

Art Basel 2026



**Chert
Lüdde**

ChertLüdde, Berlin
Booth N7 / Hall 2.1
16 – 21 June 2026

ChertLüdde returns to Art Basel in 2026 with a group presentation featuring works by Álvaro Urbano, Petrit Halilaj, Sofía Salazar Rosales, Ali Eyal, Selma Selman, Ruth Wolf-Rehfeldt, Clemen Parrocchetti, Monia Ben Hamouda, Stephanie Comilang, Patrizio di Massimo, Heike Kabisch, and Rodrigo Hernández. The booth will bring together works spanning the 1960s to the present, reflecting the artists' research featured in some of the world's leading museum and biennales.

Following his recent presentations at the Whitney Biennale in New York, Hammer Museum in Los Angeles and the Istanbul Biennale, Ali Eyal presents a special Kabinett project at the booth. In this new installation, disjointed stories become the basis for viewers to (re)construct fiction and fantasy from the artist's a series of small paintings and a sculptural assemblage.

Elsewhere in Basel, Ruth Wolf-Rehfeldt's iconic "typewritings" and concrete poems produced in the GDR will be on view at Museum Tinguely and Kunstmuseum Basel, while Sofía Salazar Rosales presents a large sculptural installation at Kunsthaus Baselland navigating the architectural and agricultural frameworks embedded within life in Cuba and Ecuador.

Álvaro Urbano

Petrit Halilaj

Sofía Salazar Rosales

Ali Eyal

Selma Selman

Ruth Wolf-Rehfeldt

Clemen Parrocchetti

Monia Ben Hamouda

Stephanie Comilang

Patrizio di Massimo

Heike Kabisch

Rodrigo Hernández

Álvaro Urbano



(1983, Madrid, Spain) lives and works in Berlin. He studied at the Escuela Técnica Superior de Arquitectura de Madrid and at the Universität der Künste, Berlin. Urbano's practice embraces a variety of media, from performance to spatial installations that unfold throughout an experimental process. Using architecture, fiction, theater, and heterotopia as points of departure, his often site-specific installations consider the space and its local inhabitants as possible actors or co-authors of a narration.

Selected solo exhibitions: Sculpture Center, New York (2024); MACBA, Barcelona (2024); TEA, Santa Cruz de Tenerife (2023); Storefront for Art and Architecture, New York (2021); La Casa Encendida, Madrid (2020); Bundeskunsthalle, Bonn (2017); National Cinema Museum, Turin (2016); Kölnischer Kunstverein, Cologne (2016).

Selected group exhibitions: 10th Biennale Gherdëina, Val Gardena (2026); Palazzo Contarini Polignac, Venice (2026); Pinchuk Art Centre, Kiev (2026); Spore Initiative, Berlin (2026); 14th Taipei Biennial, Taipei Fine Arts Museum (2025); 8th Singapore Biennale 2025, Singapore Art Museum (2025); Jumex Museum, Mexico City (2025); South London Gallery (2025); George Kolbe Museum, Berlin (2025); CCA – Wattis Institute for Contemporary Arts, San Francisco (2025); 24th Biennale of Sydney, White Bay Power Station (2024); MARCO, Monterrey (2023); Frac Champagne Ardenne, Reims (2023); Ocean Space, Venice (2023); Frankfurter Kunstverein (2022); 4th Bergen Assembly (2022); Neue Nationalgalerie, Berlin (2021); 17th Quadriennale di Roma, Palazzo delle Esposizioni (2020); Brücke Museum, Berlin (2019); Bundeskunsthalle, Bonn (2018); Kunsthalle Düsseldorf (2018).

Selected Awards & Residencies: Chanel Next Prize (2026); MAK Residency, Los Angeles (2016-2017); Villa Empain, Boghossian Foundation, Brussels, (2016); Villa Romana Fellowship, Florence (2014).





Álvaro Urbano

Löwenbrücke (Fagus), 2026

Metal, paint

Element 1: 40 × 200 × 170 cm

Element 2: 20 × 147 × 100 cm

80000.00 € (+ vat)



Löwenbrücke (Fagus), 2026

This work by Álvaro Urbano is a hand-painted metal sculpture that closely resembles the plant life found near to where the *Löwenbrücke* (Lions' Bridge) once stood in Berlin's Tiergarten. Since the post-war 1950s, this area of the park has been an active cruising site, and Urbano's sculptural installation evokes its history by constructing an environment of seclusion and secrecy.

This series of specific plants began with the artist's solo exhibition in 2025 at the ChertLüdde gallery, entitled *September and the Lions*. The sculptures forming part of the *Löwenbrücke* series thus continue the artist's exploration of this specific context. By continuing to re-create the bushes and branches of Berlin's most famous cruising spot, Urbano challenges the forced erasure of these spaces, a process increasingly exacerbated by policies of obliteration and conservative ideologies. The plants, kept true to their original scale, are depicted in their late-September state – just before entering winter dormancy, at that fragile moment before the leaves fall, which is symbolically preserved and multiplied here.



Petrit Halilaj



(1986, Kostërrc, Kosovo) lives in Berlin. His work is deeply connected to the recent history of his native country, Kosovo, and the consequences of cultural and political tensions in the region, which he often takes as a starting point for igniting countercurrent poetics for the future.

Selected solo exhibitions: Hamburger Bahnhof, Berlin (2025); Giacometti Institut, Paris (2025); MACBA, Barcelona (2024); The Met – Metropolitan Museum of Art, New York (2024); Museo Tamayo, Mexico City (2023); International Red Cross and Red Crescent Museum, Geneva (2023); Ocean Space, Venice (2023); LaM, Lille (2022); Fries Museum, Leeuwarden (2022); Tate St Ives, Cornwall (2021); Palacio de Cristal, Museo Reina Sofia, Madrid (2020); Fondazione Merz, Turin (2018); Hammer Museum, Los Angeles (2018); Paul Klee Zentrum, Bern (2018); New Museum, New York (2017); Hangar Bicocca, Milan (2015); Kölnischer Kunstverein, Cologne (2015);

Bundeskunsthalle, Bonn (2015); Galeria e Arteve e Kosovës, Prishtina (2014); Kunshalle Lissabon, (2014); Foundation d'Enterprise Galeries Lafayette, Paris (2013); Kosovo Pavillion – International Art Exhibition of La Biennale di Venezia (2013); WIELS Contemporary Art Center, Brussels (2013); Kunsthalle Sankt Gallen (2012); Kunstraum Innsbruck (2011); Stacion – Center for Contemporary Art Prishtina (2009).

Selected group exhibitions: Diriyah Contemporary Art Biennale, JAX District (2026); Watermill Center, Water Mill (2025); 6th Art Explorer Biennial, Timișoara (2025), Walker Art Centre, Minneapolis (2025); Fondazione Nicola Trussardi, Milan (2024); Sofia City Art Gallery (2024); Tate Modern, London (2024); 24th Biennale of Sydney (2024); 3rd NGV Triennial – National Gallery of Victoria, Melbourne (2023); MARCO, Monterrey (2023); Museion, Bolzano (2023); Manifesta 14 Prishtina (2022); 13th Kaunas Biennial (2021); Fundación Joan Miró, Barcelona (2021); Louisiana Museum of Modern Art, Copenhagen (2021); Kunsthalle Mannheim (2021); Lundskonsthall, Lund (2021); Arken Museum, Copenhagen (2021); 3rd Autostrada Biennale, National Library, Prishtina (2021); 17th Rome Quadrennial, Palazzo delle Esposizioni (2020); Queens Museum, New York (2020); 7th Biennale Gherdëina, Ortisei (2020); 15th Lyon Biennale (2019); Bonniers Konsthall, Stockholm (2018); Palais de Tokyo, Paris (2018); MAMbo, Bologna (2018); 57th International Art Exhibition of La Biennale di Venezia (2017).

Awards: Laureate of the Nasher Prize, Dallas (2027); Smithsonian Artist Research Fellowship (2018), Washington D.C.; Mario Merz Prize, Turin (2017); Villa Romana Fellowship, Florence (2017); MAK, Los Angeles, (2016).

Collections: The Met Collection, New York; Tate Collection, London; Centre Pompidou, Paris; Museo Tamayo Collection, Mexico City; Kunstsammlung des Deutschen Bundestages, Berlin; Nouveau Musée National de Monaco; Museum Of Contemporary Art Chicago; TBA21, Madrid; Colección Jumex, Mexico City; By Art Matters, Hangzhou; Fonds de dotation Famille Moulin, Galerie Lafayette, Paris; Art Collection of the United States Embassy Pristina; University of Chicago, Booth School of Business; The Israel Museum, Jerusalem; Nomas Foundation, Rome; LaM, Lille; Fürstenberg Contemporary Collection, Donaueschingen; Ettore Fico Foundation, Turin; Sammlung Telekom Deutschland, Lohmar; Lewben Art Foundation, Lithuania; Bundeskunstsammlung, The Federal Collection of Contemporary Art of the Federal Republic of Germany; Kölnischer Kunstverein, Cologne; FRAC Champagne-Ardenne, Reims; FRAC Nord-Pas de Calais, Dunkirk; Sammlung Philara, Düsseldorf; Berlinische Galerie, Berlin; Museum of Modern Art, Warsaw; Colección Isabel y Agustín Coppel, Mexico.





Petrit Halilaj

Si Bishti i Arnautëve / Like the tail of Arnauts, 2026

Brass, hair extensions, wood, glue

Overall: 161 × 209 × 30 cm

60000.00 € (+ vat)





Si Bishti i Arnautëve / Like the tail of Arnauts, 2026

Si Bishti i Arnautëve (Like the Tail of the Arnauts) is a series of sculptures by Petrit Halilaj, originally conceived for his 2026 solo exhibition at ChertLüdde. The works simultaneously reappropriate and queer the discriminatory tropes historically directed at Albanians, particularly those in Kosovo, transforming hateful narratives into elegant and evocative sculptural forms.

“Arnautëve,” or “Arnauts,” is a derogatory exonym employed within Serbian nationalist discourse to refer to Albanians. Here, this label takes center stage in sculptures whose forms echo the dehumanising descriptions of Albanians as an animal-like people, depicted as having tails and living in trees. Far from being merely a narrative circulating in isolated extremist circles, these descriptions were widely repeated and even recorded in writing in 1913 by the then Serbian Prime Minister Vladan Đorđević in his book *The Albanians and the Great Powers*. This history informs both the sculptures’ visual language and their spatial presence.

The title also refers to Halilaj’s earlier series *Si Okarina e Runikut*, with which these works share their flowing forms and use of brass. While the earlier series focused on the history and cultural heritage of the artist’s village, *Si Bishti i Arnautëve* shifts its focus toward reclaiming, while simultaneously exposing and condemning, a long and still unresolved history of dehumanisation, violence, and ethnic conflict.



Petrit Halilaj

Si Bishti i Arnautëve / Like the tail of Arnauts, 2026

Brass, hair extensions, wood, glue

217 × 10 × 27 cm

35000.00 € (+ vat)





Sofía Salazar Rosales



Sofia Salazar Rosales (1999, Quito, Ecuador) lives and works between Paris, and Quito. She completed a Master's Degree at the School of Fine Arts (ENSBA Paris), from which she graduated with distinction in the ateliers of Tatiana Trouvé, Petrit Halilaj and Álvaro Urbano. She was a resident of De Ateliers in Amsterdam from 2023-2025.

Salazar Rosales blends her ancestral heritage with regional and personal histories to create evocative sculptural works, using various processes to preserve, fossilize, or reproduce objects in ways that heighten their emotional impact. Drawing on material culture and history, she examines how everyday objects and goods can embody and transmit social, economic, and political narratives.

