

Art Basel Basel 2026

For Art Basel Basel 2026, mor charpentier presents a selection of artists who reflect on how we navigate and inhabit our changing world. Unfolding in three parts, the presentation looks at the realities of migration, our fragile relationship with nature, and the lasting marks of history on both body and mind.

The presentation opens with intimate and systemic narratives of migration. **Guadalupe Maravilla** holds a central place with his *Retablos* and *Aquarelas*, through which he transforms his personal experience as a child fleeing the war in El Salvador into a manifesto of resistance. His work denounces the violence of contemporary migration policies while affirming healing, laughter, and solidarity as essential forms of protection for vulnerable communities. This quest for a better life then confronts the reality of the sea; a border as complex as it is uncertain for many exiles. In her series *Abismo*, **Nohemí Pérez** depicts the ocean as an immense and shifting space against which human presence appears minuscule. The artist evokes both the physical scale of the crossing and the emotional vertigo of uprooting, highlighting vulnerability but also the strength required to face the unknown. Extending this geography of crossings, **Bouchra Khalili** maps these same perilous maritime routes, notably the journeys to the Canary Islands. Through constellations traced on indigo fabric, she anchors the survivors' trajectories, turning them into new points of orientation. Finally, **Daniel de la Barra** traces the historical origins of these tragedies with *La Venganza del cacique*. His paintings recall that this inhospitable territory is not merely a natural border, but also the product of colonial violence and capitalist logics of exploitation. By confronting the romanticism of the seascape with the imagery of global propaganda, he stages the shipwreck of these power structures.

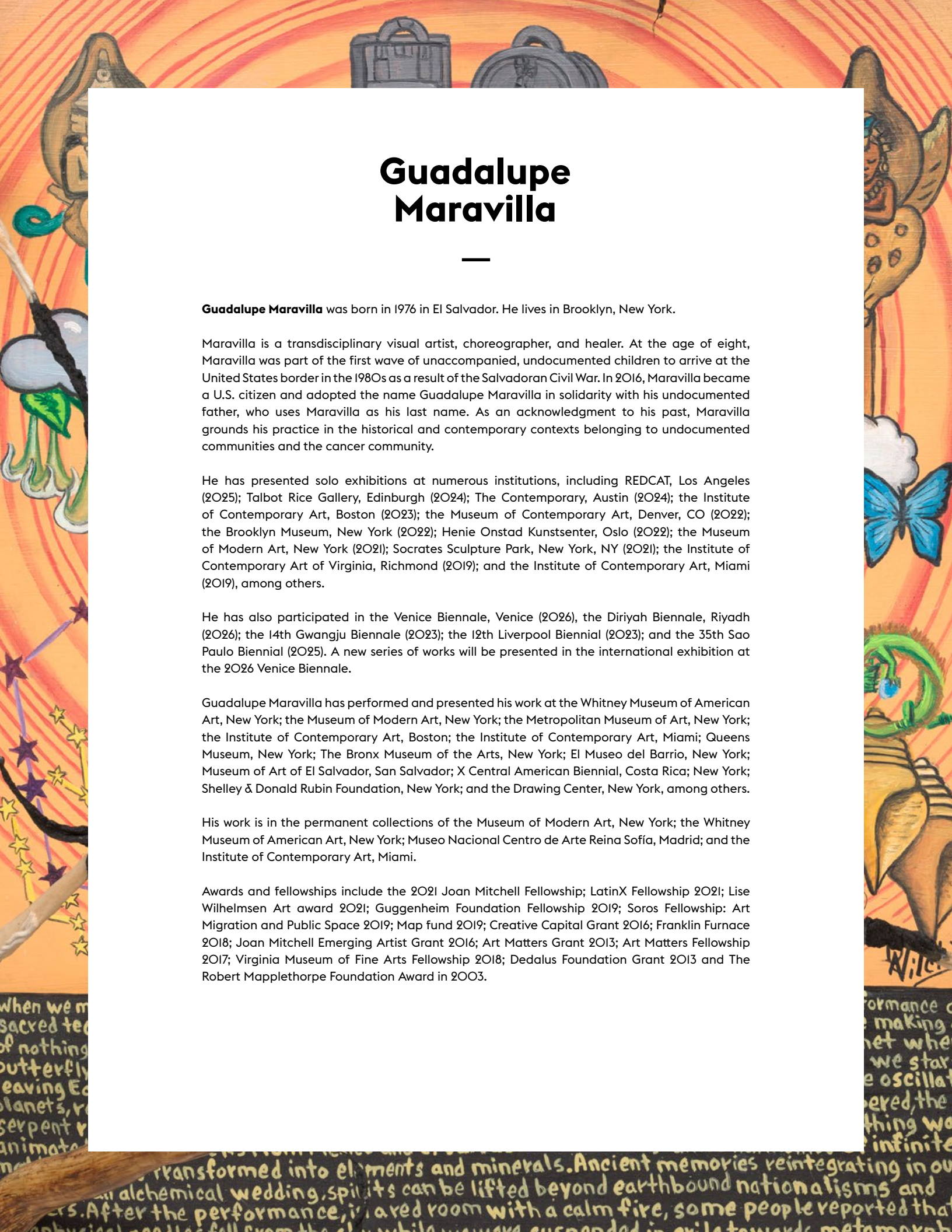
This profound awareness of the notion of territory introduces the second grouping, which brings together artists exploring the relationships between humans and their environment at a time when ecological, social, and symbolic balances appear increasingly fragile. In **Manjot Kaur**'s practice, nature becomes a subject that is both political and spiritual. Her *Polymorphous Beings*, inspired by endangered species and mythological figures, imagine forms of coexistence where the living world possesses its own rights, while celebrating hybridity and biodiversity as forces of regeneration. **Bianca Bondi**'s works, meanwhile, explore nature as a space of permanent transformation. Through her vitrines and microcosmes, she stages fragile ecosystems where matter, life, and time remain in constant mutation. This attention to the capacities of the living world finds a direct echo in the work of **Uriel Orlow**, who highlights plant intelligence and their active role in preserving

territories in the face of climate crises. With **Théo Mercier**, the reflection shifts toward our relationship with history and matter, envisioned both as a heavy heritage that shapes us and as a material from which to build new perspectives, while questioning the dynamics of power and domination. This interrogation of our way of inhabiting the world and our relationship to the city extends and is definitively anchored in urban space with **Carlos Garaicoa**. In his series *Puzzles*, he fragments photographs of ruined buildings to reveal the fragility of urban memory in the face of time. This approach becomes more poetic and surreal in the work *The Unusual*, where a ruin in La Havana is disrupted by the appearance of imaginary elements, such as a giant gemstone and a zeppelin made of precious wood. By blending reality and fiction in this way, Garaicoa invites us to view the city as a living organism, itself subject to erosion and transformation.

While urban landscapes bear the stigmata of this external wear, the traces of time are inscribed just as deeply within human beings, paving the way for the final section, which focuses on the multiple forms memory can take by examining the traces left by history in bodies, objects, and images. For **Kader Attia**, memory requires an indispensable act of repair. By covering masks with mirror fragments, he highlights the importance of non-Western heritages in the construction of European artistic modernity while questioning the mechanisms of erasure tied to colonial history. This reflection on the invisible traces of the past continues in the work of **Lawrence Abu Hamdan**, who associates birthmarks with narratives of reincarnation to envision the body as a living archive, capable of preserving the memory of events and violence absent from official narratives. In **Teresa Margolles**'s work, everyday objects become the repositories of this raw memory. An evening gown adorned with glass fragments from a shooting reveals the realities of violence concealed behind appearances of prestige and success, transforming a symbol of desire into a silent testament.

Sacha Cambier de Montravel, for his part, draws from the repertoires of classical, religious, and mythological painting to introduce queer figures and narratives in resistance to dominant norms. By bringing art history into dialogue with contemporary issues, he opens up new readings of narratives long constructed around hegemonic forms of power. Finally, **Malo Chapuy** explores the survival of ancient images and craftsmanship. Inspired by medieval and Renaissance techniques, he brings together historical figures, modern architecture, and contemporary objects. His unexpected juxtapositions reveal deep continuities across eras and invite us to reflect circularly on material heritages, landscape transformations, and the definitive place of humanity within a perpetually evolving environment.

Narratives of Migration



Guadalupe Maravilla

Guadalupe Maravilla was born in 1976 in El Salvador. He lives in Brooklyn, New York.

Maravilla is a transdisciplinary visual artist, choreographer, and healer. At the age of eight, Maravilla was part of the first wave of unaccompanied, undocumented children to arrive at the United States border in the 1980s as a result of the Salvadoran Civil War. In 2016, Maravilla became a U.S. citizen and adopted the name Guadalupe Maravilla in solidarity with his undocumented father, who uses Maravilla as his last name. As an acknowledgment to his past, Maravilla grounds his practice in the historical and contemporary contexts belonging to undocumented communities and the cancer community.

He has presented solo exhibitions at numerous institutions, including REDCAT, Los Angeles (2025); Talbot Rice Gallery, Edinburgh (2024); The Contemporary, Austin (2024); the Institute of Contemporary Art, Boston (2023); the Museum of Contemporary Art, Denver, CO (2022); the Brooklyn Museum, New York (2022); Henie Onstad Kunstsenter, Oslo (2022); the Museum of Modern Art, New York (2021); Socrates Sculpture Park, New York, NY (2021); the Institute of Contemporary Art of Virginia, Richmond (2019); and the Institute of Contemporary Art, Miami (2019), among others.

He has also participated in the Venice Biennale, Venice (2026), the Diriyah Biennale, Riyadh (2026); the 14th Gwangju Biennale (2023); the 12th Liverpool Biennial (2023); and the 35th Sao Paulo Biennial (2025). A new series of works will be presented in the international exhibition at the 2026 Venice Biennale.

