

MARCH 28–30, 2025

ART BASEL HONG KONG

Galerie Gregor Staiger
BOOTH 3C13
LEVEL 3

Caroline Bachmann, Vittorio Brodmann, Monster Chetwynd,
Deborah-Joyce Holman, Xanti Schawinsky, Nora Turato and Shizuko Yoshikawa



CAROLINE BACHMANN

1963, Lausanne, Switzerland

Lives and works in Cully & Berlin

Caroline Bachmann's practice and approach to painting can be seen as a tireless quest to unravel the medium while simultaneously examining the semiotic potential of representation. Often studying her direct surroundings, Bachmann sketches her visible landscape in moments of sunrise, resulting in light playing a crucial role in her works. Bachmann takes her sketches - diagram-like, offering rough cues on colors and composition - and further translates them into her paintings, culminating in intricate layers composed of memory, imagination and art historical concerns.

Working frequently in a series of recurring motifs, one can read Bachmann's work as an experience in studying the subject. The work can be seen rooted in a lifelong accumulation of the views of the landscape that repeatedly appears in her paintings. By inserting the framing device continually seen in her canvases, Bachmann creates a distance between the subject of the image, reaffirming the power of painting and the notion of representation. The framing format also directly references Louis Michel Eilshemius, the American landscape artist from whose paintings Bachmann was influenced to incorporate the painted frame on the edges of the canvas.

Bachmann is currently featured in the duo exhibition 'Tribute to a Lake' with Nicolas Party at the gallery in Zurich.

After studying at the Ecole des Arts Décoratifs in Geneva, Caroline Bachmann lived and worked in Barcelona and Rome before returning to Switzerland in 2003, where she is currently based. From 2007 to 2022, she was Professor and Head of the Painting and Drawing Department at the HEAD – Genève. She collaborated with Swiss artist Stefan Banz from 2004 to 2014, during which time they founded the KMD - Kunsthalle Marcel Duchamp | the Forestay Museum of Art, an exhibition and research space they ran together for over ten years. Her work, both individual and collective, can be found in several private collections, as well as in various public collections such as the Kunsthaus Glarus, the Aargauer Kunsthhaus, the Musée Jenisch, the Fond cantonal d'art contemporain in Geneva, the Musée cantonal des Beaux-Arts in Lausanne, the Fotomuseum Winterthur, the Kunstmuseum Wolfsburg, and the Philadelphia Museum of Art. In 2022 she won the Swiss Grand Award for Art, Prix Meret Oppenheim 2022.

Selected solo exhibitions include 'Le Rhin', Meyer Riegger, Berlin (2024); 'Chemin de Croix', Eglise Catholique, Cully (2024); 'Le Matin', Le Credàc, Paris (2023) 'Lune Rousse Reflet', Galerie Gregor Staiger, Zürich (2023); 'Starry Sky', Duane Thomas Gallery, New York (2020); Locus Solus, Lausanne (2019), ESPACE DAM, Romainmôtier (2017). Bachmann has participated in numerous group exhibitions including 'Tribute to a Lake' (with Nicolas Party), Galerie Gregor Staiger, Zurich (2025); 'Jardin d'Hiver', MCBA, Lausanne (2025); 'Hommage à Felix Vallotton', Musée Jenish, Vevey (2025); 'Modell Neutralität', Aargauer Kunsthhaus, Aarau (2025); 'Apropos Hodler. Aktuelle Blicke auf eine Ikone', Kunsthhaus Zurich, Zurich (2024); 'Temps de Mars', Musée des beaux-arts, La Chaux-de-Fonds (2024); 'SYMMETRICAL SPACE POPS', Galerie Gregor Staiger, Zurich (2024); 'Un Lac Inconnu', Fondation Bally, Lugano (2023); 'Agora', Centre Art Contemporain, Genève (2022) amongst others.



Caroline Bachmann, *Arc-en-ciel trouée bleue*, 2025
Oil on canvas
40 × 30 × 2 cm; BACH/P 70

16,000.00 CHF (excl. VAT)



Caroline Bachmann & Nicolas Party, *Tribute to a Lake*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich



Caroline Bachmann & Nicolas Party, *Tribute to a Lake*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich

VITTORIO BRODMANN

1987, Ettingen, Switzerland
Lives and works in Berlin

Berlin-based Vittorio Brodmann's paintings are characterized by figures that inhabit them morphed into an intermediate, fantastical world, where they reveal at times human, at times animal, and often quixotic traits. Touching upon a number of painting traditions as well modern cartoons, Brodmann's compositions and themes disclose references, in equal measure, from the surreal automatism of André Masson and Ernst Ludwig Kirchner's intense colour palette to traditional Japanese Yokai prints, renderings of phantom-like entities often with no distinct shape. Sitcom set-ups and one-liners can be seen to inform Brodmann in tandem with the aesthetics of early Nickelodeon or Cartoon Network animations.

Figures slip into undefinable shapes and forms, assuming both comical and misshapen proportions. Features exaggerated, noses are elongated and butts protrude, all up against landscapes and backgrounds whose tones recall popular cartoons. As animated figures and doodles collapse and mutate into each other across the canvas, Brodmann marries deliberate approach with coincidence - the scenarios hold defined narratives, but ultimately remain open. Brodmann continuously entertains this balance, most notably in situating the works in between the slapstick and earnest.

Vittorio Brodmann (*1987 in Ettingen, lives and works in Berlin). Recent solo exhibitions include 'Glue', Fitzpatrick Gallery, Paris (2024); 'Hide in the Structure', Galerie Gregor Staiger, Milan (2023); 'Tag und Nacht im Leben einer Bäckerei', Kunstraum Schwaz, Schwaz, Austria (2022); Galerie Gregor Staiger, Milan (2021); 'Begutachtung des Lecks', Galerie Gregor Staiger, Zurich (2020); 'Zweig im Regen', Kunstverein Nuremberg (2019); 'Calamity', Gavin Brown's Enterprise/Sant'Andrea de Scaphis, Rome (2019); 'Annual Exterior Project 2018', Kunsthau Baselland, Basel (2018); 'Two Birds, Two Stones', Freedman Fitzpatrick, Los Angeles (2018); 'Water Under The Bridge', Kunsthalle Bern (2016); 'Ups and Downs', 21er Raum / 21er Haus, Vienna (2013).

His work has been featured in group exhibitions at Fondation Vincent Van Gogh, Arles (2024-25), Kölnischer Kunstverein, Cologne (2024), Kunsthalle Zurich, Zurich (2023), Fri Art Kunsthalle Fribourg, Switzerland (2020), Forde, Geneva (2019), Albrecht Dürer Gesellschaft, Nuremberg, Frans Hals Museum, Haarlem, Tanya Leighton, Berlin, MAMCO, Geneva, Freedman Fitzpatrick, Los Angeles (all 2018), and many others.



Vittorio Brodmann, *Dem Richter sein Henker*, 2024
Oil and oil stick on canvas
150 × 120 cm; BROD/P 396

23,000.00 CHF (excl. VAT)



Vittorio Brodmann, *Scrupolosity*, 2023
Oil on canvas
35 × 45 cm; BROD/P 388

7,000.00 CHF (excl. VAT)



Vittorio Brodmann in *The High Yellow Note*, 2024-25
Exhibition view, Fondation Vincent Van Gogh, Arles



Vittorio Brodmann in *The High Yellow Note*, 2024-25
Exhibition view, Fondation Vincent Van Gogh, Arles

MONSTER CHETWYND

1973, London, UK

Lives and works in Zurich

Monster Chetwynd's (born Alalia Chetwynd, formerly known as Spartacus Chetwynd and Marvin Gaye Chetwynd) work spans from painting and performance to sculpture and video. In her performances she uses handmade customs and props often made from cheap and reusable materials. They feature large numbers of performers, include her friends and family and place an emphasis on collective processes and development marked by improvisation and spontaneity.

Both her performances and installations are re-workings and re-stagings of cultural history and heavily reference her research materials, like vaudeville, elements of folk plays, street spectacles, literature and multiple other genres. Her work may be best described as historical and pop-cultural compositions or collages translated into her own distinctive, humorous and energetic style. She says herself: *"It's about energy. Fun gives you energy. When you go out dancing or when someone tells a joke you get naturally energized."*

On the occasion of the fair, Chetwynd will present eight new collage pieces, incorporating elements of folklore, botanical illustration, and abstract forms. These works are closely linked to a newly commissioned project for Off-Site Encounters, presented by Swire Properties with Pacific Place in partnership with Art Basel Hong Kong. Titled *Lanternfly Ballet*, it's a site-specific installation bringing together theatrical installation and fleeting performance, where sculpture, sound, and movement merge to create an ever-evolving experience. With a carnivalesque spirit, *Lanternfly Ballet* will transform the iconic Pacific Place into a fantastical, unpredictable public stage, inviting spontaneous movement and audience interaction.

Monster Chetwynd (*1973, London) lives and works in Zurich. She graduated from the Royal College of Art with a MA in painting (2004), and holds a BA in Fine Art from Slade School of Art (2000) and a BA in Social Anthropology and History from UCL (1995). In addition to her artistic practice, Chetwynd teaches in the BA Fine Arts program at the Zurich University of the Arts (ZHdK). In 2012 she was nominated for the Turner Prize.

