



ART BASEL
2024 PREVIEW
BOOTH L18

EMANUELA CAMPOLI

Emanuela Campoli is pleased to announce its participation at Art Basel. The gallery's presentation will consist of a dialogue between pieces manufactured by interior design duo Concorde and a selection of artworks by Rebecca Watson Horn, Leda Catunda, Cheyney Thompson, Liz Deschenes, Victoria Roth, Cinzia Ruggeri, John Miller, Jutta Koether, and Valerio Nicolai.

WORKS BY:

REBECCA WATSON HORN

LEDA CATUNDA

CHEYNEY THOMPSON

LIZ DESCHENES

VICTORIA ROTH

CINZIA RUGGERI

JOHN MILLER

JUTTA KOETHER

JOHN MILLER

VALERIO NICOLAI

REBECCA WATSON HORN

Rebecca Watson Horn (1981) lives and works in Brooklyn, New York.

Horn's work begins with specific words and phrases, but through an alchemical process of distillation her letter-forms become fluid lines, vessel-like volumes, and shapes reminiscent of bodies. The phrases are forgotten, articulation is resisted, the orientation of writing is undermined, original intentions are both obscured and subsumed. Letters become objects: their visual rhymes come to the surface as their sound-values and semiotic reference recedes, yet something of their hidden meaning persists with symbolic, spell-like power.

Watson Horn received a BFA from The Cooper Union, an MFA from Rutgers University, and attended The Mountain School of Arts, Los Angeles. Horn's solo exhibitions include *The Secret Life of Vowels*, Emanuela Campoli, Paris; *Sigils*, Auroras, São Paulo; *letters as such*, Deli Gallery, New York; *White Columns*, New York; and *Rub It In*, Soloway Brooklyn. She has participated in several group exhibitions including *The Practice of Everyday Life*, Derosia, New York; Forland, Catskill, NY; *Pure Joy, 1969*, New York; *Personal Effects*, Rumpelstiltskin, Brooklyn; *spaceless*, Deli Gallery, Brooklyn; *ZEBRA*, LaKAJE, Brooklyn; *Flower Sermon*, Yui Gallery, New York; *Objectified*, Bromfield Gallery, Boston; *X*, Lyles & King, New York; *Canaries*, Cleopatra's, Brooklyn, and at Hotel Pupik, Scheiffling Austria.

Rebecca Watson Horn

Semaphore 16, 2024

Acrylic on burlap, wood

353 x 122 cm / 48 x 139 inches

Price : USD \$12,000.00 (excl. VAT and Import Tax if applicable)







Rebecca Watson Horn

Sigil 69, 2024

Oil on burlap

155 x 125 cm / 61 x 49 inches

Price : USD \$16,000.00 (excl. VAT and Import Tax if applicable)





Rebecca Watson Horn

Sigil 77, 2024

Oil on burlap

155 x 125 cm / 61 x 49 inches

Price : USD \$16,000.00 (excl. VAT and Import Tax if applicable)



ANNA FRANCESCHINI

Anna Franceschini (born in 1979 in Pavia) lives and works in Milan. Franceschini's artistic approach reimagines cinema through different mediums. She investigates movement, its most fundamental element, as a means of animation of objects, artifacts, hybrid subjects and non-organic entities, conceiving the performativity of things as a way of making 'cinema by other means'

Her *Smooth Operators* (2022), recall the use of planchettes – a rudimentary nineteenth-century instrument that records paranormal communications by translating the unconscious tremors of the hands on a wooden support, often heart-shaped. Whether secured on a refined bureau, laid on the floor, or hung on the wall, they proudly display their automatic soul: soft hands equipped with engines and thick cables relentlessly reiterate a codified gesture, rumbling in a whirl.