Guadalupe Maravilla has performed and presented his work at the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Institute of Contemporary Art, Boston; the Institute of Contemporary Art, Miami; Queens Museum, New York; The Bronx Museum of the Arts, New York; El Museo del Barrio, New York; Museum of Art of El Salvador, San Salvador; X Central American Biennial, Costa Rica; New York; Shelley & Donald Rubin Foundation, New York; and the Drawing Center, New York, among others.

His work is in the permanent collections of the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; Museo Nacional Centro de Arte Reina Sofía, Madrid; and the Institute of Contemporary Art, Miami.

Awards and fellowships include the 2021 Joan Mitchell Fellowship; LatinX Fellowship 2021; Lise Wilhelmsen Art award 2021; Guggenheim Foundation Fellowship 2019; Soros Fellowship: Art Migration and Public Space 2019; Map fund 2019; Creative Capital Grant 2016; Franklin Furnace 2018; Joan Mitchell Emerging Artist Grant 2016; Art Matters Grant 2013; Art Matters Fellowship 2017; Virginia Museum of Fine Arts Fellowship 2018; Dedalus Foundation Grant 2013 and The Robert Mapplethorpe Foundation Award in 2003.

Retablos

These large *Retablos* are inspired by the small devotional paintings, traditionally used in Mexican and Central American cultures to honor and celebrate the miracles of everyday life. Sending detailed digital sketches to a four-generation retablo painter he met in Mexico while retracing his migration route, Maravilla's personalization of these votive offerings exemplifies his dedication to supporting a micro-economy through his artistic practice. Rather than making these paintings himself, Maravilla's choice to collaborate expands the cross-cultural exchange of his practice and helps preserve the tradition of retablo painting in Mexico.

In Maravilla's retablos, and in the long inscriptions he has inscribed on each of them, the artist gives thanks and expresses gratitude for, among other things, a new chance in life after his cancer treatment, which has made it possible for him to continue working as an artist and healer.

Works from this series have been exhibited at the the Brooklyn Museum, New York (2022); the Henie Onstad Kunstsenter, Norway (2022); MCA Denver (2022); ICA Boston (2023); the Biennale de Lyon (2024); and the Diriyah Biennale, Riyadh (2025).

When I First Met Guadalupe (Retablo), 2023

Oil on tin, cotton and glue mixture on wood, various objects
216 x 137 x 53 cm / 85 x 54 x 20.8 in.
Unique piece



***When I First Met Guadalupe (Retablo)*, 2023**

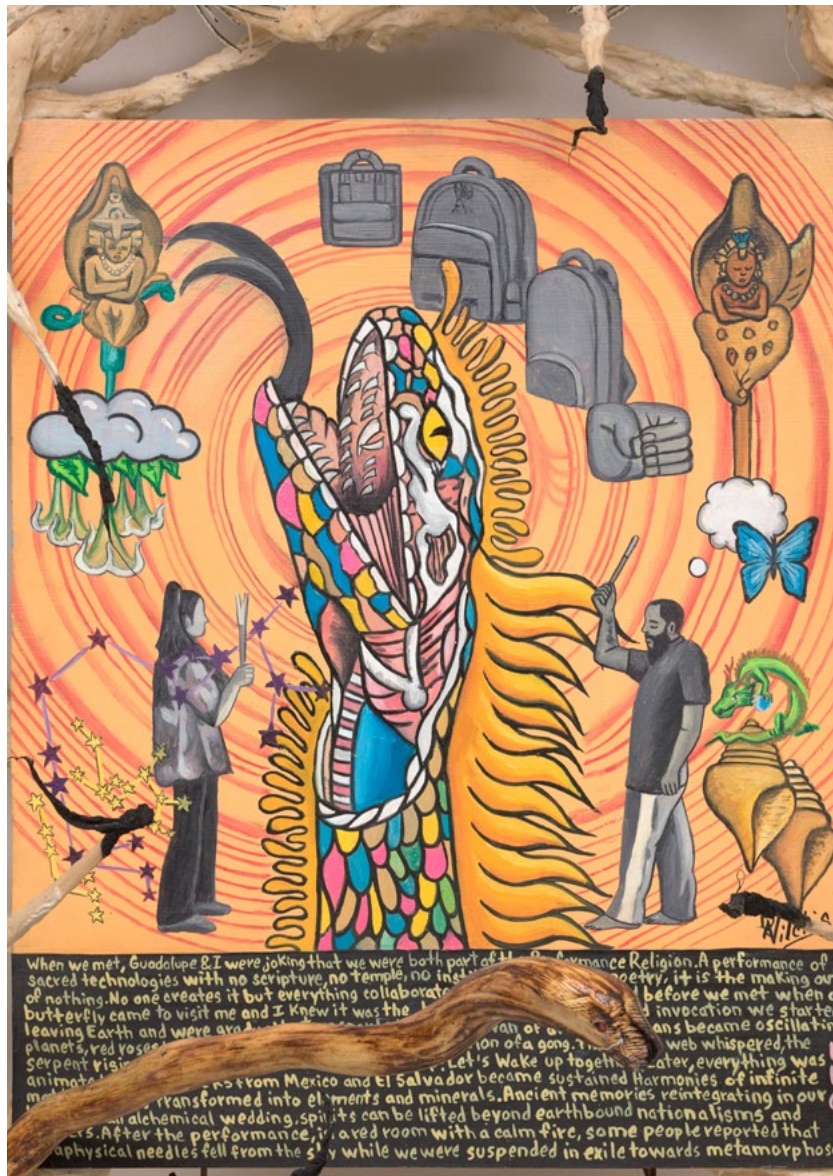
Oil on tin, cotton and glue mixture on wood

216 x 137 x 53 cm / 85 x 54 x 20.8 in.

Unique piece

Price: 65 000 USD (+ applicable taxes)

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Details

Acuarelas

Mirroring his *Retablos* series, Guadalupe Maravilla's new *Acuarelas* uses watercolor to explore themes of migration and community care. However, this body of work carries a heightened urgency, directly confronting the tragic situation of Latin American immigrants under the current U.S. administration. By anchoring the artwork with central text detailing ongoing deportations, Maravilla exposes the systemic cruelty of today's immigration policies, drawing a chilling parallel to his own childhood trauma fleeing the civil war in El Salvador.

Rather than succumbing to the hostile political climate, Maravilla offers a radical manifesto for survival. He insists that maintaining our humanity through laughter, dance, and play, and focusing love on vulnerable communities, is a vital act of defiance.



***Los elefantes (Acuarela)*, 2025**

Watercolour on paper, vinyl, cotton and glue mixture on wood

68 x 68 cm

Unique piece



Los elefantes (Acuarela), 2025

Watercolour on paper, vinyl, cotton and glue mixture on wood

68 x 68 cm / 26.8 x 26.8 in.

Unique piece

Price: 16 000 USD (+ applicable taxes)



Detail

Nohemí Pérez

Nohemí Pérez was born in Tibú, Colombia in 1964. She lives and works in Bogotá.

Nohemí Pérez's work explores the deep connection — and conflict — between humans and nature. Originary from the Catatumbo region in Northern Colombia, she draws from the complex history of this border territory, where dense jungle meets centuries of struggle. Catatumbo is a place of extraordinary biodiversity, but also of overlapping forces, all shaping the land in different ways. Using drawing, painting, textiles, and installation, Pérez reimagines this landscape through the lenses of architecture, cinema, and sociology. Her large-scale charcoal works depict forests that seem to breathe, burn, or disappear, blending natural and human elements into dreamlike yet unsettling compositions. Shadows of buildings, machinery, and figures emerge within these dense landscapes, revealing traces of conflict and survival. Her embroidered textile pieces evoke both fragility and resilience, much like the territory she portrays.

A key aspect of her practice is the idea that nature is not separate from human history but an active participant in it. In line with Bruno Latour's vision that "we have never been modern," Pérez challenges the notion that landscapes are passive or secondary to human events. Her work reveals how nature and history are deeply intertwined — how the jungle itself bears the marks of war, industry, and migration. Pérez's work is also deeply personal. With indigenous roots, she reconstructs the memory of her homeland through the stories of those who have lived and endured in Catatumbo. By layering history, geography, and emotion, she creates a new way of seeing the land — one that moves beyond conflict to recognize its cultural and ecological richness.

Pérez has had solo exhibitions at the Grand Café, Saint-Nazaire (2024); artpace, San Antonio, (2023); SCAD Museum of Art, Savannah (2021); Barranquilla Museum of Modern Art (2012); NC-Arte, Bogotá (2012); Universidad de Salamanca Cultural Centre, Bogotá (2005), and the Cartagena Museum of Modern Art (2003).

Her work has also been presented in many international collective shows: the Ljubljana Biennale (2025); the 1st Islamic Arts Biennale, Jeddah (2025); Kunsthaus Baselland, Basel (2025); Museo Thyssen-Bornemisza, Madrid (2024); Museo Jumex, Mexico City (2024); the 1st Bienal of the Amazons, Belem (2023); Museo Amparo, Mexico City (2021); the 15th Cuenca Biennial (2021); MO.CO., Montpellier (2020); Museo de Arte Moderno, Medellín (2019); Museo Universidad de Antioquia, Medellín (2019); Museum of Contemporary Art, Chicago, (2019); Museo de Arte Miguel Urrutia (MAMU), Bogotá (2019); 10th SIART International Biennial, La Paz (2018); among others.

The work of Nohemí Pérez is part of institutional collections such as the MCA Chicago; the Banco de la República Art Collection, Bogotá; the Kadist Collection, Paris/San Francisco; the ARCO Foundation, Madrid; and the TBA21 Thyssen-Bornemisza Art Contemporary Collection, Madrid/Córdoba.

Abismo

Abismo is a series that emerges from the humanitarian crisis of migration routes accross the oceans, where thousands risk their lives in precarious journeys to reach land.

