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Frieze London 2023

Concept

mor charpentier presents for Frieze London 2023 a project based on the notion of “imagined communities” and how they manifest in artistic practices characterized by hybridization and multiplicity.

In an essay published in 1983, historian and political analyst Benedict Anderson defined the nation as an imagined political community. It is imagined—he said—because the members of even the smallest nation will never know most of their fellow-members, meet them or even hear of them, yet in the minds of each lives the image of their communion. We could follow this thought, beyond the concept of nation, to analyze the dynamics of other forms of community and belonging and better understand the experiences of exile, diaspora, historical or postcolonial trauma, among many others.

The construction of a manifold and intersectional community of resistance is particularly present in the work of **Daniel Otero Torres**. His sculptures do not represent a single person but a visual and historical collage created from several sources, where the images of women fighters from different times and places comes together into a totemic figure of resilience. In his paintings, on the other hand, he pays special attention to the harmful effects of exacerbated capitalism on biodiversity or indigenous peoples, while questioning the viewer about the links between nature and global politics. This relates to the work of **Guadalupe Maravilla** who, combining pre-colonial Central American ancestry, personal mythology, and collaborative performative acts, traces the history of his own displacement and that of others. His *Retablos*—inspired by hispanic small devotional paintings—expand the cross-cultural exchange of his practice and helps preserve this tradition.

Rayan Yasmineh finds in ancient myths the common ground for many civilizations, and a way to connect them. He’s interested in the way they relate to conflict and how they can condition our perception of reality in the present. By introducing anachronistic, contemporary and everyday life references among the profusion of ornamental details of Oriental heritage, he creates portraits filled with political symbols as

he intertwines techniques and representations of supposedly opposite worlds. Despite the geographical distance from his homeland, **Anas Albraehe** maintains a strong connection to his Syrian roots, weaving the vibrant aesthetics and emotional textures of his native land into his creations. The resulting paintings are intuitive, soulful and balanced explorations of color and shape. **Lawrence Abu Hamdan** monochrome painting illustrates the frequency and amplitude of two different voices saying the English word “you.” The contours of the voice-prints make visible in material form his argument of how phonetic expertise is used to deny access to asylum seekers, binding together notions of voice and territory.

Kader Attia explains that his works on canvas represents wounds but also repairs, because they’re inseparable. It is impossible to think of repair without thinking of a wound somewhere. And it is this “somewhere” that interests him, since the most difficult wounds to repair are the immaterial ones, the invisible ones, those that structure societies, human groups, and individuals. **Teresa Margolles** often deals with physical and emotional wounds as well. Her jewels are made of gold and pieces of shattered glass collected on a crime scene. She describes her intentions with these pieces as to somehow speak of greed, desire and its representations.

In a captivating video installation, **Oscar Muñoz** chooses to highlight a series of anonymous faces from an archive of street photographers in Cali. His work deals with photographic practice as a metaphor of memory and disappearance, with particular attention to the history of his country. The evanescence of the image resonates with **Hajra Waheed**’s abstract paintings. As we move through the *Night Ascent* series, a lifting mist reminds us that even in the darkest moment of every journey, comes an ever enduring reminder that day will break once more. Finally, **Théo Mercier**’s pieces—deeply rooted in iconographic references—challenge traditional representations of portrait and sculpture, and create narratives prompting the viewer’s reflection on time, identity and adaptation.

Daniel Otero Torres

Daniel Otero Torres was born in 1985 in Bogota. He currently lives and works in Paris.

The multidisciplinary work of Daniel Otero Torres encompasses sculpture, installation, ceramic work, pictorial practice, as well as drawing, which connects from the beginning all his creative facets. Many of his works stand out precisely because of an absolutely unique technique that explores the frontier between drawing and sculpture, marked by a virtuous photorealistic trait applied on monumental cut-out steel structures. This process manages to create a dislocation of materials and contexts. Generally, his images do not represent a single person but a visual and historical collage created from different sources, from archives and old books to images found in contemporary newspapers or online sources. The artist is interested in notions of resistance and revolution —exemplified in the marginalized or ignored groups that have played an essential role in recent history— but also in images of demonstration, celebration and reconciliation as drivers of social change. More recently, ecological concerns have also found their way into his work as an indissociable element of contemporary activism. Otero Torres pays special attention to the harmful effects of exacerbated capitalism on biodiversity or indigenous peoples, while questioning the viewer about the links between nature and global politics.

His works have been exhibited in numerous international institutions and events such as the 16th Lyon Biennial (2022); Jameel Arts Centre, Dubai (2022); Kestner Gesellschaft, Hanover, Germany (2022); Palais de Tokyo, Paris (2021); Drawing Lab Paris (2021); MACAAL, Marrakech, Morocco (2020); the Espacio 23 of the Jorge Perez Collection, Miami (2019); La Tôlerie, Clermont Ferrand, France (2019); FLAX Foundation, Los Angeles (2019); Musée Régional d'Art Contemporain MRAC Sérignan, France, (2017); IAC Villeurbanne, Rhône-Alpes, France (2016); Kunstverein Sparkasse, Leipzig, Germany (2014); Heidelberg Kunstverein, Germany (2011); and the Bullukian Foundation, Lyon, France (2010), among others.

Daniel Otero Torres has been a resident of the Villa Belleville (2015-2016); Moly-Sabata Residency in Les Sablons, France (2014); the Cité des arts de Paris (2011-2012), and L'attrape-couleurs in Lyon, France. He has been awarded the Hors les murs creation and research program award by the French Institute; the Price Rhône-Alpes de la Jeune Création, Rendez-vous 15, Biennale de Lyon; and the prize of the Conseil Général of the École Nationale des Beaux Arts in Lyon.

Veinticuatro manos más cerca

This sculpture includes images of Petra Herrera, a poor peasant woman of indigenous origin, who fought during the Mexican Revolution (1910-1920) in the armies of General Pancho Villa, disguised and concealing her identity, under the name of Pedro Herrera. Although many women participated in the Revolution, they were relegated to menial or administrative tasks. A remarkable markswoman, respected for her involvement and her sense of command, Petra Herrera was dismissed once her sex was revealed. After her expulsion, Petra formed a large all-female battalion, the *Soldaderas*.

We can find images of Aline Sitoe Diatta, (1920-1944) —a Senegalese heroine of the opposition to the French colonial empire, a strong young woman symbol of resistance and freedom— next to an anonymous *Amazon* of Dahomey, who were front-line soldiers in the army of the Kingdom of Dahomey, a West African Empire that existed from 1625 to 1894. Its remains are found in present-day Benin, which occupies part of the coast between Nigeria and Togo.

Also pictures of Mexicans Zapatistas, a couple of Armenian women posing with their rifles before going to fight against the Ottomans in 1895 and Kurdish PKK soldiers engaged against the Islamic State in Syria.

This work has been exhibited in the Palais de Tokyo, Paris (2021) and the Kestner Gesellschaft, Hanover (2022)

Veinticuatro manos más cerca, 2021

Graphite on steel, steel structure, wood, mixed media
320 x 180 x 70 cm
Unique piece

Price: 23 000 € (taxes not included)



Veinticuatro manos más cerca, 2021

Graphite on steel, steel structure, wood, mixed media

320 x 180 x 70 cm

Unique piece

Price: 23 000 € (taxes not included)

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Detail

Los trazos del mar

The work of Daniel Otero Torres is the result of an exercise of awareness, reassessment and perspective of history through its images and emblems. A re-reading that makes possible the construction of spaces for resistance and new allegories for revolution and liberation. On his works on canvas, mythologies, diverse cultural and iconographic references converge with the artist's personal memories.

In *Los trazos del mar* Daniel Otero Torres directs our gaze towards the depths of a calm ocean. The Caribbean has been for generations, as has the Mediterranean Sea, a space of transit and human, cultural and commercial exchange. It is an immense crossroads of routes of all kinds. While in the foreground the artist transports us to an idealized tropical scene forged in memory —emphasizing once again the alarming disappearance of biodiversity in Colombian ecosystems— in the distance we discover a series of ships that sail over the horizon line. The image was inspired by the coal boats that operate in the Santa Marta Bay. These vessels make us think of the flows that historically travel over that sea and their profound political implications, since almost all of them are linked to the economic extraction and exploitation of the countries of the South: from the famous Great White Fleet of the American Fruit Company, to the oil tankers or the trade routes of enslaved people.

***Los trazos del mar*, 2023**

Acrylic and assemblage (palm leaves and ceramic sculptures)
on burlap on panel
195 x 130 cm
Unique pieces

