Stano Filko FILKO SONDA 1950 - 1969 / FILKOQ, 2003



Acrylic, wood, canvas $158 \times 200 \times 3,5$ cm (SF/D 531)

€ 55,000.00 excl. VAT

FILKO SONDA 1950 - 1969 / FILKOQ was featured in Filko's solo exhibition "FIYLKONTEMPLA-CIAKCIEQ, SONDA 1950-1969, SONDA 1971-1984" at the Štátna galéria in Banská Bystrica, Slovakia. The SONDA "painting" is typical of Filko's method of self-institutionalization. There is a second version of this work with different dates, both of which functioned as advertisement signs for the exhibition at Štátna galéria. These signs were mounted on the museum's facade to promote both Filko and his show. Moreover, the paintings indicated which works from specific periods were displayed on each level of the museum. True to Filko's style, he utilized every spatial opportunity, consistently pushing the boundaries of institutional limits.

Stano Filko is the key figure in Slovakian postconceptual and multi-, or rather anti-disciplinary art practice from the 1960s until today. From 1965, he began making so-called pneumatic sculptures, as well as designing utopian architectures. Together with the artists Zita Kostrovà and Alex Mlynàrčik, he co-authored the HAPPSOC Manifesto, taking place on the threshold between artistic agency and society. In 1981, he emigrated to Germany in his Škoda 120, which he exhibited at documenta 7, Kassel in the installation Liebe zur Ontologie (Love For Ontology). A year later, he moved to New York and only returned to Bratislava in 1988/89 where he tirelessly worked until his death in 2015. In the 2nd half of the 1970s, he started to build his cosmology on the three colors: 3. White - absolute spirituality (later White Ontology), 2. Blue - Cosmology, 1. Red - Biology, later called the three dimensions (3.4.5.D). Having experienced the failure of all institutions during his lifetime, Filko became an institution himself, which materialized in his studio on Snežienkova Street in Bratislava from 1990 onwards. In his holistic conceptual worldview, he kept using inspiration from art, philosophy, visual culture, science and technology as well as various mythologies. His approach was combining an obsessive creativity with a unique imagination and ability to deliver abstract thoughts. Filko conceptually worked with time, repeatedly coming back to older pieces, re- working them, layering them, over-writing and multi-dating them. The motif of self-renovation, incarnation and reincarnation was manifested, especially in the changes to his name and identity, even imagining clones of himself: FILKO (1937-77) - FYLKO (1978-87) - PHYLKO (1988-97) - PHYS (1998-2037).

Public Collections include Centre Pompidou, France (FR), The Museum of Modern Art, New York (NY), Guggenheim Collection, New York (NY), Tate Modern London (UK), Kunstmuseum Basel (CH), Slovak National Gallery (SK), Walker Art Center (MN), Folkwang Museum (DE), Kröller-Muller Museum (NL), mumok, Vienna (AT), Generali Foundation (AT), Kontakt. Art Collection (AT), Kunstmuseum Liechten- stein (LIE), National Gallery Prague (CZ), V-A-C Foundation, Moscow (RU), Kun- stmuseum Den Haag, Den Haag (NL), Vienna Insurance Group, Vienna (AT) and Ludwig Mùzeum, Budapest (HU).

Upcoming exhibitions include, amongst others, mumok, Vienna (2026) (solo).

Exhibitions

2003, FIYLKONTEMPLACIAKCIEQ, SONDA 1950-1969, SONDA 1971-1984, Štátna galéria, Banská Bystrica (SK) (solo)



Image 2/2 (verso)

Stano Filko FILKO SONDA 1971 - 1984 / FILKOQ, 2003



Acrylic, wood, canvas $190 \times 193 \times 7$ cm (SF/D 532)

€ 60,000.00 excl. VAT

FILKO SONDA 1971 - 1984 / FILKOQ was featured in Filko's solo exhibition "FIYLKONTEMPLA-CIAKCIEQ, SONDA 1950-1969, SONDA 1971-1984" at the Štátna galéria in Banská Bystrica, Slovakia. The SONDA "painting" is typical of Filko's method of self-institutionalization. There is a second version of this work with different dates, both of which functioned as advertisement signs for the exhibition at Štátna galéria. These signs were mounted on the museum's facade to promote both Filko and his show. Moreover, the paintings indicated which works from specific periods were displayed on each level of the museum. True to Filko's style, he utilized every spatial opportunity, consistently pushing the boundaries of institutional limits.

