



**Art Basel 2025**

**Booth L12**

**June 17 - 22**

**Anton Kern Gallery**



Paweł Althamer

Chris Martin

Ellen Berkenblit

Matthew Monahan

John Bock

Aliza Nisenbaum

David Byrd

Marcel Odenbach

Brian Calvin

Nathalie Du Pasquier

Anne Collier

Manfred Pernice

Nicole Eisenman

Alessandro Pessoli

Martino Gamper

Tal R

Ellen Gronemeyer

Wilhelm Sasnal

Eberhard Havekost

Lara Schnitger

Lothar Hempel

David Shrigley

Marcus Jahmal

Mike Silva

Jim Lambie

Andrew Sim

Liz Larner

Francis Upritchard



**Marcel Odenbach**

*"Ich sehe rot" (I see red), 2025*

Ink and collage on paper

89 3/4 x 63 x 2 3/8 inches

(228 x 160 x 6 cm)

\$125,000







## Marcel Odenbach

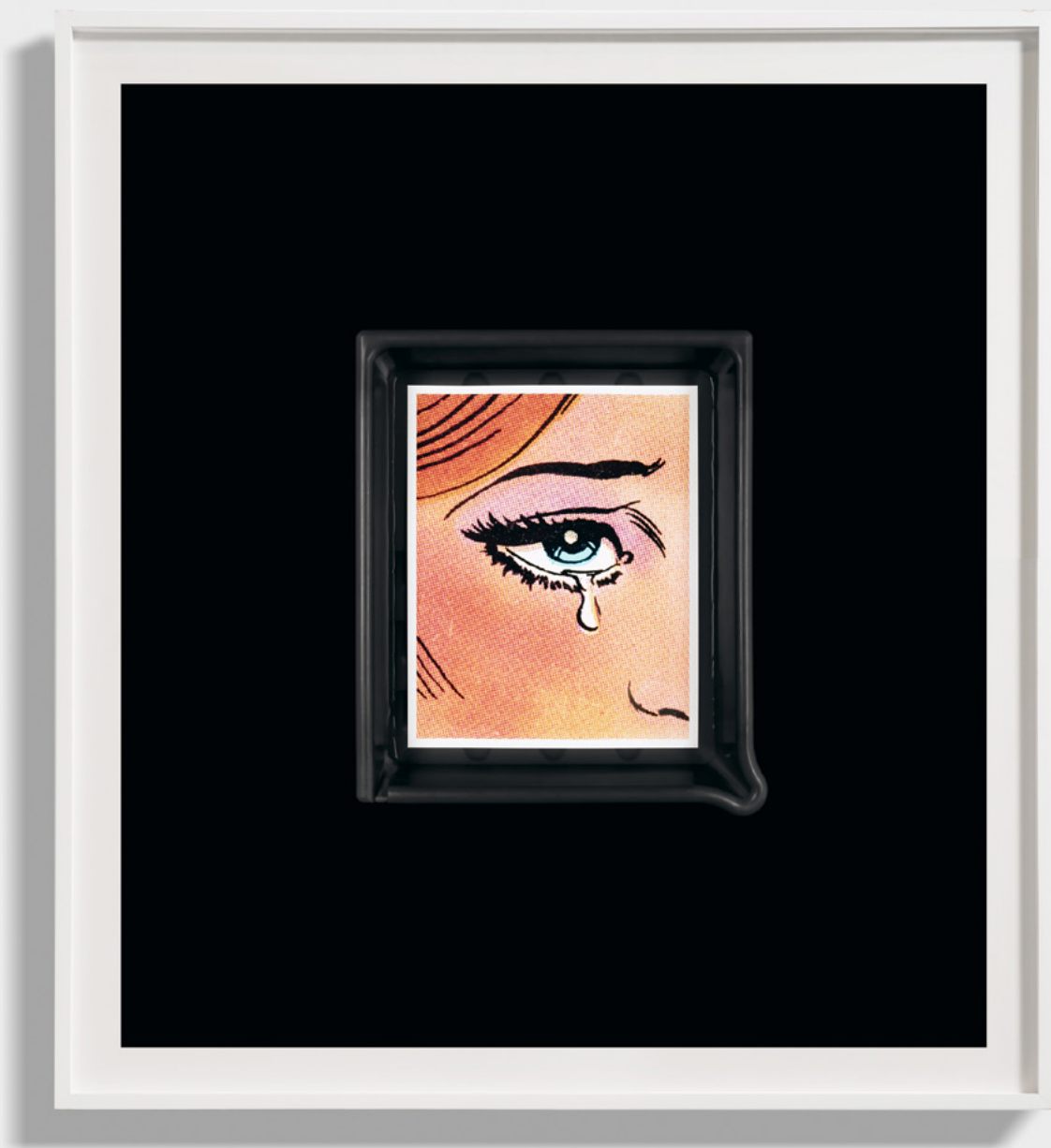
### *"Ich sehe rot" (I see red), 2025*

Marcel Odenbach's *Ich sehe rot (I See Red)*, 2025, depicts a seven-foot-tall heap of cooked lobsters, torn apart and piled in a bowl. Odenbach renders each lobster through his meticulous collage process—amassing hundreds (possibly thousands), of photographic fragments, textures, and cuttings. These elements are manually transferred, sorted, layered, and tessellated to form anatomically precise lobsters—each crustacean essentially its own micro-archive of cultural leftovers.

