

Frieze Seoul 2024

September 4–7, 2024

Private Days: September 4

Booth: B23

Henni Aftan

John Baldessari

George Condo

Thea Djordjadze

Sylvie Fleury

Cyprien Gaillard

Jenny Holzer

Anne Imhof

Barbara Kruger

Mire Lee

Gala Porras-Kim

Jon Rafman

Sterling Ruby

Salvo

Andreas Schulze

Hyun-Sook Song

Rosemarie Trockel

Nora Turato

Zhang Ruyi



Anne Imhof

Untitled, 2024

Oil on canvas

280 x 420 cm | 110 1/4 x 165 3/8 inches

MSPM AIM 58305

EUR 250,000 (excl. tax)



Anne Imhof is recognized internationally for her genre-spanning practice that encompasses performance and choreography, painting and drawing, and installation and sculpture. Her Cloud Paintings exhibit the qualities associated with her performances: seductive, disarming and artificial. *Untitled* (2024), a new large-scale canvas depicts a hyper-realistic, digitally generated sky full of beauty and horror – in oil paint. Rendered by hand, the billowing cloud is set against a cheerful blue background. And yet, in the smoke's explosive expansiveness, dystopian undertones are palpable.

Anne Imhof (*1978, Gießen, Germany) lives and works in Berlin and Los Angeles. Currently a solo show of her works is on view at Kunsthaus Bregenz. Selected solo exhibitions include Stedelijk Museum, Amsterdam (2022), Palais de Tokyo, Paris (2021), Tate Modern, London (2019), Hamburger Bahnhof, Berlin (2016), Kunsthalle Basel (2016), MoMA PS1, New York (2015), Carré d'Art – Musée d'Art Contemporain de Nîmes (2014), and Portikus, Frankfurt am Main (2013). Her work has also been featured in numerous group exhibitions, including Aichi Triennale, Aichi Prefecture (2022), Kunstmuseum Winterthur (2022), Tai Kwun, Hong Kong (2019), Biennale di Venezia (2017), La Biennale de Montréal (2016), Palais de Tokyo, Paris (2015), the Centre Pompidou, Paris (2015), and the Museum für Moderne Kunst, Frankfurt am Main (2014). In 2017, Imhof was awarded the Golden Lion at the Venice Biennale.

Anne Imhof
Untitled, 2024 (detail)





Rosemarie Trockel

Sinking Star, 2008

Ceramic, glazed, white

62 x 68 x 34 cm | 24 3/8 x 26 3/4 x 13 3/8 inches

MSPM RTR 17119

EUR 450,000 (excl. tax)





Rosemarie Trockel is widely regarded as one of the most versatile and groundbreaking conceptual artists of our time. The first female artist to represent Germany at the Venice Biennial, she continues to challenge traditional notions of femininity, culture and artistic production. *Sinking Star* (2008) is a bulky meteorite-like form, with textured surfaces and crevices covered in a thick white glaze. Characteristic of Trockel's work, the mockingly titled ceramic piece questions male dominance in art history as well as the relationship between fine art and handicraft.

Rosemarie Trockel (*1952, Schwerte, Germany) lives and works in Berlin. Solo exhibitions include MMK – Museum für Moderne Kunst, Frankfurt (2022–23), Moderna Museet Malmö (2018–19), Pinacoteca Giovanni e Marella Agnelli in Torino (2016), Kunsthaus Bregenz (2015), traveling exhibition at Museo Nacional Centro de Arte Reina Sofía, Madrid, at the New Museum, New York and Serpentine Gallery, London (2012–13) and Wiels Brussels, Culturegest Lisboa, Lisbon and Museion Bozen, Bolzano (2012–13). Her 2005 retrospective *Post-Menopause* took place at Museum Ludwig Köln, Cologne and MAXXI, Rome. In 1999, she became the first female artist to represent Germany at the Venice Biennial. Her work was included in Documenta X (1997) and Documenta 13 (2012) in Kassel and the 59th International Art Exhibition – La Biennale di Venezia (2022).

Rosemarie Trockel
Sinking Star, 2008



John Baldessari

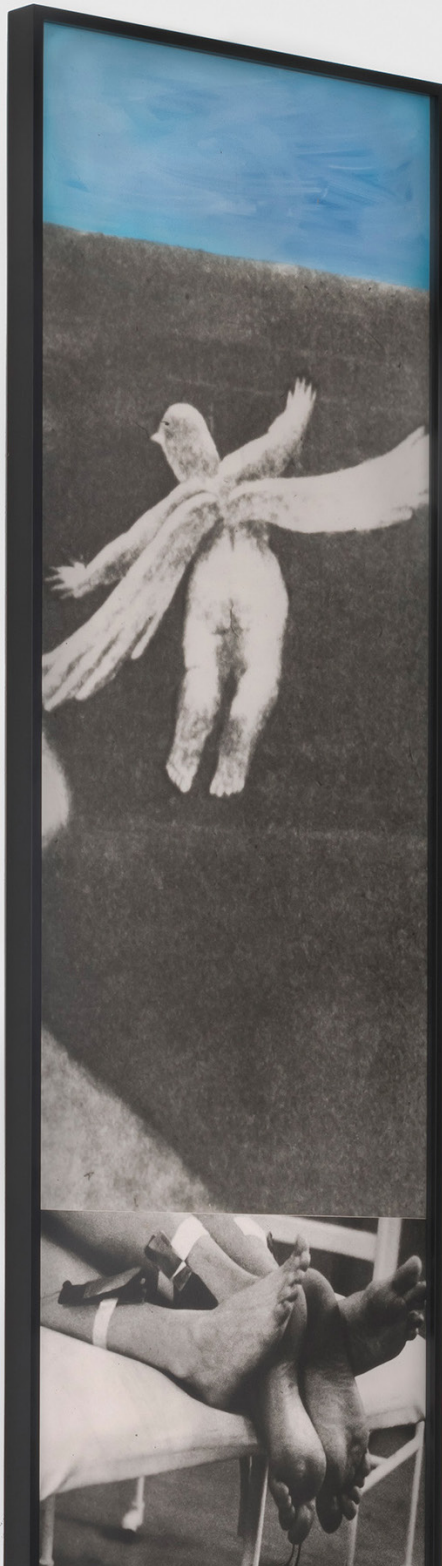
Music, 1987

Four black-and-white photographs with oil tint and vinyl paint
228.6 x 92.7 cm | 90 x 36 1/2 inches

MSPM JBA 51620

USD 650,000 (excl. tax)





The work of the late John Baldessari, a pioneer of American Conceptualism, continually challenged clichés and explored the expectations that shape how we perceive works of art. *Music* (1987) is an example of Baldessari's celebrated photo-based work in which he utilized found photographs, visual comparisons and unusual compositions. This work also features one of the best-known pictorial gestures that Baldessari employed: using opaque, circular dots as a device to mask, conceal and thereby draw attention to different parts of his appropriated scenes. Additionally, the two yellow dots and the blue horizontal element of *Music* evoke the image of a beamed eighth note. A master of the choreography of the visual, Baldessari couples different classification systems with one another to create an entirely new logic.

A solo exhibition of Baldessari's works from his time in India, *Ahmedabad 1992*, will open at the gallery's Berlin space for Berlin Art Week 2024 in September.

John Baldessari (1932–2020) lived and worked in Venice, CA. Selected solo exhibitions include Moderna Museet, Stockholm (2020), Laguna Art Museum, Laguna Beach (2019), Museo Jumex, Mexico City (2017), Städel Museum, Frankfurt a. M. (2015), Garage Center for Contemporary Culture, Moscow (2013), Fondazione Prada, Milan (2010), Stedelijk Museum, Amsterdam (2011) and Tate Modern, London (2009), which traveled to Museum of Contemporary Art, Barcelona (2010), Los Angeles County Museum of Art (2010), and Metropolitan Museum of Art, New York (2010–2011). Selected group exhibitions include the 53rd Venice Biennale (2009) at which he was honored with the Golden Lion for Lifetime Achievement, Whitney Biennial (2009, 1983), Documenta VII (1982), Documenta V (1972) and the Carnegie International (1985–86).

