



MEHDI CHOULKRI

ART BASEL 2015





**SAÂDANE AFIF
JOHN M ARMLEDER
N. DASH
PHILIPPE DECRAUZAT
MARTIN DISLER
HANS-PETER FELDMANN
SYLVIE FLEURY
MATHIEU MERCIER
GEROLD MILLER
CHARLOTTE POSENENSKE
GERWALD ROCKENSCHAUB
PETER ROEHR
SALVO
GITTE SCHÄFER
LUCA TREVISANI**

UNLIMITED
HANS-PETER FELDMANN

SAÂDANE AFIF

Mount Moon Comic, 2015

Mixed media on paper, framed, aluminium can
with Swiss Francs, vitrine

Total: 160 x 204 cm / 23.6 x 80.3 in

Each picture: 37.8 x 31.5 cm / 14.9 x 12.4 in

Vitrine: 38 x 31.5 x 26 cm / 15 x 12.4 x 10.2 in

Unique

Certificate signed by the artist

The work *Mount Moon Comic* consists of 22 original plates of the comic book *Mount Moon takes Basel* and a tin can filled with Swiss Francs. It is a work emblematic of Afif's multidisciplinary collaborative approach. Mount Moon is a Brooklyn based musician and comic book artist. In 2012, for an exhibition at the Goethe Institut in New York, Afif invited him to perform lyrics, the fruit of other collaborations, in two subway stations. The year after, he reiterated his invitation to perform in Basel on the occasion of the art fair. This was Mount Moon's first trip to Europe, and he performed on the streets in various locations around the city. The comic book he created to relate his journey is divided into two parts: the depiction of his trip, and the illustrated lyrics he performed. The framed plates are accompanied by a tin can where Swiss Francs were thrown, referring to the contribution given by the audience in the context of a street performance.



