

SUNIL GAWDE**Biography:**

He began his career with the practice of abstract painting. Then, little by little, comes the desire to create in three dimensions. He took the step in 1997. When his creation is based on a technical performance, he surrounds himself with engineers and craftsmen to design machines dedicated not to productivity but to art. His art is visual and he likes to create paradoxes. He has a particular interest in the bucolic register (butterflies, flowers, hearts, ...) and often uses as support everyday objects.

In 2009, the Mumbai-based artist became one of four artists chosen to represent India at the 53rd Venice Biennale



Work of art: Blind Bulbs, 2006.

Fiberglass and Sand.

Each: 183 x 183 x 309 cm // 72 x 72 x 121 ½ in. 230kg.

Blind Bulb marked a departure from his trademark abstract paintings. The bulb seemingly represents the human body; it has an interior and an exterior - both brimming with intense possibilities of illumination. The enlarged bulb, though it connotes light, doesn't illuminate from within; it's not connected to its source. Its interiority gets externalized, on the contrary, through a black substance emitted, that attains the shape of a bat. This nocturnal creature doesn't need eyes, and 'sees' through noise reflection. So the bulb could well be a 'blind bulb'. The light bulb is often a symbol of enlightenment or knowledge. Yet by making it dense black, this interpretation was inverted. The 'blind bulbs' were initially commissioned for Saint-Tropez beach. Being placed outdoors in such a context made the irony of the piece evident, as the function of a bulb is completely unnecessary as the light it emits can in no way compete with the sunlight.

SUBODH GUPTA

Biography:

A painter by training, he is now one of the most famous artists. Gupta has also been interested in certain artistic forms such as performance, video, photography, sculpture, or installations. He makes most of his time his art using various utensils of everyday life, or by reproducing gigantic sculpture, as evidenced for example by his exhibition "Adda / Rendez-vous" at « La Monnaie de Paris » in 2018.



Work of art: A Giant Leap of Faith, 2006.

Stainless Steel.

Height : 700 cm // 275 ½ in. Weight : Approximately 600 kg.

For Gupta, who for more than a decade has represented the dynamism of the Indian art scene, it is still, like his Chinese contemporaries Ai Weiwei or Chen Zhen, to mix a Western cultural form (here, for example, the endless Column of Constantin Brancusi) and objects inscribed in traditional ethnic customs (bucket and anodized metal). The meeting of the two universes produces these synthetic forms, hybrids which try the work of the artist, but also our globalized society.

In his work A Giant Leap of Faith, Gupta stacked 13 buckets for the old monumental column. The bucket, symbol of the daily labor of millions of individuals, acquires here a spiritual dimension, like the strange concrete monuments that are the Indian countryside.

KENNY SCHARF**Biography:**

Kenny Scharf is a world-renowned artist, born in California in 1958. After graduating from SVA in New York City, he quickly became an essential personality of the interdisciplinary East Village Art Scene of the '80s, alongside Andy Warhol, Jean-Michel Basquiat and Keith Haring. Kenny is known as the father of Pop Surrealism, a movement that he coined and continues to represent today. His body of work spans across street art, painting, sculpture, and installations. Scharf's most recent collaboration was with Christian Dior, working alongside designer Mr. Kim Jones to design and launch Dior's Spring 2021 collection. The influence of graffiti, comics, cartoons, advertising, and Pop culture in general, is present in all of his works and form both a hallmark of style and a historical context. Kenny's unmistakable aesthetic is marked by his irreverent and fun characters as well as the bright colors typically associated with the spray paint technique.

**Work of art:**

Scary Guy (Red)
2013-2018
Fire retardant fiberglass
296 x 104 x 37 inches
243.84 x 264.16 x 93.98 cm

JITISH KALLAT

Biography:

He is a photographer and a sculptor. He was revealed at a very young age by his subtle fusion of themes such as time, death, life cycles, celestial bodies and family ancestry, in addition to the urban landscape of his hometown of Mumbai. Some of his best-known works are Aquasaurus, 365 Lives, 9 Carbon Milk and Midnight Anatomy.



Work of art: Eruda, 2006

Black lead on painted fiberglass.

399 x 155 x 155 cm // 157 x 61 x 61 inches. Weight : 300 kg.

Eruda is a mammoth iconic sculpture of a young boy selling books on the traffic lights of Mumbai. The children (who could sometimes be illiterate) often sell these books authoritatively, playfully engaging in conversations about the book's interest value; their rigour, audacity and endurance making them mascots for the resilience of a city such as Mumbai. Kallat's sculpture has feet shaped like homes, forming the quintessential image of a nomad whose home is where he lays his feet. Treated in black-lead, 'Eruda' ensures that you take back a black stain on your fingers if you choose to touch him; also black-lead is the softest form of carbon while diamond remains the hardest.

