

Mar 28th – 30th, 2024

Sies + Höke

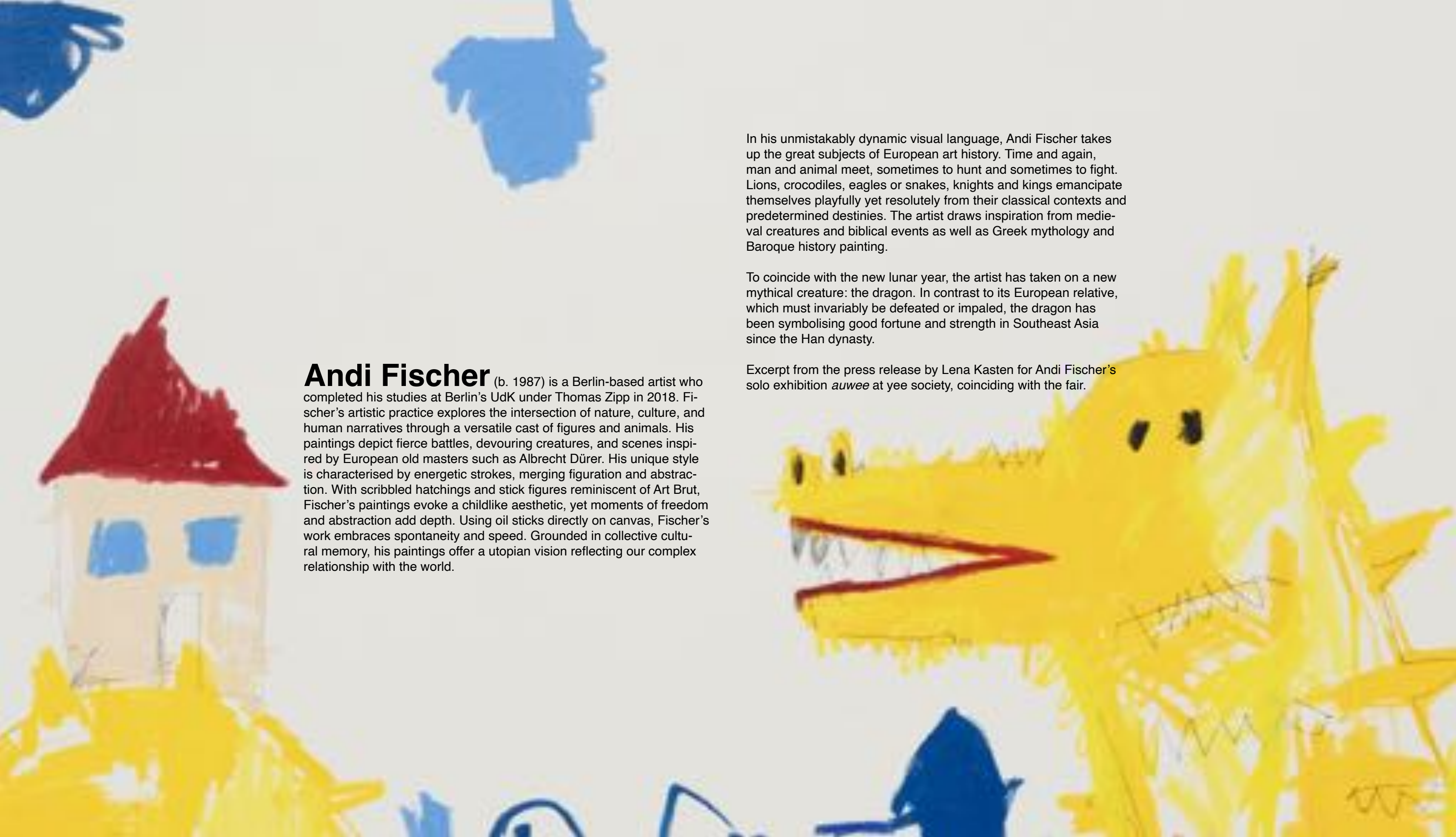
Booth 1D38

Art | Basel Hong Kong

JULIAN CHARRIÈRE
JUSTIN DE VERTEUIL
MARCEL DZAMA
ANDI FISCHER
FEDERICO HERRERO
FORT
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JONATHAN MEESE
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SOPHIE VON HELLERMANN
CLAUDIA WIESER