Selected solo exhibitions include 'Moths, Bats and Velvet Worms! Moths, Bats and Heretics!', Belvedere Museum, Wien (2024); 'Zuul', Istituto Svizzero, Milan, Italy (2024); 'Monster & The Nocturnal Pollinators', BMCA Beiqiu Museum of Contemporary Art, Nanjing, China (2024); 'Head-Less-Ness', Cabaret Voltaire, Zurich (2023); 'A Cat Is Not a Dog', Schirn Kunsthalle Frankfurt, Frankfurt/Main (2023); 'Free Energy (The Life of Nikola Tesla)', Studio Voltaire, London (2021); 'Monster Loves Bats', Konsthall C, Stockholm (2021); 'Toxic Pillows', De Pont Museum, Tilburg (2019); 'Monster Rebellion', Villa Arson, Nice, (2019); 'Either this coat's inhabited or I'm inhibited', Galerie Gregor Staiger, Zurich (2019); 'The Owl with the Laser Eyes', Fondazione Sandretto Re Rebaudengo, Turin (2018); 'Dogsy Ma Bone', Tate Exchange, Liverpool Biennial Tour, London (2017).

In 2024, she was also part of 'Xanti Schawinsky: Play, Life, Illusion – A Retrospective + Monster Chetwynd: Xanti Shenanigans' at MUDAM, Luxembourg. The exhibition will travel to the Kunsthalle Bielefeld opening in March 2025.

In May, Chetwynd will be the subject of a major solo exhibition at the Kunsthaus Zürich, alongside a parallel show at our gallery on the occasion of the Zurich Art Weekend.

Pacific Place, Admiralty

Performance | Lanternfly Ballet by Monster Chetwynd

Supported by Swire Properties, the Official Partner of offsite Encounters for Art Basel Hong Kong 2025



Monster Chetwynd, *Lanternfly Ballet* (collage detail), 2025. Courtesy of the artist, Galerie Gregor Staiger, Massimodecarlo, and Sadie Coles HQ.

Sat, Mar 22, 2025

3:30pm - 4pm (Hong Kong)

Pacific Place
88 Queensway
Admiralty
Hong Kong

Organizer **Art Basel**

Export to calendar

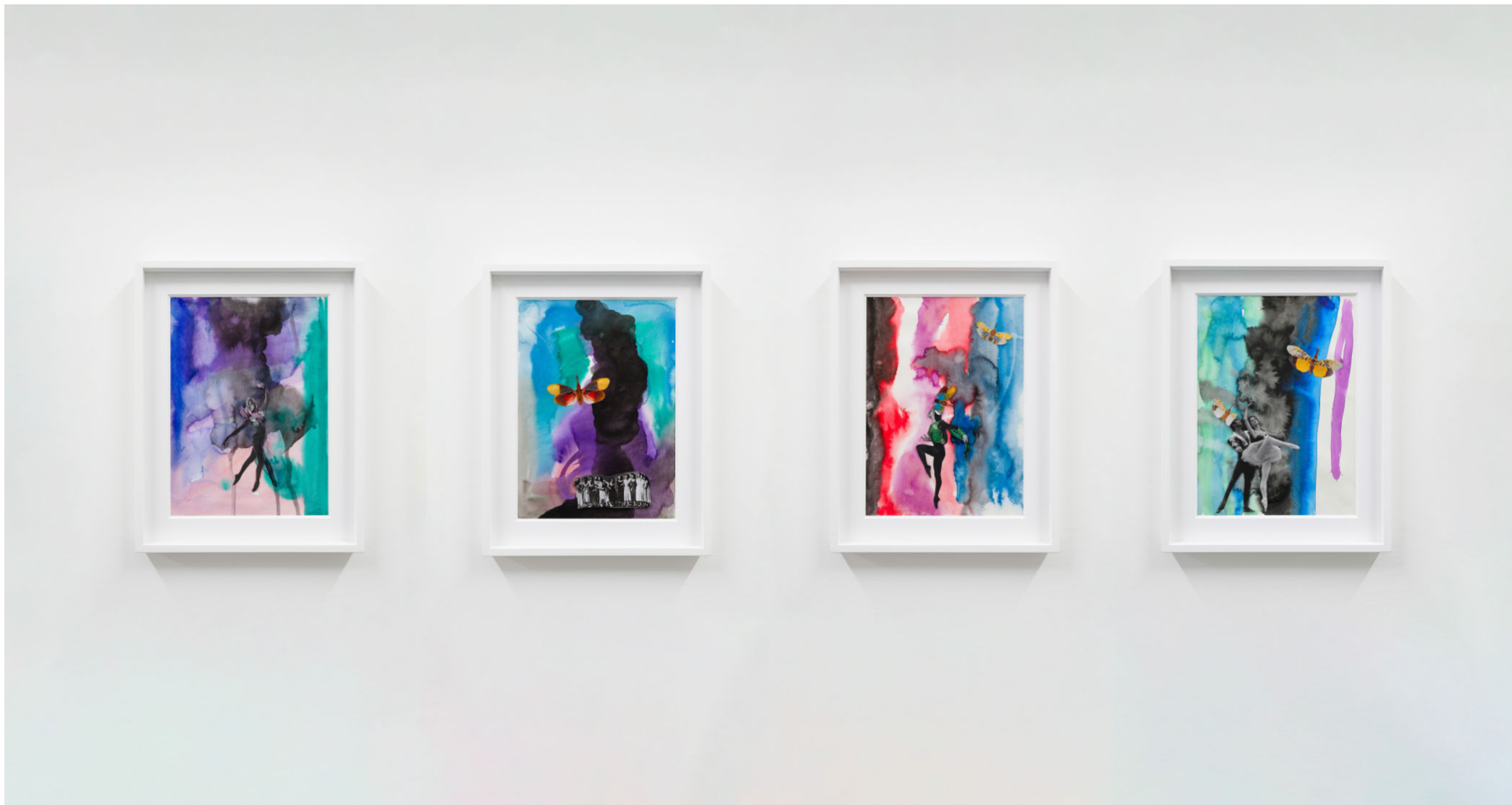
ART BASEL HONG KONG EVENT

ART BASEL HONG KONG EVENT

PERFORMANCE

Monster Chetwynd, *Lanternfly Ballet*, 2025 → A large-scale installation & performance, Encounters sector, curated by Alexie Glass-Kantor, supported by Swire Properties, co-presented with Massimodecarlo and Sadie Coles HQ.

[More information here](#)



Monster Chetwynd, *Lanternfly Ballet*, 2025
Group view



Monster Chetwynd, *Lanternfly Ballet*, 2025
Mixed media and collage on paper, framed
Paper: 28.7 × 20.9 cm; Frame: 35 × 27.2 × 3 cm; CHET/WP 150

5,000.00 USD (excl. VAT)



Monster Chetwynd, *Lanternfly Ballet*, 2025
Mixed media and collage on paper, framed
Paper: 28.7 × 20.9 cm; Frame: 35 × 27.2 × 3 cm; CHET/WP 149

5,000.00 USD (excl. VAT)



Monster Chetwynd, *Lanternfly Ballet*, 2025
Mixed media and collage on paper, framed
Paper: 28.7 × 20.9 cm; Frame: 35 × 27.2 × 3 cm; CHET/WP 152

5,000.00 USD (excl. VAT)

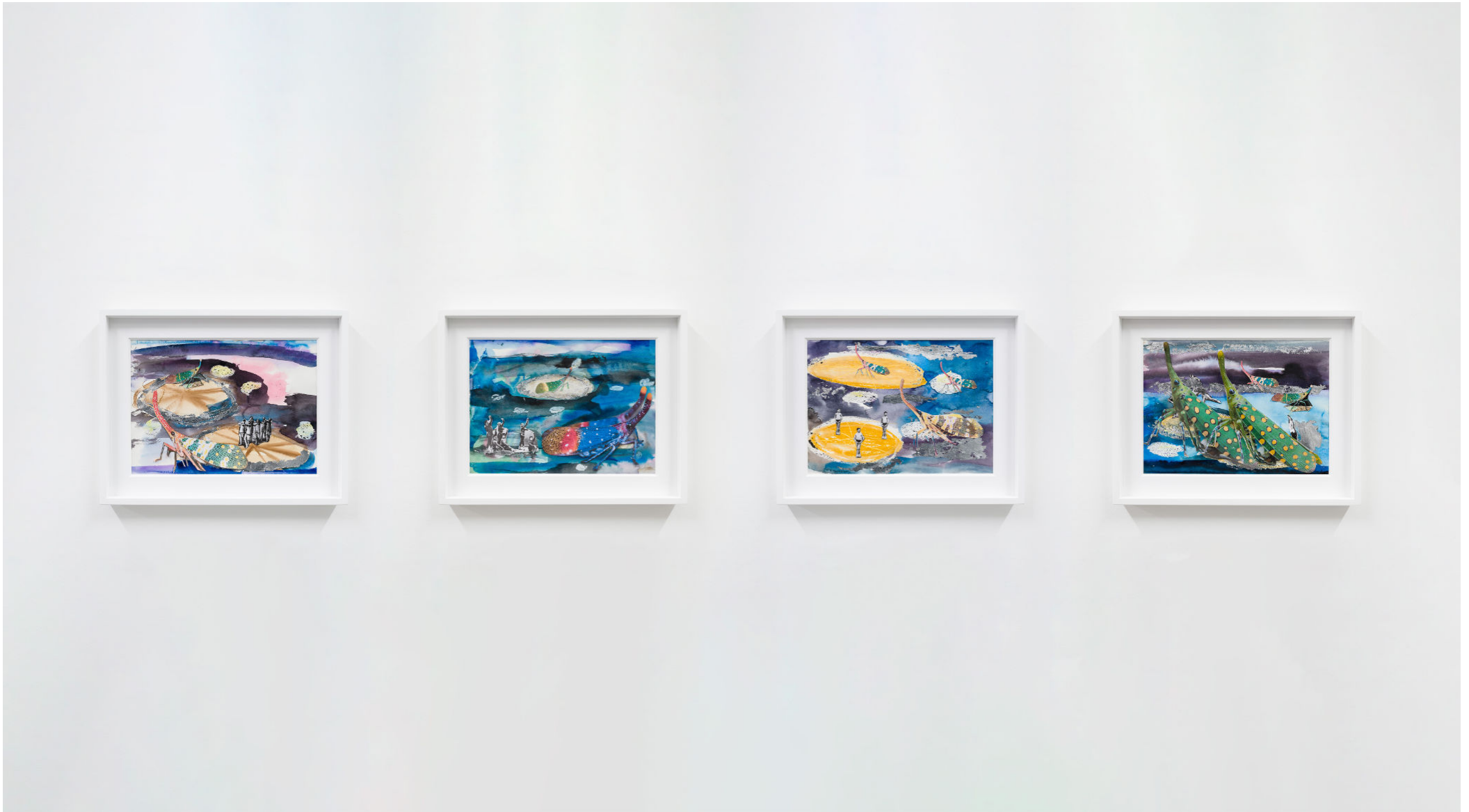


Monster Chetwynd, *Lanternfly Ballet*, 2025
Mixed media and collage on paper, framed
Paper: 28.7 × 20.9 cm; Frame: 35 × 27.2 × 3 cm; CHET/WP 151

