

# Art Basel 2025



**Chert  
Lüdde**

BOOTH N7 / Hall 2.1  
ChertLüdde, Berlin  
17 – 22 June 2025

For Art Basel, **ChertLüdde** is bringing a group presentation featuring **Monia Ben Hamouda, Sol Calero, Ali Eyal, Petrit Halilaj, Rodrigo Hernández, David Horvitz, Heike Kabisch, Clemen Parrocchetti, Sofía Salazar Rosales, Selma Selman, and Álvaro Urbano**. Exhibiting for the first time in the fair context is artist **Ali Eyal**, an LA-based artist known for his distinctive painting technique, characterized by intricate figures and overlapping and interrupted imagery. **Sofía Salazar Rosales** who was selected as a medalist in the inaugural **Art Basel Award (emerging category)**, will also be exhibited.



This year, **Agnes Scherer** is presenting a **special Kabinett** in the booth. She is showing a series of four paintings and a chandelier sculpture that together evoke historical cabinets of curiosities—spaces where artistic and often "bizarre" objects were collected. In Scherer's presentation, however, the cabinet transforms into a psychological realm: the seemingly random, initially hermetic arrangements reveal, upon closer inspection, narrative scenes in which inner experiences are externalized. The objects appear both familiar and strange—one senses that most of them are likely fictional.

As part of the **Art Basel Parcours**, **Selma Selman** presents a new installation in the church of St Clara. Entitled *Vale*, this collaboration between **ChertLüdde** and **acb Gallery** draws on cemetery iconography, transforming the church altar with sculptural tombs made from painted, vertically positioned Mercedes hoods. A soundscape of wind blowing and a strong scent of petrol linger in the space. Responding to the theme of 'second nature,' Selman transforms private mourning into a collective experience, exposing loss and anguish and creating a place for remembrance and grief.

BOOTH N7 / Hall 2.1

Selma Selman

Álvaro Urbano

Petrit Halilaj

Monia Ben Hamouda

Sofía Salazar Rosales

Rodrigo Hernández

Heike Kabisch

David Horvitz

Ali Eyal

Sol Calero

Clemen Parrocchetti

KABINETT

Agnes Scherer: Special Presentations

> Booth N7 / Hall 2.1

PARCOURS

Selma Selman: *Vale*

> St. Clara Church, Clarapl. 6, 4058 Basel



# SELMA SELMAN

(1991, Bihać, Bosnia and Herzegovina) was a Rijksakademie resident from 2021 to 2023. Her works embody the struggles of her own life as well as her community and employ a variety of media such as performance, painting, photography, and video installations. Her pieces are often inspired by her personal history, her family's livelihood and her Roma origins.

Currently, she is exhibiting at MoMA PS1; the Art Encounters Biennale 2025, Timișoara and Arcadia, Leeuwarden. Her solo show at the Stedelijk Museum in Amsterdam closed earlier this year and on June 15th, she will perform *Letters to Omer* at the Migros Museum, Zürich.

Collections: Hamburger Bahnhof, Berlin; Stedelijk Museum, Amsterdam; Moderna Museet, Stockholm; Bonnefantenmuseum Maastricht; Ifa (Institut für Auslandsbeziehungen), Stuttgart; Museum Ostwall im Dortmunder U, Dortmund; Thyssen-Bornemisza Art Contemporary Collection (TBA21), Madrid; ABN AMRO Art Collection, Amsterdam; Horsecross Arts Collection of Contemporary Art at Threshold Artspace, Scotland; Museum of Contemporary Art of Republic of Srpska, Banja Luka; Mercedes-Benz Art Collection, Stuttgart.





## **SELMA SELMAN**

*Where are you Mother to see me now, 2025*

Oil on Mercedes hoods

2 elements, overall: 151 × 136 × 10 cm

**32000.00 € (+ vat)**











## **SELMA SELMAN**

*Where are you Mother to see me now, 2025*

Oil on Mercedes hood

136 × 80 × 10 cm

**17000.00 € (+ vat)**







Since 2014, Selma Selman has used scrap metal to create hybrid works that blur the line between painting and sculpture. Bearing dents, stains, and scratches, the metal carries traces of its past—material deeply tied to Selman's personal history, as her family has long worked in the scrap trade.

She often repurposes Mercedes-Benz car hoods, painting them with self-portraits and text, especially in her *Letters to Omer* series. These works challenge ideas of status and identity, contrasting symbols of luxury with narratives of marginalization.

Rooted in her Roma heritage, Selman's practice reclaims space in an art historical canon that has often excluded voices like hers. By transforming discarded materials into powerful statements, she critiques systems of value and visibility.







