
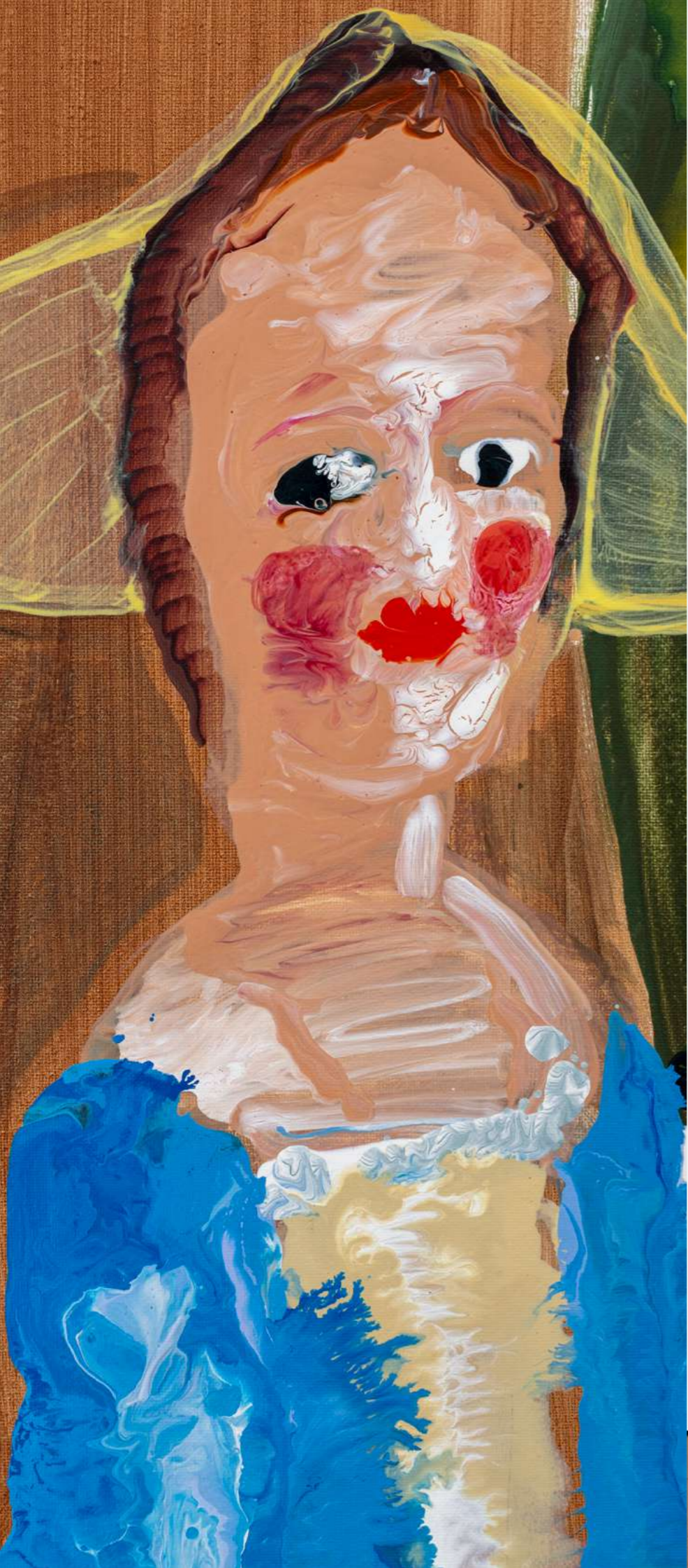
Genieve Figgis' paintings share a similar dramatic bent as some Irish-English literature subjects from Edgar Allan Poe to Oscar Wilde, as well as acknowledged Old Masters such as Goya. Working in oil and acrylic and at small- to mid-scale, Genieve Figgis produces paintings rich in color, texture, humor, and the macabre. Through her work, she explores and sends-up the idealization of luxury and leisure in paintings and photographs throughout art history. Like these historical works, her paintings feature sumptuous domestic interiors and stately country homes, idyllic natural settings, and protagonists dressed in finery and engaged in such activities as feasting, horseback riding, playing piano, or attending a party. Figgis's body of work also includes her take on the tradition of portraiture and the odalisque. In her compositions, however, all is not well. Her figures appear either faceless or as foolishly grinning, ghoulish creatures, whose loosely rendered forms seem vulnerable and insubstantial as they merge with their lushly painted, semi-abstract surroundings.



**Genieve Figgis**  
*Lady in a landscape with a pink castle, 2024*  
Acrylic on canvas  
150 x 120 x 2 cm  
59 x 47.2 x 0.8 in

Subject to availability







Genieve Figgis  
*Family Portrait*, 2021  
Acrylic on canvas  
60 x 50 x 2 cm  
23 1/2 x 19 1/2 x 1 in

Subject to availability







Born in Edinburgh in 1959, Hew Locke spent his formative years in Guyana, South America, before returning to the UK to study Fine Art at Falmouth (1988), and MA Sculpture at the Royal College of Art, London (1994).

Developing a practice that explores the visual codes of power and cultural diversity, Locke draws attention to a range of subject matter; including royal portraiture, maritime and military history, public statuary, trophies and financial documents. His ability to fuse influences from both his Caribbean and British backgrounds, together with his own political and cultural concerns, makes for witty, multi-layered works which amalgamate modern materials with historical subject matter. Applying a critical sensitivity to his creative practice, Locke's work stands at a crossroads between cultural associations and historic references that interrogates the symbols of our time.

Hew Locke's work is included in numerous collections among which Tate; The Metropolitan Museum of Art, New York; Brooklyn Museum, New York; Victoria and Albert Museum, London; and The British Museum, London.



