



ART BASEL 2026

GALERIE RÜDIGER SCHÖTTLE

STEPHAN BALKENHOL
MARTIN CREED
SLAWOMIR ELSNER
DAN GRAHAM
CANDIDA HÖFER
LEIKO IKEMURA
KARIN KNEFFEL
GOSHKA MACUGA
THOMAS RUFF
THOMAS STRUTH
THU-VÂN TRẦN

15 JUNE
Opening Unlimited

16–17 JUNE
Invitation Only

18–21 JUNE
Public days

BOOTH J10, HALL 2.1



STEPHAN BALKENHOL

STEPHAN BALKENHOL

Stephan Balkenhol (*1957, Fritzlar, DE) is well-known for his virtuosic, figurative wood sculptures worked from a single piece of wood. A chainsaw first gives the trunk a rough outline, then a chisel and mallet do the precision work carving out the figures. Finally, a carefully applied layer of paint breathes life into them. The human being is at the center of Balkenhol's work. Although our eyes are strangely unable to meet their gazes, his figures emanate serenity. They appear contemplative as if pondering their own existence or interrogating the beholder's alter ego. Their appearance is so familiar to us from our everyday lives that the artist's faces are habitually called "mirrors of our time." They've been populating our cultural public landscape for years, especially in Europe. Significant solo exhibitions include *Something is happening*, Kunsthal Rotterdam (2025); *Window in Time*, Museum Wiesbaden (2023); *Stephan Balkenhol and Dan Graham*, Galerie Rüdiger Schöttle, Munich (2025); *Le Prévu et L'Imprévu*, Palais D'Iéna, Paris (2020). Recent group shows include *Cool*, Sammlung Erwin Hauser, Lentos Kunstmuseum, Linz (2025); *Escala: Escultura (1945 – 2000)*, Fundación Juan March, Madrid (2023); *Common Ground: UCCA 15th Anniversary Patrons Collection Exhibition*, UCCA Center for Contemporary Art, Beijing (2022).

Mann mit Flügelaltar, 2025

Wawa wood, colored, and beech, silver-plated
(two-part sculpture)

Part I (man):

178 × 38 × 29 cm

70 1/16 × 14 15/16 × 11 7/16 in

Part II (winged altar):

36 × 72 × 2 cm

28 3/8 × 14 3/16 × 13/16 in

EUR 76,000.-

sales price excl. VAT

BS/S 2584





MARTIN CREED

MARTIN CREED

Turner Prize winner Martin Creed (*1968, Wakefield, UK) is one of today's leading exponents of conceptual art. His serial drawings and conceptual gestures offer projection surfaces that make everyday perceptions and emotions visible. This minimalist and humorous practice reflects not only a playful approach to form, but also a commentary on the conventions of the art system. Creed's works are mirrors of institutional mechanisms: they raise questions about value, the status of artworks, and reception, casting them back at viewers and the market.

"Creed is a social artist; the true magic of his work lies in the way it interacts with people and places."

– Jonathan Jones, 'Martin Creed's stairway to heaven,' The Guardian, London, Aug. 1, 2011. (on Work No. 1059).

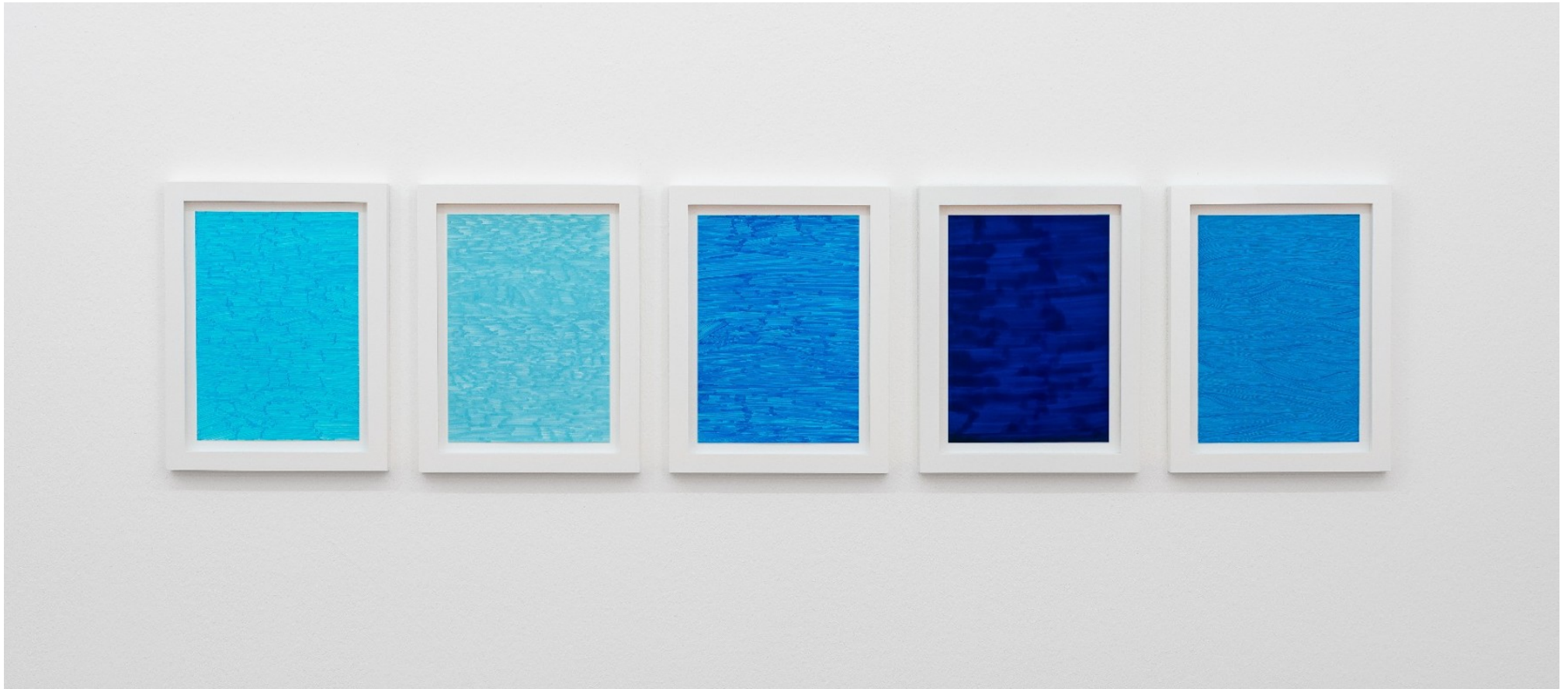
Significant solo exhibitions include Martin Creed. Empty Words, Galerie Rüdiger Schöttle, Munich (2025); EVERYTHING IS GOING TO BE ALRIGHT, Camden Arts Projects, London (2025); Work No. 3868 Half the air in a given space, Orange County Museum of Art (2024); Colección Jumex: Martin Creed, Museo Jumex, Mexico City (2022). Recent group shows include Breaking the walls, Dino appears, Galerie Rüdiger Schöttle, Munich (2025); Duty of Care, Institute of Modern Art, Brisbane (2024); Cactus, Musée Yves Saint Laurent, Marrakesh (2024); Imaginary Friends, Fundació Joan Miró, Barcelona (2023).

