

Sies + Höke

Booth 1D40

VIP days | March 26th – 27th, 2025
Public days | March 28th – 30th, 2025

Art | Basel Hong Kong

Kabinett

Sigmar Polke
Controlled Chance

Julian Charrière
Talía Chetrit
Justin de Verteuil
Marcel Dzama
Andi Fischer
Hedda Roman
Federico Herrero
Julius von Bismarck
Claudia Wieser
Xie Lei

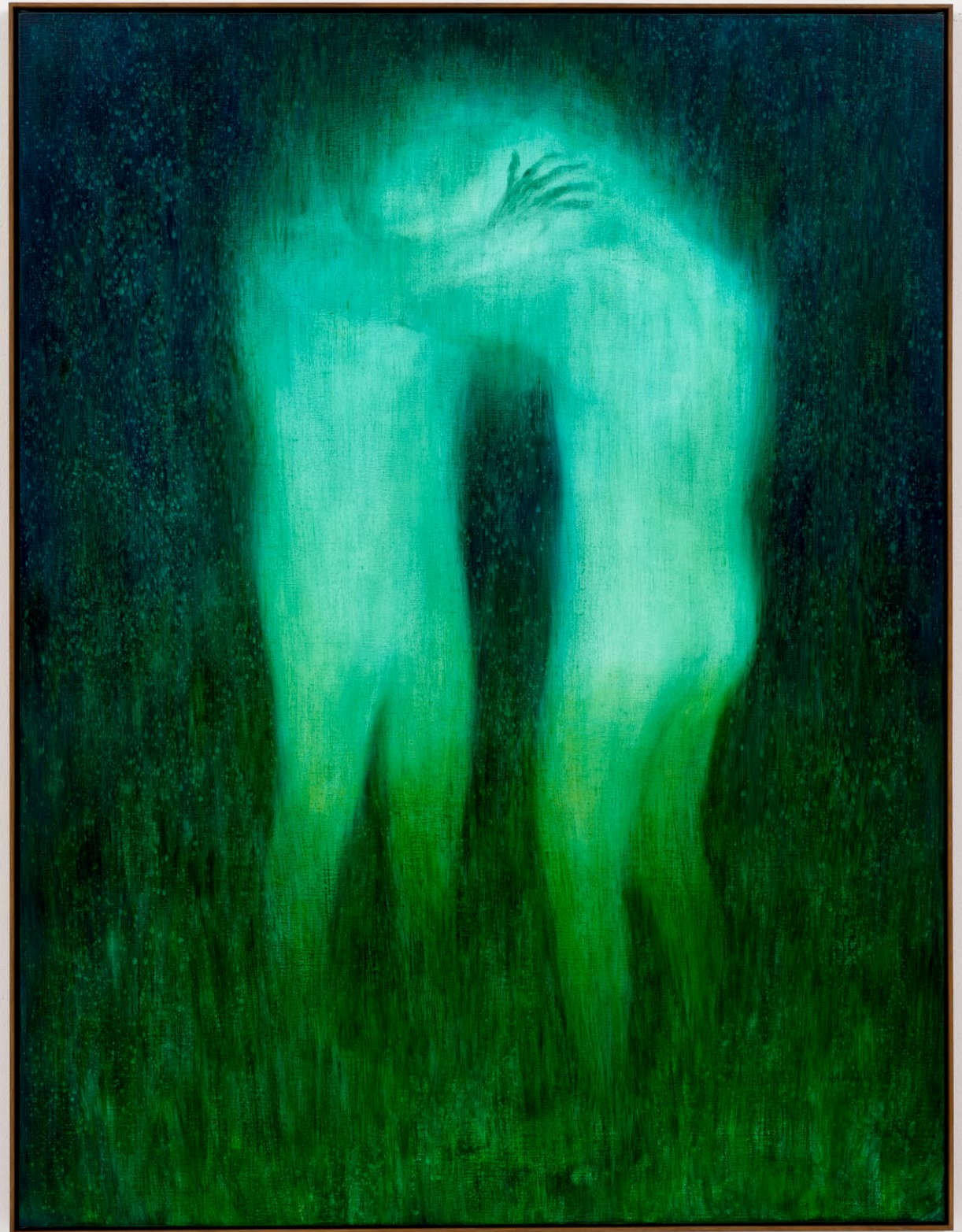
The background of the page is a large, abstract painting. It features a central, blurred, ethereal face or figure, rendered in shades of teal and green. The texture of the painting is visible, with brushstrokes and a soft, dreamlike quality. The colors are muted and layered, creating a sense of depth and mystery.

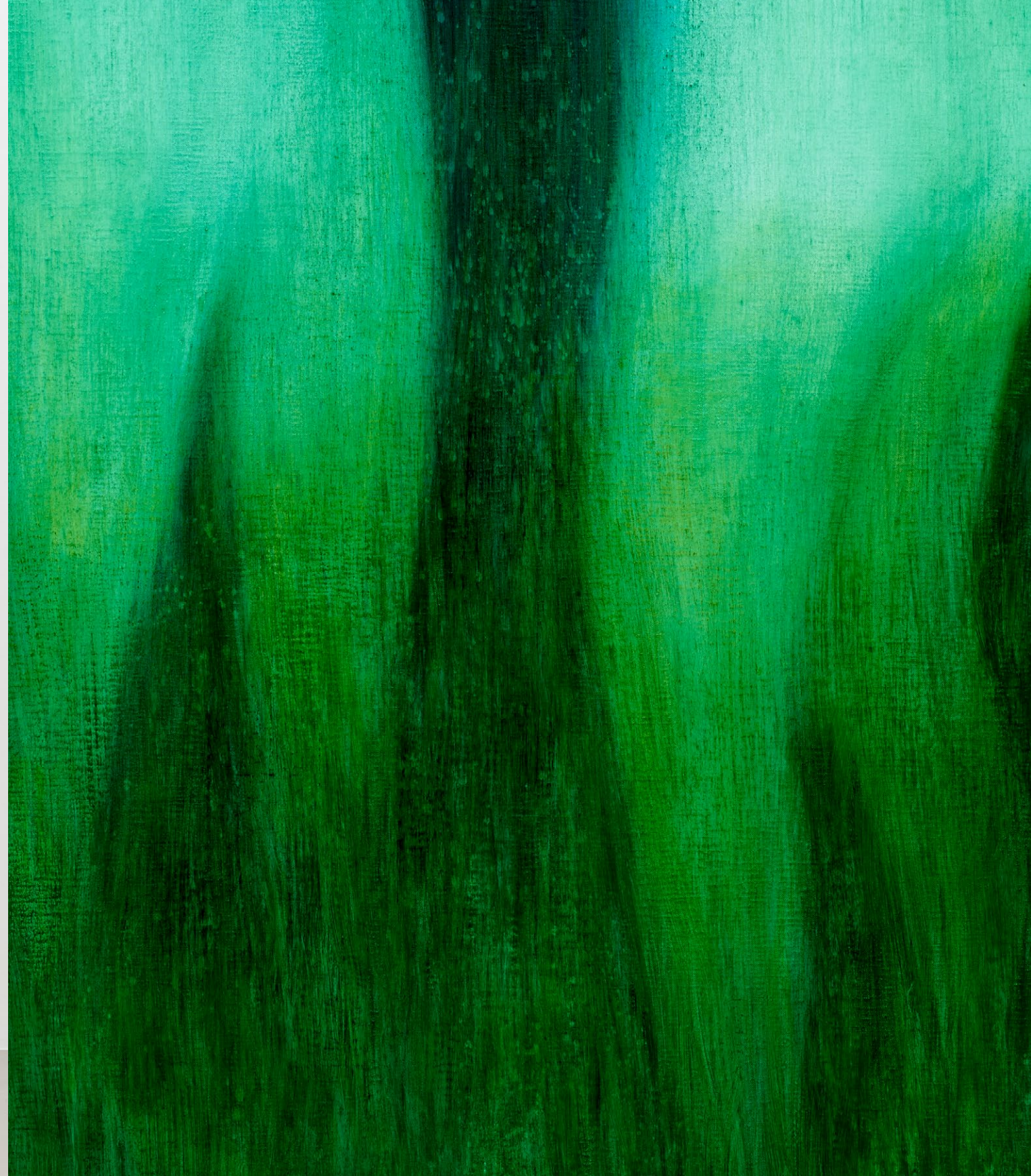
Xie Lei (b. 1983) is a contemporary painter of personal conviction, channeling painting as a pathfinder towards a language capable of expressing his sensory universe. Approaching painting as a field of experimentation, Xie delves into the specificity of this medium in a contemporary world—discreet evocations from literary and cinematographic realms synthesise with a profound crucible of personal emotions to form phenomenological microcosms, somber yet luminous. Xie’s use of colour in his fluid, textured touch imbues a sense of ethereality to tensioned compositions, subtle manifestations of a world in-between: sleep and death, torment and eroticism, between that which is tolerated, forbidden, left unspoken or ultimately transgressed. Like an endless dawn, to view his work is to transcend a threshold and submerge into uncertain and ambiguous realms where time is gifted alternative painterly perception. In a salutary manner, Xie Lei enchants a slowing of the spectator’s gaze and offers an elusion from the intoxicating world of immediacy and constant acceleration.

