

# THE ART NEWSPAPER

## In pictures: must-see works at Art Basel's Unlimited

The art fair's section dedicated to monumental works is full of plastic, plants—and lots of gold

by Emily Sharpe  
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### IN PICTURES

Unlimited

## Plastic, plants—and lots of gold

1 "I always find myself playing a game of Tetris to create a square that can accommodate different works to make for a very intuitive [presentation]," says Gianni Jetzer, the curator of Art Basel's Unlimited sector, which is devoted to large-scale works. "It's important for me to give every artist the greatest chance to be seen." Jetzer took us on a whistle-stop tour of Unlimited and chose a few highlights from this year's display.

Emily Sharpe

2 **PAUL RAMIREZ JONAS**  
Honduras (b.1973)  
*Golden Hour*  
"This is a work I really cherish. Visitors put a number (in part of the installation) and wait for the artist or an assistant to write down and calculate the alternative facts they bring to them. A coin is exchanged as a symbolic payment. The coin is then placed, which is a small symbolic act, as it may look like gold, but it is not. The coin is placed on the paper, which is then removed. It is then left with the artist, who can produce the truth and that it is actually a very beautiful and simple system that is valid and seems to function."

3 **ANA LUPAS**  
Romania (b.1975)  
*Golden Hour*  
"It's great to present figures like Lupas because she has been slightly forgotten in Europe and hasn't received much exposure in the US. Before it was not, this is the first time the piece has been exhibited all together. The trees measure the humidity in the space, so they change shape (and) changes in the humidity levels. The installation contradicts the archaic reading of a tree rooted in the earth. Instead, it is horizontal, so it becomes like that, almost like a three-dimensional drawing. Lupas has attached gold leaf accents and the physical shape of objects or silhouettes with its rigidity that indicate that they can be hung from the Christmas tree. She has reinvented a local symbol and made it into something different."

4 **JOSÉ YAGUE**  
Cuba (b.1978)  
*Golden Hour*  
"José Yague, a Cuban artist who lives in Havana, has created what is almost like a white box but with natural materials that one single bird in a landscape (Siberian). It's a way to encapsulate nature. You can see the different levels of decomposition: the box pieces that are from the plants rotting in each bottle by looking at the color of the water. The same piece was shown at the most recent Venice Biennale."

5 **THE XIANGYU**  
China (b.1978)  
*Golden Hour*  
"It's like an egg, which doesn't go to an incredible size. Because it is a square and a soft piece, it has a certain relationship to painting, although it is clearly not a single painted canvas. The gold leaf offers a second reference to religious paintings, as it was often used to show the importance of saints. The single egg (in the work) is an archaeological element but also the artist was an early child, so his socialization and his learning who he is today was influenced by Chinese policy, which meant that boys and girls of the generation are very different. On the wall are family photographs; one shows his childhood in Tianjin; others are a child, eight years after the 1989 movement. I asked him if he knew about what he proved for the picture and he said that he very fond of about the collage. It shows in a certain innocence and the loneliness of being an only child, and how this can have an impact on a society and on a life."

6 **BARBARA BLOOM**  
The US (b.1978)  
*Golden Hour*  
"This piece brings together deep space and deep sea. The top of the ceiling and sets of glass (along with the floor) begin to take on the color and the feeling of the ocean, while the bottom of the ceiling begins to take on the color of the ocean, glass, and the ocean. That has been reported as being not in space and so are particularly striking the earth. The work is a deep blue again, a reference to the sea and sky. She was one of the first artists from the 1980s who began objects in a conceptual way in the 1970s, much of the conceptual art was very dry."

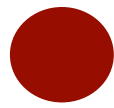
7 **MATTHEW BARNES**  
The US (b.1978)  
*Golden Hour*  
"It is a representation of a place from the film *Conan the Barbarian* (1982), which was originally made from photographs of a real place. At it combines different elements from the film, which was shot in the Chrysler Building (a landmark) and the film's homecoming (a landmark). The film is inspired by Conan's life. It is part of a limited edition and it also incorporates film elements, and the film of Conan's life is the film's homecoming. It is shown with photographs from the film."

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## BARBARA BLOOM

*The Tip of the Iceberg (1991)*

*Galerie Gisela Capitain, in collaboration with  
Galleria Raffaella Corese and David Lewis*

“This piece brings together deep space and deep sea. The tip of the iceberg and sets of china [stamped with the Titanic logo] allude to the sea and [the sinking of the] Titanic, while the lunette on the ceiling depicts objects, such as wrenches, cameras, gloves and screwdrivers, that Nasa has reported as being lost in space and so are presumably orbiting the earth. The walls are a deep blue—again, a reference to the sea and sky. She was one of the first artists from the 1980s who staged objects in a conceptual way. In the 1970s, much of the conceptual art was very dry.”



© Barbara Bloom's *The Tip of the Iceberg* (1991). Galerie Gisela Capitain in collaboration with Galleria Raffaella Cortese and David Lewis. Photo: [www.david-owens.co.uk](http://www.david-owens.co.uk)