

**FRIEZE LONDON**

Booth A08

October 9 – 13, 2024

*Esther Schipper*

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UGO RONDINONE



Exhibition view: Ugo Rondinone, **cry me a river**, Kunstmuseum Luzern, Lucerne (2024)

Ugo Rondinone

**brilliant light**, 2023

Painted bronze

155 x 102,5 x 95,5 cm (61 x 40 3/8 x 37 5/8 in)

Edition of 3

(UR 702)

**siebteroktoberzweitausendunddreiundzwanzig**, 2023

Acrylic on canvas

91,5 x 61 cm (36 x 24 in)

(UR 701)

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.

**brilliant light** is a bronze sculpture painted in bright, dayglo yellow, depicting a bolt of lightning. The larger lightning sculptures were presented at the artist's solo exhibition *cry me a river* at Kunstmuseum Luzern in 2024.

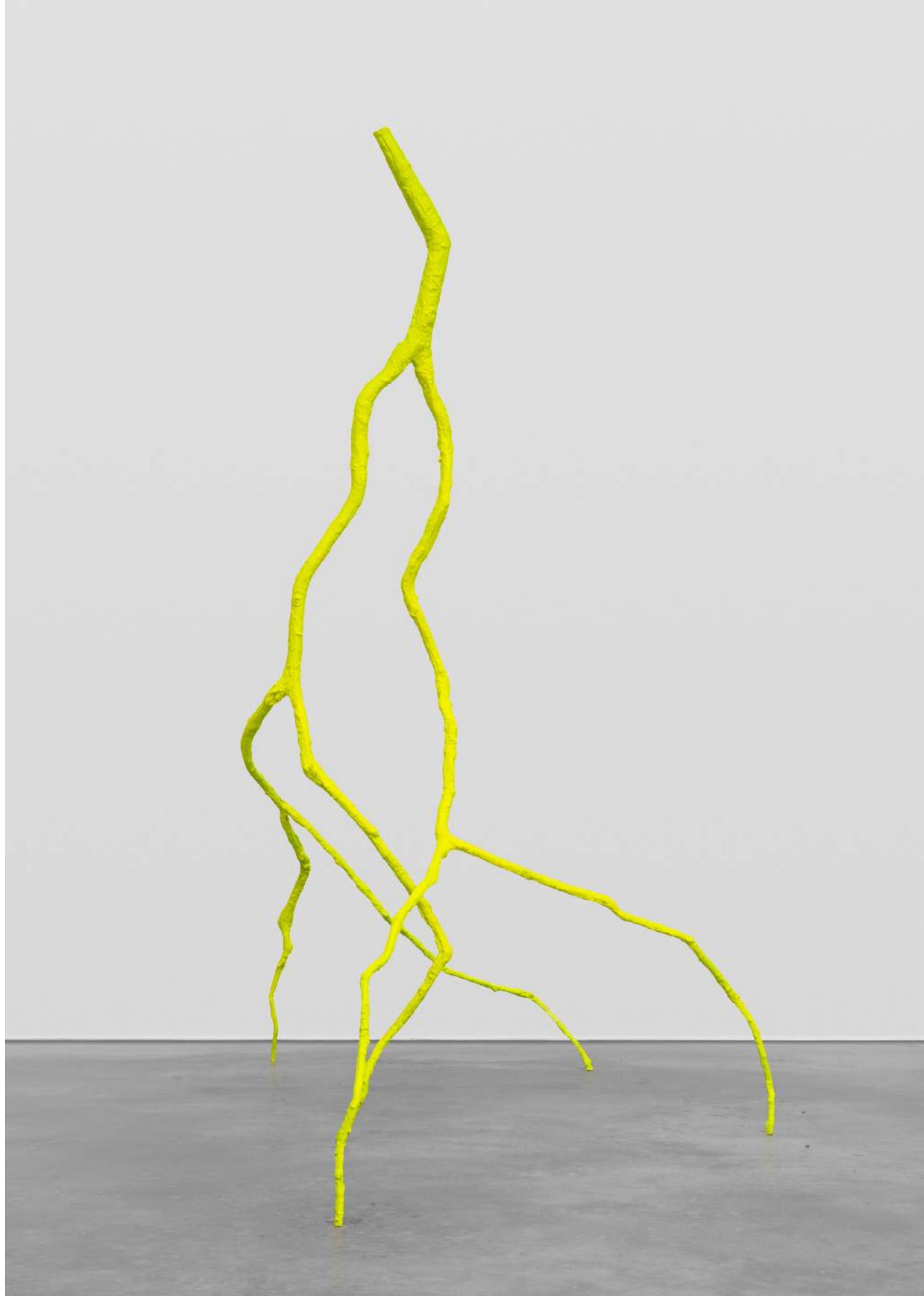
The sculpture represents the crooked and rhythmic lines that form strikes of lightning, creating a tangible and static representation of these miraculous experiences and awe-inspiring phenomena. As the viewer moves around the sculpture, its form continuously changes based on the viewer's vantage point.

Rondinone's examination of nature through painting, drawing, and sculpture alludes to deep, conceptual conversations surrounding the ways in which humans connect to their environments and the elements that comprise them. Lightning bolts, which we ordinarily experience as flashes of light in a storm, also connect to Rondinone's interest in the earthly realm and the sublime. Lightning forms a bridge between the earthly and the divine, suggesting the possibility of transcending the physical world and everyday life. Rondinone's light sculptures further recall other natural forms in our everyday life, including inverted branches or the roots of a tree. As such, Rondinone places the quotidian as nothing short of extraordinary. As with the artist's colored mountain and **nuns + monks** sculptures, which similarly feature forms of nature painted in bright neon colors, the vivid, artificial coloration of these works creates a stunning contrast and serves to evoke an altogether contemporary version of the sublime.

**siebteroktoberzweitausendunddreiundzwanzig** is from the new series of cloud-shaped paintings. This latest body of works depict nocturnal sky, rendered in gradient blue hues with a white circle in the middle – the moon. The position of the moon varies across the works in the series, suggesting its movement of rise and descent. Rondinone started working with cloud-shaped canvases in 2015. The first works in the series depicted diurnal skies. Later on, the artist rendered clouds in rainbow spectre colors.

The rounded top edges of the canvas reduce the shape of the clouds to its simplest form. Given the fact that Ugo Rondinone often draws on the art of Romanticism, the present works evoke Caspar David Friedrich's oeuvre with clouds that loom large—as elements of landscapes encapsulating and enveloping humans, inviting contemplation and also dissolving boundaries. The scope of this sentiment is intensified by the nocturnal atmosphere in Rondinone's cloud images.

Ugo Rondinone, **brilliant light**, 2023, painted bronze, 155 x 102,5 x 95,5 cm (61 x 40 3/8 x 37 5/8 in), edition of 3 (UR 702)







Ugo Rondinone, **siebteroktoberzweitausend-  
unddreiundzwanzig**, 2023, acrylic on canvas,  
91,5 x 61 cm (36 x 24 in) (UR 701)

PHILIPPE PARRENO



Exhibition view: Philippe Parreno, *A Time Colored Space*, Serralves Museum, Porto (2017)

Philippe Parreno

**Speech Bubbles (Fuchsia), 2015**

Fuchsia Mylar balloons, helium

68 x 109 x 29 cm (26 3/4 x 42 7/8 x 11 3/8 in) each

Installation dimensions variable

(PP 259)

EXHIBITIONS (Fuchsia variation):

**A Time Coloured Space**, Serralves Museu de Arte

Contemporânea, Porto (February 3 - May 7, 2017)

**Trauma: Shooting the Pulitzer & 15 minutes**, Daejeon Museum of Art, Daejeon (July 6 - September 26, 2021)

Philippe Parreno (b. 1964) radically redefined the exhibition experience by taking it as a medium, placing its construction at the heart of his process. Exploring the possibilities of the exhibition as a coherent “object” rather than as a collection of individual works, it becomes a veritable open space, a format that differs on each occasion, and a frame for things to appear and disappear.

**Speech Bubbles (Fuchsia)** is part of Philippe Parreno’s **Speech Bubbles** series (1997–ongoing), which consist of helium filled inflatable balloons cast in the graphic form of the dialogue frame used in comic strips. The visual sign of the speech bubble used by the artist alludes to the unspoken words and language as a suspended state in contemporary societies.

Initially, Parreno’s **Speech Bubbles (White)**—the first in the series—were conceived to be used at a labor union demonstration at which unionists were to write their slogans on the balloons. While this action did not take place, the association with unspoken thoughts or discussions remains.

The number of speech bubbles is determined by the size of the exhibition space, since the ceiling should be completely covered by them. Other iterations of the series comprise the following colors: white, black, gold, silver, red, violet, green, transparent, transparent orange, transparent blue, transparent yellow, and transparent red.





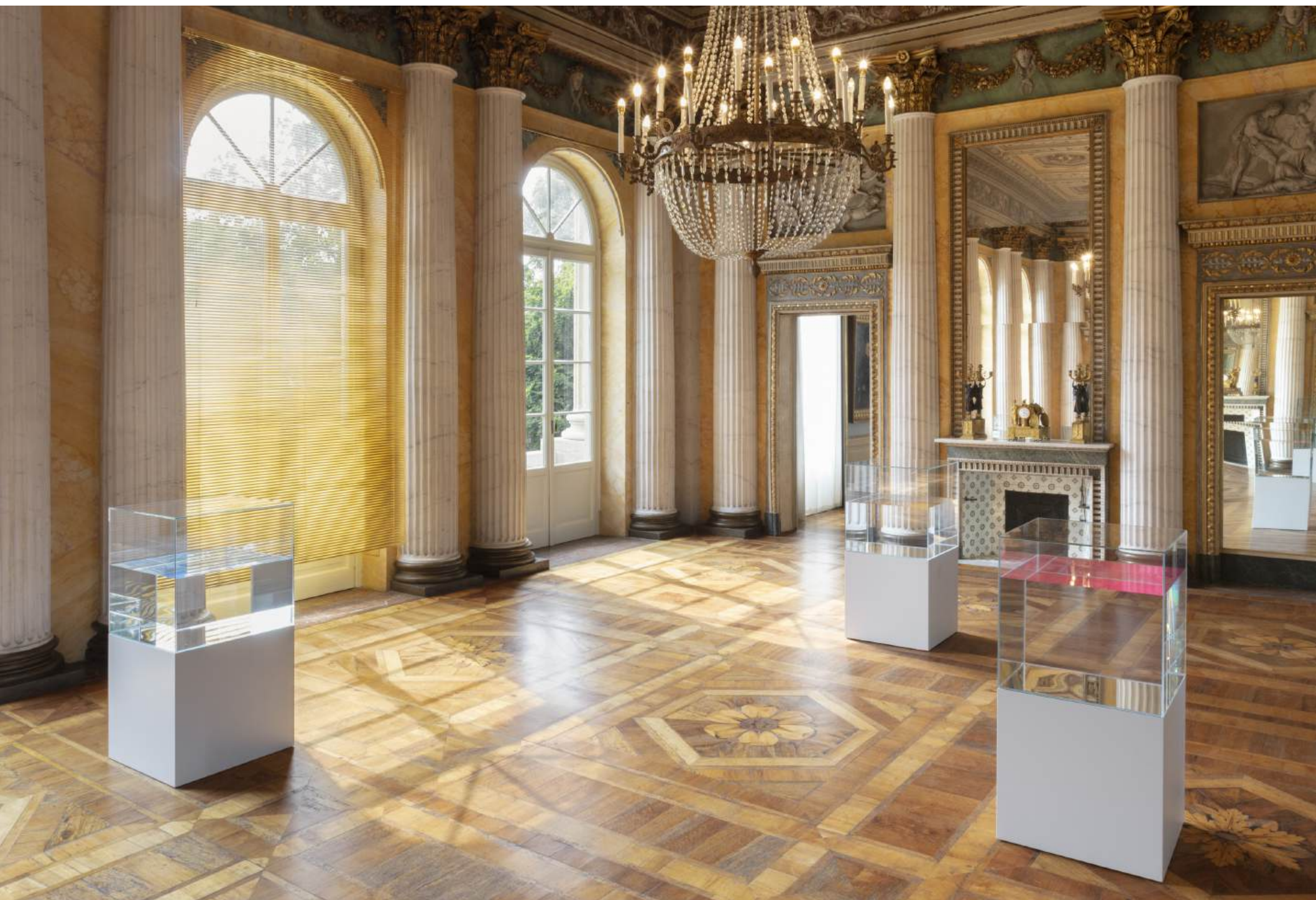
This and next page (detail): Philippe Parreno, **Speech Bubbles (Fuchsia)**, 2015, fuchsia Mylar balloons, helium, 68 x 109 x 29 cm (26 3/4 x 42 7/8 x 11 3/8 in) each, installation dimensions variable (PP 259)