## **SELMA SELMAN**

*Where are you Mother to see me now, 2025*

Oil on metal

48 × 7 × 0.5 cm

**6000.00 € (+ vat)**









## **SELMA SELMAN**

*Where are you Mother to see me now, 2025*

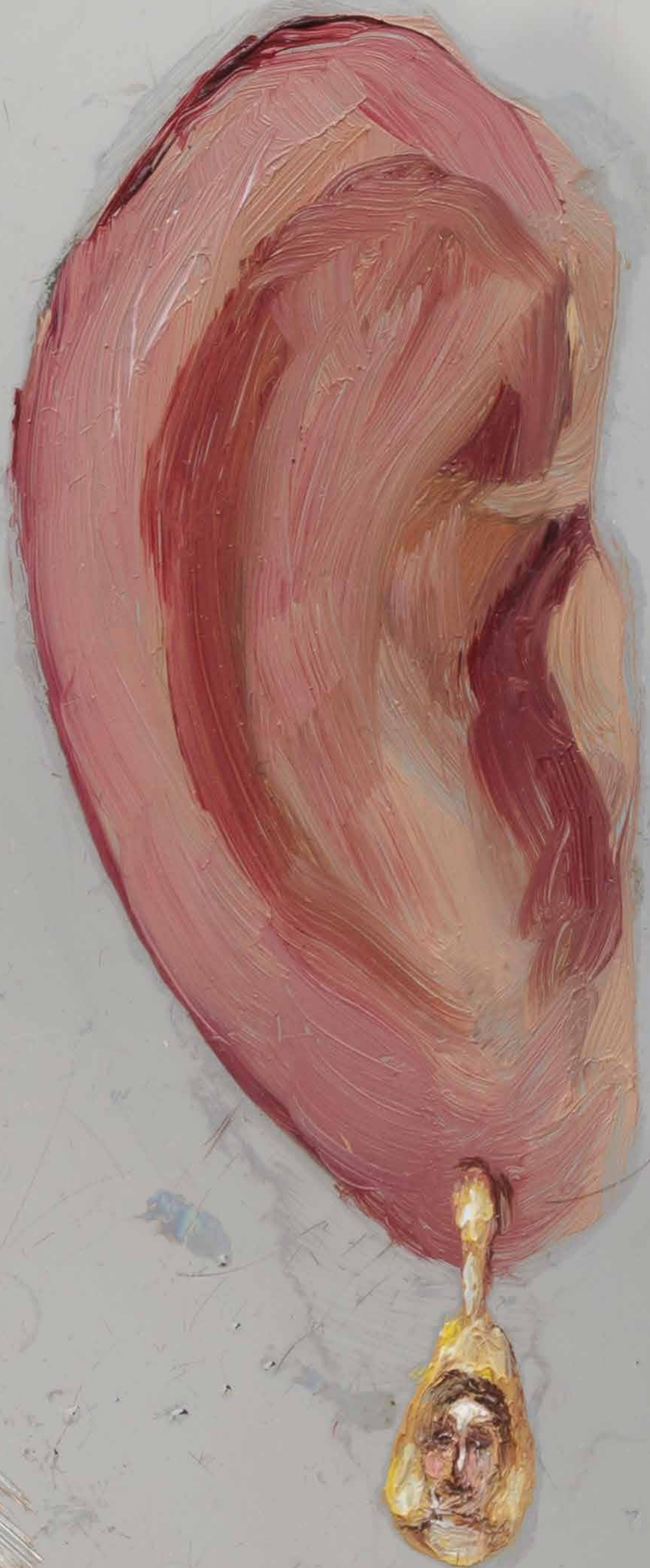
Oil on metal

21 × 10 × 5 cm

**6000.00 € (+ vat)**



AVITAL C







# ÁLVARO URBANO

(1983, Madrid, Spain) lives and works in Berlin. Urbano's practice embraces a variety of media, from performance to spatial installations that unfold throughout an experimental process. Using architecture, fiction, theater and heterotopia as points of departure, his often site-specific installations consider the space and its local inhabitants as possible actors or co-authors of a narration.

His solo exhibition at ChertLüdde opened during the Gallery Weekend Berlin and will be on view until July 26. His work is currently on view at the Georg Kolbe Museum, Berlin; Culturgest Foundation, Lisbon and the Art Sonje Center, Seoul, Korea. He will soon be exhibiting at CCA Wattis Institute for Contemporary Arts, San Francisco, Taipei Biennial, Taipei and the Singapore Biennale.

Selected Collections: Hamburger Bahnhof, Berlin; Collection Lafayette Anticipations – Fonds de dotation Famille Moulin; TEA Tenerife Espacio de las Artes, Santa Cruz de Tenerife; Neuer Berliner Kunstverein, Berlin; TBA21, Madrid; Colección Museo Jumex, Mexico City; FRAC Champagne-Ardenne, Reims; Collegium/Adrastus Collection, Arévalo.







## ÁLVARO URBANO

*Löwenbrücke (Sambucus)*, 2025

Metal, paint, 16 leaves, 1 feather, 2 cigarette butt  
198 × 117 × 115 cm

**45000.00 € (+ vat)**







## *Löwenbrücke (Sambucus), 2025*

This work by Álvaro Urbano is a hand-painted metal sculpture that closely resembles the plant life found near the Löwenbrücke (Lions' Bridge) in Berlin's Tiergarten, the city's largest park. Since the 1950s, this area has been an active cruising site, and Urbano's sculptural installation evokes its history by constructing an environment of seclusion and secrecy. Created for the artist's 2025 solo exhibition at ChertLüdde gallery, titled *September and the Lions*, the piece contributes to an architecture of Berlin's queer spaces and history.

The plants, kept true to their original scale, are captured in their late-September state – just before slipping into winter dormancy.







