

**JUNE 19–22, 2025**

***ART BASEL 2025***

Galerie Gregor Staiger  
BOOTH N14  
HALL 2.1

Caroline Bachmann, Monster Chetwynd, Guillaume Dénervaud,  
Marie–Michelle Deschamps, Deborah-Joyce Holman, Walter Pfeiffer,  
Shizuko Yoshikawa, Xanti Schawinsky, Nora Turato, and Raphaela Vogel



# CAROLINE BACHMANN

1963, Lausanne, Switzerland

Lives and works in Cully and Berlin

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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 the visible landscape at sunrise with variations in light playing a crucial role in her works. Bachmann only takes rudimentary pencil sketches and notes - diagram-like, offering rough cues on colors and compositions – and later translates them into paintings, culminating in intricate layers composed from 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 and rooted in a n extended 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 to 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.

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 Kunsthauus Glarus, the Aargauer Kunsthauus, 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 'Dix Matins', Centre d'Edition Contemporaine, Geneva (2025), 'Le Rhin', Meyer Riegger, Berlin (2024); 'Chemin de Croix', Eglise Catholique, Cully (2024); 'Le Matin', Le Crédac, 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 'Whispers from Tides and Forests', Kunsthauus Baselland, 'Tribute to a Lake' (with Nicolas Party), Galerie Gregor Staiger, Zurich (2025); 'Jardin d'Hiver #3. Decorama', MCBA, Lausanne (2025); 'Hommage à Felix Vallotton', Musée Jenish, Vevey (2025); 'Modell Neutralität', Aargauer Kunsthauus, Aarau (2025); 'Apropos Hodler. Aktuelle Blicke auf eine Ikone', Kunsthauus 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.



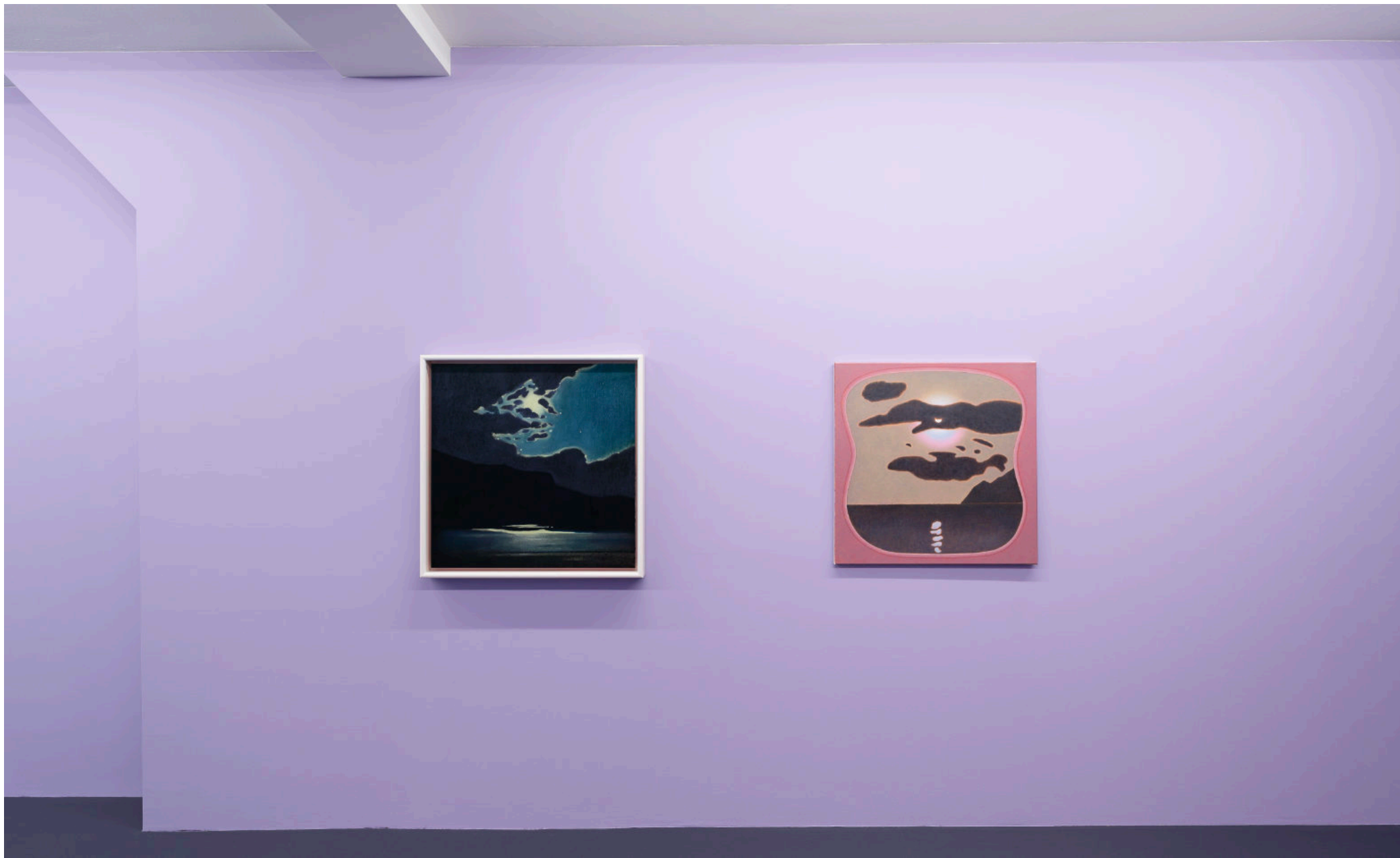
Caroline Bachmann, *Nuage plissé et moutonnant*, 2025  
Oil on canvas  
80 × 80 cm; BACH/P 72

CHF 28,000.00 (excl. VAT)



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





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



Caroline Bachmann in *Apropos Hodler*, 2024  
Exhibition view, Kunsthhaus Zurich, Zurich





Caroline Bachmann, *Le Matin*, 2023  
Exhibition view, Le Crédac, Paris  
Photo © Diane Arques / ADAGP, Paris, 2023

# MONSTER CHETWYND

1973, London, UK

Lives and works in Zurich

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Monster Chetwynd's 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."*

In July, Chetwynd will open a new commission at Tate Modern's Turbine Hall. She is currently the subject of *The Trompe l'Oeil Cleavage*, a major solo exhibition at Kunsthhaus Zurich, offering a journey through her dense and longstanding career. In parallel, our gallery will present a solo exhibition of brand new paintings on canvas, opening during Zurich Art Weekend. Our works for the fair are from the same new body of work.

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 traveled to the Kunsthalle Bielefeld.

'A Father in Your Hat' is now on view at Copenhagen Contemporary until March 2026.





Monster Chetwynd, *Judgmental Parrots*, 2025  
Oil and silkscreen on canvas  
94 × 198 cm; CHET/P 2

GBP 22,000.00 (excl. VAT)



Monster Chetwynd, *It's mine. All mine*, 2025  
Oil and digital print on canvas  
198 × 128 cm; CHET/P 12

GBP 25,000.00 (excl. VAT)





Monster Chetwynd, *The Trompe l'Oeil Cleavage*, 2025  
Exhibition view, Kunsthhaus Zurich, Zurich



Monster Chetwynd, *Ninja Turtles*, 2019  
Photocopy, wood, paint, latex, fabric and metal fittings  
280 × 193 × 37 cm; CHET/WM 2

GBP 25,000.00 (excl. VAT)





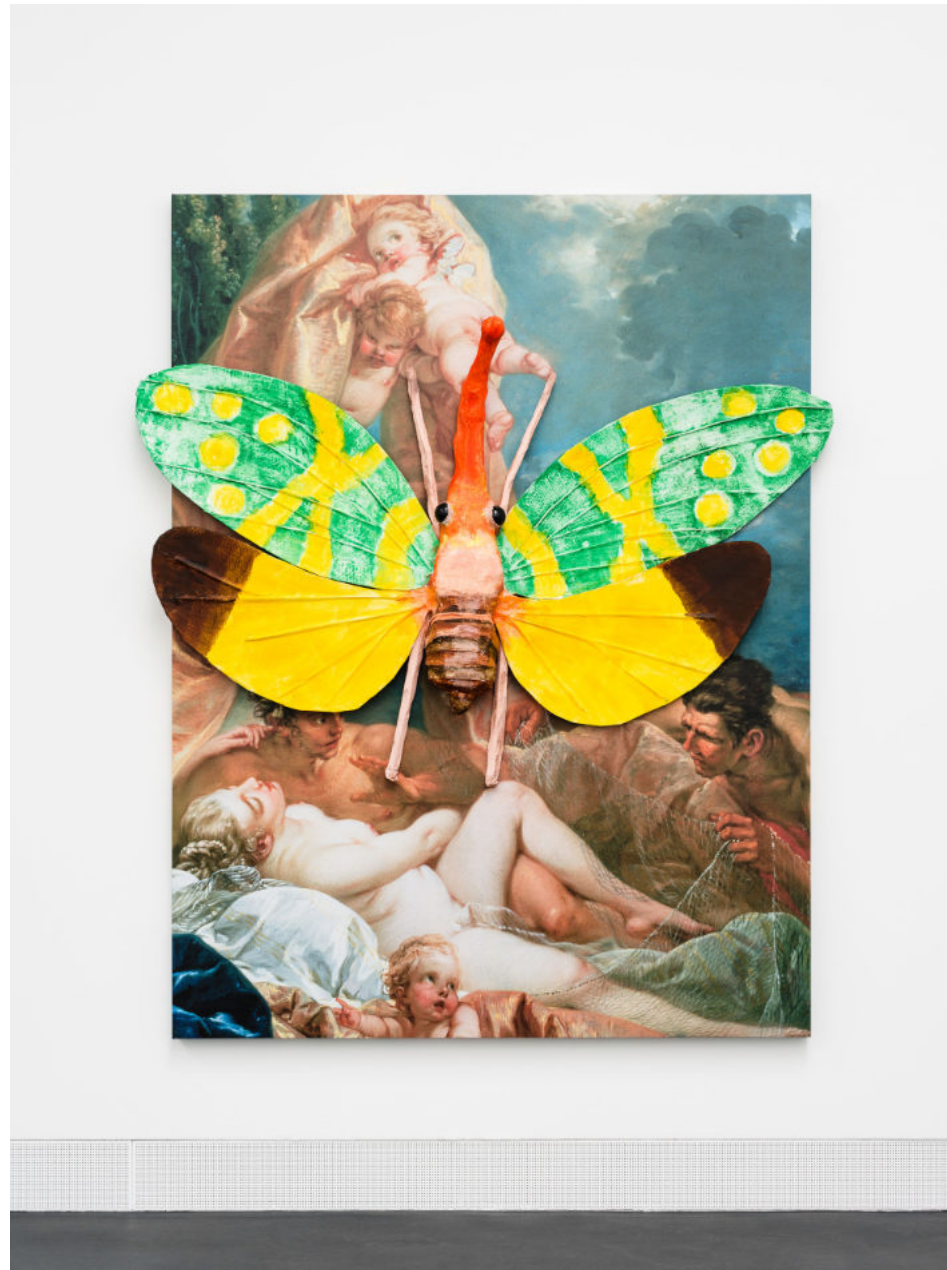
Monster Chetwynd, *The Trompe l'Oeil Cleavage*, 2025  
Exhibition view, Kunsthhaus Zurich, Zurich