5,000.00 USD (excl. VAT)



Monster Chetwynd, *Lanternfly Ballet*, 2025
Detail



Monster Chetwynd, *Lanternfly Ballet*, 2025
Group view



Monster Chetwynd, *Lanternfly Ballet*, 2025
Mixed media and collage on paper, framed
Paper: 20.9 × 28.7 cm; Frame: 27.2 × 35 × 3 cm; CHET/WP 155

5,000.00 USD (excl. VAT)



Monster Chetwynd, *Lanternfly Ballet*, 2025
Mixed media and collage on paper, framed
Paper: 20.9 × 28.7 cm; Frame: 27.2 × 35 × 3 cm; CHET/WP 153

5,000.00 USD (excl. VAT)



Monster Chetwynd, *Lanternfly Ballet*, 2025
Mixed media and collage on paper, framed
Paper: 20.9 × 28.7 cm; Frame: 27.2 × 35 × 3 cm; CHET/WP 156

5,000.00 USD (excl. VAT)



Monster Chetwynd, *Lanternfly Ballet*, 2025
Mixed media and collage on paper, framed
Paper: 20.9 × 28.7 cm; Frame: 27.2 × 35 × 3 cm; CHET/WP 154

5,000.00 USD (excl. VAT)



Monster Chetwynd, *Moths, Bats and Velvet Worms! Moths, Baths and Heretics!*, 2024
Performance view, Belvedere Museum, Wien



Monster Chetwynd, *A Cat is not a Dog*, 2023
Exhibition view, Shirn Kunsthalle, Frankfurt



Monster Chetwind, Tate Britain Winter Commission, 2019
Installation view, Tate Britain, London

DEBORAH-JOYCE HOLMAN

1991, Basel, Switzerland
Lives and works in London

Deborah-Joyce Holman is a multidisciplinary artist living between Basel and London. They are concerned with the notion of authorship, the merits and dangers of representation and visibility as well as blurring the boundaries between fiction, truth and fact while engaging with popular culture and its images. Their artistic as well as curatorial practice is sensible to the disputed questions of representation in the face of structural (racist) discrimination. Holman contrasts the exploitative potential of images with approaches of artistic and cinematic subversion, refusal, and resistance. They respond to exploitation by using repetition and non-performance as a means to restage refusal and resistance.

Holman repeatedly posits refusal as well as illegibility as counterstrategies for Black queer people in order to work against logics of neoliberal (white) society and their mechanisms of representation. Furthermore this examination of strategies of (refusing) representation probe notions of the, 'real' and how image production contributes to our understanding of reality. A recent series of paintings depict orphaned interiors of Black lesbian characters from contemporary film and television. The screenshot based paintings oppose the slow paced intentionality of painting process with oil and the quick and often random attitude of taking screenshots we might never have another look at again. The paintings exemplify Holman's examination of the advantages and disadvantages of representing marginalized people, especially of Black people in the face of explicit as well as subtle racist violence. Interestingly enough Holman does not add to these representations but rather explores how absence (of the Black body) can become a form not only of agency but also of resistance.

For Art Basel Hong Kong, we will showcase three new works by the artist, conceived specifically for the fair. Part of the same series, additional paintings will be featured in Holman's upcoming exhibition at TANK Shanghai, the museum space owned by Chinese collector Qiao Zhibing. This new body of work continues the artist's exploration of absence and resistance, further delving into the complex interplay between visibility, representation, and the agency of Black queer bodies.

Deborah-Joyce Holman (b. 1991, Basel, Switzerland) holds a BA in Fine Art from the Haute École des Arts et de Design in Geneva. From 2019–20 they were enrolled in the independent study programme CAMPUS at Nottingham Contemporary. Recent solo shows include 'Close-up', Swiss Institute, New York City (2025); 'Close-up', Kunstverein Freiburg (2024); 'Close-up/Quiet as it's kept', TANK Shanghai (2024); 'Living Room', Kunsthalle Bern, Bern (2023); 'Love Letter', Galerie Gregor Staiger, Zurich (2023); 'Spill I-III', Istituto Svizzero, Archivio Storico di Palermo (2022); 'Moment 2', schwarzescafé, Luma Westbau, Zurich (2022); 'Beautiful and tough as chestnut/stanchions against our nightmare of weakness', Sentiment, Zurich (2022). Their work has been on show at the Institute of Contemporary Arts, London (2022); Centre Culturel Suisse, Paris (2022); The Shed, New York City (2021); Last Tango, Zurich (2022); 7th Athens Biennial (2021); Centre d'Art Contemporain, Geneva (2021); La Quadriennale di Roma (2020). Their work has been show at the Institute of Contemporary Arts, London (2022); Centre Culturel Suisse', Paris (2022); The Shed, New York City (2021); Last Tango, Zurich (2022); 7th Athens Biennial (2021); Centre d'Art Contemporain, Geneva (2021); and La Quadriennale di Roma (2020).

'Close-Up' is currently on view at the Swiss Institute, New York.

Holman's works have recently been acquired by the Guggenheim Museum, New York and the Kunsthalle Bern Foundation.



Deborah-Joyce Holman, *KT #12*, 2024
Oil and pencil on linen
120 × 160 × 4.5 cm; HOLM/P 29

24,000.00 CHF (excl. VAT)



Deborah-Joyce Holman, *KT #10*, 2024
Oil and pencil on linen
120 × 160 × 4.5 cm; HOLM/P 30

24,000.00 CHF (excl. VAT)



Deborah-Joyce Holman, *KT #11*, 2024
Oil and pencil on linen
100 × 180 × 4.5 cm; HOLM/P 31

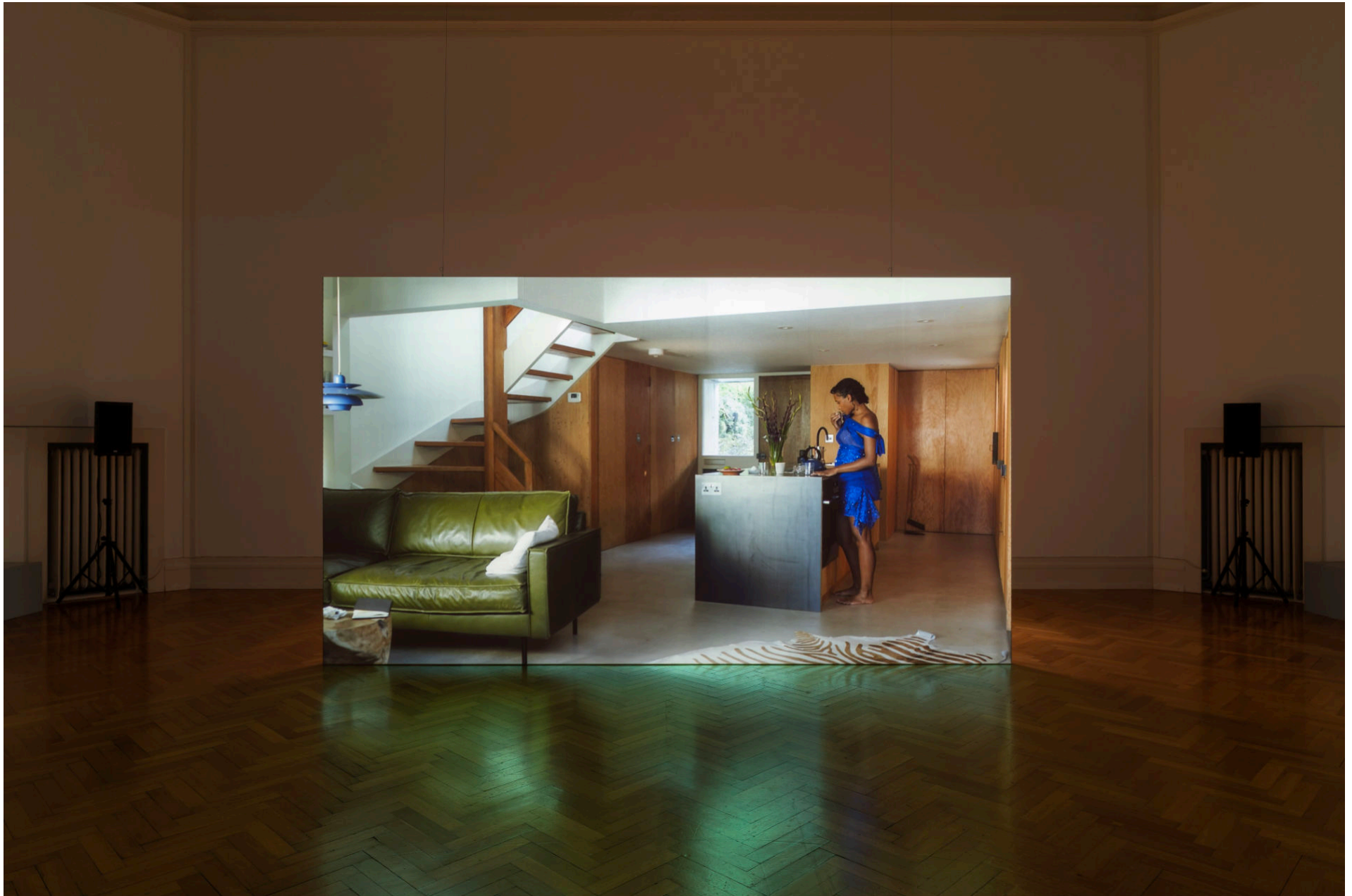
24,000.00 CHF (excl. VAT)



