

ART BASEL

Francis Alÿs
Hernan Bas
Travis Boyer
Vlassis Caniaris
Andriu Deplazes
Leiko Ikemura
Sea Hyun Lee
Zilla Leutenegger
Teresa Margolles
Eva Nielsen
Paul Mpagi Sepuya
Grace Schwindt
Shirana Shahbazi
Tobias Spichtig
Christine Streuli
Didier William

Further works by:

Marc Bauer
Andy Denzler
Valérie Favre
Christoph Hänsli
Fabian Marti
Adrian Paci
Bernd Ribbeck
Dagoberto Rodríguez
Uwe Wittwer

Messe Basel
Messeplatz 10
4058 Basel

Galleries Sector
Hall 2.1, Booth #J11

June 17 - 22, 2025

Please note that availability and prices are subject to change.



Francis Alÿs

Ciudad Juarez, MX Sep, 2012

Oil on canvas

(ALÿS29861)

USD 240,000 (without VAT)

"Ciudad Juarez, MX Sep" (2012) is part of Francis Alÿs' seminal series known as *Date Paintings*, a selection of which was exhibited in the Belgian Pavilion at the Venice Biennale in 2022. Each work in the series is postcard-sized, created during one of Alÿs' many travels around the world while scouting locations for his projects. The place and date of their creation are inscribed at the bottom of each painting. These works are often characterized by their spontaneous, unstaged quality, evoking a sense of immediacy and authenticity, much like a personal travel journal.

The painting depicts a night cityscape of downtown Ciudad Juarez, a U.S.-Mexico border town deeply scarred by violence. The glow of the neon sign from the now-defunct iconic nightclub Mundos casts an eerie light over the scene, reminiscent of a film noir setting. Outdoor signs atop the nightclub portray strip dancers and pole performers, adding layers of tension and desperation. The scene captures more than just a moment in time; it embodies the complex and often harsh realities of a city caught between prosperity and chaos. The raw, almost documentary-like approach invites viewers to reflect on the fragility of urban life and the stories hidden beneath the luminous veneer of nightlife.



CIUDAD JUÁREZ,



Francis Alÿs

Mosul (car), 2017

Encaustic on canvas

14 x 19 cm (5.5 x 7.5 in.)

(ALÿS26050)

USD 240,000 (without VAT)

"Mosul (car)" (2017) belongs to a project that was exhibited in the Iraqi Pavilion at the Venice Biennale in 2017. In the fall of 2016, Alÿs spent nine days embedded with Iraqi Kurdish forces, known as the Peshmerga, outside of Mosul, Iraq. He accompanied the soldiers along a 23-kilometer frontline, which the artist describes as "a hill moving slowly into the outskirts" of the city. The paintings capture the reality of life on a battleground, protected from ISIS fighters by a simple mound of dirt. The beige, and brown shades used in this painting echo the colours of the dusty earth, and the soldier's uniforms.



Hernan Bas

Blue vampire, 2024

Acrylic on linen

127.5 x 101.5 cm (51 x 40 in.)

(BAS29072)

USD 250,000 (without VAT)





In Hernan Bas' painting, the colors and textures play a crucial role in creating a visually rich and slightly unsettling atmosphere. The palette is dominated by muted yet contrasting shades - faded greens mingle with pale blues and grays, deep reds, earthy browns. These colors, particularly in the fabrics draped over the bed, evoke a sense of worn luxury and mystery. The bed's textures are rendered in rumpled fabrics and soft folds, suggesting a space that has been lived in.

The garlic, hanging above and spread across the bed, should offer protection or warding off the vampires, which here with its overwhelming presence feels more like an inviting. The figure leaning over the bed in a contemplative or melancholic pose with his gaunt, pale face, reddened eyes and distant gaze introduces an eerie, almost haunted mood. He appears otherworldly, like an immortal being who has lived through centuries creates the fantasy of a timeless connection that transcends the boundaries of life and death. The seductive power of the charismatic figure draws the viewer in.



Hernan Bas

Night terror (talking in your sleep), 2024

Color pencil and acrylic ink on paper

151.5 x 126 cm (59 $\frac{3}{4}$ x 49 $\frac{1}{2}$ in.)

172 x 145.5 cm (67 $\frac{3}{4}$ x 57 $\frac{1}{4}$ in.), framed

Unique

(BAS29114)

USD 65,000 (without VAT)

Plus framing costs USD 4000

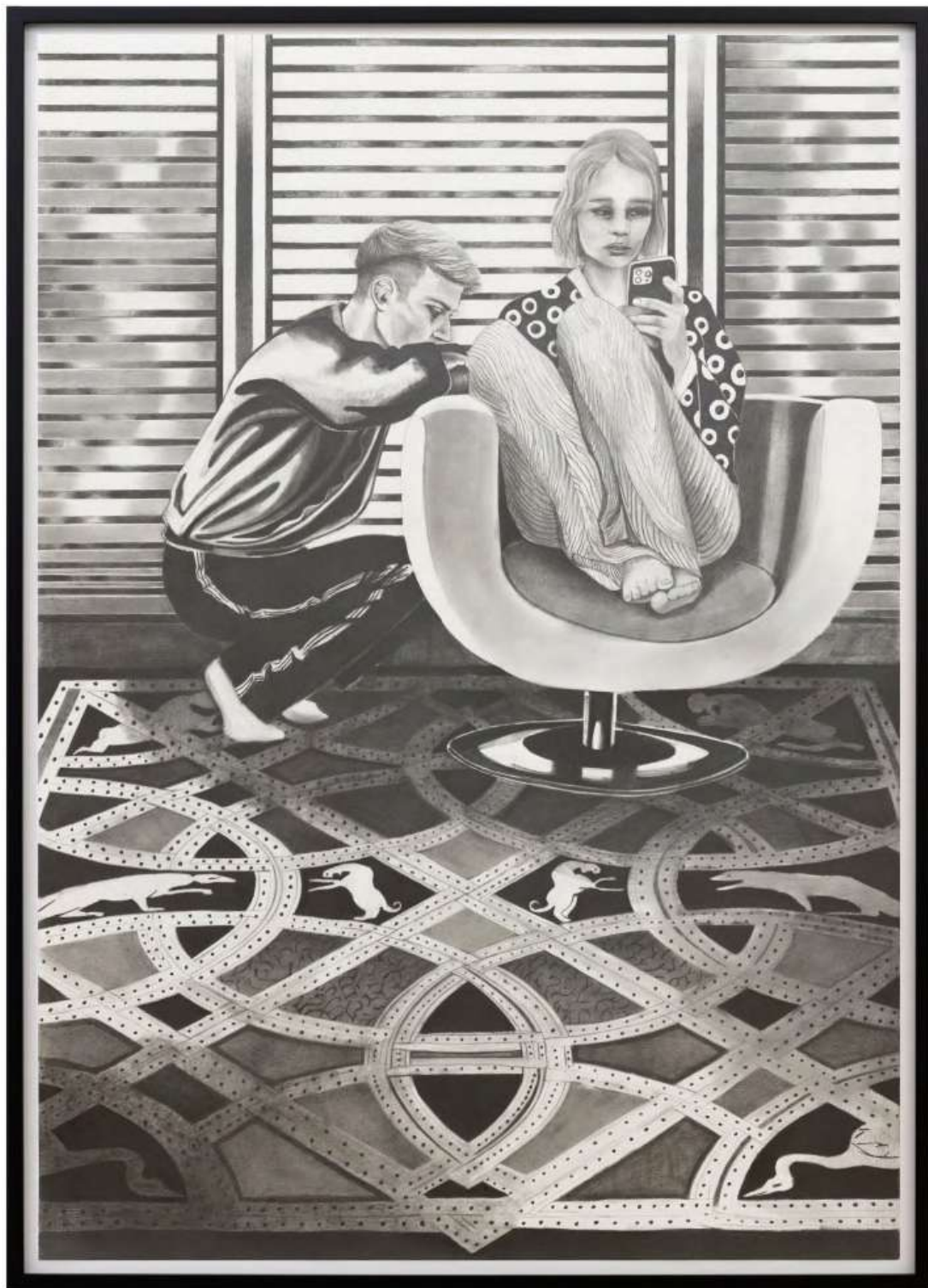


Hernan Bas' large-scale work on paper, *Night Terror (Talking in Your Sleep)*, 2024, conjures a haunting and dreamlike atmosphere reminiscent of Henry Fuseli's "The Nightmare". The composition is imbued with an uncanny tension, as two spectral figures hover in a gravity-defying posture above a sleeping figure, their presence both intimate and unsettling.

Delicate white and grey lines emerge from the mouth of the sleeping figure, drifting toward the ear of one of the levitating figures—an ethereal transmission of air, thoughts, or whispered words that fill the space, reminiscent of the flowing lines of wood grain or rippling water. These spectral lines reinforce the eerie sense of unease, as if the figures are trapped within the liminal space between dream and reality.

Bas' meticulous rendering of the figures and space intensifies the mise-en-abyme effect. The scene's perspective is warped; its figures suspended in an ambiguous environment that merges the warm, domestic familiarity of a bedroom with the surreal logic of dreams. The effect is both intimate and disorienting, as if the viewer has stumbled into a deeply personal yet universal subconscious vision.

Channelling Fuseli's psychological intensity, Bas blurs the boundaries between sleep and wakefulness, reality and hallucination. The figures appear locked in a silent, inescapable encounter—one that speaks to the unsettling, often intrusive nature of dreams, where the mind becomes both a sanctuary and a site of spectral visitation.



Marc Bauer

Apocalypse de Saint Sever I, 2024

Pencil on Paper

100 x 70 cm (39 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)

112 x 80 cm (44 $\frac{1}{8}$ x 31 $\frac{1}{2}$ in.), framed

(BAUEM29183)

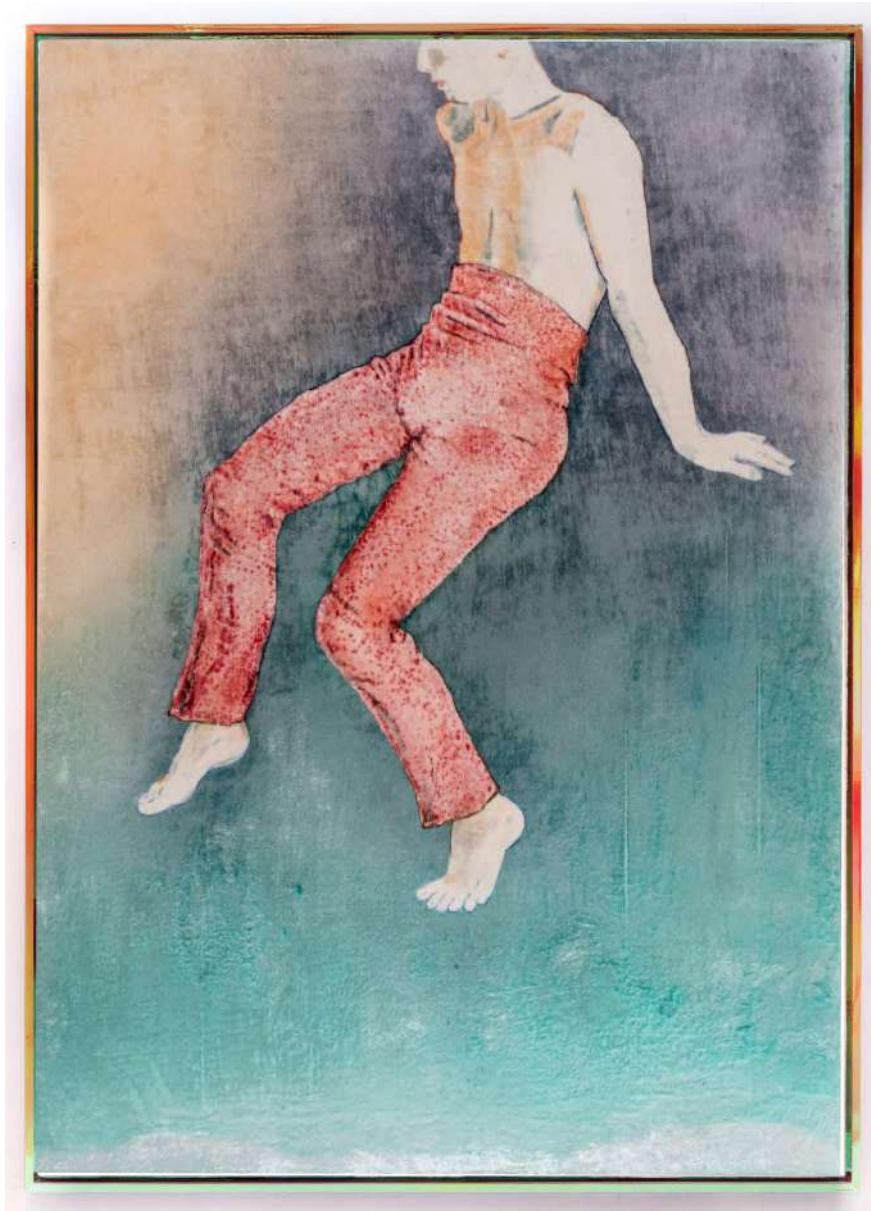
CHF 11,000 (without VAT)



In this work, Marc Bauer addresses themes of vulnerability, intimacy, as well as the weight of external realities on the individual. The figures are depicted in seemingly comfortable environments, but there are nuances of emotional depth that suggest a tension between the subject's inner experiences and external events.

The young woman, curled inward on a modern swivel chair and absorbed in her phone, exudes a sense of withdrawal, while the man crouched beside her rests his head wearily against the chair's arm. Their body language suggests a moment of quiet closeness, but also a shared fragility.

