

🔍 **ανωνυμία**

*7 Gardens*

**Ivana Bašić**  
**Urs Fischer**  
**Robert Gober**  
**Terence Koh**  
**Bunny Rogers**  
**Rirkrit Tiravanija**  
**Marianne Vitale**  
**Kandis Williams**

July 14 – September 30, 2022







🔍 Ivana Bašić



**Ivana Bašić** (b. 1986) addresses the vulnerability and transformation of the body and human matter. By using different materials in her work (such as wax, glass, steel, alabaster, oil paint) and combining these with technique and immaterial matters (like breath, pressure and rigidity), the sculptures acquire a posthuman quality. The colors she chooses refer strongly to the human body. Pink, white and natural combinations are reminiscent of blood, bone and flesh. Residing in the liminal space between life and death, these sculptural forms test the boundaries of “human minimalism” while examining what constitutes the notion of “wholeness.” For the viewer, Bašić’s work evokes both the repulsion and the beauty inherent to the pain and fragility of corporeality. Through the duality of her practice, Bašić negotiates the complex conditions of mortality and speculates on scenarios beyond death and singularity.

The artist has exhibited widely, mounting solo and group presentation at KUMU Museum, Tallinn, Estonia; The Whitney Museum, New York, New York; 6th Athens Biennial, Athens; Hessel Museum of Art, Annendale-On-Hudson, New York; 57.Belgrade Biennial, Belgrade, Serbia; Center for Contemporary Art Estonia, Tallinn, Estonia; La Panacee Museum of Contemporary Art, Montpellier, France; Künstlerhaus Halle für Kunst & Medien, Graz, Austria; Andrea Rosen Gallery, New York, New York; Loyal Gallery, Stockholm, Sweden. Her work is in the permanent collection of The Whitney Museum, New York, New York. The artist lives and works in New York, New York.









**IVANA BAŠIĆ**

*Pneumatic Position #1, 2022*

Blown glass, breath, stainless steel  
racing car conduit,  
microcontroller, glycerin, smoke  
generator

Dimensions variable





**IVANA BAŠIĆ**

*I too had thousands of blinking cilia, while my belly, new and made for the ground was being reborn | Position II, (#2), 2019*  
wax, bronze, breath, blown glass, oil paint, stainless steel, pressure  
50 x 18 x 13in  
127 x 46 x 33 cm



🔍 Urs Fischer



**Urs Fischer** (b. 1973) mines the potential of materials—from clay, steel, and paint to bread, dirt, and produce—to create works that disorient and bewilder. Through scale distortions, illusion, and the juxtaposition of common objects, his sculptures, paintings, photographs, and large-scale installations explore themes of perception and representation while maintaining a witty irreverence and biting humor.

When Fischer pairs objects or materials together to make his work, he questions what happens when two specific objects meet in an imagined space. In his hands, seemingly contrasting items form a special bond, oftentimes temporary, and they invite the audience to ponder not only the relationship but also the inevitable decay of all constructions. Fischer's unique contribution stems from his ability to infuse items with a life of their own, putting them on a pedestal to jostle our perspectives out from beneath the status quo.

Themes of absence and presence, as well as the processes of art production, saturate his work, in which Fischer makes use of tables, chairs, shadows, and light to explore distortion and anthropomorphism, sometimes assigning seemingly human-like traits and qualities to nonhuman objects.. Food is also a major element in Fischer's work. Rotting, melting, and crumbling, and placed in juxtaposition with permanent materials like metal, bricks, and mortar, it serves as a memento mori, an object serving as a warning or reminder of death.

Fischer's work has been acquired by numerous institutions such as the Burger Collection, FRAC- Provence-Alpes-Côte d'Azur, Fondation- Carmignac, Fondazione Morra, Kunstmuseum Basel, Museo d'arte della Svizzera Italiana (MASI Lugano), Migros Museum für Gegenwartskunst, MOCA Grand Avenue, Museum of Modern Art (MoMA), Punta della Dogana- Francois Pinault Foundation, Rubell Family Collection, and the Vanhaerents Art Collection.



