

10 SELECTED ARTISTS | BITSIZE VIDEOS TO SAVOR 21 EXCLUSIVE ARTWORKS

NEW YORK / LOS ANGELES / BERLIN / SYDNEY

STAGE EPISODE 1

JULY 30 ... AUGUST 13



MAM PRESENTS

Maggie Ai Media (MAM) is pleased to announce the presentation of an all-new digital platform - *STAGE*. The inaugural edition of *STAGE* will be on view July 30 through to August 13, 2021, concurrently on all MAM social media channels and WeChat Mini Program. Initiated through an insightful and unique perspective of its professional art consultants, and in collaboration with many leading international contemporary art galleries, *STAGE* provides a new generation of global collectors, with a particular focus on Asia, with a panoramic view of today's most forward-thinking artworks within an ever-changing and sophisticated art market.

STAGE - Episode 1 brings together artists represented by 10 international contemporary art galleries, with works spanning painting, sculpture, photography and multimedia installations. The selected artists are at the forefront of today's art scene: their works have been widely exhibited in transcontinental venues and across various platforms, including leading galleries, major museums, institutions and biennales. Over half of the artists will make their debuts in China—and Asia in general, MAM is honored to be connecting them with more Asian art collectors and enthusiasts alike.

Notable highlights include two works, from the latest photography series by the legendary American photographer **Nan Goldin**, presented by Marian Goodman Gallery in New York. **Simon Denny** and **Lena Henke**, two frontrunners of the global contemporary art circuit and museum and curators' favorites, will each bring works from one of their most recognizable series through the participation of Petzel and Bortolami respectively. The latter gallery will also present two special pieces by veteran conceptual artist **Tom Burr**. Boasting a similarly impressive institutional presentation track record, **Jeffrey Gibson**, along with New York gallery Sikkema Jenkins & Co., will be presenting for the first time in Asia. LA-based artist **Alex Hubbard**, who has recently concluded his Asia solo exhibition debut in Hong Kong, will unveil two works created during lockdown with Simon Lee Gallery. COMA in Sydney will showcase promising works by the up-and-coming Australian artist **Justin Williams**. This episode's grouping also counts two young conceptual installation artists **Dena Yago** and **Elizabeth Orr** from Bodega, as well as abstract artist **Keltie Ferris** from Mitchell-Innes & Nash, presenting his latest works on paper.



Dena Yago

Pitcher, 2020

Audio, wood, enamel, Big Mouth Billy Bass

48 x 18 x 5.5 inches

121.9 x 45.7 x 14 cm

\$9,000 USD

Courtesy of the artist and Bodega, New York





Dena Yago

Chum, 2020

Audio, wood, enamel, Big Mouth Billy Bass

48 x 18 x 5.5 inches

121.9 x 45.7 x 14 cm

\$9,000 USD

Courtesy of the artist and Bodega, New York





Dena Yago

Trawler, 2020

Audio, wood, enamel, Big Mouth Billy Bass

30 x 27.5 x 5.5 inches

76.2 x 69.9 x 14 cm

\$9,000 USD

Courtesy of the artist and Bodega, New York



Dena Yago (b. 1988, New York, NY) lives and works in New York City.

Recent solo exhibitions include High Art, Paris; Atlanta Contemporary, Atlanta; Bodega, New York; Sandy Brown, Berlin; and Boatos Fine Art, Sao Paulo. Recent group exhibitions include Frans Hals Museum, Haarlem, The Netherlands; Kunsthal Aarhus, Aarhus, Denmark; The Hammer Museum, Los Angeles; The Museum of Modern Art, Warsaw; Watermill Center, Watermill, NY; Emalin, London; Bortolami, New York, NY; and Park View/Paul Soto, Los Angeles.

Her work has been reviewed in The New York Times, Frieze, Artforum, Art in America, Flash Art, Mousse Magazine, CURA Magazine, Garage Magazine, Bomb, and DIS Magazine, among others.

Yago has published numerous texts including "The Walls Stays in the Picture: Destination Murals in Los Angeles" (e-flux journal, 2019); "Soft Serve: On Food, Affect, and the Silicon Valley Workplace" (Frieze, 2019); "Content Industrial Complex" (e-flux journal, 2019); "Bad Memory" (Flash Art, 2017); "On Ketamine and Added Value" (e-flux, 2017); and "Empire Poetry" (Texte zur Kunst, 2016). Multiple books of her work have been published including Fade the Lure (After 8 Books, 2019); Esprit Reprise (Pork Salad Press, 2015); and Ambergis (Bodega Press, 2014).

Yago is a founding member of the trend-forecasting group K-HOLE.

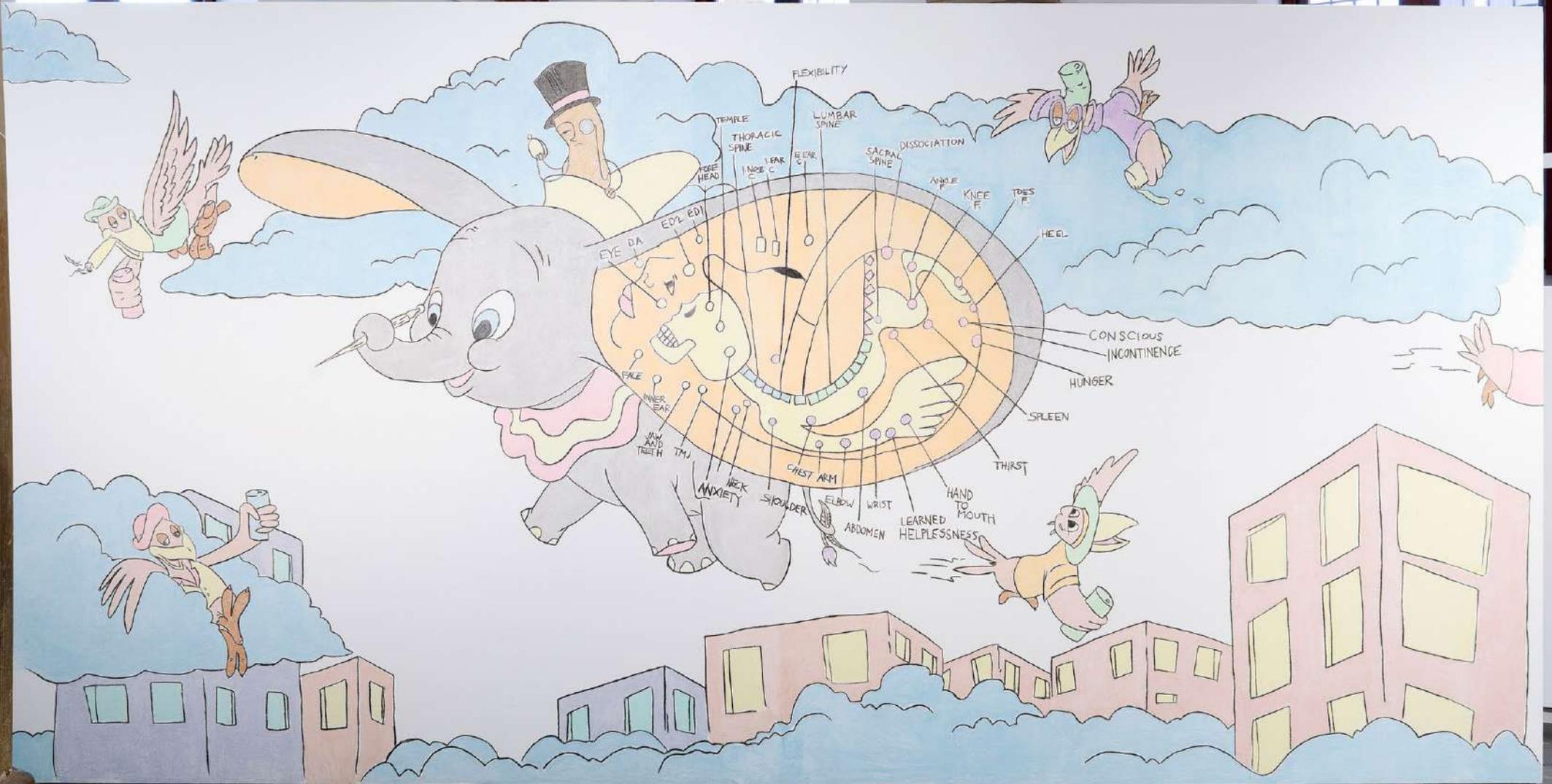
Selected Public Collection

The Frans Hals Museum, Haarlem, The Netherlands





Dena Yago, *The Shortest Shadow*, 2018, installation view, Atlanta Contemporary, Atlanta, GA



Dena Yago, *Image Power. Institutional Critique Today*, 2020, installation view, Frans Hals Museum, Haarlem, Netherlands.

