



SAENGER
GALERÍA

Untitled Art

ROSE BARBERAT

MARK WHALEN

SCOTT REEDER

BOOTH #: C61

DECEMBER 3 - 8, 2024

Mark Whalen (B. 1982, Sydney, Australia)

Lives and Works in Los Angeles, California, USA.

Mark Whalen's versatile and interdisciplinary practice explores sculpture, painting and video with scales ranging from small table-based works to large immersive sculptures. Whalen's maquettes are realised in the digital realm, intentionally without gender or physical body, then fabricated with polyurethane and chrome on cast aluminium and spray-painted. In fluorescent hues, the distinctive and exaggerated facial characteristics and body language are comical, while concurrently shifting under the weight of social anxieties. The resulting figurations are part of an overarching narrative: each body part belongs to a single fictional protagonist, cumulating to represent the vast spectrum of human emotion.

Mark Whalen has exhibited extensively internationally, including at Centro de Arte Contemporáneo de Málaga, Spain; Museum of Contemporary Art Macro, Italy; National Gallery of Australia, Australia; National Gallery of Victoria, Australia; Over the Influence, United States/Hong Kong/Thailand; Arsham Fieg Gallery, United States; Merry Karnowsky Gallery, United States; Pop68/Ruttowski 68, Germany; Sophie Gannon Gallery, Australia; Chalk Horse Gallery, Australia; and Sanderson Contemporary Art, New Zealand, amongst others. His work is held in public and private collections in Australia, the United States and internationally.





Mark Whalen

Poised, 2024

Pink onix, aluminum and glass

79 x 20 x 20 cm / 31 x 8 x 8 in

SOLD

Mark Whalen

Messages, 2024

Pink onix, aluminum, bronze and glass

48 x 25 x 20 cm / 19 x 10 x 8

\$20,000 USD



Mark Whalen
Poised, 2024
Detail





Mark Whalen
Messages, 2024
Detail



Rose Barberat (b. Jura, France)

Lives and works in France

Rose Barberat graduated in Modern Literature with a Master degree in creative writing from the University of Cergy-Pontoise, and from the École Nationale Supérieure des Beaux-Arts de Paris. She presented her work at Galerie PACT in 2021 and 2023 and at Steve Turner Gallery in Los Angeles in 2023. Her work has also been exhibited at MOCO La Panacée in Montpellier in 2023, at Galerie JO-HS in Mexico City and Poush Clichy and Aubervilliers where she has also been resident.

Her figurative and realistic paintings, conceived as objects of contemplation, discuss the idea of staging and provoke a shift, a gap of our impression of reality.

Following in the footsteps of French painters such as Jacques Monory - part of the narrative figuration movement - her work is an invitation to see painting as a link with cinema, literature and, more generally, with fiction. Her paintings are contemporary dystopias, and the images offer a plurality of readings and interpretations.

Color plays a part in modifying the initial impression produced by the scene depicted, creating a poetic, dreamlike dimension.

Each series and color is an opportunity to narrate the world. A variety of subjects can be the travel, the marvelous of tales, the Odyssey or even everyday life.

Rose Barberat's theatrical paintings play on immersion and experience through color. It is also a painting that tends towards figurative minimalism.



CINEMA SERIES

This is a series of paintings that begun in 2021 and shown for the first time in 2022. After numerous genre scenes and compositions like windows on a given time, Rose Barberat wanted to compose images differently. She wanted images that were more direct, simpler and therefore more pop.

But even so, like the painters who came out of the narrative figuration movement (Monory, Fromanger, Aillaud), whose painting speaks to the artist, her references lie above all outside painting : they are literature, popular imagery and cinema.

Cinema, its rise and influence on contemporary society, particularly inspires Barberat, and she wanted to pay tribute to it through this series of paintings. The artist borrows from cinema the structure of the close-up or zoom to organize her canvas. The shot presents a dramatic unity, a look. However, the symbolic significance of the gaze and the feelings it evokes, as well as the link it creates with the viewer, belie its apparent simplicity.

