



GALERIE GISELA CAPITAIN

COLOGNE | NAPLES

Art Basel
2026

Hall 2.1. Booth R8

VIP Days

June 16 – 17, 11am – 8pm

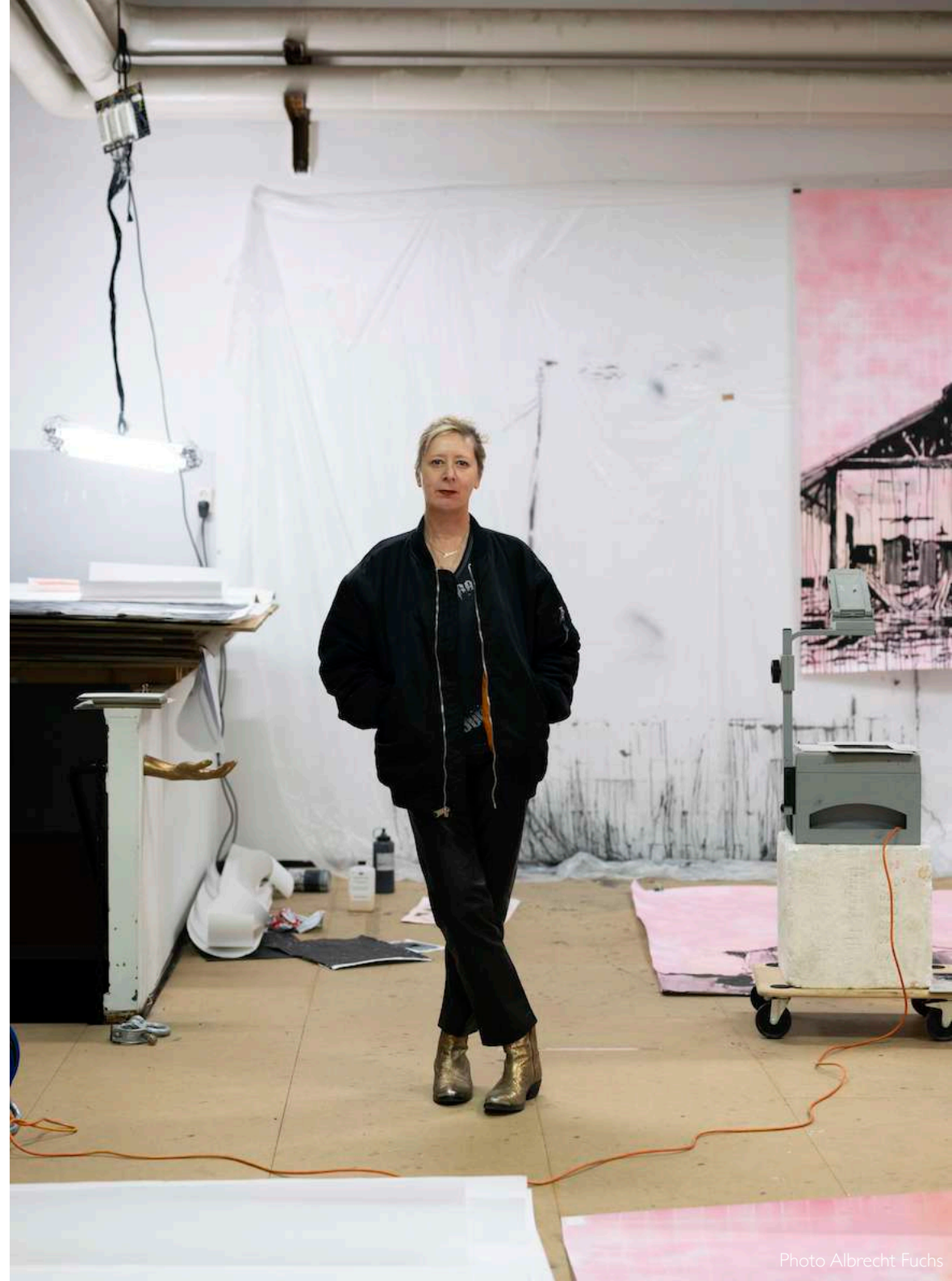
Public Days

June 18 – 21, 11am – 7pm

GALERIE GISELA CAPITAIN

MONICA BONVICINI

b. 1965 in Venice, Italy – lives and works in Berlin, Germany



Monica Bonvicini

On the Rack (dark purple), 2024, quotes Marcel Duchamps' famous Bottle Rack from 1914. Bonvicini takes the readymade and creates a witty counter-vision - cast in bronze and paired with hand-made glass objects - to Duchamps' Freudian interpreted imagery of male potency and masculinity, challenging the conventional notions of desire, pleasure, and control.

Monica Bonvicini's work has been recently featured in international institutions such as Neue Nationalgalerie, Berlin, Kunst Museum Winterthur, Kunsthaus Graz, Graz, Art Sonje Center, Seoul, Bauhaus Dessau (all 2022), Castello di Rivoli, Turin 2005/2021, Kunsthalle Bielefeld 2020, Belvedere 21, Vienna 2019, National Gallery of Denmark, Copenhagen 2019, Maxxi, Rome 2018/2019, Berlinische Galerie, Berlin 2017, Deichtorhallen, Hamburg 2012/2017 and BALTIC Center for Contemporary Art Gateshead, Newcastle 2016.

On the Rack (dark purple)
2024
Steel, 18 hand blown glass, mirror
125 x 140 x 70 cm

140.000 EUR net.





GALERIE GISELA CAPITAIN

KRISTI CAVATARO

b. 1992 in Connecticut – lives and works in New York, USA

| Art Basel - Hall 2.1. Booth R8



Kristi Cavataro

In Kristi Cavataro's recent body of work, form has begun to behave differently. What once appeared as modular systems – composed of repeating units – now thickens, bends, and tapers with a strange urgency. They emerge without fixed identity, yet fully articulated, site-specific, body-aware, responsive.

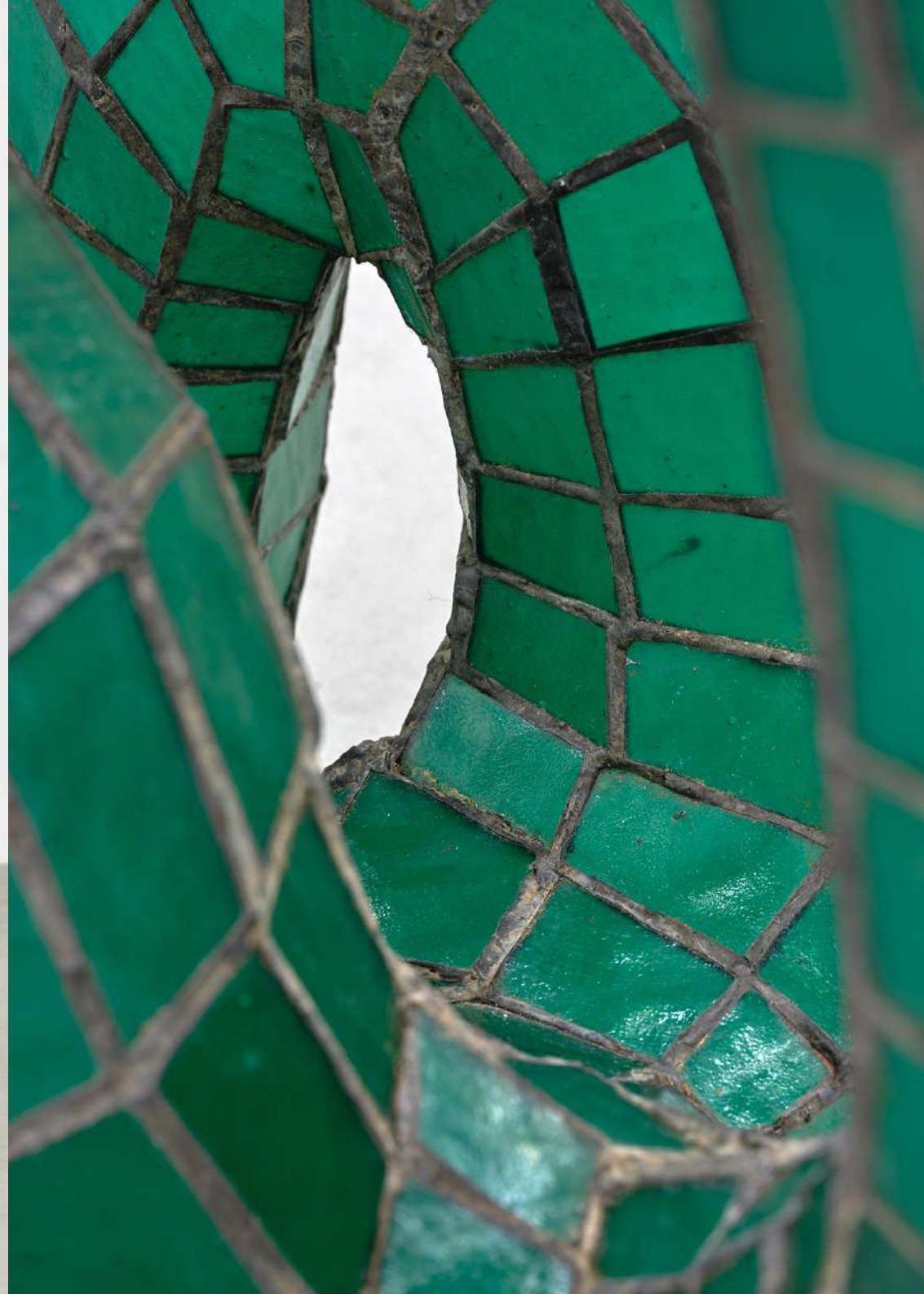
Her glass sculptures pull away from diagram or architecture, into something more fluid, sensuous, and alert. Cavataro works with soldered glass, a material often associated with containment – windows, partitions, ornaments. But here it behaves otherwise. It buckles, swells, strains against its joints. Some are made of transparent, colored glass that allows light to pass through; others are constructed from opaque glass that withholds any view of the interior. Her works neither depict images nor objects in the usual sense; rather, we look upon suggestions – forms that resist figuration while remaining charged with life.

