



Frieze LA 2024

Booth: B19

Margot Bergman

Ellen Berkenblit

Leo Mock

Nathalie Du Pasquier

Alessandro Pessoli

Lara Schnitger

Yuli Yamagata

Anton Kern Gallery



Yuli Yamagata

Consorting with the invisible, 2023
Cyanotype, cotton fabric, felt,
elastane, silicon fiber, sewing thread,
silk, serigraphy ink
59 x 63 inches
(150 x 160 cm)





Yuli Yamagata

Little Cherry Tomatoes, 2023

Oxford fabric, glue, rope, dried flowers, epoxy resin,
felt, elastane, silicon fiber, sewing thread, silk,
serigraphy ink, paper, permanent pen
59 x 39 3/8 inches
(150 x 100 cm)





Yuli Yamagata

Baker, 2023

Aluminum wire, elastane, silicon fiber, sewing thread

59 x 31 1/2 x 5 1/8 inches (150 x 80 x 13 cm)



Yuli Yamagata was born in São Paulo in 1989, where she continues to live and work. The artist graduated from the University of São Paulo with a BFA in sculpture, and has exhibited nationally and internationally since 2015. Yamagata was featured in the 2021 edition of Art Basel Parcour, presenting a multidisciplinary installation in which she imagines Nosferatu's bedroom and a night of wild dreams. Later that same year, Yamagata was included in Artsy's 2021 Vanguard cohort, their annual feature recognizing the most promising artists working today. Most recently, the artist was selected as one of Art Review's Future Greats.

Recent noteworthy solo exhibitions include: The New, The Old and The Hole, Anton Kern Gallery WINDOW, New York, USA (2023); Afasta, Nefasta, ORDET, Milan, Italy (2022); NERVO, Museu de Arte Contemporânea Niterói, Rio de Janeiro (2021); Insônia, Fortes D'Aloia & Gabriel, São Paulo (2021); Microwave Your Friends, Invitro Cluj, Cluj-Napoca (2019), and Tropical Extravaganza: Paola and Paulina, SESC Niterói (2018). Additionally, Yamagata's work has been included in numerous group exhibitions, including: The Post-Modern Child, MOCA Busan, Busan, South Korea (2023); Who Tells a Tale Adds a Tail, Denver Art Museum, Denver, USA (2022); Artsy Vanguard 2021, Mana Contemporary, New Jersey, USA (2021); Samba In The Dark, Anton Kern Gallery, New York (2020); Esqueci de Acordar, Diabro Rosso Gallery, Panama City (2020); A Burrice dos Homens, Galeria Bergamin & Gomide, São Paulo (2019); Perdona que no te crea Carpintaria, Rio de Janeiro (2019), and Rocambole, which traveled from Pivô, São Paulo (2018) to Kunsthalle Lissabon, Lisbon (2019).



Margot Bergman

Auntie Gladycce, 2012

Acrylic on found canvas

23 3/4 x 17 3/4 inches (60.32 x 45 cm)



Margot Bergman

Lulu, 2012

Acrylic on found canvas

24 x 17 3/4 inches (61 x 45.1 cm)