Price: 18 000 € (taxes not included) each



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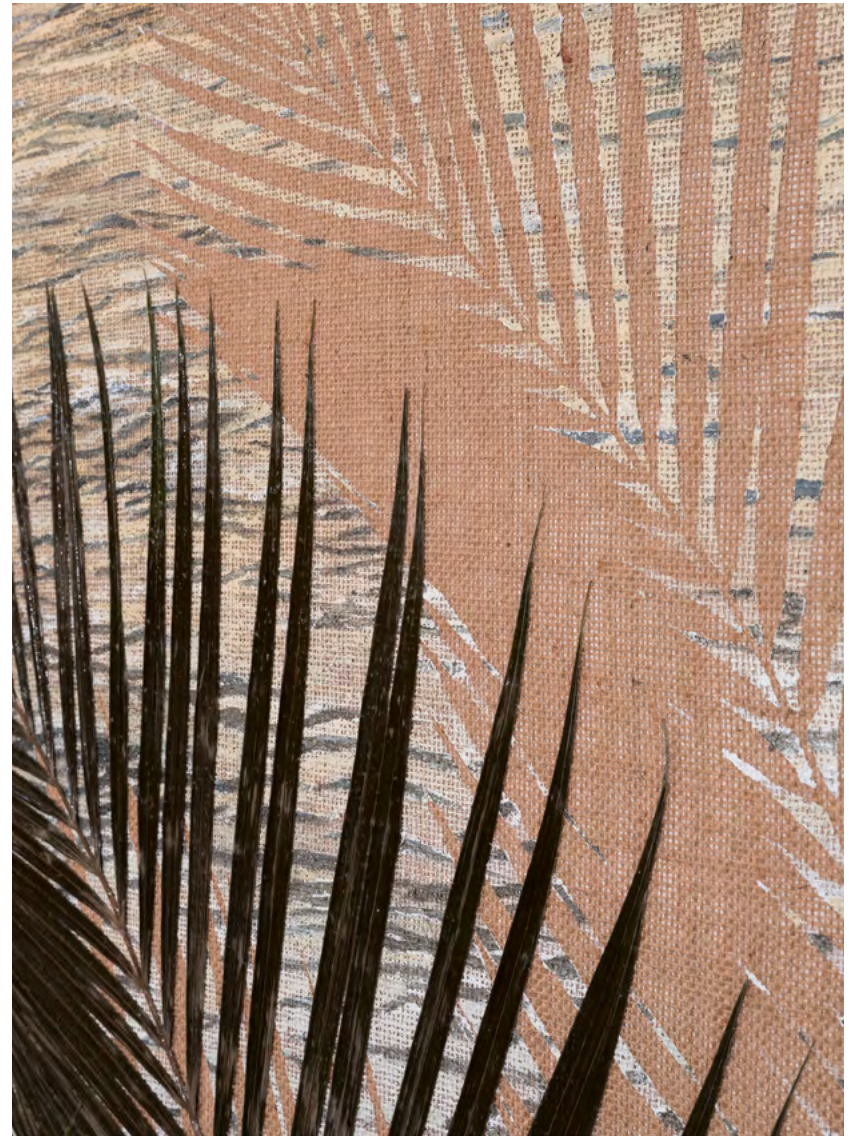
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Detail

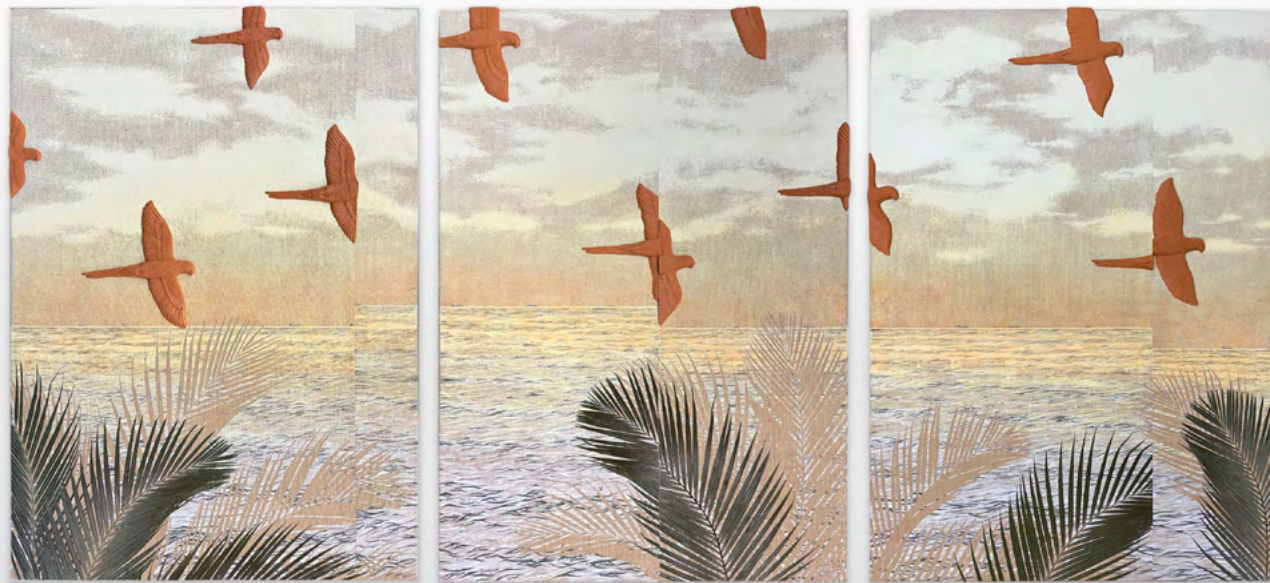
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Exhibition render

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Guadalupe Maravilla

Guadalupe Maravilla was born in 1976 in El Salvador. He lives in Brooklyn, New York.

Maravilla is a transdisciplinary visual artist, choreographer, and healer. At the age of eight, Maravilla was part of the first wave of unaccompanied, undocumented children to arrive at the United States border in the 1980s as a result of the Salvadoran Civil War. In 2016, Maravilla became a U.S. citizen and adopted the name Guadalupe Maravilla in solidarity with his undocumented father, who uses Maravilla as his last name. As an acknowledgment to his past, Maravilla grounds his practice in the historical and contemporary contexts belonging to undocumented communities and the cancer community.

Combining pre-colonial Central American ancestry, personal mythology, and collaborative performative acts, Maravilla's performances, objects, and drawings trace the history of his own displacement and that of others. Culling the entangled fictional and autobiographical genealogies of border crossing accounts, Maravilla nurtures collective narratives of trauma into celebrations of perseverance and humanity. Across all media, Maravilla explores how the systemic abuse of immigrants physically manifests in the body, reflecting on his own battle with cancer, which began in his gut. Maravilla's large-scale sculptures, titled *Disease Throwers*, function as headdresses, instruments, and shrines through the incorporation of materials collected from sites across Central America, anatomical models, and sonic instruments such as conch shells and gongs. Described by Maravilla as "healing machines", these *Disease Throwers* ultimately serve as symbols of renewal, generating therapeutic, vibrational sound. "Now that I've learned to heal myself," Guadalupe Maravilla once said, "I have to teach others how to heal themselves." This concern with healing and forms of care, shaped by Maravilla's personal history, is the foundation for his explorations of sculpture, performance, and ritual.

His work is in the permanent collections of the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; Museo Nacional Centro de Arte Reina Sofía, Madrid; and the Institute of Contemporary Art, Miami. Additionally, he has performed and presented his work at the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Institute of Contemporary Art, Boston; the Institute of Contemporary Art, Miami; Queens Museum, New York; The Bronx Museum of the Arts, New York; El Museo del Barrio, New York; Museum of Art of El Salvador, San Salvador; X Central American Biennial, Costa Rica; New York; Shelley & Donald Rubin Foundation, New York; and the Drawing Center, New York, among others. In 2023, he has participated in the 14th Gwangju Biennale; the 12th Liverpool Biennial; and the 35th Sao Paulo Biennial.

Awards and fellowships include the 2021 Joan Mitchell Fellowship; LatinX Fellowship 2021; Lise Wilhelmsen Art award 2021; Guggenheim Foundation Fellowship 2019; Soros Fellowship: Art Migration and Public Space 2019; Map fund 2019; Creative Capital Grant 2016; Franklin Furnace 2018; Joan Mitchell Emerging Artist Grant 2016; Art Matters Grant 2013; Art Matters Fellowship 2017; Virginia Museum of Fine Arts Fellowship 2018; Dedalus Foundation Grant 2013 and The Robert Mapplethorpe Foundation Award in 2003.

Retablos

The *Retablos* are inspired by the small devotional paintings, traditionally used in Mexican and Central American cultures to honor and celebrate the miracles of everyday life. Sending detailed digital sketches to a four-generation retablo painter he met in Mexico while retracing his migration route, Maravilla's personalization of these votive offerings exemplifies his dedication to supporting a micro-economy through his artistic practice. Rather than making these paintings himself, Maravilla's choice to collaborate expands the cross-cultural exchange of his practice and helps preserve the tradition of retablo painting in Mexico.

In Maravilla's retablos, and in the long inscriptions he has inscribed on each of them, the artist gives thanks and expresses gratitude for, among other things, a new chance in life after his cancer treatment, which has made it possible for him to continue working as an artist and healer.

Works from this series have been exhibited at the the Brooklyn Museum, New York (2022), the Henie Onstad Kunstsenter, Norway (2022) and the MCA Denver (2022).