RAVINDER REDDY

Biography:

He is an artist known for making monumental sculptures. His works are a mixture of different iconographic sources such as pop art like Andy Warhol, and Indian traditions, his references to Yakshi deities, as well as various technical processes. Indeed, he is experimenting with a mixture of terracotta and fiberglass as a stable medium.



Work of art: Head for Diego, 2009-2010.

Bronze painting.

118 4/5 x 106 3/4 inches // 302 x 271 cm.

Women have always been the focus of Reddy's work. All his work is a celebration of the female form, encapsulated by his eye for detail as well as his respect for the feminine – whether depicted as giant heads or figurative, voluptuous sculptures

It is the apparent obsession with heads and size that are the dominant leitmotif of Reddy's work. "The head is the immediate recognisable form for any human being," said Reddy. "So I said, why not do the head?" This thought was reinforced when Reddy was studying Art in London

Reddy's palette features gold, red, yellow and blue. Gold, as a skin colour, looks rich and has a "religious significance to its turmeric hue," he said. The gaze of Reddy's women – whether its Devi, Krishnaveni or Woman

Holding Her Own Hair – is arresting. Always looking straight, bold, pliant, sensual and demanding, all at the same time. Reddy says he always wanted the eyes to make the viewer feel a little dwarfed by their sheer penetration. Ravinder Reddy's women heads refer to a classical Indian tradition and to modern pop art simultaneously. It is Indian in the modern world.

KENNY SCHARF

Biography:

He exhibited at the Fun Gallery in 1981 and the Tony Shafrazi Gallery in 1984.

His colorful painting, inspired by the imagery of popular culture, especially television, is close to free figuration.

His work is on the border between the world of graffiti and that of contemporary art, in the manner of Keith Haring and Jean Michel Basquiat.



Work of art: Endless Totem, 1997.

Epoxy, urethane paint and lacquer on marine grade aluminum.

482,5 x 104 x 76 cm // 189 x 41 x 30 inches. Weight: Approximately 600 kg.

According to Scharf, "This Tiki Totem moniker is a fantasy come true. To realize something of this magnitude is beyond my wildest dreams. I love the way they relate to the Pacific Northwest culture as well as the universal Tiki culture, which extends from the South Pacific through the Northwest and up to Alaska. As I've said before, art should, above all, be fun, and these huge 3D forms translate that perfectly"

JIANGUO SUI

Biography:

Sui Jianguo became known around the world by using Maoist iconography as an exorcism. It is thus seen as a major interpreter of how economic transition has been reflected in art. His works deal with his adaptation to the present and metamorphoses induced by new technologies, without discrediting the persistence of cultural values specific to his national heritage.



Work of art: Legacy Mantle, 2003

Fiberglass.

310 x 220 x 240 cm // 122 x 86 1/2 x 94 1/2 inches. Weight : 500 kg.

Leaving behind the purely abstract explorations of sculptural language in the Structure Series, in 1997 Sui Jianguo began working with the representational subject matter of the Mao suit (known in Chinese as a Zhongshan or Sun Yat-sen suit). Producing the Legacy Mantle series, he grasped this collective totemic symbol of several generations of Chinese and was repeatedly invited to international touring exhibitions, making this one of the most important projects in his practice. Although the jacket in question was designed for and, in Chinese, named after Sun Yat-sen, it became popular both in mainland China and abroad only after Mao Zedong took to wearing it on a regular basis, ultimately becoming a symbol of the Communist regime.

Originally known as the Zhongshan suit, the uniform became known in the West as the Mao suit because it was the latter leader who chose to wear it with such regularity. Mao Zedong and the Chinese people share an inseparable bond of sentimentality, as demonstrated in Legacy Mantle, a large scale work of this series produced in 1997. With massive dimensions and immensely heavy, it stands tall like a monument for the Chinese people, representing not only the Communist regime but rather the deep memories of the period before Reform and Opening that have quietly disappeared. In 2011 China stands as an international power, but perhaps now more than ever it requires a monument like Legacy Mantle to document and reflect upon the past century, allowing us to move toward a new era.

FABIEN VERSCHAERE**Biography:**

Fabien Verschaere develops a universe teeming at once playful, strange and mysterious. His installations, paintings and sculptures conjure up medieval imagery, popular culture, comics, the world of childhood and psychoanalysis.

His work is prolific because it responds to an undisguised urgency. The creation represents for him a great space of freedom where he can give free rein to his impulses, to express his questions on the limits that are imposed. The self-portrait, his kind of predilection, authorizes him to appear among the actors of the stories he invented.

**Work of art: Batman, 2007.**

Resine. 102 3/4 x 53 x 37 1/2 inches // 261 x 135 x 95 cm.

