

ART BASEL

Francis Alÿs
Yael Bartana
Marion Baruch
Marc Bauer
Travis Boyer
Vlassis Caniaris
Andriu Deplazes
Fernanda Gomes
Leiko Ikemura
Zilla Leutenegger
Teresa Margolles
Eva Nielsen
Amol K Patil
Paul Mpagi Sepuya
Shirana Shahbazi
Tobias Spichtig
Christine Streuli
Didier William

Further works by:

Valérie Favre
Christoph Hänsli
Adrian Paci
Bernd Ribbeck
Dagoberto Rodríguez
Uwe Wittwer

Messe Basel
Messeplatz 10
4058 Basel

Galleries Sector
Hall 2.1, Booth #J4

June 16 - 21, 2026

Please note that availability and prices are subject to change.



Francis Alÿs

Mexico DF, Sep, 1989

Oil on canvas

14 x 18 cm (5 ½ x 7 ⅛ in.)

(ALÿS29747)

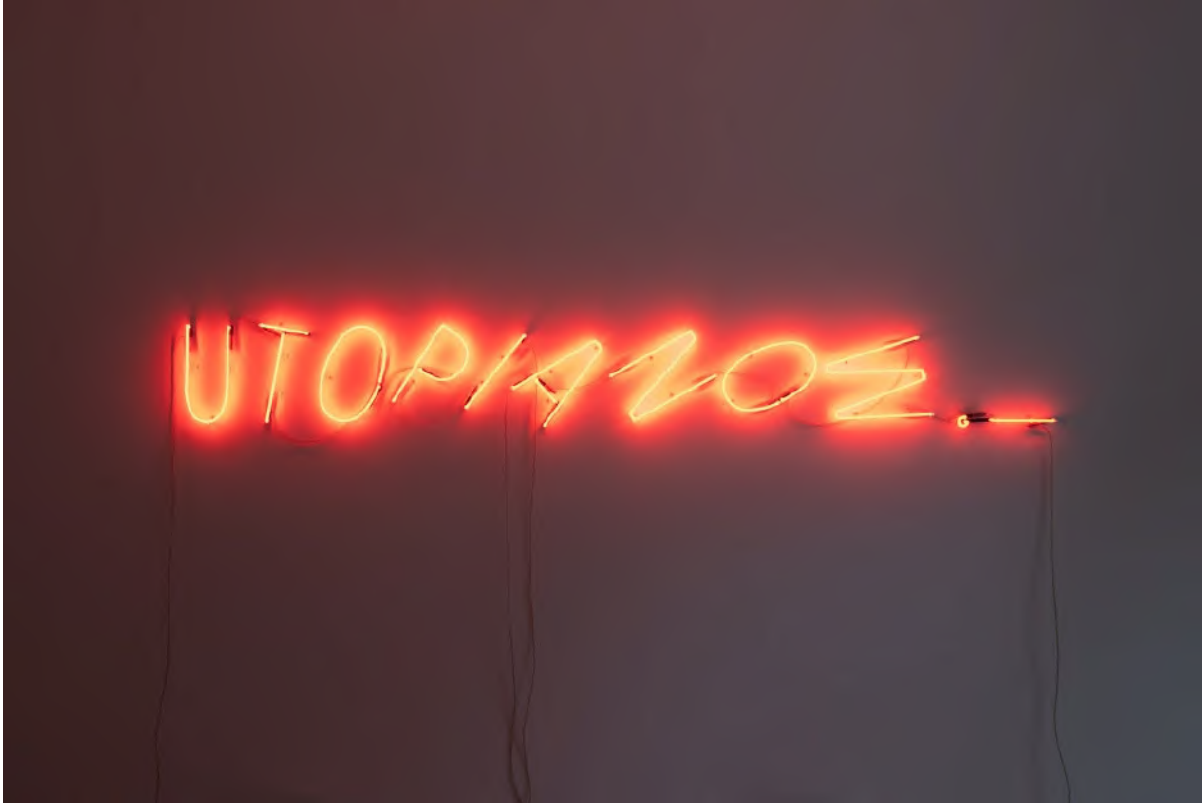
USD 260,000 (without VAT)

A girl leans over the railing of a patio, looking down at two boys playing with a red ball. The scene feels particular, almost nostalgic, as the boys are barely visible against the black-and-white checkered floor in front of a restaurant entrance. The location is in the district of Cuauhtémoc, the historic center of Mexico City, where the artist's studio is based and where many of his early performances took place.

Mexico City, D.F. Sept. (1989) belongs to the very early period of Francis Alÿs' seminal group of works known as the "date paintings." A selection of this series was presented in the Belgian Pavilion of the 59th Biennale di Venezia in 2022, and this painting was recently shown in *Children's Games* at the Ludwig Museum in Cologne. Each work in the series is postcard-sized and was created by Alÿs during his many travels around the world. They capture fragments of everyday life and probe the dynamics of public space across cultures. With their spontaneous, unstaged character, the scenes carry a striking immediacy—like travel photographs translated into paint.



ALYS29747 (verso)



Yael Bartana

UTOPIA NOW!, 2024

Neon clear glass, red gas, mounted on black painted stencil

50 x 400 cm (19 ¾ x 157 ½ in.)

Ed. 2/3 (+ 2 AP)

(BARTA30519)

EUR 38,000 (without VAT)

"UTOPIA NOW!" invites us to imagine a community liberated from fixed identities and rigid social boundaries. The neon's direct, urgent glow frames utopia not as a distant dream but as a demand addressed to the present moment—at once insistent, hopeful, and tinged with disillusionment. The typography appears to tip or fall forward, as if propelled by its own momentum. This visual instability echoes early twentieth-century Futurist experiments in graphic design, in which words were set into motion to embody speed, rupture, and the dynamism of a world in transformation.

Bartana's invocation of this lineage is deliberately ambivalent. While the Futurists championed radical aesthetic innovation, their celebration of velocity and technological force became intertwined with the rise of fascist ideologies, particularly in Italy and, through complex cultural echoes, in Russia during Lenin's early revolutionary years. By allowing the text to "fall" or visually destabilize itself, Bartana draws attention to the contradictory legacies embedded in movements that promised progress yet frequently aligned themselves with authoritarian visions of collective destiny.

Through this interplay of urgency, motion, and historical resonance, "UTOPIA NOW!" extends Bartana's ongoing inquiry into the fraught terrain between utopia and dystopia—between the longing for redemption and the precarious future of the world we inhabit. The neon work becomes both a warning flare and an invitation: a reminder that every vision of the future carries with it the weight of its past, and that imagining new forms of community requires confronting the unstable foundations upon which our existing narratives of hope are built.



UTOPIA 105



Marion Baruch

Danza macabra, 2019

Cotton

202 x 148 cm (79 ½ x 58 ¼ in.)

(BARUC30991)

EUR 21,000 (without VAT)

Marion Baruch's cut-out works are among the most distinctive expressions of her practice, situated at the intersection of drawing, sculpture, and textile. Often made from industrial fabrics or discarded materials from the fashion industry, these works consist of voids rather than additions: shapes are cut out, leaving behind negative spaces that become the actual image.

Through this process, Baruch shifts attention from presence to absence, transforming what is usually considered waste into a site of poetic and conceptual reflection. The suspended fragments—sometimes reminiscent of garments, bodies, or abstract silhouettes—evoke themes of identity, labor, and invisibility, particularly in relation to the garment industry and its hidden structures.

Light, gravity, and the surrounding space play an essential role in activating the works. Subtle movements and shadows animate the compositions, giving them a fragile, almost ephemeral quality. In their quiet yet precise language, Baruch's cut-outs articulate a powerful meditation on materiality, absence, and the politics embedded in everyday forms.



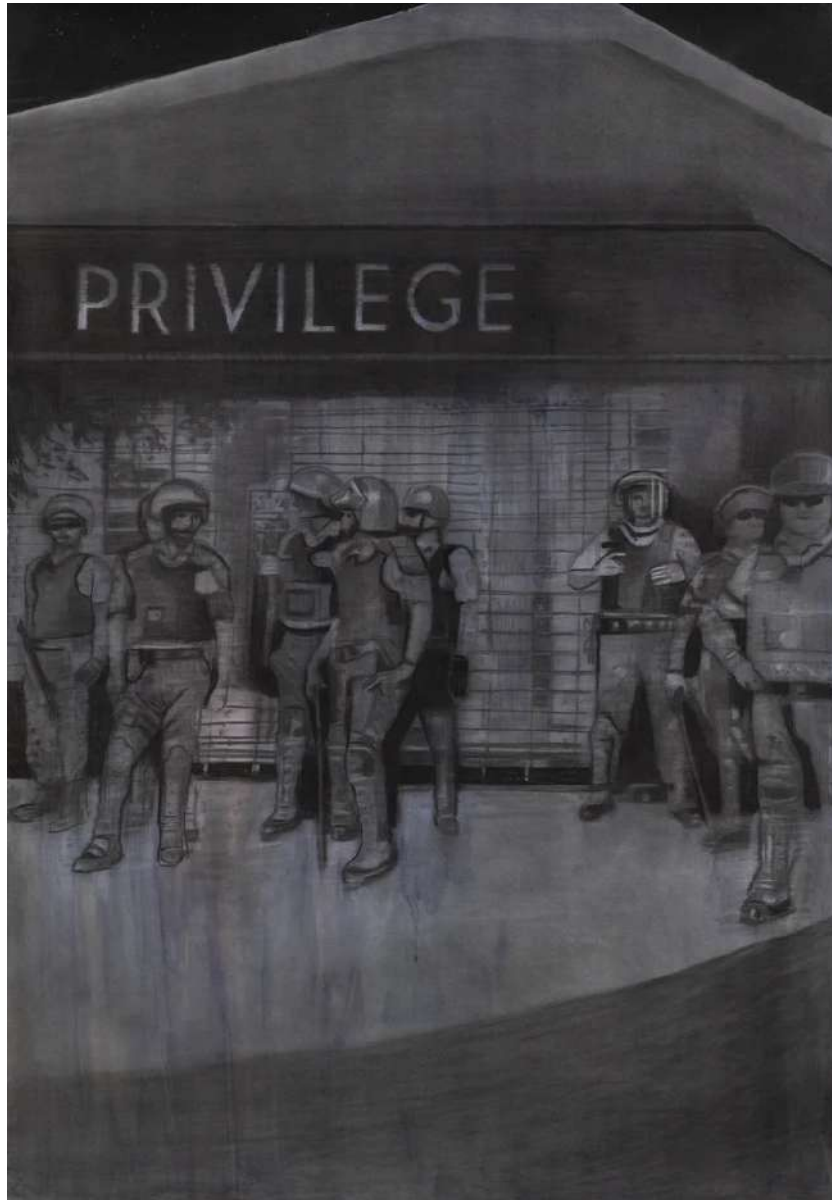
BARUC30991



BARUC30991 (detail)



Installation view



Marc Bauer

Privilege, 2026

Pencil and watercolor on paper

166 x 155 cm (65 ¼ x 61 in.)

(BAUEM31217)

CHF 19,000 (without VAT)

One of the most recognised Swiss artists, Marc Bauer has been creating socially and politically engaged art for more than twenty years now. He appropriates contemporary history and focuses on its dramas and excesses, in order to challenge the resulting ideology of power and human behaviours.

Marc Bauer addresses these issues by creating fragmentary narrative threads in which the gaps remind us that memory is invariably selective. The artist combines personal and collective history and develops powerful narratives in which the text engages in a dialogue with the figures.

Marc Bauer (b. 1975, Geneva) lives and works in Berlin and Zurich. He studied at the Ecole supérieure d'art visuel in Geneva and the Rijksakademie in Amsterdam.



Travis Boyer

Field Blends, 2026

Dye on silk velvet on panel in artist frame

80 x 112 cm (31 ½ x 44 in.)

84 x 116 cm (33 x 45 ¾ in.), framed

(BOYER31170)

CHF 10,500 (without VAT)

In Travis Boyer's works, velvet plays a central role as both medium and metaphor. Its complex history — spanning aristocratic luxury, domestic décor, and kitsch — remains deliberately unresolved. Using animal-derived dyes applied to both sides of the fabric, Boyer explores velvet's optical depth and shifting texture, creating paintings that resist flatness and demand an active, embodied engagement from the viewer. Influenced by pop culture, beauty aesthetics, and sensual forms of looking, his paintings move between figuration and abstraction, bringing together pleasure, bodily experience, and tactile perception through surfaces that are at once seductive and unstable.

Titled "Field Blends" — a term borrowed from winemaking, where different grape varieties are grown, harvested, and fermented together — the work brings disparate forms and associations into a single sensorial composition. Flowers and fruits emerge through lush, tactile forms that oscillate between recognisable imagery and abstraction. The painting intertwines ideas of nourishment, fertility, abundance, and eroticism in a visual language that remains intentionally fluid and ambiguous. Echoing the many-breasted figure of Artemis of Ephesus — whose clustered offerings resemble both fruits and breasts — the work connects sensuality with growth, desire, and bodily intimacy. Its soft, textured surfaces invite physical and emotional proximity rather than detached observation, allowing the painting to function less as a fixed image than as a site of sensation and encounter.



Vlassis Caniaris

Child on skateboard, 1980

Wire mesh, clothes, shoes, skate board

137 x 53 x 56 cm (53.94 x 20.87 x 22.05 in.)

