

ART BASEL 2013

**MEHDI CHOUAKRI BERLIN
PRESENTS**

SAÂDANE AFIF

JOHN M ARMLEDER

PHILIPPE DECRAUZAT

HANS-PETER FELDMANN

SYLVIE FLEURY

MATHIEU MERCIER

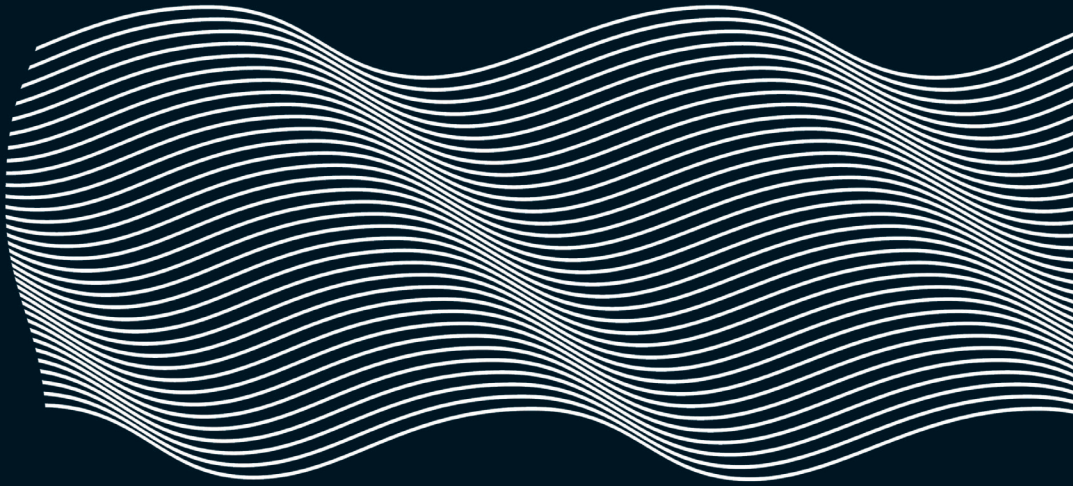
GEROLD MILLER

CHARLOTTE POSENENSKE

GERWALD ROCKENSCHAUB

GITTE SCHÄFER

LUCA TREVISANI





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LUCA TREVISANI

SAÂDANE AFIF

Et l'Éternité (II), 2013

Acrylic on canvas, digital print on plexiglas, framed

215 x 138 x 10 cm

85 x 54 x 4 in

Certificate signed by the artist

Saâdane Afif's superimposition of geometrically precise color blocks over the organic, irregular lines of the ocean's waves form a seamless integration, as if to graph the waters surging, shapeless mass. The whirling orange rays stretch across the rolling waters to create a symbiotically dynamic image that reminds us that the depths of the sea appear as a mere reflection of the sun and sky to us denizens of the surface. The unquiet mirror of our heavens and the perpetual reminder of motion's dominion, Afif's title refers to Rimbaud's immortal words, „It is discovered. / What? Eternity. / In the whirling light / Of sun become sea.“



JOHN M ARMLEDER

UIUEUUE (*Furniture Sculpture*), 2006

Lacquer on MDF, steel

140 x 140 x 40 cm

55 x 55 x 16 in

Unique piece

Certificate signed by the artist

The *Furniture Sculpture* series by John Armleder, begun in the 1970s, may be considered his most important group of works. Inspired by the Fluxus movement, these works not only imply a comment on the conventional practice of dealing with paintings—hung on a wall, serving as a backdrop for pieces of furniture—but also call to mind the aesthetic heritage of European avant-garde art.

The title of this particular piece is composed by the vowels of the words furniture and sculpture.



