

kurimanzutto art basel

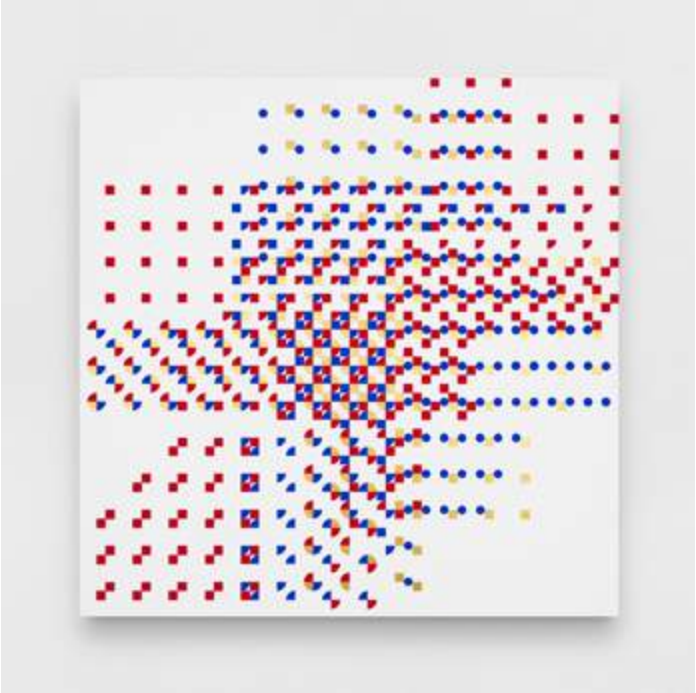
galleries | booth n12

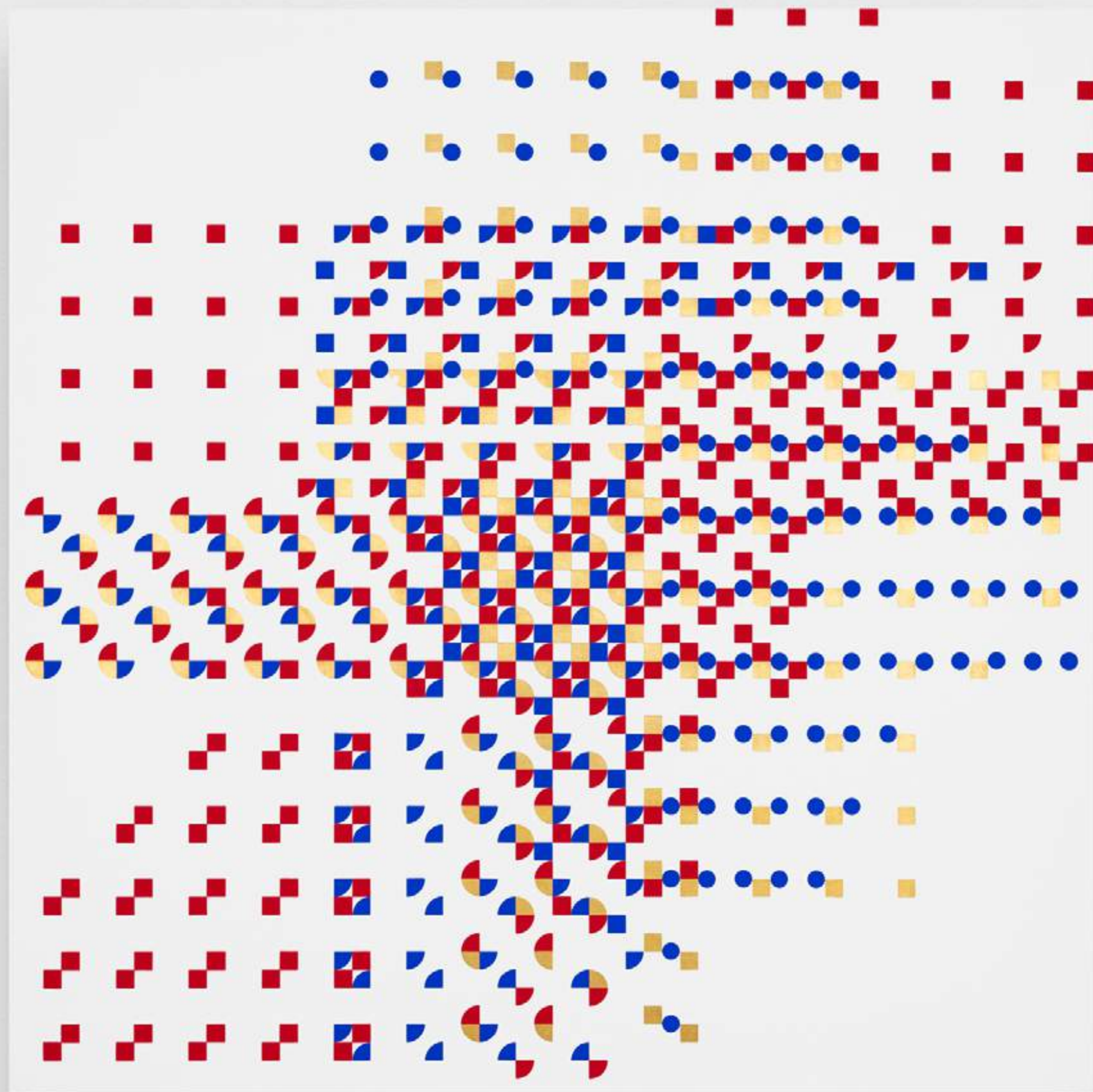
abraham cruzvillegas, bárbara sánchez-kane, damián ortega, danh vo, gabriel orozco, jimmie durham,
leonor antunes, marta minujín, nairy baghramian, petrit halilaj, roberto gil de montes, roman ondak

kabinett | wangshui

unlimited | oscar murillo

june 19 – 22, 2025



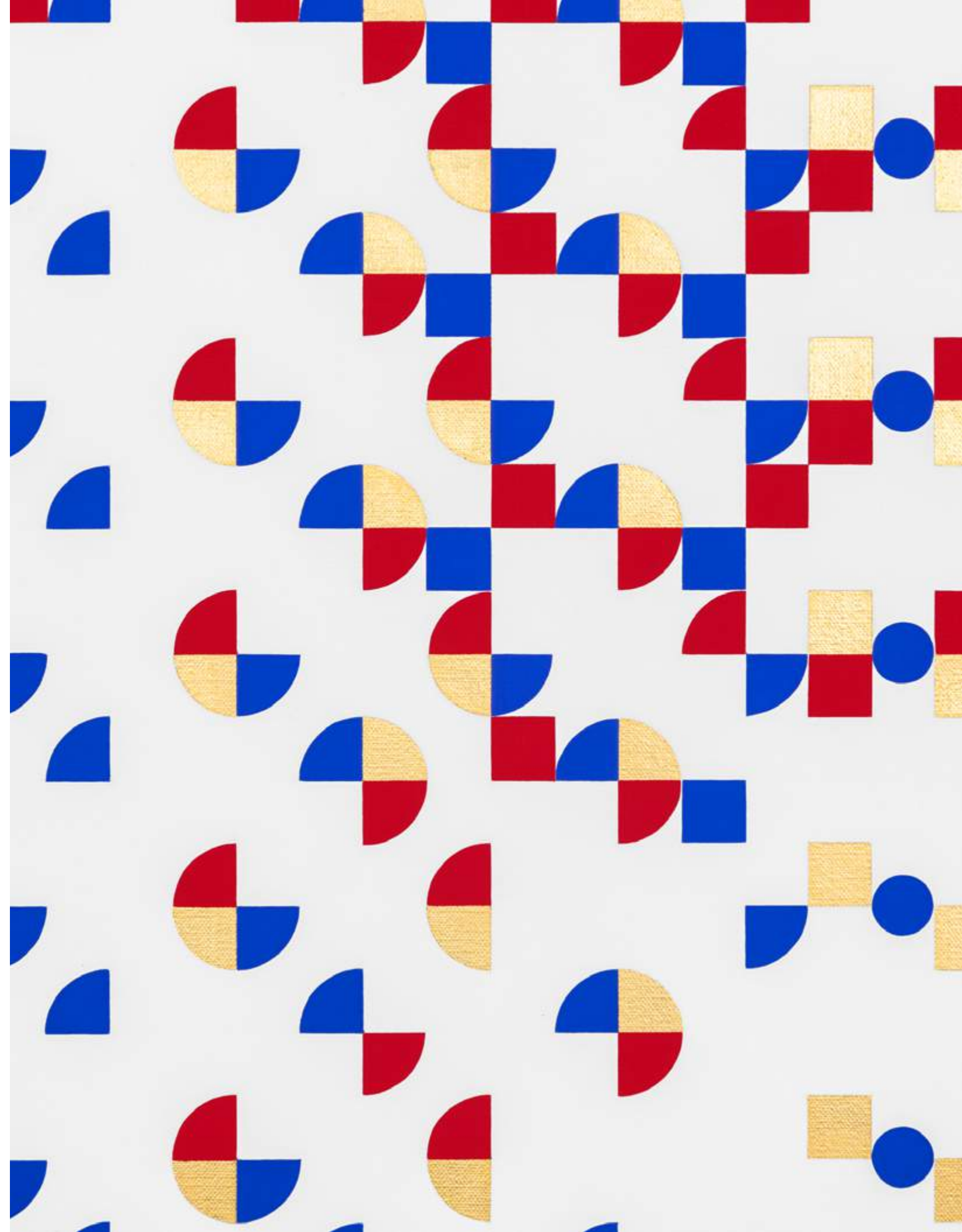


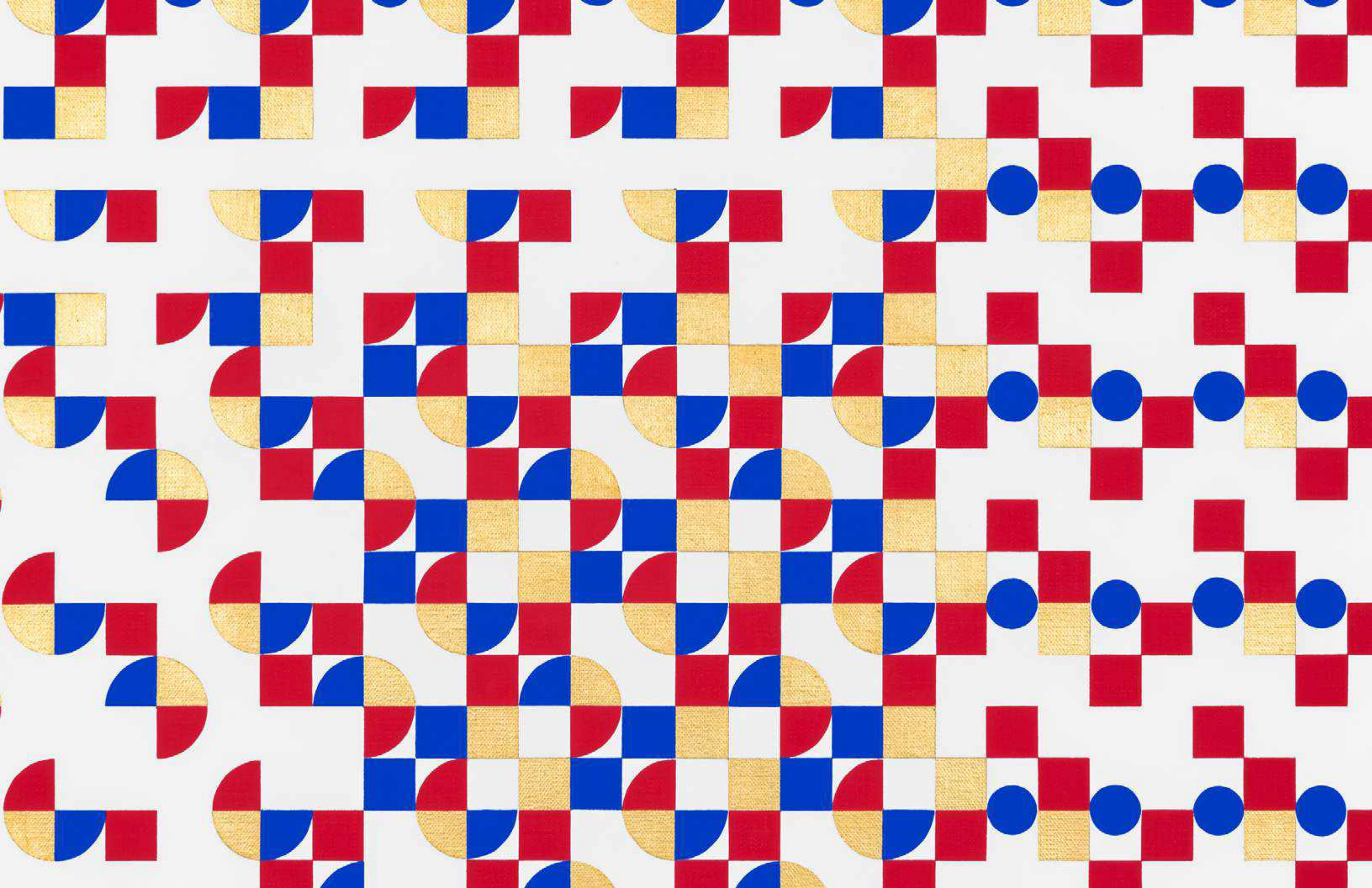
Gabriel Orozco (1962)

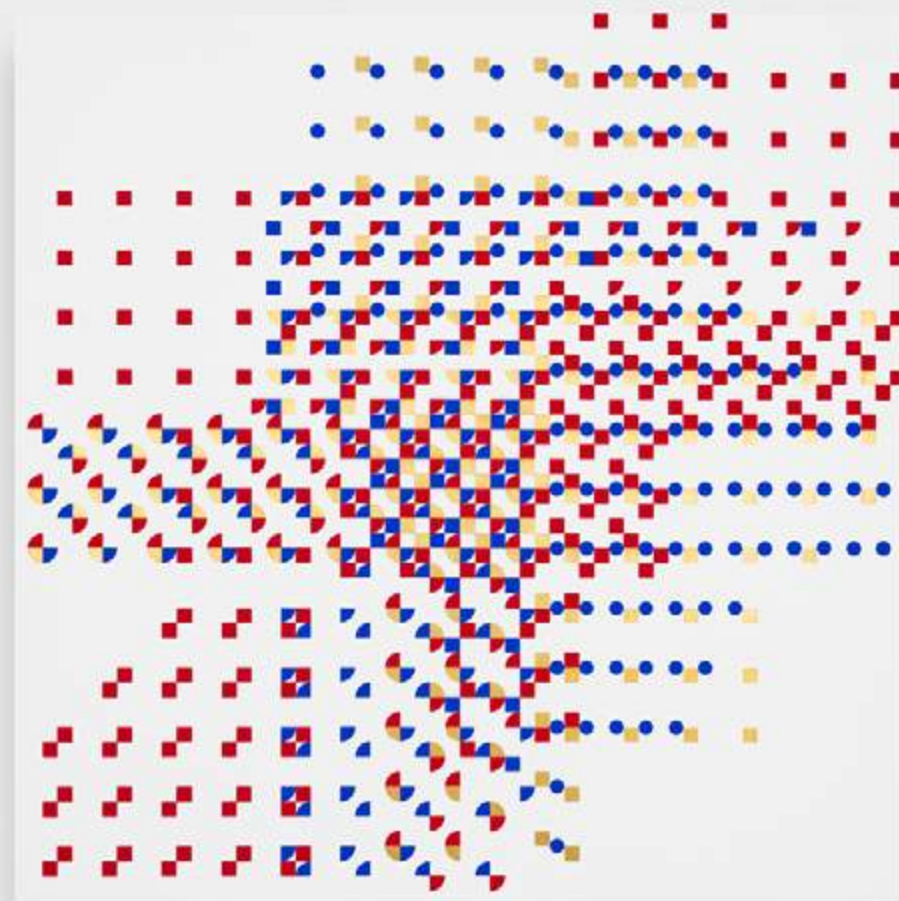
Diagram 1, 2015

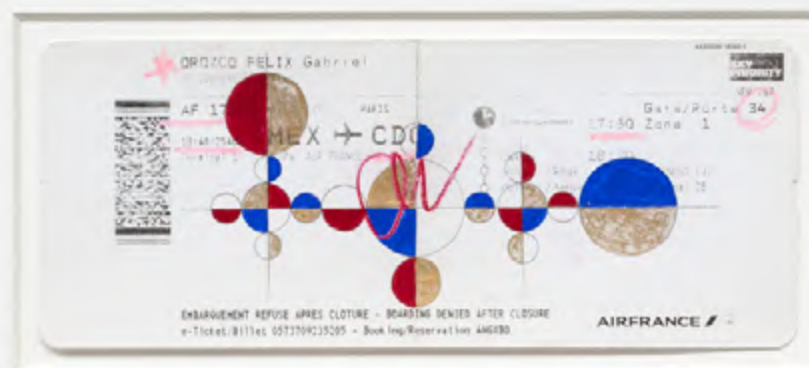
Tempera and burnished gold leaf on linen canvas
120 x 120 cm (47.24 x 47.24 in.)
(GO10046)

