

KARLA BLACK

b. 1972 in Alexandria, Scotland - works and lives in Glasgow



Karla Black



Scape 2025 Brass, oil 120 × 150 cm



Karla Black paints mirrors. Large formats whose silhouettes recall the Baroque and Rococo, the opulent splendour of Versailles, and mirrored walls where infinity breaks through. But where there would be reflections, there is only colour. Pale, heavy, delicate, fleeting traces that settle on the glass and seal its surface. The reflection of oneself? Locked away. A space without a self, a mirror without a gaze.

And yet the desire remains - the inescapable gesture of looking for one's own image, knowing that it will not appear. What is left of a mirror when it loses its function? Karla Black would say it becomes sculpture. Because everything she does is sculpture. Colour is not painting, but material that claims space, that accumulates, that changes. Marks, layers, surfaces that elude the quick glance.

Karla Black

Karla Black has an upcoming solo exhibition at Kunstraum Dornbirn in June 2025. Institutional solo exhibitions include Bechtler Stiftung, Uster 2024, The New Art Gallery Walsall, 2023, Fruitmarket Gallery, Edinburgh 2021, Des Moines Art Centre 2020, The Power Plant, Toronto 2018, Museum Dhondt-Dhaenens, Deurle 2017, Scottish National Galleries of Modern Art, Edinburgh 2016, Irish Museum of Modern Art, Dublin 2015, Kestnergesellschaft, Hannover 2013, Dallas Museum of Art, Gallery of Modern Art, Glasgow, both 2011, among others. In 2011 she was nominated for the Turner Prize and represented Scotland at the 54th Venice Biennale.

Criteria 2024 Mirror, glass paint, oil 80 × 80 cm









KRISTI CAVATARO

b. 1992 in Connecticut - lives and works in New York



Kristi Cavataro

In a meticulous process of hand-plotting tiles of rolled glass, wrapped in copper foil and soldered with tin and lead, Cavataro brings her idiosyncratic, voluminous sculptures into being, piece by piece. Her glass works exude an aura of synthetic alienation and artistic necessity, eschewing ornamental excess and expression in favour of hermetic precision.

Her sculptures are defined by the compression and expansion of matter, as if a gravitational force were embedded in the works and emanating from their centre. Each piece represents a unique approach to form, space and colour and their interaction with light. Cavataro uses a wide range of coloured glasses of varying opacity, which block or allow the gaze to penetrate the interior of the sculptures.

Kristi Cavataro will have her second solo exhibition at Galerie Gisela Capitain in Cologne in September 2025. She had her first solo exhibition at Galerie Gisela Capitain at Zweigstelle Capitain V, Palazzo Degas, Naples in 2024. Her work was included in the exhibition Greater New York at MoMA PS1, New York in 2021.

Untitled 2024 Stained glass 43 × 37 × 37 cn

19.000 USD net.





ISABELLA DUCROT

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

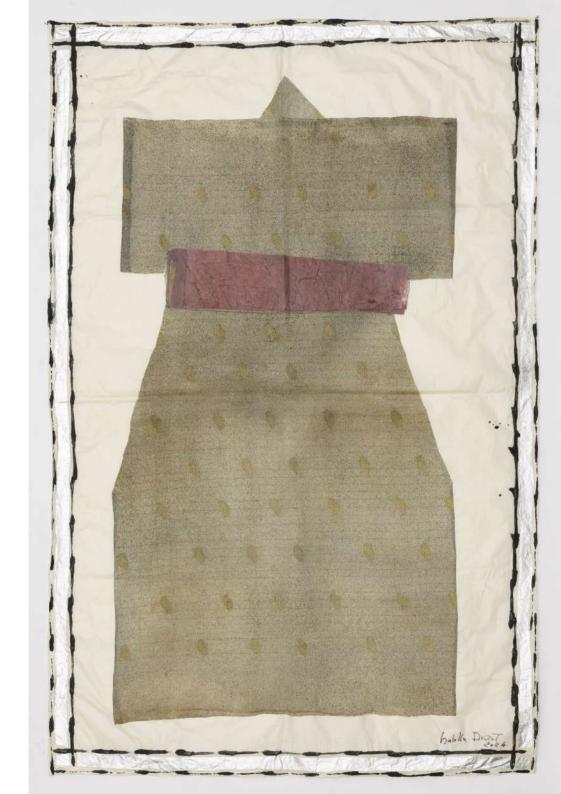


Isabella Ducrot

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 has assembled a sublime collection of antique textiles through her extensive travels through Asia, originating primarily from Turkey, India, China, Tibet and Afghanistan.