ANN VERONICA JANSSENS



Exhibition view: Ann Veronica Janssens, **gam gam gam**, 2021 Bulgari / Galleria d'Arte Moderna, Milan (2020-21)

Ann Veronica Janssens

**Umbrella**, 2020

Straw parasol, gilded with gold leaf  
ø 200 x 75 cm (ø 78 3/4 x 29 1/2 in)

Edition of 3

(AVJ 234)

EXHIBITION:

**Summer '22**, Esther Schipper, Berlin (July 21 – August 27, 2022)

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.

Leaning against the wall, Ann Veronica Janssens' **Umbrella** both appears casually placed and, with its luscious golden sheen, exudes a regal quality. A thatched roof with a feathery crown made from grasses, the work's entire surface has been covered with gold-leaf. The sculpture is from a body of works that refer to the power of the sun. The use of gold leaf in this context symbolizes different aspects of solar energy which can both give warmth but also burn.





Ann Veronica Janssens, **Umbrella**, 2020, straw parasol, gilded with gold leaf, ø 200 x 75 cm (ø 78 3/4 x 29 1/2 in), edition of 3 (AVJ 234)





Detail: Ann Veronica Janssens, **Umbrella**, 2020, straw parasol, gilded with gold leaf,  $\varnothing$  200 x 75 cm ( $\varnothing$  78 3/4 x 29 1/2 in), edition of 3 (AVJ 234)



ANGELA BULLOCH



Exhibition view: Angela Bulloch, **Paradigme perpendiculaire**, Musée des Arts, Nantes (2022)

Angela Bulloch

**Pentagon Lilac Box, 2024**

Stainless steel, paint

156 x 40 x 40 cm (61 3/8 x 15 3/4 x 15 3/4 in) (overall)

30 x 40 x 40 cm (11 3/4 x 15 3/4 x 15 3/4 in) (1 module)

1 x 70 x 70 cm (3/8 x 27 1/2 x 27 1/2 in) (baseplate)

(AB 1103)

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.

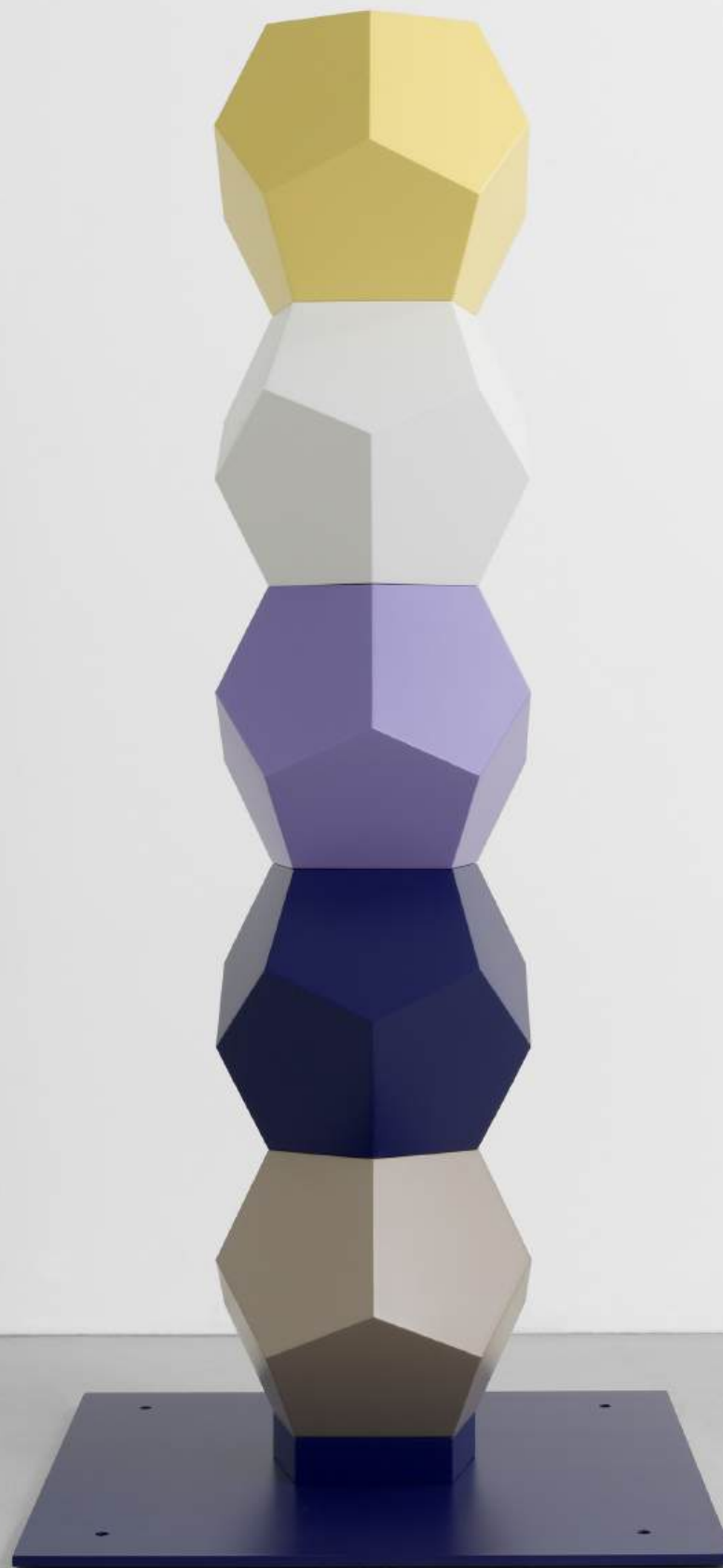
Suitable for indoor and outdoor installation, **Pentagon Lilac Box** is a sculpture that consists of two five brightly colored elements made from painted steel. The surface of the vertically assembled monochromatic shapes creates an optical illusion. The modular elements are known as dodecahedrons, meaning each has 12 pentagonal 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. The surface of the vertically assembled rhomboid shapes creates an optical illusion of pushing and pulling planes. 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, **Pentagon Lilac Box**, 2024,  
stainless steel, paint, 156 x 40 x 40 cm  
(61 3/8 x 15 3/4 x 15 3/4 in) (overall) (AB 1103)



Angela Bulloch, **Pentagon Lilac Box**, 2024,  
stainless steel, paint, 156 x 40 x 40 cm  
(61 3/8 x 15 3/4 x 15 3/4 in) (overall) (AB 1103)



MARTIN BOYCE



Exhibition view: Martin Boyce: **Before Behind Between Above Below**, Fruitmarket, Edinburgh (2024)

Martin Boyce

**Faraway Skies, 2023**

Steel, acrylic on aluminum, painted silicone moulded vacuum cast resin,  
coiled telephone cable

167 x 121 x 15 cm (65 3/4 x 47 5/8 x 5 7/8 in)

(MAB 098)

Martin Boyce's (b. 1967) oeuvre includes shapes drawn both from modernist and classic design sources, as well as references to everyday urban objects. Transformed by Boyce's vision of the history of design, these elements, remaining more or less reminiscent of utilitarian objects, create enchanted landscapes that appear as slightly laconic witnesses of past urban development programs but also imbue the formal vocabulary of contemporary urbanism with moments of unexpected tenderness and beauty.

**Faraway Skies** consists of a painted steel panel to which a cast resin wall telephone model with coiled cable has been attached. Two line ornaments and a circular element appear reminiscent of electrical installations. The work appears as a cut-out fragment of a room wall, suggesting a continuation of the possibly larger wall beyond the panel's surface. The elements invoke the wall-mounted cable telephones that were ubiquitous devices of the 20th century but have largely become obsolete.

On closer view, the phone's design features – the rhomboid buttons and the shape of its case – echo the geometry of the wall molding. The forms refer to the 1925 **Concrete Trees** by the brothers Jan and Joël Martel which since 2005 have functioned as “a lexicon of shapes and forms” for the artist. The circular metal cut-out is also a recurring motif in Boyce's formal vocabulary.

Many works by Martin Boyce feature elements that appear to have lost their function. Drawing on the familiar shapes of devices that may have become anachronistic, the artist's seems to imagine their being as lived experience. Especially telephones have recurred as a motif and their significance goes far beyond their material existence, as Boyce's recent text makes clear:

“Do landline telephones remember the conversations they have been party to or are they simply vessels, inanimate conduits for words and silences. Even in a public phone box the telephone is an interior object, it can only dream of the distant places that it connects to. The pale blue wall of the phone panel has been painted and over painted, like one sky laid on top of many others. An electrical outlet cover of some kind has slipped revealing a dark sliver of different coloured paint, conjuring up a crescent or eclipsed moon, an image the telephone has only ever heard of. It hovers adjacent to the pink phone like a thought bubble in a cartoon. The phone is somewhere inside but perhaps dreams of faraway skies.”





