

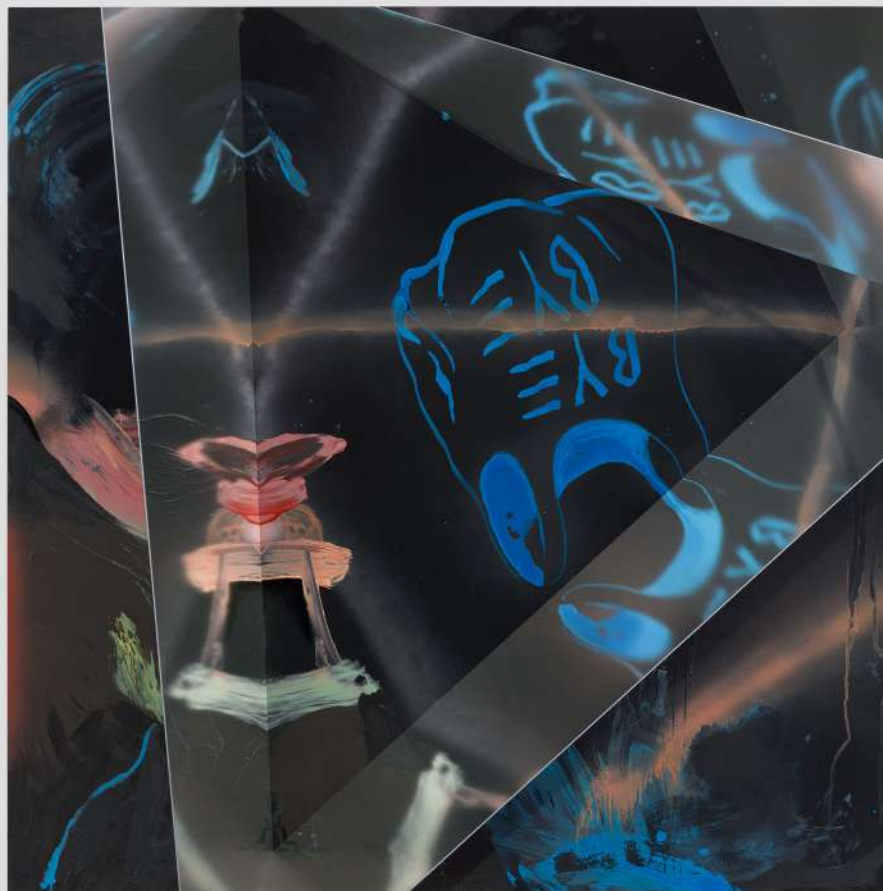
ART BASEL
June 17 – 22, 2025
Booth K19



Mona Hatoum
Kabinett Sector

Allora & Calzadilla
Leidy Churchman
Roberto Cuoghi
David Douard
Mimosa Echard
Fabrice Gygi
Thomas Hirschhorn
Udomsak Krisanamis
Liza Lacroix
Nick Mauss
Jean-Luc Moulène

Melik Ohanian
Gabriel Orozco
Seth Price
Clément Rodzielski
José María Sicilia
Reena Spaulings
Wolfgang Tillmans
Oscar Tuazon
Haegue Yang
Heimo Zobernig

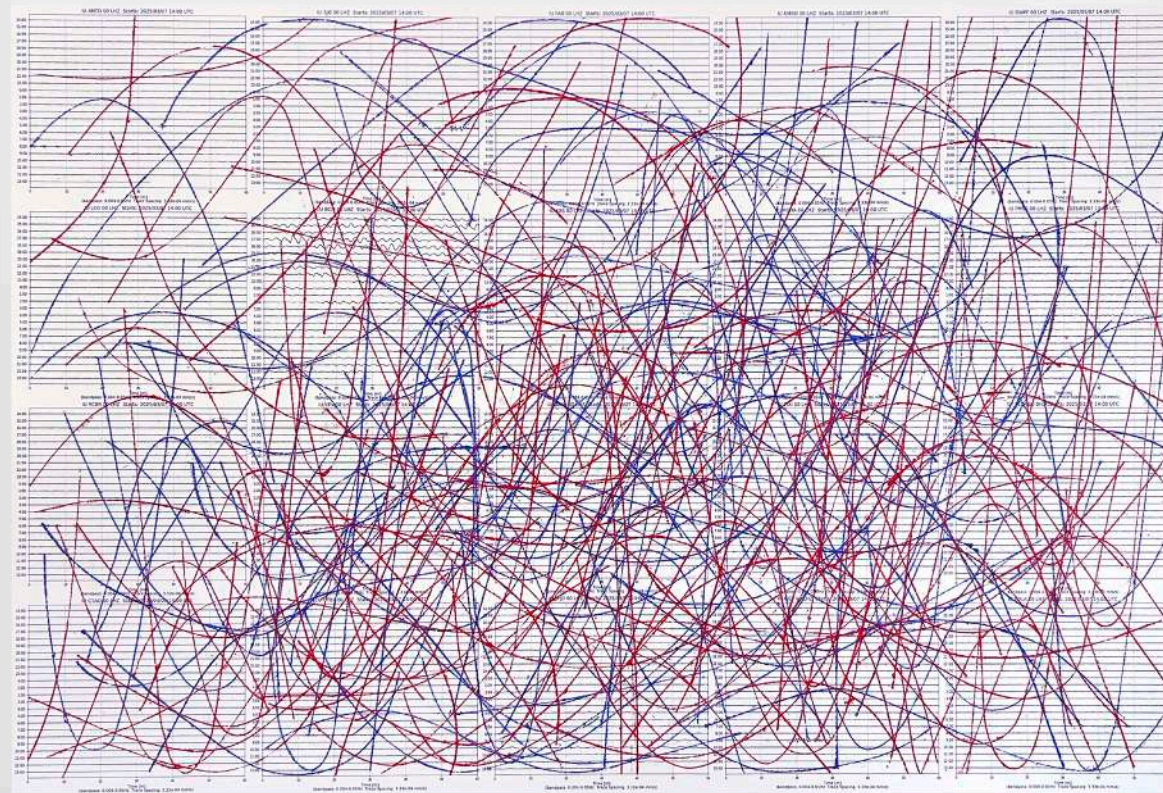


Seth Price
BYE BYE, 2025

Acrylic and enamel paints, acrylic polymers, and UV-print
on aluminum composite
151,4 × 151,4 × 2,5 cm — 59 5/8 × 59 5/8 × 1 in.

