

LIA RUMMA GALLERY

ART BASEL 2024

Booth C2 | Hall 2.0

On the occasion of Art Basel 2024, Galleria Lia Rumma is pleased to present a project inspired by the words of French philosopher Maurice Merleau-Ponty. In his essay, "Phenomenology of Perception" (1945), Merleau-Ponty posits sensory perception as the primordial vehicle through which we enter into dialogue with the world, with the space around us. If the human body is the medium through which we gain awareness, so art and architecture become the measure of our perception.

"Space is a product of our perception, but also a product of our perceiving body. It is our body that makes sense of space. (...) Art is a meditation on visibility. It does not express the visible, but makes visible." (Maurice Merleau Ponty "Phenomenology of Perception", 1945)

The works proposed place man and artist at the center of the space. The booth set up includes works by: Marina Abramovic, Vanessa Beecroft, Paolo Icaro, William Kentridge, Wolfgang Laib, Reinhard Mucha, Ugo Mulas, Thomas Ruff, Ettore Spalletti, Gian Maria Tosatti and Tobias Zielony - a focus dedicated to the work of Wael Shawky and a large historical installation by Alfredo Jaar.

CONTACTS

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The prices listed do not include tax and additional costs if applicable

LIA RUMMA



MAAB-053
Ulay/Marina Abramovic
Breathing in/Breathing out with Ulay,
1977 - 1998
Black and white silver gelatin
127,5 × 165,5 × 5,5 cm (framed)
Edition of 7

€ 110.000

LIA RUMMA



VABE-757
Vanessa Beecroft
vb84.044.nt, 2017-2018
C-print
127 × 169,4 cm
Edition of 6

€ 40.000

LIA RUMMA



PAIC-017
Paolo Icaro
Spazio liberato, 4 4 4, 2017
Steel
201 × 51 × 40 cm

€ 70.000

LIA RUMMA



WIKE-955

William Kentridge

Chiesa di San Francesco Saverio, Palermo

Cash Book Drawing IV, 2023

Indian ink, Charcoal, Watercolour, Coloured
pencil and Collage on found paper

52 × 76,8 cm (not framed)

62,5 × 87 × 5 cm (framed)

\$ 155.000

LIA RUMMA



WIKE-934
William Kentridge
Cursive, 2020
Bronze

Set of 40 sculptures and shelf
Shelf: 133,5 x 190 x 26,5 cm
Sculptures: variable dimensions
Edition of 9

\$ 750.000

LIA RUMMA



William Kentridge, *Paper Procession III*, 2023. Details
Sculpture listed in the following page

LIA RUMMA



WIKE-985
William Kentridge
Paper Procession III, 2023
Steel, Aluminium sheets and Oil paint
113 × 56 × 39 cm
Edition of 6 EV

\$ 180.000

LIA RUMMA



William Kentridge, *Paper Procession II*, 2023. Details
Sculpture listed in the following page

LIA RUMMA



WIKE-984
William Kentridge
Paper Procession II, 2023
Steel, Aluminium sheets and Oil paint
143 × 58,5 × 39 cm
Edition of 6 EV

\$ 180.000

LIA RUMMA

William Kentridge, *Paper Procession II, III*, 2023. Installation views
Sculptures listed in the previous pages



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LIA RUMMA

William Kentridge, *Theatre Drawings (La Fenice Theatre)*, 2008. Installation view
Drawings listed in the following pages



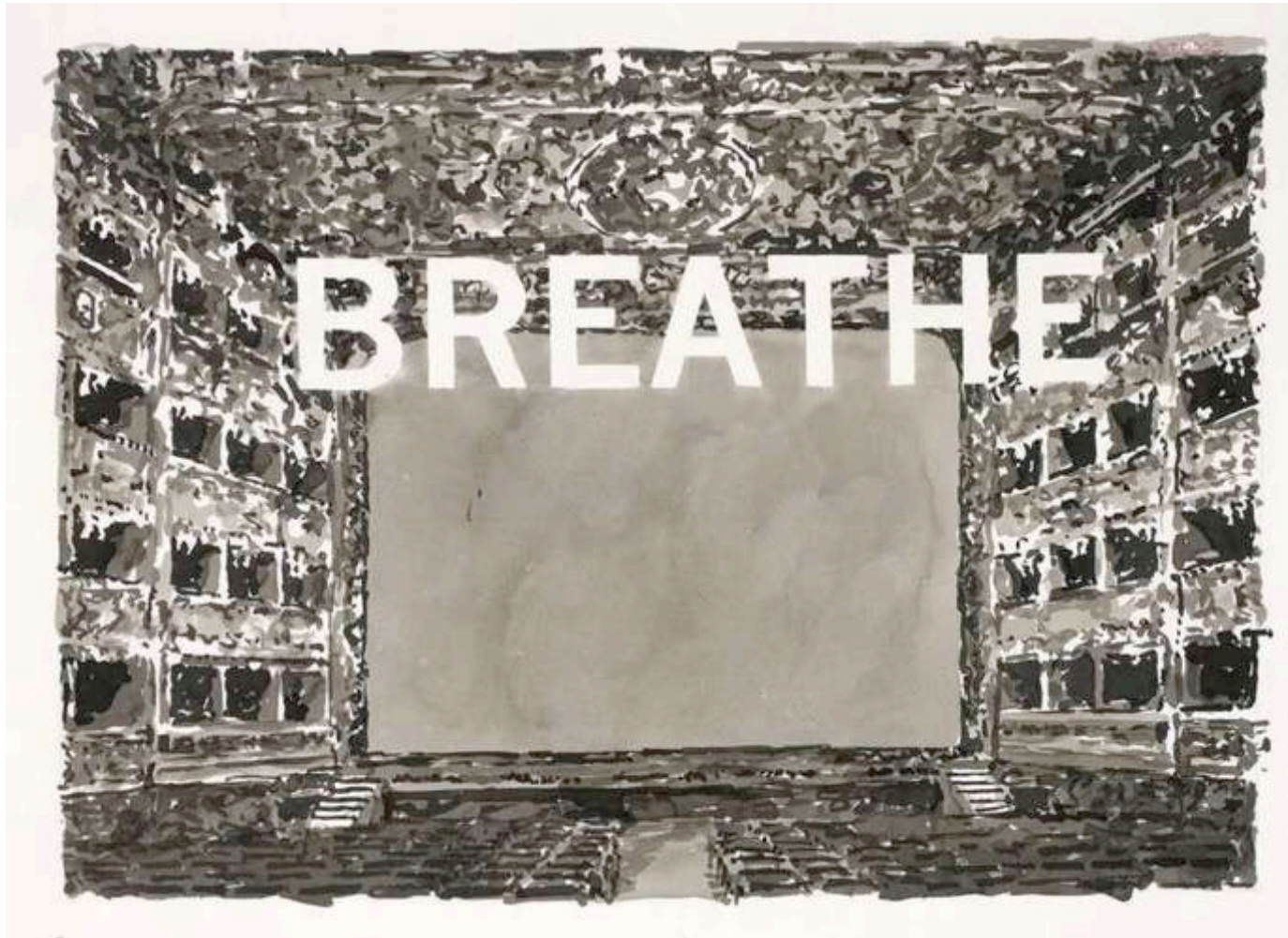
LIA RUMMA



WIKE-071
William Kentridge
Theatre Drawing II (La Fenice Theatre), 2008
Watercolour on paper
80 × 120 cm

€ 120.000

LIA RUMMA



WIKE-072
William Kentridge
Theatre Drawing I (La Fenice Theatre), 2008
Watercolour on paper
80 × 120 cm

€ 120.000

LIA RUMMA



WIKE-073
William Kentridge
Theatre Drawing III (La Fenice Theatre), 2008
Watercolour on paper
80 × 120 cm

€ 120.000

LIA RUMMA



REMU-017
Reinhard Mucha
Nemitz, 2016

Metal shoulder clamps, float glass, alkyd enamel painted on reverse of glass,
aluminum profiles, aluminum ladder, glass mirror, multilayer-plywood
89,8 × 248,2 × 24,6 cm