Kabinett

GERHARD RICHTER



Andi Fischer (b. 1987) is a Berlin-based artist who completed his studies at Berlin's UdK under Thomas Zipp in 2018. Fischer's artistic practice explores the intersection of nature, culture, and human narratives through a versatile cast of figures and animals. His paintings depict fierce battles, devouring creatures, and scenes inspired by European old masters such as Albrecht Dürer. His unique style is characterised by energetic strokes, merging figuration and abstraction. With scribbled hatchings and stick figures reminiscent of Art Brut, Fischer's paintings evoke a childlike aesthetic, yet moments of freedom and abstraction add depth. Using oil sticks directly on canvas, Fischer's work embraces spontaneity and speed. Grounded in collective cultural memory, his paintings offer a utopian vision reflecting our complex relationship with the world.

In his unmistakably dynamic visual language, Andi Fischer takes up the great subjects of European art history. Time and again, man and animal meet, sometimes to hunt and sometimes to fight. Lions, crocodiles, eagles or snakes, knights and kings emancipate themselves playfully yet resolutely from their classical contexts and predetermined destinies. The artist draws inspiration from medieval creatures and biblical events as well as Greek mythology and Baroque history painting.

To coincide with the new lunar year, the artist has taken on a new mythical creature: the dragon. In contrast to its European relative, which must invariably be defeated or impaled, the dragon has been symbolising good fortune and strength in Southeast Asia since the Han dynasty.

Excerpt from the press release by Lena Kasten for Andi Fischer's solo exhibition *auwee* at yee society, coinciding with the fair.



ANDI FISCHER
RECURRENCE 1, 2024
Oilstick on canvas, artist's frame
190 x 290 cm / 74 3/4 x 114 1/8 in.
193 x 293 cm / 76 x 115 3/8 in. (framed)

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FORT is an artistic duo whose sculptural installations and performances create spatial experiences. Consisting of Alberta Niemann (b. 1982) and Jenny Kropp (b. 1978), they adapt and transfer everyday objects to the exhibition space which often have a subtly surreal character, evoking an eerie atmosphere. They adapt and transfer everyday objects to the exhibition space which often have a subtly surreal character, evoking an eerie atmosphere. By appropriating the existing and adding their own elements, FORT's works disturb the supposedly familiar with strange features, generating real and sensual references to our actual world, whilst also pointing to an imaginative elsewhere. Viewers become involuntary extras in a scene serving to make visible the mechanisms of consumer society and the art market, transforming the familiar into ambiguous, confusing, poetic, but also humorous and absurd settings.





FORT
Wrong Prey, 2018
Water tap, garden hose, paint
Dimensions variable

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Installation view, *Limbo*, Langen Foundation, Neuss






Fabrice Samyn (b. 1981) is a Brussels-based artist who creates paintings, sculptural installations and manipulated objects that can be described as “conceptual art”. Drawing inspiration from Christian history and Eastern philosophy, he tackles metaphysical questions in his work: about representation, time, and the relationship between the visible and the hidden. Samyn sees art as a platform for reconciling social, cultural, and political conflicts stemming from our sensitivity to representation. Through his aesthetic approach, he seeks to capture the eternal, timeless, and limitless qualities of art while addressing the challenges of grasping intangibility within a tangible medium.

