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# Art | Basel

## Basel | June | 16-19 | 2016

PROJECTESD | STAND L4 | HALL 2.1

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IÑAKI BONILLAS, RAIMOND CHAVES, PATRICIA DAUDER, KOENRAAD DEDOBBELEER, HANS-PETER FELDMANN, DORA GARCÍA, JOCHEN LEMPERT, ASIER MENDIZABAL, MATT MULLICAN, MARC NAGTZAAM, PETER PILLER, PIETER VERMEERSCH

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Now on view at PROJECTESD

MARC NAGTZAAM WITH MARK MANDERS: A DRAWING PLACED BETWEEN TWO OBJECTS

Until July 2, 2016

Upcoming Exhibition:

ANA JOTTA (BARCELONA GALLERY WEEKEND)

Opening on the 29th of September, 2016

Upcoming Fair:

FIAC – PARIS, 20-23 OCTOBER 2016

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Gallery Artists: Iñaki Bonillas, Raimond Chaves, Patricia Dauder, Koenraad Dedobbeleer, Dora García, Hans-Peter Feldmann, Ana Jotta, Guillaume Leblon, Jochen Lempert, Asier Mendizabal, Matt Mullican, Marc Nagtzaam, Peter Piller, Xavier Ribas, Pieter Vermeersch, Christoph Weber.

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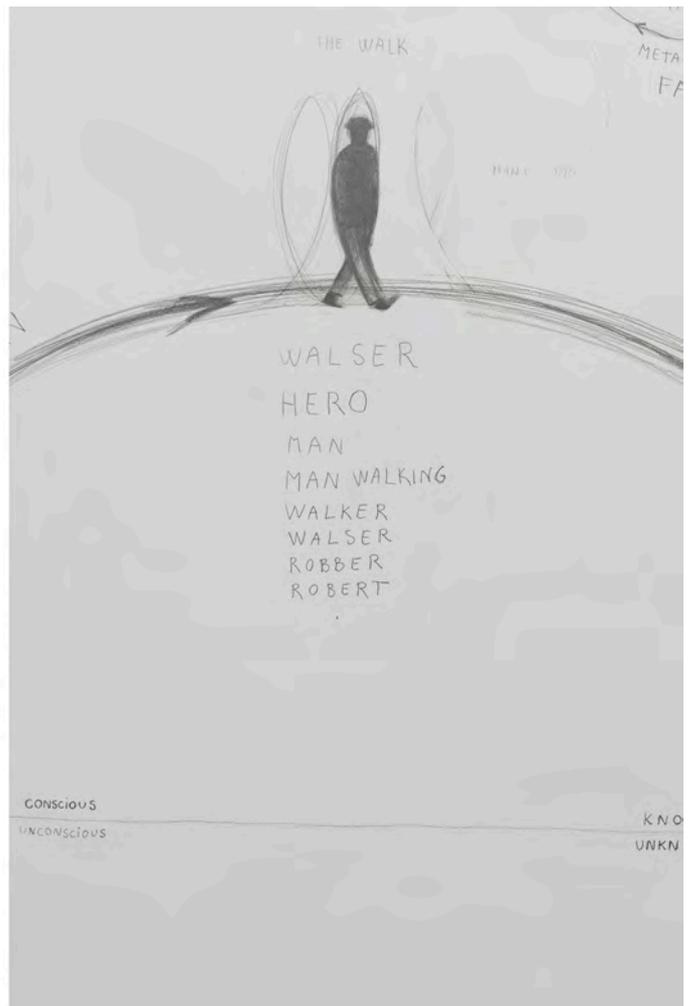
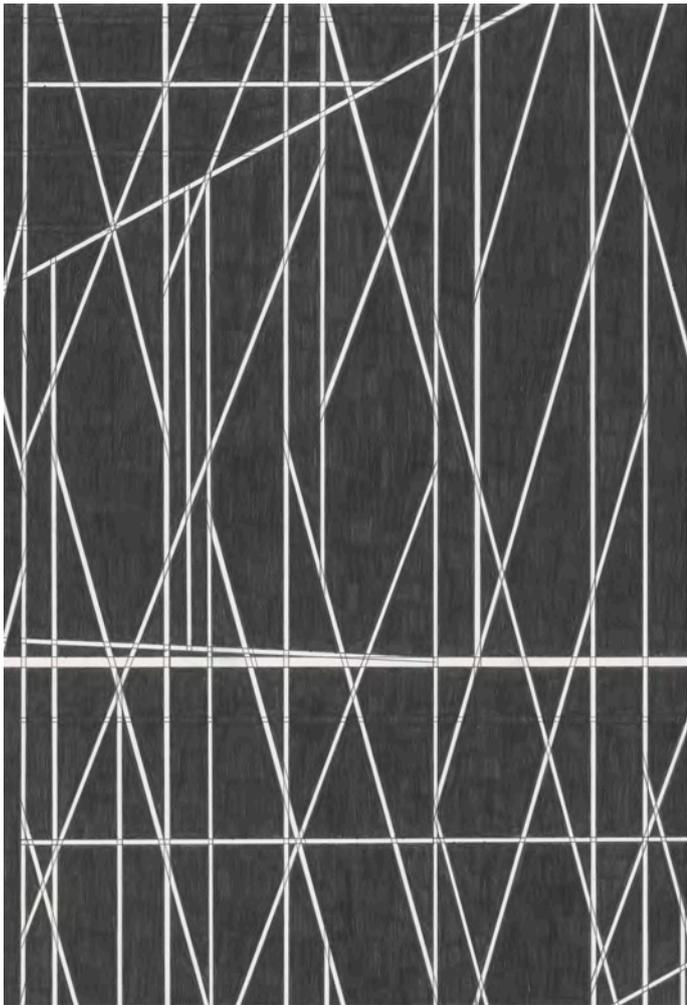
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PROJECTESD's stand at Art Basel 2016 takes the notion of **DRAWING** at its core. In order to celebrate this medium's diversity and breadth in contemporaneity, two site-specific works by **MARC NAGTZAAM** and **DORA GARCÍA** will occupy the center of our booth.



The outside walls, however, will be subject to **THREE SUBSTANTIAL CHANGES** throughout the fair, combining works by IÑAKI BONILLAS, RAIMOND CHAVES, PATRICIA DAUDER, KOENRAAD DEDOBBELEER, HANS-PETER FELDMANN, JOCHEN LEMPert, ASIER MENDIZABAL, MATT MULLICAN, PETER PILLER and PIETER VERMEERSCH.