The work draws on the tradition of Dutch still-life painting, in which lobsters often symbolized wealth and mortality. Odenbach extends and complicates that symbolism. Once regarded as food for the poor—served even to prisoners in colonial America—the lobster is now an indication of luxury. Its religious associations are similarly layered: acceptable during Christian fasting due to its classification as shellfish, yet prohibited in Judaism as non-kosher. In this context, the lobster becomes a lens through which to examine shifting social norms and cultural contradictions.

Set behind this heap, Odenbach layers serial imagery from Wilhelm Busch's 19th-century cautionary tale *Max und Moritz*, in which two mischievous boys are punished for their transgressions. The reference serves as a framework for the collaged material embedded within each lobster—fragments depicting politicians, celebrities, and members of the bourgeoisie. Beneath the crustacean shells lies a layered reflection on excess, spectacle, and moral consequence.





**Anne Collier**

*Developing (Comic) #3, 2025*

C-print

48 3/8 x 43 7/8 x 1 5/8 inches  
(122.9 x 111.4 x 4.1 cm)

Edition of 5 plus 2 AP

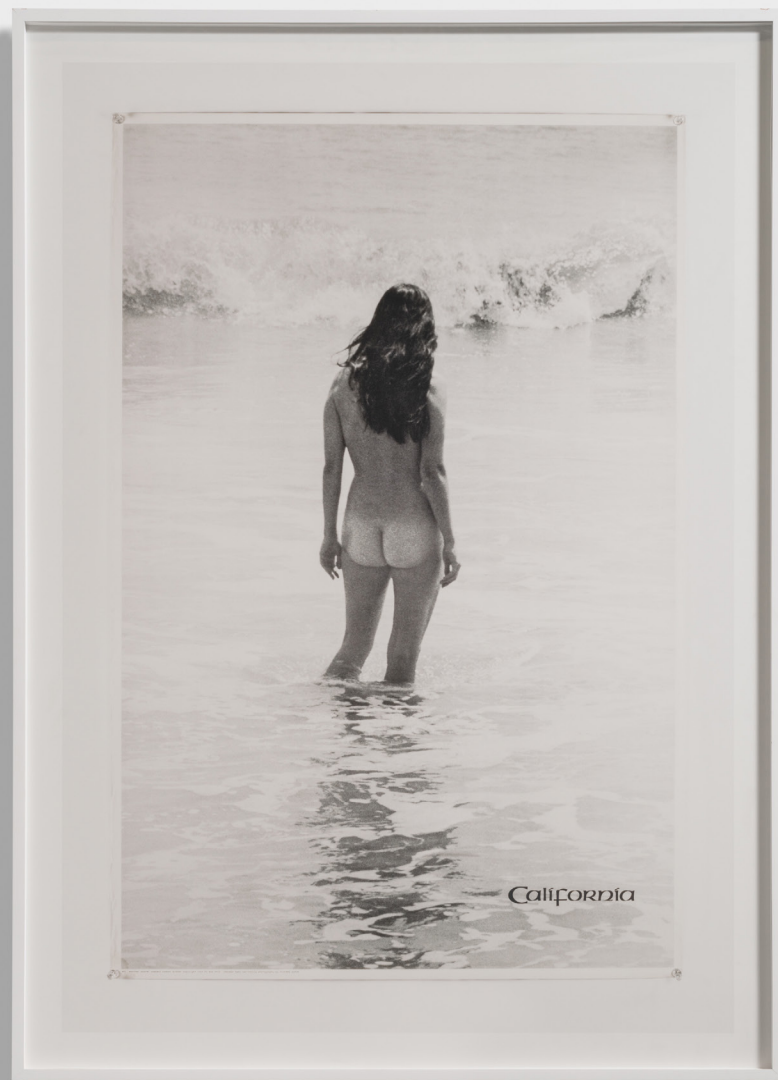
\$28,000







**Anne Collier**  
*California Poster*, 2007  
C-Print  
55 x 39 1/2 x 1 5/8 inches  
(139.7 x 100.3 x 4.1 cm)  
Edition of 5 and 2 AP  
\$46,000