**Hew Locke**

*Raw Materials 16, 2023*

Custom printed 245gms organic cotton warp satin with applied fabrics and cord, PVA-based Fray-stop on raw edges, calico, cotton lawn, lace, gauze, plastic beads, sequins, nylon, pu coated polyester

179.5 x 147.5 cm

70 1/2 x 58 in

Subject to availability





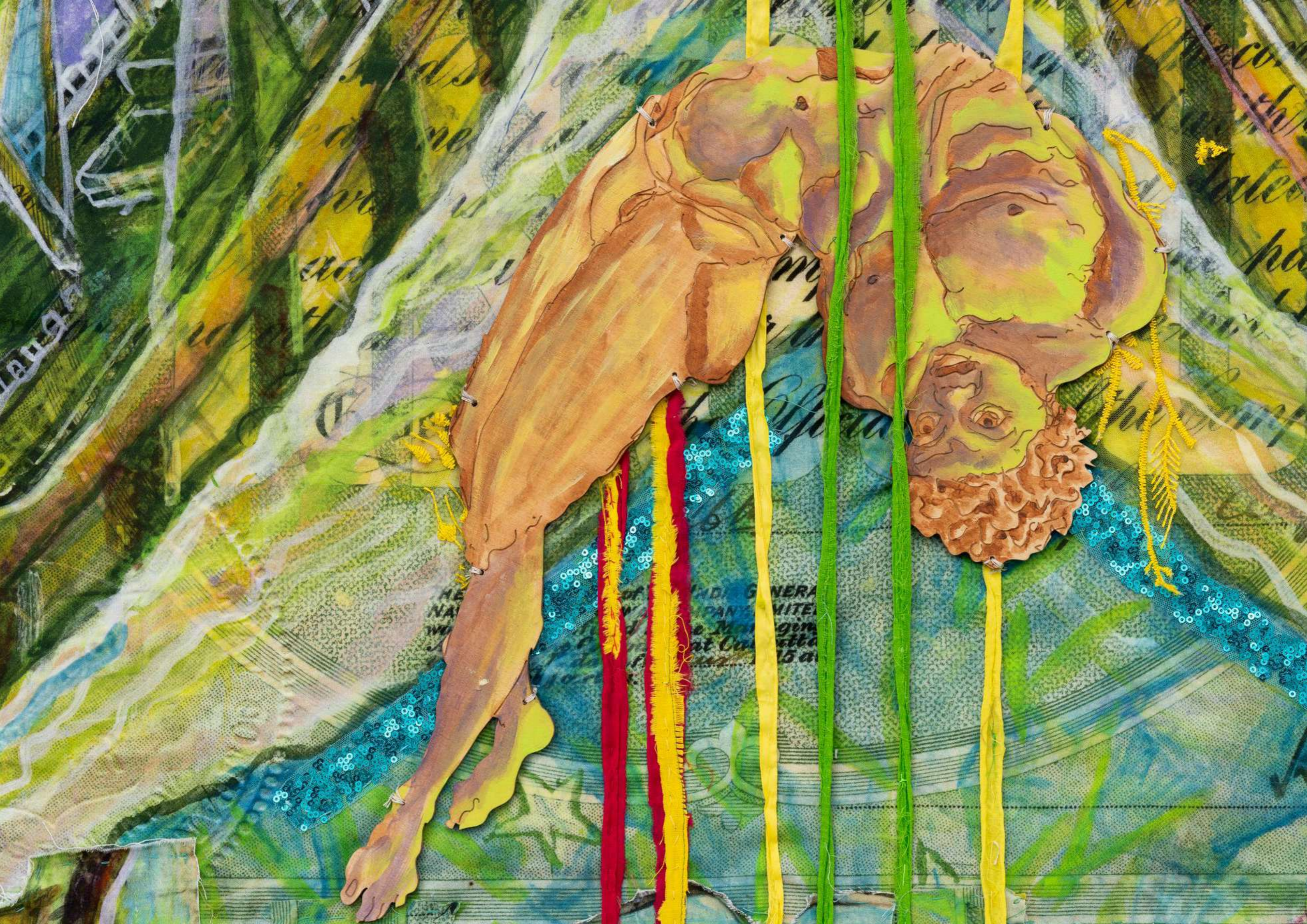


Hew Locke

*Raw Materials 24, 2023*

Custom printed 245gms organic cotton warp satin with applied fabrics and cord, PVA-based Fray-stop on raw edges, cotton lawn, polyester thread, lace, gauze, sequins, nylon mesh, plywood, gesso primer, cotton lawn, polyester thread, lace, gauze, sequins, nylon mesh, plywood, gesso primer, acrylic paint

Subject to availability









Hew Locke

*Raw Materials 11, 2023*

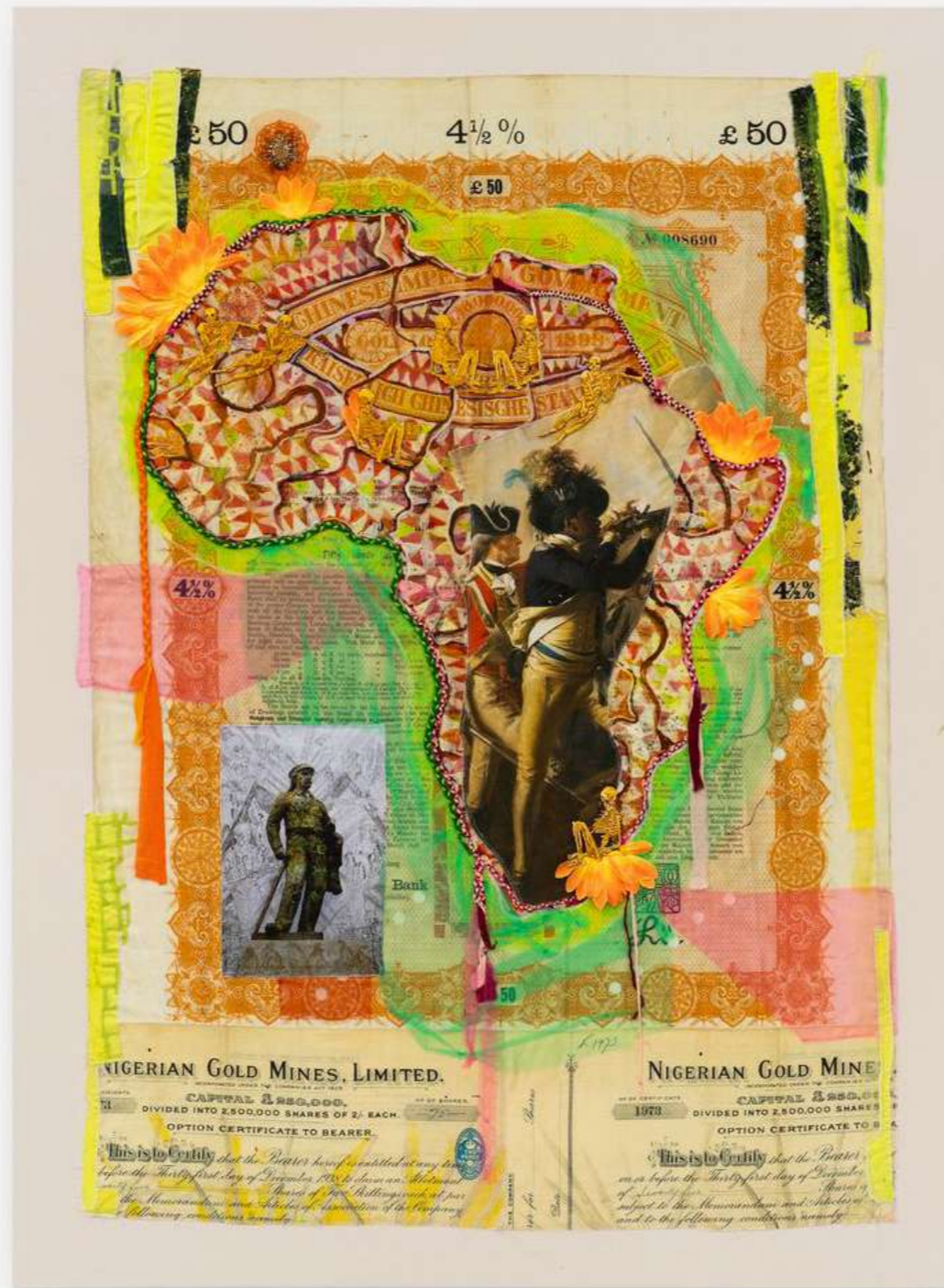
Custom printed 245gms Organic cotton warp satin with applied fabrics and cord, PVA-based Fray-stop on raw edges, wood, organza, polyester, lace, acrylic paint, brass, synthetic flowers

