

Art Basel 2026
Barbara Wien, Berlin
Hall 2.1, Booth S25

Preview days

Tuesday, June 16

Wednesday, June 17

Public days

June 18–21

Preview portfolio
with works by

Éric Baudelaire

Nina Canell

Mariana Castillo Deball

Sheroanawe Hakihiwe

Dan Lie

Vaclav Pozarek

Walter Price

Haegue Yang

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Éric Baudelaire

b. 1973 in Salt Lake City, USA

Éric Baudelaire is an artist and filmmaker based in Paris, France. Trained as a political scientist, Baudelaire has developed a research-based artistic practice spanning film, installation, photography, printmaking, and sculpture.

Conceived in the context of Baudelaire's installation *Death Passed My Way and Stuck This Flower in My Mouth*, presented in *in minor keys*, the 61st International Art Exhibition of La Biennale di Venezia (2026), the diptych *Flowers, Strange Insects, Blades of Grass*, 2026, brings together a photographic portrait and an etching derived from fragments of Luigi Pirandello's *L'Uomo dal Fiore in Bocca* (1923). Conceived as a literary and visual coda to the film installation, the work reflects on mortality, attention, and the fragile poetics of observation. The present edition combines the photographic image with the English-language etching *Strange Insects, Blades of Grass*. Produced in relation to this same body of work, Baudelaire's *Venetian Rose* series consists of unique works isolating individual half dead flowers against a dark ground, recalling both devotional painting and botanical portraiture. Echoing the flower motif central to *Death Passed My Way and Stuck This Flower in My Mouth*, the works evoke beauty, fragility, and transience, while subtly alluding to the global circulation of cut flowers explored in the artist's film installation.

Baudelaire has presented monographic exhibitions at CCA Berlin; Kunst Halle Sankt Gallen, Switzerland; Kunstinstituut Melly, Rotterdam; Tabakalera, San Sebastián; Fridericianum, Kassel; Beirut Art Center; Gasworks, London; and the Hammer Museum, Los Angeles. He participated in *in minor keys*, the 61st International Art Exhibition of La Biennale di Venezia (2026), as well as the Busan Biennale; the 34th Bienal de São Paulo; the 2017 Whitney Biennial; the 2014 Yokohama Triennale; Mediacity Seoul 2014; and the 2012 Taipei Biennial. In 2019, Baudelaire received both a Guggenheim Fellowship and the Prix Marcel Duchamp. His work is held in major international collections including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; Museum für Moderne Kunst, Frankfurt; Museo Reina Sofía, Madrid; MACBA, Barcelona; MMCA, Seoul; M+, Hong Kong; and the Centre Pompidou, Paris.

Éric Baudelaire

Venetian Rose XIII

2026

C-print, framed / gerahmt

C-print: 70 × 50 cm

Frame/Rahmen: 72.5 × 51.5 × 4

Unique work/Unikat

15.000 Euro (excl.VAT / excl. MwSt.)



Éric Baudelaire

Venetian Rose XIX

2026

C-print, framed / gerahmt

C-print: 70 × 50 cm

Frame/Rahmen: 72.5 × 51.5 × 4

Unique work/Unikat

15.000 Euro (excl.VAT / exkl. MwSt.)





Éric Baudelaire, *Death Passed My Way and Stuck this Flower in My Mouth*. Installation view: 61st International Art Exhibition of La Biennale di Venezia – *In Minor Keys* by Koyo Kouoh, Venice, Italy, 2026.



Éric Baudelaire
Flowers, Strange Insects, Blades of Grass
 2026
 Diptych / Diptychon
 C-print, etching on paper, framed
 C-Print, Radierung auf Papier, gerahmt
 Paper each / Papier je: 76 × 56 cm
 Frame each / Rahmen je: 81 × 61.5 × 4 cm
 Edition 1/5

12.000 Euro (excl.VAT / excl. MwSt.)



THE MAN WITH THE FLOWER: If death, my dear sir, if death were some strange, filthy insect that just... settled on you, as it were, took you unawares, shall we say... You're walking along. All of a sudden a passerby stops you, and, with finger and thumb cautiously extended, says: "Excuse me, sir, excuse me, honored sir, but death has settled on you!" And with finger and thumb cautiously extended, he takes it and throws it in the gutter. Wouldn't that be wonderful?