Stano Filko is the key figure in Slovakian postconceptual and multi-, or rather anti-disciplinary art practice from the 1960s until today. From 1965, he began making so-called pneumatic sculptures, as well as designing utopian architectures. Together with the artists Zita Kostrovà and Alex Mlynarčik, he co-authored the HAPPSOC Manifesto, taking place on the threshold between artistic agency and society. In 1981, he emigrated to Germany in his Škoda 120, which he exhibited at documenta 7, Kassel in the installation Liebe zur Ontologie (Love For Ontology). A year later, he moved to New York and only returned to Bratislava in 1988/89 where he tirelessly worked until his death in 2015. In the 2nd half of the 1970s, he started to build his cosmology on the three colors: 3. White - absolute spirituality (later White Ontology), 2. Blue - Cosmology, 1. Red - Biology, later called the three dimensions (3.4.5.D). Having experienced the failure of all institutions during his lifetime, Filko became an institution himself, which materialized in his studio on Snežienkova Street in Bratislava from 1990 onwards. In his holistic conceptual worldview, he kept using inspiration from art, philosophy, visual culture, science and technology as well as various mythologies. His approach was combining an obsessive creativity with a unique imagination and ability to deliver abstract thoughts. Filko conceptually worked with time, repeatedly coming back to older pieces, re- working them, layering them, over-writing and multi-dating them. The motif of self-renovation, incarnation and reincarnation was manifested, especially in the changes to his name and identity, even imagining clones of himself: FILKO (1937-77) - FYLKO (1978-87) - PHYLKO (1988-97) - PHYS (1998-2037).

Public Collections include Centre Pompidou, France (FR), The Museum of Modern Art, New York (NY), Guggenheim Collection, New York (NY), Tate Modern London (UK), Kunstmuseum Basel (CH), Slovak National Gallery (SK), Walker Art Center (MN), Folkwang Museum (DE), Kröller-Muller Museum (NL), mumok, Vienna (AT), Generali Foundation (AT), Kontakt. Art Collection (AT), Kunstmuseum Liechten- stein (LIE), National Gallery Prague (CZ), V-A-C Foundation, Moscow (RU), Kun- stmuseum Den Haag, Den Haag (NL), Vienna Insurance Group, Vienna (AT) and Ludwig Mùzeum, Budapest (HU).

Upcoming exhibitions include, amongst others, mumok, Vienna (2026) (solo).

Exhibitions

2003, FIYLKONTEMPLACIAKCIEQ, SONDA 1950-1969, SONDA 1971-1984, Štátna galéria, Banská Bystrica (SK) (solo)



Image 2/2 (verso)

Stano Filko Cosmology (Kozmovesmirs), 2005



Acrylic, metal Ø 155 cm (SF/D 533)

 $\ \ \, \mbox{$\in$} \ 250\,,000\,.00$ excl. VAT

The spherical or globe-like sculpture titled "Cosmology," was part of the exhibition "Living Art - On the Edge of Europe" at the Kröller-Müller Museum in Otterlo in 2006. Filko first introduced this shape in his work in the late 1960s. An example is the inflatable piece called "Cozmos" (1967/68), which is part of the Tate Modern's collection. Additionally, similar shapes appeared in his drawings and sketches for large outdoor projects, such as those seen in "Associations" (1969/70). "Cosmology" represents the pinnacle of Filko's creation of the System SF, incorporating twelve colors that correspond to his developed color system and chakras.

Stano Filko is the key figure in Slovakian postconceptual and multi-, or rather anti-disciplinary art practice from the 1960s until today. From 1965, he began making so-called pneumatic sculptures, as well as designing utopian architectures. Together with the artists Zita Kostrovà and Alex Mlynàrčik, he co-authored the HAPPSOC Manifesto, taking place on the threshold between artistic agency and society. In 1981, he emigrated to Germany in his Škoda 120, which he exhibited at documenta 7, Kassel in the installation Liebe zur Ontologie (Love For Ontology). A year later, he moved to New York and only returned to Bratislava in 1988/89 where he tirelessly worked until his death in 2015. In the 2nd half of the 1970s, he started to build his cosmology on the three colors: 3. White - absolute spirituality (later White Ontology), 2. Blue - Cosmology, 1. Red - Biology, later called the three dimensions (3.4.5.D). Having experienced the failure of all institutions during his lifetime, Filko became an institution himself, which materialized in his studio on Snežienkova Street in Bratislava from 1990 onwards. In his holistic conceptual worldview, he kept using inspiration from art, philosophy, visual culture, science and technology as well as various mythologies. His approach was combining an obsessive creativity with a unique imagination and ability to deliver abstract thoughts. Filko conceptually worked with time, repeatedly coming back to older pieces, re- working them, layering them, over-writing and multi-dating them. The motif of self-renovation, incarnation and reincarnation was manifested, especially in the changes to his name and identity, even imagining clones of himself: FILKO (1937-77) - FYLKO (1978-87) - PHYLKO (1988-97) - PHYS (1998-2037).

Public Collections include Centre Pompidou, France (FR), The Museum of Modern Art, New York (NY), Guggenheim Collection, New York (NY), Tate Modern London (UK), Kunstmuseum Basel (CH), Slovak National Gallery (SK), Walker Art Center (MN), Folkwang Museum (DE), Kröller-Muller Museum (NL), mumok, Vienna (AT), Generali Foundation (AT), Kontakt. Art Collection (AT), Kunstmuseum Liechten- stein (LIE), National Gallery Prague (CZ), V-A-C Foundation, Moscow (RU), Kun- stmuseum Den Haag, Den Haag (NL), Vienna Insurance Group, Vienna (AT) and Ludwig Mùzeum, Budapest (HU).