This and next page (detail): Martin Boyce,  
**Faraway Skies**, 2023, steel, acrylic on  
aluminum, painted silicone moulded vacuum  
cast resin, coiled telephone cable, 167 x 121 x  
15 cm (65 3/4 x 47 5/8 x 5 7/8 in) (MAB 098)







Cemile Sahin, **Alpha Dog**, 2023, 3 monitors, 3 robotic dogs, 12 UV-prints on blue heart shaped fluorescent acrylic glass panels, wallpaper, curtain, carpet, dimensions variable, edition of 2 (CS 075).  
Exhibition view: **Sieh Dir die Menschen an!**, Kunstmuseum Stuttgart, Stuttgart (2023 – 2024)

Cemile Sahin

**20**, 2024

UV print on car wrapping foil mounted on fluorescent acrylic glass, displayed on clear acrylic shelf

80 x 60 cm (31 1/2 x 23 5/8 in)

(CS 089)

**22**, 2024

UV print on car wrapping foil mounted on fluorescent acrylic glass, displayed on clear acrylic shelf

80 x 60 cm (31 1/2 x 23 5/8 in)

(CS 091)

Cemile Sahin's (b. 1990) artistic practice operates between film, photography, sculpture, and literature. Freely deploying different media, without privileging one or the other, her work embodies today's synchronicity of image- and text-based communications. Integrating images into her books and text in her image-world, Sahin moves with extraordinary agility between words and pictures, between still and moving image, between text as form, sign, and symbol.

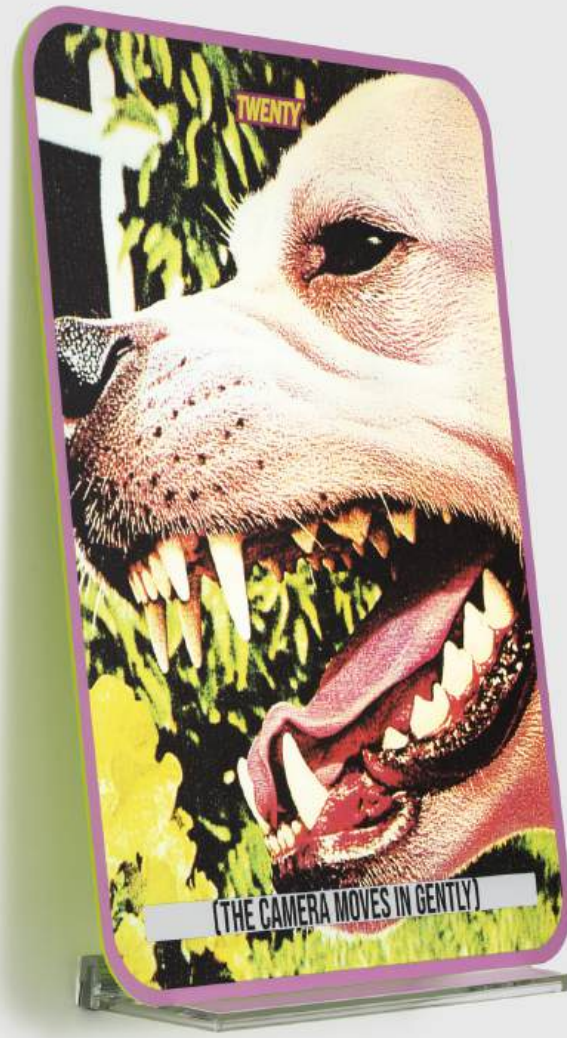
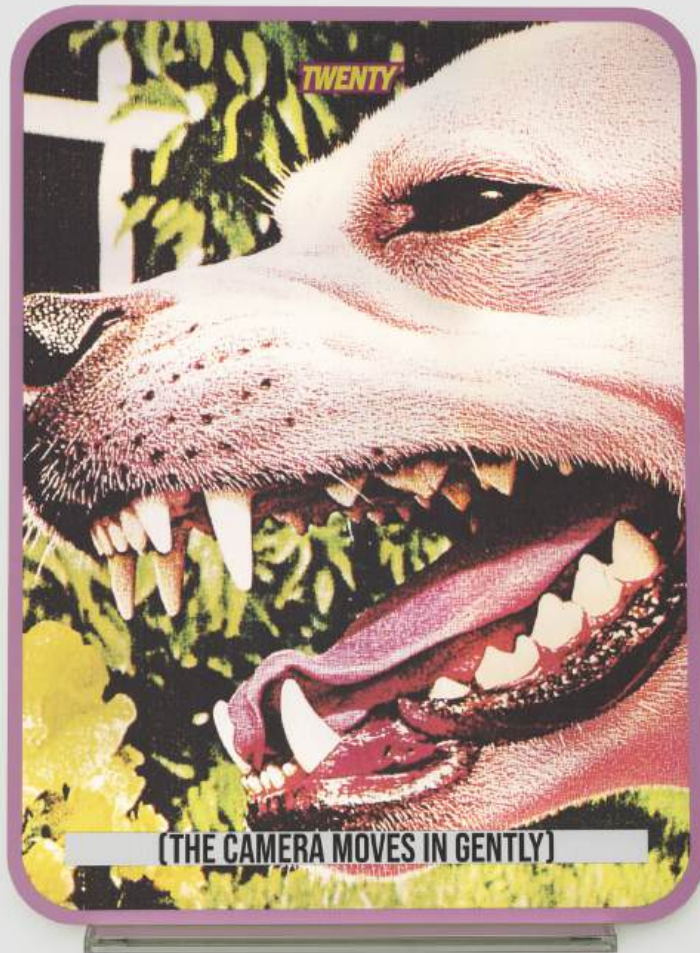
Cemile Sahin's series of photographic panels—each unique and numbered sequentially—draws on imagery related to the artist's ongoing projects.

The motif is based on images created with prompts on an Artificial Intelligence image generator, subsequently altered and adjusted by Sahin. Akin to a storyboard filmmakers prepare before a shoot, or even to a film still, the image has a specific perspective, style and aesthetic that recall camera and position angle.

Often taken from concurrent research material, or, in recent works, images from her film works, the panels can be compared to working notes, reminders of ideas from the past that might be taken up again in future projects. Modified and removed from their context, each image is paired with a very short text. Characteristic of Sahin's practice, the photographic panels interweave pictures and words in a graphically striking yet quietly evocative way.

Printed on a special UV foil with oscillating holographic effects—a material originally developed for the use on cars but outlawed in some countries because of safety concerns—the work changes appearance as the spectator moves, giving the panel a sculptural quality.





Cemile Sahin, 20, 2024, UV print on car wrapping foil mounted on fluorescent acrylic glass, displayed on clear acrylic shelf, 80 x 60 cm (31 1/2 x 23 5/8 in) (CS 089)



Cemile Sahin, **22**, 2024, UV print on car wrapping foil mounted on fluorescent acrylic glass, displayed on clear acrylic shelf, 80 x 60 cm (31 1/2 x 23 5/8 in) (CS 091)



TOMASZ KRĘCICKI



Exhibition view: Tomasz Kręcicki, *Gentle Spin*, Esther Schipper, Seoul (2024)

Tomasz Kręcicki

**Needle**, 2024

Oil on canvas

140 x 130 cm (55 1/8 x 51 1/8 in)

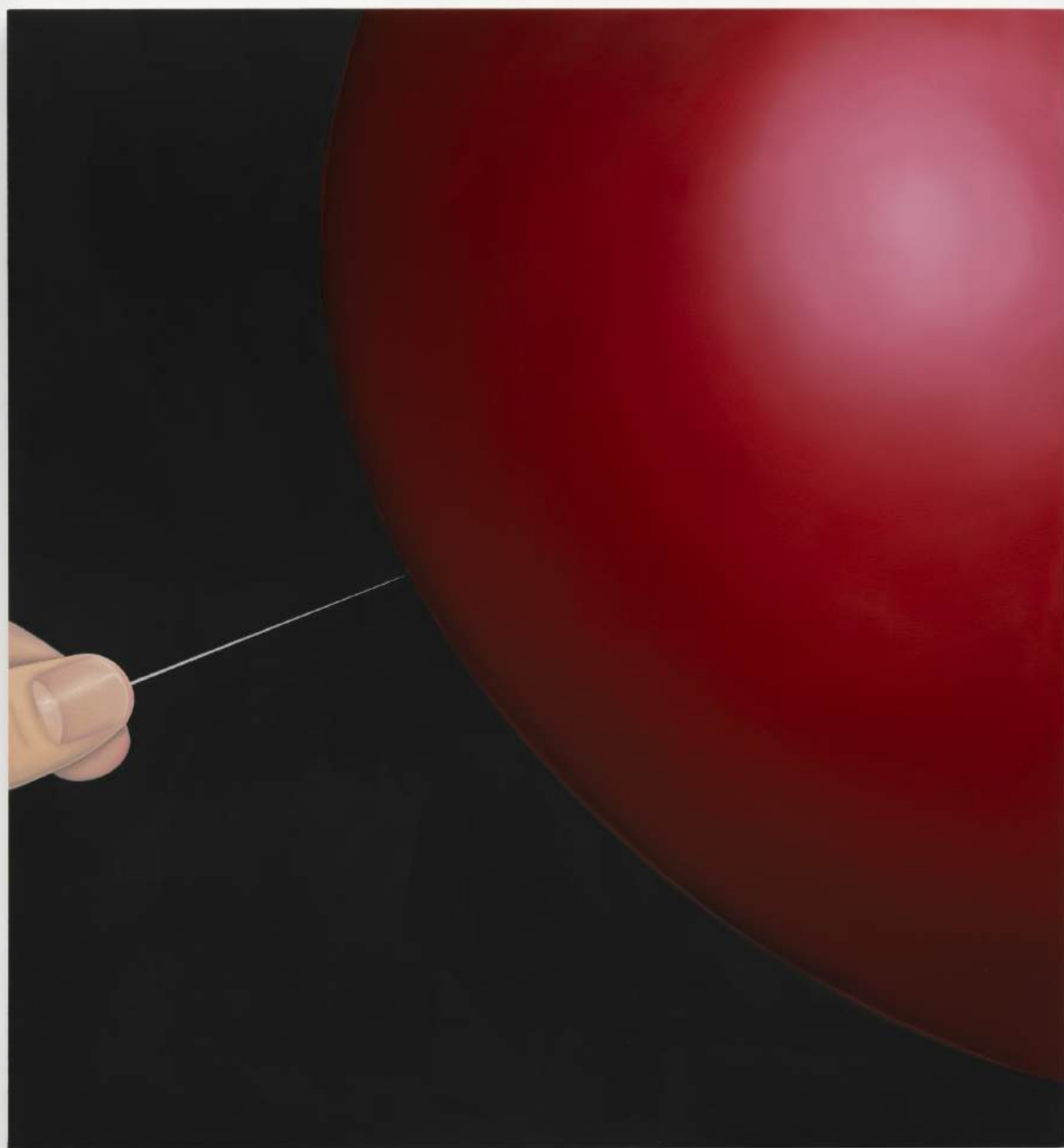
(TK 080)

Tomasz Kręcicki's (b. 1990) major theme has been a kind of bathos: the mockery of earnestness, undercutting aspirations through absurdity, jokes, and wit. At the same time, works depicting everyday objects such as long wires to repel birds, push pins or even a loose button, can evoke a sense of anxiety and foreboding created by the implied physical threat and the cryptic nature of the implied narrative content. Kręcicki's subject matter then is inherently existential, addressing both contemporary politics and its repercussions on the individual.

In this work, of a needle poised to pierce the red balloon seen on the right. The work let's the viewer anticipate the next moment, namely the loud popping sound the balloon may create when the pin pricks its skin and it explodes.