Recent solo shows include: *All those stuffed shirts*, Milan Triennale (2023); *Il salotto cattivo*, Campoli Presti, Paris (2022); *Cartaburro*, Istituto Italiano di Cultura, Brussels (2019); *The diva who became an alphabet*, curated by M. Coelho, Kunsthalle São Paulo, São Paulo (2016); *Vitrine-Anna Franceschini*, curated by A. Musini, GAM, Torino (2015); *The diva who became an alphabet and some remnants*, curated by F. Carazzato, Museion, Bolzano (2015); *Mechanically yours*, Kunstverein für die Rheinlande und Westfalen, curated by S. Van Gelmini, Dusseldorf (2015); *Lezioni d'italiano*, curated by M. Farronato, Fiorucci Art Trust, London (2014).

PUBLIC COLLECTIONS

Fiera Milano, Milano, IT

GAMEC, Bergamo, IT

MACRO / Museo d'Arte Contemporanea Roma, Rome, IT

Musée National d'Art Moderne / Centre Georges Pompidou, Paris, FR
Frac Midi-Pyrénées, Les Abattoirs, Toulouse, FR

Dommering Collection, Amsterdam,

Nicoletta Fiorucci Collection, London, UK

Silvia Fiorucci Collection, Monaco/Montecarlo

MACTE, Termoli, IT

NMNM | Nouveau Musée National de Monaco, Montecarlo

LEDA CATUNDA

Leda Catunda (1961) lives and works in São Paulo, Brazil. Her inclusion in *Como Vai Você?, Geração 80*, a watershed group show at Parque Lage Visual Art School in Rio de Janeiro in 1984, cemented Catunda's pivotal position in Brazilian contemporary art and ushered in a revitalization in painting. Her works explore the limits of textures and materials, being characterized by her «soft paintings» over towels, bedclothes, leather, velvet and silk.

She has participated in four São Paulo Biennials (1983, 1985, 1994 and 2018). Retrospectives and surveys of her work have been held at Pinoteca do Estado de São Paulo (2009); Museu Oscar Niemeyer, Rio de Janeiro, and Museu de Arte Moderna (MAM Rio), Rio de Janeiro (2014); Instituto Tomie Ohtake, São Paulo (2016); São Paulo Museum of Modern Art (MAM), São Paulo (2019), and the Museu de Arte Latino Americano de Buenos Aires (MALBA), Buenos Aires (2021).



Leda Catunda

Bom, 2024

Acrylic and enamel on canvas, fabric, plastic and velvet

34 x 28 cm / 13,385 x 11,023 in

Price : USD \$25,000.00 (excl. VAT and Import Tax if applicable)



VICTORIA ROTH

While **Victoria Roth's** paintings are formal, the meanings they accumulate are not. Abstraction, for Roth, is obviously not about a removed language of essences and geometry, or the propositional play of historical gestures. Roth's abstractions get hot from wrangling feelings into whatever forms can manage to hold them, and stay that way, refusing to let that energy dissipate by settling into comprehensible subject matter. On the contrary, the work's referentiality allows a viewer to name sensorial qualities and their interplay by recognizing them in painted, metaphorical objects, creating space to consider affective forces and their effects as scenes.

Victoria Roth is a visual artist living and working in Brooklyn, NY. She received her MFA from Columbia University in 2014 and a BA in History of Art & Architecture and Visual Arts from Brown University in 2008. Her most recent solo exhibitions include a presentation at The Armory Show with Broadway Gallery, New York, NY (2023); Velvet Nerve, Broadway Gallery, New York, NY (2022); Victoria Roth, Brennan & Griffi New York, NY (2019) and Insides, fAN Kunstverein, Vienna, AT (2017). Roth's work has been included in numerous group shows at various galleries and institutions such as Hales Gallery (New York, NY), Palais de Tokyo (Paris, FR), Kate Werble Gallery (New York, NY), Lulu (Mexico City, MX), The Pit (Los Angeles, LA) and more. In addition to her studio practice, Victoria Roth is an educator who teaches painting and drawing in New York City.