But death is not an insect. It has settled on many walkers in the city—however far away their thoughts may be, however, carefree they may feel. They don't see it. They're thinking what they'll be doing tomorrow.

He gets up.

Look, my dear sir... come here...

He leads the Customer under the street lamp.

I'll show you something. Look! Under this side of my moustache. See that little knob? Royal purple? Know what they call it? It has such a poetic name. It suggests something soft and sweet. Like a caramel. Epitelioma. The *O* is stressed. Try it, isn't it soft and sweet? Epitelioma. Understand?

Death passed my way. He stuck this... flower in my mouth and said: "Keep it, old chap. I'll stop by again in eight months—or maybe ten."

Pause.

Now tell me. Can I just sit quietly at home as that unhappy girl wishes me to—with this flower in my mouth?

I wish to send my best wishes to your good lady and her daughters in your country home. Will you do me a favor when you arrive, tomorrow morning? As I figure it, your village is a certain distance from the station. It is dawn. You will be on foot. The first tuft of grass you see by the roadside—count the number of blades, will you? Just count the blades of grass. The number will be the number of days I have to live.

Pause.

One last request: pick a big tuft!

He laughs.

Then: Good night!

He walks away humming through closed lips the tune which the mandolin is playing in the distance.

CURTAIN

THE MAN WITH THE FLOWER IN THE MOUTH
LUIGI PIRANDELLO

1923



6/7

John



Nina Canell

b. 1979 in Växjö, Sweden

Nina Canell lives and works in Berlin. Her sculptural practice explores processes of transmission, changeability, uncertainty, exchange, and material transformation, bringing together industrial remnants and natural phenomena in works that exist between the material and immaterial. Her communities of objects quietly interact with one another: electrical debris, wires, copper, air, heat, and water enter into temporary and unstable relations, revealing invisible systems of energy, communication, and connectivity.

Since 2014, Canell has developed her ongoing *Brief Syllable* series using found subterranean electricity and communication cables. By dissecting and exposing their internal structures, the works transform infrastructural materials into intimate sculptural forms. The flat cross-sections of these conductors articulate a short stretch within the unimaginable distances of relational transfers. Removed from their original function of transmission, the cable fragments appear simultaneously technological and bodily, evoking suspended speech, interrupted communication, and the hidden architectures underlying contemporary life.

The work presented here, *Brief Syllable (Metaxic)*, 2026, belongs to this ongoing body of work. Mounted directly on the wall, the dissected high-voltage cable reveals a dense inner composition of conductive filaments and coloured channels. The sculpture condenses vast systems of circulation and connectivity into a precise sculptural fragment.

Canell has presented solo exhibitions at Moderna Museet, Stockholm; Camden Art Centre, London; Hamburger Bahnhof, Berlin; Kunstmuseum St. Gallen; and Argos, Brussels. Her work has been included in major international exhibitions including the Venice Biennale, the Gwangju Biennale, and documenta 13. Her works are held in collections including the Museum of Modern Art, New York; Centre Pompidou, Paris; Tate, London; Moderna Museet, Stockholm; and Hamburger Bahnhof, Berlin.

Nina Canell
Brief Syllable (Metaxic)

2026

High voltage electricity cable

Hochspannungskabel

D 2 cm, Ø 8 cm

12.000 Euro (exkl. MwSt./excl.VAT)





Mariana Castillo Deball

b. 1975 in Mexico City, Mexico

Mariana Castillo Deball lives and works between Berlin and Mexico City. Taking a kaleidoscopic approach to her practice, Castillo Deball mediates between archaeology, anthropology, science, and the visual arts, exploring how objects, images, and systems of knowledge shape our understanding of history and identity. Her installations, sculptures, performances, and editorial projects emerge through extensive research processes and through dialogues with ethnographic collections, libraries, museums, historical archives, and their staff.

Blurring historical interpretation and speculative narration, Castillo Deball recombines different visual and material languages to produce polyphonic constellations of meaning. Her works often reflect on the circulation of forms, symbols, and cultural memory across time and geography. The work presented here, *Stringing Beads 01*, 2025, belongs to a recent body of sculptural works in which ceramic elements are threaded into suspended vertical compositions resembling beads, pendants, archaeological fragments, or ritual objects.

