

# Art Basel

June 17 — June 22, 2025

Basel, Switzerland

BOOTH R9

MONICA BONVICINI

SANDRA CINTO

OLAFUR ELIASSON

SHILPA GUPTA

KIMSOOJA

MARK MANDERS

YUKO MOHRI

ERNESTO NETO

LISA OPPENHEIM

MAGALI REUS

TOMÁS SARACENO

GILLIAN WEARING

MONICA BONVICINI

Among the most important artists of her generation, Monica Bonvicini's evocative and thought-provoking sculptures, installations, texts, photographs, videos and public projects explore the relationship between architecture, gender and power.

Bonvicini's use of handcuffs serves as a powerful metaphor for the restraints—both physical and psychological—that society imposes on individuals.

**Monica Bonvicini**

*Tied Up (an Involvement)*

2025

Steel

23 2/3 x 7 1/2 x 5 7/8 inches;

60 x 19 x 15 cm

(TBG 26471)

€28,000







MONICA BONVICINI



**Monica Bonvicini**

*Hanger-On #5*

2025

Black leather men's belts, metal holder

12 1/5 x 12 1/5 x 12 1/5 inches; 31 x 31 x 31 cm

(TBG 26476)

€20,000

Monica Bonvicini's use of men's leather belts—a symbol often associated with authority and discipline—serves to critique and destabilize traditional power structures. By repurposing these everyday objects into art, she challenges viewers to reconsider the dynamics of control and submission embedded in cultural norms. Forming a dense, tangled sphere, *'Hanger-On #5'* evokes both physical tension and psychological complexity.







SANDRA CINTO



**SANDRA CINTO**

*The Sun Illuminates the Water*

2025

Acrylic on canvas

27 1/2 x 27 1/2 inches; 70 x 70 cm

(TBG 26410)

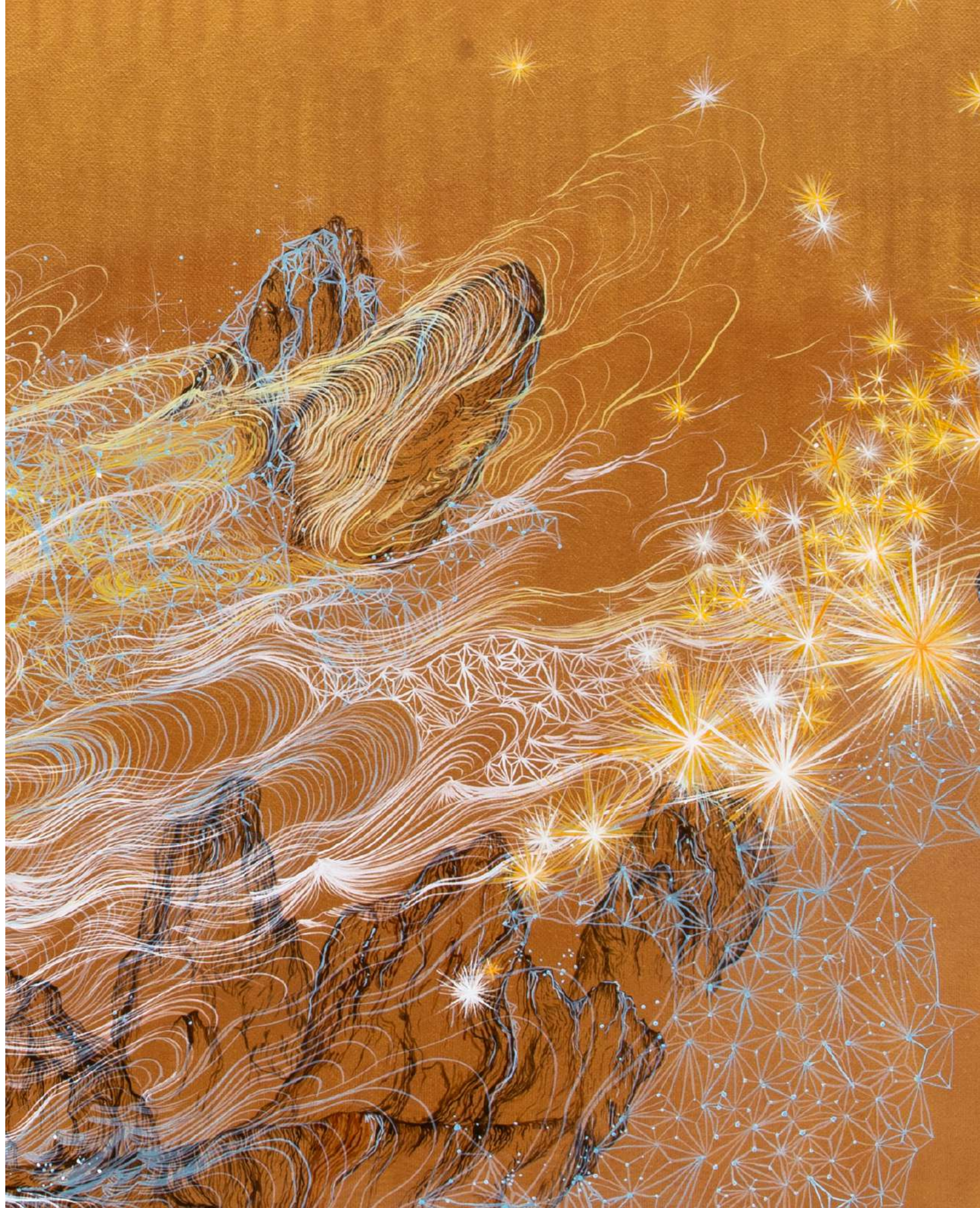
\$40,000







Sandra Cinto's fine brush draws intricate mountains, waves, clouds and stars onto blue and gold ground. These delicate motifs appear across her works, populating her lyrical worlds. Cinto's seemingly weightless environments hover gently between fantasy and reality, creating a luminous plane where anything is possible. Her new series of circular paintings suggest Renaissance 'tondos', a form favored for images of the Madonna or the filigreed halos of Byzantine icons. Rather than looking to the saints for salvation, Cinto's tondos look to the miracle of the natural world for enlightenment.









**OLAFUR ELIASSON**

*Your changing physical state*

2025

Bronze casts (with white patina), partially mirrored glass  
spheres, stainless steel, driftwood

25 1/4 x 81 1/8 x 13 1/4 inches; 64.3 x 206 x 33.5 cm

(TBG 26327)

€275,000

Video:

<https://vimeo.com/1087196150>

pw: olafur2025





Five sculptures arranged on a rough-hewn wooden shelf present the stages in the melting of a chunk of ice. Glass spheres balanced on four of the bronze ice blocks correspond in size to the volume of water that has metaphorically disappeared from the ice. The spheres increase in size in inverse relation to the shrinking of the ice.

The largest of the ice blocks is based on a three-dimensional scan of ice that Eliasson and his team collected from a beach on the southern coast of Iceland known as Diamond Beach. Glistening pieces of ice wash up there after breaking off the Breithamerkurjökull glacier and remain on shore until they melt away. In 2020, Eliasson and his team made 3D scans of individual ice fragments in order to capture the ephemeral forms before they disappeared for ever. The six smaller ice fragments were extrapolated digitally from the original scan. Software was used to simulate the complex process of melting, to predict where the block might lose mass and at what rate. Moulds were made from the digital files, and the bronze forms were cast according to traditional methods in a hybrid technique that unites timeless knowhow with modern technology. The material has been treated with a matte white patina that obliquely references the whiteness of the ice that inspired it. Bronze, a favourite material of sculptors since antiquity, was chosen because of its association with permanence and commemoration. Using the metal to immortalise these disappearing, ephemeral forms produces a kind of temporal incongruity.

The log used for the shelf was scavenged from the coast of Iceland, where the wood washes up from as far away as Siberia. The wood has been planed on one side and left raw on the other, revealing the traces of its long journey across the Arctic. Driftwood was long an important source of lumber in Iceland, where less than one per cent of the land is covered with forest.