The intricately detailed floor anchors the work in a deeper historical framework. Inspired by the medieval illuminations of the *Apocalypse of Saint-Sever*, as the title of the work suggests, the floor's decorative motifs—featuring leaping hounds and geometric interlace—evoke themes of fate, prophecy, and conflict. This reference connects the intimate present to a broader, cyclical history, as is often the case in Marc Bauer's work.



Travis Boyer

The Lover Junior, 2025

Dye on silk velvet on panel in artist frame

152.4 x 108.6 cm (60 x 42 ¾ in.)

(BOYER29849)

CHF 16,000 (without VAT)

In this series of dye paintings on silk velvet, Travis Boyer (b. 1979, Fort Worth, Texas, US) explores how surfaces accrue meaning, inviting reflection on ornament, cultural memory, and queer embodiment. Rich in texture and layered with historical references, Boyer's works transform the decorative into the political and the sentimental into the critical. Through a fusion of self-styling, camp, and material sophistication, Boyer articulates a painterly language that embraces excess, ambiguity, and seduction.

A central reference in the works from this series is the figure of Pierrot, the tragicomic clown of Commedia dell'Arte, who has served as a blank slate onto which artists project melancholia, marginality, and modernist dislocation. Boyer, however, queers the figure through disidentification: a process by which minority subjects reclaim dominant codes and recode them toward liberation. In Boyer's re-imagination, Pierrot is not the butt of the joke but the center of the stage - confident, adorned, and conspirator.



Vlassis Caniaris

Gazing at the Future, 1982

Wire mesh, clothes, shoes

175 x 88 cm (68 ⁷/₈ x 34 ⁵/₈ in.)

(CANIA29518)

EUR 70,000 (without VAT)





Vlassis Caniaris

Untitled, 1974

Environment consisting of wooden corridor, fitted carpeting, cardboard carton with metal boxes, reading-lamp, child's figure with starched and plaster-soaked stockings with boots and walker with games
85 x 175 x 250 cm (33 ½ x 68 ⅞ x 98 ⅜ in.)
(CANIA29520)

EUR 170,000 (without VAT)

The installation "Untitled" (1974) by Vlassis Caniaris comprises the remains of a wooden floor covered with carpet, wool stockings with boots representing a child's figure, an empty baby walker, a cardboard box with metal cans, and toys. Despite its minimal and impoverished depiction of a home environment, Caniaris captures perfectly the precarious and improvised atmosphere, as well as the deprivation associated with the homes of many. He avoids drama or unnecessary effects, instead demonstrating a keen eye and genuine care in the treatment of the objects—through their selection, placement, colors, stains, and folds. By choosing restraint, he creates more space for the objects to be inhabited by the 'soul' of a whole generation of migrants. The items are presented as borrowed from reality, with a focus on details that convey the essence of the situation in the most authentic way possible.







Andy Denzler

Young Picasso with Baseball Cap, 2025

Oil on canvas

80 x 70 cm, 31 ½ x 27 ½ in.

(DENZL29948)

CHF 24,000 (without VAT)



Andriu Deplazes

Körper und Hund auf Bett (Bodies and dog on bed), 2025

Oil on canvas

190 x 130 cm (74 ¾ x 51 ¼ in.)

(DEPLA29302)

CHF 35,000 (without VAT)

Through his works, Deplazes explores themes that reflect political, global, and personal processes: human beings and their connection to nature; family constellations; protection, exclusion, as well as the search for mechanisms of security, intimacy, and, conversely, liberation.

In this painting, an overhead perspective captures reclining figures, each gazing in a different direction, their hands gently resting on their bodies. Moonlight streams through the window, illuminating a distant alpine landscape in soft hues of pink and gray. In his use of colors and atmospheres, Deplazes draws inspiration from Ernst Ludwig Kirchner, Lucian Freud and Maria Lassnig.



Andriu Deplazes

Höhenfeuer in Dämmerung (Bonfire at dusk), 2025

Oil and ink on paper

63 x 86 cm (24 $\frac{3}{4}$ x 33 $\frac{7}{8}$ in.)

70.5 x 93.5 cm (27 $\frac{3}{4}$ x 36 $\frac{3}{4}$ in.), framed

(DEPLA29787)

CHF 12,000 (without VAT)

The dramatic imagery evoked in Andriu Deplazes' works, explored in an original style that draws on various manners and moods of late nineteenth and early twentieth-century Western painting is linked to the characteristic concerns and techniques of the artist. In his oeuvre, Deplazes alludes to the environmental crisis and to the aggressive exploitation of resources, but also to the military themes that turn up in some of the of his new works.

Deplazes's work contains echoes of personal experience and fragments of current events, intertwined along two main paths of investigation: the role of human beings in the social sphere, and in relation to nature, from a philosophical and anthropological standpoint. Spurred by his interest in questions of identity and in the power dynamics at work within societies and family structures, the artist places his alienated human/humanoid figures – who are often isolated and diaphanous, with vague features – in unsettling domestic interiors or contexts dominated by nature. Naked, deformed and seemingly vulnerable, the androgynous subjects presented to our gaze are the hub of a reflection on how we perceive self and body, challenging the norms and excesses of voyeurism and narcissism. Tinged with melancholy and walking a tightrope between narrative presence and physical evanescence, his characters embody archetypes of humanity and pose ironically insistent questions about identity, social dynamics, and the state of our species today, in relation to an environment, flora and fauna that may be wild or, more often, has already been anthropized.

The environmental crisis, the consumption of the landscape by agriculture – but also its diminishment through stereotyped narratives – the Romantic conception of the relationship between humans and nature, the notion of wilderness, humanity in nature, the nature of humanity and the nature of Nature: all of this feeds into works that are pointed in their critique and yet dreamlike, before which we feel unease, but also empathy and familiarity with something we recognize as intrinsically human.



Andriu Deplazes

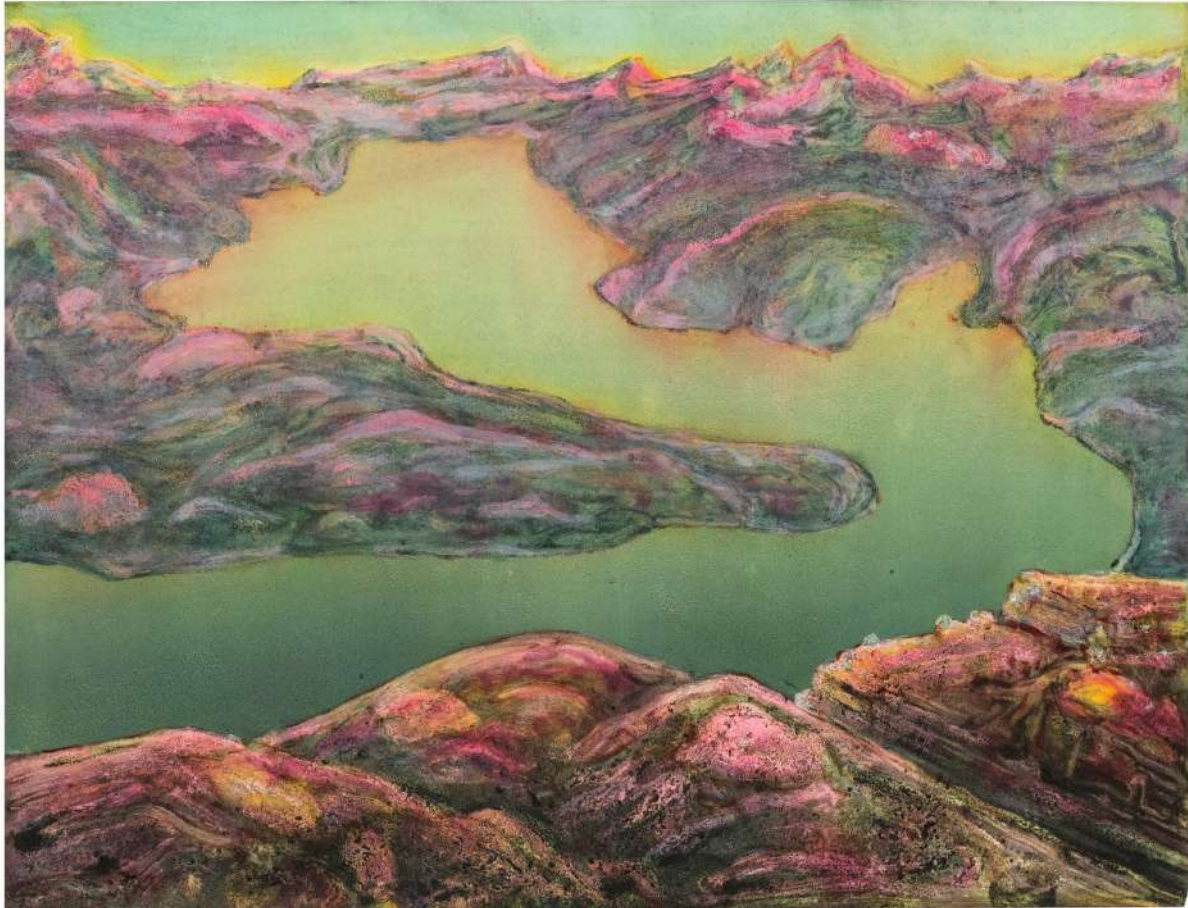
Schattiges Tal mit glühenden Felsen (Shady valley with glowing rocks), 2025

Oil and ink on paper

51 x 62 cm (20 $\frac{1}{8}$ x 24 $\frac{3}{8}$ in.)

59 x 69.5 cm (23 $\frac{1}{4}$ x 27 $\frac{3}{8}$ in.), framed
(DEPLA29785)

CHF 9,000 (without VAT)



Andriu Deplazes

Sich durch Hügel schlängelnder See (Lake winding through hills), 2025

Oil and ink on paper

49.5 x 64.5 cm (19 ½ x 25 ¾ in.)

57.5 x 72 cm (22 ⅝ x 28 ⅝ in.), framed
(DEPLA29788)

CHF 9,000 (without VAT)



Andriu Deplazes

Wanderer in bergiger Weite (Hikers in mountainous vastness), 2025

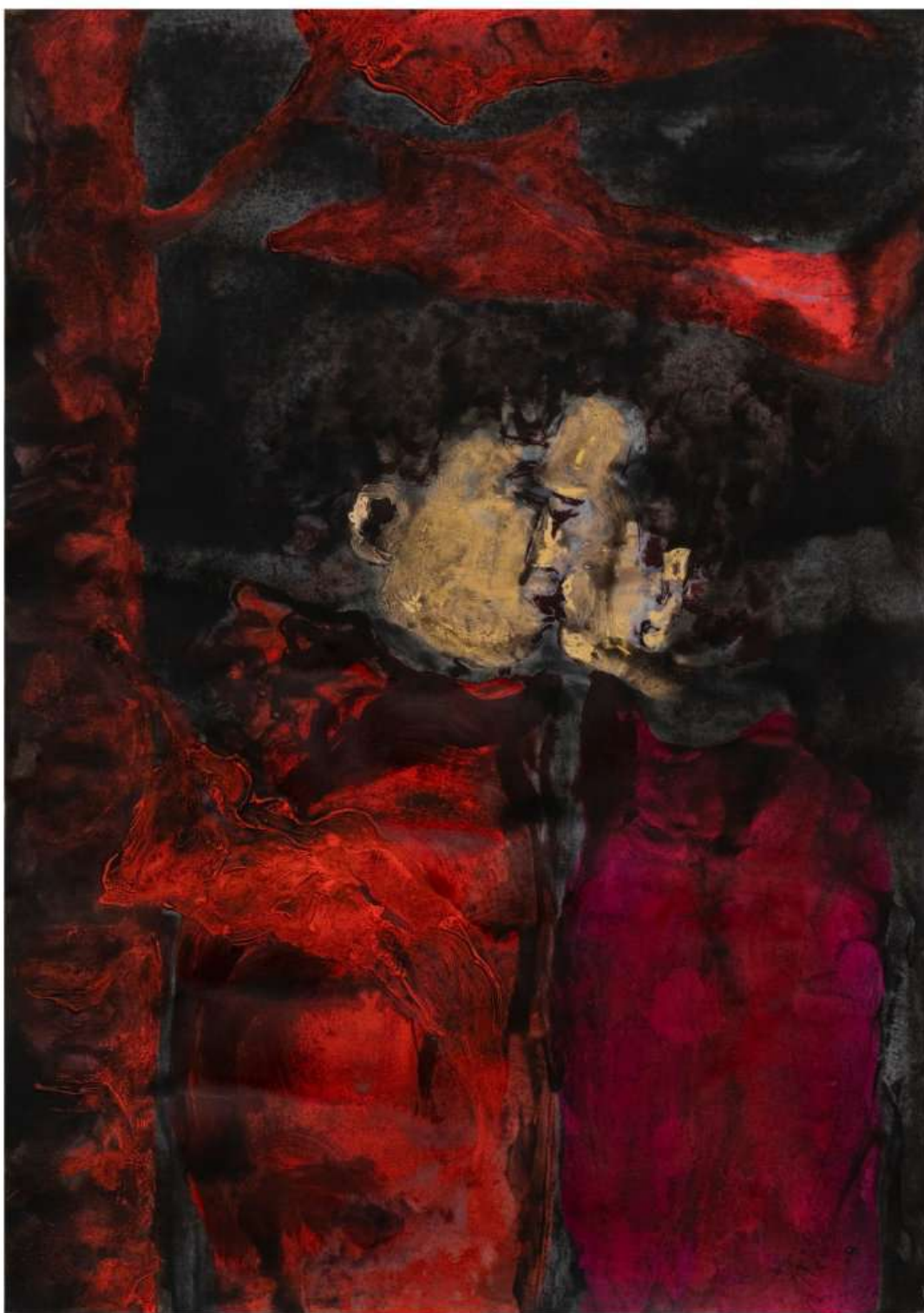
Oil and ink on paper

37.5 x 63 cm (14 ³/₄ x 24 ³/₄ in.)

