



Art Basel 2024
Booth K10

Anton Kern Gallery

**Paweł Althamer
Margot Bergman
Ellen Berkenblit
John Bock
David Byrd
Brian Calvin
Elene Chantladze
Anne Collier
Frank Diaz Escalet
Martino Gamper
Ellen Gronemeyer
Eberhard Havekost
Lothar Hempel
Marcus Jahmal
Sarah Jones**

**Hein Koh
Jim Lambie
Liz Larner
Matthew Monahan
Aliza Nisenbaum
Marcel Odenbach
Alessandro Pessoli
Tal R
Wilhelm Sasnal
Lara Schnitger
David Shrigley
Mike Silva
Andrew Sim
Francis Upritchard**

Kabinett: Frank Diaz Escalet



Wilhelm Sasnal
Onomichi train, 2023
Oil on canvas
39 3/8 x 39 3/8 inches
(100 x 100 cm)



Wilhelm Sasnal

Untitled, 2024

Oil on canvas

13 3/4 x 15 3/4 inches

35 x 40 cm





Aliza Nisenbaum

Shin-Myong, Someday in Spring, Dress Rehearsal, 2022

Oil on linen, diptych

75 x 190 inches

(190.5 x 482.6 cm)



Nisenbaum's *Shin-Myong, Someday in Spring, Dress Rehearsal* was first exhibited at the 14th Gwangju Biennale in 2022. The painting depicts the Shin-Myong theater troupe during a dress rehearsal for their play "Someday in Spring," which addresses the trauma and loss experienced by the victims, survivors, and citizens affected by the Gwangju Uprising in 1980. By depicting the actors without their masks during rehearsal, Nisenbaum highlights the individuals behind the performance. In doing so, she places her emphasis on the personal narratives and humanity of the performers, illustrating how our understanding of history is shaped by the emotional and personal perspectives of those who interpret and present it. *Shin-Myong, Someday in Spring, Dress Rehearsal* not only illuminates individual stories within a broader historical context, but fosters a collaborative approach to storytelling, accepting and embracing the personal and emotional perspectives of following generations.





Jim Lambie

Warm Sun, 2021

Sunglass lens, lead came

35 1/8 x 67 3/8 x 1 3/4 inches

(89 x 171 x 4.5 cm)