GERWALD ROCKENSCHAUB

*2 transparent, coloured acrylic sheets,
metal screws, washer, 2015*

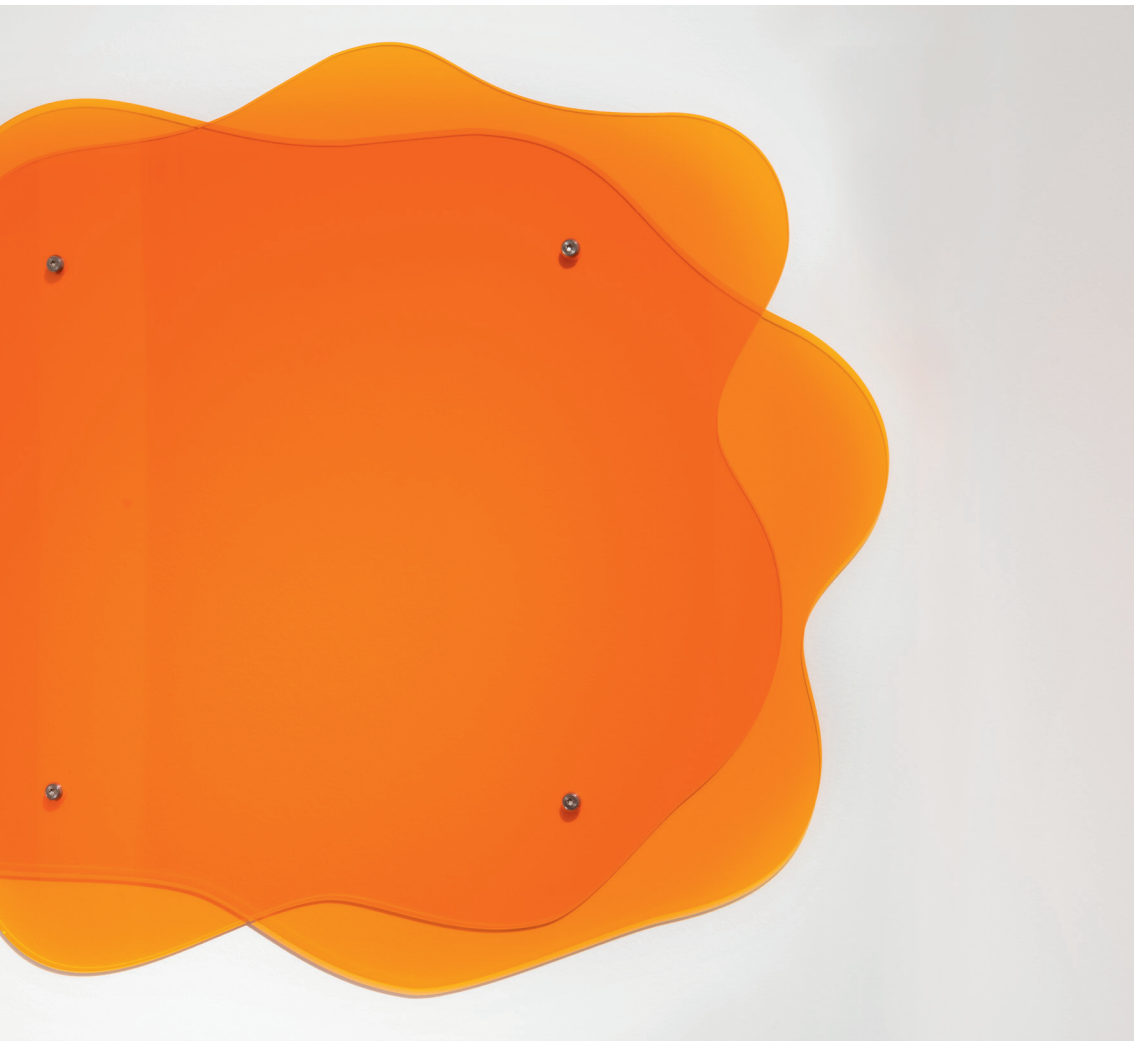
65 x 80 x 0.6 cm / 25.6 x 31.5 x 0.2 in

Unique

Certificate signed by the artist



Since the mid 1980's, Gerwald Rockenschaub has collected an extensive cache of reductionist geometric forms, colour concepts, computer animated loops and industrial techniques which he uses to realise his personal visual vocabulary in a range of media. His work mirrors the culture of logos, the pictorial symbols of our contemporary visual culture, which communicate traffic signs, product advertising or optical guidance systems. This particular work is characteristic of Rockenschaub's analytical strategy and reduced palette of materials. By overlapping several layers of perspex more or less translucent, he builds a sort of camouflage, both unveiling and covering these new shapes. The visible screws, which belong to the composition, emphasize the artist's structural approach.



JOHN M ARMLEDER

An ancient pond, 2014

Mixed media on canvas

240 x 190 x 4 cm / 94.5 x 74.8 x 1.6 in

Unique

Signed verso, left centred, with black marker:

An ancient pond John Armleder 2014

Since the early 1980's, John M Armleder's paintings have been very much related to the post-modern era by reusing well-known avant-garde aesthetics. Armleder appropriates existing forms as quotes in order to focus on the semantic shift of the once radical avant-garde concepts and techniques in the era of post-modernism. For his *Puddle Paintings* series he pours different kinds of paints onto a lying canvas, using both randomness and control, hence referring to abstract expressionism while neglecting its underlying existentialist content. The titles are attributed arbitrary, so it is interesting that it almost becomes a tautology in this particular case. In terms of forms, *An ancient pond* evokes a puddle, a lunar landscape, or even dried soil. There is something very organic about the whole composition, which marks a new development in the series: half of the canvas is left empty, the reduction of shapes and the soft tones of the thick epoxy paint contribute to an elegant and contemplative abstraction. The artist, a dandy with a dadaist spirit, stands as a painter without a brush.