Castillo Deball studied at the Universidad Nacional Autónoma de México and the Jan van Eyck Academie in Maastricht. She received the Prix de Rome (2004), the Zurich Art Prize (2012), and the Preis der Nationalgalerie für junge Kunst (2013). Recent projects include *Feathered Changes*, her monumental site-specific commission for the new David Geffen Galleries at LACMA, Los Angeles. Since 2015, she has been Professor of Sculpture at the Kunstakademie Münster.

Mariana Castillo Deball

Stringing Beads 01

2025

Metal wire, ceramics

Metalldraht, Keramik

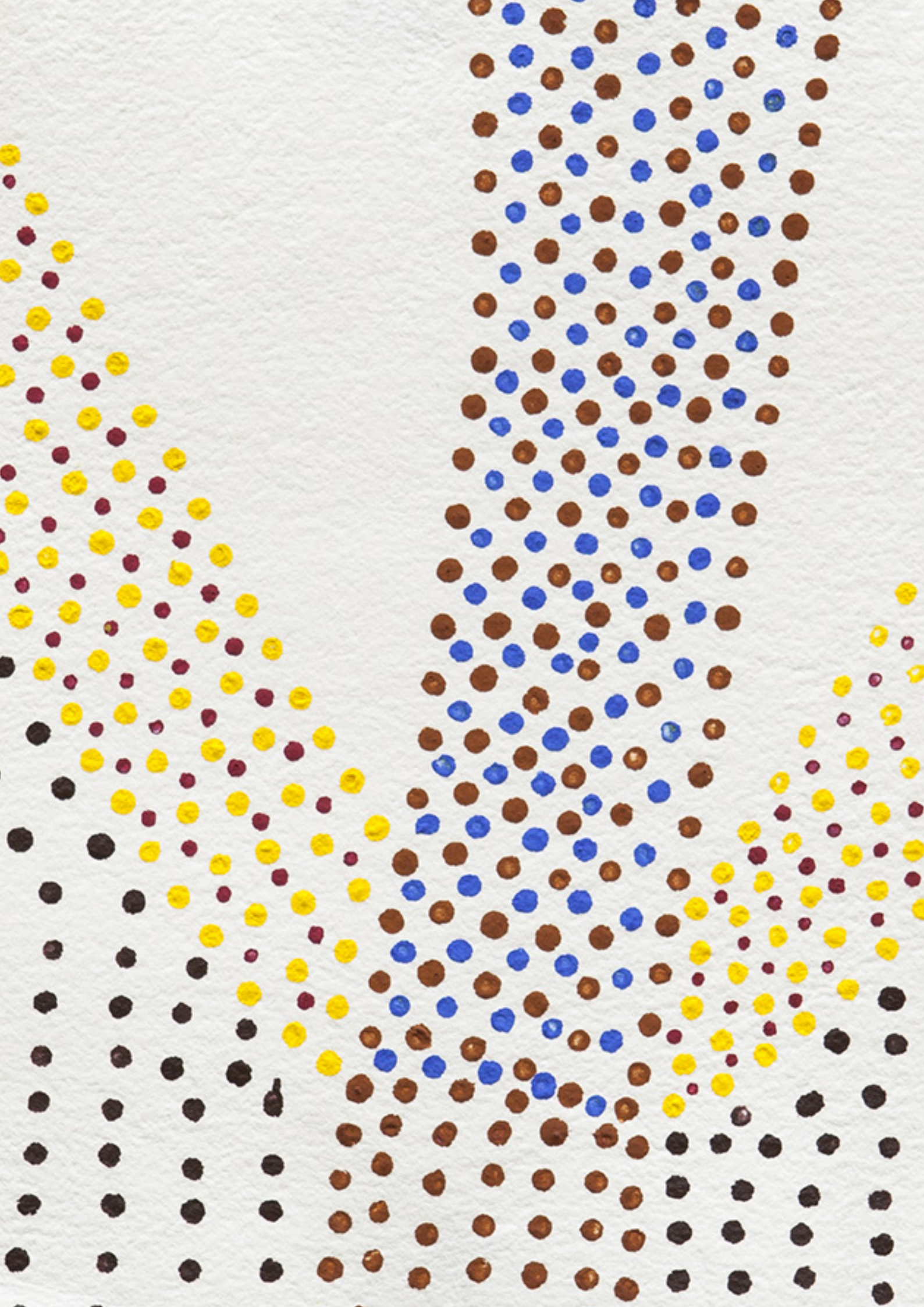
H 153 cm, Ø 12 cm

9.000 Euro (excl.VAT/exkl. MwSt.)





Installation *Mariana Castillo Deball: Stringing Beads*, Dortmunder Kunstverein, Dortmund, Germany, 2025