(CANIA30571)

EUR 70,000 (without VAT)

The political situation in Greece, together with Caniaris' experiences in Berlin during his DAAD residency (1973–1975), heightened his interest in the aesthetics of sculpture and contributed to the increasingly socio-political dimension of his work. This period also coincided with a growing crisis surrounding migrant labour in Europe. Many workers from Southern Europe had been encouraged to move north in order to contribute to the postwar *Wirtschaftswunder* (economic miracle) and help rebuild European economies after the Second World War. Following the 1973 oil crisis, however, many of these same countries began closing their borders in an effort to protect domestic labour markets. As a temporary immigrant himself, Caniaris was particularly sensitive to these shifting realities and incorporated them into his artistic practice.

Beginning in the early 1970s, he increasingly focused on questions of national identity, social inequality, and migration, producing some of his most significant works during this period. Using everyday materials and found household objects — including worn clothing, furniture, and toys — Caniaris gradually developed fragmented human figures: “person-objects” that function not only as political and social subjects, but also as existential and ontological beings. Through these haunting figures, he explored states of loneliness, displacement, and marginality in deeply poetic and aesthetic terms. Caniaris' work has since had a lasting influence on subsequent generations of artists.







Ishita Chakraborty

I Recall the Forest Inside Me XV, 2026

Hand colored archival pigment print on Hahnemühle agave paper

56.1 x 38.9 cm (22 x 15 ¼ in.)

60.5 x 43 cm (23 ¾ x 17 in.), framed

(CHAKR31190)

CHF 4,500 (without VAT)

In the series "I Recall The Forest Inside Me", Ishita Chakraborty photographs herself draped in a white cloak onto which she has drawn maps. The cloak often covers her eyes, suggesting both imposed blindness and a forced way of seeing shaped by external power. Each work presents a different bodily posture—gestures of hesitation, movement, or searching—forming a visual language of vulnerability and resistance. The maps themselves vary from one piece to another, depicting zones of illegal soy cultivation, gold mining, disputed borders, or plantation geographies. By reworking maps—tools historically used to claim territory and assert control—the artist reveals them as instruments of power that have long overwritten and suppressed Indigenous knowledge.

In "I Recall the Forest Inside Me XV", the artist draws inspiration from an agricultural map of India published in "A Handbook for Travellers in India, Burma, and Ceylon" in 1911, during the period of British colonial rule. The map documents vast regions of northern and central India that were designated for the cultivation of cash crops such as opium, indigo, jute, and sugar cane, produced primarily for export across the trading networks of the British Empire. Rather than serving local agricultural needs, these plantation economies were structured around extraction and global commerce, reshaping landscapes, labour systems, and rural communities in accordance with colonial interests. By reinterpreting this historical map, the artist reflects on how colonial powers transformed land into systems of economic production, while reducing both human and natural resources to instruments of profit. The work further connects these histories of exploitation to contemporary questions surrounding environmental degradation, monoculture, and the long-lasting ecological consequences of colonial extraction.



Ishita Chakraborty

I Recall the Forest Inside Me XIII, 2026

Hand colored archival pigment print on Hahnemühle agave paper

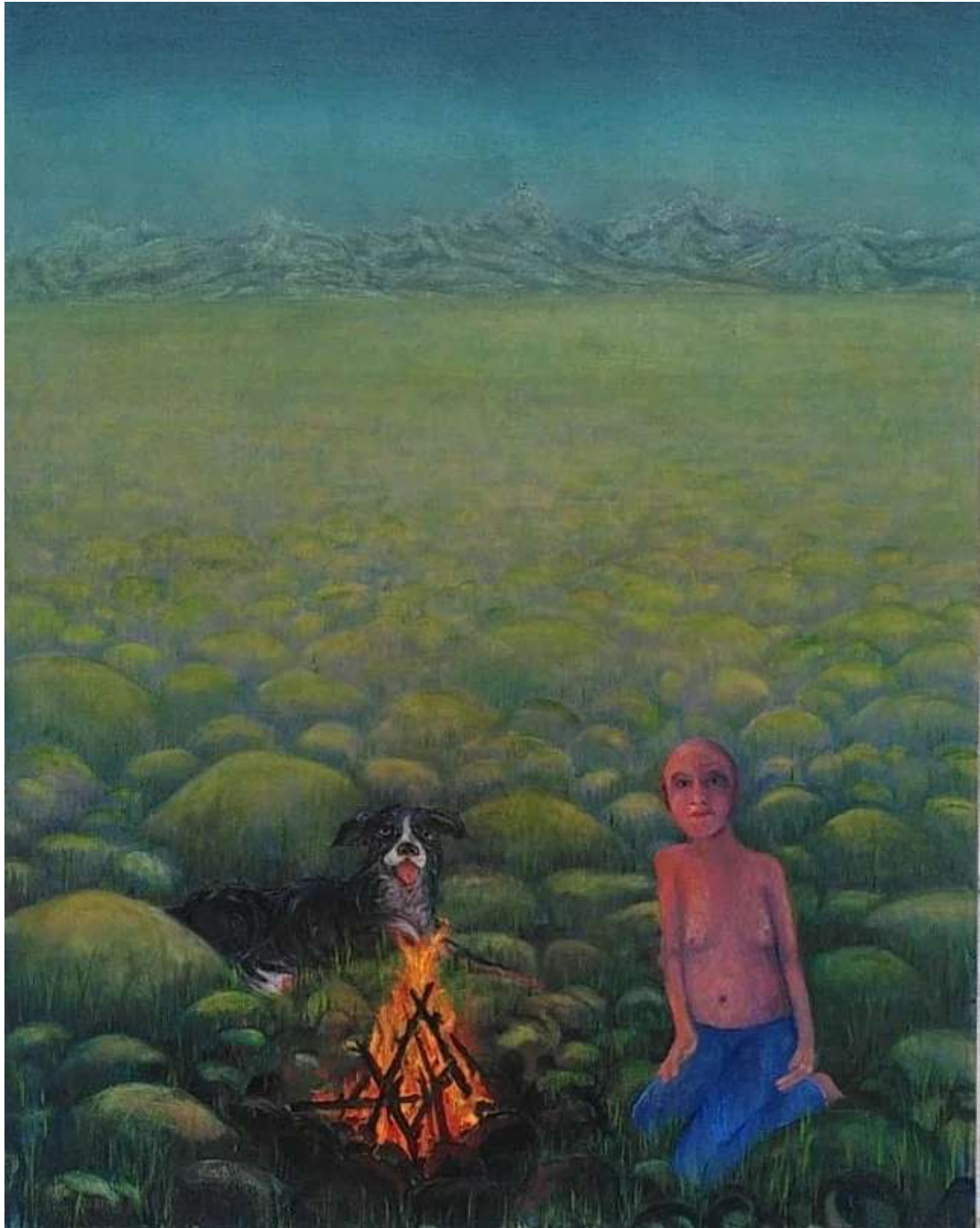
98.6 x 73.9 cm (38 ¾ x 29 in.)

103 x 78 cm (40 ½ x 30 ¾ in.), framed

(CHAKR31188)

CHF 7,000 (without VAT)

In this particular work, the artist focuses on historical and contemporary geographies of extraction, tracing how East and Southeast Asia have been exploited as key regions for colonial plantation economies and resource extraction, fundamentally reshaping landscapes, labour systems, and local economies to serve European and American interests. The work draws on historical cartographic and archival references, in particular the map “Carte Particulière des Isles Moluques”, created by the French hydrographer Jacques-Nicolas Bellin between 1746 and 1750. This 18th-century chart depicts the Moluccas (the Spice Islands in present-day Indonesia, once the only source of cloves during the Age of Discovery, and therefore highly coveted). Although France did not directly colonise Indonesia in the conventional sense, in 1770 the French missionary Pierre Poivre smuggled clove seeds and seedlings from the Dutch-controlled Moluccas. This act disrupted the Dutch monopoly and enabled the establishment of clove plantations in Mauritius and Réunion. Subsequently, British and French colonial networks expanded clove cultivation to other territories such as Zanzibar and Sri Lanka, further weakening Dutch control over this valuable spice trade.



Andriu Deplazes

Untitled, 2026

Oil on canvas

157 x 123 cm (61 ¾ x 48 ½ in.)

(DEPLA30843)

CHF 31,000 (without VAT)

The dramatic imagery evoked in Andriu Deplazes' works, explored in an original style that draws on various manners and moods of late nineteenth and early twentieth-century Western painting is linked to the characteristic concerns and techniques of the artist. In his oeuvre, Deplazes alludes to the environmental crisis and to the aggressive exploitation of resources, but also to the military themes that turn up in some of the of his new works.

Deplazes's work contains echoes of personal experience and fragments of current events, intertwined along two main paths of investigation: the role of human beings in the social sphere, and in relation to nature, from a philosophical and anthropological standpoint. Spurred by his interest in questions of identity and in the power dynamics at work within societies and family structures, the artist places his alienated human/humanoid figures – who are often isolated and diaphanous, with vague features – in unsettling domestic interiors or contexts dominated by nature. Naked, deformed and seemingly vulnerable, the androgynous subjects presented to our gaze are the hub of a reflection on how we perceive self and body, challenging the norms and excesses of voyeurism and narcissism. Tinged with melancholy and walking a tightrope between narrative presence and physical evanescence, his characters embody archetypes of humanity and pose ironically insistent questions about identity, social dynamics, and the state of our species today, in relation to an environment, flora and fauna that may be wild or, more often, has already been anthropized.

The environmental crisis, the consumption of the landscape by agriculture – but also its diminishment through stereotyped narratives – the Romantic conception of the relationship between humans and nature, the notion of wilderness, humanity in nature, the nature of humanity and the nature of Nature: all of this feeds into works that are pointed in their critique and yet dreamlike, before which we feel unease, but also empathy and familiarity with something we recognize as intrinsically human.



Andriu Deplazes

Untitled, 2026

Oil on canvas

168 x 157 cm (66 ¼ x 61 ¾ in.)

(DEPLA30844)

CHF 36,000 (without VAT)





Andriu Deplazes

Körper mit Körper im Mohn (Body with body in poppies), 2026

Oil on canvas

150.5 x 120 cm (59 ¼ x 47 ¼ in.)

(DEPLA31255)

CHF 30,000 (without VAT)



Andriu Deplazes

Rot tränend mit Krawatte (Weeping red with a tie), 2026

Oil on canvas

48 x 34 cm (19 x 13 ½ in.)

(DEPLA31279)

CHF 9,000 (without VAT)



Andriu Deplazes

Körper hält mittig Sonnenblume (Body holding sunflower at center), 2026

Oil on canvas

50 x 40 cm (19 ¾ x 15 ¾ in.)

(DEPLA31282)

CHF 10,000 (without VAT)



Andriu Deplazes

Körper hält Meerschweinchen (Body holding guinea pig), 2026

Oil on canvas

45 x 39 cm (17 ³/₄ x 15 ¹/₄ in.)

(DEPLA30899)

CHF 9,000 (without VAT)



Valérie Favre

Femmes Arbres, 2026

Oil on canvas

100 x 80 cm (39 ¼ x 31 ½ in.)

(FAVRE31259)

CHF 19'000 (without VAT)

Valérie Favre uses painting to create and present new worlds that differ somewhat from the realities we know. As a painter, she can modify not only the objects and figures of the visible world or even create new ones, but the act of painting itself becomes a continuous transformation. Thus, Favre's works evolve through a prolonged process of painting. By the time a picture is completed, the initial composition has completely changed, ultimately hidden beneath many layers of paint.

For Favre, the forest and the trees offer a vast playing field and constitute a world apart. On one hand, they are essentially related to people; on the other, through their rootedness in the earth, they belong to another sphere. In this painting, two women tree (*Femmes arbres*) float close to each other in a sky filled with stars, their roots intertwined—constituting, so to speak, the perfect environment for an artist who, through her processual painting, pays homage to metamorphosis. The tree acts as a concrete signifier within a specific narrative context, for example, the Greek myth of the nymph Daphne, who was transformed by her father into a tree to protect her from Apollo's pursuit.



Fernanda Gomes

Untitled, 2025

Wood, paint

22 x 13 x 7 cm (8 ⁵/₈ x 5 ¹/₈ x 2 ³/₄ in.)

(GOMES30365)

USD 45,000 (without VAT)

Fernanda Gomes' works are the condensed result of an intense investigation and confrontation with materiality, form, space and light. For her works she uses basic materials, such as wood, Plexiglas, paper, threads and metal. Gomes transforms these materials in a subtle way, to create unusual, suggestive connections between them. Through her works, she explores and reflects upon the intrinsic poetic value of things, often making use of white paint to create environments that result in profound experiences on the viewers.



Fernanda Gomes

Untitled, 2025

Canvas

67 x 21 cm (26 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in.) allover
(GOMES30367)

USD 40,000 (without VAT)



Christoph Hänsli

Wurstzipfel, 2025

signed "Hänsli", Label

Triptych, acrylic on canvas

Each 22 x 30 cm (8 ¾ x 11 ¾ in.)

(HANSL30725)

CHF 17,000 (without VAT)

Using everyday objects, Christoph Hänsli explores the major themes of human existence through extensive series of paintings. His approach combines scientific meticulousness and a sense of order with painterly freedom and a subtle sense of humor. Since the beginning of his career, the “thing” has been at the heart of his work. Hänsli reproduces each object at a 1:1 scale — a practice he has maintained to this day. His “thing portraits” emerge from multiple layers of color, giving a voice to both found and newly discovered objects.