Jeffrey Gibson

From Above, 2018

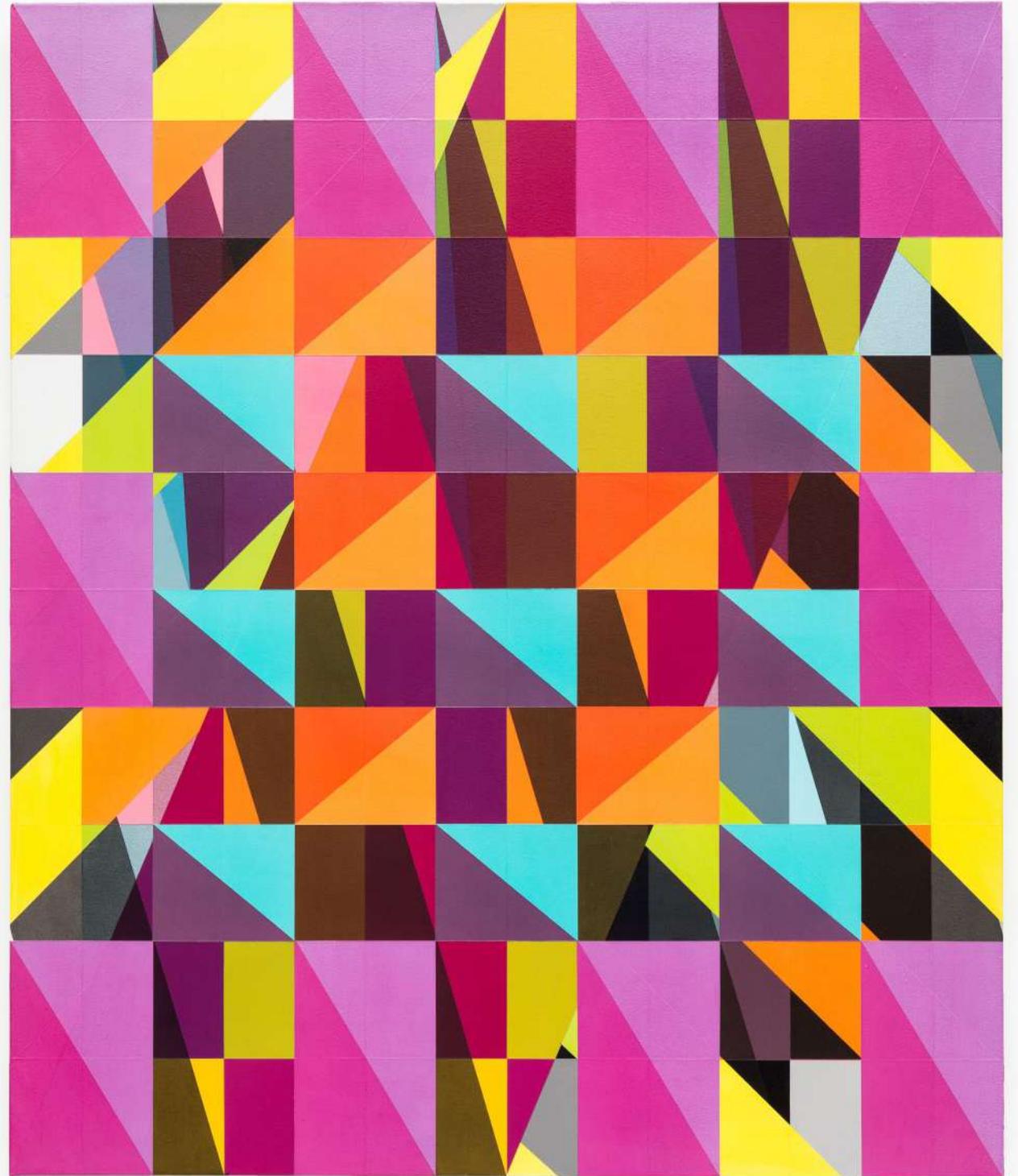
Acrylic and graphite on canvas

50 x 42 inches

127 x 106.7 cm

\$35,000 USD

Courtesy of the artist and Sikkema Jenkins & Co., New York





Jeffrey Gibson

To Feel the Warm Sun on My Face, 2018

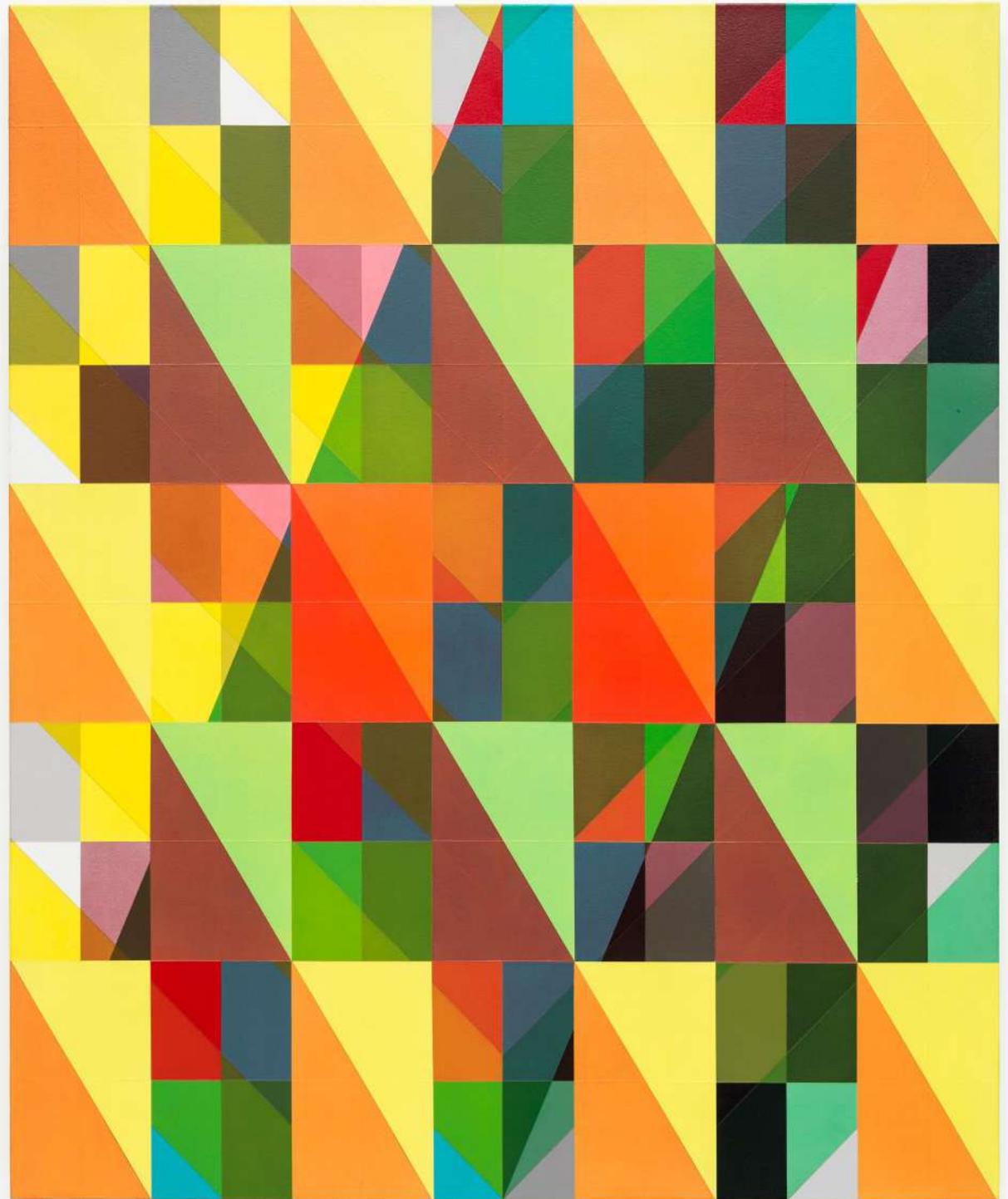
Acrylic and graphite on canvas

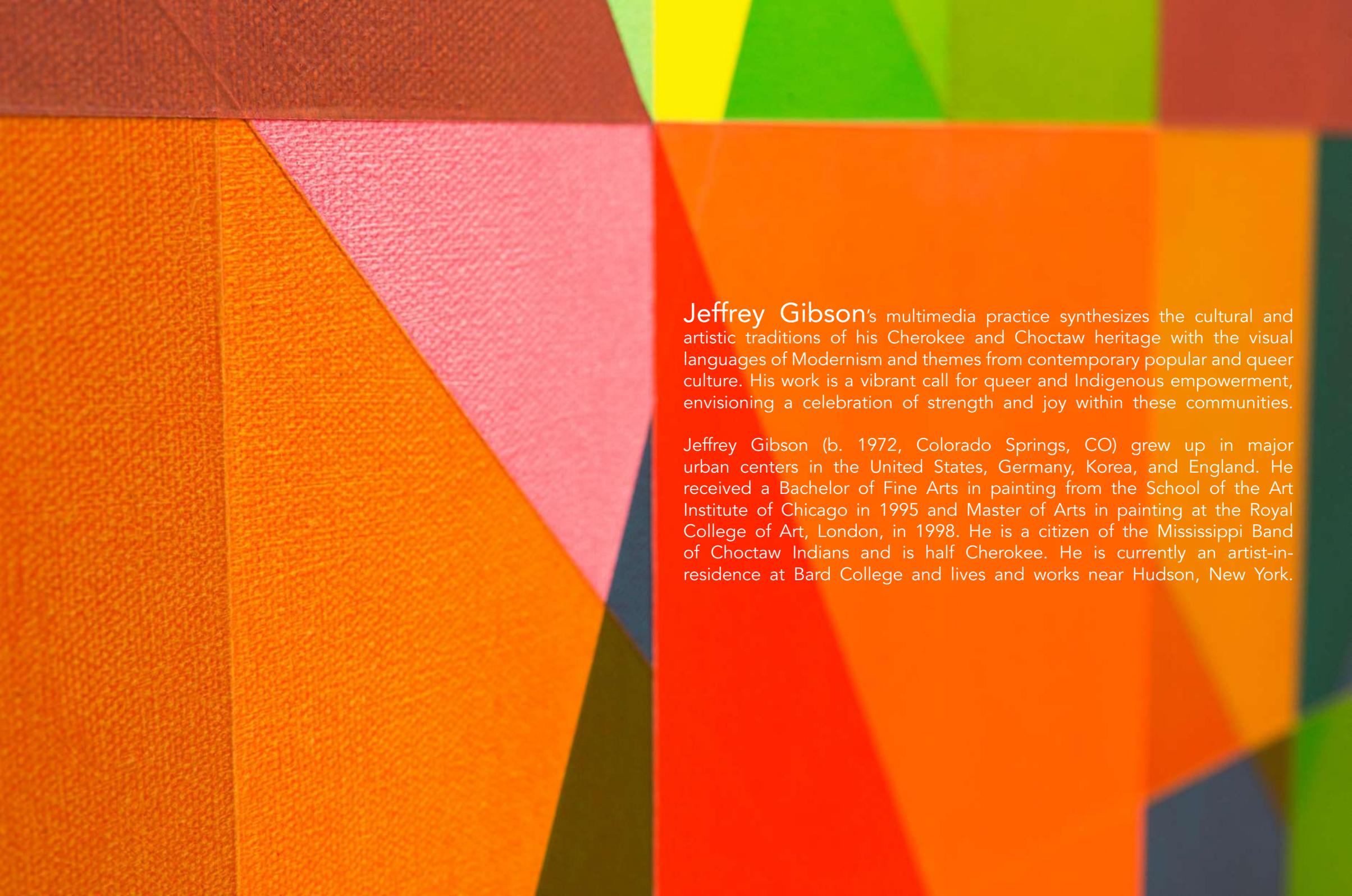
50 x 42 inches

127 x 106.7 cm

\$35,000 USD

Courtesy of the artist and Sikkema Jenkins & Co., New York



The background is an abstract composition of various geometric shapes and colors. The colors include shades of brown, orange, pink, red, yellow, green, and blue. The surfaces of these shapes have different textures, some appearing smooth and others with a fine, woven or fabric-like grain. The shapes are arranged in a non-representational, layered manner, creating a sense of depth and movement.