Sheroanawe Hakihiwe

b. 1971 in Sheroana, Venezuela

Sheroanawe Hakihiwe lives and works between the Venezuelan Amazon and Caracas. Born in a Yanomami community in the Upper Orinoco region, Hakihiwe has developed a practice centered on drawing, printmaking, painting, and handmade paper produced from local plant fibres. Drawing from the ancestral knowledge, signs, and visual language of Yanomami culture, his works form an expanding vocabulary of symbols connected to plants, animals, rituals, memory, and collective life.

Through repetition, rhythm, and reduction, Hakihiwe creates compositions in which delicate signs and forms appear suspended between abstraction, notation, and cosmology. Executed with great material sensitivity and formal precision, the works evoke intimate observation while remaining deeply connected to the natural world, Yanomami systems of knowledge, and cultural practices such as forms of ornament and bodily adornment including *mostacillas* – colourful beads widely used in Yanomami jewellery and necklaces.

Recent solo exhibitions include Museu de Arte de São Paulo (MASP), São Paulo (2023); Museo Tamayo (2026); and Kunsthalle Lissabon, Lisbon (2021). His work has been included in major international exhibitions including the Venice Biennale (2022); Hammer Museum (2026); Fondation Cartier pour l'art contemporain, Paris; MoMA, New York; Mori Art Museum, Tokyo; and the Biennale of Sydney. His works are held in collections including the Museum of Modern Art, New York; Centre Pompidou, Paris; Museo Reina Sofía, Madrid; British Museum, London; and MASP, São Paulo.

Sheroanawe Hakihiwe

Tope tope (Mostacillas)