45 x 70.5 cm (17 ³/₄ x 27 ³/₄ in.), framed

(DEPLA29783)

CHF 8,000 (without VAT)



Andriu Deplazes

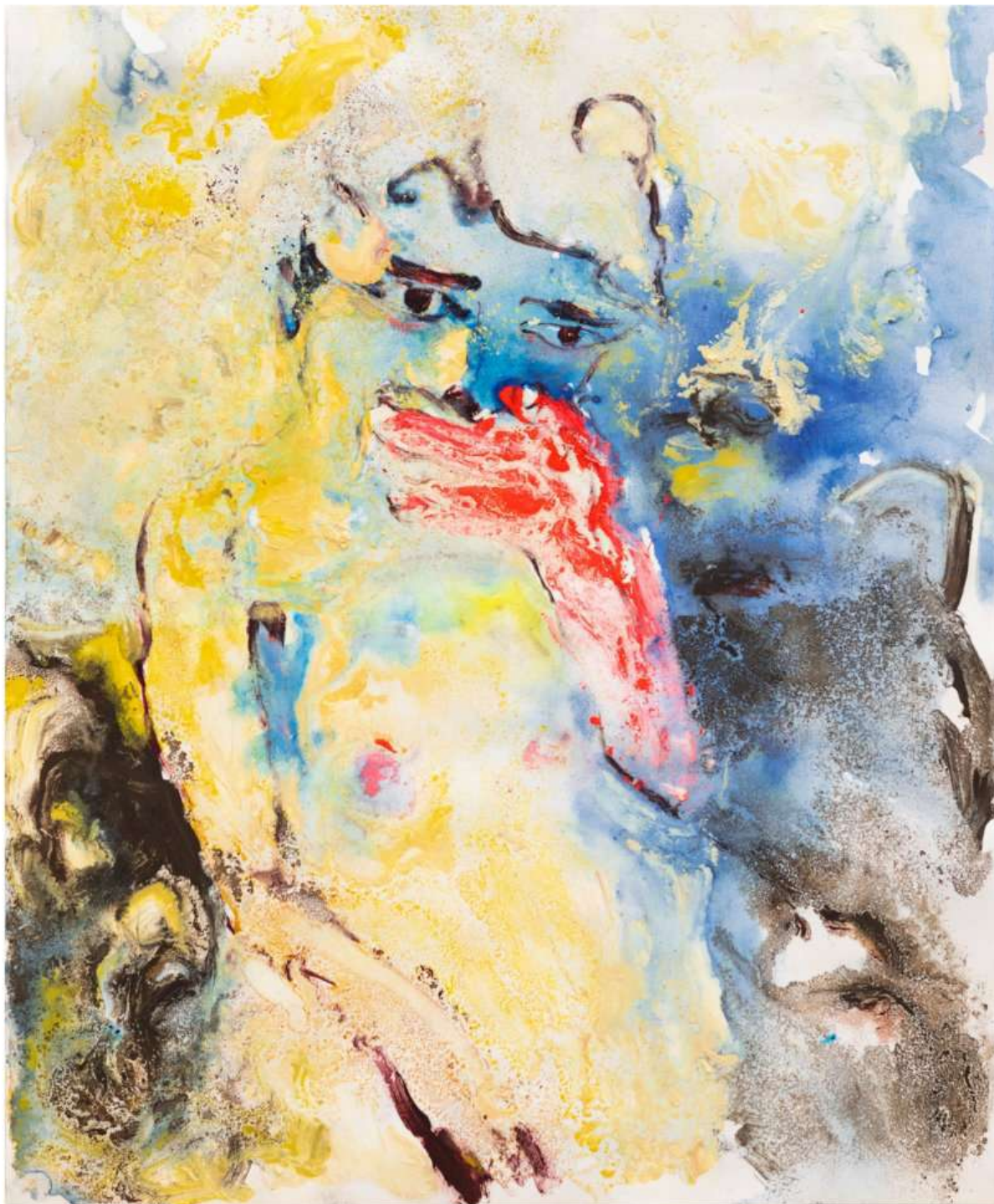
Kuss in Dunkelheit (Kiss in darkness), 2025

Oil and ink on paper

59 x 42 cm (23 ¼ x 16 ½ in.)

67 x 49.5 cm (26 ¾ x 19 ½ in.), framed
(DEPLA29786)

CHF 8,100 (without VAT)



Andriu Deplazes

Fluoreszierende und wässrige Hand (Fluorescent and watery hand), 2024

Ink and oil on paper

53 x 44 cm (20 ⁷/₈ x 17 ³/₈ in.)

59.5 x 50 cm (23 ³/₈ x 19 ³/₄ in.), framed
(DEPLA29349)

CHF 8,000 (without VAT)



Valérie Favre

Vol planée, 2025

Oil on canvas

50 x 40 cm (19 ¾ x 15 ¾ in.)

(FAVRE29941)

CHF 10,000 (without VAT)





Christoph Hänsli

Schrauben, 2024

Oil on canvas

42 x 87 cm (16 ½ x 34 ¼ in.)

(HANSL29860)

CHF 9,000 (without VAT)

Using everyday objects, Christoph Hänsli explores the major themes of human existence through extensive series of paintings. His approach combines scientific meticulousness and a sense of order with painterly freedom and a subtle sense of humor. Since the beginning of his career, the "thing" has been at the heart of his work. Hänsli reproduces each object at a 1:1 scale—a practice he has maintained to this day. His "thing portraits" emerge from multiple layers of color, giving a voice to both found and newly discovered objects.

Hänsli's works, which straddle conceptual art, realism, and pop art, appear factual and documentary at first glance but reveal a deeply subjective and often melancholic perspective upon closer inspection, subtly intertwined with humor. In this way, Hänsli creates a play—a dance—between the presence and absence of things and humans. Frontal depictions of closed boxes evoke emotions of hope, desire, promise, and especially the longing for answers.

Hänsli paints objects to see them more clearly, to make them tangible for himself. Paintings, particularly those depicting vessels, serve as containers for content, narratives, or traditions inscribed into their surfaces—both by the artist and the viewer.

18

1. 1/20

6-20
1,9-20

2,5

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1. 1/25

7-25
1,1-25

15-20

8-13

8-13

10-13

8-18

12-12

8-8

12 x 11

9-10

12 x 14

10 20

11-25

10-12

16-20

18



Christoph Hänsli

Abfluss, 2019

Acrylic on canvas

25 x 32 cm (9 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in.)

(HANSL28421)

CHF 5,000 (without VAT)

In 2019, at the invitation of the curator Friedrich Meschede, Christoph Hänsli painted various objects from the technical rooms of the Kunsthalle Bielefeld. Meschede recognised the relationship between these rooms and the themes of the artist's paintings. Meschede retired and left the Kunsthalle before the works were completed and the works were never shown.



Leiko Ikemura

Nightscape, 2024

Tempera and oil on canvas

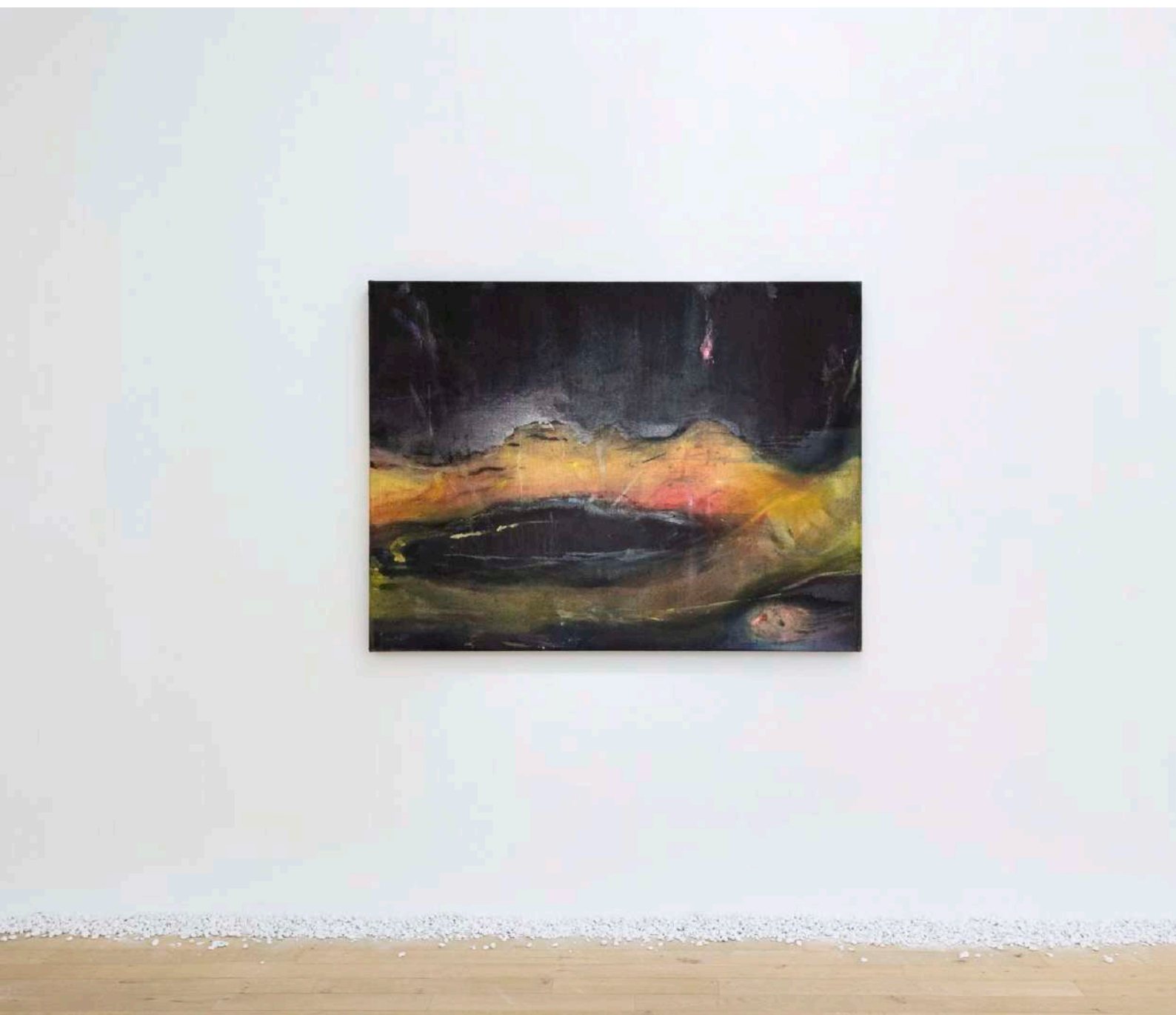
120 x 160 cm (47 ¼ x 63 in.)

(IKEMU28963)

EUR 120,000 (without VAT)

Leiko Ikemura's "Nightscape" paintings are part of her broader exploration of the relationship with the natural world. Blurring the boundaries between abstraction and figuration, these ephemeral nighttime scenes combine tempera and oil on canvas in a muted yet evocative color palette.

The works evoke a sense of ambiguity, in which forms seem to emerge from and dissolve into the darkness, suggesting a liminal space. The landscapes with lake mountains are not depictions of any specific places but are rather imbued with a dreamlike quality about inner life with subtle shifts in color and light that are both serene and unsettling. These "Nightscape" paintings embody the artist's ongoing interest in themes of transience, transformation, as well as the interconnectedness of all living things. In one of the paintings, a figure can be seen, in the other a tree is the central focus of attention.



Installation view, Leiko Ikemura – "Cosmic Mom", Galerie Peter Kilchmann, 30 Aug. - 12 Oct., 2024



Sea Hyun Lee

Beyond Red - 024MAY02, 2024

Oil on linen

150 x 150 cm (59 x 59 in.)

(LEE29623)

CHF 47,000 (without VAT)

In *Beyond Red – 024MAY02*, the artist constructs the composition through the depiction of a crescent moon and its reflection. Island- or landscapes drift around the moon in a manner reminiscent of streaks or clouds, seemingly in motion. These formations partially obscure the moonlight in certain areas, creating a dynamic interplay between illumination and shadow.





Zilla Leutenegger

Think twice, 2025

Installation, single channel video projection, on panel (oil on paper mounted on wood)

180 x 125 cm (70 ³/₄ x 49 ¹/₄ in.)

