

Art Basel 2025  
booth K10



Simone Fattal

*Music on my mind*

2024

stoneware and earthenware

114 x 54 x 46 cm / 44.8 x 21.2 x 18.1 in

EUR 130,000 + TAX

SFAT-267







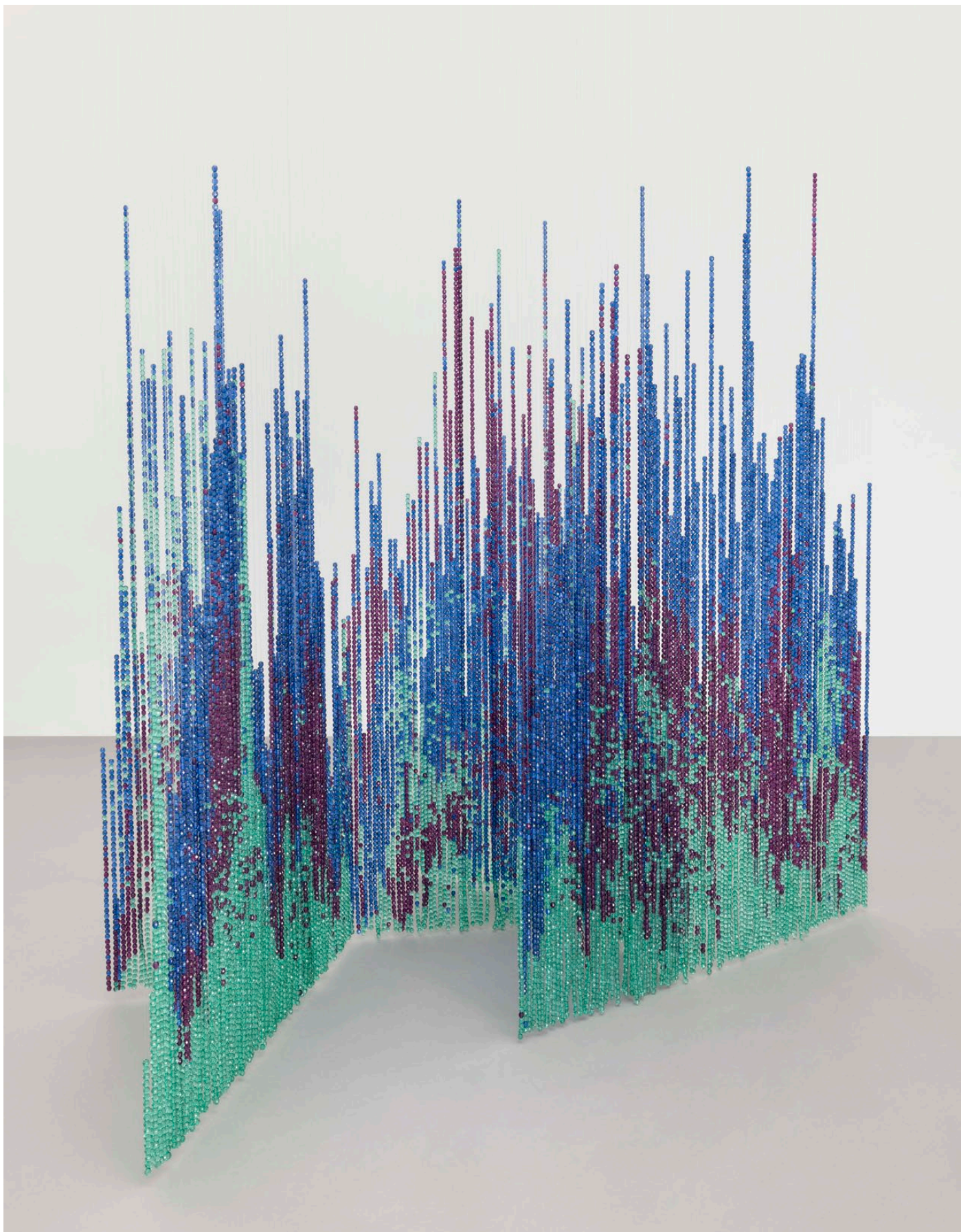


Simone Fattal, *Music on my mind*, 2025

In Simone Fattal's practice, archeology, politics, religion, literature, and history are deeply entangled. Her new sculpture *Music on my mind* represents a figure playing the pipe, a symbolic reference that belongs to our collective imagery. Fattal evokes here an archetypal human behavior that is shared across cultures and time periods, fostering a perception that moves from the individual to the universal.

Upcoming exhibitions include Centre Pompidou-Metz (2025); Hoor Al Qasini's Aicihi Triennial (2025); 18th Istanbul Biennial; kaufmann repetto and Greene Naftali New York (2026). Solo shows of her works have been presented internationally at renowned institutions such as: IVAM, Valencia (2024); Louvre, Paris (2024); Secession, Vienna (2024); Portikus, Frankfurt (2023); TBA21 Academy, Ocean Space, Venice (2023); ICA Milan, Milan (2021); Whitechapel Art Gallery, London (2021); Bergen Kunsthall, Bergen (2020); and MOMA PS1 (2019). Simone Fattal has been featured in numerous biennials, such as: La Biennale di Venezia, Venice (2024); 12th Berlin Biennale, Berlin (2022); 16th Lyon Biennale, Lyon (2022) and La Biennale di Venezia, Venice (2022).





Latifa Echakhch

*Entre la nuit et l'aurore (Between night and dawn)*

2025

colored glass pearls, 403 nylon threads

variable height, pearls 120 x 155 x 95 cm / 47.2 x 61 x 37.4 in

EUR 60,000 + TAX

LECH-594









Latifa Echakhch, *Entre la nuit et l'aurore (Between night and dawn)*, 2025

Composed of hundreds of nylon threads tipped with small glass spheres, Latifa Echakhch's new monumental installation *Untitled (Tears Fall)* – exhibited for the first time at Unlimited this year – forms a shimmering curtain that cascades from the ceiling. The same aesthetic idiom is employed in the work *Entre la nuit et l'aurore (Between night and dawn)*, presented at our booth. Here, the threads and the multi-colored beads evoke the alluring seductiveness of the aurora borealis, the Northern lights. Numerous legends and myths surround this natural phenomena, which in Echakhch's installation – theatrical and minimalist and the same time – becomes a symbol for our longing for beauty.

In 2025, Latifa Echakhch's work has been exhibited internationally at institutions such as Ludwig Museum, Cologne; Magasin-CNAC, Grenoble; and Lentos Kunstmuseum Linz, Linz. Last year she was included in the Biennale de Lyon, Lyon, and in exhibitions at Kunsthaus Zurich, Zurich, and the Museum of Teatro alla Scala, Milan. In 2023 she was the subject of a solo show at Kulturna Ustanova Galerija Kula, Split. Echakhch represented Switzerland at the Venice Biennale 2022, and her participatory, site-specific installation was presented on the Messeplatz during Art Basel in June 2023, acting as the backdrop for a series of live concerts and performances.



Adrian Paci  
*Secondo Pasolini*  
2025  
acrylic on wood panel  
80 x 150 cm / 31.5 x 59 in  
EUR 35,000 + TAX  
APAC-373







Adrian Paci, *Secondo Pasolini*, 2025

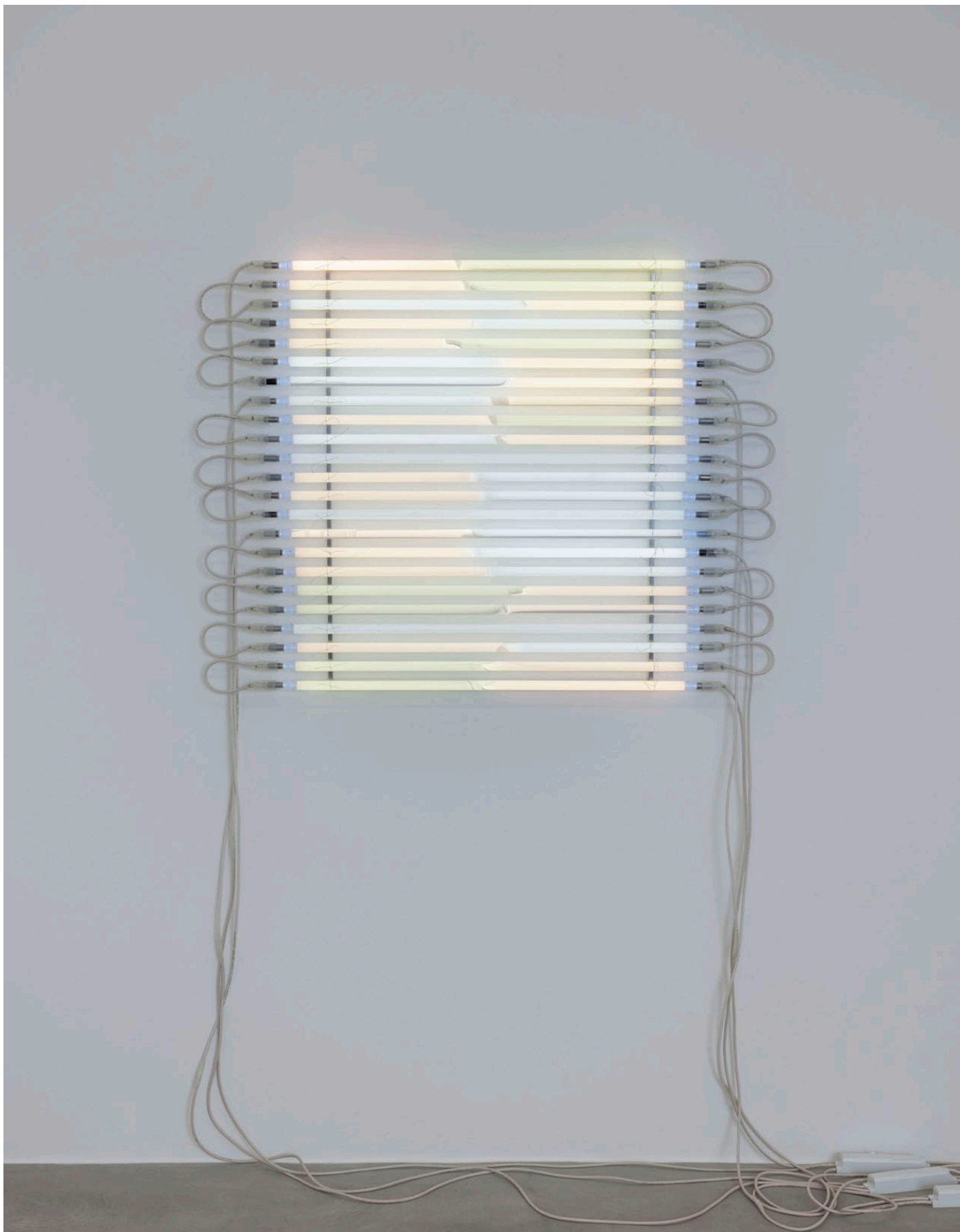
Adrian Paci's paintings emerge from a space between stillness and movement, translating cinematic fragments into moments of quiet introspection. Often drawing from Pasolini's films, Paci isolates intimate gestures and suspended gazes, transforming narrative flow into visual meditation. With a language rooted in classical realism yet shaped by contemporary dislocation, his work becomes a way of re-reading existing images – not to freeze them, but to allow new meanings to surface through slowness, silence, and the enduring presence of the human figure.

Paci work has been exhibited in numerous solo shows in various international institutions such as: Galeria Cukrarna, Ljubljana (2024); Haifa Museum of Art (2022); Kunsthalle Krems (2019); National Gallery of Art, Tirana (2019); Museo Novecento, Florence (2017); MAXXI, Rome (2015); Trondheim Kunstmuseum, Norway (2014); Röda Sten Konsthall, Goteborg (2014); MAC, Musée d'Art Contemporain de Montréal (2014); Padiglione d'Arte Contemporanea, Milan (2014); Jeu de Paume, Paris (2013); Kunsthaus Zurich, Zurich (2010); Center for Contemporary Art – CCA, Tel Aviv (2009); Museum am Ostwall, Dortmund (2007); MoMA PS1, New York (2006), among others.

Adrian Paci has also been featured in various festivals and biennials, such as: 14th International Architecture Exhibition – La Biennale di Venezia (2014); 4th Thessaloniki Biennale of Contemporary Art (2013); Biennale de Lyon (2009); 15th Quadriennale di Roma, where he won first prize (2008); 15th Biennale of Sydney (2006); 48th and 51st International Art Exhibition – La Biennale di Venezia (1999 and 2005), among others.

In June 2025, he is inaugurating a solo show in the spaces Conciliazione 5 and Corsie Sistine, on the occasion of the Jubilee in Rome.





Nina Canell

*Tapetum Lucidum (15 000V)*

2025

neon lights, 15,000 volts, aluminium

91 x 120 cm / 35.8 x 47.2 in

EUR 38,000 + TAX

NCAN-039









Nina Canell, *Tapetum Lucidum (15 000V)*, 2025

A largely sculptural practice, Canell's artistic vocabulary often revolves around energy and the mutable forms through which it is manifested. In her kinetic sculpture *Tapetum Lucidum (15.000V)* the artist investigates her interest in various types of waveforms. Short sections of neon tubes are assembled into a luminous field, while its minimalist aesthetic is challenged by drooping power cables, reminding us of the fact that the artwork is activated by a constant flow of electricity.