2022

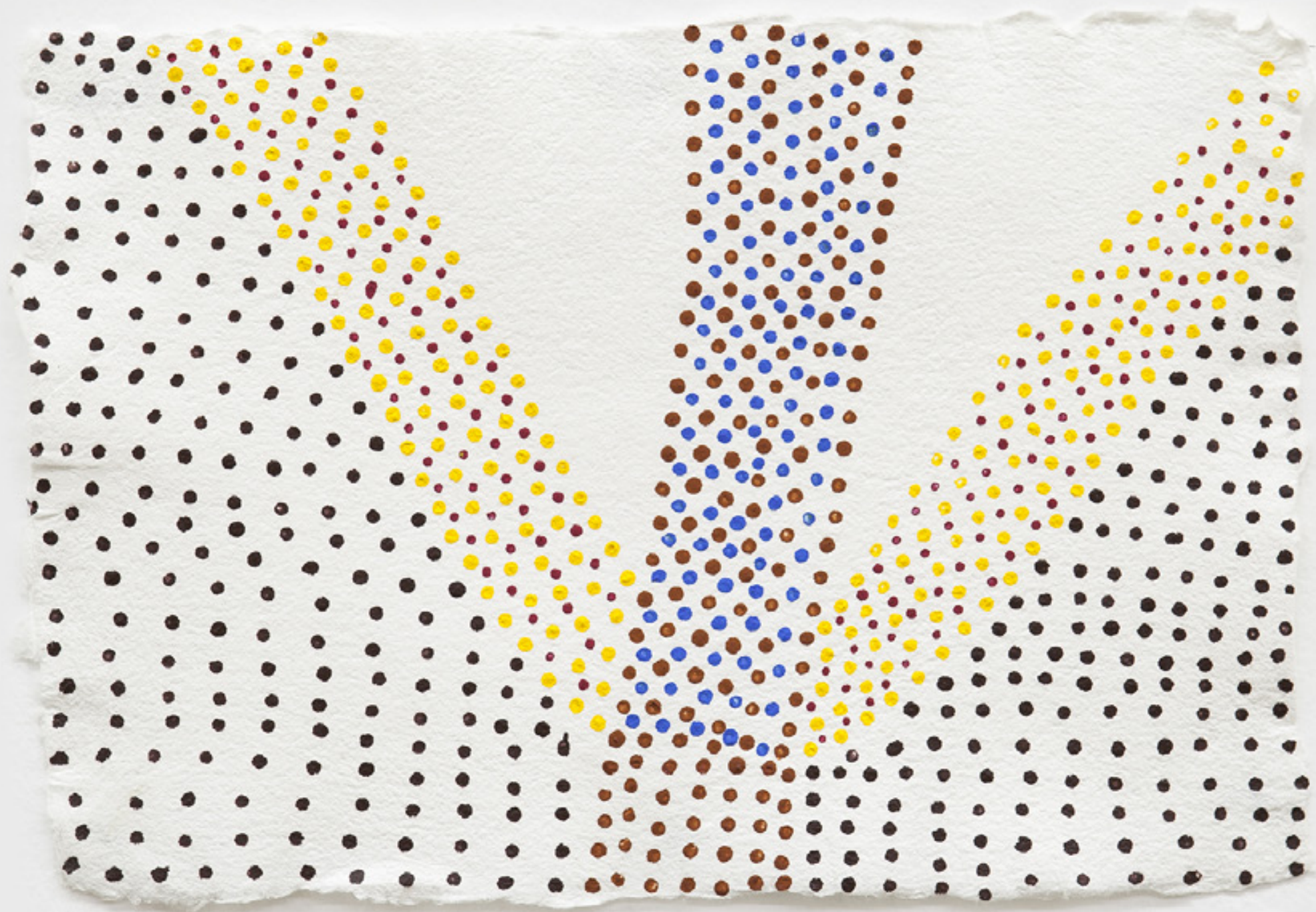
Acrylic on cotton paper

Acryl auf Baumwollpapier

Paper / Papier: 20.6 × 30 cm

Frame / Rahmen: 30 × 39 cm

4.500 Euro (excl.VAT/exkl. MwSt.)





Dan Lie

b. 1988

Dan Lie lives and works in Berlin. Over the past decade, Lie has developed a practice spanning sculpture, installation, drawing, and spatial intervention, grounded in long-term research into time, death, transformation, and processes of decomposition. Working in collaboration with bacteria, fungi, insects, plants, and other “other-than-human” entities, Lie creates environments in which organic matter continuously changes state, challenging fixed distinctions between life and death, permanence and impermanence.

Blurring ritual, ecology, spirituality, and bodily experience, Lie’s works often unfold through scent, humidity, temperature, and material transformation, producing spaces charged with vulnerability, intimacy, and regeneration. For Art Basel 2026, Lie has developed two new works incorporating turmeric-dyed and faded fabrics, constituting a strong sculptural presence within Galerie Barbara Wien’s booth, presented alongside a series of drawings from *Testimonies, The Reek*, conceived as portraits of the installation and its rooms as they gradually transformed and decomposed throughout the presentation of *Preis der Nationalgalerie 2024* at Hamburger Bahnhof, Berlin.

Recent solo exhibitions include Spike Island, Bristol (2025); Pinacoteca de São Paulo (2024); Art Sonje Center, Seoul (2024); Kunstverein Braunschweig (2023); Zwingli-Kirche, Berlin (2023); New Museum, New York (2022); Casa do Povo, São Paulo (2019); and Jupiter Artland, Edinburgh (2019). Lie is part of the exhibition *in minor keys*, 61st International Art Exhibition of La Biennale di Venezia (2026); *Sak-Da: The Poetics of Decomposition*, MMCA, Seoul (2026); the 8th Arnaldo Pomodoro Sculpture Prize at ICA Milano (2026); *Ghost 2568: Wish We Were Here*, BANGKOK CITYCITY GALLERY (2025); *Fabular Paisajes*, Museu Habitat, Barcelona (2025); *Preis der Nationalgalerie 2024*, Hamburger Bahnhof, Berlin; the 35th Bienal de São Paulo (2023); the Singapore Biennale (2022); and the 58th Carnegie International (2022).

