

Press Release

Kannenfeldplatz 6
CH-4056 BASEL
+41 61 322 10 00

3 Highlights at Art Basel in Miami Beach presented by von Bartha

Pasteursvej 8
DK-1799 COPENHAGEN
+45 31 66 86 96

info@vonbartha.com
vonbartha.com



Francisco Sierra, *O Sole Mio #8*, 2016. Collection Kunstmuseum Solothurn

For Art Basel Miami Beach, Chilean-Swiss artist **Francisco Sierra** (b. 1977) creates several new oil paintings for his *O Sole Mio* series, which he began in 2016. Known for his surreal and conceptually charged approach to painting, Sierra turns his attention to one of the most overexposed images of our time: the sunset.

Few motifs have been photographed more obsessively, yet Sierra reclaims them from the banality of mass reproduction. By translating this familiar spectacle into paint, he stages a transformation, questioning the image and cultural habits that cling to it.

The title carries multiple resonances: the romantic cliché of the famous song and the commercial phrase “selling sunset,” a shorthand for marketing luxury lifestyles and properties along Los Angeles’ Sunset Strip. With characteristic wit, Sierra pushes this logic further. His paintings quite literally “sell” sunsets—but in doing so, they open up a space of reflection, asking what it means to trade in beauty, desire, and illusion in a world saturated with images.

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Gyula Kosice, *Estructura Luminica Madí A-4*, 1946

Gyula Kosice's neon works stand among the very first in art history, marking him a pioneer of that medium. The Argentine sculptor, theorist, and poet (1924–2016) experimented boldly with light and paved the way for generations of artists who later harnessed neon, such as Tracey Emin, Dan Flavin, Joseph Kosuth, or Iván Navarro, to name a few.

The work *Estructura Luminica Madí A-4*, that von Bartha is bringing to Miami Beach, was created in 1946, the same year Kosice, Carmelo Arden Quin, and Rhod Rothfuss founded the Arte Madí movement and published its manifesto. The *Estructuras Luminicas Madí* series was numbered (A-1, A-2, A-3, A-4, etc.), so this is the fourth piece in this groundbreaking series of early neon works. Comparable works can now be found in renowned collections such as the Museum of Fine Arts Houston, the Centre Pompidou, the Museo Nacional de Bellas Artes in Buenos Aires, and the Musée de Grenoble. Gyula Kosice moved to Argentina with his ethnic Hungarian family at the age of four. He was born in Czechoslovakia in 1924 as Ferdinand Fallik and later adopted the stage name as a tribute to his hometown, Košice.



Erin Shirreff, *Burnout*, 2024

Canadian artist **Erin Shirreff** (b. 1975) often constructs makeshift sculptures specifically for her photographs, but since 2019, she has produced a series of bronze casts that derive from these ad hoc props. An so, *Burnout* (2024), which von Bartha will present in Miami Beach, has origins in her earlier photographic work.

The particularity of Shirreff's bronze casts is that they can never be grasped in their entirety, similar to how photographic works are always only a fragment of something larger. Even when viewed repeatedly from all sides, these unyielding objects seem to remain in a state of continuous transformation.

Shirreff's work has received considerable attention this year, including this autumn's solo exhibition at the Milwaukee Art Museum in Wisconsin, USA. Her work was also featured in recent exhibitions at Kunstmuseum Basel, CH, and Museum Moderner Kunst Stiftung Ludwig Wien.

Media Contact

Claudio Vogt, claudio@vonbartha.com, +41797347986

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