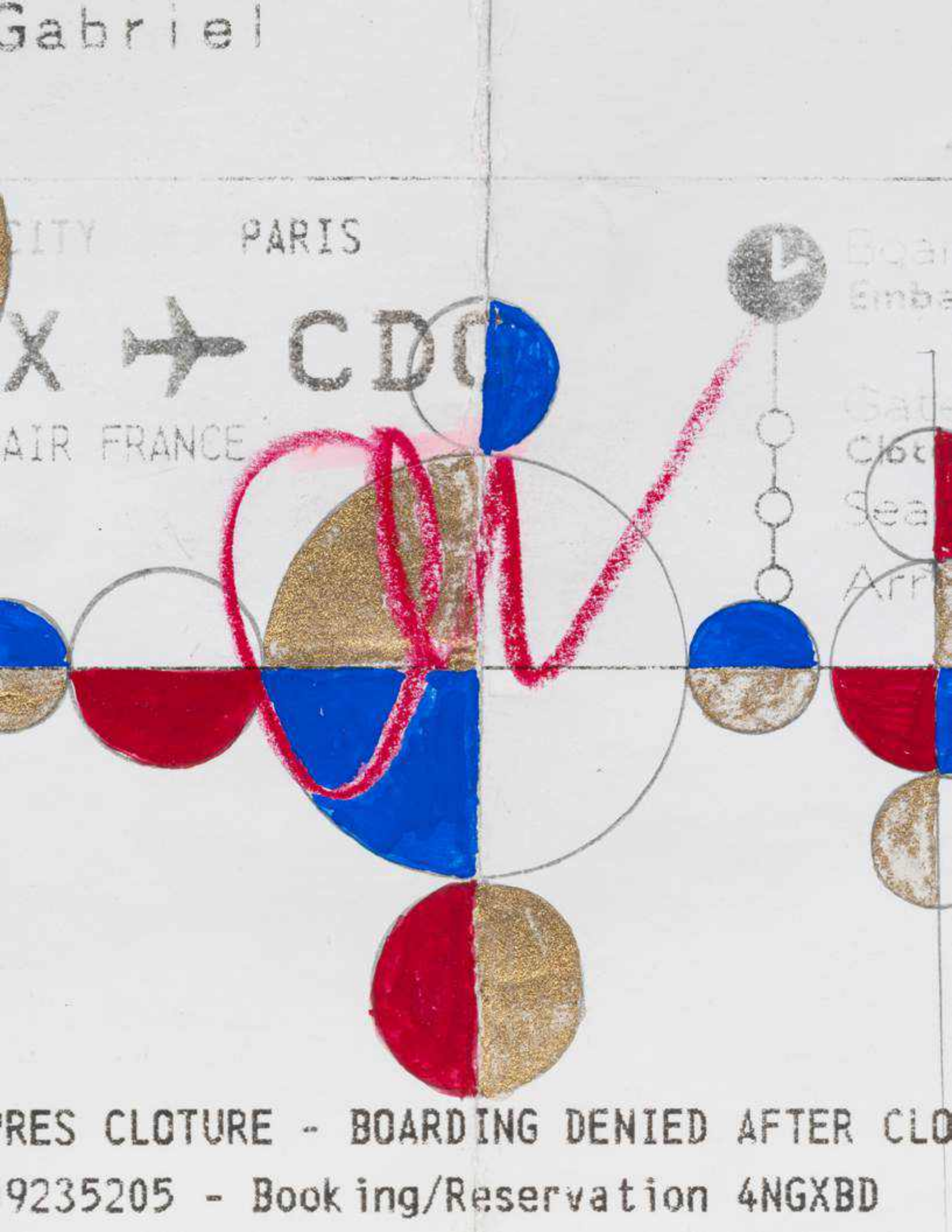
USD 750,000











Gabriel Orozco (1962)

Boarding pass (Mexico City to Paris), 2025

Gouache and graphite on paper

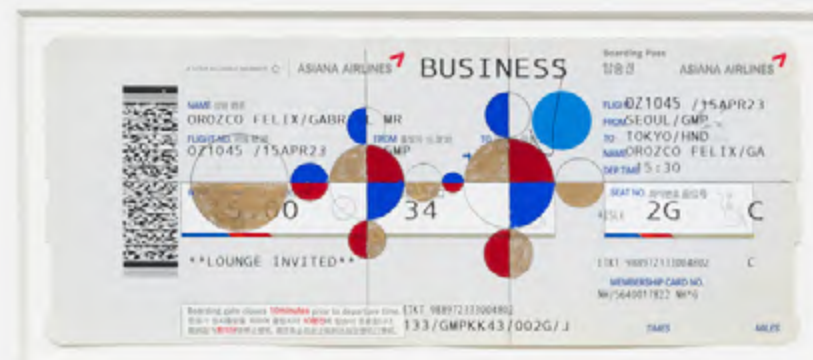
8.2 x 20.3 cm (3 1/4 x 8 in.)

Framed Dimensions: 42 x 36.5 x 3.5 cm (16.54 x 14.37 x 1.38 in.)

(GO1029)

USD 45,000

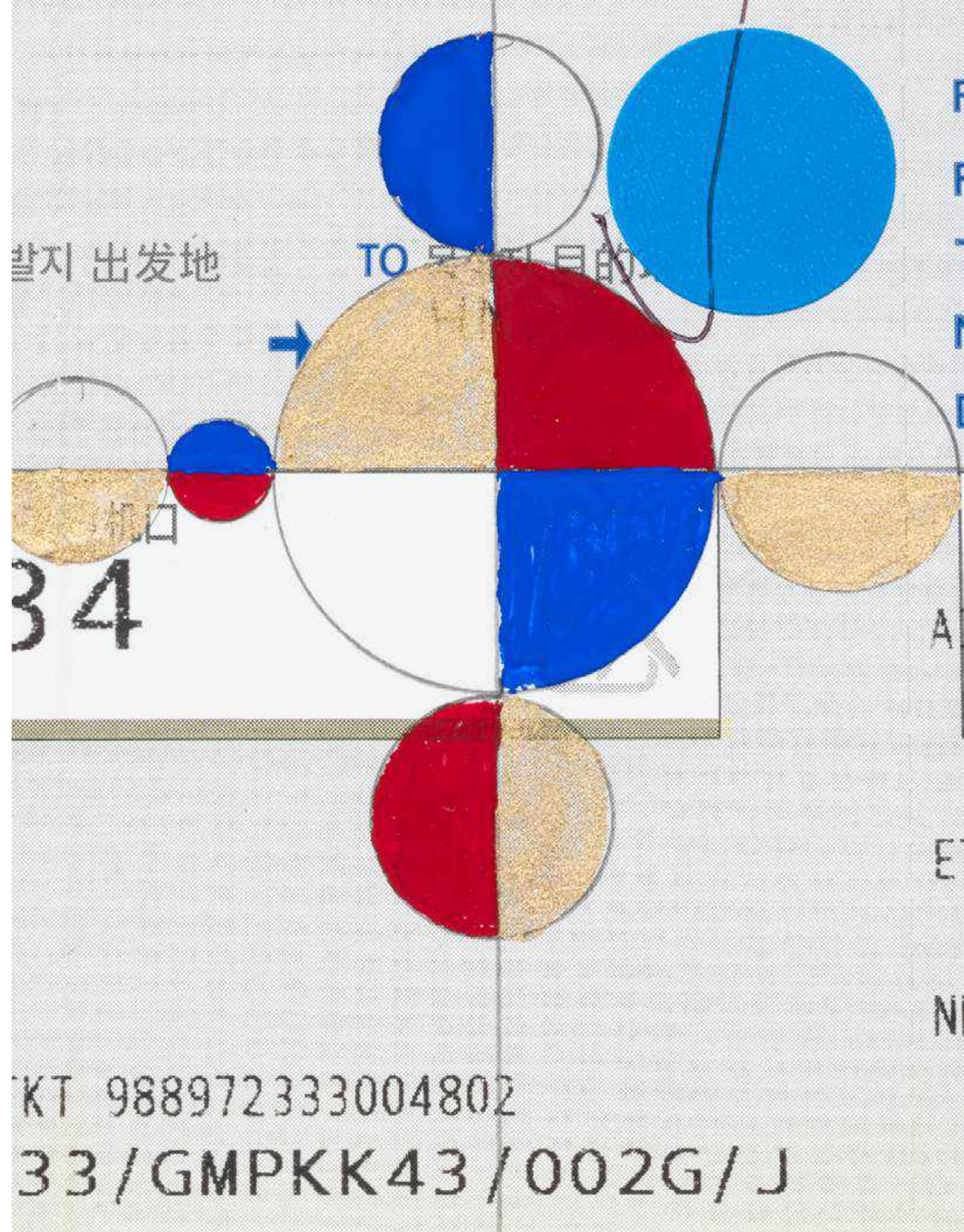




Gabriel Orozco (1962)

Boarding pass (Seoul to Tokyo), 2025
Gouache and graphite on paper
8.2 x 21 cm (3 1/4 x 8 1/4 in.)
Framed Dimensions: 42 x 36.5 x 3.5 cm (16.54 x 14.37 x 1.38 in.)
(GO1031)

USD 45,000



A STAR ALLIANCE MEMBER

ASIANA AIRLINES

BUSINESS

Boarding Pass

탑승권

ASIANA AIRLINES

NAME 성명 姓名

OROZCO FELIX/GABRIEL MR

FLIGHT NO. 편명 航班

0Z1045 / 15APR23

FROM 출발지 出发地

GMP

TO 도착지 目的地

HND

FLIGHT 0Z1045 / 15APR23

FROM SEOUL/GMP

TO TOKYO/HND

NAME OROZCO FELIX/GA

DEP. TIME 5:30

BOARDING PASS

00

34

SEAT NO. 좌석번호 座位号

aisle

2G

C

LOUNGE INVITED

ETKT 988972333004802

C

MEMBERSHIP CARD NO.

NH/5640017822 NH*G

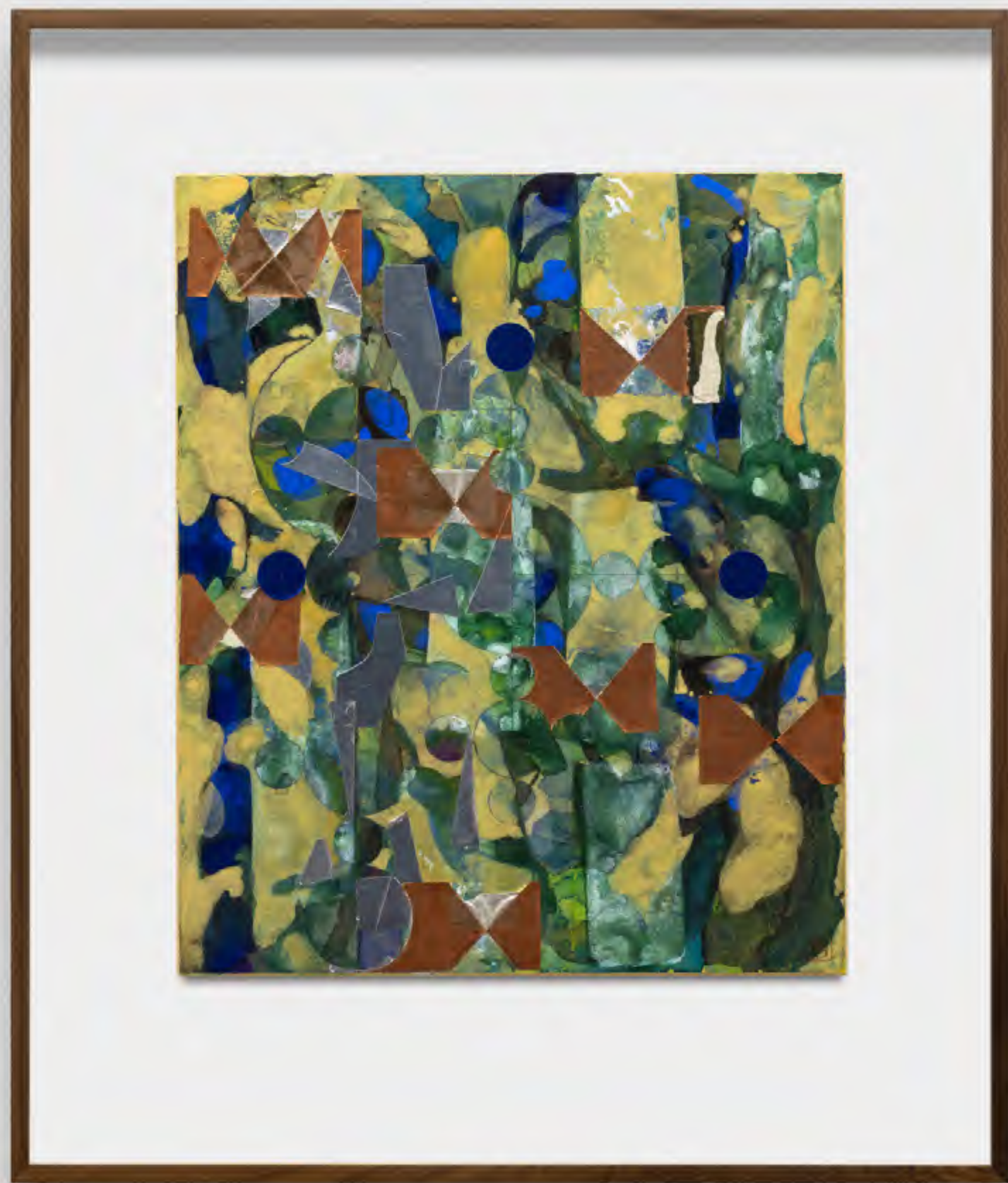
Boarding gate closes 10minutes prior to departure time. ETKT 988972333004802

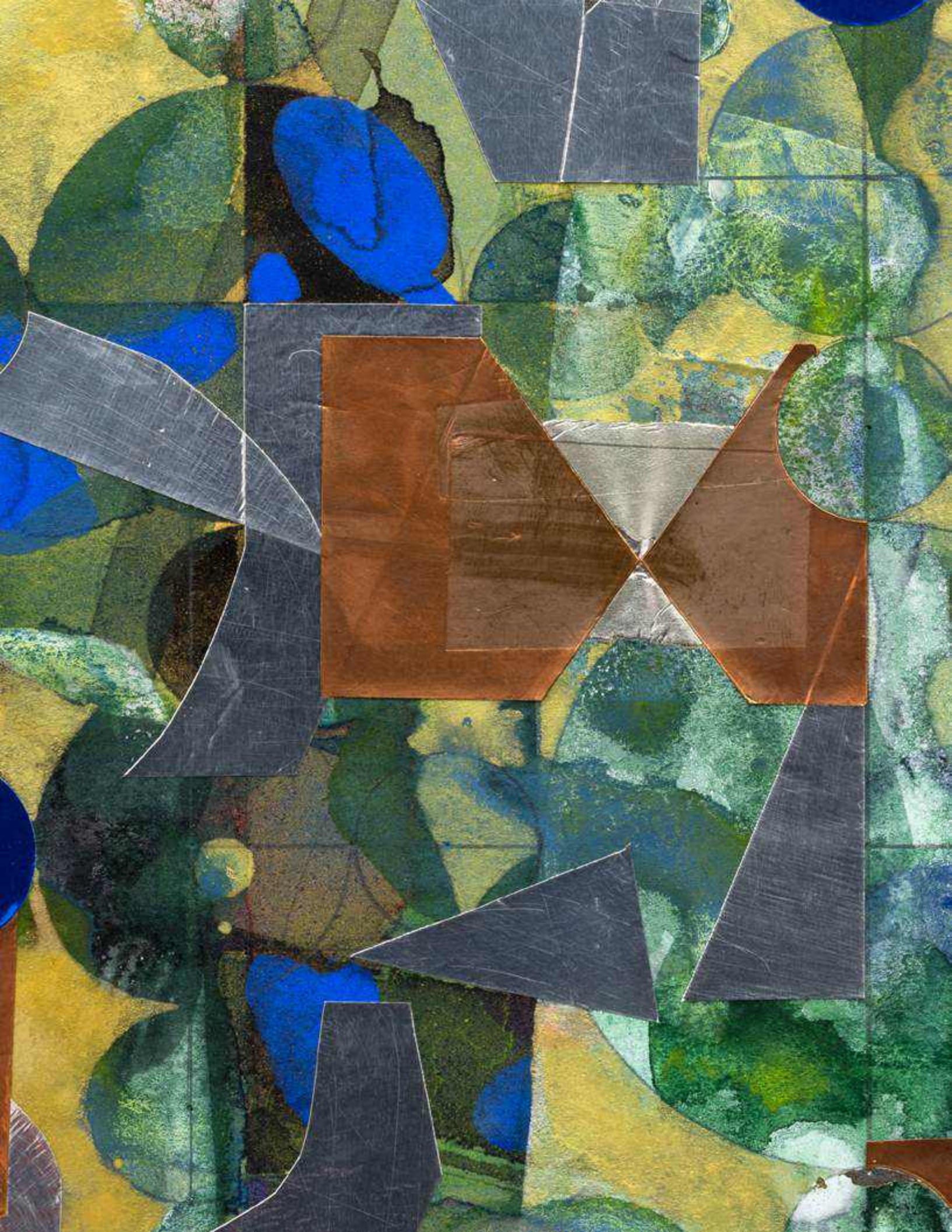
항공기 정시출발을 위하여 출발시각 10분전에 탑승이 종료됩니다.
航班起飞前10分钟停止登机。请您务必在此之前到达指定登机口登机。

133/GMPKK43/002G/J

TIMES

MILES





Gabriel Orozco (1962)

Untitled, 2025

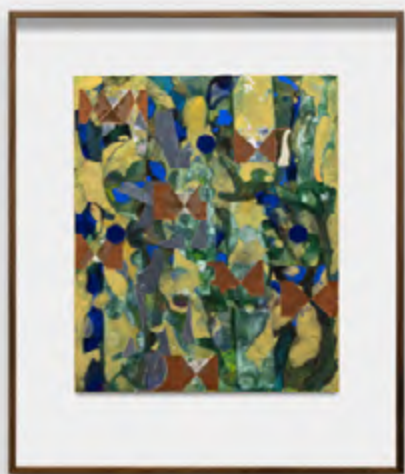
Watercolor on gold card

Artwork Size: 45 x 38 cm (17 3/4 x 15 in)

Framed Dimensions: 65.5 x 56 x 4 cm (38.78 x 55.71 x 1.57 in.)
(GO1033)

USD 85,000







Nairy Baghramian (1971)

Misfits P, 2022

Marble, walnut wood, varnished cast aluminum

Marble installed: 122 x 102 x 50 cm (48 1/32" x 40 5/32" x 19 11/16")

Wooden cylinder: 15 x 15 x 42 cm (5 29/32" x 5 29/32" x 16 17/32")

Cast aluminum: 38 x 26 x 26 cm (14 31/32" x 10 7/32" x 10 7/32")

Marble: 122 x 102 x 10 cm (48 1/32" x 40 5/32" x 3 15/16")

(NB142935)

EUR 375,000





Installation view: Nairy Baghramian (1971), *Jumbled Alphabet*, South London Gallery, London, September, 2024 — January, 2025.





Installation view: Nairy Baghramian (1971), *Misfits* at Nasher Sculpture Center. Presentation for Nasher Prize, 2022.