When Barberat started this series, she had just rediscovered Sergio Leone's « Once Upon a Time in the West » movie. The intertextuality and dramatic intensity of this film brings her closer to something she's looking for in painting. The film is also a lesson in image composition. The paintings in the "Cinema" series were inspired by the looks of the man with the harmonica. The dominant orange hue of the portrait evokes the light of a sunset, or the warmth of a western light. The color contrasts with the realism of the figuration and reinforces this shift in reality.

It's an active, autofictional onirism, blending imagined or memorized scenes. The gazes are those of people the artist knows. To conclude, in this series she's looking for a way to highlight a monochrome in the face of intimate figuration in the style of Alex Katz.

* Figuration narrative is an artistic movement that emerged, mainly in painting, in the early 1960s in France, as part of the return to nouvelle figuration and in opposition to abstraction and the contemporary movements of new realism and pop art, with which it is nonetheless associated.

Little by little, the characteristics of this new figuration began to assert themselves. In 1967, with the exhibition Bande dessinée et Figuration narrative, presented at the Musée des Arts décoratifs, Gérald Gassiot-Talabot defined what he meant by this figuration: "Narrative is any plastic work that refers to a figurative representation in time, through its writing and composition, without there always being a 'narrative' as such". Figuration integrates a temporal dimension into the still image, either to produce a visual impact or as a manifestation of a certain urgency of expression (Hervé



