

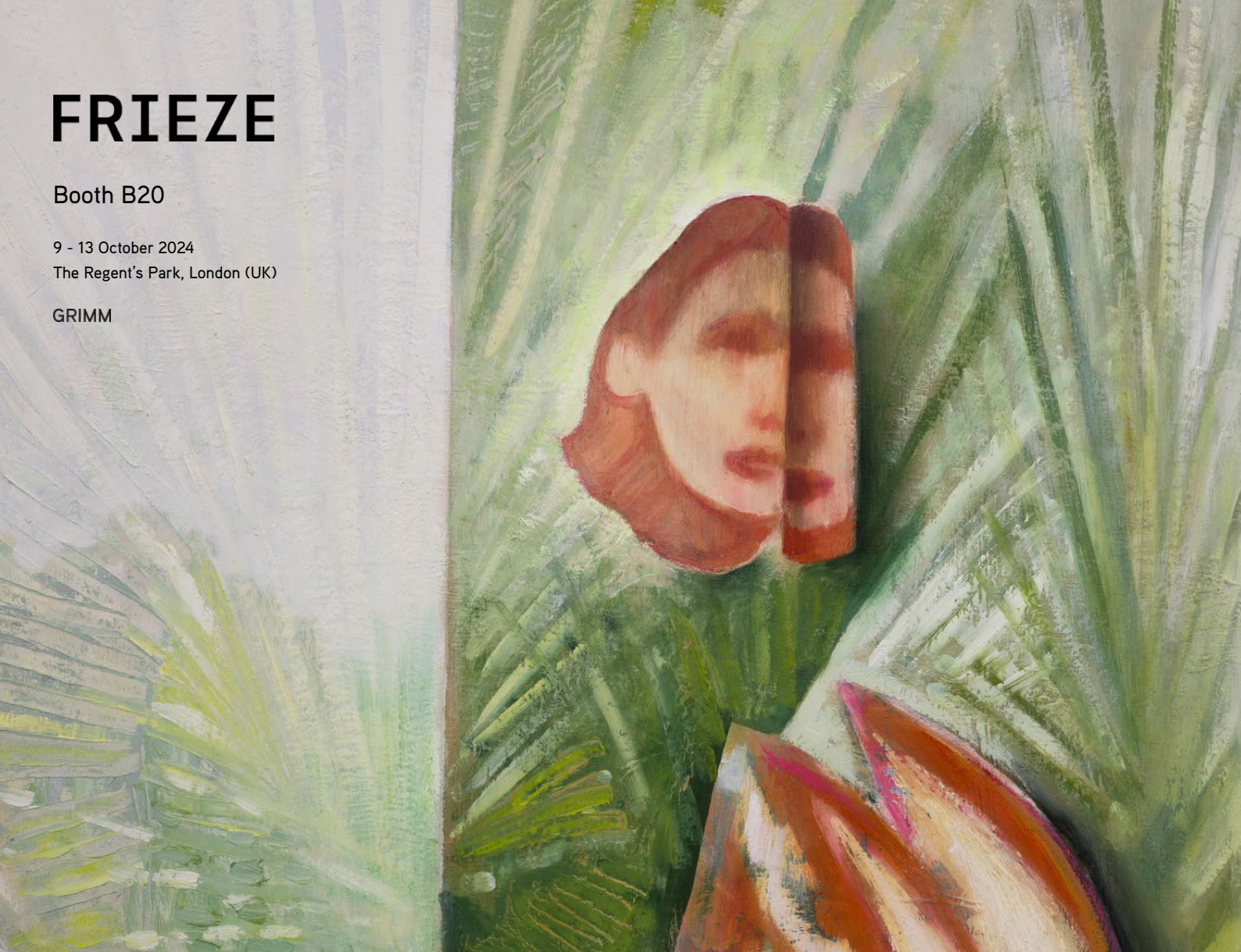
FRIEZE

Booth B20

9 - 13 October 2024

The Regent's Park, London (UK)

GRIMM



GRIMM is proud to announce a group presentation for Frieze London 2024 with Tjebbe Beekman, Gabriella Boyd, Dirk Braeckman, Louise Giovanelli, Tommy Harrison, Angela Heisch, Arturo Kameya, Claudia Martínez Garay, Francesca Mollett, Ciarán Murphy, Rosalind Nashashibi, Daniel Richter, Rafał Topolewski, Saskia Noor van Imhoff, Caroline Walker, Jonathan Wateridge, Matthias Weischer, Letha Wilson and Robert Zandvliet.

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TJEBBE BEEKMAN

b. 1972, Leiden (NL)

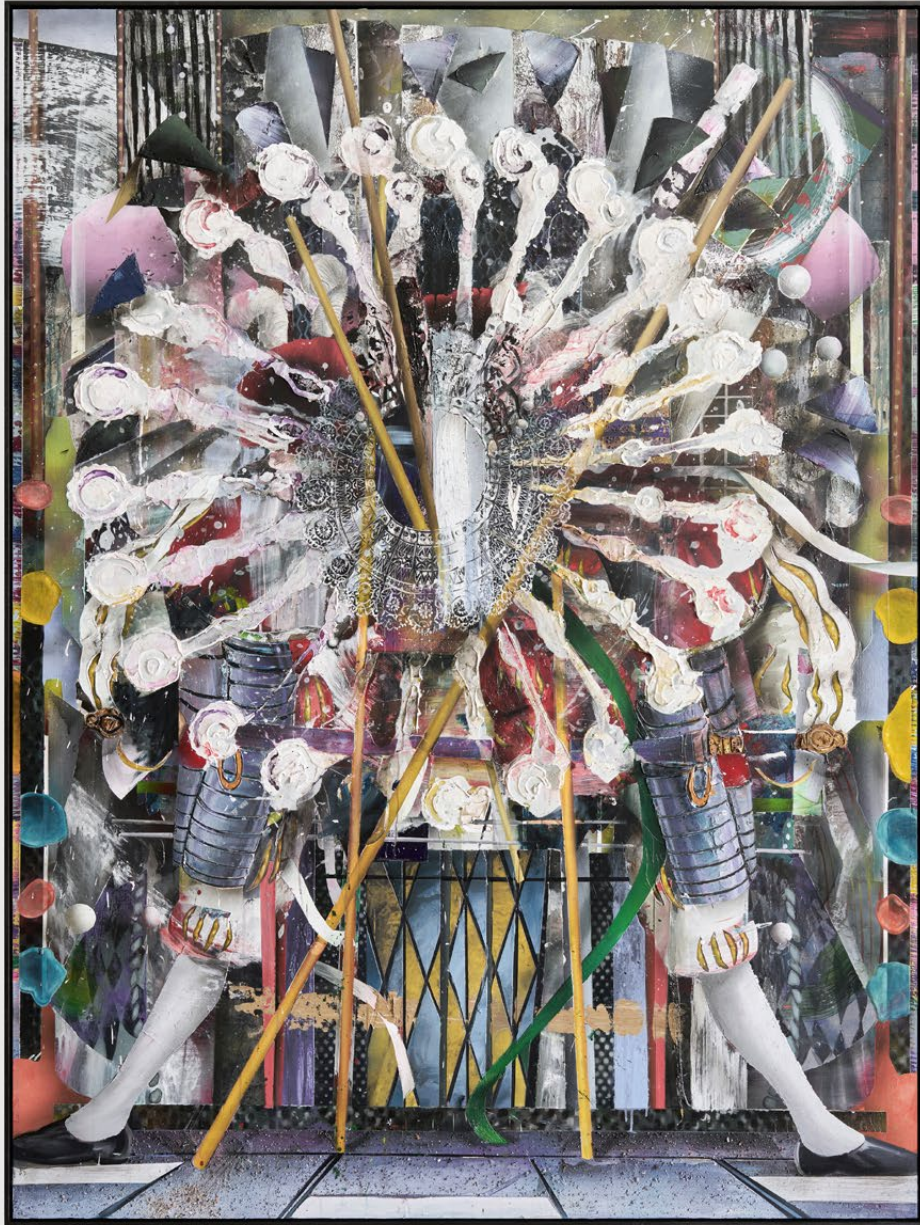
Lives and works in Amsterdam (NL)

Tjebbe Beekman's canvases are simultaneously abstract and expressive, disorienting the viewer's sense of space. Layering increasingly fragmented and polarised images, Beekman's work is a personal reflection of contemporary society and his method of adapting to the existential events of today through creating a dialogue with his predecessors. Beekman's work embraces and pays tribute to a breadth of influences from Sandro Boticelli to Otobong Nkanga - balancing composition, color and perspective through the lens of art history while incorporating the nuance of socially and environmentally engaged contemporary work into his narrative. Beekman's voracious palette of influences and ideas evokes the endless stream of media and information we sift through daily.

Nodding to historic iconographic painting, Beekman challenges what is expected of the medium to innovate and celebrate the act of creating in its entirety. Beekman uses digital tools to capture the glitches and internal references in his early motifs, before building them out using paint, sand and plaster which he layers onto the canvas with a brush, palette knife or his fingers, to later be scraped away or built up into relief. The layered surfaces of Beekman's paintings underline the meaning of his work, and follow the artist's interest in architectural space.

Selected Collections: Aedes Art Collection, Amsterdam (NL); ABN Amro Art Collection, Amsterdam (NL); AkzoNobel Art Foundation, Amsterdam (NL); De Nederlandsche Bank, Amsterdam (NL); Straus Family Collection, New York, NY (US); THE EKARD COLLECTION; Collection De Heus-Zomer, Barneveld (NL); The Hort Family Collection, New York, NY (US); ING Art Collection, Amsterdam (NL); Kunstmuseum, The Hague (NL); Museum Voorlinden, Wassenaar (NL); Sanders Collection (NL); Stedelijk Museum, Amsterdam (NL) and Stedelijk Museum, Schiedam (NL).

Tjebbe Beekman is part of group exhibition [My World](#), at Singer Museum, Laren (NL) which will run until 12 January 2025. Following this, he will have a solo show at the beginning of 2025 at GRIMM, Amsterdam (NL).