Selected solo exhibitions include: C3A – Centro de Creación Contemporánea de Andalucía, Córdoba (2026); Kunsthalle Sankt Gallen (2025); De Ateliers, Amsterdam (2025); Juniin, Guayaquil (2023).

Selected group exhibitions: Kunsthaus Baselland, Basel (2026); Institut Français de Madrid (2025); Casa Ecuador, Madrid (2025); 17th Contemporary Art Biennial of Lyon (2024); Petite Galerie – Cité Internationale des Arts, Paris (2023); Julio Artist Run Space, Paris (2023); MMAT Collection, London (2022).

Collections: Kunst Museum Sankt Gallen; Moderna Museet, Stockholm; El Centro de Arte Dos de Mayo, Madrid.

Awards & Residencies: Emerige-CPGA Prize, ARCO, Madrid (2026); Matteo Visconti di Modrone Prize – Special Mention, Milan (2026); Art Basel Awards Medalist, Emerging Category, Basel (2025); SARR Prize, Paris/Chicago (2022); De Ateliers, Amsterdam (2023–2025).





Sofía Salazar Rosales

You said you saw necks and they asked for protection, 2026

Cardboard, glass beads, acrylic spray painting, paraffin,
iron and nylon wire, fiberglass, polyester resin

219 × 172 × 25.5 cm

17000.00 € (+ vat)





You said you saw necks and they asked for protection, 2026

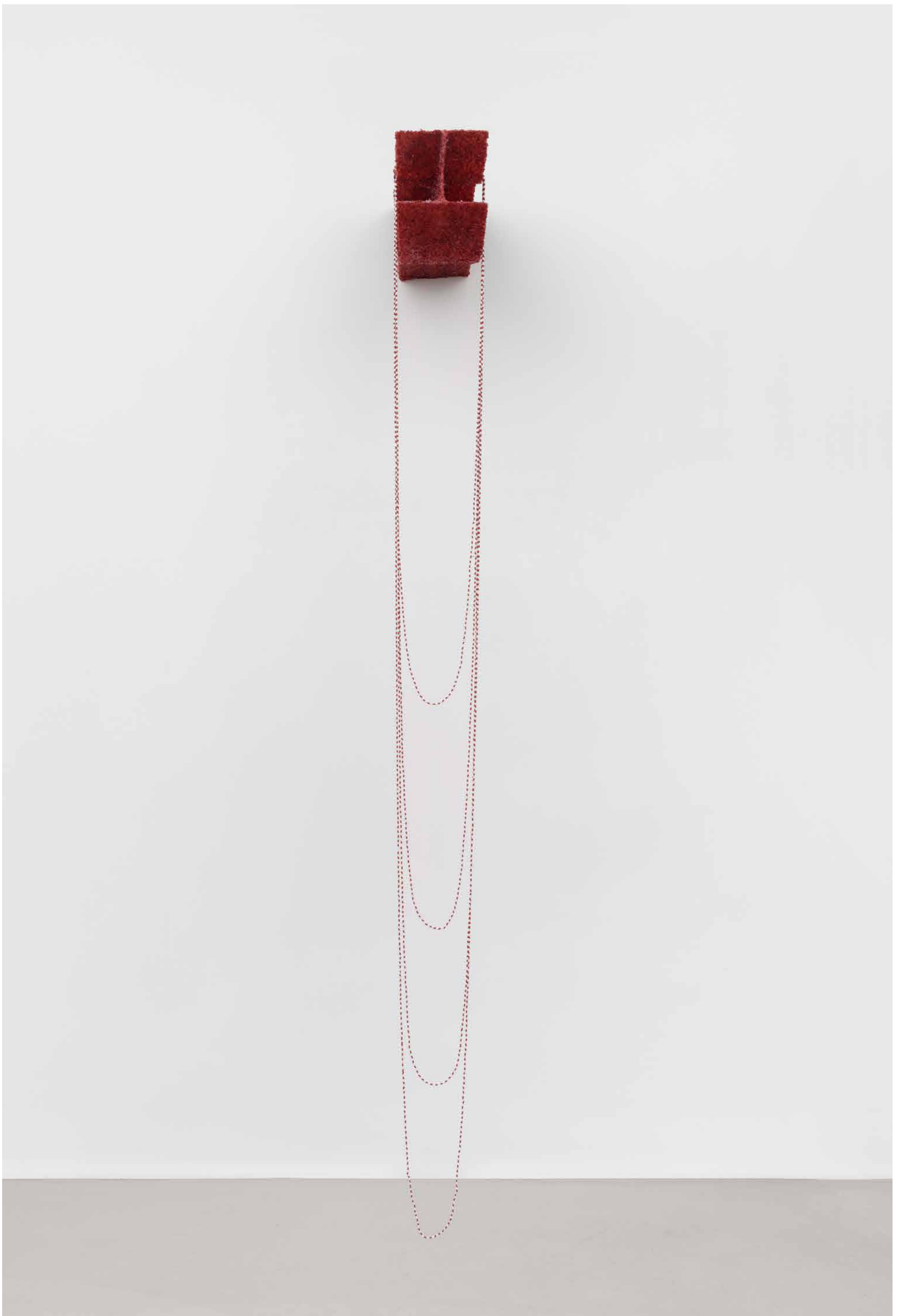
This sculpture draws inspiration from *celosías*—metal window and door grilles common in Ecuador, Cuba, and across neighboring countries. These architectural elements, simultaneously ornamental and protective, are deeply embedded in the visual language of where the artist grew up.

In this series, the cardboard is cut, folded, and assembled to mimic the intricate geometry of ironwork, preserving the visual rhythm and ornamental density of traditional metal grilles while emphasizing fragility and impermanence, all encapsulated in wax.

The series, when assembled together in an exhibition, expands into a full architectural pathway, punctuated by additional sculptural elements dispersed throughout the space, which visitors are invited to navigate. Previous presentations include: Kunsthaus Baselland (2026); C3A, Córdoba (2026); Kunst Halle Sankt Gallen (2025); and De Ateliers, Amsterdam (2025).

In this particular work, Salazar Rosales also places beaded braids that allude to the protective talismans found in Yoruba cultural traditions around the central beams of the sculpture, like a necklace.





Sofía Salazar Rosales

*No sé si fue la impaciencia de tanto esperar tu llegada
(I don't know if it was the impatience of waiting so long for
you to arrive), 2025*

Iron, stone, epoxy resin

290 × 94 × 45 cm

12000.00 € (+vat)



Cuando el esqueleto axial decide hablar [ofrenda]) (When the axial skeleton decides to speak [offering]), 2026

In her practice, Salazar Rosales focuses on the lives, origins and functions of materials, many of which highlight the contrast between local architectures.

In this series, the artist has represented a bent IPN beam typically used in civil construction in order for a building to withstand the heavy weight it must carry. The reimagined beams of Salazar Rosales are constructed using fine glass fixed onto fiberglass as opposed to steel. The sculptures are formed into irregular positions to imagine the IPN beams as being fatigued by the burden they are destined to resist. The artist explains, “I imagined that they were fragile and uncared for since they are hidden we cannot see how they are.” By removing them from their urban origins, Salazar Rosales offers an empathetic contemplation of their emotive condition. The title, *When the axial skeleton decides to speak*, thus poetically treats the sculpture more like a body by referring to it as a skeleton. A beaded necklace of glass beads also serves as a protective emblem for the sculpture.



Ali Eyal



(b. 1994) is an artist based in Los Angeles. He earned his undergraduate degree from the Institute of Fine Arts in Baghdad before continuing his studies at the Home Workspace Program (HWP), an independent study program at Ashkal Alwan in Beirut, Lebanon. Through performances, paintings, drawings, and installations, Eyal examines the psychic and environmental toll of displacement, war, and the realities of living in a failed state, often weaving narratives that reflect the fragmented, uncertain nature of his own childhood. In these disjointed narratives, personal and often absurd details become key elements in (re)constructing family fictions.

Selected solo exhibitions: Onomatopoe, Eindhoven (2026); Visible Records, Charlottesville (2024); Bellyman, Los Angeles (2023); Brief Histories, New York (2022); Saw Center, Ottawa (2022).

Selected group exhibitions: 82nd Whitney Biennial, New York (2026); Hammer Museum, Los Angeles (2025); 18th Istanbul Biennial (2025); Akademie der künste der Welt, Cologne (2024, 2021); 11th Quebec City Biennial (2024); Bayt Al Mamzar, Dubai (2024); Chicago Cultural Center, Chicago (2023); Silent Green, Berlin (2023); 15th Sharjah Biennale (2023); 58th Carnegie International, Pittsburgh (2022); isdaT – Institute of arts and design, Toulouse (2022); Künstlerhaus Mousonturm, Frankfurt (2021); MMAG Foundation, Amman (2020); Warehouse421, Abu Dhabi (2019); Ashkal Alwan – The Lebanese Association for Plastic Arts, Beirut (2019); Medrar for Contemporary Art, Cairo (2019); Beirut Art Center (2019); MoMA PS1, New York (2019).

Awards: Mohn Award, Hammer Museum, Los Angeles (2026); CULTURED x MZ Wallace Young Artist Prize (2025); Finalist of the 2025 Los Angeles Artadia Awards (2025).

Collections: The Museum of Contemporary Art, Los Angeles; Kadist Art Foundation, Paris; Barjeel Art Foundation, Sharjah.





Ali Eyal

The Blue Ink Pocket, and, 2022-2026

Oil on canvas, cupboard

179.5 × 115 × 86 cm / Dimensions variable

35000.00 € (+ vat)



The Blue Ink Pocket, and, 2022-2026

In this assemblage of painting and sculpture, the viewer encounters disjointed paintings of body fragments housed inside a wardrobe. Its doors are etched with images of trees and a shed, referencing the family farm where Eyal grew up. On the back of the wardrobe, written in chalk, Eyal describes the paintings as “duplicates” created by an artist unable to travel, while the works themselves circulate freely—easily shipped to distant exhibitions the artist may never visit.

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Works from this assemblage have been exhibited at venues including ChertLüdde, Berlin (2024); Bellyman, Los Angeles (2023) and Brief Histories, New York City (2022). The corresponding video work *The Blue Ink Pocket, and.* (2022) has also appeared at Onomatopee, Eindhoven (2026); Bellyman, Los Angeles (2023); Silent Green, Berlin, (2023); 22nd Biennial Sesc_Videobrasil, São Paulo (2023); Documenta Fifteen, Kassel (2022) and the SAW Center, Ottawa (2022).



In the village we managed to retrieve from a number of different houses the last pieces of the artist's roving ~~parts~~ duplicates. They wanted to send these pieces to ~~the~~ local museums.

- we stumbled upon the left ear inside the bag of rice-~~bag~~

- we retrieved the painting of the head from side the abandoned storage

~~the~~

- The right ear from under the stairs
- The shoulders and the hands we found inside the jacket

- And we found the feet stuffed inside the cotton.

