



WENG CONTEMPORARY.COM

WENG CONTEMPORARY.COM

Fine Art Editions By:

Adel Abdessemed
Marina Abramović
Ai Weiwei
Farhad Moshiri &
Shirin
Aliabadi
Refik Anadol
El Anatsui

Donald Baechler
John Baldessari
Banksy
Goerg Baselitz
Bernd & Hilla Becher
Renate Bertlmann
Peter Blake
Frank Bowling

Maurizio Cattelan
Christo
Chuck Close
Tony Cragg

Tacita Dean
Thomas Demand
Peter Doig

Olafur Eliasson
Tracey Emin
Elger Esser

Abdulnasser Ghareem
Liam Gillick
Douglas Gordon
Antony Gormley

Jan Henderikse
Lubaina Himid

Damien Hirst
David Hockney
Jenny Holzer
Gary Hume
Candida Höfer
Axel Hütte
Robert Indiana

JR

Anish Kapoor
Alex Katz
KAWS
Yves Klein
Imi Knoebel
Jeff Koons
Friedrich Kunath

Sol Lewitt
Peter Lindbergh
Robert Longo
Nate Lowman

Ahmed Mater
Takashi Murakami

Claes Oldenburg

Yan Pei-Ming
Pablo Picasso
Otto Piene
Larry Poons
Richard Prince
Laure Prouvost

Marc Quinn

Walid Raad
Gerhard Richter
Ugo Rondinone
Michal Rovner
Ed Ruscha

Tom Sachs
Anri Sala
Thomas Schütte
Sean Scully
Collin Sekajugo
Andres Serrano
Chiharu Shiota
David Shrigley
Gary Simmons
Sarah Slaphey
Thomas Struth
Donald Sultan

Luc Tuymans
Cy Twombly

Manolo Valdés
Joana Vasconcelos
Bernar Venet
Not Vital

Wang Guangyi
Wang Qingsong
Andy Warhol
Rachel Whiteread
Erwin Wurm

Yue Minjun

Zhang Xiaogang

JEFF KOONS

Holds the title of most expensive living artist.

Jeff Koons (born 1955) playfully tests the boundaries of commerce, celebrity, banality, and pleasure. He rose to prominence in the mid-1980s as part of a generation of artists who explored the meaning of art in a media-saturated era. Koons turns banal commercial or everyday objects into art icons by using seductive materials, a shift of scale, and a contextual displacement. Jeff Koons' *Balloon Dog* (featuring his enormous iconic chromium stainless steel dogs); his large-scale vinyl *Inflatables*; or the giant *Split-Rocker* all follow this principle. For instance, Jeff Koons in *Puppy* engaged the past and the present, referencing the eighteenth-century formal garden, while adding the most sugary of iconography. Originally licensed as a commodities broker, Koons decided to become an artist in the late 1970s and moved from Wall Street into a factory-like studio in SoHo.





Since then, he has produced different iconic series, like the *Pre-New*, a series of domestic objects in strange new configurations, and *The Equilibrium* series, consisting of basketballs floating in distilled water tanks. The *Banality* series, which includes Jeff Koons' *Michael Jackson and Bubbles* and *Woman in Tub*, among others, is characterized by oddly eroticized, comic, and kitsch images. However, it is indeed Koons' *Made in Heaven* series that is his most provocative and controversial work, in which he examines the place of sexuality in visual culture. Koons is widely regarded as one of the most important, influential, and controversial contemporary artists. He constantly tests the boundaries between art and commerce, high culture and mass culture, ready-made and art objects, by decontextualizing his objects and lifting them to iconic status. Jeff Koons' art is the result of his intention to bring it out of the enclave of the genius-driven artist into the realms of contemporary pop and commerce-driven culture.

Balloon Rabbit (Violet), 2019



Diamond (Red), 2020

Limoges porcelain with chromatic metalized coating

Edition of 599

32.4 x 39.2 cm (12.8 x 15.4 in)

Signed and numbered

In mint condition

Diamond (Red) is composed of valuable Limoges porcelain. Its materiality echoes the subject of life and creation, through its use of clay (the main ingredient for porcelain). With the medium of porcelain Koons makes yet once again a reference to the “creation of life from clay”, the miraculous birth theme present in Christianity, mythology and abundantly found in literature.



The Festive and Exquisite *Diamond in Red*

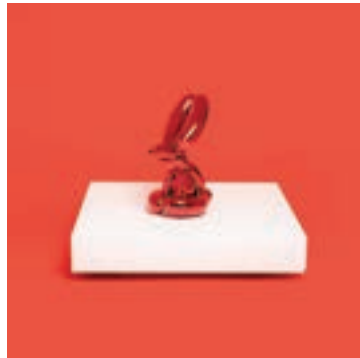
The Greeks believed that diamonds were the tears of gods, and the Romans wrote about Cupid's arrows being diamond-tipped. This is how this precious gemstone became a gesture of love and a social symbol of affluence. Especially since the red diamonds are the rarest and most expensive, they are the most desired.

With this festive *Diamond* in red colour, Koons offers a reimagined iconography of the gemstone found in nature, which takes billions of years to form. He first started working with the image of the diamond in 1994, as part of his *Celebration* series. Thereafter, the stone became a vehicle for Koons to communicate and reflect upon the mass-made consumer products that are created especially for festivities.

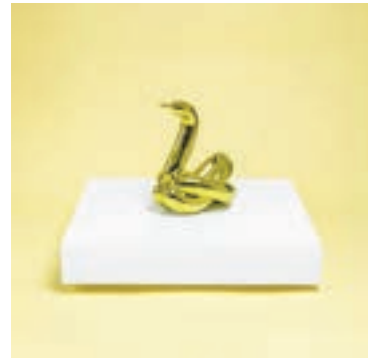
The *Diamond (Red)* is presented in the company of four gleaming golden settings at its corners, embracing the gemstone from every angle to keep it safe and in place. The narration of a diamond placed in a contemporary context is viewed as a cliché gesture of love and commitment, also socially considered as a symbol of affluence. Commercial red diamonds are commonly known as the most expensive and the rarest diamond colour in the world. It's so rare in fact, that it is thought that only 30 true gem-quality red diamonds are known to exist.



Balloon Monkey (Blue), 2017

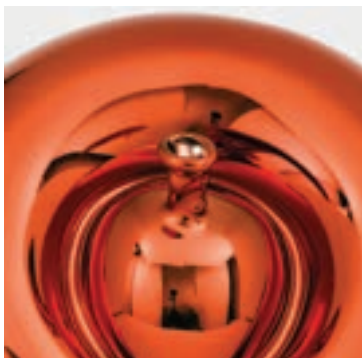


Balloon Rabbit (Red), 2017



Balloon Swan (Yellow), 2017

These multiples touch on various important subjects of the history of art such as: the biblical creation, breathing into a hollow body, our obsession with anti-aging and the memento mori reference.