Xie Lei
Conversion, 2025
Oil on canvas
170 x 130 cm / 66 7/8 x 51 1/8 in.
172 x 132 cm / 67 3/4 x 52 in. (framed)

EUR 32.000,- (VAT excl.)

INQUIRE





Talia Chetrit (b. 1982), a New York-based photographer, explores the dynamics of power, sex and societal roles while employing her own personal surroundings. She draws upon her private image archive from teenage years, as well as her partner, her son, and her parents, who regularly appear – in varying stages of undress – as protagonists of her carefully composed photographs. In order to investigate mechanisms of power, authorship, male gaze and female identity, Chetrit also frequently puts her own body to use. She critically reflects on the prevalence of images in the digital age, exploring principles of representation, challenging dynamics between photographer and subject, and redefining notions of female creativity.









INQUIRE

Talia Chetrit
Untitled (Model), 2024
Gelatin silver print
177.2 x 89.2 cm / 69 3/4 x 35 1/8 in.
183 x 95 cm / 72 x 37 3/8 in. (framed)
Edition of 4 + 2 AP

USD 16.000,- (VAT excl)



Julius von Bismarck (b. 1983) examines, with his multidisciplinary practice, contemporary intersections of nature and civilisation, knowledge and cultural imagination, individual behaviour and social norms. Through a diverse range of mediums including photography, film, installation, sculpture, performance, and landscape, von Bismarck explores encounters with elemental forces that surpass human perception and rationality. His works are shaped by research-driven experiments that bridge the realms of physics, technology, and social sciences. Having studied at the Berlin Institute for Spatial Experiments under the guidance of Olafur Eliasson (2013) and completed a residency at CERN, the European Organization for Nuclear Research (2012), von Bismarck seamlessly navigates between science and invention, intertwining references to literature, history, film, and philosophies. By decontextualising, manipulating, ironising, and reconstructing reality, whether through found objects in everyday life or site-specific installations in remote locations, von Bismarck's oeuvre prompts contemplation of humankind's relationship with its environment.





The title of Julius von Bismarck's new work series *OOOSB* is a play on the acronym of Oriented Strand Board, OSB, a cheap building material, and the post-humanist concept of object-orientated ontology, OOO. OOO describes humans, non-humans and immaterial constructs, for instance concepts, as objects that are only partially perceptible due to the limits of perception. The underlying hypothesis that every object has its own reality, independent of humans, allows for a conception of existence in which human supremacy is precarious.

Perhaps it takes facing the inhuman within us before compassion – suffering together with, participating with, feeling with, being moved by – can be lived. How would we feel if it is by way of the inhuman that we come to feel, to care, to respond?

– Karen Barad: *On Touching – The Inhuman That Therefore I Am*

In his *OOOSB* series, von Bismarck presses animals, plants and vestiges of civilisation into a mass of wood shavings using heavy industrial compression techniques. The artist presses worlds in which the history of the material merges with that of the pictorial worlds into the panels.



Julius von Bismarck
Twin Vulcano Dream Board, 2025
Compressed wood strands, taxidermied animals, plants, textiles, cables and brass frame
120 x 169 x 4 cm / 47 1/4 x 66 1/2 x 1 5/8 in. (framed)

INQUIRE

EUR 40.000,- (VAT excl.)



Federico Herrero (b. 1978 in San José) is a preeminent Central American artist whose abstract paintings embrace space and luminous chromaticity, while drawing inspiration from the dynamics of urban landscapes and the nature of his home country. His works reference Roberto Matta, Hélio Oiticica, and colour-field painting. Herrero wants his art to be integrated into society and everyday life, so he paints not only on canvas but also on walls, façades and public spaces. He incorporates urban markings and colour zones to establish basic visual communication in his work. The prevalence of blue and green hues alludes to the lush tropical flora of his home country. Herrero's projects with local communities demonstrate his belief in the potential of colour and art to improve living conditions and provide a critical reflection on the built and natural habitat. In 2001, at only 21 years of age, Herrero received the special prize for young artists (silver lion) at the Venice Biennale.





INQUIRE

Federico Herrero
Ear, 2024
Oil and acrylic on canvas
198 x 182 cm / 78 x 71 5/8 in.

USD 52.000,- (VAT excl.)





Federico Herrero
Bridges, 2024
Oil, acrylic and spray paint on canvas
198 x 182 cm / 78 x 71 5/8 in.

USD 52.000,- (VAT excl.)

INQUIRE





Federico Herrero
Elephant, 2024
Oil and acrylic on canvas
80 x 100 cm / 31 1/2 x 39 3/8 in.

[INQUIRE](#)

USD 25.000,- (VAT excl.)



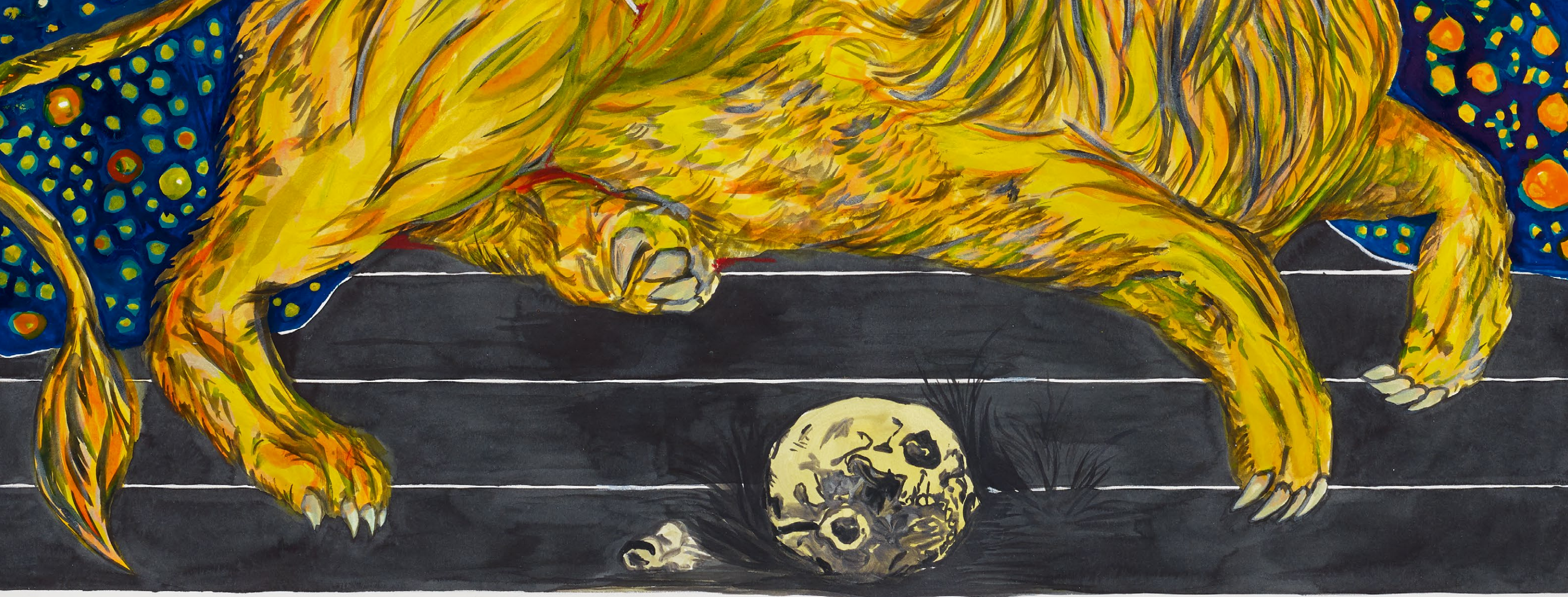
Federico Herrero
Untitled, 2024
Oil and acrylic on canvas
70 x 80 cm / 27 1/2 x 31 1/2 in.

USD 22.000,- (VAT excl.)

INQUIRE







THE REVOLUTION OF THE ROMANTICS

Marcel Dzama (b. 1974) has fascinated an international audience for well over two decades with his drawings, sculptures, installations, and video works. His intricate gouache and watercolour drawings feature fantastical characters interacting brutally yet comically, while his large-format dioramas and puppets, masks and dolls explore the wavering relationship between the real and the subconscious, good and evil, and various forms of power. Through his captivating and immediately identifiable imagery, Dzama comments on current affairs employing fables and myths, comic strips, and films, as well as art history. His works reflect the present state of society and political events, communicating through absurdity and humour, inspired by Dada and Marcel Duchamp.



