

GALERIE
CHANTAL CROUSEL

ART BASEL PARIS
Booth B24

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Nick Mauss
Jean-Luc Moulène
Gabriel Orozco
Seth Price
Anri Sala
José María Sicilia
Wolfgang Tillmans
Oscar Tuazon
Haegue Yang



Pierre Huyghe
Mind's Eye (FY), 2023

Sugar, resin, bronze, copper, bismuth, iron oxide,
metal slag, shellac, sisal, rigid foam, expanded glass
and stainless steel
140 × 220 × 110 cm — 55 ¹/₈ × 86 ⁵/₈ × 43 ⁵/₁₆ in.
Edition of 2 + 1 AP





Mind's Eye (FY) is a materialized deep image reconstruction, a mental image output from *UUmwelt*, first presented at the Serpentine in 2018. *UUmwelt* is a co-production of imagination between human and machine, using a brain-computer interface.

A set of elementary components – building blocks of a speculative situation – were given as images or descriptions to be imagined by a subject, among them biological entities, prehistoric tools, machines, code, and artworks. As the subject imagines these components, brain activity was captured by an fMRI scanner and an engineered deep neural network learned to recognize the brain-data patterns and then attempted to reconstruct the mental images. Mental images can circulate from mind to mind, outside the realm of appearance, as synthetic telepathic conversation, or be externalized from the subjects' minds and manifest themselves physically.

Mind's Eye (FY) is an artefact of the imaginary realm, a precipitate occupying the space. It lies in an ambiguous continuity between human visual imagination, artificial intelligence, data and matter.



Pierre Huyghe
Idiom, 2024

Real time voice generated by Artificial Intelligence,
golden LED screen mask
31 × 19,5 × 19 cm | 12 ³/₁₆ × 7 ¹¹/₁₆ × 7 ¹/₂ in.
Edition of 15 + 2 AP