Work No. 2085, 2014

Acrylic on canvas
56.6 × 46.1 cm (framed)
22 4/16 × 18 2/16 in (framed)

USD 55,000.-
sales price excl. VAT
CM/M 18





Work No. 910, 2008

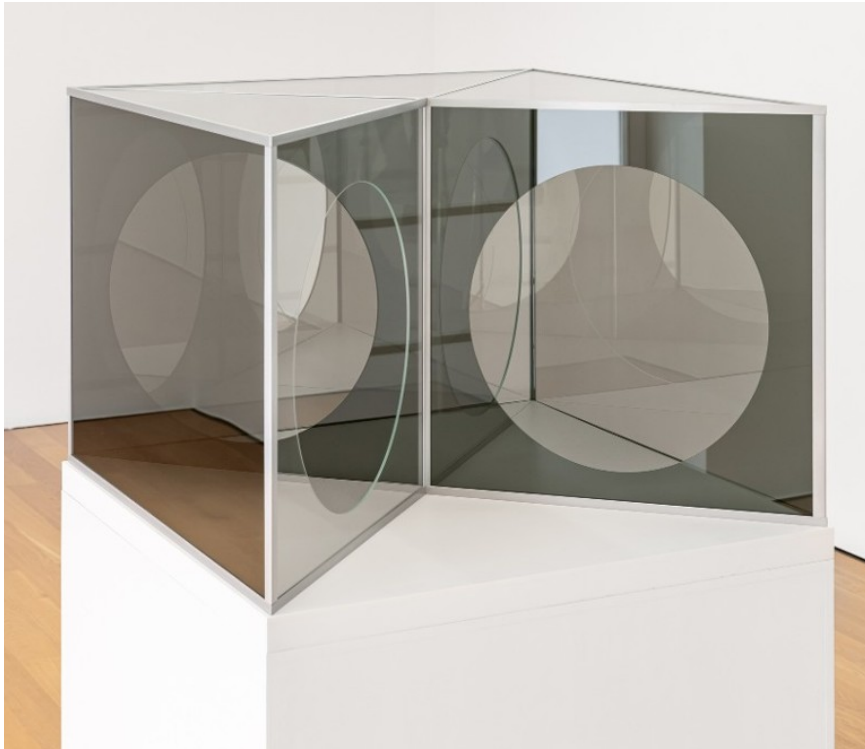
Set of five blue colour drawings
Dimensions of each work framed:
36 × 27 × 2.6 cm
14 1/8 × 10 5/8 × 1 in
Signed and dated on the reverse

USD 70,000.-
sales price excl. VAT
CM/P 50



DAN GRAHAM

DAN GRAHAM



Dan Graham (1942, Urbana – 2022, New York City, US) is one of the most influential conceptual artists of his generation and has been part of our program since 1979. Art-historically situated at the intersection of post-conceptual, conceptual, and minimalist art, his oeuvre has made a significant contribution to all three movements. One of his main interests centered on the sociopolitical function of art, which illuminated the symbiosis between architectural environments and their actors, as well as reflecting on the relationship between public and private spheres. The pavilions conceived since the late 1970s, made of geometric shapes, glass, two-way mirrors, and steel fittings, such as the model "Pavilion influenced by Moon Windows" function as complex instruments of perception, creating a dynamic interplay between reflection and transparency. Graham's work blurs the boundaries between architecture, sculpture, and performance, revealing through the dual phenomenon of spectatorship and spectacle how perception is socially and spatially determined.

