

Art Basel Miami Beach

December 6–8, 2024

Private Days: December 4–5, 2024

Booth: D14

Richard Artschwager

John Baldessari

Gretchen Bender

George Condo

Thomas Demand

Andreas Gursky

Nancy Holt

Jenny Holzer

Anne Imhof

Arthur Jafa

Karen Kilimnik

Barbara Kruger

Louise Lawler

Mire Lee

Jon Rafman

Lizzie Fitch/Ryan Trecartin

Analia Saban

Salvo

Hyun-Sook Song

Rosemarie Trockel

Kaari Upson

Kara Walker

John Waters

Andro Wekua



Anne Imhof
Untitled (1pm), 2024
Oil on canvas
280 x 420 cm
MSPM AIM 60336
EUR 250,000 (excl. tax)



Anne Imhof is recognized internationally for her genre-spanning practice that encompasses performance and choreography, painting and drawing, and installation and sculpture. Even her abstractions are characterized by a keen interest in the body and human presence, and though her work continues to expand into ever more media, Imhof conceives her art making from the vantage point of painting. Her recent cloud paintings exhibit the qualities associated with her work as a whole: seductive, disarming and steeped in artifice. *Untitled (1pm)* (2024), her newest large-scale canvas, depicts a hyper-realistic sky; the image is generated digitally but rendered in the traditional medium of oil paint, with layer after layer applied meticulously across the canvas. An ominous explosion arises amid this gorgeous expanse of blue and white, familiar from a plane's-eye view. In the smoke's fiery expansiveness, dystopian undertones are palpable.

Anne Imhof
Untitled (1pm), 2024 (detail)





Anne Imhof

Untitled (Riders series), 2024

Pencil on paper

30.5 x 40.6 cm | 12 x 16 inches

42.5 x 52.7 x 2.9 cm | 16 3/4 x 20 3/4 x 1 1/8 inches (framed)

MSPM AIM 60456

EUR 10,000 (excl. tax)



Anne Imhof is celebrated internationally for her enduring performances and spectral paintings, yet her artistic practice originates in her drawings. These works on paper depict wraithlike bodies, often in communion with each other or with animals and their surroundings. Imhof's line moves between sketched passages and intensely worked fields of graphite and other drawing tools, resulting in compositions that seem to coalesce – and drift away again – before our eyes. The figures in her drawings are youthful and androgynous, much like the performers who she regularly features in her choreographed pieces. In *Untitled (Riders series)* (2024), a lone figure floats at the center of the drawing flanked by two dolphins. Their name stems from the ancient Greek term “delphinios,” meaning womb, and they are commonly associated with intelligence, communication, empathy and joy. The animals seem to surround the figure, as if guiding them through whatever journey they may be making. Ethereal and mysterious, Imhof's drawings show the fundamental process of an artist who has been called a pioneer of her generation.

Anne Imhof (*1978, Gießen, Germany) lives and works in Berlin and Los Angeles. Selected solo exhibitions include Kunsthaus Bregenz (2024), Stedelijk Museum, Amsterdam (2022), Palais de Tokyo, Paris (2021), Tate Modern, London (2019), Hamburger Bahnhof, Berlin (2016), Kunsthalle Basel (2016), MoMA PS1, New York (2015), Carré d'Art – Musée d'Art Contemporain de Nîmes (2014), and Portikus, Frankfurt am Main (2013). Her work has also been featured in numerous group exhibitions, including at Aichi Triennale, Aichi Prefecture (2022), Kunstmuseum Winterthur (2022), Tai Kwun, Hong Kong (2019), La Biennale di Venezia (2017), where she was awarded the Golden Lion, La Biennale de Montréal (2016), Palais de Tokyo, Paris (2015), Centre Pompidou, Paris (2015), and Museum für Moderne Kunst, Frankfurt am Main (2014).

Anne Imhof
Untitled (Riders series), 2024 (detail)





Rosemarie Trockel

Agoraphobia, 2022

Ceramic, sol-silicate-based paint (light blue)

60 x 50 x 12 cm | 23 5/8 x 19 3/4 x 4 3/4 inches

Edition 1 + 1 AP

MSPM RTR 51594

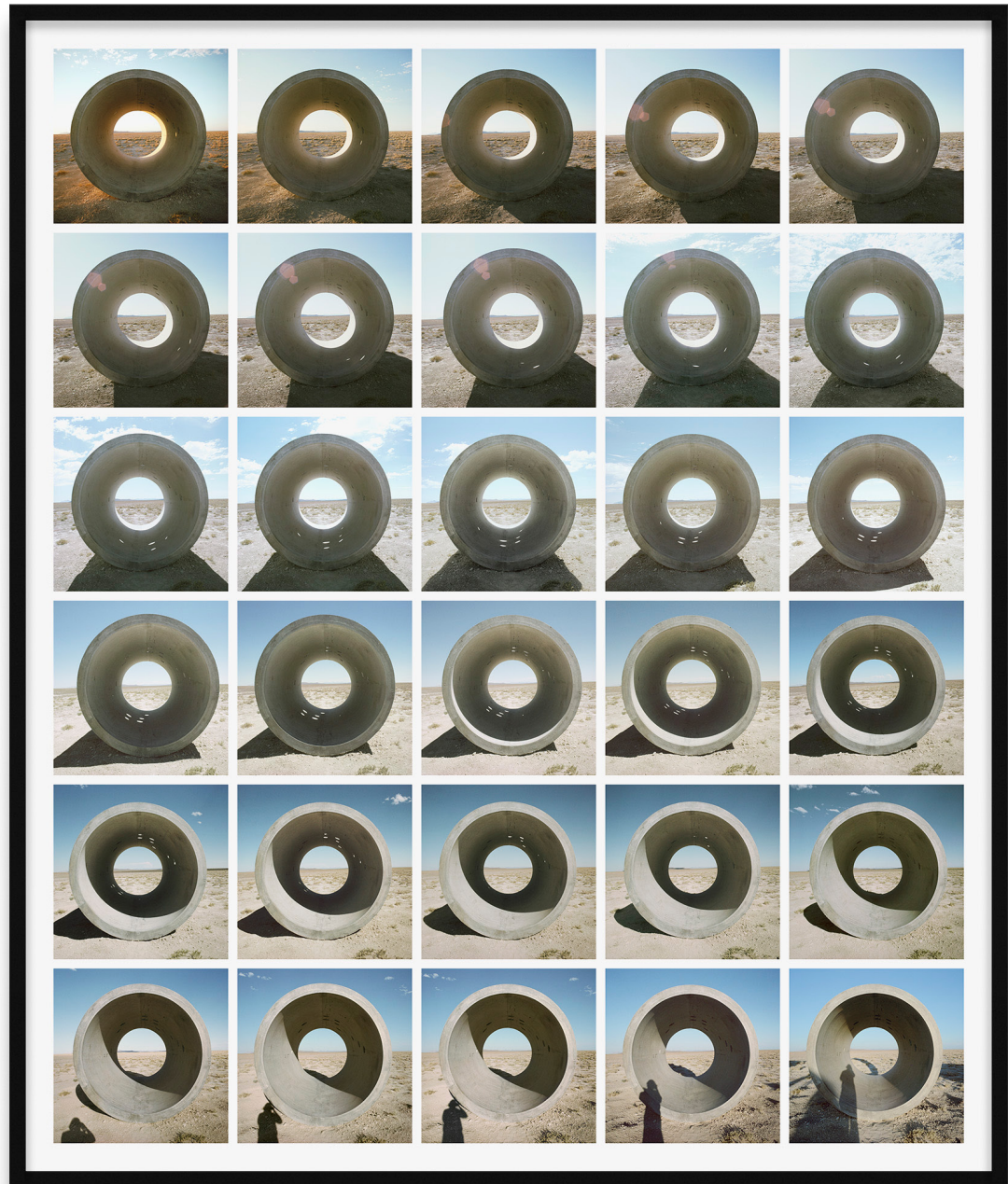
EUR 250,000 (excl. tax)



Rosemarie Trockel is one of the most important and influential German conceptual artists, whose feminist practice continues to challenge traditional notions of gendered and artistic production. Since the late 1980s, the stovetop has been one of her signature motifs, an everyday object heavily associated with women and their domestic labor. Trockel's sculptures and wall-mounted reliefs simplify and abstract the symbol, referencing the patriarchal world of twentieth-century abstraction and Minimalism while offering a female-driven alternative. *Agoraphobia* (2022) is a light blue ceramic object whose form echoes a corner of a conventional electric stove found in most homes. The work's title is the scientific term for the fear of crowded spaces, which can be understood as an ironic comment on society's traditionally restrictive understandings of femininity.

Rosemarie Trockel (*1952, Schwerte, Germany) lives and works in Berlin. Solo exhibitions include MMK – Museum für Moderne Kunst, Frankfurt (2022–23), Moderna Museet Malmö (2018–19), Pinacoteca Giovanni e Marella Agnelli in Torino (2016), Kunsthaus Bregenz (2015), traveling exhibition at Museo Nacional Centro de Arte Reina Sofía, Madrid, at the New Museum, New York and Serpentine Gallery, London (2012–13) and Wiels, Brussels, Culturgest, Lisbon and Museion Bozen, Bolzano (2012–13). In 2005, a major retrospective of her work opened at Museum Ludwig Köln, Cologne and traveled to MAXXI, Rome. In 1999, Trockel became the first woman artist to represent Germany at La Biennale di Venezia. Her work was also included in Documenta 10 (1997) and Documenta 13 (2012) in Kassel, as well as La Biennale di Venezia (2022).

Rosemarie Trockel
Agoraphobia, 2022



Nancy Holt

Sun Tunnels: Shifting Shadows, 1976

Inkjet print on archival rag paper: composite made by the artist from 126 format transparencies

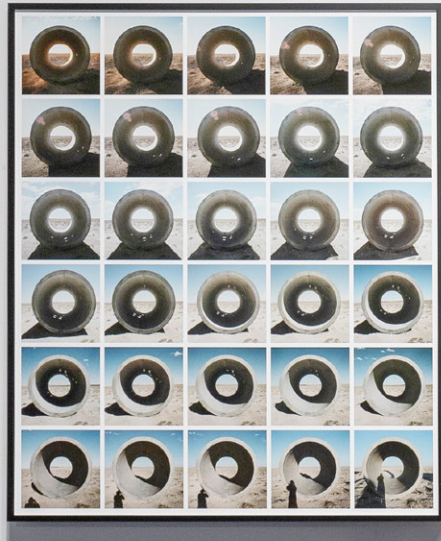
156.2 x 129.6 cm | 61 1/2 x 51 inches

158.8 x 130.8 cm | 62 1/2 x 51 1/2 inches (framed)

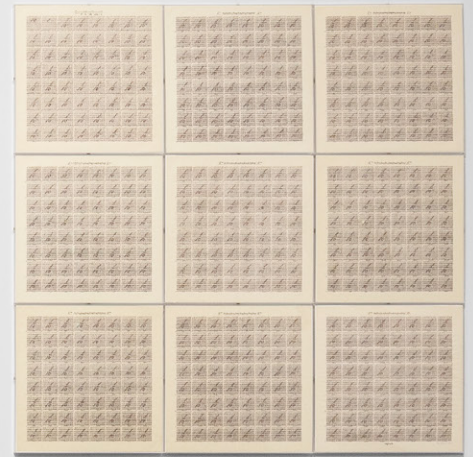
Edition 2 of 5 + 1 AP

MSPM NHO 54437

USD 85,000 (excl. tax)



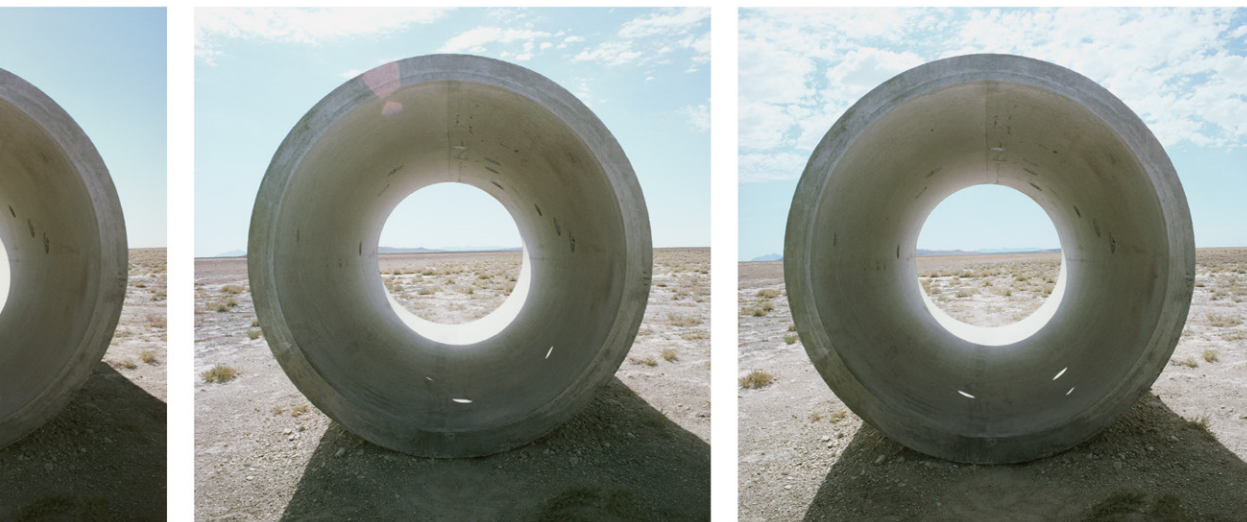
Small informational label to the left of the framed grid.



