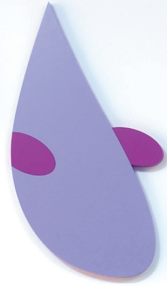
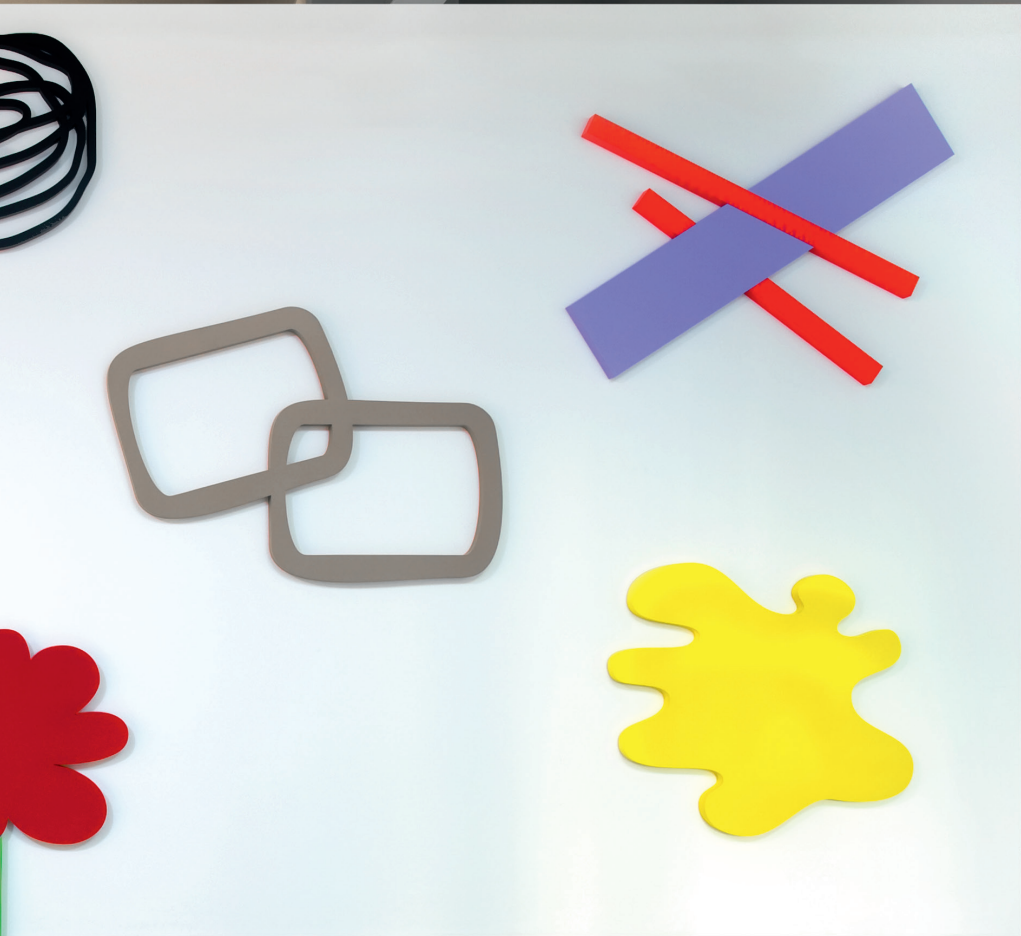


FRIEZE NEW YORK 2013

**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**





Gerwald Rockenschau
Lady Linda
Installation view Mehdi Chouakri
Berlin 2011

SAÂDANE AFIF

Untitled (Ghost, 2005 / White paint from four different brands, wood / 185 x 3,5 cm), 2008-2009 (detail)

Wood, white paint from four different brands, metal

H: 28 in, Ø 7.9 in

H: 71,5 cm, Ø 20 cm

Unique piece

Certificate signed by the artist

The sculptures of Saadane Afif are inspired by literature, art, and biographical elements which are re-adapted into songs, poetry, or larger installations combining multiple works. In this piece, Afif refers to *Ghost* (2005), a piece in which he reproduces André Cadere's poles in subtly varying shades of white paint from four different brands. Further manipulating his color blocks into spherical units and twisting his rods into two strands of DNA, Afif lets Cadere's ghostly presence invade the piece. It is also key to understanding Afif's approach to his work, as he takes existing concepts from various places, in this case using a structure informed by Cadere as a sort of DNA or software for his art.



JOHN M ARMLEDER

Untitled (Furniture Sculpture), 2002 (detail)

Acrylic on canvas, vintage Egg Chair by

Arne Jacobsen

87 x 762 x 330 in

200 x 300 x cm

Unique piece

Certificate signed by the artist

Started in the 1970s, the “Furniture Sculpture” series by John Armleder 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 walls, often serving as a backdrop for some piece of furniture—but also call to mind the aesthetic heritage of European avantgarde art.