THE REVOLUTION OF THE ROMANTICS

2019

marcel DZAMA

Marcel Dzama

The revolution of the romantics, 2019

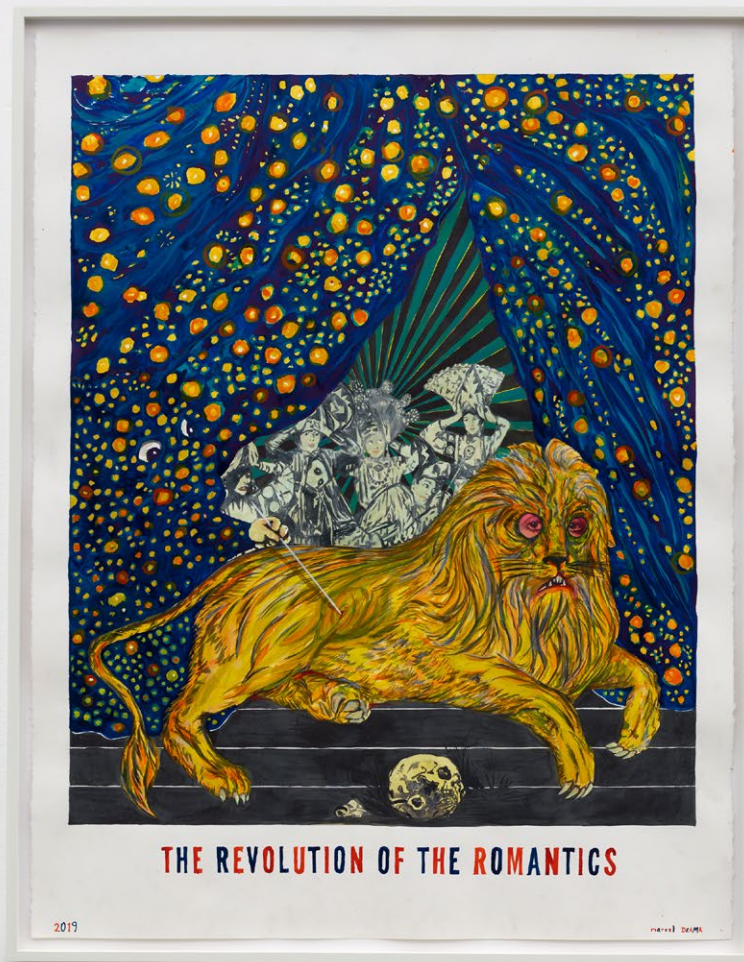
Gouache, watercolour, ink and graphite on paper

126.7 x 97.6 cm / 49 7/8 x 38 3/8 in.

132.7 x 103.6 cm / 52 1/4 x 40 3/4 (framed)

INQUIRE

USD 70.000,- (VAT excl)







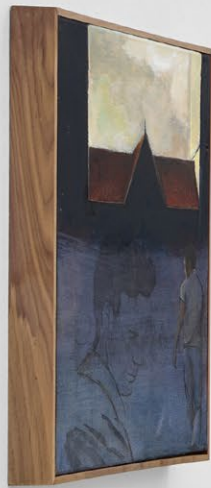
Justin de Verteuil (b.1990) is a Düsseldorf-based artist whose figurative oil paintings reveal the intricacies of the human experience as an individual existing in a complex interpersonal society. Characterised by the tension between proximity and distance, his compositions depict individuals in multilayered group settings or as isolated figures, capturing situations emblematic of contemporary and timeless phenomena. The spaces peopled by de Verteuil's figures extend through their atmosphere and dimensions the inner reality of their inhabitants and act as planes of projection for the viewer: a play of ambiguity and details, grounded in settings referencing the familiar and mundane. Born in Port-of-Spain, Trinidad and Tobago, de Verteuil studied at the Kunstakademie Düsseldorf.



INQUIRE

Justin de Verteuil
Untitled (St. Anthony), 2025
Oil on canvas
50 x 40 cm / 19 5/8 x 15 3/4 in.
52 x 42 cm / 20 1/2 x 16 1/2 in. (framed)

EUR 6.000,- (VAT excl.)



Justin de Verteuil
Echo Answer, 2025
Oil on canvas
150 x 160 cm / 59 x 63 in.
152 x 164 cm / 59 7/8 x 64 5/8 in. (framed)
left: 50 x 60 cm / 19 5/8 x 23 5/8 in.
52 x 62 x 3 cm / 20 1/2 x 24 1/3 in. (framed)
right: 150 x 100 cm / 59 x 39 3/8 in.
152 x 102 cm / 59 7/8 x 40 1/4 in. (framed)

EUR 22.000,- (VAT excl.)

INQUIRE





Andi Fischer (b. 1987) is a Berlin-based artist whose practice explores the intersection of nature, culture, and human narratives through a versatile cast of figures and animals. His paintings depict fierce battles, devouring creatures, and scenes inspired by European old masters such as Albrecht Dürer. His unique style is characterised by energetic strokes, merging figuration and abstraction. With scribbled hatchings and stick figures reminiscent of Art Brut, Fischer's paintings evoke a childlike aesthetic, yet moments of freedom and abstraction add depth. Using oil sticks directly on canvas, Fischer's work embraces spontaneity and speed. Grounded in collective cultural memory, his paintings offer a utopian vision reflecting our complex relationship with the world.



Andi Fischer
THE ADLER STEIGT EMPOR, 2025
Oilstick and pencil on canvas, artist's frame
260 x 210 cm / 102 3/8 x 82 5/8 in.
263.5 x 213.5 cm / 103 3/4 x 84 in. (framed)

EUR 38.000,- (VAT excl.)

INQUIRE





Andi Fischer
KH BUNTI 1, 2024
Oilstick on canvas, artist's frame
140 x 110 cm / 55 1/8 x 43 1/4 in.
143 x 113 cm / 56 1/4 x 44 1/2 in. (framed)

EUR 19.000,- (VAT excl.)

INQUIRE

INQUIRE



Andi Fischer
HK BUNTI 2, 2024
Oilstick on canvas, artist's frame
140 x 110 cm / 55 1/8 x 43 1/4 in.
143 x 113 cm / 56 1/4 x 44 1/2 in. (framed)

EUR 19.000,- (VAT excl.)



Currently on view at the gallery, *Andi Fischer – Enorm viele Vögel fliegen*, through March 28th, 2025



Andi Fischer
four Raben two erschüttert, 2024
Oilstick and pencil on canvas, artist's frame
190 x 290 cm / 74 3/4 x 114 1/8 in.
193.5 x 293.7 / 76 1/8 x 115 5/8 in. (framed)

EUR 40.000,- (VAT excl.)

INQUIRE



Hedda Roman, a Düsseldorf-based artist duo composed of Hedda Schattanik and Roman Szczesny, is known for their intricate fusion of cinematographic elements, surreal animation, literature, drama, sculpture, photography, and drawing. Their work critically examines the increasing rise of reactionary essentialism, utilising uncanny tools and agents to challenge blind utilitarian approaches like the scaling laws in brute-force autoregressive AI. By incorporating generative AI as one of many materials, they question and appropriate these technologies to probe deeper into the constructs of identity and reality. Central to their practice is Oldboy, an avatar and latent space traveler, who navigates through digital and poetic realms, offering a nuanced exploration of origin and selfhood.





INQUIRE

Hedda Roman

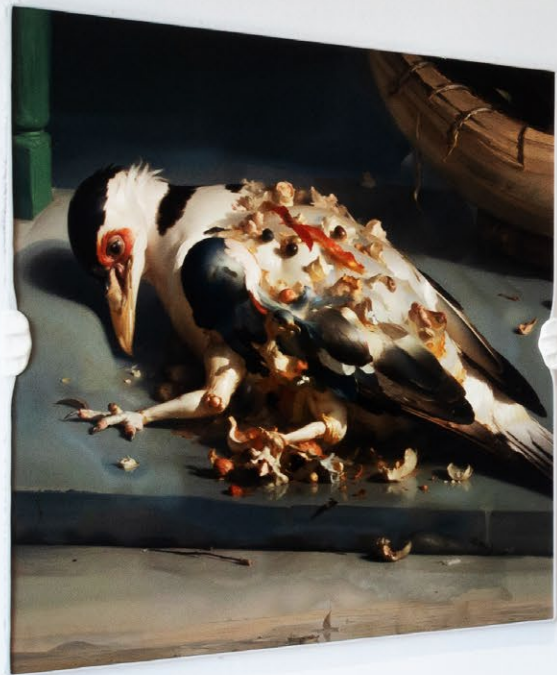
Feral 3, 2024

Inkjet print mounted on aluminium with fabric frame and
synthetic resin handle

75 x 75 cm / 29 1/2 x 29 1/2 in.

Edition of 2 + 1 AP

EUR 5.800,- (VAT excl.)





INQUIRE



Hedda Roman
Maenads Series 7, 2024
Inkjet print on Hahnemühle Photo Rag Baryta mounted on Alu Dibond, with fabric frame
and synthetic resin handle
59.4 x 42 cm / 23 3/8 x 16 1/2 in.
Unique

EUR 4.200,- (VAT excl.)



Hedda Roman
Maenads Series 8, 2024
Inkjet print on Hahnemühle Photo Rag Baryta, mounted on Alu Dibond, with fabric frame
and synthetic resin handle
59.4 x 42 cm / 23 3/8 x 16 1/2 in.
Unique

EUR 4.200,- (VAT excl.)

[INQUIRE](#)







Julian Charrière (b. 1987) is a French-Swiss artist based in Berlin. His multidisciplinary approach combines performance, sculpture, and photography, often emerging from immersive fieldwork conducted in remote and overlooked locations. By delving into environments characterised by distinct geophysical identities, such as volcanoes, icefields, and radioactive sites, the public is offered a glimpse into alternative histories and deep geological time. Drawing on his background as a student of Olafur Eliasson at the Institute for Spatial Experiments, he frequently collaborates with scientists, engineers, art historians, and philosophers. Through artistic expeditions and immersive installations, Charrière critically examines humanity's perceptions of nature, encompassing both romantic ideals and the realities of the Anthropocene era. By challenging and reflecting upon traditional notions of our relationship with the natural world, Charrière reshapes planetary narratives, bringing them into relevance for the 21st century.