Significant solo exhibitions include *The Passing Time City*, Fondazione La Triennale di Milano (2024); *Not Post-Modernism*. Dan Graham and 20th Century Architecture, Fundação de Serralves, Porto (2023). Recent group shows include *Stephan Balkenhol | Dan Graham*, Galerie Rüdiger Schöttle, Munich (2025); *Echo Delay Reverb: American Art and Francophone Thought*, Palais de Tokyo, Paris (2025).

Pavilion influenced by Moon Windows, variation B, 1989

Two-way mirror glass, aluminium, stainless steel, wood and acrylic

92 × 125 × 125 cm

36 1/4 × 49 3/16 × 49 3/16 in

USD 100,000.-

sales price excl. VAT

GD/S 934



CANDIDA HÖFER

CANDIDA HÖFER

Candida Höfer, (*1944, Eberswalde, DE) is undeniably one of the leading contemporary international photo artists, she belongs to the first generation of the Düsseldorf School of Photography of Bernd and Hilla Becher. She is primarily known for her large-format color photographs of mostly deserted interiors of artistic and cultural relevance. Since 1985, her works have regularly been displayed at the Galerie Rüdiger Schöttle and have been shown institutionally worldwide. Places of knowledge, places of education, places of enjoyment of the arts such as libraries, museums, public rooms of earthly and divine power in palaces and churches, cultural meeting places such as theatres and opera houses, which she composes deliberately matter-of-factly, from a central perspective or a diagonal ideal.

Significant solo exhibitions include Candida Höfer. Fotografien, Hessisches Landesmuseum Darmstadt (2025); Candida Höfer: Kontexte. Eine Dresdner Reflexion, Kupferstichkabinett Dresden (2024), Candida Höfer. Epic Gaze, Macao Museum of Art, Macao (2023). Recent group shows include Remix Photography. Fiction and Truth, Kunsthalle Bremen (2026); Architecture, Space Time Scenarios, Seoul Museum of Art, Seoul (2024); Civilization: The Way We Live Now, Jut Art Museum, Taipei (2024); Capturing the Moment: Painting After Photography, Tate Modern, London (2023).

Keupstrasse Köln III 1977

Gelatin Silver Print (Vintage)

45.2 × 37.2 cm (framed)

17 13/16 × 14 5/8 in (framed)

