

BQ
Jörn Böttnagel & Yvonne Quirnbach

MATTI BRAUN INVITES YOU TO A SHOW BY BQ AT ART BASEL
LEDA BOURGOGNE · MATTI BRAUN · PHILIPP GUFLE
JOCHEN LEMPERT · BOJAN SARCEVIC
RAPHAELA VOGEL · MARA MOHNHAAS
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JUNE 16-21, 2026, HALL 2.1, STAND N1

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Matti Braun views objects as sedimented forms, as crystallisations of overlapping stories. His works delineate a network of global transmission processes, being at once trace and catalyst. They subvert cultural attributions and conventions of originality, authorship, and modernity. From Indian cultural history to science fiction, batik, and glass, Braun explores aesthetic spheres that lie beyond the art world. He conducts research, visits production sites, and learns traditional techniques. This extensive experimentation results in plays, installations, and lectures – as well as photographs, assemblages, paintings, and glass objects.

Braun has been working with glassmakers around Dresden and the Bavarian-Czech border. He delves into the aesthetic and social fields of glass art, studying everything from Baroque court glass to post-war experiments and working with glassblowers.

In *Rion*, Braun presents new, traditionally hand-blown plate glass works in various colours, forming a transparent installation accompanied by other three-dimensional glass works. The glass discs capture fluid states, reflecting their surroundings and interacting with the light and weather. They oscillate between everyday object, cultural reference, minimal art, image, and concrete object. Each one is different, one possibility among many: concentrated, handmade, yet devoid of an individual signature. They follow a migratory logic in which materials, perceptions, and meanings are in perpetual flux.

Excerpt from the press release for Matti Braun's 2025 exhibition *Rion* at BQ, written by Juliane Duft



Matti Braun was born in 1968 in Berlin, Germany, and lives and works in Cologne.

Important solo and group exhibitions include Sprengel Museum, Hanover (2026, group); Lenbachhaus, Munich (2022, group); LACMA, Los Angeles (2021, group); The Rubin Museum of Art, New York (2018, solo); Kunstverein Heilbronn (2016, solo); Devi Art Foundation, Gurgaon/Delhi (2013, group); Arnolfini, Bristol (2012, solo); Kunstmuseum Liechtenstein, Vaduz (2009, solo); Museum Ludwig, Cologne (2008, solo); MUHKA, Antwerp (2008, group); Museion, Bolzano (2008, solo); Tate Liverpool (2004, group); Kiasma, Helsinki (2004, group); Stedelijk Museum Bureau, Amsterdam (2002); Kunsthalle St. Gallen (2000, solo).

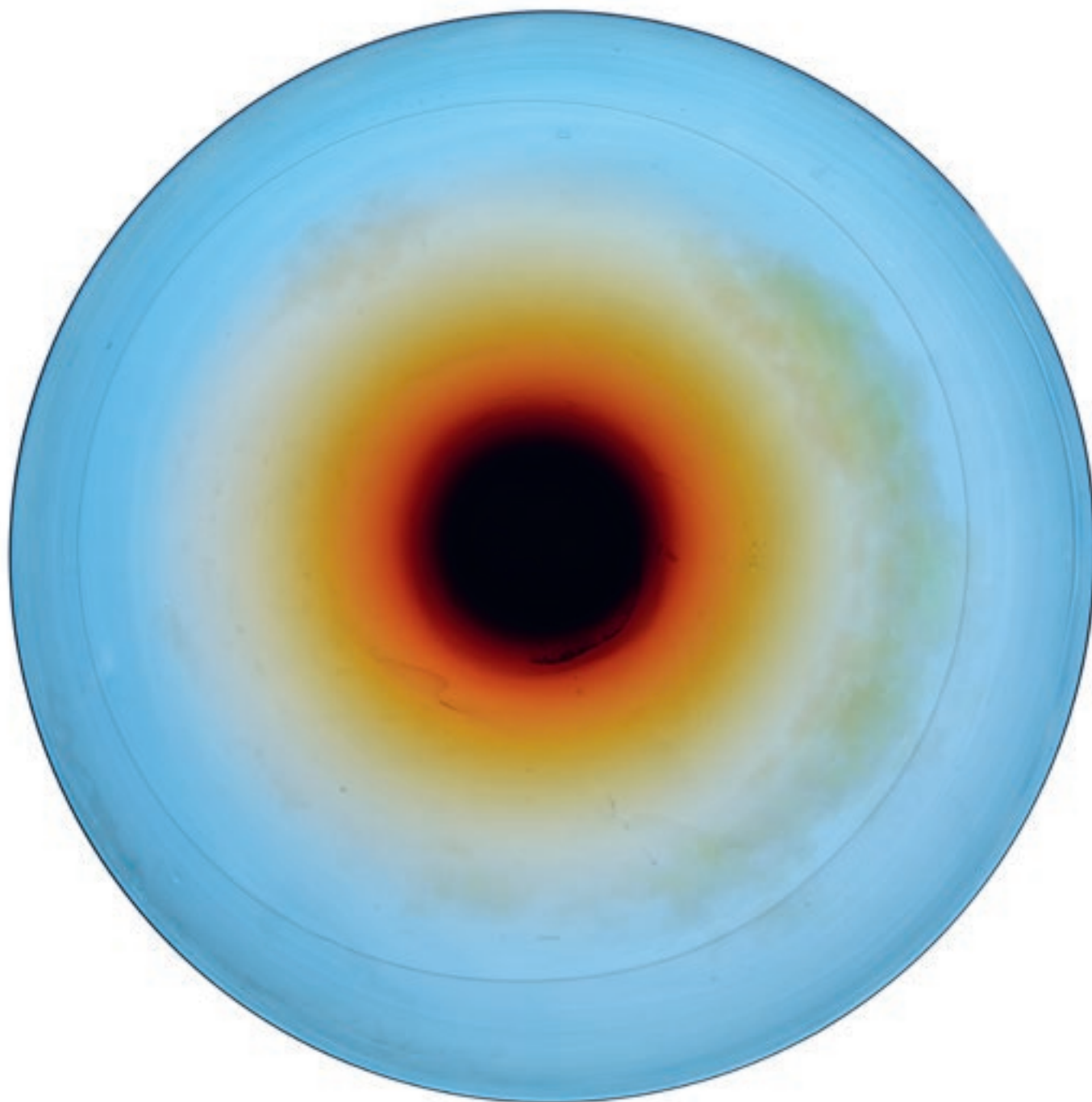
His work is represented in international public collections such as Sprengel Museum, Hanover; Wilhelm Hack Museum, Ludwigshafen; Contemporary Art Collection of the Federal Republic of Germany, Bonn; Finnish National Gallery, Helsinki; Kunstmuseum Liechtenstein, Vaduz; LACMA, Los Angeles; Ludwig Forum für internationale Kunst, Aachen; Museion, Bolzano; Pinakothek der Moderne, Munich.

