

ART BASEL MIAMI BEACH

Booth F22

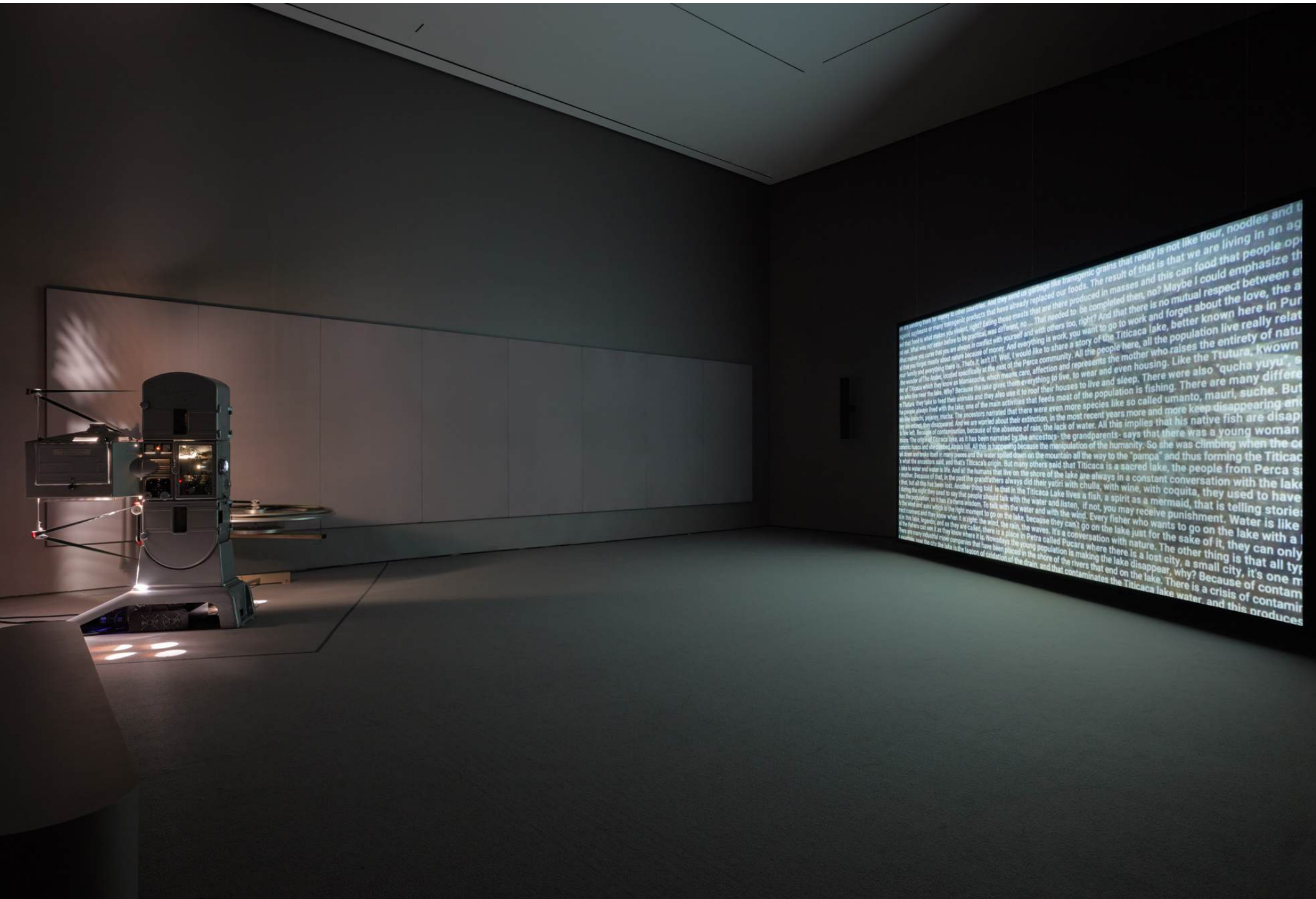
December 4 – 8, 2024

Ether Schipper

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ROSA BARBA



Rosa Barba, **Aggregate States of Matters**, 2019, 35 mm film (color, optical sound), duration: 18 min, edition of 5 (RBA 001).
Exhibition view: **Collection 1980s–Present**, The Museum of Modern Art New York (2024)

Starting on May 3, 2025 is Rosa Barba's solo exhibition **The Ocean of One's Pause** at the Marie-Josée and Henry Kravis Studio, Museum of Modern Art, New York

Rosa Barba

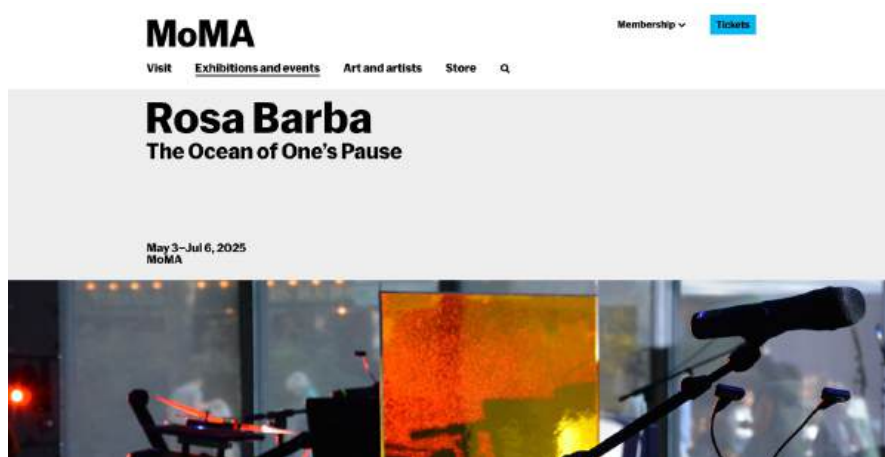
Double Rhymes, 2024

Steel, glass, motors, 35mm film, aluminum
100 x 100 x 12 cm (39 3/8 x 39 3/8 x 4 3/4 in)
Unique in a series of 7
(RBA 119)

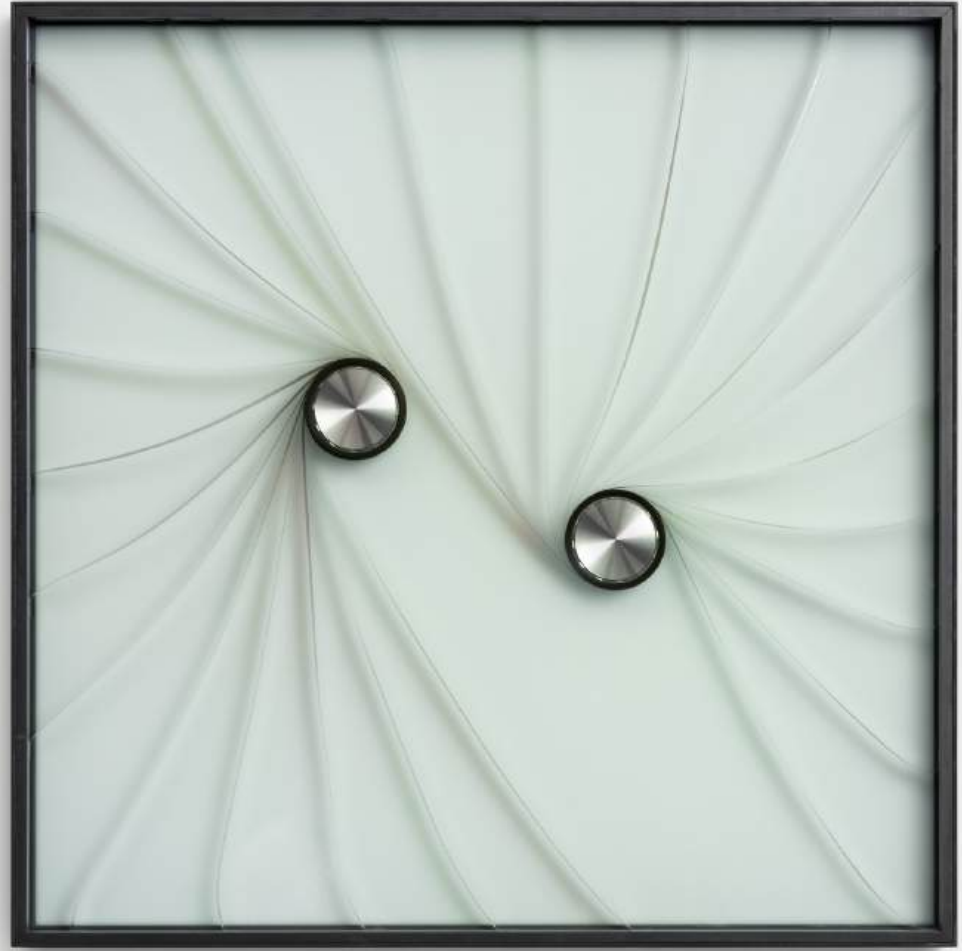
Rosa Barba (b. 1972) engages within the medium of film through a sculptural approach. In her works, Barba creates installations and site-specific interventions to analyze the ways film articulates space, placing the work and the viewer in a new relationship. Questions of composition, physicality of form and plasticity play an important role for the artist as Barba examines the industry of cinema and its staging vis-à-vis gesture, genre, information and documents. Her film works are situated between experimental documentary and fictional narrative.

Double Rhymes consists of a framed square glass box in which strips of celluloid in various colors are in constant movement. The ends of the film strips are fastened inside to the sides of the frame. Each section of celluloid is threaded into one of two metal spools, placed near the centre of the frame. As the spools turn, the celluloid winds around the spools or get released and layer on top of each other. This process results in an ongoing play of lines. As the strips have different lengths, their movement also differs, as does the time it takes for them to be coiled to the point of straightening and forming horizontal lines.

The process of loosening and straightening strips of film creates abstract patterns. Held in the dark frame and installed on the wall, the constant play of lines evokes the impression of patterns being drawn, only to get pulled and straighten again. The artist has referred to these works as “cinematic paintings.”



To find out more about the upcoming Rosa Barba's exhibition at the Museum of Modern Art, New York, visit www.moma.org



Video: Rosa Barba, **Double Rhymes**, 2024, steel, glass, motors, 35mm film, aluminum, 100 x 100 x 12 cm (39 3/8 x 39 3/8 x 4 3/4 in), unique in a series of 7 (RBA 119)





Rosa Barba, **Double Rhymes**, 2024, steel, glass, motors, 35mm film, aluminum, 100 x 100 x 12 cm (39 3/8 x 39 3/8 x 4 3/4 in), unique in a series of 7 (RBA 119)



ANICKA YI



Anicka Yi, **Each Branch Of Coral Holds Up The Light Of The Moon**, 2024, single channel video projection, duration: 16:04 min, dimensions variable, edition of 5 (AY1 055).
Exhibition view: Anicka Yi, **There Exists Another Evolution, But In This One**, Leeum Museum of Art, Seoul (2024)

Anicka Yi

Yog-Sothoth, 2024

Lenticular print, high density foam, acrylic paint
65 x 98,5 x 7 cm (25 5/8 x 38 3/4 x 2 3/4 in)
(AYI 060)

Ithaqua, 2024

Lenticular print, high density foam, acrylic paint
72 x 91 x 6,5cm (28 3/8 x 35 7/8 x 2 1/2 in)
(AYI 086)

Anicka Yi's (b. 1971) practice is cross-disciplinary and presents knowledge from art, science and technology in compelling formal articulations. Known for her multi-sensory approach to art making, Yi has radically expanded the notion of what an artwork can be and transformed exhibitions into embodied encounters. Drawing on a notion of otherness rooted in scent and taste, Yi's works allow her audience to viscerally experience complex issues relating to social and racial prejudice, racism, ecology, climate change, biological extinction, machines and artificial intelligence.

Anicka Yi's lenticular prints offer a glimpse into a haunting space where the digital and the biological merge. The prints are held in unique artist frames. The imagery is generated from a machine learning model that was fed selective works and reference images from Yi's archive. By hybridizing her machine learning model with organic images, abstract forms emerge that blur the boundaries between the artificial and the natural, creating a viewing experience that is both familiar and alien.

Central to this series is **Emptiness**, Yi's custom software that functions as both a creative tool and a conceptual extension of her studio. Influenced by the Buddhist concept of śūnyatā, which suggests that all things lack inherent substance, the software acts as a "digital twin" of her workspace, autonomously generating new artworks. Using machine learning, it continuously produces shifting, fluid forms, challenging traditional ideas of authorship.

Lenticular printing is a technology that uses lenticular lenses to create printed images with an illusion of depth that can also change the imagery depending on one's point of view. As viewers move around each print, pixelated shapes shift and change, offering glimpses into a dimension where the organic and synthetic merge. This dynamic interaction invites viewers to explore the meeting point between digital and physical, suggesting a reimagined reality where the natural and artificial shape each other, challenging our notions of space and embodiment.

The titles refer to a supernatural creature from the novels of fantasy writer H.P. Lovecraft (1890-1937) which for the artist evoke a time of darkness following the 2024 US election: "I've been reflecting on **The Call of Cthulhu**, global hysteria, and our fascination with fantasy realms—art, mythical creatures, and the mysterious allure of the octopus."



