



ART BASEL

21 - 26 SEPT 2021

HALL 2.1

BOOTH M4



PETRIT HALILAJ

ROSEMARY MAYER

RUTH WOLF-REHFELDT

KASIA FUDAKOWSKI

ALVARO URBANO

ChertLüdde is pleased to present for Art Basel 2021 a presentation of works by Petrit Halilaj, Rosemary Mayer, Ruth Wolf-Rehfeldt, Kasia Fudakowski and Alvaro Urbano.

The works convey a fascinating variety of approaches in painting, drawing and sculpture within the genre of portraiture— spanning the classical oil painted homage, the usage of symbolic motifs in representing historical figures, and the artwork as metaphorical self-portrait.

PETRIT HALILAJ & ALVARO URBANO

Petril Halilaj (b. 1986, Kostërrc, Skenderaj-Kosovo) and Alvaro Urbano (b. 1983, Madrid) are two visual artists based in Berlin. Mostly working individually, their common practice combines specific aspects of each artist's interests and complements each other's research. Their joint production reflects on the dichotomy between built environments and nature, and on the possibilities of negotiation between these two realities: in that regard, the inhabitants that occupy these liminal spaces suscite a particular interest for the two artists.

Halilaj and Urbano jointly attended the artist residencies at MAK Residency, Los Angeles (2016-2017) and at Villa Romana, Florence (2014).

Their collaborations have been exhibited in venues such as: Palacio de Cristal, Reina Sofia, Madrid; Brücke-Museum, Berlin; ARCO, Madrid; ChertLüdde, Berlin; MAK Center for Art and Architecture, Mackey Apartments, Los Angeles; PAC-Pavilion of Contemporary Art, Milan; S.A.T.L.S., Basel; Bundeskunsthalle, Bonn; Villa Romana, Florence.

They are currently professors at the Ecole Nationale Supérieure des Beaux Arts de Paris, France.

Collection: Colección Jumex, Mexico City

They have recently participated in Autostrada Biennale, National Library, Phrishtina; 17th Rome Quadriennial, Palazzo delle Esposizioni, Rome; and Biennale Gherdëina 7, Italy.





Petrit Halilaj, Alvaro Urbano
2nd of December 2015 (Palm seeds II), 2020
Stainless steel, canvas, acrylic paint, thread
440 × 110 × 70 cm.

The work *2nd of December 2015 (Palm seeds II)*, 2020 was first shown on the occasion of Petrit Halilaj's solo exhibition at the Palacio de Cristal, Reina Sofia, Madrid. The palace was converted into a giant nest, a nod to the extraordinary courtship ritual of bowerbirds, who make elaborate structures ('bowers') adorned with colorful objects in order to attract mates. The impressive flowers which surround the installation, made of a delicate steel framework and painted canvas, are the result of a collaborative series with Alvaro Urbano. The various types of flowers represent moments in their personal history, celebratory symbols of their relationship: forsythias, palm seeds, cherry blossoms, poppies, carnations and lilies. Their exuberant display is a call for visibility and acceptance in a social climate that goes against the right to love and exist freely.



PETRIT HALILAJ

Petrit Halilaj (b. 1986 in Kostërrc, Kosovo) lives and works between Germany, Kosovo and Italy. He studied at the Brera Academy of Fine Art in Milan. He received the Smithsonian Artist Research Fellowship (SARF) in 2018. He completed the MAK-Schindler Scholarship Program at the Mackey Apartments, Los Angeles, as well as residencies at the Villa Romana, Florence and Fürstenberg Contemporary, Heiligenberg.

Halilaj's work is deeply connected to the recent history of his native country Kosovo, and the consequences of the political and cultural tensions in the region. But while confronting a collective memory, his work often originates from personal experiences and is the result of an intimate process and shared moments with loved ones. His unique and sometimes irreverent way of playfully confronting the essence of reality results in a deeper reflection on memory, freedom, cultural identity and life discoveries.

In 2013, Halilaj represented Kosovo for the country's first appearance at the Venice Biennale. In 2017 he was invited to participate in the 57th Venice Biennale by the curator Christine Macel, where he was awarded the Special Mention by the Jury. In 2017 he was awarded the Mario Merz Prize, which resulted in a major commissioned project he presented in 2018 at the Zentrum Paul Klee, Bern and at Fondazione Merz, Turin.

He is currently a professor at the Ecole Nationale Supérieure des Beaux Arts de Paris, France, together with his partner and frequent artistic collaborator, Alvaro Urbano.

