

Art Basel in Basel 2025

June 15 - 22, 2025

Kiang Malingue

馬凌畫廊



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Projects

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Galleries | N17

(Cho Yong-Ik, Tiffany Chung, Ho Tzu Nyen,
Truong Cong Tung, Wang Zhibo, Carrie Yamaoka, Yuan Yuan)

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Unlimited | U41

(Tiffany Chung)

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Basel Social Club

(Kwan Sheung Chi)

Galleries Booth N17

Cho Yong-Ik
Tiffany Chung
Ho Tzu Nyen
Truong Cong Tung
Wang Zhibo
Carrie Yamaoka
Yuan Yuan

June 17 - 22, 2025
Messe Basel, Messeplatz 10, 4058 Basel

Kiang Malingue is pleased to present at Art Basel in Basel more than twenty paintings, sculptures, and videos by Cho Yong-Ik, Tiffany Chung, Ho Tzu Nyen, Truong Cong Tung, Wang Zhibo, Carrie Yamaoka, and Yuan Yuan. Also on view is a large-scale installation by Tiffany Chung in the Unlimited sector, a group of sculptures and installations by Yu Ji in the Parcours sector, and a selection of videos and photographs by Kwan Sheung Chi at Basel Social Club.

Highlights include a suite of “Timepieces” videos by Ho Tzu Nyen, recently shown in the exhibition “Three Stories: Monsters, Opium, Time” at Kiang Malingue’s Hong Kong space. Co-commissioned by Singapore Art Museum, Art Sonje Center, and M+, in collaboration with Museum of Contemporary Art Tokyo and Sharjah Art Foundation, the works are presented on customized screens that render time physical, testifying to time’s paradoxical materiality, elasticity, and relativity. The suite of “Timepieces” is an accompaniment to Ho’s major installation *T for Time* (2023), currently on view at Mudam Luxembourg, contemplating our contemporary experience of time as rooted in European concepts of linear progression, regulated by the Gregorian calendar, and networked by computers. Ho’s ambitious project raises the question of whether it is possible to reclaim the unassimilated experiences of time that were manifest in Southeast Asia prior to the influence of the West.

Tiffany Chung’s latest embroidery work *Global Spice Trade: routes from ancient time to the age of exploration/exploitation* (2024-2025) exemplifies how Chung disentangles and reweaves the culinary, economic, and political threads that have shaped the global history of the spice trade for several millennia. Also on view are *El Pulpo: UFCo’s Great White Fleet Routes and Properties in Central America & the Caribbean* (2020) and *Entangled Landscape of Disremembering no.1* (2023), employing various techniques and

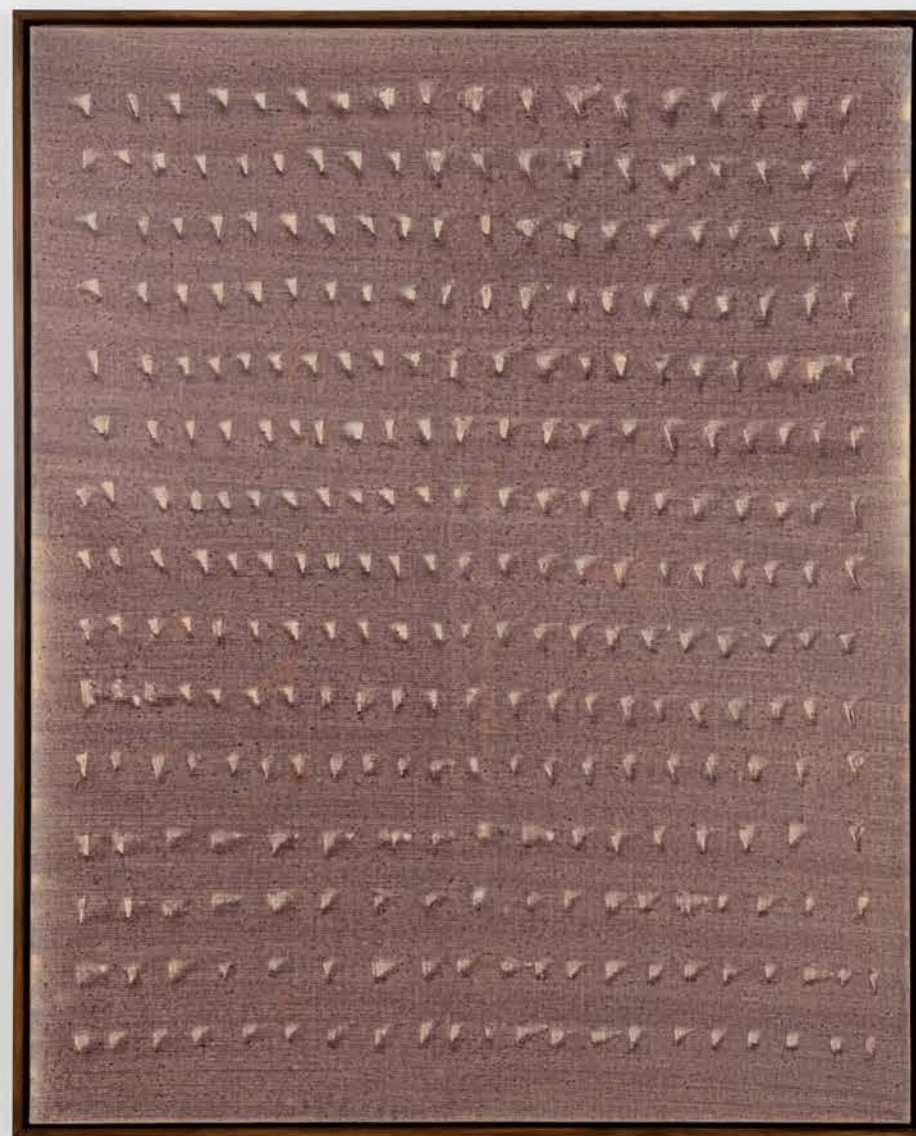
craftsmanship towards geopolitical histories. Similarly, a group of “The Shapes of Time” lacquer paintings by Truong Cong Tung is a series of meticulous cartographic attempts, offering an aerial view that traces isopleths, histories, tropicality, and weather—the artist insists on the significance of time and temperature in his art.

Carrie Yamaoka’s paintings, *10 by 8 (wall #4)* (2024) and *40 by 40 (clear/black #2)* (2024) are works of material alchemy composed of reflective polyester film, black vinyl film, and their interaction with urethane resin. Embracing accidents, they gesture at the instability of subjectivity, between improvisation/intention, and methodology/intuition. *24 by 20 (medium bubble) redux* (2015/2024) continues the artist’s methodology of revisiting dormant works from her studio, by reconfiguring their constituent parts. By peeling off the surface and using the wood panel support of an older work that bears traces for a new layer of reflective polyester film, the past is brought into and intertwines with the present.

Two recent paintings by Wang Zhibo demonstrate the artist’s fascination with non-causality manifest in juxtapositions: *Green Portrait and Pink Hydrangea* (2024) identifies the hide-and-seek of countenances that takes place in a myriad of mesmerising textures; *Hedgehog* (2025), on the other hand, stages a shadow play between polarised feelings and perspectives. Yuan Yuan’s *Still Life Study* (2025) revisits the artist’s long-term interest in claustrophobic interiors filled with meticulously rendered and contrasting textures, fabulating ways through which an enclosed environment exposes itself to externalities. Cho Yong-Ik’s *18-703* (2018), created at the end of his artistic career, echoes Yuan Yuan’s emphasis on fluidity in an enclosed space, revealing the uniqueness of each painting gesture in an orderly matrix composition.

CHO YONG-IK

Korean artist Cho Yong-Ik's delicate, process-driven work is composed of systematic marks revealing a dual undertone, rhythmic yet ad hoc strokes, and fine wisps skirting the edges of the page. Rising to prominence in the mid 60s following his studies at Seoul National University, Cho had commenced by creating colourful abstract compositions before he passed into the Dansaekhwa rubric of expression ('monochrome painting' in English) in the 70s. Cho differentiated himself from other Dansaekhwa artists by permitting subtle hints of colour to grace his work, while maintaining an emphasis on natural, energetic materiality. He had held exhibitions across Korea and internationally, as well as at various Biennales, including Paris (1961, 1969) and Sao Paulo (1967) among other locations. Cho's work has additionally been exhibited in various Biennales, including Paris (1961, 1969), Sao Paulo (1967) and is held in multiple permanent collections, including M+, Hong Kong; National Museum of Modern and Contemporary Art, South Korea; Seoul Art Museum; Leeum Museum of Art, Seoul and Gwangju Museum of Art.



18-703
2018

Acrylic on canvas

Work: 162 x 103.3 cm / 63 ¾ x 40 ⅝ in

Framed: 168 x 136 cm / 66 ⅞ x 53 ½ in

Signed and titled upper left on the reverse “趙容翊 / 18-703”

(US\$ 92,000)



TIFFANY CHUNG

Tiffany Chung is globally noted for her interdisciplinary practice that enquires into a complex framework of social, political, economic, and environmental processes, at times entwined in landscape archaeology and historical ecology. Unpacking conflict, geopolitical partitioning, spatial transformation, environmental crisis, and forced migration across time and terrain, Chung analyzes and materializes researched findings into hand-drawn and embroidered cartographic works and mixed media installations consisting of drawings, paintings, photographs, sculptures, and videos. Chung's work strives to create interventions into the narrative produced through statecraft or is dominant in the public sphere with people's memories and lived experiences.

Chung's upcoming projects include a mid career retrospective exhibition at AD&D Museum at UC Santa Barbara, USA. Chung has done public installations at the National Mall (USA) and the Dallas Museum of Art (USA). She has exhibited at museums and biennials worldwide including MoMA (USA), Smithsonian American Art Museum (USA), The British Museum (UK), Louisiana MoMA & SMK (Denmark), SchirnKunsthalle Frankfurt (Germany), Nobel Peace Center (Norway), Venice Biennale (Italy), Sharjah Biennale (UAE), Biennial de Cuenca (Ecuador), Sydney Biennale (Australia), EVA International-Ireland's Biennial, Centre de Cultura Contemporània de Barcelona (Spain), 21st Century Museum of Contemporary Art, Kanazawa (Japan), Gwangju Bienalle (Korea), among other venues. Public collections include SAAM, British Museum, Louisiana MoMA, SFMoMA, Minneapolis Institute of Art, M+ Museum, Queensland Art Gallery, Singapore Art Museum, and others.

