



BOOTH N7 Monia Ben Hamouda Sol Calero Gabriel Chaile Stephanie Comilang Pauline Curnier Jardin Patrizio di Massimo Petrit Halilai Sofía Salazar Rosales Álvaro Urbano Ruth Wolf-Rehfeldt

KABINETT
Clemen Parrocchetti

PARCOURS Stephanie Comilang ChertLüdde is returning to Art Basel in 2024 with a presentation of works by Monia Ben Hamouda, Sol Calero, Gabriel Chaile, Stephanie Comilang, Pauline Curnier Jardin, Patrizio di Massimo, Petrit Halilaj, Clemen Parrocchetti, Sofía Salazar Rosales, Álvaro Urbano and Ruth Wolf-Rehfeldt.

The ChertLüdde booth also hosts *The Moth in the Closet*, a special Kabinett exhibiting the works of Italian militant feminist Clemen Parrocchetti (1923-2016, Milan, Italy). In the 1990s – inspired by the moths festering in her own closet and consuming her textile artworks – Parrocchetti began depicting common moths as intricate and resilient creatures through drawings and fabric sculptures. In this intimate and wood-covered environmental installation, these rarely-seen artworks by Parrocchetti challenge the subjects' ordinariness, presenting the winged creatures as potent lifeforms.

As a part of Art Basel Parcours, Stephanie Comilang will be exhibiting the installation *Search for Life* at Verein Bajour on Clarastrasse. Based on a film the artist created under the same title, and produced by Fundación TBA21 and Sharjah Art Foundation, the installation presents piña fabric sculptures and collages. They tell the story of long-distance migratory routes of the Painted Lady and the Monarch butterflies as well as the history of Spanish colonial trade shipping routes.

MONIA BEN HAMOUDA

(1991, Milan, Italy) lives and works between al-Qayrawan and Milan.

She graduated with a BA in Fine Arts from the Brera Academy of Fine Arts, Milan.

Following the belief that each individual is inextricably connected to their family tree and the psychological universe of their ancestors, Ben Hamouda attempts to master her influences in a contemporary and constantly changing landscape.

Monia Ben Hamouda's work is currently on view at *RENAISSANCE*, curated by Leonie Radine, at Museum Of Modern and Contemporary Art in Bolzano-Bozen. This exhibition marks her being the recipient of the 2024 Vordemberge-Gildewart Foundation Prize, one of the highest grants for young artists in Europe. Her work is currently also exhibited at MUDEC - Museum of Cultures, Milan, at the Swiss Institute, Milan and MACRO, Rome. She is also a finalist of the MAXXI BVLGARI Prize IV 2024 and will soon be at MAXXI, Rome for the occasion.

Collections: FRAC Corsica, Haute-Corse, Corsica; FRAC Bretagne, Rennes.





MONIA BEN HAMOUDA

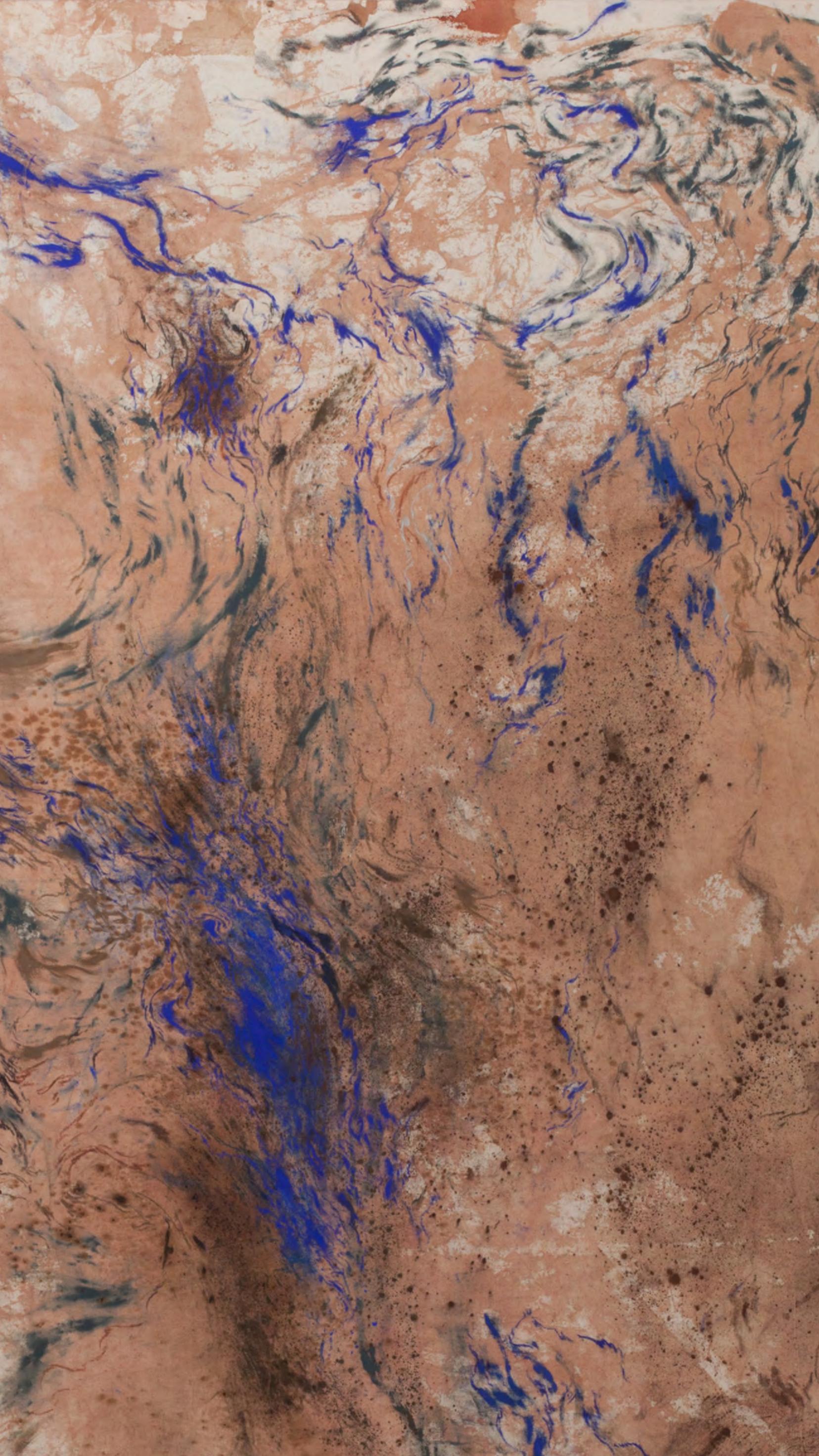
Blindness, Blossom and Desertification XIII, 2024 Mixed media on raw cotton (Catalunya soil, charcoal and handwash blue)

 $235 \times 195 \times 4$ cm

Blindness, Blossom and Desertification (series), 2023-2024

The paintings from this series come from a personal urgency to engage with the foundational necessities of art within ritual practices and the environment. Using spices and powders made from hibiscus, green lalo, ashes, charcoal, paprika, red clay, and soil on linen, Ben Hamouda creates textural references to rock and cave surfaces related to art since the dawn of humankind.

These visuals are the result of very quick gestures: of the hand, the throwing of powders, and brushstrokes mimicking Arabic text that the artist has practiced since childhood. The technical skills of the latter draws parallels to the art of calligraphy, wherein the writer keeps a blank page next to the work as a surface to "warm the hand", thus also becoming a mirror exercise of her steel and iron calligraphic works of the series *Aniconism as Figurative Urgency* (2021-ongoing).



SOL CALERO

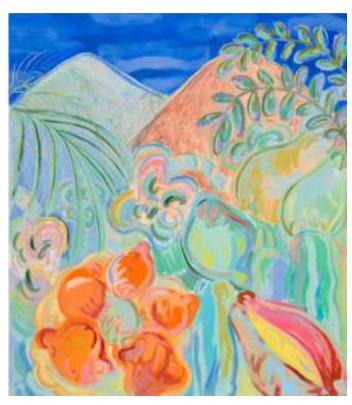
(1982, Caracas, Venezuela) lives and works in Berlin Since 2009.

Her colorful, site-specific environments blend an expanded painting practice with the vernacular architecture and cultural codes of Latin America and its diaspora.

