COLOGNE | NAPLES

Art Basel 2025

Hall 2.1. Booth R8

VIP Days June 17 - 18, 11am - 8pm

Public Days June 19 - 22, 11am - 7pm

KARLA BLACK

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



Karla Black

The sculptures of the Scottish artist Karla Black lie, hang or stand in space, extending on the floor or along the windows. Her sculptures are fragile in their examination of the most diverse materials - pigments, paper, make-up, vaseline, plaster, glass, lipstick, foil, mirror - and uniquely light in their mostly powdery colors. Black plays with masculine and feminine carriers of meaning that have inscribed themselves in the various materials.

Black's most recent large painted mirrors 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.

Looking Glass (forget about me) 2024 Mirror, glass paint, oil 240 × 190 cm

45.000 GBP net.





Karla Black has an upcoming solo exhibition at Kunstraum Dornbirn in June 2025. Further 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

MONICA BONVICINI

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

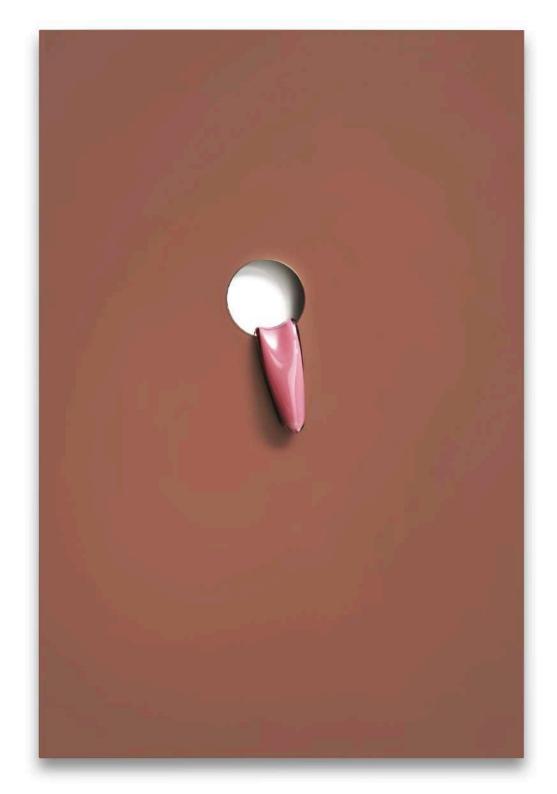


Monica Bonvicini

This work exemplifies the artist's ongoing interrogation of power, identity, and the structures—both physical and ideological—that shape contemporary life. Drawing on her interest in architecture, gender, and the politics of space, *Gorgeous* uses reflective surfaces not only as aesthetic devices but as conceptual tools. Playfully irreverent and confrontational, the work features mirrored elements that "stick their tongues out," implicating the viewer in a cycle of voyeurism, narcissism, and self-awareness. Like much of Bonvicini's work, it blurs the boundary between subject and object, compelling viewers to recognize their own role in the social constructs the piece critiques. By inviting and simultaneously mocking the act of looking, Bonvicini turns the mirror into a site of resistance and critical inquiry.

Monica Bonvicini has held solo exhibitions at major institutions including Pinacoteca Agnelli, Lingotto, Turin (2024); Neue Nationalgalerie, Berlin (2022–2023); Kunst Museum Winterthur (2022); Kunsthaus Graz (2022); Bauhaus Dessau (2022); Kunsthalle Bielefeld (2020); Belvedere 21, Vienna (2019); Berlinische Galerie (2017); Baltic Centre for Contemporary Art, Gateshead (2016); Deichtorhallen, Hamburg (2012); and Museum Abteiberg, Mönchengladbach (2012).

Gorgeous (Evening Rose Shadow) 2025 Colored mirror, hand blown glass 150 × 100 × 5 cm



ISABELLA DUCROT

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



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.

Pots 2025 2025 Paper, pigments, pastels and fabric on textile $86 \times 81,5$ cm



Pots 2025

Pots 2025 reflect Ducrot's lived environment, where floral arrangements, found textiles, handwritten letters, collected ceramics, books and artworks of Ducrot's own creation collide. As both an artist and a writer, Ducrot boldly defies preestablished genres by combining visual elements with untethered excerpts of raw and translated language to craft artworks that resonate the rhythm of linguistic expression.

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,

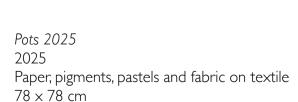
San Giuseppe alle Scalze a Pontecorvo, Naples 2021, Spazio Parlato, Palermo 2018 and Museo Archeologico Nazionale di Napoli, Naples 2015.

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.

Pots 2025 2025 Paper, pigments, pastels and fabric on textile 115.5 x 94 cm







Flowers

Rather than treating flowers as decorative elements, Ducrot distills 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 collaged works, in which 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.

Grande vaso 2024 Pigments, pastel, fabric and collage on paper 135 x 98 cm

19.500 EUR net. (incl. framing)



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

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Kimono 2023 Pigments and textile on Japan paper 147 x 99 cm

31.000 EUR net. (incl. framing)



Abito Blue 2017 Textile and pigments on fabric Armani 195 x 151 cm

60.000 EUR net.

Exhibited:

Tessere è umano, Museo della Civiltà, Rome, Aug I 2024 – Feb I 6 2025 [exh. cat]



JADÉ FADOJUTIMI

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



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..