Balloon Monkey (Orange), 2019



Balloon Swan (Magenta), 2019



Balloon Rabbit (Violet), 2019

Balloon Animals (Collector's Set) by Jeff Koons



Only 40 matching edition numbers, from the original edition of 999
Available as a *Collector's Set*; *Set I*, *Set II* and singularly.

This limited edition of the *Balloon Animals (Collector's Set)* by Jeff Koons is presented as a highly desirable collectible, created in 2017 with only 40 sets in matching edition numbers known to the market. A highly seductive chromatic coating has been applied to each *Balloon Animal* providing a reflective surface that mirrors its environment. Koons is known for his meticulous eye and craftsmanship, which is why twenty specialists and two weeks of production are required to complete the sculpture.



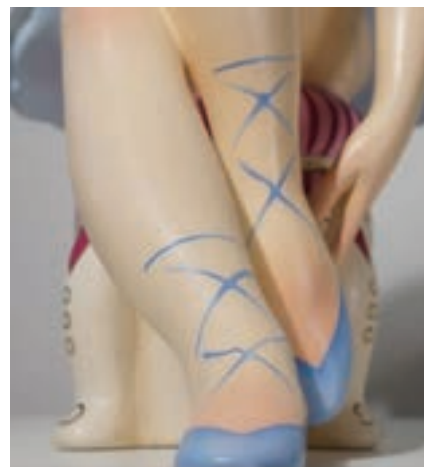


Artists have a long history referencing the imagery of ballet; through its dancers, the costumes and theatrics, such as paintings by Watteau or the costume designs Picasso created for the Ballets Russes. Koons collects some of these artists in his collection and references them to his artistic practice. His depiction of the *Seated Ballerina* makes a nostalgic come back to this subject.

Seated Ballerina (Wood), 2015
Polychromed wood
Edition of 50 plus 10 APs

“ I hope *Seated Ballerina* offers a sense of affirmation and excitement to the viewer to reach their potential. The aspect of reflectivity emulates life’s energy; it’s about contemplation and what it means to be a human being. It’s a very hopeful piece.

- Jeff Koons ”





DAMIEN HIRST

Fruitful

2020



Fruitful, 2020



Forever, 2020

“ I do believe art is more powerful than money, though. I still believe that. And if I ever find out money's more important, I'll knock it on the head.

- Damien Hirst

”



Butterfly Heart, 2020



Butterfly Rainbow, 2020



Politeness (The Virtues, H9-4), 2021

“ Damien Hirst’s use of color, especially his use of divisionist technique and harsh juxtaposition of bright colors, can of course be seen as an heir to the impressionist legacy.

- Michio Hayashi ”



Damien Hirst devoted two years, in 2018 and 2019, to create the 107 imposing paintings that comprise the *Cherry Blossoms* series. In his London studio, he combined thick brushstrokes and elements of gestural painting, referencing Impressionism, Pointillism, and Action Painting.

Courage (The Virtues, H9-2), 2021

“Damien Hirst’s intent is to trap the people looking at his paintings inside them, in the very same way that music is able to trick listeners into dancing. Painting should be simple and direct, like great music.

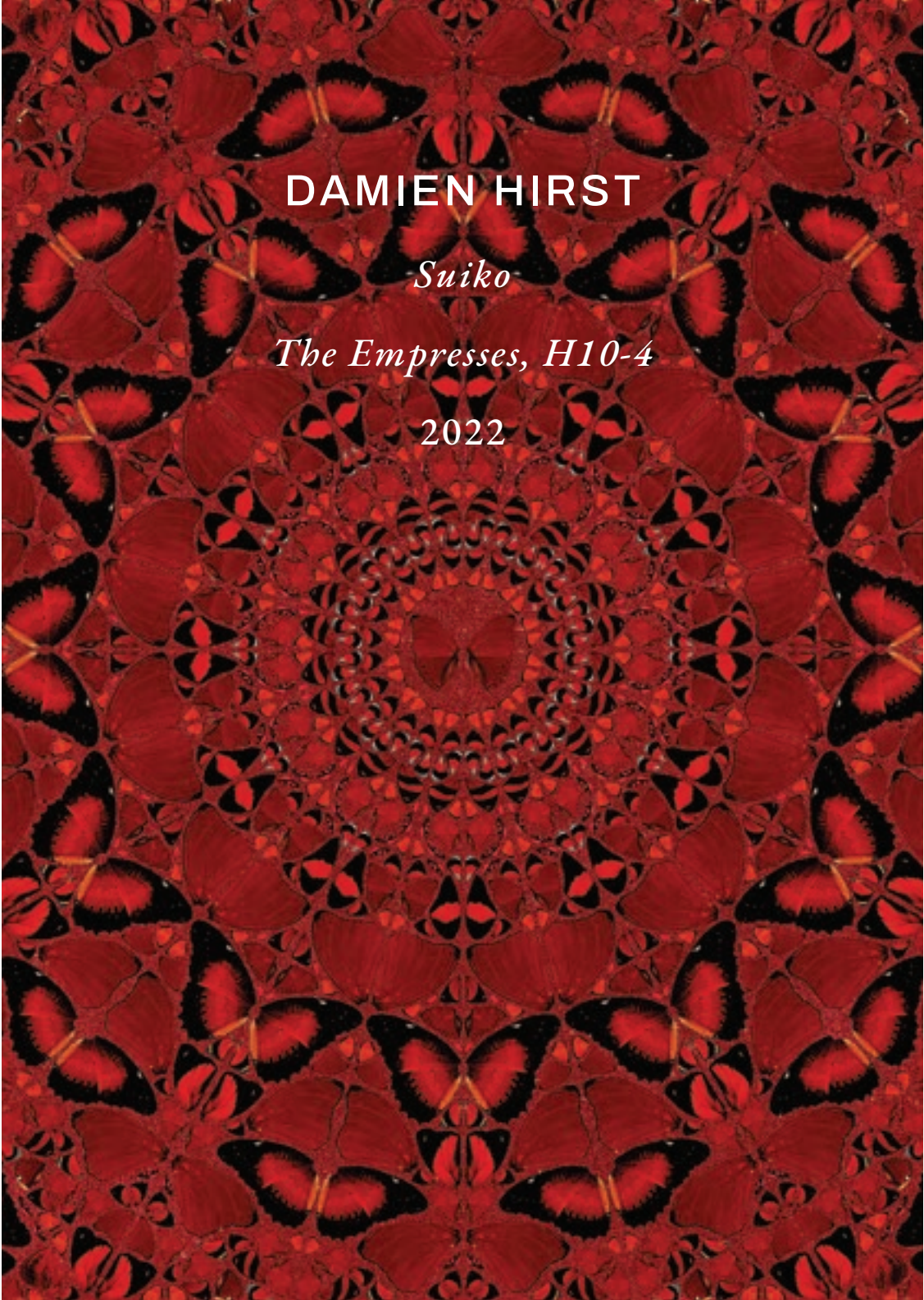
- Philippe Costamagna”



