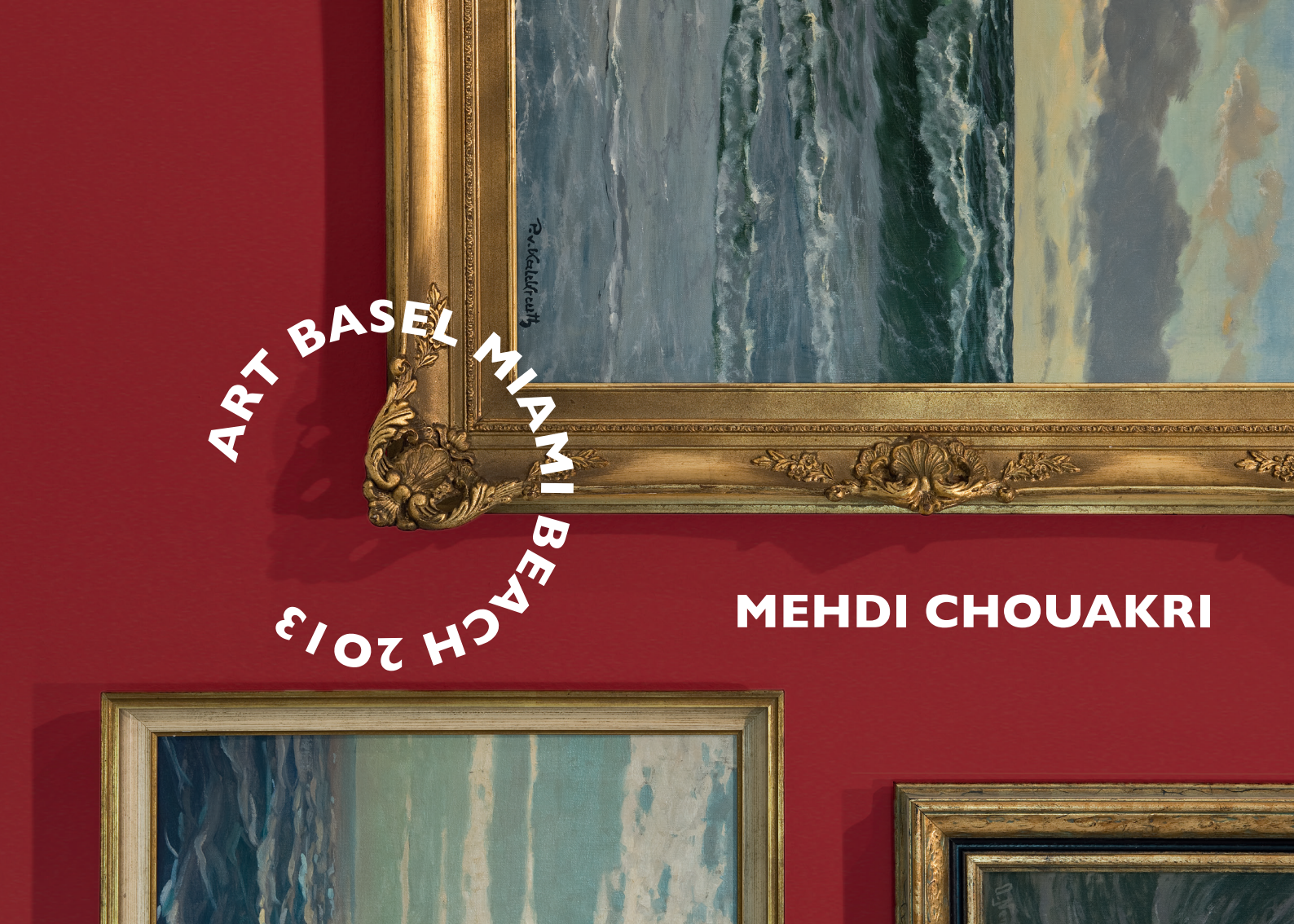
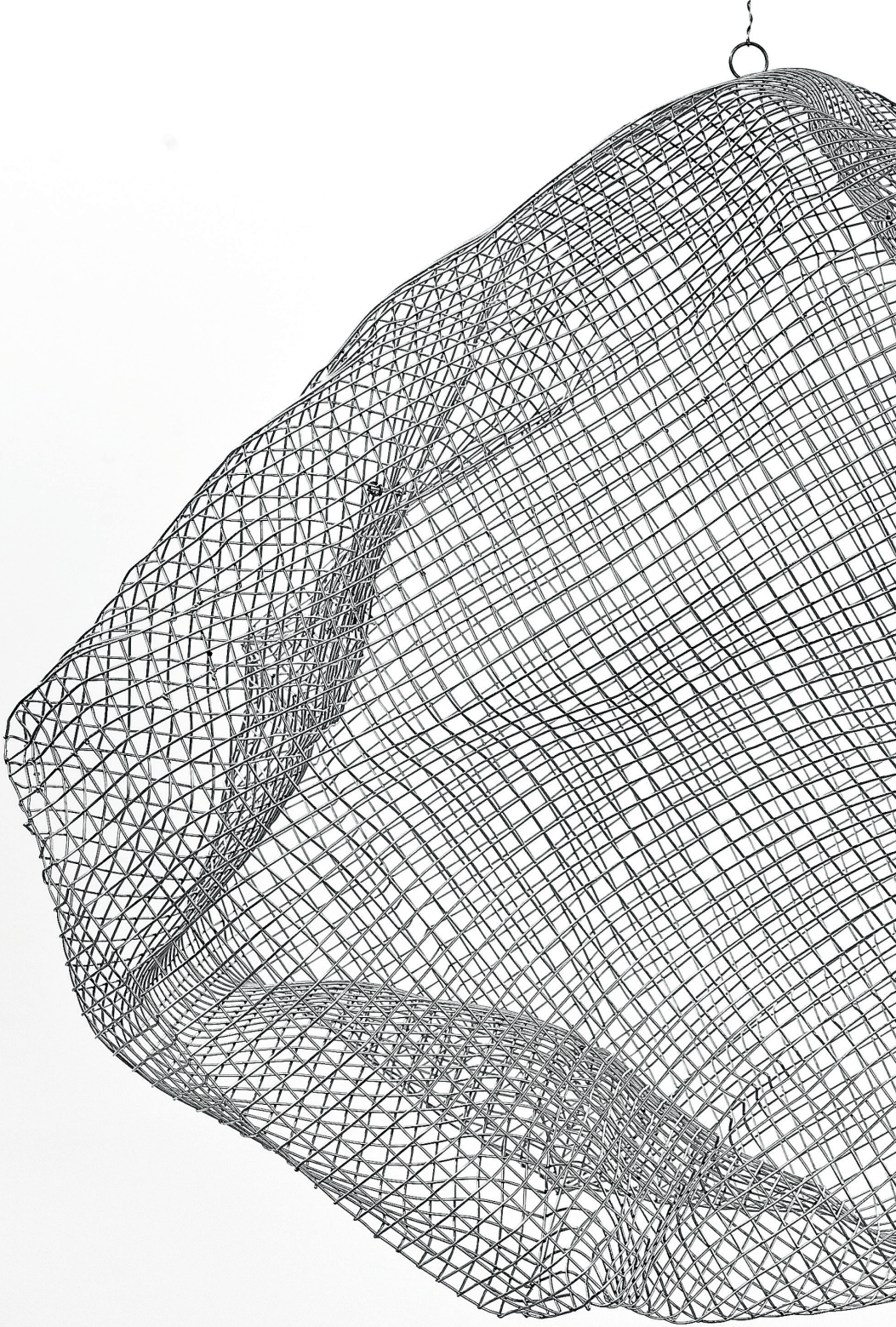