# PETRIT HALILAJ

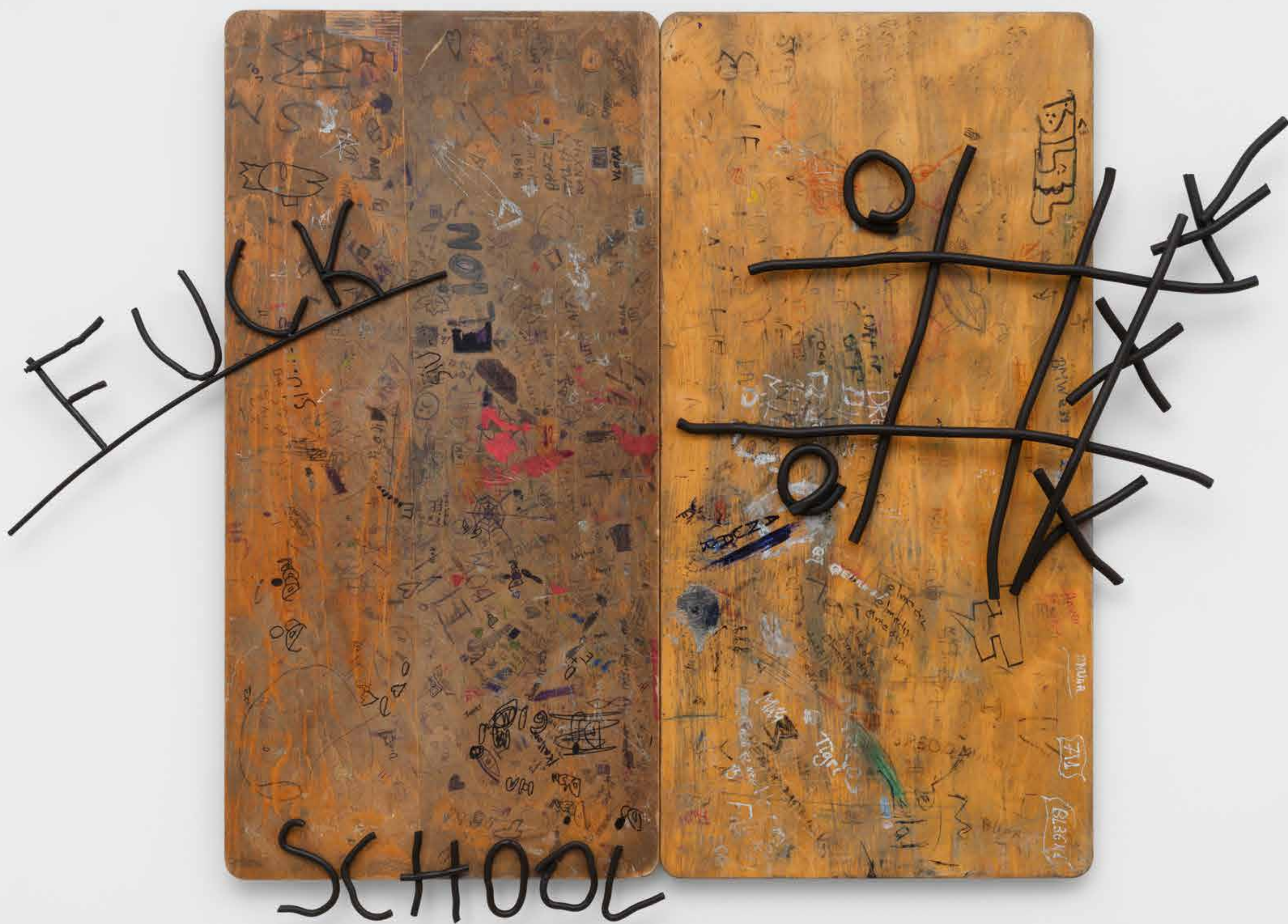
(1986, Kostërrc, Kosovo) lives in Berlin. His work is deeply connected to the recent history of his native country Kosovo and the consequences of cultural and political tensions in the region, which he often takes as a starting point for igniting counter-current poetics for the future.

Currently, his work is on view at Walker Art Center, Minneapolis; Giacometti Institut, Paris and Art Encounters Biennial of Contemporary Art, Timisoara. Last year, Halilaj took over the MET Rooftop in New York for the Rooftop Garden Commission. In September, he will have a solo show at Hamburger Bahnhof, Berlin, following his first opera taking place in the outskirts of Prishtina, for a one night event on June 29th.

Selected Collections: Tate Collection, London; Centre Pompidou, Musée National d'Art Moderne, Paris; Nouveau Musée National de Monaco; MCA, Chicago; Thyssen-Bornemisza Art Contemporary – TBA21, Madrid; Colección Jumex, Mexico; By Art Matters, Hangzhou; Fonds de dotation Famille Moulin, Galerie Lafayette, Paris; LaM – Lille Métropole Museum of Modern, Contemporary and Outsider Art; Sammlung Telekom Deutschland, Lohmar; Lewben Art Foundation, Lithuania; Museum of Modern Art, Warsaw.







## PETRIT HALILAJ

*Abetare Painting (Fuck School Tic Tac Toe), 2025*

Bronze, patina, found wooden school table from Kosovo

125 × 173 × 10 cm

55000.00 € (+ vat)







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## *Abetare Painting, 2025*

The latest versions of *Abetare* were on display at the Met's highly anticipated 2024 Roof Garden Commission in New York and at the Fondation Giacometti in Paris in 2025. These metal sculptures are inspired by children's doodles, drawings and graffiti found on desks at the school Halilaj attended in Runik, Kosovo, as well as schools in Albania and countries from the former Yugoslavia, which are now undergoing significant cultural and sociopolitical change. In a new iteration of the *Abetare* works, the desks themselves become a ground upon which bronze elements interact.

*Abetare* was displayed for the first time on the occasion of Halilaj's solo exhibition at Kölnischer Kunstverein in April 2015. In 2017, *Abetare (Classroom)*, the only other immersive, large-scale *Abetare* installation to feature the original desks, was exhibited at the Second Edition of the Mario Merz Prize in Turin, where his presentation won the prize.









## PETRIT HALILAJ

*Abetare Painting (Mountains, Cat and Flower)*, 2025

Bronze, patina, found wooden school table from Kosovo

143 × 253 × 15 cm

**65000.00 € (+ vat)**











# MONIA BEN HAMOUDA

(1991, Milan, Italy) lives and works between al-Qayrawan and Milan. Her artistic practice reflects the complexity of her intercultural identity. Drawing inspiration from her Italian and Tunisian roots and cultural syncretism, the artist reinvents some established aesthetic canons through a process of sign contamination. She is currently attending the American Academy in Rome.