Deborah-Joyce Holman, *Close-Up*, 2025
Exhibition view, Swiss Institute, New York



Deborah-Joyce Holman, *Close-up/Quiet as it's kept*, 2024
Exhibition view, TANK, Shanghai



Deborah-Joyce Holman, *Living Room*, 2023
Exhibition view, Kunsthalle Bern, Bern



Deborah-Joyce Holman, *Love Letter*, 2023
Exhibition view, Galerie Gregor Staiger, Zurich

NORA TURATO

1991, Zagreb, Croatia

Lives and works in Amsterdam

Nora Turato's work is generated from the written word to imposing performances and printed matter. Whereas the latter is based on her performance scripts and reference an aesthetic from utilitarian graphic design mixed with her own hand-writing. The material is invariably eclectic, potentially encompassing almost any sight where words are used, ranging from mundane non sequiturs to current new items, referencing popular culture, literature, poetry, invented slogans, meaningless profundities or meaningless nonsense.

Hettie Judah wrote in a Frieze profile: “Turato moves at the pace of the infosphere she harvests, processes and performs social preoccupations and the language they generate as they trend, peak and dip”. That this isn’t mere reiteration is well formulated by Adam Jasper, who notes in Art Forum that the artist is “challenging the internet in her speech, yes, but not in the banal sense of acting as a disinterested mediator, or even a mechanical media channel. Rather, she’s closer to a medium—a possessed being, utterly driven, trapped, compelled by the desire for and the impossibility of communion, as opposed to its diminutive, communication.”

Turato is preparing for a busy schedule for the rest of the year, including 'pool7', at ICA London, the artist's first solo presentation in the UK. The exhibition will feature a site-specific project with newly commissioned works spanning performance, writing, graphic design, video, and sound.

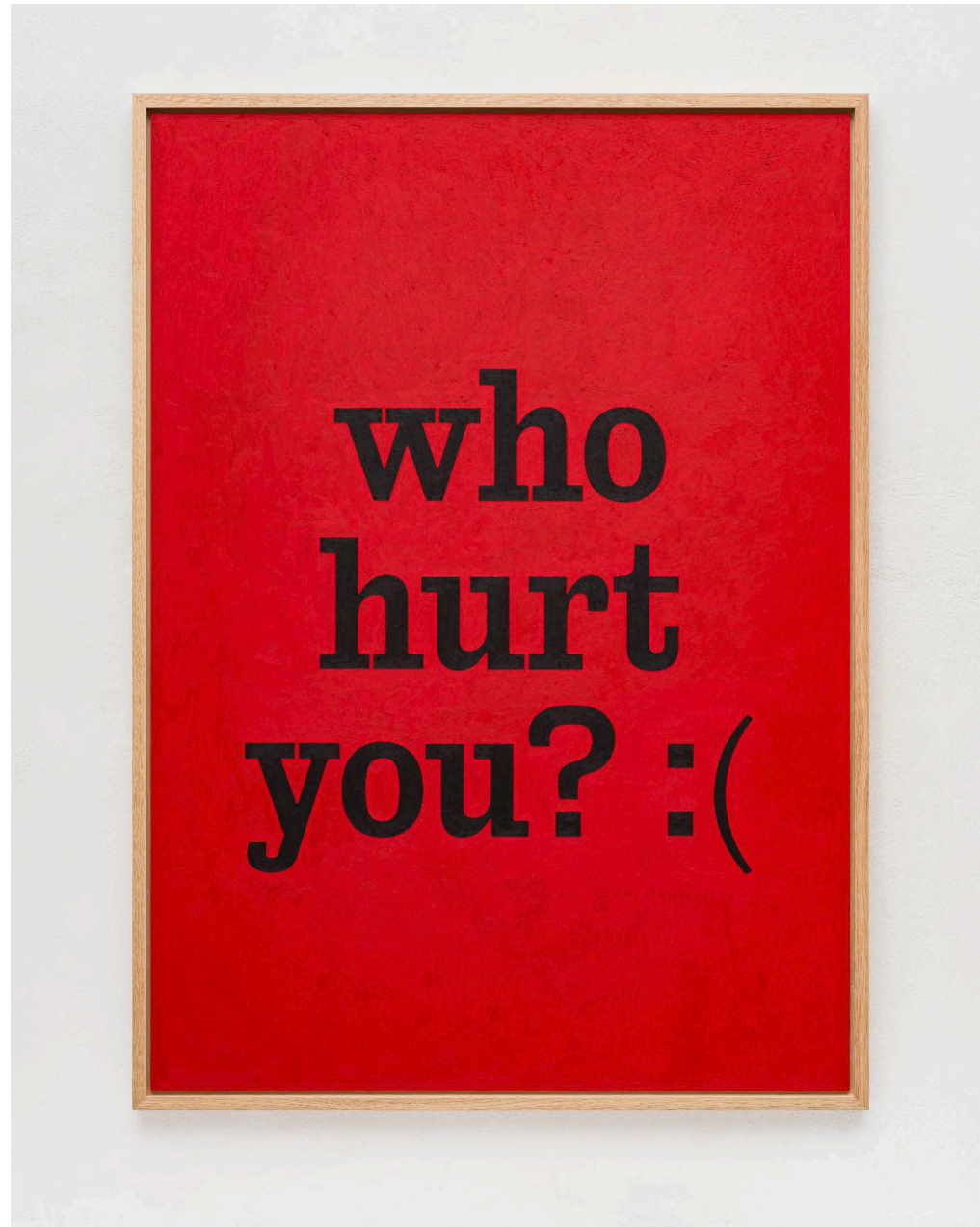
Nora Turato (*1991, Zagreb) lives and works in Amsterdam. Selected solo exhibitions: 'Aaaal!', Kunsthalle Wien, Wien (2024-24); 'IN SITU #1', Stedelijk Museum, Amsterdam (2024-25); the 'next big thing is YOU', Galerie Gregor Staiger, Zurich (2024); 'pool 6', Art Institute, Chicago (2024); 'THIS IS A TEST OF SEVERANCE. can you let go?', ART on the MART, Chicago (2024); 'it's not true!!! stop lying!', Sprüth Magers, Los Angeles (2024); 'NOT YOUR USUAL SELF', Sprüth Magers, Berlin (2023); 'pool 5', MoMA, New York (2022); 'govern me harder', 52 Walker, New York (2022); 'ri-mEm-buhr THuh mUHN- ee', Secession, Vienna (2021); 'That's the only way I can come', MASI, Lugano (2020); 'Eto Ti Na', MGCLC, Ljubljana (2020); 'MOVE2020', (curated by Caroline Ferreira), Centre Pompidou, Paris (2020); 'what do you make of this? did you make this up?', Philara Collection, Düsseldorf (2020); 'Someone Ought to Tell You What It's Really All About', Serralves Museum of Contemporary Art, Porto (2019); 'warp and woof', Galerie Gregor Staiger, Zurich (2019); 'Explained Away', Kunstmuseum Liechtenstein, Vaduz (2019); 'Diffusion Line', Beursschouwburg, Brussels (2019).

Turato has been featured in group exhibitions at the Kunstforum Hermann Stenner, Bielefeld; Bündner Museum, Chur; Performa Biennial, New York; Astrup Fearnley Museet, Oslo; Kunsthaus Hamburg; MUDAM, Luxembourg; Kunsthalle Basel; 58th October Salon, Belgrade Biennale; Cincinnati Contemporary Art Center and Kunstraum Kreuzberg/Bethanien, Berlin; DAAD Gallery, Berlin; Luma Foundation, Zurich; Museum of Contemporary Art, Zagreb; Museum of Contemporary Art Detroit; Manifesta 12, Palermo; Bielefelder Kunstverein; 'Klassentreffen, Werke aus der Sammlung Gaby und Wilhelm Schürmann', mumok, Vienna and others.



Nora Turato, *you're GOOD!*, 2024
Oil pastel on paper and dibond, oak frame
145 × 105 × 3 cm; TURA/WM 84

35,000.00 EUR (excl. VAT)



Nora Turato, *who hurt you? :(*, 2024
Oil pastel on paper and dibond, oak frame
145 × 105 × 3 cm; TURA/WM 86

35,000.00 EUR (excl. VAT)



Nora Turato, *the next big thing is YOU*, 2024
Exhibition view, Galerie Gregor Staiger, Zurich



Nora Turato

Aaaaaaaaal, 2024-25. Exhibition view, Kunsthalle Wien, Wien



Nora Turato, *IN SITU #1*, 2024-25
Exhibition view, Stedelijk Museum, Amsterdam



Nora Turato, *IN SITU #1*, 2024-25
Exhibition view, Stedelijk Museum, Amsterdam



Nora Turato, *what is dead may never die*, 2022
Performance view, MoMA, New York

SHIZUKO YOSHIKAWA

1934 Born in Omuta, Japan

2019 Died in Zurich, Switzerland

The artist began her career after completing a BA in English Language and Literature at Tsudajuku College (now Tsuda University) in Tokyo after World War II. In 1958, she was admitted to a master's program in architecture and product design at Kyōiku University (now Tsukuba University) in Tokyo. After participating in the organizing team for the World Design Conference (WoDeCo, 1960) in Tokyo as a coordinator and interpreter, she left for Ulm in 1961. At the Hochschule für Gestaltung Ulm (Ulm School of Design), she was the first and only female Japanese student to study in the visual communication department, where she inter alia contributed to Otl Aicher's corporate design for the German airline Lufthansa. Her teachers also included Horst Rittel and Friedrich Vordemberge-Gildewart, as well as Josef Müller-Brockmann. In Ulm she sometimes felt that she was viewed with an exoticizing gaze as a Japanese student, yet felt she would have no future as a graphic designer in Japan's hierarchical design world.

