

SEANKELLY

Art Basel

Hall 2.1 Booth R2
June 18 - 20, 2026



A portrait of Marina Abramović, a Serbian performance artist, looking directly at the camera. She is surrounded by a dense field of large, clear, faceted crystals, likely quartz, which are arranged in a way that frames her face and head. The crystals vary in size and orientation, creating a complex, geometric background. The lighting is soft, highlighting the textures of the crystals and the features of her face.

Marina
Abramović

Marina Abramović

Dozing Consciousness (Head) Eyes Open, 2026

light box

51 3/16 x 51 3/16 inches (130 x 130 cm)

edition of 7 with 2 APs

the work is accompanied by a signed certificate of authenticity
(MA-352)

€ 150,000





Julian
Charrière

Julian Charrière

Imperfect Lovers, 2026

lithified antique mechanical clock

clock: 13 3/8 x 9 5/8 x 6 1/2 inches (34 x 24.5 x 16.5 cm)

overall: 68 7/8 x 16 3/4 x 16 3/4 inches (175 x 42.5 x 42.5 cm)

unique; the work is accompanied by a signed certificate of authenticity (JCh-422)

€ 60,000



Julian Charrière

Imperfect Lovers, 2026

lithified antique mechanical clock

clock: 20 7/8 x 12 5/8 x 5 15/16 inches (53 x 32 x 15 cm)

overall: 72 13/16 x 19 1/16 x 19 1/16 inches (185 x 48.5 x 48.5 cm)

unique; the work is accompanied by a signed certificate of authenticity (JCh-425)

€ 60,000



Julian Charrière

Albedo 69.2 °N, 2025

archival pigment print on Hahnemühle Photo Rag Metallic

framed: 37 7/16 x 30 9/16 x 2 inches (95.1 x 77.6 x 5 cm)

edition of 5 with 2 APs

the work is accompanied by a signed certificate of authenticity
(JCh-537)

€ 24,000 framed



Jose
Dávila



Jose Dávila

Fundamental Concern, 2025

4 5/8 x 27 11/16 x 24 7/16 inches (189.5 x 70.3 x 62 cm)

unique

(JDa-25.140)

\$ 100,000



arcel
uchamp



Marcel Duchamp

Monte Carlo Bond, 1924

imitation of rectified readymade:

color lithograph with original photo of Marcel Duchamp by
Man Ray on a flat cardboard backing

paper: 12 3/8 x 7 11/16 inches (31.5 x 19.5 cm)

framed: 21 3/8 x 16 3/4 x 1 5/8 inches (54.3 x 42.5 x 4.1 cm)

30 numbered proofs (#29/30)

signed lower left by Rose Sélavy

signed lower right by Marcel Duchamp

(MD-117)

Price upon request



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Few works in the history of modern art have so boldly united artistic creation and financial speculation as Marcel Duchamp's *Monte Carlo Bond*. Conceived in 1924, the *Monte Carlo Bond* proposed an investment strategy, with the thirty intended editions of the Bond representing shares in Duchamp's company, available for purchase at 500 Francs each. Duchamp's plan was to use the proceeds to travel to Monte Carlo and generate profits at the roulette wheel, claiming that he had altogether "eliminated the word 'chance'" through a system devised to guarantee consistent winnings. Duchamp's investors would then receive a twenty percent dividend from the venture's anticipated profits. Due to a lack of success with "investors," only nine of the thirty planned *Monte Carlo Bonds* are known to have been assembled, with edition numbers assigned non-sequentially. Nevertheless, Duchamp spent the summer of 1925 in Monte Carlo at the roulette wheel in an attempt to win and pay out the promised dividends. Whilst this financial venture ultimately failed, the *Monte Carlo Bond* proved successful as a radical work of art, collapsing distinctions between artwork and contract, collector and investor, aesthetic value and economic exchange.

