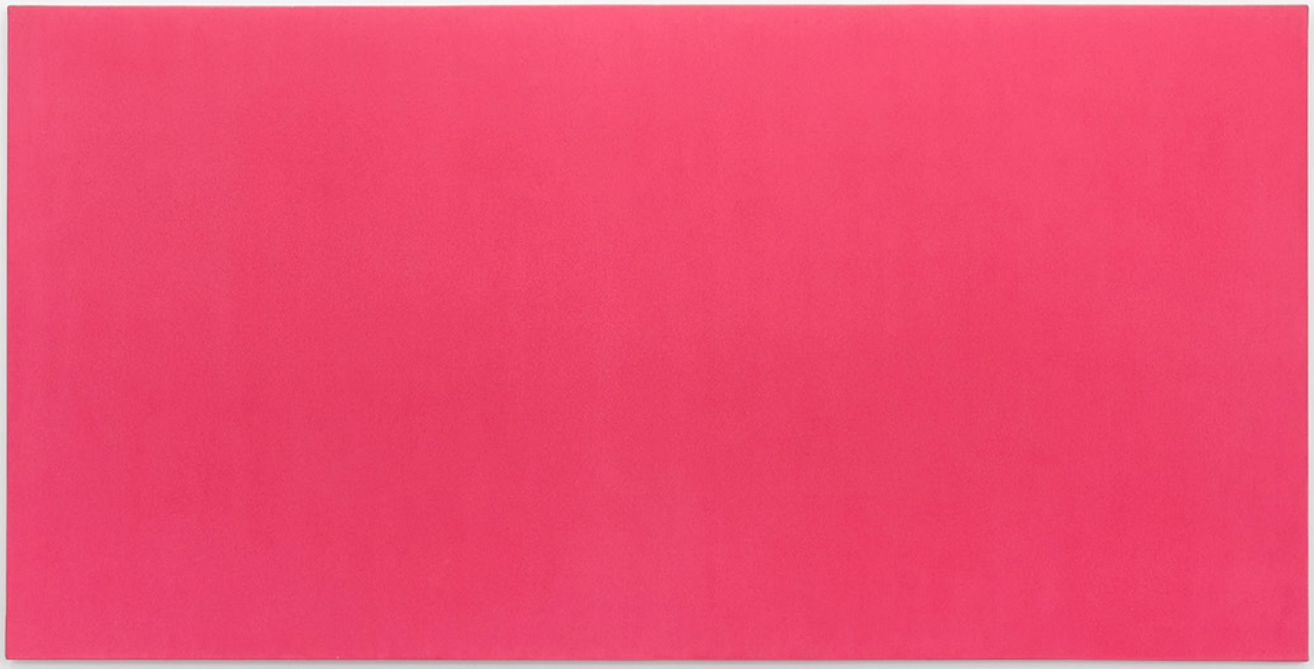
GALERIE OSKAR WEISS





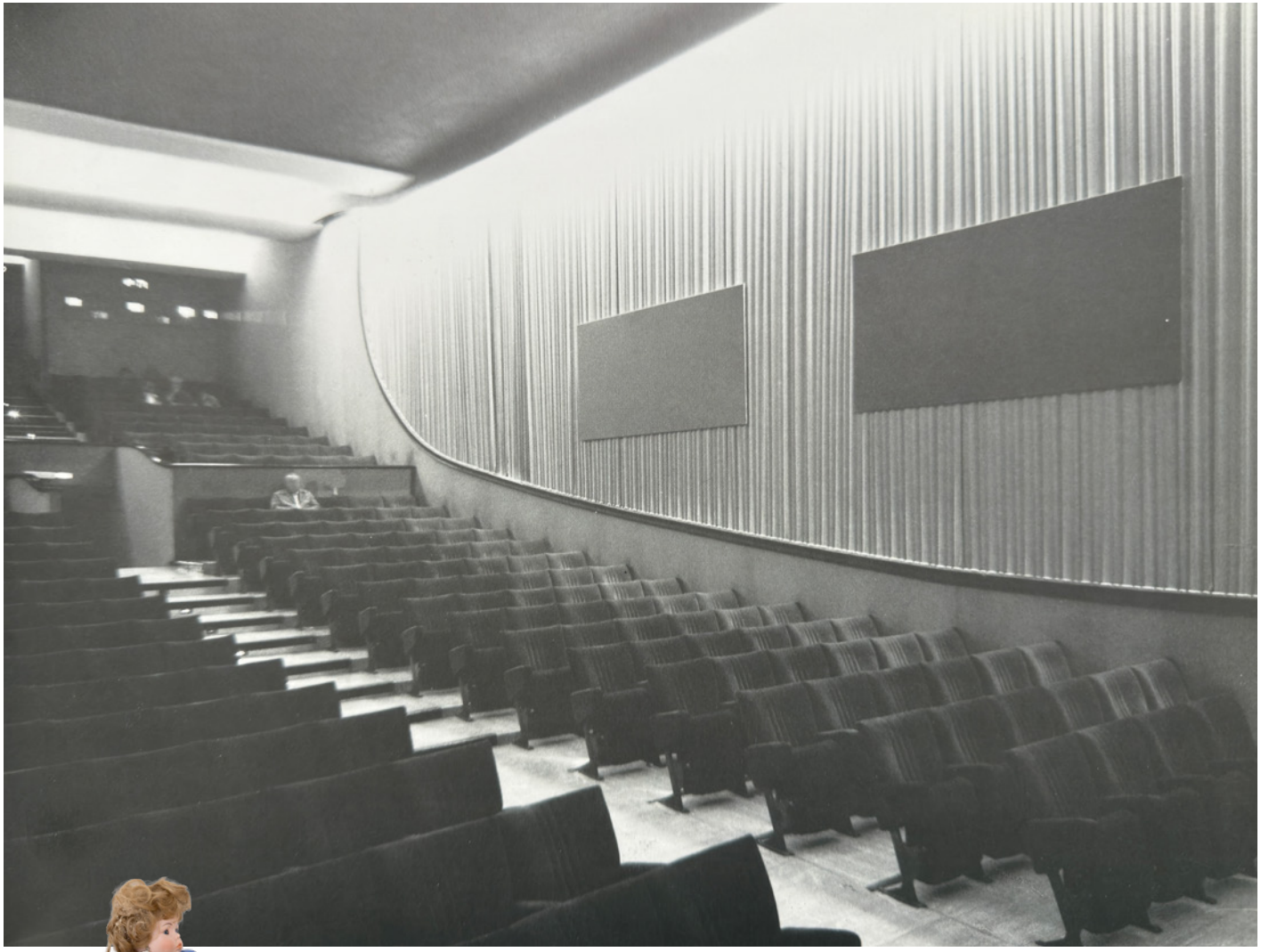






ALEX BAG **OLIVIER MOSSET**

PARIS INTERNATIONALE MILANO





ALEX BAG OLIVIER MOSSET

For the inaugural edition of Paris Internationale Milano, Galerie Oskar Weiss presents five large-format — historic and recent — monochrome paintings by Olivier Mosset (*1944, CH), a key figure in postwar abstract painting. The shaped canvases are presented alongside a group of dolls by Alex Bag (*1969, USA), who has been a leading voice in video performance art since the 1990s.

On the occasion of Salone del Mobile, we are additionally pleased to present Bench, 2026, a collaboration between Olivier Mosset and NM3, bringing together two distinct yet resonant practices at the intersection of art, design, and architecture in form of a new interpretation of Mosset's iconic museum-bench sculptures.