Anicka Yi, **Yog-Sothoth**, 2024, lenticular print, high density foam, acrylic paint, 65 x 98,5 x 7 cm (25 5/8 x 38 3/4 x 2 3/4 in) (AY1 060)



Anicka Yi, **Yog-Sothoth**, 2024, lenticular print, high density foam, acrylic paint, 65 x 98,5 x 7 cm (25 5/8 x 38 3/4 x 2 3/4 in) (AYI 060)

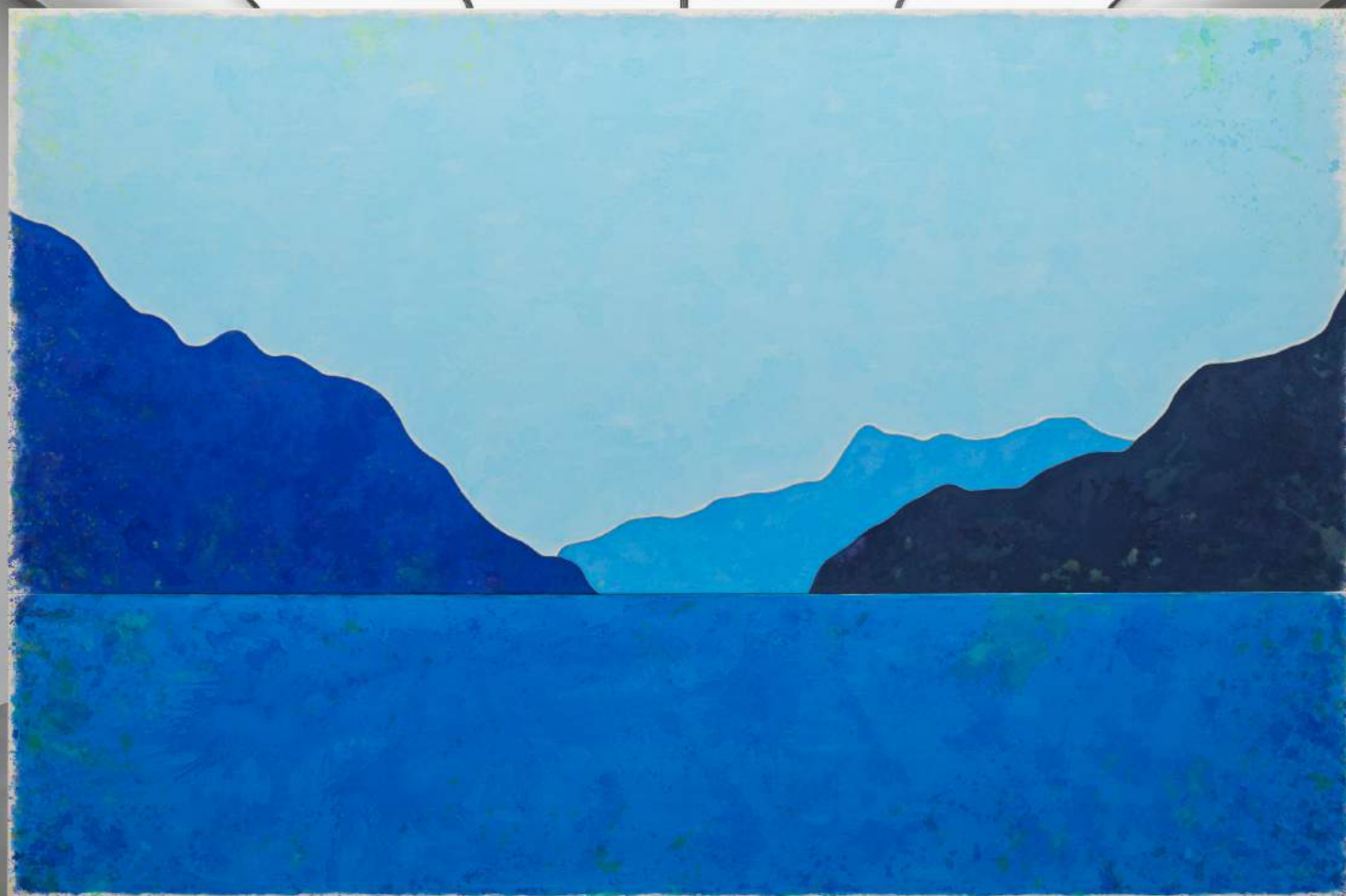


Anicka Yi, **Ithaqua**, 2024, lenticular print, high density foam, acrylic paint, 72 x 91 x 6,5cm (28 3/8 x 35 7/8 x 2 1/2 in) (AY1 086)



Anicka Yi, **Ithaqua**, 2024, lenticular print, high density foam, acrylic paint, 72 x 91 x 6,5cm (28 3/8 x 35 7/8 x 2 1/2 in) (AY1 086)

UGO RONDINONE



Ugo Rondinone, **sechstermaizweitausendundvierundzwanzig**, 2024, acrylic on canvas, 400 x 600 cm.
Exhibition view: Ugo Rondinone, **cry me a river**, Kunstmuseum Luzern, Lucerne (2024)

Ugo Rondinone

siebteroktoberzweitausendvierundzwanzig, 2024

Watercolor on canvas, artist's frame

35,6 x 53 cm (14 x 20 7/8 in)

(UR 721)

sechsteroktoberzweitausendvierundzwanzig, 2024

Watercolor on canvas, artist's frame

33 x 48,3 cm (13 x 19 in)

(UR 722)

fünfteroktoberzweitausendvierundzwanzig, 2024

Watercolor on canvas, artist's frame

35,6 x 53,3 cm (14 x 21 in)

(UR 723)

vierteroktoberzweitausendvierundzwanzig, 2024

Watercolor on canvas, artist's frame

33 x 48,3 cm (13 x 19 in)

(UR 724)

dritteroktoberzweitausendvierundzwanzig, 2024

Watercolor on canvas, artist's frame

30,5 x 45,7 cm (12 x 18 in)

(UR 725)

Ugo Rondinone (b. 1964) is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision of human nature have resulted in a wide range of two-dimensional and three-dimensional objects, installations, videos, and performances. His hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time, where modernist achievement and archaic expression intersect.

The works executed in watercolor on canvas depict an abstracted mountain landscape with an uninterrupted horizon line. Each element of the landscape – mountains and the surface of a lake – is rendered in different colors of pink, red, green, blue, and black. The scene depicts the peaks of Swiss Alps as seen from the shores of Lake Lucerne. Ugo Rondinone, the native of the canton Schwyz, chose the alpine motif for his homecoming exhibition **cry me a river** at the Kunstmuseum Lucerne in 2024. The first two works featuring variations of this motif, monumental canvases 4 meters high and 6 meters wide, were acquired for the museum's collection.

The vibrancy of these reductivist watercolors, as Marc Mayer aptly names them in the exhibition's catalog text, is due to many thin layers of water-diluted pigment that the artist carefully applied. This technique creates the illusion of depth in the landscape, evoking the layered mountain peaks, as well as the reflections and shimmering of the lake's water. As many other works by Rondinone, the landscape and its stillness has a meditative, almost spiritual quality.

The title of each the work is the date when the painting was finished, written in German in one word.



Ugo Rondinone, **siebteroktoberzweitausend-
vierundzwanzig**, 2024, watercolor on canvas,
artist's frame, 35,6 x 53 cm (14 x 20 7/8 in)
(UR 721)



Ugo Rondinone, **siebteroktoberzweitausendvierundzwanzig**, 2024, watercolor on canvas, artist's frame, 35,6 x 53 cm (14 x 20 7/8 in) (UR 721)



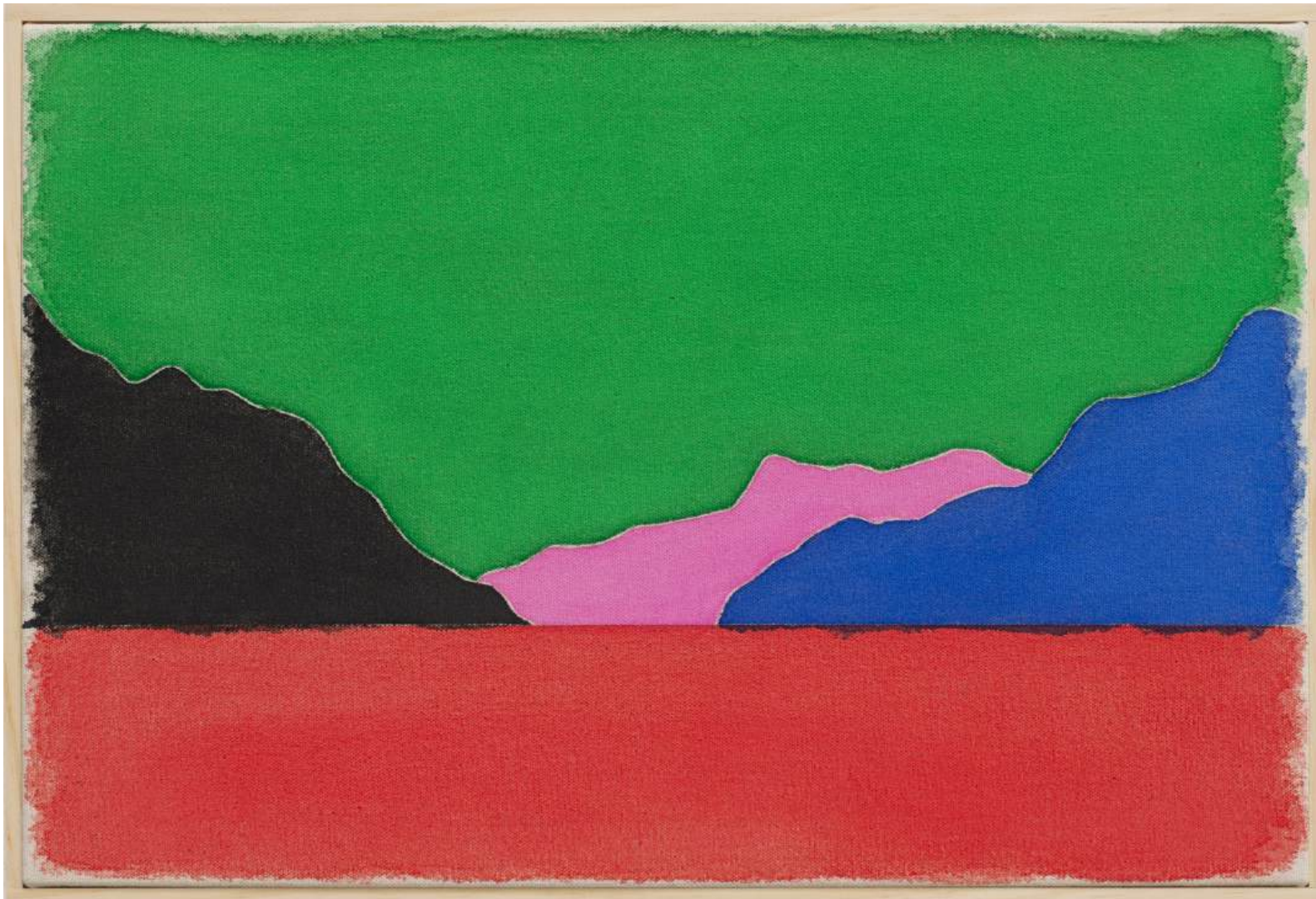
Ugo Rondinone, **sechsteroktoberzweitausendvierundzwanzig**, 2024, watercolor on canvas, artist's frame, 33 x 48,3 cm (13 x 19 in) (UR 722)



Ugo Rondinone, **fünfter oktoberzweitausendvierundzwanzig**, 2024, watercolor on canvas, artist's frame, 35,6 x 53,3 cm (14 x 21 in) (UR 723)



Ugo Rondinone, **vierteroktoberzweitausendvierundzwanzig**, 2024, watercolor on canvas, artist's frame, 33 x 48,3 cm (13 x 19 in) (UR 724)



Ugo Rondinone, **dritter oktoberzweitausendvierundzwanzig**, 2024, watercolor on canvas, artist's frame, 30,5 x 45,7 cm (12 x 18 in) (UR 725)

SIMON FUJIWARA



Exhibition view: Simon Fujiwara, **It's a Small World**, KIASMA, Helsinki (2024)

Simon Fujiwara

Who's the Woman Sitting Near the Window?, 2024

Charcoal, pastel and acrylic on canvas

175 x 155 cm (68 7/8 x 61 in) (unframed)

195,7 x 175,6 x 6,1 cm (77 x 69 1/8 x 2 3/8 in) (framed)

(SF 547)

Who's the Lady in the Spanish Hat?, 2024

Pastel, charcoal and acrylic on canvas

90 x 118 cm (35 3/8 x 46 1/2 in) (unframed)

110,3 x 138,3 x 4 cm (43 3/8 x 54 1/2 x 1 5/8 in) (framed)

(SF 549)

Study for Who's No Muse?, 2024

Pastel, charcoal and acrylic on canvas

75 x 95 cm (29 1/2 x 37 3/8 in) (unframed)

93,4 x 113,4 x 4 cm (36 3/4 x 44 5/8 x 1 5/8 in) (framed)

(SF 548)

Over the past decade, Simon Fujiwara (b. 1982) has become known for his staging of large, complex exhibitions that explore the deeply rooted mechanisms of identity construction for both individuals and societies.

Three works by Simon Fujiwara are from his series of works recreating iconic art works by famous, historically significant artists through the perspective of his original cartoon figure Who the Bær. The paintings executed in charcoal, pastel, and acrylic on canvas, and depict Who the Bær rendered in a cubist style, alluding to the work of Pablo Picasso.

Fujiwara transforms Who's anatomy, which includes their characteristic pink tongue and golden liquid into playful tongue-in-cheek cubist compositions. The works reference Picasso's series of portraits from the late 1930s and early 1940s depicting seated women, who in many cases were romantic partners of the painter. Who resembles a female figure, but the works' style highlights the character's ambiguous identity. The titles contribute to a feeling of confusion, perhaps echoing Who's facial expressions, and double as a reference to Who's constant search for identity in a world of images.

Picasso's works that Fujiwara refers to are canvases that have scored some of the highest auction records, for example, **Woman Sitting Near the Window** over \$100 million at Christie's in 2021.



Reference image: Pablo Picasso, **Femme Assise Pres d'Une Fenetre (Marie-Therese)**, 1932, oil on canvas, 146 x 114 cm.