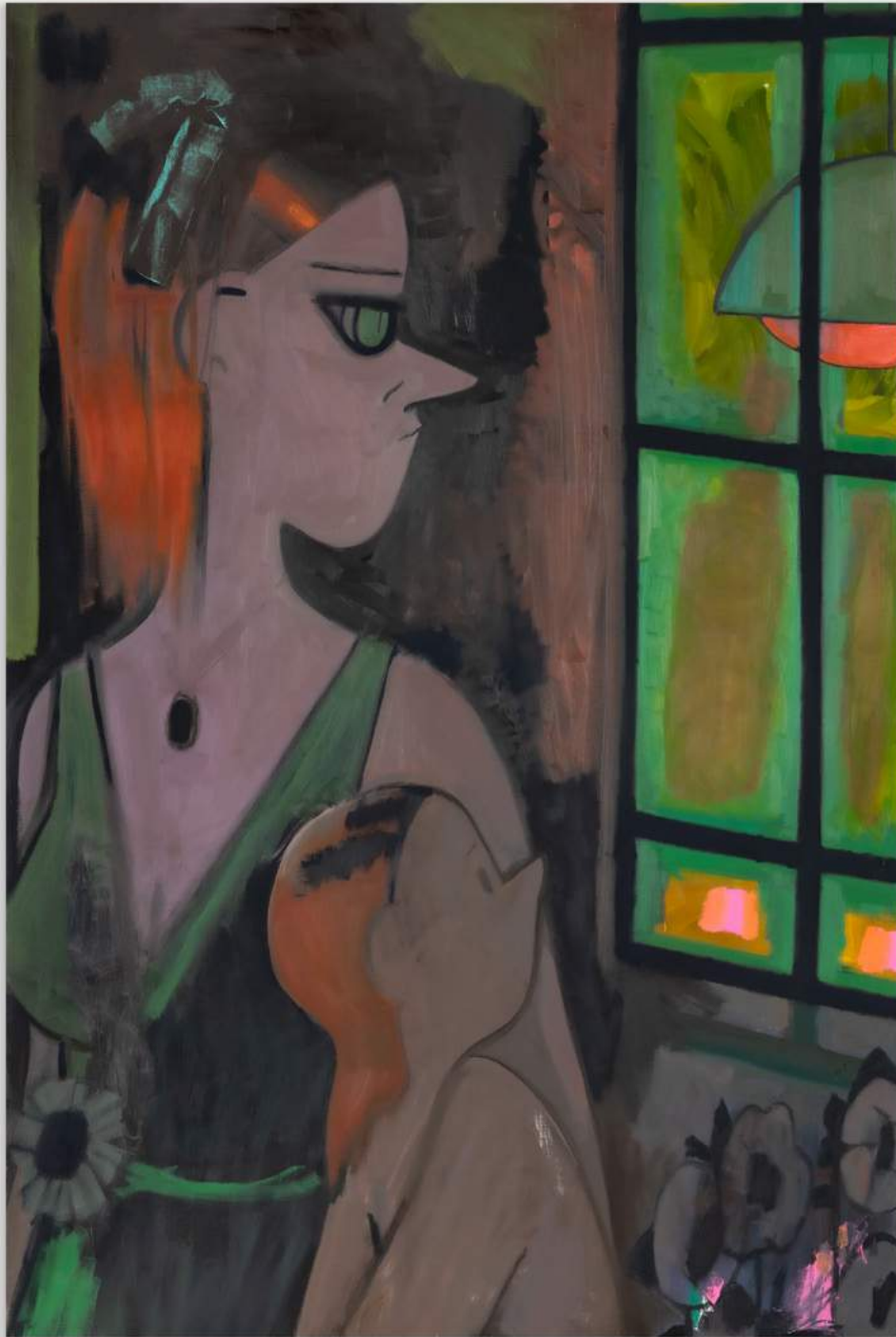
Andrew Sim

Portrait of a gold horse with wings and stars, 2024

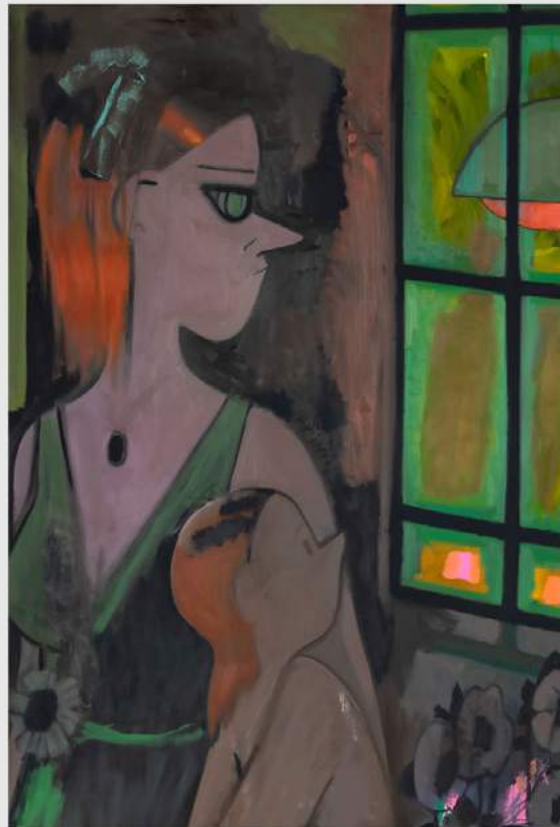
Pan pastel on canvas

17 7/8 x 21 5/8 x 1 1/2 inches

(45.4 x 54.9 x 3.8 cm)



Ellen Berkenblit
Flower of Power, 2024
Oil on linen
74 1/2 x 51 inches
(189.2 x 129.5 cm)





Francis Upritchard

Strong Swimmer, 2023

Bronze

43 1/4 x 55 1/8 x 27 1/2 inches

(110 x 140 x 70 cm)

Stone: 9 x 40 1/8 x 45 1/4 inches

(23 x 102 x 115 cm)





Francis Upritchard's work resists easy categorization. Drawing from the history of figurative sculpture, craft traditions and design, blended with references from literature and history, Upritchard pushes these art historical practices into new directions, bringing them together to create a striking and original visual language.

Balata, a rubber-like material native to Brazil, has been the focus of the artist's most recent projects. It is a natural, sustainable material which creates little waste, but is also incredibly difficult to work with: Upritchard is one of only a handful of people in the world who knows how to sculpt in the medium. For long-term preservation, the artist eventually casts these sculptures in bronze, using a process akin to the lost wax technique, resulting in unique bronze sculptures that are relics of the original balata material, with extraordinary texture and shape achieved only through this rare original medium. She is drawn to its 'very natural look' and draws parallels to the appearance of driftwood or an ancient preserved body.



Francis Upritchard

4 Arms and Sunglasses, 2023

Bronze

12 1/4 x 15 3/4 x 8 5/8 inches

(31 x 40 x 22 cm)

Francis Upritchard
Six Armed Figure for Yoga, 2020
Bronze
8 7/8 x 12 1/4 x 5 1/8 inches
(22.5 x 31 x 13 cm)





Francis Upritchard

The Juggler, 2023

Bronze

17 3/4 x 8 5/8 x 5 7/8 inches
(45 x 22 x 15 cm)



David Byrd
Man Showering, 1989
Oil on canvas
42 x 33 inches
(106.7 x 83.8 cm)



Elene Chantladze

Untitled, 2021

Gouache on cardboard

5 3/4 x 6 1/2 inches

(14.5 x 16.5 cm)



