

Frieze London
October 5–8, 2017
Booth G13

PREVIEW
with works by

Eric Baudelaire

Mark Boyle & Joan Hills

Nina Canell

Ester Fleckner

Luca Frei

Ian Kiaer

Haegue Yang

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Eric Baudelaire

Some Tomorrows (Le Monde, 6 Août 2015), 2016

Silkscreened ink on paper and glass

111.2 x 80.7 cm

part of the series:

Some Tomorrows, 2005 - ongoing

Silkscreened ink on paper and glass

Each 111.2 x 80.7 cm, framed

Edition of 1/1 (+ 1 AP)

At this year's edition of Frieze London, we will show *Some Tomorrows* by the French artist Eric Baudelaire. The French daily paper *Le Monde* comes out in the afternoon and is dated for the following day. In the past fifteen years, Baudelaire had occasionally made collages from the images of a single daily edition of *Le Monde*. Together they have add up to a fragmentary and subjective visual record of events and culture since 2005, when he began his work as an artist.

Each piece is made according to a simple protocol: Baudelaire's collage of images is reproduced as a silkscreen print on the inside of a piece of glass mounted in a frame, with, below the surface of the glass, a text composed of all the words found on the pages of *Le Monde* from which the images are extracted. From a distance, this text becomes an abstraction behind the images, a grey pattern silkscreened onto paper.

Each year he had made approximately a dozen collages. The framed format is 111.2 x 80.7 cm and each work from the *Some Tomorrows* series is unique, with one artist proof.

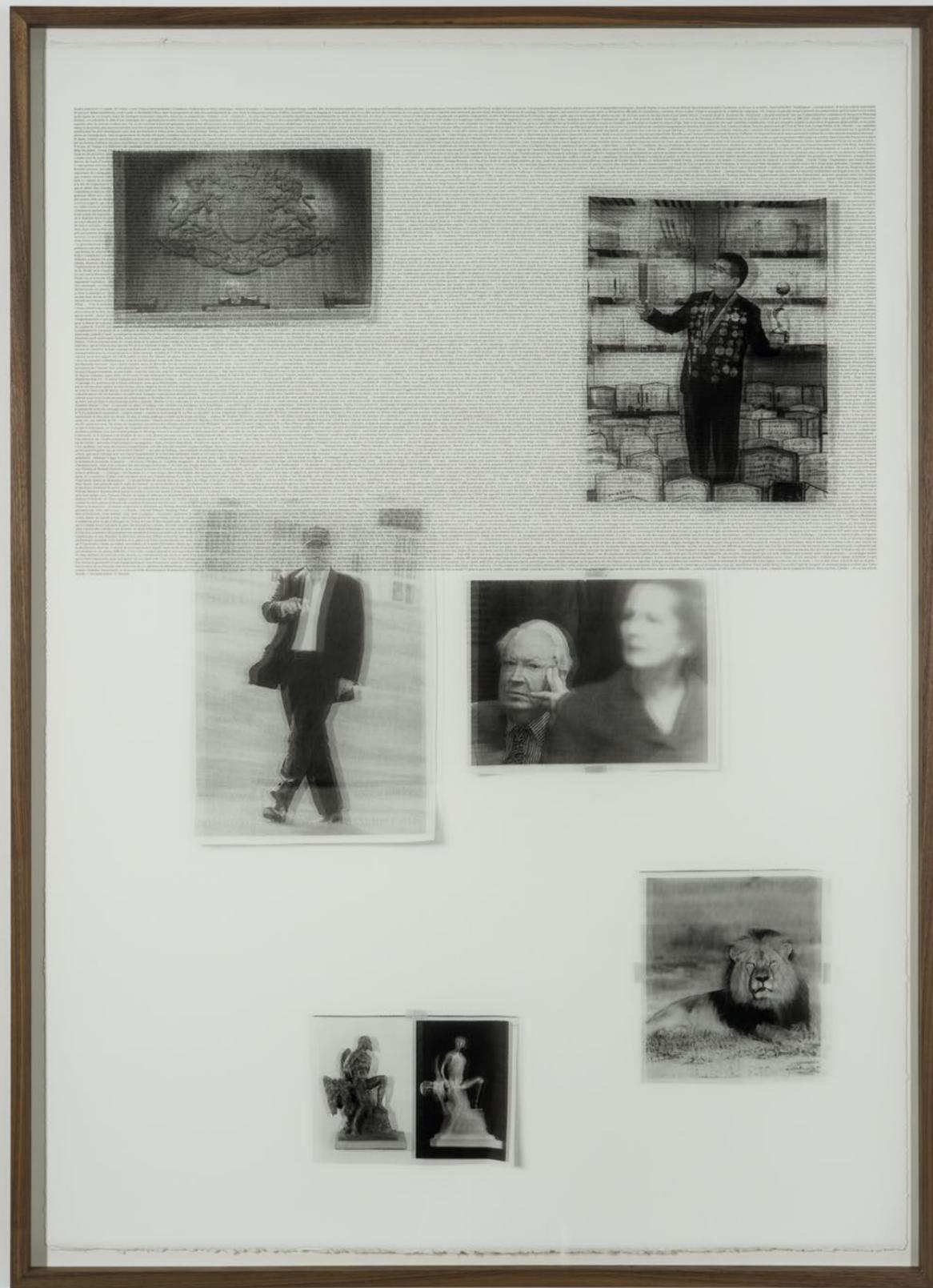
The prints, films, photographs and installations by Eric Baudelaire investigate the very framing conditions of historiographical narration. How do the production processes underlying a film image, a story, a portrait or a document themselves shape the reality they depict? By mobilizing and using the hidden framework of media devices, templates and ideologies with which we construct history, present and future and in staging them within the frame, Baudelaire creates fictitious documentary and documentary fiction. A document turns into a framed picture, a film improvisation collides with the exhibited film script, a documentary film portrayal does not show portrait images of those portrayed, an analytical diagram becomes an ornament on a wallpaper.