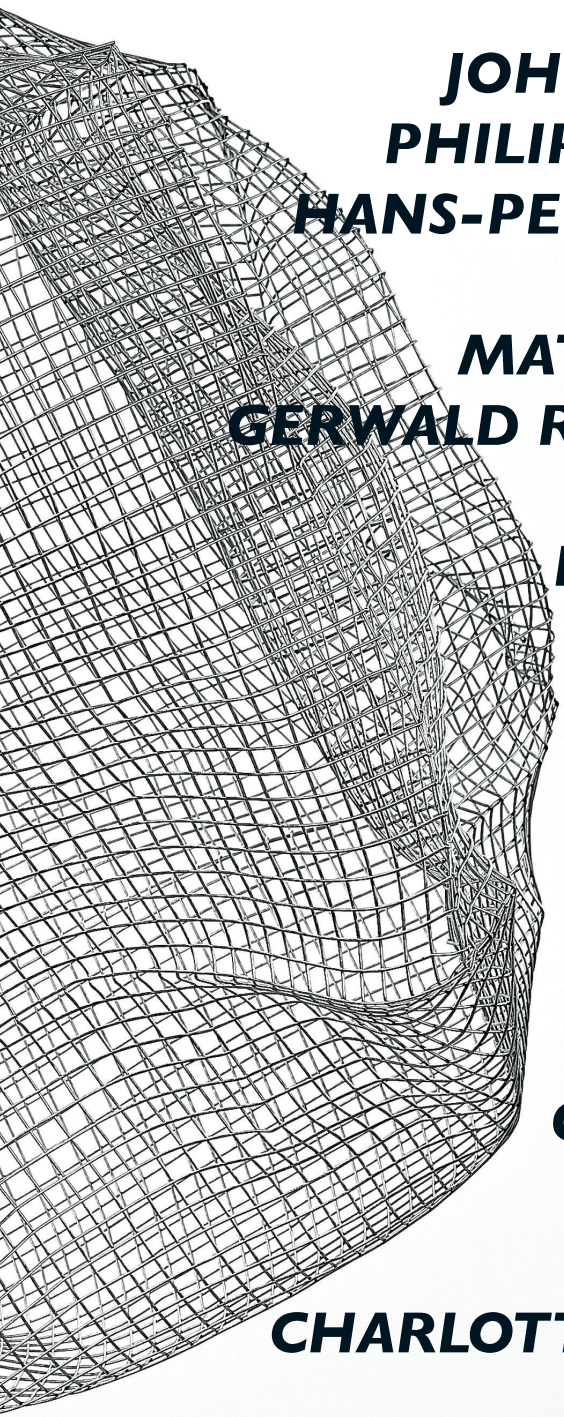