FIREFIGHTER  
PARTY CELIC  
MEMORIAL  
PARK



PLEASE KEEP PETS  
AWAY FROM PLANTS  
FIREFIGHTER MEMORIAL GARDEN





**URS FISCHER**

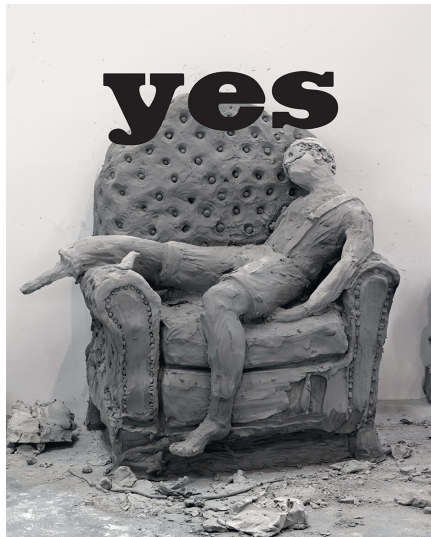
*Chalk & Cheese*, 2022

Edition 1 of 1 & 1 AP

Animatronic, acrylic paint,  
silicon, wigs

31 x 19 x 15 inches

78.7 x 48.3 x 38.1 cm



**URS FISCHER**

*Yes*, 2016

9.8 x 0.9 x 12.2 in

24.8 x 2.3 x 30.9 cm

*Headz*, 2019

8.25 x 10.25 x 13.5 in

20.9 x 26 x 34.3 cm

*Sculptures*, 2019

9.9 x 1.4 x 12.2 in

25.1 x 3.5 x 30.9 cm



🔍 Robert Gober



**Robert Gober** (b. 1954) has been exploring sexuality, religion, and politics in his work since the 1970s. Early in his career *The New York Times* described his sculptures as “minimal forms with maximum content.” In his art even the most commonplace object — a shoe, a sink, a bag of cat litter — contains multiple meanings and implications. The foundation of his practice is the physical act of making. What might appear at first to be a dented can of ordinary house paint, for example, might turn out to be a hand-painted sculpture in solid lead crystal.

While Gober’s work addresses universal themes of loss and longing, his personal experiences deeply influence his art, lending each work a strong sense of intimacy. In recent years, Gober’s sculptures have become progressively more conceptual; photography has come to occupy an increasingly important place in his installations; and his aesthetic vocabulary has continued to expand. Yet his newest work still depends on the delicate balance between formal rigor and carefully choreographed spatial presentations perfected by the artist early in his career, and Gober continues to highlight the arbitrary divisions not only between high art and interior design or between sculpture and functional objects, but also far more entrenched cultural binaries like masculinity and femininity, homosexuality and heterosexuality, the erotic and the abject, the horrible and the hilarious.

Gober has been the recipient of a great number of awards including; Archives of American Art Medal Lambda Literary Award Finalist (2015), Member, American Academy of Arts and Letters (2012), AICA-USA Award Winners (2010), 2009–2010: Best Show in a University Gallery, The International Association of Art Critic, United States Section, AICA Awards for 2004/05 Season: Best Show in a Commercial Gallery in New York, The International Association of Art Critics, U.S. Chapter (2005), Artist’s Space Honoree, Spring Benefit (2002) Skowhegan Medal for Sculpture (1999), and The Larry Aldrich Foundation Award (1996).





I have lived in New York for 25 years. The day after I graduated from college I drove straight here. I knew that I wanted to learn what art was and I knew that New York was the place to go to begin to learn. I had grown up in Connecticut and went to college in Vermont so I was hungry for urban life. Not long after I arrived I was walking up Fifth Avenue around St. Patrick's and as I paused at a corner waiting for the light I watched a respectable looking older woman squat down and quite calmly take a shit in the gutter and I knew I was home.

It was 1976 and the city was in a horrible and beautiful state of disrepair. I had never seen such poverty and so many broken people. It was a dirty city but an open one, just as I had hoped and feared growing up. New York was a place where anything could happen and although it was almost bankrupt, there didn't seem to be any real limits on what one could experience or achieve. Or at least that's how I remember it now.