Food also constitutes a recurring motif in Hänsli’s practice. For the artist, painting and food are closely intertwined, both addressing themes of desire, pleasure, consumption, and lust. Everyday edible objects become charged with psychological and sensual associations, oscillating between humor, intimacy, and subtle provocation. With the triptych “Wurstzipfel (Sausage Tip)”, the artist depicts three sausage ends, each positioned differently against a white, layered background. Hänsli presents them as small, brown and flesh-colored sculptures that, with confidence and self-assurance, take center stage. In this way, the artist highlights what typically remains unnoticed: the leftovers. The sausage in its various forms — such as slices of mortadella (publication cf. “Christoph Hänsli, MORTADELLA”, 2008) — as well as its absence, constitutes a recurring motif in Hänsli’s work. Through these humble food items, the artist reflects on bodily presence, appetite, and the quiet poetry of ordinary things.



HANSL30725



HANSL30725



HANSL30725



Leiko Ikemura

Tata II (big), 2025

Patinated bronze

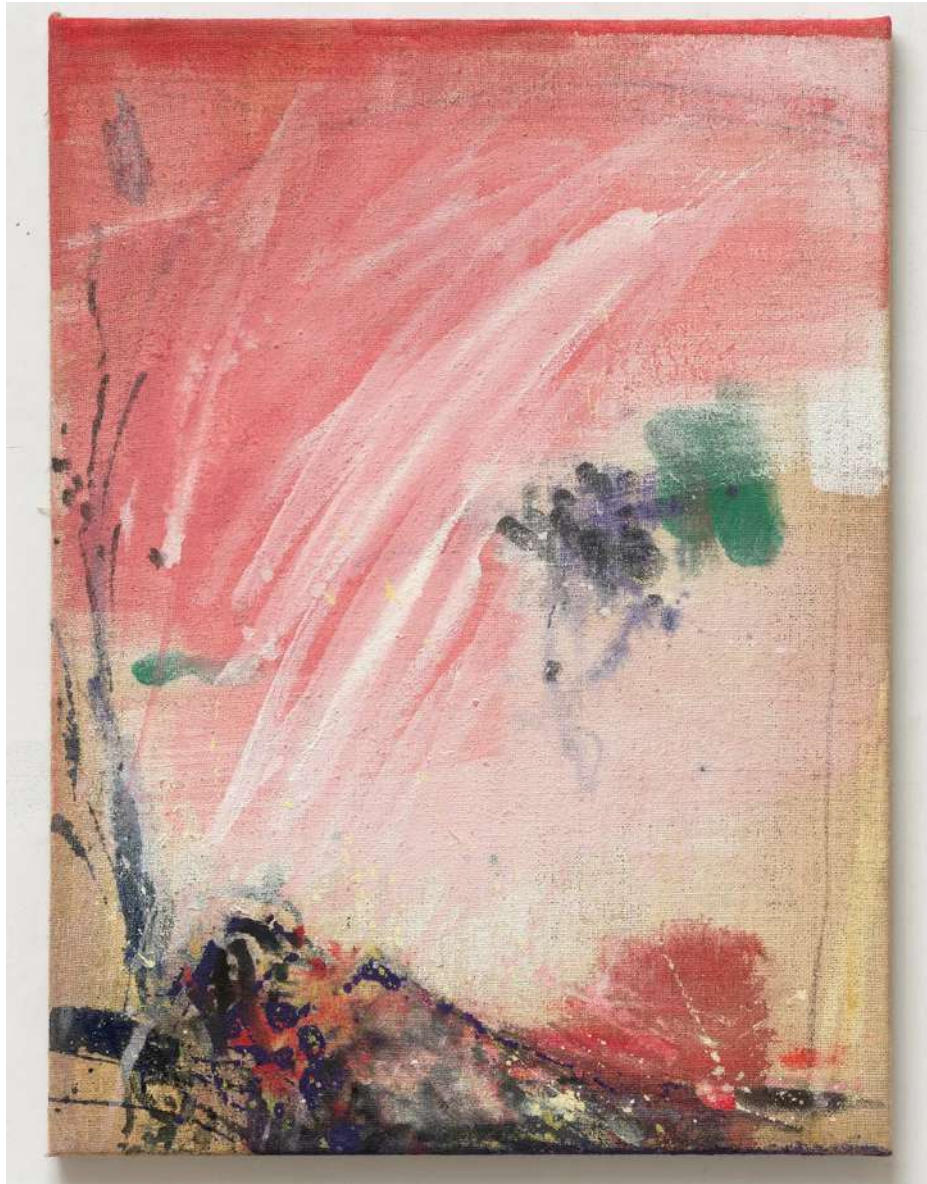
40 x 35 x 18 cm (15 ¾ x 13 ¾ x 7 in.)

Ed. of 5 (+ 2 AP)

(IKEMU31261)

EUR 65,000 (without VAT)

"Tata II" (2025) represents a masterful fusion of the human, animal, and mineral realms through a single, meditative bronze form. The sculpture's soft, undulating silhouette and characteristic rabbit-like ears evoke a sense of a mythical guardian caught in a state of quiet "inter-being." By utilizing a warm, luminous patina and preserving the tactile traces of her hand-modeling process, Ikemura transforms the heavy bronze into something that feels remarkably organic and alive. With its minimalist facial features and closed eyes, the figure invites the viewer into a space of silence and introspection, embodying the artist's career-long exploration of the threshold between reality and the dreamworld.



Leiko Ikemura

Pink Space, 2023

Tempera and oil on canvas

80 x 60 cm (31 ½ x 23 ½ in.)

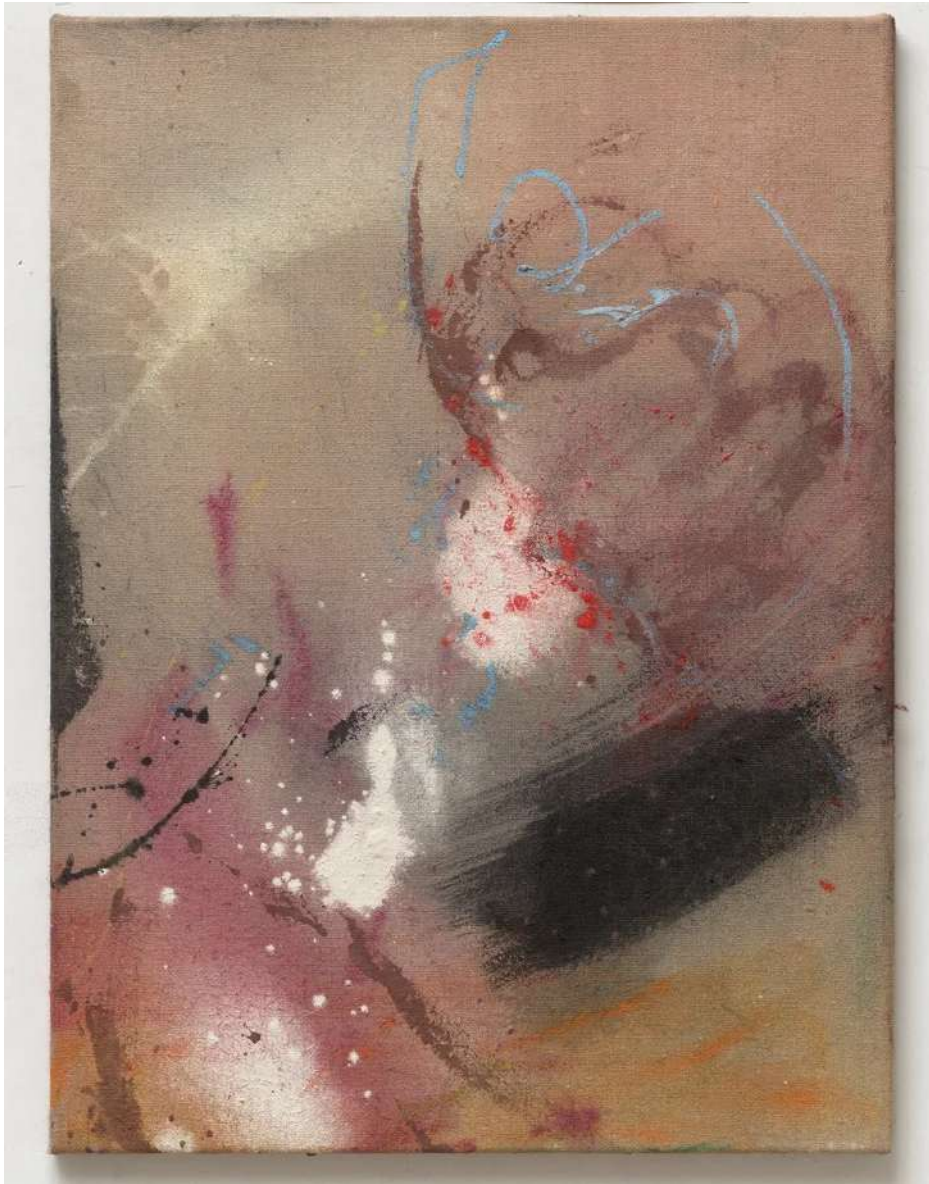
85 x 64 cm (33 ½ x 25 ¼ in.), framed

(IKEMU31229)

EUR 70,000 (without VAT)

This ethereal painting by Leiko Ikemura beautifully bridges Japanese *Sumi-e* ink traditions and European abstraction.

A powerful, diagonal sweep of white and coral brushstrokes dominates the upper canvas, evoking light breaking through mist. The vast, atmospheric background of soft pink wraps the composition in a warm, contemplative, and vulnerable mood. In contrast, the bottom edge anchors the piece with a textured buildup of deep crimson, ochre, and earthy tones. On the left, delicate, calligraphic black lines climb upward like branches, grounding the abstract space in nature. Hovering on the right, floating clusters of emerald green and violet act as gentle, organic interventions. The raw, visible texture of the canvas on the right edge contrasts beautifully with the fluid, bleeding washes of paint. Rather than depicting a fixed place, Ikemura captures a transient world in the process of dissolving or becoming. It is a masterclass in ephemerality, transforming a landscape into a poetic, emotional space of pure transformation.



Leiko Ikemura

Dello, 2023

Tempera on jute

80 x 60 cm (31 ½ x 23 ½ in.)

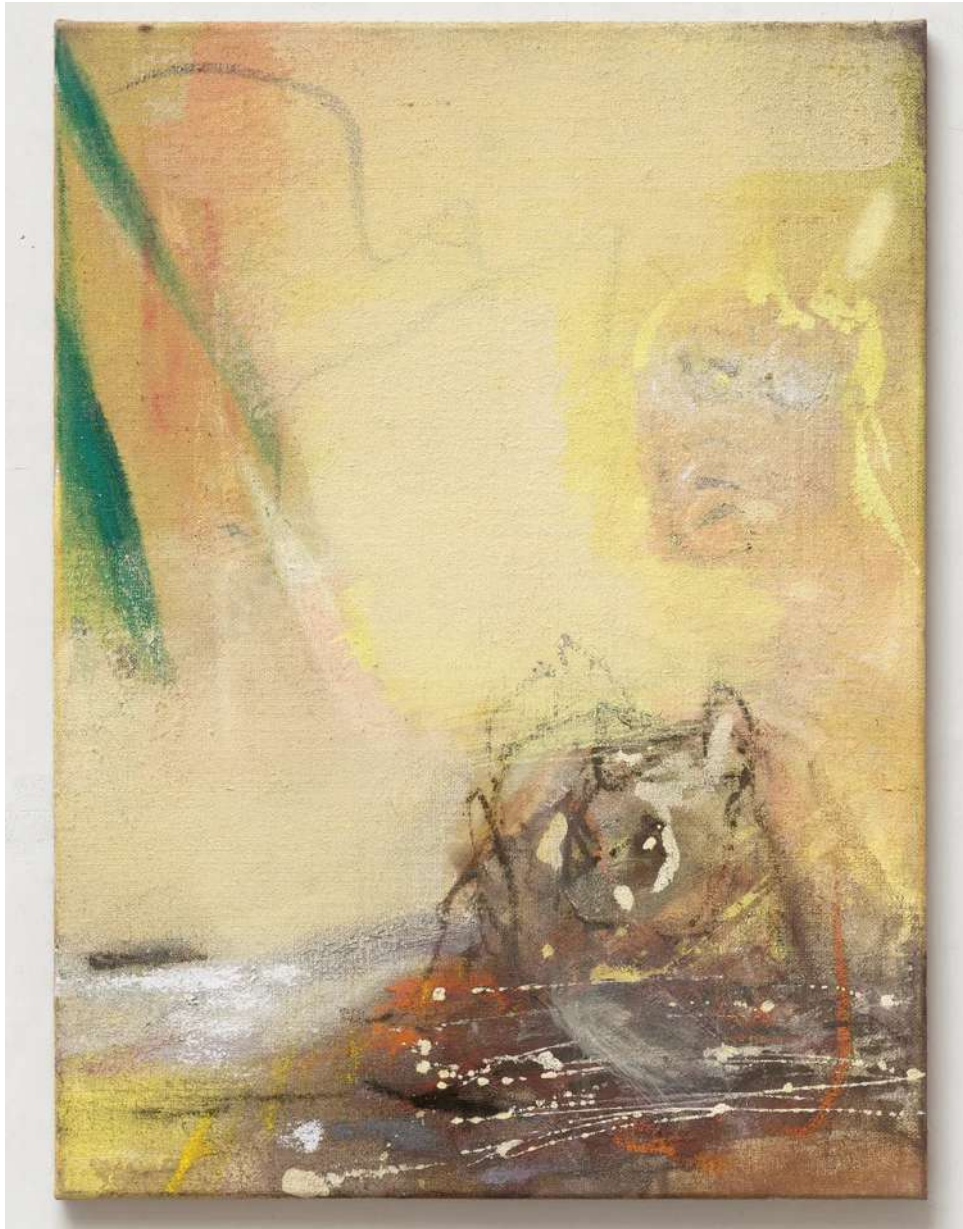
85 x 64 cm (33 ½ x 25 ¼ in.), framed

(IKEMU31228)

EUR 70,000 (without VAT)

Leiko Ikemura's work continues its dialogue with the ephemeral, shifting here into an earthier, tempestuous domain.