187 x 137 cm

73 1/2 x 54 in

Subject to availability







Dr Esther Mahlangu  
*Ndebele Abstract*, 2022  
Acrylic on canvas  
180 cm diameter  
70 in diameter

Subject to availability







Dr Esther Mahlangu  
*Ndebele Abstract*, 2011  
Acrylic on canvas  
78 x 87 cm  
30 1/2 x 34 1/2 in

Subject to availability









Dr Esther Mahlangu  
*Ndebele Abstract*, 2010  
Acrylic on canvas  
69.5 x 83 cm  
27 1/2 x 32 1/2 in

Subject to availability







Dr Esther Mahlangu  
*Ndebele Abstract*, 2011  
Acrylic on canvas  
50 x 70 cm  
19 1/2 x 27 1/2 in

Subject to availability

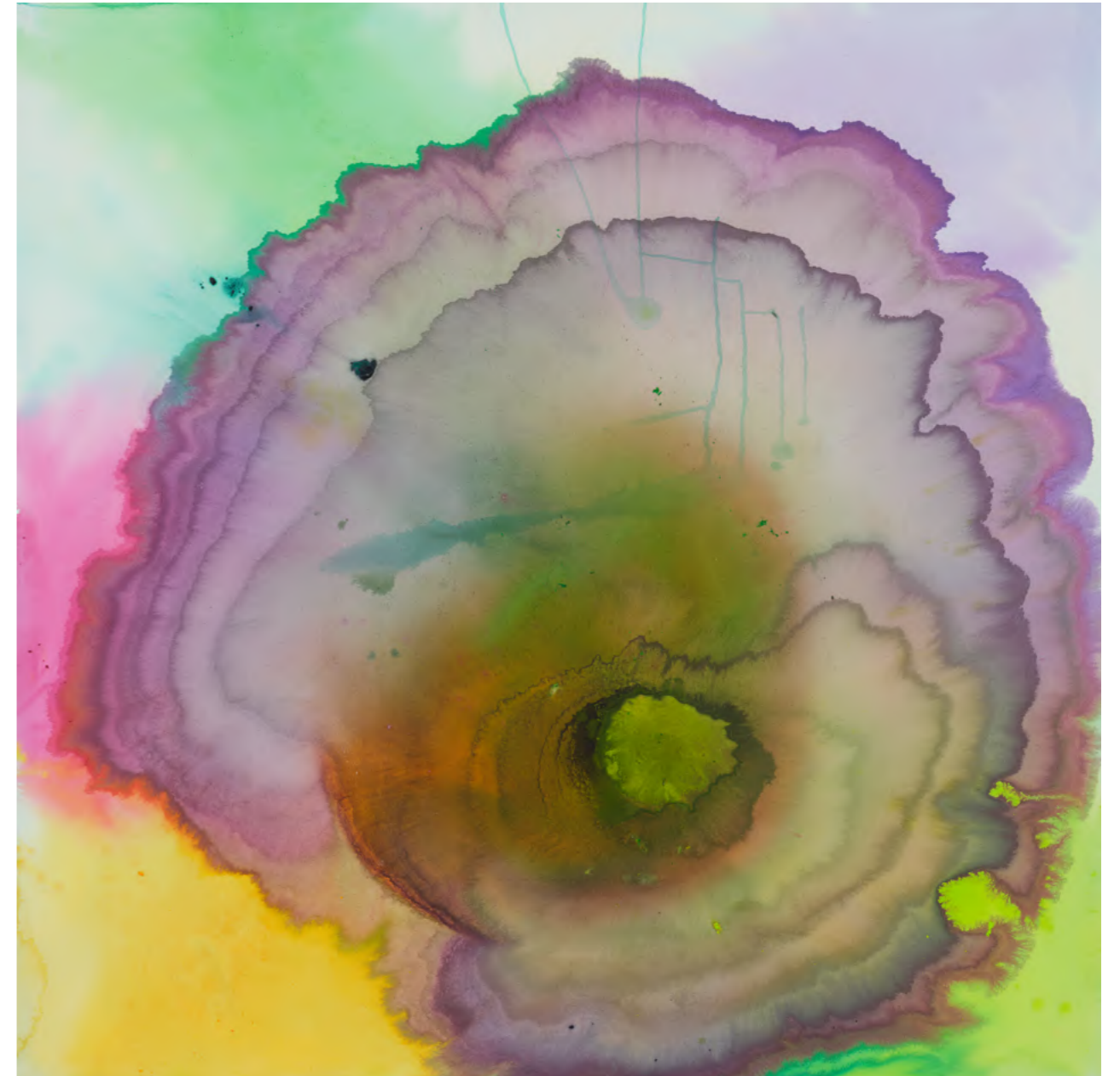




The American abstract painter Vivian Springford (1913-2003) provides a fascinating case study of a mid-century American woman artist. Working first in an Abstract Expressionist and then in a Color Field vocabulary, she was active in multiple facets of the New York art world from the 1950s to 1970s, during which time she had solo and group exhibitions with the Great Jones Gallery, the Preston Gallery, Women in the Arts, and the Visual Arts Coalition.