Good luck
Ali Eyal



Ali Eyal

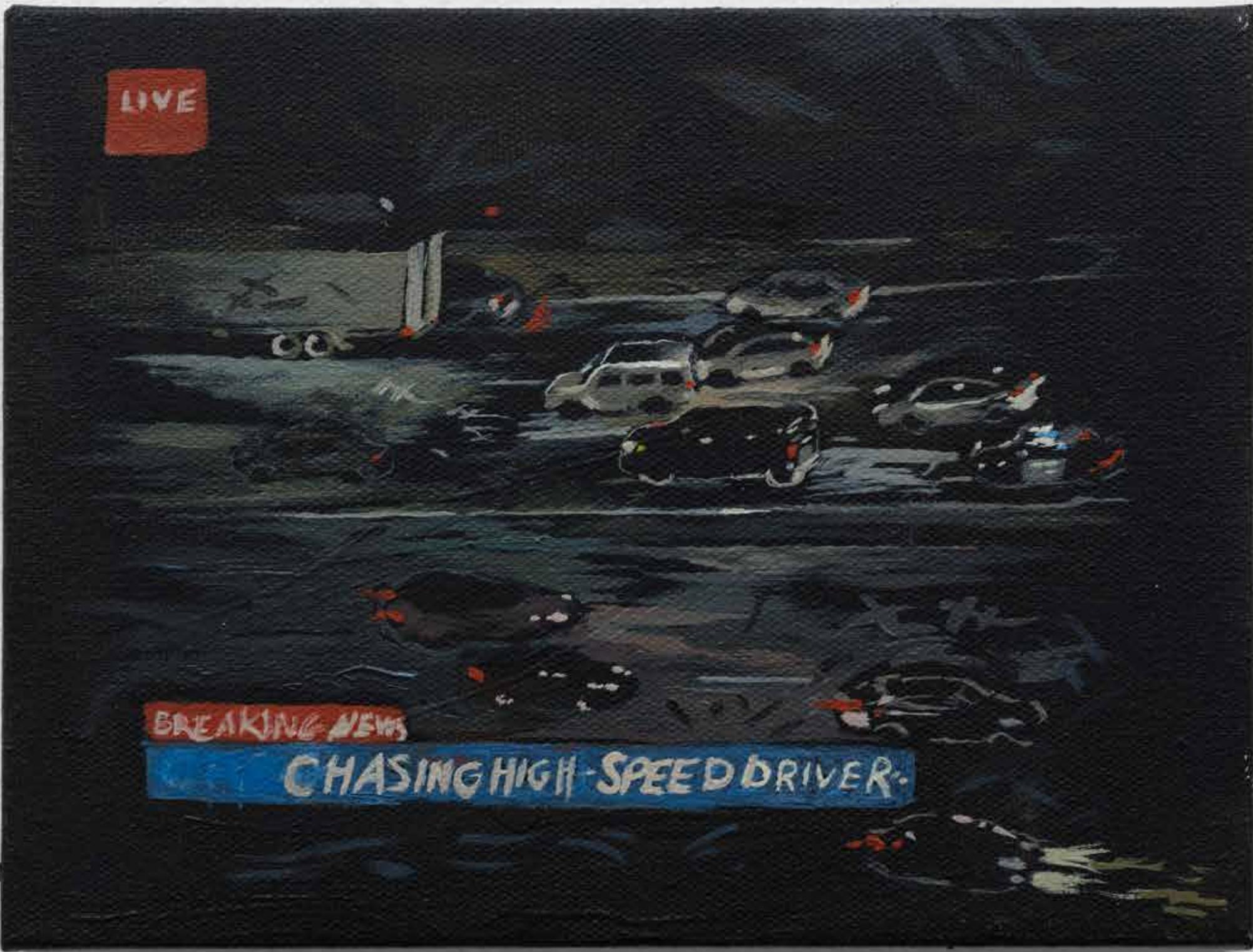
Something is Happening LIVE!, 2026

Oil on linen

13 paintings, each circa: 15 × 20 × 2 cm

Overall dimensions variable

22000.00 € (+ vat)

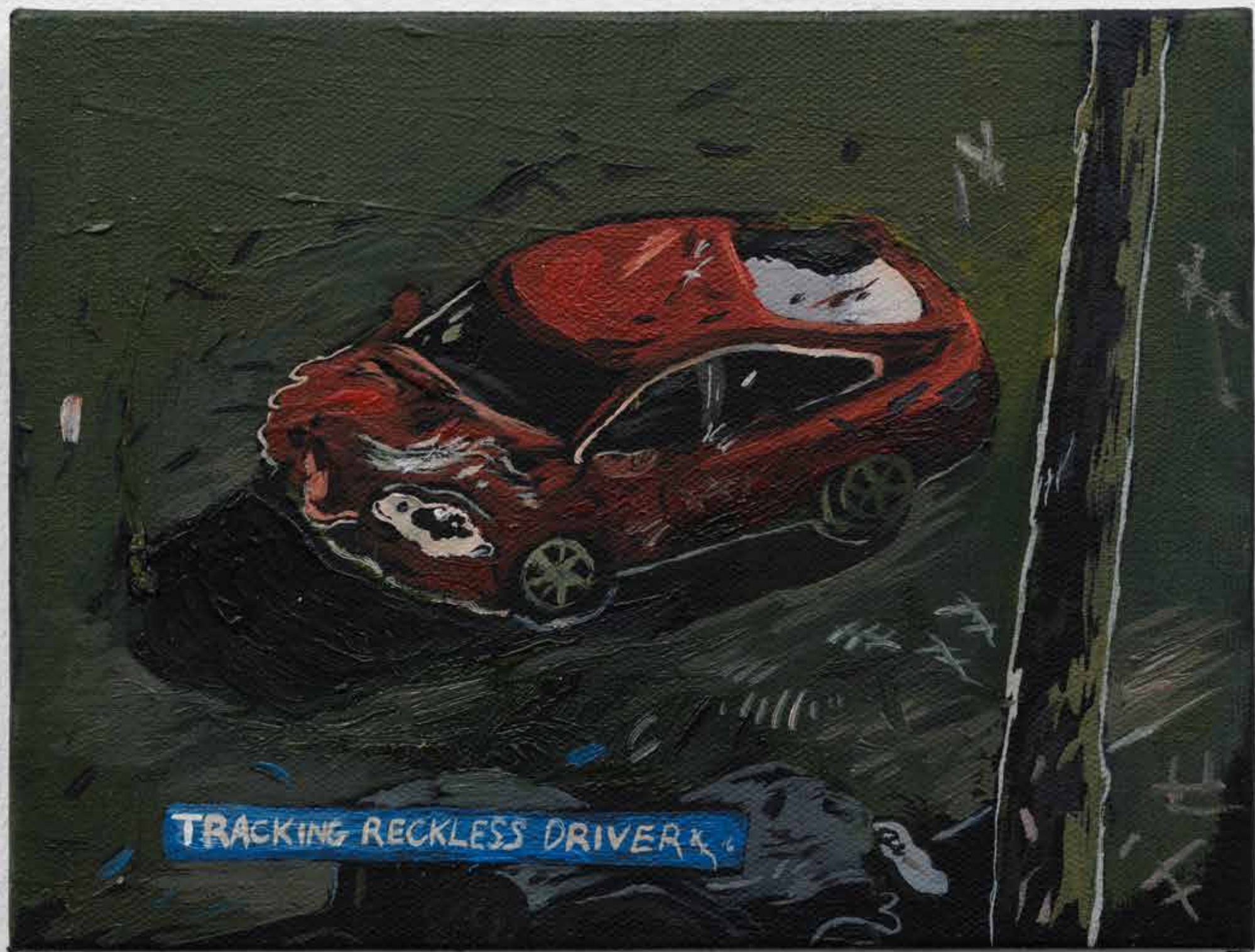


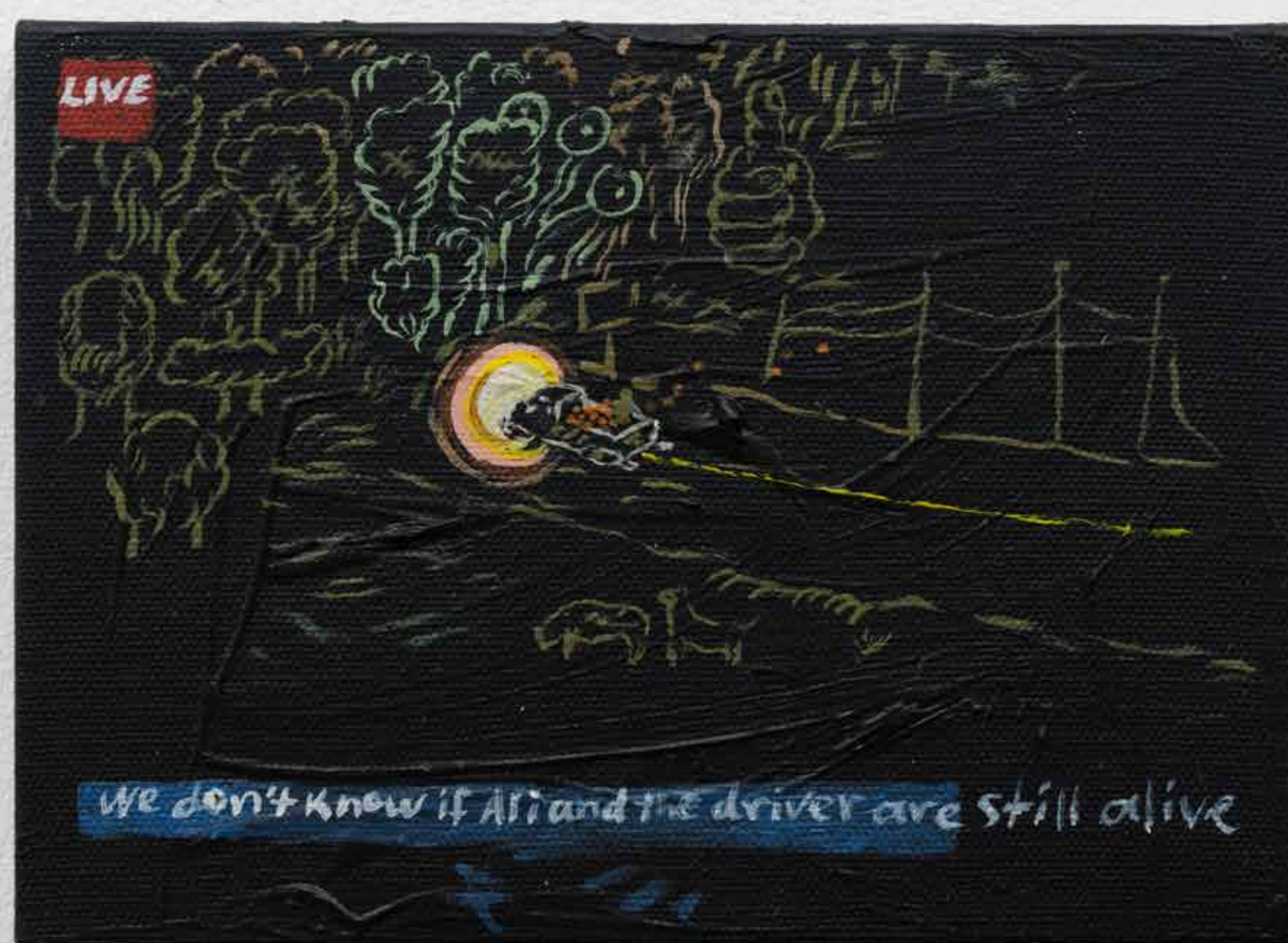
Something is Happening LIVE!, 2026

This series of twelve paintings depict high-speed police chases in Los Angeles, some of which are labeled with TV chyrons reading, “BREAKING NEWS: CHASING HIGH-SPEED DRIVER”, “We don’t know if Ali and the driver are still alive”, and “BAGHDAD, gunfire used to clear traffic”.

Drawing on the visual language of live police chases broadcast across the United States, the paintings are installed as a kind of command center for the Los Angeles Traffic Police, the city where the artist now lives. These images of speeding, out-of-control vehicles recall a story the artist tells of fleeing with his uncle during a sudden attack near their family farm, when American soldiers targeted civilian cars to clear traffic. At the same time, the works gesture toward broader systems of policing and surveillance, and how they blur with the uncertainty of the artist’s own memories and way of storytelling.