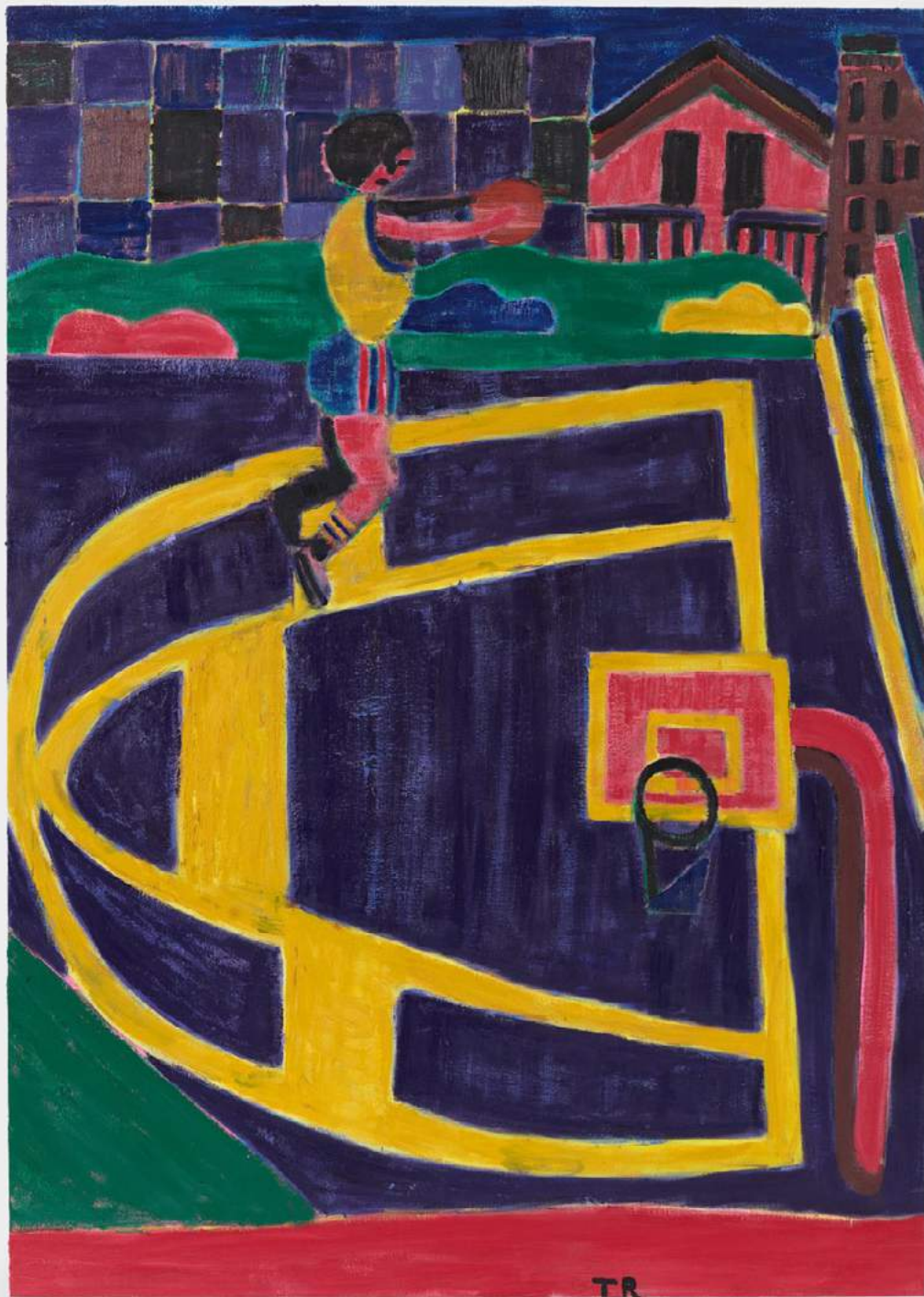
Elene Chantladze

Untitled, n.d.

Gouache and glitter on cardboard

11 1/4 x 7 5/8 inches

(28.5 x 19.5 cm)



Tal R

Man Flying, 2023

Oil on canvas

78 3/4 x 55 7/8 inches
(200 x 142 cm)





Matthew Monahan
Untitled, 2024
Plaster
32 x 12 x 4 inches
(81.3 x 30.5 x 10.2 cm)

Matthew Monahan
Untitled, 2024
Plaster
32 x 12 x 4 inches
(81.3 x 30.5 x 10.2 cm)







Margot Bergman
Gloria, 2014
Acrylic on linen
65 x 48 inches
(165.1 x 121.9 cm)

Brian Calvin
Silent Type (Dead Air), 2024
Acrylic on canvas
50 x 40 inches
(127 x 101.6 cm)





Ellen Gronemeyer

Curious crystals of unusual clarity
2024

Oil on canvas

23 5/8 x 19 3/4 inches

(60 x 50 cm)



Liz Larner

Blackbird (inflexion), 2020

Ceramic, glaze

21 x 34 x 6 inches

(53.3 x 86.4 x 15.2 cm)



Anton Kern Gallery is excited to announce the representation of American artist Liz Larner (b. 1960, lives and works in Bellingham, Washington), in partnership with The Modern Institute, Regen Projects, and Galerie Max Hetzler. At Art Basel, we will present the artist's work as part of our group presentation. In September 2025, Larner will have her first solo exhibition with the gallery at our 16 East 55th Street location.

Since the 1980s, Liz Larner has been exploring and extending the conditions and possibilities of sculpture. Employing materials ranging from the sculptural to the mundane, including ceramics, bronze, gauze, rubber, chain, leather and bacterial cultures amongst others, Larner's works are informed by the relationship between object, viewer and their surroundings, exploring the manifold qualities of each medium. In the late 1990s, the artist started working with ceramics, experimenting with the firing and glazing process to create works harboured out of moments of unpredictability and chance.



Liz Larner

O Shadow, 2020

Ceramic, glaze

20 1/2 x 31 1/4 x 10 inches

(52.1 x 79.4 x 25.4 cm)