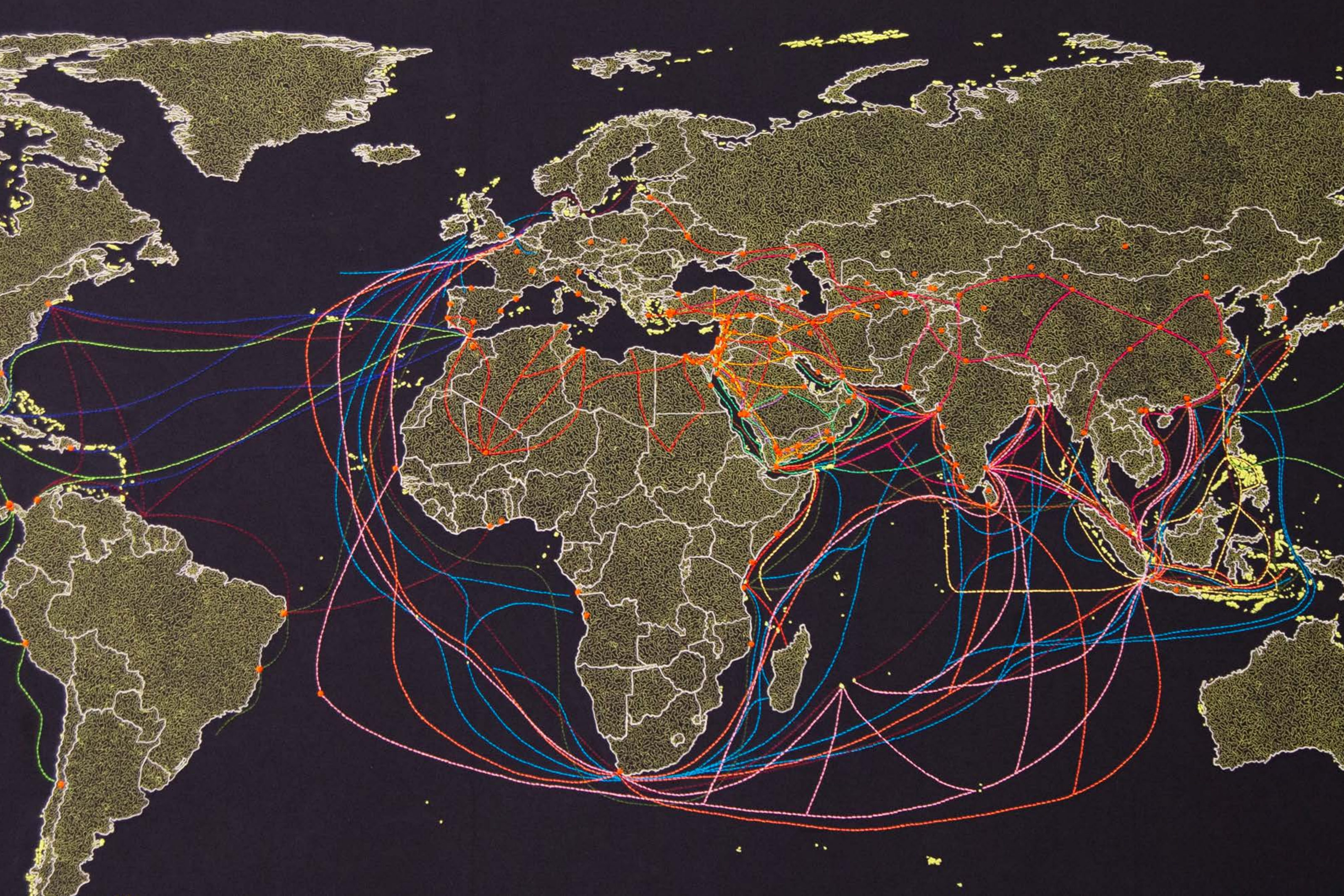
Chung is a Mellon Arts & Practitioner Fellow at RITM, Yale University (2021). She was a finalist for the Vera List Center Prize and named Jane Lombard Fellow for Art & Social Justice (2018-2020). Chung has been a recipient of Asia Arts Game Changer Award by Asia Society (India, 2020), Asian Cultural Council Grant (NY, 2015), Sharjah Biennial Artist Prize (2013). She is a co-founder of Sàn Art (HCMC, Vietnam). Chung holds an MFA from University of California, Santa Barbara (2000).




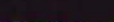












Global Spice Trade: routes from ancient time to the age of exploration/exploitation
2024 - 2025

Embroidery on fabric
140 x 380 cm, 60 x 60 cm
55 1/8 x 149 5/8 in, 23 5/8 x 23 5/8 in
Ed.3/3 (Edition of 3 + 1AP)

(US\$ 85,000)

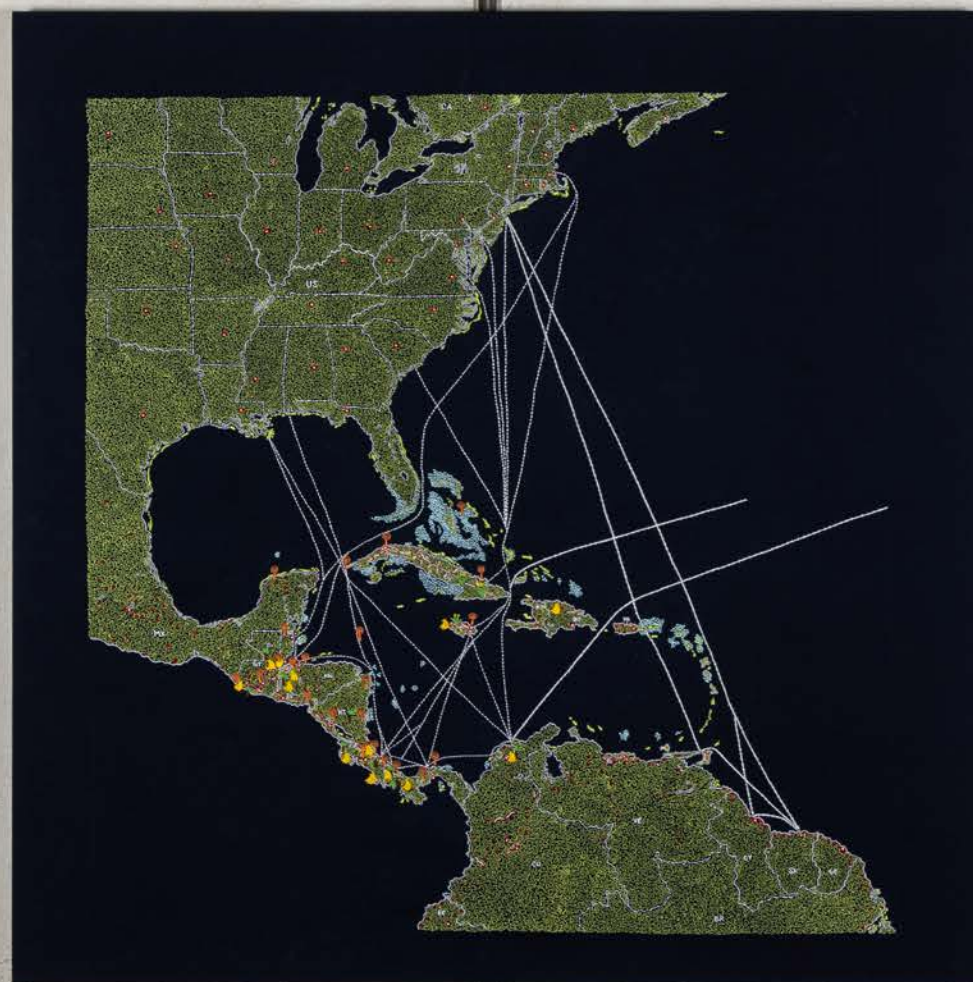


-  Austronesian Protohistoric & Historic Maritime Trans-Asiatic Route
-  Austronesian Protohistoric & Historic Maritime Secondary Route
-  Incense Road with Spice Route In Greco-Roman Times
-  Incense Road at the time of Alexander III of Macedon's Naval Expedition
-  Spice Land & Sea Routes of the Arabian Peninsula
-  Spice Trails of the Desert & Maritime Silk Roads
-  Spice Trails of the Sahara
-  Spice Trails of the 'New World'
-  Spanish Colonial Empire Trade Network in the 'Age of Exploration'
-  Portuguese Colonial Empire Trade Network in the 'Age of Exploration'
-  Dutch East India Company Trade Network (17th Century)
-  Dutch Commerce & Trade Routes (17th Century)
-  French East India Company Maritime Shipping Routes (17th - 18th Century)
-  British East India Company Trade Network c.1800

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TIFFANY CHUNG



*El Pulpo: UFCo's Great White Fleet Routes and Properties
in Central America & the Caribbean
2020*

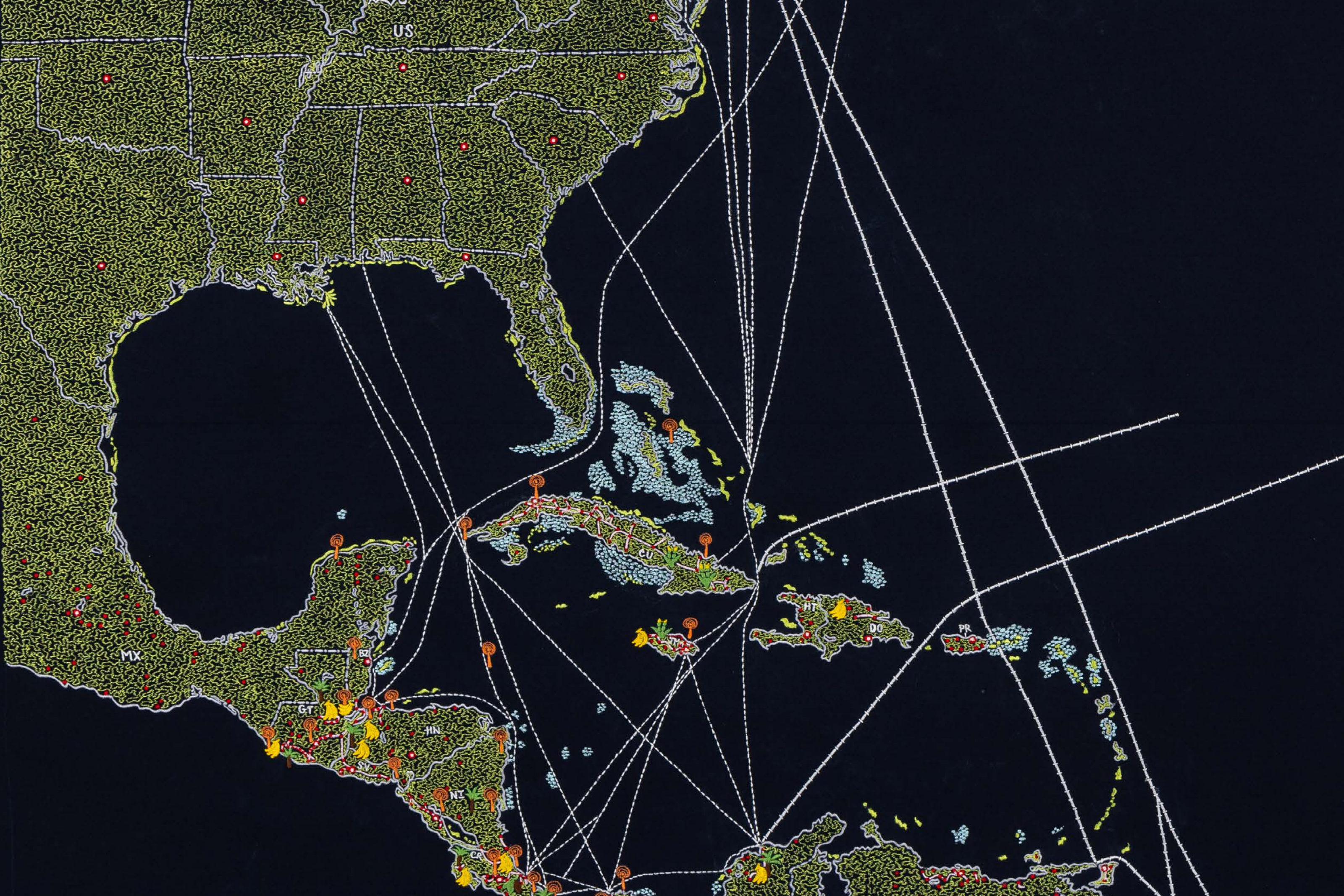
Embroidery on fabric

139 x 139 cm

54 3/4 x 54 3/4 in

Ed. 2/3 (Edition of 3)

(US\$ 46,000)