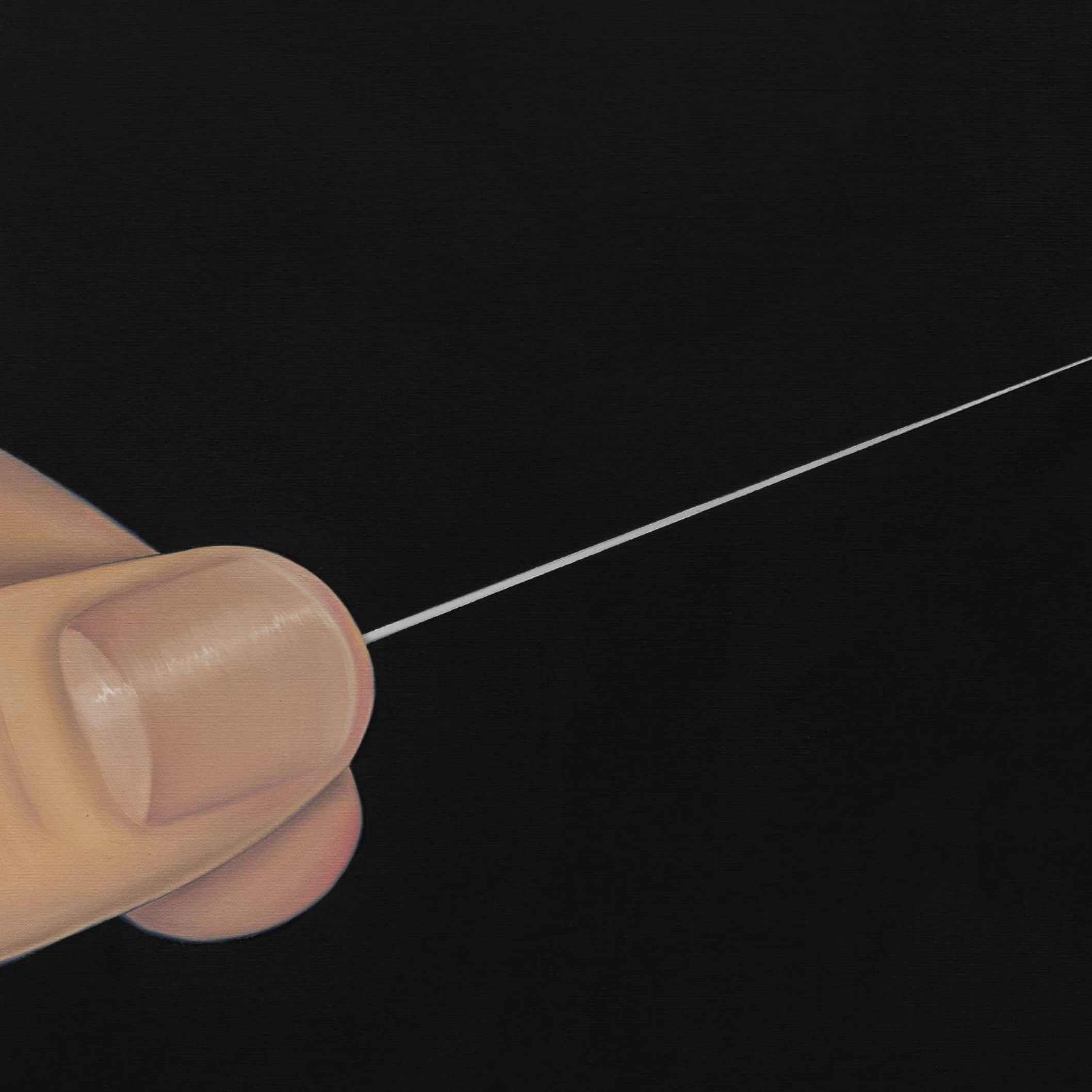
When we look at Kręcicki's paintings we first see a depiction of a familiar object or activity. Little by little we begin to realize the works let us hear the noise characteristic of the depicted action. A surrealist unreality imbues the artist's depictions of common activities and everyday objects, recalling a Lynchian atmosphere but often cut with a dash of the campy spookiness of B-movie horror.

Scale and the body are major motifs employed in this process of estrangement. Another recurring motif then are enlarged fingers that have an absurdist element but also evoke the artist's continued exploration of the abstract in figuration. Yet, the recurrence of fingers, hands and eyes, also refers to a painter's tools.



This and next page (detail):  
Tomasz Kręcicki, **Needle**, 2024, oil on canvas,  
140 x 130 cm (55 1/8 x 51 1/8 in) (TK 080)





SIMON FUJIWARA



Exhibition view: Simon Fujiwara, **Who the Bær**, Prada Aoyama, Tokyo (2023)



Simon Fujiwara

**Big Bootycelli Who?**, 2023

Acrylic, pastel, charcoal, crayon and inkjet print on canvas

190,2 x 90 x 2,5 cm (74 3/4 x 35 3/8 x 3/4 in) (unframed)

207 x 106,8 x 8 cm (81 1/2 x 42 x 3 1/8 in) (framed and glazed)

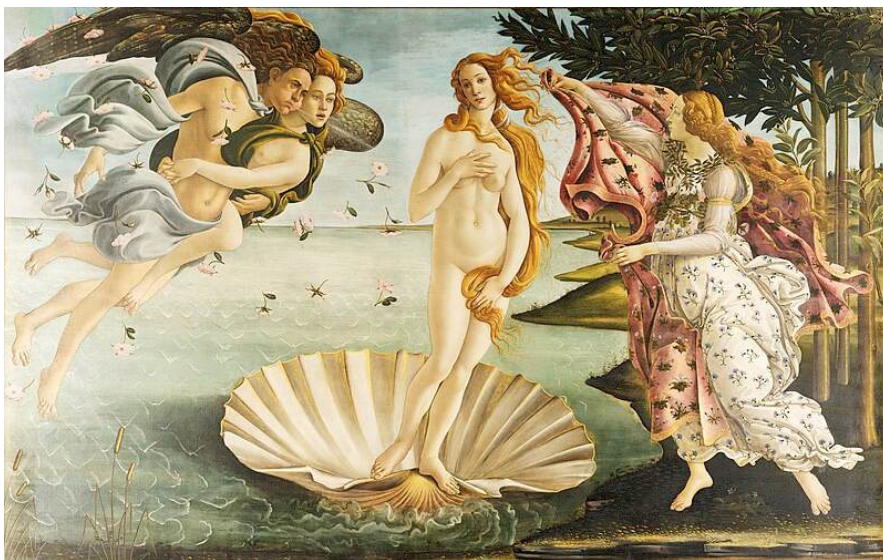
(SF 471)

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.

**Big Bootycelli Who?** is part of Simon Fujiwara's larger project, featuring his original cartoon character Who the Bær as they explore different iconic artworks throughout art history. In this series, Who is immersed in a world inspired by **The Birth of Venus** created by the Italian Renaissance artist Sandro Botticelli (c.1445-1510).

The work is created with the use of acrylic, pastel, charcoal, crayon and inkjet print on canvas. Who in their journey to explore their identity, take the form of Venus. There are some parts of the original composition visible as a background of the new form that is created. The facial features of Venus are changed into those of Who, while their characteristically long tongue is extended out, wrapping around their body with various golden liquids dripping off it. Who's hips are overexaggerated and an inscription that starts from the top left part and runs to the bottom right part of the work, reads: Who is Booty-celli?, serving as a wordplay to the creator of the original work.

**The Birth of Venus** by Botticelli is a Renaissance masterpiece depicting the emergence of the goddess Venus from the sea foam, symbolizing beauty, love and fertility. Created in the mid 15th century, the painting exemplifies the era's fascination with classical mythology and humanism.. An iconic work of Early Italian Renaissance art since since its creation, the painting has been reproduced numerous times and its iconography become a staple of popular culture.



Sandro Botticelli, **The Birth of Venus**, c. 1484–1486, tempera on canvas, 172,5 cm x 278,9 cm. Uffizi, Florence

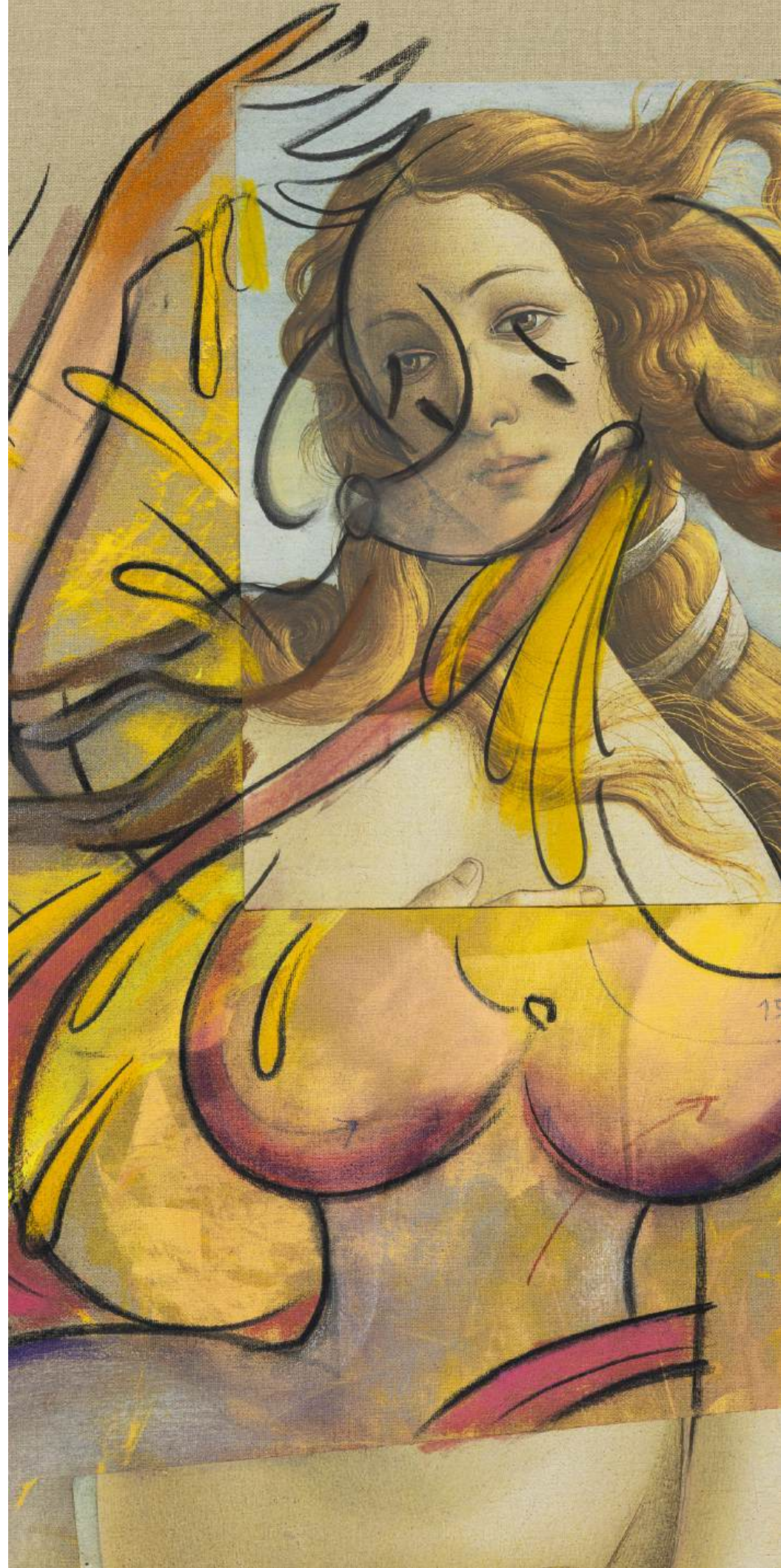


Simon Fujiwara, **Big Bootycelli Who?**, 2023, acrylic, pastel, charcoal, crayon and inkjet print on canvas, 190,2 x 90 x 2,5 cm (74 3/4 x 35 3/8 x 3/4 in) (unframed), 207 x 106,8 x 8 cm (81 1/2 x 42 x 3 1/8 in) (framed and glazed) (SF 471)