**Brian Calvin**  
*March, 2025*  
Acrylic on linen  
15 3/4 x 11 3/4 inches  
(40 x 29.8 cm)  
\$20,000



**Paweł Althamer**  
*Pawelek*, 2025  
Glazed ceramic  
75 5/8 x 30 1/4 x 18 1/8 inches  
(192 x 77 x 46 cm)  
\$80,000





**Eberhard Havekost**

*Zensur, B07, 2007*

Oil on canvas

63 x 43 1/4 inches

(160 x 109.9 cm)

\$55,000



The background is an abstract composition of various geometric shapes and colors. At the top, there is a thick red L-shaped border. Below it, a large dark grey rectangle is positioned. To the left of this rectangle is a light blue rectangle. To the right is a larger light blue rectangle. In the lower center, there is a light blue rectangle with a green border. To its right is a black rectangle. In the bottom left, there is a dark blue shape. In the bottom center, there is a white shape with blue and green accents. In the bottom right, there is a dark grey shape.

**Eberhard Havekost | Art Basel Unlimited**  
**U64**  
**Messeplatz 10**  
**Basel**



**Eberhard Havekost**

Triptychon II, 2007

Oil on canvas

86 2/3 x 63 inches each

(220 x 160 cm each)

\$220,000



## Eberhard Havekost *Triptychon II, 2007*

In *Triptychon II* (2007), Eberhard Havekost confronts the viewer with a deceptively straightforward image that resists definitive interpretation, turning the familiar—his studio interior and the American flag—into a site of disorientation and inquiry.

Structured as a triptych, *Triptychon II* alludes to the grand tradition of religious altarpieces, with their three-panel compositions guiding viewers through narratives of devotion and transcendence. Yet Havekost's work deliberately dismantles these conventions, offering instead a mundane scene of repetition and ambiguity: the interior of his painting studio. In doing so Havekost refuses the expectation of the linear story or arc, opting instead for a meditation on perception and representation.

In each panel, Havekost situates the American flag as the focal point. The central panel depicts the flag clearly, while the left and right panels obscure it with various censor strips creating a layered and fragmented visual experience. Havekost's use of the American flag immediately recalls Jasper Johns, and his investigation into semiotics where the flag operates as an image that questions its own symbolic function. Havekost's engagement with the American flag echoes Jasper Johns' seminal investigations into semiotics, where the flag operates less as an emblem of nationhood and more as an image that questions its own symbolic function. Havekost reflects on this shift, not as a replication of Johns's work, but as an exploration of the flag's status as both a symbol and an artifact of perception. In *Triptychon II* he is less interested in replicating the flag itself and more concerned with its status as an idea—an image that has become a symbol of its own mediation. This approach probes the boundary between representation and reality, inviting the viewer to consider how images acquire meaning and authority.

To illustrate this, Havekost alters the flag itself - omitting the stars in the central panel, and skewing the proportions of its border, replicated identically in each panel in a way that suggests digital manipulation akin to editing software such as Photoshop.

The work's cold, detached analysis extends beyond the flag to the act of seeing itself. Each panel confronts the viewer with a dual reality: the physical objects of the studio and the flat, disjointed shapes layered within, underscoring the constructed nature of the painting and emphasizing the artist's role in mediating what is shown and what is withheld. The censor strips, in particular, serve as a reminder of the selective process of representation, where omission and inclusion are acts of editorial choice. This dynamic encourages viewers to question the authority of the image and accept the uncertainties inherent in perception.

Bias, censorship, and authorship have emerged as fundamental concerns in our image-saturated world, shaped by algorithms and mediated through screens. *Triptychon II*, originally exhibited in an exhibition entitled 'Zensur' (Censorship), not only anticipates the prominence of these issues in contemporary politics but also underscores their longstanding urgency. As Havekost's largest work, the painting carries resurgent relevance given the contemporary concerns surrounding artificial intelligence, fake news, and pervasive technological manipulation that cloud our understanding of reality. Havekost's nuanced stance—simultaneously skeptical and welcoming of technology—serves as a reminder of painting's necessity as a critical tool to examine this challenge.