Control (The Virtues, H9-8), 2021



Justice (The Virtues, H9-1), 2021



DAMIEN HIRST

Suiko

The Empresses, H10-4

2022



Wu Zetian (The Empresses, H10-1), 2022

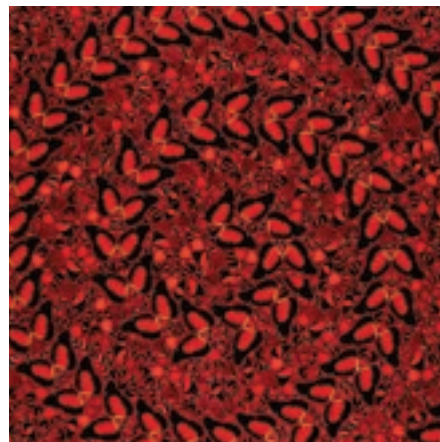


Nūr Jahān (The Empresses, H10-2), 2022

The Empresses is a series of five glorious prints carefully composed of butterfly wings that create a kaleidoscope effect and are placed on a flaming red background. Each Empress from this series is named after five exceptionally influential female rulers: Wu Zetian (624-705), Nūr Jahān (1577-1645), Theodora (c. 490-548), Suiko (554-628) and Taytu Betul (1851-1918). Their characters and stories are enhanced by the dominant red tone of the series, which deals with themes such as life, war, power, anger, love, joy and luck.



Theodora (The Empresses, H10-3), 2022



Taytu Betul (The Empresses, H10-5), 2022



Eternal Sleep (Black), 2017

Crystal Sculpture on corian base (Lost wax)

Edition of 35

16.5 x 20 x 22 cm (6.5 x 7.9 x 8.7 in)

Signed and numbered

In mint condition



Eternal Sleep (Satin Crystal Clear), 2017

“ Out of this world, celestial almost. It proclaims victory over decay. At the same time it represents death as something infinitely more relentless. Compared to the tearful sadness of a Vanitas scene, the skull is glory itself.

- Rudy Fuchs ”



RENATE BERTLMANN

Knife-rose

2019



Knife-rose, 2019
Murano glass and metal, acrylic case
Edition of 50, plus 20 APs
50 x 11 x 11 cm (19.6 x 4.3 x 4.3 in)
Signed, numbered and dated
In mint condition

“ Perhaps it was novel for me to focus from the very start on investigating and developing a new image of the male by the female and did not restrict myself to developing a new image of the female by the female.
- Renate Bertlmann ”



The focal point of Bertlmann's practice lays within the playground of gender and social issues, as can be seen in *Knife-rose*, an edition of 50 hand-blown Murano glass roses. The flaming and voluptuous red rose may be inviting, but from its core a sharp knife penetrates the petals and is ready to defend itself, in case of an unexpected attack.



ALEX KATZ

Reflection II

2011

While Alex Katz is best known for his portrait series, his landscapes are a significant part of his work. Through nature Katz explores its volumes and colors created by light. In *Reflection II* Katz studies the qualities of the fleeting natural light. Typical to Katz, his representation is intuitive rather than descriptive. Katz's practice of minimalist representation is evident in his execution of this print, and yet the visual expression masterfully mediates the feeling of the natural phenomena.



Reflection II, 2011
Etching
Edition of 30
104 x 78.7 cm (40.9 x 31 in)
Signed and numbered
In mint condition

“The water becomes white and grey with black in it. With gestures and wish light the difficulty factor makes things more interesting.

- Alex Katz”



Yellow Tulips, 2014

Silkscreen

Edition of 50

122 x 195.7 cm (48.2 x 77 in)

Signed and numbered

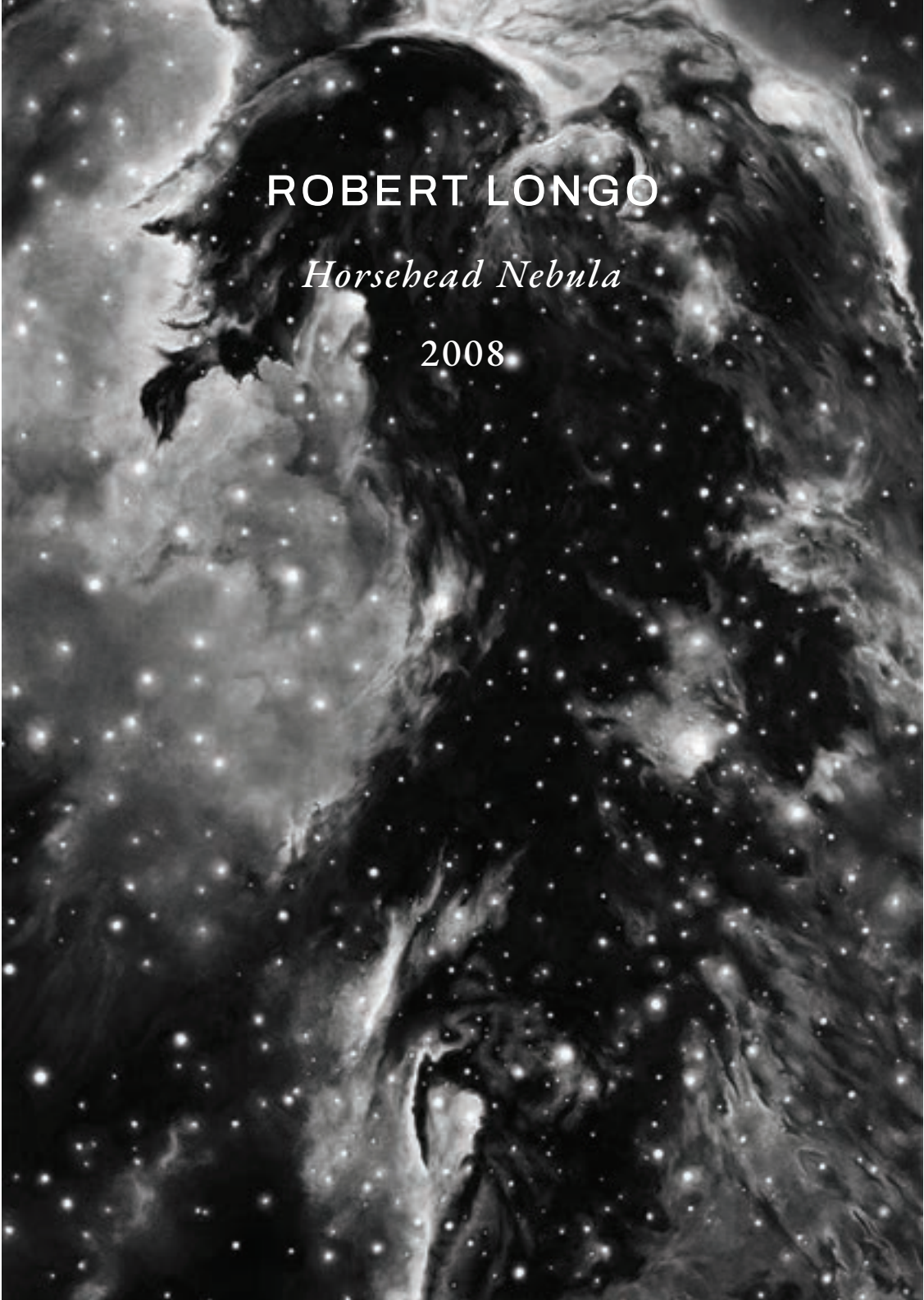
In mint condition

The aesthetics of flowers such as flags, tulips, and roses has been continuously explored by the artist throughout his career. Katz has been painting flowers since the 1960s, often during his summer residencies in Maine. In a 1968 interview, Katz described his works of flowers as an extension of the cocktail party scenes he often painted. He remarked that the flowers are “all overlapping volumes” like the individuals in his figure groupings, which overlap one another as they advance into the painting’s pictorial space. However, by selecting flowers as a subject he sought to introduce a greater degree of movement in the work without literally representing something in motion, thus focusing on the unfolding form of a rose bud.