She is part of the following collections: CollectionLafayette Anticipations – Fonds de dotation Famille Moulin, Paris; Sammlung zeitgenössischer Kunst Der Bundesrepublik Deutschland, Berlin; CA2MCollection, Madrid; Musée des Abattoirs/FRACOccitanie, Toulouse; Musée d'Art Moderne de la VilleDe Paris, Paris; CNAP – Centre National des Arts Plastiques, France; Museo Madre, Napoli; Hiscox Collection, London; Fondazione Cassa Di Risparmio Di Cuneo, Cuneo.

In 2024, Sol Calero was invited to the 60th International Art Exhibition of La Biennale di Venezia curated by Adriano Pedrosa. She will also have a solo exhibition curated by Tania Pardo at Centro de Arte Dos de Mayo, Móstoles this September.









SOL CALERO

Pierna, 2018 Wood, acrylic paint, mirrors, mosaic, copper sheets, metal sheets, plastic pearls $254 \times 101 \times 21$ cm



Pierna, 2018

This work was originally presented in Sol Calero's solo exhibition *Pica Pica* at Kunstverein Düsseldorf. The exhibition's point of departure takes place from the Venezuelan folk legend of the Pica Pica tree, the final resting place of a shepherd named José Zambrano. The tree, believed to be a site of granted miracles, became a popular place of pilgrimage, where people bring "milagritos" (Spanish for 'little miracles'): small, often self-made objects that are representations of their wishes—be it love, a hand, or a house. The sculpture is a larger-than-life milagrito that inhabits the exhibition's fable: inviting the viewer to project their own wishes and desires onto it.

Over the course of the past years, Calero has explored cultural codes, communal environments, and image production in Latin America and of the Latino communities living in migration. She transforms exhibition venues into immersive and colorful spaces of collective practice: the beauty salon, the dance class, the school, or even the setting of a telenovela, are all scenarios that she has recreated, exposing how the construction of a common paradigm is mediated by, and inseparable from, the social fabric where it is woven.

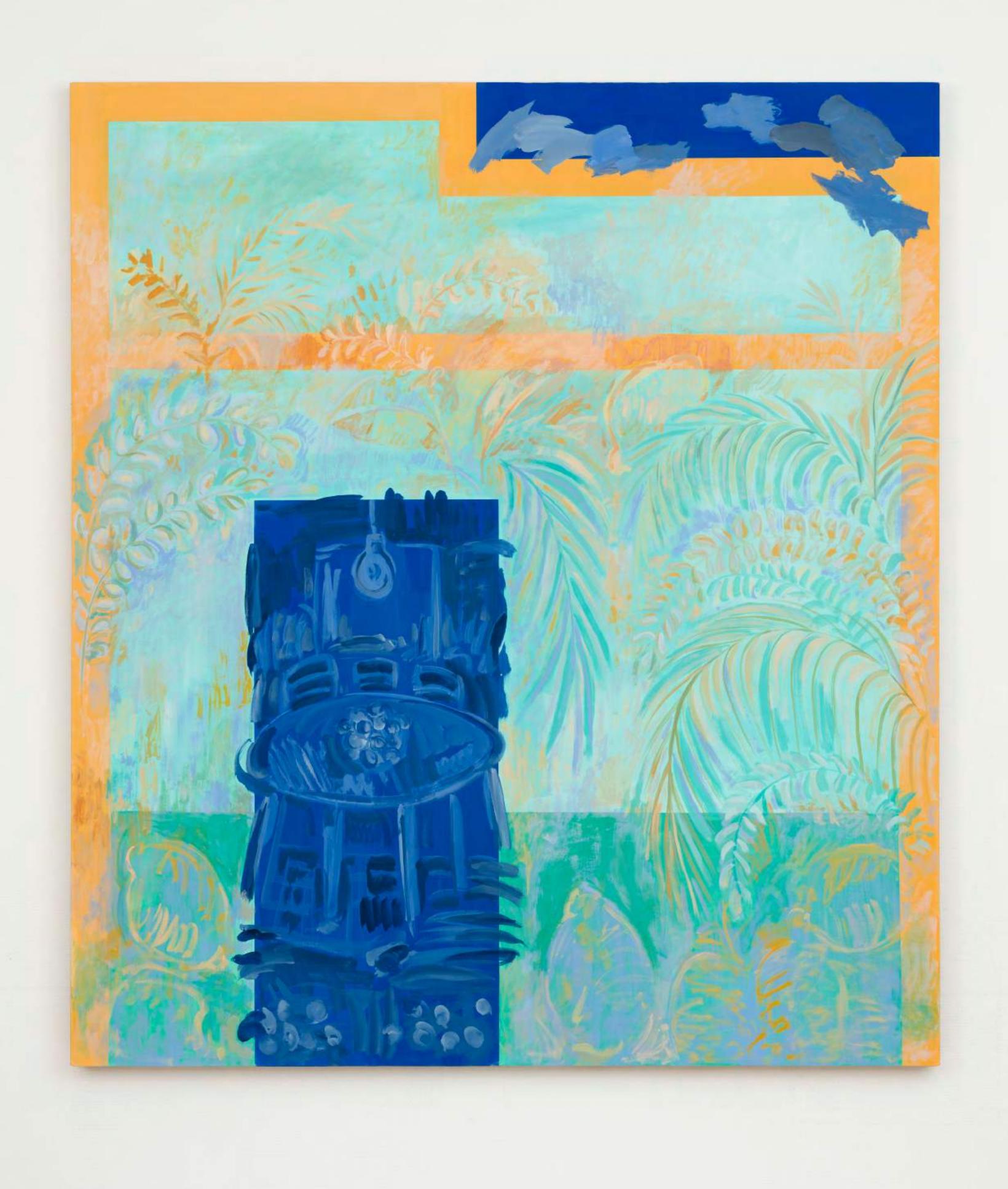




SOL CALERO

La tercera ventana, 2023 Acrylic on canvas $170 \times 150 \times 4.5$ cm





SOL CALERO

La sexta ventana, 2023 Acrylic on canvas $170 \times 150 \times 4.50$ cm



Las seis ventanas (series), 2023

This series was originally presented at *Las seis ventanas* (The six windows) as part of a site-specific immersive installation at Stavanger Art Museum in 2023. Each of the paintings suggest a landscape on the far side, a colorful and vibrant terrain where nature has taken control.

Sol Calero took inspiration from ideas relating to panoramic painting. A popular genre in the 1800s, the panoramas consisted of paintings that were 360 degrees in the round and presented in purpose-built rooms. Surrounded by such a painting, viewers could experience the illusion of being inside a real landscape. The idea of the panorama was to bring the experience of a place or a historical event to people at a time when few could travel long distances. In a similar way, *Las seis ventanas* takes you to a different place – one that perhaps triggers associations, dreams or expectations.

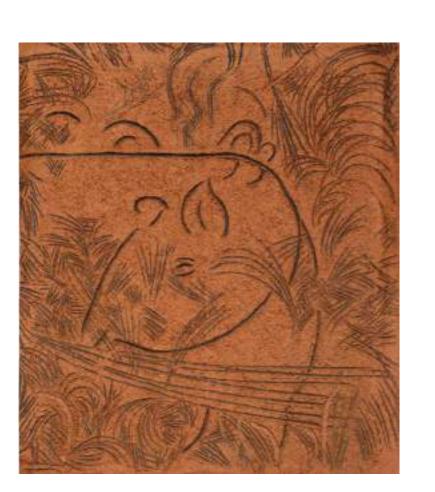
GABRIEL CHAILE

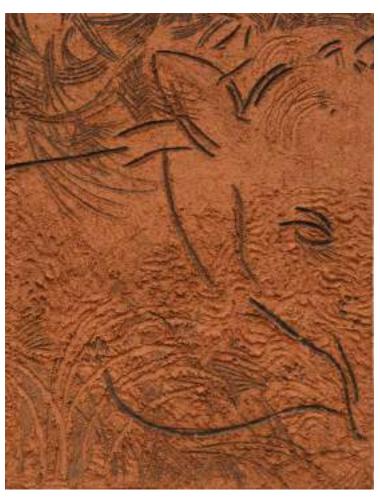
(1985, San Miguel de Tucumán, Argentina) lives and works between Buenos Aires and Lisbon.