Here's a preview –

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## Iñaki Bonillas

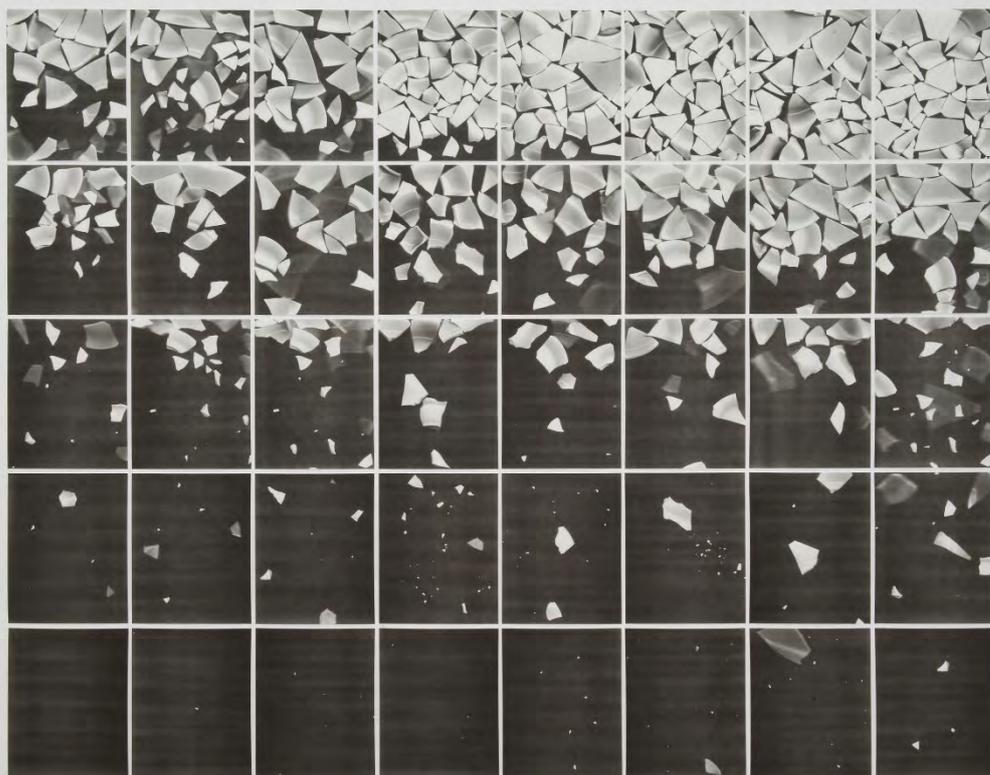
The ideas of North and South belong to that group of abstract ideas which nearly always are defined by negation: the south is everything the north isn't, and vice versa. The south is often imagined, from the north, as a warm, ebullient, colorful, exuberant and fertile space. Meanwhile, from the south, the north is above all cold, white, silent and endless. Iñaki Bonillas, a man from the south himself, took the task of exploring his own ideas of the north. To do this, he undertook a journey, but it was one around his room. He thus went exploring into the furthest corner of the world, using only the tools he had closest to hand: photocopier, dinner plates, DVDs, books and, of course, the internet. From that investigation arose nine pieces of which we will be showing the following two at Art Basel 2016.

A characteristic image of the poles is that of the recently detached icebergs. Like wondering boats, these removed parts of the poles float and crush into each other. This is precisely the notion that Bonillas intended to reproduce in **Hielos** by using the window of the Xerox machine as the sea and pieces of white tableware as moving icebergs. Curiously, the brand name of the tableware used is Alaska. The texture of the Xerox copy gives the image a murky quality, as if mimicking the effect of tidal movement and atmosphere. The thaw has enabled the crossing of the Arctic Ocean. An image quite close to the one we see here.

—

Iñaki Bonillas was born in México, in 1981. He currently lives and works in México City. He had solo exhibitions at MUHKA, in Antwerp (2003), the Mies van der Rohe Pavilion, in Barcelona (2005), at La Virreina Centre de la Imatge, in Barcelona (2012) among many others. His work has been featured in group shows in venues such as The Power Plant, Toronto, Canadá (2003), San Diego Museum of Art, California (2002), Fundación Jumex, México DF, Bard College, New York (2005), Claremont Museum of Art, California (2007), Hessenhuis-Middleheimmuseum, Antwerp (2008), La Maison Rouge, Paris (2008), MUAC, México DF (2008), Kunstmuseum Basel, Basel and MACBA, Barcelona (both in 2009), MUSAC, León (2010), ASU Art Museum, Phoenix, Arizona, FRAC île de France y Fondation Cartier (both in Paris in 2013) or the Salzburger Kunstverein, Austria (2014). In 2014 he created *Words and Photos*, a web project for Dia Art Foundation, New York. He has participated in the 50th Venice Biennial (2003) and in the 30th São Paulo Biennial (2012). He is currently showing his solo exhibition *Secretos*, at the Casa Museo Barragán in Mexico City (2016).

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**Iñaki Bonillas**

**La idea del Norte: Hielos, 2014**

Set of 40 digital prints on paper (Awagami Kozo Double Layered White, 90 g)

39 x 31 cm each

Overall dimensions: 209 x 255 cm

Ed. 1/3 + 2 AP

(IB/PH 37/1)

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## Raimond Chaves

Raimond Chaves, who usually collaborates with the artist Gilda Mantilla, intersperses periods of solo work in which he concentrates on drawing, a practice which has been ever present throughout his career. The artist conceives this discipline as a multi-purpose tool with which to address a wide range of subjects, allowing him to combine various formats, registers and approaches. In this way, he has questioned the role of images in the symbolic construction of a context (in *Dibujando América*, 2005–2009, with Gilda Mantilla), has pondered on the limits of creative activity (in *Los dibujos marihuanos*, 2010), or its political effectiveness (in *Cantante melódico*, 2012); has approached tourism (in *Turistas, ruinas y montañas*, 2014) and has produced, in the style of a comic strip, a sort of political-meteorological-sentimental chronicle set in the Colombia of the end of the 1990s (in *Los ladrones de dinamita*, 1998–2000).

The works being presented at Art Basel 2016 show two very distinct sides of Chaves' approach to drawing. **C=M**, one of his most recent pieces, is formed by a group of three similar shapes, their charcoal color solid body suggesting a volume being geometrically represented. The way these three images are exhibited, very close and connected to each other, quickly makes this suggestion be replaced by another, letting us ponder the fact that this might be an architectural drawing of sorts, with its rigorousness denoting an impulse towards description more than towards expression. On the contrary, **S/T** is all about gesture and leisure of the hand and the eye. Lines cross each other in a successive juxtaposition of layers, fabricating conglomerates that either resemble maps, either stand as some kind of calligraphic stream. In their utter easiness, these drawings leave us somewhere between the doodle and the structured form, between concreteness and abstraction, even between the joy of the sensuous line and the stubborn insinuation of sense.

—

Raimond Chaves with artist Gilda Mantilla represented Peru at the 56th International Art Exhibition – Venice Biennale, featuring the installation *Misplaced Ruins*. Recent exhibitions include the 27th São Paulo Biennial, São Paulo (2006); *The Peripatetic School*, The Drawing Room, London (2011); *Gabinete colectivo*, Flora Ars + Natura, Bogotá (2013); *The Marvelous Real*, MUSAC, and MOT, Tokyo (2013–14); *Arte al paso*, Museum of Art, Banco de la República de Colombia, Bogotá (2013); *Colección: adquisiciones e incorporaciones recientes*, CGAC, Santiago de Compostela (2013); *A Trip from Here to There*, MoMA, New York (2013); 43th Salon de Artistas Internacional, Medellín (2013); 9ª Bienal de Mercosul, Porto Alegre (2013); *Under the Same Sun: Art from Latin America Today*, Guggenheim, New York (2014); *Colonia apócrifa*, MUSAC, León (2014); *Acciones Territoriales*, Ex-Teresa Arte Actual, Mexico City (2014); *Unsettled Landscapes*, SITE, Santa Fe (2014 - 2015).