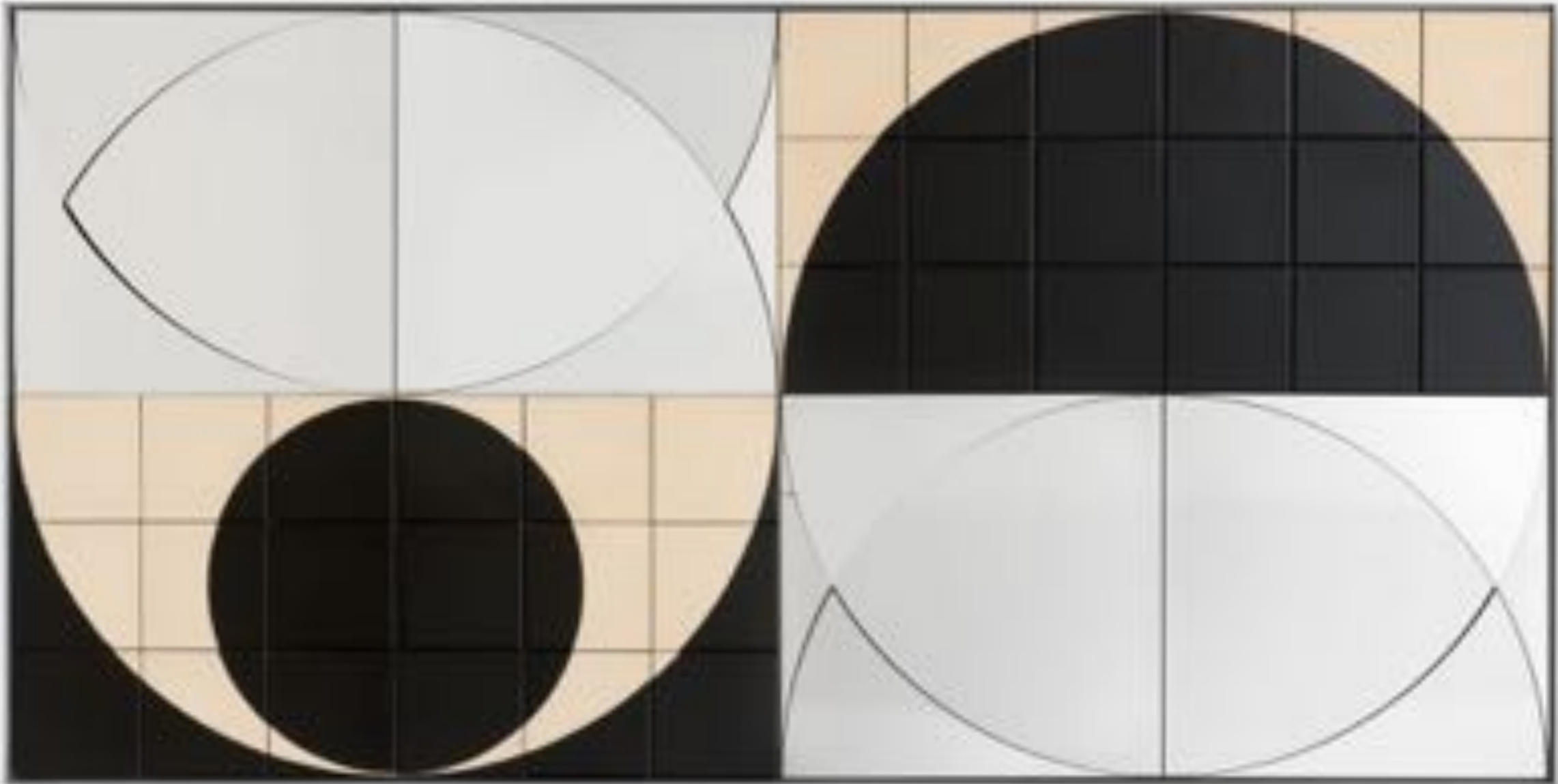
FABRICE SAMYN
Eyes on Fall, from the series *Only in Space You May Find Your True Face*, 2022
Oil on canvas
80 x 60 cm / 31 1/2 x 23 5/8 in.