Gabriel Chaile works between the fields of anthropology, religion and art. His work is rooted in the indigenous cultures of Northeast Argentina, aiming to reconstruct and continue the lineage of his culture. Working frequently with natural elements such as adobe, mud and metal, Chaile weaves stories that readdress and revitalize the tales of his ancestors and his community, integrating the ritualistic and communal significance of food and public spaces into his practice.

He is currently exhibiting his second solo show at the gallery titled *Los jóvenes olvidaron sus canciones o Tierra de Fuego* (The youth forgot their song or Land of Fire). In September of 2024, his project for the 59th International Art Exhibition of La Biennale di Venezia will be unveiled in its new permanent outdoor location at Museo de Arte Latinoamericano de Buenos Aires.

Collections: Malba – Fundación Costantini, Buenos Aires; Thyssen-Bornemisza Collection, Madrid; Kadist Foundation, Paris.







GABRIEL CHAILE

Selva Tucumana (Panel 12), 2024 Adobe, wood, metal structure, charcoal $175 \times 148 \times 5$ cm



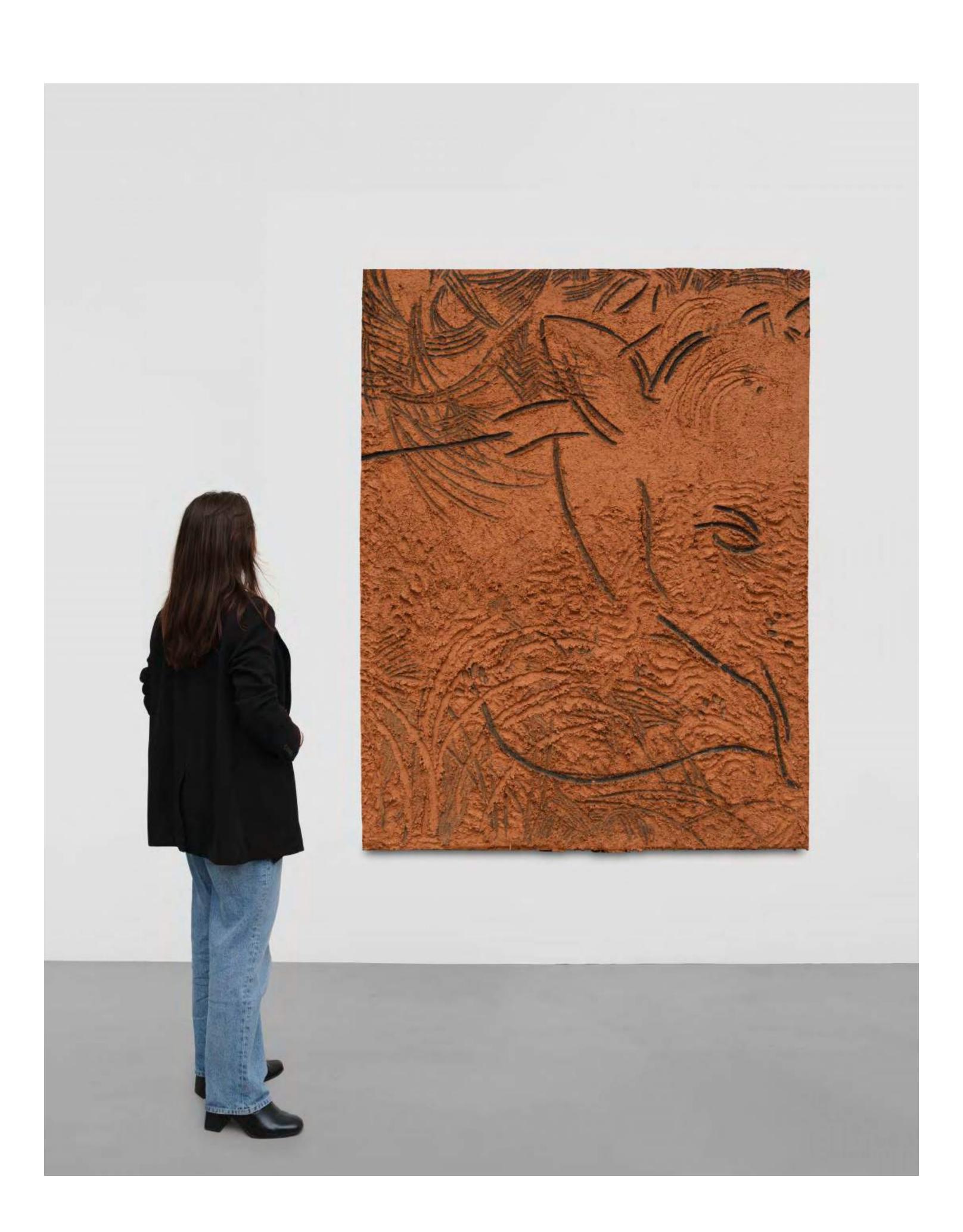
Selva Tucumana (series), 2024

Expanding from the themes of Gabriel Chaile's exhibition Los jóvenes olvidaron sus canciones o Tierra de Fuego (The youth forgot their song or Land of Fire) at the gallery, this work is presented by the artist as part of a film that does not exist in more than hints and suggestions. Where there would otherwise be a screen, the audience is positioned around a three-dimensional fresco fixed in time. The adobe 'screen' consists of twelve consecutive panels with scores of jungle bushes and strokes outlining the robust build and short proboscis of the tapir. An ancient genus of mammals closely related to rhinos and horses, the tapir is the most primitive large mammal in the world, having existed for over 20 million years. Found across South America, Central America and Southeast Asia, the tapir plays a fundamental role in dispersing seeds through their defecation, making them indispensable to human life and nature.



GABRIEL CHAILE

Selva Tucumana (Panel 10), 2024 Adobe, wood, metal structure, charcoal $200 \times 155 \times 5$ cm



STEPHANIE COMILANG

(1980, Toronto, Canada) is a Filipina-Canadian artist living and working between Toronto and Berlin.

With a focus on the migrant experience, which is capable of reducing people to anonymous individuals living and working in unstable elsewhere, Comilang considers the growing disparity between the human and the global. Through a genre she terms "sci-fi documentary," Comilang creates films whose narratives are driven by multiple voices and points of view to consider how culture and society engage with such salient aspects of the globalized world as mobility, capital and labor.

During Art Basel, she is also presenting in Parcours with a solo project titled *Search for Life* at the Verein Bajour at Clarastrasse 10.

Awards: Sobey Art Award, Canada (2019), Images Festival Award, Canada (2017).

Collections: National Gallery of Canada, Ottawa; The Contemporary Art Collection of the Federal Republic of Germany, Berlin; Musée d'Art Contemporain de Montréal, Montréal; Julia Stoschek Collection, Berlin.