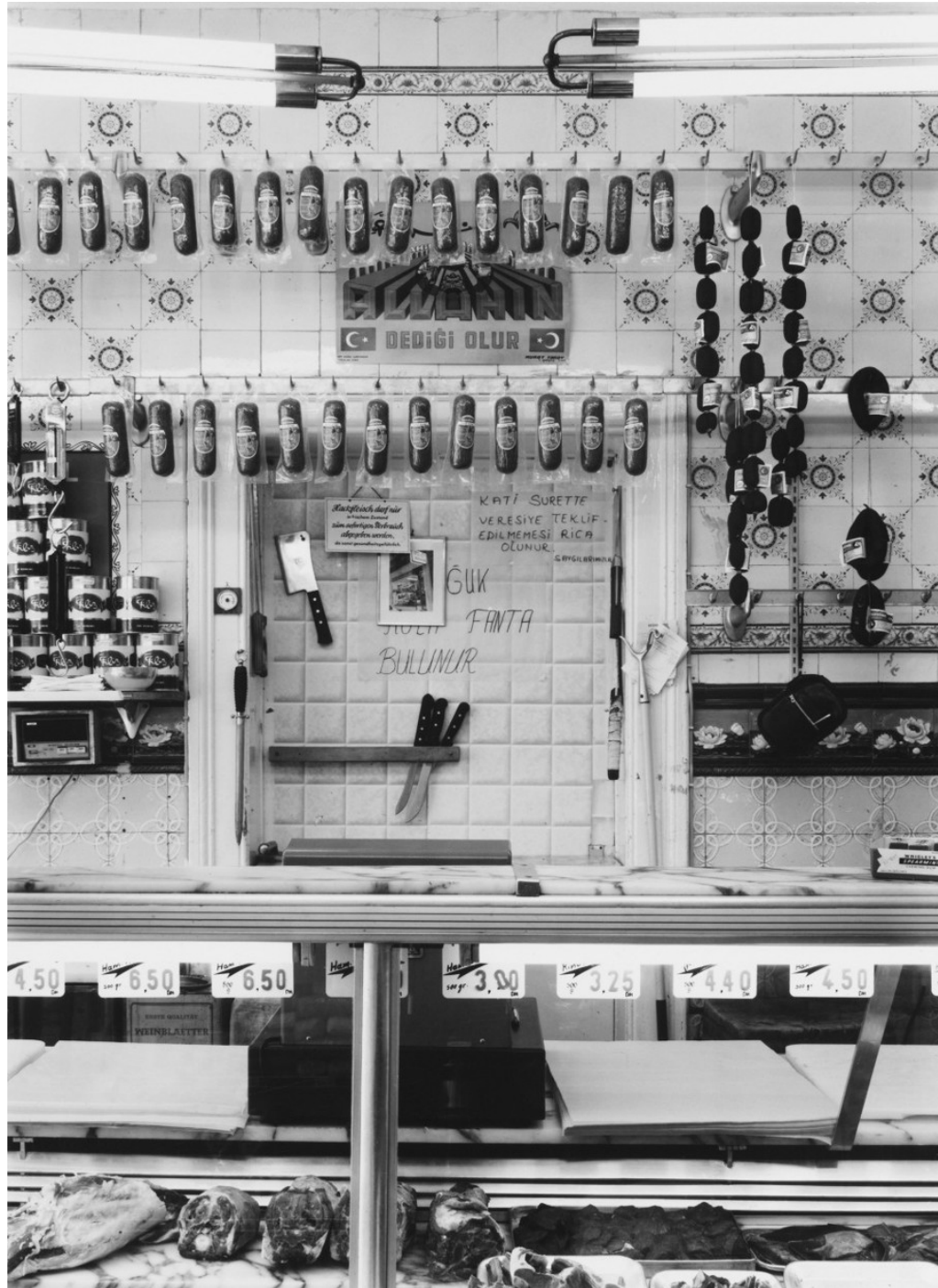
Edition 2/6

Signed, dated and titled on the reverse

EUR 25,000.-

sales price excl. VAT

HC/F 2753



CANDIDA HÖFER



With a rare work selection from the historically significant early series "Turks in Germany (1972–79)", Candida Höfer draws attention to a social reality that remained invisible in postwar society in the Federal Republic of Germany: the lives of Turkish migrants. Her intimate portraits of "guest workers" show scenes from work, leisure, and family life—sober, respectful, consensual and sensitive. Beyond their relevance to German history, the addressed themes of migration, inter- and transculturalism, and marginalization seem increasingly meaningful in today's globalized world.

Keupstraße Köln II 1977

Gelatin Silver Print (Vintage)

45.2 × 37.2 cm (framed)

17 13/16 × 14 5/8 in (framed)

Edition 2/6

Signed, dated and titled on the reverse

EUR 25,000.-

sales price excl. VAT

HC/F 2752

CANDIDA HÖFER



First row (from left to right):

Markt Düsseldorf 1978
Gelatin Silver Print
37.2 × 45.2 cm | 14 5/8 × 17 13/16 in (framed)
Edition 6/6, HC/F 2745

Rudolfplatz Köln II 1975
Gelatin Silver Print
37.2 × 45.2 cm | 14 5/8 × 17 13/16 in (framed)
Edition 6/6, HC/F 2751



Second row:

Wohnung Ratingen 1976
Gelatin Silver Print
37.2 × 45.2 cm | 14 5/8 × 17 13/16 in (framed)
Edition 3/6, HC/F 2744

Eifelstrasse Köln 1973
Gelatin Silver Print
37.2 × 45.2 cm | 14 5/8 × 17 13/16 in (framed)
Edition 2/6, HC/F 2754



Third row:

Weidengasse Köln 1975
Gelatin Silver Print
37.2 × 45.2 cm | 14 5/8 × 17 13/16 in (framed)
Edition 4/6, HC/F 2748

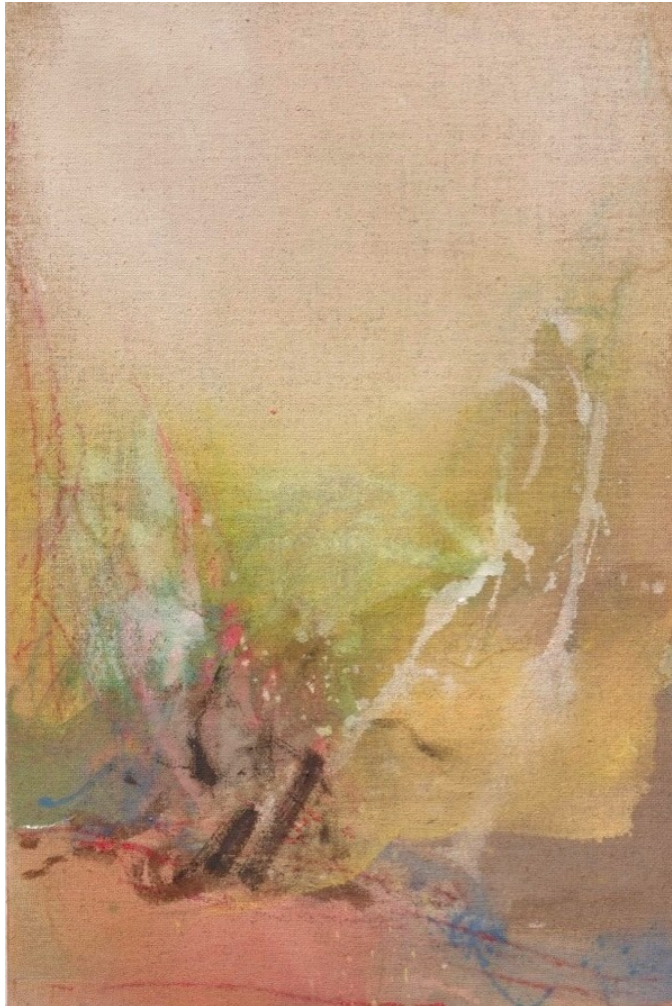
Volksgarten Köln II 1974
Gelatin Silver Print
37.2 × 45.2 cm | 14 5/8 × 17 13/16 in (framed)
Edition 3/6, HC/F 2746

All works are signed, dated, numbered and titled
All works EUR 16,000.- excl. VAT each



