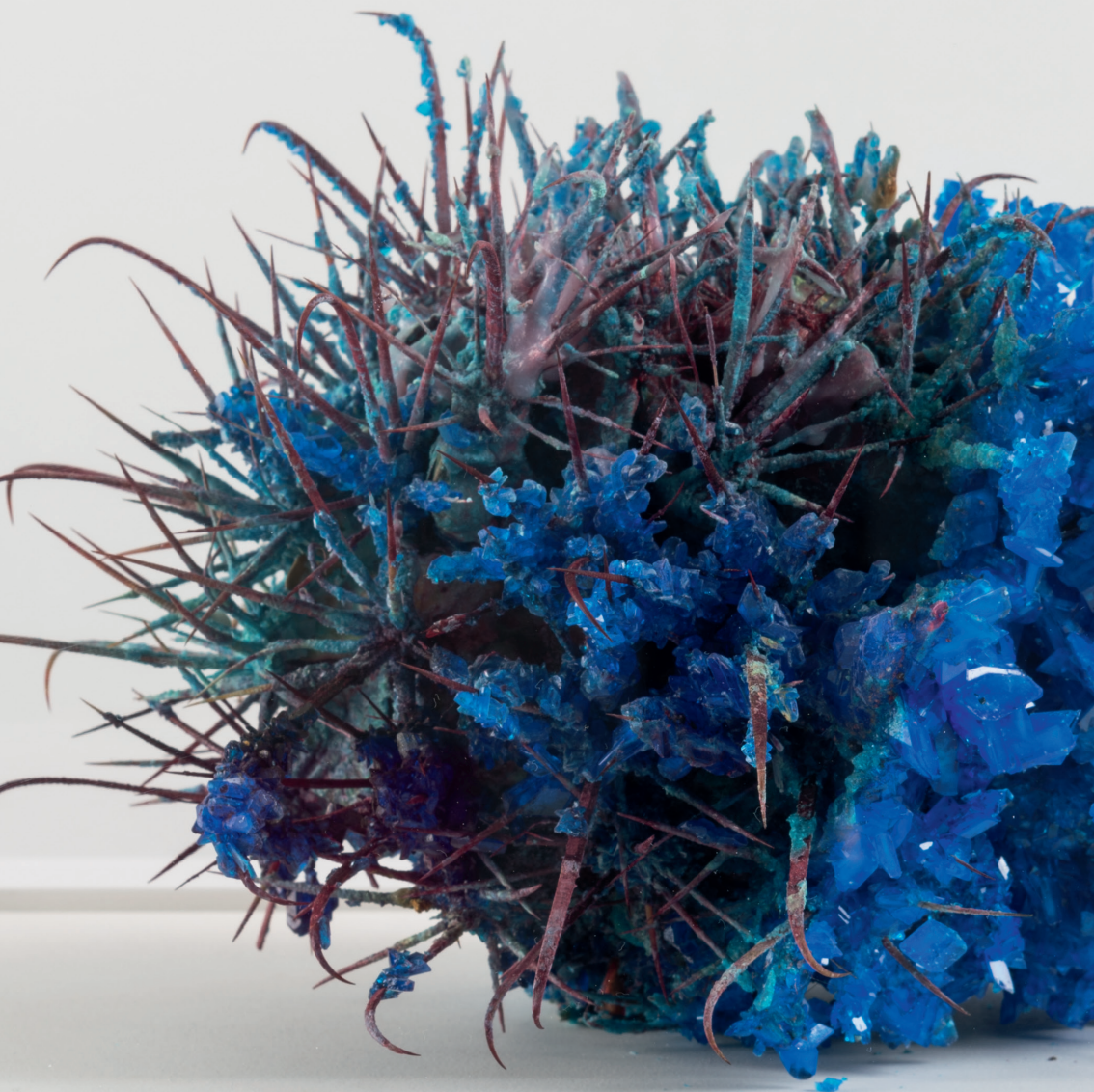




**MEHDI CHOUAKRI**

**ART BASEL 2014**









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

**unlimited**  
**PHILIPPE DECRAUZAT**



# SAÂDANE AFIF

---

*Pirates Who's Who*, 2000-2013

"Black Lovely Rita" shelf by Ron Arad,  
green and blue paint with glitter

ca. 120 x 100 cm

ca. 47.24 x 39.37 in

Edition of 6 + 2 A.P. This is A.P. no 1

Certificate signed by the artist

*Pirates Who's Who* is a collection of books on piracy over the centuries to be gathered by the future owner of the work. Presented on a wave-like wall shelf designed by Ron Arad suspended over dripped and dried glitter-speckled green paint, the library strikes the eye like the