The *Monte Carlo Bond* is a paradigm example of Duchamp's artistic practice, both formally through its appropriation of readymade material and symbolically through its intervention in chance operations and systems of value. Each of the *Monte Carlo Bonds* features a lithograph depicting a bird's-eye view of a roulette table and wheel, with an edition number hand-stamped in the lower portion. Nearby, Duchamp's signature appears alongside Rose Sélavy's, his female alter ego and artist in her own right, who served as the "President of the Administrative Council" in this endeavor. Affixed to the center of the roulette wheel is a portrait of Duchamp lathered in shaving cream, his hair sculpted to evoke a set of devilish, or faun-like horns atop his head. This image, derived from a series of photographs Duchamp commissioned from his close friend and collaborator Man Ray, epitomizes the absurdity and humor that echo throughout the artist's work. Further subverting the nature of this otherwise "official" document, Duchamp repeatedly printed the pun moustiques domestiques demistock (domestic mosquitos half stock) along three sides of the roulette table. Printed verso, one can find the written statutes for Duchamp's personal bond system.

Originally distributed to a small circle of friends and patrons including Jacques Doucet, Ettie Stettheimer, George Hoyningen-Hune and Marie Laurencin, the *Monte Carlo Bond* ranks among the rarest and most coveted artworks in Duchamp's oeuvre. Examples are held in major public and private collections worldwide including The Metropolitan Museum of Art, New York, The Museum of Modern Art, New York, The Jacques Doucet Literary Library, Paris, and the Collection of S.A.S. the Prince of Monaco. The inclusion of three examples of the Bond in the major retrospective of Duchamp's work currently on view at The Museum of Modern Art, New York, co-organized by the Philadelphia Museum of Art, attests to the extraordinary significance of the *Monte Carlo Bond* and its central place within the artist's legacy.

A photograph of a dense tropical forest, likely a rainforest, with a river in the foreground. The forest is composed of various types of trees, including many palm trees, and the foliage is thick and green. The river is calm and reflects the surrounding greenery. The sky is overcast and grey. The text "Ana González" is overlaid on the right side of the image in a white, serif font.

Ana
González



Ana González

AMAZONIA III, 2025

sublimation printing on roughened tarp

97 1/4 x 47 3/8 inches (247 x 120.3 cm)

stamped, signed and dated by artist, verso
(AnGo-PH.660.C)

\$ 30,000



Laurent
Grasso



Laurent Grasso

Future Herbarium

oil and palladium leaf on wood
framed: 33 3/8 x 33 3/8 x 2 3/8 inches
(84.7 x 84.7 x 6 cm)
the work is accompanied by a signed
certificate of authenticity
(LG-P.23.4051)

€ 80,000 framed

An abstract painting featuring bold, expressive brushstrokes. The composition is dominated by a large, vibrant red area in the upper left, which transitions into a bright yellow and white section on the right. A thick, dark black stroke sweeps across the middle left. In the lower right, there are horizontal strokes of light yellow and white. The overall effect is one of dynamic energy and color contrast.

Ilse
D'Hollander

Ilse D'Hollander

Untitled, 1995

oil on canvas

painting: 17 3/4 x 13 3/4 inches (45 x 35 cm)

framed: 19 3/8 x 15 1/2 x 1 1/2 inches (49.2 x 39.4 x 3.8 cm)

dated by the artist; work is accompanied by a certificate of authenticity signed by Ric Urmel, Executor of the Estate (IDH-P.369)

€ 55,000 framed



Rebecca
Horn



Rebecca Horn

Augen Wirbel, 2015

steel, glass, painting on the surface of the glass, electronic device, motor, brass, wire

vitrine: 39 3/8 x 27 9/16 x 7 1/2 inches (100 x 70 x 19 cm)

overall: 48 x 35 7/16 x 7 1/2 inches (122 x 90 x 19 cm)

unique; signed by the artist
(RH-SC-2069)

€ 160,000



Callum
Innes

Callum Innes

Exposed Painting Caribbean Turquoise, 2024

oil on linen

47 1/4 x 46 7/16 inches (120 x 118 cm)

signed by the artist, verso

(CI-37.24)