LEIKO IKEMURA

LEIKO IKEMURA



Leiko Ikemura (*1951, Tsu, JP), lives and works in Berlin. In her yearslong artistic practice, Leiko Ikemura has created a complex, poetic, and internationally acclaimed oeuvre. Her ceramic, bronze and glass sculptures, paintings, drawings, photographs and video works offer a narrative journey through imaginary (pictorial) worlds. Ambiguous and multivalent, ever-changing, condensing and dissolving as well as creaturely, organic, and landscape-related elements seem to coalesce in amorphous configurations. Central, recurring themes are femininity, motherhood, sexuality, transculturality, cosmology, interconnectedness, and cyclicity. It is this transitional state, this in-between space, that interests her and is expressed formally through a mixture of figurative and abstract elements, but also made tangible through the simultaneity of past, present, and future. Ikemura's visual language is both sensual and raw, conveying a sense of timelessness and mysticism. The fragile yet persistent figures, mostly girls and women or anthropomorphic hybrid beings, in her paintings and drawings float in timeless places, disappearing or merging with the background. Her painterly work is influenced by East Asian sansuiga painting traditions, surrealism, post-war abstraction, and the revival of figurative painting in the 1980s.

From Pink to Yellow, 2019

Tempera on jute
90 x 60 cm
35 7/16 x 23 5/8 in

EUR 75,000.-
sales price excl. VAT
LI/M 29

LEIKO IKEMURA



Significant solo exhibitions include Leiko Ikemura. Motherscapes, Albertina Museum, Vienna (2025); Leiko Ikemura, Bündner Kunstmuseum, Chur (2025); Leiko Ikemura. Ikari to Hikari (Anger and Light), Ginza Atrium in Tsutaya Books, Ginza, Tokyo (2025); Leiko Ikemura. Floating Spheres, Kunsthalle Emden (2024); Leiko Ikemura. Light on the Horizon, HEREDIUM Museum, Daejeon (2024); Leiko Ikemura; When Animals Become Art, The Feuerle Collection, Berlin (2023); año del usagi, Museo de Arte de Zapopan, Jalisco, Mexico City (2023).

Recent group exhibitions include What the Artist's Eye Sees: Buffet, École de Paris, and Contemporary Art, Le Musée Bernard Buffet, Nagaizumi-cho, Shizuoka (2025); Breaking the walls, Dino appears, Galerie Rüdiger Schöttle, Munich (2025); Silence, Reduction and Monochrome in Japanese Art, Humboldt Forum, Berlin (2024); MOT Collection. Leiko Ikemura and Mark Manders. Rising Light / Frozen Moment, Museum of Contemporary Art Tokyo (2024); Earth, Wind, and Fire: Visions of the Future from Asia, Art Week Tokyo, AWT FOCUS, Okura Museum of Art, Tokyo (2024); SMoA Collection Featuring Women Artists, Shiga Museum of Art, Otsu (2024); Color Dancing?!: Time-Traveling Art Selected by 13-Year-Olds, Takamatsu Art Museum, Kagawa (2024).

violet mountain, 2023

Cast glass
17 × 23 × 16 cm
6 11/16 × 9 1/16 × 6 4/16 ins
Edition 2/5

EUR 50,000.-
sales price excl. VAT
LI/S 12



KARIN KNEFFEL

KARIN KNEFFEL



Karin Kneffel (*1957, Marl, DE) is one of the leading contemporary German painters worldwide. Born in the western region of Germany, known as the Ruhr area, Karin Kneffel began her artistic career focusing on the post-war architecture of her homeland. Her master studies with Gerhard Richter led her to embrace new techniques and innovative subjects at the time, highlighting her small-scale animal portraits and monumental fruit paintings. In her paintings, Kneffel achieves a visual balance between proximity and distance. By using photorealistic painting techniques detached from their traditional contexts, Kneffel creates perfectly constructed impossible scenarios. In this case referencing the interior of the Isokon building from the 1930ies in London, the only Bauhaus building in the capital of the UK. Original furniture and details of the building are overlapping with scenes of Alfred Hitchcocks movie "Torn curtain" from 1966, starring Paul Newman and Julie Andrews. Stilllife elements are confronted with unrealistically fallen shadows. For the very first time in Kneffels oeuvre contemporary digital devices are painted next to historical references and even includes her private home. By superimposing and recombining events, places and objects, she creates multidimensional realities that challenge the complex relationships between image, space and time.

