



Preview Art Basel 2026

Shannon Bool
Hede Bühl
Ayan Farah
Vivian Greven
Heidi Hahn
Lucia Moholy
Jacolby Satterwhite

Kadel Willborn
Birkenstr. 3 & 20
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“I see the painting’s surface as a membrane, like a skin. I can concentrate on its direct superficial appearance but also on the volume of the body, which moves underneath.”

– Vivian Greven

Vivian Greven’s painting is based on an adept play with various notion of bodies, being and representation, with concepts of classical antiquity merging with pop art and digital image worlds. Vivian Greven’s painting is characteristic of our present times, which are shaped by the internet and social media and thus dissolve the hierarchies between original, reproduction and simulation. The art historical and contemporary historical nestling corresponds with Greven’s painterly treatment of surfaces. Parts of her painting rise as actual reliefs that encounter sprayed or painted fictions of bodies and space. The aesthetic of her pictures vacillates between the vocabulary of physical painting and the ethereal illusion of LCD windows.



Please click here to watch a video with Vivian Greven

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Biographical Note:

Vivian Greven (DE 1985) lives and works in Düsseldorf. She is represented in internationally renowned museum collections such as Hamburger Kunsthalle, Kunstmuseum Bonn, Kunstpalast Düsseldorf, Long Museum Shanghai and Kunstmuseum Stuttgart. Recently the Paula Modersohn-Becker Museum in Bremen showed a dialogue between hers and Paula Modersohn-Becker’s works accompanied by a new publication (2024). Other solo exhibitions have been at Neue Galerie Gladbeck (2023), Kunstmuseum Langmatt, Kunstverein Heidelberg (both 2021) or Kunstpalais Erlangen (2020). Recent group exhibitions have included her work, such as “Magical Women”, Draiflessen Collection, Mettingen, DE. “Double Cheese Platter: Centenary of the Collection”, Kunstmuseum Stuttgart, DE, “WE. Der Körper als Zeichen”, Kunstmuseum Mülheim, Mülheim an der Ruhr, DE, “MAMA” at Kunstpalast Düsseldorf, DE (all 2025), „The Infinite Woman” at the Fondation Carmignac, Porquerolles, “The Bathers” at MORE Museum Gorssel, “New Presentation of the Collection” at Kunstmuseum Bonn, “Between Pixel and Pigment” at Kunsthalle Bielefeld/MartaHerford Museum (all 2024), “Touching Forms” at Alte Nationalgalerie Berlin (2023), “FourTimesFour” at Hamburger Kunsthalle (2022) or “Something Between Us” at Kunsthalle Nürnberg/Kai10 Düsseldorf (2020/21). On the occasion of her solo exhibition at Neue Galerie Gladbeck her recent catalogue has been published by Walther and Franz König, Cologne in 2023.



La Di VII, 2026
Oil on canvas
176 × 140 cm



La Di VII, 2026
Oil on canvas
176 × 140 cm



Qulla VII, 2026
Oil on canvas
160 × 130 cm



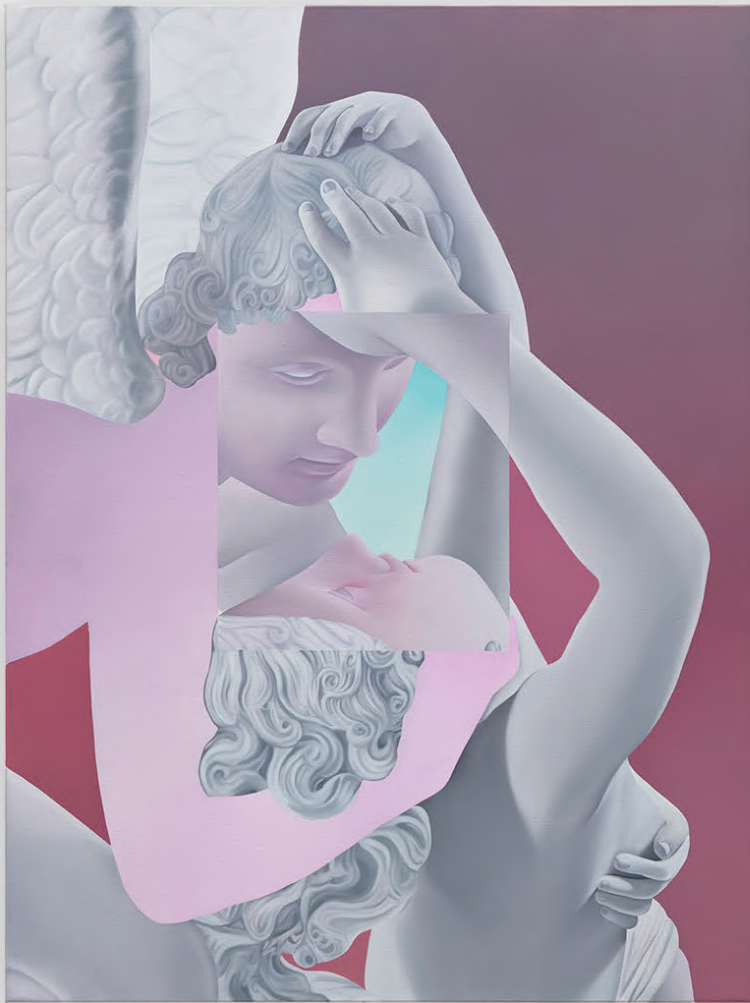
Qulla VII, 2026
Oil on canvas
160 × 130 cm



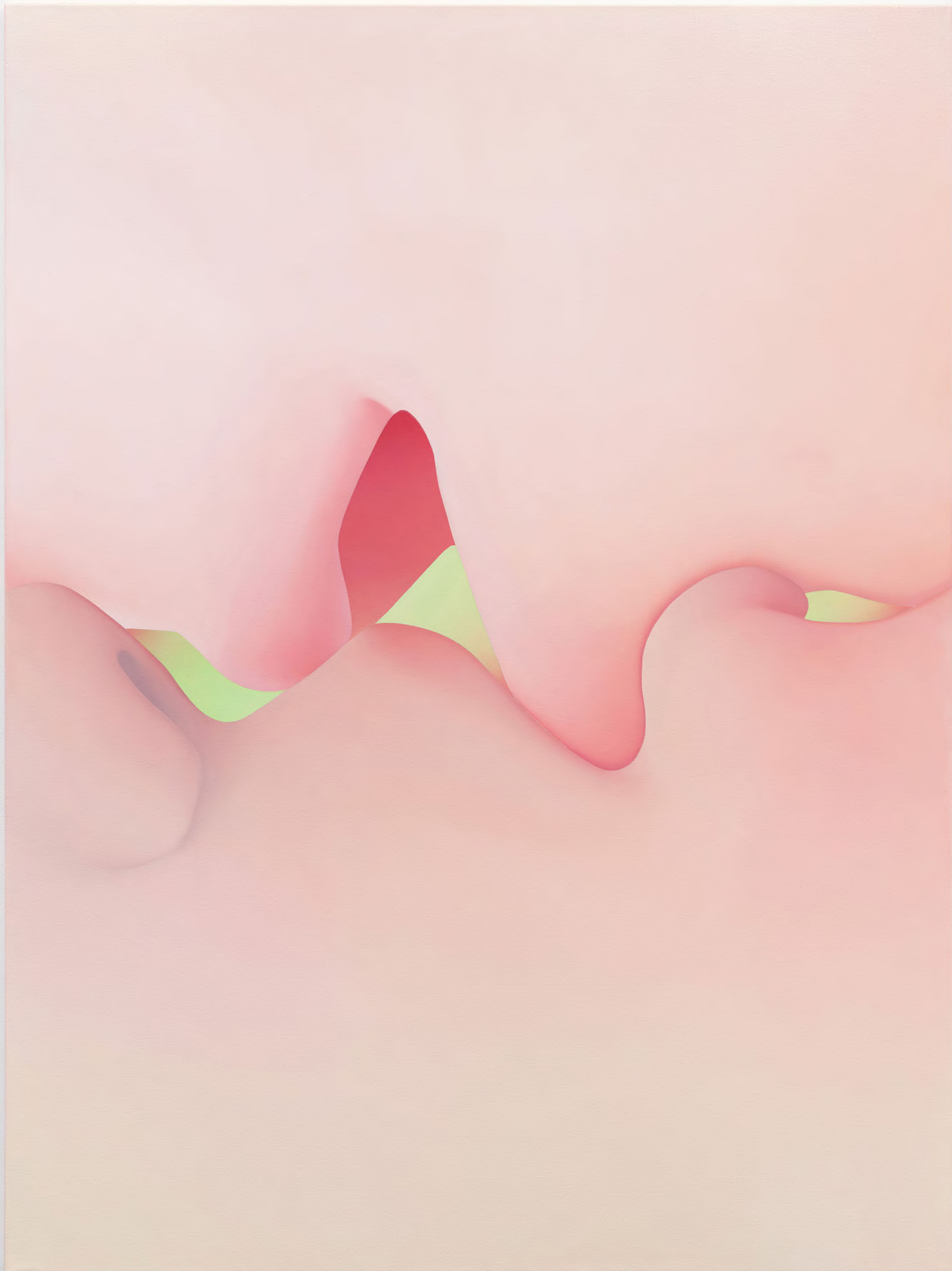
Qulla VII, 2026
Oil on canvas
160 × 130 cm



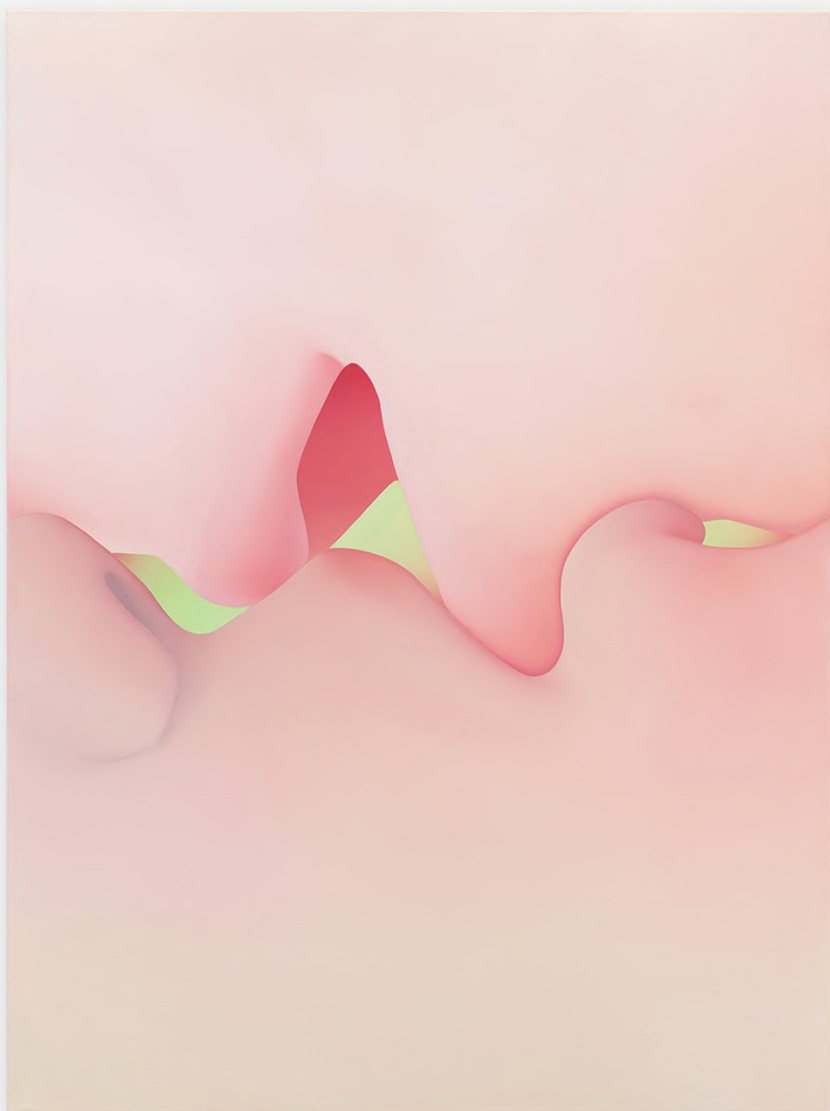
Wh Ole IV, 2026
Oil on canvas
160 × 120 cm