Jeffrey Gibson's multimedia practice synthesizes the cultural and artistic traditions of his Cherokee and Choctaw heritage with the visual languages of Modernism and themes from contemporary popular and queer culture. His work is a vibrant call for queer and Indigenous empowerment, envisioning a celebration of strength and joy within these communities.

Jeffrey Gibson (b. 1972, Colorado Springs, CO) grew up in major urban centers in the United States, Germany, Korea, and England. He received a Bachelor of Fine Arts in painting from the School of the Art Institute of Chicago in 1995 and Master of Arts in painting at the Royal College of Art, London, in 1998. He is a citizen of the Mississippi Band of Choctaw Indians and is half Cherokee. He is currently an artist-in-residence at Bard College and lives and works near Hudson, New York.



AMERICAN HISTORY
IS LONGER, LARGER,
MORE BEAUTIFUL
AND MORE THAN
ANYONE HAS SAID
ABOUT J

Selected Public Collections

Whitney Museum of American Art in New York

Denver Art Museum

Museum of Fine Arts, Boston

Smithsonian Institution's National Museum of the American Indian, Washington D.C.

National Gallery of Canada in Ottawa

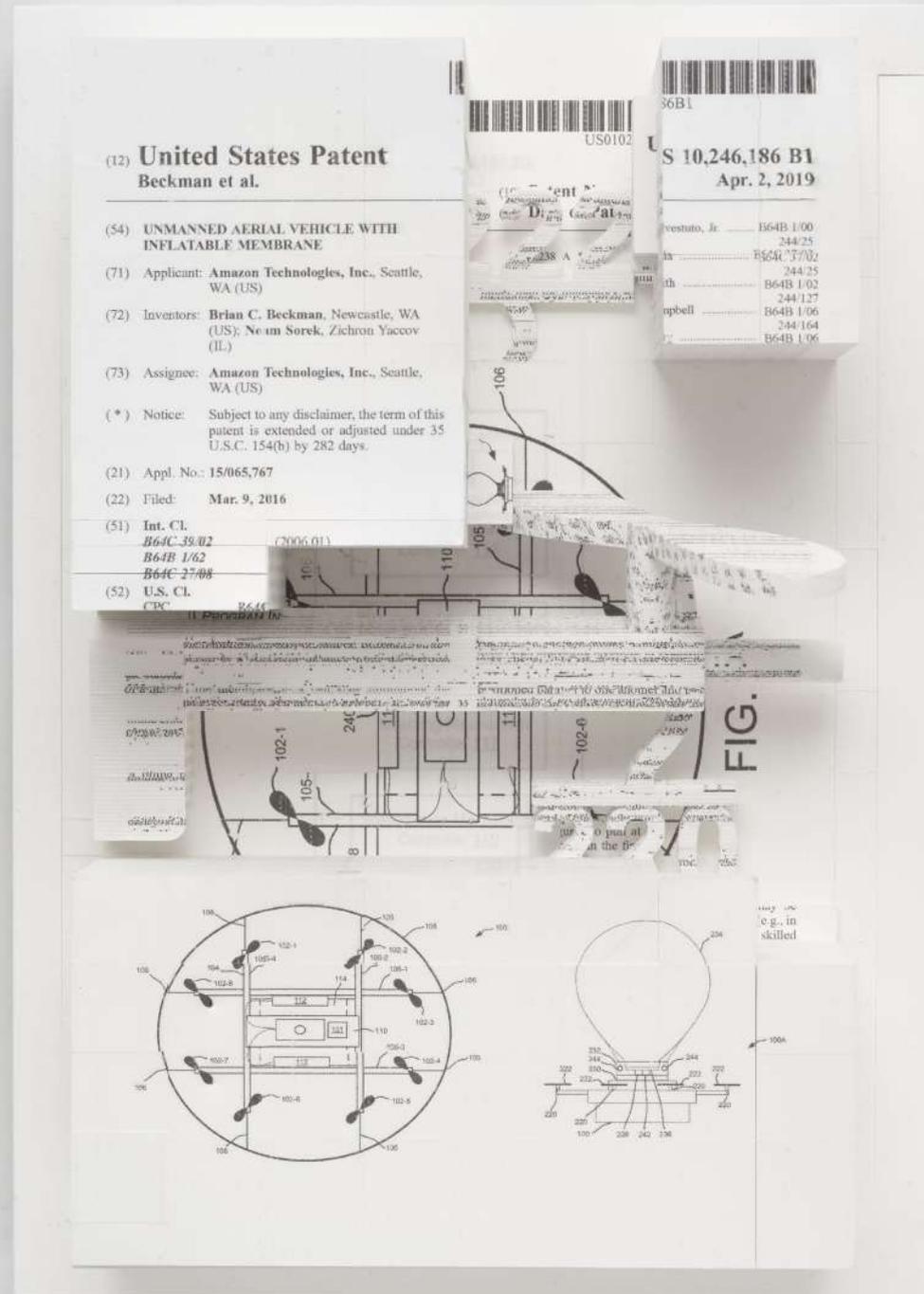
Crystal Bridges Museum of American Art in Bentonville, AR



Jeffrey Gibson, *The Anthropophagic Effect*, 2019, installation view, New Museum, New York. Photo: Maris Hutchinson / EPW Studio.



Jeffrey Gibson, *Whitney Biennial 2019*, installation view, 2019, Whitney Museum of American Art, New York.



Simon Denny

Document Relief 26 (Amazon Delivery Drone patent), 2020

Ink Jet Print on Archival Paper, Glue, Custom metal wall mount

11.69 x 8.27 x 5.12 inches

29.7 x 21 x 13 cm

\$25,000 USD

(71) Applicant: Amazon Technologies, Inc., Seattle, WA (US)

(72) Inventors: Brian C. Beckman, Newcastle, WA (US); Noam Sorek, Zichron Yaccov (IL)

(73) Assignee: Amazon Technologies, Inc., Seattle, WA (US)

(*) Notice: Subject to any disclaimer, the term of this patent is extended or adjusted under 35 U.S.C. 154(b) by 282 days.

(21) Appl. No.: 15/065,767

(22) Filed: Mar. 9, 2016

(51) Int. Cl. B64C 39/02 (2006.01)
B64B 1/62
B64C 27/08

(52) U.S. Cl. CPC B64C

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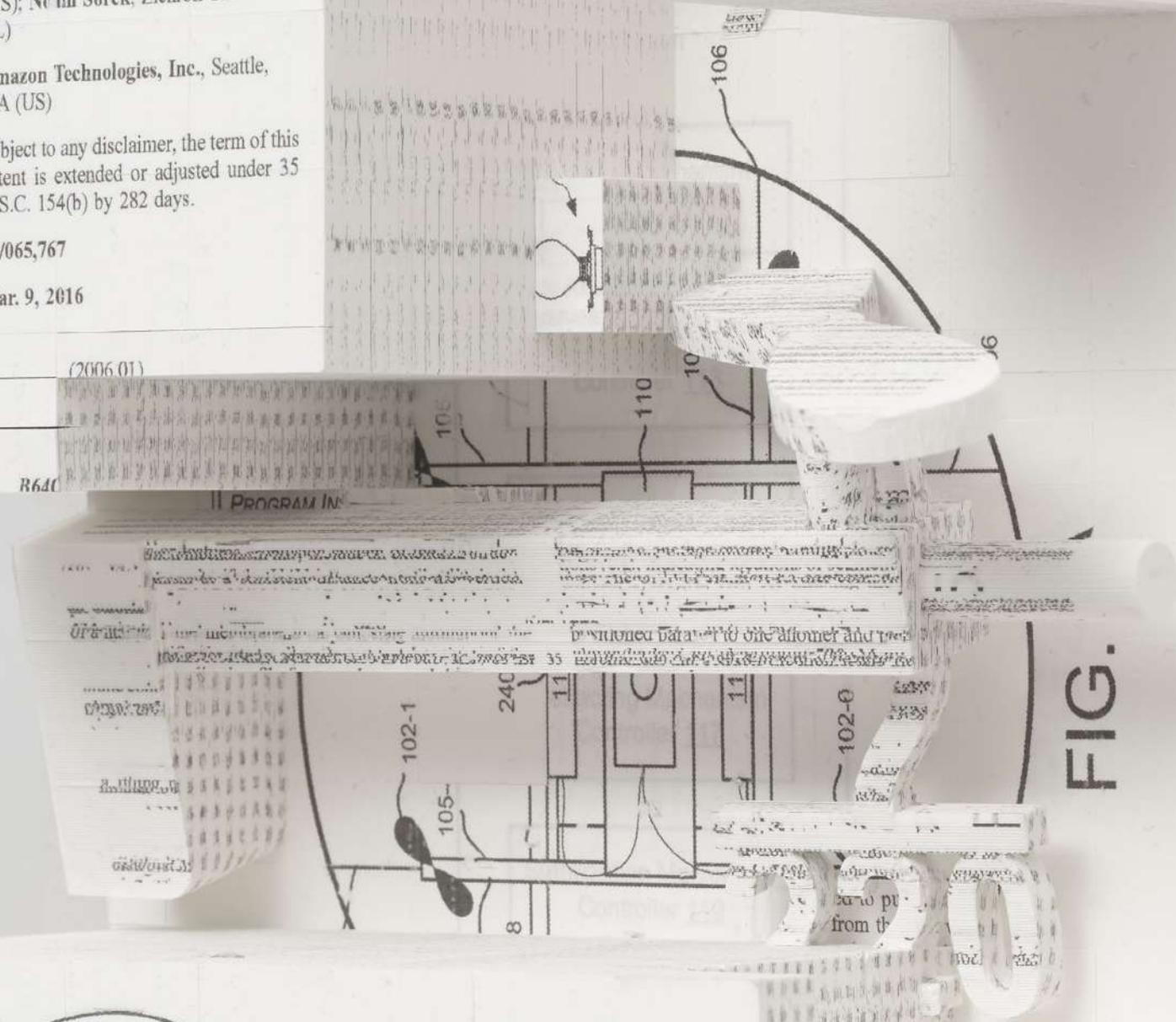
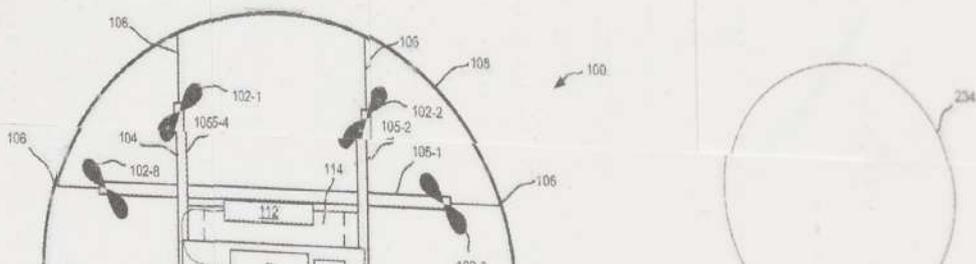


FIG. 1



with respect to those skilled in the art.