PHILIPPE DECRAUZAT

Loop, 2015

Acrylic on canvas

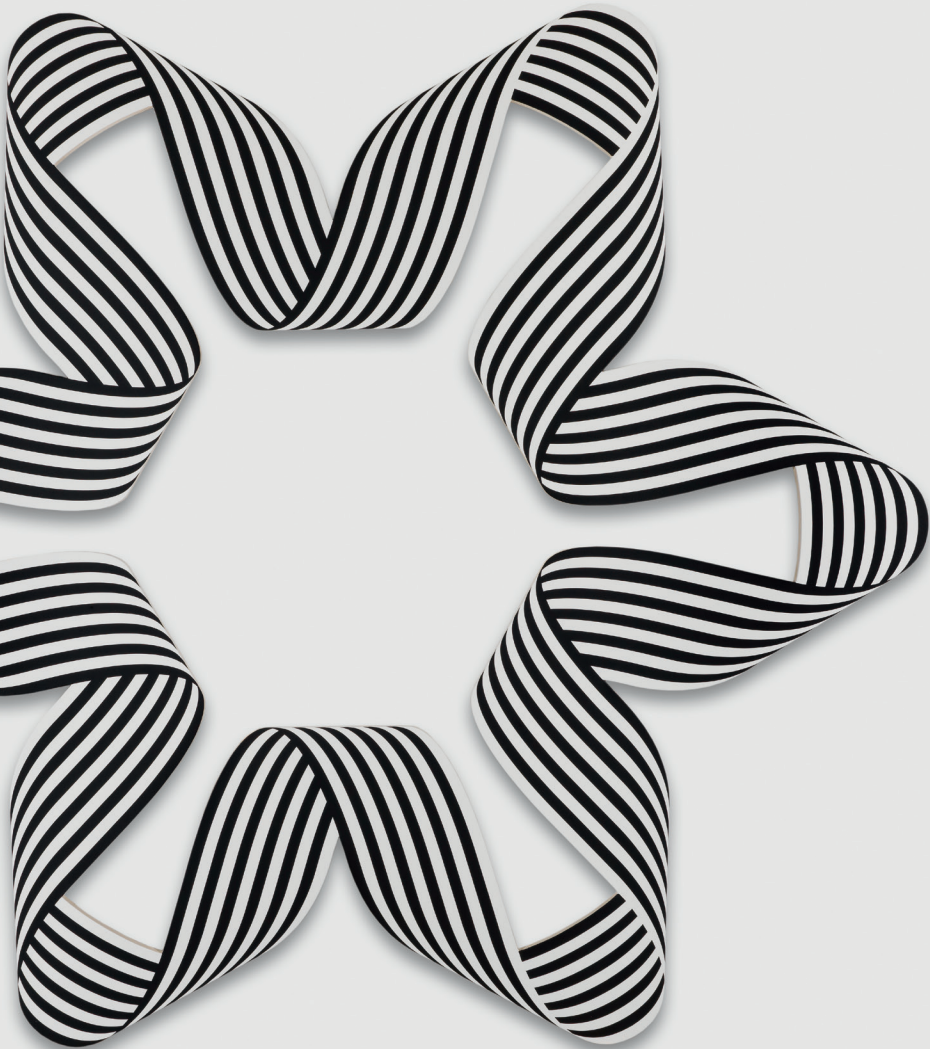
243 x 214 cm / 89 x 78.7 in

Unique

Certificate signed by the artist

Philippe Decrauzat is fascinated by movement and by the human perception of it. He finds inspiration in scientific and artistic research, in photography, but also, beyond fine arts, in cinema as well as sound. Relying upon an extensive visual vocabulary built from the legacy of Geometric Abstraction, he seamlessly blends a palette of optical effects to "investigate the status of the image." Using shaped canvases, his paintings explore the possibilities for optical illusion. In this specific work, playing with perspective and "trompe-l'oeil", the artist challenges traditional concepts of inside and outside, artwork and frame, painting and sculpture. The title, *Loop*, expresses what is on the painting: the wave folds and unfolds endlessly, in a loop.