Cavataro was recently part of a duo exhibition at Wesleyan University's Center for the Arts in 2026. She had her first solo exhibition at Galerie Gisela Capitain at Zweigstelle Capitain V, Palazzo Degas, Naples in 2024, followed by her second solo show at Galerie Gisela Capitain in Cologne in 2025. Her work was included in the exhibition Greater New York at MoMA PS1, New York in 2021.

Untitled
2025
Stained glass
121 x 92 x 63,5 cm

45.000 USD net.





GALERIE GISELA CAPITAIN

ISABELLA DUCROT

b. 1931 in Naples, Italy – lives and works in Rome, Italy



Isabella Ducrot

Ducrot has an obsession with beauty to be found even in the most mundane everyday objects. Her works are like songs of praise, seemingly light, but cutting to the essence of life itself. They are an illustration of her openness to both foreign cultures and genres. In her work, painting, music, and literature fuse to become a synthesis of the arts.

Isabella Ducrot's work is the subject of a major solo exhibition at the Madre Museum in Naples in November 2026.

Afterwards, the exhibition will travel to Astrup Fearnley Museet, Oslo (2027), followed by MoMA PS1, New York (2028). Recent solo exhibitions include Museo delle Civiltà, Rome; Le Consortium, Dijon; Galerie Gisela Capitain, Cologne (all 2024); MAXXI, Taormina; Villa San Michele, Capri; San Giuseppe alle Scalze a Pontecorvo, Naples (2021); Galerie Gisela Capitain, Cologne (2021 & 2019); Spazio Parlato, Palermo (2018); and Museo Archeologico Nazionale di Napoli, Naples (2015). In 2014, Ducrot had a major exhibition at the Galleria Nazionale d'Arte Moderna e Contemporanea, in Rome, and in 1993 and 2011, she showed her work at the Venice Biennale.

Red Pot and Leaves

2025

Pigments, pastel and collage on Japanese paper

120 x 98 cm

136,6 x 114,1 cm (framed)

20.500 EUR net. (incl. framing)



Flowers

Rather than treating flowers as decorative elements, Ducrot distils their forms into distinct compositions, emphasizing the physicality of her materials. She works with Japanese Gampi paper, a rare and highly prized fiber known for its translucent delicacy yet surprising resilience. This interplay between fragility and strength mirrors the themes of her collages, where floral elements appear almost ethereal, but remain grounded in an enduring material presence. 'My work is not delicate,' Ducrot has remarked, underscoring the robustness of both her materials and her artistic vision. Her flowers are not fleeting embellishments, but rather solid, elemental forms that embody a quiet permanence.

Gold Pot and Red Tulips

2025

Pigments, collage and fabric on Japanese paper

59,5 x 41 cm

68 x 49,5 cm (framed)

9.500 EUR net. (incl. frame)



Abiti

Isabella Ducrot is known for her devoted use of woven cloth as the founding material of her paintings. Only beginning her artistic career later in life, the Italian artist assembled a sublime collection of antique textiles during her extensive travels across Asia, originating primarily from Turkey, India, China, Tibet, and Afghanistan.

Ducrot's primary source of inspiration comes from the so-called weft of these fabrics. By bringing them to light and stretching them ever so lightly – whether they are made of linen, silk, or wool – the weft becomes visible, revealing the original architecture of the material, composed of crossing threads and voids. Ducrot has specifically made the checkered cloth her signature material, believing strongly in its expressive force and seeing it as an independent formal element. The extreme nudity of the checkered pattern offers the artist endless possibilities for artistic intervention.

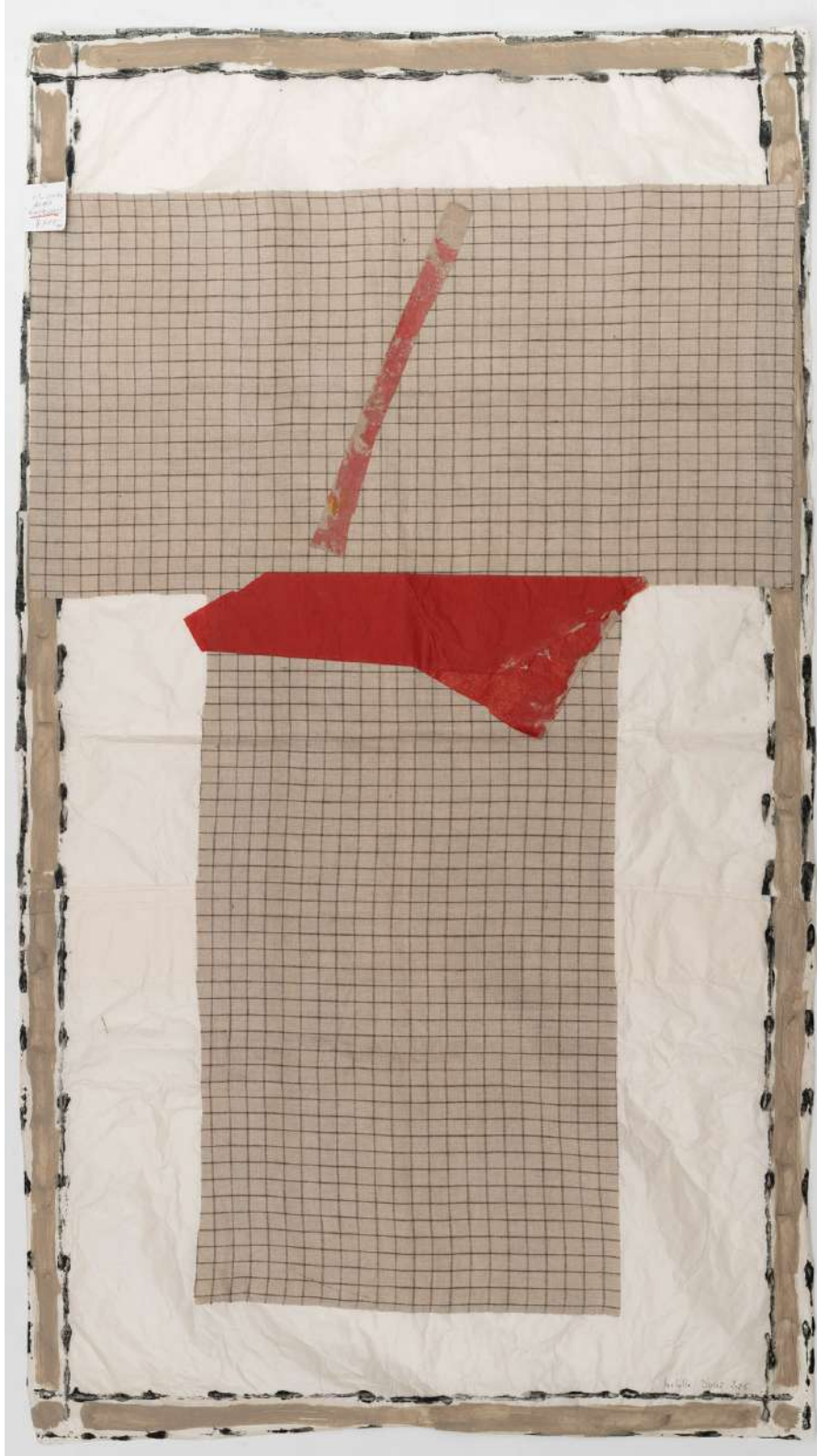
Abito a quadri

2026

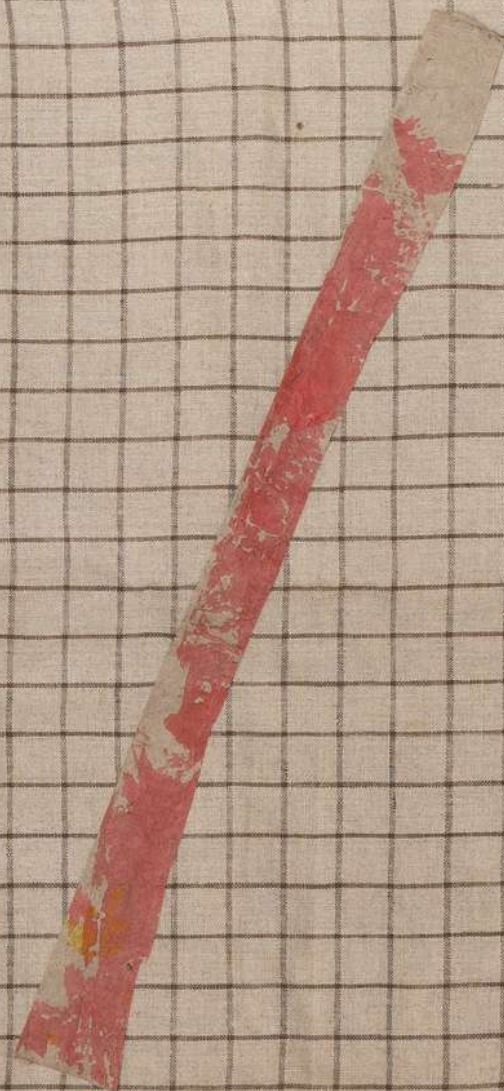
Pigments, paper and fabric on Japanese paper

