

**Art Basel
Barbara Wien, Berlin
Hall 2.1, Booth P23**

Preview days

Tuesday, June 11

Wednesday, June 12

Public days

June 13–16, 2024

Preview portfolio
with works by

Éric Baudelaire

Nina Canell

Kim Yong-Ik

Dan Lie

Elisabeth Neudörfl

Walter Price

Haegue Yang

Barbara Wien
gallery & art bookshop

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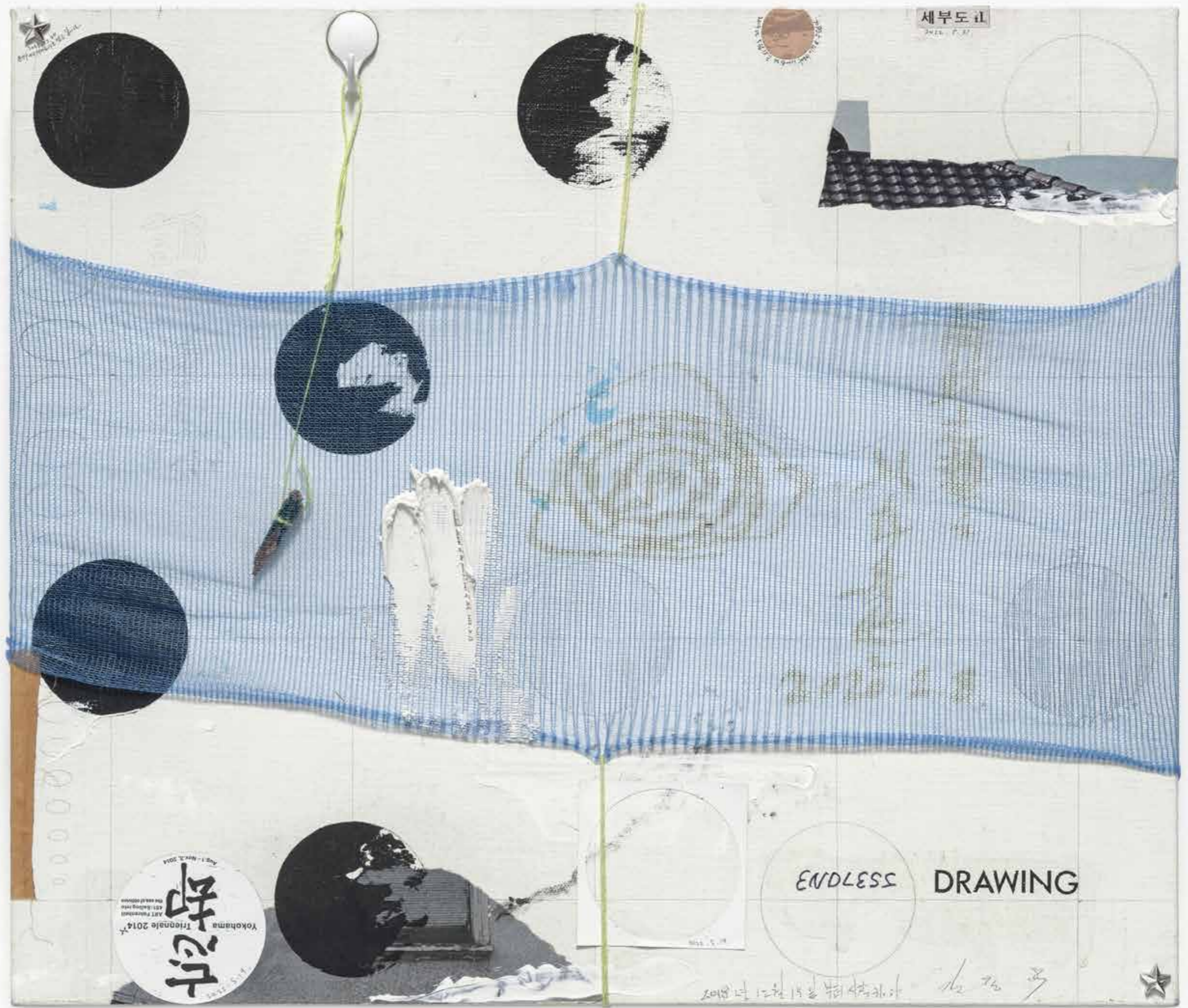


Kim Yong-Ik

b. 1947 in Tongyeong-si, South Korea

Kim Yong-Ik entered Korean painting circles in the mid-1970s with works influenced by pseudo-minimalism-Dansaekhwa, employing optical illusions of cotton cloth. While maintaining his independent position, Kim has been continuously experimenting in his practice, with his works tapping into the mainstream of Korean art, including conceptual art, folk art, and public art. In the 1980s, Kim began producing an ongoing series titled *Endless Drawing*, assemblages of objects he encounters in his everyday life, forming a kind of diary. Kim believes that art is situated in an ineffable process of constant change, which is also exemplified in his pencil drawings on paper. In these, Kim attempts to deconstruct prevailing hierarchies and dichotomies, creating works that challenge the dominant traits of Modernist practice, by implementing symbols addressed in the Chinese philosophical text, the *Book of Changes* (or *I Ching*; 周易). The *Book of Changes* labels opposing pairs of all objects and phenomena – such as heaven and earth, sun and moon, strong and weak, high and low – into yang and yin. In Kim's pencil drawings, the geometric shapes depicted on paper either take the form of the hexagram (卦), a symbol made to suggest the direction for the future in the *Book of Changes*, or consist of circles and squares borrowed from *Cheonwon Jibang* (天圓地方), which translates as "Heaven is round, Earth is square," a fundamental concept in traditional Chinese cosmology.

Kim has had recent solo exhibitions at SeMA Art Archives, Seoul, and Ilmin Museum of Art, Seoul. His works are included in the collections of MMCA, Seoul; Busan Museum of Art; SeMA, Seoul; Ilmin Museum of Art, Seoul; Tokyo Metropolitan Art Museum, M+, Hong Kong; LACMA, Los Angeles; MOCA, Los Angeles; and many others.