In 1963 Yoshikawa therefore moved to Zurich, where she took a job in the studio of her future husband, Swiss designer Josef Müller-Brockmann. There she worked with Gudrun von Tevenar, who had likewise studied in Ulm, as chief designer for the Education, Science, Research pavilion at the 1964 Swiss National Exhibition (Expo 1964) in Lausanne. Alongside her career as an award-winning poster designer and graphic artist in Zurich, she gradually turned to the fine arts after marrying Müller-Brockmann in 1967. A Kunst am Bau (Art in Architecture) project commissioned for the parish of Zurich-Höngg (1972–1974) marked the launch of her artistic career. Through Yoshikawa's involvement in the gallery showcasing Concrete Art galerie 58 (1965–1974)/galerie seestrasse (1974–1990), which her husband had run since the mid-1960s in his hometown of Rapperswil (SG), she became familiar with and developed an appreciation for key figures from the first generation of Zurich's Concrete Art movement, such as Max Bill, Camille Graeser, Verena Loewensberg and Richard Paul Lohse.

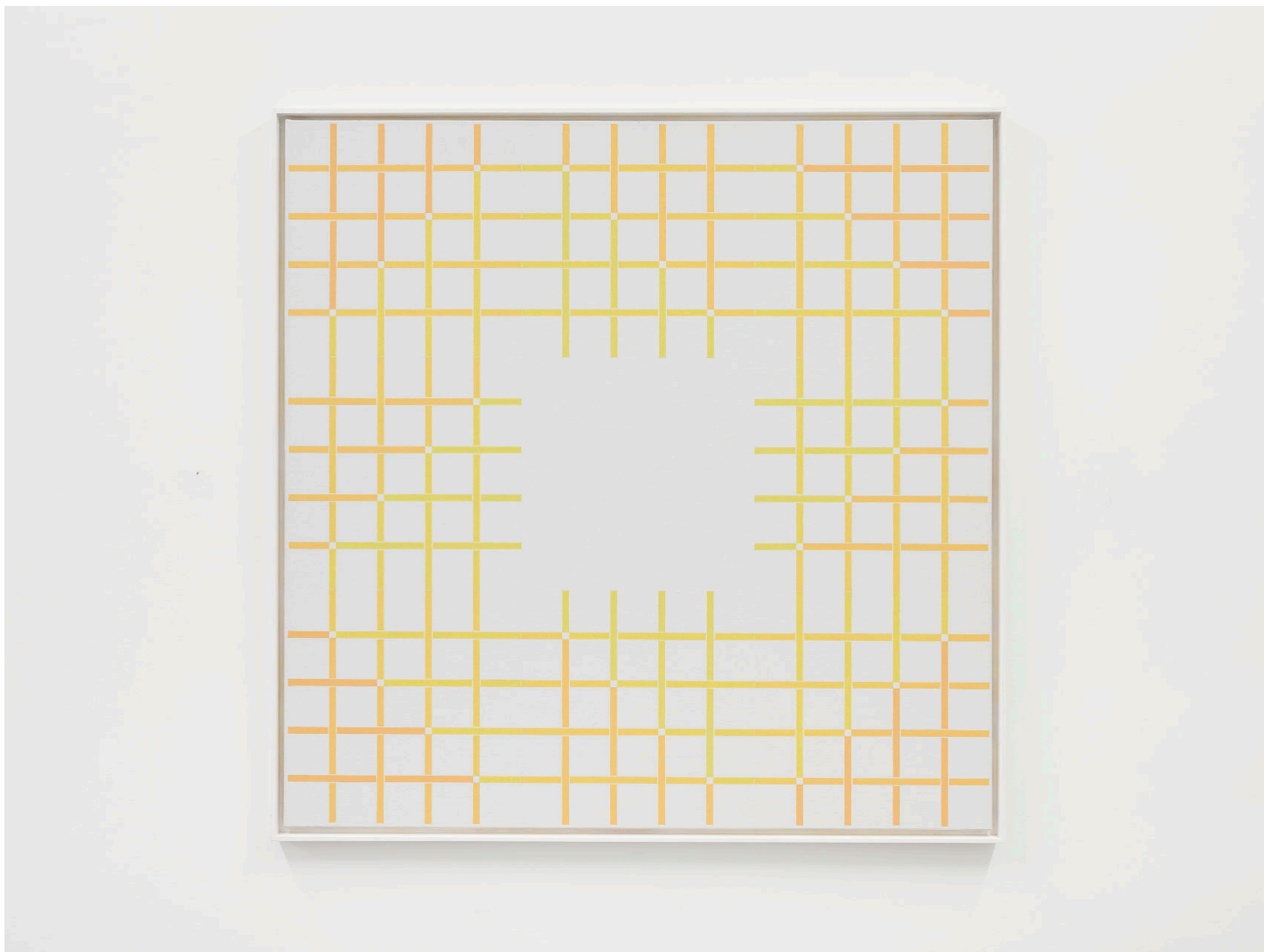
Building on their Constructivist/Concrete principles with her sensitivity for color and light design, Yoshikawa opened up new, undogmatic trajectories for this purportedly "cold art." In recognition of her artistic achievements, Yoshikawa was twice awarded an art scholarship by the Canton of Zurich (1974, 1977) and received the Camille Graeser Prize in 1992.

In addition to conceptual sketches, drawings, and gouaches created between 1972 and 1992, at an early stage in her career Yoshikawa began developing large-scale sculptural-environmental art in architectural pieces and works in public space. These combine rigid geometric logic with an awareness of materials such as concrete. In each case, Yoshikawa's playful approach factored in the ephemeral, transformative environmental aspects of the immediate surroundings. In the field of relief art, Yoshikawa developed a body of works that is among her most important, the Farbschattenreliefs (Color Shadow Reliefs), in polyester and epoxy resin, made in various formats between 1976 and 1984.

A successful exhibition at the renowned Minami Gallery in Tokyo in 1978 served as a springboard for her success in Japan, Switzerland and elsewhere, with numerous follow-up exhibitions. Through her relief works, Yoshikawa discovered a pastel color palette that became influential in her early period, while also discovering a route into Concrete painting, a practice she pursued consistently until a few years before her death. Beginning in the 1980s, the artist developed several extensive series of paintings in this vein, underpinned, for example by the principle of modular units, but also in the form of nuanced, multi-dimensional grid structure paintings based on symmetrical axes or polyphonic configurations comprising color cross-sections of seemingly closely positioned elements in the unusual format of tondo-shaped canvases.

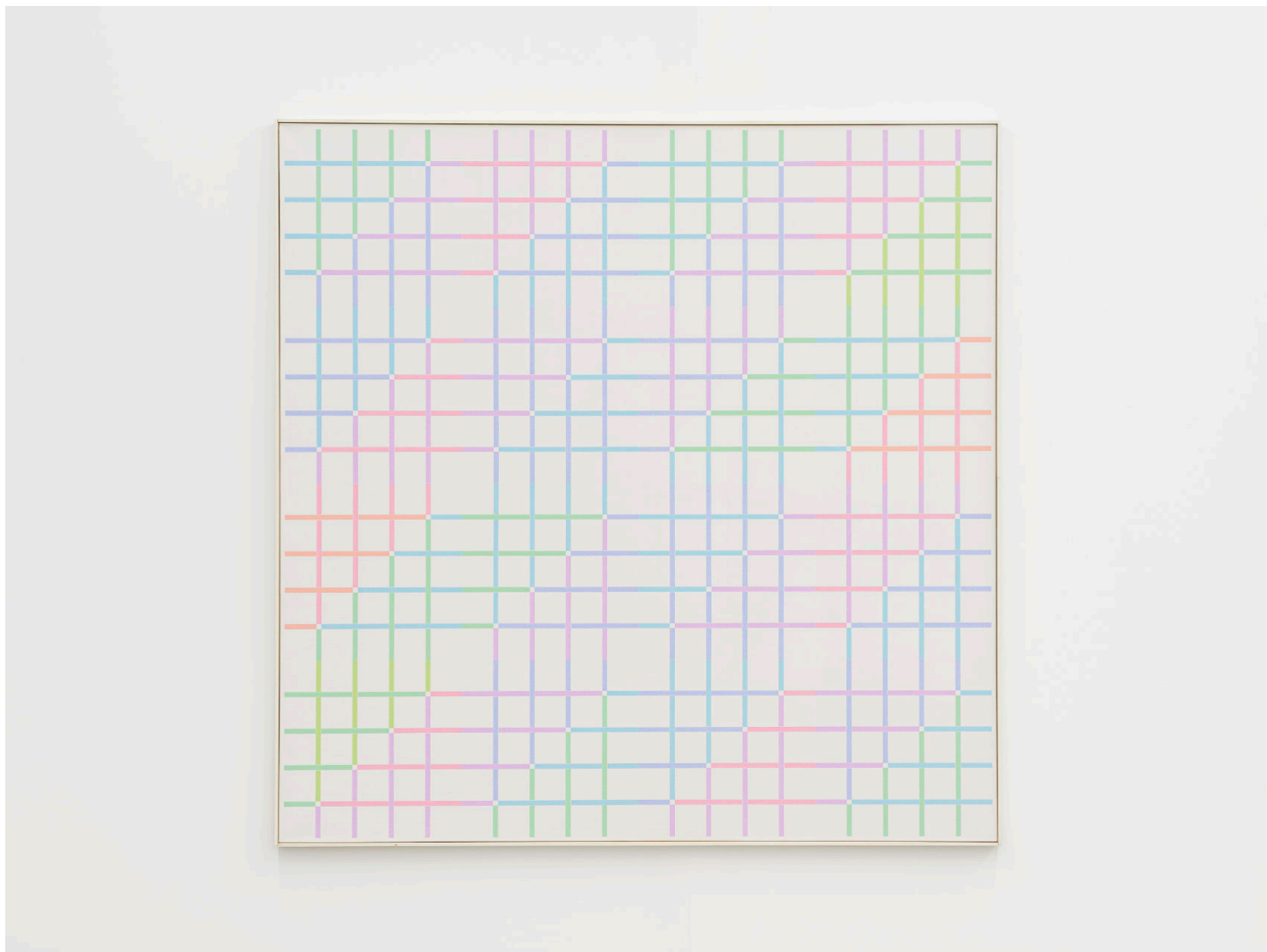
Over the years, her compositions became increasingly dynamic, daring to break the rules of rationalism. Her conceptual and intellectual insights bridge perceptual and representational traditions in East and West. The mix of theory and sensibility in Yoshikawa's practice brought her numerous invitations as a guest lecturer: inter alia, within the framework of an IBM fellowship at the Aspen Institute for Humanistic Studies, at Kyōiku University, Kyoto, at State University, New York, the National University of Colombia, Bogotá, and the University of Arizona, Tucson. In 1996, an extensive solo exhibition at the Contemporary Sculpture Center in Tokyo honored her tenacious practice in various media. After a period of withdrawal, Yoshikawa made her comeback to Japan in 2018 with an exhibition at AXIS Space Tokyo.