Ed. of 3 (+ 1 AP)

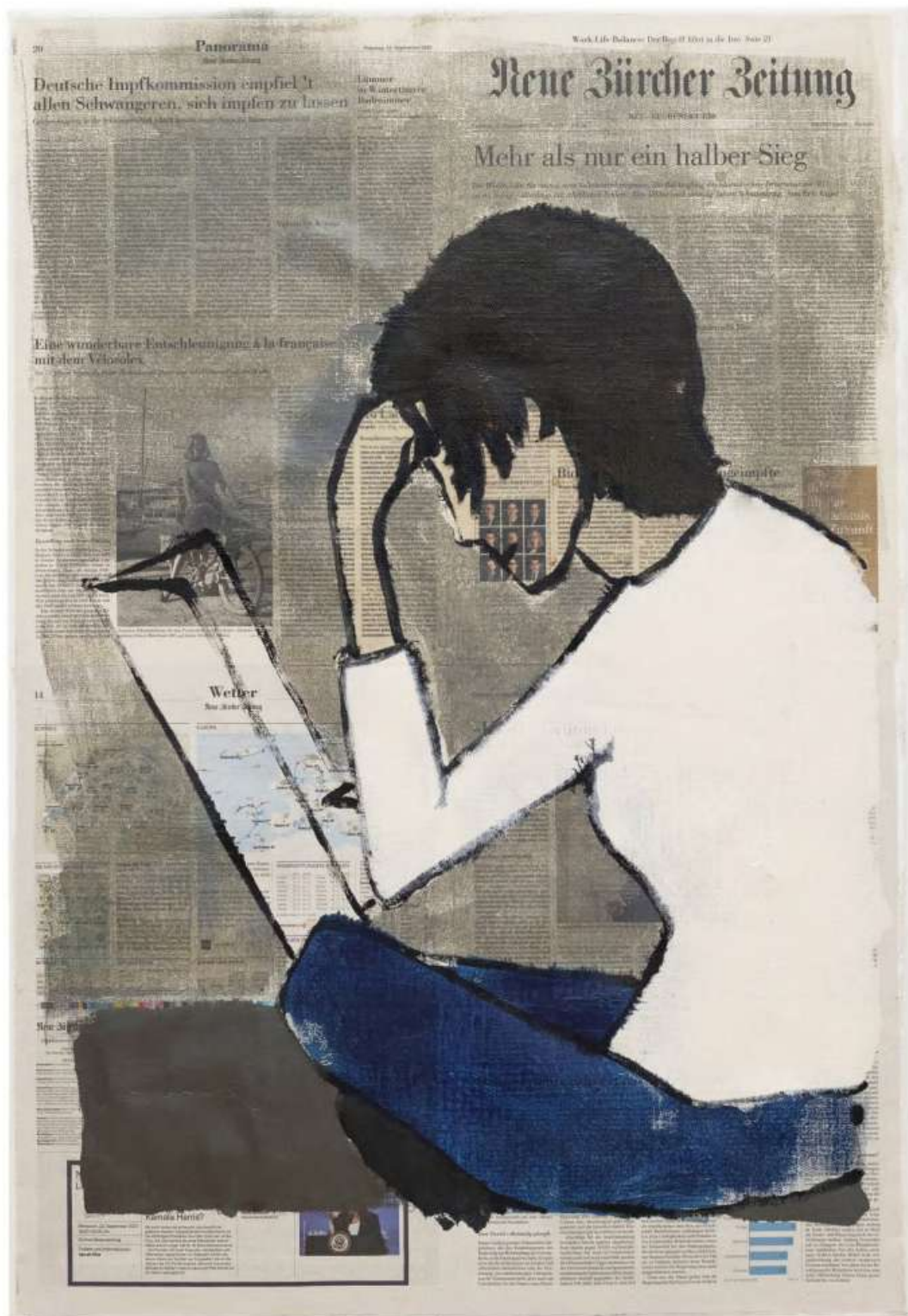
(LEUTE29724)

CHF 30,000 (without VAT)

"Think Twice" by Zilla Leutenegger depicts a figure curled up in a blue armchair, knees drawn to her chest. A newspaper covers her face—completely immersed and shielded from the outside world. Above the newspaper, an animation of flickering flames appears. In her work, Zilla combines drawing, painting, and video to create a multilayered visual language. The apparent calm of a retreat is contrasted by the unrest of the flames, which symbolize external conflict, media overstimulation, or inner turmoil. Hovering above the scene, yellow rubber gloves can be seen.

"Think Twice" plays with the tension between withdrawal and reality, between interior space and the troubling global events beyond. The artist invites us to think twice: what initially seems like a quiet moment reveals itself as a complex web of meaning.





Zilla Leutenegger

Mehr als nur ein halbes Sieg, 2025

Oil and newspaper on canvas

96 x 65 cm (37 3/4 x 25 1/2 in.)

(LEUTE29513)

CHF 17,000 (without VAT)



Zilla Leutenegger

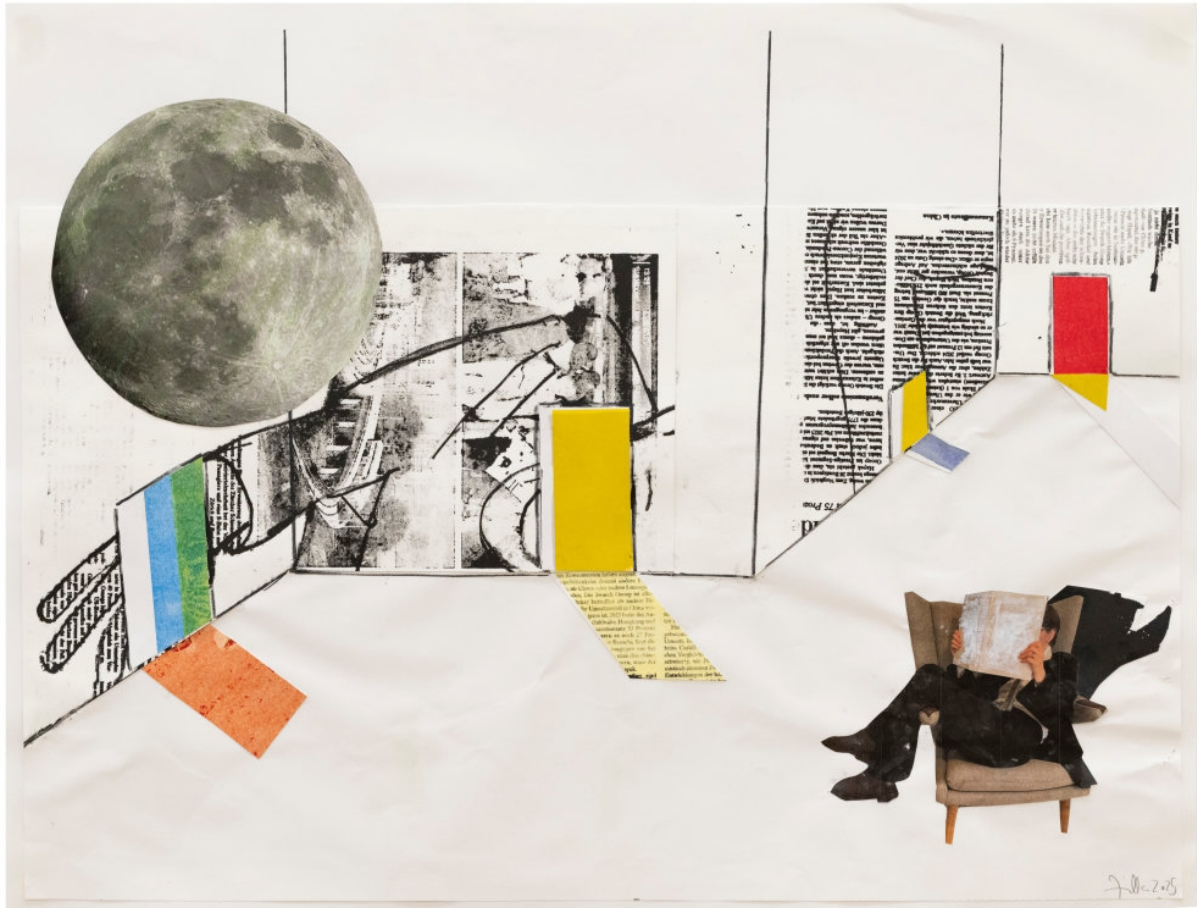
Pragmatik, 2025

Oil on newspaper, mounted on canvas

96 x 65 cm (37 ¾ x 25 ½ in.)

(LEUTE29512)

CHF 21,000 (without VAT)



Zilla Leutenegger

Lettura scomoda, 2025

Collage on offset paper and handmade paper, Neocolor, pencil, monotype with oil paints, colored pencils, laser print, finished with UV-protective varnish, acid-free adhesive

49.5 x 64 cm (19 ½ x 25 ¼ in.)

(LEUTE30017)

CHF 11'000 (without VAT)

"Lettura scomoda" (2025) is the title of series of collages by Zilla Leutenegger in different sizes and variations. The title refers, on one hand, to movement studies, the collaged photographs of the artist in different positions on an armchair are attempts to comfortably read a book on the large Papa Bear armchair by Danish designer Hans Wegner. It relates to the artist's restlessness, which interferes with her reading, making her very familiar with this movement study.

The title is also a reference to 20th-century Italian designer Bruno Munari's 1944 essay on design written for the Domus magazine.

For the artist, the series also suggests an imagination of cohabiting with a moon within an apartment.



Teresa Margolles

27 de marzo de 2023, Tragedia Migratoria (March 27, 2023, Migratory Tragedy), 2024

Ceramic pot made with clay from the Triangle of Ora (Chihuahua, Durango, and Sinaloa), mineral pigments

43.2 x 40.6 x 40.6 cm, (17 x 16 x 16 in.)

(MARGO29250)

EUR 37,000 (without VAT)





Fabian Marti

Lullaby Essentials (One Last Tour), 2025

Oil on canvas

50 x 40 cm (19 ¾ x 15 ¾ in.)

52.5 x 42.5 cm (20 ⅝ x 16 ¾ in.), framed
(MARTI29409)

CHF 17,000 (without VAT)

The paintings are designed to engage with the imagination of children, drawing inspiration from lullabies, dreams, and the wonder of childhood fantasy. Fabian Marti discusses his artistic process: "I made these paintings with the help of large-language models, combining my ideas with the models' capacities to develop the actual motifs." He also sees parallels between these models and his own practice as an artist. "Just as they aggregate countless images from online sources, I, too, often incorporate existing material and ideas from the 20th century into my work." Through his art, Marti aims to invite viewers to reconsider traditional methods of creation, conventional forms of exchange, and even the role and status of the artist. His work challenges these established notions, encouraging fresh perspectives and new ways of thinking about artistic production and engagement.



Eva Nielsen

Estrand VII, 2025

Oil and latex on canvas

180 x 130 cm (70 $\frac{7}{8}$ x 51 $\frac{1}{8}$ in.)

(NIELS29701)

EUR 25,000 (without VAT)

The "Estrand" series is part of the artist's ongoing exploration of perceptual disturbances, images viewed through a filter, and the sedimentation of landscapes alongside her painting practice. The notions of passage and the horizon line eluding the gaze are central motifs of this body of work: the landscape exists both within sight and through a prism— a filter that distorts or fragments perception—but in doing so, it also elevates it. This landscape is dynamic, lively, in motion. Nielsen initially explores these compositions on paper. The work on canvas is new, developed by the artist during a residency at Bullukian / Château de Fontevraud (2024–2025). The process begins with oil painting, followed by a photograph printed on latex, and is finally accented with acrylic highlights. The result recalls Rauschenberg's "combine" paintings—a term Rauschenberg coined for works that merge painting and sculpture. In this series, Nielsen advances these ideas, emphasizing fragmented landscapes and imperfect memory—two of her core themes. The crumpled gesture imprinted into the latex intensifies retinal disturbance, encouraging viewers to understand that, like a landscape, memory is layered and unfolds over time. According to Nielsen, the work reaches its completion when the viewer activates it; projecting personal narratives onto the piece becomes the final, essential layer.





Eva Nielsen

Insula, 2025

Oil and latex on canvas

50 x 40 cm (19 ¾ x 15 ¾ in.)

(NIELS29538)

EUR 10,000 (without VAT)

Human silhouettes have recently appeared in Nielsen's iconography—initially timidly, but now more regularly in her works. The artist draws fragments from family photographic archives. The canvases are painted first with oil, acrylic, and sometimes ink before being delicately veiled by a silk organza screen print. This creates a unique materiality for ambiguous images. The moiré effect that overlays them offers a rare visual experience: everything seems in motion, shifting with the viewer's perspective or the silk's reaction to ambient light. Between appearance and disappearance, the experience is sensory, mnemonic, and spiritual. The fragmented, gradual perception echoes the captivating yet demanding effort of grasping a memory—when, with closed eyelids, our ability to summon the image of a loved one renders colors uncertain and situations almost vibrating. Nostalgia is often imperfect, but its melancholy is always gentle.



Adrian Paci

According to Paradjanov, 2023

Oil on canvas

50 x 68 cm (19 ¾ x 26 ¾ in.)

(PACI27248)

EUR 20,000 (without VAT)

"According to Paradjanov" is the title of a series of paintings by Adrian Paci. The source image for these paintings comes from the film *Sayat Nova* (in English: *The Color of Pomegranates*), a Soviet-Armenian drama written and directed by Sergei Paradjanov in 1969. *Sayat Nova* tells the story of the life of the most significant Armenian poet of the 18th century. In the film, rather than following a linear narrative, Paradjanov, both a structuralist and a traditionalist filmmaker, opts for a series of vivid tableaux representing key moments in the poet's life. Paradjanov states, "It seems to me that a static image, in cinema, can have the depth of a miniature, a plastic sense, and an internal dynamic."

Adrian Paci initially trained as a painter before turning to video. The ban on modern art and Western cinema during his studies in Albania sparked his interest in new media and stimulated his desire to explore their potential. With this series, the artist subtly plays between mediums, transitioning from moving images to frozen images, and from painting to photography. The flat colors vibrate to create or simulate the effect that Paradjanov aimed for in producing a static image in his film. Additionally, while cinema often emphasizes facial expressions, Paci frequently blurs the faces in his works, rendering the emotions of the characters mysterious.



Bernd Ribbeck

Untitled, 2025

Acrylic, pigmented marker on mdf

18 x 24 cm (7 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in.)

19.5 x 25.5 cm (7 $\frac{3}{4}$ x 10 in.), framed
(RIBBE29510)

EUR 5,600 (without VAT)

In this new body of works inspired by a very famous brutalist building in the Parisian suburb called « les Étoiles d'Ivry » Les Étoiles d'Ivry are quite famous in France, these were built in the 70's by two French architects and embody a very radical vision of urban housing, very concrete but also utopian. Their fractal, geometric architecture, featuring cascading terraces and sharp angles, breaks away from the standardized forms of large housing blocks. The concept was to blend housing, shops, and services in a vertical city logic. Circulation was designed as a promenade: stairs, walkways, and ramps connect the different levels, encouraging pedestrian movement. There's no strict boundary between interior and exterior—spaces flow into one another. This architecture fosters social interaction and mixed uses. Raw concrete meets greenery.