CURRENT & UPCOMING SHOW

Mein lieber Schwan. The Collection
Sprengel Museum, Hanover, until 2028
Curated by Inka Schube and
Katharina Herrmann (Group Show)



MATTI BRAUN, *Rion*, 2025
7 parts, each glass, metal frame, 365 × 347,2 × 4 cm
Installation view, BQ, Berlin



MATTI BRAUN

Rion 4, 2025

Glass, metal frame

Ø 47,4 × 3,5 cm, 58,6 × 58,6 × 4 cm framed

(MB 394)

10.000,- Euro (incl. VAT)



MATTI BRAUN
Rion 4, 2025, framed
(MB 394)



MATTI BRAUN

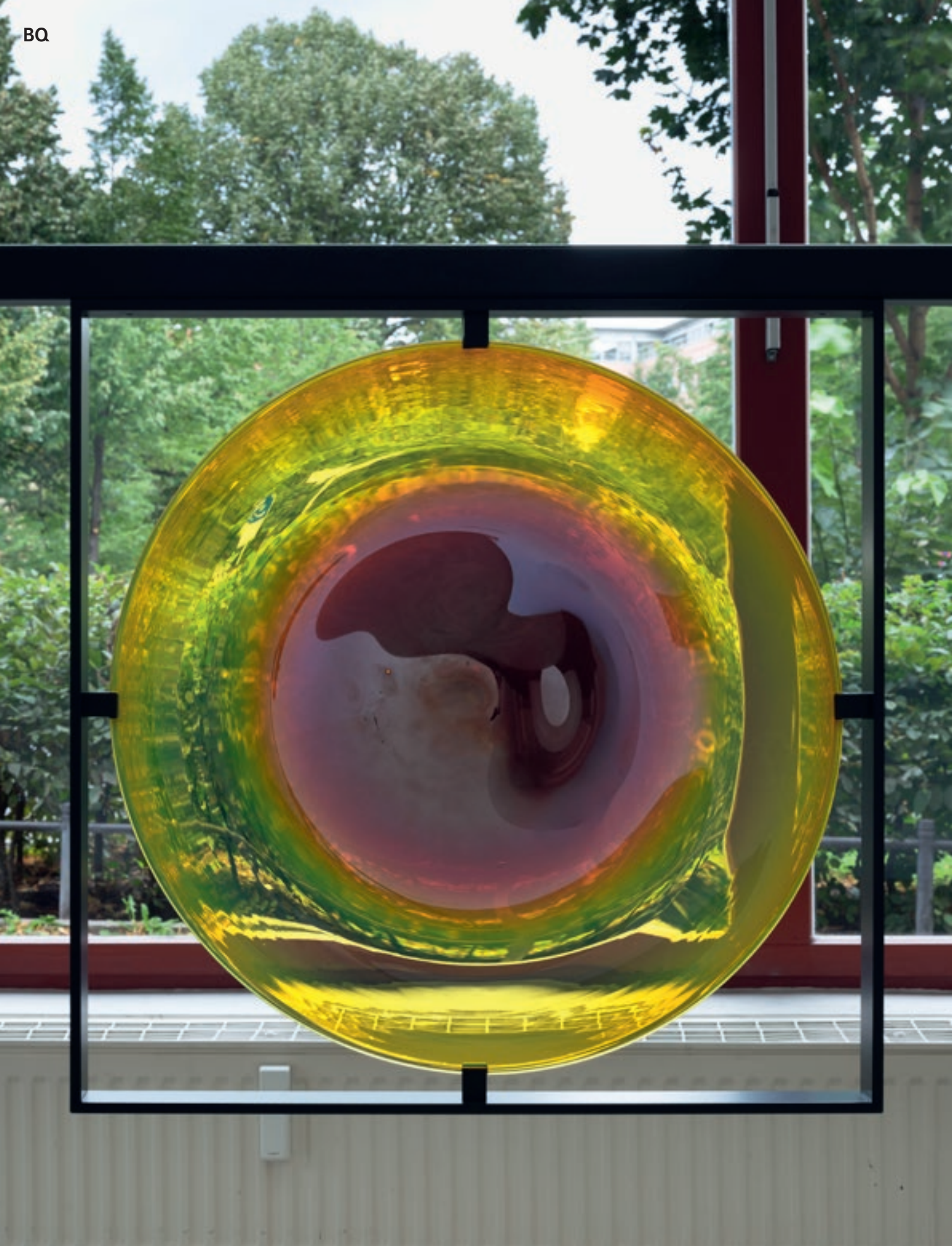
Rion 5, 2025

Glass, metal frame

Ø 53,5 × 3 cm, 58,6 × 58,6 × 4 cm framed

(MB 395)

10.000,- Euro (incl. VAT)



MATTI BRAUN
Rion 5, 2025, framed
(MB 395)