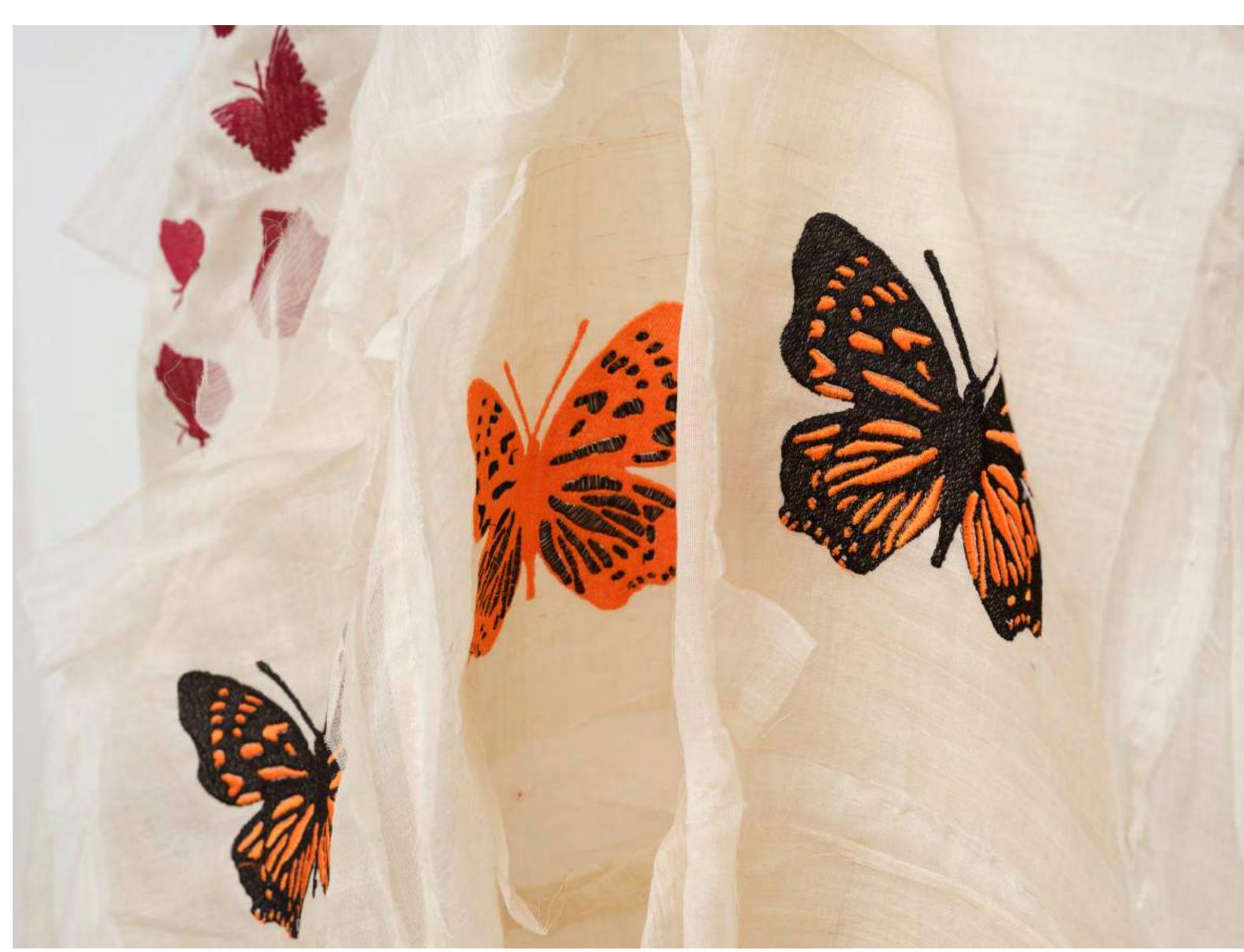




STEPHANIE COMILANG

Manton de Manila - 2, 2024 Embroidery on pineapple fabric, maniquin $180 \times 60 \times 90$ cm Dimensions variable





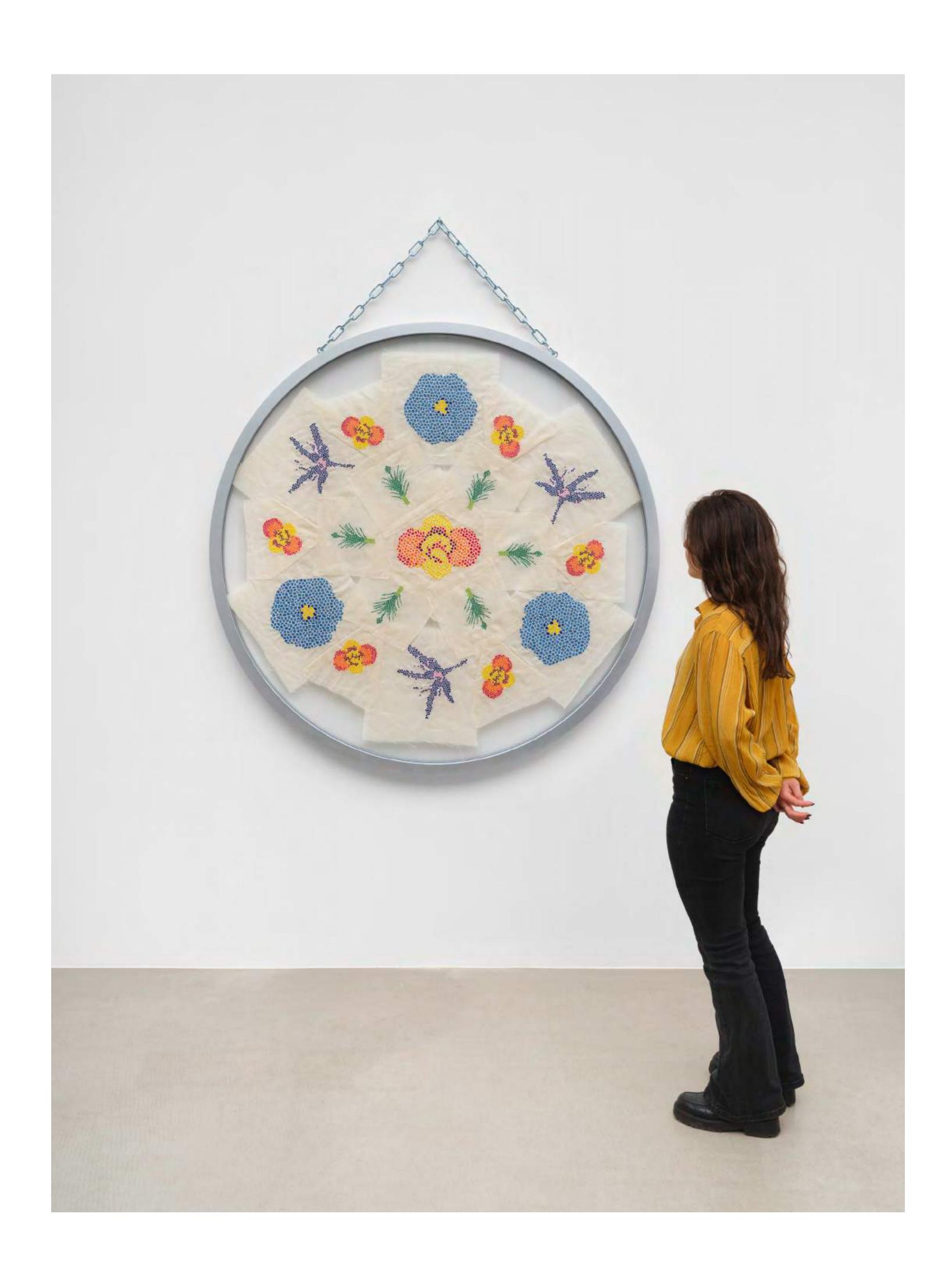
Manton de Manila, 2024

The video and textile collages from the exhibition Search for Life explore Spain's presence in the Philippines, the mercantile voyages of the Manila galleon, and the establishment of trade routes centuries ago that are still being used today. Alongside the film, a number of textile works made of pineapple fiber, traditionally used for fabric production after this fruit was introduced to the archipelago by the Spanish were created. The embroideries on the textiles allude to the Manila shawl and, with them, the Spanish colonial past. The monarch butterfly, one of the key voices featured in the film, is embroidered on the piña fabric – referencing the generational migration patterns of the butterflies and the countless people forced to move.



STEPHANIE COMILANG

Bouquet for Veracruz, 2024 Embroidery on pineapple fabric ø 156 cm



Bouquet, 2024

The video and textile collages from the exhibition Search for Life explores Spain's presence in the Philippines, the mercantile voyages of the Manila galleon, and the establishment of trade routes centuries ago that are still being used today. Alongside the film, the exhibition will show a number of textile works made of pineapple fiber, traditionally used for fabric production after this fruit was introduced to the archipelago by the Spanish. The embroideries on the textiles allude to the Manila shawl and, with them, the Spanish colonial past. They fill the room with images of the natural world, such as flowers from potatoe, banana, cacao and coffee plants imported by the Spanish, re-interpreted through the eyes of the butterflies. Each of these framed 'bouquets' are named after port cities on the Spanish colonial trade routes.





STEPHANIE COMILANG

Bouquet for Lima, 2024 Embroidery on pineapple fabric ø 95 cm



PAULINE CURNIER JARDIN

(1980, Marseille, France) is a Berlin-Rome based artist.

Pauline Curnier Jardin works across installation, performance, film, and drawing. Her outstanding cinematic installations create unorthodox universes and tell stories, thus proposing alternative narratives.

Awards: Preis der Nationalgalerie, Berlin (2019); Villa Medici fellowship, Rome (2019-2020) and VillaRomana Prize, Florence (2021).

Her work is currently on view at Espacio Temporal, Paris in collaboration with Feel Good Cooperative. In October, the artist will have a solo show at the Museum of Contemporary Art Kiasma, Helsinki.