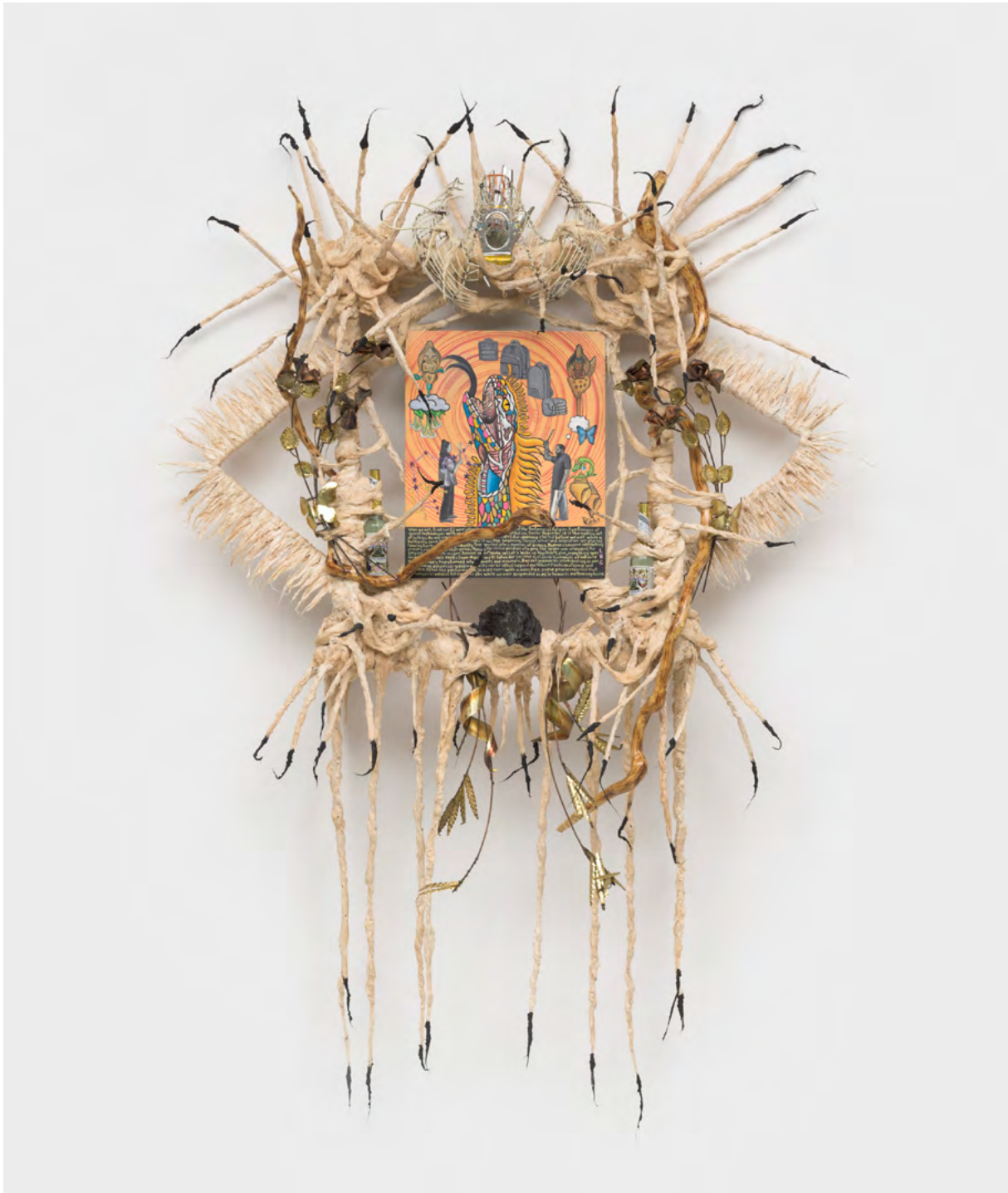
When I First Met Guadalupe, 2023

Oil on tin, cotton and glue mixture on wood

216 x 137 x 53 cm

Unique piece

Price: 65 000 € (taxes not included)



When I First Met Guadalupe, 2023

Oil on tin, cotton and glue mixture on wood

216 x 137 x 53 cm

Unique piece

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Details



Rayan Yasmineh


Rayan Yasmineh was born in 1996 in Paris. He lives and works in Paris.

Rayan Yasmineh freely appropriates the codes of art history, consciously fluctuating between the perpetuation of tradition and the breach of conventions. In his portraits he combines Middle Eastern culture, Mesopotamian myths and iconography with contemporary Western identities. His paintings bring together a profusion of ornamental details and shimmering colors with a masterful construction of lines and planes.

His understanding of painting is that the physicality of the work and the processes that led to it, are as important as the subject matter. This conceptual approach is influenced by French avant-garde movement Support/Surfaces who re-imagined the place of art in society and formally deconstructed and examined the material components of painting. Yasmineh also refers to Maurice Denis stating that a painting was essentially a flat surface covered with colors arranged in a certain way. His practice revives the tradition of the exuberant gardens of Persian miniature, characterized by the abundance of elements, the association of a precise drawing and pure colors. But he also sees these miniatures as a representation of the real that's aware of being a representation, thus circumventing Islamic aniconism.

Rayan Yasmineh finds in ancient myths the common ground for many civilizations, and a way to connect them. He's interested in the way they relate to conflict and how they can condition our perception of reality in the present. By introducing anachronistic, contemporary and everyday life references among the profusion of ornamental details of Oriental heritage, or by using oil paint in the manner of the Flemish old masters, he intertwines techniques and representations of supposedly opposite worlds. Yasmineh mixes elements that come from his everyday reality—which anchor the viewer to the factual aspect of the painting—with pictorial accents that addresses the myth. “The expression of this double iconography in my work is the manifestation of a plural identity, Arab and European, which breaks with the supposed adversity of the concepts of East and West.

Rayan Yasmineh graduated with the congratulations of the jury from the Beaux-Arts de Paris and the Villa Arson in Nice. His work has been shown in group exhibitions at the Institut des Cultures d'Islam, Paris (2022), the Beaux-Arts de Paris (2022), and Poush Manifesto, Paris (2021). He has been awarded the Lefranc Bourgeois Prize, the Carré sur Seine Prize and the Hatvany Collective Prize. In 2021 he received, alongside Nils Vandevenne, the call for projects from the Ministry of Culture for a public commission as part of the Camus project.



Première séance: le Calife

Rayan Yasmineh is interested in the cultural exchanges taking place between the East and the West. His dual Franco-Arab identity defines for many the way he approaches the pictorial medium and the questions he raises through his paintings. Living his multiculturalism as a richness, he retranscribes this strength by working on political symbols, some of which are real pillars of peaceful rallying for the peoples of the Arab world. Yasmineh attaches great importance to the practice of portraiture, he explains that “the question of the individual and identity merge perfectly through the format of the portrait” which hold a prominent place in his practice and his visual language.

Behind the figure of the Caliph, which stands as an allegory of Baghdad, rides a group of horsemen inspired from a painting by Yahya ibn Mahmud al-Wasiti, an Iraqi-Arab artist of the 13th century. In addition to paying homage to one of the canons of Arab figurative painting, this quotation refers to one of the last works depicted before the fall of Baghdad and the end of the Arab cultural boom in the region.

The camouflage pattern provides a context for the whole painting. In this case, the motif refers to vegetation and thus symbolically to landscape. Additionally, this specific design—known as “Woodland 3”—refers to the uniforms worn by American officers during the Iraq War (2003-2011), reminding the viewer of the political analogy drawn by Amine Maalouf between the American and Mongol invasions of the region.

***Première séance: le Calife*, 2023**

Diptych of paintings

Oil, acrylic and vinylic paint on canvas

61 x 46 cm / 46 x 38 cm

Unique piece

Price: 16 500 € (taxes not included)

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Première séance: le Calife, 2023

Diptych of paintings

Oil, acrylic and vinylic paint on canvas

61 x 46 cm / 46 x 38 cm

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Detail

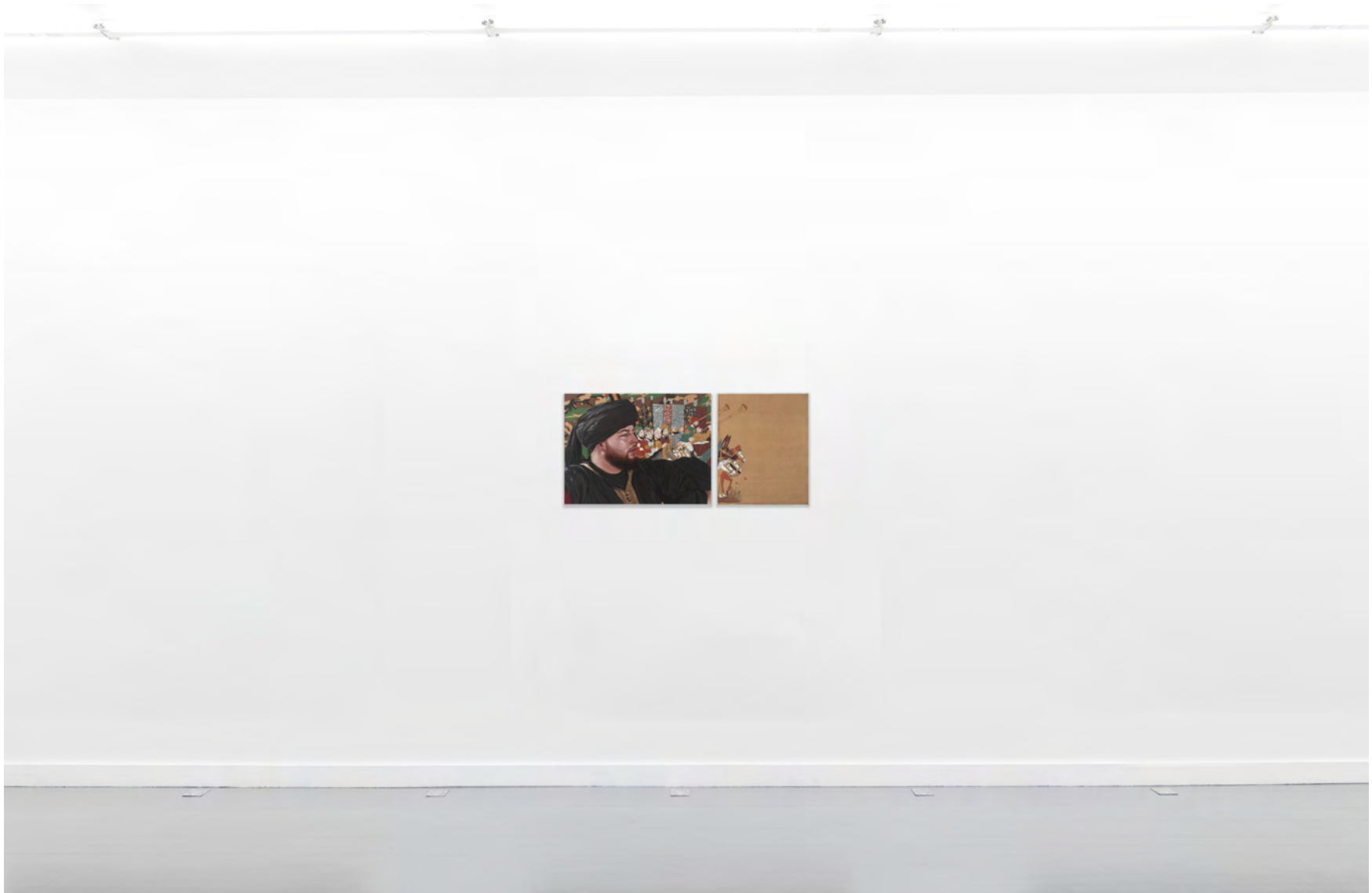
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Detail

Frieze London 2023

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Exhibition render

Frieze London 2023



Anas Albraehe

Anas Albraehe was born in Syria, in 1991. He lives and works between Paris and Beirut.