In 2025 she won the MAXXI BVLGARI Prize IV, and in 2024 she was awarded the Vordemberge-Gildewart Foundation Prize, Europe's highest prize for artists under the age of 35.

She will present solo exhibitions at Museo Casa Rusca in Locarno, this September and at La Ferme du Buisson in Paris this October, and will also participate in the Taipei Biennial in November. Her work was recently exhibited in Rome at the city's contemporary art museums MAXXI and MACRO; as well as in Milan at the Swiss Institute and MUDEC – Museum of Cultures.

Collections: MAXXI, Rome; Museion, Museum of Modern and Contemporary Art Bolzano, Bozen; FRAC Corsica, HauteCorse, Corsica; FRAC Bretagne, Rennes.







## **MONIA BEN HAMOUDA**

*Blindness, Blossom and Desertification XXII*, 2025

Mixed media on linen (hibiscus, charcoal, red clay, black clay, soil, oil, wax pastels)

200 × 150 × 4 cm

**18000.00 € (+ vat)**







## ***Blindness, Blossom and Desertification, 2025***

The paintings from this series come from a personal urgency to engage with the functional necessities of art within ritual practices and the environment. Using spices and powders such as hibiscus, green lalo, ashes, charcoal, paprika, red clay and soil on linen or canvas, Ben Hamouda creates textural references to rock and cave surfaces related to art since the dawn of humankind. These visuals are the result of very quick gestures of the hand: the throwing of powders and brushstrokes mimicking Arabic text that the artist has practiced since childhood. Containing these calligraphic references, these paintings also became a echo of the artist's steel and iron calligraphic series *Aniconism as Figurative Urgency* (2021-ongoing).







# SOFÍA SALAZAR ROSALES

(1999, Quito, Ecuador) lives and works between Paris, France and Quito, Ecuador. She has completed a master's degree at the School of Fine Arts (ENSBA Paris), from which she graduated with distinction in the ateliers of Tatiana Trouvé, Petrit Halilaj and Álvaro Urbano. She has just completed her two-year residency at De Ateliers in Amsterdam.

Salazar Rosales stitches together her ancestral heritage with regional and personal histories to produce evocative sculptural works. Using various processes, she preserves, fossilizes or reproduces objects to enhance their emotional effect.

Her first institutional solo exhibition opened at Kunsthalle Sankt Gallen in March and a major show is planned for 2026 at C3A - Centro de Creación Contemporánea de Andalucía, Córdoba. In 2024, she participated in the 17th Lyon Biennale.

Collections: Moderna Museet, Stockholm; CA2M Collection, Madrid; Kunst Museum Sankt Gallen, St. Gallen







## **SOFÍA SALAZAR ROSALES**

*El Eterno Insomnio*, 2025

Bells, selenite stone, glass beads, iron

91 × 97 × 54 cm

**11000.00 € (+ vat)**














Sofía Salazar Rosales frequently reconstructs objects rooted in her home and surroundings, giving emotional weight to physical forms and organic shapes using texture, structure, and visual metaphor to make the unseen felt.

Her latest work, *El Eterno Insomnio* (The Eternal Insomnia), reimagines the machete—an object historically tied to both labor and resistance, especially in places like Cuba, where it became a symbol of anti-colonial struggle among enslaved Africans—by outlining its form entirely with clusters of small bells. These bells, evocative of ritual and spiritual artifacts, transform the machete into a delicate, sonorous object, intensifying the interplay between the sacred, the organic, craft and resistance.

In another piece, she hand-replicates a steel floor plate that is draped on the wall. Known in French as *tôle larmée*, or “metal sheet with tears,” its distinctive grip pattern is rendered using oxidized iron filings. The result is a quietly evocative surface that turns a utilitarian object into a site of emotional resonance.









## **SOFÍA SALAZAR ROSALES**

*Where does the strength come from?*, 2025

Glass beads, iron powder, cardboard, wire,  
fiberglass, polyester resin

86 × 19 × 18 cm

**9000.00 € (+ vat)**

















## **SOFÍA SALAZAR ROSALES**

*They ask to stay*, 2025

Charcoal powder, rebars, glass beads, wire, acrylic painting,  
paraffin, plaster, epoxy

75 × 20 × 9 cm

**10000.00 € (+ vat)**











# RODRIGO HERNÁNDEZ

(1983, Mexico City, Mexico) lives and works in Mexico City. He studied at the Jan Van Eyck Academie, Maastricht (2014) and obtained a BA at the Staatliche Akademie der Bildenden Künste in Karlsruhe (2013).

Working mostly across drawing, sculpture, engraving and painting, Hernández is interested in the constitutive movement of art and image making, from Meso-American iconography to contemporary art.

Currently, he is participating in the Art Explora foundation residency in collaboration with the Cité internationale des arts. His work is also part of the collection exhibition at the Museum Haus Konstruktiv, Zurich.

Collections: Fundación ARCO, Madrid; Nouveau Musée National de Monaco; Espacio de Arte Contemporánea, Mexico City; Colección Diéresis, Guadalajara; Museo Amparo, Puebla, Mexico; AGI Verona, Italy; Bonnefanten Museum, Maastricht; Museum Haus Konstruktiv, Zurich; Kunstmuseum Sankt-Gallen; Basel Stadt Kunstsammlung; CA2M Collection, Madrid; ABN AMRO Art Collection, Amsterdam.







