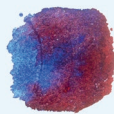


PHILIPP MESSNER
MIRKO BASELGA
KRJSTUDIO
LEA GREBE

Metamorphosis.



Enter Art Fair

29. August – 1. September 2024

Metamorphosis.

The exhibition is dedicated to processes and concepts of metamorphosis and invites the viewer to engage with the nature and aesthetics of change. On display are works by the artists Mirko Baselgia, Lea Grebe, KRJST Studio and Philipp Messner, who all confront with transformation processes through their individual artistic practice.

Metamorphosis can take place at the interface between science and art, as is the case with Lea Grebe and her bronze works. Over the years, the artist has established an archive of insects that were found dead. Cast in bronze, these creatures do not only develop their very own aesthetic, they seem to have undergone a final metamorphosis – an act of empathy, in order to recognise their individuality. Another series consists of bronze casts of different branches that show galls. These outgrowths are the result of changes in the structure of the branches caused by the interaction of parasitic organisms with the plants. In these two groups of works, the artist is interested in the anatomical structures of the individual creatures as well as their interactions with other organisms. In her swarm drawings, Lea Grebe explores on the other hand the movements and patterns of swarms.

In Mirko Baselgia's work, the idea of transformation is reflected in his consistent use of local, natural and recycled materials, as well as his deep observation and interaction with the environment and the organisms around him. His works reflect his values and encourage us to think about our place in the world and our power to change the way we interact with it and restore a true connection with the natural world and all living beings.

The artistic practice of KRJST studio is also based on dialogues and experiences with nature, which the two artists transform into textile works through an elaborate process combining traditional manual techniques with innovative weaving technologies. Thereby becoming an artificially enhanced appearance. Experimentation with materials, techniques and forms and a creative process open to external influences and unexpected changes characterise the duo's approach.

In Philipp Messner's works, the idea of metamorphosis is reflected in a deliberate encounter between nature and artificiality. The artist works for example with industrial pigment inks that freely spread on the marble and penetrate the structure of the stone. As a result, the natural stone seems to fuse with the artificial colours. Dyeing stone has for him something both paradoxical and fascinating at the same time: marble is not worked three-dimensionally, but is intrinsically transformed through the liquid nature of ink and colour.

PHILIPP MESNER

PHILIPP MESSNER'S works open up spaces of experience that play with our perception through the use of different mediums and techniques. The ever closer connection between nature and artificiality and the influence of the virtual world on the way we experience and perceive reality are among the main themes of his work. The question of perception, both in physical and philosophical terms, is central to the artist's work. The search for the essence of the gesture and a profound reflection on materiality show the proximity of Philipp Messner's practice to the masters of Arte Povera, with whom the artist studied: first with Michelangelo Pistoletto at the Academy of Fine Arts in Vienna, then with Giuseppe Penone at the École nationale supérieure des beaux-arts in Paris.

As with these artists, interaction and experimentation with different materials are of great importance to him. He analyses their structure and nature in depth in order to imagine new ways of interacting and to create space for a creative process that is willingly guided by the particularities of the material and open to the unknown.

In the case of stone, for example, the artist is interested in emphasising its vitality and dynamism in relation to the phenomena of layering and aggregation through interaction with the liquid colours. An unusual approach to marble as a material, dedicated to its porosity and fragility.

The use of different mediums allows Philipp Messner to explore new possibilities of two-dimensional image production in combination with sculptural activity, digital image reproduction and the performative dimension. His practice is a combination of a conceptual and sensitive approach in which materiality and process take centre stage.

PHILIPP MESSNER

render 09, 2017

pigment inks, Lasa Marble

180 x 150 x 10 cm

17.750 €



The **RENDER SERIES** consists of marble slabs of various shapes and sizes, to which pigment inks in the CMYK colour spectrum have been applied. The marble comes from Northern Italy, near the birthplace of Philipp Messner. For several years, the artist has been going to this quarry, where he selects pieces of this very white and robust marble and sometimes recovers leftover material to create his works. Usually he does not sculpt the slabs, but simply breaks them to obtain the desired size and shape, maintaining a relatively rough appearance. The real transformation takes place through the colour. Philipp Messner mostly lays the marble slab horizontally on the floor and applies the colour manually with a gesture that is not always controlled, which takes on a performative dimension and leaves room for the unexpected. At the same time, a lively physical and mental presence is required to activate a deep connection and interaction with the stone. The colours pink, turquoise, grass green or lemon yellow of this very fluid ink penetrate marble's porosity, expand, are distributed by the artist and sometimes allow pigments to appear on the surface. The result is a dynamic and vibrant composition in which the boundaries between sculpture and painting, object and image, natural and artificial are no longer clear.