PHILIPPE DECRAUZAT

Slow Motion, 2012 (detail)

Acrylic on canvas

47.2 x 33 in

120 x 84 cm

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 suspends the viewer between perspectives, shifting focus from stark, modern stripes radiating to blurred obscurity, precisely graphing definition’s entropy into oblivion.



HANS-PETER FELDMANN

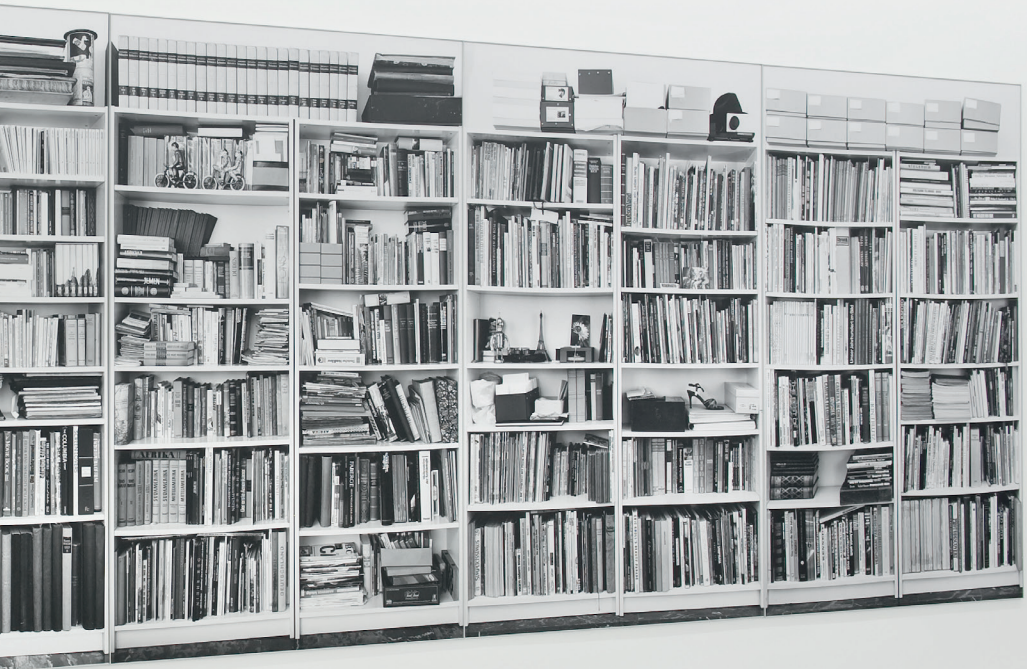
Bookshelves (*Billy by Ikea*)

Lambda print on aludibond, in 5 parts

78 x 260 in (each 79 x 52 in)

200 x 660 cm (each 200 x 132 cm)





With the iconic non-design of “Billy” shelves by Ikea, Feldmann not only leads us into the typical living room, but with his alienated, wallpaper-like book wall, gives a glance into his private apartment. The extremely varied themes of the book titles and the numerous small objects and souvenirs placed in front and by the books allow us an impression of the artist’s personal interests. Serving as a sort of visual index of his references and objects, *Bookshelves* stands out as one of Feldmann’s most important works.

SYLVIE FLEURY

Scratch, 2012

Curlers, black hairpins, ribbon,

acrylic glass and wood

6.4 x 10.8 x 2.7 in

16,5 x 27,5 x 7 cm

Unique piece





References to works by famous male artists are an integral part of Sylvie Fleury's œuvre. Like Marcel Duchamp in a hair salon, Fleury makes use of everyday accessories the same way a painter uses brushes, making sculptures from a sort of cosmetic palette consisting of hair rollers. Arranged into a sort of readymade rainbow in a clear square case, the sculpture also recalls Kandinsky's treasured circular color studies.

MATHIEU MERCIER

Untitled (Belt), 2013 (detail)

Leather belt, plexiglass box, plinth

62.9 x 13.3 x 13.3 in

160 x 34 x 34 cm

Unique piece

Certificate signed by the artist

Concerned with the early aesthetic origins of mass-produced consumer products, the works of Mathieu Mercier are often comprised of readily available objects manipulated into objets d'art. In this case Mercier twists a belt into something resembling a Möbius strip, reversing the process of aesthetic appropriation by turning a basic fashion accessory into art in the vein of geometric abstraction. Relying on the belt's flexible properties to explore conceptual and aesthetic concepts such as the Möbius strip, Mercier also creates something resembling a primitive sculpture.