Julian Charrière
A Stone Dream of You, 2025
Volcanic rock, obsidian

New works from the series will be presented at the booth.

In *A Stone Dream of You*, Julian Charrière brings to the surface a series of lava stone sculptures – volcanic creatures seemingly crawling through the space like isopods on a seafloor. Dotted with obsidian eyes, these artworks gaze at us from a liminal space somewhere between stratigraphy and reality, acting as genius loci to the dark corners where many scientists believe planetary life first emerged: deep sea hydrothermal vents, also known as black smokers. Discovered in 1977, such underwater volcanoes were first found at spreading ridges and convergent plate boundaries, acting as host to a surprising diversity of organisms dependent on the chemical interaction between seawater and hot magma. It speaks not only to tectonics as a possible contributor for organic life to develop, but the watchful eyes of the sculptures are also a reminder of the animism left behind in our progression towards a historically more dualistic and anthropocentric worldview.

REQUEST MORE INFO

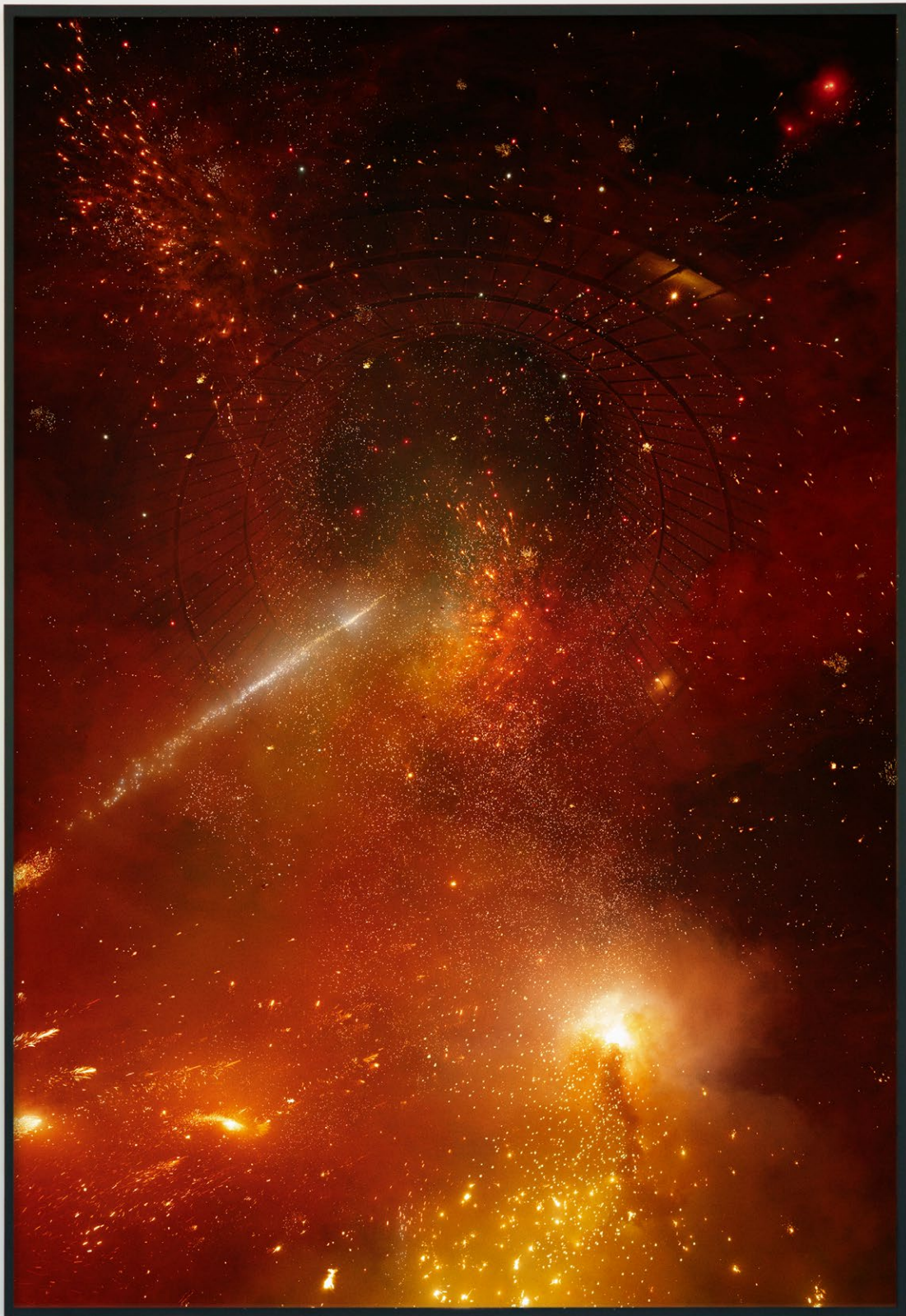




Installation views, *Solarstalgia*, 2025, ARKEN Museum of Contemporary Art Istanbul







Julian Charrière
Controlled Burn I Cooling Tower B.8, 2023
Archival pigment print on Hahnemühle Photo Rag Baryta, mounted on aluminium Dibond, framed (aluminium), ArtGlass anti-reflective glass
220 x 150 cm / 86 5/8 x 59 in.
222.8 x 152.8 cm / 87 3/4 x 60 1/8 in. (framed)
Edition of 5 + 2 AP

[INQUIRE](#)

EUR 36.000,- (VAT excl.)

Julian Charrière

Controlled Burn I Cooling Tower K.9, 2023

Archival pigment print on Hahnemühle Photo Rag Baryta, mounted on aluminium Dibond,
framed (aluminium), ArtGlass anti-reflective glass

150 x 220 cm / 59 x 86 5/8 in.

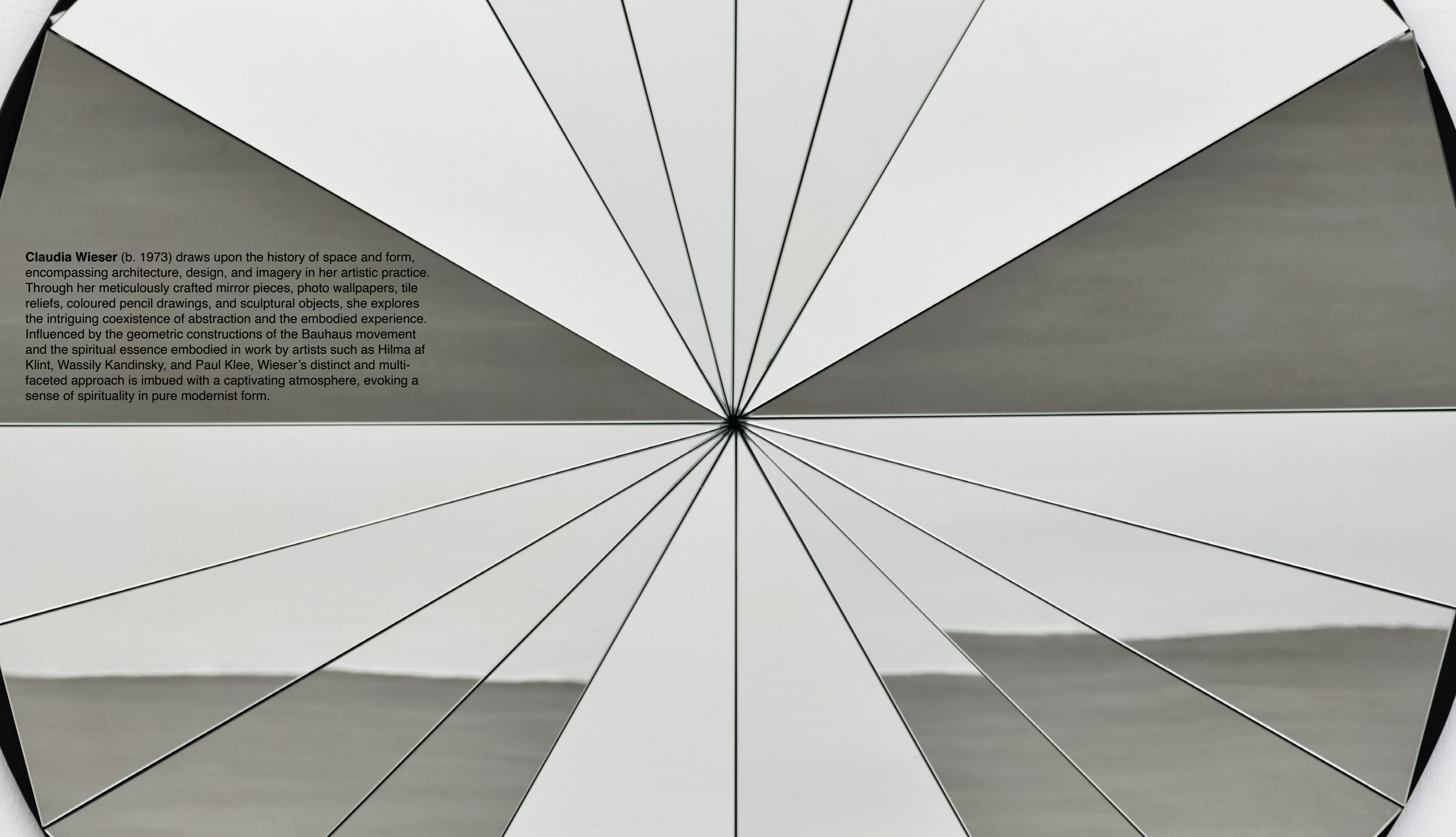
152.8 x 222.8 cm / 60 1/8 x 87 3/4 in. (framed)