He attained a Bachelor's degree in Painting and Drawing from the University of Fine Arts in Damascus, Syria, in 2014. Following the outbreak of the Syrian war, he relocated to Lebanon, where he pursued further studies, earning a Master's degree in Psychology and Art Therapy from the Lebanese University in 2015.

Growing up in Suwayda's remote countryside, Anas found inspiration in the vibrant and rich details of his surroundings. His art vividly showcases the intricate nuances of human psychology, with a particular emphasis on the influence of colors. Heavily influenced by French artists such as Jean-Francois Millet, Jules Breton, Henri Matisse and Gauguin Albraehe blends intricate compositions and a vibrant color palette to bring vivid portrayals. Anas acknowledges that his color choices, are instinctive and instrumental in separating his works from reality, creating a harmonious and imaginative interplay of shades that echo the beauty of his environment.

Despite the geographical distance from his homeland, Albraehe maintains a strong connection to his Syrian roots, weaving the vibrant aesthetics and emotional textures of his native land into his creations. The resulting paintings are intuitive, soulful and balanced explorations of color and shape.

Anas Albraehe is a laureate in 2021 of the French Institute's residency programme at the Cité internationale des Arts in Paris. His solo exhibitions include "Mother Earth" at Agial Gallery (Beirut, 2018), "The Dream catcher" at Artspace Hamra (Beirut, 2017) and "Manal" at Wadi Finan Art Gallery (Amman, 2017). He has participated in several group exhibitions, in particular in Middle East Institute Gallery, Washington D.C. (2019), Capkuwait Gallery, Kuwait (2018) and Albareh Gallery, Bahrain (2015).

Rêveurs

In Albraeche's series *Rêveurs* (dreamers), we witness intimate portrayals of men enveloped in slumber. Workers and refugees momentarily detached from the hardships of their daily lives. This thematic exploration of depicting resting men finds its lineage in the works of master artists like Goya, Bacon, and particularly Van Gogh, whose vibrant utilization of bold color fields mirrors Albraeche's approach, albeit with a distinct personal flair.

In the sanctuary that Albraeche creates, the depicted figures emanate a sense of safety and warmth, a fleeting respite granting them protection from the daily strife. Within this tranquil space, their physical forms lie at ease, giving way to a realm of dreams where aspirations and hopes come alive amidst a lush symphony of patterns and bright shades. Albraeche portrays these characters against abstract backgrounds, thereby extracting them from all context and allowing them to exist outside of any perspectives – be it social or pictorial.



Untitled, 2022

Oil on canvas

200 x 150 cm

Unique piece

Price: 21 000 € (taxes not included)

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Untitled, 2022
Oil on canvas
200 x 150 cm
Unique piece

Price: 21 000 € (taxes not included)

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Detail

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Detail

Frieze London 2023

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Exhibition render

Frieze London 2023

Lawrence Abu Hamdan

Lawrence Abu Hamdan was born in 1985 in Amman, Jordan. He lives and works between Dubai and Beirut.

Lawrence Abu Hamdan is an independent investigator or Private Ear. His investigations focus on sound and linguistics and have been used as evidence at the UK Asylum and Immigration Tribunal and as advocacy for organisations such as Amnesty International and Defence for Children International together with fellow researchers from Forensic Architecture.

Abu Hamdan obtained his PhD in 2017 from Goldsmiths College University of London. He has completed fellowships at the University of Chicago, and at the New School, New York; and a professorship at the J. Gutenberg University, Mainz.

His works have been presented in solo exhibitions at MoMA, New York (2023); Spike Island, Bristol (2023); Fondazione Sandretto Re Rebaudengo, Turin (2022); Sharjah Art Foundation (2022); Kunstverein Nürnberg (2021); Bonniers Konsthall, Stockholm (2021); Secession, Vienna (2020); Towner Eastbourne, UK (2020); Hamburger Bahnhof, Berlin (2019); Institute of Modern Art, Brisbane (2019); Contemporary Art Museum, St. Louis (2019); Witte de With, Rotterdam (2019); Chisenhale Gallery, London (2018); Hammer Museum, Los Angeles (2018); Tate Modern Tanks, London (2018); Portikus, Frankfurt (2016); Kunsthalle St Gallen (2015); Van AbbeMuseum, Eindhoven (2013); The Showroom, London (2012); and Casco, Utrecht (2012), among others.

Additionally he participated in many group exhibitions and international manifestations such as the 2nd Toronto Biennial (2022); the 12th Berlin Biennale (2022); Manifesta 14, Prishtina (2022); the 34th Bienal de Sao Paulo (2021); Kunsthalle Basel (2021); the 22nd Biennale of Sydney (2020); Mudam, Luxembourg (2020); the 58th Venice Biennale (2019); Sharjah Architecture Triennale (2019); Turner Contemporary, Margate (2019); Tate Modern, London (2013, 2018); Sharjah Biennial 13 & 14 (2017, 2019); Ian Potter Museum of Art, Melbourne (2018); Centre Pompidou, Paris (2017); Contour Biennale 8, Mechelen (2017); MACBA, Barcelona (2017); Moderna Museet, Stockholm (2017); the 11th Gwangju Biennale (2016); the 9th Liverpool Biennial (2016); Whitechapel Gallery, London (2016); Beirut Art Center (2015); and the 10th Shanghai Biennial (2014), among many others.

Abu Hamdan's videos have been screened at international festivals: IFFR, Rotterdam (2015, 2017, 2019, 2023); International Kurzfilmtage Witerthur (2022); New York Film Festival (2017, 2022); Punta de Vista, Pamplona (2021); Torino Film Festival (2018); Kassel Documentary Film and Video Festival (2018), just to mention a few.

Lawrence Abu Hamdan is the co-winner of the Turner Prize 2019. He is also the recipient of the 2020 Jean Vigo Award, the 2020 EMAF Award, the 2019 Edvard Munch Art Award, the Baloise Art Prize 2018 and the Abraaj Art Prize 2018. In 2017, he won the short film award at the Rotterdam International Film Festival, and in 2016, he received the Nam June Paik Award for new media. More recently, he was awarded the 2022 Future Fields Commission in Time-Based Media by the Philadelphia Museum of Art and the Fondazione Sandretto Re Rebaudengo.

Two You I & II

These images illustrate the frequency and amplitude of two different voices saying the English word “you.” The contours map Abu Hamdan’s argument in material form, binding together notions of voice and territory.

Here the voice-prints are realized as paintings, made with an acoustically absorbent/sound-deadening paint called “coat of silence.” This paint intensifies the listening experience by isolating the voices we hear. Whether accompanying the audio piece or exhibited alone, these painted voice-prints are at the same time static works of art and acoustic interventions in the space they inhabit.



Two You I, 2015

Acoustic paint on canvas

240 x 170 cm

Series of 5 + 2 AP

Price: 18 000 € (taxes not included)

Two You II, 2015

Acoustic paint on canvas

240 x 170 cm

Series of 5 + 2 AP

Price: 18 000 € (taxes not included)

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Two You I, 2015
Acoustic paint on canvas
240 x 170 cm
Series of 5 + 2 AP

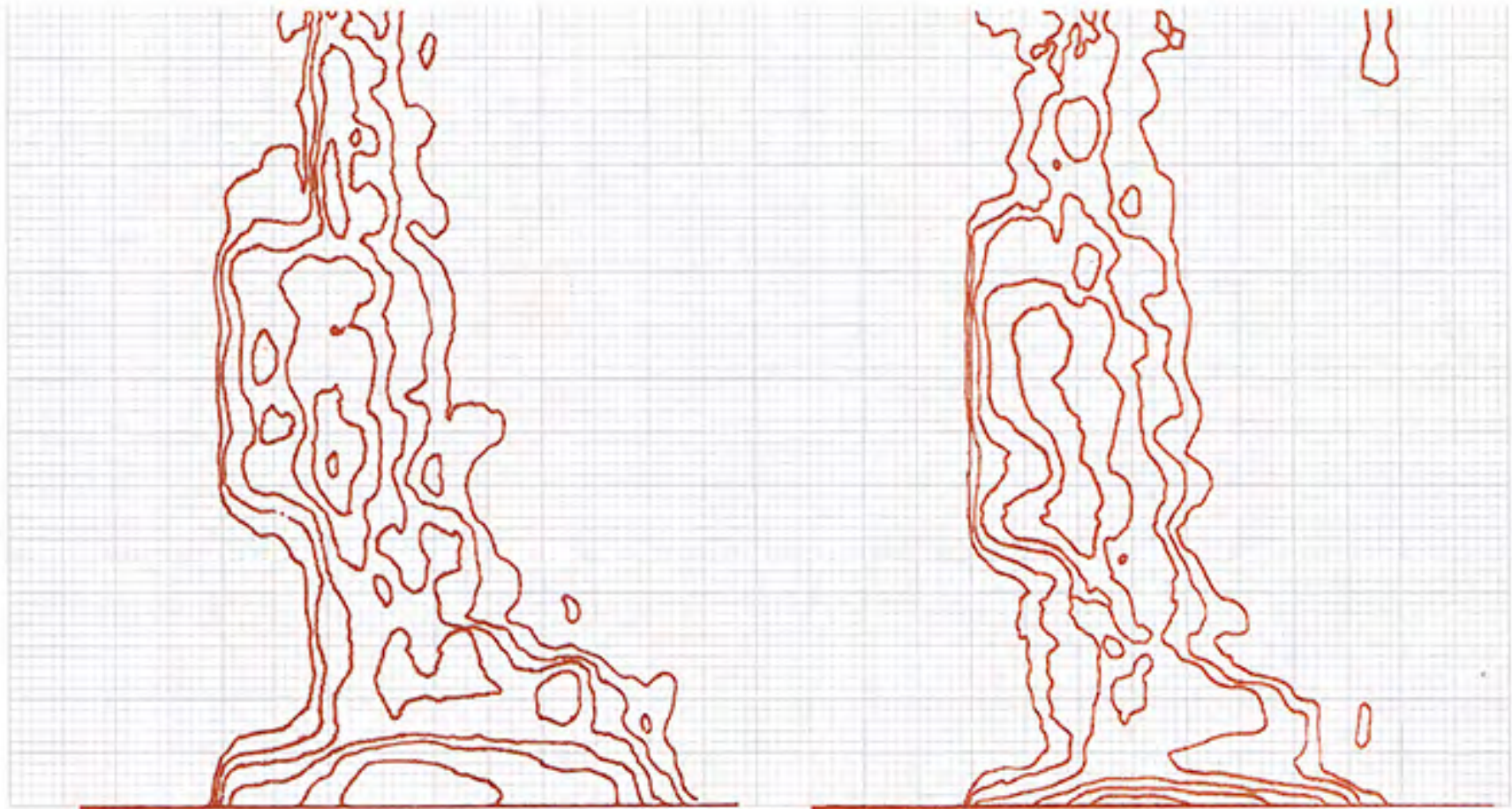
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Two You II, 2015
Acoustic paint on canvas
240 x 170 cm
Series of 5 + 2 AP

Price: 18 000 € (taxes not included)



Two voice prints of the word "you"

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Detail

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Kader Attia

Kader Attia was born in 1970 in Dugny, France. He lives and works in Berlin and Paris.