Marcus Jahmal

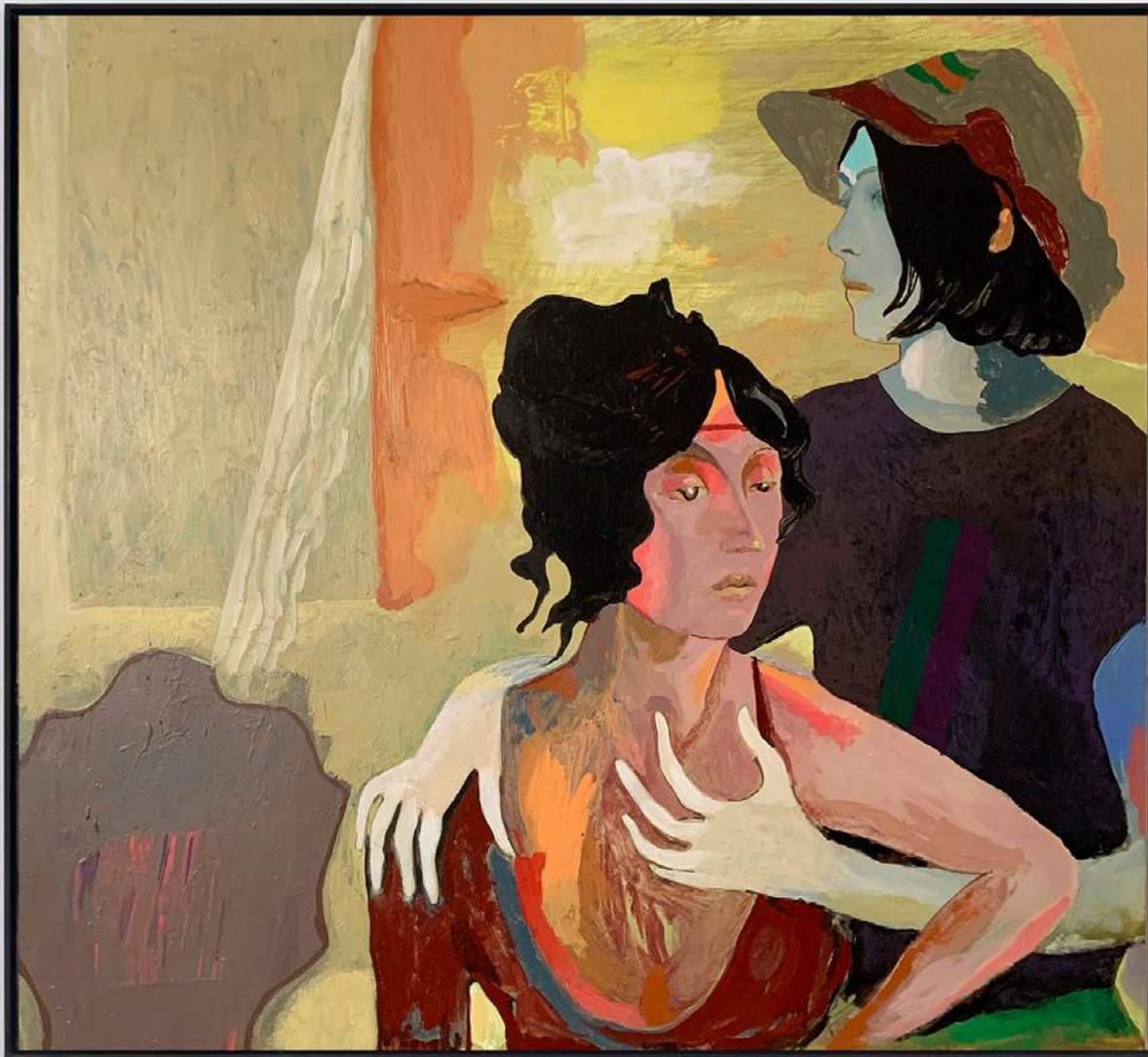
Still Life, 2023

Oil on canvas

50 x 60 inches

(127 x 152.4 cm)





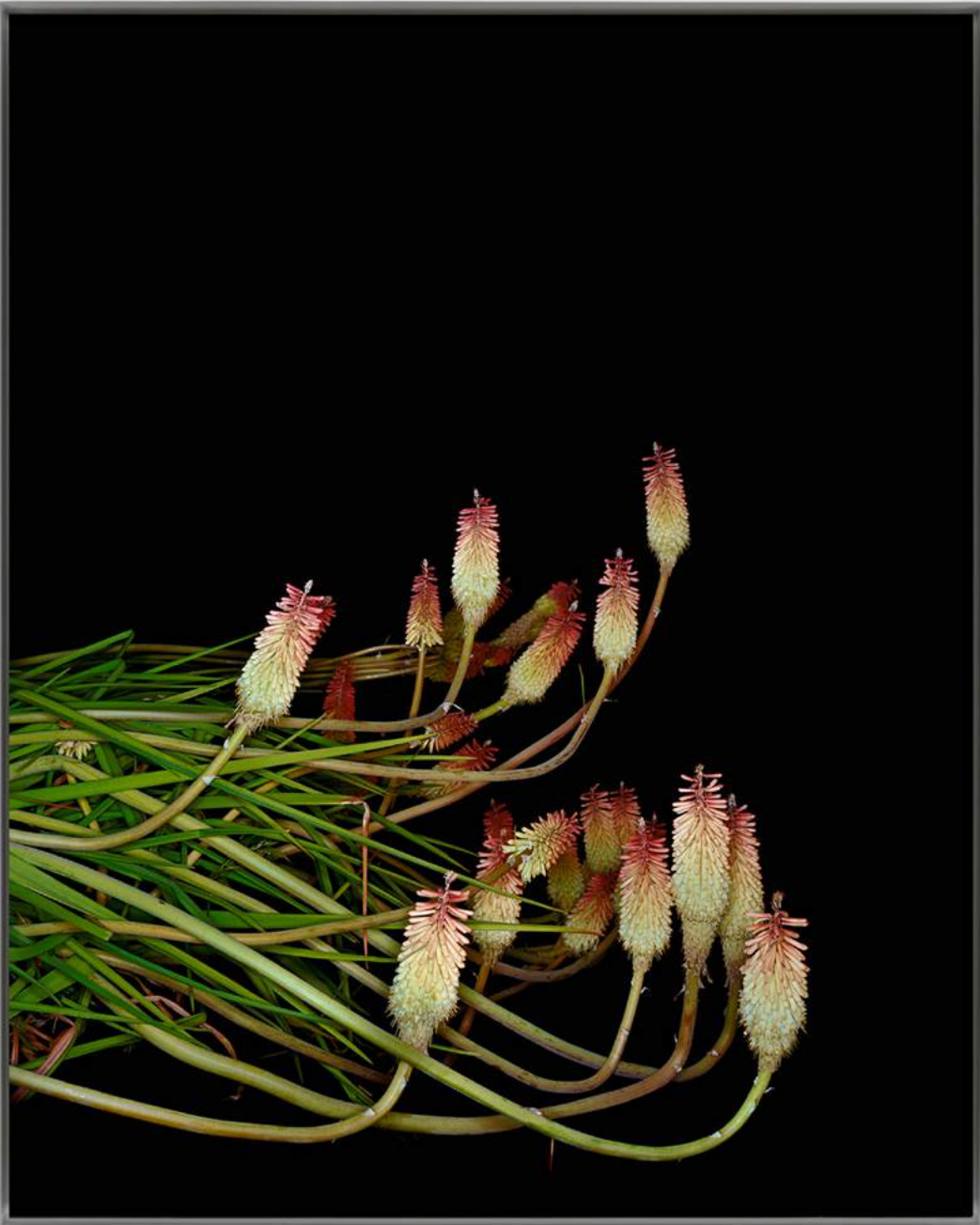
Lothar Hempel

You Don't Want to Believe, 2023

Acrylic paint, coloured pencil and oil on aluminum

22 1/2 x 24 3/8 inches

(57 x 62 cm)



Sarah Jones

Torch Lily (Icarus) (I), 2021

C-print mounted on aluminum

62 x 50 1/8 x 1 1/2 inches

(57.4 x 127.4 x 3.8 cm)