Danh Vo (1975)

untitled, 2024

Bronze cast from a 7th century figure of Durga, Khmer, construction pinewood

Sculpture Size: 85 x 42 x 19 cm (33 1/2 x 16 1/2 x 7 1/2 in)

Installed: 110 x 58 x 18 cm (43 1/4 x 22 7/8 x 7 1/8 in)

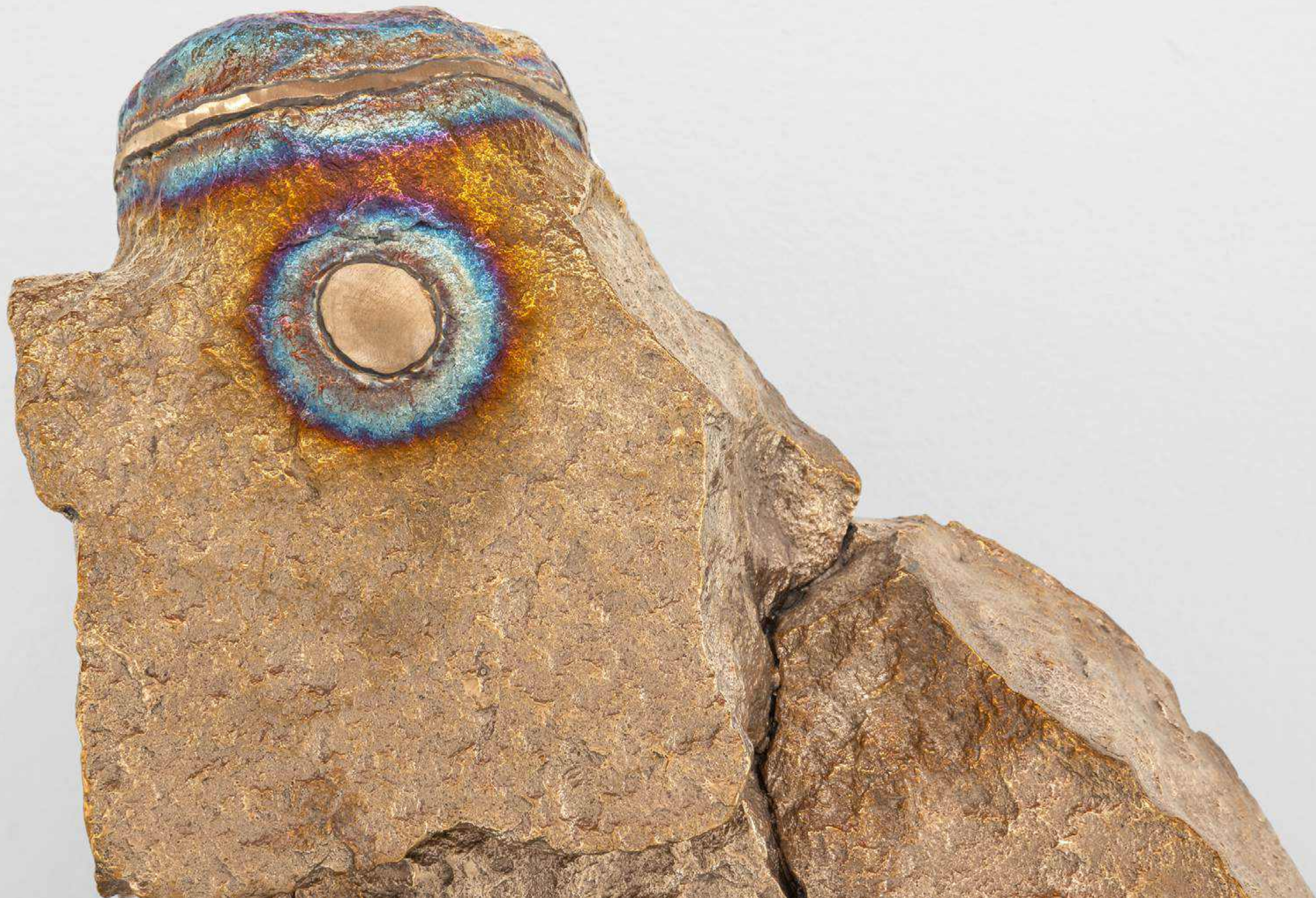
46 kg

Edition of 6 plus 2 artist's proofs (#1/6) (#1/6)

(DV142653)

EUR 260,000









Verbascum
Taraxacum
Leucanthemum
Oenothera

Danh Vo (1975)

untitled, 2024

Oil on canvas, writing by Phung Vo and gilded in Thailand
61.5 x 43.7 x 2 cm (24 1/4 x 17 1/4 x 3/4 in)
(DVI42660)

EUR 105,000



Verbascum

Taraxacum

Leucanthemum


Oenothera



Installation view: **Danh Vo (1975)**, kurimanzutto, Mexico City, September — October, 2024

I SHALL ALWAYS REGARD
MYSELF AS A MEMBER
OF AN HONORABLE
AND IMPORTANT

Profession



*I shall keep myself in the best possible
condition so that I can efficiently
perform my duties.*



Jimmie Durham (1940-2021)

Articles 2 and 3 from the 1986 Pinkerton's Agency Manual, 1989
Mahogany wood, polyester resin with red dye, ink on wood panel
142 x 14 cm (55.91 x 5.51 in.)
25 x 25 cm (9.84 x 9.84 in.)
(JD10086)

EUR 300,000

I SHALL ALWAYS REGARD
MYSELF AS A MEMBER
OF AN HONORABLE
AND IMPORTANT

Profession
~~1917~~

I shall keep my reputation as a first quality
conductor & also I am applying
myself to the work.







Petrit Halilaj (1986)

Here to Remind You (Ara Macao, Phoenicopterus Roseus), 2025

Brass, natural feather

195.7 × 55.4 × 38.5 cm (77 × 21 3/4 × 15 1/8 in)

(PH1155)

EUR 45,000

Petrit Halilaj (1986)

Here to Remind You (Maleagris Gallopavo, Phasianus Colchicus), 2025

Brass, natural feather

184.8 × 58.7 × 91.5 cm (72 3/4 × 23 1/8 × 36 in)

(PH1156)

EUR 45,000







Marta Minujín (1943)

Untitled, 1961-1962

Cardboard

105 x 62 cm (41 3/8 x 24 3/8 in)

(MM1020)

USD 320,000



Installation view: Marta Minujín (1943), *Making a Presence*, kurimanzutto, New York, April — June, 2024.



Marta Minujín (1943)

Untitled, 1961 - 1962

Cardboard

50 x 70 cm (19 3/4 x 27 1/2 in)

(MM1018)

USD 280,000



Damián Ortega (1967)

Fate, 2022

Cotton thread on linen, hand embroidery

Artwork Size: 210.5 x 37.5 cm (82 7/8 x 14 3/4 in)

Frame Size: 227 x 49.5 x 4.4 cm (89 3/8 x 19 1/2 x 1 3/4 in)

(DOI42118)

USD 65,000

Damián Ortega (1967)

Los críticos, 2022

Cotton thread on linen, hand embroidery

Artwork Size: 210.5 x 37.5 cm (82 7/8 x 14 3/4 in)

Frame Size: 227 x 49.5 x 4.4 cm (89 3/8 x 19 1/2 x 1 3/4 in)

(DOI42119)

USD 65,000



Roman Ondak (1966)

Leave the Door Open, 1999

Door handle

24.5 x 10 x 5.4 cm (9 5/8 x 4 x 2 1/8 in)
(RO140795)

EUR 30,000

reference image





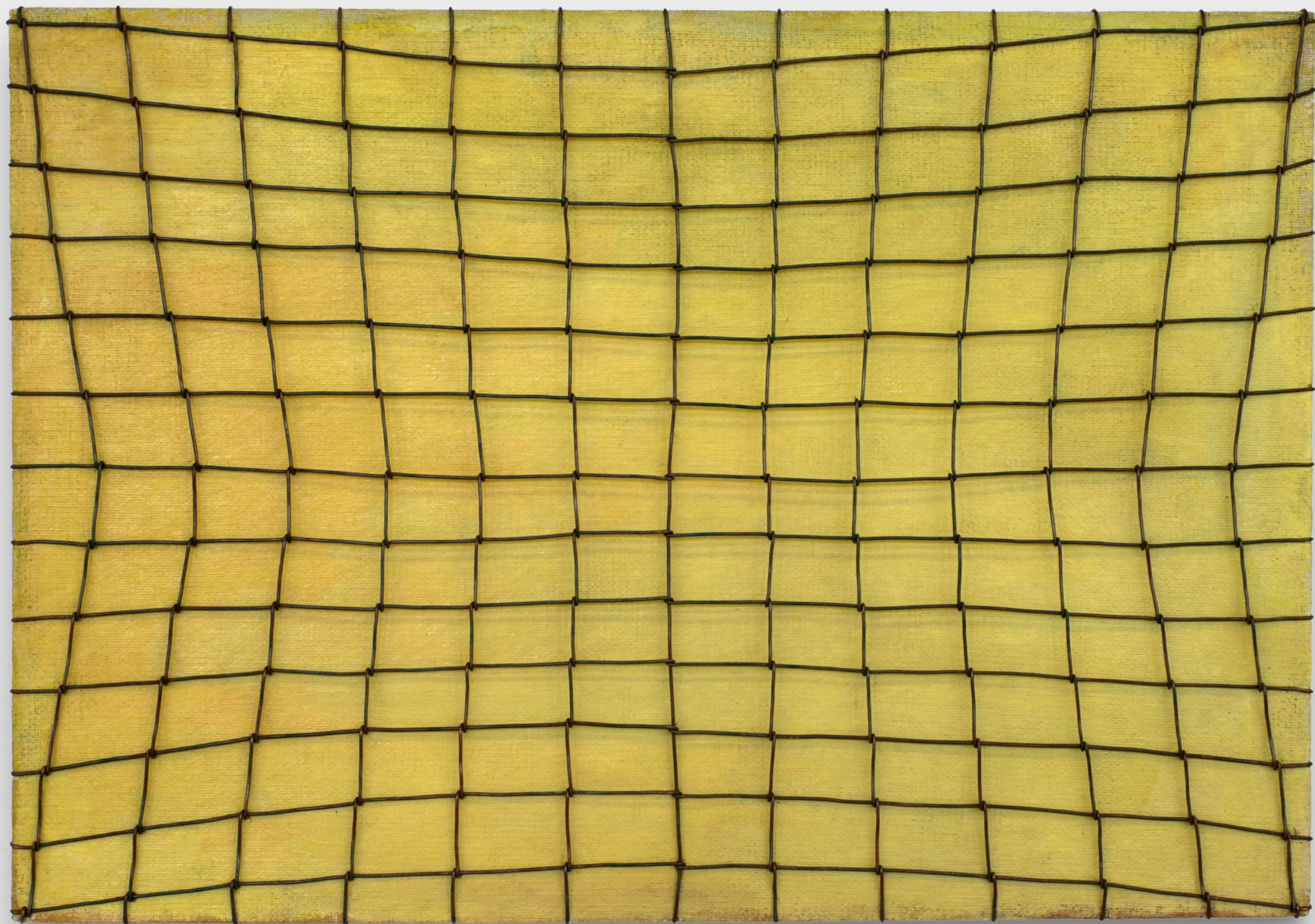
Leonor Antunes (1972)

Felice and Noémi #4, 2025

Powder coated stainless steel, aluminium, glass beads, FireLine thread, silk
263.5 x 22 x 25 cm (103 3/4 x 8 5/8 x 9 7/8 in)
(LA142688)

EUR 100,000





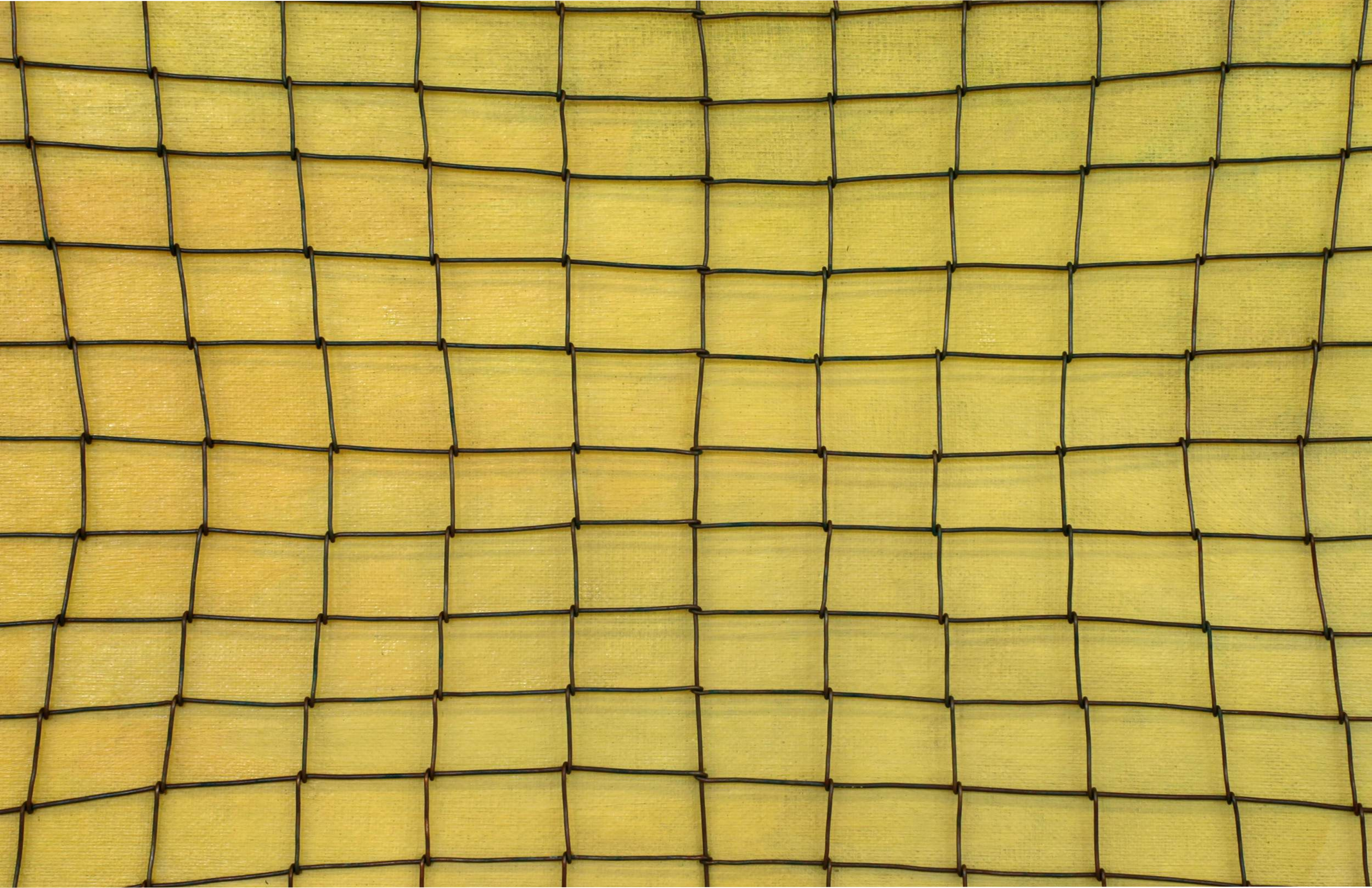


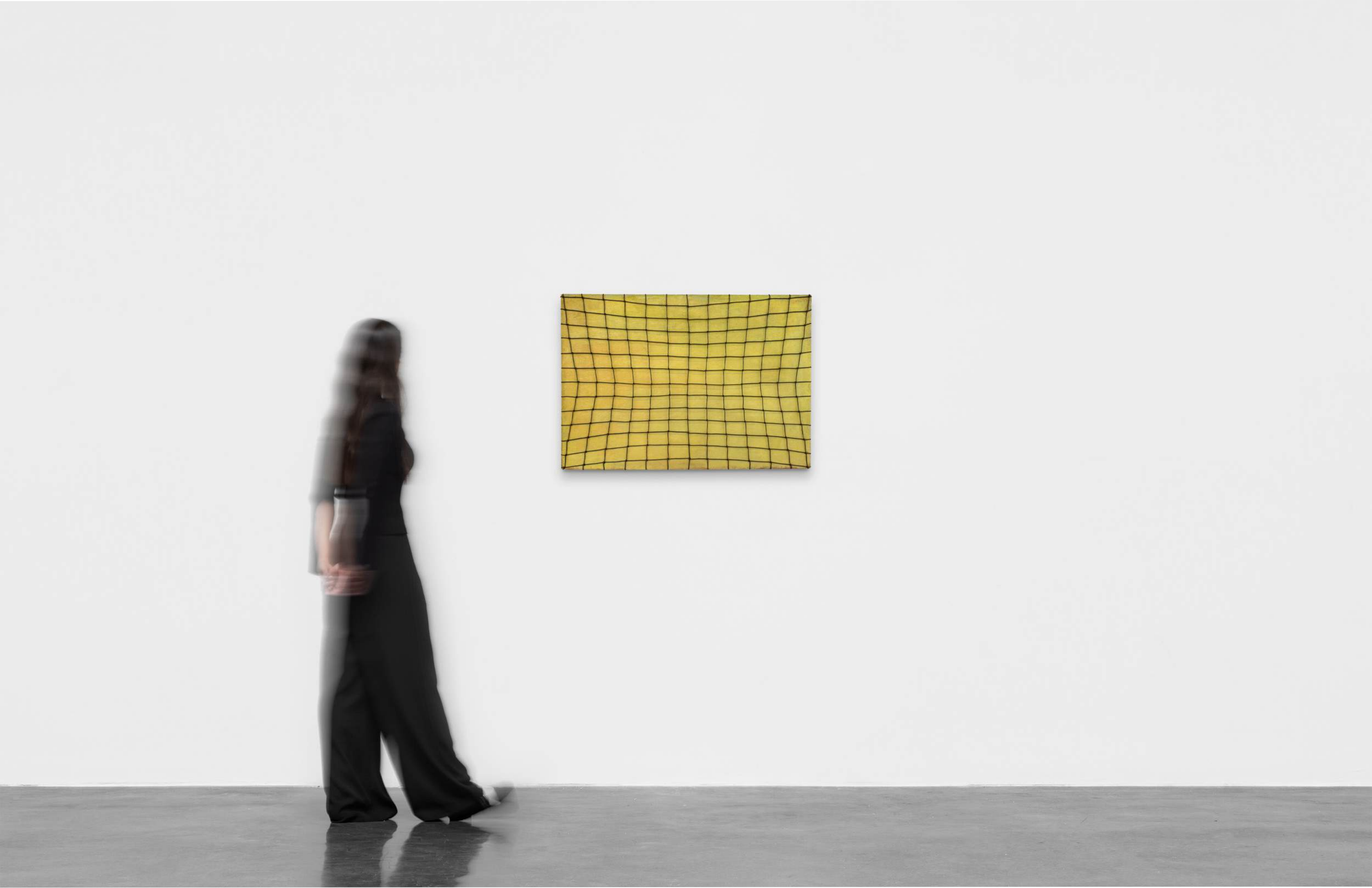
Roman Ondak (1966)

Yellow Desert, 2017

Found and altered oil on canvas pasted on cardboard, copper wire
35.5 x 50.5 x 3 cm (14 x 19 7/8 x 1 1/8 in)