With an emphasis on gesture, dripping, and splattering, Springford's works of the 1950s bore a clear connection to Abstract Expressionism. The primary influence of her early work came from East Asian arts and letters, particularly Chinese calligraphy, Taoism and Confucianism. She credited the Chinese-American painter Walasse Ting, whom she met in the mid-1950s, with introducing her to Asian culture. Part of what attracted her about calligraphy as a technique was the fact that it cannot be altered once a mark is made. Her use of this technique resulted in "one-shot" paintings: virtuosic works made in a single go, without alteration or revision.

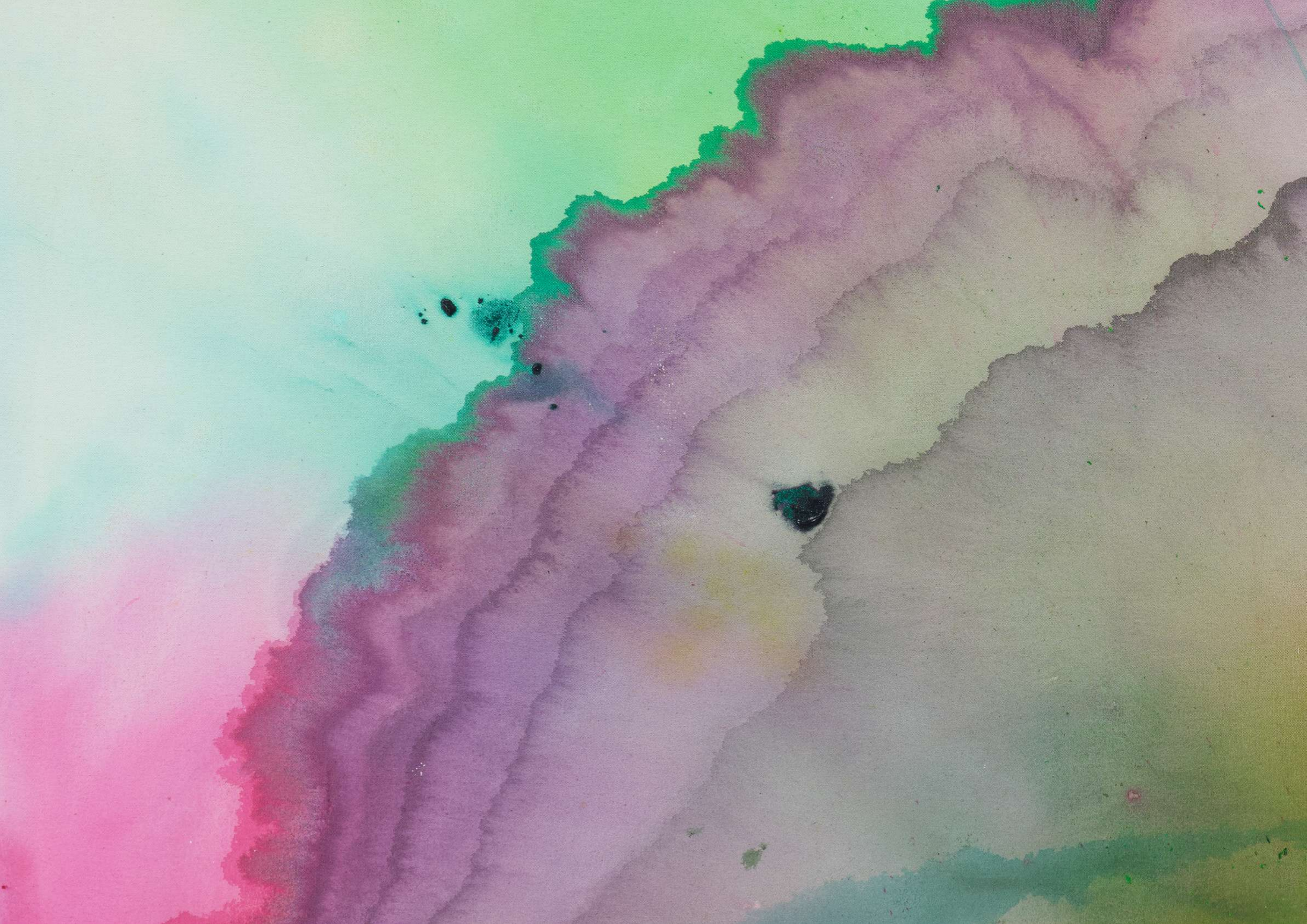
By 1970 Springford had developed a manner of stain painting that was distinctively her own. Her use of thinned paint on raw or thinly-primed canvas, which she developed with her calligraphic paintings of the late 1950s, developed into more abstract and wash-like marks, with stained colored lines expanding into floods of color. This stylistic approach aligns with the Color Field painters' exploration of stain painting as a primary mode of mark-making.