White Roses, 2014
Silkscreen
Edition of 50
108 x 217 cm (42.5 x 85.4 in)
Signed and numbered
In mint condition

“ Flowers are some of the most difficult forms to paint because you have to capture the spatial aspect, their physicality, the surface of the flowers, and the colors.
- Alex Katz ”



ROBERT LONGO

Horsehead Nebula

2008



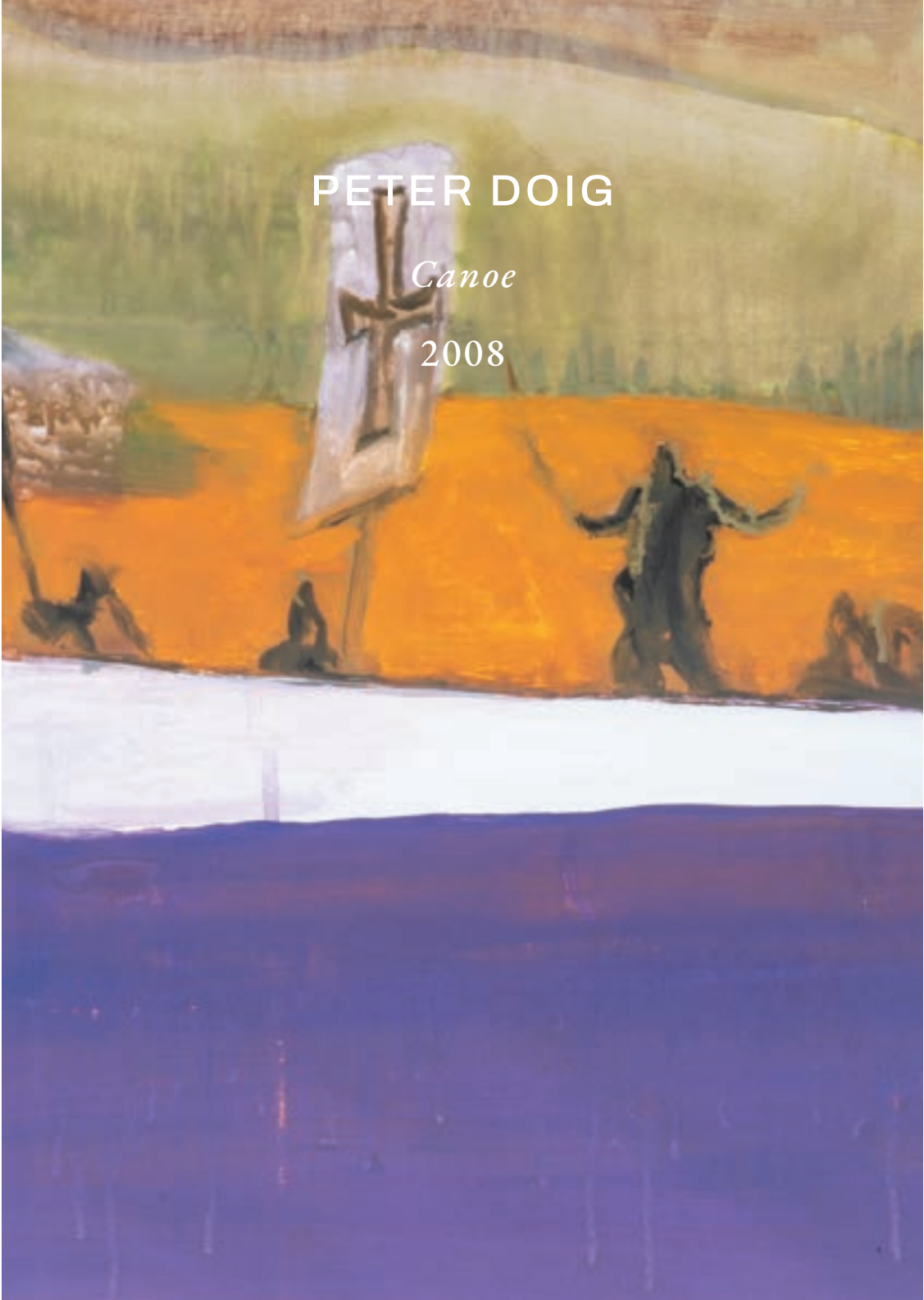
Crystal Chandelier, 2012

Longo is best known for his strong, realistic works, which straddle a line between hyper-realistic and disturbingly surreal worlds. The theme of power has been Longo's leitmotif, embodied in the depictions of fragments of time, both frozen and dilated. *Horsehead Nebula* is a singular portrait of emotional and physical forces, which drive the viewer to freeze in front of the beauty of nature and its ungraspable manifestations. *Fairmount Forest* alludes to mystery and emotions that come from nature in itself, without the presence of the human being. Robert Longo finds inspiration in the shadows that pervade the forest of Fairmount, introducing the viewer inside a mystical atmosphere.



Fairmount Forest, 2014

Pigment Print
Edition of 25
90.6 x 152.2 cm (35.7 x 59.9 in)
Signed
In mint condition



PETER DOIG

Canoe

2008

One of the most renowned contemporary artists, Peter Doig, born in Scotland in 1959, was the central figure in the revival of painting in the contemporary art scene during the '90s. While his works are frequently based on found images (photographs, newspaper clippings, movie scenes, record album covers), they are not painted in a photorealistic technique. Doig instead uses the photographs simply for reference. The canoes have become an inspiring image throughout his work; their reflection in the water is a fantasy mirror to the unknown. This inventive style, sensuous palette, and suggestive imagery are also maintained in Peter Doig's prints through the mastery use of different printmaking techniques.