Cars continue to emerge as a recurring motif in Eyal’s work, functioning as triggers that spark memories of his childhood in Iraq during the American invasion. Throughout the war, Iraqi civilians experienced devastating casualties, with vehicles frequently targeted out of fear of car bombs and other perceived threats.





Selma Selman



(b. 1991) is from Bosnia and Herzegovina and of Roma origin. She lives between Berlin and Amsterdam. She earned her Bachelor of Fine Arts in 2014 from the Department of Painting at the University of Banja Luka. In 2018, she graduated from Syracuse University with a Master of Fine Arts in Transmedia, Visual, and Performing Arts.

In her practice, Selman strives to protect and enable female bodies and foster a multifaceted approach to the collective self-emancipation of oppressed women. Selman's search for a pragmatic, contemporary form of political resistance stems from her own experiences of oppression of varied directions and scales.

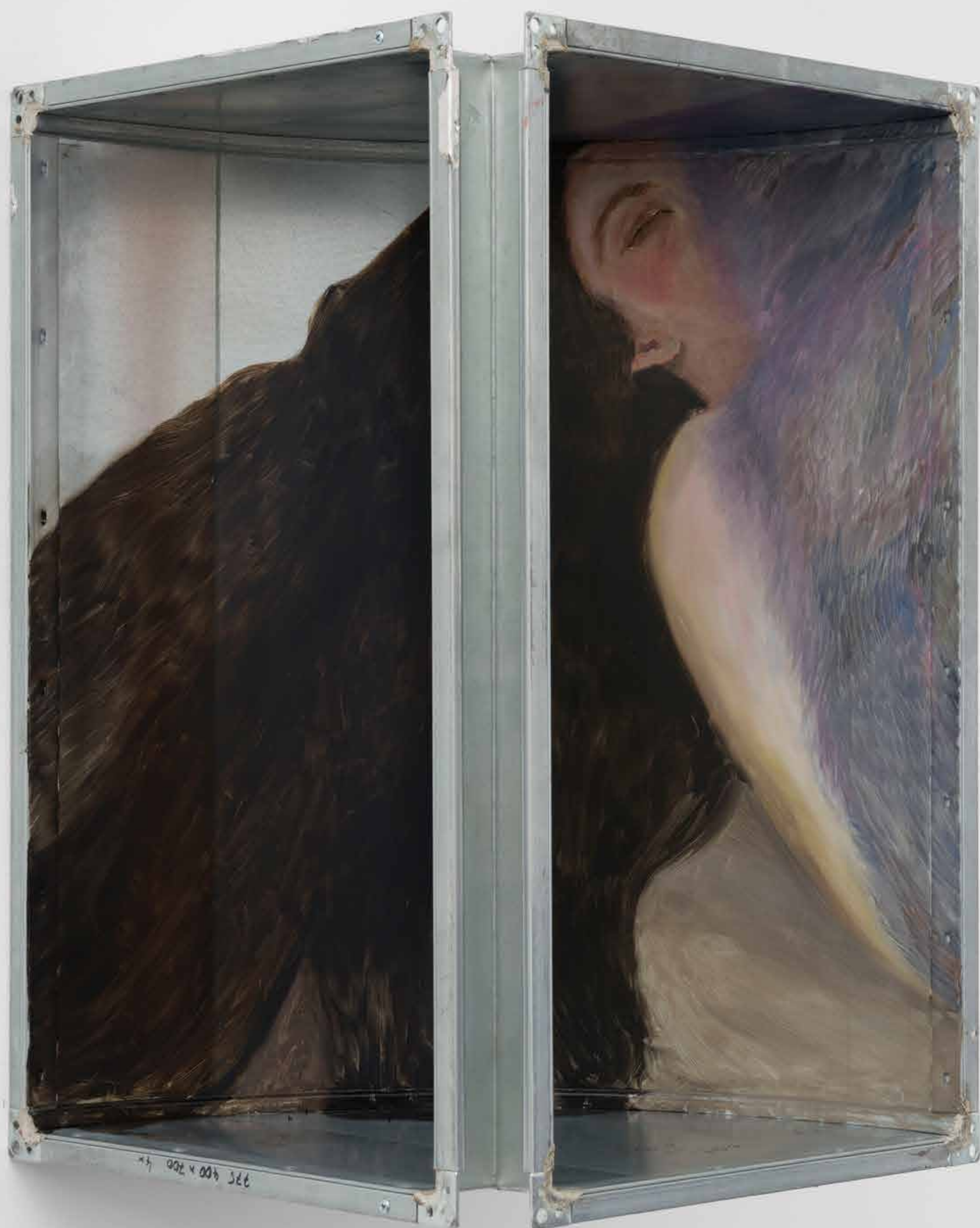
Selected solo exhibitions include: Stedelijk Museum, Amsterdam (2025); ABN AMRO Art Space, Amsterdam (2025); Schirn Kunsthalle, Frankfurt (2024); Röda Sten Konsthall, Göteborg (2024); Gropius Bau, Berlin (2023); Fries Museum, Leeuwarden (2023); Kunstraum Innsbruck

(2022); MO Museum, Vilnius (2022); Kasseler Kunstverein, (2021); National Gallery of Bosnia and Herzegovina, Sarajevo (2021); Museum of Contemporary Art, Skopje (2020); Youth Center, Skopje (2020).

Selected group exhibitions include: Moderna Museet, Stockholm (2026); Van Abbemuseum, Eindhoven (2026); Gammel Strand, Copenhagen (2026); MO Museum, Vilnius (2025); 18th Istanbul Biennial (2025); Timișoara Biennial (2025); Frauenmuseum, Bonn (2025); MoMA PS1, New York (2025); Kunsthaus Graz (2025); Museum of Modern Art in Warsaw (2024); Hamburger Bahnhof, Berlin (2023); Autostrada Biennale, Prizren (2023); documenta 15, Kassel (2022); Manifesta 14, Prishtina (2022); Ludwig Muzéum, Budapest (2022); Institute des Cultures d'Islam, Paris (2022); 28th International Festival of Contemporary Arts, Ljubljana (2022); Kunsthalle Wien, Vienna (2020); Skuc Gallery, Ljubljana (2020); 58th Venice Biennale (2019); Queens Museum, New York (2019).

Collections: Stedelijk Museum, Amsterdam; Mercedes-Benz Art Collection, Stuttgart; Museum of Fine Art, Budapest; Hamburger Bahnhof, Berlin; Moderna Museet, Stockholm; ABN AMRO Art Collection, Amsterdam; Bonnefantenmuseum, Maastricht; Ifa, Stuttgart; Museum Ostwall im Dortmunder U; TBA21 Collection, Madrid; Horsecross Arts Collection of Contemporary Art at Threshold Artspace, Perth; Museum of Contemporary Art of Republic of Srpska, Banja Luka.





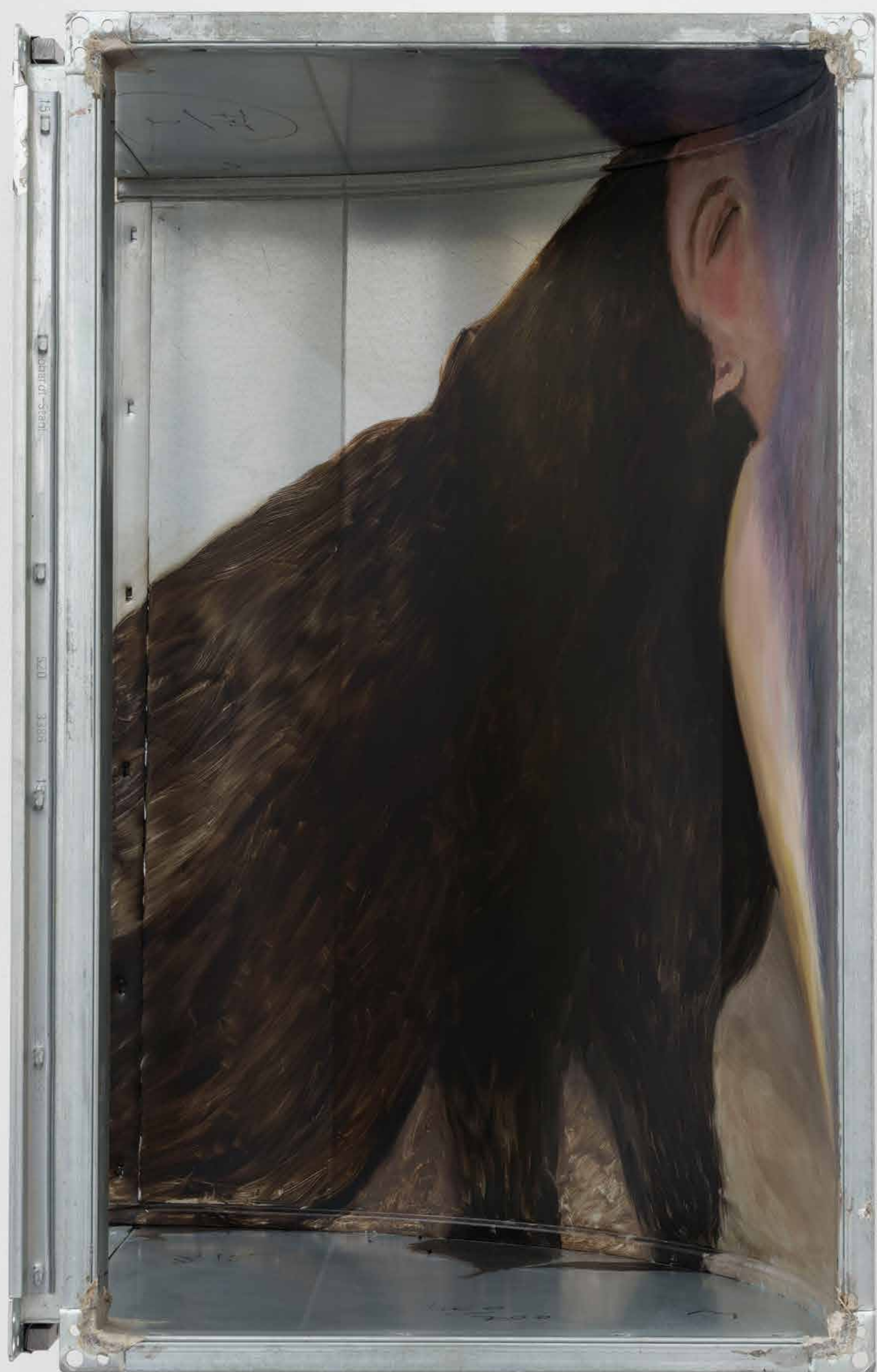
Selma Selman

Medusa (Do Not Look Into Our Eyes), 2026

Oil on metal

73.5 × 45 × 66.5 cm

15000.00 € (+vat)



Since 2014, Selma Selman has used scrap metal to create hybrid works that blur the line between painting and sculpture. Preserving dents, stains, and scratches, she evokes the material's history and past life, intertwined with her own upbringing, as scrap trade has sustained her family for generations.

By painting on metal, she alters these objects by transforming them into art—often through self-portraiture. Her works challenge notions of status and identity, juxtaposing symbols of luxury with narratives of marginalization. Rooted in her Roma heritage, Selman's practice reclaims space within an art historical canon that has long excluded voices like hers. In transforming what is discarded, she critiques systems of value and visibility.