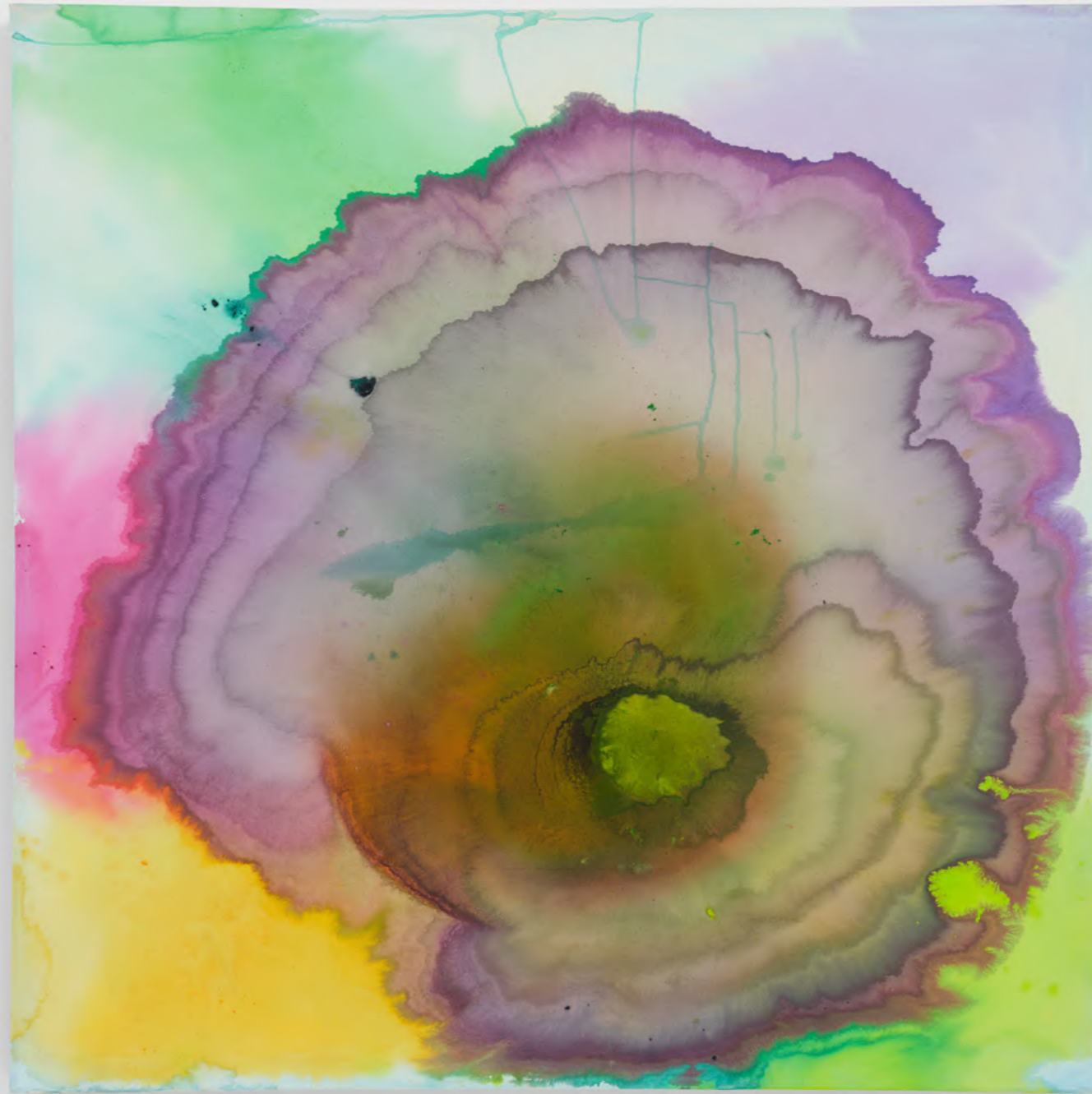


**Vivian Springford**  
*Untitled, c. 1973*  
Acrylic on canvas  
182.9 x 183.5 x 3.2 cm  
72 x 72 1/4 x 1 1/4 in

Subject to availability







In her figurative paintings, drawings and sculptures, Claire Tabouret scrutinizes identity and takes a closer look at childhood and its enigmas, the individual isolated or within a group. Sometimes covered, made up or disguised, children and women with mute faces stand upright in front of the viewer like frozen frames. The recent immersive mural realized at Fabrègues Castle in the south of France is an example of the timeless and sometimes carnivalesque universe that the artist creates in her paintings.

Often coated with a primary fluorescent layer, and realized on large-scale canvas, her works, whose tonalities are sometimes dark and sometimes acidic, as in the ensemble of the Débutantes, exude theatrical enigma. Before the representation of groups and characters, which may recall those of Romantic painting, Claire Tabouret was often interested in aquatic diurnal and nocturnal landscapes. During this time, she notably realized the Maisons Inondées, the series which brought her to recognition, as well as the ensemble entitled Migrants. Originating in internet or archival found photographs, her canvases are tainted with personal experience, unfurling a universe of stories and memories.



**Claire Tabouret**  
*Layers of Dreams and Reality, 2024*  
Acrylic on canvas  
73 x 92 cm  
28 3/4 x 36 1/4 in

Subject to availability





Guimi You (b. 1985, Seoul, Korea) received her M.A. in painting from the Royal College of Art, London in 2014 and holds a B.F.A. and M.F.A. from Seoul National University in 2008 and 2011.

In the past year, she has been the subject of solo exhibitions at Make Room Los Angeles, and Monya Rowe Gallery in New York, group exhibitions at Lehmann Maupin (Seoul), Columbus Museum of Art (Columbus), and the NGV Triennial at the National Gallery of Victoria (Melbourne).

Her work is in a number of public collections, including the Hammer Museum, Los Angeles; Museum of Art, Seoul National University; Institute of Contemporary Art, Miami; Columbus Museum of Art, Ohio; Museum of Contemporary Art, San Diego; and X Museum, Beijing.



**Guimi You**  
*Yellow Garden*, 2024  
Oil on linen  
165.2 x 203.2 cm  
65 x 80 in

Subject to availability







For as long as I remember, the answer to this question remains the same: making art. As someone with a strong tendency towards introversion, I knew early on that verbal communication is simply not my forte. Ever since I was a child, visual art has always been the language I am most fluent in and comfortable with.

I am blessed to have parents who never seemed to mind that the walls of their home were covered with crayon doodles. Until now I still bring a sketchbook with me everywhere and I simply cannot imagine an alternative to this habit. I am aware that I cannot always expect everybody to understand me through paintings, but expressing myself with a stroke of a brush proves to be cathartic.

That being said, it is true that my works contain a set of idioms that are very personal to me. I have always found it easier to pick up inspirations from my past experiences as it helps me approach my paintings with a sense of truth. My works are like a mirror in which I see a reflection of myself. Very often it is where I would criticize the undoing of my past self as well as impart some hopes to my future self.