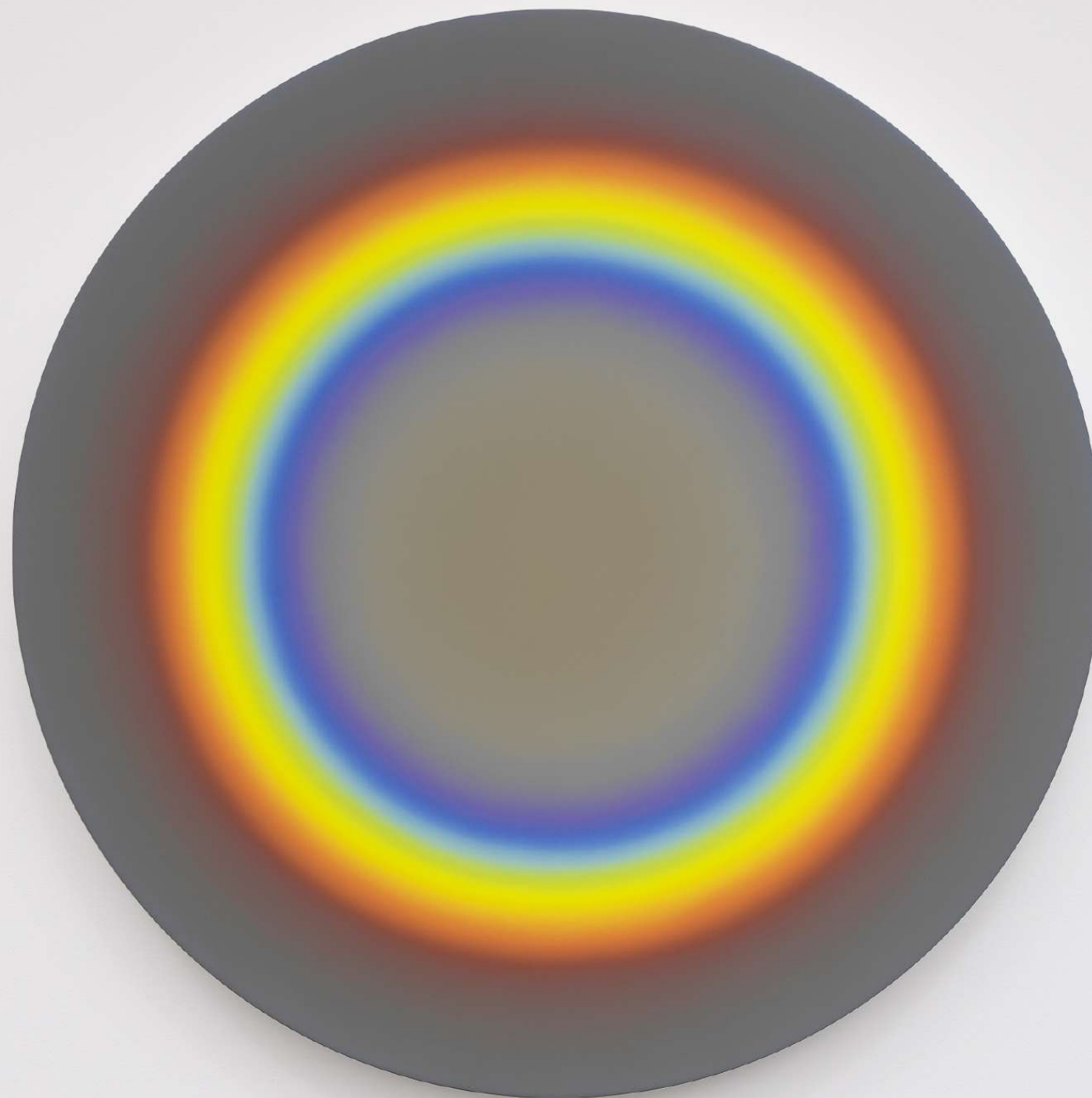








OLAFUR ELIASSON



**OLAFUR ELIASSON**

*Colour experiment no. 123 (Rainbow  
memory, October 2024)*

2025

Oil on canvas

35 3/8 x 35 3/8 inches; 90 x 90 cm

(TBG 26190)

€175,000

This painting is based on a photograph of a rainbow that Olafur took from the roof of his studio in Berlin in 2024. A circular band of colours progresses from red through orange and yellow to green, blue, and indigo – the tones that make up the prismatic spectrum. Geometrically speaking, a rainbow is actually a circle that only appears to be an arch because it is intersected by the horizon line. If the earth did not block our view of it, the rainbow would appear as a full ring – much as in this painting. The contrast between the colourful ring and the hazy grey background reproduces the palette of the photograph as precisely as possible and causes the circular rainbow to almost seem to be made of light.



OLAFUR ELIASSON



**OLAFUR ELIASSON**

*Dewdrop cyanometer*

2025

Partially silvered glass spheres, stainless steel, paint (cyan, black)

23 1/4 x 23 1/4 x 10 1/4 inches; 59 x 59 x 26 cm

(TBG 26191)

€175,000







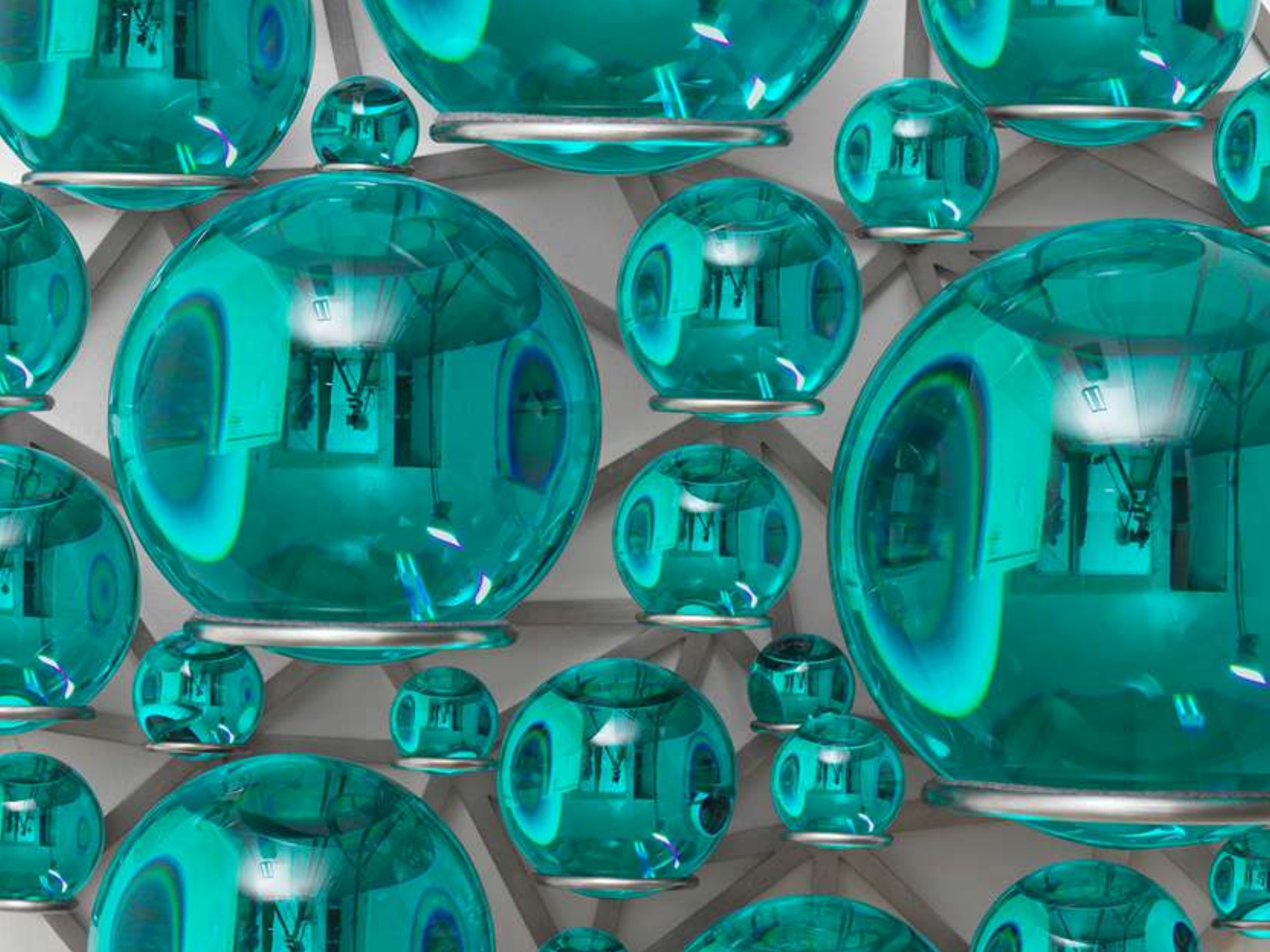


Packed tightly on a steel support, a cluster of glass spheres of widely divergent sizes resembles water droplets or a clutch of eggs. Seen from the front, the spheres are filled with a bright cyan tone. When viewers move around to the side, however, they see the spheres become clear, an effect achieved through covering only the back third of each sphere with a layer of translucent paint and a mirror coating. The curved interiors of the spheres reflect the observer upside down and inverted. As viewers move, they experience themselves in a visually unfamiliar way, echoed by the multiple reflections.