Against a muted backdrop of raw canvas, warm ochre, and soft mauve, elements collide and dissolve with sudden urgency. A heavy, dark charcoal slash anchors the lower right, grounding the ethereal composition with a stark, shadowy weight. Splashes of bright white and vivid red splatter across the center, evoking a sudden burst of energy, light, or blood. Swirling above this central commotion are faint, calligraphic loops of light blue, like smoke caught in a gentle breeze. The left edge bleeds into deep magenta tones, fractured by fine, energetic splatters of black ink that mimic natural growth. This painting trades expansive serenity for a more intimate, psychological, and primal tension. Every mark feels both accidental and deeply deliberate, capturing a cosmic or biological event mid-collapse. It is an exploration of ephemerality, transforming a canvas into a poetic, emotional space of pure transition.



Leiko Ikemura

Tiger Appears, 2022

Tempera on jute

80 x 60 cm (31 ½ x 23 ½ in.)

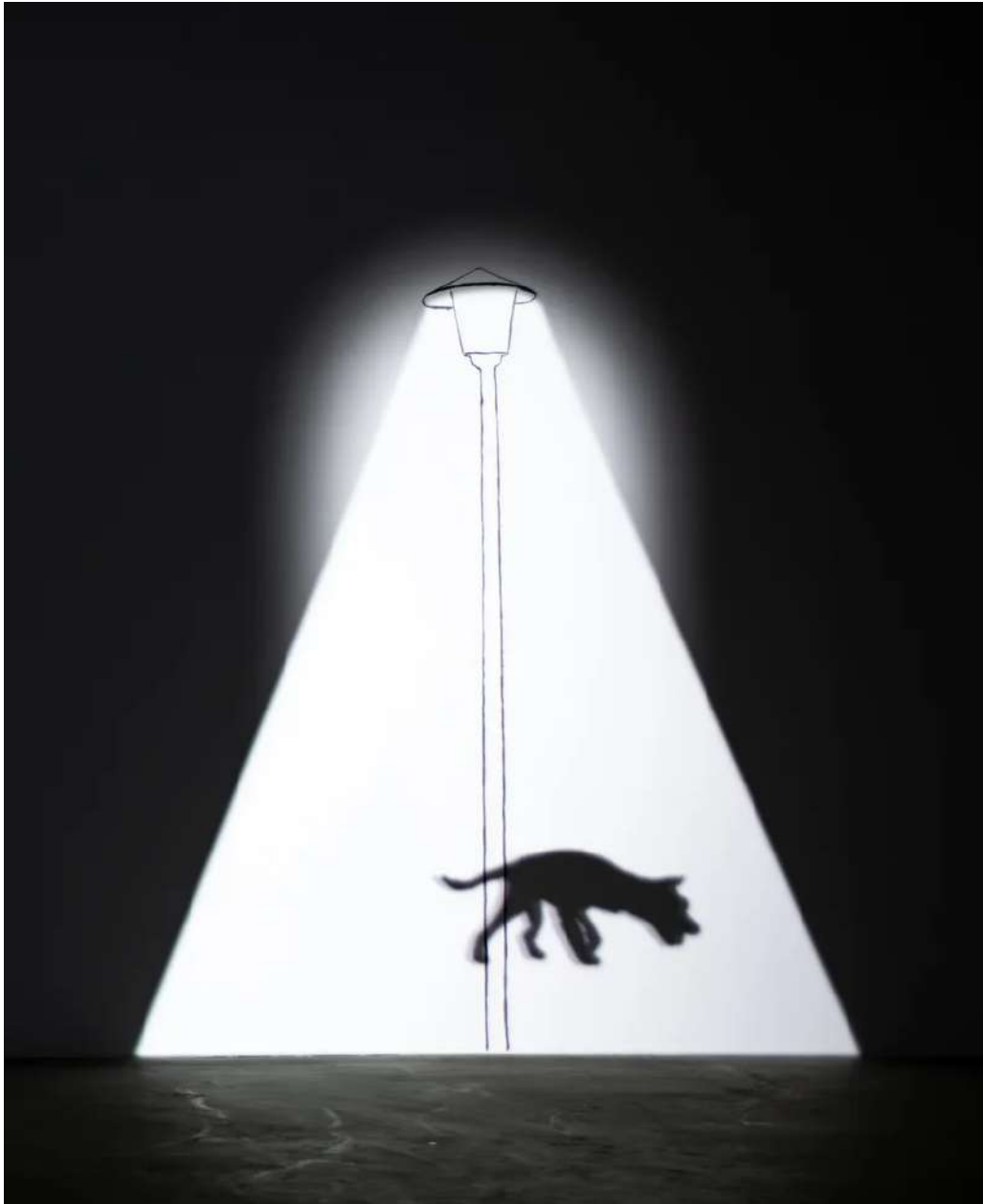
85 x 64 cm (33 ½ x 25 ¼ in.), framed

(IKEMU31227)

EUR 70,000 (without VAT)

This painting by Leiko Ikemura unfolds within a luminous, sun-drenched atmosphere dominated by pale yellows and warm cream tones. On the upper left, a bold streak of emerald green cuts across the space, countered by thin, ghostly pencil lines that drift near the top. A spectral, figure-like form seems to dissolve or emerge on the right side, rendered in soft, hazy washes of golden yellow. The lower composition shifts into a darker, earthy anchor of rich browns, muted greys, and deep rust colors. An organic, rocky mass occupies the lower right center, loosely outlined with scratchy, intuitive charcoal marks. Across this grounded base, fine splatters of white paint dance horizontally, like sea foam caught in a low light.

Elements of nature, figuration, and pure abstraction merge seamlessly, creating a space that feels deeply mythic and dreamlike. It is an exploration of ephemerality, transforming a canvas into a poetic, emotional space of pure transition.



Zilla Leutenegger

Stray dog, 2026

Installation, with video projection and wall drawing

Ed. of 3 (+ 1 AP)

(LEUTE30853)

CHF 30,000 (without VAT)

Video link: <https://vimeo.com/1191153042/6b96d61bf6?share=copy&fl=sv&fe=ci>

Stray Dog (2025) is a new black-and-white video installation with wall drawing by Zilla Leutenegger. The shadow of a stray dog walks endlessly across a street through the pool of light cast by a streetlamp, illuminated against a darkened city.

Projected in motion, the dog becomes a silent witness of time, an abandoned anti-hero wandering through a city not built for him. As often in Zilla's practice, the interplay of light and shadow generates both depth and pathos. With striking simplicity, she conjures memory, empathy, and quiet presence. The work was first presented at Savina Museum, Seoul in 2026.



Zilla Leutenegger

Dora, 2026

Oil on cotton paper

77 x 50 cm (30 ¼ x 19 ¾ in.)

(LEUTE31266)

CHF 12,000 (without VAT)

In this series of works, Zilla Leuteneger explores moments of pause suspended between movement and stillness, regardless of whether the figure is sitting or standing. The scenes of waiting, lingering, and contemplation evoke a heightened awareness of time and inward reflection. The work focuses on a quiet in-between state, where presence emerges and the seemingly ordinary takes on an unexpected intensity.

Rendered in bold, saturated colors and reduced, almost fragmented forms, the figures oscillate between vulnerability and self-assertion. Elongated limbs, angular silhouettes, and simplified garments emphasize posture and gesture over individuality, giving the bodies a sculptural and spatial quality. The vivid contrasts of pink, green, orange, and red heighten the immediacy of the scenes while reinforcing the physical presence of the figures within the pictorial space.

At the same time, the works engages with the idea of occupying space, both physically and symbolically. The figures claim the pictorial surface entirely for themselves, extending beyond the edges and pressing against the limits of the format.



Zilla Leutenegger

Leandra 50x70cm, 2026

Oil on cotton paper

50 x 70 cm (19 ¾ x 27 ½ in.)

(LEUTE31265)

CHF 12,000 (without VAT)



Zilla Leutenegger

Pony, 2026

Oil on cotton paper

100 x 70 cm (39 ¼ x 27 ½ in.)

(LEUTE31263)

CHF 17,000 (without VAT)



Zilla Leutenegger

Pamela, 2026

Oil on cotton paper

70 x 50 cm (27 ½ x 19 ¾ in.)

(LEUTE31262)

CHF 12,000 (without VAT)



Teresa Margolles

El Silencio, 2020

Installation including three plaster imprints (masks), single channel video (colour, sound, 5:32 min), performance on December 31, 2020 in Madrid, in which three transwomen stand still, each holding her own mask
23 x 18 x 14 cm (Marta), 29.5 x 20 x 15 cm (Daiyana), 25.5 x 18.5 x 14 cm (Almendra)
(MARGO31100)

EUR 95,000 (without VAT)

"El Silencio" centers on three plaster *improntas* — casts taken directly from the faces of Daiyana, Almendra, and Marta. Margolles developed the masks through a direct casting process that preserves minute details ranging from makeup and facial hair to the texture and contours of the skin itself.

The masks refer to the unresolved murder of Karla (Hilario Reyes Gallegos), a trans woman and sex worker killed in Ciudad Juárez in 2015, while also addressing the violence faced by trans communities. Rather than explicitly representing violence, the *improntas* insist on presence and individuality.

The work includes a single-channel video of the performance held at the independent Madrid space "Nadie, Nunca, Nada, No" on December 31, 2020. In the video, Daiyana, Almendra, and Marta stand completely still, each holding her own plaster imprint at hip level while visitors move around them through the space. The relationship between the living body and its sculptural double becomes central to the work, as the women silently confront the audience with their own physical traces.

The use of plaster casts in *El Silencio* became a significant material development within Margolles's practice and would later reappear in her proposal for London's Fourth Plinth in Trafalgar Square.

Video link: <https://vimeo.com/1178483648/6d0e4be2c3?share=copy&fl=sv&fe=ci>

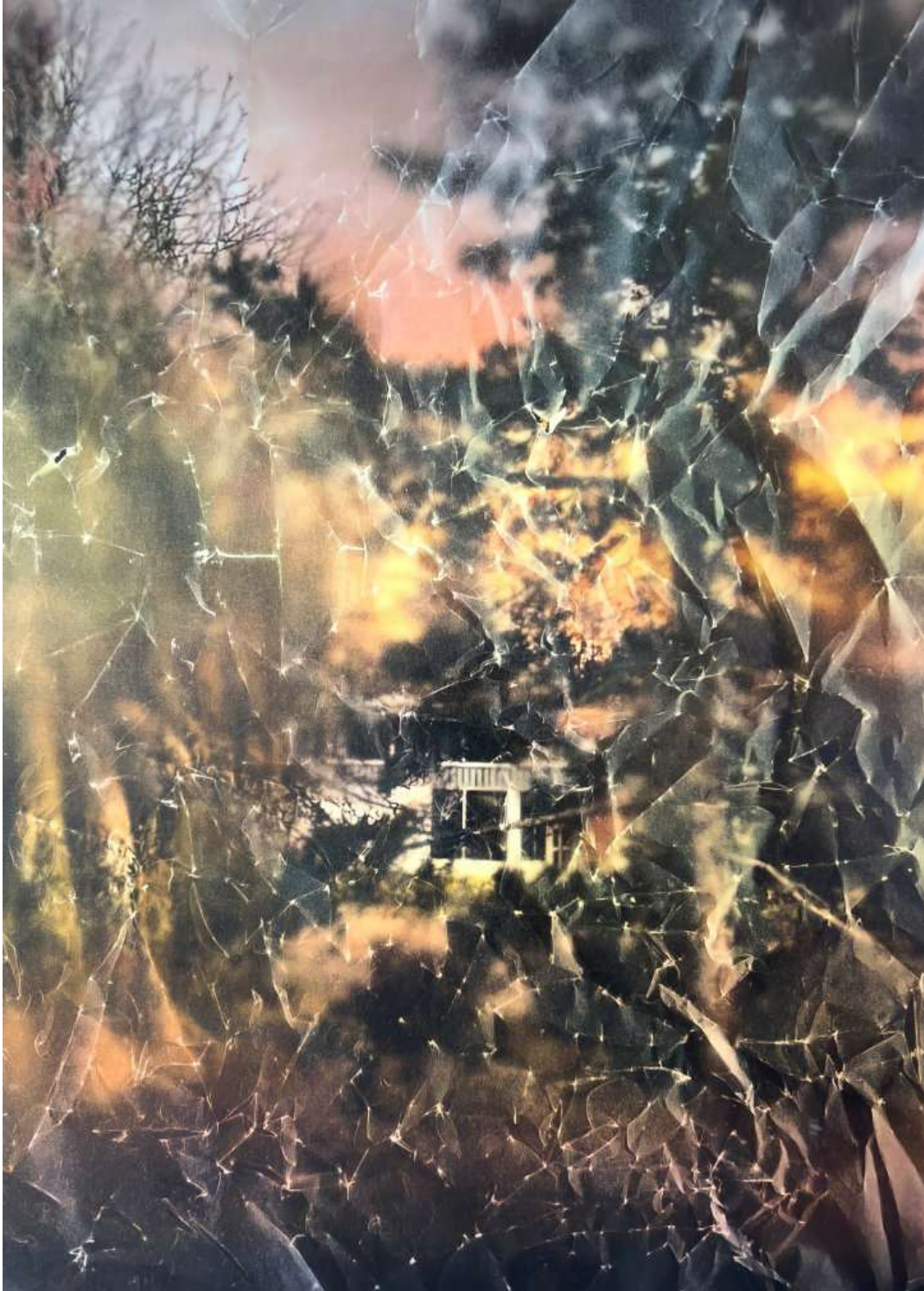








Film still



Eva Nielsen

Estrand VIII, 2024

Acrylic and digital print on latex and oil on canvas

180 x 130 cm (70 7/8 x 51 1/8 in.)

