

Art Basel

Stand S24, Hall 2.1

16–21 June 2026

Tolia Astakhishvili

Alvaro Barrington

Jasper Marsalis

Karol Palczak

Sung Tieu

Kabinett:

Jonathan Okoronkwo



Tolia Astakhishvili

b. 1974, Tbilisi, Georgia

Tolia Astakhishvili's practice is deeply invested in how space is constituted and interacts with lived realities. Employing structural interventions, found materials, and delicate drawings, she reorients existing architectural structures to draw out possible narratives and evoke imaginary histories. Astakhishvili's work often implies a domestic space, while destabilizing notions of "home" as something safe or stable. Instead, it becomes a fragile space where traces of violence and conflict remain close at hand.

Tolia Astakhishvili lives and works in Tbilisi and Berlin. She graduated with a BFA from the Academy of Fine Arts in Tbilisi in 1994 and Johannes Gutenberg University, Mainz, in 1996. She completed the MFA at London's Chelsea College of Art in 2001.

Tolia Astakhishvili's work will be the subject of an upcoming solo exhibition at mumok, Vienna (2026). Recent solo exhibitions include Emalin, London (2025); Nicoletta Fiorucci Foundation, Venice (2025); LC Queisser, Tbilisi (2025); Sculpture Center, New York (2024); Haus am Waldsee, Berlin (2023); Bonner Kunstverein (2023); and Bielefelder Kunstverein (2023).

Selected group exhibitions include the Museum of Modern Art Warsaw (2025); Lenbachhaus, Munich (2025); Foundation Pernod Ricard, Paris (2025); MoMA PS1, New York (2025); MACRO Museum, Rome (2024); Kunsthalle Zürich (2023); Bonner Kunstverein (2021); and Malmö Konsthall (2019).

Pictured: *to love and devour*, Nicoletta Fiorucci Foundation, Venice (2025)



Tolia Astakhishvili
traveling with the parent on the heart of a Lion and most precious content, 2026
oil, acrylic paint, papier-mâché on canvas
50 x 42 cm
19 ¾ x 16 ½ inches
(ASTAT-2026002)

€ 12,000 excl. tax





Tolia Astakhishvili
to be local, 2025
bamboo, pipe connectors, acrylic
217 x 10 x 12 cm
85 $\frac{3}{8}$ x 4 x 4 $\frac{3}{4}$ inches
(ASTAT-2025017)