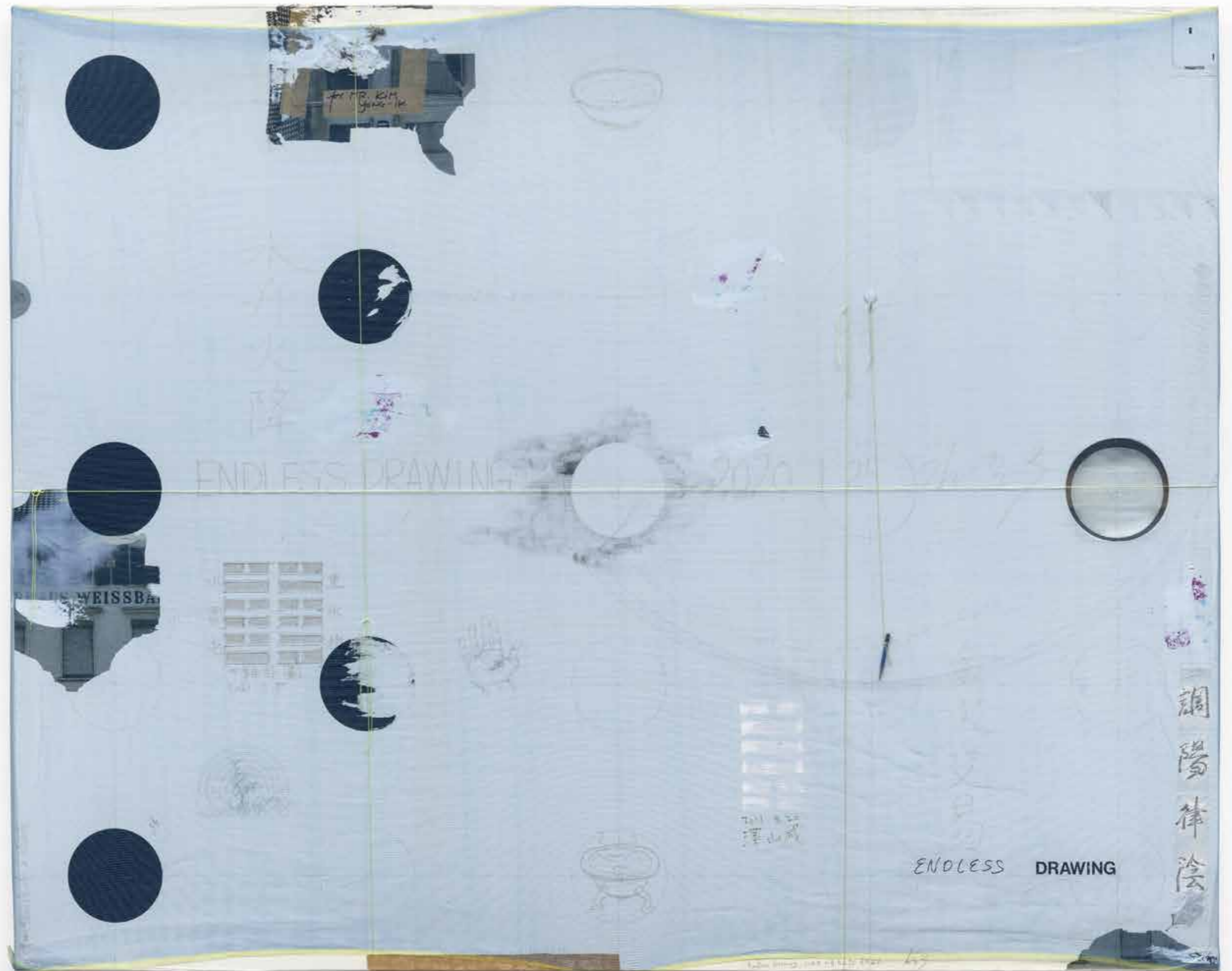
Kim Yong-Ik
Endless Drawing

2018

Acrylic, pencil, ink, paper, sticker; pencil stub
Acryl, Bleistift, Tinte, Papier, Aufkleber,
an Faden gebundener Bleistiftstummel,
Moskitonetz auf Leinwand

45 × 53 cm

15.000 Euro (exkl. MwSt. / excl. VAT)



Kim Yong-Ik
Endless Drawing
2018–2021

Acrylic, pencil, ink, paper, pencil tied
to thread, silk, iron hanger, mosquito net, tissue,
dead bee carcass on canvas
Acryl, Bleistift, Tinte, Papier, an Faden gebundener
Bleistift, Seide, Eisenbügel, Moskitonetz, Gewebe,
Bienenkadaver auf Leinwand
185 × 227 cm

85.000 Euro (exkl. MwSt. / excl. VAT)

改
陣

ENDLESS DRAWING

2020

125



水
雷
色
2021.2.5



2021.8.20
澤山威



END

The Thai Hexagram (11th hexagram):

peace, penetration

In this hexagram, heaven and earth have switched places. This is an image of the earth descending and the sky ascending, where yin and yang interplay and communicate, fostering peace and harmony with no conflict.



Kim Yong-Ik

Goods #6

2021

Acrylic on paper, framed

Acryl auf Papier, gerahmt

Paper/Papier: 30.5 × 23 cm

Frame/Rahmen: 39 × 31 cm

4.800 Euro (excl.VAT/exkl.MwSt.)

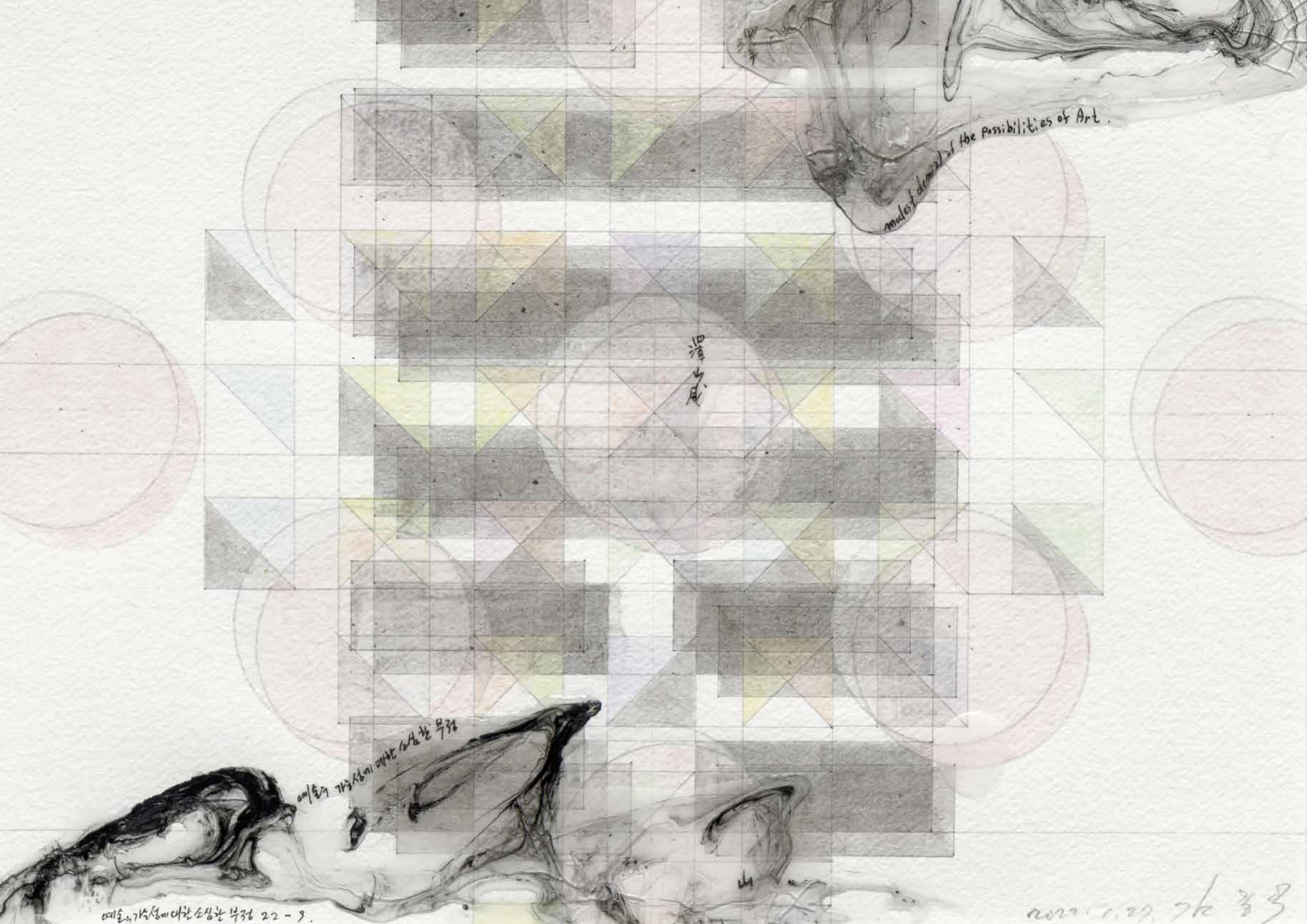
**The Hsien hexagram (31st hexagram):
feeling, comprehension**