PHILIPP MESSNER

render 05, 2015

pigment inks, Lasa Marble

110 x 91 x 2 cm

10.700 €



PHILIPP MESSNER

render 11, 2018

pigment inks, Lasa Marble

87 x 42 x 2 cm

9.360 €



PHILIPP MESSNER

Clouds (Edition), 2016

pigment print on Hahnemühle Fine Art Paper

5 prints á 34 x 23 cm, framed

Edition 18/21

5.450 €



CLOUDS is a sculptural performance that transfers ordinary snow cannons into public space. By adding dye to the cannons' water flow, the machines produce coloured artificial snow that create surreal ephemeral snowscapes. Our perceptions of what is artificial and what is natural are challenged. A minimal intervention – the simple addition of colour to water – breaks through the simulation. The colour reveals the artificial snow as such, making it real. The project addresses the hybridity of those environments that seem natural despite their artificiality. CLOUDS was presented in a meadow in front of the Alte Pinakothek in Munich in January 2016, which was transformed into a surreal winter landscape. Philipp Messner, in collaboration with photographer Maximilian Geuter, gave this ephemeral project a more lasting dimension through an edition of five photographic prints showing details of these vibrantly coloured artificial snowscapes, evoking mountainous reliefs or lunar visions.

BIOGRAPHY

PHILIPP MESSNER (*1975, lives and works in Munich and Berlin) studied at the Academy of Fine Arts Vienna from 1994 to 1999 and at the École nationale supérieure des beaux-arts in Paris between 1998 and 1999. He regularly teaches at art academies and gives lectures in Germany and internationally. His works have been shown in solo and group exhibitions, for example at the Pinakothek der Moderne in Munich (2022), Museum im Prediger Schwäbisch Gmünd (2021), Ludwig Forum Aachen (2019), Bienal de Curitiba (2019), Neues Museum Nürnberg (2018), Museion Bolzano (2017), Stadtmuseum München (2017), ERES Foundation in Munich (2016) and Fei Contemporary Art Centre Shanghai (2013). His works can be found in numerous public and private collections, including the Bundeskunstsammlung in Bonn, the Pinakothek der Moderne in Munich, the Bundestag Collection in Berlin, the Museion in Bolzano and the Stadtmuseum München.

MIRKO BASELGIA

“The previous classification of the arts no longer exists: the artist of the future should have to work with a team of specialists in a development laboratory.”

(Charlotte Posenenske, “Statements”, in: Art International, vol. XII/5, May 1968)

MIRKO BASELGIA uses the nature of his living and working environment as a source for his artistic practice and also for the materials that he uses. His responsibly created works are part of a local, closed ecosystem, which demonstrate the integration of man into a larger whole. Regionality and sustainability also play an important role in the artist’s work. Collecting is a practice that is at the centre of the studio’s activities. It is an act that allows to become aware of the origin of materials, products and resources, to come into direct contact with them and to perceive their properties with all the senses while exploring their full potential. The artist’s studio is like a laboratory where, thanks to constant dialogue with experts, materials and substances are experimented with and processes and structures are analysed to create works that are an abstraction of the laws of nature that govern our lives.

Observing, understanding and reshaping structures and systems, whether material or abstract, visible or hidden, that characterise the natural world and society, form a central aspect of Mirko Baselgia’s artistic practice. The in-depth study of organisms, materials, processes and physical or conceptual architectures allow him to depict the diversity and complexity of our reality and to explore the mechanisms underlying the interdependencies and tensions between the various entities that inhabit the earth. In his artistic exploration, he questions his biography, his existence and the place he wants to occupy in the world, imagining new ways of living and interacting with all forms of life and the environment around us. As an extension of these concerns, Baselgia’s fascination with the intelligence and organisation of the plant and animal kingdoms, the recurring themes of skin and growth, as well as his desire to make structures visible and to reflect on materiality and corporeality are also at the core of his work.

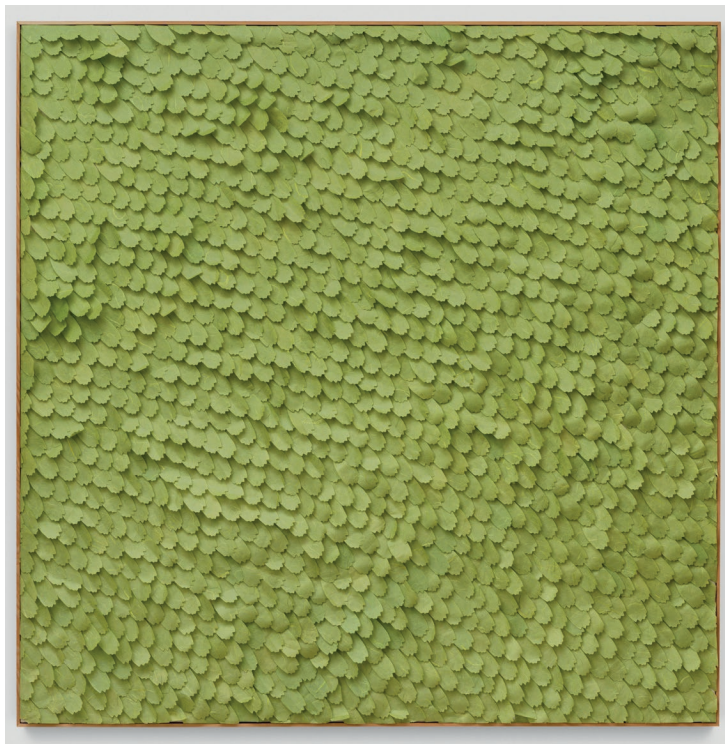
MIRKO BASELGIA

Green Square, 2020

paper sewn on linen with larch wood frame

110 x 110 x 3.3 cm

16.800 €



GREEN SQUARE and **LITTLE WHITE** are abstract reliefs made of overlapped paper shingles sewn on linen. Scanning electron microscope (SEM) images of butterflies' wings have served as inspiration to create the dynamic composition. The wings of these fascinating insects are actually covered with minute scales providing a number of functions, which include for example insulation, thermoregulation, and aiding flight. Amongst these functions, the most important one is the large diversity of vivid or indistinct patterns they provide, which help the organism protect itself by camouflage, mimicry, and to seek mates.