**RODRIGO HERNÁNDEZ**

*Se vider, se disperser #8, 2025*

Oil on wood

30 × 25 × 3 cm

**9000.00 € (+ vat)**







## *Se vider, se disperser, 2025*

Hernández's new series of paintings, inspired by Aesop's fable *The Bat, the Birds, and the Beasts*, extends his ongoing exploration of bats and builds on his 2024 exhibition at ChertLüdde Gallery, *stars around this beautiful moon hide / back their luminous form*.

Ultimately centered around identity and social exclusion, the series uses the bat as a metaphor for survival under conditions of abjection and isolation. Often cast as disloyal or indecisive in human narratives, bats here embody ambivalence—linked both to ominous symbolism and, in some traditions, to transformation and spiritual insight. Hernández also foregrounds their ecological role in pest control, pollination, and seed dispersal, reframing survival as a collective, interspecies concern. Shown to be approaching flowers, the bats of Rodrigo Hernández suggest a quiet yet vital interconnectedness among all creatures in a time of ecological crisis.





**RODRIGO HERNÁNDEZ**

*Se vider, se disperser #9, 2025*

Oil on wood

30 × 25 × 3 cm

**9000.00 € (+ vat)**







# HEIKE KABISCH

(1978, Münster, Germany) lives and works in Berlin. Informed by archival materials, family heirlooms or objects otherwise facing extinction, Kabisch presents fragmentation as a poetic tool for regeneration. Her practice unfolds across figurative sculpture, installation, drawing, and collage.

She has held both professorships (2021-2022) and lectures (since 2017) at Berlin University of the Arts and Burg Giebichenstein University of Art and Design Halle.

Her work is currently on view at the Georg Kolbe Museum, Berlin.

Her works have been exhibited in venues such as: Georg Kolbe Museum, Berlin; Museum voor Moderne Kunst Arnhem; Nomas Foundation, Rome; Museo d'Arte Contemporanea Roma, Rome; Kunstverein Kirschenpflücker, Köln; Künstlerhaus Dortmund; Kunstverein Gelsenkirchen; Kunstmuseum Baden Solingen; Kunstverein Leverkusen, Leverkusen; Städtische Galerie Markdorf.

Collections include: Nomas Foundation, Rome; Kunst aus Nordrhein-Westfalen, Aachen.







## HEIKE KABISCH

*Casey & Luca, 2025*

Acryl, pigment, clay, metal

93 × 92 × 29 cm

**8000.00 € (+ vat)**



In 2025, Kabisch presented *Memories in Deep Creeks* at ChertLüdde Gallery – a poetic exploration of imagined underwater sanctuaries inhabited by hybrid marine beings suspended between evolution and decay. Central to the exhibition is a series of seahorses, sculpted from acryl and scaled to human proportions. Each is given a carefully chosen human name—such as *Sascha*, *Andy*, *Casey*, or *Luca*—to evoke a sense of identity and emotional connection.

This ongoing series subverts mythological conventions, as some seahorses have human legs, while others entwine their tails in gestures of closeness. All have their eyes closed, as if recalling memories or resting from unseen journeys. Their scientific name, *hippocampus*, deepens this metaphor: both a seahorse and the brain's memory center, shaped like the very creature it names.







# DAVID HORVITZ

was born in Los Angeles, where he lives and works. Eschewing categorization, his expansive body of work traverses photographs, artist books, performances, the Internet, mail art, sound, rubber stamps, gastronomy, and natural environments.

He currently has a solo show at JOAN, LA and will soon be in the 12th SITE Santa Fe International curated by Cecilia Alemani. He has been exhibited internationally in venues such as MoMA, New York; New Museum, New York; SF MOMA, San Francisco; Palais de Tokyo, Paris; Thyssen-Bornemisza Art Contemporary.

Selected Collections: MoMA, New York; Staatliche Museen zu Berlin, Kupferstichkabinett, Berlin; SFMoMA, San Francisco; LACMA, Los Angeles; FRAC Champagne-Ardenne, France; Nomas Foundation, Rome; Le Silo – Collection Billarant, Paris; Fonds régionaux d'art contemporain de Bretagne; Nouveau Musée National de Monaco; Collection Lafayette, Paris; Museum Folkwang, Essen.







**DAVID HORVITZ**

*To pass idle time (II)*, 2025

Bronze cast

9 × 40 × 18 cm

**8000.00 € (+ vat)**







## *To pass idle time (I-V), 2025*

David Horvitz's bronze four-legged figurines draw inspiration from Rev. Tamasaku Watanabe's "camp carvings," exhibited at the New Mexico History Museum in Santa Fe. Watanabe, a Japanese Christian minister from Hawaii, carved wood during his time in the Lordsburg and Santa Fe internment camps as a way to pass time. Horvitz's figurines echo Watanabe's original works in form, reflecting the deep resonance of these carvings as symbols of survival and resilience.

Horvitz, whose own grandmother, Kiyoko, was forcibly relocated to the Amache Internment Camp in Colorado, connects this history with his own family's story. Horvitz involved his daughters in the process of replicating the figurines first in clay, before casting them in bronze. This act highlights the intergenerational transmission of memory and the critical importance of passing down stories of displacement and endurance.

Works from this series will soon appear at the 12th SITE Santa Fe International.





**DAVID HORVITZ**

*To pass idle time (IV)*, 2025

Bronze cast

11.7 × 18.5 × 19.7 cm

**8000.00 € (+ vat)**







# ALI EYAL

(b. 1994) is an artist based in Los Angeles, whose practice spans painting, drawing, and video. His work delves into the intersections of personal history, ephemeral memories, politics, and identity.