USD 40,000





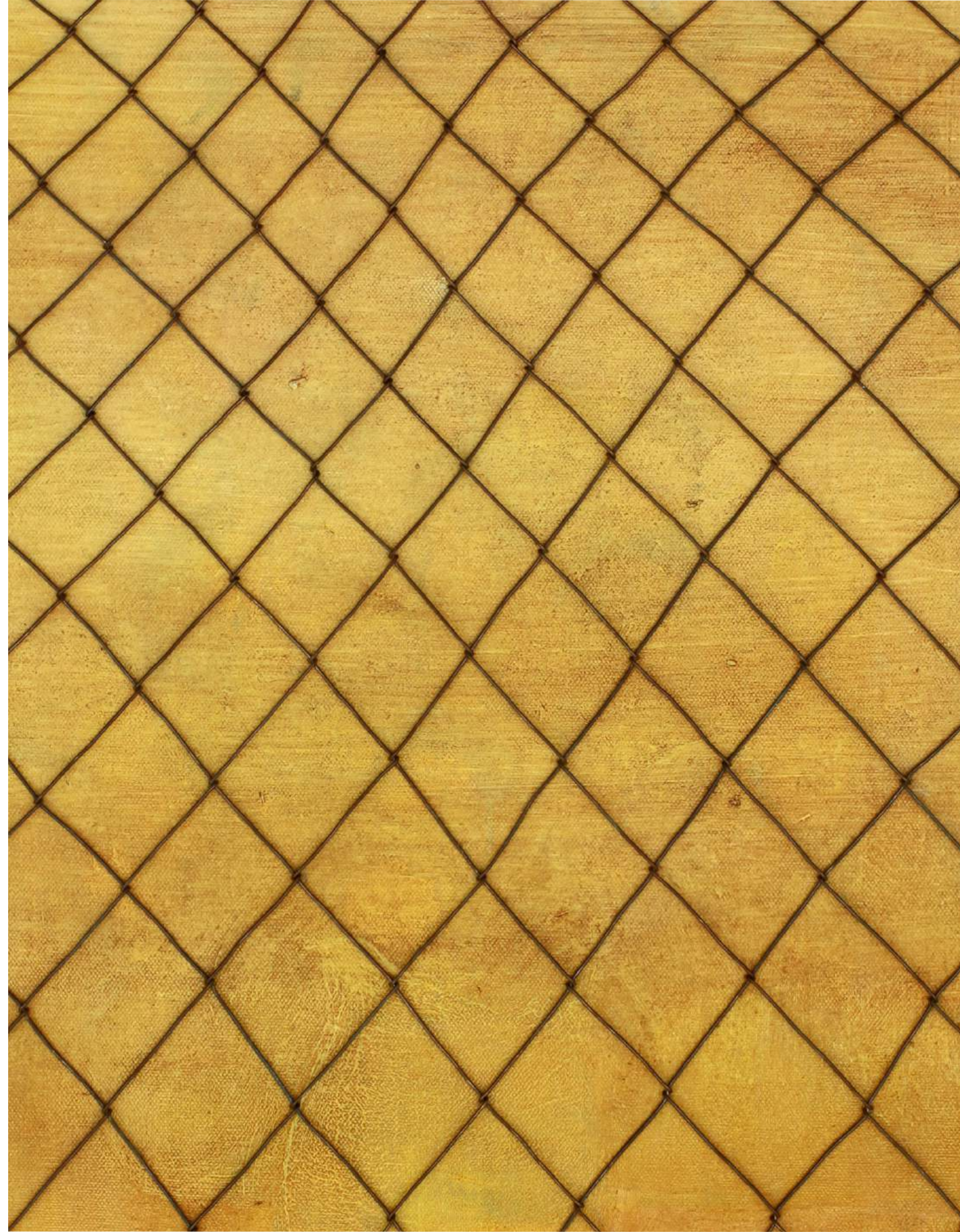


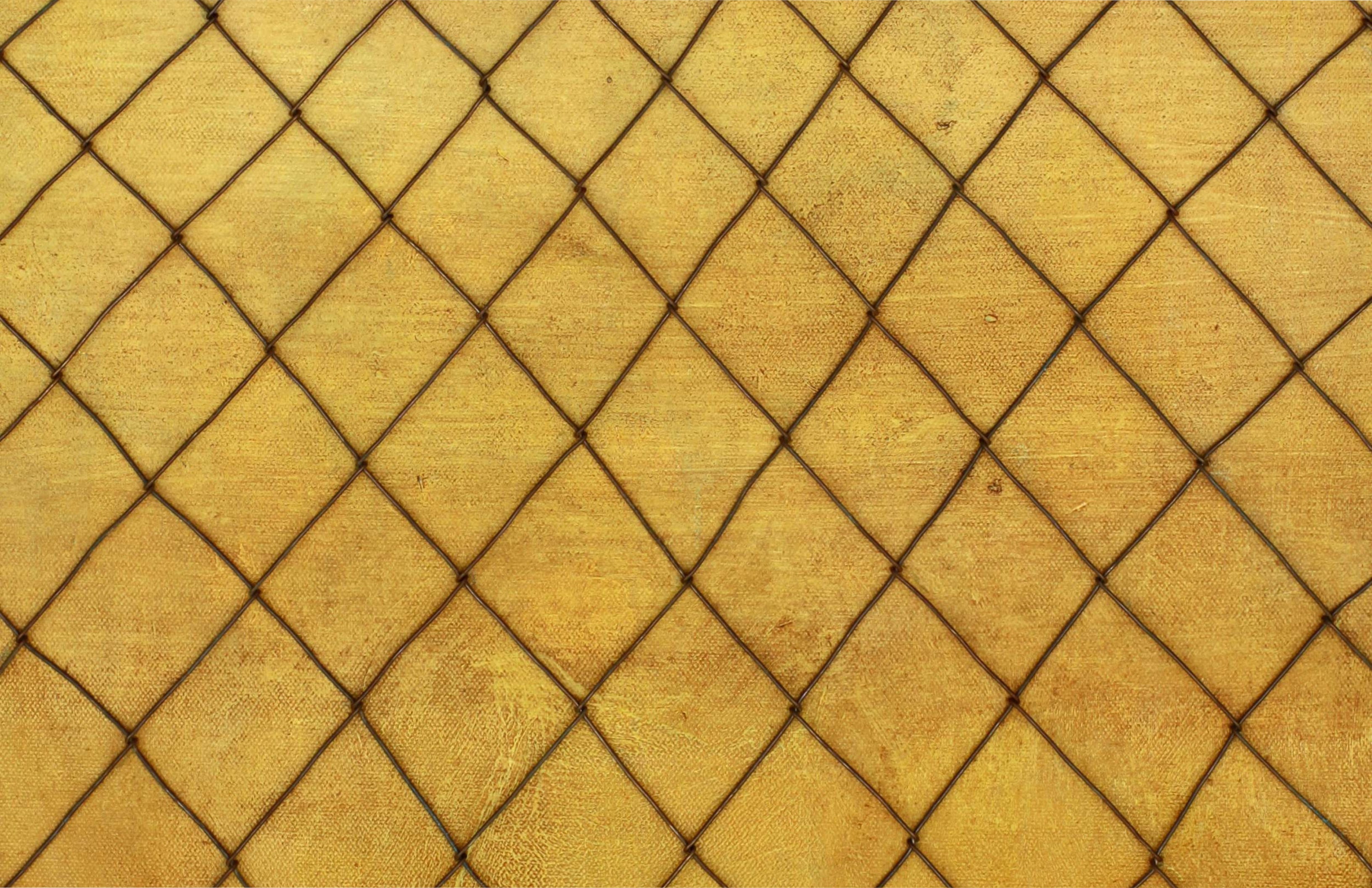
Roman Ondak (1966)

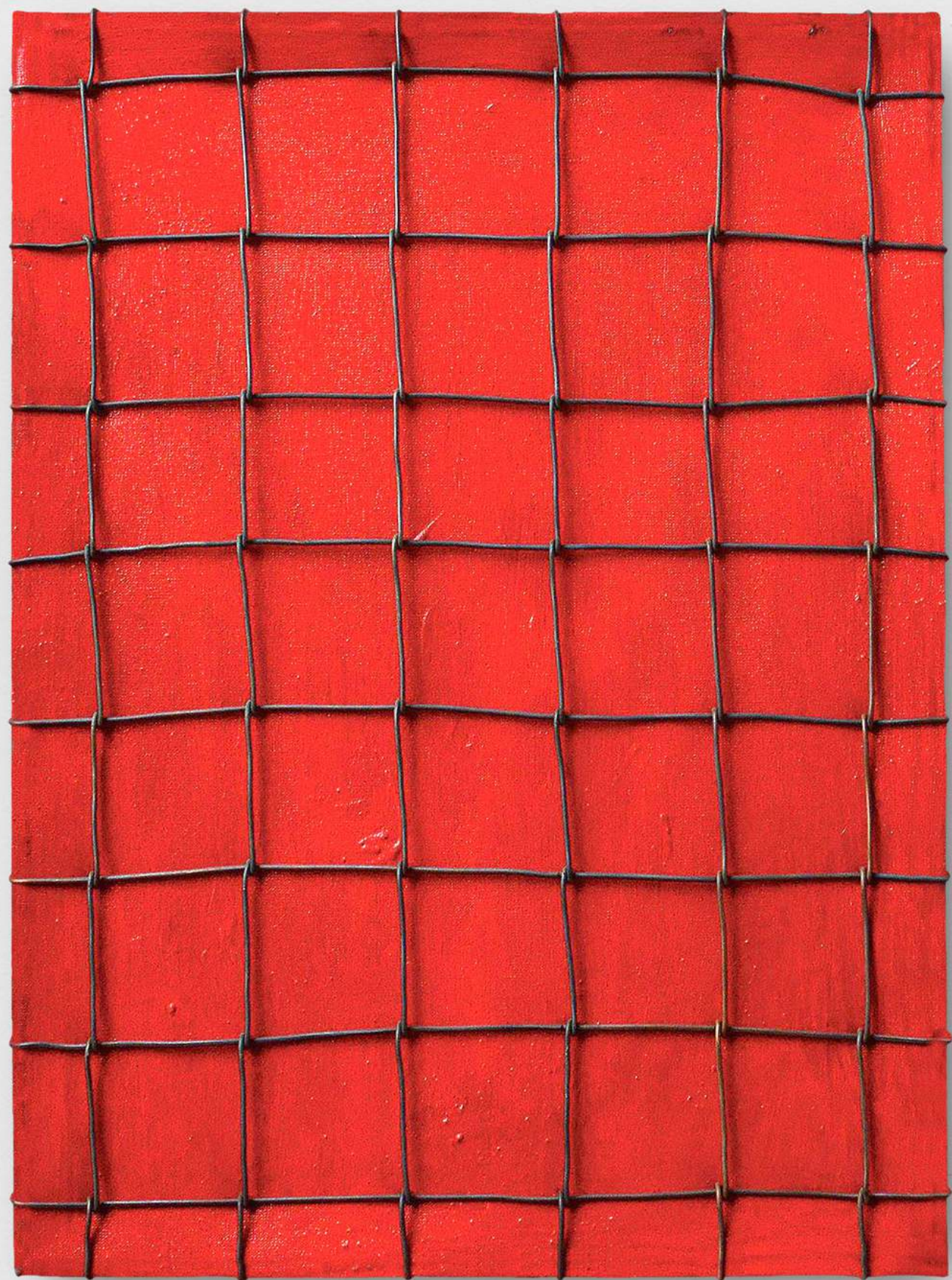
No Horizon, 2014

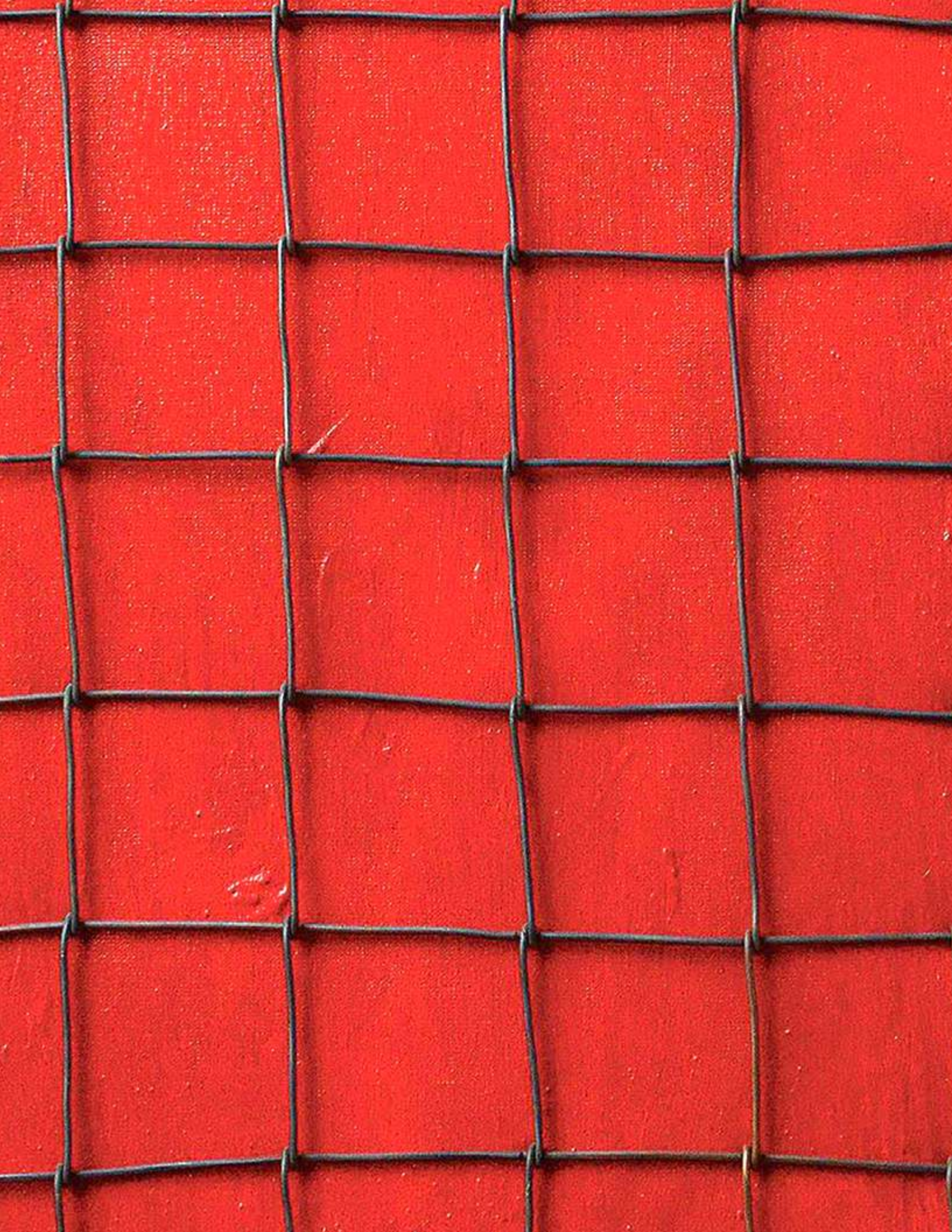
Found and altered oil on canvas, copper wire
61 x 51 x 3 cm (24 x 20 1/8 x 1 1/8 in)