SYLVIE FLEURY

First Spaceship on Venus (8) (Marcel), 1995

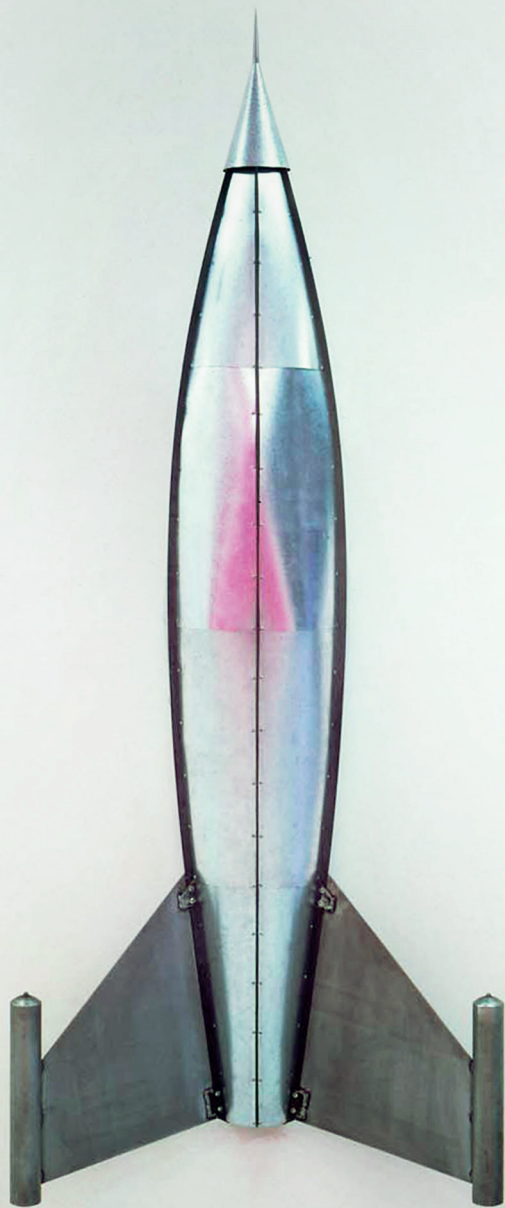
Galvanized steel

215 x 66 x 33 cm / 84.6 x 26 x 13 in

Unique

Certificate signed by the artist

Sylvie Fleury's art counterpoints the image of the woman as object of desire—as ever pronounced from a male point of view—with the idea of a woman who defines herself and acts, with an attitude of emancipation, in relation to her own desires—neither victim nor object. Fleury's work establishes itself free of complexes with regards to both consumption (which supplies the necessary tricks for the game of appearances and seduction) and to domains indissoluble from the male universe—such as cars, the conquest of space and other supposedly forward-pushing male domains. In Sylvie Fleury's *First Spaceship on Venus* series the missile obviously stands for a sexual attribute of masculinity, including its aggressive nature. The low tech steel sheet version, presented here—erect, elegant and shiny, hinting at playful luxury—cannot conceal its toy character, its dysfunction and obvious inefficacy. (The subtitle "Marcel" relates to the person who built this particular version, but also refers to an old fashion T-shirt model.)



HANS-PETER FELDMANN

Collage 1960's

Paper, framed

55 x 42 x 1 cm / 21.7 x 16.5 x 0.4 in each



These rare early collages by Hans-Peter Feldmann from the 1960's were assembled at the time when he started his habit of collecting. For instance, cutouts of women's faces he found in magazines and newspapers. These works encapsulate many aspects of Feldmann's multifaceted creative process, such as the compilation, the topographical study and the assemblage, altogether in a strong homage to femininity, which is also a recurring theme in his work. The artist captured the perfect depiction of women at the time, the ideal of beauty, writing a page of our cultural history. A few celebrities are



recognisable among these anonymous smiles, e.g. Queen Elizabeth II, Ingrid Bergman or Audrey Hepburn. These organic compositions are characteristic of the 1960's: from the 1970's on, Feldmann will opt for linear arrangements, only to come back to these Aby Warburg-like layouts in the 2000's, compiling images such as women's feet, strawberries or Rembrandt's self-portraits.