Dialoging works by Alex Bag with those of Olivier Mosset is a thrilling unexpectance revealing shared realities clear and present all along. Within their strong visual and physical presences Bag and Mosset are both concerned with that which already exists: materials, histories and our often ridiculous contemporary world. Their worked-over readymades reach for the social through the popular, skewering ideas of typology. Sameness and difference compete. Mosset's 1970s deep pink rectangle, once exhibited as a sound panel at a cinema, against more recent green, blue or yellow primary shapes relating to the alphabet. Bag's "basic republican" with a figure "just hit by a car". All contra or with one another. What is usage value in art, what content might it impossibly contain and how does that extend across time? Scale and symbols and color unfurl into just what they are. Mosset's paintings, calling attention to and inhabiting their objectness, must also be viewed as sculpture and these sculptures of Alex Bag act as images created and collaged from and within three dimensions. Aren't her Caucasian dolls a varied series of monochromes as much as his canvases with their sprayed industrial paint? Within these the individuation of type is strong, each doll and each canvas act as artistic platforms for serious levity. They get along well.

– Mitchell Anderson



Alex Bag in *Untitled* (*Fall 95'*), 1995

Since the early 1990s, the artist Alex Bag (*1969, USA) has been one of the most interesting protagonists of video performance art. Today, an entire generation of younger artists regard her work as an important point of reference. She became known for her technically simple videos that address the entertainment industry and its various formats, but also the art system with its lingering romantic notions of the artist's life, and subject these sources to humorous treatment. Bag articulates her social critique with impressive precision, expressing a profound unease with our contemporary culture; an extraordinarily versatile actress, she usually appears in her own work, playing a great variety of roles.

Her work has been featured in several solo and group exhibitions, including 303 Gallery, New York (1994 & 1995); Dunedin Public Art Gallery, New Zealand (1996); Galerie Almine Rech, Paris (1999); Laznia (Bathhouse) Center of Contemporary Art Gdansk, Poland (2000); American Fine Arts Co., New York (2000 & 2002); Elizabeth Dee Gallery, New York (2004 & 2009); Locust Projects, Miami (2005); The Whitney Museum of American Art, New York (2009); Migros Museum für Gegenwartskunst, Zurich (2011); ICA Miami, Miami (2015); Kunsthall Stavanger, Stavanger, Norway (2018); von ammon, Washington, DC (2020); Basel Social Club, with Galerie Oskar Weiss and von ammon, Basel (2025)

ALEX BAG

Olivier Mosset, (*1944 in Bern, lives and works in Tucson, USA) is one of the central figures in post-war abstract painting, and a pivotal reference for generations of European and American painters. Associated with Daniel Buren, Michel Parmentier, and Niele Toroni, he was a member of the ephemeral group B.M.P.T.. His extensive series of circle paintings, executed in the late 1960s and early 1970s, is among the most widely discussed works of that era.

In the heady climate of Paris pre-May '68, the four painters organised "manifestations" rather than exhibitions and adopted a stance in opposition to the European tradition of "cultivated painting," whether figurative or abstract. As critic Bob Nickas has observed, Olivier Mosset has always been closely engaged with abstraction and the history of abstraction: "his approach considers painting in terms of production and reception, while acknowledging its social and political dimensions."

Mosset moved to the US in 1977 and was part of the vibrant New York art scene of the 1980s. His later and recent paintings explore monochrome and geometric abstraction, with all the analytical rigor of his early works. With hindsight, Mosset emerges as one of very few European painters to place themselves within the American tradition of large-scale painting (the legacy of Frank Stella, Robert Ryman, or Barnet Newman), but he remains attentive to developments within the art scenes he traverses, too, and has supported artists whose practices differ from his own.