Kader Attia grew up in Paris and in Algeria. Preceding his studies at the École Supérieure des Arts Appliqués Duperré and the École Nationale Supérieure des Arts Décoratifs in Paris, and at Escola Massana, Centre d'Art i Disseny in Barcelona, he spent several years in Congo and in South America. The experience of living between different cultures, the histories of which over centuries have been characterised by rich trading traditions, colonialism and multi-ethnic societies, has fostered Kader Attia's intercultural and interdisciplinary approach of research. For many years, he has been exploring the perspective that societies have on their history, especially as regards experiences of deprivation and suppression, violence and loss, and how this affects the evolving of nations and individuals — each of them being connected to collective memory.

His social-cultural research has led Kader Attia to the notion of *repair*, a concept he has been developing philosophically in his writings and symbolically in his oeuvre as a visual artist. With the principle of Repair being a constant in nature — thus also in humanity —, any system, social institution or cultural tradition can be considered as an infinite process of repair, which is closely linked to loss and wounds, to recuperation and re-appropriation. Repair reaches far beyond the subject and connects the individual to gender, philosophy, science, and architecture, and also involves it in evolutionary processes in nature, culture, myth and history. Following the idea of catharsis, his work aims at art's re-appropriation of the field of emotion that, running from ethics to aesthetics, from politics to culture, links individuals and social groups through emotional experience, and that is in danger of being seized by recent nationalist movements.

In 2016, Kader Attia founded ~~La Colonie~~, a space in Paris to share ideas and to provide an agora for vivid discussion that extends his praxis from representation to action. Focussing on decolonialisation not only of peoples but also of knowledge, attitudes and practices, it aspires to de-compartmentalise knowledge by a trans-cultural, trans-disciplinary and trans-generational approach. Driven by the urgency of social and cultural reparations, it aims at reuniting which has been shattered, or drift apart.

Kader Attia's work has been shown in group shows and biennials such as the 15th Sharjah Biennial; the 12th Shanghai Biennial; the 12th Gwangju Biennial; the 12th Manifesta, Palermo; the 57th Venice Biennial; dOCUMENTA(13) in Kassel; Met Breuer, New York; Kunsthalle Wien; MoMA, New York; Tate Modern, London; Centre Pompidou, Paris, or The Solomon R. Guggenheim Museum, New York. Notable solo exhibitions include "On Silence", MATHAF, Doha, "Remembering the Future", Kunsthaus Zürich, "Kader Attia: MATRIX 274", Berkeley Art Museum and Pacific Film Archive, Berkeley, "The Museum of Emotion", The Hayward Gallery, London; "Scars Remind Us that Our Past is Real", Fundacio Joan Miro in Barcelona; "Roots also grow in concrete", MacVal in Vitry-sur-Seine; "The Field of Emotion", The Power Plant, Toronto; Museum of Contemporary Art, Sydney; SMAK, Gent; Museum für Moderne Kunst, Frankfurt; Musée Cantonal des Beaux Arts de Lausanne; Beirut Art Center; Whitechapel Gallery, London; KW Institute for Contemporary Art, Berlin.

In 2016, Kader Attia was awarded with the Marcel Duchamp Prize, followed in 2017 by the Prize of the Miró Foundation, Barcelona, and the Yanghyun Art Prize, Seoul.

Mirrors

"This work on canvas represents wounds but also repairs, because for me, wounds and repairs are inseparable. Repair is an oxymoron: it includes the wound. It is impossible to think of repair without thinking of a wound somewhere. And it is this "somewhere" that interests me, since the most difficult wounds to repair are the immaterial ones, the invisible ones, those that structure societies, human groups, and individuals. Psychoanalysis and religions come close to repair them, but without ever really succeeding. In my opinion, they are irreparable. This is what I am trying to show in this work, which could be an echo of Joseph Beuys' installation "Show your Wound" (1974/1975). How one must assume, but above all be led to confront one's wounds. This is probably the most difficult thing, since humanity in general, and humans in particular, are endowed with the gift of forgetting, which is also very important. Forgetting is a survival mechanism: our psyche would not survive if we had to remember everything. But forgetting has been transformed into amnesia. This is the problem of our time: we constantly try to hide the wounds and their causes in order to live without them. Whether this is a good or a bad thing is not for me to say. However, it is not by denying what structures us, even if they are wounds, that we can build a space for exchange, a healthy collective communicative space. I think that one of the proposals I make through this work is to look at wounds with a form of adoption.

As if I were inviting each viewer who finds themselves in front of this canvas to not only visualize but also to adopt their wounds, and to live with them. With an adoption that results more from the poetic than the traumatic. This is why the canvas, very quickly, is composed as a break in a silence, that of the monochrome of the large canvas, by these unexpected indications of scars, which break the flatness of the silence of the monochrome.

Why silence and platitude? Claude Debussy once said: "Music is the silence between the notes". This sentence has marked me a lot. One can consider music as a succession of wounds in the silence. For me, this is the most beautiful metaphor of what repair is. The incisions of silence that produce music are embodied on this flat monochrome surface, which, in a rather musical way, is both incised and repaired. It is this music that I want to create in order to offer the spectator the possibility of inserting his inner music."

— Kader Attia

Mirrors IV, 2023
Stitching on canvas
195 x 125 x 4,5 cm
Unique piece

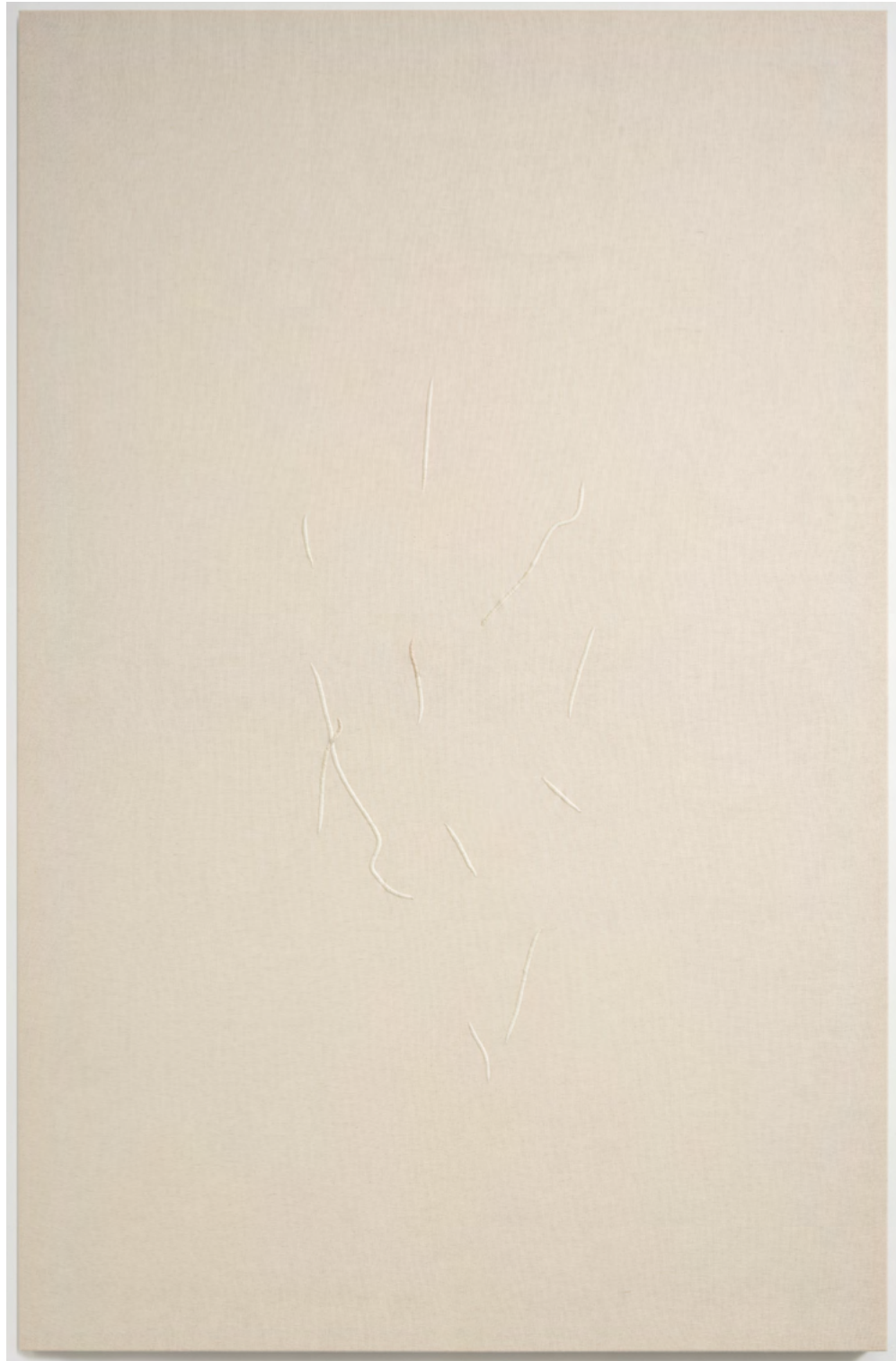
Price: 80 000 € (taxes not included)



Mirrors IV, 2023
Stitching on canvas
195 x 125 x 4,5 cm
Unique piece

Price: 80 000 € (taxes not included)

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Mirrors IV, 2023
Stitching on canvas
195 x 125 x 4,5 cm
Unique piece

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Detail

Teresa Margolles

Teresa Margolles was born in 1963 in Culiacán, Sinaloa, Mexico. She currently lives and works between Madrid and Mexico City.