This is an image of a pond on top of a mountain.
The pond and the mountain create each other.
By sending water down and emptying its insides,
a mountain can maintain its shape and constantly
store moisture when it rains. The characteristic of
the mountain is emptying the mind and forgetting
oneself. A person learns from the image of this
hexagram and embraces others by emptying
their mind. Here, tolerance is the feeling indicated
by the hexagram. By emptying oneself, one feels
many things.



Kim Yong-Ik
Modest Denial of the Possibilities of Art #22-9
2022
Acrylic, ink, gloss medium on paper
Acryl, Tinte, Gloss Medium auf Papier
Paper/Papier: 23 × 30.5 cm
Frame/Rahmen: 31 × 39 cm

ON HOLD



modest demand of the possibilities of Art.

四清山風

예술의 가능성에 대한 소심한 부름

예술의 가능성에 대한 소심한 부름 22-9.

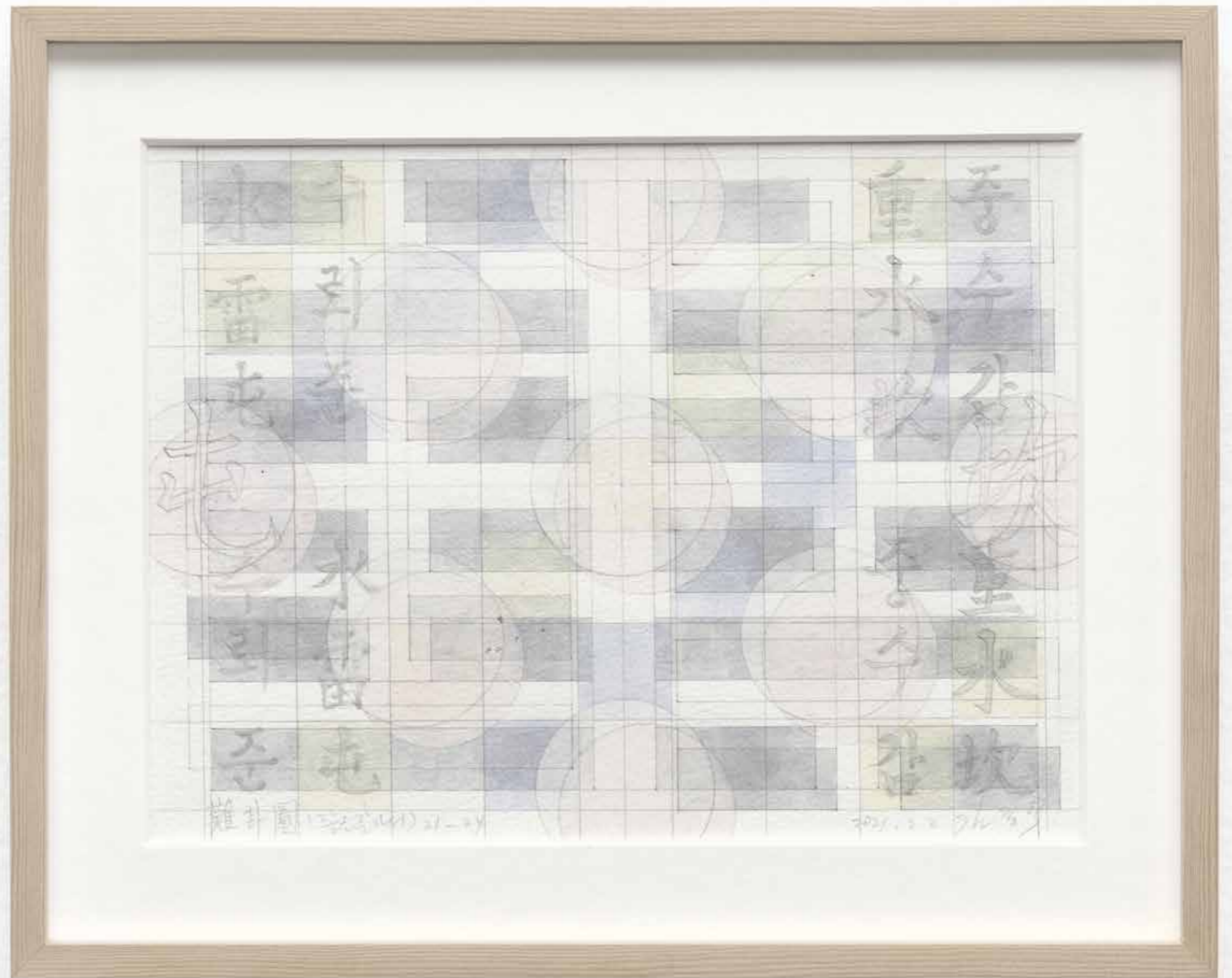
2022. 1. 27 박종호

**Left side: The Kun hexagram (3rd hexagram):
difficulties of new beginning**

One of the four hexagrams of difficulty. This means that since you are facing a difficult situation, do not move rashly and reserve your strength.

**Right side: The Khan hexagram (29th hexagram):
quagmire**

Also one of the four hexagrams of difficulty. Depicts an existential dilemma in which one is trapped in water and is unable to find one's way out. Therefore, it means to be careful how one behaves.