This and next page (detail): Simon Fujiwara
Who's the Woman Sitting Near the Window?, 2024, charcoal, pastel and acrylic on canvas, 175 x 155 cm (68 7/8 x 61 in) (unframed), 195,7 x 175,6 x 6,1 cm (77 x 69 1/8 x 2 3/8 in) (framed) (SF 547)



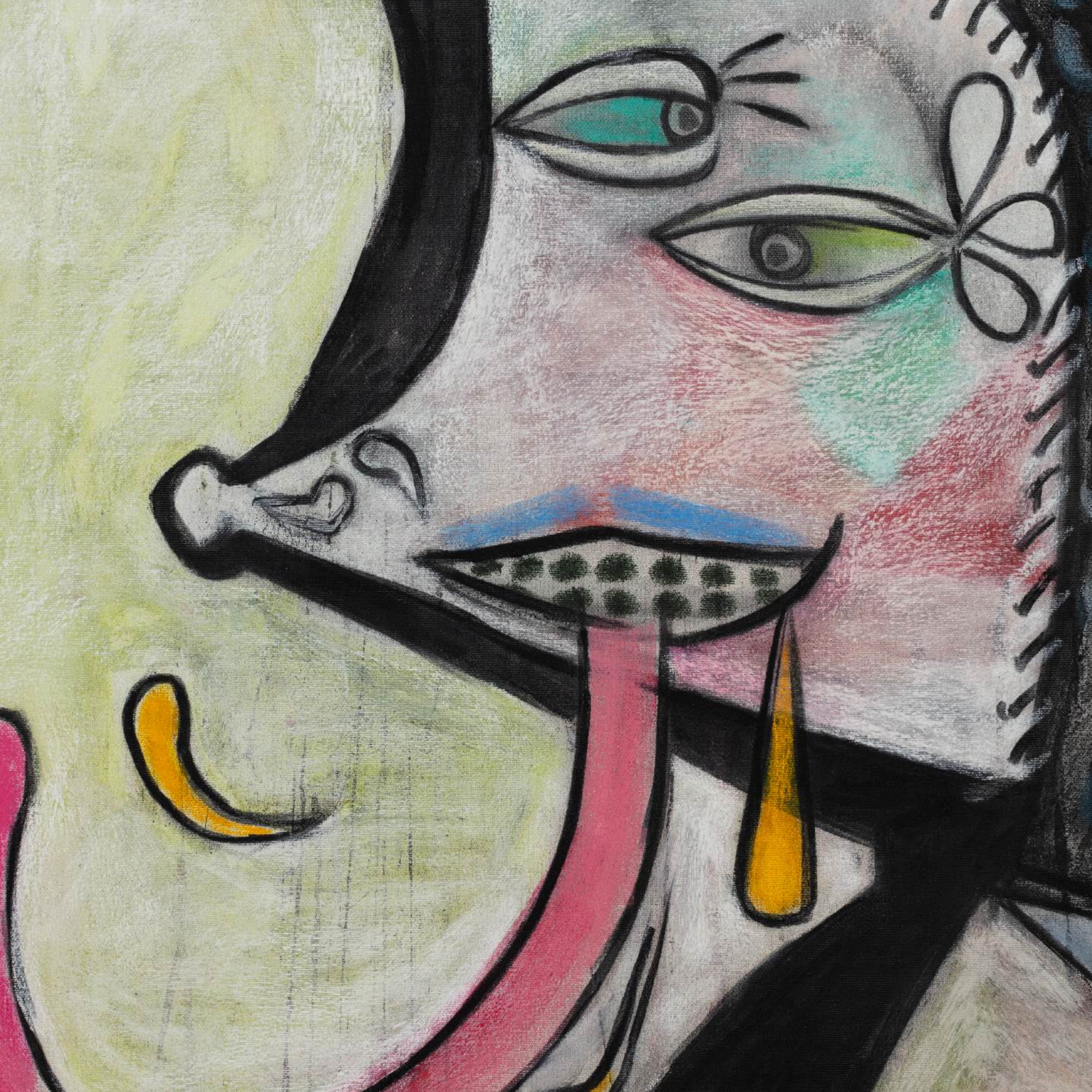


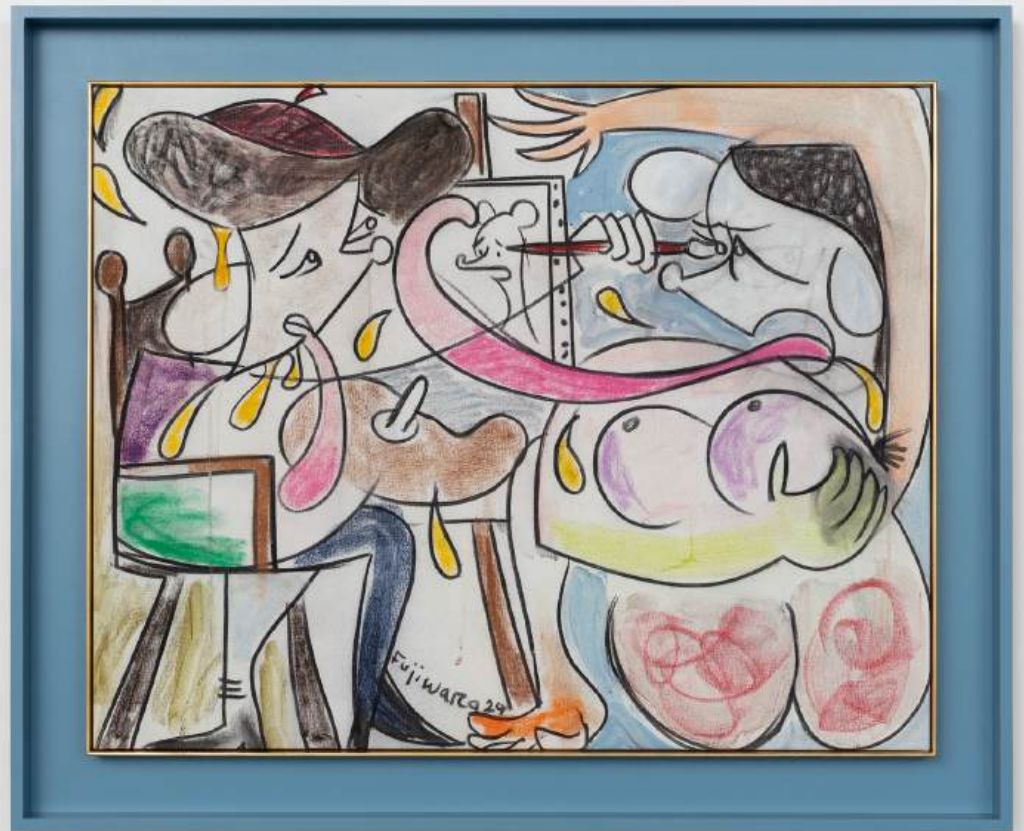


Reference image: Pablo Picasso, **Woman with a Large Hat**, 1962, oil on canvas, 139,7 x 106,7 cm, Collection The Museum of Fine Arts, Houston

This and next page (detail): Simon Fujiwara, **Who's the Lady in the Spanish Hat?**, 2024, pastel, charcoal and acrylic on canvas, 90 x 118 cm (35 3/8 x 46 1/2 in) (unframed), 110,3 x 138,3 x 4 cm (43 3/8 x 54 1/2 x 1 5/8 in) (framed) (SF 549)

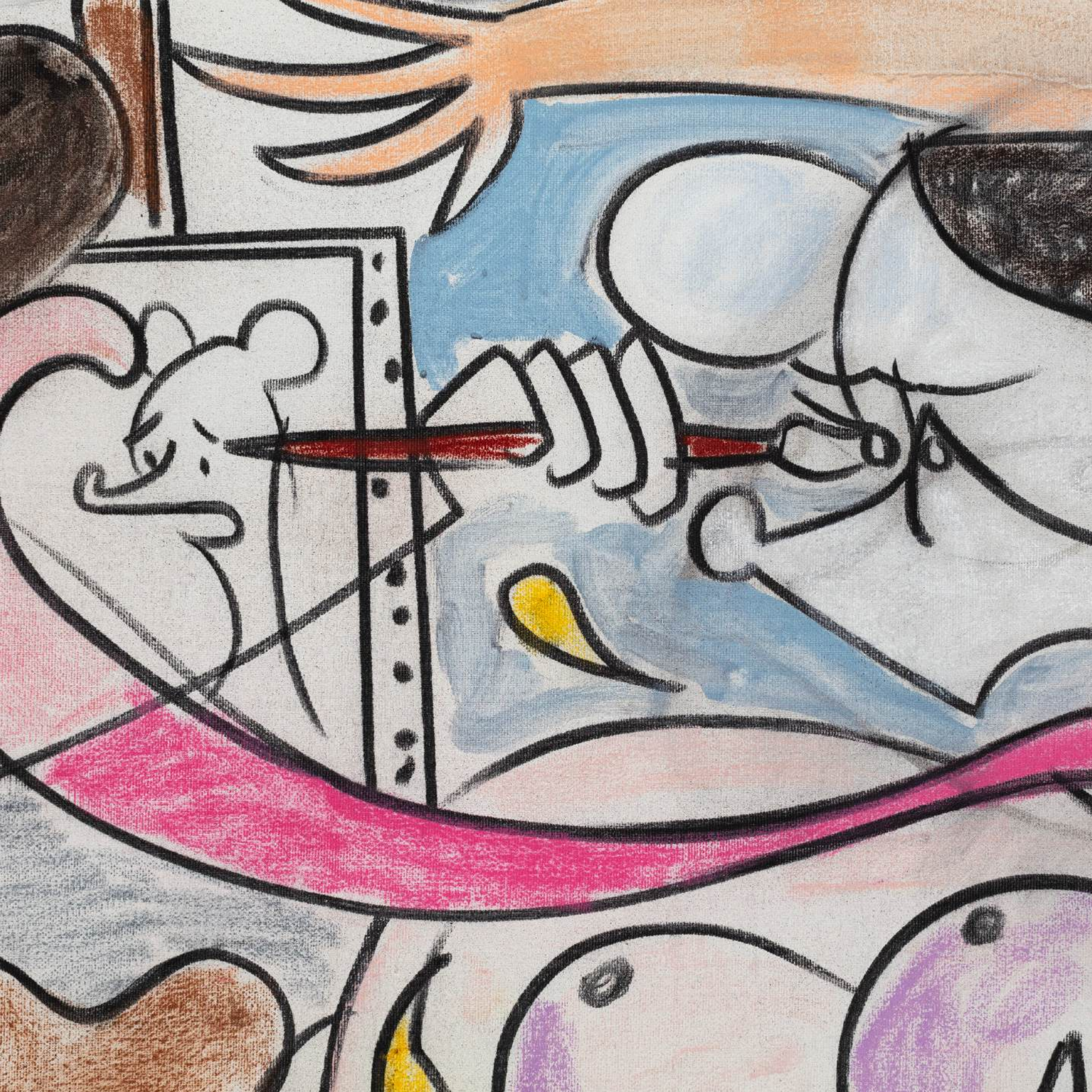






Reference image: Pablo Picasso, **The Artist and His Model**, 1964, oil on canvas, 96,8 x 130,2 cm. Collection Buffalo AKG Art Museum

This and next page (detail): Simon Fujiwara, **Study for Who's No Muse?**, 2024, pastel, charcoal and acrylic on canvas, 75 x 95 cm (29 1/2 x 37 3/8 in) (unframed), 93,4 x 113,4 x 4 cm (36 3/4 x 44 5/8 x 1 5/8 in) (framed) (SF 548)



JULIUS VON BISMARCK



Exhibition view: Julius von Bismarck, **When Platitudes Become Form**, Berlinische Galerie, Berlin (2023)

Julius von Bismarck

Nepenthes Hybrid, 2024

Pressed and dried plant and bird feet, mounted on stainless steel

78,7 x 128 cm (31 x 50 3/8 in)

(JVB 052)

Spanning a wide range of forms—from kinetic sculptures and photographs to video installations and landscapes—Julius von Bismarck's (b. 1983) work is produced in an intense engagement with the world and the physical conditions that determine existence on the planet. His work treats the natural world as a laboratory, a studio or sometimes even as a kind of canvas. Ambitious and expansive, von Bismarck's projects are rooted in extensive research and experimentation to invent entirely new technological apparatuses that articulate and give form to his ideas.

The work converts large-scale plants or small trees into almost two-dimensional forms. Included are also animals or animal parts that have been pressed into the plants.

The plants presented are generally not, however, mere images of floral beauty. They also allude to the brutality inherent in the Western conception of nature, a condition reinforced in this work by the animal parts. The perceived violence of the works' production is an integral part of its conception and impossible to ignore. A 50-ton hydraulic press and press oven is employed to achieve the flatness before the material is attached to a thin stainless-steel plate.