N. DASH

Untitled, 2015

Adobe, pigment, graphite, gesso, oil, acrylic, string,
jute, linen, wood support

182,88 x 68,58 cm / 72 x 27 in

Unique

Signed verso, bottom panel, bottom right: N. Dash

N. Dash's paintings employ an expanded range of common materials: cloth, oil, dirt and pigment. The dirt takes the form of adobe, a traditional building material, gathered from the New Mexico desert. It functions as a foundation within the paintings, in which the other constituent elements are hung, layered, joined and broken into fields that both cover and reveal. These works correspond to and are contingent upon the architecture of the space in which they are displayed. The paintings thus combine atmospheric and structured elements, their legibility unfolding from multiple vantage points.



MATHIEU MERCIER

3 axes, 3 spheres, 2015

Aluminium, beech, steal, rubber

72 x 32 x 36 cm / 28.4 x 12.6 x 14.2 in

Unique

Certificate signed by the artist

This sculpture is a study built from the legacy of Constructivism and Formalism, which may be evocative of El Lissitzky's structures. It was assembled with recycled elements Mathieu Mercier found in his studio: wood, aluminium and plastic, actually leftovers from other artworks. In a playful way, he creates a still life at the junction between the do-it-yourself and the ready made, in an attempt to reveal the influence of the early 20th century avant-gardes on today's consumerism. The shape determines three axes, defining its own space in relation to the architecture of the room, hence inviting the viewer to reflect on the space surrounding him.