Teresa Margolles' works examine the social causes and consequences of violence. For her, the morgue accurately reflects society, particularly that of her home country where deaths caused by drug-related crimes, poverty, political crisis and the government's inept response has devastated communities. She has developed a unique, restrained language in order to speak for her silenced subjects, the victims discounted as 'collateral damage' of the conflict. Margolles holds a degree in Forensic Medicine and Communication Science from the Universidad Nacional Autónoma de México.

Her work has been shown internationally in institutions such as Es Baluard, Palma de Mallorca, Spain (2020); BPS22, Charleroi, Belgium (2019); Kunsthalle Krems, Austria (2019); MSSA, Santiago de Chile (2019); MAMBO Museo de Arte Moderno de Bogotá (2019); Witte de With, Rotterdam, Netherlands; Padiglione d'Arte Contemporanea in Milan (2018); the Witte de With Center for Contemporary Art in Rotterdam, Netherlands (2018); the Musée d'art contemporain de Montréal (2017); the Neuberger Museum of Art, Purchase, New York (2015), the Centro de Arte Dos de Mayo, Madrid (2014), the Migros Museum, Zurich (2014), the Tate Modern, London (2012); the MALBA, Museo de Arte Latinoamericano de Buenos Aires (2008); the Museo del Barrio, New York (2008); The Brooklyn Museum of Art, New York (2007); the Kunsthalle, Vienna (2007); the Centre d'Art Contemporain de Brétigny, France (2006), The Museum für Moderne Kunst of Frankfurt, Germany (2004); P.S.1/MoMa, New York (2002); the Kunst-Werke in Berlin (2002) and the South London Gallery (2002) among others.

She has participated in many international events such as the 22nd Sydney Biennial (2020), Los Angeles Biennial (2016), 7th Berlin Biennial (2012), Moscow Biennial (2007), 4th Liverpool Biennial (2006), Prague Biennial (2005), 4th Mercosul Biennial (2003) and 7th Cuenca Biennial (2002). Her presentation *What Else Could We Talk About?* was notably shown at the 53rd Venice Biennale (2009), in the Mexican Pavilion exhibition, curated by Cuauhtémoc Medina. Teresa Margolles' work was featured again in the 58th Venice Biennale (2019), curated by Ralph Rogoff, where she received a Special Mention of the jury. Margolles has also been awarded the Fourth Plinth commission in Trafalgar Square for 2024.

The work of Teresa Margolles is part of many art collections around the world like Tate Modern, London; The Museum of Modern Art, New York; Centre Pompidou, Paris; The Museum of Fine Arts, Houston; Perez Art Museum, Miami; MACBA, Barcelona; CNAP, Paris; Museo del Banco de la República, Bogotá; FRAC Pays de la Loire, France; Neuberger Museum of Art, US; Castello di Rivoli Museo d'Arte Contemporanea, Torino; CGAC Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain; Colección Centro de Arte Dos de Mayo, Madrid; Kunsthau Zürich; Colección Jumex, Mexico City; Migros Museum, Zurich; Modern Art Museum of Fort Worth, US; Museo Universitario Arte Contemporáneo, Mexico City; Museo Amparo, Puebla, Mexico; Museo Tamayo Arte Contemporáneo, Mexico City; Museum für Moderne Kunst, Frankfurt, Germany; National Gallery of Canada, Ottawa; Maison Européenne de la Photographie, Paris, among many others.

Ajuste de cuentas

Ajuste de cuentas is part of the project developed by Teresa Margolles and curator Cuauhtémoc Medina for the 2009 Venice Biennial.

The jewels are made of gold and pieces of shattered glass collected on a crime scene. Teresa Margolles describes her intentions in these words: "To somehow speak of greed, desire and its representations. To substitute shattered glass from the streets, the product of a murder, for diamonds. [...] Who is it? Who was it? What was that person like? It's not longer a piece of glass someone found; rather it's an element that touched a body, that was extracted from it, from a person who ceased living."

Conversation between Taiyana Pimentel, Teresa Margolles and Cuauhtémoc Medina, from the Biennial's Mexican Pavilion's catalogue, 2009

This series has been exhibited at the Tate Modern, London (2012); the Kunsthalle Fridericianum, Kassel (2010); the MUSAC, Leon, Spain (2011); and the Padiglione d'Arte Contemporanea (PAC), Milan (2018).

Ajuste de cuentas, 2009

Gold, glass fragments from score-setting incidents perpetrated by organized criminal bands operating in the state of Sinaloa, showcase pedestal (wood and glass)
Unique pieces

Price: 45 000 € (taxes not included) each

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Exhibition view with display of the work, Kunsthalle Fridericianum, Kassel, 2010

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Exhibition view with display of the work. PAC Milan, 2018

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Ajuste de cuentas, 2009

Rooster pendant. Gold, glass fragments from score-setting incidents perpetrated by organized criminal bands operating in the state of Sinaloa, showcase pedestal (wood and glass)

4 x 4 x 1 cm

Unique piece

Price: 45 000 € (taxes not included)

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Details of the showcase pedestal

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Image from the crime scene where the glass for *Ajuste de cuentas* was collected

Óscar Muñoz

Óscar Muñoz nació en Popayán, Colombia, en 1951. Actualmente vive y trabaja en Cali, Colombia.

Muñoz se graduó de la Escuela de Bellas Artes en 1971 y ha desarrollado su carrera a través de una prolífica investigación en torno a los métodos de representación y las técnicas de video y fotografía no mecánica convencional. Muñoz ha creado un universo de imágenes e historias singulares utilizando medios transitorios como el aliento humano, el agua y el polvo, centrándose en la realidad precaria de la vida humana.

El trabajo de Óscar Muñoz ha participado en numerosas exposiciones individuales y colectivas en instituciones internacionales como el MoMA, Nueva York (2013); Louvre Abu Dhabi (2019); Centre Pompidou, París (2016); Jeu de Paume, París (2014); Phoenix Art Museum, Arizona, (2021); Blanton Museum of Art, Austin, Texas, (2022); Fundación Sorigué, Lleida, España (2018); SF MOMA, San Francisco (2012); Musée du Quai Branly, París (2019); Perez Art Museum, Miami (2013); Fondation Cartier pour l'art contemporain, París (2016); CIFO Space for the Arts, Miami (2009); Philadelphia Museum of Art (2010); Musée de l'Elysée, Lausana, Suiza (2016); Pori Art Museum, Finlandia (2009); Mori Art Museum, Tokio (2008); Museo Tamayo, Ciudad de México (2009); el Museo PICA, Perth (2009); Museo de Arte Contemporáneo de Hiroshima, Japón (2009); Korea Foundation, Seul (2008); New South Wales Gallery, Sydney (2009) y el MALI, Lima (2013), entre otros. Ha participado en las ediciones 51 y 52 de la Bienal de Venecia (2005 y 2007).

Las obras de Muñoz se encuentran en importantes colecciones públicas y privadas, como el Museo de Arte Moderno (MoMA) de Nueva York, el Centro Pompidou de París, el Museo del Quai Branly de París, el Museo de Arte Contemporáneo de Los Ángeles, el Museo de Bellas Artes de Boston, la Tate Modern de Londres, el Museo Hirschhorn de Washington DC, el SF MOMA de San Francisco, el Museo de Arte Latinoamericano de Buenos Aires (MALBA) y la Fundación La Caixa de Barcelona, entre otras.

En 2018, Óscar Muñoz recibió el Premio de la Fundación Hasselblad y en 2013 el Premio Príncipe Claus.

6 Intentos (Biografías)

Biografías is a vast artistic journey that has manifested in several photographic and audiovisual projects. It is based in found negatives from anonymous street photographers — known as “fotocineros”— in the city of Cali. They used to take pictures of passers-by and provide them with a reference number to pick their portrait at the photo laboratory. Oscar Muñoz was able to acquire some unclaimed photos before their permanent destruction. Each of the selected portraits was intentionally refocused on the face. The artist *developed* the image using a screen-printing process, sprinkling coal dust over the surface of the water in a kitchen sink. Then he filmed the portrait, as he emptied the water of the sink, showing how the features slowly mutate and disappear into the movement of the liquid.

The work invokes a cyclic interpretation of personal histories, acting as an archival register of each portrait where the image, although unstable, is reactivated, suggesting an eternal remembrance through a metaphor of memory. The series of recordings that integrates *6 Intentos*, were filmed before the main series of *Biografías* (2002), and are presented without further post-production. The images float on the surface of the water and seem to be detached from the photographic paper as they vanish down the drain.

