

**Art Basel Paris**  
**Barbara Wien, Berlin**  
**Grand Palais, Booth C16**

Preview days  
Wednesday, Oct 16  
Thursday, Oct 17

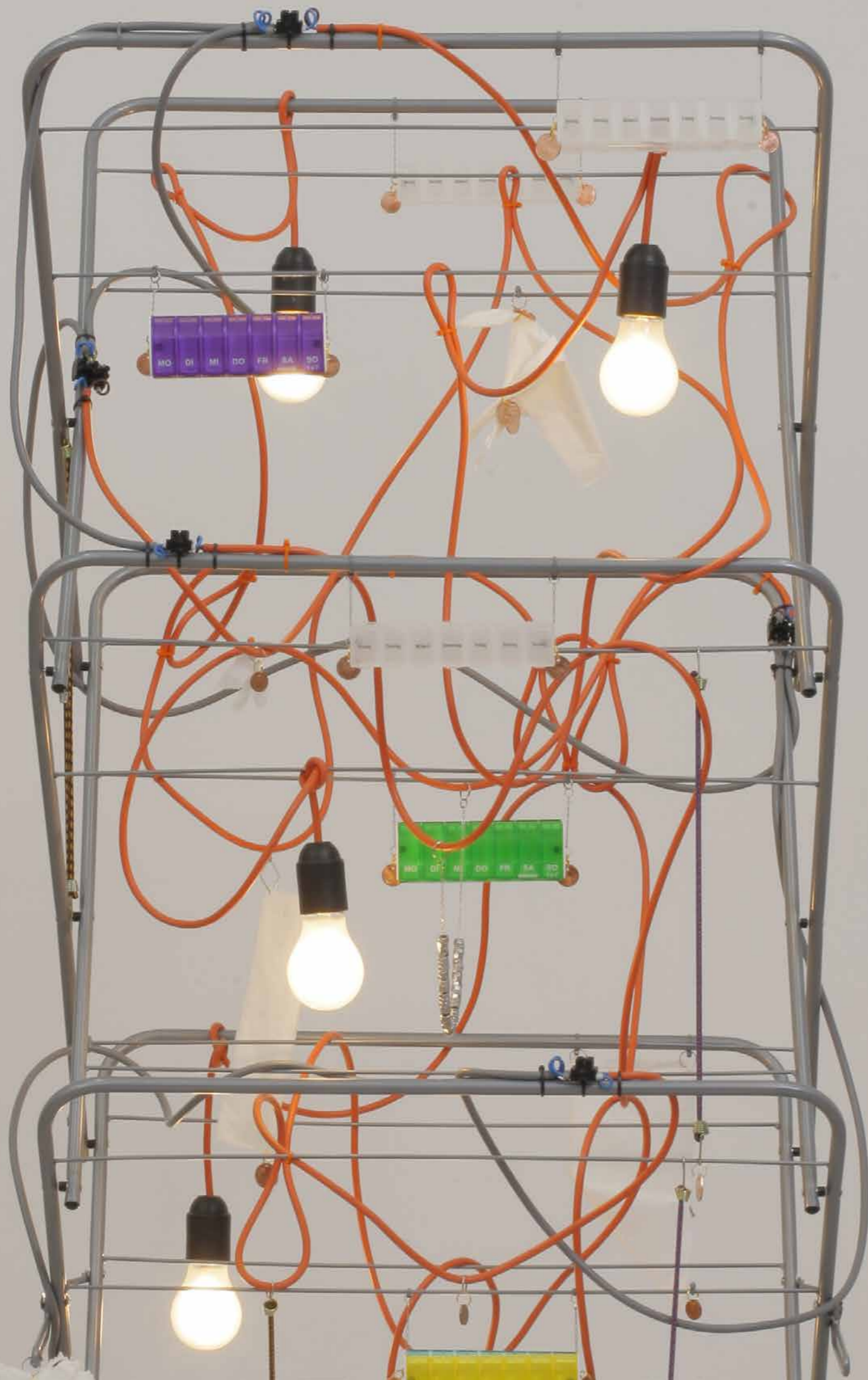
Public days  
Oct 18–20, 2024

Preview portfolio  
with works by

**Ian Kiaer**  
**Kim Yong-Ik**  
**Dan Lie**  
**Walter Price**  
**Haegue Yang**

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# Haegue Yang

b. 1971 in Seoul, Korea

Haegue Yang is known for her genre-defying, site-specific, multisensory 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 the Nasher Sculpture Center, Dallas.

*Leap Year*, the first large-scale survey of Haegue Yang in the UK will be on view at [Hayward Gallery](#), London, from October 9, 2024 to January 5, 2025.

Haegue Yang's sculptural practice is also honored in the new book: [Great Woman Sculptors](#) (Phaidon, London, New York, 2024).

Yang is known for working in series that she continuously develops. One of these series is centred around industrially produced drying racks from different parts of the world. Such functional, domestic objects, which she alters and removes from their familiar context, are a recurring material in Yang's practice. ***Non-Indépliable, nue – Strive and Stake Orange*** is one of the last two remaining works from this central series.

**Haegue Yang**  
***Non-Indépliable, nue – Strive and Stake Orange***  
2018  
Drying rack, powder-coated aluminum,  
casters, light bulbs, cable, zip ties,  
terminal strips, elastic cord with metal hooks,  
metal rings, metal chains, metal clips, coins,  
tissues, pill boxes, bolts, nuts, washers  
148 × 50 × 68 cm

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



**Seven Dircksenstraße Moisture – #1 HY114**  
consists of venetian blinds, a light bulb, and an industrially manufactured sink. The sculpture is from a series titled after the address of her former flats in Seoul and Berlin – in this piece, a Berlin street – speaking to Yang's experience of living and working between the two countries for more than 20 years. The work endeavours to reconcile personal and abstract experiences of the everyday. Meticulously abstracting the devices that provide a standard physical template for the sculptures, Yang also imbues them with a warmth, reflecting on ideas of home, care, and belonging.

**Haegue Yang**  
**Seven Dircksenstraße Moisture – HY114**  
2022  
Aluminum venetian blind, powder-coated aluminum frame, stainless steel kitchen sink, LED light bar, cable, cable clamp, terminal strip  
80 × 46 × 22 cm  
Edition 1/2 (+ 1 A.P.)

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





***Tripod Tendrils in Spring – Trustworthy #374***

is part of *Trustworthies*, Yang's ongoing series of collages made from the patterned linings of security envelopes. The collages not only recall Yang's central theme of (geometric) patterns, folding and unfolding, but also investigate how these abstract compositions endlessly unfurl. The series, which Yang began in 2010, has developed over the years incorporating other types of paper as well. In this case, inkjet print outs of camera equipment and sheets from Yang's *Grid Blocs* (a collection of graph paper designed by Yang utilising grid line intervals in various colours that are not included in regular graph paper production for the general stationery market). The kaleidoscopic compositions, oscillating between figuration and abstraction, evoke weaving patterns and Yang's early *Hardware Store Collages*, even as they operate within an ambiguously futuristic rhetoric.

**Haegue Yang**

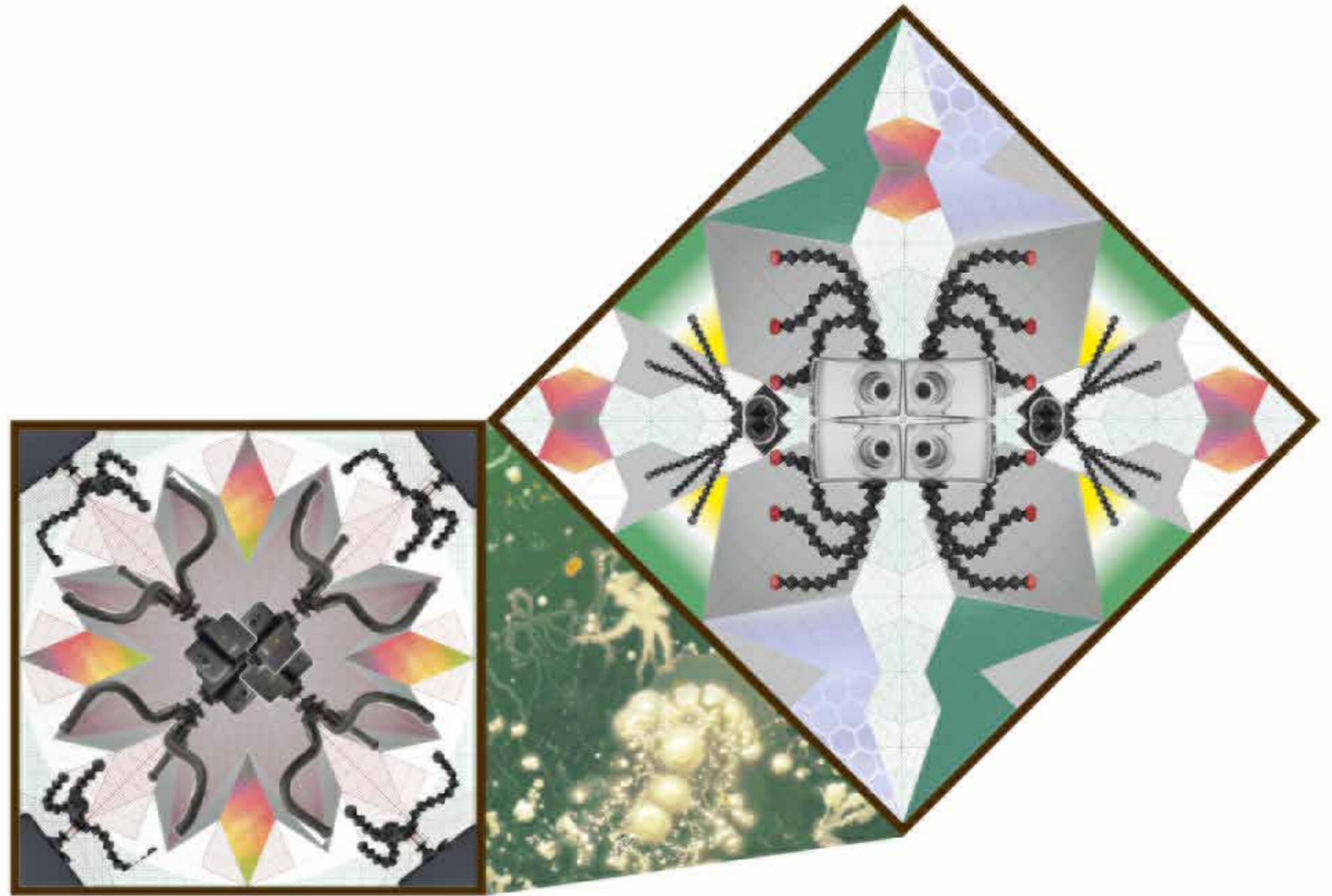
***Tripod Tendrils in Spring – Trustworthy #374***