Simon Denny

Joy Global semi-autonomous longwall coal mining 7LS8 shearer promotion screen video token, 2019

Aluminum, UV print on Plexiglas, fluorescent light tubes in original cardboard packaging

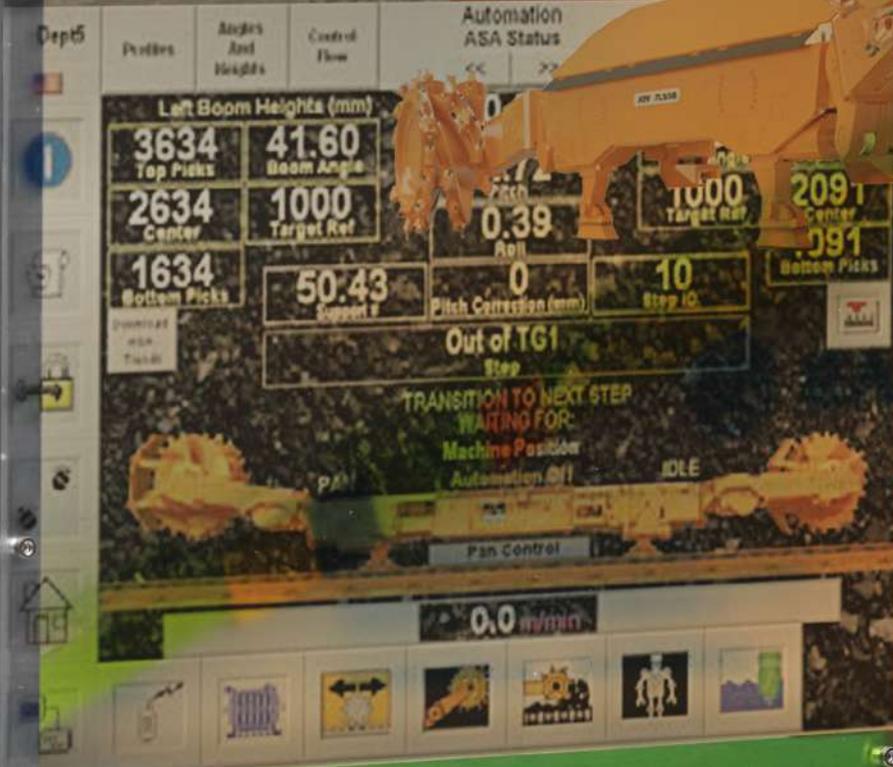
26.77 x 47.24 x 3.94 inches

68 x 120 x 10 cm

\$30,000 USD

Courtesy of the artist and Petzel, New York

a remote location, resulting in increased productivity and reduced operator exposure to harm.



Joy 7LS8 Longwall Shearer



Longwall mining shearer



JOYGLOBAL

LW50000
02:52 PM
s1046 Machine Idle

Simon Denny (b. 1982 Auckland, New Zealand) lives and works in Berlin, Germany. He makes exhibitions that unpack the social and political implications of the technology industry and the rise of social media, startup culture, blockchains and cryptocurrencies, using a variety of media including installation, sculpture, print and video. In 2016 he co-founded the artist mentoring program BPA//Berlin Program for Artists and has served as Professor of Time-Based Media at The Hochschule für bildende Künste Hamburg (HFBK) since 2018. Denny studied at the Elam School of Fine Arts, University of Auckland, graduating with a BFA in 2005, and at the Städelschule, Frankfurt am Main, completing a Meisterschule in 2009.

Recent solo exhibitions include Simon Denny - Worker Cage Document Reliefs, Fine Arts Sydney, Australia (2020) and K21: Simon Denny, K21, Düsseldorf, Germany (2020). Other solo exhibitions include Simon Denny: The Founder's Paradox, MOCA Cleveland (2018); Hammer Projects: Simon Denny, Hammer Museum, Los Angeles (2017); Innovator's Dilemma, MoMA PS1, New York (2015). Denny represented New Zealand at the 56th Venice Biennale, and his work has featured in large-scale thematic exhibitions including the 55th Venice Biennale, Manifesta 11, 9th Berlin Biennale, 6th Moscow Biennale, 13th Lyon Biennale, 12th Guangzhou Triennial, 8th Gwangju Biennale, 1st Brussels Biennale, Montreal Biennale, and the 16th Biennale of Sydney.



Selected Public Collections

Museum of Modern Art, New York

Museum of New Zealand, Wellington, New Zealand

Walker Art Center, Minneapolis

Danjuma Collection, UK

Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, New Zealand



Simon Denny, *Real Mass Entrepreneurship*, 2017, installation view, OCAT, Shenzhen, China



Simon Denny, *Current Flow. On the economics of inequality*, 2020, installation view, Kunstmuseum Basel, Switzerland



Alex Hubbard

You're a thing, 2020

Acrylic, urethane, epoxy resin, fiberglass and oil on canvas

58 x 64 x 2 inches

147.3 x 162.6 x 5.1 cm

\$80,000 USD

MAM
MAGGIE AI MEDIA

Courtesy of the artist and Simon Lee Gallery, London, Hong Kong





Alex Hubbard

Untitled, 2020

Acrylic, urethane, fiberglass and oil on wood

13 x 16 1/2 x 1 3/4 inches

33 x 41.9 x 4.4 cm

\$20,000 USD

MAM
MAGGIE AI MEDIA

Courtesy of the artist and Simon Lee Gallery, London and Hong Kong



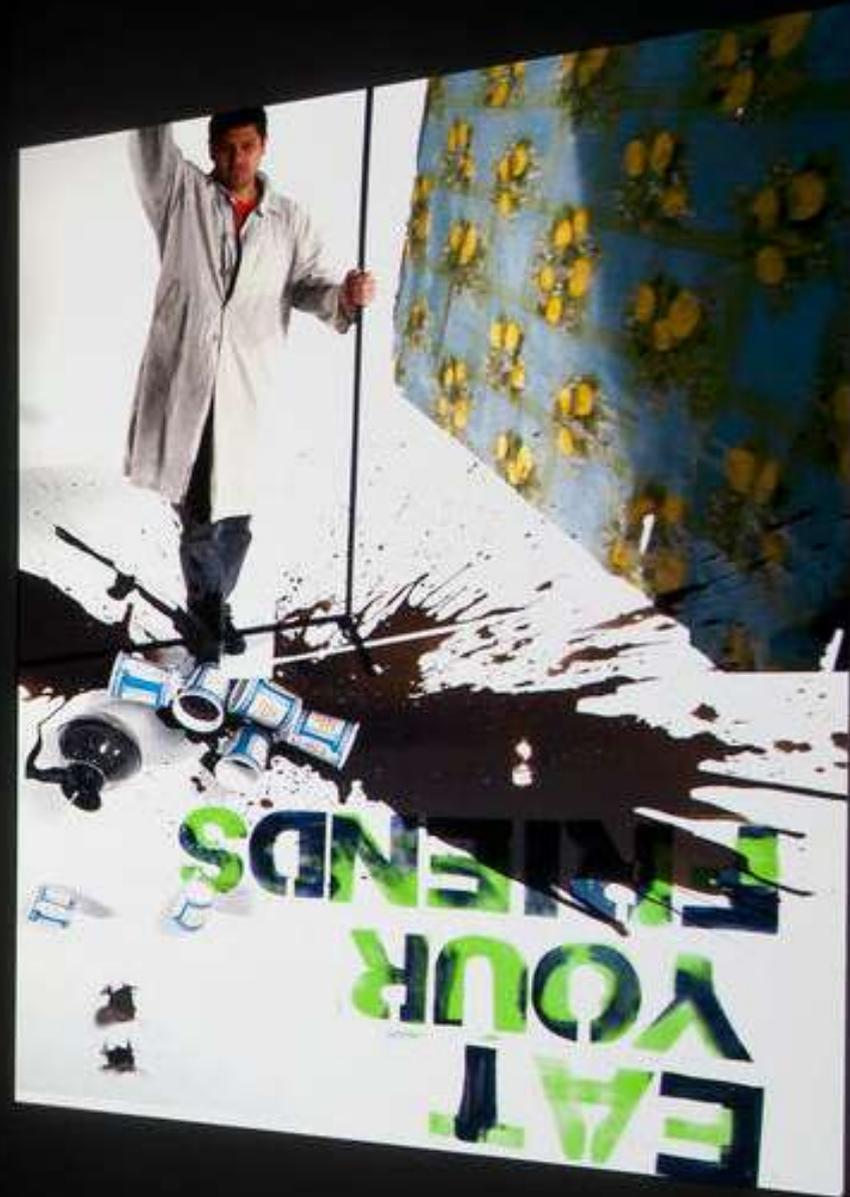


Alex Hubbard (b. 1975, Toledo, Oregon) is a Los Angeles-based artist whose work encompasses video art and painting, exploring the boundaries of each via a cross-examination that invigorates both media in new and inventive ways. Constructed along parallel lines, his videos and paintings explore composition, mass, colour and depth of images in unexpected ways. Avoiding a single point of focus, Hubbard constructs his videos in layers, engulfing the viewer with bold colours, performative gestures and evolving, all-over compositions in which movement is multi-directional and time appears to be non-linear. Often described as 'moving paintings', the videos are a record of physical creation and destruction, with the hand of the artist tangible, and sometimes visible, in the frame.