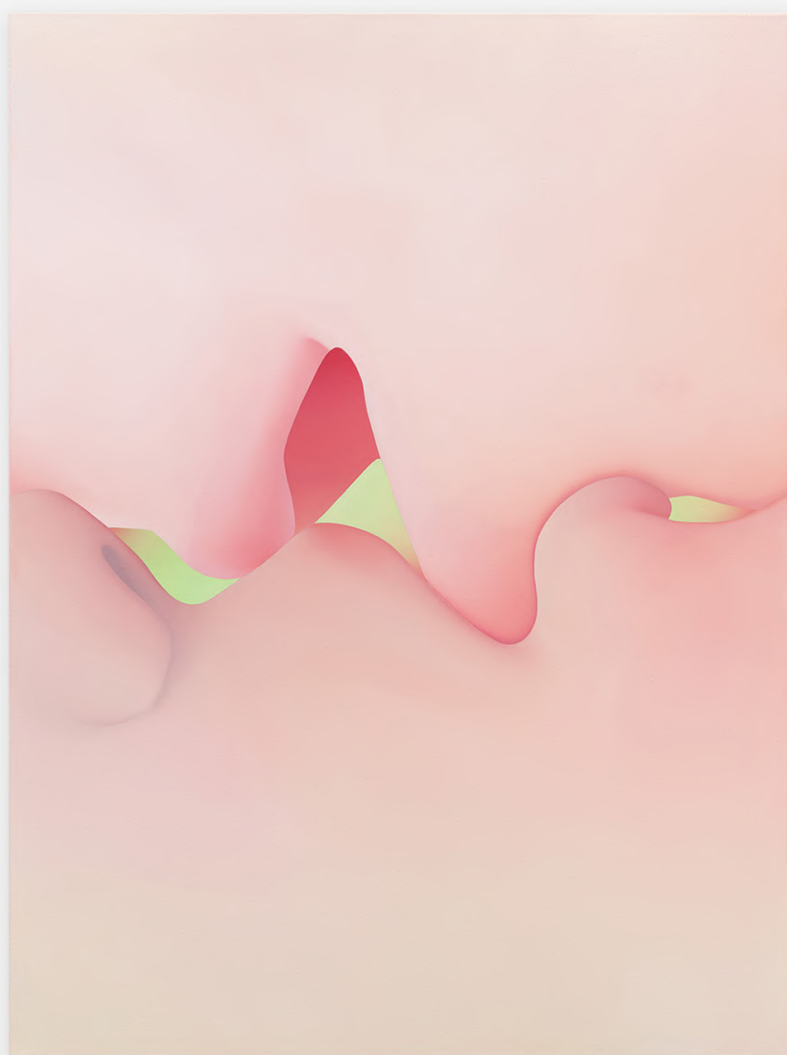
Wh Ole IV, 2026
Oil on canvas
160 × 120 cm



)(XXIII, 2026
Oil on canvas
200 x 150 cm



)(XXIII, 2026
Oil on canvas
200 x 150 cm



)(XXIII, 2026
Oil on canvas
200 x 150 cm



„Starting – but then something stands against you – and you have to find your way. This is reflected in my sculptures.“
–Hede Bühl

Hede Bühl has been exploring motifs of human beings, concentrating on the human head, since studying at the Academy of Fine Arts Düsseldorf under Joseph Beuys in the 1960's, and was also inspired by her residencies at the Villa Romana in Florence in 1973/74 and the Villa Massimo in Rome in 1979/80. Fascinated by the archaic elliptical forms and traces of the sensory organs, Hede Bühl abstracts the theme of „humanity“ predominantly in sculptures made of bronze, stone and aluminum, as well as in her expressive drawings. Her works echo the history of modern art, reaching back to ancient times and archaic cultures. At the same time, Hede Bühl's works are impressively contemporary and point to the future in search for how „being human“ might be defined. This „timeless dialogue“ is what makes Hede Bühl's works so relevant. We are reminded of the monumentality of the „Moai“ sculptures on Easter Island, of the Memento Mori as we encounter it in Baroque churches in Western culture, the „Man-Machine“ from the 1927 film Metropolis, and also the knowledge of digitally generated bodies. Hede Bühl's works are avant-garde in their search for a definition of what it means to be human.

Biographical Note:

Hede Bühl was born in Haan, Germany in 1940. She lives and works in Düsseldorf. After studying as a master student of Joseph Beuys in the 1960s, she was awarded the Villa Romana Prize in 1973 and the Villa Massimo Prize in 1979. In 2007, she received the prestigious Käthe Kollwitz Prize. Her works are represented in museum collections such as the Nationalgalerie Berlin, Kunstpalast Düsseldorf, Wilhelm-Hack Museum Ludwigshafen, Museum Beelden Aan Zee Schebeningen, Kunsthalle Mannheim and the Cragg Foundation, Skulpturen Park Waldfrieden, to name a few. In the 1970s and 1980s, her works were shown at the Bonnefantenmuseum Maastricht, Kunsthalle Nürnberg, Biennale di Bronzetto Padua and solo exhibitions at the Kunstverein Düsseldorf, Städtische Galerie Nordhorn and Skulpturenmuseum Marl, among others. Recent exhibitions have been at Cragg Foundation Skulpturen Park Waldfrieden (2019), Villa Zanders, Bergisch Gladbach (2024), Foundation Krummhörn, Pilsum, Kunstverein, Krefeld (both 2025), Museum für Brot und Kunst, Ulm and Kunstpalast, Düsseldorf (both 2026)



Please click [here](#) to watch the video about Hede Bühl's solo exhibition at the Art Museum Villa Zanders, Bergisch Gladbach, DE

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Großer Kopf VI („Floraler Kopf“), 2000/2001
Aluminium
Kopf: 155 × 95 × 127 cm



Großer Kopf VI, Installationsansicht: „Hede Bühl. Skulpturen“ Skulpturenpark Waldfrieden, Wuppertal, DE, 2019



Installation view: „Hede Bühl: Skulpturen“, Skulpturenpark Waldfrieden, Wuppertal, DE, 2019



Ellipsenkopf, 2011
Marmor
56,2 × 28,5 × 34,3 cm



Ellipsenkopf, 2011
Marmor
56,2 × 28,5 × 34,3 cm



Ellipsenkopf, 2011
Marmor
56,2 × 28,5 × 34,3 cm



Ellipsenkopf, 2011
Marmor
56,2 × 28,5 × 34,3 cm



Römischer Kopf, 1977/2026
Gips von 1977, dunkel Orange lackiert 2026
27 x 20 x 28 cm



Römischer Kopf, 1977/2026
Gips von 1977, dunkel Orange lackiert 2026
27 x 20 x 28 cm



Römischer Kopf, 1977/2026
Gips von 1977, dunkel Orange lackiert 2026
27 × 20 × 28 cm



Brauner Wabenkopf, 2024
Steatit
19 × 15,5 × 23 cm



Brauner Waberkopf, 2024
Steatit
19 x 15,5 x 23 cm



Kopf mit hellen Bändern, 2023
Alabaster
16 × 14.5 × 21 cm



Kopf mit hellen Bändern, 2023
Alabaster
16 × 14.5 × 21 cm



Kopf mit hellen Bändern, 2023
Alabaster
16 × 14.5 × 21 cm

“I always think of myself not as a strict figurative painter, more like a narrative formalist.

Which means I need the paint, the materiality of the paint to work as hard as the images is going to work.”

– Heidi Hahn



Heidi Hahn's painting combines references to gestural abstraction with the figurativeness of expressive painting and reveals a unique view to current issues such as the relationship between identity, gender and society. Impressions of everyday situations and her personal surroundings trigger Hahn's intuitive, dynamic painting process. Layer by layer, motifs of "body spaces" emerge. The borders between environment and body, surface and background are fluid. Hahn speaks of "narrative formalism". In this sense, the intrinsic worldliness of painting is amalgamated with the intrinsic worldliness of the figures. Hahn never starts with sketches, but instead develops her compositions in the process of painting. This method of "abstracting metamorphoses" draws the viewer's gaze behind the surface of the painted illusion to a nonverbal expression of the most various constructions of identity and gender.

Biographical Note:

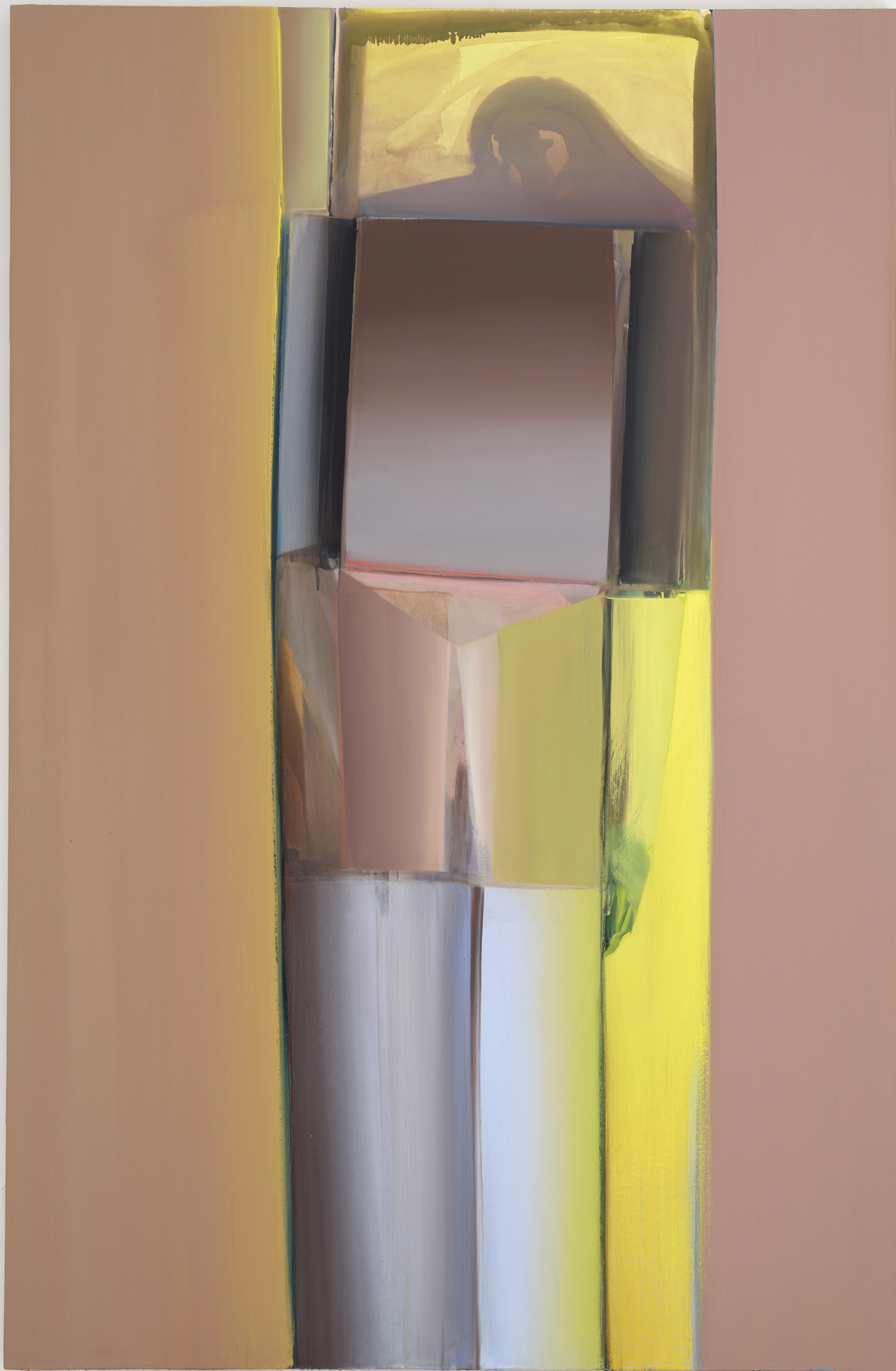
Born in Los Angeles in 1982, Heidi Hahn currently lives and works in New York. Her works are part of renowned museum collections such as the Stedelijk Museum, Amsterdam, Dallas Museum of Art, Moderna Museet Stockholm, High Museum of Art in Atlanta, New Orleans Museum of Art, Kadist Foundation Paris, New Century Art Foundation Shanghai, G2 Kunsthalle in Leipzig, Blueknowledge Foundation Amsterdam, Philara Collection or Saastamoinen Foundation Art Collection, Helsinki. Her paintings were presented at internationally renowned museum exhibitions such as at LSU Museum L.A, High Museum of Art Atlanta, the Nerman Museum of Contemporary Art or New Orleans Museum of Art. Recently the Blueknowledge Foundation in Amsterdam showed Heidi Hahn's works in her solo exhibition „Invisible Anatomies“. In the spring of 2025 Artforum International, Vogue Magazine and Impulse Magazine published comprehensive articles on her work.