At the end of 2024, the large retrospective 'Space In-Between: Shizuko Yoshikawa and Josef Müller-Brockmann' opened at the Nakanoshima Museum of Art, Osaka, to celebrate their renowned and long-standing careers.



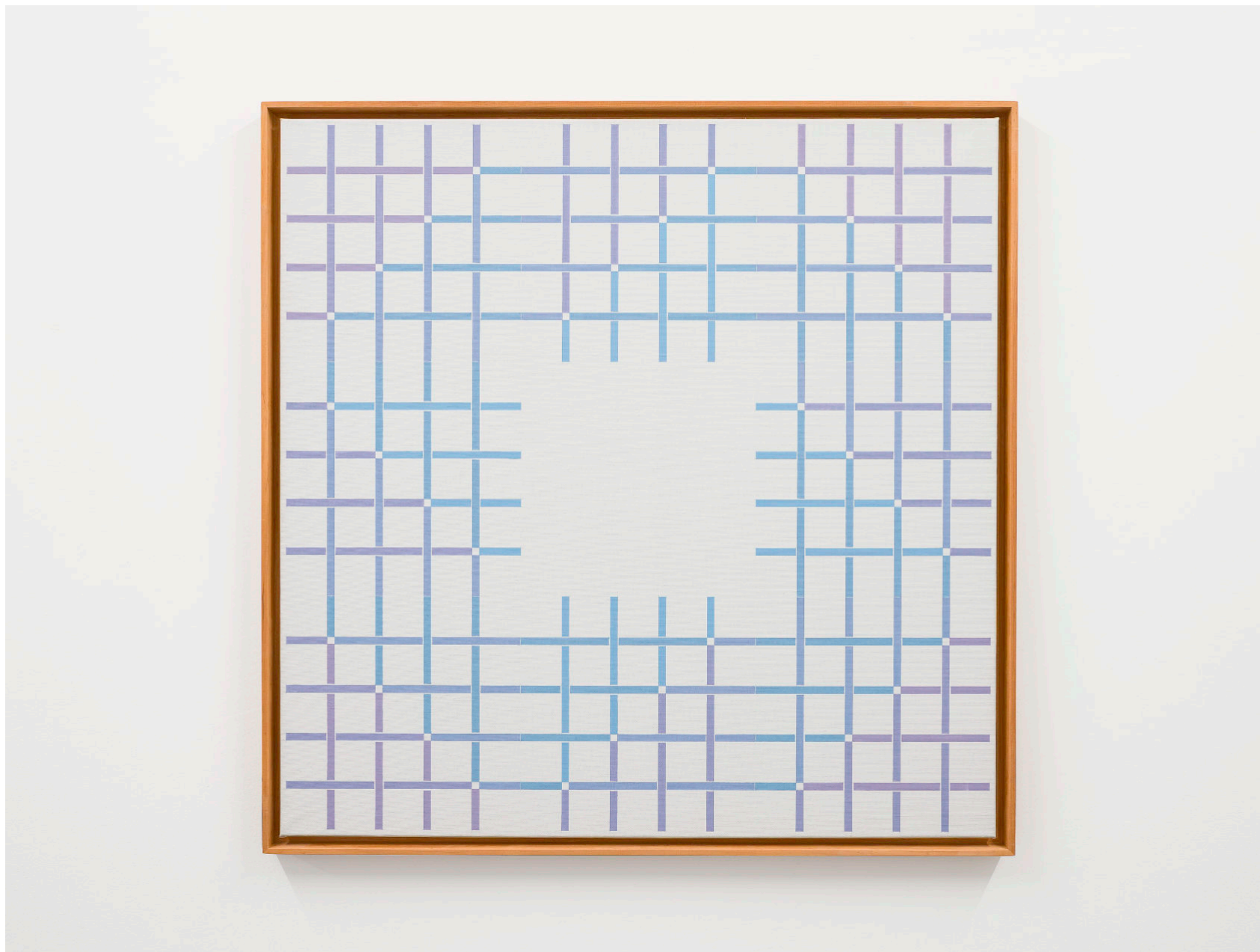
Shizuko Yoshikawa, *m259 'weisse mitte' - no. 6 grüngelb zu orange*, 1986
Tempera and acrylic on canvas, framed
101 × 101 cm; YOSH/P 8

40,000.00 CHF (excl. VAT)



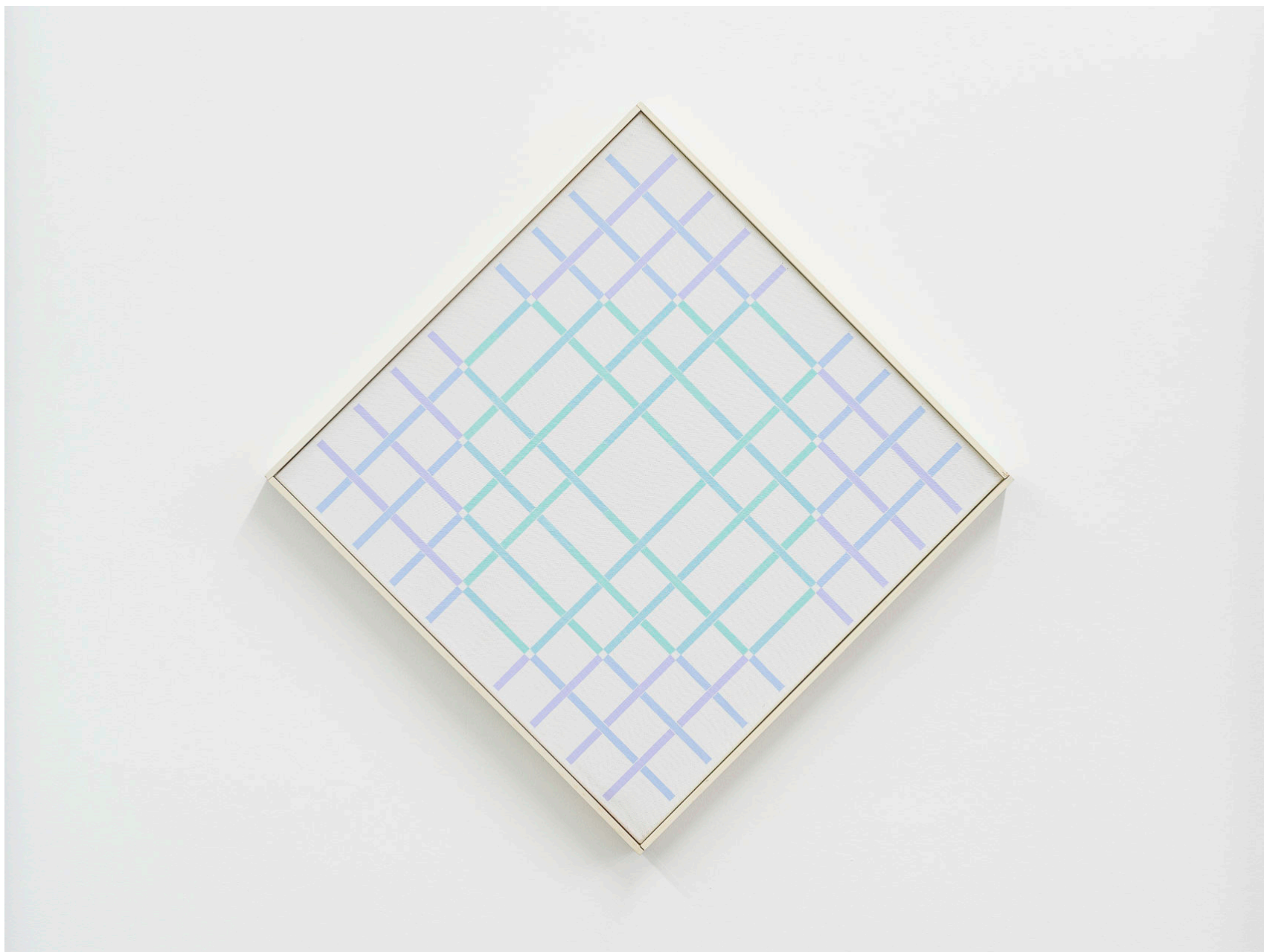
Shizuko Yoshikawa, *m168 farbschatten/4x4 DREHSPIEGELUNG*, 1984
Acrylic on canvas, framed
160 × 160 cm; YOSH/P 6