USD 45,000







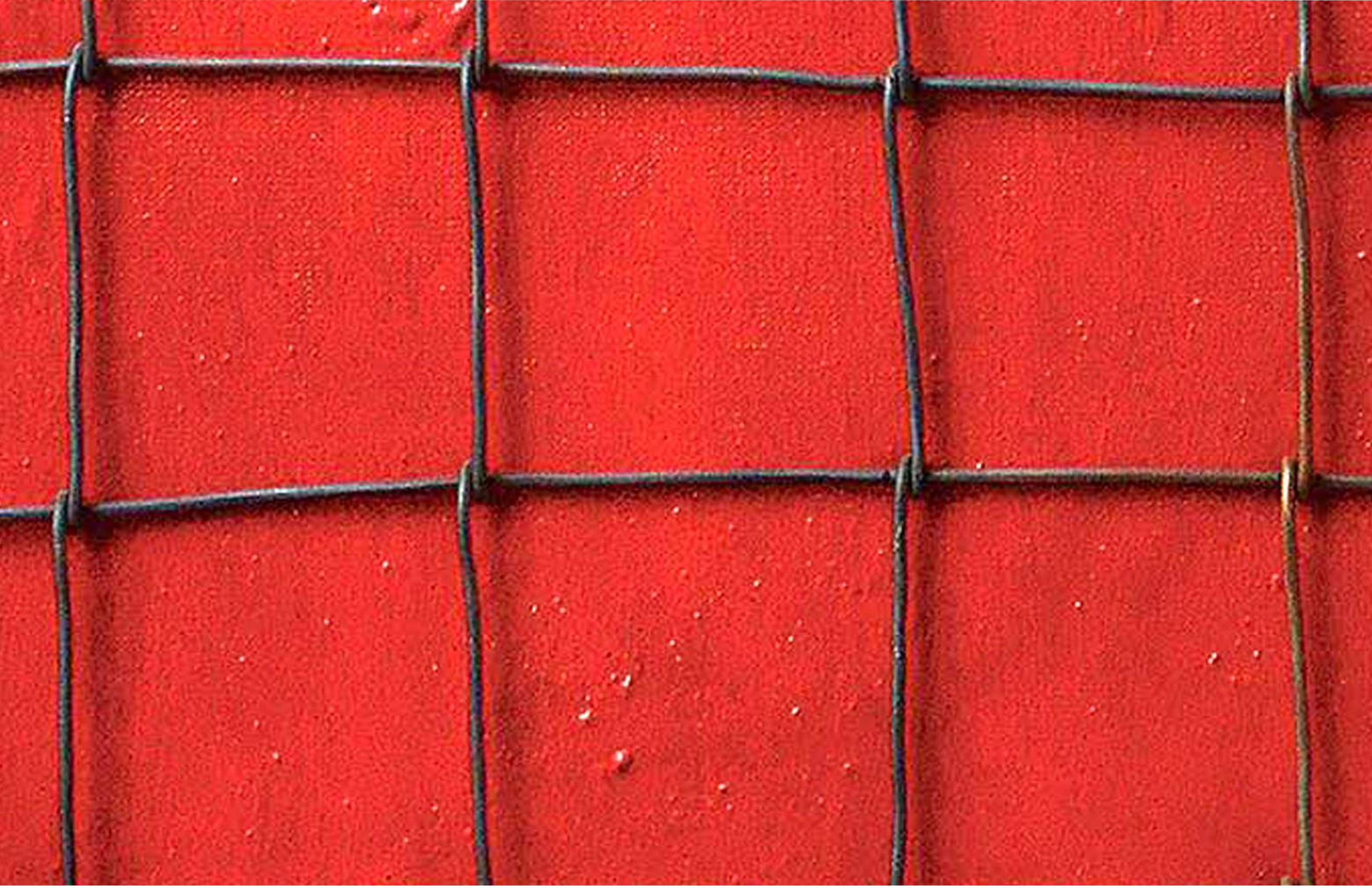


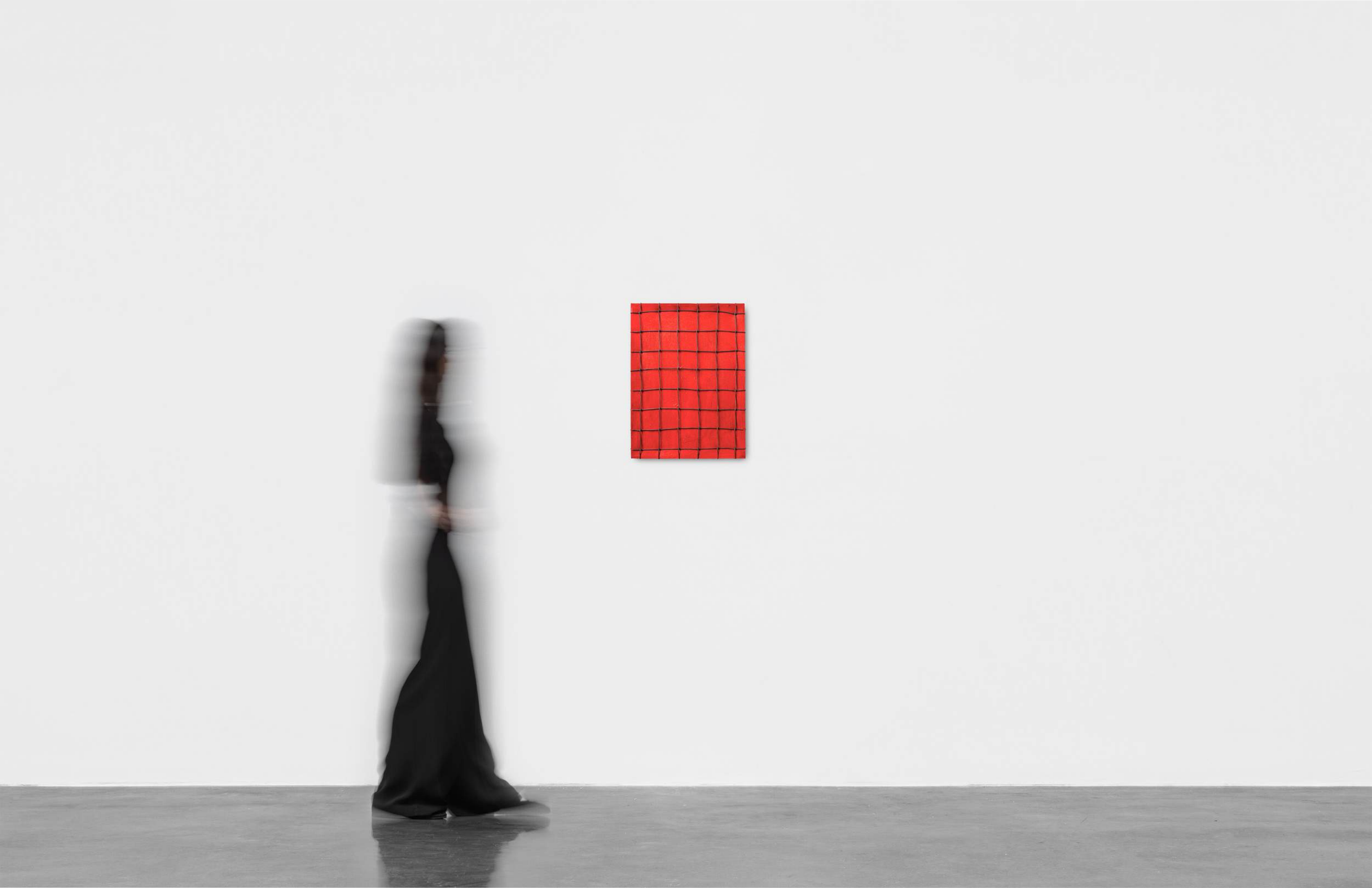
Roman Ondak (1966)

Red Desert, 2017

Acrylic on linen canvas, copper wire
40 x 30 cm (15 3/4 x 11 3/4 in)
(RO140794)

EUR 35,000







Bárbara Sánchez-Kane (1987)

Dicen que el hilo rojo atrae la suerte y el amor 2, 2025

Bronze

34 x 20 x 12 cm (13 3/8 x 7 7/8 x 4 3/4 in)

(#3/3)

(BSK1210)

USD 12,000



Installation view: Bárbara Sánchez-Kane (1987), *How Many Angels Can Dance on the Head of a Pin?*, Collegium, Arévalo, Spain, March - September, 2025.







Abraham Cruzvillegas (1968)

Autorretrato oponible actual, 44, 2024

Ink on paper

121 x 80.5 cm (47 5/8 x 31 3/4 in)

Framed Dimensions: 133 x 92 x 4.5 cm (52.36 x 36.22 x 1.77 in.)
(AC142982)

USD 18,000





Abraham Cruzvillegas (1968)

Autorretrato oponible actual, 46, 2024

Ink on paper

121 x 80.5 cm (47 5/8 x 31 3/4 in)

Framed Dimensions: 133 x 92 x 4.5 cm (52.36 x 36.22 x 1.77 in.)

(AC142984)

USD 18,000









Roberto Gil de Montes (1950)

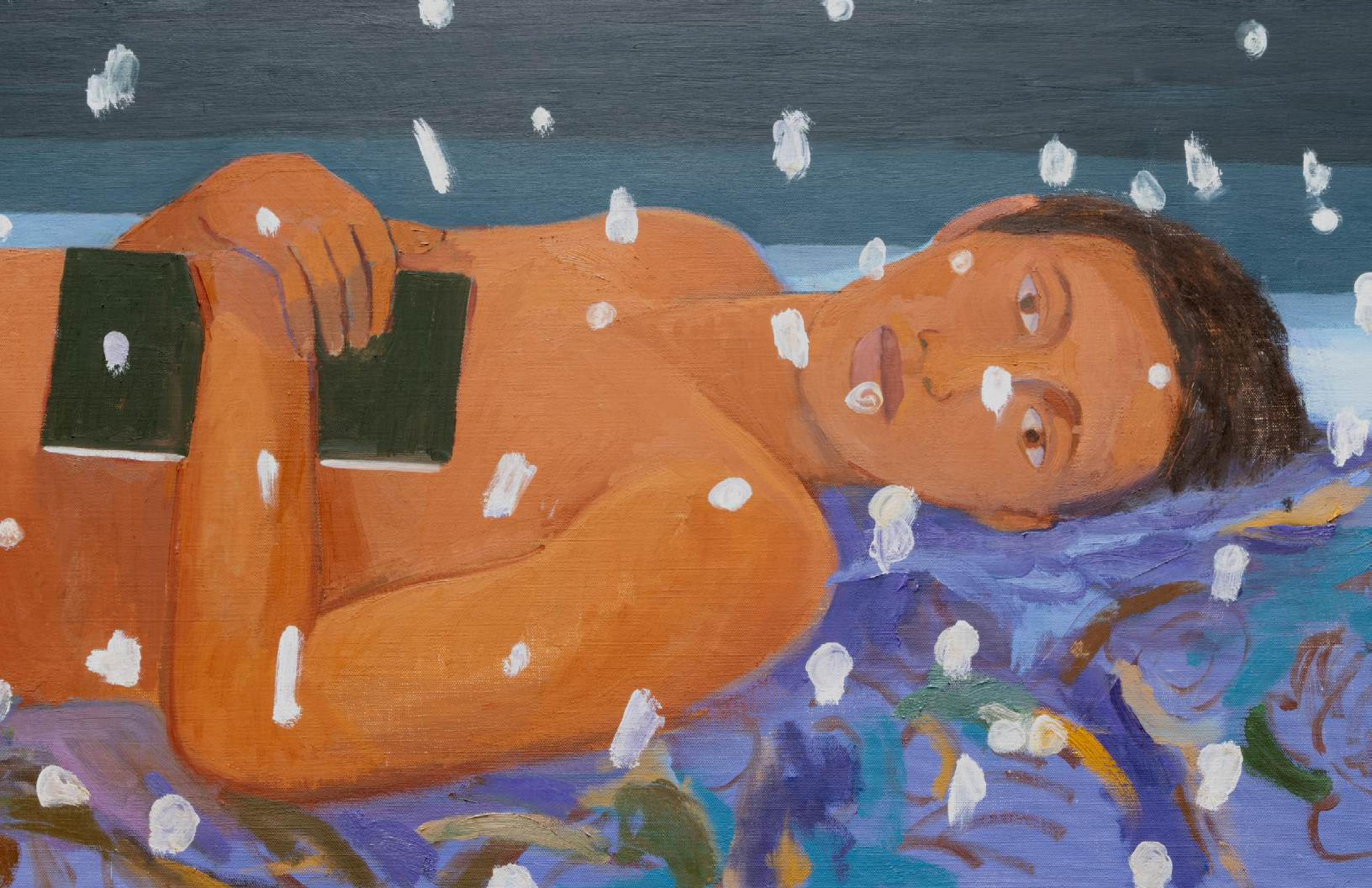
Poesía de invierno, 2024

Oil on linen

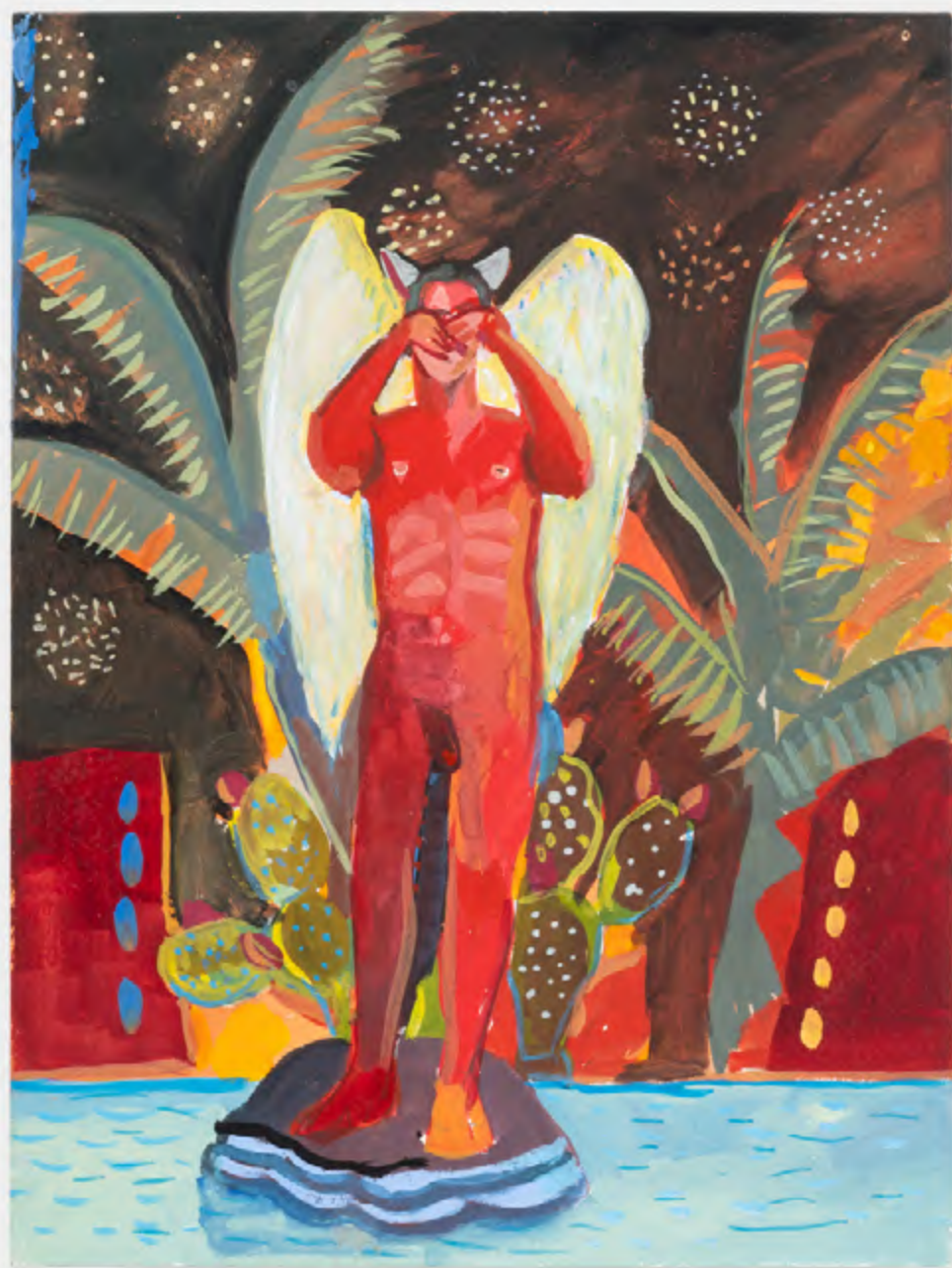
80 x 250 cm (31 1/2 x 98 3/8 in)

(RG1723)

USD 150,000







Roberto Gil de Montes (1950)

Diablo en Navidad, 2022

Gouache on paper

30.5 x 22.8 cm (12 x 9 in.)

Framed Dimensions: 40.6 x 33 x 4 cm (15.98 x 12.99 x 1.57 in.)

(RG142705)

USD 15,000









Roberto Gil de Montes (1950)

Magú Requiem, 2011

Aluminum foil, gouache and pencil on paper

22.8 x 30.4 cm (9 x 12 in.)

Framed Dimensions: 33 x 40.6 x 4 cm (12.99 x 15.98 x 1.57 in.)

(RG142702)

USD 15,000





kabinett : wangshui

WangShui’s practice explores consciousness under the influence of technology—investigating how perception, thought, and selfhood are increasingly mediated by technological systems. Approaching technologies such as artificial intelligence through an ontological lens, WangShui navigates AI not merely as a tool, but as a recursive exchange that alters our fundamental sense of being. Painting becomes a site where these shifts can be felt, examined, and challenged.

This cabinet presentation begins with a self-portrait of the artist—not as a static declaration of identity, but as a prism of relation. WangShui describes making this portrait as “a nightmarish reckoning with multiplicity.” From this first ink-on-aluminum painting, the works refract outward into a “dataset” of abstractions. The paintings are arranged in undulating geometries, suggesting they are each nodes along an ever-expanding and contracting flow of consciousness.

The presentation includes a range of media: oil, ink, copper, aluminum, and paper. The booth mainly focuses on WangShui’s recent experiments with ink that straddle a liminal space between eastern calligraphy and western expressionism. They often play these ideas and materials off one another to reach a parallax. This dynamic is exemplified in the works’ sensitivities to refraction/obfuscation, surface/depth, color and light.

Rather than approaching painting as an act of distillation or refinement, WangShui embraces it as a form of divergence. As algorithms increasingly modulate the way we think and breathe, the artist asks how intuitive mark-making has the potential to keep us embodied—how we can “sensate data in our bodies” and “redirect light.” Together, the paintings are not in pursuit of a cohesive style, but instead enact a constantly shifting flow of energy—an archive of resistance.





WangShui (1986)

Tidal Plume, 2025

Ink on aluminum

152 x 152 cm (59 3/4 x 59 3/4 in)

(WSH1108)

USD 50,000





WangShui (1986)

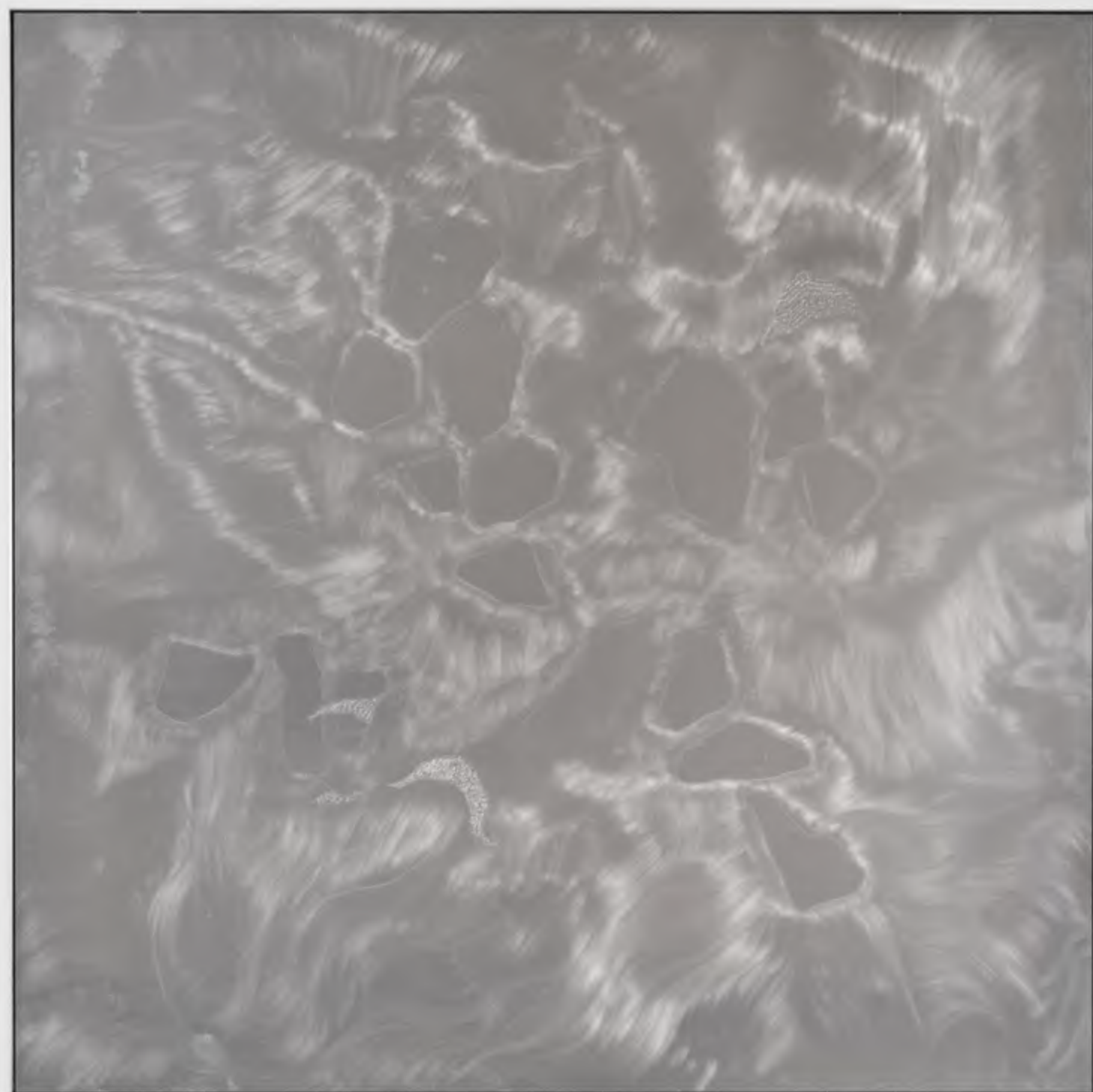
Useless Shadow, 2025
Ink on aluminum
152 x 152 cm (59 3/4 x 59 3/4 in)
(WSH1110)