Monster Chetwynd, *Lantern Fly (Pastoral)*, 2021  
Inkjet print mounted on wood, papier-mâché, latex and fabric  
190 × 201 × 43 cm; CHET/WM 8

GBP 20,000.00 (excl. VAT)



Monster Chetwynd, *Lantern Fly (Mars&Venus)*, 2021  
Inkjet print mounted on wood, papier-mâché, latex and fabric  
190 × 156 × 23 cm; CHET/WM 9

GBP 20,000.00 (excl. VAT)





Monster Chetwynd, *The Trompe l'Oeil Cleavage*, 2025  
Exhibition view, Kunsthau Zurich, Zurich





Monster Chetwynd, *Bat Opera*, 2023  
Oil on canvas paper  
Paper: 16 × 21 cm; Frame: 29 × 34.5 × 4 cm; CHET/WP 158

GBP 8,000.00 (excl. VAT)





Monster Chetwynd, *Bat Opera*, 2023  
Oil on canvas paper  
Paper: 16 × 21 cm; Frame: 29 × 34 × 4 cm; CHET/WP 162

GBP 8,000.00 (excl. VAT)





Monster Chetwynd, *Bat Opera*, 2023  
Oil on canvas paper  
Paper: 16 × 21 cm; Frame: 29 × 34 × 4 cm; CHET/WP 165

GBP 8,000.00 (excl. VAT)





Monster Chetwynd, *The Trompe l'Oeil Cleavage*, 2025  
Exhibition view, Kunsthhaus Zurich, Zurich





Monster Chetwynd, *The Trompe l'Oeil Cleavage*, 2025  
Exhibition view, Kunsthhaus Zurich, Zurich





Monster Chetwynd, *Hermitos Children 3*, 2025  
4K high definition video, sound  
Duration; 33:54 min; Edition of 5; CHET/V 5/1

<https://vimeo.com/1090548273>  
Password: chetwynd-ggs



# GUILLAUME DÉNERVAUD

1987, Fribourg, Switzerland  
Lives and works in Paris

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Guillaume Dénervaud renders dense forests of organic and engineered forms using stencils and templates he has collected over the years. These templates include traditional architectural French curves and various ellipses, as well as branded stencils used by real estate agents and furniture designers to sketch diverse industrial elements: the curve of a wall, the shape of bathroom fixtures, plumbing, electrical wiring, etc. As CAD has made these tools mostly obsolete for commercial use, Dénervaud redeploys them to create various visions of the future built on the remnants of today's industrialized society. These new anticipatory scenarios of dystopian scapes seem more like disrupted habitats than deliberate plans, with mutant flora, overgrown invasive species, rusting motor parts collecting silt in lakebeds, and living tissue merging with electronic circuitry. Flowing shapes reminiscent of parasitic plants or cancerous cells proliferate. Dénervaud infuses the systems with life by using ink and oil paint made from plants, algae, and minerals: the colors don't only represent nature, they are derived from nature itself, crushed and dissolved and stirred.

Currently, Dénervaud is participating in a group exhibition at Jeffrey Deitch Gallery in Los Angeles alongside Raphaëla Vogel's work.

At Art Basel Guillaume Dénervaud will be presenting two large new paintings on canvas, continuing his exploration of intricate ecosystems that intertwine the organic with the mechanical. His work often reflects on post-industrial landscapes and imagined futures, drawing inspiration from science fiction and ecological themes.

Guillaume Dénervaud (b. 1987, Fribourg, Switzerland) lives and works in Paris. He studied at the École des arts appliqués, Geneva and at HEAD, Geneva. Dénervaud's solo shows include 'Oxyde Ballad', Antenna Space, Shanghai (2024); 'Orphaned Wells', Galerie Gregor Staiger, Zurich (2024); 'Ozoned Station', Swiss Institute, New York (2023); 'Synthetic Splinter', Bel Ami, Los Angeles (2023); 'Surv'eye', Centre D'édition Contemporaine (CEC), Geneva (2021); 'Zone Furtive', Balice Hertling, Paris (2019); 'Inversens Clinic', Alienze, Lausanne (2019); 'Spectrolia Corporatio'n, Hard Hat, Geneva (2018). Group exhibitions include 'The Abstract Future', Jeffrey Deitch, Los Angeles (2025), 'Crumbling The Antiseptic Beauty', Fondation d'entreprise Pernod Ricard, Paris (2024); 'La main-pleur', Fri Art Kunsthalle, Fribourg (2022); 'Des corps, des écritures', Musée d'art Moderne de Paris (2022); 'Aquarium', Maison Populaire, Montreuil (2022); 'Les formes du transfert', Les Magasins Généraux, Paris (2021); 'Emblazoned World', Bel Ami, Los Angeles (2021); 'Le sain ennui', BQ Gallery, Berlin (2021); 'Your Friends and Neighbors', High Art, Paris (2020); 'L'Oranger', LiveInYourHead, Geneva (2017). Dénervaud participated in the Swiss Institute residency program, New York (2021). Public collections: ICA Miami, MAMCO, Geneva and the Musée d'art Moderne de Paris, amongst others.



Guillaume Dénervaud, *Trailer Orbit*, 2025  
Casein, oil, pencil on canvas  
200 × 130 cm; DENE/P 16

EUR 30,000.00 (excl. VAT)





Guillaume Dénervaud, *Trailer Orbit*, 2025  
Detail





Guillaume Dénervaud, *Static Rooftoppers*, 2025  
Oil, pencil on canvas  
200 × 130 cm; DENE/P 17

EUR 30,000.00 (excl. VAT)





Guillaume Dénervaud, *Static Rooftoppers*, 2025  
Detail





Guillaume Dénervaud, *Grainfield Loop*, 2025  
Tempera, oil, pencil on canvas  
120 × 80 cm; DENE/P 18

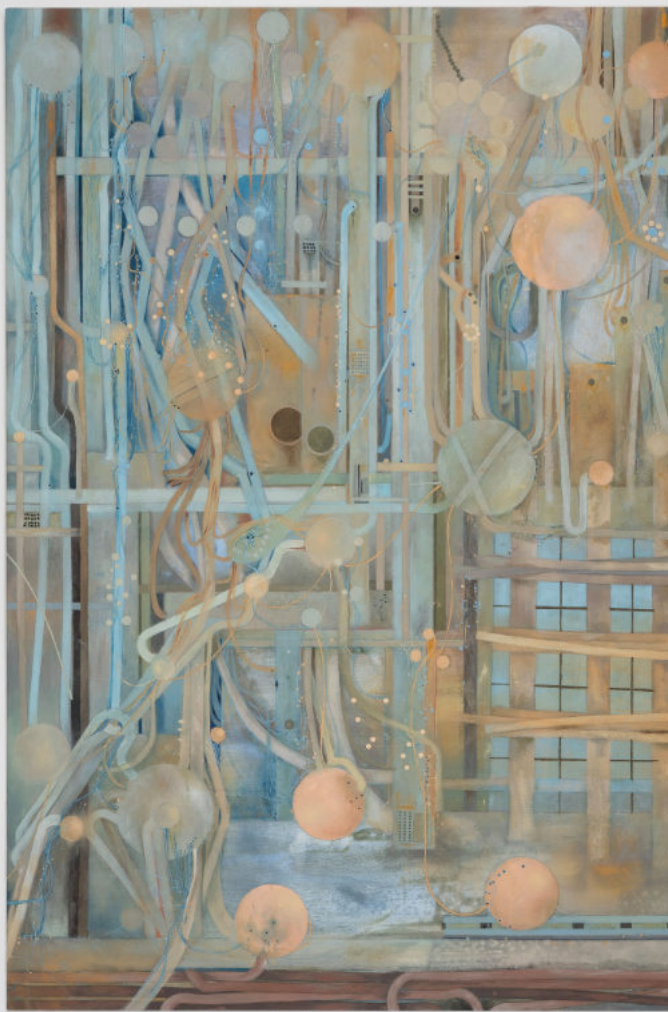
EUR 18,000.00 (excl. VAT)





Guillaume Dénervaud, *Grainfield Loop*, 2025  
Detail

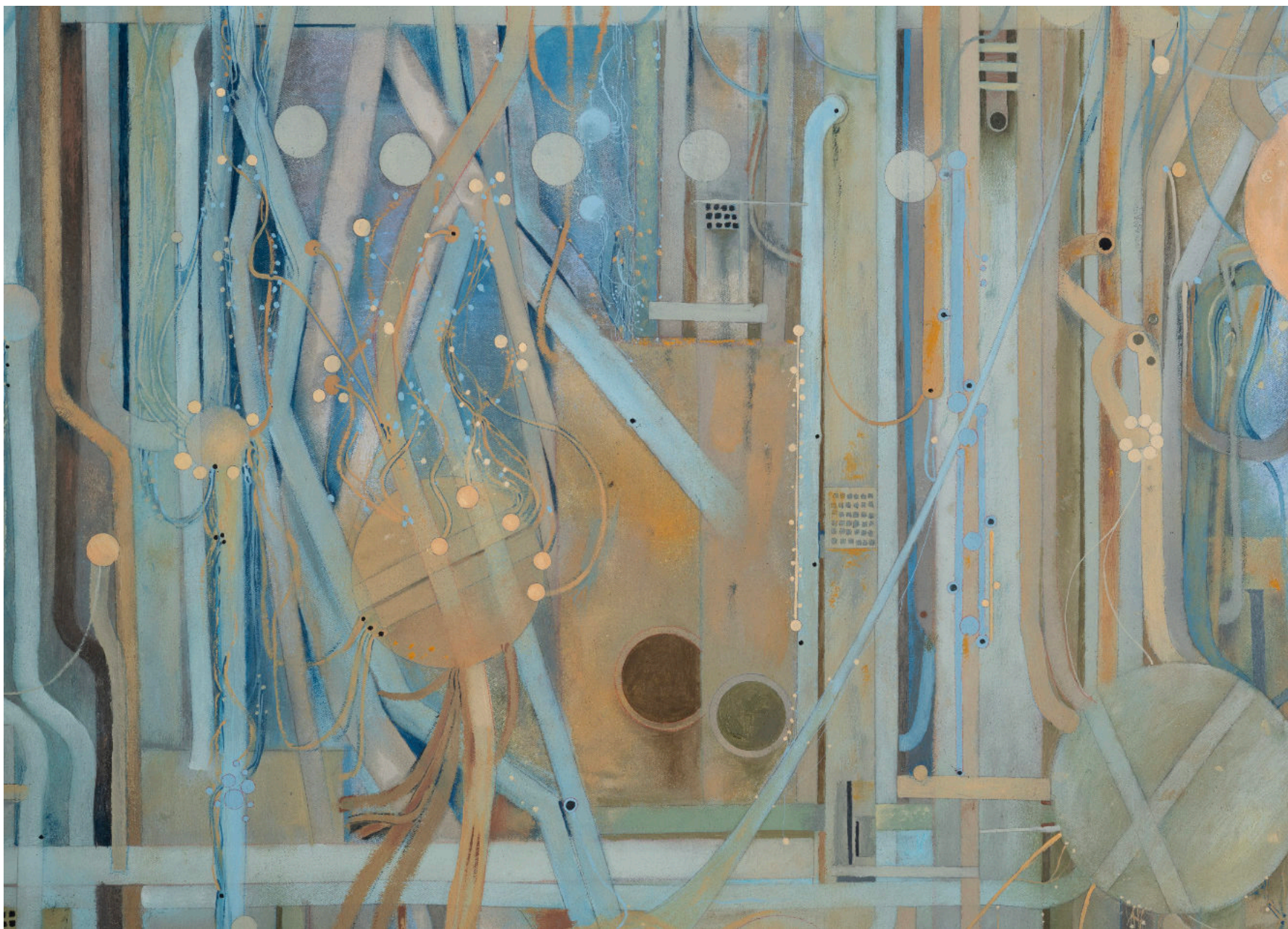




Guillaume Dénervaud, *Conform Unit*, 2025  
Tempera, oil, pencil on canvas  
120 × 80 cm; DENE/P 19