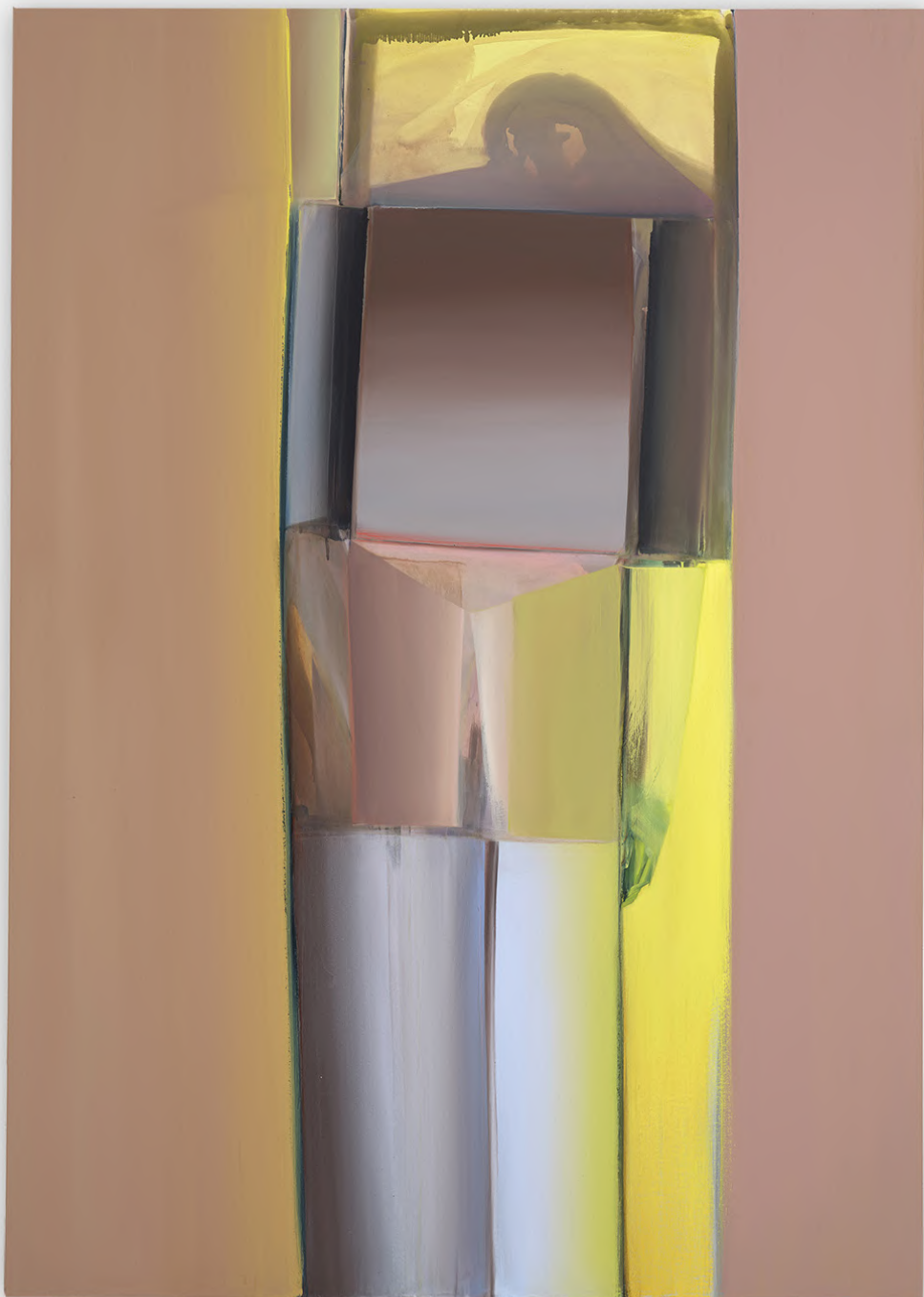
Please click here to watch a video with Heidi Hahn

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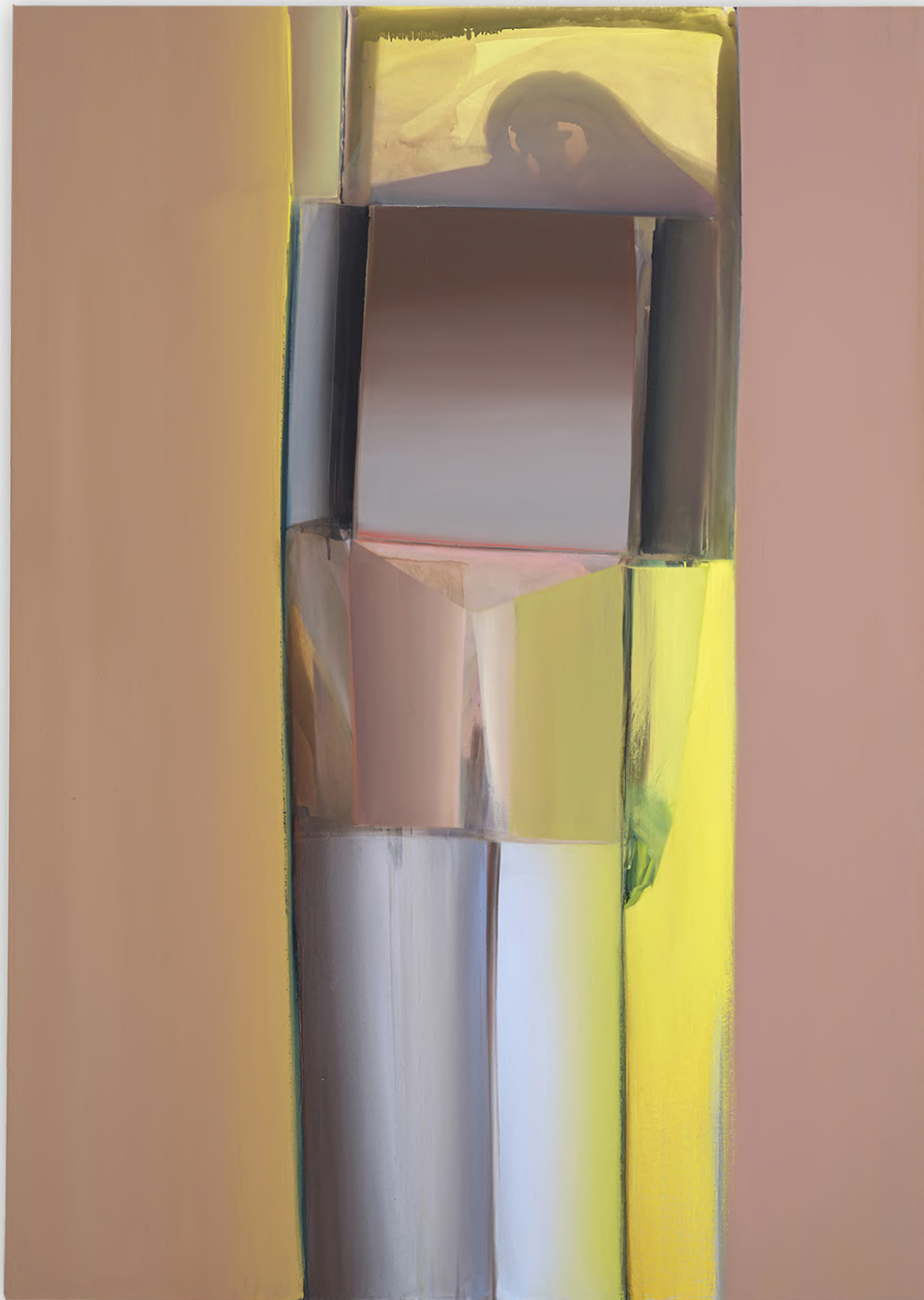
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TBA 1, 2026
Oil on canvas
193 × 137 cm