Canell will open on June 5th her solo show at kaufmann repetto Milano. Last year Nina Canell participated in Art Basel Parours and had a solo show at Simian, Copenhagen. In 2023 she took part in exhibitions at Fondazione Prada in Venice, and at Mori Art Museum, Tokyo. She has also been the subject of solo presentations at the Berlinische Galerie, Berlin (2022); OGR, Turin (2022); and Staatliche Kunsthalle Baden-Baden, Baden-Baden (2019). Her work has been included in group exhibitions at international museums including Hamburger Kunsthalle, Hamburg (2024); Kunstmuseum Liechtenstein, Vaduz (2022); Bourse du Commerce/ Pinault Collection, Paris (2022); and Moderna Museet, Malmö (2022).





Bice Lazzari  
*I segni orizzontali*  
1966  
tempera and pencil on canvas  
96 x 163,5 x 2 cm / 37.8 x 64.3 x 0.7 in  
EUR 160,000 + TAX  
BLAZ-043





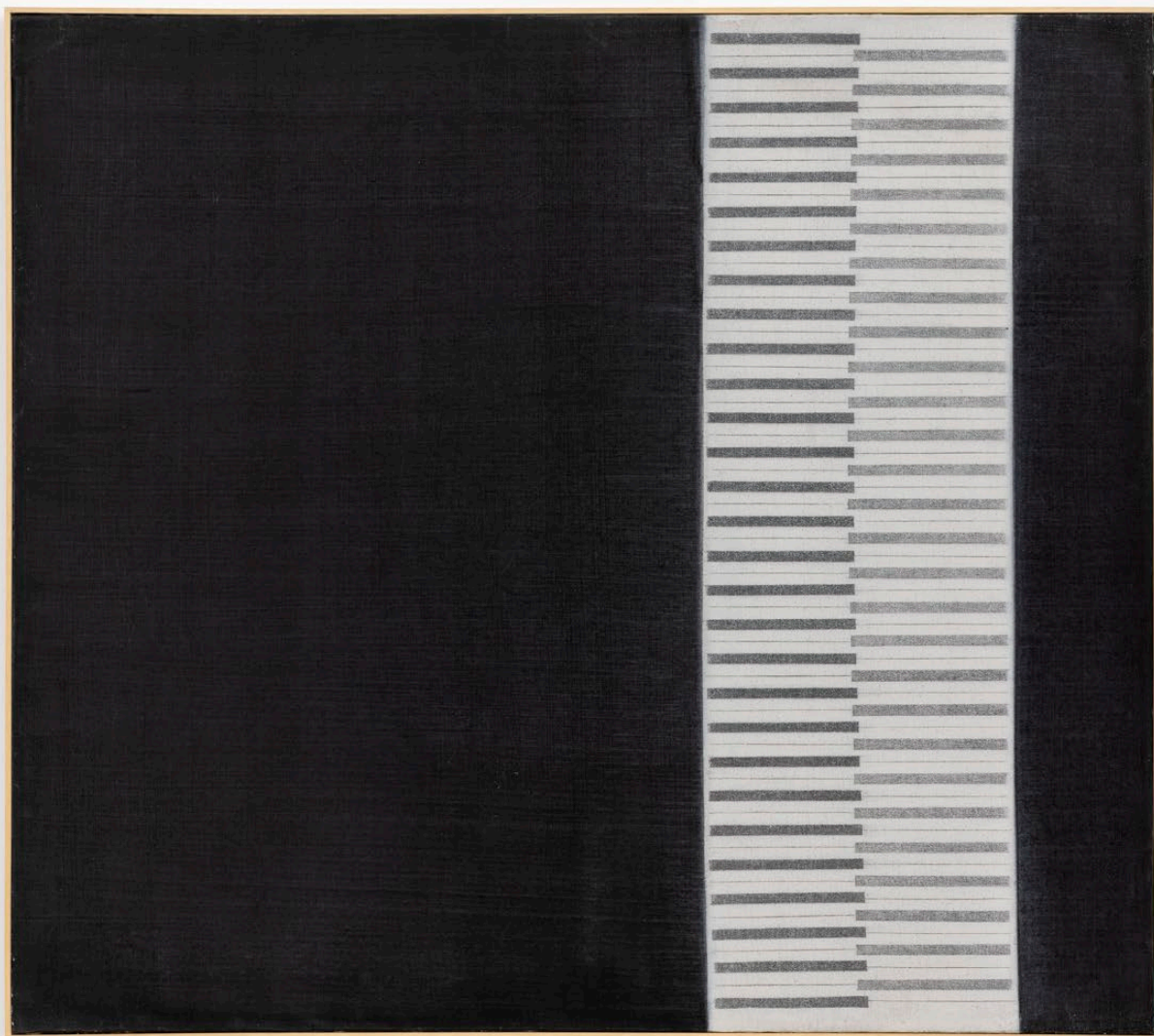




Bice Lazzari, *un espandersi ai margini dei labili confini. Selected works 1950-1975*, 2025 installation view, kaufmann repetto Milan

Born at the turn of the twentieth century in Venice, Italy, Bice Lazzari (1900-1981) first studied music at a conservatory before enrolling in courses at the Academy of Fine Arts, where she studied still-life drawing and decorative art. After moving to Rome in 1935, she worked in the applied arts (textiles, decorative panels), which provided her with the opportunity to study and experiment with abstract and geometric designs, thus planting the seeds for the development of her future compositional language. After returning to painting in the 1950s and dedicating herself to geometric abstraction, the 1960s and 1970s signal the culmination of the artist's signature style, one in which seemingly simple colors and marks are used to create linear rhythms and lyrical compositions, allowing her works to come alive as visual symphonies. Turning to acrylic paint in the final decade of her practice, Lazzari's abstract style became more minimal and hard-edge and her visual vocabulary was reduced to groupings of straight lines against a monochromatic foundation of color, usually white/cream, black, red or yellow.

This year Bice Lazzari will be the subject of a major exhibition at Palazzo Citterio / Pinacoteca di Brera in Milan, which will travel afterwards to GNAMC Galleria d'Arte Moderna in Rome. A forthcoming catalogue raisonn   will be published in 2026, curated by Antonella Soldaini with texts by Cecilia Alemani and Emily Braun. Lazzari was recently the subject of a solo exhibitions at kaufmann repetto Milan (2025); Estorick Collection, London (2022); Museo del Novecento, Florence (2019); National Museum of Women in the Arts, Washington (2013); MACRO - Museo d'Arte Contemporanea, Rome (2011); Galleria Internazionale d'Arte Moderna Ca' Pesaro, Venezia (2005); Peggy Guggenheim Collection, Venice (2002). Her work is included in the collections of Galleria d'Arte Moderna, Alessandria; Galleria Comunale d'Arte Moderna, Cagliari; Museo Novecento, Firenze; Galleria d'Arte Moderna e Contemporanea, Ferrara; Pinacoteca Comunale, Macerata; Pinacoteca di Brera, Milano; Museo del Novecento, Milano; Galleria Civica, Modena; Galleria d'Arte Moderna, Parma; Museo Nazionale, Pisa; Centre Pompidou, Paris; Musei Vaticani, Rome; Galleria Nazionale d'Arte Moderna e Contemporanea; Rome; Museo d'Arte Contemporanea MACRO, Rome; Galleria Internazionale d'Arte Moderna Ca' Pesaro; Venice; Peggy Guggenheim Collection, Venice; The National Museum of Women in the Arts, Washington; The Philips Collection, Washington.



Bice Lazzari

*Misura 99*

1967

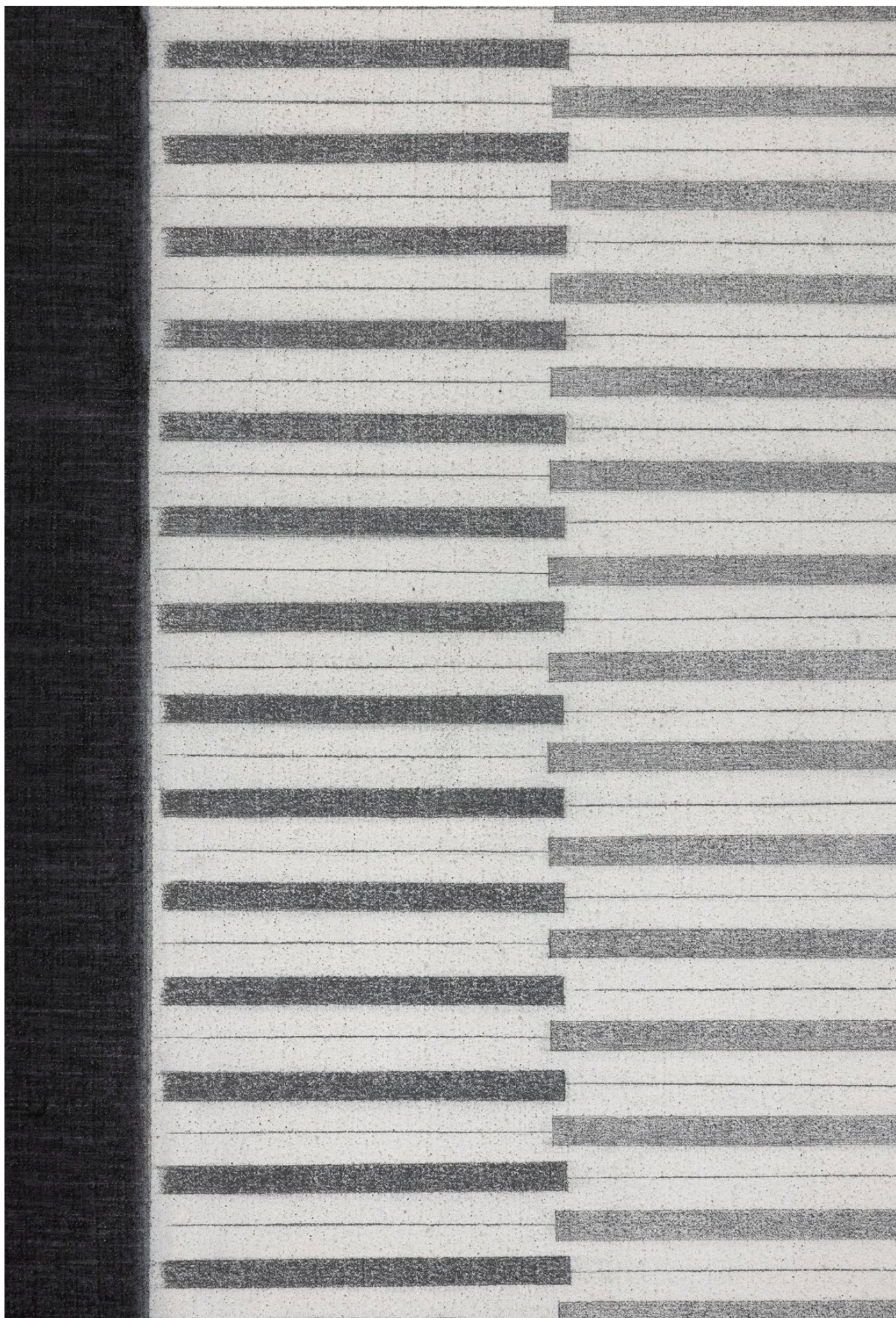
tempera, sand, glue and pencil on canvas