Rose Barberat

From de Cinema Series | Le cinéma XI, 2023

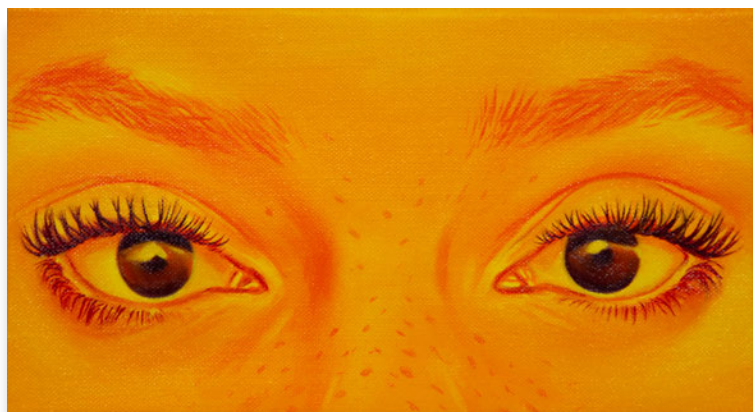
Oil on canvas

160 x 200 cm / 63 x 78.7 in

€ 14,000



Rose Barberat
Backlight, 2022
Oil on canvas
160 x 200 cm / 63 x 78.7 in
€ 14,000



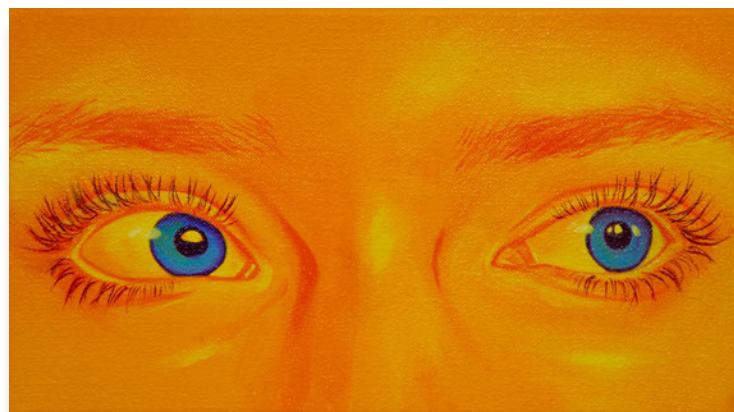
Rose Barberat

From de Cinema Series | Le Cinéma XII, 2023

Oil on canvas

12 x 22 cm / 4.7 x 8.6 in

€ 2,500



Rose Barberat

From de Cinema Series | Le Cinéma XIII, 2023

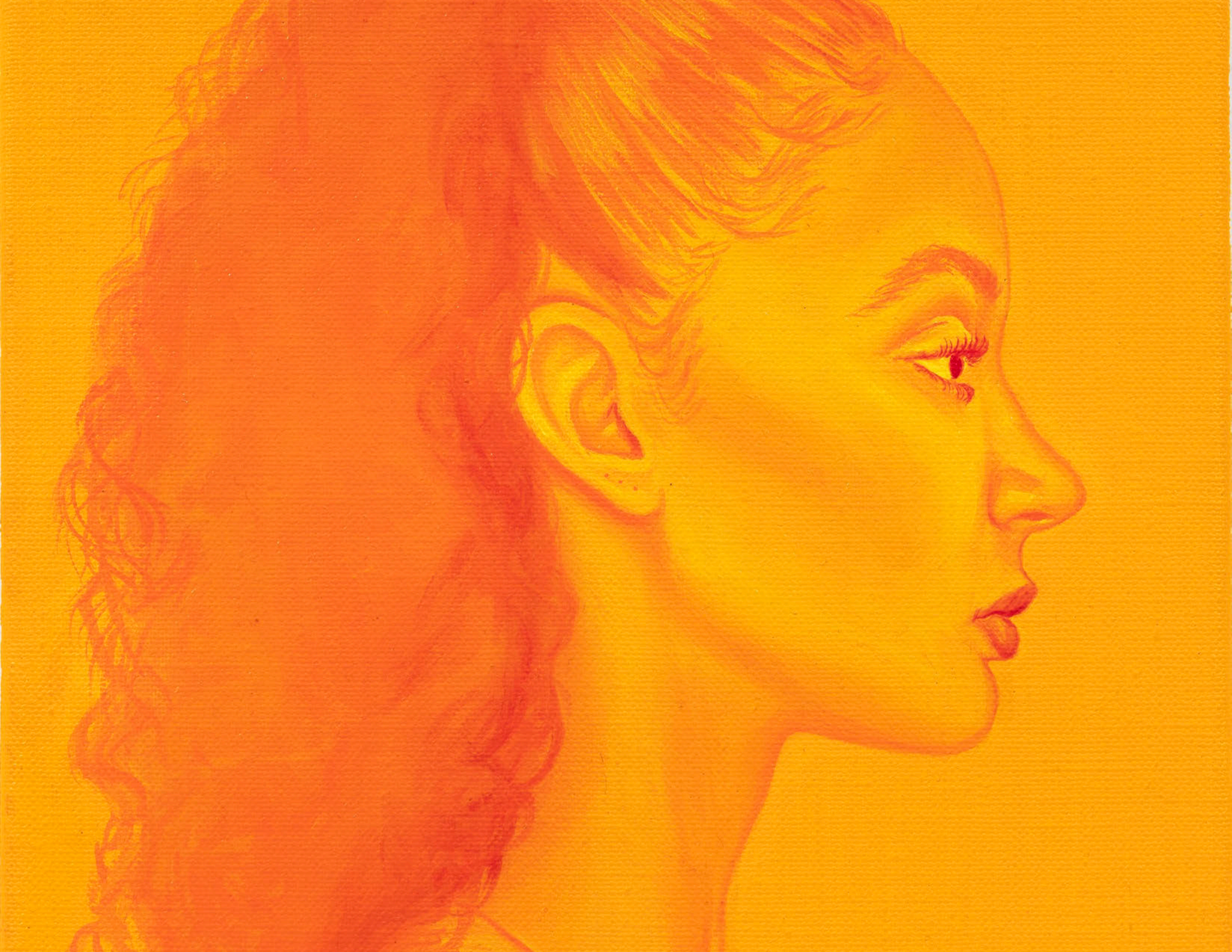
Oil and acrylic on canvas

14 x 24 cm / 5.5 x 9.4 in

€ 2,500

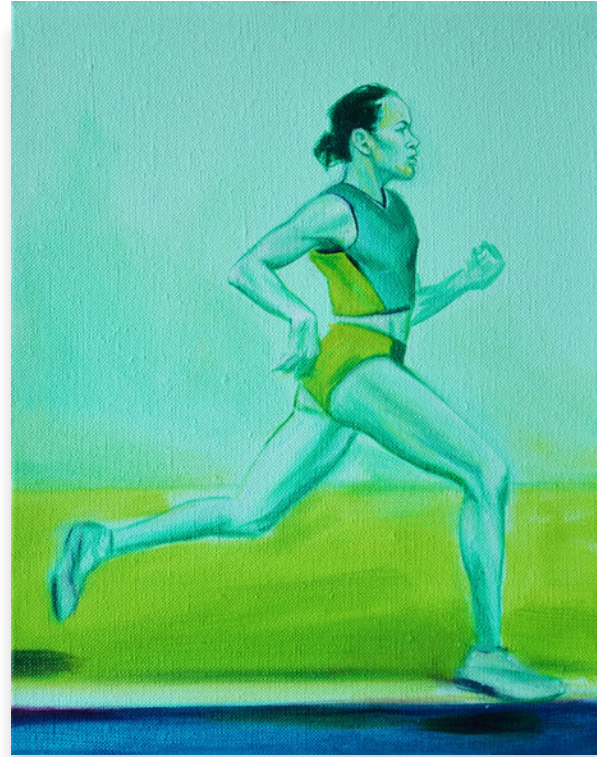


Rose Barberat
Louisa, 2023
Oil on canvas
24 x 19 cm / 9.5 x 7.5 in
€ 2,500