TBA 1, 2026
Oil on canvas
193 × 137 cm
76 × 54 in



TBA 1, 2026
Oil on canvas
193 × 137 cm
76 × 54 in

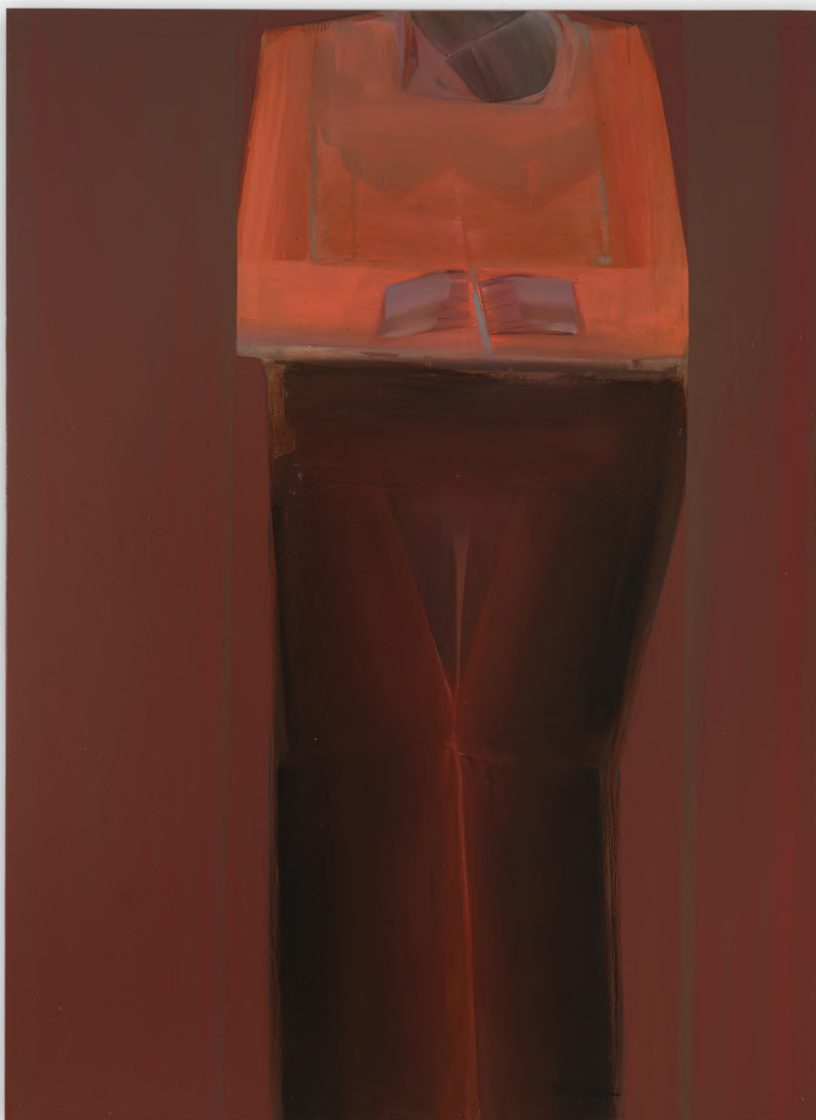


Alas, Alas, At Last #1, 2026
Oil on canvas

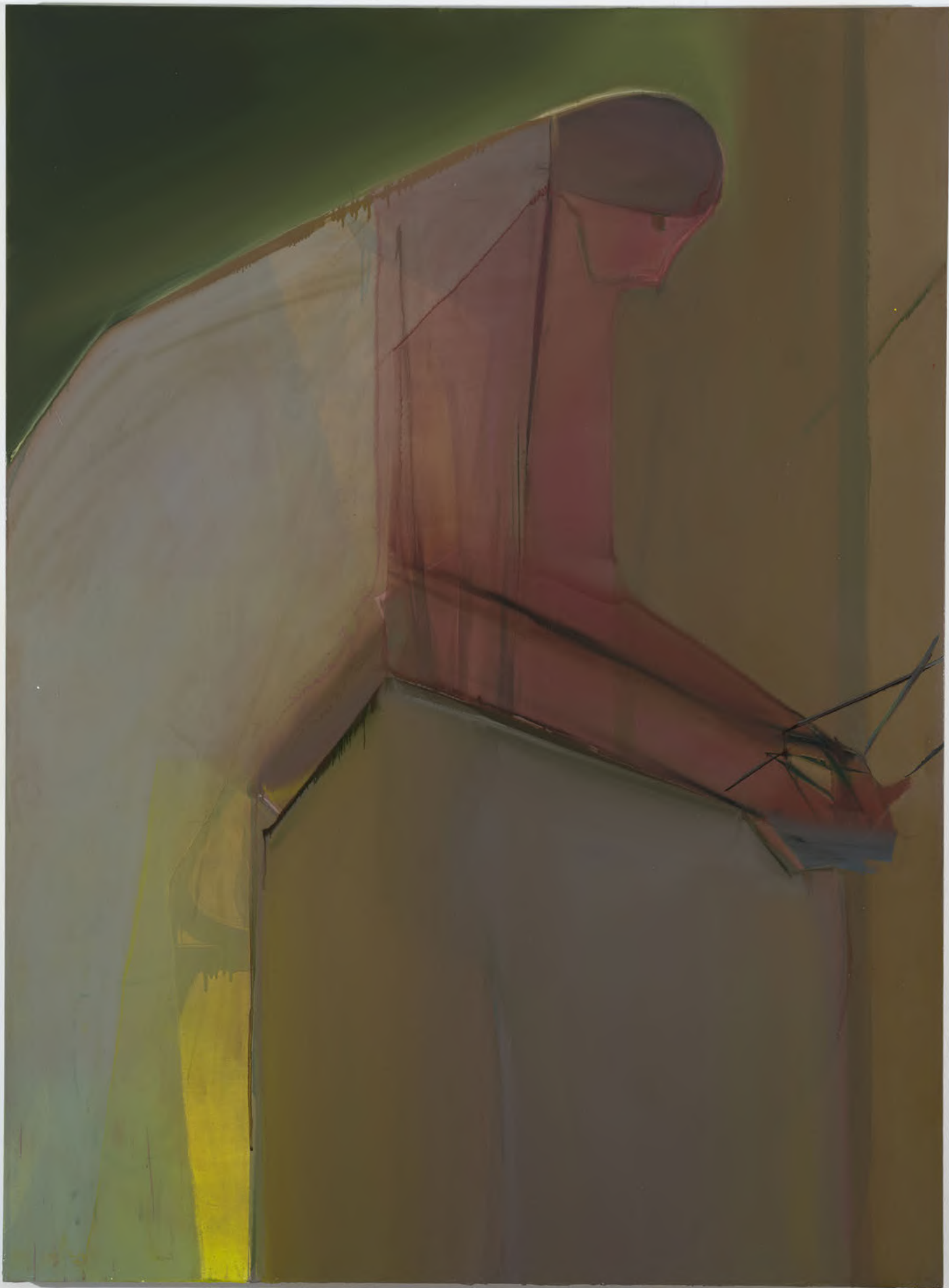
174 × 127 cm / 68,5 × 50 in



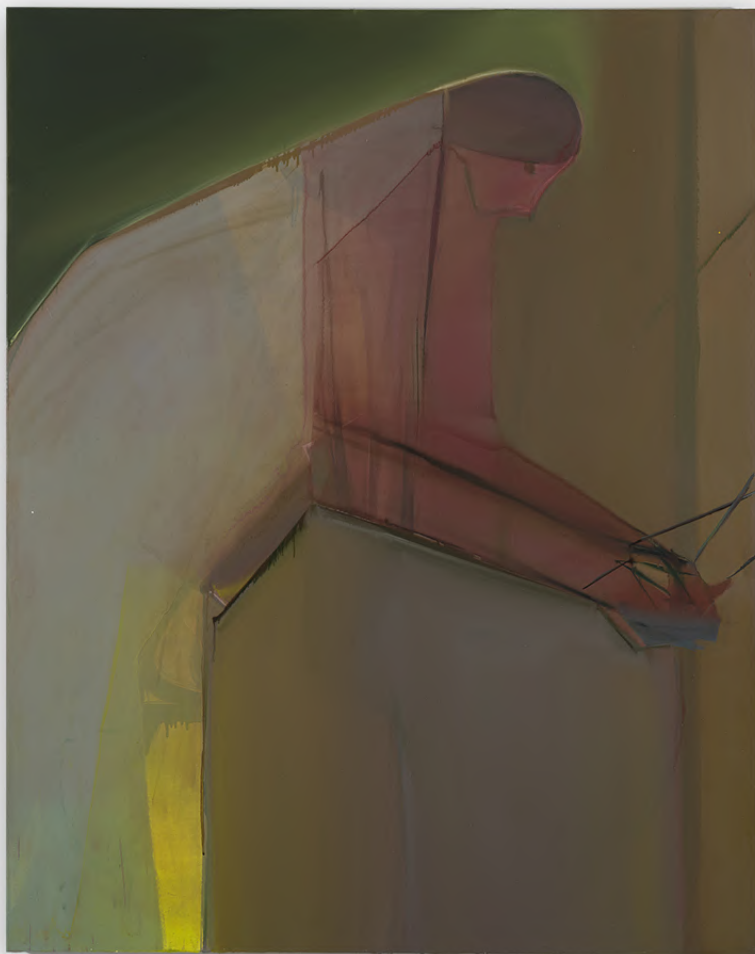
Alas, Alas, At Last #1, 2026
Oil on canvas
174 × 127 cm / 68,5 × 50 in



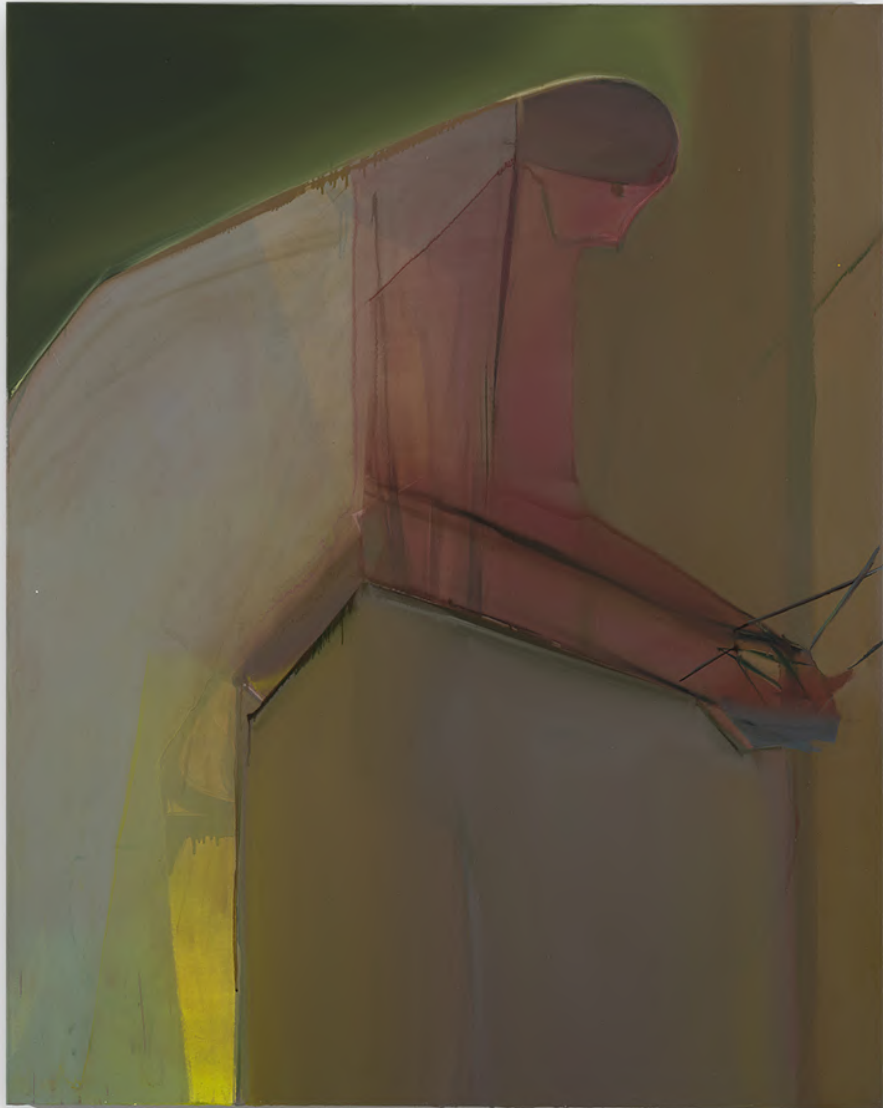
Alas, Alas, At Last #1, 2026
Oil on canvas
174 × 127 cm / 68,5 × 50 in



Alas, Alas, At Last #3 2026
Oil on canvas
153 × 122 cm / 60 × 48 in



Alas, Alas, At Last #3 2026
Oil on canvas
153 × 122 cm / 60 × 48 in



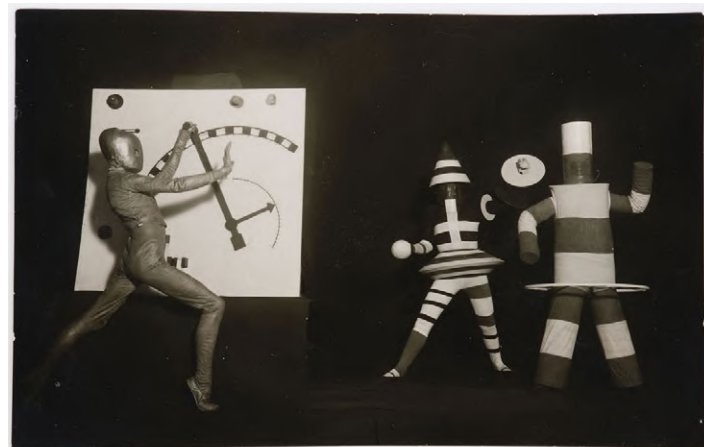
Alas, Alas, At Last #3 2026
Oil on canvas
153 × 122 cm / 60 × 48 in

Art Basel 2026

Lucia Moholy (HUN/AT, 1894-1989)

At Art Basel we are delighted to present the recently recognized photographic work of Bauhaus artist Lucia Moholy (Hungary/Austria, 1894–1989). Her approach to photography is defined by experimentation with the technical conditions of the medium, the construction of new perspectives on reality, and a deep interest in architecture as well as its influence on our perception.