MATTI BRAUN

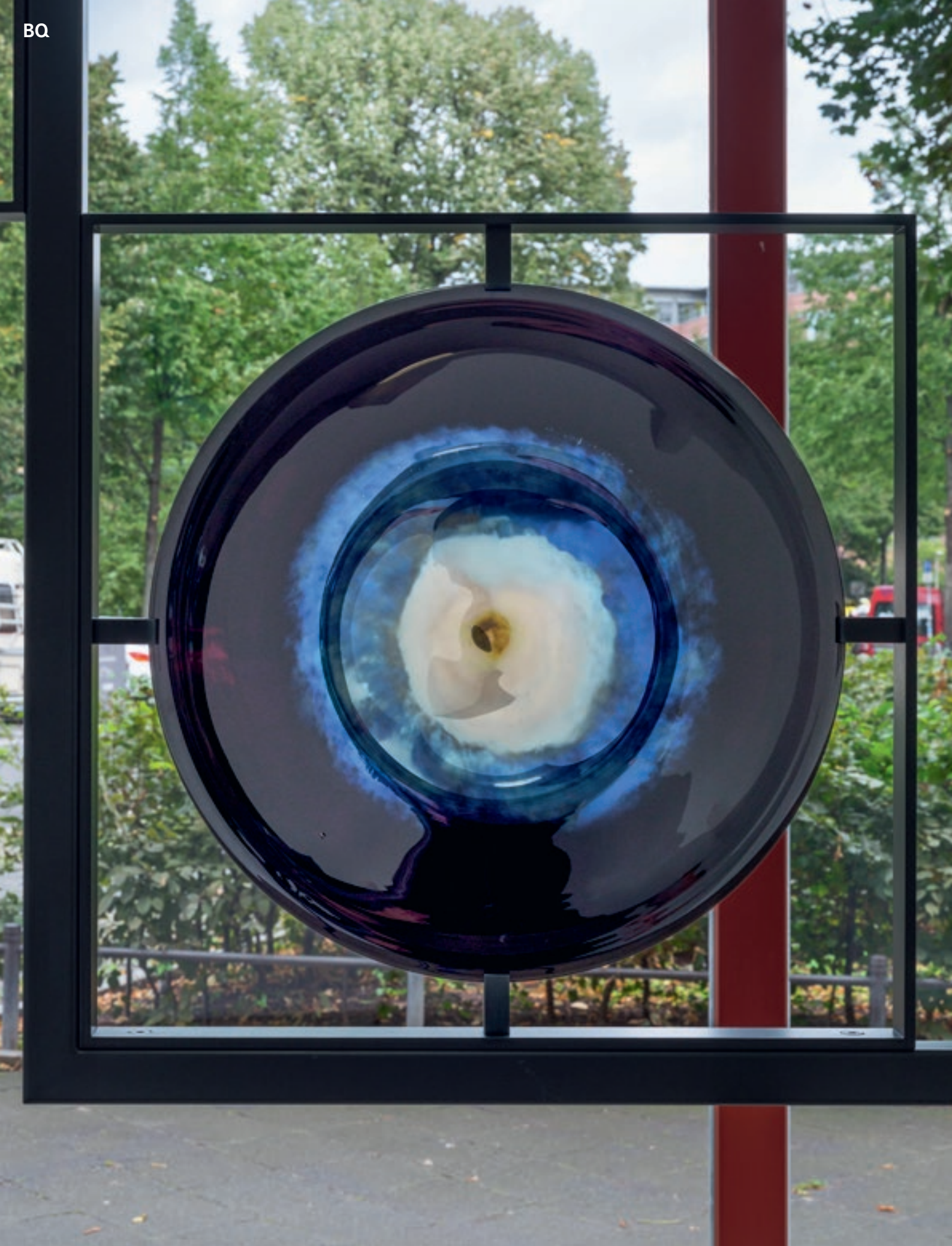
Rion 9, 2025

Glass, metal frame

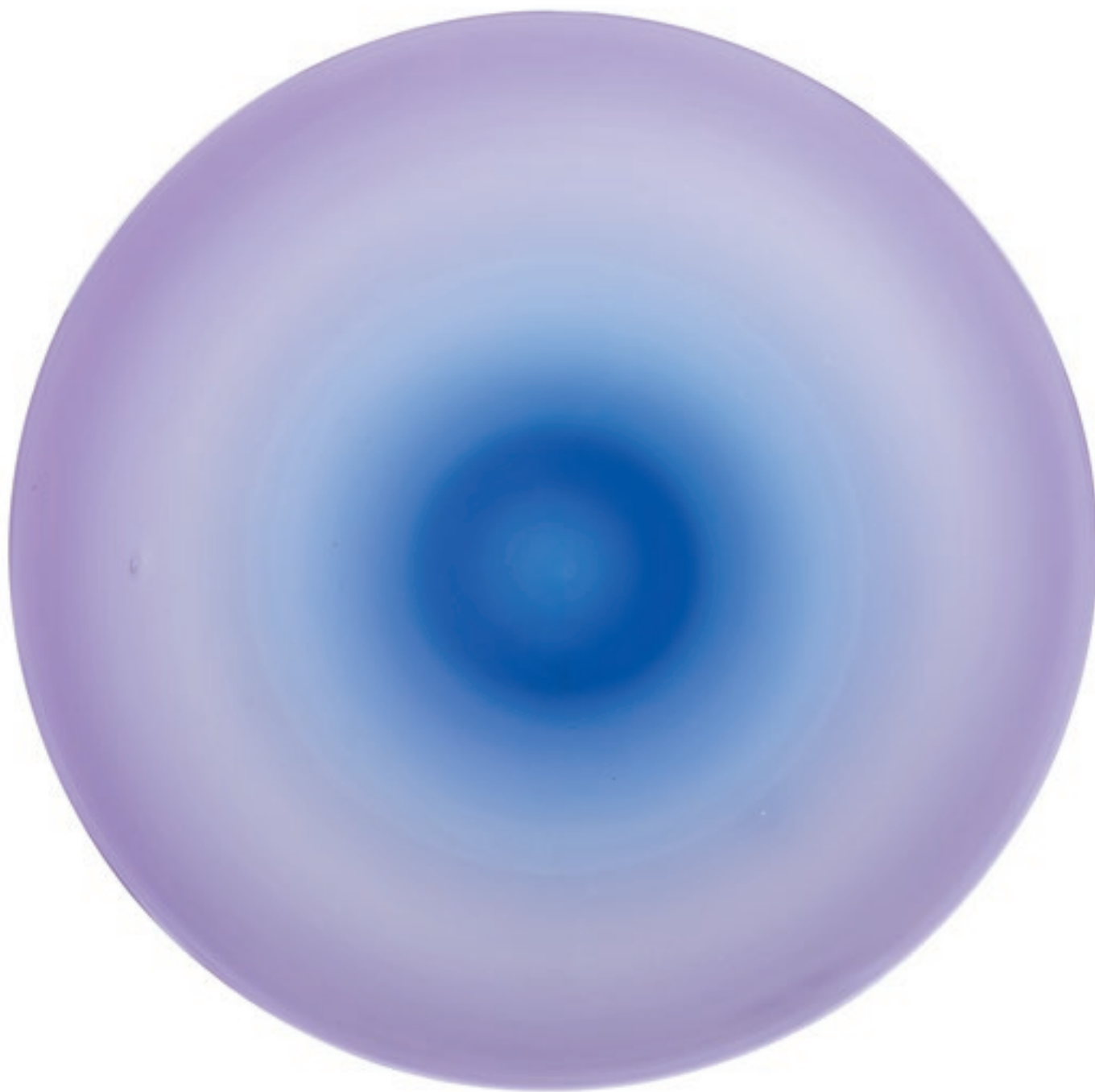
Ø 49,85 × 3,5 cm, 58,6 × 58,6 × 4 cm framed

(MB 399)

10.000,- Euro (incl. VAT)



MATTI BRAUN
Rion 9, 2025, framed
(MB 399)



MATTI BRAUN

Rion 6, 2025

Glass, metal frame

Ø 44,5 × 3 cm, 58,6 × 58,6 × 4 cm framed
(MB 396)

10.000,- Euro (incl. VAT)



MATTI BRAUN
Rion 6, 2025, framed
(MB 396)



MATTI BRAUN
Rion 14, 2025
Glass
Ø 24,7 × 28,8 cm
(MB 404)
12.000,- Euro (incl. VAT)

BQ



MATTI BRAUN
Rion 16, 2025
Glass. Ø 31,1 × 15,4 cm
(MB 406)
12.000,- Euro (incl. VAT)



MATTI BRAUN
Rion 17, 2025
Glass. Ø 25,6 × 18,6 cm
(MB 407)
12.000,- Euro (incl. VAT)