USD 125,000 excl. VAT





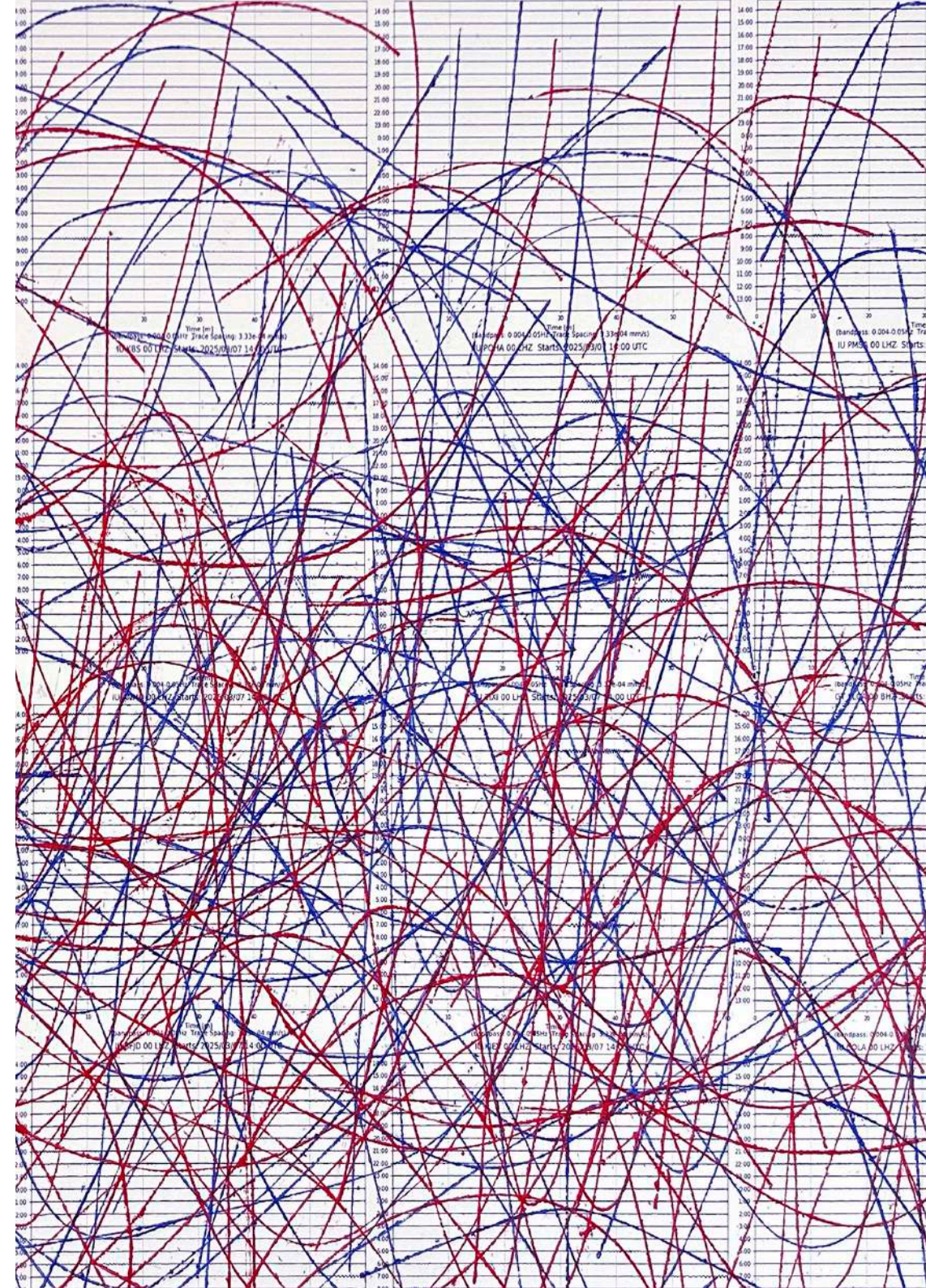
Allora & Calzadilla
Pulse, 2024

Oil and screenprint on linen
168,9 × 249 cm — 66 1/2 × 98 in.

USD 145,000 excl. VAT

Allora & Calzadilla's striking new series, "*Pulse*", explores where human gesture meets planetary rhythm. Drawing on the so-called "Earth's Pulse"—a subtle seismographic beat recorded every 26 seconds across global monitoring stations—each work begins as a 24-hour printout of the planet's tremors arranged in a precise grid.

From there, the artist's hand weaves new connections: fine line drawings splice together disparate seismogram traces, inserting fresh time markers that transcend the original sensor data. The result is unlike any purely mechanical read-out—a hybrid image that entwines the tactile cadence of the artist's hand with the deep, ongoing throb of the Earth itself. "*Pulse*" invites viewers to experience not just what can be measured, but the embodied resonance of our planet and our own lived presence within it.





Leidy Churchman
Inner Dialogue, 2024

Oil on linen
183 × 274,5 cm — 72 × 108 in.

USD 150,000 excl. VAT



Gap

hologram

EVENT HORIZON

EYE

LOST

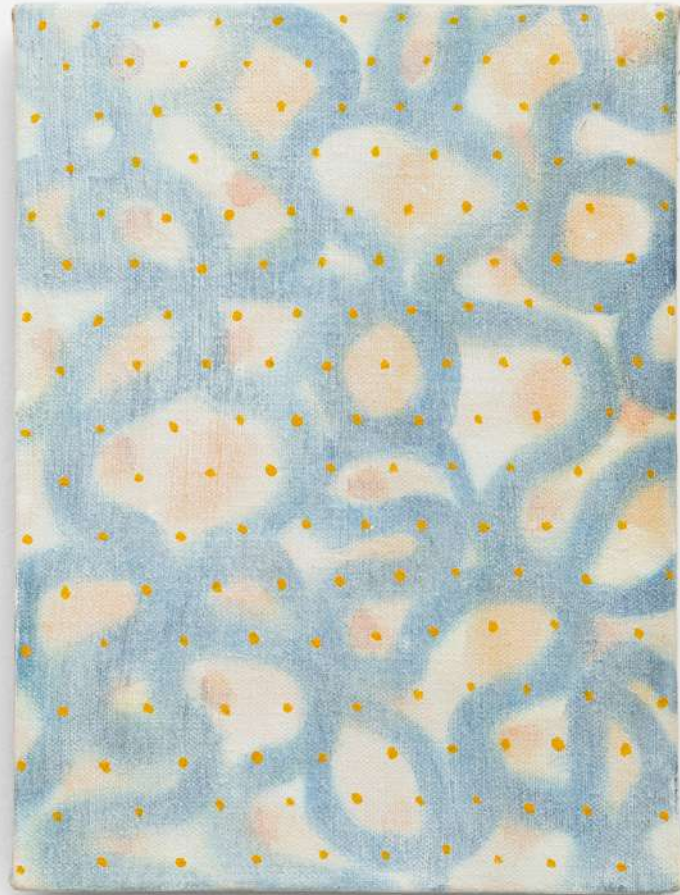


Leidy Churchman
Upright Lemons, 2024

Oil on linen
24,5 × 30,5 cm — 9 5/8 × 12 in.

USD 20,000 excl. VAT





Leidy Churchman
Pathway, 2024

Oil on linen
24 × 18 cm — 9 7/16 × 7,5 in.

USD 20,000 excl. VAT





Wolfgang Tillmans
No Man Is An Island, 2012

inkjet print mounted on Dibond, in artist's frame
201 × 135 cm — 79 1/8 × 53 1/8 in. unframed
211 × 145 × 6 cm — 83 1/16 × 57 1/16 × 2 3/8 in. framed

USD 120,000 excl. VAT



Roberto Cuoghi
P(XLIXPs)po, 2022-2024

Oil on canvas
183 × 235 × 5 cm — 72 1/16 × 92 1/2 × 1 15/16 in.

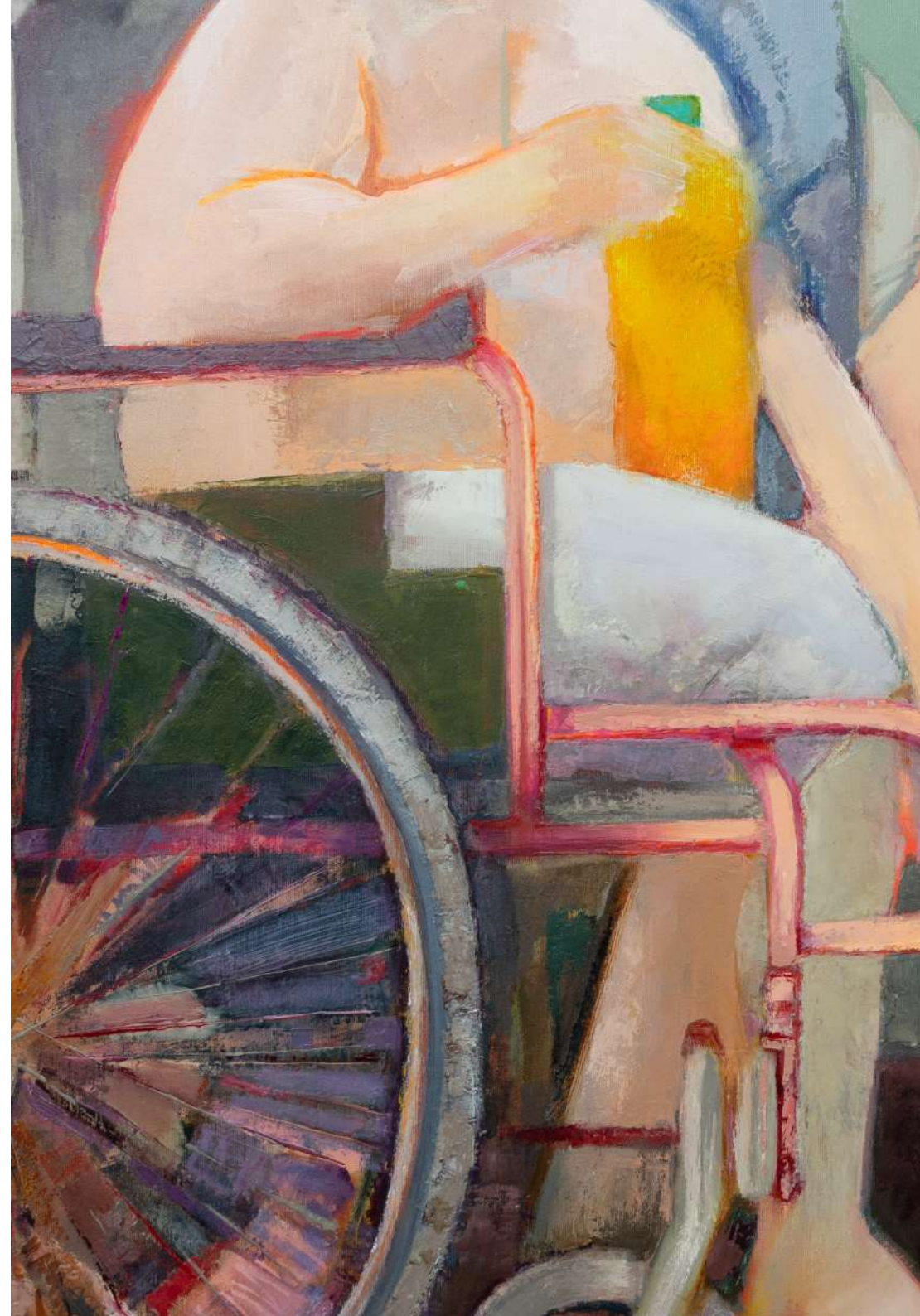
EUR 200,000 excl. VAT

P(XLIXPs)po is part of Roberto Cuoghi's latest series, *PEPSIS*. Inspired by a photograph taken by the artist in Milan, the painting depicts a group of individuals seated in front of a wall bearing the Starbucks logo.