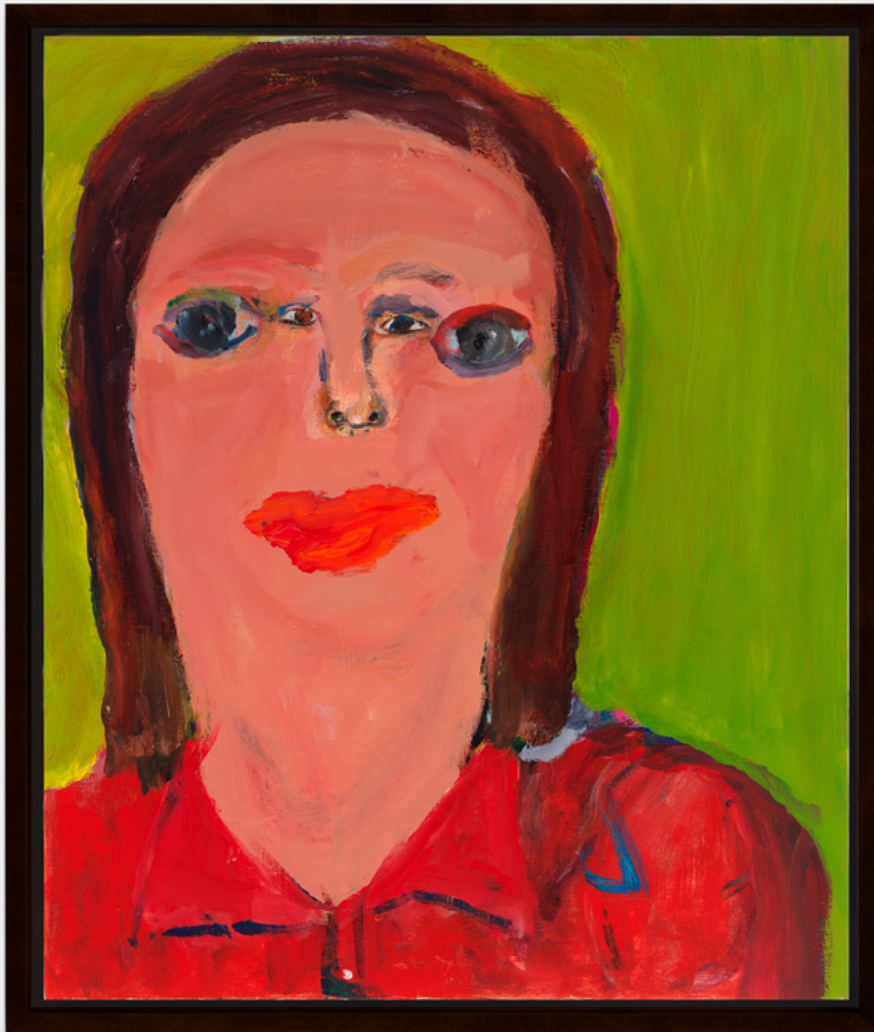


Margot Bergman

Isabell, 2018

Acrylic on canvas

18 x 14 inches (45.7 x 35.6 cm)



Margot Bergman

Beth Jo, 2012

Acrylic on found canvas

23 3/4 x 20 inches (60.32 x 50.8 cm)

Margot Bergman (b. 1934) has exhibited in solo and group shows in the US and Europe since 1970. Her work has been the subject of six solo shows at Corbett vs Dempsey in Chicago (2006, 2008, 2010, 2014, 2018, 2022), as well as three solo shows at Anton Kern Gallery (2016, 2019, 2022) and two at Suzanne Vielmetter in LA (2017, 2019). Her work was included in *Body Doubles* at the Museum of Contemporary Art, Chicago, curated by Michelle Puetz (2015).

Bergman's first institutional solo show in Europe debuted at the Museum Langmatt in Baden, Switzerland in 2019, and traveled to the Museum Folkwang in Essen, Germany, later that same year. The accompanying exhibition catalogue, with texts by Britta Peters (the artistic director of Urbane Künste Ruhr, Markus Stegmann (the director of Museum Langmatt and John Yau (art critic and lyricist, New York, is available on the gallery's webstore.