MATTI BRAUN

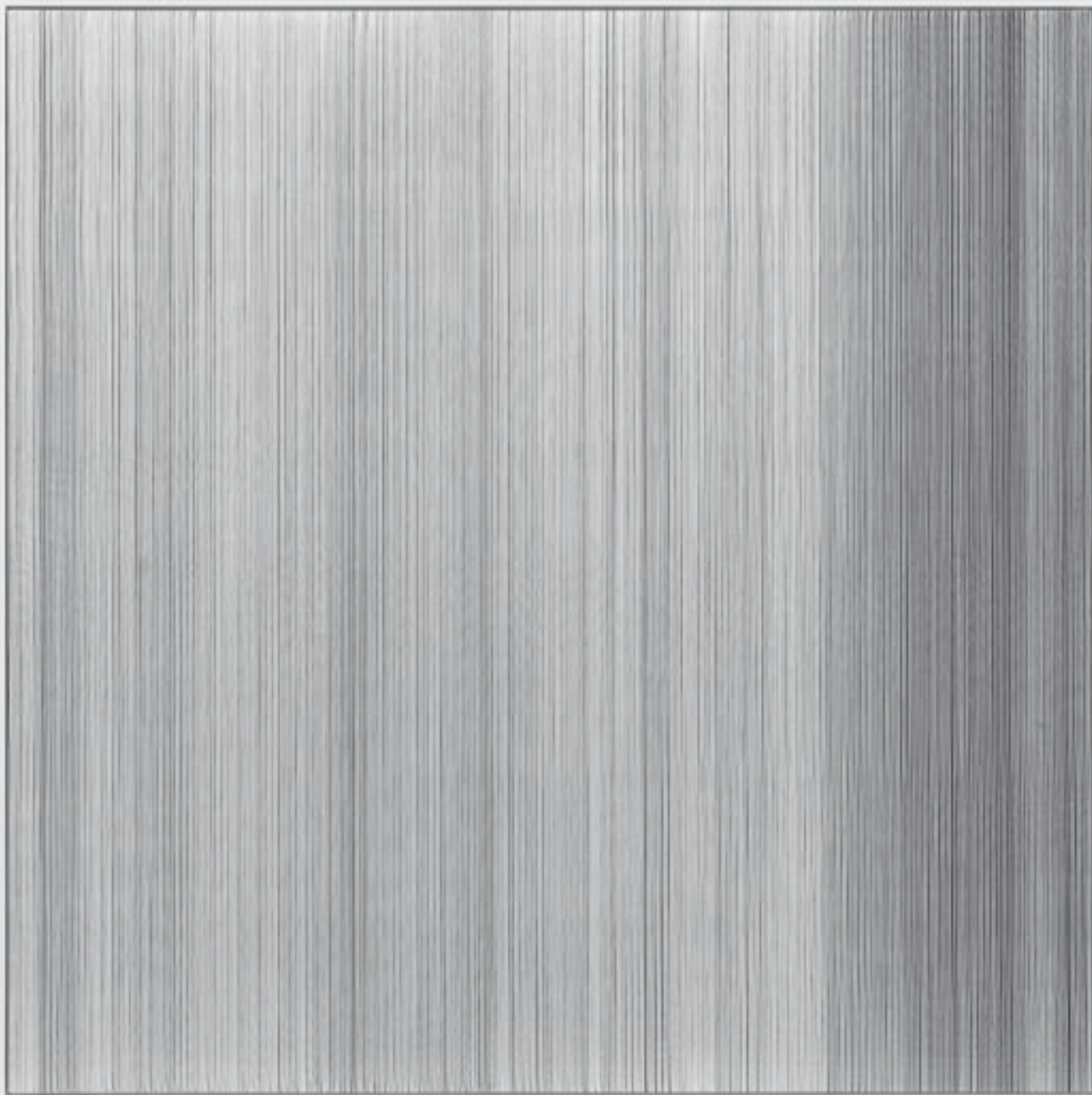
Untitled, 2025

Fabric dye on silk, wooden frame

40,8 × 40,8 × 4,3 cm, framed

(MB 412)

16.000,- Euro (incl. VAT)



MATTI BRAUN

Untitled, 2025

Batik on silk, wooden frame

60,8 × 60,8 × 4,3 cm, framed

(MB 410)

24.000,- Euro (incl. VAT)



Jochen Lempert was born in 1958 in Moers, Germany. He lives and works in Hamburg.

Important solo and group exhibitions include Fondazione Prada, Milan (2025, group); Mori Art Museum, Tokyo (2023, group); Centre Pompidou, Paris (2022, solo); Portikus, Frankfurt/Main (2022, solo); Kunstmuseum Liechtenstein, Vaduz (2020, group); The Renaissance Society, Chicago (2018, group); Sprengel Museum, Hanover (2017, solo); Fotomuseum Winterthur (2015, group); Cincinnati Art Museum (2015, solo); Midway Contemporary Art, Minneapolis (2012, solo); Museum Ludwig, Cologne (2010, solo); Museum Folkwang, Essen (2005, group); Kunsthalle Basel (2000, group).

His work is represented in international public collections such as Centre Pompidou, Paris; Museum of Modern Art, New York; Hamburger Kunsthalle, Hamburg; Fundació La Caixa, Barcelona; Sprengel Museum, Hanover; Busch-Reisinger Museum, Cambridge; Museum Ludwig, Cologne; Museum Folkwang, Essen; Centro de Arte Dos de Mayo, Madrid; Kunstmuseum Liechtenstein, Vaduz.

Having studied biology, the intersection of the natural world and fine art is Lempert's ongoing concern. Sometimes he addresses the links between science and its photographic visualization directly – underlining the fact that scientific insights cannot be understood in isolation from the medium of their communication.

For Lempert's ongoing project *The Skins of Alca impennis* (1992–2026) he plans to photograph all 78 specimens of the great auk preserved in natural history museums around the world. So far, the series has 55 pictures of the now extinct sea bird. Moving through the sequence of images, differences among the specimens are clearly visible. A fascination with the phenotype – the observable traits of a given species – runs through Lempert's oeuvre, though not strictly in a biological sense. Lempert's picture combinations are as much about an unbiased practice of seeing as they are about norm and deviation, varieties of mimesis and mimicry, and processes of assimilation and adaptation. Central to these comparative observations is Lempert's choice to work exclusively with black-and-white photography. Thanks to the resulting stylistic unity, he manages to make supposedly impossible pairings reasonable and self-evident.

His vast archive functions like a swarm, arranging itself endlessly into new temporary formations, according to its own inner logic. The pictures grant access to our immediate surroundings – as both aesthetic realms and as sites for scientific insight. In this way, they show that the world around us, with which we are mutually dependent, is shaped by factors that always mark us out as parts of a larger whole.