GEROLD MILLER

set. 280, 2015

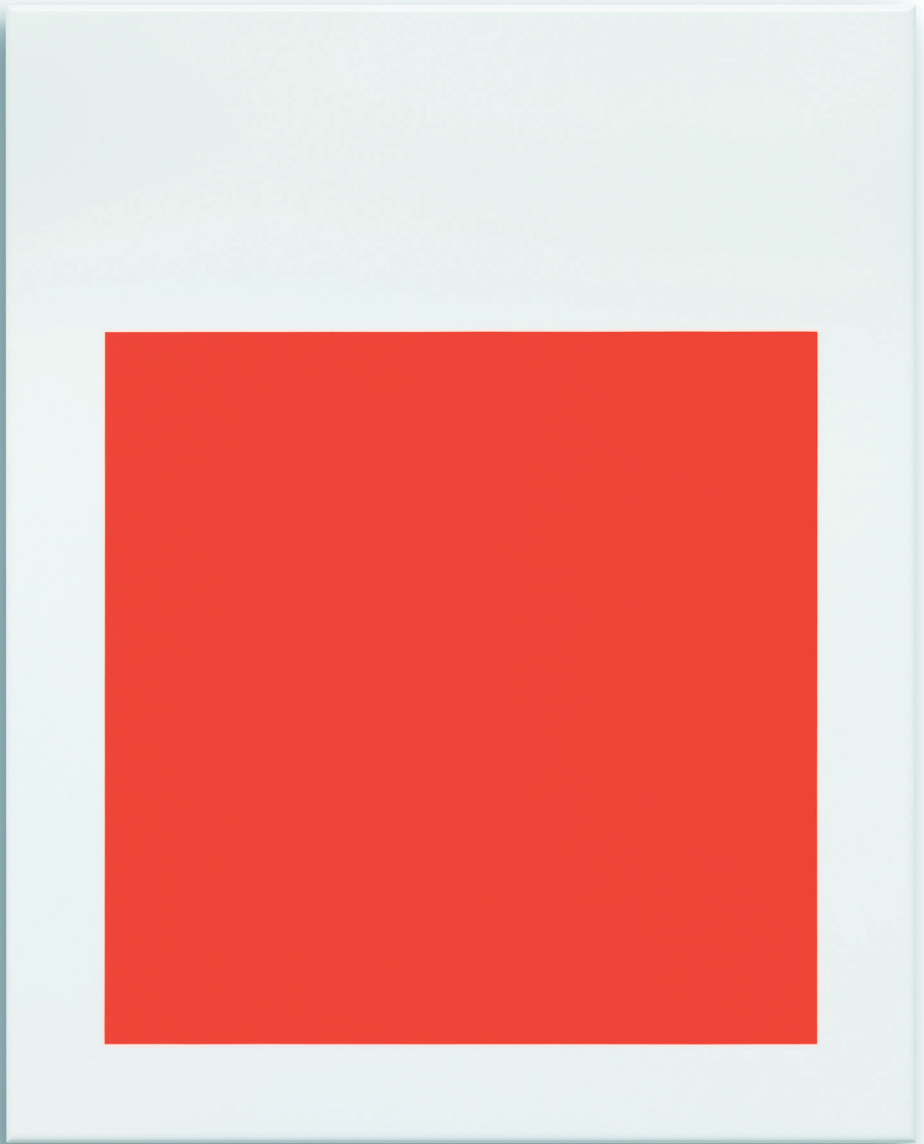
Stainless steel, lacquered

85 x 68 x 4.5 cm / 33.5 x 26.8 x 1.8 in

Unique

Signed verso, lower middle: G. Miller 2015

Gerold Miller's series *set.* represents a 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 sculptures 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.



SALVO

La città, 2015

Oil on canvas

100 x 150 cm / 39.4 x 59.1 in

Unique

Signed verso: Salvo 2015



Since the late 1960's Salvo has been basically concerned with questions of identity. This concept materializes through self-portraits, texts, neons, or a map of Italy showing his name along with figures from art history. In the mid 1970's, Salvo starts figurative painting, breaking with the then contemporary Arte Povera movement. Still, identity stays his favourite *leitmotiv*. He keeps on exploring it further, most often through typical Italian scenes, whether urban or pastoral, delving into ruins, nature or modernist architecture. This particular painting from 2015 again unveils such paradigms in a most compact fashion: the city being depicted with its antique, modern and futurist legacies



in a quasi metaphysical composition. Quite unusual for Salvo, who has been working exclusively on smaller canvases for years, this is a remarkably large painting. Another rather notable element is the presence of human figures trapped in buses, cars and tramways.