Dan Lie

Melancholy Altar

Turmeric dyed and faded fabric, beeswax candles,
paraffin candles, incense, wooden stands, chair
Kurkumagefärbter und verblichener Stoff, Bienenwachskerzen,
Paraffinkerzen, Räucherwerk, Holzständer, Stuhl
200 × 215 × 270 cm

45.000 Euro (excl.VAT/exkl. MwSt.)





Dan Lie

The Reek Testimonial 8

2024

Watercolour, gouache, oil stick,
oil pastel, soft pastel on paper, framed
Aquarell, Gouache, Oil Stick, Ölpastellkreide,
weiche Pastellkreide auf Papier, gerahmt

Paper / Papier: 40 × 30 cm

Frame / Rahmen: 50 × 40 cm

5.000 Euro (excl.VAT / exkl. MwSt.)



Dan Lie
The Reek Testimonial 9
2024
Watercolour, gouache, oil stick,
oil pastel, soft pastel on paper, framed
Aquarell, Gouache, Oil Stick, Ölpastellkreide,
weiche Pastellkreide auf Papier, gerahmt
Paper / Papier: 40 × 30 cm
Frame / Rahmen: 50 × 40 cm

5.000 Euro (excl.VAT/exkl. MwSt.)



Dan Lie

The Reek Testimonial 10

2024

Watercolour, gouache, oil stick,
oil pastel, soft pastel on paper, framed
Aquarell, Gouache, Oil Stick, Ölpastellkreide,
weiche Pastellkreide auf Papier, gerahmt

Paper / Papier: 40 × 30 cm

Frame / Rahmen: 50 × 40 cm

5.000 Euro (excl.VAT/exkl. MwSt.)



Dan Lie

The Reek Testimonial 12

2024

Watercolour, gouache, oil stick,
oil pastel, soft pastel on paper, framed
Aquarell, Gouache, Oil Stick, Ölpastellkreide,
weiche Pastellkreide auf Papier, gerahmt

Paper / Papier: 40 × 30 cm

Frame / Rahmen: 50 × 40 cm

5.000 Euro (excl.VAT / excl. MwSt.)



Vaclav Pozarek

b. 1940 in České Budějovice, former Czechoslovakia

Vaclav Pozarek lives and works in Bern. He was born in 1940 in České Budějovice, to the son of a hat manufacturer whose business was expropriated in 1948. A master of suggestion, Pozarek has developed a singular artistic language that resists fixed concepts and ideological readings. Shaped by his experience growing up in postwar Czechoslovakia amid political aggression, surveillance, and bureaucratic absurdity, his work approaches sculpture, drawing, collage, and installation with both precision and subtle irony.

After leaving Czechoslovakia in 1968, Pozarek lived in Hamburg and London before settling in Bern. In London, where he studied under Anthony Caro, he immersed himself in historical and contemporary sculpture while developing his own approach to form. From an early stage, Pozarek understood free and applied arts as naturally interconnected, continuing a constructivist lineage in which art maintains a creative relation to everyday life.

The collages presented here, both from 2018, belong to a body of works on paper in which photographic fragments, geometric structures, and found imagery are assembled into sparse and associative compositions. Through juxtaposition, Pozarek constructs open-ended visual relations that oscillate between humour, estrangement, and formal clarity.

Pozarek has presented solo exhibitions at MAMCO, Geneva; Kunstmuseum Solothurn; Kunstmuseum Winterthur; Kunsthaus Glarus; Kunstverein Bielefeld. In 2006 he received the Prix Meret Oppenheim. His works have been included in major international exhibitions including Art Basel Unlimited.



Vaclav Pozarek

o.T.

2018

Collage, framed / gerahmt

Collage: 36 × 26 cm

Frame / Rahmen: 42 × 32 × 2.5 cm

2.000 Euro (exkl. MwSt./excl. VAT)



Vaclav Pozarek

o.T.

2018

Collage, framed / gerahmt

Collage: 36 × 26 cm

Frame / Rahmen: 42 × 32 × 2.5 cm

2.000 Euro (exkl. MwSt./excl. VAT)





Walter Price

b. 1989 in Macon, Georgia, USA

Walter Price lives and works in Brooklyn, New York. Moving fluidly between abstraction and figuration, Price develops paintings in which different registers of signs, gestures, and atmospheres coexist within dense and unstable pictorial spaces. Through layered colour, expressive brushwork, fragments of text, and shifting spatial logics, his paintings evoke psychological landscapes, dreamlike sequences, and unstable social spaces.