From one work to the next, one encounters in the work of Fabien Verschaere, the devil and angels, skulls and living beings, ghosts and extraterrestrials, sirens and centaurs, all hairs or feathers, bear, goat, duck, parrot ... We also fall on Don Quixote, Pinocchio, Mickey or Batman. Fairy tales meet African mythologies, popular cultures, literature and the history of painting. All these characters and elements intertwine, brush against each other, telescoping into a vertiginous proliferation and an almost blinding concentration.

YUE MINJUN

Biography:

Marked by a social climate quite different from that of the 1980s, and by the opening of the Chinese economy to the world market, the artist breaks with both socialist realism and the avant-gardes. They take a sharper and less idealistic look at their environment. That's why smiling, laughing to hide his helplessness is more important for his generation.



Work of art: Contemporary Terracotta Warriors, 2003

Painted fiberglass.

Each : 182 x 76 x 60 cm // 71 2/3 x 30 x 23 2/3 inches.

Chinese artist Yue Minjun subverts the grand aura of art history by both adopting pop aesthetics and delving deeply into the potency of self-image. Known for repeating itself, in painting and in sculpture, through repeated, identical iterations, Minjun's body of work is deeply self-critical and remarks on the prevalence of uniformity in modern society. This sculpture, belonging to a larger group of Chinese warriors, presents a contemporary reinterpretation of the historical terracotta warriors found in the tomb of Qin Shi Huangdi, one of China's most influential emperors. Rather than exhibiting individualism, each of Minjun's warriors is resolutely identical and thus the similarity of China's current day plagues.

KAWS

Biography:

Brooklyn-based KAWS engages audiences far beyond the museums and galleries in which he regularly exhibits. His prolific body of influential work straddles the worlds of art and design to include paintings, murals, large-scale sculptures, street art, graphic and production design. Over the last two decades KAWS has built a successful career with work that consistently shows his formal agility as an artist, as well as his underlying wit, irreverence, and affection for our times. The nature of his work possesses a sophisticated humor and thoughtful interplay with consumer products and collaborations with global brands. He often draws inspiration and appropriates from pop-culture animations to form a unique artistic vocabulary for his works across various mediums. Now admired for his larger-than-life sculptures and hardedge paintings that emphasize line and color, KAWS' cast of hybrid cartoon and human characters are perhaps the strongest examples of his exploration of humanity. KAWS has been exhibited at the High Museum, Brooklyn Museum, Yorkshire Sculpture Park in England, the Modern Art Museum of Fort Worth, and the Yuz Museum in Shanghai.



Work of art: Companion, Passing Through, 2011.

Painted Bronze.

Height: 48 inches // 121.9 cm.

RAFAEL GÓMEZ BARROS**Biography:**

Raised in Bogotá, Colombia, where he still lives and works. He studied plastic arts at the Universidad Jorge Tadeo Lozano. His projects interrogate the political situation in Colombia and reflect on the duality of various themes: the individual and society, desire and reality, identity and anonymity. His most recognized work thus far has been giant ant sculptures created from the casts of two human skulls, bringing sharply to mind the thin veil between life and death, a theme continued in SONAJEROS. HOUSE TAKEN featured his ants covering the classical façade of the Colombian National Congress to address national security policies that have created violence for decades. In RATTLES and URNS, works that are strongly associated with the nature of the mind, Gomez Barros questions the fragility of life and its resistance to death, through his interest in ritual and repetitiveness. Gomez Barros has had eleven solo exhibitions and has been exhibited in numerous group shows internationally, in countries including Colombia, Venezuela, Mexico, United Kingdom, United States, Austria, and Cuba. His pieces are included in several prestigious private and public collections, such as that of the Museo de Arte Moderna, Colombia.



Work of art: Untitled, 2007

Fiberglass, Resine, Coal from the Cerrejón, ropes and wood.

39.37 x 27.55 x 11.81 in // 100 x 70 x 30 cm

HOLTON ROWER**Biography:**

Holton Rower is an artist currently living and working in New York City who attended The Putney School in Vermont. Rower's work has been the subject of numerous solo presentations both in the U.S. and abroad, including recent exhibitions at VENUS LA in Los Angeles, The Hole in New York and Arthur Roger Gallery in New Orleans; and previously at Galerie 6 in Aurau, Switzerland, Galleria Maeght in Barcelona, Galerie Maeght in Paris, John McWhinnie at Glenn Horowitz Booksellers in New York, and Cencebaugh Contemporary in New York. His work has also been featured in group exhibitions, recently at the Dubai Moving Image Museum, as well as in numerous publications and artists books, including "Pour" (2012), "Scrap" (2010), "Jaw Law" (1999), and "Nettles" (1991), a book of photographs, poems and drawings, published by Flockophobic Press. Rower's newer works are a powerful exploration of movement, color, and form. By working with gravity while pouring paint onto various apparatuses, his works become psychedelic snapshots of his artistic process. Past works include sculptures constructed out of a variety of non-traditional materials including human hair, dollar bills, mutated locks, and fishhooks. While he does work within a wide variety of meaning, all of Rower's works examine the processes and methods of creation, and reveal the inherent vibrancy that lies within each piece.