PUBLIC COLLECTIONS:

Le Nouveau Musée National de Monaco, Monaco

Victoria Roth

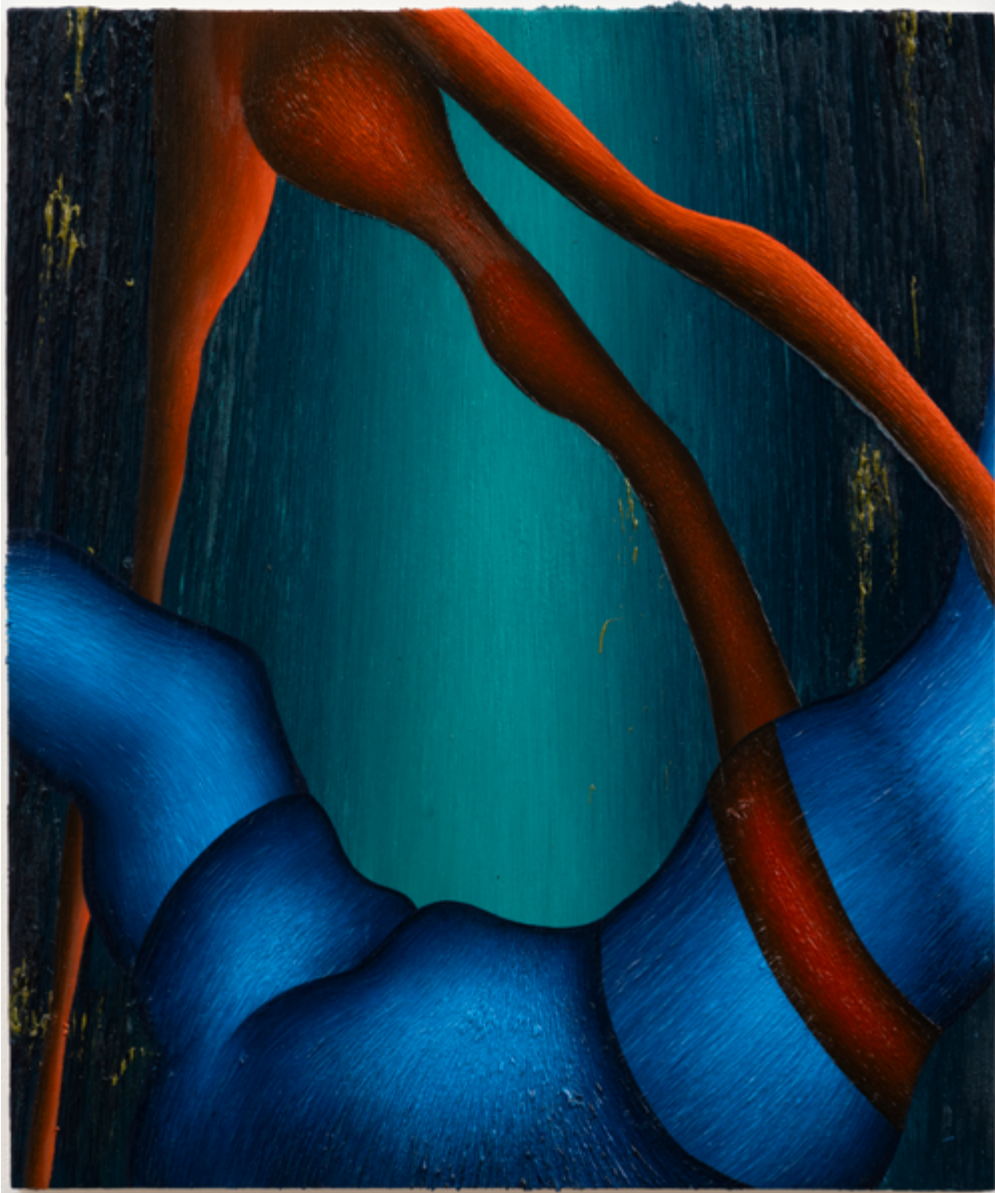
[Grip Me Tender](#), 2023

Oil on canvas

152.4 x 122 cm / 60 x 48 in

Price : USD \$18,000.00 (excl. VAT and Import Tax if applicable)