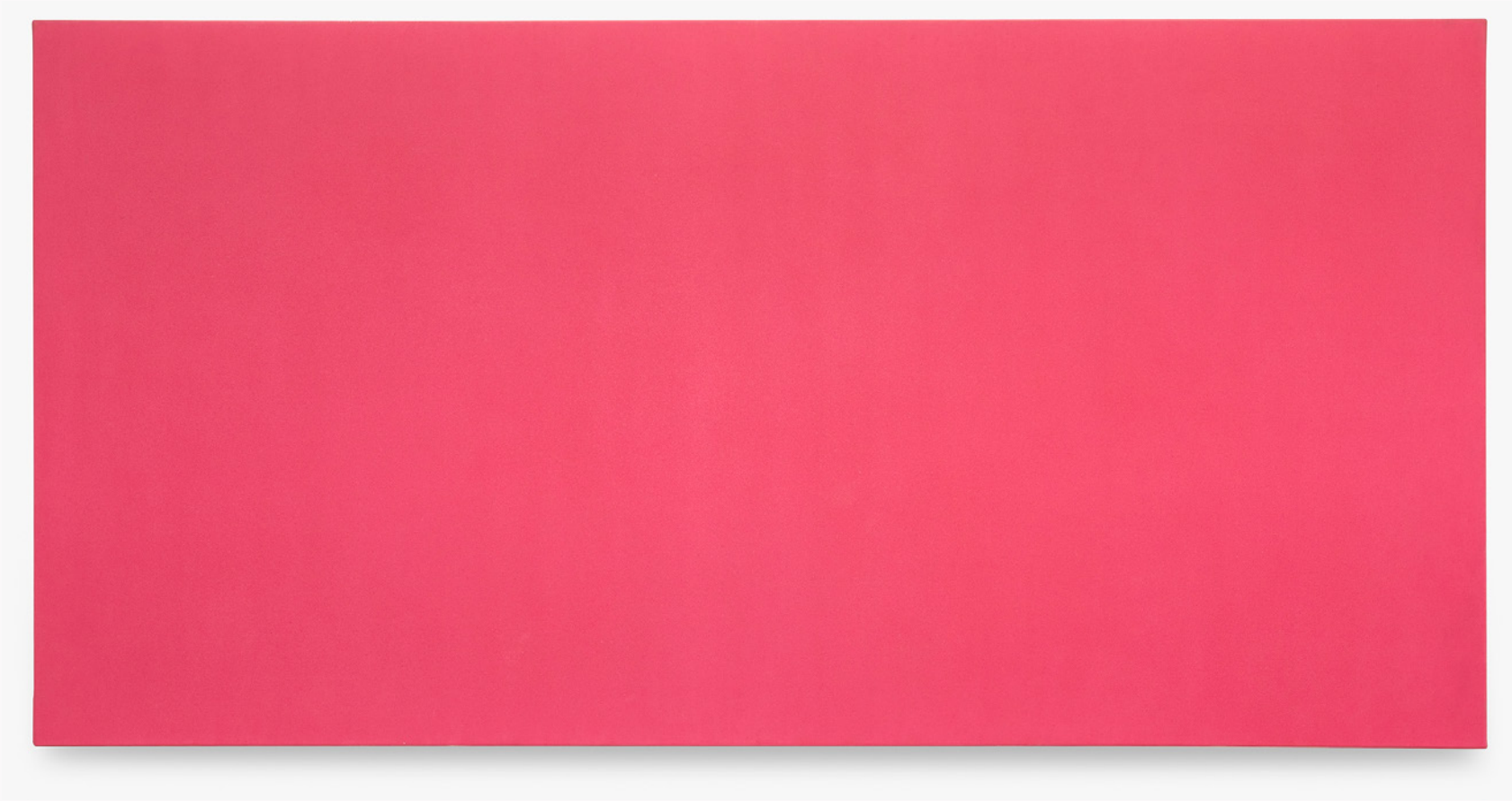
Mosset's work is in the permanent collections of MOMA, New York; Whitney Museum of American Art, New York; Centre Pompidou, Paris; Kunstmuseum Bern; Musée d'Art Moderne de la Ville de Paris; MAC– Musée d'Art Contemporain, Lyon; Le Consortium, Dijon; MAMCO, Geneva; Migros Museum für Gegenwartskunst, Zurich