Through this composition, Cuoghi explores the tension between corporate presence and everyday life, highlighting the contrast—and at times, the clash—between global commercial power and local, ordinary communities.

Roberto Cuoghi's *PEPSIS* is a multifaceted series that delves into the concept of “stylization”—the human tendency to simplify, imitate, and replicate existing models. The term “Pepsis” references both the Greek word for digestion and a parasitoid wasp.

In this series, Cuoghi challenges notions of originality by blending diverse sources: personal memories, internet imagery, pop culture, and art history. He creates works that feel familiar yet are deliberately disjointed, prompting viewers to question their perceptions and the authenticity of what they see. By doing so, Cuoghi critiques a culture saturated with references, where the pursuit of novelty often leads to the recycling of existing ideas.





Roberto Cuoghi
P+D(XCIPs)mm, 2024

Mixed media on paper
40,5 × 54 × 4 cm — 15 15/16 × 21 1/4 × 1 9/16 in.

EUR 20,000 excl. VAT





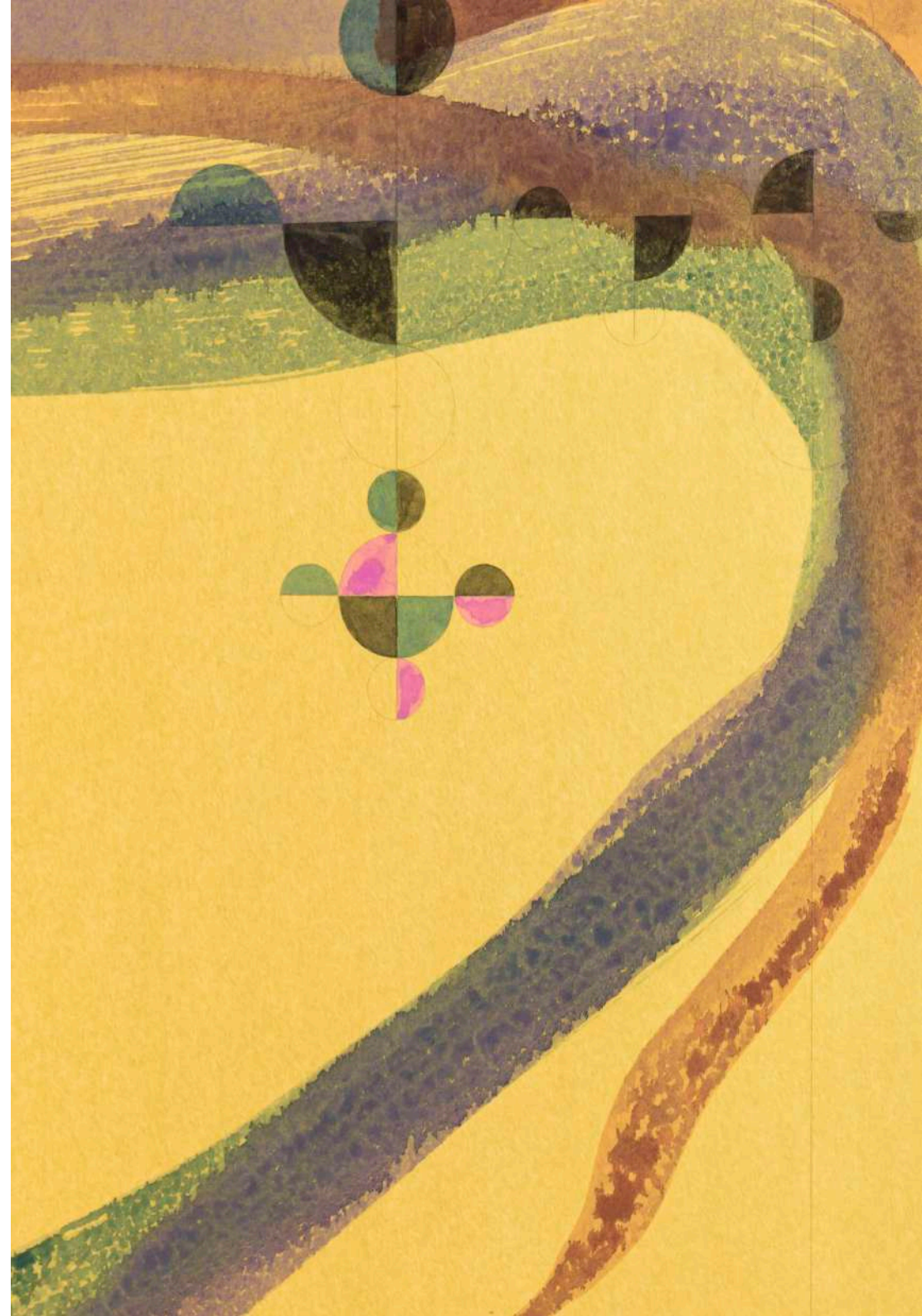
Gabriel Orozco
Suisai byôbu II, 2019

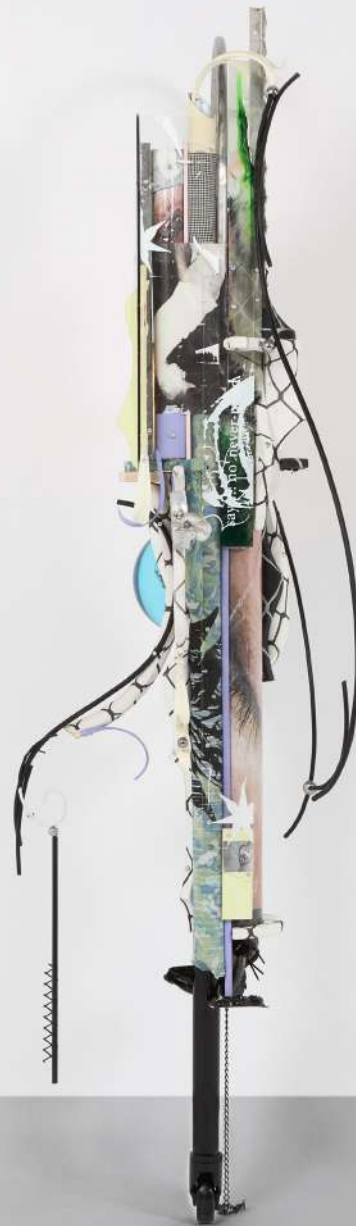
Watercolour on gold shikishi paper
90 × 90 cm — 35 3/8 × 35 3/8 in. unframed
99,5 × 99,5 × 5 cm — 39 1/8 × 39 1/8 × 2 in. framed

USD 190,000 excl. VAT

Gabriel Orozco began using Japanese *shikishi* boards—traditionally used for calligraphy and watercolour—while working in Tokyo. These gold-finished boards reflect light and enhance the fluidity and transparency of his watercolours (*suisai*).

His compositions, though mostly abstract, evoke flowers, plants, and landscapes. The geometric structure of earlier works has given way to freer, organic forms. Orozco explores new shapes through gesture, letting the watercolour flow, accumulate, and spread across the shimmering surface.





David Douard
GRAVITY EASE CONTRACT 1, 2025

Blown glass, wood, xerox print, screen printed cloth, epoxy resin, screen printed acrylic glass, magnet, 3d printing, steel, acrylic paint, casted aluminium, light
180 × 120 × 7 cm — 70 7/8 × 47 1/4 × 2 3/4 in.

EUR 35,000 excl. VAT





David Douard
SLO'GROw'compromise kick 13, 2024

Wood, epoxy resin, acrylic paint, screen printed acrylic
glass, plastic objects, cloth, upholstery nails
180 × 120 × 7 cm — 70 7/8 × 47 1/4 × 2 3/4 in.