But it took the horror of September 11th for me to fully feel how much I love this city. Its valiance in the face of such brutal and homicidal chaos was almost unbearable to watch. For the past three years I have led a split life, living here but working in my garage in Long Island. I had needed to work alone, uninterrupted and close to nature. But after September 11th something inside me changed and without thinking about it I knew that I wanted to be back here working, full-time.

Bob Gober  
11/27/01

**Robert Gober**  
11/27/01, 2001  
Print on paper  
11 x 8.5 inches  
27.94 x 21.59 cm



**Robert Gober**

*11/27/01, 2001*

Print on paper

11 x 8.5 x 2 inches

27.94 x 21.59 x 5 cm



🔍 Terence Koh



**Terence Koh** (b. 1977) was born in Beijing, China and grew up in Mississauga, Canada. Across his diverse oeuvre of works, which encompass sculptures, installations, and performance works, Koh explores diverse subjects like mythology, religion, identity, fetishization, power, fashion and sexuality, historically in a striking or explicit manner. In his work, Koh creates a space in which memory and imagination mix with art history and subculture.

While he is most well-known for his monochromatic installations and ritualistic performances, all of his works raise questions that range from how to define the role of the artist, to what constitutes “otherness” in contemporary society. Koh’s recent interest for natural ecosystems has led him to use organic materials, focusing on interaction and time based processes as metaphors for human thoughts, energy flows, civilization, and life cycles. At one point, Koh worked under the alias “asianpunkboy”. In 2008, he was listed in Out magazine’s “100 People of the Year”, and was shortlisted for the SOBEY awards. Koh has exhibited widely around the United States and extensively abroad.









**Terence Koh**  
*Country, 2022*  
Materials variable  
11.5 x 36 x 1.5 In  
29.2 x 91.4 x 3.8 Cm

## 🔍 Rirkrit Tiravanija



**Rirkrit Tiravanija** (b. 1961) is an Argentina born Thai artist who lives between New York, Berlin, and Chiang Mai. His work carries strains of this nomadic existence, blending and re-combining different cultural contexts. Rather than insisting on a particular reality or truth, Tiravanija's work creates open-ended situations that allow the viewers to grapple with the proposed questions. The strength of Tiravanija's work lies precisely in its ephemerality and the slippery ways it escapes definition; he takes the material of the every-day and re-stages it, allowing the viewer a perspective on the fleeting nature of life that is both banal and deeply profound.

Although Tiravanija's artistic production spans many different mediums, he has accurately described it as "relational"; or as a body of work focused on real-time experience and exchange that breaks down the barriers between the object and the spectator. During this process Rirkrit's work questions art object as fetish, and the sacredness of the gallery and museum display. Tiravanija is interested in subverting deeply-ingrained ways of interacting with art through novel forms of collaboration and exchange. This collaboration in turn moves to diminish the preciousness of objects by reconsidering their lifecycle and function while also remaining accessible to a broad public.

Work by the artist is represented in international museum and public collections, including Astrup Fearnley Museum of Modern Art, Oslo; Carnegie Museum of Art, Pittsburgh; Cornell Fine Arts Museum, Rollins College, Winter Park, Florida; Fond National d'Art Contemporain (FNAC), Paris; Fond Régional d'Art Contemporain (FRAC) Occitanie Montpellier, France; Fondazione Sandretto Re Rebaudengo, Turin; Fundación Tántica, Buenos Aires; Inhotim Institute, Brumadinho, Brazil; Le Consortium, Dijon, France; Louisiana Museum for Modern Art, Humlebæk, Denmark; Migros Museum für Gegenwartskunst, Zurich; Museo de Arte Contemporáneo de Castilla y León, Spain; Museum of Contemporary Art, Bangkok; The Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; Neue Nationalgalerie, Berlin; Saint Louis Art Museum, Missouri; Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Berlin; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; Tate, London; and the Walker Art Center, Minneapolis.