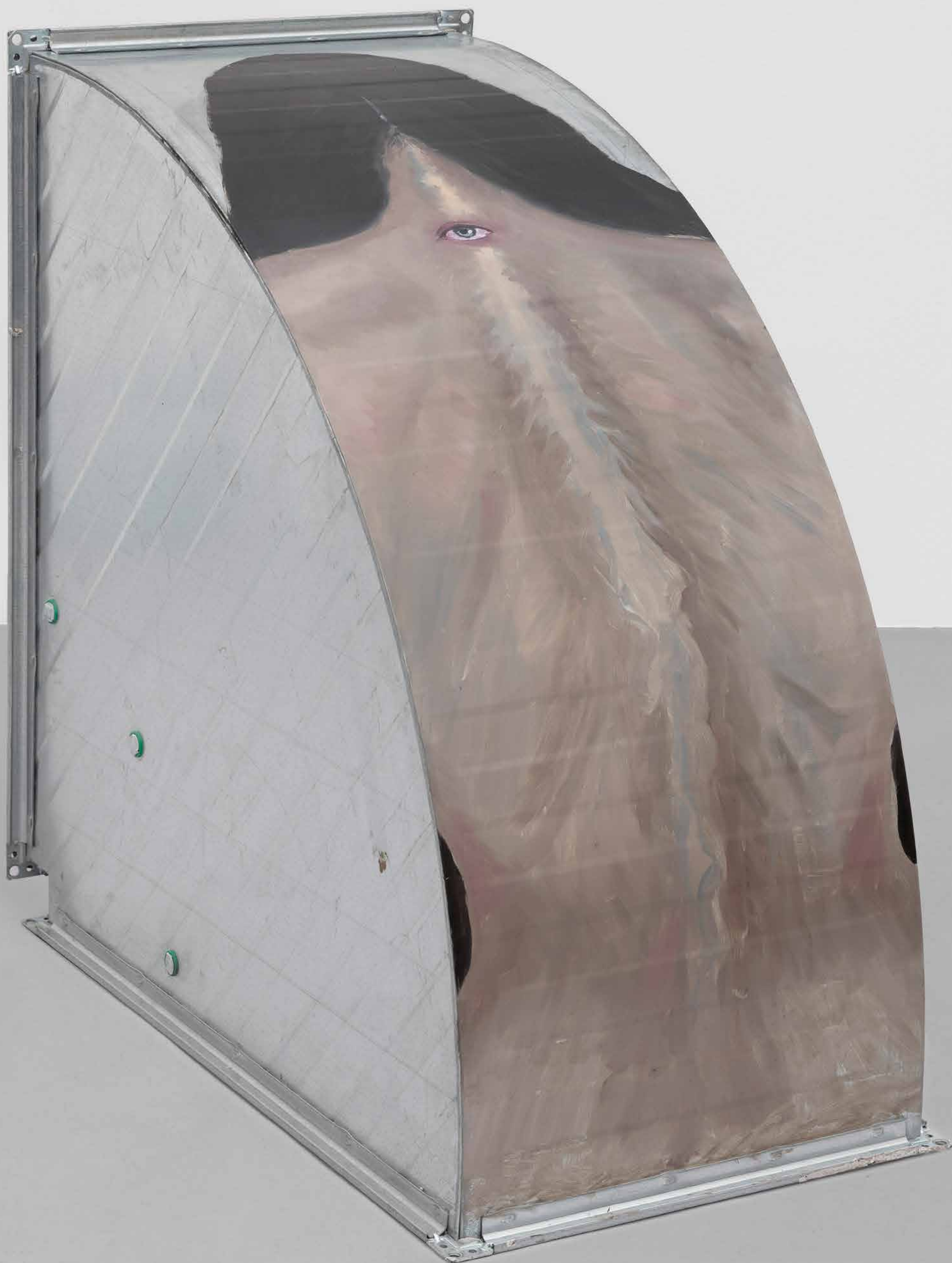
Selma Selman

Medusa (Do Not Look Into Our Eyes), 2026

Oil on metal

77 × 44 × 77 cm

15000.00 € (+ vat)



Ruth Wolf-Rehfeldt

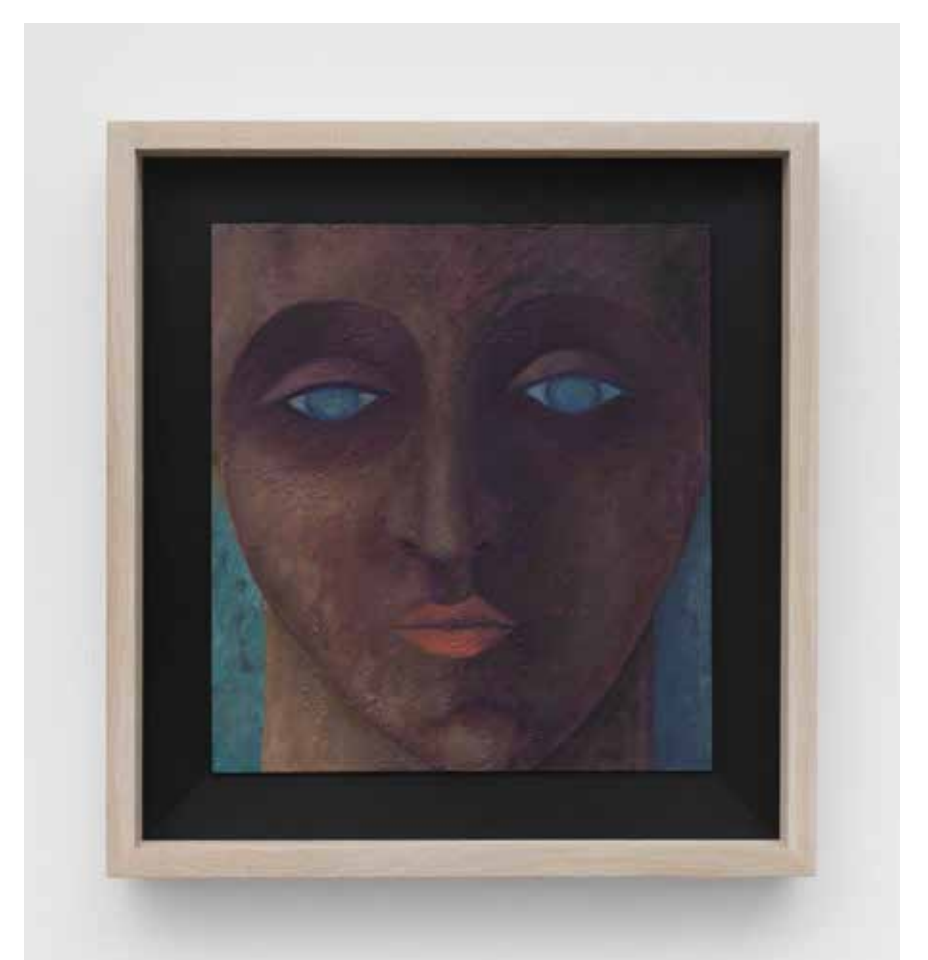


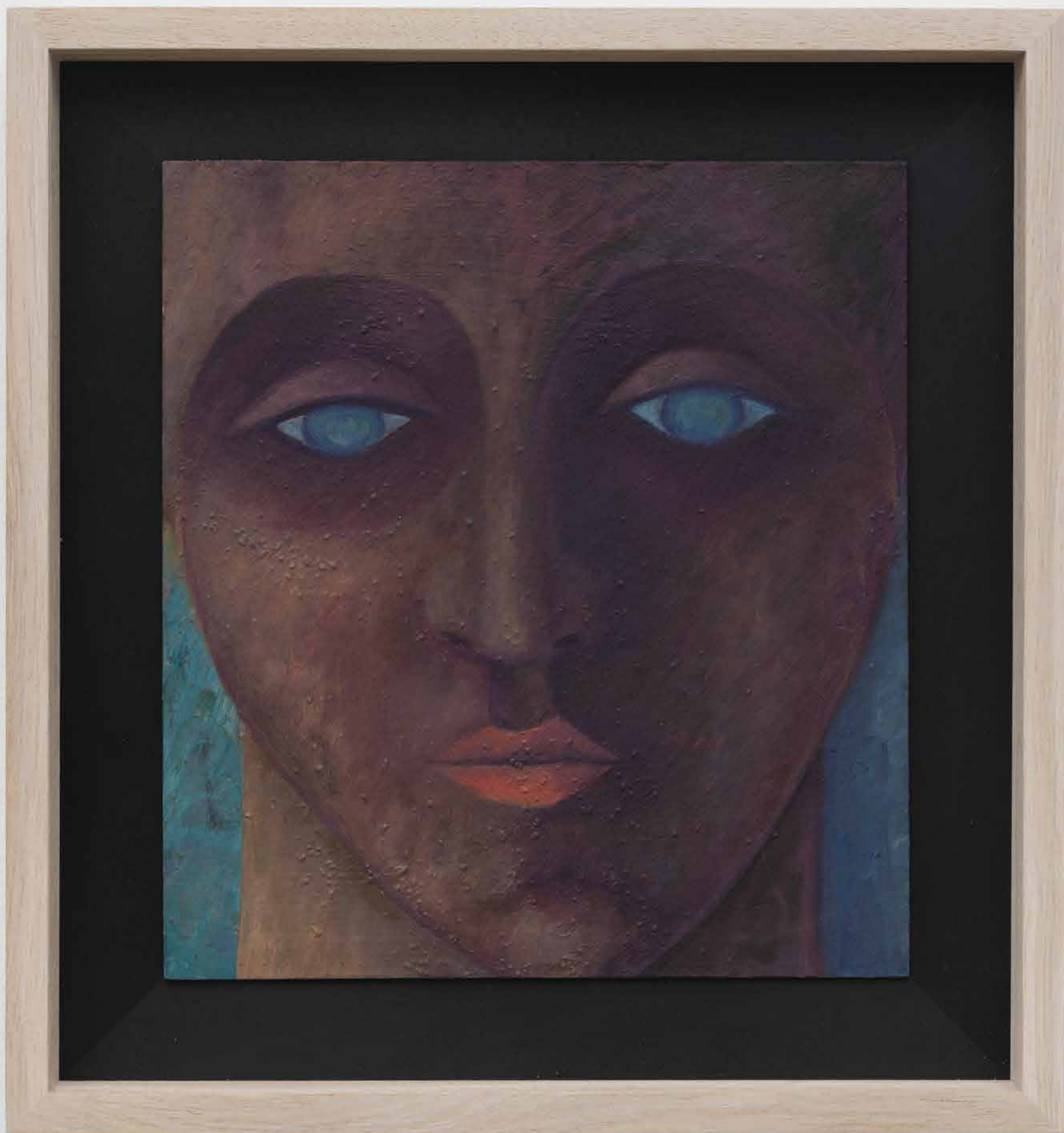
(1932, Wurzen – 2024, Berlin, Germany) was born in Saxony and settled in Berlin after WWII. She was one of the most prominent voices of the Mail Art movement in East Germany, together with her husband Robert Rehfeldt. Despite not having a formal artistic education, she produced paintings, pastels, drawings and most notably what she calls “typewritings”. Works on paper made on a typewriter, these artworks are intricate studies spanning concrete poetry, linguistics, graphic design, and conceptual art.

Selected solo exhibitions: DAS MINSK, Potsdam (2023); Kupferstichkabinett, Berlin (2022); Lindenau Museum, Altenburg (2021); BRAUNSFELDER, Cologne (2019); National Gallery of Arts, Tirana (2018); Albertinum – Staatliche Kunstsammlungen Dresden (2018); Weserburg Museum für Moderne Kunst, Bremen (2012); Galerie Fliesenwerke, Boizenburg (1989); Galerie am Prater, Berlin (1975); Teatru Studio, Warschau (1975).