€ 320.000

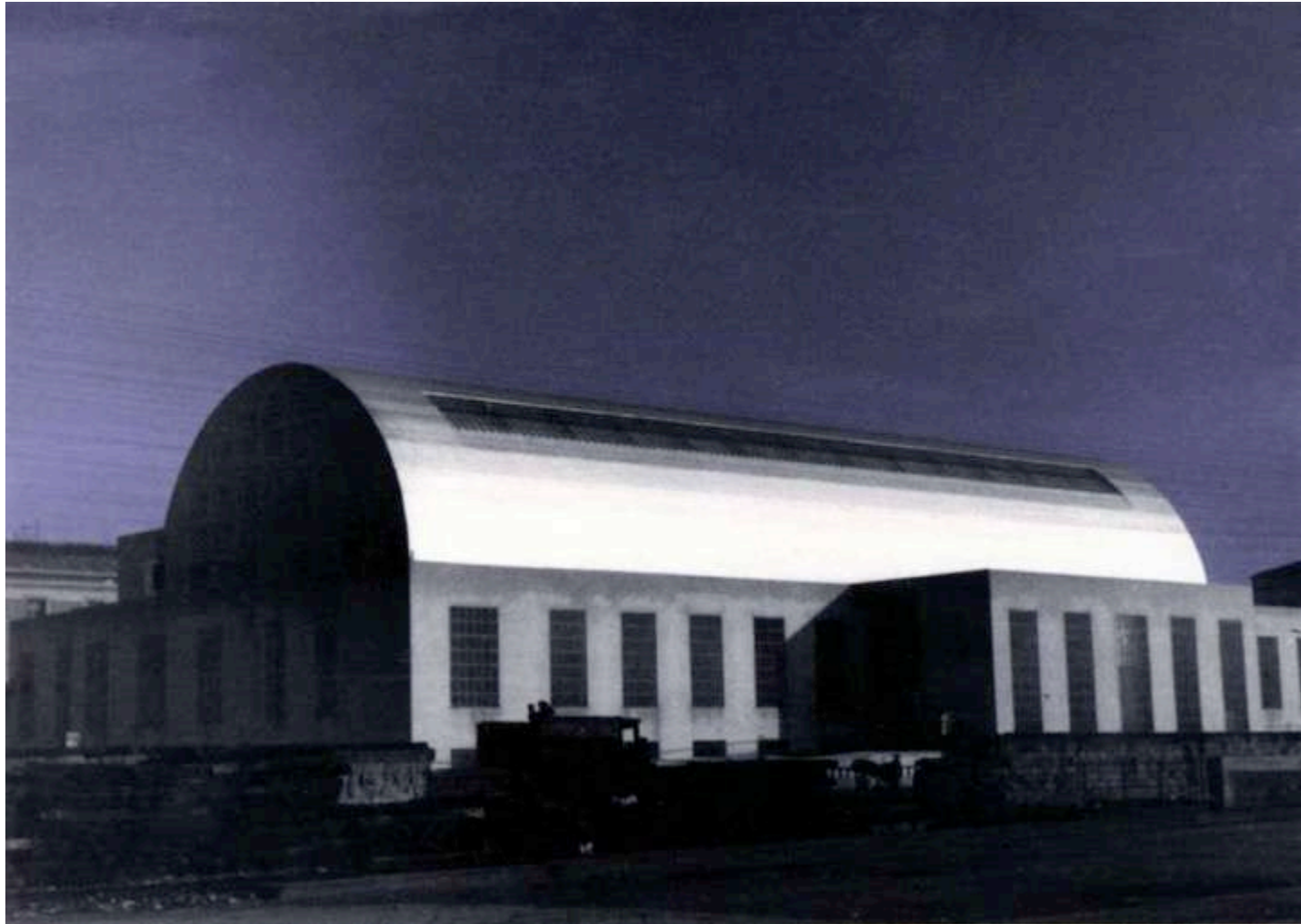
LIA RUMMA



UGMU-297
Ugo Mulas
Ara di Pergamo, Berlino, 1959
Modern Print. Gelatin silver print on
baritaded paper
27 x 37 cm (image)
57,5 × 62,5 × 4 cm (frame)
Edition of 28

€7.500

LIA RUMMA



THRU-066
Thomas Ruff
mdp27, 2003
C-print
94 × 125 cm
Edition of 5

€ 25.000

LIA RUMMA



ETSP-071
Ettore Spalletti
Scatola di colore, così com'è, 1991-1998
Color impasto on alabaster
14x48x48 cm on lacquered wood base 110x48x48 cm

€ 180.000

LIA RUMMA



ETSP-027

Ettore Spalletti

Quartetto indivisibile, 1992

- I) Color impasto on panel, toro frame on three sides (240x120x4 cm)
 - II) Color impasto on panel, right angles (240x120x4 cm)
 - III) Color impasto, tapered frame on three sides, gold leaf (240x120x4 cm)
 - IV) Color impasto on panel, right angles (240x120x4 cm)
- Overall size: 240x480x4 cm

Price on request

LIA RUMMA



GITO-296
Gian Maria Tosatti
Storia della Notte e Destino delle Comete
#01, 2023
Photographic print on baryta paper mounted
on dibond, no glass
223 × 160 cm (not framed)
232 × 167 × 5 cm (framed)
Edition of 7

€ 25.000

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WOLA-021
Wolfgang Laib
Tower of Silence, 2022
Beeswax
110 × 22 × 21 cm

€ 100.000



WOLA-025
Wolfgang Laib
Tower of Silence, 2021
Beeswax
76 × 16 × 19 cm

€ 80.000

LIA RUMMA



WOLA-027
Wolfgang Laib
Tower of Silence, 2022
Beeswax
76 × 19 × 17 cm

€ 80.000



WOLA-029
Wolfgang Laib
Tower of Silence, 2021
Beeswax
76 × 19 × 16 cm

€ 80.000

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FRONT



BACK

WOLA-034
Wolfgang Laib
House, 2021
Beeswax
48 × 46 × 57 cm

€ 120.000

LIA RUMMA



FRONT



BACK

WOLA-035
Wolfgang Laib
Zikkurat, 2023
Beeswax
68 × 46 × 11 cm

€ 90.000

LIA RUMMA



WOLA-037
Wolfgang Laib
Zikkurat-gate, 2022
Beeswax
57 × 53 × 17 cm

€ 90.000



WOLA-040
Wolfgang Laib
Zikkurat, 2017
Beeswax
46 × 52 × 8 cm

€ 45.000

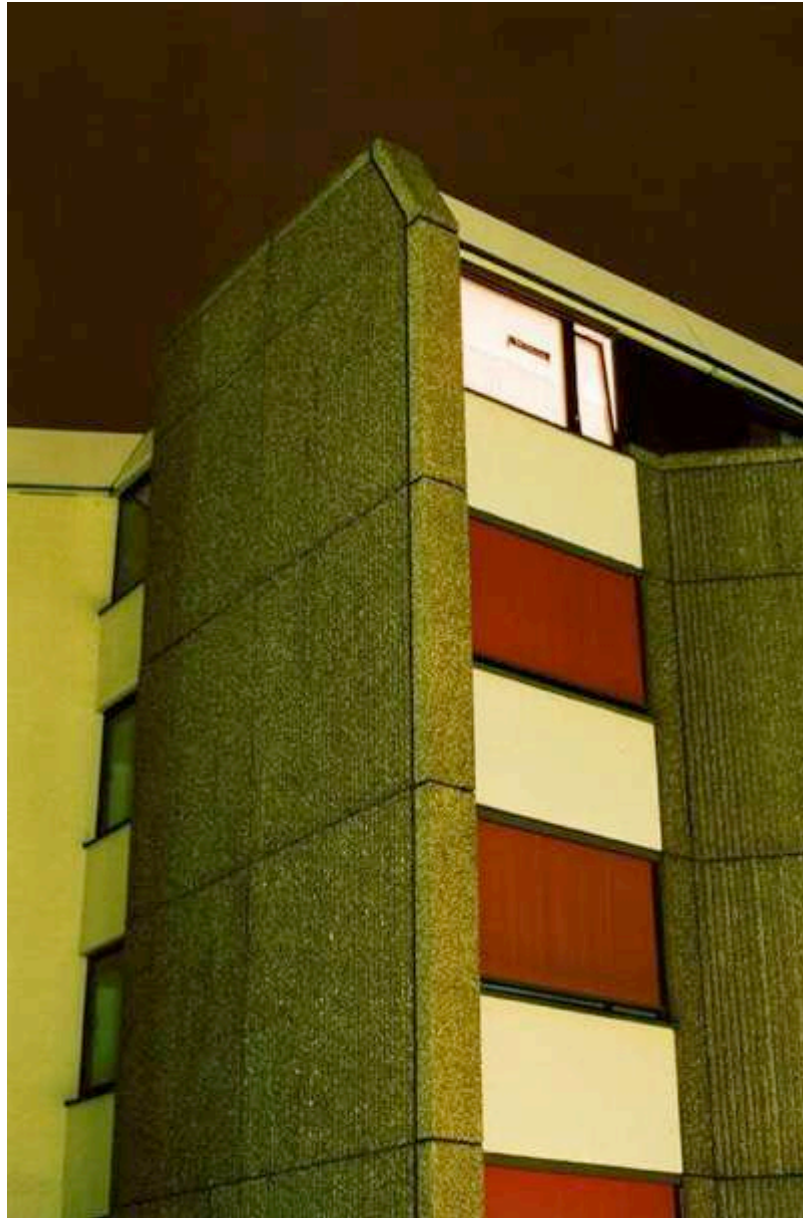
LIA RUMMA



WOLA-051
Wolfgang Laib
Untitled (Cone), 2015
Beeswax
34 x 15 x 12 cm

€ 30.000

LIA RUMMA



TOZI-283
Tobias Zielony
Fenster, 2013
C-Print
150 × 100 cm
Edition of 6

€ 15.000

LIA RUMMA



Tobias Zielony
Offshoot 9, 2024
95 x 110 cm (framed)
Edition of 6 +2AP

€ 15.000

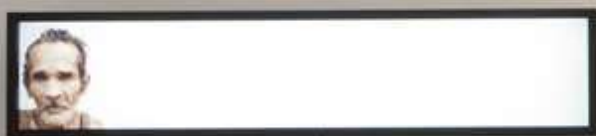
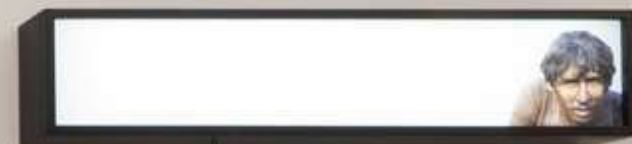
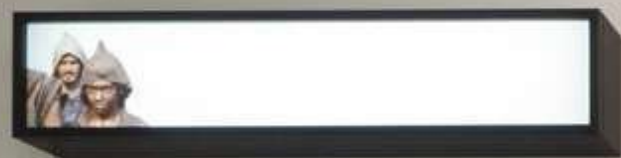
LIA RUMMA

On a 15m wall in front of its booth in the Galleries sector, Galleria Lia Rumma presents **Alfredo Jaar's** *Spheres of Influence*, an historical installation consisting of a set of 6 lightboxes depicting six Serra Pelada miners. The artist himself has repeatedly emphasized his belief that “it is an imperative to slow down, contextualize and frame each image appropriately so that it has meaning and is no longer removed.” Thus in this, as in Jaar’s other works, choices regarding the composition of the image, its framing and use of light are of paramount importance. The faces of the miners in this series are portrayed off-center in relation to the photographed surface, emerging with dramatic force from the completely white background of pure light that erases all information and detail related to the environment in which they move.