2018

Various security envelopes, graph paper, laser prints, self-adhesive holographic and reflective vinyl film, mounted on alu-dibond, framed, self-adhesive digitally color printed vinyl film, 2 parts

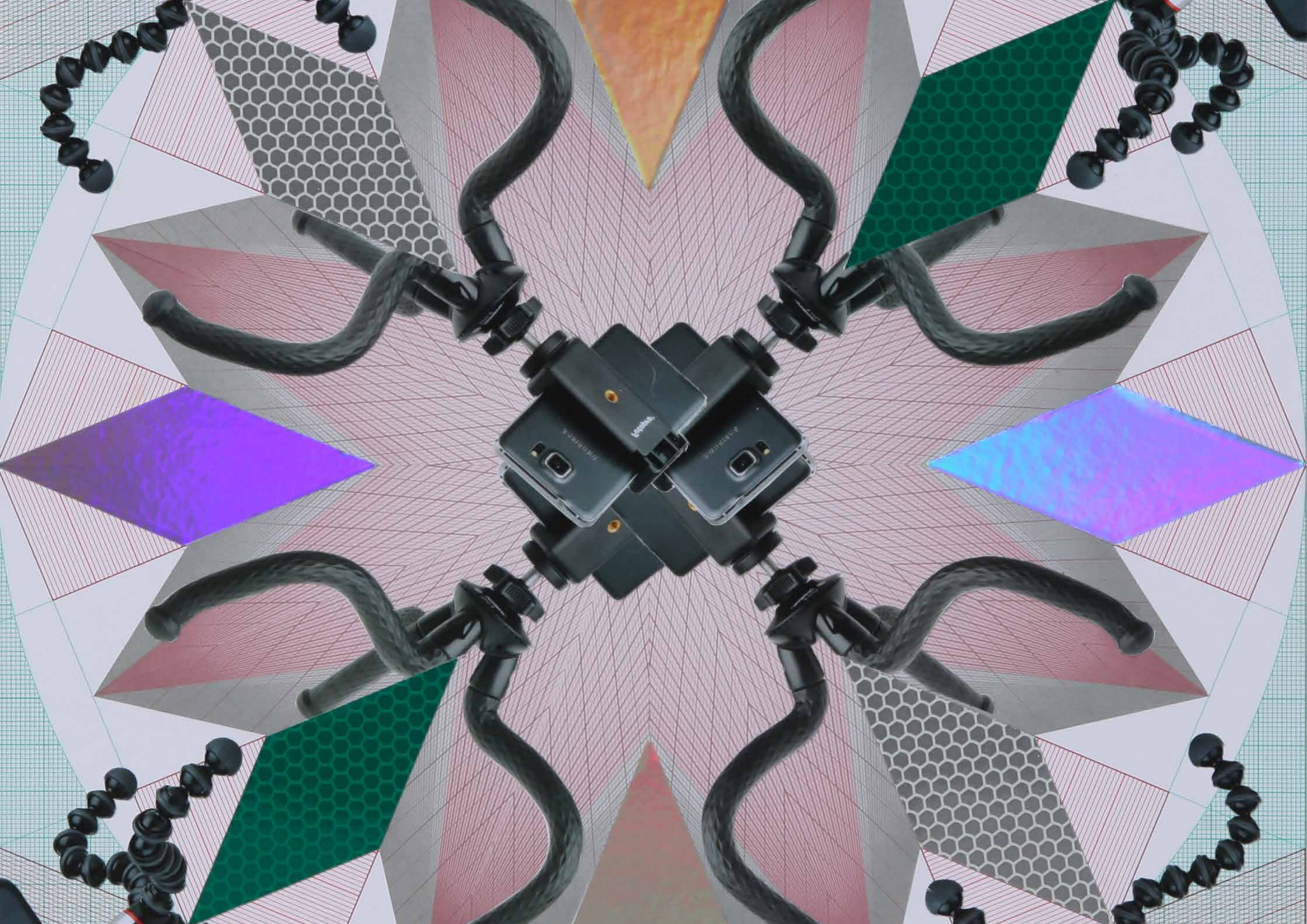
Frames: 29.2 × 29.2 cm; 36.2 × 36.2 cm

Overall dimensions: 55 × 81 cm



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

Simulation





# Walter Price

b. 1989 in Macon, Georgia, USA

In his paintings and drawings, Walter Price moves fluidly between abstraction and figuration. He creates spaces and landscapes that reject traditional three-dimensionality, collapsing distances and evoking inner worlds and dreamlike sequences. Price blurs the boundaries of painting by glueing objects and printed materials onto his works, or by inserting hard-to-decipher sentences. From the beginning of his career, he has been influenced by the work of Afro-American painter Jacob Lawrence. Other artists who have inspired his practice include Norman Lewis, Palmer Hayden, and Sam Gilliam, to name just a few. The writings of Hans Hofmann have also helped him understand his own interest in “wrongness” – a concept that Price believes is necessary to help us accept things typically excluded from the canon.

Although Price's primary media are drawing and painting, he has also begun to explore sculpture. *The weight of thought* could be considered a ready-made: a suitcase with two books attached to it. One is Rosey Grier's *All American Heroes*, a popular book about multicultural success stories; the other is a locked, leather-bound notebook that may or may not contain drawings by the artist, though the viewer cannot access its contents. Price describes *The weight of thought* as “an attempt to represent the mind as a symbol.” He explains: “When I think about the mind and how it functions, the suitcase and its function are similar, as both represent movement, compartmentalizing, and story-telling. Books also contain information.”

Walter Price lives and works in Brooklyn, New York. Recent solo exhibitions include Walker Art Center, Minneapolis, Camden Art Centre, London, Aspen Museum, MoMA PSI, New York, and Kölnischer Kunstverein, Cologne. His work was included in “The Drawings Center Show” at Le Consortium, Dijon, “Black Melancholia” at the 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  
*The weight of thought*  
2022  
Suitcase, zip ties, books  
47×58.5×28 cm

24.000 Euro (excl.VAT)



Samsonite

PRO  
GRIESEY'S

ALL-  
AMERICAN  
HEROES

Today's Multicultural Success Stories





# Dan Lie

b. 1988

Over the last ten years, Dan Lie, who was awarded both the Ars Viva Prize and the Preis der Nationalgalerie, Berlin, in 2023, has developed an artistic practice that spans drawing, sculpture, and large-scale installations. These works are based on long-term research into topics related to time, our fraught understanding of death, and its underlying binaries and taboos. For their site-specific installations Lie collaborates with “other-than-human” entities: bacteria, fungi, and insects which transform the organic matter that constitutes the installations. Two of Lie’s installations are currently on view at Octagon Pinacoteca São Paulo and Hamburger Bahnhof, Berlin. Other exhibition venues in the last two years were Sonje Art Center, Seoul, the New Museum, New York, and the 35th Bienal de São Paulo.

Alongside their large installations Lie creates sculptural works out of fabrics, which are the non-perishable remains of their installations. Lie reassembles these materials – all of which carry their own history – and thus allows different layers of time to converge. The sculpture **Member 8** was developed as part of the installation *Grieving Secret Society*, a group of hanging sculptures consisting of draped fabrics dyed with turmeric. Having experimented with different natural dyes, Lie ultimately settled on turmeric because fabrics dyed with this vibrant yellow spice can return to their original white when exposed to sunlight.

**Dan Lie**  
**Member 8**  
2022  
Turmeric dyed cotton fabric  
218 × 198 cm

Elements previously part of the installation  
*Grieving Secret Society*, 58. Carnegie  
International, Pittsburgh 2022

20.000 Euro (excl.VAT)





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 *The Subtle* 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.