Ducrot's first source of inspiration comes from the so-called weft of these fabrics. By bringing them to light and stretching them ever-so lightly, whether linen, silk, wool or other, 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, seeing it as an independent formal element. The extreme nudity of the checkered pattern offers the artist endless possibilities for artistic intervention.

Abito
2024
Fabric, paper and pigment on Japan paper
152 x 99 cm



Isabella Ducrot

Isabella Ducrot's work is the subject of a major solo exhibition at Madre Museum, Naples in 2026. Isabella Ducrot's solo exhibitions include Le Consortium, Dijon 2024, MAXXI Taormina, 2023, Art Basel Unlimited, Basel 2022, San Giuseppe alle Scalze a Pontecorvo, Naples 2021, Spazio Parlato, Palermo 2018 and Museo Archeologico Nazionale di Napoli, Naples 2015. Ducrot is included in *Arte Povera - A New Chapter*, at EMMA, Espoo.

Her work is included in the collections of Le Consortium, Dijon, EMMA - Espoo Museum of Modern Art, Espoo MAMCO, Geneva, Cranford Collection, London, Astrup Fearnley Museet, Oslo. Munchmuseet, Oslo, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome and MAXXI - Museo nazionale delle arti del XXI secolo, Rome.

Surprise LI 2024

Pigments, pastel, paper, collage, fabric and China ink on textile 10.5×80 cm



Isabella Ducrot

Small pot and Red flowers 2024 Pigments, pastel and collage on paper 97 × 64 cm





Red flower 2024 Pigments, pastel and collage on Japan paper 81×54 cm

II.000 EUR net.



Purple Pot 2023 Pigments, pastel and collage on paper $81.5 \times 54 \text{ cm}$

JADÉ FADOJUTIMI

b. 1993 in London, Great Britain - lives and works in London



Jadé Fadojutimi

Jadé Fadojutimi is known for her vibrant and expressive paintings. Fadojutimi gained attention for her abstract and emotionally charged artworks that often combine bold colors, intricate brushwork, and dynamic compositions.

Jadé Fadojutimi's most recent institutional solo exhibitions were held at The Hepworth Wakefield in 2022 and Institute for Contemporary Art Miami in 2021. In 2022 she participated at the 59th edition of La biennale di Venezia in the exhibition *The Milk of Dreams*.

Her work is part of numerous public collections such as Albertina Museum, Vienna, Baltimore Museum of Art, The British Museum, London, High Museum, Atlanta, Hammer Museum, Los Angeles, The Hepworth Wakefield, Institute of Contemporary Art Miami, Kistefos Museum, Jevnaker, LACMA, Los Angeles,

The Metropolitan Museum of Art, New York, Musée d'Art Moderne de Paris, Stedelijk Museum, Amsterdam, Tate Britain, London, The Walker Art Center, Minneapolis and Hirshhorn Museum, Washington D.C..

A lucid weather report 2025 (from the series *Unapologetically Flawed*) Acrylic, oil, oil pastel and oil bar on canvas 250 x 175 cm





Jadé Fadojutimi

Untitled 2023 Oil pastel on paper 20,7 x 13 cm JF-0090



Jadé Fadojutimi

Untitled 2023 Oil pastel and felt tip pen on paper 20,7 x 13 cm JF-0096



XIMENA GARRIDO-LECCA

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



Ximena Garrido-Lecca

Modulaciones 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 of abstract symbols. These woven symbols are based on different modernist corporate logos used by diverse industries and corporate entities. Using these geometric symbols in a traditional woven form, Ximena Garrido-Lecca questions the relation between these modern images, tied to the engines of modernization and the global economy, and their links to pre-Columbian abstraction.