**David Byrd**

*Cashier*, 1978

Oil on canvas

25 x 34 inches

(63.5 x 86.4 cm)

\$55,000



**Nicole Eisenman**  
*Understudies*, 2012  
Plaster on burlap and wood  
20 3/4 x 25 1/4 x 3 3/4 inches  
52.7 x 64.1 x 9.5 cm  
\$60,000







Installation View: Nicole Eisenman: 'Tis but a scratch' 'A scratch?! Your arm's off!' 'No, it isn't' at Studio Voltaire, London  
29 September–1 December 2012



**Mike Silva**

*Reflected Plant*, 2024

Oil on linen

35 3/8 x 51 1/8 inches

(90 x 130 cm)

\$36,000





Silva's interiors are intrinsically intimate spaces; be it a shared bathroom, a roommate's bedroom, or the study in his mother's house. The casual unkemptness laid bare in each scene suggests that the viewer is a friend, a lover, or family. While devoid of a human figure, evidence of human touch is present through crumpled bed sheets, or objects such as toiletries, an open can of beer, an iron set on a counter. Without a human subject, light becomes the main protagonist, which the artist captures in his application of white paint.

Each of Silva's paintings are based on a photograph selected from the artist's personal archive. By bringing these images, and the memories and feelings they conjure, into the present and translating them into the language of paint, Silva eternalizes moments from his past and creates new meaning.





**Alessandro Pessoli**

*Girls on the Field*, 2025

Oil, spray paint, colored pencils on canvas

35 x 23 5/8 inches

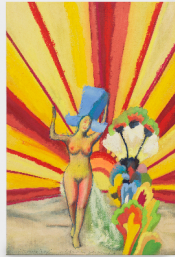
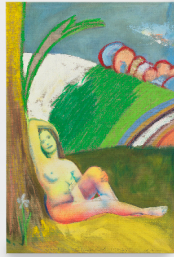
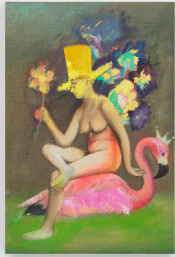
(89 x 60 cm)

\$16,000



**Alessandro Pessoli**  
*Martian Spring*, 2025  
Oil, spray paint, colored pencils on canvas  
35 x 23 5/8 inches  
(89 x 60 cm)  
\$16,000









**Liz Larner**

*Still Moving*, 2025

Ceramic, glaze, copper, brass, bronze, oil paint

20 1/2 x 14 1/2 x 6 1/4 inches

(52.1 x 36.8 x 15.9 cm)

\$45,000

An abstract painting with thick, expressive brushstrokes. The background is a mix of warm colors: orange, yellow, and pink. A prominent blue shape, possibly representing a face or a body part, is visible on the left side. There are also some green and teal shapes scattered throughout the composition.

# Lothar Hempel Kabinett 2025 Booth L12





**Lothar Hempel**

*Untitled (prism)*, 2025

Acrylic paint and oil on aluminum

63 x 47 1/4 inches

(160 x 120 cm)

\$25,000





**Lothar Hempel**  
*Untitled (walker)*, 2025  
Acrylic paint and oil on aluminum  
56 3/4 x 47 1/4 inches  
(144 x 120 cm)  
\$24,000





In his series of paintings entitled "Floating Pictures," Lothar Hempel develops motifs that draw on his experiences as a sculptor, painter, musician, choreographer, and filmmaker: "I dream of images that can be read like a text, that are as clear as stars on a polar night," Hempel stated in a recent interview with Emma Stern. "These pictures are about presence; I have left out all narrative. What remains are archetypes, figures of monumental simplicity, that could have been painted 10,000 years ago. I call them 'Floating Pictures.' Thanks to a special framing device, the paintings (acrylic and oil on aluminum) seem to float in front of the wall." Hempel adds: "I wish I could swap places with the figures in my paintings. They would then exist in my reality and I in theirs." He continues: "Every good picture is a talisman; it protects against misfortune and evil." Emma Stern shakes her head: "Lothar! You're talking yourself into trouble!" The series is dedicated to the French filmmaker Robert Bresson.



**Lothar Hempel**  
*Untitled (lampion)*, 2025  
Acrylic paint and oil on aluminum  
47 1/4 x 39 3/8 inches  
(120 x 100 cm)  
\$22,000





**Lothar Hempel**

*Untitled (descendant)*, 2025

Acrylic paint and oil on aluminum

70 7/8 x 53 1/8 inches

(180 x 135 cm)

\$26,000





**Matthew Monahan**

*Young Cobalt*, 2025

Steel reinforced Ultracal, oil and pigment

32 x 18 x 1 1/4 inches

(81.3 x 45.7 x 3.2 cm)

\$20,000



Over the past thirty years, Monahan has negotiated between sculpture and painting, employing a wide range of inventive strategies to turn surfaces inside out and objects into pictures. In these new works Monahan has concentrated precisely on the problem of modeled relief. Within the conventions of this classical medium, Monahan discovers a haunted middle ground, its images shapeshifting in the play of shadow and light. The procedures of modeling: the gouging and pinching, the minor additions and subtractions of material, the tract of thumb and hand as they work the clay, leave a precise record of the incidental and the intended, and yet the figures remain partially hidden, moving between two orders of the image, the seen and unseen within a single slab.