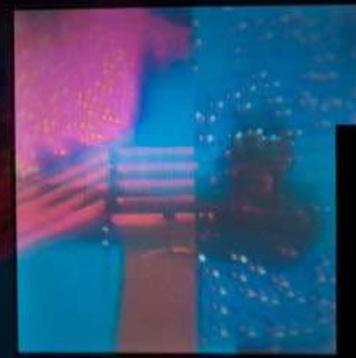
In counterpoint to the videos, Hubbard's paintings often suggest a mechanical means of production. Fields of colour in fibreglass and resin are interrupted with richly pooled, dripped and poured paint. Working with fast-drying materials, such as epoxy and latex, the artist is forced to act quickly, embracing chance happenings and revelling in the autonomy of his chosen media. Such anti-hierarchical materials and techniques provide a corollary to the DIY aesthetic of the video works. And through this deconstruction every traditional opposition of the formal language of painting is opened up: figure and ground, material and illusionistic depth, the horizontality of production and the verticality of display.

Selected Public Collections

Museum of Modern Art, New York
Solomon R. Guggenheim Museum, New York
Whitney Museum of American Art, New York
Zabludowicz Collection, London
Rubell Family Collection, Miami
Institute of Contemporary Art, Miami, Miami
Walker Art Center, Minneapolis
Hammer Museum, Los Angeles
Art Institute of Chicago, Chicago
University of Chicago, Chicago
Marciano Art Foundation, Los Angeles
National Gallery of Victoria, Melbourne, Australia
Henry Art Gallery, Seattle
Seattle Art Museum, Seattle
Rose Art Museum, Waltham
FRAC Corse, Corte, France
FRAC Poitou-Charentes, Angoulême, France
Vanhaerents Art Collection, Brussels, Belgium
Colección Jumex, Mexico City, Mexico



Alex Hubbard, *Hammer Projects: Alex Hubbard*, 2012, installation view, Hammer Museum, Los Angeles. Photo: Brian Forrest.



Alex Hubbard, *Projectors*, 2019, installation view, Gaga & Reena Spaulings, Los Angeles.



Tom Burr

Spatial Constraint #6, 2019

Plywood, t-shirts, book pages, steel pushpins

24 x 24 x 2 inches

61 x 61 x 5.1 cm

\$ 16,000 USD

Courtesy of the artist and Bortolami, New York



Yellow strip with two dark circular fasteners.

Small, dark, rectangular label with faint, illegible text, possibly a manufacturer's tag or care label.

ADOLESCÊNCIA

"E eu só estava com quinze anos"

... e lá a gente encontrou o que bem que estava procurando, um passatempozinho: malenque (manuscrito) pra começar a noitada. Tinha um veque (carro) estarre (tufão) tremulão, com pinta de professor, de oculto, de róle (boca) aberto, p'ro or'fio da noíchi (noite). (...) Então nos guilhamos (caminhamos) em direção a ele, muito corteses, e eu falei: "Com licença, irmão."

A estranha gira *noisat* (adolescente) usada por Alex — personagem principal e narrador de *Cloakwork Orange* (Laranga Mednic, 1971), do escritor inglês Anthony Burgess — é uma mistura de ingles com gíria cigana e palavras eslavas. Por meio dela o autor conta a história de "um delinqüente juvenil de um futuro não

baixo, jogou tudo na calçada e eu comecei a mofá-los a botnada, se bem que fossem duros paca, feitos que eram assim de algum noivo troço de plástico horrrosnow (genial). O vé-que (carro) veího começou a fazer uns chummas (borrões), resmungando — uaf, uaf, uaf — por isso George deu-lhe uma no róle (boca) desdentado com seu mudoado cheio de anéis e isso fez o veque (carro) veího começar a gemer aos potes, aí é que comecei a sair o sangue, meus irmãos, uma befera.

A conduta anti-social desses adolescentes é praticamente indistinguível — em seu desentredado sadismo — do comportamento de um psicótico. Essa conduta anti-social, entretanto, não é exclusiva do adolescente mar-

adolescência, como afirma a dra. Freud: "Considero normal que um adolescente se comporte por muito tempo de maneira incoerente e imprevisível. Que se oponha a seus impulsos e que os acobite" (...). "Que ame a seus pais e que os odeie. Que se rebelde contra eles e que dependa deles. Que se sinta envergonhado ao reconhecer publicamente sua mãe e que, inesperadamente, desaje de todo corrigido falar com ela" (...). "Que seja idealista, amante da arte, generoso e desinteressado como nunca mais tornará a ser. Mas que seja também o contrário: egoítrico, egoísta e calculista. Essas flutuações entre extremos opostos seriam anormais em qualquer outra época da vida. Mas nesse momento significam simplesmente que é necessário

Tom Burr, born in 1963 in New Haven, is an American conceptual artist based in New York.

Burr's artwork explores the relationships between, the built environment, subjectivity, and historical persona. In his spare, enigmatic, mixed-media sculptures and installations, Burr explores the ways in which we imbue the spaces and things by which we are surrounded—like clothing, furniture, or the patterns in wood—with our memories and emotions. Though his work is grounded in his own memories, it is deliberately ambiguous, allowing viewers to invest it with their own life experiences. He uses what he calls a "focused spectrum" of humble materials and found objects, including plywood, old blankets and t-shirts, radiators, doors, books, and bits of hardware.

Recent solo exhibitions include: *Hélio-centricities* (New York), *The Small Room*, Bortolami, New York, NY, 2021; *Hinged Figures*, Wadsworth Atheneum Museum of Art, Hartford, CT, 2019; *Hélio-centricities: coda*, Escola De Artes Visuais Do Parque Lage, Rio de Janeiro, Brazil, 2019; *Sedimental*, SCAD Museum of Art, Savannah, GA, 2018; *Stages*, Maureen Paley, London, England, 2017; *Surplus of Myself*, Westfälischer Kunstverein, Münster, Germany, 2017; *Abridged*, Galerie Neu, Berlin, Germany, 2017; *Grips*, Sommer Contemporary Art, Tel Aviv, Israel, 2016. Burr attended the School of Visual Arts and the Whitney Independent Study Program in New York.

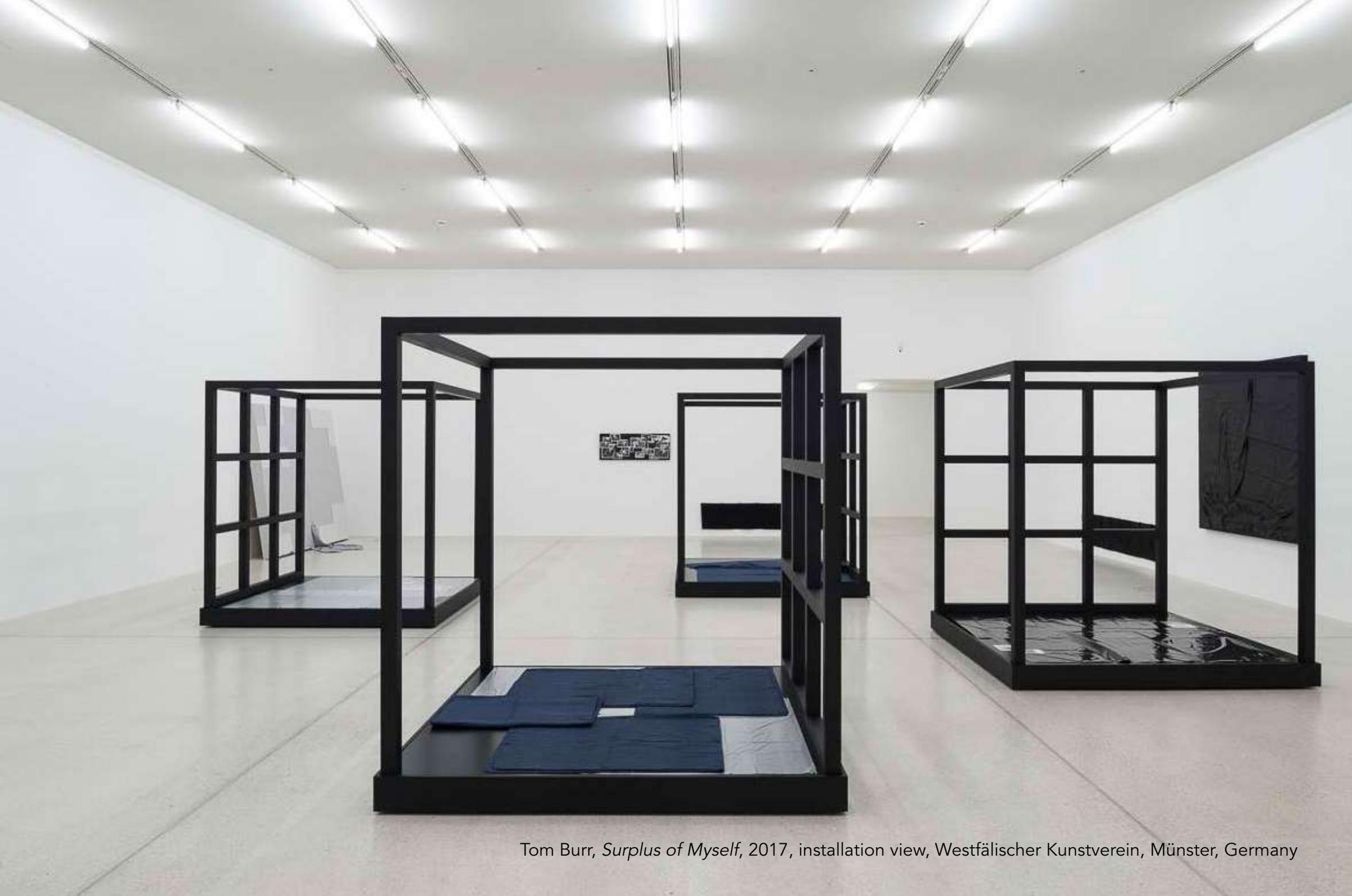


Selected Public Collections

Whitney Museum of American Art, New York, NY
MOCA, Los Angeles, CA
MuMOK, Vienna, Austria
Hammer Museum, Los Angeles, CA
Ludwig Museum, Koln, Germany
Baltimore Museum of Art, Baltimore, MD
Migros Museum, Zurich, Switzerland
New York Public Library, New York, NY
Sammlung Grasslin, Germany
Sammlung Verbund, Vienna, Austria
FRAC, Champagne Ardenne, France
FRAC, Nord-Pas de Calais, France
Israel Museum, Jerusalem, Israel



Tom Burr, *Hélio-Centricities*, 2019, installation view, Auroras, São Paulo, Brazil. Photos: Ding Musa.