€ 10,000 excl. tax







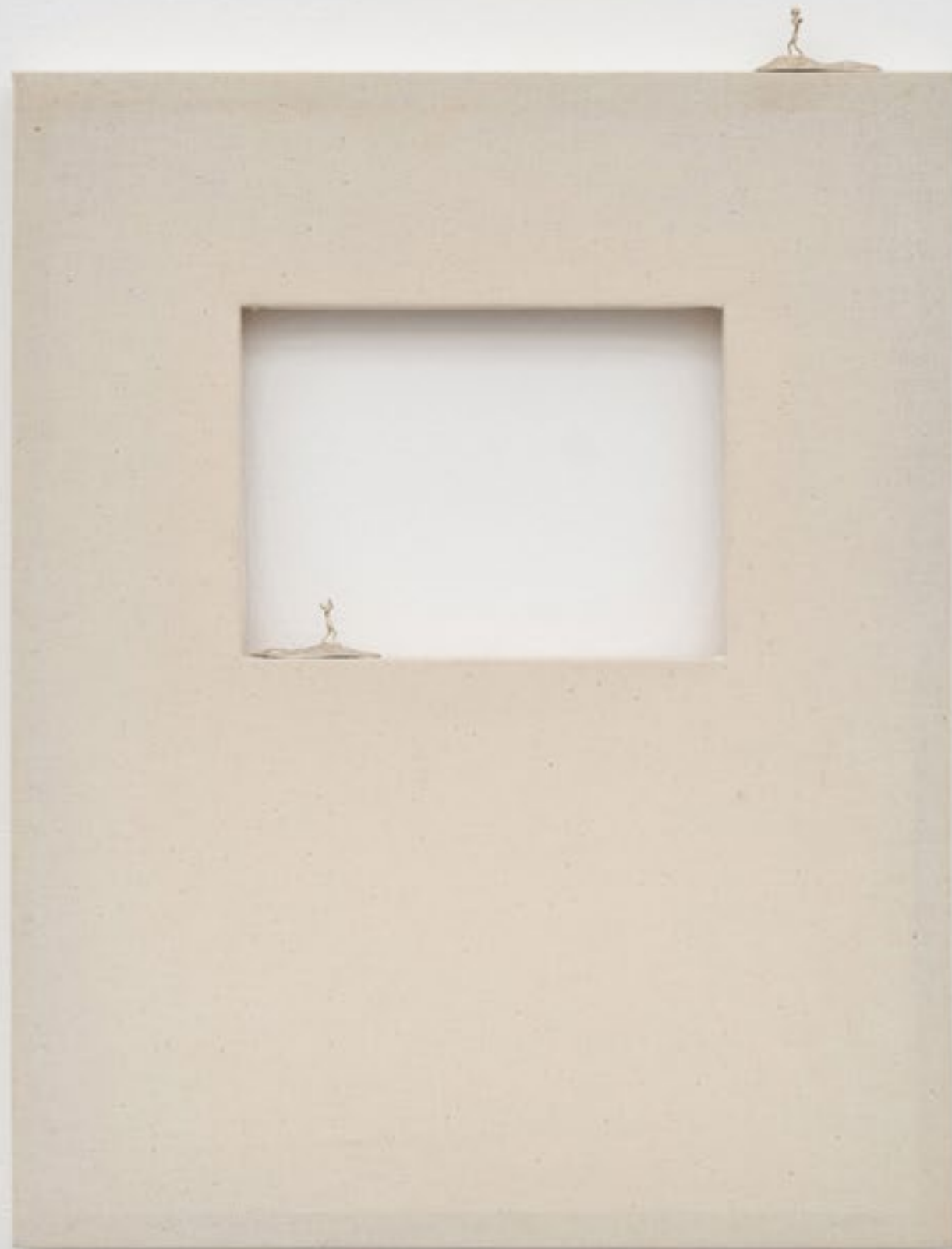


Tolia Astakhishvili
energy and emergency one wishes to have, 2026
marker on canvas
50 x 42 x 3 cm
19 ¾ x 16 ½ x 1 ⅛ inches
(ASTAT-2026003)

€ 8,000 excl. tax







Tolia Astakhishvili
playing ball with each other like with thoughts, 2026
sterling silver, canvas
46 x 35 x 2 cm
18 1/8 x 13 3/4 x 3/4 inches
(ASTAT-2026001)

€ 10,000 excl. tax







Tolia Astakhishvili
playing ball with the landscape, 2026
sterling silver, stainless steel
19 x 10 x 5 cm
7 ½ x 4 x 2 inches
(ASTAT-2026004)

€ 8,000 excl. tax







Alvaro Barrington

b. 1983, Caracas, Venezuela

For Alvaro Barrington - who grew up in Grenada and Brooklyn and is now based in London - painting is the bedrock of a practice that incorporates installation, sculpture, textiles, text and community events. He weaves together broad references to create constellations of imagery and materials, drawing on his own experiences within broader cultural histories, and diverse influences from art history, literature, political thought, and music. Invested in the expansion of our traditional definition of painting, his works frequently present innovations in both surface and framing, incorporating yarn, burlap, concrete, and found objects, where the materials used function as vehicles that carry meaning.

Alvaro Barrington lives and works in London and New York. He graduated with a BFA from Hunter College, NY, in 2013 and completed the MFA at London's Slade School of Fine Art in 2017.

Alvaro Barrington's work is currently included in *In Minor Keys* at the 61st Venice Biennale and his commission for the 2026 Highline in New York will be inaugurated later this year. Selected solo exhibitions include Emalin, London (2026); Sadie Coles HQ, London (2025); Tate Britain, London (2024); Mendes Wood, São Paulo (2024); Thaddaeus Ropac, Paris (2023); Corvi-Mora, London (2022); South London Gallery, UK (2021); and MoMA PS1, New York (2017).