Untitled 2025 Acrylic, oil, oil pastel and oil bar on canvas 250×175 cm

425.000 GBP net.



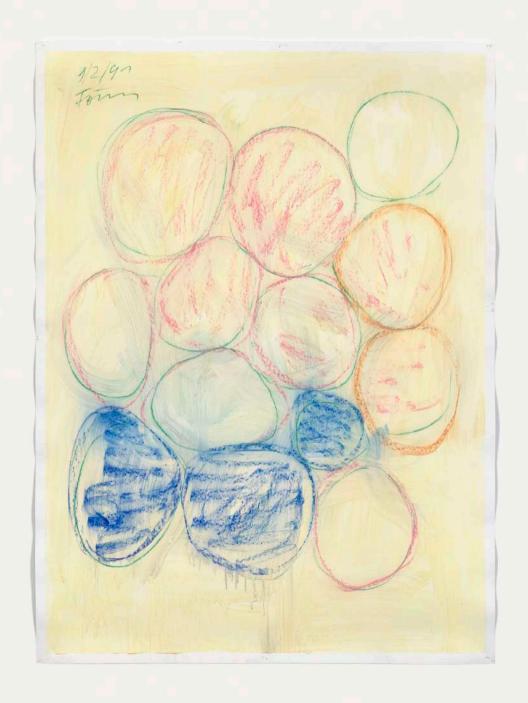




Günther Förg

Günther Förg's works on paper reflect his characteristic engagement with modernist aesthetics, architectural forms, and expressive abstraction. Förg produced gouaches and watercolors that combined gestural brushwork with geometric structures, often exploring grid patterns, linear frameworks, and muted, earthy color palettes. These works convey a sense of spontaneity and materiality while maintaining a formal rigor. They serve as intimate counterparts to his larger paintings and wall installations, showcasing his continued dialogue with the legacies of minimalism, constructivism, and abstract expressionism.

Untitled (9/2/91) 1991 Acrylic, chalk on Canson paper 199,5 × 147,5 cm



Günther Förg



Untitled
1995/1996
Acrylic on wooden board, artist frame
120 x 160 cm

Painted in the 1970's during Günther Förg's time at the academy in Munich, the grey paintings mark the starting point of his artistic practice expressing an attitude of refusal: Using the non colour grey, Förg intended to bring back the painting to it's absolute point zero in order to redevelop his work from there.

Förg experimented with the possibilities of these grey monochrome paintings throughout the 80s and 90s. In one of his first solo exhibitions in 1980 at Rüdiger Schöttle in Munich he selected the color grey for one of his wall paintings - he decided to paint the entire ceiling a monochrome grey and show nothing else in that space.

By the mid-1990s, the grey paintings had evolved into denser compositions, characterized by their dynamic execution, intricate tonal interplay, and layered compositions. These qualities subtly referenced the diverse material practices of Förg's oeuvre.

By structuring the surface with his inimitable brushstroke gesture the work relates to his grid paintings (*Gitterbilder*). These, mostly colorful works refer to Förg's study in the 1990s of Edward Munch's œuvre. The grid, a motif taken from the bed spread of the late interior self-portraits of Munch became part of the vocabulary Förg used frequently in his paintings.

In later installations and wall paintings the colour grey had the function to emphasize all the supporting elements of an architectural building and to point out a not existing functionality. In some of his paintings the non-colour grey is used as background - here it becomes the initial point of reflection about basic principals of painting.



Wall Painting (Grey Ceiling, Rüdiger Schöttle, Munich, 1980.
Dispersion paint, dimensions variable.



Edvard Munch Self-Portrait between the Clock and the Bed 1940 - 1943

XIMENA GARRIDO-LECCA

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



Ximena Garrido-Lecca

Ximena Garrido-Lecca creates a visual story that combines both history and insights into the current situation of her home country, Peru, conveying them to the outside world in a powerful, complex, and direct language. The artist explores the cultural impact of neocolonial standards that are transmitted through the process of globalization. While the references are highly local, Garrido-Lecca's work speaks to contemporary global concerns of struggles over natural resources, public services and private access for those living on its borders.

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.

Modulaciones - secuencia XXII 2025 Woven copper 144 × 100 cm

30.000 USD net.



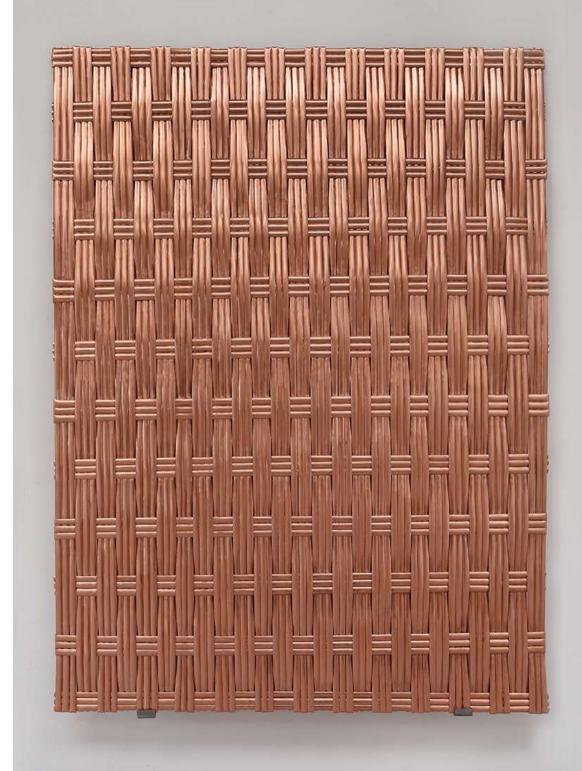
Ximena Garrido-Lecca

Ximena Garrido-Lecca currently has a solo exhibition at The Renaissance Society in Chicago. Further 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. Garrido-Lecca has been commissioned to create a new work to be presented at the 12th SITE Santa Fe International.