John Baldessari
Music, 1987 (detail)





George Condo
Self Portrait, 2024
Acrylic and metallic paint on linen
172.7 x 152.4 cm | 68 x 60 inches
MSPM GCO 57821
USD 1,950,000 (excl. tax)





Occupying one of the central positions in the landscape of American painting for the past forty years, George Condo creates works that bridge an array of aesthetic gestures, moods and influences from fields such as art history, music, philosophy and popular culture. *Self Portrait* (2024) demonstrates the artist's absolute command of color, form and image; fierce, overlapping forms and bold lines reveal a fragmented and unruly figure located between the grotesque and the comic. Bulging and brushy eyes above multiple sets of teeth show Condo's dynamic handling of paint in a work that questions the logic of our exterior world and simultaneously portrays the complexity of our interior lives.

George Condo (*1957, Concord, NH) lives in New York. Selected solo exhibitions include DESTE Foundation for Contemporary Art, Hydra, Greece (2024), Nouveau Musée National de Monaco – Villa Paloma (2023), The Morgan Library & Museum, New York (2023), Long Museum, Shanghai (2021), Cycladic Art Museum, Athens and Maritime Museum, Hong Kong (both 2018), Phillips Collection, Washington, DC (2017), traveled to Louisiana Museum of Modern Art, Humlebæk, Denmark (2017), Museum Berggruen, Berlin (2016), New Museum, New York (2010), traveled to Hayward Gallery, London (2011), Boijmans Van Beuningen, Rotterdam (2011), Schirn Kunsthalle, Frankfurt (2012) and Kunstmuseum Luzern (2008). Selected group exhibitions include Venice Biennale (2019, 2013), 13th Biennale de Lyon (2015), 10th Gwangju Biennale (2014), Whitney Biennial (2010, 1987) and the 48th Corcoran Biennial, Washington DC (2005).

George Condo
Self Portrait, 2024

ÉGOÏSTE

Sylvie Fleury
Égoïste, 1993
Acrylic on wall
Dimensions variable
Edition 1 AP / 3 + 2 AP
MSPM SFL 53843
EUR 125,000 (excl. tax)



Sylvie Fleury has been exploring the intersections between art, fashion, beauty, pop culture, motorsports and science fiction since the early 1990s. She uses their visual language and phenomena to examine desire and radically question art history's male-dominated canon of Modernism. The sleek mural *Égoïste* (1993) draws on the packaging of an eponymous Chanel fragrance, explicitly "Pour Homme," and represents one of the first logos Fleury used for her works. The brand's perfume campaign stages the egoistic as a positive masculine trait, claiming its "seductive power" awakens female desire. Intended to circumscribe the wearer – give him a title – the logo, out of context, is charged with ambivalence and becomes either an insult or an admission of an obsession with the self.

Sylvie Fleury
Égoïste, 1993
Untitled (Soft Rocket), 1995



Sylvie Fleury
Untitled (Soft Rocket), 1995
Mixed media
200 x 120 cm | 78 3/4 x 47 1/4 inches
MSPM SFL 00193
EUR 125,000 (excl. tax)



Untitled (Soft Rocket) (1995) is another of Fleury's highly recognizable works from the '90s. The rocket – in this case, sad and limp – employs the imagery around science fiction and outer space and examines its machismo. Fleury satirizes the phallic symbolism by utilizing colors and materials associated with “femininity.” This rocket sports diamond quilting, a pattern specific to the iconic design of a Chanel handbag. Exploring the synonymy between objects of desire and art, both works presented here also raise questions around the creation of identity, using trenchant motifs that allow viewers to find their own answers.

Sylvie Fleury (*1961, Geneva) lives and works in Geneva. Selected solo exhibitions include Kunsthall Rotterdam (2024), Kunstmuseum Winterthur (2023), Pinacoteca Agnelli, Turin; Aranya Art Center, Qinhuangdao, Hebei Province, China; and Bechtler Stiftung, Uster, Switzerland (all 2022), Kunstraum Dornbirn, the Instituto Svizzero, Rome (both 2019), Villa Stuck, Munich (2016), Centre de Arte Contemporaneo, Malaga (2011), MAMCO-Musée de l'art contemporain de Genève (2008–09), the Mozarteum, Salzburg (2005), ZKM, Museum für Neue Kunst, Karlsruhe, Le Magasin-Centre National d'Art Contemporain, Grenoble (both 2001), The Museum of Contemporary Art Chicago (1995). Selected group exhibitions include Migros Museum für Gegenwartskunst, Zurich (2022/2013), Jeu de Paume, Paris (2020), Grand Palais, Paris (2019), Kunsthaus Zurich (2018), Museum Angewandte Kunst, Frankfurt (2017), Museum Haus Konstruktiv, Zurich (2016), Belvedere, Vienna (2012), Städtische Galerie im Lenbachhaus, Munich (2010), Chelsea Art Museum, New York (2007), MoMA PS1, New York (2006), Collection Lambert, Avignon (2003) and Museum Ludwig, Cologne (2000).

Sylvie Fleury
Untitled (Soft Rocket), 1995 (detail)



Mire Lee
Horizontal Forms, 2020
Concrete, styrofoam, and pigmented resin
45 x 50 x 180 cm | 17 3/4 x 19 3/4 x 70 7/8 inches
MSPM MIL 60101
EUR 40,000 (excl. tax)



In monstrous creations made of industrial materials such as cement, wood, silicone, oil and clay, Mire Lee confronts the boundaries between the abject and the arousing. Her visceral works draw on scatology, vorarephilia and other fetishes. *Horizontal Forms* (2020) is a concrete bench torn open to reveal a fleshy pink interior resembling lung tissue. Further adding to the distressing image, the “wound” shows black spots that call to mind cancer. Evoking the human body, *Horizontal Forms* also alludes to a sarcophagus, where the body lies horizontally for the final time and is left to decompose.

Mire Lee
Horizontal Forms, 2020 (detail)



Miree Lee

Untitled (hanging burlap with many holes in concrete) III, 2024

Concrete on burlaps

139.5 x 42 x 5.5 cm | 55 x 16 1/2 x 2 1/8 inches

MSPM MIL 57843

EUR 25,000 (excl. tax)



Exploring art as an intensely physical experience, Mire Lee's both riveting and repulsive sculptures and installations delve into themes of sexuality, violence, trauma and mental breakdown. Her new sculpture, *Untitled (hanging burlap with many holes in concrete) III* (2024), with its various gaps in the burlap and concrete structure reflects her recent focus on holes both as form and metaphor. Indicating the body in absentia by suggesting a drying hide, clumped hair, or a sheath of stringy connective tissue, Lee gives form to fantasies and impulses that usually go unspoken.

Mire Lee (*1988, Seoul) lives and works in Seoul and Berlin. She holds a Bachelor of Arts from the Department of Sculpture (2012) and in Media Arts (2013) from Seoul National University. Her recent solo exhibitions include *Black Sun*, New Museum of Contemporary Art, New York (2023), and *Look, I'm a fountain of filth raving mad with love*, Zollamt – MMK, Museum für Moderne Kunst, Frankfurt am Main (2022).

Mire Lee
Untitled (hanging burlap with many holes in concrete) III, 2024 (detail)



Hyun-Sook Song

19 Brushstrokes, 2021

Tempera on canvas

170 x 108 cm | 67 x 42 1/2 inches

MSPM HSO 57025

EUR 60,000 (excl. tax)



Hyun-Sook Song's works result from the understanding of painting as an act of concentrated meditation that records the artist's state of mind. Her decades-long practice is characterized by a distinctive style and technique that blends the ancient medium of egg tempera on canvas with deliberate lines and forms that draw on East Asian calligraphy. Song explores the tensions between abstraction and figuration in her elusive paintings, which feature only a few motifs – ribbons of cloth tied around posts, clay pots, or neutral backdrops curtained by translucent fabric. *19 Brushstrokes* (2021) points toward the artist's economy of gesture and material, naming the limited number of brushstrokes needed to complete the work.

Hyun-Sook Song will present her work in her first solo show in the US at Sprüth Magers, New York, in November 2024.