THE DARK  
IS GONE  
BUT WE HAVE  
THE LIGHT





**Rirkrit Tiravanija**

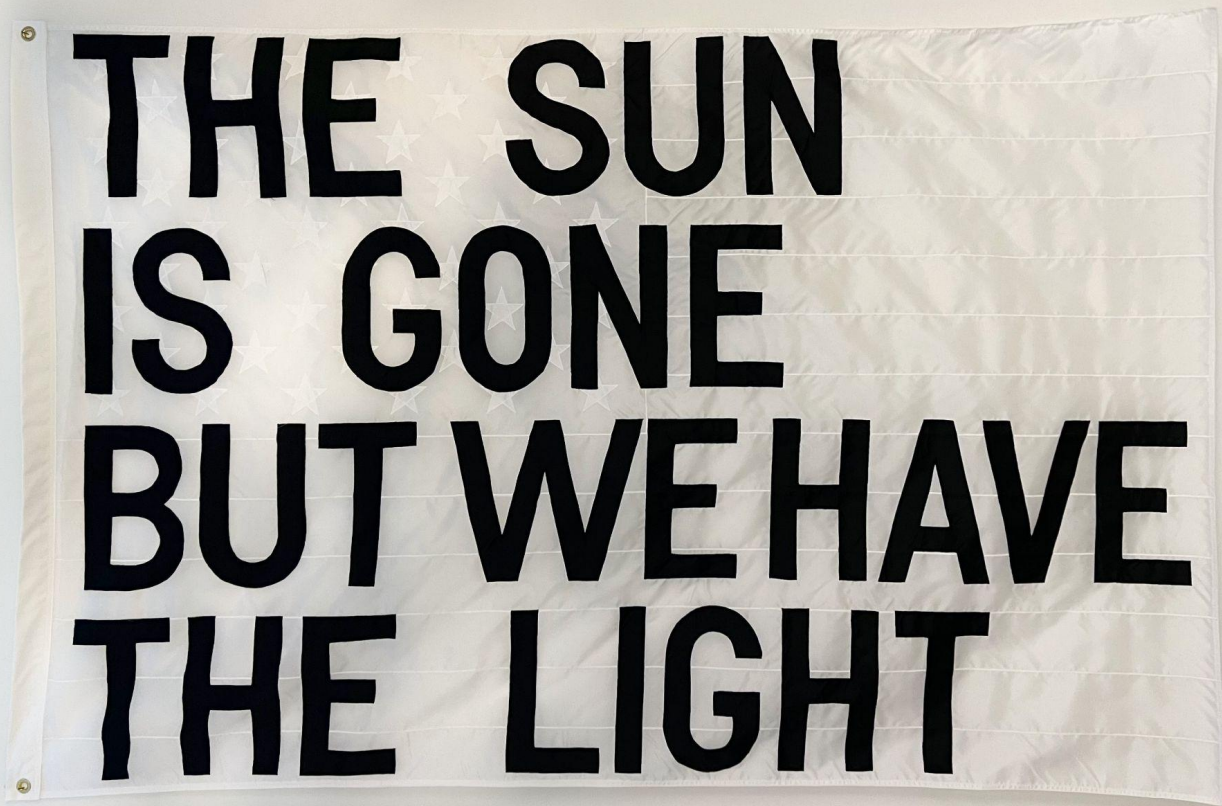
*untitled 2022, (The Sun Is Gone  
But We Have The Light), (white  
flag I), 2022*

Nylon flag w/ nylon applique

60 x 48 inches

152.4 x 121.92 cm





**Rirkrit Tiravanija**

*untitled 2022 (The Sun Is  
Gone But We Have The  
Light) (white flag II), 2022*

Nylon flag w/ nylon applique

60 x 48 inches

152.4 x 121.92 cm

🔍 Bunny Rogers



**Bunny Rogers** (b. 1990) draws from a personal cosmology to explore universal experiences of loss, alienation, and a search for belonging in her work. Her layered installations, videos, and sculptures begin with wide-ranging yet highly specific references, from young-adult fiction and early 2000s cartoons, like *Clone High*, to autobiographical events and violent media spectacles, such as the 1999 Columbine High School shooting.