In 2026, she will have a solo exhibition of her work at the Wexner Center for the Arts in Ohio.

Realignments IX
2025
Cut and woven copper tubes
137 × 103 cm

30.000 USD net.



YANN GERSTBERGER

b. 1983 in Cagnes sur Mer, France - lives and works in Mexico City, Mexico



Yann Gerstberger

Yann Gerstberger's vibrant textile tapestries, collages and sculptures are inspired by patterns found in Mexican popular culture, contemporary art and nature. His work is characterized by an abundance of colors and forms, intersecting in a hybridization of traditional techniques and motifs with mass-consumption objects. Gerstberger's style blurs boundaries by connecting imaginations and worlds, generating another kind of language that goes beyond familiar definitions.

Yann Gerstberger had institutional exhibitions at NGV Triennale, Melbourne 2021, Museo Tamayo, Mexico City 2020, Museo Mario Testino, Lima 2019, Contemporáneo de Querétaro 2018, Le Consortium, Dijon 2018, New Art Center, Marseille 2018, Centre de Culture Contemporaine, Montpellier 2017, Musée Cognacq-Jay, Paris 2014, and Musée d'Art Moderne, Paris 2013, among others.

Euphorbia milii One 2025 Textile tapestry 282 x 241 cm

65.000 USD net.





Yann Gerstberger

Euphorbia milii (tfm) 2025 Textile tapestry 282 x 241 cm

65.000 USD net.



WADE GUYTON

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



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 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 preoccupation regarding image-making in the contemporary world. Yet, in the unforeseen potential of the printer to reinvent one of the most time-honored artistic mediums—namely, painting—Guyton's works have come to occupy an important position within the artistic canon that daunted him in his early years.

As Scott Rothkopf has written, "[Guyton] improbably endows these mechanical pictures with a lived sense of his struggle to bring an image from the screen onto the canvas or simply to bring an image into being at all...[T]he interaction between the digital and the manual, the pictorial and the literal, have always been at the heart of Guyton's practice and its deeply rooted connection to the ways in which we haltingly navigate the visual and technological barrage of our time," (S. Rothkopf, "Operating System. I. From Image to Object," in Wade Guyton OS, exh. cat., Whitney Museum of American Art, New York, 2012, p. 25).

Untitled 2024 Epson UltraChrome HDX inkjet on linen $213,4 \times 175,3$ cm

550.000 USD net.





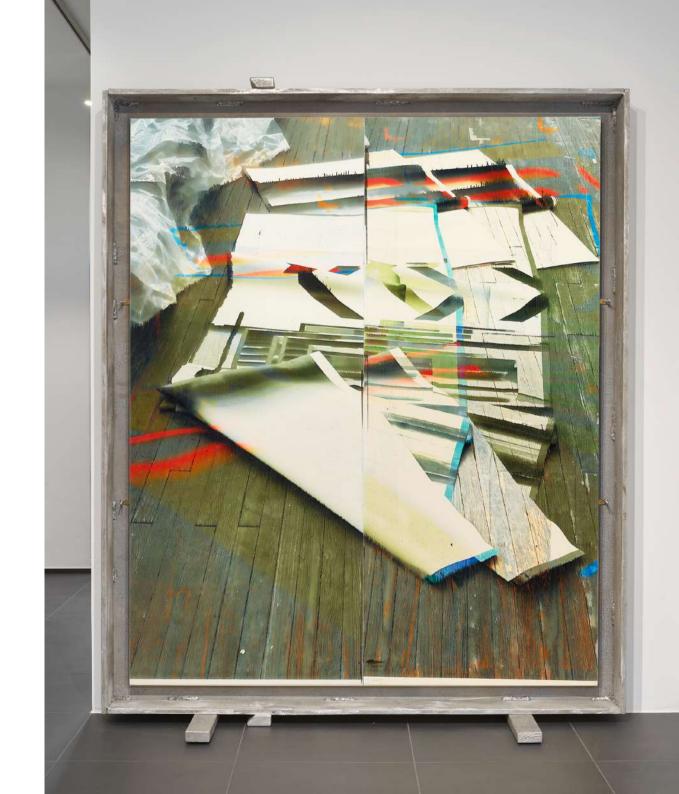


Untitled 2024 Aluminum cast 192,9 × 237,6 × 18,6 cm 'T-Frame' 193 × 230,5 × 2,4 cm 'Lid'