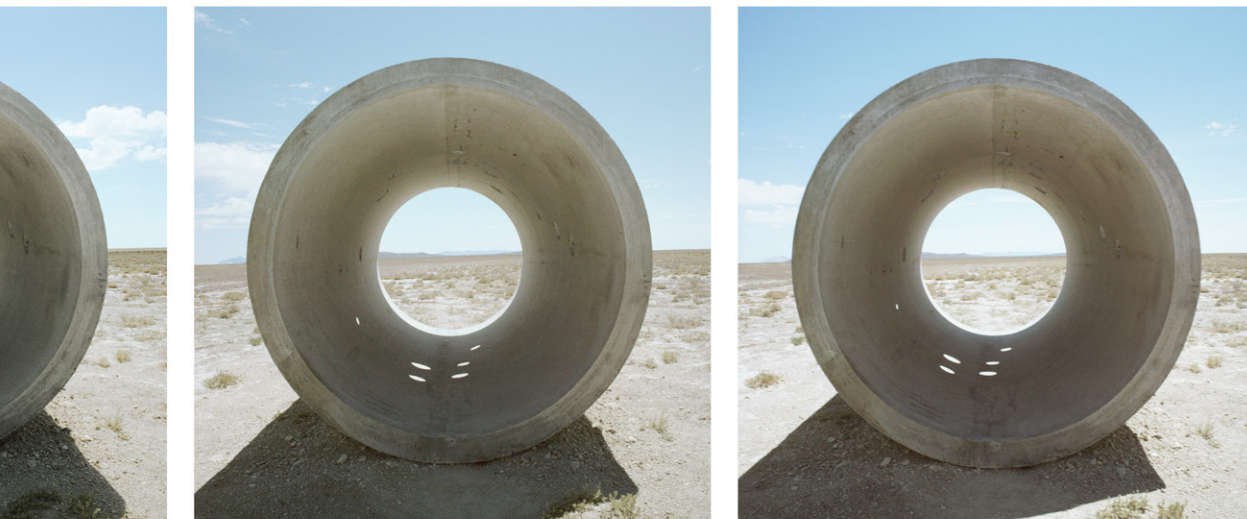
Small informational label to the right of the framed grid.



Nancy Holt's rich and varied body of work consistently investigated the relationship between light, perception and space. As a pioneer of the land art movement, and with a deep interest in the natural world, Holt placed immense importance on engaging with the environment through art. *Sun Tunnels: Shifting Shadows* (1976) is the documentation of light cycles as seen through Holt's renowned land art sculpture, *Sun Tunnels* (1973–76), located in Utah's Great Basin Desert. The work comprises four concrete structures arranged in a cross formation, positioned to frame the sun as it rises and sets during the solstices; perforations in the tunnels allow light projections to be cast inside and follow the constellations of Draco, Perseus, Columba and Capricorn. Seen here are thirty photographs depicting changes in sunlight and shadow in one of the sculpture's elements; photographed over the course of one day, the shadows shift from one side of the tunnel to the other, eventually capturing the artist's own shadow and marking her presence.



Nancy Holt (1938–2014). Recent solo exhibitions include *Martin-Gropius-Bau*, Berlin (2024); *Bildmuseet*, Umeå, Sweden (2022), which toured to *MACBA*, Barcelona (2023); *Western Washington University* (2022); *University of Massachusetts, Dartmouth* (2021); and *Dia:Chelsea*, New York (2018). An earlier important retrospective traveled from *Wallach Art Gallery*, Columbia University, New York (2010) to *Badischer Kunstverein*, Karlsruhe (2011), *Graham Foundation of Advanced Studies in the Fine Arts*, Chicago (2011), *Tufts University Art Gallery at The Aidekman Arts Center*, Boston (2012), *Santa Fe Arts Institute*, Santa Fe (2012) and *Utah Museum of Fine Arts*, University of Utah, Salt Lake City. Recent group exhibitions include *Nasher Sculpture Center*, Dallas (2023), *Ballroom Marfa* (2022) and *Hamburger Bahnhof – Museum für Gegenwart*, Berlin (2021).



Nancy Holt
Sun Tunnels: Shifting Shadows, 1976 (detail)



John Baldessari

Vertical Series: Fun., 2003

Archival digital print mounted on Sintra
198.1 x 55.9 cm | 78 x 22 inches (framed)

MSPM JBA 40387

USD 325,000 (excl. tax)



John Baldessari is a pioneer of American conceptualism, renowned for questioning art-historical paradigms with visual humor. Baldessari's sight gags and witty juxtapositions draw his viewers in, as access points to a rigorously theoretical praxis founded in semiotics, dialectical materialism, and Arnheimian understandings of perception. This methodology is exemplified in his *Vertical/Horizontal Series* (2003), in which he playfully subverts habits of viewing pictures and texts, disallowing side-to-side looking as to challenge normative engagement with the pictorial plane. In *Vertical Series: Fun.* (2003), the word "fun" accompanies a slanted black-and-white photograph of people playing in a pool, narrowly cropped. The literalness of "fun," color scheme, and awkward angling disrupts the lighthearted connotation of the piece's subject and title. The diver's ready position, leaning forward in anticipation, becomes threatening, directionally poised to plunge down the vertical composition until he hits "fun" itself, thus whimsically dramatizing the art historical issue of orientation.

John Baldessari (1932–2020) lived and worked in Venice, CA. Selected solo exhibitions include Fundación Malba–Museo de Arte Latinoamericano de Buenos Aires (2024), Moderna Museet, Stockholm (2020), Laguna Art Museum, Laguna Beach (2019), Museo Jumex, Mexico City (2017), Städel Museum, Frankfurt a. M. (2015), Garage Center for Contemporary Culture, Moscow (2013), Fondazione Prada, Milan (2010), Stedelijk Museum, Amsterdam (2011), Tate Modern, London (2009), Museum of Contemporary Art, Barcelona (2010), Los Angeles County Museum of Art (2010), and Metropolitan Museum of Art, New York (2010–2011). Selected group exhibitions include the 53rd Biennale di Venezia (2009), at which he was honored with the Golden Lion for Lifetime Achievement, Whitney Biennial (2009, 1983), Documenta V and VII (1972; 1982), and the Carnegie International (1985–86).

John Baldessari
Vertical Series: Fun., 2003

*I pledge allegiance to the flag
of the United States of America
and to the Republic for which it
stands one nation, under God,
indivisible, with liberty and
justice for the rich*

*I, being of sound mind and
body, but also aware of the
uncertainties of this life, do
hereby make, publish, and
disappoint*

*I take you, to have and to
hold, from this day forward,
for better or worse, for richer,
for poorer, in sickness and
health, to elevate*

Barbara Kruger

Pledge, Will, Vow, 1988/2020

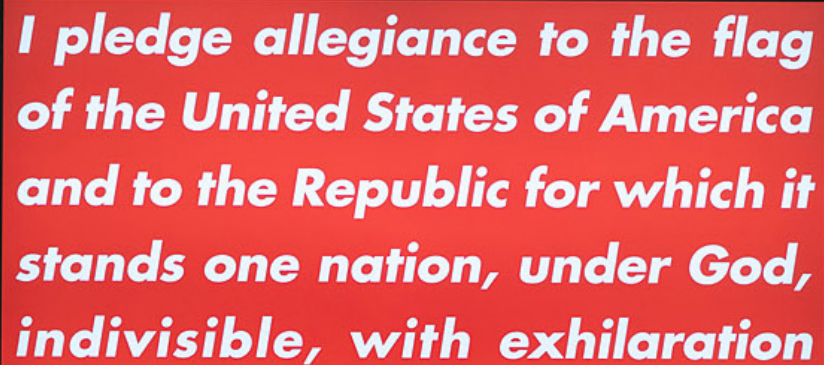
Three-channel video installation, sound

5 min. 35 sec.

Edition 4 of 4 + 2 AP

MSPM BKR 45899

USD 500,000 (excl. tax)



***I pledge allegiance to the flag
of the United States of America
and to the Republic for which it
stands one nation, under God,
indivisible, with exhilaration***

Barbara Kruger's iconic practice explores the power of image and text, confronting viewers and demanding their meaningful consideration of the dynamics of control, class, corruption and consumerism. Her politically charged approach is exemplified in *Pledge, Will, Vow* (1988/2020), a five-minute, three-channel video installation, in which Kruger interrogates the language employed in the US Pledge of Allegiance, final wills and marriage vows. On three red screens, words appear in white, one after another. As Kruger animates each quotation, she disrupts familiar phrasing with jarring word adjustments, accompanied by a loud sonic "click" for each proposed edit, before settling on the original clause. This digital interpretation of oft-repeated, static text forces her audience to contemplate the promises of each passage, deconstruct hidden meanings and consider what is being omitted. As Kruger explains in a conversation with curator Hans Ulrich Obrist, *Pledge, Will, Vow* "was a chance for me to use moving images to edit, and comment on these 'official' texts."

A major exhibition of Kruger's work, *No Comment*, recently opened at ARoS, Aarhus, Denmark and is on view through April 21, 2025.

Barbara Kruger (*1945, Newark, NJ) lives and works in Los Angeles and New York. Recent shows include Serpentine Galleries (2024), Museum of Modern Art, New York (2022), Los Angeles County Museum of Art (2022), Neue Nationalgalerie, Berlin (2022), Art Institute of Chicago (2021), AMOREPACIFIC Museum of Art, Seoul (2019) and National Gallery of Art, Washington, DC (2016). Recent group exhibitions include The Broad, Los Angeles (2023), La Biennale di Venezia (2022), Isabella Stewart Gardner Museum, Boston (2021), Museum of Modern Art, Warsaw (2021), The Metropolitan Museum of Art, New York (2020), Walker Art Center, Minneapolis (2020), Nationalmuseum, Stockholm (2019) and Hamburger Bahnhof, Berlin (2018).

Barbara Kruger
Pledge, Will, Vow, 1988/2020 (detail)



Arthur Jafa

Black Différance, Miles and Betty, 2024

Print on aluminum

193 x 203.2 x 45.7 cm | 76 x 80 x 18 inches

Edition 2 of 5 + 2 AP

MSPM AJA 60577

USD 95,000 (excl. tax)



For over three decades, Arthur Jafa has produced imagery that dissects the realities, constructions, and influence of Blackness in contemporary culture. Through strategies of appropriation, as well as lyrical manipulations of industrial materials, his works reveal poignant gaps and connections between different sources through the power of juxtaposition. *Black Différance, Miles and Betty* (2024) is one of Jafa's aluminum "cutout" sculptures, which take their format from the work of Cady Noland (an artistic touchstone for Jafa) and their content from music history. The front panel features Miles Davis, pulled from an Apple advertisement using his image. Three prominent holes in the aluminum give views onto the back panel, depicting Betty Davis – Miles Davis' second wife, and a performer and songwriter in her own right – on the cover of her album *They Say I'm Different*. Compared to her album title, Apple's appeal to "Think Different" rings hollow, laying bare the frequent commercialization of Black culture by capitalist societies that still treat their Black citizens unequally.

Arthur Jafa (*1960, Tupelo, Mississippi) lives and works in Los Angeles. Recent solo exhibitions include Museum of Contemporary Art, Chicago (2024), LUMA Foundation, Arles (2023), Louisiana Museum, Humlebæk (2021), Fundação Serralves, Porto and Musée d'art contemporain de Montreal (both 2020), Moderna Museet, Stockholm (2019), Museum of Contemporary Art, Denver (2018), and Serpentine Gallery, London (2017). Recent group exhibitions include Modern Art Museum, Fort Worth and Schirn Kunsthalle, Frankfurt (both 2024), Smithsonian American Art Museum, Pinakothek der Moderne, Munich, and 14th Gwangju Biennale (all 2023), Aspen Art Museum and Bangkok Art Biennale (both 2022), and Art Gallery of New South Wales, Sydney, Los Angeles County Museum of Art, Brooklyn Museum, New York, and Institute of Contemporary Art, Boston (all 2021). In 2019, he received the Golden Lion at the 58th Venice Biennale.