ART BASEL MIAMI BEACH 2013
MEHDI CHOUAKRI





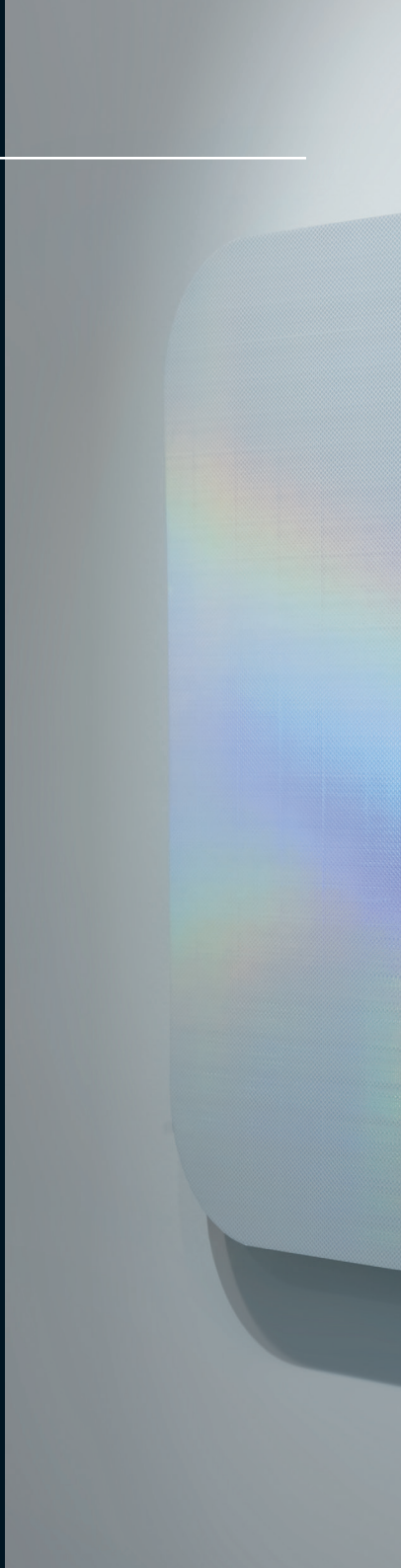
SAÂDANE AFIF
JOHN M ARMLEDER
PHILIPPE DECRAUZAT
HANS-PETER FELDMANN
SYLVIE FLEURY
MATHIEU MERCIER
GERWALD ROCKENSCHAUB
PETER ROEHR
LUCA TREVISANI