Hyun-Sook Song (*1952, Damyang, Jeollanam-do, South Korea) lives and works in Hamburg. Selected solo and group exhibitions include Hamburger Kunsthalle, National Museum of Contemporary Art, Seoul, Gwangju Museum of Art, Poznan Biennale, Leeum Samsung Museum of Art, Seoul, Mori Art Museum, Tokyo, Asian Art Museum, San Francisco, Berkeley Art Museum, San Francisco, Deichtorhallen, Hamburg. Hyun-Sook Song's work is included in the collections of institutions, such as Kunstmuseum Bern, Kunstmuseum Bonn, Hamburger Kunsthalle, Kunstmuseum Düsseldorf, Leeum Samsung Museum of Modern Art, Mori Art Museum, Tokyo, Fukuoka Asian Art Museum, Seoul, Seoul Museum of Art, Gwangju Art Museum, and Gyeonggido Museum of Art.

Hyun-Sook Song
19 Brushstrokes, 2021 (detail)





Zhang Ruyi

The Dry-As-Dust Island, 2022

Concrete, rebar, steel wire

40 x 21 x 15 cm | 15 3/4 x 8 1/4 x 6 inches

Edition 3 of 4 + 1 AP

MSPM ZRU 56248

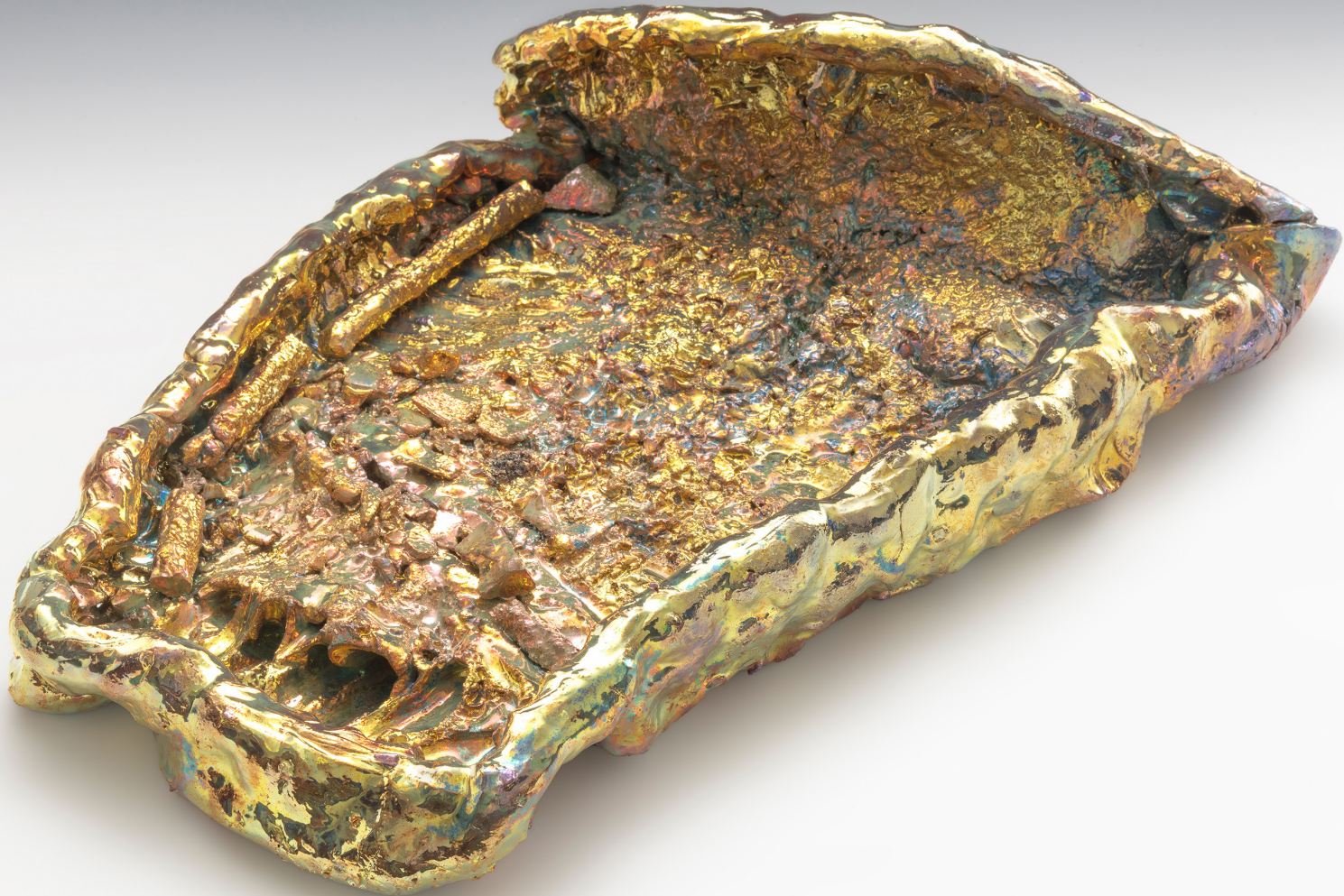
USD 17,000 (excl. tax)



Zhang Ruyi's practice examines China's accelerated urbanization in the 1990s, interrogates the contradictions of city life, and reimagines public space. Her works are based on common construction materials found in large cities, such as cement, tile, plastic film, graph paper, and other debris from building sites. In *The Dry-As-Dust Island* (2022), a cactus cast from concrete with short pieces of electrical cable sprouting in a few places wraps itself around a steel bar. By combining organic and inorganic elements to represent the cactus' ability to endure harsh conditions, Zhang Ruyi contemplates the tensions and challenges of living in urban, densely populated areas, offering a unique and poetic image.

Zhang Ruyi (*1985, Shanghai) lives and works in Shanghai. She received a Master of Fine Arts (2012) and a Bachelor of Arts (2007) from the Shanghai Academy of Fine Arts at Shanghai University. Her works have been shown at Rockbund Art Museum, Shanghai (2024), Times Museum, Guangzhou (2024), Luz Museum, Shanghai (2023), the 16th Edition of Lyon Biennale of Contemporary Art (2022), the Beijing Biennial (2022), TANK Shanghai Art Centre, Shanghai (2021), and others. Her recent solo exhibitions include Don Gallery, Shanghai (2023), UCCA Center for Contemporary Art, Beijing (2022), START Museum, Shanghai (2022), and François Ghebaly Gallery, Los Angeles (2019).

Zhang Ruyi
The Dry-As-Dust Island, 2022 (detail)