Collections: FRAC Corsica, La Citadelle; Centraal Museum Utrecht, Utrecht; Centre National des ArtsPlastiques, Paris; Centre Pompidou, Paris; FRAC Bourgogne, Dijon; FRAC Champagne – Ardenne, Reims; FRAC Provence – Alpes – Côte d'Azur (FRACPACA), Marseille; FRAC MECA (Frac de Nouvelle-Aquitaine), Bordeaux; FRAC Frac-Artothèque Nouvelle-Aquitaine, Limoge; Frac-Ile-de-France-Le Plateau, Paris; Frans Hals Museum, Haarlem; Musée d'Art Moderne de la Ville de Paris, Paris; The Hamburger Bahnhof – Museum für Gegenwart, Berlin.







PAULINE CURNIER JARDIN

02' 27" 14 (Explosion Ma Baby), 2023 Bas relief in glazed ceramic 63 × 93 × 13 cm



Originally show at the artist's solo exhibition *Hot Flowers & Warm Fingers* at Central Museum in Utrecht, this series of basreliefs depict scenes from Pauline Curnier Jardin's video works like *Explosion Ma Baby* (2023) and *Fat to ashes* (2022) about Catholic traditions and rituals.

Bas-reliefs have been used in art since Ancient Egypt and later gained their association with classical and religious art in Europe, making it a rich medium for Curnier Jardin. She is known to work with unique representational logic, which becomes clear when the individual bas-reliefs are combined with motifs such as candles and ephemera of religious altars. The votive candle stands presented alongside them continue visual and narrative complexity within the bas-relief, blurring the boundaries between film and stills, sculpture and installation.



PAULINE CURNIER JARDIN

18'09" 10 (Fat to Ashes), 2023 Bas relief in glazed ceramic 72 × 94 × 15 cm



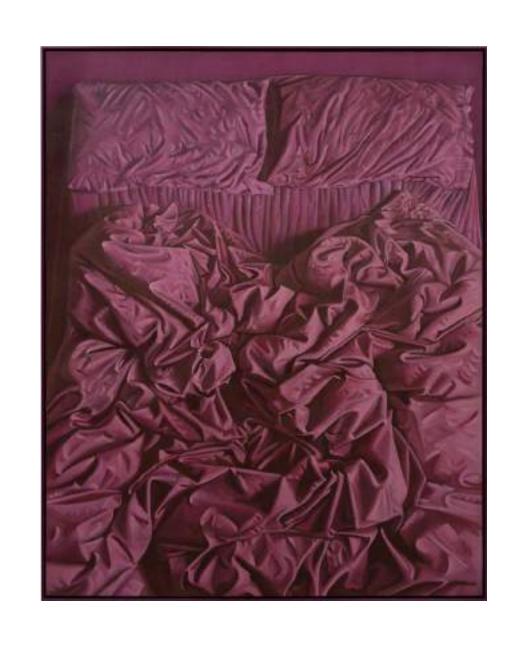


PATRIZIO DI MASSIMO

(1983, Jesi, Italy) lives and works in London. He graduated from the Slade School of Fine Art, London and the Academy of Fine Arts of Brera, Milan.

Over the past decade, di Massimo has cultivated a distinct aesthetic that merges figuration with elements from Italian history, particularly drawing inspiration from Baroque tones and dramatic portraiture. His artistic representations exhibit an uncanny and sometimes grotesque quality, exploring various aspects of human nature.

Collections: Castello di Rivoli Museum of Contemporary Art, Turin; Centre Pompidou, Musée National d'Art Moderne, Paris; Fondazione Sandretto Re Rebaudengo, Turin; David Roberts Art Foundation, London; Fiorucci Art Trust, London; Lewben Art Foundation, Vilnius; Malvina Menegaz Foundation for Arts and Culture, Castelbasso; Italian Embassy in London; Jiménez – Colón Collection; Ponce, Puerto Rico; Collezione Giuseppe Iannaccone, Milan; Fondazione CRC, Cuneo; Tajan, Paris.





PATRIZIO DI MASSIMO

Empty Magenta Bed (For V.), 2024 Oil on linen in artist frame $200 \times 160 \times 3.6 \text{ cm}$ $205 \times 165 \times 5 \text{ cm}$ (framed)



Empty Magenta Bed (For V.), 2024

Patrizio di Massimo's most intimate paintings feature his friends, acquaintances, and family – characters who are richly clothed as main actors and presences with strong identities, through portrayals exploring the interpersonal complexities of life that are brought to dramatic composition. Part of a series in which the artist shows his subjects asleep, this painting distinctly lacks a person. Instead, di Massimo focuses on the sumptuous bed covers, depicting each silky counters in the bedding where somebody used to rest. Reminiscent of di Massimo's long-standing fascination with Baroque tones and portraiture, this piece accentuates the undertones to themes like gender, family and domesticity that gives the mundane scene its uniqueness.



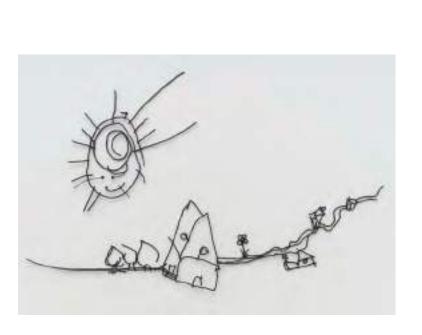
(1986, Kostërrc, Kosovo) lives in Berlin.

His work is deeply connected to the recent history of his native country Kosovo and the consequences of cultural and political tensions in the region, which he often takes as a starting point for igniting countercurrent poetics for the future. Rooted in his biography, the projects encompass a variety of media, including sculpture, drawing, painting, text, and performance.

This year, Halilaj is presenting a site-specific installation for the MET Rooftop Garden in New York. During Art Basel, his public installation *When the sun goes away we paint the sky* will be presented at the fair's off-site location Merian, Rheingasse 2.

Selected collections: Tate Collection, London; Bundeskunstsammlung, The Federal Collection of Contemporary Art of Germany; Art Collection of the United States Embassy Pristina, Kosovo; Nouveau Musée National de Monaco, Monaco; Centre Pompidou, Musée National d'Art Moderne, Paris; Colección Jumex, Mexico City; FRAC Champagne-Ardenne / Regional Funds for Contemporary Art; FRAC Nord-Pas de Calais; Berlinische Galerie, Berlin.











