

An abstract painting with a textured surface. The background is a vibrant blue. In the center, there's a large, irregular shape composed of red, pink, and white brushstrokes. To the right, there's a vertical band of brown and black, with some white highlights. The overall style is expressive and gestural.

Frieze LA 2024
Booth: B19

Leo Mock

Nathalie Du Pasquier

Alessandro Pessoli

Anton Kern Gallery



Leo Mock

"Does It Make It More Yours?", 2022

Oil on canvas

75 x 52 inches

(190.5 x 132.1 cm)





Leo Mock

"I Can't Tell You, But I Know It's Mine", 2022

Oil on canvas

33 1/8 x 47 1/4 inches

(84 x 120 cm)



Leo Mock

"Is it more real?", 2022

Oil on canvas

33 1/8 x 47 1/4 inches

(84 x 120 cm)



Leo Mock

"Call The Curtain", 2022

Oil, oil stick and charcoal on canvas

48 x 72 1/8 inches

(122 x 183.2 cm)





Leo Mock

"When time and tide have been", 2022

Oil on canvas

33 x 48 inches

(83.8 x 121.9 cm)



Leo Mock

"When the Someone Else is Me", 2022

Oil on canvas

36 x 48 inches

(91.4 x 121.9 cm)

Leo Mock (b. 1964, Los Angeles, CA) graduated from ArtCenter College of Design in Pasadena, California. He has exhibited at China Art Objects, M+B, and Galerie Guido W. Baudach, among others. Recent press includes The New York Times, Art Review, and artillery magazine. Mock lives and works in Mexico City, Mexico.

In 2020, The New York Times article, "Artist-Run Galleries Defy the Mega-Dealer Trend in Los Angeles," revealed what had previously been an unspoken secret: Leo Mock is an alias—the artist's given name is Steve Hanson. Leo was his uncle's name; Mock, his mother's maiden name. As Hanson, he is the co-founder and director of China Art Objects, a gallery launched in the late 1990s by artists for artists, showing work by: Katherine Bernhardt, Sean Landers, Isa Genzken, Walead Beshty, Ruby Neri, Pae White, to name just a few. In 2019, Hanson relocated to Mexico. Since then, he has been making paintings and showing them under his chosen moniker.



Alessandro Pessoli

Eve's Temptation, 2024

Oil, spray paint, colored pencils, pencils on canvas

57 x 79 inches

(144.8 x 200.7 cm)





Alessandro Pessoli

My House, 2024

Oil, spray paint, enamel, colored pencils on canvas

88 x 59 inches

(223.5 x 149.9 cm)



Alessandro Pessoli

Yellow Submarine Virgin, 2023

Oil, colored pencils, spray paint on canvas

68 x 41 inches

(172.7 x 104.1 cm)



Alessandro Pessoli (b. 1963, Cervia, Italy) is an internationally renowned artist who currently lives and works in Los Angeles. Pessoli studied at the Academy of Fine Arts in Bologna and has been exhibited at institutions worldwide, including the San Francisco Museum of Modern Art, Museo d'Arte Contemporanea, Rome, The Drawing Center, New York, Museum of Contemporary Art, Chicago, Museum of Contemporary Art, Los Angeles and at the Hammer Museum, Los Angeles. His work was also included in the 53rd Biennale di Venezia at the Palazzo Grassi, Venice. Pessoli is known for his evocative drawings, paintings, ceramics, and sculptures that often depict expressive, colorful figures inhabiting indeterminate spaces and in dreamlike narratives. His work is rich in historical references to art, cinema, literature, and theatre, but also in details drawn from everyday life and popular culture.