90,5 x 101,5 x 2 cm / 35.6 x 40 x 1 in

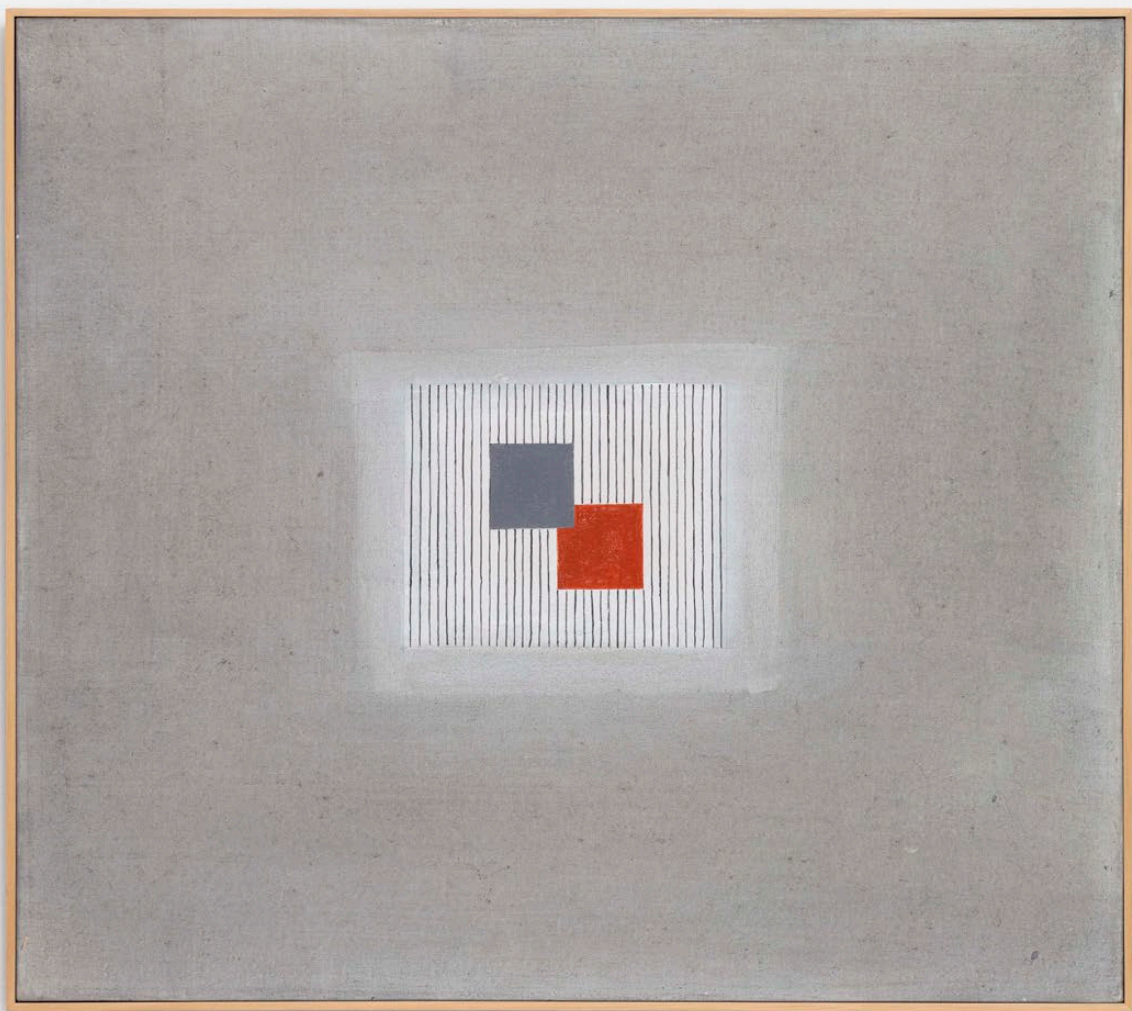
EUR 120,000 + TAX

BLAZ-042









Bice Lazzari  
*Senza Titolo*

1973

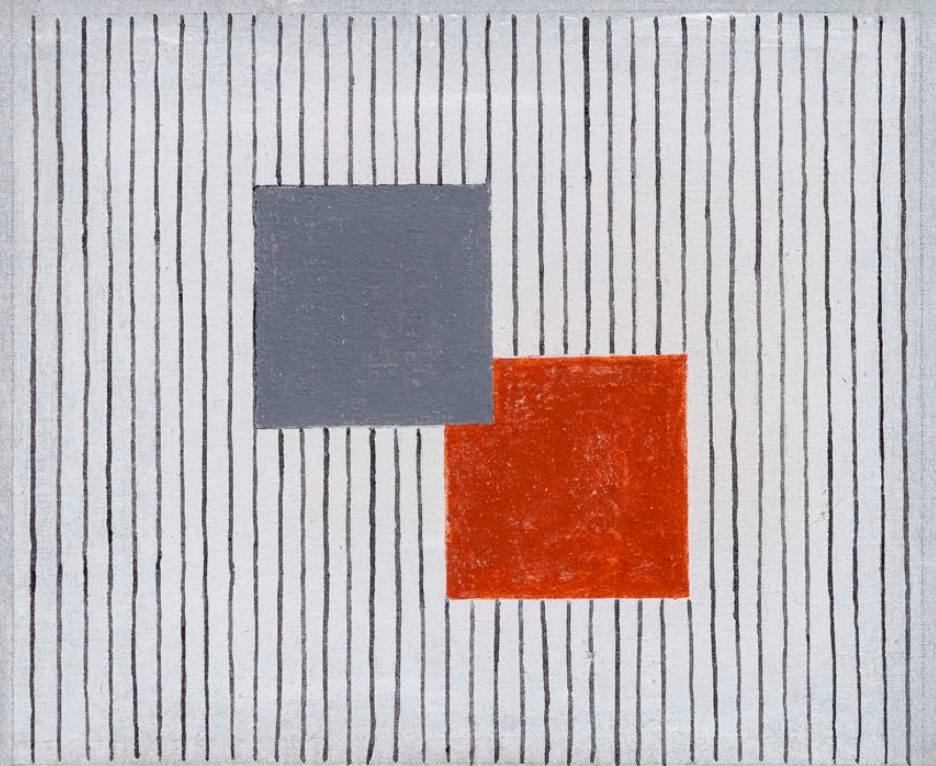
acrylic on canvas

59 x 65,5 x 2 cm / 23.2 x 25.7 x 1 in

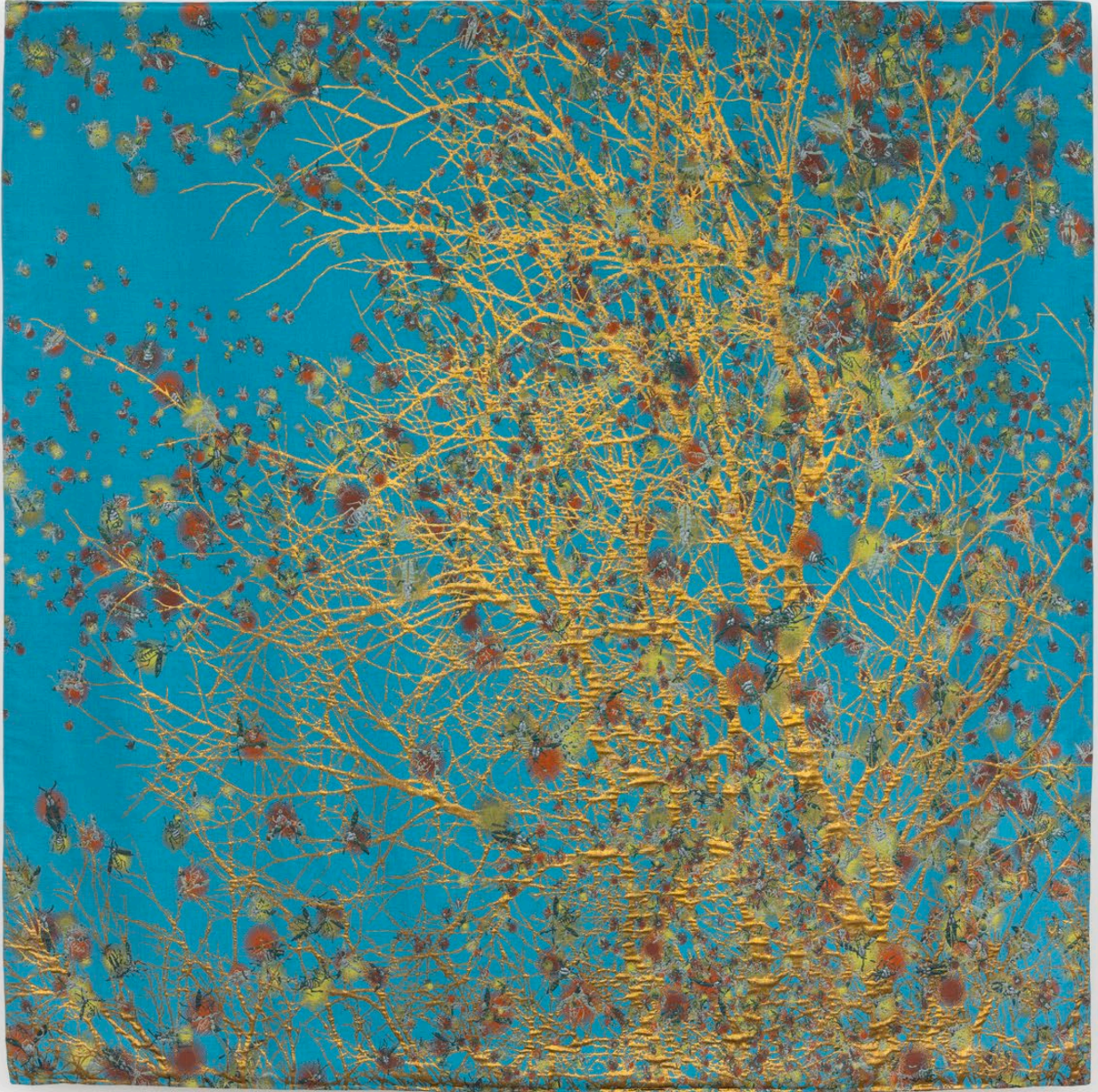
EUR 65,000 + TAX

BLAZ-039









Pae White

*Blue Hawaiian*

2025

cotton, polyester, Lurex and silk

250 x 250 cm / 98.4 x 98.4 in

USD 80,000 + TAX | ON HOLD

PWHI-1488







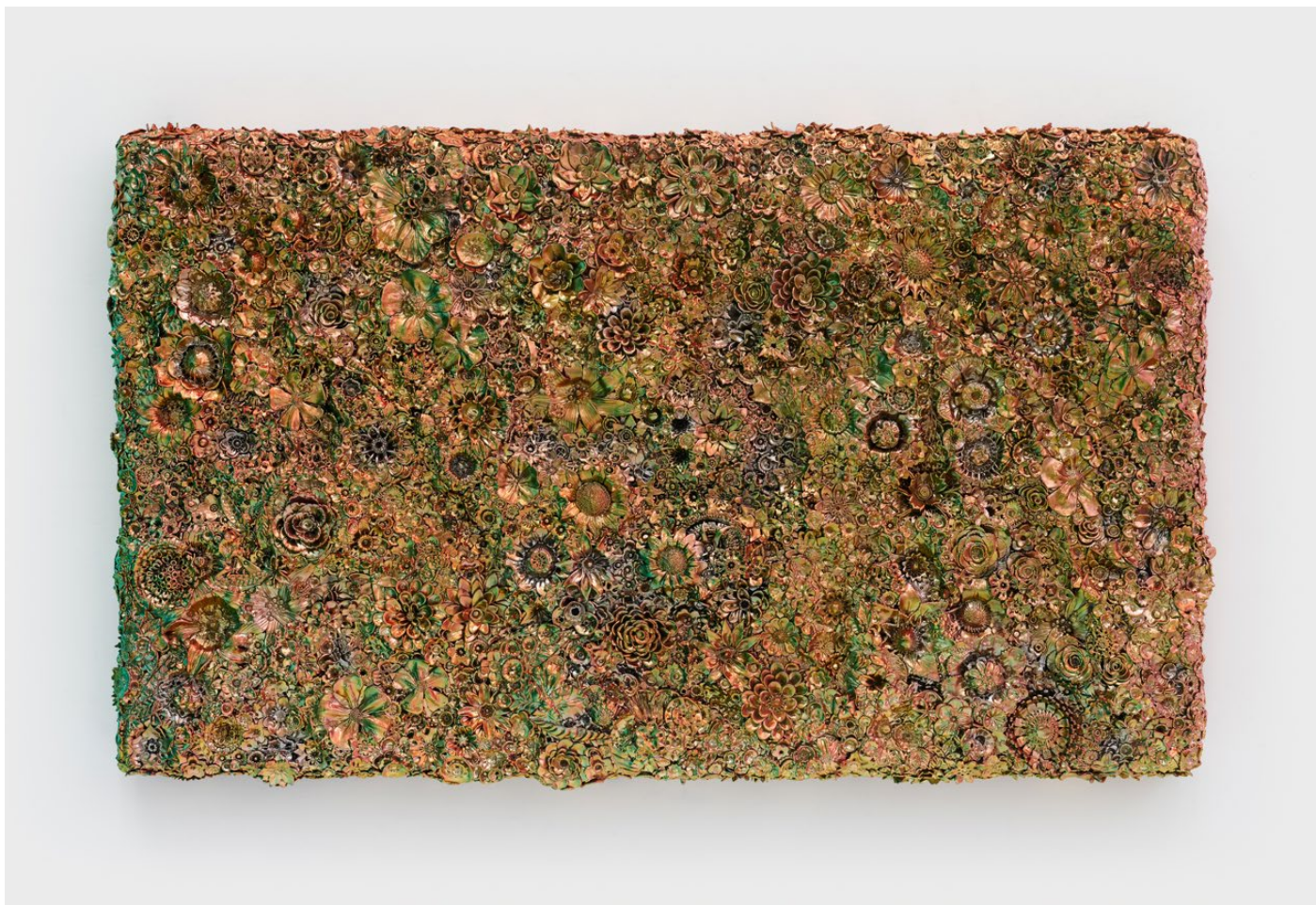


Pae White, *Blue Hawaiian*, 2025

Pae White's work traverses the boundaries between art, design, and technology, rendering everyday imagery in extraordinary material forms. Her tapestries – lush, oversized renderings of ephemeral phenomena like smoke or crumpled foil – transform immaterial moments into tactile, almost sculptural illusions, blending handcrafted aesthetics with digital precision. Through this interplay of surface and substance, White reconsiders the familiar, inviting us to encounter the decorative and domestic with fresh perceptual and conceptual depth.

Pae White's work is included in *Let's See* at Plataforma de Arte Contemporaneo in Guadalajara, through May 2025, and she will take part in an upcoming exhibition at the Centre Pompidou, Paris. She was recently the subject of a solo show at Kunstverein Jesteburg, Jesteburg (2022). Pae White has exhibited in numerous institutions worldwide, such as: Fondazione Prada, Venice (2023); Villa Olmo, Como (2022); San José Museum of Art, San Jose (2019); ICA Boston, Boston (2019); Sammlung Goetz, Munich (2018); Rockbund Art Museum, Shanghai (2018); National Gallery of Victoria, Melbourne (2017); Hangzhou Triennial of Fiber Art (2016); Langen Foundation, Neuss (2013); MAK, Wien (2013); Whitney Biennial, New York (2010); The Power Plant, Toronto (2010); Scottsdale Museum of Contemporary Art, Scottsdale (2008).