Excerpt from „Imitation of Life“ by Patrizia Dander, published in Frieze No. 23, Spring 2016

CURRENT & UPCOMING SHOWS

Kunsthall Charlottenborg, Copenhagen
26.9.2026–21.2.2027 (Solo Show)

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Artium Museo, Victoria-Gasteiz, Spain
13.11.2026–March 2027 (Solo Show)

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Isa Mona Lisa, Kunsthalle Hamburg
until 11.10.2026 (Group Show)



JOCHEN LEMPert

The Skins of Alca impennis, 1992–2026 (ongoing)

54 silver gelatin prints, 148 × 256 cm, Each 18 × 24 cm, Edition of 5

(JL 378)

135.000,- Euro (incl. VAT)



JOCHEN LEMPERT

The Skins of Alca impennis, 1992–2026 (ongoing)

(JL 378)

Installation view Museum für Gegenwartskunst Siegen, 2025



New York



Washington



Philadelphia



Andover



Cambridge



Cambridge



JOCHEN LEMPERT
Ahornblätter, 2022
Silver gelatin print
49,4 × 39,4 cm, Edition of 5
(JL 185)
5.600,- Euro (incl. VAT)



JOCHEN LEMPert

Godwits (Crossing the ultimate ecological barrier: evidence for an 11 000-km-long nonstop flight from Alaska to New Zealand and eastern Australia by bar-tailed godwits. Condor 107, 1–20), 2009–2014

Silver gelatin print, 24,1 × 30,5 cm, Edition of 5

(JL 90)

4.000,- Euro (incl. VAT)



JOCHEN LEMPERT
Fuchs, 2025
Silver gelatin print, 33,5 × 45,5 cm, Edition of 5
(JL 376)



JOCHEN LEMPert
Spatz, 2020
Silver gelatin print
9,4 × 6,6 cm, Edition of 5
(JL 262)
1.900,- Euro (incl. VAT)



JOCHEN LEMPERT
Martha II, 2005
Silver gelatin print
29,1 × 23 cm, Edition of 5
(JL 220)
4.000,- Euro (incl. VAT)



JOCHEN LEMPert
Greifstachler, 2023
Silver gelatin print
32,4 × 23,9 cm, Edition of 5
(JL 228)
4.200,- Euro (incl. VAT)



JOCHEN LEMPert
Perlmutter und Sonnenhut II, 2022
Silver gelatin print
28,6 × 21,2 cm, Edition of 5
(JL 230)
3.600,- Euro (incl. VAT)



JOCHEN LEMPert
Untitled, 2020
Silver gelatin print
29,2 × 23,4 cm, Edition of 5
(JL 83)
4.000,- Euro (incl. VAT)



JOCHEN LEMPERT
Pilz, 2023
Silver gelatin print
29,9 × 24,3 cm, Edition of 5
(JL 231)
4.000,- Euro (incl. VAT)



JOCHEN LEMPERT
Calla - Leuchten, 2023
Silver gelatin print, 37 × 46 cm, Edition of 5
(JL 219)
5.600,- Euro (incl. VAT)



JOCHEN LEMPERT
Sleep, 2026
Silver gelatin print
26,6 × 19,3 cm, Edition of 5
(JL 383)
3.600,- Euro (incl. VAT)



JOCHEN LEMPert
Larus Genei, 2024
Silver gelatin print
57,1 × 46,8 cm, Edition of 5
(JL 332)
9.300,- Euro (incl. VAT)



JOCHEN LEMPERT
Spiderweb, 2026
Silver gelatin print, 28,2 × 35,1 cm, Edition of 5
(JL 377)



JOCHEN LEMPERT
Eulenschwalm, 2024
Silver gelatin print
84,7 × 54,2 cm, Edition of 5
(JL 344)
12.700,- Euro (incl. VAT)

The hookah, a Middle Eastern import into German culture, represents a site of informal gatherings. While it functions as an emblem of a male-coded social space, the act of smoking also demands sucking – an action which, in psychoanalytic terms, recalls both the sexual act and the life-sustaining act of suckling at the mother's breast, later displaced by pacifiers until the child finally „emancipates“ itself from its dependence on such oral satisfaction (and perhaps from the woman herself). One might tentatively ask whether the explicit exclusion of women from these gatherings also reflects a defensive assertion of men's independence – one rendered unstable by the continued act of sucking, whether on the hookah or metaphorically on the mother's breast.

Raphaella Vogel places herself at the center of this gathering, perhaps as a way of posing precisely this question. In her new video sculpture, a piece of leather attached to the hookah's reinforced hoses functions as a projection screen. The projector is held by a third hose, embedding the video – and thus the artist's own image – as the nexus of a self-contained circulatory system.

In the video *Mogst mi du ned, mog i di* (If you don't like me, I like you, 2014) Vogel films herself using a drone, which, instead of being conceived as the direct extension of the artist's hand, or rather eye, aggressively targets her as she moves through a marble quarry wearing high heels and a bodysuit – a setting conventionally associated with masculine labor and heavy machinery.

In its perfectly cliché dramatization of the camera's omnipotent perspective on the exposed female body, the video sculpture lays bare a tension running throughout Vogel's oeuvre, making visible the structures of desire as caught within the binaries of subject and object, dominance and submission in a caricature-like scenario from which she offers no escape.



CURRENT & UPCOMING SHOWS

Der Mensch ist kein Vogel

Z33 – House for Contemporary Art,
Design & Architecture, Hasselt, Belgium
4.10.2026–21.2.2027 (Solo Show)

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Zipsters

The Bedroom, Kunsthalle Freeport, Porto
until 26.6.2026 (Solo Show)

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Animalia. Of Animals and Humans

Heidi Horten Collection, Vienna
until 30.8.2026 (Group Show)

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Mein lieber Schwan. The Collection

Sprengel Museum, Hanover, until 2028
Curated by Inka Schube and
Katharina Herrmann (Group Show)

Raphaella Vogel was born in 1988 in Nuremberg, Germany. She lives and works in Berlin.

She has been a visiting professor at the State Academy of Fine Arts Karlsruhe and at the Academy of Fine Arts Munich.

Important solo and group exhibitions include Sprengel Museum, Hanover (2026, group); Museo Tamayo, Mexico-City (2025, solo); Kunsthalle Giessen (2024, solo); De Pont Museum, Tilburg (2023, solo); 59th International Art Exhibition, La Biennale di Venezia, Venice (2022, group); Neues Museum, Nuremberg (2020, solo); Kunsthau Bregenz (2019, solo); Haus der Kunst, Munich (2019, solo); Tai Kwun Contemporary, Hongkong (2019, group); Musée d'Art Moderne de la Ville de Paris (2019, group); Fondation Cartier, Paris (2019, group); Kunsthalle Basel (2018, solo); Berlinische Galerie, Berlin (2018, solo); Nam June Paik Art Center, Gyeonggi-Do (2016, group); Bonner Kunstverein, Bonn (2015, solo).