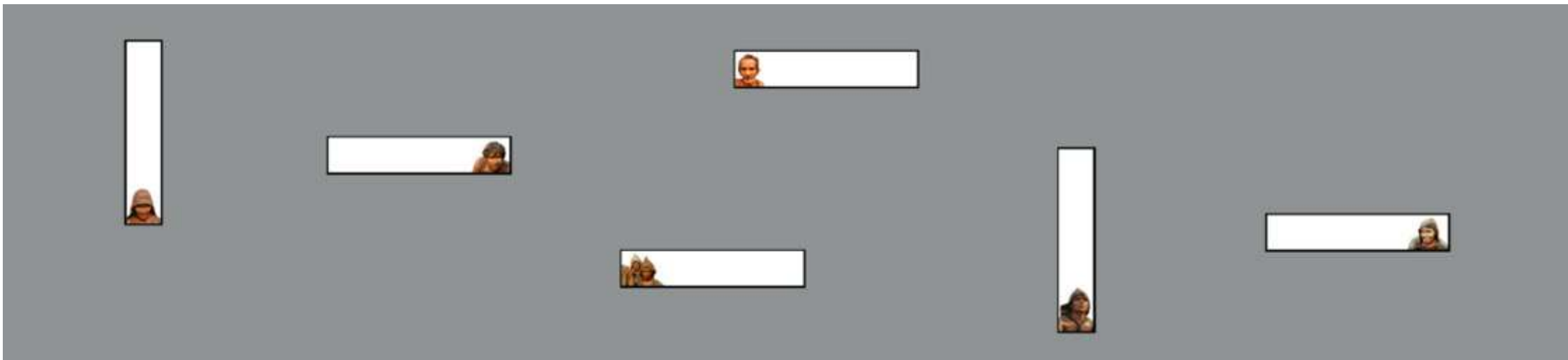
In 1985, thanks to a Guggenheim Foundation grant, Alfredo Jaar made a trip to Serra Pelada, a gold mine in the Amazon rainforest in northeastern Brazil. The idea for the project came from reading an article about the conditions in which the Serra miners worked. For many days, the artist photographed and filmed the garimpeiros, self-employed workers who seek their fortunes by digging, day after day, in the hope of finding gold to later resell to the government, which actually controls the mine. Out of this experience came a series of works: the film *Introduction to a Distant World* (1985), the installation *Gold in the morning* (1986), presented at the Venice Biennale that same year, and *Spheres of Influence* (1990).

LIA RUMMA

Alfredo Jaar, *Spheres of Influence*, 1990. Installation view
Lightboxes listed in the following pages



LIA RUMMA



ALJA-024
Alfredo Jaar
Spheres of Influence, 1990
Six lightboxes with color transparencies
Overall dimensions: variable
Lightbox: 38x182,8x12,6 cm each
Edition 1 of 2

Set of 6 lightboxes: price on request

LIA RUMMA



ALJA-025
Alfredo Jaar
Spheres of Influence (01), 1990
Lightbox with color transparencies
38 × 182,8 × 12,6 cm
Edition 2 of 2

Single lightbox: \$ 75.000

LIA RUMMA



ALJA-026
Alfredo Jaar
Spheres of Influence (02), 1990
Lightbox with color transparencies
38 × 182 × 12,6 cm
Edition 2 of 2

Single lightbox: \$ 75.000

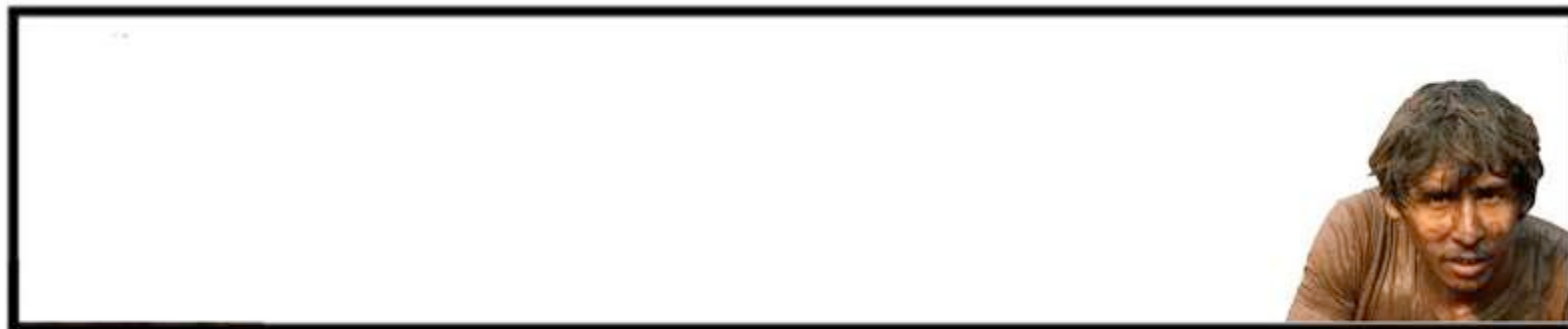
LIA RUMMA



ALJA-027
Alfredo Jaar
Spheres of Influence (03), 1990
Lightbox with color transparencies
38 × 182,8 × 12,6 cm
Edition 2 of 2

Single lightbox: \$ 75.000

LIA RUMMA



ALJA-028
Alfredo Jaar
Spheres of Influence (04), 1990
Lightbox with color transparencies
38 × 182,8 × 12,6 cm
Edition 2 of 2

Single lightbox: \$ 75.000

LIA RUMMA

In addition to the works presented in the booth, Galleria Lia Rumma presents a kabinett focused on **Wael Shawky** whose work, *Drama 1882*, is exhibited at the Egyptian Pavilion at the current edition of the Venice Biennale.

For Art Basel, the gallery will present a selection of drawings, ceramic masks and clay amphoras from the project, *I Am Hymns of the New Temples*, produced during the summer of 2022 in Pompeii.

The ancient city, buried beneath the ashes of the eruption of Vesuvius and brought back to light many centuries later, is considered by Shawky a place that symbolizes death and rebirth. He views it as a site of myth and ritual, the age-old custodian of the stratification of various cultures that evoke each other and reveal how the multiple narratives of history have been differently conceived, recorded and disseminated over time, both within and beyond the Mediterranean area.

In Shawky's film, *I Am Hymns of the New Temples* – currently displayed at Museum of Palazzo Grimani in Venice - the archaeological site of Pompeii, is portrayed as an outdoor theatre of the past where its temples dedicated to Greco-Roman religion co-exist with those of Egyptian deities. Through the repetition and poetic re-narration of mythological tales and stories about the origin of the universe and the birth of the deities of the Earth, Shawky weaves a narrative that brings together fable, reality and fiction. Various traditions concerning the origin and descent of the gods succeeded each other in antiquity. The artist entrusts a group of performers wearing masks made of ceramic and papier mâché, which draw on those of Greek comedy but also on the popular masks of Campanian farce (*fabulae atellanae*), with the task of reviving them, giving a face to myths that once became beliefs, before reducing them again to fiction and fantasy. Just as a mask transforms the wearer into someone else, the cult and mystery rites are transformed according to the person who appropriates them.

LIA RUMMA



WASH-055
Wael Shawky
Untitled #1004, 2022
Pencil, ink on cotton paper
57 × 76 cm (not framed)
65 × 83,5 × 4 cm (framed)

€ 25.000

LIA RUMMA



WASH-099
Wael Shawky
*I Am Hymns of The New Temples:
Pompeii Drawing #03, 2023*
Oil, pencil, ink on cotton paper
57 × 76 cm (not framed)
65 × 83,5 × 4 cm (framed)

€ 25.000

LIA RUMMA

Wael Shawky, *I Am Hymns of The New Temples: Pompeii Painting #02*, 2023. Installation view
Painting listed in the following page



LIA RUMMA



WASH-097
Wael Shawky
I Am Hymns of The New Temples: Pompeii
Painting #02, 2023
Oil on canvas
190 × 190 cm

€ 130.000

LIA RUMMA



WASH-071
Wael Shawky
*I Am Hymns of The New Temples:
Pompeii Ceramic masks #04, 2023*
Clay and oil paint
42 × 29 × 36 cm

€ 50.000

LIA RUMMA



WASH-076
Wael Shawky
*I Am Hymns of The New Temples:
Pompeii Ceramic masks #09, 2023*
Clay and oil paint
39 × 30 × 40 cm

€ 50.000

LIA RUMMA



WASH-082
Wael Shawky
*I Am Hymns of The New Temples:
Pompeii Ceramic masks #15, 2023*
Clay and oil paint
39 × 33,50 × 40 cm

€ 50.000

LIA RUMMA



Wael Shawky, *I Am Hymns of The New Temples: Pompeii Ceramic amphora #02*, 2023, Details
Sculpture listed in the following page

LIA RUMMA



WASH-085
Wael Shawky
*I Am Hymns of The New Temples:
Pompeii Ceramic amphora #02, 2023*
Clay
144 × 40 × 40 cm
Edition of 2