algae-covered contents of a recovered treasure chest. Referencing the practice of pirating intellectual property, the work also comments on Afif's artistic practice, which borrows heavily from ideas ranging from his prior works to design, literature, music, and art history.









# JOHN M ARMLEDER

*Traumatic* (detail), 2014

Mixed media on canvas

140 x 90 cm

55.12 x 35.43 in

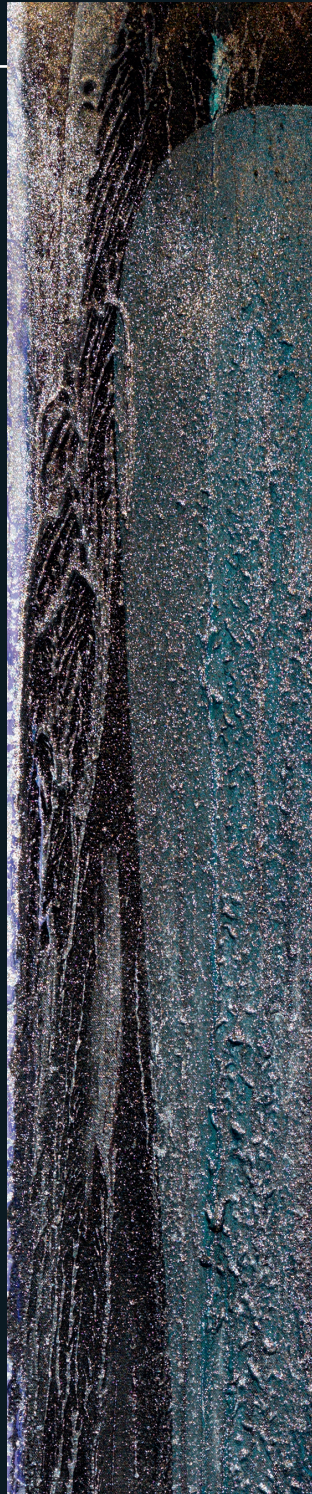
Unique piece

Signed verso: John Armleder, *Traumatic*, 2014

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 *Pour 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.

The title refers to dialogues from the famous cartoons published daily in the "International New York Times."