Sterling Ruby

MORTAR (7390), 2020

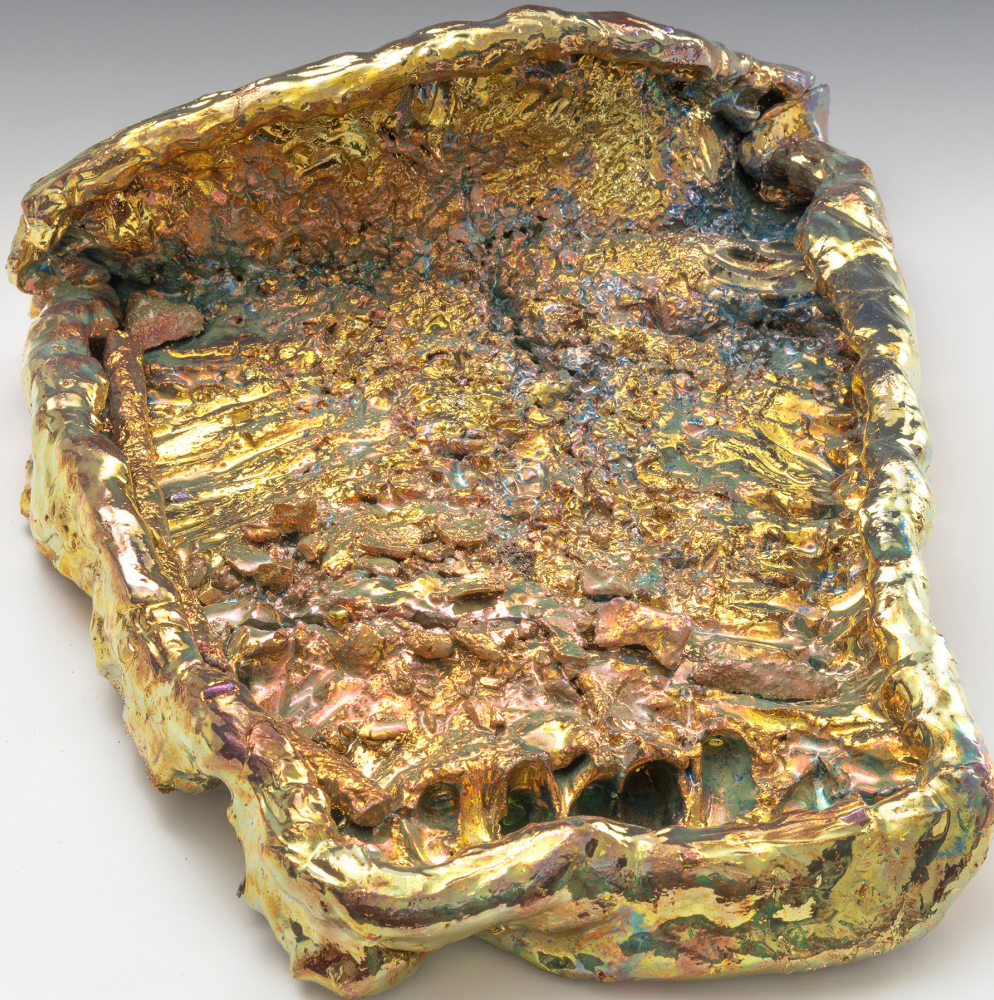
Ceramic

16.5 x 42.9 x 62.2 cm | 6 1/2 x 16 7/8 x 24 1/2 inches

MSPM SRU 44280

USD 50,000 (excl. tax)





Sterling Ruby's wide-ranging, multidisciplinary work spans urethane and bronze sculptures, large-scale textile collages, hallucinatory color-field canvases and handmade ceramics. Exposed to objects made by the Amish of Pennsylvania Dutch country from an early age, Ruby's ceramic practice is heavily indebted to craft. In *MORTAR (7390)* (2020), Ruby plays on a classic ceramic form – the bowl – but twists it through the work's irregular shape and lustrous metallic glazing. A “mortar” can refer to a vessel (mortar and pestle), a building material (brick and mortar), and even a light portable weapon. These layers of reference, both physical and metaphorical, are essential to the artist's examination of how objects live and move among us.

Sterling Ruby (*1972, Bitburg, Germany, American/Dutch) lives and works in Los Angeles. Solo exhibitions include Sogetsu Foundation, Tokyo (2023), Museum of Cycladic Art, Athens (2021), Institute of Contemporary Art, Boston (2020), Institute of Contemporary Art, Miami (2019), Nasher Sculpture Center, Dallas (2019), Museum of Art and Design, New York (2018), Des Moines Art Museum (2018), Museum of Contemporary Art, Los Angeles (2017), Winterpalais, Belvedere Museum, Vienna (2016), and Musée de la Chasse et de la Nature, Paris (2015). Selected recent group exhibitions include those at The Metropolitan Museum of Art, New York (2021–22), 21st Century Museum of Contemporary Art, Kanazawa, Japan (2020), Desert X Biennial (2019) and others at The Warehouse Dallas (2024), Whitney Museum of American Art, New York (2019), National Museum of Modern Art, Osaka (2019), Museum of Contemporary Art, Chicago (2018), Berkeley Art Museum and Pacific Film Archive (2018), Musée des Arts Décoratifs, Palais Du Louvre, Paris (2017), Tel Aviv Museum of Art (2017), Museum of Contemporary Art, Los Angeles (2017), Los Angeles County Museum of Art (2016), and Hammer Museum, Los Angeles (2016).

Sterling Ruby
MORTAR (7390), 2020



Sterling Ruby

TURBINE. Repeated Refrains of Nature., 2024

Acrylic, oil, and cardboard on canvas

121.9 x 213.4 x 5.1 cm | 48 x 84 x 2 inches

126.7 x 218.1 x 8.3 cm | 49 7/8 x 85 7/8 x 3 1/4 inches (framed)

MSPM SRU 60201

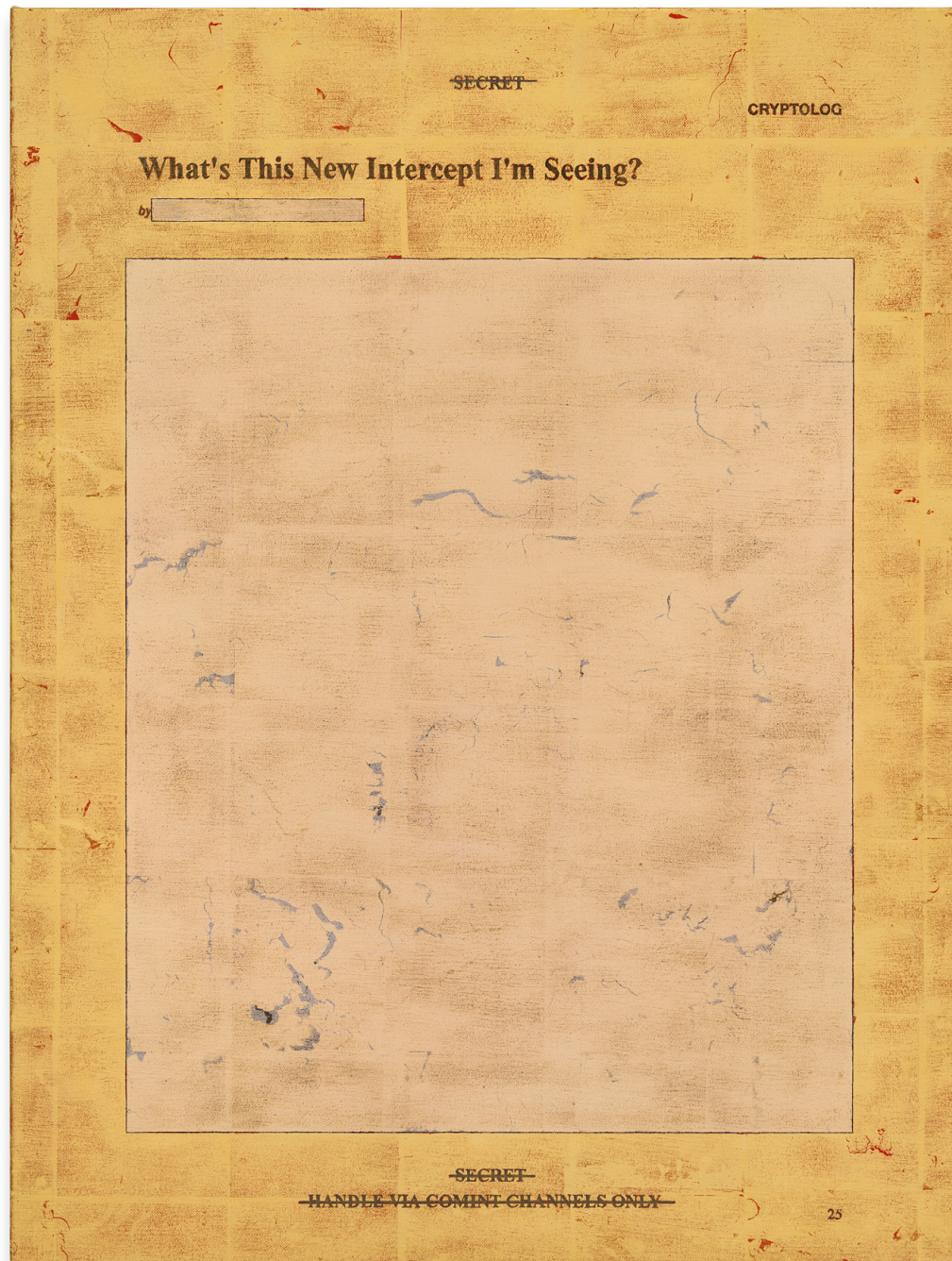
USD 400,000 (excl. tax)



Sterling Ruby's *TURBINE* series (2021–present) builds on the artist's earlier *WIDW* paintings (an abbreviation for "Window"), featuring saturated color palettes, a range of gestural marks and collaged elements. Using similar materials, the *TURBINE* series abstracts the form of a windmill or propeller. The characteristically vibrant works allude to explosions, hurricanes and fire – underscored by the indexical traces of Ruby's movements, which imbue a sense of tumult. With references to Abstract Expressionism, Futurism, and Russian Constructivism, Ruby adeptly investigates the turbulence and instability of present times through painting.