Upcoming exhibitions include, amongst others, mumok, Vienna (2026) (solo).

Exhibitions

2006, Living Art - On the Edge of Europe, Kröller-Müller Museum, Otterlo (NL) (group)

Philipp Timischl Keep it moving, 2024



Dust, glue, acrylic paint and tadelakt on canvas, LED panels, 1:16 min video, media player, hardware 200 x 200 cm $(\mbox{PT/V}\ 231)$

Video Link: https://vimeo.com/952604507/392a5bd41b?share=copy

Part of a series of 11 grey monochrome paintings created for an exhibition at Le Confort Moderne in Poitiers, the gallery is presenting one work from that series titled "Keep it Moving" at Art Basel. At first glance, the painting's minimal, almost boring appearance contrasts with its deeper conceptual nature. An LED screen at the bottom gives the artwork a unique voice, telling a story about progress and continuation. The painting is hyper self-aware, asserting its own identity and dismissing concerns about its appearance. It declares, "What I really love about myself is how I don't care about how I look," and "I have my own mind. I have my own thoughts and then I do what I think I should do," challenging the audience's role in interpreting its meaning.

In Poitiers, the 10 paintings occasionally synchronize, speaking in unison to create a collective communication experience. While "Keep it Moving" does not synchronize with the others, potential buyers can witness this unique feature by acquiring more than one painting from the series.

This piece exemplifies Timischl's ability to blend visual simplicity with complex, self-referential content and humor. The LED screen acts as an extension of the painting, creating a hybrid between new technology and traditional art forms, seamlessly integrating the two into a cohesive whole.

Philipp Timischl (born in 1989 in Graz), coming from the rural countryside of Austria, he now lives and works in Paris, France. His practice spans various media such as video, sculpture, painting and photography, usually combined with text and culminating in site-specific installations. A recurring theme in his work are power dynamics — often in relation to social classes, queerness, heritage and the art world. Since studying in Frankfurt, Städelschule and graduating from the Academy of fine Arts in Vienna.

He recently had solo exhibitions at High Art, Paris (2024), Layr, Vienna (2023), Heidelberger Kunstverein (2022), Secession, Vienna (2018), Halle für Kunst, Lüneburg (2016), Vilma Gold, London (2016), Neue Alte Brücke, Frankfurt (2018), Künstlerhaus Graz (2014). His work will was part of Sultana Summer Set (2024), The Loft, Brussels (2024), the Lyon Contemporary art Biennale, Lyon (2022) and in group exhibitions at MAK, Vienna (2022), Belvedere 21, Vienna (2021, 2019), Kunsthalle Bern (2019), Dortmunder Kunstverein (2019), Kunstwerke, Berlin (2016), Luma Foundation, Zürich (2015), Fondazione Sandretto Re Rebaudengo, Turin (2015), Kunsthalle, Vienna (2015), Serpentine Gallery, London (2013) and many others.

Current and upcoming exhibitions include amongst others Le Confort Moderne - Poitiers (Solo) and Marta Herford Museum, Herford / Kunsthalle Bielefeld, Bielefeld (Group).



Image 2/3



Image 3/3

Philipp Timischl I wish to live in delusion, 2024



Dust, glue, acrylic paint and tadelakt on canvas, LED panels, 1:12 min video, media player, hardware $150\ x\ 200\ cm$ $(PT/V\ 232)$

 \notin 28,000.00 excl. VAT

Video link: https://vimeo.com/952604288/09a440a564?share=copy

"I Wish to Live in Delusion" is a grey monochrome painting by Philipp Timischl that almost looks like concrete. An LED screen at the bottom extends the painting, displaying phrases like, "I don't need a reality check," "I wish to live in delusion," "Even if it's confusing not to commit to one reality," and "What's the English word for Selbstgespräch again." This piece explores the idea of a painting that feels uneasy about being a painting. It seems to prefer having an internal dialogue rather than communicating with the audience and avoids dealing with the problems of the world, opting to live in delusion instead. The combination of the static, minimal surface and the dynamic screen creates an interesting contrast. Timischl blends traditional painting with modern technology, making the screen feel like a natural extension of the artwork. This approach results in a unique piece that invites viewers to think about the nature of art and how it communicates.

Philipp Timischl (born in 1989 in Graz), coming from the rural countryside of Austria, he now lives and works in Paris, France. His practice spans various media such as video, sculpture, painting and photography, usually combined with text and culminating in site-specific installations. A recurring theme in his work are power dynamics — often in relation to social classes, queerness, heritage and the art world. Since studying in Frankfurt, Städelschule and graduating from the Academy of fine Arts in Vienna.