In 2024, Eyal collaborated with David Horvitz on a joint exhibition at the gallery, and one of their collaborative projects is also featured at the 14th Mercosul Biennial. This Fall, Eyal's work will be presented at the Hammer Museum in Los Angeles. He was also selected as a Finalist of the 2025 Los Angeles Artadia Awards.

Eyal has participated in a variety of prestigious group exhibitions, including the Sharjah Biennial 15, the 58th Carnegie International in Pittsburgh, the Chicago Cultural Center, Documenta 15 in Kassel, MoMA PS1 in New York, and the Beirut Art Center in Lebanon. His video works have been showcased in notable screenings, such as the 22nd Biennial Sesc\_Videobrasil in São Paulo, Rencontres Internationales in Paris, VITRINE x Kino Screenings in London, the Sharjah Film Platform at the Sharjah Art Foundation, and the Cairo Video Festival at Medrar in Cairo.

Collections: Kadist, Paris and Barjeel Art Foundation, Sharjah.







**ALI EYAL**

*Accident at Night, 2023*

Oil on canvas


132 × 171 × 2.5 cm

**15000.00 € (+ vat)**







An abstract painting with dark, swirling colors like deep blue, black, and hints of orange and yellow. In the top left corner, there is a small, faint figure that appears to be a person's head and shoulders, rendered in a lighter tone against the dark background. The overall texture is layered and complex.

Ali Eyal's distinctive painting technique is marked by intricate layers of brushstrokes and superimposed figures and text, creating compositions rich in depth and meaning. In the painting *Accident at Night*, Eyal depicts the scene of a car accident in the vicinity of his family's farm. Eyal's recollections of this event unfolding in the darkness intertwines and recurs within the artist's signature narrative style.

In another work drawn using pastels, Eyal depicts figures standing within a mass of black hair—a framework that recurs throughout his work. This detail harks back to childhood memories of running his fingers through his mother's hair as she told him stories. Now telling his own stories, Eyal weaves everyday objects into his paintings as anchors of memory and life, merging characters with backgrounds that represent their memory.







# SOL CALERO

(1982, Caracas, Venezuela) lives and works in Berlin. Her colourful, site-specific environments blend an expanded painting practice with the vernacular architecture and cultural codes of Latin America and its diaspora.

In 2024, Sol Calero was invited to the Biennale Arte, Venice curated by Adriano Pedrosa and had a major solo exhibition curated by Tania Pardo at CA2M Museum, Madrid. In 2025, new public commissions at Spreepark, Berlin and at the Great Ormond Street Hospital for Children in London will be realized underlining the strong social aspect of her practice.

Selected Collections: Solomon R. Guggenheim Museum, New York; CA2M Collection, Madrid; Musée d'Art Moderne de la Ville De Paris, Paris; CNAP – Centre National des Arts Plastiques, France; Museo Madre, Naples; Hiscox Collection, London; Fondazione Cassa Di Risparmio Di Cuneo; Lafayette Anticipations – Fonds de dotation Famille Moulin, Paris; Sammlung zeitgenössischer Kunst Der Bundesrepublik Deutschland, Berlin; Musée des Abattoirs / FRAC Occitanie, Toulouse.







## **SOL CALERO**

*Terracotta Pabellón Criollo I-II, 2024*

Terracotta

each: 48 × 48 × 7.5 cm

**each: 13000.00 € (+ vat)**



## *Terracotta Pabellón Criollo I, 2024*

This handmade terracotta relief is part of a series created in Venice for *Pabellón Criollo*, Sol Calero's outdoor pavilion presented at the 60th International Art Exhibition of La Biennale di Venezia. The pieces were produced in collaboration with Terreal San Marco, a Venetian brick company known for its work on the San Marco Cathedral. The terracotta reliefs were among several elements integrated into the pavilion's design, reflecting Calero's interest in architecture, materiality, and craft.

Terreal San Marco is a brick factory that still produces bricks by hand, a craft that is slowly disappearing. The company has long contributed to the restoration of historic Venetian buildings, but the production of handmade bricks is now being discontinued. For *Pabellón Criollo*, Sol Calero developed several collaborations focused on sustainability and local craftsmanship, emphasizing the reuse of materials and the recognition of regional labor. Her partnership with Terreal San Marco was part of this approach. While bricks have appeared in her previous work, they were always commercially sourced; this marks the first time she has shaped one herself. In her practice, architectural elements are never merely decorative, they carry context and memory. The handmade brick becomes more than a building material; it embodies a relationship to place, tradition, and labor.











# CLEMEN PARROCCHETTI

(1923-2016, Milan, Italy) was a groundbreaking figure of the Italian landscape of feminist art in Italy in the 1970s. She operated in the most heated years of the movement, devoting her creativity to the service of women's fight for equal rights. She trained in painting at the Brera Academy, graduating in 1956. In the 1960s, her style evolved from existentialist realism to an abstract and surreal language. During the feminist movement of the early 1970s, she radically transformed her practice by incorporating textiles and household objects, especially through embroidery, finding her grammar in the materials of domestic labor – needles, spools, bobbins, cooking utensils, medicaments and textile. In 1978, she joined the Gruppo Immagine of Varese, participating in the Venice Biennale that same year, with collaborations continuing through the 1980s.

A major retrospective of her work is on view at Frac Lorraine in Metz until August. Her work is also exhibited at MAMbo - Museo d'Arte Moderna di Bologna until September. Last year, she exhibited at Ar/Ge Kunst in Bolzano. Her work has previously been exhibited at Grand Palais, Palazzo dei Diamanti, La Biennale di Venezia, Museo di Storia Naturale, amongst others.