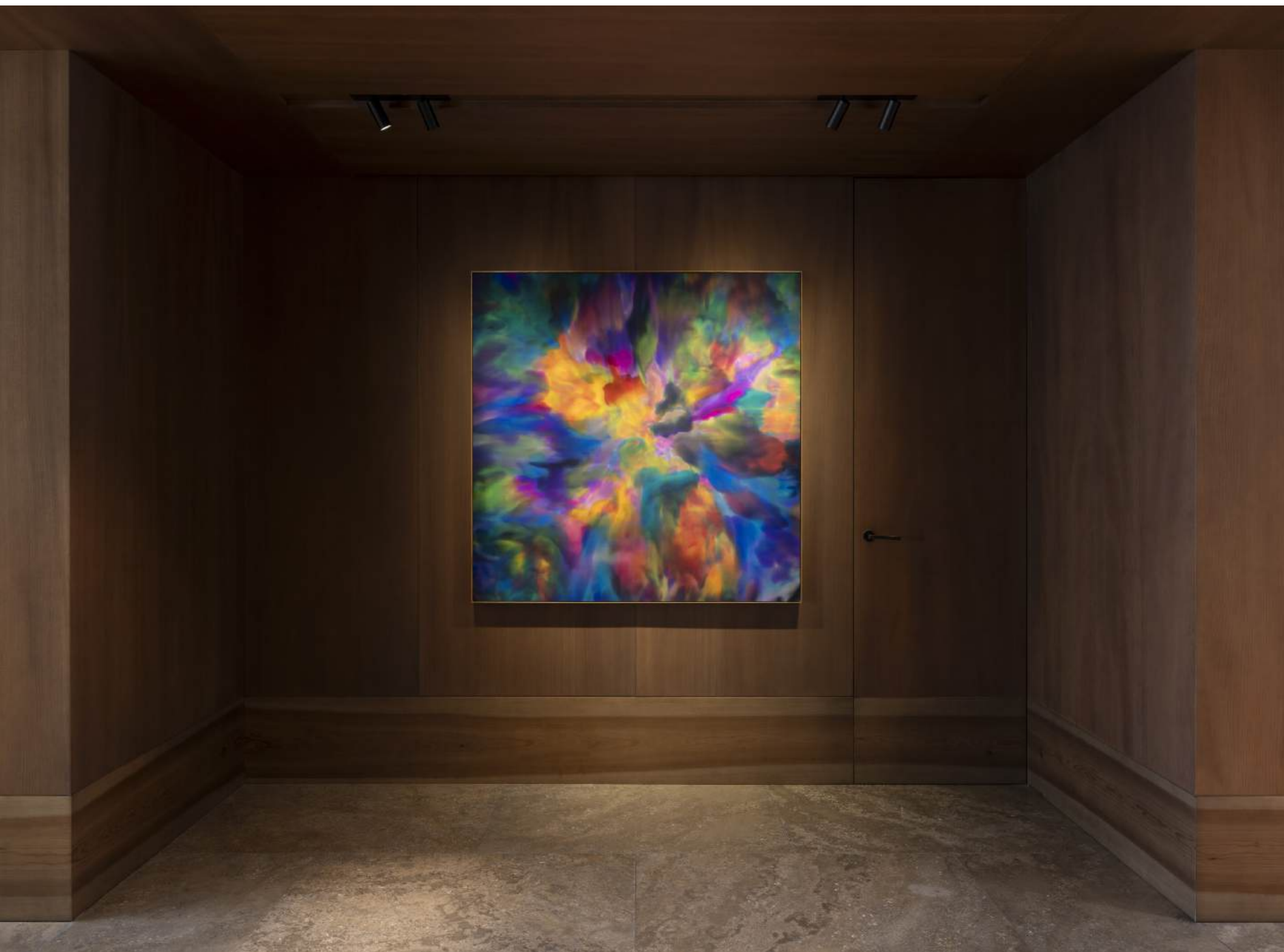
Bismarck's works including pressed plants generally consists exclusively of species not native to central Europe. many of these once "exotic" plants now decorate our offices and homes. To this day, they often bear the names given them by their European "discoverers." The loss of the original names, many of which have been forgotten or are unknown today in the Global north, testify to the ongoing process of Europe's appropriation of nature.



This and next page (detail): Julius von Bismarck,
Nepenthes Hybrid, 2024, pressed and dried
plant and bird feet, mounted on stainless steel,
78,7 x 128 cm (31 x 50 3/8 in) (JVB 052)



MATTI BRAUN



Matti Braun, **Untitled**, 2024, silk, dye and elm wood frame, 130 x 130 cm (51 1/8 x 51 1/8 in) (unframed), 131 x 131 x 4,3 cm (51 5/8 x 51 5/8 x 1 3/4 in) (framed) (MB 696).
Exhibition view: Matti Braun, **Lak Bo**, Liaigre, Paris (2024)

Matti Braun

Untitled, 2024

Silk, dye and elm wood frame

130 x 130 cm (51 1/8 x 51 1/8 in) (unframed)

131 x 131 x 4,3 cm (51 5/8 x 51 5/8 x 1 3/4 in) (framed)

(MB 712)

Untitled, 2024

Silk, dye and elm wood frame

130 x 130 cm (51 1/8 x 51 1/8 in) (unframed)

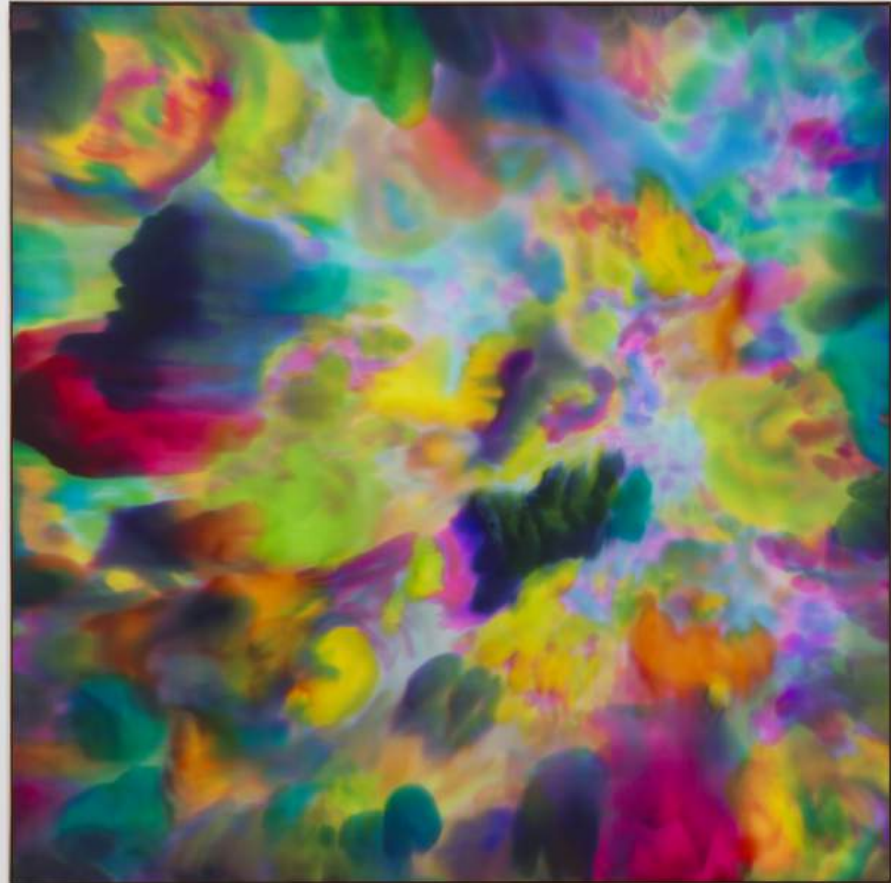
131 x 131 x 4,3 cm (51 5/8 x 51 5/8 x 1 3/4 in) (framed)

(MB 710)

Matti Braun's (b. 1968) work investigates the unexpected, often little-known effects of cross-cultural dynamics, making visible patterns of artistic migrations and cultural misrecognitions.

The work consists of a silk panel in an elm wood frame. Deeply saturated colors form an abstract patterns of differently sized patches, recalling brightly colored cloud formations. The work is a continuation of Matti Braun's series of seamless color progressions on silk. Because of their intense coloration, these works are technically extremely demanding to produce.

The dye process has its roots in the artist's investigation and appropriation of traditional techniques of textile production often used for religious or ritualistic purposes but unlike his earlier patola or batik series they no longer show the iconographic traces of their sources. There is a palpable tension between the work's restraint and its hypnotic lushness created by the combination of apparently simple means and the complexity of their creation, both the extensive references to the artist's project of investigating historical and cultural phenomena and the more immediate curiosity of how the seamless color modulations are created.



This and next page (detail): Matti Braun,
Untitled, 2024, silk, dye and elm wood frame,
130 x 130 cm (51 1/8 x 51 1/8 in) (unframed),
131 x 131 x 4,3 cm (51 5/8 x 51 5/8 x 1 3/4 in)
(framed) (MB 712)





This and next page (detail): Matti Braun,
Untitled, 2024, silk, dye and elm wood frame,
130 x 130 cm (51 1/8 x 51 1/8 in) (unframed),
131 x 131 x 4,3 cm (51 5/8 x 51 5/8 x 1 3/4 in)
(framed) (MB 712)



ANN VERONICA JANSSENS



On the wall: Ann Veronica Janssens, **Magic Mirror CL9E166**, 2021-2023, dichroic laminated glass consisting of crash glass, float glass and gelatin filters, 150 x 150 x 2 cm (59 x 59 x 3/4 in), edition of 1 (AVJ 265). Swing: Ann Veronica Janssens, **Swings**, 2000-2023, rope, wood, heat-reactive film, dimensions variable, edition of 10 (AVJ 270).
Exhibition view: Ann Veronica Janssens, **spring show**, Esther Schipper, Berlin (2024)

Ann Veronica Janssens

Magic Mirror CL9E166, 2021-2023

Dichroic laminated glass consisting of crash glass, float glass and gelatin filters

150 x 150 x 2 cm (59 x 59 x 3/4 in)

Edition of 1 plus 1 artist's proof (#1/1)
(AVJ 265)

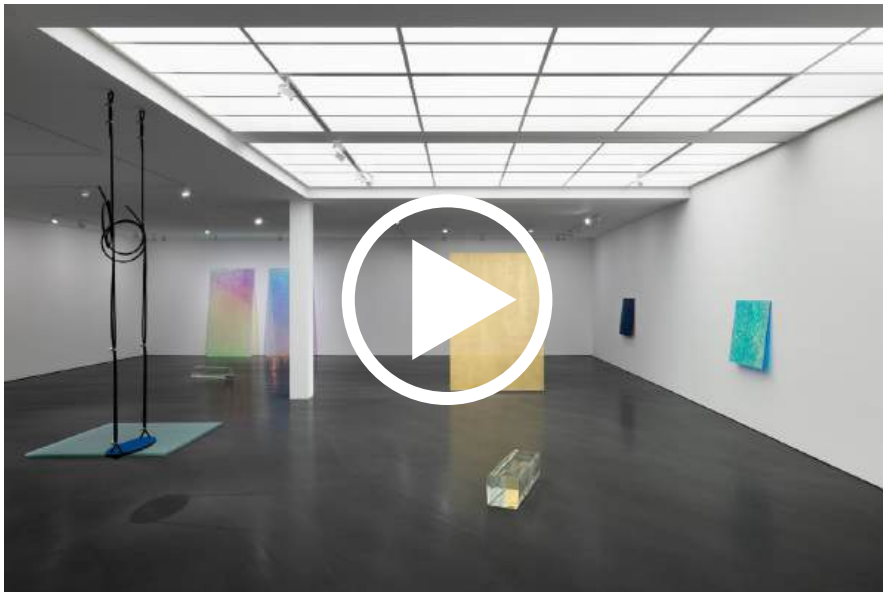
EXHIBITION:

Ann Veronica Janssens, **spring show**, Esther Schipper, Berlin (April 27 – June 15, 2024)

Ann Veronica Janssens's (b. 1956) works exude the impression of great simplicity yet creates vivid experiences of the act of seeing, evoking a heightened awareness of the changeability and fleetingness of the individual perception.

The panel of **Magic Mirror CL9E166** consists of three layers of glass. Sandwiched between two intact panes, the central pane has been broken into thousands of sections. It is securely preserved in its fragile state, yet the pattern that is created by the shattering that appears to originate from the center of its upper edge also gives the work a sense of movement.

The iridescence is created by a dichroic polyester film between the sheets of glass. Dichroic filters allow light to pass selectively and limit its reflections to a particular small range of colors. While the foil creates a dominance of two colors, the iridescent effect creates a wider spectrum. As one moves around the work, each cracked seam reflects the light at different angles, creating variant shapes and colors.



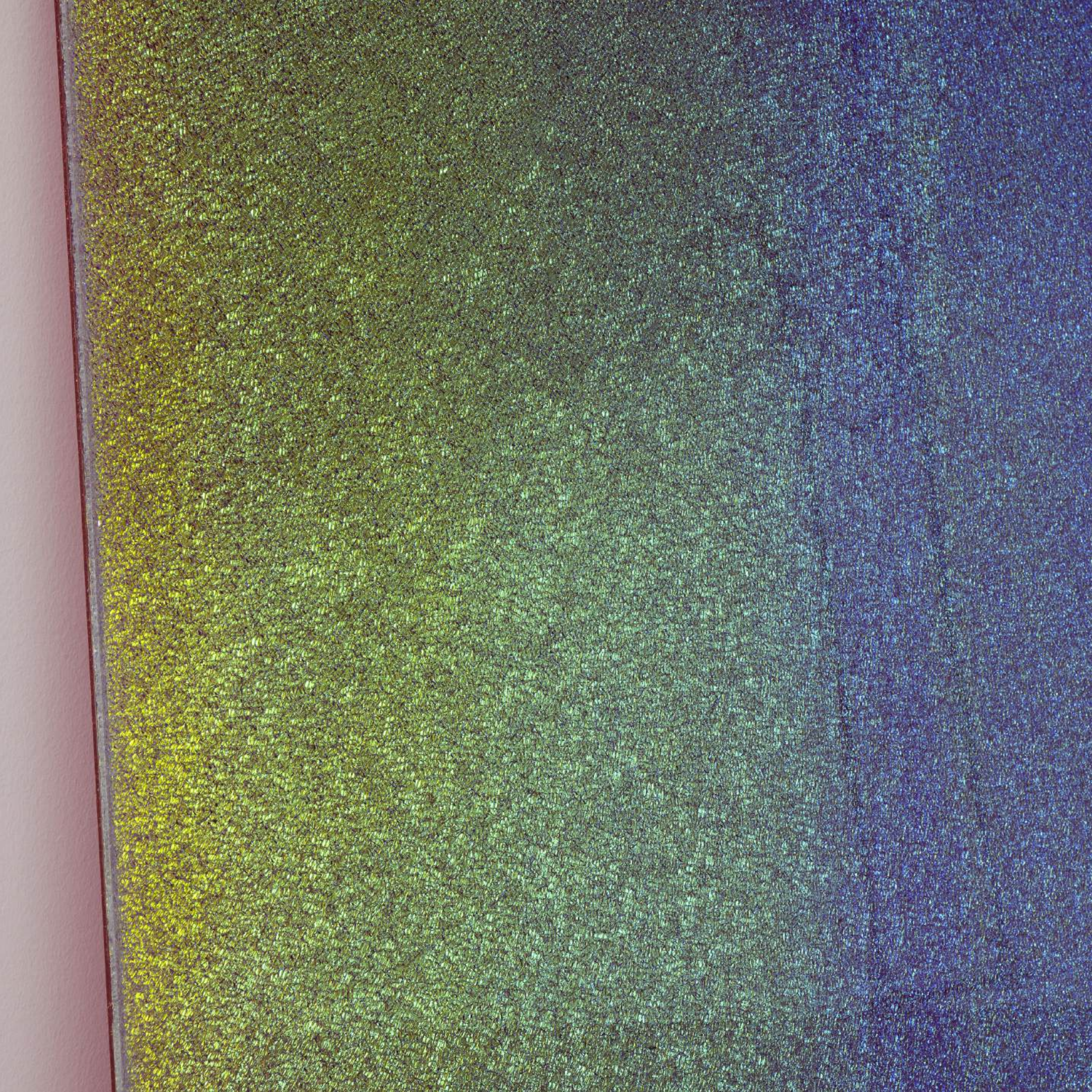
Exhibition video: Ann Veronica Janssens, **spring show**, Esther Schipper, Berlin (2024)