Selected group exhibitions include: Kunstmuseum Basel (2026); Museum Tinguely, Basel (2026); HMKV, Dortmund (2026); GfZK, Leipzig (2025); DAS MINSK, Potsdam (2025, 2023); George Kolbe, Berlin (2025); Museum Strauhof, Zurich (2024); Hamburger Bahnhof, Berlin (2023); Kunsthalle Prague (2023); Neuer Berliner Kunstverein, Berlin (2023); Staatliche Kunsthalle Baden Baden (2023); Kupferstichkabinett, Berlin (2023, 2018); Kunsthalle Baden-Baden (2023); Galeria Studio, Warsaw (2023); Wende Museum, Los Angeles (2022); Tweed Museum of Art at the University of Minnesota Duluth (2022); MAMCO, Geneva (2021); documenta14, Kassel (2017); Lothringer 13 Halle, Munich (2019); Latvian Centre for Contemporary Art, Riga (2017); Museum Barberini, Potsdam (2017); Malmö Konsthall (2017); Museum für konkrete Kunst, Ingolstadt (2017); Kunstneres Hus, Oslo (2016); Gropius Bau, Berlin (2016); Schloss Plüschow Museum (2015); Museum für Post und Kommunikation, Berlin (1997); Staatliches Museum Schwerin (1996).

Collections: Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Berlin; Kunstmuseum Basel; Museum Ludwig, Cologne; Sammlung Schering Stiftung im Kupferstichkabinett – Staatliche Museen zu Berlin, Berlin; Hasso Plattner Collection, Potsdam; Collezione del premio Rotary Club Milano Brera, Milan; Kunstfonds, Staatliche Kunstsammlungen Dresden; Nouveau Musée National de Monaco.





Ruth Wolf-Rehfeldt

Untitled, 1966

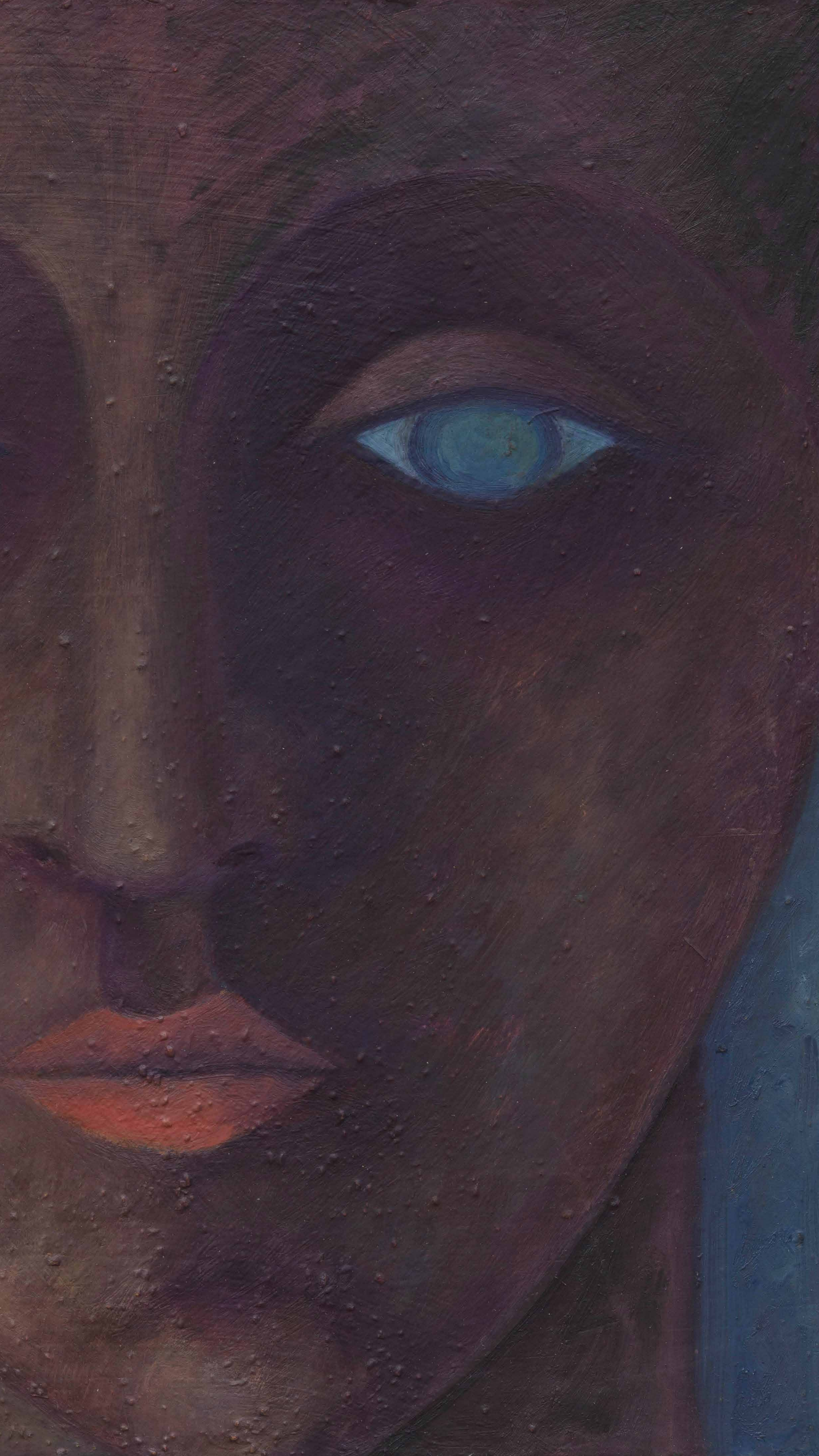
Oil on board

25 × 23 cm / 30.5 × 32.5 cm (framed)

30000.00 € (+ vat)

Untitled, 1966

Although she is largely known for her typewritings, as she calls them, Ruth Wolf-Rehfeldt also made oil paintings in the late sixties and early seventies. Wolf-Rehfeldt produced small works on canvas, some painted within the same period as her typewritten works. Contrary to her typewritings, which could be widely distributed across a global network thanks to their convenient format, the oil works were much fewer and private in number and audience. The painting *Untitled* (1966) is one of very few portraits Wolf-Rehfeldt painted, rich in colors and evoking a somber tone.



Clemen Parrocchetti



(1923 – 2016, Milan, Italy) was a groundbreaking figure of the Italian landscape of feminist art in Italy in the 1970s. She operated in the most heated years of the movement, devoting her creativity to the service of women's fight for equal rights. Parrocchetti trained in painting at the Brera Academy, graduating in 1956. In the 1960s, her style evolved from existentialist realism to an abstract and surreal language. During the feminist movement of the early 1970s, she radically transformed her practice by incorporating textiles and household objects, especially through embroidery, finding her grammar in the materials of domestic labor—needles, spools, bobbins, cooking utensils, medicaments and textiles. In 1978, she joined the Gruppo Immagine of Varese, participating in the Venice Biennale that same year, with collaborations continuing through the 1980s.

Solo exhibitions include: Museo del Novecento – Palazzo Medici Riccardi, Florence (2025); FRAC Lorraine, Metz (2025); Ar/Ge Kunst, Bolzano (2024); Associazione Culturale Renzo Cortina, Milan (2015); Istituto Italiano di Cultura, Stockholm (2008); Castello di Grumello del Monte, Bergamo (2008); Museo e Pinacoteca di Palazzo Guidobono, Tortona (2008); Palazzo Spinola, Rocchetta Ligure (2008); Museo di Storia Naturale, Milan (2003); Galleria Di Porta Ticinese, Milan (1989, 1985, 1979); Palazzo dei Diamanti, Ferrara (1978); Galleria Schubert, Milan (1974); Galleria dello Scudo, Verona (1973); Galleria San Fedele, Milan (1972); Galleria Triade, Torino (1971); Galleria Ciliberti, Milan (1963); Galleria Delle Ore, Milan (1958).

Selected group exhibitions include: MAXXI, Rome (2026); MOCAR, Kraków (2026); LAAC, Dunkirk (2025); MAMbo, Bologna (2025); Villa Era, Vigliano Biellese (2021); Frigoriferi Milanesi Centro per l'Arte Contemporanea, Milan (2018); Grand Palais, Paris (1988); Galleria di Porta Ticinese, Milan (1987); Palazzo dei Diamanti, Ferrara (1987); 44th International Art Exhibition of La Biennale di Venezia (1987); Museo della Permanente, Milan (1976); Palazzo Reale, Milan (1972 and 1979); Galleria d'Arte Moderna di Milano (1963); Galleria Brera di Milano (1959); Biennale di Parma (1958); Biennale di Milano (1955).





Clemen Parrocchetti

Tarma / Moth, 1998-99

Object embroidered with wool thread on cloth and iron thread
61 × 66 × 23 cm

60000.00 € (+vat)



In the 1990s—inspired by the moths festering in her own closet and consuming her textile artworks—Parrocchetti began depicting common moths as intricate and resilient creatures. These studies, which also included other insects, challenged her subjects' ordinariness and presented these creatures as potent lifeforms.

After some initial drawings, from 1998 she also began making sculptural interpretations. While interested by the moths' perception as "ugly, grey, tiny, invisible" creatures, she began to see their lives parallel lives to humans, even cohabitating in the same home. Moreover, she saw her own practice as a textile artist in opposition to the moths, as clothes moths were a real threat to preserving her artworks.

Regarding her sculptures, she noted: "With gauze and iron and copper, I built some moth-sculptures, quite vexatious, and eye-catching, and I put them in a kind of perspex casing as if they were being grounded, and they could no longer do harm, imprisoned as they were. Finally harmless and enclosed in a kind of coat sheath, they could never eat again!" In her plexiglass cases, she also included swatches of fabric damaged by the moths living in her own home and studio, seen in *Tarma / Moth* (1998) underneath the cloth-mesh wings and its insect body. While it was a complex relationship, Parrocchetti handled her subjects with deeply compassionate, and humor, to shed light on their vitality while also preserving and enlarging their presence and proximity to her own life.



Monia Ben Hamouda



(1991, Milan, Italy) lives and works between al-Qayrawan and Milan. She graduated with a BA in Fine Arts from the Brera Academy of Fine Arts, Milan. Her artistic practice reflects the complexity of her intercultural identity. Drawing inspiration from her Italian and Tunisian roots and cultural syncretism, Ben Hamouda reinvents established aesthetic canons through a process of sign contamination.

Selected solo exhibitions include: Biblioteca Nazionale Marciana, Venice (2026); Museo Casa Rusca, Locarno (2025); La Ferme du Buisson, Paris (2025); MAXXI, Rome (2024); Swiss Institute in Milan (2024); Casa Encendida, Madrid (2023).

Selected group exhibitions include: Aranya Art Center, Quinhuangdao (2026); Taipei Biennial (2025); MUDEC, Milan (2024); Latvian Centre for Contemporary Art, Riga (2024); Heidelberger Kunstverein (2024);

Museion, Bolzano (2024); Kunsthalle Wien, Vienna (2023); Frac Bretagne, Rennes (2023); Kunsthalle Mainz (2023); MACRO, Rome (2023).

Collections: MAXXI, Rome; TBA21, Madrid; Kunsthaus, Zurich; FRAC Corsica, Haute-Corse; FRAC Bretagne, Rennes; Museion, Bolzano; Sandretto Re Rebaudengo Collection, Turin; MACRO, Rome; Collezione d'arte della Banca d'Italia, Rome.