This work emerged from Eliasson's long exploration of optical devices, mirrors, and lenses. By magnifying the viewers' every movement, the multiple, inverted reflections conjure new ways of seeing and invite viewers to retrace and examine their perceptual orientation.









OLAFUR ELIASSON



**OLAFUR ELIASSON**

*Seabed bottom up*

2025

Colored glass (light turquoise, yellow, blue,  
light orange), silver, driftwood

43 x 31 1/2 x 5 1/2 inches; 109 x 80 x 14 cm  
(TBG 26292)

€95,000



## OLAFUR ELIASSON

This series is an extension of Olafur Eliasson's long interest in color, transparency, and layering – topics he first began addressing in watercolor paintings, to which the glass works are closely related. Both groups of works use compositions of circles and ellipses to create a sense of movement and depth or of space and time.

Arrayed in two leaning stacks upon a driftwood shelf, colorful panes of hand-blown glass overlap to create a variety of hues, while circular and elliptical cutouts allow surprising tones to shine through the layers. Because of the inherent visual ambiguity of the ellipse - which can appear to be a circle viewed in perspective - the sequence can both be seen as a circle transforming into an ellipse or as a disc spinning in illusionistic space. The driftwood logs - salvaged from the coast of northern Iceland - have been planed into a shelf on one side and left raw on the other.







SHILPA GUPTA



**SHILPA GUPTA**

*Untitled (Flags of the World)*

2012/2023

Hand-painted and cut wooden blocks

on shelves, etched brass

68 1/2 x 32 1/2 x 12 inches;

174 x 82.5 x 30.5 cm

Edition of 3, 2 AP

(TBG 24787)

\$60,000

SHILPA GUPTA

“What gives these forms so much power over our lives and longings?” — Shilpa Gupta

Shilpa disassembles national flags into discrete symbols and blocks of shapes, several of which bear uncanny resemblance to one another. Like a set of wooden blocks that reminds of a Jenga game, the pieces are grouped together to create new configurations that blur or reimagine the original geopolitical relations.

While flags are closed systems that are codified (you are not allowed to be creative with them), Shilpa brings an element of open-ended-ness into this work, suggesting that they could be fluid and interchangeable.







FLAGS OF THE WORLD

DATA UPDATE: JULY 2011

SHILPA GUPTA



**SHILPA GUPTA**

*Untitled (From 6, 10.3, 2 series)*

2021

Gun Metal

4 x 11 1/2 x 9 1/2 inches; 10 x 29 x 24 cm

Edition of 6, 1 AP

(TBG 22669)

\$18,000





Shilpa Gupta's concept of immobility is a recurring theme in her practice, where she explores the tensions between movement and stillness, freedom and restriction. Shilpa Gupta's use of gun metal in her sculptures serves as a powerful commentary on themes of censorship, suppression, and the fragility of free expression. By employing a material historically associated with weaponry and violence, Gupta transforms this simple form into a poetic statement.

Exhibition history:  
Sun at Night, Barbican Center, London, 2021-2022  
Shilpa Gupta & Merz, VisiblInvisible, MAXXI L'Aquila, Italy, 2023

KIMSOOJA



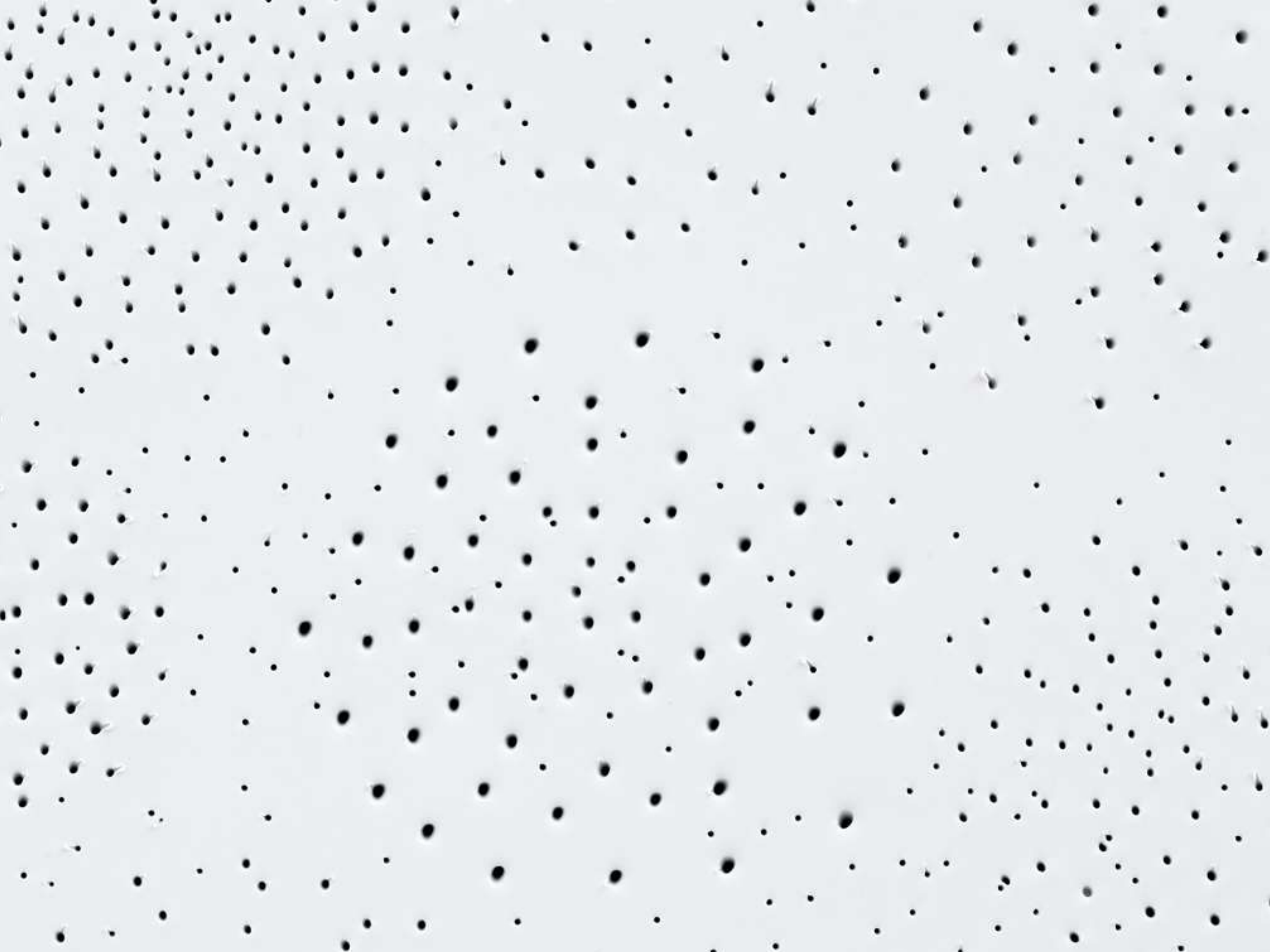
**KIMSOOJA**

*Sewing into Soil: Invisible Needle, Invisible Thread*  
2023

Bisque Porcelain by Meissen manufactory  
19 x 23 1/8 x 3/4 inches; 48.4 x 58.8 x 1.8 cm  
(TBG 26438)  
€90,000











Exhibition history:

*Kimsooja, To Breathe – Constellation*, Bourse de Commerce – Pinault Collection, Paris, 2024 (solo)

*Kimsooja: (Un)folded Bottari*, Humboldt Forum, Berlin, Germany, 2023 - 2024 (solo)

For *Sewing Into Soil: Invisible Needle, Invisible Thread*, Kimsooja pushes a needle into a slab of porcelain as if stitching a cloth. The needle acts as a brush, shaping the irregular surface to register the artist's physical action. Kimsooja associates the act of piercing the porcelain mass with that of sowing seeds in the earth -- the way a new crop is planted, deep into the topsoil. Manufactured at the Staatliche Porzellan-Manufaktur Meissen, the first porcelain manufacturer in Europe, the relief panel engages with the multifaceted history of exchange between Europe and China, Japan, and Korea. Porcelain is historically very closely associated with East Asia, until the 18th century Europeans did not have the technology to produce the prized luxury good. Kimsooja's porcelain panels also engage with the tradition of European landscape painting. Rather than depicting the horizon line, the artist turns her eye to the earth; rather than adding material to the surface, Kimsooja pierces through it.