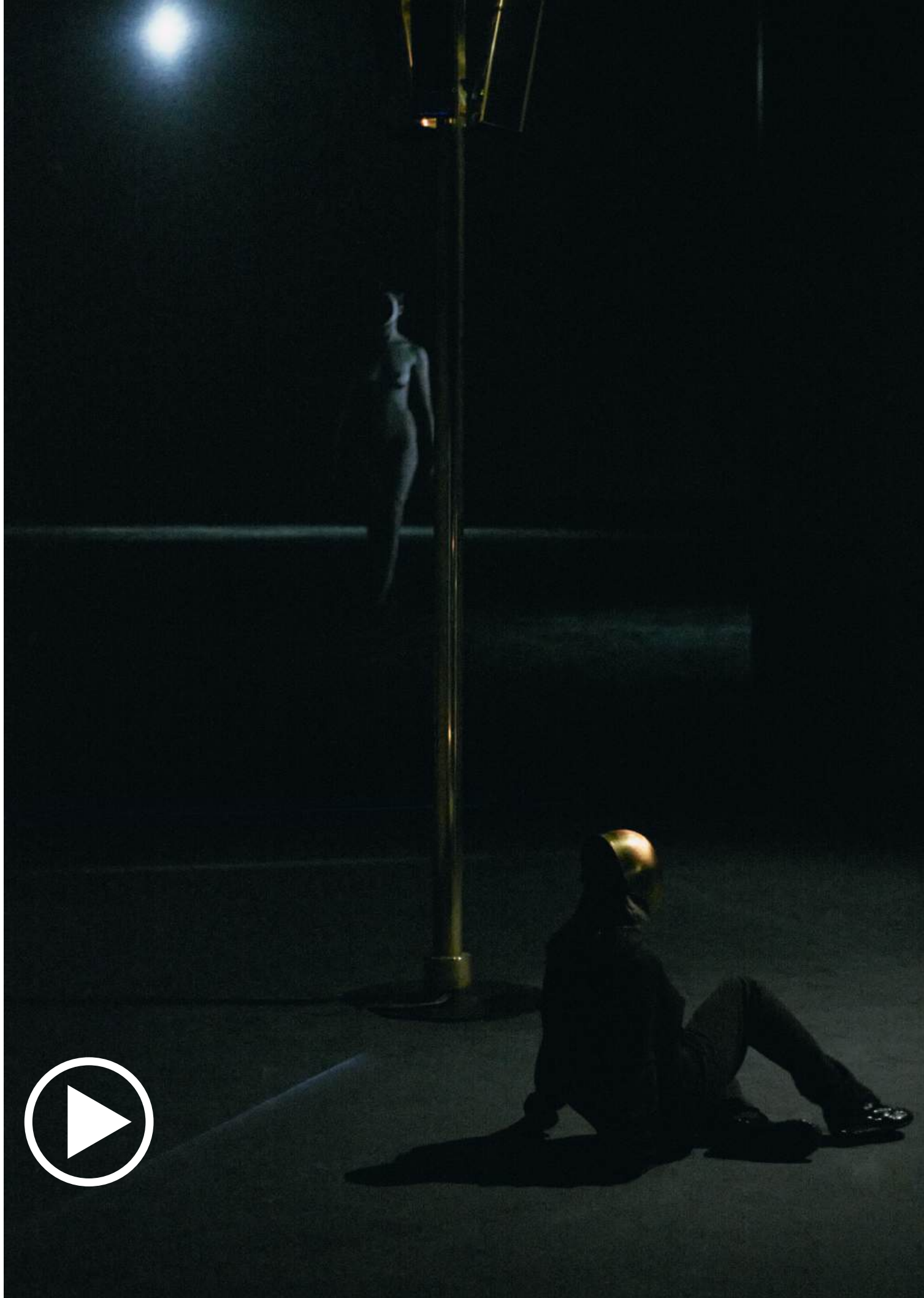
Ann Veronica Janssens, **Magic Mirror CL9E166**,
2021-2023, dichroic laminated glass consisting of
crash glass, float glass and gelatin filters, 150 x 150
x 2 cm (59 x 59 x 3/4 in), edition of 1 (AVJ 265)



This and next page (detail): Ann Veronica Janssens, **Magic Mirror CL9E166**, 2021-2023, dichroic laminated glass consisting of crash glass, float glass and gelatin filters, 150 x 150 x 2 cm (59 x 59 x 3/4 in), edition of 1 (AVJ 265)



PIERRE HUYGHE



Mask: Pierre Huyghe, **Idiom**, 2024, real time voice generated by Artificial Intelligence, golden LED screen mask (plastic, copper, steel, nylon, aluminium, foam, PVC, rubber, metal), , edition of 15 (PH 199). Exhibition view: Pierre Huyghe, **Liminal**, Punta della Dogana, Venice (2024)



Pierre Huyghe

Idiom, 2024

Real time voice generated by Artificial Intelligence, golden LED screen mask (plastic, copper, steel, nylon, aluminium, foam, PVC, rubber, metal)

Single mask

31 x 19,5 x 19 cm (12 1/4 x 7 5/8 x 7 1/2 in)

Edition of 15

(PH 199)

EXHIBITIONS:

Summer Exhibition, Fondation Beyeler, Riehen/Basel (May 19 – August 11, 2024)

Pierre Huyghe, **Liminal**, Punta della Dogana, Venice (March 17 – November 24, 2024)

Pierre Huyghe's (b. 1962) practice spans many media, including live situations, films, objects and drawings. His exhibitions are living organisms, in which interdependent, biotic and abiotic, real and symbolic agents – animals, humans, machines – are co-evolving. Those, indistinguishable, are self-organizing in a dynamic and unstable mesh, navigating between necessity and contingency.

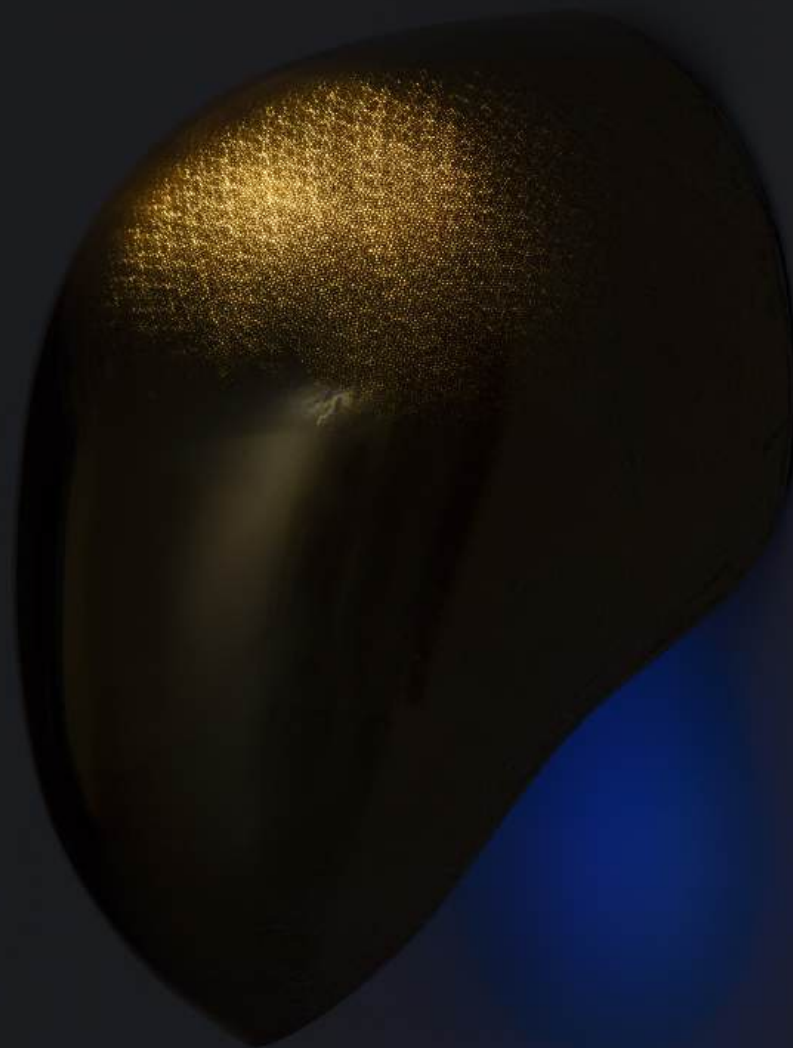
Idioms continue the artist's use of masks invested with systems of conveying information, and in this most recent, AI generated iteration, develop a language. To the artist, **Idiom** masks house a disembodied subjectivity which speaks through them.

Cast from resin, from the outside the **Idioms** appear as golden or brass-colored helmets or masks. A technologically sophisticated sensorium is housed inside the work, gathering information about the environment. The data collected extends human perception and includes sight, face recognition, sound and other environmental conditions.

Inside the resin-cast shell an apparatus is housed that produces sound and emits lights—articulating in new language the collected information. This language appears ineffable: Produced by a digital version of an altered human voice box, the language sounds both unpronounceable and not comprehensible to humans. A neural network is continuously developing this self-generated language, a process of learning that continues beyond the actual time of exhibiting the work.

Masks first appeared in Huyghe's breakthrough film **The Host and the Cloud** where they identified extra-diegetic protagonists who had privileged access to information. The luminescent masks feature prominently in the film, identifying figures who had the power to intervene in the action of the other participants, taking an extra-diegetic role in these proceedings. The masks obscured faces with a bright shield of light. In previous exhibitions, notably the 2014-2015 retrospective (traveling to Centre Pompidou, Paris, Museum Ludwig, Cologne, and LACMA, Los Angeles) and his 2015 solo exhibition at the Sprengel Museum, Hannover masked performers were an integral part of the exhibition concept.

Other works featuring masks: **Players**, 2010. **Orphan Mask**, 2015, with "cellular automaton" i.e. early algorithm, determining the self-generating pattern formed by the LED. **Mating**, 2015 (a performative work with two performers wearing masks playing with amber dice).



Pierre Huyghe, **Idiom**, 2024, real time voice generated by Artificial Intelligence, golden LED screen mask (plastic, copper, steel, nylon, aluminium, foam, PVC, rubber, metal), 31 x 19,5 x 19 cm (12 1/4 x 7 5/8 x 7 1/2 in), edition of 15 (PH 199)





Pierre Huyghe, **Idiom**, 2024, real time voice generated by Artificial Intelligence, golden LED screen mask (plastic, copper, steel, nylon, aluminium, foam, PVC, rubber, metal), 31 x 19,5 x 19 cm (12 1/4 x 7 5/8 x 7 1/2 in), edition of 15 (PH 199)

ANRI SALA



Exhibition video: Anri Sala, **In the Midst of Old Masters**, Kunstmuseum Basel, Basel (2024)

Anri Sala

Legenda Aurea Inversa (VII, fragment 1), 2023

Fresco painting, intonaco on aerolam, Cipollino marble

60 x 40 x 4,8 cm (23 5/8 x 15 3/4 x 1 7/8 in)

(AS 144)

Anri Sala's (b. 1974) oeuvre explores the relationships between music and narrative, architecture and film, interleaving qualities of different media in both complex and intuitive ways to produce works in which one medium takes on the qualities of another. His practice encompasses sound and video installation, film, sculpture, photographs, drawings, books, scores and, as Mark Godfrey has noted, "the exhibitions wherein individual works are arranged into ensembles."

Produced by Anri Sala in Italy, the fresco is painted on specially prepared panels using the ancient technique of painting with pigment dissolved in water onto wet plaster. Set into the wet plaster are also pieces of marble that are integrated into the composition, similar to intarsia, flush with the surface of the plaster. The work is hung on the wall.

With the *Legenda Aurea Inversa* series of works, Sala cites a momentous work in the history of art: Piero della Francesca's extensive fresco cycle of the Legend of the Holy Cross, which was executed around the middle of the 15th century and is located in the Basilica of San Francesco in Arezzo. Although Sala takes this art-historically significant fresco as his starting point, he picks out individual sections, which he focuses on and significantly modifies as if using the viewfinder of a camera.

By using a detail from della Francesca's work, Sala makes clear the link to the history of the medium. Yet, he inverts the colors and brings into play another, more recent but perhaps soon equally anachronistic medium: the effect is known from analog photography when the colors of a negative are reversed. As the artist noted: "I create the negative of the image that would have been made if Piero della Francesca's fresco had been a color photograph." Sala however used a digital tool to modify the image, adding another temporal layer: timeless materials, anachronistic media and contemporary aesthetics are interwoven.