TJEBBE BEEKMAN
De Vaandeldrager
[the standard-bearer]
2024

Acrylic, and acrylic emulsions, sand and grit
on canvas mounted to wood panel, framed
203 x 152.5 cm | 79 7/8 x 60 in

EUR 35.000
excluding taxes and shipping

GRIMM





TJEBBE BEEKMAN
Construct of a Portrait
2024

Acrylic, and acrylic emulsions on canvas
mounted to wood panel, framed
43 x 32.5 cm | 16 7/8 x 12 3/4 in

EUR 7.500
excluding taxes and shipping

GRIMM

GABRIELLA BOYD

b. 1988, Glasgow (UK)

Lives and works in London (UK)

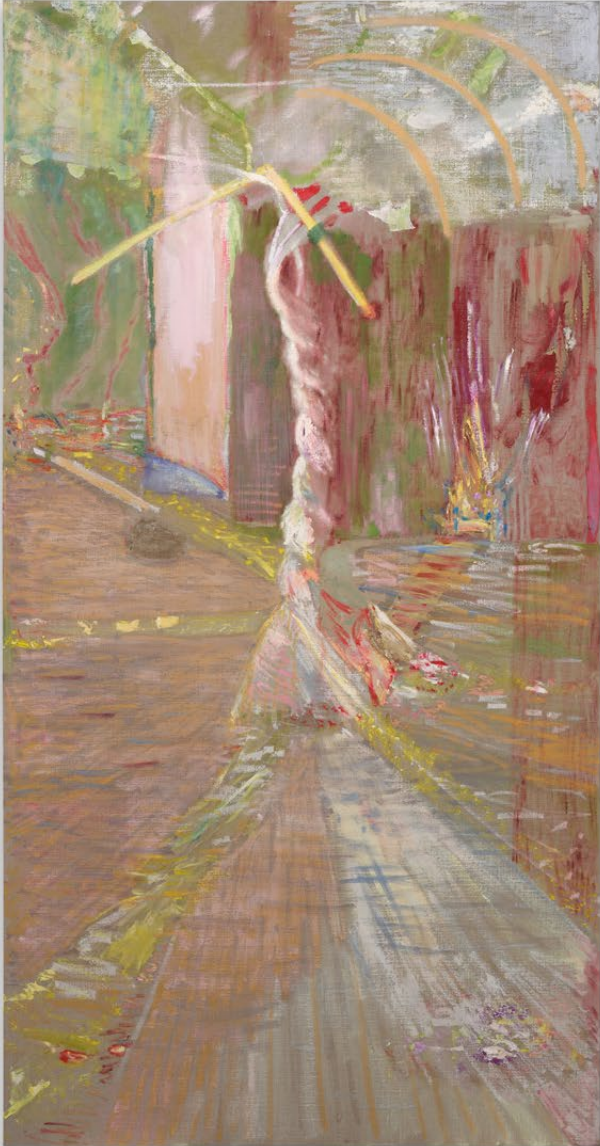
For Gabriella Boyd the act of painting is an act of translation, from the interior or verbal, into the exterior and visual. As psychological and literal spaces collide, Boyd explores and collapses the distinction between interior and exterior states by bringing together representational motifs with purely symbolic structures or diagrammatic forms. In an attempt to depict embodied experience and memory, painting enables the approximation of sentiment or language, allowing invisible sources of power and energy to flourish in indefinite but sincere, candid vocabularies.

Boyd explores power relations between people and their environments; the charging or depletion of resources experienced within daily life spent in an urban city system. Pale greens, whites and yellows infuse select canvases, creating a refracted appearance through hazy, geometric interiors that suggest a doubling effect of windows or mirrors.

Gabriella Boyd studied at Glasgow School of Art and the Royal Academy Schools, London (UK). This year the artist had her first institutional solo exhibition [Presser](#) at Cample Line in Dumfriesshire, Scotland (UK).

Recent solo exhibitions: *Presser*, Cample Line, Dumfriesshire, (UK); *Landing*, GRIMM, London, (UK); *Mile*, GRIMM, New York, NY (US); *Signal*, Micki Meng, San Francisco, CA (US); *For Days*, Seventeen Gallery, London (UK); and *Help Yourself*, Blain Southern, London (UK).

Selected collections: AkzoNobel Art Foundation, Amsterdam (NL); Arts Council Collection, London (UK); Columbus Museum of Art, Columbus, OH (US); de Young Museum, San Francisco, CA (US); He Art Museum, Guangdong (CN); Long Museum, Shanghai (CN); The Rachofsky Collection, Dallas, TX (US); The David and Indre Roberts Collection (UK); Royal Academy of Arts, London (UK) and Walker Art Gallery, Liverpool (UK).

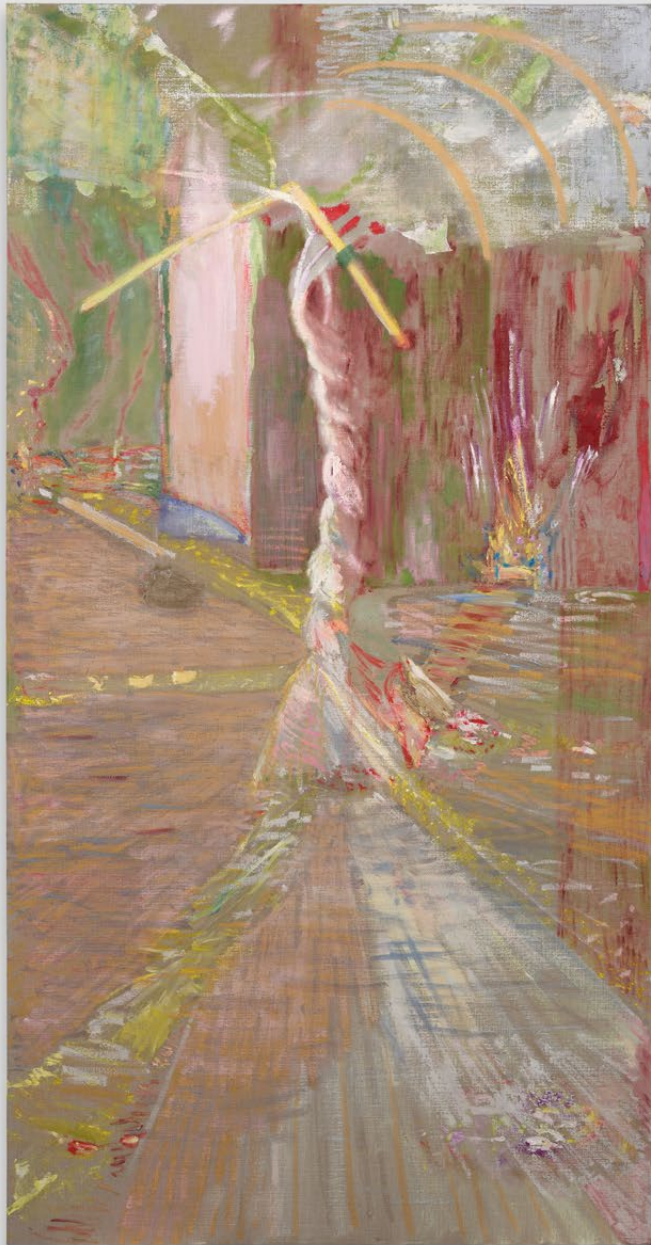


GABRIELLA BOYD
Sun (i)* and *Sun (ii)
2024

Oil on linen
250 x 130 cm | 98 3/8 x 51 1/8 in (each)

GBP 35,000 (each)
excluding taxes and shipping

GRIMM



GABRIELLA BOYD
Sun (i)
2024

Oil on linen
250 x 130 cm | 98 3/8 x 51 1/8 in

GBP 35,000
excluding taxes and shipping

GRIMM



GABRIELLA BOYD
Sun (ii)
2024

Oil on linen
250 x 130 cm | 98 3/8 x 51 1/8 in

GBP 35,000
excluding taxes and shipping

GRIMM

DIRK BRAECKMAN

b. 1958, Eeklo (BE)

Lives and works in Ghent (BE)

Since the mid-1980s, Dirk Braeckman has developed an impressive oeuvre consisting of photography, and more recently video. Encountering images from his daily surroundings and by chance, Braeckman's large grayscale works suggest rather than explain. They offer a window into an unidentified reality: distant seascapes, deserted ballrooms, billowing curtains, antique wallpaper, or the blurred image of a nude. Atmosphere, cropping, light and texture are given central place in Braeckman's poetic work.

Braeckman's darkroom functions like a painter's studio; an area for experimentation where the artist allows freedom, spontaneity and time to influence his creative process. Using tools and techniques to manipulate the negatives, the resulting works possess a tactility rarely seen in photography. Braeckman's painterly approach stretches the limits of the medium. According to Braeckman, photography is the most subjective experience there is. Far from telling the truth, the medium offers a boundless illusion.

The artist will be showing his work in a duo-show [*Dirk Braeckman - Léon Spilliaert: Night Wanderers*](#) at Kunstmuseum, The Hague (NL) from 12 October 2024 to 12 January 2025.