Ximena Garrido-Lecca has an upcoming solo exhibition at The Renaissance Society, Chicago, opening in May 2025. Other recent solo exhibitions include CAN Centre d'art Neuchâtel in 2023, Portikus, Frankfurt, the 5th Kochi-Muziris Biennale, India, and Galerie Gisela Capitain, all in 2022.

Her work is part of the upcoming 12th SITE SANTA FE International.

Modulaciones - secuencia XI 2024 Woven copper wire 162 × 101 cm

30.000 USD net.





CHARLINE VON HEYL

b. 1960 in Mainz, Germany - lives and works in New York and Marfa, Texas



Charline von Heyl



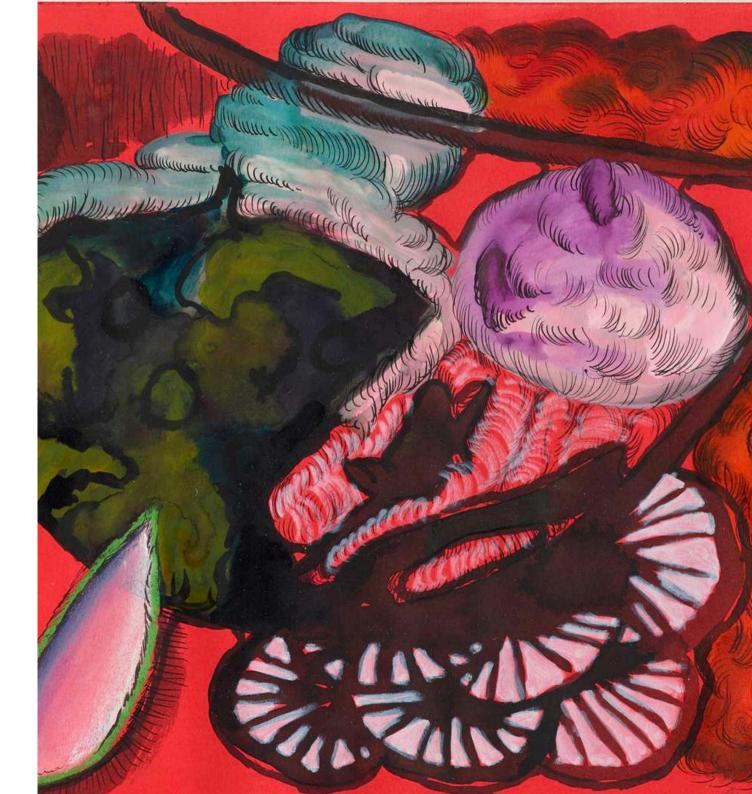
Untitled 1992 Mixed media on Paper 30 × 40,2 cm

13.500 USD net.

One of the most inventive artists working today, von Heyl has earned international acclaim for continually rethinking the possibilities of contemporary painting. Her cerebral yet deeply visceral artworks challenge long-held assumptions about composition, beauty and narrative. Drawing inspiration from a wide and surprising range of sources - including literature, pop culture, metaphysics and personal history - von Heyl creates paintings that are seemingly familiar yet unclassifiable, offering, in her words, 'a new image that stands for itself as fact'.

Charline von Heyl has had solo institutional exhibitions at the Hirshhorn Museum and Sculpture Garden, Washington DC, Dhondt-Dhaenens Museum, Deurle 2018, Deichtorhallen, Hamburg 2018, The Rose Art Museum, Waltham 2014, Bonner Kunstverein, Tate Liverpool, Kunsthalle Nürnberg, Nuremberg and The Institute of Contemporary Art, Boston, all in 2012.

Her work is the subject of a forthcoming solo exhibition at The George Economou Collection, Athens, opening in June 2025.