145 x 83 cm

32.000 EUR net.



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GALERIE GISELA CAPITAIN

GÜNTHER FÖRG

b. 1952 in Füssen, Germany – d. 2013 in Freiburg, Germany

| Art Basel - Hall 2.1. Booth R8



Günther Förg

Untitled
1997
Acrylic on canvas
250 x 420 cm
GF-0091



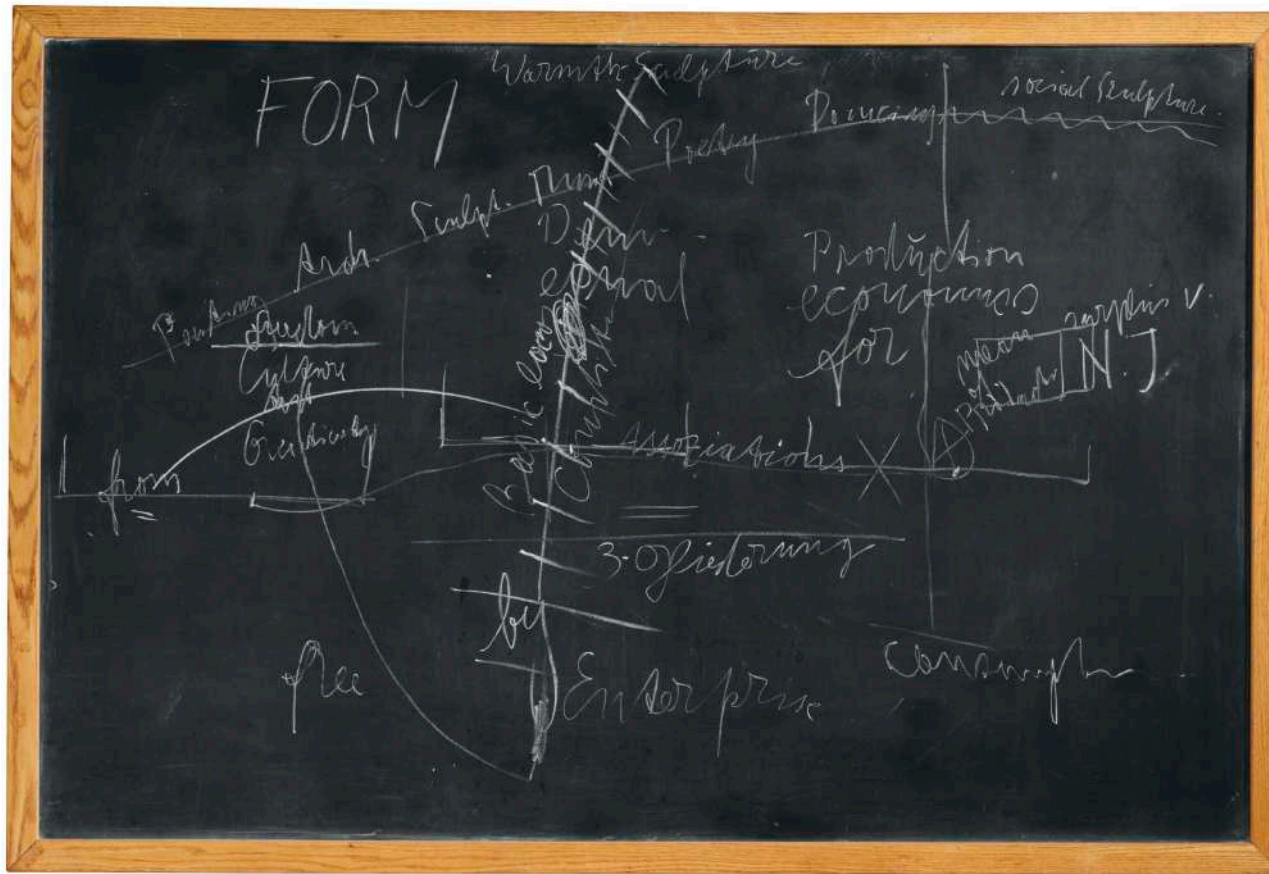
In *Untitled* (1997), Günther Förg transforms one of the defining structures of twentieth-century abstraction – the Modernist grid – into something fragile, provisional, and deeply physical. White linear traces traverse a dark pictorial field, forming unstable lattice-like configurations that shift between architecture and gesture, order and fragmentation. Suspended between construction and dissolution, the painting occupies a pivotal position within Förg's oeuvre, bringing together concerns that had shaped his work for more than two decades: inscription and erasure, architectural space, material presence, and the persistent questioning of abstraction itself.

Important references for this development include artists such as Cy Twombly, Joseph Beuys, Edvard Munch, and Piet Mondrian. While informed by these artistic positions, Förg consistently transformed them into an independent pictorial language that challenged the certainties of modernist abstraction through tension, ambiguity, and spatial complexity. Rather than rejecting the legacy of Modernism, he subjected its visual vocabulary to continuous testing, exposing its structures to instability, contingency, and change.

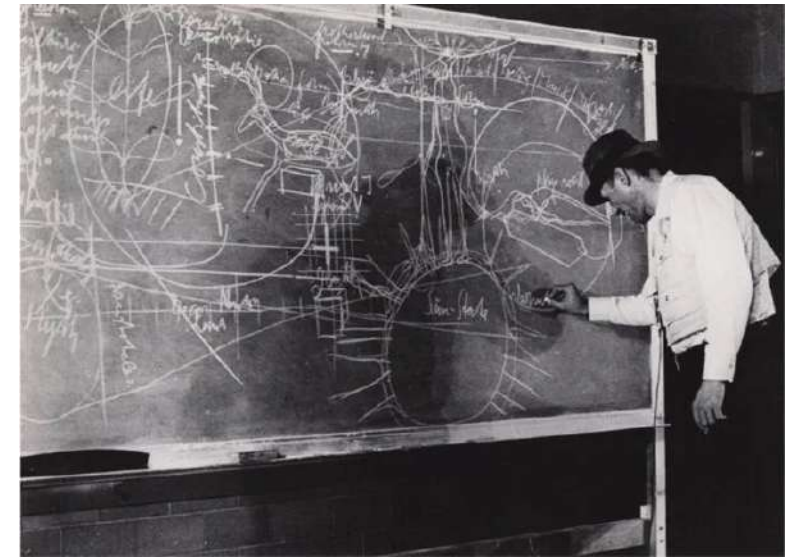
These gestures not only recall Twombly's celebrated *Blackboard Paintings*, but also the pedagogical drawings and blackboard works of Joseph Beuys. However, unlike the diagrammatic notation of Beuys or the calligraphic lyricism of Twombly, Förg's marks resist stable legibility. They oscillate between script, architectural notation, grids and gestures, never settling into a fixed system of meaning. It is precisely this tension between order and improvisation that brings the painting to life.



Cy Twombly
Untitled (Rome), 1966
Oil, wall paint and crayon on canvas
190 x 200 cm



Joseph Beuys
Chicago, 1974
Chalk on blackboard
128,9 x 189,5 cm



Joseph Beuys creating a blackboard drawing during a lecture at the Kunstakademie Düsseldorf.