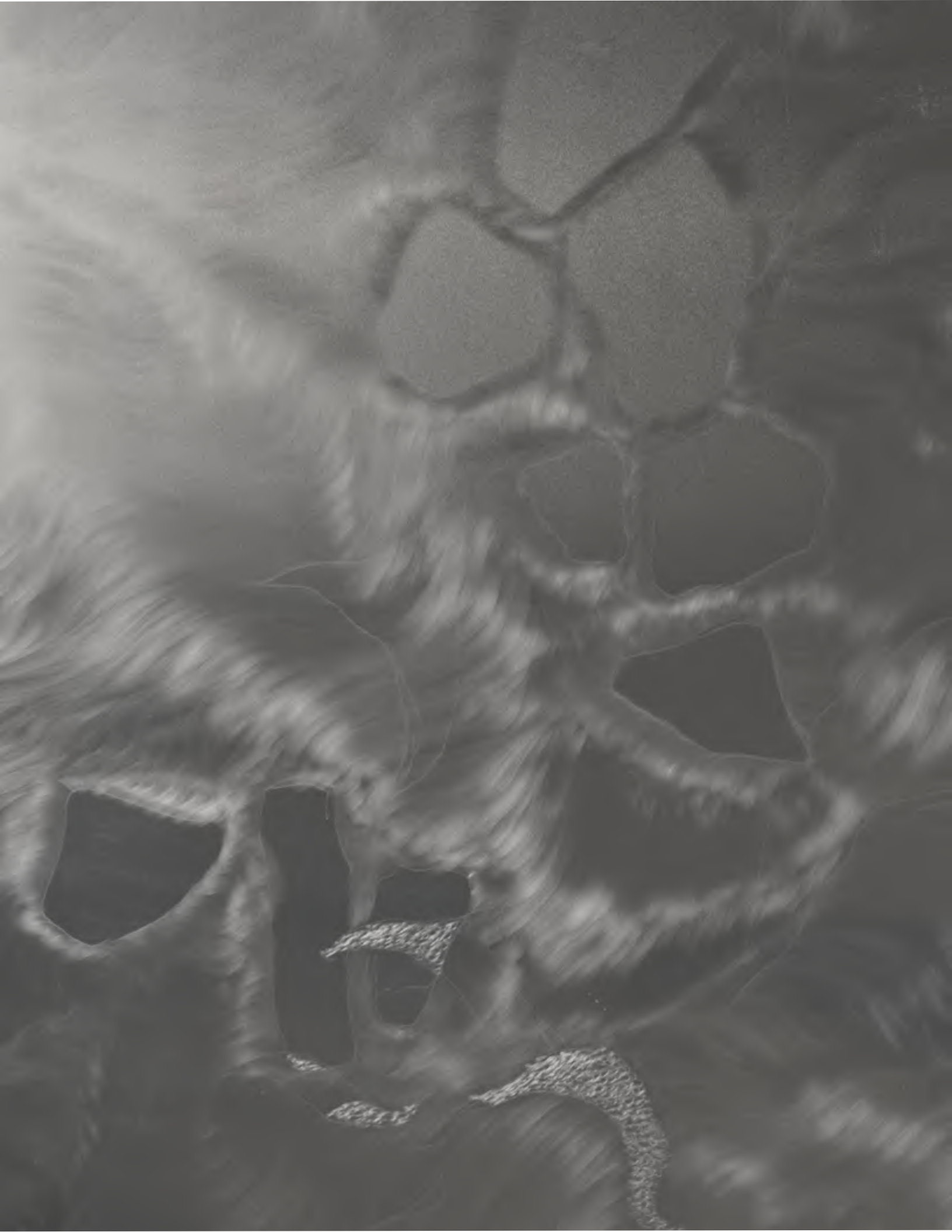
USD 50,000











WangShui (1986)

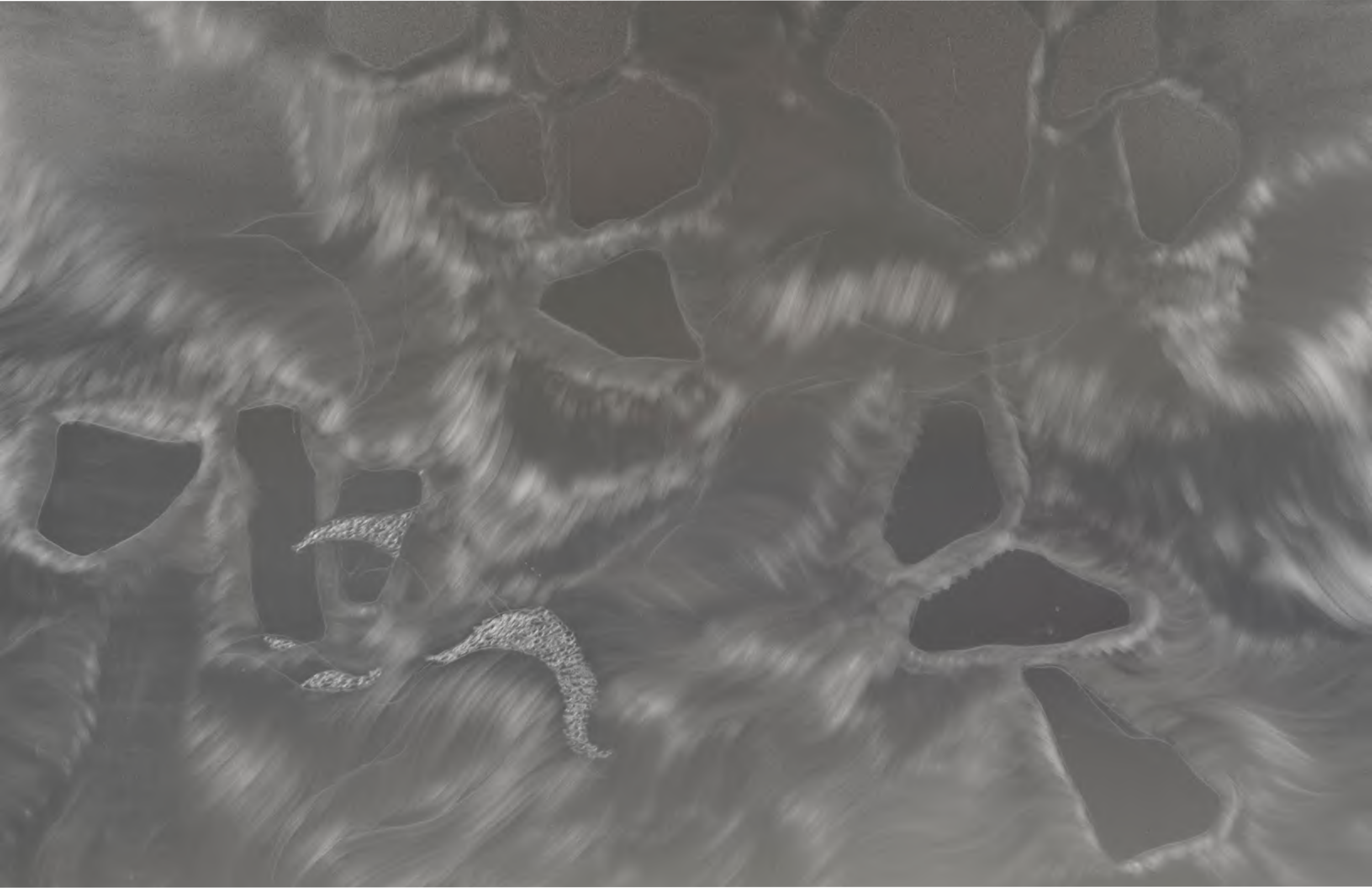
Oil for oil, 2024

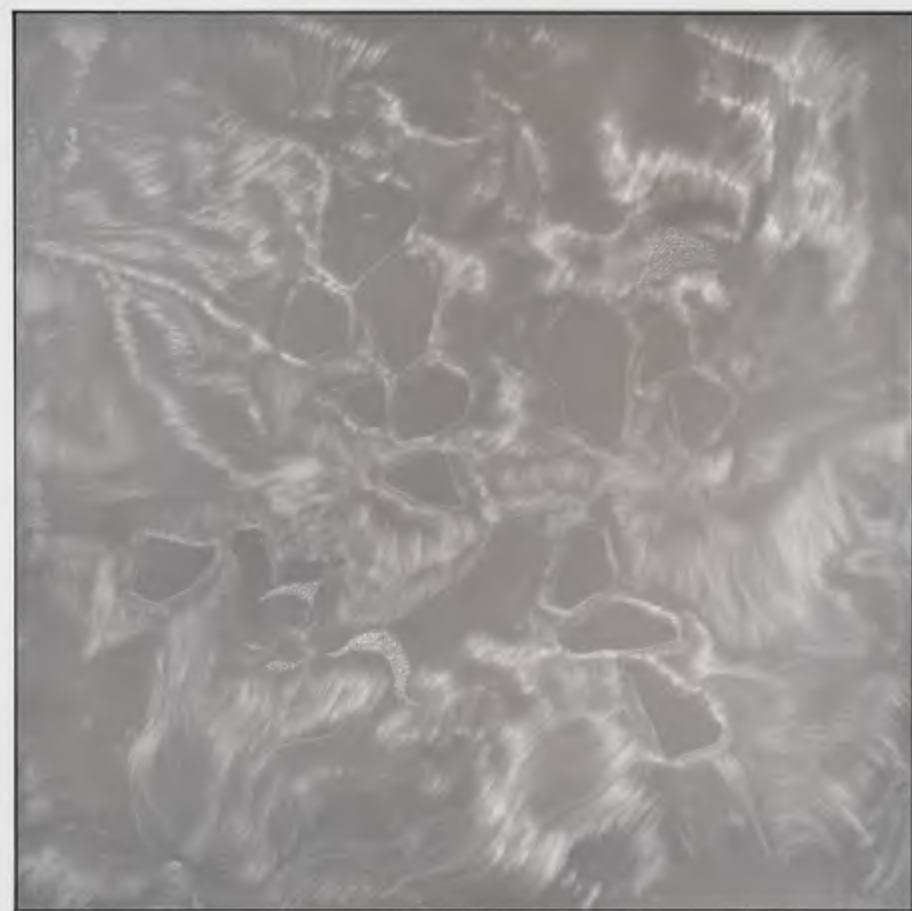
Aluminum in aluminum frame

153.3 x 153.3 x 5 cm (60 3/8 x 60 3/8 x 2 in)

(WSH1072)

USD 50,000







WangShui (1986)

Phantom Migration, 2025
Oil and ink on aluminum
90.6 x 76 cm (35 3/4 x 30 in)
(WSH1107)

USD 35,000









WangShui (1986)

Useless Consciousness, 2025

Ink on aluminum in artists frame

60 x 45 x 2.5 cm (23 5/8 x 17 3/4 x 2 in)

(WSH1117)

USD 35,000



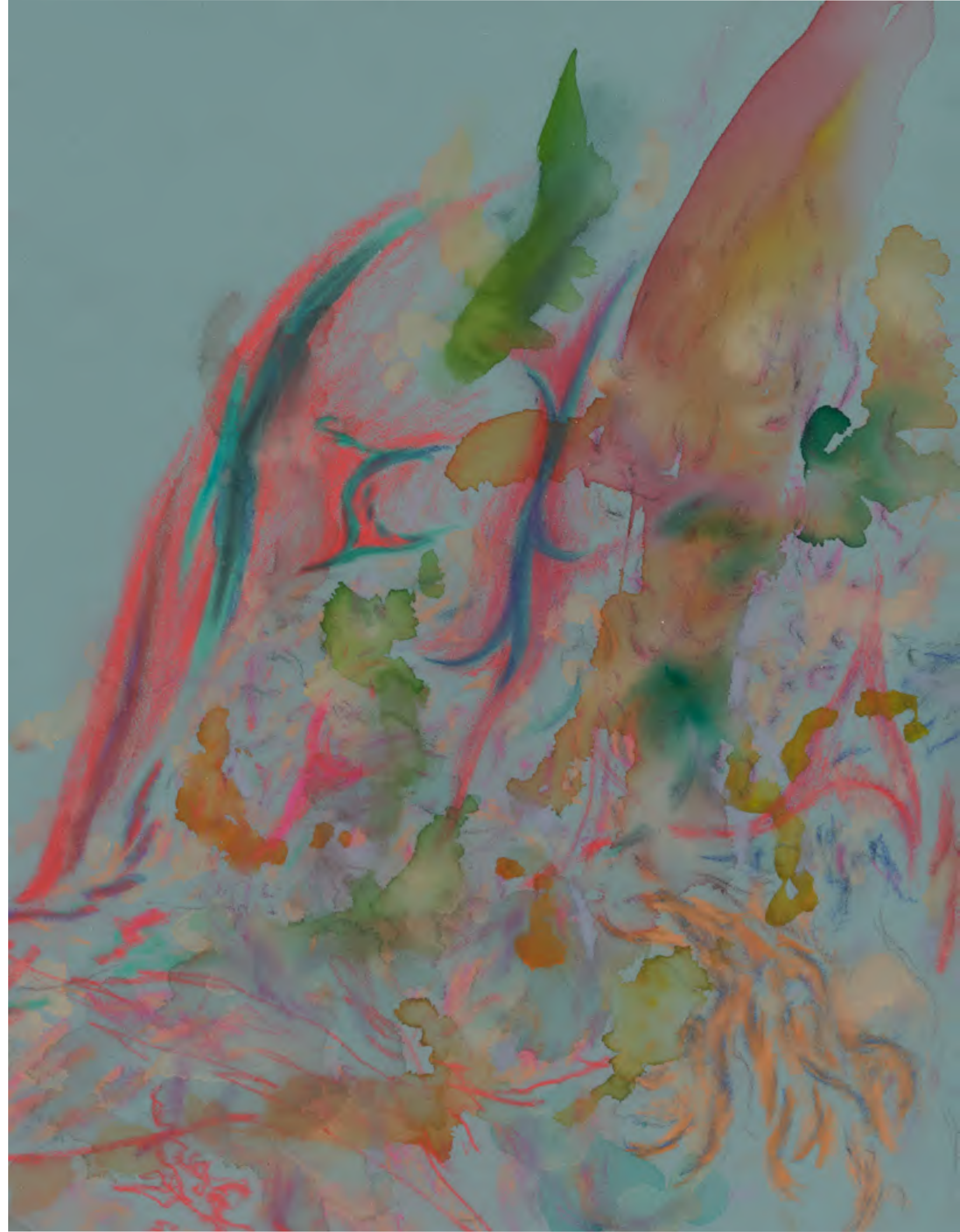




WangShui (1986)

Watered Wound, 2025
Pastel and watercolor on paper
30.5 x 24.8 cm (12 x 9 3/4 in)
(WSH1113)

USD 25,000









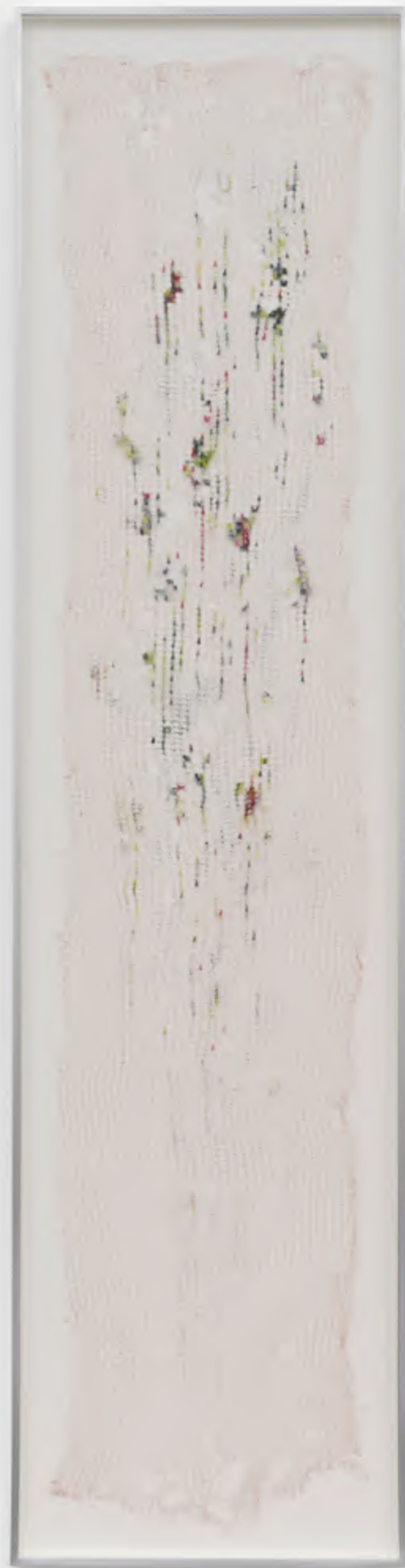
WangShui (1986)

thought you were my angel, 2025
Ink on aluminum in artists frame
25.4 x 25.4 x 12.7 cm (10 x 10 x 5 in)
(WSH1118)

USD 25,000







WangShui (1986)

Scroll (Filth Study III), 2025
Oil, acrylic, and ink on copper
119.4 x 25.4 cm (47 x 10 in)
(WSH1115)

USD 35,000









unlimited : oscar murillo

Disrupted Frequencies builds upon Murillo's long-term collaborative project with school students, *Frequencies*. Initiated in 2013, *Frequencies* involves visiting schools around the world to install pieces of raw canvas on classroom desks and inviting students to freely draw, write on and mark their surfaces. The canvases, with their accumulated intentional and non-intentional marks, are collected after approximately six months of 'sedimentation' in the class-room.

The impetus for *Frequencies* came in part from a chance encounter when Murillo visited his own former school as an adult, and noticed the densely graffitied wooden desks, sparking memories of adolescence; the desire to break free from the normative environment of education and the release found in drawing and mark-making. Identifying with the students, Murillo approached the project as a collaboration between himself and the many participants, and in this recent series of paintings, has repurposed canvases from the archive and added his own marks to them.