A recurring aspect of Price's practice is the negotiation of space: interior and exterior, intimacy and exposure, presence and disappearance. His paintings often suggest fleeting social encounters, fragmented landscapes, emotional states, or spaces in which forms continuously emerge and dissolve.

The three paintings shown here from 2023 and 2024 present Price's condensed and highly associative language, moving between abstraction and figuration, nocturnal atmospheres, fragmented memories, and fleeting narrative suggestion.

Recent solo exhibitions include Walker Art Center, Minneapolis (2024); Camden Art Centre, London; Aspen Art Museum; MoMA PSI, New York; and Kölnischer Kunstverein, Cologne. His work has been included in major group exhibitions including the Whitney Biennial; *Black Melancholia* at Hessel Museum of Art, Bard College, New York; *The Drawing Center Show*, New York; and *MONUMENTS*, Los Angeles. Price's work is held in the collections of the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; Tate, London; Centre Pompidou, Paris; and Hammer Museum, Los Angeles.

Walter Price

"You've been a snitch since a kid, you a rug rat!" – Justin Harrell

2024

Acrylic, gesso, gouache, chrome pen on wood

Acryl, Gesso, Gouache, Chromstift auf Holz

41 × 51 cm

26.000 Euro (excl.VAT / exkl. MwSt.)





Walter Price

Night Club: "Imma get it right now, aint gonna wait no turn."

2024

Acrylic, gesso, chrome pen on wood

Acryl, Gesso, Chromstift auf Holz

41 × 51 cm

26.000 Euro (excl.VAT / excl. MwSt.)





Walter Price

“Sound the alarms! These folks are crazy!”