Arthur Jafa
Black Différance, Miles and Betty, 2024



George Condo

American Icon 4: Slick the Wolf, 2024

Acrylic on paper

152.4 x 101.6 cm | 60 x 40 inches

169.5 x 118.1 cm | 66 3/4 x 46 1/2 inches (framed)

MSPM GCO 60260

USD 600,000 (excl. tax)



George Condo
American Icon 4: Slick the Wolf, 2024 (detail)

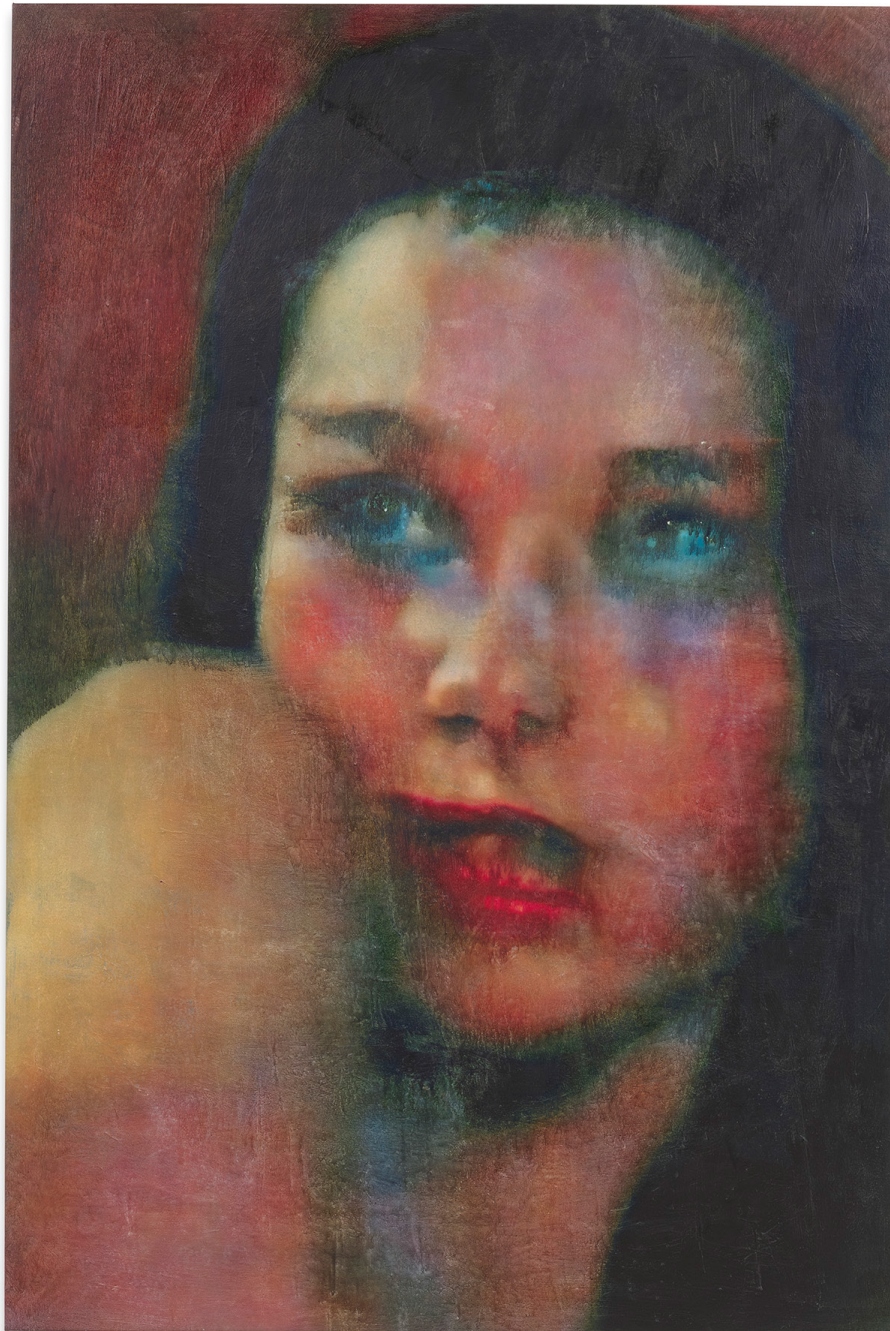


Occupying one of the central positions in the landscape of American painting for the past forty years, George Condo creates works that bridge an array of aesthetic gestures, moods and influences from fields such as art history, music, philosophy and popular culture. In his *American Icons* (2024), Condo paints iconic characters from the Golden Age of American animation, revisiting the themes and motifs in his acclaimed *Cartoon Abstractions* series (2009–10). Compared to these earlier works, his *American Icons* are denser in composition, with bolder coloring and greater fidelity to the original cartoon. In *American Icon 4: Slick the Wolf* (2024), his chosen subject is Slick Wolf, an iconic Tom and Jerry antagonist, overlaid with a storm of pink, teal and silver. The portrait is rendered in Condo's unique and utterly recognizable pictorial mode, which artfully balances figuration and abstraction with thick and loose brushwork.

An exhibition of new works by Condo will open at Sprüth Magers, New York in early 2025.

George Condo (*1957, Concord, NH) lives in New York. Selected solo exhibitions include DESTE Foundation for Contemporary Art, Hydra, Greece (2024), Nouveau Musée National de Monaco – Villa Paloma, The Morgan Library & Museum, New York (both 2023), Long Museum, Shanghai (2021), Cycladic Art Museum, Athens and Maritime Museum, Hong Kong (both 2018), Phillips Collection, Washington, DC (2017), traveled to Louisiana Museum of Modern Art, Humlebæk, Denmark (2017), Museum Berggruen, Berlin (2016), New Museum, New York (2010), traveled to Hayward Gallery, London, Boijmans Van Beuningen, Rotterdam (both 2011), Schirn Kunsthalle, Frankfurt (2012) and Kunstmuseum Luzern (2008). Selected group exhibitions include Venice Biennale (2019, 2013), 13th Biennale de Lyon (2015), 10th Gwangju Biennale (2014), Whitney Biennial (2010, 1987) and the 48th Corcoran Biennial, Washington DC (2005).

George Condo
American Icon 4: Slick the Wolf, 2024



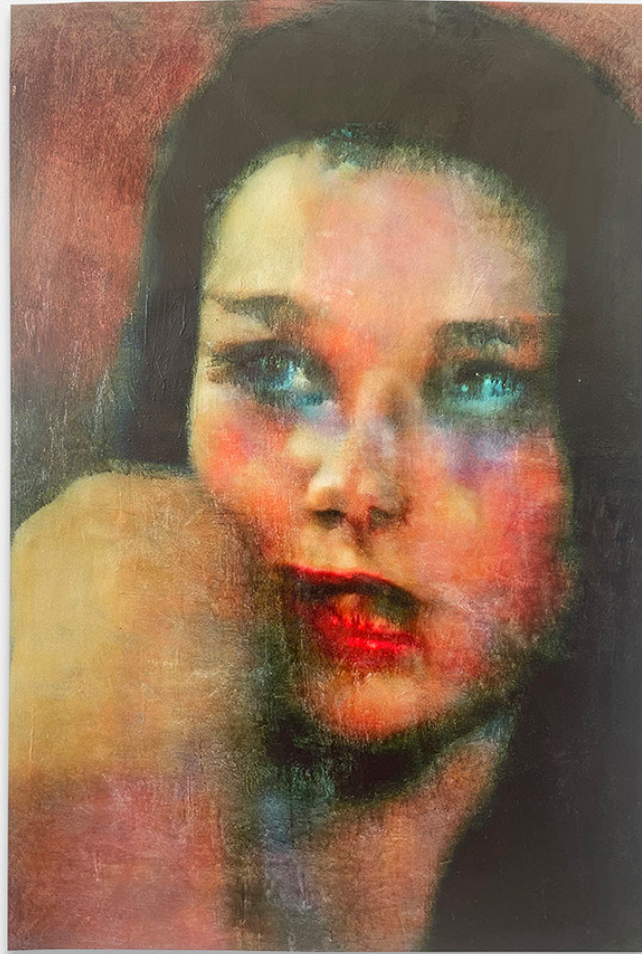
Jon Rafman
ԴԻԱՆ (Diane), 2022
Inkjet print and acrylic on canvas
170.2 x 114.3 cm | 67 x 45 inches
MSPM JRA 49066
USD 40,000 (excl. tax)



Jon Rafman's interdisciplinary practice explores the impact of technology on contemporary consciousness. He incorporates the vocabulary of online worlds to create poetic narratives that capture the tension between the machine-eye and the human impulse to make meaning. In his recent paintings, he deploys a text-based algorithm to generate an aesthetic experience – specifically, an artificially intelligent clip-guided diffusion algorithm. The algorithm ingests the artist's text prompts with its mechanic neutrality and attempts to recreate them; the resulting images are reproduced onto canvas, printed atop a painted gesso surface, where the imperfections of the reproduction stir in the viewer new possibilities for aesthetic enjoyment. The beautiful female subject of this canvas, caught between sorrow and apprehension, is reminiscent of the appropriated images of Richard Prince and other artists who have pushed painting to new limits. Rafman attempts to force the images as far as possible from the comfort of their perfect digital origins and into the rough and tactile material world.

Jon Rafman (*1981, Montreal) lives and works in Los Angeles. Solo exhibitions include Kunsthalle Praha and Basement Roma (both 2024), 180 The Strand, London (2023), Schinkel Pavillon, Berlin and Ordet, Milan (both 2022), La Casa Encendida, Madrid (2021), Centraal Museum, Utrecht (2020), Fondazione Modena Arti Visive (2018), Stedelijk Museum, Amsterdam and Westfälischer Kunstverein, Muenster (both 2016), Musée d'art Contemporain de Montréal and The Zabudowicz Collection, London (both 2015). Recent group exhibitions include KW Institute for Contemporary Art, Berlin (2024), Louisiana Museum of Modern Art, Humlebaek (2023), Kunstmuseum Bonn (2021), Belgrade Biennale (2021), 58th Biennale di Venezia (2019), Sharjah Biennial (2019, 2017), and Institute of Contemporary Art, Boston (2018), as well as Berlin Biennial 9 (2016), Manifesta Biennial for European Art 11 (2016), and Biennale de Lyon (2015).

Jon Rafman
74A7 (*Diane*), 2022 (detail)





Gretchen Bender

Untitled (The Pleasure is Back), 1982

Enamel ink silkscreened on sign tin

182.9 x 182.9 cm | 72 x 72 inches

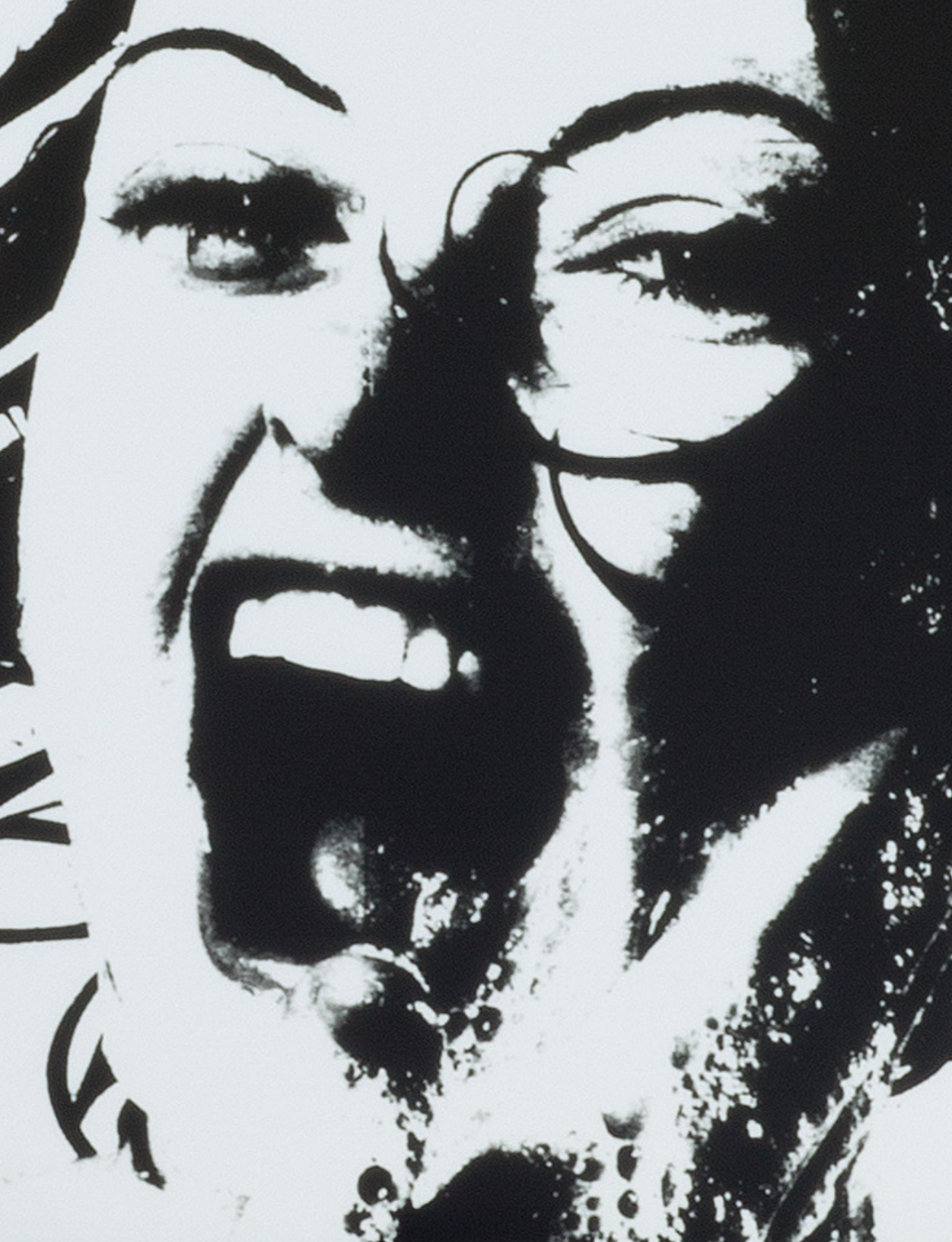
Edition 5 of 6

MSPM GBE 42083

USD 75,000 (excl. tax)



Gretchen Bender, *Somewhere Downtown: Art in 1980s New York*, installation view, UCCA Center for Contemporary Art, Beijing, 2022–2023



Part of the first generation of Americans raised on television, Gretchen Bender was a pioneering multidisciplinary artist whose practice interrogated the accelerated age of mass media. She is best known for her immersive, multichannel “electronic theater” installations produced in New York in the 1980s that subverted the power of corporate imagery on collective consciousness and prefigured the practices of many younger artists in the post-Internet age. Bender’s *The Pleasure is Back* (1982) is from her earliest series of multi-panel works, influenced by her time in Washington DC working at a feminist-Marxist silkscreening collective. The immediacy of the silkscreening process allowed her to juxtapose imagery by contemporary artists with visuals taken from magazine advertisements at a hyper-current pace. This strategy of appropriation aligned her with fellow artists of the Pictures Generation, such as Cindy Sherman, Louise Lawler and Barbara Kruger, yet her push to never be a step behind the culture she was sampling, eventually leading to her use of television as source material, set her apart from her peers.