Victoria Roth
A Little Tighter, 2023
Oil on panel

61 x 50.8 cm / 24 x 20 in

Price : USD \$12,000.00 (excl. VAT and Import Tax if applicable)

LIZ DESCHENES

Since the early 1990's, Liz Deschenes has produced a body of work that emancipates photography from its conventional definition as a document and explores the material condition of the medium and its processes. Making use of the medium's most elemental aspects, namely paper, light, and chemicals, Deschenes creates shifting surfaces that function as sculptural or architectural rather than photographic objects. The artist's carefully calibrated installations probe disparate histories of image production, abstraction and exhibition making while collapsing the attributed roles of the viewer and the artwork.

Untitled 2 (2018) was originally made for an exhibition alongside Jean Prouvé and Cheyney Thompson. Responding specifically to Prouvé's *Brise-Soleil* (shutter), the dimensions of Deschenes' photograms replicate the distance he originally stipulated between shutters and windows. The light-shifting effect of the works was activated by the fluctuating luminosity of Prouvé's shutter and by Thompson's vertical sequences.

Liz Deschenes (Boston, 1966) lives and works in New York. Her work is featured in the exhibition *Nineteenth-Century Photography Now*, Getty Center, Los Angeles (2024); and recently in *Expanded Visions* at CaixaForum, Madrid (2023); *Une seconde d'éternité*, Pinault Collection - Bourse de Commerce, Paris (2022) ; *Put It This Way: (Re)Visions of the Hirshhorn Collection*, Washington D.C (2022) ; *Shifting the Silence*, San Francisco Museum of Modern Art (2022) ; Genève Biennale : *Sculpture Garden* (2022).

PUBLIC COLLECTIONS:

MoMA - The Museum of Modern Art, New York
Whitney Museum of American Art, New York
Le Centre Pompidou, Paris
The Walker Art Center, Minneapolis, Minnesota
The Art Institute of Chicago, Chicago
Hirshhorn Museum and Sculpture Garden, Washington D.C
The Metropolitan Museum of Art, New York
CCS Bard Hessel Museum, Annandale-on-Hudson
San Francisco Museum of Modern Art, San Francisco
Solomon R. Guggenheim Museum, New York
The Israel Museum, Jerusalem
Milwaukee Art Museum, Milwaukee
Pinault Collection
Princeton University Art Museum, New Jersey

Liz Deschenes

Untitled 2 (8.5) - number 3, 2018

Silver-toned gelatin silver photogram
mounted on aluminium, unframed
165.1 x 50.8 cm / 65 x 20 in

Price: USD \$45,000.00
(excl. VAT and Import Tax if applicable)



Liz Deschenes

Untitled 2 (8.5) - number 5, 2018

Silver-toned gelatin silver photogram
mounted on aluminium, unframed
165.1 x 50.8 cm / 65 x 20 in

Price: USD \$45,000.00
(excl. VAT and Import Tax if applicable)