Reproducing the kind of scales with jagged ends, Green Square's light paper scales have been sewn onto the canvas creating diagonal lines on the surface, which give dynamism and a certain three-dimensionality to the composition, effects that can be further enhanced if the scales are exposed to different kinds of air displacements. In fact, these movements can give the impression of a living surface, animated by a gentle breath.

This relief is part of an ongoing series of works of variable dimensions and realized with paper scales of different colours. Moreover, it is one of the many works of the artist showing his interest in the issues related to skin, such as *Self-portrait - Reflecting on my inner dragon* (2019) or *Little Black* (2019). Baselgia's interest in butterflies is also linked to his reflections on biodiversity. In fact, these insects are increasingly being recognised as valuable environmental indicators, both for their rapid and sensitive responses to subtle habitat or climatic changes and as representatives for the diversity and responses of other wildlife. Many studies are therefore investigating and developing the role of butterflies as indicators of the state of biodiversity.

MIRKO BASELGIA

Little White, 2020

silk paper with mulberry tree fibers sewn on linen, larch wood frame

77 x 55 x 2.2 cm

13.650 €





MIRKO BASELGIA

Little Fish II, 2024

aluminium mounted on wood panel

77 x 55 x 2.2 cm

15.750 €



LITTLE FISH II is an abstract relief made of juxtaposed aluminium foil yogurt lids applied on a wood panel. Scanning electron microscope (SEM) images of fish skins have served as inspiration to create the dynamic surface. The variety of aluminium structures of the different yogurt lids and the coloured surface of their inner side, which can be glimpsed through their slight movement, create reflections and effects that give the relief dynamism and depth. This gives the impression of a living surface, animated by a gentle breath.

A public call allowed to collect the yogurt lids needed to realise this and other works, so that the material used is not just recycled, but also the result of a collective effort. Artistic creation thus becomes an opportunity to make a concrete contribution to the protection of our planet, and to create a direct interaction with the population by activating social participation and cultivating a sense of community. Little Fish II is part of a series, which includes the larger work Big Fish (2020) and the monumental installation Bigger Fish (2021).

MIRKO BASELGIA

my body is an action track, 2022

stone pine wood

99 x 22 x 22 cm

23.100 €



The sculpture **MY BODY IS AN ACTION TRACK** is a presence that questions the viewer and his or her body. It was created by overlaying hundreds of stone pine wood veneers, like the shell shields of turtles, to which a growth strip is added each year, or the trunk of trees, with its annual rings. This sculpture relates how the passage of time and the growth and history of each organism are perceptible and intelligible in its matter and form. The spiral movement draws inspiration from the mighty spire of the St. Johann Church in Davos, depicted in many paintings by Ernst Ludwig Kirchner and only a few kilometres away from the artist's studio, which has been shaped by the action of the wind and by the extreme alpine weather conditions. Moreover, the spiral is a recurring form in nature, for example in different types of shells, horns, teeth, claws and plants or in molecular structures such as DNA or proteins, and for the artist it is the formal expression of the desire for growth and adaptation to the surrounding environment inherent in all forms of life.

MIRKO BASELGIA

nuée - inner desert, 2022

handwoven linen from the Tessanda Val Müstair, larch wood, mineral pigments

44 x 33 x 3 cm

6.000 €



The paintings **NUÉE – INNER DESERT** and **SANDSTORM – INNER DESERT** were made with pigments from Melser Verrucano, a local stone that Mirko Baselgia worked with as part of a project for the museum**ickel** in Walenstadt in the Swiss canton of St. Gallen. The stones were processed into fine pigments in his studio. The pure pigments were then applied to the canvas using a ‘mouth atomiser’, an airbrush system that is powered by breath and consists of two rectangular tubes.