EUR 18,000.00 (excl. VAT)





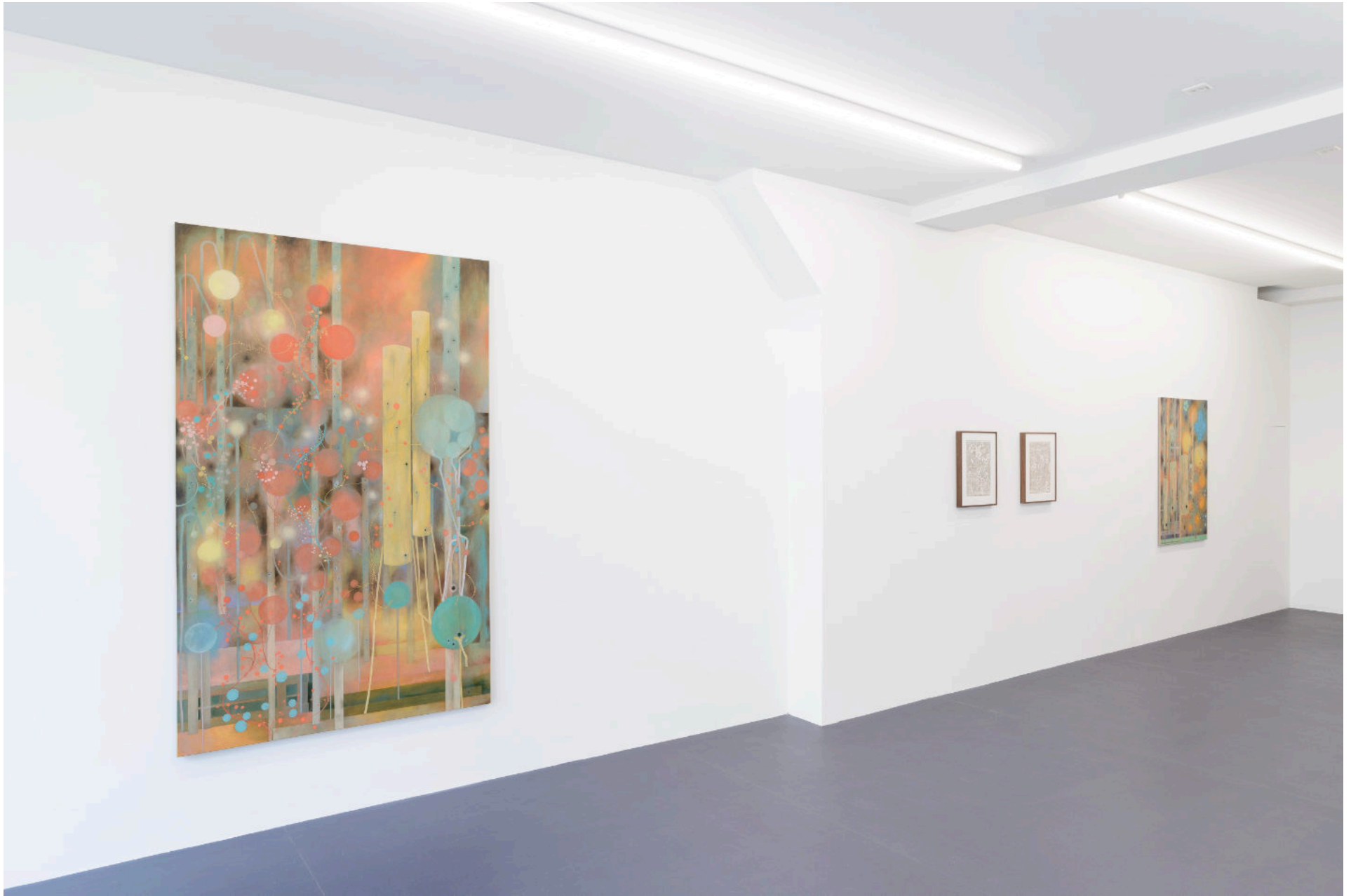
Guillaume Dénervaud, *Conform Unit*, 2025  
Detail





Guillaume Dénervaud and Raphaëla Vogel in *The Abstract Future*, 2025  
Exhibition view, Jeffrey Deitch, Los Angeles





Guillaume Dénervaud, *Orphaned Wells*, 2024  
Exhibition view, Galerie Gregor Staiger, Zurich



Guillaume Dénervaud, *Orphaned Wells*, 2024  
Exhibition view, Galerie Gregor Staiger, Zurich





Guillaume Dénervaud, *Ozoned Station*, 2023  
Exhibition view, Swiss Institute, New York

# MARIE-MICHELLE DESCHAMPS

‘Strata’

May 9–July 18 2025

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In *The Symbolic Order of the Mother*, Luisa Muraro argues that our first entry into language – where the world is named and thought – does not occur through the “Name of the Father,” but through the mother. It is she who introduces the child by ‘wordling’ the world. For Muraro, language is not neutral: it is layered, sensuous, and grounded in a maternal relation. In this primal exchange, authority is not imposed, but entrusted.

Marie-Michelle Deschamps’ work resonates with this vision. Her sculptures approach language not as a system to master, but as a space to inhabit. In her practice, non-verbal communication becomes both construction and invitation. Each sign is engraved into matter, connected to organic and inorganic bodies alike. Language here begins not in abstraction, but in embodied relation.

What is the architecture of such a language?

In *Strata*, presented by Galerie Gregor Staiger, the series *Coquilles* opens onto a form of expression that resists possession. Originally conceived as ephemeral wall pieces in plaster and marble, the works draw on Alpine sgraffito (from *graphein*, “to write”) – a vernacular tradition in the Engadin where cryptic signs were etched into domestic façades. During her time in Switzerland, Deschamps encountered these markings and reimagined them as fleeting inscriptions, later cast in bronze to endure beyond the moment. These forms also echo Milan’s ornamental bronze panels, especially those found in transitional zones of the city like Palestro and Porta Venezia. They reflect Deschamps’ ongoing interest in language as a structure of proximity, distance, and reception.

Bronze – typically associated with permanence, becomes, in her hands, unexpectedly porous and mutable. *Verdigris*, the green patina formed as copper reacts to air and time, transforms the surface into a living membrane. This “green rust”, once cultivated in women’s workshops in Montpellier using grapes, air, and wine, holds a quiet legacy of alchemical craft. At once a trace of age and a sign of becoming, it bears witness to time’s continuous touch. *Blu di metilene*, a light-sensitive medicinal pigment, appears as another patina, with its fragility sealed beneath a layer of wax. In Deschamps’ bronzes, these material reactions become conceptual: sensuous acts of transformation. Alchemy here aligns with *poiesis* – language not as a tool for description but as a force that generates reality. Just as *verdigris* once grew from an intimate process involving nature and feminine gesture, Deschamps’ sculptural language is nurtured through relation, duration, and care.

This grammar extends into her drawing. On cardboard and tracing paper, Deschamps records gestures where reverse writing leaves ghostly impressions. These remnants – lines, marks, traces – are reassembled with enamel into rhythmic compositions. Without a fixed plan, she leaves traces directly on her worktable, layering gestures that accumulate meaning over time. Salvaged copper inserts embedded in the page create ruptures, echoing the unpredictability of enameling, where fire reforms form.

As in oral traditions, gesture here is not merely technique – it is relation: a distance turned into closeness.

Muraro reminds us that language is not merely a system of communication, but a site of positioning: who speaks, from where, and with which words? Deschamps’ work inhabits this question. Her sculptures search for a language that is embodied, opaque, and receptive to time. They are not monuments, but membranes; not declarations, but traces of another symbolic order. Voice here circulates not through permission, but through presence. Each mark left in the material opens the possibility of a bond.

- Giulia Colletti





Marie-Michelle Deschamps, *Coquilles #11*, 2024  
Patinated cast bronze  
34.9 × 26 cm; DESC/WM 15

EUR 6,000.00 (excl.VAT)



Marie-Michelle Deschamps, *Coquilles #20*, 2025  
Patinated cast bronze  
71 × 53 cm; DESC/WM 20

EUR 14,000.00 (excl.VAT)





Marie-Michelle Deschamps, *Strata*, 2025  
Exhibition view, Galerie Gregor Staiger, Milan



Marie-Michelle Deschamps, *Coquilles #19*, 2025  
Patinated cast bronze  
26 × 34.9 cm; DESC/WM 19

EUR 6,000.00 (excl. VAT)





Marie-Michelle Deschamps, *Untitled*, 2024  
Enamel on copper, cast bronze  
Dimensions variable; DESC/S 45

EUR 8,000.00 (excl.VAT)



Marie-Michelle Deschamps, *Coquilles #17*, 2025  
Patinated cast bronze  
34.9 × 26 cm; DESC/WM 17

EUR 6,000.00 (excl. VAT)





Marie-Michelle Deschamps, *Strata*, 2025  
Exhibition view, Galerie Gregor Staiger, Milan

# DEBORAH-JOYCE HOLMAN

1991, Basel, Switzerland

Lives and works in Basel and London

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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, we will showcase three new works by the artist, conceived specifically for the fair. This 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 'Set' TANK Shanghai, Shanghai (2025); 'Close-up' Swiss Institute, New York (2025); 'Close-up/Quiet as it's kept' TANK Shanghai, Shanghai (2024); 'Living Room', Kunsthalle Bern, Bern (2023); 'Love Letter', Galerie Gregor Staiger, Zurich (2023); 'Spill I-III' Istituto Svizzero at Archivio Storico di Palermo (2022); 'Moment 2' held at 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).

Deborah-Joyce Holman recently presented their solo exhibition 'Close-Up' at the Swiss Institute in New York. In June, the solo show 'Repose – Extended Play' will open at City SALTS in Birsfelden.

Their work has been acquired by the Guggenheim Museum in New York and the Kunsthalle Bern Foundation.