GALERIE GISELA CAPITAIN

XIMENA GARRIDO-LECCA

b. 1980 in Lima, Peru - lives and works in Mexico City, Mexico

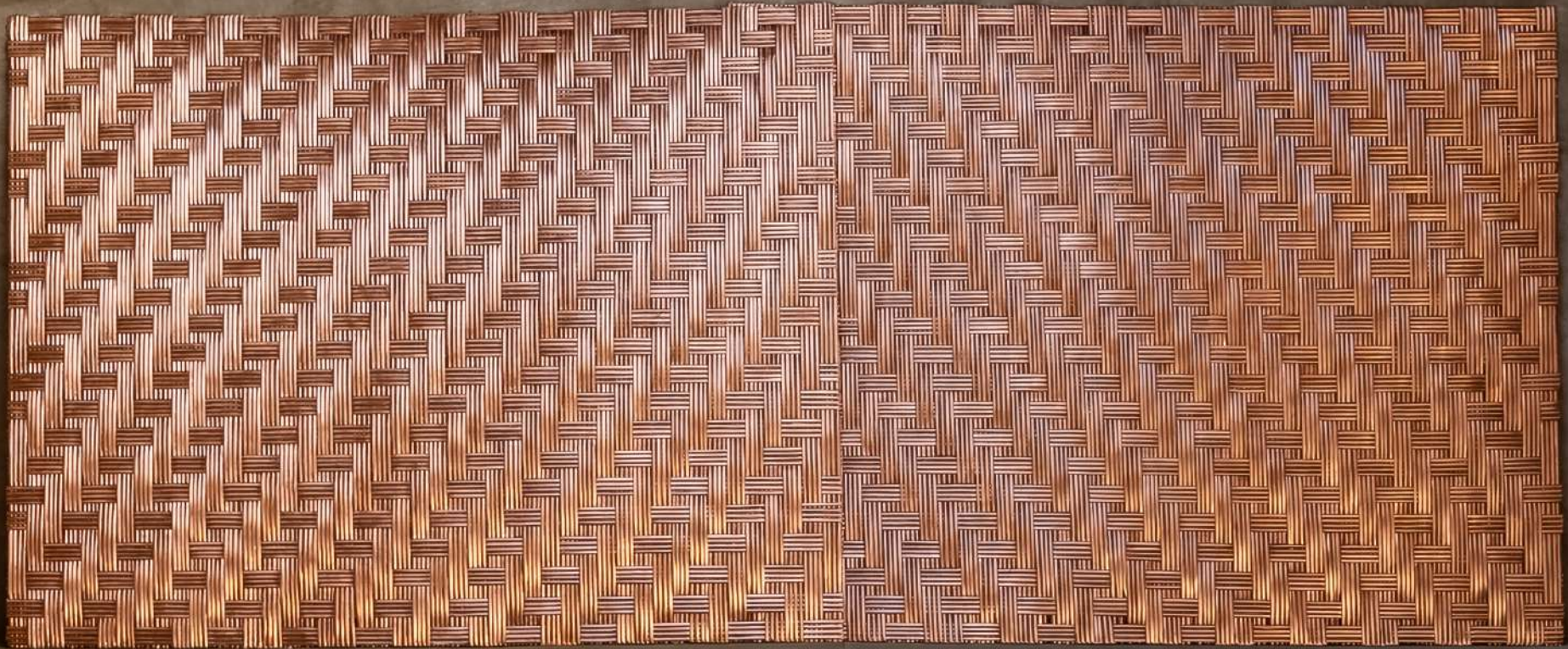


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Photo Juan Pablo Murrugarra

GALERIE GISELA CAPITAIN

Ximena Garrido-Lecca



Realineaciones VI + VII

2025

Cut and woven copper tubes

two parts

198 x 253 cm each

75.000 USD net.



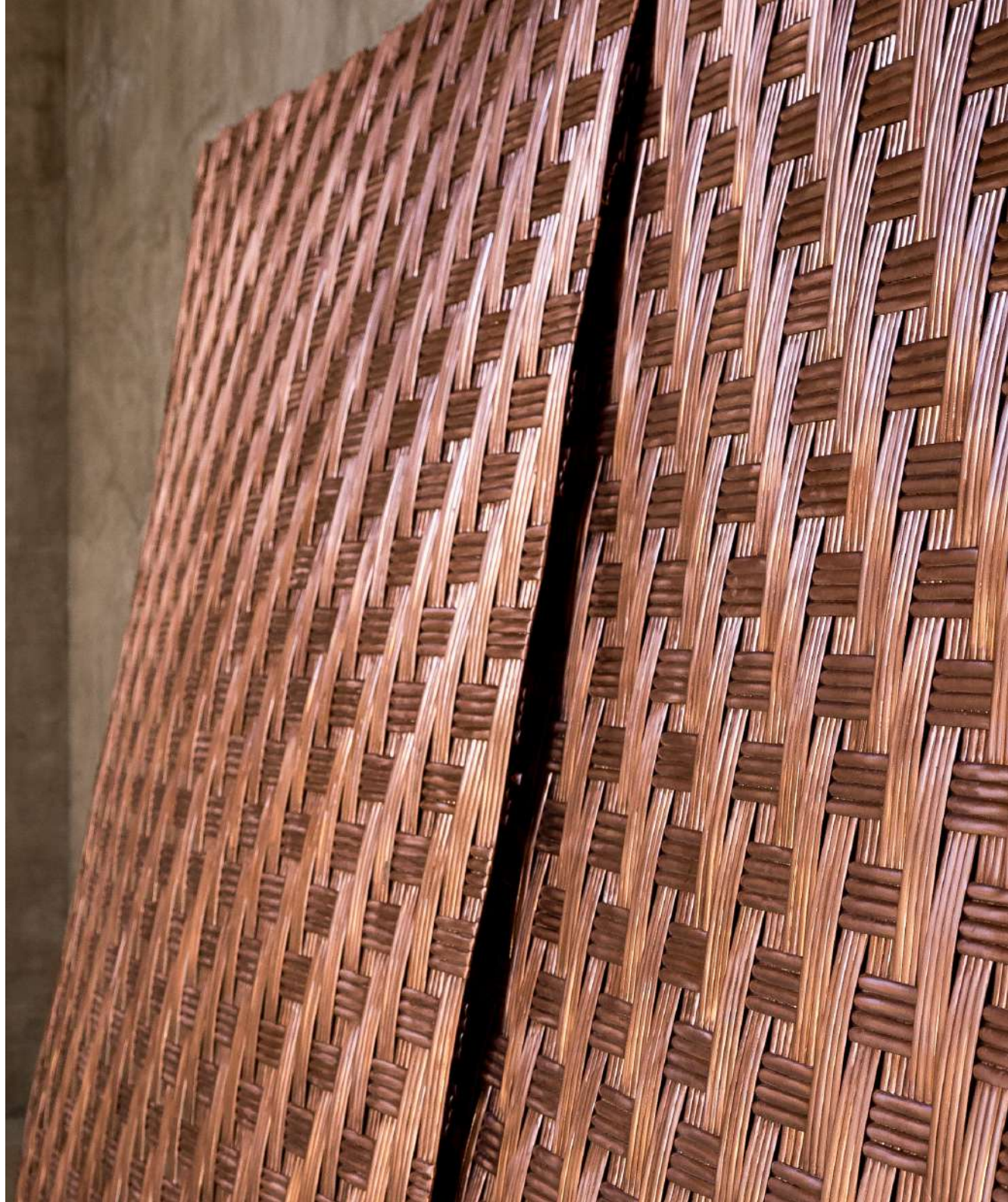
***Aleaciones con memoria de forma* 2014 - ongoing**

Aleaciones con memoria de forma is a series of works that developed from an investigation of the copper mining city of Cerro de Pasco in the highlands of Peru. The works in this series use different forms of industrialized copper to create artisanal weaves.

Taking the material away from its contemporary uses as an electric conductor, the work intends to bring the copper back to artisanal practices and cultural manifestations of earlier times. In the weave, the warmth that characterizes the artisanal work collides with the industrial nature of the material, projecting itself into the fraught history of colonialism. The use of copper wire as a raw material to discuss traditional forms of labour, suggests a re-appropriation of natural resources, taking them away from industrialization, and acquiring a symbolic dimension. As the title suggests, the physical properties of the copper, from its conductivity, malleability, to its ability to form a 'shape memory alloy' (a metal that returns to its original shape when exposed to certain conditions) are poetically linked to cultural memory. The different works from the series contain geometric symbols and weaving techniques from different Andean traditions. For example, when the weave creates a rhombus pattern, it represents an eye or in quechua "ñawi": an always present witness that observes the changes in the landscape.

In 2027, Garrido-Lecca's work will be the subject of a solo exhibition at Kunsthalle Osnabrück. Upcoming solo exhibitions include The Barbican, London and The High Line, New York (both 2026).

Recent institutional solo exhibitions include the Wexner Center for the Arts, Ohio, USA 2026; The Renaissance Society at the University of Chicago, USA 2025; CAN Centre d'art Neuchâtel, CH; Portikus, Frankfurt, DE 2022; the 34th São Paulo Biennial, São Paulo, BR, 2020; Museo de Arte Contemporáneo de Lima (MAC Lima), together with Ishmael Randall Weeks, PE 2019; Orange County Museum of Art (OCMA), Orange County, USA 2019; Proyecto AMIL, Lima, PE 2019; Sala de Arte Público Siqueiros (SAPS), CDMX, MX 2017; Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, AR 2017; Mario Testino Museum (MATE), Lima, PE 2014.



GALERIE GISELA CAPITAIN

WADE GUYTON

b. 1972 in Hammond, Indiana, USA – lives and works in New York, USA

| Art Basel - Hall 2.1. Booth R8



Wade Guyton

Chance and accident greatly inform the work of Wade Guyton, both moments the artist encourages, but ultimately cannot control. Ruptures and slips that occur in the printing process, and are created free of the artist's hand, are in a way indices of his authorship, in the same way that certain painterly gestures can identify a painter. Guyton's harnessing of a medium that ostensibly dispensed with the artist's hand was, in part, a product of his own preoccupations regarding image-making in the contemporary world.

I was tearing my books apart and drawing over the pages. It was a realization that it felt stupid to be making certain marks by hand, and it might be the wrong mode of production. The computer and printer were just sitting there on my desk. They had other jobs to do, but what if I gave them this job? The printer might be more efficient at making those drawings.

— Wade Guyton in an interview with Yilmaz Dziewior —

Noting the early beginnings of his artistic practice, the *printer drawings* have become an ongoing body of work in Wade Guyton's oeuvre. His *printer drawings*, are produced by overprinting pages from art books with simple patterns or motifs using an inkjet printer, resulting in two layers of printed surface — the book and the ink jet.

Untitled

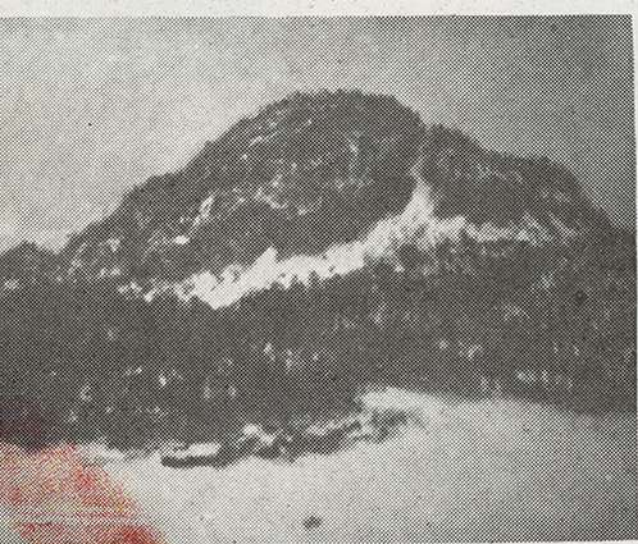
2025

Epson DURABrite inkjet on book page

24,6 x 19,1 cm

15.000 USD net.





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- Plate 22
- a Rough Sea, Etretat (88)
 - b Poplars on the Epte (90)
 - c Poplars on the Epte (91)
 - d The Rock (89)
 - e Haystacks in the Snow (92)
 - f Haystacks (93)
 - g Mount Kolsaas (98)
 - h Rouen Cathedral, Sunset (94)
 - i Rouen Cathedral, Sunset (95)

GALERIE GISELA CAPITAIN

CHARLINE VON HEYL

b. 1960 in Mainz, Germany – lives and works in New York and Marfa, USA

| Art Basel - Hall 2.1. Booth R8



Photo Alex Marks

GALERIE GISELA CAPITAIN

Charline von Heyl



The Gorgeous Nothings

2022

Acrylic and charcoal on linen

208 x 188 cm

475.000 USD net.

Charline von Heyl's *The Gorgeous Nothings* (2022) takes its title from Emily Dickinson's manuscript, A821, which includes the line:

"the gorgeous / nothings / which / compose / the / sunset / keep."