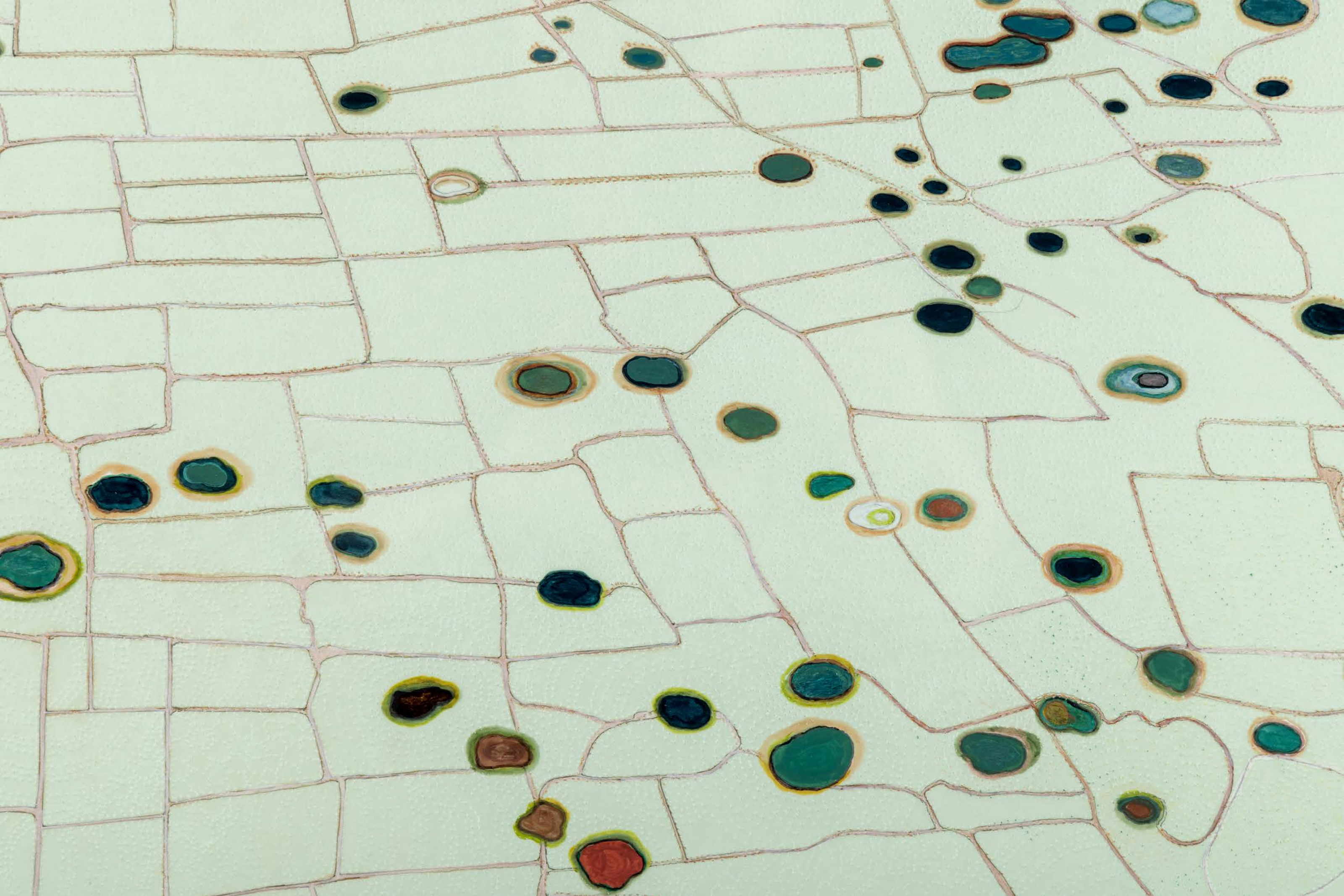




Entangled Landscape of Disremembering no.1
2023

Ink, oil, color pencil, watercolor,
and hand perforating on vellum & paper
Work: 66 x 88 cm / 26 x 34 5/8 in
Framed: 80 x 102 cm / 31 1/2 x 40 1/8 in

(US\$ 35,000)



HO TZU NYEN

A plethora of historical references dramatised by musical scores and allegorical lighting make up the pillars of Ho Tzu Nyen's complex practice that primarily constitutes video and installation. Features in their own right, each work unravels unspoken layers of Southeast Asian histories whilst equally pointing to our own personal unknowns. Permeating Ho's work is a pervasive sense of ambiguity, theatricality and unease, augmented by a series of deliberate literary, art historical and musical references.

Ho Tzu Nyen has been widely exhibited with one person exhibitions at Mudam, Luxembourg (2025), CCS Bard, New York (2024), Art Sonje Center, Seoul (2024), Museum of Contemporary Art Tokyo, Tokyo (2024), Singapore Art Museum, Singapore (2023), Hammer Museum, Los Angeles (2022), the Yamaguchi Centre for Arts and Media, Yamaguchi (2021), Edith-Russ-Haus for Media Art, Oldenburg (2019), Kunstverein, Hamburg (2018), Ming Contemporary Art Museum, Shanghai (2018), TPAM, Yokohama (2018), Asia Art Archive (2017), Guggenheim Museum, Bilbao (2015), Mori Art Museum, Tokyo (2012) and Artspace, Sydney (2011), amongst others. He also represented Singapore at the 54th Venice Biennale (2011). Recent group exhibitions include Whitney Biennial 2024, New York (2024), Thailand Biennale 2023, Chiang Rai (2023), Palais de Tokyo, Paris (2022), Kadist Art Foundation, San Francisco (2022), 13th Gwangju Biennale, Gwangju (2021), Museum of Contemporary Art Busan, Busan (2019), Aichi Triennial 2019, Toyota City and Nagoya City (2019), Home Work 8, Beirut (2019), Sharjah Biennial 14, Sharjah (2019), Gwangju Biennale, Gwangju (2018), National Gallery Singapore, Singapore (2018), Dhaka Art Summit 2018, Dhaka (2018), Haus der Kulturen der Welt, Berlin (2017), Guggenheim Museum, New York (2016), Queensland Art Gallery / Gallery of Modern Art, Brisbane (2016), Times Museum, Guangzhou (2013), and Witte de With, Rotterdam (2012). He has participated in numerous international film festivals including Sundance Film Festival in Park City, Utah (2012) and the 41st Directors' Fortnight at the Cannes International Film Festival in France (2009). He was an Artist-in-Residency at the DAAD (Berlin) from 2015 to 2016, and the Asia Art Archive, Hong Kong (2012 to 2015). Ho Tzu Nyen is the winner of CHANEL Next Prize 2024, and the Art Basel Awards 2025 medalist. He has been appointed Artistic Director of the 16th Gwangju Biennale in 2026.



For most organisms, light is the main time-giver that synchronizes our bodily clocks to the external cycle of the sun and the stars. If the eyes are lost, a mammal may likely lose both its eyesight and its circadian rhythm.

1 Apr 2024 (4:29 pm)

Timepieces - Eye
2023

Application, sound
24-hour cycle
Edition of 5 + 1 AP



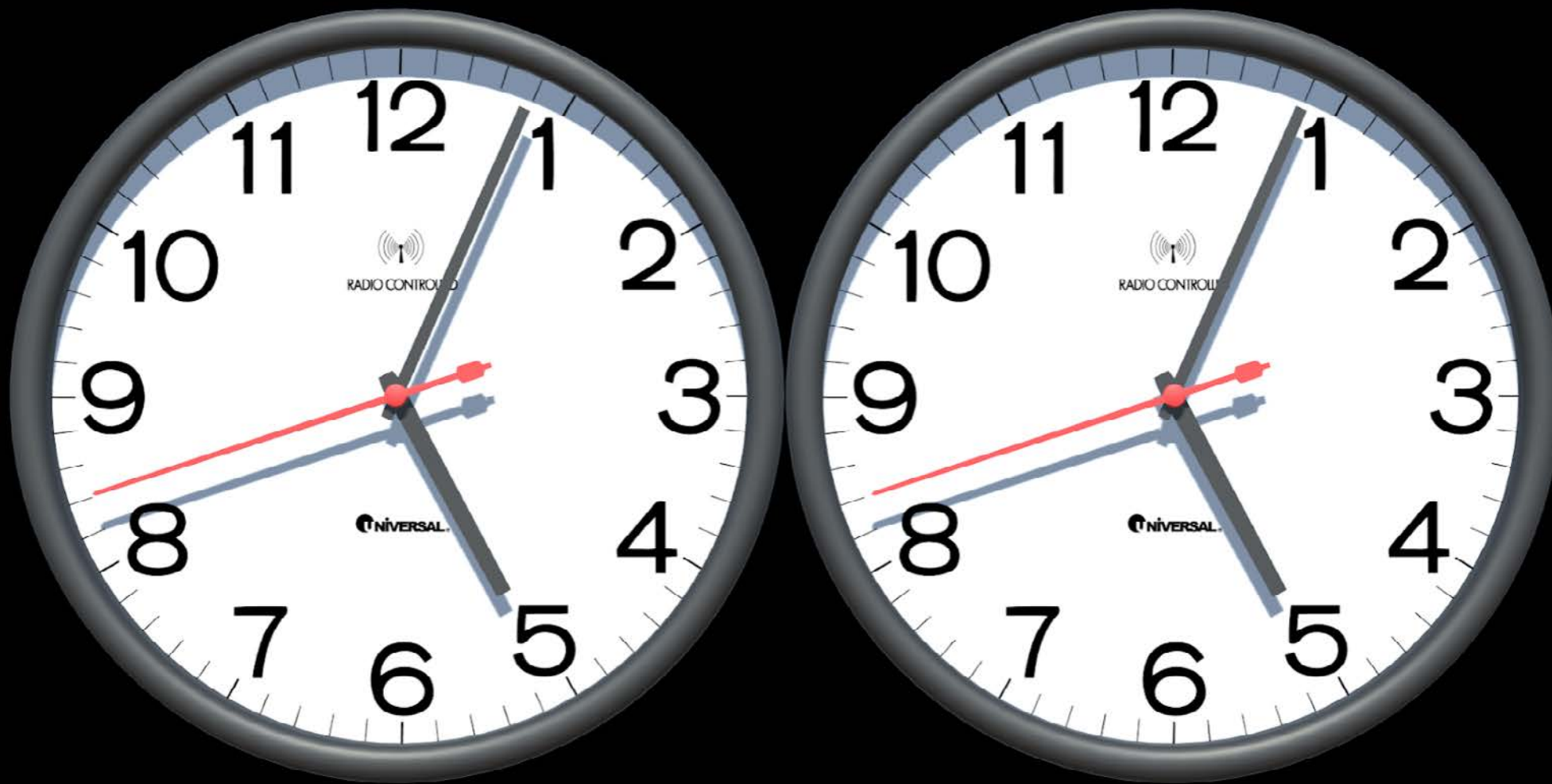
A still-life painting, sometimes referred to as “natura morta”(dead nature) is a work of art typically depicting commonplace, inanimate objects which are either natural (food, flowers, dead animals, plants, rocks, etc.) or human-made (books, vases, jewelry, coins, etc.). Food and flowers appear as symbols of the seasons and of the five senses. Also starting in Roman times is the tradition of the use of the skull in paintings as a symbol of mortality.

23 Mar 2024 (10:15 am)

Timepieces - Still (life)
2023

Application
60 min loop
Edition of 5 + 1 AP

(US\$ 18,000)



Untitled (Perfect Lovers) by Félix González-Torres consists of two identical wall clocks hung side-by-side. When installed, the clocks are initially set to the same time but may eventually fall out of sync over the course of an exhibition, just as a lover can depart.

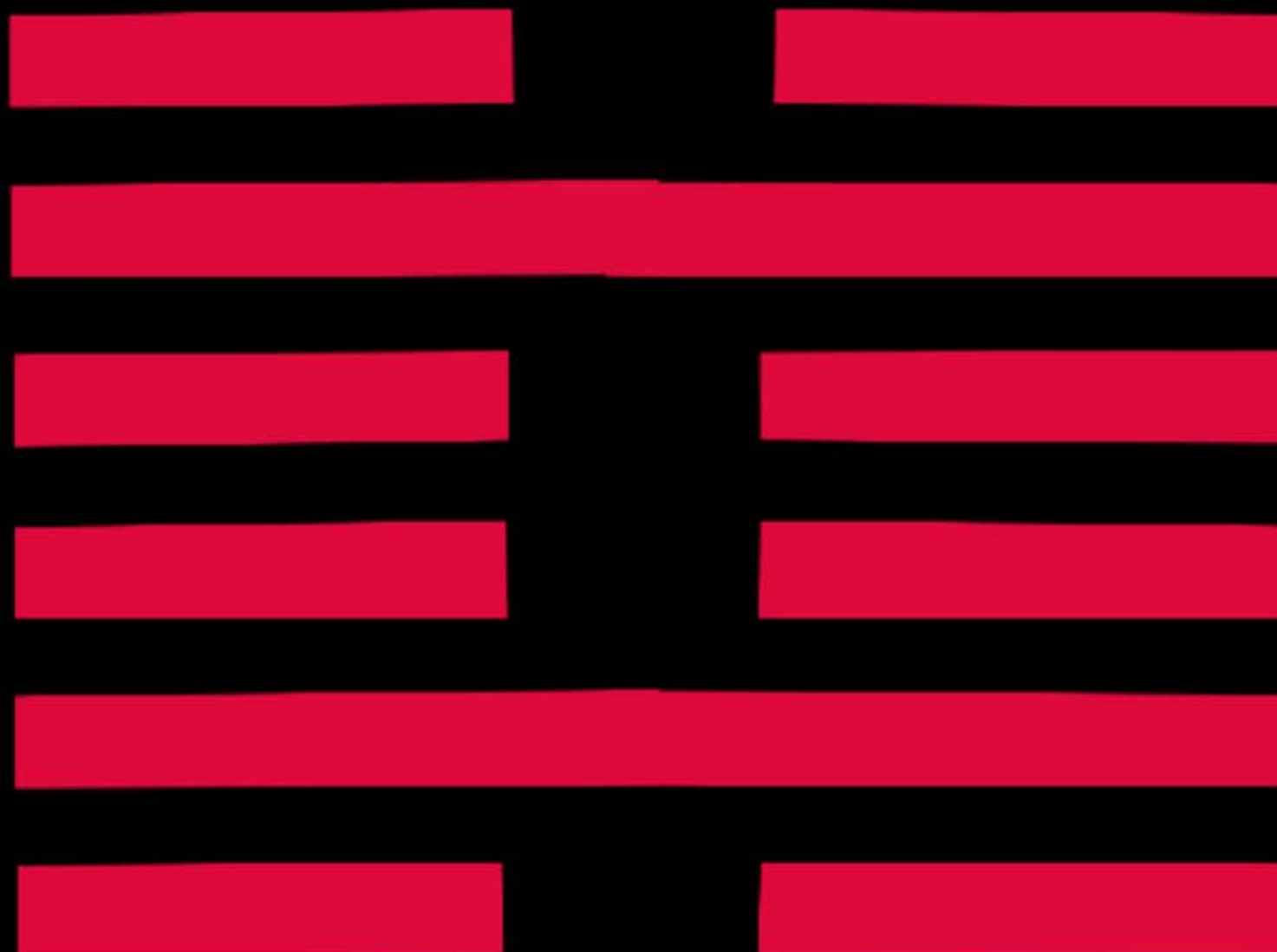
Will transforming the two clocks into an app keep the clocks in perfect synchronization forever?