Selected collections: The Museum of Modern Art, New York, NY (US), Artothèque, Annecy (FR); Belgacom Art, Brussels (BE); Bibliothèque nationale de France, Paris (FR); Centraal Museum, Utrecht (NL); Centre National des Arts Plastiques, Paris (FR); Centro de Fotografía de la Universidad, Salamanca (ES); Fondation nationale d'art contemporain, Paris (FR); Frac Nord-Pas de Calais, Dunkirk (FR); Frac Rhône-Alpes, Villeurbanne (FR); Kunstmuseum, The Hague (NL); M HKA, Antwerp (BE); MAC's Grand-Hornu, Hornu (BE); Maison Européenne de la Photographie, Paris (FR); Ministère de la Communauté française, Brussels (BE); Ministerie van de Vlaamse Gemeenschap, Brussels (BE); Musée Niépce, Chalon-sur-Saône (FR); Musée de la Photographie, Charleroi (BE); Musée d'Art Contemporain et Moderne, Strasbourg (FR); Mu.ZEE, Ostend (BE); Philadelphia Museum of Art (US); De Pont, Museum, Tilburg (NL); Provinciaal Museum voor Fotografie, Antwerp (BE); Royal Palace, Brussels (BE); Royal Museum of Fine Arts, Brussels (BE); Sammlung Goetz, Munich (DE); Stedelijk Museum voor Actuele Kunst S.M.A.K., Ghent (BE)



DIRK BRAECKMAN
T.S.-O.S.-18 #1
2018

Gelatin silver print reversibly mounted on
aluminium support and frame
180 x 120 cm | 70 7/8 x 47 1/4 in
Unique in a series of 3 (#1/3)

EUR 34.500
excluding taxes and shipping

GRIMM



DIRK BRAECKMAN
Dear deer, As I recall
2019

Ultrachrome inkjet print mounted on
aluminium support in stainless steel frame
120 x 80 cm | 47 1/4 x 31 1/2 in
Edition of 5 plus 1 artist's proof (#1/5)

EUR 16.000
excluding taxes and shipping

GRIMM

LOUISE GIOVANELLI

b. 1993, London (UK)

Lives and works in Manchester (UK)

Much concerned with stillness and anticipation – what is, isn't, and might soon be seen – Louise Giovanelli's work turns on charged atmospheres and suggestive details, in which light, having been transmuted into paint, attains a dense, glinting physicality. Drawing her imagery from sources as diverse as Renaissance art, vintage film stills, and contemporary popular entertainers, her intensely worked canvases often focus on the staging of rituals and performances (religious, theatrical, social), while their jewelled palette and shallow pictorial space compels us to linger on their surfaces, slowing down the act of looking to something close to a meditative encounter, and underlining painting's status as a system of representation, in which meaning is created in the meeting of medium and support.

Giovanelli graduated from the Städelschule in Frankfurt am Main (DE) where she studied with Professor Amy Sillman. She received her Bachelor's Degree in Fine Art from the Manchester School of Art (UK) in 2015.

At the end of 2024, the artist will open her major solo exhibition [*Louise Giovanelli: A Song of Ascents*](#) at the Hepworth Wakefield (UK) from 23 November 2024 until 27 April 2025. Following this, she will have a solo show at GRIMM, New York, NY (US).

Recent exhibitions: *Here on Earth*, White Cube Hong Kong (HK); *Louise Giovanelli - Paintings 2019 - 2024*, He Art Museum (HEM), Foshan (CN); *Soothsay*, GRIMM, New York, NY (US); *Always Different, Always the Same*, Moon Grove, Manchester (UK); *The Sea, the Sky, a Window*, Hill Art Foundation, New York, NY (US); *The Embodied Spirit*, White Cube, Seoul (KR); *In New York, Thinking of You*, The FLAG Art Foundation, New York, NY (US); *New British Abstraction*, CICA, Vancouver (CA); *As If, Almost*, White Cube, London (UK) and *Mixing It Up: Painting Today*, Hayward Gallery, London (UK).

Selected collections: AkzoNobel Art Foundation, Amsterdam (NL); Asymmetry Art Foundation (UK); Fundacion Medianoche, Granada (ES); The Grundy Gallery Collection (UK); Hall Art Foundation (DE, US); He Art Museum (HEM), Foshan (CN); The Hepworth Wakefield (UK); Hort Family Collection, New York NY (US); Kunstmuseum, The Hague (NL); Institute of Contemporary Art, Miami, FL (US); Longlati Foundation (CN); Manchester Art Gallery Collection (UK); MOCA, Los Angeles, CA (US); The National Museum (NO); Tate, London (UK); Whitworth Art Gallery, Manchester (UK); Yuz Museum Shanghai (CN), among others.



LOUISE GIOVANELLI

Dado

2024

Oil on linen

180 x 140 cm | 70 7/8 x 55 1/8 in

GBP 110,000

excluding taxes and shipping

GRIMM



TOMMY HARRISON

b. 1996, Stockport (UK)

Lives and works in Manchester (UK)

Tommy Harrison's work is preoccupied with the process of constructing and collapsing the painted image. Demonstrating a highly sophisticated range of techniques and influences, the artist's works draw on various painterly traditions from the High Renaissance to the present day. Each work is ultimately concerned with the technical journey that is taken to arrive at a composition, built up through an unfolding process over several months, beginning with geometric forms that lead to a range of possible outcomes before being resolved into dark, mysterious landscapes and uncanny interiors.

Harrison begins by drawing directly onto the canvas using tailor's chalk, establishing an initial framework for each composition that becomes quickly discarded. Operating without preconceived logic, the process by which images emerge is circuitous, with the artist responding in stages to his own previous marks and gestures until a direction begins to reveal itself.

This provides a blueprint, from which nascent formal and figurative imagery emerges, creating a point of tension from which Harrison can continue to build or dismantle with the application of oil paint. Allowing for a kind of ordered spontaneity to guide his process, as opposed to contrived planning.

Harrison slowly negotiates a plurality of possible compositional outcomes, working on multiple canvases simultaneously over weeks and months. His paintings are often anchored by a motif or found subject derived from art history and wider visual culture. Cropped bodies, animals, theatrical curtains, ornate patterns, anonymous landscapes or claustrophobic interiors, are appropriated and deployed as pure form, stripped of narrative or didactic function.

Tommy Harrison graduated with MFA in painting at the Manchester School of Art (UK) in 2023, for which he received the Haworth Trust Painting Scholarship in 2020. His work has recently been included in the group exhibition [*Prophetic Dreams*](#) at Kutlesa, Goldau (CH) and will be included in the group exhibition *The Silver Cord* at Huxley-Parlour, London (UK) opening in November. In the Spring of 2025, he will have a solo exhibition at GRIMM London (UK).

Selected exhibitions: *Double Bind*, GRIMM, Amsterdam (NL); *Self-Portraits*, GRIMM, New York, NY, (US); *Tone Cluster*, GRIMM, New York, NY (US); *Centre of the Periphery*, Pipeline Contemporary, London (UK); and *THE BELLY AND THE GUTS*, Alice Amati, London (UK).



TOMMY HARRISON
Unit II
2024

Oil on linen
180 x 110 cm | 70 7/8 x 43 1/4 in

GBP 15,000
excluding taxes and shipping

GRIMM



ARTURO KAMEYA

b. 1984 in Lima (PE)

Lives and works in Amsterdam (NL)

Arturo Kameya's work examines the narratives and myths that comprise different versions of history. Kameya works with various mediums, including: acrylic, plaster, film, and printmaking. His multi-media artworks are often arranged together to create large-scale installations that delineate connections between disparate historical events, by linking together a range of visual cultural languages which have been formed over time. Recent works closely examine the fabric of contextualized urban environments, while embracing the contradictions that come with knowing a place intimately. His work has garnered increasing attention in recent years for attentive and direct critical depictions.

He attended the Pontifical Catholic University of Peru in Lima (PE) and was a resident at the Rijksakademie van Beeldende Kunsten, Amsterdam (NL). Kameya's work was presented at *Memory is an Editing Station*, 22nd Biennial Sesc_Videobrasil in São Paulo (BR) in 2023; *We, on the Rising Wave*, Busan Biennale (SK) in 2022 and at *Soft Water Hard Stone*, the fifth New Museum Triennial, New York, NY (US) in 2021.

Recently, Kameya was awarded the Wolvecampprijs 2024, he will be part of [Prospect.6](#), a group exhibition titled *the future is present, the harbinger is home*, running from 2 November 2024 to 2 February 2025, in New Orleans, LA (US). Kameya will present his work in a solo show at [Centre d'Art Saint-Fons](#), CAP, Lyon (FR).

GRIMM in Amsterdam (NL) will present a solo exhibition with new works by Kameya in May 2025, during Amsterdam Art Week.

Recent solo exhibitions: *Opaque Spirits*, Marres, Maastricht (NL); *Los Ovnis*, GRIMM, New York, NY (US); *En esa pulga se mezcla nuestra sangre / In that flea, our blood mixes*, GRIMM, New York, NY (US); *Drylands*, Dordrechts Museum, Dordrecht (NL); GRIMM, Amsterdam (NL).

Selected collections: the Beth Rudin DeWoody Collection (US); THE EKARD COLLECTION; ING Collection (NL); Institute of Contemporary Art, Miami (US); Museo de Arte de Lima, MALI (PE) and Saastamoinen Foundation (FI).



ARTURO KAMEYA
Yatoco
2023

Three-panel painting with wooden plant silhouette and paint
bucket, acrylic and clay powder on wood and plastic
180 x 290 x 7 cm | 70 7/8 x 114 1/8 x 2 3/4 in (approx)
60 x 25 x 25 cm | 23 5/8 x 9 7/8 x 9 7/8 in (plant)

GBP 30,000
excluding taxes and shipping

GRIMM



ARTURO KAMEYA
*Two rivers against
many oceans*
2024

Acrylic and clay powder on canvas
100 x 100 cm | 39 3/8 x 39 3/8 in

GBP 15,000
excluding taxes and shipping

GRIMM



Detail | *Two rivers against many oceans*, 2024

FRANCESCA MOLLETT

b. 1991, Bristol (UK)

Lives and works in London (UK)