Solo exhibitions include: Tate St. Ives, UK (upcoming); Palacio de Cristal, Museo Reina Sofia, Madrid; New Museum, New York; Fondazione Merz, Turin; Hammer Museum, Los Angeles; Paul Klee Zentrum, Bern; Pirelli HangarBicocca, Milan; Kölnischer Kunstverein, Cologne; Bundeskunsthalle, Bonn; Fondation d'Entreprise Galeries Lafayette, Paris; Kunsthalle Sankt Gallen

Collections: Nouveau Musée National de Monaco; MCA, Chicago; Centre Pompidou, Musée National d'Art Moderne, Paris; The Israel Museum, Jerusalem; Fonds de dotation Famille Moulin, Galerie Lafayette, Paris; University of Chicago Booth School of Business, Chicago; Nomas Foundation, Rome; Fürstenberg Contemporary Collection, Donaueschingen; Ettore Fico Foundation, Turin; Sammlung Telekom Deutschland, Lohmar; Lewben Art Foundation, Lithuania; Bundeskunstsammlung, The Federal Collection of Contemporary Art of the Federal Republic of Germany; Kölnischer Kunstverein, Cologne; Colección Jumex, Mexico City; FRAC Champagne-Ardenne / Regional Funds for Contemporary Art; FRAC Nord-Pas de Calais; Sammlung Philara, Düsseldorf; Berlinische Galerie, Berlin; Museum of Modern Art, Warsaw; Colección Isabel y Agustín Coppel, Mexico.





Petrit Halilaj
Bird Feeding Stations, 2020
Brass, each:
43.5 × 46 × 30 cm
38 × 35 × 20 cm
32.5 × 30 × 15 cm
32.5 × 30 × 15 cm
PH/S 7909





Initially created in the context of Halilaj's solo exhibition at the Palacio de Cristal, *To a raven and hurricanes that from unknown places bring back smells of humans in love* (2020), the brass sculptures, functioning as bird feeding stations, connect the interior of a space with its exterior by offering birds and other outdoor creatures a place to perch and feed. In the original exhibition, Halilaj confronted the palace's colonial past as a place of exclusion by inviting the birds and wildlife of the surrounding Retiro Park into the exhibition's glass halls.



Installation view, 2020
Palacio de Cristal
Museo Reina Sofia, Madrid

Petrit Halilaj
Here to Remind You
(*Pavo Cristatus*), 2021
Brass, natural
feathers, wood
Dimensions variable
PH/S 8154



Like nests in nature, spaces devised by Halilaj cannot be regarded as autonomous or separate from their environment, visitors, or activities. On the contrary, they are a continuation of them. This relationship, which can be understood as a form of interdependence, resounds throughout the original installation Halilaj produced for his solo exhibition, *To a raven and hurricanes that from unknown places bring back smells of humans in love* (2020).

The sculpture series *Here To Remind You* (2021 – ongoing), originates from the eponymous work *Here To Remind You* (2020), a massive brass pair of bird legs that towered over the exhibition, which took the form of a gigantic bird's nest. Its larger-than-human scale offered a centrality to the birds, and space to roam and hide from the gaze of humans – suspending our logocentric perspective and encouraging alliances, encounters and unions with other beings.





Here To Remind You, 2020
Palacio de Cristal
Museo Reina Sofia, Madrid





Installation view, 2020
Palacio de Cristal
Museo Reina Sofia, Madrid

ROSEMARY MAYER

Rosemary Mayer (b.1943, New York – 2014) was a significant figure in the New York art scene beginning in the late 1960s and throughout the 70s and 80s.

A prolific artist and writer as well as active participant in feminist artistic discourses, Mayer was intimately involved within a close-knit network of fellow artists, scholars and gallerists, including artist Adrian Piper; her sister and poet Bernadette Mayer; former spouse and artist Vito Acconci; artist Ree Morton; writer, art critic and curator Lawrence Alloway, and many others.

Mayer was also a writer and art critic and was engaged in numerous art writing, literary, and publishing projects throughout her career. In addition to the text that accompanied or was integrated into much of her work, she translated *Pontormo's Diary*, a 16th century Italian Mannerist artist's diary, which was published with a catalogue of her work. She produced an issue of *Art Rite*, the New York-based proto-punk zine that defined post-conceptualism and contributed to several issues of *0 TO 9*, a journal of experimental art and writing edited by Bernadette Mayer and Vito Acconci. In her later years as an art professor, she worked on projects illustrating epics, such as *Beowulf* and the *Epic of Gilgamesh*. Mayer kept a journal for most of her life, which elucidates the intricate relationships she had with her cohort and provides insight into her art-making and writing projects.

Throughout her artistic career, Mayer's work was exhibited at numerous alternative art spaces in New York, including The Clocktower, Sculpture Center and Franklin Furnace, as well as several university galleries. In 2016, Southfirst Gallery in Brooklyn held a major exhibition of her work, igniting a renewed interest in her work. In 2017, the Museum of Modern Art acquired some of Mayer's drawings and artist books from the 1970s.