untitled, 2026

Oil on canvas
160 x 160 x 5 cm

EUR 150,000.-
sales price excl. VAT

KARIN KNEFFEL



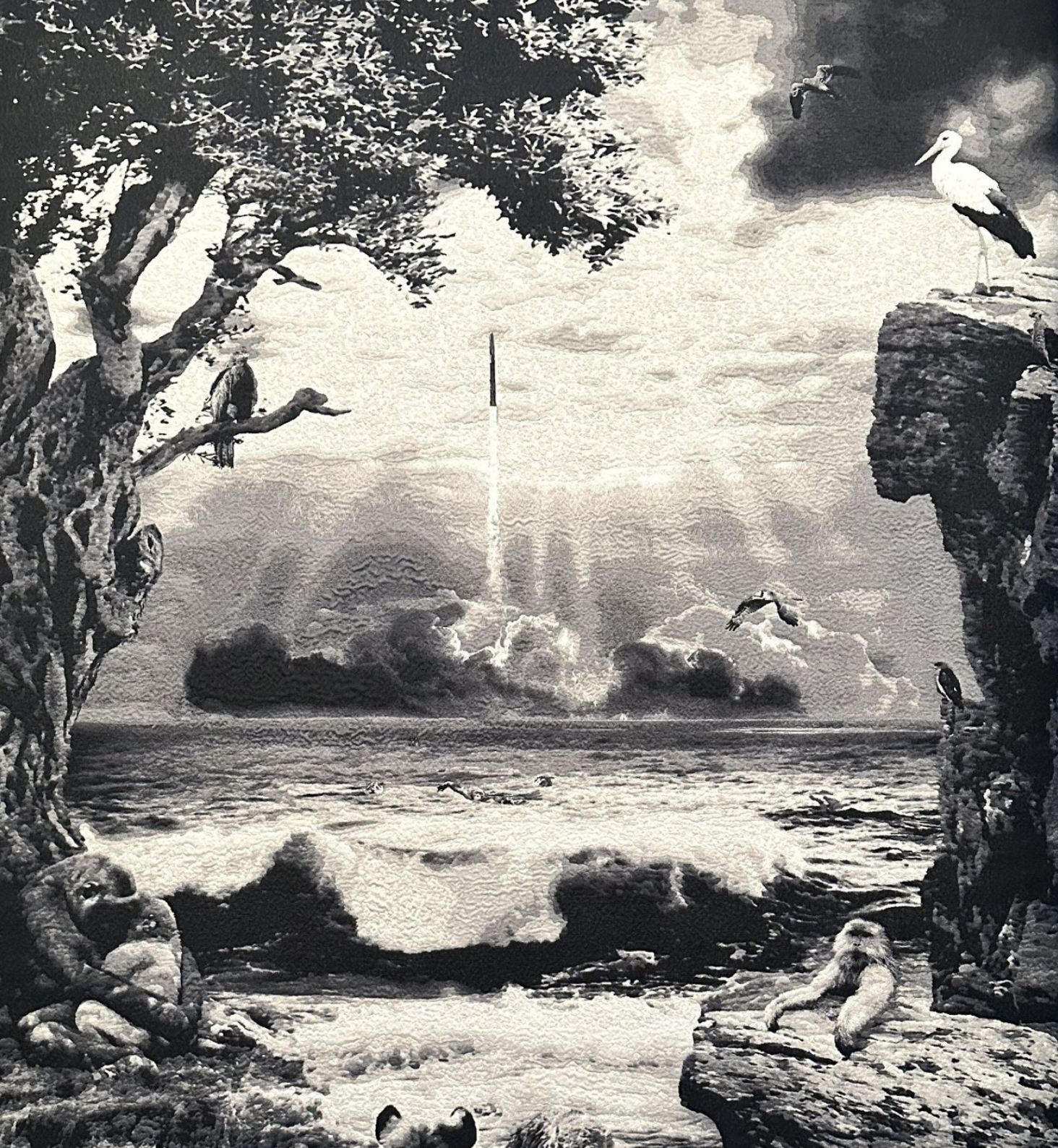
Significant solo exhibitions include Karin Kneffel — solo exhibition, Forum Kunst Rottweil (2026); Karin Kneffel — Face to Face, Freunde aktueller Kunst, Zwickau (2025); Karin Kneffel — Come in, Look out, MKM Museum Küppersmühle für Moderne Kunst, Duisburg (2024).

Recent group shows include Rivaling Reality. 60 Years of Photorealism, Museum Frieder Burda, Baden-Baden (2026); Musées Hors Frontières, Frac Grand Large, Hauts-de-France, Dunkirk (2026); My World on Fire, Kunsthaus Muerz, Mürzzuschlag (2026); More Than Ever! The Collection, Museum Kurhaus Kleve (2025); Poetics of Nature, Galerie Rüdiger Schöttle, Munich (2025).

untitled, 2026

Oil on canvas
90 x 120 x 5 cm

EUR 100,000.-
sales price excl. VAT



GOSHKAMACUGA

GOSHKA MACUGA

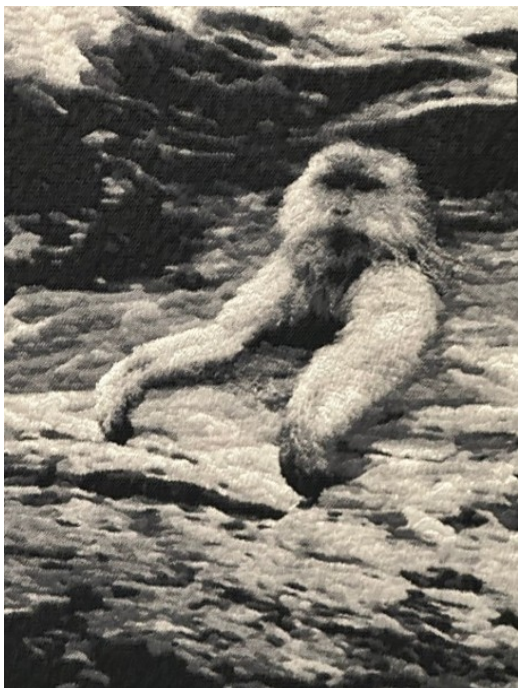
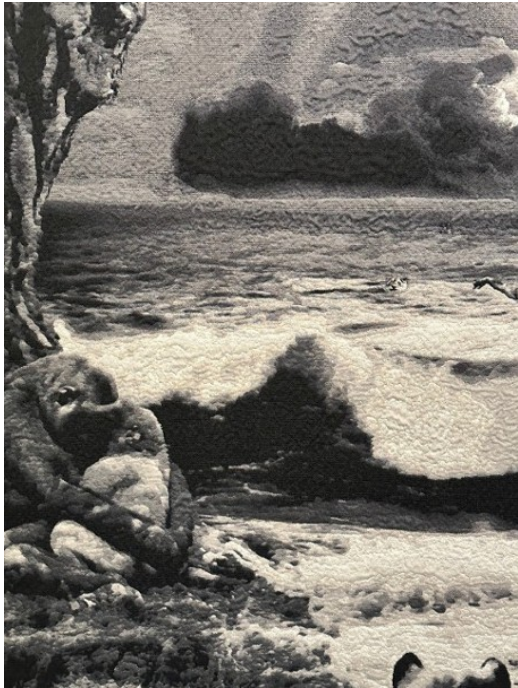
Goshka Macuga (*1967, Warsaw, PL) is a multimedia conceptual artist. Macuga's practice is based on historical and archival research, which forms the basis for her sculptures, tapestries, installations, environments, photographs, paintings, and collages. The artist questions historiography, political and social structures, and myths in order to explore pressing issues of our time. Her multifaceted approach, which extends into curatorial and narrative fields, gives rise to narratives that combine imagination and history. Pioneering moments in human history, as well as outstanding works by other artists and thinkers, serve as her material. Her focus is primarily on cultural-historical connections, especially those of the international avant-garde of the 20th century. Commonly used keywords of modernism, such as belief in progress, authorship, and utopia, are reevaluated. Through detective-like research, she tracks down breaks, pitfalls, and ambiguities in a supposedly linear narrative.