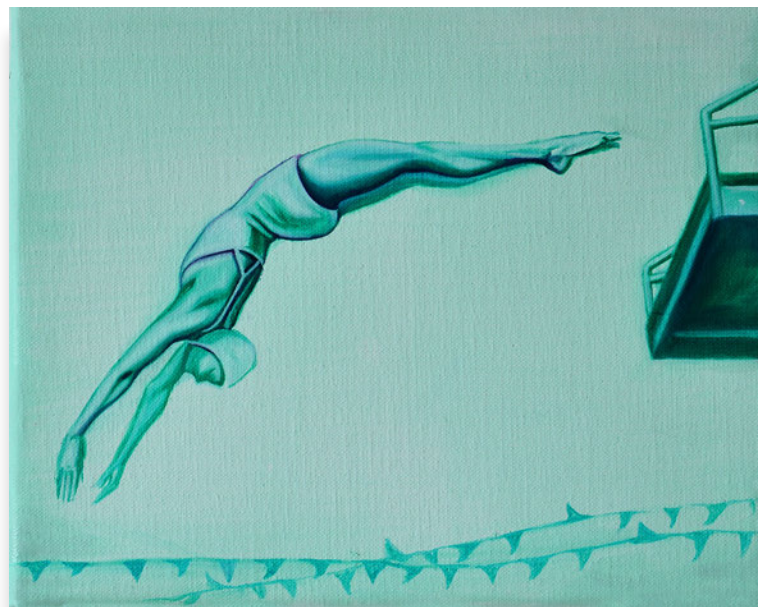




Rose Barberat
To make a splash, 2024
Oil and acrylic on canvas
24 x 19 cm / 9.4 x 7.4 in
€ 2,500



Rose Barberat
Sprint, 2024
Oil and acrylic on canvas
24 x 19 cm / 9.4 x 7.4 in
€ 2,500



Rose Barberat
Splash, 2024
Oil and acrylic on canvas
19 x 24 cm / 7.4 x 9.4 in
€ 2,500





Scott Reeder (b. 1970, Battle Creek, MI)

Lives and works between Detroit and Chicago

Scott Reeder (b. 1970, Battle Creek, MI) is a multidisciplinary artist based in Chicago and Detroit. Reeder views all aspects of contemporary artistic practice—including content, methods, mediums, materials, and artist biography—as useful tools with which to engage in cultural critique through his work.