D1-1 Couloir 1 (Zermatt Series), 2022



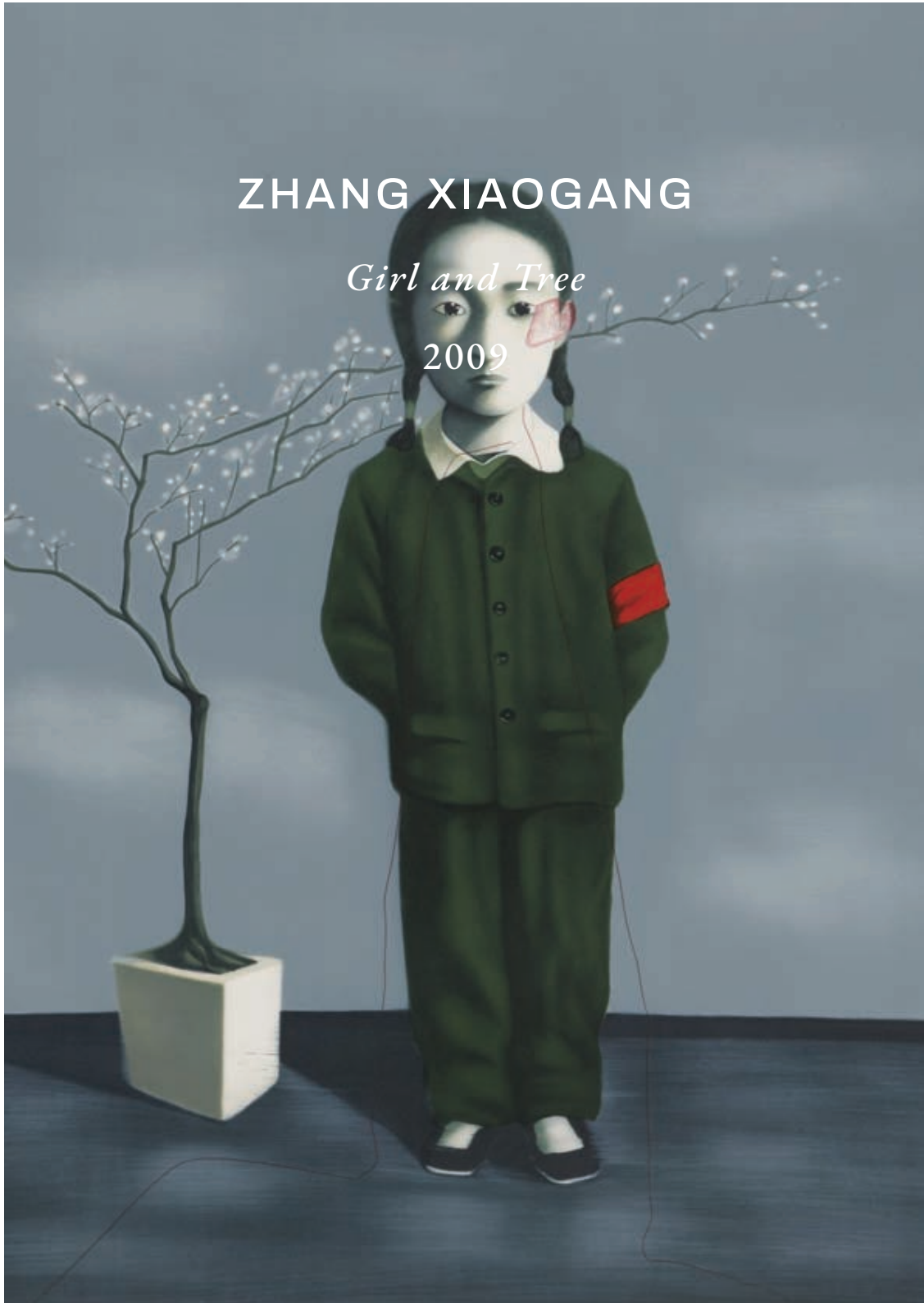
Cats, Christ, Avalanche, 2021

His first thematic group of works has been conceived in 2018 when Heinz Julen, a Swiss architect and artist, offered Doig his chalet in the idyllic ski town of Zermatt. It was a prompt for him to paint the surrounding scenes, getting inspired by ski posters, designed to attract tourists to the mountains. The image of dynamic skiers in majestic snow-covered landscapes led Doig to produce his own series of 'painted posters'.