6 Intentos (Biografías), 2002-2019

Video projection over photographic paper and custom shelf

Color, sound, 5.42 min, loop

Shelf: 17 x 12 x 3 cm

Edition of 5 + 2 AP

Price: 45 000 USD (taxes not included)

PASSWORD: bogota



Exhibition view

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Detail

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Detail

6 Intentos (Biografías), 2002-2019

Video projection over photographic paper and custom shelf

Color, sound, 5.42 min, loop

Shelf: 17 x 12 x 3 cm

Edition of 5 + 2 AP

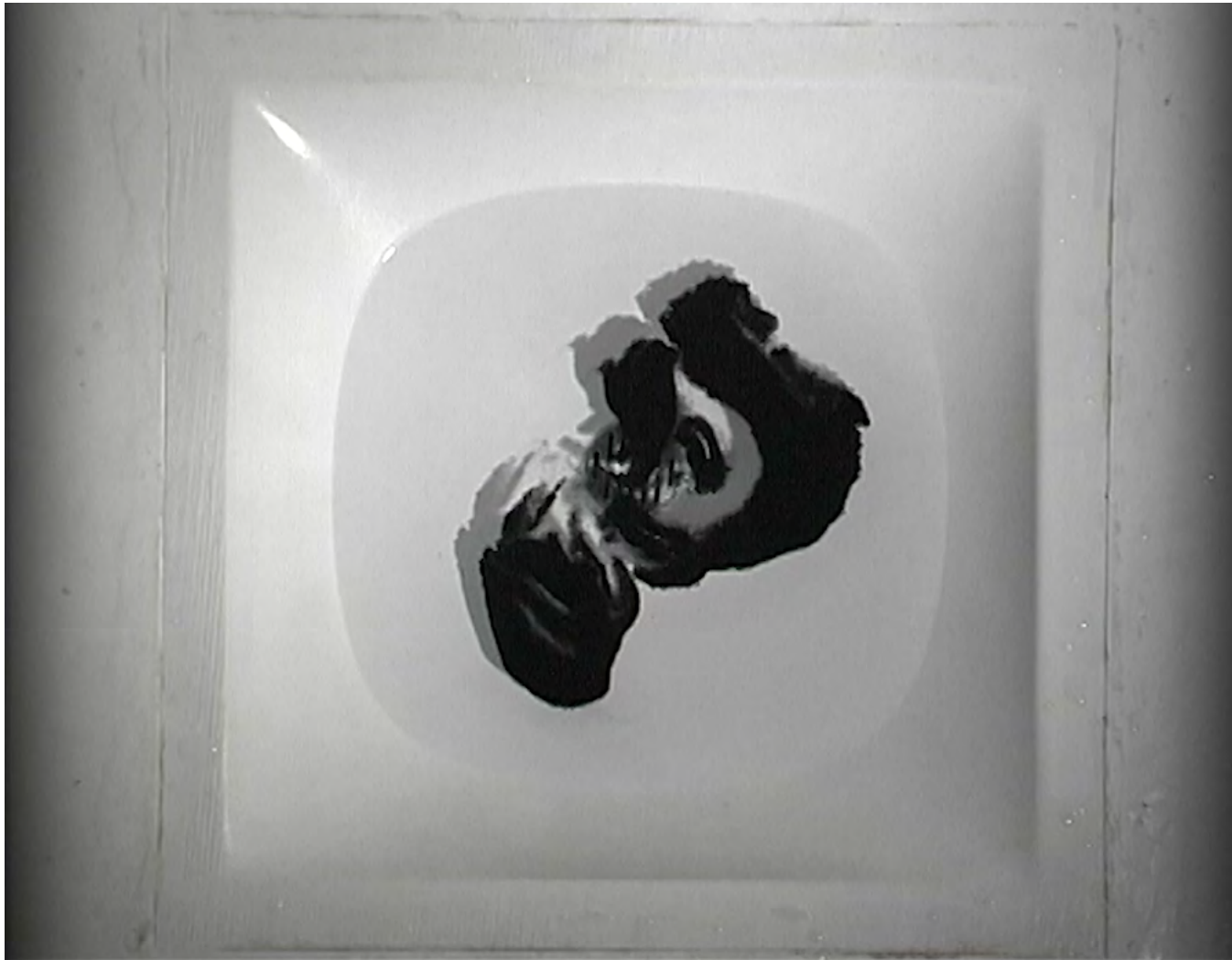
Frieze London 2023

Price: 45 000 USD (taxes not included)



Video stills

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Video still

6 Intentos (Biografías), 2002-2019

Video projection over photographic paper and custom shelf

Color, sound, 5.42 min, loop

Shelf: 17 x 12 x 3 cm

Edition of 5 + 2 AP

Frieze London 2023

PASSWORD: bogota

Price: 45 000 USD (taxes not included)

Hajra Waheed

Hajra Waheed was born in 1980, in Canada. She lives and works in Montreal.

Hajra Waheed's multidisciplinary practice ranges from painting and drawing to video, sound, sculpture and installation. Amongst other issues, she explores the nexus between security, surveillance and the covert networks of power that structure lives, while also addressing the traumas and alienation of displaced subjects affected by legacies of colonial and state violence. Characterized by a distinct visual language and unique poetic approach, her works often use the ordinary as a means to convey the profound, and landscape as a medium to transpose human struggle and a radical politics of resistance and resilience.

Waheed's works has been presented in solo exhibitions at *Hum*, Portikus, Frankfurt (2020); *Hold Everything Dear*, The Power Plant, Toronto (2019); *Hajra Waheed : The Video Installation Project*, Musée d'art contemporain de Montréal (2017); *The Cyphers*, BALTIC Centre for Contemporary Art, Gateshead, UK (2016) ; *Still Against the Sky*, KW Institute for Contemporary Art, Berlin (2015) ; *Asylum in The Sea*, Fonderie Darling, Montréal.

She participated in exhibitions worldwide including: Thinking Historically in the Present, 15th Sharjah Biennial (2023); Globale Resistance, Centre Pompidou, Paris (2020); Lahore Biennial 02, Pakistan (2020); Pushing Paper: Contemporary Drawing from 1970 to Now, British Museum, London (2019); VIVA ARTE VIVA, 57th Venice Biennale (2017); 11th Gwangju Biennale, South Korea (2016); La Biennale de Montréal, Musée d'art contemporain de Montréal, Quebec (2014); Lines of Control, Herbert F. Johnson Museum of Art, Ithaca, NY (2012) and (In) The First Circle, Antoni Tàpies Foundation, Barcelona (2012).

She was a finalist for the 2016 Sobey Art Award and received the 2014 Victor Martyn Lynch-Staunton Award for outstanding achievement as a mid-career artist. In 2022 she was the recipient of the Outstanding Achievement Award by the Hnatyshyn Foundation. In 2023, she received an award for her participation in the Sharjah Biennial.

Waheed's works can be found in permanent collections including MOMA, New York; British Museum, London; the National Gallery of Canada, Ottawa; the Centre Pompidou, Paris; the Art Institute of Chicago; Burger Collection, Zurich/Hong Kong and Devi Art Foundation, New Delhi.

Night Ascent

The importance of the sea has consistently appeared across Waheed's oeuvre. Here, it is explored for its dual capacity to both provide and destroy. As a wild force of destruction, tragedy and departure, love and loss, the sea also holds lessons, and represents the spirit of rebirth, of hope and abundance. As we move through the *Night Ascent* series, a lifting mist reminds us that even in the darkest moment of every journey, comes an ever enduring reminder that day will break once more.

***Night Ascent I-6*, 2023**

Series of 6 paintings, pigment in gum arabic binding
on watercolour paper
25,4 x 30,5 cm / Framed: 45,7 x 53,4 cm each
Unique piece

Price: 48 000 USD (taxes not included)



Installation render

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#1 & 2



Night Ascent 1-6, 2023

Series of 6 paintings, pigment in gum arabic binding on watercolour paper
25,4 x 30,5 cm / Framed: 45,7 x 53,4 cm each
Unique piece

Price: 48 000 € (taxes not included)

Frieze London 2023

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#3 & 4



Night Ascent 1-6, 2023

Series of 6 paintings, pigment in gum arabic binding on watercolour paper
25,4 x 30,5 cm / Framed: 45,7 x 53,4 cm each
Unique piece

Price: 48 000 € (taxes not included)

Frieze London 2023

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#5 & 6



Night Ascent 1-6, 2023

Series of 6 paintings, pigment in gum arabic binding on watercolour paper
25,4 x 30,5 cm / Framed: 45,7 x 53,4 cm each
Unique piece

Price: 48 000 € (taxes not included)

Théo Mercier

Théo Mercier was born in Paris in 1984. He lives and works in Paris.

Claiming formal freedom, Théo Mercier strives to deconstruct the mechanisms of history, objects and representations in which he goes back to harmonious contradictions. An explorer, collector and artist in turn, he carries out a reflection that is located at the intersection between anthropology, geopolitics and tourism. The result is a sprawling body of work populated by dystopian myths and iconoclastic sculptures in which past, present and future, life and death, artisanal and industrial, secular and sacred, real and fiction, clash in an orderly cacophony.

Théo Mercier has had personal exhibitions at the Villa Medici, Rome (2023); the Conciergerie, Paris (2022); the LUMA Westbau, Zurich (2022); the Collection Lambert, Avignon (2021); Le Portique, Le Havre (2021); the 13th Havana Biennial, Cuba (2019); Musée de la Chasse et de la Nature, Paris (2019); Museo El Eco, Mexico City (2017); Musée de l'Homme, Paris (2017); Musée d'art Contemporain - MAC, Marseille (2016); Lieu Unique, Nantes (2013); and Tri Postal, Lille (2012), among others.

In 2023, he represented the French Pavilion at the Prague Quadriennale. He also participated in many collective exhibitions in international institutions such as the West Bund Museum, Shanghai (2021); Musée du Quai Branly, Paris (2021); Jameel Arts Center, Dubai (2019); Fonds Hélène et Edouard Leclerc, Landerneau (2019); Hamburger Bahnhof, Berlin (2018); Palacio de Bellas Artes, Mexico City (2018); FRAC Bretagne, Rennes (2018); the Museum of the archaeological site of Baalbek, Lebanon (2016); MAC VAL, Vitry-sur-Seine (2015); and Centre Pompidou, Paris (2013).