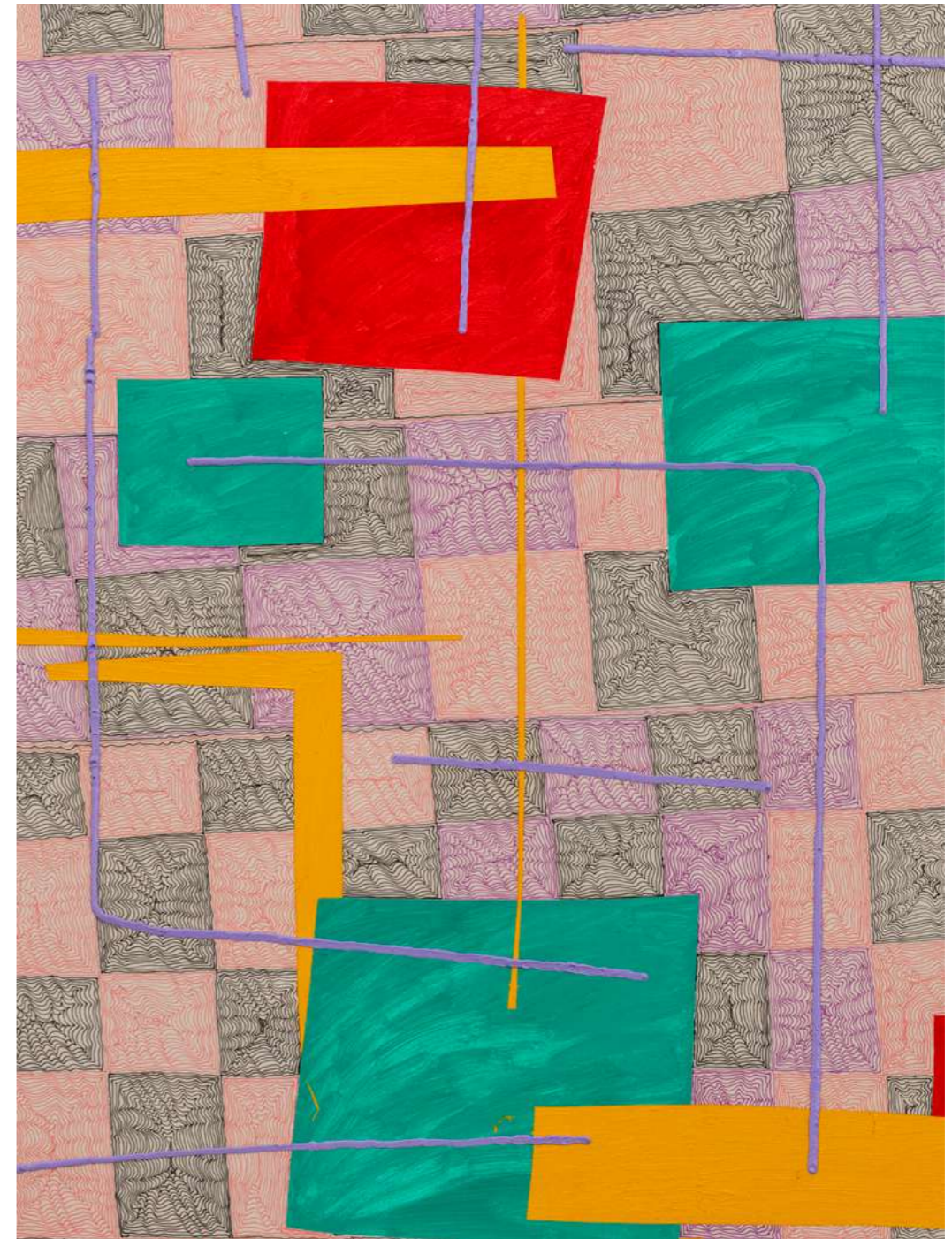
**Roby Dwi Antono**  
*Dialog Bulan*, 2024  
Oil on canvas  
150 x 130 cm  
59 x 51 in