(NIELS29489)

EUR 25,000 (without VAT)

The "Estrand" series is part of the artist's ongoing exploration of perceptual disturbances, images seen through a filter, and the sedimentation of landscapes alongside her painting practice. The notions of passage and the horizon line eluding the gaze are the central motifs of this new body of work: the landscape is both within sight and viewed through a prism, a filter that distorts or even fragments vision — yet in doing so, it also sublimates it. This landscape is in motion, alive. She first explores these compositions on paper. On canvas, the technique is new, invented by the artist during her residency at Bullukian / Château de Fontevraud (2024–2025). The first layer is oil painting, followed by a photograph printed on latex, and finally, acrylic highlights. The result of this combination is reminiscent of the combine paintings dear to Rauschenberg, bringing the work even closer to the ideas of fragmented landscapes and imperfect memory—two of Nielsen's essential themes. The crumpled gesture imprinted in the latex further heightens retinal disturbance, inviting the viewer to understand that, like a landscape, memory is built in layers and follows a slow temporality. According to Nielsen, this work reaches completion at the moment the viewer activates the landscape. The intention to project one's own narratives onto it becomes, in fact, the final layer to be placed upon the canvas.





Eva Nielsen

Estrand VII, 2024

Acrylic and digital print on latex and oil on canvas

180 x 130 cm (70 ⁷/₈ x 51 ¹/₈ in.)

(NIELS29488)

EUR 25,000 (without VAT)





Eva Nielsen

Diluvium III, 2024

Acrylic and digital print on latex and oil on canvas

80 x 60 cm (31 ½ x 23 ⅝ in.)

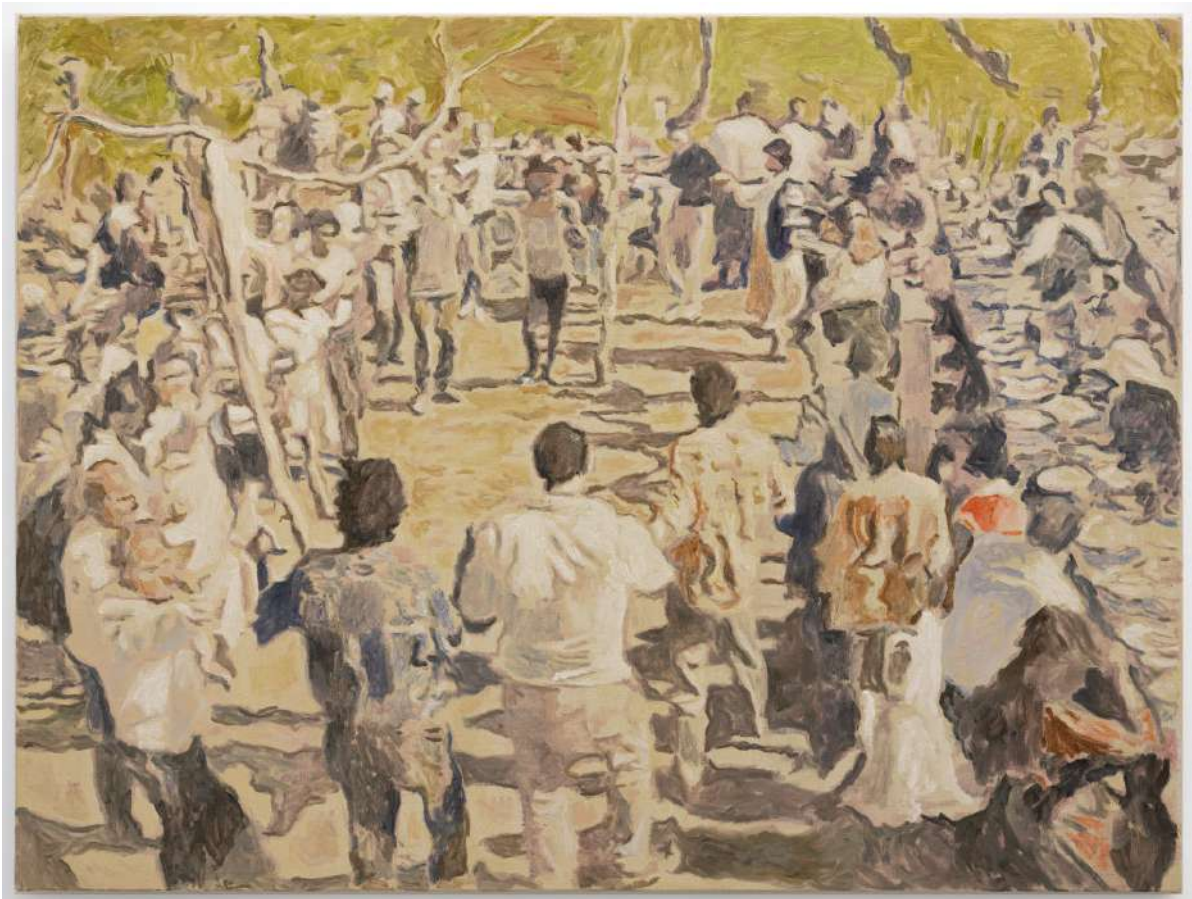
(NIELS29487)

EUR 16,000 (without VAT)

Painting holds a significant place in Nielsen's artistic practice. It forms the first layer of most of her canvases. In the series of works titled "Diluvium", the paint is applied in sfumato on the canvas. Screen printing, which the artist discovered during her studies at the Beaux-Arts de Paris, was a revelation. It plays a central role in her work and can appear at different levels of the composition—on canvas, on organza, beneath latex, and more. The idea of transferring a photographic fragment onto a canvas fascinates Nielsen, who typically does not work from a single photograph but rather from a series of superimposed images. Layer by layer, Nielsen invents complex images—images to be peeled away. "Diluvium" refers to the totality of Quaternary alluvial deposits, once attributed to the Great Flood, composed of silt, gravel, and rock fragments. One envisions a damaged, waterlogged earth. Marianne Derrien writes: "Little by little, all these images filtered through, saturated the silk, more specifically organza, to achieve the granular and iridescent dimension favoured by the artist."

The sfumato effects painted in oils cause the printed or silkscreened images to rise to the surface like particles floating in water. Through chance encounters between overlays and sheer coverings, her painting becomes cinematic, kinetic, catches its breath, allows air to pass between the elements of the composition. Through an approach both arbitrary and extremely precise. Nielsen was also keen to bring these materials together in unexpected, even novel, ways. The fabric becomes a new protagonist, in the manner of a more or less translucent membrane, it acts on and reacts to the refraction of light by absorbing the invisible to bring it to life, Nielsen gradually affirms the magnetic, photochemical and alchemical dimensions of her painting as dyeing, and vice versa. Her painting takes on a mirrored aspect, becomes turbid, agitated.

Although sight is the sense always thought to be the one that enables us to see and know everything, organizing the world from our perspective, in this case our eyes do not immediately grasp what they are observing because the hybridization of these materials becomes solar, not to say cosmic. Like a waterway by turns appearing and disappearing, filtering techniques are a constant of both pictorial and silk-screening processes. Pieces literally bathe in liquids to create images. Silk brings yet something else, a vibration, a rhythm.



Adrian Paci

Dancers, 2023

Oil on canvas

60 x 80 cm (23 5/8 x 31 1/2 in.)

(PAC127249)

EUR 23,000 (without VAT)

Adrian Paci's work is built on a relationship with moving images. He works from a corpus of plural sources: amateur videos, Youtube extracts, family films and cinema. For this new body of work, he draws from tapes entrusted to him by friends, which are the memory, essentially, of wedding and funeral rituals in rural Albania between the 1990s and 2000. Humanity is here in a kind of perpetual motion. The silhouettes dance, appear at the corner of a leafy tree, disappear, in the crowd or in the corner of the painting, seem drawn to the distance or to the heart of the ritual. The forces that animate them are both vertical and horizontal. Thus, they do not only move on the ground, the canvas or the paper, but between earth and sky, in a state of levitation that one would not imagine inherent to some kind of spiritual creatures. They are present, anonymous, ageless, free from any temporality. They vibrate in an archaic space, in this enigma that consecrates the complicity / duplicity of joys and sorrows.



Adrian Paci

According to Paradjanov, 2023

Oil on canvas

50 x 68 cm (19 ¾ x 26 ¾ in.)

(PACI27248)

EUR 20,000 (without VAT)

"According to Paradjanov" is the title of a series of paintings by Adrian Paci. The source image for these paintings comes from the film *Sayat Nova* (in English: *The Color of Pomegranates*), a Soviet-Armenian drama written and directed by Sergei Paradjanov in 1969. *Sayat Nova* tells the story of the life of the most significant Armenian poet of the 18th century. In the film, rather than following a linear narrative, Paradjanov, both a structuralist and a traditionalist filmmaker, opts for a series of vivid tableaux representing key moments in the poet's life. Paradjanov states, "It seems to me that a static image, in cinema, can have the depth of a miniature, a plastic sense, and an internal dynamic."

Adrian Paci initially trained as a painter before turning to video. The ban on modern art and Western cinema during his studies in Albania sparked his interest in new media and stimulated his desire to explore their potential. With this series, the artist subtly plays between mediums, transitioning from moving images to frozen images, and from painting to photography. The flat colors vibrate to create or simulate the effect that Paradjanov aimed for in producing a static image in his film. Additionally, while cinema often emphasizes facial expressions, Paci frequently blurs the faces in his works, rendering the emotions of the characters mysterious.



Adrian Paci

Woman in the shadows, 2023

Oil on canvas

50 x 68 cm (19 ³/₄ x 26 ³/₄ in.)

(PAC127245)

EUR 20,000 (without VAT)

Adrian Paci's paintings come from images that are mixes of found footage from amateur videos done in Albania between 1990 and 2000 and frames from author films like Pasolini o Paradjanov. All his pictorial work is build in relation with moving images. In this series of paintings, the amateur videos are mostly YouTube or tapes given to the artist by his friends, showing rituals of wedding and funerals in the rural Albania between 90s and early 2000.





Bernd Ribbeck

Untitled, 2026

Acrylic on mdf

45 x 35 cm (17 ¾ x 13 ¾ in.)

46.8 x 37.8 x 4 cm (18 ½ x 15 x 1 ½ in.), framed
(RIBBE31146)

EUR 11,000 (without VAT)

This work draws in part on the geometric formal language of Ribbeck's earlier works. In terms of content, the works loosely reference traditions of spiritual abstraction, whilst at the same time translating 19th-century painterly elements into a contemporary, two-dimensional visual language. A key aspect is the interplay between surface and depth: glazes, light undercoats and the sanding down of layers of paint create lightness, a sense of space and visible painterly textures. A new development is the consistent use of acrylic paint, which allows for a broader colour palette avoiding using graphic media such as ballpoint pens and markers. The images deliberately exist within an open field of meaning – somewhere between ornamentation, geometry and potential narrative – where, depending on how they are viewed, figurative or architectural associations may also arise. The works could be from another – fictional – time, an idea that has always given creative freedom in Ribbeck's work.



Bernd Ribbeck

Untitled, 2026

Acrylic on mdf

45 x 35 cm (17 ¾ x 13 ¾ in.)

46.8 x 37.8 x 4 cm (18 ½ x 15 x 1 ½ in.), framed

(RIBBE30965)

EUR 11,000 (without VAT)



Bernd Ribbeck

Untitled, 2026

Acrylic on mdf

45 x 35 cm (17 ¾ x 13 ¾ in.)