Edition of 5 plus 1 artist's proof



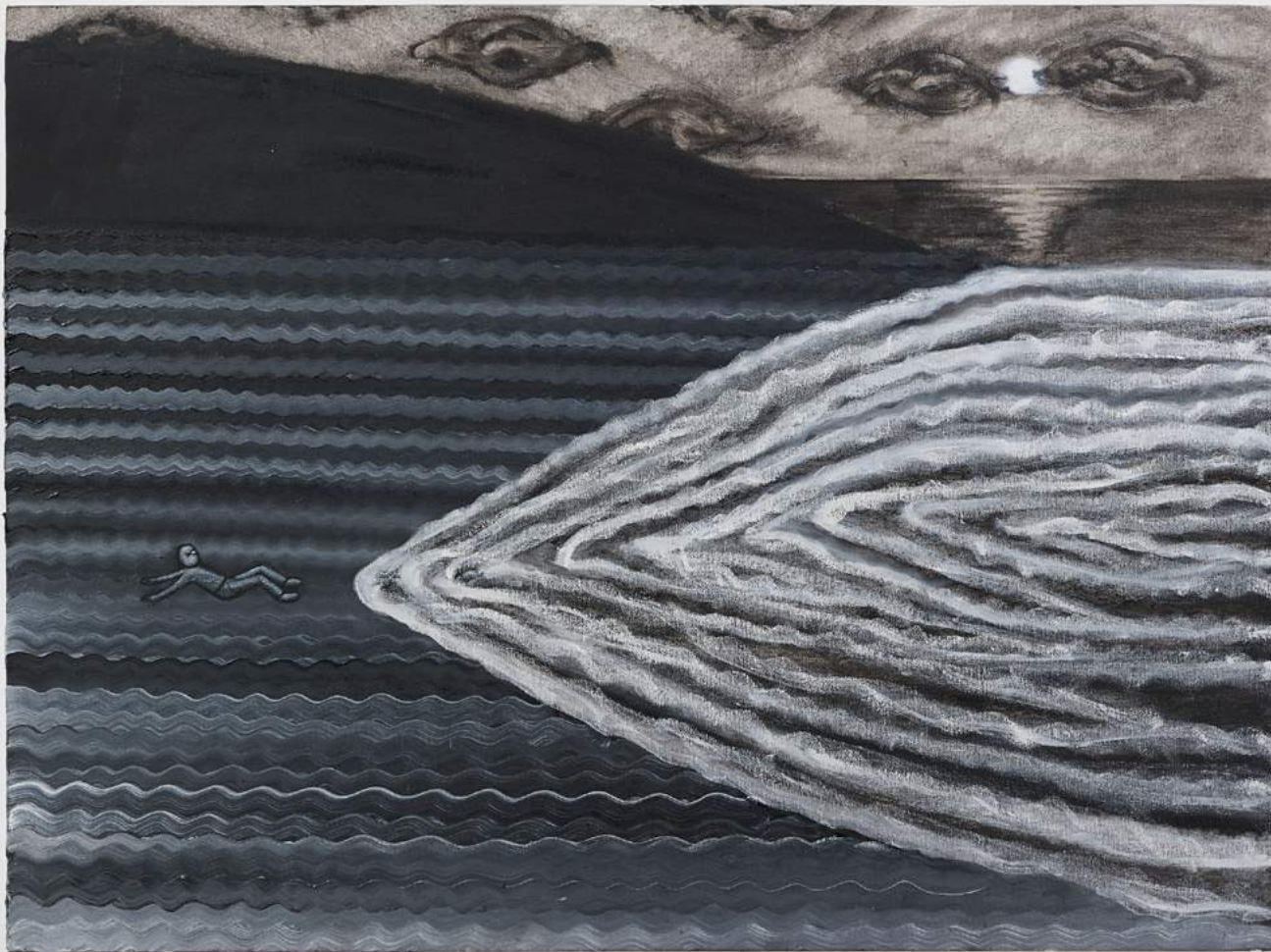
Eberhard Havekost

Cut 1, 2010

Oil on canvas

51 1/8 x 35 1/2 inches

(130 x 90 cm)



Hein Koh

The Dark Sea, 2024

Oil on canvas

30 x 40 inches

(76.2 x 101.6 cm)