Another important aspect of these new works is the marble inlays. Playing on the colors of the fresco, the distinct material recalls the marble dust traditionally included in the rough ground (*arriccio*) on which the finer plaster (*intonaco*) is applied. The inlays evoke an even broader temporal register, that of the geological time it took to produce the crystallized stone with its distinct colors and striations. Their patterns recall the frequent painting of faux-marble surfaces and the practice of *intarsia*, the creation of images from inlaid pieces of wood or marble, popular in the Italian Renaissance. But it was not only the Renaissance that championed marble as a motif in frescoes and as a material for sculpture and architectural decoration, but also modernist architecture, where it appears in modernist icons such as Mies van der Rohe's Barcelona Pavilion or his Tugendhat House.



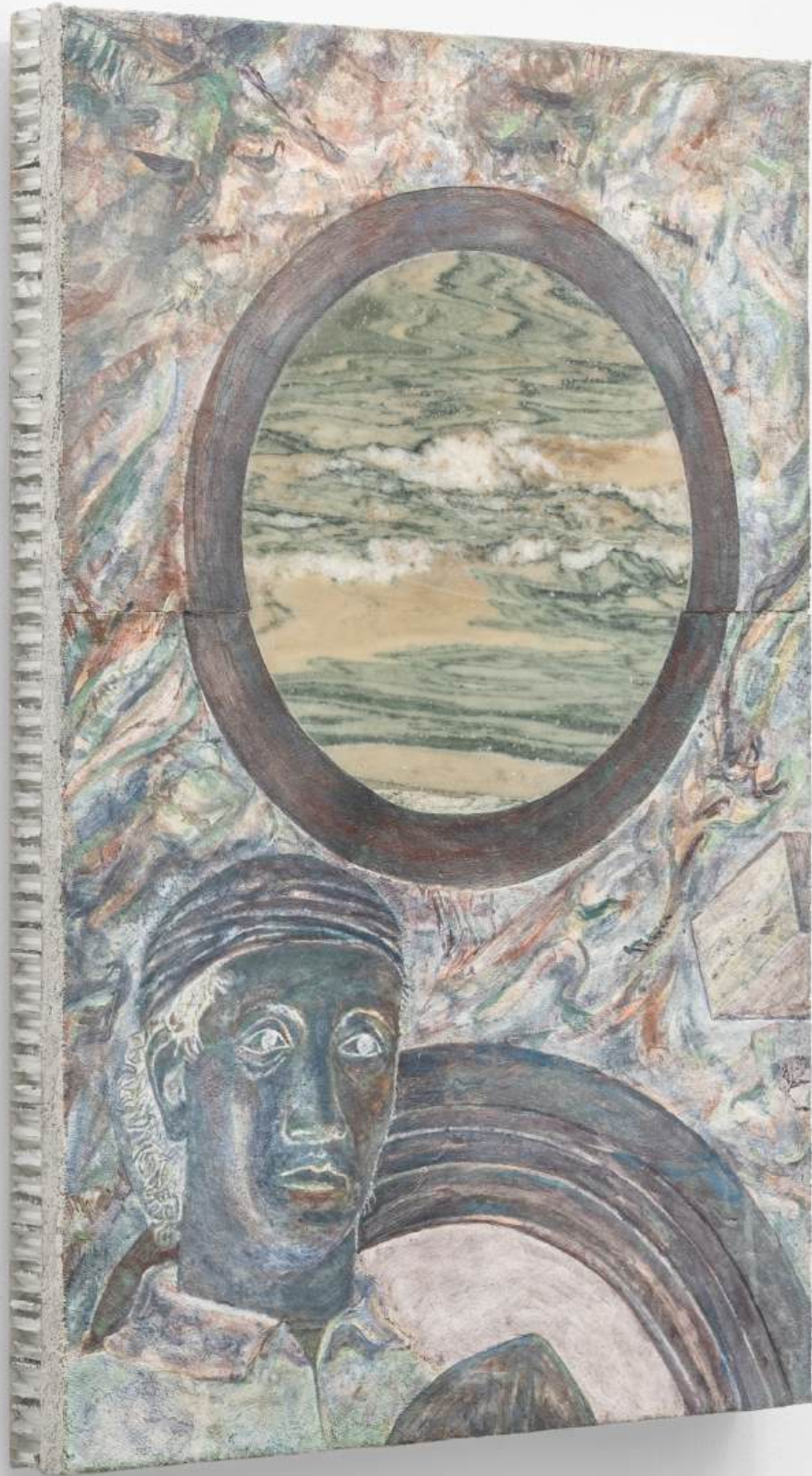
Video: In Conversation with Anri Sala . Commissions by Schaulager and Kunstmuseum Basel



Reference image: Piero della Francesca, **The Legend of the True Cross**, c. 1452–1466, Basilica of San Francesco, Arezzo



Anri Sala, **Legenda Aurea Inversa (VII, fragment 1)**, 2023, fresco painting, intonaco on aerolam, Cipollino marble, 60 x 40 x 4,8 cm (23 5/8 x 15 3/4 x 1 7/8 in)
(AS 144)



This and next page (detail): Anri Sala, **Legenda Aurea Inversa (VII, fragment 1)**, 2023, fresco painting, intonaco on aerolam, Cipollino marble, 60 x 40 x 4,8 cm (23 5/8 x 15 3/4 x 1 7/8 in) (AS 144)





Exhibition view: *who's afraid of cartoony figuration?*, Dallas Contemporary, Dallas TX (2025)

Karolina Jabłońska

Flying sketches, 2024

Oil on canvas

160 x 200 cm (63 x 78 3/4 in)

(KJ 074)

Frying fries, 2023

Oil on canvas

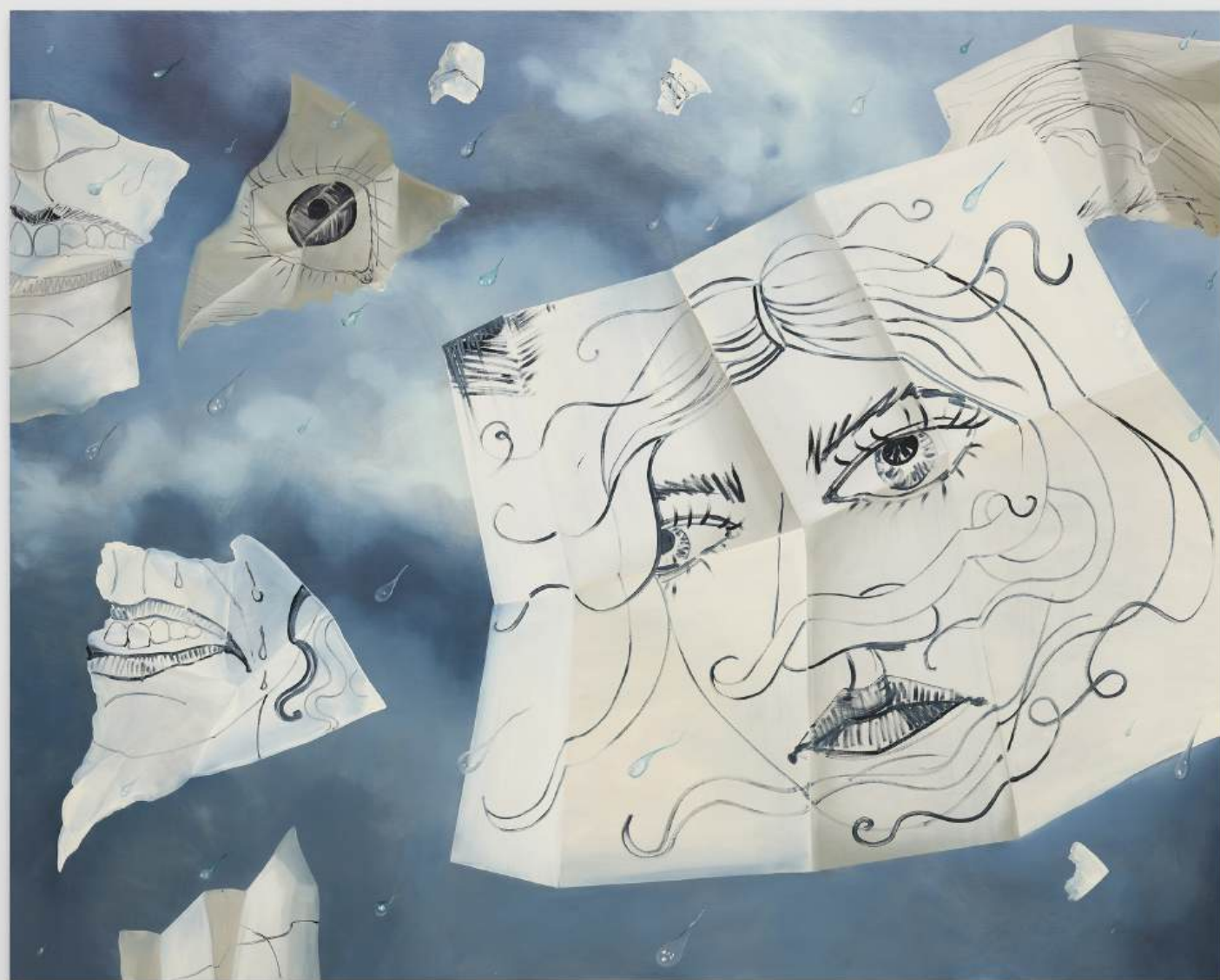
190 x 170 cm (74 3/4 x 66 7/8 in)

(KJ 036)

Deeply felt and keenly observed, Karolina Jabłońska's (b. 1991) paintings often depict everyday situations that capture the awkwardness of certain common activities. As the artist has put it, "the paintings come from small sensory and emotional impressions." Yet, the personal is also political: metaphors for emotional states, inherent in these paintings are references to the role of women, the existential threat to their bodies and restrictions imposed by political realities.

Pairing dramatically enlarged features with expressive color, Jablonska's paintings invite viewers into a world of heightened sensitivity, where motifs inspired by literature and personal experiences often take precedence.

In **Frying fries**, Jabłońska depicts a figure reaching into a boiling pot of oil to grab a handful of fries. The gradual evaporation of steam into the air and the simmering liquid invoke an immediate, visceral response in the viewer. This recurrent motif within the artist's practice consistently places us in situations where we can almost sense the warmth of bubbling water, or in other works, the freezing cold, even if her figures appear not to mind. With a unique blend of irony and humour, Jabłońska revitalizes mundane moments from daily existence by infusing them with a vibrancy that resonates far beyond the ordinary.



This and next page (detail): Karolina Jabłońska,
Flying sketches, 2024, oil on canvas,
160 x 200 cm (63 x 78 3/4 in) (KJ 074)





This and next page (detail): Karolina Jabłońska,
Frying fries, 2023, oil on canvas, 190 x 170 cm
(74 3/4 x 66 7/8 in) (KJ 036)



RYAN GANDER



Exhibition video: Ryan Gander, **THIS IS FEELING ALL OF IT**, Esther Schipper, Berlin (2024)

Ryan Gander

A Moving Object, or Secret sauce, 2024

Bronze, enamel paint

(RG 453)

A Moving Object, or Hippo days, 2024

Bronze, enamel paint

(RG 455)

The work of Ryan Gander (b. 1976) evokes fictional spaces, institutions and figures. His practice is extremely varied, unified more by a conceptual vision than by formal appearance.

An ice cream cone sits upside down on the floor, as if it has accidentally been dropped a moment ago. The ice cream is still solid near the cone and melting away where it has made contact with the floor, its chocolate flake spread to one side.

Made from painted bronze, the small life-size sculpture alludes in a playful manner to profound and existential issues. Ryan Gander observed a child dropping an ice cream and came to understand this experience as a primary lesson of regret: Before this incident, everything was perfectly fine, but afterwards, everything has changed. It is not possible to go back in time to undo the occurrence – even the most intense regret will not help achieve that. Thus as a temporal marker, the dropped ice cream not only stands for one-time decisive points on the linear axis between past and future, but also for the futility of regret, perhaps especially that of an adult regarding childhood.

A Moving Object juxtaposes the fragility of the representation with the strength of its actual materiality – as bronze, the ice cream is “frozen” in its state of beginning dissolution. In addition, as cast of a dropped ice cream, the work combines notions of the intentional and the accidental.



This and next page (detail): Ryan Gander,
A Moving Object, or Secret sauce, 2024,
bronze, enamel paint (RG 453)





This and next page (detail): Ryan Gander,
A Moving Object, or Hippo days, 2024,
bronze, enamel paint (RG 455)



ANGELA BULLOCH



Angela Bulloch, **Heavy Metal Stack of Six: Copper Nut**, 2024, stainless steel, paint, 309 x 50 x 50 cm (121 5/8 x 19 3/4 x 19 3/4 in) (overall) (AB 1098).
Exhibition view: Esther Schipper x Domaine du Muy, Le Muy (2024)

Angela Bulloch

Heavy Metal Stack of Six: Copper Nut, 2024

Stainless steel, paint

309 x 50 x 50 cm (121 5/8 x 19 3/4 x 19 3/4 in) (overall)

50 x 50 x 50 cm (19 3/4 x 19 3/4 x 19 3/4 in) (1 module)

1 x 98 x 98 cm (3/8 x 38 5/8 x 38 5/8 in) (base plate)

(AB 1098)

Angela Bulloch's (B. 1966) work spans many media, manifesting her interest in systems, patterns and rules, as well as her preoccupation with the history of shapes and human interaction.

Suitable for indoor and outdoor installation, **Heavy Metal Stack of Six: Copper Nut** is a sculpture that consists of six modular elements made from painted steel. The surface of the vertically assembled rhomboid shapes is painted in three colors and creates an optical illusion of pushing and pulling planes.

Angela Bulloch's series of sculptures examines the connections formed by the geometrical shapes of their structure, together with their associations of colors, and the exhibition space. Conceived and designed within a digital imaging program, each superimposed module appears distinct while at the same time relating to the others.

By changing the appearance of the column in accordance with one's point of view, Bulloch plays with our perception of sculpture while orchestrating our experience as gallery visitors. In order to envision the work in its entirety the viewer has to turn around it, which at times seems graphic—almost abstract—shifting between two and three dimensions. Here, the artist transfers major themes of Minimalism into the present, and more specifically the aesthetic exploration of objects' influence on spatial perception.