Rogers' techniques are equally idiosyncratic, and roleplaying and storytelling have always been central to Rogers' work. No matter what medium is implemented, Rogers' creations are united by their preoccupation with pre-teen angst, friendship, and memory. Rogers' objects and spaces have a distinct texture; they read simultaneously as slick and intimate, highly constructed but also sincere. In 2018 Bunny was listed in the *Forbes: 30 under 30*, and has had numerous shows around the world













**BUNNY ROGERS**

*Rose Bench For My Friend and Me  
(Orchard Alley), 2022*

Cast concrete, red roses, pigment,  
painted wood, and bolts

36 x 51 x 25 in

91.4 x 129.5 x 63.5 cm



**BUNNY ROGERS**

*Cement Garden I (Orchard Alley), 2022*

Cast concrete, red roses, pigments

24 x 10 x 10 in

60.9 x 25.4 x 25.4 cm





**BUNNY ROGERS**

*Cement Garden II (Orchard Alley), 2022*

Cast concrete, red roses, pigment

22 x 10 x 10 in

55.8 x 25.4 x 25.4 cm



**BUNNY ROGERS**

*Cement Garden III (Orchard Alley), 2022*

Cast concrete, red roses, pigment

16 x 12 x 12 in





**BUNNY ROGERS**

*Cement Garden IV (Orchard Alley), 2022*

Cast concrete, red roses, pigment

14 x 12 x 12 in

35.5 x 30.5 x 30.5 cm



**BUNNY ROGERS**

*Rose Bricks (July 2022)* , 2022

Cast concrete, red roses, pigments

8 x 4 x 2.5 in (each)

20.32 x 10.16 x 6.35 cm

Edition of 69





Marianne Vitale



**Marianne Vitale** (b. 1973) Marianne Vitale creates inventive work that spans sci-fi installations, domineering videos, and sculptural tributes to Americana gone kaput—all approached with total commitment and blistering attitude. Drawing from a heritage of Minimalist and Monumental sculptors, Vitale excavates American debris such as railroad infrastructure, burned bridges, and torn down outhouses. In these pieces, Vitale uses the reclaimed wood from these now-disused structures to build architectural sculptures—from barns to grave markers to entire building façades—that she bruises, dents, cuts, or destroys. Her ability to bludgeon utilitarian material into works of extraordinary heft—in both their weight and vigor—retells their becoming and their invention. Such manipulation creates a link between past and present, continually recalling the dark undertones of westward expansion and traditional notions of America.

Vitale burns, breaks, bruises, and builds anew, forcing us to interrogate our own histories through the objects we abandon in the name of progress. In her breakout video work *Patron* (2009), exhibited at the Whitney Biennial in New York City in 2010, Vitale spits military-style poetic commands at the audience, addressing the room as “patrons!” and demanding we open our mouths to be force-fed our medicine – a call to arms against “Neutralism” and complacency.

In recent years, the artist has been carving out a bold new direction in her work, tapping into the anxieties surrounding America's frontier history with sculptural pieces that invoke the deep hunger for autonomy and freedom such undiscovered territory affords.