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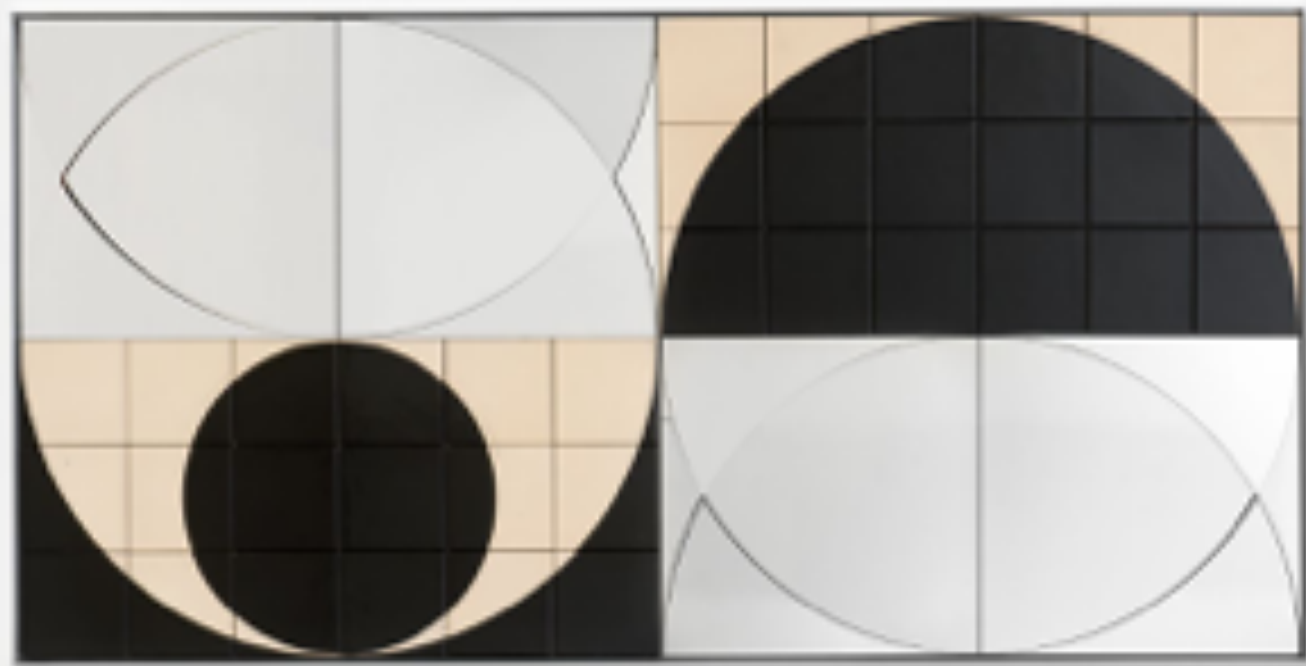
The background of the page is a complex abstract geometric composition. It features a grid of thin black lines that intersect to form squares and rectangles. Overlaid on this grid are large, flowing, organic shapes in black, white, and a muted orange or terracotta color. These shapes appear to be drawn with a fine pencil or pen, creating a sense of depth and movement. The overall effect is a harmonious blend of rigid geometry and fluid, gestural forms.

Claudia Wieser (b. 1973) draws upon the history of space and form, encompassing architecture, design, and imagery in her artistic practice. Through her meticulously crafted mirror pieces, photo wallpapers, tile reliefs, coloured pencil drawings, and sculptural objects, she explores the intriguing coexistence of abstraction and the embodied experience. Influenced by the geometric constructions of the Bauhaus movement and the spiritual essence embodied in work by artists such as Hilma af Klint, Wassily Kandinsky, and Paul Klee, Wieser's distinct and multifaceted approach is imbued with a captivating atmosphere, evoking a sense of spirituality in pure modernist form.



CLAUDIA WIESER
Untitled, 2023
Glazed ceramic tiles, mirror polished stainless steel on wood
91 x 181 cm / 35 7/8 x 71 1/4 in.

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Federico Herrero (b. 1978 in San José) is a preeminent Central American artist whose abstract paintings embrace space and luminous chromaticity, while drawing inspiration from the dynamics of urban landscapes and the nature of his home country. His works reference Roberto Matta, Hélio Oiticica, and colour-field painting. Herrero wants his art to be integrated into society and everyday life, so he paints not only on canvas but also on walls, façades and public spaces. He incorporates urban markings and colour zones to establish basic visual communication in his work. The prevalence of blue and green hues alludes to the lush tropical flora of his home country. Herrero's projects with local communities demonstrate his belief in the potential of colour and art to improve living conditions and provide a critical reflection on the built and natural habitat. In 2001, at only 21 years of age, Herrero received the special prize for young artists (silver lion) at the Venice Biennale.