His work has been featured in several solo and group museum exhibitions worldwide, including Musée de Beaux-Arts La Chaux-de-Fonds,(1985); Centre d'Art Contemporain, Paris, (1985); Musée Sainte-Croix, France (1985); Centre d'Art Contemporain, Geneva (1986); Musée Saint Pierre Art Contemporain, Lyon (1987); Swiss Pavilion at the 44th Venice Biennale (1990); with Cady Noland, Migros Museum für Gegenwartskunst, Zurich (1999); Palais de Tokyo, Paris (2006); Museo d'Arte di Mendrisio, Switzerland (2009); Musée d'art contemporain de Lyon, (2010); Kunsthalle Zürich (2012); Opéra national de Paris, Palais Garnier, Paris (2012); The Power Station, Dallas (2015); Hunter College Art Galleries, New York (2016); Museum Haus Konstruktiv, Zurich (2019); MAMCO, Geneva (2020; Tucson Museum of Art, Tucson (2021); San Carlo Cremona, Cremona (2023)

OLIVIER MOSSET



Olivier Mosset and Tony Shafrazi, 1979, New York



Olivier Mosset
Untitled, 1978
Acrylic on canvas
140 × 280 cm

EXHIBITION HISTORY
Tony Shafrazi Gallery, New York, 1979
2 peintures, Cinéma Rex, Neuchâtel, 1983
Aargauer Kunsthaus, Aarau, 1986
Tobias Mueller Modern Art, Zurich, 2018
Plish Plip Plap Plop, Tobias Mueller Modern Art, Zurich, 2023
Galerie Oskar Weiss, Paris Internationale Milano, Milan, 2026

PROVENANCE
Olivier Mosset
Galerie Bruno Bischofberger, Zurich
Private Collection, Switzerland



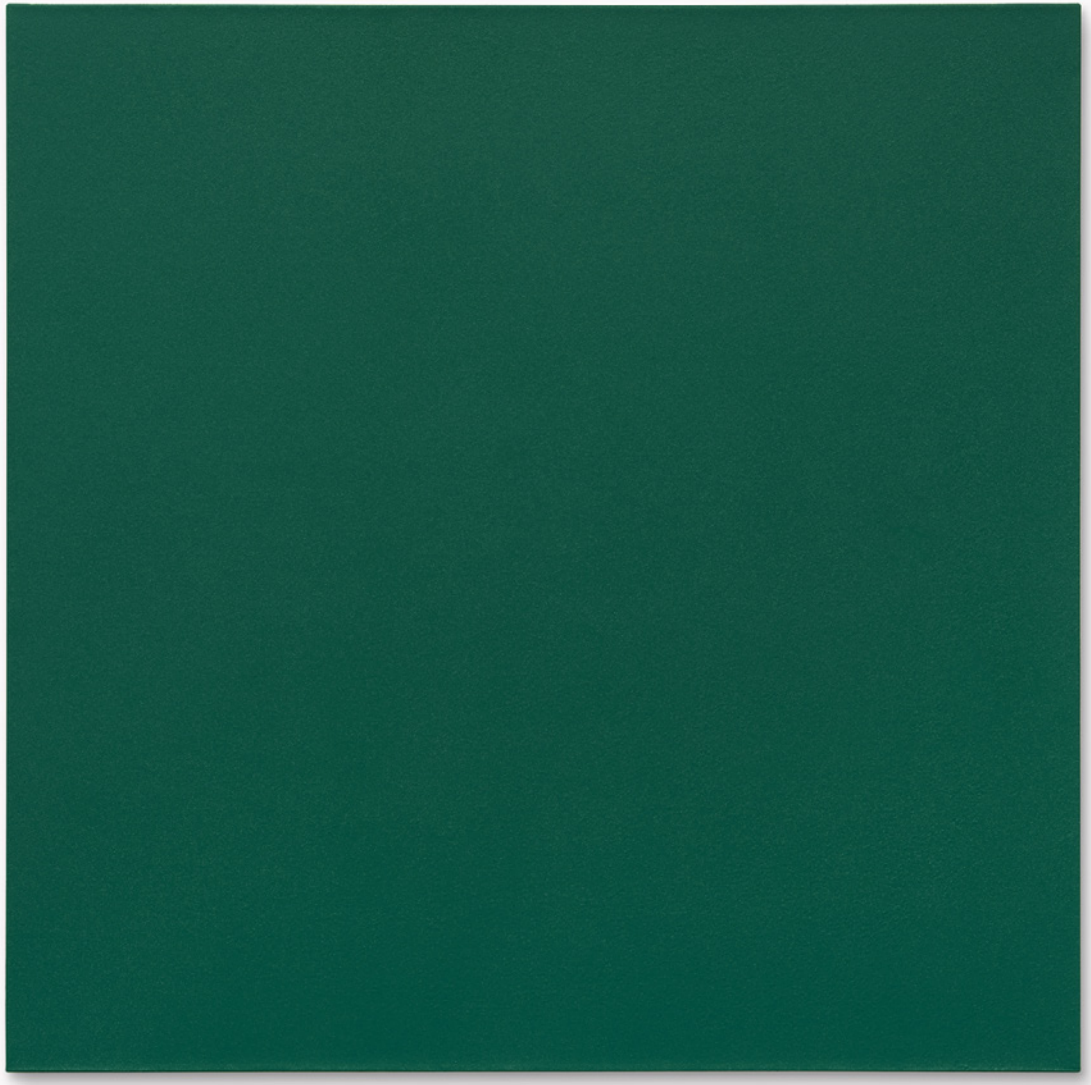
Olivier Mosset
Untitled (*White Cross*), 2010
Polyurethane on canvas
182.2 × 182.2 cm

