

Press Release

Mondi Possibili

August 31–September 14, 2023

My Pleasure Building 3F

252, Itaewon-ro, Yongsan-gu

Seoul

Henni Alftan, John Baldessari, Cao Fei, Thomas Demand, Thea Djordjadze, Lucy Dodd, Robert Elfggen, Fischli Weiss, Sylvie Fleury, Jenny Holzer, Karen Kilimnik, Barbara Kruger, Louise Lawler, David Ostrowski, Michail Pargelis, Sterling Ruby, Thomas Scheibitz, Andreas Schulze, Hyun-Sook Song, Robert Therrien, Rosemarie Trockel, Kaari Upson and Andrea Zittel

Sprüth Magers

Sprüth Magers presents ***Mondi Possibili***, a group exhibition that highlights the interplay between art and design through the voices of long-standing and emerging artists from the gallery's program.



Henni Alftan, *Armchair II*, 2023

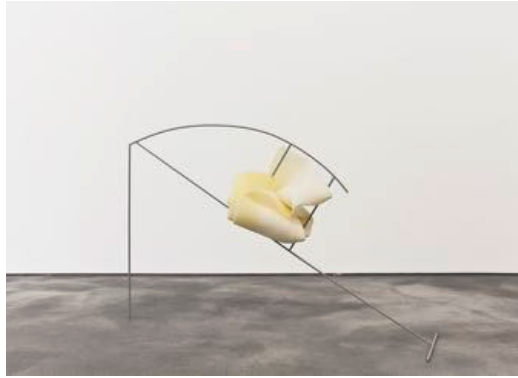
Mondi Possibili explores the many ways in which experimentation with material, technique and scale can reveal the hidden narratives, quiet drama and humor in everyday objects that furnish our lives as well as our imaginations. Connected through a paradigm of the possible, all artworks on show examine familiar objects – citing, celebrating, adapting or appropriating them – offering surprising, playful or unsettling approaches that open up a range of “possible worlds.” This will be the fourth edition of Sprüth Magers’ ***Mondi Possibili*** – first titled by Pasquale Leccese – showcasing significant themes in the selected artists’ works as well as the gallery’s longstanding heritage. Its three previous iterations were presented in 1989, 2006 and 2007 in Cologne, where the gallery’s history is firmly rooted, and art and design have intersected for many decades.

Drawing from everyday moments, **Thomas Demand** meticulously recreates interior scenes in models made of colored paper and cardboard, which he then photographs. Employing a pared-down aesthetic to produce a vivid image that reveals allure in the mundane and mystery in the ordinary, Demand renders quotidian, even trivial, scenes remarkable.



Thomas Demand, *Canopy*, 2020

Using industrial materials such as plexi-glass, aluminum, wood and plaster, **Thea Djordjadze's** hybrid compositions and installations shift the spaces they inhabit. Though always abstract, her structures create tangible connections between the physical properties of her materials, the site in which they are installed and the experience of viewing them.



Thea Djordjadze, *Untitled*, 2010

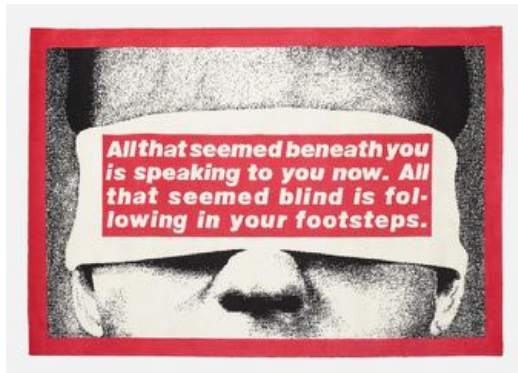


Jenny Holzer, *Selection from Truisms: The unattainable...*, 2019

Since the late 1980s, benches and footstools have formed a crucial part of **Jenny Holzer's** work, which regularly combines texts with everyday forms in the public sphere. Each sculpture features a thought-provoking phrase written by the artist, which distills complex ideas into deceptively straightforward statements, many of which cut to the core of our trust in the systems and institutions around us.

Sprüth Magers

For over four decades, **Barbara Kruger** has produced a provocative body of work combining appropriated images with invented texts. Observing complex cultural codes and touching on social conditions that structure our world, Kruger produces images rife with doubt that trouble the viewer's preconceived notions.



Barbara Kruger, *Untitled (Rug)*, 1991-93



Andrea Zittel, *Aggregated Stacks, #3 A*, 2011 (detail)

Andrea Zittel examines our need for control and order that stands in diametrical opposition to life's chaotic nature. She designs and produces various objects and paraphernalia for daily use, investigating the significance attributed to the physical spaces we inhabit. Her works oftentimes reveal the supposedly rational ideas surrounding these structures to be subjective and arbitrary.

Bound by their shared examination of the furnishings of our day-to-day, all works on view use the notion of possibility that lingers in conventional and common objects as their point of departure. **Mondi Possibili** is a survey of these many inspired explorations of our environments. In a broad spectrum of responses to the domestic realm and its contents, the intimate and banal articles of the household become uncanny, intriguing and multiple.

About Sprüth Magers

Sprüth Magers is an international gallery dedicated to exhibiting groundbreaking modern and contemporary art. Since its inception in 1983, Sprüth Magers has expanded from its roots in Cologne, Germany, and now has galleries in Berlin, London, Los Angeles and New York, as well as offices in Cologne, Hong Kong, Beijing and Seoul. Early exhibitions in the 1980s featured several of today's most influential artists, who continue to exhibit with the gallery to this day, including John Baldessari, Bernd and Hilla Becher, George Condo, Thomas Demand, Fischli Weiss, Andreas Gursky, Jenny Holzer, Barbara Kruger, Louise Lawler, Andreas Schulze, Cindy Sherman, and Rosemarie Trockel, among many others. The gallery currently works with over 70 artists and estates and regularly broadens its program with younger emerging positions, including Cao Fei, Cyprien Gaillard, Anne Imhof, David Ostrowski and Pamela Rosenkranz. Sprüth Magers is known for its rigorously curatorial approach to its program and for an enduring devotion to its artists, many of whom regularly exhibit at the world's most prestigious cultural institutions. The founders, Monika Sprüth and Philomene Magers, consistently appear in Art Review's 'Power 100' list of the most influential people in the art world.

Mondi Possibili

Public Reception: August 31, 5–7pm

Opening Hours: Tuesday–Saturday, 11am–7pm

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Sprüth Magers

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