Her work is represented in international public collections such as Sprengel Museum, Hanover; De Pont Museum, Tilburg; Museum of Modern Art, Warsaw; Kunsthau Zürich, Zurich; Lafayette Anticipation, Paris; Neues Museum, Nuremberg; Contemporary Art Collection of the Federal Republic of Germany, Bonn; Zeppelin Museum, Friedrichshafen; Tiroler Landesmuseen, Innsbruck; Leopold-Hoesch-Museum, Duren.



RAPHAELA VOGEL

Stammtisch der Einsamkeit, 2026

Brass, acrylic glass, hookah, projector, goat skin

Video (color, sound, 1'33'')

192 x 84 x 137 cm

(RVO 392)

30.000,- Euro (incl. VAT)



RAPHAELA VOGEL
Stammtisch der Einsamkeit, 2026, Front view
(RVO 392)



RAPHAELA VOGEL
Stammtisch der Einsamkeit, 2026, Side view
(RVO 392)



RAPHAELA VOGEL
Stammtisch der Einsamkeit, 2026, Detail
(RVO 392)



RAPHAELA VOGEL
Stammtisch der Einsamkeit, 2026, Detail
(RVO 392)



RAPHAELA VOGEL

Ei-Tech, 2026

Mirror with integrated LED screen

Video (b/w, no sound, 3'51'')

Ø 90 × 7 cm

(RVO 391)

20.000,- Euro (incl. VAT)

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RAPHAELA VOGEL
Ei-Tech, 2026, Details
(RVO 391)



Romanesque cathedrals are widely regarded today for their ornate portal sculptures: common motifs include devouring mouths, fantastic beasts and demons, alongside theological scenes. At the time of their making, however, the sculptures did not merely follow aesthetic ideals, but carried within them a distinct function: to urge theological warnings to the illiterate populations. In his travels to the Moissac Abbey in south-western France, Bojan Sarcevic continues his process of tracing the structuring force of such depictions – and more broadly the violence within the imposition of doctrines of thought, cultural or otherwise. Sarcevic subjects the motifs to an elaborate process of translation, taking digital scans of the figures, printing them three dimensionally only to then cast them in bronze. Yet, the printing process remains inscribed in the figures: Sarcevic embeds the silver-plated bronze reliefs in printer paper trays, depriving them of their status as superstitious relics to present them as primitive blueprints of moral control. The medieval devouring mouths are recontextualized as administrative tools, transforming, as Sarcevic suggests, the monstrous into the procedural.

The series closely speaks to his broader interest in the sedimentation of violence, as it becomes domesticated into the everyday, encoded in systems, surfaces, and silent rituals. Rooted in his own experience of leaving Bosnia in the 1990s, Sarcevic's poetic oeuvre articulates the global condition of displacement, the cruelty of which is laid bare in neoliberal bureaucratization. With a delicate sculptural sensibility, Sarcevic transfers forms and ideas between contexts to expose traces of social and political history.

Bojan Sarcevic was born in 1974 in Belgrade, Yugoslavia, and lives and works in Paris, France. Sarcevic holds a professorship at École des Beaux-Arts, Paris.

Important solo and group exhibitions include Zwinger, Staatliche Kunstsammlungen, Dresden (2025, group); Mudam, Luxembourg (2023, group); Museion, Bolzano (2023, group); Hamburger Bahnhof, Berlin (2014, group); WIELS, Brussels (2013, group); Kunstmuseum Liechtenstein, Vaduz (2012, solo); Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes (2012, solo); Centre d'art contemporain d'Ivry – le Crédac, Ivry-sur-Seine (2007, solo); Kunstverein München, Munich (2003, solo); Stedelijk Museum Bureau, Amsterdam (2001, solo).

His work is represented in international public collections such as Centre Pompidou, Paris; Collection Sandretto Re Rebaudengo, Torino; Dallas Museum of Art; Museum Ludwig, Cologne; MMK Museum für Moderne Kunst, Frankfurt/Main; Museum Abteiberg, Moenchengladbach; Kunstmuseum Liechtenstein, Vaduz; MUDAM – Musée d'Art Moderne Grand-Duc Jean, Luxembourg.



BOJAN SARCEVIC
Taken, 2025
Silver-plated and patinated bronze
36,5 × 35 × 10 cm, Unique
(BS 113)
27.000,- Euro (incl. VAT)



BOJAN SARCEVIC
Taken, 2025, Side view
(BS 113)



BOJAN SARCEVIC
Held, 2025
Silver-plated and patinated bronze
36,5 × 34,5 × 13 cm, Unique
(BS 115)
27.000,- Euro (incl. VAT)



BOJAN SARCEVIC
Held, 2025, Side view
(BS 115)



BOJAN SARCEVIC
Anatomy of an Agreement, 2025
Silver-plated bronze
114 × 32 × 13,5 cm, Unique
(BS 116)
25.000,- Euro (incl. VAT)





BOJAN SARCEVIC
Insomnia, 2025
Silver-plated bronze, leather
130 × 30 × 42 cm
(BS 118)
18.000,- Euro (incl. VAT)



BOJAN SARCEVIC
Insomnia, 2025, Detail
(BS 118)

Mara Wohnhaas (born 1997 in Karlsruhe, Germany) lives and works in Dusseldorf.