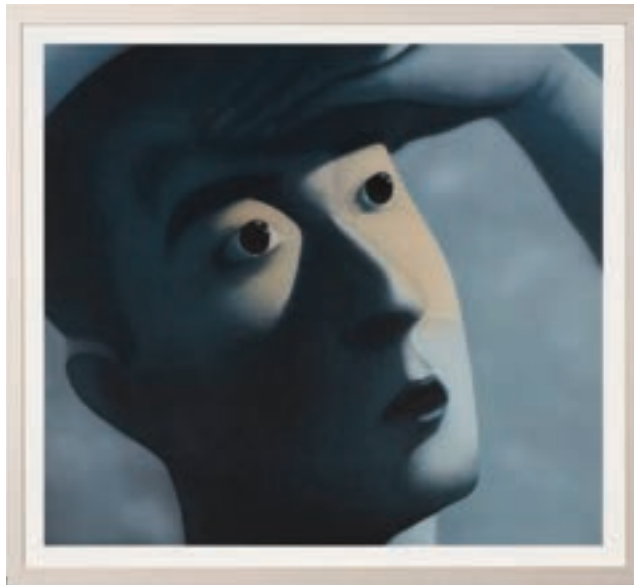
ZHANG XIAOGANG

Girl and Tree

2009

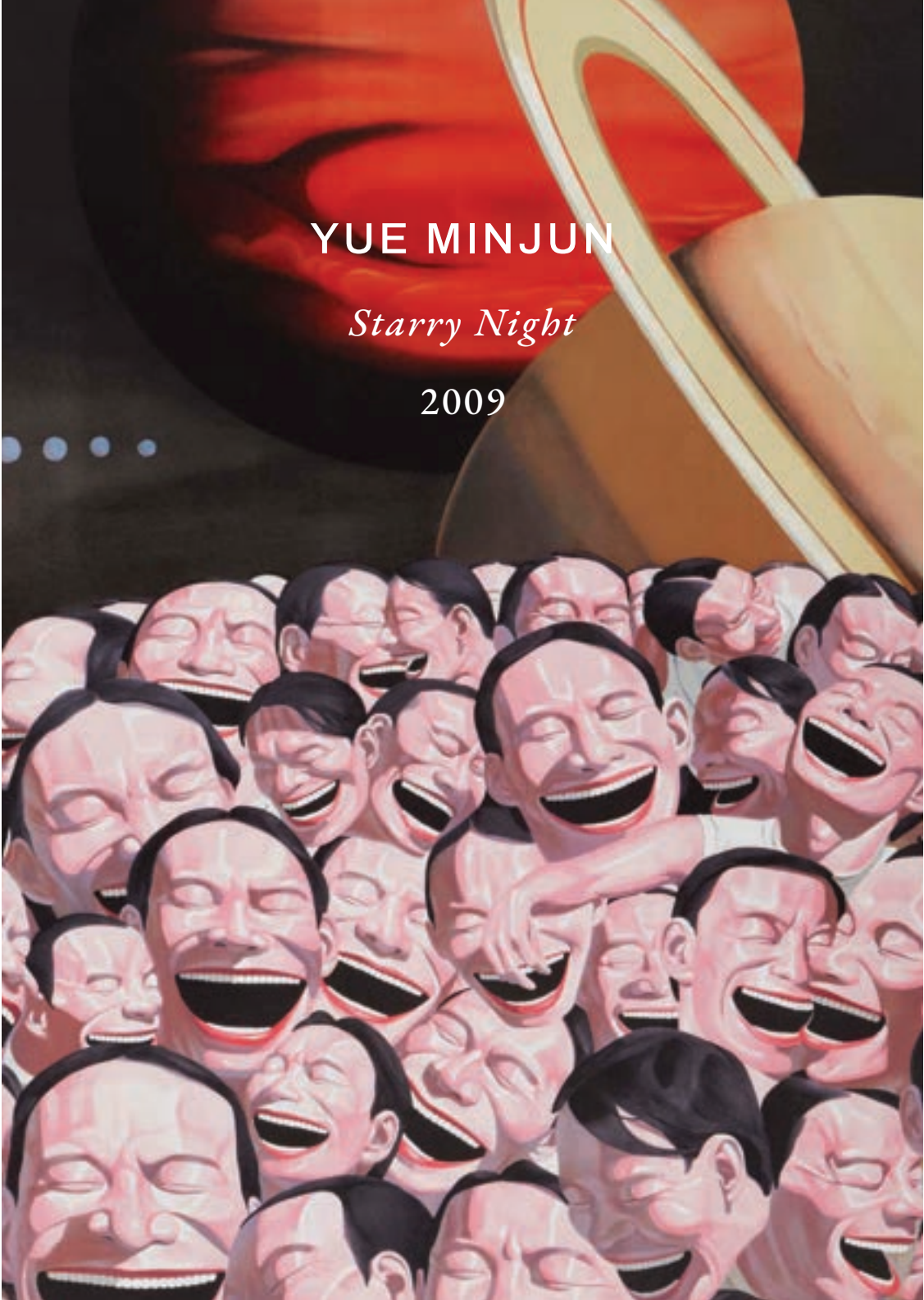


Inspired by ongoing tensions in China, Zhang Xiaogang makes grim, unsettling portraits that consider identity and heredity in a collectivist state. The artist draws on influences that include political iconography, Chinese charcoal drawings, distorted surrealist compositions, and family portraits from the Cultural Revolution era. His paintings, often executed in grisaille with bursts of bright yellow or red at the center, explore how varied individual histories are flattened into conformist representations.



Amnesia and Memory, 2009
Lithograph
Edition of 130
80 x 120 cm (31.5 x 47.2 in)
Signed and numbered
In mint condition

Amnesia and Memory belongs to the set of twenty lithographs from *The Storyteller's Enchantments* by Zhang Xiaogang. Based on his old family photographs from the Cultural Revolution as the basic framework, the artist attempts to document the scarred memory of the previous generations, moving away from Western style and returning to the roots of the Chinese history.

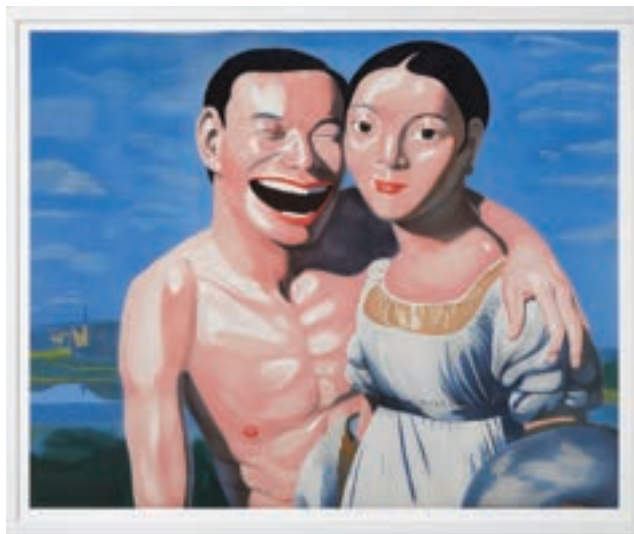


YUE MINJUN

Starry Night

2009

Immediately humorous and sympathetic, Yue Minjun's paintings offer a light-hearted approach to philosophical inquiry and contemplation of existence. His iconography is easily recognisable, it challenges social and cultural conventions by depicting objects and political issues in a radical, abstract, ironic and cynical manner. The artist often bases his compositions on well known European masterpieces and iconic Chinese art, subverting the grandiose aura of art history through his adaptation of pop aesthetics.



Ingres and I, 2009
Lithograph
Edition of 130
80 x 120 cm (31.5 x 47.2 in)
Signed and numbered
In mint condition

“ I choose to paint laughter, to communicate a sense of pleasure and happiness, but actually, it hides a double perspective of drama and suffering.

- Yue Minjun ”



JR

*Trompe l'œil, Les Falaises du Trocadéro,
25 mai 2021, 22h18, Paris, France, 2021*

2021



Trompe l'œil, Death Valley, Billboard, March 4, 2017, 5:41pm, California, USA, 2021

JR is a French photographer and street artist. After he found a camera in the Paris subway, he did a tour of European Street Art, tracking the people who communicate messages via walls. Then, he started to work on the vertical limits, watching the people and the passage of life from the forbidden undergrounds and roofs of Paris. JR's work combines art and performance and his subjects vary from commitment, freedom, identity and limitations. In 2017, in Death Valley, California, JR installed a monumental billboard photograph reproducing the surrounding mountainous landscape in black and white. With *Les Falaises de Trocadéro* JR continues his reflection on architecture and excavation of iconic monuments, imagining a trompe l'oeil revealing a street below a large precipice topped by the iconic Eiffel Tower.

“Art is not supposed to change the world, to change practical things, but to change perceptions. Art can change the way we see the world. Art can create an analogy.

- JR ”

YVES KLEIN

Table IKB® (Blue)