MIRKO BASELGIA

sandstorm - inner desert, 2022

handwoven linen from the Tessanda Val Müstair, larch wood, mineral pigments

44 x 33 x 3 cm

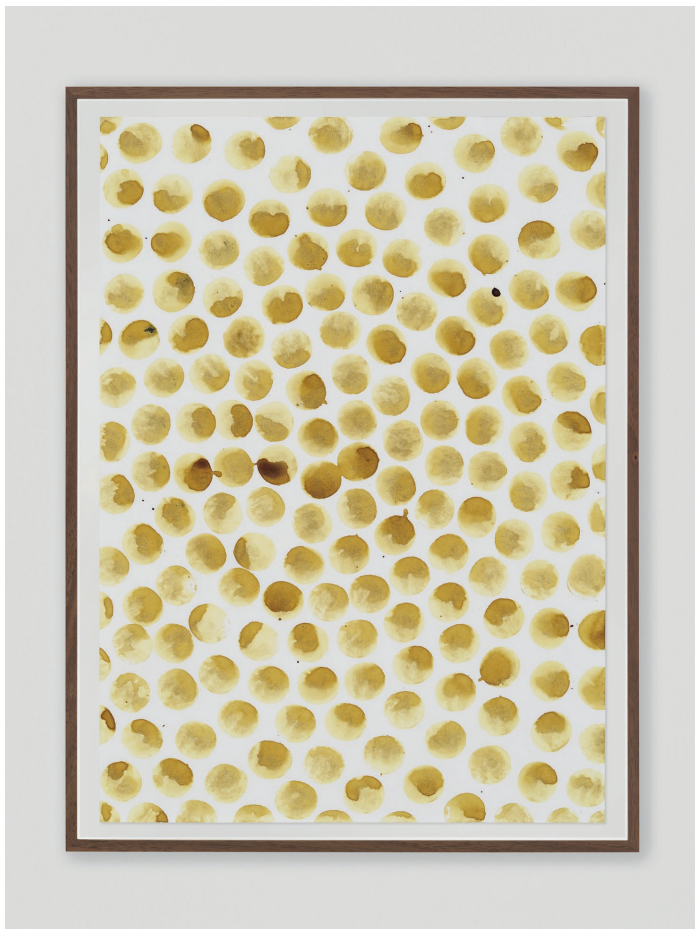
6.000 €

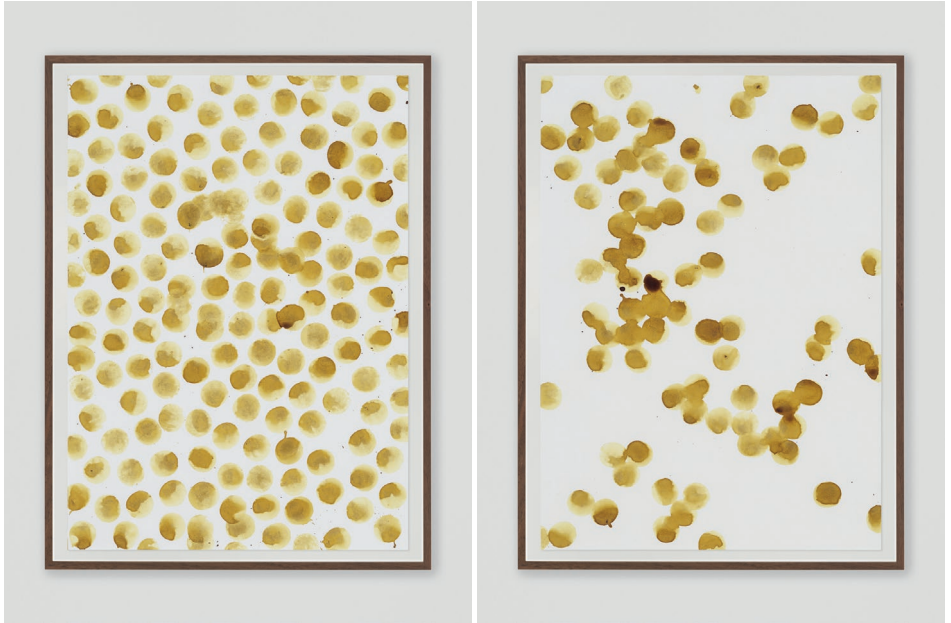


The artist dipped the end of the narrower tube into a container of water and pigment and then blew into the wider tube, creating an even spray on the untreated canvas. With his breath, Mirko Baselgia has created abstract and monochrome compositions of a subtle colour palette. These colours bear witness to the geological events that have shaped and changed the area over the millennia. In these works, the larch frame deliberately shimmers through the canvas, allowing the eye to delve beyond the picture surface into a depth.

MIRKO BASELGIA

decumposiziun I – III, 2023
buckthorn berry ink on paper
35 x 25 cm
each 3.465 €





The drawings in the **DECUMPOSIZIUN** series were created with Imperial Yellow ink, a transparent and intense yellow ink with a slight green tinge that was originally made with buckthorn berries in the 19th century. Mirko Baselgia collected buckthorn berries in Lain, a village not far from his studio, and produced the ink according to an old recipe. Using a handmade wooden stamp, the artist has created organic and/or geometric compositions of dots inspired by scientific imagery (cells, molecules ...) and representing a kind of compositional study of visual perception.

MIRKO BASELGIA

Tartaruga – The Canberra Times, 2021

newsprint paper on CNS panel

50.6 x 39.7 cm

33.600 €



What does our body tell about ourselves and our life? Can growth also in a figurative sense be made visible? In Mirko Baselgia's artistic practice one can see a recurring concern for both the visual transcription of the passage of time and the natural laws that underlie the growth of the most diverse organisms.

After the first series *Tartaruga* (2018), which consists of wood sculptures, these questions are also the central themes of the series of high reliefs in **TARTARUGA** (turtle in Romansh), which highlights a visible manifestation of the passage of time, showing the turtle shells as the material expression of their biography. The scales covering the shell have a series of concentric striations, each roughly corresponding to a year of the animal's life.

The artist's choice to create the shells by superimposing 88 or 100 layers of newspaper whose title contains the term "time" is dictated by the desire to further emphasize the fact that these surface striations are visual records of the passage of time. The layered structure of the high reliefs is also reminiscent of the linear sequence of layers in rock formations that allows us to reconstruct the history of our planet.