Pierre Huyghe
Idiom, 2024

Detail of the mask switched on

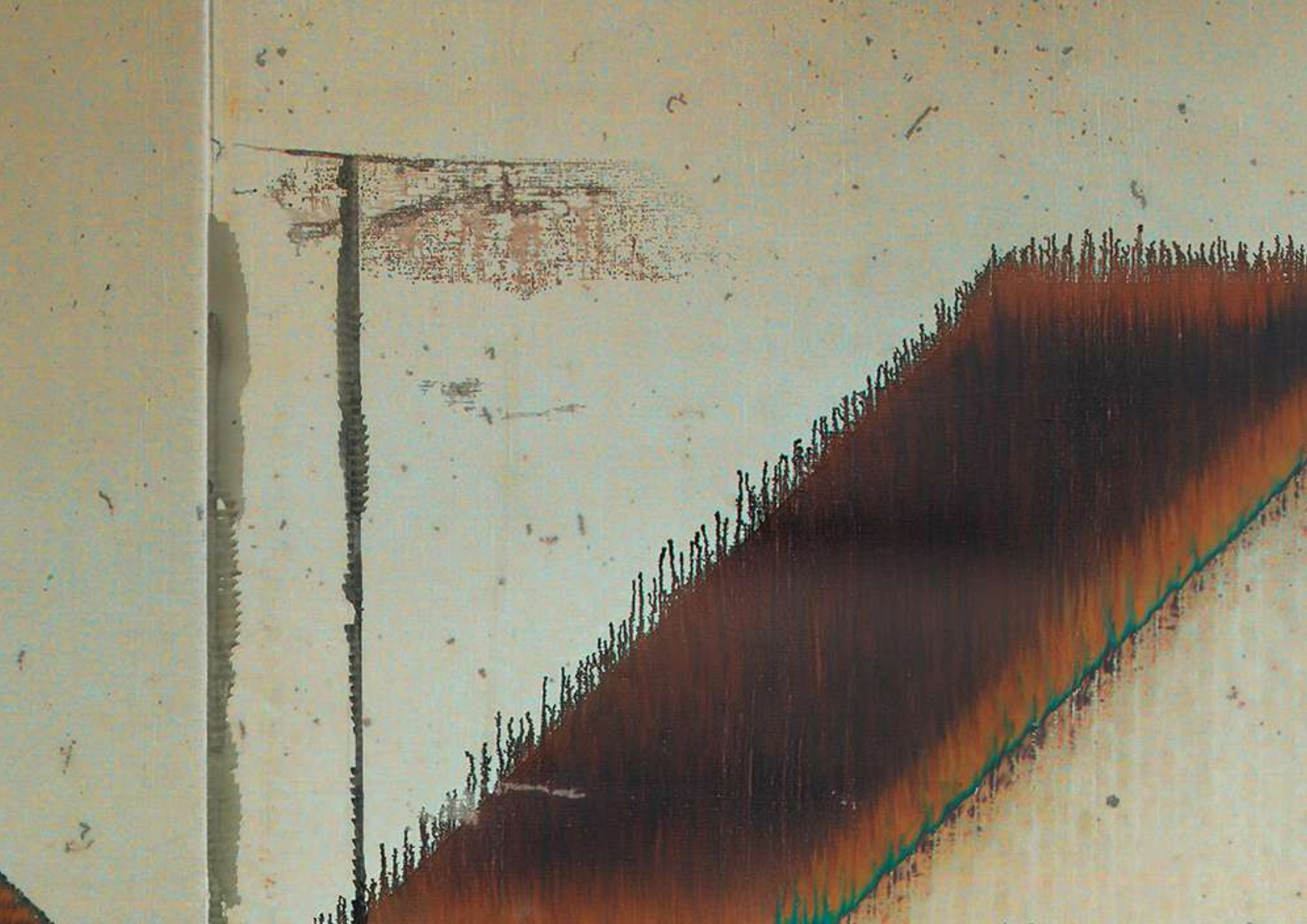


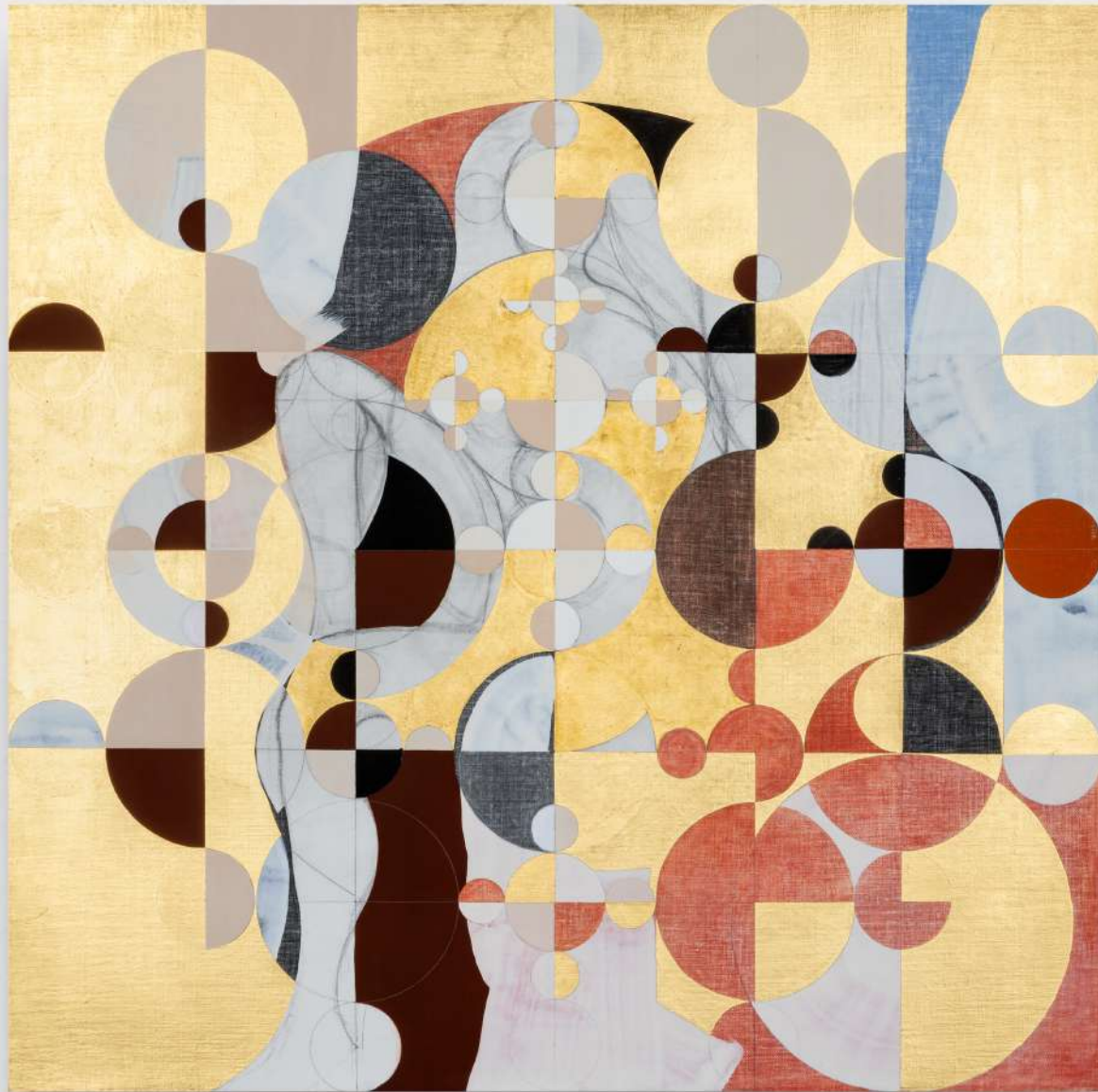
Pierre Huyghe, *Liminal*, exhibition view, Collection Pinault — Punta della Dogana, Venice, Italy (2024)



Wade Guyton
Untitled, 2024

Epson UltraChrome HDX inkjet on linen
213,4 × 175,3 cm | 84 × 69 in.