250.000 USD net.

I Art Basel - Hall 2.1. Booth R8





CHARLINE VON HEYL

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



Charline von Heyl

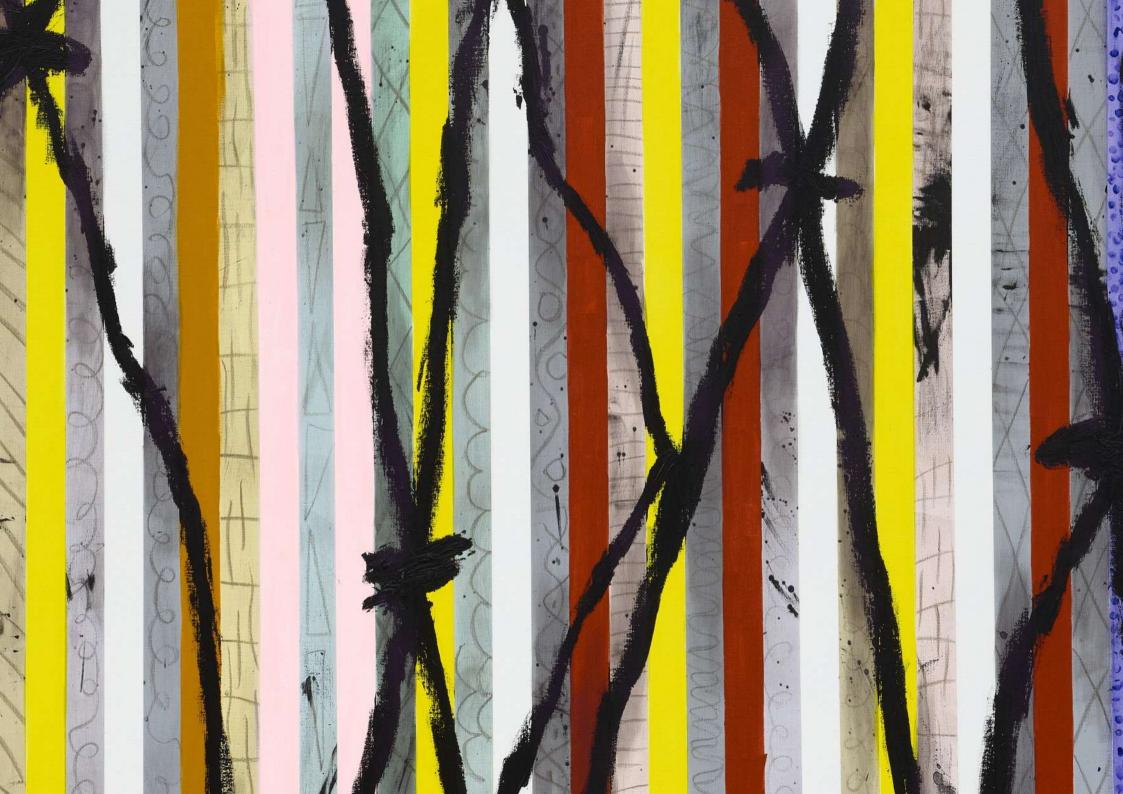
One of the most inventive artists working today, von Heyl has earned international acclaim for continually rethinking the possibilities of contemporary painting. Her cerebral yet deeply visceral artworks challenge long-held assumptions about composition, beauty and narrative. Drawing inspiration from 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's most recent solo institutional exhibitions include The George Economou Collection, Athens (forthcoming, June 2025), 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.

Approximator 2020 Acrylic, oil stick and charcoal on linen 208,5 x 188 cm

475.000 USD net.







Martin Kippenberger

Untitled 1993 Oil on canvas 60 × 50 cm

Catalogue Raisonné no. MK.P 1993.23

Price upon request



In this self-portrait from 1993 the artist made a virtue of necessity: During the preparation for his seminal solo exhibition *The Happy End of Franz Kafka's 'Amerika'* in Rotterdam at the Boijmans Van Beuningen Museum in 1994 he realized that two of his self-portraits from the cycle he painted in 1988 would not be available for a loan. In typical fashion, he found the perfect solution to this dilemma: He repainted these two works in a smaller format.

The reason why these two self-portraits from 1988 were important for his show in Rotterdam was that these two works each feature prominently one of his so-called *Peter* sculptures from 1987: both *Peter* sculptures were also integrated by the artist into his monumental installation *The Happy End of Franz Kafka's 'Amerika'*, installed for the first time in Rotterdam in 1994.

The Peter sculpture that is in the foreground of this self-portrait is the Hausbar Simone de ('House Bar Simone de') referring to Simone de Beauvoir, the French writer, philosopher and feminist. In addition, the wooden construction of the sculpture copies a special type of tray used in Cologne's breweries to serve many so-called ,Kölsch' beers at once.



Kippenberger in Spain painting the self-portrait from 1988



Hausbar Simone de (from the series Peter Sculptures), 1987

Martin Kippenberger



Museum Boymans-van Beuningen, Rotterdam 1994

Exhibited & Literature

The Happy End of Franz Kafka's 'Amerika', Museum Boymans-van Beuningen, Rotterdam [Februar 29–Apr 27 1994]

Martin Kippenberger Catalogue Raisonné of the Paintings, 1993–1997, vol. IV, Ed. by Gisela Capitain, Regina Fiorito and Lisa Franzen for the Estate of Martin Kippenberger, Cologne 2014, 90 ill.