€ 90.000

LIA RUMMA



Wael Shawky, *I Am Hymns of The New Temples: Pompeii Ceramic amphora #09*, 2023, Details
Sculpture listed in the following page

LIA RUMMA



WASH-092
Wael Shawky
*I Am Hymns of The New Temples:
Pompeii Ceramic amphora #09, 2023*
Clay
143 × 36 × 36 cm
Edition of 2

€ 90.000

LIA RUMMA

ADDITIONAL WORKS

William Kentridge
Anselm Kiefer
Wolfgang Laib
Marzia Migliora
Luca Monterastelli
Ugo Mulas
Thomas Ruff
Ettore Spalletti
Gian Maria Tosatti
Paul Wallach

LIA RUMMA

William Kentridge, *Sculpture for Return (Double half horse)*, 2008 Details
Sculpture listed in the following page



LIA RUMMA



WIKE-075
William Kentridge
Sculpture for Return (Double half horse), 2008
Bronze
40 × 80 × 26 cm
Edition of 12

\$ 75.000

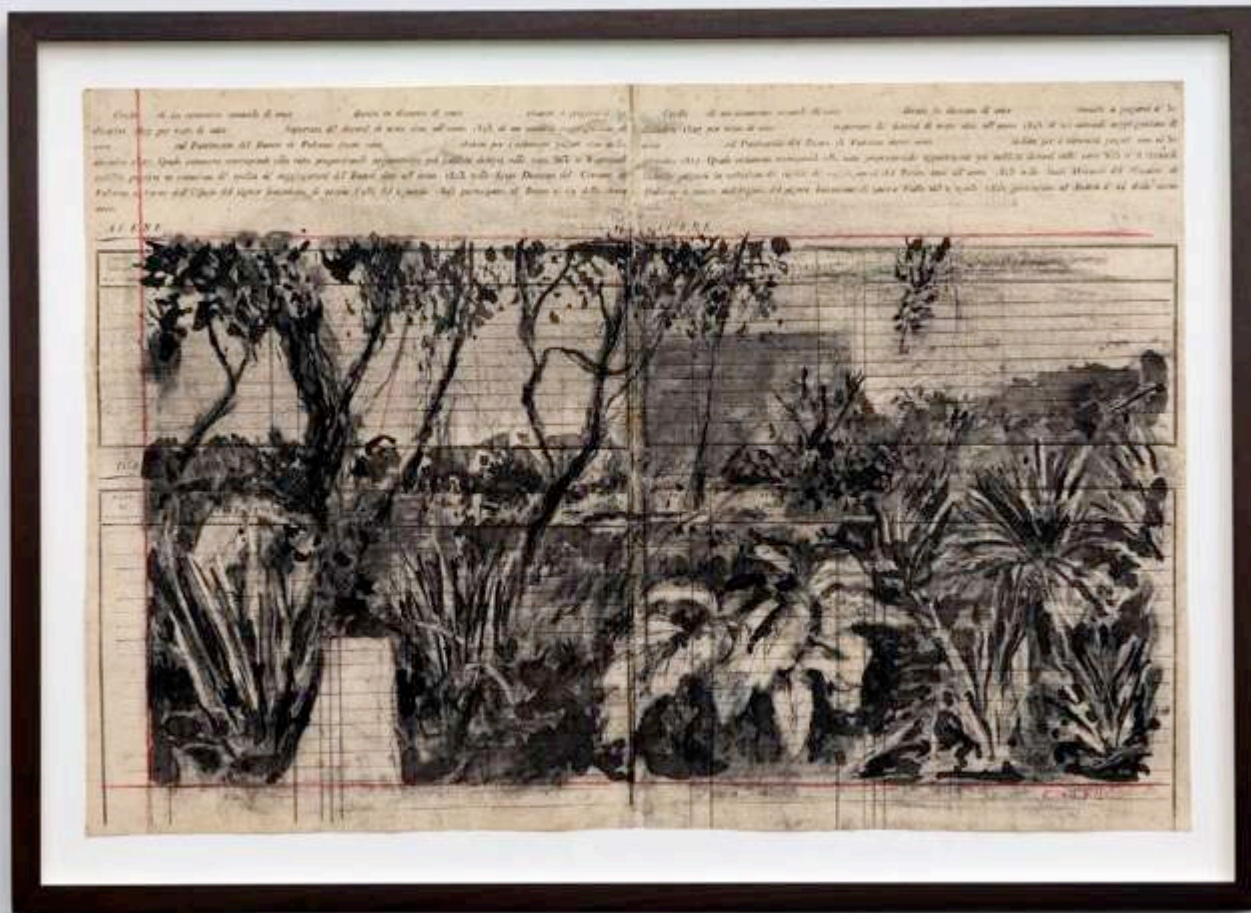
LIA RUMMA



WIKE-975
William Kentridge
I Ask This Stone, 2023
Indian ink, Coloured pencil
and Collage on Phumani
handmade paper
117 × 245 cm

\$ 500.000

LIA RUMMA



WIKE-962
William Kentridge
Chiesa di San Francesco Saverio, Palermo
Cash Book Drawing XI, 2023
Indian ink, Charcoal and Coloured pencil on
found paper
52 × 76,8 cm (not framed)
62,5 × 87 × 5 cm (framed)

\$ 155.000

LIA RUMMA



WIKE-1000
William Kentridge
Chiesa di San Francesco Saverio, Palermo
Cash Book Drawing XVIII, 2024
Charcoal, Coloured pencil, Watercolour and
Collage on found paper
52 × 76,8 cm (not framed)
62,5 × 87 × 5 cm (framed)

\$ 155.000

LIA RUMMA



WIKE-1001
William Kentridge
Chiesa di San Francesco Saverio, Palermo
Cash Book Drawing XIX, 2024
Charcoal, Pastel, Coloured pencil,
Watercolour and Collage on found paper
52 × 76,8 cm (not framed)
62,5 × 87 × 5 cm (framed)

\$ 155.000

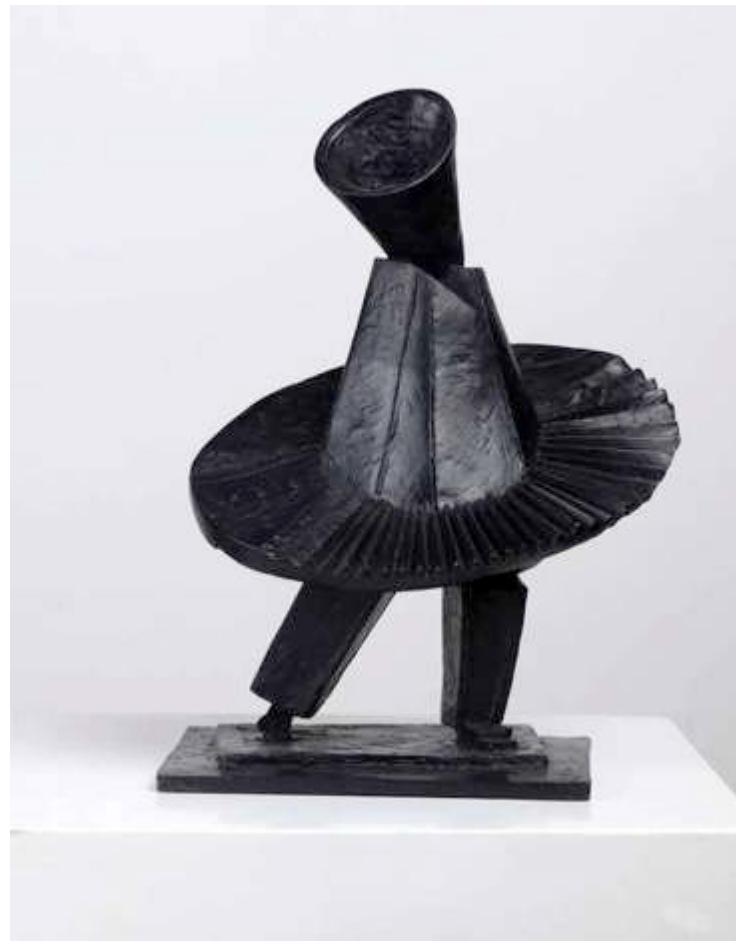
LIA RUMMA



WIKE-977
William Kentridge
Bull, 2021
Bronze
24 × 20 × 8 cm
Edition of 5

\$ 60.000

LIA RUMMA



William Kentridge, *Skirt*, 2022. Detail
Sculpture listed in the following page

LIA RUMMA



WIKE-919
William Kentridge
Skirt, 2022
bronze
28,6 × 22,2 × 14,9 cm
Edition of 20