Deborah-Joyce Holman, *KT #14*, 2025  
Oil and pencil on linen  
130 × 300 × 4.5 cm; HOLM/P 33

CHF 35,000.00 (excl. VAT)



Deborah-Joyce Holman, *KT #13*, 2025  
Oil and pencil on linen  
100 × 130 × 4.5 cm; HOLM/P 32

CHF 18,000.00 (excl. VAT)





Deborah-Joyce Holman, *KT #15*, 2025  
Oil and pencil on linen  
120 × 210 × 4.5 cm; HOLM/P 34

CHF 28,000.00 (excl. VAT)



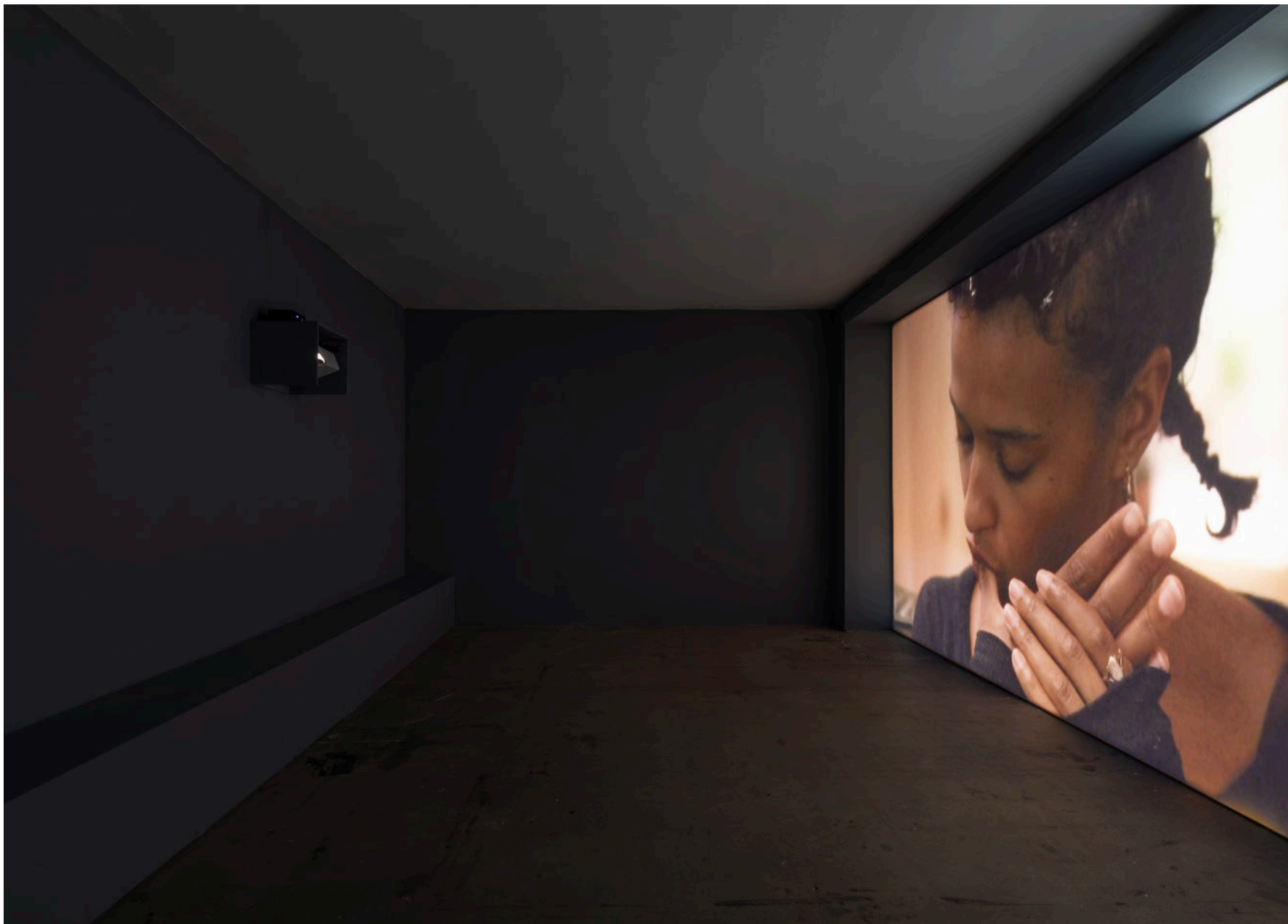
Deborah-Joyce Holman, *KT #11*, 2024  
Oil and pencil on linen  
100 × 180 × 4,5 cm; HOLM/P 31

CHF 24,000.00 (excl. VAT)





Deborah-Joyce Holman, *Set*, 2025  
Exhibition view, TANK Shanghai, Shanghai



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





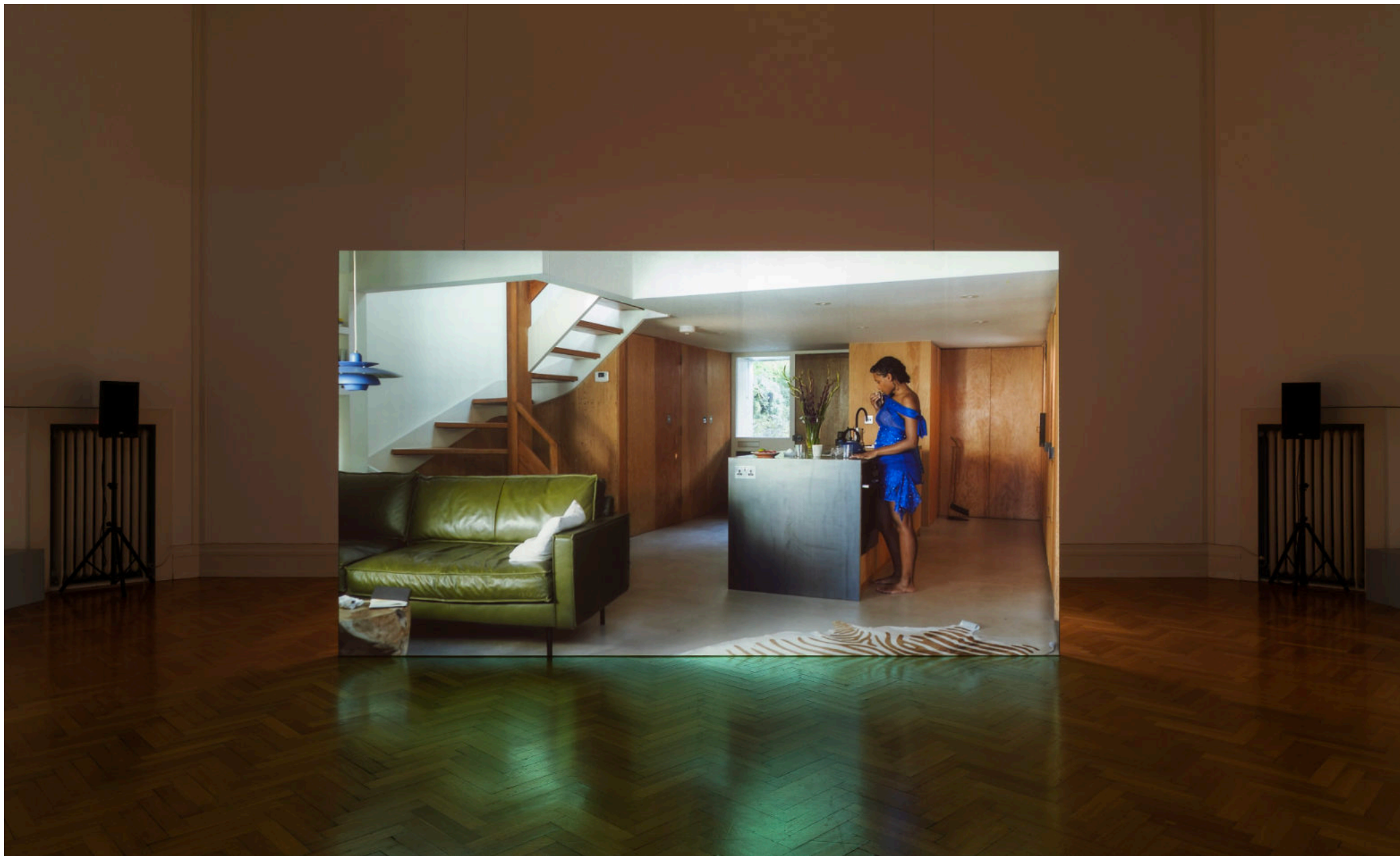
Deborah-Joyce Holman, *Close-Up*, 2024  
16mm colour film transferred to 4k UHD video, stereo sound  
16:43 min., Looped. Ed. 1/3 + 2AP; HOLM/V 7

CHF 20,000.00 (excl. VAT)



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





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



Deborah-Joyce Holman, *Close-up/Quiet as it's kept*, 2023  
3-channel 4k UHD video, stereo sound: single channel projection (16:33 min.,  
looped), double channel projection (8:16 min., looped). Ed. 3 + 2AP; HOLM/V 6/1

<https://vimeo.com/893772438>  
<https://vimeo.com/893774458>  
Password: holman-ggs



# WALTER PFEIFFER

1946, Beggingen, Switzerland

Lives and works in Zurich

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For five decades, Zurich-based Walter Pfeiffer has developed a multi-faceted practice which bridges photography, film and drawing. Distinguished for his candid photographs of friends, acquaintances and lovers, alongside his colour-intensive still lifes, Pfeiffer is often attributed with anticipating the diaristic and natural style of a younger generation of practitioners such as Jack Pierson, Wolfgang Tillmans or Ryan McGinley. Pfeiffer can be seen as a contemporary to the likes of Peter Hujar as well as descendant of the painter Paul Cadmus or the photographer Herbert List, whose observations of the male form and compositions in particular bear a certain kinship with that of Pfeiffer.

Since the early 2000s, notably after the publication *Welcome Aboard*, *Photographs 1980-2000* with Edition Patrick Frey, Walter Pfeiffer has also started working with international magazines, particularly in fashion, for publications such as *i-D*, *Butt*, *Vogue Paris*, *Self Service*, *Fantastic Man*, *W*, *Aperture*, and others, while continuing his artistic practice in photography as well as drawing.

In July 2023, Pfeiffer opened a major retrospective at Kunstmuseum Luzern, where his work was first shown in 1974, and his video installation has been acquired. An important publication with photographs from the past 20 years has been released with long time publishing partner Edition Patrick Frey.