Stitching together pieces of canvas – a technique characteristic of Murillo's practice – the artist has worked directly onto a patchworked surface with oil bars in varying shades of blue. The works recall Murillo's *Surge* series, which also features dense fields of blue in wave-like formations, flooding the paintings' planes, with an effect that Murillo has likened to the force of 'obliteration' of water.

These new works, as their title suggests, are an intentional disruption of the intellectual project of an archive. Pulling canvases from different regions together, Murillo consciously engage with the complexities, and creates friction within archival practices. Each individual painting's title contains the names of the countries its component canvases originate from, deliberately creating tension through the splicing together of objects from different geo-graphical, social and cultural contexts. Further intensity is added through the intervention of the blue painted planes, which for Murillo act to both erase, and to reveal. Recalling both the ocean and the air, they come to question that which binds geographical space, imagining new carved territories.



Installation view of: Oscar Murillo, *Masses*, WIELS, Brussels, Belgium, 2024



Oscar Murillo (1986)

Masses, disrupted frequencies (Argentina, Colombia, Ghana, Nepal, Malaysia, India, China, Egypt, United States, Morocco, Philippines, Germany, United Kingdom), 2013-2023

Oil, oil stick, ballpoint pen, fountain pen, graphite, felt tip pen, highlighter pen, permanent marker, paint, crayon, staples, natural pigments, debris, other mixed media on canvas in six (6) parts

Overall dimensions variable

Each painting dimensions: 280 x 320 cm (110 1/4 x 126 in)
(KM-OM1309)

USD 2,500,000

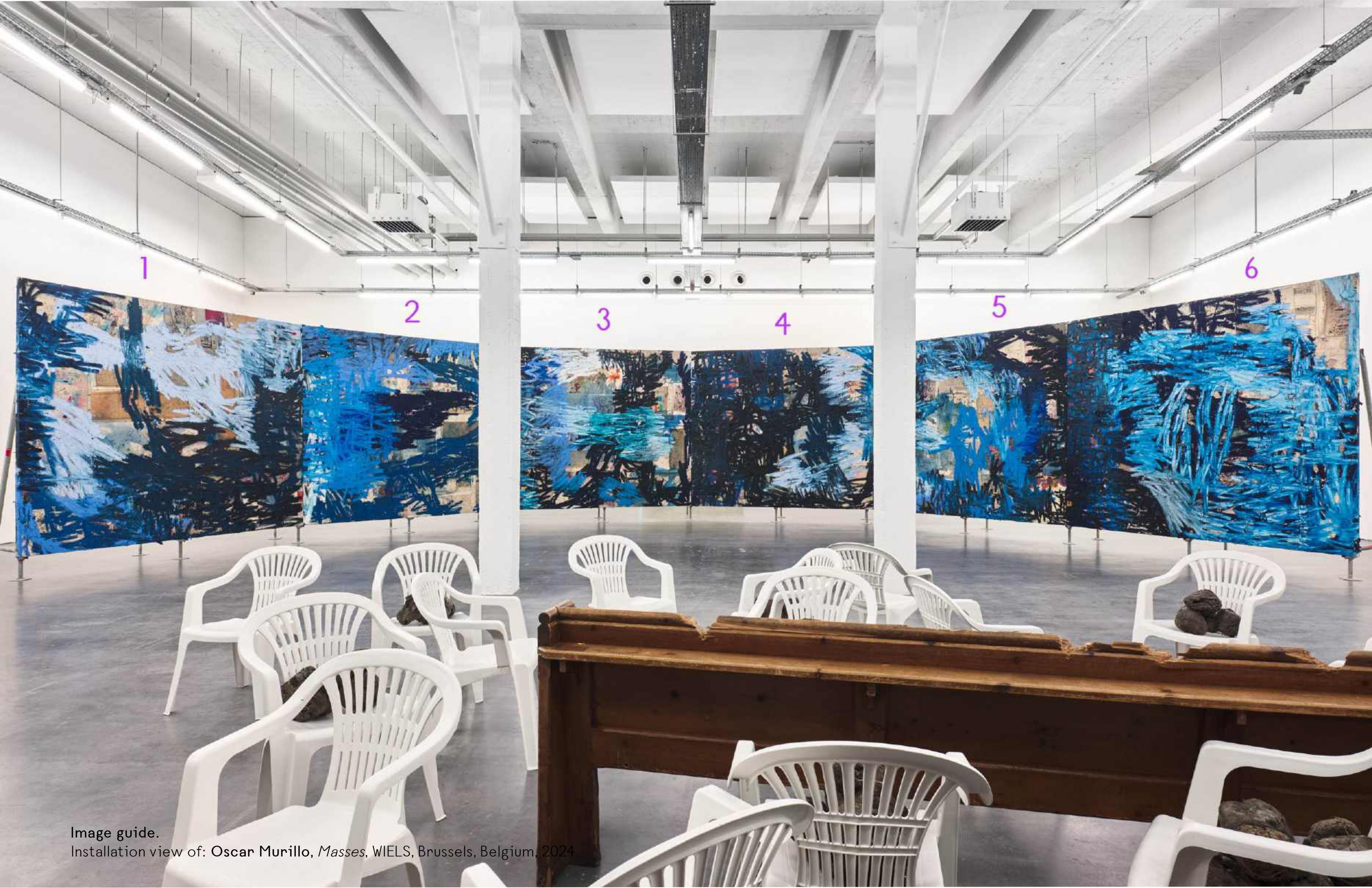


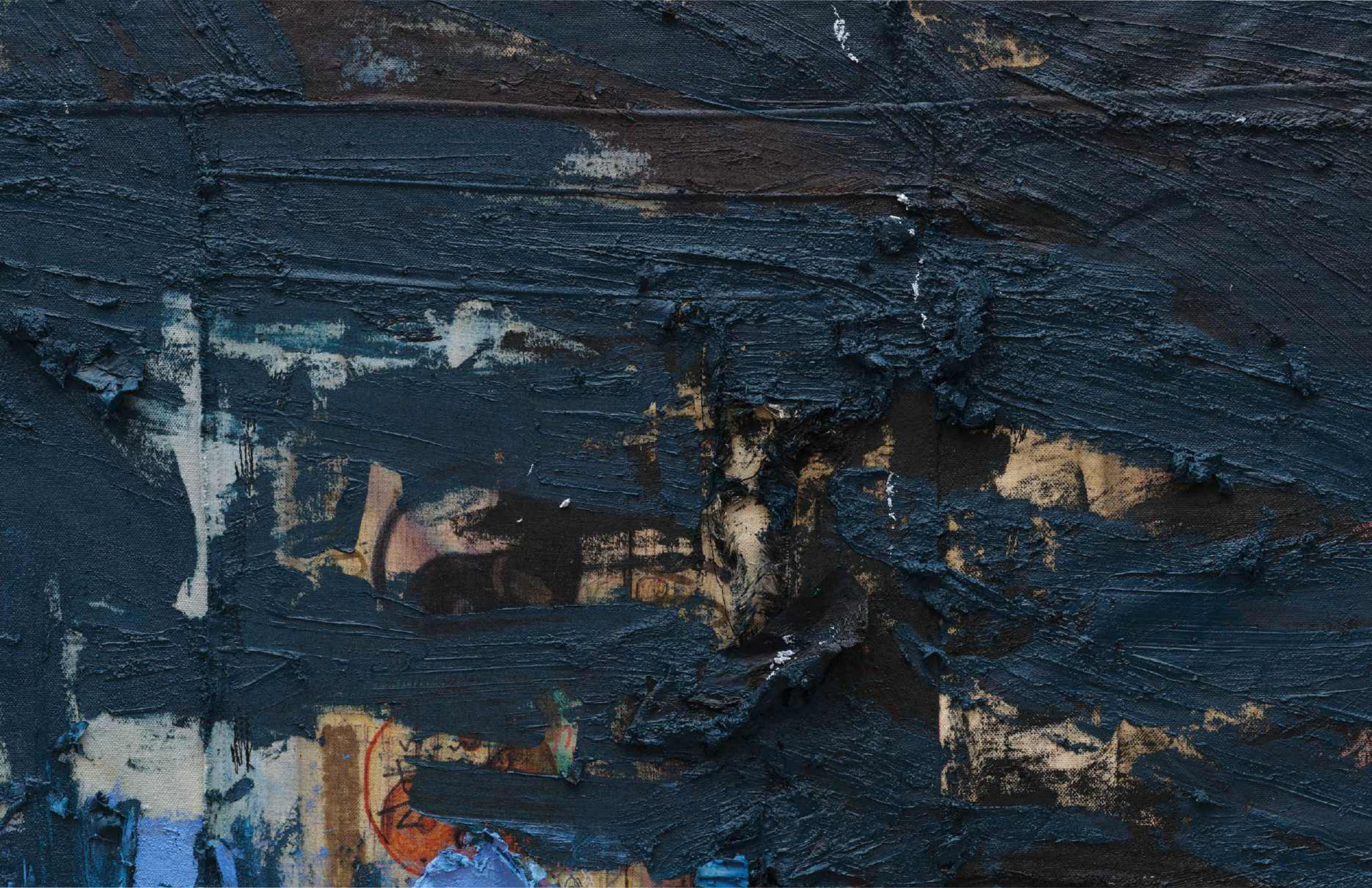
Image guide.
Installation view of: Oscar Murillo, *Masses*, WIELS, Brussels, Belgium, 2024