Kim Yong-ik

In Search of Geuneul (a timbre of shade) 21-24

2021

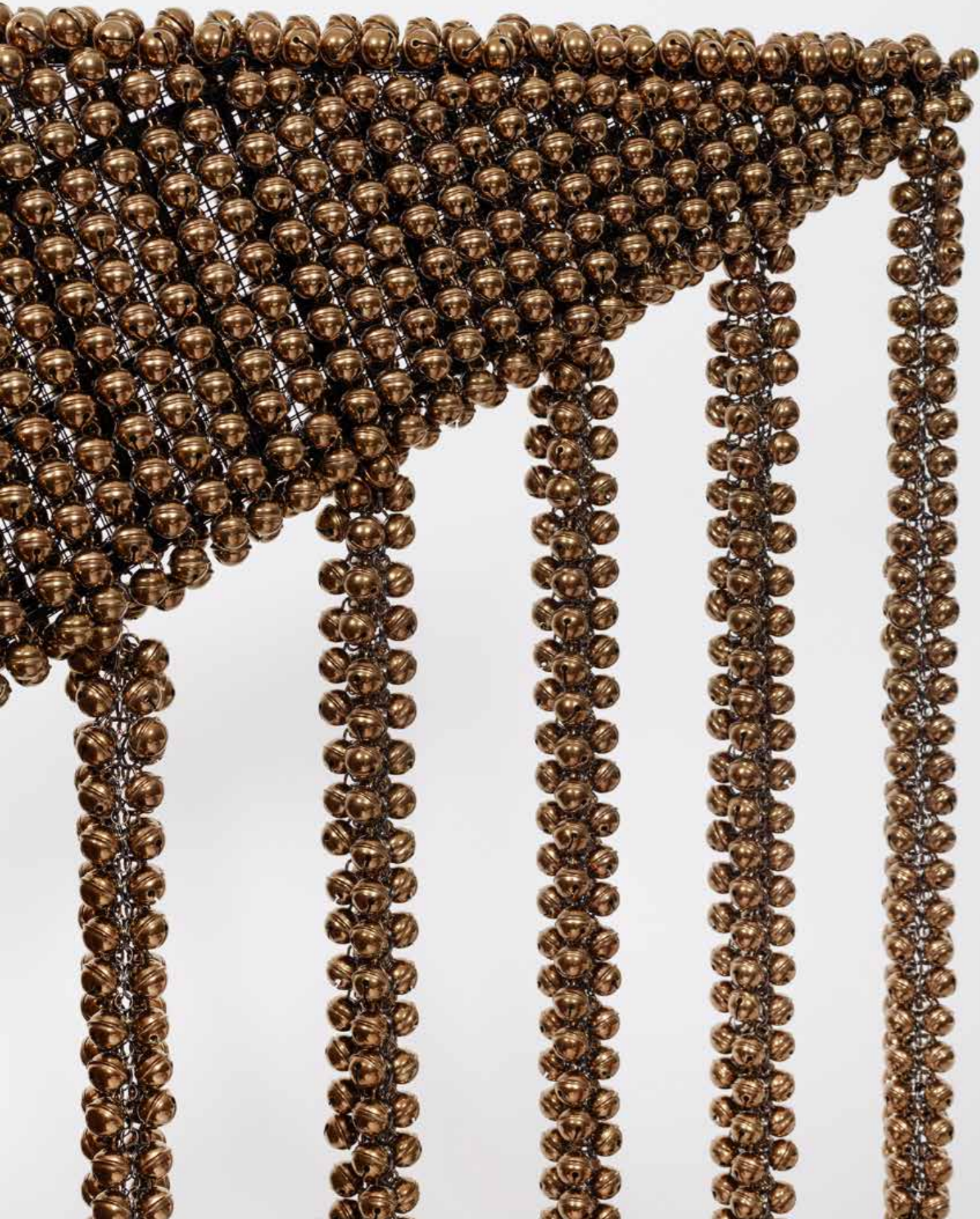
Acrylic on paper, framed

Acryl auf Papier, gerahmt

Paper/Papier: 23 × 30.5 cm

Frame/Rahmen: 31 × 39 cm

4.800 Euro (excl.VAT/exkl.MwSt.)



Haegue Yang

b. 1971 in Seoul, Korea

Haegue Yang is known for her genre-defying, site-specific, multi-sensory installations comprising sculptures, works on paper, light, and sound. In her artworks, Yang combines a variety of industrially manufactured and organic materials, using labour-intensive crafting methods adapted from various folk traditions to reveal obsolete dichotomies. Last year alone, Yang has had solo exhibitions at HAM, Helsinki; S.M.A.K., Ghent; the National Gallery of Australia, Canberra; and Pinacoteca de São Paulo. She has current and upcoming solo exhibitions at ACC, Chicago and Hayward Gallery, London.

Part of Yang's series of **Sonic Sculptures**, which employ bells as their primary material, the two sculptures **Sonic Stone Dance – Angular Circular** and **Sonic Stone Dance – Flat Black** were recently exhibited at S.M.A.K, Ghent and HAM, Helsinki as part of the sculptural ensemble *Warrior Believer Lover – Version Sonic*. The works reference sculptures from Yang's seminal light sculpture installation, *Warrior Believer Lover*, presented at Kunsthau Bregenz in 2011. Yang's reenactment of this ambitious sculptural production commemorates and celebrates intertextuality, a central theme in her practice. Built shorter than their predecessors, these sonic reenactments are covered in stainless-steel bells, currently regarded as Yang's signature material.

Haegue Yang
Sonic Stone Dance – Flat Black
2023

Powder-coated steel frame, powder-coated mesh, ball bearings, casters,
PVD-coated stainless steel bells, split rings, steel wire
Pulverbeschichtetes Edelstahlgestell, pulverbeschichtetes Drahtgeflecht,
Kugellager, Lenkrollen, pulverbeschichtete Edstahlglockchen, Spaltringe, Stahlseil
76 × 141 × 70 cm

85.000 Euro (exkl. MwSt./excl.VAT)





Sonic Stone Dance – Flat Back and Sonic Stone Dance – Angular Circular
2023



Haegue Yang
Sonic Stone Dance – Angular Circular

2023

Powder-coated steel frame, powder-coated mesh, ball bearings, casters,

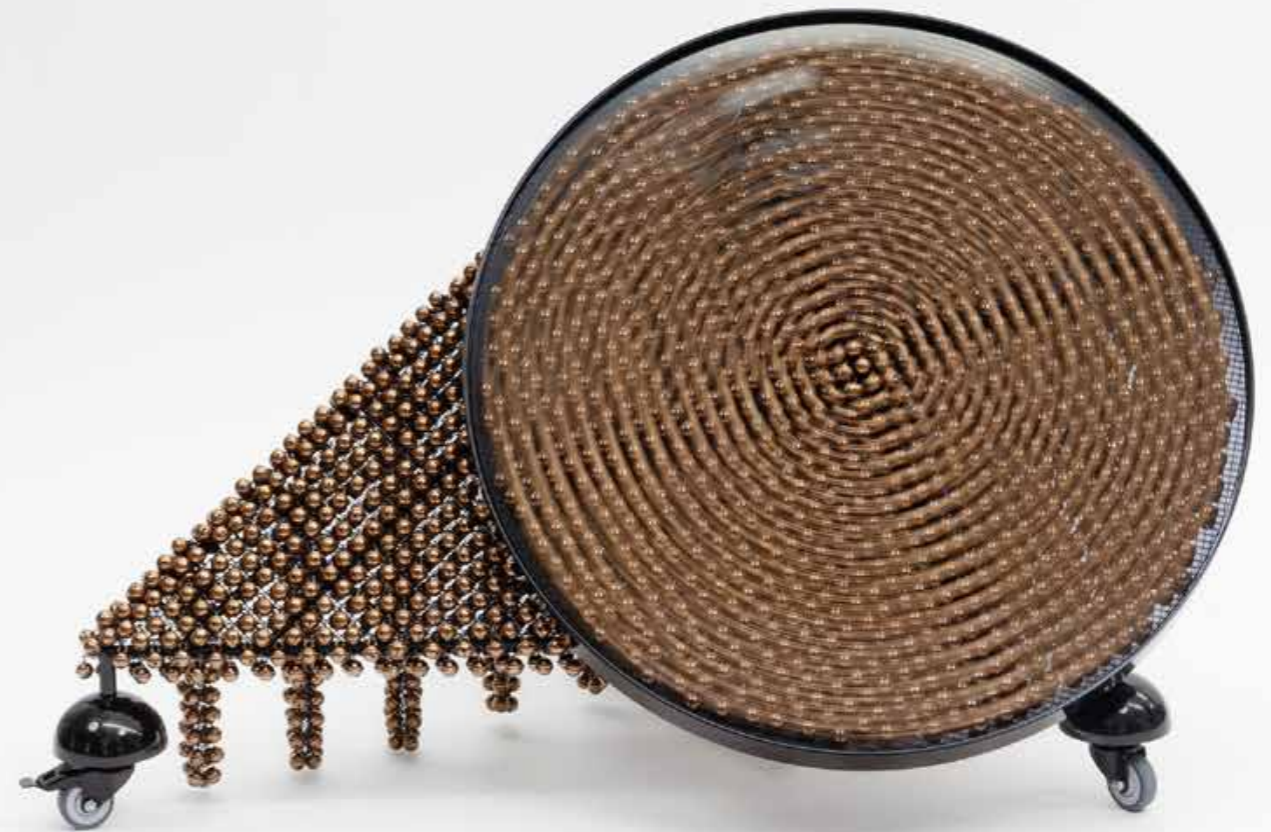
PVD-coated stainless steel bells, split rings, steel wire