EUR 30,000 excl. VAT





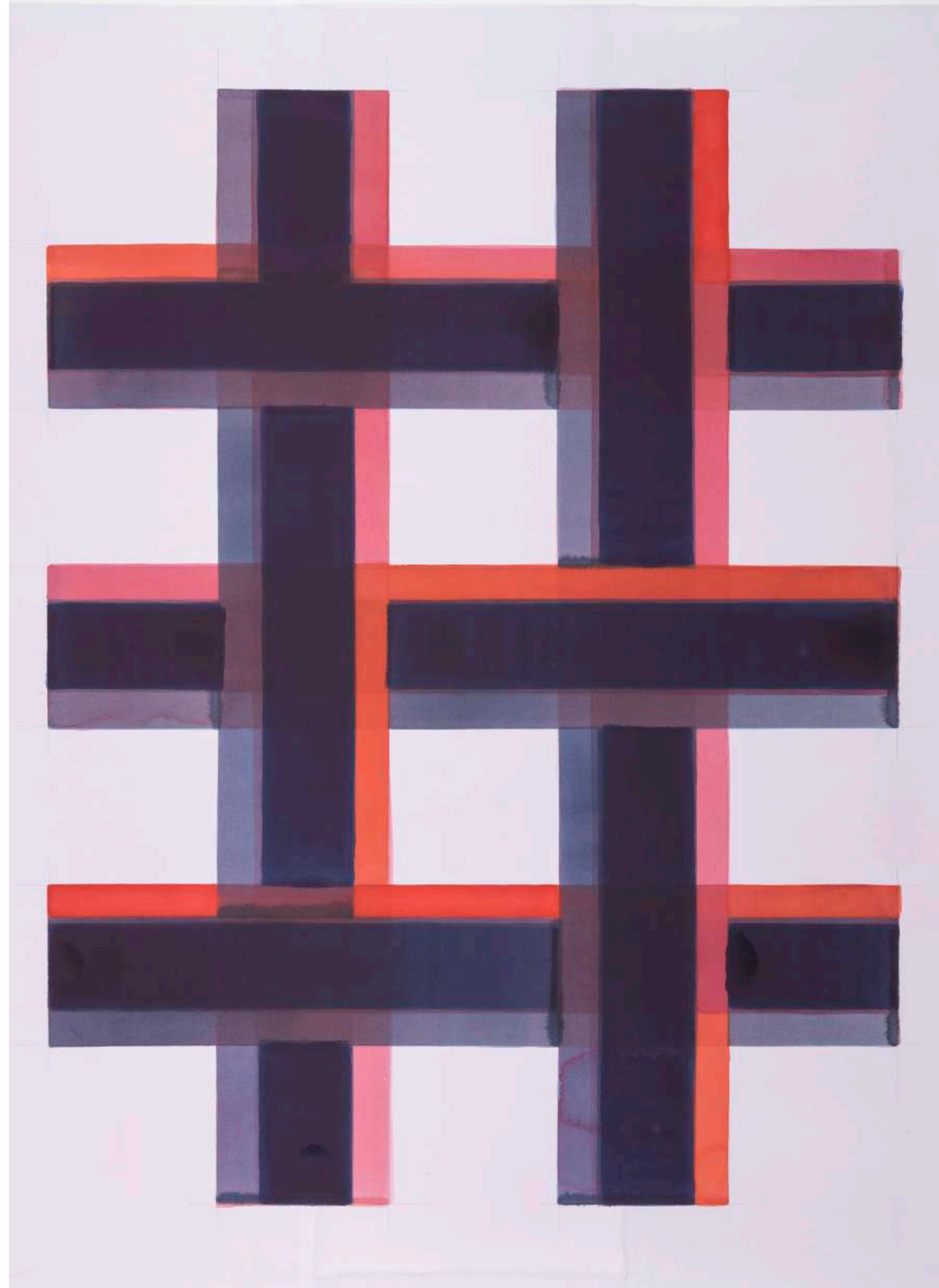
Fabrice Gygi
Sans titre, 2022

Watercolor on paper
130 × 95 cm — 51 3/16 × 37 3/8 in.

CHF 24,000 excl. VAT

In 2018, Fabrice Gygi spent several months in Marfa, Texas, where he began exploring the complexity of lines in large watercolors. Using a single-stroke technique in overlapping layers, he created works marked by tension, discipline, and a pursuit of self-control. Rejecting curves and sensuality, Gygi applied strict geometric rules from his sculptural practice to the fluidity of watercolor, achieving a balance between precision and organic unpredictability.

Limited to six hues with subtle variations, these pieces reflect Gygi's minimalist approach, emphasizing form, repetition, and the contrast between control and accident.





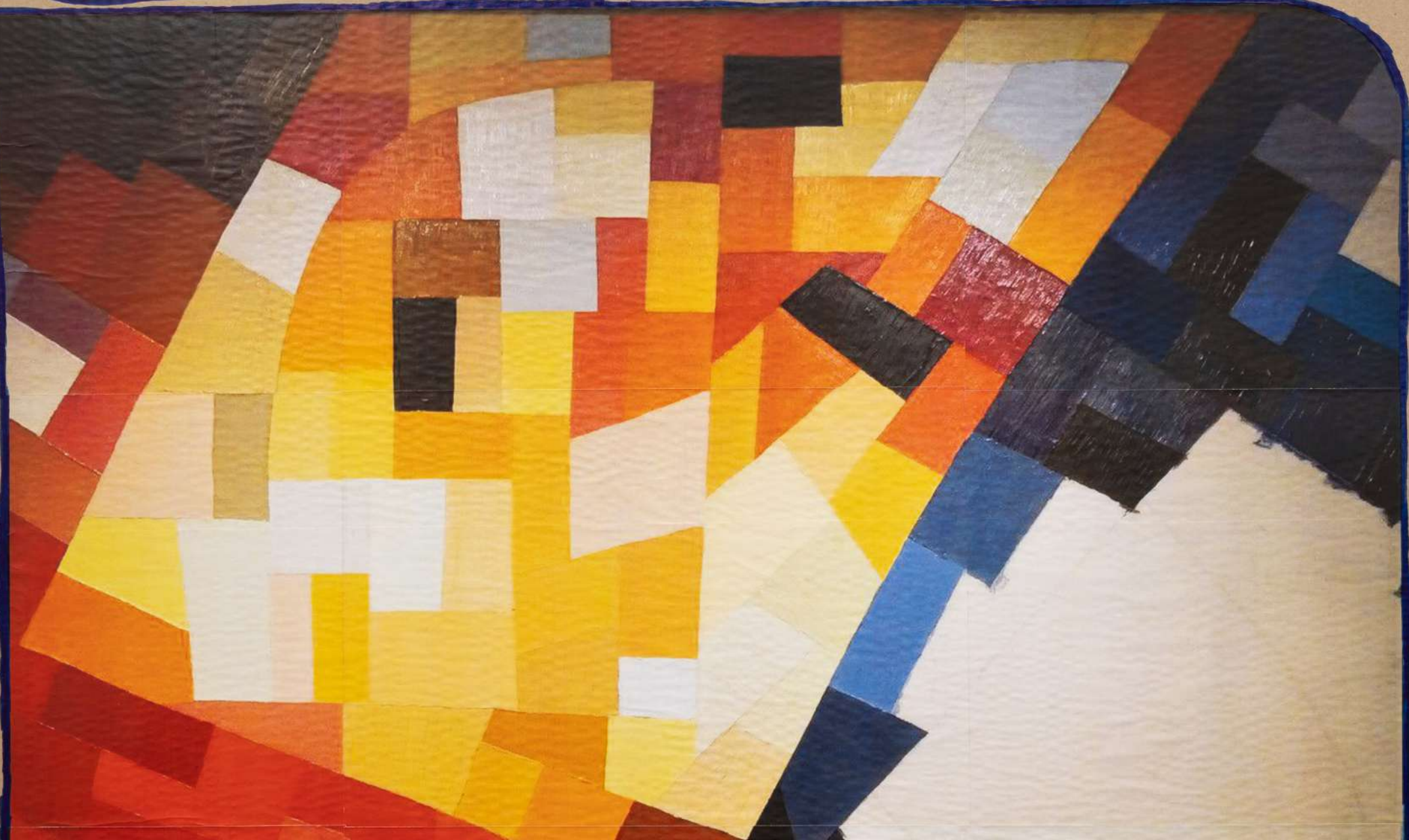
Thomas Hirschhorn
Art-History-Plaque IV, 2024

Cardboard, prints, marker
150 × 106 × 5 cm — 59 1/16 × 41 3/4 × 1 15/16 in.

EUR 30,000 excl. VAT

WHY CAN WE LEARN FROM HISTORY
OF ART FOR UNDERSTANDING TODAY'S LIFE?