£ 75,000





Idris Khan

Idris Khan

Time Present, Time Past (Kiswah I), 2025

oil based ink and 23 ct gold leaf on gesso, on aluminum

artwork: 19 11/16 x 12 3/16 x 9/16 inches (50 x 30.9 x 1.4 cm)

framed: 23 7/8 x 16 3/8 x 2 inches (60.66 x 41.56 x 5 cm)

signed by artist on label, verso

(IK-343/782)

£ 65,000 framed



Idris Khan

Time Present, Time Past (Arjuni II), 2025

oil based ink and 23 ct gold leaf on gesso, on aluminum

artwork: 11 13/16 x 7 5/16 x 9/16 inches (30 x 18.54 x 1.4 cm)

framed: 14 15/16 x 10 7/16 x 2 inches (38 x 26.54 x 5 cm)

signed by artist on label, verso

(IK-339/778)

£ 45,000 framed



Joseph
Kosuth

mean (4), v (to have in mind)
ill- and **well-meaning** and **-mean**
moan, n, hence v, whence **mean**
cf **bemoan**.

1. 'To *mean*', pt and pp *mean*
ME *menen*, from OE *māen*
hence to state an intention,
mēna, OS *mēnian*, OHG *mei-*
think, to mean), MD *meine*
meenēn, to say, to mean; cf
perh Hit *mema-*, to say: G
**moin-*. (Walshe.)

Joseph Kosuth

'Titled (Art as Idea as Idea)' [mean] (Ety.-E.P.), 1967
certificate is signed and dated by the artist with a studio stamp
form of presentation: photograph mounted to sintra
accompanied by certificate of authenticity
mounted photograph: 48 x 48 inches (121.9 x 121.9 cm)
approximate size of certificate: 4 1/8 x 3 3/4 inches (10.5 x 9.5 cm)
(JK-333)

€ 125,000

mean (4), v (to have in mind; to signify), whence
ill- and well-meaning and -meant; meaning, n, and
moan, n, hence v, whence moaner and moaning—
cf bemoan.

1. 'To mean', pt and pp *meant*, comes, through
ME *menen*, from OE *māenan*, to recite or tell,
hence to state an intention, to intend: cf OFris
mēna, OS *mēnian*, OHG *meinēn* (cf G *meinen*, to
think, to mean), MD *meinen*, *menen*, (as in D)
meenen, to say, to mean; cf also OB *mēniti* and
perh Hit *mema-*, to say: Gmc *r*, **main-*; IE *r*
**moin-*. (Walshe.)



Hugo
McCloud



Hugo McCloud

Untitled, 2026

oil paint and single use plastic mounted on panel

painting: 80 x 60 inches (203.2 x 152.4 cm)

framed: 81 7/8 x 61 7/8 x 2 1/4 inches (208 x 157.2 x 5.7 cm)

(HM-574)

\$ 225,000 framed



Hugo McCloud

Untitled, 2026

oil paint and single use plastic mounted on panel

framed: 61 3/4 x 48 x 2 1/4 inches (156.8 x 121.9 x 5.7 cm)

(HM-575)

\$ 135,000 framed



Mariko
Mori

Mariko Mori

Kamitate Stone I, 2025

Dichroic coated layered acrylic, Corian base

70 7/8 x 28 7/8 x 24 5/8 inches (180 x 73.3 x 62.5 cm)

edition of 1 with 1 AP (#1/1)

the work is accompanied by a signed certificate of authenticity
(MMo-95.b.1)

\$ 375,000





additional images of *Kamitate Stone I*, (MMo-95.b.1)



Sam
Moyer



Sam Moyer

Terra Fera, 2026

marble, acrylic on plaster-coated canvas mounted to MDF

49 x 36 x 1 inches (124.5 x 91.4 x 2.5 cm)

the work is accompanied by a signed certificate of authenticity
(SM-P.26.1749)