Eric Baudelaire was born in Salt-Lake-City, USA, in 1973. He lives and works in Paris.

Baudelaire has had numerous international exhibitions. Amongst others he has had solo shows at the Ludwig Forum, Aachen, Germany (2015), the Fridericianum, Kassel, Germany (2014), the Bergen Kunsthall, Norway (2014), Gasworks, London, UK (2012), CAC la Synagogue de Delme, France (2011) and the Hammer Museum, Los Angeles, USA (2010). Baudelaire took also part in various international group exhibitions, i.a. at the Biennale de Montréal, Canada (2016), the Sharjah Biennial, UAE (2015), at the National Gallery, Prague, Czech Republic (2015), 8th Taipei Biennial, Taiwan (2012) and at La Triennale, Paris, France (2012).

In the end of 2016, the gallery Barbara Wien will host the first solo show with the artist.

In 2017, Eric Baudelaire will have a solo show at the Centre Pompidou, Paris.



Some Tomorrows (Le Monde, 6 Août 2015)

2016

Silkscreened ink on paper and glass, framed, 111.2 x 80.7 cm

Edition 1/1 (+ 1 AP)



Mark Boyle & Joan Hills

Shepherds Bush London, 1966

Assemblage from the series *Random Studies*, signed and dated
157x157 cm

Random Studies is a series of works based on randomly chosen demolition sites in Shepherds Bush in London. From assemblages, made from found objects and materials, he began with the *Random Studies* to transfer sections of the surface of the earth to boards, which, after treatment, became images themselves, mounted on the wall. As the technique developed, the artist himself became a medium, whose task it was to draw our attention to the reality surrounding us – all its nuances and forms.

Mark Boyle was born 1934 in Glasgow, and died 2005 in London. He lived and worked in London together with his partner Joan Hills and their two sons Sebastian and Georgia Boyle. Since 1985 the four of them have exhibited as Boyle Family. Following the death of Mark Boyle in May 2005, Boyle Family continues to work and exhibit internationally, and to progress the execution of their best known work, the huge global *World Series*. Boyle Family has exhibited in galleries and museums world-wide, including representing Britain at the Venice Biennale in 1978 and the Sao Paulo Biennale in 1987. Their exhibition 'Beyond Image' at London's Hayward Gallery in 1986 attracted 176,000 visitors. Their work is represented in many private and public collections with major works in forty museum collections worldwide, including Tate Britain; Stuttgart Staatsgalerie; Los Angeles County Museum; Kunstmuseum Luzern; Tokyo Metropolitan Museum; Museum Moderna Kunst Vienna.

Shepherds Bush London

1966

Assemblage from the series *Random Studies*, signed and dated

157x157 cm



Brief Syllable (Red)
2017
Subterranean high voltage cable, stainless steel, concrete
116 x 11.5 x 11.5 cm

Nina Canell

Brief Syllable (Red) 2017

Subterranean high voltage cable, stainless steel, concrete

116 x 11.5 x 11.5 cm

Brief Syllable (Scaled) 2017

Subterranean communication cable, stainless steel, concrete

113 x 11.5 x 11.5 cm

At Frieze London 2017, we will present new works by Nina Canell. In 2014, she began working with found subterranean electricity and communication cables. The flat cross-sections of these conductors articulate a short stretch in the unimaginable distance of relational transfers.

The objects and installations of the Swedish artist Nina Canell register changeability, uncertainty and exchange within sculptural processes. Her communities of objects quietly interact with one another. Electrical debris, wires, copper tubes, chewing gum and stray socks might establish temporary, almost performative, sculptural unions with natural findings such as water, heat, air and stones. An improvisational methodology and a flexibility of form highlight Canell's sculptural vocabulary, which exists between the material and the immaterial.

Nina Canell, born 1979 in Växjö, Sweden and educated in Dublin, Ireland, lives and works in Berlin, Germany. Occasionally Nina Canell collaborates with Robin Watkins (born 1980 in Stockholm). Canell has shown widely internationally. Amongst others she has had solo shows at Moderna Museet Stockholm, Camden Art Centre London, Hamburger Bahnhof Berlin, Kunsthalle Fridericianum Kassel and MuMoK Vienna. Additionally, the artist took part in various international group exhibitions, i.a. at the Biennale de Lyon, Witte de With Rotterdam, Manifesta 7, the Sydney Biennale, the Liverpool Biennale, MoMA New York and the Gwangju Biennale. Nina Canell won the Bâloise Prize at the Art Statements Art sector 2009 in Basel. In 2016, she took part at the Art Basel Unlimited with the installation *Shedding Sheaths*. This September Nina Canell is invited for a solo show at The Artist's Institute in New York.



Brief Syllable (Red)
2017
Detail



Brief Syllable (Scaled)
2017
Subterranean communication cable, stainless steel, concrete
113 x 11.5 x 11.5 cm



Ester Fleckner

All models are wrong, some are useful, 4, 2017

Woodcut on paper, pencil and one concrete sculpture

Woodcut 111 x 86 cm; Sculptures Ø 12 cm

All models are wrong, some are useful, 8, 2017

Woodcut on paper, pencil and 2 concrete sculptures

Woodcut 111 x 86 cm; Sculptures Ø 8,5 & 7,5 cm

This year at Frieze London Galerie Barbara Wien presents Ester Fleckner with part of a new series of woodcut prints entitled *All models are wrong, some are useful* as well as concrete sculptures from 2017. The large and unique blackboard-like prints show manifold patterns: complex and seemingly abstract, flawed geometric motifs. On the floor next to *All models are wrong, some are useful*, concrete figures appear, creating multiple relationships with the prints. Here it looks like we have the three-dimensional folded realisations of the unfolded polyhedrons drawn on the prints.

Polyhedrons are solid geometrical figures with several faces and straight edges. Used in many disciplines, mainly mathematical, they have also been used as a metaphorical tool to explain the human psyche. In the late 19th century, the American psychologist and philosopher William James first wrote of the “complexities of personality, the smouldering emotional fires, the other facets of the character-polyhedrons”. Updated by the thinker and activist Gregg Bordowitz, this conception of identity and behaviour viewed as many-sided is the inspiration for Fleckner’s latest series.