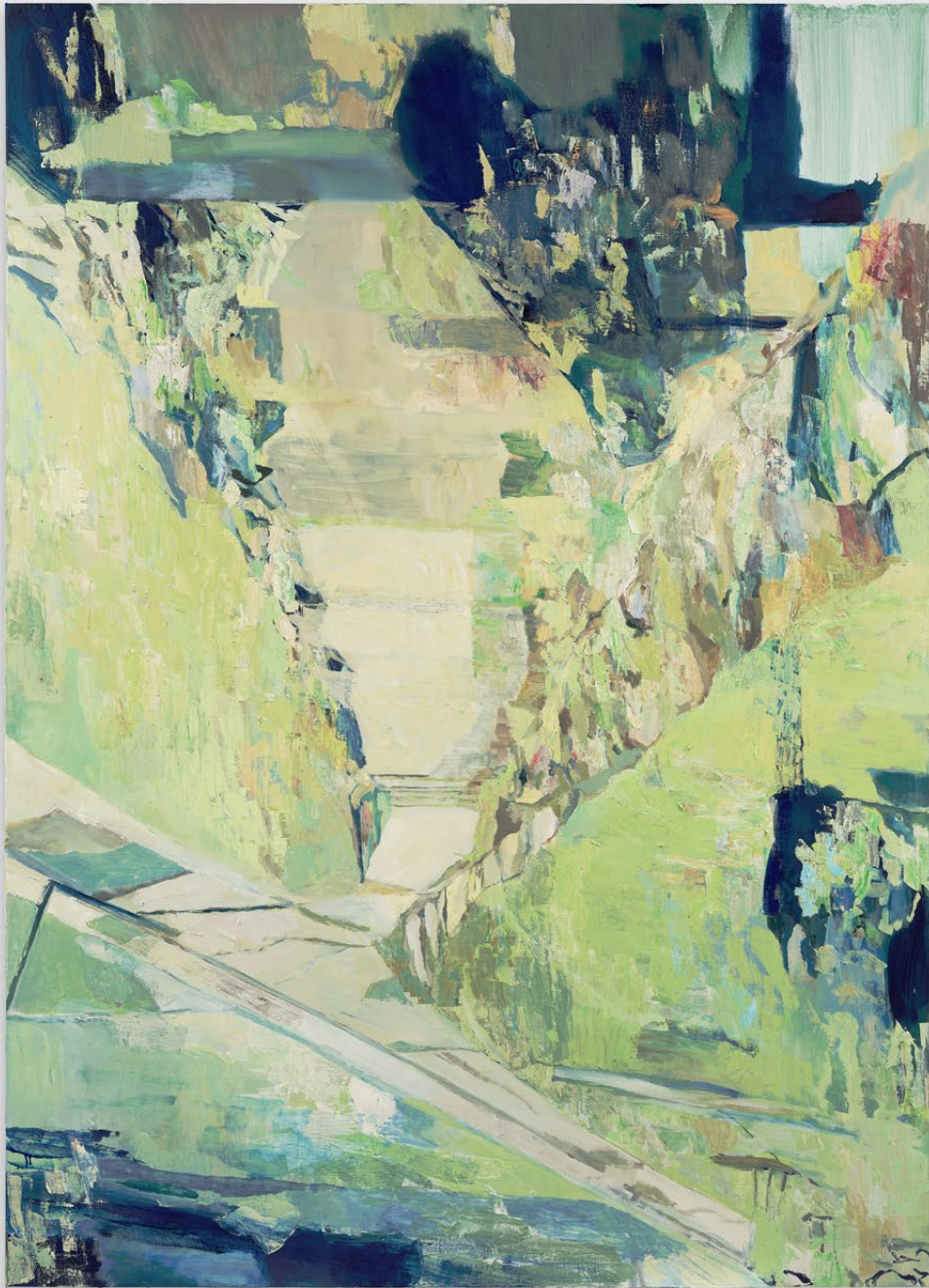
Francesca Mollett makes abstract paintings that react to space and context. Her works are reflections of light and surface formed through a fluid yet precise process. Compositions evolve by extracting observations from an image, which transforms in a practice of analysing the shifting passages of paint as tension between luminosity and solidity develops. Often influenced by literature, Mollett reveals a deep relationship between the ethos of life and of time, elusive and unable to be articulated through representation alone. In this, abstraction - through colour and texture - becomes an attentive way of considering these affinities. In many of her works, we see organic subjects rendered, so their defining details of difference dissolve into new yet familiar grounds. Through this careful balance of specificity Mollett's practice invites us into spaces of desire, understanding, and candid encounter.

Mollett is deeply intrigued by the conceit that the surface of a painting can be a shifting passage to experience a fragmented interior space collaged with varying states of consciousness from, memory, flow, rupture, and anticipation.

Moved by painting's ability to foster an exchange with a viewer and deconstruct their preconceptions, the artist connects us to the brilliant and spectral patterns of life we often miss in the realm of the quotidian.

Francesca Mollett received her MA in Painting from the Royal College of Art, London (UK) in 2020, having previously studied at the Royal Drawing School and Wimbledon College of Art, London (UK). This year the artist had a solo exhibition titled [Corso](#) at GRIMM, New York, NY (US) and will have a forthcoming solo exhibition at The Warehouse, Dallas, TX (US) in February 2025.

Selected collections: Comico Art Museum Yufuin, Oita (JP), David and Indre Roberts Collection, London (UK); Green Family Art Foundation, Dallas, TX (US); He Art Museum, Foshan (CN); Institute of Contemporary Art, Miami, FL (US); K11 Art Foundation, Hong Kong (HK); Kröller-Müller Museum, Otterlo (NL); Kunstmuseum, The Hague (NL); Pond Society, Shanghai (CN); the Rachofsky Collection, Dallas, TX (US); Sainsbury Centre, Norwich (UK); and the University of Oxford, St Hilda's College Art Collection, Oxford (UK), among others.



FRANCESCA MOLLETT
Foothold
2024

Oil on linen
250 x 180 cm | 98 3/8 x 70 7/8 in

USD 75,000
excluding taxes and shipping

GRIMM



Detail | *Foothold*, 2024

CIARÁN MURPHY

b. 1978, Mayo (IE)

Lives and works in Callan (IE)

Ciarán Murphy's paintings engage with the entanglement of technological and analogue modes of image-making. Negotiating an infinity of found images, Murphy splices together source materials, allowing for chance encounters and incongruity to collapse seemingly distinct subject matter into resolved compositions. In doing so, he examines and disrupts the dichotomy between original and copy, in favour of painting a blend or 'mutation,' asserting the painted medium's ability to capture an atmosphere or sensation through approximation rather than through mechanical reproduction.

Beginning each painting with a process of cutting and collaging different symbols and motifs across the canvas, Murphy allows competing foregrounds and backgrounds to merge unexpectedly. In this way, each painting is realised through the union of visual elements that might be jarring and harmonious in equal measure. Once a desired subject reveals itself, Murphy sets about rendering it in oils, often utilising a range of techniques, from areas of impasto and passages of scumbling, to the scraping and sweeping of paint from the surface, dissolving the absolute clarity of the subject and allowing the image to fade away from easy perception. Murphy's paintings therefore engage with sight itself, asking what the human eye can distinguish that a camera lens or computer screen, for instance, might not.

Ciarán Murphy received his BA at the National College of Art & Design, Dublin (IE) in 2003 and his MA in Visual Arts Practices (MAVIS), IADT, Dublin (IE) in 2005. His work was recently included in the group exhibition [*Licked by the Waves / New Bathers in Art*](#), Museum MORE, Gorssel (NL).

Selected exhibitions: *True Colors*, Kunstmuseum, The Hague (NL); *still, weight, thing*, GRIMM, New York, NY (US); *this appear*, GRIMM, London (UK); *Solid Gone*, GRIMM, Amsterdam (NL); *Merrily, merrily, merrily, merrily*, Butler Gallery, Kilkenny; *The Model*, Sligo and Royal Hibernian Academy, Dublin (IE); *Interludes*, Workplace, London (UK); *there, there now*, GRIMM, Amsterdam (NL); *The Periodical Review #9*, Pallas Projects, Dublin (IE), 2019; and *Hundreds of Nature*, GRIMM, New York, NY (US).

Selected collections: AkzoNobel Art Foundation, Amsterdam (NL); Arts Council of Ireland, Dublin (IE); The David and Indre Roberts Collection, London (UK); Defares Collection, Amsterdam (NL); Irish Museum of Modern Art (IMMA), Dublin (IE); MOVE, Amsterdam (NL); and the Sanders Collection, Haarlem (NL).



Ciarán Murphy
hide/seek
2024

Acrylic and oil on canvas
60 x 80 cm | 23 5/8 x 31 1/2 in

GBP 9,000
excluding taxes and shipping

GRIMM

ROSALIND NASHASHIBI

b. 1973, Croydon (UK)

Lives and works in London (UK)

Rosalind Nashashibi's practice, comprised of filmmaking and painting, chronicles intimate moments of contemporary life across diverse circumstances with a deeply empathetic and personal approach. In both her films and paintings, one piece often permeates into the next one, creating an ongoing dialogue between bodies of work. Nashashibi's oeuvre is similarly imbued with precise references to the works of other filmmakers and painters— such as references to David Hockney, Pierre Bonnard and the filmmakers Alexander Kluge and Chantal Akerman.

Her paintings incorporate motifs that are pulled from her everyday environment, which are then reworked in multiple variations. There is both a softness and an immediacy present in her works that comes from an intuitive, process-based exploration. Although Nashashibi's paintings share certain qualities with German Expressionism, they are more reserved, enriched by their stillness and focus.

Nashashibi was the first artist in residence at The National Gallery in London (UK), after the program was re-established in 2020. She was a Turner Prize nominee in 2017, and represented Scotland in the 52nd Biennale di Venezia (IT). Her work has been included in Documenta 14, Manifesta 7, the Nordic Triennial, and Sharjah 10. She was the first woman to win the Beck's Futures prize in 2003.

Recent solo exhibitions: *ORose: Marie Lund & Rosalind Nashashibi*, Den Frie Centre of Contemporary Art, Copenhagen (DK); *Infinity Pool*, Taka Ishii Gallery, Tokyo (JP); *Hooks*, Nottingham Contemporary (UK); *Monogram*, Musée Art Contemporain Carré d'Art, Nîmes (FR); *Monogram*, Radvila Palace Museum of Art, Vilnius (LT).

Selected group exhibitions: Centre Georges Pompidou and Forum des Images, Paris (FR); Tate, London (UK); Sculpture Center, New York, NY (US); Museo Tamayo, Mexico City (MX); Whitechapel, London (UK); Kunstverein, Frankfurt am Main (DE); UCLA Hammer Museum, Los Angeles, CA (US), among others.