Tom Burr, *Surplus of Myself*, 2017, installation view, Westfälischer Kunstverein, Münster, Germany

Keltie Ferris

Quarantine #5, 2020

Watercolor on paper

30 x 22 5/8 inches

76.2 x 57.5 cm

\$12,000 USD

Courtesy of the artist and Mitchell-innes & Nash, New York





Keltie Ferris

Quarantine #10, 2020

Watercolor on paper

30 x 22 5/8 inches

76.2 x 57.5 cm

\$12,000 USD

Courtesy of the artist and Mitchell-innes & Nash, New York





Keltie Ferris is known for his mostly large-scale canvases covered with layers of spray paint and hand-painted geometric fields. Ferris's pixilated backgrounds and atmospheric foregrounds create perceptual depth that allows for multidimensional readings of his work. Characterized by a continuously expanding investigation into painting, his practice considers a multiplanar site for constructed light and shifting space. In his ongoing series of body prints, Ferris uses his own body like a brush, covering it with natural oils and pigments and pressing it against a canvas, to literalize the relationship of an artists' identity to the work that he or she produces.

Keltie Ferris was born in Kentucky in 1977 and currently lives and works in Brooklyn, New York. He graduated with a BFA from the Nova Scotia College of Art and Design and an MFA from the Yale School of Art in 2006. Recent solo exhibitions include FEEEEELING, Mitchell-Innes & Nash, New York, NY, (2021); U_N_D_E_R_S_C_O_R_E, Kadel Willborn, Dusseldorf, Germany, (2019); RELIEF, Morán Morán, Los Angeles, CA, (2019), *O*P*E*N* at the Speed Museum, Louisville, KY (2018), (F(U(T)U)R)E at Mitchell-Innes & Nash, New York (2018), M\A\R\C\H at Mitchell-Innes & Nash, New York (2017). His works have been included in group exhibitions at institutions, including Saatchi Gallery, London (2014); Contemporary Arts Museum of Houston, Texas (2014); The Academy of Arts and Letters, New York (2014); Brooklyn Museum, New York (2012); the Indianapolis Museum of Contemporary Art, Indianapolis (2010); and The Kitchen, New York (2009). He was recently awarded the Rosenthal Family Foundation Award in Painting by the Academy of Arts and Letters.



Selected Public Collections

Kemper Museum of Contemporary Art, Kansas City, MO

Nerman Museum of Contemporary Art (Oppenheimer Collection), Overland Park, KS

The Saatchi Gallery, London, UK

The Speed Art Museum, Louisville, KY

Amorepacific Museum of Art, Seoul, Korea



Keltie Ferris, *FEELING*, 2021, Installation view, Mitchell-Innes & Nash, New York



Keltie Ferris, **O*P*E*N**, 2018, installation view, Speed Museum, Louisville, US

Elizabeth Orr

What You've Been Meaning to Say, 2020

Aluminum, tumeric, wood, bronze glass

25 x 22 x 2 inches

63.5 x 55.9 x 5.1 cm

\$5,000 USD

Courtesy of the artist and Bodega, New York





Elizabeth Orr

Slight Unseen Changes, 2020

Aluminum, beet, wood, tinted glass

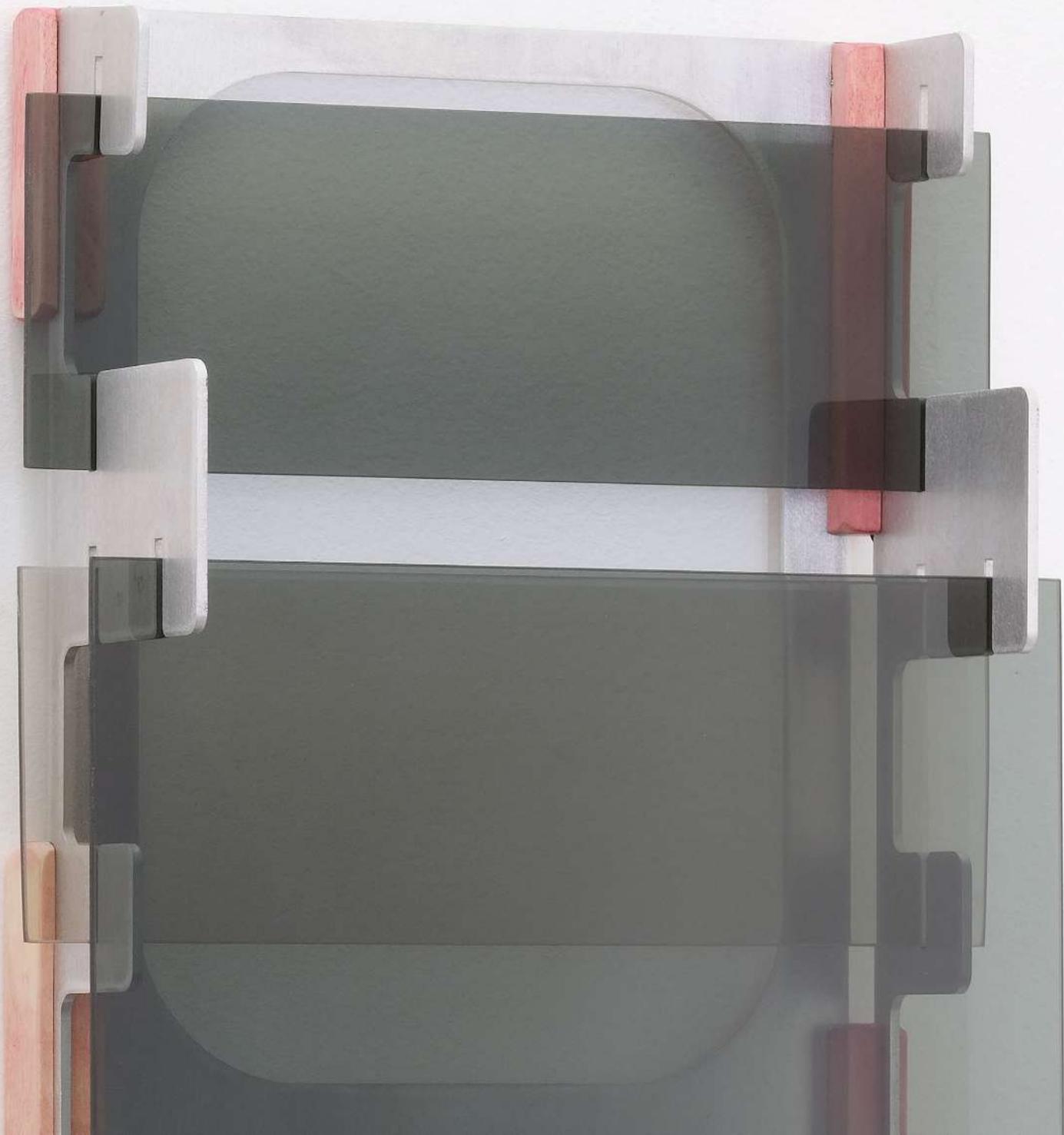
25 x 11 x 4 inches

63.5 x 27.9 x 10.2 cm

\$5,000 USD

Courtesy of the artist and Bodega, New York







Elizabeth Orr's (b. 1984, Los Angeles, CA, USA) work has shown internationally including recent solo exhibitions: "The Over There", VIN VIN, Vienna, Austria, 2021; "Spirits in Rotations," RPPFA, Los Angeles, CA, 2020; "Vivid" Pylon, Dresden, NY, 2018; "Our Hallway is Surrounded," Bodega, NY, NY, 2017. She has given talks internationally including Virginia Commonwealth University, Richmond, VA, 2018; Bard College, 2018; Annandale-on-Hudson, NY; Stedelijk Museum, Amsterdam, NL, 2017; Triangle Art Association, NY, NY, 2016; Swiss Institute, New York, NY, 2016 and Rutgers University, New Brunswick, NJ, 2017.

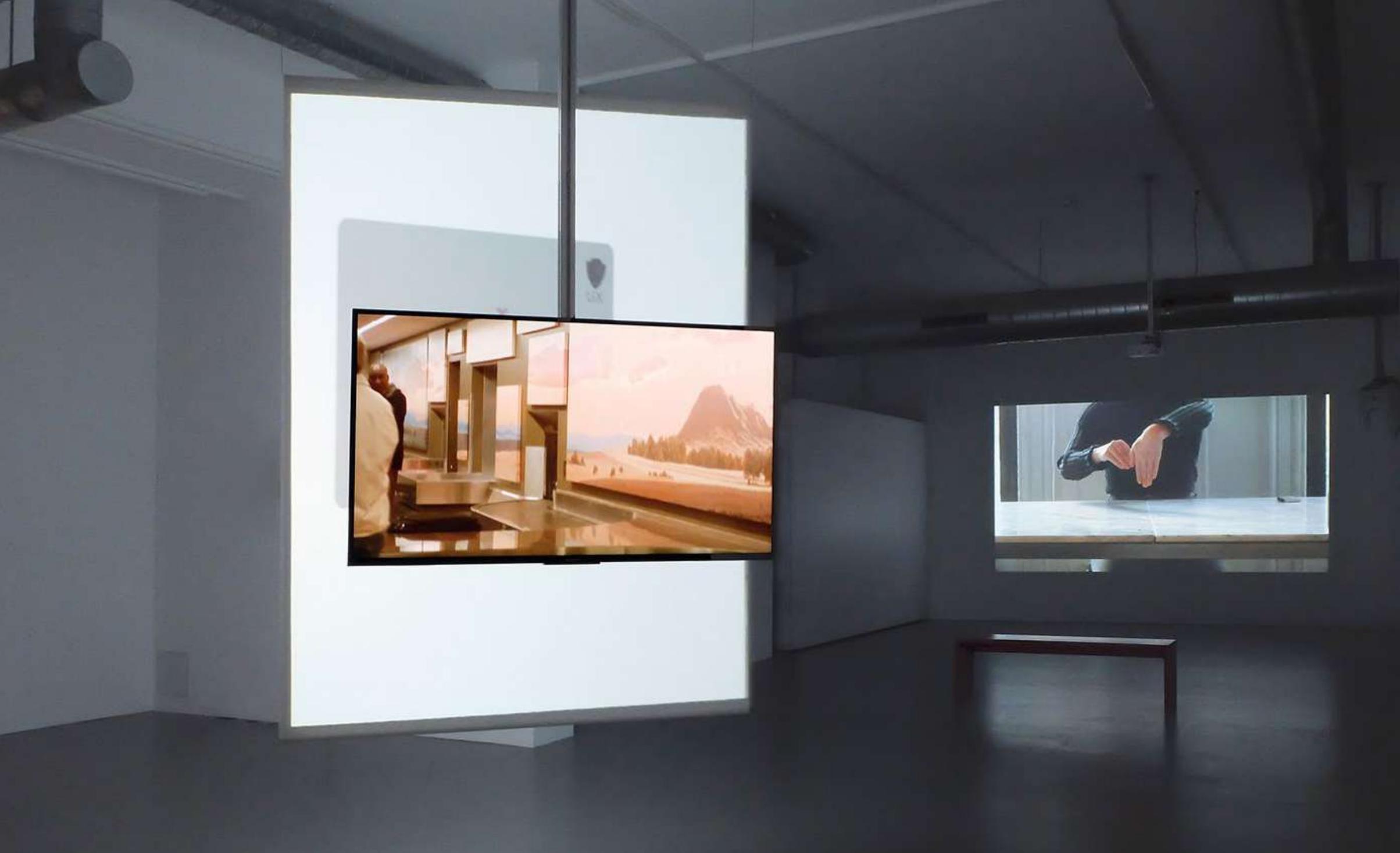
Her videos have screened with Art in General, NY, NY 2018; Caro Sposo, Paris, FR, 2018; Tranzit Display, Prague, CZ, 2018; Santarcangelo Festival; Santarcangelo di Romagna, Italy, 2017; Atlanta Contemporary, Atlanta, Georgia, 2015. Her video works have been commissioned by The Harvard Carpenter Center, Cambridge, MA, and MOCAtv, Los Angeles, CA.