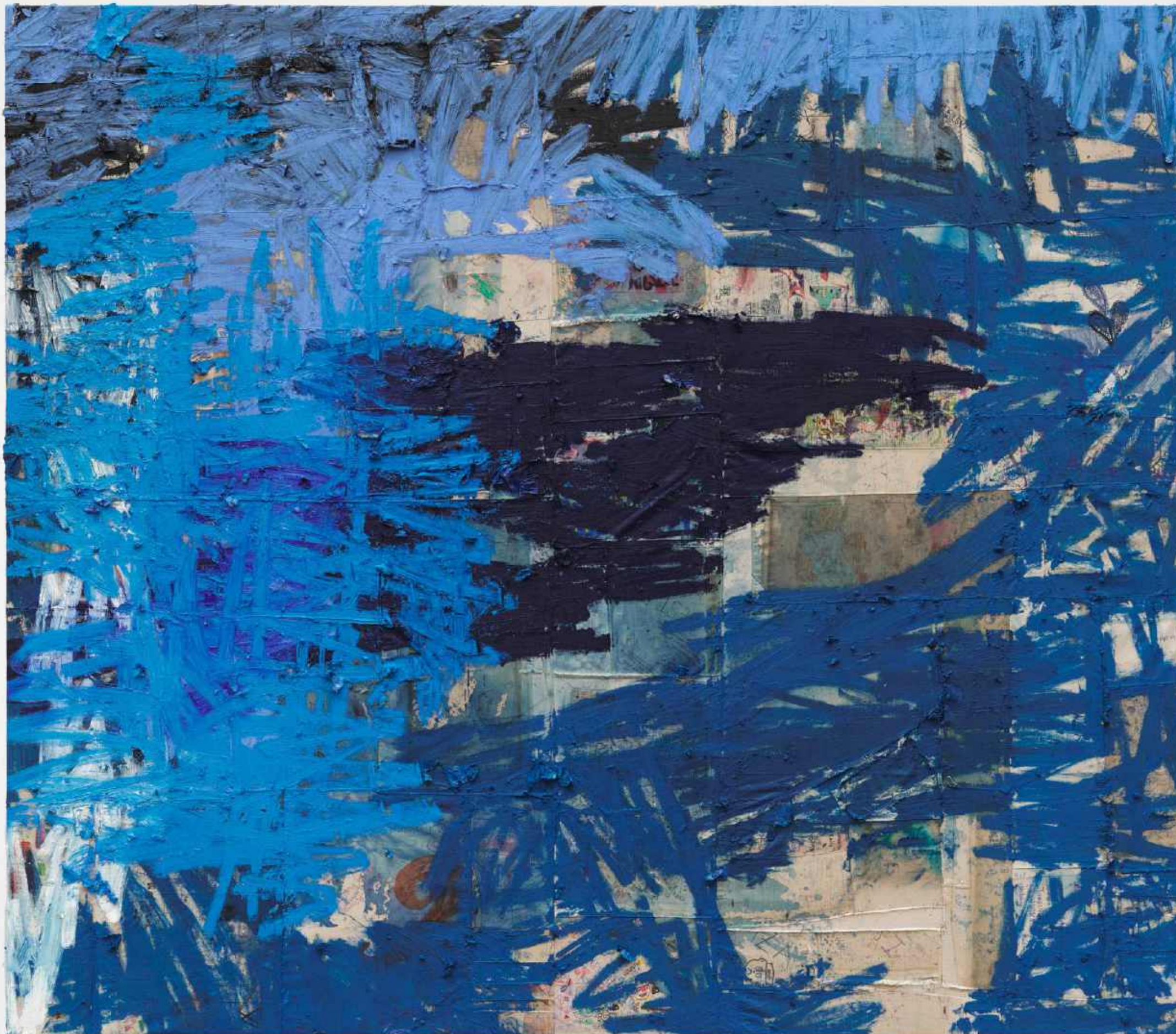


Installation view of: Oscar Murillo, *Masses*, WIELS, Brussels, Belgium, 2024

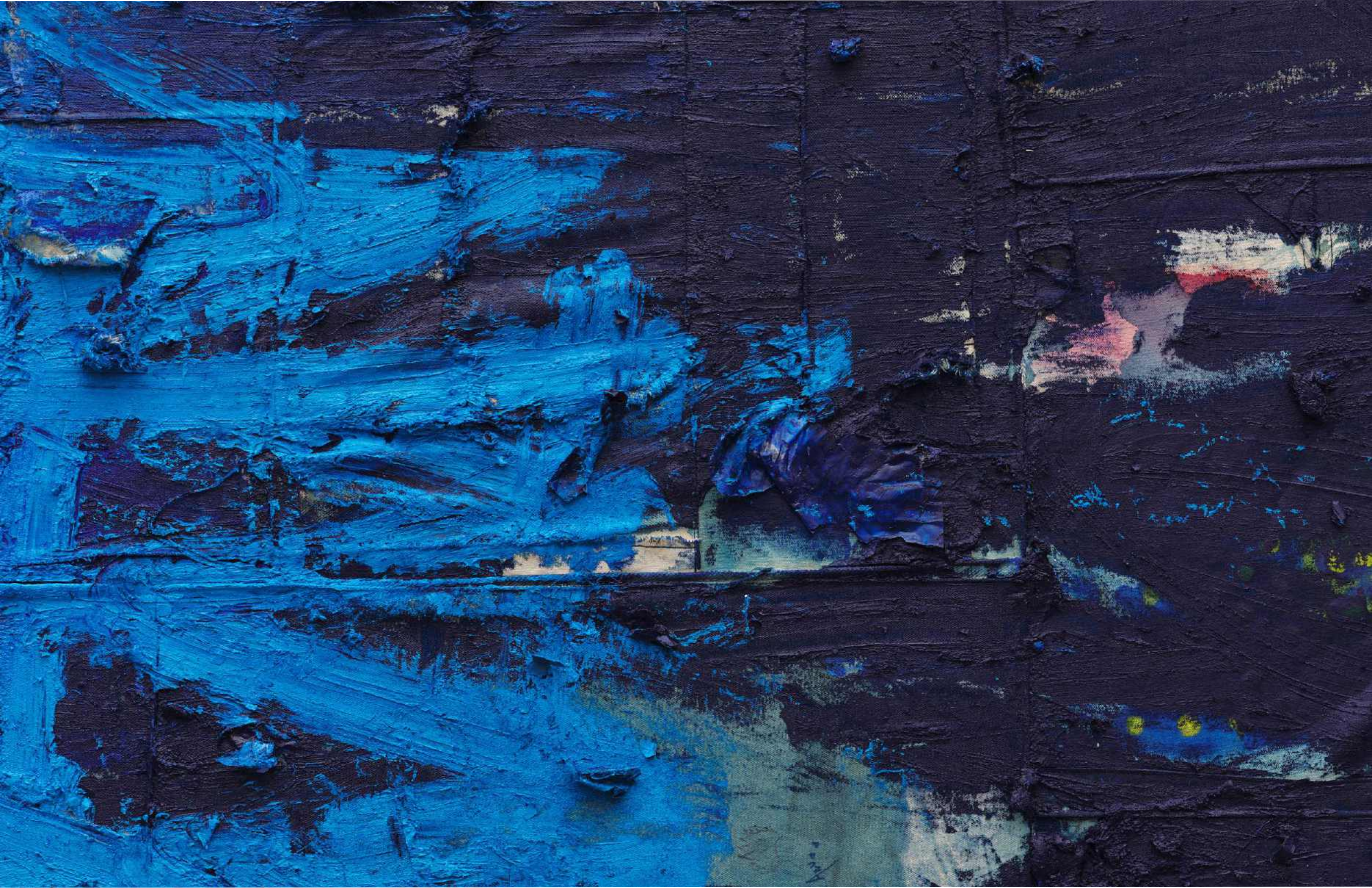


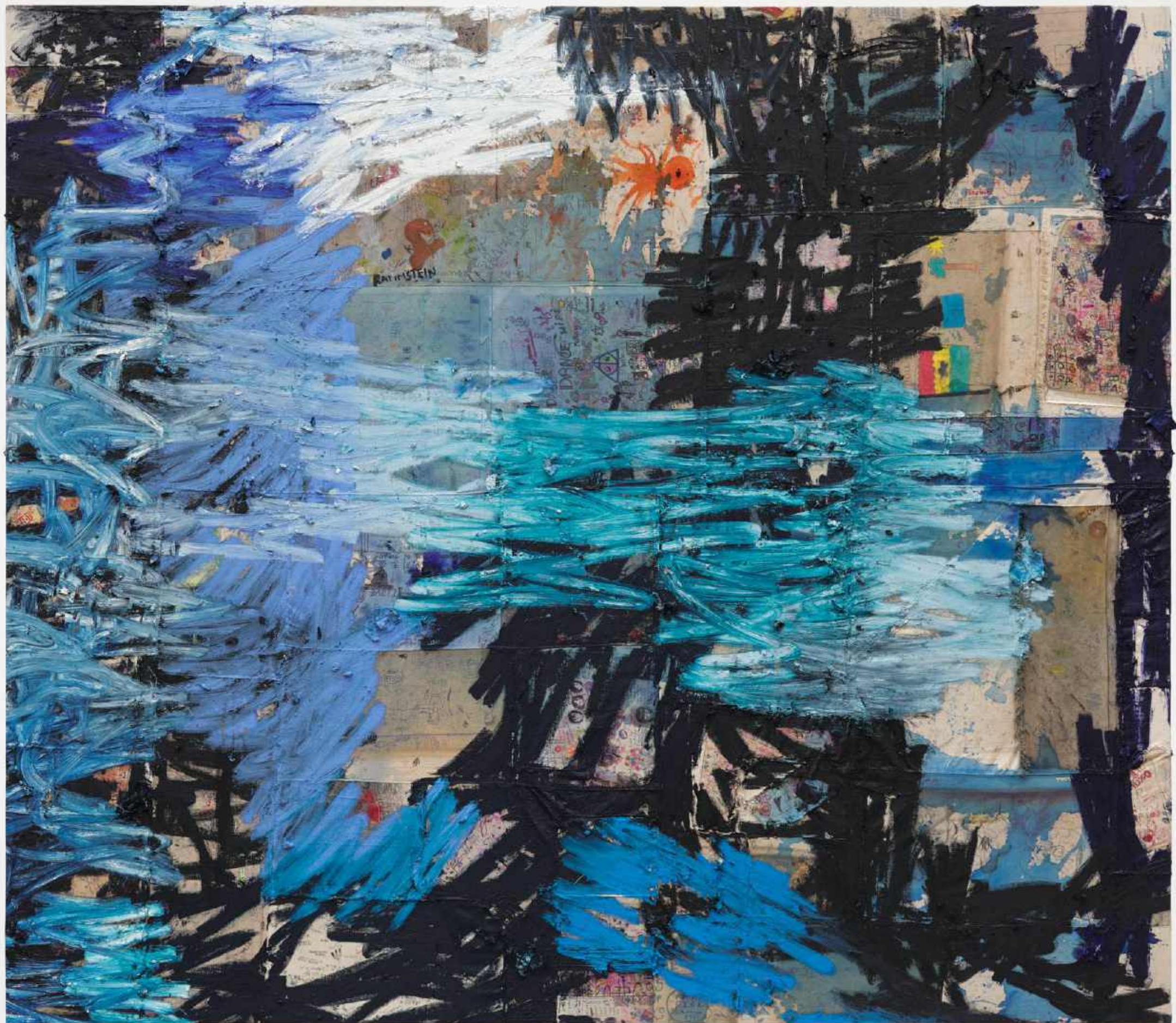
Panel 1





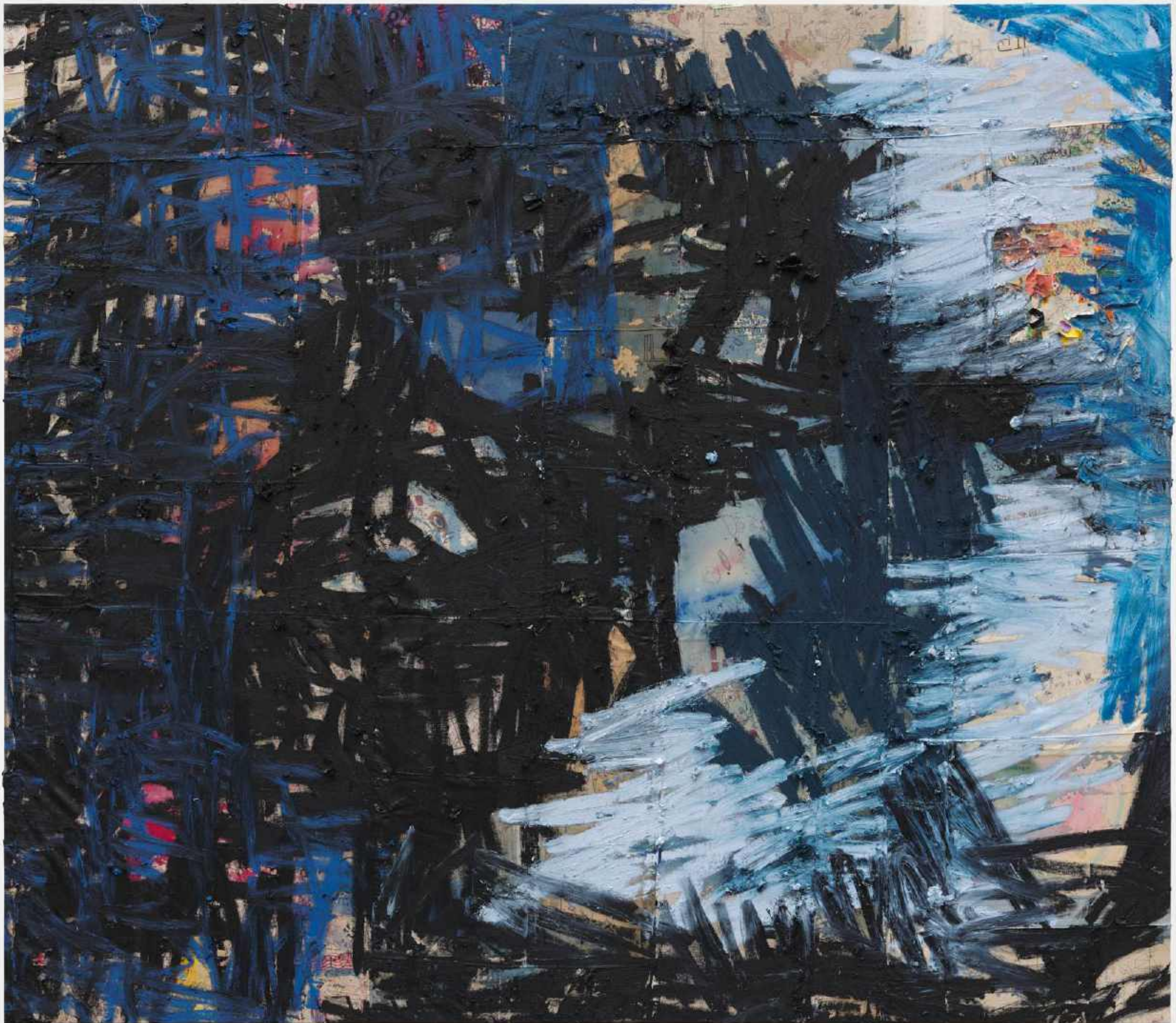
Panel 2





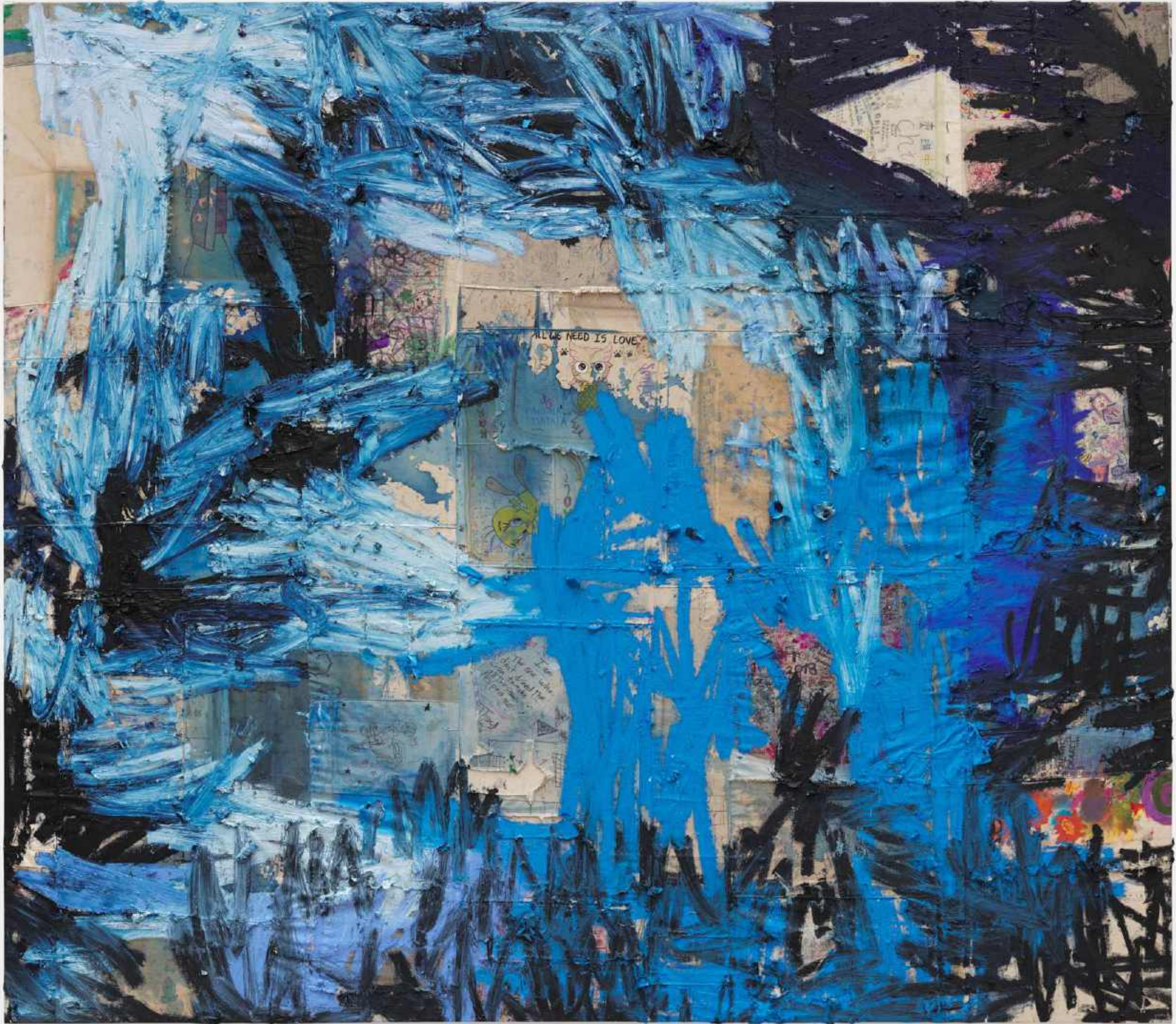
Panel 3





Panel 4



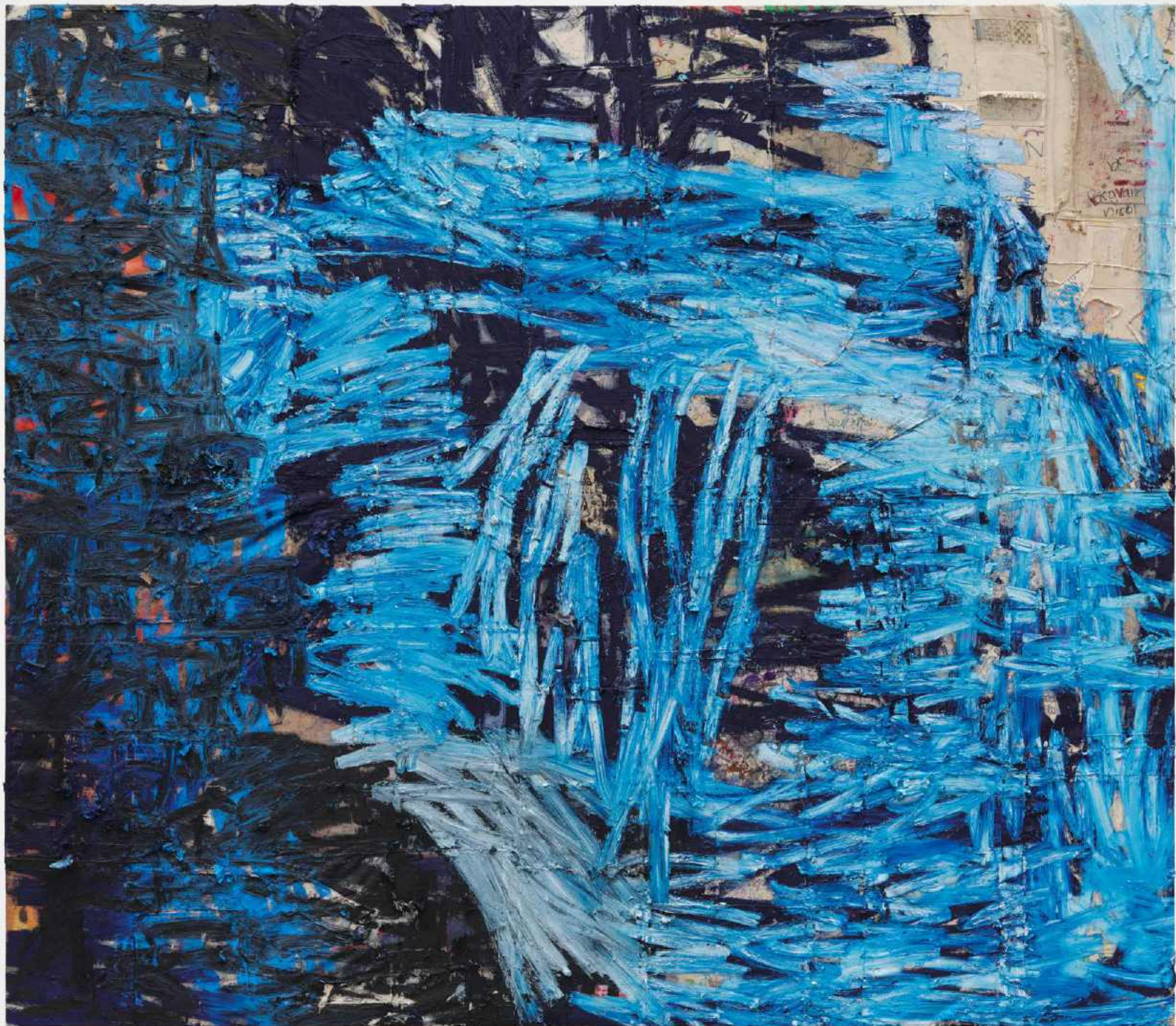


Panel 5





Installation view of: Oscar Murillo, *Masses*, WIELS, Brussels, Belgium, 2024



Panel 6





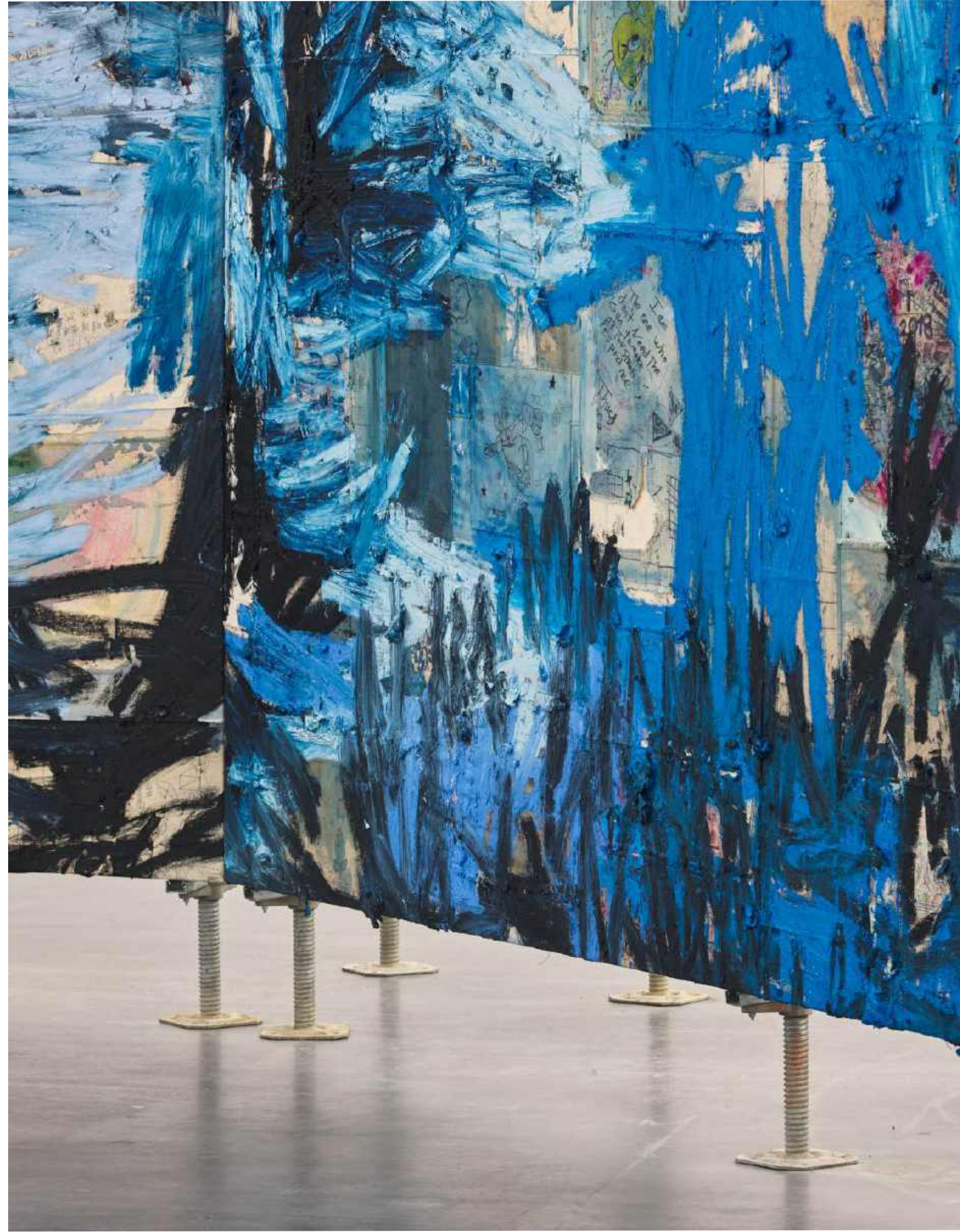
Installation view of: Oscar Murillo, *Masses*, WIELS, Brussels, Belgium, 2024



Installation view of: Oscar Murillo, *Masses*, WIELS, Brussels, Belgium, 2024



Installation view of: Oscar Murillo, *Masses*, WIELS, Brussels, Belgium, 2024





Installation view of: Oscar Murillo, *Masses*, WIELS, Brussels, Belgium, 2024



Installation view of: Oscar Murillo, *Masses*, WIELS, Brussels, Belgium, 2024



Installation view of: Oscar Murillo, *Masses*, WIELS, Brussels, Belgium, 2024

kurimanzutto

All prices are exclusive of any applicable taxes and / or VAT

kurimanzutto
gob. rafael rebollar 94
col. san miguel chapultepec
11850 mexico city
+52 55 52 56 24 08 info@
kurimanzutto.com

516 w 20th street
new york city, ny
10011
+1 212 933 4470
newyork@kurimanzutto.com

@kurimanzutto
#kurimanzutto
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www.kurimanzutto.com