FEDERICO HERRERO
Untitled, 2024
Oil and acrylic on canvas
100 x 80 cm / 39 3/8 x 31 1/2 in.

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FEDERICO HERRERO

Irazu, 2024

Oil, acrylic and spray paint on canvas
67 x 60 cm / 26 3/8 x 23 5/8 in.

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Jonathan Meese (b. 1970) is a German artist renowned for his subversive and sometimes controversial works. Combining painting, sculpture, performance and happening, Meese creates dynamic, energetic scenes that blur the boundaries between art, theatre, and politics. Influenced by Richard Wagner's Parsifal epos, Meese sometimes portrays himself as a larger-than-life Parsifal figure. His works range from large-scale installations and performances to drawings and sculptures, which often feature elements of collage and an array of symbolic figures, as well as texts proclaiming Meese's very own philosophy – which intends to abolish systems of power, instead announcing the dictatorship of art. He employs a unique visual language, fusing diverse motifs, symbols and texts to create a unique, chaotic and vibrant universe. Meese's works tackle issues such as power, authority and the human condition, while his playful, non-conformist approach serves to subvert and challenge the norms of society.

JONATHAN MEESE
ÜBERKIND DE TEMPS LEVÉ, 2019
Acrylic on nettle
120,5 x 100,3 cm / 47 1/2 x 39 1/2 in.
122 x 102 cm / 48 x 40 1/8 in. (framed)

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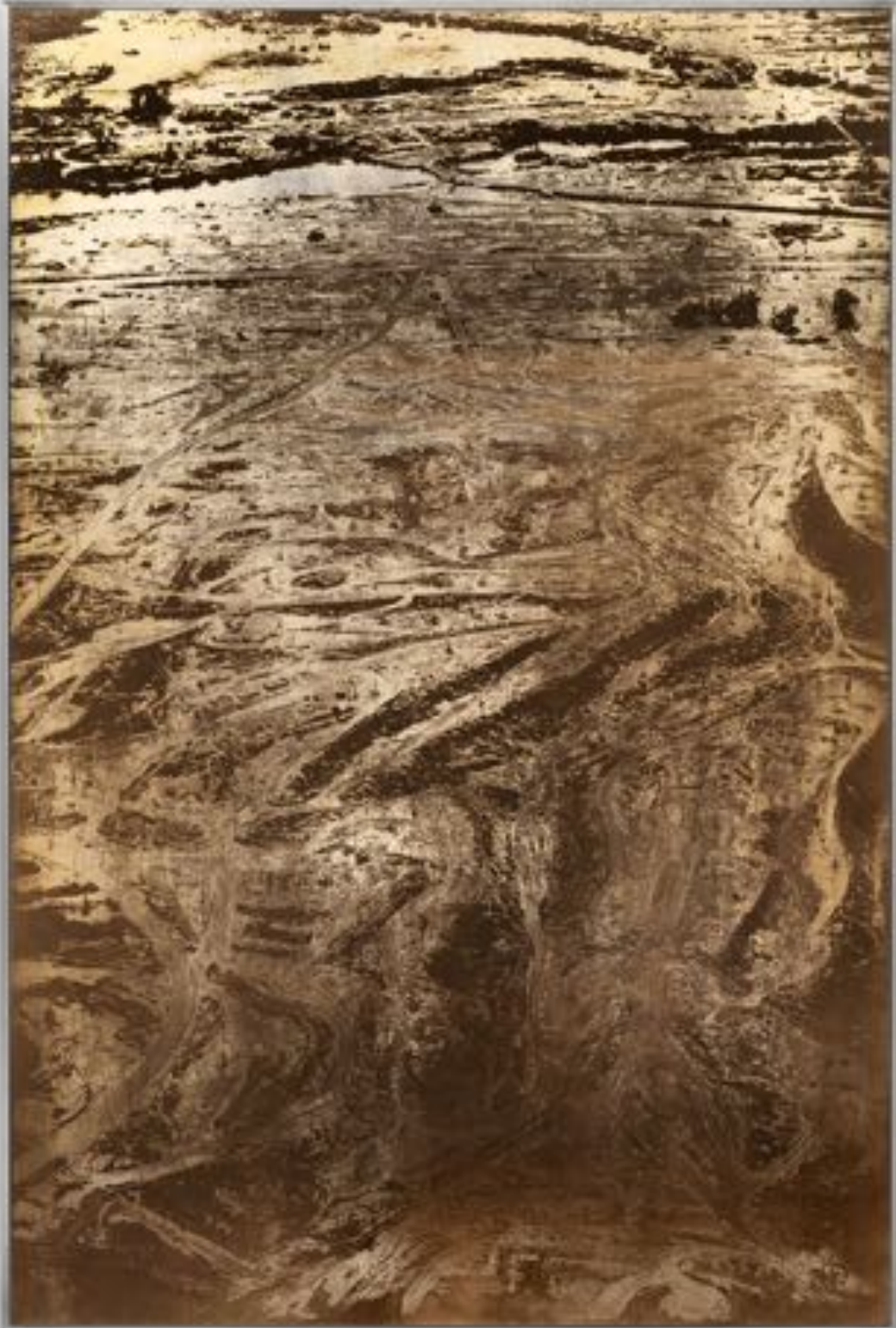