The presentation includes five original vintage prints by Lucia Moholy from the 1920s, the majority of which are unique, taken during her time at the Bauhaus in Dessau. As a photographer and publicist for the Bauhaus, Moholy's perspective on the architecture and objects produced there significantly shaped the school's image. Her handling of the camera and photographic techniques demonstrates her extraordinary approach to photography. Moholy's photographs reveal her subjective, artistic view of 'her' reality, while also reflecting the new conception of architecture and design in the 1920s and 30s, which sought to 'improve' life. This interplay between the view from within and from without characterizes her work. These renditions were achieved through her understanding of photography's vast potential.



Lucia Moholy, Danceplay "Der Mann am Schaltbrett"
from Kurt Schmidt, 1924

silvergelatine vintage print, 8,5 × 13,5 cm unframed
35 × 25 cm framed



Lucia Moholy, Bauhaus Workshop Building from below

Oblique view, Dessau, 1926

vintage print, 19,8 × 16,4 cm unframed,
60 × 47 cm framed

Biographical Note:

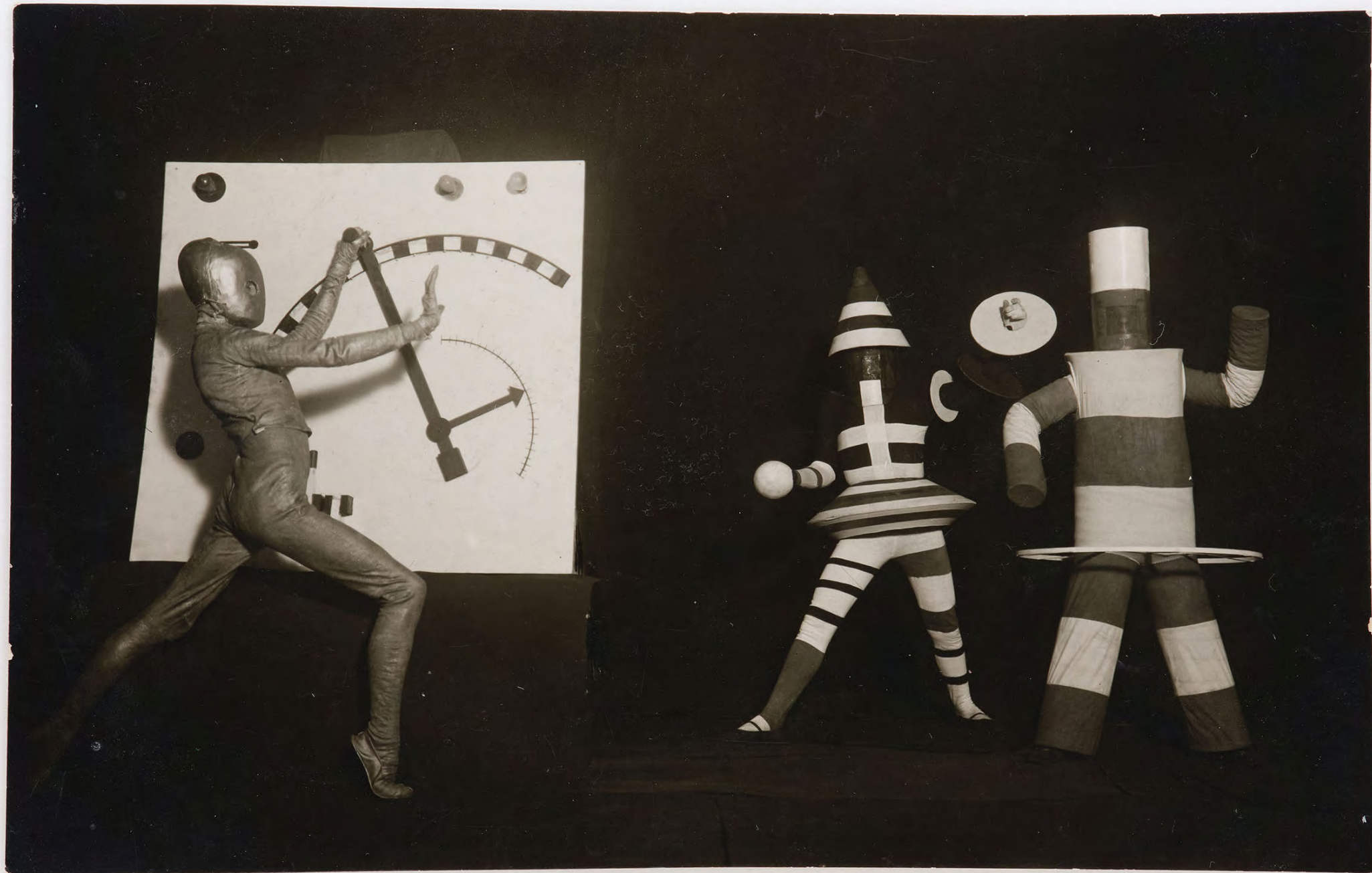
Lucia Moholy's (HUN/AT, 1894–1989) works are part of institutional collections such as Museum Ludwig Cologne, Kunstpalast Düsseldorf, and MoMA New York. In 2024/25 the Kunsthalle in Prague and Fotomuseum Winterthur dedicated solo exhibitions to her as well as the Bröhan Museum, Berlin (2022/23) and Museum Ludwig Cologne (2019/2020). Currently her work is shown at „Neue Frau, Neues Sehen. Die Bauhaus-Fotografien“, Museum für Fotografie, Berlin. Recently her work was featured in international group exhibitions such as Hello Image: The Staging of Things, MK&G Hamburg (2026), "Female Pioneers of geometrical Abstraction", Wilhem-Hack Museum (2024). In 2024, the French-German TV-station ARTE dedicated a film portrait to Lucia Moholy. In addition, she is considered the „silent co-author“ of László Moholy-Nagy's book "Painting Photography Film" (1925), instrumental in formulating the manifesto on the „New Vision“ and developed techniques of camera-less photography such as the photogram.

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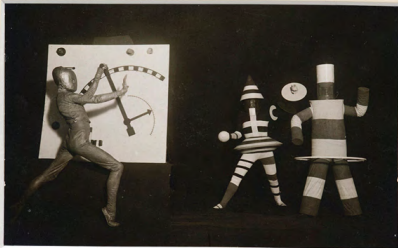
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Please click here to watch the Arte documentation
"Lucia Moholy - The Bauhaus Photographer"



Danceplay „Der Mann am Schaltbrett“ from Kurt Schmidt, 1924
silvergelatine vintage print
8,5 × 13,5 cm unframed
35 × 25 cm framed



Danceplay „Der Mann am Schaltbrett“
from Kurt Schmidt, 1924

silvergelatine vintage print
8,5 × 13,5 cm unframed
35 × 25 cm framed
verso with postcard print

Provenance

From the estate of Otto Dorfner, Weimar. Otto Dorfner (1885–1955), who was appointed workshop manager at the Weimar School of Applied Arts by Henry van de Velde (1863–1957) in 1910 and later also worked as a master craftsman at the Bauhaus, is regarded worldwide as one of the most significant bookbinders of the 20th century.

One of only two known prints; the other is in the collection of the Bauhaus University Weimar and formerly came from the estate of Walter Gropius.

Exhibitions

Exhibited in Lucia Moholy, *Das Bild der Moderne*,
Bröhan Museum, Berlin, DE, 2022/23

Literature

„Das Bild der Moderne“, 2022/23 Bröhan-Museum Berlin, S. 153
Siebenbrodt: „Bauhaus Weimar. Entwürfe für die Zukunft“, S. 265, with a full-page plate



Danceplay „Der Mann am Schaltbrett“ from Kurt Schmidt, 1924
silvergelatine vintage print
8,5 × 13,5 cm unframed
35 × 25 cm framed



Stageplay „Rokokokokotte“ of Friedrich Wilhelm Bogler (1902-1945) at Bauhaus Weimar, 1924
silvergelatine vintage print
8,5 × 13,5 cm unframed
35 × 25 cm framed



Stageplay „Rokokokokotte“ of Friedrich Wilhelm Bogler
(1902-1945) at Bauhaus Weimar, 1924

silvergelatine vintage print
8,5 × 13,5 cm unframed
35 × 25 cm framed
verso with postcard print

The person on the right wearing a pointed hat is Albrecht Georg Friedrich Freiherr von Fritsch, also known as Renee Halkett, who was a student at the Bauhaus in Weimar from 1923 to 1925.

Provenance

From the estate of Otto Dorfner, Weimar. Otto Dorfner (1885–1955), who was appointed workshop manager at the Weimar School of Applied Arts by Henry van de Velde (1863–1957) in 1910 and later also worked as a master craftsman at the Bauhaus, is regarded worldwide as one of the most significant bookbinders of the 20th century.

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Bröhan Museum, Berlin, DE, 2022/23

Literature

„Das Bild der Moderne“, 2022/23 Bröhan-Museum Berlin S. 152
Siebenbrodt: „Bauhaus Weimar. Entwürfe für die Zukunft“, S. 264



Stageplay „Rokokokokotte“ of Friedrich Wilhelm Bogler (1902-1945) at Bauhaus Weimar, 1924
silvergelatine vintage print
8,5 × 13,5 cm unframed
35 × 25 cm framed



Bauhaus Workshop Building from below. Oblique view, Dessau 1926
vintage print
19,8 × 16,4 cm unframed
60 × 47 cm framed



Bauhaus Workshop Building from below. Oblique view, Dessau 1926

Vintage print print
19,8 × 16,4 cm

The Bauhaus Archive Berlin holds another print from Walter Gropius's estate with almost identical dimensions.

Provenance

From the estate of László Moholy-Nagy

Exhibitions

Exhibited in Lucia Moholy, *Das Bild der Moderne*,
Bröhan Museum, Berlin, DE, 2022/23

Literature

„Das Bild der Moderne“, 2022/23 Bröhan-Museum Berlin
S. 63;

Dirk Nishen: „Photography at the Bauhaus“,
pp. 193 and 323;

„Bauhaus Photography – From the Collection of the
Bauhaus Dessau Foundation“, 2004,
p. 46 with full-page plate;

Herzogenrath: „Bauhaus Utopias – Bauhaus Works on Paper“,
p. 260;

Magdalena Droste: „Bauhaus“ (Taschen Verlag),
p. 118, with a full-page plate there;

MoMA „Bauhaus | Workshops for Modernity“, 2009,
p. 238;

On the print on display at MoMA:

Object: Photo. Modern Photographs: The Thomas Walther Collection 1909–1949 at The Museum of Modern Art. 8 December 2014. [moma.org/objectphoto](https://www.moma.org/objectphoto). The print in the MoMA collection is larger in format, but was printed at a later date. It can still be described as a vintage print (as it dates from around 1930), but is of lesser value.