Selected group exhibitions include the Highline Commission, New York (2026); the 61st Venice Biennale (2026); the 15th Shanghai Biennial (2025); CAPC Bordeaux (2024); Schirn Kunsthalle Frankfurt (2024); Fondation Vincent van Gogh, Arles (2023); ICA Miami (2022); Goldsmiths CCA, London (2022); Royal Academy of Art, London (2021); Hayward Gallery, London (2021); The Drawing Center, New York (2020); and Oakville Galleries, Toronto (2019).

Pictured: 61st International Art Exhibition of La Biennale di Venezia (2026)

“In the very short history of humans on this planet, migration is a consistent truth”, Alvaro Barrington says. “It became a material interest in my art because, although it is personal, it is also a universal human condition.”

Carnival culture is a core strand of Barrington’s artistic practice and wider thinking, presenting him with an occasion to consider globalised art histories and the ways cultures travel. Connected to the artist’s own early childhood spent in the Caribbean, carnival culture’s reach extends internationally, from Brazil’s Rio to London’s Notting Hill Carnival. Each year, Barrington’s paintings envelop stage architectures, sound systems and, crucially, the float trucks that transport musicians and performers through Notting Hill as part of the annual carnival parade, the second largest of its kind. Bringing art out of institutionalised art venues and into cultural spaces - art for the community, in the community - lies at the heart of the artist’s interest in folding the experience of contemporary art into community events.

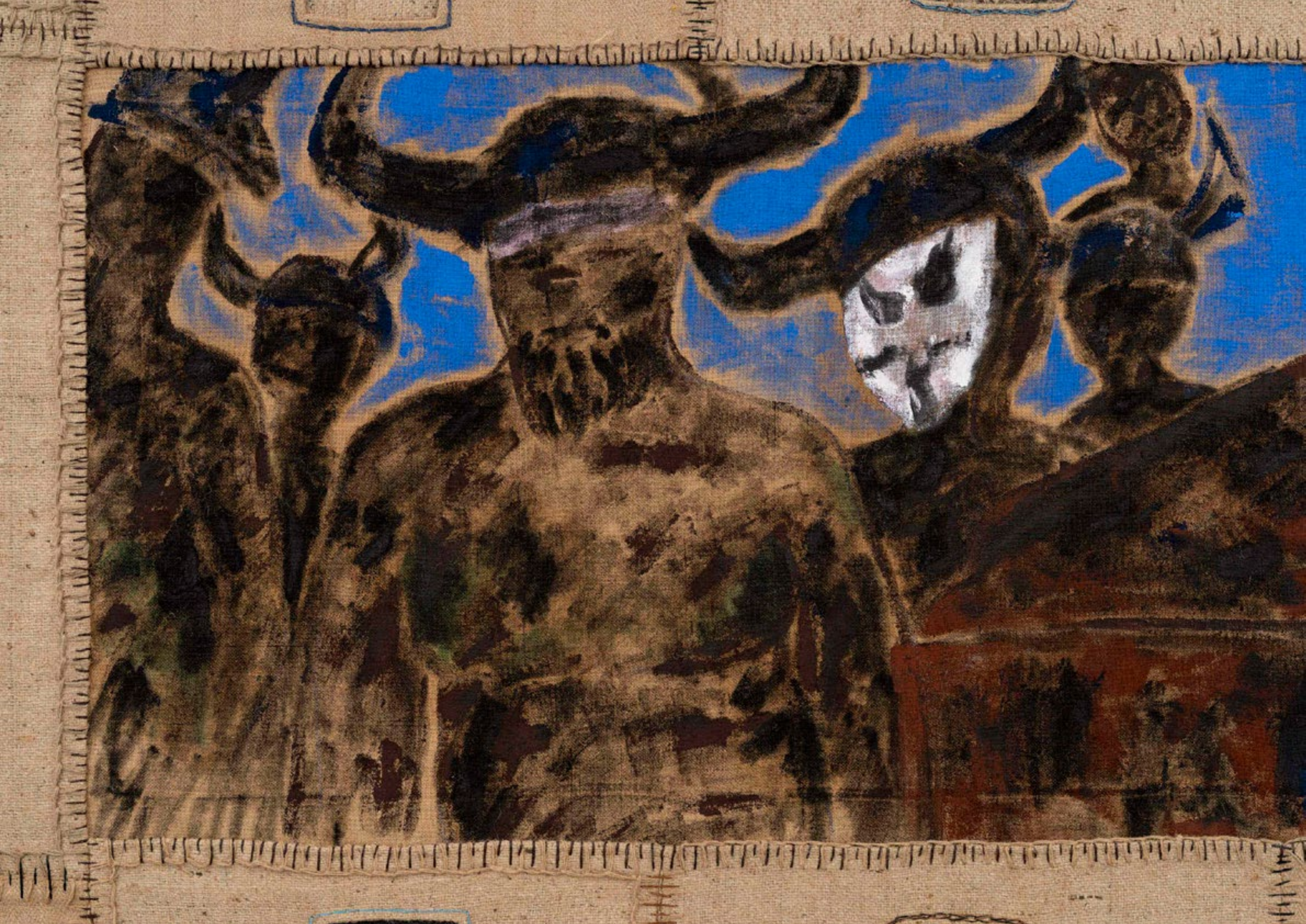
Alvaro Barrington, Notting Hill Carnival 2025