Rosalind Nashashibi will have a duo show with Elena Narbutaitė: [TO DIE FOR](#) at GRIMM, Amsterdam (NL) from 18 October through 23 November 2024.

She is nominated for the 2024 edition of the [Film London Jarman award](#) with her film *The Invisible Worm* will be showcased in venues across the UK from 3 October – 1 December 2024.



ROSALIND NASHASHIBI
single bed and *Punch in Love 1*
2023

Oil on canvas
100 x 80 cm | 39 3/8 x 31 1/2 in (each)

GBP 30,000 (each)
excluding taxes and shipping

GRIMM

DANIEL RICHTER

b. 1962 in Eutin (DE)

Lives and works in Berlin (DE)

Daniel Richter is one of the foremost German artists of his generation, whose practice has evolved over time to encompass notable stylistic turns. Richter's paintings synthesize art history, mass media, politics, sex, and contemporary culture into ever-changing pictorial worlds.

The artist maintains that the dichotomy between abstract and figurative painting is a constructed fiction, since the formal problems of color and composition remain constant. This framework for thinking about painting continues to inform the development of Richter's approach.

The tension played out in Richter's large-scale compositions is elevated by the colors and forms he uses and lends the works a ludic quality. The compression between figures expresses a range of dynamics, proposing powerful intersubjective experiences through the convergence of forms. The interplay of strongly defined silhouettes and the subtle gradations of each background creates a balance between abstraction and figuration. In the words of the artist *"My concern is with the surface, this flat, tangled, never-changing scheme of figure constellations, in and out"*

Richter was trained at the Hochschule der Bildenden Künste, Hamburg (DE). From 2004 to 2006 he was Professor of Painting at Universität der Künste in Berlin (DE). Since 2006, Richter has held a professorship at Akademie der bildenden Künste in Vienna (AT).

The artist has a forthcoming duo exhibition with Matthias Franz at [Yi Space](#), Hangzhou (CN) on view from 12 November 2024 - 25 February 2025.

Selected collections: Museum der Bildenden Künste, Leipzig (DE); The David and Indre Roberts Collection (UK); Denver Art Museum, Denver, CO (US); Deutsche Bank, Frankfurt am Main (DE); Collection of the Federal Republic of Germany, Berlin (DE); Centre Georges Pompidou, Paris (FR); Hamburger Bahnhof - Museum für Gegenwart, Berlin (DE); Hamburger Kunsthalle, Hamburg (DE); Kunsthalle, Kiel (DE); Kunstmuseum, Stuttgart (DE); Kunstmuseum, The Hague (NL); Louisiana Museum of Modern Art, Humblebæk (DK); Musée d'Art Moderne et Contemporain, Strasbourg (FR); Museum of Modern Art, New York, NY (US); National Gallery of Canada, Ottawa (CA); Sammlung der Bundesrepublik Deutschland, Munich (DE) Sammlung Boros, Berlin (DE); Sammlung Essl, Klosterneuburg (AT); Sammlung Falckenberg, Hamburg (DE); Städel Museum, Frankfurt am Main (DE); Vanhaerents Art Collection, Brussels (BE), among others.



DANIEL RICHTER
Yesterday's News
2021

Oil on canvas, framed
234 x 174 cm | 92 1/8 x 68 1/2 in

EUR 400.000
excluding taxes and shipping

GRIMM

RAFAŁ TOPOLEWSKI

b. 1983, Grudziadz (PL)
Lives and works in Lisbon (PT)

Drawing on dreams and memories imbued with an architectural sense of depth and balance, Rafał Topolewski's work captures the liminal space between waking and sleeping. Barbed botanical subjects creep across the canvas, clock faces dissolve into landscapes, and vacant, glassy-eyed faces evoke the disjointed logic of the dream, balancing abstraction with a deft figurative approach. This fusion of fragmented objects with a softly muted palette and hazy, stippled brushstrokes creates the uncanny atmosphere unique to Topolewski's work.

Topolewski originally trained in architecture before moving to the UK to study Fine Art at the Royal Academy of Arts, London, and the Manchester Metropolitan University. It was here that he developed his distinctive approach to working in oils with a dry brush, evoking the appearance of a grainy photograph. The photographic allusion of his work continues into Topolewski's use of a personal archive of photographs in addition to digital and print research from which he sources his subject matter.

These references are digitally spliced, overlaid, and manipulated collages that form the foundation of each painting. The process of painting itself takes an autonomous journey as the artist follows the idiosyncrasies and accidents of the medium to discover unexpected conclusions in the final work.

The subjects of Topolewski's paintings share an earthy, ochre-hued tone – capturing the strangeness of the crepuscular hours between day and night. This curious environment draws an allusion between the subjects of the paintings and Topolewski's interest in states outside of sleep and wakefulness, where memories, dreams, and reality blur together in the fragmentary language of his work. In this suggestible state, the artist's work invites viewers to immerse themselves in an uncanny space where logic and reason give way to intuition and emotion. The frequent inclusion of the artist's own portrait in his work suggests Topolewski's interest in interrogating his own psyche as he picks at the seams of our collective consciousness.



RAFAŁ TOPOLEWSKI

Proximity

2024

Oil on linen, framed

40 x 46 cm | 15 3/4 x 18 1/8 in

EUR 6.000

excluding taxes and shipping

GRIMM

SASKIA NOOR VAN IMHOFF

b. 1982, Mission (CA)

Lives and works in Amsterdam and Mirns (NL)

Saskia Noor van Imhoff creates installations, sculptures and photographic works which question the idea of the singular or original artwork. She conceives of her process as marking a moment in time, a temporary combination of materials and circumstance which will inevitably undergo further permutations. Van Imhoff employs materials associated with contemporary architectural spaces such as plexiglass and neon lighting, and synthesizes them with found materials.

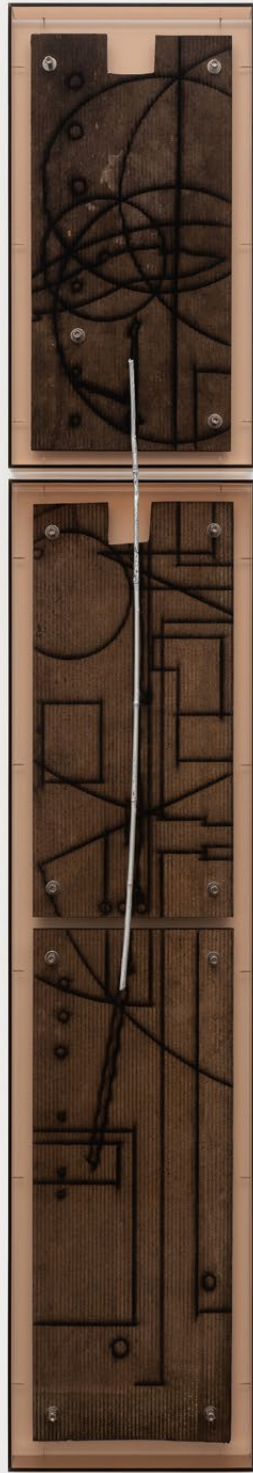
Most recently, she has expanded her focus to the land, acquiring a plot of rural farmland on the northern coast of the Netherlands. This plot of land has become, as she defines it, an 'organic collection' that she has been exploring in her work ever since, as she restores, responds to, and works with the historic land she lives on today. Transplanting her studio practice to this former dairy farm in the Dutch countryside, Van Imhoff's research has been drawn to the idea of the land as a repository of knowledge, an expression of its own history, and a resource to learn more about ourselves.

The process of documenting and rehabilitating the site forms the basis of her work, creating installations that echo the space outside of their original environment - the resulting photographs and sculptural installations examining systems of perception, archiving and archaeology. While addressing ideas of stewardship and our responsibility to and reliance on the land, she also questions the idea of a collection as a knowledge system and a mechanism that selects, differentiates, and classifies.

Currently, Saskia Noor van Imhoff is a part of [My World](#) at Singer Museum, Laren (NL) and [Digital Deluge](#), at the ABM Amro Kunstruimte in Amsterdam (NL).

Recent exhibitions: *Seeds of Memory*, Fries Museum, Leeuwarden (NL); *De Botanische Revolutie*, Centraal Museum, Utrecht (NL); *All Eyes / We are the collection*, AkzoNobel Art Foundation, Amsterdam (NL); *Edges, Angles, Lines, Curves*, the Arnulf Rainer Museum, Baden (AT); *Prix de Rome*, Kunsthal, Rotterdam (NL); *Rendez Vous met Frans Hals*, Frans Halsmuseum De Hallen, Haarlem (NL); the 11th Gwangju Biennial (KR); Centre Georges Pompidou, Paris (FR); Frans Hals Museum | De Hallen, Haarlem (NL); *#+23.00*, Stedelijk Museum, Amsterdam (NL); *#+21.00*, De Appel, Amsterdam (NL); *Extension.NL: Model for Consensus*, the Moscow Biennial (RU).

Selected collections: ABN Amro Art Collection, Amsterdam (NL); AkzoNobel Art Foundation, Amsterdam (NL); AMC Art Collection, Amsterdam (NL); THE EKARD COLLECTION; Huize Frankendael, Amsterdam (NL); ING Art Collection, Amsterdam (NL); Leids Universitair Medisch Centrum, Leiden (NL); De Nederlandsche Bank, Amsterdam (NL); Rabo Art Collection, Utrecht (NL); Stedelijk Museum, Amsterdam (NL); Textiel Museum, Tilburg (NL); Verbeke Foundation, Kemzeke (BE) and Museum Voorlinden, Wassenaar (NL), among others.