ZOE LEONARD

b. 1961 in Liberty, New York - lives and works in New York



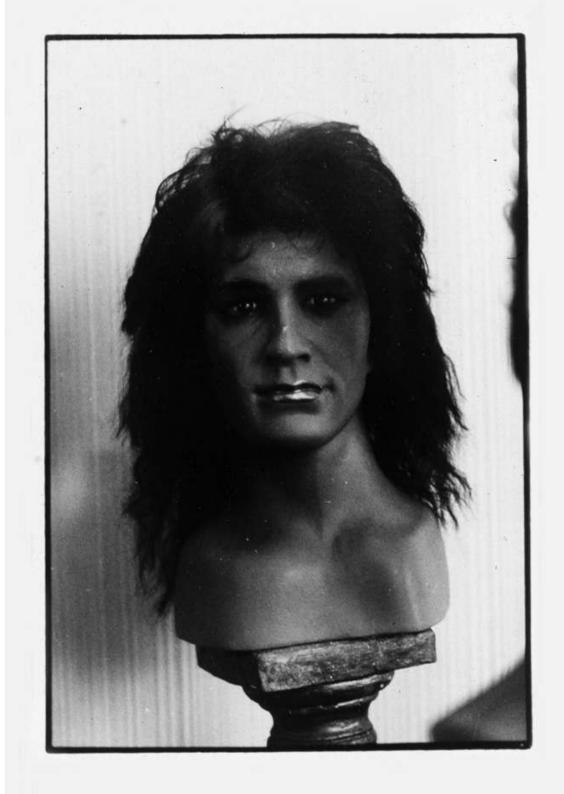
Zoe Leonard

In the recent past Zoe Leonard's oeuvre has been the subject of major exhibitions: From 2022-2024 Al Rio / To the River was presented at Chinati Foundation, Marfa, Museum of Contemporary Art Australia, Sydney, MUDAM, Luxembourg and the Musée d'Art Moderne de la Ville de Paris. In 2018 Survey was displayed at the Whitney Museum of American Art, New York and the Museum of Contemporary Art, Los Angeles. Photographs travelled between 2007-2009 from the Fotomuseum Winterthur, Switzerland to the Museo Nacional Centro de Arte Reina Sofía, Madrid, to the Pinakothek der Moderne, Munich and to the Museum Moderner Kunst Stiftung Ludwig, Vienna.

Further solo exhibitions include the Museum of Modern Art New York, 2015, Camden Arts Center, London, 2012, Dia: Beacon, New York, 2008. Leonard participated in documenta IX and XII, 1992 and 2007 respectively, and her work was included in the 1993, 1997 and 2014 Whitney Biennials.

Untitled
1995
Silver Gelatine Print
17,7 x 13 cm
Edition of 10

25.000 USD net.



TOBIAS PILS

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



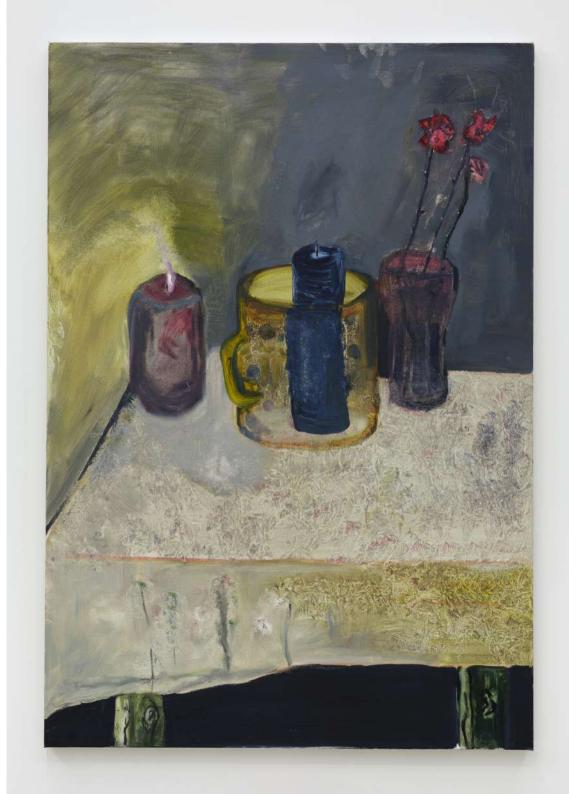
Tobias Pils

While Tobias Pils has primarily focused on a palette of blacks, whites, and the range of grays that can be derived from them, his new painting *Hmm* is among the few in which he also incorporates other pigments. The confrontation with colour has always been a part of his work and has led to a conscious decision against its use. What initially seems to be a break from his past is, in fact, a natural continuation of his practice: a dynamic interplay between absence and presence. One inevitably calls for the other: Even what is missing remains present — but in a different way.