£ 20.000

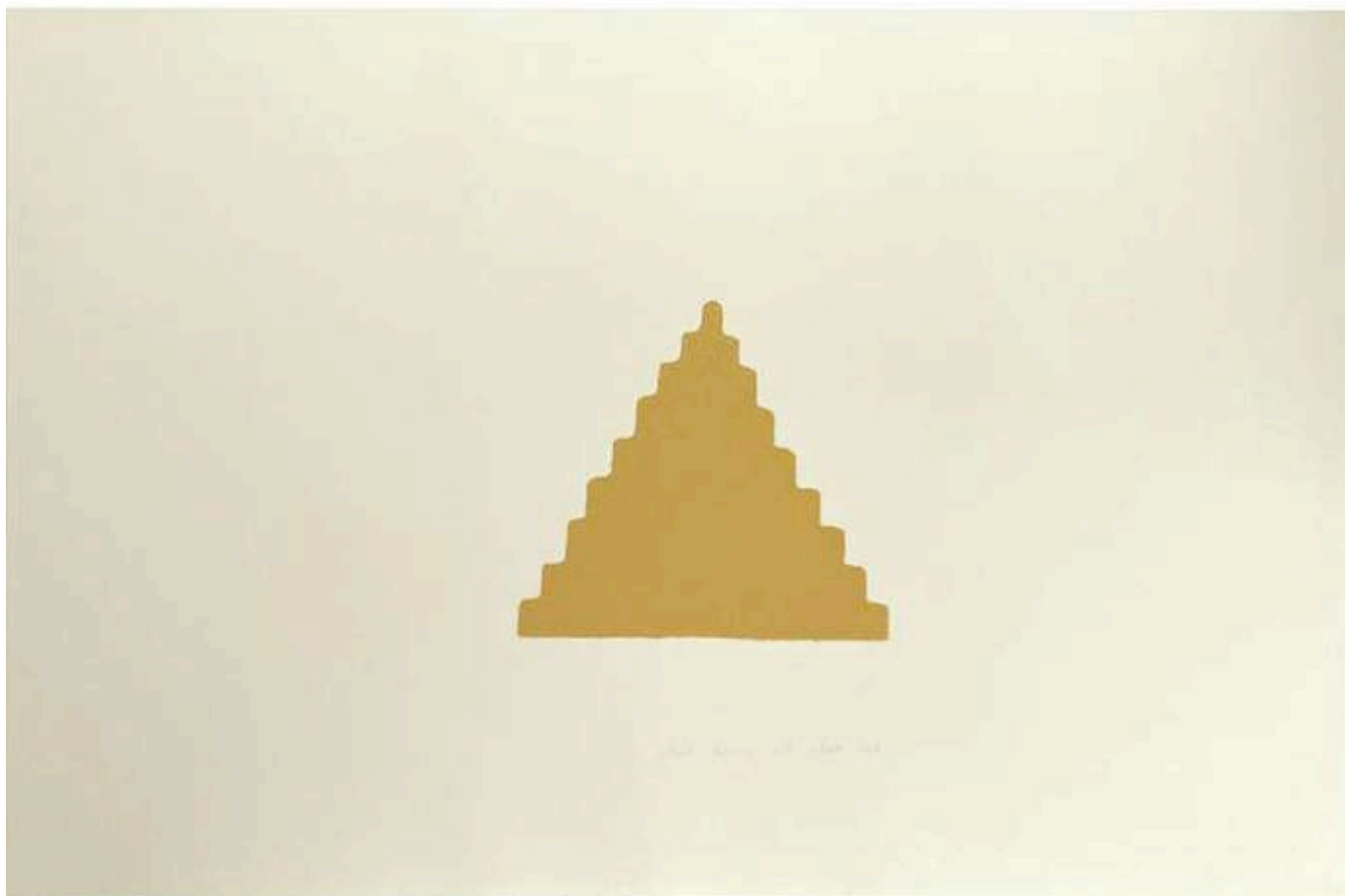
LIA RUMMA



ANKI-374
Anselm Kiefer
Die Windsbraut. The Bride of the wind,
2015-2020
Emulsion, oil, acrylic, shellac, gold leaf,
fabric and chalk on canvas
220 × 330 cm

€ 1.200.000

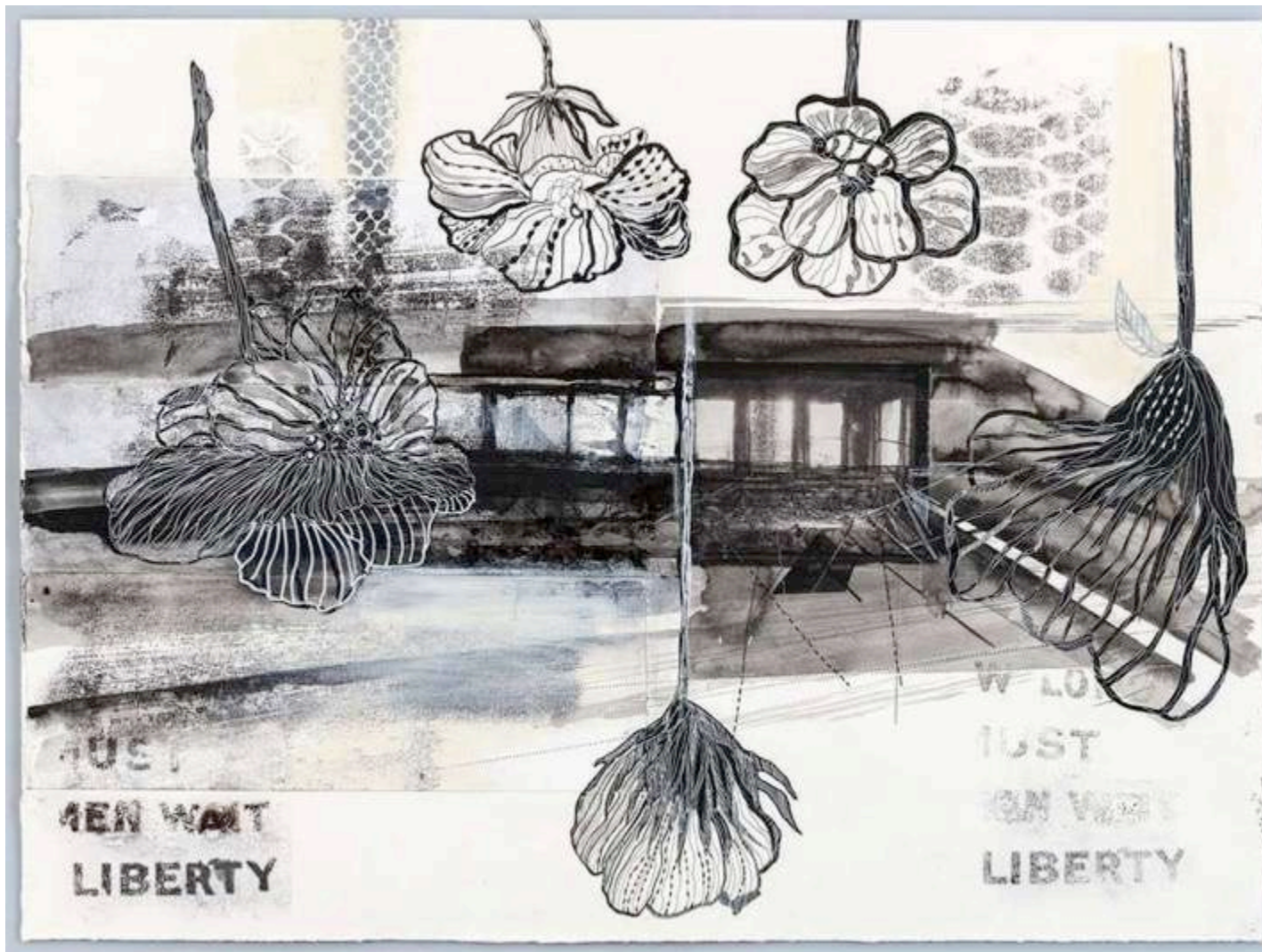
LIA RUMMA



WOLA-052
Wolfgang Laib
Without beginning and without end, 2023
Yellow oil pastel and pencil on Arches
paper
80 × 120 cm (not framed)
90 × 131 × 4 cm (framed)

€ 22.000

LIA RUMMA



MAMI-750
Marzia Migliora
Paradossi dell'abbondanza #56
(*People over Profits*), 2023, 2023
Mixed media on paper
56 × 76 cm

€10.000

LIA RUMMA



MAMI-709
Marzia Migliora
Paradossi dell'abbondanza #39
(Paradoxes of Plenty), 2021
Drawing, collages and mixed media on paper
70 × 100 cm (not framed)
93 × 123 × 4,5 cm (framed)

€18.000

LIA RUMMA



LUMO-194
Luca Monterastelli
*Oh Steel, Oh Gentle Steel, We're Lucky That
We Have You to Seal the Deal*, 2020
Deflesh steel
100 × 70 × 4 cm