KABINETT SECTOR
GEROLD MILLER

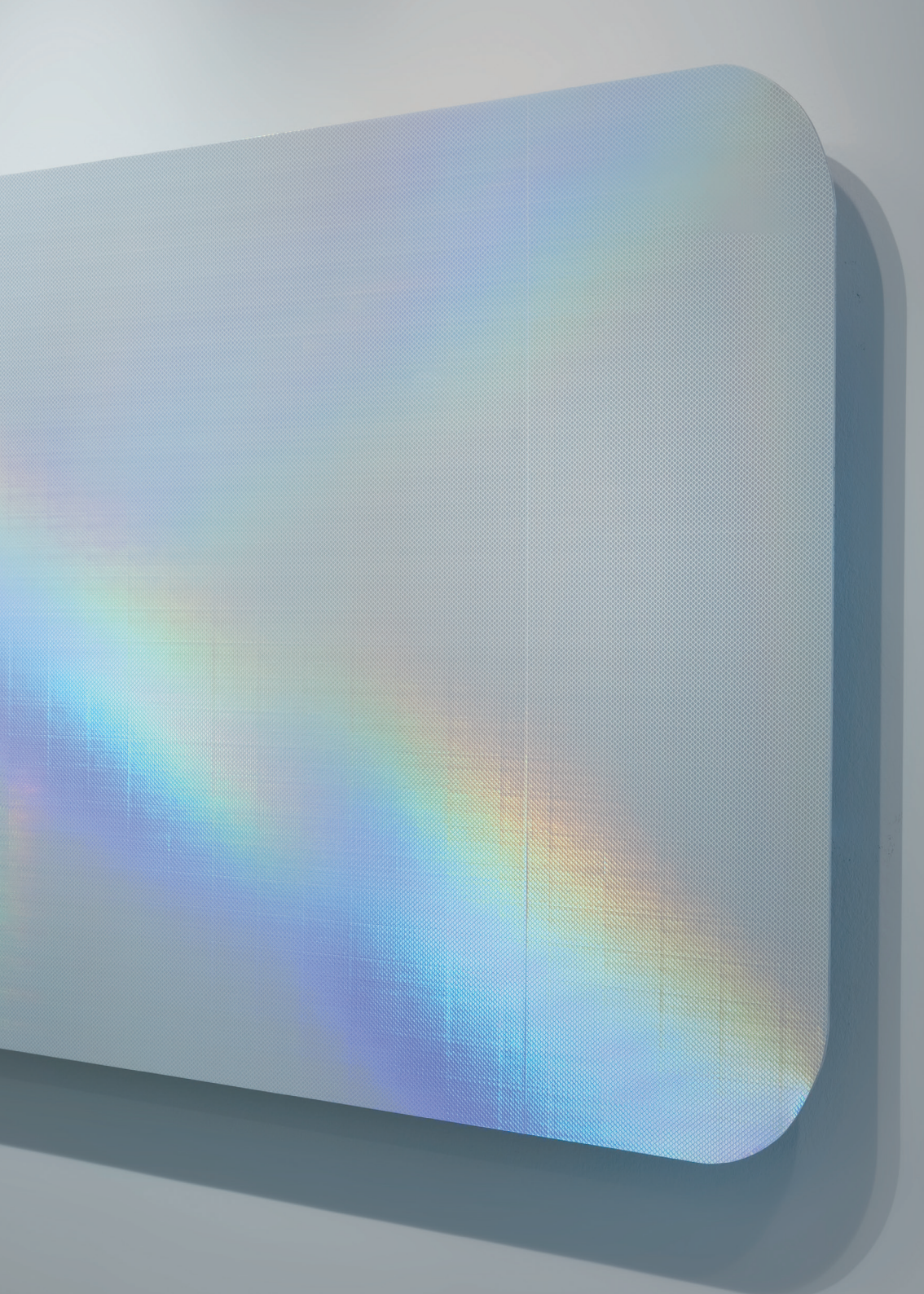
PUBLIC SECTOR
CHARLOTTE POSENENSKE

SAÂDANE AFIF

Brume (Thomas Cole, 1801-1848 /
The Course of Empire: Desolation, 1836 /
Oil on canvas / 39 1/2 x 63 1/2 in), 2012
Aluminium panel with DG3 Sheeting
103.3 x 161.3 cm
40.67 x 63.5 in
Unique piece
Certificate signed by the artist