Gretchen Bender (1951–2004) lived and worked in New York. Solo exhibitions include Red Bull Arts, New York (2019), Everson Museum, Syracuse, NY and San Francisco Museum of Modern Art (both 1991) and Museum of Fine Arts, Houston (1988). Recent group shows include Cantor Arts Center, Stanford (2024), Blanton Museum of Art, Austin (2023), Museum of Modern Art, New York (2023), The Menil Collection, Houston (2023), Modern Art Museum, Fort Worth (2023), UCCA Center for Contemporary Art, Beijing (2022), The Hirshhorn Museum, Washington, D.C. (2018), Institute of Contemporary Art, Boston (2018), Hammer Museum, Los Angeles (2014), the 2014 Whitney Biennial, and Institute of Contemporary Art, Boston, Walker Art Center, Minneapolis and Museum of Contemporary Art, Chicago (all 2012).

Gretchen Bender
Untitled (The Pleasure is Back), 1982 (detail)



John Waters

Fellini's 8 1/2, 2014

White pine, pressed letters, wood stain and paint

26.4 x 259.1 x 1.3 cm | 10 3/8 x 102 x 1/2 inches

Edition 2 of 5 + 1 AP

MSPM JWA 24541

USD 25,000 (excl. tax)



John Waters is known worldwide for his groundbreaking independent films and riotous books; similarly, his work in the field of visual art regularly skewers film and pop cultural tropes, offering cutting, but loving, critiques of mass media, celebrity and insider art-world knowledge. The world of movie memorabilia provides the backdrop of Waters' surreal and fantastical sculpture, *Fellini's 8 1/2* (2014). Based on an actual promotional item handed out in Baltimore when Fellini's classic was released there, Waters' work enlarges the simple object from 8 1/2 inches to 8 1/2 feet, reflecting the outsized role of the film and its long afterlife in popular culture. Constructed from white pine, wood stain and pressed letters, the sculpture accurately mimics the industrial process that created the original trinket, producing a feeling of trompe l'oeil wonderment that follows in the wide-ranging footsteps of René Magritte, Vija Celmins, Claes Oldenburg and American roadside attractions.

John Waters (*1946, Baltimore, MD) lives and works in Baltimore. A major retrospective of his films was recently on view at the Academy Museum of Motion Pictures, Los Angeles (2023–24). Solo exhibitions of his artwork include Wexner Center for the Arts, Columbus, OH (2019), Baltimore Museum of Art (2018), Kunsthau Zürich (2015), Laumeier Sculpture Park, St. Louis (2018), Fotomuseum Winterthur and New Museum, New York (both 2004). Selected group exhibitions include National Museum of Monaco (2024), Rubell Museum, Washington, DC (2023), LUMA Foundation, Arles (2020), Museum of Contemporary Art, Detroit (2018), Fondazione Prada, Milano (2016), Museum of Contemporary Art, Los Angeles (2015), Walker Art Center, Minneapolis and Baltimore Museum of Art (both 2011), Carnegie Museum of Art, Pittsburgh (2010) and MoMA PS1, New York (2006). In 2017, Waters was included in the 57th La Biennale di Venezia.

John Waters with *Fellini's 8 1/2*



Lizzie Fitch / Ryan Trecartin

American Honey, 2015

Panty hose, epoxy, key ring, earrings, tin flower, papier mache craft hands, PVC pipe, screws, foam, fake nails, tennis balls, coffee cups, zip ties, denim craft balls, 'Free Spirit' t-shirt, feather, cardboard cone, red and grey caster, watch, latex gloves, shoe, paper towel roll stand, hat, spray paint, jewelry chain, string, hot glue, wagon wheel

86 x 69 x 81 cm | 33 7/8 x 27 1/8 x 32 inches

MSPM LRY 25484

USD 38,000 (excl. tax)



Known for their “sculptural theaters,” which combine movies, animation, sound, performance and sculpture into fully immersive experiences, the artist duo Lizzie Fitch and Ryan Trecartin also have a robust sculptural practice. Like their videos, their sculptures feature idiosyncratic characters that seem to belong to a complex, multilayered narrative. The figure in *American Honey* (2015) wears a cropped T-shirt with the phrase “Free Spirit” and a skirt with stars similar to those on the American flag; holding a to-go coffee cup, they have a pie-tin head emblazoned with stars and red-and-white-striped petals. Fitch and Trecartin offer an ambiguous message through these symbols of American spirit and Americana. As with all their works, the artists challenge established identity roles such as gender, sexuality, ethnicity, and age, and in doing so, present a vision of the world that is fragmentary and caught in a process of continuous development.

Ryan Trecartin (*1981, Webster, TX) and Lizzie Fitch (*1981, Bloomington, IN) live in Athens, OH. Selected exhibitions as an artist duo include Fondazione Prada, Milan (2019), Astrup Fearnley Museet, Oslo (2018), Kunst-Werke Institute for Contemporary Art, Berlin and Zabudowicz Collection, London (both 2014), Musée d’art moderne de la Ville de Paris (2011–12). Recent group exhibitions include Kunstmuseum Winterthur (2022), Contemporary Arts Center, Cincinnati (2022), Biennale de l’Image en Mouvement, Geneva (2021), Louisiana Museum of Modern Art (2021), Yerba Buena Center for Art, San Francisco (2019), Institute of Contemporary Art, Boston (2018), Si Shang Art Museum, Beijing (2017), the 9th Berlin Biennale (2016), and the 55th International Art Exhibition of the Venice Biennale (2013).

Lizzie Fitch / Ryan Trecartin
American Honey, 2015



Sylvie Fleury

The Luminous Lifting Cushion Foundation (Pink Porcelain), 2019

Acrylic on canvas on wood

131.1 x 131.1 x 8.9 cm | 51 5/8 x 51 5/8 x 3 1/2 inches

MSPM SFL 48204

EUR 75,000 (excl. tax)



Sylvie Fleury's multimedia practice explores the intersections between art, fashion, and beauty, interrogating the politics of consumerism and fetishism. In her paintings of makeup compacts, Fleury meticulously applies layers of acrylic paint mixed with metallic specks, giving the works a tactile and sensual quality that closely recalls the sleek beauty products they represent. The rounded canvas of *The Luminous Lifting Cushion Foundation (Pink Porcelain)* (2019) presents as a beige concealer in a lilac container; yet it likewise invokes the history of Minimalism and shaped canvases, largely by male artists, including Ellsworth Kelly, Kenneth Noland and Frank Stella, whose works Fleury regularly sends up in her own inventive objects. Fleury's diligent brushwork also mimics the consumer's application of the factory-produced commodity upon their skin, revealing her interest in the strategies of seduction used in cosmetic branding and gendered patterns of consumption.

Sylvie Fleury (*1961, Geneva) lives and works in Geneva. Selected solo exhibitions include Kunsthal Rotterdam (2024); Kunstmuseum Winterthur (2023); Pinacoteca Agnelli, Turin; Aranya Art Center, Qinhuangdao, Hebei Province, China, and Bechtler Stiftung, Uster, Switzerland (all 2022); Kunstraum Dornbirn, Austria; the Instituto Svizzero, Rome (both 2019); Villa Stuck, Munich (2016); Centre de Arte Contemporaneo, Malaga (2011); MAMCO-Musée de l'art contemporain de Genève (2008–09); the Mozarteum, Salzburg (2005); ZKM, Museum für Neue Kunst, Karlsruhe; Le Magasin-Centre national d'art contemporain, Grenoble (both 2001), and The Museum of Contemporary Art Chicago (1995). Recent group exhibitions include Migros Museum für Gegenwartskunst, Zurich (2022, 2013), Jeu de Paume, Paris (2020), Grand Palais, Paris (2019), Kunsthaus Zurich (2018), Museum Angewandte Kunst, Frankfurt (2017) and Museum Haus Konstruktiv, Zurich (2016).

Sylvie Fleury

The Luminous Lifting Cushion Foundation (Pink Porcelain), 2019





Jenny Holzer

Selection from Truisms: Words tend to..., 2020

Text: Truisms (1977-79)

White Labradorite footstool

43.2 x 63.5 x 40.6 cm | 17 x 25 x 16 inches

Edition 6 of 6

MSPM JHO 60437

USD 250,000 (excl. tax)

The background is a complex marbled paper pattern. It features a mix of dark grey, light grey, and white tones, with prominent veins of blue and yellow. The texture is intricate, with some areas appearing more solid and others more fibrous or cracked. The overall effect is one of organic, natural complexity.

WORDS TEND TO BE
INADEQUATE



Benches and footstools have constituted an essential component of Jenny Holzer's oeuvre since the mid-1980s, which regularly combines textual elements with everyday forms in the public sphere. Each sculpture features an intriguing phrase written by the artist, which, in the case of *Selection from Truisms: Words tend to...* (2020), stems from her first major series, *Truisms* (1977–79), a compilation of aphorisms on power, politics, violence and social structures. The statement inscribed onto the white labradorite footstool, with its strikingly iridescent play of colors, reminds us that "Words tend to be inadequate." Even so, Holzer's work in stone harnesses the power of language to create an object of contemplation, inviting the viewer to slow down and consider their own position on the text cut into its surface.

Jenny Holzer
Selection from Truisms: Words tend to..., 2020 (detail)



Jenny Holzer

FIRED UP, 2024

Text: US government document

Carbon on tracing paper

108.3 x 83.8 cm | 42 5/8 x 33 inches

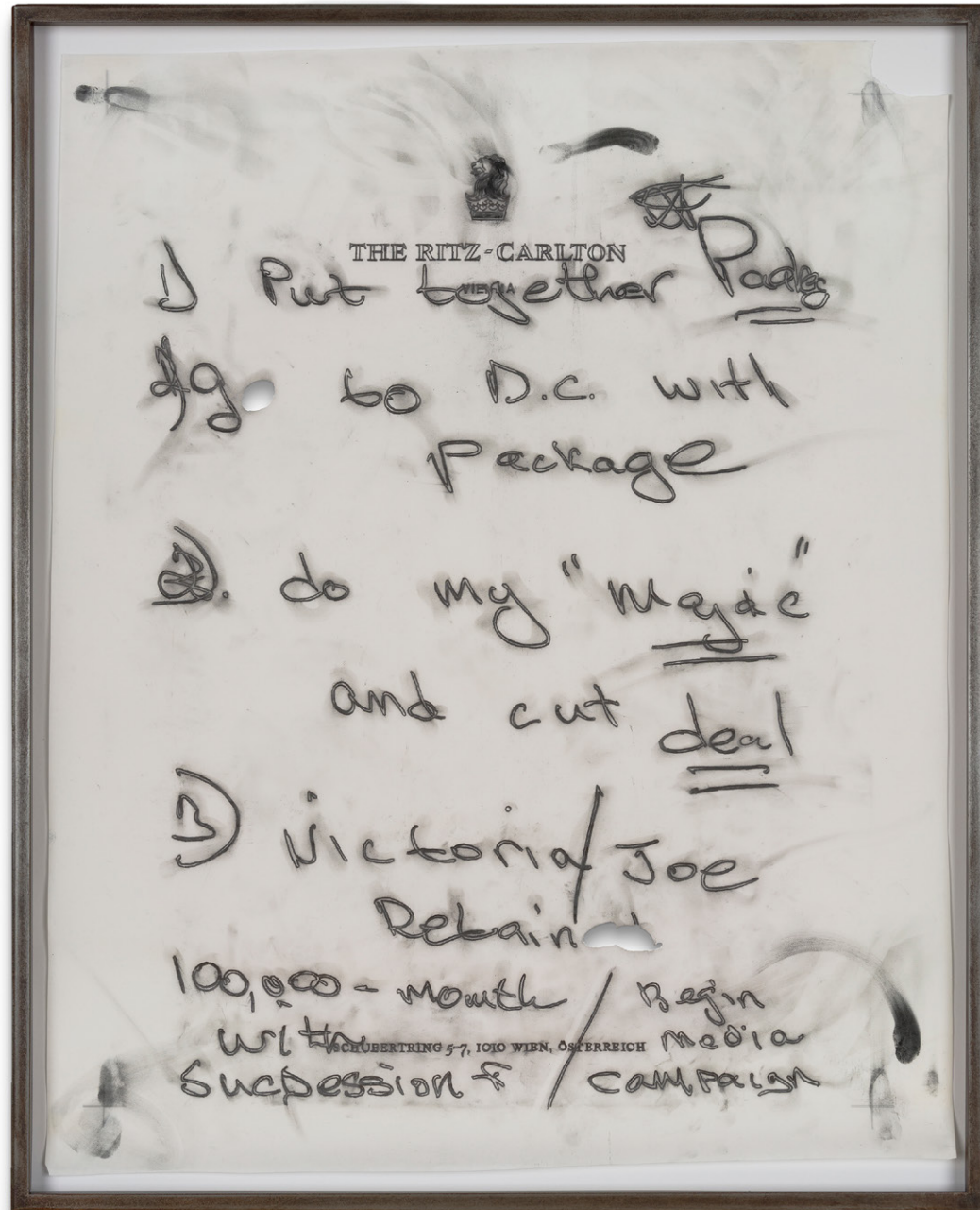
112.1 x 87.3 x 3.8 cm | 44 1/8 x 34 3/8 x 1 1/2 inches (framed)