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**Raimond Chaves**

**C = M**, 2015

Pencil on paper

Set of 3 drawings

Framed: 47 x 34,5 x 3 cm each

Overall dimensions: 45 x 117,5 x 3 cm

Unique

(RC/D 29)

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## Patricia Dauder

Patricia Dauder's work, essentially abstract and procedural, presents records, tears, discolorations, marks and layers that compose, accumulate and constitute a new body. Ephemeral or organic elements work as a travel log or record of an action in which the artist demonstrates the passage of time through the material exposed to a biological and, at times, chemical process.

The works presented at Art Basel 2016 testify to the artist aim of representing the reality that, although surrounding us, is impossible for us to perceive. Through her sculptures, drawings and objects she manages to capture the sequential with a taxonomic look. In these, she questions the empiricism of the first naturalists and collects essentially constitutive marks of the fieldwork methodology to oppose concepts such as empty and full, *recto* and *verso*, form and content, negative and positive.

—

Patricia Dauder was born in 1973, in Barcelona, Spain. She studied at the School of Fine Arts in Barcelona and did a residency in Ateliers Arnhem (1997-98). Her works has been shown at the Centro Andaluz de Arte Contemporáneo in Sevilla, (2002), the Bienal Leandre Cristófol held at the Centre d'Art La Panera in Lleida (2004), the Museu de L'Empordà in Figueres (2008), Fundació Suñol, Barcelona, Spain (2009), Museu de Serralves, Oporto, Portugal (2012), Marco de Vigo, Vigo, Spain y Tecla Sala, Barcelona, Spain. Recent group exhibitions include *Lugares Comprometidos: Topografía y Actualidad*, Fundación ICO, Madrid; PHE 08; *Los tiempos de un lugar*, CDAN – Centro de Arte y Naturaleza, Huesca (2009); *Horizontal/Orbital*, Fundació Suñol, Barcelona (2009); *There Is No(w) Romanticism*, Galerie Les Filles du Calvaire de Brussels (2009) and *Été*, Galerie Jocelyn Wolff, Paris (2009). She participated in *1979, a Monument to Radical Moments* at La Virreina Centre de la imatge (Barcelona, 2011), *Test Transmission* in Artspace, Auckland and *Lugares en pérdida*, Centro Huarte de Arte Contemporáneo (2012). She was a resident artist at the ISCP in New York in 2012.

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**Patricia Dauder**  
**Shadow (Nutshell)**, 2015  
Light on paper  
Framed: 93,7 x 71,5 cm  
Unique  
(PD/P 12)

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## Koenraad Dedobbeleer

Koenraad Dedobbeleer's work uncovers the surprising in the familiar. His objects, sculptures and photographs are the result of his very subjective contemplation of the urban and architectural fabric of our daily environment. The artist creates variations of found objects, motifs and details by submitting them to small alterations: slightly changing their scale, modifying their color, substituting the material from which they are usually made with another and, in every instance, transforming them into sculptures to be viewed in exhibition spaces. Another significant aspect of this artist's approach is the artistic tradition of the avant-garde to which he often refers in his distortion of the familiar. The artwork **A Condemnation of the Metaphor as Essentially Antropocentric** exemplifies with precision the ambiguity and playfulness of Dedobbeleer's objects, clearly extending it to the title used, which is as clear in its formulation as much as it is suggestive in its intentions.

—

Koenraad Dedobbeleer (Halle, 1975, Belgium) lives and works in Brussels. He has exhibited in international art venues such as Museum Abteiberg in Mönchengladbach, Germany (2007); FRAC Bourgogne (Dijon, France) and Kunsthalle Bern (Switzerland), in collaboration with Rita McBride (2008); PMMK (Provinciaal Museum voor Moderne Kunst) in Ostend (Belgium) in 2008-2009; Museum Haus Esters in Krefeld (Germany) as recipient of the Mies van der Rohe Award (2009). Recent exhibitions include: A Privilege Of Autovalorization at Culturgest (Lisbon, Portugal); Ignorance Never Settles a Question at Galerie Micheline Sz wajcer (Antwerp, Belgium), Theory Was Always Against Ideology at Reception (Berlin, Germany), A Sense of Disquietude Concerning the Existing Order of Things at Georg Kargl Fine Arts (Vienna, Austria), in collaboration with Herbert Hinteregger; Tegenlicht at Smak (Ghent, Belgium) and Rehabilitation at Wiels, (Brussels, Belgium). In 2011 he has presented Fallow at C L E A R I N G, (New York, US), with Robert Janitz; Utopie at St. Lukasgalerij (Brussels, Belgium); Found in Translation at Casino Luxembourg (Luxembourg). Also in 2011, he has curated, in collaboration with Phillip van den Bossche, The Season, Self-portrait and House and Jean Brusselmans, both shown at Muzee (Ostend, Belgium). Since 2006, he has published, together with architect Kris Kimpe, the fanzine Up, which focuses on a peculiar, and often little-known, forms of architecture in each issue. He had a solo show at Kunstmuseum Sankt Gallen (Switzerland) both in 2012 that later travelled to Centre d'art contemporain d'Ivry - le Crédac, Ivry-sur-Seine, and SBKM/De Vleeshal, Middelburg (The Netherlands), (2013). More recent solo shows have been held at C.L.E.A.R.I.N.G., New York, GAK, Bremen, Germany, Extra City Kunsthall, Antwerp, Belgium and he will participate in Liverpool Biennial 2016.