In 2018 she received a Public Affairs Grant Program, from the US Embassy and in 2016 she won the MAAF NYC award for her video MT RUSH (2016). She has taken part in various residency programs including EMPAC, at Rensselaer Polytechnic Institute (Troy, NY), Shandaken (New York), Bemis Center (Omaha, Nebraska), Real Time & Space (Oakland, CA), and Recess (NY, NY).

Orr manages the estate of her late father, artist Eric Orr (1939-1998) and is on the board of KAJE, Brooklyn, NY. She lives and works in Brooklyn, NY and graduated from the Bard MFA program with Honors in 2015.



Elizabeth Orr, *Our Hallway Is Surrounded*, 2017, installation view, Bodega, New York.



Elizabeth Orr, *Vivid*, 2018, installation view, Pylon-lab, Dresden, Germany.



Nan Goldin

Electric Gaja, Paris, 2010

Dye sublimation print on aluminum

20 x 30 inches

50.8 x 76.2 cm

Edition 2/15

\$26,000 USD

Courtesy of the artist and Marian Goodman Gallery, New York, Paris and London





Nan Goldin

My horse, Roma, Valley of the Queens, Luxor, Egypt, 2003

Dye sublimation print on aluminum

20 x 30 inches

50.8 x 76.2 cm

Edition 2/15

\$26,000 USD

Courtesy of the artist and Marian Goodman Gallery, New York, Paris and London





Nan Goldin was born in Washington D.C. in 1953.

She lives and works in New York City. One of the most important and influential artists of her generation, Goldin has revolutionized the art of photography through her frank and deeply personal portraiture. Over the last 45 years Goldin has created some of the most indelible images of the 20th and 21st centuries. Since the late 1970s her work has explored notions of gender and definitions of normality. By documenting her life and the lives of the friends who surround her, Goldin gives a voice and visibility to her communities. In 2017 Goldin formed the activist group P.A.I.N. (Prescription Addiction Intervention Now) which stages protests aimed at US pharmaceutical drug companies.

Goldin's work has been shown recently at the Tate Modern, London (2019); the Château de Versailles, France (2018); Château d'Hardelot, Condette, France (2018); the Irish Museum of Modern Art, Dublin (2017); the Museum of Modern Art, New York (2016); Nederlands Fotomuseum, Rotterdam, Netherlands (2010); Louvre Museum, Paris, France (2010); and a major traveling mid-career survey which began at the Whitney Museum of American Art, New York in 1996 and travelled to Kunstmuseum Wolfsburg, Germany; Stedelijk Museum, Amsterdam, The Netherlands; Fotomuseum Winterthur, Winterthur, Switzerland; Kunsthalle Wien, Vienna, Austria; and the National Museum, Prague, Czech Republic.

Selected Public Collections

Metropolitan Museum of Art, New York
Museum of Modern Art, New York
Tate Modern, London
Museum of Contemporary Art, Los Angeles
Centre Georges Pompidou, Paris
Solomon R. Guggenheim Museum, New York
Museum of Contemporary Art, Chicago
Museum of Fine Arts, Boston
Art Institute of Chicago, Chicago
Collection Lambert, New York
Currier Museum of Art, Manchester
Getty Museum, Los Angeles
The Jewish Museum, New York
National Gallery of Australia, Canberra
National Museum of Women in the Arts, Washington
San Francisco Museum of Modern Art, San Francisco



Nan Goldin, *The Ballad of Sexual Dependency*, 2016, installation view, Museum of Modern Art, New York. Photo: Martin Seck.



Nan Goldin, *Sirens*, 2019, installation view, Marian Goodman Gallery, London.