Julian Charrière (b. 1987) is a French-Swiss artist based in Berlin. His multidisciplinary approach combines performance, sculpture, and photography, often emerging from immersive fieldwork conducted in remote and overlooked locations. By delving into environments characterised by distinct geophysical identities, such as volcanoes, icefields, and radioactive sites, the public is offered a glimpse into alternative histories and deep geological time. Drawing on his background as a student of Olafur Eliasson at the Institute for Spatial Experiments, he frequently collaborates with scientists, engineers, art historians, and philosophers. Through artistic expeditions and immersive installations, Charrière critically examines humanity's perceptions of nature, encompassing both romantic ideals and the realities of the Anthropocene era. By challenging and reflecting upon traditional notions of our relationship with the natural world, Charrière reshapes planetary narratives, bringing them into relevance for the 21st century.



In his series *Buried Sunshines Burn*, Julian Charrière reveals Los Angeles as a spatial anomaly: a place built not only by hydrocarbons, but on top of them, with some 5,000 active oil wells hidden throughout the city. Employing heliography, one of photography's oldest techniques, first developed by French inventor Nicéphore Niépce in 1822, Charrière uses a light-sensitive emulsion incorporating naturally occurring tar collected from the La Brea, McKittrick, and Carpinteria Tar Pits in California to create photographic imprints on highly polished stainless-steel plates of local oil fields, shot from a bird's eye perspective. The series surveys some of the state's largest reserves, including the immense Kern River Oil Field in the San Joaquin Valley, the Placerita and Aliso Canyon Oil Fields in Santa Clarita, and the giant Inglewood Oil Field situated in the heart of LA. The series seeks to capture the delirium of the petroleum industry and the black material which when pumped out of the ground acts as an almost hallucinatory accelerant for technology. At the same time, it stands as a conceptual *mise en abyme*; a mirror reflecting ourselves, being both a view of and from the flow of hydrocarbons, addressing their impact on our modern powers of visualisation through a return to material sources.



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JULIAN CHARRIÈRE
Buried Sunshines Burn I 5G1.MV1, 2023
Heliography on high-polished stainless steel plate, stainless steel frame, museum glass (ArtGlass 70)
219,8 x 144,8 cm / 86 1/2 x 57 in.
225 x 150 cm / 88 5/8 x 59 in. (framed)
Unique

Justin de Verteuil (b.1990) is a Düsseldorf-based artist whose figurative oil paintings reveal the intricacies of the human experience as an individual existing in a complex interpersonal society. Characterised by the tension between proximity and distance, his compositions depict individuals in multilayered group settings or as isolated figures, capturing situations emblematic of contemporary and timeless phenomena. The spaces peopled by de Verteuil's figures extend through their atmosphere and dimensions the inner reality of their inhabitants and act as planes of projection for the viewer: a play of ambiguity and details, grounded in settings referencing the familiar and mundane. Born in Port-of-Spain, Trinidad and Tobago, de Verteuil studied at the Kunstakademie Düsseldorf.