\$ 55,000 + \$ 900 T-Frame



Sam Moyer

Siene Seam, 2026

marble, acrylic on plaster-coated canvas mounted to MDF

49 x 37 x 1 inches (124.5 x 94 x 2.5 cm)

the work is accompanied by a signed certificate of authenticity
(SM-P.26.1753)

\$ 55,000 + \$ 900 T-Frame



Brian
Rochefort



Brian Rochefort

Lichen Code, 2025

ceramic, glaze, glass fragments

22 x 22 x 22 inches (55.9 x 55.9 x 55.9 cm)

the work is accompanied by a signed certificate of authenticity
(BRoc-61)

\$ 28,000

Shahzia
Sikander



Shahzia Sikander

Female Power, 2026

glass mosaic mounted on Honeycomb panel with brass frame
framed: 65 3/4 x 59 5/16 x 1 3/16 inches (167 x 150.7 x 3 cm)

edition of 5 with 2 APs

the work is accompanied by a signed certificate of authenticity
(ShS-S.26.143)

\$ 175,000

*price subject to change as the edition sells





Janaina
Tschäpe



Janaina Tschäpe

Ocean heart, 2025

oil and oil stick on linen

80 x 110 1/4 x 2 inches (203.2 x 280 x 5.1 cm)

signed and dated by artist, verso

(JTs-P.25.3282)

\$ 190,000



Kehinde
Wiley



Kehinde Wiley

Portrait of Okpemwoya Oreoluwa Esohe II, 2026

oil on canvas

painting: 39 3/8 x 31 1/2 inches (100 x 80 cm)

framed: 48 3/8 x 40 1/2 x 3 1/2 inches (122.9 x 102.9 x 8.9 cm)

signed and dated by artist, verso

(KW-PA-26-003)

\$ 300,000 framed

Wu Chi-Tsung





Wu Chi-Tsung

Cyano-Collage 275, 2026

cyanotype on Xuan paper, mounted on aluminum panel, with
acrylic gel and satin varnish, in two parts
each panel: 35 7/16 x 51 3/16 inches (90 x 130 cm)
(WCT-113.AB)

\$ 60,000 + \$ 1,000 T-Frame

Additional Works



Marina Abramović

Untitled, 1993

crayon on paper

paper: 6 1/4 x 9 3/4 inches (15.9 x 24.8 cm)

framed: 11 1/2 x 14 3/4 inches (29.2 x 37.5 cm)

signed and dated on bottom right

(MA-9)

€ 10,000 framed

Marina Abramović

Untitled, 1993

crayon on paper

paper: 9 3/4 x 6 1/4 inches (24.8 x 15.9 cm)

framed: 14 3/4 x 11 3/4 inches (37.5 x 29.8 cm)

signed and dated on bottom right

(MA-10)

€ 10,000 frame



Julian Charrière

Albedo 68.7 °N, 2025

archival pigment print on Hahnemühle Photo Rag Metallic

framed: 37 7/16 x 30 9/16 x 2 inches (95.1 x 77.6 x 5 cm)

edition of 5 with 2 APs

the work is accompanied by a signed certificate of authenticity
(JCh-533)

€ 24,000 framed



Julian Charrière

Albedo 70.67 °N, 2025

archival pigment print on Hahnemühle Photo Rag Metallic

framed: 37 7/16 x 30 9/16 x 2 inches (95.1 x 77.6 x 5 cm)

edition of 5 with 2 APs

the work is accompanied by a signed certificate of authenticity
(JCh-534)

€ 24,000 framed



Julian Charrière

Veils / Pachyseris Rugosa, 2025

four-color photolithography printed with coral and chalk pigments
on BFK Rives paper

image: 39 3/4 x 29 1/8 inches (101 x 74 cm)

framed: 40 3/16 x 29 1/2 x 2 1/2 inches (102 x 75 x 6.3 cm)

edition of 3 with 2 APs

the work is accompanied by a signed certificate of authenticity
(JCh-60)