Shkrepëtima (Toka Jonë), 2018

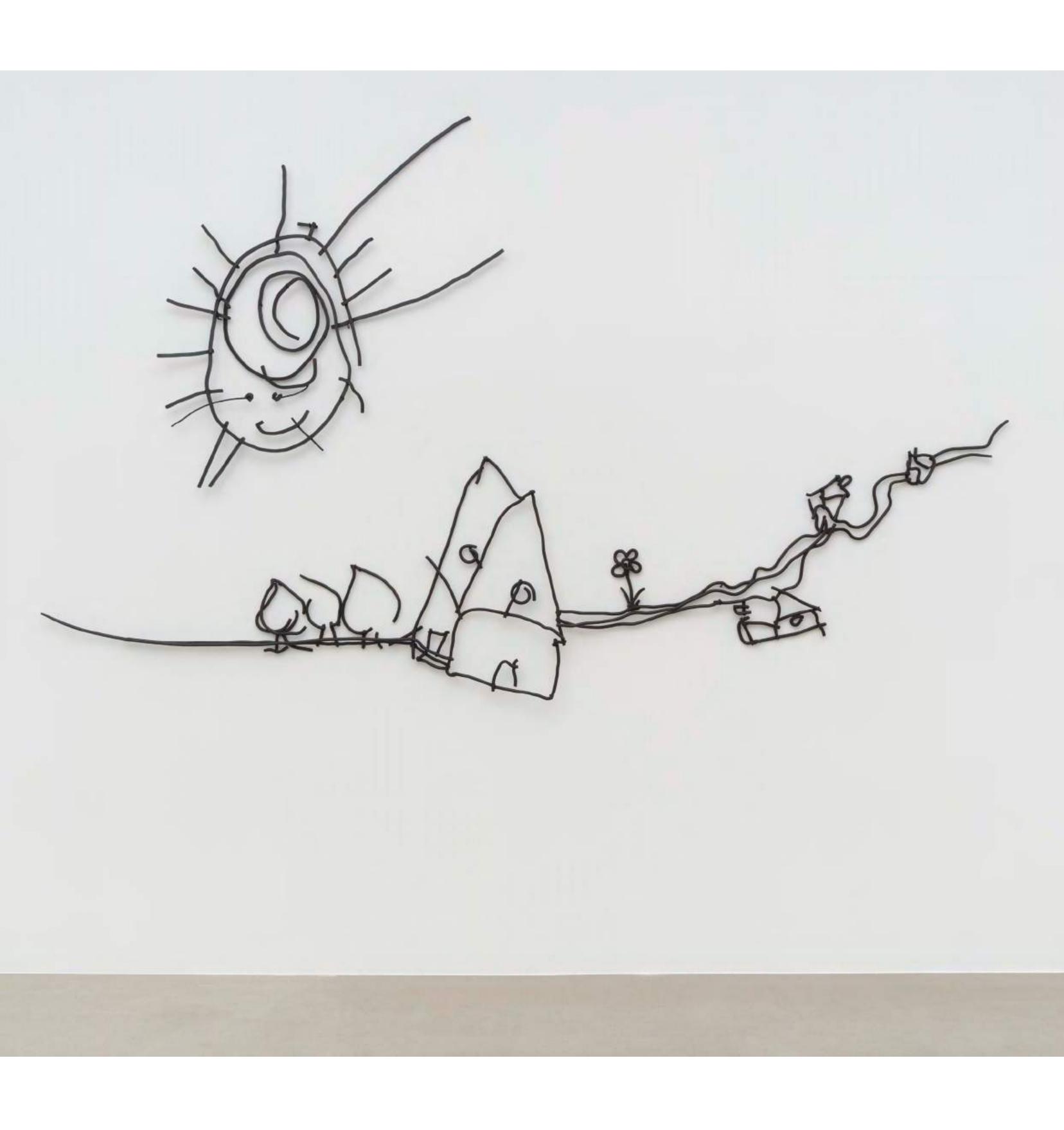
Red velvet curtain, metal bar and wheels, props (woollen yarn and spool, embroidery hoop and needle, wooden rifle) Installation: $360 \times 185 \times 100$ cm





Shkrepëtima (Toka Jonë), 2018

The work from Petrit Halilaj series Shkrepëtima, which originally began as a performance that took place on 7 July 2018 at the ruins of the Cultural Centre of Runik (Kosovo), the town where the artist grew up. The artist continues his investigation into the historical roots of the Kosovar town to reflect on the potential of art and the value of memory. By intervening in the real world Halilaj intends to change the processes of the forming of collective history of his community, bringing it closer to its origins and calling into question some models that still regulate its social structure today. Part of the props were exhibited in the artist's installation at the Merz Foundation to commemorate being awarded the 2017 Mario Merz Prize.



Abetare (Sun and Village), 2024 Bronze, patina $175 \times 300 \times 6$ cm



Abetare (series)

Abetare is the name of a series of metal sculptures by Kosovar artist Petrit Halilaj, new versions of which are currently on display at Met's highly anticipated 2024 Roof Garden Commission in New York. These metal sculptures are inspired by children's doodles, drawings, and scribblings found on desks at the school he attended in Runik, Kosovo, as well as schools in Albania and countries from the former Yugoslavia, which are now undergoing significant cultural and sociopolitical change.