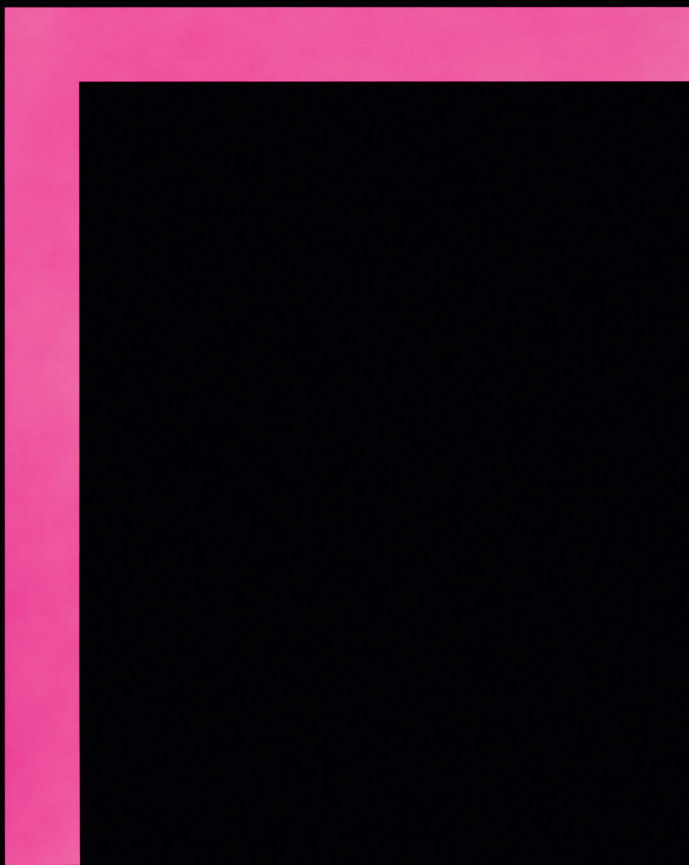




GEROLD MILLER

set. 138, 2013 (detail)
Stainless steel, lacquered
55.12 x 44.09 x 2.76 in
140 x 112 x 7 cm
Unique piece
Signed verso

Gerold Miller's 2012 series *set.* represents a shift in the work of an artist concerned with the most fundamental questions of sculpture, relief, painting, and installation. 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 and creating a three dimensional effect. These visually concise, monochromatic fields show Miller's further development of a vibrant combination of painting and sculpture, using high-tech materials that originate in industrial production.



CHARLOTTE POSENENSKE

Series C Relief, 1967-2010

2 elements, aluminium, convexly canted, sprayed RAL

matt yellow

each 19.9 x 39.3 x 5.5 in

each 50 x 100 x 15 cm

Authorised reconstruction certified by the estate





Charlotte Posenenske's relief series consist of individual modular elements which can be combined in various configurations, giving the person handling them the liberty to build their own sculpture. Contrary to conventional sculpture where the shape is prescribed by the artist, the modular system of Posenenske's objects allows multiple opportunities of presentation. The elements differ in color and shape. The *Series C Relief* can be presented as floor pieces or wall objects, hung horizontally or vertically. They can be displayed indoors or outdoors.

GERWALD ROCKENSCHAUB

MDF board, cut and lacquered, 2011 (detail)