Simon Fujiwara, **Big Bootycelli Who?**, 2023, acrylic, pastel, charcoal, crayon and inkjet print on canvas, 190,2 x 90 x 2,5 cm (74 3/4 x 35 3/8 x 3/4 in) (unframed), 207 x 106,8 x 8 cm (81 1/2 x 42 x 3 1/8 in) (framed and glazed) (SF 471)





**Ich (Hailo 2x14L), 2018**

Domestic waste disposal unit, gold leaf, plinth

42 x 68,9 x 24 cm (16 1/2 x 27 1/8 x 9 1/2 in) (work)

80 x 70 x 34 cm (31 1/2 x 27 1/2 x 13 3/8 in) (plinth)

(SF 008)

Entitled "Ich" (or "I" in English), Fujiwara's series of specialized models of recycling bins—coated in bronze or gold—in part result from the artist's take on his long-term residence in Germany where he has lived for over ten years. Considered a landmark of German ecological self-representation, recycling has come to be seen as an identifying characteristic. With its coating in precious metal the artist highlights the disparity between trash and identity, that is, a country's pride in waste disposal as self-defining property. The work is an updated and reified take on the readymade, as elegant and humorous as Marcel Duchamp's original gesture but also an ingenious, if light-hearted, take on German identity.



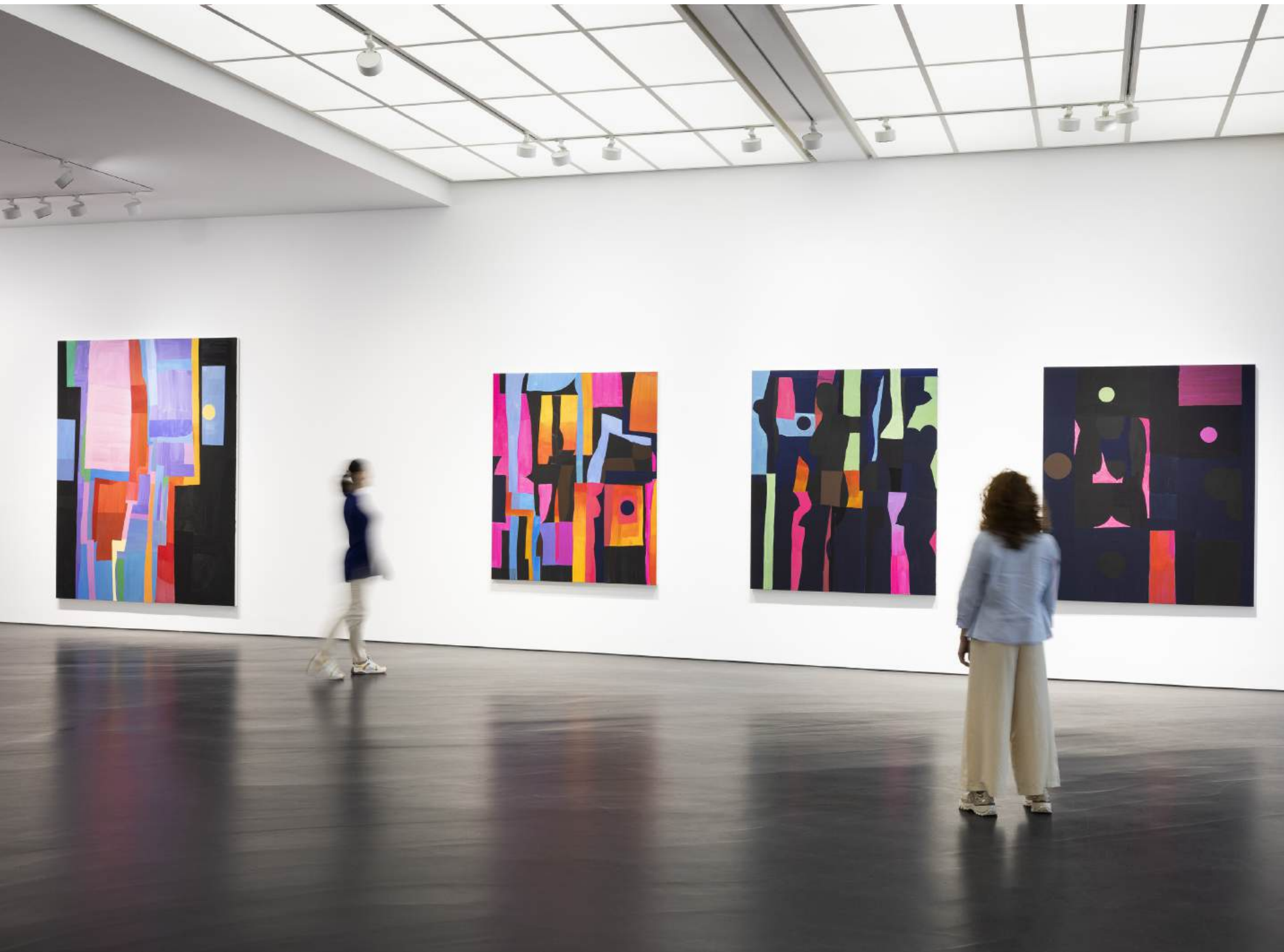


This and next page (detail): Simon Fujiwara, **Ich (Hailo 2x14L)**, 2018, domestic waste disposal unit, gold leaf, plinth, 42 x 68,9 x 24 cm (16 1/2 x 27 1/8 x 9 1/2 in) (work), 80 x 70 x 34 cm (31 1/2 x 27 1/2 x 13 3/8 in) (plinth) (SF 008)





SOJOURNER TRUTH PARSONS



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

Sojourner Truth Parsons  
**Smells of mother**, 2024  
Acrylic on canvas  
76,2 x 61 cm (30 x 24 in)  
(STP 099)

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.

Composed of bright blocks of color arranged on horizontal and vertical axes, this painting presents an abstract composition.

Sojourner Truth Parson's works 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. Sometimes the association with the outside world is anchored simply by a luminous round disc—sun or moon—that lets the painting shift at the blink of an eye. Or gentle slopes and upturned curves can suddenly manifest their eroticism before retreating again into a compositional whole of abstracted pattern.

Parson's work is informed by the appropriation of collage techniques which have left traces in her paintings process, compositional structure and formal vocabulary. References to the communal activities of African American quilt making in the American South provide an entry to the charged subtext emerging from Parsons' abstracted scenes. Especially Alabama's Gee's Bend quilt making with its uneven shapes and kaleidoscopic central vortices, but also its ethos of resourcefulness and community remains a point of reference.

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. 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,  
**Smells of mother**, 2024, acrylic on canvas,  
76,2 x 61 cm (30 x 24 in) (STP 099)







ANNETTE KELM



Works from Annette Kelm's series **Die Bücher / The Books**.  
Exhibition view: **Something New, Something Old, Something Desired**, Hamburger Kunsthalle, Hamburg (2023)

Annette Kelm

**Banana**, 2024

Archival pigment print, framed

41 x 58 x cm (16 1/8 x 22 7/8 in) (unframed)

42 x 59 x 4 cm (16 1/2 x 23 1/4 x 1 5/8 in) (framed)

Edition of 6

(AK 313)

Annette Kelm's (b. 1975) photographic oeuvre offers a unique outlook onto the socio- cultural history of the material world. The artist uses a vast array of motifs as vocabulary to address specific moments in this history, whether it is the commodification of design objects, various forms of political critique or value systems such as money and finance.

The work is from Annette Kelm's series of still lifes combining objects and flowers or plants. The compositions include deliberate formal inconsistencies in the alignment of the paper backgrounds, drawing attention to the act of arranging the motifs. A characteristic of these works is the tension between organic materials and human-made objects, set against backgrounds that appear at the same time casually arranged and deliberately composed.

These self-referential allusions to studio photography, to the artificiality of its staging, are a characteristic gesture in Kelm's practice, whose works are always imbued with a deep knowledge of and reflection on the medium of photography and its history.





Annette Kelm, **Banana**, 2024, archival pigment print, framed, 41 x 58 x cm (16 1/8 x 22 7/8 in) (unframed), 42 x 59 x 4 cm (16 1/2 x 23 1/4 x 1 5/8 in) (framed), edition of 6 (AK 313)

## GENERAL IDEA



Exhibition view: **General Idea**, Martin Gropius Bau, Berlin (2023)



General Idea

**Nazi Milk**, 1979-1990

Chromogenic print (Ektachrome)

78,9 x 58,6 cm (30 3/4 x 22 7/8 in) (unframed)

70,8 x 95,2 x 3,5 cm (27 1/2 x 37 3/8 x 1 1/8 in) (framed)

Edition of 12

(GI 054)

EXHIBITIONS:

**Is Toronto Burning? 1977|1978|1979: Three Years in the Making (and Unmaking) of the Toronto Art Scene**, Art Gallery of York University, Toronto, 2014

**Yebisu International Festival for Art & Alternative Visions 2009**, TMMP, Tokyo, 2009

**Agency: Art and Advertising, McDonough Museum of Art**, Youngstown State University, Youngstown, 2008

**After Images. Kunst als soziales Gedächtnis**, Neues Museum Weserburg Bremen, Bremen, 2004

**General Idea Editions: 1967-1995**, touring 2003-07

**General Idea: Multiples**, S. L. Simpson Gallery, Toronto, 1993

**Stendhal Syndrome: The Cure**, Andrea Rosen Gallery, New York, 1990

Throughout its 25-year-long career, prominent Canadian artists' group General Idea—formed in 1969 by AA Bronson (b. Michael Tims, 1946), Felix Partz (b. Ronald Gabe, 1945-1994) and Jorge Zontal (b. Slobodan Saia-Levi, 1944-1994)—produced an important body of work in various media and formats, which continues to be a reference point for generations of artists around the world.