Pae White

*Gaslit*

2025

automotive paint and paperclay on wood panel

114 x 193 x 18 cm / 44.8 x 76 x 7.1 in

USD 70,000 + TAX

PWHI-1491













Dianna Molzan

*Untitled*

2025

oil on canvas on polar

101,5 x 71 x 4 cm / 40 x 28 x 1.5 in

USD 58,000 + TAX

DMOL-279









Dianna Molza, *Untitled*, 2025

Dianna Molza's practice unravels and reimagines the conventions of painting, embracing the canvas, stretcher, and brush not as fixed tools but as sculptural components in an ongoing material investigation. Referencing 1980s design, fashion, and Memphis Group aesthetics, her works become hybrid objects – part painting, part structure – where abstraction takes the form of gesture, surface, and spatial play. In her signature string paintings, Molza resists the image in favor of tactility, volume, and negative space, offering a poetic reframing of what painting might become when untethered from pictorial tradition.

Dianna Molza has been the subject of solo museum exhibitions at institutions including ICA Boston, Boston (2012), and Whitney Museum of American Art, New York (2011) among others. She has participated in group exhibitions at Los Angeles Municipal Art Gallery, Los Angeles (2025); ICA Boston, Boston (2019); MAK Center, Los Angeles (2018); National Museum of Women in the Arts, Washington (2016); San Francisco Museum of Modern Art, San Francisco (2016); Museum of Modern Art, New York (2014).





Anthea Hamilton

*Leg Chair (Rankaku II)*

2025

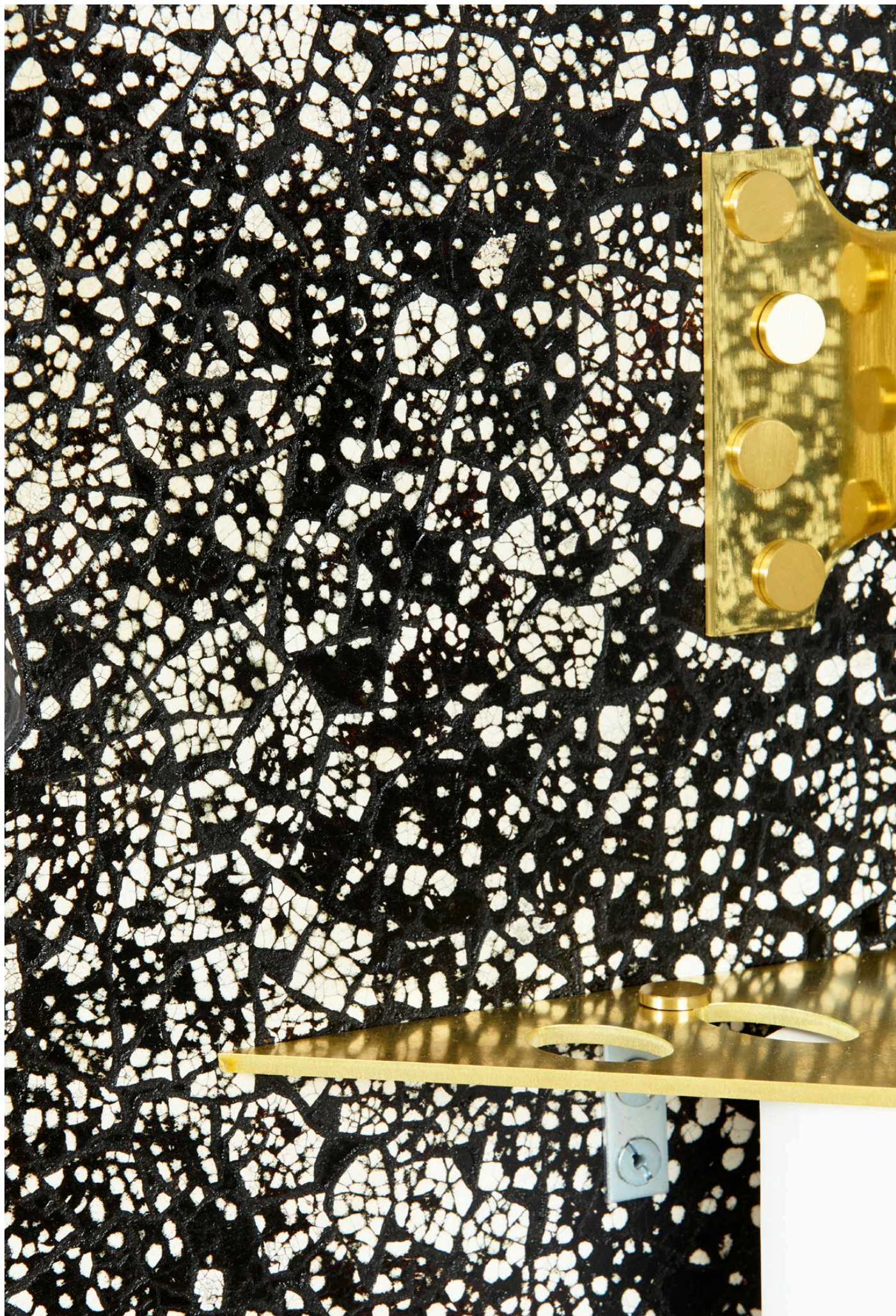
wood, Rankaku (quail eggs and varnish), plaster, brass, steel fixing

85 x 90 x 62 cm / 33.4 x 35.4 x 24.4 in

GBP 28,000 + TAX

AHAM-092









Anthea Hamilton, *Leg Chair (Rankaku II)*, 2025

Anthea Hamilton's practice proposes an alternative and fragmented reality where gender roles, sexualities, domestic life and different cultural traditions are no longer seen as established clichés, but as fluid notions. *Leg Chair (Rankaku II)* investigates the female body, where Hamilton's iconic leg shapes are covered in rankaku, an ancient Japanese lacquerware technique.

Anthea Hamilton's solo exhibition *Soft You* is currently on view at Fondazione Memmo, Rome. Her recent performance projects were presented at De Singel, Antwerp (2024) and Fondation François Pinault, Paris (2023). Her work has also been included in exhibitions at Fondation Villa Datris, Paris (2024); Fondazione Prada, Milan (2023); M HKA, Antwerp (2022); Tate Liverpool, Liverpool (2022); 58th Venice Biennale, Venice (2019); Secession, Vienna (2018); Tate Britain, London (2018); and Sculpture Center, New York (2015), among others. Hamilton was nominated for the Turner Prize in 2016.





Corydon Cowansage  
*Drops (Blue and Turquoise)*  
2024  
acrylic on canvas  
162,5 x 137 cm / 64 x 54 in  
USD 22,000 + TAX  
CCOW-109





Corydon Cowansage, *Drops (Blue and Turquoise)*, 2024 (detail)

In Corydon Cowansage's vivid and tactile paintings, organic shapes pulse with a sense of life just beneath the surface. Her use of saturated color, precise gradients, and mirrored forms creates compositions that are both formally controlled and emotionally evocative. Hovering between abstraction and figuration, the works suggest blooming bodies, cellular structures, or surreal landscapes – inviting viewers into a sensuous visual terrain where desire, repetition, and ambiguity quietly coexist.

Cowansage was recently the subject of a solo show at kaufmann repetto Milan (2024) and realized the Gucci Art Wall project in Miami's design district on the occasion of Art Basel Miami Beach 2024. She has participated in residencies at the Bronx Museum of the Arts and the Yale Norfolk School of Art. Cowansage's work has been shown internationally with recent solo and group exhibitions in the United States, Hong Kong, Belgium, Italy, Switzerland and the United Kingdom.





Corydon Cowansage

*Pinks and Red*

2025

acrylic on paper

46,5 x 40 x 4 cm / 18.3 x 15.7 x 1.5 in

USD 4,500 + TAX

CCOW-138





Cynthia Hawkins

*Wander/Wonder: Maps Necessary for a Walk in 4 D, #10*

2024

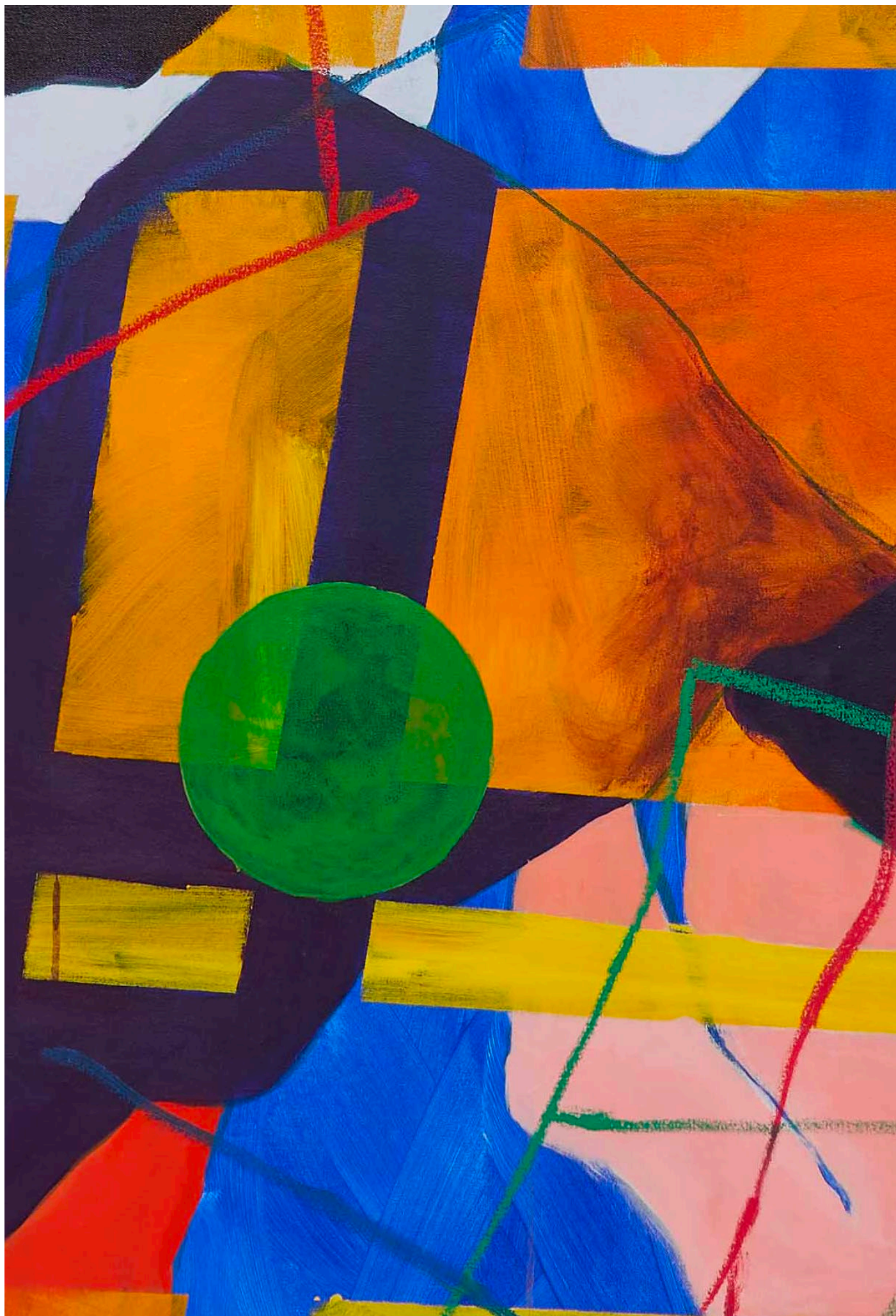
acrylic on canvas

178 x 152,5 cm / 70 x 60 in

USD 75,000 + TAX

CHAW-009









Cynthia Hawkins, *Just Above Midtown: Changing Spaces*, 2022  
Installation view, MoMA, New York

Cynthia Hawkins' artworks explore the potential of combining abstraction and non-objectivity in painting. The artist often approaches her creative process with a premeditated strategy, while still leaving room for improvisation, aiming to continuously develop her strong painting vocabulary. Re-inventing forms taken from astrophysics, microbiology, ancient cave painting, and mathematics, Hawkins builds an ecosystem of forms mixing symbols, signs, geometric counters, and calligraphic marks. Today, Hawkins' paintings are compositions that evolve into distinct layers, as divergent realities are revealed through transparencies and breaks across the canvas.

Cynthia Hawkins is a longtime teacher, scholar, and curator; she holds a doctorate in American Studies from the University of Buffalo, SUNY. She has been the subject of solo exhibitions at kaufmann repetto Milan (2024); Universidad de las Americas, Puebla (2019); Buffalo Science Museum, Buffalo (2009); Queens College Art Center, Queens College, Flushing (1997). Her work has been featured in exhibitions at the Museum of Modern Art, New York (2022); Clark Atlanta University Art Gallery, Atlanta (2013); Modern Art Museum of Fort Worth (1995).





Thea Djordjadze

*Untitled*

2025

wood, plaster, paint

150 x 120 cm / 59 x 47.2 in

EUR 60,000 + TAX

TDJO-101









Thea Djordjadze, *Untitled*, 2025

At first glance, Thea Djordjadze's sculptural assembles are not always readily identifiable as such. The wall-mounted work *Untitled* employs wood, plaster and paint, structural elements usually related to architectural constructions. This ontological defiance, together with the abstract, roughly sketched pictorial pattern, calls into question canonical expectations related to bi-dimensional representation.