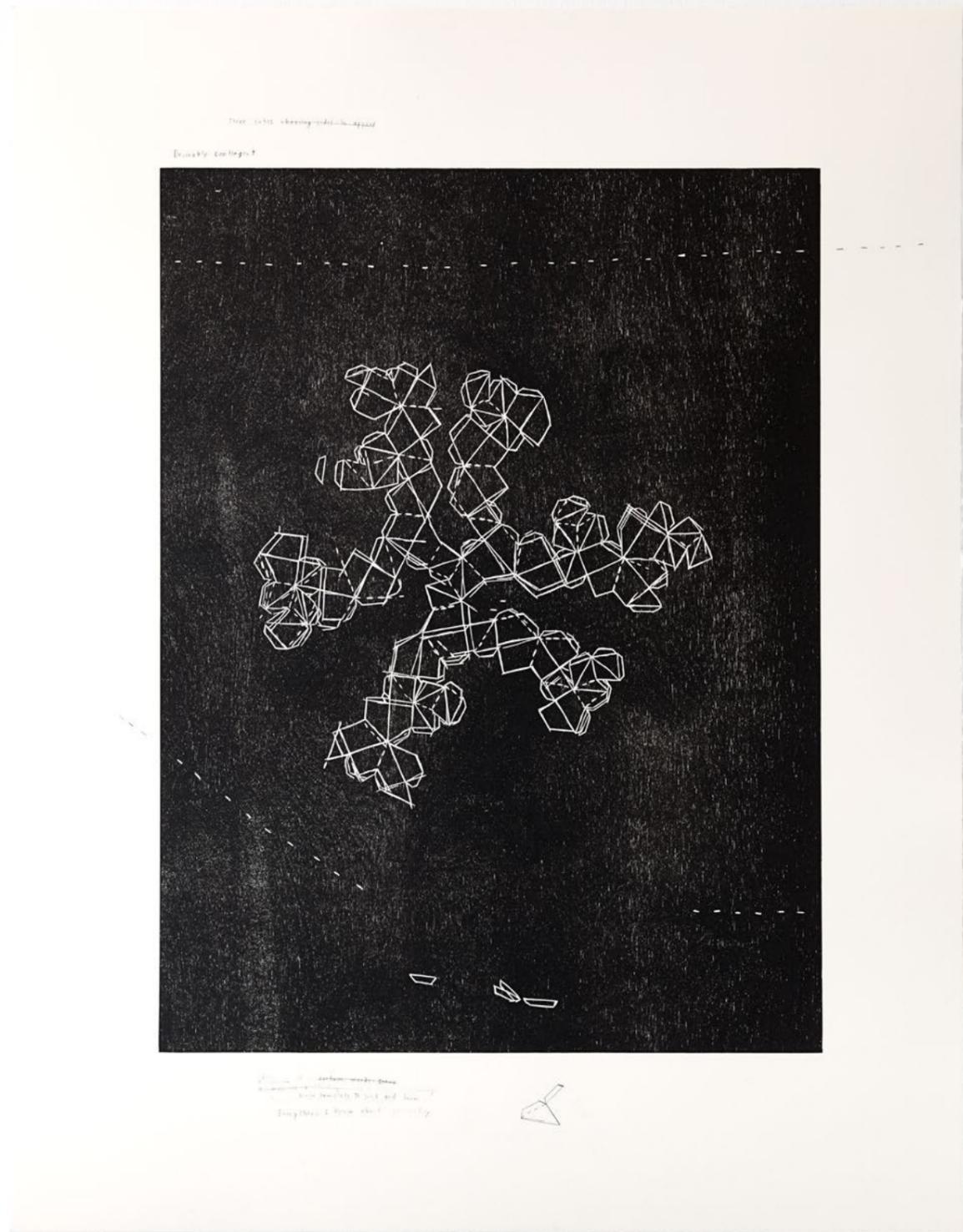
Following this geometrical anthropomorphisms, her figures look too imperfect to be straight geometry, as faulty as humans’ irregularity. Indeed, Fleckner’s work is hand-driven, through a repetitive approach: she copies by hand perfect polyhedron models. As expected, it results in many imperfections and asymmetries. With her deficient ‘shape-sorters’, Fleckner refuses to match a normalising system of order which disdain chaotic and other complex forms of profusion and intuition. Her undertaking unsettles the mathematical discipline which seeks to delete errors, deviances and uncertainty.

Another aspect of Fleckner’s work is the use of language. Often she adds to the unique prints texts and text fragments. Here as well, repetition, mistakes and crossing-out signal her working process.

Ester Fleckner was born in Denmark in 1983. She is currently living in Berlin. Since she graduated in 2013 from The Royal Danish Academy of Fine Arts in Copenhagen, Denmark, she has had several solo exhibitions in the Danish capital, including in Overgaden Institute of Art in 2016. She had taken part in numerous group exhibitions such as “SEEABLE/SAYABLE” in Kunstnernes Hus, Oslo, Norway (2016), KH7 Artspace, Aarhus, Denmark (2016), “Homosexuality_ies” in Schwules Museum, Berlin, Germany (2015) and then in LWL-Museum für Kunst und Kultur, Münster, Germany (2016), National Art Museum of Ukraine, Kiev, Ukraine (2016), Latvian Centre for Contemporary Art, Riga, Latvia (2015), Dalian Art Museum, China (2014) and Malmö Konsthall, Sweden (2013). And she has been the recipient of numerous grants and prizes including work grants from The Danish Arts Foundation (2014-2017), Aage og Yelva Nimbs Fond (2016), Den Hielmstjerne-Rosencroneske Stiftelse (2016), Art Brussels Solo Prize (2016) and Ole Haslunds Kunstnerfond (2015).