## CLEMEN PARROCCHETTI

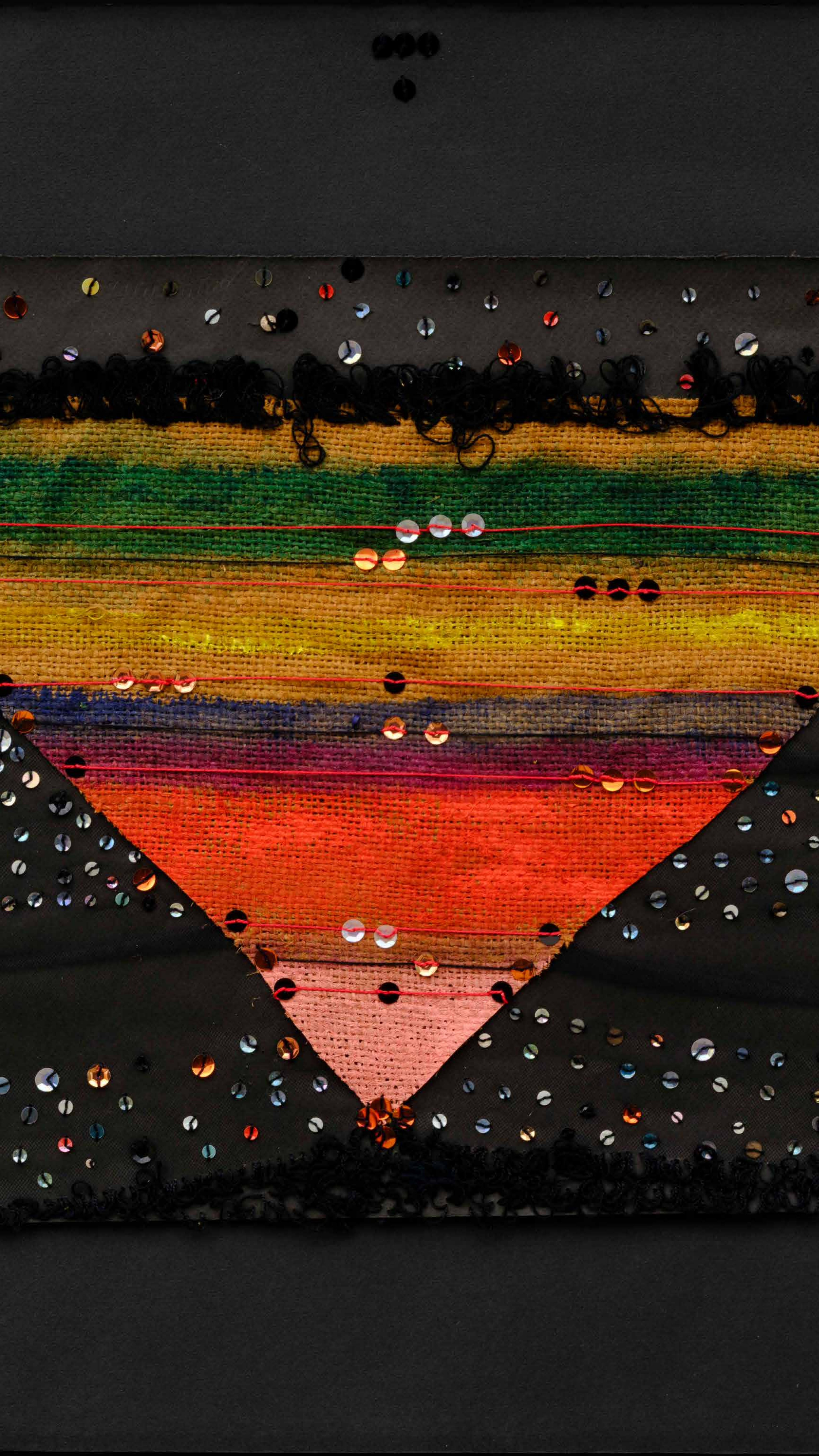
*Triangolo Rovesciato / Reverse Triangle*, 1980 - 81

Sequins on padded canvas painted and covered with colored tulle

55.5 × 75 × 5 cm (framed)

**33000.00 (+ vat)**







This work belongs to a transitional phase in Clemen Parrocchetti's decade-spanning artistic career, one of the many turning points of her practice throughout her life.