Bauhaus Workshop Building from below. Oblique view, Dessau 1926
vintage print
19,8 × 16,4 cm unframed
60 × 47 cm framed



Jacolby Satterwhite

Art Basel Kabinett

2026



Portrait of the artist

„In my work, I am not an identity,
I am a font for an essay, that moves
abstractly in 3D animation.”

“Being aware of how the body is
ultimately a sculptural material
was huge. “

– Jacolby Satterwhite

Love, joy, resilience and reconciliation are crucial within Jacolby Satterwhite’s universe consisting of music, performance, objects and video. His immersive installation for the Kabinett sector at Art Basel is guided by queer theory, modernism and video game language to challenge social and gender paradigms. An important point of departure for Satterwhite is Brooklyn’s famous historic underground nightclub “Spectrum” of the 2010s that served as an incubation space for many queer millennials. For Satterwhite this club felt like an extension of home, a place for reinvention and acceptance without question. The customized wallpaper “Entropy” shows an infinite pattern of rooms that contain pathological devices like pharmaceuticals, fetish-like objects

and tabloids revealing the normalization of addiction in contemporary American society. It stages the concept of the American Dream and its dark sides. His neon works “Love will find a way home” and “When we pass from this clay we’ll still exist in a spirit” refer to Satterwhite’s album “Love Will Find A Way Home” that was released in 2019 in collaboration with musician Nick Weiss. The album comprehends fourteen songs based on Satterwhite’s mother’s a capella songs. This collection was conceived as an electronic

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We Are In Hell When We Hurt Each Other, 2020

HD color video and 3D animation with sound

RT: 24:22 min

soundscape inspired by trip-hop, drum and bass, folk, and R&B. In contrast to the ephemeral experience of streaming music, Satterwhite grounds the album elements in performances, video and objects like his neon works and videos. In that sense, he creates a “visual album”, emphasizing that sonic experiences take on infinite forms. His video work “We are in Hell When We Hurt Each Other” is also grounded in this album which includes a song with the same title. Originally commissioned by the San Francisco Museum of Modern Art, the animation unfolds a pastoral concert space, inspired by painters like Titian and Manet, that imagines a post-pandemic, post-revolution world for Black femme figures. Whereas commercial animation studios split the work for sound, space or color amongst several programmers, Satterwhite has programmed this whole universe by himself with the program Maya. Being a “painter in his heart” as he points out, he wants to let the program “sing” for creating his vision. The queer athletic movements of dancers and female CGI figures embody a catharsis of any constraint. We hear song lyrics like “Love ill find a way home and bring us peace” or “We are in Hell When We Hurt Each Other, Be the Truth that Will Set You Free” during the course of the 24-minute video. The CGI figures pose, dance and

pirouette, immune to biological threats thriving in Satterwhite’s imagined world, a world fraught with dystopic elements of reality TV, racist vitriol and disasters. Satterwhite’s work frequently references and then subverts the western art historical cannon. He most notably turns to Édouard Manet’s „Luncheon on the Grass „(1862-3), a now recognizable and established work whose initial reception was largely negative. Here the black female body is elevated to the divine form, a form that has been denied throughout history. The realm of the digital offers a subversive sense of liberation and an opportunity to imagine an alternate, quasi-utopic universe created specifically for the Black femme. The female CGI figures embody a lyrical and formal quality in their ritual movement, accentuating their divine presence. The video ebbs from one environment to the next, disrupting any linear narrative within the fantasy.

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Love Will Find a Way Home, 2026

Neon

21,7 x 183 cm

Biographical note:

Jacolby Satterwhite is born 1986 in Columbia, USA. He lives and works in New York. His work has been presented in numerous exhibitions and festivals internationally. Recent solo exhibitions took place at Museum of Fine Arts Houston and at the Great Hall of the Metropolitan Museum of Art (2023/24).

He recently participated in several international group exhibitions, including „MACHINE LOVE: Video Game, AI and Contemporary Art“, the Mori Art Museum, Tokyo, the LACMA, Los Angeles, Fundação Bienal de Artes Visuais do Mercosul, 14th Mercosul Biennial, Porto Alegre, BRA (all 2025), Walker Art Center, Minneapolis, (2024), Haus der Kunst Munich (2023), FRONT International: Cleveland Triennial for Contemporary Art, Cleveland, OH (2022); Miller Institute for Contemporary Art, PA (2021); Haus der Kunst, Munich (2021); Gwangju Biennale, Gwangju (2021); Wexner Center for the Arts, Columbus, OH (2021); Fabric Workshop & Museum, Philadelphia (2019); Pioneer Works, New York (2019); Whitechapel Gallery, London (2019); Museum of Modern Art, New York (2019); Minneapolis Institute of Art (2019); Museum of Contemporary Art, Chicago (2018); Fondation Louis Vuitton, Paris (2018); New Museum, New York (2017); Public Art Fund, New York (2017); San Francisco Museum of Art (2017); and Institute of Contemporary Art, Philadelphia (2017). His work is included in the collections of the Museum of Contemporary Art Kiasma, Helsinki;

Museum of Modern Art, New York; Studio Museum in Harlem, New York; and the Whitney Museum of American Art, New York, among others. Satterwhite has collaborated with several musicians, including Solange Knowles in 2019 on her visual album, “When I Get Home,” and Perfume Genius in 2022 on his album, “Ugly Season.” He was awarded a public art commission in collaboration with the Studio Museum in Harlem and the Public Art Fund to inaugurate Lincoln Center’s new David Geffen Hall, debuting in October 2022 in New York.



Please click here to watch the artist interview about his installation ‘A Metta Prayer’ at the Met, New York 2023/24



Please click here to watch the artist’s interview at ART21, 2013



Please click here to watch the artist’s interview about his solo show at Haus der Kunst, Munich, 2022

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Love Will Find a way Home

Love Will Find a Way Home, 2026
Neon,
21,7 x 183 cm

Love Will Find a Way Home



Love Will Find a Way Home, 2026
Neon,
21,7 x 183 cm

We are in hell when we hurt each other, 2020

HD color video and 3D animation with sound

RT:24:22 min

„We Are In Hell When We Hurt Each Other“, the crux of Satterwhite’s exhibition of the same name at Mitchell-Innes & Nash in 2020, is a virtual pastoral concert space, inspired by painters like Titian and Manet, that imagines a post-pandemic, post-revolution world for Black femme figures. Over the course of the 24-minute video, they pose, dance and pirouette, immune to biological threats and thriving in Satterwhite’s imagined world, a world fraught with dystopic elements of reality TV, racist vitriol and disasters. Originally commissioned by the San Francisco Museum of Modern Art, Satterwhite taps producer Nick Wise to create *You’re At Home*, the trip-hop album that scores the artist’s five most recent films. In one scene, the voice of Patricia Satterwhite, the artist’s late mother whose a cappella recordings Satterwhite harnesses and transforms into these acid house style tracks, echoes “we are in hell when we fail to exist, we are in hell when we nail hands and wrist.” Satterwhite’s work frequently references and then subverts the western art historical cannon. He most notably turns to Édouard Manet’s *Luncheon on the Grass* (1862-3), a now recognizable and established work whose initial reception was largely negative. Here the Black female body is elevated to the divine form, a form she’s been denied throughout history. In the backdrop of this digitized bucolic Eden, Patricia’s words, “we are in hell when we



hurt each other, be the truth that will set you free,” ring a simultaneously encouraging and foreboding tone to the spectacle. The realm of the digital offers a subversive sense of liberation and an opportunity to imagine an alternate, quasi-utopic universe created specifically for the Black femme. The female CGI figures embody a lyrical and formal quality in their ritual movement, accentuating their divine presence. The video ebbs from one environment to the next, disrupting any linear narrative within the fantasy.



Please click here to watch the film „We Are In Hell When We Hurt Each Other“, 2020
Password: Satterwhite2020



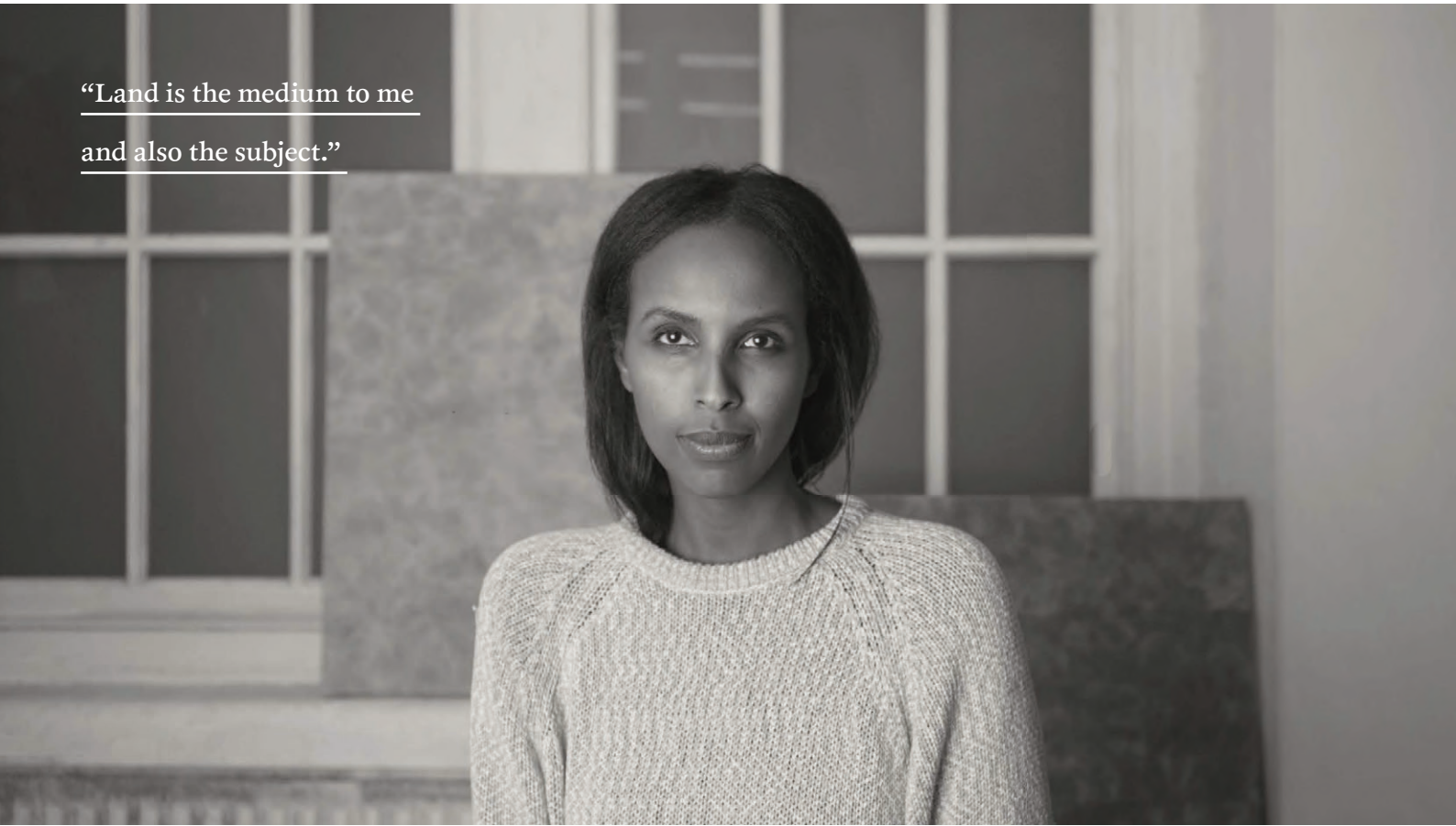
YOU WON'T BE ALONE

We Are In Hell When We Hurt Each Other, 2020
HD color video and 3D animation with sound, RT: 24:22 min,
HD virtual reality video with sound, RT: 18:07 min.
(5/5 Last Available Edition)



We Are In Hell When We Hurt Each Other, 2020
HD color video and 3D animation with sound, RT: 24:22 min,
HD virtual reality video with sound, RT: 18:07 min.
(5/5 Last Available Edition)

“Land is the medium to me
and also the subject.”