All models are wrong, some are useful, 4
2017

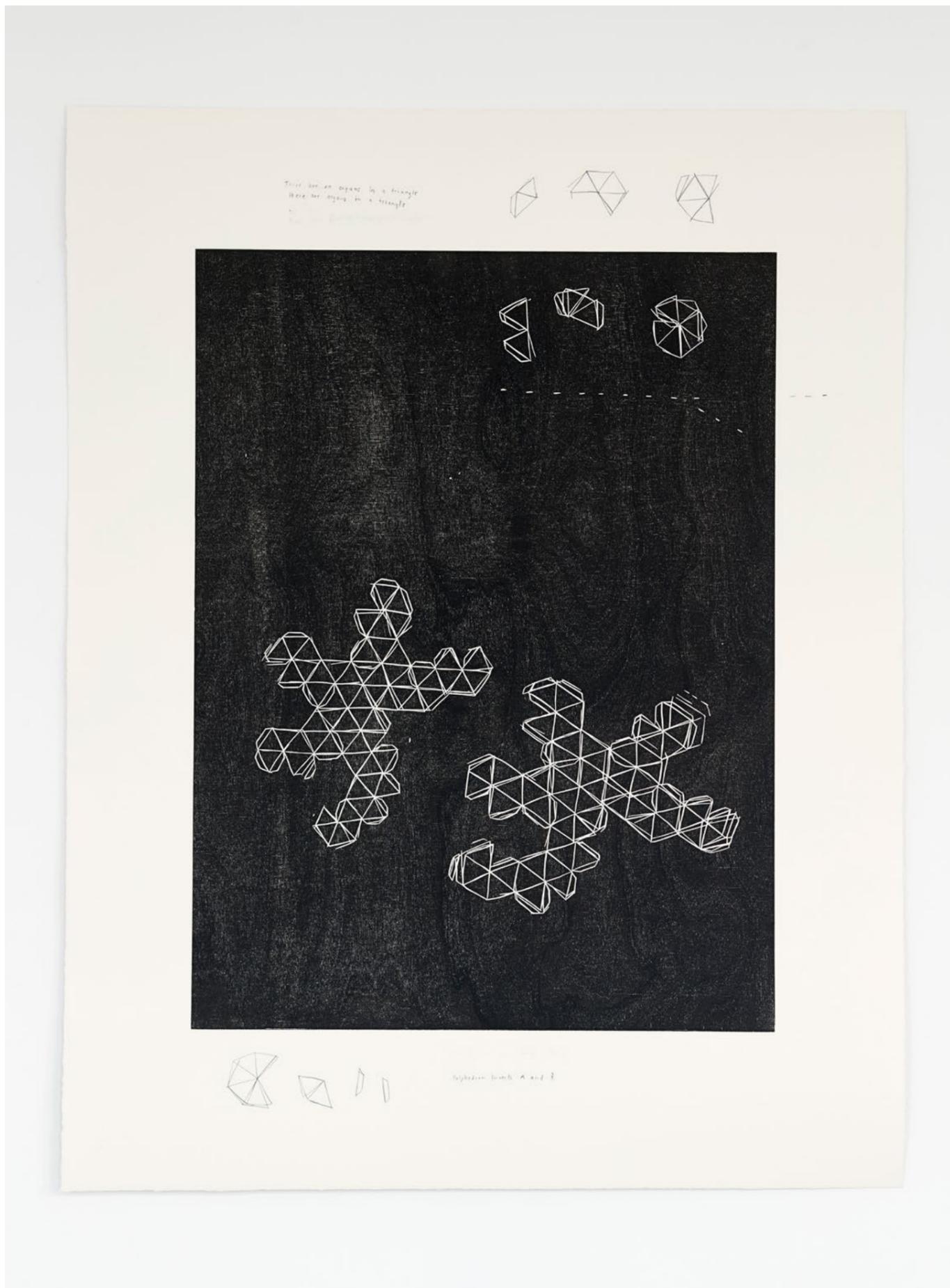
Woodcut on paper, pencil and one concrete sculpture
Woodcut 111 x 86 cm; Sculptures Ø 12 cm



All models are wrong, some are useful, 4
2017
Detail



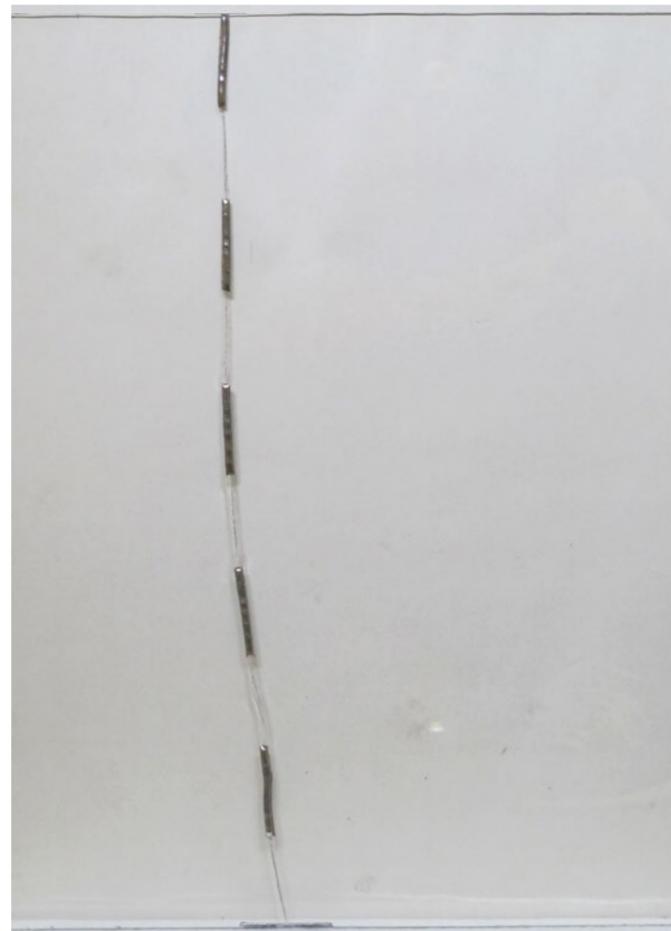
All models are wrong, some are useful, 8
2017
Woodcut on paper, pencil and 2 concrete sculptures
Woodcut 111 x 86 cm; Sculptures Ø 8,5 & 7,5 cm