EXHIBITION HISTORY
Spencer Brownstone Gallery, New York, 2010
Patrick De Brock, Knokke, Belgium, 2016
Galerie Oskar Weiss, Paris Internationale Milano, Milan, 2026

PROVENANCE
Olivier Mosset
Spencer Brownstone Gallery, New York, NY, USA
Patrick De Brock, Knokke, Belgium



Alex Bag
Untitled, 2020
Mixed media
38.1 × 30.5 × 22.9 cm
USD 6′666.00



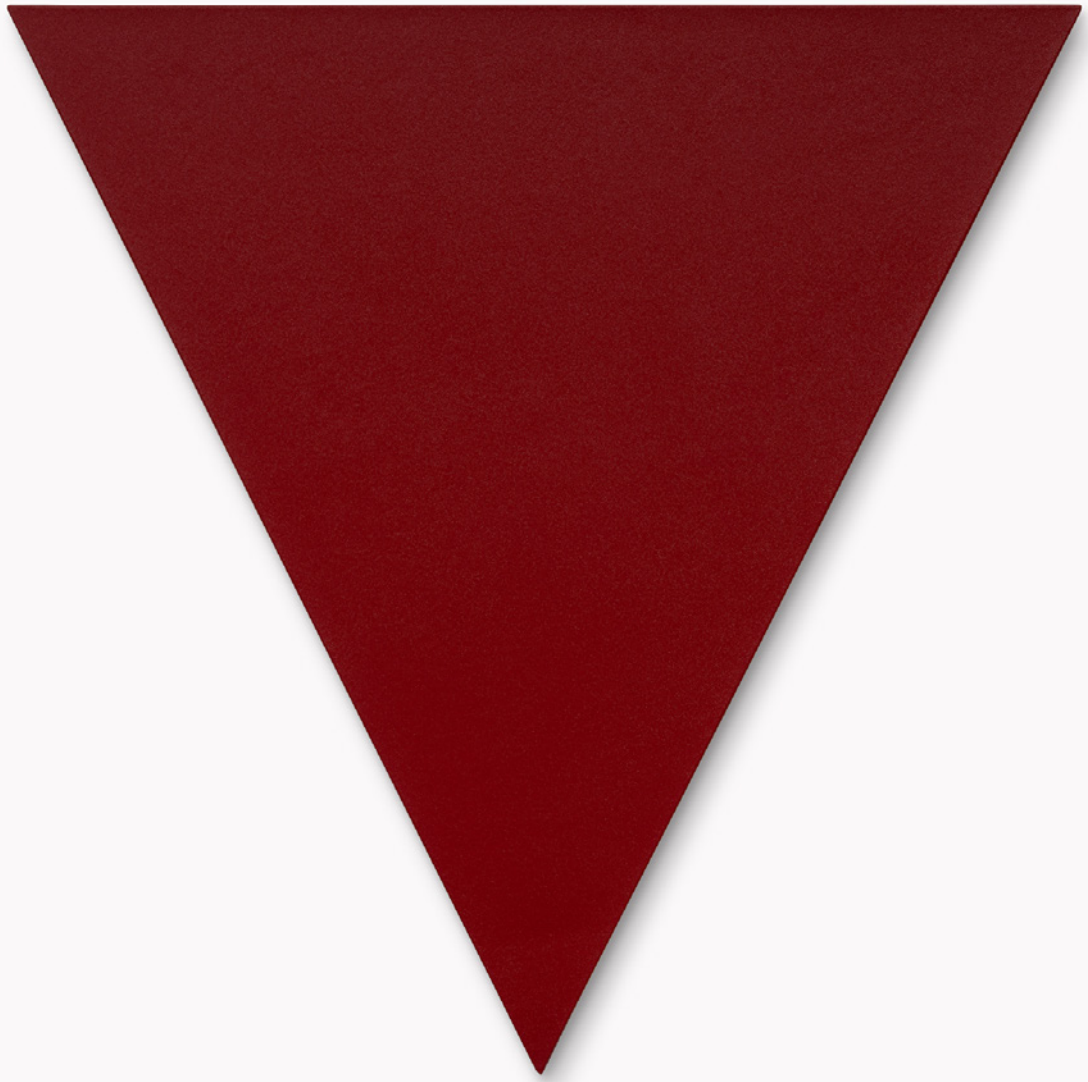
Olivier Mosset
U2, 2015
Polyurethane on canvas
184 × 184 cm

EXHIBITION HISTORY
Plan B, The Power Station, Dallas, 2015
The Hunter College Art Galleries, New York, 2016
Galerie Oskar Weiss, Paris Internationale Milano, Milan, 2026

PROVENANCE
Olivier Mosset
Galerie Andrea Caratsch, St Moritz, Switzerland
Patrick De Brock, Knokke, Belgium



Alex Bag
Untitled (*Basic Republican*), 2020
Mixed media
46 × 20 × 10 cm
USD 6′666.00



Olivier Mosset
I2, 2015
Polyurethane on canvas
192.5 × 192.5 cm

EXHIBITION HISTORY
Galerie Oskar Weiss, Paris Internationale Milano, Milan, 2026

PROVENANCE
Olivier Mosset
Galerie Andrea Caratsch, St Moritz, Switzerland
Patrick De Brock, Knokke, Belgium



Alex Bag
Untitled (*Just Hit by A Car*), 2020
Mixed media
45.7 × 31 × 18 cm
USD 6′666.00



Alex Bag
Untitled, 2020
Mixed media
45.7 × 27.9 × 16.5 cm
USD 6′666.00



Olivier Mosset
O2, 2015
Polyurethane on canvas
185 × 185 cm

EXHIBITION HISTORY
Plan B, The Power Station, Dallas, 2015
The Hunter College Art Galleries, New York, 2016
Galerie Oskar Weiss, Paris Internationale Milano, Milan, 2026

PROVENANCE
Olivier Mosset
Galerie Andrea Caratsch, St Moritz, Switzerland
Patrick De Brock, Knokke, Belgium