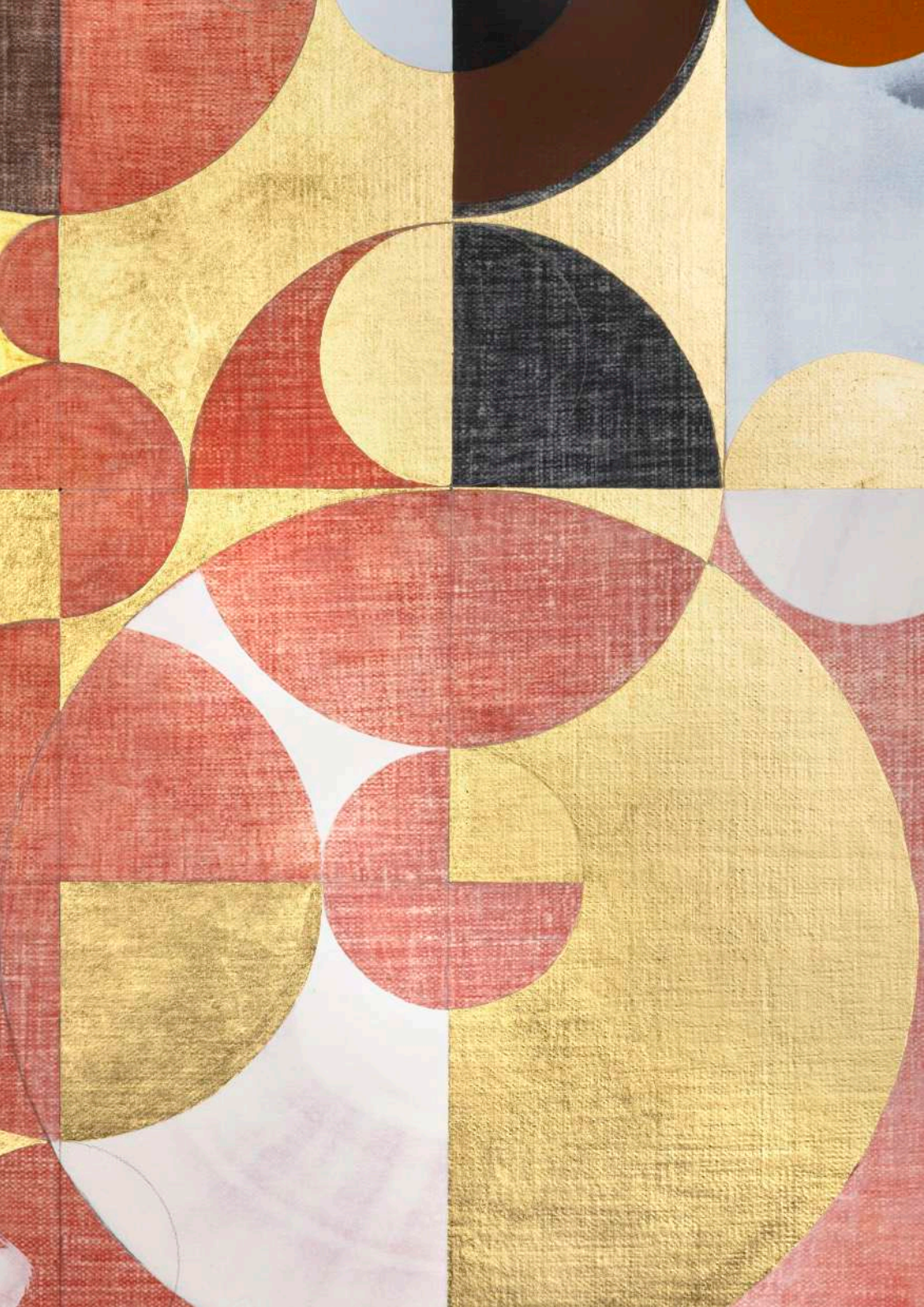




Gabriel Orozco
La chica dorada, 2024

Tempera and burnished gold
leaf on linen canvas
75 × 75 cm — 29 1/2 × 29 1/2 in.





“Gabriel Orozco draws his inspiration from the many places he has visited and lived in and puts forth a body of works translating a graphic turning point in his practice—highlighting the regions he inhabits and which inhabit him. Constantly on the move, the artist establishes a dialogue between here and otherworldliness, geometry and fluidity, memory and transcendence.

Made with a number of constraints and self-imposed rules, like any game or exercise, in which selective compositional elements are broken down, plotted out in a square format, this work was first created as a graphic schema and then according to a much-reduced set of colors taken from Matisse’s palette. Some sections have been erased, exposing the original graphic skeleton. His process becomes a diagram of a visual encounter, both recording and reimagining its coordinates in a highly abstract way. Rather than a conventional sense of reduction or a stripping down to a hidden formal order, or even a complex spatial translation – Orozco’s painting tracks something more like a series of movements through a temporal process of observing, according to its own chromatic rhythms.”

—Briony Fer



Jean-Luc Moulène
Sandstone Abstract, 2019

Sandstone
72 × 135 × 110 cm — 28 ³/₈ × 53 ¹/₈ × 43 ²/₇ in.