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**Koenraad Dedobbeleer**

**A Condemnation of the Metaphor As Essentially Antropocentric, 2015**

Spray painted metal, polished stainless steel, candle and wood

36 x 50 x 21 cm

Unique

KD/S 37

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## Hans-Peter Feldmann

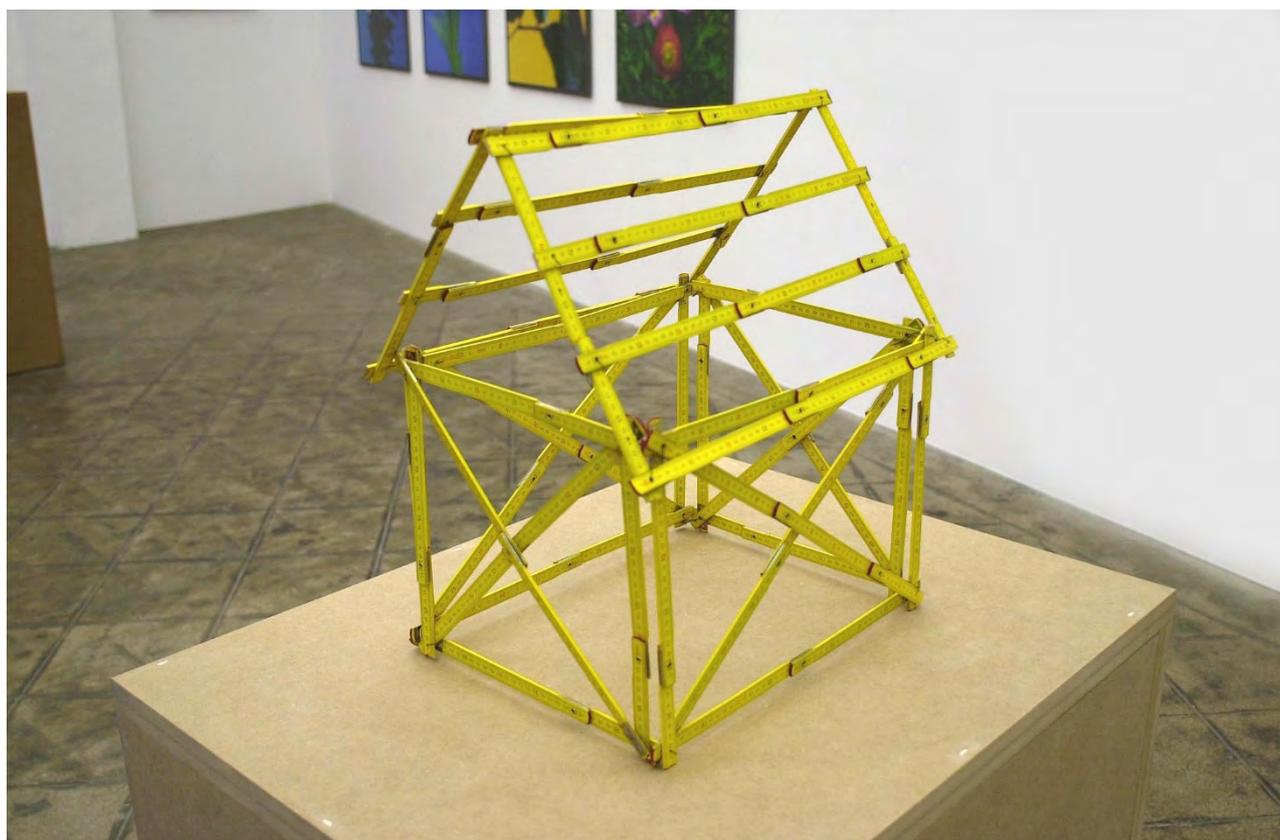
Hans-Peter Feldmann does not produce works of art in a conventional sense. He collects, documents and arranges his own photographs, photographs taken by amateurs, pictures from newspapers, department-store decorations, toys and objects emanating from our daily lives. Feldmann's works seem to subvert all notions inherent in the art object. Through ready-mades he dissociates himself from the idea of authorship. He questions the missing original. The aura of a work of art and its mechanical reproduction no longer contradict each other, but are mutually dependent upon each other. He manages to stimulate our capacity for understanding and to elicit collective memories, dreams and visions from trivial everyday objects. Insignificant simple motives form his repertoire of works. In his photography works, it is not the image itself, but the world which opens up when many of them are put together what interests him.

The playfulness of his work is clearly expressed in the works being presented at Art Basel 2016. With **Measuresticks House**, a yellow rudimental construction, it is the notion of the archetypical house, with its universal frame clashing against the universal value of the measuresticks, being the focus of of Feldmann's irony.

—

Hans-Peter Feldmann was born in Hilden, Germany, in 1941. He now lives and works in Düsseldorf. Feldmann's work has been exhibited widely. At *documenta 5* and *documenta 6* (1972, 1976); Portikus, Frankfurt (1989); Musée d'Art Moderne de la Ville de Paris (1992); Guggenheim Museum Soho, New York (1993, 2011); Museum Ludwig, Cologne, Germany (2003); Venice Biennale 2003 and 2005; Arnolfini, Bristol (2007); MKM Museum Kuppersmühle für Moderne Kunst, Duisburg (2009); Guggenheim Museum, New York, (2010); The Serpentine Gallery (2012); São Paulo Biennale (2012); The Israel Museum, Jerusalem, Israel (2013); Lenbachhaus in Munich (2015) and many other prestigious institutions and art centers. Among these are the Pinakothek der Moderne in Munich, in the Fotomuseum Winterthur, the Deichtorhallen in Hamburg, the Arnolfini in Bristol or the Louisiana in Copenhagen. His first solo exhibition in Spain took place at the Fundació Tàpies (2001-2002), curated by Helena Tatay. In 2011, the Museo Nacional Centro de Arte Reina Sofía (Madrid) dedicated a major exhibition to his work entitled *Hans Peter Feldmann. "Una exposición de Arte"* also curated by Helena Tatay. This same exhibition project was presented earlier in Malmö Konsthall in 2011. Feldmann is a prolific producer of artist's books. His publications have been instrumental in establishing the genre as a recognizable form of artistic practice, influencing generations of artists who have followed him.

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**Hans-Peter Feldmann**  
**Measuresticks House, 2007**  
Wood measuresticks  
ca. 60 x 50 x 40 cm  
Not Unique  
(HPF/S 1)

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## Dora García

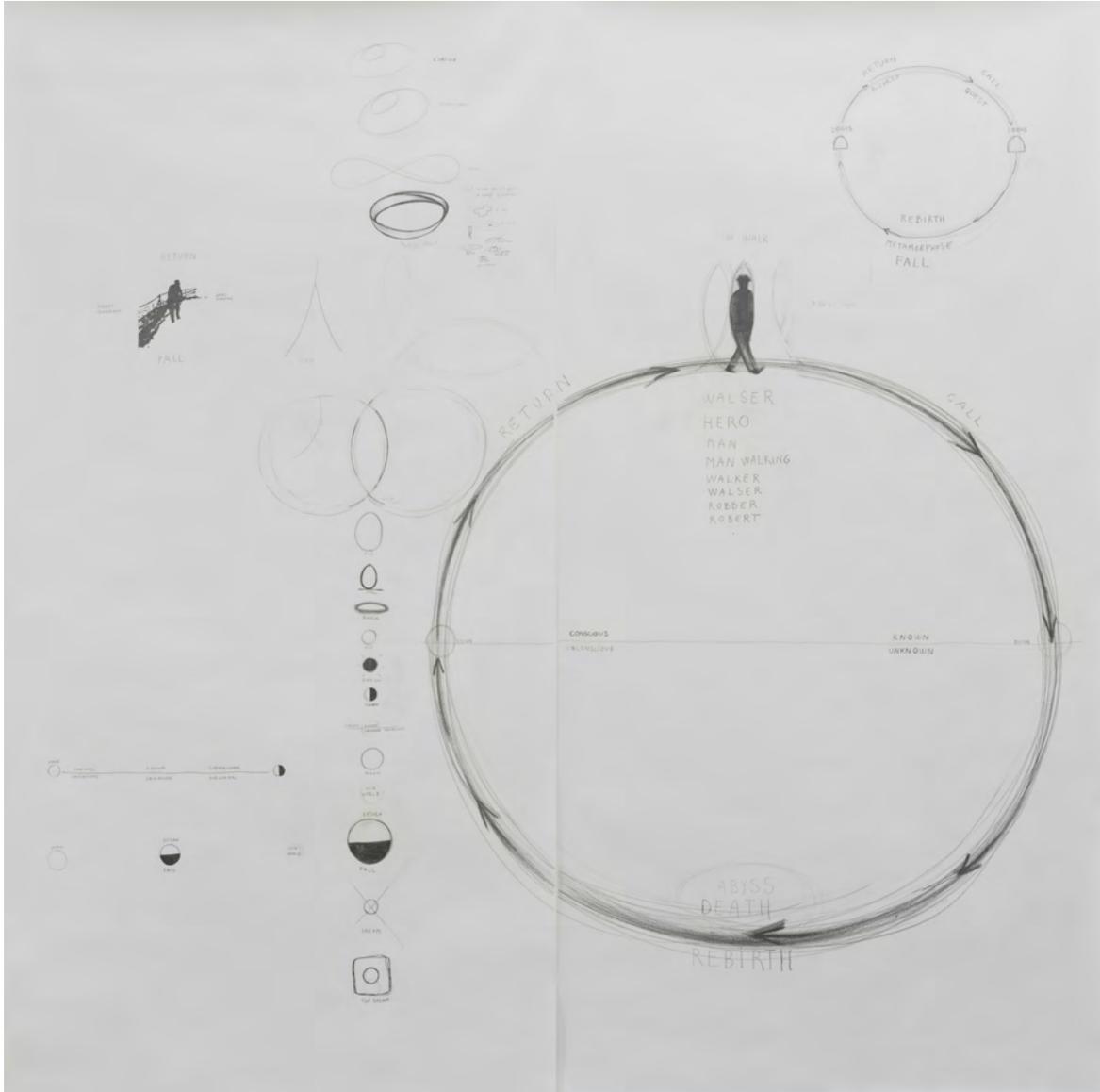
Dora García's work reflects on the parameters and conventions governing the presentation of art, on the question of time (real and fictional) and on the boundaries between representation and reality. Through her pieces the artist presents reality as multiple and questionable and explores the relationship between the artist, the work, and the public. She frequently acts like a cinema director who tells stories (or simply selects them), unchains a situation, situates us in a scenario or makes us participants in a game, the rules of which are very similar to reality and for this very fact allow us to question it. Conceptual in nature, her work consists of text, photographs, performance, drawing and installations restricted to a specific location.