Thea Djordjadze is currently the subject of a two-person exhibition at Hamburger Kunsthalle, Hamburg. Survey exhibitions of her work have been presented at Wiels, Brussels (2023); Musée d'Art Moderne et Contemporain, Saint-Étienne Métropole (2022); Gropius Bau, Berlin (2021); Portikus, Frankfurt (2018); Pinakothek der Moderne Staatliche Graphische Sammlung, Munich (2018); Triennale di Milano, Milan (2017); Secession, Vienna (2016); and MoMA PS1, New York (2016). Her work has been included in international group exhibitions at institutions such as: Migros Museum, Zurich (2024); Fondation Beyeler, Basel (2023); Centre Pompidou, Paris (2022); CAPC musée d'art contemporain de Bordeaux (2021); Venice Biennale, Venice (2015); Venice Biennale, Venice (2013); and Documenta (13), Kassel (2012).









Small white card with text, partially obscured by a red pin.

25°

Handwritten text in purple ink, possibly a name or title.

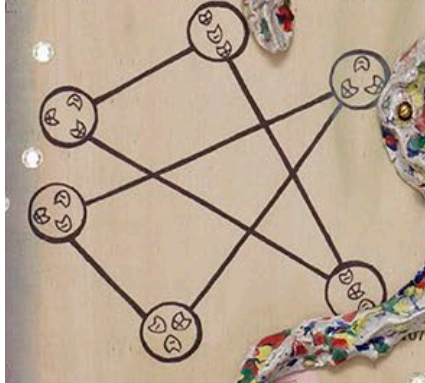


Handwritten text in purple ink, possibly a name or title.

Text block describing the use of triangles in the Aj-zan, mentioning the star and the Group.



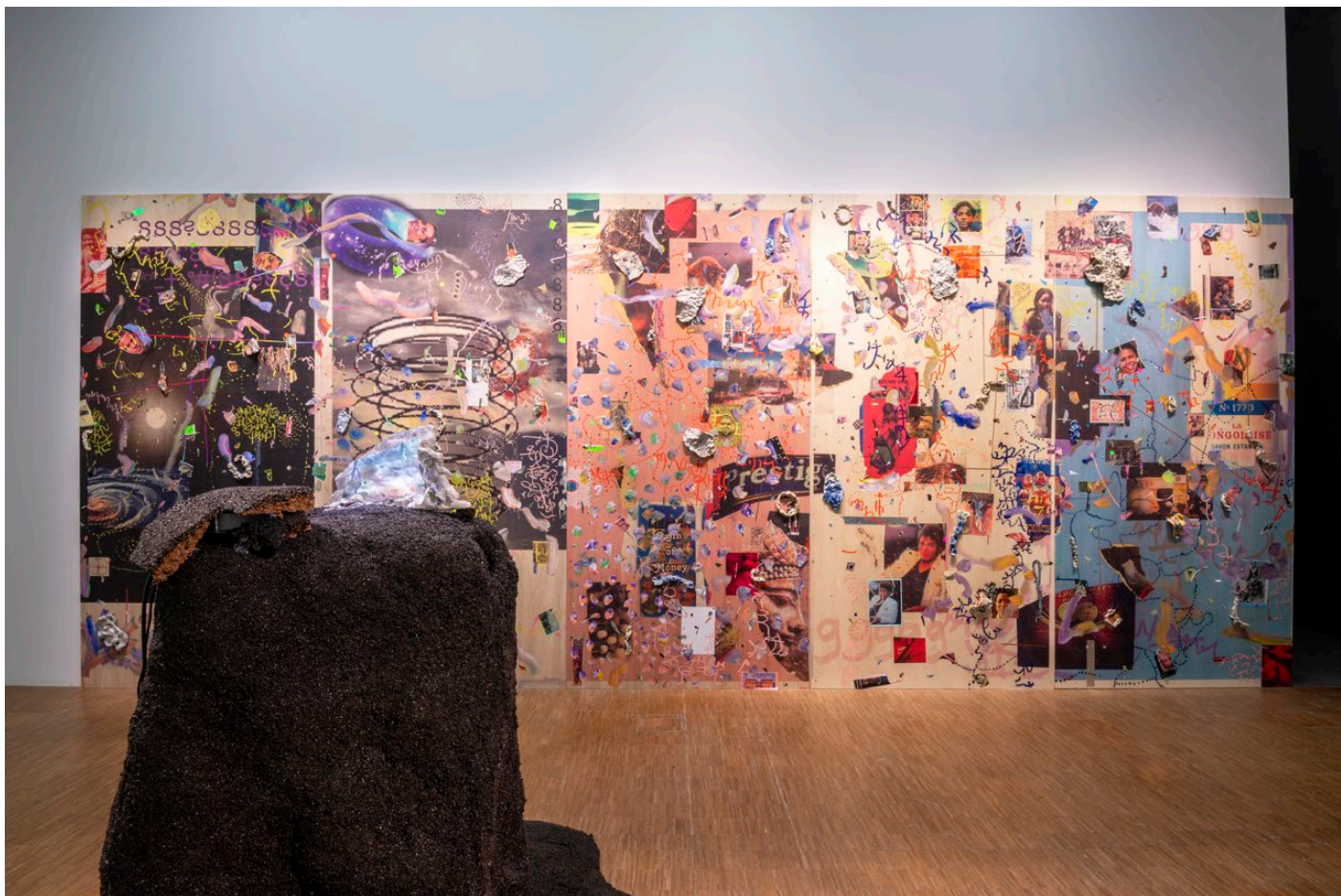
Text block describing the internal configuration of the hydrogen atom and the triangle symbol.



88 888







Gaëlle Choïsne, *L'Ère du Verseau* – Marcel Duchamp Prize, 2024  
installation view, Centre Pompidou, Paris

Gaëlle Choïsne's practice unfolds as a richly layered ecosystem, where installation, sculpture, and video converge with found materials, talismans, and esoteric symbols. Deeply informed by her Franco-Haitian heritage, Choïsne weaves together personal memory and collective trauma, exploring the enduring impacts of colonialism, environmental exploitation, and cultural resilience. In works like *Safe Space for a Passing History*, her hybrid "scrap paintings" transform everyday objects into charged relics, reclaiming space for marginalized narratives and alternative forms of knowledge.

Gaëlle Choïsne (b. 1985, Cherbourg, France) has exhibited at institutions including: Scuola Piccola Zattere, Venice (2025); Acacia Art Center, Paris (2023); Palais de la Porte Dorée, Paris, (2023); MAC VAL, Vitry-sur-Seine (2022); Musée Henri Prades, in collaboration with MO.CO., Montpellier (2020); Musée d'Art Moderne de la ville de Paris, Paris (2020); The Mistake Room, Los Angeles (2019); and Bétonsalon, Paris (2018), among others. Her group shows include the 15th Gwangju Biennale (2025); 3rd Toronto Biennial of Art (2024); Fondazione Zimei, Teatro Michetti, Pescara (2023); HKW, Berlin (2022); 5th New Museum Triennial, New York, USA (2021); GIBCA, Göteborg International Biennial of Contemporary Art (2021); the 15th Biennale de Lyon (2019); the 14th Curitiba Biennial, Brazil (2019); the Sharjah Biennial 13 (2017); the 12th Havana Biennial, Cuba (2015); and the 13th Biennale de Lyon (2015). In 2024, She was the recipient of the prestigious Marcel Duchamp Prize. Upcoming projects include the 14th Taipei Biennial (2025) and a solo show at kaufmann repetto Milan and New York.





Kresiah Mukwazhi  
*Matsatse (Morning Star)*  
2025  
bra straps on canvas  
117 x 130 cm / 46 x 51.2 in  
EUR 24,000 + TAX  
KMUK-005









Kresiah Mukwazhi, *Schulze Projects #4*, 2024  
installation view, Museum Ludwig, Cologne

Kresiah Mukwazhi's artistic practice explores themes of gender, exploitation, and colonialism, with a particular focus on the power of the female body and the patriarchal gaze in contemporary Africa. Drawing inspiration from the early encounters with her grandmother, a potter whose raw, hands-on approach to art left a deep impression, Mukwazhi's work has evolved into an exploration of textiles, performance, and video. Central to her practice are works made from garments that she collects from pools of donated textiles, which become a medium for her reflections on societal constraints, forms of patriarchal resistance and the hypocrisy of neo-colonialism. Mukwazhi's engagement with marginalized communities, particularly female sex workers in Harare, Zimbabwe, informs much of her work, also addressing issues of gender-based violence while simultaneously celebrating feminine energy and agency.

Kresiah Mukwazhi was born in 1992 in Harare, Zimbabwe, where she currently lives and works. She has been the subject of international exhibitions and biennials, including: Nottingham Contemporary (2023); Secession, Vienna (2023); Zimbabwean Pavilion, 59th Venice Biennial (2022); Kunstmuseum Wolfsburg (2022); South African National Gallery, Cape Town (2020); Zeitz Museum of Contemporary Art Africa (MOCAA), Cape Town (2019); SAVVY Contemporary, Berlin (2017); The National Gallery of Zimbabwe, Bulawayo (2016), among others. Her monumental bra strap mural is currently shown at Museum Ludwig, Cologne, as part of the fourth iteration of the Schultze Projects curated by Yilmaz Dziewior. Kresiah Mukwazhi was recently the subject of a solo show at kaufmann repetto Milan and New York.



additional works





Dianna Molzan

*Anthurium*

2023

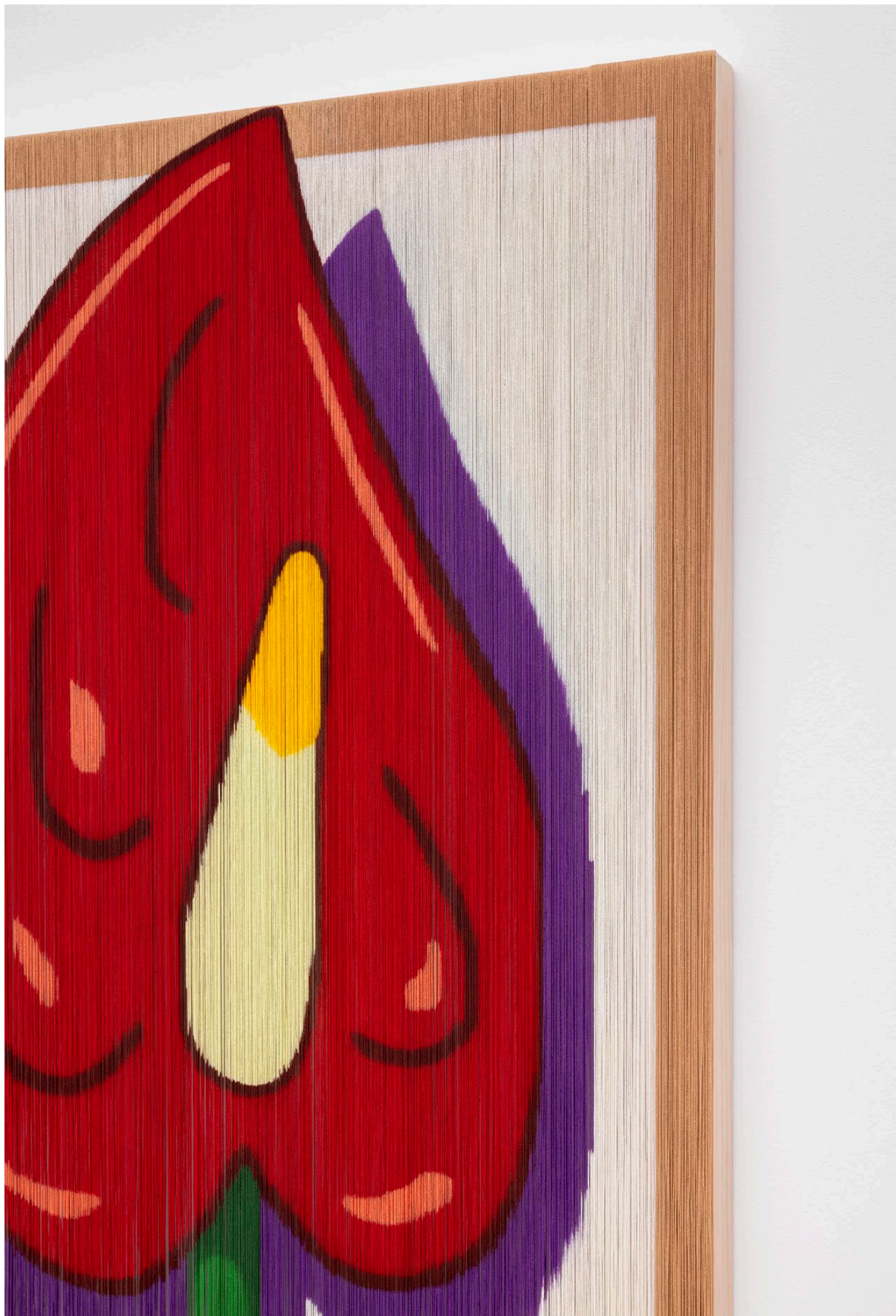
oil on canvas on poplar

161 x 76,2 x 3,8 cm / 63 x 30 x 1.4 in

USD 60,000 + TAX

DMOL-248









Anthea Hamilton  
*Himalayan Salt Wavy Boot (Pyramids)*  
2024  
himalayan pink salt  
65 x 27,5 x 13 cm / 25.6 x 10.8 x 5.1 in  
GBP 26,000 + TAX  
AHAM-090