He recently had solo exhibitions at High Art, Paris (2024), Layr, Vienna (2023), Heidelberger Kunstverein (2022), Secession, Vienna (2018), Halle für Kunst, Lüneburg (2016), Vilma Gold, London (2016), Neue Alte Brücke, Frankfurt (2018), Künstlerhaus Graz (2014). His work will was part of Sultana Summer Set (2024), The Loft, Brussels (2024), the Lyon Contemporary art Biennale, Lyon (2022) and in group exhibitions at MAK, Vienna (2022), Belvedere 21, Vienna (2021, 2019), Kunsthalle Bern (2019), Dortmunder Kunstverein (2019), Kunstwerke, Berlin (2016), Luma Foundation, Zürich (2015), Fondazione Sandretto Re Rebaudengo, Turin (2015), Kunsthalle, Vienna (2015), Serpentine Gallery, London (2013) and many others.

 $\hbox{Current and upcoming exhibitions include amongst others Le Confort Moderne-Poitiers (Solo) and Marta Herford Museum, Herford / Kunsthalle Bielefeld, Bielefeld (Group). } \\$



Image 2/2

Evelyn Plaschg *Throat*, 2024



Oil on canvas 180 x 140 cm (EP/P 118)

€ 16,000.00 excl. VAT

While in earlier series Evelyn Plaschg created pictures of bodies using powdered pigments on paper, the artist turned to oil paint last year. The new paintings are based on mobile phone videos of draped and adorned fabrics, flowers, and rooms. Stills extracted from the moving footage serve as the starting point for these works. Oil paint - invented because we are flesh - has entered the picture and brings more than simply the translation of digital image fragments into another format. It is more than just paint on canvas. And less. It is about colouring complexion, the entre-deux between surface and depth. With this move towards oil, Plaschg continues the perennial dream of painters: paintings of bodies as bodies. She not only paints flesh, but treats her paint like flesh itself, not as superficial make-up, but as pulsating matter. Her new pictures depict bodies based on cloths not as cloths, colourful clothes, or coverings, but explore the art of metamorphosis. Every representation, like every claim to authenticity, is a wager. It asks for the world to appear less random, for any unpredictability to be considered suspicious or abnormal, within a rationalized spectacle whose outcomes are ultimately never truly unknown. Plaschg's paintings enter into this wager of representation. Do they have a choice? Especially when faced with professionals of the superficial, such as those in viral makeup tutorials, or hyper-real, internal imaging procedures, such as those used in gynaecology? However, the artist's paintings extract a different rhythm from the visual code of our simultaneously immediate and highly mediatized visual world. Her translations of blurred digital images place their stakes on the unknown. A grid of sharp-edged stripes stretches across several works, making it difficult to see the depth of the images. At the same time, it does not provide a stable surface either, aware that ultimately it is precisely this instability of the flesh that pushes the colourist to her limits. Pro choice! Why do you ask?

(Original text in german by Tonio Kröner, 2024)

Evelyn Plaschg (b. 1988 in Gnas, Austria) is an artist based in Vienna. She studied at the Academy of Fine Arts in Vienna and at ENSBA Paris. She received the ISCP Studio Program in New York City, by the BKA, Austria (2023) as well as the Marianne Defet Stipend for painting (2020/2021).

Recent exhibitions include The Vienna Insurance Group Collections, Leopold Museum, Vienna 2024 (group), Paulina Caspari, Munich 2024 (solo), Belvedere21, Vienna 2023 (group), Layr, Vienna, 2023 (duo), Tongewölbe, Ingolstadt, 2022 (solo), Kunstverein Bremerhaven (group), Layr, Vienna, 2022 (solo), Canopy, Malmö, 2021 (duo), Kunstverein Nürnberg, Nuremberg, 2021 (solo), Kirchgasse Gallery, Steckborn, 2021 (solo), Pina, Vienna, 2021 (duo), Belvedere 21, Vienna, 2019, Halle für Kunst, Lüneburg, 2018, Neuer Kunstverein, Vienna, 2016. Plaschg did performances at Kunsthalle Bremerhaven, 2021, Belvedere 21, Vienna, 2019, Salzburger Kunstverein, 2018, amongst others.

Public collections include Museum der Moderne, Salzburg, Vienna Insurance Group, Vienna, Stadt Graz, Graz and Artothek des Bundes, Vienna.



Image 2/2

Evelyn Plaschg
Appropriate Attempt, 2024



Oil on canvas 180 x 140 cm (EP/P 117)