CHEYNEY THOMPSON

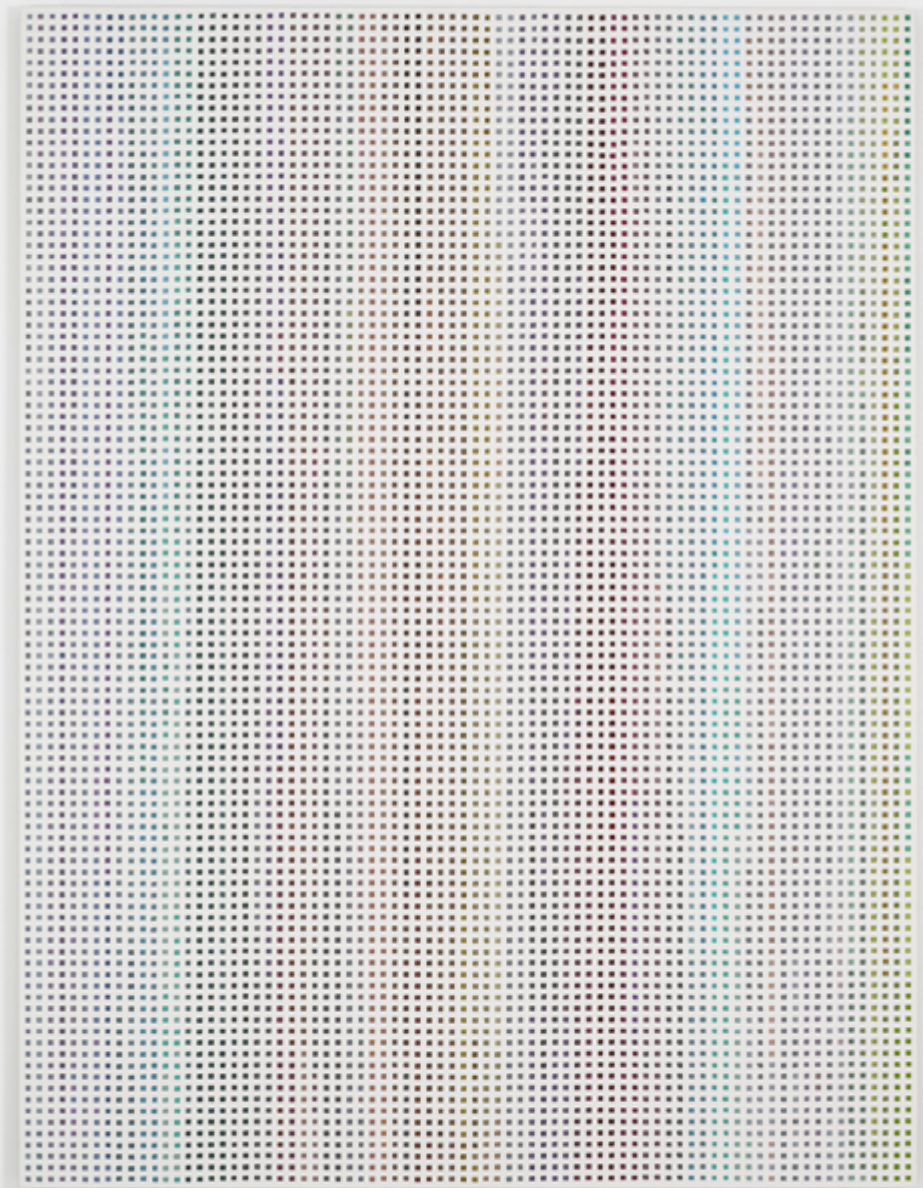
Exploring the history, practice, and circulation of painting as his subject, Cheyney Thompson methodically deconstructs how a work is created, revealing historically established perspective systems, subject matters, color codes, and post-studio circulation within a socio-economic context.

Thompson's *Stochastic Process Paintings* are based on the Drunken Walk algorithm, an aleatory path that is used in financial theory to predict stock prices. In his paintings, Thompson places the algorithm into a three-dimensional colour-system conceptualized by Albert Munsell, which has been deployed by the artist during the past years to tie his practice to a rigorous quantification of color, most noticeably in his Chronochrome series. The diverse positions the line drawn by it within the solid of Munsell's ten primaries colour model can be translated into amounts of different hues, saturations and values that Thompson finally applies on canvas. The algorithm is programmed to cover a distance of 8032 steps. The diverse positions the line drawn by it within the solid of Munsell's ten primaries colour model can be translated into amounts of different hues, saturations and values – square centimetres – Thompson finally applies on canvas.