Alvaro Barrington
*On the road Cut out paintings
jab the casket*, 2024-2026
oil, acrylic, Flashe, enamel on burlap
238 x 311 x 13 cm
93 $\frac{3}{4}$ x 122 $\frac{1}{2}$ x 5 $\frac{1}{8}$ inches
(BARRA-2024019)

\$ 140,000 excl. tax





Once returned to the studio following the carnival processions, these paintings - and their impressions - are resolved into standalone works. Taking as a point of reference the historic embroidery practices of Congolese Kuba cloth - famously collected and drawn on by artists like Henri Matisse - Barrington embeds his paintings into complex textile patchwork with intricate layering, dyeing and stitchwork.







Sung Tieu

b. 1987, Hai Duong, Vietnam

Sung Tieu is a Vietnamese-German conceptual artist based in Berlin, whose multidisciplinary practice spans installation, sculpture, drawing, text, sound, and video. Her work investigates the psychological dimensions of power, exploring how bureaucratic and institutional systems shape subjectivity. Combining conceptual strategies with research-based, autobiographical, and historical inquiry, Tieu constructs spatial and discursive environments that examine the mechanisms through which authority is exercised and internalised.

Sung Tieu lives and works in Berlin, Germany. She graduated with a BFA from the University of Fine Arts Hamburg, Germany in 2013 and completed the Postgraduate Programme at the Royal Academy of Arts, London in 2018.

Sung Tieu was commissioned for the German Pavilion at the 61st Venice Biennale, with Henrike Naumann. Her work is also currently included in the 82nd Whitney Biennial. Selected solo exhibitions include Kunsthalle Bern (2025); KW Institute for Contemporary Art, Berlin (2025); MGK Siegen (2024); Ordet, Milan (2023); Kunst Museum Winterthur (2023); Amant, New York, NY (2023); MIT List Visual Arts Center, Cambridge, MA (2023); Mudam, Luxembourg (2022); GfZK Museum for Contemporary Art Leipzig (2021); Nottingham Contemporary (2020); and Haus der Kunst, Munich (2020).

Selected group exhibitions include the 82nd Whitney Biennial, New York (2026); the 14th Taipei Biennial (2025), the 15th Gwangju Biennial (2024); CAPC Musée d'art Contemporain, Bordeaux (2024); Harvard Art Museums, Cambridge (2024); the 14th Shanghai Biennale, Shanghai (2023); Jameel Art Centre, Dubai (2023); Astrup Fearnley Museum of Modern Art, Oslo (2022); Stedelijk Museum, Amsterdam (2022); Hamburger Bahnhof, Berlin (2021); Taipei Fine Arts Museum (2021); 34th Bienal de São Paulo (2021); and Kunsthalle Basel (2021).

