

# SEANKELLY



Art Basel  
Hall 2.1, Booth P2

VIP Days: June 13 – 14, 2023  
Public Dates: June 15 - 18, 2023

Unlimited, Wu Chi-Tsung, Booth U59  
Parcours, Julian Charrière, Kunstmuseum Basel

Sean Kelly is delighted to participate in Art Basel where we will present a carefully curated selection of works by established and emerging artists represented by the gallery, that explore a spectrum of relevant topics including social and environmental issues, globalization and migration, representations of gender and the self, and the relationship between figuration and abstraction. Our booth will feature a suite of nine photographs by **Marina Abramović** that act as a reflection of the artist's mortality; Abramović's figure slowly disappears into a graveyard, moving sequentially within the frame as she draws away from the camera. **Anthony Akinbola's** signature *Camouflage* paintings, constructed from various colored du-rags, represents a readymade object that engages the conceptual strategies of Marcel Duchamp and other significant artistic predecessors. New work and stills from **Julian Charrière's** film *Controlled Burn*, on view at Art Basel Parcours, address the fossilized lives of past geological ages, the agency of plants in shaping planetary futures, and humankind's fraught relationship to fire. **Marcel Duchamp's** iconic work *L.H.O.O.Q.*, in which he playfully altered a postcard of Leonardo da Vinci's *Mona Lisa*, became the artist's most famous readymade and an enduring symbol of the international Dada movement. **Awol Erizku's** work explores the intersections of ancient mythology, diasporic tradition, and contemporary culture through his symbolic constellation of images spanning a breadth of media. **Rebecca Horn's** *Bodylandscape* paintings extend her interest in the body as a machine into an

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autobiographical, performative arena. While his working methodology remains consistent, **Callum Innes**'s new *Tondo* paintings initiated a number of important evolutions in the way he creates the paintings, allowing for greater fluidity and increased, direct contact with the work. **Idris Khan**'s compositions, defined by his technique of imposing multiple layers of image, text, and music upon one another, allude to the excessive proliferation of information in the technical age, while simultaneously advocating for a slower, more considered way of looking. **Joseph Kosuth**'s mounted photograph, from his series based on dictionary definitions, is among his earliest works in which he considers the work of art to be the definition of the given word. In **Hugo McCloud**'s plastic painting, the artist uses his material as a metaphor for understanding our similarities and differences as humans; to connect to our environment; and to highlight the impact on of our carbon footprint. **Mariko Mori**'s *Cycloid* sculpture is inspired by the latest theories in astrophysics, which postulates an endless cyclic universe that eternally repeats life and death. **Sam Moyer**'s new works, in which stone is inlaid in canvas, blurs the lines between painting and sculpture to create a powerfully expressive wall-mounted piece portraying qualities of painting, surface light, and layers. **Shahzia Sikander**'s monumental sculpture, an edition of which was originally installed on the rooftop of the Courthouse of the Appellate Division, First Department of the Supreme Court of the State of New York, presents a female figure as a symbol of power and justice that examines longstanding practices and attitudes impeding the advancement of women. **Loló Soldevilla**'s paintings, collages and panel constructions explore the dynamics of light, shadow, and relief, suggesting movement and rhythm using geometric patterns and color. Alive with vibrancy and richness, **Janaina Tschäpe**'s new paintings are enhanced by the use of oil sticks, creating a dynamic and vigorous presence. Expanding upon traditional Chinese shan shui paintings, **Wu Chi-Tsung**'s cyano-collages replace the traditional ink and brush method with experimental photography techniques to reimagine the imagery of traditional landscape paintings.

## UNLIMITED

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Wu Chi-Tsung  
*Dust 002*, 2023

Video camera, projector, tripod. Dimensions variable.

Art Basel, Unlimited, Booth U59 Unlimited  
VIP Opening: Monday, June 12, 2023  
Public dates: June 15-18, 2023

Wu Chi-Tsung's, *Dust 002*, investigates the artist's deep concern with our relationship to images. This installation features a real-time streaming of the reflection of the circulation of dust particles moving in the room. As viewers progress through the space, disrupting the flow of air, the images of flickering dust change constantly and instantaneously creating a captivating relationship between artist and viewer, technology, and chance. The emerging and hidden images in Wu Chi-Tsung's work suggests a new relationship between artist and media, image, and viewer. With this work, Wu Chi-Tsung examines how we see the world through media and how technology changes our relationship to the world.

## **PARCOURS**

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Julian Charrière

*Controlled Burn*, 2022

4K film, 16:10 aspect ratio, 3D ambisonic soundscape, continuous video loop, 32 minutes.

Art Basel, Parcours, Kunstmuseum Basel Parcours

Public Dates: June 12 – 18, 2023

Parcours Night: Saturday, June 17, 6 - 11pm

Amid today's entwined climate and energy crises, Julian Charrière's film *Controlled Burn*, 2022 interrogates the dark vitality of materials used for fuel: coal, petroleum, palm oil, and solar energy. Filmed with drones, this work invites viewers to soar through an aerial landscape of imploding fireworks, a spectacular temporal voyage journeying through unfurling ferns and fluttering moths to rusting cooling towers, decommissioned oil rigs, and open pit mines. Spanning a vast cavern of deep time, *Controlled Burn*, arrives in the present as a dazzling celebration of biological adaption. Looking back in time, underground, and into future atmospheres and oceans saturated by the burnt residues of modernity's excesses, Charrière's speculative vision addresses the fossilized lives of past geological ages, the agency of plants in shaping planetary futures, and humankind's fraught relationship to fire.

For more information on the artists and works presented please visit [skny.com](https://skny.com)

For all inquiries, please contact the gallery at [info@skny.com](mailto:info@skny.com)

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For additional information on Wu Chi-Tsung please [click here](#)

For additional information on Julian Charrière, please [click here](#)

For more information on the fair, including hours and ticketing information, please visit [artbasel.com](http://artbasel.com)

Image captions:

Hugo McCloud, pull and push, 2023, single use plastic mounted on panel, framed: 73 3/4 x 109 7/8 x 2 3/8 inches © Hugo McCloud Courtesy: Sean Kelly

Wu Chi-Tsung, Dust installation in 2021. Photo: Sylvia Lee. Courtesy of the artist and Sean Kelly

Julian Charrière, Controlled Burn, 2022. Film still © Julian; VG Bild-Kunst, Bonn, Germany Courtesy Sean Kelly