The "nothings" at stake here refer to Dickinson's late envelope writings – fragments of text written on a series of opened-out envelopes.

Towards the later stages of her life, Dickinson increasingly moved away from conventional manuscript formats. She wrote on whatever materials chance provided, including chocolate wrappers, book margins, and especially envelopes that had been torn open, cut apart, and flattened, well beyond their functional use. These envelopes were not merely opened to extract letters; they were transformed through cutting and unfolding into entirely new, irregular shapes.

With their oddly formed flaps, wings, and asymmetric extensions, these small and sometimes awkwardly cut sheets convert the mundane, domestic object of machine-made stationery into a series of private spaces for literary and visual experimentation. Upon them lie lyric fragments, rough drafts of poems, and often only the beginnings or endings of poetic structures. As such, they form part of Dickinson's ongoing investigation into the relationship between matter and meaning, where writing is inseparable from its physical support and condition.

In von Heyl's painting, the pale, geometric forms dispersed across the surface correspond to these envelope fragments at a one-to-one scale. Rather than quoting them illustratively, she transfers their contours directly into painting, as formal and spatial operators. Cut-out shapes circulate across a dense pictorial field composed of gestural marks, linear systems, translucent layers, and saturated passages of red, black, grey, and white.

Foreground and background remain in constant flux. Forms appear to hover, collide, and dissolve, briefly assembling into legible structures before breaking apart again. The image does not stabilise into a single reading but unfolds through shifts in orientation, interruption, and overlay.



GALERIE GISELA CAPITAIN

LIZA LACROIX

b. 1988 Montreal, Canada – lives and works in New York, USA



Liza Lacroix

Liza Lacroix's practice spans painting, audio, installation, and site-specific interventions. All dimensions of her work are interconnected by an ongoing exploration of power dynamics, intimacy, and the fragmentation of identity.

Frequently engaging with meta-narratives around the role of the artist, Lacroix challenges the cult of authorship through a conscious refusal of personal exposure, an effort to separate the self from the art object, and to destabilize the viewer's expectations of intimacy and access.

Lacroix's choice to withhold personal narrative does not diminish the work's vulnerability; rather, it opens space for a more nuanced, politicized engagement with presence and perception.

Really dark
2026
Oil on canvas
140 x 160 cm

33.000 USD net.





Liza Lacroix has exhibited at Galerie Gisela Capitain, Cologne (2026 & 2023), Casino Luxembourg, Galerie Chantal Crousel (both 2025), Neue Galerie Gladbeck, Le Consortium, Dijon (both 2024), Galerie Gisela Capitain, Cologne – Zweigstelle Capitain, Napoli 2023, Magenta Plains, New York (2024 & 2022), Midnight Projects, New Jersey, NJ, Magenta Plains, New York (both 2021), Peana, Monterrey (2018) and AC Repair, Toronto, CA (2016). She has participated in artist residency programs at Palazzo Monti, Brescia, Pocoapoco, Oaxaca and Duncan, Albuquerque (all 2018).

Her work is included in the collections of Sammlung Scharpff-Striebich, Bonn, Elgiz Museum, Istanbul, Aïshti Foundation, Jal El Dib, Lebanon, Institute of Contemporary Art, Miami and Astrup Fernley Museum, Oslo.

ZOE LEONARD

b. 1961 in Liberty, New York, USA – lives and works in New York, USA



Zoe Leonard



Niagara Falls no. 1 + 2
1986/90

Silver Gelatine Print
78 x 107 cm each
Edition of 3

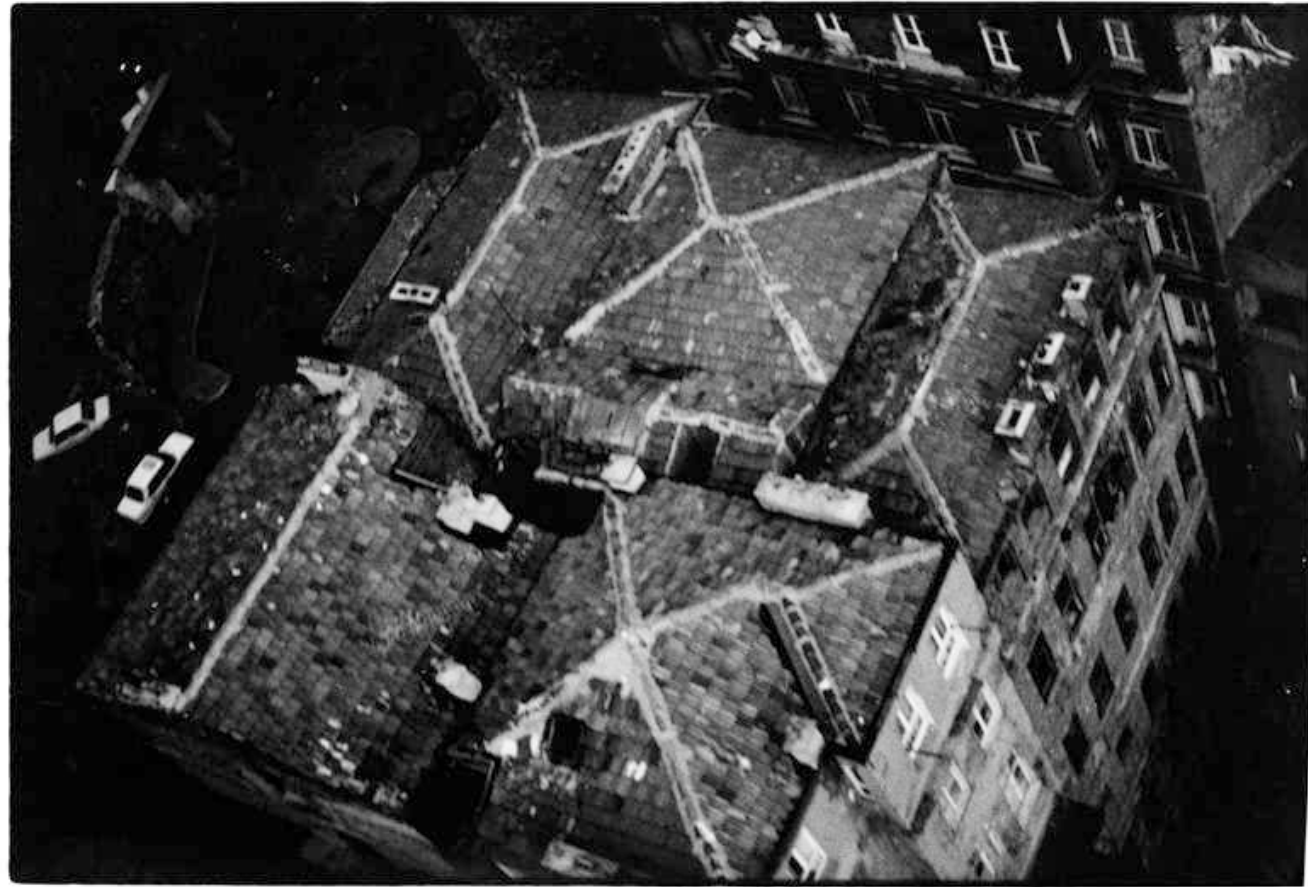
95.000 USD net.

In the late 1980s and early 1990s, Zoe Leonard built an extensive body of aerial photographs. Among these is a diptych of Niagara Falls, shot from a small airplane. These grainy, high-contrast, black-and-white images frame the monumental waterfall from a dizzying, vertical perspective. Rather than presenting the Falls as a majestic, untouched paradise, Leonard's overhead view flattens the landscape into abstract geometries. The swirling water, the rocky precipices, and the tiny tourist boats navigating the churn below are captured through the deliberate inclusion of the artifacts of her medium – such as the uncropped black borders of the film negative and the subtle reflections of the airplane window.

This work can also be seen as a precursor to her later monumental installation, *You see I am here after all* (2008), for which she collected nearly 4,000 vintage postcards of Niagara Falls dating from the early 1900s to the late 1950s.

Zoe Leonard

For her striking aerial photographs, Zoe Leonard photographs from above to capture the built environment from a detached, vertical perspective. Shot from small planes, these grainy, black-and-white images depict urban landscapes, crossroads, and industrial sites. Unlike traditional aerial photography that celebrates technological progress or cartographic precision, Leonard's images feel gritty, somber, and deeply contemplative. From the air, Leonard exposes how human societies organize, partition, and control space. Cities and developments are reduced to rigid grids, patterns, and enclosures, highlighting the systemic structures that dictate daily human life.



Untitled Aerial
1987
Silver Gelatine Print
43,2 x 60,5 cm
Edition of 3

60.000 USD net.

Zoe Leonard

In recent years, Zoe Leonard's oeuvre has been the subject of major exhibitions, including, *Al río / To the River*, presented at the Chinati Foundation, Marfa (2024), the Museum of Contemporary Art Australia, Sydney (2023), MUDAM, Luxembourg and the Musée d'Art Moderne de la Ville de Paris (both 2022).