All models are wrong, some are useful, 8
2017
Detail



All models are wrong, some are useful, 8
2017
Detail



Luca Frei

Stitched (Lines of Least Resistance), 2012

Glass, copper foil, lead, iron, paint

125 x 249,5 cm

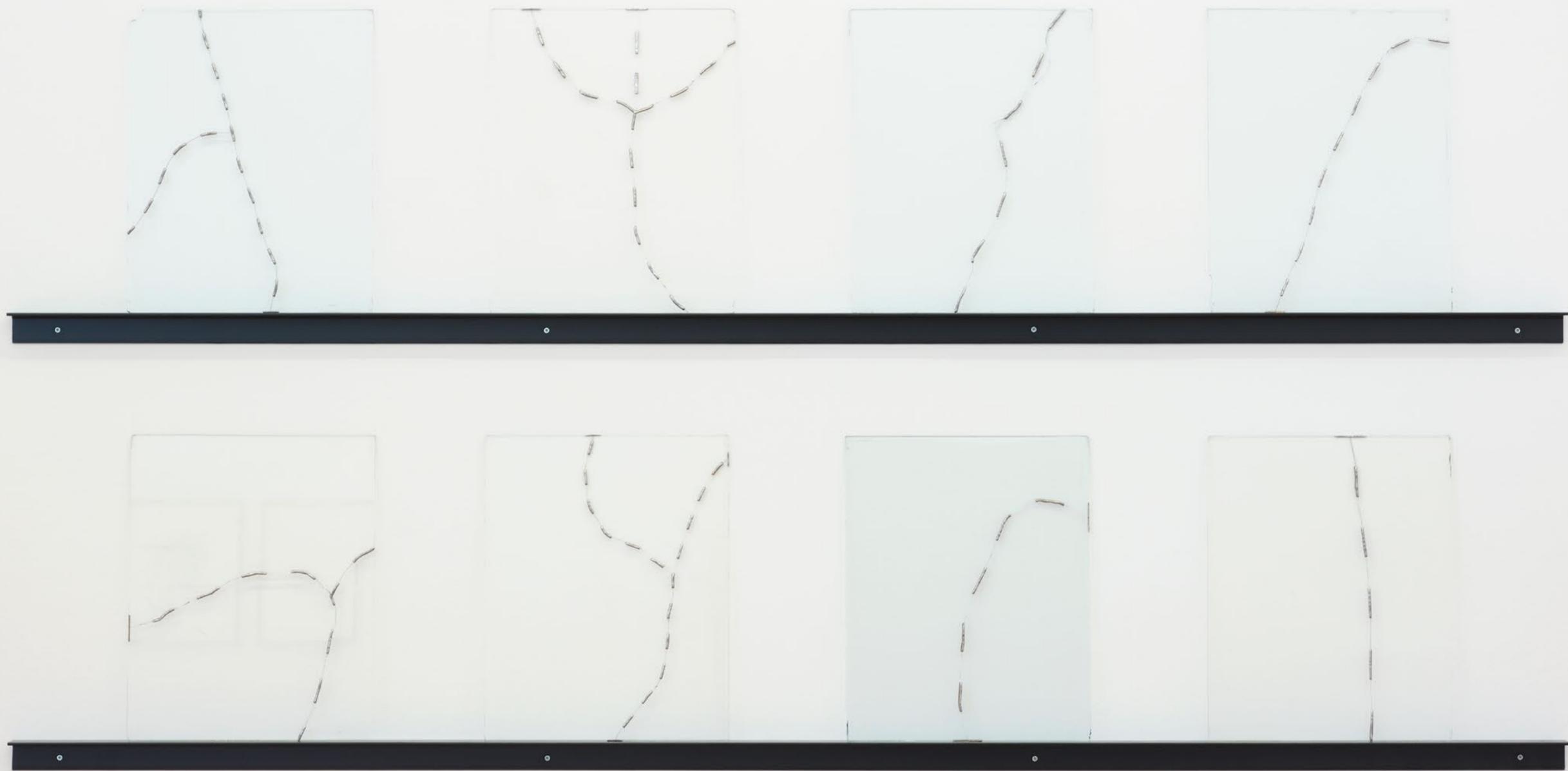
Stitched (Lines of Least Resistance), 2012, consists of 8 sheets of found glass each measuring 40 x 50 cm, which after it has been broken, is stitched back together with copper foil and lead came. The sheets rest on two iron shelves, four above and four below. The precariousness of the pieces is made evident by the parts of the cuts that are still left visible. Yet the stitches create an interplay of lines and movement among the different sheets of glass, making the work fragile and vibrant at once.

Luca Frei, born 1976 in Lugano, lives and works in Malmö. He is known for designing spaces that encourage free learning and emancipatory action. Many of his works derive from archival material and include sculptures, installations, drawings and texts. His projects are often developed in response to a specific context in the form of architectural interventions, narrative environments or exhibition display structures that invite public participation and dialogue.

Amongst others Frei has had solo shows at the Kunsthhaus Glarus, the Bonner Kunstverein, the Museo Cantonale d'arte, Lugano, the Lunds Konsthall, and the Nuova Accademia di Belle Arti, Milano; he took part in various international group shows, e.g. at the Malmö Konsthall, Tate Liverpool, The Drawing Room, London, Van Abbemuseum, Eindhoven, Centre Pompidou, Paris, and Moderna Museet, Stockholm.

Stitched (Lines of Least Resistance)

2012
Details



Stitched (Lines of Least Resistance)
2012
Glass, copper foil, lead, iron, paint
125 x 249,5 cm



Ian Kiaer

Endnote, tooth (green), 2017

Diptych; each acrylic and pencil on paper, plexiglass

Each 178 x 118 cm

At Frieze London 2017, we will present a recent work by Ian Kiaer from his series *Endnote, tooth*. This larger project stems from the artist's longstanding preoccupation with architectural projects by Frederick Kiesler (1890–1965) and Moshe Safdie (* 1938).