**Nazi Milk** appears in several iterations and media in General Idea's oeuvre but is always represented through Billy, a young blond man. In this photograph, Billy is dressed in a crisp white shirt and depicted against a bright-orange background. He raises a large glass of milk to his lips and bears a milk moustache. Looking suggestively at the viewer, Billy exudes conflicting messages. The milk he drinks alludes to health, wholesome values, and nature. His hair and moustache, however, are styled like Hitler's and he is dressed as a Nazi Youth.

The character of Billy is connected to the larger General Idea project, The 1984 Miss General Idea Pavillion. **Nazi Milk** was depicted as a product in the 1979 General Idea video **Test Tube**, which promotes a series of cocktails—each one a political metaphor. The video presents Billy holding a glass of Nazi Milk with a voice-over: "Billy here is all boy. Billy is the right blend... He relies on a familiar drink with familial flavor. Everywhere boys like Billy are being initiated into the intoxicating drink: Nazi Milk." In this deadpan manner, **Nazi Milk** is presented as ubiquitous and familiar, troubling the idea of wholesomeness. The commercial concludes by promoting the **Colour Bar Lounge**—the bar from The 1984 Miss General Idea Pavillion—with a slightly disturbing call: "Drinks for the whole family at the Colour Bar Lounge."

**Nazi Milk** was included in the 1979 mixed-media installation **Colour Bar Lounge**, and was disseminated in forms including a poster, a multiple, and a 1989 digital print on vinyl. It also served as the cover image for **FILE Magazine's** "Special Transgressions Issue," 1979.



General Idea, **Nazi Milk**, 1979-1990,  
chromogenic print (Ektachrome), 78,9 x 58,6  
cm (30 3/4 x 22 7/8 in) (unframed), 70,8 x 95,2  
x 3,5 cm (27 1/2 x 37 3/8 x 1 1/8 in) (framed),  
edition of 12 (GI 054)

THOMIAS RADIN



Works by Thomas Radin.  
Exhibition view: **POLY: A Fluid Show**, KINDL – Centre for Contemporary Art Berlin (2023-24)



Thomias Radin

**Oracle**, 2024

Oil on wood

46,5 x 49 x 4 cm (18 1/4 x 19 1/4 x 1 5/8 in)

(TRA 030)

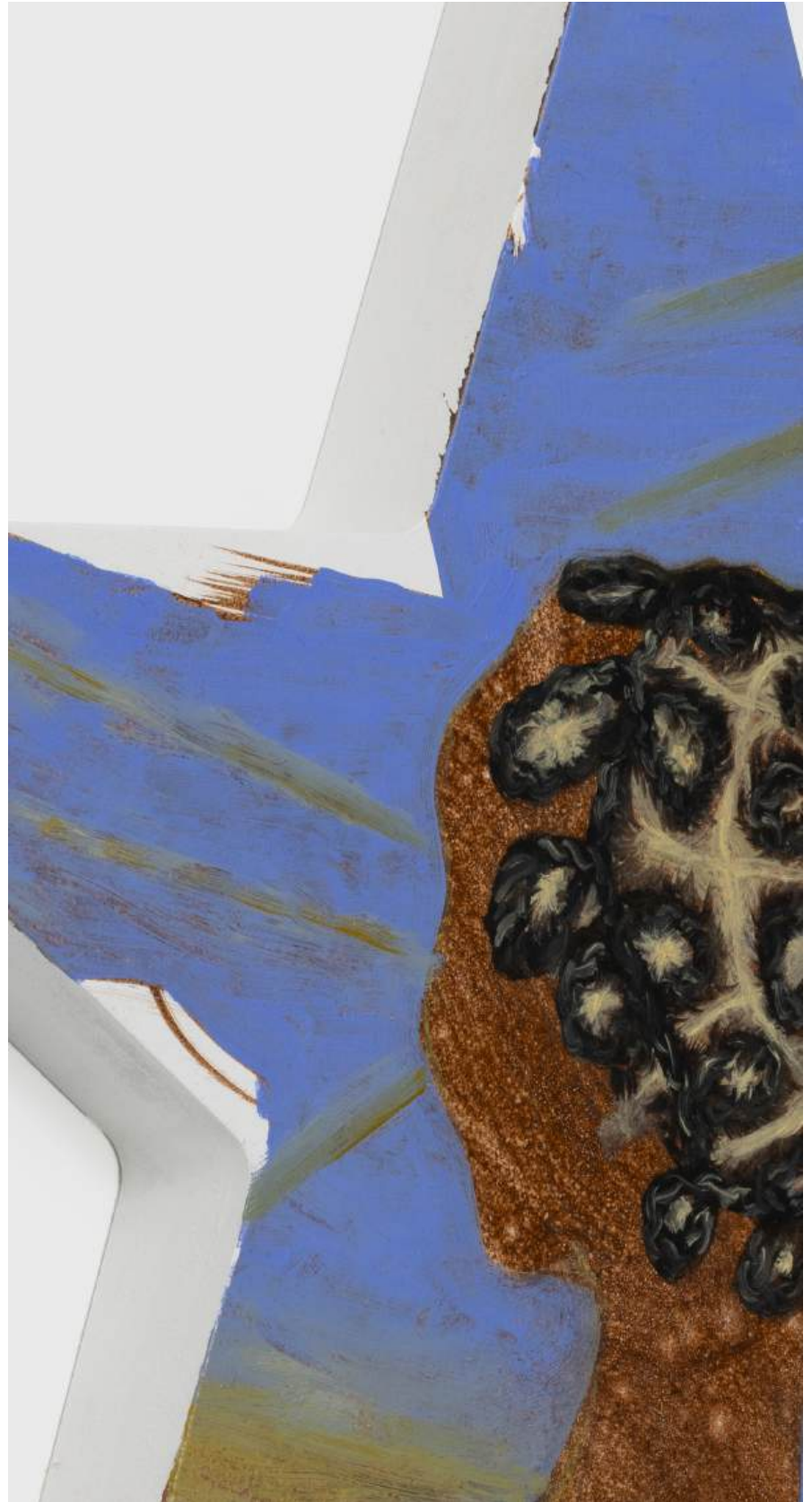
Regardless of the medium, Thomias Radin's (b. 1993) practice is centered in an embodied knowledge formed by his background in dance as well as by growing up between the Caribbean Island of Guadeloupe and France. For Radin, the Black subjects of his paintings, sculptures, performances, and films are carriers of memory and movement.

The work by Thomias Radin is a star-shaped oil painting on wood.

At its center is the back of a person's head, which is braided into intricate, winding cornrows. Beyond the figure, there is a blue and orange sky. Purposely leaving parts of the primed wood white, Radin suggests an image that is perhaps a fragment or a memory of a larger story.

The artist chose to focus on this particular African hairstyle for both the history that cornrows have—for example, as a means with which to hide maps to help guide enslaved peoples to freedom—and for the contemporary cultural struggles around African hairstyles. Growing up, Radin was discouraged by his own parents to wear cornrows as they were seen as less professional than hair that mimicked that of white Europeans. In this way, the artist speaks both specifically about Black hair and uses hair as a metaphor for finding one's way by going back to one's roots.

Throughout Radin's work, postcolonial themes and those of identity are central, as one sees in this painting. A similar star-shaped work was first exhibited at Kindl Center for Contemporary Art in Berlin, where it symbolized something akin to a guiding star that led viewers into the group exhibition.



Thomas Radin, **Oracle**, 2024, oil on wood, 46,5 x 49 x 4 cm (18 1/4 x 19 1/4 x 1 5/8 in) (TRA 030)

## RYAN GANDER

Esther Schipper is pleased to announce **THIS IS FEELING ALL OF IT**, the second Ryan Gander's solo exhibition with the gallery, opening on November 1 in Berlin.

Ryan Gander, **Swan Song (They will only encourage you to perform the script)**, 2024, animatronic doll, audio, bin bag, rubbish.





Ryan Gander

**A Moving Object, or Short termism, 2024**

Bronze, enamel paint

(RG 452)

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: Ryan Gander, **A Moving Object, or Short termism**, 2024, bronze, enamel paint, 14,1 x 16 x 10,7 cm (5 1/2 x 6 1/4 x 4 1/4 in) (RG 452)





ETIENNE CHAMBAUD



Exhibition view: Etienne Chambaud, Etienne Chambaud, **Prism Prison**, Esther Schipper, Seoul (2024)

Etienne Chambaud

**Topos, 2024**

Mineral paint and dry pigment on patinated bronze

9,5 x 15,8 x 10 cm (3 3/4 x 6 1/4 x 4 in)

Edition of 3

(EC 280)

**Topos, 2024**

Mineral paint and dry pigment on patinated bronze

21,5 x 12,4 x 6,9 cm (8 1/2 x 4 7/8 x 2 3/4 in)

Edition of 3

(EC 279)

Etienne Chambaud (b. 1980) works across a wide spectrum of media, exploring the categories we impose on experiences, objects and disciplines. Individual works, installations and exhibitions destabilize notions of what art is and can be, how an artist conceptualizes and produces a work, and the form, function, and history of the exhibition. Beautiful and complex, Chambaud's works can change the way we see and know.

Cast in bronze from folded, turned inside out, or twisted pairs of socks, the works from this small series of unique iterations are insistent in their unobtrusiveness. Entitled **Topos**, the sculptures each have a colorful patina and an outsized presence. Although their placement on the floor recalls the ordinariness of a pair of socks left behind, their shapes also have an abstract quality that reminds us that folds have long also been the subject of complex mathematical calculations and astronomical theories (for example, regarding the folding of space and time).



Etienne Chambaud, **Topos**, 2024, mineral paint and dry pigment on patinated bronze, 9,5 x 15,8 x 10 cm (3 3/4 x 6 1/4 x 4 in), edition of 3 (EC 280)





Etienne Chambaud, **Topos**, 2024, mineral paint and dry pigment on patinated bronze, 21,5 x 12,4 x 6,9 cm (8 1/2 x 4 7/8 x 2 3/4 in), edition of 3 (EC 279)

NORBERT BISKY



Exhibition view: Norbert Bisky, **Mirror Society**, SCAD Museum of Art, Savannah (2022)

Norbert Bisky

**P.L.U.R.IUM**, 2024

Oil on canvas

200 x 150 cm (78 3/4 x 59 in)

(NBI 001)

**Blue Pill**, 2024

Oil on canvas

50 x 40 cm (19 3/4 x 15 3/4 in)

(NBI 002)

Bright and seductive, Norbert Bisky's (b. 1970) paintings have an emotional depth, stemming from the lingering echo of the artist's early sources. Glistening bodies are both attractive and joyful, yet their depictions are on second view also fragmentary, their bodies disjointed in the light and untethered in space.

Norbert Bisky's painting depicts the ruin of a plane—a real-life site on the coast of Iceland where the stripped trunk of a DC3 abandoned by the US military in 1973 has become a tourist attraction—set in a colorful space with five white human figures, scantily dressed.