The use of old newspapers for the realization of the high reliefs not only allows us to reflect on a more judicious use of the resources at our disposal, but also offers the possibility to take a critical look at the world of information and the media. In light of the importance that the media plays in our understanding of the world, it is desirable to promote narratives that take into account the complexity and diversity underlying life on Earth and society. Fragmenting and reassembling newspaper sheets to create turtle shells becomes a symbolic act that expresses the need for a restructuring of the dominant narrative in favor of a worldview in which each individual can find his or her rightful place, while taking into account the interdependent relationship that binds different forms of life and different realities to each other.

MIRKO BASELGIA

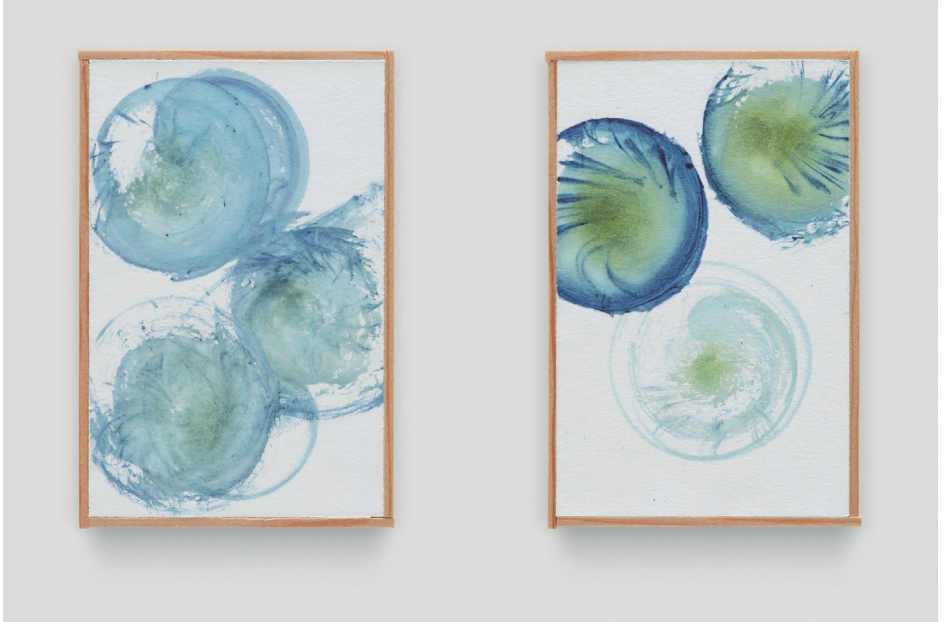
My self is made up of cells VI, IX + X, 2023

indigo ink on paper, mounted on wood, framed with larch wood

15 x 10 x 2 cm

each 1.470 €





MY SELF IS MADE UP OF CELLS is a new series of small works on paper made with natural inks produced in Mirko Baselgia's studio. These blue drawings with water droplets explore the world of molecules and align with previous works on vitamins. They are also influenced by a Buddha quote reflecting on the transient nature of human life.

MIRKO BASELGIA

Las flours digl gôt - Sciurus, 2018

red bronze

11 x 22 x 5,5 cm

Edition 5/1 AP

13.650 €



LAS FLOURS DIGL GÔT – SCIURUS are red bronze reproductions of five gnawed pinecones that the artist found during one of his walks in the woods. The pinecone on the left is different because it was eaten by a bird, while the others were all gnawed by squirrels. Baselgia is fascinated by the way these rodents manage to extract the seeds from the pinecones to feed themselves. They remove one by one the scales that cover the pinecones and thus create structures that resemble flowers. By eating their seeds, the squirrels also give the trees the chance to move and ensure their reproduction. Nailed to the wall horizontally next to each other, the five cones reproduced on a natural scale form an unusual bouquet of flowers, but also an intriguing group portrait.

BIOGRAPHY

Mirko Baselgia (*1982, lives and works in the Swiss mountains) graduated from the Zurich School of Art with a Bachelor's and Master's degree in Visual Arts. Amongst other awards, he has been awarded the Kiefer Hablitzel Scholarship (2012) and the Manor Cultural Prize (Chur, 2013). Recent solo exhibitions include *Pardis* (Curzoin) at Bellelay Abbey (2018), *)in(out) till sundown* at Kunst(Zeug)Haus in Rapperswil-Jona (2021), *materia viva* at Galerie Urs Meile in Lucerne and *inner desert* at museumbickel in Walenstadt (2022) as well as *INTERVENZIUN AVIEUL / Intervention Biene* at KOENIGmuseum in Landshut and *structura / system* at Galerie Urs Meile in Ardez (2023). His works are regularly featured in group exhibitions in Switzerland and abroad and found in numerous public and private collections, such as the MUDAC in Lausanne, the Kunstmuseum Olten, the Bündner Kunstmuseum in Chur, the Muzeum Susch, the Swiss National Bank, the Credit Suisse Collection, the Zürcher Kantonalbank, the Roche Art Collection and the Burger Collection.