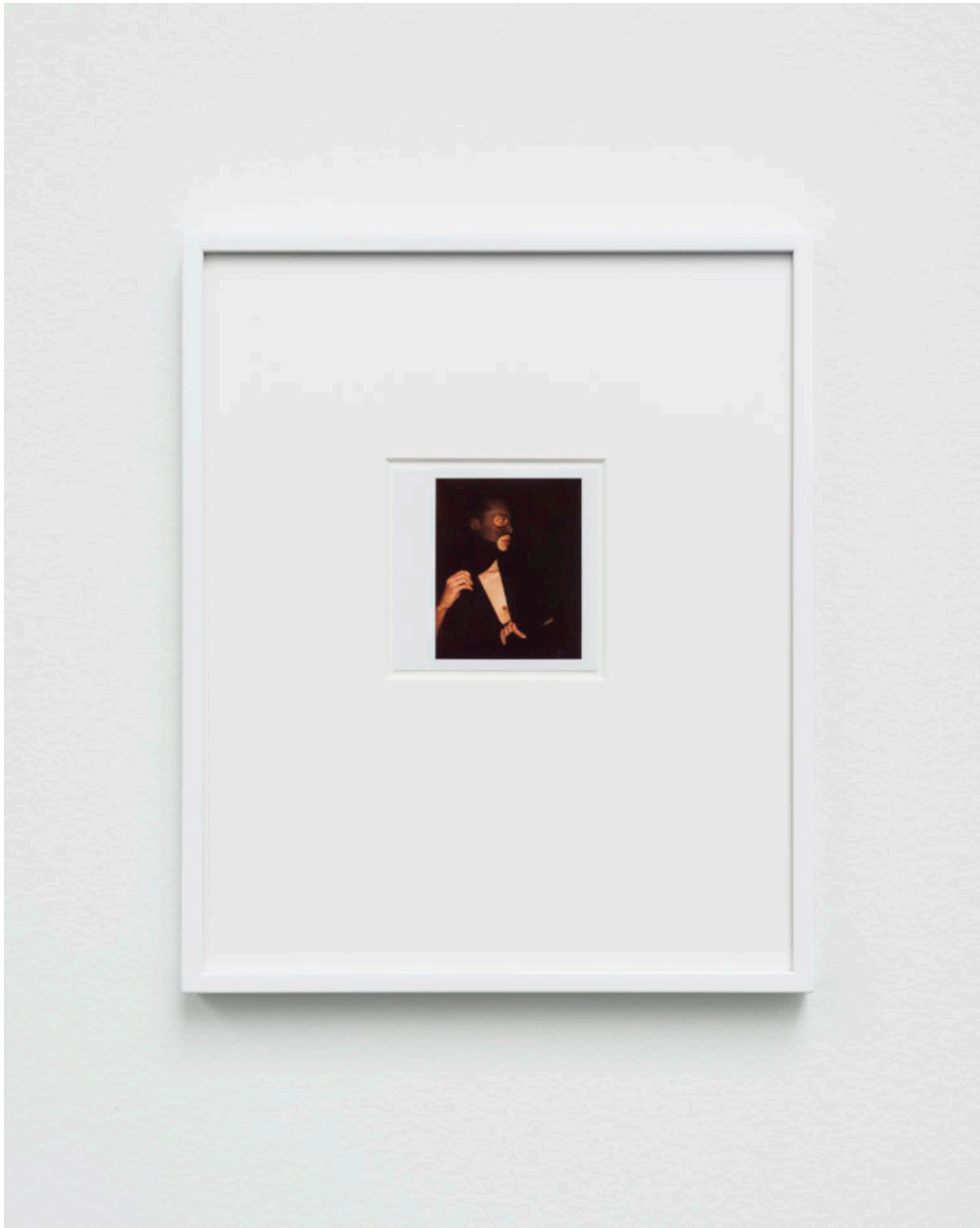
Walter Pfeiffer (\*1946, Beggingen, Switzerland, lives and works in Zurich). Recent solo shows 'Sincerely, Walter Pfeiffer', Kunstmuseum Luzern (2023); 'Walter Pfeiffer', Swiss Institute, NY (2022); 'Polaroids 1972 - 2021', Galerie Gregor Staiger, Zurich & Milan (2021); 'Fliegender Wechsel', Tableau, Zurich (2020); 'Notte di Ferragosto', Galerie Gregor Staiger, Milan (2019); 'Quiet Nights of Quiet Stars', curated by Martin Jaeggi, Galerie Gregor Staiger, Zurich (2017); 'Cocktails and Dreams', Grand Palais, Bern (2012), 'In Love With Beauty', Fotomuseum, Winterthur (2008); 'Tom Burr/ Walter Pfeiffer', curated by Florence Derieux and Gianni Jetzer, Swiss Institute, New York (2007). Pfeiffer has participated in numerous group exhibitions including 'Fragile Beauty: Photographs from the Sir Elton John and David Furnish Collection', Victoria & Albert Museum, London (2024); 'SYMMETRICAL SPACE POPS', Galerie Gregor Staiger, Zurich (2024); 'Doppio', with Hannah Villiger, Museum zu Allerheiligen, Schaffhausen (2020); 'Orlando', McEvoy Foundation for the Arts, San Francisco, US (2020); 'Die neue Fotografie. Umbruch und Aufbruch 1970- 1990', Kunsthhaus, Zürich (2019); 'Another Kind of Life: Photography on the Margins', Barbican Gallery, London (2018); '25 Years! Shared Histories, Shared Stories', Fotomuseum Winterthur (2018); 'One Way: Peter Marino', Bass Museum of Art, Miami (2014), amongst others.



Walter Pfeiffer, *Untitled*, 2009/2025  
Pigment print, museum grade frame  
133 × 93 × 4 cm (framed); Ed. 5 + 2AP; PFEI/PH 301/1

CHF 12,000.00 (excl. VAT)





Walter Pfeiffer, Untitled, 2010/2021  
Polaroid with archival pigment print duplicate, museum grade frame  
10.2 × 10.3 cm | 4 × 4 in; PFEI/PH 252

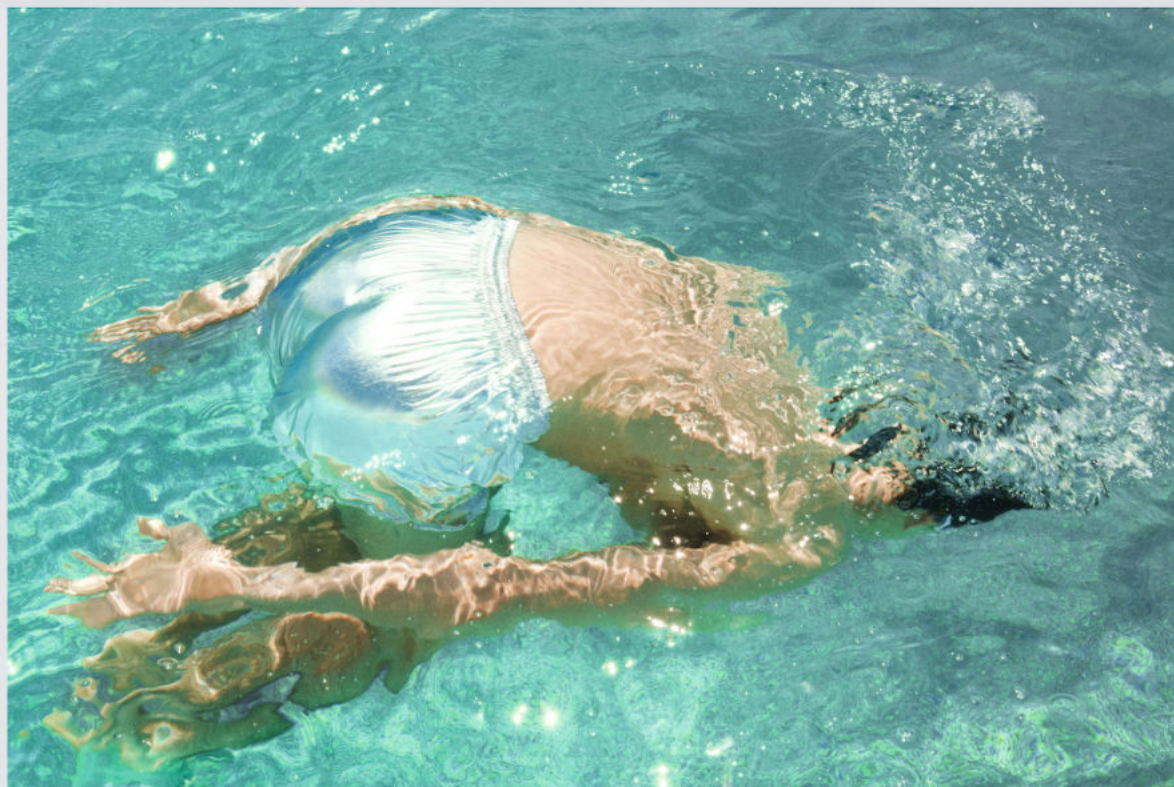
CHF 4,800.00 (excl. VAT)



Walter Pfeiffer, *Untitled*, 2005/2024  
Pigment print, museum grade frame  
133 × 93 × 4 cm (framed); Ed. 5 + 2AP; PFEI/PH 297/1

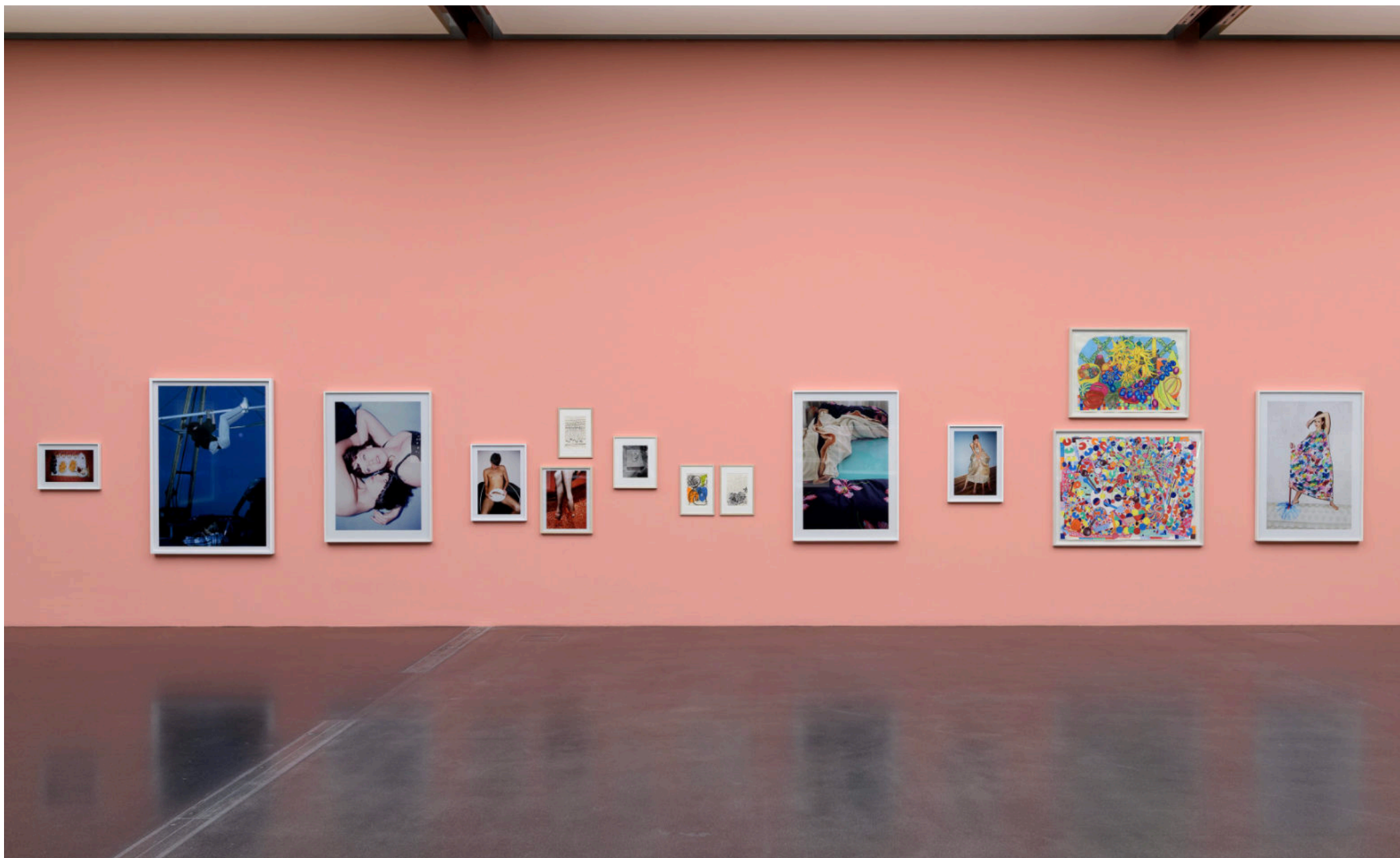
CHF 12,000.00 (excl. VAT)





Walter Pfeiffer, *Untitled*, 2012/2024  
Pigment print, museum grade frame  
52 × 72 × 3.5 cm; Ed. 5 + 2AP; PFEI/PH 299/1

CHF 7,000.00 (excl. VAT)



'Sincerely, Walter Pfeiffer', 2023  
Exhibition view, Kunstmuseum Luzern, Switzerland





Walter Pfeiffer, Bei dir war es immer so schön, 2023  
9 Videos (looped), sound  
Edition 1/2 + 1AP; PFEI/V 1/1

# SHIZUKO YOSHIKAWA

1934 Born in Omuta, Japan

2019 Died in Zurich, Switzerland

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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.