Matthew Monahan's eighth New York solo show, *As Above, So Below*, is on view through June 21, 2025.



**Matthew Monahan**  
*Heimwee*, 2024  
Watercolor, charcoal, and photocopy on paper  
37 1/4 x 23 1/8 inches  
(94.5 x 58.6 cm)  
\$20,000









**Chris Martin**

*Untitled, 2017*

Acrylic, collage and glitter on canvas

77 x 60 inches

(195.6 x 152.4 cm)

\$65,000



**Francis Upritchard**  
*Hereditary Pile*, 2023

Bronze

37 3/8 x 36 5/8 x 13 3/8 inches  
(95 x 93 x 34 cm)

Stone: 38 5/8 x 26 3/8 x 24 inches  
(98 x 67 x 61 cm)

\$120,000







**Francis Upritchard**

*The Olden Days, Fourteen Different Ways*, 2023

Watercolor, metallic acrylic, on Fabriano paper

59 1/4 x 61 5/8 inches

(150.5 x 156.5 cm)

\$15,000



**Francis Upritchard**  
*Today the Rock is Small*, 2021  
Wood-fired ceramic (Kaimata)  
Thrown by Nicholas Brandon  
16 1/2 x 7 7/8 inches  
(42 x 20 cm)  
\$10,000





Exhibited in Du Pasquier's first US retrospective BIG OBJECTS NOT ALWAYS SILENT, hosted by the Institute of Contemporary Art Philadelphia in 2017.

**Nathalie Du Pasquier**

*Untitled*, 1995

Oil on canvas

60 x 53 5/8 inches

(152.4 x 136.2 cm)

\$75,000







**Martino Gamper**

*Plia Tutti Frutti*, 2013

Metal frame, pine, stain

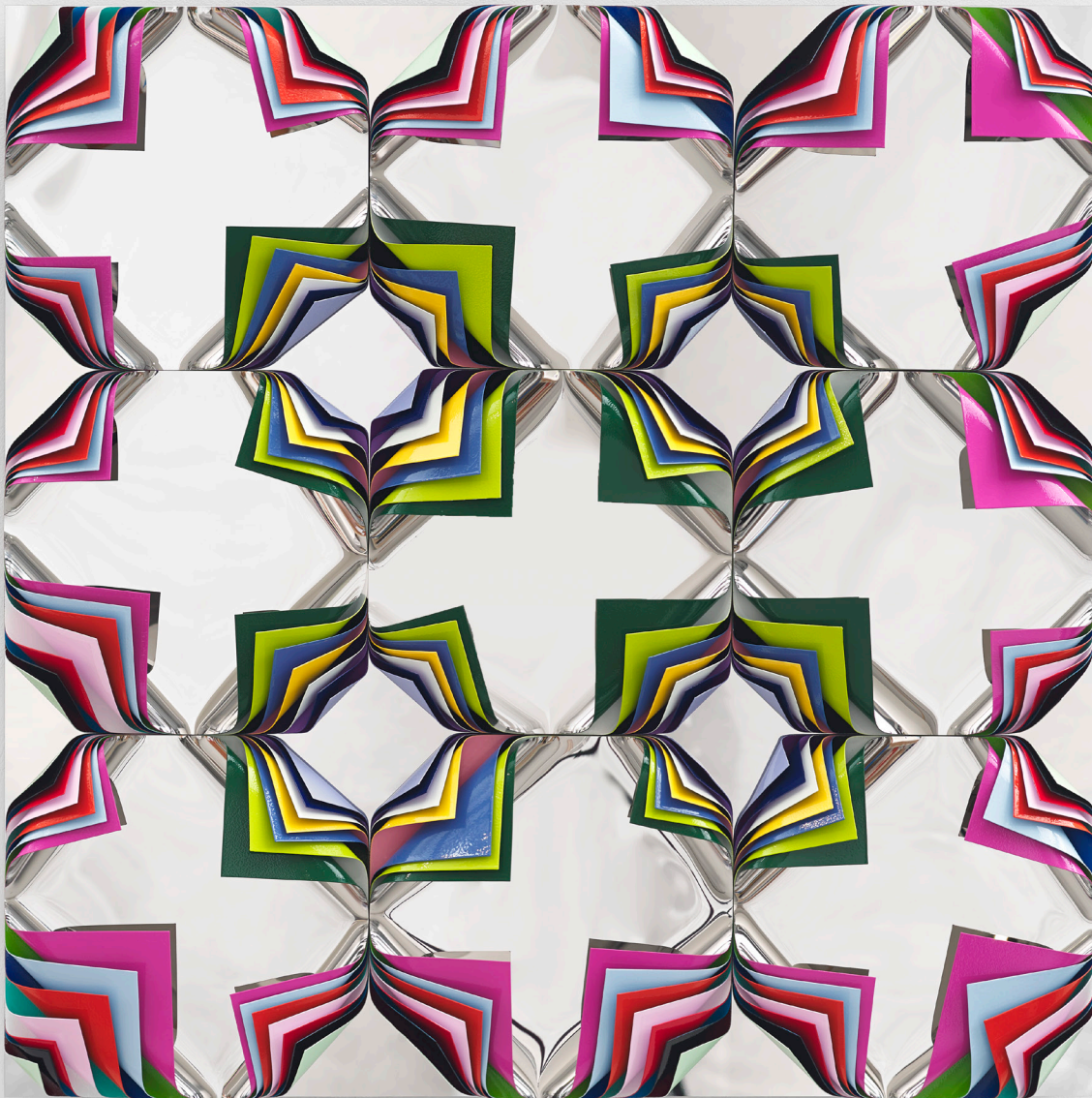
29 1/2 x 18 1/2 x 19 1/4 inches (each)