 \notin 16,000.00 excl. VAT

While in earlier series Evelyn Plaschg created pictures of bodies using powdered pigments on paper, the artist turned to oil paint last year. The new paintings are based on mobile phone videos of draped and adorned fabrics, flowers, and rooms. Stills extracted from the moving footage serve as the starting point for these works. Oil paint - invented because we are flesh - has entered the picture and brings more than simply the translation of digital image fragments into another format. It is more than just paint on canvas. And less. It is about colouring complexion, the entre-deux between surface and depth. With this move towards oil, Plaschg continues the perennial dream of painters: paintings of bodies as bodies. She not only paints flesh, but treats her paint like flesh itself, not as superficial make-up, but as pulsating matter. Her new pictures depict bodies based on cloths not as cloths, colourful clothes, or coverings, but explore the art of metamorphosis. Every representation, like every claim to authenticity, is a wager. It asks for the world to appear less random, for any unpredictability to be considered suspicious or abnormal, within a rationalized spectacle whose outcomes are ultimately never truly unknown. Plaschg's paintings enter into this wager of representation. Do they have a choice? Especially when faced with professionals of the superficial, such as those in viral makeup tutorials, or hyper-real, internal imaging procedures, such as those used in gynaecology? However, the artist's paintings extract a different rhythm from the visual code of our simultaneously immediate and highly mediatized visual world. Her translations of blurred digital images place their stakes on the unknown. A grid of sharp-edged stripes stretches across several works, making it difficult to see the depth of the images. At the same time, it does not provide a stable surface either, aware that ultimately it is precisely this instability of the flesh that pushes the colourist to her limits. Pro choice! Why do you ask?

(Original text in german by Tonio Kröner, 2024)

Evelyn Plaschg (b. 1988 in Gnas, Austria) is an artist based in Vienna. She studied at the Academy of Fine Arts in Vienna and at ENSBA Paris. She received the ISCP Studio Program in New York City, by the BKA, Austria (2023) as well as the Marianne Defet Stipend for painting (2020/2021).

Recent exhibitions include The Vienna Insurance Group Collections, Leopold Museum, Vienna 2024 (group), Paulina Caspari, Munich 2024 (solo), Belvedere21, Vienna 2023 (group), Layr, Vienna, 2023 (duo), Tongewölbe, Ingolstadt, 2022 (solo), Kunstverein Bremerhaven (group), Layr, Vienna, 2022 (solo), Canopy, Malmö, 2021 (duo), Kunstverein Nürnberg, Nuremberg, 2021 (solo), Kirchgasse Gallery, Steckborn, 2021 (solo), Pina, Vienna, 2021 (duo), Belvedere 21, Vienna, 2019, Halle für Kunst, Lüneburg, 2018, Neuer Kunstverein, Vienna, 2016. Plaschg did performances at Kunsthalle Bremerhaven, 2021, Belvedere 21, Vienna, 2019, Salzburger Kunstverein, 2018, amongst others.

Public collections include Museum der Moderne, Salzburg, Vienna Insurance Group, Vienna, Stadt Graz, Graz and Artothek des Bundes, Vienna.

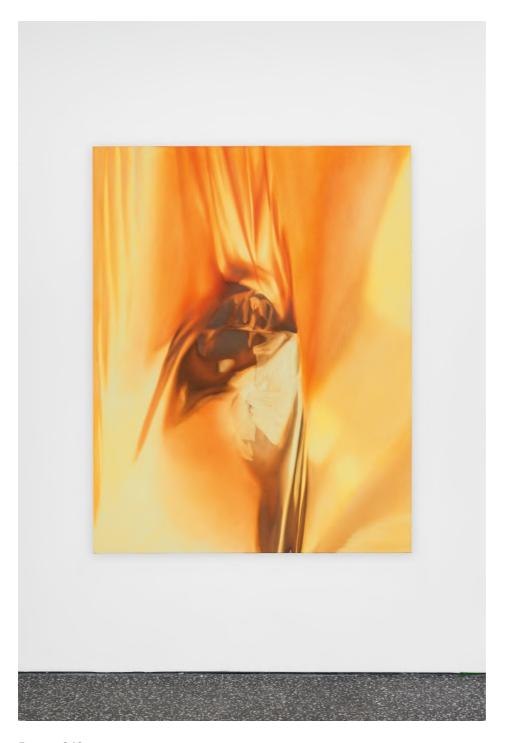


Image 2/2

Anna Andreeva Geometry 'Escalier', 1979



Verso: signed, titled, dated and annotated: Geometry "escalier" А. Андреева '79 / А. Andreeva '79 (Color variation-4/5 with metallic pigment) For Silk fabric "Golubka" Mixed media on perforated paper 95.5 x 87cm (AA/D 238)

A leading artist at the prestigious Red Rose Silk Factory in Moscow for over forty years, the recently rediscovered Anna Andreeva (1917-2008) ranks among the most important textile designers of the twentieth century.

Her startlingly inventive silk prints range from floral and folk patterns to geometrical abstractions: this display focuses on her longstanding interest in the cosmos and space travel. The influence can be traced in her work even before Andreeva was commissioned, in 1961, to design a commemorative scarf that cosmonaut Yuri Gagarin would present to Queen Elizabeth I on a visit to the United Kingdom. Andreeva's own preoccupation with space extended into-among other works-the "Cosmos" series that she designed through the 1960s and 70s.

The presentation in Basel features Andreeva's "Cosmos" series alongside her floral designs, which often served as "concealment elements" in her patterns for scarves and textiles. These works are now considered prime examples of a distinctly Soviet "Op Art."