Pictured: *Ruin*, German Pavilion, La Biennale di Venezia (2026)



Sung Tieu
Artist's Shoulder, 2025
aluminium cast, milled
3.3 x 70 x 6.25 cm
1 ¼ x 27 ½ x 2 ½ inches
Edition of 3 plus 1 AP
(TIEUS-2025042)

€ 20,000 excl. tax



Sung Tieu
Artist's Ell, 2025
aluminium cast, milled
3.3 x 42.4 x 4.3 cm
1 ¼ x 16 ¾ x 1 ¾ inches
Edition of 3 plus 1 AP
(TIEUS-2025032)

€ 15,000 excl. tax

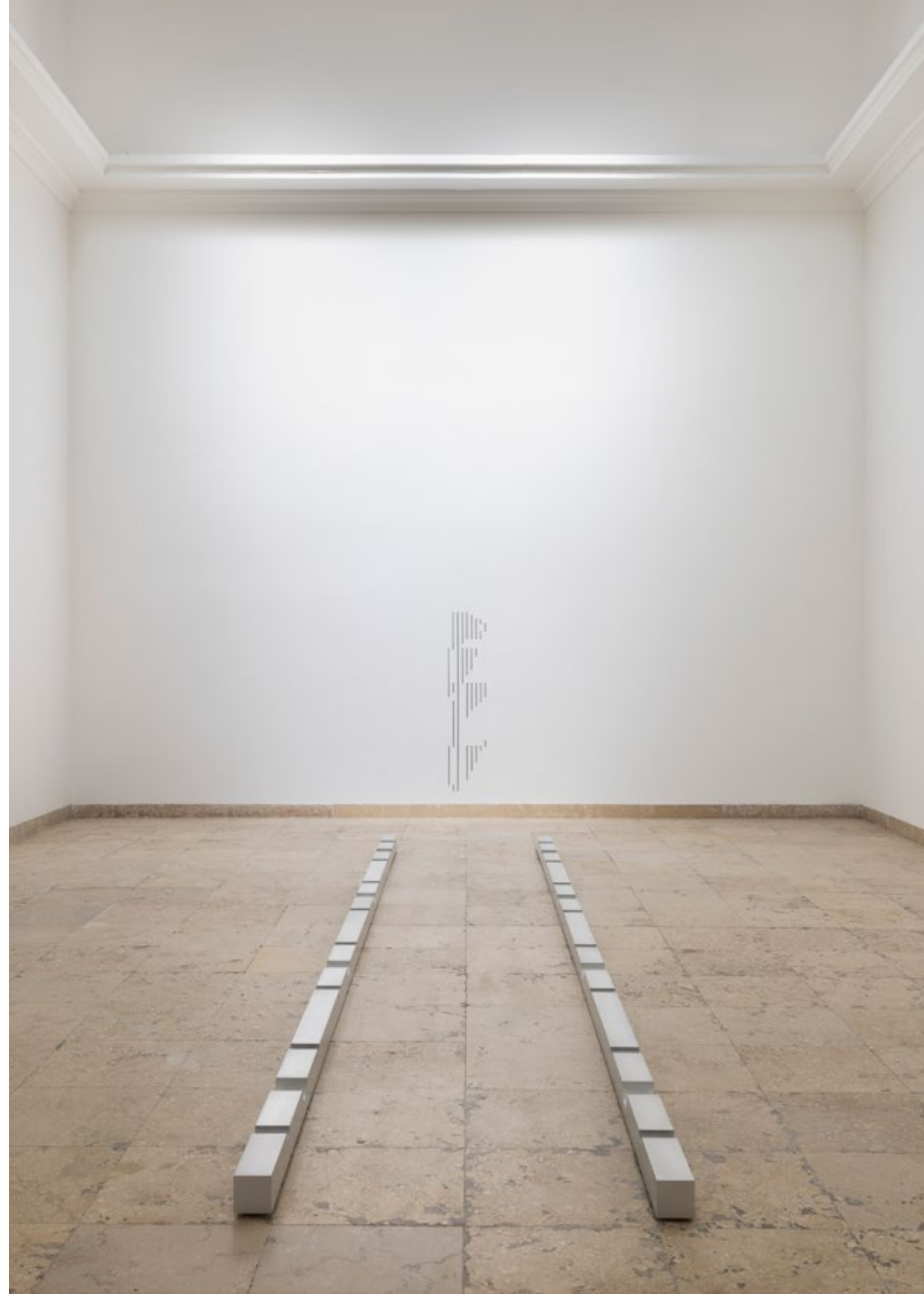


Sung Tieu
Artist's Foot, 2025
aluminium cast, milled
3.3 x 23.25 x 8.8 cm
1 ¼ x 9 ⅛ x 3 ½ inches
Edition of 3 plus 1 AP
(TIEUS-2025033)

