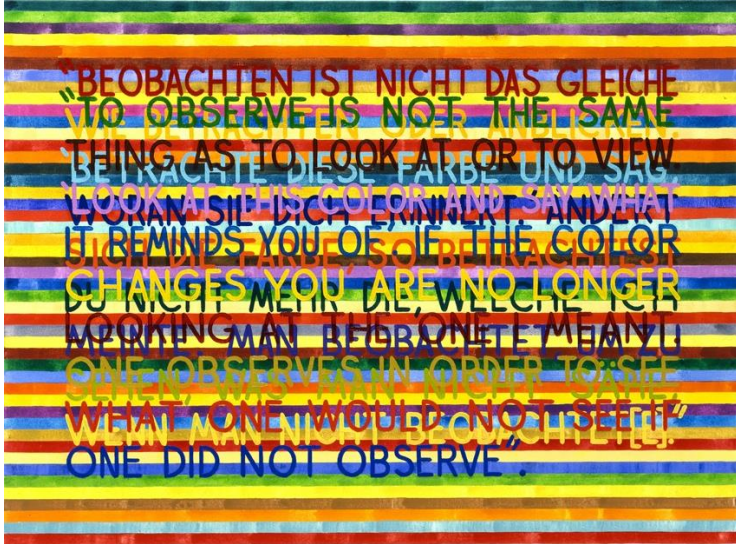


FOR IMMEDIATE RELEASE

ART BASEL 2021



24 – 26 SEPTEMBER 2021

VIP OPENING: 21 - 23 SEPTEMBER 2021

HALL 2.0 BOOTH C2

For its participation in Art Basel 2021, Simon Lee Gallery is pleased to present a mixed booth of new and existing works by artists from the gallery programme, including **Mel Bochner**, **Sonia Boyce**, **Angela Bulloch**, **Sarah Crowner**, **Dexter Dalwood**, **Bernard Frize**, **Hans Hartung**, **Yun Hyong-keun**, **France-Lise McGurn**, **Georg Karl Pfahler**, **Michelangelo Pistoletto**, **Jim Shaw**, **Mika Tajima**, **Clare Woods**, and **Toby Ziegler**, alongside modern and contemporary masterworks by **Alberto Burri**, **George Condo**, **Donald Judd**, **David Hammons** and **Christopher Wool**. This year, the gallery moves to a new site on the ground floor of the fair, in observance of its expanding programme.

Highlights include the gallery debuts of both **Sonia Boyce** and **Georg Karl Pfahler**. Pfahler first rose to prominence in the early 1960s as one of the first hard-edge painters in Europe. With his abstract geometric paintings, the artist investigates the spatial relationship between form and colour in two-dimensional pictorial space. In the four-part black-and-white photographic work *Tongues* (1997), Boyce closely crops the mouths of four subjects, focusing the camera on the underside of their tongues. Boyce's multimedia practice addresses issues of race and gender in Britain today, favouring a participatory approach that questions artistic authorship and cultural difference. She will represent Britain with a major new exhibition at the La Biennale di Venezia 2022.

In **Mel Bochner's** *If the Color Changes (#3)* (1997), the artist reimagines language as a form of pictorial expression. Phrases in English and German jostle across a vibrant, striped background, creating a dizzying, disorienting experience both visually and linguistically for the viewer. **Angela Bulloch's** *Heavy Metal Stack of Six: Bustle Hedgerow* (2020) similarly uses colour, in tandem with shape and size, to create a distinct rhythm across its vertically assembled rhomboid shapes. Its stylised geometry alludes to twentieth-century modernist movements and finds a compelling parallel in **Donald Judd's** cobalt blue stack, executed forty years earlier in 1980.

Painting is well represented across the booth. New works by **France-Lise McGurn** and **Clare Woods** sit alongside **George Condo's** *The Comedian* (2012), a prototypical example of the artist's personal brand of 'psychological cubism'. Elsewhere, works by **Alberto Burri** and **David Hammons** deconstruct painting's traditional canvas-to-stretcher format. Rounding out the presentation is a historic painting by **Yun Hyong-keun** from 1972, which offers a uniquely clear example of the artist's use of ultramarine in his oeuvre.

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NOTES TO EDITORS

About Simon Lee Gallery

Founded in London in 2002, Simon Lee Gallery represents artists of diverse generations whose practices explore a wide range of media, from sculpture and painting to video and photography, and who share a broad interest in an exploration of the conceptual. Aiming to provide a significant international audience for its artists, the gallery also regularly punctuates its programme with historical exhibitions and curated group shows, which present shifts in contemporary art practice and thought, whilst broadening the dialogue with artists outside of the gallery's core programme. In addition to its UK activity, in 2012 the gallery opened a space in Hong Kong, which introduced its artists to a wider public in Asia, with a fully independent programme. In 2014, Simon Lee Gallery opened an office and private viewing space in New York. In 2017, this space was re-launched with a year-round programme of exhibitions and events, showcasing the work of emerging and established artists in dynamic group and solo exhibitions.

Facebook, Instagram, Twitter: @SimonLeeGallery
www.simonleegallery.com

Image: Mel Bochner, *If The Color Changes (#3)*, 1997. Oil on canvas, 91.4 x 121.9 cm (36 x 48 in.) Courtesy of the artist and Simon Lee Gallery.

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