Liza Lacroix Art Basel Unlimited - U21



(isn't my audience) what are you doing to me? (3) 2025 Oil on canvas, acrylic glass 183 × 640 cm

Liza Lacroix Art Basel Unlimited - U21



Liza Lacroix Art Basel Unlimited - U21

Liza Lacroix's artistic practice encompasses painting, audio, installation, and site-specific interventions. (isn't my audience) what are you doing to me? (3) is the artist's largest work to date: a triptych of three oil paintings, each 183 × 213.3 cm, on wood canvas stretchers. Three pieces of 5 mm-thick plexiglass, two of which are 183 × 243.4 cm and one 183 × 152.2 cm, are attached to the front of the canvases with visible metal screws. The acrylic is fastened tightly so that its entire surface is touching that of the painting and remains dirty from oily fingerprints, dust and scratches; the artist requested that it should not be cleaned or protected before, during, or after installation. The work is installed 17 cm from the floor on a freestanding wall measuring 400 × 640 cm.



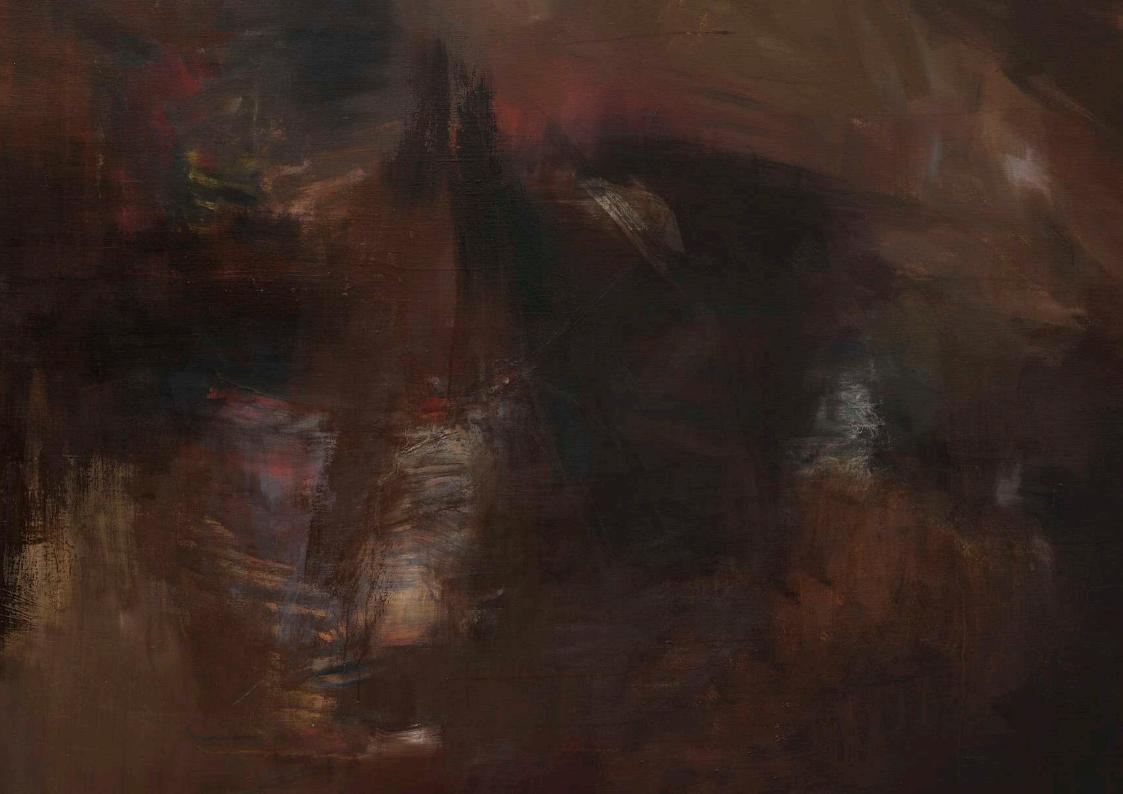
Liza Lacroix

Liza Lacroix has exhibited at Neue Galerie Gladbeck, Le Consortium, Dijon (both 2024), Galerie Gisela Capitain, Cologne, Zweigstelle Capitain, Napoli (both 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 Monit, Brescia, Pocoapoco, Oxaca and Duncan, Aluquerque (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.

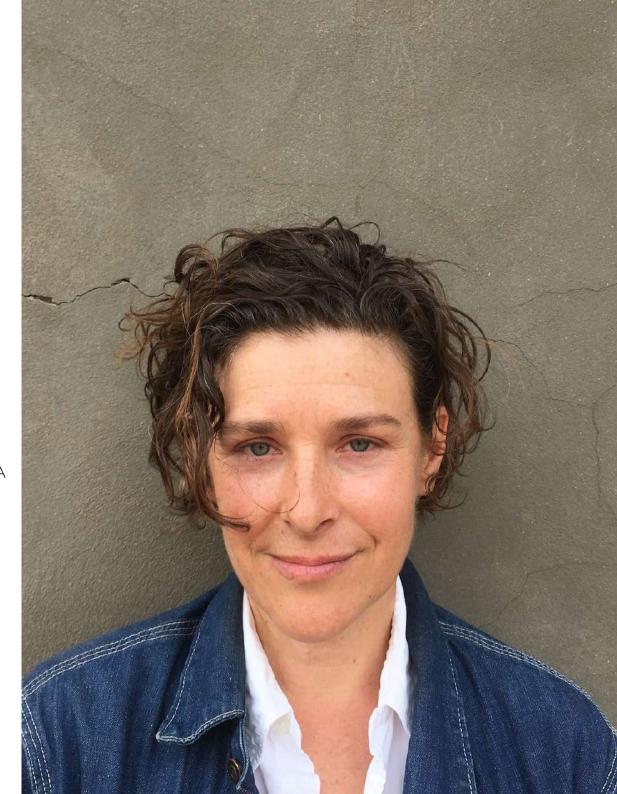
(I spew death words) it's anything, anything I say it is' - you have 2025 Oil on canvas 140×160 cm