SASKIA NOOR VAN IMHOFF
Assembling Plots
2024

Laser engraved rubber mat, aluminium cast,
plexiglass, two parts
243.5 x 41 x 13 cm | 95 7/8 x 16 1/8 x 5 1/8 in

EUR 18.000
excluding taxes and shipping

GRIMM

CAROLINE WALKER

b. 1982, Dunfermline (UK)

Lives and works in Scotland (UK)

In Caroline Walker's most recent works, she turns her focus to her immediate surroundings. She explores the boundary between being an observer – that is preserving the “objective” eye of an outsider – and magnifying the experience of a place which has become part of the fabric of her life. They are conceived as a reflection on community and how the anonymous people we encounter become characters in our own stories. Her subjects include a neighbor working in her garden, the local dry cleaner and a pharmacy sales assistant, all of whom are connected within a discrete area of the sprawling London metropolis. Walker describes small movements of daily existence and encapsulates the corners of life which are often overlooked but nonetheless vital, written and erased from history over and over again. They also serve as a kind of self-portrait by recording the artist's journey through the places she frequents.

Walker has received wide acclaim for her portrayals of women as works of social commentary, although it is her ability to distill viewpoints from familiar settings and her talent as a colorist that first impact viewers of her paintings. The complexities of her subjects' lives filter through to the surface and coalesce in images that both fulfill the senses and speak to poignant moments of human experience. As a cohesive body of work, Walker's paintings explore the performance of gender identity, femininity, and question the norms of depicting women and the female form across a range of socio-economic contexts.

The artist is currently in the following group exhibitions: [*The Shape of Things: Still Life in Britain*](#) at Pallant House Gallery until 20 October 2024; and [*Acts of Creation: On Art and Motherhood*](#), a touring exhibition in the UK on view until June 2025.

GRIMM, New York, NY (US) will present a solo exhibition with new work by the artist on view from 28 March – 3 May 2025.

Recent solo exhibitions: *Nurture*, Ingleby Gallery, Edinburgh (UK); *Women Observed*, K11, Shanghai (CN); *Lisa*, Stephen Friedman Gallery, London (UK); *Caroline Walker: Birth Reflections*, *The Fitzrovia Chapel*, London (UK); *Windows*, KM21, Kunstmuseum, The Hague (NL); *Women's work*, Midlands Arts Centre, Birmingham (UK); *Nearby*, GRIMM, New York, NY (US).

Selected Collections: Aishti Foundation (LB); Art Gallery of New South Wales, Sydney (AU); AkzoNobel Art Foundation (NL); The Fleming Collection (UK); He Art Museum (CN); High Museum of Art, Atlanta, GA (US); ING Collection (NL); Jimenez-Colon Collection (PR); Kistefos Museum (NO); Kolon Group Collection (KR); Kunstmuseum, The Hague (NL); Museum Voorlinden (NL); National Museum Wales (UK); Pérez Art Museum, Miami, FL (US); Saatchi Collection (UK); Shetland Islands Council (UK); The University of Cambridge (UK); The UK Government Art Collection (UK); Yale University Art Gallery, CT (US).



CAROLINE WALKER
Study for Signing Out,
Little Bugs
2024

Oil on paper, framed
Image size: 42 x 63 cm | 16 1/2 x 24 3/4 in
Frame: 49.5 x 70.5 cm | 19 1/2 x 27 3/4 in

GBP 25,000
excluding taxes and shipping

GRIMM

JONATHAN WATERIDGE

b. 1972, Lusaka (ZM)

Lives and works in Norfolk (UK)

Jonathan Wateridge is best known for his paintings that depict spectral, isolated men and women who blend in and out of their poolside environments. The series initially explored economic and racial tensions in postcolonial Zambia, witnessed by a young Wateridge most poignantly in and around pools. Early paintings in this body of work featured adroit representations of figures emanating foreboding auras of decadence, atomisation, and social discordance, based on large sets built by the artist and populated with figure models. More recently, he has developed a formal language to more deeply explore figures that often seem isolated, interrupted, or unsure of themselves - figures, in other words, who occupy a world that is no longer guaranteed or available to them.

The formal and expressive aspects of Wateridge's style have come to the fore in recent years, as he pushes the tension between realist elements and a sense of the cinematic with the visual grammars of modernism. Each painting is heavily worked, sometimes taking many months to complete, and such changes are becoming increasingly visible on the surface of the canvases. This more fluid and expressive process has now superseded his previous affinity for building sets and hiring models; the staged theater of his earlier work is now contained in the very making of the paintings themselves.

Recently, GRIMM announced the representation of Jonathan Wateridge in London and Amsterdam. The artist's first solo show with the gallery is scheduled in early 2025 in London (UK).

Selected exhibitions: *Afterparty*, Nino Mier Gallery, New York, NY (US); *Beach*, curated by Danny Moynihan, Nino Mier Gallery, New York, NY (US); *Aftersun*, Nino Mier Gallery, Brussels (BE); *Inland Water*, Nino Mier Gallery, Los Angeles, CA (US); *Mixing It Up: Painting Today*, Hayward Gallery, London (UK); *This Side of Paradise*, TJ Boulting, London (UK); and *So British! 10 Masterpieces from the Pinault Collection*, Esplanade Fine Art Museum, Rouen (FR).

Selected collections: the Aishti Foundation, Beirut (LB); All Visual Arts, London (UK); Didier Casimiro, Kiev (UA); Igal Ahouvi Collection, Tel Aviv (IL); Loed Evans, London (UK); Mollie Dent Brocklehurst, London (UK); Pinault Collection, Paris (FR) and Venice (IT); the Saatchi Collection, London (UK); the Rennie Collection, Vancouver (CA) and Simmons & Simmons, London (UK).



JONATHAN WATERIDGE
Figure with Glass
2024

Oil on linen
200 x 150 cm | 78 3/4 x 59 in

GBP 65,000
excluding taxes and shipping

GRIMM



JONATHAN WATERIDGE

Two Figures

2024

Oil on linen

150 x 225 cm | 59 x 88 5/8 in

GBP 65,000

excluding taxes and shipping

GRIMM

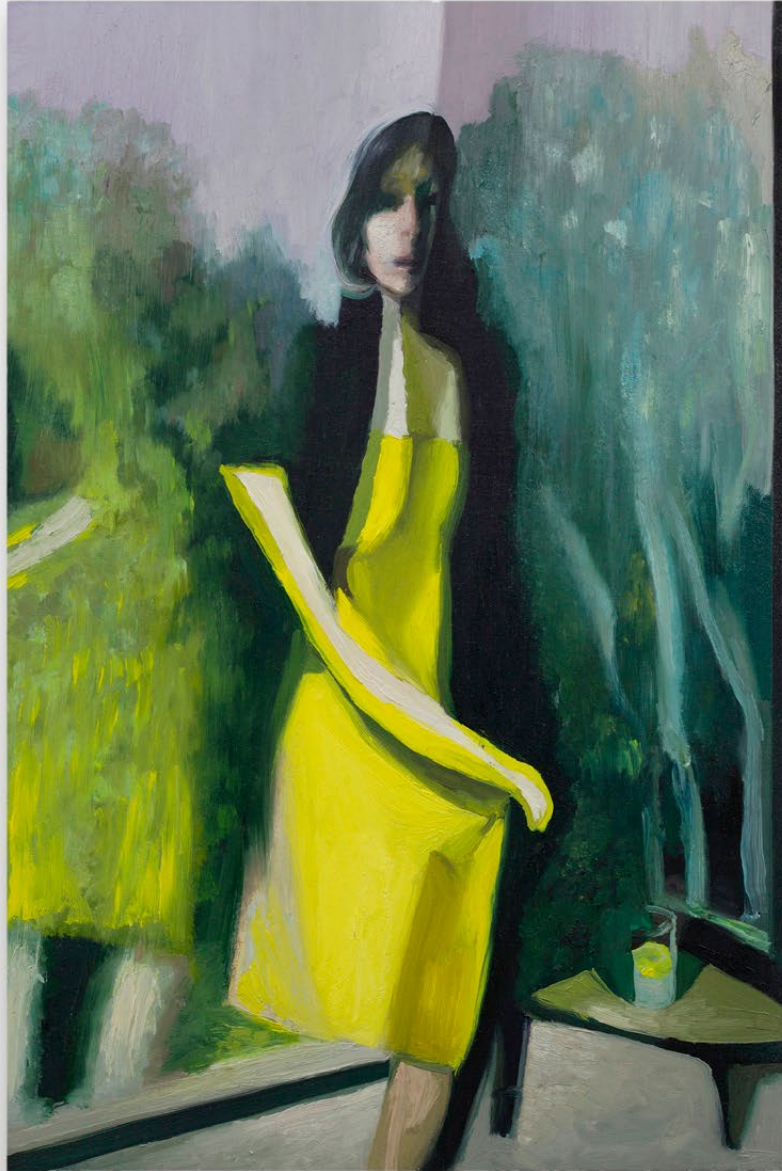


JONATHAN WATERIDGE
Figure on Bed
2024

Oil on linen
135 x 90 cm | 53 1/8 x 35 3/8 in

GBP 40,000
excluding taxes and shipping

GRIMM



JONATHAN WATERIDGE
Glass Window
2024

Oil on canvas
45 x 30 cm | 17 3/4 x 11 3/4 in

GBP 12,500
excluding taxes and shipping

GRIMM

MATTHIAS WEISCHER

b. 1973, Elte (DE)

Lives and works in Leipzig (DE)

Illusions of pictorial space are expanded through multiple perspectives in the paintings of Matthias Weischer. He uses the domestic realm as a framework to enhance the viewer's experience of the interior as a stage for symbolic objects. His thick paint application speaks to a practice enriched with conceptual and material exploration. His origins as a painter of elaborate spaces charged with personal memories connects to his present work through a shared tendency toward the theatrical.

In 2004, Weischer was chosen as the protégé of the British artist David Hockney through the Rolex Mentor & Protégé Arts Initiative. In 2005 Weischer participated in the Prague Biennale (CZ) and the 51st Venice Biennale (IT). Matthias Weischer's work has been the subject of exhibitions at Kunstmuseum, The Hague (NL); Drents Museum, Assen (NL); Museo Arte de Ponce, Ponce (PR); Kunsthalle, Mainz (DE); CAC Málaga - Centro de Arte Contemporáneo de Málaga (ES) and Neuer Berliner Kunstverein, Berlin (DE), among others.