The project being presented at Art Basel unites these latter practices to build up an original context- and site-specific project. Taking on drawing as a tool for the direct expression of thought and the mechanics of learning, this project will unveil once more Dora García's interest in the ambivalent status of the symbol as both the bearer of generic, conventional meaning, as the support of language, as enigma, and as a trigger for a very broad and diverse kind of visual engagement.

—

Dora García (born in Valladolid, Spain, 1965) lives and works in Barcelona and Oslo. She currently teaches at the Oslo National Academy of the Arts, Norway, and HEAD, Geneva. She is Co-Director for Les Laboratoires d'Aubervilliers, Paris. Her work is largely performative and deals with issues related to community and individuality in contemporary society, exploring the political potential of marginal positions and paying homage to eccentric characters and anti-heroes. She has exhibited her work at numerous international events such as the 54th, 55th and 56th Venice Biennale (2011, 2013 and 2015), the 29th São Paulo Biennale (2010), the 16th Sydney Biennale (2008), Documenta 12 (2007) and Münster Sculpture Projects (2007). She has had solo shows at institutions such as MACA, Barcelona (2003); FRAC Lorraine, Metz (2004); Fundación Telefónica, Madrid (2005); SMAK, Ghent (2006); Schrin Kunsthalle, Frankfurt (2009); Kunsthalle Bern, Bern (2010); The Australian Centre for Contemporary Art (ACCA), Southbank, Victoria (2011); Power Plant, Toronto (2013); Fonderie Darling, Montreal (2014); IVAM, curated by Peio Aguirre, Valencia (2015).

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**Dora García**  
**Mad Marginal Charts / Man Walking, 2016**  
Graphite on paper, 2 parts  
300 x 300 cm  
Unique  
(DG/D 30)

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## Jochen Lempert

Jochen Lempert's work approaches photographic visual and research areas, often with the aim of questioning the criteria of the search for truth and the models of the world. He photographs the animal world in the most diverse contexts: from the natural habitat to the museum of natural history, from the zoo to the urban environment, in remote places or banal objects and situations. Lempert compiles his findings in a vast archive of images covering an ample spectrum, from common everyday views, to compositions that tend towards abstraction. This interest in the natural world as a subject has been further complemented by his exploration of the properties and materiality of the photographic image. Analogue, black and white, hand-printed in the darkroom, his photographs resist categorization and confront the canons of today's aesthetic. The fact that his photographs are exhibited unframed, directly taped to the wall, gives the works a textured, object-like sensuousness and an extraordinary immediacy that invites the viewer to step closer.

The works being shown at Art Basel 2016 are just another opportunity to revisit and expand our knowledge of this strange physicality and rich mélange of abstraction and figuration. Lempert's work unfolds endlessly, each photograph being like the image of an idea, to evidence both the harrowing simplicity and the complexity of the artist's exceptional vision of the world and the generosity with which he shares it.

—

Jochen Lempert (1958, Moers, Germany) lives and works in Hamburg. Before choosing photography as the medium for his artistic work, Lempert dedicated himself to the practice of experimental film within the Schmelzdahin collective (1979-89). In parallel to this activity, between 1980 and 1988, he studied Biology at the Friedrich-Wilhelms University in Bonn. In 1995 he received the prestigious Ars Viva 95/96 Photographie Prize. Most recently, he was guest professor at the HFK in Hamburg and he won a residency at the German Academy's Villa Massimo in Rome (2009-2010). His work has been shown mainly in Germany and central Europe: Sprengel Museum Hannover (2008), Kunstverein Ulm (2007), Fotomuseum Winterthur (2007), Museum Folkwang, Essen (2005), Museum for Contemporary Art, Siegen (2005), Bonner and Freiburg Kunstverein (1998). Recent shows include Field Work, first survey exhibition outside of Germany, shown at Culturgest Lisbon, Portugal and later in Domaine de Kerguéhennec (France), and his solo exhibition at the Ludwig Museum in Cologne in April 2010. Solo shows in Rochester Art Center, Minneapolis, and Midway Contemporary art Center also in Minneapolis (2012) and his participation at Intense Proximité at the Triennial de Paris held at the Palais de Tokyo and curated by Okwui Enwezor also in 2012. In 2013 he had a major solo exhibition at the Hamburger Kunsthalle for which he was nominated for the 2014 Deutsche Börse Prize. Lempert's have been presented in exhibitions were shown at the Photographer's Gallery in London, Fondazione Giuliani in Rome, and also in 2014, he had solo shows at Städtische Galerie Nordhorn and Overbeck-Gesellschaft Verein von Kunstfreunden e.V., Lübeck, both in Germany. His photographic work is currently on view at the Contemporary Art Gallery in Vancouver, Canada (2016).

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**Jochen Lempert**

**A blinking, 2013**

Set of 2 photograph, silver gelatin prints

24 x 18 cm each

Ed. 4/5

(JL/PH 265/4)

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## Asier Mendizabal

Asier Mendizabal's work pays most attention to the relations between form, discourse and ideology and, as Bartolomeu Marí once noted, can be related to the constructivist sculpture with its roots in the abstract utopia of the first decades of the 20th century. The question of the sign and its materiality and identification as a social and political emblem also has a place among the artist's interests. Through sculpture, photography, video, textual or graphic works, Mendizabal gives a view on ideology based on the *mise en scène* of the concepts or structures shaped by it. The works by Mendizabal cannot be interpreted at first sight as they accumulate layers of meaning and sometimes refer to multiple ideas which are not of common knowledge. Whereas in some works a direct connotation in the recent history and reality of the Basque country can be read, in others he chooses referents which belong to historic or ideological legacies.