Pulverbeschichtetes Edelstahlgestell, pulverbeschichtetes Drahtgeflecht, Kugellager,

Lenkrollen, pulverbeschichtete Edstahlglöckchen, Spaltringe, Stahlseil

66 × 115 × 105 cm

85.000 Euro (exkl. MwSt./excl.VAT)



Started in 2021, **Mesmerizing Mesh**, Yang's most recent work cycle, is a series of collages made from *hanji*, traditional Korean mulberry silk paper. The series builds its central idea on the sacred dimension of the tradition of paper folding and cutting found in Korean shamanism and across many cultures. Yang's compositions combine motifs from different cultures. Symmetrical, multilayered, and intricate, the motifs vary from geometric, vegetal and floral, to ritualistic cultural objects.

Branchia Proliferation Woven Soul Eyes references two cultural objects with strong formal similarities: the *Thung* from Isan, Thailand, and the *Ojo de Dios* from Latin American communities. Both objects take the form of a rhombus (or polygon) layering vibrant colours. *The Thung*, made of cloth or paper, is used to decorate ritual sites and sacred places for ceremonies, to prevent evil spirits from disturbing and encourage good spirits to visit. It also operates as a communication medium between the living and the dead. *Ojo de Dios* (Engl. God's eye), made by weaving yarn upon a wooden cross, is a ritual object believed to protect during prayer. It is also said to have the power to see and understand things unknown to the physical eye.

Haegue Yang
Branchia Proliferation Woven Soul Eyes –
Mesmerizing Mesh #235

2024

Hanji, washi, origami paper on alu-dibond, framed
Hanji, Washi, Origamipapier auf Alu-Dibond, gerahmt
62 × 62 cm

32.000 Euro (excl. VAT / exkl. MwSt.)



The central motif in *Swaying-Scissoring Soul Money Tree* is inspired by the *Txiab Neeb*, a tool used in Thailand as part of Hmong shamanistic rituals to call upon and catch souls or spirits. Traditionally made from bronze, the *Txiab Neeb* consists of a metal ring onto which either nine or twelve cog-wheel-shaped rattles are threaded – nine referring to the nine paths to the afterlife and twelve alluding to the twelve souls of a person. Red and white strings are tied to the *Txiab Neeb* as with all tools a shaman uses. The golden hand holding a coin refers to Buddah's hand, while the sprawling motif at the centre of the composition is inspired by *jjeon*, sacred paper money.



Haegue Yang
*Swaying-Scissoring Soul Money Tree –
Mesmerizing Mesh #205*

2023
Hanji, washi, origami paper on alu-dibond, framed
Hanji, Washi, Origamipapier auf Alu-Dibond, gerahmt
62 × 62 cm

32.000 Euro (excl.VAT / exkl. MwSt.)

Calling upon the paper props used in shamanistic rituals, ***Swaying Ray-Forest Seoul Streamers*** refers to *gohei*, wooden wands, decorated with two *shide* (zigzagging paper streamers) used in Japanese *Shinto* rituals for purification and blessings. The collage also alludes to luck pouches, common in East Asian cultures and frequently depicted in Japanese paper cut-outs. Luck pouches are usually made of silk dyed in vibrant colours and have Chinese characters embroidered onto them.



Haegue Yang
Swaying Ray-Forest Soul Streamers –
Mesmerizing Mesh #160
2023
Hanji, washi on alu-dibond, framed
Hanji, Washi auf Alu-Dibond, gerahmt
62 × 62 cm

32.000 Euro (excl.VAT / exkl. MwSt.)



In the 1990s Yang started to work on an ongoing series titled **Lacquer Paintings**, made by pouring layers of wood varnish onto wooden panels, placing objects, often materials found in the studio leftover from other work, between the layers. Lacquer Paintings are not intended to pursue a notion of painting in the classical sense, their production being an open process since they require long drying periods outdoors. While the surface is still wet, dust, rain, insects, hair and other objects fall onto and become sealed within the layers of varnish.



Haegue Yang
Soaring Seedlings

2019–2023

Chipboard, wood varnish, found plants,
artificial plants, wig, seeds, dust, insects, hair
Spanplatte, Holzklarlack, gefundene Pflanzen,
künstliche Pflanzen, Perücke, Samen,
Staub, Insekten, Haar

60 × 60 × 2 cm

25.000 Euro (excl.VAT/exkl. MwSt.)

Haegue Yang
Fuzzy Trunks
2019–2023
Chipboard, wood varnish, found plant,
printed paper, wig, seeds, dust, insects, hair
Spanplatte, Holzklarlack, gefundene Pflanze,
bedrucktes Papier, Perücke, Samen, Staub, Insekten, Haar
70 × 50 × 2 cm