Cheyney Thompson (1975, Baton Rouge, Louisiana) lives and works in New York. His work has been subject of several group shows include Walk at Shirn Kunsthalle, Frankfurt (2022); *Tainted Love / Club Edit* at Villa Arson, Nice (2019); *Programmed: Rules, Codes, and Choreographies in Art, 1965-2018* at the Whitney Museum, New York (2019); *Low Form. Imaginaries and Visions in the Age of Artificial Intelligence* at MAXXI, Rome (2018); *Collected by Thea Westreich Wagner and Ethan Wagner* at the Whitney Museum, New York (2015) and *Une Histoire. Art, architecture et design des années 80 à aujourd'hui*, Centre Pompidou, Paris (2014).

PUBLIC COLLECTIONS:

Centre Pompidou, Paris
Museum of Modern Art, New York
SFMOMA, The San Francisco Museum of Modern Art
Whitney Museum of American Art, New York
Walker Art Center, Minneapolis



Cheyney Thompson

Stochastic Process Painting 3, 2014

Oil on canvas

207 x 156 cm / 81.5 x 61.42 in

Price : USD \$ 90,000.00 (excl. VAT and Import Tax if applicable)



JUTTA KOETHER

Jutta Koether lives and works in New York and Berlin. Since the 1980s, Koether has utilized appropriation to situate herself within an eclectic artistic genealogy that references idioms from French baroque painting to Symbolism, Post-Impressionism, and Surrealism.

What Koether deals with in her paintings, then, are the formulaic gestures of an exhausted and mostly male self. The evocative magic of such pathos formulas is heightened by motifs typical of her work: garlands, dotted picture outlines, circle shapes, grid-like zones, apples and canes. These visual leitmotifs are deployed like rhetorical effects, sometimes passing through the bodies.

Koether had a survey exhibition *Tour de Madame* at Museum Brandhorst, Munich (2018) which travelled to MUDAM, Luxembourg (2019). Koether has had solo exhibitions at DCA - Dundee Contemporary Arts (2013); Arnolfini Bristol (2013); Moderna Museet, Stockholm (2011); Bergen Kunsthall, Norway (2008); Kunsthalle Bern, Switzerland (2007) and Koelnischer Kunstverein, Cologne (2006). Her work was part of *The Borgmann Donation Jump into the Future-Art from the 90's and 2000's* at the Stedelijk Museum, Amsterdam (2018). The artist's work was included in the 2014 Shanghai Biennial; in the Whitney Biennials in 2012 and 2006 and in the 2012 São Paulo Biennial.

Koether's work was extensively featured in the most recent edition of *Art Since 1900* edited by Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H.D. Buchloh and David Joselit.

PUBLIC COLLECTIONS

MoMA, The Museum of Modern Art, New York
The Whitney Museum of American Art, New York
MOCA, Los Angeles
Musée d'Art Moderne de la Ville de Paris
Nationalgalerie, Berlin
Kunsthalle Bern, Switzerland

Jutta Koether

VLP #12, 2012

Oil on canvas

130 x 80 cm / 51.2 x 31.5 in

Price : USD \$65,000.00 (excl. VAT and Import Tax if applicable)



VALERIO NICOLAI

Valerio Nicolai uses the space of painting to confront art history's consecrated subject matters with elements of the prosaic and the everyday. The traditional still life, a tool for both deadpan description and ambiguous symbolism, is declined into contemporary commonplace objects, images and banal situations. Drama and humor end up inhabiting his fictional scenes, building a tension between glorified artistic topics and the realistic, absurd way they can come into existence.