MSPM JHO 60408

USD 50,000 (excl. tax)







Jenny Holzer

go to D.C., 2024

Text: US government document

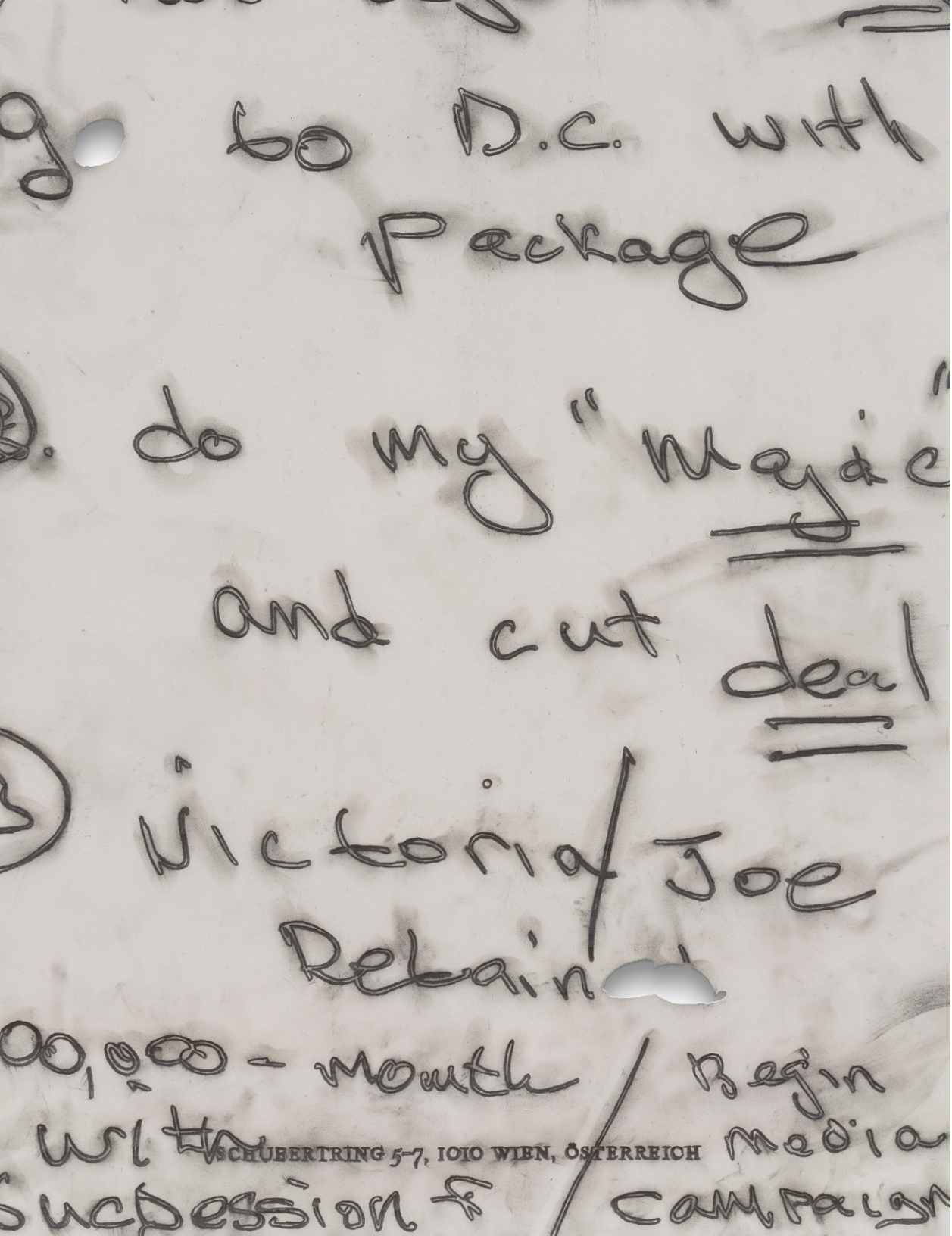
Carbon on tracing paper

68.2 x 54.6 cm | 26 7/8 x 21 1/2 inches

72.1 x 58.4 x 3.8 cm | 28 3/8 x 23 x 1 1/2 inches (framed)

MSPM JHO 60414

USD 40,000 (excl. tax)



Since the early 2000s, Jenny Holzer has delved into topics of recent American history. Her new body of drawings is based on tracings of documents used in preparation for her Redaction Paintings. The tracings can reproduce pages from reports of military operations, domestic surveillance, tech advancements for warfare, and, as in the two works presented here, investigations of the Trump administration. The source document for FIRED UP (2024) is an excerpt of text messages sent to and from Mark Meadows, the former chief of staff, before and during the insurrection of the US Capitol on January 6, 2021. go to D.C. (2024) reproduces a handwritten note by Rudy Giuliani associate Lev Parnas on Ritz-Carlton stationery, submitted as evidence in Donald Trump's 2019 impeachment inquiry. Both tracings evidence the hands that made them: hand and fingerprints cover the page of FIRED UP, forming abstract patterns reminiscent of firework explosions or even shrapnel; smudges from Holzer's application of charcoal likewise appear in go to D.C.. Gestures record a body on redacted pages, countering the sometimes sparse information with an invitation to bear witness.

Jenny Holzer (*1950, Gallipolis, OH) lives and works in New York. Major survey shows of her work were on view at The Guggenheim New York in 2024 and at Kunstsammlung Nordrhein-Westfalen, Düsseldorf, in 2023. Holzer curated an exhibition on Louise Bourgeois' work at Kunsthalle Basel in 2022. Selected solo shows include Guggenheim Museum, Bilbao (2019), Tate Modern, London (2019), Massachusetts Museum of Contemporary Art, North Adams (2017–present), Blenheim Art Foundation, Woodstock (2017), Museo Correr, Venice (2015), Neue Nationalgalerie, Berlin (2011, 2001), DHC/ART Foundation for Contemporary Art, Montreal and The Baltic, Gateshead (both 2010), Fondation Beyeler, Basel and Whitney Museum of American Art, New York (both 2009), Walker Art Center, Minneapolis (1991), Hamburger Kunsthalle (2000), as well as Dia Art Foundation, New York and Guggenheim Museum, New York (both 1989).

Jenny Holzer
go to D.C., 2024 (detail)

THE RITZ-CARLTON

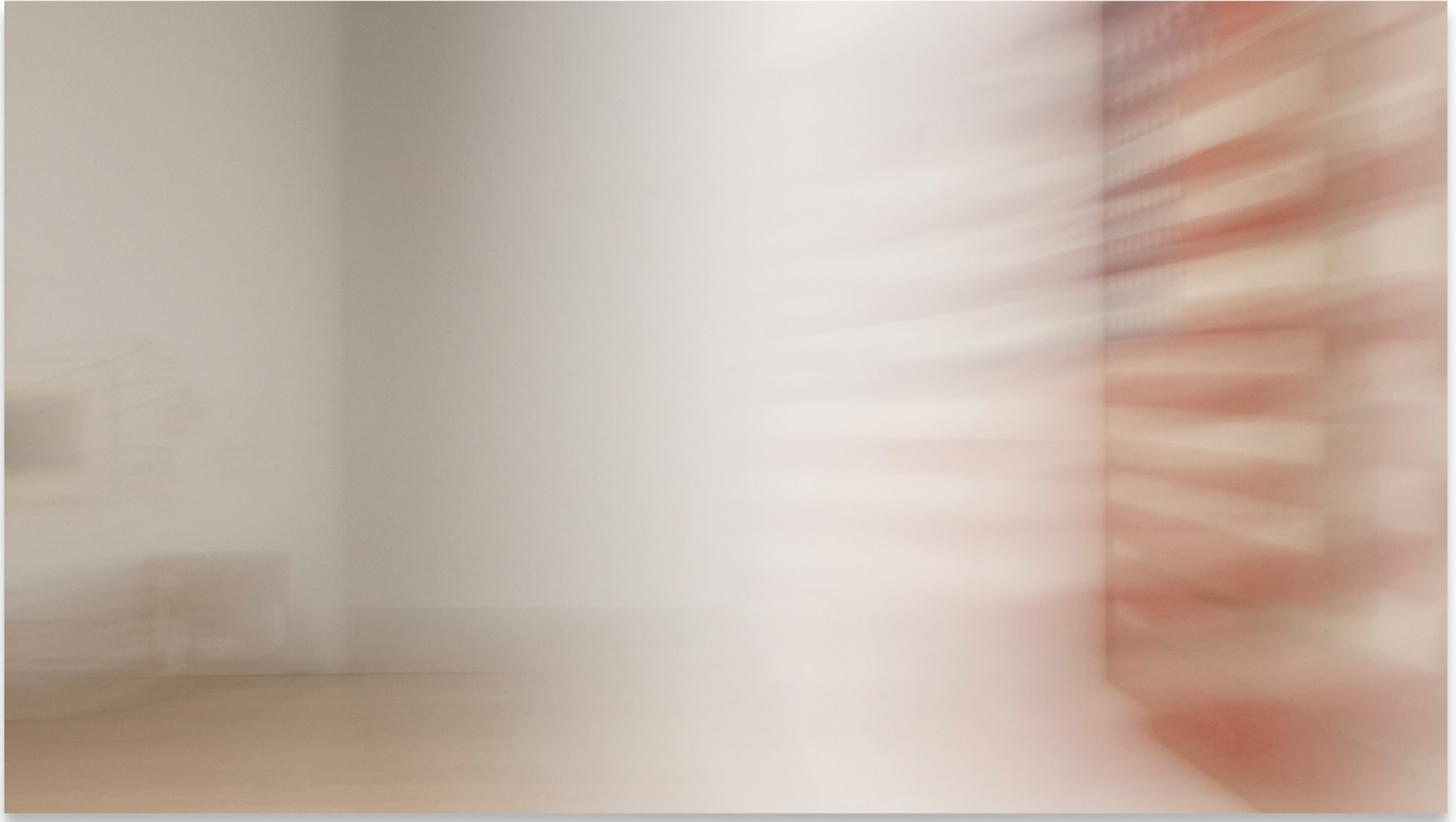
1) Put together Pods
go to D.C. with
Package

2) do my "magic"
and cut deal

3) Victoria/Joe
Rebain

100,000 - month / Begin
with MARKETING 5-7, 100 WIN. OFFER media
Suppression & / CAMPAIGN





Louise Lawler

Three Flags (swiped and moving), 2022

Dye sublimation print on museum box

121.9 x 216.7 cm | 48 x 85 5/16 inches

Edition 1 of 5 + 1 AP

MSPM LLA 50096

USD 95,000 (excl. tax)



Examining the conditions, procedures, presentations and boundaries of art, Louise Lawler's photographs and interventions analyze the contextual production of meaning and the very infinitude of context. The artist's recent body of "swiped" images uses long exposures and swift camera movements to create abstract pictures of iconic artworks, which seem to vanish before the viewer's eyes like a hazy memory – transcendent images that perpetually move and shift. In *Three Flags (swiped and moving)* (2022), we see a photo of Jasper Johns' painting *Three Flags* (1958), taken during the de-installation of the exhibition *Jasper Johns: Mind/Mirror* at the Whitney Museum of American Art in New York. Heavily blurred, its stars and stripes bleed onto the wall on which it hangs. As an analogue method to manipulate the image, this swipe challenges perception and mirrors the fast-paced flood of images that characterizes everyday life in the digital era.

Louise Lawler (*1947, New York) lives and works in New York. Solo exhibitions include *Collection Lambert, Avignon* (2023), *Art Institute of Chicago, Chicago* (2019), *Sammlung Verbund, Vienna* (2018), *MoMA, New York* (2017), *Museum Ludwig, Cologne* (2013), *Albertinum, Dresden* (2012), *Wexner Center for the Arts, Columbus, Ohio* (2006), *Dia:Beacon, New York* (2005), and *Museum for Gegenwartskunst, Basel* (2004). Selected group exhibitions include *Fondazione Prada, Venice*, *Metropolitan Museum of Art, New York*, *Museum Brandhorst, Munich*, *Walker Art Center, Minneapolis*, *Institute of Contemporary Art, Boston*, *MoMA, New York*, *MoMA PS1, New York*, *MUMOK, Vienna*, *Hammer Museum, Los Angeles*, and the *Whitney Museum, New York*, which additionally featured the artist in its 1991, 2000, and 2008 biennials. Her work was also included in the 59th *Biennale di Venezia* (2022).