Edition of 5 + 2 AP

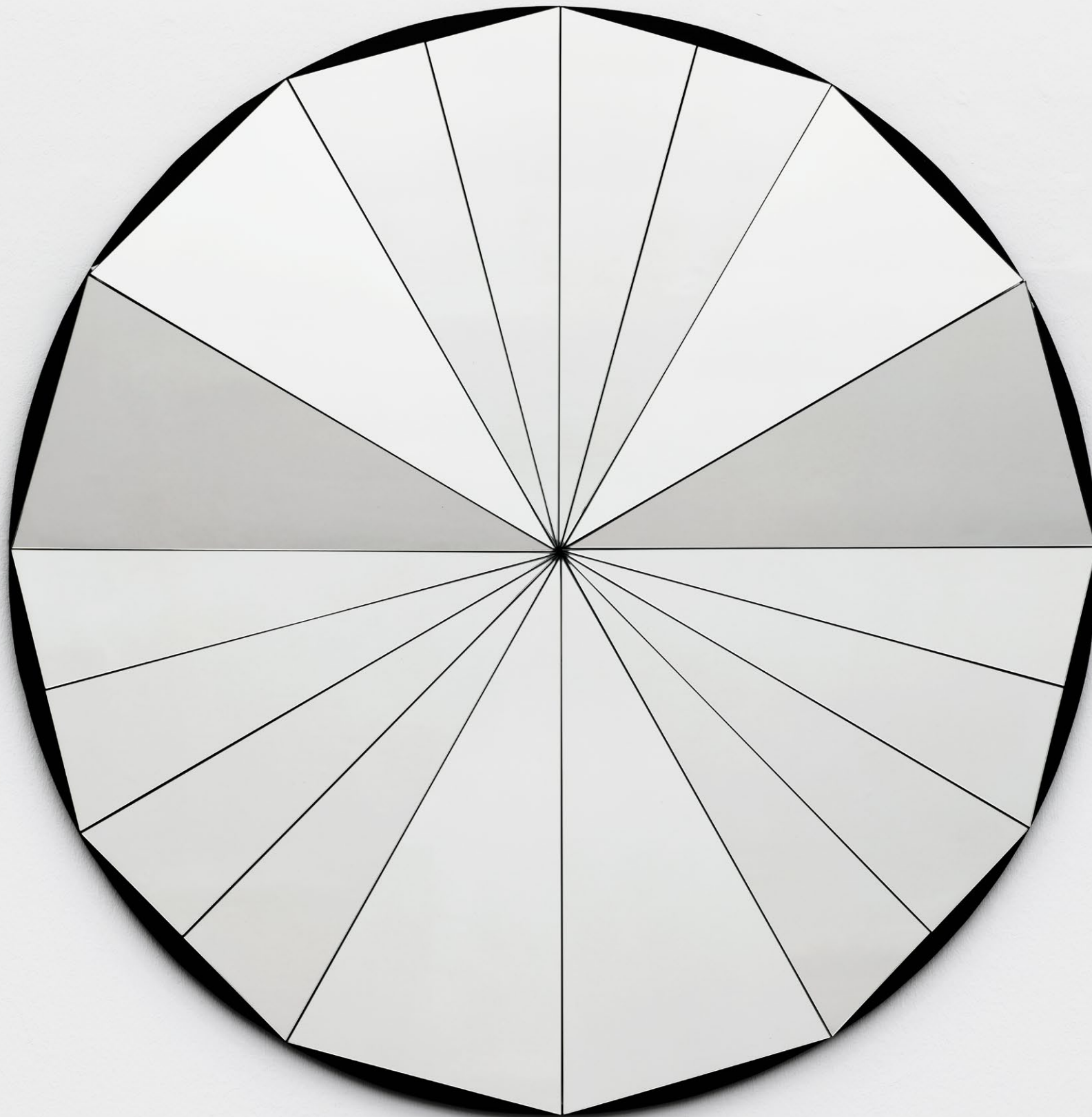
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[INQUIRE](#)





Claudia Wieser (b. 1973) draws upon the history of space and form, encompassing architecture, design, and imagery in her artistic practice. Through her meticulously crafted mirror pieces, photo wallpapers, tile reliefs, coloured pencil drawings, and sculptural objects, she explores the intriguing coexistence of abstraction and the embodied experience. Influenced by the geometric constructions of the Bauhaus movement and the spiritual essence embodied in work by artists such as Hilma af Klint, Wassily Kandinsky, and Paul Klee, Wieser's distinct and multi-faceted approach is imbued with a captivating atmosphere, evoking a sense of spirituality in pure modernist form.



Claudia Wieser
Untitled, 2023
Mirror on wood
Ø 120 cm / Ø 47 1/4 in.

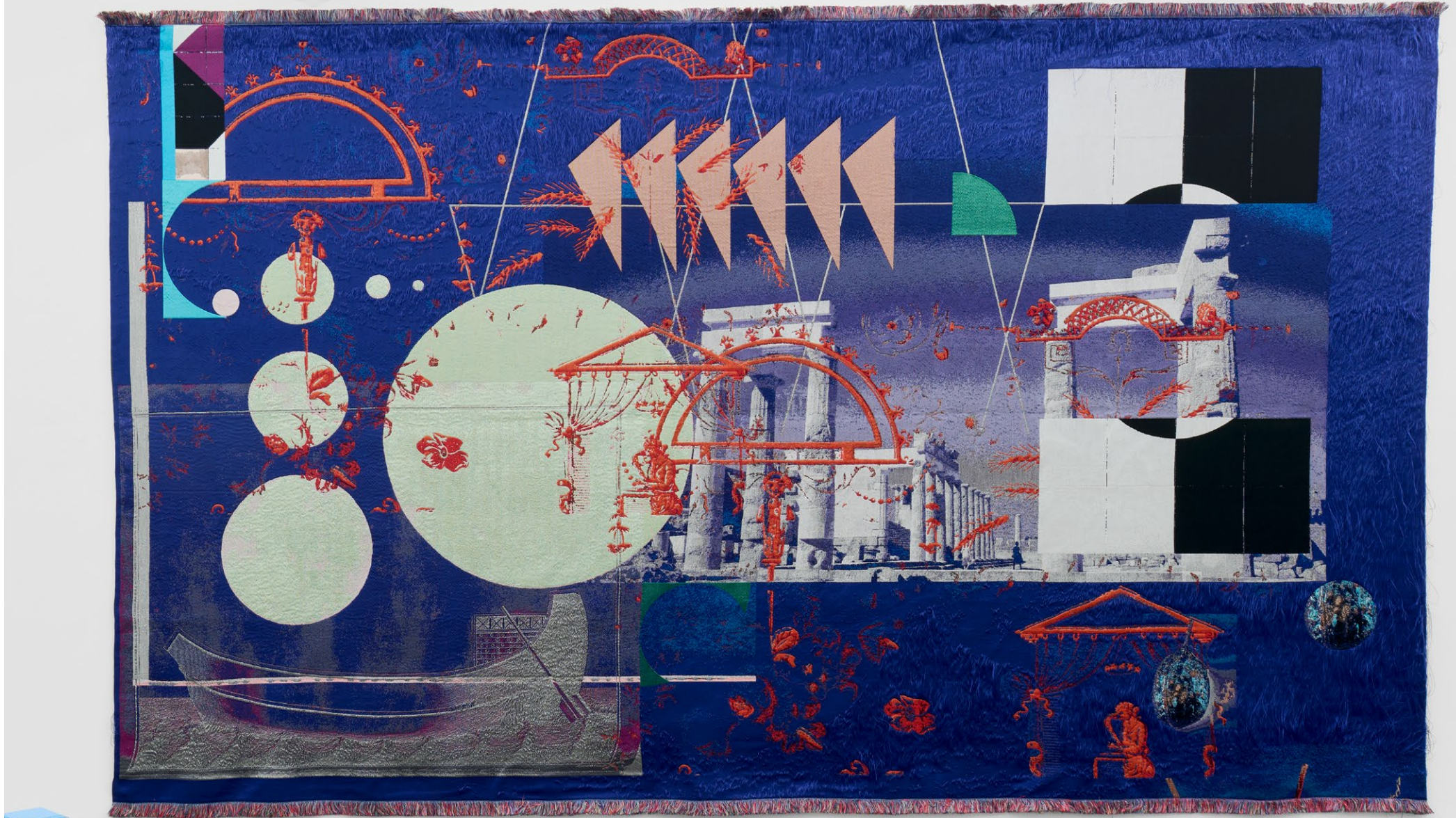
[INQUIRE](#)

EUR 22.000,- (VAT excl.)