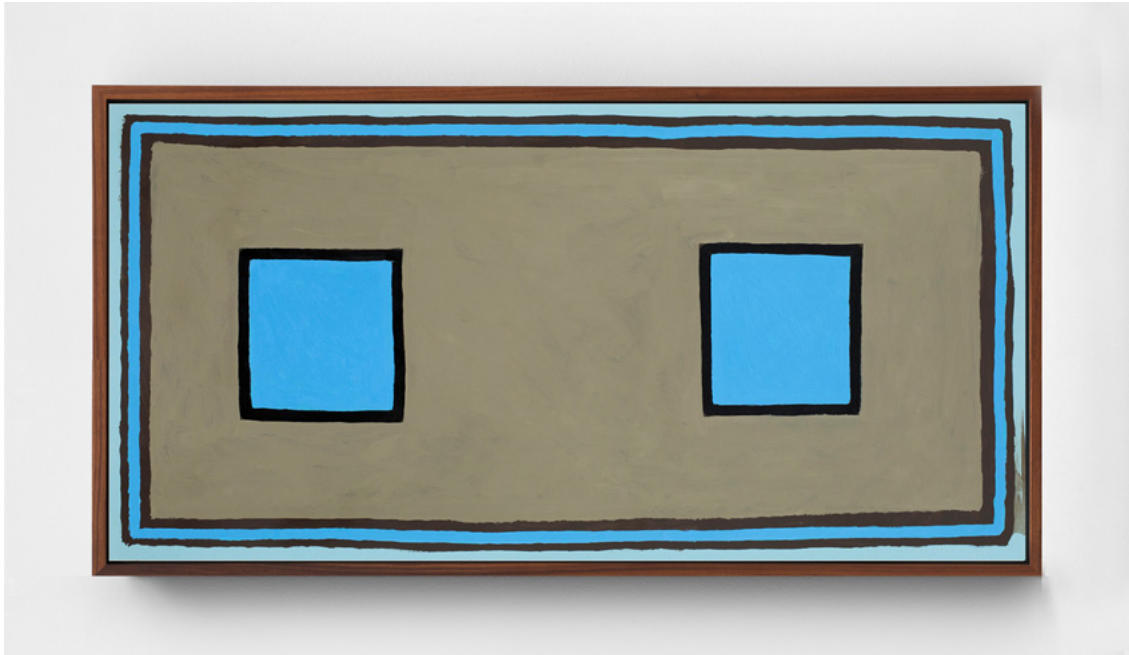
Nathalie Du Pasquier

Untitled, 2019

Oil on paper

29 x 41 1/2 inches

(73.7 x 105.4 cm)



Nathalie Du Pasquier

Untitled, 2019

Oil on paper

19 x 37 3/4 inches

(48.3 x 95.9 cm)



Nathalie Du Pasquier

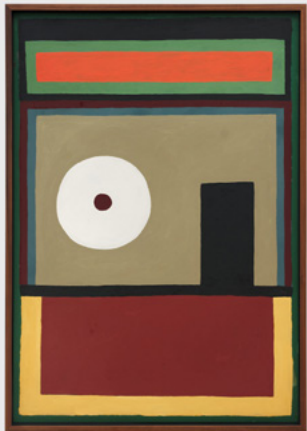
Untitled, 2019

Oil on paper

29 x 41 1/2 inches

(73.7 x 105.4 cm)





Nathalie Du Pasquier

Untitled, 2019

Oil on paper

91 3/8 x 28 7/8 inches

(232 x 73.3 cm)



Nathalie Du Pasquier

Untitled, 2019

Oil on paper

39 3/8 x 27 1/2 inches

(100 x 70 cm)



Nathalie Du Pasquier (b. 1957, Bordeaux, France) has exhibited internationally in solo and group exhibitions since the late 1980s. Notable solo exhibitions include *Viaggio Tranquillo* 1988–1993 at the Fruitmarket Gallery, Edinburgh, Scotland (1993); *Museo de Arte Contemporaneo, Bahia Blanca*, Argentina (1995); *Big Objects Not Always Silent*, Kunsthalle Wien, Vienna, Austria (2016), which traveled to the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA (2017); *Other Rooms* at the Camden Arts Centre, London, UK (2017/2018), *Fair Game* at the International Centre of Graphic Arts, Ljubljana, Slovenia (2018/2019), and most recently *Campo di Marte*, MACRO, Museum of Contemporary Art of Rome, Rome, Italy (2021), which traveled to Musée régional d'art contemporain, Sérignan, France in April 2022. In February 2022, Du Pasquier unveiled a new permanent installation, *Mind the Gap*, in the Vittoria subway station in Brescia, Italy.

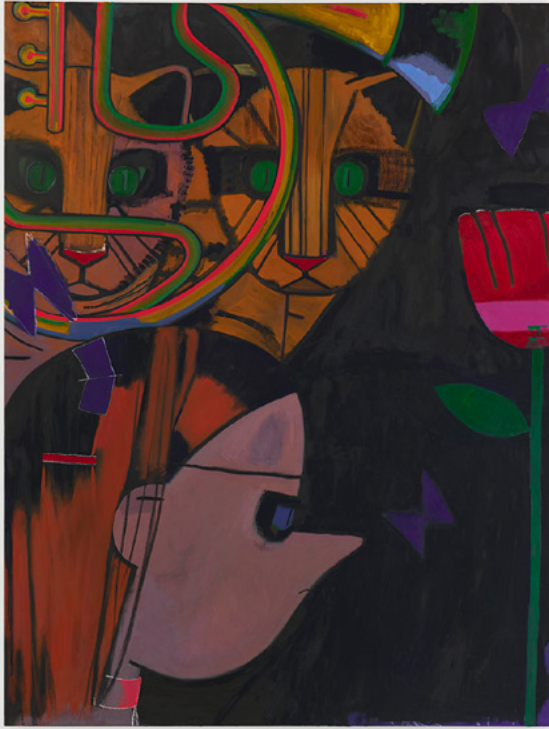


Ellen Berkenblit

Wild Tulips, 2022

Oil on linen

102 x 76 inches (259.1 x 193 cm)