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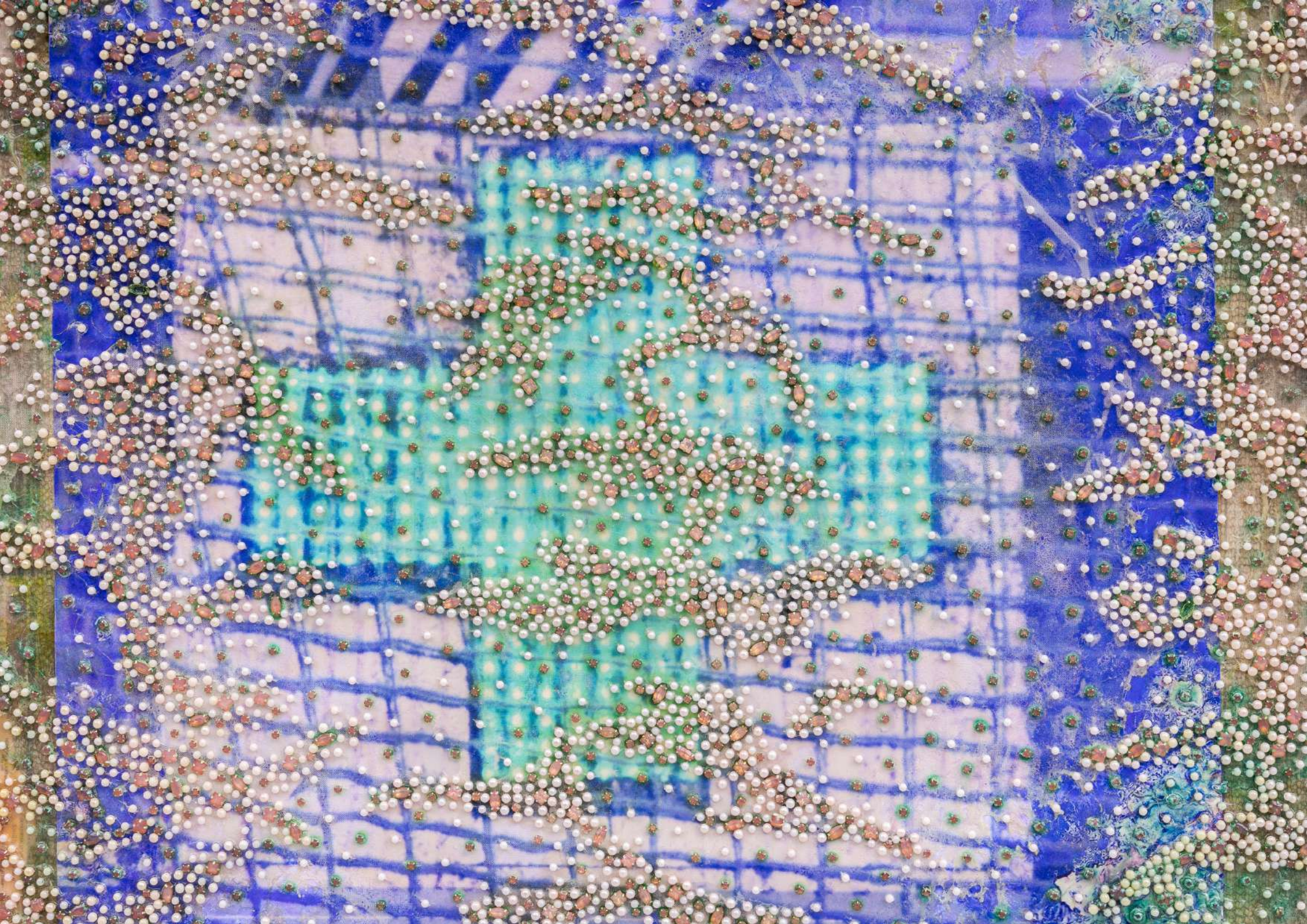




Mimosa Echard
Untitled, 2025

Canvas, aluminium stretchers,
Financial Times newsprint, lambda c-print on RC paper,
copper net, silk, synthetic tulle embroidered with pearls,
epoxy resin, acrylic transparent varnish
126 × 90 × 4 cm — 49 5/8 × 35 7/16 × 1 9/16 in.

EUR 25,000 excl. VAT





Mimosa Echard
Untitled (A/B pussy straws), 2025

Plexiglass, depilatory wax, novelty straws, urine, epoxy resin
90 × 84 × 5 cm — 35 7/16 × 33 1/16 × 1 15/16 in.

EUR 20,000 excl. VAT





Udomsak Krisanamis
Move On Up, 2025

Collage and acrylic on plywood (wooden crated panels)
230,5 × 117 × 2,7 cm — 90 3/4 × 46 1/16 × 1 1/16 in.

USD 75,000 excl. VAT

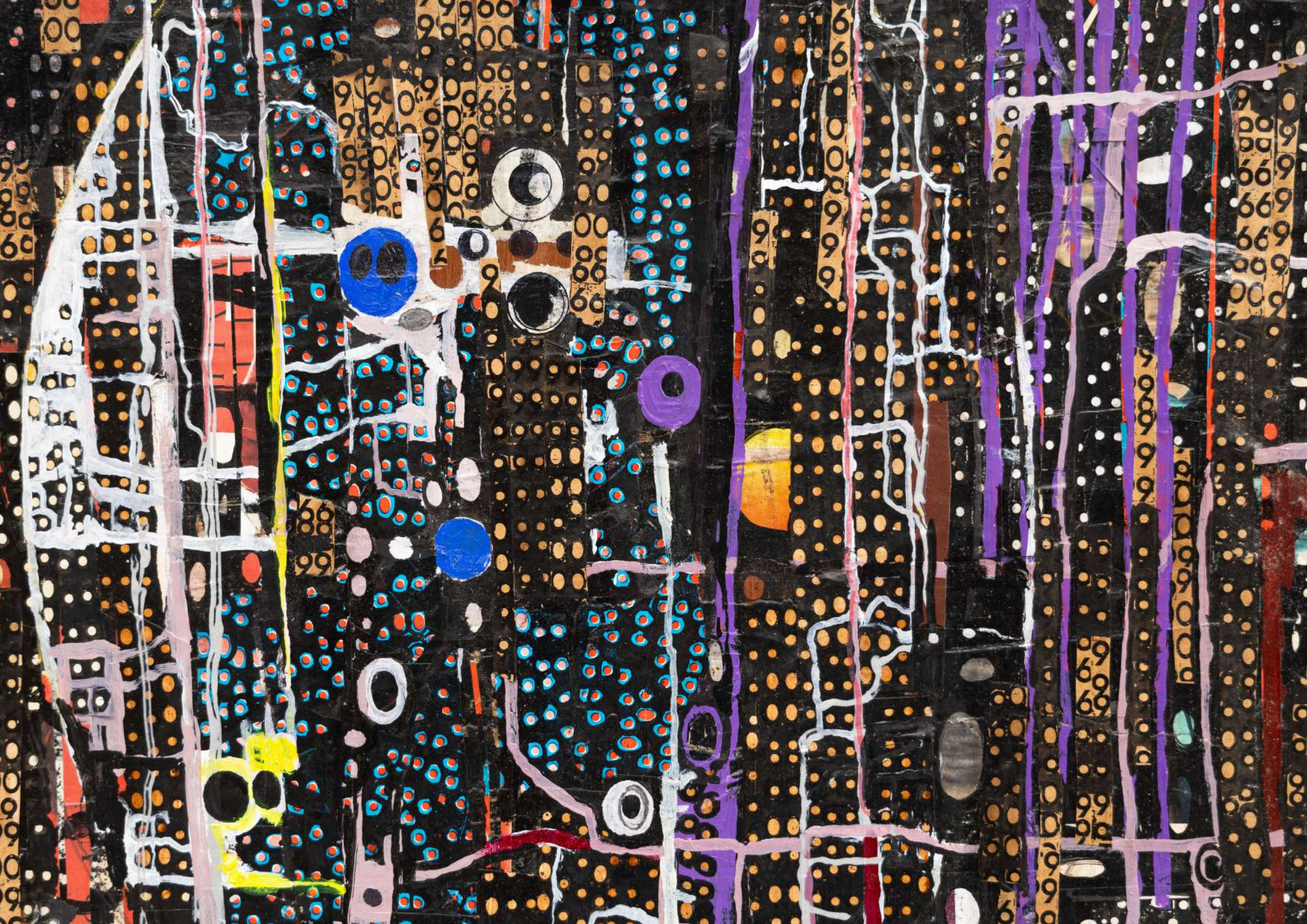




Udomsak Krisanamis
Boogie Oogie Oogie, 2025

Collage and acrylic on plywood (wooden crated panels)
84 × 61,5 × 6 cm — 33 1/16 × 24 3/16 × 2 3/8 in.