Louise Lawler

Three Flags (swiped and moving), 2022



Andreas Gursky

Steiff, Höchstatt, 1991

C-Print, behind glass

112.4 x 242 cm | Size of Image: 44 1/4 x 95 1/4 inches

128.2 x 257.8 x 6.5 cm | 50 1/2 x 101 1/2 x 2 3/8 inches (framed)

Edition 1 of 4

MSPM AGU 25273

EUR 350,000 (excl. tax)



Andreas Gursky is one of the most important photographers alive today, whose large-format, high-definition images portray a vision of humanity dwarfed by industry with extraordinary detail. His works from the early 1990s capture factories, stock exchanges, airports, golf courses, and highways, often from aerial viewpoints that reveal patterns in the crowds and infrastructure. In *Steiff, Höchstatt* (1991), Gursky constructs a hyperreal contemporary tableau of people manually assembling teddy bears in a factory in Höchststadt, Germany. The composition is overwhelmed by desks, sewing machines, and boxes of fabric, an excess of meticulously observed details that make it impossible for the viewer to take in the entire image at once. *Steiff, Höchstatt* documents the complex production of bespoke stuffed animals, a commodity whose connotations are gentle and domiciliary, in a mode that is simultaneously industrialized and hand wrought, an ever-decreasing occurrence under global capitalism.

Andreas Gursky (*1955, Leipzig, Germany) lives and works in Düsseldorf. Solo exhibitions include Fondazione MAST, Bologna (2023), Amorepacific Museum of Art, Seoul (2022), Museum Küppersmühle, Duisburg (2021), MdbK Leipzig (2021), Hayward Gallery, London (2018), National Museum of Art, Osaka (2014), National Art Center, Tokyo (2013), Stiftung Museum Kunstpalast, Düsseldorf (2013) and Louisiana Museum of Modern Art, Copenhagen (2012). A solo exhibition organized by the Museum of Modern Art, New York (2001) toured to Centro de Arte Reina Sofía, Madrid, Centre Georges Pompidou, Paris, Museum of Contemporary Art, Chicago and San Francisco Museum of Modern Art. His first retrospective was on view at Haus der Kunst, Munich and toured to Istanbul Modern and Sharjah Art Museum (2007), then to Ekaterina Foundation, Moscow and National Gallery of Victoria, Melbourne (2008).

Andreas Gursky
Steiff, Höchstatt, 1991 (detail)





Thomas Demand

Blossom V, 2015

Dye transfer print

41.1 x 56.3 cm | 16 1/8 x 22 1/8 inches

49.5 x 64.4 x 4.6 cm | 19 1/2 x 25 3/8 x 18 inches (framed)

Edition 5 of 6

MSPM TDE 25239

EUR 40,000 (excl. tax)



Thomas Demand's work has long focused on detailed reenactments of specific and familiar places, public and private sites, often loaded with sociopolitical meanings but also sometimes devoid of specific context. The artist constructs scenes from paper and cardboard, which he then carefully lights and photographs to produce his finished artworks. These life-sized models are precise but retain subtle, deliberate flaws and anachronisms that challenge complacent assumptions about photography's claims to verisimilitude and authenticity. *Blossom V* (2015) stems from a series of close-up views of cherry blossoms. Meticulously printed as dye transfers, each one is as serene as the next, reflecting the flowers' associations with impermanence, hope and renewal.

Thomas Demand (*1964, Munich) lives in Berlin. Demand is the subject of a major touring retrospective, *The Stutter of History*, which has been exhibited at UCCA Edge, Shanghai (2022), Jeu de Paume, Paris (2023), Israel Museum, Jerusalem (2023–24), and Museum of Fine Arts, Houston (2024). The next iteration will take place at Taipei Fine Arts Museum in 2025. Other selected solo exhibitions include Museum of Contemporary Art, Toronto (2022), Centro Bot'n, Santander (2021), Fondazione Prada, Venice (2017, 2007), Modern Art Museum of Fort Worth (2016), Los Angeles County Museum of Art (2015), Museum of Contemporary Art, Tokyo (2012), Neue Nationalgalerie, Berlin (2009), Hamburger Kunsthalle, Hamburg (2008), Serpentine Gallery, London (2006), Museum of Modern Art, New York (2005), Kunsthaus Bregenz (2004), Louisiana Museum of Modern Art, Humlebaek (2003) and Castello di Rivoli, Turin (2002).

Thomas Demand
Blossom V, 2015 (detail)





Kara Walker

Selkie with her Skin on, 2024

Watercolor and sumi-e ink on cut paper on paper

144.8 x 101 cm | 57 x 39 3/4 inches

154.9 x 111.1 cm | 61 x 43 3/4 inches (framed)

MSPM KWA 61019

USD 175,000 (excl. tax)



Through collage, drawing, sculpture and film, Kara Walker scrutinizes the cultural and psychological implications of racism. Her signature stylized black cut-out silhouettes, which recall a popular form of artistic expression during the nineteenth century, have appeared in exhibitions worldwide since the 1990s and have cemented her as one of the most complex contemporary American artists of her generation. Walker's latest body of work on paper embraces color: *Selkie with her Skin on* (2024) is composed of a jumble of cut-paper limbs and heads defined by strokes of watercolor and sumi-ink in a range of hues. The outlines of these elements form a white figure in the negative space of the composition's center, visually evoking harrowing historical contexts of capture, sexualized violence, and drowning. The work's title refers to a *selkie*, a mercurial creature that slips between animal and human by wearing and removing her sealskin, which also calls to mind the archetype of the shapeshifter in African American folk mythologies. Epitomizing Walker's prowess in constructing narratives imbued with layers of references, *Selkie with her Skin on* questions the stories – both real histories and fabrications – we tell about Black bodies.

Kara Walker (*1969, Stockton, CA) lives and works in New York. In July 2024, a major new site-specific commission by Walker, *Fortuna and the Immortality Garden (Machine)*, opened at the San Francisco Museum of Modern Art, on view until May 2026. Selected solo exhibitions include National Gallery of Australia, Canberra (2023), De Pont Museum, Tilburg, The Netherlands (2022), Schirn Kunsthalle, Frankfurt (2021), Kunstmuseum Basel (2021), Turbine Hall, Tate Modern, London (2019), Domino Sugar Refinery, Brooklyn, New York (2014), Camden Arts Centre, London and Art Institute of Chicago (both 2013), Hammer Museum, Los Angeles (2008), Walker Art Center, Minneapolis and Whitney Museum, New York (both 2007) and The Metropolitan Museum of Art, New York (2006).

Kara Walker
Selkie with her Skin on, 2024 (detail)





Richard Artschwager
Corner Splat II, 2009
Laminate, mirror foil on aluminum
78.7 x 45.7 cm | 31 x 18 inches
Edition AP 2
MSPM RAR 14144
USD 25,000 (excl. tax)



The practice of Richard Artschwager, which spans sculpture, painting and drawing, is marked by a spirit of nonconformity. Defying categorization, his works echo elements of Pop art but lean much closer to the slick, pared-back language of Minimalism. Artschwager's *Corner Splat* series ironically imitates Formica, a commonplace smooth surface material used to make various laminated plastic products. Referencing the tradition of trompe l'oeil painting, *Corner Splat II* (2009) plays with material and perspective to confound viewers' expectations of the objects and spaces surrounding them. The work reflects Artschwager's fascination with the ordinary and unremarkable, which he used as a vehicle to explore the peculiarities of the everyday and art itself.

Richard Artschwager
Corner Splat II, 2009 (detail)

Sprüth Magers



Richard Artschwager

Exclamation Point (Yellow), 2001

Plastic bristles on a poplar core, painted with latex

165.1 x 55.9 x 55.9 cm | 65 x 22 x 22 inches

Edition 3 of 3

MSPM RAR 60221

USD 425,000 (excl. tax)



Richard Artschwager's sculptural practice addresses the shapes created and spaces defined by familiar objects and investigates the viewer's experience of them through material incongruities and unexpected interventions of line and color. The artist's play between two- and three-dimensions comes into focus in his punctuation works, such as *Exclamation Point (Yellow)* (2001). Usually seen as ink on a flat printed page, the exclamation point here is physical, meant to give heightened attention and a "voice" to whatever lies around it. Indeed, Artschwager envisioned these works as affecting space in the same way as real punctuation affects the mechanics of written language. Made of colored plastic bristles, the mark (which the artist once called the "prince of punctuation") adds vigor and expressiveness to its surroundings; yet separated from its linguistic context, it also remains mysterious.

Richard Artschwager (1923–2013) lived and worked in New York. Selected solo exhibitions include Mart, Rovereto (2019, traveled to Guggenheim Museum, Bilbao), Nouveau musée national de Monaco (2014), Whitney Museum of American Art, New York (2012, traveled to Hammer Museum, Los Angeles; Haus der Kunst, Munich and Nouveau musée national de Monaco), Museum of Contemporary Art, Miami (2003), Kunstmuseum Winterthur (2003, traveled to Kaiser-Wilhelm-Museum, Krefeld, and Staatliche Graphische Sammlung, Munich), Museum für angewandte Kunst, Vienna (2002), Neues Museum, Nuremberg (2001, traveled to Serpentine Gallery, London), Portikus, Frankfurt (1993, traveled to Lenbachhaus, Munich), San Francisco Museum of Modern Art (1988, traveled to Museum of Contemporary Art, Los Angeles; Palacio de Velásquez, Madrid; Centre Georges Pompidou, Paris, and Städtische Kunsthalle, Düsseldorf).

Richard Artschwager
Exclamation Point (Yellow), 2001 (detail)



Salvo
Notturmo, 2007
Oil on canvas
35 x 25 cm | 13.8 x 9.8 inches
MSPM SA 61020
USD 100,000 (excl. tax)



Salvo was an Italian Conceptual artist in dialogue with the burgeoning Arte Povera movement before his practice dramatically shifted in 1973 when the artist turned decisively to figurative painting. His oil paintings embrace the aesthetics of traditional art histories, from Giotto and Botticelli to Italian Futurism and Surrealism, employing flat geometric forms and rich colors that reveal the painting's artifice. Salvo's landscapes and cityscapes have a characteristic brightness, a result of the artist's bold palette and his captivating, often surprising, representations of light. This remains true even for paintings of night, such as *Notturmo* (2007), a simple scene of domiciliary buildings and manicured vegetation backlit by an enchanting night sky. The brilliance of the stars and the luminescent horizon illuminate the dreamlike nightscape, exhibiting Salvo's noted mastery of color and light.

Salvo's work is the subject of a major retrospective at Pinacoteca Agnelli, Turin open till May 25, 2025. A two-person exhibition with Andreas Schulze, titled *About Painting*, is also on view at Sprüth Magers, London through December 20, 2024.

Salvo (1947–2015) lived and worked in Turin. Solo exhibitions include Museum of Contemporary Art, Rome (2022), Museo d'Arte della Svizzera Italiana, Lugano (2017, with Alighiero Boetti), Museo d'Arte Contemporanea, Lissone (2015), Galleria d'Arte Moderna e Contemporanea, Turin (2007), Galleria d'Arte Moderna e Contemporanea, Bergamo (2002), Musée d'Art Contemporain, Nîmes and Museum Boijmans van Beuningen, Rotterdam (both 1988), Kunstmuseum Lucerne (1983), and Mannheimer Kunstverein and Museum Folkwang, Essen (both 1977). In addition to participating in Documenta 5 (1972) and the 1976 and 1988 editions of La Biennale di Venezia, recent group exhibitions include Kröller-Müller Museum, Otterlo, The Netherlands (2023), Kunsthaus Glarus, Switzerland (2022), Castello di Rivoli, Turin (2021) and Menil Drawing Institute, Houston (2020).

Salvo
Notturmo, 2007 (detail)





Karen Kilimnik

birds of happiness paradise island, 2021

Water soluble oil color on canvas

35.6 x 55.9 x 2.5 cm | 14 x 22 x 1 inches

MSPM KKI 50375

USD 130,000 (excl. tax)



One of the most important representatives of figurative painting, sculpture, video and installation in the last four decades, Karen Kilimnik continues to produce wide-ranging, groundbreaking work. The artist brings together historical cultural references – including ballet, the aristocracy and Romanticism – with the spheres of books, music, film and television. The figures and animals in her compositions are recognizable to many from the realms of art and world history, fairy tales, pop charts or the pages of magazines, yet they are rendered surreal through the artist's manipulations of both content and painterly material. *birds of happiness / paradise island* (2021) is indicative of Kilimnik's lush style of painting that achieves a feeling of frothy opulence via bold colors, velvety brushwork and luxurious, curious characters. Tropical birds in pinks and purples perch amid a verdant setting, with a gilded frame painted nebulously around the work's edges. The work demonstrates Kilimnik's playful approach to style and substance and invites viewers to step into her rich imaginative spaces.

Karen Kilimnik
birds of happiness paradise island, 2021 (detail)





Karen Kilimnik

Christmastime reindeer, 1992

Acrylic and crayon on paper

89 x 58.5 cm | 35 x 23 inches

110 x 79.5 x 6.5 Ycm | 43 1/4 x 31 1/4 x 2 5/8 inches (framed)

MSPM KKI 46973

USD 40,000 (excl. tax)



One of the most important representatives of figurative painting, sculpture, video and installation in the last four decades, Karen Kilimnik continues to produce wide-ranging, groundbreaking work. The artist brings together historical cultural references – including ballet, the aristocracy and Romanticism – with the spheres of books, music, film and television. The figures and animals in her compositions are recognizable to many from the realms of art and world history, fairy tales, pop charts or the pages of magazines, yet they are rendered surreal through the artist's manipulations of both content and painterly material. *birds of happiness / paradise island* (2021) is indicative of Kilimnik's lush style of painting that achieves a feeling of frothy opulence via bold colors, velvety brushwork and luxurious, curious characters. Tropical birds in pinks and purples perch amid a verdant setting, with a gilded frame painted nebulously around the work's edges that invites viewers to step into Kilimnik's rich imaginative spaces.