Utopian approaches to architecture, literature, philosophy and art generally serve as the starting point for Ian Kiaer's work. The title, *Endnote, tooth*, is suggestive of a connection with Frederick Kiesler's Tooth House. His unrealised architectural proposal from the late 1940s is based on the idea of a tooth-shaped building, aiming to unite the aspects of living, working and leisure whilst fully integrating the structure into its natural environment. Kiesler's research into the *Tooth House* is grounded by his theory of Correalism, whereupon he called for a careful analysis of the purpose and effect of every intervention within the environment. He understood the coexistence of mankind and the environment as a holistic system which should involve all art forms, including ethnographic and scientific knowledge as well as magic and myth.

Referring to experimental and utopian aspects in architecture, literature and philosophy, Kiaer creates fragile and fragmentary objects and installations that call on gravity, material, scale and encounter. He repurposes debris to create props and proposals for perceiving objects in space, asking questions of value and form, by using discarded materials, such as packing foam, chocolate wrappers, acrylic sheets abandoned in the street and standard-sized paper. In Kiaer's work, these materials morph into sculptural environments provided with titles that hold a specific connection to a project by a thinker who made radical proposals for understanding interactions with natural and technological environments.

For Kiaer, a model implies both a certain idea and an experimental openness. He regards it as a fragment, which also always demonstrates the absence of something. By using models, he expands the possibilities of painting – Kiaer posits paintings and models in equal coexistence, without giving preference to a medium. Kiaer does not simply illustrate realised or unrealised projects by architects and philosophers, rather he rethinks them. Hence, the term “Endnote” can also be understood literally: in his works, Kiaer provides additional information to a utopian world of ideas, that can forever be re-written, or also overridden, again and again.

Ian Kiaer, born 1971 in London, currently lives and works in London and Oxford. He has had numerous international solo exhibitions at venues including the Neubauer Collegium, Chicago (2016); the Henry Moore Institute, Leeds and Focal Point Gallery, Southend-on-Sea (both 2014); Centre International de l'art et du Paysage, Vassivière (2013); Aspen Art Museum (2012); Kunstverein München (2010); and Galleria d'Arte Moderna e Contemporanea, Turin (2008).

Additionally, Kiaer has participated in group shows such as at frac île-de-france, Paris; Mudam Luxembourg; Tate Modern and Tate Britain, London; Hammer Museum, Los Angeles; Hayward Gallery London; the Biennale d'Art contemporain, Rennes (2012); the Biennale de Lyon (2009); the Istanbul Biennale (2007); and the Berlin Biennale (2006). In November 2017, Ian Kiaer will open a solo exhibition at the Musée d'Art moderne de la Ville de Paris.



Endnote, tooth (green)

2017

Diptych; each acrylic and pencil on paper, plexiglass

Each 178 x 118 cm



Sonic Egg with Enthralling Trio – Nickel Crater
2017

Steel stand, metal grid, powder coating, casters, nickel plated bells, metal rings, turbine vents
117 x 86 x 89 cm

Haegue Yang

Sonic Egg with Enthralling Trio – Nickel Crater, 2017

Steel stand, metal grid, powder coating, casters, nickel plated bells, metal rings, turbine vents

117 x 86 x 89 cm

Squares on Two Circles – Trustworthy #203, 2015

Vinyl film, various envelope security patterns, graph paper

3 pieces, each either 52.2 x 52.2 cm or 72.2 x 72.2 cm, framed

Sonic Rotating Geometry Type F – Copper and Nickel Plated #63, 2015

Steel sheet, powder coating, ball bearings, metal grid, copper plated bells, nickel plated bells, metal rings, vinyl film

100 x 100 x 7 cm

At Frieze London 2017, we will include three works by Haegue Yang. *Sonic Egg with Enthralling Trio – Nickel Crater* and *Sonic Rotating Geometry Type F – Copper and Nickel Plated #63* join the ranks of her well-known series of sonic works comprising of bells in varying materials and sizes.