CHARLOTTE POSENENSKE

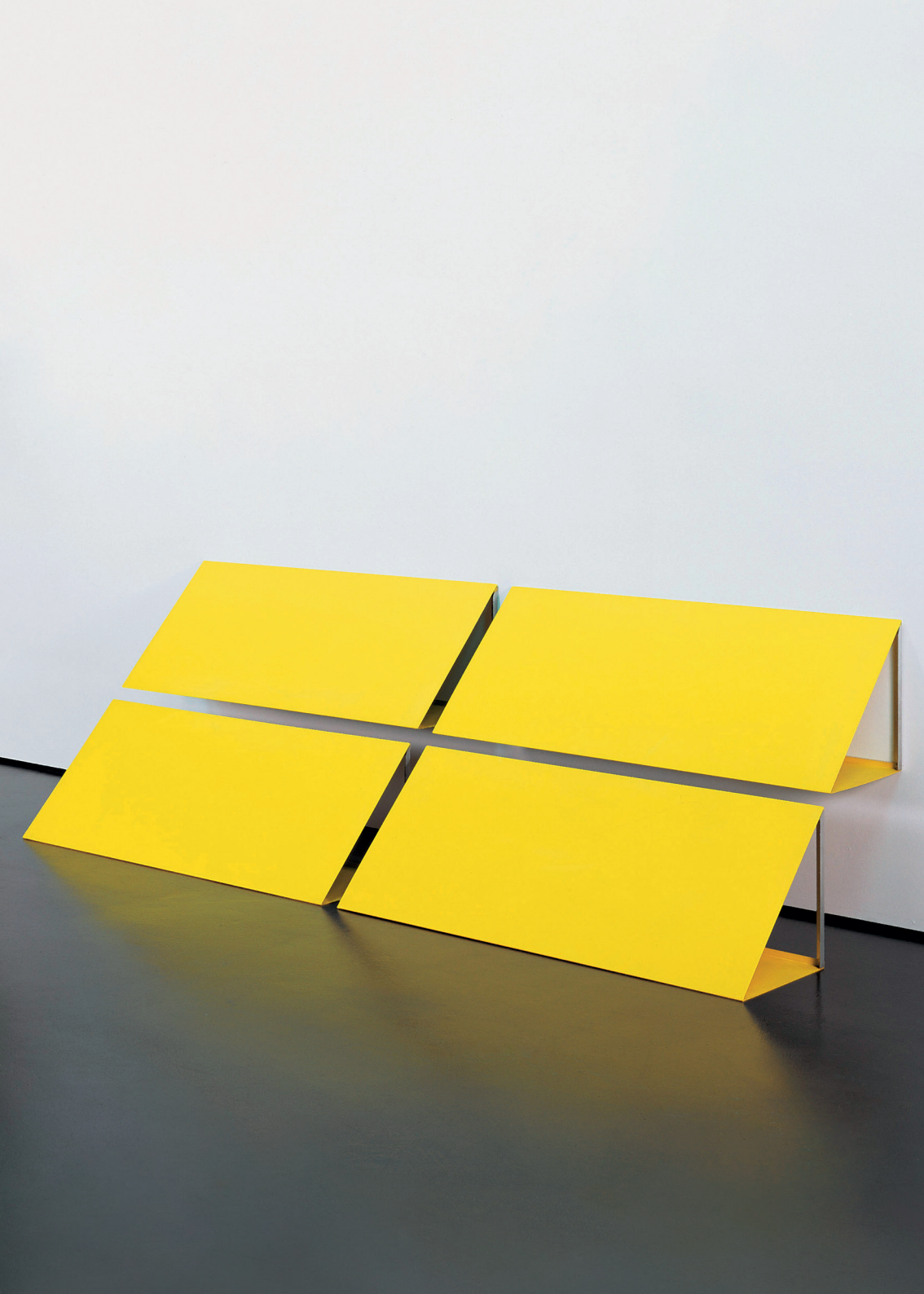
Series C Relief, 1967-2015

Aluminium, convexly angled, sprayed RAL matte yellow

40 x 40 x 125 cm / 15.8 x 15.8 x 49.1 in each

Authorised reconstruction certified by the estate

Charlotte Posenenske's relief series consist of individual stereometric elements, which can be combined in various configurations, giving the person dealing with them the freedom to build one's own sculpture. In opposition to the "conventional sculpture" whose shape is prescribed by the artist, Posenenske's modular system allows multiple opportunities of presentation. This concept was meant to question the notion of authorship as well as the role of art in society, and to allow for an active participation of the beholder. The *Series C Relief* can be presented as wall objects or floor pieces, hung horizontally or vertically, indoors or outdoors.





Front cover:

Hans-Peter Feldmann

Collage 1960's (detail)

Title page:

Luca Trevisani

Notes for dried and living bodies, 2015
(detail)

Opposite page:

Luca Trevisani

Notes for dried and living bodies, 2015

UV print on dried leaves

95 x 90 cm / 37.4 x 35.4 in

Unique

Certificate signed by the artist

Back cover:

Saâdane Afif

Mount Moon Comic, 2015 (detail)

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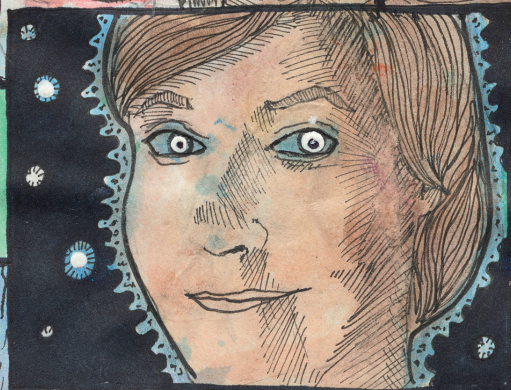
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Magic moments were had with Paulina whose show we had seen



I tried to teach her some chords to guitar. And one night met



Ms. Gitta and went dancing with her into the wee hours of night.

In the minimal cave of Lady Bar where most nights were

spent, past the urinals of the men's room and through the secret door way.



The whole trip was long & strange like they say. Filled with ecstasy, splendor and smoke hazed bass hits. I left a piece of myself on that dance floor