46.8 x 37.8 x 4 cm (18 ½ x 15 x 1 ½ in.), framed
(RIBBE30964)

EUR 11,000 (without VAT)



Bernd Ribbeck

Untitled, 2026

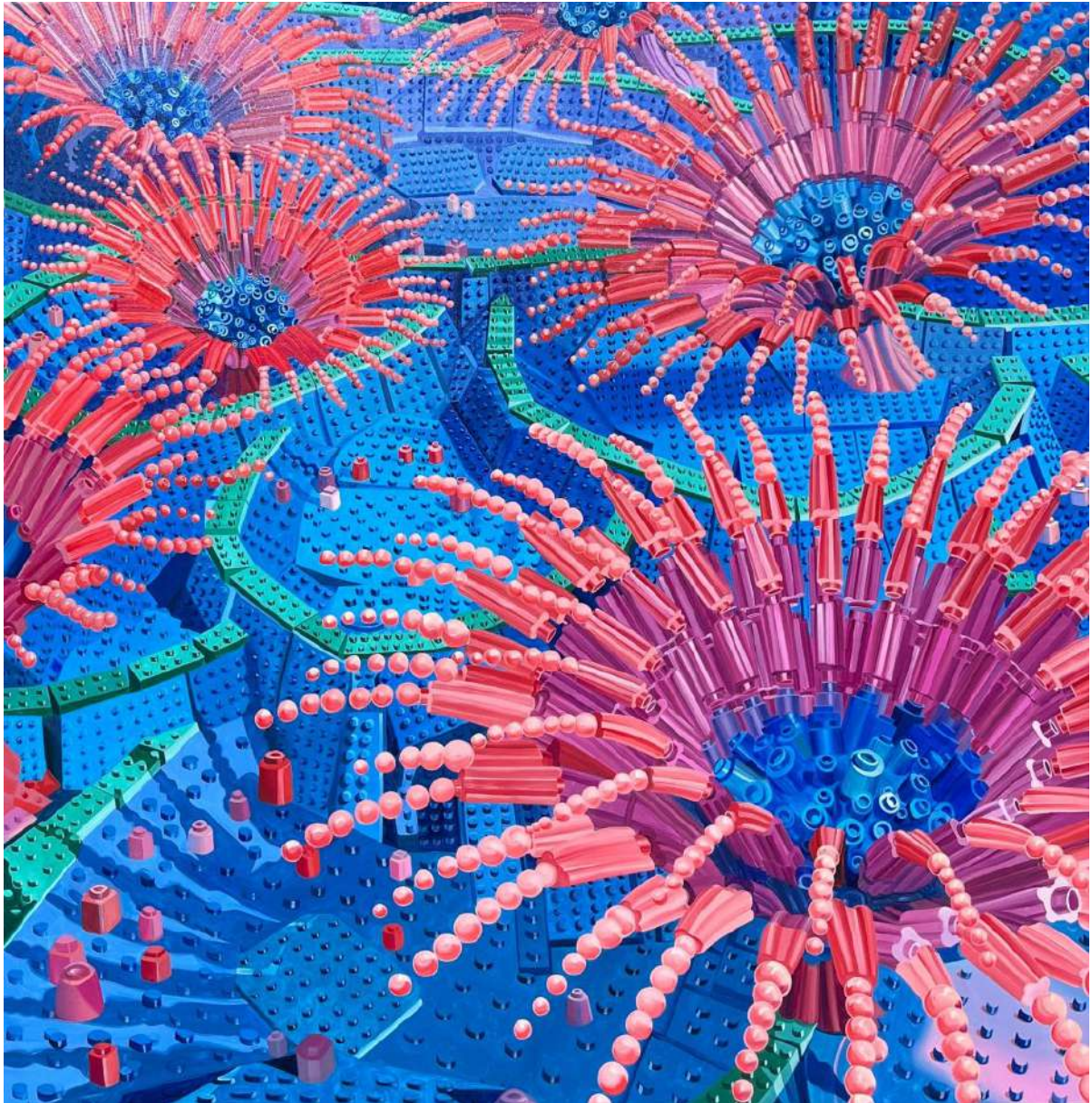
Acrylic on mdf

46.8 x 37.8 x 4 cm (18 ½ x 15 x 1 ½ in.), framed

45 x 35 cm (17 ¾ x 13 ¾ in.)

(RIBBE30962)

EUR 11,000 (without VAT)



Dagoberto Rodriguez

Tubastraea de Lego, 2026

signed, dated and titled in the back

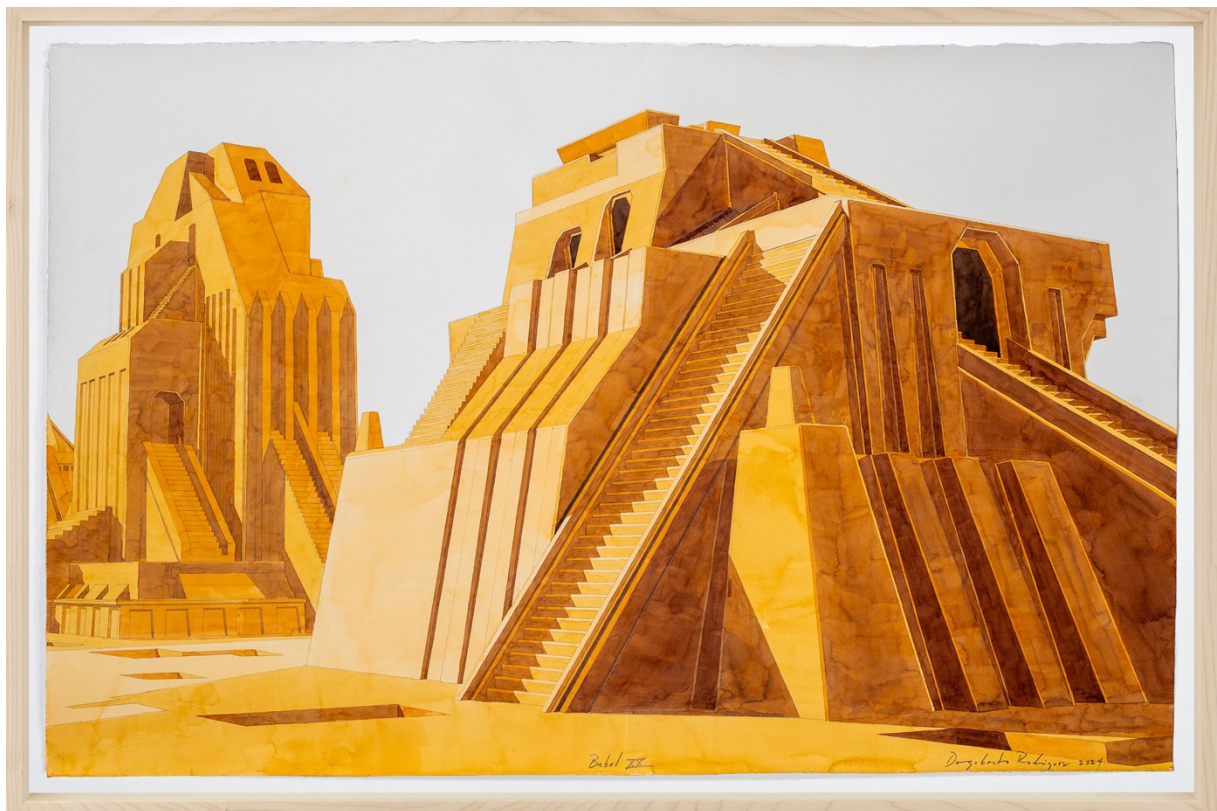
Oil on canvas

150 x 150 cm (59 x 59 in.)

(RODRI30957)

EUR 30,000 (without VAT)

This series is born from an intimate parallel between the underwater world of the Caribbean and the native Cuba of the artist. The entire body of work is dedicated to coral: a living organism, both fragile and resilient, which builds natural barriers around the island, protecting and isolating it. Cuba, surrounded by a coral reef that functions as an organic border, is also a submerged world. The reef is a universe without oxygen for humans, yet full of life, color, and movement. In the same way, the country is perceived by Rodriguez as a suffocated, closed, and untouchable space, yet profoundly fertile in humanity, creativity, and beauty. Beneath the surface, where one seemingly cannot breathe, thousands of species thrive; likewise in Cuba, under pressure and isolation, hope endures. Corals, though they appear to be motionless stones, are living organisms that build community. This idea runs throughout the series: silent survival and the ability to generate beauty under adverse conditions. Cuba is, like the reef, a complex ecosystem—fragile and strong at the same time, suffocated yet vibrant. The characteristic use of Lego in the work moves between the organic and the artificial. With these pieces—symbols of construction, play, and childhood— Rodriguez builds volumes that recreate other possible realities. Lego allows to reconstruct coral as a metaphor for the country: a structure composed of multiple individual units that, when joined together, form something greater. Each piece is a fragment of identity, memory, and resistance. The idea of migration is also implicit in the series of paintings through the presence of animals such as *Tubastraea*, an invasive species in the Caribbean that has nevertheless become part of its underwater life today.



Dagoberto Rodríguez

Babel XXI, 2024

Watercolor on paper

66 x 103 cm (26 x 40 ½ in.)

(RODRI28377)

EUR 18,000 (without VAT)

"Babel" is the title of a series of paintings and watercolours by Cuban artist Dagoberto Rodríguez initiated in late 2023. This pictorial collection revisits the ancient myth of the Tower of Babel through the lens of contemporary technologies. By asking artificial intelligence to produce images of the Tower of Babel, Rodríguez obtains surprising results: towering, spectacular pyramid-like architectures rise hundreds of meters high, resembling the ziggurats of ancient Mesopotamia or Mayan temples, merging with a more modernist aesthetic, art deco motifs, and a futuristic imagery borrowed from science fiction. With this new body of work, the artist invites us to reflect on the potential realities brought forth by new technologies, ultimately weaving connections between various temporalities: past, present, and future. These abstract perspectives, however, do not fail to evoke how contemporary communication is becoming more complex and how the struggle to build the conditions for harmonious communication is indispensable. In Hebrew, Babel means "to babble" or "to confuse," while in Akkadian (the ancient language of Mesopotamia), it means "Gate of God." Though these oil paintings may not carry the project of approaching gods, they suggest us not to abandon the unifying perspectives of myths.



Paul Mpagi Sepuya

Exposure (_2110483, _2110493, _2110543, _2110546, _2110556), 2017

Series of 5 works, archival pigment print

Each: 81.5 x 61 cm, (32 in x 24)

82.5 x 62.5 cm (32 ½ x 24 ⅝ in.), framed

Ed. of 5 (+2 AP)

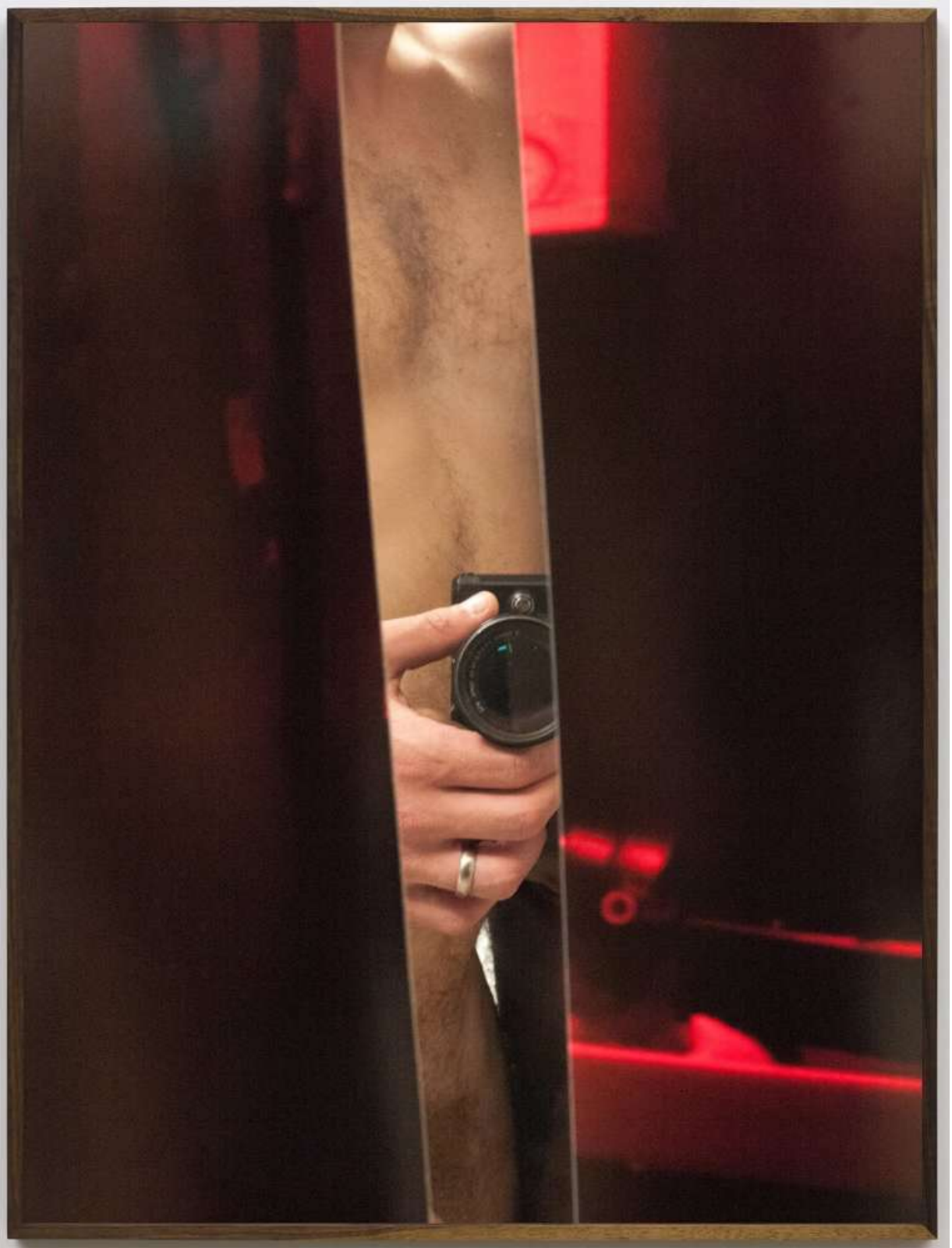
(SEPUY29162)