43 x 39 x 1.6 in

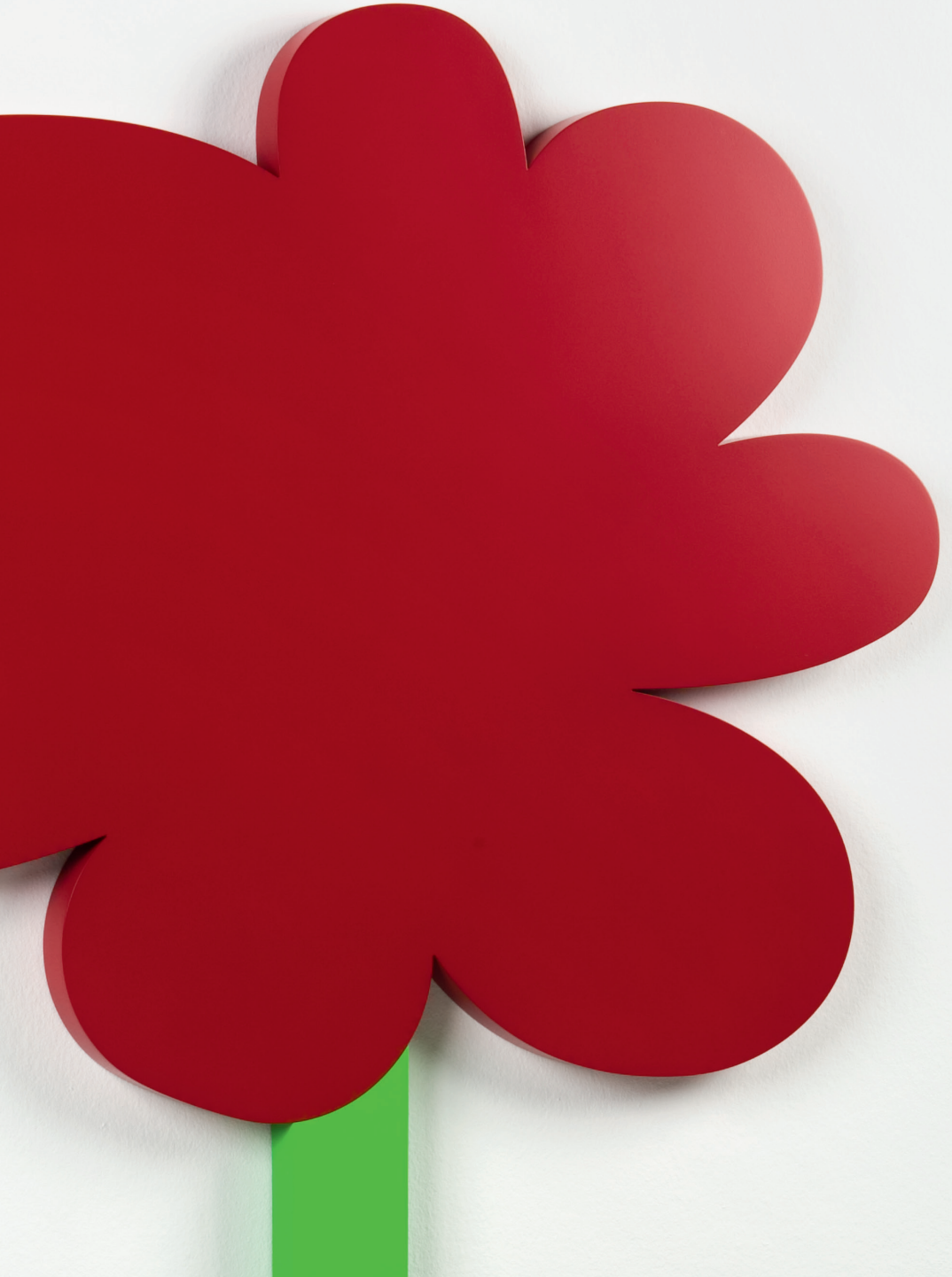
110 x 100 x 4 cm

Unique piece

Certificate signed by the artist



Gerwald Rockenschaub's works in lacquered MDF dance between architecture, readymade, and autonomous sculpture. Rockenschaub's large, starkly colored pieces play against one another and the exhibition space to create rhythmic tension. The images appear as abstract constructions on a monochrome surface, however they remind of known graphic motives or real objects, since Rockenschaub takes over fragments of visual culture and translates them into his personal visual language.



GITTE SCHÄFER

Mondwald (rose), 2012 (detail)

Feathers, metal, fabric, wooden frame

32.48 x 22.64 x 3.54 in

82.5 x 57.5 x 9 cm

Unique piece

Certificate signed by the artist

Using found objects and mythologies excavated from cultural memory like a readymade anthropologist, Gitte Schäfer's assemblages play on a collective history rich in imagery and meaning. Often coining neologisms that capture the essence of her works, Schäfer's titles usually allude to other words and ideas while giving birth to a new language to accompany her creations. In this piece, composed of feathers and a circular disk, Schäfer evokes the mythological nostalgia of a forest bathed in moonlight in a scene that could be taken from a fairytale or dream.





LUCA TREVISANI

>>>>>>>>>>, 2010

Wood, various elements

Dimensions variable, in 11 parts

Unique piece

Certificate signed by artist



Simple, random materials such as branches, feathers, dried plants as well as string, metal bars, and plexiglass are put to use by Trevisani to create objects that resemble archaic weapons. In Trevisani's understanding, the use of weapons as tools represent the the connection between man and nature. In his 2010 Series >, Trevisani uses this bricolage of materials such as drillbits, metal, and plastic vanes to create bow and arrow like objects that represent the four basic elements—earth, wind, water, and fire. Placed still but with a palpable dynamicism, the various arrow forms evoke a sensation equivalent to a sculptural symphony.





PETER ROEHR
(1944 -1968)

EXTRA MILEAGE

AT
OSMOS ADDRESS
50 East 1st Street
New York, NY 10003

OPENING MAY 6, 2013

Front and back cover:

Mathieu Mercier

Untitled, 2012 (detail)

Acrylic on canvas

Ø 55 in

Ø 140 cm

Unique piece

Certificate signed by the artist

This catalogue was published
on the occasion of

FRIEZE New York

May 10 to 13, 2013

Booth A24

– also available as eBook on
www.mehdi-chouakri.com

Booth design by David Saik, Berlin

Photographs by Jan Windszus, Berlin
and Katharina Kritzler, Berlin

All works © the artists and
courtesy Mehdi Chouakri Gallery

1000 copies

Printed by Spree Druck, Berlin

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