30 Mar 2024 (1:45 pm)

Timepieces - Perfect Lovers (Torres)
2023

Application
Real (local) time
Edition of 5 + 1 AP

(US\$ 18,000)



The *I-Ching*, usually translated *Book of Changes* or *Classic of Changes*, is an ancient Chinese divination text that is among the oldest of the Chinese classics. It was originally a divination manual in the Western Zhou period (1000–750 BC) and can be regarded a manual that seeks to co-relate every possible situation of life. Its 64 hexagrams made up of permutations of broken lines (Yin) and unbroken lines (Yang) were understood by the German philosopher and mathematician Gottfried Wilhelm Leibniz as a precursor to the binary arithmetic that he invented—a foundation of digital computing.

26 Mar 2024 (5:03 pm)

Timepieces - I-Ching
2023

Video
11 sec loop
Edition of 5 + 1 AP

Mercury

4222.6 H

Venus

2802 H

Earth

24 H

Mars

24.7 H

Jupiter

9.9 H

Saturn

10.7 H

Uranus

17.2 H

Neptune

16.1 H

X1(Realtime)

Planet Names

Switch View

How long it takes each of the planets in our solar system to complete a rotation (in Earth days):

Mercury: 58d 16h

Venus: 243d 26m

Earth: 23h 56m

Mars: 24h 36m

Jupiter: 9h 55m

Saturn: 10h 33m

Uranus: 17h 14m

Neptune: 16h

*In August 2006 the International Astronomical Union (IAU) voted to deny Pluto the status of a planet. It is now a “dwarf planet.”

29 Mar 2024 (2:34 pm)

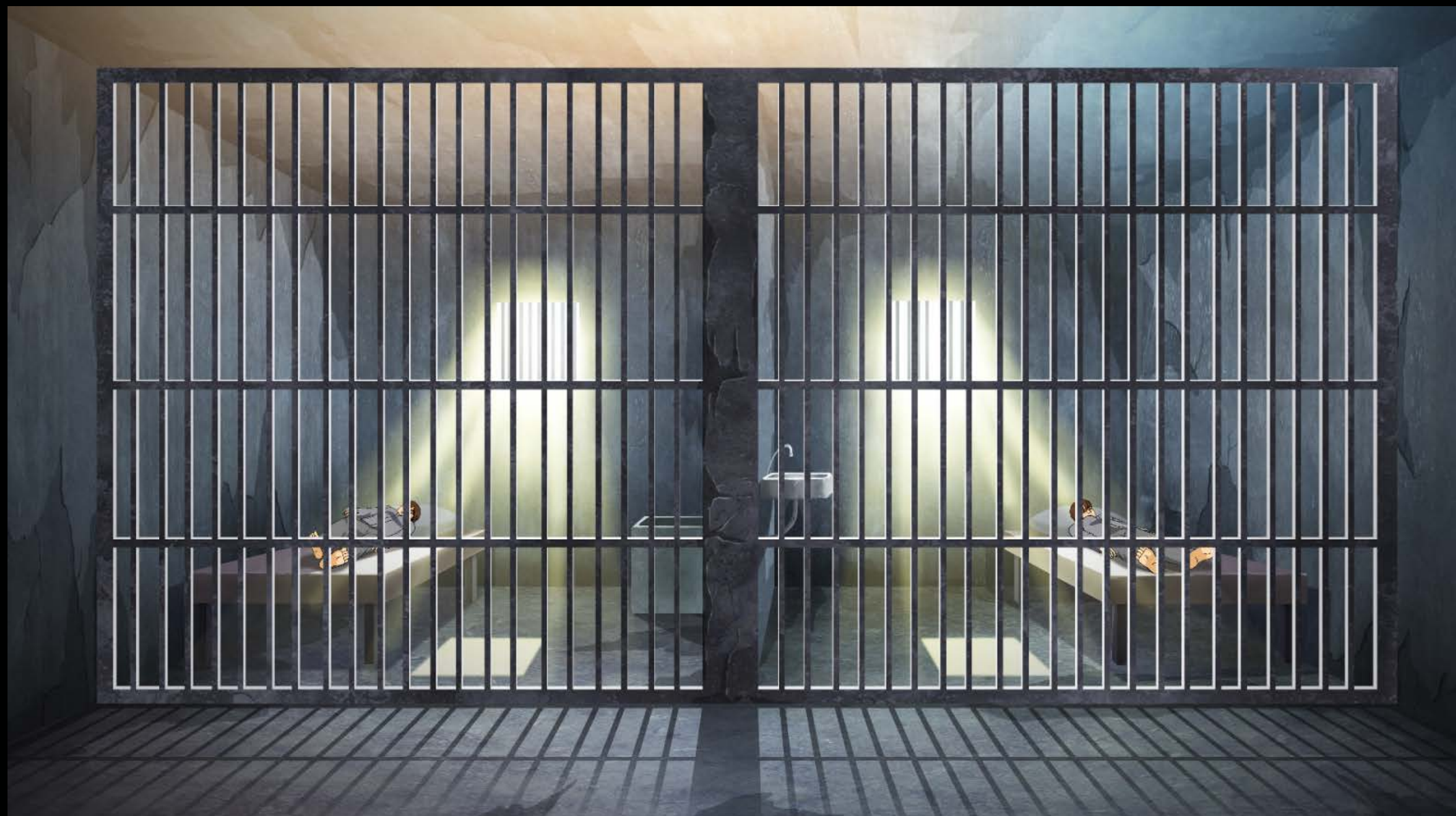
Timepieces - Solar System (Rotation)
2023

Application

Variable time (up to 243 days 26 minutes)

Edition of 5 + 1 AP

(US\$ 18,000)



The prisoners in their cells have two main interests: their appetites and their thoughts. In their state everything had to be re-invented—even the clock. They needed clocks to grasp the increasing pressure of the approaching end. As long as their captivities was story-like in that their moments were to be given significance by an end, they needed to sense its imminence. One does not suffer the passing of empty time, but rather the slowness of the expected event which is to end it. If time cannot be felt as successive, this end ceases to have effect; without the sense of passing time one is virtually ceasing to live, one loses 'contact with reality.'

14 May 2024 (1:01 pm)

Timepieces - Prison I
2023

Video
15 sec loop
Edition of 5 + 1 AP

(US\$ 12,000)



“The eternal current
Draws all the ages along with it
Through both realms,
Overwhelming them in both.”

27 Mar 2024 (1:33 pm)

Timepieces - River II
2023

Application, sound
24-hour cycle
Edition of 5 + 1 AP

(US\$ 18,000)

TRUONG CONG TUNG

Truong Cong Tung (b. 1986, based in Ho Chi Minh City, Vietnam) grew up in Dak Lak among diverse ethnic communities in Vietnam's Central Highlands. He graduated from the Ho Chi Minh Fine Arts University in 2010, majoring in lacquer painting. With a research focus spanning science, cosmology, philosophy, and environmental studies, he works across various media, including video, installation, painting, and found objects. His work reflects personal contemplations on the cultural and geopolitical transformations driven by modernization, as seen through the evolving ecology, beliefs, and mythology of his homeland. Truong is also a member of Art Labor (founded in 2012), a collective that bridges visual art and social/life sciences to produce alternative, informal knowledge through artistic and cultural activities in various public contexts and locales.

Truong Cong Tung has exhibited extensively both in Vietnam and internationally, as a solo artist and as part of the Art Labor Collective. Selected solo exhibitions include: "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburger (2025); "Trail Dust", Canal Projects, New York (2024); "The Disoriented Garden... A Breath of Dream" at Sàn Art, Ho Chi Minh City (2023); Sa Sa Art Project, Phnom Penh (2024); Jim Thompson Art Center, Bangkok (2024), and MUSEION, Bolzano (2024), supported by the Han Nefkens Foundation, where he won the Southeast Asian Video Art Production Grant 2023. Truong has also exhibited in group exhibition at the 11th Asia Pacific Triennial of Contemporary Art, Brisbane (2024); Para Site, Hong Kong (2024); "Cloud Chamber", Para Site, Hong Kong (2024); "The Spirits of Maritime Crossing", organized by the Bangkok Art Biennale Foundation as a Collateral Event of the 60th Venice Biennale (2024); "Is it morning for you yet?", the 58th Carnegie International, Pittsburgh (2022); "State of Absence... Words out there. A collaborative installation by plants, insects, earth, water, ash, air... and Trương Công Tùng," at Manzi Art Space, Hanoi (2021); "The Sap Still Runs" at Sàn Art, Ho Chi Minh City (2019); the Museum of Modern Art, Warsaw (2018); Dhaka Art Summit (2018); Kadist, San Francisco (2016) and "Gestures and Archives of the Present, Genealogies of the Future" at the Taipei Biennial, Taiwan (2016). His work has been collected by MUSEION, Italy; Kadist Art Foundation, Paris and San Francisco; Museum of Modern Art in Warsaw, Poland; The Nguyen Art Foundation, Vietnam; The Outpost Arts Organization, Vietnam; Post Vidai, Vietnam and Switzerland; Aura Contemporary Art Foundation, Japan, and others.