Subject to availability



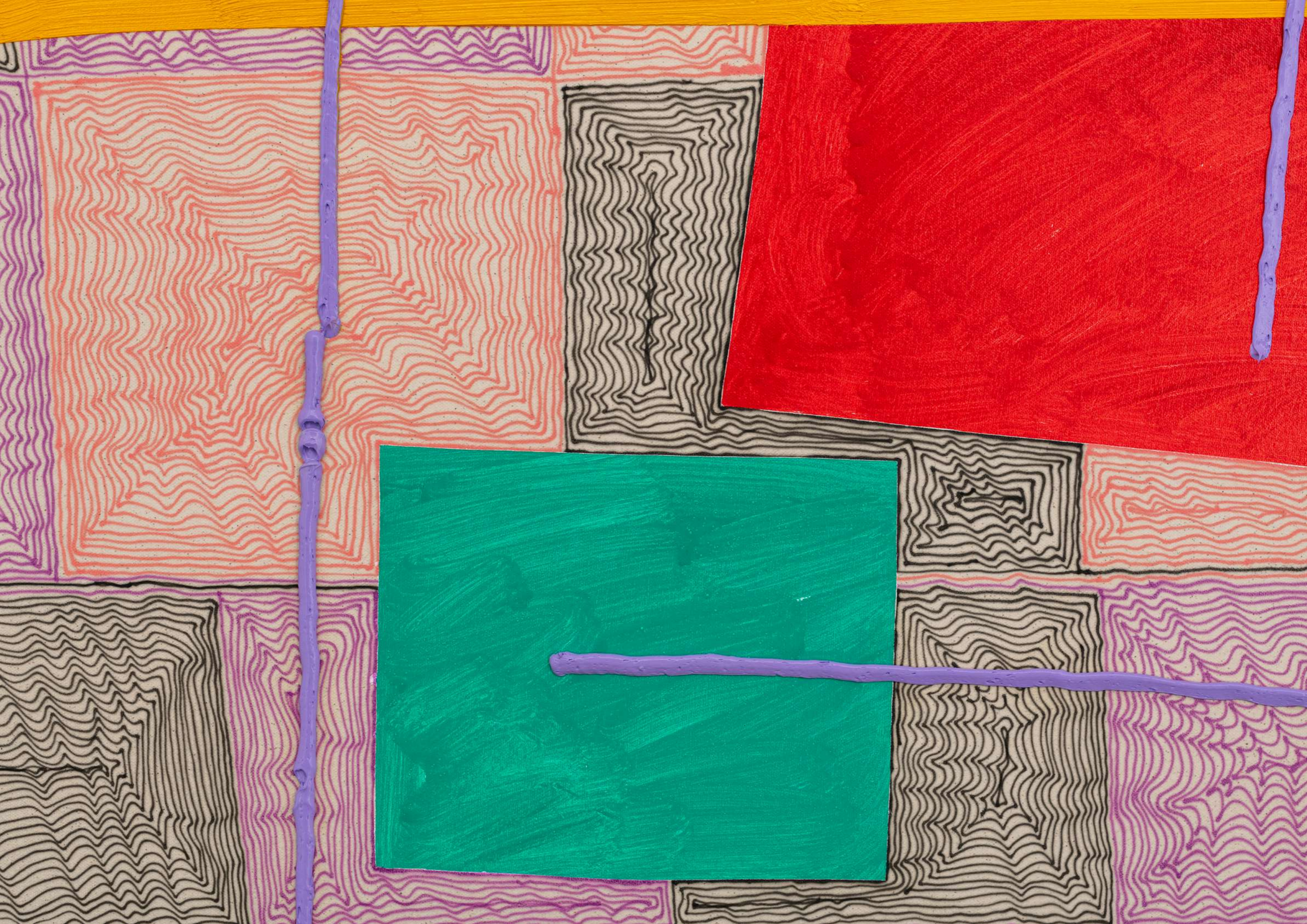


Trudy Benson is a contemporary American painter best known for her large-scale abstract compositions utilizing hyperbolized gestures such as extreme impasto, hyper-saturation, and alliterated marks. Her resulting compositions feature playful visual references to 1980s graphic design and early computing through bold, cartoonish imagery. “For me, painting has everything to do with the nature of paint at the surface as a viscose, sculptural material, color as a mutable component, and a contemporary painting vocabulary as inclusive of digital imaging techniques as well as historical painting tropes,” she has explained. Born in 1985 in Richmond, VA, Benson received a BFA from Virginia Commonwealth University before earning her MFA from the Pratt Institute in Brooklyn. Benson has enjoyed widespread recognition for her large-scale paintings, showing her work in solo exhibitions at Freight + Volume Gallery, Horton Gallery, Lisa Cooley, and Half Gallery. The artist continues to live and work in New York, NY.



**Trudy Benson**  
*Breakout*, 2024  
acrylic and oil on canvas  
152.4 x 132.1 cm  
60 x 52 in

Subject to availability





Back in the 1990s, Brian Calvin began developing a figurative, non-narrative, pictorial style. Landscapes and portraits steeped in his Californian roots dominated this work. Close-up treatment of subjects, highly composed structures, as well as luminous colors laid flat endow these large-scale paintings with a strange temporality. In observing his technique of pictorial economy, one gradually comes to see a type of abstraction in his representation of certain details. They reveal, even greater still, the true finality of his work, reaffirming the primacy of a visual reflection on painting itself and its possibilities. "I prefer to experience abstraction through the creation and tending of images. Painting provides the medium."



**Brian Calvin**  
*Sun and Earth*, 2024  
Acrylic on linen  
61 x 48.3 cm  
24 x 19 in

Subject to availability



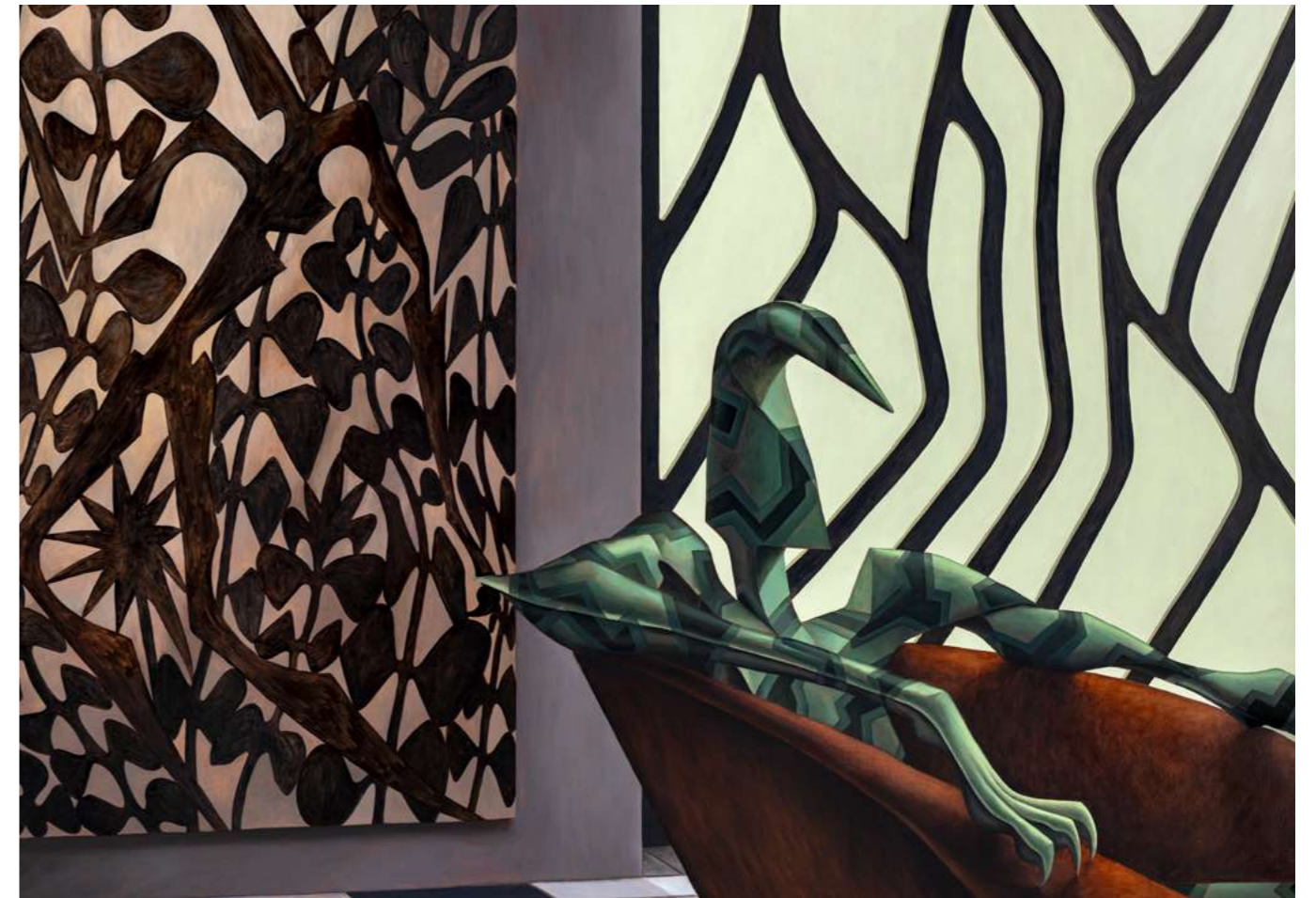




The paintings and sculptures realized by Alejandro Cardenas (b. 1977, Santiago, Chile) provide a vision of a post-human world wherein the relationship between human forms and the environment is one of unity and coexistence. Guided by his own imagination and inspired by a wide variety of influences ranging from Surrealism to Sci-Fi to magical realism, Cardenas immerses himself in the creation of surreal, post-human scenes of polished, gridded interiors populated by eerie, angular figures. Cardenas' unique approach to figuration places his signature humanoids—narrow, wire-frame silhouettes wrapped in colorful patterns of zigzagging lines—calmly reclining, sitting, or standing within minimalist architectural environments. Unlike us, these faceless humanoids appear to lack all sensory organs, yet they are not deprived of their sensorial abilities. Instead, they convey emotion through body language, resulting in a wide variety of suggested emotional expression.