In his series *Brume (Mist)* Saâdane Afif is using rectangular aluminium plates covered with customary whitish grey or green holographic foil, like those used for road signs. The foil reflects light but does not dazzle the eye, so that you feel as if you were looking into a foggy landscape. The dimensions and titles of the works are referring to famous 19th century American landscape paintings of the Hudson River School which established this genre as a subject in American Art. Interestingly, the first highway in the United States was also built with the intention to let car drivers enjoy the landscape.



JOHN M ARMLEDER

Filicudi, 2008 (detail)
Mixed media on canvas
270 x 170 cm
106.3 x 66.93 in
Unique piece
Signed verso: John Armleder, Filicudi, 2008

John Armleder uses form quotes in his painting to discuss the semantic shift of once radical avant-garde concepts and techniques in the era of post-modernism. Being part of the Neo-Geo movement in the early 1980's, Armleder surprised the art world shortly thereafter with informal paintings in the style of American artist Larry Poons (1912-1962).
In his *Puddle Paintings* Armleder pours different kinds of colours and lacquers onto a lying canvas, utilizing a mixture of coincidence and control that refers to abstract expressionism while neglecting its underlying existentialist content.

PHILIPPE DECRAUZAT

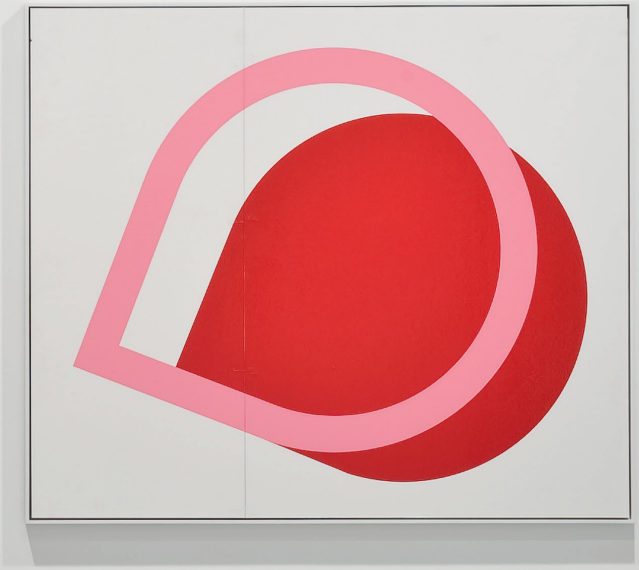
Untitled (fragment), 2012
Acrylic on canvas
200 x 83 cm
78.74 x 32.68 in
Unique piece
Certificate signed by the artist

The work by Swiss artist Philippe Decrauzat is characterized by the investigation of geometric forms and their relation to the space. A fundamental part of his work is the optical illusion and the use of specially shaped canvases. The work Untitled (fragment) belongs to a series of paintings that specify the different fragmental forms originally derived from a rhombic pattern.

GERWALD ROCKENSCHAUB

Multi/Redial II, 2011
Self-adhesive colour foils and white paint on MDF, framed
123 x 142.5 cm
48.43 x 55.91 in
Unique piece
Signed verso: *G. Rockenschaub 2011*

Initially created for the monumental space of the Kunstmuseum Wolfsburg, Germany, the partial element (there were nine altogether) of the 11 by 63 meter large wall, which is introduced here, represents an exception in Rockenschaub's work. It is not techno-cool but characterised by its origin with visible markings: connecting brackets, nailings, seams–a kind of relic aesthetics if you will. But simultaneously something unexpected happens. Shifting the single image from the huge format tableau to the more human dimensions of regular walls and rooms inverts its perception. The free-standing part, taken out of the vast vortex of elements, transforms into a confident, dominant large format image.