KRJST STUDIO

Emotions, storytelling and technical expertise are central to the artistic practice of **KRJST STUDIO**. The artist duo's weavings stem from a research work that is rooted in tradition and history, mixing influences of classical and modern art with traditional techniques, which are at the same time adapted and mixed with new technologies in order to reinvent the medium of tapestry, and push forward its visual and formal boundaries. Its works are the result of a constant development around textures, materials, yarns, colours, drawing, painting, as well as 3-D drawing and innovative weaving technologies. KRJST Studio pays special attention to the origin, quality and sustainability of the threads it uses, choosing suppliers who guarantee the highest possible traceability of their products, using natural and recycled fibres and also recovering end-of-stock from the textile and fashion industry. As to the intertwining of traditional manual techniques and new technologies, it occurs from the very beginning of the creative process. The preparatory drawings that precede the creation of each piece are first created as 3-D drawings, which are then printed on textiles, where finally the white spaces are coloured with acrylic paints or pastels. During the weaving phase, the use of machines with the most advanced technology is associated with the simple, primordial gesture of the embroidering hand.

In KRJST Studio's creative process, experimentation plays a central role at all levels. The artist duo lets the subconscious emerge, lets itself be guided by what materiality and colours suggest. The design is open to the unexpected and adapts accordingly. The slow time of creation allows this continuous readjustment and is the necessary condition, as the duo states, to take "an intimate awareness of time both as the place of change and a place of permanence and as a place of reconciliation between traditional and ritual technique and experimental and modern technique."

Its works paint with weaving threads mesmerising and mysterious landscapes, characterised at the same time by a certain poetry and tranquility, but also by darker and more tormented atmospheres that arouse in us a variety of sensations and emotions.

KRJST STUDIO

memory for forgetfulness (tapestry), 2023

Jaquard weaving and hand embroidery made by KRJST

210 x 250 cm

22.000 €



Part of May 2024 edition:

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Art Fair ↗

ENTER - CURATED CHOICE

MEMORY FOR FORGETFULNESS is part of a series of recent works that are inspired by a collection of poems from the entire career of the Palestinian poet and writer Mahmoud Darwish (1941–2008). Whether he is writing about exile, love, or death, his poetic voice reverberates simultaneously in the soul, the intellect, and the body. His language is deliberately open, leaving room for everyone to interpret the text as they wish, to interact with it, to identify with it. What Darwish does with words, KRJST Studio does with threads. In the case of “memory for forgetfulness”, the artist duo weaves a story that wishes to bring to light the memory of monstrous creatures and magical entities that often populate traditional tales, while re-establishing a deeper and more sensitive connection with the natural world. Indeed, this connection allows us to welcome and deal with fear in a very different way, to embrace the dark side of reality and create a place for it in our lives as well.

KRJST STUDIO

If you are not rain, my love, Be a tree (hanging sculpture), 2024

Jaquard weaving and hand embroidery made by KRJST

50 x 300 cm

12.500 €



Like “memory for forgetfulness”, also **IF YOU ARE NOT RAIN, MY LOVE, BE A TREE** is a work inspired by a poem of Mahmoud Darwish. This sculpture is KRJST Studio’s first experimentation with a three-dimensional form using the same weaving and embroidery techniques used for tapestries. A tree and its roots served as inspiration for an extremely detailed preparatory drawing that became the reference for the realisation of the work.



As in several other works, the world and natural forms form the basis of an artistic research that conceives nature as a tool for imagining and conveying stories, legends, myths that leave ample room for personal interpretation and provide a special sensory and emotional experience.