(75 x 47 x 49 cm)

\$10,000 per pair

\$20,000 (set of four)





**Jim Lambie**

*Metal Box (Kaledoscope)*

*Pearl Moon, 2025*

Polished steel and aluminum sheets

37 3/8 x 37 3/8 x 4 3/4 inches

(95 x 95 x 12 cm)

\$75,000



**Wilhelm Sasnal**

*Kodak Black*, 2012

Signed and dated on verso

Oil on canvas

63 x 78 3/4 inches

(160 x 200 cm)

\$150,000



**Wilhelm Sasnal**  
***Kodak Black*, 2012**

At over five feet tall, *Kodak Black* presents itself, at first glance, as a kind of deadpan tribute: Kodak's unmistakable yellow canister of "Dead Black" retouching paint. Rendered with Sasnal's characteristically cool remove, the can—industrial and inert—rests on a table in front of a blurred, indistinct background, like a monument to obsolescence.

The painting takes Kodak—the now-defunct giant of analog image-making—as both subject and symbol, positioning the canister as a stand-in for the broader legacy of photographic technology. The words on the label, "Dead Black," function as a double entendre: on one level, a literal reference to the retouching paint used to alter photographs after exposure, its intended function echoing the painting's own logic—an image revised and transformed by the artist's hand.

On another level, "Dead Black" points to a painterly problem: black, as a pigment, absorbs rather than reflects light, resisting depth and posing optical challenges. The deliberate inclusion of the word dead on the label, opens the door to further interpretations, as the painting can be seen as a kind of tributary memento mori—not only for Kodak, but for analog image-making itself, to which Sasnal remains firmly committed in his filmmaking practice.

His allegiance to Kodak stemming in part from the company's signature Kodachrome film stock, celebrated for its saturation and its claim to represent "true colors"—a palette once marketed as being inspired by Dutch Old Master painting.

Kodak's own emphasis on authenticity brings to mind another of its marketing campaigns: the now-famous "Kodak Moment"—a phrase that became shorthand for spontaneous, meaningful capture. In doing so, the company helped popularize a vernacular style of photography centered on everyday life. *Kodak Black* reflects on this cultural phenomenon not by capturing a fleeting moment, but by freezing and flattening it—inviting reconsideration of what's been lost, or edited out, in the process.



**Ellen Berkenblit**

*Strawberry Stripes*, 2025

Initialed and dated on verso

Gouache on paper

47 x 33 1/8 x 1 1/2 inches

(119.4 x 84.1 x 3.8 cm)

\$17,000



**Andrew Sim**

*Portrait of two werewolves  
without hair with rainbows and stars, 2025*

Signed on verso

Pan pastel on canvas  
67 x 55 1/4 x 1 3/8 inches  
(170.2 x 140.3 x 3.5 cm)  
\$28,000











**Aliza Nisenbaum**

*Serenata en Rojo*, 2024

Oil on linen

66 x 57 inches

167.6 x 144.8 cm

\$70,000

Aliza Nisenbaum  
*Serenata en Rojo*, 2024

Aliza Nisenbaum's *Serenata en Rojo* depicts three members of the Los Angeles-based mariachi group "Mariachi Tierra Mia" mid-performance beneath a dramatic sunset of reds and oranges. Though set against this backdrop, the figures—two violinists and a trumpeter—are rendered with skin tones that reflect the red hues of the sky, while cooler blues define the shadows on their faces and hands.