SYLVIE FLEURY

Claudia, 1995
Fabric on wood
178 x 30 x 5 cm
70.08 x 11.81 x 1.97 in
Unique piece
Certificate signed by the artist

Fashion, custom cars and esoterics–these are recurring and major themes in Sylvie Fleury's art. Nevertheless, feminism plays a special role too, especially in the way the artist diverts icons of "masculine art history"–Mondrian, Fontana or Judd–by adding a definite feminine touch like make-up colours, softened shapes or unexpected materials. With this particular work–*Claudia*–the viewer is confronted with a minimalistic John MacCracken-like sculpture, its size referring to that of the famous iconic top model Claudia Schiffer; in the fashion world as well as in the art world size quotes do matter... Beyond this, the radical abstraction of a human body may be seen as a hybrid sculpture where industrial standardisation and nature are complementing each other.

Installation "Seascapes"
15 oil paintings of different sizes, framed
c. 280 x 705 cm
c.110.24 x 277.56 in

HANS-PETER FELDMANN

Accumulating, collecting and repeating simple "moments" of everyday life, are recurrent and a focal point in Hans-Peter Feldmann's work. A seascape, along with a landscape, a portrait or an object, may seem at first banal, but its "meaning" within our cultural heritage can be tremendous. Presenting those images together on a red painted wall in an old fashion way of hanging, emphasizes a nostalgic feeling, reminding us of travel in the old days or our stunning first visit to any museum...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= Achievable in CMYK
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21 M

MATHIEU MERCIER

Untitled (Scan Pantone 25, M7), 2012
Digital print on barite paper, framed
169 x 124 cm
66.54 x 48.82 in
Edition of 3: this is no. 1

Juxtaposing simple objects and patterns, Mathieu Mercier creates a dialogue of shifting roles between the two. A scan of a bunch of flowers put next to a geometrical abstract colour chart turns into a chromatic pictural study. This still life also reflects its creation process, as the scanner used for reproduction turns into the backdrop of the photographic image itself.

LUCA TREVISANI

Aversion to air conditioning, 2013
UV-ray print on prepared wood
40 x 30 cm
15.75 x 11.81 in
Unique piece
Certificate signed by the artist