Moving from a practice of the "white cube" to that of the "black box", Théo Mercier directed several performances, which have been shown at Nanterre-Amandiers, the Festival d'Automne, the Ménagerie de verre, the Centre Pompidou (Paris), the Festival d'Avignon, and the Venice Biennale among others.

He was a resident at Villa Medici in 2013, and nominated for the Marcel Duchamp Prize in 2014. In 2019, he won the Silver Lion at the Venice Dance Biennale.

BAD TIMING

From the outset, the exhibition scenario proposed by Théo Mercier seems to be settled. A rain of cars crashed in the air on the Piazzale of Villa Medici. Facing the ground and wings open, these birds with their injured bodies let out the last breaths of a musical radio that is difficult to hear. Further on, a series of sculptures of chairs modelled in bronze melting in the sun can be seen here and there in the building. Abandoned, deformed, crushed or torn between the weight of a heavy stone and the suction of a helium balloon stretched towards the zenith, these sculptures actually indicate the path of an enigma that will find its outcome in the interior spaces of Villa Medici.

Sheltered from the melancholy of the sky, it is in the exhibition rooms that lead to the ancient cistern that Théo Mercier stages the underground resolution of this dystopian situation, inspired by the ancient tradition of the Palaces of Memory. The sculptures he invites to this space of paradoxical memory are hybrid installations made of user appliances and amputated marble sculptures, from the collections of the Villa Medici. Bound by different shibari techniques, this new series of borrowed sculptures express the artist's sadism and enjoyment of dealing with the flamboyant residues of the past and the post-industrial residues of contemporary chaos.

"Sometimes all it takes is one little accident. One hesitation, one thought that holds us back longer than usual. Sometimes, on the contrary, everything flows too smoothly and we slip too easily into where we were supposed to arrive. In both cases, we miss the moment; arriving too early or too late, we confuse the course of events. Suddenly, then, destiny stumbles: everything happens in a way no one could have imagined. Roles become blurred, the characters in our lives exchange masks, events pile up one on top of the other. We are lost in time, as if in a foreign city.

Théo Mercier extends this common everyday experience to the whole world. Now it's our planet that seems to have missed the rendezvous with its own history and destiny. The consequences are impressive. Antiquity and the contemporary exchange places, and one tries to take power over the other, to abuse it, to hold it hostage. But a planet where everything keeps missing its time also triggers a kind of cosmic turmoil. While things try to free themselves from the human empire, cars crash to the ground like birds struck by lightning, and stones fall on the city. In this minuet of plagues befalling the Earth, a new ritual of liberation is hidden. This is not the time of the end: it's the moment when past and future lose themselves in each other and try to invent a new world."

— Emanuele Coccia

***An Endless Summer (9)*, 2023**

Bronze cast, stones
ca. 150 x 50 x 50 cm
Unique piece

Price: 25 000 € (taxes not included)

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Exhibition view, *BAD TIMING*, Villa Medici, Rome, 2023

Frieze London 2023

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Exhibition view, *BAD TIMING*, Villa Medici, Rome, 2023

Frieze London 2023



An Endless Summer (9), 2023

Bronze cast, stones
ca. 150 x 50 x 50 cm
Unique piece

Price: 25 000 € (taxes not included)

Facetime

In this new series, Théo Mercier questions the role of the archetypal object and the place of the artist halfway between museum curator, laborator and cybnaut. Deeply rooted in artistic references, these mural works challenge traditional representations of portrait, and create narratives prompting the viewer's reflection on time, identity and adaptation.

Photographs of famous antique statues emerge from some twenty acid-etched mirrors, as taken from an image bank or online museum catalog. The chemical treatment of the surface and the arrangement of the composition are such that the sculptural fragments are superimposed on the viewer's image, blurring the boundaries between past and present, static and dynamic, art and life, and engaging a reflection on the fluidity of identity and the continuum of history.

The tradition of mirrors in art extends beyond their practical function as reflective surfaces, delving into realms of symbolism. Artists have often utilized mirrors as tools to explore the human condition, offering viewers a glimpse into their own psyche through self-portraits or capturing the essence of their subjects. But rather than invoking the classical paintings by Van Eyck or Velazquez, in which the mirror is used to achieve realism and create an optical illusion, the **Facetime** series seems closer to the Pop Art movement, with its fascination for mass media imagery and the combination of disparate elements to produce visually striking and thought-provoking compositions.

For Mercier, the fragmentation of these marble bodies is also reminiscent of the looting campaigns that led to the creation of most antique collections: they are pieces torn

from their homeland, mythologized, and kept in these fictional places called museums. By choosing a particular cropping on the surface of each mirror—which does not allow a complete view of its surroundings but a simple selection—he accentuates this idea of an incomplete picture and hacks the subjective and artificial construction of history.

In some works, the artist goes even further, combining photographs with 3D elements to create chimeras, mutant creatures that have evolved to survive the passage of time: here, a lock of hair is transformed into a fossil; there, an aeration grid is implanted in the back of a skull, as if to provide it with air. These questions of transplant, mutation, or obsolescence run through all Théo Mercier's work, which is itself in constant transformation. Here, the artist takes on the role of the scientist in his laboratory or the internet troll behind his computer—dissecting and assembling, creating rebus or photomontages—and through these amalgamations of past, present and future, he invites visitors to reflect on their own capacity to adapt to an ever-changing world.

Facetime, 2022

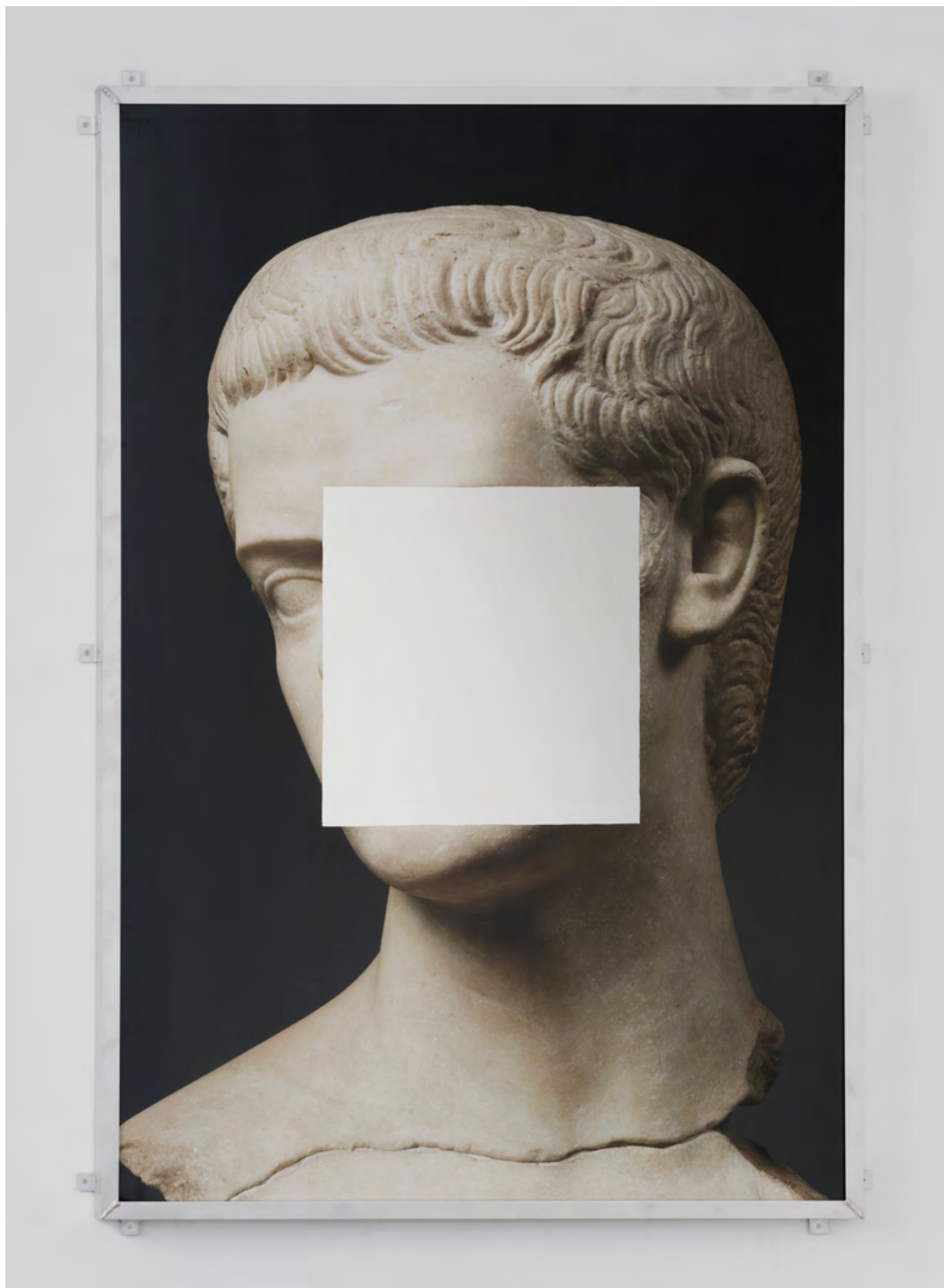
Series of mirrors with photographic prints, aluminium frames, and diverse objects
Variable dimensions
Unique pieces

mor
charpentier



Exhibition view, *MIRROR ERROR*, mor charpentier, Paris, 2023

Frieze London 2023



Facetime (l'Empereur Caligula, de face), 2023
Photographic print of a Roman statue in Louvre Museum,
acid-etched mirror, aluminium frame
151 x 101 cm
Unique piece

Price: 19 000 € (taxes not included)



Facetime (Faustine la Jeune), 2023

Photographic print of a Roman statue in Louvre Museum,
acid-etched mirror, fossil, aluminium frame

71 x 51 cm

Unique piece

Price: 15 000 € (taxes not included)