Nohemí Pérez approaches the tradition of seascape painting by shifting it from a contemplative mode toward a field of tension and urgency. The sea is rendered as a dense, unstable and dangerous matter with agitated waves occupying nearly the entire surface of the work while small, barely visible human figures emerge only to dissolve into the vastness rather than organize the scene.

This body of work proposes a reflection on emptiness and disproportion, presenting the human as a minimal presence before an overwhelming force, where *Abismo* refers not only to the physical depths of the ocean but also to the emotional abyss of leaving one's homeland and loved ones for the uncertainty of the unknown, ultimately revealing the power of nature.

***Abismo V*, 2025**

Oil on canvas

190 x 167 cm / 74.8 x 65.8 in.

Unique piece

***Abismo VI*, 2025**

Oil on canvas

190 x 167 cm / 74.8 x 65.8 in.

Unique piece

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Abismo V, 2025

Oil on canvas

190 x 167 cm / 74.8 x 65.8 in.

Unique piece

Price: 32 000 USD (+ applicable taxes)

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Detail

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***Abismo VI*, 2025**

Oil on canvas

190 x 167 cm / 74.8 x 65.8 in.

Unique piece

Price: 32 000 USD (+ applicable taxes)

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Detail

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Installation render

Art Basel 2026

Bouchra Khalili

Bouchra Khalili is a French-Moroccan artist, born in 1975 in Casablanca. She lives in Vienna and works itinerantly.

She graduated in Film & Media Studies at Sorbonne Nouvelle and Visual Arts at the Ecole Nationale d'Arts de Paris-Cergy.

Encompassing film, video, installation, photography, printmaking, publishing and textile, Khalili's practice explores imperial and colonial continuums as epitomized by contemporary instances of illegal migration and the memory of anti-colonial struggles and international solidarity. Deeply informed by the legacy of post-independence avant-gardes and the vernacular traditions of her native Morocco, Khalili develops strategies of storytelling at the intersection of history and suppressed memories. She investigates questions of self-representation, autonomous agency, and forms of resistance of communities rendered invisible by the nation-state model.

Khalili's work has been subject to many international solo exhibitions, including at Malmö Konsthall (2026); Mosaic Rooms, London (2026); Louisiana Museum, Copenhagen (2025); Festival d'Automne, Paris (2025); Luma Westbau, Zurich (2025); Sharjah Art Foundation (2024); EMST, Athens (2024); Moderna Museet, Stockholm (2024); Fondation Luma, Arles (2023); MACBA, Barcelona (2015, 2023); FFT Düsseldorf (2022); Bildmuseet, Umeå (2021); Oslo Kunstforening and Fotogalleriet, Oslo (2020); the Museum of Fine Arts, Boston (2019); Museum Folkwang, Essen (2018); Jeu de Paume, Paris (2018); Secession, Vienna (2018); MAXXI, Rome (2018); CAAC, Sevilla (2017); Wexner Center for the Arts, Columbus (2017); MoMA, New York (2016); Palais de Tokyo, Paris (2015); PAMM, Miami (2013).

Her work was also included in collective international shows such as the Biennale of Sydney (2012, 2026); the Venice Biennale (2013; 2024); the Sharjah Biennial (2011, 2023); Dream City, Tunis (2023); the 2nd Lahore Biennial (2020); the 12th Bamako Biennial (2019); BienalSur, Buenos Aires (2019); Documenta 14, Athens/Kassel (2017); the Milan Triennale (2017); La Triennale, Paris (2012).

She participated to numerous collective exhibitions in international institutions such as Kunsthalle Wien, Vienna (2026); Musée de l'Immigration, Paris (2012, 2026); Kunstenfestivaldesarts, Brussels (2024); NEON, Athens (2024); San Jose Museum of Arts (2024); Kunsthaus Graz (2023); Centre Pompidou, Paris (2018, 2020, 2023); Kadist, Paris (2023); IVAM, Valencia (2023); Kunsthaus Zurich (2015, 2023); Fondazione Sandretto, Turin (2021); MAXXI, Rome (2021); Hammer Museum, Los Angeles (2021); CAM, St. Louis (2021); Art Sonje Center, Seoul (2020); Kunsthall Charlottenborg, Copenhagen (2019); Cardiff National Museum (2018); MCA, Sydney (2016); Van Abbemuseum, Eindhoven (2014); New Museum, New York (2014); Carré d'Art, Nîmes (2013); Tropenmuseum, Amsterdam (2013); Haus Der Welt, Berlin (2010, 2013); Hayward Gallery, London (2012); South London Gallery (2012); Beirut Art Center (2011); Gulbenkian Foundation, Lisbon (2011); Museo Reina Sofía, Madrid (2008).

In 2023, she received the Sharjah Biennial Prize. She was also the recipient of the inaugural Terry Riley Humanitarian Award (2021); the Harvard's Radcliffe Institute Fellowship (2017-2018), the Ibsen Award (2017), the Abraaj Art Prize (2014), the Sam Art Prize (2013), daad Artists-in-Berlin (2012), and the Vera List Center for Art and Politics Fellowship, New York (2011-2013).

She is a Professor and Head of Department of Artistic Strategies at die Angewandte University in Vienna, and a founding member of La Cinémathèque de Tanger, an artist-run non-profit organization devoted to promoting and developing film culture in Northern Morocco.

Sea-Drifts

Since 2018, the number of individuals forced to cross illegally the Atlantic from the North and West African shores to Spain's Canary Islands has dramatically increased. This road known as the « North-West African route » also became one of the deadliest. According to statistics produced by NGOs, the proportion of journeys on the « North-West African route » ending in fatalities is one of the highest in the world due to the dangers of navigating in the Atlantic. Boats can depart from as far as Guinea, nearly 2500kms away from the Canary Islands. The closest departure point is in the South of Morocco, nearly 100kms away.

With *Sea-Drifts*, Khalili continues her research on migratory roads initiated in the early 2000's. Here, she translated eight forced illegal journeys from North and West African shores across the Atlantic Ocean to the Canary Islands into constellations and archipelagic forms. As with her previous series focusing on the Mediterranean routes, these constellations suggest an alternative map of the world, where boundaries have now disappeared. Traces of persistent lives of survivors of those perilous journeys become landmarks of orientation. The use of natural indigo dye refers to the tradition of indigo dye rooted in this region and implicitly also refers to the indigo routes across the region that emerged with the development of global indigo trade in the 16th century.

This work has been exhibited at the 60th Venice Biennale (2024); the Sharjah Art Foundation (2024); and the Louisiana Museum, Copenhagen (2025). It is in the collections of the Sharjah Art Foundation.

Sea-Drifts, 2024

Embroidery on natural indigo-dyed linen

470 x 170 cm

Series of 3 + 2 AP (each piece is unique)

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Exhibition view, *Foreigners Everywhere*, 60th Venice Biennale, Arsenale, 2024



Sea-Drifts, 2024
Embroidery on natural indigo-dyed linen
470 x 170 cm / 15.4 x 5.5 ft
Series of 3 + 2 AP

Price for the last edition: 48 000 € (+ applicable taxes)

Sea-Drifts

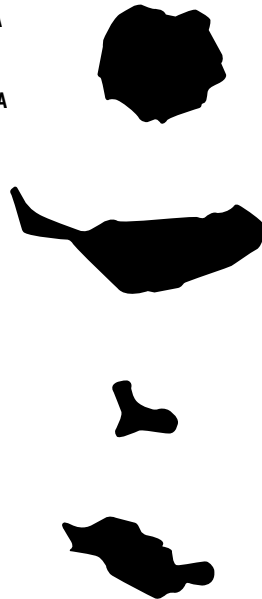
NORTH-WEST MIGRATION ROUTES
TO THE CANARY ISLANDS

CONAKRY – LAS PALMAS DE GRAN CANARIA
ABIDJAN – LAS PALMAS DE GRAN CANARIA
KINSHASA – LAS PALMAS DE GRAN CANARIA

ABIDJAN – TENERIFE
BARRA – FUERTEVENTURA
PORTO-NOVO – TENERIFE

DAKAR – EL HIERRO

KALAAT SRAGHNA – LANZAROTE



Detail and explanatory note

Daniel de la Barra

Daniel de la Barra was born in 1992 in Lima, Peru. He lives and works in Paris

Daniel de la Barra is a Peruvian-Spanish artist who explores the infinite potential of fiction and political imagination as regenerative forces for dismantling power structures that have been repeated throughout history. Drawing on painting, video, and installation, his work speaks about the global implications of extractive models and the power hierarchies that reproduce the colonial model in all territories and times. Through his interventions, he proposes spaces of transformation that dismantle the dynamics and structures that subject certain territories as subaltern spaces of exploitation and domination, as well as their material and human implications.

De la Barra has exhibited his work in various institutions, such as Casa de Velázquez, Madrid (2025); La Casa Encendida, Madrid (2024); Fondazione Sandretto Re Rebaudengo, Madrid (2024); La Maison de l'Amérique Latine, Paris (2024); Delfina Foundation, London (2023); Real Academia de España, Rome (2022); Fundació Miralles, Barcelona (2022); Museo Central, Lima (2022); Fabra i Coats, Barcelona (2019); among others. Recently, he has been invited to the 2026 Biennale of Malta.

He has also been an artist-in-residence at Cité Internationale des Arts, Paris; Delfina Foundation, London; Fundació Miró, Barcelona; Casa de Velázquez, Madrid; Real Academia de España, Rome; La Fabrique — Alliance Française, Lima; and Homesession, Barcelona.

De la Barra has received the In Situ Prize from the Daniel and Nina Carasso Foundation (2025); the Environmental Project Grant from Matadero Madrid (2025); the Barcelona Crea Award (2023); the Artus-Delfina Foundation Prize (2022); the Collezione Taurisano Art Nou Prize (2022); and the Premi d'Art Jove (2021).