JUSTIN DE VERTEUIL
einfach.immer.da, 2024
Oil on canvas
180 x 220 cm / 70 7/8 x 86 5/8 in.

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Julius von Bismarck (b. 1983) examines, with his multidisciplinary practice, contemporary intersections of nature and civilisation, knowledge and cultural imagination, individual behaviour and social norms. Through a diverse range of mediums including photography, film, installation, sculpture, performance, and landscape, von Bismarck explores encounters with elemental forces that surpass human perception and rationality. His works are shaped by research-driven experiments that bridge the realms of physics, technology, and social sciences. Having studied at the Berlin Institute for Spatial Experiments under the guidance of Olafur Eliasson (2013) and completed a residency at CERN, the European Organization for Nuclear Research (2012), von Bismarck seamlessly navigates between science and invention, intertwining references to literature, history, film, and philosophies. By decontextualising, manipulating, ironising, and reconstructing reality, whether through found objects in everyday life or site-specific installations in remote locations, von Bismarck's oeuvre prompts contemplation of humankind's relationship with its environment.

Fine lines carry across the sea's surface. They describe the ocean, capture its movement in a still image. Stripped of their colour, the waves of the Bismarck Sea off Papua New Guinea are transformed into an abstract representation of the sea. The large-format photo series creates an illusion in its mediality and seems to oscillate between historical engraving, painting, and photograph. This addition to Julius von Bismarck's Landscape Painting series, created in the Bismarck Archipelago, is a continuation of the deconstruction of our understanding of landscape.

Analogous to the works *Landscape Painting (Quarry)*, which were created in a quarry on Lanzarote, and in a reversal of the original intention of landscape representations—i.e., to depict faraway landscapes in a reproducible manner—the artist applies horizontal lines to the moving Bismarck Sea. The lines of this work do not seek to imitate a three-dimensional landscape, but to transform the real landscape into a surface that appears two-dimensional, into an image of itself. In his choice of subject, Julius von Bismarck draws on the historical use of engravings in colonial contexts and inquires into how we as Europeans have made the world our own. Engravings and photographs from the Bismarck Archipelago, the scene of German colonial violence, served the construction of an exoticised world in the name of scientific research. The visually stunning work focuses on the ongoing consequences of German colonial rule and the current reality of Oceania as an island world surrounded by water in times of steadily rising sea levels.





JULIUS VON BISMARCK
Landscape Painting (Bismarck Sea, Jungle), 2023
Archival pigment print on Hahnemühle Photo Rag Baryta
114,6 x 170 cm / 45 1/8 x 66 7/8 in.
117,5 x 172,8 cm / 46 1/4 x 68 in. (framed)
Edition of 6 + 2 AP

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JULIUS VON BISMARCK

Landscape Painting (Bismarck Sea, Surf), 2023
Archival pigment print on Hahnemühle Photo Rag Baryta
170 x 114,6 cm / 66 7/8 x 45 1/8 in.
172,8 x 117,5 cm / 68 x 46 1/4 in. (framed)
Edition of 6 + 2 AP

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LOTTE MAIWALD
Fahrrad Kunststück, 2023
Acrylic on nettle
60 x 154 cm / 23 5/8 x 60 5/8 in.

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Marcel Dzama (b. 1974)

has fascinated an international audience for well over two decades with his drawings, sculptures, installations, and video works. His intricate gouache and watercolour drawings feature fantastical characters interacting brutally yet comically, while his large-format dioramas and puppets, masks and dolls explore the wavering relationship between the real and the subconscious, good and evil, and various forms of power. Through his captivating and immediately identifiable imagery, Dzama comments on current affairs employing fables and myths, comic strips, and films, as well as art history. His works reflect the present state of society and political events, communicating through absurdity and humour, inspired by Dada and Marcel Duchamp.