ZOE LEONARD

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



Zoe Leonard

Zoe Leonard's 1990 photograph Beheaded Model, Carolyn Roehm Fashion Show captures a striking moment from a runway presentation, focusing on a model whose head is cropped out of the frame. This deliberate composition emphasizes the clothing while omitting the individual's identity, prompting viewers to reflect on themes of objectification and the depersonalization inherent in the fashion industry. The image exemplifies Leonard's broader exploration of how photography can critique societal norms and the politics of representation.

Leonard consistently interrogated the mechanisms of display and the power dynamics embedded within visual culture, challenging viewers to reconsider the ways in which subjects are framed and perceived.

Beheaded Model, Carolyn Roehm Fashion Show 1990 Silver Gelatine Print 59,8 x 84,8 cm Edition of 6



Zoe Leonard

Zoe Leonard's *Pin-Up No. I* (1995) features performance artist Jennifer Miller portraying Marilyn Monroe. The work juxtaposes Miller's distinctive appearance —including her beard—with Monroe's iconic image, challenging conventional standards of beauty and femininity. Through this portrayal, Leonard invites viewers to reconsider societal norms surrounding gender and identity.

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.

Pin-Up No. 1, (starring Jennifer Miller) 1995/1997 C-Print 133 × 90 cm Edition of 3



MARCEL ODENBACH

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



Marcel Odenbach

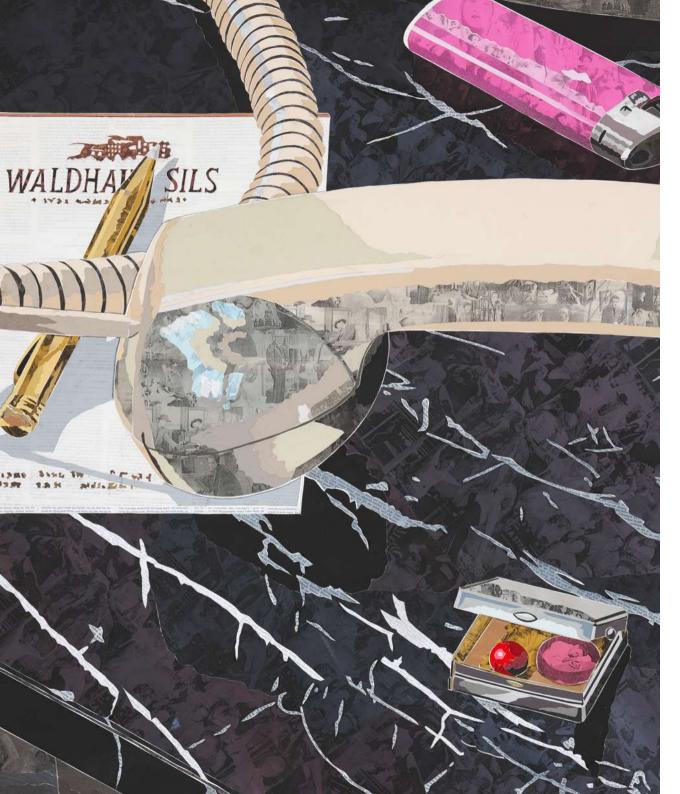
The photo, a still life, shows a cluttered table: a telephone with the receiver off the hook, an open pillbox, two heavy rings, and a half-full glass of water. A vintage alarm clock, in typical 1970s design, points to the early morning hours. The scene in *deprived of sleep* (2025) has a cinematic, narrative quality—reminiscent of a film set from a Hitchcock movie. It captures a fleeting moment, as if something has just happened—but what exactly? A crime? Or simply the aftermath of a sleepless night?

Every object seems charged with meaning—becoming a symbol in its own right. Like many of Marcel Odenbach's works, this one also bears autobiographical traces: the rings and pillbox belonged to the artist himself, while the book comes from a box of family possessions. Upon closer inspection, the title becomes legible: Das Judenbuch by Arthur Kahane. Published in 1931, this deeply personal and reflective work marks Kahane's return to his Jewish identity at a time of rising anti-Semitism. Blending autobiography and cultural critique, the book offers subjective and provocative answers to the many questions of Jewish identity and belonging—making its presence in the still life more than coincidental.

um den Schlaf gebracht / deprived of sleep 2025 Collage, xerox, pencil, ink on paper 257 x 182 cm

140.000 EUR net.





Also visible on the table is a notepad from the legendary Hotel Waldhaus in Sils-Maria, a retreat long favored by philosophers, writers, and artists. Over the decades, the Waldhaus has welcomed guests such as Friedrich Nietzsche, Hermann Hesse, Thomas Mann, and Marc Chagall. With its quiet grandeur and historical resonance, the notepad becomes more than a casual hotel souvenir—it gestures toward a world of intellectual retreat and creative reflection. In the context of this image, it subtly anchors the scene in a European cultural lineage shaped by introspection, exile, and enduring artistic presence.

