



COLLECTOR'S LOUNGE

PRIVATE ART CLUB

In her sculptural work and more extensively in her exhibitions, that she arranges with the most exquisite precision, Alicja Kwade makes daily objects cohabit with forms created from natural materials: stone, wood, metals and various other materials. As she explains, her practice is about "the natural and social forces that fashion our lives and our perceptions of reality." Though her work is often described by emphasising what it owes to the field of physics, a source she cherishes and celebrates with plays on balance and the meticulous organisation of gravitational forces, it shouldn't be reduced to that in any way whatsoever. "I am not a physicist", she insists (nor a geologist, it should be added). Let's go back on that short and effective formula: "the natural and social forces".

Without determining the nature of those "hybrids" that dominate so much contemporary philosophy, from Bruno Latour to Timothy Morton, Alicja Kwade's work presents, as open questions, visual and sculptural situations in which, far from being in conflict, those forces combine and unite, which can be observed in the materiology shown by her work. The choice of materials is extremely meticulous, informed by their specific history, their provenance as well as the symbolics they carry. In fact, what differentiates natural and synthetic materials (or, to say it differently, materials produced by "natural" or "social" forces)? To what degree of transformation do the sculpted piece of wood, the cut or polished stone stop be considered as natural? Does an alloy like brass, a product of human society if there ever was one, come closer to a natural state once it oxidises?

The obvious interest of the artist for time, that ungraspable and not at all material thing, also enables her to combine those forces not so antagonistic after all. This amalgamation constitutes the core of this exhibition entitled "Blue Days Dust" which revolves, work after work, around that notion without ever limiting it or stabilising it. Time in it is subjective, cosmic, cyclic, homogenised, relative and absolute. It is experienced, measured and observed through the evolution of some physical processes. Several sculptures, for example, refer to the principle of the quantification of time, like a clock, an hourglass, but also a

large basin inspired by concrete structures found in cemeteries, which provide water for watering cans. The tap drips at a rhythm set on that of the passing seconds and minutes, like water, creating a visual and sound experience. Further on the samaras, fruits of the maple tree and seasonal products, symbolise a vision of cyclic time. A subjective approach is added to that series of works.

Alicja Kwade explains her works to be seen in the perspective of our existence as a physical thing for a limited period of time on this planet, and what it means to be or not matter, to be or not solid." Each work presents us with a questioning of a philosophical nature on the matter, that of our human bodies, obviously, but also the matter of which the natural and social world in which we live is made. In that setting of its various states and its transformations, the granite and the lapis-lazuli play the part of veterans by taking us back to distant geological eras from which men were absent. On the opposite spectrum, the connected, electric and sound installations function with rare metals torn from the bowels of the earth, but also with composites that are the technical gems of our time. And like domestic objects, they anchor us in the present, domestic time. Between an extreme attention to the materiality of the world and the acute awareness of its future disappearance, the new exhibition "Blue Days Dust" is a perfect introduction to the paradoxical materialism of the artist.



ALICJA KWADE
Getrennte Stunde (separate hour)
2014

Vetro, sabbia, ottone, motore
Glass, sand, brass, motor

30 x 10 x 26 cm

€ 35,000 + VAT





ALICJA KWADE
8 days and 20 hours
2024

Lancette di orologi in ottone su
cartone

82,5 x 125,1 x 7 cm

€ 50,000 + VAT





ALICJA KWADE

1 day and 20 hours
2024

Lancette di orologi in ottone su
cartone

38,2 x 54,5 x 7 cm

€ 22,000 + VAT



ALICJA KWADE
*115 days and 7
hours 2024*

Lancette di orologi in ottone su
cartone

98,8 x 146,5 x 7 cm

€ 58,000 + VAT





ALICJA KWADE
34 days and 7 hours
2024

Lancette di orologi in ottone su
cartone

140,4 x 222,2 x 7 cm

€ 84,000 + VAT



ALICJA KWADE
First [fig.]
2024

Pietra, vetro

65,3 x 79,9 x 91,1 cm

€ 75,000 + VAT





ALICJA KWADE
Gegen den Lauf
2022

Orologio trovato, motore

Ø 34,5 x 8,5 cm

€ 42,000 +VAT







Nata nel 1979 a Katowice, Polonia, Alicja Kwade vive e lavora a Berlino.

Il suo lavoro studia e rimette in questione le nozioni universalmente accettate di spazio, tempo, scienza e filosofia, rompendo i confini della percezione. Le molteplici sfaccettature della sua pratica artistica comprendono scultura, installazioni pubbliche, opere su carta, video e fotografia.