**MARIANNE VITALE**

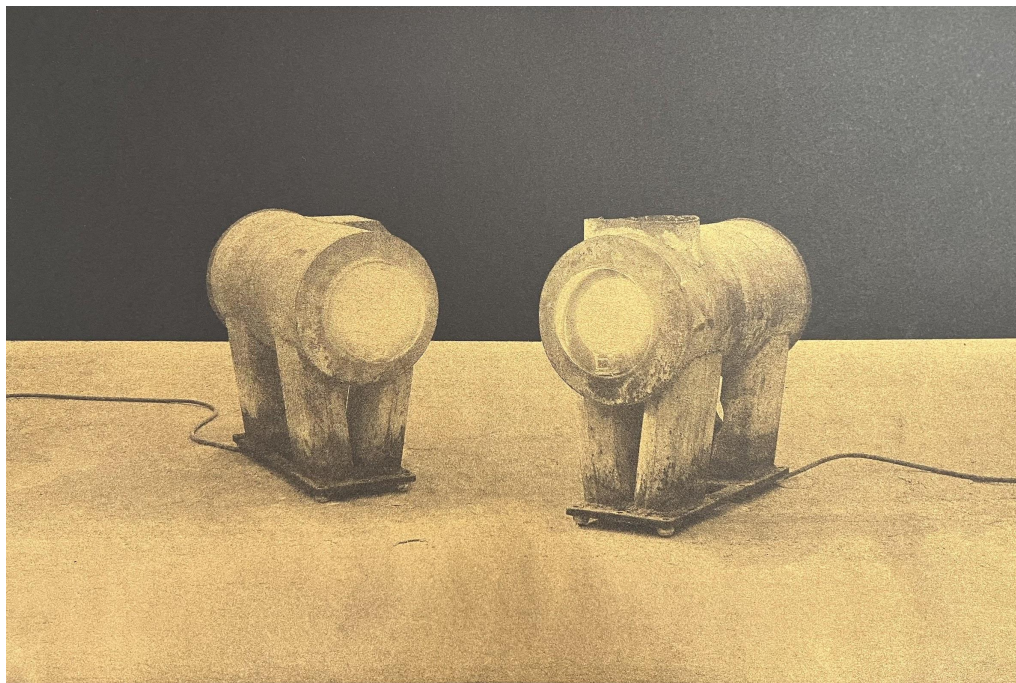
*Worthies*, 2015-2022

47 x 14 x 4.5 inches (each)

Base: 12 x 12 inches

119.38 x 35.56 x 11.43 cm (each)

Base: 30.48 x 30.48 cm



**MARIANNE VITALE**

*Part (Pigs)*

Risograph Print

11 x 17 in

27.9 x 43.2 cm

11 x 17 x 1 in (framed)

27.9 x 43.2 x 2.5 cm

Edition of 10



🔍 **Kandis Williams**



**Kandis Williams** (b. 1985) is a visual artist whose practice spans collage, performance, writing, publishing, and curating. Williams explores and deconstructs critical theory around race, nationalism, authority, and eroticism. In her her work, Kandis examines the body as a site of experience while drawing upon her background in the study of drama to envision spaces that accommodate varied biopolitical economies, which inform how form and movement might be read. Williams establishes lists that network parts of the anatomy, regions of Black diaspora, as well as communication and mystification, creating a bridge between how popular culture and myth are interconnected.

In 2016 she co-founded Cassandra Press, an artist-run publishing project and educational platform that she runs with the artists Taylor Doran and Jordan Nassar. Cassandra Press produces lo-fi activist and academic texts, flyers, posters, pamphlets, and Williams's Readers series. The platform's intention is to spread ideas, distribute new language, propagate dialogue-centering ethics, aesthetics, femme driven activism, and black scholarship. Williams' ongoing collage practice seems to function as inspiration and as a container for work in other mediums, such as choreography, performance, and teaching.

Williams' work has been acquired by multiple institutions such as the Museum of Modern Art, Hammer Museum, Museum of Contemporary Art, Baltimore Museum of Art, Julia Stoschek Collection, and the New Berlin Art Society.









**Kandis Williams**

*TBT, 2022*

Enamel paint on  
artificial plant on

natural wood base

19 H x 20 L x 7 W in

48.26 H x 50.8 L x 17.78

W cm



**Kandis Williams**

*TBT, 2022*

Enamel paint on artificial  
plant on natural wood base

20.5 H x 9 L x 7 W in

52.07 H x 22.86 L x 17.78 W cm







**Kandis Williams**

*TBT*, 2022

Enamel paint on artificial  
plant, metal base

16 H x 9.5 L x 9.5 W in  
40.64 H x 24.13 L x 24.13 W  
cm



**Kandis Williams**

*TBT*, 2020

Collage on artificial plant,  
fabric grow bag with moss  
and ceramic pot

15.5 x 10.5 x 5 inches  
39.4 x 26.7 x 12.7 cm







**Kandis Williams**

*TBT, 2020*

Collage on artificial  
plant, fabric grow  
bag with moss and  
ceramic pot

16 x 11 x 8 inches

40.6 x 27.9 x 20.3 cm