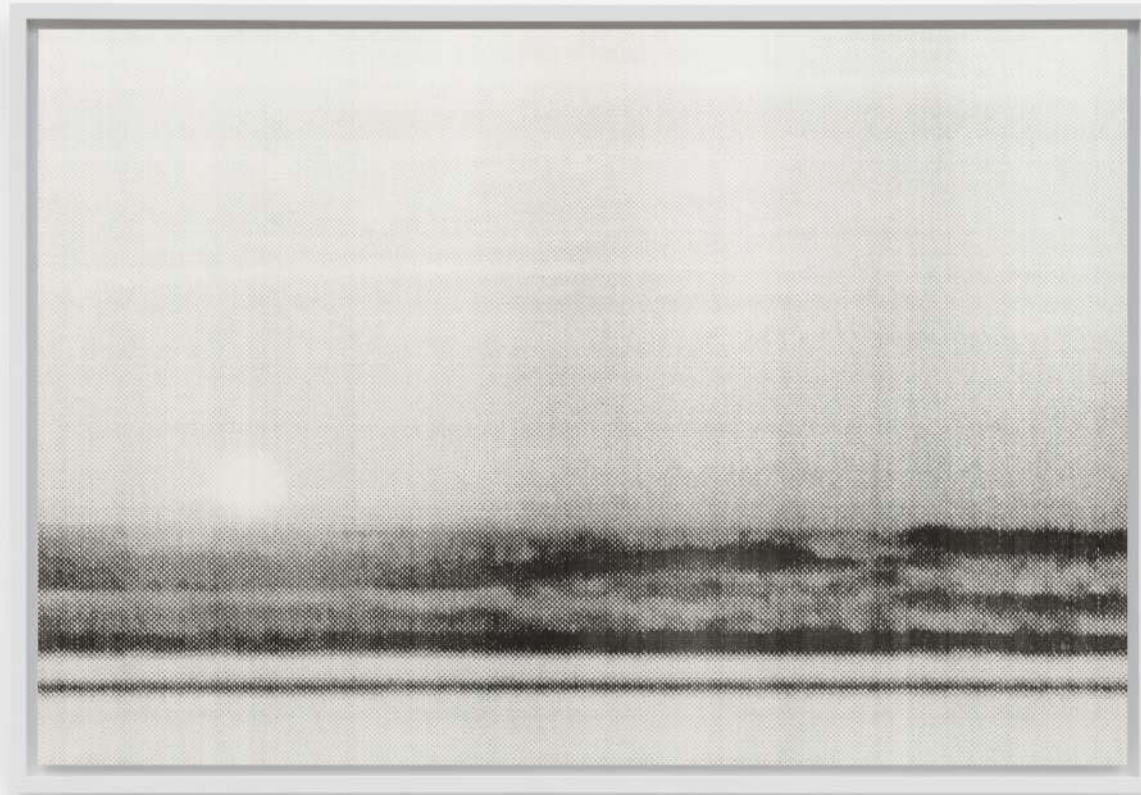




“*Sandstone Abstract* is neither man nor woman, but the movement by which it is inhabited suggests a tension of equal and opposite forces. Waves, ridges and protuberances cover the surface of the monolith and something resembling the dorsal fin of a sea serpent emerges. Every stone has its own history and secrets; fracturing sometimes reveals them, as it does with fossils and other ammonites, those witnesses of the quite-different planetary configuration prevailing millions of years ago.

What landscape could *Sandstone Abstract* represent? Its design can more reliably be ascribed to the artist’s internal landscape than to the imitation of a real panorama. What would be the odds of finding an identical block of stone in nature? So creative, prolific, ingenious, laborious and generous is nature that one can easily imagine coming across this sandstone sculpture exactly as it is. The artist’s hand is at once present and invisible.”

— Mark Bechtel, Michel BlancSubé



Wolfgang Tillmans
Lacanau sunset, 1987

Inkjet print mounted on Dibond, in artist's frame
168 × 234 × 6 cm | 66 ¹/₈ × 92 ¹/₈ × 2 ³/₈ in. framed
Edition of 1 + 1 AP





Lacanau Sunset was taken in 1987, during an Interrail trip by Wolfgang Tillmans across France. During his journey he took what he considers to be his first real photograph: *Lacanau Self*. The series of images taken during this trip, of which *Lacanau Sunset* is part, are today considered a key moment in his career, marking the beginnings of his photographic practice.

For the first time, Tillmans experimented with a technique that would be found throughout his career: he enlarged the image using a Canon NP9030 photocopier, one of the first digital models capable of enlargements of up to 400%. Thanks to this method, the image of the breaking waves, bathed in the light of a sunset, becomes almost abstract. The distortion created by the enlargement exaggerates the grain of the image, dissolving reality into abstraction.

Lacanau Sunset has been exhibited in several prestigious institutions, including the Hamburger Kunstverein in Germany (2017), the Carré d'Art de Nîmes in France (2018) and the Wiels in Belgium (2020). This is the first time that this work has been printed and is presented in large format.



Seth Price
Endless Empty Walls, 2024

Enamel and acrylic paint, polymers,
and UV-print on aluminum composite
149,7 × 101,3 × 2,5 cm | 58^{15/16} × 39^{7/8} × 1 in.





Anri Sala
*Surface to Air XIX (Cipollino
Verde/51°59'82"N, 13°52'66"E)*, 2024

Fresco painting, intonaco on aerolam,
Cipollino verde marble
120 × 98 × 5,5 cm | 47 ¹/₄ × 38 ⁹/₁₆ × 2 ³/₁₆ in.





Haegue Yang
Iron-Oxide Lapping-Swaying Soul
Scissors - Mesmerizing Mesh #244, 2024