The works arrive with a remarkable intensity, despite a format so intimate it invites a kind of hushed proximity. Only with one's nose nearly touching the surface does the full richness of nuance reveal itself—the interplay of sheen and matte, the almost engraved texture of the panels. And then, there's their radiance—an irrepressible, joyful energy that emanates from them. Perfectly capturing the enchantment of wandering through such architecture—angular, yes, but also luminous, awakening the senses all at once: touch, sight, and even smell.



Dagoberto Rodriguez

Ala de Gorrión (Sparrow Wing), 2025

Synthetic rattan on metal structure

180 x 82 x 15 cm (70 $\frac{7}{8}$ x 32 $\frac{1}{4}$ x 5 $\frac{7}{8}$ in.)

(RODRI29644)

EUR 18,000 (without VAT)

This series marks a return to sculptural work that embraces artisanal processes. In Cuba, the term "Suisa" (the series' title) refers to furniture crafted from synthetic rattan, a material Rodríguez has known since childhood. The works in the series are inspired by the furniture of renowned Cuban architect Clara Porset, whose ideas resonate with the artist's vision. In this new body of work, Rodríguez explores the aesthetics of contemporary communication, particularly the rapid language of WhatsApp. He creates sculptures with a metal structure intertwined with synthetic rattan, merging traditional craftsmanship with modern themes. Through this fusion, the artist invites viewers to reflect on the intersection of culture, language, and identity in our digital age, while also paying homage to the artisanal heritage that has shaped his artistic journey.

"Ala de Gorrión (Sparrow Wing)" is inspired by an Art Deco monument in Buenos Aires by architect Francisco Salamone that depicts an angel.



Dagoberto Rodríguez

20 kg de Hannah Arendt, 2025

Watercolor on paper

65 x 65 cm (25 ⁵/₈ x 25 ⁵/₈ in.)

(RODRI29605)

EUR 12,000 (without VAT)

The works on paper "20 kg de... (20 kg of...)" are part of Dagoberto Rodríguez's new project "Gimnasio de Pensamiento (Gym of Thought)" (2025) and were first presented at the booth of El Mundo at ARCO Madrid 2025. Questioning modern cults of individualism, eugenics, and performance, this ensemble highlights how subjects seek, in the permanence of flesh, an almost sacred communion. The Cuban-born artist reflects on the enrichment found in viewing oneself as a composition of individualities—an amalgamation of influences rather than a single entity. With this series, Rodríguez pays homage to the authors who have inspired him, providing strength and creative momentum. He invites viewers to reflect on the weight of culture, learning, and the proper use of good ideas, highlighting influential authors and thinkers whose influences elevate the spirit and help reintegrate individuals into communities of thought.



Grace Schwindt

After the dance, 2019

Bronze

31 x 32 x 32 cm (12 ¼ x 12 ⅝ x 12 ⅝ in.)

Ed. 3/3 + AP

(SCHWI29378)

EUR 15,000 (without VAT)

Grace Schwindt (b. 1979, Germany) works with sculpture, performance, film and drawing. Through her work she unfolds visual narratives exploring the effects of capitalist culture upon the body and psyche of the individual. She analyses the role that bodies, language and objects play in the construction of history and memory.

After the Dance is inspired by Schwindt's work with performers and dancers. It literally presents both sides of the coin. Divided by a smooth, square plate, the composition can be seen as a mirrored reflection of a dancer's foot. Inseparably connected, a highly overextended foot hangs on the left—exaggerating the form of a pointe shoe in ballet—while on the right hangs a lump of mere bodily mass, perhaps the same foot after a lifetime as a dancer, broken and distorted beyond human form, presented like ballet shoes hanging from a hook. Schwindt reveals how bodies are objectified, with dancers compelled to embody projections of perfection rather than experiencing their own bodies, presenting them in an unnatural, inhuman way. The composition also evokes a sense of balance, weighing force and weakness, pain and strength, definition and abstraction. Here, revealing fragility is presented as a form of power.





Grace Schwindt

Dancer with Dagger, 2022

Patinated bronze

16 x 43 x 32 cm (6 ¼ x 16 7/8 x 12 5/8 in.)

Ed. 1/3

(SCHWI28663)

EUR 8,000 (without VAT)

In *Dancer with Dagger*, Grace Schwindt captures a powerful expression of resistance, movement, and survival. The bronze form, draped and poised, evokes a figure in motion—defiant, alive, and unyielding. Suggesting both dance and combat, the work speaks to a refusal to remain silent or still, where movement itself becomes a form of resistance and life-affirming force.

Schwindt's sculptural practice often draws inspiration from ancient sculptures, particularly damaged bodies, to reflect on how societies view and interpret the human form. She explores the effects of culture on the body and psyche, analyzing the role that bodies, language, and objects play in the construction of history and memory.

Dance and movement are central to Schwindt's work, serving as metaphors for resilience and the continuous struggle against oppression. Her sculptures often embody choreographed gestures, capturing the tension between vulnerability and strength. In *Dancer with Dagger*, the poised stance and implied motion reflect this dynamic, illustrating how the act of moving becomes an assertion of life and agency.





Grace Schwindt

Bull, 2022

Patinated bronze

19 x 36 x 9 cm (7 ½ x 14 ⅛ x 3 ½ in.)

Ed. 1/3

(SCHWI28662)

EUR 8,000 (without VAT)

In “Bull”, Grace Schwindt captures a moment of transformation between immense strength and an elusive metamorphosis. The bronze figure, with its vivid patina and solid stance, evokes a force that exceeds human experience, yet remains vulnerable in its transition. Rather than illustrating a clear narrative, Schwindt focuses on the beauty and uncertainty of becoming—inviting viewers to dwell in the tension of change without needing resolution.

Schwindt works primarily with bronze, using traditional casting techniques combined with carefully patinas to create surfaces that feel both ancient and otherworldly.

Sculpture plays a central role in Schwindt’s broader artistic practice, which often draws on classical forms to question historical ideals and societal values. Her figures, though solid and rooted in material tradition, frequently explore themes of fragility, interruption, and bodily transformation.



Paul Mpagi Sepuya

Self-portrait Tests in Studio Mirror with Gazing Ball (_DSF1183), 2024

Archival pigment print

61 x 49 cm (19.2 x 24 in.)

63 x 47.5 cm (24 ¾ x 18 ¾ in.), framed

Ed. 1/5 (+ 2 AP)

(SEPUY29580)

USD 6,500 (without VAT)

Plus framing costs USD 600

In Sepuya's photographs, numerous support structures anchor his compositions: his body, tripods, props like benches or stools, mirrors, curtains, and stainless-steel gazing balls. These elements stabilize the photographic space and help orient the viewer within the image. The gazing balls reflect the scene behind the camera, highlighting the studio environment and the process of image-making.

Sepuya uses the gazing ball, a centuries-old object turned industrial prop, to challenge perception and representation. The black curtain backdrop enhances the focus on the object and surrounding figures, emphasizing the photographer's role and presence within the frame rather than as an external force. By referencing historical techniques, like mirrors angled to reveal background figures, Sepuya critiques the relationship between model and photographer. He creates a symbiotic dynamic, centering his camera and himself in relation to his friends, focusing on self-perception rather than external observation. This subtle shift in power dynamics creates space for queer bodies' self-actualization and highlights bodily autonomy in image-making.



Paul Mpagi Sepuya

Gazing Ball Reflection (_DSF8679), 2023

Archival pigment print

61 x 45.7 cm (24 x 18 in.)

63 x 47.5 cm (24 ³/₄ x 18 ³/₄ in.), framed

Ed. 1/5 (+ 2 AP)

(SEPUY29579)

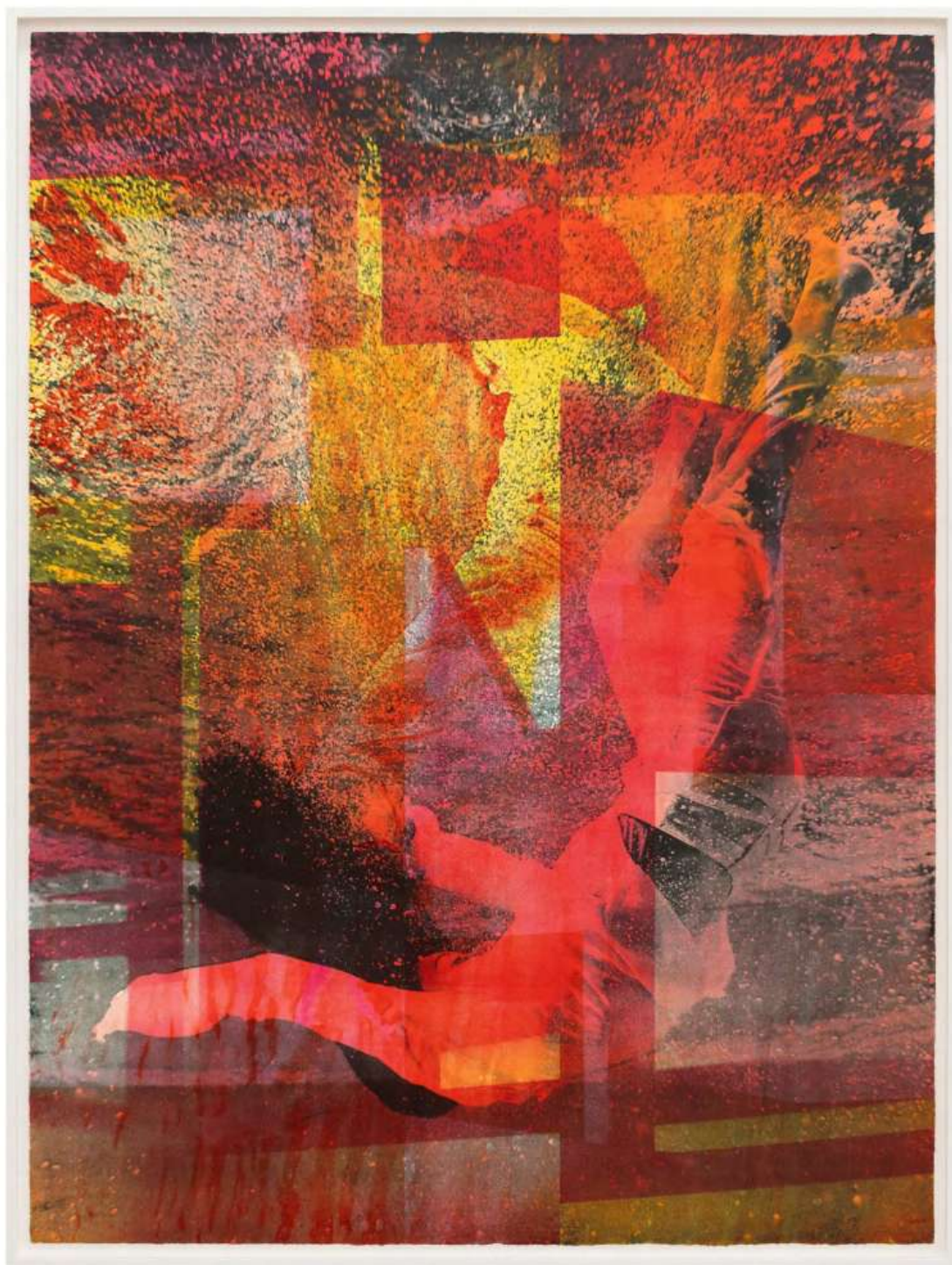
USD 6,500 (without VAT)

Plus framing costs USD 600



Paul Mpagi Sepuya
Gazing Ball (_DSF0658), 2023
Archival pigment print
61 x 45.7 cm (24 x 18 in.)
Ed. 1/5 (+ 2 AP)
(SEPUY29391)

USD 6,500 (without VAT)



Shirana Shahbazi

Falling_05 (pink), 2024

Four-colored lithograph on cotton paper

160 x 120 cm (63 x 47 ¼ in.)

166.5 x 128 cm (65 ½ x 50 ¾ in), framed

Ed. 1/1 (+ 1 AP)

(SHAHB28831)

CHF 28,000 (without VAT)

The large-format lithograph by Shirana Shahbazi depicts a female figure that seems to float with infinite power and lightness in a space that is not easily defined. It remains open whether the female figure is flying or floating peacefully in the water, or whether she is falling deeper and deeper and cannot stand against the force of the water masses. The element of water gives depth and density to the work, but at the same time a certain lightness: on the surface of the water small shimmering waves and bubbles can be seen. The work attempts a spatial description, showing a simultaneity of places and spaces, created by superimposing different images. Through the technique of lithography, the work radiates with incredible colorfulness, thereby reflecting the artist's remarkable refinement in the use of this medium.

This work shows us a rich, powerful colour palette, ranging from sunny yellow, to lush orange, fiery red, crimson and dragon fruit pink. In the lower half of the image is highlighted by striking red areas. The contrast between softness and lightness and strength and heaviness is thus clearly transported both on a pictorial and tonal level.



Shirana Shahbazi

Displacement_23, 2024

Hand-colored silver gelatine print on baryta paper on aluminium, in handmade ceramic frame

23.5 x 17.5 cm (9 1/4 x 6 7/8 in.), print

37 x 31 x 6 cm (14 1/2 x 12 1/4 x 2 1/4 in.), framed

Unique

(SHAHB28493)

CHF 18,000 (without VAT)

In this series of geometric works, rectangular shapes are interwoven in various ways. Some shapes appear transparent, with their shadows becoming integral to the composition. Are we looking at architectural elements or a sculpture? Does this construction exist in reality? Can we even perceive reality in a photograph? Shirana Shahbazi engages with these fundamental photo-historical questions, skilfully exploring them in her works.