Angela Bulloch, **Heavy Metal Stack of Six: Copper Nut**, 2024, stainless steel, paint, 309 x 50 x 50 cm (121 5/8 x 19 3/4 x 19 3/4 in) (overall), 50 x 50 x 50 cm (19 3/4 x 19 3/4 x 19 3/4 in) (1 module), 1 x 98 x 98 cm (3/8 x 38 5/8 x 38 5/8 in) (base plate) (AB 1098)





This and next page: Angela Bulloch, **Heavy Metal Stack of Six: Copper Nut**, 2024, stainless steel, paint, 309 x 50 x 50 cm (121 5/8 x 19 3/4 x 19 3/4 in) (overall), 50 x 50 x 50 cm (19 3/4 x 19 3/4 x 19 3/4 in) (1 module), 1 x 98 x 98 cm (3/8 x 38 5/8 x 38 5/8 in) (base plate) (AB 1098)



SOJOURNER TRUTH PARSONS



Exhibition view: Sojourner Truth Parsons, **If nobody wants you you're free**, Esther Schipper, Berlin (2023)

Sojourner Truth Parsons

New York, 2023

Acrylic on canvas

254,3 x 203,5 cm (100 1/8 x 80 1/8 in) (8,4 x 6,8 ft)

(STP 035)

Drinking alone II, 2023

Acrylic on canvas

244 x 183 cm (96 x 72 in) (8 x 6 ft)

(STP 046)

Sojourner Truth Parsons' (b. 1984) paintings have a powerful sense of narrative intimacy, where we, as viewers, experience highly personal yet fictional slices of life. Like classical film noirs, her works combine dark surfaces, shadows, and fractured personas in a mix of illusion and desire. They incorporate psychic dramas where the drive for unity and completion is balanced by the pleasures of a dynamic multiplicity. While her marks and brushstrokes highlight her painting process, her fields of color, repetitions, reflections, and her figures' minimal forms engender a visceral, emotional subjectivity.

The vividness of everyday-life experiences but also the strangeness of existence are at the basis of Sojourner Truth Parsons' work. With their intermingling bright colors, silhouetted bodies, and black fields doubling as architectural markers and framing devices, Parsons' paintings have an astounding atmospheric intensity. Her compositions hover at the threshold of abstraction and representation, swinging back and forth as recognizable shapes such as bodies, flowers, city blocks or landscapes never fully settle in one register or the other. Composed from overlapping elements—layers of paint alternate with thin washes, matt surfaces with slightly glossier and iridescent passages—the artist's iconography constructs an interior environment, more psychic landscape than forest or city block, embodying emotional truth.

Urban landscape of skyscrapers, slivers of river views, and window frames entered Parsons' work after her move to New York from Los Angeles in 2018. The new paintings are informed by her extended stays in rural Upstate New York and show the artist's renewed engagement with nature. Sometimes the association with the outside world is anchored simply by a luminous round disc—sun or moon—that lets the painting shift between abstraction and representation at the blink of an eye.

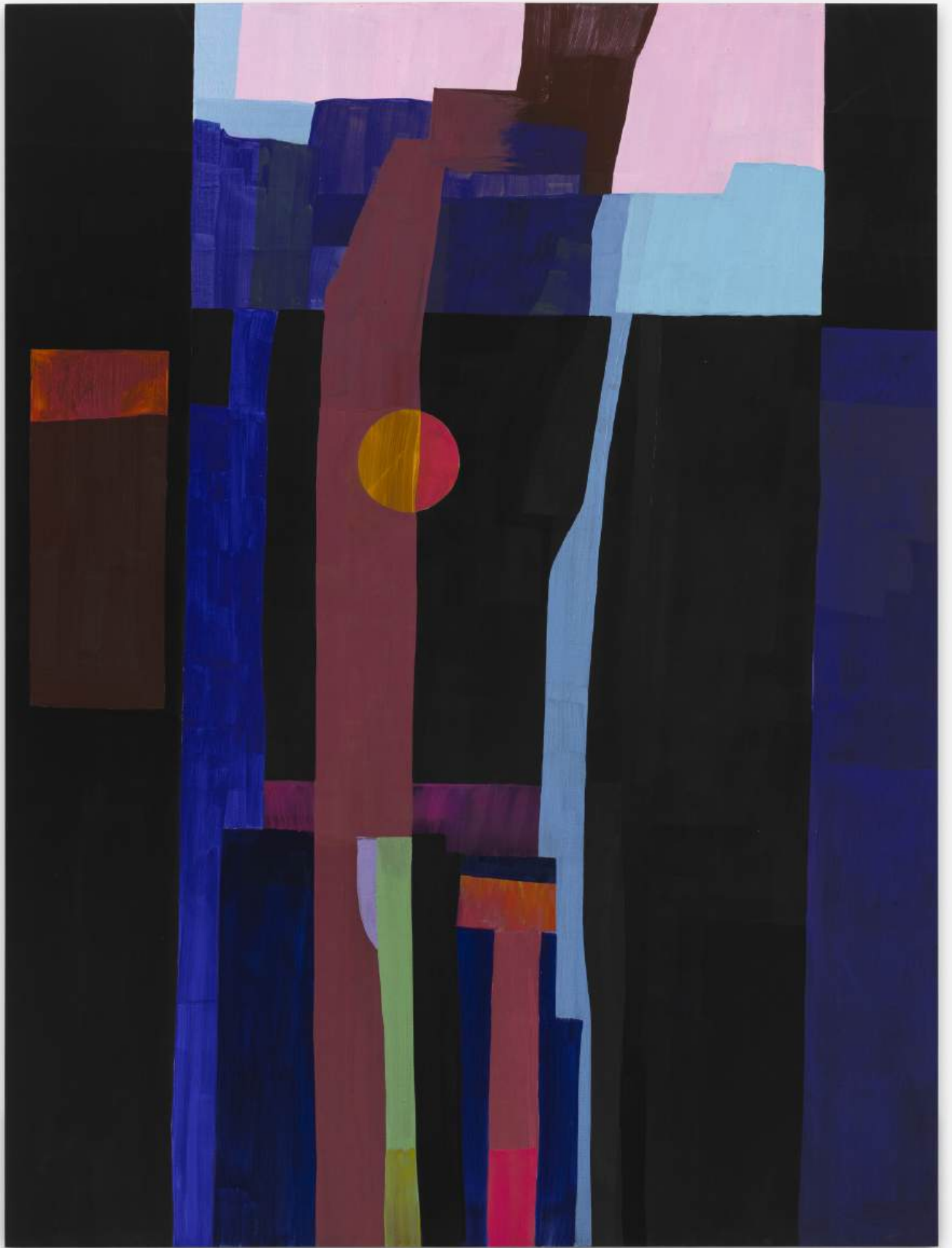
Color in Parsons' paintings can signal formal and emotional associations: brighter ones, such as hot pink and bright reds may refer to the unreality of artificial lights in an urban setting, a sunset framed by Manhattan's skyline or indicate a bright summers day.

Yet, compositional structure and color have a wider significance in Parsons' practice. As the artist noted in 2022, "I find edges really beautiful. When I'm experiencing the world, I can't help but see everything as an edge, as a color next to a texture next to a flatness. And as a white-passing person of color, that 'edgeness' has been part of the way that I've moved through the world interpersonally, my whole life. On an edge."



This and next page (detail): Sojourner Truth Parsons, **New York**, 2023, acrylic on canvas, 254,3 x 203,5 cm (100 1/8 x 80 1/8 in) (STP 035)





This and next page (detail): Sojourner Truth Parsons, **Drinking alone II**, 2023, acrylic on canvas, 244 x 183 cm (96 x 72 in) (8 x 6 ft) (STP 046)



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ANN VERONICA JANSSENS

SOJOURNER TRUTH PARSONS

UGO RONDINONE

ANRI SALA

ANICKA YI

ARTIST PROFILES

Rosa Barba

b. 1972, in Agrigento, Italy

Rosa Barba engages within the medium of film through a sculptural approach. In her works, Barba creates installations and site-specific interventions to analyze the ways film articulates space, placing the work and the viewer in a new relationship. Questions of composition, physicality of form and plasticity play an important role for the artist as Barba examines the industry of cinema and its staging vis-à-vis gesture, genre, information and documents. Her film works are situated between experimental documentary and fictional narrative.

Recent selected solo exhibitions include: **Rosa Barba: The Hidden Conference**, The Tanks at Tate Modern, London (2023); **Rosa Barba: Emanations**, Perth Institute of Contemporary Art (PICA), Perth (2023); **Rosa Barba: Weavers**, CCC OD – centre de création contemporaine olivier debré, Tours (2022); **Rosa Barba – Art Club #36**, The French Academy in Rome – Villa Medici, Rome (2022); **Rosa Barba, In a Perpetual Now**, Neue Nationalgalerie, Berlin (2021–22); **Rosa Barba**, CCA Kitakyushu (2019); **Rosa Barba**, Armory Park Avenue, New York (2019); **Rosa Barba: History as a Sculpture**, Kunsthalle Bremen (2018); **Rosa Barba: Solar Flux Recordings**, Museo Nacional Centro de Arte Reina Sofía, Palacio de Cristal, Madrid (2017).

Julius von Bismarck

b. 1983, in Breisach am Rhein, Germany.

Spanning a wide range of forms—from kinetic sculptures and photographs to video installations and landscapes—Julius von Bismarck's work is produced in an intense engagement with the world and the physical conditions that determine existence on the planet. His work treats the natural world as a laboratory, a studio or sometimes even as a kind of canvas. Ambitious and expansive, von Bismarck's projects are rooted in extensive research and experimentation to invent entirely new technological apparatuses that articulate and give form to his ideas.

Julius von Bismarck's recent solo exhibitions and commissions include: **When Platitudes Become Form**, Berlinische Galerie. Museum für Moderne Kunst, Berlin (2023); **NEUSTADT** (with Marta Dyachenko), Emscherkunstweg, Duisburg (2021); **Feuer mit Feuer**, Bundeskunsthalle, Bonn (2020); **Art Club #28**, Villa Médicis – Académie de France à Rome, Rome (2019); **Baumanalyse**, Haus Mödrath – Räume für Kunst, Kerpen (2019); **Die Mimik der Tethys**, Palais de Tokyo, Paris (2019); **I'm afraid I must ask you to leave** (with Julian Charrière), Kunstpalais Erlangen, Erlangen (2018); **Gewaltenteilung**, Städtische Galerie Wolfsburg, Wolfsburg (2017).

DOSSIERS



Esther Schipper, Berlin (2022)



Neue Nationalgalerie, Berlin (2021)



Esther Schipper, Seoul (2023)

DOSSIERS



Esther Schipper, Berlin (2024)



Introduction

Matti Braun

b. 1968, in Berlin, Germany

Matti Braun's work investigates the unexpected, often little-known effects of cross-cultural dynamics, making visible patterns of artistic migrations and cultural misrecognitions.

Institutional solo exhibitions include: **Ku Lak**, Esther Schipper, Berlin (2021); **A Lost Future: Matti Braun**, The Rubin Museum of Art, New York (2018–19); **Lak Sol**, Kunstverein Heilbronn, Heilbronn (2016); **Gost Log**, Arnolfini, Bristol (2012); **Salo**, Kunstverein Braunschweig, Braunschweig and La Galerie — Contemporary Art Center, Noisy-le-Sec (2010), and **Kola**, Kunstmuseum Liechtenstein, Vaduz (2009).

Angela Bulloch

b. 1966, in Rainy River, Ontario, Canada

Angela Bulloch's work spans many media, manifesting her interest in systems, patterns and rules, as well as her preoccupation with the history of shapes and human interaction.

Institutional solo exhibitions include: **Paradigme perpendiculaire**, Musée d'Arts de Nantes (2022); **Angela Bulloch. Heavy Metal Stack of Six**, Serralves Museum, Porto (2019); **Considering Dynamics & The Forms of Chaos**, Sharjah Art Museum, Sharjah (2016); **Short Big Drama**, Witte De With, Rotterdam (2012); **Time & Line**, Städtische Galerie, Wolfsburg (2011); **Information, Manifesto, Rules And Other Leaks...**, Vattenfall Contemporary Art Prize, Berlinische Galerie, Berlin (2011); **The Space that Time Forgot**, Lenbachhaus, Munich (2008); **Angela Bulloch**, The Power Plant, Toronto (2006); **Vehicles**, Le Consortium, Dijon (2005); **Angela Bulloch**, Modern Art Oxford, Oxford (2005); **To the Power of 4.**, Secession, Vienna (2005).

RELATED DOSSIERS



Esther Schipper, Berlin (2020)



The Rubin Museum of Art, New York (2019)



Liaigre, Paris (2024)

DOSSIERS



Esther Schipper, Berlin (2021)



Musée d'arts de Nantes, Nantes (2022)

Simon Fujiwara

b. 1982, in London, England

Over the past decade, Simon Fujiwara has become known for his staging of large, complex exhibitions that explore the deeply rooted mechanisms of identity construction for both individuals and societies.

Institutional solo exhibitions include: **Who the Bær**, Prada Oyama, Tokyo (2022); **Simon Fujiwara, Hello Who?**, CIRCA Art, public screenings in London, Seoul, New York, Milan, Berlin, Melbourne, Los Angeles (2022); **new work**, Kunstinstituut Melly, Rotterdam (2021); **Who the Bær**, Fondazione Prada, Milan (2021); **Joanne**, Arken, Skovvej (2019); **Revolution**, Lafayette Anticipations — Fondation d'entreprise Galeries Lafayette, Paris (2018–19); **Joanne**, Galerie Wedding, Raum für zeitgenössische Kunst, Berlin (2018); **Hope House**, Kunsthau Bregenz (2018); **Joanne**, The Photographers' Gallery, London (2016); **Figures in a Landscape**, Kunsthalle Düsseldorf (2016); **The Humanizer**, Irish Museum of Modern Art, Dublin (2016); **White Day**, Tokyo Opera City Gallery, Tokyo (2016); **The Way**, Yu-un, Obayashi Collection, Tokyo (2016);

Ryan Gander

b. 1976, in Chester, England

The work of Ryan Gander evokes fictional spaces, institutions and figures. His practice is extremely varied, unified more by a conceptual vision than by formal appearance.