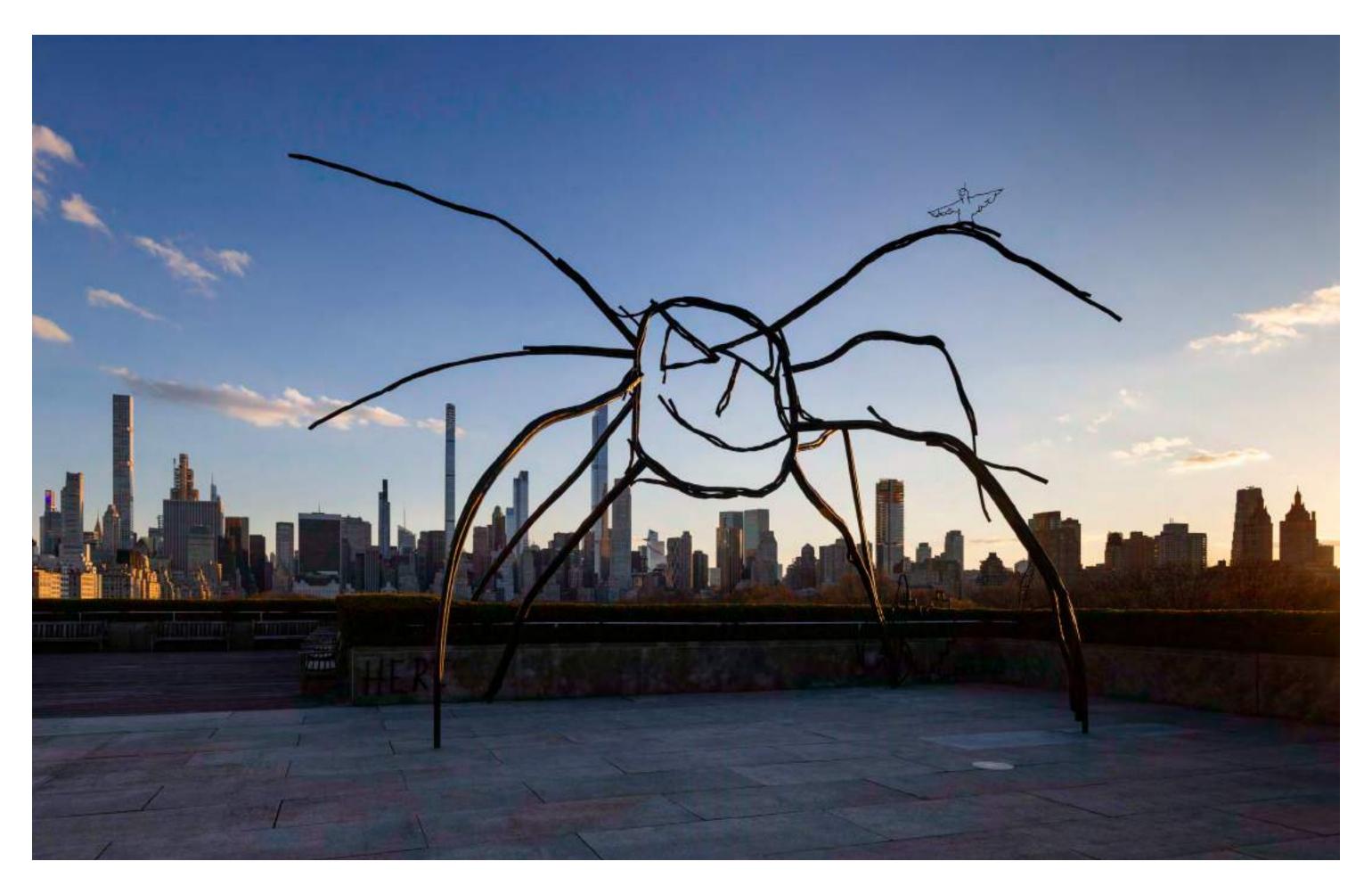


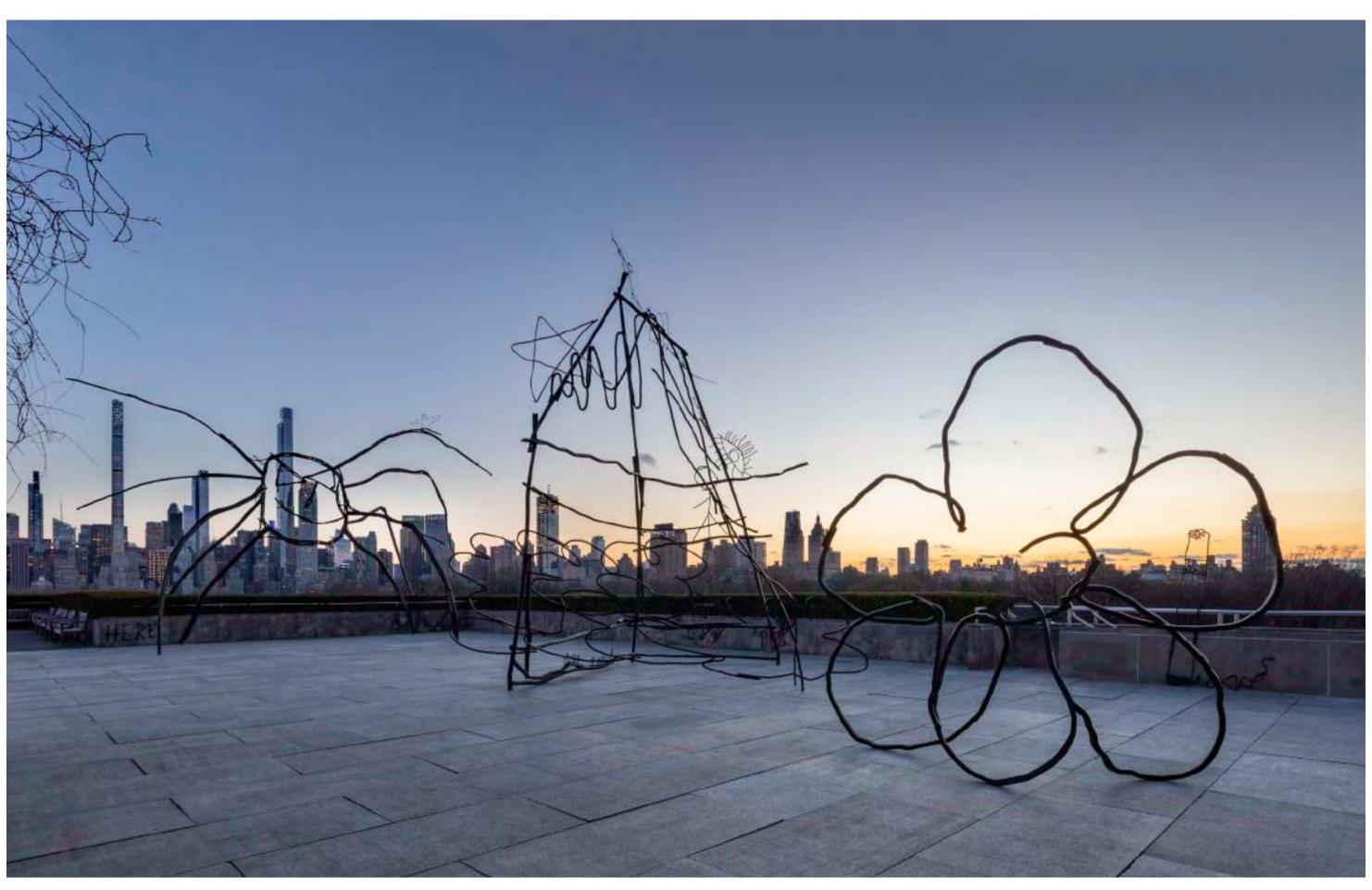


Abetare (LOVE), 2024 Bronze, patina $55 \times 120 \times 5$ cm









Petrit Halilaj, Installation view of *The Roof Garden Commission: Petrit Halilaj, Abetare*, New York, 2024



Here to remind you (Phasianus colchicus), 2024 Brass, natural feather $265 \times 42 \times 36$ cm

Here to remind you (Phasianus colchicus), 2024

Originally displayed in monumental size under the dome of the Crystal Palace in Madrid, a pair of bird's legs worked as the fulcrum of Halilaj's nest-like installation, seemingly anchoring and transcending the space at once. The legs represented the artist's desire to integrate the palace's interior with its exterior, by transforming the architecture of the space into a giant fabled bower bird nest. In *Here to remind you (Phasianus colchicus)* (2024), the work is a scaled-down version of the same sculpture, crowned with a unique feather delicately transforming each sculpture into a special character of the artist's personal mythology.



SOFÍA SALAZAR ROSALES

(Quito, Ecuador, 1999) lives and works between Paris, France and Quito, Ecuador.

Salazar Rosales stitches together her ancestral heritage with regional and personal histories to produce evocative sculptural works. Using various processes that enhance their material quality, she preserves, fossilizes or reproduces objects to enhance their emotional effect.

She has recently completed a master's degree at the School of Fine Arts (ENSBA Paris) where she graduated with distinction in the ateliers of Tatiana Trouvé, Petrit Halilaj and Álvaro Urbano. She is currently participating in a two-year residency at De Ateliers in Amsterdam.

Her solo show, *The desire to dance with someone who is not here*, is currently on view at the gallery.

Awards: Shortlisted for the Premio illy Sustain Art Prize, Madrid (2023),

Shortlisted for the Emerige-CPGA Prize, Madrid (2023), SARR Prize, Paris/Chicago (2022).

Collections: MMAT Collection, London





SOFÍA SALAZAR ROSALES

They ask to stay, 2024 Glass beads, charcoal, iron wire, nylon thread, vinyl glue, metal, epoxy $253 \times 30 \times 25$ cm



They ask to stay

In *They ask to stay*, a delicately beaded net, made using an artisanal and ritualistic weaving technique, evokes the oppositional dynamics of its contents: bananas (a mass-marketed product)molded from industrial concrete. The weight of the fossilized banana represents the burden of its historical memory, which is obscured by the simplified modern mobility of merchandise transport.



SOFÍA SALAZAR ROSALES

They ask to stay, 2024

Glass beads, glass agreggate, charcoal, nylon thread, plaster, vinyl glue, metal, fiberglass, polyester resin, epoxy $130 \times 68 \times 36$ cm





ÁLVARO URBANO

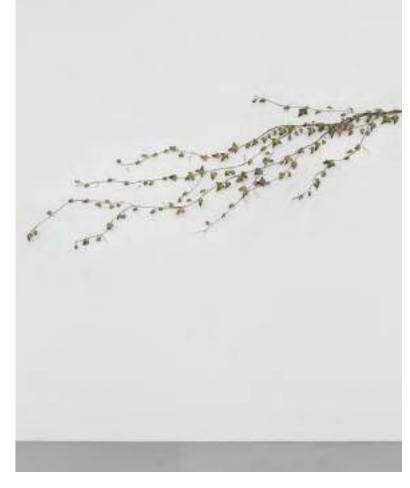
(1983, Madrid, Spain) lives and works in Berlin.

Álvaro Urbano's practice embraces a variety of media, from performance to spatial installations that unfold throughout an experimental process. Using Architecture, fiction, theater and heterotopia as points of departure, his often site-specific installations consider the space and its local inhabitants as possible actors or co-authors of a narration.

In September, he will be opening his second solo show in New York at the *Sculpture Center*.

Collections: Hamburger BahnhofCollection, Berlin; Neuer Berliner Kunstverein, Berlin; Artothek Zentral – und Landesbibliothek, Berlin; Collection Lafayette Anticipations – Fonds de dotation Famille Moulin; TEA Tenerife Espacio de las Artes, Tenerife; TBA21, Madrid; FRAC Bretagne – Fondsrégional d'art contemporain; Colección Isabel y Agustín Coppel (CIAC); Colección Museo Jumex, Mexico City; Fonds régional d'art contemporain Bretagne, Rennes; FRAC Champagne-Ardenne, Reims; Collegium/Adrastus Collection, Arévalo.







ÁLVARO URBANO

Veins, 2024
Metal, paint $283 \times 158 \times 82 \text{ cm}$ Dimensions variable





ÁLVARO URBANO

La Vida Breve (Hedera Iberica), 2024 Metal, paint $110 \times 288 \times 12$ cm

The work is part of an ongoing series by Álvaro Urbano initiated in 2018 for his exhibition *Welcome to the Jungle* at Kunsthalle Düsseldorf.

Urbano takes the familiar presence of common houseplants, all which exist or once existed in his home, and renders them as steel sculptures that appear alive, yet are cold and hard to the touch. Named after women in his life, these plants are bestowed tenderness through personification, becoming as such monuments of ephemerality. These houseplants emit a certain humor in their playful material deception as well as a pervading sense of melancholy in their perpetual states of wilting. Their unassuming presence in an environment, which could easily be missed, further underscores Urbano's interest in abandoned and neglected entities as well as the collective anima of a physical space, often across time.



(1932, Wurzen – 2024, Berlin, Germany) was born in Wurzen, Saxony, and after the war she settled in Berlin.

Despite not having a formal artistic education, she produced paintings, pastels, drawings and most notably what she calls "typewritings". Works on paper made on a typewriter, the typewritings are intricate studies spanning concrete poetry, linguistics, graphic design and conceptual art – innovative hybrids of language, symbols and visual form.