Hanji, washi on alu-dibond
62 × 62 cm | 24 ⁷/₁₆ × 24 ⁷/₁₆ in. framed





Yuki Kimura
Perfection, 2023

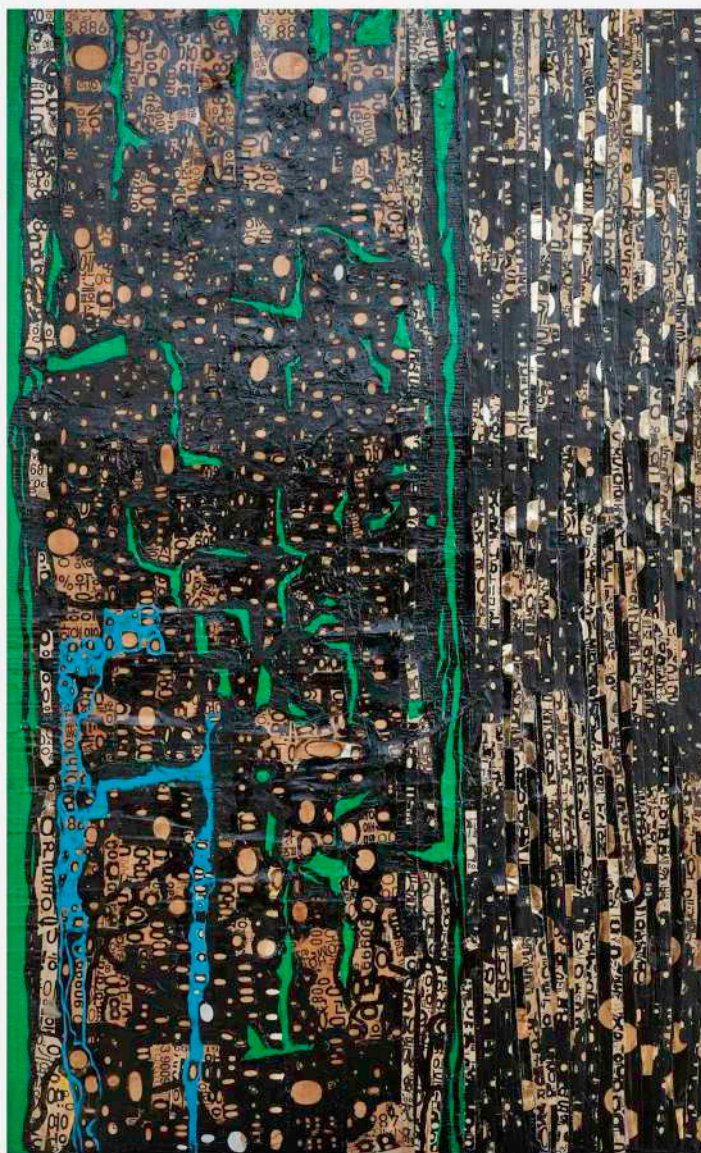
Glassware, wood, oil paint
139 × 40 × 40 cm |
54 ⁶/₈ × 15 ³/₄ × 15 ³/₄ in.



Perfection is part of a series of works featuring readymade objects, such as wine glasses and seashells multiplied or in various scales like nesting dolls, resting on plinths decorated with *trompe l'oeil* marbling by professional faux painters.

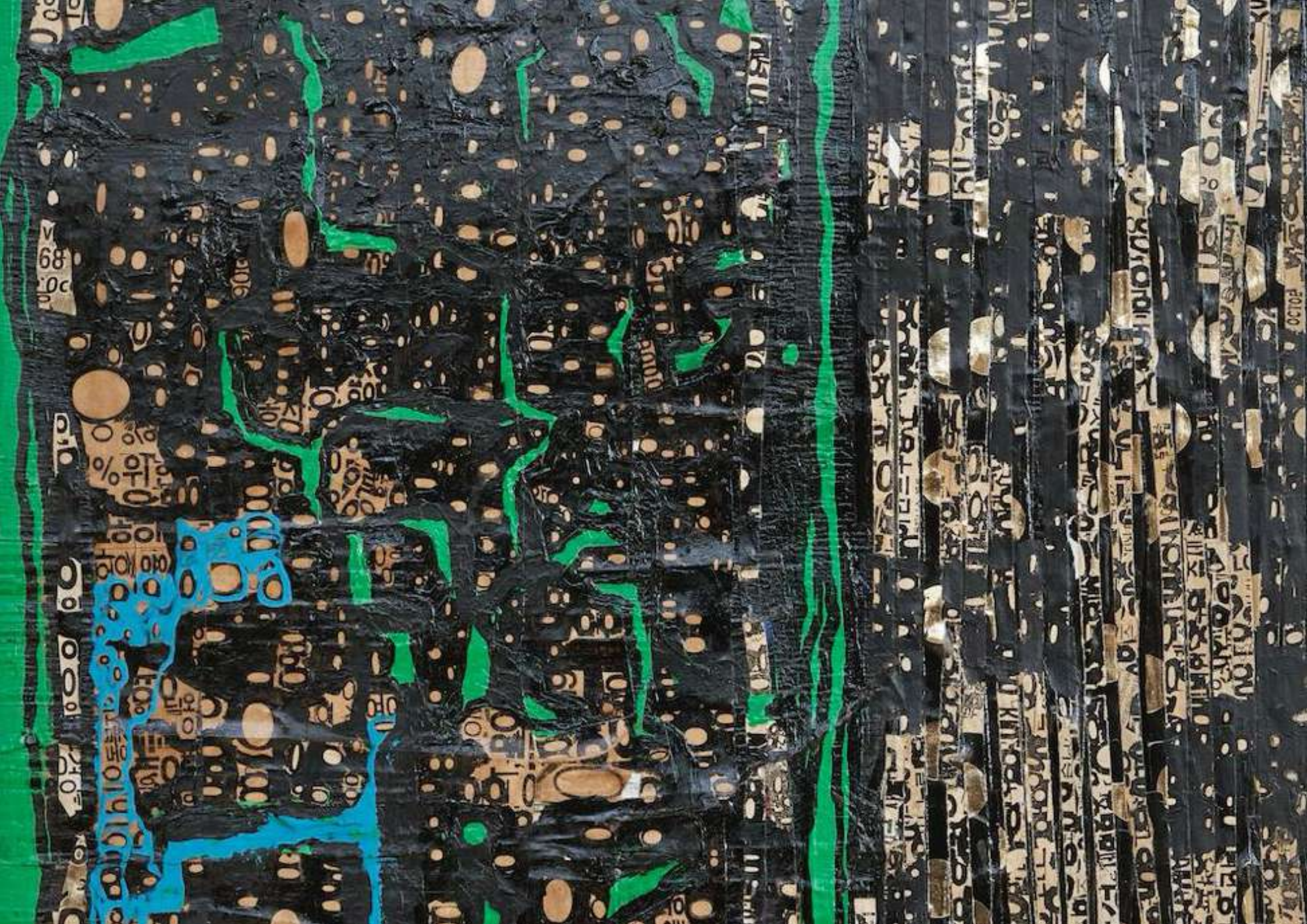
This series was conceived for Kimura's first institutional exhibition in Germany at Kunstverein Düsseldorf (2022).