Ark of No, 2025

Mixed yarn tapestry
280 × 200 cm
110 1/4 × 78 3/4 in
Edition 3/5 + 1 AP

EUR 75,000.-
sales price excl. VAT
MG/I 2651



Goshka Macuga's current interest lies in the examination of ecological as well as human-induced cataclysmic events and states of entropy, resulting in the translation of nature's and humankind's explosive forces into dense, textured images. Based on historical and archival research, which informs her multimedia works, the artist questions historiography, political structures, and myths to explore pressing issues of our time. Her latest large-format woven tapestry „Ark of No” – an allusion to Noah's Ark – uses this universally known biblical motif powerfully and hauntingly as a symbol for cycles of devastation, new beginnings, and the survival of a community. Significant solo exhibitions include Tales & Tellers, presented by Miu Miu, Shanghai Exhibition Center (2026), at Terminal Warehouse, New York (2025) and at Art Basel Paris and Palais d'Iéna, Paris (2024); Born From Stone, London Mithraeum Bloomberg Space, London (2024); Goshka Macuga: In Flux, Fundació Antoni Tàpies, Barcelona (2022). Recent group exhibitions include Times in Tapestry: Goshka Macuga x Grayson Perry x Mary Toms, mudac, Lausanne (2025); Remember Respond Resist, The Box, Plymouth (2025); Down Deep: Living seas, living bodies, State Gallery of Art, Sopot (2025); Poetics of Power, Kunsthaus Graz (2024); Galerie 2, Bourse de Commerce, Pinault Collection, Paris (2024). One edition of the artwork is part of the collection of mudac, Lausanne (CH)

Details of Ark of No, 2025

Mixed yarn tapestry
280 × 200 cm
110 1/4 × 78 3/4 in
Edition 3/5 + 1 AP

EUR 75,000.-
sales price excl. VAT
MG/I 2651



THOMAS RUFF

THOMAS RUFF

Thomas Ruff (*1958, Zell am Harmersbach, DE) is an established international figure in the field of photographic art. Starting out as one of the first representatives of Bernd and Hilla Becher's class at the Düsseldorf Academy of Art in the 1980s, his works are now a fixture in any established photography collection. Serial work has accompanied his oeuvre for over 40 years. Through his technical inventiveness, he repeatedly succeeds in placing the medium itself in new contexts and highlighting the discrepancy between the latest technology and old habits of perception. While in the beginning his photographic works typically consisted of series of purely objective, impartial depictions, such as portraits, buildings, interiors, his work has in the course of time become more and more concerned with the medium of photography itself and, by the same token, distanced itself more and more from the classical themes of photography.



untitled#21, 2022

Chromogenic print

120 × 100 × 5 cm (framed)

47 1/4 × 39 3/8 × 2 in (framed)

Edition 2/5

Signed, dated and numbered on the reverse

EUR 30,000.-

sales price excl. VAT

RT/F 2979

THOMAS RUFF



For the series #untitled Thomas Ruff suspended wire structures from the ceiling on a nylon cord against a black backdrop and captured the erratic dance of the light created by uncontrollable pendulum movements. These light experiments were inspired by the 1950s and 1960s, when artists like Peter Keetman and Heinrich Heidersberger with their rhythmograms and Etienne Bertrand Weill with his "Metaforms" used photography in an experimental way to create abstract compositions of light and shadow. In an effort to delve into the depths of this technique, Ruff returned to the use of his own camera again, as he did in the "Flower.s" series. The "Flower.s" are Ruff's interpretation of the technique of solarization. He first digitally photographed flowers or leaves arranged on a light table. During the subsequent processing on the computer, he applied the Sabattier effect. Significant recent solo exhibitions include Thomas Ruff. Two of Each, Gallery Koyanagi, Tokyo (2026); Thomas Ruff. Flying Carpets, National Museum of Art of Romania, Bucharest (2025); Recent group shows include News from the Near Future. 30 anni della Fondazione Sandretto Re Rebaudengo, Fondazione Sandretto Re Rebaudengo, Turin (2025); In Absence, The Philara Collection, Dusseldorf (2024); Everybody Talks About the Weather, Fondazione Prada, Milan (2023).