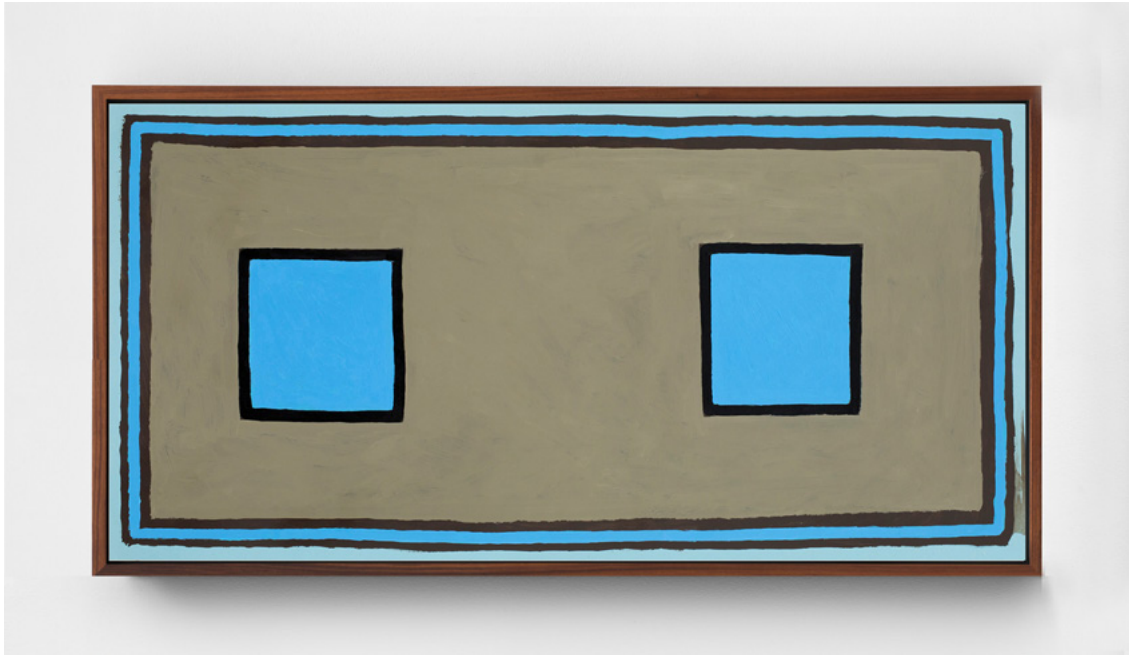
Nathalie Du Pasquier

Untitled, 2019

Oil on paper

29 x 41 1/2 inches

(73.7 x 105.4 cm)



Nathalie Du Pasquier

Untitled, 2019

Oil on paper

19 x 37 3/4 inches

(48.3 x 95.9 cm)



Nathalie Du Pasquier

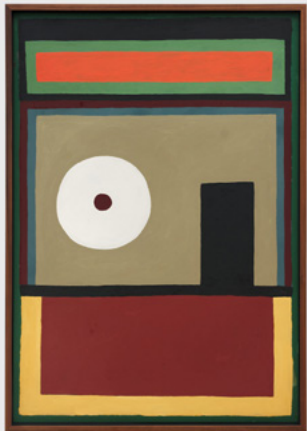
Untitled, 2019

Oil on paper

29 x 41 1/2 inches

(73.7 x 105.4 cm)





Nathalie Du Pasquier

Untitled, 2019

Oil on paper

91 3/8 x 28 7/8 inches

(232 x 73.3 cm)



Nathalie Du Pasquier

Untitled, 2019

Oil on paper

39 3/8 x 27 1/2 inches

(100 x 70 cm)



Nathalie Du Pasquier (b. 1957, Bordeaux, France) has exhibited internationally in solo and group exhibitions since the late 1980s. Notable solo exhibitions include *Viaggio Tranquillo* 1988–1993 at the Fruitmarket Gallery, Edinburgh, Scotland (1993); Museo de Arte Contemporaneo, Bahia Blanca, Argentina (1995); *Big Objects Not Always Silent*, Kunsthalle Wien, Vienna, Austria (2016), which traveled to the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA (2017); *Other Rooms* at the Camden Arts Centre, London, UK (2017/2018), *Fair Game* at the International Centre of Graphic Arts, Ljubljana, Slovenia (2018/2019), and most recently *Campo di Marte*, MACRO, Museum of Contemporary Art of Rome, Rome, Italy (2021), which travelled to Musée régional d’art contemporain, Sérignan, France in April 2022. In February 2022, Du Pasquier unveiled a new permanent installation, *Mind the Gap*, in the Vittoria subway station in Brescia, Italy.