By what Kathrin Bentele has called a "total ornamentation of space", Kimura suggests an enlivening and critical potential of the ornamental and questions the contested role of decoration and craftsmanship within art and architecture since Modernism and the notions of dematerialization and de-skilling associated with conceptual art practices.



Udomsak Krisanamis
A Second Mona Lisa, 2024

Acrylic and mixed media collage on
plywood
77 × 47 cm — 30 ⁵/₁₆ × 18 ¹/₂ in.

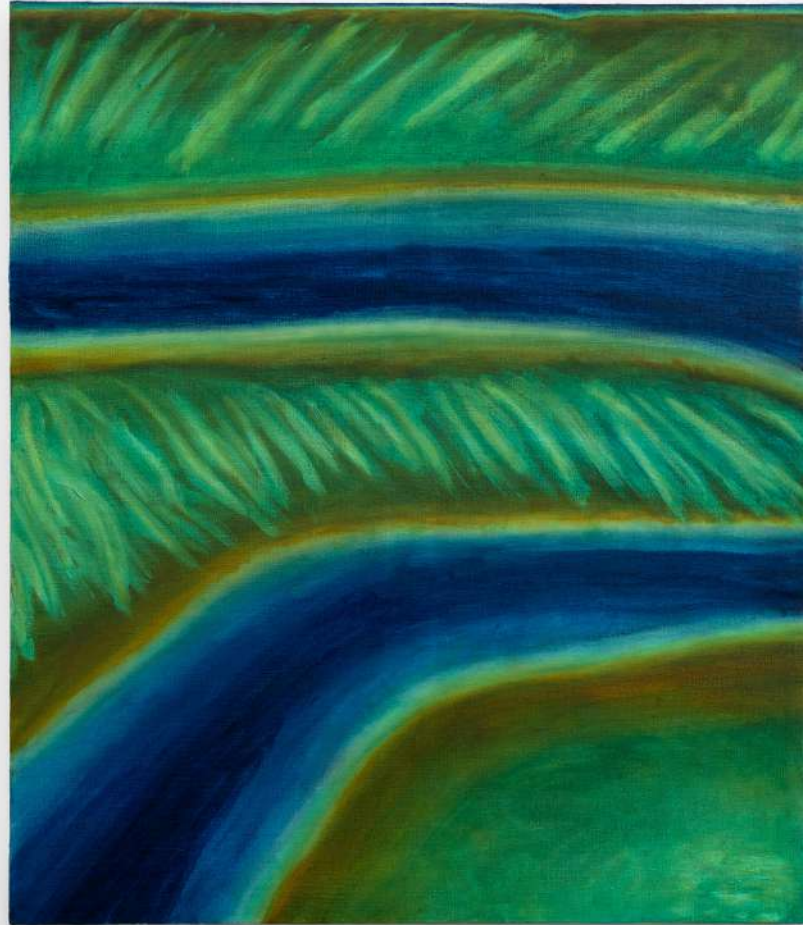




Nick Mauss
Winds Shake, 2024

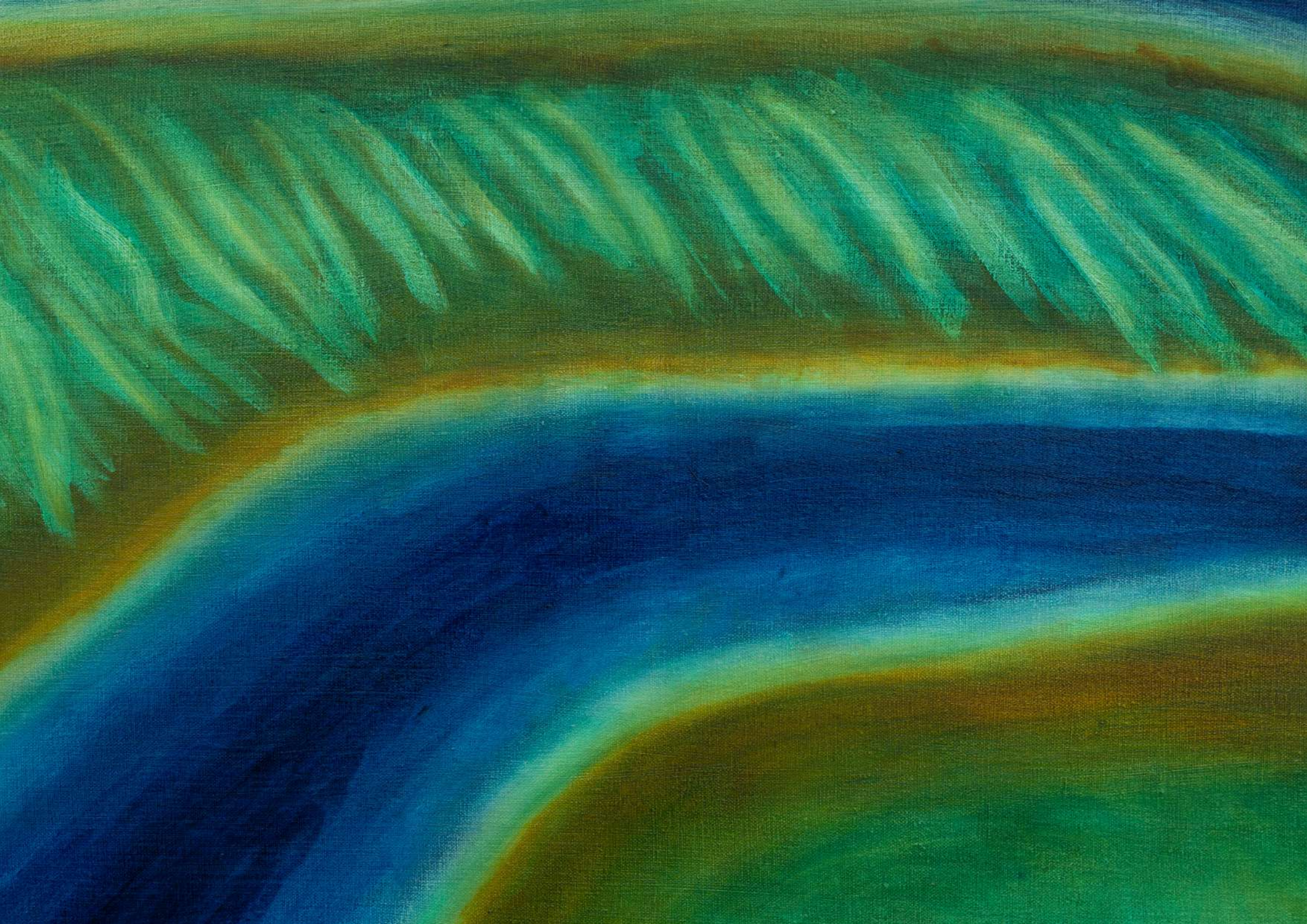
Stoneware, terracotta, manganese oxide
180 × 169 × 2 cm | 70^{7/8} × 66^{9/16} × 13/16 in.