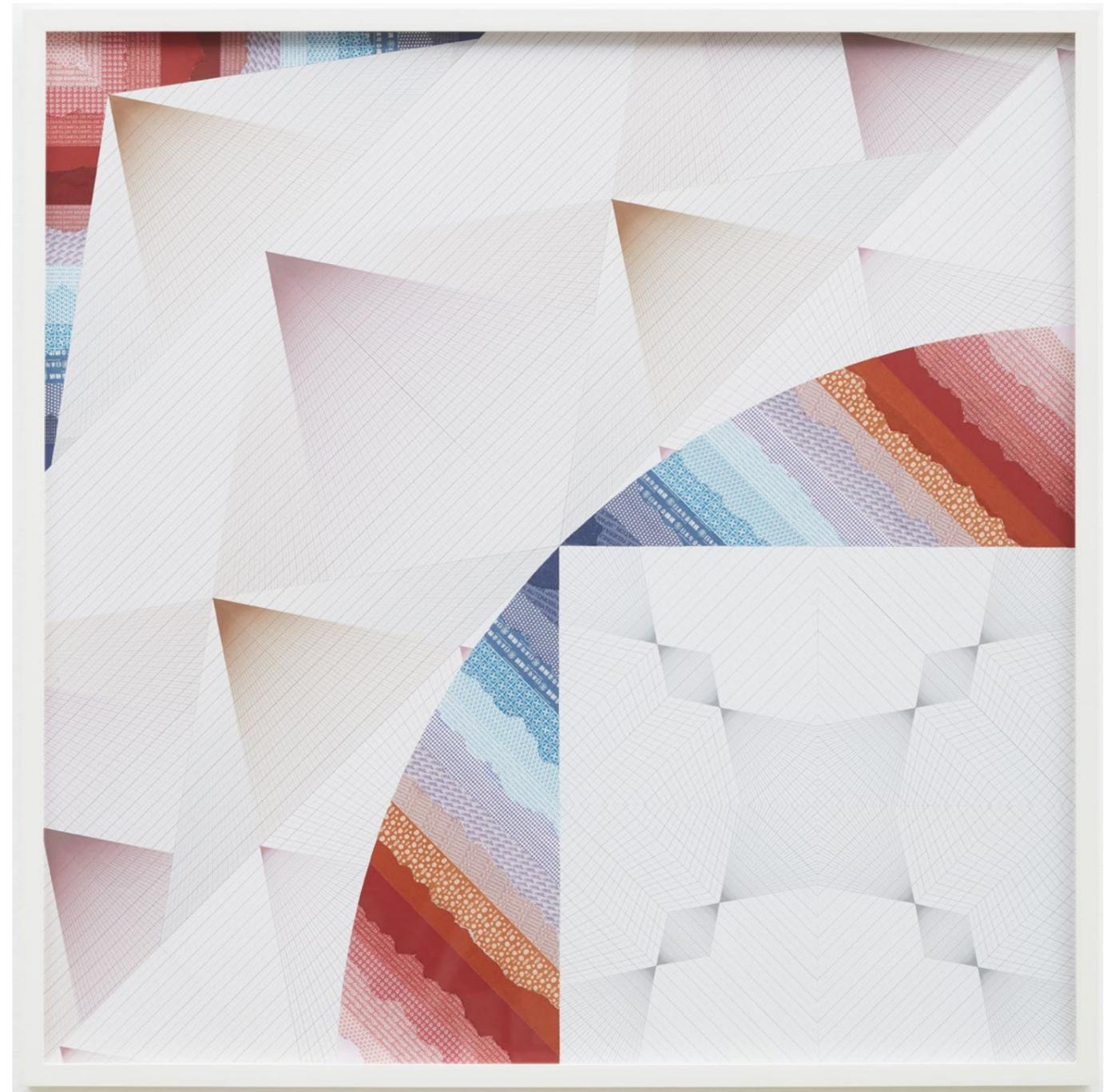
Empowered by the anthropologically significant meaning of bells, Sonic Sculptures opening up the world of archaic myths beyond the determinism of modern times. *Sonic Rotating Geometry Type F – Copper and Nickel Plated #63* is a wall mounted sculpture that can be rotated by hand. Once the sculpture is set in motion, the quadrangular, shape begins to appear circular by way of an optical illusion, accompanied by the rattling sound of bells. Through the states of suspension and rotation, a visual effect of color blending occurs as the painted background of red and the color of the bells are amalgamated. The phenomenological interaction generated by the physical movement of the work, its momentary shape, the sound of the bells tinkling, the optical illusion and the blending of colors lead the viewers to imagine a heightened possibility where ordinary objects tremble and individual entities reverberate. Through this movement of bells, Yang's work allusively suggests the work of sound as the beginning force that opens up the world (as is narrated in many ancient myths). Yang's work seems to tenaciously exhaust the mechanical determinism of modern natural science or desperately cast a spell for the creation of a new order.

Squares on Two Circles – Trustworthy #203 is one work from Haegue Yang's ongoing Trustworthy series. Trustworthies are large collages made with torn paper strips, each with a distinctive pattern of crisscrosses, undulating lines, zigzags, random numbers and dots of different sizes. Taken from the inside of bank-issued security envelopes manufactured to deliver credit cards and PIN numbers, this juxtaposition of patterns is reminiscent of mountainous horizons, geological strata, economic graphs or, as the artist has it, waves. Revealing the many different camouflages that achieve the same end of concealing personal data, Yang finds abstract beauty in functional and disposable ephemera.