1961

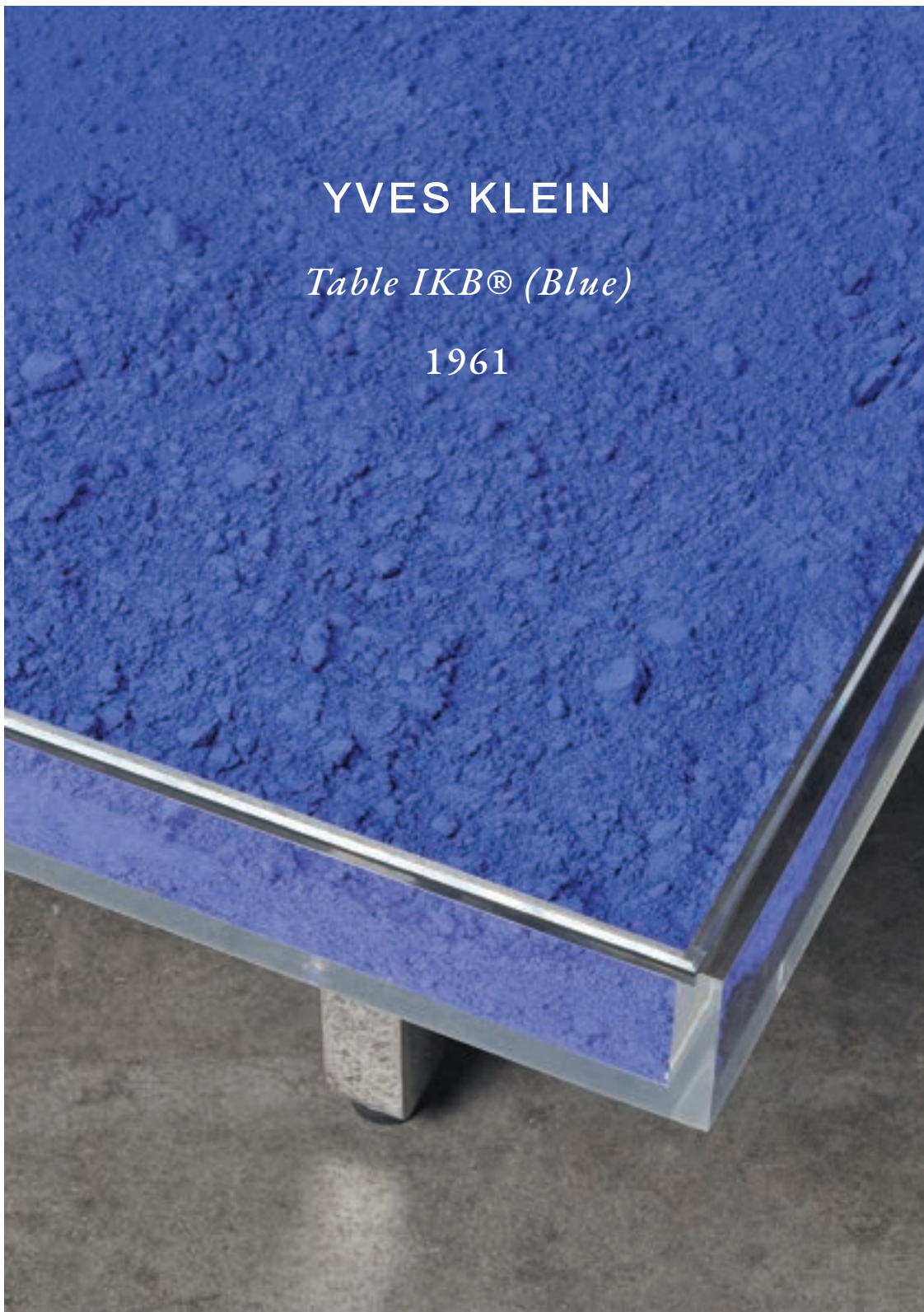




Table "Monopink™"



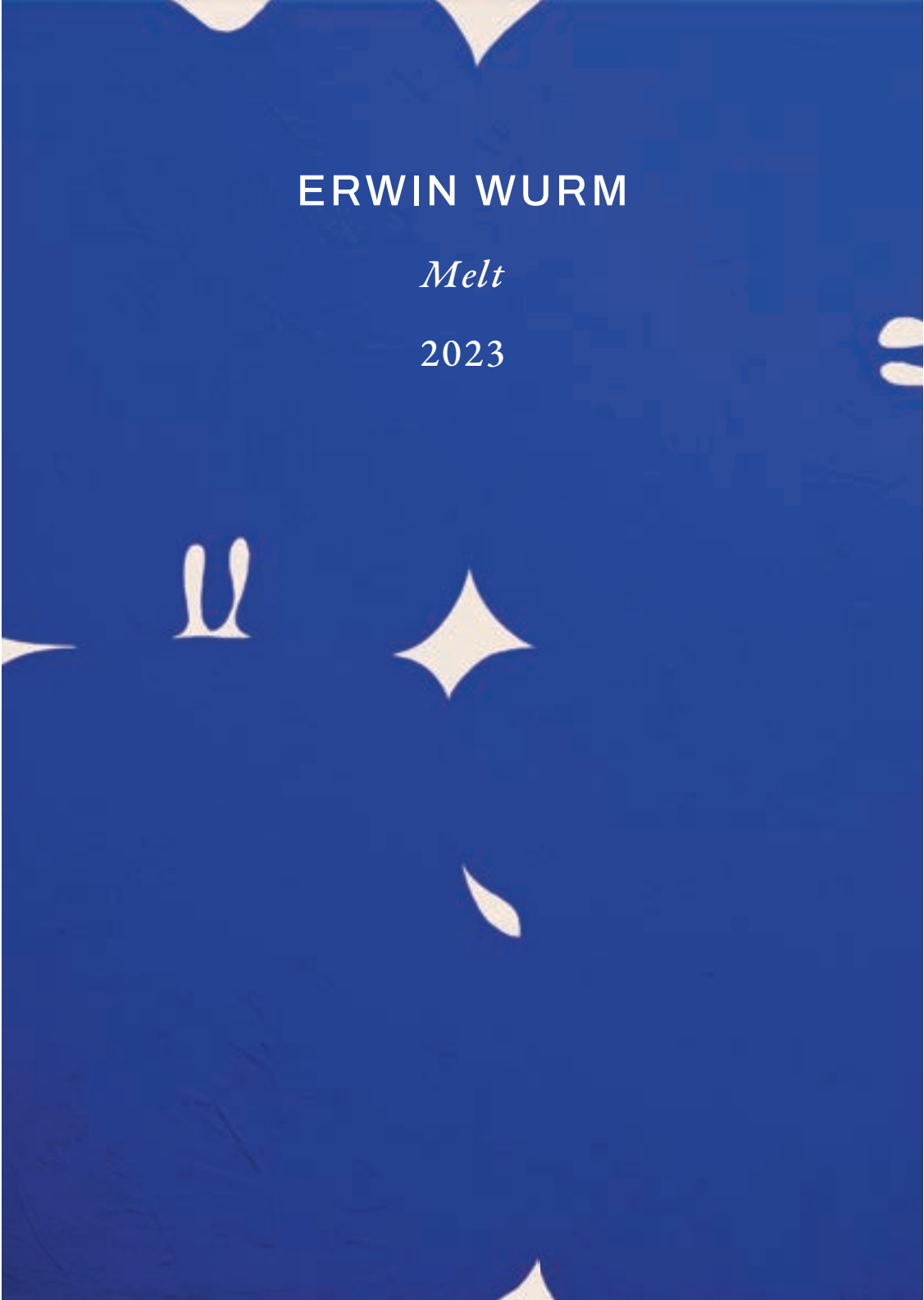
Table "Monogold™"



Table IKB® (Blue)

Yves Klein (1928–1962) was born in Nice (France) to an artistic family. His major artistic breakthrough came in 1947 while lying on the beach with two friends and observing the surroundings. Klein decided that the blue sky would be his first artwork. In the mid-1950s he then began to exhibit his monochrome paintings in which a canvas was uniformly covered in a single colour.