Tobias Pils's work is the subject of a major solo exhibition at mumok, Vienna opening in September 2025. Recent institutional solo shows include 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.

Hmm 2025 Oil on canvas 131,5 x 90 cm



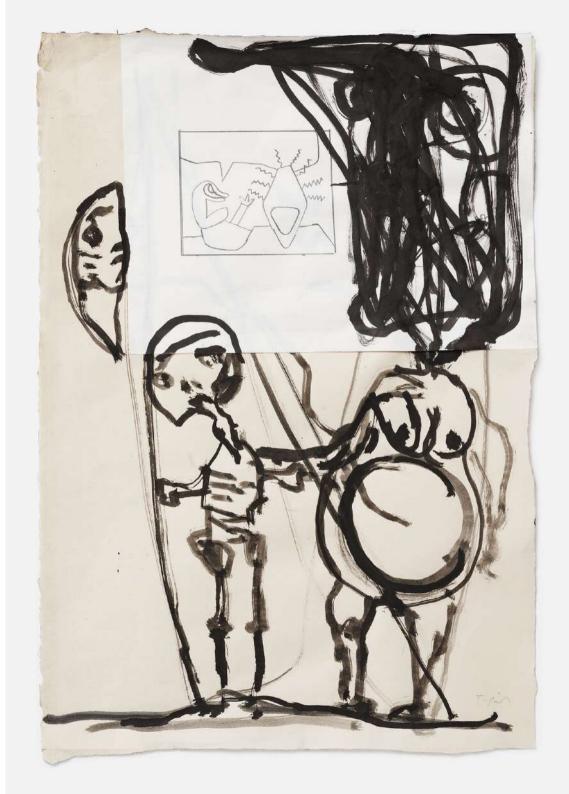


Tobias Pils

On the occasion of the exhibition *Anime Perdute* at Zweigstelle Capitain VI, 2024, Joe Bradley and Tobias Pils worked on a series of collaborative works on paper:

The drawings are the site of collaborative creation, where the souls of the two painters merge, offering a blend of styles, ideas, and techniques. They show a dynamic interplay between Bradley and Pils, reflecting both harmony and tension as their creative visions merge on the same surface. Here they react to one another, negotiate, explore, tease and tempt each other and revel in the freedom of imperfection that allows their works to pulse with spontaneity and an unfinished, searching quality.

Untitled (with Joe Bradley) 2024 Ink, pencil on handmade paper 52.5 x 36 cm





Lukas Quietzsch

Untitled 2025 Gouache on canvas 160 x 175 cm



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.

To recognize is to bring back to mind. To partially recognize is to recall a detail of an absent object or its immediate surroundings; it's the inaccessibility of the mark, and the overwhelming excess of an "inside," "around," "nearby." It is a key in a lock that won't turn. If these paintings are allegorical montages of missed marks, how come they present with the intactness of a mirror, the self-evidence of a photograph? And why do they seem to reflect, in a flash, glimpses of the recent past?