Karen Kilimnik (*1955, Philadelphia, PA). Solo exhibitions include Kunsthhaus Glarus (2023), Le Consortium, Dijon (2013, 2007), the Museum of Contemporary Art, Denver (2013), The Brant Foundation, Greenwich (2012), the Belvedere Museum, Vienna (2010), Museum of Contemporary Art, Chicago (2008), Serpentine Galleries, London (2007), Museum of Contemporary Art, Miami (2007), Musée d'Art Moderne de la Ville de Paris (2006), Fondazione Bevilacqua La Masa, Venice (2005), Irish Museum of Modern Art, Dublin (2002) and Institute of Contemporary Art, Philadelphia (1992). Recent group exhibitions include Fondation Vincent van Gogh Arles (2024), Renaissance Society, Chicago (2023), Fondazione Prada, Milano (2021), 57th Carnegie International, Pittsburgh (2018), Whitney Museum of American Art, New York (2016, 2008, 1993), Tate Modern, London and Metropolitan Museum of Art, New York (both 2012), and Museum of Modern Art, New York (2005, 2001, 1999).

Karen Kilimnik
Christmastime reindeer, 1992 (detail)





Mire Lee

Open wound: Surface with many holes #1, 2024

Pigmented methylcellulose on construction netting

176 x 108 x 10 cm | 69 1/4 x 42 1/2 x 4 inches

MSPM MIL 60914

EUR 30,000 (excl. tax)





Mire Lee's practice is interested in materiality, frequently employing industrial material to create organic forms that elicit emotional responses. *Open wound: Surface with many holes #1* (2024) is one of Lee's new membranous fabric sculptures, which the artist calls "skins." The work is composed of safety netting typically used in construction and a gelatinous solution – the same pigmented methylcellulose featured in her major installation for Tate's Turbine Hall. Covered in sludge and varying-sized holes, the mesh's robust texture turns into gaping wounds and references the fragility and disintegration of bodies. Exploring the toll living in our current turbulent times takes on both body and mind, the sculpture evokes conflicting feelings of disgust and tenderness toward the strange fleshy form.

Mire Lee's new site-specific work for Tate Modern's Turbine Hall as the current Hyundai Commission artist is on view through March 16, 2025. It marks the first major presentation of Lee's work in the UK.

Mire Lee (*1988, Seoul) lives and works in Seoul and Amsterdam. She holds a Bachelor of Arts from the Department of Sculpture (2012) and in Media Arts (2013) from Seoul National University. Her recent solo exhibitions include *Black Sun*, New Museum of Contemporary Art, New York (2023), and *Look, I'm a fountain of filth raving mad with love*, Zollamt – MMK, Museum für Moderne Kunst, Frankfurt am Main (2022).

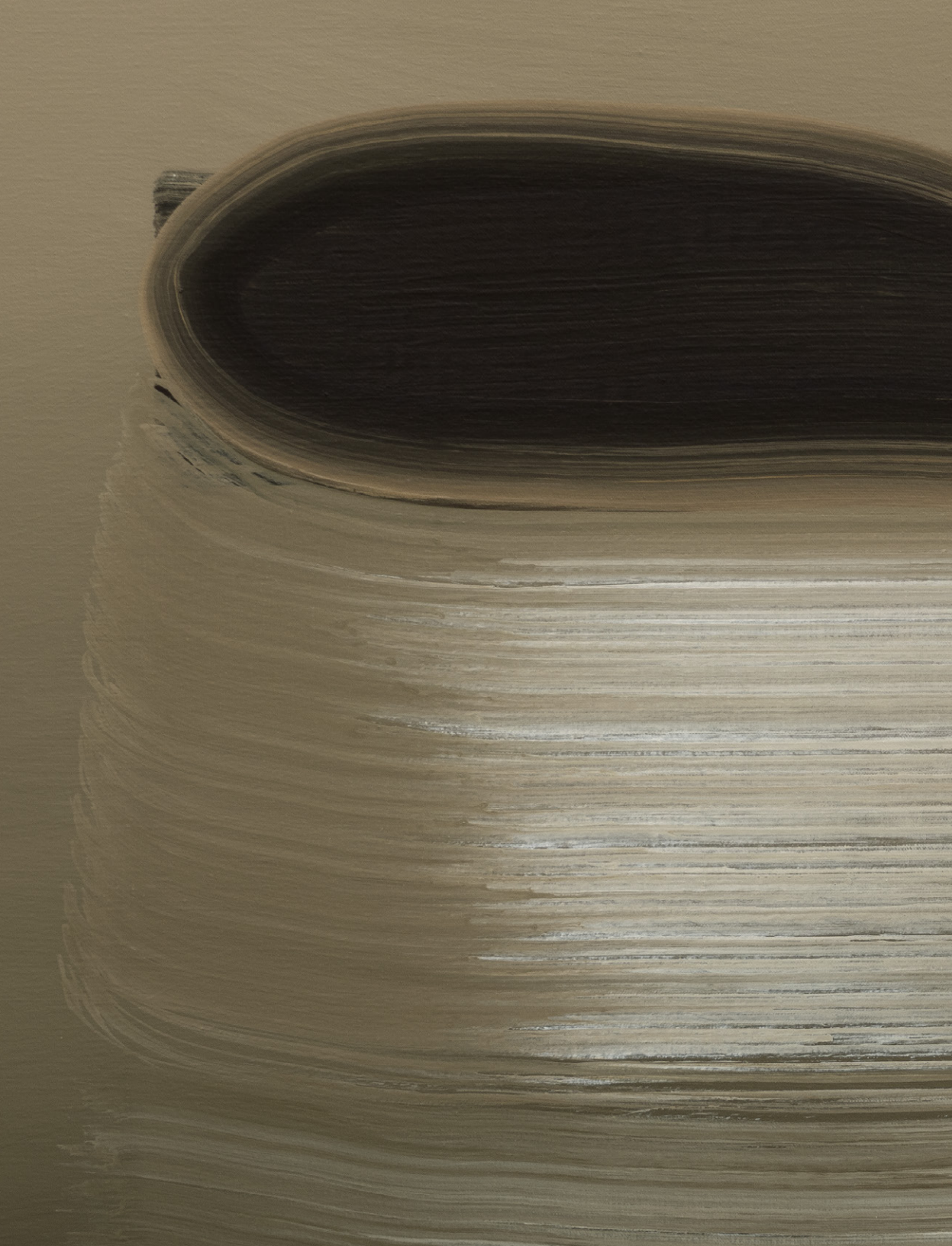
Mire Lee

Open wound: Surface with many holes #1, 2024





Hyun-Sook Song
9 Brushstrokes I, 2023
Tempera on canvas
130 x 160 cm | 51 1/8 x 63 inches
MSPM HSO 60175
EUR 65,000 (excl. tax)



Hyun-Sook Song understands painting to be an act of concentrated meditation that visually records the artist's state of mind. Song's decades-long practice has been defined by her distinctive style: simple compositions of deliberate linework that is reminiscent of East Asian calligraphy, rendered in the ancient medium of egg tempera.

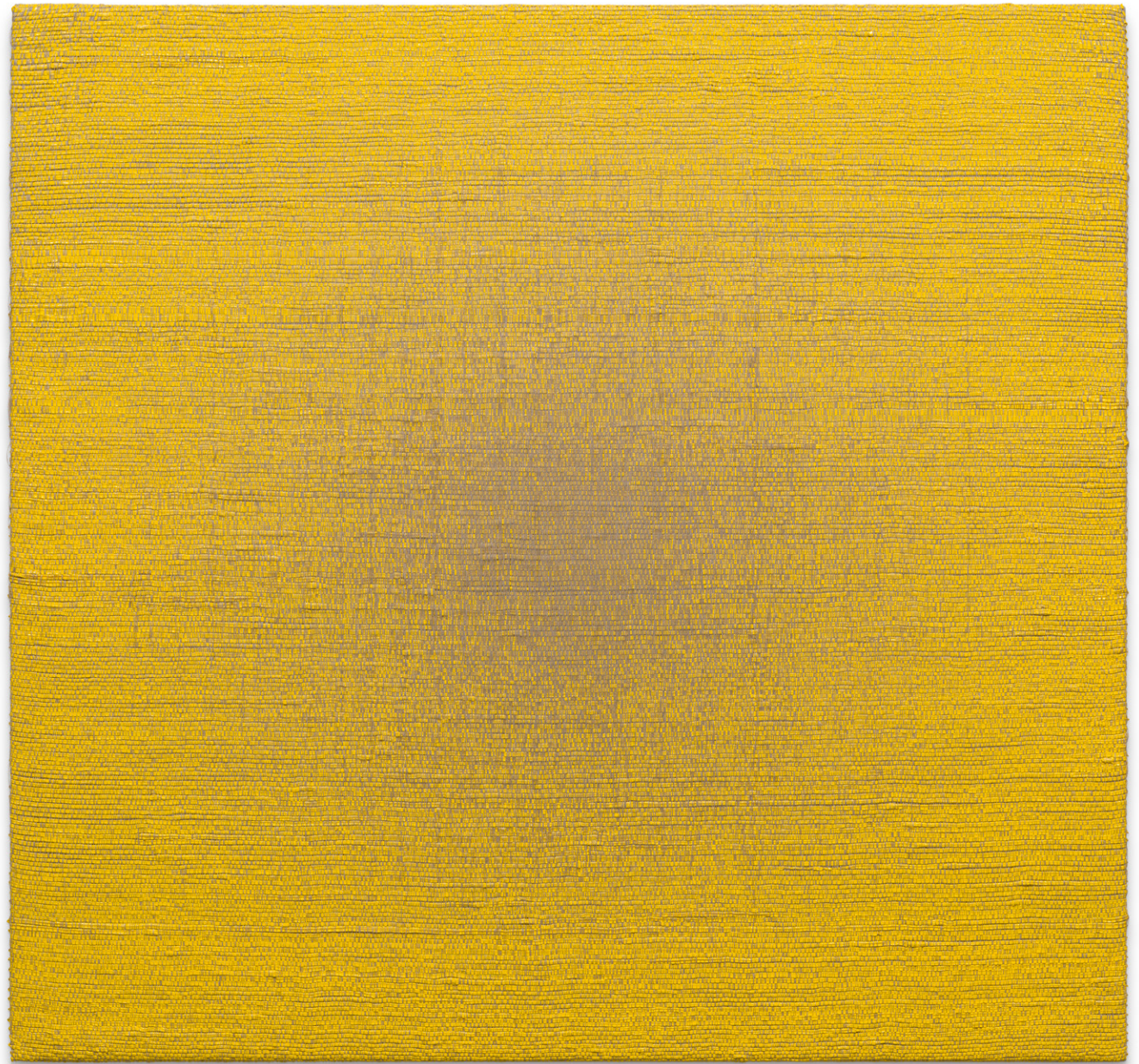
9 Brushstrokes I (2023) is emblematic of the artist's economy of gesture, naming the number of brushstrokes needed to complete the work and prompting the viewer to identify and trace each measured line. The neutral-toned painting reads as an elusive still life with a dark deflated ellipse resting atop a translucent foundation against a gradient backdrop, exploring the tension between abstraction and figuration.

A solo exhibition of Hyun-Sook Song's works is currently on view at Sprüth Magers in New York, running through December 20, 2024.

Hyun-Sook Song (*1952, Damyang, Jeollanam-do, South Korea) lives and works in Hamburg. Her work is currently featured prominently in the group exhibition *Isa Mona Lisa* at the Hamburger Kunsthalle, running through October 18, 2026. Selected solo and group exhibitions include Hamburger Kunsthalle, National Museum of Contemporary Art, Seoul, Gwangju Museum of Art, Poznan Biennale, Leeum Samsung Museum of Art, Seoul, Mori Art Museum, Tokyo, Asian Art Museum, San Francisco, Berkeley Art Museum, San Francisco, and Deichtorhallen, Hamburg. Hyun-Sook Song's work is included in the collections of institutions, such as Kunstmuseum Bern, Kunstmuseum Bonn, Hamburger Kunsthalle, Kunstmuseum Düsseldorf, Leeum Samsung Museum of Modern Art, Seoul, Mori Art Museum, Tokyo, Fukuoka Asian Art Museum, Seoul Museum of Art, Gwangju Art Museum, and Gyeonggido Museum of Art.