Reeder is an aesthetic chameleon, deploying painting, bookmaking, sculpture, film-making, public performance, and the creation of consumer products in unexpected ways to achieve his conceptual ends. His works operate both as objects of fine art and as objects that scrutinize the field of fine art. Reeder's work is self-aware, self-conscious, and does not take anything too seriously, especially itself, often even bordering on satire. Some infamous examples include his *Cute Communists series* (2007), which featured images of famous communist leaders painted with doll-like cuteness; his painting *Cops Ascending a Staircase* (2009) (a reference to Marcel Duchamp's most famous work); and his series of spaghetti paintings, in which the silhouettes of various types of cooked and uncooked spaghetti are used as the basis for linear, abstract compositions.

He has exhibited widely over the past two decades, with solo and two-person exhibitions at Museum of Contemporary Art, Chicago, IL; John Michael Kohler Arts Center, Sheboygan, WI; Canada, New York, NY; Gavin Brown's Enterprise, New York, NY; 356 Mission, Los Angeles, CA; Marlborough, WW New York, NY; Lisa Cooley, New York, NY; Kavi Gupta, Chicago and Berlin; Luce Gallery, Torino, Italy; Daniel Reich Gallery, New York, NY; Pat Hearn Gallery, NY; among others.

Reeder's curatorial projects have been staged at museums and art institutions including The Swiss Institute, NY; White Columns, NY; Museum of Contemporary Art, Chicago; the ICA, Philadelphia; Kolnischer Kunstverein, Cologne; Locust Projects, Miami; the Ulrich Museum, Wichita; and the Sullivan Galleries, School of the Art Institute of Chicago. His feature-length film *Moon Dust* (2014) was screened at the Whitney Museum of American Art. *Ideas (cont.)*, an artist monograph, was published by Mousse Publishing in 2019.

Reeder received his MFA from the University of Illinois at Chicago, and his BFA from the University of Iowa. He was in residence at Skowhegan in 1995. He is in numerous museum collections, including the Hirshhorn Museum and Sculpture Garden; the Museum of Contemporary Art, Chicago; and the Walker Art Center. He is an Associate Professor at the School of the Art Institute of Chicago.



SURREALIST STILL LIFE PAINTINGS

The *Surrealist Still Life Paintings* start with a title, and then with Reeder imagining what it would look like. His Kodak Carousel of source material goes something like this: Matisse, click, Bonnard, click, Hopper, click, Seinfeld cold open, click, Corona ad, click. This is not the land of hierarchy. Even within art history, Reeder subverts, noting that the traditional academy had a Great Chain of Painting, with landscapes at the bottom, followed by portraits of animals, followed by portraits of everyday people, followed by history paintings, and classical and religious subjects at the top. Beneath all of this, you find still life.

Still life was an academic tool, something to teach students. (Reeder teaches at the School of the Art Institute of Chicago.) From the vantage of social history, a table of dramatically lit foodstuffs is a symbol of bourgeois comfort. Take the pedagogical view, however, and spherical fruits, cylindrical candles, and rectangular sticks of butter are not subjects, nor objects, but elemental units of mass. Reeder juices this material for humor and existential drama.

Those popsicles on the beach? Regardless of their emotional temperature, they are melting. Other characters include: a piece of white bread and a stick of butter, sailing, dining in a nice restaurant, soaking in a hot tub; a head of broccoli, tomato, and carrot walking down a fashion show runway; a potted flower basking in the light of a desktop monitor; eggs (one broken, the other fried) in jail; an ice cream cone and chocolate bar drinking in an empty dive. Like Baldessari who swapped out eyes and lips for the lesser (though still physiognomically important) noses and ears, Reeder turns objects into subjects, subjectifying the overlooked, the inanimate, the just there. And in doing so he makes them both funny and endearing.