Recent exhibitions include amongst others 14th Shanghai Biennale, Powerstation of Art, Shanghai (2023), Museum of Applied Arts, Vienna (2023), Layr, Vienna (2023), Kunstgewerbemuseum, Berlin (2023), Zimmerli Art Museum, New Brunswick (2022), and Tretjakov Gallery, Moscow (2019).

Upcoming solo exhibitions include amongst others MOMus-Macedonian Museum of Contemporary Art, Thessaloniki (GRC) (2024).



Image 2/4



Image 3/4



Image 4/4 (verso)

Anna Andreeva Moon Eclipse, 1963



Mixed media on paper 52 x 39 cm (m.o.) (AA/D 225)

€ 28,000.00 excl. VAT

A leading artist at the prestigious Red Rose Silk Factory in Moscow for over forty years, the recently rediscovered Anna Andreeva (1917-2008) ranks among the most important textile designers of the twentieth century.

Her startlingly inventive silk prints range from floral and folk patterns to geometrical abstractions: this display focuses on her longstanding interest in the cosmos and space travel. The influence can be traced in her work even before Andreeva was commissioned, in 1961, to design a commemorative scarf that cosmonaut Yuri Gagarin would present to Queen Elizabeth I on a visit to the United Kingdom. Andreeva's own preoccupation with space extended into-among other works-the "Cosmos" series that she designed through the 1960s and 70s.

The presentation in Basel features Andreeva's "Cosmos" series alongside her floral designs, which often served as "concealment elements" in her patterns for scarves and textiles. These works are now considered prime examples of a distinctly Soviet "Op Art."

Recent exhibitions include amongst others 14th Shanghai Biennale, Powerstation of Art, Shanghai (2023), Museum of Applied Arts, Vienna (2023), Layr, Vienna (2023), Kunstgewerbemuseum, Berlin (2023), Zimmerli Art Museum, New Brunswick (2022), and Tretjakov Gallery, Moscow (2019).

Upcoming solo exhibitions include amongst others MOMus-Macedonian Museum of Contemporary Art, Thessaloniki (GRC) (2024).



Image 2/2 (verso)

Anna Andreeva *Flowers-Stars*, 1958



Verso: signed, titled, dated and annotated: 8019
А. Андреева '58 / А. Andreeva '58
«Звезды-цветы» / Flowers-stars; Шелк «голубка» / Silk "golubka/dove" Нов ассор. / New assortment
Показать рапорт / To show pattern repitition
Mixed media on paper
40 x 33,5 cm
(m.o.)
(AA/D 169)

€ 18,000.00 excl. VAT

Image 1/2

Description

A leading artist at the prestigious Red Rose Silk Factory in Moscow for over forty years, the recently rediscovered Anna Andreeva (1917-2008) ranks among the most important textile designers of the twentieth century.

Her startlingly inventive silk prints range from floral and folk patterns to geometrical abstractions: this display focuses on her longstanding interest in the cosmos and space travel.

There are early signs of Andreeva's interest in the cosmos. For example, a 1958 drawing titled Stars-Flowers shows bursts of tiny gold flowers whose white centers cascade into showers of white dots against a dark ground, turning the floral design into a vision of comets against a starry sky. But the definitive shift toward cosmic designs seems to have come with a commission she received in 1961 to create a silk scarf to commemorate the first manned space flight by Soviet cosmonaut Yuri Gagarin, which he would present to Queen Elizabeth I on a visit to the United Kingdom. Andreeva's own preoccupation with space extended into-among other works-the "Cosmos" series that she designed through the 1960s and 70s.

The presentation in Basel features Andreeva's "Cosmos" series alongside her floral designs, which often served as "concealment elements" in her patterns for scarves and textiles. These works are now considered prime examples of a distinctly Soviet "Op Art."

Recent exhibitions include amongst others 14th Shanghai Biennale, Powerstation of Art, Shanghai (2023), Museum of Applied Arts, Vienna (2023), Layr, Vienna (2023), Kunstgewerbemuseum, Berlin (2023), Zimmerli Art Museum, New Brunswick (2022), and Tretjakov Gallery, Moscow (2019).

Upcoming solo exhibitions include amongst others MOMus - Macedonian Museum of Contemporary Art, Thessaloniki (GRC) (2024).

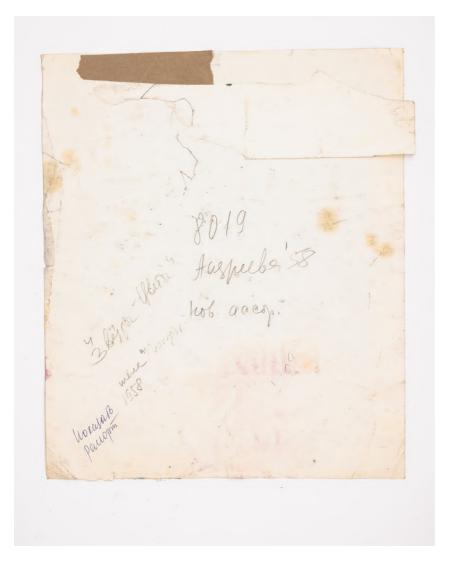


Image 2/2 (verso)

Anna Andreeva Escalier / Labyrinth , 1981



Verso: signed, titled, dated and annotated: A. Андреева '81 / A. Andreeva '81 "Escalier/ Labyrinth" Large scale Gouache on paper 88.5 x 90.5 cm (AA/D 233)

€ 35,000.00 excl. VAT

A leading artist at the prestigious Red Rose Silk Factory in Moscow for over forty years, the recently rediscovered Anna Andreeva (1917-2008) ranks among the most important textile designers of the twentieth century.