EUR 22,000 (without VAT)

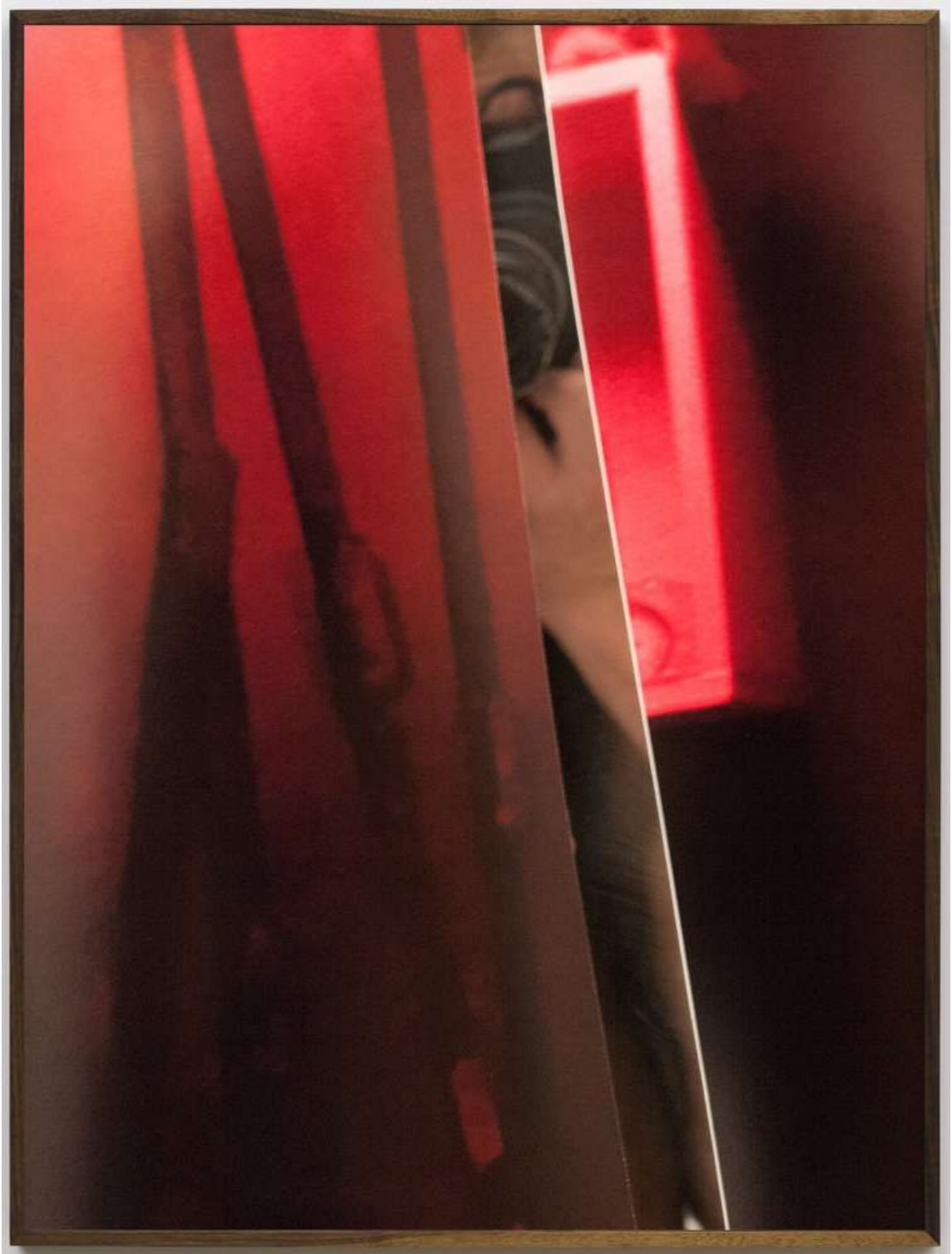
Plus framing EUR 2500

The "Exposures" series includes diptychs, triptychs, and sets of five photographs in sequence in solo and collaborative iterations. In the solo iteration of Exposures, the camera acts as a recurring figure, visible across several images and at times hiding behind an obstructing fragment. Each image in the series is reinforced by this central-point perspective. In the collaborative Exposures images, multiple cameras are visible.

Appearing as photographs in the process of their own development, Sepuya's Exposures series provides a rendering of intimacy where the proximity between bodies and their inherent racialization is obscured, overlapped, and transformed into a singular depiction of interconnected beings. As a viewer attempts to discern maker from subject, black from white body, they are asked to read images not through the lens of difference but rather that of harmony.



SEPUY29162



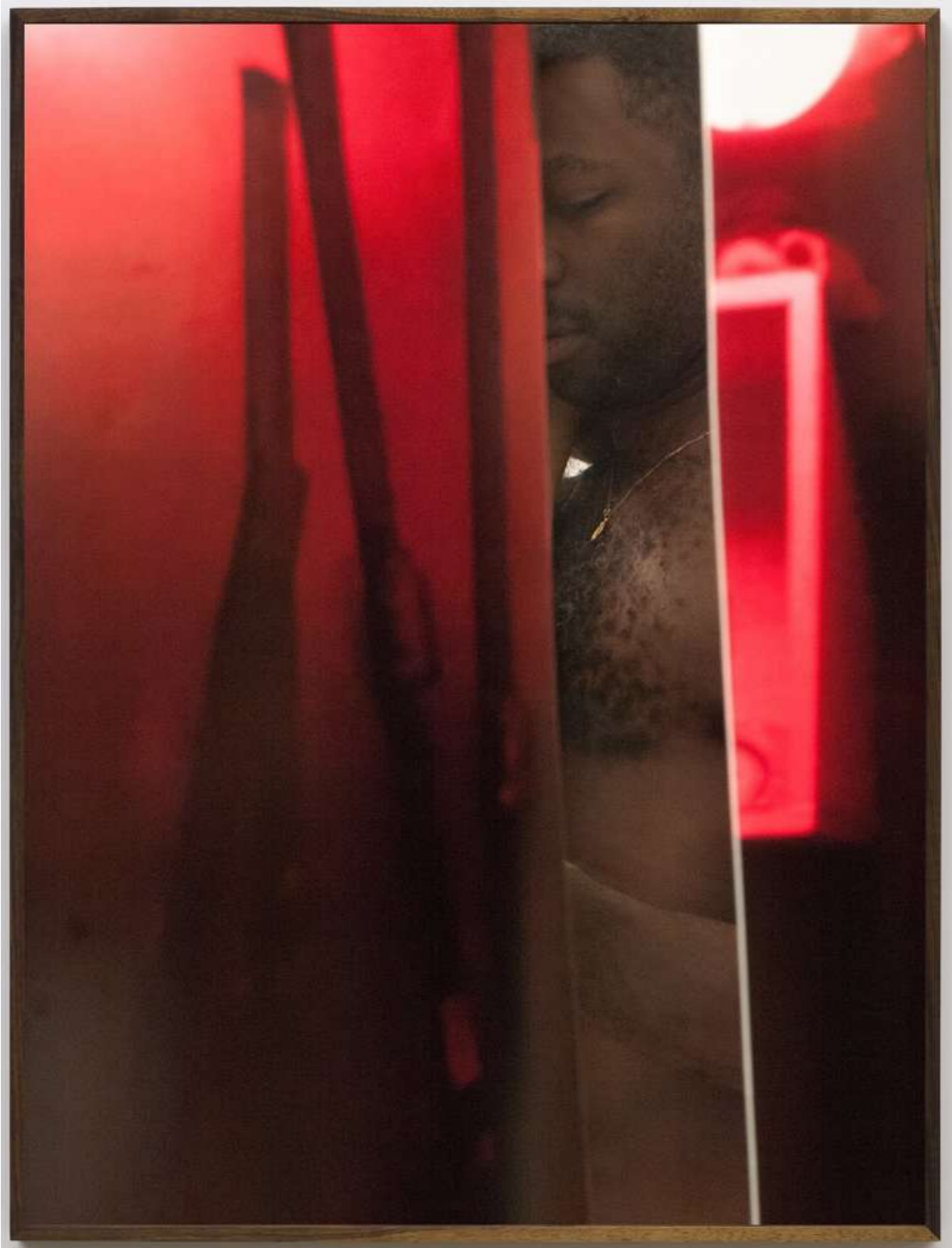
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Paul Mpagi Sepuya

Studio with Gazing Balls (_DSF9541), 2023

Archival pigment print

61 x 45.7 cm (24 x 18 in.)

63 x 47.5 cm (24 ¾ x 18 ¾ in.), framed

Ed. of 5 (+ 2 AP)

(SEPUY29582)

EUR 6,500 (without VAT)

Plus framing costs EUR 600

In Sepuya's photographs, numerous support structures anchor his compositions: his body, tripods, props like benches or stools, mirrors, curtains, and stainless steel gazing balls. These elements stabilize the photographic space and help orient the viewer within the image. The gazing balls reflect the scene behind the camera, highlighting the studio environment and the process of image-making.

Sepuya uses the gazing ball, a centuries-old object turned industrial prop, to challenge perception and representation. The black curtain backdrop enhances the focus on the object and surrounding figures, emphasizing the photographer's role and presence within the frame rather than as an external force.

By referencing historical techniques, like mirrors angled to reveal background figures, Sepuya critiques the relationship between model and photographer. He creates a symbiotic dynamic, centering his camera and himself in relation to his friends, focusing on self-perception rather than external observation. This subtle shift in power dynamics creates space for queer bodies' self-actualization and highlights bodily autonomy in image-making.



Paul Mpagi Sepuya

Gazing Ball (_DSF0750), 2023

Archival pigment print

61 x 45.7 cm (24 x 18 in.)

63 x 47.5 cm (24 ³/₄ x 18 ³/₄ in.), framed

Ed. of 5 (+ 2 AP)

(SEPUY29578)

EUR 6,500 (without VAT)

Plus framing costs EUR 600



Paul Mpagi Sepuya

Gazing Ball (_DSF0658), 2023

Archival pigment print

61 x 45.7 cm (24 x 18 in.)

63 x 47.5 cm (24 ³/₄ x 18 ³/₄ in.), framed

Ed. of 5 (+ 2 AP)

(SEPUY29391)

EUR 6,500 (without VAT)

Plus Framing costs EUR 600



Shirana Shahbazi

Falling_09, 2026

Three-color lithograph on cotton paper

180 x 140cm (70 ¾ in. x 50)

184 x 144 cm (72 ½ x 56 ¾ in.), framed

Ed. of 2 (+ 1 AP)

(SHAHB31068)

CHF 26'000 (without VAT)

The lithographs from Shirana Shahbazi's "Falling" series depict intertwined figures suspended in an undefined, weightless space. Their bodies overlap and dissolve into one another, creating a sense of disorientation, movement and emotional intensity. It remains unclear whether the figures are falling, floating or submerged underwater.

Created as a three-colour lithographic print, "Falling_9" unfolds like an orchestra of colour: deep blue-black tones meet vibrant reds and glowing orange-yellow passages, while translucent pink layers soften the composition. Through these overlapping colours and shifting transparencies, the lithograph radiates both tension and lightness, transforming the scene into an almost dreamlike choreography of bodies and colour.





Shirana Shahbazi

Falling_08, 2026

Three-color lithograph on cotton paper

180 x 140cm (70 ¾ in. x 50)

184 x 144 cm (72 ½ x 56 ¾ in.), framed

Ed. of 2 (+ 1 AP)

(SHAHB31067)

CHF 26'000 (without VAT)





Tobias Spichtig

The Crowd, 2025

Oil on linen

165 x 185 cm (65 x 72 7/8 in.)

(SPICH30058)

CHF 38,000 (without VAT)

In this painting by Tobias Spichtig, a procession of spectral figures stares blankly through the canvas, their eyes hollow and strangely lit—both too vacant and too vivid. The faces are elongated, stylized, fox-like or alien, smeared in shades of blood-red, bruised mauve, electric blue, and sickly flesh tones. Each figure appears crowned by upward-thrusting limbs looking like flames or antlers. We see the front row of a metal concert, every attendee showing its unifying sign of presence in the moment, the metal signor horned fist. These forms are repeated like a fading chorus, their haunting presence is less about individuality than about a collective emotional state. They hover not in space but in affect —painted impressions of adolescence, desire, intensity, and collapse.





Christine Streuli
Sauvage_02, 2026
Acrylic and varnish on canvas
130 x 100 cm (51 ¼ x 39 ¼ in.)
(STREU31299)

CHF 18,000 (without VAT)

Christine Streuli, a Berlin-based artist originally from Switzerland, captivates with her use of bright colors and complex layering, making her paintings oscillate between a conceptual approach and intuition, with intricate patterns and hints of figuration. There is no hierarchy in her paintings; arabesques and geometric structures exist within an autonomous yet interconnected system. Each painting is a singular entity, where every element carries its own presence, balancing tension and harmony in an orchestration of form, color, and movement.