60,000.00 CHF (excl. VAT)



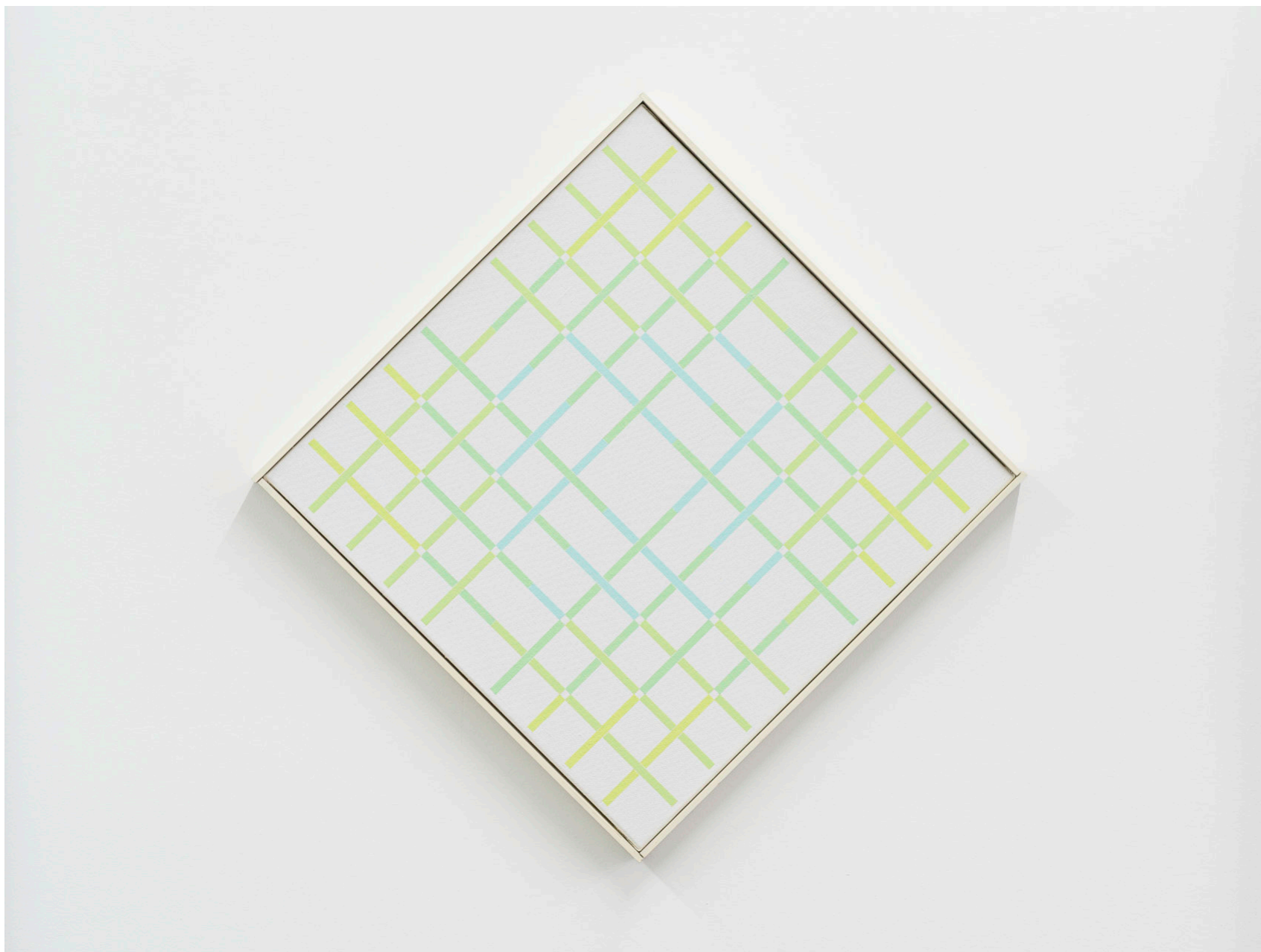
Shizuko Yoshikawa, *m257 'weisse mitte' - no. 4 blau zu violett*, 1986
Tempera and acrylic on canvas, framed
75 × 75 cm; YOSH/P 2

35,000.00 CHF (excl. VAT)



Shizuko Yoshikawa, *m48 fs/2×2 drehung*, 1978/1985
Acrylic on canvas, framed
58 × 58 cm; YOSH/P 14

20,000.00 CHF (excl. VAT)

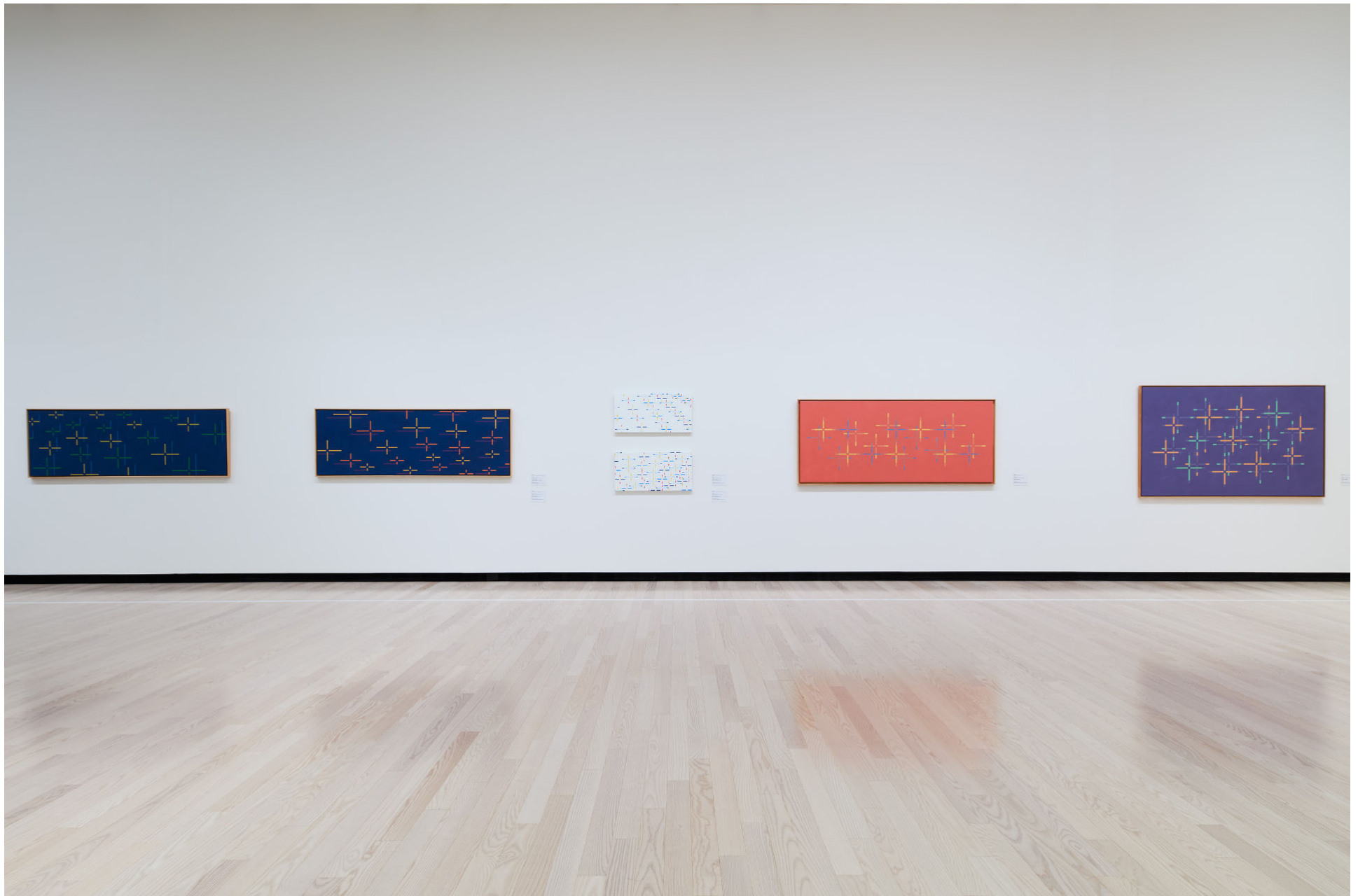


Shizuko Yoshikawa, *m180 fs/2×2 DREHUNG*, 1985
Acrylic on canvas, framed
60 × 60 cm; YOSH/P 15

20,000.00 CHF (excl. VAT)



Shizuko Yoshikawa, *Space In-Between: Shizuko Yoshikawa and Josef Müller Brockmann*, 2024-25
Exhibition view, Nakanoshima Museum of Art, Osaka



Shizuko Yoshikawa, *Space In-Between: Shizuko Yoshikawa and Josef Müller Brockmann, 2024-25*
Exhibition view, Nakanoshima Museum of Art, Osaka



Shizuko Yoshikawa, *Shizuko Yoshikawa*, 2024
Exhibition view, Galerie Gregor Staiger, Zurich



Shizuko Yoshikawa, *Shizuko Yoshikawa*, 2024
Exhibition view, Galerie Gregor Staiger, Zurich

XANTI SCHAWINSKY

1904 Born in Basel, Switzerland

1979 Died in Locarno, Switzerland

Alexander "Xanti" Schawinsky was born to a Jewish family of Polish descent and described himself as a "modernist dandy." He was part of the first generation of artists at the Bauhaus, where he enrolled in 1924 to study with such important figures as Walter Gropius, Wassily Kandinsky, and Paul Klee. His main contributions there were in the theater department; he wrote plays, created sets and costumes, and performed. His radical concepts for a totally encompassing experimental theater were cut short when the Bauhaus was closed, and he was forced to flee Europe in 1936. He settled in the United States and taught at Black Mountain College. His work similarly influenced and was influenced by avant-garde movements in theatre and painting.