— Erika Landström —



RYAN SULLIVAN

b. 1983 in New York - lives and works in New York



Ryan Sullivan

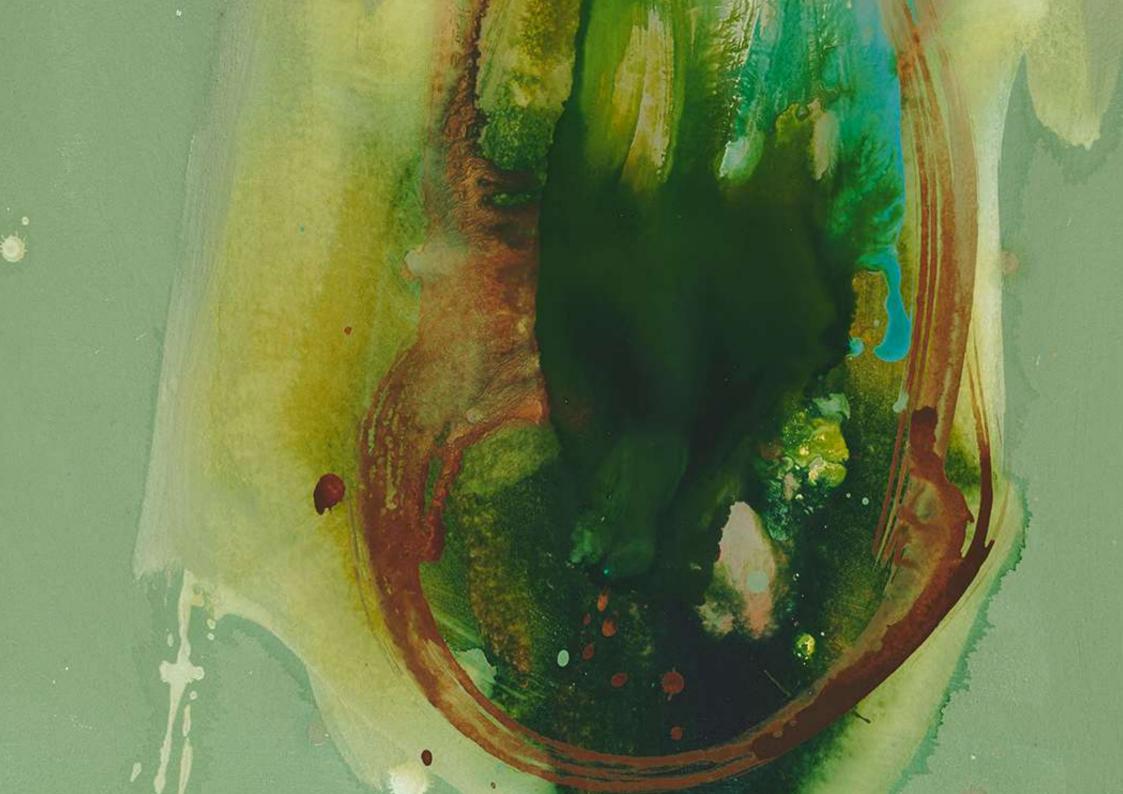
Ryan Sullivan's paintings capture a moment that inherently wants to remain in motion. Layers of paint and resin flow, sediment, and solidify. Their surfaces appear geological, cosmic, microscopic — as if one were gazing into the depths of a rock, into a distant galaxy, or onto a landscape just beginning to form. In parallel to his large resin paintings, Sullivan works with smaller paper works, where the material behaves differently — paint seeps, spreads, and leaves delicate traces that speak less of weight and more of permeability. Both series share an immediate materiality: there is no illusion here, no classic depth of field, but rather painting as physical reality.

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
2024
Watercolor and acrylic on paper
75,5 x 57,5 cm
RYS-0032

18.000 USD net.





SAMSON YOUNG

b. 1979 in Hong Kong - lives and works in Hong Kong



Samson Young

In Relational Drawings, I chronicled my relationship with and reactions towards significant events on each day. Many of these 'events' are current affairs in the context of the absurd political situation in Hong Kong, while others are memorable moments of personal interaction that I shared with people. These events are recounted through notations, mark-making, written word and stamped symbols. — Samson Young —

Samson Young's recent solo exhibitions include San Francisco Museum of Modern Art, 2024 (ongoing), Kestner Gesellschaft, Hanover 2023, Jameel Art Centre, Dubai, Ordet Milan, both 2021, Mori Art Museum, Tokyo 2020, Smart Museum of Art, Chicago, The University of Edinburgh, Vancouver, International Centre for Contemporary Art Asian Art, Vancouver, all 2019, M+ Pavillion, Hong Kong, 2018, and Kunsthalle Düsseldorf, 2016, among others. In 2017, Samson Young represented Hong Kong in the 57th Venice Biennale.

His work is included in public collections such as The Israel Museum, Jerusalem, Talbot Rice Gallery, Edinburgh, SMART Museum, Chicago, M+ Museum, Hong Kong and Solomon R. Guggenheim Museum, New York.

17-11-21 (how parallel consciousness works) 2021 Ink, pastel, colored pencil, and stamp on paper 21×29.8 cm

5.000 USD net.