Ellen Berkenblit

Finery Plush, 2023

Oil on linen

90 1/4 x 76 inches (229.2 x 193 cm)





Ellen Berkenblit

Rose Bud, 2023

Gouache on paper

18 x 13 3/4 x 1 3/8 inches

(45.7 x 35.1 x 3.5 cm)



Ellen Berkenblit

Foliage, 2023

Gouache on paper

18 x 13 3/4 x 1 3/8 inches

(45.7 x 35.1 x 3.5 cm)



Ellen Berkenblit

Scotch Tape, 2023

Gouache on paper

18 x 13 3/4 x 1 3/8 inches

(45.7 x 35.1 x 3.5 cm)



Ellen Berkenblit

Henri, 2023

Gouache on paper
18 x 13 3/4 x 1 3/8 inches
(45.7 x 35.1 x 3.5 cm)

Ellen Berkenblit (born 1958 in Paterson, NJ) is an American painter who lives and works in New York. She received her BFA from The Cooper Union in 1980. Her work is included in the public collections of the Aspen Art Museum, CO; Brooklyn Museum, NY; Cincinnati Art Museum, OH; Farnsworth Art Museum, Rockland, ME; the Minnesota Museum of American Art, St Paul, MN; the Museum of Contemporary Art, Chicago, IL; the Museum of Contemporary Art, Los Angeles, CA; the Museum of Modern Art, New York, NY; and the Whitney Museum of American Art, New York, NY.

Recent solo exhibitions include: Ellen Berkenblit: In Motion, Tamarind Institute, Albuquerque, NM; and Norton, Anton Kern Gallery, New York, NY (both 2023); Other Shapes at Night, Vielmetter Los Angeles, Los Angeles, CA; and Umberville, Corbett vs. Dempsey, Chicago, IL (both 2022). Recent notable group exhibitions include: Invitational Exhibition of Visual Arts, Academy of Arts and Letters, New York, NY (2022); Judith Linares: The Artist as Curator, Sarasota Museum, Ringling, FL (2021); Reflections / Human Nature, curated by Matt Black, Gana Art, Seoul, South Korea (2021); and Just Connect, MCA Chicago, Chicago, IL (2020).

In 2022, Berkenblit was awarded the Gwendolyn Knight Lawrence Award in Art, which recognizes outstanding achievement in the visual arts (presented by the American Academy of Arts and Letters in New York). In 2019, Berkenblit was commissioned to create a site specific mural Leopard's Lane for the MCA Chicago's Atrium Project. In 2018, The Drawing Center commissioned the artist to create her first experimental film Lines Roar.



Lara Schnitger

Free the Nipple, 2024

Fabric and dye on canvas

84 x 53 1/2 inches

(213.4 x 135.9 cm)



Lara Schnitger

Fourteen Free, 2024

Fabric and dye on canvas

58 x 50 inches

(147.3 x 127 cm)



Lara Schnitger

Topfreedom, 2024

Fabric and dye on canvas

58 x 54 inches

(147.3 x 137.2 cm)



Lara Schnitger

Catcall City, 2024

Wood, fabric, metal rings, string, hardware,
and vinyl

height 120 inches (height 304.8 cm)