Dan Lie  
*The Subtle*  
2024

Watercolour, gouache, oil stick, oil pastel,  
soft pastel, graphite on paper, framed  
Paper: 152 × 130 cm  
Frame: 165 × 140.5 cm

13.000 Euro (excl.VAT)



Lie's process in creating their drawings unfolds intuitively without strategic planning. The series of drawings titled **The Reek Testimonial** are studies of Lie's installation *The Reek*, – currently on view at Hamburger Bahnhof, Berlin.

**Dan Lie**  
**The Reek Testimonial 6**

2024  
2024

Watercolour, gouache, oil stick,  
oil pastel, soft pastel on paper, framed

Paper: 40×30 cm  
Frame: 50×40 cm

3.800 Euro (excl.VAT)







**Dan Lie**  
***The Reek Testimonial 8***  
2024  
2024  
Watercolour, gouache, oil stick,  
oil pastel, soft pastel on paper, framed  
Paper: 40×30 cm  
Frame: 50×40 cm



3.800 Euro (excl.VAT)

*Dan Lie*  
*The Reek Testimonial 9*  
2024  
Watercolour, gouache, oil stick,  
oil pastel, soft pastel on paper, framed  
Paper: 40×30 cm  
Frame: 50×40 cm



3.800 Euro (excl.VAT)



*Dan Lie*  
*The Reek Testimonial 10*  
2024  
Watercolour, gouache, oil stick,  
oil pastel, soft pastel on paper, framed  
Paper: 40×30 cm  
Frame: 50×40 cm

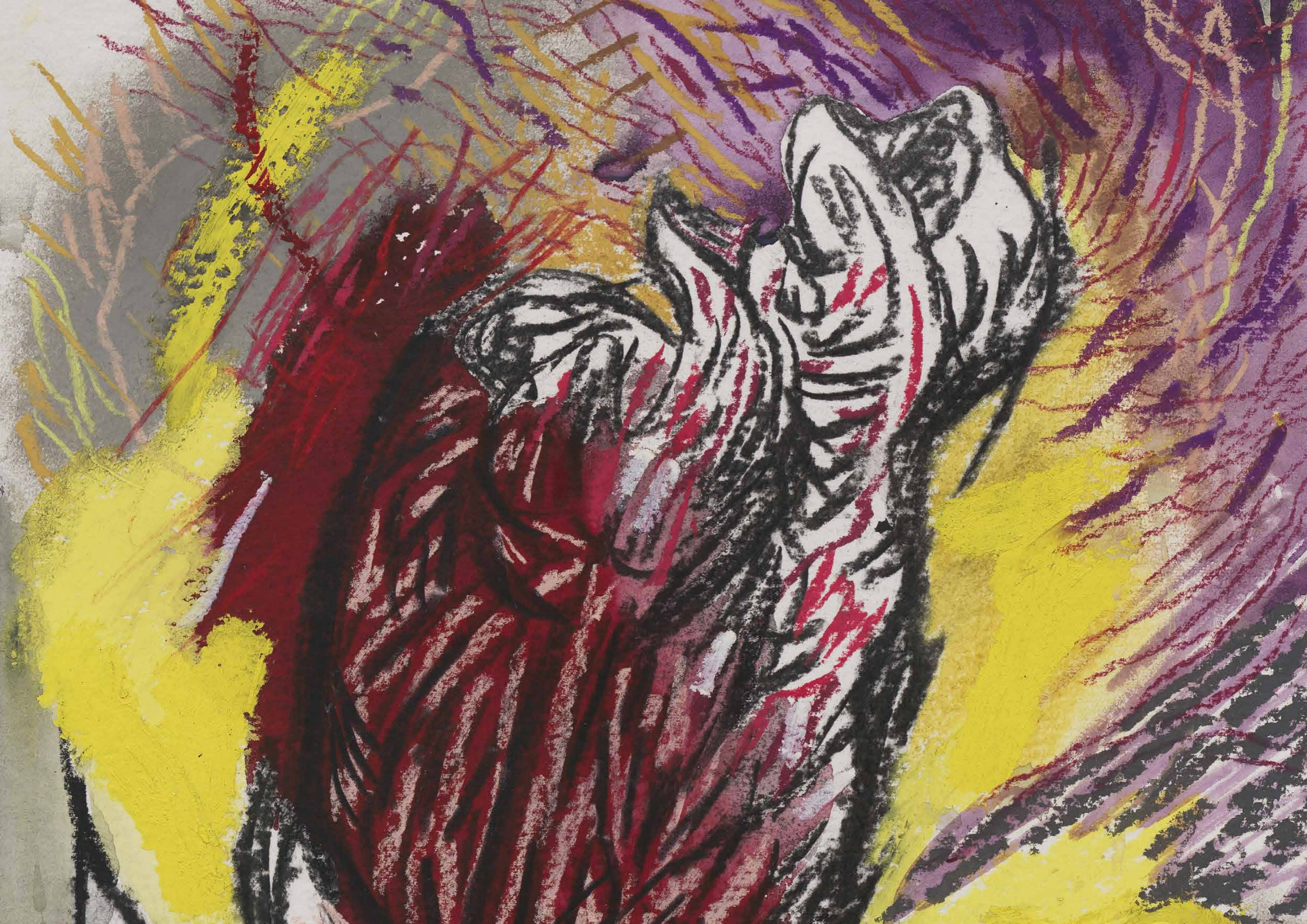
3.800 Euro (excl.VAT)

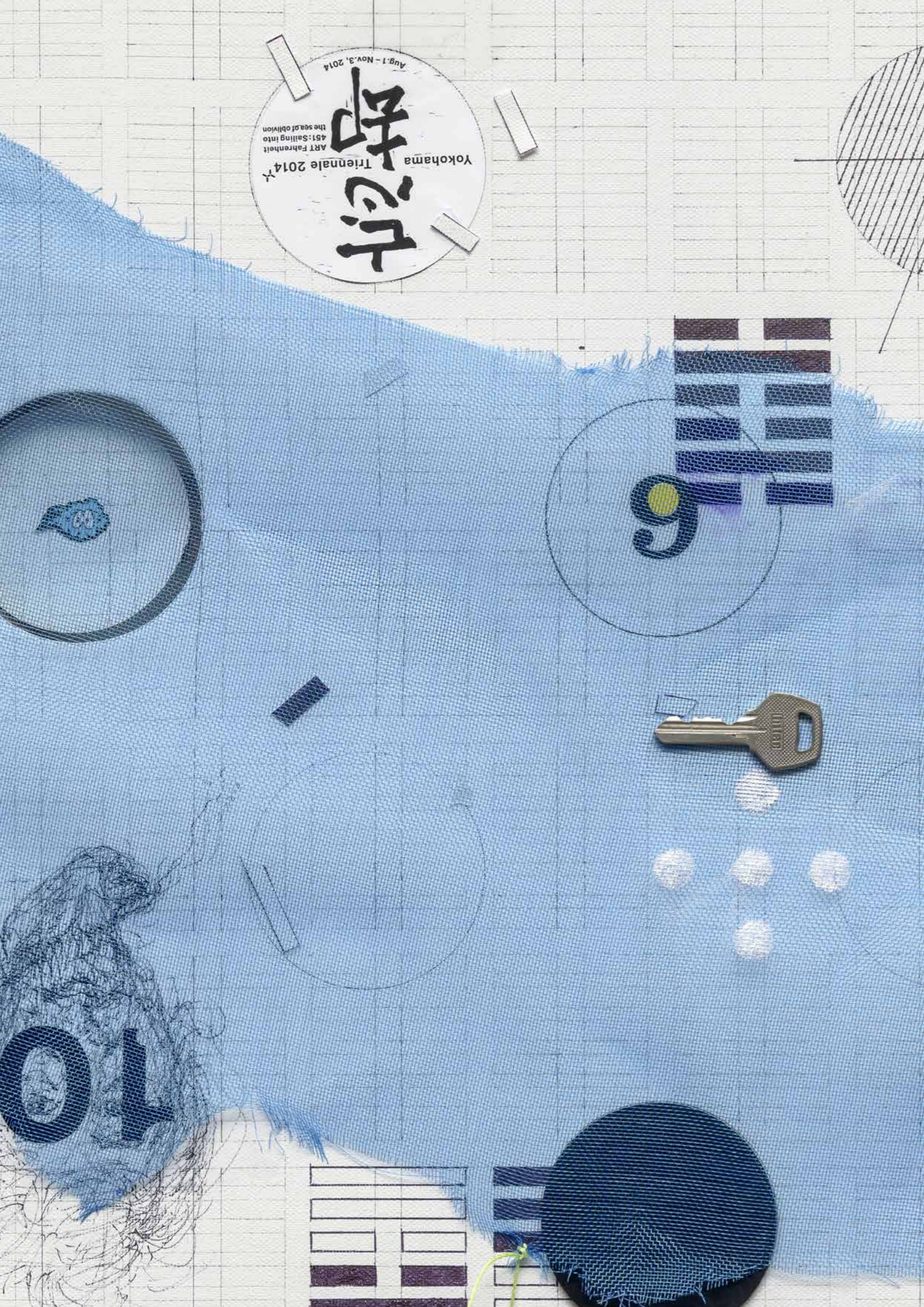


*Dan Lie*  
*The Reek Testimonial 12*  
2024  
Watercolour, gouache, oil stick,  
oil pastel, soft pastel on paper, framed  
Paper: 40×30 cm  
Frame: 50×40 cm



3.800 Euro (excl.VAT)





# Kim Yong-Ik

b. 1947 in Tongyeong-si, South Korea

Kim Yong-Ik entered Korean painting circles in the mid-1970s with work 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 inefable 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* consists of 64 hexagrams and 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. A hexagram in this context is a figure composed of six stacked horizontal lines, where each line is either yang (an unbroken, or solid line), or yin (broken, an open line with a gap in the center).