The architectonic, geometric compositions were created by the artist in her studio, photographed in black and white, and printed on baryta paper. These works allow reality and fiction to merge in a remarkable manner. The interior elements were hand coloured, a technique that harkens back to the beginnings of color photography and the works of significant figures in photographic history, such as the surrealist Man Ray.

Ceramic frames in colours like moss green, blackberry, crimson, dusky pink, mint turquoise, bold orange, and onyx black both delineate and expand the constructed spaces.



Shirana Shahbazi

Vase mit Schatten Pink (orange), 2020

C-print on aluminium, in handmade ceramic frame

23.5 x 18.5 cm (9.3 x 7.3 in.)

44 x 38 cm (17.3 x 15.0 in.), framed

Unique

(SHAHB28408)

CHF 16,000 (without VAT)

This small-format work with ceramic frames by Shirana Shahbazi (b. 1974 in Tehran, Iran. Lives and works in Zurich.) bestow each photograph a sculptural dimension. The viewer encounters a variety of motifs, such as abstract shapes, flowers and simple geometric forms that seem to float in the coloured space. The monochrome frames seem to be radiating in direct contrast to the colour shades of the photographs that they themselves are surrounding. The creative phase that preceded this group of works was marked not least by the isolation and deceleration during the lockdown triggered by the COVID pandemic in the end of March 2020. The creative flow that usually arises from the exchanges and encounters with people and places, which plays an important role in Shahbazi's work, was limited. Instead, the artist relied on the location of the studio, where she developed a conceptual setting, in which objects or just folded sheets of paper were photographed with theatre lights, bringing in this way colour and space to a new dimension.



Tobias Spichtig

Angel on the Beach, 2025

Oil on linen

170 x 190 cm (66 ⁷/₈ x 74 ³/₄ in.)

(SPICH29419)

CHF 39,000 (without VAT)

A solitary, elongated figure sits curled within a womb-like space, rendered in raw, sweeping brushstrokes of magenta, crimson, and burnt orange. The figure's eyes are exaggerated and masked in deep shadow, reminiscent of Spichtig's signature stylised faces, which often blur identity and emotion. The posture—arms wrapped protectively around the body, legs pulled inward—suggests introspection or withdrawal, a pose of dealing with the unease inflicted upon us by our own emotions and environments. Both the 'beach' and the 'angel', as suggested in the title, fall into a space that is fragmented and tumultuous, almost flame-like in its swirling layers of color, underlining the ambiguous painterly understanding of those words, hinting at emotional or psychic turbulence. These gestural, chaotic backgrounds are a hallmark of Spichtig's paintings, providing both a setting of alienation in the contemporary world and an emotional echo to the subject within.





Tobias Spichtig

Andy Warhol Crying, 2025

Oil on linen

65 x 45 cm (25 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in.)

(SPICH29441)

CHF 14,000 (without VAT)

Spichtig's practice is grounded in a persistent negotiation with presence, absence, and the conditions of perception. While his paintings are resolutely figurative, his portraits are as much intimate likenesses as idols—figures rendered with the stylized detachment of a magazine cover or bedroom poster, gesturing toward a collective escaping of feelings, fragmentation, and dislocation but pointing towards something to long for. In their hollowed gazes and affectless stillness, one senses a generation caught between visibility and dissolution, between the illusion of knowing and the reality of never quite arriving at meaning. What connects these figures is the gaze that shapes them, one that remains unchanged whether painting those closest to him—friends, collaborators—or long-admired cultural figures, like seen in *AndyWarholCrying*. Spichtig's gaze remains constant: a fan's awe, pure and unrelenting. In this Warholian perspective everyone is both person and myth. The artist's admiration is not diminished by proximity—if anything, it deepens, becoming less about fantasy and more about shared history, presence and distinct feelings.



Christine Streuli

Daily news_01, 2025

Acrylic and varnish on canvas

250 x 170 cm (98 ½ x 67 in.)

(STREU29854)

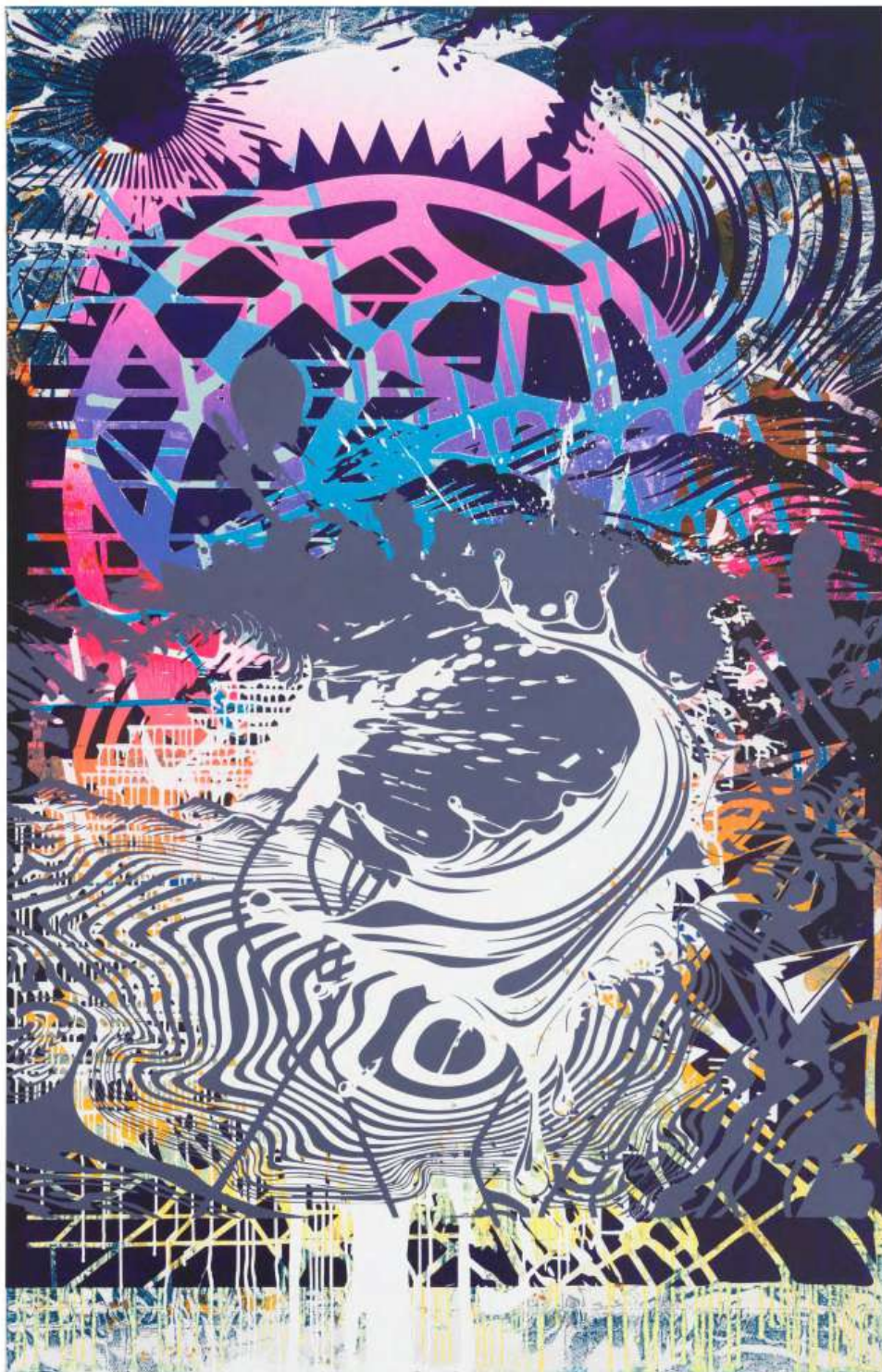
EUR 34,000 (without VAT)

Christine Streuli's large-scale painting "Daily news_01" is composed of layered surfaces of bright color and sharply defined stencil lines. It can be read as a contemporary take on landscape painting — a deliberate engagement with a genre that has shaped the history of art for centuries and still poses essential questions today. At its core lies a challenge directed at painting itself: What does it mean to depict landscape in our time? What is our current understanding of the Earth and of the place where we live?

As the title suggests, this is not a landscape in a traditional sense, but perhaps a political or psychological one. The painting evokes a dystopian terrain—chaotic, imploding, overwhelming. It speaks of fragmentation and the constant shifting and overlapping of forms. Layers of abstract gestures, graphic structures, and intense color fields collide in a visual language that is both vibrant and disruptive.

At the center of the composition, a globe emerges, marked by its latitude and longitude lines. It stands amid motion, force, vulnerability, and contradictions, in a restless transformation. Within this visual intensity, Streuli reaffirms the urgency of painting as a medium to process, confront, and reimagine our shifting reality.





Christine Streuli

Daily news_02, 2025

Acrylic and varnish on canvas

250 x 160 cm (98 ½ x 63 in.)

(STREU29855)

EUR 33,000 (without VAT)



Didier William

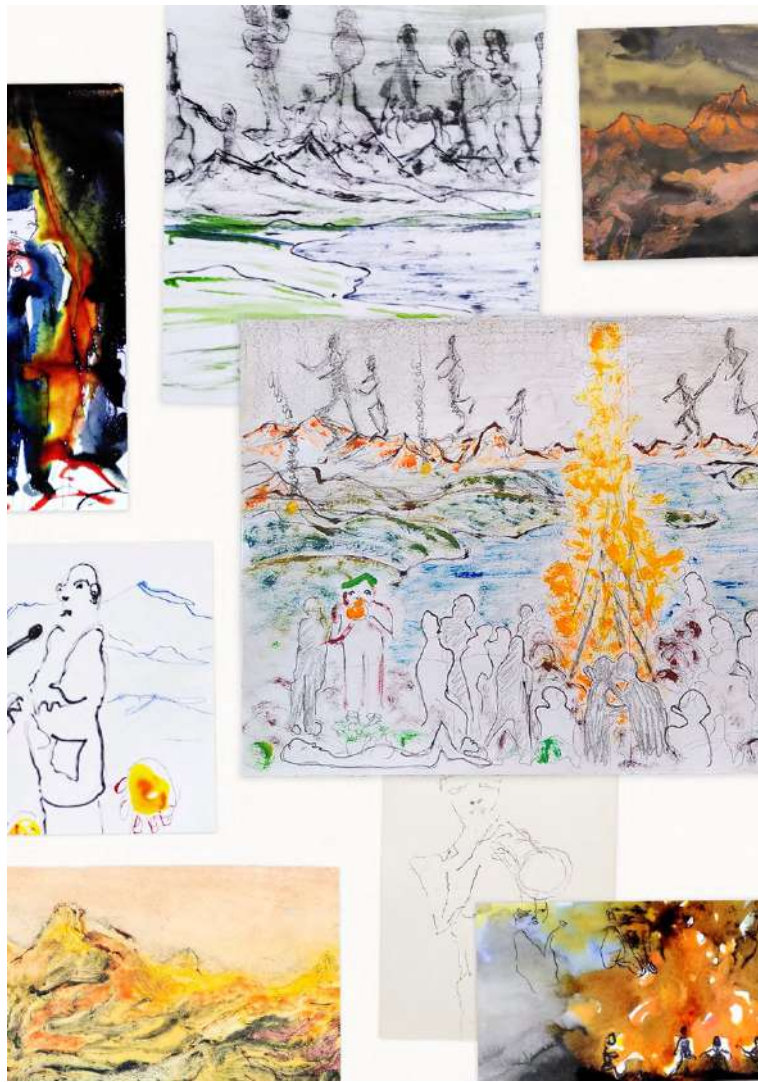
Gesture to Home, 2024

Acrylic on panel

269.2 x 162.6 cm (106 x 64 in.)

(WILLI29228)

CHF 60,000 (without VAT)



ART BASEL Unlimited

Andriu Deplazes

Körper umkreisen Feuer (Bodies circling fire)
2025



WORK IN PROGRESS

Andriu Deplazes

Körper umkreisen Feuer (Bodies circling fire), 2025

Oil on canvas (5 panels each 360 x 164 cm)

360 x 820 cm

Price on request

Art Basel Unlimited U49

Andriu Deplazes (born *1993 Zurich, Switzerland; lives and works between Marseille and Zurich) has gained international attention for his outstanding, recognizable, and mature style. His paintings disrupt traditional perspectives and challenge the expectations of viewers. Vast, vibrant landscapes serve as dynamic backdrops for enigmatic figures, which either blend seamlessly into their surroundings or distinctly stand apart. His art explores two central themes: the philosophical and anthropological roles of humans in social contexts and their relationship with nature. Addressing questions of identity and power structures within societal and familial frameworks, Deplazes often positions his figures—isolated, translucent, and undefined—within disorienting domestic spaces or natural settings. His figures, which he frequently refers to simply as "bodies," are characteristically alienated, humanoid, and androgynous, with distorted proportions. While clearly human, these figures remain undefined, allowing viewers to identify with them.

With the painting *Körper umkreisen Feuer (Bodies circling fire)*, 2025, Andriu Deplazes presents a majestic mountain landscape with a synchronous composition of imagery. The sky glows in a deep blue, and the mountain ridges shimmer in the pink hues of the season's last snow. The landscape is simultaneously lush and abstract, with vivid greens, oranges, and blues cascading down the mountainsides into a glacial lake. The stratified textures of the mountains convey both geological permanence and the fleeting, ever-shifting nature of perception. In the immediate foreground, the flames of a large fire dance and flicker, their light illuminating the surrounding figures. A multitude of people gathers around the fire, their forms outlined against its glow and move to its rhythm, fueled by its energy making the scene a dreamlike scenario. In the background, a chain of silhouettes against the night sky suggests refugees who seem to merge with their environment. With bold gestures Deplazes reinterprets the approach of Swiss artists like Ferdinand Hodler and Giovanni Segantini, to offer new perspectives. Even the traditional bonfire of August 1st, the Swiss National Day, can be seen in the fire - the subtle humor shows itself combining tension with absurdity, as the familiar is distorted in a surreal manner, prompting reflection on the boundaries between reality and imagination. The depicted fire is a celebratory one, symbolizing freedom, passion, and exuberance.