Alejandro Cardenas completed his BFA at the Cooper Union School of Art in 2000. Before becoming a full time studio painter, Cardenas had a successful career as a multimedia artist, working in illustration, graphic design, and videography. For over a decade, Cardenas served as the lead textile designer and art director for the influential fashion label Proenza Schouler. He was also a founding member of Lansing-Dreiden, a New York-based transdisciplinary art collective that produced musical albums, a literary journal, and artworks. Reviews of his art and design projects have appeared in the New York Times, Vogue, AnOther Magazine, and more.

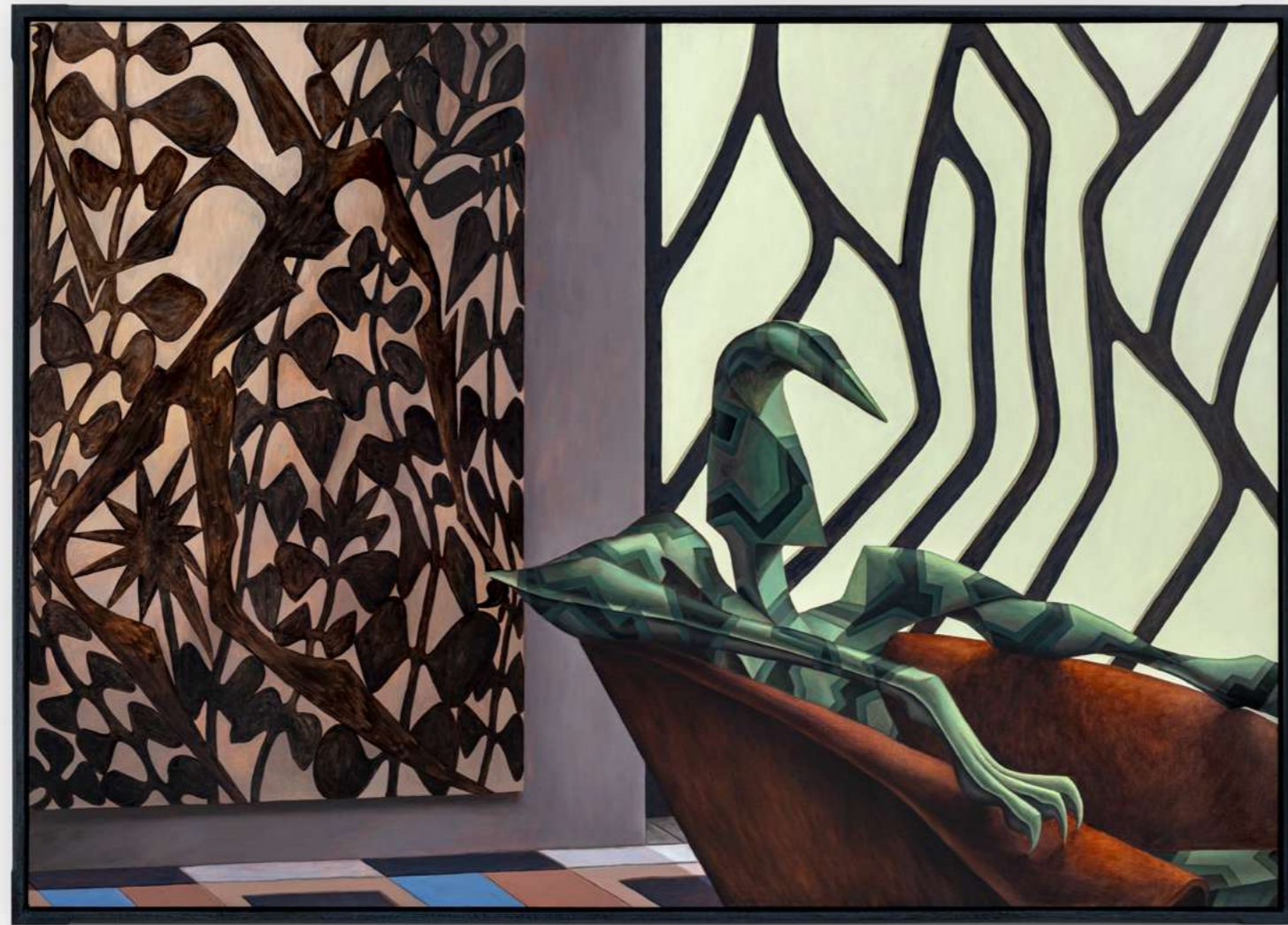
Alejandro Cardenas currently lives and works in upstate New York.



**Alejandro Cardenas**  
*The preferred place to sit, 2024*  
Oil on canvas  
127 x 177.8 cm  
50 x 70 in

Subject to availability





Sasha Ferré's paintings respond to nature not by seeking to depict it but to let it be felt. The artist lives in the gap between landscapes and abstraction, where she unfolds a world of foliage, waves, flames and corals that we can no longer see but would once more need to touch.

"Sasha Ferré does not see her paintings. Or at least she cannot see them when she is working: her hands are full of colours, she is fully immersed in the act of blending oils and caressing the material she handles. Sasha Ferré does not see her paintings, and yet she only works in the daytime as she craves natural light. From what she told me about her creative process, my understanding is that she performs a sort of daytime ritual which consists of coating the surface of a linen canvas with an initial layer of coloured tempera before covering the background with greasy pigmented matter. Issues of depth, and therefore dimensions, are already at stake. All of her work must take place in the space of a day - a rule dictated by the physical properties of oil paint, which also gives Sasha Ferré's work a conceptual nature (the canvas as unity of time). Her ritual is soundtracked by music, and you can't help but feel compelled to imagine what beats and melodies may have sounded across the studio while the artist was composing her latest works".



**Sasha Ferré**  
*Autour de nous rien n'est silencieux, 2024*  
Oil stick and tempera on wood panel  
160 x 130 cm  
63 x 51 in

Subject to availability