Lara Schnitger (b.1969 in Haarlem, Netherlands) is a Dutch-American artist living and working in LA. Schnitger has exhibited internationally since 1996. Her work is featured in the permanent collections of Carnegie Museum of Art, Pittsburgh, PA; the DZ Bank Kunstsammlung, Frankfurt, Germany; FRAC Champagne-Ardenne, Reims, France; KW, Berlin, Germany; Rubell Family Collection, Miami, FL; Perez Art Museum, Miami, FL; The Saatchi Gallery, London, UK; Stedelijk Museum Amsterdam, Netherlands, among other highly-regarded public and private collections. In 2021, Stroom Den Haag, the Netherlands, permanently installed the artist's bronze *This princess saves herself* in their outdoor Sculpture Gallery. Recent notable group exhibitions include: *Protest Procession Parade*, Zeeuws Museum, Middelburg, The Netherlands (2023); *The Medium is the Message: Flags and Banners*, Wende Museum, Culver City, CA (2022); *New Time: Art and Feminisms in the 21st Century*, UC Berkeley Art Museum & Pacific Film Archive, Berkeley, CA (2021); *Witch Hunt*, ICA Los Angeles and Hammer Museum at UCLA, Los Angeles, CA (2021); *NGV Triennial*, Sydney, Australia (2020); *En Plein Air*, High Line, New York, NY (2019); *OFF THE WALL*, Hudson Yards, New York, NY (2019). Another important aspect of Schnitger's practice is her ongoing protest-procession, *Suffragette City*, which debuted at Art Basel Parcours in Basel, Switzerland (2015) and traveled to FRAC Champagne-Ardenne in Reims, France (2016); the Hammer Museum, Los Angeles (2016); Palais de Tokyo, Paris; Kunsthaus Dresden, Germany; the Maxim Gorki Theatre, Berlin, Germany (all 2017); *Frieze Live*, New York (2018); San José Museum of Art, San Jose (2019); 22nd Biennale of Sydney, Sydney (2020); and The Hague, Netherlands (2021).



Leo Mock

"Does It Make It More Yours?", 2022

Oil on canvas

75 x 52 inches

(190.5 x 132.1 cm)





Leo Mock

"I Can't Tell You, But I Know It's Mine", 2022

Oil on canvas

33 1/8 x 47 1/4 inches

(84 x 120 cm)



Leo Mock

"Is it more real?", 2022

Oil on canvas

33 1/8 x 47 1/4 inches

(84 x 120 cm)



Leo Mock

"Call The Curtain", 2022

Oil, oil stick and charcoal on canvas

48 x 72 1/8 inches

(122 x 183.2 cm)





Leo Mock

"When time and tide have been", 2022

Oil on canvas

33 x 48 inches

(83.8 x 121.9 cm)



Leo Mock

"When the Someone Else is Me", 2022

Oil on canvas

36 x 48 inches

(91.4 x 121.9 cm)

Leo Mock (b. 1964, Los Angeles, CA) graduated from ArtCenter College of Design in Pasadena, California. He has exhibited at China Art Objects, M+B, and Galerie Guido W. Baudach, among others. Recent press includes The New York Times, Art Review, and artillery magazine. Mock lives and works in Mexico City, Mexico.

In 2020, The New York Times article, "Artist-Run Galleries Defy the Mega-Dealer Trend in Los Angeles," revealed what had previously been an unspoken secret: Leo Mock is an alias—the artist's given name is Steve Hanson. Leo was his uncle's name; Mock, his mother's maiden name. As Hanson, he is the co-founder and director of China Art Objects, a gallery launched in the late 1990s by artists for artists, showing work by: Katherine Bernhardt, Sean Landers, Isa Genzken, Walead Beshty, Ruby Neri, Pae White, to name just a few. In 2019, Hanson relocated to Mexico. Since then, he has been making paintings and showing them under his chosen moniker.



Alessandro Pessoli

Eve's Temptation, 2024

Oil, spray paint, colored pencils, pencils on canvas

57 x 79 inches

(144.8 x 200.7 cm)





Alessandro Pessoli

My House, 2024

Oil, spray paint, enamel, colored pencils on canvas

88 x 59 inches

(223.5 x 149.9 cm)



Alessandro Pessoli

Yellow Submarine Virgin, 2023

Oil, colored pencils, spray paint on canvas

68 x 41 inches

(172.7 x 104.1 cm)



Alessandro Pessoli (b. 1963, Cervia, Italy) is an internationally renowned artist who currently lives and works in Los Angeles. Pessoli studied at the Academy of Fine Arts in Bologna and has been exhibited at institutions worldwide, including the San Francisco Museum of Modern Art, Museo d'Arte Contemporanea, Rome, The Drawing Center, New York, Museum of Contemporary Art, Chicago, Museum of Contemporary Art, Los Angeles and at the Hammer Museum, Los Angeles. His work was also included in the 53rd Biennale di Venezia at the Palazzo Grassi, Venice. Pessoli is known for his evocative drawings, paintings, ceramics, and sculptures that often depict expressive, colorful figures inhabiting indeterminate spaces and in dreamlike narratives. His work is rich in historical references to art, cinema, literature, and theatre, but also in details drawn from everyday life and popular culture.