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 Iimin Museum of Art, Seoul. His works are included in the collections of MMCA, Seoul; Busan Museum of Art; SeMA, Seoul; Iimin Museum of Art, Seoul; Tokyo Metropolitan Art Museum, M+, Hong Kong; LACMA, Los Angeles; MOCA, Los Angeles; and many others.

**Hexagram:** The work centers around the trigram “Kan” (which represents water). The meaning of “Kan” in the *I Ching* can be interpreted in various ways, but the interpretation the artist adopts is one of darkness, dampness, and a somber atmosphere. This reflects the artist’s emotions upon witnessing the end of the pre-Heaven world. When the painting is hung upside down, it symbolizes the image of the post-Heaven world.

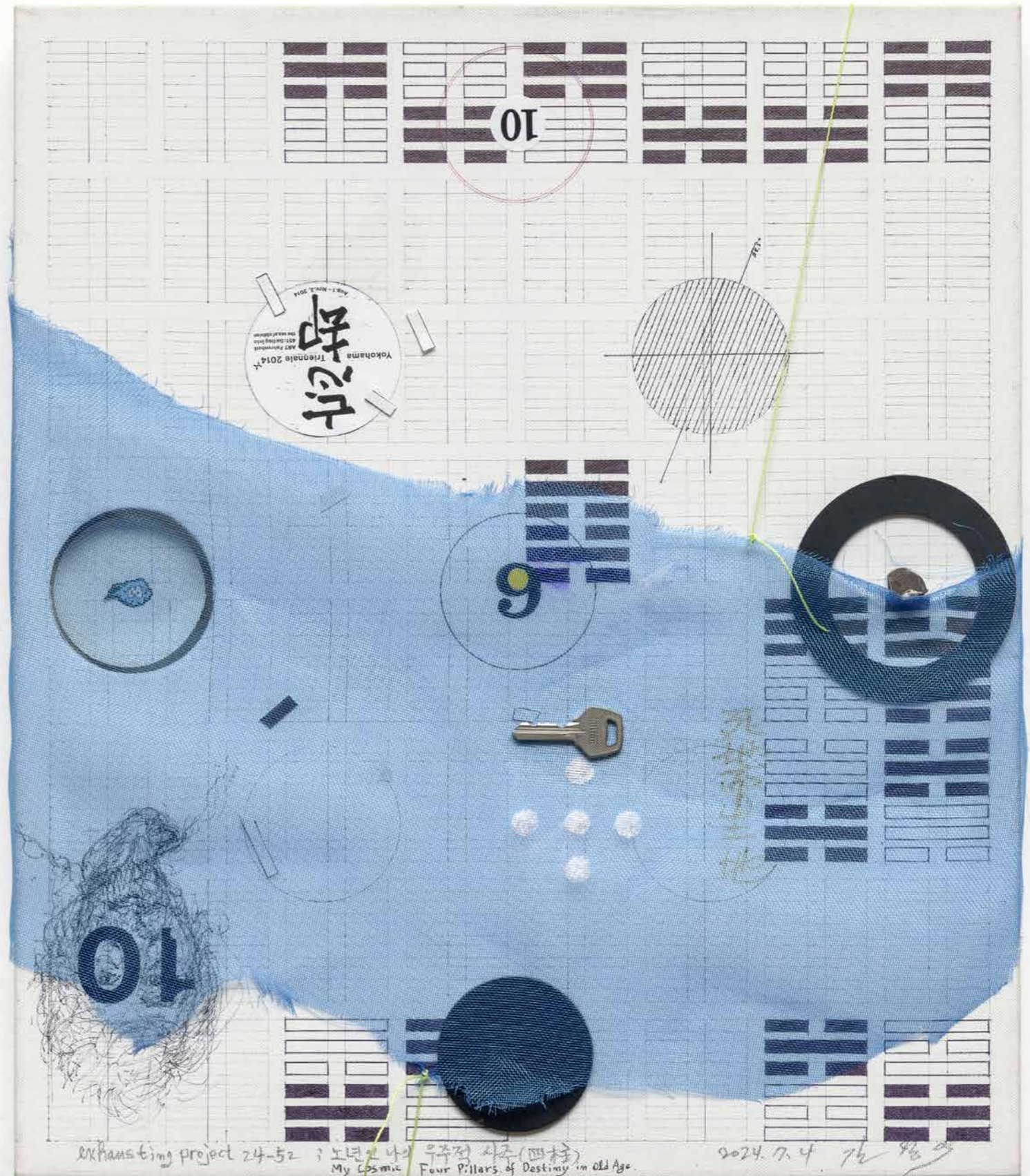
**Number 9, 10, 5:** The number 9 symbolizes the peak of pre-Heaven human civilization. Beyond 9 was seen as a divine realm beyond human reach. Number 10 signifies the opening up of a new world, a post-Heaven world. Number 5 holds a numerological and philosophical significance as the key to the transformation between the pre-Heaven and post-Heaven worlds.

**Others:** The key symbolizes this critical element. Additionally, most of the attached objects represent symbolic meanings related to the Yin-Yang and the Five Elements.

**Kim Yong-Ik**  
*Exhausting Project 24-52:*  
*My Cosmic Four Pillars of Destiny in Old Age*  
2024

Acrylic, black rubber board, piece of rebar, key, sticker, vinyl string, mosquito net on canvas  
53 × 45 cm

14.000 Euro (excl.VAT)





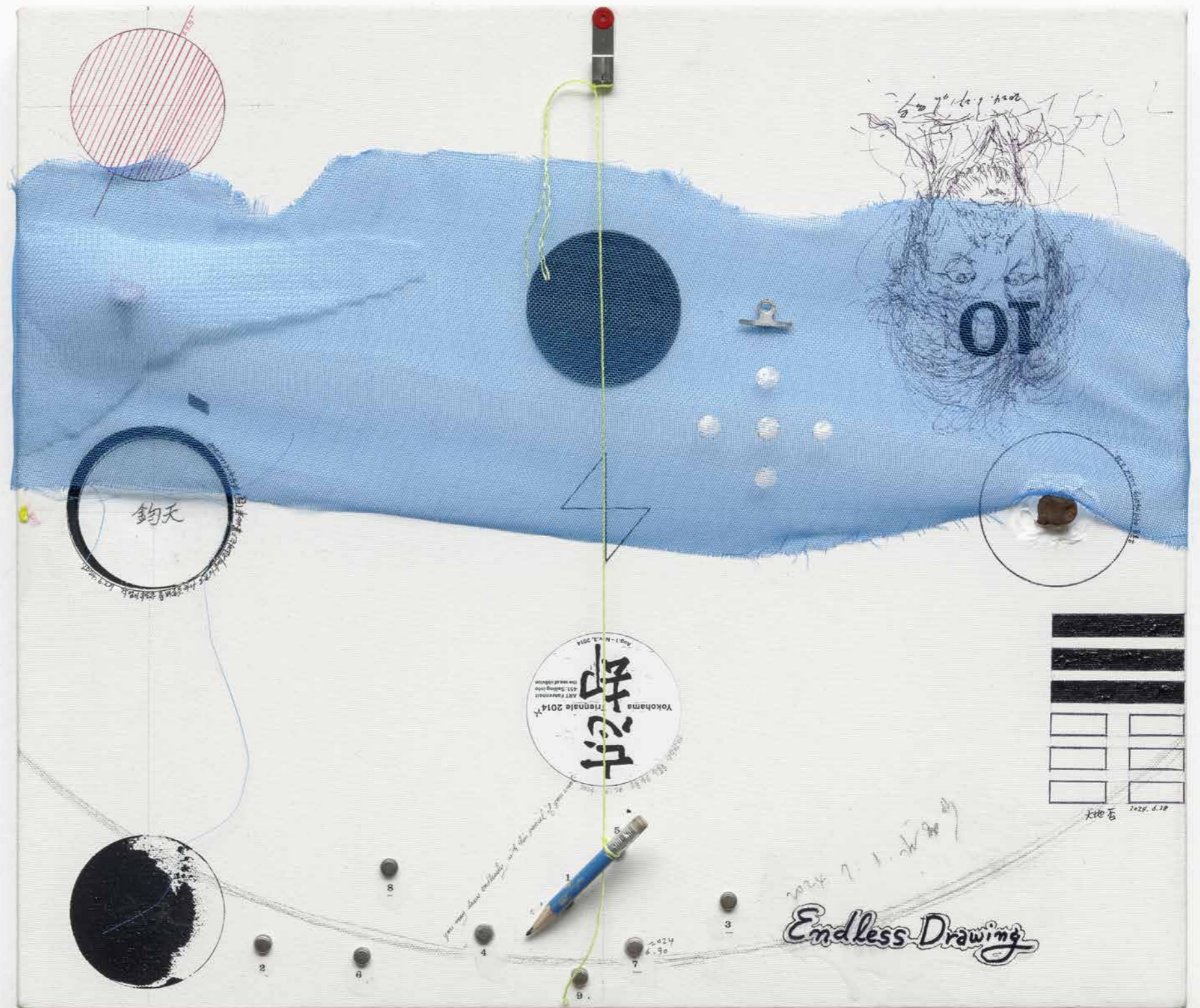
The work expresses concepts such as Yin-Yang and the Five Elements, Later-Heaven Gaebyeok (後天開闢) in Jungyeok (正易), and the reverse/opposite hexagram in the *Book of Changes* (or *I Ching*). At a certain point, it will have to be hung upside down or seen as a mirror image by placing a mirror in front of it. For exhibitions in the future, we plan to install a mirror at a 90 degree angle to the bottom of the canvas. Installing a mirror will reverse the images that are currently displayed upside down in the work, thereby allowing the symbolic indices of the Later-Heaven era to appear normally. As such, the "Phi" hexagram will appear as the "Thai" hexagram, which symbolizes the Later-Heaven era, and the self-portrait in reverse will also appear in the right way.