How do we define a place? Ayan Farah's work is marked by her deep interest in the geographical and geopolitical characteristics of the places she spends time in, most recently Sweden, Senegal and England. In these places, she collects minerals, soil or plants such as indigo, which she later uses in her studio to produce pigments for dyeing. The “pictorial ground” always consists of historical textiles from the 18th and 19th centuries, which Ayan Farah cuts up into individual fragments for dyeing and later sews together again by hand and machine to form strict compositions. During the dyeing process, the textiles become “vessels” of the geographical characteristics of certain places as well as their socio- and geopolitical characteristics. At the same time, the textiles are “places of memory” of the stories of their former owners, often “marked” by hand-embroidered initials that refer to past times as an “index” and now become part of Ayan Farah's works. This “cyclical” approach to textiles, which is currently finding expression in pop culture in the form of “recycled fashion”, is based on Ayan Farah's biographical roots in Somalia where the collection and processing of textiles with hand embroidery has been practiced by her family. Ayan Farah's keen eye for the availability of natural resources is also based on the fact that her ancestors were nomads who, depending on water and natural resources, moved from place to place and adapted their way of life to their immediate surroundings.

Biographical Note:

Born in 1978 in Sharjah, UAE, to Somali Parents, Ayan Farah spent her childhood in Sweden and moved to London where she got her MA at the Royal College of Art. She lives and works in Stockholm. Recent grants and residencies include the Roberts Institute of Art Residency in Scotland, Black Rock in Dakar, and Sven-Harrys Konstmuseum in Stockholm. Ayan Farah represented the Federal Republic of Somalia at the 61st International Art Exhibition – La Biennale di Venezia. For the first time Somalia had a National Pavilion at the Venice Biennial. Currently her work is shown at „The Art of Collecting“, Moderna Museet, Stockholm, SWE and „AMEFRICA. Diasporic connections in the Jorge M. Pérez Collection.“, CAAC—Centro Andaluz de Arte Contemporáneo, Sevilla, ESP. Her works were recently presented at „We Grown-Ups Can Also Be Afraid: Creativity in Times of Crisis“, Attenborough Arts Centre, Leicester, UK (2025), Black Rock Sénégal/Dak'art Biennale, Dakar, Senegal and in Stockholm Cosmology at Liljevalchs Konsthall, Stockholm (both in 2024) as well as in prominent group shows at El Espacio 23, Miami, Cromwell Place (the Roberts Institute of Art) London, the Sainsbury Centre for Visual Arts, Norwich, and Fondazione Prada, Venice (all 2023), the Hunterian Art Gallery in Glasgow, Bundeskunsthalle, Bonn, The New Art Centre, Salisbury (all 2022) and the Tarble Arts Centre at Eastern Illinois University, Whitechapel Gallery, London (both 2018), Fondation Hipocrine, Paris (2014). Her work is included in the collections of Moderna Museet, Stockholm, The Kadist Foundation, Paris, Stockholm konst, Kunstpallast, Düsseldorf, Sammlung Zeitgenössischer Kunst der Bundesrepublik Deutschland, Public Art Agency Sweden, The Hill Collection, New York, El Espacio 23, Miami, and the David and Indré Roberts Collection, London.

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Please click here to watch a video with Ayan Farah



TBA, 2026
Senegalese indigo, Madder, and Australian indigo on linen
180 x 260 cm



This diptych is created from a series of dyed strips and patches of French linen. The powerful blue hues are largely from Indigo, which was hand-picked by Ayan Farah in Senegal while she was on the Black Rock Senegal artist residency in Dakar. The brown and black tones that appear were created by a mixture of India ink which the artist processes herself in the studio and Madder a type of tree bark also collected in Senegal as well as undertones of Australian Indigo. Each patch has dyed individually with a variety of saturated pigments. The composition in vertical lines play with the idea of abstract rainy layers, whereas the blue tone refers to a blue stone mineral, in doing so the work connects both spheres: land and sky.

TBA, 2026
Senegalese indigo, Madder, and Australian indigo on linen
180 x 260 cm



TBA, 2026
Senegalese indigo, Madder, and Australian indigo on linen
180 x 260 cm



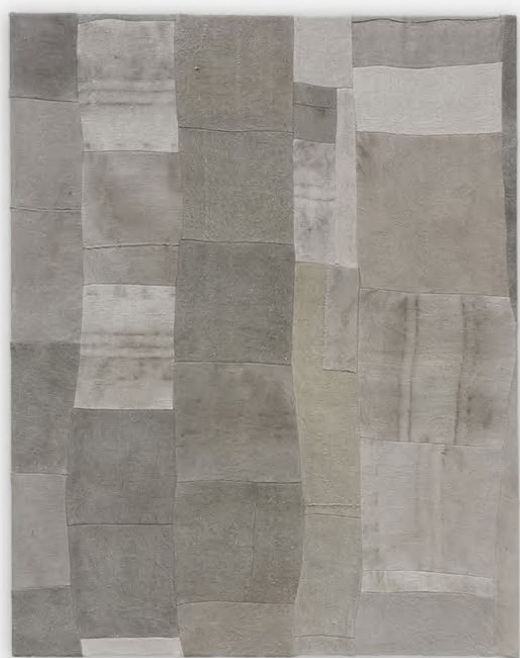
Several lands and time periods get combined in „Eylon“ which is part of iconic series „Maps“. Composed in a Grid like pattern that reminds to the Grid of a map, this work combines multiple places, memories and working process related to of Ayan Farah’s travels around the world. Patches of historical french linen and hemp from the 18th century are treated with black mud and salt from the Dead Sea, clay collected in Iceland, and salt from the Assalt Lake Sea in Djibouti. This work includes all aspects of Ayan Farah’s approach to art: the concept of coexisting times, places, histories and geologies.

Eylon, 2014

Black clay, dead sea mud, sea salt and vinegar on suede, antique linen and hemp
95 × 75 cm



Elyon, 2014
Black clay, dead sea mud, sea salt and vinegar on suede, antique linen and hemp
95 × 75 cm



Elyon, 2014
Black clay, dead sea mud, sea salt and vinegar on suede,
antique linen and hemp
95 × 75 cm



Ephemeral, 2026 , Clay, cloud seeded water and embroidery on canvas , 160 x 160 cm



Ephemeral 2026

Ephemeral s related to Ayan Sarah's recent project „Desert Seeds“ which is an exploration of the intersections between history, politics and personal biography. The canvas is painted with clay sourced from the Sanaag region of Somalia, combined with cloud-seeded water from the United Arab Emirates, and embroidered with monochromatic images of extinct desert flowers and weeds. Farah was born in the United Arab Emirates to Somali parents. The clay signifies a reconnection with ancestral lands and a way of preserving a cultural identity shaped by both heritage and migration. Having spent formative years in the UAE Farah experienced first-hand the nation's innovations to overcome its arid environment and limited natural resources. Rendered in terracotta tones, the embroidery merges with the clay-painted canvas, creating a monochromatic effect that encourages viewers to engage deeply with its layers and textures. This subtle interplay reflects the fragility of what is often overlooked or deemed invisible, whether in nature or in personal and cultural histories. This duality of embracing and challenging nature is deeply tied to Farah s own experience of navigating the tensions between inherited traditions and a modern, rapidly evolving homeland.



Ephemeral, 2026 ,
Clay, cloud seeded water and embroidery on canvas
160 x 160 cm



Shannon Bool



“What is a body to do with itself in a space like this?” – Shannon Bool

Non-verbal dialogues between bodies, architecture and materials are key to Shannon Bool's work. The connection between highly technologized and historical production processes and materials construct complex experiences of material, space and bodies, resulting in the permeability of seemingly fixed definitions of gender, culture and identity. In the process, the body literally becomes the “site of images.”



Please click here to watch a video with Shannon Bool

Kadel Willborn

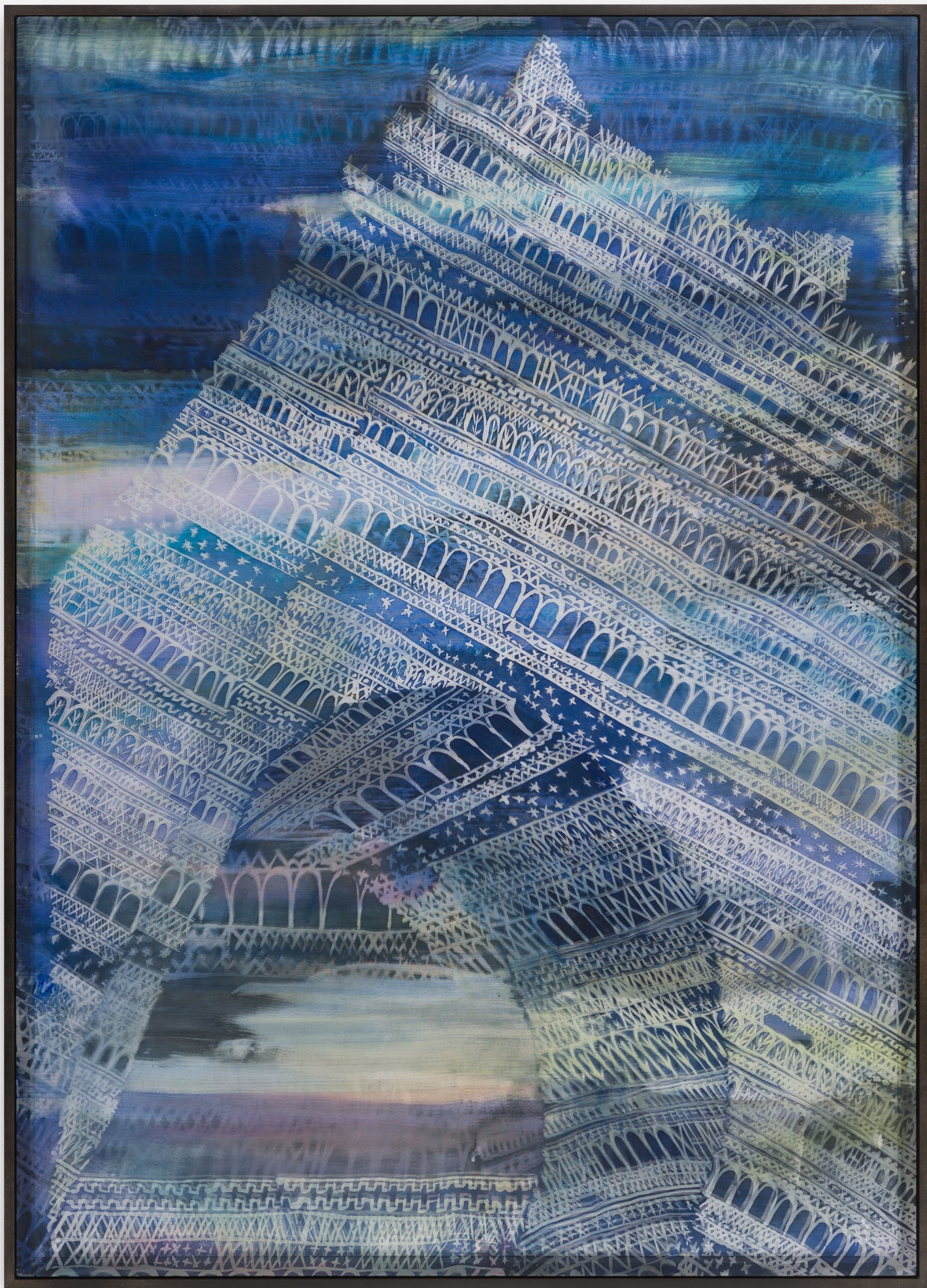
Birkenstraße 3 & 20
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www.kadel-willborn.de