Kimsooja, *To Breathe – Constellation*, Bourse de Commerce – Pinault Collection, Paris, 2024 (solo)



KIMSOOJA



**KIMSOOJA**

*Böttari - The Island*

2011

Used Korean bedcovers, used Japanese clothes

19 x 24 x 24 inches; 48.3 x 61 x 61 cm

(TBG 25439)

€90,000



The bottari—a traditional Korean bundle used to wrap and protect personal belongings—has become a central form, both physically and conceptually, in Kimsooja's practice. Representative of essential belongings and a nomadic lifestyle, the bottari is also a metaphor to refer to the universal concept of home and migration, but also to a transitory state.

“bottari is everywhere — body and mind, womb and tomb, globe and universe, ...folding and unfolding our mind and geography, time and space.”







MARK MANDERS



**Mark Manders**

*Ramble Room Chair*

2025

Bronze, patinated bronze, painted bronze, offset print

32 1/4 x 57 x 26 3/4 inches; 82 x 145 x 68 cm

Edition of 3, 1 AP

(TBG 26390)

€240,000







## MARK MANDERS

For more than thirty years, Mark Manders has developed an endless self-portrait that has taken the form of sculpture, still life, and architectural plans. In *Ramble Room Chair*, the reclining androgynous figure has a highly craquelure surface seemingly made of wet clay - is in fact rendered entirely in painted bronze. The figure seems to exist outside of time, as if they belong to an eternal mental space rather than a specific moment in history. This recurring figure, merges stylistic references adopted from various cultures and periods such as ancient Greek, Etruscan, Egyptian, and African and reveals a sense of timelessness and placelessness seen throughout much of the artist's work. The chair becomes both a functional object and a sculptural metaphor for the mind's rambling, nonlinear processes.

Upcoming, Mark Manders will have a major solo exhibition at Voorlinden, opening September 20, 2025.







Minyan Swizzle

Carboyed Flows

## MARK MANDERS

Mark Manders' *Perspective Study*, made of self-made nonsensical newspapers, is more than a visual trick or clever fake—it is a meditation on how we process information, perceive reality, and construct meaning. By mimicking the authority of the newspaper, Manders invites viewers to enter a space where perception, language, and logic all begin to unravel—quietly, poetically, and with great precision.

These self-made newspapers are a recurring motif in Manders' practice. Timeless and abstract, devoid of any linear narrative, these notional newspapers contain every word in the English language—used only once and placed in random order. Manders created these newspapers in an attempt to remove any sense of time or place in his work.

*Perspective Study* also makes reference to art historical tradition — artists have done since the Renaissance, Manders creates a 'perspective study.'

## MARK MANDERS

*Perspective study*

2005-2024

Offset print and acrylic on paper, wood, fluorescent tube

73 1/4 x 49 1/4 x 3 1/8 inches; 186 x 125 x 8 cm

(TBG 26288)

€85,000





### Barren Externs niceness Cibols Contrived

[illegible]

"Lenticular  
Peacemakers  
Centrum",  
subclans Platan  
Cognizant!

biochemical and molecular biology of the cell. The authors have used a variety of techniques to study the regulation of gene expression and the function of the cell. The book is written in a clear and concise style, and is suitable for both students and researchers. The book is a valuable addition to the literature on the subject.

## Nonarbitrariness Sunk Callingale

**ULCERATIVE COLITIS** is characterized by inflammation of the colonic mucosa. The disease is characterized by recurrent attacks of bloody stools, abdominal pain, and weight loss. The disease is caused by an imbalance in the gut flora, and is treated with anti-inflammatory drugs and immunosuppressants. The disease is a chronic condition, and patients may experience periods of remission and relapse. The disease is a leading cause of inflammatory bowel disease, and is associated with an increased risk of colorectal cancer. The disease is a complex condition, and patients should be treated with a combination of medical and surgical approaches. The disease is a chronic condition, and patients should be treated with a combination of medical and surgical approaches. The disease is a complex condition, and patients should be treated with a combination of medical and surgical approaches.

### Waterflooded Passion Reconfirming

## Cordoba: Pep Gramas

**EXCERPT** — *Radix, seminebus*  
*herb. piperis* (black pepper), *cardamomi*, *ben-*  
*zoinis* (Benjamin), *zanthoxilli* (Szechuan

[illegible]

### Photogeological Brunches

[illegible]

**JOHNBOAT**  
"Masterdork"

[illegible]

Always biochemically Spoilers Meanst  
**Amtrac ripens**

**CONCLUSIONS**—Cannabidiol prevented pain during surgical procedures, although there were no effects on respiratory, cardiovascular, or hemodynamic parameters. Cannabidiol also prevented the development of tolerance to the analgesic effects of morphine. These results suggest that cannabidiol may be a useful adjunct to morphine in the management of acute and chronic pain.

Medicine, especially, requires considerable personal commitment. Students are often asked to volunteer, to work long hours, to be on call, to be in the hospital at all times. This is a commitment that is not always understood by the general public. It is a commitment that is not always understood by the medical profession. It is a commitment that is not always understood by the medical profession. It is a commitment that is not always understood by the medical profession.

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YUKO MOHRI

In Yuko Mohri's *Decomposition*, she inserts electrodes into fruit to measure their internal moisture levels and converts changes in resistance, caused by withering or rotting, into light.

*Decomposition* translates minuscule changes occurring inside fruit into dimming lights, conveying the life of fruit that continues to emerge and evolve even after its connection to the soil or tree trunk has been severed. Hinting at the history of still-life painting, Mohri's work questions the relation between stillness and liveliness, revealing that what might seem without life is actually full of it.

Upcoming in September, Yuko Mohri has a major solo exhibition at Pirelli Hangar Bicocca in Milan, curated by Vicente Todolí.

**Yuko Mohri**

*Decomposition*

2025

Vintage table, 3 LED lights illuminated by fruits

28 x 22 x 18 1/8 inches; 71 x 56 x 46 cm

(TBG 26472)

€18,000















ERNESTO NETO



**ERNESTO NETO**

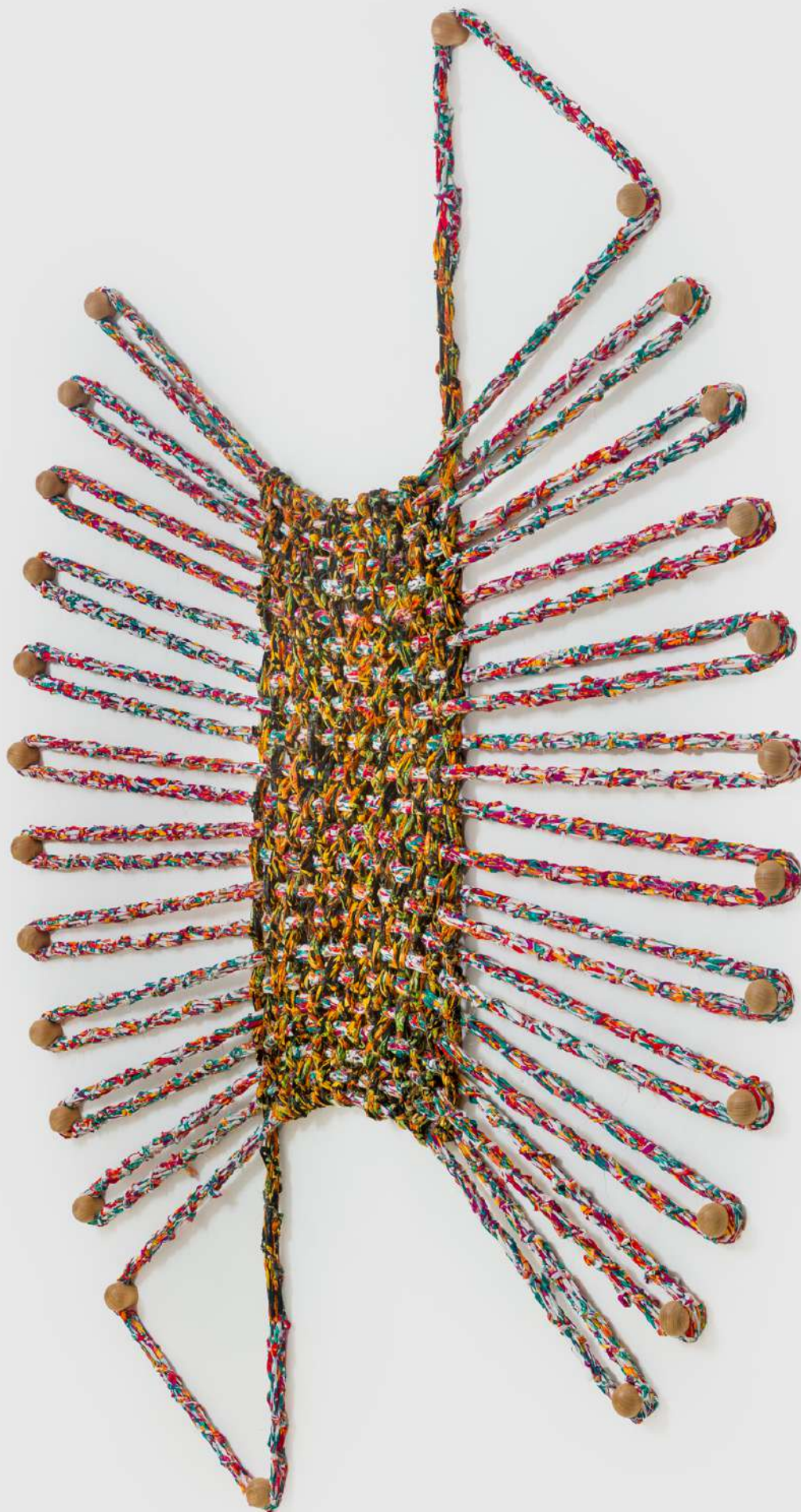
*from the earth to the sky infinitus porous being*  
2025