Sterling Ruby
TURBINE, 2024 (detail)





Jenny Holzer

What's This, 2024

Text: U.S. government document

24k gold and Caplain leaf and oil on linen

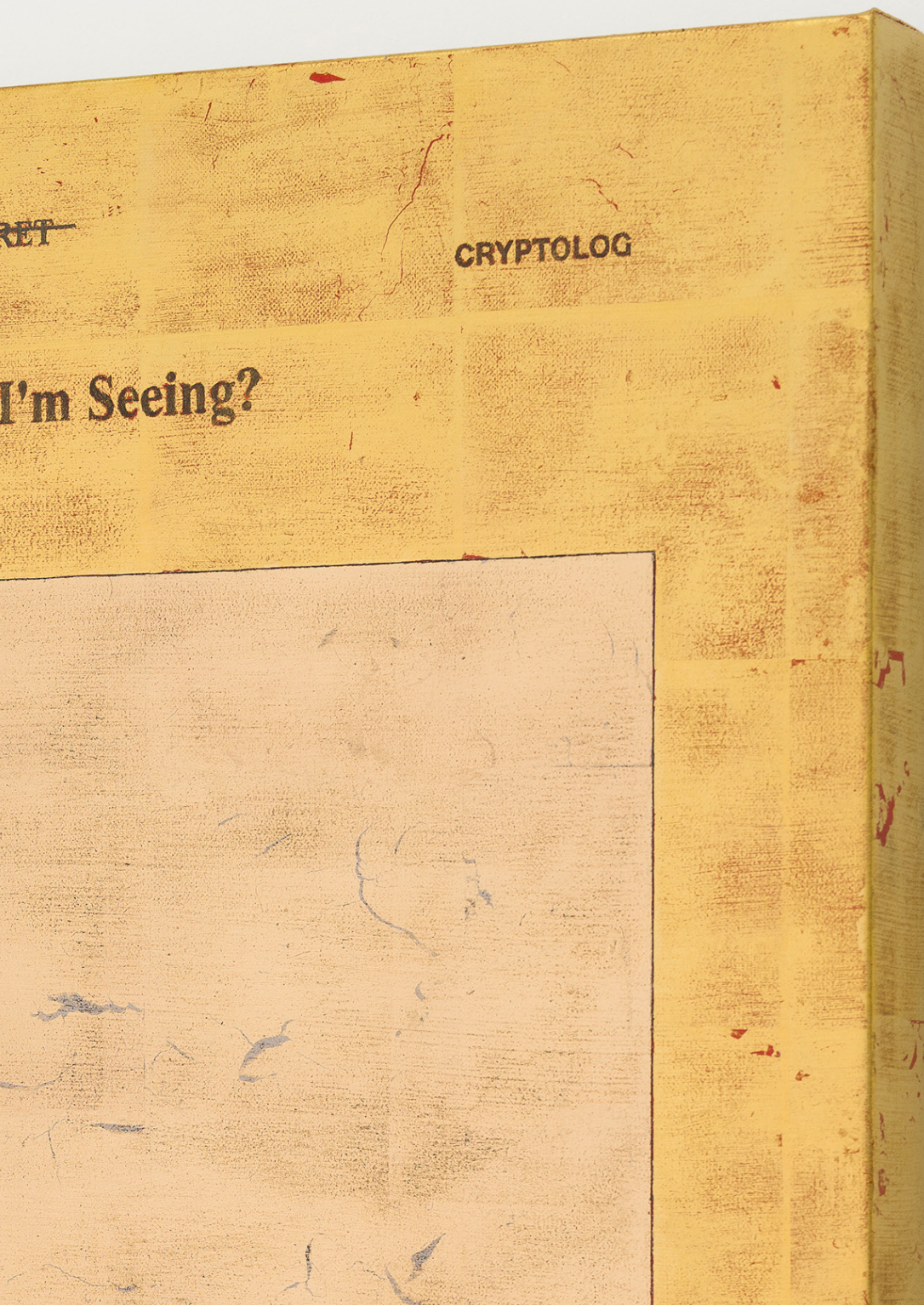
61 x 46.2 x 3.8 cm | 24 x 18 1/8 x 1 1/2 inches

MSPM JHO 57574

USD 185,000 (excl. tax)

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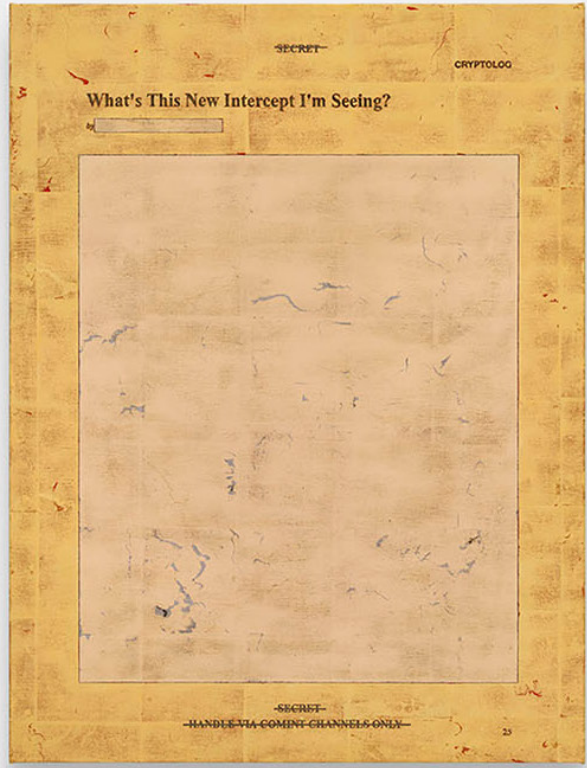
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Jenny Holzer has been probing the aesthetic and political intersection of language and the visual arts since the late 1970s. Since the early 2000s, Holzer has researched redacted US government documents released under the Freedom of Information Act (FOIA). The source document for *What's This* (2024) stems from a classified publication produced by the National Security Agency (NSA) to facilitate the exchange of information between members of the cryptanalytic community. The content is faithfully reproduced to reflect the censorship present in the original. Holzer then adds color and, in this case, metal leafing, creating works that invite viewers both to read and to look. Part political statement, part formalist work of art, the work improbably evokes a long history of abstraction, in particular the work of Kasimir Malevich and the Constructivist movement's belief in the transformative power of art.

Jenny Holzer (*1950, Gallipolis, OH) lives and works in New York. The Guggenheim New York currently presents the exhibition *Jenny Holzer: Light Line*, running through September 29, 2024. The largest survey show of her work to date was on view in 2023 at the Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Holzer curated an exhibition on Louise Bourgeois' work at Kunsthalle Basel in 2022. Selected solo shows include Guggenheim Museum, Bilbao (2019), Tate Modern, London (2019), Massachusetts Museum of Contemporary Art, North Adams (2017–present), Blenheim Art Foundation, Woodstock (2017), Museo Correr, Venice (2015), Neue Nationalgalerie, Berlin (2011, 2001), DHC/ART Foundation for Contemporary Art, Montreal and The Baltic, Gateshead (both 2010), Fondation Beyeler, Basel and Whitney Museum of American Art, New York (both 2009), Walker Art Center, Minneapolis (1991), Hamburger Kunsthalle (2000), as well as Dia Art Foundation, New York and Guggenheim Museum, New York (both 1989).

Jenny Holzer
What's This, 2024 (detail)





Barbara Kruger

Untitled (Is blind idealism reactionary?), 2011

Archival pigment print

81.3 x 127 cm | 32 x 50 inches

84 x 129.8 cm | 33 x 51 x 2 inches (framed)

Edition 9 of 10

MSPM BKR 39128

USD 100,000 (excl. tax)

IS BLIND IDEALISM
REACTIONARY?