Schawinsky's legacy lies in his pioneering contributions to modern art and design, as well as his impact as an educator who inspired generations of artists and designers. His work continues to be celebrated and studied for its innovative spirit and enduring influence on contemporary art and design practice.

In July 2024, MUDAM Luxembourg opened a large retrospective dedicated to Schawinsky's long-lasting career. His work is currently on view at our gallery space in Milan, in an exhibition that explores the early years of his practice, focusing on a rare body of works from the 1920s to the 1940s. The selection includes significant pieces from his time in Milan during the 1930s.

At the fair, we will present two paintings from the Eclipses series, a major body of work first conceived in the 1940s and fully developed in the 1960s. This series reflects his exploration of painting beyond traditional methods – eschewing the easel, canvas, oil paint, and brush – in favor of an approach informed by the spirit of Abstract Expressionism and the gestural abstraction of its time.

Xanti Schawinsky (*1904, Basel, Switzerland – 1979 Locarno). Recent exhibitions include solo shows: 'Xanti Schawinsky: Early works', Galerie Gregor Staiger, Milan (2025); 'Xanti Schawinsky: Play, Life, Illusion', MUDAM – Musée d'Art Moderne Grand-Duc Jean, Luxembourg (2024); 'Eclipses', Galerie Gregor Staiger, Zurich (2024); 'Xanti Schawinsky: Pittura Processuale', Museo Casa Rusca, Locarno (2023); 'Xanti Schawinsky: Paintings from 1950s to the 1970s', Galerie Berinson, Berlin (2022); 'Xanti Schawinsky: Head Drawings and Faces of War', Bergen Kunsthall (2016); 'Xanti Schawinsky: From the Bauhaus Into the World', Kunstmuseum Magdeburg (2016); 'Vom Bauhaus zum Aufbruch - Eugen Batz + Xanti Schawinsky', Döbele Kunst, Mannheim (2016); Karma International, Zurich/Los Angeles (2016); 'Xanti Schawinsky', Migros Museum für Gegenwartskunst, Zurich (2015); 'Xanti Schawinsky: Spheras', Tempo Rubato, Tel Aviv (2015); 'Xanti Schawinsky: Head Drawings and Faces of War', Drawing Center, New York (2014); 'Xanti Schawinsky: Eclipse', Broadway 1602, New York (2014); 'Beyond Bauhaus, Faces of War', Broadway 1602, New York (2010).

Schawinsky's work is held in Public Collections such as the Drawing Center, New York; The Harvard Art Museums, Cambridge; J. Paul Getty Museum, Los Angeles; Migros Museum für Gegenwartskunst, Zurich; MoMA – Museum of Modern Art, New York; MASI – Museo d'arte della Svizzera italiana, Lugano; Collection of the city of Locarno; Smithsonian American Art Museum; Rhode Island School of Design Museum, Providence; Museo Comunale d'Arte Moderna, Ascona; Philadelphia Museum of Art.



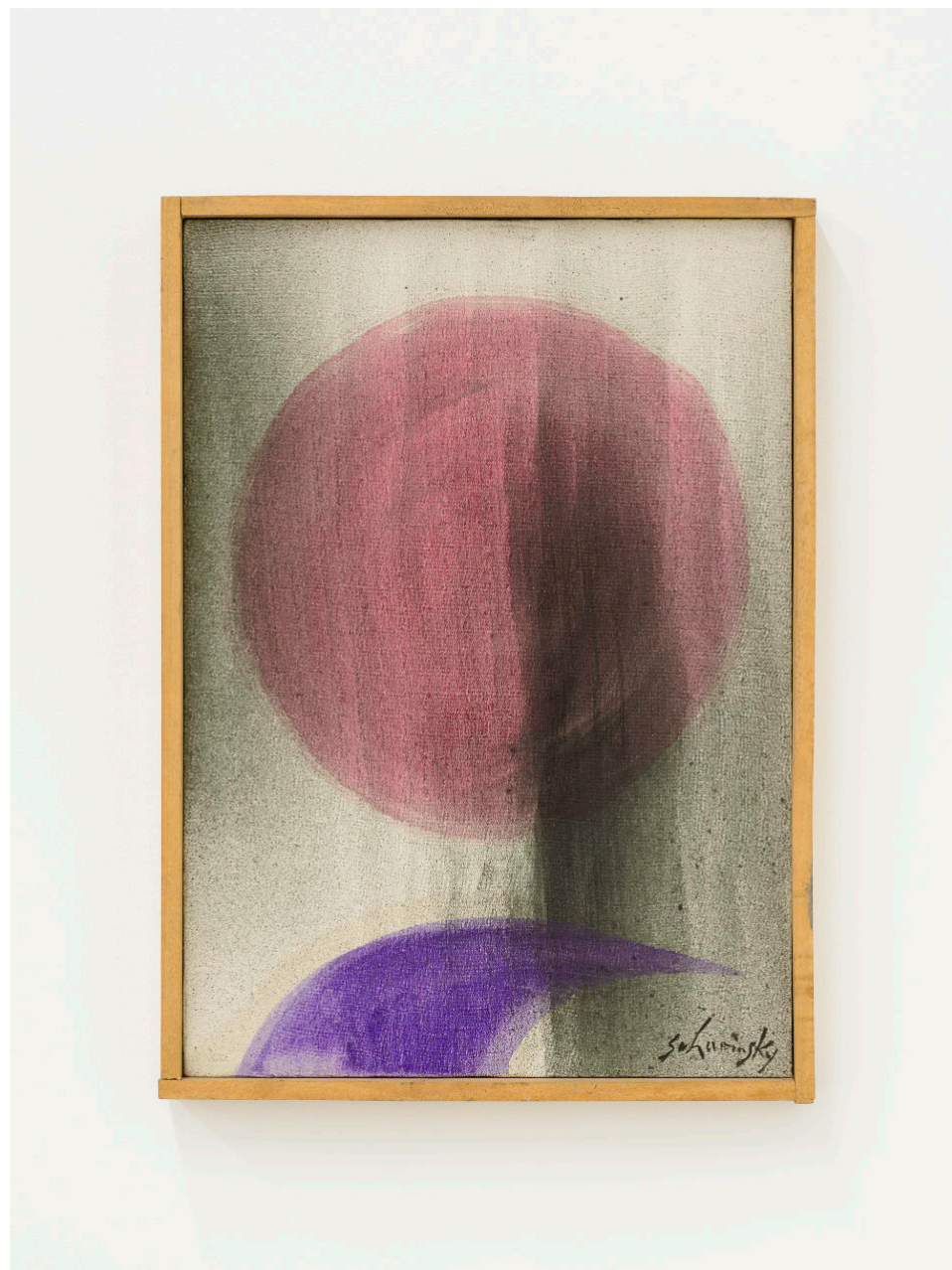
Xanti Schawinsky, *Tick-tack-toe*, 1969
Oil on canvas, framed
176 × 109 cm; SCHA/P 18

70,000.00 CHF (excl. VAT)



Xanti Schawinsky, *Untitled*, 1967
Oil on canvas, framed
62 × 88 cm; SCHA/P 20

30,000.00 CHF (excl. VAT)



Xanti Schawinsky, *Untitled*, 1961
Spray paint, varnish and synthetic resin on canvas, framed
48 × 35 cm; SCHA/P 5

12,000.00 CHF (excl. VAT)



Xanti Schawinsky, *Untitled*, 1961
Spray paint, varnish and synthetic resin on canvas, framed
48 × 35 cm; SCHA/P 6

12,000.00 CHF (excl. VAT)



Xanti Schawinsky, *Alpine man*, 1962
Spray paint on canvas, framed
87 × 60 cm; SCHA/P 3

22,000.00 CHF (excl. VAT)



Xanti Schawinsky, *Eclipses*, 2024
Exhibition view, Galerie Gregor Staiger, Zurich



Xanti Schawinsky, *Eclipses*, 2024
Exhibition view, Galerie Gregor Staiger, Zurich

ADDITIONAL AVAILABLE WORKS





Xanti Schawinsky, *Untitled*, 1976
Spray paint on gauze and canvas, framed
108 × 137 cm; SCHA/P 21

50,000.00 CHF (excl. VAT)



Xanti Schawinsky, *Untitled*, 1976
Detail



Xanti Schawinsky, *Untitled*, 1973
Spray paint on gauze and canvas, framed
126 × 126 cm; SCHA/P 22



60,000.00 CHF (excl. VAT)



Xanti Schawinsky, *Xanti Schawinsky: Play, Life, Illusion — a Retrospective*, 2024
Exhibition view, Mudam Luxembourg, Luxembourg



Xanti Schawinsky, *Le monstre*, 1965
Spray paint on canvas, framed
194 × 133 cm; SCHA/P 23

80,000.00 CHF (excl. VAT)



Xanti Schawinsky, *Xanti Schawinsky: Play, Life, Illusion — a Retrospective*, 2024
Exhibition view, Mudam Luxembourg, Luxembourg