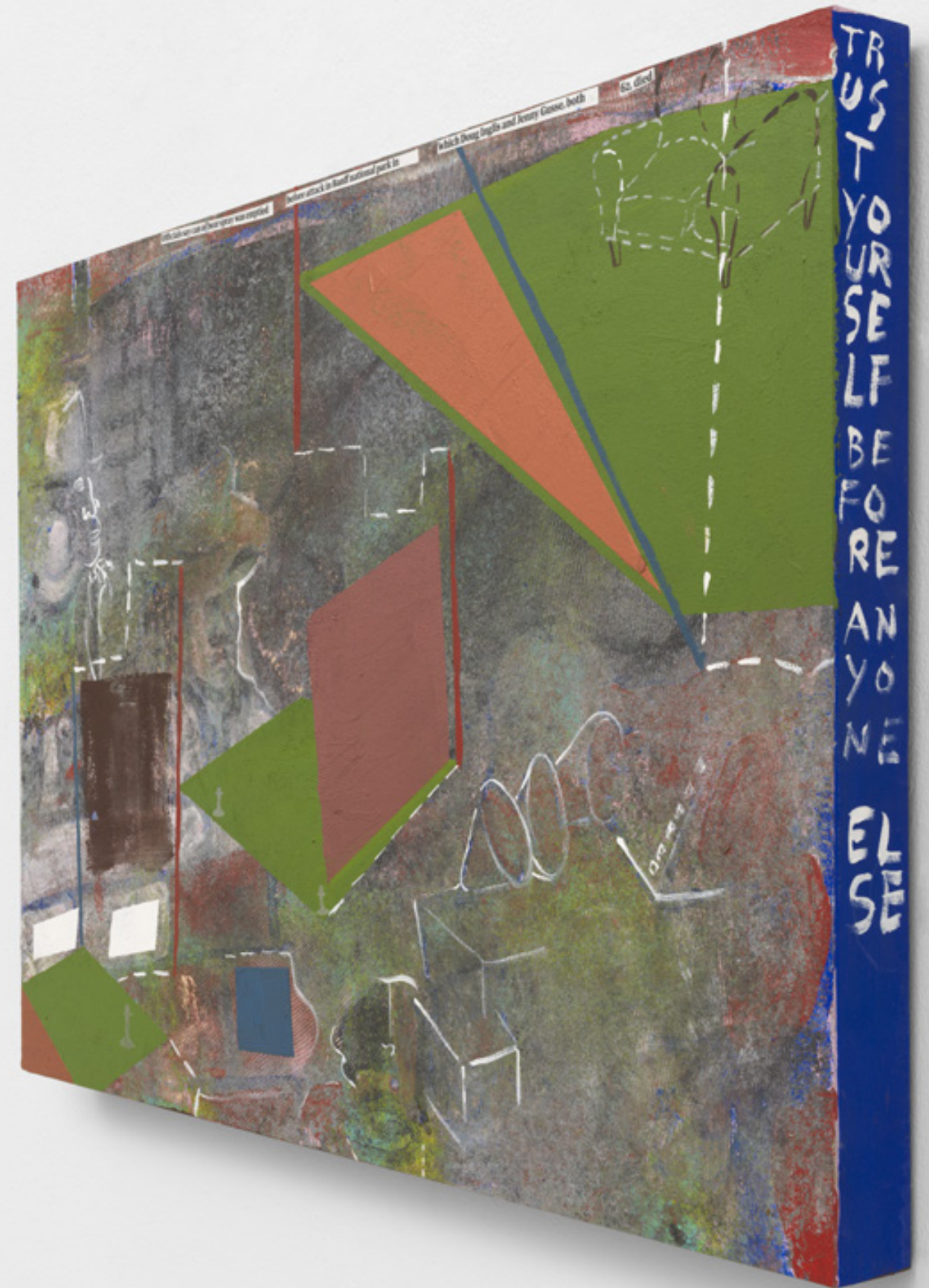
2023

Acrylic, gesso, flashe, pvc glue, photo collage on wood

Acryl, Gesso, Flasche, PVC-Kleber, Fotocollage auf Holz

46 × 61 cm

30.000 Euro (excl.VAT / excl. MwSt.)



Officials say can of bear spray was emptied

before attack in Banff national park in

which Doug Inglis and Jenny Gusse, both

62, died







Haegue Yang

b. 1971 in Seoul, Korea

Haegue Yang lives and works between Berlin and Seoul. Yang works across media, ranging from room-size installations and performative sculptures to paper collages and staging projects, while engaging broad cultural, philosophical, and historical concerns. Combining industrial fabrication and folk craftsmanship, she explores the affective power of materials to blur distinctions between the modern and premodern, developing complex constellations of industrial materials, vernacular references, and sensory experiences.

The works presented here bring together two distinct yet interconnected aspects of Yang's practice. *The Intermediate – Carbonous Linked Rings Edged Rocky Island*, 2019, belongs to her celebrated The Intermediates series, in which anthropomorphic sculptural forms appear as hybrid beings suspended between ritual object, creature, and abstract sculpture.

Space Probe Radial Folds – Mesmerizing Mesh #67, 2021, belongs to the ongoing *Mesmerizing Mesh* body of collage works, composed from hanji and graph paper. Combining geometric abstraction with references to cosmology, folding structures, and symbolic and sacred ornamentation, the works unfold intricate visual systems in which mathematical precision and spiritual resonance coexist.

Recent solo exhibitions include MOCA Los Angeles (2026); Dia Beacon, New York (2026); Hayward Gallery, London (2024–25); Migros Museum für Gegenwartskunst, Zurich; and Nasher Sculpture Center, Dallas (2025). Yang's work has been included in major international exhibitions including the Venice Biennale (2009), documenta 13 (2012), Sharjah Biennial (2015), Singapore Biennale (2022–23), and Shanghai Biennale (2025). She was awarded the Wolfgang Hahn Prize in 2018 and the Benesse Prize at the Singapore Biennale in 2022. Yang teaches at the Städelschule in Frankfurt am Main.

Haegue Yang
*The Intermediate –
Carbonous Linked Rings Edged Rocky Island*
2019
Powder-coated stainless steel frame,
powder-coated mesh, plastic twine
Pulverbeschichtetes Edelstahlgestell,
pulverbeschichtetes Metallgitter, Kunststoffzwirn
125 × 113 × 56 cm

65.000 Euro (exkl. MwSt./ excl. VAT)





Haegue Yang
*Space Probe Radial Folds –
Mesmerizing Mesh #67*
2021
Hanji, graph paper on alu-dibond, framed
Hanji, Millimeterpapier auf Alu-Dibond, gerahmt
62 × 62 cm



35.000 Euro (exkl. MwSt./excl. VAT)