The foreground violinist is male, and is depicted with pronounced foreshortening: his right arm and neck of his violin project forward with exaggerated scale. His gaze is direct, frontal, and unambiguous. Behind him stands a female violinist in profile, with her gaze turned away extending beyond the right edge of the canvas, and her mouth turned upward into a subtle smile. Draped in a traditional Serape, she is projected at a scale much larger than the violinist in the foreground, with her oversized right hand extending outward as she manipulates the bow.

Behind her stands the third figure, a male trumpeter. His close-cropped haircut and contemporary glasses lend a present-day specificity that contrasts with the group's more traditional attire.

The composition quietly reorders expected hierarchies. While mariachi is a historically male-dominated tradition, Mariachi Tierra Mia includes musicians of both genders, and Nisenbaum positions the female violinist at the largest scale. She does not return the viewer's gaze or play to an audience; instead, she is inwardly focused, attentive to her instrument.

Consistent with Nisenbaum's ethical approach to portraiture, the painting avoids strict realism. Instead, she emphasizes formal strategies—layering, abstraction, foreshortening, and shifts in scale—to explore questions of visibility, participation, and performance. These devices, and their quiet embrace of distortion, highlight the psychological presence of her subjects, who appear not as passive sitters but as coconspirators in shaping how they are seen—by the artist, by others, and by themselves.





**Lara Schnitger**

*Lola*, 2023

Fabric collage on canvas

32 x 26 inches

(81.3 x 66 cm)

\$16,000



Lara Schnitger  
*Lola*, 2023

*Lola*, is an example from Schnitger's series of portraits depicting characters referenced in pop songs, ranging from Cat Stevens' *Sad Lisa* to Alex G's *Mary*. *Lola*, of course, is the trans protagonist from the eponymous The Kinks' 1970 hit single. In creating her collages, Schnitger follows an intuitive process, parallel to the poetic rhyming involved in songwriting, to turn fantasies into unique embodiments. The artist sees the gesture of giving faces to the names as a way to give these characters their own agency, to let them shine as individuals with their own stories to tell.

*"I met her in a club down in old Soho  
Where you drink champagne and it tastes just like Coca Cola  
C-O-L-A, Cola  
She walked up to me and she asked me to dance  
I asked her her name and in a dark brown voice, she said,  
"Lola"  
L-O-L-A, Lola  
Lo-Lo-Lo-Lo-Lola"*







**Marcus Jahmal**  
*Magic Hour*, 2025  
Oil on canvas  
60 x 72 inches  
(152.4 x 182.9 cm)  
\$52,000

**Tal R**  
*Untitled Flowers*, 2020  
Oil on canvas  
113 3/8 x 34 5/8 x 3/4 in  
(288 x 88 x 2 cm)  
\$96,000





Tal R  
*Untitled Flowers, 2020*

At over nine feet tall, *Untitled (Flowers)* (2020) by Tal R presents a composition that is both monumental and modest. The subject—at least at first glance—is simple (almost aggressively so): a vase of flowers. The image is spatially compressed, rejecting traditional perspectival depth.

The vase, narrow at the neck and bulbous at the base, tilts forward slightly, as if on the verge of tipping. From it, flower stems rise, their petals abstracted into modernist shapes and rendered in Tal R's characteristic wax-oil technique, giving the surface a dense, opaque texture. His mark-making—whimsical and seemingly naïve—stands in contrast to the flowers' downward droop; they bend sharply near the top edge of the canvas, already beginning to wilt. The transparent vase, with stems still visible inside, functions less as a container than as a framing device.

In keeping with the legacy of Cézanne's modernism, Tal R collapses the hierarchy of objects: vase, table, flowers, and background are granted equal visual weight. This leveling allows the vase to become as central as the flowers themselves. Yet the vase, too, is loaded with contradiction: in presenting the flowers, it also facilitates their inevitable decline, a reality that haunts the still life genre's own symbolism. The French term *nature morte*—literally “dead nature”—points to the uncomfortable truth attached to the tradition of still life painting: that in order to represent life, the subject must be severed from it.