Hyun-Sook Song
9 Brushstrokes I, 2023 (detail)





Analia Saban

Woven Radial Gradient as Weft (Center, Cadmium Yellow Medium), 2024

Woven acrylic paint and linen thread on panel
167.6 x 177.2 x 5.1 cm | 66 x 69 3/4 x 2 inches
MSPM ASA 60362

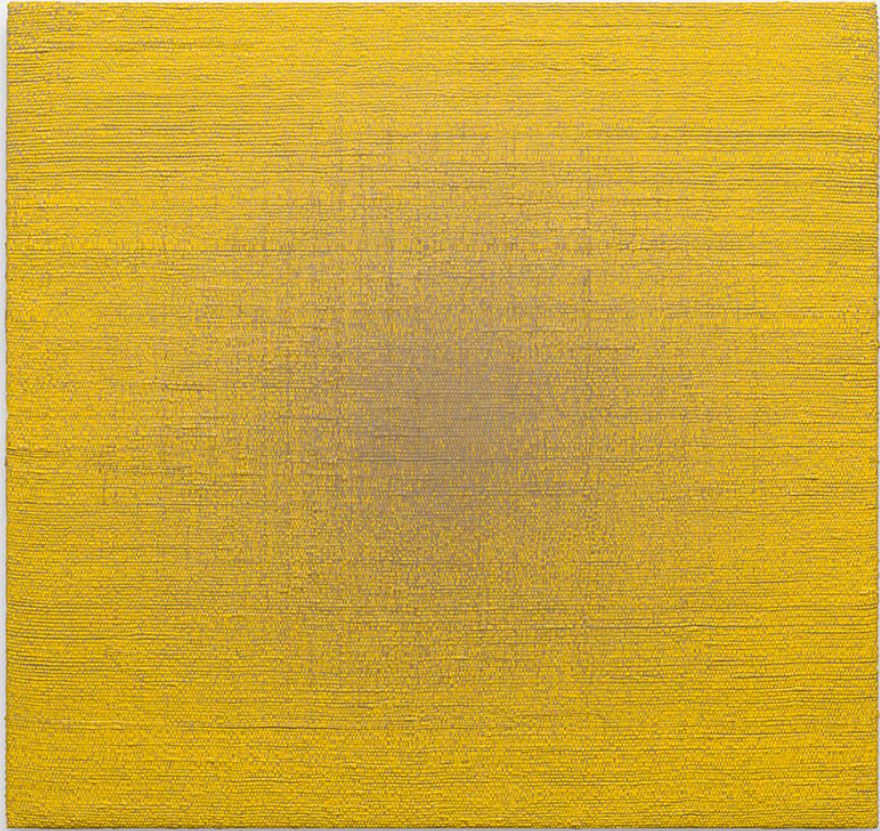
USD 85,000 (excl. tax)

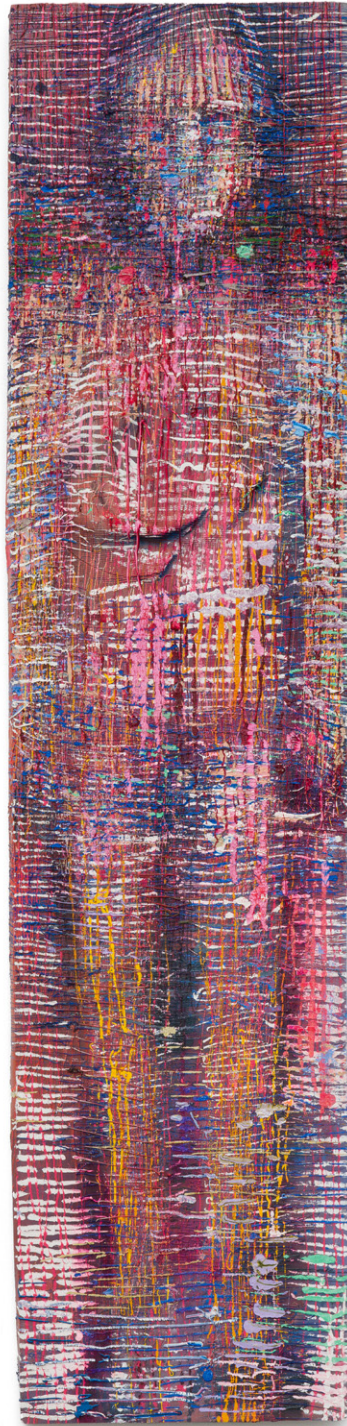


Analia Saban's singular practice brings together opposing concepts: two and three dimensions, painting and sculpture, digital and analog, industrial and handmade. Her series of woven paintings are no exception. To produce them, Saban weaves linen canvas with "threads" of paint, which she creates by drying thickly painted lines of acrylic into long, pliable strands. Using a Jacquard loom – half of which operates by computer, half with physical labor – she interlaces the paint with the linen into compositions that hover between representation and abstraction. *Woven Radial Gradient as Weft (Center, Cadmium Yellow Medium)* (2024), with its yellow paint and circular composition, recalls a sunburst or an eclipse though remains wholly abstract. Mesmerizing both in their symmetry and for their intricate process, Saban's woven works are in dialogue with the legacies of minimalist and monochromatic painting (including Agnes Martin, Robert Ryman and South American modernists, such as Helio Oiticica and Mira Schendel), and at the same time rework painterly conventions, incorporating elements of craft, design, and everyday materials and industries.

Analia Saban (*1980, Buenos Aires) lives and works in Los Angeles. Solo exhibitions include Modern Art Museum Fort Worth (2019), Qiao Space, Shanghai (2017–18), Blaffer Art Museum, Houston (2016), and Armory Center for the Arts, Pasadena (2014). Recent group exhibitions include those at National Gallery of Art, Washington, DC (2024), Getty Research Institute, Los Angeles (2024), New York Public Library (2024), Los Angeles County Museum of Art (2023), Museum of Modern Art, New York (2023), Sheldon Museum of Art, Lincoln, NE (2022), The Warehouse, Dallas (2022), Clark Art Institute, Williamstown, MA (2020), Hammer Museum, Los Angeles (2018), Aishti Foundation, Beirut (2016), Rubell Museum, Miami (2015), The National Museum, Oslo (2014) and Palais de Tokyo, Paris (2013).

Analia Saban
Woven Radial Gradient as Weft (Center, Cadmium Yellow Medium),
2024 (detail)





Kaari Upson

Oma Under Table, 2019

Aqua-Resin, pigment, oil paint, urethane

175.9 x 41.9 cm | 69 1/4 x 16 1/2 inches

MSPM KUP 49398

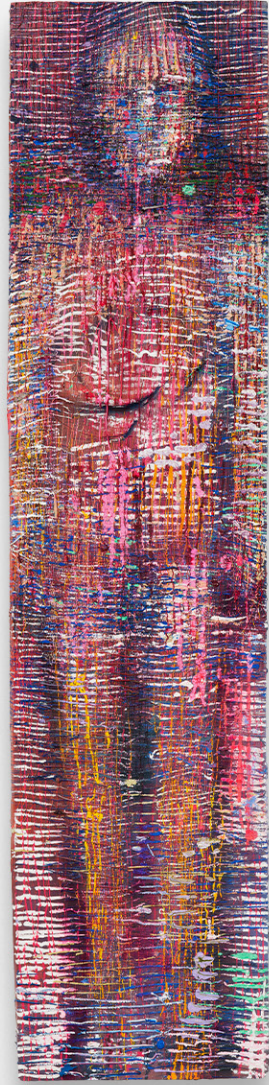
USD 115,000 (excl. tax)



Before her death in 2021, Kaari Upson created a groundbreaking body of work that delved into the deep-seeded psychological motivations and urges that comprise the human experience. In obsessively composed drawings, haunting paintings, engaging videos, and sculptures that range from intimate objects to room-sized installations, the artist questioned the nature of our relationships with ourselves and others. *Oma Under Table* (2019) is a painting unique within her oeuvre and stems from her background as the daughter and granddaughter of German immigrants – “Oma” is the German word for grandmother. The painting’s support is cast from a dollhouse that was a family heirloom – specifically the house’s mantelpiece – which the artist enlarged to human size using various scanning and casting techniques. Atop this panel, a ghostly figure coalesces from networks of parallel lines characteristic of the artist’s paintings. This “Oma” seems to appear from the background as if encased within the work, or emerging from a tomb. Moving nimbly between abstraction and figuration, Upson wrestles between the two in this richly layered and revelatory canvas.

Kaari Upson (1970–2021) lived and worked in Los Angeles. Solo shows and presentations include Hammer Museum, Los Angeles (2023, 2007), Deste Foundation, Athens (2022), Kunsthalle Basel (2019), Kunstverein Hannover (2019), and New Museum, New York (2017). Recent group exhibitions include Museum of Contemporary Art, San Diego (2024), Hessel Museum of Art, Annandale-on-Hudson, NY (2024), Centre d’Art Contemporain Genève (2023), Nottingham Contemporary (2022), San Francisco Museum of Modern Art (2022), Cleveland Museum of Art (2021), Louisiana Museum of Modern Art, Humlebæk, Denmark (2021), Walker Art Center, Minneapolis (2020), Museum of Contemporary Art, Los Angeles (2019, 2013, 2011), Marta Herford Museum, Herford, Germany (2018), 15th Istanbul Biennial (2017), and the 2017 Whitney Biennial. In 2019 and 2022, Upson’s work was featured in La Biennale di Venezia.

Kaari Upson
Oma Under Table, 2019 (detail)





Andro Wekua


There, 2013/2023

Oil, charcoal, oil stick and pastell crayon on canvas

138.5 x 173.5 x 6 cm | 54 1/2 x 68 1/4 x 2 3/8 inches (framed)

MSPM AWE 52438

EUR 150,000 (excl. tax)



Moving freely between figuration and abstraction, Andro Wekua creates multilayered paintings exploring the gaps and overlaps between memory, fantasy and cultural histories. The Georgian artist's tenuous relationship to his country manifests itself in his media and methods, creating mysterious and unsettling images in which figures are hidden away, surfaces are scratched or effaced, and colors are opaquely layered. *There* (2013/2023) hints at a row of blue and pink buildings, with flat areas of red suggesting roofs, hidden beneath a layer of streaky white paint that contains traces of the artist's hand continuously applying and removing his colors. The work, which recalls Wekua's seaside hometown of Sukhumi, devastated by civil war, is perhaps the product of a fading memory, that of the city itself or the youth spent there, a meditation on the unbridgeable distance between history, fact and fiction.

Andro Wekua (*1977, Sukhumi, Georgia) lives and works in Berlin. Recent solo shows include TANK Shanghai (2022), Kunsthalle Zürich and Garage Museum of Contemporary Art, Moscow (both 2018), Kölnischer Kunstverein, Cologne (2016), Benaki Museum, Athens (2014) and Kunsthalle Wien, Vienna, Kunsthalle Friedericianum, Kassel and Castello di Rivoli, Turin (all 2011). Group shows include The National Museum of Art Osaka (2023), MACRO – Museo d'Arte Contemporanea di Roma (2021), Haus der Kunst, Munich (2019), Fondation Vincent van Gogh, Arles (2018), Museum of Contemporary Art, Cleveland (2016), High-Line Art, New York (2015), Palais de Tokyo, Paris (2014), Centre d'Art Contemporain, Geneva (2013), New Museum, New York and the 54th Biennale di Venezia (both 2011), Carnegie International, Pittsburgh (2008), Centre Pompidou, Paris (2006) and the 4th Berlin Biennale, Berlin (2004).

Andro Wekua
There, 2013/2023 (detail)



Berlin

Oranienburger Straße 18

Thomas Scheibitz

*WÜSTE – DSCHUNGEL /
Omega UND Tunnel*
November–January

London

7A Grafton Street

Anthony McCall

Raised Voices
September–December

Salvo, Andreas Schulze

About Painting
November–December

Los Angeles

5900 Wilshire Boulevard

Arthur Jafa

nativemanson
September–December

New York

22 East 80th Street

Hyun-Sook Song

November–December

Henni Alftan

House of Mirrors

Longlati Foundation, Shanghai

Through January 18, 2025

Walter Dahn

Have Love Will Travel.

Works 1986–2024

Haus Mödrath, Kerpen

Through August 31, 2025

Thea Djordjaze

limitation of life

Städtische Galerie im Lenbachhaus,

Munich

Through April 27, 2025

Cao Fei

My City is Yours

Art Gallery of New South Wales,

Sydney

November 30, 2024–May 13, 2025

Lizzie Fitch/Ryan Trecartin

It Waives Back

Prada Aoyama, Tokyo

Through January 13, 2025

Cyprien Gaillard

Retinal Rivalry

OGR, Torino

Through February 2, 2025

Nancy Holt

Power Systems

Wexner Center for the Arts,

Columbus

Through July 27, 2025

Seeing in the Round

The Art Institute of Chicago

Through April 20, 2025

Jenny Holzer

Benches

The Clark Art Institute, Williamstown

Through June 30, 2025

Arthur Jafa

Works from the MCA Collection

Museum of Contemporary Art Chicago

Through May, 2025

Axel Kasselbömer

I am rooted, but I flow

W.onespace, Shenzhen

Through January 5, 2025

Barbara Kruger

Hall Art Foundation, Vermont

Through December 1, 2024

No Comment

ARoS Aarhus Kunstmuseum

November 29, 2024–April 21, 2025

Mire Lee

Hyundai Commission: Open Wound

Tate Modern, London

Through March 16, 2025

Anthony McCall

Rooms

MAAT | Museum of Art, Architecture
and Technology

Fundação EDP, Lisbon

Through March 17, 2025

Solid Light

Tate Modern, London

Through April 27, 2025

Senga Nengudi

Dia Beacon, New York

Through February 28, 2025

Warp Trance

Colorado Springs Fine Arts Center
at Colorado College

Through December 14, 2024

Ed Ruscha

Paper

Joslyn Art Museum, Omaha

Through February 23, 2025

Salvo

Arrivare in Tempo

Pinacoteca Agnelli, Turin

Through May 24, 2025

Martine Syms

Total

Lafayette Anticipations, Paris

Through February 9, 2025

Rosemarie Trockel / Thea Djordjadze

limitation of life

Städtische Galerie im Lenbachhaus,
Munich

November 12, 2024–April 27, 2025

Nora Turato

IN SITU #1 – I hear you, I hear you.

Stedelijk Museum, Amsterdam

Through August 31, 2025

Marcel van Eden

The Villa

Villa Flora, Kunstmuseum Winterthur,
September 21 2024–January 5, 2025

Kara Walker

*Fortuna and the Immortality Garden
(Machine)*

SFMOMA, San Francisco

Through Spring 2026