Leidy Churchman
Fast River, 2024

Oil on linen
76,5 × 66,5 cm — 30 ¹/₈ × 26 ³/₁₆ in.





Abraham Cruzvillegas
Autorretrato oponible actual, 31, 2023

Ink on paper
91,5 × 131,5 × 4,3 cm | 36 × 51 ³/₄ × 1 ¹¹/₁₆ in. framed





David Douard
inner GLOW' replica 3, 2024

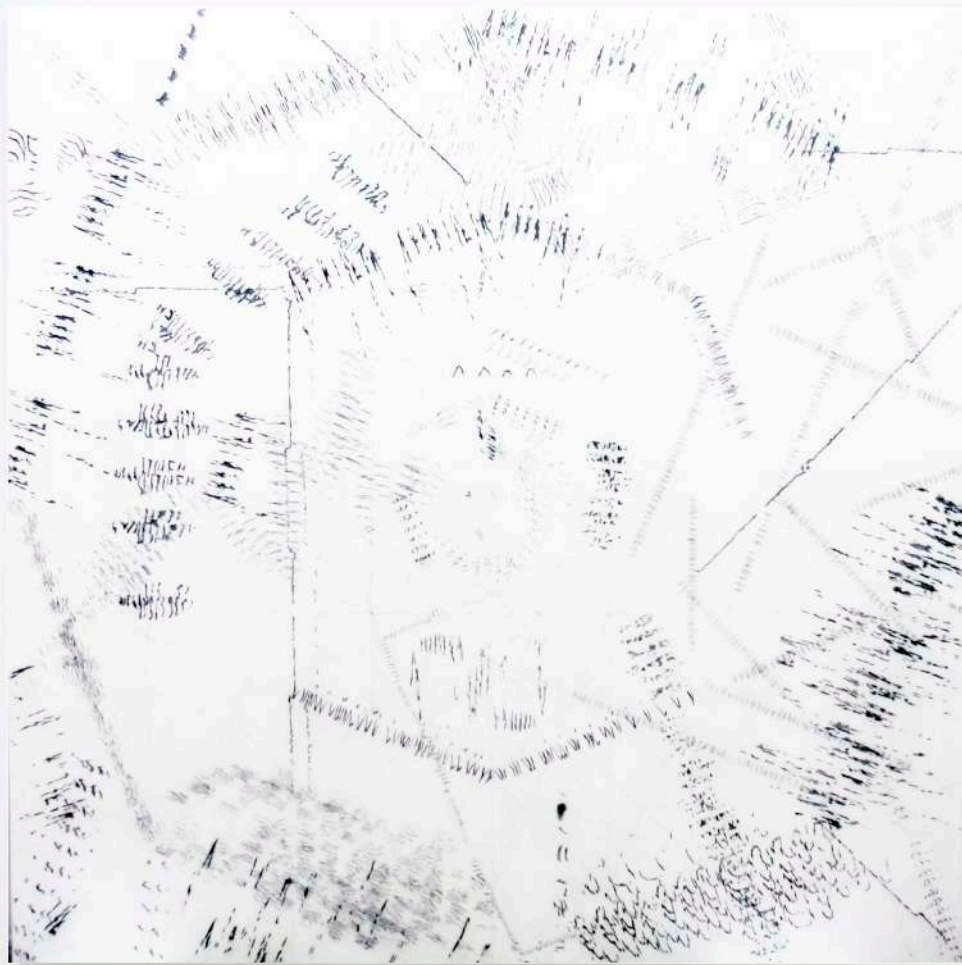
Wood, epoxy resin, acrylic paint, screen printed
acrylic glass, anodized aluminium, aluminium
plate
150 × 100 × 6 cm — 59 ¹/₁₆ × 39 ³/₈ × 2 ³/₈ in.