USD 30,000 excl. VAT

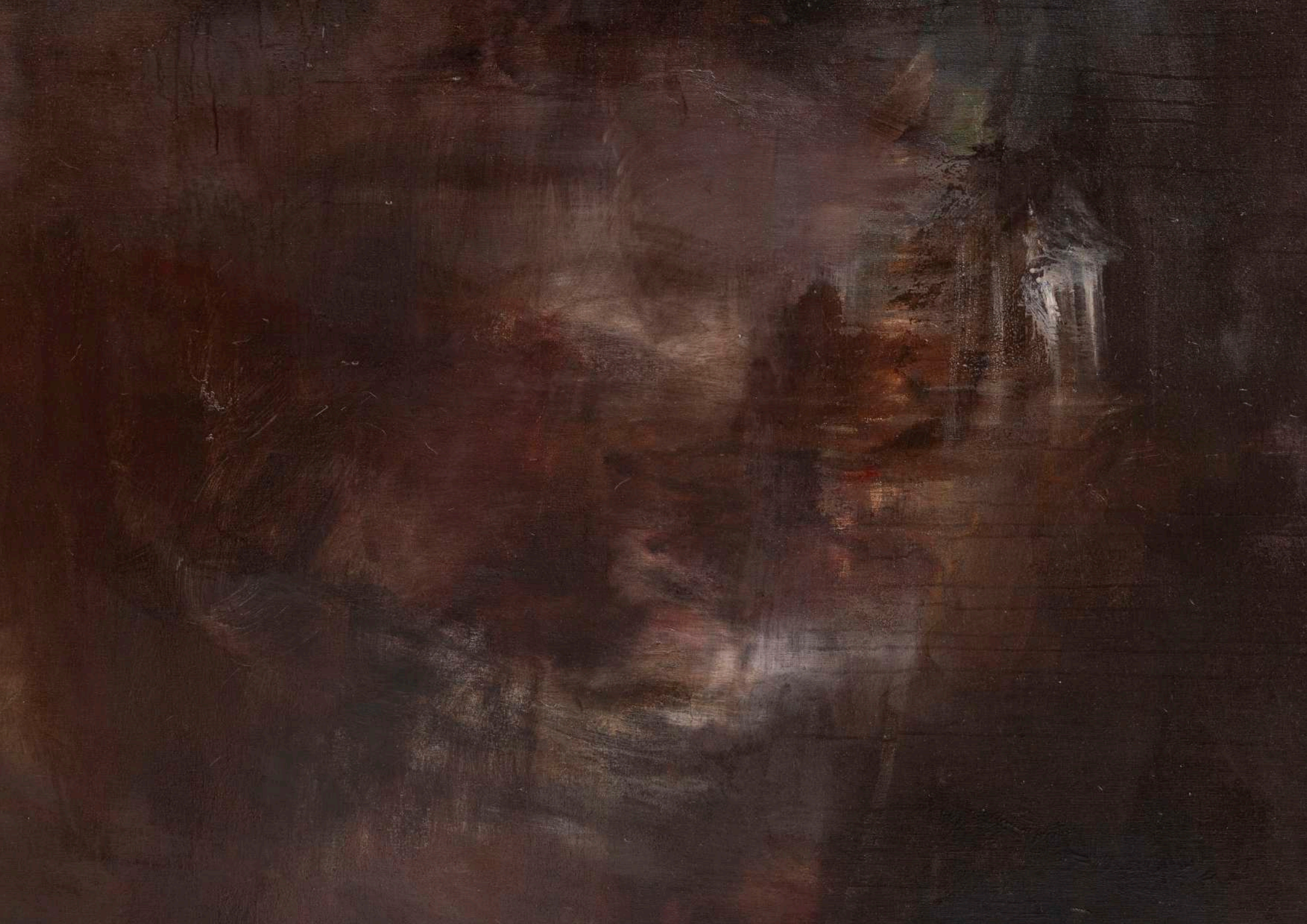




Liza Lacroix
Untitled, 2025

Oil on canvas
160 × 140 cm — 63 × 55 1/8 in.

USD 26,000 excl. VAT



Nick Mauss
Held, 2024

Stoneware, terracotta
236 × 128 × 5 cm — 92 15/16 × 50 3/8 × 1 15/16 in.

USD 85,000 excl. VAT







Nick Mauss
Untitled, 2024

Glazed stoneware
43,5 × 29 × 3 cm — 17 1/8 × 11 7/16 × 1 3/16 in.

USD 28,000 excl. VAT





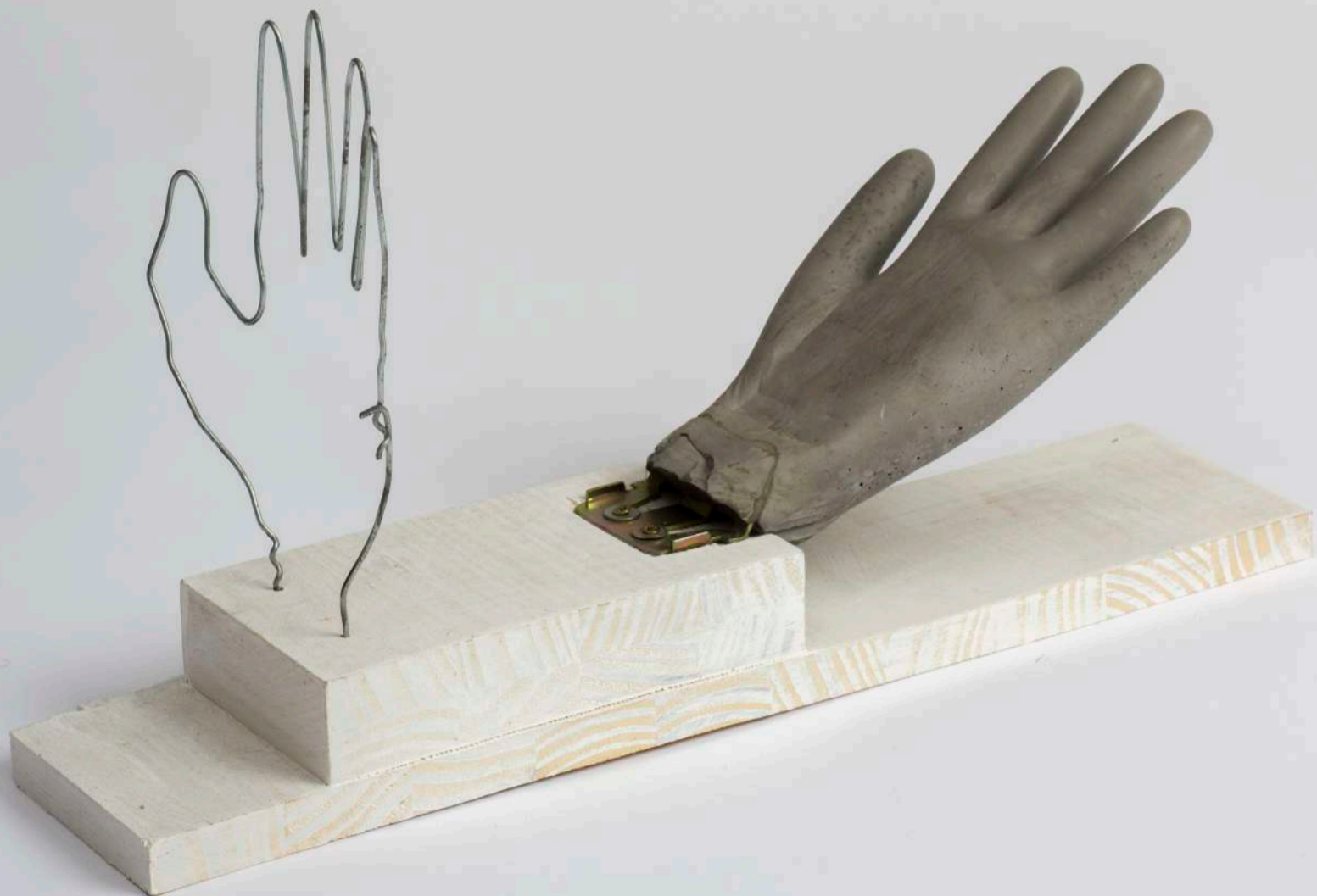
Melik Ohanian

The Rest of Viewing — Paradox VIII, 2015-2024

Color photograph, digital print
147 × 110 cm — 57 7/8 × 43 5/16 in.

EUR 22,000 excl. VAT





Jean-Luc Moulène
La Main Vive, Paris, mai, 2011

Wood, plaster, metal, paint
27 × 15 × 50 cm — 10 5/8 × 5 7/8 × 19 5/8 in.