€ 22,000 framed



Ana González

AMAZONIA IV, 2025

sublimation printing on roughened tarp

97 1/4 x 47 3/8 inches (247 x 120.3 cm)

stamped, signed and dated by artist, verso
(AnGo-PH.660.D)

\$ 30,000





Laurent Grasso

Studies into the Past

oil on canvas

framed: 27 9/16 x 41 5/16 x 2 inches (70 x 105 x 5 cm)

the work is accompanied by a signed certificate of authenticity
(LG-P.22.4011)

€ 85,000 framed



Laurent Grasso

Studies into the Past

oil on wood

27 9/16 x 39 3/8 x 2 3/16 inches (70 x 100 x 5.5 cm)

the work is accompanied by a signed certificate of authenticity
(LG-P.24.4203)

€ 85,000 framed



Laurent Grasso

Studies into the Past

oil and palladium leaf on wood

9 7/16 x 8 11/16 x 2 3/16 inches (24 x 22 x 5.5 cm)

the work is accompanied by a signed certificate of authenticity
(LG-P.19.1866)

€ 35,000

Rebecca Horn

Landscape of the Golem II, 2010

acrylic on paper

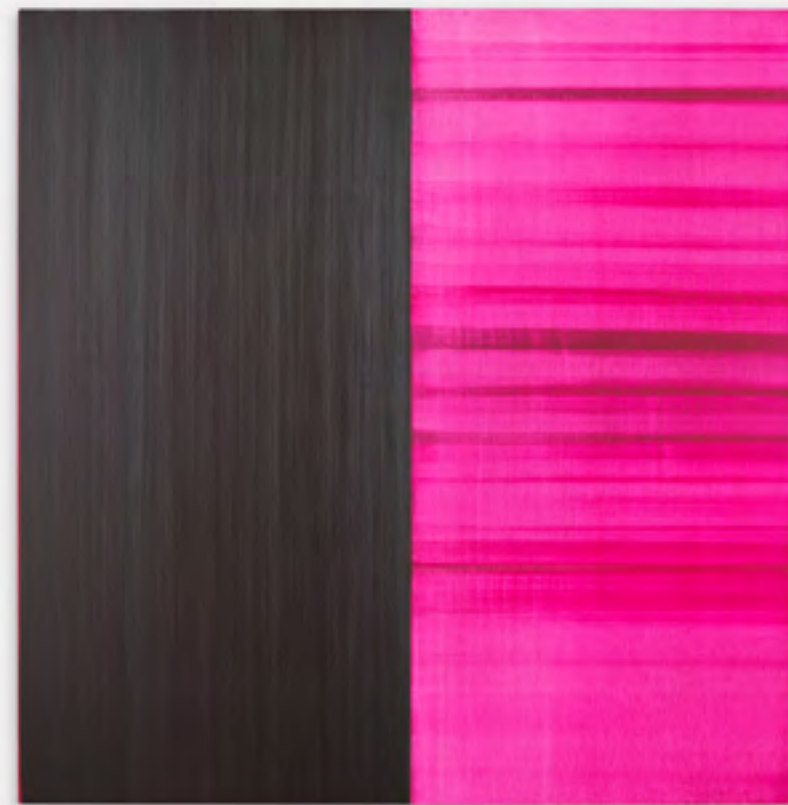
paper: 15 3/4 x 11 7/8 inches (40 x 30 cm)

framed: 24 3/8 x 19 5/8 inches (62 x 50 cm)

signed and dated by the artist, recto
(RH-1069)