Her startlingly inventive silk prints range from floral and folk patterns to geometrical abstractions: this display focuses on her longstanding interest in the cosmos and space travel. The influence can be traced in her work even before Andreeva was commissioned, in 1961, to design a commemorative scarf that cosmonaut Yuri Gagarin would present to Queen Elizabeth I on a visit to the United Kingdom. Andreeva's own preoccupation with space extended into-among other works-the "Cosmos" series that she designed through the 1960s and 70s.

The presentation in Basel features Andreeva's "Cosmos" series alongside her floral designs, which often served as "concealment elements" in her patterns for scarves and textiles. These works are now considered prime examples of a distinctly Soviet "Op Art."

Recent exhibitions include amongst others 14th Shanghai Biennale, Powerstation of Art, Shanghai (2023), Museum of Applied Arts, Vienna (2023), Layr, Vienna (2023), Kunstgewerbemuseum, Berlin (2023), Zimmerli Art Museum, New Brunswick (2022), and Tretjakov Gallery, Moscow (2019).

Upcoming solo exhibitions include amongst others MOMus - Macedonian Museum of Contemporary Art, Thessaloniki (GRC) (2024).



Image 2/2

Anna Andreeva Abstract Flowers on the geometric grid, 1960s



Verso: signed, dated and annotated: A. A. Андреева, 60e /A. A. Andreeva, '60s Принять в 12 цветах / To accept in 12 colors Плотный шелк / Thick silk Gouache on paper 36×31 cm (m.o.) (AA/D 78)

 $\ \ \ \texttt{15,000.00}$ excl. VAT

A leading artist at the prestigious Red Rose Silk Factory in Moscow for over forty years, the recently rediscovered Anna Andreeva (1917-2008) ranks among the most important textile designers of the twentieth century.

Her startlingly inventive silk prints range from floral and folk patterns to geometrical abstractions: this display focuses on her longstanding interest in the cosmos and space travel. The influence can be traced in her work even before Andreeva was commissioned, in 1961, to design a commemorative scarf that cosmonaut Yuri Gagarin would present to Queen Elizabeth I on a visit to the United Kingdom. Andreeva's own preoccupation with space extended into-among other works-the "Cosmos" series that she designed through the 1960s and 70s.

The presentation in Basel features Andreeva's "Cosmos" series alongside her floral designs, which often served as "concealment elements" in her patterns for scarves and textiles. These works are now considered prime examples of a distinctly Soviet "Op Art."

Recent exhibitions include amongst others 14th Shanghai Biennale, Powerstation of Art, Shanghai (2023), Museum of Applied Arts, Vienna (2023), Layr, Vienna (2023), Kunstgewerbemuseum, Berlin (2023), Zimmerli Art Museum, New Brunswick (2022), and Tretjakov Gallery, Moscow (2019).

Upcoming solo exhibitions include amongst others MOMus-Macedonian Museum of Contemporary Art, Thessaloniki (GRC) (2024).



Image 2/2 (verso)

Lena Henke Combustions 20 [Tread failure], 2024



Laser etched leather, pigment on wooden panel 150 x 125 x 15 cm $_{\rm (LHE/S\ 198)}$

 \notin 26,000.00 excl. VAT

(...) Destabilizing the two-dimensional representation and the three-dimensional perception of a sculptural body, Henke's new series Combustions (2024)-offering a nod through their title to Alberto Burri's iconic Combustione-appears as skin, a space-making potential to use philosopher Michel Serres's words (2), perhaps a cartography, an epidermis dividing subjectivity from the conditioning of the surrounding world. Seducing through the haptic experience, skins, laser-etched from either a digital image or a drawing have three-dimensional features as they are stuffed with carved material from underneath, conferring an illusion of depth and tangibility while reminiscing of veins or a map to navigate. Introducing dialectical materialism through the layering of body and device, these works merge manual and mechanized processes with photography.

In The Baudelaire's Fractal (2020), Lisa Robertson writes, "John Berger, in an essay on Caravaggio, once spoke of the universe on the other side of the skin, a phrase that lodged itself in my imagination for years. Were there kinds of images that were not part of the dire contract of beauty and scorn? How did one comprehend this other universe?"