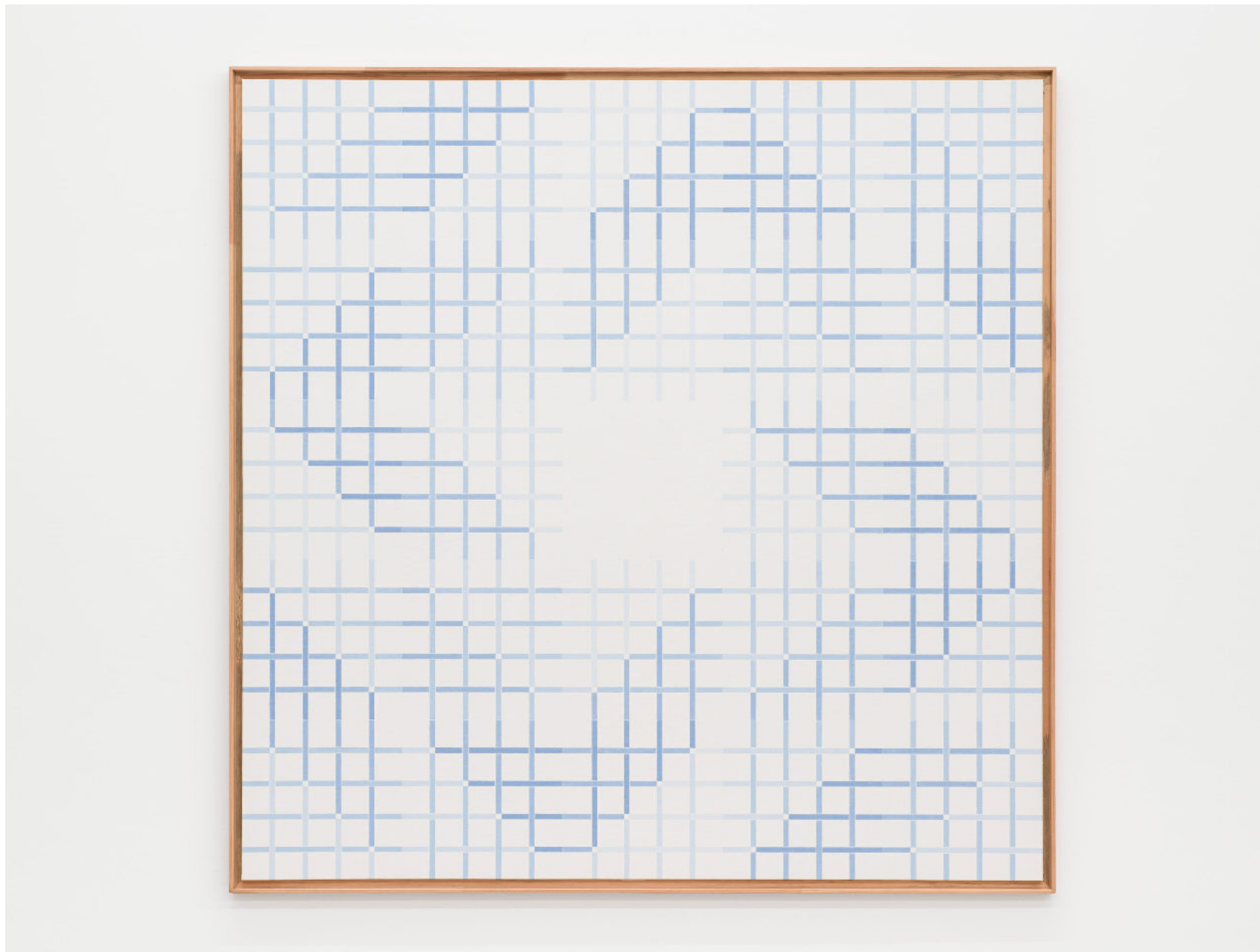
In addition to conceptual sketches, drawings, and gouaches created between 1972 and 1992, at an early stage in her career Yoshikawa began developing large-scale sculptural-environmental art in architectural pieces and works in public space. These combine rigid geometric logic with an awareness of materials 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.

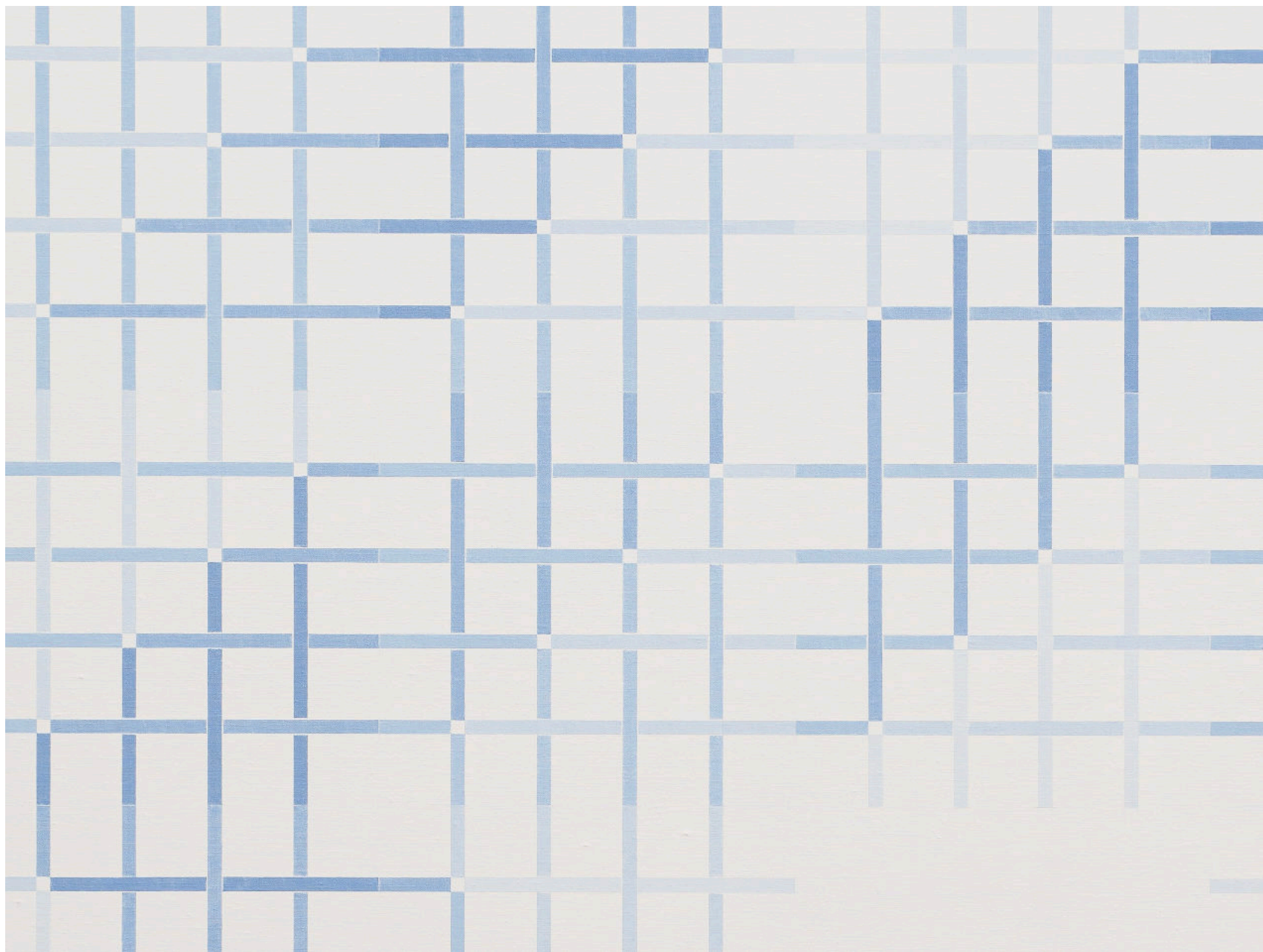
Until February 2025, the large retrospective 'Space In-Between: Shizuko Yoshikawa and Josef Müller-Brockmann' was held at the Nakanoshima Museum of Art, Osaka, to celebrate their renowned and long-standing careers.