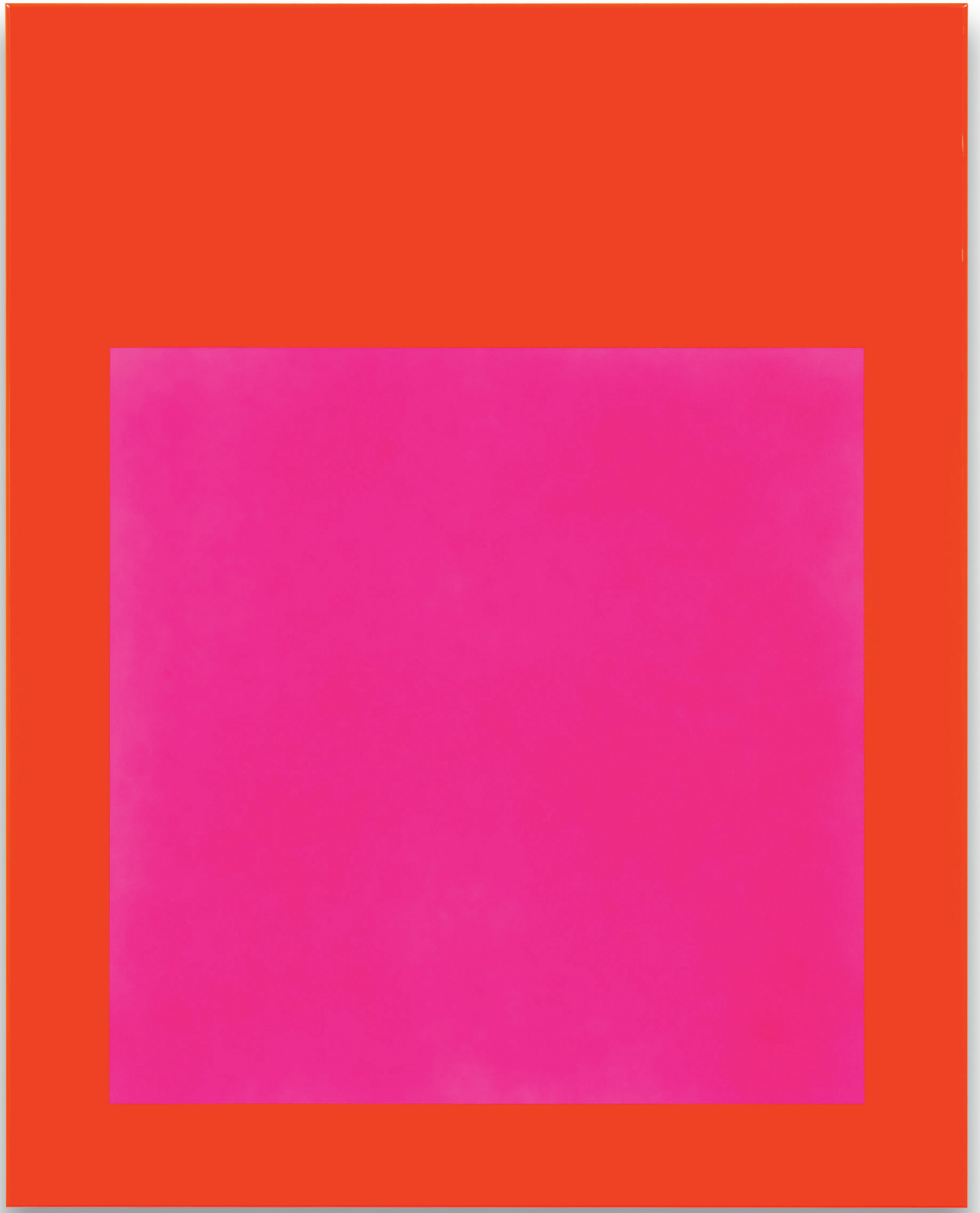
For and during the realisation of his last film, which premiered mid-November at the MAXXI museum in Rome, Luca Trevisani has created sculpture-like film props that underwent different types of experiments, using natural elements (fire, ice, water...). The metamorphosis was documented and is now part of a series of digital prints on painted wooden panels. The process itself sticks to Luca Trevisani's artistic approach: his joy of ongoing artistic experimenting, leading to amazing visuals not to be expected before.

GEROLD MILLER

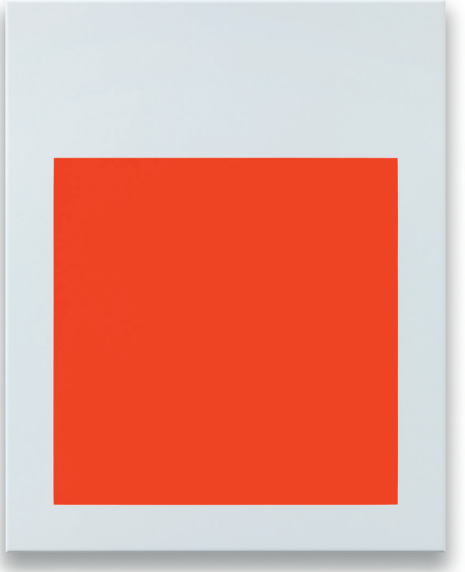
set. 153, 2013
Stainless steel, lacquered
140 x 112 x 7 cm
55.12 x 44.09 x 2.76 in
Unique piece
Signed verso: gmiller 2013

KABINETT SECTOR
ART BASEL MIAMI BEACH

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.