Recent exhibitions: Duo exhibition with Wolfram Ebersbach at Marburger Kunstverein, Marburg (DE); *Sequence*, a solo exhibition at GRIMM, New York, NY (US); *STANZE*, a duo exhibition with Flavio de Marco at Fondazione Coppola, Vicenza (IT); and *Licked by the Waves / New Bathers in Art*, a group exhibition at Museum MORE, Gorssel (NL).

Selected collections: AkzoNobel Art Foundation, Amsterdam (NL); AmC Collezione Coppola, Vicenza (IT); Arken Museum of Modern Art, Arken (DK); Drents Museum, Assen (NL); The Museum of Contemporary Art, Los Angeles, CA (US); Kunstmuseum, The Hague (NL); Rubell Museum, Miami, FL and Washington, DC (US); Museum Voorlinden, Wassenaar (NL); G2 Kunsthalle, Leipzig (DE); Olbricht Foundation, Berlin (DE); Pinault Collection, Paris (FR); Museum für Moderne Kunst (MMK), Frankfurt am Main (DE); The Saatchi Gallery, London (UK); Telegraph Foundation, Olomouc (CZ); and Zabłudowicz Collection, London (UK) among others.



MATTHIAS WEISCHER

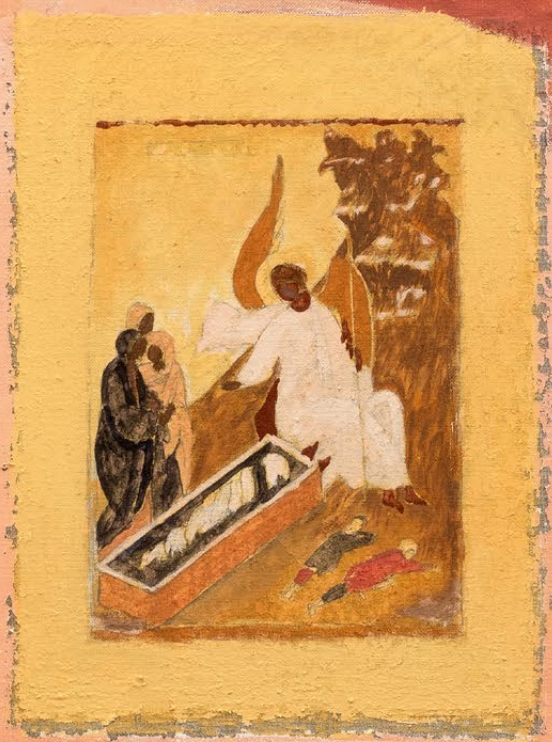
Shell

2024

Egg tempera on canvas
205 x 165 cm | 80 3/4 x 65 in

GBP 110,000
excluding taxes and shipping

GRIMM





MATTHIAS WEISCHER

Schule

2023

Oil on canvas, two parts

120 x 180 cm | 47 1/4 x 70 7/8 in (overall)

GBP 90,000

excluding taxes and shipping

GRIMM



LETHA WILSON

b. 1976 in Honolulu, HI (US)

Lives and works in Craryville and Brooklyn, NY (US)

Letha Wilson's practice is rooted in material experimentation. She is known for her synthesis of mediums, expanding the visual and physical dimensions of photography and sculpture.

By printing directly on to surfaces such as copper, steel, and brass, Wilson introduces a third dimension to the photographic image, often bending, welding and collaging by 'slotting' multiple elements together in a variety of geometric forms.

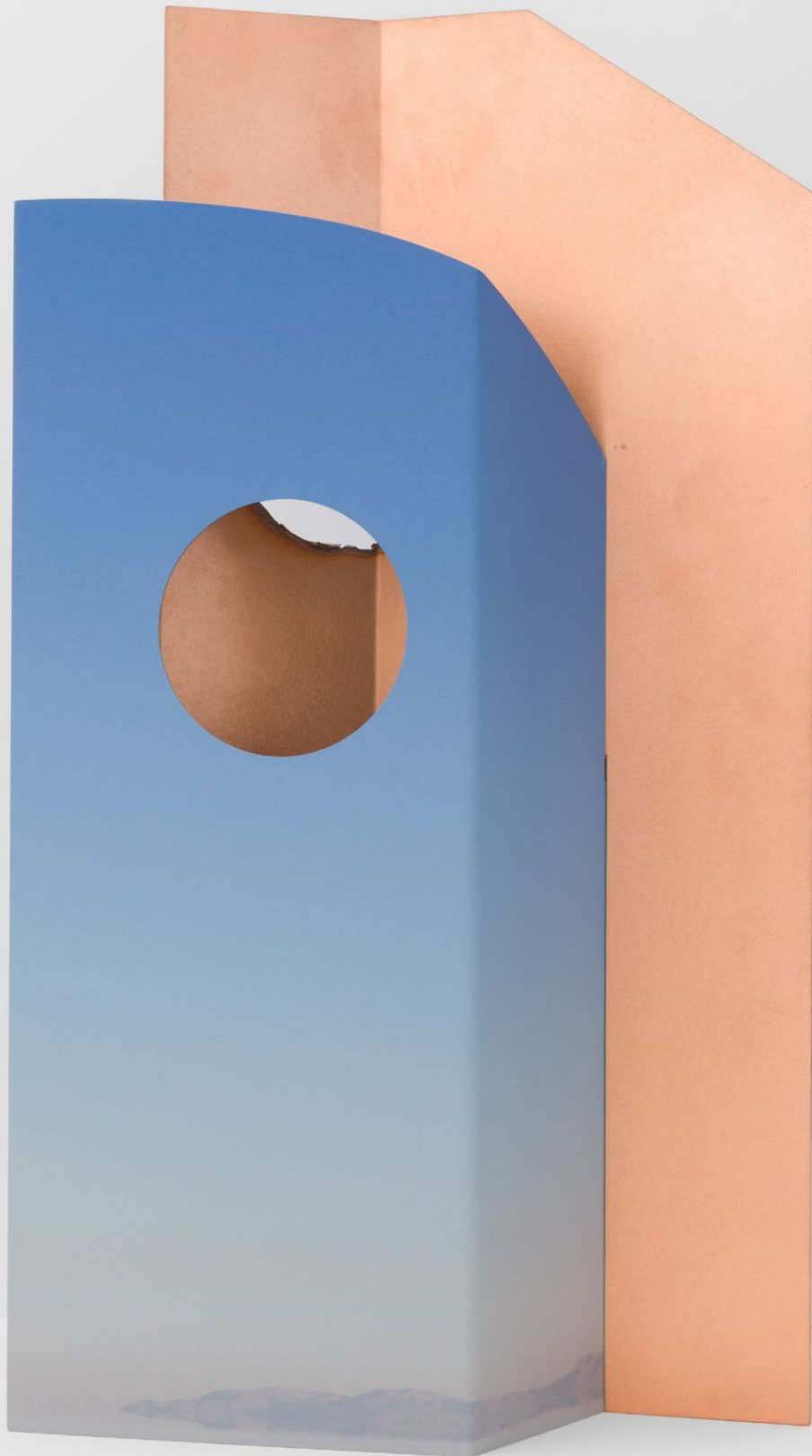
Integral to Wilson's practice is her first-person documentation of nature, captured through trips across the American West in particular, with national parks such as Yellowstone and Glacier frequently providing the source imagery within her sculptures. By deliberately cropping, distorting and blending her imagery, Wilson breathes new life into the historical iconography of sublime photography of the American West.

Her multidimensional sculptures reassert the experience of witnessing nature on a humanscale, limited to fragments of time and space, with an appreciation of these sites being complex, at the threshold of threat and leisure, simultaneously shaped by powerful natural forces and modern human intervention.

Currently, Letha Wilson has a solo exhibition titled [Cut, Blend, Burn](#) at the Center for Maine Contemporary Art, Rockland, ME (US) which will run through 12 January 2025.

Recent solo exhibitions: *Fields of Vision*, GRIMM, London (UK); *Ground Spell*, The Richard and Dolly Maass Gallery, SUNY Purchase, NY (US); *Folds and Faults*, Higher Pictures Generation, Brooklyn, NY (US); *Studio Sketches*, Bevier Gallery at Rochester Institute of Technology, Rochester, NY (US); *Valley of Fire*, Galerie Christophe Gaillard, Paris (FR); Boundward Home, Anderson Ranch, Aspen, CO (US); *Cross Country*, GRIMM, Amsterdam (NL).

Selected group exhibitions: *Second Nature: Photography in the age of the Anthropocene*, Nasher Museum of Art, Duke University, Durham, NC (US) [forthcoming]; *The Broken Ground*, Sperone Westwater, New York, NY (US); *Ardent Mystic*, Heroes Gallery, studio e, Seattle, WA (US); *Support Structures*, curated by Jackie Hoving and Norm Paris Tiger Strikes Asteroid, Brooklyn, NY (US); *Photography into Sculpture*, Moskowicz Bayse, Los Angeles, CA (US); *Surface Tension*, Olson Gallery, BethelUniversity, St. Paul, MN (US); *Dialogues Across Disciplines*, Wellin Museum of Art, Hamilton College, Clinton, NY (US); *Power Flower*, Biennial des Arts de Nice, curated by Marie Maertens and Cédric Teisseire, Nice (FR); *Contaminated Landscapes*, Marc Straus Gallery, New York, NY (US).



LETHA WILSON
Utah Lava Copper Burn
2023

UV prints on copper and steel
70.5 x 39.4 x 22.9 cm | 27 3/4 x 15 1/2 x 9 in

USD 12,000
excluding taxes and shipping

GRIMM



LETHA WILSON
Mammoth Springs Trio
2023

UV prints on copper and steel
59.1 x 41.9 x 22.9 cm | 23 1/4 x 16 1/2 x 9 in

USD 12,000
excluding taxes and shipping

GRIMM

ROBERT ZANDVLIET

b. 1970, Terband (NL)

Lives in Rotterdam and works in Haarlem (NL)

Robert Zandvliet is an artist concerned with the combined act of observation and introspection. His approach to painting evolves gradually over time – constantly questioning, honing and expanding his understanding of an element of his practice. As the artist comments, “*I look to find the gaps in my knowledge, the underexposed components in my oeuvre, question these and dive into them to find new solutions.*” Throughout each series, landscape returns to Zandvliet again and again, marking a consistent thread throughout his practice.