Kiang Malingue
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TRUONG CONG TUNG



The Shapes of Time "A"
2024 - ongoing

Vietnamese lacquer on wood, egg shells, silver leaf, gold leaf, time and temperature...
205 x 145 cm
80 ¾ x 57 ⅛ in

(US\$ 40,000)





Kiang Malingue
馬凌畫廊



TRUONG CONG TUNG

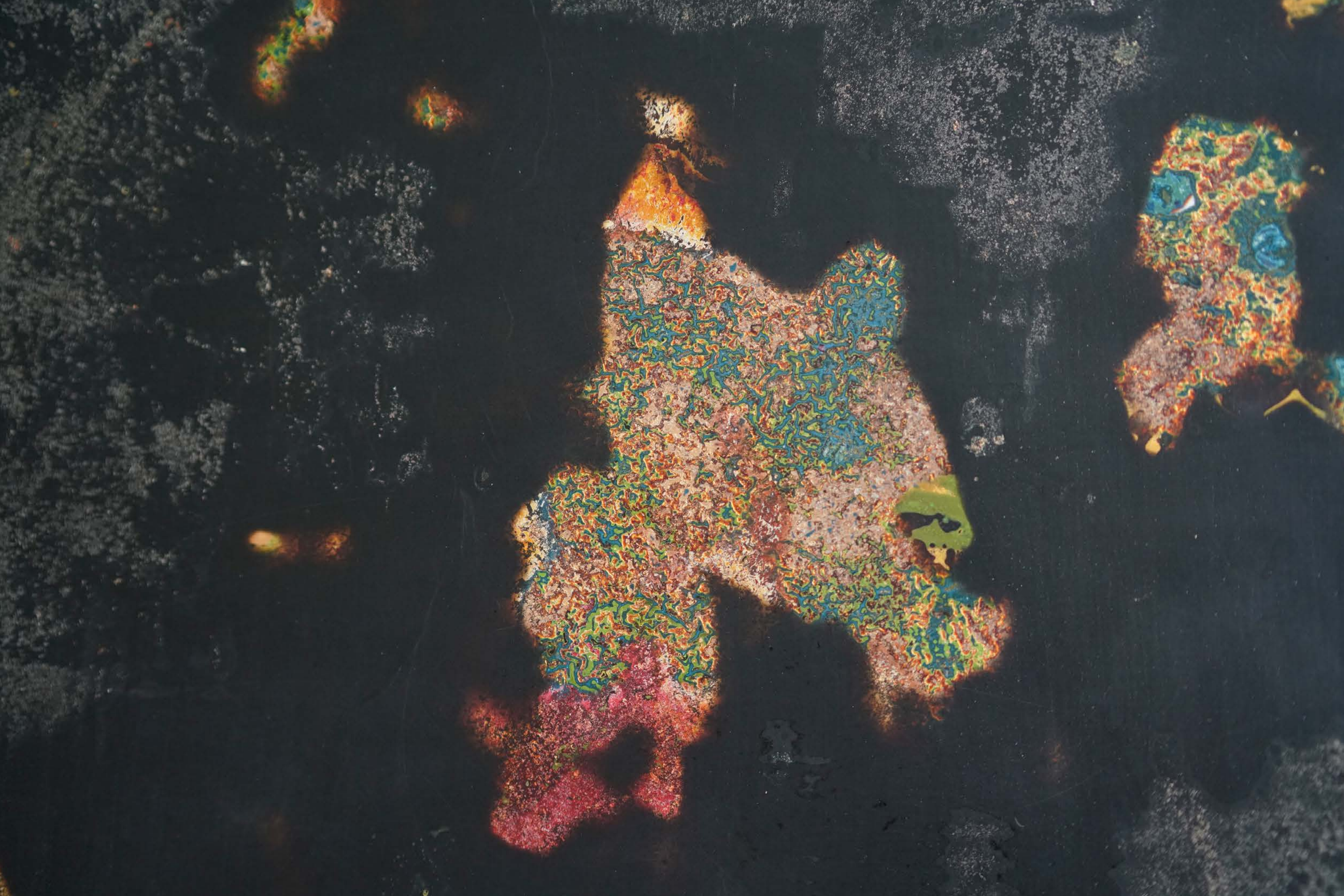
The Shapes of Time "U"
2024 - ongoing

Vietnamese lacquer on wood, egg shells, silver leaf, gold leaf, time and temperature...

205 x 145 cm
80 ¾ x 57 ⅛ in

(US\$ 40,000)





Kiang Malingue
馬凌畫廊



TRUONG CONG TUNG

The Shapes of Time "M"
2024 - ongoing

Vietnamese lacquer on wood, egg shells, silver leaf, gold leaf, time and temperature...
205 x 145 cm
80 ¾ x 57 ⅛ in

(US\$ 40,000)





WANG ZHIBO

Wang Zhibo's works explore the tangibility, complexity and distortion of time and space. Wang challenges the possibilities of these concepts not only within the two-dimensional space, but also with the viewer's perception and participation with the work. Tropical sceneries finely coated by a delicate layer of dewy snow; glass cabinets housing an array of anthropological items; the blurred vision of a seated mother and child; each are running explorations in Wang's practice that surveys the absurd spectrum of what is real - geographically, historically, ethnographically, architecturally. A graduate from the China Academy of Art Oil Painting Department, currently living and working in Berlin, Wang creates oil on canvas paintings that confound our notions of time and space. Transcending traditionalism through the subject matter depicted, which is both curious and challenging, Wang channels her painting to represent the variances of our visual experiences, similar to the reflection on the surface of water: capable of capturing the multiple manifolds of a subject.

A highly regarded Chinese painter, Wang was awarded the prestigious Luo Zhongli Scholarship in 2008. Selected solo exhibitions include "Porous", Christian Andersen, Copenhagen (2025); "Wang Zhibo", Aranya Art Center, Qinhuangdao (2024); "He No Longer Looks Human", Edouard Malingue Gallery, Shanghai (2018); "There is a place with four suns in the sky – red, white, blue and yellow", Edouard Malingue Gallery, Hong Kong (2016); "Standing Wave", Armory Show, New York (2013). Her works have also been exhibited at ChertLüdde, Berlin (2024); Frieze London (2020); Times Art Center, Berlin (2019); Villa Vassilieff, Paris (2017); Times Art Center, Guangdong (2017); Chongqing Art Museum, Chongqing (2015); Penrith Regional Art Gallery, Sydney (2014); Today Art Museum, Beijing (2008); Museum of Contemporary Art, Taipei (2008); Shanghai Art Museum, Shanghai (2007). Furthermore Luise Guest selected Wang to feature in her publication on female Chinese artists 'Half the Sky' (2016). Wang was included in Great Women Painters published by Phaidon (2022).



Green Portrait and Pink Hydrangea
2024

Oil and acrylic on linen
201 x 171 cm
79 1/8 x 67 3/8 in

Signed lower right on the front "WZB"
Signed and dated lower right on the reverse "王之博 / Wang Zhibo / 2024"

(US\$ 33,000)







Hedgehog
2025

Oil and oil bar on linen
150 x 190 cm
59 x 74 ³/₄ in

Signed and dated lower right on the reverse “王之博 / Wang Zhibo / 2025”

(US\$ 30,000)

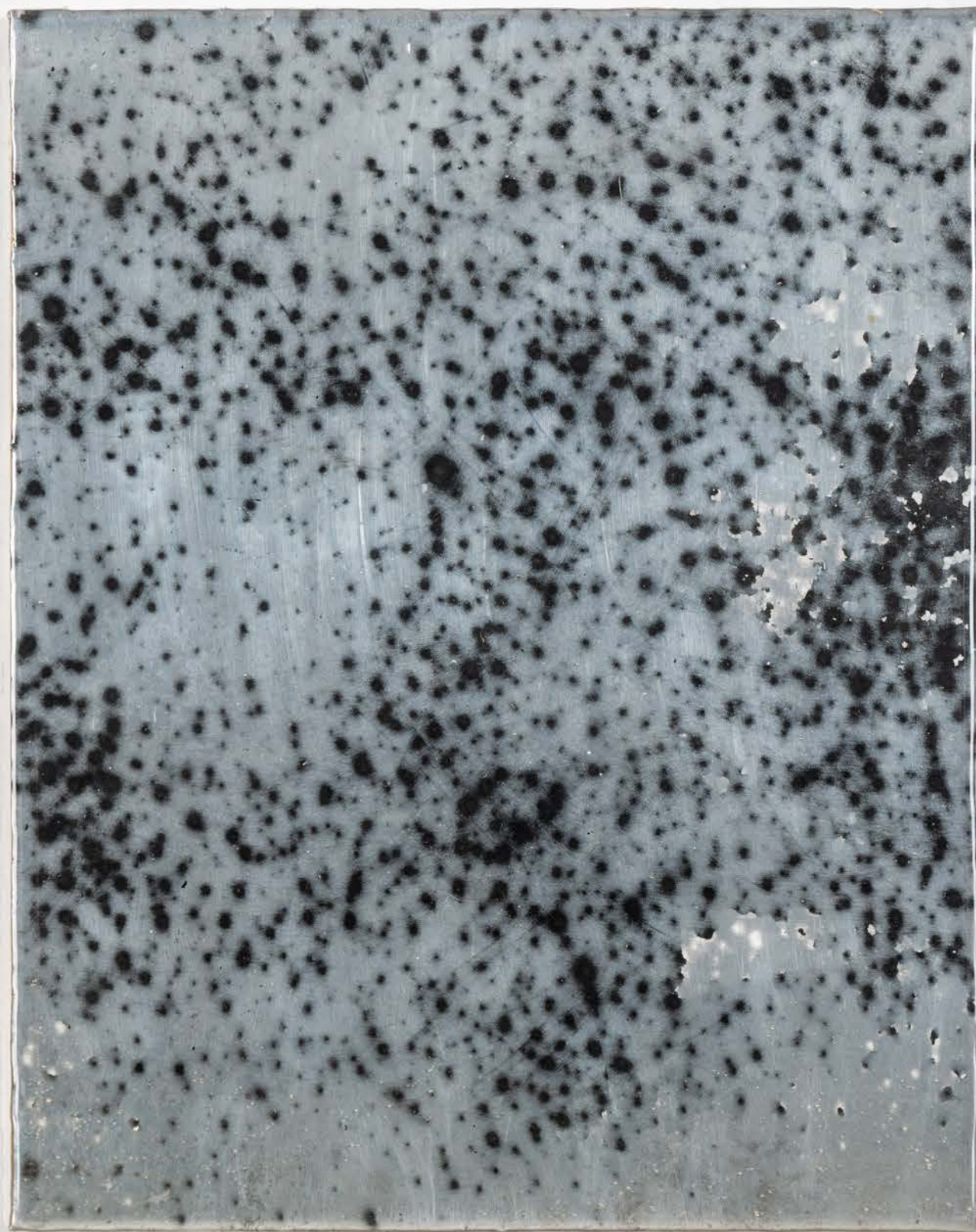




CARRIE YAMAOKA

Carrie Yamaoka (b. 1957 in Glen Cove, New York) is a visual artist whose work spans across painting, photography and sculpture. She is interested in the topography of surfaces, materiality and process, the tactility of the barely visible and the chain of planned and chance incidents that determine the outcome of the object. Her work engages the viewer at the intersection between records of chemical action/reaction and the desire to apprehend a picture emerging in fleeting and unstable states of transformation. Exhibitions include the ICA (Philadelphia), MOMA/PS1 (New York), Palais de Tokyo (Paris), Centre Pompidou (Paris), Fondation Ricard (Paris), the Henry (Seattle), Artists Space (New York), the Wexner (Columbus), Leslie Lohman Museum (New York), Victoria and Albert Museum (London) and MassMOCA. Writing about her work has appeared in the New York Times, Artforum, Art in America, Artnews, The New Yorker, Time Out/NY, Hyperallergic, Interview and Bomb. Her work is included in the collections of the Albright-Knox, the Art Institute of Chicago, Dallas Museum of Art, Henry Art Gallery, and Centre Pompidou. She is the recipient of a John Simon Guggenheim Fellowship (2019) and an Anonymous Was A Woman award (2017).