€ 15.000

LIA RUMMA



UGMU-203

Ugo Mulas

Frank Stella. New York, 1964

Pigment inkjet print on cotton fine-art paper

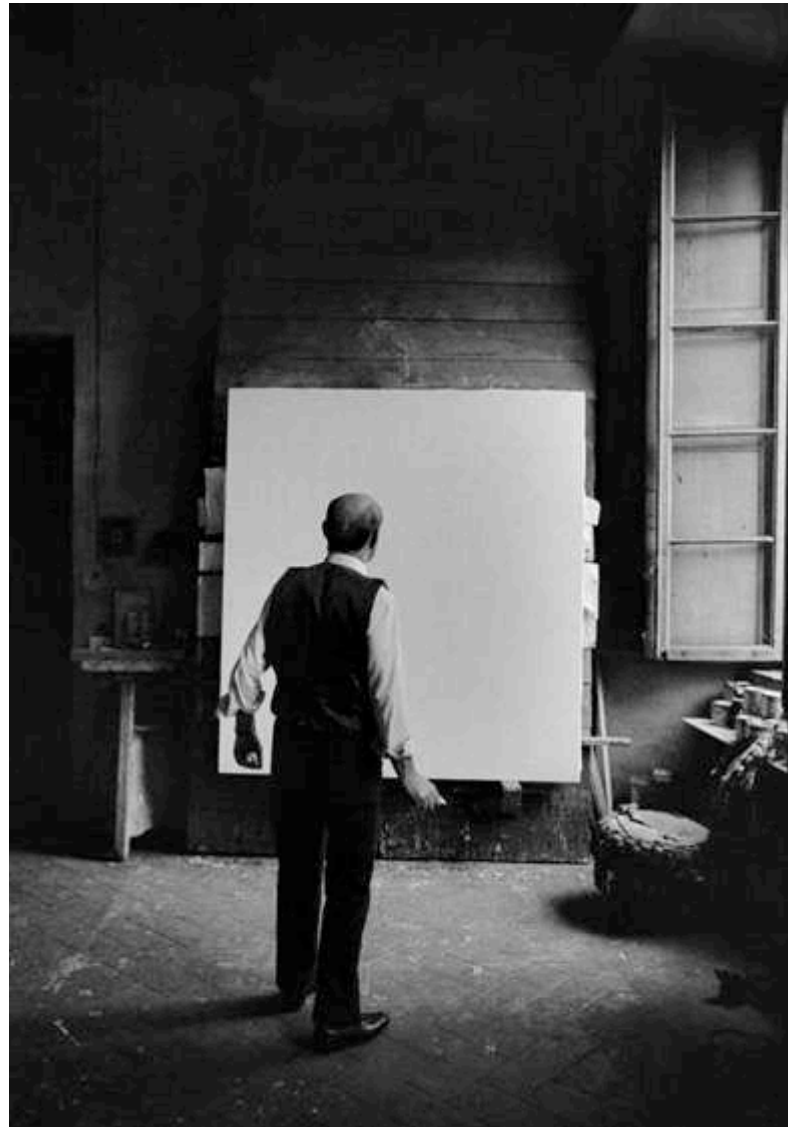
19 × 28 cm (image)

63 × 58 × 4 cm (frame)

Edition of 7

€ 12.000

LIA RUMMA



UGMU-349

Ugo Mulas

Lucio Fontana, Milano, 1964

Modern Print. Gelatin silver print on

baritated paper on board

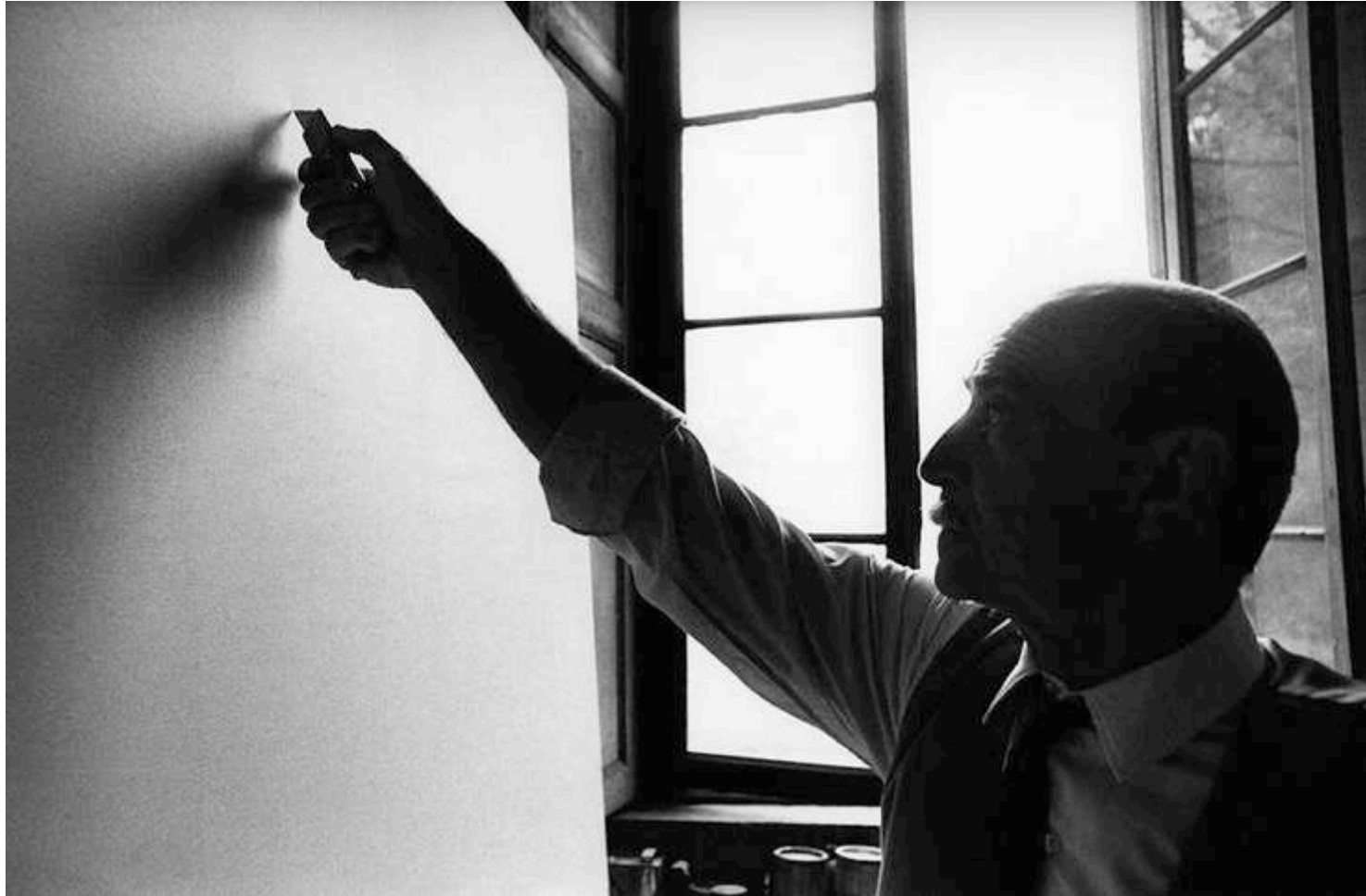
46 x 31 cm (image)

80 x 70 x 4 cm (frame)

Edition 8 of 8

€ 12.000

LIA RUMMA



UGMU-314
Ugo Mulas
Lucio Fontana, L'Attesa, Milano (4),
1964
Modern Print. Gelatin silver print on
baritaded paper
31 x 46 cm (image)
63 × 58 × 4 cm (frame)
Edition of 8

€ 9.000

LIA RUMMA



UGMU-422

Ugo Mulas

Pino Pascali, Uomo Vogue, 1967 - 1968

Modern print. Silver salt print on baryta paper

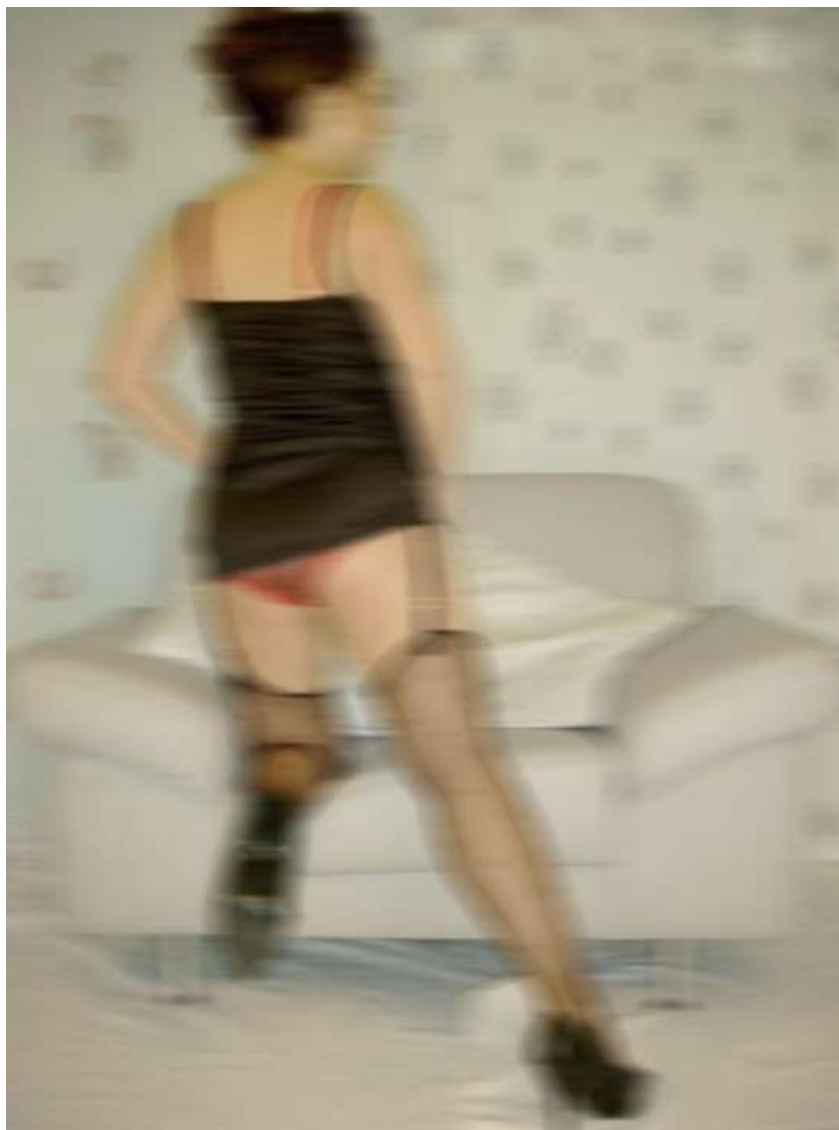
38 × 27 cm (image)

58 x 63 x 4 cm (frame)