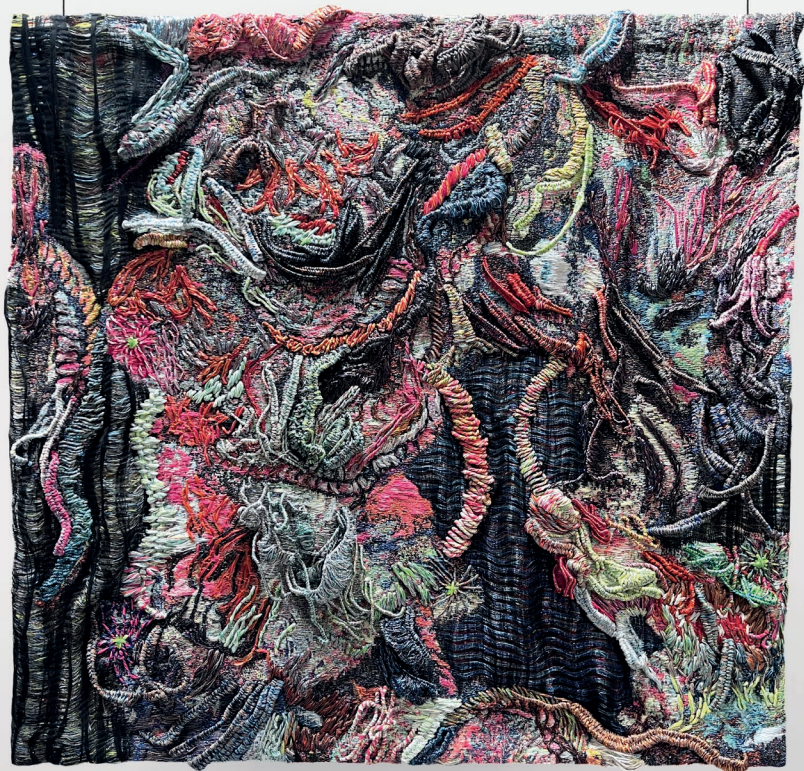
KRJST STUDIO

couldn't you turn off a moon , 2024

Jaquard weaving and hand embroidery made by KRJST

165 x 160 cm

20.000 €



Like the other works, the tapestry **COULDN'T YOU TURN OFF A MOON** is inspired by a poem by Mahmoud Darwish of the same title. For KRJST Studio, the idea of turning off the moon is a metaphor of turning everything off and allowing oneself a moment of introspection. The black-blue background of the composition evokes precisely this space of contemplative solitude, from which, however, a luminosity emerges permeating the other layers of the tapestry. Here, undefined organic forms mingle with plant forms and imaginary creatures, giving the scene the same dreamlike dimension present in the poem. The general atmosphere oscillates between light and darkness, an indefinite environment at the crossroads of terrestrial, aerial and marine contexts, suggesting the elusive materiality of dreams and states of semi-consciousness. The play of contrasts permeates this work both figuratively and technically. For the first time, the artist duo also uses embroidery not only as a technique that merges with all the others in the main plane of the composition, but also as an additional layer that overlaps the dominant image, giving it more volume and depth.

BIOGRAPHY

KRJST STUDIO is a Belgian artist duo founded in 2012. The duo has a triangular structure composed by Justine de Moriamé, Erika Schillebeeckx, and their art.

The duo began working in the fashion industry for almost three years after earning a master's degree from La Cambre Mode(s), the fashion design department of the École Nationale Supérieure des Arts Visuels de la Cambre in Brussels. In 2015, they immersed themselves in the art and design sector due to the need to put creativity at the centre of their practice again. Their works are regularly shown in individual and group exhibitions internationally (e.g. Luxembourg Art Week, Art Paris, Antwerp Art Week, Milan Design Week, Design Basel, PAD) and are included in many private collections. KRJST Studio regularly receives commissions from both private clients and brands like Hermès Paris, & Other Stories, Dyptique and Simone Haag.

LEA GREBE

“Of bodies changed to other forms I tell.”

(Ovid, *Metamorphoses*, I, 1)

LEA GREBE'S art deals with the observation of nature at the intersections of science and technology. Based on the artist's personal archive of insects found dead, which was built over the last couple of years, a wide variety of questions for new works emerges. For her, the class of insects is exemplary of the creatures that surround us and the ecosystems they animate. Insects reflect and analyse man's interest in the orders imposed by nature. Her small bronze sculptures of individual animals and plants refer to a reprocessing of nature that transforms living flora and fauna into relics of conservation and musealisation. In series, her drawings investigate visual patterns and processes as they can be observed in swarms, groups and herds. In these paper landscapes, apparent creatures move between colour and obstacles, creating structures, condensations and patterns that remind the viewer of a variety of natural and everyday phenomena.

Fascinated by collaborative interactions between animals and plants (for example plant galls, cocoons, mimicry in plants and animals, evolutionary adaptation of plants), Lea Grebe conceives works that examine these symbioses between animals and nature as models for human behaviour. Central to her work is the concept of transformation, a state that harbours the possibility and hope of change. For her, however, it is also “about the search for new ecological empathic ways of thinking. The aim is to imagine a world view that is not human-centred. The aim is to promote a perception that is not only focused on oneself, but also on the other, the counterpart and also the alien.”

LEA GREBE

3F-10, 2018

moth cast in bronze

2,6 x 2,8 cm

offered with a wall display

2.100 €



Since beginning her studies at the Academy of Fine Arts in Munich, Lea Grebe has been working on a group of small **BRONZE SCULPTURES** depicting insects and beetles with impressive realism.

With scientific care, the artist collects, observes and draws the inanimate bodies before transforming them into artefacts with a strong aesthetic impact. From a technical point of view, the realisation is particularly precise and delicate. The fragile bodies are carefully embedded in plaster, which is then heated to such an extent that the insect's body burns to ashes. The hot, liquid bronze alloy is then poured into the resulting cavity. After the material has hardened and been released from the mould, each insect cast in bronze has its own unique cast skin and patina. Lea Grebe likes to leave these traces, which bear witness to the various oxidation processes and give each work a unique surface colour.

Through this technical and artistic approach, these creatures do not only develop their very own aesthetic, they seem to have undergone a final metamorphosis – an act of empathy, in order to recognise their individuality. These small sculptures play with our perception and appear as contemporary vanitas, as memento mori that remind us of the transience of life and fit into the pictorial tradition of still life, in which insects are a metaphor for the fleeting nature of existence or metamorphosis.

LEA GREBE

1K-12, 2018

beetle cast in bronze

3,4 x 2,2 cm



In the catalogue we show a selection of insects cast in bronze. These are offered in the following three installations, which are curated by the artist.

LEA GREBE

5L-4, 2018

libelle cast in bronze

8,7 x 7,0 cm



NISCHE

bronze, plaster

35 x 25 x 5 cm

2.100 €

INSECT BOX ON STEEL FRAME

4 insects

white paper, pins, wood, glass, steel frame

30 x 46 cm (Steel Frame: 106 cm)

3.800 €

AGGREGATION, 2020

table with 50 insects cast in bronze

bronze, wood, plexiglass, 2 trestles

80 x 200 cm

47.500 €

LEA GREBE

Schwarmbewegung (groß) II, 2023

charcoal on paper, framed

114 x 84 cm

4.400 €



For the series **SCHWARMBEWEGUNG** Lea Grebe explores the movements and patterns of swarms. The charcoal drawings from the series *Schwarmbewegung* show hundreds of small dots that trace paths on the surface of the sheet and evoke a movement that is both random and coordinated. Through slight blurring, these dots suggest movements that oscillate between an organic composition and a geometric organisation. In contrast, undefined forms created by more or less closely spaced curved lines characterise the works of the series *Schwarmstudie*. The coloured shadows of various insects rest on these black shapes.