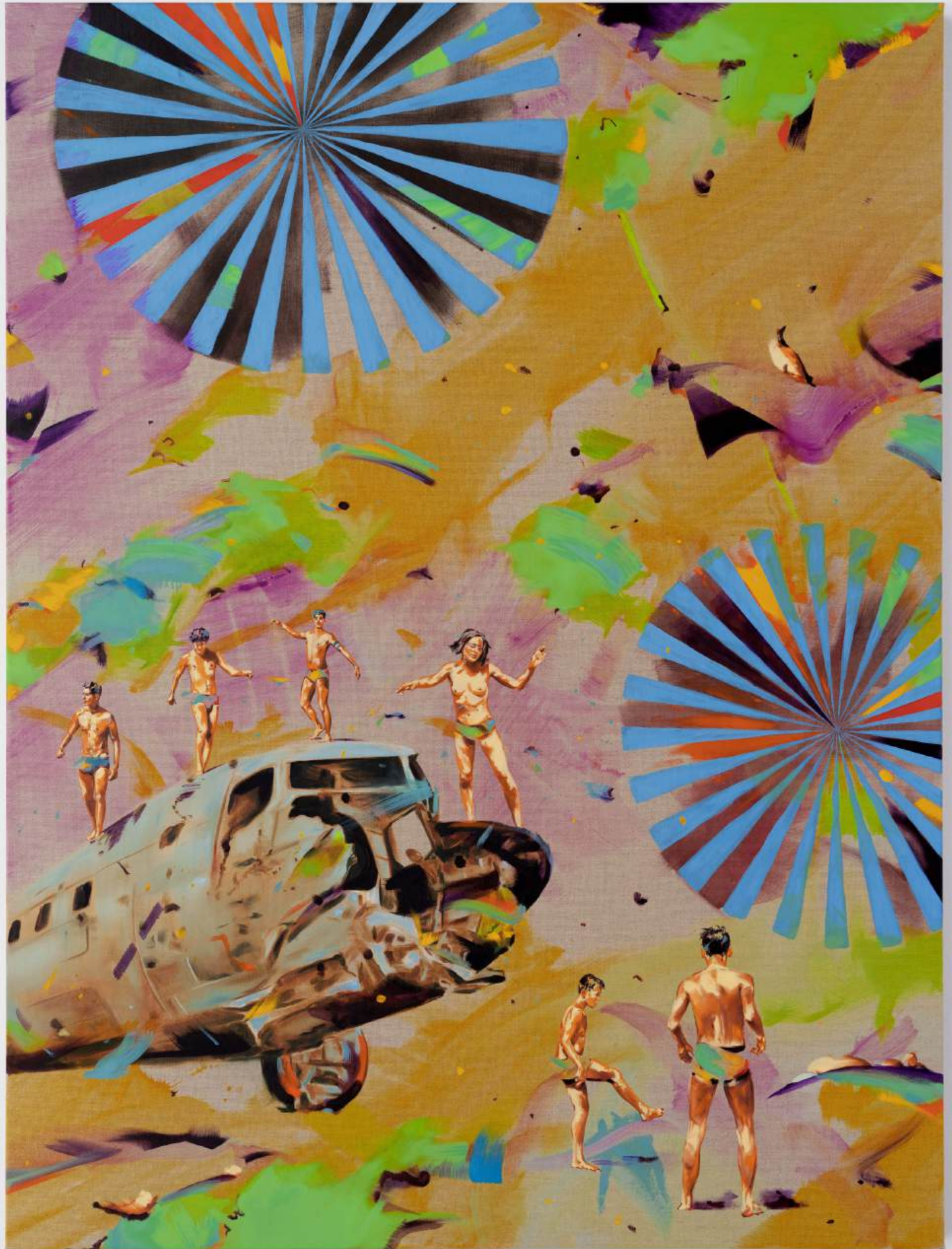
Drawing on a major theme in his oeuvre—the Berlin club scene of the 1990s, with its raves held in abandoned industrial sites—**P.L.U.R.IUM** is also an acknowledgement of history. Hopeful and hedonistic, that specific moment of Berlin subculture has past, a fact to which the title, with its acronym for the credo of ravers, Peace Love Unity Respect, alludes when it adds the suffix-ium, making it sound vaguely akin to a chemical element.

While the ruin symbolizes this passage of time, it also alludes to Romantics' faibles for faux ruins, found in many mid-19th century parks or depicted in Romantic painting, for example in Caspar David Friedrich's work. The plane is its equivalent: a ruin of the industrial age, now a site of tourist pilgrimages.

The group of figures which, as in many of Bisky's works, appear simultaneously connected and dispersed, exist each in their own world, either blissfully unaware or lost in catastrophic despair. This openness of interpretation constitutes one of the characteristics of Bisky's oeuvre: the glistening bodies are both attractive and joyful, yet their depictions are on second view also fragmentary, their bodies disjointed in the light. Often located in a precarious space—falling, suspended in mid-air, hanging upside down, or hovering near an edge—their untetheredness is a formal expression of an uncertain existential state.

**Blue Pill**, the portrait-like image of a young man against a dark background, his eyes shining, tanned skin flecked by bright lights and dark curly hair by specks of color, draws on Norbert Bisky's characteristic depictions of Berlin club culture. The title's blue pill, perhaps visible as a small colorful blur on the tip of the young man's tongue, reinforces this context with its allusion to the prevalence of drugs at such events.





Norbert Bisky, **P.L.U.R.IUM**, 2024, oil on canvas, 200 x 150 cm (78 3/4 x 59 in) (NBI 001)



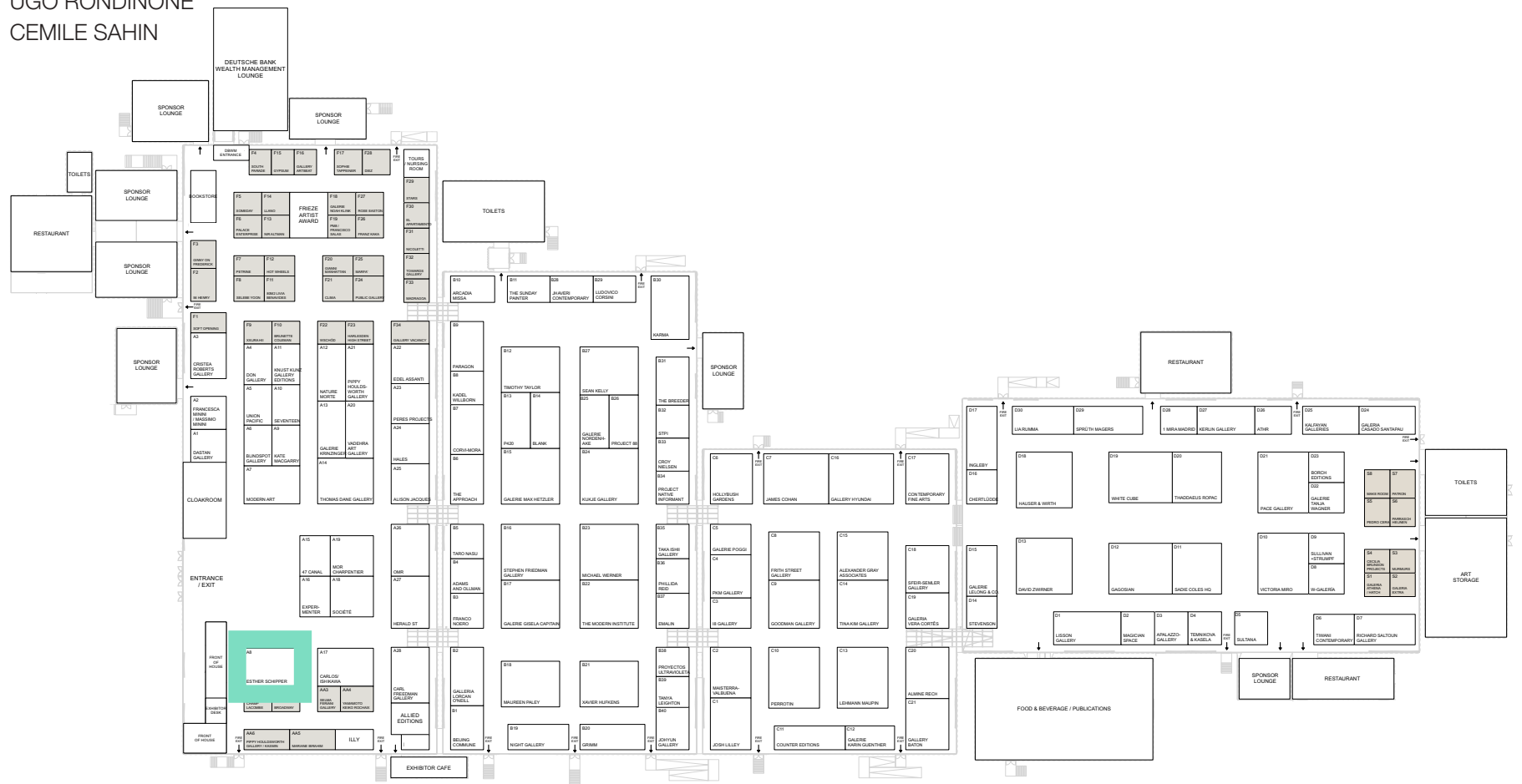


Norbert Bisky, **Blue Pill**, 2024, oil on canvas, 50 x 40 cm (19 3/4 x 15 3/4 in) (NBI 002)

# FRIEZE LONDON 2023 BOOTH A08

THE REGENT'S PARK  
OCTOBER 9 – 13, 2024  
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WITH WORKS BY:  
 NORBERT BISKY  
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 ANGELA BULLOCH  
 ETIENNE CHAMBAUD  
 SIMON FUJIWARA  
 RYAN GANDER  
 GENERAL IDEA  
 ANN VERONICA JANSSENS  
 ANNETTE KELM  
 TOMASZ KRĘCICKI  
 PHILIPPE PARRENO  
 SOJOURNER TRUTH PARSONS  
 THOMIAS RADIN  
 UGO RONDINONE  
 CEMILE SAHIN





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## ARTIST PROFILES

### Norbert Bisky

b. 1970, in Leipzig, DDR

Bright and seductive, Norbert Bisky's paintings have an emotional depth, stemming from the lingering echo of the artist's early sources. Glistening bodies are both attractive and joyful, yet their depictions are on second view also fragmentary, their bodies disjointed in the light and untethered in space.

Institutional solo exhibitions include: **Walküren**, Museum der Stadt Worms in Andreastift, Worms (2024); **Im Freien**, Kunstverein Freunde aktueller Kunst, Zwickau (2023); **Mirror Society**, SCAD Museum of Art, Savannah (2022); **DISINFOTAINMENT 02**, G2 Kunsthalle, Leipzig (2021); **Pompa**, St. Matthäus-Kirche, Berlin (2019); **Rant**, Villa Schöningen, Potsdam (2019); **Fernwärme**, Museum Langmatt, Baden (2018); **Zentrifuge**, Kunsthalle Rostock (2014); **Special Report**, Kunsthalle Memmingen (2013); **A Retrospective. 10 Years of Painting**, Kunsthalle Marcel Duchamp, Cully (2011).