In 2018, *Survey* was shown at the Whitney Museum of American Art, New York, and the Museum of Contemporary Art, Los Angeles.

Photographs travelled from 2007 to 2009, beginning at Fotomuseum Winterthur, Switzerland (2007), and continuing to the Museo Nacional Centro de Arte Reina Sofía, Madrid (2008), the Pinakothek der Moderne, Munich, and the Museum Moderner Kunst Stiftung Ludwig, Vienna (both 2009).

Leonard has participated in documenta IX (1992) and XII (2007), and her work was included in the Whitney Biennial in 1993, 1997 and 2014.

In 2026, Zoe Leonard is participating in *In Minor Keys*, The 61st International Art Exhibition of La Biennale di Venezia.

Jordan in the hallway

1986/1997

Gelatine Silver Print

40 x 28 cm

Edition of 5

35.000 USD net.



MARCEL ODENBACH

b. 1953 in Cologne, Germany –
lives and works in Cologne, Germany, Ghana and Italy



Marcel Odenbach

The title of this work is an homage to Max Ernst's painting of the same name from 1936. The motif template for Odenbach's collage is the botanical garden in Singapore.

The partially visible black and white house is a typical example of stately homes built in the early 20th century for the wealthy. These houses – usually set in lush, wooded surroundings and occasionally overlooking valleys – are a legacy of the island's colonial past. Accordingly, archival material is found within the collage that addresses English colonial rule, but also other material that depicts the different religions and cultures living side by side in Singapore.

Additionally, Odenbach included details that represent the categorization of nature from a book from 1860.

In both the painting by Max Ernst and the collage by Marcel Odenbach, nature is brought into the picture as the simultaneously familiar and alien other.

Garten bevölkert von Chimären / Garden, populated with chimeras
2022

Collage, xerox, pencil, ink on paper
200 x 150 cm

110.000 EUR net.





In September 2026, Marcel Odenbach's work will be the subject of a solo exhibition at Zweigstelle Capitain X at C.A.S.A. – Palazzo Degas in Naples. His work has been presented in numerous solo exhibitions, including Tbilisi Photography & Multimedia Museum (2026); Galerie Gisela Capitain, Cologne (2024); Kurt Tucholsky Literaturmuseum, Rheinsberg (2023); MALLAM Contemporary Art Museum, Chiang Mai (2022); Museum Ludwig, Cologne, and Kunstsammlung NRW K21, Düsseldorf (both 2021); Kaiser Wilhelm Museum, Krefeld (2020); Kunsthalle Nürnberg, Nuremberg (2020); National Gallery of Modern Art, Mumbai (2019); Kunsthalle Wien, Vienna (2017); Tel Aviv Museum of Art (2016); Museo de Arte de Lima (2015); and Kunstmuseum Bonn (2013), among others.

In 2021, Marcel Odenbach was awarded the Wolfgang Hahn Prize.

GALERIE GISELA CAPITAIN

TOBIAS PILS

b. 1971 in Linz, Austria – lives and works in Vienna, Austria

| Art Basel - Hall 2.1. Booth R8



Foto: Georg Petermichl / mumok

Tobias Pils



Ant
2025
Oil on canvas
198 x 305 cm

96.000 EUR net.

Still life is one of the oldest and most enduring genres in painting. Tobias Pils deliberately works within this tradition – not in order to renew it, but to discover something personal within its familiar form. What interests him is not the novelty of the motif, but an individual perspective: a moment, a state of being. In his recent works, color also comes to the fore – something Pils notes was always present in his work, even in its absence. In Pils's hands, the still life does not become a symbol of transience, but rather a way of contemplating the present. His objects are neither mementos nor vanitas motifs, but traces of everyday life: a glass, a dried rose, candles. They do not speak of endings, but of existence. In their simplicity, they reveal that meaning lies not in the extraordinary, but in the ordinary.

Tobias Pils's recent institutional solo exhibitions include mumok, Vienna 2025, Kunstmuseum Bonn (permanent installation) 2020, Josef Albers Museum, Bottrop 2018, Kunsthalle Krems 2017, Le Consortium, Dijon (together with Michael Williams) 2017,

Chinati Foundation, Marfa 2016 and Wiener Secession, Vienna 2013.

His works are part of public collections such as Albertina Museum, Vienna, Goetz Collection, Munich, Le Consortium, Dijon, Museum of Modern Art, New York, and Museum Moderner Kunst Stiftung Ludwig Wien, Vienna.



GALERIE GISELA CAPITAIN

SETH PRICE

b. 1973 in Sheikh Jarrah, Palestine – lives and works in New York, USA

| Art Basel - Hall 2.1. Booth R8



Seth Price

Price's recent series of paintings expand on his long-standing exploration of the relationship between materiality and immateriality within the space of painting. The works often begin spontaneously, with gestures made by hand or foot, before being integrated into a technical process that bridges the physical and digital realms. Through them, Price investigates a distinctly human way of experiencing the world, where tangible objects and materials intersect with intangible dimensions.

Seth Price is currently part of an ongoing group exhibition at the New Museum in New York. Institutional solo exhibitions include Aspen Art Museum, 2019; MoMA PS1, Long Island City, 2018; The Wattis Institute, San Francisco, ICA, London; as well as a major survey exhibition at Stedelijk Museum, Amsterdam and Museum Brandhorst, Munich, both 2017; Museo d'Arte Moderna di Bologna, 2009; Kölner Kunstverein, Cologne and Kunsthalle Zürich, both 2008, among others.

QUAN EXITOR

2025

Acrylic paint, spray enamel, paint marker, acrylic polymers,
and UV-print on aluminum composite

152,1 x 152,1 cm

125.000 USD net.







GALERIE GISELA CAPITAIN

LUKAS QUIETZSCH

b. 1985 in Lichtenstein, Germany – lives and works in Berlin, Germany

| Art Basel - Hall 2.1. Booth R8

Lukas Quietzsch

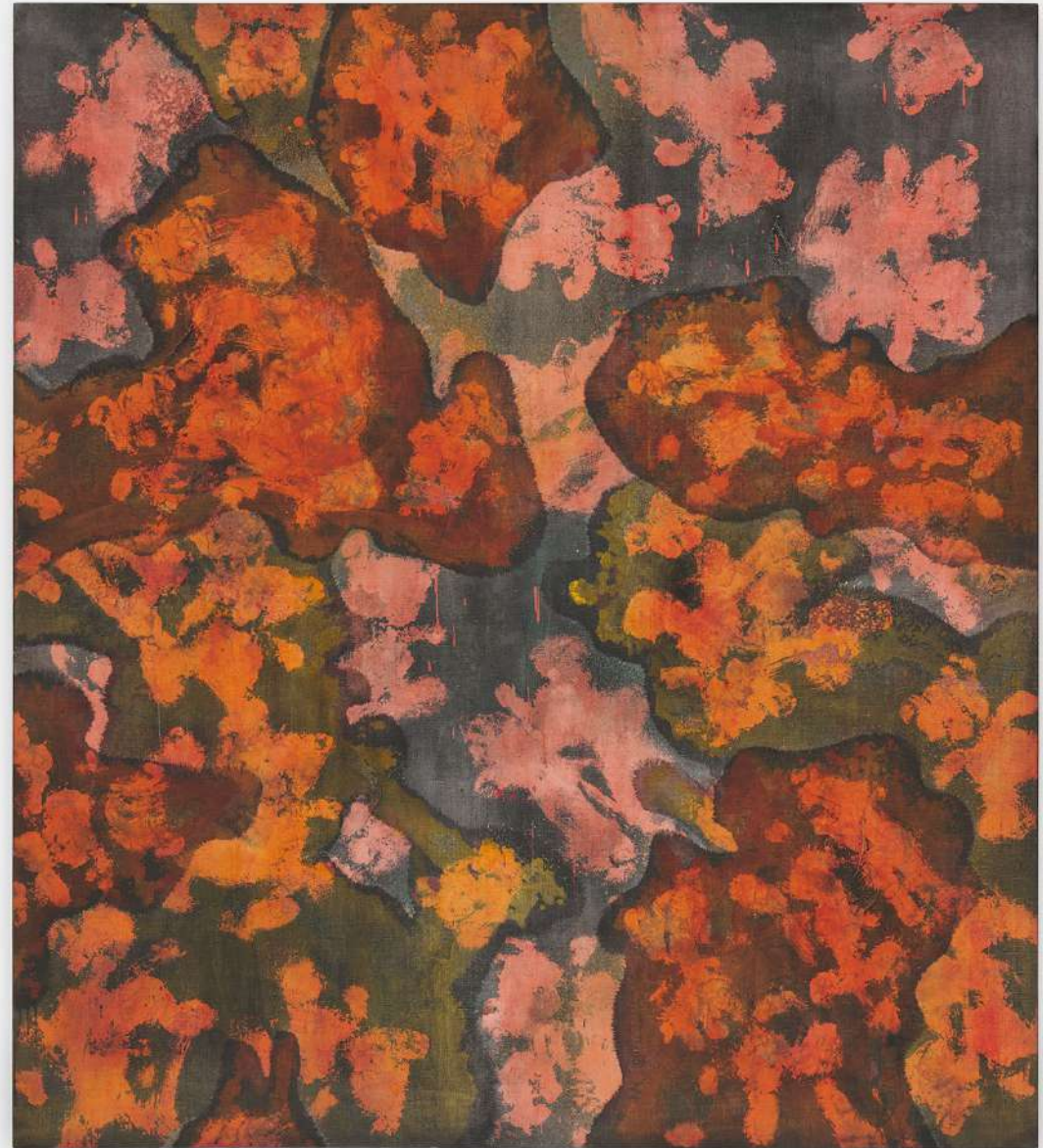
Lukas Quietzsch does not appropriate nor portray objects in a representational manner – any semblance thereof is mutated through fragmentation, displacement, and duplication – but a ghostly air of their design is nevertheless present.