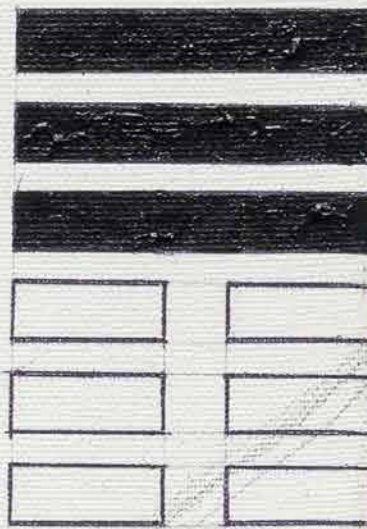
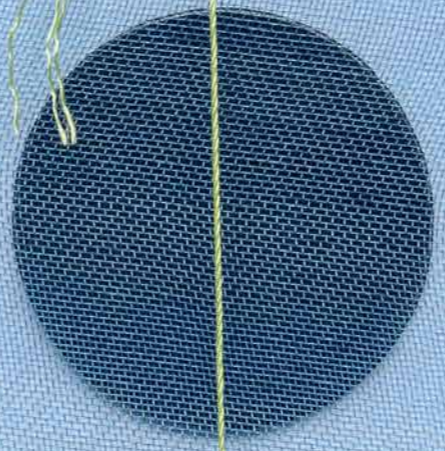
It is not mandatory to install a mirror, but the artist wishes to let his intentions known.

**Kim Yong-Ik**  
**Endless Drawing**  
 2024

Acrylic, mosquito net, 2014 Yokohama Triennale emblem sticker, number stickers, vinyl string, pencil, piece of rebar, part of a metal clipper, hook made of metal and plastic, hearing aid battery turned to junk, cutter blade, acrylic paint residue (pink and green), artificial flower, foam vinyl, and a product price tag on canvas  
 45 × 53 cm

14.000 Euro (excl.VAT)





*you may draw endlessly with this pencil if you want*



*2024. 7. 1. drawing*  
**Endless Drawing**



天地否 2024. 6. 18

**Left side: 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) 21-12*  
2021

Acrylic on paper, framed  
Paper: 30.5 × 23 cm  
Frame: 39 × 31 cm

4.800 Euro (excl.VAT)

**The Wei Zi hexagram (the last hexagram):  
the unfinished, incompleteness**

It means that we have not yet crossed the water. This is the last hexagram of the *Book of Change*, but since the last one is still incomplete, it means that we have to go back to the beginning (Khein). In other words, it means a new start.



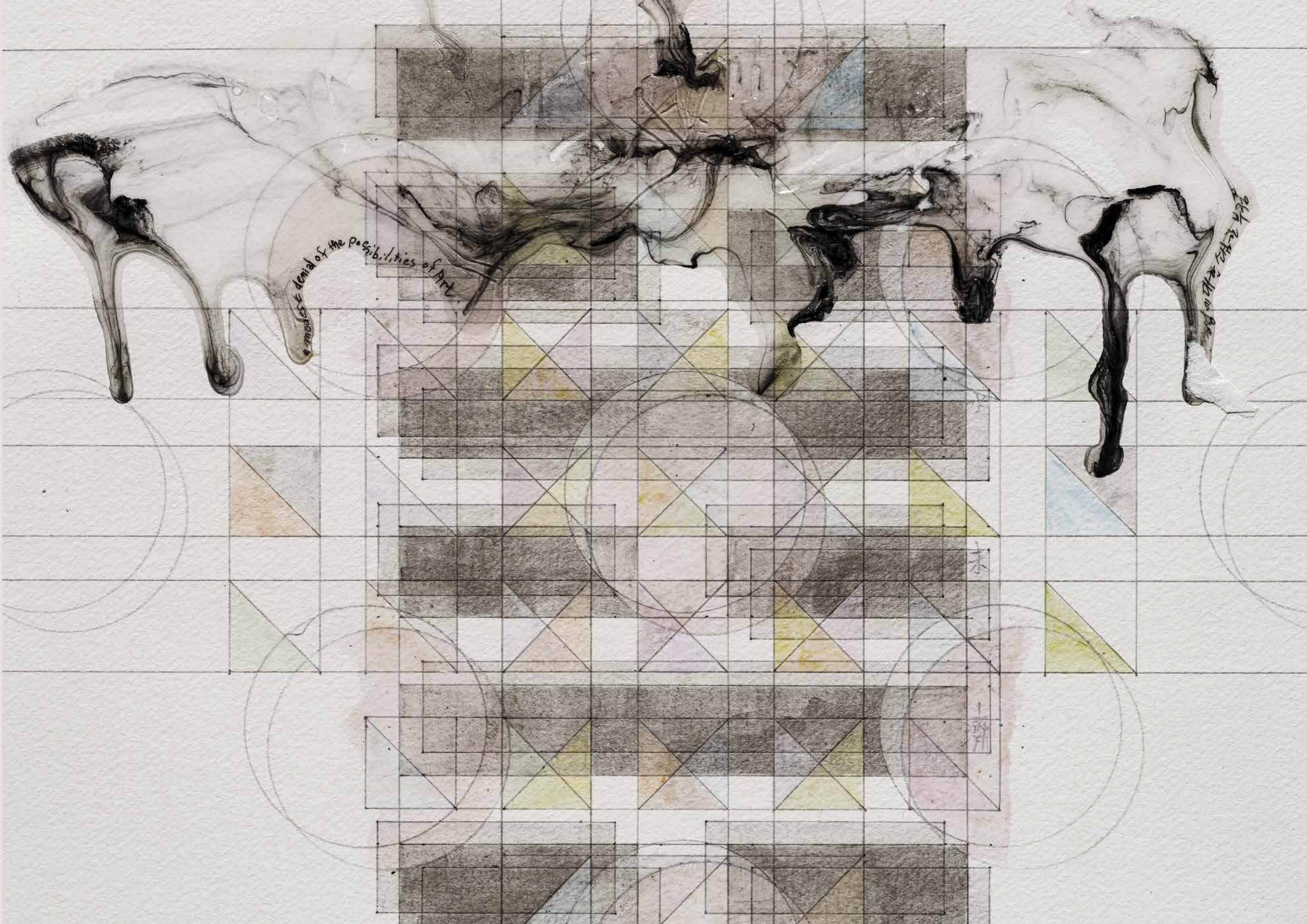
**Kim Yong-Ik**  
*Modest Denial of the Possibilities of Art #21-6*  
2021