Using techniques such as sprinkling, pouring, and spraying paint, as well as tools like rakes and stencils to manipulate the surface, Streuli pushes the physical limits of painting. Gesture, exertion, and expansion define her process, making painting a physical experience where time and stimuli come alive.



Christine Streuli
Scratch_04, 2026
Acrylic and varnish on canvas
75 x 56 cm (29 ½ x 22 in.)
(STREU31297)

CHF 11,000 (without VAT)



Christine Streuli
Scratch_03, 2026
Acrylic and varnish on canvas
75 x 56 cm (29 ½ x 22 in.)
(STREU31296)

CHF 11,000 (without VAT)



Christine Streuli

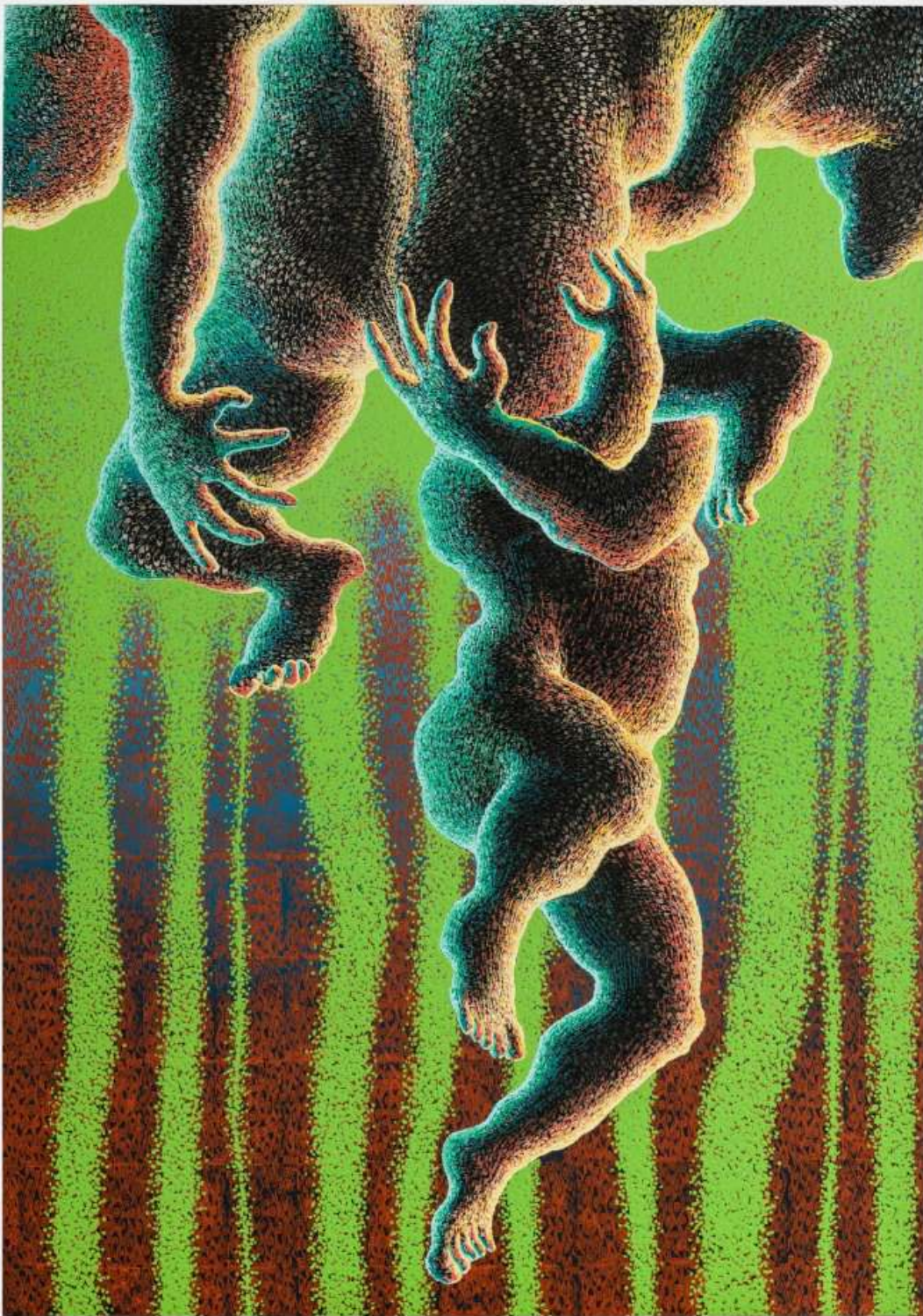
Scratch_02, 2026

Acrylic and varnish on canvas

75 x 56 cm (29 ½ x 22 in.)

(STREU31295)

CHF 11,000 (without VAT)



Didier William

Fruit Tree: Hanging Cypress, 2024

Acrylic, oil, ink, wood carving on panel

188 x 132 cm (74 x 52 in.)

(WILLI28451)

USD 60,000 (without VAT)

This large-format work is an electric depiction of a chimerical landscape where non-gendered bodies live in weightlessness. It presents the artist's signature marriage of painting, print-making and wood-carving techniques. In the details, one sees the typical carved eyes on the bodies. As the artist says: "It is a skin that can see, that builds a circuit of looking."

For his first exhibition at Galerie Peter Kilchmann, William says, he wanted to "deprivilege that element of grounding as much as possible," to continue his previous work of "pulling the stability of ground out from underneath these narratives, and leveraging the fantastical, the mythological, and the larger than life family oratory that deliberately exaggerates and erases certain parts of the narrative at the same time."

In William's work, bodies are history. They are the place you can return to if all of the ephemera of your life is gone, as it often happens during immigration and even more so during forced migration. The body is the place where the stories live, and to honour it is not just to honour its current life, but the memories that live on because of it. This is a thought process especially visible in "Fruit Tree: Hanging Cypress", in which bodies form the length of a cypress tree. The bald cypress tree is a gymnosperm, a seed-producing plant and does not bear fruits. The orientation is here inverted; the bodies are not hanging like fruits from the trees, but carefully emerging from them, becoming them. The strong bodies gracefully intertwine like lovers, their hands slender tendrils reaching out to embrace the world around them. With a gentle sway, they weave intricate, while their supple vines trail like silken ribbons, tracing the path through the dense surface.









Uwe Wittwer

Ruines d'Ypres (Ruins of Ypres / Ruinen von Ypres), 2026

Signed: U.Wittwer, dated: 2026, on the back, label

Oil on canvas

130 x 110 cm (51 ¼ x 43 ¼ in.)

132.5 x 112.5 cm (52 ¼ x 44 ¼ in.), framed

(WITTW30884)

CHF 36,000 (without VAT)

Since the 1980s, Uwe Wittwer has worked as a collector and transformer of images, drawing from archives, historical photographs, family albums, the internet, and art history. Through digital manipulation, collage, and painterly reinterpretation, he turns familiar or over-circulated images into atmospheric and emotionally charged works. Rather than reproducing reality, Wittwer uses painting to slow down perception and encourage a more reflective engagement with history and memory.

The painting "Ruins of Ypres" refers to the destruction of the Belgian city of Ypres during the First World War. Between 1914 and 1918, intense German bombardments reduced the medieval city — including landmarks such as the Cloth Hall and St. Martin's Cathedral — to rubble and mud. Located at the centre of the strategic Ypres Salient, the city became one of the most powerful symbols of the devastation of war before being painstakingly reconstructed after 1918.





ART BASEL

Parcours

Amol K Patil - *Residues of Voice*

**Volkshaus Basel
Rebgasse 12-14, 4058 Basel
(in the old cellar)**



Amol K Patil

The Shadow of Lustre XII, 2024

Bronze

60 x 40 x 13 cm (23 $\frac{5}{8}$ x 15 $\frac{3}{4}$ x 5 $\frac{1}{8}$ in.)

Ed. of 2 (+1 AP)

(PATIL29907)

EUR 14,000 (without VAT)

Amol K Patil is a conceptual and performance-based artist whose practice is deeply rooted in the lived realities of Mumbai's working-class neighborhoods, particularly the "chawls" (dense, multi-family tenement housing complexes historically built for mill workers and migrant labourers). His work moves between sculpture, painting, drawing, video, and installation, developing a distinctive visual language shaped by memory, labour, migration, and intergenerational narratives. Drawing on family histories of theatrical and poetic practice, as well as broader Dalit (members of historically marginalised communities in India, formerly labelled as "untouchables" within the caste hierarchy) cultural and political histories, Patil builds his work through what he describes as "conversations" — dialogical structures that connect personal experience with collective social conditions.

In the series "The Shadow of Lustre", Patil's bronze sculptures translate the physical and emotional traces of labour into material form. Fragmented limbs, gestures, and worn surfaces evoke the bodies of workers and the histories inscribed in them, referencing both the caste system and the realities of industrial labour in Mumbai. Cast in patinated bronze, these works carry a tactile sense of endurance and absence, functioning as sculptural residues of movement, protest, and survival. Positioned within the installation's theatrical space, they form part of a broader dialogue between light, shadow, and narrative, where sculpture becomes both witness and archive of lived experience.

Patil is part of this year's Art Basel Parcours sector, where his practice is presented in an expanded public context.







Amol K Patil

The Shadow of Lustre IV, 2024

Bronze

34 x 18 x 4 cm (13 $\frac{3}{8}$ x 7 $\frac{1}{8}$ x 1 $\frac{5}{8}$ in.)

Ed. of 2 (+1 AP)

(PATIL29899)

EUR 10,000 (without VAT)







Amol K Patil

The Shadow of Lustre III, 2024

Bronze

32 x 24 x 3 cm (12 5/8 x 9 1/2 x 1 1/8 in.)

Ed. of 2 (+1 AP)

(PATIL29898)

EUR 10,000 (without VAT)







Amol K Patil

The Shadow of Lustre XIII, 2024

Bronze

19 x 9 x 9.5 cm (7 ½ x 3 ½ x 3 ¾ in.)

Ed. of 2 (+1 AP)

(PATIL29908)

EUR 10,000 (without VAT)





Amol K Patil

Who is Invited to the City? IV, 2025

Acrylic on canvas

43 x 33 cm (16 ⁷/₈ x 13 in)

(PATIL29890)

EUR 14,000 (without VAT)

Amol K Patil is a conceptual and performance-based artist whose practice is deeply rooted in the lived realities of Mumbai's working-class neighborhoods, particularly the "chawls" (dense, multi-family tenement housing complexes historically built for mill workers and migrant labourers). His work moves between sculpture, painting, drawing, video, and installation, developing a distinctive visual language shaped by memory, labour, migration, and intergenerational narratives. Drawing on family histories of theatrical and poetic practice, as well as broader Dalit (members of historically marginalised communities in India, formerly labelled as "untouchables" within the caste hierarchy) cultural and political histories, Patil builds his work through what he describes as "conversations" — dialogical structures that connect personal experience with collective social conditions.

The paintings from the series "Who is Invited to the City?" (acrylic on canvas, accompanied by a video work of the same title) extend Patil's exploration of migration, visibility, and collective experience. The works follow groups of figures moving through nocturnal landscapes, illuminated only by handheld torches that reveal fragmented bodies—hands, feet, and gestures—while faces remain unseen. The "city" (a shifting, unnamed urban destination symbolising industrial migration hubs such as Mumbai) becomes both a physical and psychological horizon shaped by aspiration and exclusion. Light functions as both guide and uncertainty, revealing and obscuring at once.

Patil is part of this year's Art Basel Parcours sector, where his practice is presented in an expanded public context.





Amol K Patil

Who is Invited to the City? VIII, 2025

Acrylic on canvas

23 x 33 cm (9 x 13 in)

(PATIL29894)

EUR 10,000 (without VAT)





Amol K Patil

The Shadow of Lustre X, 2024

Bronze, cotton clothes, video (colour, no sound, 4:48min.), light bulb

77 x 43 x 103 cm (30 ¼ x 17 x 40 ½ in.)

Ed. of 2 (+1 AP)

(PATIL29905)

EUR 18,000 (without VAT)

A plain white cotton kurta lies unworn on a table, illuminated by a single bulb. The garment suggests a body without fully becoming one: one bronze hand rests on the torso, the other hangs below the table's edge, joined by a bare foot. Cast in bronze yet left unpolished, the limbs retain a rough, skin-like surface, marked by intensive manual labour. Words are projected directly onto the fabric, turning the kurta into a surface of inscription. The cloth becomes both shelter and witness. The phrases appear softly, like breath—each line followed by seconds of silence pause.

Video documentation of the work:

<https://vimeo.com/1160627799/57a78630d9?share=copy&fl=sv&fe=ci>

Transcript (excerpt):

and then what?

after all this where should I go?

the daily wages are not enough—are they ever enough?

or are my needs beyond my limits?

At midnight, when dogs bark and their echoes fill the streets,

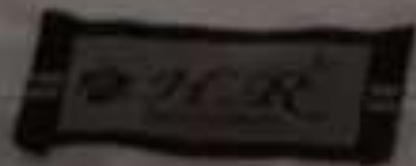
I hear a low growling.

my wife lies beside me, I hear her breathing.

She says she is full, and gives the last piece of bread to our son.

Where should we go when the day winds up?





The city never slows down.