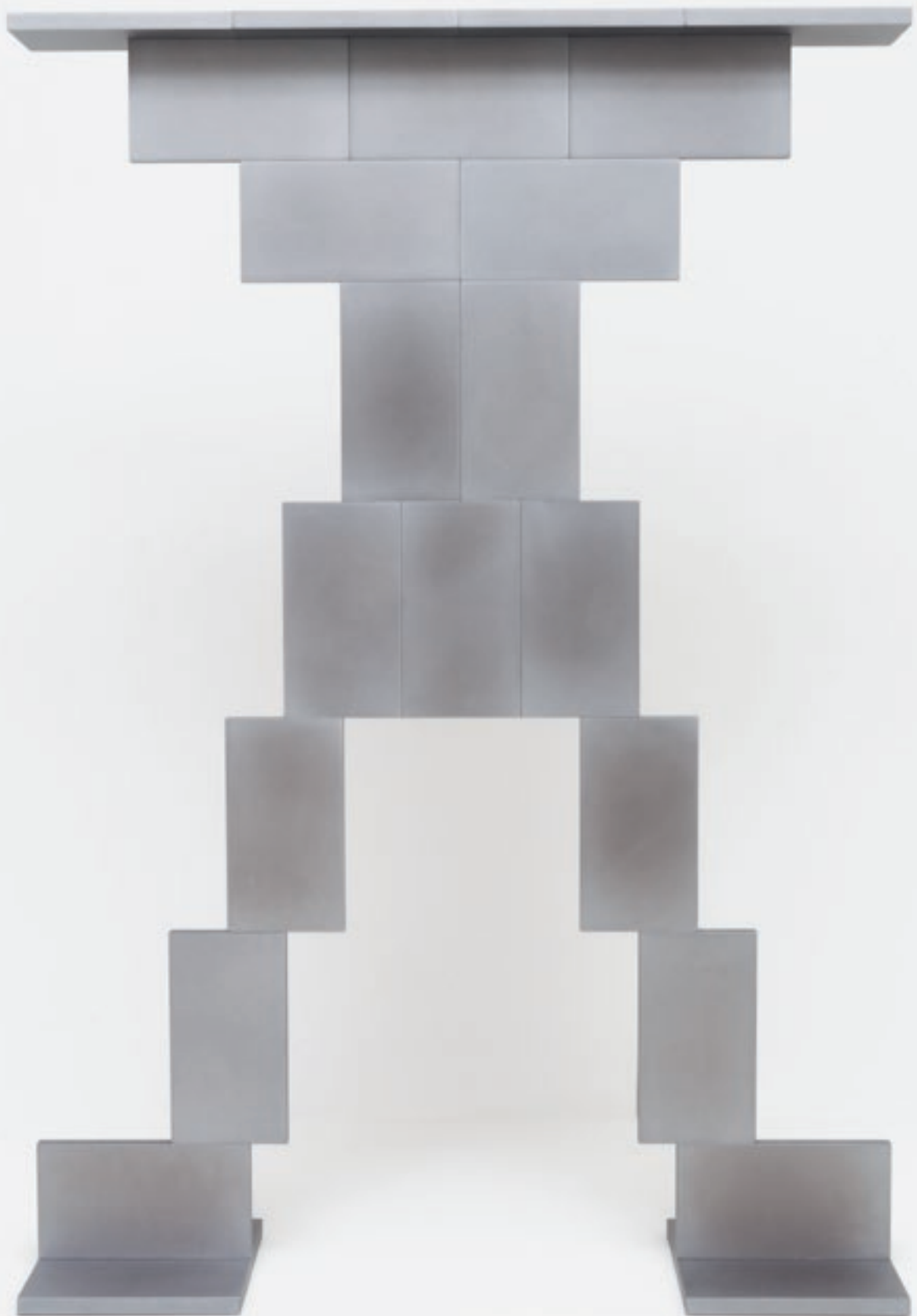
In 2025, she graduated from Kunstakademie Düsseldorf. She received a work stipend from Fürstenberg Zeitgenössisch, Heiligenberg in 2024 and a scholarship from Studienstiftung des Deutschen Volkes, Bonn in 2021.

Important solo and group exhibitions include Gesellschaft für aktuelle Kunst, Bremen (2026, solo); Kunstverein Langenhagen (2026, group); Uferstudios, Berlin (2024, performance); Hamlet, Zurich (2023, solo); KunstXaus, Zurich, (2023, group), Capc, Bordeaux (2022, group); MAH Musée d'art et d'histoire, Geneva (2023, performance).



Mara Wohnhaas' work folds out like a figure seemingly asserting its geometrical order while it denies the viewer's urge to "make order", to fold it back in on itself. The rhythm and form of the aluminium sculpture emerges from its individual parts: stacked rectangular building blocks reminisce of a children's game – here, it presents to us more like a game of thought. Its title *A* refers to one of the two fictitious authors in Kierkegaard's seminal work *Either/Or*, published in 1843 under the pseudonym Victor Eremita. In it, *A*, the aesthete, who is characterized as an entertainment-driven hedonist converses with the ethicist *B*. By lending a face to *A*, Wohnhaas spins out Kierkegaard's multi-layered fiction, unfolding the existing to imbue it with the appearance of a certain rationality, which dissolves once again into narrative inadequacy.

While with *A*, Wohnhaas takes up Kierkegaard's play on the illusory nature of appearance, her interest more broadly belongs to the implicit and the projected, where one is reflected in the other. Spanning across sculpture, performance, and drawing, Wohnhaas' work explores structures of thought whose logics and contradictions she takes up and reduces to absurdity. Crucial to her work is a kind of disruptive factor – much like a fly on a speaker's nose as the contingency that breaks the course of discourse, where even the slightest alteration to the "figure humaine" turns the human being into a ridiculous hero.



MARA WOHNHAAS
A, 2026
Aluminium
110,5 × 76 × 10,5 cm
(MW 31)
15.000,- Euro (incl. VAT)



MARA WOHNHAAS
A, 2026, Side view
(MW 31)

BQ



MARA WOHNHAAS
A, 2026, Side view
(MW 31)

BQ







MARA WOHNHAAS

A Blue, 2026

Aluminium, beech, linen, ultrasuede, epoxy

102,3 × 31,2 × 23,3 cm

(MW 41)

7.500,- Euro (incl. VAT)



MARA WOHNHAAS
A Blue, 2026, Detail
(MW 41)



MARA WOHNHAAS

A Fly On A Speaker's Nose I, 2023

Aluminium, fly fish bait, 28 × 39,2 × 15 cm, Edition of 3
(MW 24)

4.000,- Euro (incl. VAT)



MARA WOHNHAAS
A Fly On A Speaker's Nose I, 2023, Detail
(MW 24)

Philipp Gufler was born in 1989 in Augsburg, Germany. He lives and works in Amsterdam.

Important solo and group exhibitions include Manifesta 16 Ruhr (2026, group); Kunstmuseum Bonn (2026, group); Kunsthalle Mainz (2024, solo); Brandhorst Museum, Munich (2023, group); Kunsthaus Hamburg (2023, group); W139, Amsterdam (2023, solo); Neues Museum, Nuremberg (2022, group); Centraal Museum, Utrecht (2020, group); Haus der Kulturen der Welt, Berlin (2019, group); Kunstverein Göttingen (2016, solo); Lenbachhaus Kunstbau, Munich (2016, group); Schwules Museum, Berlin (2014, solo).

His work is represented in international public collections such as Centraal Museum, Utrecht; Munich Stadtmuseum, Munich; Openbaar Ministerie, Haarlem; Lenbachhaus, Munich; Contemporary Art Collection of the Federal Republic of Germany, Bonn; AkzoNobel Art Foundation, Amsterdam.



Philipp Gufler examines (hi)stories of queer life through his artistic practice. While most biographies persist in traces – fragments rather than self-contained archives – Gufler reads these through their lacunae opening up from in between. In this sense, one might also say, he examines his own artistic practice through a drag-like identification with the lives and works of others. His methodology, partly archival, partly a re-activation of relations, brings forth a productive process which establishes proximity while recognizing difference, and through repetition brings forth something distinctly its own: hidden (hi)stories of desire and political unconsciousness emerge through the re-inscription of a somewhat speculative moment as Gufler conceives of (hi)story as an open structure that can be extended and displaced in all directions – past, present, and future.