While deeply concerned with elemental subjects and the natural world, Zandvliet’s work resists realism, instead capturing and drawing attention to the artifice and painterly gesture of the work. His career has been one of constant evolution and experimentation, exploring the interplay of light and shadow, ideas around authenticity and reproduction, the materiality of the canvas and the distinct qualities of line, colour and depth to relate to landscape and space.

He received an MFA from De Ateliers, Amsterdam (NL) in 1994. He is a recipient of the Prix de Rome (1994), the Charlotte Köhler Prize (1998) and the Wolvecamp Prize (2004). Currently, Zandvliet is part of two group exhibitions which will both run until January 2025: [Cloudwalker](#), Museum Voorlinden, Wassenaar (NL) and [My World](#), Singer Museum, Laren (NL).

Selected exhibitions: *Pink Moon*, GRIMM, London (UK); *Florilegium: Overview 1998 – 2023*, Peter Blum Gallery, New York, NY (US); *Verborgen achter Muren*, Museum Krona, Uden (NL); *Hint of Spring*, Galerie Onrust, Amsterdam (NL); *EARTH*, AkzoNobel Art Foundation, Amsterdam (NL); *Le corps de la couleur*, Galerie Bernard Knaus, Frankfurt am Main (DE); *Mondrian Moves*, Kunstmuseum, The Hague (NL); *Vanwege Vincent*, Stedelijk Museum, Breda (NL).

Selected collections: ABN AMRO Art Foundation (NL); AkzoNobel Art Foundation, Amsterdam (NL); Colby College, Museum of Art, Waterville, ME (US); The David and Indre Roberts Collection, London (UK); De Nederlandsche Bank (NL); De Vleeshal, Middelburg (NL); Dordrechts Museum, Dordrecht (NL); H + F Collection, Rotterdam (NL); KPN Art Collection, The Hague (NL); Kunstmuseum, Bonn (DE); Kunstmuseum, Luzern (CH); Kunstmuseum, The Hague (NL); Microsoft Art Collection, Redmond, WA (US); Musée d’Art Moderne et Contemporain, Strasbourg (FR); Museum Belvédère, Heerenveen (NL); De Pont Museum, Tilburg (NL); Museum Voorlinden, Wassenaar (NL); M HKA, Antwerp (BE); Rabobank Art Collection (NL) and Stedelijk Museum, Amsterdam (NL).



ROBERT ZANDVLIET

Tangerine Moon

2024

Acrylic, oil and egg tempera on linen

203 x 250 cm | 79 7/8 x 98 3/8 in

EUR 45.000

excluding taxes and shipping

GRIMM



Detail | *Tangerine Moon*, 2024

ANGELA HEISCH

b. 1989, Auckland (NZ)

Lives and works in Dutchess County, NY (US)

Known for her luminous application of color, Heisch composes paintings of repeated motifs, curving forms, and delicate, gestural lines. Drawing inspiration from organic bodies, patterns in nature, and the cosmos, Heisch's paintings are infused with waves of energy and tension, capturing triumphant yet fleeting moments of balance and stillness.

Heisch paints carefully in multi-layered applications of oil on canvas to achieve the desired atmospheric qualities and emotional tenor of the final work. Each painting is characterized by a sense of movement, a fluidity reflected in the opposing properties that coexist on the canvas – hard and soft, light and dark, flatness and depth. Such oppositional symmetry is at the heart of the artist's practice and infuses her paintings with an embodied inquisitive gaze, directly inviting the viewer to engage and explore open-ended states of possibility and meaning.

Angela Heisch received a BA Fine Arts from University at Potsdam, SUNY, NY (US) in 2011, and an MFA from University at Albany, SUNY, NY (US) in 2014.

In March 2025, the artist will have a solo exhibition at GRIMM, Amsterdam (NL).

Recent exhibitions: *Picnic at Hanging Rock, Chapter II*, Sargent's Daughters, Los Angeles, CA (US); *Fruit and Fruition*, curated by Angela Heisch, GRIMM, New York, NY (US); *Abstraction (re)creation - 20 under 40*, curated by Franck Gautherot and Seungduk Kim, Le Consortium, Dijon (FR); *Wild*, curated by Kathy Huang, Metropolitan Museum of Manila (PH); *As above, so below*, K11 Art Museum, Shanghai (CN); *As above, so below*, GRIMM, New York, NY (US); *Low Speed Highs*, Pippy Houldsworth Gallery, London (UK); *All Eyes II*, AkzoNobel Art Foundation, Amsterdam (NL).

Selected collections: Aishti Foundation, Beirut (LB); AkzoNobel Art Foundation, Amsterdam (NL); Center of International Contemporary Art, Vancouver (CA); Columbus Museum of Art, OH (US); Fundación Medianoche0, Granada (ES); Huamao Museum of Art Education, Ningbo (CN); Institute of Contemporary Art, Miami, FL (US); K11 Museum, Shanghai (CN); Museu Inimá de Paula, Belo Horizonte (BR); New Orleans Museum of Art, LA (US); Tel Aviv Museum of Art (IL); Pond Society, Shanghai (CN); Stedelijk Museum, Amsterdam (NL); The Whitworth, Manchester (UK); and the University of Warwick Art Collection (UK).



ANGELA HEISCH
Tall Blades
2024

Oil on linen
182.9 x 76.2 cm | 72 x 30 in

Sold

GRIMM

Claudia Martínez Garay is one of the selected artists part of the 2024 edition of Frieze x ICA Film programme, presenting her film *Ayataki*

The curated selection will be screened throughout Frieze Week at the ICA and on [frieze.com](https://www.frieze.com).

CLAUDIA MARTÍNEZ GARAY

b. 1983, Ayacucho (PE)

Lives and works in Amsterdam (NL) and Lima (PE)

Claudia Martínez Garay is a Peruvian artist who lives and works between Amsterdam (NL) and Lima (PE). Martínez Garay's practice encompasses painting, sculpture, printmaking, video, and site-specific installation. As well as interrogating European museum collections and histories, Martínez Garay also takes inspiration from her own Andean heritage, exploring historical images, propaganda, and sounds from her home country.

Martínez Garay is interested in how artefacts, cultural relics, and propaganda communicate the history and social-political memory of cultures. Multiple interpretations of historical figures and artefacts are incorporated into the artist's work, supplanting institutional narratives and notions of stewardship. The artist seeks to challenge the persistence of colonialist frameworks and official narratives informing our understanding of the pre-Columbian cultures. The fractured forms in her work signal stories and identities that have been obscured through a process of erosion, both metaphorical and literal.

Martínez Garay studied printmaking at the Pontificia Universidad Católica of Peru (PE) and was a resident at the Rijksakademie van Beeldende Kunsten in Amsterdam (NL) from 2016 to 2017.

Recent and current solo exhibitions: *Every Seed is awakened*, DCA, Dundee Contemporary Arts (UK); *WAKCHAKUNA / We who share everything and nothing*, Nottingham Contemporary (UK); *Ghost Kingdom*, GRIMM, New York, NY (US); *Ayataki*, Artpace, San Antonio, TX (US); *Caminos de Liberación*, GRIMM, Amsterdam (NL)

Selected collections: AkzoNobel Art Foundation, Amsterdam (NL); AMC Art Collection, Amsterdam (NL); Fundación Studie e Recherche Benetton, Treviso (IT); Central Reserve Bank of Peru, Lima (PE); Cisneros Fontanals Art Foundation, Miami, FL (US); Denver Art Museum, CO (US); THE EKARD COLLECTION; Hochschild Collection, Lima (PE); KADIST Collection, Paris (FR) and San Francisco, CA (US); KPMG Art Collection, Amsterdam (NL); LAM museum, Lisse (NL); LOOP Collection, MACBA Museu d'Art Contemporani, Barcelona (ES); Micromuseo al fondo hay sitio, Lima (PE); Museo de Arte de Lima, MALI (PE); Museo Olho Latino, Atibaia (BR); Museum Arnhem (NL) and Sifang Art Museum, Nanjing (CN) among others.

The artist will have a solo exhibition at GRIMM in London, (UK) in December 2024.

Ayataki (2022), an animated video and surround sound installation by the artist, commissioned and produced by Artpace, San Antonio, TX (US) and the Denver Art Museum, CO (US) debuted in *Who tells a tale adds a tail: Latin America and contemporary art* at Denver Art Museum. Through visuals and a collaged original score, reinterpreted with a synthesizer by the artist, Peruvian Andean folkloric music is intertwined with Quechua church melodies, radio transmissions, Spanish dialogues, sorrowful voices, pan-flutes, raging guitars, and radio commercial propaganda to relay a tale of forced displacement due to violence and war. The radio tower, the bomb cars, and burned rural houses often targeted by the terrorist group Shinning Path during the internal war in Peru have become symbols of terror, loss, and despair of that time. This work as a whole is a lamentation on the Andean landscape. Social issues and historical events are presented in a nonlinear narrative, and the mixed poetic and formal composition of sound constructs a solemn funeral cadence which sonically reflects a mourning for those who did not survive the war.

Ayataki, 2022-2023

Video animation and quadraphonic sound installation Co-commissioned and co-produced by Artpace San Antonio, TX and the Denver Art Museum, CO (US)
Duration: 14'40"
Edition of 3 plus 1 artist's proof

USD 15,000
excluding taxes and shipping



for the people who left their homes in fear



Vimeo: <https://vimeo.com/773736473>
Password: Ayataki2022CMG

Tjebbe Beekman
Gabriella Boyd
Louise Giovanelli
Tommy Harrison
Angela Heisch
Arturo Kameya
Claudia Martínez Garay
Francesca Mollett
Ciarán Murphy
Rosalind Nashashibi
Daniel Richter
Rafał Topolewski
Saskia Noor van Imhoff
Caroline Walker
Jonathan Wateridge
Matthias Weischer
Letha Wilson
Robert Zandvliet