Claudia Wieser
Historic Encounters, 2023
Woven textile (elirex, linen, cotton, merino wool and lurex)
310 x 505 cm / 122 x 198 7/8 in.
Edition of 3 + 1 AP

EUR 55.000,- (VAT. excl)

INQUIRE

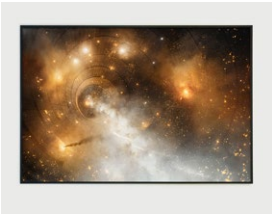






Julian Charrière
A Stone Dream of You, 2024
Volcanic rock, obsidian

On request



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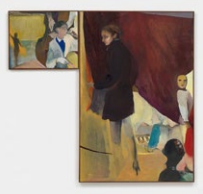
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Hedda Roman
How did you happen?, 2025
4K 15:1 LED projection, 6'

On request



Hedda Roman
Maenads Series 7, 2024
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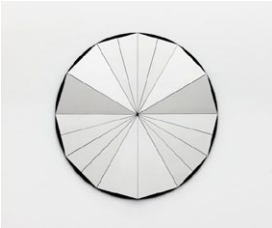
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172 x 132 cm / 67 3/4 x 52 in. (framed)

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Kabinett

Sigmar Polke
Controlled Chance

DISCOVER THE PREVIEW

Sigmar Polke

Controlled Chance

EN Sigmar Polke (1941–2010) is considered one of the most important German post-war artists. His paintings, drawings and photographs are distinguished by his characteristic humor, playful creativity, critical perspectives on politics and society, and his metaphysical explorations of altered states of consciousness, alchemy, and spiritualism. At the heart of Polke's creative process was the concept of controlled chance. By introducing chemical transformations and allowing the inherent properties of their surroundings—light, heat, and moisture—to dictate the outcome of his works, Polke fundamentally shifted the emphasis away from traditional controlled techniques. This embrace of unpredictability began in the mid-1970s with his material and pouring paintings, a technique he continued to explore across various media until shortly before his death. By allowing substances and colours to flow, react and create effects beyond his control, both on canvas or paper and in the dark room, Polke delegated a substantial part of the image creation to his materials. He approached the creation of artworks as a mystical process, ironically referencing 'higher beings' as the driving force, while positioning himself as merely an observer who would declare the work complete at a certain point.

Polke's fascination with chance places him within a lineage of artists captivated by the unpredictable. Jackson Pollock's drip paintings, which also abandoned control in favor of spontaneous action, stand as a key precursor, though Pollock's method centered on the movements of his own body. Another comparison might be drawn to Japanese abstract painter Kazuo Shiraga, who created gestural foot paintings by swinging on a rope hung from the ceiling. However, Polke's method diverges from both: his drip

painting approach was more aligned with scientific experimentation, allowing the materials themselves to become active participants in the creative process.

For Polke, working with uncommon substances was imperative. His studio and darkroom became laboratories of experimentation, where paints, liquids, and various peculiar additives were allowed to interact. Unafraid of dangerous materials, Polke famously worked with uranium and red cinnabar, a substance that transforms into elemental mercury when heated. His attraction to rare pigments was evident in his use of iridescent interference paints—made from liquified crystals—which reveal their colors only on dark backgrounds. He was similarly drawn to paints sensitive to humidity, light, and temperature, which would change color according to environmental conditions. These unpredictable materials played a central role in his celebrated Athanor series, for which he was awarded the Golden Lion representing Germany at the 42nd Venice Biennale.

Polke's experimental approach and use of volatile substances earned him the reputation of an alchemist. This historical reference was not incidental; alchemy fascinated Polke, as it had generations of mystics and experimenters. Curator Bice Curiger explains: „Polke thus lends his painting a historical dimension that breaks out of modernity. But his work is also changing. He does not become someone who turns his inner self outwards, but rather a researcher, scientist, and experimenter. He also becomes a medium.“ The resulting works are alive with the artist's excitement: mercurial, funny, and irrational.

DE Sigmar Polke (1941–2010) gilt als einer der bedeutendsten deutschen Künstler der Nachkriegszeit. Seine Gemälde, Zeichnungen und Fotografien zeichnen sich durch seinen charakteristischen Humor, seine spielerische Kreativität, seine kritischen Perspektiven auf Politik und Gesellschaft sowie seine metaphysischen Erkundungen veränderter Bewusstseinszustände, der Alchemie und des Spiritualismus aus. Im Zentrum seines kreativen Prozesses stand das Konzept des kontrollierten Zufalls. Durch die gezielte Einführung chemischer Umwandlungen und das Zulassen der inhärenten Eigenschaften der Umgebung – Licht, Wärme und Feuchtigkeit – als bestimmende Faktoren für das Endergebnis seiner Werke, verlagerte Polke den Schwerpunkt grundlegend weg von traditionellen, kontrollierten Techniken.

Diese Hingabe an das Unvorhersehbare begann Mitte der 1970er-Jahre mit seinen Material- und Gießbildern, einer Technik, die er bis kurz vor seinem Tod in verschiedenen Medien weiterentwickelte. Indem er Substanzen und Farben frei fließen, reagieren und Effekte erzeugen ließ, die sich seiner Kontrolle entzogen – sowohl auf Leinwand oder Papier als auch in der Dunkelkammer –, übertrug Polke einen wesentlichen Teil der Bildgestaltung an das Material selbst. Er verstand die Entstehung seiner Kunstwerke als einen mystischen Prozess, wobei er ironisch auf „höhere Wesen“ als treibende Kraft verwies, während er sich selbst lediglich als Beobachter sah, der das Werk zu einem bestimmten Zeitpunkt für vollendet erklärte.

Polkes Faszination für den Zufall reiht ihn in eine Tradition von Künstlern ein, die sich vom Unvorhersehbaren inspirieren ließen. Ein Schlüsselvorbild sind Jackson Pollocks Drip-Paintings, die ebenfalls Kontrolle zugunsten spontaner Aktionen aufgaben, wobei Pollocks Methode auf die Bewegungen seines eigenen Körpers fokussiert war. Ein weiterer Vergleich lässt sich zu dem japanischen abstrakten Maler Kazuo Shiraga ziehen, der gestische Fußbilder schuf, indem er an einem von der Decke hängenden Seil schwang. Polkes Herangehensweise unterscheidet sich jedoch von beiden: Sein Drip-Painting-Ansatz war mehr an wissenschaftliche Experimente angelehnt und ließ das Material

selbst zu einem aktiven Akteur im kreativen Prozess werden.

Für Polke war die Arbeit mit ungewöhnlichen Substanzen essenziell. Sein Atelier und seine Dunkelkammer fungierten als Labore des Experimentierens, in denen Farben, Flüssigkeiten und diverse ungewöhnliche Zusätze miteinander interagierten. Ohne Scheu vor gefährlichen Materialien arbeitete er unter anderem mit Uran und rotem Zinnober, einer Substanz, die sich beim Erhitzen in elementares Quecksilber verwandelt. Seine Vorliebe für seltene Pigmente zeigte sich in der Verwendung schillernder Interferenzfarben, die aus verflüssigten Kristallen bestehen und ihre Farben nur auf dunklem Hintergrund entfalten. Ebenso faszinierte ihn licht-, feuchtigkeits- und temperaturempfindliche Farbe, die ihre Tönung je nach Umgebungsbedingungen veränderte. Diese unvorhersehbaren Materialien spielten eine zentrale Rolle in seiner berühmten Athanor-Serie, für die er auf der 42. Biennale von Venedig den Goldenen Löwen für Deutschland erhielt.

Polkes experimenteller Ansatz und der Einsatz flüchtiger Substanzen brachten ihm den Ruf eines Alchemisten ein. Diese historische Anspielung war keineswegs zufällig; die Alchemie faszinierte Polke ebenso, wie sie Generationen von Mystikern und Experimentatoren inspiriert hatte. Die Kuratorin Bice Curiger erklärt: „Polke verleiht seiner Malerei damit eine historische Dimension, die aus der Moderne ausbricht. Doch sein Werk bleibt im Wandel. Er wird nicht zu jemandem, der sein Inneres nach außen kehrt, sondern vielmehr zu einem Forscher, Wissenschaftler und Experimentator. Er wird auch zu einem Medium.“ Das Ergebnis sind Werke, die von Polkes Begeisterung zeugen: unberechenbar, humorvoll und irrational.





Untitled, 2000
Gouache and spray paint on primed cardboard
200 x 150 cm | 78 3/4 x 59 in
209,7 x 161,6 | 82 1/2 x 63 5/8 in (framed)