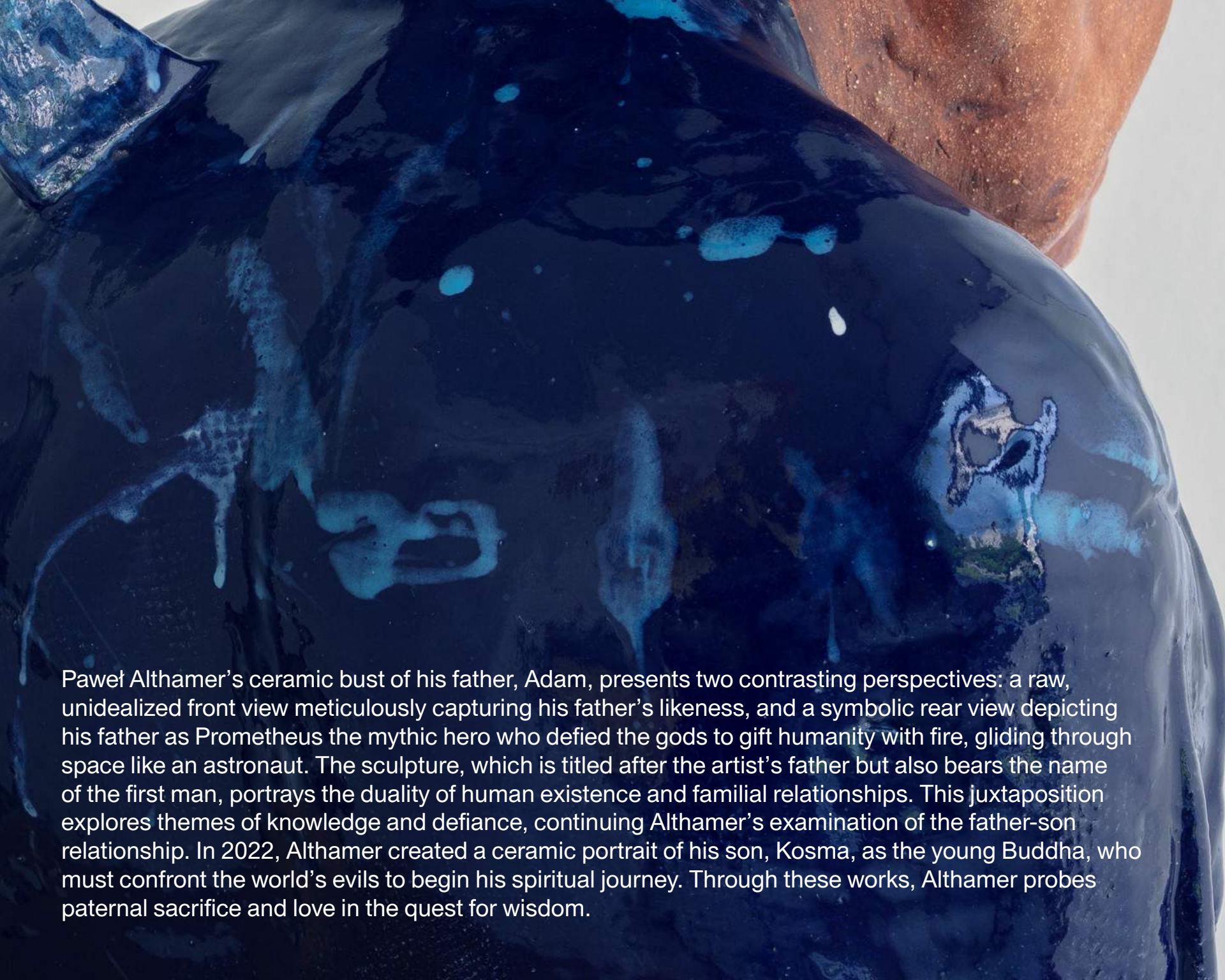
Paweł Althamer

Adam, 2024

Glazed ceramic

27 1/2 x 15 3/4 x 15 3/4 inches

(70 x 40 x 40 cm)



Paweł Althamer's ceramic bust of his father, Adam, presents two contrasting perspectives: a raw, unidealized front view meticulously capturing his father's likeness, and a symbolic rear view depicting his father as Prometheus the mythic hero who defied the gods to gift humanity with fire, gliding through space like an astronaut. The sculpture, which is titled after the artist's father but also bears the name of the first man, portrays the duality of human existence and familial relationships. This juxtaposition explores themes of knowledge and defiance, continuing Althamer's examination of the father-son relationship. In 2022, Althamer created a ceramic portrait of his son, Kosma, as the young Buddha, who must confront the world's evils to begin his spiritual journey. Through these works, Althamer probes paternal sacrifice and love in the quest for wisdom.



Mike Silva

Jason Smoking, 2023

Oil on linen

36 x 26 inches

(91.4 x 66 cm)



Anne Collier

Filter #2 (Triptych / Magenta), 2020

C-print, Three parts

36 3/4 x 30 x 2 inches (each)

(93.3 x 76.2 x 5.1 cm) (each)

Edition of 5 plus 2 artist's proofs



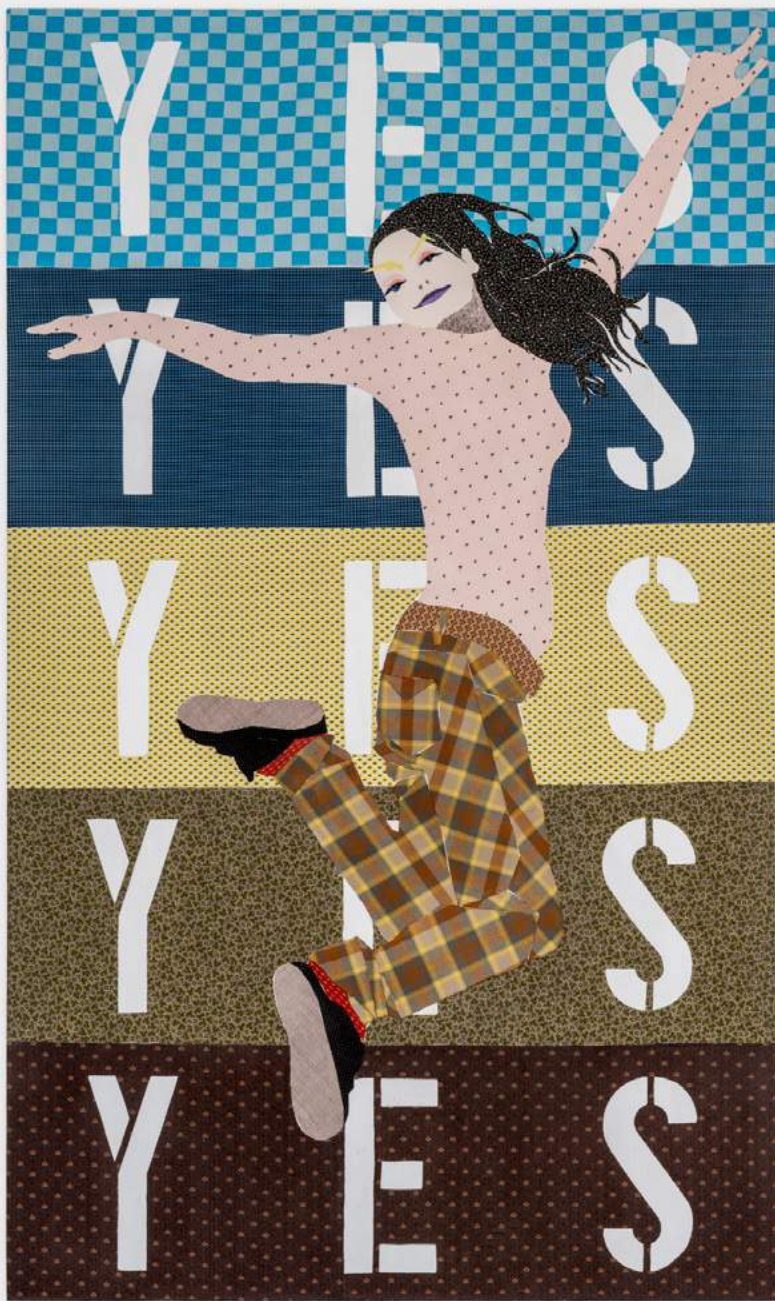
John Bock

Vitrine 4, 2023

Red and blue powder-coated steel, acrylic glass plate, carved wooden head with diagram,
sneaker object, cardboard box with various objects, including a rusty screw and 2 eggshells