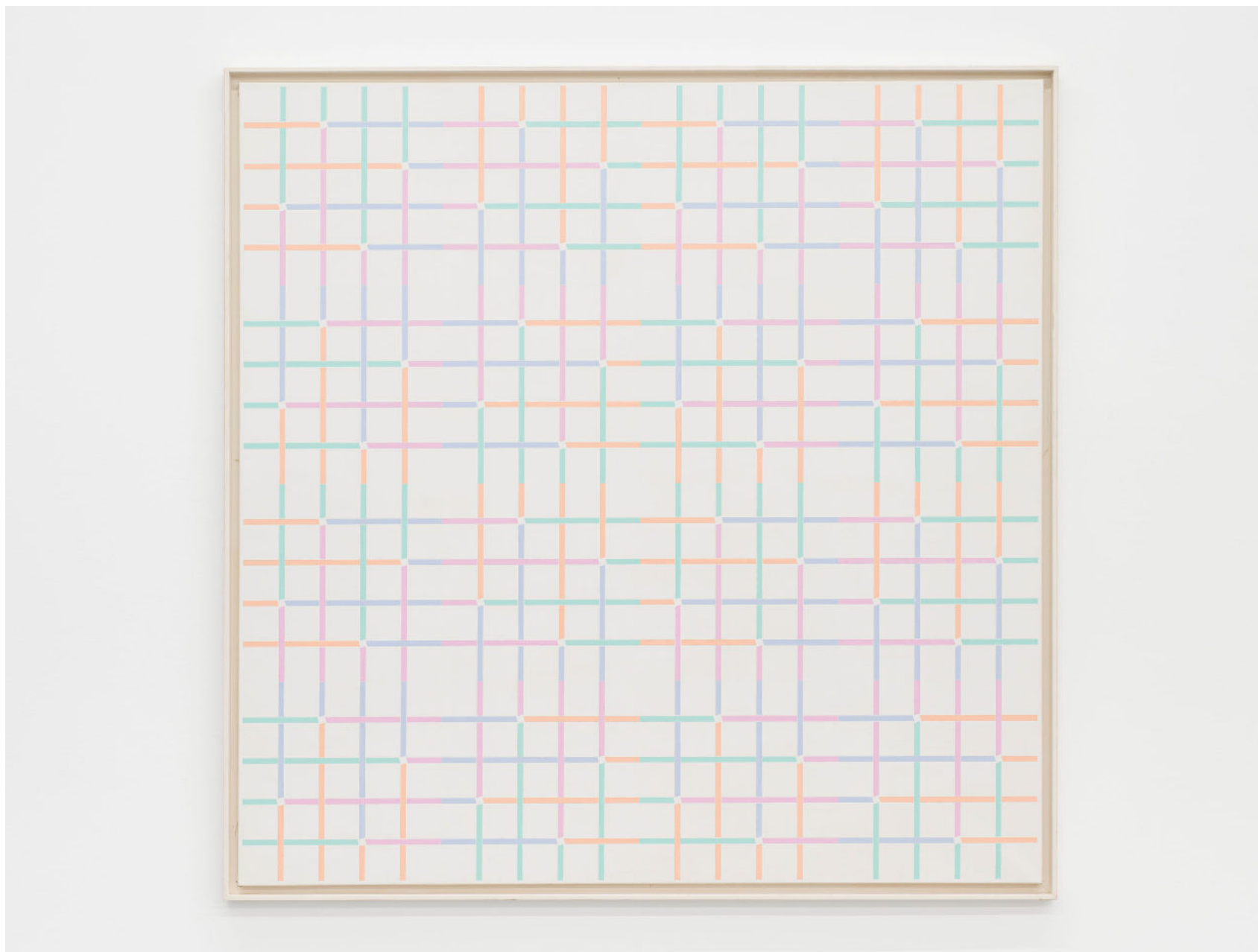
Shizuko Yoshikawa, *m328 'das leben des blau' – weisse mitte 7*, 1985  
Tempera and acrylic on canvas  
150 × 150 cm; YOSH/P 26

CHF 55,000.00 (excl. VAT)



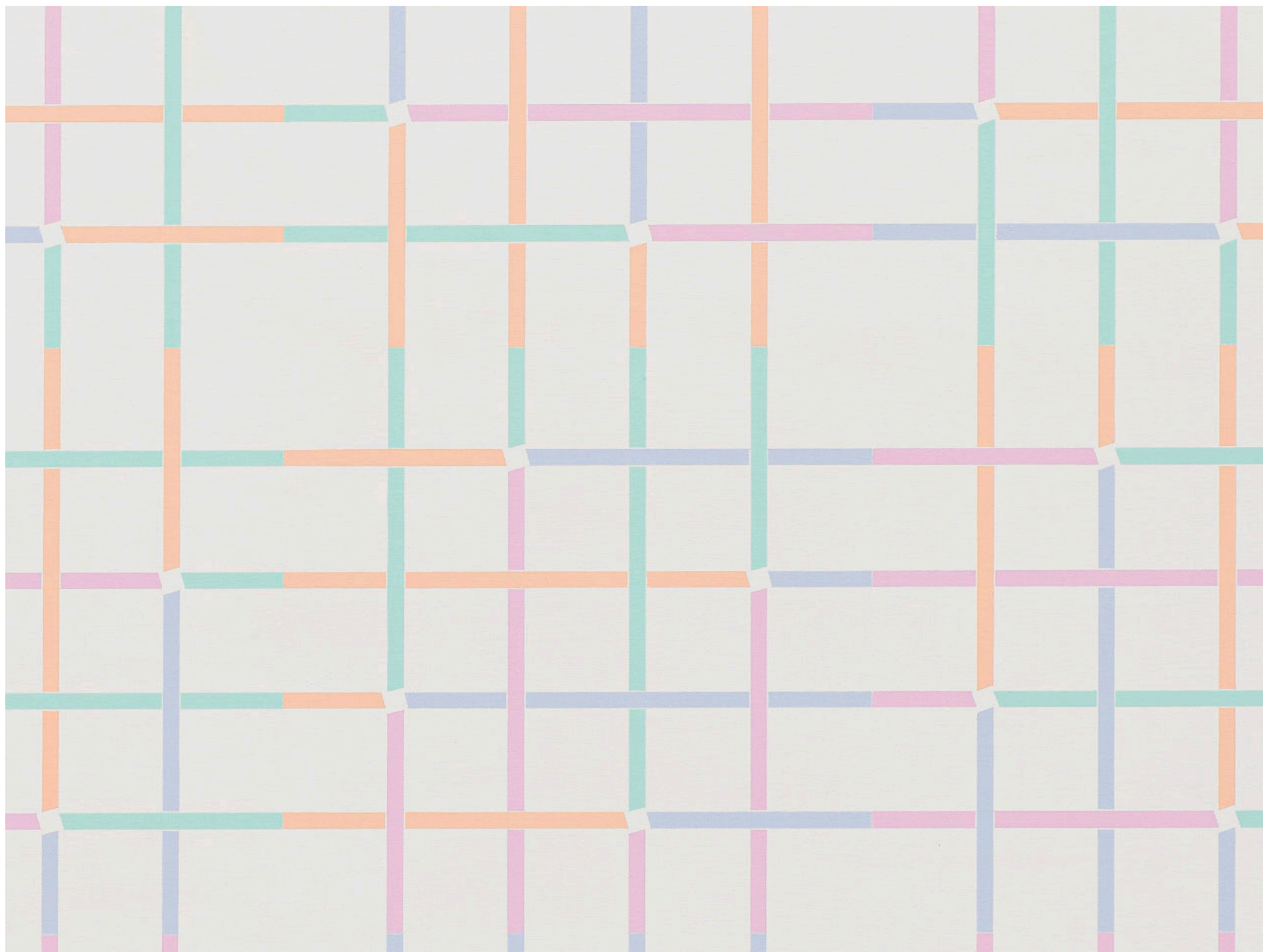
Shizuko Yoshikawa, *m328 'das leben des blau' – weisse mitte 7*, 1985  
Detail





Shizuko Yoshikawa, *m206 'quadrate in drehung' no. 10*, 1985-1986  
Tempera and acrylic on canvas  
125 × 125 cm; YOSH/P 27

CHF 45,000.00 (excl. VAT)

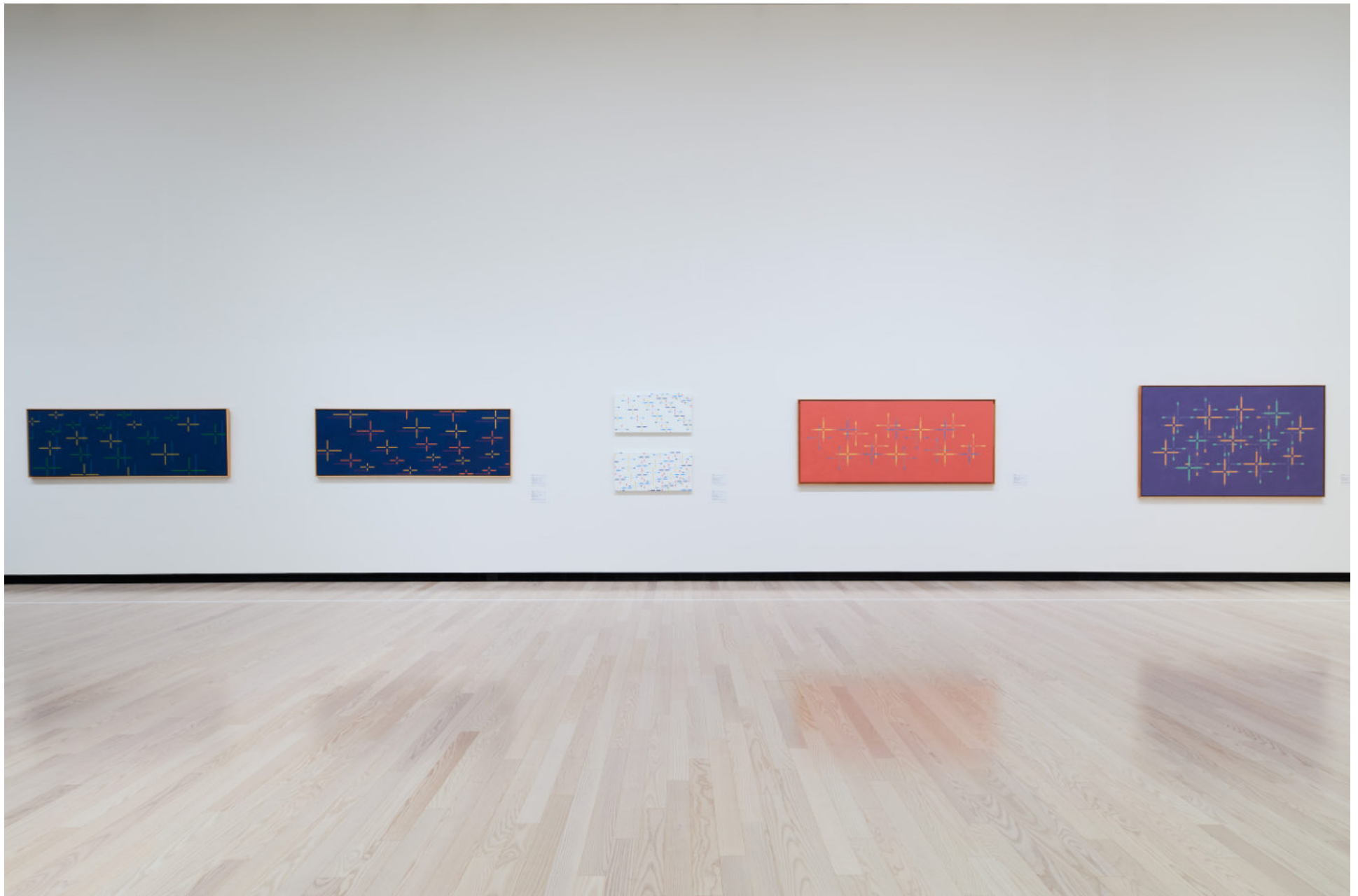


Shizuko Yoshikawa, *m206 'quadrate in drehung' no. 10*, 1985-1986  
Detail





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



*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  
1979 Died in Locarno

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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.

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. A selection of his iconic works on paper will complete the presentation of the artist.