25.000 Euro (excl.VAT/exkl. MwSt.)

Haegue Yang

This is Not a Mustache

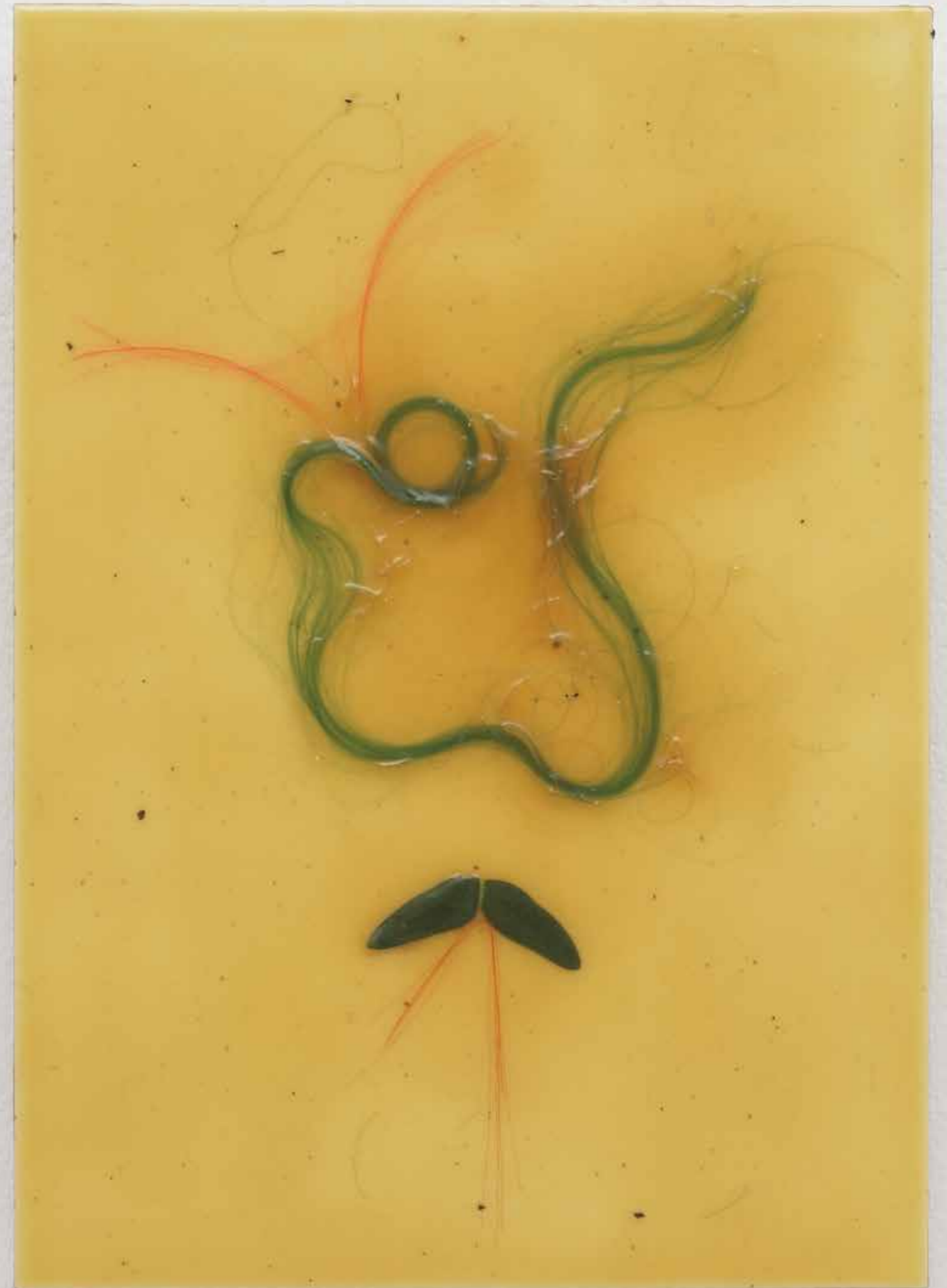
2023

Chipboard, wood varnish, wig, artificial plant,
seeds, dust, insects, hair

Spanplatte, Holzklarlack, Perücke, künstliche Pflanze,
Samen, Staub, Insekten, Haar

35 × 25 × 2 cm

22.000 Euro (excl.VAT/exkl. MwSt.)



Haegue Yang
Velvet Vacuum Cosmic Salon
2019–2023
Chipboard, wood varnish, printed paper,
found plant, seeds, dust, dirt, hair
Spanplatte, Holzklarlack, bedrucktes Papier,
gefundene Pflanze, Samen, Staub, Schmutz, Haar
90 × 90 × 2 cm



32.000 Euro (excl.VAT/exkl. MwSt.)



Nina Canell

b. 1979 in Växjö, Sweden

Nina Canell's work focuses on processes and synergies, radically questioning material hierarchies and histories. Reflecting on the transitory overlaps between minerals, animals, energies, and technologies, her practice is committed to duration and circulation as fundamental sculptural tools. Through her sculptures and installations, she draws attention to systems and phenomena that are invisible, whether hidden, fleeting, or unfolding over long periods of time. Geological and physical processes often serve as the starting point of her reflections, which extend into the fictional and speculative.

Strays is a modified FM radio. Its wilted chrome antenna reaches outwards, elbowing the wall. The work hints at the troubled transmissions of an almost obsolete technology, as the antenna seems to explore other ways of reception.

In the Parcours sector of Art Basel, Nina Canell and Robin Watkins show her collaborative large-scale video work **Energy Budget** the third module of an ongoing project dealing with material agency and its energetics. Installed on a curved car ramp that leads under a congress centre, the work considers the use of ostrich feathers to create dust-free environments. Due to their electrostatic properties, the plumes of female birds are highly efficient dust traps and therefore in charge in the paint lines of car plants. By slowing down the conveyor track, the artists allow the body of the car to glide towards an uneasy embrace.

Nina Canell lives and works in Berlin. Canell's solo exhibitions include Berlinische Galerie, Berlin; Staatliche Kunsthalle Baden-Baden; S.M.A.K., Ghent; The Artist's Institute, New York; Moderna Museet, Stockholm; Camden Arts Centre, London; and Mumok, Vienna. Her work has been presented at Biennials in Venice, Sydney, Gwangju, Lyon, Liverpool, and Cuenca, and in group shows at Palais de Tokyo, Paris; Guggenheim Museum Bilbao; MoMA, New York, among others. Canell frequently collaborates with Robin Watkins on installations and artists' books.

Nina Canell

Strays

2013

FM radio, chromed bronze antenna

FM-Radio, verchromte Bronzeantenne

165 × 50 × 50 cm

27.000 Euro (exkl. MwSt./excl.VAT)





Nina Canell & Robin Watkins

Energy Budget

2024

Single channel video, 7:47 min

Einkanalvideo, 7:47 Min.

Edition: 5 (+ 2 A.P.)

Parcours, Art Basel 2024

28.000 Euro (exkl. MwSt./excl.VAT)



Dan Lie

b. 1988

Dan Lie, who was awarded both the Ars Viva Prize and the National Gallery Prize, Berlin, last year, currently has their first exhibition with Barbara Wien on view in Berlin. For the past ten years, they have been developing a practice that comprises drawing, sculpture, and large-scale installations based on long-term research into topics around time, our fraught understanding of death, and its underlying binaries and taboos. For their site-specific installations, which have most recently been exhibited at Sonje Art Center, Seoul, the New Museum, New York, and the 35th Bienal de São Paulo, Lie collaborates with “other-than-human” entities: bacteria, fungi, and insects which transform the organic matter that constitutes their installations. In their drawing practice, Lie employs a variety of mediums on paper, including oil stick, charcoal, watercolour, diluted gouache, and various pastels – oil, soft, and dry. The shapes of the non-human protagonists and primary forms of *5000 Years Ago* are simplistic and sketch-like, reminiscent of comic drawings, which allow for the creation of images with minimal gestures. Contrastingly, the background is characterised by multiple layers, providing depth and solidity to the objects in the foreground. Lie’s process in creating their drawing unfolds intuitively without strategic planning. Their process of making sculptures, from the non-perishable remains of their decaying installations, is similarly intuitive. Lie reassembles these materials – all of which carry their own history – and thus allows different layers of time to converge. *Member I* was developed as part of the installation *Grieving Secret Society*, a group of hanging sculptures, consisting of draped fabrics dyed with turmeric.