Her work was shown for the first time in Europe in a solo exhibition at ChertLüdde in 2020. She was shown in the group exhibition, *Bizarre Silks, Private Imaginings and Narrative Facts, etc.*, curated by Nick Mauss at Kunsthalle Basel, Switzerland. Mayer has a solo exhibition at the Swiss Institute, New York in September 2021. The show will travel to the Ludwig Forum for International Art, Aachen in 2022; to Lenbachhaus, München in 2022; and to Spike Island, Bristol in 2022.

Collections: Coleção Moraes-Barbosa, São Paulo; MoMA, Museum of Modern Art, New York; Städtische Galerie im Lenbachhaus und Kunstbau München





Rosemary Mayer
Hroswitha, 1973
Flannel, rayon, nylon netting, fiberglass
rayon, ribbon, dyes, wood, acrylic paint
295 × 340 × 173 cm

Installation view, 2020
ChertLüdde, Berlin



Rosemary Mayer's *Hroswitha* is a large, sweeping fabric sculpture that hangs like a curtain from the ceiling. Richly hued in scarlet, black, and trimmed in gold and red, the work inevitably evokes the theatrical stage. Mayer wrote, "The title refers to Hroswitha, a German Latin poet of Gandersheim in Saxony. The nuns of Hroswitha's convent performed her plays for the court of Theophano (of Byzantium) and Otto I, c. 980. Hroswitha originated the themes of Faust and Romeo and Juliet."



Installation view, 2020
ChertLüdde, Berlin



Rosemary Mayer with *Hroswitha* in 1973

Rosemary Mayer
Study for Hypatia, 1972
Graphite on paper
35.5 × 27.9 cm
RM/D 7471



The title of the drawings refers to the Greek philosopher, astronomer and mathematician Hypatia who lived from ca. 350- 415 AD. *Hypatia* was shown in the inaugural exhibition of A.I.R. Gallery in 1972. In her journal, Mayer wrote, “I’m in the women’s gallery—hope it works—I feel full of possibilities.” During this period, she maps out ideas for sculptures in her journal, “tents spider webs stars flowers ravines curtains light windows veils mosquito nets masts sails sheets out to dry banners flags robes ruffles ropes chains paint lava vaulted ceilings”.

Rosemary Mayer
Study for Hypatia, 1972
Graphite on paper
35.5 × 27.9 cm
RM/D 7472



RUTH WOLF-REHFELDT

Ruth Wolf-Rehfeldt was born in Wurzen, Saxony in 1932. After the war, she settled in Berlin and worked for the exhibitions department at the Academy of Arts. Despite not having a formal artistic education, she produced paintings, pastels, drawings and most notably what she calls “typewritings”. Works on paper made on a typewriter, the typewritings are intricate studies spanning concrete poetry, linguistics, graphic design and conceptual art – innovative hybrids of language, symbols and visual form. Although in the beginning of her practice Wolf-Rehfeldt explored semiotics and concrete poetry, she began to shift her focus in later years to abstract compositions, moving from linguistic signage to language as form and matter. Many of the typewritings on view emphasize the materiality and density of words and symbols, new meanings derived from experimentation.

Wolf-Rehfeldt was nominated for candidacy for the Association of Fine Artists of the GDR in 1975, and was admitted as a full member in 1978. Due to her special status as a member of the AFA, Wolf-Rehfeldt was allowed to print a limited number of 50 “miniature graphic” works (Kleingrafik) in print shops. Each of her works thus consists of an original – either an individual typed work or a series – and of further reproductions in the form of carbon copies, postcards or prints in formats ranging from A6 to A4. During the period of her artistic production, Wolf-Rehfeldt was simultaneously engaged with a vast network of artists, known as the Mail Art Movement. Wolf-Rehfeldt and her partner Robert Rehfeldt were pioneers within the GDR of a type of artistic exchange that allowed for the uncensored circulation of art and ideas. As works of art prone to accessible distribution, Wolf-Rehfeldt’s typewritings were often included in her correspondences with other artists.

After the fall of the Berlin wall and the death of her partner, Wolf-Rehfeldt stopped making work altogether. Her newly found geographical freedom had fundamentally altered the function of making and distributing art. Yet in recent years, a newly invigorated interest in her work had begun to emerge. Along with several public exhibitions, ChertLüdde has begun a collaborative process of archiving all of her works and Mail Art archive.

Her work has been/will be exhibited in venues such as: Das Minsk, Potsdam, 2022; Lindenau Museum, Altenburg, 2021; Kunstverein Reutlingen, Baden-Württemberg, 2019; Galerie Weisser Elefant, Berlin, 2019; National Gallery of Arts, Tirana, 2018; Albertinum, SKD, Dresden, 2018 (with David Horvitz); Goethe, Minneapolis, 2018; Hamburger Bahnhof, Berlin, 2018; Malmö Konsthall, Malmö, 2017; documenta 14, Kassel, 2017; Halle 14, Leipzig, 2017; Museum für konkrete Kunst, Ingolstadt, 2017; Kunstsaele Berlin, 2016; Kunsternes Hus, Oslo, 2016; Martin Gropius Bau, Berlin, 2016; Schloss Plüschow Museum, Plüschow, 2015; Kunsthal Charlottenborg, Copenhagen, 2015; The Weserburg Study Centre / Museum of Modern Art Bremen, 2012.