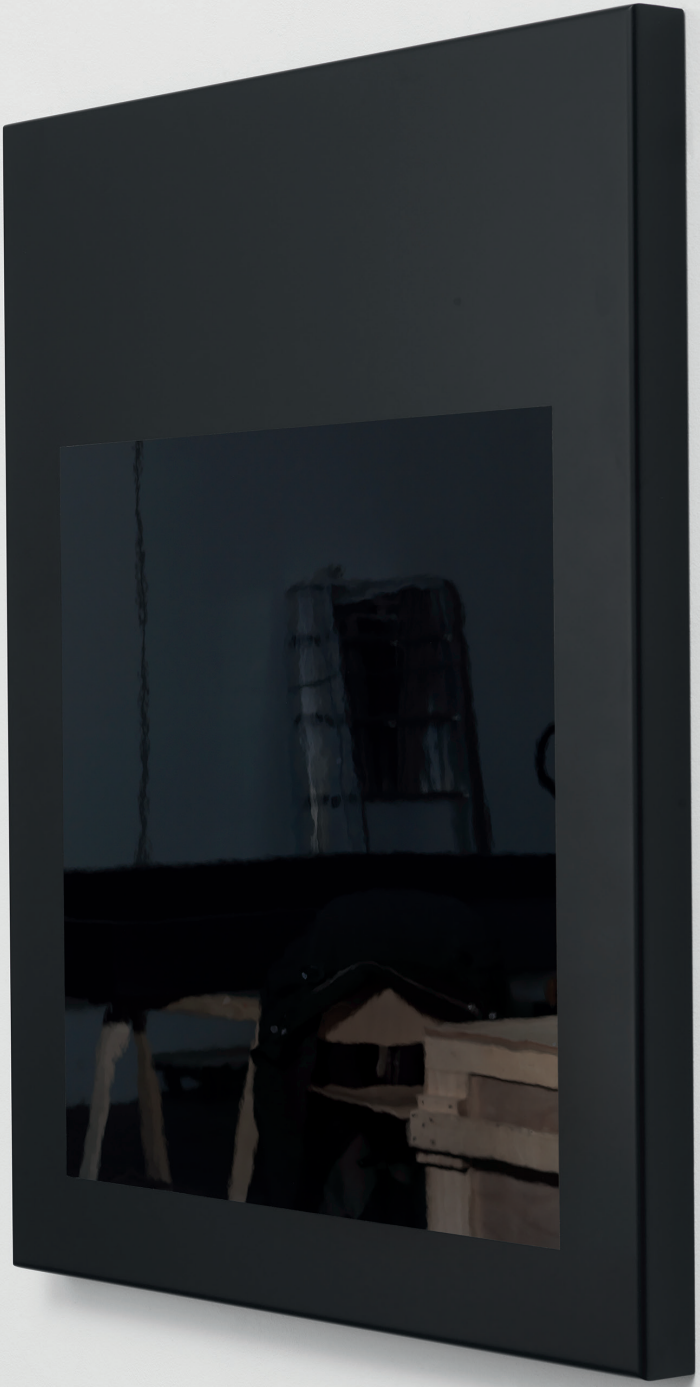
set. 144, 2013



set. 145, 2013

set. 152, 2013

set. 147, 2013



set. 151, 2013

CHARLOTTE POSENENSKE

Vierkantrohre Serie D (Square Tube Pipes D Series), 1967-2007
7 elements, hot-dip galvanised sheet steel
Variable dimensions
Authorised reconstruction certified by the estate

For Charlotte Posenenske the year 1967 marks an important turn in her oeuvre. Using in the *Square Tube Pipes D Series* galvanised metal sheets and creating forms that may recall air conditioning systems, Posenenske turns to industrially fabricated matter abandoning any kind of individual artist's gesture and thus being catapulted in the centre of the Minimal Art movement. Without any given instructions by the artist the *Square Tube Pipes D Series* may be assembled by any person in any context. This participatory element of Posenenske's work highlights her social and political involvement expressed in her art. Charlotte Posenenske's work became decades later very influential on younger generations of artists.


mehdi chouakri


MAXV
KAI

Front cover:

Hans-Peter Feldmann
Installation "Seascapes" (detail)

Title page:

Mathieu Mercier
Untitled (bird cage), 2005
Steel, heated and warped
c. 67 x 58 x 69 cm
c. 26.38 x 22.83 x 27.17 in
Unique piece
Certificate signed by the artist

Opposite page:

Peter Roehr
Untitled (FO-9), 1964
Paper on cardboard
55 x 43.8 cm (82.5 x 70.3 cm framed)
21.65 x 17.24 in (32.48 x 27.68 in framed)
Unique piece
Signed verso (in the middle): Peter Roehr

Back cover:

John M Armleder
Filicudi, 2008 (detail)

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