The image of a car's inner workings, photographed from underneath, is burned onto natural unprocessed leather. Henke, who has previously worked as a car photographer, decides to crawl under the machine—a very sensual act of submission—to portray her own car with a frontal gaze. A series of digitally reworked images of different blocks of tightly compressed car tires bound together by metal wire—framed before their journey to the recycling plants—serve as both visual material and inspiration. Quoting a series of sculptures featuring compressed car tires, recently exhibited as part of the exhibition Good Year at MARTa Museum Herford, Germany, Henke inquiries the conditions of gendered spaces, reflecting on the interplay between hard and malleable materials. Echoing notions of reproduction and appropriation, the work holds a revolutionary power: by positioning an image within an image while subverting the relationship between photography and sculpture it opens up new possibilities of representation and perception suspended between the mechanical and the subjective.

(Excerpt Exhibition Text Lena Henke "Dark Glasses" by Attila Fattori Franchini)

Lena Henke (born 1982 in Warburg/DE) has studied at the Frankfurter Stardelschule under Professor Michael Krebber (2004-2010).

Lena Henke has developed a diverse body of sculptural works, often arranged in comprehensive spatial installations. Her interest in spaces is not limited to presentation or intervention in existing architecture; it is also revealed in a broader sense in the appropriation of objects, urban situations, and psychological spatial constellations. Recurring motifs include interventions into the classic working methods of sculpture, recourse to anthroposophical methods, often through a biographically motivated approach or the control of "architecture". In her vocabulary of forms and materials numerous references such as Minimalism or Land Art can be found, which she likes to combine with surrealist motifs. In a subtle way and with a humorous undertone, Henke enjoys infiltrating the patriarchal structures of art history. She explores the ideas of urban planners, landscape architects and urban theorists such as Jane Jacobs, Roberto Burle Marx and Robert Moses. She takes up themes like interpersonal relationships, sexuality and fetishism. Using strategies of intervention, appropriation and control, the artist also examines her relationship to herself and her family environment.

Public collections include Belvedere Vienna, MAK - Museum of applied art Vienna,

Kunsthalle Bern, Kunsthalle Bielefeld, MAMCO Museum Genève, Sammlung Verbund, Vienna, Skulpturenpark Cologne, Skulpturenmuseum Glaskasten Marl, Whitney Museum of American Art, New York, Hessel Museum of Art, Bard College, the Institute of Contemporary Art, Miami, Annandale-on- Hudson as well as Socrates Sculpture Park, Long Island City.

Solo exhibitions took place at Aspen Art Museum (2024), Marta Herford Museum for Art, Architecture, Design (2023), the Museum für Gegenwartskunst Siegen (2019), at the Kunsthalle Zürich (2018), in the Kunsthalle Schirn, Frankfurt a.M. (2017), at S.A.L.T.S. in Basel (2016).

Exhibitions

2024, Lena Henke "Dark Glasses, Layr Vienna

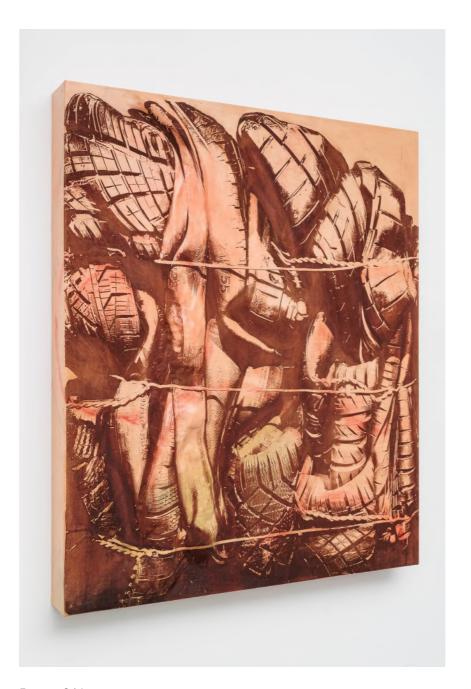


Image 2/4



Image 3/4

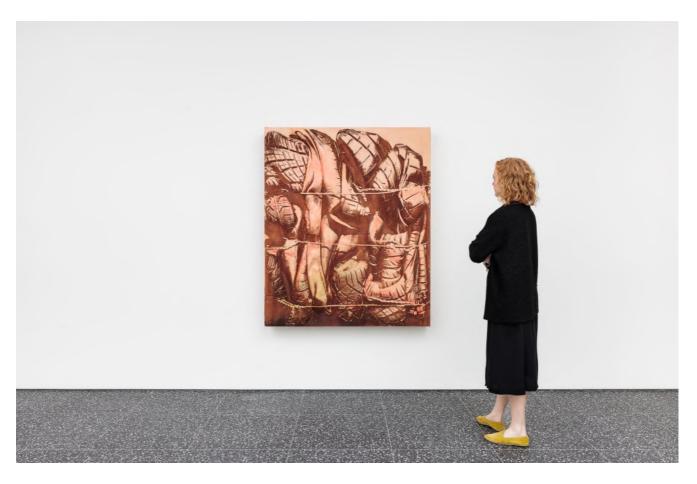


Image 4/4