In his search for colours, he developed – together with chemists and the French pharmaceutical company, Rhône Poulenc – the patented colour ‘International Yves Klein Blue’ (IKB). Between his oeuvre, Yves Klein’s table, a coffee table filled with IKB pigments, is one of the most iconic contemporary artworks. Moreover, Yves Klein’s art influenced minimal, conceptual and performance art by taking the painting out of the frame and blurring the boundaries between painting and sculpture. Klein designed the table in three different versions: *Table IKB®* (Blue), *Table Monopink/MP™*, as well as *Table Monogold/MG™*.

The background is a solid deep blue. It features several white, organic, hand-drawn shapes. At the top, there are two overlapping, rounded shapes. In the middle right, there is a small, curved shape. In the lower left, there is a shape resembling a stylized 'u' or a pair of legs. In the center, there is a four-pointed star or spark shape. Below it, there is a small, teardrop-shaped mark. At the bottom, there is a small, curved shape. The overall effect is that of a textured, hand-drawn surface.

ERWIN WURM

Melt

2023

Erwin Wurm is a contemporary artist who explores several different mediums and goes beyond their classical concepts. Wurm seems at first to embody a comedic attitude. His production, however, is rather a deeper, humorous critique of our modern, consumer society. The artist provides the viewer with the possibility to discover such perspectives.



Shine, 2022

Taking a new approach with sculptures, the artist explores his first encounter with flat canvas and painting, thus creating what he names *Flat Sculptures*. The four *Flat Sculptures: Shine, Light, Melt* and *Wobbly* belong to a series of limited edition works. The artist claims to start the process for these sculptures by looking for a fitting word, deconstructing it and redefining it in an abstract process, making it difficult to read, “there is a distance between what is obviously the word and what you see, and you have to fight for it” said Wurm.



Light, 2023



Wobbly, 2023



MANOLO VALDÉS

Reina Mariana III

(Las Meninas)

2023



Reina Mariana I (Las Meninas), 2022



Reina Mariana II (Las Meninas), 2022

Las Meninas are porcelain sculptures made in four different versions that are distinguished by their decoration and style; *Reina Mariana I, II, III* and *IV*. During his early visit to the Prado Museum in Madrid, Manolo Valdés discovered two famous paintings by Diego Velázquez, which would come to be his primary inspiration for the *Las Meninas: The Portrait of Mariana de Austria* (1652-53) and *Las Meninas* (1656). Valdés' decors for *Las Meninas* porcelain sculptures draws inspiration from a broad range of artists – Joan Miró, Willem De Kooning, Sonia Delaunay, Fernand Léger, Roy Lichtenstein and his own work.



Reina Mariana III (Las Meninas), 2022



Reina Mariana IV (Las Meninas), 2022

FAQ's

Artworks

What is the concept behind fine art limited editions?

An edition is an authentic artwork conceived by the artist and created in collaboration with a publisher or manufacturer. Editions are created in multiple numbers, carefully chosen by the artist and they cannot be recreated in the future. The concept of a “limited edition” is vital for collectors to distinguish an authentic print from a reproduction. It is generally recognized that the smaller the edition is, the more valuable the print. To ensure authenticity, the edition is signed and numbered by the artist, as well as accompanied by a Certificate of Authenticity issued by the gallery.

How do I know that the artworks are authentic?

Weng Contemporary sources its art editions directly from the most reputable publishers, producers, in collaboration with artist studios. All our editions come in excellent condition, carefully selected by our team of experts.

How do I know if an artwork is available?

If not stated otherwise, all artworks listed on Weng Contemporary are guaranteed to be available at their listed price. We pride ourselves on offering a 100% guarantee on prices and availability of all listed artworks, providing you with an unparalleled level of transparency and reliability.

Payment

Which currencies do you accept?

We accept online payments in USD, EUR, GBP, and CHF. If you wish to pay in other currencies, please contact us via WhatsApp and WeChat, we are available on +41 (0)78 826 61 62, as well as on e-mail at info@wengcontemporary.com.

We will proceed with the currency exchange rate of ESTV.

What is the total cost of my purchase?

For every purchase, there are three cost elements: (1) **The artwork**: the price is listed next to each edition. (2) **The shipping**: a cost estimate of the packing, shipping and transit insurance is provided during the checkout process. The total price of these components will be clearly communicated to you during the checkout phase, before any order is submitted. (3) **Import duties and taxes**: the payment of any applicable duties, tax, and/or customs fees, are the responsibility of the buyer. These must be settled by the buyer with the relevant customs authorities, depending on where the artwork is shipped to.

Are there any hidden fees?

No, the listed price will be the final price to be paid for the artwork(s) selected. Please note that unless indicated, our artwork prices do not include shipping, packing, and/or framing. We will provide recommendations for shipping and framing service providers, which you can select during your check-out process.

How do I pay import duties and taxes?

International shipments are subject to duty and tax as determined by the customs authorities of the importing country. The buyer must pay invoiced fees directly upon receipt of their shipment, through a separate invoice issued by the customs authorities and/or the service provider used for the shipment.

Shipping & Delivery

Shipping and insurance

Your edition will be handled by our experts and shipped via express, fully insured courier. A custom shipping quote will be calculated during the check-out process. Most of the pieces listed on the website can be dispatched within 3 to 5 working days. Should your order have a longer processing time, we will promptly inform you and keep you updated at every stage. We will liaise with the team of experts, who will be able to provide the perfect solution to safely deliver your acquisition.



Weng Contemporary has revolutionized the art acquisition process, providing an unparalleled platform for purchasing high-quality art editions online. Our platform offers a distinguished art collecting experience, showcasing a wide-ranging selection of limited-edition artworks by world renowned contemporary artists.

Established in Zug, Switzerland in 2014, Weng Contemporary (ArtXX AG) operates under the umbrella of Weng Fine Art AG, an esteemed international art trading and consulting company with over two decades of experience in fine art and editions. We take an active role in the manufacturing process of most of the editions featured on our platform, providing a guarantee of authenticity, provenance tracking, quality, and condition reports. We maintain complete transparency regarding pricing and the availability of all artworks listed on our platform. With the Weng Contemporary family constantly growing, we are very excited to embark on a new endeavour with the launch of Weng Art Invest, a platform with the vision to merge the art and financial market.

Our global services provide secure payment options, including payment in EUR, USD, and CHF, and a team of highly-qualified experts available to offer personalized guidance and advice on any matters related to your art acquisition. Place your trust in Weng Contemporary, your definitive and reliable source for acquiring premier high-end art editions.



Services

Art Advisory
Interior Decoration
Viewing Appointments
Real Estate Collaborations
Partnerships

President of the Board of Directors
Mr. Rüdiger K. Weng

Member of the Board
Mr. Peter Hodel

Managing Director
Ms. Giorgia Lippke-Zardetto

SHOWROOM

Sankt-Oswalds-Gasse 1

CH-6300, Zug

Switzerland

T: +41 (0)43 229 31 28

Whatsapp: +41 (0)78 826 6162

info@wengcontemporary.com

WENG CONTEMPORARY.COM