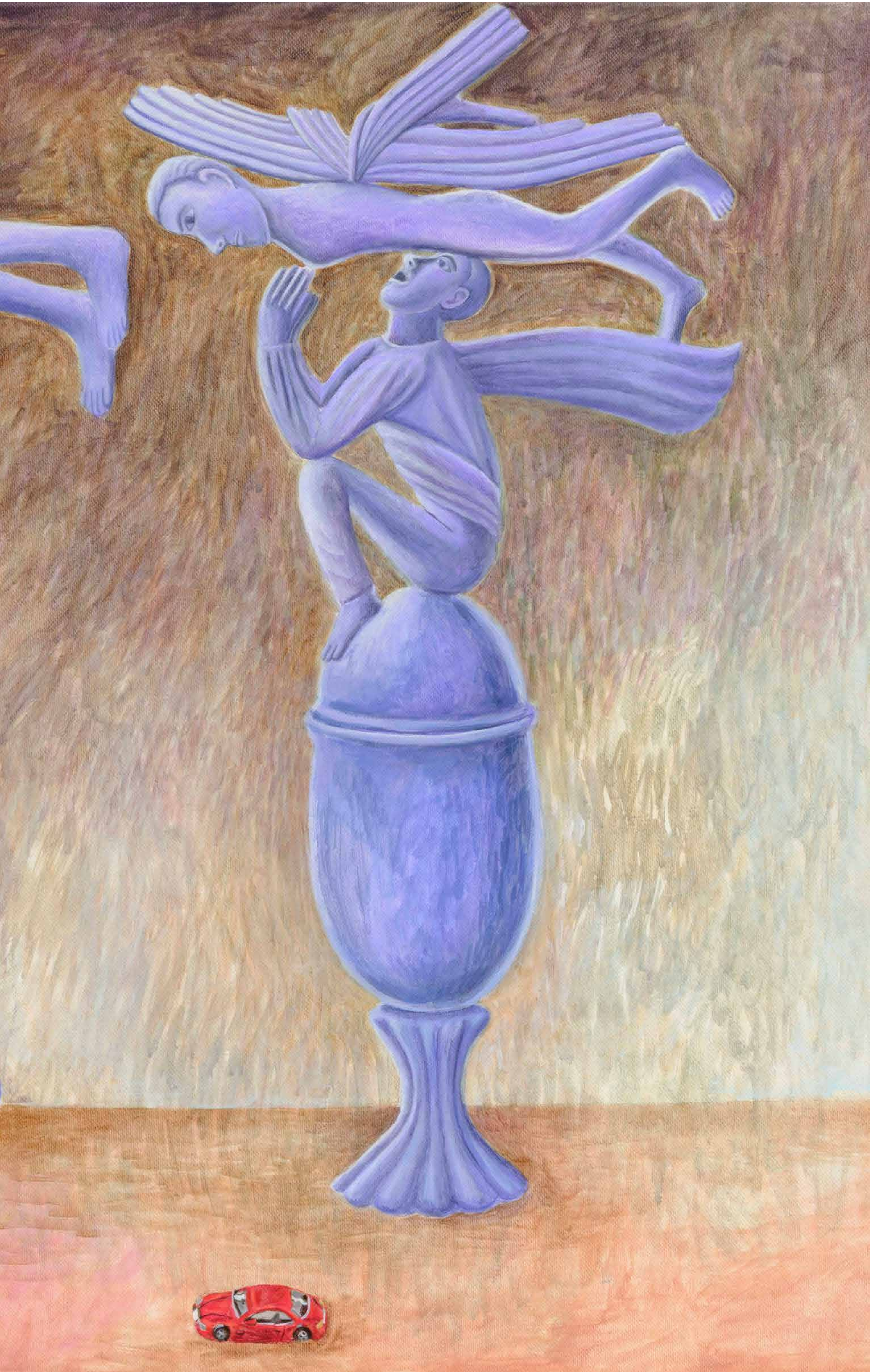
The 1980s saw Parrocchetti's work more frequently including sequins, which were later contextualized by the critic Rossana Bossaglia as a symbol of female frivolity, as well as directly reflecting the fashion of the 1980s. Within its configuration, the work sticks to her well-established visual grammar of using textiles and other artisan materials to represent segments of the female body. Lips, vulvas and triangles in particular appear often, becoming a symbol for the unleashing of women's political protest in the face of oppression.







# AGNES SCHERER



*Special Presentation*



# KABINETT

In her special Kabinett presentation at the booth, Agnes Scherer presents a series of four paintings and a chandelier sculpture that together evoke historical cabinets of curiosities—spaces where artistic and often "bizarre" objects were collected. In Scherer's presentation, however, the cabinet transforms into a psychological realm: the seemingly random, initially hermetic arrangements reveal, upon closer inspection, narrative scenes in which inner experiences are externalized. The objects appear both familiar and strange—one senses that most of them are likely fictional.

Scherer draws on historical references—such as a gladiator figure or Christian symbolism—and intertwines them with elements of contemporary life like vocabulary cards, yoga poses, or self-help content circulating on the internet. This creates an exhibition space where traditional systems of meaning encounter an introspective logic. Rather than delivering clear messages, the works generate productive puzzles. They encourage viewers to look closer, gently inviting reflection on the relationships between past and present, and the subtle tensions within familiar symbols.





**AGNES SCHERER**

*The even glaze, 2025*

Acrylic on canvas

87.5 × 62.5 × 4 cm

**13000.00 € (+ vat)**





**AGNES SCHERER**

*The mandrake harvest (San Martino), 2025*

Acrylic on canvas

63.5 × 50.5 × 3 cm

**11000.00 € (+ vat)**





## AGNES SCHERER

*To be thrown, to be read (The rational net)*, 2025

Acrylic on canvas

60.5 × 43 × 3 cm

10000.00 € (+ vat)





**AGNES SCHERER**

*Go about my day, 2025*

Acylic on canvas

39.5 × 54.5 × 3 cm

**9000.00 € (+ vat)**



# Biography

Agnes Scherer (1985, Lohr am Main, Germany) lives and works in Berlin and Salzburg. She studied painting at the Kunstakademie in Düsseldorf and is a professor of Painting at the Universität Mozarteum Salzburg. In 2019, she won the Berlin Art Prize.

Scherer's work develops unique forms of presentation by inscribing handmade artifacts into holistic theatrical frameworks. Drawing from analyses of artistic, anthropological and cultural history, her work often illustrates the uncanny ways in which historical systems, economies and roles are reflected in the present.

During Art Basel, Scherer will be presenting a special Kabinett within the ChertLüdde booth. Later this June, her work will be presented at the 12th SITE Santa Fe International curated by Cecilia Alemani.

Previous exhibitions include: Kunstverein Düsseldorf; Kunst Halle Sankt Gallen; Sadie Coles, London; PAGE, New York; Kunstverein Heidelberg; 1646, The Hague; Cabaret Voltaire, Zürich; TRAMPS, New York.

Collections: Moderna Museet, Stockholm; FRAC Champagne-Ardenne, Reims; KOLUMBA Museum, Cologne; Kunsthaus NRW Kornelimünster, Aachen.