EUR 45,000 excl. VAT



Jean-Luc Moulène
Ma main articulée, Kitakyushu, automne, 2004

Red ink (felt) on ivory paper
25 × 18 cm — 9 7/8 × 7 in. unframed
47,8 × 39,2 × 3,5 cm — 18 7/8 × 15 3/8 × 1 3/8 in. framed

EUR 10,000 excl. VAT





José María Sicilia
El final del cuento, 2025

Mixed technique
200 × 140 cm — 78 3/4 × 55 1/8 in.

EUR 75,000 excl. VAT



With *El final del cuento*, José María Sicilia embarks on a new series of works that explore both the tradition of portraiture and the notion of illusion. This new body of work draws from a plurality of sources, which the artist has taken from art history or his personal memory.

The title *El final del cuento* refers in particular to the end of the poem for philosopher Giorgio Agamben, perceived as a possible transition from external light to internal light, from poetry to silence. Its subject, like the figures depicted, does not speak of finitude but rather of a beginning—the very first night. Here, the figures (faces, plants, animals) seem to float in a space without perspective, without scale. Time is suspended; the story is yet to come.





Haegue Yang

Mignon Votive - Spicy Zing Seedpod #9, 2025

Pine cone, artificial plant, corkscrew hazel,
fluorescent paint, lacquered driftwood
27 × 30 × 18 cm — 10 5/8 × 11 13/16 × 7 1/16 in.

EUR 30,000 excl. VAT

Mignon Votives – Seedpod Statues is a series of small sculptures intricately embellished with a mélange of organic and inorganic materials, such as artificial plants, feathers, bells, synthetic hair, dried spices, beads, pill capsules, q-tips, cotton blossoms, and other everyday objects. These objects straddle the line between the spiritual and the secular, drawing on votive traditions—small devotional offerings found across many cultures—while rendered in a contemporary sculptural language.

The title “Mignon” (French for “cute” or “small”) contrasts with the votive’s spiritual seriousness, suggesting a playful tension between the aesthetic and the sacred. This duality is typical of Yang’s work, which resists fixed meanings and instead proposes art as a shifting constellation of references—from folklore to modernism, craftsmanship to industry.





Clément Rodzielski
Sazs titre, 2025

Elastane on canvas
60 × 190 × 2,5 cm — 23 5/8 × 74 13/16 × 1 in.

EUR 16,000 excl. VAT



Heimo Zobernig
untitled, 1986

Synthetic resin varnish, cardboard
192 × 11,5 × 11,5 cm — 75 5/8 × 4 1/2 × 4 1/2 in.

EUR 50,000 excl. VAT





Heimo Zobernig
untitled, 2014

Acrylic on canvas
100 × 100 cm — 39 3/8 × 39 3/8 in.

EUR 60,000 excl. VAT



Oscar Tuazon
Lifting Up the Sky (for W.S.), 2024

Cast iron, concrete, maple, red cedar, glass and
plaster
25,5 × 25,5 × 66 cm — 10 × 10 × 26 in.

USD 30,000 excl. VAT



Exhibition view, *Written on Water*, Galerie Chantal Crousel, 2025



Reena Spaulings
Wigglystuff, 2016

Oil painting on Dibond
100 × 130 cm — 39 3/8 × 51 1/8 in.

USD 20,000 excl. VAT

Mona Hatoum Kabinett Sector

Mona Hatoum's poetic and political work is realised in a diverse and often unconventional range of media. She presents us with a world of conflict and contradiction and an existence besieged by political and social control. She draws on the language of Minimalism and Conceptual Art, often with reference to Surrealism.

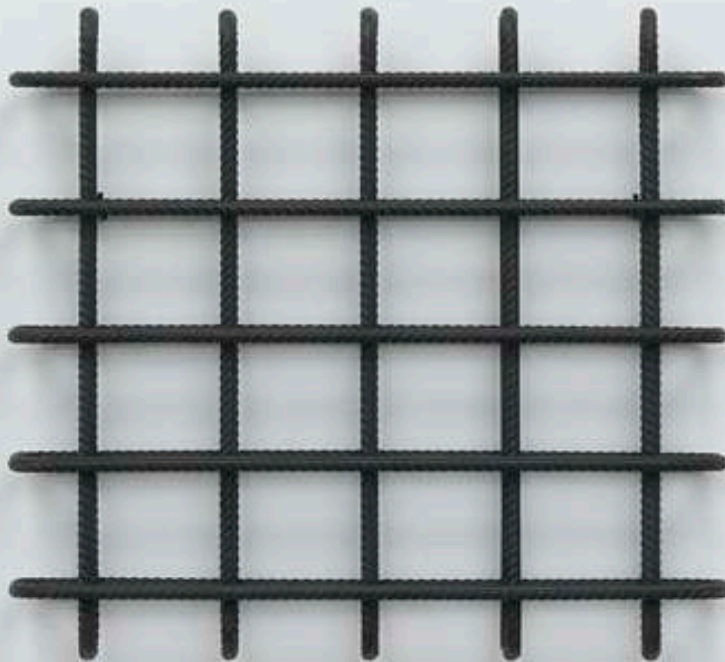
In the Kabinett section, her focus on the grid reflects an early interest in Minimalism and geometry, which has evolved into a metaphor for confinement.

In *Drawing Heat*, 2017, she creates freehand grids on parchment paper using a hot metal rod.

Eyecatchers (II) 2, 1997 repurposes Japanese fishing cages as eyeglasses—at once erotic and uncanny.

Hair Mesh, 2013 is an ethereal and delicate curtain constructed out of several grids of carefully knotted and woven human hair contrasting order with the unruliness of the material.

Mirror, 2025 made from steel reinforcement bars, is an ambiguous structure reflecting on the physical and psychological limitations that besiege us.

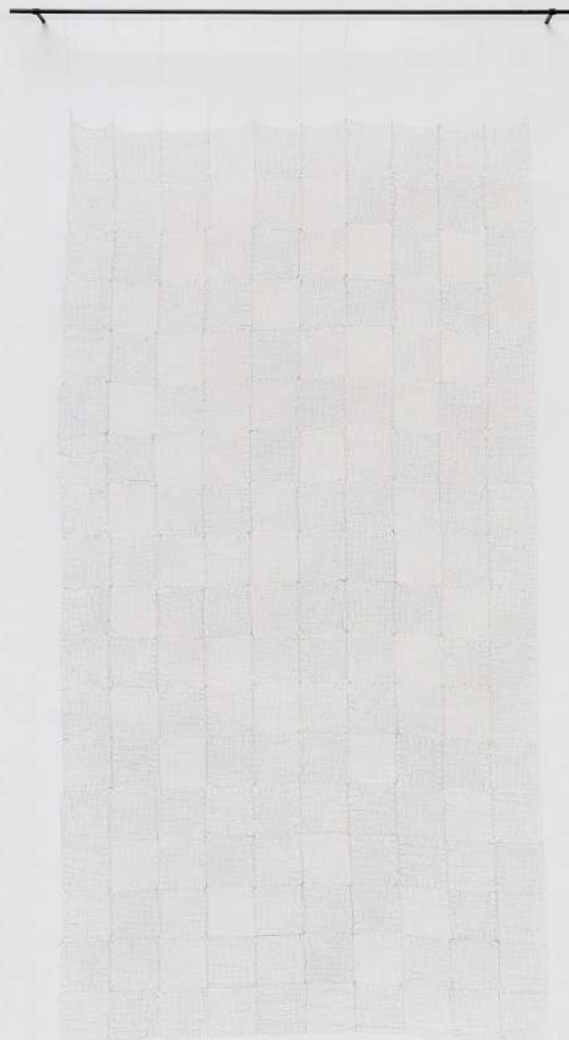


Mona Hatoum
Mirror, 2025

Steel reinforcement bars
51,5 × 51,5 × 11 cm — 20 1/4 × 20 1/4 × 4 5/16 in.