Corydon Cowansage

*Drops (Blue and Peach)*

2025

acrylic on paper

46,5 x 40 x 4 cm / 18.3 x 15.7 x 1.5 in

USD 5,500 + TAX

CCOW-140





Corydon Cowansage

*Budding (Blues)*

2025

acrylic on paper

46,5 x 40 x 4 cm / 18.3 x 15.7 x 1.5 in

USD 4,500 + TAX

CCOW-136





Corydon Cowansage

*Budding (Turquoise and Blue)*

2025

acrylic on paper

46,5 x 40 x 4 cm / 18.3 x 15.7 x 1.5 in

USD 4,500 + TAX

CCOW-137





Thea Djordjadze

*Untitled*

2020

watercolor and colored pencil on plaster, wood

147,3 x 111,7 x 3,8 cm / 58 x 44 x 1.5 in

EUR 60,000 + TAX

TDJO-080









Simone Fattal

*Mushroom*

2024

bronze

70 x 58 x 54 cm / 27.5 x 22.8 x 21.2 in

edition of 6 + 2 AP

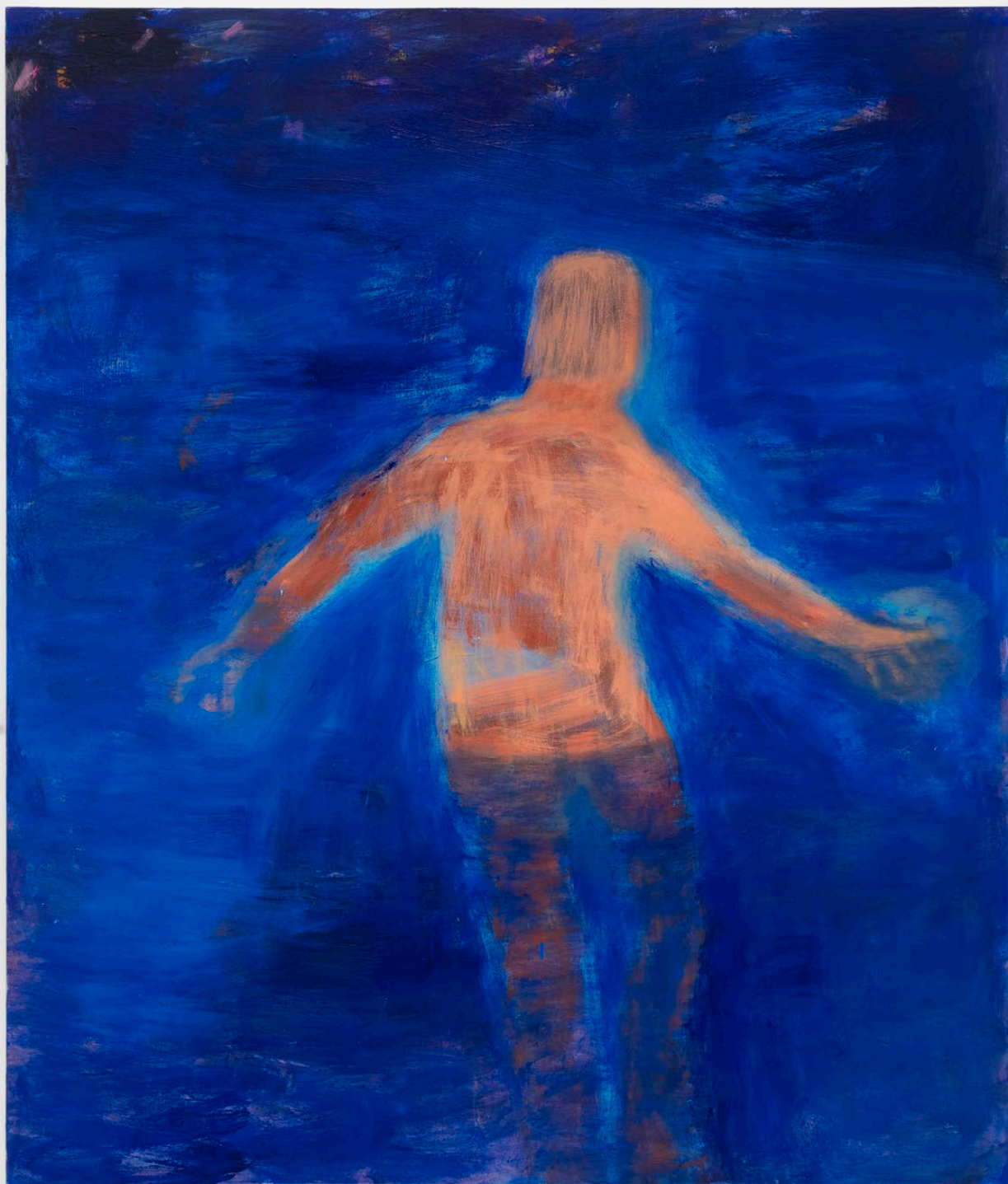
EUR 80,000 + TAX

SFAT-256



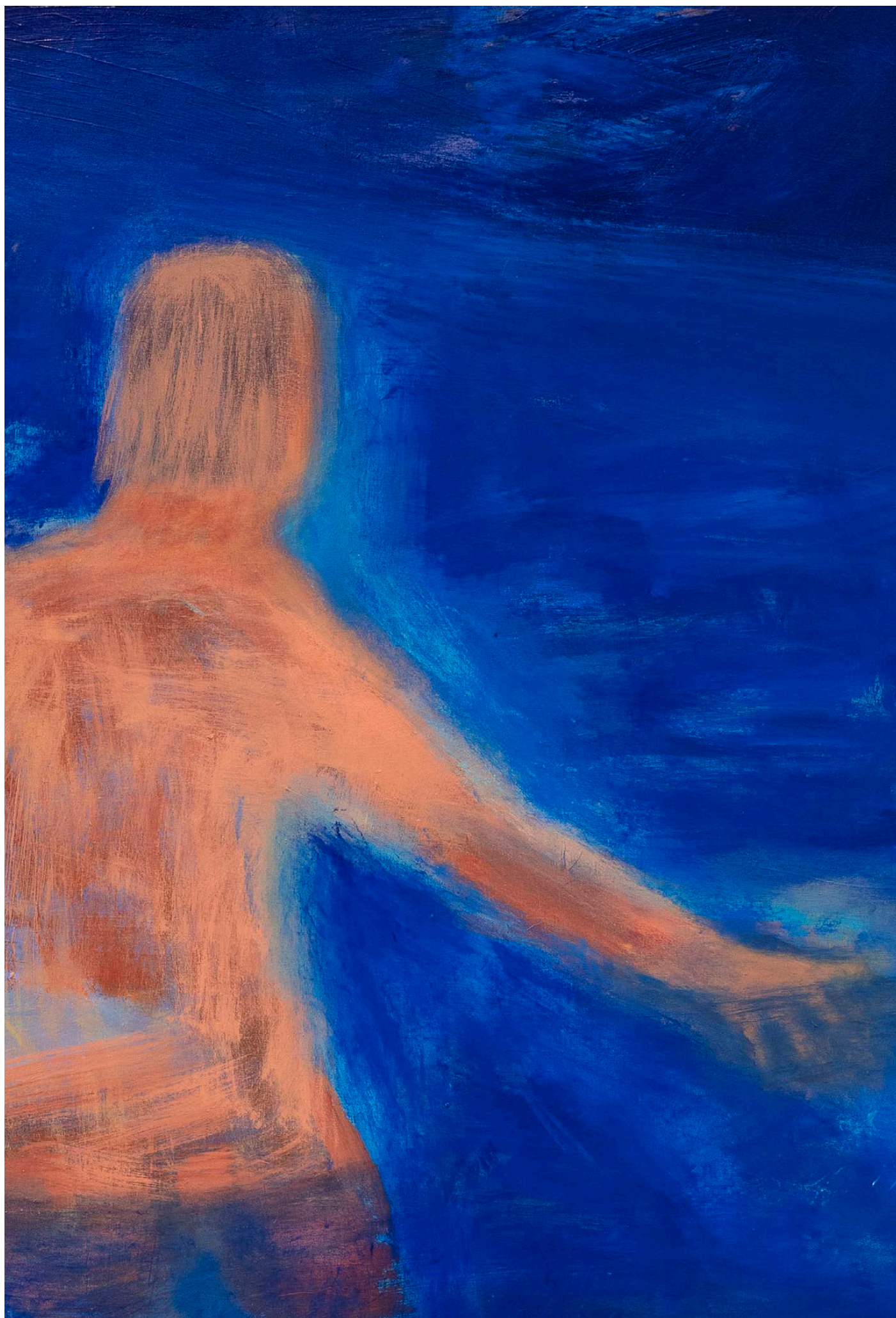






Katherine Bradford  
*Figure Walking out to Sea*  
2024  
acrylic on canvas  
203 x 172,5 cm / 80 x 68 in  
USD 100,000 + TAX  
KBRA-062