Work of art: Anti Homophobic Leadership Summit, 2012.

Acrylic on plywood.

106 x 98 x 11 inches // 269.2 x 248.9 x 27.9 cm

KEITH HARING

Biography:

Haring is part of a street artist trio in the 1980s with Jean-Michel Basquiat and Kenny Scharf. Beginning with drawing on the subway walls, he finally exhibited in several prestigious New York galleries, including Tony Shafrazi and Leo Castelli. From 1984 onwards, he developed a colorful symbolism linked to the world of the media and distinguished himself by creating a unique iconography with synthesized forms underlined by black. In addition to its easily identifiable graphic style, its immense popularity is explained by its predilection for non-standard media accessible to all: the metro, city walls, street lights, to the derivative products it sells itself.



Work of art: Wallpaper, inspired in Tokyo Pop Shop, 1988.

Acrylic on plywood.

106 x 98 x 11 inches // 269.2 x 248.9 x 27.9 cm

The idea of the Pop Shop Tokyo was born after the success of the Pop Shop in New York that opened in 1986. The Pop Shop in New York became a key place in his artistic practice - in this space, and in line with the philosophy of pop art, his art was accessible to all, he sold t-shirts and novel articles with the images of his works and those of other contemporary artists like Kenny Scharf and Jean Michel Basquiat - in late 1987 Keith Haring traveled to Japan and acquired two 40-foot containers that would become the infrastructure of one of its larger scale projects. He painted and furnished the interiors with hand-painted wooden panels, creating an immersive experience in his line of aesthetic work. In January 1988, the Pop Shop Tokyo opened its doors in the capital of Japan with the intention of continuing the spirit of the Pop Shop New York store with sharing its philosophy of art for all. Without knowing their whereabouts and after a long search, they became part of the collection Lio Malca in 2004

MARK RYDEN**Biography:**

Blending themes of pop culture with techniques reminiscent of the old masters, Mark Ryden has created a singular style that blurs the traditional boundaries between high and low art. His work first garnered attention in the 1990s when he ushered in a new genre of painting, "Pop Surrealism," dragging a host of followers in his wake. Ryden has trumped the initial surrealist strategies by choosing subject matter loaded with cultural connotation.

Ryden's vocabulary ranges from cryptic to cute, treading a fine line between nostalgic cliché and unsettling archetype. Seduced by his infinitely detailed and meticulously glazed surfaces, the viewer is confronted with the juxtaposition of the childhood innocence and the mysterious recesses of the soul. A subtle disquiet inhabits his paintings; the work is achingly beautiful as it hints at darker psychic stuff beneath the surface of cultural kitsch. In Ryden's world cherubic girls rub elbows with strange and mysterious figures. Ornately carved frames lend the paintings a baroque exuberance that adds gravity to their enigmatic themes.



Work of art: Rosie's Tea Party, 2005.

Oil on canvas.

51 x 51 inches // 129.5 x 129.5 cm

The artist stated: "The original painting has been in Lio Malca's collection in New York since 2005 and thanks to his continuous support, it has been included in some of the most important exhibitions of my work to date. Lio has been a great supporter of my work and it was a pleasure to think of a way to, somehow, include this work in Casa Malca. Due to security challenges and weather conditions it was best way to install an oversize print to be displayed in Tulum. I then, authorized and gifted this paint to Lio".

NAVIN RAWANCHAIKUL

Biography:

Since 1994, upon founding his own artistic production company, leading Thai contemporary artist Navin Rawanchaikul has been working to bridge the divide between art and life in his wide-ranging projects. His works, as he writes, “rely heavily on team spirit and collaboration,” and include performances, films, public art projects, comic books, merchandise, and a “political party,” whose platform is to connect people named Navin worldwide. Such tongue-in-cheek projects stem from Rawanchaikul’s discontent with what he sees as the insularity of the art world. He wants to transform art into a product for mass consumption, without compromising its integrity. This democratic goal catalyzed the experiment that launched his career, “Navin Gallery Bangkok” (begun 1995), a taxicab-cum-gallery that surprised unsuspecting riders with a mobile art experience, and that models a vastly more generous system for distributing and presenting works of art.



Work of art: Quotations from Comrad Navin, 2008.

Ceramic and Book Set.

41 x 26,5 x 43 cm // 16 x 10 1/2 x 17 in