€ 10,000 excl. tax

Continuing her inquiry into unit systems and the pseudo-objectivity of standardised metrics, these aluminium casts take the measurements of Tieu's shoulder, forearm (or ell) and foot as their foundation.

Recalling tools of calibration or instruments of restraint, these works foreground the dehumanisation implicit in the abstraction of body parts under the pretence of standardisation, highlighting how it has long operated as a mechanism of control, discipline, and punishment.



Sung Tieu
Finger Circumferences (Version 2 x 3), 2025
aluminium casts, milled
in two parts, each: 258 x 6.6 x 6.6 cm
101 $\frac{5}{8}$ x 2 $\frac{5}{8}$ x 2 $\frac{5}{8}$ inches
Edition of 1 plus 1 AP
(TIEUS-2025035)





Sung Tieu, *Bleed*, Kunsthalle Bern (12 September - 23 November 2026)



Sung Tieu
Freital, 2025
stainless steel, television from the 1990s, video, sound
duration: 3:45 min
45 x 70 x 54 cm
17 ¾ x 27 ½ x 21 ¼ inches
Edition of 5 plus 1 AP
(TIEUS-2025002)

€ 30,000 excl. tax

Video viewable [here](#).



Conceived as part of the artist's solo exhibition at KW, Berlin, *Freital* (2025) is composed of footage recorded in and around the town of Freital, near Dresden, where Sung Tieu lived with her mother upon arriving in Germany from Vietnam in 1992. Shown on a television monitor typical of post-reunification households encased within a metal cage, the work evokes both personal memory and broader histories of surveillance and exclusion.

Stainless steel recurs throughout Tieu's practice as a material associated with spaces of state control, used by governments under the pretence of neutrality, standardisation and hygiene. Beyond uncovering the violence implicit in these tactics, the cage speaks to the impasse that formerly state-employed Vietnamese contract workers found themselves in after the dissolution of the GDR, suspended in a jobless limbo within an often actively hostile society.





Sung Tieu, 1992, 2025, KW Institute for Contemporary Art, Berlin, 15 February - 4 May 2025



Sung Tieu
Cultural Appropriation (in the GDR), 2026
carpet manufactured in the GDR
1 x 253 x 343 cm
3/8 x 99 5/8 x 135 inches
(TIEUS-2026003)

€ 25,000 excl. tax

In *Cultural Appropriation (in the GDR)*, Tieu examines the international entanglements of the GDR's economy by showcasing so-called "oriental" machine-made carpets produced in East Germany. State-owned enterprises profited from the GDR's relatively low labor costs, producing these carpets cheaply in contrast to the handwoven originals they sought to imitate, while capitalizing on their exoticized appeal. As a lucrative export, they exemplified the appropriation of foreign aesthetic traditions for national economic gain. This carpet installation highlights the contradictions of a system that economically exploited other cultures, while simultaneously promoting inclusion to the very people from the so-called "brother countries," who were made to work in its service.







Sung Tieu
Untitled (Infra-Specter), 2023
wall mounted hinged swivel stainless steel stool
31.5 x 36 x 51 cm
12 ³/₈ x 14 ¹/₈ x 20 ¹/₈ inches
(TIEUS-2023011)

€ 10,000 excl. tax





Jonathan Okoronkwo

b. 1993, Aflao, Ghana

Jonathan Okoronkwo works across painting, sculpture and installation, exploring processes rooted in industrial labour and material transformation. Okoronkwo's paintings in decommissioned engine oil and liquefied steel are products of the scrapyard, specifically Suame Magazine, one of West Africa's largest industrial zones located in Kumasi, Ghana. Here, the artist encounters machine parts light years away from their previous lives as motor vehicles.