### Martin Boyce

b. 1967, in Hamilton, Scotland

While Martin Boyce's oeuvre includes shapes drawn both from modernist and classic design sources, it also includes references to everyday urban objects. Transformed by Boyce's vision of the history of design, these elements, remaining more or less reminiscent of utilitarian objects, create enchanted landscapes that appear as slightly laconic witnesses of past urban development programs but also imbue the formal vocabulary of contemporary urbanism with moments of unexpected tenderness and beauty.

Recent institutional exhibitions include: **Before Behind Between Above Below**, Fruitmarket, Edinburgh (2024); **Martin Boyce: Recurring Dreams**, FAHRBEREITSCHAFT, Berlin (2021); **Just Beyond the Undertow**, Convent Space for Contemporary Art, Ghent (2019–20); **An Inn For Phantoms Of The Outside and In**, Mount Stuart, Isle of Bute (2018); **Hanging Gardens**, LUXELAKES·A4 Art Museum, Chengdu (2018); **Remembered Skies**, Clore Gallery Courtyard, Tate Britain (2018); **Do Words Have Voices**, Tate Britain, London (2016); **Spook School**, CAPRI, Düsseldorf (2016); **Martin Boyce**, Museum für Gegenwartskunst, Basel (2015); **Martin Boyce: When Now is Night**, Rhode Island School of Design, Providence (2015).

## DOSSIERS



Esther Schipper, Berlin  
(2018)



Fruitmarket, Edinburgh  
(2024)

## 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).

## Etienne Chambaud

b. 1980, Mulhouse, France.

Etienne Chambaud works across a wide spectrum of media, exploring the categories we impose on experiences, objects and disciplines. Individual works, installations and exhibitions destabilize notions of what art is and can be, how an artist conceptualizes and produces a work, and the form, function, and history of the exhibition. Beautiful and complex, Chambaud's works can change the way we see and know.

Institutional solo exhibitions include: **LÂME**, LaM –Lille Metropole Musée d'art moderne, d'art contemporain et d'art brut, Villeneuve-d'Ascq (2022-23); **Negative Knots**, Kunsthalle Mulhouse (2018); **Undercuts**, Forde, Geneva (2012); **Contre-Histoire de la Séparation**, CIAP, Vassivière (2010); **The Sirens' Stage**, David Roberts Art Foundation, London (2010); **Le Stade des Sirènes**, Kadist Art Foundation, Paris (2010); **Lo stato delle sirene**, Nomos Foundation, Rome (2010), and **Color Suite**, Palais de Tokyo, Paris (2009).

## DOSSIERS



Esther Schipper, Berlin (2021)



Musée d'arts de Nantes, Nantes (2022)

## DOSSIERS



Esther Schipper, Paris (2022)



LaM, Lille (2022-23)



Esther Schipper, Seoul (2024)



## 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)

## General Idea

formed 1969 by AA Bronson, Felix Partz and Jorge Zontal.

AA Bronson, born Michael Tims, Vancouver, British Columbia, Canada (born 1946). Felix Partz, born Ronald Gabe, Winnipeg, Manitoba, Canada, 1945–1994. Jorge Zontal, born Slobodan Saia-Levy, Parma, Italy, 1944 – 1994. The three artists worked and lived together until the deaths of Felix and Jorge in 1994.

Latest retrospectives: **General Idea**, Gropius Bau, Berlin (2023-24), Stedelijk Museum, Amsterdam (2023), and National Gallery of Canada, Ottawa (2022); **Broken Time/Tiempo Partido**, MALBA/Museo de Arte Latinoamericano de Buenos Aires (2016-17) and Museo Jumex, Mexico (2016).

## 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 Trioux**, 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'Aître 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).

## RELATED DOSSIERS



NGC, Ottawa (2022)

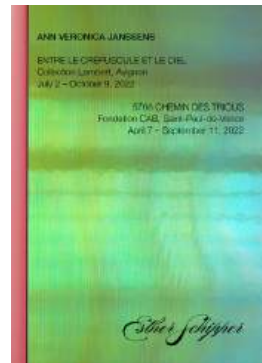


Stedelijk, Amsterdam (2023)

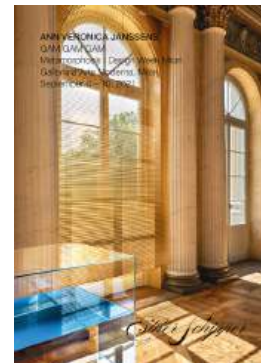


Gropius Bau, Berlin (2023)

## DOSSIERS



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



GAM, Milan (2021)

## Annette Kelm

b. 1975 , in Stuttgart, Germany.

Annette Kelm's photographic oeuvre offers a unique outlook onto the socio-cultural history of the material world. The artist uses a vast array of motifs as vocabulary to address specific moments in this history, whether it is the commodification of design objects, various forms of political critique or value systems such as money and finance.

Annette Kelm's selected solo exhibitions include: **Die Bücher**, ICA-Milano, Milan (2022); **Die Bücher**, Berlin Brandenburgische Akademie der Wissenschaften, Berlin (2022); **Die Bücher**, Kunsthalle zu Kiel (2022); **Geld**, Deutsche Bundesbank (Federal Bank of Germany), Frankfurt am Main (2020); **Annette Kelm**, Auswärtiges Amt (Ministry of Foreign Affairs), Berlin (2019); **Tomato Target**, Kunsthalle Wien, Vienna (2018); Peter and Irene Ludwig Foundation, Aachen (2018); Fosun Foundation, Shanghai (2018); **Leaves**, Kestnergesellschaft, Hannover (2017); **Detroit Affinities**, MOCAD, Detroit (2016); **Home Home Home**, Museum Haus Lange, Krefeld (2015); and **Staub**, Kölnischer Kunstverein, Cologne (2014).

## DOSSIERS



Introduction



Esther Schipper, Berlin (2024)

## Tomasz Kręcicki

b. 1990, in Żary, Poland.

Tomasz Kręcicki's (b. 1990) major theme has been a kind of bathos: the mockery of earnestness, undercutting aspirations through absurdity, jokes, and wit. At the same time, works depicting everyday objects such as long wires to repel birds, push pins or even a loose button, can evoke a sense of anxiety and foreboding created by the implied physical threat and the cryptic nature of the implied narrative content. Kręcicki's subject matter then is inherently existential, addressing both contemporary politics and its repercussions on the individual.

Institutional solo exhibitions include: **XXL**, Muzeum Regionalne, Stalowa Wola (2020); **Spirit level**, Grey House Foundation, Kraków (2019) and **XXL**, BWA Tarnów (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



Esther Schipper, Seoul (2024)



Longlati Foundation, Shanghai (2024)



## Phillipe Parreno

b. 1964

Phillipe Parreno radically redefined the exhibition experience by taking it as a medium, placing its construction at the heart of his process. Exploring the possibilities of the exhibition as a coherent “object” rather than as a collection of individual works, it becomes a veritable open space, a format that differs on each occasion, and a frame for things to appear and disappear.

Institutional solo exhibitions include: **Echo2**: a Carte Blanche to Philippe Parreno with Arca, Nicolas Becker, and Tino Sehgal, Bourse de Commerce – Pinault Collection, Paris (2022); **La Quinta del Sordo**, Museo Prado, Madrid (2022); **La Quinta del Sordo**, Fondation Beyeler, Riehen/Basel (2021); **Danny / No More Reality**, LUMA, Arles (Permanent); **Echo**, MoMA, New York (2019 – ongoing); **Philippe Parreno: A Manifestation of Objects**, WATARI-UM, Tokyo (2019-20); **Philippe Parreno**, Gropius Bau, Berlin (2018); **Two Automatons for One Duet**, The Art Institute, Chicago (2018); **La Levadura y El Anfitrión (The Yeast and The Host)**, Museo Jumex, Mexico City (2017); **Synchronicity**, Rockbund Art Museum, Shanghai (2017); **A Time Coloured Space**, The Serralves Museum of Contemporary Art, Porto (2017).

### DOSSIERS



Esther Schipper Berlin (2020)



Bourse de Commerce, Paris (2022)



Leeum Museum of Art, Seoul (2024)

## 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



Introduction



Esther Schipper, Berlin (2023)

## Thomias Radin

b. 1993 in Abymes, Guadeloupe.

Regardless of the medium, Thomias Radin's practice is centered in an embodied knowledge formed by his background in dance as well as by growing up between the Caribbean Island of Guadeloupe and France. For Radin, the Black subjects of his paintings, sculptures, performances, and films are carriers of memory and movement. Movement that tells a story of deep spirituality, inherited, linked to ancient knowledge, yet still evolving and alive.

Thomias Radin's solo exhibitions include **POLYCHROME - The Myth of Karukera & Cibuqueira**, Galerie Wedding, Berlin (2023); **Kimbé Rêd Pa Moli**, Steve Turner, Los Angeles (2022); **The Myth of Inner Landscapes**, SAVVY Contemporary, Berlin (2019). Amongst his group exhibitions are **Poly: A Fluid Show**, KINDL- Centre for Contemporary Art, Berlin (2023 – 24); **Embodied Spaces: The Body as Architecture**, Strada Gallery, New York (2023); **Les Enchantées**, Frontview, Berlin (2023); **The Garden**, The Curators Room, Amsterdam (2023); **Trangressive: Nonkonforme Zugänge zu Kunst and Stadt**, Kühlhaus Berlin, Berlin (2022); **Non Playable character**, The Fairest, 59th Venice biennale, Venice (2022).

## DOSSIERS



Esther Schipper Berlin  
(2024)

## 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: **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  
(2020)



Esther Schipper, Berlin  
(2016)

## 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)

## Cemile Sahin

b. 1990 in Wiesbaden, Germany

Cemile Sahin's artistic practice operates between film, photography, sculpture, and literature. Freely deploying different media, without privileging one or the other, her work embodies today's synchronicity of image- and text-based communications. Integrating images into her books and text in her image-world, Sahin moves with extraordinary agility between words and pictures, between still and moving image, between text as form, sign, and symbol. Deliberately elliptical and fragmentary, her work's narrative strategies draw on an episodic format of narration established by contemporary TV series and internet videos.

The artist's exhibitions and projects include: **Sieh Dir die Menschen an!**, Kunstsammlung Chemnitz, Chemnitz (2024); **white sea olive groves**, Malta Art Biennale, Valletta (2024); **Sieh dir die Menschen an!**, Kunstmuseum Stuttgart (2023); **Gewehr im Schrank - Rifle in the closet**, Nassauischer Kunstverein Wiesbaden (2023); **A Song of Tigris and Euphrates**, Kunsthalle Osnabrück (2022); **manifesto of fragility: 16th Lyon Biennale**, Lyon (2022); **Identität nicht nachgewiesen**, Bundeskunsthalle, Bonn (2022); **ars viva 2020**, Kunstverein, Hamburg (2020).

### DOSSIERS



Esther Schipper, Berlin (2021)



Kunstmuseum Luzern (2024)



ON VIEW IN LODNON



**UGO RONDINONE**  
**ORANGE YELLOW HERMIT**  
PADDINGTON SQUARE, LONDON  
INSTALLED PERMANENTLY

Ugo Rondinone, **orange yellow hermit**, 2022, painted bronze, 5m high.

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