Lie has current and upcoming exhibitions at Hamburger Bahnhof, Berlin, and Pinacoteca de São Paulo.

Dan Lie
5000 Years Ago
2024

Watercolour, gouache, oil stick, oil pastel,
soft pastel, dry pastel, graphite,
ink, charcoal on paper, framed
Aquarell, Gouache, Oil-Stick, Ölpastellkreide,
weiche Pastellkreide, trockene Pastellkreide,
Bleistift, Tinte, Zeichenkohle auf Papier,
gerahmt
Paper/Papier: 130 × 138 cm
Frame/Rahmen: 145 × 148 × 4 cm

12.000 Euro (excl.VAT/exkl. MwSt.)





Dan Lie
Member I
2022
Turmeric dyed cotton fabric
Mit Kurkuma gefärbter Baumwollstoff
237 × 155 cm

Elements previously part of the installation / Elemente waren
Teil der Installation *Grieving Secret Society*, 58. Carnegie
International, Pittsburgh 2022

20.000 Euro (excl.VAT / exkl. MwSt.)





Walter Price

b. 1989 in Macon, Georgia, USA

In his paintings, Walter Price moves between abstraction and figuration. Different registers of signs share the pictorial space and overcome spatiotemporal logic and stylistic coherence. With highly condensed colours and rich or dry brushstrokes, he creates spaces and landscapes that deny three-dimensionality, collide distances, and thus evoke ideas of inner spaces and dreamlike sequences. A recurring motif in Price's painting is that of an open box, defined by dotted lines akin to folding instructions and positioned in a way that makes it appear disconnected from its surroundings. Has something been released from it? Or is something to be captured inside it? The mystery inherent in Price's pictures is flanked by clear conceptual settings: All of his previous solo exhibitions have had the same title – *Pearl Lines* – and each of the different exhibition venues is assigned a specific colour scheme. Often, Price's paintings depict social situations in which power dynamics are negotiated, as seen in the large-format work *Wolves vs Foxes*, where five masculine figures confront each other.

Walter Price lives and works in Brooklyn, New York. In the summer of 2024, the Walker Art Center in Minneapolis will dedicate a major solo exhibition to him. Recent solo exhibitions include Camden Art Centre, London; Aspen Museum; MoMA PS.1, New York; and Kölnischer Kunstverein, Cologne. His work was included in *The Drawings Center Show*, Le Consortium, Dijon; *Black Melancholia*, Hessel Museum of Art, Bard College, New York; and the Whitney Biennial. Price's work is part of the collections of the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; Tate, London; Centre Pompidou, Paris; and Hammer Museum, Los Angeles.

Walter Price
Foxes vs Wolves
2023
Acrylic, gesso on canvas
Acryl, Gesso auf Leinwand
152 × 203 cm

ON HOLD



Walter Price
Forced to be vigilant
2023
Acrylic, gouache, gesso on wood
Acryl, Gouache, Gesso auf Holz
41 × 51 cm

ON HOLD





1

3

2



Éric Baudelaire

b. 1973 in Salt Lake City, USA

Éric Baudelaire is an artist and filmmaker based in Paris, France. After training as a political scientist, Baudelaire established himself as a visual artist with a research-based practice incorporating sculpture, installation, photography, printmaking, and video. For his sculptural project *Everything is Political*, Baudelaire gathered numerous books which all share the title *Unfinished Business*. It is a performative sculpture in that the work will not end as long as writers keep using this title. Furthermore, *Everything is Political* is a matrix for a possible performance: within specific events, the visitors are asked to read the closing sentence of each of these *unfinished business* books from a sculpture still in progress.

Baudelaire has had monographic exhibitions at Kunst Halle Sankt Gallen, Switzerland; Kunstinstituut Melly, Rotterdam; Tabakalera, San Sebastian; Fridericianum, Kassel; the Beirut Art Center; Gasworks, London; and the Hammer Museum, Los Angeles. He has participated in the 2017 Whitney Biennale, the 2014 Yokohama Triennale, Media-city Seoul 2014, and the 2012 Taipei Biennial. In 2019, Baudelaire was the recipient of a Guggenheim Foundation Fellowship and the Prix Marcel Duchamp. His work is represented in international institutional collections, including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; Museum für Moderne Kunst, Frankfurt; Museo Reina Sofia, Madrid; MACBA, Barcelona; MMCA, Seoul; M+, Hong Kong; and the Centre Pompidou, Paris.

Éric Baudelaire
Everything is Political (IV)
2024
47 books
47 Bücher
80 × 29 × 22 cm
Unique work/Unikat

14.000 Euro (exkl. MwSt./excl.VAT)





Elisabeth Neudörfl

b. 1968 in Darmstadt, Germany

Elisabeth Neudörfl is one of the foremost representatives of documentary photography in Germany. In her photographic work, Neudörfl deals with social, political, and historical issues. She explores conceptual documentary photography from semiotic, phenomenological, and pictorial perspectives and is inspired by texts from the fields of documentary film, narrative theory, theatre, and sociology. Her photographs sharply explore urban structures and architecture as contributing factors to social behaviour and thus combine an aesthetic practice with social analysis.

The series of 80 hand-proof gelatin silver prints ***Future World*** is a dense portrait of urban life in Tokyo - citizens, buildings, schools, public transport, clubs, parks, theme parks, and recreation centres. The photos seem to depict dreams and desires as much as the reality of everyday life. Neudörfl, for whom artists' books are a central part of her practice, published this series with the Sprengel Museum Hanover.

Elisabeth Neudörfl studied at Hochschule für Grafik und Buchkunst, Leipzig, and heads the documentation photography department at Folkwang University Essen. Her works are represented in collections such as the UBS Art Collection, Zurich; Fotomuseum Winterthur; and Sprengel Museum, Hanover. She has had shows at Museum Moderner und Zeitgenössischer Kunst, Bochum; Kunsthalle Düsseldorf; Sprengel Museum, Hanover; and was part of the group show *Ruhrblicke, Sanaa-Gebäude*, curated by Thomas Weski, Zeche Zollverein, Essen.