Edition of 28

€ 7.500

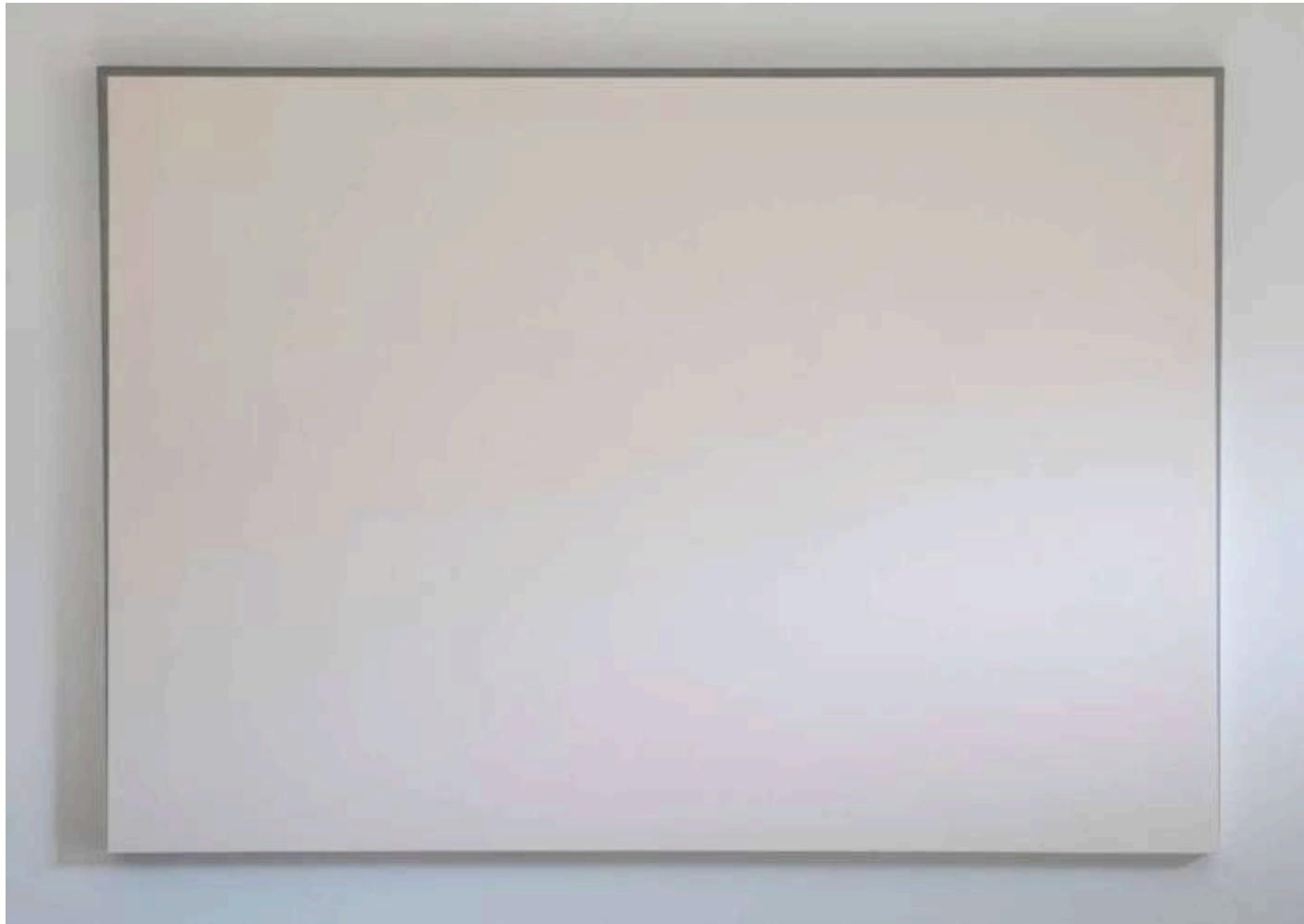
LIA RUMMA



THRU-295
Thomas Ruff
nudes no10, 2009
C-print
156 × 122 cm
Edition of 5

€ 50.000

LIA RUMMA



ETSP-217
Ettore Spalletti
Colore rosato, argento, 2014
Color impasto on board, tapered frame
on three sides, golden-silver paste
100 × 140 × 4 cm

€ 190.000

LIA RUMMA



GITO-321
Gian Maria Tosatti
Ritratto #022, 2022
Gold leaf and rust on iron
150 × 150 cm

€ 35.000

LIA RUMMA



GITO-232
Gian Maria Tosatti
Elegia (drawing #2), 2019
Ink and rose petals on paper
35 × 27 cm (not framed)
45,5 × 53 × 5 cm (framed)

€ 12.000

LIA RUMMA



GITO-271
Gian Maria Tosatti
5_I fondamenti della luce, 2015
Mixed media on paper
45 × 60 cm (not framed)
64,5 × 80 × 5 cm (framed)

€ 12.000

LIA RUMMA



PAWA-010
Paul Wallach
Begat, 2009
wood, paint, string, metal
181 × 196 × 43 cm

€ 60.000

LIA RUMMA

ARTISTS REPRESENTED

MARINA ABRAMOVIC
GIOVANNI ANSELMO
VANESSA BEECROFT
VICTOR BURGIN
GIULIANO DAL MOLIN
GINO DE DOMINICIS
MICHELE GUIDO
CLEGG&GUTTMANN
GARY HILL
PAOLO ICARO
ALFREDO JAAR
ILYA&EMILIA KABAKOV
WILLIAM KENTRIDGE
ANSELM KIEFER
JOSEPH KOSUTH
HENDRIK KRAWEN
WOLFGANG LAIB
DAVID LAMELAS
DOMENICO ANTONIO MANCINI
MARZIA MIGLIORA
MOCELLIN-PELLEGRINI
LUCA MONTERASTELLI
REINHARD MUCHA
UGO MULAS
MICHELANGELO PISTOLETTO
THOMAS RUFF
WAEEL SHAWKY
ETTORE SPALLETTI
HAIM STEINBACH
GIAN MARIA TOSATTI
TOBIAS ZIELONY
GILBERTO ZORIO

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LIA RUMMA

WOLFGANG LAIB

Brahmanda, 2016-2022

Art Basel Unlimited, booth U56

Spiritual dimension and approach to mysticism are the figures that characterize Wolfgang Laib's artistic research. The artist, who fuses Eastern and Western culture in his poetics, works with organic and inorganic materials. Beeswax, pollen, rice, stone, paper and brass are the elements that give life to his works and represent the starting point for creations that transcend the visual and artistic experience to lead the viewer to a more intimate and meditative dimension.

Laib's formal vocabulary, which tends toward abstraction, is based on the stylization of geometric figures and solid bodies that refer to elementary images: houses, mountains, boats and stairs. However, the simplicity of the forms, colors and materials used conceals much deeper and more complex meanings, propelled by a strong evocative power.

Wolfgang Laib's installation *Brahmanda* consists of an oval-shaped black Indian granite stone meticulously polished with sunflower oil and black carbon soot, set amidst a field of rice mounds. The stone sizes 85 x 85 x 154 cm and weighs about two tons, it is the biggest "Cosmic Egg" ever created by Wolfgang Laib. The work title draws inspiration from the Sanskrit cosmogony, beginning with Brahman and the 'Cosmic egg,' and serves as a testimony to the spiritual reality of the world and the wholeness of the universe. The natural markings on this essential geometric form symbolize the unity of the male and female principles, joined here in a unique pursuit of togetherness. The concept of creation is also conveyed through the handfuls of rice grains: 'It's very simple things like milk, pollen, rice. Food,' says Laib, 'very simple things that were there 1,000 or 5,000 years ago. And I think that's a big challenge for what we're doing now. And where we are now.'

For Art Basel Unlimited, the stone amidst a 10 x 8 m rice field is presented in a room of 12.5 x 7.5 m with one central entry.

Wolfgang Laib (born 1950 in Metzingen, Germany) has devoted the past 50 years to creating sculptures and installations that appear to link past and present, the ephemeral and the eternal, using simple but highly symbolic organic materials. In 2015, he was awarded the Praemium Imperiale in Tokyo. Laib lives and works in a small village in Southern Germany and maintains studios in South India and New York.