La Venganza del Cacique

La Venganza del cacique is a fable invented by Daniel de la Barra which centers on an Amazonian bird capable of mimicking over two hundred avian songs. Killed by explorers and resurrected 500 years later, the cacique seeks revenge by rewriting history, altering Western modern myths to reshape its past and save its home.

Here, the project focuses specifically on sabotaging the epic maritime narrative as a foundational space of coloniality. It lays bare the different layers, mutations, or masks of the “exploratory” and progressive narrative in the face of ecological and human devastation.

In these paintings, the sea is constituted as a historical space of violence, exploitation, and war. The historical layers of colonial fleets overlap with large shipping companies, global trade, and the tensions of our times to demonstrate how the maritime narrative has always been instrumentalized by power.

These paintings merge Romantic seascapes and the sublime with corporate marketing, propaganda, and surveillance. They evoke a Dantesque world where the violent sea sweeps away corrupt structures, forcing them into a shipwreck where they can finally be judged on the high seas. Guided by the cacique, we move through porous, overlapping eras where shipwreck is imminent because these powers have always navigated without a compass or stars.

La Venganza del Cacique — Naufragio en el '92, 2026

Series of paintings, oil on canvas

Variable dimensions

Unique pieces



Navigating without a compass or stars, 2026

Oil on linen

190 x 190 cm / 74.8 x 74.8 in.

Unique piece

Price: 18 000 € (+ applicable taxes)

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Detail

Art Basel 2026

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Installation render

Art Basel 2026

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***Their Own War*, 2026**

Oil on linen

100 x 140 cm / 39.4 x 55 in.

Unique piece

Price: 12 000 € (+ applicable taxes)

Art Basel 2026

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Detail

Art Basel 2026

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***The Vengeance of the Cacique*, 2026**

Oil on linen

92 x 140 cm / 36.2 x 55 in.

Unique piece

Price: 12 000 € (+ applicable taxes)

Art Basel 2026



Installation render

Pulse of the Living World



Manjot Kaur

Manjot Kaur was born in 1989 in Ludhiana, India. She lives and works between Vancouver and Chandigarh.

Her drawings, paintings, and time-based media attempt to de-patriarchize women's bodies and celebrate the sovereignty of nature. Kaur cross-pollinates ancient mythologies and histories to reflect on the relationship between humans and more than humans. Her works delve deep into intimate worlds encompassing the anthropology of wonder and awe, proposing narratives that imagine a multi-species future, by responding to ecological grief and loneliness through acts of care and kinship.

Manjot Kaur's work has been presented in many exhibitions internationally: The Drawing Room, London (2025); Radius CCA, Delft (2025); Rijswijk Museum, Netherlands (2024); Fowler Museum, Los Angeles (2024); Tai Kwun Contemporary, Hong Kong (2023); Latitude 28, New Delhi (2022, 2023); A Tale of a Tub, Rotterdam (2022); AAIE Center for Contemporary Art, Rome (2022); Tensta Konsthall, Stockholm (2022); Garage Rotterdam (2021); Jan Van Eyck Academie, Maastricht (2021); Punjab State Academy of Art, Chandigarh (2018, 2019); Museo Casa Masaccio, Italy (2018); among others.

She has received prestigious grants and fellowships such as the Lakshmi Mittal and Family South Asia Institute, Harvard University (2023); the Sustaina India Fellowship at CEEW (2022). She has been an artist in residence at Jan van Eyck Academie, Maastricht (2020-21); I, Shanthiroad, Bangalore (2019); Unidee, Cittadellarte Fondazione Pistoletto, Italy (2018).



Chthonic Beings

This project envisions a future where the boundaries between human and non-human life converge, fostering a world of ecological interdependence and multispecies governance. Drawing from Indian mythology, animism, and posthumanism, *Chthonic Beings – Mythological Assemblies for Multispecies Futures* presents opportunities for alternative assemblies of mother goddesses, animals, birds, and plants, who challenge human hierarchies by foregrounding the agency of endangered flora and fauna. Chthonic Beings utilize mythic storytelling, feminist ecologies, and multispecies kinship as conceptual tools to critique anthropocentric governance and advocate for planetary justice.

Chthonic Beings are hybrid deities and mythic entities inspired by endangered species, Yoginis, Yakshinis, and Kul Devis. They serve as ecological custodians, companions of endangered species, protectors, nurturers, and caregivers, tending to and nourishing the wilderness they inhabit. Portrayed as graceful, female beings with bird and animal visages, they act as intermediaries, translating the voices of the endangered and extinct while shaping alternative forms of ecological jurisprudence. They convene in assembly to negotiate the restoration of fragile ecologies, granting personhood to trees and endangered species and redefining borders according to natural landscapes rather than human-imposed divisions.

These works have been exhibited at The Drawing Room, London (2025).



Chthonic Beings, 2025

Gouache and watercolor on Wasli paper

58 x 80 cm each

Series of unique pieces



Exhibition view, *The Land Sings Back*, The Drawing Room, London, 2025



***The Convocation of Eagles*, 2025**
Gouache and watercolor on Wasli paper
58 x 80 cm
Unique piece

Price: 17 000 USD (+ applicable taxes)

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Detail

Art Basel 2026



***On the Orb of Leaves 2*, 2026**

Gouache, watercolor and silver point paper

39,8 x 47,5 cm / 15.7 x 18.7 in.

Unique piece

Price: 12 500 USD (+ applicable taxes)

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Detail

Art Basel 2026

Polymorphous Beings

"In a world dominated by monocultures, I imagine what if ecosystems could produce seeds. What would these seeds comprise and what would they look like?

I envision them having the genome of various entwined species (endangered and extinct), and a capacity to disperse and regenerate biodiverse ecosystems. Each individual seed would carry the potential of producing myriad unique ecosystems under different conditions, therefore making them polymorphous beings.

These polymorphous beings comprise macro and micro details of assorted parts of various flowers, plants, pollinators, animals, and insects. The ecosystem, a biological community of interacting organisms and their physical environment, becomes the protagonist in these works.

Travelling and dispersing through time and space, these fictitious polymorphous beings become time capsules of hybridity and diversity."

— Manjot Kaur

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Polymorphous Being 17, 2026

Gouache, watercolor and silver point paper

40,4 x 29,2 cm / 15.9 x 11.5 in.

Unique piece

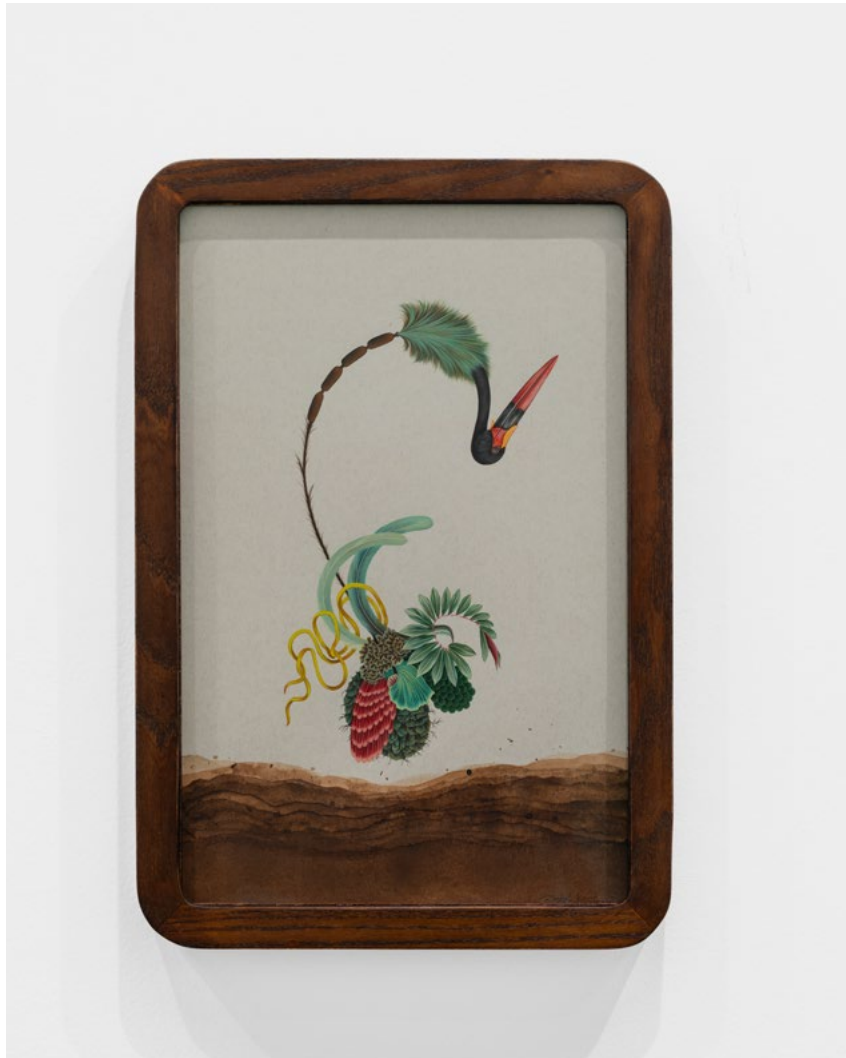
Price: 9 500 USD (+ applicable taxes)

Art Basel 2026

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Detail



***Polymorphous Being 18*, 2026**
Gouache, watercolor and silver point paper
40,4 x 26,2 cm /15.9 x 10.3 in.
Unique piece