GBP 75,000 excl. VAT

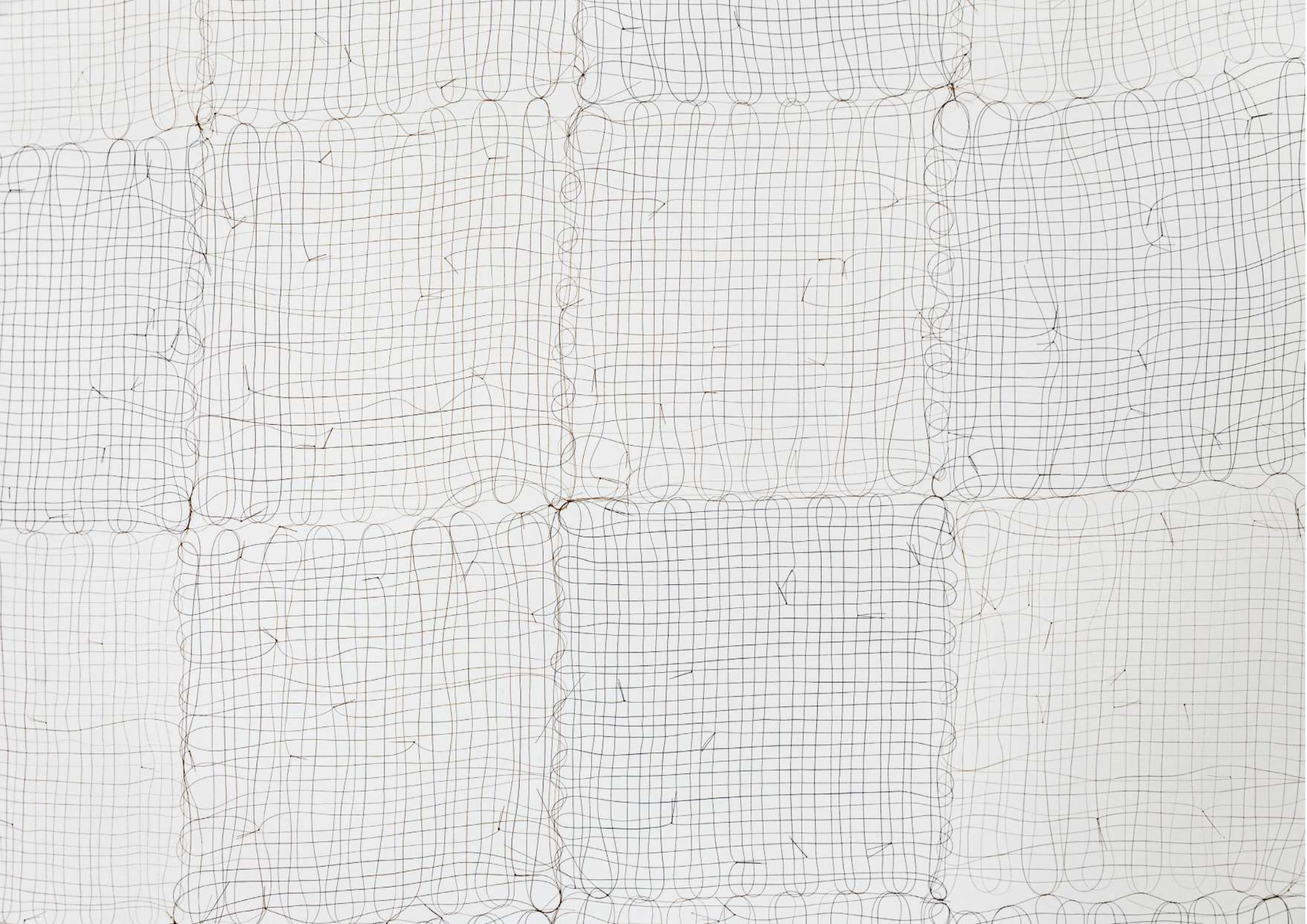




Mona Hatoum
Hair Mesh, 2013

Human hair, mild steel
199 × 111 cm — 78 3/8 × 43 5/7 in.

GBP 155,000 excl. VAT

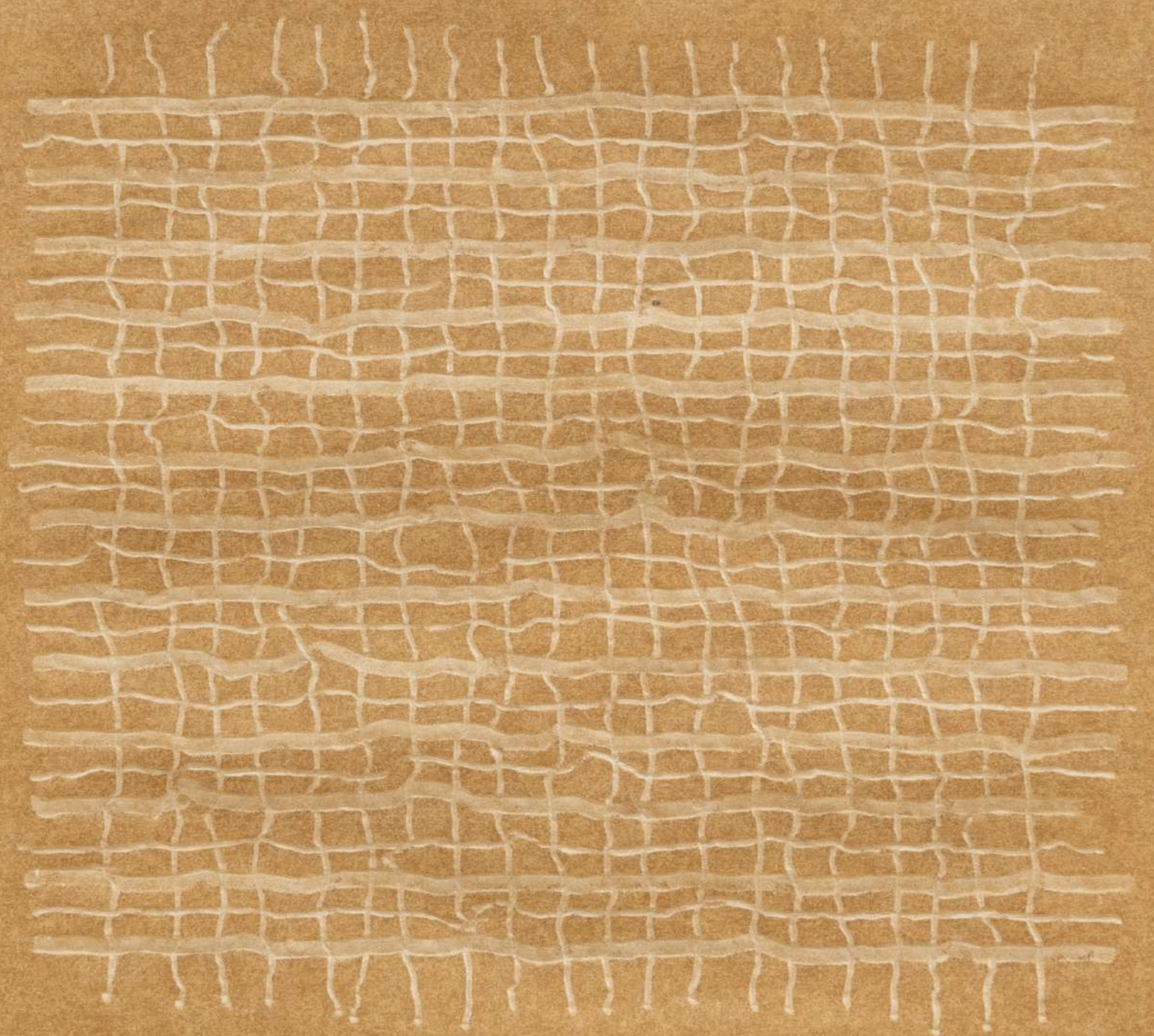




Mona Hatoum
Drawing Heat III (3), 2017

Parchment paper
28,4 × 29,5 × 3,5 cm — 11 1/5 × 11 5/8 × 1 3/8 in.

GBP 10,000 excl. VAT





Mona Hatoum
Eyecatchers (II) 2, 1997

Bamboo, stainless steel, fishing wire and glue
7 × 16 × 27 cm — 2 3/4 × 6 5/16 × 10 5/8 in.
9 × 7 × 34,5 cm — 3 9/16 × 2 3/4 × 13 9/16 in.
9 × 7,5 × 33 cm — 3 9/16 × 2 15/16 × 13 in.

GBP 40,000 excl. VAT

Eyecatchers (II) 2 exemplifies Mona Hatoum's fascination with unconventional materials and her ongoing exploration of the grid motif. The work features three sculptural forms: two are Japanese fishing bait cages—one made of stainless steel, the other of fishing wire—shaped by Hatoum into goggle-like structures. The third, crafted from bamboo, was created by a traditional Japanese artisan.

Originally conceived for Yuko Hasegawa's 1997 exhibition *De-Genderism: détruire dit-elle/il* at the Setagaya Art Museum, the piece also serves as a subtle counterpoint to an erotic artwork intended for nearby display.



Basel Social Club

Leidy Churchman
Willem de Rooij
Wolfgang Tillmans



Leidy Churchman
Big Bang, 2025

Oil on linen
76,2 × 116,8 cm — 30 × 46 in.

USD 65,000 excl. VAT



Willem de Rooij
Bouquet X, 2014

Red and white flowers, white vase,
white pedestal
240 × 139 × ø 139 cm
94 1/2 × 54 3/4 × ø 54 3/4 in.

EUR 30,000 excl. VAT



Wolfgang Tillmans
The Colour of Money, 2004

Unframed inkjet print on paper, clips
206 × 138 cm — 81 1/8 × 54 3/8 in.

USD 115,000 excl. VAT