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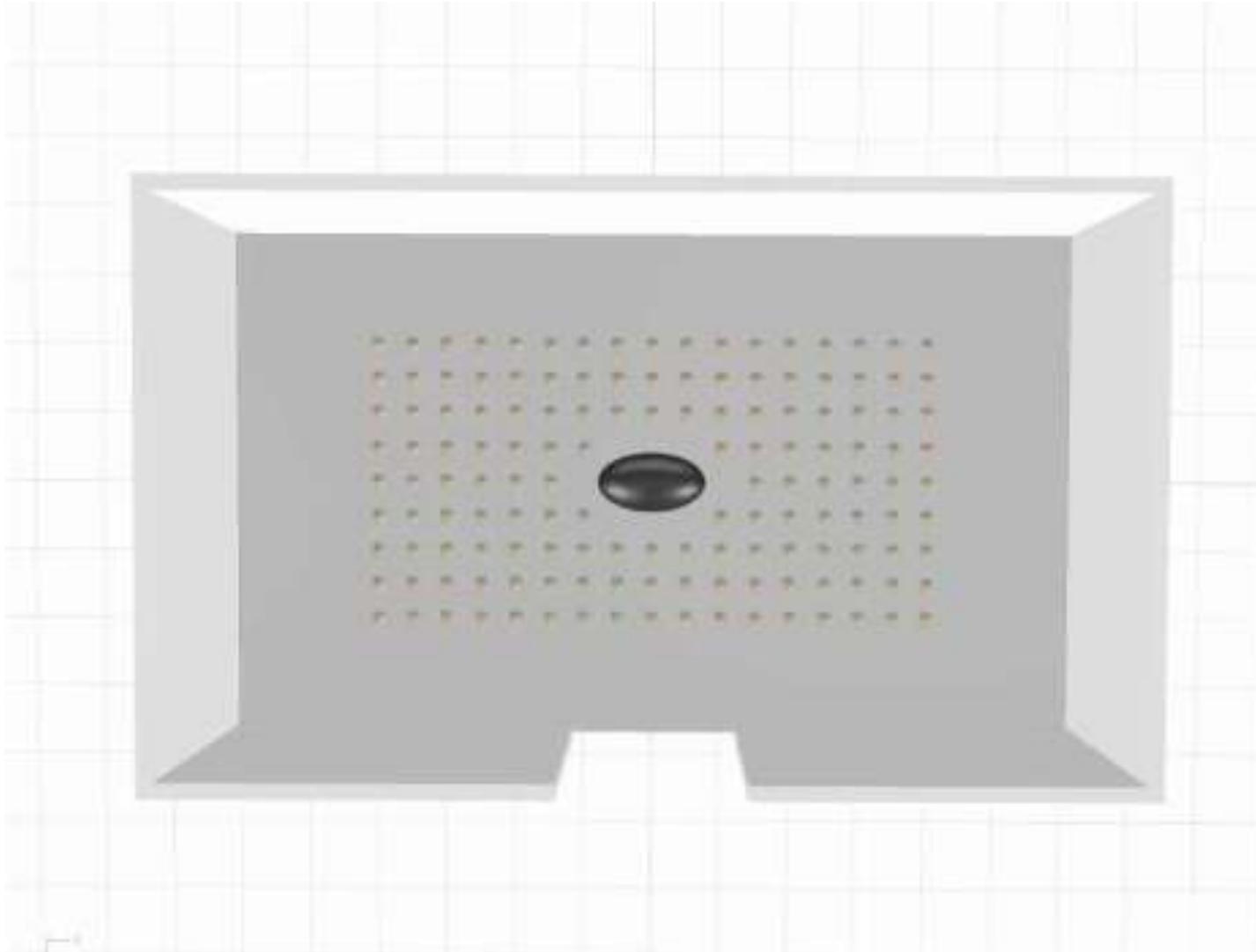
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Project render of the installation presented at Art Basel Unlimited 2024
Booth U56

WOLFGANG LAIB

Works exhibited at Art Basel 2024



WOLA-017

Wolfgang Laib

Brahmanda, 2016-2022

Black Indian granite, sunflower oil, black smoke and rice field

82 × 85 × 154 cm

€350.000

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FRONT



BACK

WOLA-034
Wolfgang Laib
House, 2021
Beeswax
48 × 46 × 57 cm
€120.000

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FRONT



BACK

WOLA-035
Wolfgang Laib
Zikkurat, 2023
Beeswax
68 × 46 × 11 cm
€90.000

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WOLA-037
Wolfgang Laib
Zikkurat-gate, 2022
Beeswax
57 × 53 × 17 cm
€90.000



WOLA-051
Wolfgang Laib
Untitled (Cone), 2015
Beeswax
34 × 15 × 12 cm
€30.000



WOLA-040
Wolfgang Laib
Zikkurat, 2017
Beeswax
46 × 52 × 8 cm
€45.000



WOLA-029
Wolfgang Laib
Tower of Silence, 2021
Beeswax
76 × 19 × 16 cm
€80.000



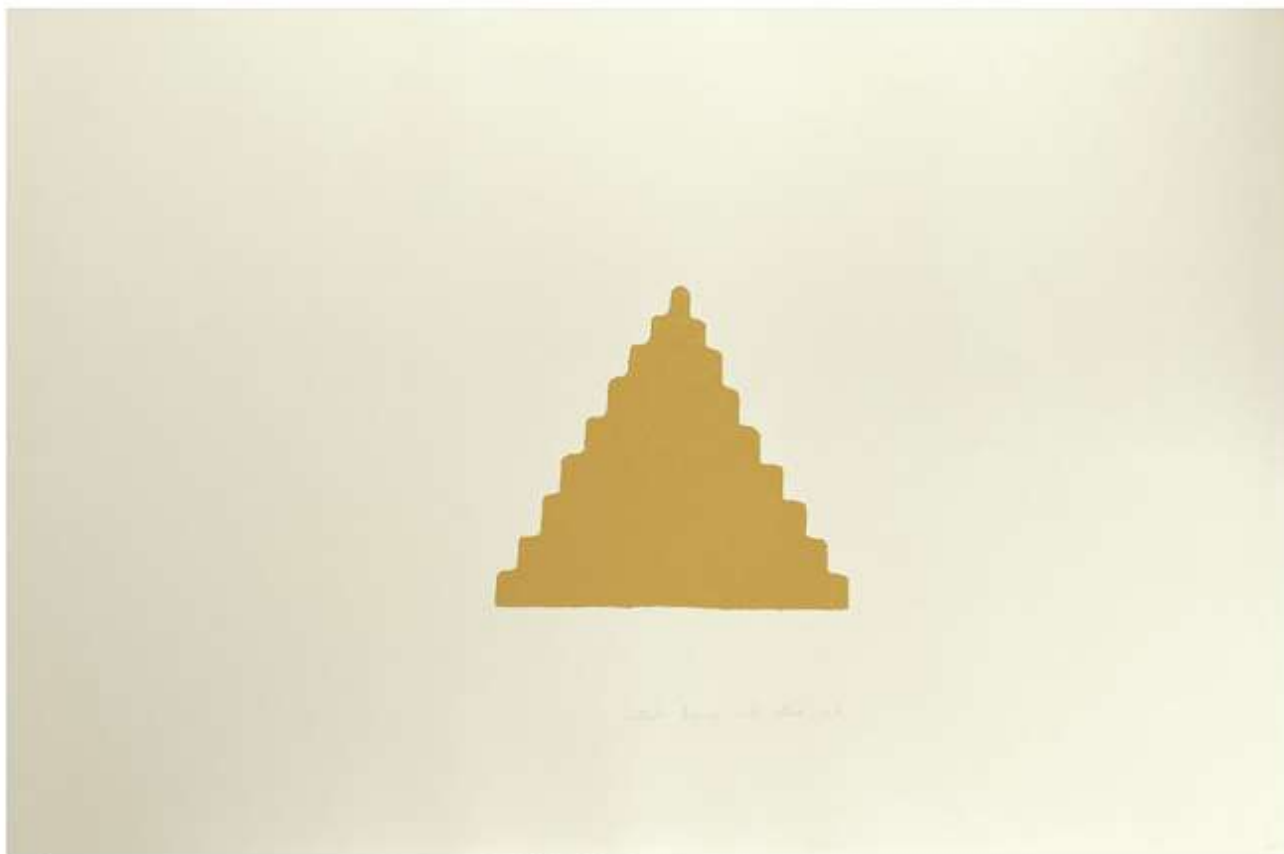
WOLA-025
Wolfgang Laib
Tower of Silence, 2021
Beeswax
76 × 16 × 19 cm
€80.000



WOLA-027
Wolfgang Laib
Tower of Silence, 2022
Beeswax
76 × 19 × 17 cm
€80.000



WOLA-021
Wolfgang Laib
Tower of Silence, 2022
Beeswax
110 × 22 × 21 cm
€100.000



WOLA-052

Wolfgang Laib

Without beginning and without end, 2023

Yellow oil pastel and pencil on Arches paper

80 × 120 cm (not framed) | 90 × 131 × 4 cm (framed)

€22.000

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Art Basel Unlimited booth U4

Reinhard Mucha

Island of the Blessed, 2016/2024

Two-part in-situ sculptural room installation, *Island of the Blessed*, 2016: overlapping clay roof tiles, construction rubble (found objects), white pedestal, steel tape measure, 6 step stools, 6 float glass panes, audio equipment (sound track of starting airplanes); 120 × 1220 × 1260 cm; color photograph; *Ostende – Kölner Straße 170*, 2006, 2014: paper tape, UV-protection glass, museum board, archival pigment print; 39.8×52.5×1.8cm

LIA RUMMA

Island of the Blessed is the ironic title of the installation conceived in 2016 by Reinhard Mucha for his show 'Schneller werden ohne Zeitverlust' ('Getting faster without Time Loss') at Lia Rumma Gallery in Milan. Referring to Salvatore Settis's influential book *If Venice Dies*, Mucha reflects on the degradation of historical urban landscapes: 'Milan's metamorphosis into an American-style downtown, where the urban center becomes instantly recognizable by virtue of a cluster of skyscrapers – like in Los Angeles – is not the belated triumph of modernity, but merely a façade.'

The installation delves into the role of memory, offering profound reflections examining our urban reality.

Central to this monumental, poetic work is the ambient sound of aircraft taking off over the sea of houses (of Milan) symbolized by the waves of 5,000 Mediterranean roof tiles.

Reinhard Mucha (born 1950 in Düsseldorf) uses the ground zero of sculpture after Minimalism as a conceptual springboard in creating works that incorporate industrial materials, photography, time-based media, and found objects – exposing the sediments of time and lived history that have accumulated within them. Mucha lives and works in Düsseldorf.

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More from Reinhard Mucha
Art Basel booth C2



Reinhard Mucha
Nemitz, 2016

Metal shoulder clamps, float glass, alkyd enamel painted on reverse of glass, aluminum profiles, aluminum ladder, glass mirror, multilayer-plywood
89,8 × 248,2 × 24,6 cm

LIA RUMMA



LIA RUMMA

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