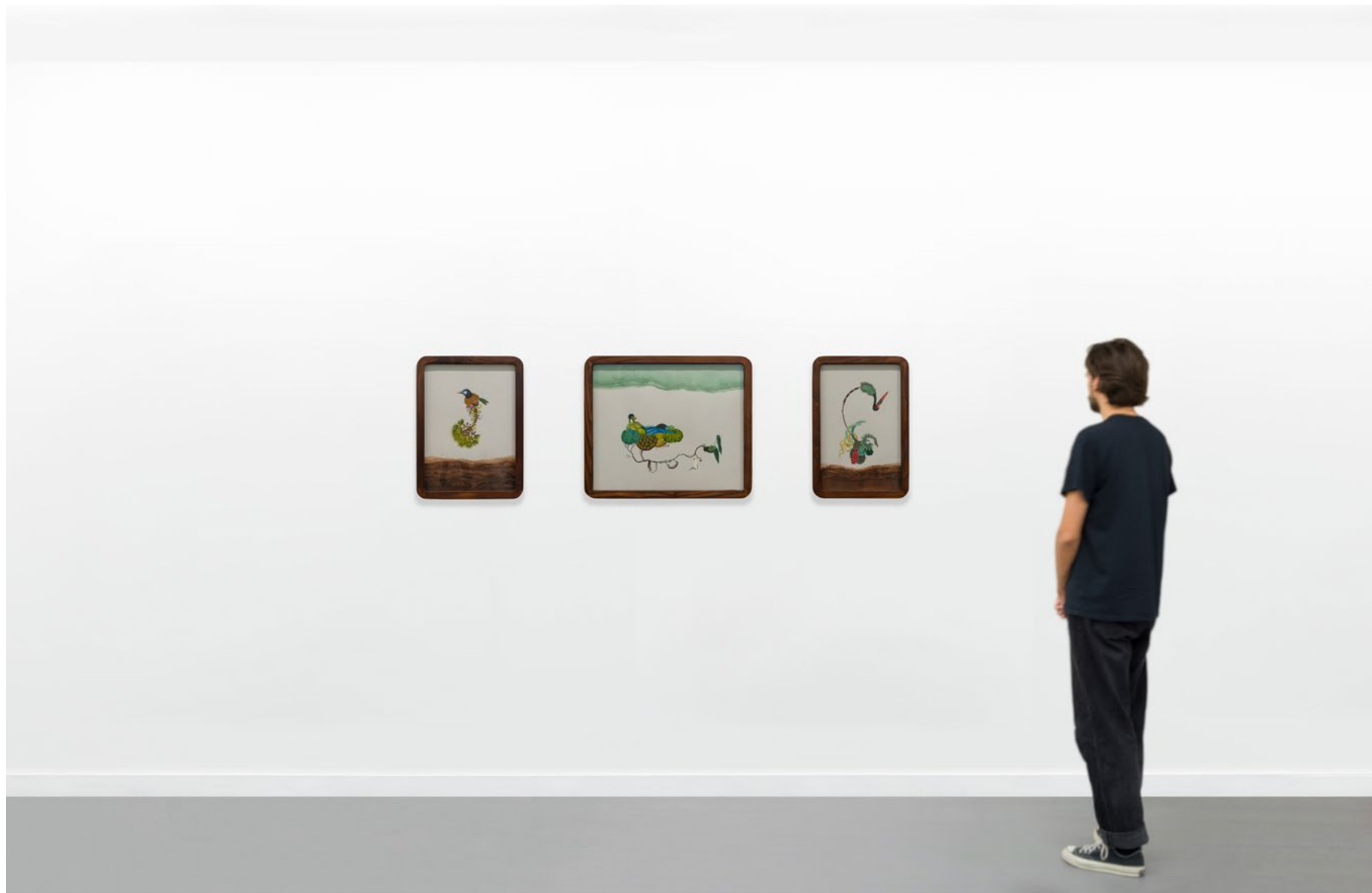
Price: 9 500 USD (+ applicable taxes)

mor
charpentier



Detail

Art Basel 2026



Installation render

Bianca Bondi

Bianca Bondi was born in 1986 in Johannesburg, South Africa. She lives and works in Paris.

Multidisciplinary, Bondi's practice involves the activation or elevation of mundane objects through the use of chemical reactions, most often by salt water. The materials the artist works with are chosen for their potential for mutation or their intrinsic and symbolic properties. Her aim is to promote experiences beyond the visual and advocate the life of matter with an emphasis on interconnectivity, transience, and the cycles of life and death. Passionate about ecology and the occult sciences, she combines the two resulting in pluridisciplinary works of a transformative nature through which the aura of objects is key. Often site specific, the poetic results are very much connected to the places in which they are to exist.

Bianca Bondi graduated from Ecole Nationale Supérieure d'Arts of Paris-Cergy in 2012 and from WITS University in Johannesburg, South Africa in 2006.

Her work has been presented in solo exhibitions at Palazzo Chigio Zondadari, Sienna (2025); Museum Frieder Burda, Baden-Baden (2024); Le Portique, Le Havre (2024); Dallas Contemporary (2023); La Casa Encendida, Madrid (2023); Crac Occitanie, Sète (2022); CAP Saint-Fons (2022); Fondation Louis Vuitton - Open Space, Paris (2021); Le Voyage à Nantes, Nantes (2021); Le Parvis, Tarbes (2020); Les Limbes, Saint-Etienne (2018); Hazard, Johannesburg (2018); La Cité des Sciences, Paris (2017); and at La Villa Belleville, Paris (2017).

She has also participated in numerous group exhibitions in international institutions and manifestations such as the Musée d'Art Moderne de la Ville de Paris (2025); the Orobie Biennial, Italy (2025); MACRO, Rome (2025); the 15th Gwangju Biennale (2024); Fondazione MEMMO, Milan (2024); Forest Festival of the Arts, Okayama (2024); Chanel Nexus Hall, Tokyo (2024); Castello di Rivoli, Turin (2024); Villa Medici, Rome (2024); MO.CO, Montpellier (2024); Noor Riyadh (2023); Lafayette Anticipations, Paris (2023); MAMAC, Nice (2022); Frac Franche-Comté (2022); Radius Center for Art & Ecology, Delft (2022); Rudolfinum, Praha (2022); Villa Olmo, Como (2022); the 6th edition of Lille 3000 (2022); the 2nd Thailand Biennale, Korat (2021); Fondation Carmignac, Porquerolles (2021); Casino Luxembourg (2020); Pera Museum, Istanbul (2020); the Busan Biennale (2020); the 15th Lyon Biennial (2019); BOZAR, Brussels (2019); Sfer IK, Tulum (2019); La Panacée, Montpellier (2018); New Jörg, Vienna (2016); Cité des Arts, Paris (2016); Villa Emerige, Paris (2015); Centre for Contemporary Art Ujadowski Castle, Warsaw (2014), among others.

In 2021, Bianca Bondi received the Talents Contemporains Award, from the Fondation François Schneider. She was a resident at the Villa Medici, Rome (2024-2025), and has been nominated for the 2025 Marcel Duchamp Prize.

Cabinets

These cabinets form a constellation of symbolic microcosms that examine how meaning, belief, and care persist in a world shaped by rupture, erosion, and the loss of stable reference points. Conceived as spaces of accumulation and condensation, they bring together found objects, altered materials, and fragments of spiritual, scientific, and domestic systems. Each cabinet operates less as a display case than as a mental chamber—a site where remnants, traces, and attempts at recomposition are held in suspension.

Taken together, the works explore states of transition: between body and psyche, proof and belief, use and ruin, destruction and repair. They suggest a gradual displacement of certainty toward more fragile forms of faith, in which objects acquire talismanic functions and ritual often replaces demonstration. Care, transmission, and orientation appear as precarious gestures—constantly threatened, yet persistently reenacted.

Through processes of archaeology, chemical reactions, burning, preservation, and reassembly, the cabinets propose a non-linear understanding of time, aligned with older cyclical logics of loss and renewal. Rather than restoring intact systems of meaning, they inhabit their remains—spaces where belief, knowledge, and experience are continually renegotiated through fragments, in a delicate balance between memory, transformation, and endurance.

***Night falls on the Melissae*, 2026**

Antique Napoleon III cabinet, burnt wood, gold leaf, glass
bees, honeycombs, branches, artificial plants

90 x 50 x 32 cm / 35.4 x 19.7 x 12.6 in.

Unique piece



Night falls on the Melissae, 2026

Antique Napoleon III cabinet, burnt wood, gold leaf,
glass bees, honeycombs, branches, artificial plants
90 x 50 x 32 cm / 35.4 x 19.7 x 12.6 in.

Unique piece

Price: 12 500 € (+ applicable taxes)

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Detail

Art Basel 2026

Bloom

The *Bloom* series presents a collection of showcases that function as skillfully constructed ecosystems, each existing in an intermediate state where life continues according to its own unique set of rules. This body of work is rooted in the concepts of metamorphosis and transformation, as the artist stages an intricate network that connects the visible world with the invisible. The title itself serves as a direct reference to the moment of blossoming, capturing the ephemeral state of being in bloom through a lens that redefines the traditional still-life. While a classic still-life attempts to freeze time, these works embrace a living stasis that is constantly in flux.

Inside these plexiglass vitrines, the artist assembles a curated variety of organic materials and manufactured objects sourced from different times and locations. These items are chosen not just for their physical properties, but for their symbolic "aura" and ritualistic weight. By introducing salt or various chemical agents, the artist initiates a more or less controlled reaction that results in a mutation of shapes, colors, and textures. On the edge of scientific experimentations and esoteric rituals, Bianca Bondi's works approach a deep ecological awareness at a time of environmental disaster and act as the altars of unknown faith, as ex-voto or vanitas in a constant mutation reminding us the impermanence and instability of our damaged world.

Works from this series have been exhibited at La Cité des Sciences, Paris (2017); Les Limbes, Saint-Etienne (2018); La Panacée - MoCo, Montpellier (2018); Casino Luxembourg (2020); CRAC Occitanie, Sète (2022); Radius, Delft (2022); and Palazzo Chigi, Sienna (2025).

Some pieces are in the collections of the FRAC PACA, Marseille; and the FMAC, Paris.