The paintings have a Rust Belt sprezzatura. Nothing appears too labored or showy. Palette and gestures are subtle, pointing with pretzeled arms, beyond the joke, back at the artist, and others throughout art history, from Milton Avery to Arcimbaldo. Colors are a bit washed out—more Bonnard than Hanna Barbera. This painterly touch, tender and unironic, changes the register, like the rippling crossfade in an old soap opera, winking to the viewer. This absurd thing is to be dismissed; it was all a dream.

There's a lightness to these paintings: not only a laughing ease, but an increasing focus on light itself, both as painterly aspect and narrative element. This is rooted in the prehistory of the Image Paintings, with Reeder looking to Hopper's depiction of people in the same manner that he depicted, say, a chair. Both are physical objects within the space of the composition, rained down upon by tranquil, even illumination, or dramatically spot lit against the shadows of the mind.

Beyond the luscious sunsets, we are faced with far more common light sources: jaundiced bar light, the cold unloving glow of a computer monitor, anemic and angular spotlights illuminating a fashion show, or a stand-up comedy set, like in *Tough Crowd*. We have the humor, the anxiety, the embarrassment. We have the performer, and also the audience. For an artist also responsible for the world's smallest comedy club—Club Nutz—and the Art Fair in the Dark, light, and its absence, is a major source of pathos. Much has been written about humor in Reeder's work, but if you really look, it's sometimes hard to tell the comedy from tragedy. What's really going on with those popsicles on the beach? How would sherbert describe the setting of the sun?



Scott Reeder
Bread and Butter at Tropical Beach, 2023
Oil on canvas
82 x 112 cm / 36 x 46 in
SOLD



Scott Reeder
Bread + Butter (Windsurfing), 2023
Oil on canvas
61 x 101 cm / 22 x 36 in
\$14,000 USD



Scott Reeder
Last Call, 2024
Oil on canvas
76 x 91 cm / 30 x 36 in
\$12,000 USD





Scott Reeder
Pooltime (late afternoon), 2024
Oil on canvas
61 x 91 cm / 24 x 36 in
\$12,000 USD