255 7/8 x 649 5/8 x 216 1/2 inches

(650 x 1650 x 550 cm)



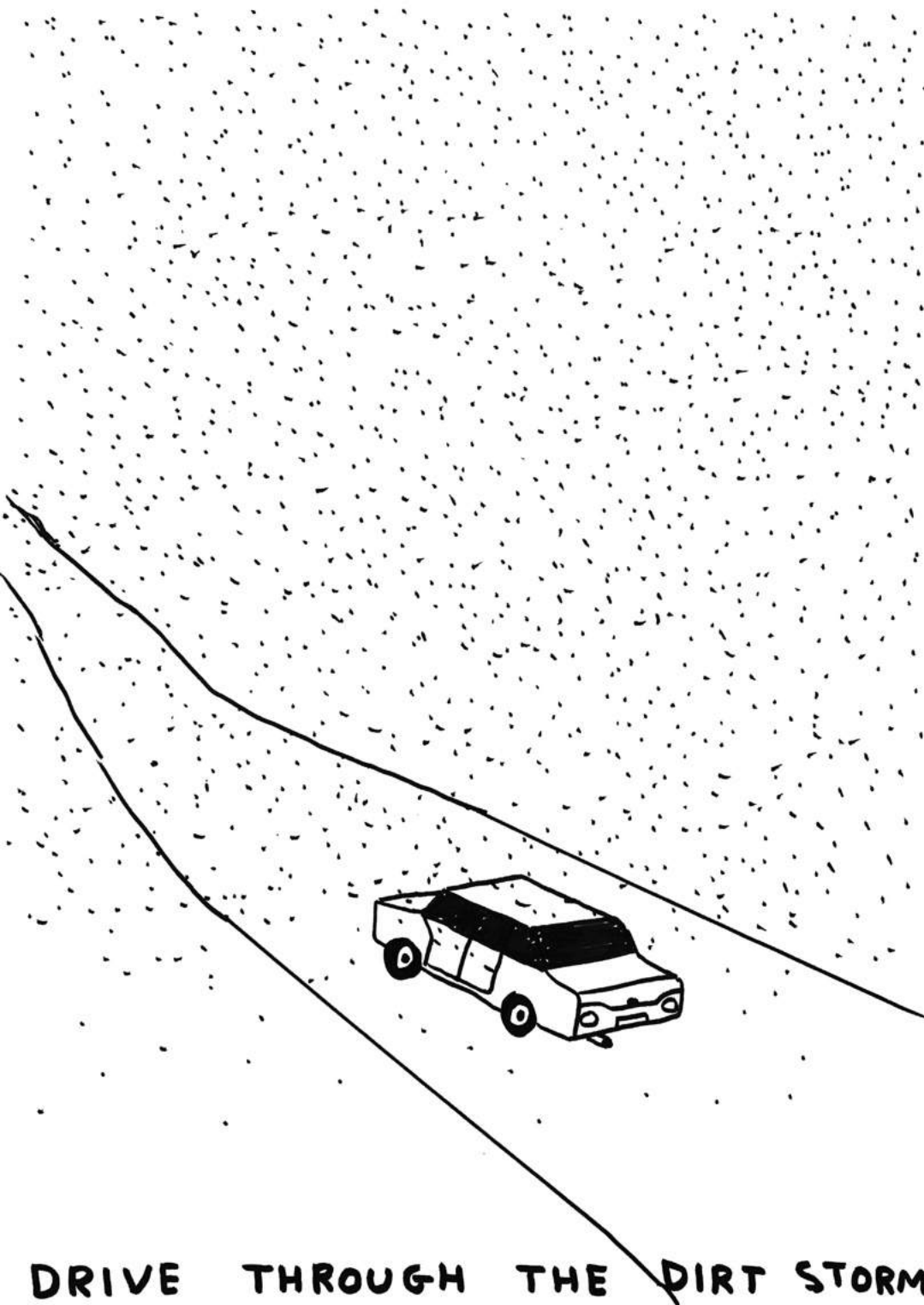
Lara Schnitger

Yes Yes Yes, 2024

Fabric collage on canvas

80 x 48 inches

(203.2 x 121.9 cm)



David Shrigley

Untitled (Drive Through the Dirt Storm), 2020

Ink on paper

19 3/8 x 14 1/2 x 1 1/2 inches

(49.2 x 36.8 x 3.8 cm)