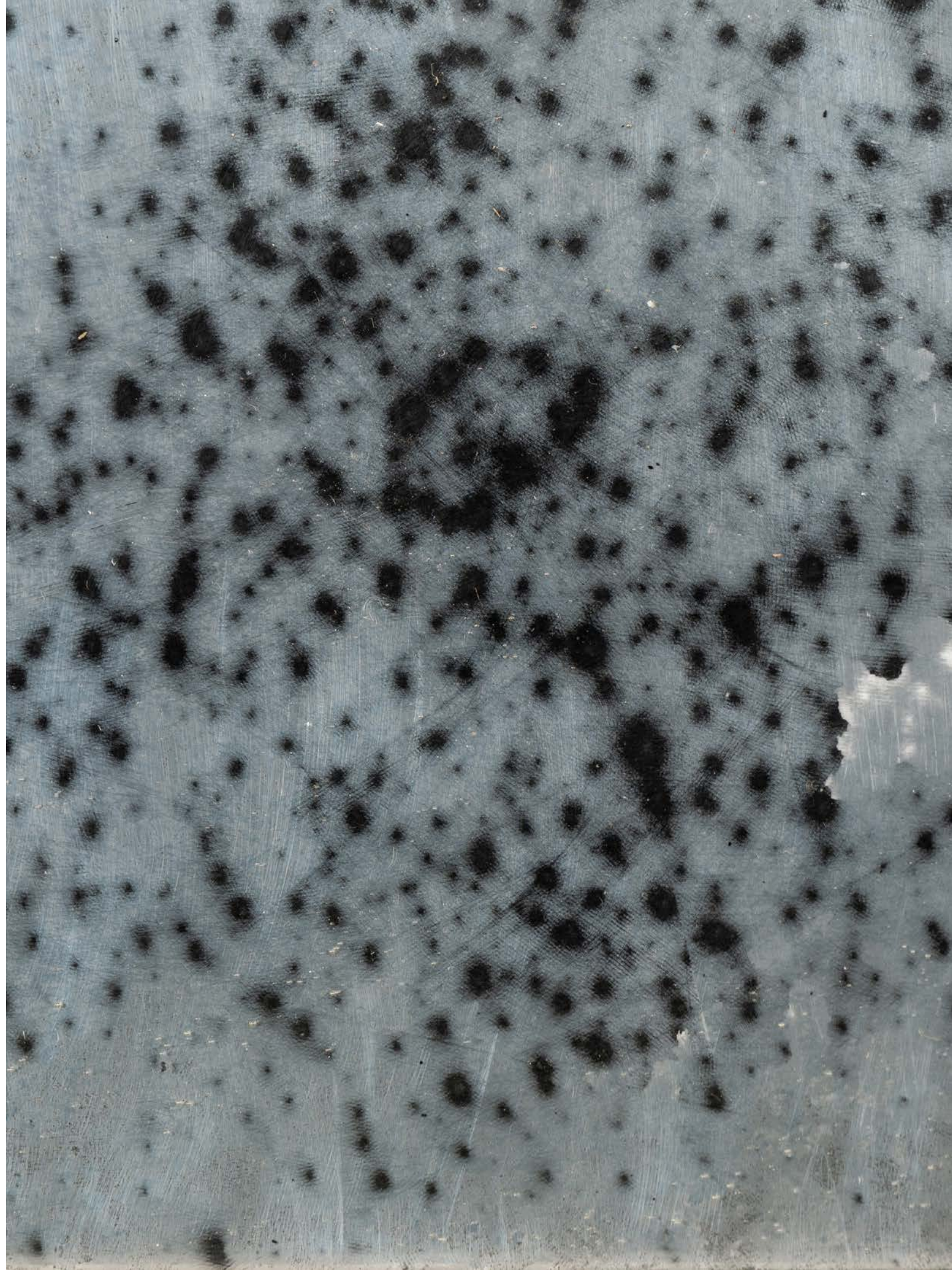
Yamaoka's art has been collected by international institutions and public collections, including: Albright-Knox Art Gallery, USA; Art Institute of Chicago, USA; Centre Pompidou, Paris, France; Dallas Museum of Art, USA; Henry Art Gallery, Seattle, USA; Pizzuti Collection, USA; The Victoria & Albert Museum, London, UK; and The Whitney Museum of American Art, New York, USA. She is a founding member of the queer art collective fierce pussy. She lives and works in New York.



10 by 8 (wall #4)
2024

Reflective polyester film, urethane resin and mixed media on wood panel
25.4 x 20.3 cm
10 x 8 in

(US\$ 7,000)





24 by 20 (medium bubble) redux
2015/2024

Reflective polyester film, urethane resin and mixed media on wood panel
61 x 50.8 cm
24 x 20 in

(US\$ 11,500)





40 by 40 (clear/black #2)
2023

Black vinyl film and urethane resin on wood panel
101.6 x 101.6 cm
40 x 40 in

(US\$ 20,000)



YUAN YUAN

Yuan Yuan has earned international critical acclaim through his distinctive paintings, executed with impeccable technique and conveying a unique atmosphere. He studied in the Oil Painting Department of the China Academy of Art in Hangzhou, where he gained a Bachelors and later a Master degree in Fine Arts in 1996 and 2008 respectively. His subjects are often interiors; some are grand structures such as great halls with neo-classical arches, others from more modest structures such as entrances and corridors of old apartment buildings. These are based on real places, but with imaginary elements added to impose Yuan Yuan's own system of design. All share a sense of abandonment, offering just a glimpse of their former glory. Yuan has had solo exhibitions at Palazzo Terzi, Italy (2018), and Galerie Malingue, Paris (2015) among others. Group exhibitions include Gropius Bau, Berlin (2019), The 12th Shanghai Biennale (2018); and White Rabbit Gallery, Sydney (2014), among others. Yuan's works have been entered POMERANZ COLLECTION, Vienna, DSL Collection, Paris, and White Rabbit Collection, Sydney.



Still Life Study
2025

Oil on linen
85 x 200 cm
33 ½ x 78 ¾ in

Signed and dated lower right on the reverse "Yuan Yuan / 2025 / 袁遠"

(US\$ 120,000)







In the Unlimited sector, Tiffany Chung's *the world through my mother's cabinets of curiosities and my foolish attempt to map the world* (2025) explores prehistoric structures and forms on paper, and utilises found objects sourced from disparate environments: materials and small items from previous projects; discarded objects; knickknacks her mother collected; scrap wood at lumber stores; as well as driftwood pieces, rocks and dead corals that Chung picked up—to form new objects and miniature wonders that “depict the memories of earth and of nature, and to remind us of the impact we leave on the environment.”

Unlimited Booth U41

Tiffany Chung

June 16 – 22, 2025
Messe Basel, Messeplatz 10, 4058 Basel

the world through my mother's cabinets of curiosities and my foolish attempt to map the world (2025)

Tifrfany Chung

“Even if I knew that tomorrow the world would go to pieces, I would still plant my apple tree.”

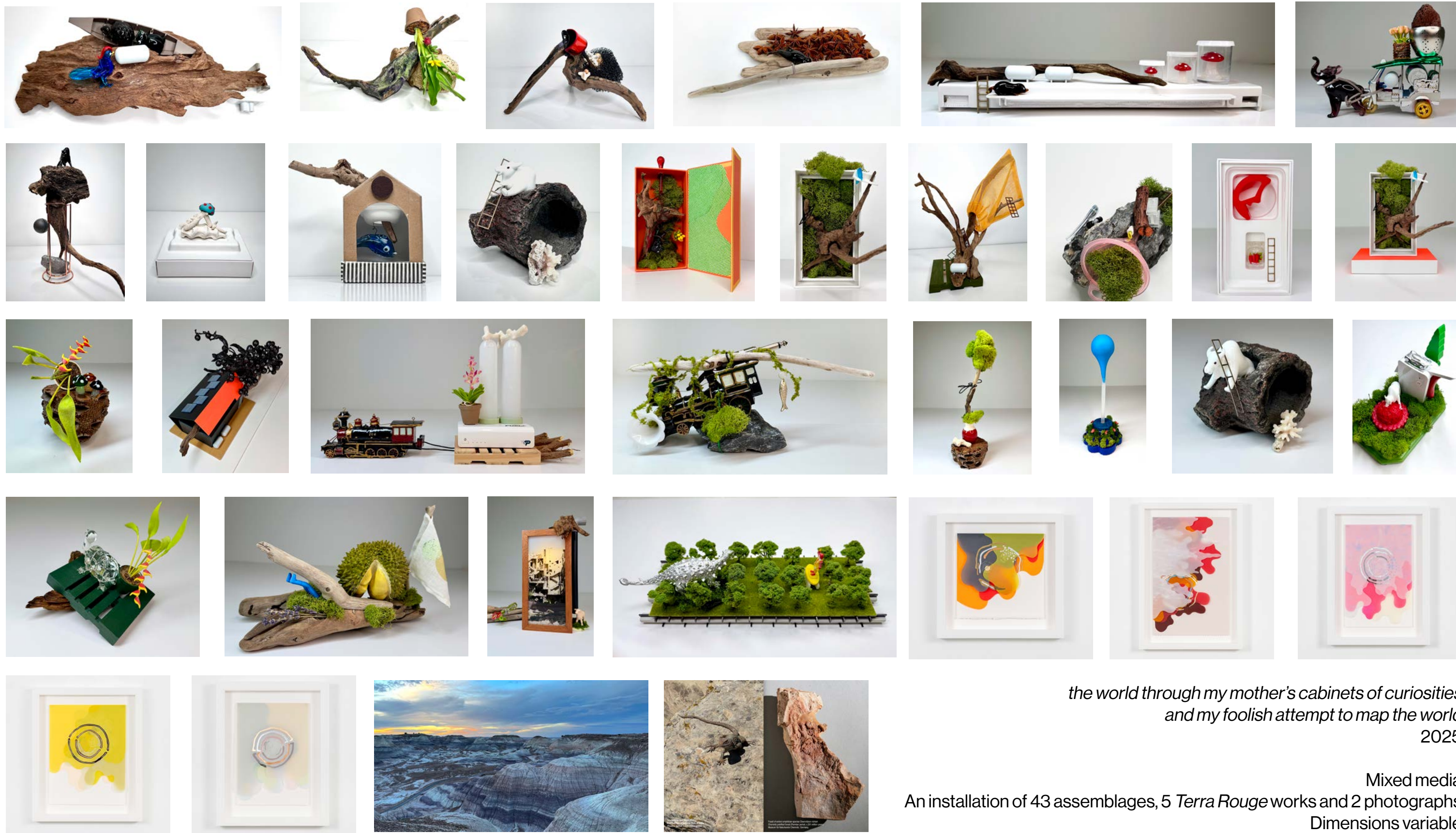
[Attributed to Martin Luther; actual source unknown.]

I have always been interested in nature as the sublime and often reflect on it in my work throughout my career. This interest stems from the almost omnipotent power of nature manifesting in disasters that humans always experience—flood, earthquake, tornado, typhoon or hurricane, tsunami, etc. It also derives from being in awe of nature's beauty and its complex system that governs and enables life on earth to thrive in diverse environments and conditions. If my previous works have unpacked conflict, natural and anthropogenic disasters, and displacement while proposing certain adaptation measures, my focus since the pandemic has been learning about earth's deep times, prehistoric landscape monumentalization, and ancient global connections through the 3,500-year-old spice trade. My fascination with nature has led to the quest to understand and appreciate our home planet, to realize the impossibility of grasping hold of its knowledge.

If my previous projects have sought to perform autopsies on worldwide conflicts, on my father's life as a P.O.W. during the war in Vietnam, and to come to terms with how war changed the lives of many of us, I hope with this project I learn about the world through my mother and people whose stories might not have been written in history books. Studying the botanical organism of spices and how they were adopted in food recipes across time and space is to connect the dusty spice rack in my mother's kitchen to other culinary cultures. The ancient trade routes

and archaeobotanical remains of spices found across the world have proven that globalization process began well before the so-called Age of Exploration in 1400s. Mapping spices' journeys from Maluku Islands to the Mediterranean crossroads and the rest of the world, I see how ordinary traders have written history and established age-old global connections. Researching and tracing the almost invisible Neolithic earthworks and ditched enclosures on layers of paper I discover the existence and importance of transhumance in prehistoric times, which could inform us how migrations of humans, plants, languages, cultures, and foodstuffs have shaped the world we know today.

For this project, I set a goal to only utilize objects that I find around: materials and miniature things from previous projects, stuff people discarded, knickknacks that my mother collected, scrap wood at lumber stores, as well as driftwood pieces, rocks and dead corals that I picked up before. Using these found materials, I form new objects, the miniature wonders that depict the memories of earth and of nature, and to remind us of the impact we leave on the environment. I hope this project takes a small but practical step in the right direction of a larger movement in conserving our planet, as most revolutions often start with small acts and in our own home. This installation is a contemplation on the macrocosm home to our short and humble existence, the deep history of people that came before us and formed our world, and our responsibility for the care of creation and sustainable ecology. Even if the world will go to pieces tomorrow, I will still plant a tree or two today, knowing that nature outlives us all.