For this edition of Art Basel, Mendizabal will be showing a series of pieces that are a direct development to the ones with which he participated in the 2014 Bienal de São Paulo. Exhibited in groups of two for this occasion, these works share the generic title **LIMBO** and are, in fact, an ensemble of five sculptures of iron and rubber which relate to a lost work of also Basque sculptor Jorge Oteiza (1908-2003). In a speculative approach to Oteiza's work, Mendizabal's pieces are perforated planes, as if trespassed by cylinders, that not only cling to the notion of sculpture as a process of *spatial disoccupation* – one of Oteiza's basic concepts – but also signal the paradoxes by which all the works of his countryman were organized: the impulse to create by way of subtraction, the desire to affirm by way of negation and, ultimately, the mission to make city by way of sculpting. Ductile, translucent and much more modest in size than their 2014 counterparts, these pieces are instances, states of a transformation that signal themselves a double and paradoxical movement: the gradual revelation of the sculptural structure and its slow, but progressive, disappearance.

—

Asier Mendizabal (Ordizia, Spain, 1973) lives and works in Bilbao. He has had solo exhibitions at institutions such as Museum of Contemporary Art, MACBA, in Barcelona, Spain (2008); Culturgest, in Lisbon, Portugal (2009); MNCARS, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain (2011); Raven Row, in London, UK (2011-2012); Hordaland Kunstsenter, in Bergen, Norway (2013); San Telmo Museoa, San Sebastian, Spain (2014); Museo Casa del Alabado (2016), Quito, Ecuador. His group exhibitions include *The First Circle* at Fundació Tàpies, in Barcelona, Spain (2011-2012); *Às Artes Cidadãos!*, at the Museum Serralves, in Porto, Portugal (2011); *A Singular Form*, at Secession, Vienna, Austria (2014). He was featured at the 3rd Taipei Biennial, in Taiwan (2002); Manifesta 5, in Donostia-San Sebastián, Spain (2004); the 4th Bucharest Biennale, in Romania (2010); the 54th Venice Biennale, Venice, Italy (2011); the 31st São Paulo Biennial (2014).

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**Asier Mendizabal**  
**Limbo (Lima), 2016**  
Rubber and iron plate  
8 x 40 x 60 cm  
Unique  
(AM/S 23)

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**Asier Mendizabal**  
**Limbo (Diagonal)**, 2016  
Rubber and iron plate  
18 x 41 x 40 cm  
Unique  
(AM/S 25)

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## Matt Mullican

Developed over the last four decades, the work of Matt Mullican can be considered as one of the most influential on the contemporary art context of recent years. The systematization, structuring and organization of his peculiar take on the world, wavering from personal to universal, are central themes in his production. In fact, his works do not function as isolated pieces: their understanding is dependent on the relationships established between them and within the whole of his production. With language and signs being the most frequent substances of these relationships, rhythm, repetition and association are the recurring strategies the artist uses in order to shape the entirety of his works as one semantic continuum.

The city is at the core of both works by Mullican we will be taking to Art Basel. **Untitled (Paris Street Map II with signs)** presents a large scale rubbing of the streets of Paris accompanied by the symbols of the five levels of consciousness. By its very recognizable topographical shape and its place on the collective imaginary, Paris stands as an archetype of social collective construction, somewhere to draw upon when idealizing the idea of City. Speaking of which, the project drawings for **City Charts**, with its regular, geometrical forms and symmetrical fields, bring along precisely that: the notion of invention and the impulse towards abstraction. The city, according to Mullican, "is an abstraction of ways of understanding things. It's like the interface of our experience that represents the ways that we experience things". The city stands in Mullican's universe as a sort of complex sign, not only functioning as a symbol but also as a conveyor, as a space to act upon, as an arena for subjectivity.

—

Matt Mullican was born in Santa Monica (California) and currently lives and works in Berlin. He received his B.F.A. from the California Institute of the Arts (CalArts) in 1974 and has been featured in numerous solo and group exhibitions throughout the U.S. and Europe. Recent shows include: That World/Ese mundo, Museo Tamayo, Mexico City, Mexico, Books representing Books, Kunsthalle Mainz, Mainz, Germany (2014-2015), Matt Mullican, Galerie Micheline Szwajcer, Brussels, Belgium (2015), MCA, Chicago, USA, The Venice Biennale (2013), Centre Pompidou Metz, France (2012), The Haus der Kunst in Munich, Germany (2011), S.T.U.K Kunstencentrum in Leuven, Belgium (2009), The Pictures Generation, The Metropolitan Museum of Art, New York, U.S. (2009), For the Blind Man in the Dark Room Looking for the Black Cat that isn't There (ICA, London, Contemporary Art Museum of St. Louis, U.S., De Apple, Amsterdam and Culturgest, Lisbon, 2009-2010), The Whitney Biennial (2008), A Drawing Translates the Way of Thinking, The Drawing Center, New York, U.S. (2008). During 2016 Mullican will present an important solo show at The Kunstmuseum Winterthur, Switzerland. Mullican's two solo institutional exhibitions in Spain so far were held at the IVAM, Centre del Carme in 1995 and at the Fundació Tàpies in 2001.

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**Matt Mullican**

**Untitled (Paris Street Map II With Signs), 2010**

Acrylic and oilstick on canvas, 4 parts

305 x 460,9 cm

Unique

(MM/P 2)

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## Marc Nagtzaam

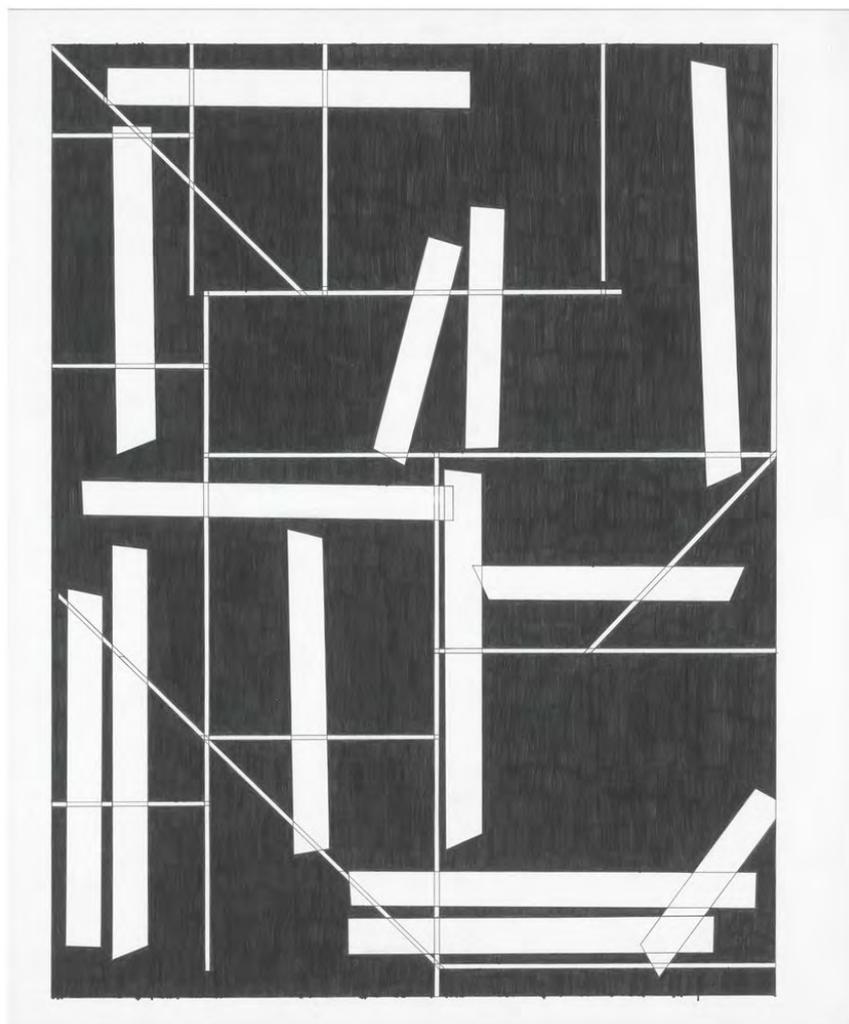
Marc Nagtzaam's medium of choice is drawing. He uses abstracted elements from architecture, texts from magazines, details from found photographs, or even parts from previous drawings, as starting points for every new series of works. The source material being stripped, he draws lines, circles, words or sentences, in meticulous, mostly colorless, darkly filled in graphite non-figurative compositions. There is a vivid, obsessive interest in the hypnotic plasticity of language found in his work. The idea of copy and repetition appears as a ritual and an essential element in this work process. Reminiscent of minimal and conceptual aesthetics, and despite of the grid's structural austerity present in his work, there is a degree of freedom in Nagtzaam's luminous compositions that lends his work an organic feel.