Cotton fabric (chintz) weaving, wooden knobs  
103 1/2 x 76 x 2 3/8 inches; 263 x 193 x 6 cm  
(TBG 26415)  
\$90,000



Since the mid-1990s, Ernesto Neto has drawn inspiration from Biomorphism and minimalist sculpture, along with Neo-concretism and other Brazilian vanguard movements of the 1960s & 70s. The artist often references and incorporates organic shapes and materials.

With hand braided chita, a traditional Brazilian fabric, woven around wooden pegs, *from the earth to the sky infinitus porous being*, evokes imagery of dreamcatchers or pathways to create a sense of harmony and tension. In this way, the materiality of the work presents an intuitive meeting point of old and new, or traditional and contemporary. The intertwined fabric follows a continuous, circuitous path, building upon itself to create a pattern that is at once both human made and entirely organic.



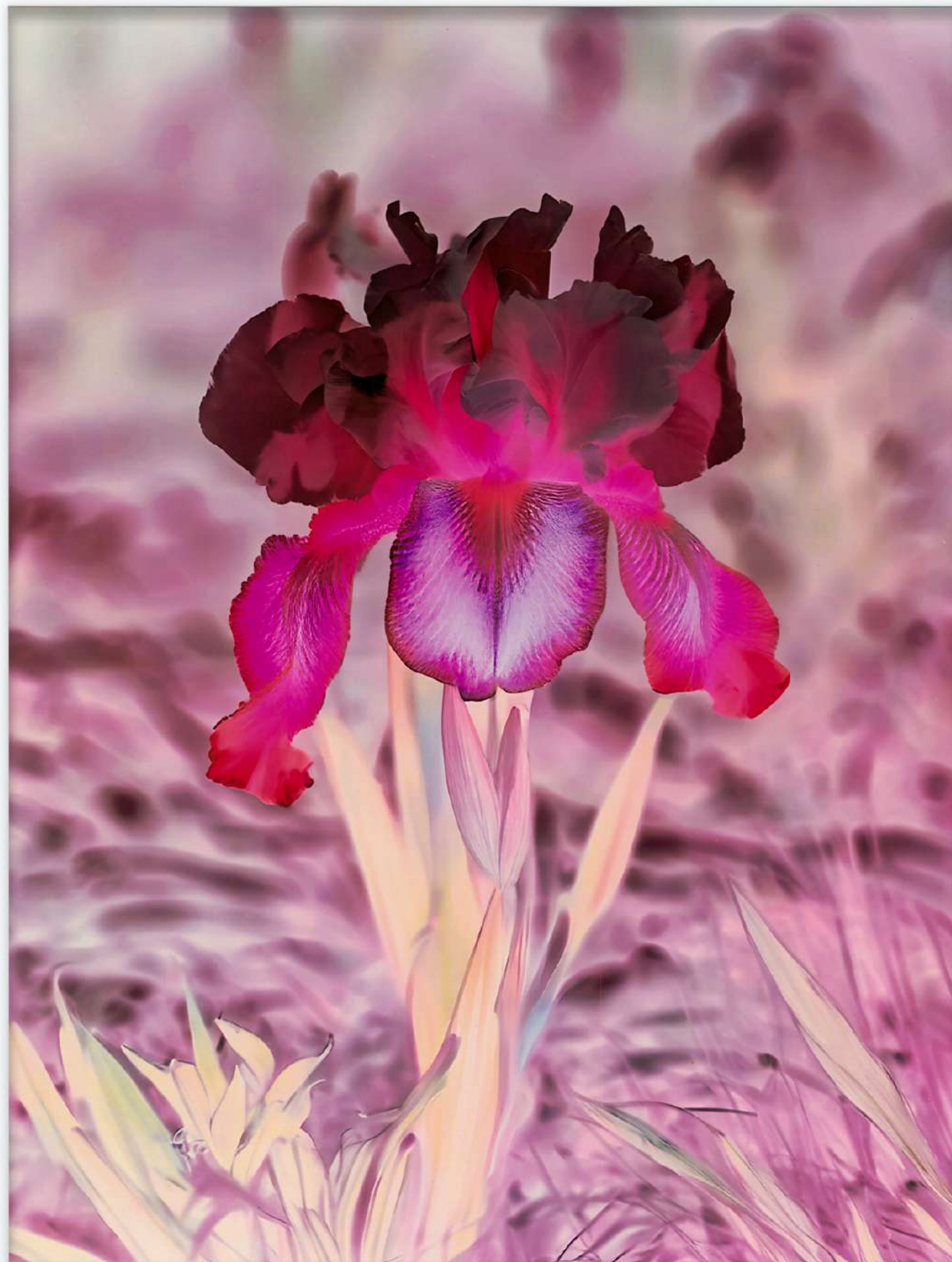








LISA OPPENHEIM



**LISA OPPENHEIM**

*Frau Steichen Version I*

2025

Dye transfer print

18 7/8 x 15 3/8 inches; 48 x 39 cm

(TBG 26329)