PHILIPPE DECRAUZAT

BSBTE (Black Should Bleed To Edge), 2012

Acrylic on canvas

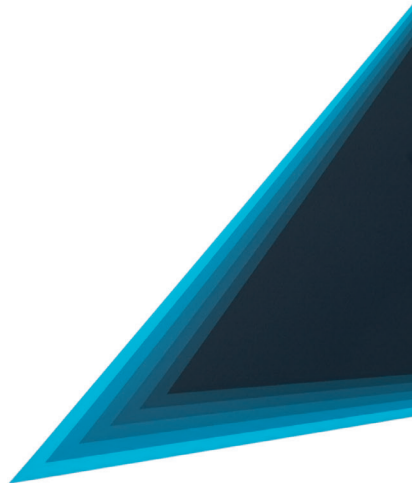
222 x 192 cm

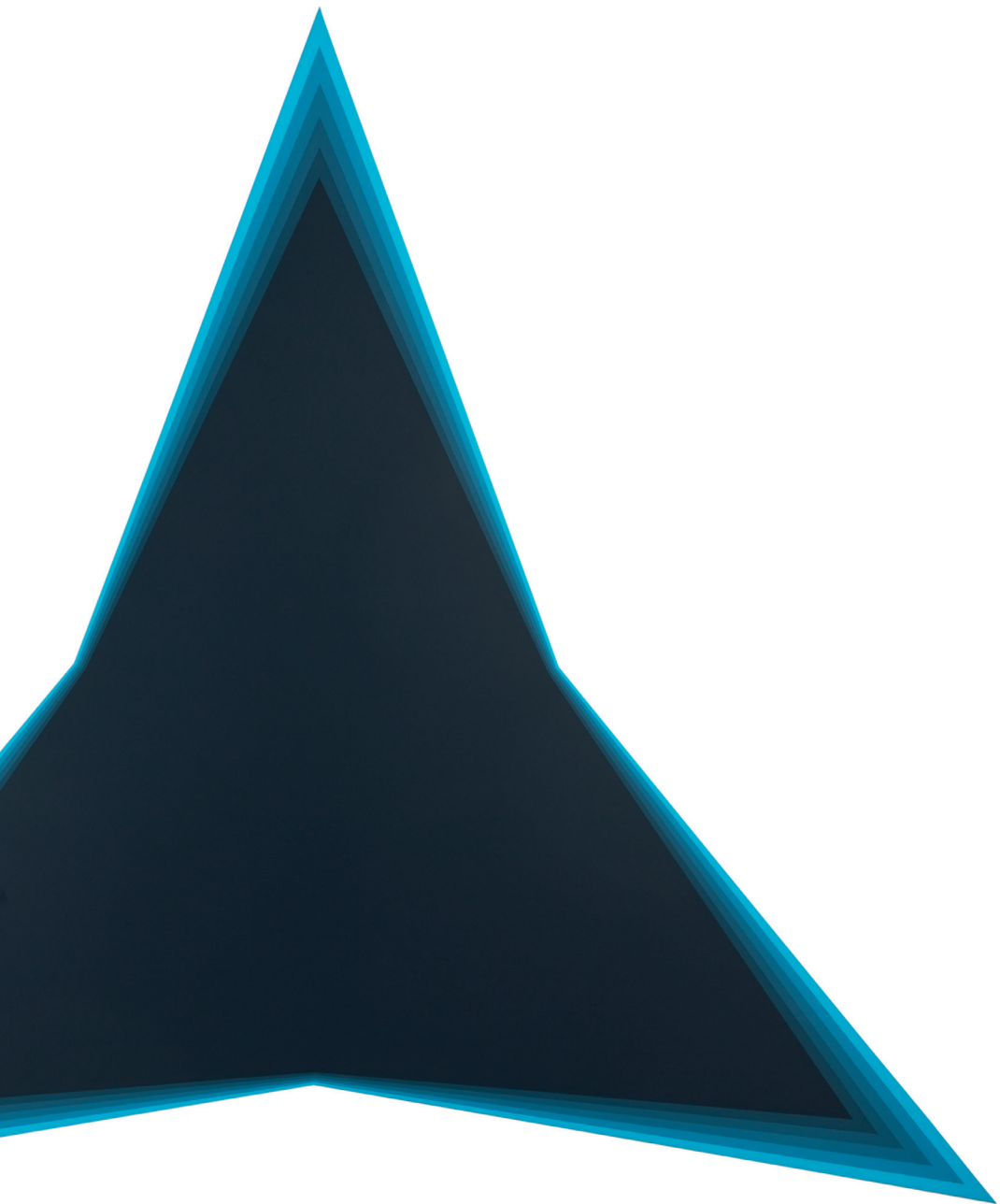
87 x 75 in

Unique piece

Certificate signed by the artist

Relying upon an extensive visual vocabulary built from the legacy of his forerunners in Geometric Abstraction, Philippe Decrauzat seamlessly blends a cache of optical effects to “investigate the status of the image.” In this work, Decrauzat applies layers of black paint to a shaped canvas initially painted blue. The resulting piece appears black while retaining the vibration of its blue base, while the angular shades of the canvas’s borders generate a sense of circular motion to make a triangular piece evocative of a cosmic gateway.