Awards: Gerhard-Altenbourg Prize of the Lindenau-Museums (2021) and the Hannah Höch Prize of Berlin (2022).

Collections: Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland; DAS MINSK, Potsdam; Sammlung Schering Stiftung im Kupferstichkabinett, Staatliche Museen zu Berlin; Sammlung Hasso Plattner / Hasso Plattner Collection; Collezione del premio Rotary Club Milano Brera per l'arte contemporanea e i giovani artisti; Kunstfonds, Staatliche Kunstsammlungen Dresden; Nouveau Musée National de Monaco.









A And Able (Words Waves), 1974 Carbon copy of original typewriting 29.5×21 cm $47.5 \times 38 \times 4$ cm (framed)

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Starting in the early 1970s, the artist created, what she called, series of "typewritings" by combining Teutonic rigor with a subversive sense of humor. Under her fingers, the black and red characters of an Erika Schreibmaschine became patterns, butterflies, waves, abstract compositions, diagrams of fluxes, woven lines of poetry, with titles like be but be aware not to be a ware (ca. 1970–75), Introverse Extroverse (1975), Try and Error (1975), Defeat/Victory (ca. 1970s), Cages on the Run (ca. 1980s). Employed as an office manager, and working as a self-taught artist under a regime of strict surveillance, it was only by turning herself into a typist – a stereotypical female job – that she could dictate the content of her pages. Zyncographic copies of these original motifs would later leave the walled perimeter of East Berlin and travel the world as part of the Mail Art movement.



Gefährliches Gleichgewicht / Dangerous Balance, late 1970s Preparatory drawing, pencil text on carbon copy

 29.5×21 cm

 $47.5 \times 38 \times 4$ cm (framed)



Wellen Natur, late 1970s
Original typewriting
15 × 20 cm
32 × 38 cm (framed)

KABINETT

ChertLüdde is delighted to present *The Moth in the Closet* with selected works by Clemen Parrocchetti (1923-2016, Milan) as an Art Basel 2024 Kabinett. An intimate space with dark wood walls, this environmental installation will create the atmosphere of a closet. Only fitting one visitor at a time, it will exhibit a series of drawings and a fabric sculpture preserved in plexiglass cases.

Parrocchetti's historical position embodies an eruptive artistic presence that unravels the politics behind common objects of artisanship. While the 1970s feminist momentum in Italy largely shaped her career, Parrocchetti began to focus on the animal world and her relationship with it in the last decades of her life. In the 1990s – inspired by the moths festering in her own closet and consuming her artworks – Parrocchetti began depicting common moths as intricate and resilient creatures. Her studies of moths, lice and other bugs, challenged her subjects' ordinariness, presenting these winged creatures as potent lifeforms.

CLEMEN PARROCCHETT

(1923-2016, Milan, Italy) trained in painting at the Brera Academy, from which she graduated in 1956. Across the 1960s, her painterly style shifted from an existentialist realism to an abstract and surreal language. While partaking in the feminist momentum of the early 1970s, her artistic practice underwent a radical change when she started to use textiles and small household objects in her early assemblages, but above all evolved with the introduction of embroidery.

Clemen Parrocchetti's solo exhibition history includes: Istituto Italiano di Cultura, Stockholm (2008); Museo di Storia Naturale, Milan (2003); Gallerie Montcalm, Quebec-Ottawa (1987); Galleria Di Porta Ticinese, Milan (1985); Galleria Di Porta Ticinese, Milan (1979) Galleria dello Scudo, Verona (1973); Galleria Delle Ore, Milan (1958). In 1978, she exhibited her work at the first all-women's show at the Venice Biennale with the Gruppo Immagine of Varese.

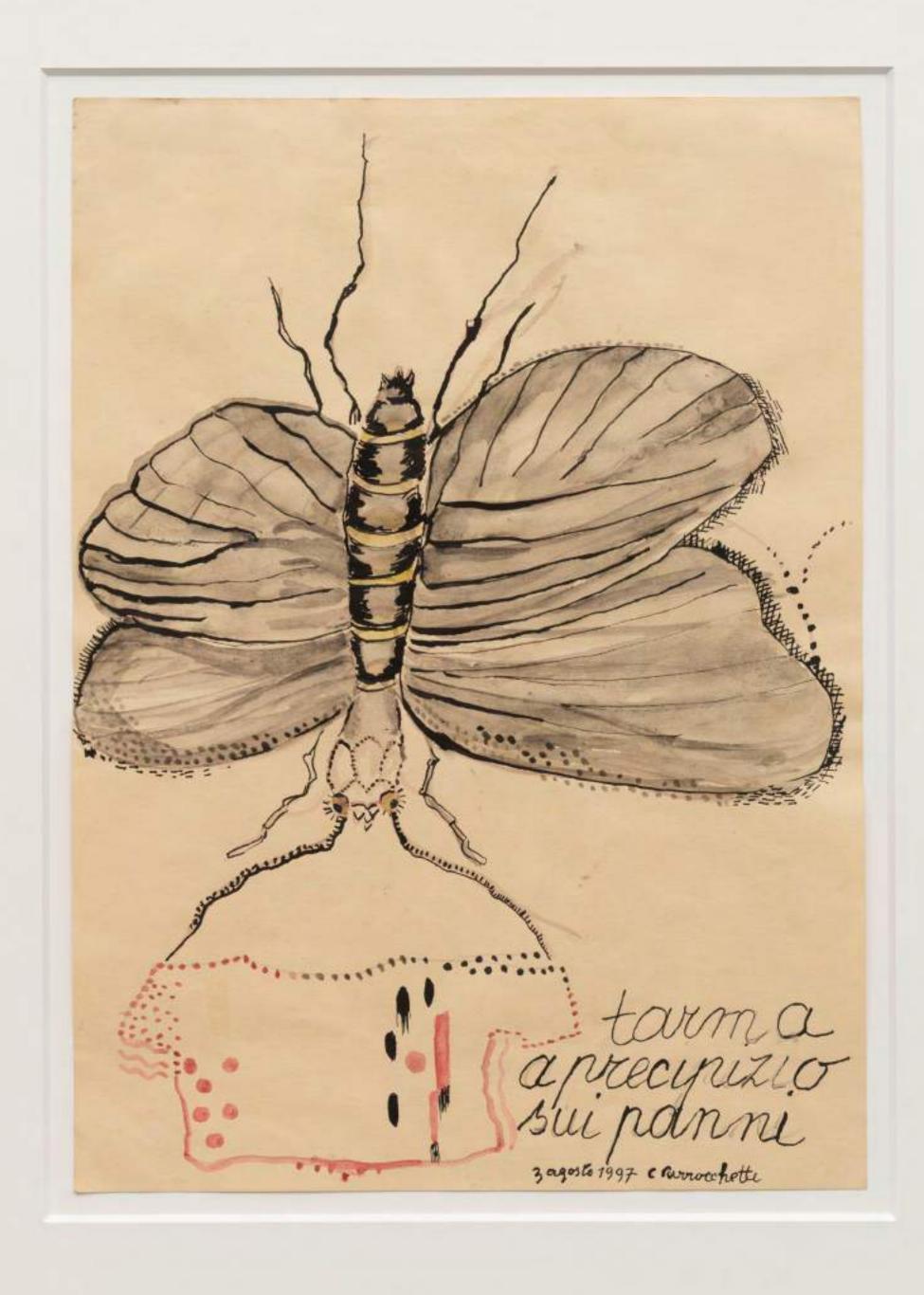


CLEMEN PARROCCHETTI

Tarma / Moth, 1998

Object embroidered with wool thread on cloth and wire $47 \times 38 \times 22$ cm





CLEMEN PARROCCHETTI

Tarma a precipizio sui panni /
Moth precipitating on the cloths, 1997
Indian ink on paper
34.7 × 24.7 cm

 $53 \times 43 \times 2.8$ cm (framed)



CLEMEN PARROCCHETTI

Tarma / Moth, 1999
Ink, watercolor on paper
24 × 33 cm
42.5 × 51.5 × 2.8 cm (framed)

18000.00 € (+ vat)







CLEMEN PARROCCHETTI Blatta / Cockroach, 2000 Ink, watercolor on paper $30.3 \times 40.2 \text{ cm}$ $50 \times 60 \times 2.8 \text{ cm (framed)}$ $20000.00 \notin (+ \text{ vat)}$