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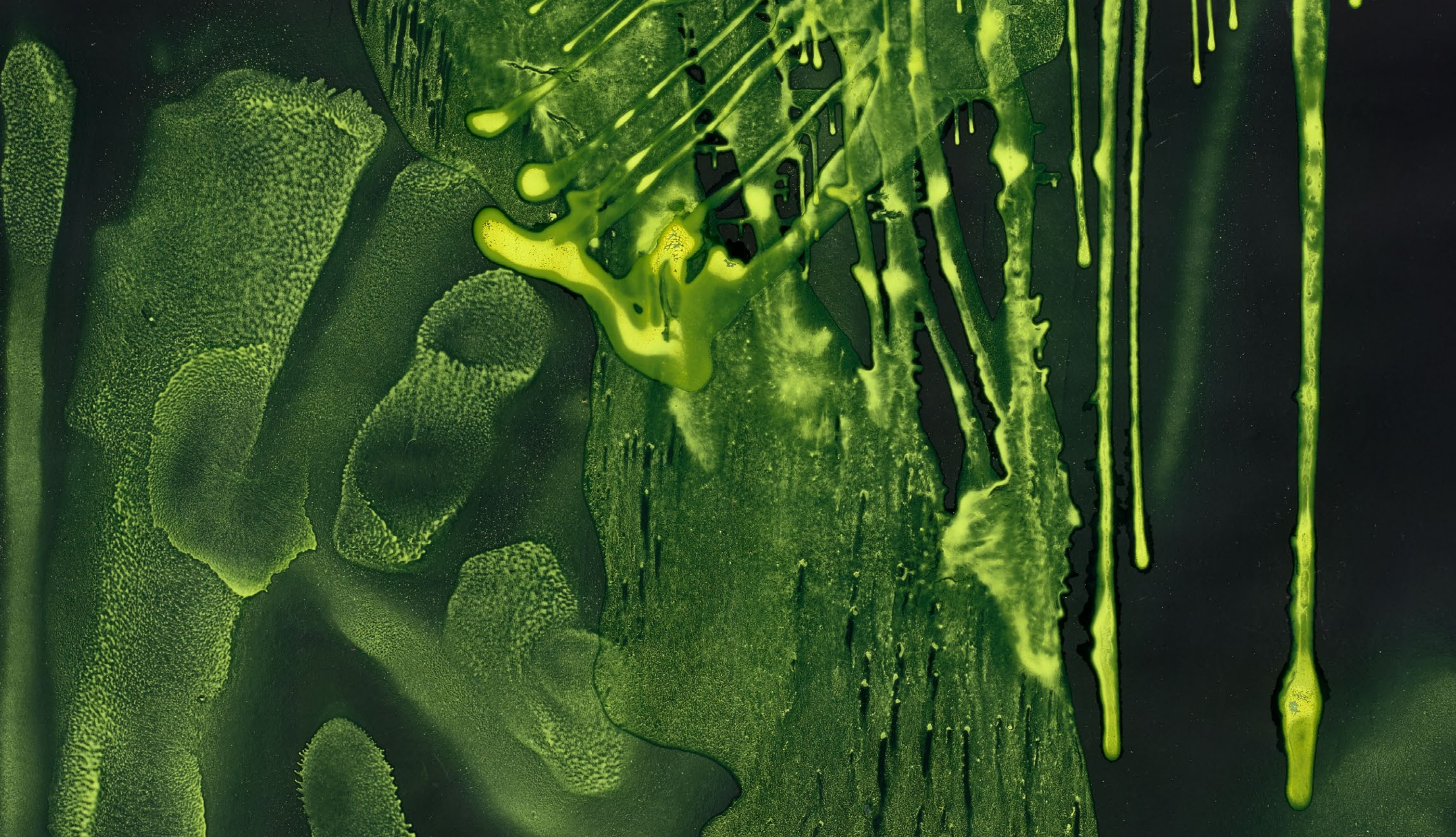
Untitled, 1999
Interference colour on paper
200 x 150 cm | 78 3/4 x 59 in
222 x 172 cm | 87 3/8 x 67 3/4 in (framed)

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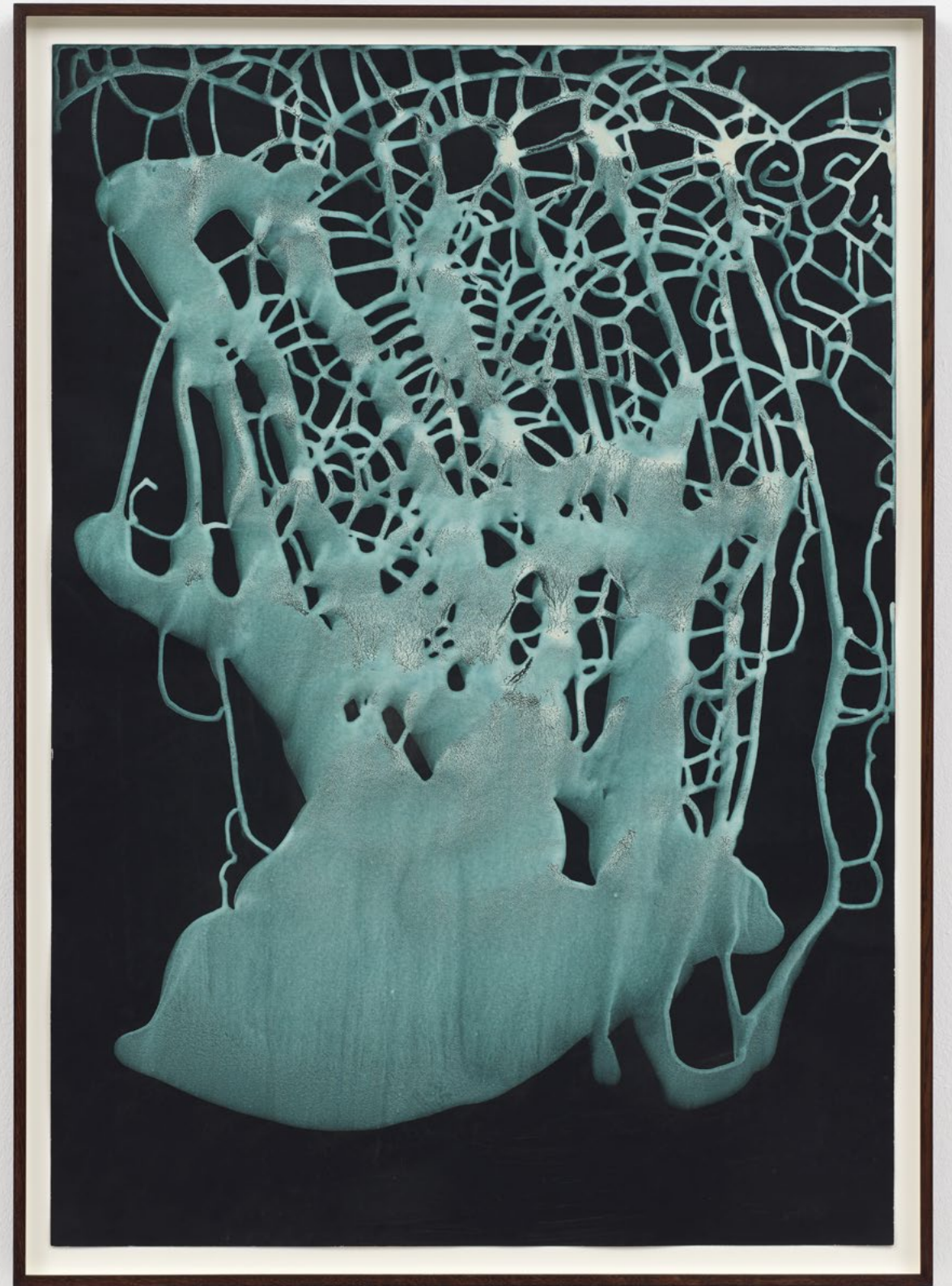