He continues modulating the relation between figure and background so that it stays decidedly indefinite. What is painted, gets washed and in part rubbed out. Figures are surrounded by the outlines of the stains left when spills of water dry up. What, by rights, should seem bone dry, looks like wet bubbles of primordial soup. They encapsulate the figures but could also birth them. Quietzsch doesn't use brushes to paint the figures. He takes teddy bears. Like rubber stamps, he dips them in color, presses them on the painting, and partially rubs out the imprint again. Bears on canvas. Disarmingly appealing.

Lukas Quietzsch has exhibited at Schiefe Zähne, Berlin (2026, 2020 and 2017), Zweigstelle Capitain VIII at C.A.S.A. – Palazzo Degas, Naples (2025), Galerie Gisela Capitain, Cologne (2024) and Kunstverein Freiburg (2022 and 2017).

Götterbaum
2026
Gouache on canvas
195 x 175 cm

23.000 EUR net.





MONIKA SOSNOWSKA

b. 1972 in Ryki, Poland – lives and works in Warsaw, Poland



Monika Sosnowska

Central to Sosnowska's practice is her fascination with the social and psychological dimensions of architecture. She explores themes of urban transformation, memory and the human experience within the built environment. Her sculptures often evoke a sense of disorientation or dislocation, as she manipulates familiar architectural elements to create surreal and immersive environments. Often using materials such as steel, concrete or rebar, she employs techniques of distortion, fragmentation and abstraction to subvert the solidity and stability typically associated with architecture and its core elements. While some of Sosnowska's earlier sculptures morph and deconstruct the original functionality of the architectural quotations such as handrails, benches or market stalls, most of these works are delicately alienated from the source material.

Waste

2026

Rebar, brass, aluminum, fiberglass and resin

155 x 110 x 67 cm

45.000 EUR net.



GALERIE GISELA CAPITAIN

Monika Sosnowska exhibited at EMMA – Espoo Museum of Modern Art, Espoo 2024, Centrum Paul Klee, Bern 2023, Kunstraum Dornbirn, Dornbirn 2022, Garage Museum of Contemporary Art, Moscow, Zachęta – National Gallery of Art, Warsaw, both 2020, Museu de Arte Contemporânea de Serralves, Porto 2015, Ginza Maison Hermès, Le Forum, Tokyo 2015, Aspen Art Museum 2013, The Cleveland Museum of Art 2011, Schaulager, Basel 2008, Museum of Modern Art, New York 2006 and De Appel Centre for Contemporary Art, Amsterdam 2004.

Monika Sosnowska represented Poland at the 52nd Venice Biennale and participated again in 2011 at the 54th Venice Biennale.

Her works are included in the collections of Centre Pompidou, Paris, Fundação de Serralves, Porto, Stedelijk Museum, Amsterdam, Tate Modern, London, The Museum of Modern Art, New York, The Museum of Modern Art, Warsaw, Kunstsammlung NRW, Dusseldorf and Museo Tamayo, Mexico, among others.



RYAN SULLIVAN

b. 1983 in New York, USA – lives and works in New York, USA



Ryan Sullivan

While traditional painting requires the building of layers from the canvas upwards, Ryan Sullivan's paintings are made 'in reverse' by pouring liquid urethane, often infused with pigment, onto a flat rubber tray lying on the floor. The bucket, not the brush stroke, is the unit of the gesture. The brush just pushes the color around. There is no canvas, only paint petrified into existence. The visual effect is determined by the curing time of each batch, along with the quantities, color choices, and pour lengths - and reminds of geological, interstellar, and microcosmic images.

His work is included in public collections such as the ICA Institute of Contemporary Art, Miami, the Hammer Museum, Los Angeles, the LACMA Los Angeles County Museum of Art, Los Angeles, the SFMOMA San Francisco Museum of Modern Art, San Francisco and the MoMA Museum of Modern Art, New York.

Untitled

2026

Cast urethane resin, fiberglass, epoxy

140 x 140 cm

65.000 USD net.





Ryan Sullivan

Untitled
2026
Cast urethane resin, fiberglass, epoxy
140 x 140 cm

65.000 USD net.





GALERIE GISELA CAPITAIN

HIROKI TSUKUDA

b. 1978 in Kagawa, Japan – lives and works in Hokkaido, Japan



Hiroki Tsukuda

In his recent exhibition *Liminal Space* at Galerie Gisela Capitain, Tsukuda explored the elusive space between reality and fiction. His works emerge from states of transition – between places, times, and modes of perception. The motifs appear both familiar and detached, like memories of experiences that were never actually lived. Inspired by the aesthetics of so-called “liminal spaces” – deserted corridors, stripped shopping malls, surreal threshold zones – Tsukuda creates imagery that defies clear localization. They hover between presence and absence, memory and imagination.

Tsukuda's visual language combines urban and natural elements – forests, bodies of water, architectural structures – with geometric shapes and symbolic drawings. Beneath this precise surface lie intuitive traces: spontaneous monotypes, casual iPhone photographs, painterly gestures. Over these, Tsukuda overlays graphic structures inspired by architectural drawings, mathematical diagrams, and occult symbols. This creates a tension between cultural knowledge and unconscious sensation, akin to a memory being overwritten by a rational system.