HANS-PETER FELDMANN

Light spot 5

Diptych, spotlight, hooks

each 60 x 54 cm

each 24 x 21 in





In his latest work, Feldmann takes inspiration from a booth under installation at Art Basel, where he encountered a spotlight shining on an empty wall for a soon to be hung painting that impressed him as a work in itself. Appealing to his fondness for overturning exhibition formats and his fascination with the unglorified moments of the everyday, Feldmann projects an illuminated rectangle over picture hooks on blue and green walls that recall a museum space. Feldmann makes light of the art market in a very sincere way, giving shape to those moments of unintended beauty that occur between sales and exhibitions. Ignoring the spectacle and finding art in an ephemeral moment, Feldmann reaffirms the artistic value of “normal life.”

SYLVIE FLEURY

Color Lab - Free study with white peacock, 2012

Taxidermy peacock, black tire, white pedestal

195 x 160 x 100 cm

77 x 63 x 40 in

Unique piece

Certificate signed by the artist

Color Lab - Free Study With White Peacock is part of a body of works dealing the artist's interest in Bauhaus color theories from the early 20th century, reflecting Fleury's fascination by fashion, industry and spirituality as well. This sculpture in black and white is a kind of assemblage of two seemingly contradictory objects, an albino peacock and a black tire, triggered by a window display at the Bergdorf Goodman department store in New York. At the same time it brings to mind the dualities of masculinity / femininity or nature / artifice.





MATHIEU MERCIER

Untitled (Bike/primary aerosol), 2012
Bike, Sublimation on Corian pedestal

150 x 185 x 70 cm

59 x 73 x 27 in

Unique piece

Certificate signed by the artist



Juxtaposing everyday objects and patterns, Mathieu Mercier creates a dialogue of shifting roles between the two. A geometrically abstract color pattern standing behind a regular bicycle takes on the role of a simple palette while the curving contours and oblique shade of the bike become items of consideration. In this way, Mercier creates a situation in which what could be taken as abstraction becomes a pragmatic tool and what could be taken as an empirical object turns abstract, encouraging the viewer to create his own story between the adjacent figures. Spraying a single black line along the color palette, Mercier suggests that colors, and what they signal, don't mean much when you are on a bike.

GEROLD MILLER

set. 137, 2013

Stainless steel, lacquered

each 140 x 112 x 7 cm

each 55 x 44 x 3 in

Unique piece

Signed verso



Gerold Miller's series set. represents a dramatic shift in the work of an artist concerned with the most fundamental questions of sculpture, relief and painting. For the first time, he closes his sculpture completely to create a rectangular wall object that resembles a painting. Each piece presents an identical subject, elaborated in different combinations of high-gloss car lacquer. Where an empty space used to be in his previous series, a rectangular sheet seems to float over the surface, casting a shadow on it and creating a three dimensional effect. These visually concise, monochromatic works show Miller's further development of a vibrant combination of painting and sculpture, using high-tech materials that originate from industrial production.