\$12,000

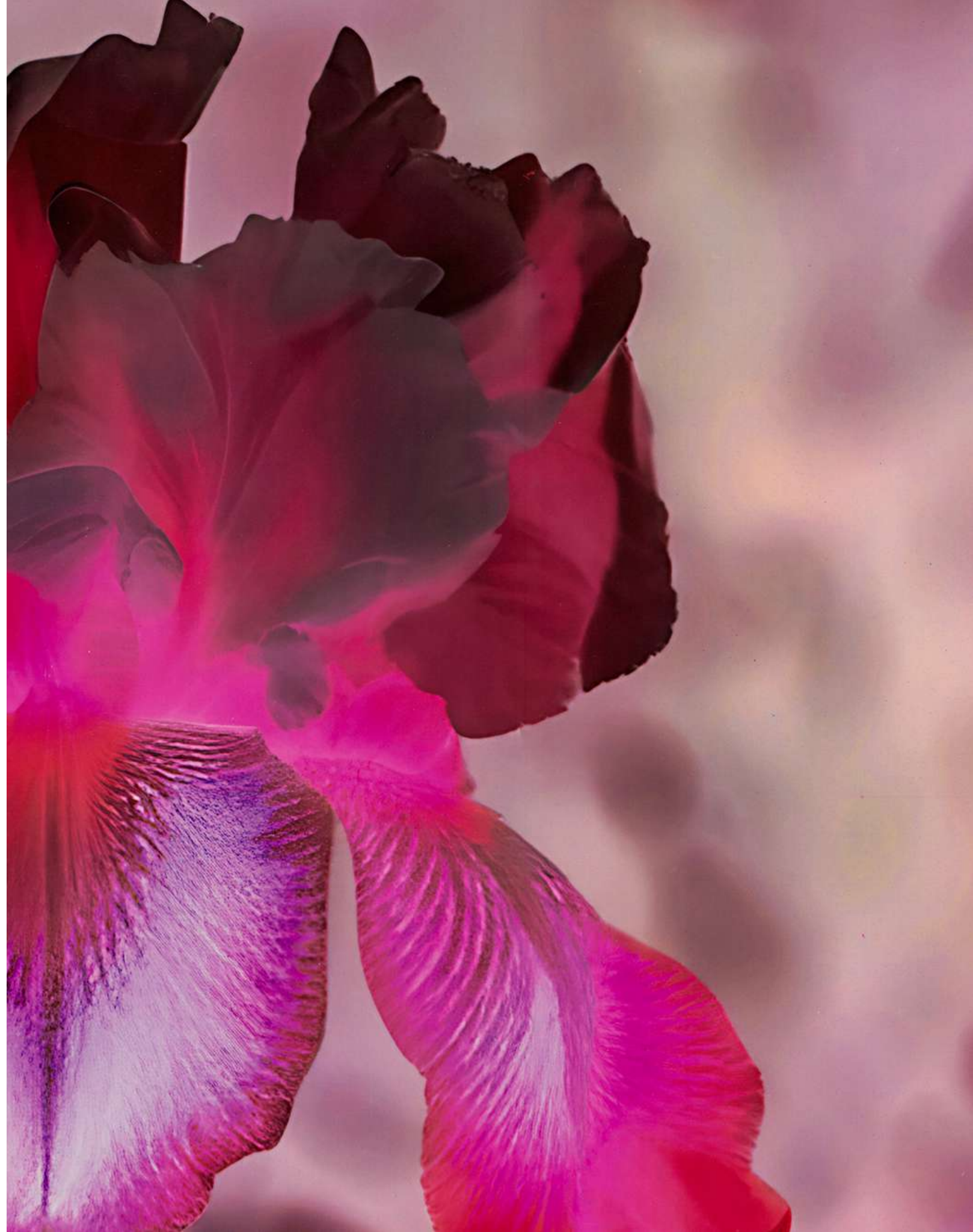


For this body of work, Lisa Oppenheim transforms and embodies the art practice of one of the twentieth century's most well-known yet enigmatic artists working in and around photography: Edward Steichen (born Edouard Jean Steichen, 1879, Luxembourg — 1973, Redding, Connecticut).

Although today he is most renowned for his innovations in publishing and exhibiting photography, Steichen was also well-known for a similarly experimental approach to the breeding and exhibition of flowers. In 1910, French amateur botanist Fernand Denis created a new Iris hybrid by crossing the species *Chameiris Alba* and *Iberica*. He named the new flower Mons. Steichen, presumably in honor of his fellow horticultural enthusiast. There are no known photographs of Mons. Steichen, nor extant examples of the flower. As such, it is impossible to know with any certainty precisely what the iris looked like. Oppenheim's research led her to realize that, while it was impossible to recreate this flower through traditional techniques, perhaps other means of technological reproduction could be used instead.

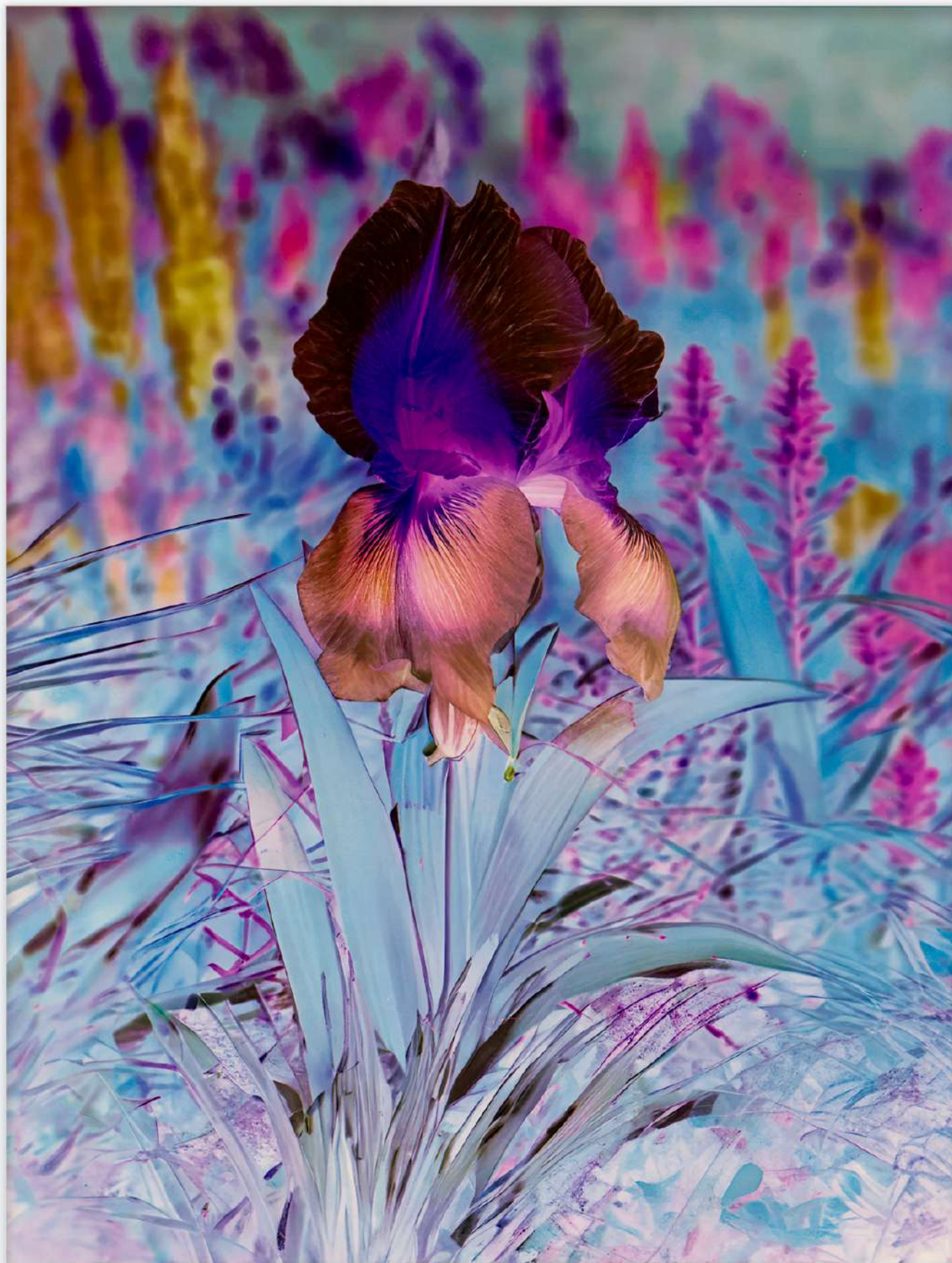
Steichen himself embraced new photographic technologies as they emerged, and he even equated his experiments in plant breeding with his approach to photography. One such example can be identified in Steichen's late-1930s experiments with dye transfer printing. This technique impregnates red, green, and blue photographic matrices with cyan, magenta, and yellow dyes, creating hyper-saturated prints that look like no others. Unlike anyone else at the time (or for that matter since), Steichen also experimented with the process's "normal" chromatic order, and the results turned the concept of photographic realism on its head, producing quasi-psychedelic renderings of everything from theatrical performances to bouquets of flowers.

Starting from existing photographs of *Chameiris Alba* and *Iberica* irises, Oppenheim utilized advanced AI technology to produce new images of hypothetical "offspring" of the two strains. Oppenheim then took up the labor-intensive and now almost entirely outmoded dye transfer process. She has produced analog prints of the AI-generated images with her own "incorrect" color combinations, creating a huge range of possible "Mons. Steichens" that explode the concepts of both genetic and photographic verisimilitude.





LISA OPPENHEIM



**LISA OPPENHEIM**

*Här Steichen Version V*

2025

Dye transfer print

18 7/8 x 15 3/8 inches; 48 x 39 cm

(TBG 26304)

\$12,000







LISA OPPENHEIM



**LISA OPPENHEIM**

*Här Steichen Version VII*

2025

Dye transfer print

18 7/8 x 15 3/8 inches; 48 x 39 cm

(TBG 26306)

\$12,000



MAGALI REUS



**MAGALI REUS**

*Clementine (Chlks)*

2024

Hand-waxws, hand-carved and painted pigmented plaster,  
laser-cut, welded, powder-coated and airbrushed aluminium,  
airbrushed hand-manipulated aluminium foil, steel, screws

14 7/8 x 14 7/8 x 17 1/4 inches; 38 x 38 x 44 cm

(TBG 25914)

£28,000







*Clementine (Chlks)* is made from a polished white plaster. Reminiscent of the iconic Bonne Maman jam jar, its materiality also hints at Greek columns rendered in plaster. A sequence of tooth and molar shapes are hand-carved into the jar's faceted sides. Nestled atop one side is an airbrushed leaf made out of aluminum foil; modeled after a leaf found in Reus's mother's garden. The lid of the jar features an airbrushed painting of a terracotta jug placed on a gingham tablecloth. A splatter of bird feces obscures the idyllic table scene, contrasting the constructed and desirable notion of 'Nature' with the reality of the natural world. In French, 'Nature' also means plain or unflavored ice cream or yoghurt.