Andriu Deplazes draws inspiration from the styles of late and early modernist artists such as Ferdinand Hodler, Giovanni Segantini, Pierre Bonnard, and Nancy Spero, yet reinterprets these influences in a distinctly contemporary manner. In doing so, art-historical references find their way into his work.





WORK IN PROGRESS

PORTFOLIO

EXHIBITION VIEWS

FURTHER WORKS

Deplazes was born in 1993 in Zurich, and currently lives and works in Marseille and Zurich.

Andriu Deplazes's work merges fragments of personal experience with elements from contemporary life, inviting viewers to reflect on the human role within society and its complex relationship with nature. His approach, shaped by a philosophical and anthropological perspective, explores themes of identity and the dynamics of power within social and familial structures. Often set against idealized, romantically lush landscapes, Deplazes's figures—isolated, diaphanous, and androgynous—inhabit scenes that oscillate between the idyllic and the unsettling. These ethereal subjects challenge conventions of voyeurism and narcissism, reflecting the artist's contemplation on human vulnerability and the physicality of the body.

Deplazes's work embodies a rejection of perfection, reserving his precise technique for depictions of nature and animal life, while his human figures resist such treatment. Through overpainting and abstraction, Deplazes captures humans as subjects rather than objects, allowing them to respond to viewers and resist any singular interpretation. His characters evoke both melancholy and ambiguity, suspended between presence and evanescence. The emotional landscapes, with their fleshy plants and sensual forms, evoke both the lushness of paradise and its fleeting, alienating aspects.

Color is central to Deplazes's practice, used to express emotional tension. His palette is often vibrant and contrasting, with hues that underscore his figures' vulnerability and heighten the sense of psychological complexity in his work. Saturated greens, haunting blues, and flashes of fluorescent tones convey both allure and discomfort within his dreamlike environments, subtly shifting between beauty and unease. Deplazes draws inspiration from the styles of late nineteenth- and early twentieth-century painters—Ferdinand Hodler, Pierre Bonnard, Nancy Spero—while reinterpreting these influences in a uniquely contemporary way.

Deplazes's artistic versatility extends across diverse media, including painting, monotypes, and works on paper, as well as recent explorations in bronze and ceramic sculpture. He also works on glass, adding a translucent dimension that heightens the dreamlike quality of his art.

Since 2015, Andriu Deplazes has exhibited widely throughout Europe. Recent solo exhibitions include Galerie Peter Kilchmann, Paris (2025, 2023), Burning Green at Collezione Maramotti, Reggio Emilia (2023), Künstlerhaus S11, Solothurn (2020), Bündner Kunstmuseum, Chur (2020), and Kunstverein Friedrichshafen (2018). His work has also been featured in major group exhibitions, including *Apropos Hodler - Current Perspectives of an Icon* at Kunsthaus Zürich (2024), *Perspectives: La Collection d'art Helvetia*, Musée Pully (2020); *Werkschau*, Haus Konstruktiv, Zurich (2020); and *The Land of the Sun*, Center for Contemporary Art Futura, Prague (2020).



Andriu Deplazes

Körper hält Kinderwagen (Body holds baby stroller), 2024

Oil on canvas

165 x 290 cm (65 x 114 1/8 in.)

(DEPLA29291)

On hold

In the large-format painting *Körper hält Kinderwagen (Body holds baby stroller)*, Deplazes unveils a dreamy, surreal, and lush landscape. In the foreground, a garden is depicted, with vibrant green grass and a variety of flowers in white, salmon, orange, red, violet, aubergine, and violet-blue, including white lilies, which are known for their symbolism of purity and rebirth. Shrubs in rich green tones have been carefully planted and are accentuated by grey stones. Behind, a vast green field stretches out, merging into a mist-covered mountain range. Alone and abandoned, almost dystopian, a figure with a bare torso stands in the garden, barefoot, dressed in royal blue trousers. The figure holds the red frame of a stroller, and is weeping. On the horizon, against the misty sky, a chain of people — families with children in motion — becomes visible.





Andriu Deplazes

Gipfelmännchen, Gipfelbuch (Summit cairns, summit book), 2025

Oil on canvas

206 x 378 cm (81 x 148 ¾ in.)

(DEPLA29304)

On hold

In this large-format painting, a spectacular alpine panorama unfolds, with mountain ridges shimmering in a pink sunset. The landscape is both lush and abstract, with vibrant shades of green, orange, and blue cascading down the mountain ranges into a glacial lake below. As is often seen in Deplazes's works, nature takes on an uncanny quality, challenging the romantic view. The lake is artificial, with an enormous dam visible on the left, collecting meltwater for energy production. The fluctuating water levels leave distinct traces along the landscape as several glaciers feed into the lake. Their last remnants of energy dwindling as they near disappearance.

The shimmering, pulsating colors imbue the scene with a dreamlike quality. The layered textures of the mountains evoke both geological permanence and the fleeting, ever-changing nature of perception and patterns. In the immediate foreground, a figure gazes towards the viewer, holding a summit book—similar to a diary—in which visitors can inscribe their names upon arrival. Surrounding the figure are piles of stones, cairns, and scattered flowers. Deplazes creates a unique perspective, suggesting the viewer is positioned even higher than the summit itself.





Exhibition view

"Andriu Deplazes Burning Green"

Collezione Maramotti, Reggio Emilia, Italy

Curated by Sara Piccinin

2023

Andriu Deplazes

Körper hält Säugling zwischen Kühen (Body holding baby between cows), 2023

Oil on canvas, 209 x 309 cm (82 ¼ x 121 ⅝ in.)

Private Collection

In the large format painting "Body holds baby between cows", two breeding cows, with udders full of milk, are arranged on either side of a male figure holding a child in his arms, composing a sort of "nativity" in which impulses linked to different instincts for motherhood collapse and raising a child in a different community, against the background of a very wide and plain.

His landscapes always appear vaguely altered, swollen, over-flushed with excitement, with looming pink and red skies and sunsets, with pulsating and glowing lights, and expressive of threat, of something tragic and final. In this painting, the monotonous landscape, which in the distance – underlooks like an agricultural monoculture- and in the back a great mountain chain. The foreground where the figure stands is made of glowing red stones, surrounded by green grass and colourful flowers.



ANDRIU DEPLAZES

1993 Born in Zürich, Switzerland.
Lives and works in Marseille, France and Zurich, Switzerland

EDUCATION

2012 – 2016 Zurich University of the Arts (ZHdK), Zurich
2015 – 2016 LUCA School of Arts, Brussels

SOLO EXHIBITIONS

- 2025 "Nasse Augen", Galerie Peter Kilchmann, Zurich, Switzerland
2023 "Plaines en jachère", Galerie Peter Kilchmann, Paris, France
"Burning Green", Collezione Maramotti, Reggio Emilia, Italy, cur. Sara Piccinini
2021 Art Basel Miami Beach, Solo presentation, Kabinett Sector
"Körper in diffusem Licht", Galerie Peter Kilchmann
2020 "Andriu Deplazes & Jakob Rieder", S11, Solothurn, Switzerland, cur. Bettina Mühlebach
"Fluoresce", Galerie Peter Kilchmann, Zurich, Switzerland
2019 "Rote Augen", Bündner Kunstmuseum, Chur, Switzerland, cur. Damian Jurt,
2018 "Körper, Blume, Wasser, Gras", Kunstverein, Friedrichshafen, , Germany, cur. Julian Denzler,
"Blind in the sea weed", Mark Lungley, London, UK, cur. Celena Ohmer5
"Andriu Deplazes", Aargauer Kunsthau, Aarau, Switzerland, cur. Bettina Mühlebach
2017 Helvetia Art Prize, LISTE Art Fair, Basel, Switzerland,

GROUP EXHIBITIONS

- 2025 "Les Enfants de Cézanne", Gallifet Centre d'Art (with the collaboration of the Musée Granet), Aix en Provence, France, cur. Pierre Allizan
"Camille Bombois", Galerie Judin, Berlin, Germany, cur. Tom Anholt
"Thermor Divague", Galerie La Nave Va, Marseille, France, cur. Nadijda Hachami, Pierric Paulian
"Von hier aus", Bündner Kunstmuseum, Chur, Switzerland
2024 "Ausflug", Helvetia Art Foyer, Basel, Switzerland
"Through the Floods", Collezione Maramotti, Reggio Emilia, Italy
"Schattenspiel", Bündner Kunstmuseum, Chur, Switzerland
"Giardino di Acclimatazione: In Dialog with Swiss Post Art Collection", Museo Villa dei Cedri, Bellinzona, Switzerland, cur. Carole Haensler & Diana Pavlicek
"Backstage Engelberg", Engelberg, Switzerland, cur. Dorothea Strauss
"Momentum", Helvetia Art Foyer, Basel, Switzerland
"Brunnen", Art Space Neu!, Winterthur, Switzerland
"Apropos Hodler", Kunsthau Zurich, Switzerland (ex cat.)
"Rapsodia per Chimere", Società Interludio, Turin, Italy
"Andriu Deplazes, Lisa Lurati, Noha Mokhtar, Manon Wertenbroek", VFO, Zurich
2023 "I like! – 80 Jahre Helvetia Kunstsammlung", Helvetia Art Foyer, Basel, Switzerland
"Monotypes – between print and painting", Kunsthalle Zürich / VFO, Zurich, Switzerland
"Works on Paper", Galerie Peter Kilchmann, Switzerland,
"Transformations", Museum Franz Gertsch, Burgdorf, Switzerland,
2022 "Ohne Titel", Museum zu Allerheiligen, Schaffhausen, Switzerland
"30 Years Anniversary Exhibition", Galerie Peter Kilchmann, Zurich,
"(Un)certain Ground", Centre PasquART, Biel/Bienne, Switzerland, cur. Felicity Lunn, Madeleine Amsler & Clare Goodwin, July
"Biennale Bregaglia", Val Bregaglia, Switzerland, cur. Bigna Guyer, Anna Vetsch
2021 "Jahresausstellung der Bündner Künstlerinnen und Künstler", Bündner Kunstmuseum, Chur, Switzerland, cur. Stephan Kunz,
2020 "Werkschau", Haus Konstruktiv, Zurich, Switzerland, cur. Alexandra Blättler
"Perspectives: La Collection d'art Helvetia", Musée Pully, Pully, Switzerland, cur. Victoria Mühlig
"Boring Twenties", Hrúze Gegi, Winterthur, Switzerland, Aug. 15 – Sep. 6
"Hope Springs Eternal", L23 Residency, Zurich, Switzerland, Aug. 20 – 30
"The Land of the Sun", Center for Contemporary Art Futura, Prague

- 2019 Fellowship Vordemberge-Gildewart, Alte Fabrik, Rapperswil, Switzerland
- 2017 "Hortus Botanicus", Helvetia Art Foyer, Basel, Switzerland, "Plattform17",
Kunsthaus Glarus, Glarus, Switzerland, Feb. 12 – 26
"EUTOPIA 28", CC Strombeek, Brussels, Belgium,
- 2016 "Grosse Regionale", Kunst(Zeug)Haus, Rapperswil, Switzerland
"Fine Art Consult", Knokke-Heist, Knokke-Heist, Belgium
"I eye made this these", Sint Lukas LUCA School of Arts, Brussels, Belgium,
- 2015 ACT Festival, Geneva, Switzerland, May

GRANTS AND AWARDS

- 2021 Visarte Atelier Stipendium Cité des Arts, Paris
Bündner Förderpreis, Graubünden
- 2020 Werkbeitrag Kanton Zürich
- 2019 Manor Art Prize, Graubünden
- 2017 Helvetia Art Prize, Basel

COLLECTIONS

- Aargauer Kunsthaus, Aarau, Switzerland
- Collezione Maramotti, Reggio Emilia, Italy
- Bündner Kunstmuseum, Chur, Switzerland
- Die Schweizerische Post, Bern, Switzerland
- Helvetia Art Collection, Basel, Switzerland
- Kunstsammlung, Kanton Zürich, Zurich, Switzerland
- Manor Art Collection, Geneva Switzerland
- Musée d'art du Valais, Sion, Switzerland
- Musée de Pully, Pully, Switzerland
- Museum zu Allerheiligen, Schaffhausen, Switzerland
- Zürcher Kantonalbank, Zurich, Switzerland

BIBLIOGRAPHY – MONOGRAPHS, BOOKS AND (EXHIBITION) CATALOGUES

- 2023 "Andriu Deplazes: Burning Green", Collezione Maramotti, Reggio Emilia, Italy
"Transformationen - Sammlung Schweizerische Mobiliar", Dorothea Strauss, Verlag für
moderne Kunst.
- 2022 "Insieme congiunti.", Biennale Bregaglia, Verlag Scheidegger & Spiess
- 2021 "Andriu Deplazes. Bodies in Scattered Light", text by Adam Jasper, Nieves, Zurich
- 2019 "Andriu Deplazes. Rote Augen", Stephan Kunz, Damian Jurt and Julie Enckell Juillard,
Bündner Kunstmuseum Chur, Chur, Switzerland, Verlag für Moderne Kunst (ex. cat.)
- 2018 "Andriu Deplazes. Körper Blume Wasser Gras", Julian Denzler, Kathleen Bühler,
Kunstverein Friedrichshafen, Germany (ex. cat.)