Collections: Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland; Collezione del premio Rotary Club Milano Brera per l’arte contemporanea e i giovani artisti; Kunstfonds, Staatliche Kunstsammlungen Dresden; Nouveau Musée National de Monaco.





Ruth Wolf-Rehfeldt
A And Able (Words Waves), 1974
Carbon copy of original typewriting
29.5 × 21 cm
RW-R/CC 4171



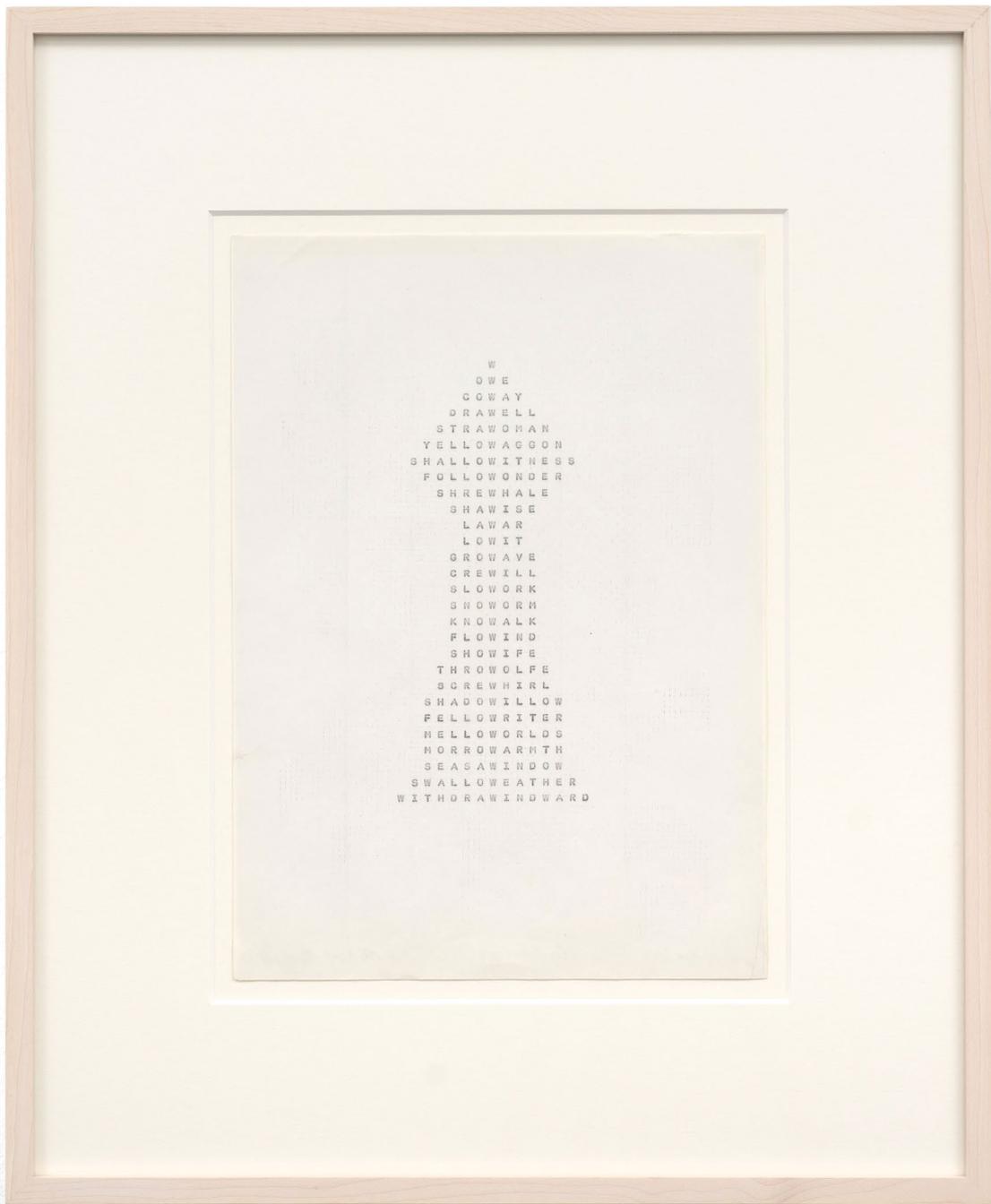
Ruth Wolf-Rehfeldt

Gefährliches Gleichgewicht / Dangerous Balance, late 1970s

Carbon copy of original typewriting, pencil drawing

29.5 × 21 cm

RW-R/CC 4425



Ruth Wolf-Rehfeldt
R-Achse, 1972
Carbon copy of typewriting
29.5 × 21 cm
RW-R/CC 6651