A concrete example of this is found in Gufler's ongoing engagement with the modernist painter Paul Hoecker (1854–1910), whose images, letters, and artwork provenances Gufler has systematically researched since 2019.

Previously explored on fabric, his oeuvre finds new spatial dimensions in his ceramic series *Sexualästhetiken*. Employing silkscreen printing on ceramics, Gufler layers motifs between successive firings, partially obscuring them beneath a high-gloss glaze. The deliberate interplay of concealing and revealing is echoed in the way the tiles carry the tactile memory of their own making. Inscribed are images from Hoecker's life intersecting with the extensive art- and socio-historical visual archives from the sexologist Magnus Hirschfeld. Spanning from prehistoric cave drawings to medieval art and early twentieth-century photographs, the cross-generational motifs ground the work in a shared lineage of queer desire and sexuality.

CURRENT & UPCOMING SHOWS

This is not a church. Manifesta 16 Ruhr
21.6.–4.10.2026 (Group Show)

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We Carry Forward: Queer Horizons of Imagination
Luther Museum Amsterdam
10.7.–13.9.2026 (Group Show)

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Papier Biennale 2026. Familielijnen
Museum Rijswijk
20.9.2026–28.2.2027 (Group Show)

*

#IFEELYOU – Dimensions of Empathy
Kunstmuseum Bonn
until 11.10.2026 (Group Show)

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Shifting the Silence. Die Stille verschieben.
Gegenwartskunst im Lenbachhaus.
Lenbachhaus, Munich
until 31.1.2027 (Group Show)



PHILIPP GUFLER
Sexualästhetiken 27, 2025
Ceramics, glazed, 55 × 60,3 × 1 cm
(PG 176)
6.000,- Euro (incl. VAT)



PHILIPP GUFLER
Sexualästhetiken 7, 2025
Ceramics, glazed, 56,5 × 62 × 1 cm
(PG 164)
6.000,- Euro (incl. VAT)



PHILIPP GUFLER
Sexualästhetiken 7, 2025, Side view
(PG 164)



PHILIPP GUFLER
Sexualästhetiken 9, 2025
Ceramics, glazed, 55,5 × 74,5 × 1 cm
(PG 165)
7.000,- Euro (incl. VAT)



PHILIPP GUFLER
Sexualästhetiken 4, 2025
Ceramics, glazed
52 × 34 × 1 cm
(PG 161)
5.000,- Euro (incl. VAT)

Leda Bourgogne's works have a surrealist quality: the subconscious, dreams, obsessions, chance, and the irrational serve in part as the source of her practice, in which the penetration of the body and the psyche is a central recurring element. In *Scar Proof* (2026), the penetration takes the form of an elegant leather glove. What seems like a gentle caress carries an eerie quality: the glove, which undermines the shared vulnerability of skin to skin contact, inherently installs an asymmetry of power as the protection it grants to the wearer bears within it a threat of intrusion to a frail body marked by stitches and cuts in the canvas. This unfolding tension between care and violence, fragility and protection, sensuality and devotion is characteristic to Bourgogne's practice.

In *Crossings* (2026), zippers run through the skin-like, marked surface of the painting, dividing it into different layers and revealing the hand of Christ (after Holbein the Younger), which seems to open or close the zipper. The contorted and scarred hand simultaneously points to the unshakable fact of death and the act of creation itself. In this way, the recurring elements of decay and transience (skulls, fire, scars), traditionally referring to the memento mori as a moral imperative, here rather symbolize a plea for life – a commitment to the process of becoming which emerges from loss itself.

This plea also manifests in the contrasting materials she works with – their textures contradict each other; their meanings collide. Yet, this resistance is where the aesthetic tension lies. Her works resemble permeable membranes in which the physical and the psychological, the visible and the unconscious are inextricably interlaced. They reveal a fragile openness that not only implies vulnerability, but also unveils a raw, almost brutal directness – the kind of brutality that goes hand in hand with any form of radical revelation.

Through object-like paintings, drawings, poems, performances, and installations, Leda Bourgogne raises questions about the human body and psychic life in their philosophical, psychological, and spiritual dimensions. References from psychoanalysis, literature, queer culture and personal archive are woven into ambivalent constellations and arrangements, exploring grief and desire as vehicles for transformation.



CURRENT & UPCOMING SHOW

Your Ambivalence, Kunst Raum Riehen
until 12.7.2026 (Group Show)

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Stellprobe. Collection acquisitions from the last decade, in a display by Heimo Zobernig
Belvedere, Vienna, 10.7.–4.10.2026 (Group Show)

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Soft Systems, W-A-S, Hamburg
Starting in mid-July
(Duo Show with Madeleine Andersson)

Leda Bourgogne was born in 1989 in Vienna, Austria. She lives and works in Berlin.

Important solo and group exhibitions include Kunst Raum Riehen, Basel (2026; group); Simian, Copenhagen (2025, group); Kunstraum Leuphana Universität, Lüneburg (2024, solo); Istituto Svizzero, Rome (2024, group); Westfälischer Kunstverein, Münster (2023, solo); Museum Frieder Burda, Baden-Baden (2023, group); Fragile, Berlin (2022, solo); Kunsthalle Bremerhaven, (2022, group); Futura, Prague (2021); Braunsfelder, Cologne (2020, solo); Helmhaus, Zurich (2020, group); Kunstverein Bielefeld (2020, group); Kai 10, Arthana Foundation, Duusseldorf (2019, group); Nassauischer Kunstverein, Wiesbaden (2018, group); Ludlow 38, New York (2018, group); and Kunstverein Braunschweig, Brunswick (2018, solo).

Her work is represented in international public collections such as the Contemporary Art Collection of the Federal Republic of Germany, Bonn; Belvedere, Vienna; KAI 10 Arthana Foundation, Dusseldorf; Zentral- und Landesbibliothek, Berlin; Pudil Family Foundation, Prague.



LEDA BOURGOGNE

Crossing, 2026

Zipper, Acrylic, spray paint, ink, fabric on stretcher frame

106 x 90 x 2 cm

(LB 293)

7.800,- Euro (incl. VAT)





LEDA BOURGOGNE

Moonscape, 2026

Latex, silicone, fabric, PVC on stretcher frame

79,5 × 58 × 3 cm

(LB 90)

5.500,- Euro (incl. VAT)



LEDA BOURGOGNE

Scar Proof, 2026

Acrylic, yarn, satin, leather gloves

42,2 × 34,5 × 3 cm

(LB 291)

4.500,- Euro (incl. VAT)



LEDA BOURGOGNE

Nightwatch, 2026

Acrylic, spikes, acrylic soft gel on canvas, 26 × 34,5 × 3 cm

(LB 290)

4.500,- Euro (incl. VAT)



LEDA BOURGOGNE
Nightwatch, 2026, Side view
(LB 290)