Xanti Schawinsky (\*1904, Basel, Switzerland – 1979 Locarno). Recent exhibitions include solo shows: 'Xanti Schawinsky: Play, Life, Illusion', Kunsthalle Bielefeld, Bielefeld (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); 'Xanti Schawinsky: Swiss Experimental Photography', Artef Fine Art Photography, Zurich (2007); Galerie Döbele, Stuttgart (1990); 'Xanti Schawinsky: Malerei, Bühne', Grafikdesign, Fotografie, Bauhaus Archive, Berlin (1986). Schawinsky has participated in numerous group exhibitions including: 'Die Sammlung Gerhard Saner', Kunstmuseum Solothurn (2022); 'Moved by Schlemmer', Staatsgalerie, Stuttgart (2022); 'The Paradox of Stillness: Art, Object, and Performance', The Walker Art Center, Minneapolis (2021); 'Schall und Rauch – Die wilden 20er', Kunsthau Zurich, Zurich (2020); 'The Assembled Human', Museum Folkwang, Essen (2019); 'Still Undead: Popular Culture in Britain Beyond the Bauhaus', Nottingham Contemporary, Nottingham (2019); 'Noi E Il Masi. Donazione Giancarlo E Danna Olgiati', MASI – Museo d'arte della Svizzera italiana, Lugano (2018), and many others.

Schawinsky's work is part of 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, *Untitled (E-95)*, 1965  
Oil on canvas  
155.5 × 155.5 cm; SCHA/P 27

CHF 70,000.00 (excl. VAT)





Xanti Schawinsky, *Platonic Memory (E-164)*, 1967  
Oil on canvas  
185 × 137.2 cm; SCHA/P 28

CHF 70,000.00 (excl. VAT)



Xanti Schawinsky, *Untitled*, 1942  
Mixed technique, pen and aqueous ink suspended on paper  
85.7 × 64.7 cm (framed); SCHA/WP 25

CHF 70,000.00 (excl. VAT)





Xanti Schawinsky, *Untitled*, 1945  
Pastel on paper  
74 × 58.5 cm (framed); SCHA/WP 26

CHF 60,000.00 (excl. VAT)



Xanti Schawinsky, *Play life, Illusions— a Retrospective*, 2025  
Exhibition view, Kunsthalle Bielefeld, Bielefeld





Xanti Schawinsky, *Play life, Illusions— a Retrospective*, 2025  
Exhibition view, Kunsthalle Bielefeld, Bielefeld



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

80,000.00 CHF (excl. VAT)





Xanti Schawinsky, *Play life, Illusions— a Retrospective*, 2024  
Exhibition view, Mudam, Luxembourg



Xanti Schawinsky, *Play life, Illusions— a Retrospective*, 2024  
Exhibition view, Mudam, Luxembourg



# 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.”

Nora Turato recently opened *pool7* at ICA London, the artist's first solo exhibition in the UK. The show presents a site-specific project comprising newly commissioned works across performance, writing, graphic design, video, and sound.

At the end of June, she will unveil a new billboard project at SANTA FE, curated by Cecilia Alemani. A live performance of *pool7* is also scheduled to take place at the Stedelijk Museum in late August.

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, *fawn harder*, 2023/5  
Vitreous enamel on steel, four elements  
242 × 192.5 × 3 cm; TURA/WM 68

EUR 55,000.00 (excl. VAT)





Nora Turato, *pool/7*, 2025  
Exhibition view, Institute of Contemporary Arts, London

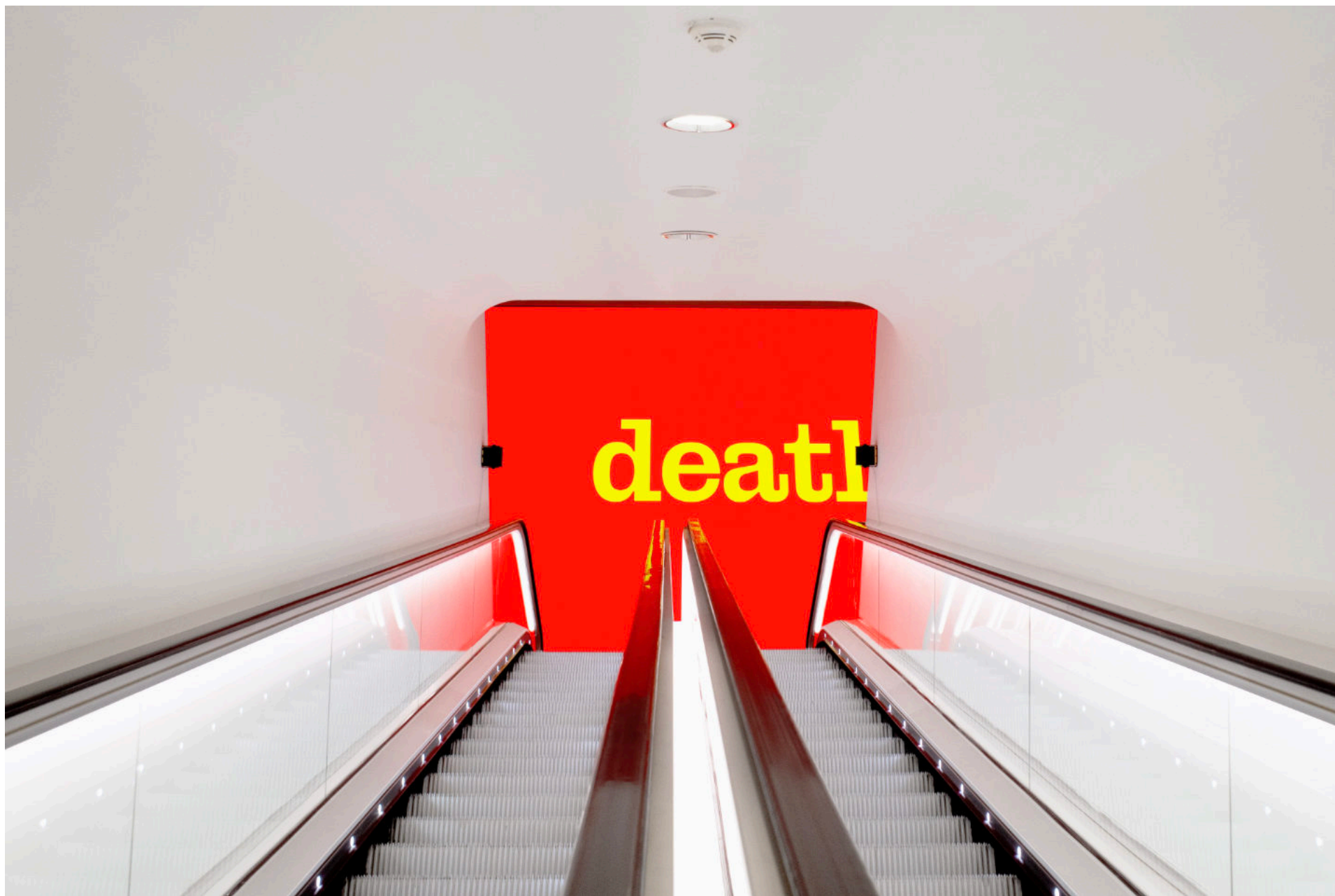


Nora Turato, *pool7*, 2025  
Exhibition view, Institute of Contemporary Arts, London





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



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



# RAPHAELA VOGEL

1988, Nuremberg, Germany

Lives and works in Berlin

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Raphaela Vogel combines different and often contradictory media and genres in a virtuosic manner. In her work, the medium of sculpture, painting, video, and installation are conflated and subsumed into theatrical and often immersive installations. Thus her practice can best be described by its physicality – from her monumental sculptures, or how sound from her videos and installations inhabits space, to the materiality of her animal-hide paintings. Building links between a variety of contrasting materials, Vogel creates physically palpable tension and a richly contrasting interplay between imagination and scale. Raphaela Vogel's work focuses on installation art, combining sculpture, sound, and film, often including herself in her films. She uses various media and materials to create a sense of energy and tension, finding surprising connections among different images. Vogel's pieces draw viewers into strange and imaginative worlds.

Vogel has participated in the 59<sup>th</sup> Biennale di Venezia 'The Milk of Dreams', curated by Cecilia Alemani.

On the occasion of Art Basel, we will present a new, patinated bronze sculpture by Raphaela Vogel, conceived specifically for the fair. It continues her investigation into materiality and monumentality, combining physical presence with psychological intensity.

Raphaela Vogel (1988, Nuremberg, Germany) studied at Akademie der Bildenden Künste, Nuremberg (2009–12), Hochschule für Bildende Künste Städel Schule, Frankfurt/Main (2011–14) and De Ateliers, Amsterdam (2014–16). Selected solo exhibitions include 'I Have No Questions, I Have Only Answers' Museo Tamayo, Mexico City (2025), 'Elephant's Memory' CAC, La Synagogue de Delme, Delme (2024); 'The Dressage of Space: Ziggurat of Dead Zones' Kunsthalle Giessen, Giessen (2024), 'Found Subject', Kunstverein Heidelberg, Heidelberg (2024); 'In the Expanded Penalty Box: Did You Happen to See the Most Beautiful Fox?', Petzel Gallery, New York (2024); 'KRAAAN' at De Pont Museum, Tilburg (2023); 'Vor den Toren der Sprache', Galerie Gregor Staiger, Zurich (2022); 'My Appropriation of Her Holy Hollowness', Le Confort Moderne, Poitiers (2021); 'Mucksmäuschenmusik', Kleiner Wasserspeicher, Berlin (2021); 'Raphaela Vogel', Kunsthalle Giessen (2021); 'La Scultura Senza Qualità', Galerie Gregor Staiger, Milan (2020); 'Bellend bin ich aufgewacht', Kunsthaus Bregenz (2019); 'Vogelspinne', BQ, Berlin (2019); 'A Woman's Sports Car, Kapsel 09: Raphaela Vogel', Haus der Kunst, Munich (2019); 'Ultranackt', Kunsthalle Basel (2018); 'Gipsy King Kong', Kunstpalais, Erlangen (2018); 'Gregor's Loch', Galerie Gregor Staiger, Zurich (2018); 'She Shah', Westfälischer Kunstverein, Münster (2016) and 'Raphaela und der große Kunstverein', Bonner Kunstverein, Bonn (2015).



Raphaela Vogel, *Musst Du sagen*, 2025  
Bronze, patina, brass; Unique  
Ca. 283 × 176 × 110 cm; VOG/S 31

EUR 60,000.00 (excl. VAT)





Raphaela Vogel, *Musst Du sagen*, 2025  
Detail



Raphaela Vogel, *Musst Du sagen*, 2025  
Detail





Raphaela Vogel, *The Chiemsee Guy (Der Chiemsee Typ)*, 2024  
Oil, digital print, recyclable plastic  
175.5 × 147 × 3 cm; VOGÉ/WM 36

EUR 15,000.00 (excl. VAT)



Raphaela Vogel, *Hypnerotomachia Poliphili*, 2021

Oil and oil pastel on collapsible reflector, chrome rods, plastic baguette, tassel cord,  
fabric; ca. 310 × 330 × 15 cm; VOGÉ/WM 29

EUR 30,000.00 (excl. VAT)





Raphaela Vogel, *I Have No Questions, I Only Have Answers*, 2025  
Exhibition view, Museo Tamayo, Mexico City





Raphaela Vogel, *I Have No Questions, I Only Have Answers*, 2025  
Exhibition view, Museo Tamayo, Mexico City





Raphaela Vogel, *The Dressage of Space: Ziggurat of Dead Zones*, 2024  
Exhibition view, Kunsthalle Giessen, Giessen