€ 25,000 framed

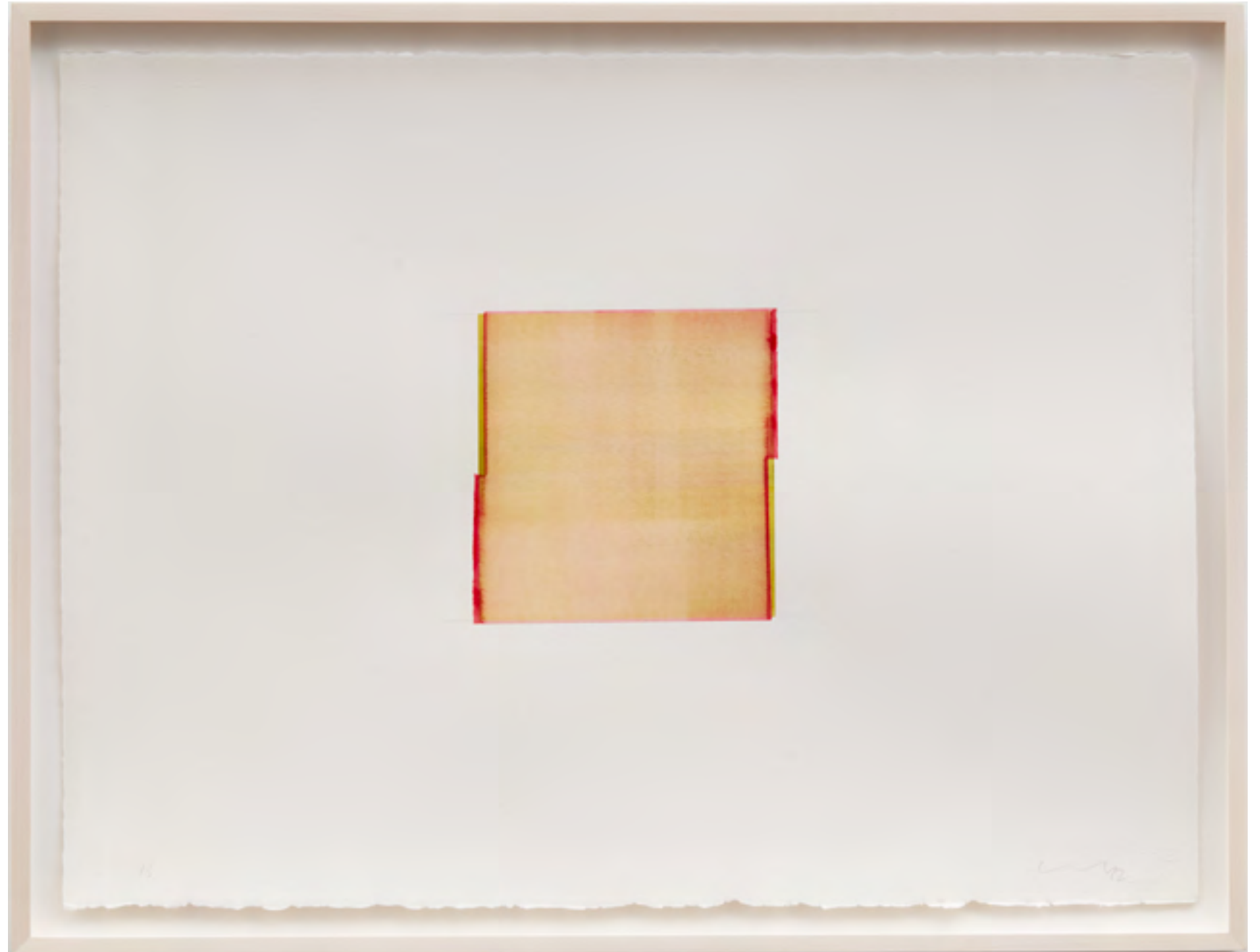




Callum Innes

Untitled Lamp Black / Magenta, 2024
oil on linen
47 1/4 x 46 7/16 inches (120 x 118 cm)
signed by the artist, verso
(CI-53.24)

£ 75,000



Callum Innes

Olive Green / Ruby Red, 2022

watercolor on Arches 600gsm HP

paper: 22 13/16 x 30 5/16 inches (58 x 77 cm)

framed: 25 1/8 x 32 1/8 x 1 3/4 inches (63.8 x 81.6 x 4.4 cm)

numbered, signed and dated by the artist, recto

(CI-15.22.W)