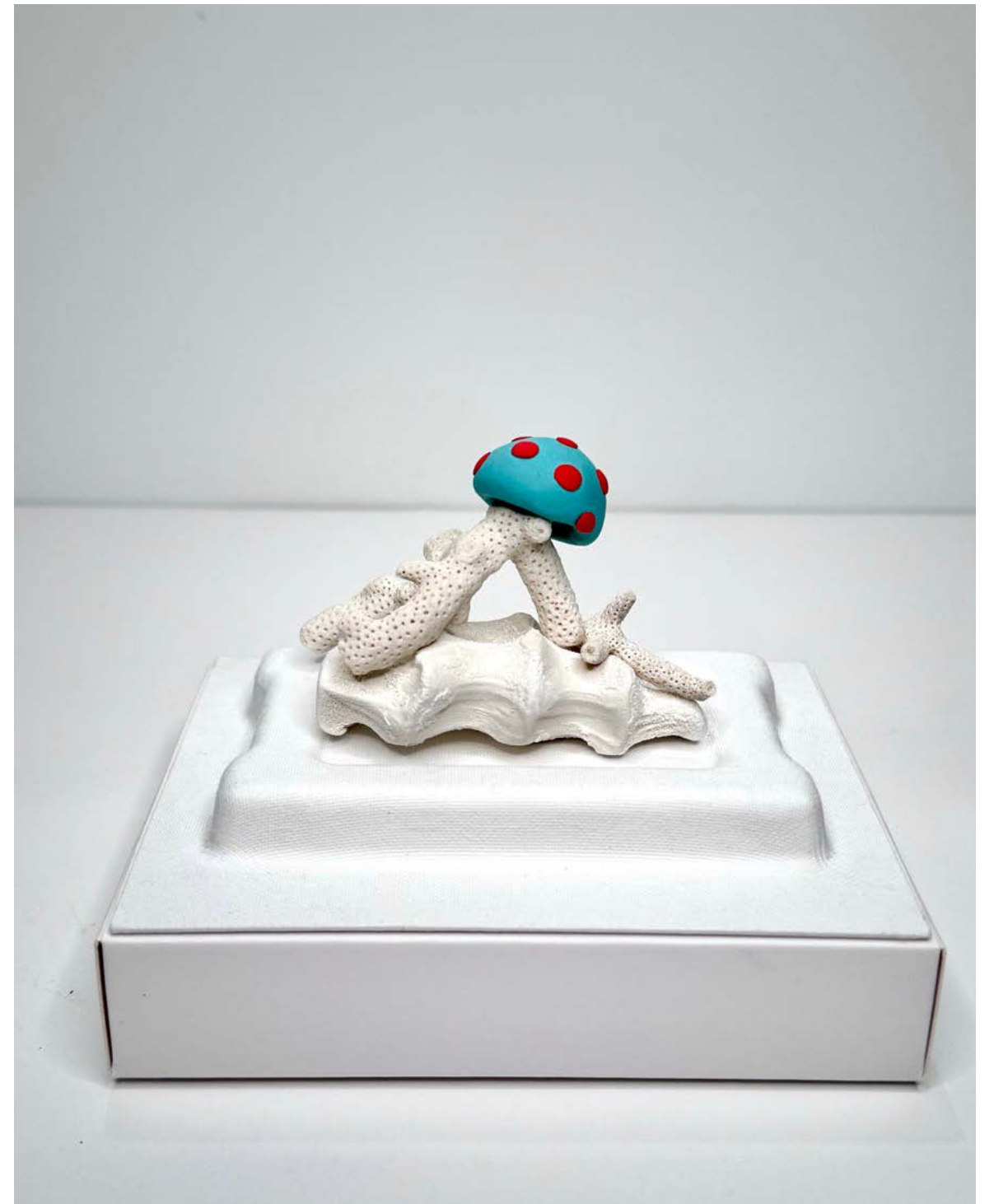
*the world through my mother's cabinets of curiosities
and my foolish attempt to map the world
2025*

Mixed media
An installation of 43 assemblages, 5 *Terra Rouge* works and 2 photographs
Dimensions variable

(US\$ 250,000)