The razor-sharp, witty and unmistakable work of Barbara Kruger explores the power of image and word and touches on the dynamics of control, class, corruption and consumerism. For over four decades, her voice and aesthetic have transcended the insularity of the art world and influenced everyday visual culture. *Untitled (Is blind idealism reactionary?)* (2011) adapts a quote by philosopher and post-colonial thinker Frantz Fanon (1925–1961), turning it into a question. The original statement “Blind idealism is reactionary” suggests that political and religious beliefs are influenced by the circumstances in which they arise rather than being inherent to individual human nature – a concept Kruger has featured in several works in the past.

Barbara Kruger (*1945, Newark, NJ) lives and works in Los Angeles and New York. Solo shows include the Serpentine Galleries, London (2024), Museum of Modern Art, New York (2022), Los Angeles County Museum of Art (2022), Neue Nationalgalerie, Berlin (2022), Art Institute of Chicago (2021), AMOREPACIFIC Museum of Art, Seoul (2019), National Gallery of Art, Washington, DC (2016), Modern Art Oxford (2014), Kunsthau Bregenz (2013), Schirn Kunsthalle, Frankfurt (2010), Gallery of Modern Art, Glasgow (2005), Whitney Museum of American Art, New York (2000), Museum of Contemporary Art, Los Angeles (1999), Serpentine Galleries, London (1994) and Kunsthalle Basel (1984). Recent group shows include The Broad, Los Angeles (2023), La Biennale di Venezia (2022), Isabella Stewart Gardner Museum, Boston (2021), Museum of Modern Art, Warsaw (2021), The Metropolitan Museum of Art, New York (2020), Walker Art Center, Minneapolis (2020), Nationalmuseum, Stockholm (2019) and Hamburger Bahnhof, Berlin (2018).

Barbara Kruger

Untitled (Is blind idealism reactionary?), 2011



Cyprien Gaillard

Untitled, 2017

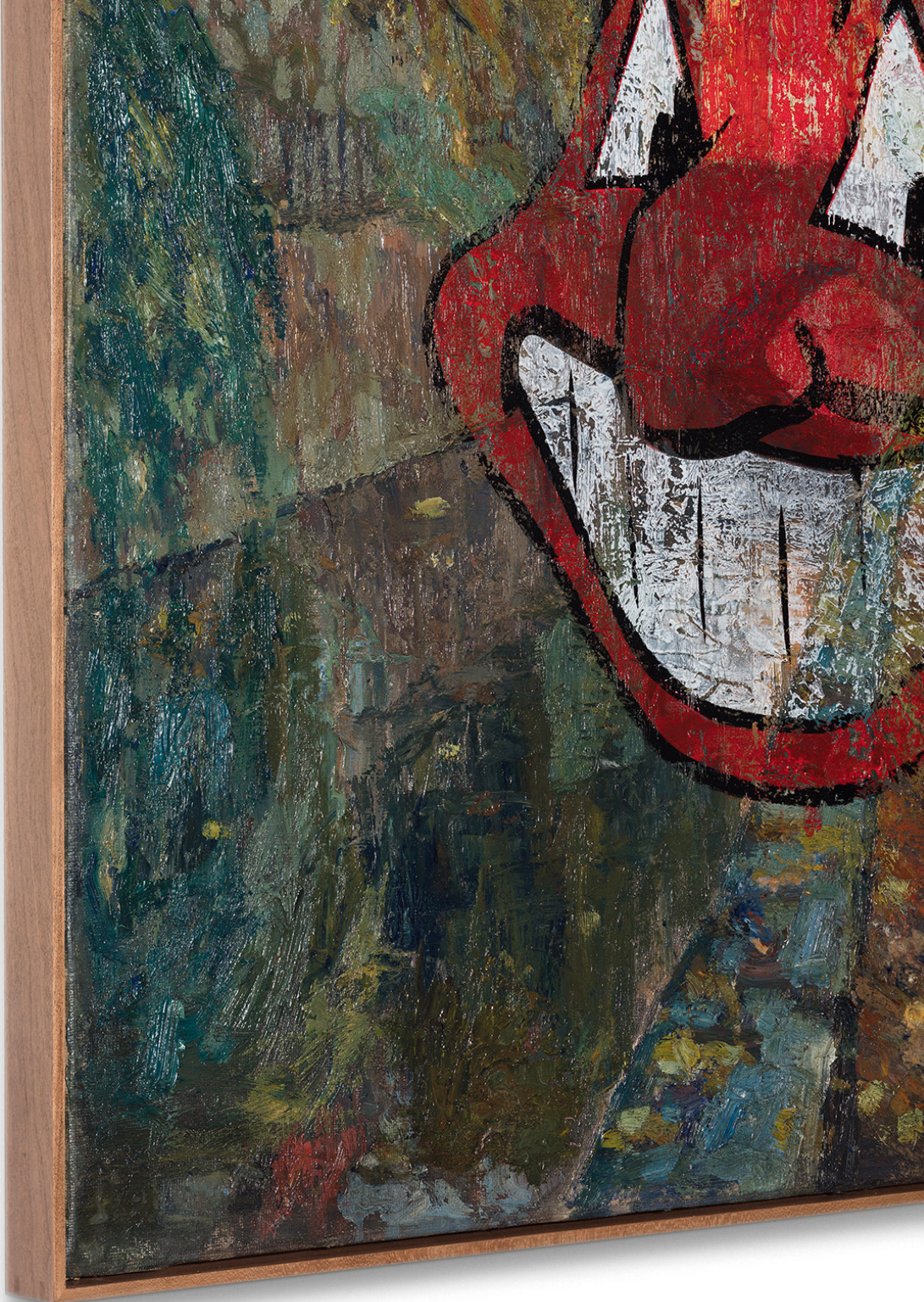
Screenprint on oil on canvas

80 x 76.5 cm | 31 1/2 x 30 1/8 inches

81.4 x 78 x 3 cm | 32 x 30 3/4 x 1 1/8 inches (framed)

MSPM CGA 29217

EUR 85,000 (excl. tax)



Cyprien Gaillard's practice explores geographical sites and psychological states, addressing the relationship between architecture and nature, evolution and erosion. Often incorporating nineteenth-century Romantic tropes of the sublime, his imagery turns our attention to some of the decidedly non-picturesque elements of our late-capitalist, globalized world. In *Untitled* (2017), Gaillard pairs the caricatured image of a Native American – the mascot of the baseball team formerly known as the Cleveland Indians – with a found canvas depicting an autumnal scene. The juxtaposition of pictorial beauty and a highly controversial element culled from popular culture points toward questions around public space, social rituals and the very idea of civilization.

Cyprien Gaillard (*1980, Paris) lives and works in Berlin and New York. Selected solo exhibitions include Palais de Tokyo and Lafayette Anticipations, Paris (both 2022), Mori Art Museum (2021), TANK Shanghai (2019), Accelerator Konsthall, Stockholm (2019), Museum Tinguely, Basel (2019), K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2016), Julia Stoschek Collection, Düsseldorf (2015), MoMA PS1, New York (2013), Hammer Museum, Los Angeles (2013), Fondazione Nicola Trussardi, Milan (2012), Schinkel Pavillon, Berlin (2012), Centre Georges Pompidou, Paris (2011), KW Institute for Contemporary Art, Berlin (2011), and Kunsthalle Basel (2010). Significant group exhibitions include the 58th Venice Biennale (2019), Cleveland Triennial (2018), Gropius Bau, Berlin (2018), Fondation Louis Vuitton, Paris (2018), ARoS Triennial, Aarhus (2017), The Red Brick Art Museum, Beijing (2017), Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2017), Hayward Gallery, London (2016), 13th Biennale de Lyon (2015), 54th Venice Biennale (2011), Gwangju Biennial (2010) and 5th Berlin Biennale (2008).