£ 10,000 + £ 650 frame

Hugo McCloud

Untitled, 2026

oil paint and single use plastic mounted on panel

painting: 20 x 16 inches (50.8 x 40.6 cm)

framed: 21 1/2 x 17 1/2 x 2 1/4 inches (54.6 x 44.5 x 5.7 cm)

(HM-579)

\$ 35,000 framed



Hugo McCloud

Untitled, 2026

oil paint and single use plastic mounted on panel

painting: 20 x 16 inches (50.8 x 40.6 cm)

framed: 21 1/2 x 17 1/2 x 2 1/4 inches (54.6 x 44.5 x 5.7 cm)

(HM-576)

\$ 35,000 framed



Hugo McCloud

Untitled, 2026

oil paint and single use plastic mounted on panel

painting: 20 x 16 inches (50.8 x 40.6 cm)

framed: 21 1/2 x 17 1/2 x 2 1/4 inches (54.6 x 44.5 x 5.7 cm)

(HM-577)

\$ 35,000 framed



Mariko Mori

Unity Drawing V, 2025

mineral pigment, acrylic paint, pastel and
colored pencil on paper

paper: 30 x 22 1/8 inches (76.2 x 56.2 cm)

framed: 33 3/4 x 25 3/4 x 1 3/4 inches

(85.7 x 65.4 x 4.4 cm)

signed and dated by artist, recto

(MMo-139)

\$ 18,000 framed





Brian Rochefort

Petrichor, 2026

ceramic, glaze, glass fragments

20 x 23 x 22 inches (50.8 x 58.4 x 55.9 cm)

the work is accompanied by a signed certificate of authenticity
(BRoc-58)

\$ 28,000



Shahzia Sikander)

Thrust, 2024

gouache, ink, and gold leaf on paper

14 x 11 inches (35.6 x 27.9 cm)

signed by artist, verso

(ShS-WP.24.138)

\$ 50,000 framed



Janaina Tschäpe

Wrapping a Cloud Around You, 2023

oil and oil stick on canvas

80 x 102 inches (203.2 x 259.1 cm)

signed by artist, verso

(JTs-P.23.2742)

\$ 160,000



Janaina Tschäpe

Blaze into the northern sky XV, 2022

watercolor and colored pencil on paper

framed: 25 x 32 7/16 x 1 7/8 inches (63.5 x 82.4 x 4.8 cm)

signed and dated by the artist, verso

(JTs-WP.22.5612)

\$ 20,000 framed



Janaina Tschäpe

Rosendale, 2010

watercolor on paper

paper: 10 x 14 1/4 inches (25.4 x 36.2 cm)

framed: 12 1/8 x 16 1/8 x 1 3/4 inches (30.8 x 41 x 4.4 cm)

signed by artist, verso

(JTs-WP.10.2864)

\$ 10,000 framed



Kehinde Wiley

Portrait of Ayinde King Olaoluwa III, 2025

oil on canvas

painting: 39 3/8 x 31 1/2 inches (100 x 80 cm)

framed: 48 3/8 x 40 1/2 inches (122.9 x 102.9 cm)

signed and dated by artist, verso

(KW-PA-25-018)

\$ 300,000 framed

Kehinde Wiley

Portrait of Adeyemi Oluwafemi, 2024

oil on panel

painting: 3 3/4 x 3 1/4 inches (9.5 x 8.3 cm)

framed: 14 5/8 x 14 1/8 x 3 3/8 inches (37.1 x 35.9 x 8.6 cm)

signed by the artist, verso

(KW-PA-24-075)

\$ 50,000 framed





Wu Chi-Tsung

Cyano-Collage 253, 2026

cyanotype on Xuan paper, mounted on aluminum panel,
with acrylic gel and satin varnish

35 7/16 x 51 3/16 inches (90 x 130 cm)

(WCT-112)

\$ 37,500 + \$ 500 T-frame

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