The figure of the castle is used as a tool to shape the artist's layering of thoughts, ideas, doubts and mental processes involved in the process of painting. Caught up in afterthought, both conceptual and formal, the artist's doubts and indecisions explain the shape the castle takes. Connected by different patterns of support such as spirals, ladders, stairs, and ramparts, Nicolai's imagery drifts inside a contained space that is wavering and at times paranoid, but where all elements can transition from the crude to the poetic, from the mundane to the eternal.

Valerio Nicolai (Gorizia, IT 1988), lives and works in Milan. Nicolai was awarded the Licini Prize in 2023 and the 2020-21 Pollock-Krasner Foundation grant. Nicolai's work was recently included in *Diario Notturmo* at MAXXI L'Aquila, *Pittura Italiana Oggi*, curated by Damiano Gulli for Triennale Milano (2024), Pickpocket at Fondazione Zimei, Pescara (2023); *Panorama Monopoli* curated by Vincenzo De Bellis (2022); *Expectations*, curated by Fondazione Zimei, Pescara (2022); *Stasi Frenetica*, curated by Ilaria Bonacossa, GAM Torino; Quadriennale Arte 2020, Roma; Art Residency - Port Tonic Art Center; *SWAMP HORSES*, Spirit Vessel, Espinavessa (2019); *straperetana 2018*, curated by Saverio Verini, Pereto (2018); *Trigger Party*, curated by Andrea Magnani e Zoe De Luca, Marselleria, Milan (2018); *Shit and Die*, curated by Maurizio Cattelan, Palazzo Cavour, Turin (2014).

Valerio Nicolai

Castellino mattutino, 2022

Oil on canvas

53 x 67 cm / 20.8 x 26.3 in

Price : EUR €9,000.00 (excl. VAT and Import Tax if applicable)



JOHN MILLER

“First place” from 1987, is one of John Miller’s first sculptures featuring everyday objects in gold. Generally made with imitation gold leaf, this work is exceptionally covered in real gold. Here, the phallic form is an ostentatious display of decay. The gleaming surface evokes a primal attraction to metallic shimmer, drawing the viewer’s eye. However, upon closer examination, the objects covered in gold reveal their cheapness and convey a somewhat apocalyptic quality.

John Miller (1954, Cleveland) lives and works in New York City. Solo exhibitions of Miller’s work have taken place at Kunsthalle Bielefeld (2021); Schinkel Pavillon (Berlin, 2020); Hunt Kastner (Prague, 2019); Museum im Bellpark (Kriens, 2018); ICA (Miami, 2016); Campoli Presti (Paris, 2014); Museum Ludwig (Cologne, 2011); Kunsthalle Zürich (2009), Centre National d’Art Contemporain de Grenoble (1999) and MoMA PS1 (Long Island City, 1998).

PUBLIC COLLECTIONS:

Cabinet des Estampes, Geneva
Carnegie Mellon Museum, Pittsburgh
Deutsche Genossenschaftsbank, Frankfurt
FRAC Bretagne, Rennes, France
FRAC Limousin, Limoges, France
Institute of Contemporary Art, Miami
MAMCO Musée d’Art Moderne et Contemporain, Geneva
Manetti Shrem Museum at the University of California, Davis
Metropolitan Museum of Art, New York
Musée d’art moderne et contemporain, Geneva
Museum Ludwig, Cologne
Museum of Contemporary Art, Los Angeles
Museum of Contemporary Art, North Miami, Florida
Museum of Modern Art, New York
Pangea Consortium, Zurich
Progressive Corporation, Cleveland
Queensboro Community College Gallery Collection, New York
Rehazentrum Lubben, Berlin
Ringier Collection, Zürich
Rubell Museum, Miami
Sammlung Falkenberg, Hamburg
Stedelijk Museum, Amsterdam
Walker Art Center, Minneapolis
Whitney Museum, New York

John Miller

First Place, 1987

Gold leaf and plaster

30 x 10 x 10 cm / 11.8 x 3.9 x 3.9 inches

Price: USD \$36,000.00 (excl. VAT and Import Tax if applicable)