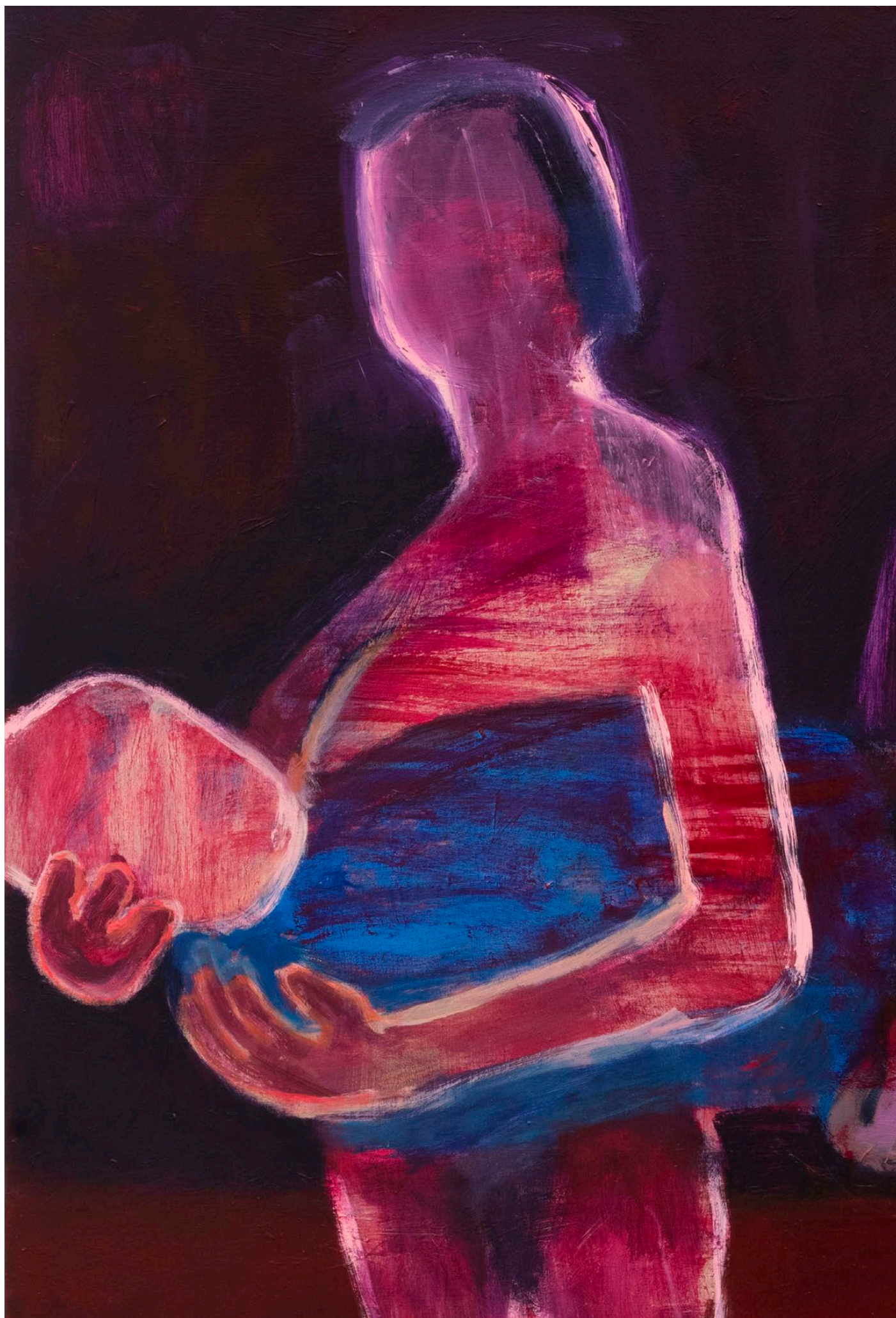




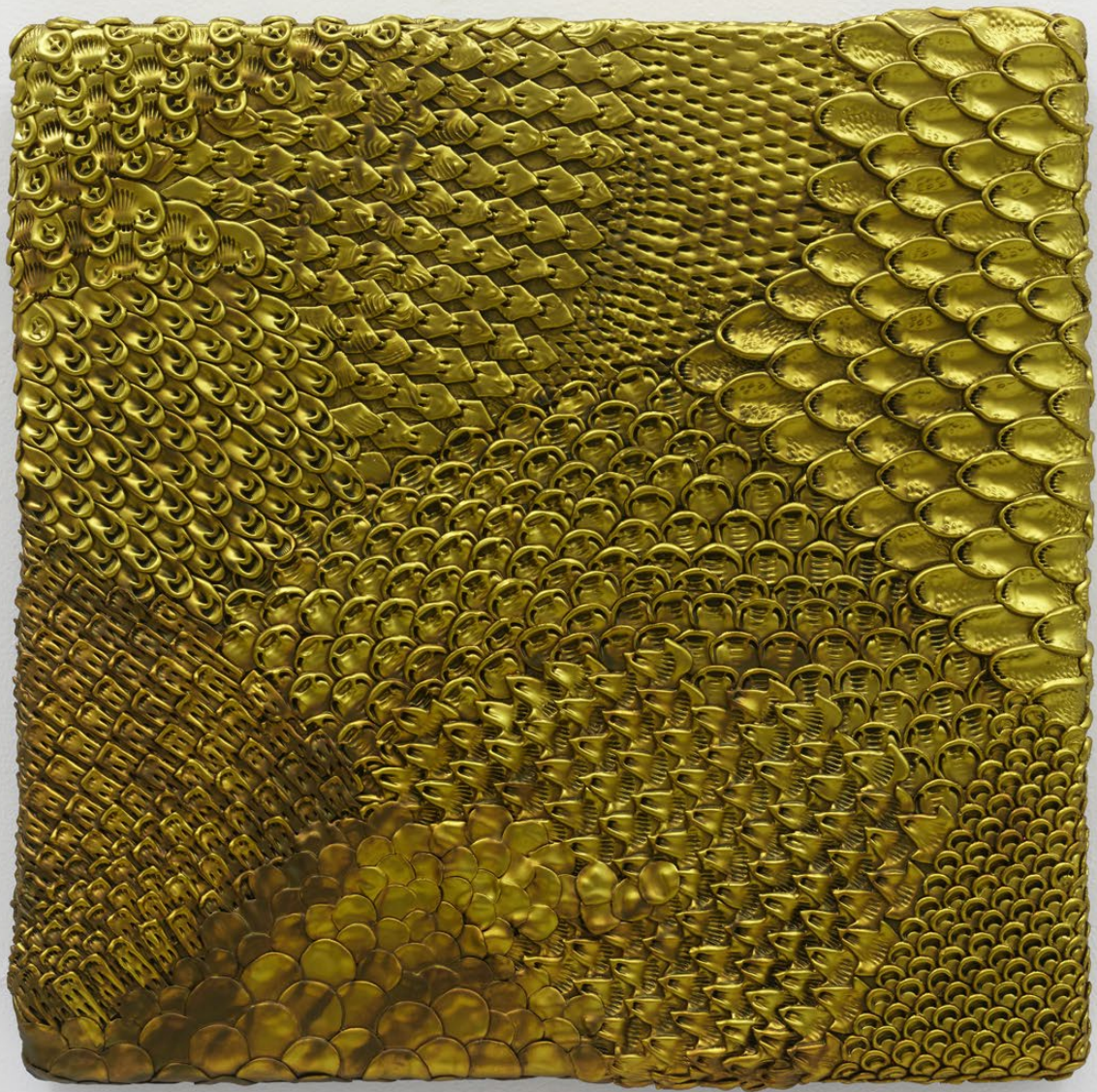


Katherine Bradford  
*Carry Painting, Mother*  
2023  
acrylic on canvas  
203 x 172,5 cm / 80 x 68 in  
USD 100,000 + TAX  
KBRA-059









Pae White  
Greenish Tang  
2023  
automotive paint and paper clay on wood panel  
47 x 47 x 5 cm / 18.5 x 18.5 x 2 in  
USD 25,000 + TAX  
PWHI-1458





Cynthia Hawkins

*A Priori Map R?*

2024

casein and crayon on paper

88 x 69 x 4 cm / 34.5 x 27 x 1.5 in

USD 12,000 + TAX

CHAW-012





Adrian Paci

*The Bride*

2025

oil and acrylic on canvas

80 x 60 x 2 cm / 31.5 x 23.6 x 1 in

EUR 23,000 + TAX | ON HOLD

APAC-375





Adrian Paci

*At Sea*

2024

gouache and acrylic on wood

30 x 40 cm / 11.8 x 15.7 in

EUR 13,000 + TAX

APAC-364





Adrian Paci

At Sea

2024

gouache and acrylic on wood

30 x 40 cm / 11.8 x 15.7 in

EUR 13,000 + TAX

APAC-370





Nina Canell

*Drag-out*

2021

synthetic rubber, synthetic polymer

47 x 19 x 14 cm / 18.5 x 7.5 x 5.5 in

EUR 20,000 + TAX

NCAN-027





Gaëlle CHOISNE

*Safe space for a passing history\_Incienso blanco de la Vibora*  
2023

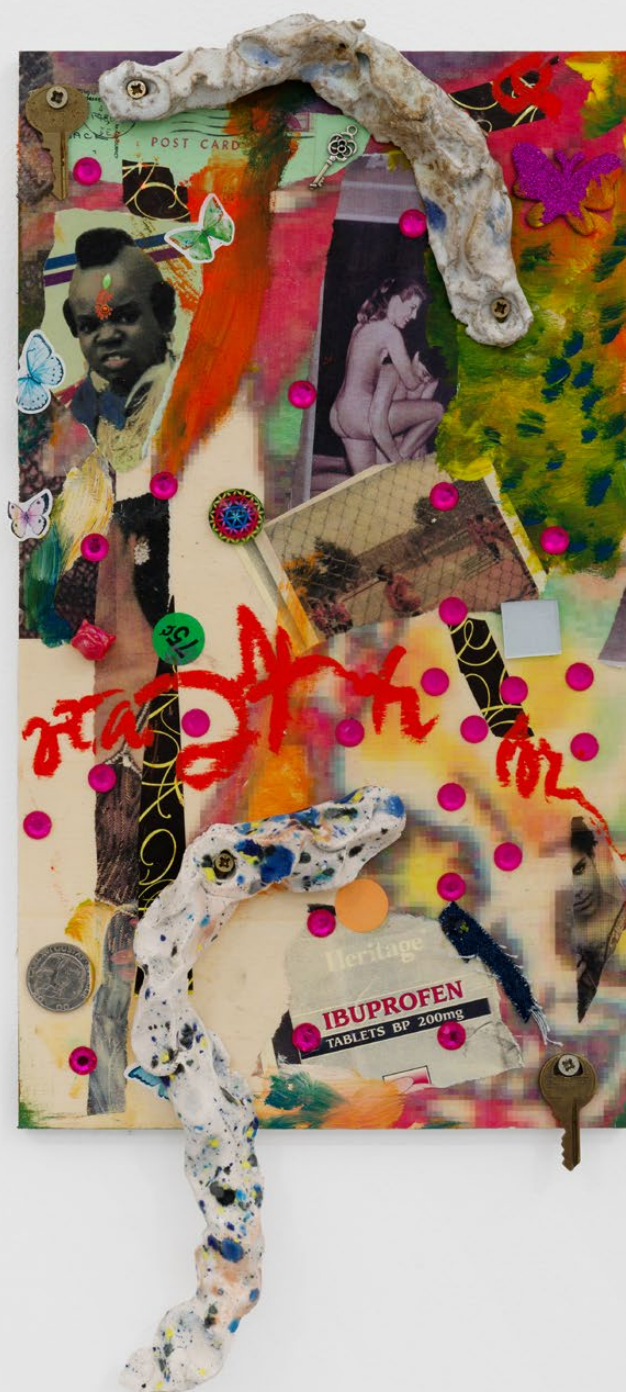
plywood, glazed ceramic, mesh rib, gems, ephemeral tattoos, coins, plaster, UV  
printing, collage, painting

44 x 38 x 1 cm / 17.3 x 14.9 x 0.3 in

EUR 6,666 + TAX

GCHO-003





Gaëlle CHOISNE

*Safe space for a passing History\_Rainbow*

2023

plywood, glazed ceramic, mesh rib, gems, ephemeral tattoos, coin, cori, uv  
printing, collage, painting

49 x 22 x 3 cm / 19.3 x 6.6 x 1.2 in

EUR 6,666 + TAX

GCHO-001





Sadie Benning

*EARRING*

2024

wood, aqua resin and casein

44,5 x 32 cm / 17.5 x 12.5 in

USD 15,000 + TAX

SBEN-063





Elene Chantladze

*Untitled*

undated

gouache on plastic

52 x 54 x 4 cm / 20.4 x 21.2 x 1.5 in

EUR 8,000 + TAX

ECHA-057





Elene Chantladze

*Untitled*

2021

mixed media on cardboard

44,5 x 58 x 4 cm / 17.5 x 22.8 x 1.5 in

EUR 8,000 + TAX

ECHA-058



# Katherine Bradford

## Art Basel 2025

### Booth K8 | Kabinett

Katherine Bradford's mesmerizing visual language freely traverses the relationship between nonobjective and representational painting. In the Kabinett selection, we find ourselves immersed in a world of vast expanses of color depicting water and sky, seafloors and pool decks. Shades of blue divide the canvas into distinct horizontal planes, while the variations in saturation and tone evoke the bright daylight or nocturnal scenes. Within these liquid fields of color, few economic brush strokes become the limbs, torsos and faces of androgynous characters, often gathered in groups. The overarching narrative of this new body of works conveys the idea of togetherness, identifying the single subject as part of a social group that takes care of its members. Bradford's own personal experience transpires strongly in these works, emphasizing her decade-long commitment to the artists communities in New York and Maine, and her belief in the interconnectedness of human beings.

Katherine Bradford has recently been the subject of solo exhibitions at Kunsthalle Emden and at Halle für Kunst Steiermark, Graz (2024), Frye Art Museum, Seattle (2023), Portland Art Museum, Portland (2022), Hall Art Foundation (2021). She participated in group exhibitions at the MORE Museum, Gorssel (2024), Orange County Museum of Art, Costa Mesa (2024), Kunsthaus Nürnberg, Nuremberg (2023), Le Consortium, Dijon (2022).





Katherine Bradford  
*Purple Suit and Turquoise Sky*  
2025  
acrylic on canvas  
30,5 x 23 cm / 12 x 9 in  
USD 15,000 + TAX  
KBRA-095









Katherine Bradford

*Swim Team*

2025

acrylic on canvas

20 x 25,5 cm / 8 x 10 in

USD 12,000 + TAX

KBRA-094









Katherine Bradford  
*Standing Tall House by the Sea*  
2025  
acrylic on canvas  
40,5 x 51 cm / 16 x 20 in  
USD 25,000 + TAX  
KBRA-093





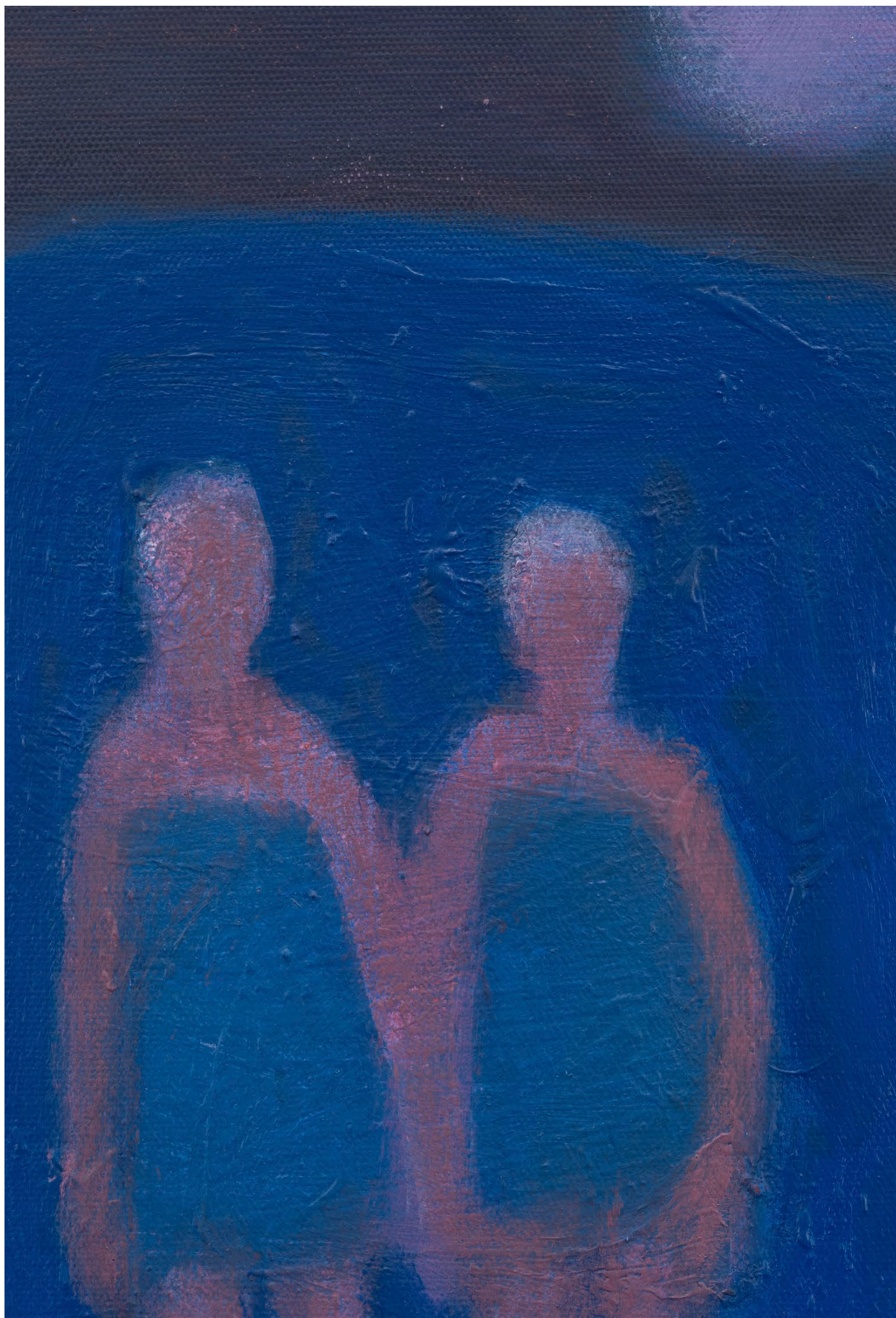




Katherine Bradford  
*Close Couple Purple*  
2022

acrylic on canvas  
30,5 x 23 cm / 12 x 9 in  
USD 15,000 + TAX | ON HOLD  
KBRA-092