Acrylic, ink, gloss medium on paper

Paper: 23 × 30.5 cm

Frame: 31 × 39 cm

4.800 Euro (excl.VAT)



a modest denial of the possibilities of Art

26th 2-11-12 2-12-12 4-12-12

未

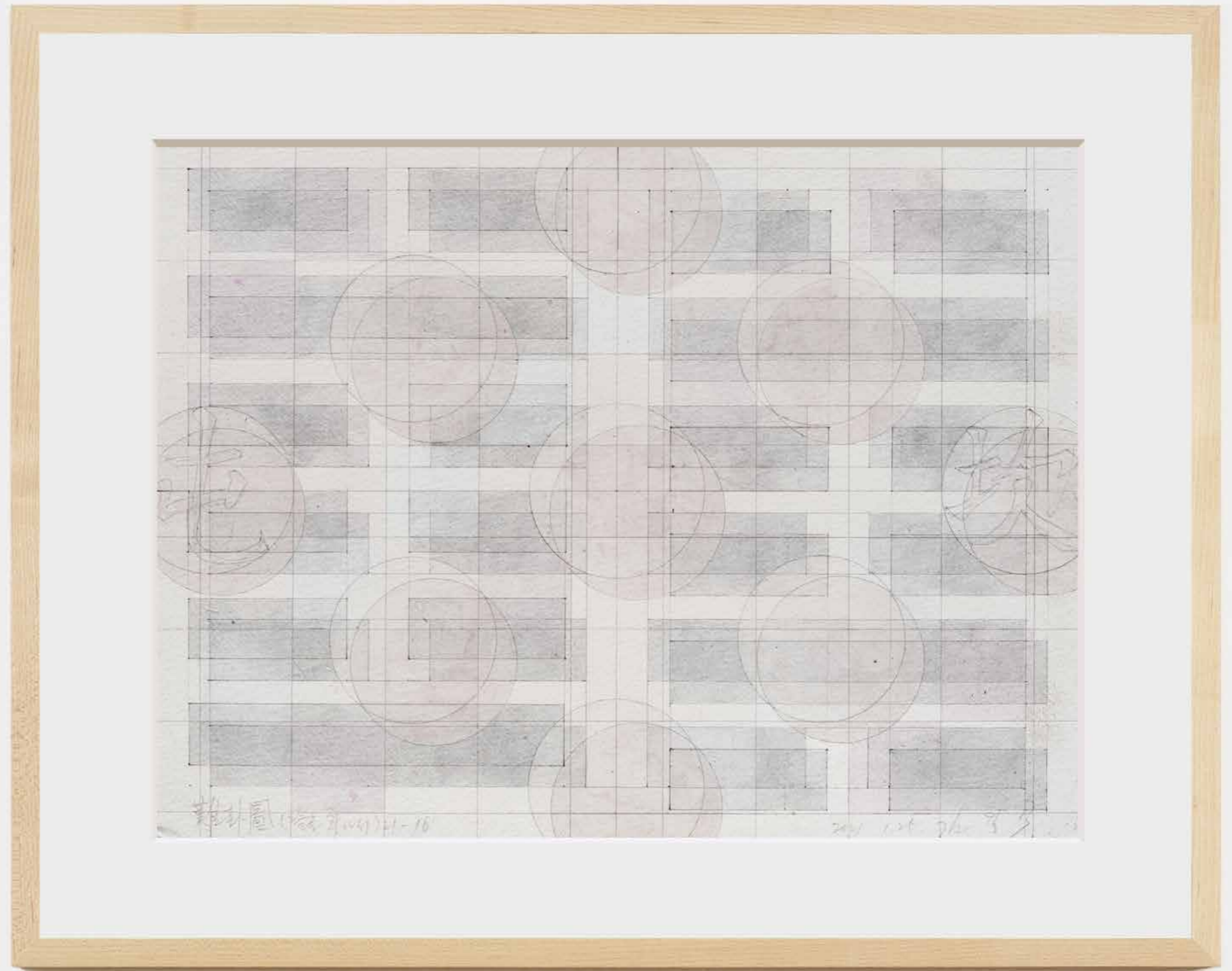
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**Left side: Kun hexagram (3rd hexagram):  
difficulties of new beginning**