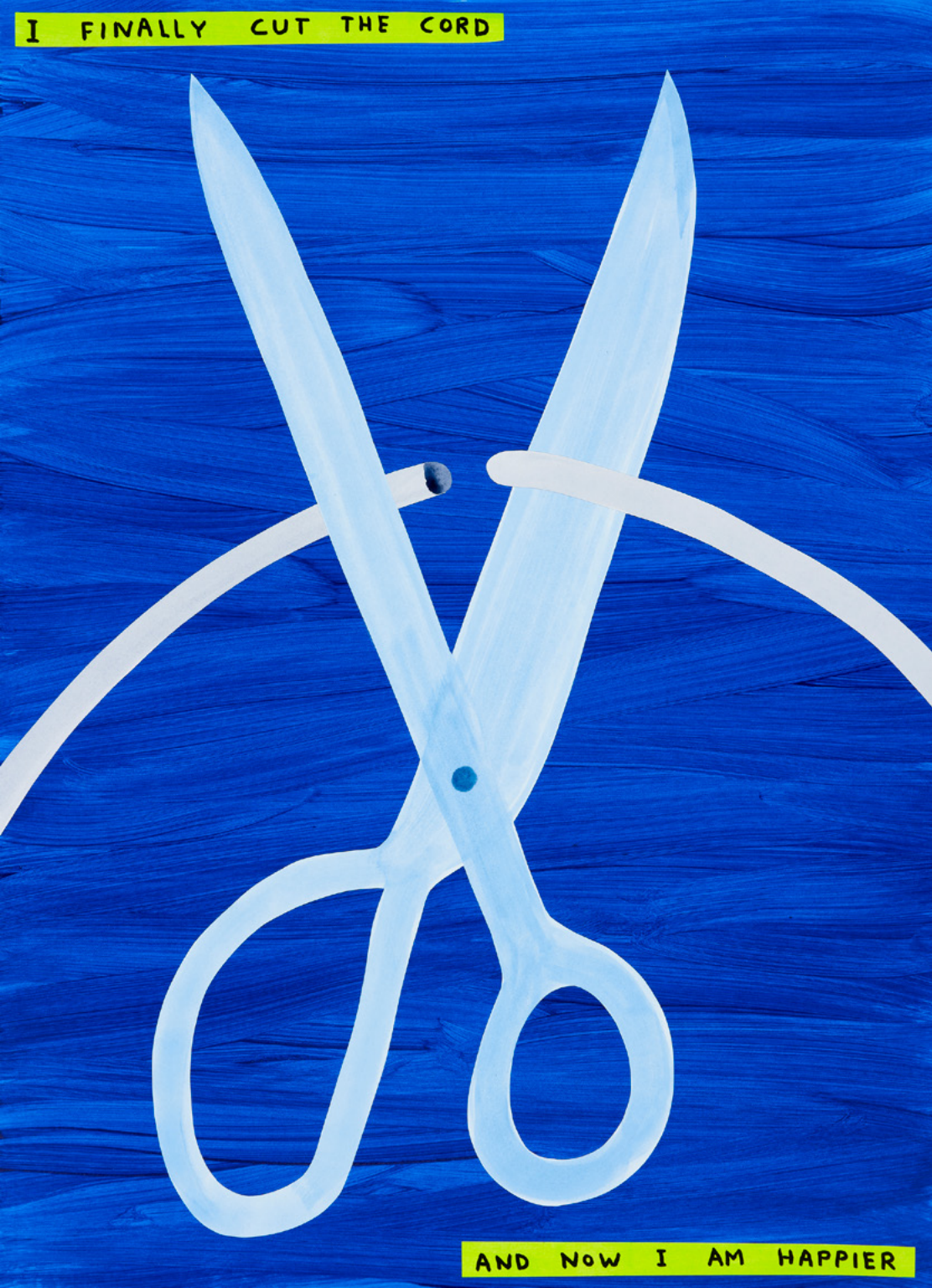
Tal R has described flower picking as a “brutal” and “primeval” act—selecting and cutting something alive for the sake of display. His painting is less concerned with botanical likeness than with the aftermath of this gesture: the moment after selection, when the flowers have been cut, arranged, and are already in decline.

This is reinforced by the focus and scale of the vase itself. Like the caged enclosures in Danish photographer Per Bak Jensen's childhood photographs of zoos—where what is seen is not the animal but the architecture of containment—the vase becomes an index of absence. Ultimately, *Untitled (Flowers)* doesn't depict the arrangement itself so much as the conditions—both material and symbolic—that make such an arrangement possible.

**David Shrigley**  
*Untitled (A Nut Amongst the Fruits)*, 2023  
Acrylic on paper  
33 1/4 x 25 1/4 x 1 1/2 inches  
(84.3 x 64.3 x 3.8 cm)  
\$8,500







**David Shrigley**

*Untitled (I Finally Cut the Cord), 2023*

Acrylic on paper

33 1/4 x 25 1/4 x 1 1/2 inches

(84.3 x 64.3 x 3.8 cm)

\$8,500

# **Current Exhibitions:**

**Anne Collier**

**Jochen Lempert**

**Matthew Monahan**

On view through June 21

**Kamrooz Aram at WINDOW**

On view through June 27