Cyprien Gaillard
Untitled, 2017 (detail)





Thea Djordjadze

Untitled, 2024

Wood, plaster, paint

106 x 80 x 3.5 cm | 41 3/4 x 31 1/2 x 1 3/8 inches (framed)

MSPM TDJ 57375

EUR 38,000 (excl. tax)





Thea Djordjadze's paintings exemplify her diverse practice, which concerns itself with the poetics and particularities of space as well as the natural inclinations of her varied materials. Reminiscent of her upbringing in Georgia, where she would spend time coloring maps of the country and its political borders, her paintings are formed from plaster with pigment incorporated into, and onto, their porous surfaces. The gestures, traces and indentations that result from this process give the works a distinctly anthropomorphic, embodied quality. Abstract works such as *Untitled* (2024) nevertheless invoke the artist's presence and memory with its sweeping movements and fields of lush, evocative colors that recall the early twentieth-century abstractions of such artists as Kandinsky and Marc. Djordjadze updates this tradition, emphasizing the physical aspects of her materials.

Thea Djordjadze (*1971, Tbilisi) lives and works in Berlin. Selected solo exhibitions include WIELS, Centre d'Art Contemporain, Brussels (2023), Musée d'Art Moderne et Contemporain (MAMC), Saint-Etienne (2022), Martin-Gropius-Bau, Berlin (2021), Kunst Museum Winterthur (2019), Portikus, Frankfurt (2018), Pinakothek der Moderne, Staatliche Graphische Sammlung, Munich (2017), Secession Wien, Vienna (2016), MoMA PS1, New York (2016), South London Gallery (2015), MIT List Visual Arts Center, Cambridge, MA (2014), Aspen Art Museum, CO (2013), Malmö Konsthall (2012), Kunsthalle Basel (2009) and Kunstverein Nürnberg/Albrecht Dürer Gesellschaft, Nuremberg (2008). In addition, important group exhibitions include Haus Mödrath, Kerpen, Germany (2023), Hamburger Bahnhof, Berlin (2022), Tai Kwun-Centre for Heritage and Arts, Hongkong (2020), Deichtorhallen Hamburg (2019), Triennale di Milano (2017), 56th and 55th Venice Biennale (2015, 2013), Documenta 13, Kassel (2012), and the 5th Berlin Biennale for Contemporary Art (2008).

Thea Djordjadze
Untitled, 2024 (detail)





Gala Porras-Kim

A terminal escape from the place that binds us, 2024

Ink on paper, document

259.1 x 182.9 cm | 102 x 72 inches

261.6 x 185.5 cm | 103 x 73 inches (framed)

MSPM GPO 57729

USD 68,000 (excl. tax)



The research-based practice of Gala Porras-Kim considers the relationship between cultural artifacts and the institutional conventions around registration, conservation and display. In her series *A terminal escape from the place that binds us* (2021–ongoing), Porras-Kim considers the afterlife of two-thousand-year-old human remains held by the Gwangju National Museum in South Korea. In a letter to the museum’s director, she calls into question at what point the agency over our own bodies ceases. Alongside the letter is a large-scale map made with paper marbling techniques, which create a landscape of vivid pigment swirls suggesting an alternative, self-determined final resting place. A refreshing approach to institutional critique, the work questions the colonial ideology behind the encyclopedic museum and proposes nuanced ways of representing the ancient past.

Gala Porras-Kim (*1984, Bogotá) lives and works in Los Angeles and London. The Colombian-Korean-American artist received her Master of Fine Arts from CalArts, Santa Clarita (2009). She was a Fellow at the Radcliffe Institute for Advanced Study at Harvard University, Cambridge (2019) and Artist in Residence at the Getty Research Institute, Los Angeles (2020–22). Her work has been exhibited at the MoMA, New York (2023), Leeum Samsung Museum of Art, Seoul (2023), MMCA, Seoul (2023), MUAC, Mexico City (2023), Liverpool Biennial (2023), Gwangju Biennial (2021), São Paulo Art Biennial (2021), Whitney Museum of American Art, New York (2019, 2017).

Gala Porras-Kim

A terminal escape from the place that binds us, 2024 (detail)





Jon Rafman

1·710901770 (Technocrats I), 2022

Inkjet print and acrylic on canvas

186.7 x 134.6 cm | 73 1/2 x 53 inches

MSPM JRA 51096

USD 45,000 (excl. tax)





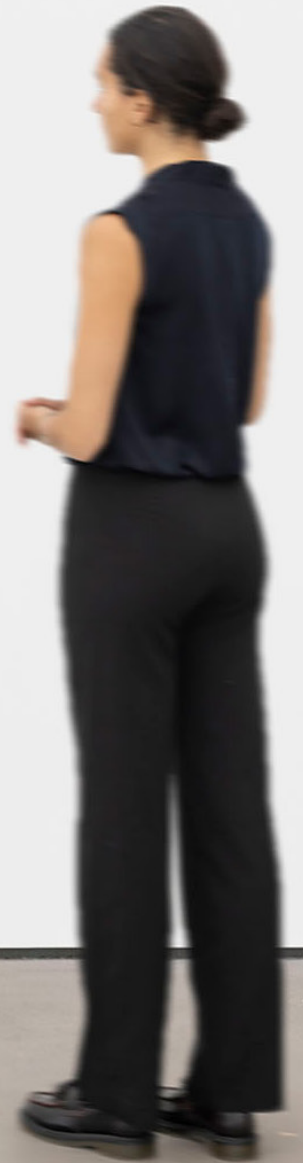
Andreas Schulze
Untitled (Sea vista 6), 2015
Acrylic on nettle cloth
140 x 160 cm | 55 1/8 x 63 inches
MSPM ASC 26868
EUR 60,000 (excl. tax)



Bursting onto a flourishing art scene in 1980s Cologne, Andreas Schulze has consistently been at the forefront of contemporary painting since then, using a pictorial language all his own to both celebrate and critique our collective social and cultural habits. He has often taken up the theme of bourgeois life in his works, drawing freely from Surrealism, Dadaism and Abstract Expressionism to create works whose comfortable yet menacing interior worlds are just parallel to reality. This strategy is at play in *Untitled (Sea vista 6)* (2015), which presents a seaside landscape at night, seen through a rocky outcrop or wooden structure made of truncated rectangular shapes in varying shades of brown. As in many of his paintings, Schulze creates a compelling dynamic between interior and exterior: he paints an attractive scene that beckons the viewer, only to close it off via compositional and painterly tactics, always leading the viewer itching to see more.

Andreas Schulze (*1955, Hanover) lives in Cologne. Selected solo exhibitions include Gallery Weekend Beijing (2024), The Perimeter, London (2023), Kunsthalle Nürnberg (2022), Fuhrwerkswaage, Cologne (2021), Kunsthalle Bielefeld (2018), Villa Merkel, Esslingen, which traveled to Kunstmuseum St. Gallen and Kunstmuseum Bonn (2014–15), Schirn Kunsthalle Frankfurt (2014), Falckenberg Collection, Hamburg and Leopold-Hoesch-Museum, Dueren (both 2010), Sprengel Museum, Hanover (1997) and Monika Sprüth Galerie, Cologne (1983). Group exhibitions include Centre d'art contemporain, Meymac (2020), Aishti Foundation, Beirut (2018), Groninger Museum, Groningen (2016), Städel Museum, Frankfurt (2015), Deichtorhallen Hamburg (2000), Triennale di Milano (1997), Solomon R. Guggenheim Museum, New York (1988), Museum of Modern Art, New York (1984), and The Tate Gallery, London (1983).

Andreas Schulze
Untitled (Sea vista 6), 2015 (detail)





Salvo
Primavera, 2000
Oil on board
49.7 x 59.8 cm | 19 5/8 x 23 1/2 inches
MSPM SA 60160
EUR 270,000 (excl. tax)



Salvo began his career in the late 1960s, surrounded by the dialogues of Arte Povera with artists such as Mario Merz, Giuseppe Penone and Alighiero Boetti. His conceptual practice shifted dramatically in 1973, when he turned decisively to figurative painting in a style that ranged from the pre-Modern naturalism and grace of Giotto and Botticelli to the surreal atmospheres of Giorgio de Chirico. For over four decades, Salvo captured the specifics of his native country in paintings of landscapes and cityscapes, with dreamlike narratives that revel in sumptuous light effects and invariably evoke the passage of time. In *Primavera* (2000), simplified forms, sharp contrasts and surreal elements compose a view of a picturesque village nestled in a valley and illuminated by a bright spring sun, exhibiting Salvo's mastery of color and light.