Biographical Note:

Shannon Bool, born 1972 in Canada, lives and works in Germany since 2001. Currently her work is shown at „MUSEUMS WITHOUT BORDERS“, Frac Grand Large—Hauts-de-France, Dunkerque, FR. Recently her work was on view in the group exhibition “General Conditions”, The School I Jack Shainman Gallery, Kinderhook, NY, US. Her works are part of renowned museum collections such as Museum of Contemporary Photography Chicago, Kunstmuseum Bonn, Metropolitan Museum New York, Museum für Moderne Kunst Frankfurt, Musée d'Art Contemporain de Montréal, Lenbachhaus Munich or The National Gallery of Canada. She currently produces a site specific art piece for the new building of the Opera in Cologne. Recent solo exhibitions were dedicated to her at the Kunstmuseum Krefeld, Museum of Contemporary Photography, Chicago (both 2023), Agnes Etherington Art Centre, Kingston (2020), the Kunstverein Braunschweig, Centre Culturel Canadien in Paris (both 2019) or Musée Joliette Canada (2018). She has participated at numerous internationally renowned group exhibitions such as “Skyscrapers by the Roots. Reflections on Late Modernism”, MAC – Musée d'art contemporain, Montréal, CA (2025), “In anderen Händen. Highlights of the Philara Collection”, Miethinen Collection, Berlin, „Räume Hautnah“, Draiflessen Collection, Mettingen, DE (2024), “Infinite Regress: Mystical Abstraction from the Permanent Collection and Beyond”, Kemper Museum of Contemporary Art, Kansas and “Dreams of an Owl, Who the Bær and the Wounded Planet. Stories from the collection of the Kunsthalle Bielefeld and an intervention by Simon Fujiwara”, Kunsthalle Bielefeld, Bielefeld, DE, “Pop and Politics in Contemporary Textile Art”, Kunstmuseum Ravensburg & Kunstsammlungen Chemnitz (2022/21), „INTERTWINGLED – The Role of the Rug in Arts, Crafts and Design“, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, „Dip in the past“, Lehnbachhaus, Munich (both 2022), „Now or Never“, Kunstmuseum Stuttgart (2021), „In the Picture: Overpainted Photography“ at Sprengel Museum Hannover, 2019, “Black and White and Everything In Between: A Monochrome Journey”, Vancouver Art Gallery, Vancouver, CA (2024), „Le Grand Balcon“ La Biennale de Montréal or „Im Herzen wild. Sammlung+“, Kunstmuseum Mülheim an der Ruhr (2024).



Le Vertigini, 2026
fabric paint, oil paint and beeswax on silk
116 × 83 cm



Le Vertigini, 2026
fabric paint, oil paint and beeswax on silk
116 × 83 cm



Vertigo, 2026
fabric paint, oil paint and beeswax on silk
167 × 118 cm

Shannon Bool's new series of silk paintings are based on the computerdeconstructed architecture of various modernist and so-called "brutalist" buildings. The compositions are "collaged" on the computer turning the functional architecture into an abstract pattern. Having cast off its "sacred transcendence" in this way, a tongueincheek, savvy play with the "sacredness" of abstract art begins. The grid structures are created as "blind paintings." The support is covered with wax and removed only after the painting process is over. It is semitransparent and conceals a mirror that subtly reflects the surroundings of the work. The actual space and body of the viewer become components of the work. Shannon Bool's conceptual painting originates in a precise work process that simultaneously.



Vertigo, 2026
fabric paint, oil paint and beeswax on silk
167 × 118 cm



Vertigo, 2026
fabric paint, oil paint and beeswax on silk
167 × 118 cm

Ayan Farah



Elyon, 2014
Black clay, dead sea mud, sea
salt and vinegar on suede,
antique linen and hemp
95 x 75 cm

unique

AFa_2014_001

16.500,00 Euro (excl. 7% VAT)

<https://we.tl/t-NzK1oM69iZUuTt3D>



TBA, 2026
Senegalese indigo, Madder, and
Australian indigo on linen
180 x 260 cm

unique

AFa_2026_011

43.000,00 Euro (excl. 7% VAT)

<https://we.tl/t-vMUa4PrWS63Kf1rU>



Ephemeral, 2026
Clay, cloud seeded water and
embroidery on canvas
160 x 160 cm

AFa_2026_001

31.000,00 Euro (excl. 7% VAT)

<https://we.tl/t-3yP041WzSONcpdE3>

Hede Bühl



Großer Kopf VI („Floraler Kopf“), 2000/2001
Aluminium
Kopf: 155 x 95 x 127 cm
Sockel: 156 x 130 x 88 cm
Gesamtmaß Sockel mit Kopf: 215 cm x 156 x
130 cm

Edition of 4

HBü_2001_001

220.000,00 Euro (7% VAT)

<https://we.tl/t-eQirYOLXzfe86WRH>

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Römischer Kopf, 1977/2026
Gips von 1977, dunkel Orange
lackiert 2026
27 × 20 × 28 cm

Unique

HBü_2026_001

12.000,00 Euro (excl. 7% VAT)

<https://we.tl/t-L0nCQhcYQs4YQGip>



Ellipsenkopf, 2011
Marmor
56,2 × 28,5 × 34,3 cm

VZ Kraft 2011.1

HBü_2011_002

50.000,00 Euro (excl. 7% VAT)

<https://we.tl/t-uCku2vCnhcG2zxzd>



Kopf mit hellen Bändern, 2023
Alabaster
16 × 14,5, × 21 cm

Unique

HBü_2023_001

38.000,00 Euro (excl. 7% VAT)

<https://we.tl/t-QgMtb10zB1qWY5kr>



Brauner Wabenkopf, 2024
Steatit
19 × 15,5 × 23 cm

Unique

HBü_2024_003

38.000,00 Euro (excl. 7% VAT)

<https://we.tl/t-q5WQL1xx56M3nA8R>

Heidi Hahn



Alas, Alas, At Last #3, 2026
Oil on canvas
153 × 122 cm
60 × 48 in

unique
HHa_2026_001

37.800,00 \$ (excl. 7% VAT)

<https://we.tl/t-w7ReeJTaKEnv2jnT>



Alas, Alas, At Last #1, 2026
Oil on canvas
174 × 127 cm
68,5 × 50 in

unique
HHa_2026_003

41.000,00 \$ (excl. 7% VAT)

<https://we.tl/t-3xYV211pHkbR89Vu>



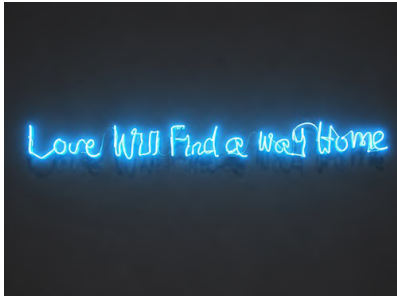
TBA 1, 2026
Oil on canvas
193 × 137 cm
76 × 54 in

unique
HHa_2026_009

44.900,00 \$ (excl. 7% VAT)

<https://we.tl/t-4fD4bhMN87fjGKFn>

Jacolby Satterwhite



Love will find a way home, 2026
Neon,
21,7 x 183 cm

unique color variant

JSa_2026_002

25.000,00 \$ (excl. 7% VAT)

<https://we.tl/t-wfNFvhGUfvqD2wSu>



We Are In Hell When We Hurt
Each Other, 2020
HD color video and 3D animation
with sound
RT: 24:22 min

5/5 + 1 AP

JSa_2020_001

60.000,00 \$ (excl. 19% VAT)

<https://vimeo.com/461232438>

Lucia Moholy

Password: Satterwhite2020



Bauhaus Workshop Building
from below. Oblique view,
Dessau, 1926
vintage print
19,8 x 16,4 cm unframed
60 x 47 cm framed

LMo_1926_006

75.000,00 Euro (excl. 7% VAT)

<https://we.tl/t-tAKFHEWiRR3Ei6Pd>



Stageplay "Rokokokokotte" of Friedrich
Wilhelm Bogler (1902-1945) at Bauhaus
Weimar, 1924
silvergelatine vintage print
8,5 x 13,5 cm unframed
35 x 25 cm framed

LMo_1924_009

14.000,00 Euro (excl. 7% VAT)

<https://we.tl/t-vWgjh2Q39M263EtX>

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Danceplay "Der Mann am Schaltbrett" from Kurt Schmidt, 1924

silvergelatine vintage print
8,5 × 13,5 cm unframed
35 × 25 cm framed

LMo_1924_010

17.000,00 Euro (excl. 7% VAT)

<https://we.tl/t-2r1WRtege45yG9Vj>

Shannon Bool



Vertigo, 2026
fabric paint, oil paint and
beeswax on silk
167 × 118 cm

unique

SBo_2026_003

18.200,00 Euro (excl. 7% VAT)

<https://we.tl/t-0oLui97ss365NXxX>



Le Vertigini, 2026
fabric paint, oil paint and
beeswax on silk
116 × 83 cm

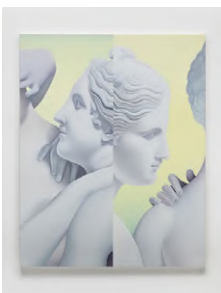
unique

SBo_2026_004

12.500,00 Euro (excl. 7% VAT)

<https://we.tl/t-EiNTX6G1o85cJGM0>

Vivian Greven



La Di VII, 2026
Oil on canvas
176 × 140 cm

unique

VGr_2026_005

36.800,00 Euro (excl. 7% VAT)

<https://we.tl/t-pS5z8LLLy98ax7rM>

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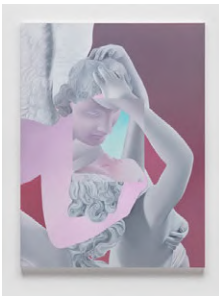


Qulla VII, 2026
Oil on canvas
160 × 130 cm

unique
VGr_2026_001

34.000,00 Euro (excl. 7% VAT)

<https://we.tl/t-YpsfLkEgRV1nGq6X>



Wh Ole IV, 2026
Oil on canvas
160 × 120 cm

unique
VGr_2026_004

34.000,00 Euro (excl. 7% VAT)

<https://we.tl/t-BVEMasokUZc6nFp0>



)(XXIII, 2026
Oil on canvas
200 × 150 cm

unique
VGr_2026_003

38.500,00 Euro (excl. 7% VAT)

<https://we.tl/t-dmh0nbJqqMtOSUtU>