# PHILIPPE DECRAUZAT

---

*vertical wave mirror symmetry*, 2014

Diptych, acrylic on canvas

each 291 x 68 cm

each 114.57 x 26.77 in

Unique piece

Certificate signed by the artist

UNLIMITED SECTION  
IN COLLABORATION WITH PARRA Y ROMERO  
ALSO AT THE MADRID, MADRID

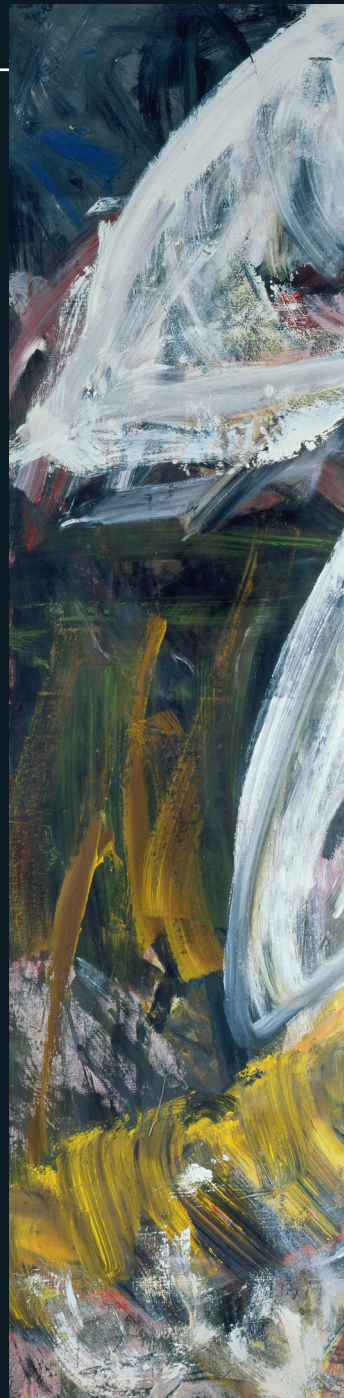
The work by Swiss artist Philippe Decrauzat is characterized by the investigation of geometric forms and their relation to space. A fundamental part of his work is the optical illusion and the use of specially shaped canvases. Relying upon an extensive visual vocabulary built from the legacy of his forerunners in Geometric Abstraction, Philippe Decrauzat seamlessly blends a cache of optical effects to “investigate the status of the image.” In this work, Decrauzat applies black lines to a shaped canvas, resulting in a piece that seems continuously to fold and unfold. The effect is amplified by the symmetry of the two canvases.

# MARTIN DISLER

---

Untitled, 1983  
Acrylic on canvas  
91.73 x 92.52 in  
Unique piece  
Signed recto: disler 83

The Swiss artist Martin Disler (1949-1996) must be considered a major figure of the European painting scene which emerged in the late 1970's. Disler's work—not following any style or aesthetic dogma—stands for an overwhelming painterly energy. Reflecting fundamental human forces and an existential view of man's existence, Disler's paintings and sculptures are pushing their subject to an extreme beyond rational comprehension—while his most touching, most moving theme remains the absolute power of human love in all its many fold dramatic forms and expressions.







# HANS-PETER FELDMANN

---

*6 children with red noses* (detail)

Oil on canvas, framed

104 x 140 x 4 cm

40.94 x 55.12 x 1.57 in

*6 children with red noses* belongs to a series of original oil paintings with antique frames that are collected by the artist, mainly portraits from the 19th century. Feldmann intervenes over the images by painting black blocks on the eyes, painting his subjects cross-eyed, or masking them with clown noses, thus changing their personalities and the painting's tone in a lighthearted way.







# SYLVIE FLEURY

*Dallas True Religion, 2012*

Shopping bags and various Dallas merchandise in original wrapping

134 x 103 x 91 cm

52.75 x 40.55 x 35.82 in

Unique piece

Dated "March 2012" on a copy of the Magazine "Dallas" in one of the shopping bags





Sylvie Fleury's work *Dallas True Religion* shows the successful outcome of an extensive shopping trip in Dallas. The positioning of the bags—filled with consumer goods by fashionable designers—resembles an altar and fits with Sylvie Fleury's work which often focuses on the superficiality of contemporary culture. Using femininity, custom cars or esoteric attributes, she pushes the male-dominated creative world to another degree of reflection: "Whether it's the shopping bags, the Mondrian in fake fur, or the Fontana in denim, all involving key works, emblematic works by 'male' artists, my work involves the insertion of a feminine element."



This work in progress by Mathieu Mercier is an ongoing compilation of daily useful objects that represent another useful object. A bottle of red wine is a pepper mill and what seems to be a lipstick is in reality a sex toy...The work creates a reverberation between the function and the mimesis like a camouflage or “what you get” is not “what you see.”