flower.s_10, 2019

Chromogenic print
139 × 119 cm (framed)
54 11/16 × 46 13/16 in (framed)
Edition 2/6
Signed, dated and numbered on the reverse

EUR 45,000.-
sales price excl. VAT
RT/F 2954



THOMAS STRUTH

THOMAS STRUTH



Thomas Struth (*1954, Geldern, DE) is one of the most important artists on the international art scene and one of the leading representatives of Bernd and Hilla Becher's renowned Düsseldorf School of Photography. Since his first gallery exhibition at Galerie Rüdiger Schöttle in 1980, he has been an essential part of the gallery's program. For 50 years now, the artist has been exploring the world through thematic series of works - in the early 1970s initially through the medium of painting and later primarily through photography. Precise, analytical and highly sensitive, he created groups of works that reveal complex interrelationships between people, nature and the technoid.

Significant solo exhibitions include Thomas Struth — Guggenheim Museum, Bilbao (2019); Thomas Struth: Nature & Politics, Fondazione MAST, Bologna (2019). Recent group shows include Civilisation – Our Life in Focus, Museum of Design Zurich (2026); MUSA - Casa Italia, Triennale di Milano (2026); Smile! How smiling came into photography, Museum Ludwig, Cologne (2025); Lothar Schirmer Collection. Contemporary art from Cy Twombly to Peter Handke, Kallmann Museum Ismaning (2025); Poetics of Nature — Galerie Rüdiger Schöttle, Munich (2025).

Paradise 10, Xi Shuang Banna, Prov. Yunnan, China
1999

Inkjet print

178.8 × 224.1 cm (framed)

70 1/16 × 88 3/16 in (framed)

Edition 7/10

Signed, dated, titled and numbered on the reverse

EUR 110,000.-

sales price excl. VAT

ST/F 2790

THOMAS STRUTH

At Galerie Rüdiger Schöttle's booth at Art Basel in Basel 2026, Thomas Struth is represented with a work from his iconic series "Paradise". Large-format photographs of overwhelming nature show primeval forests and dense vegetation, seemingly free of human traces. But in the context of his oeuvre, they appear as a mirror of social longings and projections: the ideal of a "pure" nature as a counterpoint to technologized, highly industrialized modernity. Struth's "Paradises" reflect the utopias and fears of our time—the desire for transcendence, refuge, and a lost immediacy that is being renegotiated in the age of urban experience



Paradise 36, New Smyrna Beach, Florida 2007

Chromogenic print
168 × 207 × 5 cm (framed)
66 2/16 × 81 7/16 × 1 15/16 in (framed)
Edition 4/10
Signed, dated, titled and numbered on the reverse

EUR 110,000.-
sales price excl. VAT
ST/F 2677



THU-VÂN TRẦN

THU-VÂN TRẦN



The French-Vietnamese artist Thu-Vân Trần (*1979, Ho-Chi-Minh City, VN) is at home in many media. For her conceptual approach, she works with painting and sculpture, which can sometimes involve entire rooms, as well as photography, drawing, video art and performance. The different groups of works create a narrative that raises questions about our ability to remember history, rituals and legacies of entire nations. The post-colonial relationship between Vietnam and France and the USA is often examined. The artist is interested in how the past remains visible in the present, how historical and collective consciousness interact with each other. She draws on concepts of contamination, identity and language from cultural studies and integrates observations from literature, history, architecture and nature into her visual language. Through this poetic, delicate search for traces of language and materials, central historical moments become tangible also for us as viewers. Since September 2025, the artist is being granted a one-year residency at Villa Medici to deepen her artistic research and experimentation. Major solo shows have been announced for 2027 at Palais de Tokyo, Paris, and for 2026 at KINDL, Berlin. Recent significant solo exhibitions include *We live in the Flicker*, MAMAC, Nice (2023); Recent group shows include *After Fire*, Aranya Art Center, Beidaihe (2026); *ISA MONA LISA*, Kunsthalle Hamburg (2024); *Bourse de Commerce – Pinault Collection*, Paris (2023).

Colors of Grey, 2025

Pigment and lime on linen canvas
84 × 124 cm (framed)
33 1/16 × 47 1/4 in (framed)
Signed and dated on the reverse

EUR 27,000.-
sales price excl. VAT
TVT/M 42

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CURRENT

ELIF SAYDAM. GLORY
UNTIL 31 JUL, 2026

MILENA MUZQUIZ
MAKE OR BREAK
VARIOUS OTHERS 2026
IN COLLABORATION WITH TRAVESÍA
CUATRO
UNTIL 31 JUL, 2026

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Galerie Rüdiger Schöttle.

This preview was released on the occasion of
Art Basel in Basel 2026. Please note that all details in
this preview may be subject to change and are
confidential, intended exclusively for the addressed
recipient.



GALERIE RÜDIGER SCHÖTTLE

GOSHKA MACUGA
EXHIBITION M: A RE-
ENACTMENT
(2023–2026)

IN COLLABORATION WITH
KATE MACGARRY (LONDON, UK)
AND VISTAMARE (PESCARA
AND MILANO, IT)

15 JUNE
Opening Unlimited

16–17 JUNE
Invitation Only

18–21 JUNE
Public days

BOOTH U3