CHARLOTTE POSENENSKE

Series B Relief, 1967-2010

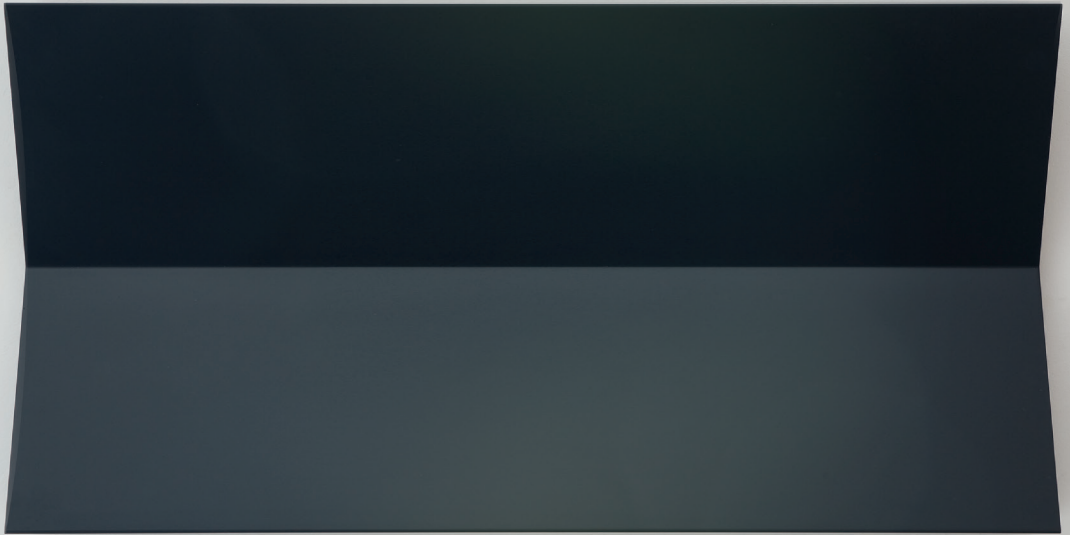
Aluminium, concavely curved and concavely angled,

sprayed standard RAL matte black

each 100 x 50 x 14 cm

each 40 x 20 x 5 in

Authorised reconstruction certified by the estate





The Series B Reliefs consists of modular elements realized in black or primary colors and are either convex or concave forms, meant to interact with the surrounding architecture. In 1967 Charlotte Posenenske (1930–1985) developed the concept of these modular sculptures allowing the free combination of shapes and colors without further instruction. They can be hung vertically or horizontally, placed in freestanding position, indoors or outdoors. Posenenske was active in Germany during the 1950's and 1960's. Considered a key figure positioned between Minimal and Conceptual Art, her concept of modularity influenced the generation of artists to follow.



GERWALD ROCKENSCHAUB

Square aluminium tubing, satin matte finish, screws, 2008

300 x 225 x 125 cm

118 x 90 x 50 in

Unique piece

Certificate signed by the artist

Rockenschaub's three-dimensional works constantly require a kind of participation or interaction from the viewer by suggesting a new perception of space and architecture. In the case of this minimal aluminium lilac structure, the function of a shelf or a room divider is suggested. It also frames parts of the walls and the works that may surround it.



GITTE SCHÄFER

Misia, 2012

Velvet, wood, plastic

70.5 x 50 x 11.5 cm

28 x 20 x 5 in

Unique piece

Certificate signed by the artist

Gitte Schäfer's accumulation sculptures are often drawn from flea markets, antique and second hand shops. Reusing found objects to create a new sculpture while keeping their primal form and function is one of Schäfer's main interests. Interactions with folk art, mythology and art history through her titles and the form she accomplishes are consistent themes in her work. The name of the piece, composed of three found table legs, was chosen purely for its sound and is coincidentally shared with a Japanese singer.



LUCA TREVISANI

You gotta yell in the woods to hear its echo, 2013

Hand-colored MDF

Variable dimensions

Unique piece

Certificate signed by the artist



This work has been created in the artist's studio in Rome where he covered the entire surface of the space with a puzzle. Its surface has then been covered with a marble-like pattern that can be read only when the elements are assembled.

Luca Trevisani's jigsaw installation suggests the viewer to act as a participant. He is asked to experience the work as a surrounding space – occupying the floor, the walls and even the ceiling. The title *You Gotta Yell In The Woods To Hear Its Echo* comes from Thomas Bernhard's short story „Goethe Schtirbt“ and reflects the idea of interaction between the piece and the viewer.



PHILIPPE DECRAUZAT

"AFTER BIRDS"

AT

ART FILM

STADTKINO BASEL

FRIDAY JUNE 14

10 PM

Front cover:

Saâdane Afif

Et l'Éternité (I), 2013 (detail)

Acrylic on canvas, digital print on
plexiglas, framed

215 x 138 x 10 cm

85 x 54 x 4 in

Certificate signed by the artist

Back cover:

Saâdane Afif

Et l'Éternité (III), 2013 (detail)

Acrylic on canvas, digital print on
plexiglas, framed

215 x 138 x 10 cm

85 x 54 x 4 in

Certificate signed by the artist

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