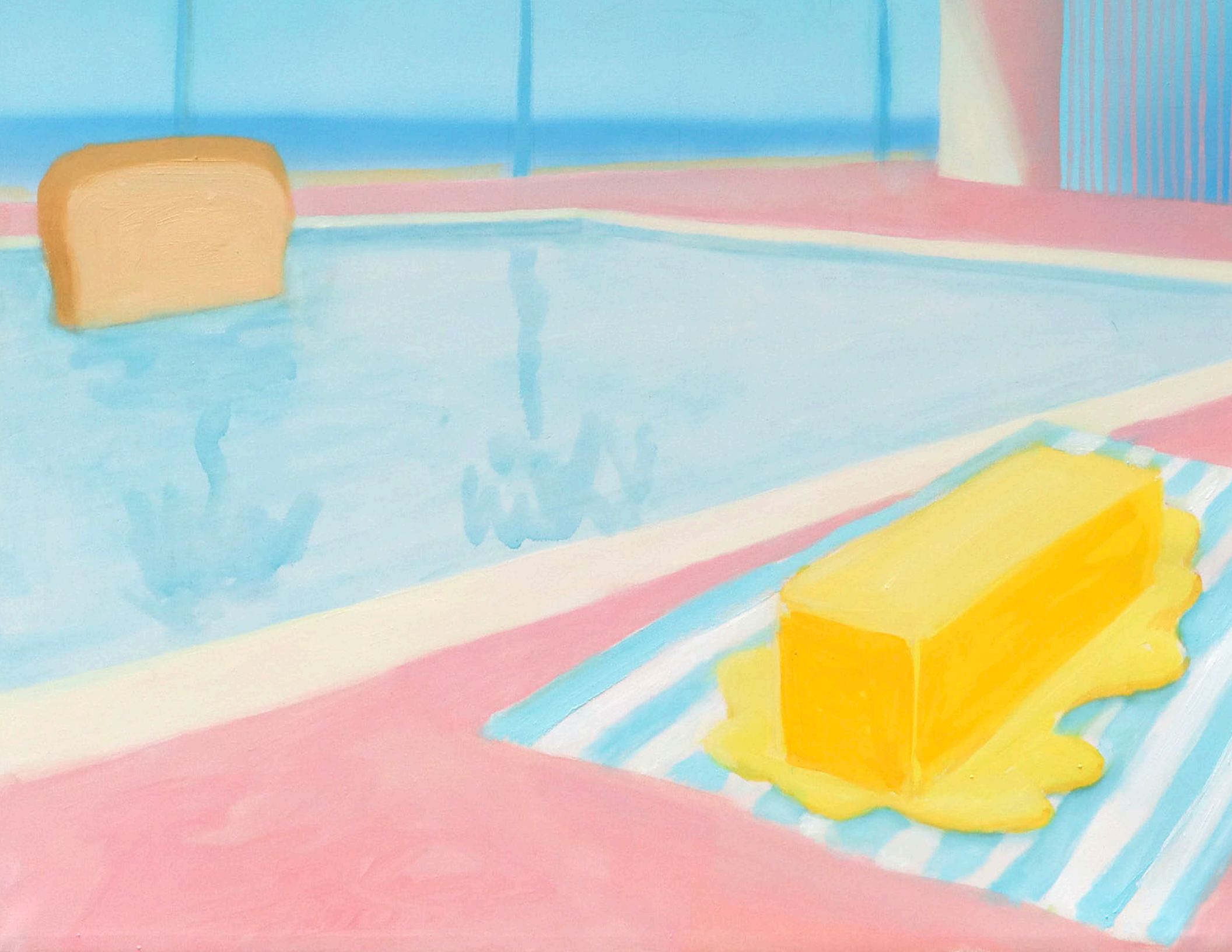


Scott Reeder
Bread & Butter (Motorboat), 2023
Oil on canvas
61 x 91 cm / 22 x 36 in
\$12,000 USD



Scott Reeder
Windward, 2024
Oil on canvas
61 x 76 cm / 24 x 30 in
\$10,000 USD

Scott Reeder
High Noon, 2024
Oil on canvas
61 x 76 cm / 24 x 30 in
\$10,000 USD





Scott Reeder
The Drinkers, 2024
Oil on canvas
61 x 76 cm / 24 x 30 in
SOLD



Scott Reeder
Gondola (at dusk), 2024
Oil on canvas
61 x 76 cm / 24 x 30 in
\$10,000 USD



Scott Reeder
Introspective Ice Cream, 2024
Acrylic and oil on canvas
61 x 76 cm / 24 x 30 in
\$10,000 USD

Scott Reeder
Windsurfer II, 2024
Oil on canvas
61 x 76 cm / 24 x 30 in
\$10,000 USD



Scott Reeder
Smoking Flower, 2023
Oil on canvas
86 x 60 cm / 34 x 24 in
\$10,000 USD



Scott Reeder
Skyline, 2022
Oil on canvas
61 x 81 cm / 24 x 32 in
\$10,000 USD



Scott Reeder
Saucy, 2024
Oil on canvas
66 x 81 cm / 26 x 32 in
\$10,000 USD



Scott Reeder
Breadwinner, 2024
Oil on canvas
61 x 50 cm / 24 x 20 in
SOLD



Scott Reeder
Working from Home, 2024
Oil on canvas
60 x 66 cm / 24 x 26 in
\$8,000 USD





Scott Reeder
Poolside (Mediterranean), 2024
Oil on canvas
66 x 66 cm / 26 x 26 in
\$8,000 USD



Scott Reeder
A Quiet Night In, 2024
Oil on canvas
45 x 50 cm / 18 x 20 in
\$7,000 USD



Scott Reeder
In the Studio, 2024
Oil on canvas
45 x 60 cm / 18 x 24 in
\$7,000 USD








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