Although she is largely known for her typewritings, as she calls them, Ruth Wolf-Rehfeldt also made oil paintings in the late sixties and early seventies. From the kitchen of her apartment, shared with artist and partner Robert Rehfeldt, Wolf-Rehfeldt produced small works on canvas, some painted within the same period as her typewritten works. Contrary to her typewritings, which could be widely distributed across a global network thanks to their convenient format and zincographic printing, the oil works were much fewer and private in number and audience. While her typewritten works are pioneering studies of conceptual art, language and design, the paintings portray everyday domestic scenes of still life - comparatively traditional in medium and subject matter. While the subjects are humble and immediate to her daily realities, such as in *Strauß I* (1976), which depicts a small vase overflowing with flora, they also reveal, in works such as *Sensoren* (1968), Wolf-Rehfeldt's exploration of intense color combinations, abstraction and movement.

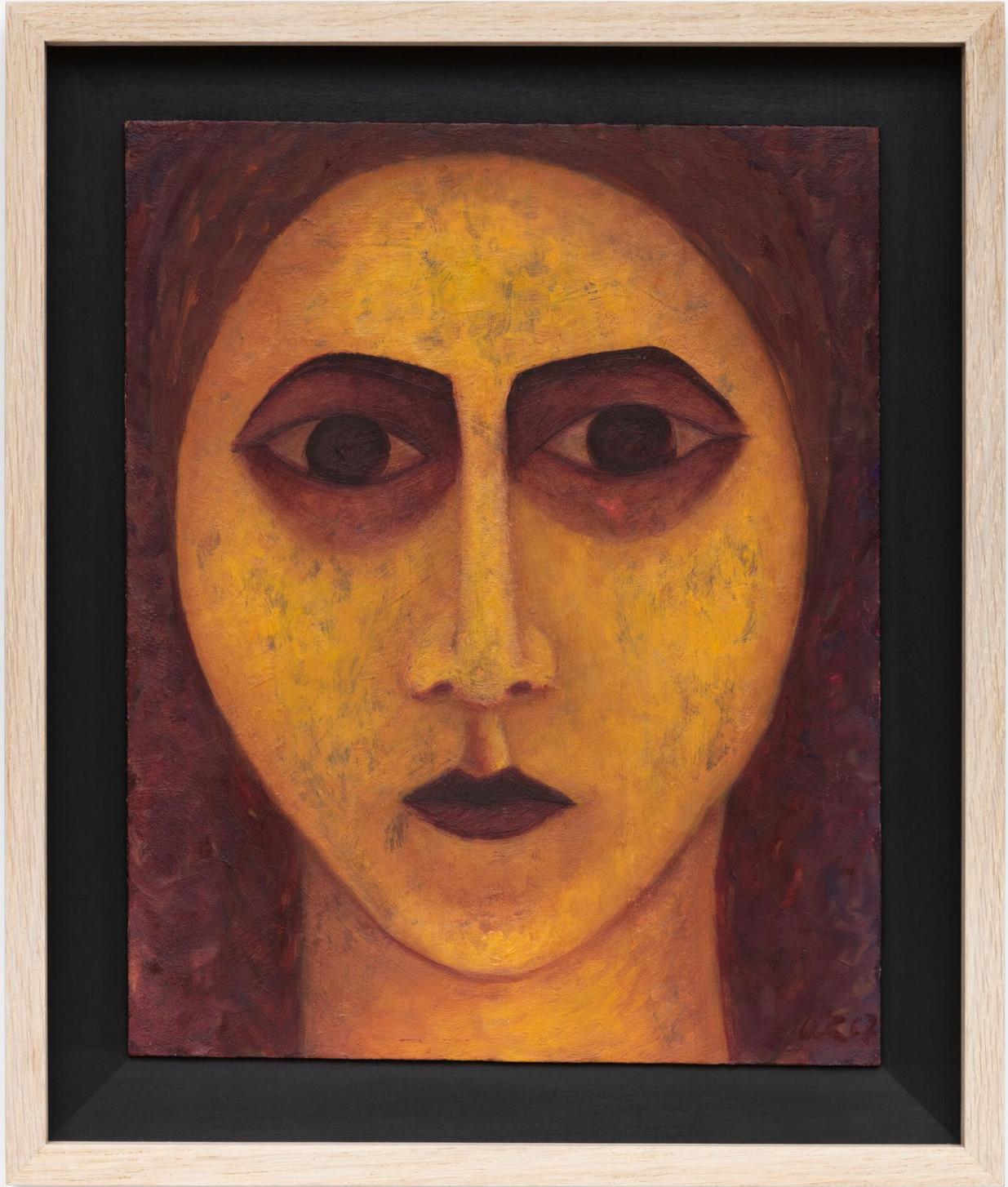


Installation view, 2021
Amtsalon, Berlin



Ruth Wolf-Rehfeldt
Sensoren, 1968
Oil on board
24 × 30 cm
RW-R/P 7947

Ruth Wolf-Rehfeldt
Porträt B, 1967
Oil on board
30 × 24 cm
RW-R/P 8563





Ruth Wolf-Rehfeldt

Zum Gedenken an Paula Modersohn-Becker, 1976

Oil on board

30 × 40 cm

RW-R/P 3873

The works *Zum Gedenken an Paula Modersohn-Becker* (1976) and *Rilkeporträt* (1978) are portraits painted by Ruth Wolf-Rehfeldt in homage to two individuals, Paula Modersohn-Becker and Rainer Maria Rilke, with whom she felt a poetic connection as well as shared a love for the intimate art of correspondence. Paula Modersohn-Becker was not widely known at the time of her untimely death, which occurred tragically at the age of 31, just a few days after giving birth to her daughter Mathilde. She would have faded into obscurity but for her voluminous writings, which include a journal and letters with friends in her artistic circle. Collected and widely published in the 1920s, her authorship allowed for the survival of her legacy. One of Modersohn-Becker's long-term correspondences was lyric poet Rainer Maria Rilke, with whom she shared an inspiring relationship contemplating art and life. After her passing, Rilke wrote in her memory "Requiem for a Friend", a haunting and tender poem mourning his loss.



Ruth Wolf-Rehfeldt
Rilkeporträt, 1978
Oil on board
40 × 30 cm
RW-R/P 7951

KASIA FUDAKOWSKI