Didier William (b. 1983, Port-au-Prince, Haiti) often explores the body's capacity to remember home and to remake space in the present. He sees the body as a vessel for history—carrying knowledge, memory, and a deep connection to community. In this magic realist, large-format painting from the *Gesture to Home* series, William depicts bald cypress trees—native to the swamps of Louisiana and capable of living up to 1,000 years. He was struck by their longevity and their role as living witnesses to historic events, including the American and Haitian revolutions.

Access to one's history should be a right, not a privilege; history provides roots and a sense of belonging. In William's work, bodies are history. They serve as a place of return when all else is lost, as in cases of immigration or forced migration. The body holds stories, and honouring it means honouring both its present existence and the memories it carries. This symbolism is especially visible in the cypress trees edged in a blue hue—evocative of the waters surrounding Haiti, the artist's country of origin.

This magic realist painting captures the profound connection between body, memory, and homeland, illustrating the enduring strength and resilience of cultural identity.



ART BASEL **Unlimited**

Didier William
Gesture to Home
2024



"In the earlier and more recent works, by the time you get close enough to see that these are carved eyes, you realize they are looking back at you just as intently as you're looking at them." Didier William

Didier William

Gesture to Home, 2024

Installation consisting of four paintings and eight sculptures

Four paintings: acrylic on panel, triptych 269.2 x 457.2 cm (106 x 180 in.), diptych 269.2 x 304.8 cm (106 x 120 in.), single paintings 269.2 x 162.6 cm (106 x 64 in.), 269.2 x 152.4 cm (106 x 60 in.)

Eight sculptures: ink on carved epoxy resin, EPS, wood, and steel, 304.8 x 180.3 x 120.7 cm (120 x 71 x 47 ½ in.), 249.8 x 83.8 x 82.5 cm (98 ⅜ x 33 x 32 ½ in.), 241.3 x 101 x 132.1 cm (95 x 39 ¾ x 52 in.)

222.3 x 133 x 87.6 cm (87 ½ x 52 ⅜ x 34 ½ in.), 95.3 x 44.5 x 36.8 cm (37 ½ x 17 ½ x 14 ½ in.)

96.5 x 41.3 x 41.3 cm (38 x 16 ¼ x 16 ¼ in.), 91.4 x 53.3 x 50.8 cm (36 x 21 x 20 in.)

80 x 31.8 x 30.5 cm (31 ½ x 12 ½ x 12 in.)

(WILLI29996)

Price on request (for discussion regarding smaller groupings of painting & sculpture)

Art Basel Unlimited U58

Didier William (*1983, Lives and works in Philadelphia), who immigrated with his family from Port-au-Prince, Haiti, to Miami at the age of six, explores in his work constructions of Blackness, emphasizing the nuances of diasporic identity and his own lived experiences. In this series of sculptures and paintings, Didier William views the Gulf South's bald cypress trees as harbingers of history, given their ability to live for over a thousand years. These ancient trees, some predating European colonization, have witnessed cataclysmic disasters and human impact, from the transatlantic slave trade to the Louisiana Purchase and the evolving regional landscape.

The installation features four larger-than-life figures emerging from the trunks of these trees, each adorned with carved black-and-white eyes that gaze outward in all directions. Surrounding these figures are monumental paintings of trees, with branches extending beyond the picture plane. Together, the sculptures and paintings invert the traditional dynamic, transforming humans—typically nature's observers—into the ones being observed. The inspiration for this series came from William's experience boating through Southern swamps, where he encountered the cypress trees.

William describes his work as a search for home and stable ground. For the Gulf South, bald cypress trees embody this stability, flourishing along rivers and wetlands, absorbing floodwaters, and preventing coastal erosion. The steadfast, silent trees lend perspective to the region's human history. In *Gesture to Home*, William reimagines the cypress knees as transhistorical vessels of the energy embodied by these omnipresent eyes. In the sculptures that are several meters tall and carved with countless eyes, figures rise upward from tapering mounds, their forms buttressed like the trunks of the trees. This interplay creates a circuit of interaction between the observer and the observed, dissolving the boundaries between subject and object and alluding to the asymmetrical power dynamics of colonialism.

The artist reflects: "In the earlier and more recent works, by the time you get close enough to see that these are carved eyes, you realize they are looking back at you just as intently as you're looking at them." For William, the eyes symbolize a return of the gaze, challenging the possessiveness of sight. They act as a kind of armor, defining the figures as active, dynamic entities intertwined with the woodblock-patterned fabrics and reaching limbs around them.

About the artist

Didier William is mixed-media painter whose work focuses on constructions of blackness that include the nuances of diasporic identity, and his own experiences of immigrating to the United States from Haiti.

His paintings undermine traditional aesthetic, racial, and gendered dichotomies in order to reimagine the personal and collective histories. He earned a BFA from Maryland Institute College of Art in 2007 and an MFA from Yale School of Art in 2009. His work has been exhibited at Museum of Contemporary Art North Miami, FL; The Bronx Museum of Arts, NY; Museum of Latin American Art, Long Beach, CA; Museum at the Pennsylvania Academy of Fine Arts, Philadelphia, PA; Carnegie Museum of Art, Pittsburgh, PA; and Crystal Bridges Museum of American Art, Bentonville, AR, Gallery Altmann Siegel, San Francisco, CA, James Fuentes, Los Angeles, CA, and Galerie Peter Kilchmann, Zurich, Switzerland. William was a 2018 recipient of the Rosenthal Family Foundation Award from the American Academy of Arts and Letters, a 2020 recipient of a Joan Mitchell Foundation Painters & Sculptors Grant, and a 2023 recipient of the Louis Comfort Tiffany Foundation Biennial Grant. He has taught at several institutions including Yale School of Art, Vassar College, Columbia University, UPenn, and SUNY Purchase. He is currently Assistant Professor of Expanded Print at Mason Gross School of the Arts at Rutgers University.



"Prospect.6: the future is present, the harbinger is home", New Orleans, US, 2024





In the front

Didier William

Gesture to Home, 2024 (Detail)

Ink on carved epoxy resin, EPS, wood, and steel

304.8 x 180.3 x 120.7 cm (120 x 71 x 47 ½ in.)

In the back

Didier William

Gesture to Home, 2024 (Detail)

Triptych, acrylic on panel

overall dimensions: 269.2 x 457.2 cm (106 x 180 in.)

Didier William

Gesture to Home, 2024 (Detail)

Acrylic on panel

269.2 x 162.6 cm (106 x 64 in.)



In the front

Didier William

Gesture to Home, 2024 (Detail)

Ink on carved epoxy resin, EPS, wood, and steel

241.3 x 101 x 132.1 cm (95 x 39 $\frac{3}{4}$ x 52 in.)

In the back

Didier William

Gesture to Home, 2024 (Detail)

Diptych, acrylic on panel

each 269.2 x 152.4 cm (106 x 60 in.)

overall dimensions 269.2 x 304.8 cm (106 x 120 in.)

Didier William

Gesture to Home, 2024 (Detail)

Acrylic on panel

269.2 x 162.6 cm (106 x 64 in.)



"Most cypress trees will remain tall and straight even when they appear to be hanging on by mere threads."
 Didier William

Didier William

Gesture to Home, 2024 (Detail)

Triptych, acrylic on panel

each 269.2 x 152.4 cm (106 x 60 in.)

overall dimensions: 269.2 x 457.2 cm (106 x 180 in.)

At the center of *Gesture to Home* is a large-scale painting of bald cypress trees.

William's works are marked by a intense and rich color palette—bold blues, warm reds, deep yellows - that brings the swamp to life. The towering bald cypress trees, an unique and iconic tree native to Louisiana's wetlands and swamps, are stretched to almost surreal proportions. Their trunks rise endlessly from the water, appearing like sentinels or figures emerging with quiet force. A soft blue edge outlines each tree, echoing the reflections in the still swamp waters, against a backdrop that shifts between sunrise and sunset.

These trees, which can live for over a thousand years, fascinate the artist—not only for their age, but for their role as silent witnesses to history. Swamps, long places for refuges for escaped enslaved people and played vital roles in the American and Haitian revolutions. William sees the cypress as "a historical archive, as well as an ancestral and geological archive"—bearing memory of colonization, forced migration, and environmental transformation.

Their most distinctive adaptation is the development of "knees"—woody projections from the roots that rise above the water. The trees embody this stability, flourishing along rivers and wetlands, absorbing floodwaters, and preventing coastal erosion. They are structures of endurance—rooted, adaptable, and protective.

In *Gesture to Home*, the scale pulls the viewer into this landscape, where nature feels both electric and sacred. Branches stretch like slender arms, reaching and intertwining, while vines trail like ribbons across the dense surface. The trees seem shaped from the earth itself, rising to meet the sky—a gesture of rootedness, resilience, and return. Through this work, William honors the deep connection to homeland and the enduring strength of cultural identity.





Didier William

Gesture to Home, 2024 (Detail)

Diptych, acrylic on panel

each 269.2 x 152.4 cm (106 x 60 in.)

overall dimensions 269.2 x 304.8 cm (106 x 120 in.)





Didier William
Gesture to Home, 2024 (Detail)
Acrylic on panel
269.2 x 162.6 cm (106 x 64 in.)



Didier William
Gesture to Home, 2024 (Detail)
Acrylic on panel
269.2 x 152.4 cm (106 x 60 in.)



Didier William

Gesture to Home, 2024 (Detail)

Ink on carved epoxy resin, EPS, wood, and steel
304.8 x 180.3 x 120.7 cm (120 x 71 x 47 ½ in.)



Didier William

Gesture to Home, 2024 (Detail)

Ink on carved epoxy resin, EPS, wood, and steel

222.3 x 133 x 87.6 cm (87 ½ x 52 ¾ x 34 ½ in)

In this installation, four larger-than-life figures emerge from the trunks of cypress trees—towering, spectral presences whose surfaces are composed entirely of intricately carved white eyes. This black skin of eyes, a recurring motif in Didier William’s work, creates an active exchange between observing and being observed, unsettling the power dynamics of visibility.

These genderless, muscular forms rise or appear poised for flight. Their silhouettes glow like icons, evoking both heroism and haunting. In their emergence, they seem caught in a delicate balance—dissolving and reforming, shifting from one state into another, echoing the swamp landscape that gave rise to them. It is a slow detachment from a world once called home, and a restless navigation toward belonging, orientation, and transformation. As William notes, the work “signals a kind of impending event. There’s something on the horizon that’s about to happen, and we don’t know what it is.”

For William, the body is a site of memory, survival, and transmission. It holds history—especially in the absence of a stable homeland or preserved lineage. In the aftermath of forced migration, colonization, and displacement, the body becomes archive, vessel, and compass. To sculpt or paint it is to recover and reimagine the stories history has tried to erase.





Didier William

Gesture to Home, 2024 (Figure)

Ink on carved epoxy resin, EPS, wood, and steel

241.3 x 101 x 132.1 cm (95 x 39 $\frac{3}{4}$ x 52 in.)

(WILLI29226)



OVERVIEW

Four paintings

1



Didier William

Gesture to Home, 2024

Triptych, acrylic on panel

each 269.2 x 152.4 cm (106 x 60 in.)

overall dimensions: 269.2 x 457.2 cm (106 x 180 in.)

2



Didier William

Gesture to Home, 2024

Diptych, acrylic on panel

each 269.2 x 152.4 cm (106 x 60 in.)

overall dimensions 269.2 x 304.8 cm (106 x 120 in.)

3



Didier William

Gesture to Home, 2024

Acrylic on panel

269.2 x 162.6 cm (106 x 64 in.)

4



Didier William

Gesture to Home, 2024

Acrylic on panel

269.2 x 152.4 cm (106 x 60 in.)

Four figurative sculptures

1



Didier William

Gesture to Home, 2024

Ink on carved epoxy resin, EPS, wood, and steel
304.8 x 180.3 x 120.7 cm (120 x 71 x 47 ½ in.)

2



Didier William

Gesture to Home, 2024

Ink on carved epoxy resin, EPS, wood, and steel
249.8 x 83.8 x 82.5 cm (98 ⅜ x 33 x 32 ½ in.)

3



Didier William

Gesture to Home, 2024

Ink on carved epoxy resin, EPS, wood, and steel
241.3 x 101 x 132.1 cm (95 x 39 ¾ x 52 in.)

4



Didier William

Gesture to Home, 2024

Ink on carved epoxy resin, EPS, wood, and steel
222.3 x 133 x 87.6 cm (87 ½ x 52 ⅜ x 34 ½ in.)

Four small sculptures

1



Didier William

Gesture to Home, 2024

Ink on carved epoxy resin, EPS, wood, and steel
96.5 x 41.3 x 41.3 cm (38 x 16 ¼ x 16 ¼ in.)

2



Didier William

Gesture to Home, 2024

Ink on carved epoxy resin, EPS, wood, and steel
91.4 x 53.3 x 50.8 cm (36 x 21 x 20 in.)

3

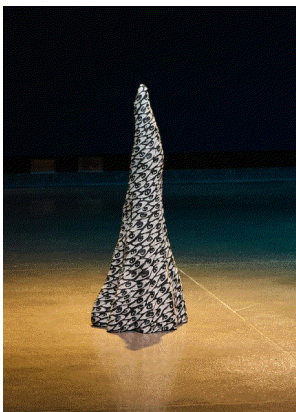


Didier William

Gesture to Home, 2024

Ink on carved epoxy resin, EPS, wood, and steel
95.3 x 44.5 x 36.8 cm (37 ½ x 17 ½ x 14 ½ in.)

4



Didier William

Gesture to Home, 2024

Ink on carved epoxy resin, EPS, wood, and steel
80 x 31.8 x 30.5 cm (31 ½ x 12 ½ x 12 in.)