Le sue opere sono state esposte in numerose mostre personali in musei ed istituzioni, in particolare : Berlinische Galerie - Landesmuseum für Moderne Kunst, Berlino, Germania; Langen Foundation, Neuss, Germania ; MIT List Visual Arts Center, Cambridge, USA; Centre de Création Contemporaine Olivier Debré - CCCOD, Tours, Francia; Dallas Contemporary, Dallas, USA; Espoo Museum of Modern Art, Espoo, Finlandia; Kunsthall Charlottenborg, Copenhagen, Danimarca; Haus Konstruktiv, Zurigo, Svizzera; YUZ Museum, Shanghai, Cina; Whitechapel Gallery, Londra, GB; Kunsthalle Mannheim, Mannheim, Germania; Schirn Kunsthalle, Francoforte, Germania; Haus Esters, Krefeld, Germania; Kestner Gesellschaft, Hannover, Germania; Hamburger Bahnhof, Museum für Gegenwart, Berlino, Germania; Lehmbruck Museum, Duisburg, Germania; e Voorlinden Museum, Wassenaar, Paesi Bassi, tra gli altri.

Nel 2019, Alicja Kwade è stata selezionata per creare una monumentale installazione *in situ* per il Metropolitan Museum a New York. Inoltre, ha partecipato a mostre collettive internazionali e a biennali con installazioni specifiche: Biennale di Chengdu, Cina; Place Vendôme, Parigi, Francia; Desert X AlUla, Arabia Saudita; Elevation 1049, St. Moritz + Gstaad, Svizzera; Helsinki Biennale, Finlandia; Desert X, Coachella Valley, USA; La Biennale di Venezia, 57a Esposizione internazionale d'arte, Venezia, Italia; Public Art Fund, New York, USA; Hayward Gallery, Londra e Palais de Tokyo, Parigi, tra gli altri.

Le opere di Alicja Kwade fanno parte di numerose collezioni private e pubbliche in tutto il mondo, quali: Centre Pompidou, Parigi, Francia ; Hirshhorn Museum, Washington, USA; LACMA - Los Angeles County Museum of Art, Los Angeles, USA; Louisiana Museum of Modern Art, Humlebaek, Danimarca; Mudam - Musée d'Art Moderne Grand-Duc Jean, Luxembourg; mumok - Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria; e Yuz Museum, Shanghai, Cina.

Born in 1979 in Katowice, Poland, Alicja Kwade lives and works in Berlin.

Her work investigates and questions universally accepted notions of space, time, science, and philosophy by breaking down frames of perception in her work. Kwade's multifaceted practice spans sculpture, public installation, works on paper, videos, and photography.

Her work was exhibited in multiple solo shows in museums and institutions including: the Berlinische Galerie - Landesmuseum für Moderne Kunst, Berlin, Germany; Langen Foundation, Neuss, Germany; MIT List Visual Arts Center, Cambridge, USA; Centre de Création Contemporaine Olivier Debré - CCCOD, Tours, France; Dallas Contemporary, Dallas, USA; Espoo Museum of Modern Art, Espoo, Finland; Kunsthall Charlottenborg, Copenhagen, Denmark; Haus Konstruktiv, Zurich, Switzerland; YUZ Museum, Shanghai, China; Whitechapel Gallery, London, UK; Kunsthalle Mannheim, Mannheim, Germany; Schirn Kunsthalle, Frankfurt am Main, Germany; Haus Esters, Krefeld, Germany; Kestner Gesellschaft, Hanover, Germany; Hamburger Bahnhof, Museum für Gegenwart, Berlin, Germany; Lehmbruck Museum, Duisburg, Germany; and Voorlinden Museum, Wassenaar, Netherlands, among others.

In 2019, Kwade was commissioned to create a monumental installation for the Metropolitan Museum in New York. She has also participated in international group exhibitions and biennials with site-specific installations: Chengdu Biennale, China; Place Vendôme, Paris, France; Desert X AlUla, Saudi Arabia; Elevation 1049, St. Moritz + Gstaad, Switzerland; Helsinki Biennale, Helsinki, Finland; Desert X, Coachella Valley, USA; La Biennale di Venezia, 57th International Art Exhibition, Venice, Italy; Public Art Fund, New York, USA; Hayward Gallery, London and Palais de Tokyo, Paris, among others.

Kwade's works are part of numerous private and public collections worldwide, including the Centre Pompidou, Paris, France; Hirshhorn Museum, Washington, USA; LACMA - Los Angeles County Museum of Art, Los Angeles, USA; Louisiana Museum of Modern Art, Humlebaek, Denmark; Mudam - Musée d'Art Moderne Grand-Duc Jean, Luxembourg; mumok - Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria; and Yuz Museum, Shanghai, China.

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