The right hand side of the jar reads 'grace vanille' (translated: vanilla ice cream). The scribble is rendered in Reus's grandmother's handwriting (taken from one of her hand-written recipe books) — Reus's grandmother (her Bonne Maman) was part of the generation that the brand mimicked to establish a traditional identity, and align itself with the home and authenticity.





MAGALI REUS



**Magali Reus**

*Curtis (No. 750)*

2025

Laser cut folded and powder coated steel,  
sprayed UV printed resin, wood, rivets

14 1/5 x 10 1/4 x 1 1/2 inches;

36 x 26 x 4 cm

(TBG 25997)

£5,000

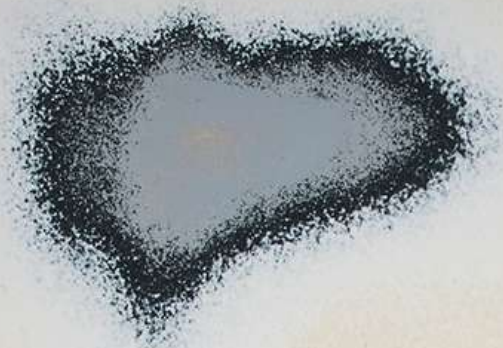


Magali Reus' *Curtis* works were inspired by her recent presentation at the Museum Kurhaus Kleve, Germany (2024), which focused on particular "actors" linked to the natural environment surrounding the museum - the park, town and agricultural areas - and how these are embedded in various social, ecological and economic networks.

Inspired by works in the museum's collection made with curator and publisher René Block, Reus has transformed the drawer form in Block's editions to function as a framing device. The sculptural flowers are based on botanical drawings made by British botanist William Curtis (1746-1799), which are also part of the museum's collection.



0.92







**Tomás SARACENO**

*Cumulus Radiatus Nacreous/M+M*

2025

Powder coated stainless steel, monofilament

19 1/4 x 33 7/8 x 19 1/4 inches;

49 x 86 x 49 cm

(TBG 26371)

€96,000 + crate (€462)

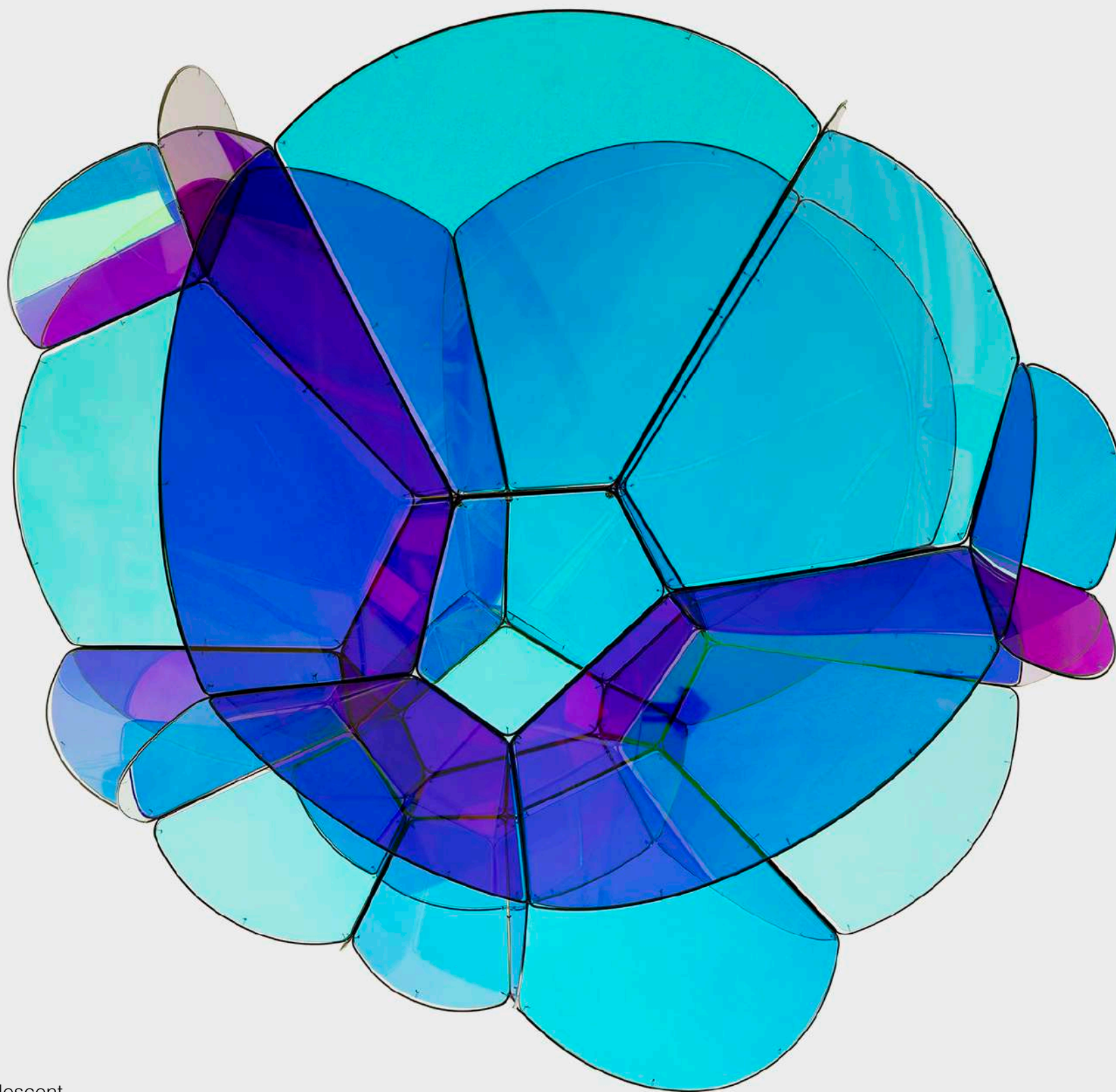












**Tomás Saraceno**

*Foam SB 128/45d*

2025

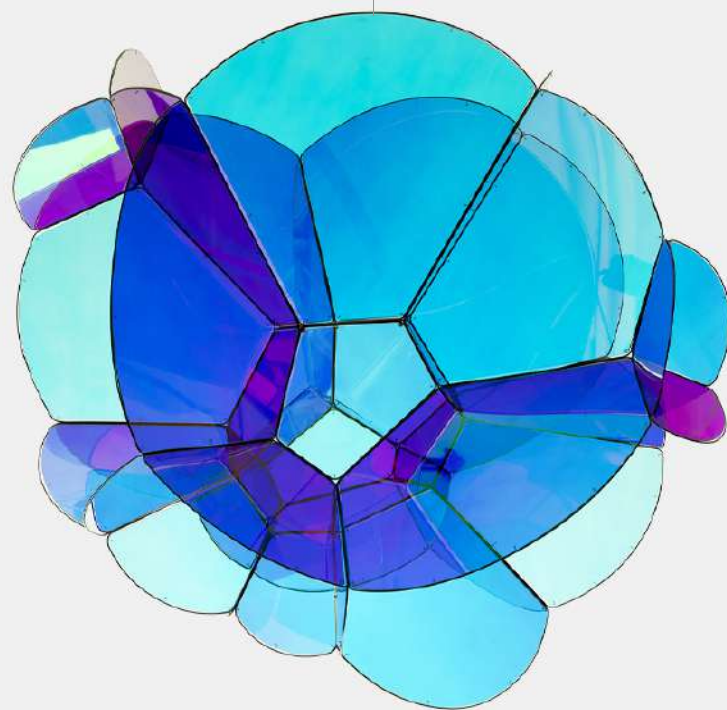
Powder coated stainless steel, Iridescent

Plexiglass, monofilament

37 3/4 x 37 x 36 1/4 inches; 96 x 94 x 92 cm

(TBG 26425)

€110,000 + crate (€870)





## GILLIAN WEARING

Expanding on the themes of her early work, Wearing's practice has since explored questions around public personas and private selves through a diversity of media, often drawing from disparate cultural history and techniques, including theatre and television. Her ongoing Spiritual Family series, begun in 2008, explores the notion of influence and lineage in the construction of identity in photographic self-portraits of the artist in the guise of artistic forebears that have impacted her practice.