Institutional solo exhibitions include: **The Markers of our Time**, Tokyo Opera City Gallery, Tokyo (2022); **Ryan Gander: The Gift**, East Gallery, Norwich University of the Arts, and Houghton Hall, Norfolk (2022); **The Rates of Change**, Space K, Seoul (2021); **The 500 Million Year Collaboration**, Kunsthalle Bern, Bern (2019); **Good Heart**, Base / Progetti per l'arte, Florence (2018); **The day to day accumulation of hope, failure, and ecstasy**, Laguna Gloria, The Contemporary Austin, Austin (2017); **Faces of Picasso: The collection selected by Ryan Gander**, Remai Modern, Saskatoon (2017).

DOSSIERS



Who the Bær



Esther Schipper, Berlin
(2022)



Fondazione Parada, Milan
(2021)

DOSSIERS



Kunsthalle Bern (2019)



Tokyo City Art Gallery
(2022)



Esther Schipper, Berlin
(2024)

Pierre Huyghe

b. 1962, in Paris, France.

Huyghe's practice spans many media, including live situations, films, objects and drawings. His exhibitions are living organisms, in which interdependent, biotic and abiotic, real and symbolic agents – animals, humans, machines – are co-evolving. Those, indistinguishable, are self-organizing in a dynamic and unstable mesh, navigating between necessity and contingency.

Institutional solo exhibitions include: **Liminal**, Punta della Dogana – Pinault Collection, Venice (2024); **Chimera**, EMMA – Espoo Museum of Modern Art, Espoo (2023); **Variants**, Kistefos Museum, Jevnaker (2022); **Pierre Huyghe – Offspring**, Kunsten, Allborg (2022); **After UUmwelt**, LUMA, La Grande Halle, Parc des Ateliers, Arles (2021); **Pierre Huyghe, UUMWELT**, Serpentine Galleries, London (2018); **Pierre Huyghe – From Xue Bing's Collection**, Pond Society, organized by the New Century Art Foundation, Shanghai (2018); **Pierre Huyghe: 2017 Nasher Prize Laureate**, Dallas Museum of Art, Dallas (2017); **Pierre Huyghe**, Espace Louis Vuitton Venice, Venice (2017), and **Pierre Huyghe: Untitled (Human Mask)**, Copenhagen Contemporary, Copenhagen (2017).

DOSSIERS



Punta della Dogana,
Venice (2024)

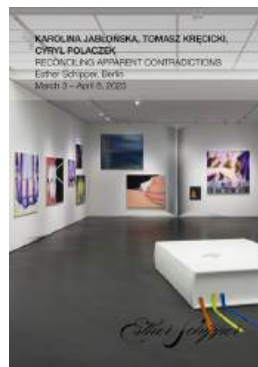
Karolina Jabłońska

b. 1991, in Niedomice, Poland

Deeply felt and keenly observed, Karolina Jabłońska's paintings often depict everyday situations that capture the awkwardness of certain common activities. As the artist has put it, "the paintings come from small sensory and emotional impressions." Yet, the personal is also political: metaphors for emotional states, inherent in these paintings are references to the role of women, the existential threat to their bodies and restrictions imposed by political realities.

Institutional group exhibitions include: **Mainly for Women**, SCAD Museum of Art, Savannah (2021); **Sensation: Closer to the people**, Kunstverein Schattendorf (2019), and **Paint also known as Blood**, Museum of Modern Art, Warsaw (2019). Institutional exhibitions as part of the artist group Potencja include: **Potencja – Humoral Theory: Quattro Stagioni**, Galeria Bielska BWA, Bielsko-Biała (2022), and **Potencja – Humoral Theory**, BWA Zielona Góra (2021).

DOSSIERS



Reconciling Apparent
Contradictions, Esther
Schipper, Berlin (2023)



Introduction

Ann Veronica Janssens

b. 1956, in Folkestone, England

Ann Veronica Janssens's works exude the impression of great simplicity yet creates vivid experiences of the act of seeing, evoking a heightened awareness of the changeability and fleetingness of the individual perception.

Institutional solo exhibitions include: **entre le crépuscule et le ciel**, Collection Lambert, Avignon (2022); **23:56:04**, Panthéon, Paris (2022); **5766 chemin des Trious**, Fondation CAB, Saint-Paul-de-Vence (2022); **gam gam gam**, Design Week, Galleria d'Arte Moderna, Milan (2021); **Hot Pink Turquoise**, South London Gallery, London (2021) and Louisiana Museum of Art, Humlebæk (2020); **Ann Veronica Janssens**, De Pont Museum, Tilburg (2018-19); **Ann Veronica Janssens**, Museum of Contemporary Art Kiasma, Helsinki (2018–19); **Naissances latentes**, Le SHED Centre d'art contemporain de Normandie, Notre-Dame de Bondeville / L'Âître Saint-Maclou, Rouen / Musée des Beaux-Arts de Rouen (2017); **mars**, Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes (2017); **Ann Veronica Janssens**, Nasher Sculpture Center, Dallas (2016).

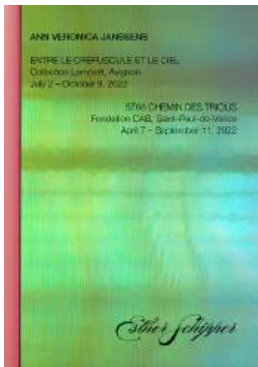
Sojourner Truth Parsons

b. 1984

Sojourner Truth Parsons' paintings have a powerful sense of narrative intimacy, where we, as viewers, experience highly personal yet fictional slices of life. Like classical film noirs, her works combine dark surfaces, shadows, and fractured personas in a mix of illusion and desire. They incorporate psychic dramas where the drive for unity and completion is balanced by the pleasures of a dynamic multiplicity. While her marks and brushstrokes highlight her painting process, her fields of color, repetitions, reflections, and her figures' minimal forms engender a visceral, emotional subjectivity.

Selected exhibitions include: **Sojourner Truth Parsons: Holding Your Dog At Night**, Oakville Galleries, Oakville, Canada (2017); recent group exhibitions are: **The New Bend**, curated by Legacy Russell, Hauser & Wirth, New York, NY (2022); **L'Invitation au voyage**, Esther Schipper, Berlin, Germany (2021); **This is America**, Kunstraum Potsdam, Potsdam (2021); **This Sacred Vessel (PT. 1)**, Arsenal Contemporary, New York (2020).

DOSSIERS



Collection Lambert,
Avignon | Fondation CAB,
Saint-Paul-de-Vence (2022)

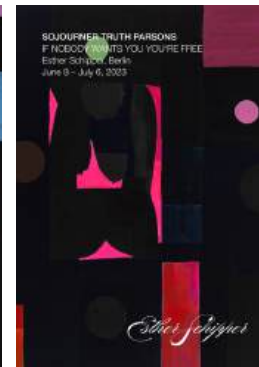


GAM, Milan (2021)

DOSSIERS



Introduction



Esther Schipper, Berlin
(2023)

Ugo Rondinone

b. 1964 in Brunnen, Switzerland

Ugo Rondinone is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision of human nature have resulted in a wide range of two-dimensional and three-dimensional objects, installations, videos, and performances. His hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time, where modernist achievement and archaic expression intersect.

The most recent solo exhibitions include: **cry me a river**, Kunstmuseum Luzern (2024); **the water is a poem unwritten by the air no. the earth is a poem unwritten by the fire**, Petit Palais, Paris (2022); **burn shine fly**, Scuola Grande di San Giovanni Evangelista, Venice (2022); **vocabulary of solitude**, Museo Rufino Tamayo, Mexico City (2022), **life time**, Schirn Kunsthalle, Frankfurt am Main (2022); **nude in the landscape**, Belvedere 21, Vienna (2021–2022), **vocabulary of solitude**, Auckland Art Gallery Toi o Tāmaki, Auckland (2021); **your age and my age and the age of the rainbow**, Belvedere Palace Garden, Vienna (2021).

DOSSIERS



Esther Schipper, Berlin (2024)



Kunstmuseum Luzern (2024)

Anri Sala

b. in 1974 in Tirana, Albania.

Anri Sala's oeuvre explores the relationships between music and narrative, architecture and film, interleaving qualities of different media in both complex and intuitive ways to produce works in which one medium takes on the qualities of another. His practice encompasses sound and video installation, film, sculpture, photographs, drawings, books, scores and, as Mark Godfrey has noted, "the exhibitions wherein individual works are arranged into ensembles."

Institutional solo exhibitions include: **Time No Longer**, Bourse de Commerce | Pinault Collection, Paris (2022); Anri Sala. Transfigured, Galleria d'Arte Moderna e Contemporanea di Bergamo (2022); **Anri Sala**, Kunsthhaus Bregenz, Bregenz (2021); **Time No Longer**, Buffalo Bayou Park Cistern, Houston (2021); **Anri Sala: The Last Resort**, MUDAM, Grand-Duc Jean, Luxembourg (2020); **AS YOU GO (Châteaux en Espagne)**, Centro Botín, Santander (2019–20); **Anri Sala. Le Temps coulé**, MUDAM, Grand-Duc Jean, Luxembourg (2019–20); **AS YOU GO**, Castello di Rivoli, Turin (2019); **The Last Resort**, Garage Museum of Contemporary Art, Moscow (2018–19); **Clocked Perspective**, Fundación Jumex, Public Plaza, Mexico City (2017).

DOSSIERS



Bourse de Commerce – Pinault Collection, Paris (2022)



Esther Schipper, Seoul (2024)

Anicka Yi

b. 1971 in Seoul, South Korea

Known for her multi-sensory approach to art making, Anicka Yi has radically expanded the notion of what an artwork can be and transformed exhibitions into embodied encounters. Drawing on a notion of otherness rooted in scent and taste, atypical sensoria for the visual arts realm, Yi's works allow her audience to viscerally experience complex issues relating to social and racial prejudice, racism, ecology, climate change, biological extinction, machines and artificial intelligence. Yi's practice is cross-disciplinary and presents knowledge from art, science and technology in compelling formal articulations.

Anicka Yi's solo exhibitions include: **Anicka Yi: Metaspore**, Pirelli HangarBicoca, Milan (2022); **In Love With The World**, Hyundai Commission, Turbine Hall, Tate Modern, London (2021); **Life Is Cheap**, The 2016 Hugo Boss Prize, Solomon R. Guggenheim Museum, New York (2017); **Jungle Stripe**, Fridericianum, Kassel (2016); **7,070,430K of Digital Spit**, Kunsthalle Basel, Basel (2015); **6,070,430K of Digital Spit**, List Visual Arts Center, MIT, Cambridge, Massachusetts (2015); **You Can Call Me F**, The Kitchen, New York (2015); **Death**, Cleveland Museum of Art, Cleveland, Ohio (2014).

DOSSIERS



Introduction



Esther Schipper, Berlin
(2023)



Leeum Museum of Art,
Seoul (2024)

CONCURRENT EXHIBITIONS IN USA



MADE IN GERMANY? ART AND IDENTITY IN A GLOBAL NATION
WITH **HITO STEYERL**
HARVARD ART MUSEUMS/BUSCH-REISINGER MUSEUM
32 QUINCY ST, CAMBRIDGE, MA 02138
SEPTEMBER 13, 2024 – JANUARY 5, 2025
WWW.HARVARDARTMUSEUMS.ORG

Film still: Hito Steyerl, **The Empty Centre**, 1998, 16 mm film transferred to digital video (color, sound), duration: 62 min



DIGITAL CAPTURE: SOUTHERN CALIFORNIA AND THE ORIGINS OF THE PIXEL-BASED IMAGE WORLD
WITH **JULIA SCHER**
UCR ARTS AT RIVERSIDE
3824 MAIN ST, RIVERSIDE, CA 92501
SEPTEMBER 21, 2024 – FEBRUARY 2, 2025
WWW.UCRARTS.UCR.EDU

Screenshot: Julia Scher, **Welcome to Securityland**, 1995



ELECTRIC OP
WITH **ANGELA BULLOCH**
BUFFALO AKG ART MUSEUM
1285 ELMWOOD AVE, BUFFALO, NY 14222
SEPTEMBER 27, 2024 – JANUARY 27, 2025
WWW.BUFFALOAKG.ORG

Angela Bulloch, **Chain A 5:1:56:7**, 2001, 5 DMX-Modules and 1 Black Box, 50 x 50 x 300 cm (AB 493)



THE LIVING END: PAINTING AND OTHER TECHNOLOGIES, 1970–2020
WITH **SIMON FUJIWARA**
MUSEUM OF CONTEMPORARY ART CHICAGO
220 E CHICAGO AVE, CHICAGO, IL 60611
NOVEMBER 9, 2024 – APRIL 13, 2025
WWW.MCACHICAGO.ORG

Image (film still): Simon Fujiwara, **The Mirror Stage**, 2009-2013, mixed media installation, video, dimensions variable, duration: 27:47 min, edition of 3 (SF 041)

UPCOMING EXHIBITIONS IN USA



UGO RONDINONE THE RAINBOW BODY

ASPEN ART MUSEUM
637 E HYMAN AVE, ASPEN, CO 81611
DECEMBER 12, 2024 – MARCH 30, 2025
WWW.ASPENARTMUSEUM.ORG

Ugo Rondinone, **nude (xxxxxxxxx)**, 2021.



PROLOGUE

WITH **JULIA SCHER**

COLUMBUS MUSEUM OF ART
480 E BROAD ST, COLUMBUS, OH 43215
DECEMBER 13, 2024 – JANUARY 6, 2025
WWW.COLUMBUSMUSEUM.ORG

Julia Scher, **Guards**, 2004, performance, edition of 3 (JS 043)

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