Awards: MAXXI BVLGARI Prize IV (2024); Vordemberge-Gildewart Foundation Prize (2024); Pollock-Krasner Foundation Grant (2022); Torino Social Impact Art Award x Artissima (2021); Art Business Accelerator Grant, Denver (2021); DUCATO Contemporary Art Prize Special Award (2020).





Monia Ben Hamouda

Blindness, Blossom and Desertification XXVII, 2026

Spices, soil, caolin, oil, charcoal on raw linen

200 × 150 × 4 cm

20000.00 € (+ vat)



Blindness, Blossom and Desertification XXVI,
2026

The paintings from this series come from a personal urgency to engage with the functional necessities of art within ritual practices and the environment. Using spices and powders such as hibiscus, green lalo, ashes, charcoal, paprika, red clay and soil on linen or canvas, Ben Hamouda creates textural references to rock and cave surfaces related to art since the dawn of humankind. These visuals are the result of very quick gestures of the hand: the throwing of powders and brushstrokes mimicking Arabic text that the artist has practiced since childhood. Containing these calligraphic references, these paintings also became a mirror of the artist's steel and iron calligraphic series *Aniconism as Figurative Urgency* (2021-ongoing).



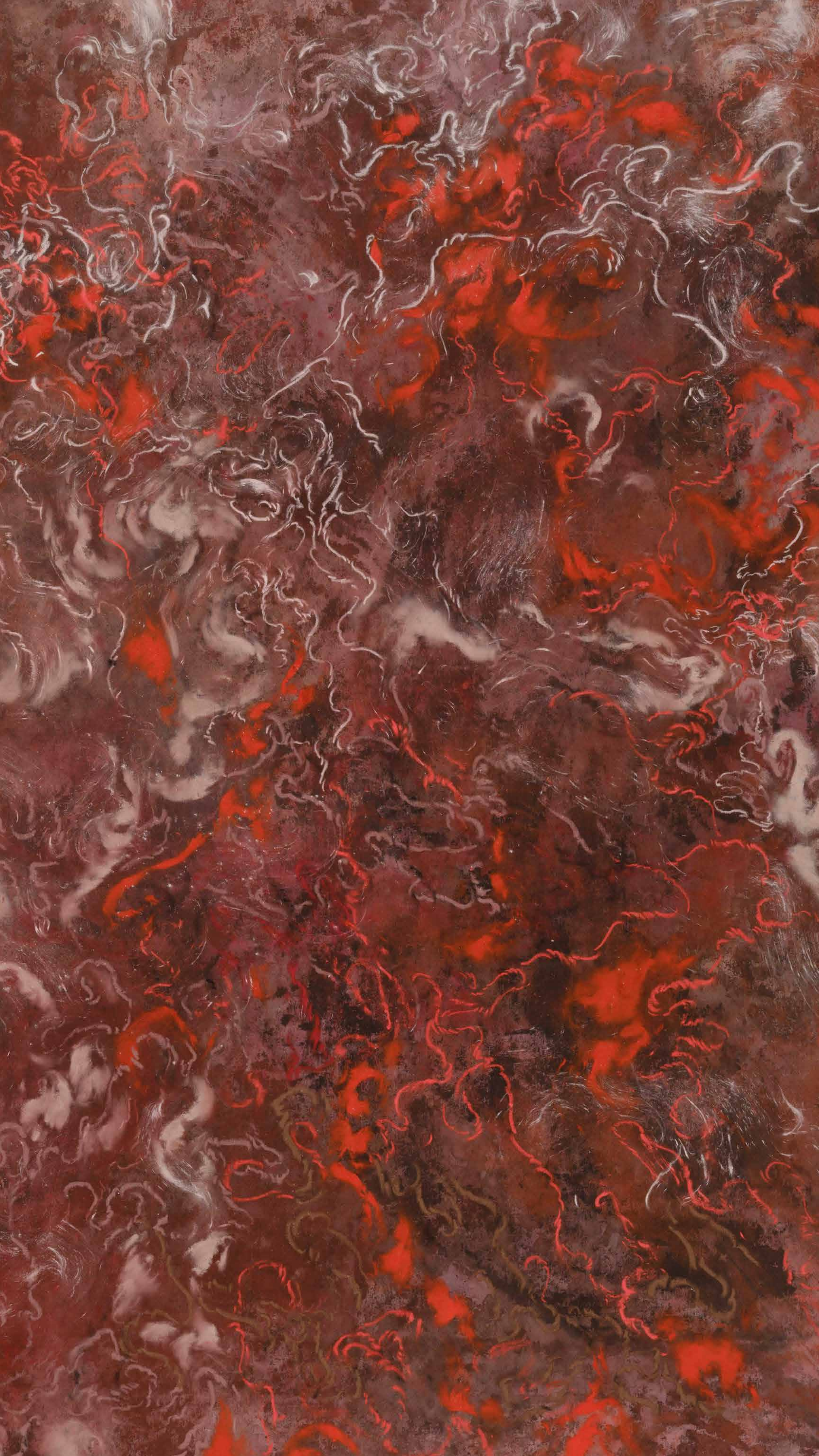
Monia Ben Hamouda

Blindness, Blossom and Desertification XXVI, 2026

Spices, soil, caolin, oil, charcoal on raw linen

200 × 150 × 4 cm

20000.00 € (+ vat)



Stephanie Comilang



(1980, Toronto, Canada) is a Filipina-Canadian artist living and working between Toronto and Berlin. She graduated with a BA from the Ontario College of Art & Design University. In her work, Stephanie Comilang engages themes of labor, technology and postcolonial entanglement in the context of global mobility. Combining documentary footage, fictional elements and personal narratives, she describes her films as “science fiction documentaries.”

Selected solo exhibitions include: Berlinische Galerie, Berlin (2026); Schirn Kunsthalle, Frankfurt (2025); CARA, New York (2025); Museo Nacional Thyssen-Bornemisza, Madrid (2024); Banff Center, Canada (2023); Julia Stoschek Collection, Berlin (2022); Mackenzie Gallery, Regina 2022); Gallery TPW, Toronto (2022); Warehouse421, Abu Dhabi (2021); Museum of Contemporary Art, Toronto (2019); Kyoto Art Centre (2014).

Selected group exhibitions: 4th Toronto Biennial of Art (2026); Ateneo Art Gallery, Manila (2026); Tanoto Art Foundation, Singapore (2026); 3rd GHOST:2568, Bangkok (2025); 4th Hawai'i Triennial, Honolulu (2025); Saatchi Gallery, London (2025); 16th Sharjah Biennial (2024); Raven Row, London (2024); Tai Kwun Gallery, Hong Kong (2024); University of Queensland Art Museum, Brisbane (2024); National Gallery, Prague (2023); Kunsthalle Trondheim (2023); Stanley Picker Gallery – Kingston University, London (2023); The Tanks at Tate Modern, London (2022); Hamburger Bahnhof, Berlin (2021); Centro Internacional de Cultura Contemporánea Tabakalera, San Sebastian (2021); M Woods, Beijing (2020); Kunsthalle Osnabrücke (2020); NTT InterCommunication Center, Shinjuku (2020); Art Gallery of Alberta, Edmonton (2019); ParaSite Art Space, Hong Kong (2019); Contemporary Art Centre, Vilnius (2019); Centre d'art Contemporain de la Ferme Du Buisson, Paris (2019); Kitchener-Waterloo Art Gallery (2018); Contemporary Art Museum of Estonia, Tallinn (2018); Savvy Contemporary, Berlin (2018).

Collections: Julia Stoschek Collection, Berlin; TBA21, Madrid; National Gallery of Canada, Ottawa; The Contemporary Art Collection of the Federal Republic of Germany, Berlin; Musée d'Art Contemporain de Montréal.





Stephanie Comilang

Princesa, 2026

Concrete, pigment

30.8 × 100 × 24.5 cm

From a series of 5 with 2 AP

14000.00 € (+vat)



Princesa, 2026

This sculptures by Stephanie Comilang is part of a series of caterpillars connected to her two-channel video diptych *Search for Life*. The title, *Princesa*, references in its larva stage the Monarch Butterfly, one of the narrators of the video work.

The first film in the video installation *Search for Life* explores the contemporary global maritime cargo shipping industry and the vital role Filipino seafarers play within it. The film is made up of stories told by various figures, including the historian Guadalupe Pinzón Ríos; Filipino butterfly specialist Jade Aster T. Badon; a florist, Michael John Díaz, and painter Joar Songcuya, both Filipino seafarers; a boy named Simón from Michoacán, Mexico; and, of course, the voice of the monarch butterfly whose migration required generations of movement.

In an interview with Joar Songcuya, the artist and seafarer reflects on the bright orange safety vests worn at sea, designed to ensure visibility in the event of falling overboard. The film then transitions to images of orange monarch butterflies, whose vivid coloration similarly allows them to stand out within the landscape, creating a visual parallel between human survival and natural adaptation.

For this work, red concrete serves as the primary material, evoking the industrial infrastructure of maritime labor through its color while conveying the physical weight of migration through its material presence.



Patrizio di Massimo



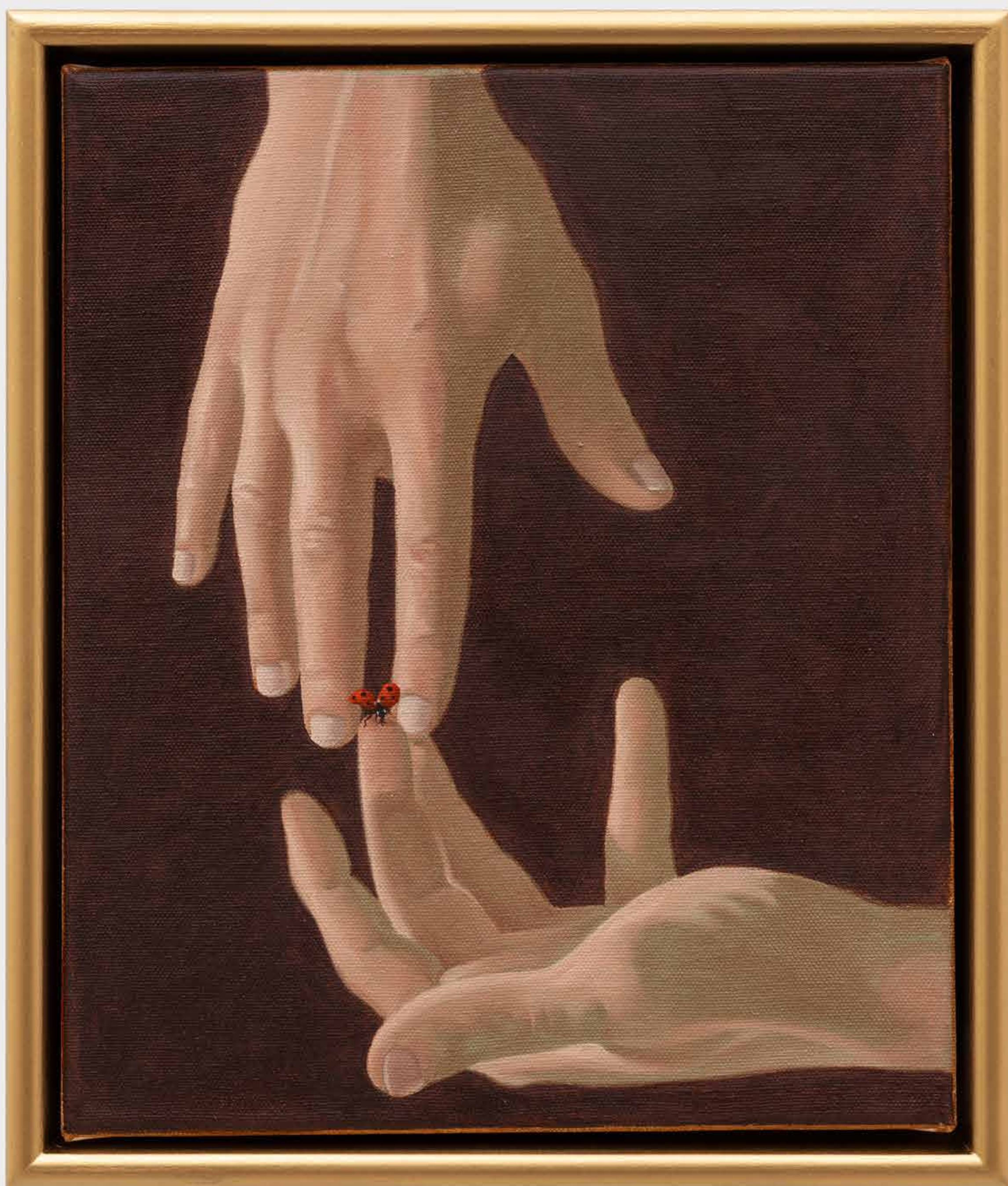
(1983, Jesi, Italy) lives and works in London. He graduated from the Slade School of Fine Art, London and the Academy of Fine Arts of Brera, Milan. Over the past decade, di Massimo has cultivated a distinct aesthetic that merges figuration with elements from Italian history, particularly drawing inspiration from Baroque tones and dramatic portraiture. His artistic representations exhibit an uncanny and sometimes grotesque quality, exploring various aspects of human nature.