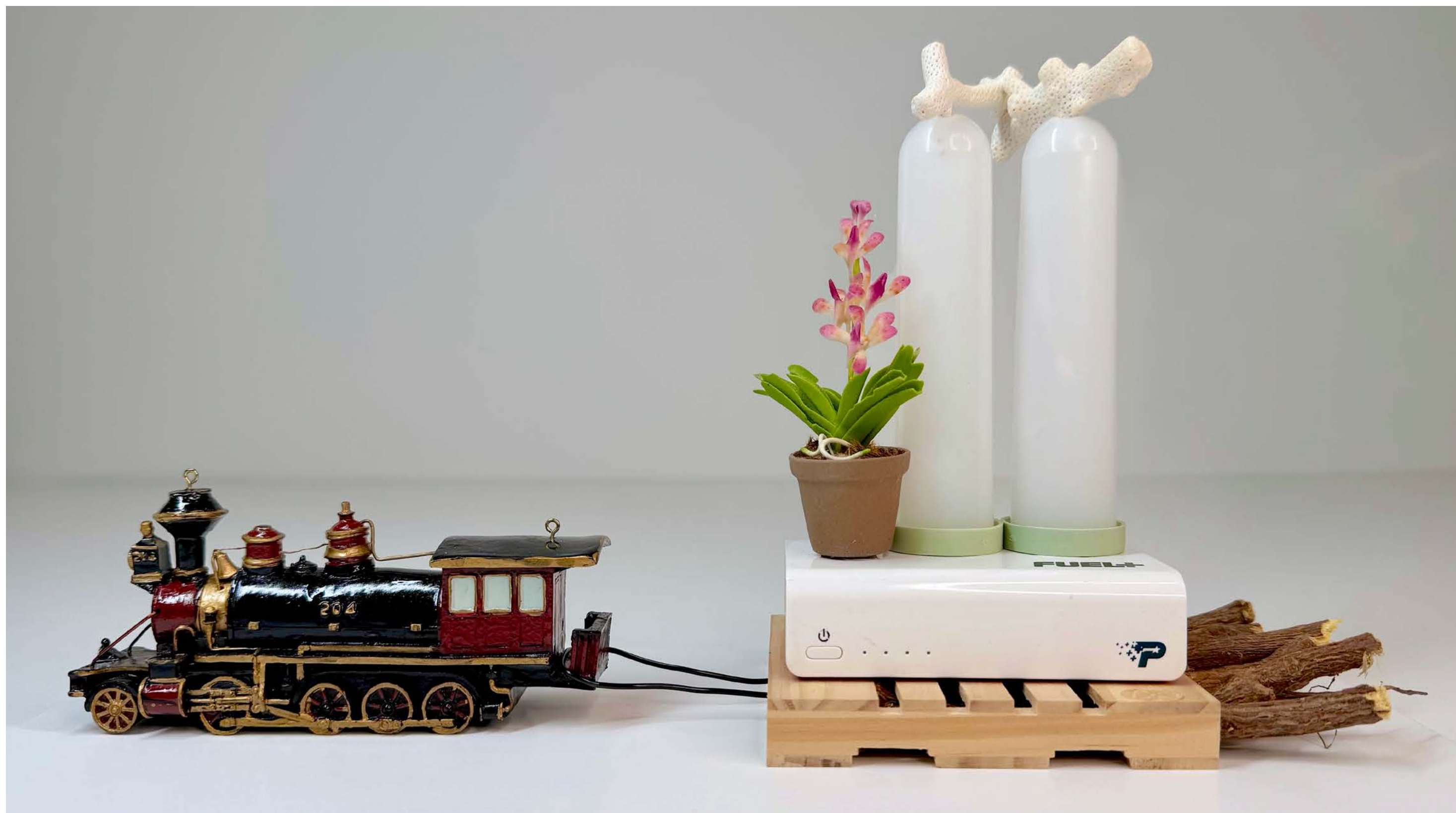
































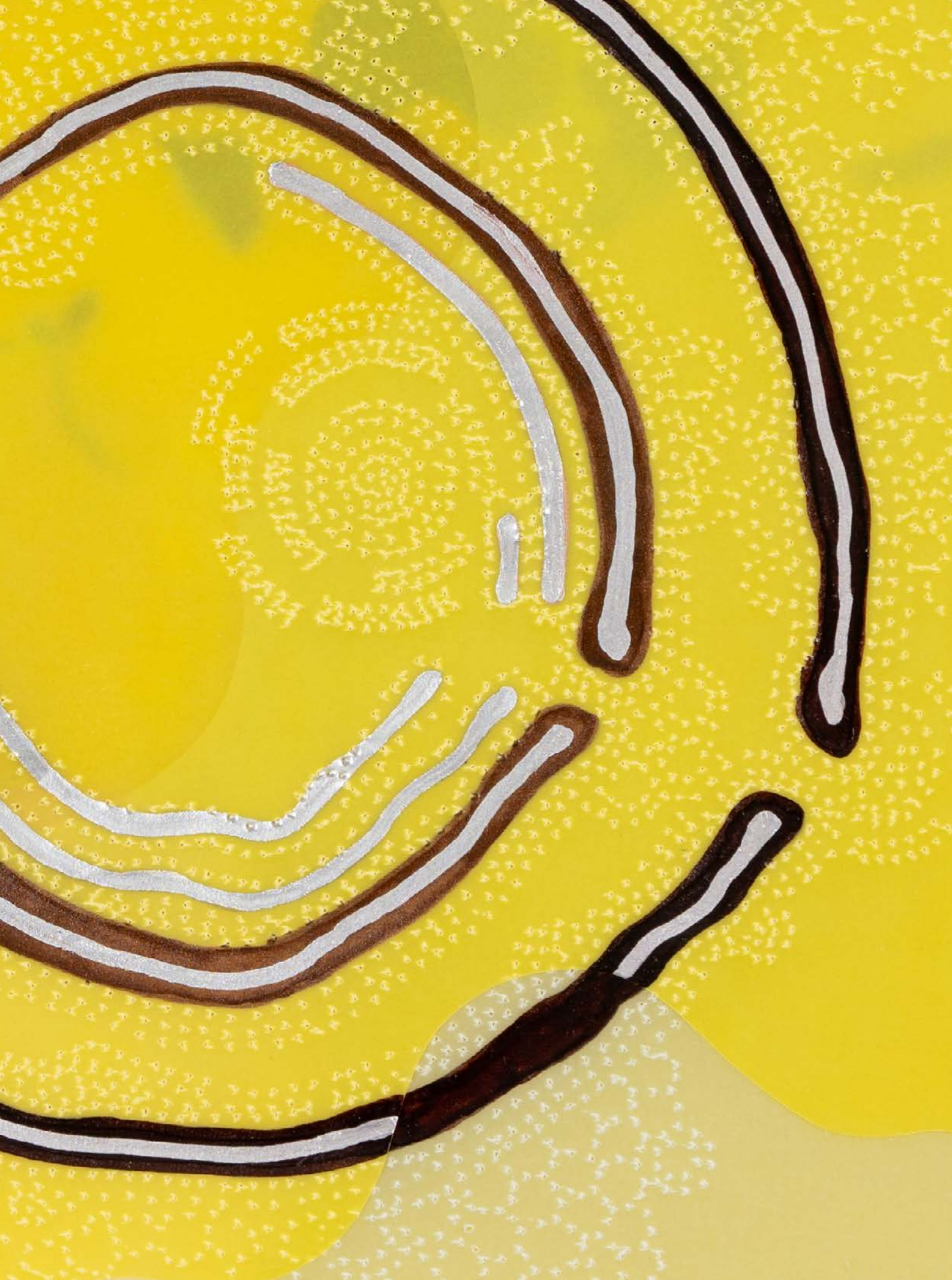




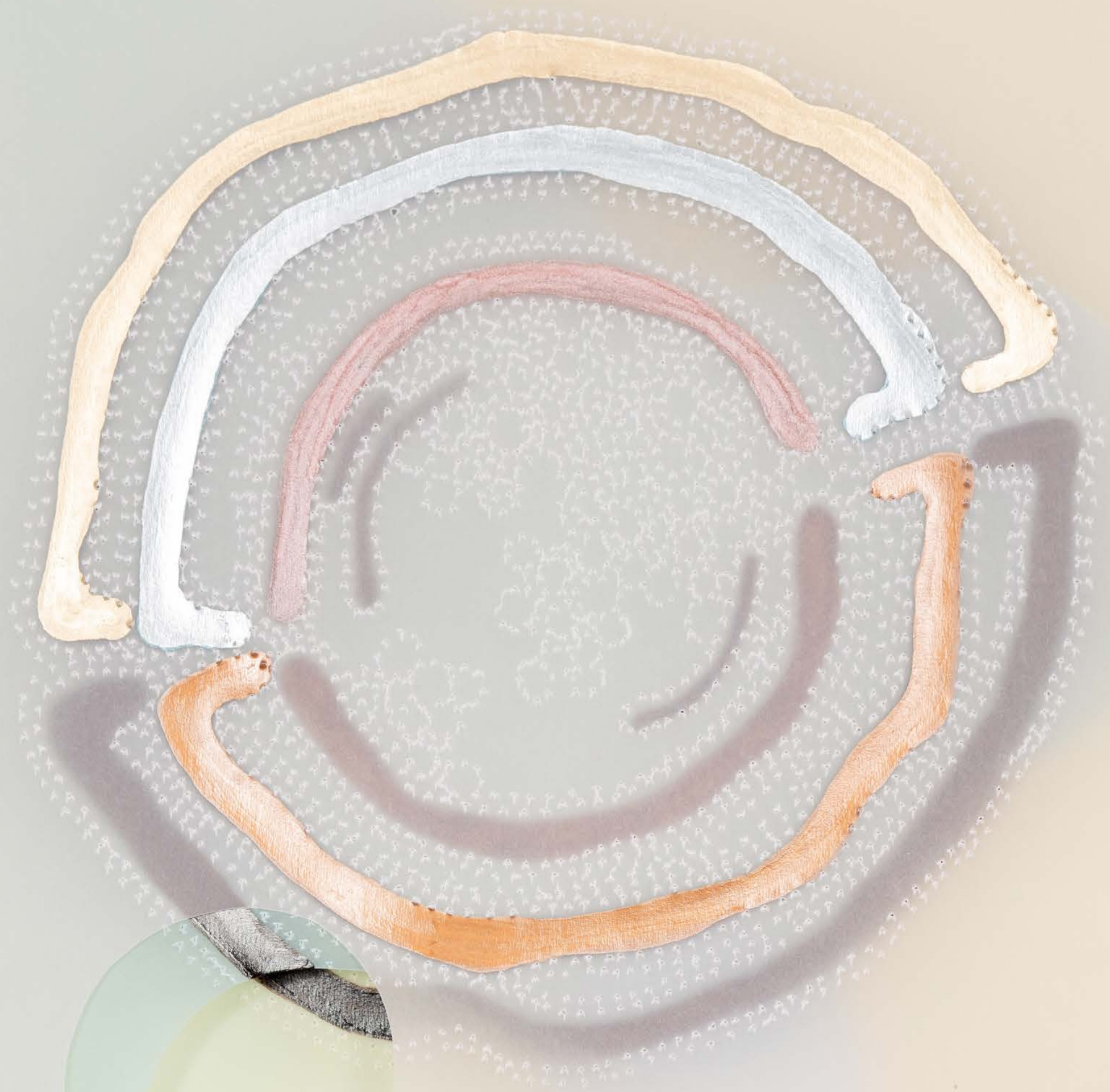












Sculptures and installations by Yu Ji in the Parcours sector include two major pieces from the artist's "Forager" series, and two iconic "Flesh in Stone" sculptures. The former is a meditation on human co-mingling and co-existence with plant and sea life, and the latter an ongoing series driven by a profound desire to re-encounter and study the human form through memory, and experimentation with material, scale, and time.

Parcours

Yu Ji

June 16 - 22, 2025
Hotel Rheinfelderhof, Hammerstrasse 61, 4058 Basel

YU JI

Yu Ji was born in 1985 in Shanghai, and is now based in New York and Shanghai. She creates installations, performances and videos, and considers sculpture to be the foundation of her practice. Many of her recent projects are location-specific, producing geographical and historical narratives about distinct locales. Yu Ji is focused on ideas that emerge from time, space and movement; she pours, in a minimal gesture, ephemeral materials and beings into a physical presence.

Yu Ji has exhibited internationally with recent solo exhibitions including “Hide Me in Your Belly”, Centro Pecci, Prato, Italy (2024); “We the singular in multiple ghosts. I the multiple as parts of whole.”, ICA Institute of Contemporary Art, NYU, Shanghai (2023); “A Guest, A Host, A Ghost”, OCMA Orange County Museum of Art, Costa Mesa (2023); “Miss Shell, Delta, and Two Noughts”, CCA Centre for Contemporary Arts, Berlin (2023); “Against Shadows”, Sadie Coles HQ, London (2022); “Wasted Mud”, Chisenhale Gallery, London (2021); “Spontaneous Decisions II”, Gallery 0, Centre Pompidou x West Bund Museum, West Bund Museum, Shanghai (2021); “Forager”, Edouard Malingue Gallery, offsite at Avenue Apartments, Shanghai (2020). Yu Ji was shortlisted for the Sigg Prize 2023. Her recent public commissions include KU Leuven and the High Line New York.



Flesh in Stone - Ghost No.10
2021

Cement, iron
47 x 44 x 51 cm
18 ½ x 17 ¾ x 20 ⅛ in
Ed. 3/4 (Edition of 4 + 1AP)

(US\$ 35,000)







Installation view, "Unseen Gesture", Galerie Martin Janda, Vienna, Austria, 2021



Flesh in Stone - Ghost No.9
2021

Sofa, cement, steel bar, mirror, lamp, stone
70 x 100 x 90 cm
27 1/2 x 39 3/8 x 35 3/8 in
Ed. 3/4 (edition of 4 + 1 AP)

(US\$ 42,000)





Refined still life No.7
2020

Stainless steel, silkscreen print
100 x 55 x 43 cm
39 $\frac{3}{8}$ x 21 $\frac{5}{8}$ x 16 $\frac{7}{8}$ in
Ed.3/4 (edition of 4 + 1 AP)

(US\$ 18,000)





Forager - lunch
2020

Birch, resin, plaster, coral, cement, sand, wax, lead, wood, water, juice, dry fruit, glass
104 (H) x 330 (W) x 170 (D) cm
41 (H) x 129 $\frac{7}{8}$ (W) x 66 $\frac{7}{8}$ (D) in
Versions of 4 + 1 AP

(US\$ 30,000)



Installation view, "Forager", Avenue Appartments, Tongren Road, Shanghai, China, 2020



Installation view, "Forager", Avenue Apartments, Tongren Road, Shanghai, China, 2020











On view at Basel Social Club is a series of photographic and video works by Kwan Sheung Chi, including new “One Million” videos made specifically for the occasion. The celebrated series “One Million” (2012–ongoing) deals directly with money: a deadpan close-up of the artist’s hands counting banknotes of different currencies. On closer inspection, however, one realises that it is a very short video loop of the artist counting a thin stack of bills until the sum hits one million. Another commentary of absurdist political economy, Kwan’s *My Nephew* (2019) served as an excuse for a trip up north: based in Hong Kong, Kwan was not able to travel to Shanghai in an artist’s capacity, and he brought along a fellow artist (as his “nephew”) to disguise as businessmen. In the set of four photographs, they gestured at real estate construction sites, and posed while smoking expensive cigarettes, evoking a bygone era of capitalist speculation steeped in the luscious aesthetics of the golden 90s of Hong Kong and Shanghai.

Basel Social Club

Kwan Sheung Chi

June 15 - 21, 2025
Rittergasse 21-25, 4051 Basel

KWAN SHEUNG CHI

Kwan Sheung Chi is known for developing a singular artistic practice that is politically provocative and at once poignant and poetic. Since the early 2000s, Kwan has restaged the ritual of flag-raising ceremony from the window of his parents' apartment; repeated the act of counting different currencies in a series of video works; asked the audience to wait for 30 minutes for a yawn; examined his relationship with his partner against the relationship between Pollock and Krasner; and has turned Marx's Capitalism into a souvenir-like, highly symbolic object. Politicising the personal and vice versa, Kwan's conceptual art contemplates the meaningfulness of de-homogenization in a contemporary society.

Kwan has held exhibitions at Oil, Hong Kong (2018); Solomon R. Guggenheim Museum, New York (2017); Mill6, Hong Kong (2016); ZKM, Karlsruhe (2015); Borusan Contemporary, Istanbul (2015); Para Site, Hong Kong (2015, 2014); Witte de With, Rotterdam (2014); Kunsthal Wien, Vienna (2014); Rockbund Art Museum, Shanghai (2013), and Hiroshima MOCA, Hiroshima (2013), amongst others. In 2002, the exhibition "Kwan Sheung Chi Touring Series Exhibitions, Hong Kong" was held across 10 major exhibition venues in Hong Kong, and the Hong Kong Art Centre presented "A Retrospective of Kwan Sheung Chi" in the same year. Kwan is also a founding member of local art groups, including Hong Kong Arts Discovery Channel (HKADC), hkPARTg (Political Art Group) and Woofer Ten.

In 2009, Kwan was awarded the Starr Foundation Fellowship from the Asian Cultural Council to take part in an international residency programme in New York. Kwan received a commission from the West Kowloon Cultural District Association (WKCDA) in 2012, and was the winner of the inaugural Hugo Boss Art Prize in 2013. Kwan's art has been collected by international institutions and public collections, including: San Francisco Museum of Modern Art, San Francisco; Solomon R. Guggenheim Collection, New York; Borusan Contemporary Art Collection, Turkey; Burger Collection, Hong Kong; DSL Collection, France; Kadist Art Foundation, Paris/San Francisco; M+, Hong Kong; and White Rabbit Collection, Australia, among others.



My Nephew
2019

C-print, set of 4 photos
Two larger ones: 40.7 x 61 cm / 16 x 24 in
Two smaller ones: 40.7 x 27.1 cm / 16 x 10 5/8 in
Ed. 3/8 (Edition of 8 + 2 AP)

(US\$ 15,000)











This video is the fifth in the series “ONE MILLION”. What’s seen on the screen is a very thin wad of 1,000 Hong Kong dollars bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches two million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

This work is actually the same as *ONE MILLION (HKD)* (2011), except the total value of bills counted is two million. It was made after the total five editions of *ONE MILLION (HKD)* were all sold.

TWO MILLION (Hong Kong Dollar)
2013

Single channel video, 16:9, HDV, color, mono sound
16 min 18 sec
Ed.4/5 (Edition of 5 + 2 AP)

(US\$ 15,000)



This is the fourth work in the series "ONE MILLION". What's seen on the screen is a very thin wad of 100 renminbi Chinese yuan bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches one million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

ONE MILLION (Chinese Yuan Renminbi)
2013

Single channel video, 16:9, HD, color, mono sound
1 hr 20 min 24 sec
Ed.1/5 (Edition of 5 + 2 AP)

(US\$ 15,000)



This is the sixth work in the series “ONE MILLION”. What’s seen on the screen is a very thin wad of 100 Turkish Lira bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches one million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

ONE MILLION (Turkish Lira)
2015

Single channel video, 16:9, HD, color, mono sound
107 min 8 sec
Ed.2/5 (Edition of 5 + 2AP)

(US\$ 15,000)



This is the third work in the series "ONE MILLION". What's seen on the screen is a very thin wad of 1000 New Taiwan Dollar bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches one million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

ONE MILLION (New Taiwan Dollar)
2012

Single channel video, 16:9, HD, color, mono sound
9 min 43 sec
Ed.2/5 (Edition of 5 + 2 AP)

(US\$ 15,000)



This is the seventh work in the series “ONE MILLION”. What’s seen on the screen is a very thin wad of 10,000 Japanese yen bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches two million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

This work is actually the same as *ONE MILLION (Japanese yen)* (2012), except the total value of bills counted is two million. It was made after the total five editions of *ONE MILLION (Japanese yen)* were all sold.

TWO MILLION (Japanese Yen)
2022

Single channel video, 16:9, HD, color, mono sound
1 min 48 sec
Ed. 1/5 (Edition of 5 + 2 AP)

(US\$ 15,000)



This is the eighth work in the series “ONE MILLION”. What’s seen on the screen is a very thin wad of 100 euro bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches one million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

ONE MILLION (euro)
2025

Single channel video, 16:9, HD, color, mono sound
33 min 40 sec
Ed. 1/5 (Edition of 5 + 2AP)

(US\$ 15,000)



This is the Ninth work in the series “ONE MILLION”. What’s seen on the screen is a very thin wad of 100 United States dollar bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches one million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

ONE MILLION (United States dollar)
2025

Single channel video, 16:9, HD, color, mono sound
60 min 22 sec
Ed. 1/5 (Edition of 5 + 2AP)

(US\$ 15,000)

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Art Basel in Basel 2025

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