MARCEL DZAMA
Saddled up a nightmare, 2019
Gouache, watercolour, ink and graphite on paper
126,8 x 97,9 cm / 49 7/8 x 38 1/2 in
132,7 x 103,6 cm / 52 1/4 x 40 3/4 in. (framed)

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MARCEL DZAMA
Everything is gonna be alright?, 2022
Gouache, watercolour, ink and graphite on paper
202 x 131 cm / 79 1/2 x 51 5/8 in.
221 x 140 cm / 87 x 55 in. (framed)

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MARCEL DZAMA

They'll dance with the ghosts and drink with the magicians, 2019
Cardboard, tape, acrylic, gouache, wood, paper mache, porcelain and graphite
37 x 100 x 25 cm / 14 5/8 x 39 3/8 x 9 7/8 in.

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MARCEL DZAMA

Resistance rebellion and relaxation repeat, 2022
Gouache, watercolour, ink and graphite on paper
36 x 26 cm / 14 1/8 x 10 1/4 in.
41 x 31 cm / 16 1/4 x 12 1/4 in. (framed)

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Sophie von Hellermann (b. 1975) is a UK-based artist renowned for her light, lyrical style of painting. Her works are a mix of vivid colours and gradients that allude to seas and boats, as well as figures, birds, and flowers, creating a romantic, feminine aesthetic. However, upon closer inspection, her paintings contain deeper, more serious stories, exploring, for example, colonialism and its effects. Though Hellermann's work is often light and playful, her paintings are never shallow. Rather than illustrating individual biographies, she finds a pictorial language that remains deliberately vague, allowing viewers to explore their own interpretations of the stories behind her art.

SOPHIE VON HELLERMANN
Carve, 2024
Acrylic on canvas
140 x 160 cm / 55 1/8 x 63 in.

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**Gerhard Richter
Overpainted Photographs**

Overpainted photographs were created by Richter from the late 1980s onwards. Despite their small format, they have a significant status within the artist's oeuvre: like no other group of works, they embody the interface between the representation of photographic image content and abstract painting. This is not merely a technique—such as watercolour on paper—,but rather a special methodical procedure for obtaining unfamiliar images on the basis of the familiar.“ (Uwe M. Schneede) Through photography, a representational motif is conveyed pictorially, while at the same time an abstract colour matter is applied to the surface. These two levels of reality appear as an interlocking unity, they enter into a close, tension-filled and subtle connection.

„I took some small photographs,“ Gerhard Richter said in an interview in 1991, „and then smeared them with paint. That partly resolved the problem“. By „the problem“ Richter refers to the relationship between the reality of the photograph and that of the paint. „Photography has almost no reality, it is almost a hundred per cent picture“, Richter remarks, „and painting always has reality, you can touch the paint; it has presence“.

The basis for Richter's overpainted photographs is his personal photo archive. Among the pictures he uses are portraits of his family, landscapes, city views or holiday images from Sils Maria and Juist; some are intimate testimonies of his private life, others are blurred snapshots or banal landscape views. The

act of painting these photographs takes place in close connection with working on abstract paintings, specifically those for which Richter uses a squeegee. The masses of paint left behind on the squeegee always have „beautiful spots“, according to Richter. Accordingly, he applies this leftover paint to photographs by squashing, scraping, dapping or smudging, obscuring certain parts of the underlying motif and thus directing the viewer's gaze. A dynamic of revealing and concealing unfolds, where paint and photography are competing dimensions.

Richter's painterly effects on the limited space of a mostly 10 x 15 cm photograph prove to be astonishingly diverse. They range from a few sparse blobs of shiny lacquer to a full-scale coat of paint reminiscent of the artist's large abstract canvases. In each case, the colour seems to interact—according to the principle of controlled chance—with the underlying motif. The chromaticity of the paint frequently corresponds with the picture's colour values. The paint applications appear three-dimensional and concretely tangible; together with the glossy photo surface they develop a strangely haptic attraction. While the snapshots' familiarity only suggests intimacy, physical proximity is necessary to appreciate the multiple effects in these concentrated works.



19. April 05, 2005

Oil on colour photograph

10 x 14,7 cm / 3 7/8 x 5 3/4 in

34,2 x 42,6 cm / 13 1/2 x 16 3/4 in (framed)

Signed and dated on the mount: 19. April 05 Richter



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