Selected solo exhibitions: Estorick Collection of Modern Italian Art, London (2026); Musei Civici di Palazzo Pianetti, Jesi (2023); Castello di Rivoli Museo d'Arte Contemporanea, (2021); Gallerie Nazionale Delle Marche, Urbino (2019); NICC, Brussels (2016); Fiorucci Art Trust, London (2014); Rowing, London (2024); Kunsthalle Lissabon (2014); Gasworks, London (2013); Villa Medici, Rome (2012); Stedelijk Museum, Amsterdam (2012).

Selected group exhibitions: MAXXI, Rome (2026); KARST Gallery, Plymoth (2026); Fondazione Sandretto Re Rebaudengo, Turin (2025); Villa Merkel, Ilsenburg (2025); Monteverdi Tuscany, Val D'Orcia (2024); Fondazione Nicola Trussardi, Milan (2024); Accademia Nazionale di San Luca, Rome (2024); Chiesa della Compagnia della Disciplina della Santa Croce, Napoli (2023); Fondazione CRC Cuneo Castello di Rivoli (2023, 2022); Triennale di Milano (2023); West Bund Museum, Shanghai (2023); Mart – Galleria Civica di Trento (2023); Centre Pompidou, Paris (2022); 4th Kathmandu Triennale (2022); Complesso Monumentale di San Francesco, Cuneo (2021); ParaSite Art Space, Hong Kong (2020); Galleria Civica Trento, Rovereto (2020).

Collections: Museo del Novecento, Milan; Castello di Rivoli, Turin; Centre Pompidou, Paris; Fondazione Sandretto Re Rebaudengo, Turin; David Roberts Art Foundation, London; Fiorucci Art Trust, London; Lewben Art Foundation, Vilnius; Malvina Menegaz Foundation for Arts and Culture, Castelbasso; Italian Embassy, London; Jiménez – Colón Collection, Ponce; Fondazione CRC, Cuneo; Tajan, Paris.





Patrizio di Massimo

Don't Go Away, 2026

Oil on canvas

30 × 25 cm / 34 × 29 × 6 cm (framed)

8500.00 € (+ vat)



This series of paintings continues Patrizio di Massimo's exploration of the ladybird as a protective amulet—an emblem of luck, care, and intimacy that has appeared recurrently in his smaller works since 2024.

Across three paintings, the insect moves over a series of human hands forming different gestures. Considered individually, these movements might appear as simple attempts to guide or redirect the ladybird; together, however, the paintings unfold as a quiet choreography shaped by attentiveness, restraint, and mutual proximity.

Focusing closely on gesture and touch, di Massimo transforms small interactions into psychologically charged scenes suspended between tenderness, awkwardness, play, and ritual.



Patrizio di Massimo

You Can Rest, 2026

Oil on canvas

25 × 30 cm / 34 × 29 × 6 cm (framed)

8500.00 € (+vat)



Heike Kabisch



(1978, Münster, Germany) lives and works in Berlin. Informed by archival materials, family heirlooms or objects otherwise facing extinction, Heike Kabisch presents fragmentation as a poetic tool for regeneration. Her practice unfolds across figurative sculpture, installation, drawing, and collage.

Selected exhibitions include: 13th Sea Arts Festival, Busan (2025); Kunsthalle Wilhelmshaven (2025); George Kolbe, Berlin (2025); Grisebach, Berlin (2024); Kunstverein Leverkusen (2021); Projekt Hafenweg 22, Münster (2019); Künstlerhaus Dortmund (2016); Nomas Foundation, Rome (2014); MACRO, Rome (2013); Kunstverein; Städtische Galerie Markdorf (2011); Museum voor Moderne Kunst Arnhem, Arnhem (2011); MARTa Herford – Museum for Art, Architecture, Design, Herford (2004); Kunstverein Gelsenkirchen (2004, 2003). Kunsthalle Bremen (2005).

Collections: Akzonobel Art Foundation, Amsterdam;
Nomas Foundation, Rome; Vergez Collection, Buenos
Aires; Kunst aus Nordrhein-Westfalen, Aachen.





Heike Kabisch

Crossed Tides, 2026

Acryl, metal, pigment, fabrics

93 × 63 × 31 cm

One in a series of five.

10000.00 € (+ vat)



Crossed Tides, 2026

This sculpture, part of a series differing in the way the surface rusts, depicts two seahorses engaged in their mating dance, their tails extending outward. The scene draws inspiration from *L'Hippocampe* (The Seahorse), the 1934 surrealist scientific film by French filmmaker Jean Painlevé. Shot in black and white, the film documents the enigmatic reproductive behavior of seahorses and was considered controversial back then for its depiction of the female seahorse depositing her eggs into the male's brood pouch.

One of the seahorses bears a human profile. This particular face appears throughout the artist's recent works. This anthropomorphic element fosters empathy, encouraging the viewer to emotionally connect with the creatures and recognize themselves within the scene.



Heike Kabisch

Drifters, 2026

Acrytal, metal, pigment, fabrics

32 × 78 × 20 cm

One in a series of five.

8000.00 € (+ vat)



Drifters, 2026

This sculpture, part of a series distinguished by variations in the way its surface rusts, depicts two hybrid sea creatures. Their human profiles resemble the faces of the artist and her daughter, introducing an anthropomorphic element that fosters empathy and encourages viewers to recognize themselves within the scene.

The work foregrounds themes of care, transformation, and the responsibility in the nurturing of life. Through this series, begun in 2024, Kabisch explores the fragile interplay of gender, evolution, and intimacy, inviting reflection on moments of connection and metamorphosis that quietly yet powerfully transcend species boundaries. Extending these ideas to relationships between humans, non-human animals, and nature, the sculpture's extremities evoke tree roots, visually recalling her 2024 work *In the shell of her body's shadow*, in which the same faces appear encased within and resting against a tree-like stump.



Rodrigo Hernández



(1983, Mexico City, Mexico) lives and works in Paris. He studied at the Jan Van Eyck Academie, Maastricht after obtaining a BA at the Staatliche Akademie der Bildenden Künste in Karlsruhe.

Working mostly with classical media and techniques of art making, including drawing, sculpture, engraving and painting, Hernández is interested in the constitutive movement of art and image making, from Meso- American iconography to contemporary art.

Selected solo exhibitions include: Wattis Institute for Contemporary Art, San Francisco (2023); Künstlerhaus, Bremen (2023); Pakt, Amsterdam (2023); Kestnergesellschaft, Hanover (2023); Museo Jumex, Mexico City (2022); Swiss Institute Offsite, New York (2022); Museo de Arte Moderno de Medellin (2022); Kunsthalle Kohta, Helsinki (2021); Culturgest, Lisbon (2021); Centro Internacional das Artes José de Guimarães (2021); SCAD Museum of Art, Savannah

(2020); Sala de Arte Público Siqueiros, Mexico City (2019); Kunsthalle Winterthur (2019); Midway Contemporary Art, Minneapolis (2019); Pivô, São Paulo (2018); Kim? Contemporary Art Centre, Riga (2017); Heidelberger Kunstverein (2016); Museo del Chopo, Mexico City (2015); Bonnefantenmuseum, Maastricht (2014).

Selected group exhibitions include: Contemporary Art Centre, Vilnius (2026); Museo Jumex, Mexico City (2025); Museum Haus Konstruktiv, Zurich (2025, 2017); Galeria Municipal do Porto (2024); Kunsthalle Münster (2024); Kunstmuseum Den Haag (2024); 12th Göteborg International Biennial for Contemporary Art (2023); Museum of Contemporary Art of Monterrey (2022); Pinchuk Art Center, Kyiv (2019); Bonnefantenmuseum, Maastricht (2017); Kunstverein Nürnberg (2017).

Collections: Nouveau Musée National de Monaco; Espacio de Arte Contemporánea, Mexico City; Colección Diéresis, Guadalajara; Kistefos Museum, Jevnaker, Oslo; Centro de Arte Dos de Mayo / Fundación ARCO, Madrid; ABN AMRO Art Collection, Amsterdam; Kunstmuseum Sankt-Gallen; Museo Amparo, Puebla; 1800 Colección, Tequila; AGI Verona; Bonnefanten Museum, Maastricht; Museum Haus Konstruktiv, Zurich; Basel Stadt Kunstsammlung, Basel.





Rodrigo Hernández

Time is the fire in which we burn, 2026

Oil on wood

34.5 × 29.5 × 3 cm

16000.00 € (+ vat)



Time is the fire in which we burn, 2026

In this series, the artist chooses slumbering creatures—bats, monkeys, bears—as his subjects. Painted on wood, these creatures appear soft and fuzzy through painstakingly delicate brush strokes, but their rest offers no further details to interpret what they're experiencing while they sleep.

This position of the viewer vis-à-vis a painting, Hernández suggests, is a replay of other occurrences related to both the world of dreams and that of animals; in all of them, the most important feature being phenomenal experiences such as sensing, feeling, and perceiving (in contrast with rationality or representational consciousness). In essence, dreaming is radically subjective and untransferable, perhaps wholly inaccessible to others. This unconditional mine-ness, this inner life of a dream, of a painting, and of an animal is what keeps us guessing and what makes the viewer not only an observer but an active “imaginator”.

The title, *Time is the fire in which we burn*, is a quote by Delmore Schwartz.



Rodrigo Hernández

*I wonder how quickly you will forget about me
in Paris (P+R), 2026*

Cast bronze, silver nitrate patina

2 elements, each: 20 × 18.5 × 29.5 cm

Edition of 3 plus I AP

20000.00 € (+vat)



*I wonder how quickly you will forget about me
in Paris (P+R), 2026*

The title of this work comes from a line in the artist's text *The Long Pond*, recalling the last trip Hernández took with his partner to Maine in 2025.

Two patinated bronze casts depict a couple who mirror one another. Each figure presses one ear into a hand, as if on the verge of sleep, though their eyes remain open, searching for the other's gaze. Their faces are deliberately indistinct, hovering at the edge of recognition and serving as surfaces for projection, reflection, or desire.

Created for the 2025 exhibition *The Long Pond* at ChertLüdde, the works were installed on a low platform evoking the pond as a void, unmoored from time and place.



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