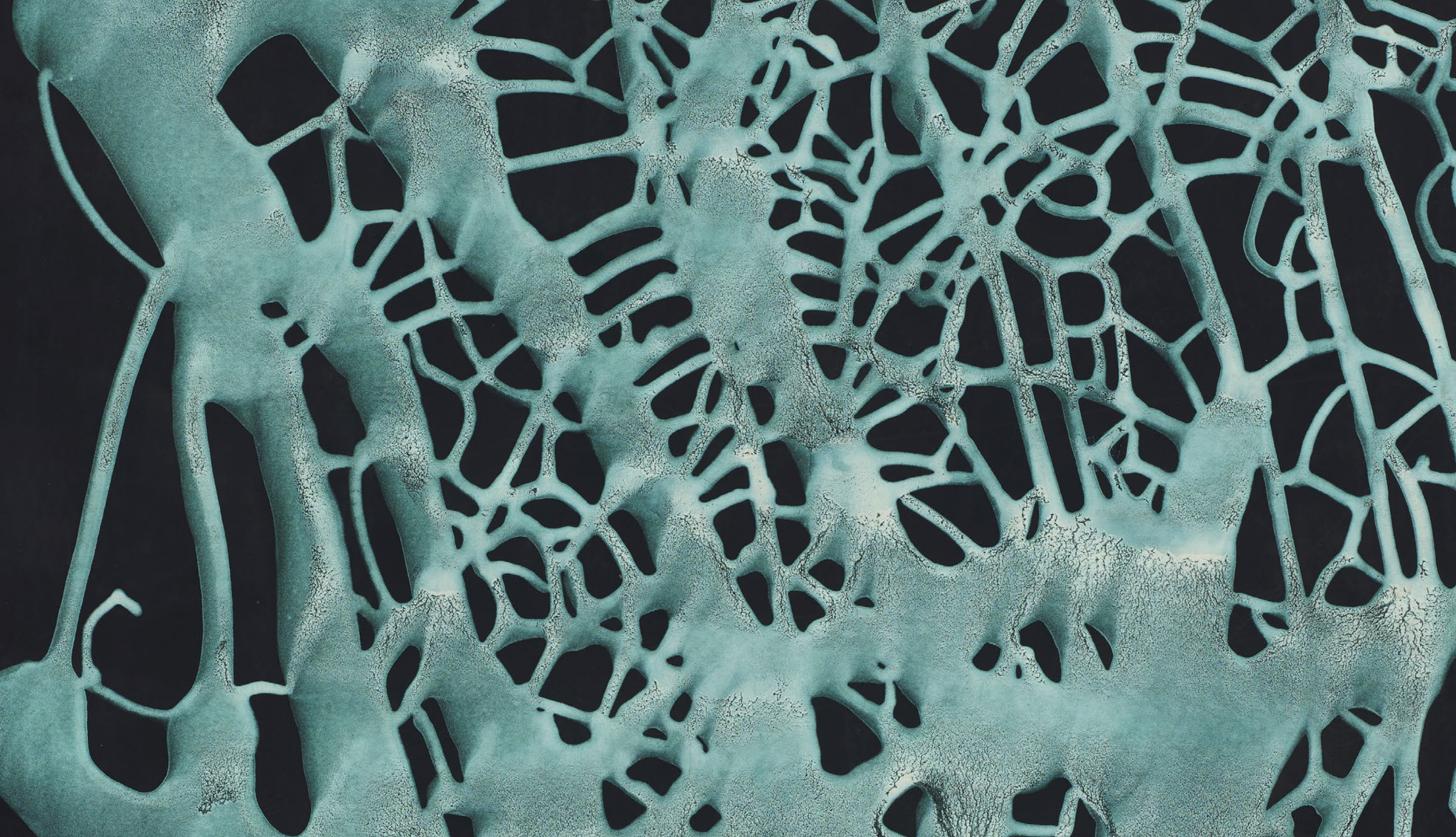


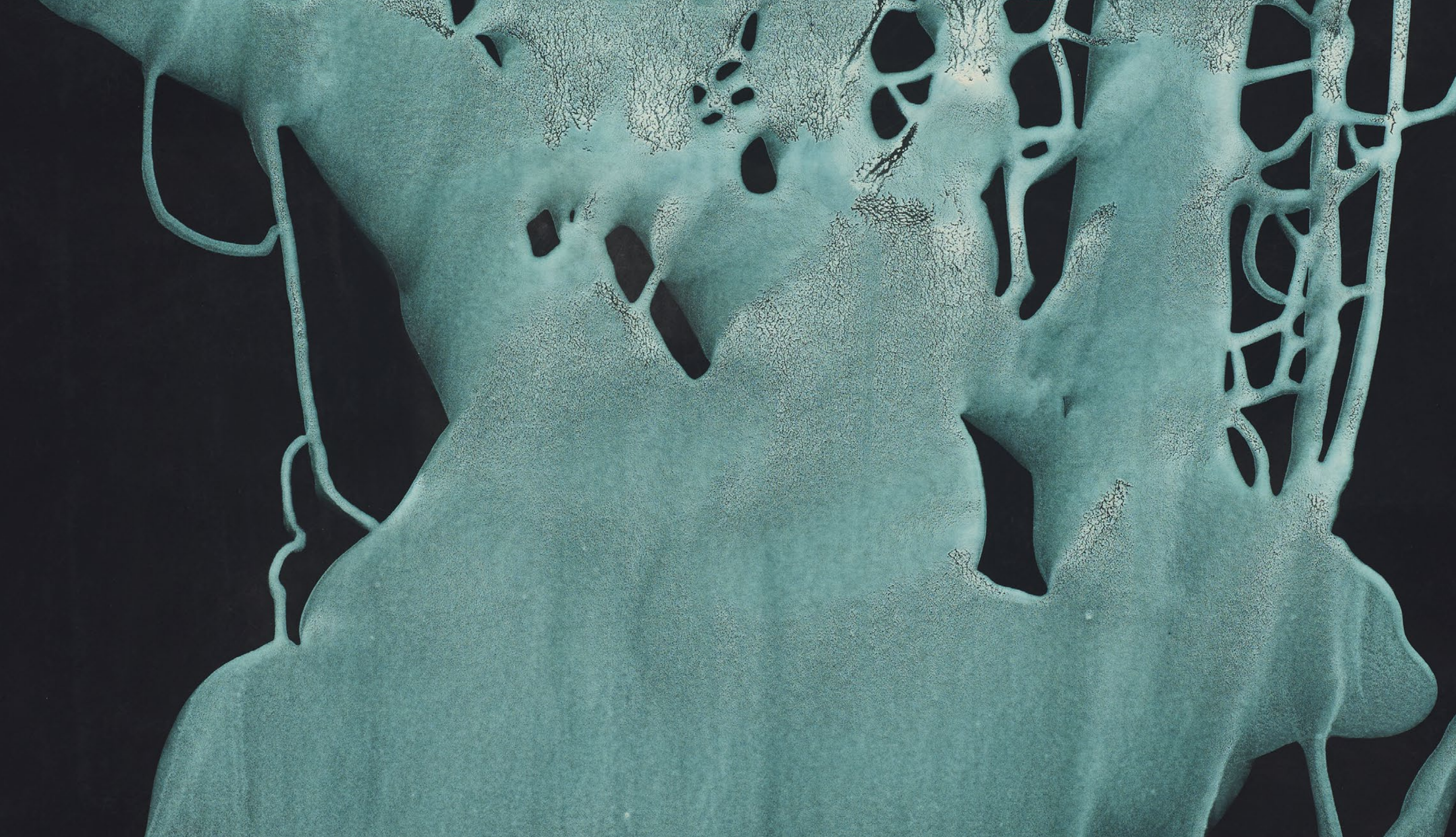


Untitled, 1998
 Interference colour on paper
 100 x 70 cm | 39 3/8 x 27 1/2 in
 106 x 76 cm | 41 3/4 x 29 7/8 in (framed)

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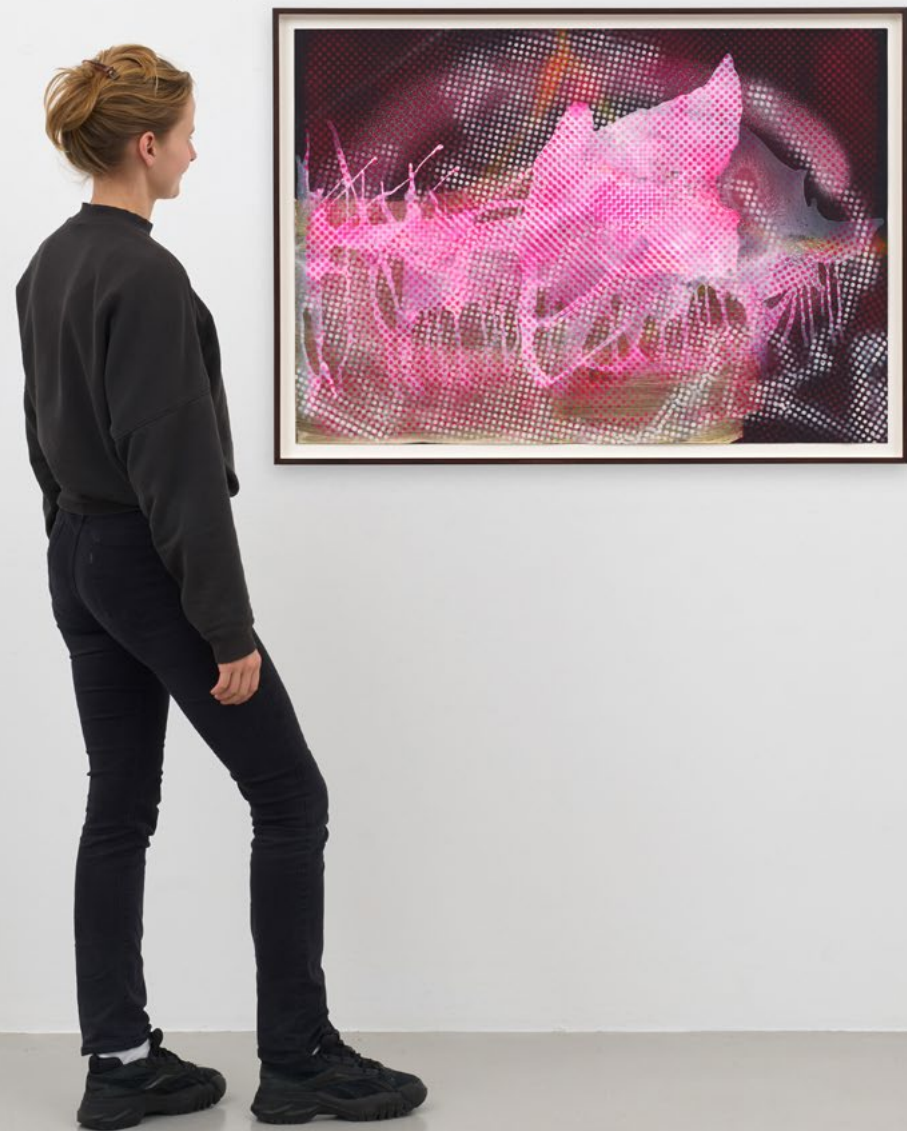




Untitled, 2001
Gouache, interference colour and spray paint on paper
70 x 100 cm | 27 1/2 x 39 3/8 in
76 x 106 cm | 29 7/8 x 41 3/4 in (framed)

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Exhibition view | Sigmar Polke. *Der heimische Waldboden. Höhere Wesen befahlen: Polke zeigen!* | Schinkel Pavillon, Berlin | 2024

Foto: Frank Sperling, © VG Bild-Kunst, Bonn



Exhibition view | *Alchemy and Arabesque* | Museum Frieder Burda, Baden-Baden | 2017



Sigmar Polke in his studio, July 2002

Foto: Anna Polke, © Anna Polke Stiftung

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Sep 12th, 2024 – Feb 2nd, 2025
Schinkel Pavillon, Berlin

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