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) 21-16*

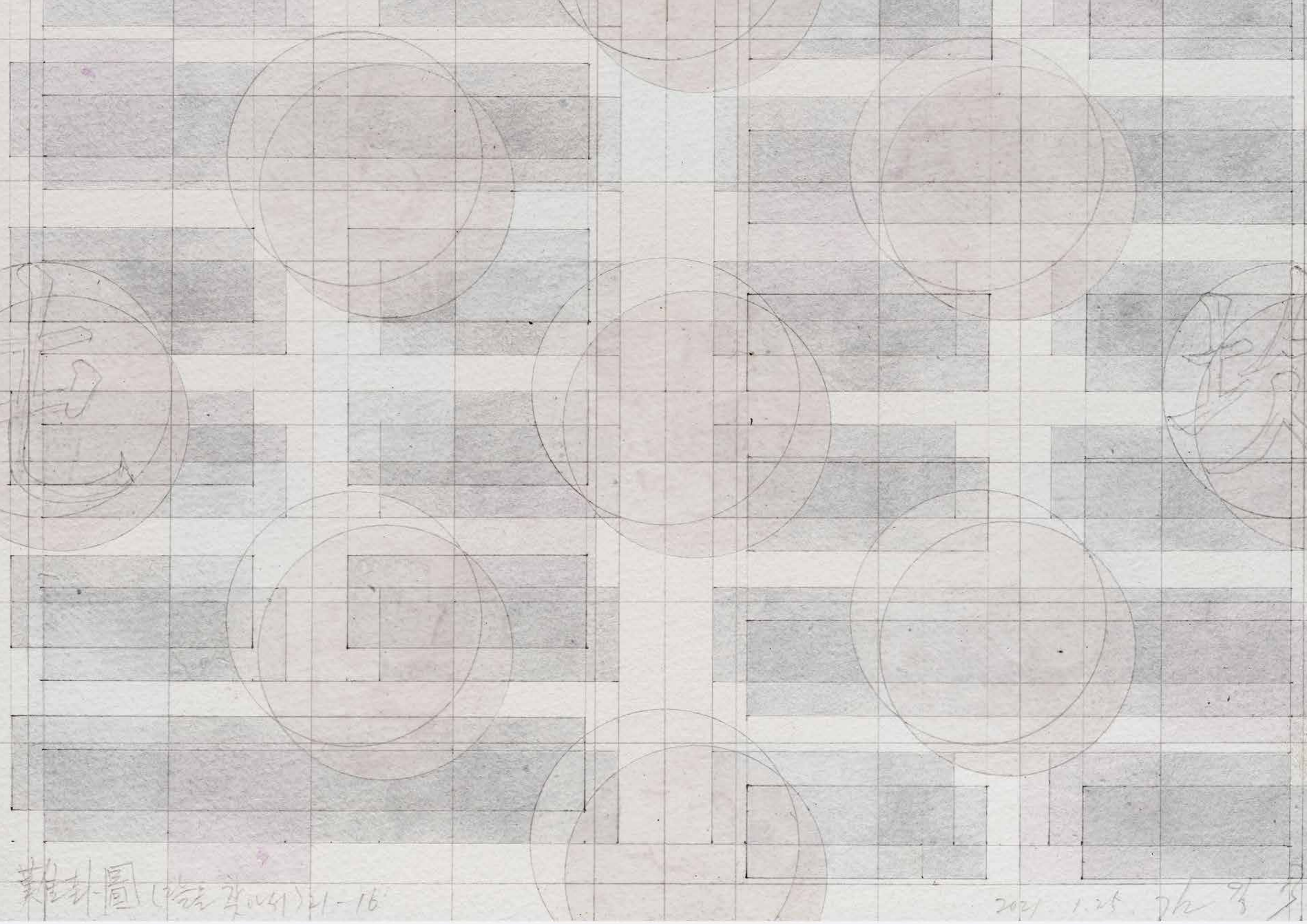
2021

Acrylic on paper, framed

Paper: 23 × 30.5 cm

Frame: 31 × 39 cm

4.800 Euro (excl.VAT)



難卦圖 (論語集注) 21-16

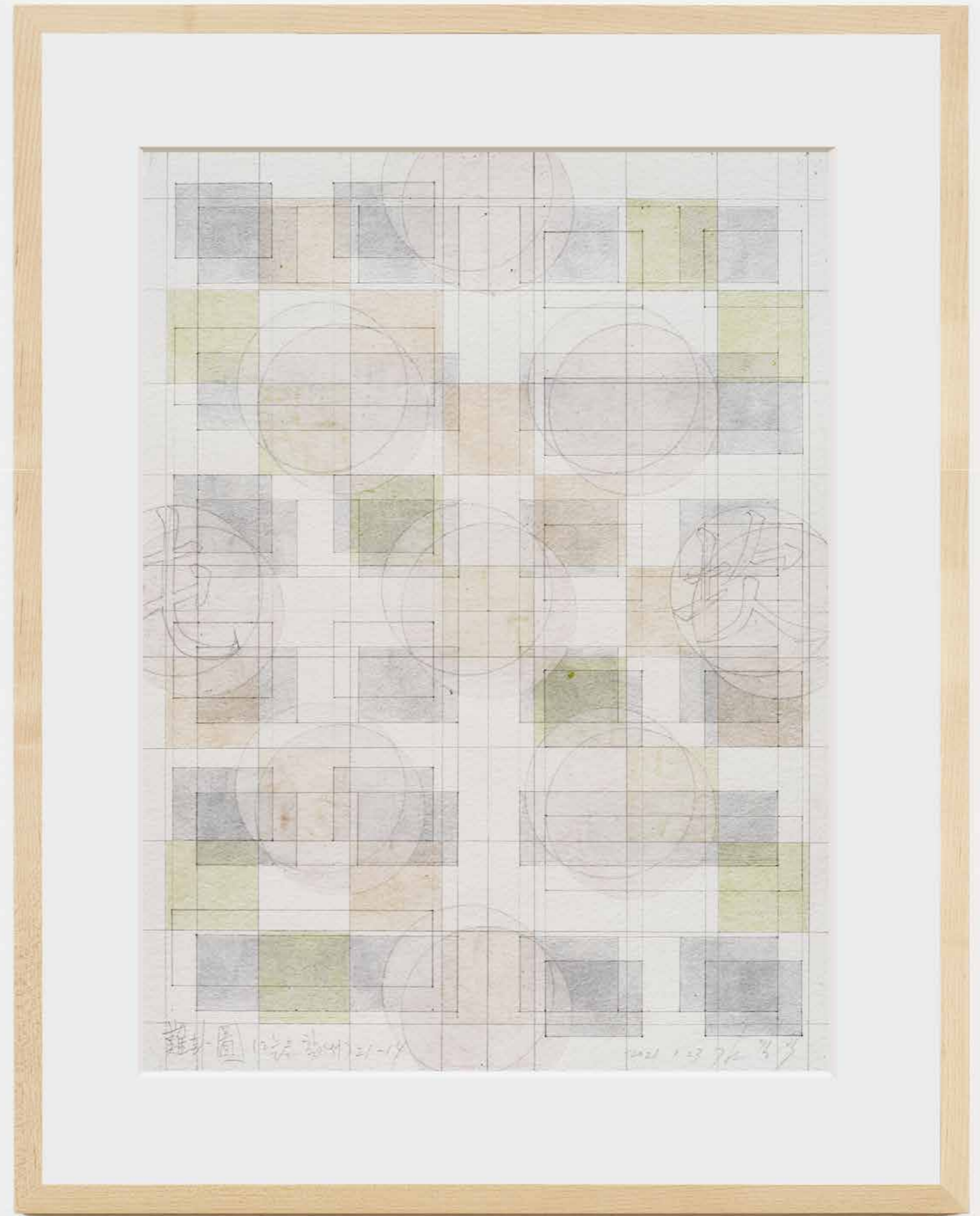
2021. 1. 25. 2h 9/3

**Left side: 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) 21-14*  
2021

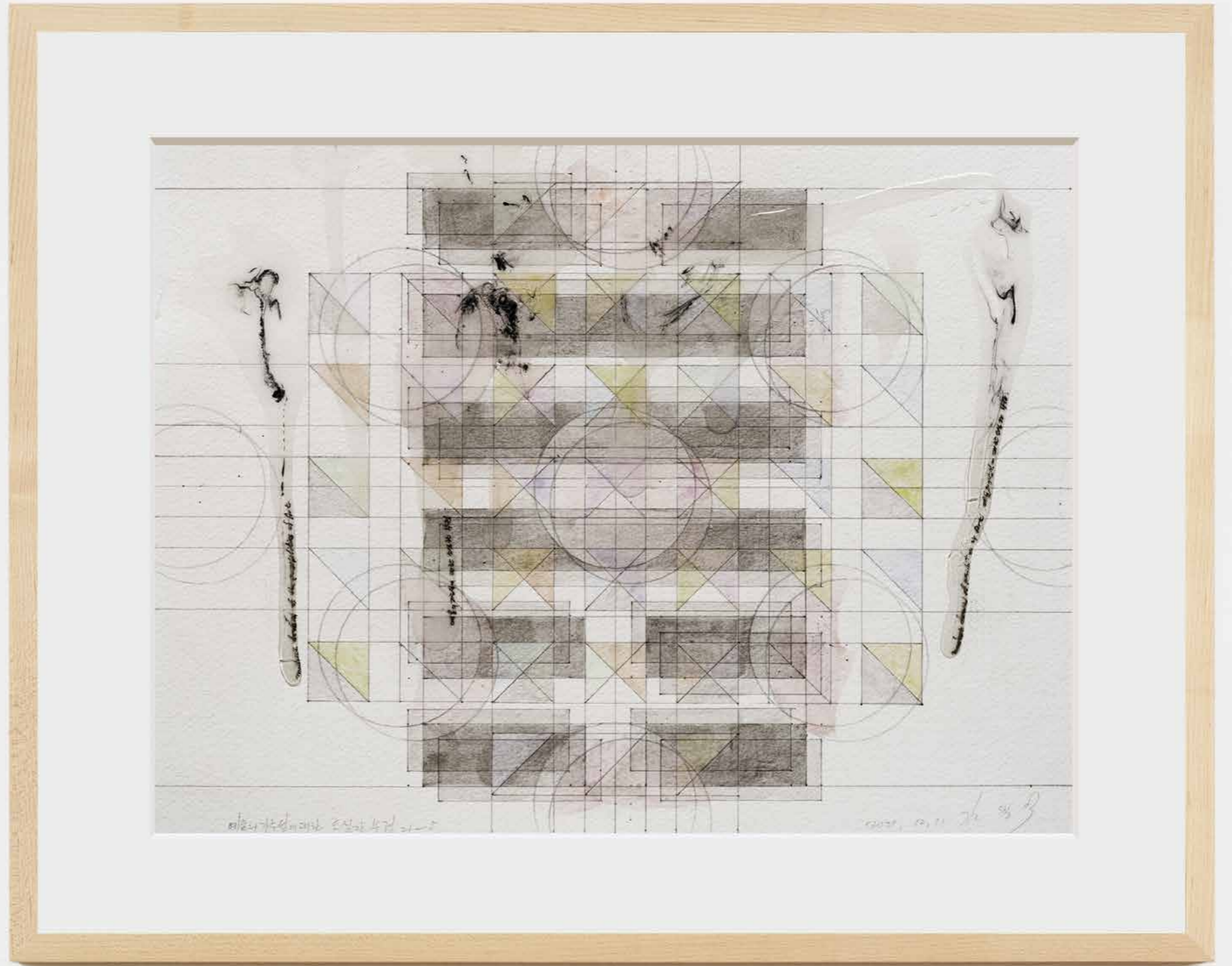
Acrylic on paper, framed  
Paper: 30.5 × 23 cm  
Frame: 39 × 31 cm