Bloom (l'unicorno, barca notturna), 2025

Mixed media in plexiglas vitrine (miniature boat, barnacles, flowers, ferns, amaranths, copper, rusted nails, salt and salt crystals), on resin plinth

Vitrine: 50 x 30 x 30 cm / 19,7 x 11,8 x 11,8 in.

Unique piece

Price: 12 500 € (+ applicable taxes)

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Details

Art Basel 2026



Bloom (Nighttime Routine), 2026

Mixed media in plexiglas vitrine (melty beauty products, copper vase, stabilised flowers, porcupine quills, coral, barnacles, shells, glass vial, salt, gold leaf), artificial flowers, burnt wood plinth

Vitrine: 50 x 30 x 30 cm / 19,7 x 11,8 x 11,8 in.

Unique piece

Price: 12 500 € (+ applicable taxes)



Detail

Uriel Orlow

Uriel Orlow was born in 1973 in Zurich. He currently lives and works between Lisbon, London and Basel.

His practice is research-driven, process-oriented and often in dialogue with other disciplines. Projects engage with residues of colonialism, spatial manifestations of memory, social and ecological justice, blind spots of representation and plants as political actors. His multi-media installations focus on specific locations, micro-histories and forms of haunting. Working across installation, photography, film, drawing and sound his works bring different image-regimes and narrative modes into correspondence.

Orlow has participated in many international survey shows, such as the Venice Biennale (2011, 2026); Manifesta 9 and 12, Genk/Palermo (2012, 2018); the Kochi Biennale, Kerala (2022); the 12th Berlin Biennale (2022); Kathmandu Triennale 2077 (2022); the 14th Dakar Biennale (2022); British Art Show 9, UK (2021-2022); the 2nd Thailand Biennale, Korat (2021); Bienal de Arte Paiz, Antigua Guatemala (2021); Riboca 2 - Riga Biennial (2020); Taipei Biennial (2020); Lubumbashi Biennial, Congo (2019); 13th Sharjah Biennial (2017); 7th Moscow Biennial (2017); EVA International, Ireland (2014, 2016); 8th Mercosul Biennial, Brazil (2011); Aichi Triennale, Japan (2013); and Bergen Assembly, Norway (2013), among many others.

His institutional solo exhibitions include Galeria Avenida da India, Lisbon (2025); MCBA Lausanne (2024); Casa da Cerca, Lisbon (2023); Kunsthalle Nairs, Scuol (2022); La Loge, Brussels (2020); Kunsthalle Mainz (2020); State of Concept, Athens (2020); Tabakalera, San Sebastian (2019); Les Laboratoires d'Aubervilliers, Paris (2018); Kunsthalle Sankt Gallen (2018); PAV - Parco d'Arte Vivente, Turin (2017); Parc Saint Léger - Centre d'art contemporain (2017); The Showroom, London (2016); Castello di Rivoli, Turin (2015); John Hansard Gallery, Southampton (2015); Depo, Istanbul (2015); Spike Island, Bristol (2013); Centre Culturel Suisse, Paris (2013); Al-Ma'mal Foundation, Jerusalem (2013); Les Complices*, Zurich (2013); Kunstmuseum Bern (2013); Centre PasquArt, Bienne (2012); Kunstforening, Oslo (2012).

Orlow's work has been shown widely in museums and galleries including in London at Tate Modern, Tate Britain, Whitechapel Gallery, ICA and Gasworks; in Paris at Palais de Tokyo, Fondation Ricard, Maison Populaire, Bétonsalon; in Zurich at Kunsthau, Les Complices*, Helmhaus and Shedhalle; in Geneva at Centre d'Art Contemporain and Centre de la Photographie; as well as in Berlin, Ramallah, Marseille, Cairo, Alexandria, Istanbul, Mexico City, Dublin, San Sebastian, New York, Chicago, Toronto, Vancouver and elsewhere.

His films have been screened at Oberhausen Short Film Festival; Locarno Film Festival; Videoex, Zurich; Centre Pompidou, Paris; BFI, London; Kino der Kunst, Munich; Visions du Réel, Nyon; Biennale of the Moving Image, Geneva.

Orlow received the Swiss Grand Award for Art/Prix Meret Oppenheim 2023. He received the CF Meyer Prize in 2020, and the Sharjah Biennial Prize in 2017. He was also awarded the annual major art-award of the city of Zurich in 2015, and three Swiss Art Awards at Art Basel in 2008, 2009 and 2012.

He has been teaching at art schools internationally including at Maumaus, Lisbon; Royal College of Art, Central Saint Martins and Goldsmiths College, London; Beaux Arts, Paris; HEAD Geneva and elsewhere. He currently supervises practice based PhDs at the University of Westminster, London and is visiting faculty at the University of the Arts Zurich (ZHdK).

A major monograph of his work, *Theatrum Botanicum*, was published by Sternberg Press (2018). Other monographs include *Forest Times*, published by K Verlag and MCBA Lausanne (2024); *Conversing with Leaves*, published by Archive Books (2020); and *Soil Affinities*, published by Shelter Press (2019).

Thinner Than Thought, Stronger Than Stone

Using drawing, video, photography, and sound, Orlow's practice constellates around making audible and visible what history tries to leave unheard and unseen. Delving into entanglements of colonialism, reparative justice, and the unstable boundary between erasure and remembrance, Orlow argues for the growing need for humans to collaborate with each other and listen to the more-than-human. In recent years, Orlow has deepened this dialogue with plants and people from different geographies, to learn plants' hidden or suppressed stories.

The theme of more-than-human cooperation and the structural intelligence of plants is central to *Thinner than thought, stronger than stone*, a series of drawings on earthen tiles, which celebrates vetiver. This endemic plant, also found in perfumes, is strategically used in the Himalayas to bind mountain slopes at erosion risk from changing rainfall patterns and melting glaciers.

A similar work is currently presented at the 61st Venice Biennale.

***Thinner Than Thought, Stronger Than Stone*, 2026**

Drawing on artisanal varnished Azulejo ceramic tiles

Variable dimensions

Unique piece

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Exhibition view, *In Minor Keys*, 61st Venice Biennale, Arsenale, 2026

Art Basel 2026



Thinner Than Thought, Stronger Than Stone #13, 2026

Drawing on 28 artisanal, varnished Azulejo ceramic tiles, mounted on plexiglas plate
98 x 56 cm / 38.6 x 22 in.

Unique piece

Price: 12 000 € (+ applicable taxes)



Installation render



Théo Mercier

Théo Mercier was born in Paris in 1984. He lives and works in Paris.

Claiming formal freedom, Théo Mercier strives to deconstruct the mechanisms of history, objects and representations in which he goes back to harmonious contradictions. An explorer, collector and artist in turn, he carries out a reflection that is located at the intersection between anthropology, geopolitics and tourism. The result is a sprawling body of work populated by dystopian myths and iconoclastic sculptures in which past, present and future, life and death, artisanal and industrial, secular and sacred, real and fiction, clash in an orderly cacophony.

Théo Mercier has had personal exhibitions at the MONA, Tasmania (2025); Villa Medici, Rome (2023); the Conciergerie, Paris (2022); the LUMA Westbau, Zurich (2022); the Collection Lambert, Avignon (2021); Le Portique, Le Havre (2021); the I3th Havana Biennial, Cuba (2019); Musée de la Chasse et de la Nature, Paris (2019); Museo El Eco, Mexico City (2017); Musée de l'Homme, Paris (2017); Musée d'art Contemporain - MAC, Marseille (2016); Lieu Unique, Nantes (2013); and Tri Postal, Lille (2012), among others.

He also participated in many collective exhibitions such as the 3rd Diriyah Biennale, Saudi Arabia (2026); Fondation Carmignac, Porquerolles (2026); the Prague Quadriennale (2023); West Bund Museum, Shanghai (2021); Musée du Quai Branly, Paris (2021); Jameel Arts Center, Dubai (2019); Fonds Hélène et Edouard Leclerc, Landerneau (2019); Hamburger Bahnhof, Berlin (2018); Palacio de Bellas Artes, Mexico City (2018); FRAC Bretagne, Rennes (2018); the Museum of the archaeological site of Baalbek, Lebanon (2016); MAC VAL, Vitry-sur-Seine (2015); and Centre Pompidou, Paris (2013).

Moving from a practice of the "white cube" to that of the "black box", Théo Mercier directed several performances, which have been shown at Nanterre-Amandiers, the Festival d'Automne, the Ménagerie de verre, the Centre Pompidou (Paris), the Festival d'Avignon, and the Venice Biennale among others.

He was a resident at Villa Medici in 2013, and nominated for the Marcel Duchamp Prize in 2014. In 2019, he won the Silver Lion at the Venice Dance Biennale.

Time Trap

In this series following a project developed in the Villa Medici gypsothèque, bodiless heads and collected stones find themselves intertwined — like body and mind, spirit and matter, past and present.

Stone is at the core of Mercier's practice: the sculptor's raw material, it embodies our fantasies of weight and eternity but also refers to the artist's more intimate collecting practice. Almost everyday, Mercier takes a moment to walk around, picking-up stones — natural or modified by the hand of man. With their multitude of sizes, shapes and colors, they simulate and accompany his thoughts and visions, becoming central elements for future works. Here, the found stones are paired with plaster heads of the Greek goddess Hygie, in intriguing assemblages where forms and values seem to merge: the natural and the artificial, the ancient and the contemporary, the vulgar and the precious. By conjuring up the great ruins of the Antiquity and the more humble ones of today's construction sites, Mercier thus questions our relation to time and history.

Time Trap (Child), 2026

Plaster head, stones, wooden plinth

160 x 30 x 25 cm

Unique piece



***Time Trap (Child)*, 2026**

Plaster head, stones, wooden plinth
160 x 30 x 25 cm / 63 x 11.8 x 10 in.