Kasia Fudakowski (b. 1985, London, UK) lives and works in Berlin. She studied at the Ruskin School of Drawing and Fine Art, Oxford University, graduating in 2006 before moving to Berlin.

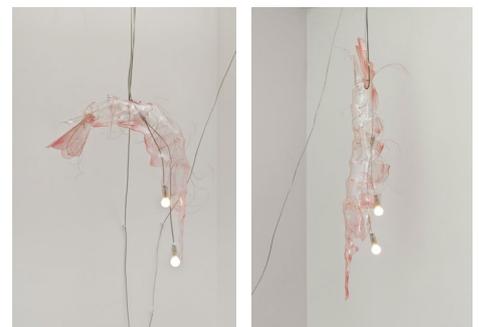
Her diverse and playful practice, which includes sculpture, film, performance, and writing, explores social riddles through material encounters, surreal logic and comic theory. Her ever-expanding, life-long sculpture *Continuousness* (2017- ongoing), employs a fixed modular system of connecting panels to allow for complete sculptural freedom within its rigid framework, and is intended to reach completion only in the event of the artist's death.

Often referring to the allure and danger of binary categorization and the subsequent absurdity that it unfolds in our political and social climate, her work reveals the discrepancies amongst cultural norms. Her interest in the limitations of language is explored through her ongoing film series *Word Count* (2016- ongoing), which takes as its premise a globally limiting law on the amount of permitted spoken words. Where she employs comic mechanisms, the tragic is never far behind, so that her work often hovers between the horrific and the comic. Frequently the target of her own attacks, she explores her own role as an artist and the stereotype thereof with both a seriousness and irreverence typical of her approach. Her long-term infatuation with failure, and redefining success, has resulted in a number of tragi-comic performances and pieces of writing.

In 2019 she participated in the BMCT residency at IKSU, Istanbul, received the Villa Romana Fellowship in 2017 and the Fürstenberg Contemporary residency in 2016. She was a recipient of the Günther Peill Foundation grant from 2018 to 2020.

Fudakowski's work has been exhibited in venues such as: Palazzo Grassi – Punta della Dogana, Venice; Museum Ludwig, Cologne; Sprengel Museum Hannover; LOKremise - Kunstmuseum, St.Gallen; Deutsches Hygiene-Museum, Dresden; 15th Istanbul Biennial; SALTS, Basel; Kunstverein Braunschweig; Kunstverein für die Rheinlande und Westfalen; Museo Marino Marini, Florence; 1646, The Hague, Futura Centre for Contemporary Art, Prague; Max Pechstein Museum, Zwickau; GAK Gesellschaft für Aktuelle Kunst, Bremen; Museum of Contemporary Art, San Diego; and the Künstlerhaus Bethanien, Berlin.

Collections: Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland; GAM, Fondazione Torino Musei, Turin, Italy; AGI Verona, Italy; Furstenberg Collection, Donaueschingen; Frac des Pays de la Loire.