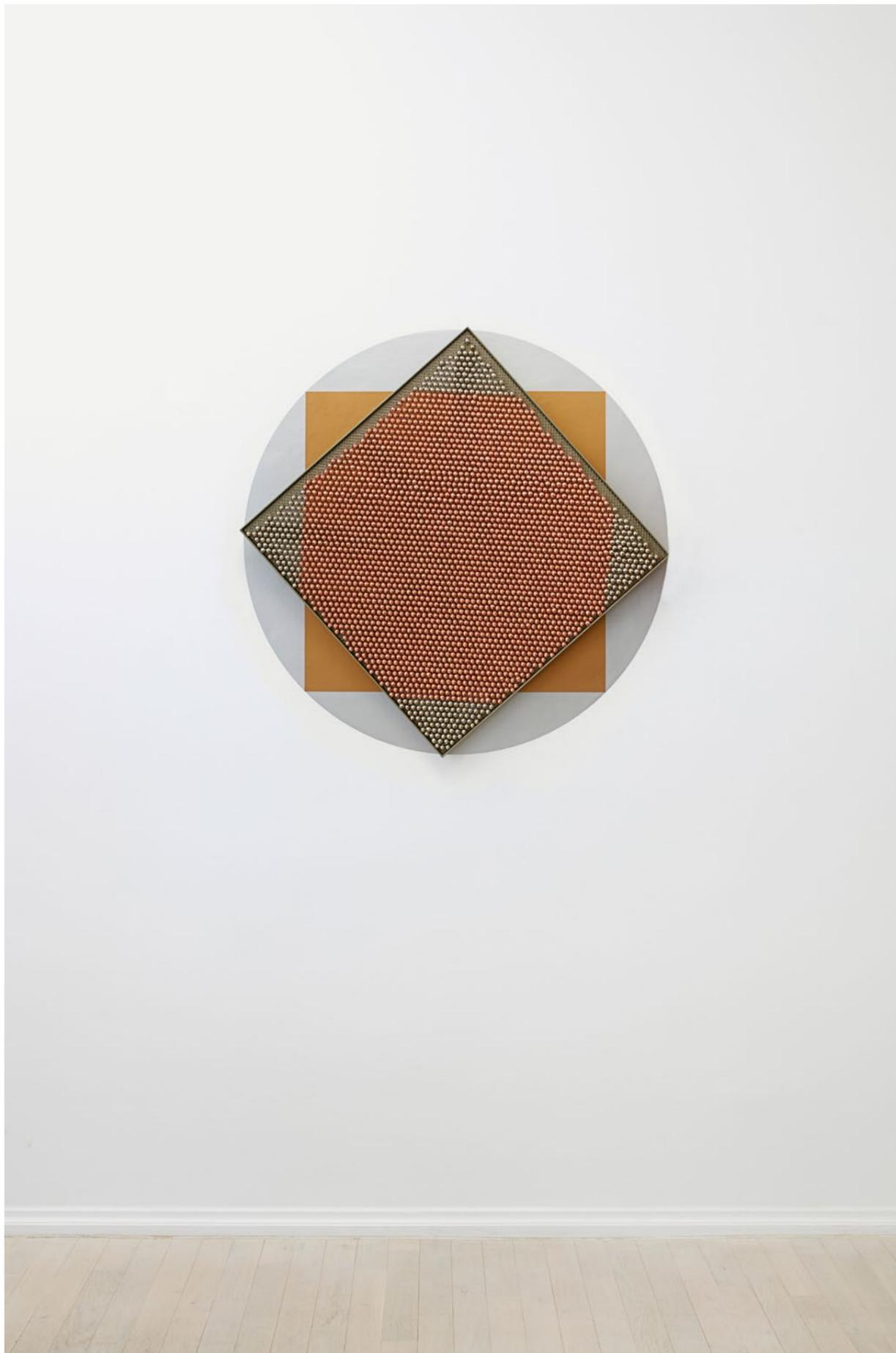
The Korean artist Haegue Yang (born 1971 in Seoul, South Korea) has been working with Barbara Wien since 2000. After her participation at exhibitions such as Manifesta 4 and the Sao Paulo Biennial, Yang's breakthrough came with the South Korean Pavilion at the 53rd Venice Biennale in 2009. Following this, she was invited to a number of other prestigious shows such as documenta 13 in Kassel and Biennials in Taipei and Sharjah. Installations by Haegue Yang are in collections of many international museums, e.g. the Museum of Modern Art and the Guggenheim, New York. She was invited to do a blind installation at the foyer space of Kunsthaus Munich in 2013. In 2015 she exhibited at Leeum, Samsung Museum of Art, Seoul and at UCCA Beijing. Recently, she opened a show at Centre Pompidou, Paris and a sculptural intervention in the park of the Museum Serralves in Porto, Portugal. 2018 Haegue Yang will have a retrospective at Museum Ludwig in Cologne.



Squares on Two Circles – Trustworthy #203
2015
Vinyl film, various envelope security patterns, graph paper, framed
3 pieces, each either 52.2 x 52.2 cm or 72.2 x 72.2 cm



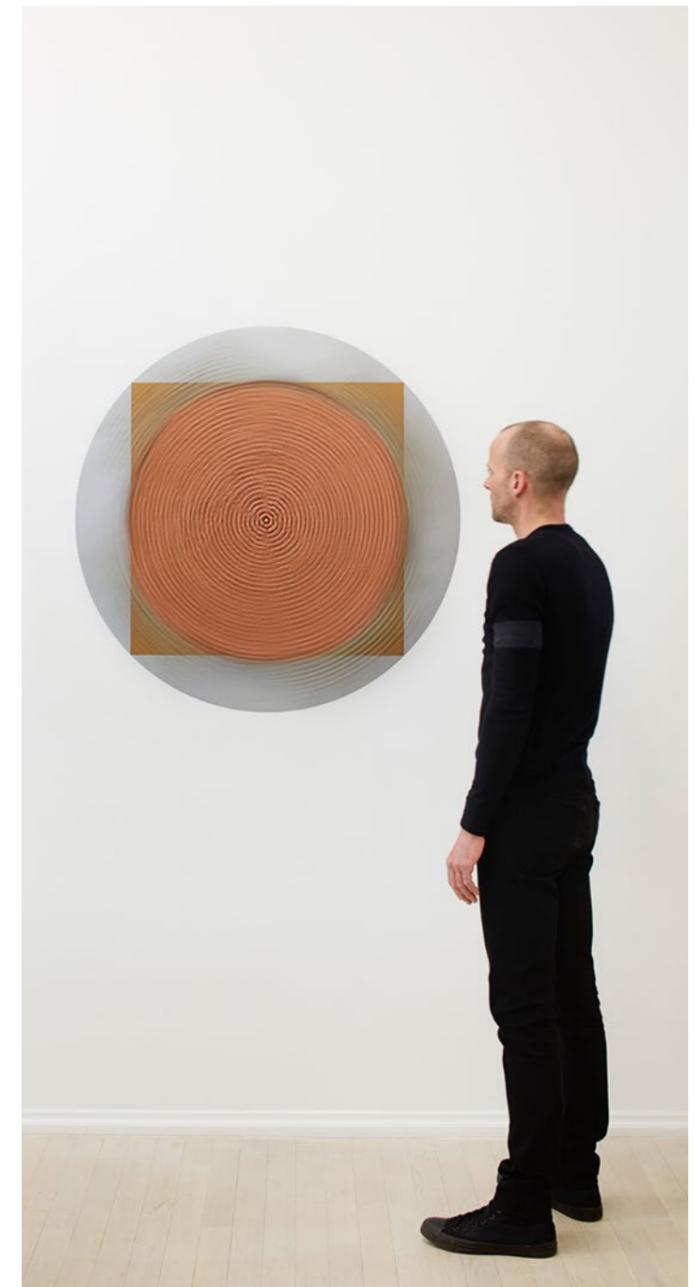
Squares on Two Circles – Trustworthy #203
2015
Detail



Sonic Rotating Geometry Type F – Copper and Nickel Plated #63

2015

Steel sheet, powder coating, ball bearings, metal grid, copper plated bells, nickel plated bells, metal rings, vinyl film
100 x 100 x 7 cm



Installation view

Sonic Rotating Geometry Type F – Copper and Nickel Plated #63
2015