The idea of transformation is integral to Okoronkwo's work. His paintings exaggerate the size of joint connectors – such as nuts, bolts and gaskets – equalising their visibility to, say, an engine. Okoronkwo's emphasis on these connectors is linked to an exploration of systems and the way each component plays its part. The artist is also interested in the transformation of materials used to make machines: metals start out as raw materials formed in the earth's crust billions of years ago. These raw materials are mined, smelted in the blast furnace, processed and cast into a final product. Okoronkwo chooses to paint on plywood as a kind of homecoming, returning these inorganic materials to their former organic state.

Jonathan Okoronkwo (b. 1993, Aflao, Ghana) lives and works in Kumasi, Ghana. He graduated with a BFA from Kwame Nkrumah University of Science and Technology (KNUST) in 2016 and completed his MFA at KNUST in 2022. Jonathan Okoronkwo's work is currently included in *Collection 5* at the Boros Collection, Berlin. Selected exhibitions include Galerie Neu, Genoa (2026); Emalin, London, UK (2025); Kunsthalle Zurich (2024); Gallery 1957, Accra (2022); KNUST Museum, Kumasi (2022); Kunstmuseum Bonn (2022); Nima-Mok, Kumasi (2021); Kunstverein Freiburg (2019); and Acasa Triennial, Accra (2017).

Pictured: *CONDEM CONDEM KoNtem*, Nima-Mok, Kumasi (2021)



Jonathan Okoronkwo
NIMA MOK - Chapter 2, 2021
decommissioned engine oil,
liquefied steel on plywood, in two parts
each: 244 x 122 x 1 cm
96 x 48 x $\frac{3}{8}$ inches
(OKORJ-2021002)

€ 36,000 excl. tax

Video close-up viewable [here](#).







Jonathan Okoronkwo
NIMA MOK - Chapter 3, 2021
decommissioned engine oil,
liquefied steel on plywood
in two parts, each: 244 x 122 x 1 cm
96 x 48 x 3/8 inches
(OKORJ-2021003)

€ 36,000 excl. tax

Video close-up viewable [here](#).





Jonathan Okoronkwo
NIMA MOK - Chapter 4, 2021
decommissioned engine oil,
liquefied steel on plywood, in two parts
each: 244 x 122 x 1 cm
96 x 48 x $\frac{3}{8}$ inches
(OKORJ-2021004)

€ 36,000 excl. tax

Video close-up viewable [here](#).





Karol Pakczak

b. 1987 in Przemyśl, Poland

Drawing from historic traditions of painting as well as vernacular filmmaking practices and folk rituals, Karol Palczak works in video and paints in oil on metal and canvas. His works often feature a cast of characters and objects from the economically strained, increasingly depopulated area of his native rural Poland. As both a witness and a part of its story, Palczak speaks to a connection between modernity and the landscape. Nature holds up a backdrop to the existential drama – we are looking at an observation of the experience of the people left behind – how they fare with the reality they were brought into, one they often love, as we love and perhaps forgive the places we are from.

Karol Palczak lives and works in Krzywczka, Poland. He graduated with a BA from the Academy of Fine Arts, Kraków, Poland in 2015. Selected exhibitions include Foksal Gallery Foundation, Warsaw (2026); Kunsthalle Zurich (2025); The Power Station, Dallas (2025); White Columns, New York (2025); David Kordansky Gallery, Los Angeles (2025) Emalin hosted by S&, New York (2024); Emalin, London (2023); and Gallery of the Academy of Fine Arts, Kraków, PL (2021).

Pictured: *Dzisiaj*, Kunsthalle Zurich (2025)



Karol Palczak
Węgorze i żebro, 2026
oil on marble, aluminium bracket
85 x 121 x 2.5 cm
33 ½ x 47 ⅝ x 1 inches
(PALCK-2026004)

€ 40,000 excl. tax

Video close-up viewable [here](#).









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Please note that all works listed exclude tax and are subject to availability.