Elisabeth Neudörfel

Future World

2002

Series of 80 b/w gelatin silver prints on fibre based paper;
hand proof, mounted on aluminium

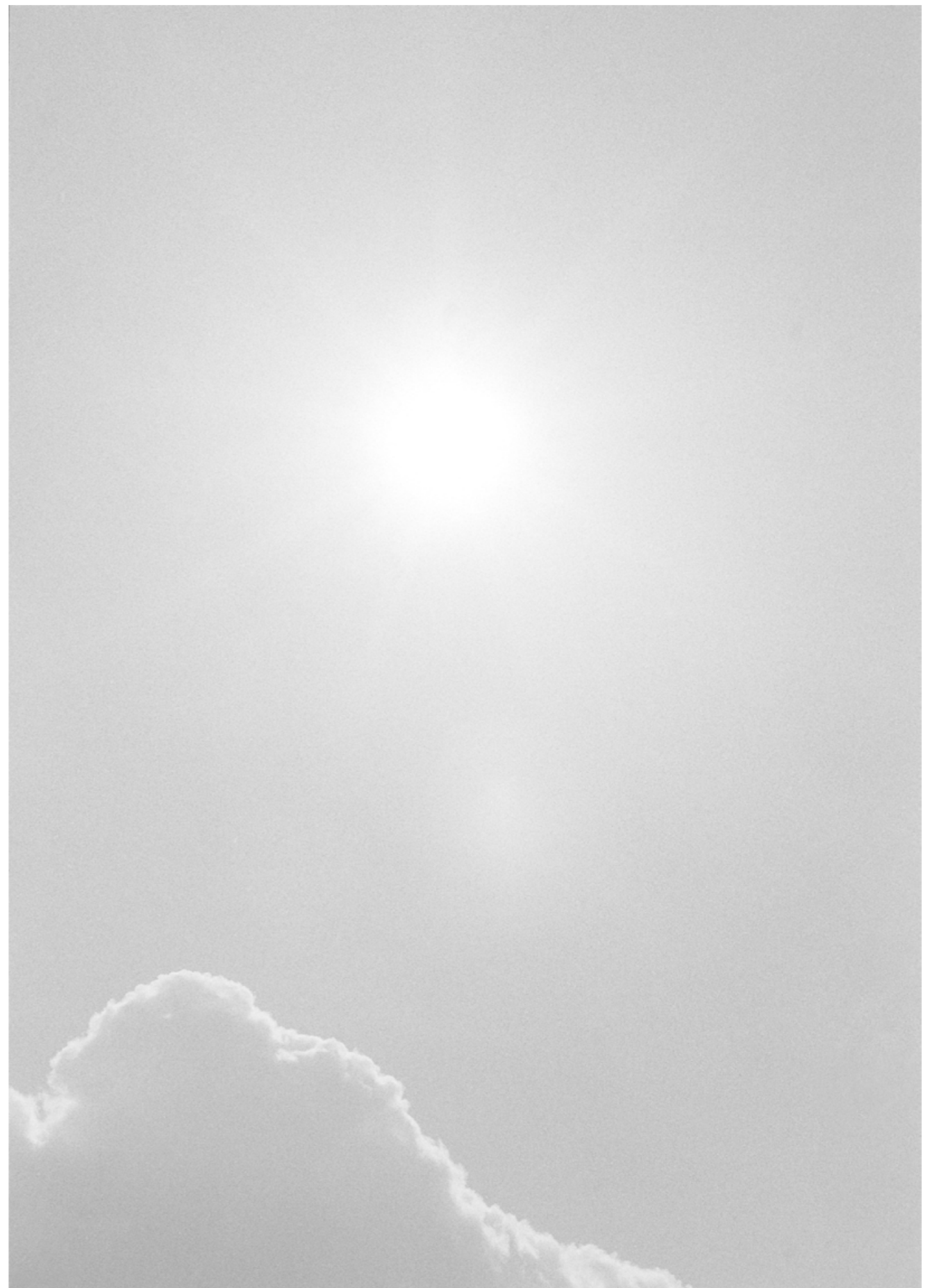
Serie von 80 S/W-Silbergelatineprints auf Barytpapier;

Handabzug, auf Aluminium aufgezogen

59 × 41 cm

Edition: 3 (+ 2 A.P.)

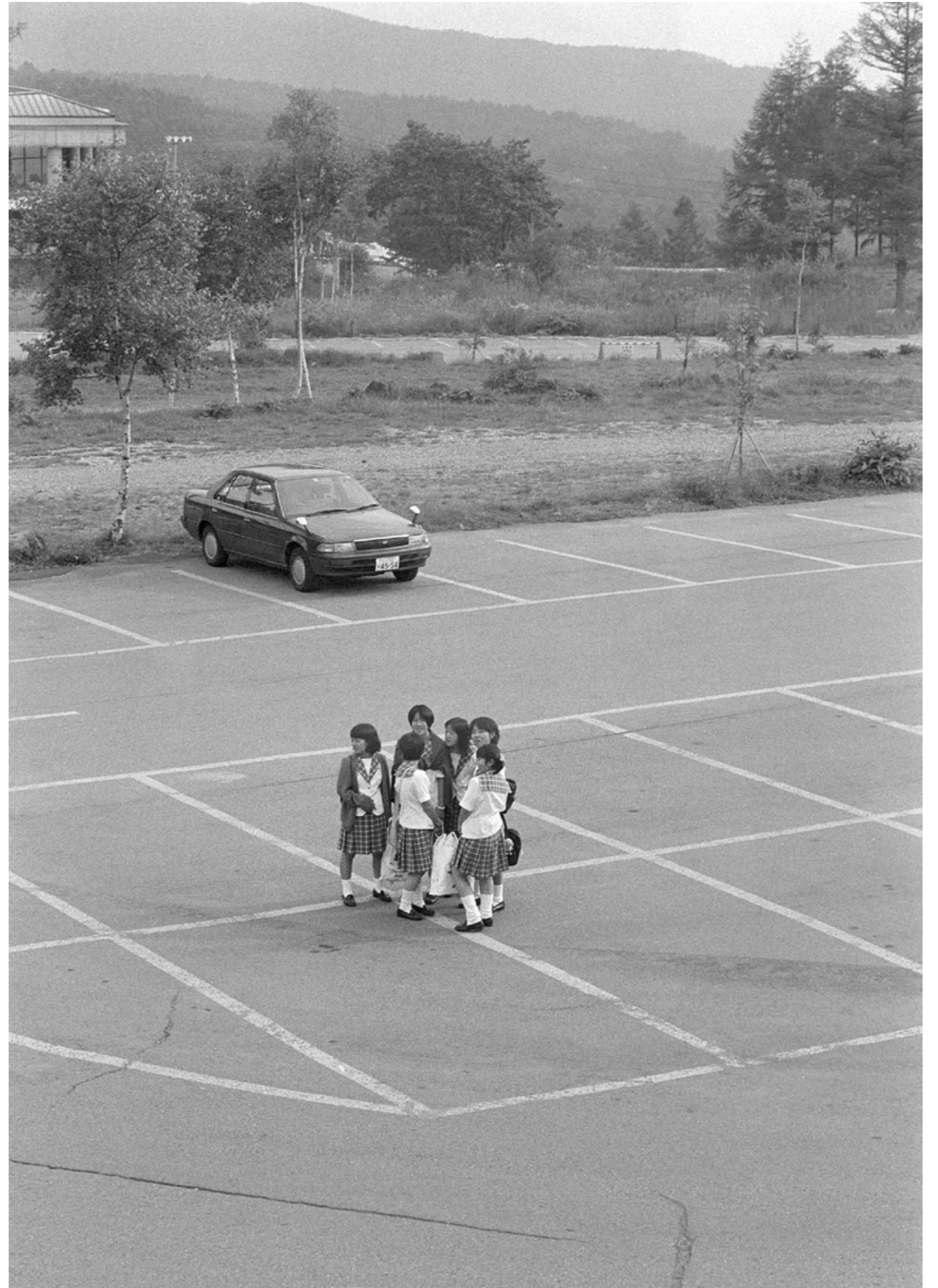
each/je 4.000 (excl.VAT/exkl.MwSt.)



Future World, #1



Future World, #2



Future World, #9



Future World, #15



Future World, #48