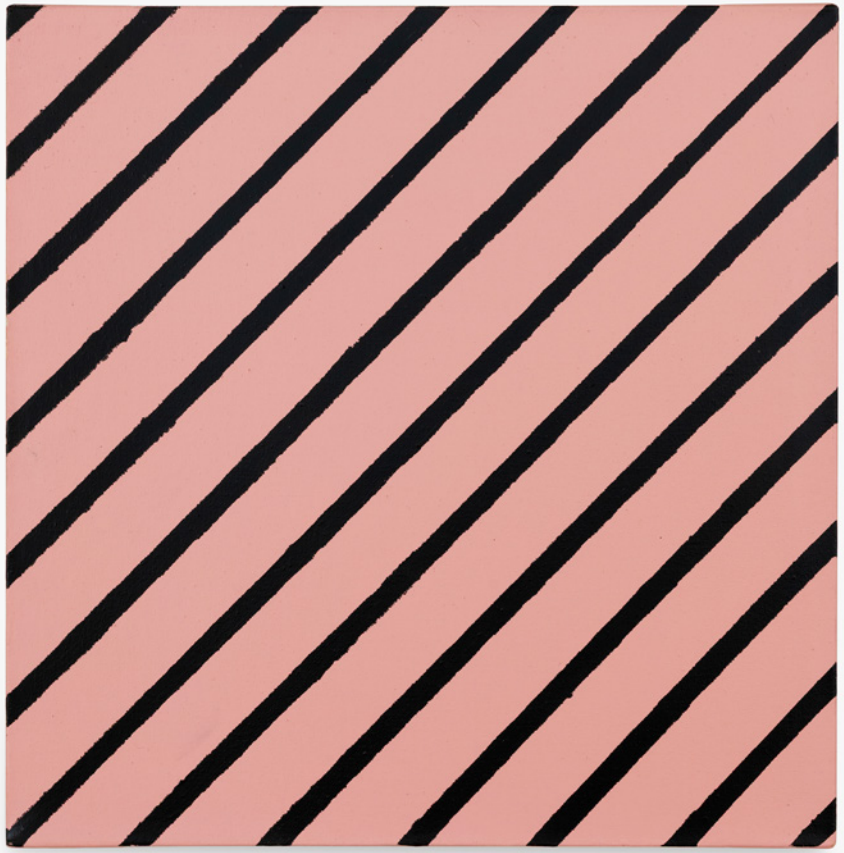
Alex Bag
Untitled, 2020
Mixed media
45.7 × 33 × 25.4 cm
USD 6’666.00



Olivier Mosset
Untitled (*Copper Star*), 2008
Polyurethane on canvas
183 × 183 cm

EXHIBITION HISTORY
Laleh June Gallery, Basel, 2018
L'Appartment Gallery, Geneva, 2019
Not So Fast! curated by John Armleder, Larkin Erdmann, Zurich 2022

PROVENANCE
Olivier Mosset
Galerie Andrea Caratsch, Zurich
Private collection, USA
Private collection, Switzerland



Olivier Mosset
Untitled, 1983/88
Cellulose lacquer and acrylic on canvas
61 × 61 cm

EXHIBITION HISTORY
Galerie Malika Maracorda, Geneva, 1983
Musée des Beaux-Arts, La Chaus-de-Fonds, 1985
Galerie Pierre Huber, Geneva, 1988

PROVENANCE
Olivier Mosset
Coll. Galerie Malika Maracorda, Geneva
Galerie Pierre Huber, Geneva
Collection Jean-Charles Roguet
Private Collection, Geneva



Olivier Mosset
Untitled, 2002
Acrylic on canvas
45 × 45 cm

EXHIBITION HISTORY
Sarah Cottier Gallery, Sydney, 2002
Tobias Mueller Modern Art, Zurich, 2022

PROVENANCE
Olivier Mosset
Sarah Cottier Gallery, Sydney
Private Collection
Private Collection, Switzerland



Olivier Mosset
Bench, 2026
Zinc-plated steel
45 × 208 × 51 cm
Ed. 7 + 3 AP
CHF 9’000.00


DOLLAR GENERAL

GALERIE OSKAR WEISS



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