4.800 Euro (excl.VAT)



**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 #21-5*  
2021

Acrylic, ink, gloss medium on paper

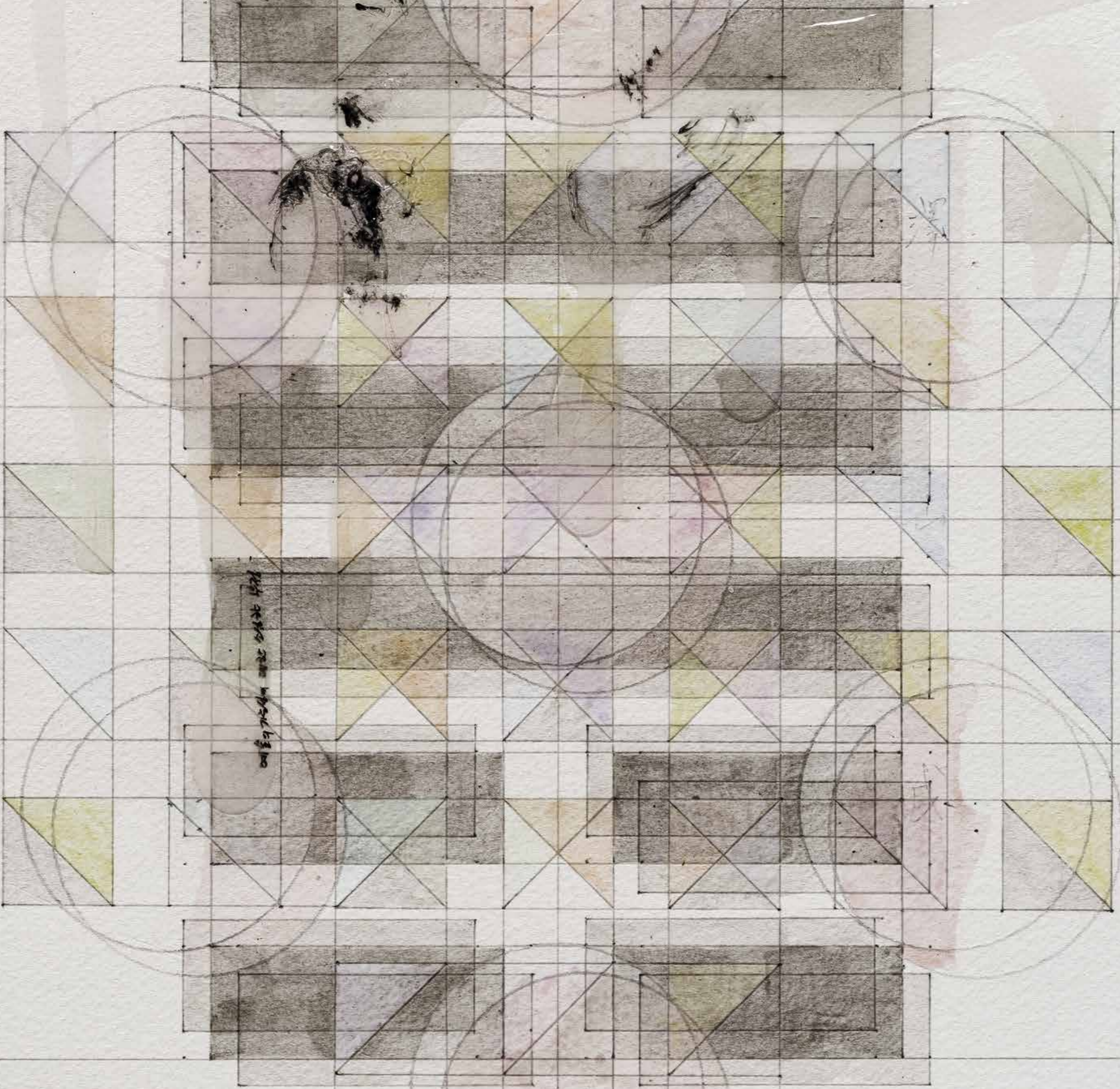
Paper: 23 × 30.5 cm

Frame: 31 × 39 cm

4.800 Euro (excl.VAT)



modest details of the possibilities of Art



이들의 가능성에 대한 은밀한 발견 21-5



modest details of possibilities of Art

이들의 가능성에 대한 은밀한 발견 21-5

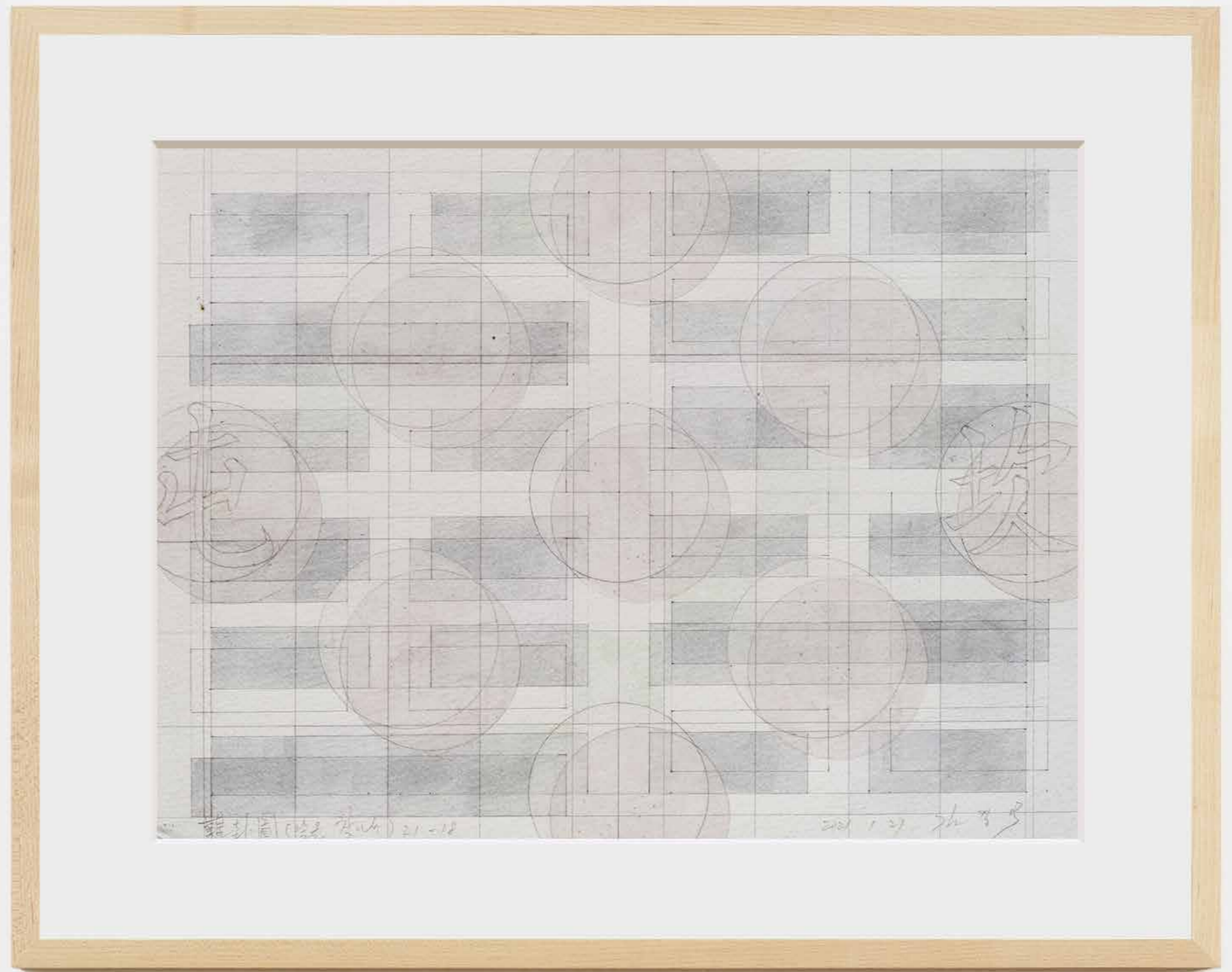
2021. 12. 11. 2/3

**Left side: 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) 21-18*  
2021

Acrylic on paper, framed  
Paper: 23 × 30.5 cm  
Frame: 31 × 39 cm

4.800 Euro (excl.VAT)



# Ian Kiaer

b. 1971 in London, UK

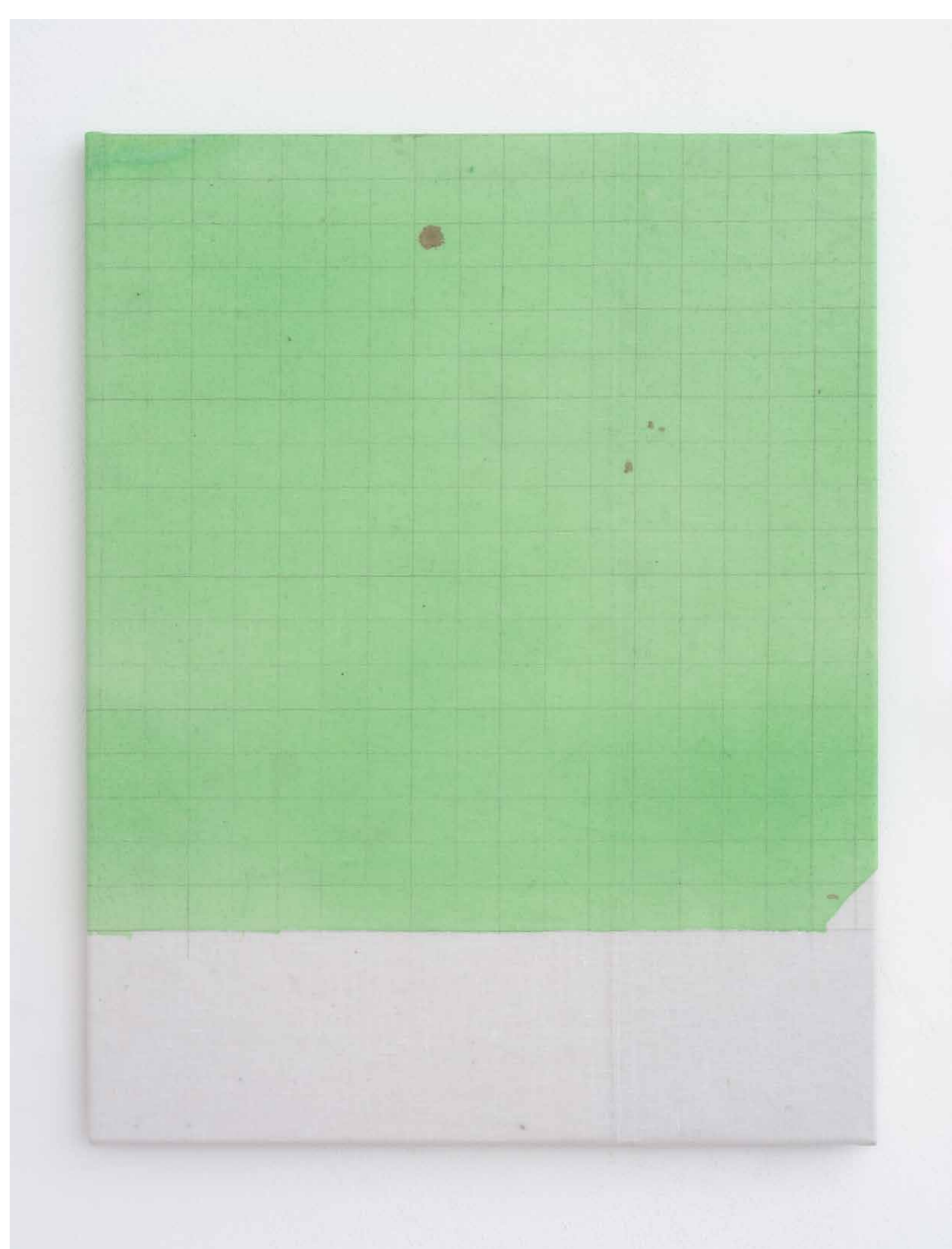
Ian Kiaer draws upon utopian approaches to architecture, literature, philosophy, and art in his work. Leaving classical painting behind, his work implies a delicate use of abstraction, colour, proportion, and space. Kiaer's paintings are often material studies. Plastic or canvas is stretched onto a frame, sometimes combined with three dimensional models. The creation process is particularly important as his paintings are the results of chance operations. He places fabric on the floor, draws and paints on it and only later chooses and cuts out the part he wants to use.

The paintings *Endnote oblique, pink (white, edge)* and *Endnote oblique, pink (green)* are part of a series of works on canvas that reflect on the idea of paintings as models. They both show a subtly drawn baseline grid in the background, evoking associations with modernism as well as earlier historical manifestations of squaring up an image for translation. However, instead of the figurative motif one might expect, the surface is marked by small spots of red acrylic and small stains or "dirt", referring to the process in which it was made.

Kiaer has had solo shows including at Kunsthalle Lingen (2019), Musée d'Art Moderne de la Ville de Paris (2017), Henry Moore Institute, Leeds (2014), Centre International de l'art et du Paysage, Vassivière (2013). In 2018 he was awarded the Filip Leverhulme Prize. In 2025, Kiaer will open an exhibition at Museum Dhondt-Dhaenens in Sint-Martens Latem, near Ghent, Belgium.

Ian Kiaer  
*Endnote oblique, pink (green)*  
2023  
Acrylic and pencil on linen  
45.5 × 35.5 cm

9.000 Euro (excl.VAT)



Ian Kiaer  
*Endnote oblique, pink (white, edge)*  
2023  
Acrylic, varnish and pencil on linen  
81 × 66 cm

16.500 Euro (excl.VAT)