For Art Basel 2016, the artist has conceived a context and site-specific presentation. The booth will be constructed as a juxtaposition between a wall drawing and a selection of drawings on paper. Mural drawings are common in Nagtzaam's practice. They either depict simulated exhibition spaces over which drawings on paper are exhibited, or they assume a stricter, diagrammatic, linear stance, prolonging the abstract tone of the drawings. In either case, the conjunction seems to serve a double purpose: not only does it underline the continuous interest of Nagtzaam in all forms of spatiality (be it concrete or as a form of retinal illusion, be it in the two-dimensional concreteness of the drawing page or in the perspectival space that may appear therein), but it also makes clearer that there is a constant state of *hors-champs* in his works: their being just portions of a continuum, portraits of parts of a whole, fragments of a universe that surpasses while also assembles them all.

—

Marc Nagtzaam was born in 1968 in Helmond, The Netherlands. He lives and works in Antwerp, Belgium. Between 1987 and 1992 he studied at the Academy of Fine Arts St. Joost, in Brethra, The Netherlands. In 1997 he entered the HISK –Higher Institute for Fine Arts, in Antwerp, from where he graduated in 2000. Exhibiting his work since the early 1990s, the list of his solo shows comprise entries such as *Apoor Show/ 600 Objects of General Interest*, W139, Amsterdam, The Netherlands (1993); *Once More*. Lokaal 01, Breda The Netherlands (1996); *Work and Non-Work*, Guest studio 'van de Nieuwe Dingen', Tilburg, The Netherlands (2000); *Selected Works*, Homework, Maastricht, The Netherlands (2006); *Stay In/Stay Out* (with A. van Campenhout), Museum van Bommel van Dam, Venlo, The Netherlands (2007); *Not Available*, Peschkenhaus, Moers, Germany (2010); *One Show About One Drawing* (with Hans Demeulenaere), M-Museum Leuven, Leuven, Belgium (2011); *Often, Not Always*, Studio van der Mieden, Antwerp, Belgium (2012); *Not Available*, curated by Lorenzo Benedetti, De Kabinetten van de Vleeshal, Middelburg, The Netherlands (2014); *Eight Pieces for Eight Corners*, Objectif Exhibitions, Antwerp, Belgium (2015). Marc Nagtzaam has been developing a fruitful and collaborative activity with publishing houses such as Roma Publications, Yellow Press and Revolver. He has recently launched a website on the research topic of the fragment: <http://www.the-aesthetic-of-the-fragment.info>.

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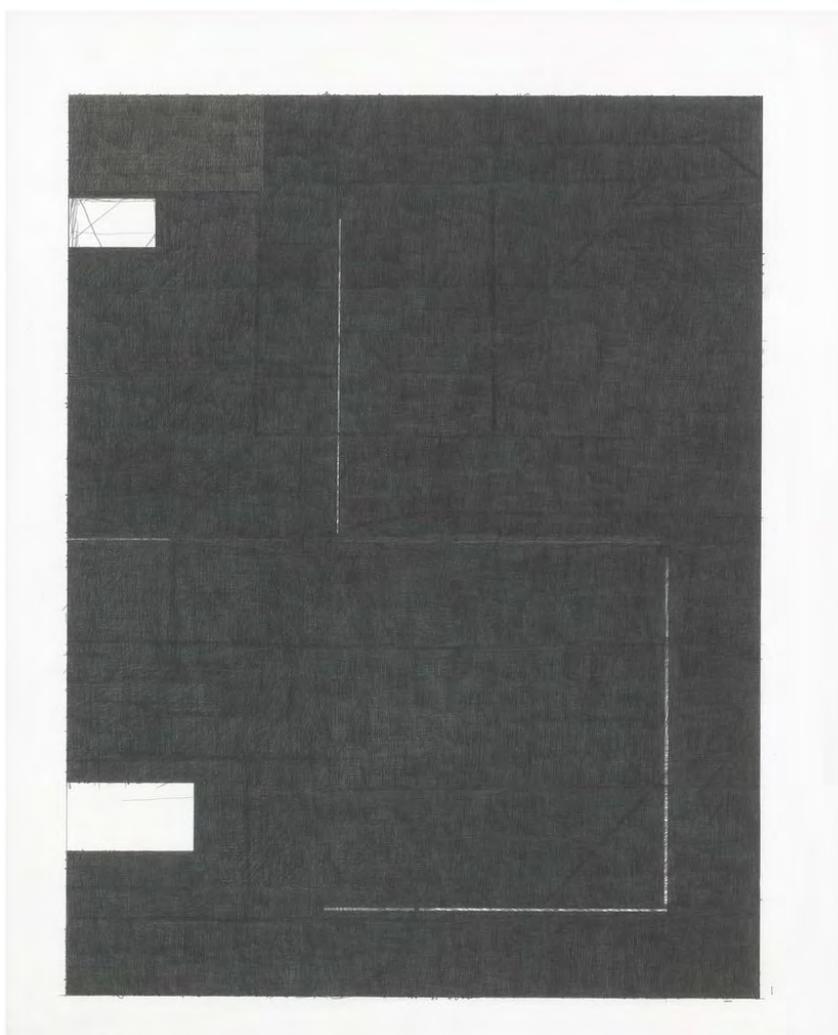
**Marc Nagtzaam**  
**The Space of Words**, 2016  
Graphite on paper  
45,8 x 37,5 cm  
Unique  
MN/D 133

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**Marc Nagtzaam**  
**A Cubist Tendency**, 2016  
Graphite on paper  
48,3 x 38,2 cm  
Unique  
MN/D 137

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**Marc Nagtzaam**  
**Works for Voice and Tape, 2016**  
Graphite on paper  
60,6 x 48,8 cm  
Unique  
MN/D 126

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## Peter Piller

Peter Piller constructs his work collecting photographic images culled from print and digital media. Piller's world map as a pictorial archive devotes itself to immediate proximity. For years now he has been engaged in a collection conducted off the beaten track but rooted ultimately in the familiar and trivial. He has created his own "Archive" which is now consisting of thousands of clipped out photographs. As Peter Piller himself stated: "I originally went in search of the non-picture, the picture with no intention or function. I discovered photos in regional newspapers that came astonishingly close to what I was looking for. (...) The approximately one hundred groups and categories I established over the years show the astonishing supraregional similarity of the phenomena I classified". Piller groups his images in self-defined categories, after scrutinizing them repeatedly for a long time and finding visual or structural parallelisms among them. In large scale installations he then rearranges and recombines these groups with his own inkjet-reprints on the wall. He is not interested in the aesthetic dimension of photography, but much rather in the often non-professional and stereotyped language of the picture manifested in the gathered material.