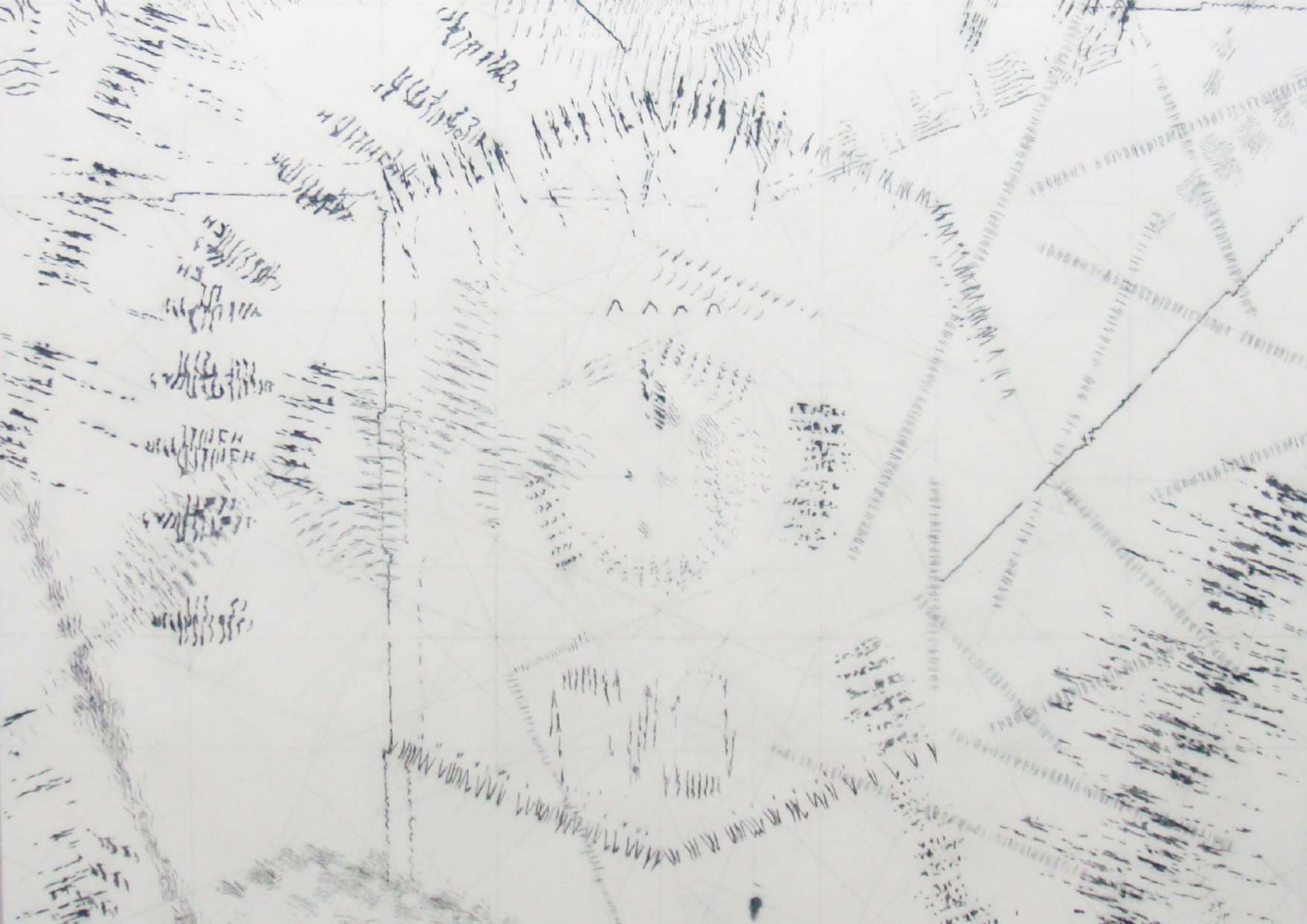
Thomas Hirschhorn
Art-History-Plaque I, 2024

Cardboard, prints, marker
150 × 105 cm — 41 ⁵/₁₆ × 41 ⁵/₁₆ in.



José María Sicilia
Suspendido De Su Canto, 2010

Graphite and plaster on canvas
200 × 200 × 4 cm — 78 ³/₄ × 78 ³/₄ × 1 ⁵/₈ in.





Oscar Tuazon
Water Topography, 2024

Oil and marbling ink on canvas
164 × 220 cm | 64 ⁹/₁₆ × 86 ⁵/₈ in.



This painting is part of a new series of works that pursue Oscar Tuazon's explorations of water, its physical properties, and its relationship to the environment and architecture.

Since 2016, Tuazon has been developing the Water School, a pedagogical and moving project that evolves in multiple directions, taking water as a binding element that connects people, places, materials, and objects. Tuazon draws inspiration from paper marbling techniques, which involve creating patterns with pigments floating on the water's surface. In a series of works on canvas, he registers on a plane surface the movement of water through color. The pigments are treated as sculptural elements, interacting spatially with their environment.



Roberto Cuoghi
PEPSIS

10 rue Charlot, 1st floor

Opening on Tuesday,
October 15
from 11 am to 8 pm



Mimosa Echard
Lies

10 rue Charlot, 2nd floor

Opening on Tuesday, October 15
from 11 am to 8 pm



Allora & Calzadilla, David Douard,
Dominique Gonzalez-Foerster
Wade Guyton, Fabrice Gygi,
Mona Hatoum, Udomsak Krisanamis,
Jean-Luc Moulène, Gabriel Orozco,
Clément Rodzielski,
José María Sicilia,
Wolfgang Tillmans,
Oscar Tuazon, Danh Vo,
Haegue Yang

5 rue de Saintonge

Opening on Tuesday, October 15
from 11 am to 8 pm

Image: Haegue Yang, *Mesmerizing Pagoda Lantern - Carbonous Convulsion Ultramundane Flowers*, 2024