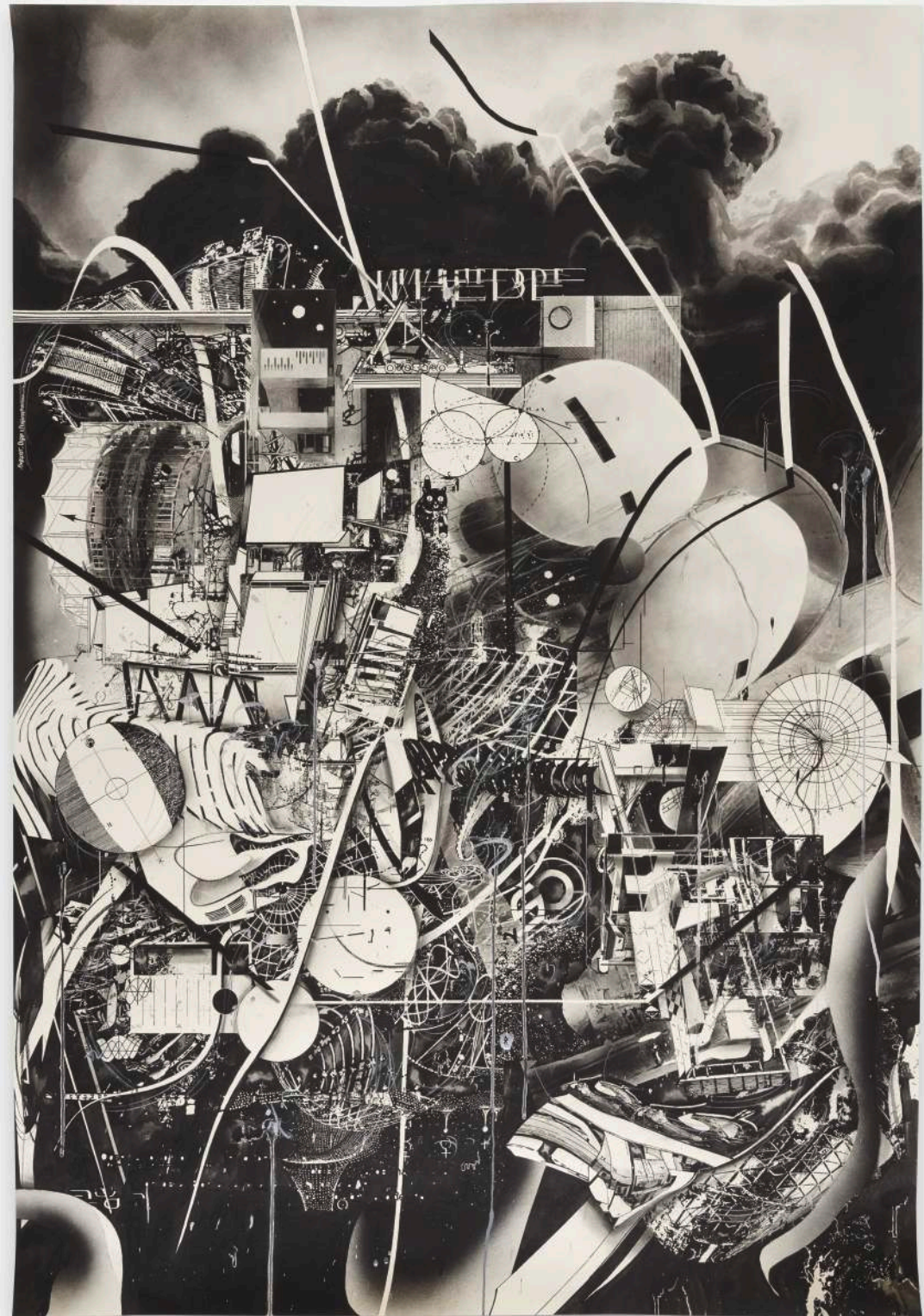
Giant aggregate creature

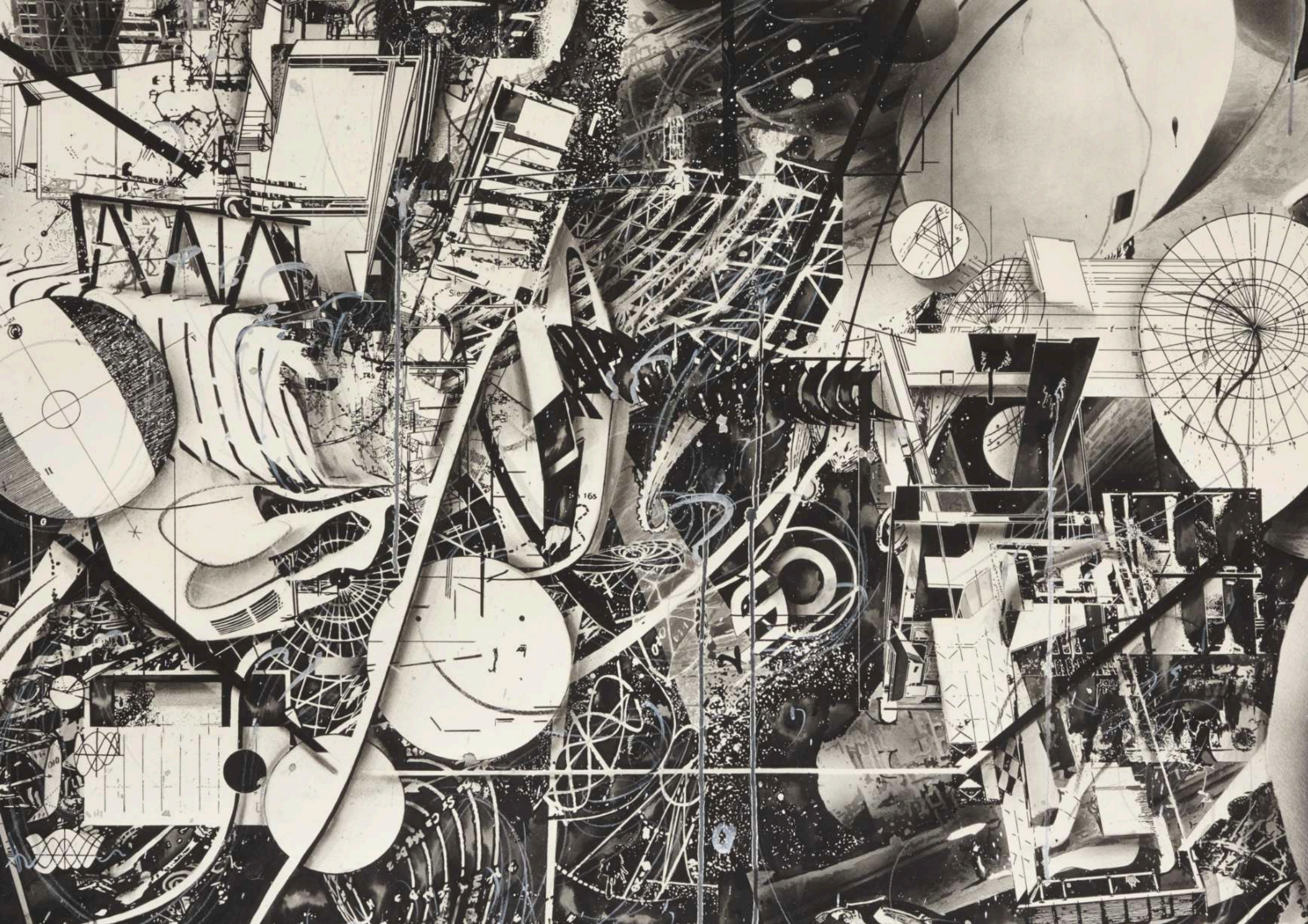
2025

Acrylic ink, charcoal and color pencils on paper

161,8 x 111,8 cm

28.000 USD net.





GALERIE GISELA CAPITAIN

CHRISTOPHER WILLIAMS

b. 1956 in Los Angeles, USA – lives and works in Chicago and
Los Angeles, USA and Cologne, Germany



Christopher Williams

In Punta Hicacos, Varadero, Cuba / February 14, 2000,
Christopher Williams presents a seemingly simple image:
a palm tree bending toward the sea on the Cuban coastline.
At first glance, the photograph recalls the visual language of
tourism, postcards, or commercial advertising – an image so
perfectly composed that it almost feels generic. Yet this very
familiarity becomes unstable in Williams's work, where beauty
and clarity often conceal more complex questions about
photography, representation, and the construction of images.

Rather than documenting a specific place or moment in any
straightforward sense, the photograph operates with a kind of
deliberate distance. The exact title reads like an archival
notation, factual yet withholding narrative, while the image
itself hovers between documentary record and staged
idealization. As in much of Williams's practice, the work invites
viewers to consider not only what is pictured, but also how
images produce desire, memory, and meaning through their
own visual conventions.

*Punta Hicacos, Varadero,
Cuba February 14, 2000*

2000
C-print
66 x 76,2 cm framed
Edition of 10 + 4 AP

65.000 USD net.



Christopher Williams

Christopher Williams's use of photography is based on the premise of creating visual skirmishes through strategies of disclosure, deception, and feedback: the subjects shown act as proxies. The photograph's immaculate composition, saturated backdrop, and precise lighting expose the conventions of commercial and art photography alike. Despite its apparent clarity, the image resists straightforward interpretation: the model's pose recalls advertising, fashion, and art historical nudes simultaneously, while Williams' clinical framing draws attention to the mechanisms of image production rather than the subject herself. As in other photographs featuring people, Williams leaves the "imperfections" that are often retouched in advertising language unchanged, even emphasizing them concisely: birthmarks, fine veins, or, as in this picture, calluses on the feet, all the while the bra is held together with yellow fold-back clips.

Untitled (Study in Yellow/Berlin)
Dirk Schaper Studio, Berlin, June 21st,
2007 (No. 1)

2008
C-Print
88 x 76,4 cm framed
Edition of 10 + 4 AP

65.000 USD net.



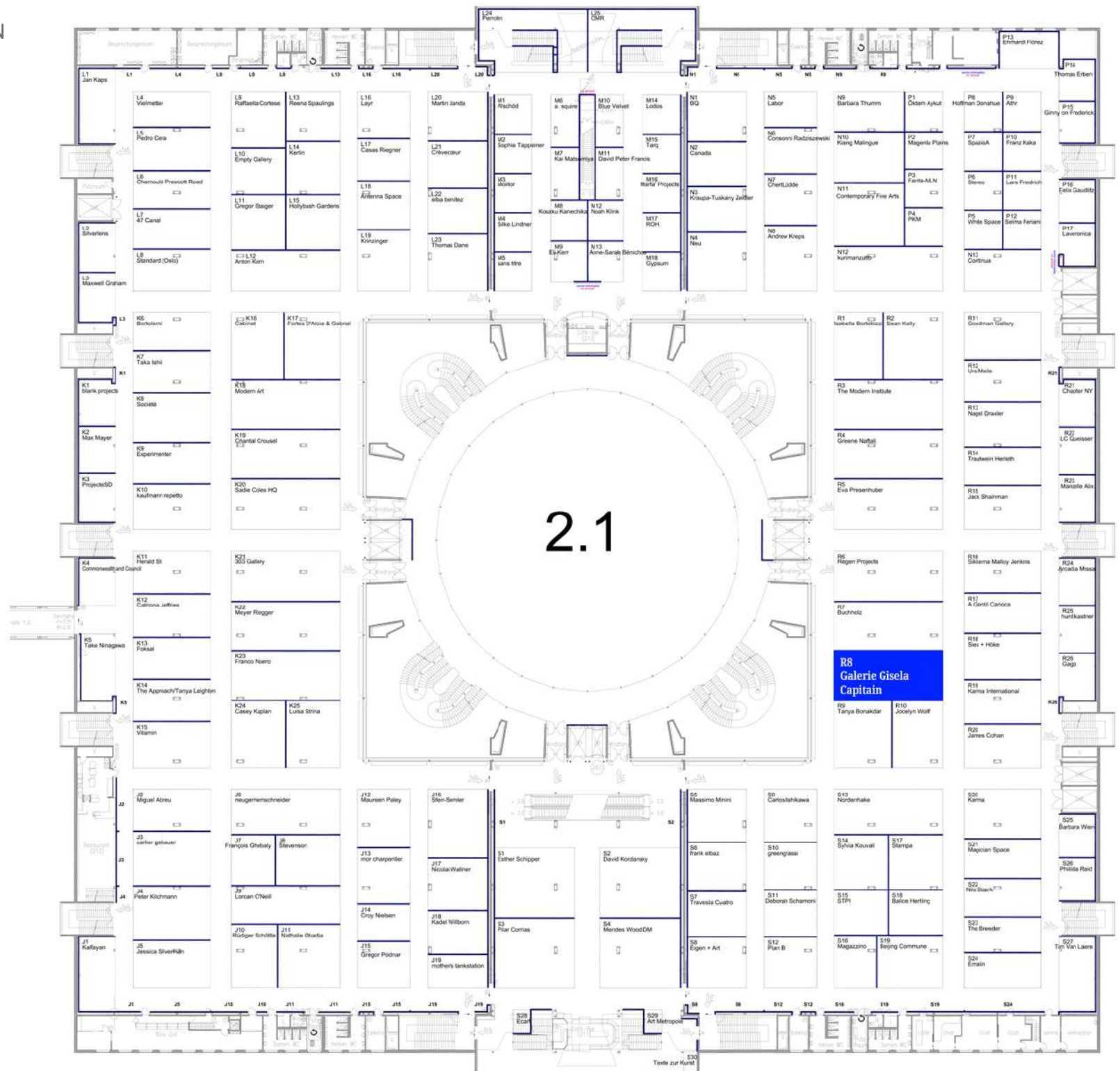
GALERIE GISELA CAPITAIN

Art Basel 2026

Booth R8

Hall 2.1

Second Floor



GALERIE GISELA CAPITAIN

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3 pm – 7 pm

and by appointment
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