Although belonging to different series, Peter Piller's works taken to this edition of Art Basel stem from the same source – an East German military magazine titled "Armeerundschau". Published between 1956 and 1990, "Armeerundschau" was the National People's Army medium of choice to inspire and prepare young men for their military service. Cleared of all text but maintaining every element of graphic design originally used in the magazine, these images were divided by Piller into three categories. In the **Umschläge** pieces we find couplings of pictures coming from the front and back covers of the magazine, obeying this rule of thumb of pairing military apparatuses on the front cover with alluring young girls on the back. As this same logic of grouping *girls and guns* was frequently applied in the interior of the magazine, so did the **Bereitschaftsgrad** images come to be grouped by Peter Piller, leaving room for a third and looser category named **Blicke**, whose single, melancholic images throw a puzzling level of ambiguity into the mix. More than making the viewer testify to the blatant display of power of the soldiers' images and the varying degrees of sexual innuendo of the girls' pictures, these series take us on a journey into the inner workings of a carefully designed structure of meaning: one that correlates pleasure and pain, tenderness and violence, technology and flesh, sacrifice and reward, sexual drive and melancholy, equating and effacing everything under the spell of the perfect photographic composition.

–

Peter Piller was born in Fritzlar, Germany, in 1968. He currently lives and works in Hamburg, Germany, where he was a student at Hochschule für Bildende Künste Hamburg, between 1993 and 2000. He has been a professor at the HGB – Academy of Visual Arts Leipzig since 2006. His awards include the Edwin Scharff-Preis of the Hamburg Ministry of Culture (2011), the Ars-Viva- Förderpreis of the Bund Deutscher Industrie (2004), the Rubens-Förderpreis of the town of Siegen (2003) and the Albert-Renger-Patzsch-Preis of the Dietrich Oppenberg-Stiftung Essen (2003). Exhibiting extensively since the late 1990's, his recent solo shows include the exhibition *Belegkontrolle (Document Control)* held at the Fotomuseum Winterthur and the Centre de la Photographie Genève in 2014 with further stations at the Städtische Galerie Nordhorn and the Kunsthalle Nürnberg in 2015 and Kunst Haus Wien, Vienna, Austria, currently on view. Other important solo exhibitions have taken place at the Kunstverein Braunschweig (2011), the Kunstmuseum Bonn (2009), the Kunsthaus Glarus (2007), the Witte de With Center for Contemporary Art Rotterdam (2005/06) and the Museum für Gegenwartskunst Siegen (2004). His work is currently on view at the exhibition *L'image Volée*, curated by Thomas Demand, for the Fondazione Prada, Milan, Italy. Piller has published his ten-volume set of artist's books of the Archive Peter Piller as well as other artist's books and catalogues at Revolver Publishing, JRP Ringier and other important publishers.

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**Peter Piller**

**Umschläge #2, 2011 - 2012**

Archival pigment print on Alu-dibond

Framed: 64 x 86 x 3,5 cm

1/6

(PP/C 22)

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**Peter Piller**

**Bereitschaftsgrad #8, 2015**

Archival pigment print on Alu-dibond

Framed: 50 x 66,5 x 3,5 cm

Ed. 2/6

(PP/PH 34 08/2)

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**Peter Piller**  
**Bereitschaftsgrad #1**, 2015 Archival  
pigment print on Alu-dibond  
Framed: 50 x 66.5 x 3.5 cm  
Ed. 2/6

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**Peter Piller**

**Blicke**, 2016

Set of 3 archival pigment print on Alu-dibond, 60 x 40 cm each

Framed: 61.3 x 41.2 cm each

5/6

PP/PH 69

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## Pieter Vermeersch

The work of Pieter Vermeersch is a continuous reflection on the process of painting. He does not only reflect upon the carrier, but also upon the optical effect of painted surfaces. Apart from monumental works on canvas, Vermeersch is thus mainly expressing his abstract paintings in diverse installations which investigate the relation between architecture and/or landscapes. Though the surfaces he uses for these works are large (often painted into so called degradé) and can be easily carried out with semi-automatic techniques, he prefers painting by hand because the process of painting remains important. Vermeersch investigates the limitation of the pictorial process and the possibility to exceed them. The artificial boundary between two dimensional and three dimensional painting according to him vanishes by the interaction between both. But there is also the investigation of the boundary between (photorealistic) figuration and abstraction, between inside and outside, between autonomy and heteronomy, between temporariness and eternity.

The work Vermeersch will be showing at Art Basel 2016 belongs to one of his most notorious series composed of paintings of luminous color fields that, at first sight, appear to inscribe themselves in the abstract tradition but that are actually based in very 'real' and 'concrete' phenomena. These images often come from photographs of Vermeersch's previous paintings and work process, or even from images of sunset skies which the artist photographs and then prints in reverse color, aiming at experimenting with the vague, intangible, "not visible" part of reality or with the "image production process." Vermeersch's paintings are, therefore, all but abstract, being closer to a realism that is simultaneously distant and absorbing.

—

Pieter Vermeersch was born in Kortrijk, Belgium, in 1973. Between 1991 and 1995 he attended the HIBK – Higher Institute for Visual Arts (Painting), in Ghent and from 1999 and 2001 he studied at HISK – Higher Institute for Fine Arts, in Antwerp, both in Belgium. From the several solo exhibitions he has had since the early 2000's, highlights for the trilogy *Work in Progress I, II and III* in Ghent (2000), Antwerp (2001) and Strombeek-Bever (2002), Belgium; *S.M.A.K. – Kunst Nu*, Ghent, Belgium (2003); STUK, Leuven, Belgium (2006); CCNOA, Center for Contemporary Non Objective Art, Brussels, Belgium (2008); White Box, New York, USA (2009); Bij Ensor op bezoek, PMMK, Ostend, Belgium (2010); *Pieter Vermeersch: From 1 – 100*, London Newcastle Project Space, London, UK (2011); Be PART Platform for aktuelle kunst, Waregem, Belgium (2012); MSK, Museum of Fine Arts, Ghent, Belgium (2016). Pieter Vermeersch has responded to public commissions by very diverse institutions such as the Ministerie van Algemene Zaken, Den Haag, The Netherlands; Crematorium Heimolen, Sint-Niklaas, Belgium; Flemish Parliament, Brussels, Belgium; National Bank of Belgium, Brussels, Belgium; MEDIA-TIC Building (architect Enric Ruiz Geli), Barcelona, Spain; Galeries Lafayette, Biarritz, France; Ville de Genève, Fonds d'art contemporain, Switzerland. He was awarded the 2007 Young Belgian Painters Award and the RAC 2013 Award for the best exhibition by an upcoming artist in a spanish gallery: Pieter Vermeersch at ProjecteSD, Barcelona, Spain.

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**Pieter Vermeersch**  
**Untitled, 2009**  
Oil on canvas  
150 x 111 cm  
Unique  
(PV/P 79)