Wearing has created a new portraits inhabiting the likeness of an icon of Italian film: Monica Vitti. This work uses masterfully rendered silicon masks, custom wigs, and precise lighting to realise powerfully arresting, uncanny portraits, playing with identity as embodied performance while examining the art historical tradition of self-portraiture as a technique of self-representation, expression and promotion.

### **Gillian Wearing**

*Me as Monica Vitti in a wig*

2024

Framed bromide print

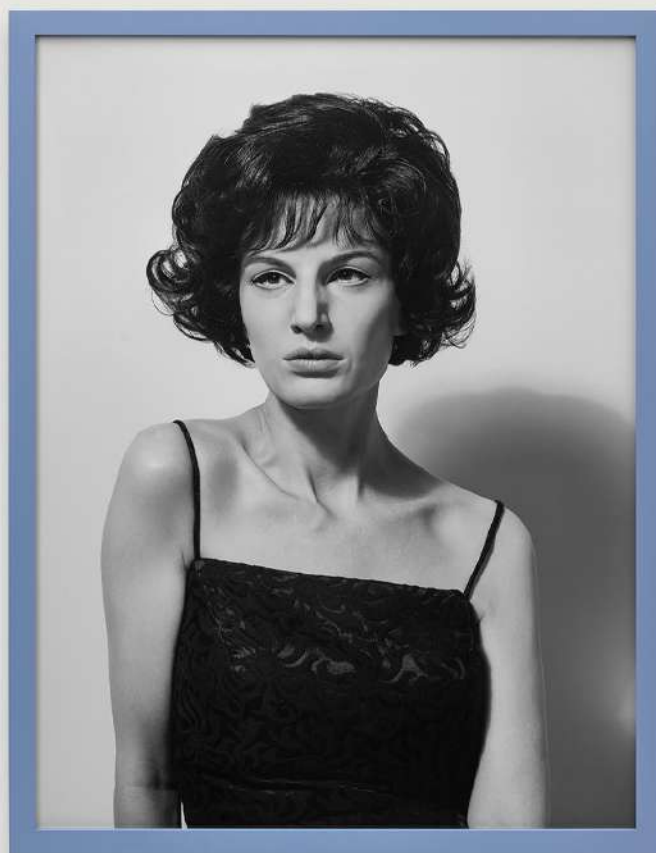
60 1/4 x 45 1/4 inches; 153 x 114.74 cm

Edition of 6, 2AP

(TBG 26275)

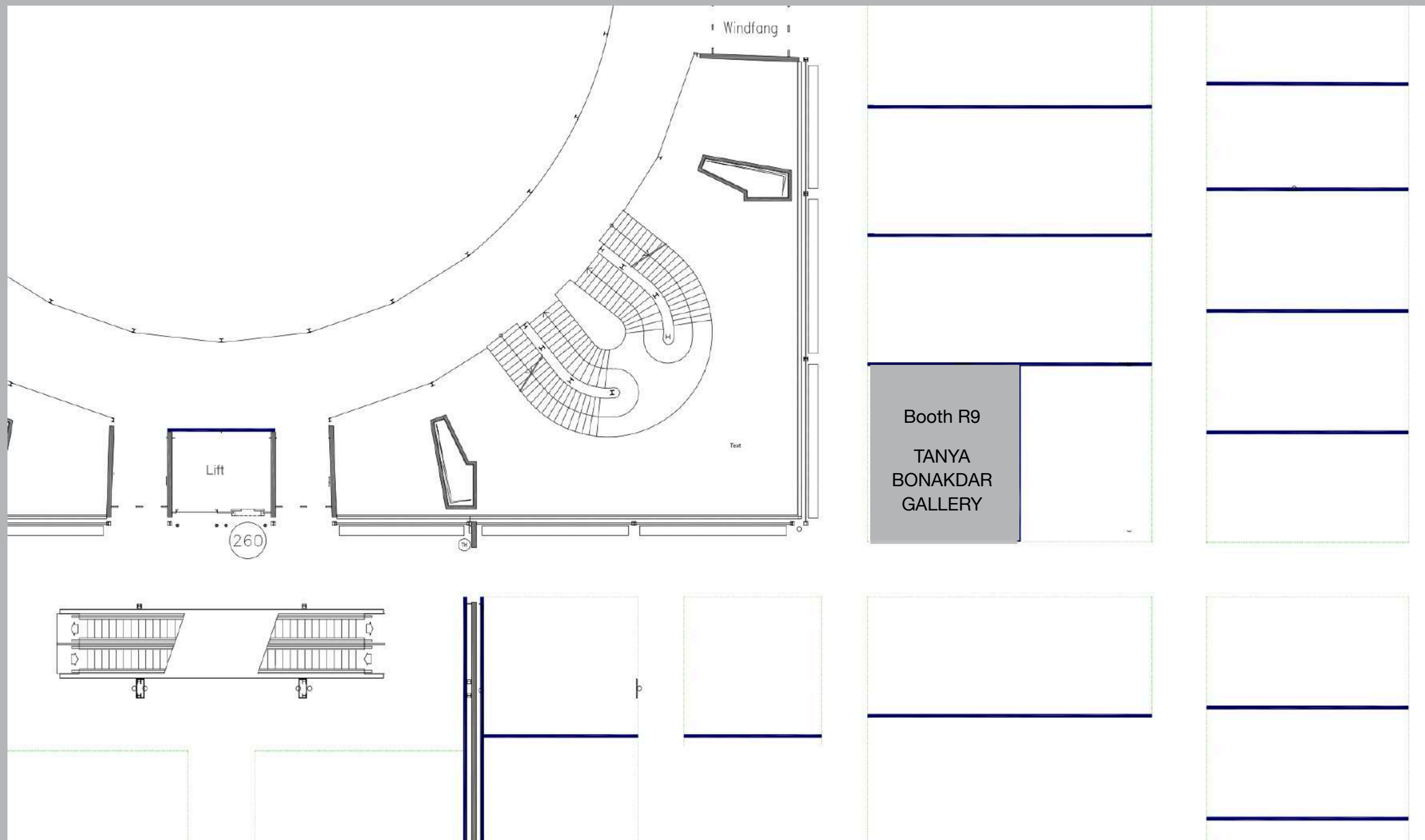
£38,000







## Hall 2.1: Upstairs Booth R9



## EXHIBITIONS WORLDWIDE



**Olafur Eliasson**  
*OPEN*  
MOCA, Los Angeles



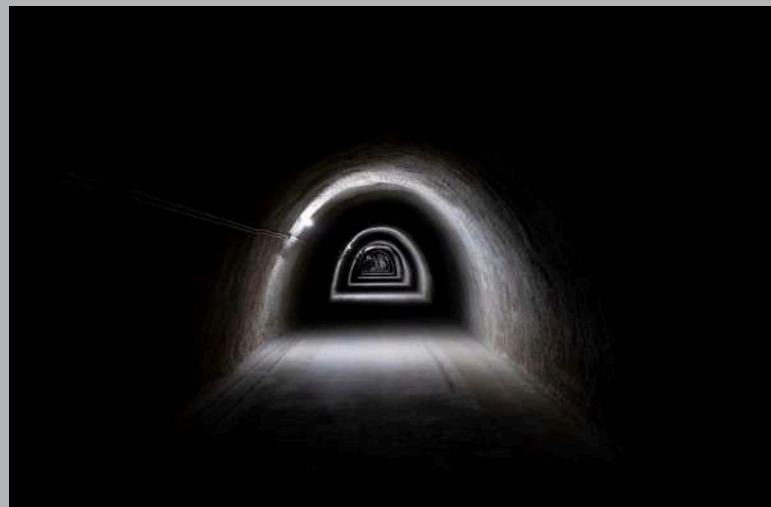
**Tomás Saraceno**  
*Convivialty*  
EXPO2025, Osaka, Japan



**Jónsi**  
*Vox*  
Kunstsilo, Norway



**Lisa Oppenheim**  
*Monsieur Steichen*  
MUDAM, Luxembourg



**Susan Philipsz**  
*The Lower World*  
MUDAM, Luxembourg



**Monica Bonvicini**  
*Come Run With Me*  
PInacoteca Agnelli, Torino