HORSE



David Shrigley

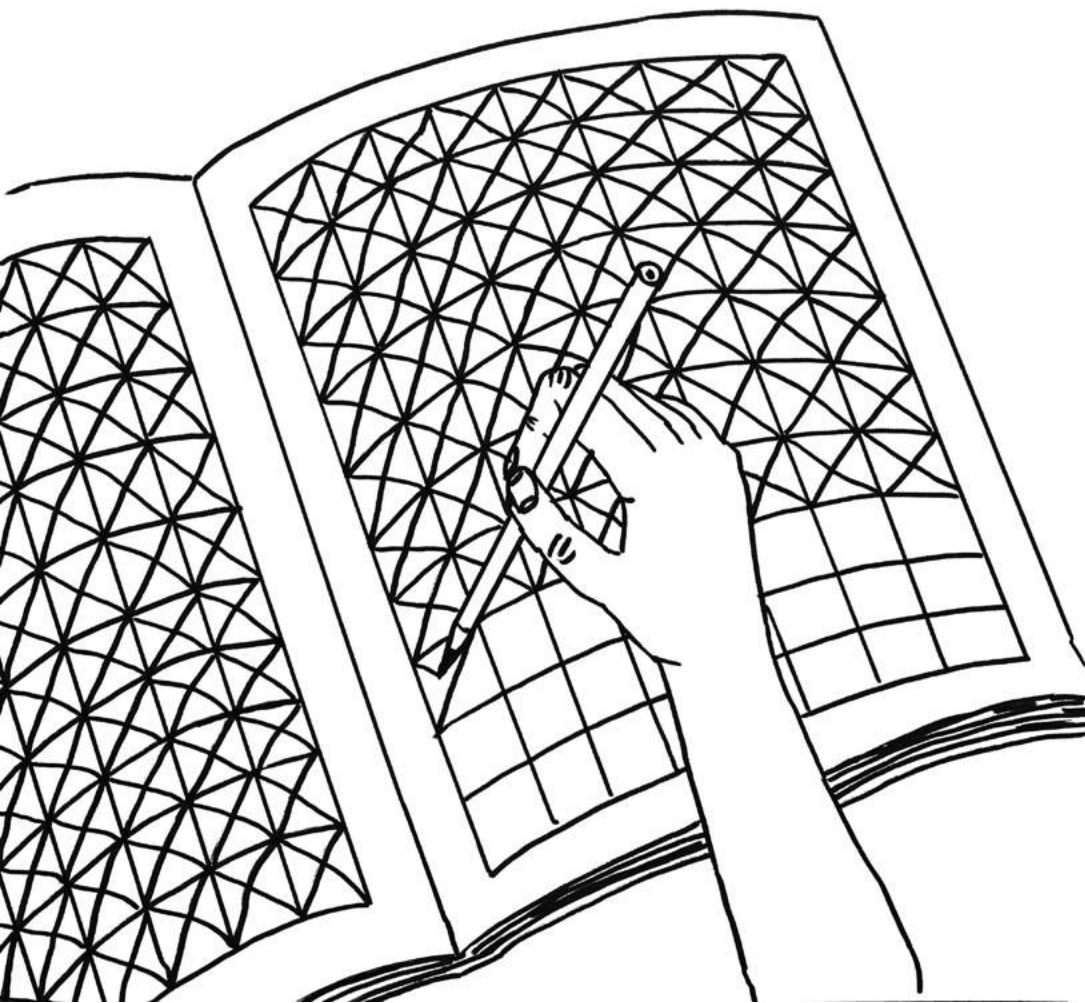
Untitled (Horse), 2020

Ink on paper

19 3/8 x 14 1/2 x 1 1/2 inches

(49.2 x 36.8 x 3.8 cm)

KEEP BUSY



David Shrigley

Untitled (Keep Busy), 2020

Ink on paper

19 3/8 x 14 1/2 x 1 1/2 inches

(49.2 x 36.8 x 3.8 cm)











Marcel Odenbach

Untitled (series of 4 collages), 2001

Collage, pencil, ink, watercolor

16 1/2 x 20 1/4 inches



Martino Gamper

Windows Shelf #02, 2015

Block board, coloured veneer, walnut, maple, tempered coloured glass

66 7/8 x 84 1/4 x 18 1/2 inches

(170 x 214 x 47 cm)





Alessandro Pessoli

Yellow Submarine Virgin, 2023

Oil, colored pencils, spray paint on canvas

68 x 41 inches

(172.7 x 104.1 cm)

Frank Diaz Escalet

Kabinett Presentation

Frank Diaz Escalet was born in Puerto Rico in 1930. His family was part of a wave of Puerto Ricans who migrated to New York City during the Great Depression. Settling in Harlem with his family at the age of four, Escalet's upbringing was marked by the struggles of immigrant life. He left school early to work a series of odd jobs and in factories, eventually joining the Air Force and serving in the Korean War. Returning to New York in 1953, Escalet began working at a garage, where he would meet a man with a converted pickup bed out of a 1941 Plymouth full of handmade copper tables and lamps. Fascinated by the items, Escalet began an apprenticeship under the owner who in turn taught him metalwork. Escalet used this education to open a jewelry shop called "The Talent Shop" in which he honed his skills as a craftsman, expanding his business into leather products rather than silver which he deemed would be more profitable. In 1958, he opened, "The House of Escalet" in Greenwich Village, dedicated exclusively to leather wares. His reputation soared, attracting custom jobs from celebrities like Aretha Franklin and The Rolling Stones, as well as commissions from prestigious institutions like the Museum of Modern Art.

In pursuit of a more stable life for his family, Escalet relocated to Maine in 1971, where he began creating inlaid leather compositions in 1974, drawing on personal experiences and memories. By the mid-1980s, he had expanded his artistic repertoire to include painting and sculpting with found metal pieces. Escalet's early leather works were characterized by bold simplicity, drawing inspiration from African motifs and everyday life. He reveled in the versatility of leather as both canvas and composition, employing vivid palettes influenced by his Caribbean roots and the cultural diversity of New York City. His compositions often blended abstract elements, expanding the possibilities of his materials with joyful experimentation. Throughout his career, Escalet's empathy for his subjects shone through in his intuitive treatment of shape, form, and composition. Each piece was imbued with a quiet dignity, reflecting his deep devotion to his craft and the meaningfulness of his artistic expression. His works, both intimate portrayals of real and imagined scenes and subtle emotional impacts, stand as testaments to his masterful craftsmanship.



Frank Diaz Escalet

Erotica 49, 1978

Leather and acrylic on panel

19 x 25 x 1 1/2 inches

(48.3 x 63.5 x 3.8 cm)



Frank Diaz Escalet

Fish n Saki, 1986

Acrylic on panel

19 x 25 x 1 1/2 inches

(48.3 x 63.5 x 3.8 cm)



Frank Diaz Escalet

No. 8 Kiss, 1977

Leather and acrylic on panel

19 1/4 x 25 1/8 x 1 1/2 inches

(48.7 x 63.8 x 3.8 cm)



Frank Diaz Escalet

Untitled, 1976

Leather and acrylic on panel

19 1/4 x 25 1/2 x 1 1/2 inches

(48.9 x 64.8 x 3.8 cm)



Frank Diaz Escalet

Untitled, 1978

Leather and acrylic on panel

19 1/4 x 25 1/8 x 1 1/2 inches

(48.9 x 63.8 x 3.8 cm)



Frank Diaz Escalet

Untitled, 1976

Leather, suede, and acrylic on panel

25 1/8 x 19 1/8 x 1 1/2 inches

(63.8 x 48.4 x 3.8 cm)