An exhibition pairing the work of Salvo and Andreas Schulze will open at Sprüth Magers, London, in November 2024.

Salvo (1947–2015) lived and worked in Turin. Solo exhibitions include Museum of Contemporary Art, Rome (2022), Museo d'Arte della Svizzera Italiana, Lugano (2017, with Alighiero Boetti), Museo d'Arte Contemporanea, Lissone (2015), Galleria d'Arte Moderna e Contemporanea, Turin (2007), Galleria d'Arte Moderna e Contemporanea, Bergamo (2002), Musée d'Art Contemporain, Nîmes and Museum Boijmans van Beuningen, Rotterdam (both 1988), Kunstmuseum Lucerne (1983), and Mannheimer Kunstverein and Museum Folkwang, Essen (both 1977). In addition to participating in Documenta 5 (1972) and the 1976 and 1988 Venice Biennales, recent group exhibitions include Kröller-Müller Museum, Otterlo, the Netherlands (2023), Kunsthaus Glarus, Switzerland (2022), Castello di Rivoli, Turin (2021) and Menil Drawing Institute, Houston (2020).

Salvo
Primavera, 2000 (detail)





Henni Alftan
3 AM (Déjà-vu), 2023
Oil on canvas (two parts)
Each: 54 x 65 cm | 21 1/4 x 25 5/8 inches
MSPM HAL 53955
USD 60,000 (excl. tax)



The work of Henni Alftan stems from a deep engagement with the medium of painting, its methods and its histories. Her precise pictures of daily life are intimately familiar and yet remain mysteriously elusive, a result of the artist's careful cropping and economy of means. *3 AM (Déjà-vu)* (2023) stems from Alftan's series of diptychs subtitled *Déjà-vu* that feature two sequential actions within the same scene. Here, the serie's characteristic temporal shift is displayed by the alarm clock's changed digits. The complementary elements are meant to be installed separately, activating viewers' memories and emphasizing the space and physicality of Alftan's canvases as objects in and of themselves.

Henni Alftan (*1979, Helsinki) lives and works in Paris. Institutional group exhibitions include those at Kiasma Museum of Contemporary Art, Helsinki (2023), Los Angeles County Museum of Art, Institute of Contemporary Art, Miami (both 2022), Centre d'Art Contemporain, Perpignan (2021), ENSA Limoges, École Nationale Supérieure d'Art (2020), Kuntsi Museum of Modern Art, Vaasa (2018), Hämeenlinna Art Museum, Finland and Musée des Beaux-Arts de Brest (both 2017), and Amos Anderson Art Museum (2015). Alftan's works are included in the collections of the Helsinki Art Museum, Amos Rex, Helsinki, Institute of Contemporary Art, Miami, Hammer Museum, Los Angeles, Dallas Museum of Art, EMMA Espoo Museum of Modern Art, Finland, and the Kuntsi Museum of Modern Art, Vaasa.

Henni Alftan
3 AM (Déjà-vu), 2023

SLEEP

it's good for
you!

Nora Turato

sleep / it's good for you!, 2024

Vitreous enamel on steel (4 parts)

242 x 192.5 x 3 cm | 95 1/4 x 75 7/8 x 1 1/8 inches

MSPM NTU 55548

EUR 55,000 (excl. tax)



SLEEP



it's good for
you!

Nora Turato's medium is language. Funneling appropriated words, fragments and quotes into performances, books, enamel panels, wall paintings and video works, she arrives at captivating incantations that harness the essence and the nonsense of what collectively moves us. *sleep / it's good for you!* (2024) stems from *pool 6*, Turato's latest installment of anthologies of colloquial speech and found text she compiles from a myriad of sources. This new glossy four-part panel is an arresting example of how she employs language as content and medium to reflect on today's obsession with well-being and the mechanisms of our current anxiety-driven culture of self-optimization.

Nora Turato (*1991, Zagreb) lives and works in Amsterdam. She headlined Art On The Mart's program with a commissioned work in spring 2024. In April 2024, she performed *pool 6* at the Art Institute Chicago. Her performance, *Cue The Sun*, was commissioned by Performa and premiered in November 2023 during the Performa Biennial 2023 in New York. Recent solo exhibitions include Museum of Modern Art, New York (2022), Secession, Vienna (2021), Centre Pompidou, Paris, MGLC: International Centre of Graphic Arts, Ljubljana, and Sammlung Philara, Düsseldorf (all 2020), Serralves Museum of Contemporary Art, Porto (2019), Kunstmuseum Liechtenstein (2019), and Beursschouwburg, Brussels (2019).

Nora Turato

sleep / it's good for you!, 2024 (detail)

SLEEP

**it's good for
you!**



Berlin

Oranienburger Straße 18

John Baldessari

Ahmedabad 1992

September–October

Oliver Bak

September–October

London

7A Grafton Street

Gary Hume

Mirrors and other creatures

September–October

Anthony McCall

Raised Voices

September–October

Los Angeles

5900 Wilshire Boulevard

Arthur Jafa

September–November

New York

22 East 80th Street

Jenny Holzer

WORDS

September–October

Hyun-Sook Song

November–December

John Baldessari

The End of the Line

Fundación Malba, Buenos Aires

Through November 18, 2024

Thomas Demand

The Stutter of History

Museum of Fine Arts, Houston

Through September 15, 2024

George Condo

The Mad and the Lonely

DESTE Foundation for Contemporary Art, Hydra

Through October 31, 2024

Cao Fei

Tidal Flux

Museum of Art Pudong

Through November 17, 2024

My City is Yours

Art Gallery of New South Wales,
Sydney

November 30, 2024–May 13, 2025

Salvo

Arrivare in tempo

Pinacoteca Agnelli, Turin

November 1, 2024–May 25, 2025

Sylvie Fleury

Yes to All

Kunsthall Rotterdam

Through September 8, 2024

Cyprien Gaillard

Against Sun and Dust

Villa Imperiale, Pesaro

Through October 26, 2024

Nancy Holt

Power Systems

Wexner Center for the Arts,
Columbus

Through July 27, 2025

Jenny Holzer

Light Line

Solomon R. Guggenheim Museum
and Foundation, New York

Through September 29, 2024

Anne Imhof

Wish You Were Gay

Kunsthhaus Bregenz

June 8–September 22, 2024

Robert Irwin

Judd Foundation, New York

Through August 31, 2024

Barbara Kruger

No Comment

ARoS Aarhus Kunstmuseum

November 29, 2024–April 21, 2025

Anthony McCall

Split Second

Museo Guggenheim, Bilbao

June 20–October 11, 2024

Solid Light

Tate Modern, London

June 26, 2024–April 27, 2025

Senga Nengudi

Dia Beacon, New York

Through February 28, 2025

Pamela Rosenkranz

Old Tree

The High Line, New York

Through September 27, 2024

Ed Ruscha

ED RUSCHA / NOW THEN

Los Angeles County Museum of Art

Through October 6, 2024

Cindy Sherman

Early Works

Museum of Cycladic Art, Athens

May 30–November 4, 2024

Stephen Shore

Vehicular & Vernacular

Fondation Henri Cartier-Bresson, Paris

June 1–September 15, 2024

Frank Stella

Jacksonville Stacked Stars

Museum of Contemporary Art,

Jacksonville

Through August 18, 2024

Rosemarie Trockel

Sungkok Art Museum, Seoul

Through October 27, 2024

Marcel van Eden

Art Today - Drawings and Animations

Museum Morsbroich, Leverskusen

Through April 27, 2025

Kara Walker

Fortuna and the Immortality Garden

(Machine)/A Respite for the Weary

Time-Traveler./Featuring a Rite of

Ancient Intelligence Carried out by The

Gardeners/Toward the Continued

Improvement of the Human Specious/

by Kara E-Walker.

SFMOMA, San Francisco

July 1, 2024–May 31, 2026