Katherine Bradford  
*Double Divers and Onlooker*  
2020  
acrylic on canvas  
28 x 35,5 cm / 11 x 14 in  
USD 18,000 + TAX  
KBRA-090









Katherine Bradford  
*House by the Sea with 3 Surf Waders*  
2022  
acrylic on canvas  
35,5 x 28 cm / 14 x 11 in  
USD 18,000 + TAX | ON HOLD  
KBRA-089



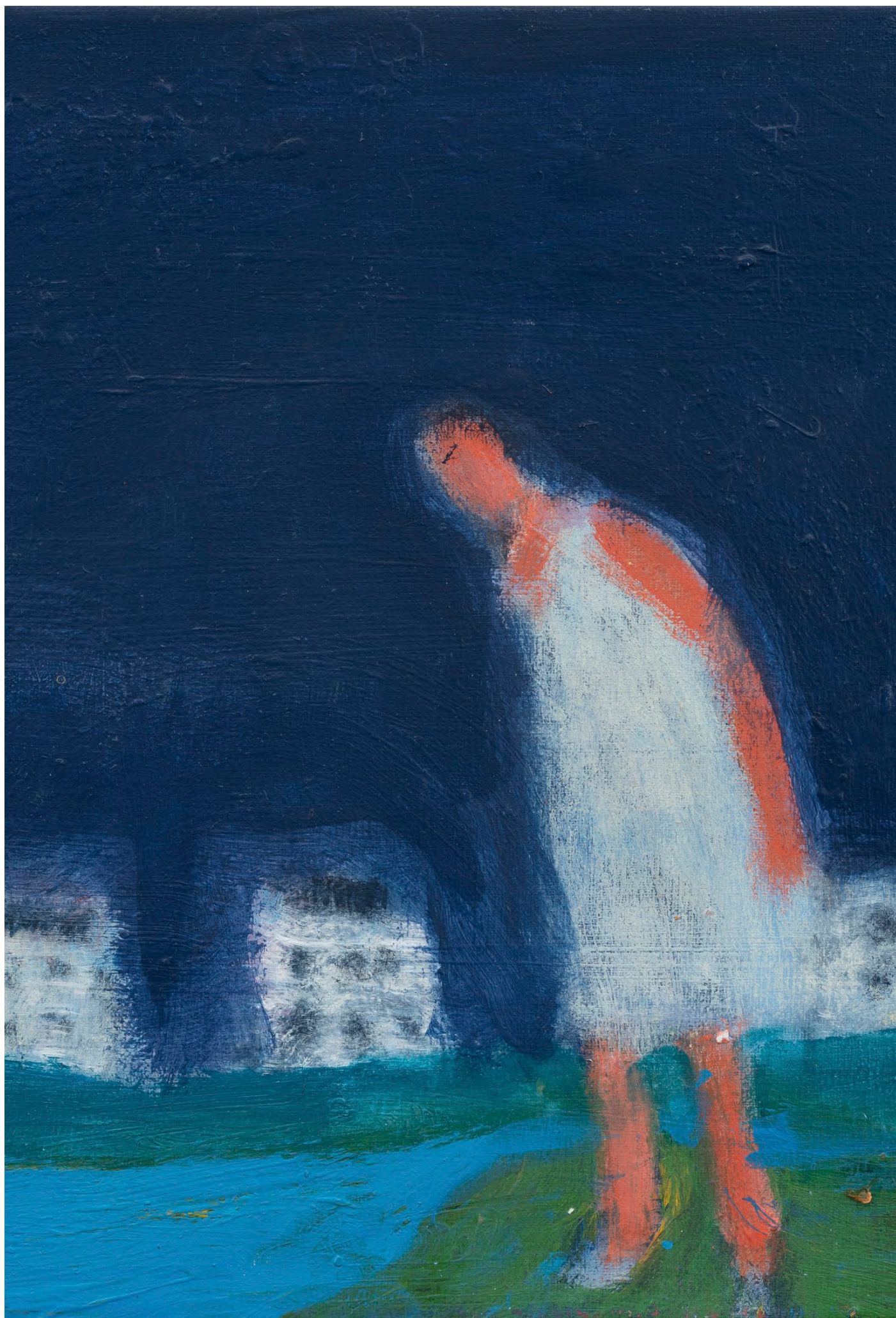






Katherine Bradford  
*Woman on the Shore of her Town*  
2025  
acrylic on canvas  
28 x 35,5 cm / 11 x 14 in  
USD 18,000 + TAX  
KBRA-086



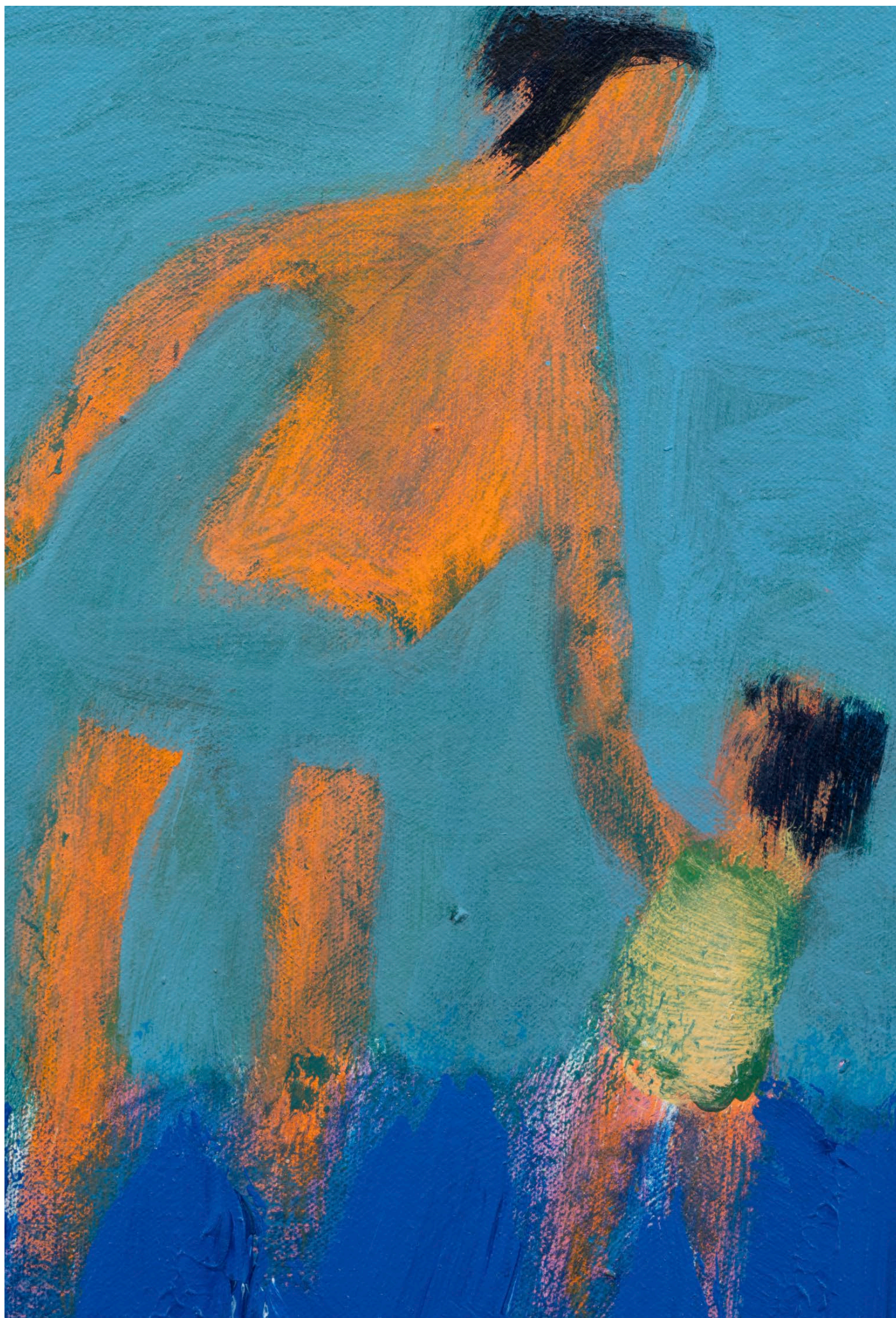






Katherine Bradford  
*Parent and Child in Water*  
2025  
acrylic on canvas  
35,5 x 28 cm/ 14 x 11 in  
USD 18,000 + TAX  
KBRA-085



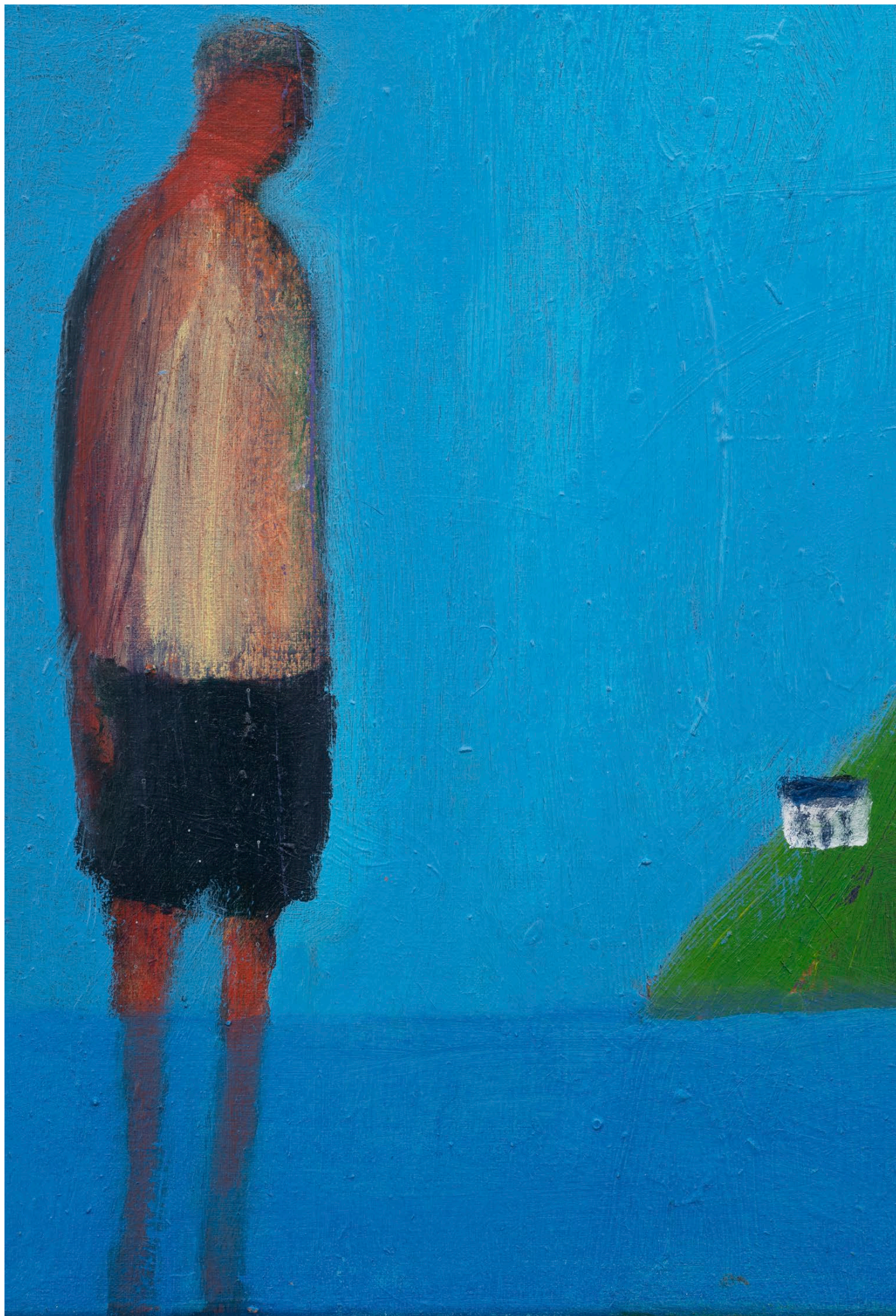






Katherine Bradford  
*House by the Sea and Wader*  
2025  
acrylic on canvas  
35,5 x 28 cm / 14 x 11 in  
USD 18,000 + TAX  
KBRA-083









Katherine Bradford  
*At the Edge of the Lake*  
2024  
acrylic on canvas  
51 x 40,5 cm / 20 x 16 in  
USD 25,000 + TAX  
KBRA-082









Katherine Bradford  
*Yellow Suits Yellow Sand*  
2025  
acrylic on canvas  
20 x 25,5 cm / 8 x 10 in  
USD 12,000 + TAX  
KBRA-079









Katherine Bradford  
*Swimmer with Rainbow*  
2025  
acrylic on canvas  
35,5 x 28 cm / 14 x 11 in  
USD 18,000 + TAX  
KBRA-078