Unique piece

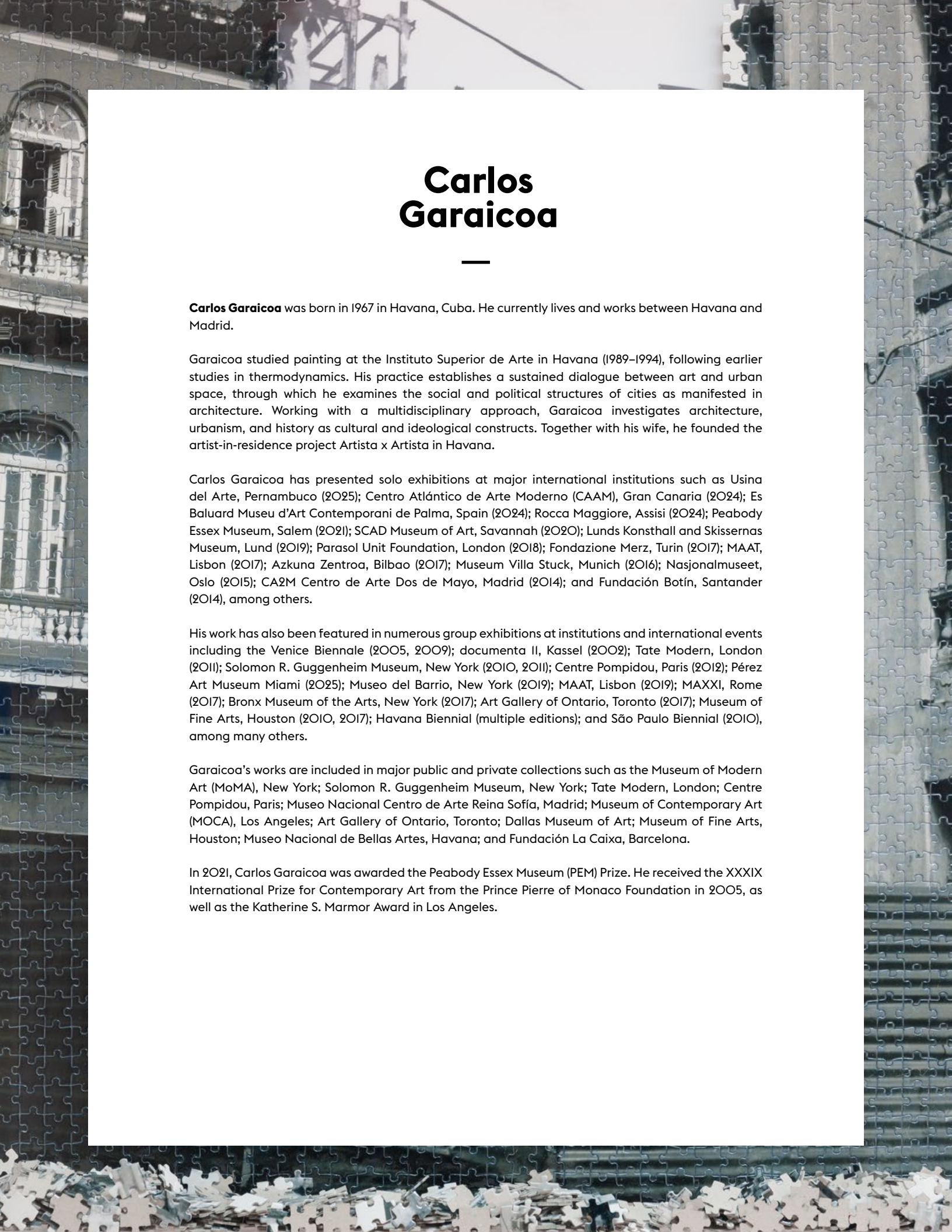
Price: 23 000 € (+ applicable taxes)

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Details

Art Basel 2026



Carlos Garaicoa

Carlos Garaicoa was born in 1967 in Havana, Cuba. He currently lives and works between Havana and Madrid.

Garaicoa studied painting at the Instituto Superior de Arte in Havana (1989–1994), following earlier studies in thermodynamics. His practice establishes a sustained dialogue between art and urban space, through which he examines the social and political structures of cities as manifested in architecture. Working with a multidisciplinary approach, Garaicoa investigates architecture, urbanism, and history as cultural and ideological constructs. Together with his wife, he founded the artist-in-residence project *Artista x Artista* in Havana.

Carlos Garaicoa has presented solo exhibitions at major international institutions such as Usina del Arte, Pernambuco (2025); Centro Atlántico de Arte Moderno (CAAM), Gran Canaria (2024); Es Baluard Museu d'Art Contemporani de Palma, Spain (2024); Rocca Maggiore, Assisi (2024); Peabody Essex Museum, Salem (2021); SCAD Museum of Art, Savannah (2020); Lunds Konsthall and Skissernas Museum, Lund (2019); Parasol Unit Foundation, London (2018); Fondazione Merz, Turin (2017); MAAT, Lisbon (2017); Azkuna Zentroa, Bilbao (2017); Museum Villa Stuck, Munich (2016); Nasjonalmuseet, Oslo (2015); CA2M Centro de Arte Dos de Mayo, Madrid (2014); and Fundación Botín, Santander (2014), among others.

His work has also been featured in numerous group exhibitions at institutions and international events including the Venice Biennale (2005, 2009); documenta II, Kassel (2002); Tate Modern, London (2011); Solomon R. Guggenheim Museum, New York (2010, 2011); Centre Pompidou, Paris (2012); Pérez Art Museum Miami (2025); Museo del Barrio, New York (2019); MAAT, Lisbon (2019); MAXXI, Rome (2017); Bronx Museum of the Arts, New York (2017); Art Gallery of Ontario, Toronto (2017); Museum of Fine Arts, Houston (2010, 2017); Havana Biennial (multiple editions); and São Paulo Biennial (2010), among many others.

Garaicoa's works are included in major public and private collections such as the Museum of Modern Art (MoMA), New York; Solomon R. Guggenheim Museum, New York; Tate Modern, London; Centre Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museum of Contemporary Art (MOCA), Los Angeles; Art Gallery of Ontario, Toronto; Dallas Museum of Art; Museum of Fine Arts, Houston; Museo Nacional de Bellas Artes, Havana; and Fundación La Caixa, Barcelona.

In 2021, Carlos Garaicoa was awarded the Peabody Essex Museum (PEM) Prize. He received the XXXIX International Prize for Contemporary Art from the Prince Pierre of Monaco Foundation in 2005, as well as the Katherine S. Marmor Award in Los Angeles.

The Unusual

The Unusual is part of a new line of work developed by Carlos Garaicoa over the past year, in which the artist intertwines photography, painting, and sculptural objects within a single work. The photographic image, printed directly onto wood through a layer of stucco, serves as the starting point for a painterly intervention that emphasizes certain elements of the composition and incorporates others of a symbolic and imaginary nature.

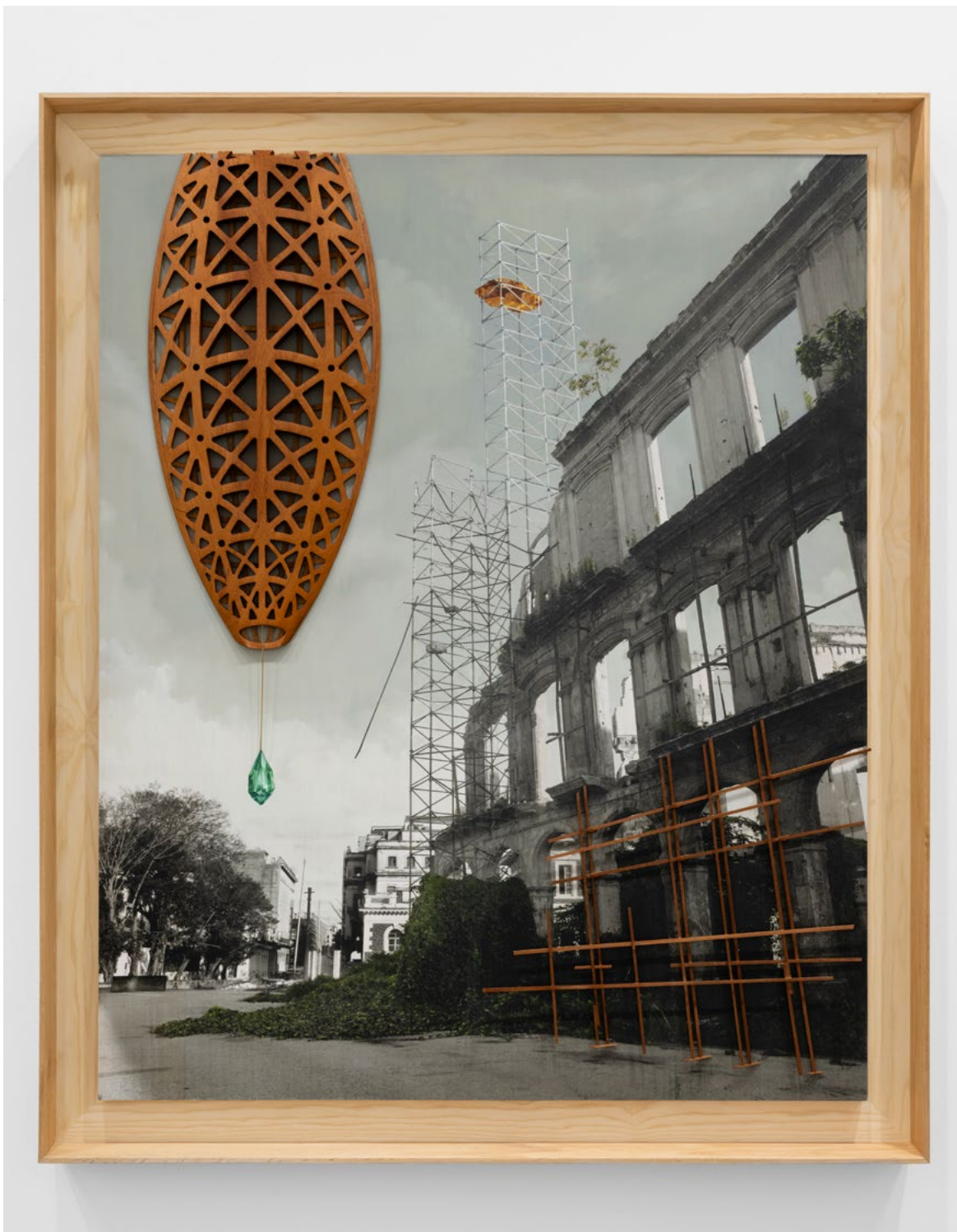
In this work, an urban ruin in Havana—a recurring motif in Garaicoa's career—is intersected by the appearance of elements foreign to documentary logic: a gem of disproportionate scale and a geometric form made of premium woods that evokes a zeppelin. These elements introduce a poetic dimension bordering on surrealism, expanding the representation of reality into the realms of fiction, metaphor, and speculation.