# MATHIEU MERCIER

Untitled (work in progress), 2013

Various items

each showcase 183.2 x 45.6 x 48.8 cm

each showcase 72.13 x 17.95 x 19.21 in

Unique piece

Certificate signed by the artist



# GEROLD MILLER

*Monoform 3*, 2014

Two aluminium angles, lacquered

10 x 10 x 300 cm

3.94 x 3.94 x 118.11 in

Unique piece

Certificate signed by the artist

Gerold Miller's new series *Monoform* develops from the artist's fundamental interest in the notions of sculpture, relief, picture and installation. The *Monoforms* take inspiration from Miller's early works of the 1990's and are to date the most wide reaching steps taken on Miller's path to differentiate himself from the traditional format of the 'picture'. Mounted parallel on the wall, the aluminium angles describe the boundaries of an imagined picture-space. With these radical strategies Gerold Miller rescinds the borders between abstract painting and minimalist sculpture, broadening the categories of the conceptual.





# CHARLOTTE POSENENSKE

---

*Series B Relief*, 1967-2008

Aluminium, convexly angled, RAL yellow spray paint

100 x 50 x 14 cm

39.37 x 19.69 x 5.51 in

Authorised reconstruction certified by the estate

The *Series B Reliefs* are modular elements, all using primary colors and either convex or concave forms for interacting with the surrounding architecture. In 1967 Posenenske developed the concept for these modular sculptures, which includes the interaction with her works, allowing the free combination of shapes and colors without giving instructions. They can be hung vertical, horizontal, and with different distances between them. Charlotte Posenenske (1930-1985) was active in Germany in the 1950's and 1960's, her work has been rediscovered lately. Considered as being a key figure position between Minimal Art and Conceptual Art, she has been influencing younger generations with her concept of modularity.





# PETER ROEHR

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Untitled (OB-123), 1966

Board on board

70 x 65 x 6.5 cm (framed)

27.56 x 25.59 x 2.56 in (framed)

Unique piece

Signed verso: Peter Roehr

Using mostly industrially produced materials, Peter Roehr serially arranged identical single objects to create what he called “montages.” These montages span a number of mediums, from objects and photographs to letters, texts, tones and sounds, film material, and more. “I believe that everything conceals within itself comprehensible qualities which we nevertheless seldom perceive,” stated Roehr, “When we perceive a thing several times in a row, whether in time or space—with no irregular space between them which would create ‘non-forms’ not necessarily caused by the shape of the material used—we notice these characteristics.”







# SALVO

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*La Valle (The valley)*, 2014

Oil on jute, framed

50 x 40 cm

19.69 x 15.75 in

Unique piece

Signed and dated verso: ME 2, "LA VALLE", Salvo

This light-filled mountain valley—one of SALVO's imagined Arcadian landscapes—operates like a still-life, with its artificially placed trees and geometric buildings.











Front cover:

**Martin Disler**

Untitled (detail)

Title page:

**Luca Trevisani**

*as though repetition can  
legitimize the act*, 2014

Dried plants, copper sulphate crystals  
27 x 36.4 x 35.4 cm

10.62 x 14.33 x 13.93 in

Unique piece

Certificate signed by the artist

Opposite page:

**Gerwald Rockenschaub**

*Acrylic glass inlay (detail)*, 2013

Acrylic glass, wooden frame

110 x 90 x 5 cm

43.31 x 35.43 x 1.97 in

Unique piece

Signed verso: Gerwald Rockenschaub  
2013

Back cover:

**Sylvie Fleury**

*Kelly Bag*, 2013

Chromed bronze

31 x 34 x 11.5 cm

78.74 x 86.36 x 29.21 in

Edition of 8 + 4 A.P.

Signed on the bottom: S. Fleury

**Mathieu Mercier**

*In Memory of Manifesta 4 Archive*, 2002

MDF, black

74,5 x 36 x 27 cm

Edition of 100

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**ART BASEL 2014**



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