Kasia Fudakowski

*Its clear to me now, albeit decidedly too late, that we
might not have always seen things from the same
perspective, (Roasted), 2021*

plexiglass, paint, light bulb

KF/I-S 8243



Kasia Fudakowski

*Its clear to me now, albeit decidedly too late, that we might not have always
seen things from the same perspective, (Roasted), 2021*

plexiglass, paint, light bulb

KF/I-S 8185



Installation view, 2021
Leopold-Hoesch-Museum, Düren

These suspended, overlapping, melted acrylic forms, are reminiscent of vacated crustacean exoskeletons. The shrimp, synonymous with diminutiveness and weakness, is enlarged here, and acquires a focus and status which it is rarely granted. A surreal *momento mori*, the sculpture's meek title, and the cloying sweetness of the translucent pink rippling armour, smuggles in with it darker themes: the inherent injustice of the food-chain, our own dependence and vulnerability and the inevitability of death.



Installation view, 2021
Leopold-Hoesch-Museum, Düren



Installation view, 2021
Leopold-Hoesch-Museum, Düren

ALVARO URBANO

Alvaro Urbano (b. 1983, Madrid) lives and works in Berlin. He studied at the Architecture School in Madrid and completed his studies at the Institut für Raumexperimente taught by Olafur Eliasson, Universität der Künste in Berlin.

In 2014, Urbano received the Villa Romana Fellowship. He attended The Artists and Architects-in-Residence at MAK, Los Angeles, 2016/2017. He is currently a professor at the École Nationale Supérieure des Beaux Arts de Paris, France.

Alvaro Urbano's practice embraces a variety of media, from performance to spatial installations that unfold throughout an experimental process. Using architecture, fiction, theatre and heterotopia as points of departure, his often site-specific installations consider the space and its local inhabitants as possible actors or co-authors of a narration. His work invites dialogue between entities in newly conceived environments – conflicts between reality and fiction that redefine and render time-space situations.

His first solo presentation in New York at Storefront for Art and Architecture is planned for 2021, curated by José Esparza Chong Cuy.

His works were exhibited at La Casa Encendida, Madrid; ArtBasel Statements with ChertLüdde; Bundeskunsthalle, Bonn; Kunsthalle Düsseldorf; Boghossian Foundation, Brussels; Kölnischer Kunstverein, Cologne; Hamburger Bahnhof, Berlin; Salón Acme, Mexico City; CAB, Brussels; Moscow International Biennale for Young Art, Moscow; PAC, Padiglione d'Arte Contemporanea, Milan; S.A.L.T.S., Basel; Neue Nationalgalerie, Berlin.

Collections: Collection Lafayette Anticipations – Fonds de dotation Famille Moulin; Colección Jumex, Mexico City; Collection TEA Tenerife Espacio de las Artes



Alvaro Urbano

Noches en los Jardines de España, 2020

Reinforced concrete, metal, paint

6 elements, each ca:

ø 12 cm (ø 4 ¾ inches)

Dimensions variable

AU 7410



The work consists of six hand-painted, concrete casts of oranges by Alvaro Urbano, which were included in his solo exhibition *El Despertar (The Awakening)* at La Casa Encendida, Madrid. The exhibition comprises an immersive architectural installation inspired by the Spanish Pavilion (also known as the Hexagon Pavilion), constructed for the Brussels World's Fair in 1958. According to anecdote, Salvador Dali proposed a single orange to be displayed alongside a few other eccentric objects in the original curatorial plan, which was later overturned by the Spanish government. In an homage to Dali, Urbano includes oranges in the installation, which, unlike their emblematic image of incorruptibility, have been overtaken by a process of decay. The title is taken from a music piece by Manuel De Falla, regarded by many as one of the greatest Spanish composers, who, following Francisco Franco's victory in the Spanish Civil War, left Spain for Argentina in 1939, where he lived out the rest of his life in self-imposed exile. Due to his political beliefs, De Falla was banned from presenting in the 1958 exhibition.



Installation view, 2020
La Casa Encendida, Madrid



Installation view, 2020
La Casa Encendida, Madrid



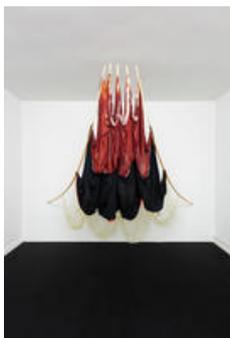
Petrit Halilaj, Alvaro Urbano
2nd of December 2015 (Palm seeds II), 2020
Stainless steel, canvas, acrylic paint, thread
440 × 110 × 70 cm (173 1/4 × 43 1/4 × 27 1/2 inches)
PH-AU/I-S 7399/U