LEA GREBE

Brut_VIII, 2024

acrylic spray on paper, framed

100 x 70 cm

3.400 €



The seemingly abstract drawings from the series **BRUT** are based on precise observations of the insect world. Organic forms, reminiscent of cocoons, leave their colourful protective shell and undergo an transformation as they float through space. In entomology, the term pupa refers to a transitional stage between the insect larva and the later insect. By moulting, this animal brings itself from the one stage (pupa) to the then formed other full insect, as science calls it. During this pupation, a physical transformation takes place, which is known as metamorphosis. In some of the drawings in the series, these organic appearances enter into a dialogue with multicoloured geometric forms.

LEA GREBE

Hidden Shelter I - IV, 2024

bronze cast of various branches

each 15 x 6 x 4 cm

each 1.700 €

per pair 3.250 € / all four 6.300 €



THE BRANCHES are part of a series of bronze casts of various branches that Lea Grebe found during walks and which are characterised by the presence of galls. These outgrowths of different shapes and structures are the result of anomalies in the development of the plant tissue following a specific interaction between the host plant and a parasitic organism that uses the galls as protection and food source. These parasitic organisms can be of various types, such as insects, mites, bacteria, fungi and algae.

LEA GREBE

Hidden Shelter I - IV, 2024

bronze cast of various branches

each 15 x 6 x 4 cm

each 1.700 €

per pair 3.250 € / all four 6.300 €



The galls represent one of the most complex and fascinating forms of interaction between animals and plants. As in her other works, the artist is interested in the formal and structural transformations and deviations in the natural world, as well as in the relationships of dependence and symbiosis between different living beings. By transforming these natural relics into delicate bronze sculptures, these unique and fascinating forms are suspended in time and take on an aesthetic value.

LEA GREBE

Hidden Shelter I - IV, 2024

bronze cast of various branches

each 15 x 6 x 4 cm

each 1.700 €

per pair 3.250 € / all four 6.300 €



LEA GREBE

Hidden Shelter I - IV, 2024
bronze cast of various branches
each 15 x 6 x 4 cm
each 1.700 €
per pair 3.250 € / all four 6.300 €



LEA GREBE

Installation

Cocooning VI, 2023, Glass cocoon with crackling, twine, 20 x 30 x 11 cm

Cocooning IV, 2021, Glass cocoon, twine, bronze, 25 x 20 x 12 cm

Cocooning IV, 2021, Glass cocoon, bronze, 25 x 20 x 12 cm

7.700 €



The **COCOONING** series is in the continuity of other works by Lea Grebe that deal with the process of pupation, a process in which insect larvae transform into fully formed insects. Based on her detailed studies of cocoons in various natural history collections using numerous drawings and sketches, the artist has created transparent mouth-blown glass sculptures that represent an abstraction, a personal reconstruction of the real anatomies. These subtle works are the result of a long creative process and the use of numerous tools to crystallise forms and shape the surface of the glass in such a way as to create a sense of metamorphosis and material and formal transformation. Some of the sculptures were produced using the crackle technique, which gives the surface a texture reminiscent of cocoons with a fine net structure on the surface. The works are presented hanging on the wall using bronze hooks, which are an integral part of the works. They have the same organic surface structure as the cocoons, characterised by twists and turns, and are reminiscent of structures that also enable real cocoons to attach themselves to the surface. From some of the cocoons, small abstract bronze bodies abseil down from wafer-thin strings. It remains unclear whether they are inhabiting or leaving their shelter. The glass cocoons visually form a whole, but they all differ from each other in minute features that make them unique individuals.



LEA GREBE

Cocooning VI, 2023

Glass cocoon with crackling, twine, bronze

20 x 30 x 11 cm

2.600 €



LEA GREBE

Cocooning IV, 2021

Glass cocoon, twine, bronze

25 x 20 x 12 cm

2.600 €



BIOGRAPHY

Lea Grebe (*1987, lives and works in Munich) studied art education, art history and modern German literature at the Ludwig-Maximilian University in Munich. Between 2012 and 2018, she studied painting and graphics at the Academy of Fine Arts Munich and has been working there as an artistic collaborator since 2017. In 2020/21 she received, among others, the Debutante Grant of the City of Nuremberg, the working grant of the Stiftung Kunstfonds and the grant of the Freistaat Bayern for Cité internationale des arts Paris. Her works are regularly shown in group exhibitions throughout Germany, for example in the exhibitions “Flügel Schlag” at Museum Sinclair-Haus (2019), RESET at Kunstmuseum Ahlen (2021/22), and “Das Insekt – zu Darstellung in (Zeichen-)Kunst und Wissenschaft” at Kunsthalle Mannheim (2023), as well as at the Biennale Lindau In situ Paradise (2022). Furthermore in 2020 the catalogue “Holometabolie – Lea Grebe” was published by Hatje Cantz Berlin. Her works can be found in numerous private collections and in the Contemporary Art Collection of the Federal Republic of Germany.

IMPRINT

All presented works are for sale.

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Dimensions: Height before width.

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