Justin Williams

Baba Desi, 2019

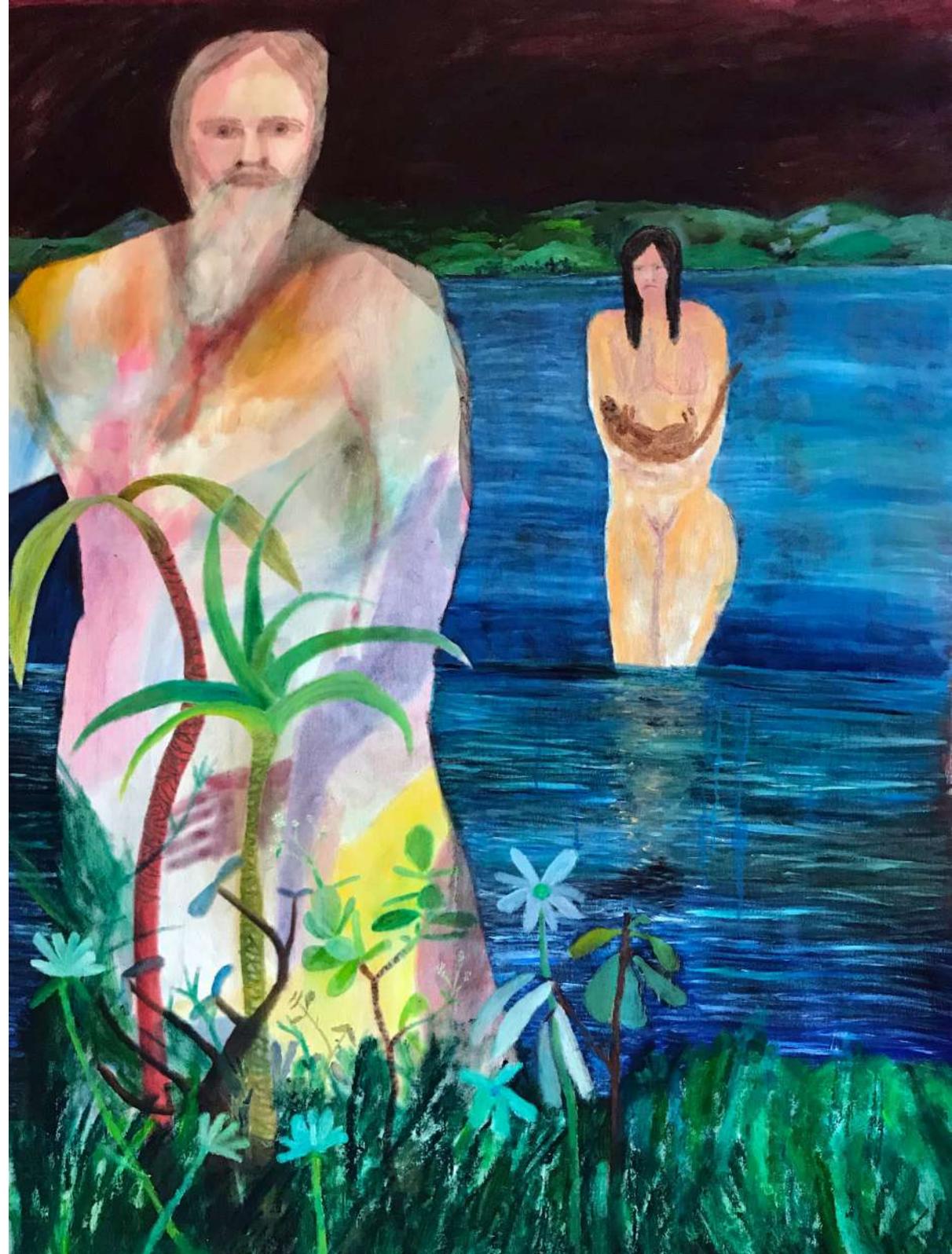
oil on canvas

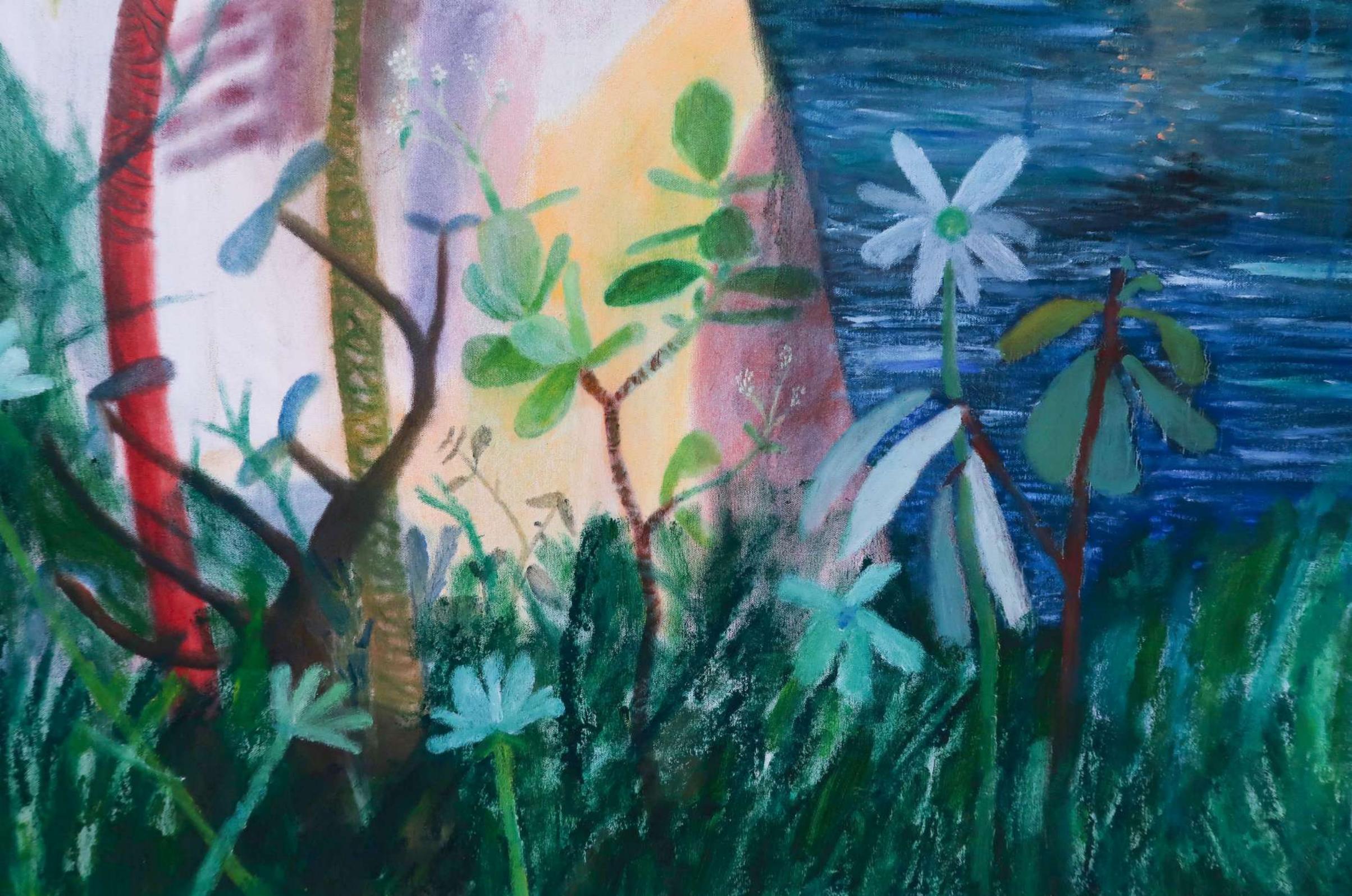
62 31/32 x 47 1/4 inches

160 x 120 cm

\$15,000 USD

Courtesy of the artist and COMA, Sydney







Justin Williams

Begin again, 2019

oil on canvas

15 3/4 x 12 3/16 inches

40 x 31 cm

\$3,200 USD

Courtesy of the artist and COMA, Sydney





Justin Williams (b. 1984, Melbourne, Australia) is a Sydney-based artist who produces contemporary figurative and representative artworks that focus on community, migration and modes of living. Rendered in murky oil paints and thin washes of colour, Williams's figures and landscapes appear to hover above the canvas as they glow from within. In these artworks, the artist attempts to depict both the transitions of his grandparents' migration from Egypt to Australia, and also his own outsider perspective towards both notions of place and time as well as hidden normalities within a group or individual. Williams views his own bloodline as something he is inherently close to but conversely was not directly exposed to and thus a distant or even historical viewpoint is enlisted.

Williams's recent solo exhibitions includes: Village, Vigo Gallery, London, 2021; An Invitation, Sade Gallery, Los Angeles, 2019; Before '84, COMA, Sydney, Australia, 2019; Arcana part II, Galerie l'Inlassable, Paris, 2018; Arcana, Anna Pappas Gallery, Melbourne, 2017; Figures & Vessels, Silas von Morisse Gallery, Brooklyn, NY, 2016; Viridian, 2014, Anna Pappas Gallery, Melbourne; Mountain I Miss You, 2013, Mild Manner, Brisbane; A Touch of Norway, 2012, Lapis Lazuli Pop Up Factory Gallery, Melbourne, and numerous group exhibition in Australia, the US and Europe. He has been featured in Artist Profile, Australian Creative and New York Arts Magazine.

Selected Public Collections:

The Bunker (DeWoody Collection), West Palm Beach, Florida, USA
Taylor Collection, Denver, USA



Lena Henke

UR Tritt (cement), 2019

Cement

11 x 8 x 8 inches

27.9 x 20.3 x 20.3 cm

Edition 1 of 3 + 2 AP

\$7,000 USD

Courtesy of the artist and Bortolami, New York





Lena Henke

UR Tritt (resin), 2019

Resin

11 x 8 x 8 inches

27.9 x 20.3 x 20.3 cm

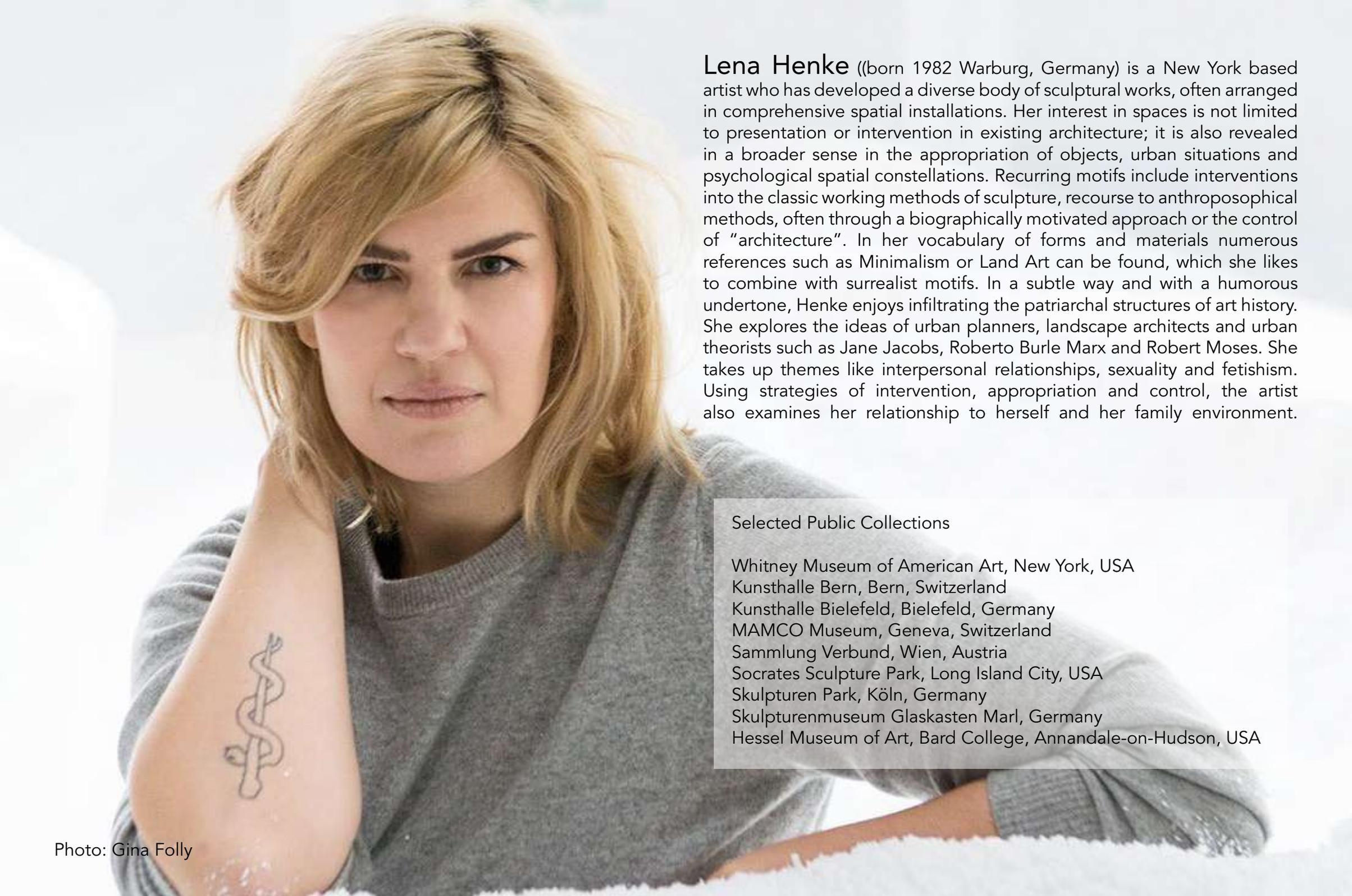
Edition 1 of 3 + 2 AP

\$7,000 USD

Courtesy of the artist and Bortolami, New York





A portrait of Lena Henke, a woman with shoulder-length blonde hair, wearing a grey sweater. She is looking directly at the camera with a neutral expression. Her right hand is resting on her chin, and a tattoo of a caduceus is visible on her forearm. The background is a bright, out-of-focus white space.

Lena Henke (born 1982 Warburg, Germany) is a New York based artist who has developed a diverse body of sculptural works, often arranged in comprehensive spatial installations. Her interest in spaces is not limited to presentation or intervention in existing architecture; it is also revealed in a broader sense in the appropriation of objects, urban situations and psychological spatial constellations. Recurring motifs include interventions into the classic working methods of sculpture, recourse to anthroposophical methods, often through a biographically motivated approach or the control of “architecture”. In her vocabulary of forms and materials numerous references such as Minimalism or Land Art can be found, which she likes to combine with surrealist motifs. In a subtle way and with a humorous undertone, Henke enjoys infiltrating the patriarchal structures of art history. She explores the ideas of urban planners, landscape architects and urban theorists such as Jane Jacobs, Roberto Burle Marx and Robert Moses. She takes up themes like interpersonal relationships, sexuality and fetishism. Using strategies of intervention, appropriation and control, the artist also examines her relationship to herself and her family environment.

Selected Public Collections

Whitney Museum of American Art, New York, USA
Kunsthalle Bern, Bern, Switzerland
Kunsthalle Bielefeld, Bielefeld, Germany
MAMCO Museum, Geneva, Switzerland
Sammlung Verbund, Wien, Austria
Socrates Sculpture Park, Long Island City, USA
Skulpturen Park, Köln, Germany
Skulpturenmuseum Glaskasten Marl, Germany
Hessel Museum of Art, Bard College, Annandale-on-Hudson, USA



Lena Henke, Frieze Sculpture, installation view, 2020, Rockefeller Center, New York.



Lena Henke, *An Idea of Late German Sculpture; To the People of New York*, 2018, installation view, Kunsthalle Zürich, Zürich, Switzerland. Photo: Gunnar Meier.

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