As the viewer's eye lingers, the collage fragments begin to reveal themselves: works by Goya, film scenes by the great directors Hitchcock and Fellini, and documentary footage of the November pogroms. *The Gossips* (1948) by American painter and illustrator Norman Rockwell—a retaliatory piece aimed at a woman who had spread a vicious rumor about him—appears here as wallpaper in the background.

Marcel Odenbach's institutional solo shows include Kurt Tucholsky Literaturmuseum, Rheinsberg 2023, MAllAM- Contemporary Art Museum, Chiang Mai 2022, Museum Ludwig, Cologne, Kunstsammlung NRW K21, Dusseldorf, 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.

Marcel Odenbach was awarded the 2021 Wolfgang Hahn Prize.

TOBIAS PILS

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



Tobias Pils



65.000 EUR net.

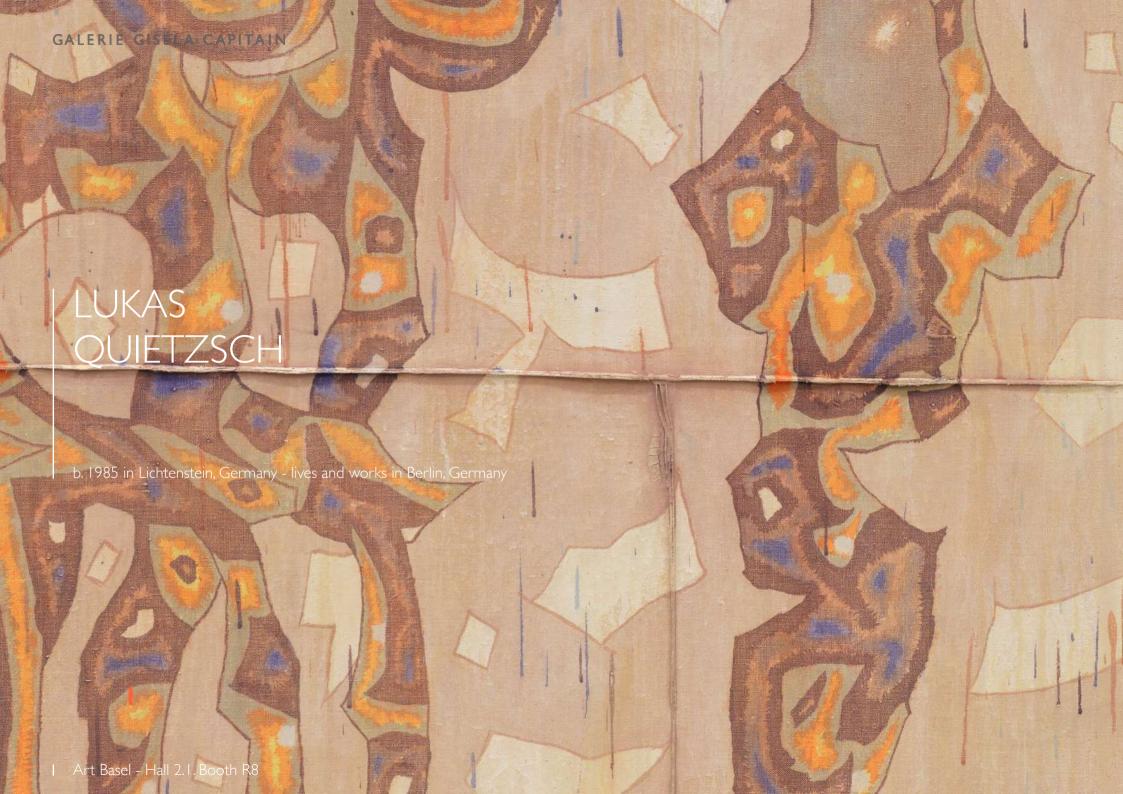


While Tobias Pils has primarily focused on a palette of blacks, whites, and the range of grays that can be derived from them, his new painting *Licht (Geist)* is among the few in which he also incorporates other pigments. The confrontation with colour has always been a part of his work and has led to 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.





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.

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 —

Lukas Quietzsch has an upcoming solo exhibition at Zweigstelle Capitain VIII at Palazzo Degas in Naples opening in September 2025.

He exhibited at Galerie Gisela Capitain, Cologne 2024 and Kunstverein Freiburg 2022 and 2017.

Untitled
2025
Gouache on canvas
255 x 185 cm

27.000 EUR net.



ELFIE SEMOTAN

b. 1941 in Wels, Austria - lives and works in New York, USA and Vienna and Jennersdorf, Austria



Elfie Semotan

Elfie Semotan is an Austrian photographer known for her diverse career spanning fashion, advertising, and art photography.

Beginning her work in the 1970s, she gained recognition for her fashion photography in international publications while also developing a parallel body of more personal, artistic work.