Petrit Halilaj
Bird Feeding Stations, 2020 - ongoing
brass
43.5 × 46 × 30 cm (17 1/8 × 18 1/8 × 11 3/4 inches)
38 × 35 × 20 cm (15 × 13 3/4 × 7 7/8 inches)
32.5 × 30 × 15 cm (12 3/4 × 11 3/4 × 5 7/8 inches)
32.5 × 30 × 15 cm (12 3/4 × 11 3/4 × 5 7/8 inches)
PH/S 7909/U



Petrit Halilaj
Here to Remind You (Pavo Cristatus), 2021
(2021 - ongoing)
brass, natural feather, wood
Dimensions variable
Legs (including feather): 99 × 18 × 38 cm (39 × 7 1/8 × 15 inches)
Pedestal: 26.5 × 26.5 × 26.5 cm (10 3/8 × 10 3/8 × 10 3/8 inches)
PH/S 8154/U



Rosemary Mayer
Hroswitha, 1973
Flannel, rayon, nylon netting, fiberglass rayon, ribbon, dyes, wood, acrylic paint
295 × 340 × 173 cm (116 1/8 × 133 7/8 × 68 1/8 inches)
RM/S 7444/U



Rosemary Mayer
Study for Hypatia, 1972
Graphite on paper
35.5 × 27.9 cm (14 × 11 inches)
44.1 × 36.6 × 2.4 cm (17 3/8 × 14 3/8 × 1 inches) (framed)
RM/D 7471/U



Rosemary Mayer

Study for Hypatia, 1972

Graphite on paper

35.5 × 27.9 cm (14 × 11 inches)

44.1 × 36.6 × 2.4 cm (17 3/8 × 14 3/8 × 1 inches) (framed)

RM/D 7472/U



Ruth Wolf-Rehfeldt

A And Able (Words Waves), 1974

Carbon copy of original typewriting

29.5 × 21 cm (11 5/8 × 8 1/4 inches)

47.5 × 38 × 4 cm (18 3/4 × 15 × 1 5/8 inches) (framed)

RW-R/CC 4171/U



Ruth Wolf-Rehfeldt

Gefährliches Gleichgewicht / Dangerous Balance, late 1970s

Carbon copy of original typewriting, pencil drawing

29.5 × 21 cm (11 5/8 × 8 1/4 inches)

47.5 × 38.8 cm (18 3/4 × 15 1/4 inches) (framed)

RW-R/CC 4425/U



Ruth Wolf-Rehfeldt

W-Achse, 1972

Carbon copy of typewriting

29.5 × 21 cm (11 5/8 × 8 1/4 inches)

47.6 × 39 × 2.8 cm (18 3/4 × 15 3/8 × 1 1/8 inches) (framed)

RW-R/CC 6654/U



Ruth Wolf-Rehfeldt

Sensoren, 1968

Oil on board

24 × 30 cm (9 1/2 × 11 3/4 inches)

31.5 × 38 × 4 cm (12 3/8 × 15 × 1 5/8 inches) (framed)

RW-R/P 7947/U



Ruth Wolf-Rehfeldt

Portrait B, 1967

Oil on board

30 × 24 cm (11 3/4 × 9 1/2 inches)

37.8 × 31.7 × 4.4 cm (14 7/8 × 12 1/2 × 1 3/4 inches) (framed)

RW-R/P 8563/U



Ruth Wolf-Rehfeldt

Zum Gedenken an Paula Modersohn-Becker, 1976

Oil on board

30 × 40 cm (11 3/4 × 15 3/4 inches)

37.7 × 47.5 × 4.4 cm (14 7/8 × 18 3/4 × 1 3/4 inches) (framed)

RW-R/P 3873/U



Ruth Wolf-Rehfeldt

Rilkeportrait, 1978

Oil on board

40 × 30 cm (15 3/4 × 11 3/4 inches)

47.8 × 37.8 × 4.4 cm (18 7/8 × 14 7/8 × 1 3/4 inches) (framed)

RW-R/P 7951/U



Kasia Fudakowski

It's clear to me now, albeit decidedly too late, that we have not always seen things from the same perspective, (Roasted) X, 2021

Plexiglass, acrylic paint, copper, wiring and bulbs

Shrimp: 130 × 50 × 20 cm (51 1/8 × 19 5/8 × 7 7/8 inches)

overall variable

KF/I-S 8377/U



Kasia Fudakowski

It's clear to me now, albeit decidedly too late, that we have not always seen things from the same perspective, (Roasted) XII, 2021

Plexiglass, acrylic paint, copper, wiring and bulbs

Shrimp: 130 × 50 × 20 cm (51 1/8 × 19 5/8 × 7 7/8 inches)

overall variable

KF/I-S 8442/U



Alvaro Urbano

Noches en los Jardines de España, 2020

Reinforced concrete, metal, paint

6 elements, each ca.:

ø 12 cm (ø 4 3/4 inches)

Dimensions variable

AU 7410/U