Among her most notable contributions are her portraits of artists, which offer a thoughtful and direct look at her subjects. These portraits often highlight the personality and environment of the artists without being overly staged, providing a subtle insight into their creative world.

Udo Kier is a German actor known for his distinctive presence and extensive career in international cinema. He has appeared in a wide range of films, from European art house productions to Hollywood blockbusters, often playing eccentric or villainous characters. Kier has worked with acclaimed directors such as Lars von Trier, Rainer Werner Fassbinder, and Gus Van Sant, establishing himself as a cult figure in contemporary film.

Elfie Semotan had institutional solo exhibitions at Kunst Haus Wien, Vienna, 2021, C/O Berlin, 2019, Leopold Museum, Vienna, 2018, FLATZ Museum, Dornbirn, 2017, Kunsthalle Krems, 2013, and at Museum der Moderne, Salzburg, 2010, among others.

Udo Kier, Palm Springs 2004/2023 Archival pigment print on Hahnemühle Photo Rag Ultra Smooth paper 56 x 46,6 cm Edition of 3

6.500 EUR net.



RYAN SULLIVAN

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



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 153 x 102,5 cm RYS-0023





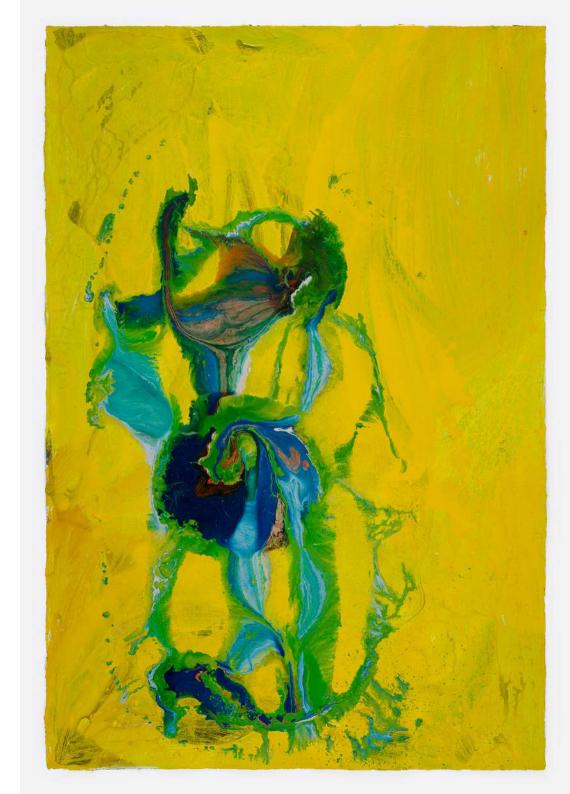
Ryan Sullivan

Untitled 2024 Watercolor and acrylic on paper 153 x 102,5 cm RYS-0026



Ryan Sullivan

Untitled 2024 Watercolor and acrylic on paper 153 × 102,5 cm RYS-0025



HIROKI TSUKUDA

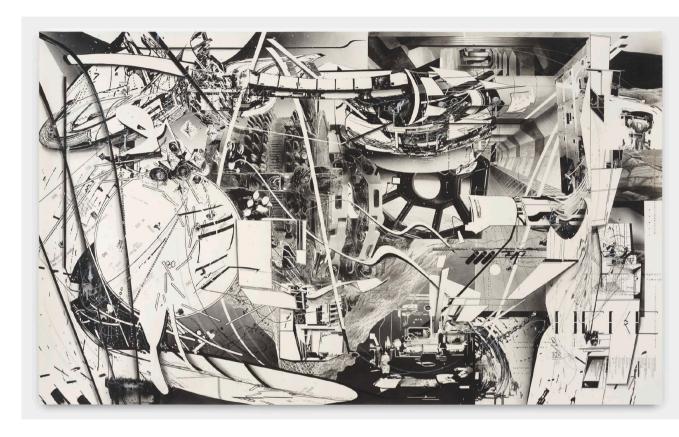
b. 1978 in Kagawa, Japan - lives and works in Tokyo, Japan



Hiroki Tsukuda

Tsukuda's works make use of many common motifs such as cityscapes and architecture and the natural landscapes of woods and waterfronts while simultaneously incorporating drawn geometric planes and symbolic elements. An important component in Tsukuda's work is the influence of the science fiction movies, video games, comics, music, and novels Tsukuda grew up with. The neo-futuristic worldview in Tsukuda's works is perhaps born from an alternate "reality" composed of the complex mash-up of images he has scanned from the real world and the information he has stored from the various mediums that have influenced him.

In 2024 Hiroki Tsukuda participated at the 8th Yokohama Triennale, Yokohama. His works have been featured in solo exhibitions at The Museum of Modern Art, Gunma, Japan 2019, Neuer Aachener Kunstverein, 2017, Galerie Gisela Capitain, Cologne, 2017, Petzel Gallery, New York, 2016, and in group shows at KINDL – Zentrum für zeitgenössische Kunst, Berlin, 2018, Künstlerhaus Bethanien, Berlin, 2012, Le Magasin – Centre National d'art Contemporain de Grenoble, 2011, and Garage Museum of Contemporary Art, Moscow, 2011, among others.



Underground temple of the inverted world 2025
Acrylic ink, charcoal and color pencils on paper 96,8 x 161,8 cm