From a formal perspective, the work also questions the boundaries between media. By replacing photographic paper with wood as a support and combining photography, painting, and sculptural relief, Garaicoa transforms the very nature of the image. The result is a unique and unrepeatable piece that subverts photography's traditionally reproducible nature and reaffirms the material singularity of the work.

***The Unusual*, 2026**

Digital print on gesso flex and oil on pine wood, European oak, Sipo mahogany and Bahía wood, and metal
177,5 x 148 x 12,5 cm / 70 x 58.3 x 5 in.

Unique piece

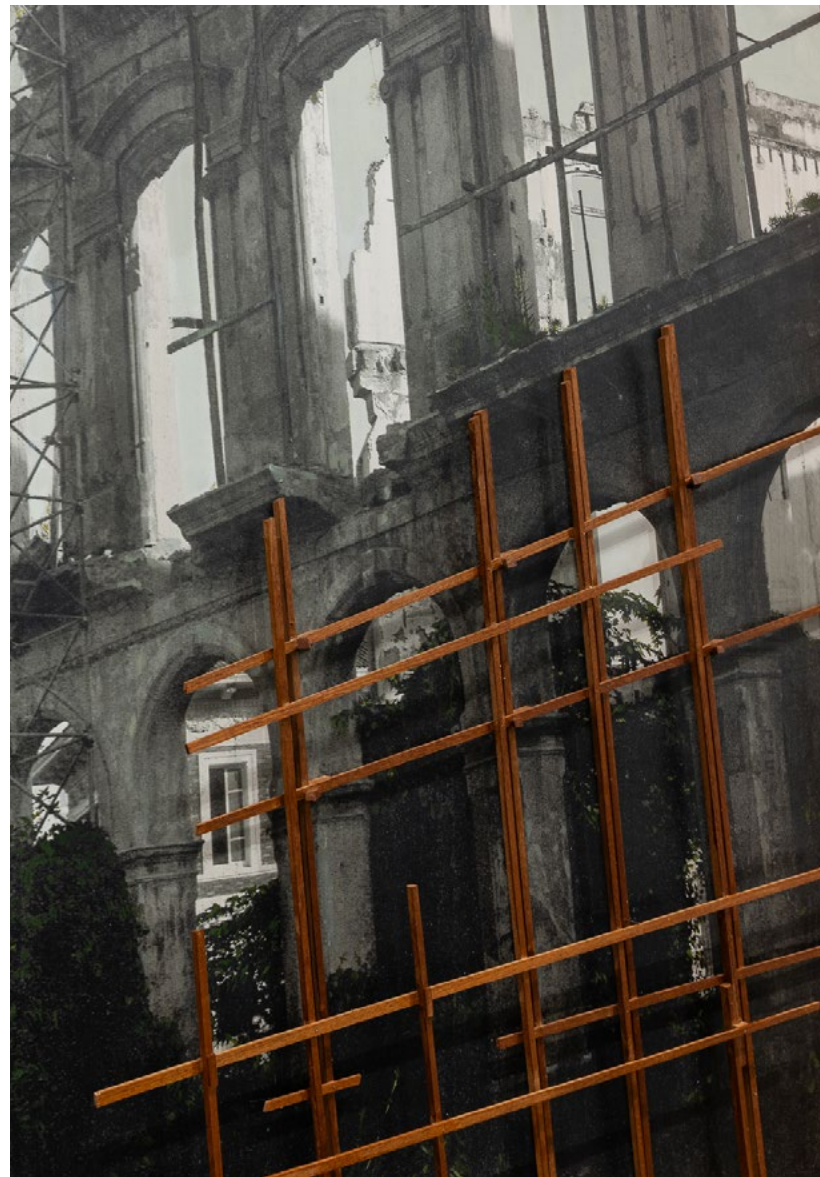


The Unusual, 2026

Digital print on gesso flex and oil on pine wood, European oak,
Sipo mahogany and Bahia wood, and metal
177,5 x 148 x 12,5 cm / 70 x 58.3 x 5 in.
Unique piece

Price: 75 000 € (+ applicable taxes)

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Details



Installation render

Puzzles

In the photographic series *Puzzles* (2018-2024), Carlos Garaicoa investigates the nature of the photographic image and its relationship to documentary truth. Images of ruined or endangered buildings in cities such as Havana, New York, and Cape Town are fragmented and reassembled as puzzles with no possible solution. Through this gesture, the documentary image is displaced into the realm of fiction, where play becomes a critical tool for reflection.

The act of dismantling the photograph prolongs the photographic gesture itself. On one level, each puzzle fixes a precise moment in which a building risks disappearing from collective memory; on another, it mirrors the very process of disintegration that the image depicts. The photograph no longer functions solely as evidence, but as a structure in collapse—an image that performs the same fragility as its subject.

Puzzles thus stages a tautology between image and ruin, emphasizing the tension between permanence and impermanence. By rendering the document unstable and unresolved, the series questions the reliability of photographic representation and underscores architecture as a temporal construct, perpetually suspended between preservation, erosion, and loss.

Mégano, 2022

Black and white photograph on puzzles, laminated
photograph on dibond, wood, plexiglass

96 x 68 x 12,5 cm / 37.8 x 26.8 x 5 in.

Unique piece



Mégano, 2022

Black and white photograph on puzzles, laminated photograph on dibond, wood, plexiglass
96 x 68 x 12,5 cm / 37.8 x 26.8 x 5 in.

Unique piece

Price: 30 000 € (+ applicable taxes)

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Detail

Art Basel 2026

Traces of the Past



Kader Attia

Kader Attia was born in 1970 in Dugny, France. He lives and works in Berlin and Paris.

Kader Attia grew up in Paris and in Algeria. Preceding his studies at the École Supérieure des Arts Appliqués Duperré and the École Nationale Supérieure des Arts Décoratifs in Paris, and at Escola Massana, Centre d'Art i Disseny in Barcelona, he spent several years in Congo and in South America. The experience of living between different cultures, the histories of which over centuries have been characterised by rich trading traditions, colonialism and multi-ethnic societies, has fostered Kader Attia's intercultural and interdisciplinary approach of research. For many years, he has been exploring the perspective that societies have on their history, especially as regards experiences of deprivation and suppression, violence and loss, and how this affects the evolving of nations and individuals — each of them being connected to collective memory.

His social-cultural research has led Kader Attia to the notion of *repair*, a concept he has been developing philosophically in his writings and symbolically in his oeuvre as a visual artist. With the principle of Repair being a constant in nature — thus also in humanity —, any system, social institution or cultural tradition can be considered as an infinite process of repair, which is closely linked to loss and wounds, to recuperation and re-appropriation. Repair reaches far beyond the subject and connects the individual to gender, philosophy, science, and architecture, and also involves it in evolutionary processes in nature, culture, myth and history. Following the idea of catharsis, his work aims at art's re-appropriation of the field of emotion that, running from ethics to aesthetics, from politics to culture, links individuals and social groups through emotional experience, and that is in danger of being seized by recent nationalist movements.

In 2016, Kader Attia founded ~~La Colonie~~, a space in Paris to share ideas and to provide an agora for vivid discussion that extends his praxis from representation to action. Focussing on decolonialisation not only of peoples but also of knowledge, attitudes and practices, it aspires to de-compartmentalise knowledge by a trans-cultural, trans-disciplinary and trans-generational approach. Driven by the urgency of social and cultural reparations, it aims at reuniting which has been shattered, or drift apart.

Kader Attia's work has been shown in group shows and biennials such as the Venice Biennale (2017, 2026); the 24th Paiz Art Biennial, Guatemala (2025); Desert X AIUla (2024); the 1st Public Art Abu Dhabi Biennial (2024); the 15th Sharjah Biennial (2023); the 12th Shanghai Biennial (2018); the 12th Gwangju Biennial (2018); Manifesta 12, Palermo (2018); dOCUMENTA(13), Kassel (2012); as well as at Met Breuer, New York; Kunsthalle Wien; MoMA, New York; Tate Modern, London; Centre Pompidou, Paris; and The Solomon R. Guggenheim Museum, New York.

Notable solo exhibitions include CAAC, Sevilla (2025); MUAC, Mexico City (2025); MO.CO, Montpellier (2024); Berlinische Galerie, Berlin (2024); Jim Thompson Art Center, Bangkok (2024); MATHAF, Doha (2022); Kunsthaus Zürich (2020); Sesc Pompeia, São Paulo (2020); Berkeley Art Museum (2019); The Hayward Gallery, London (2019); Fundacio Joan Miro, Barcelona (2018); MacVal, Vitry-sur-Seine (2018); The Power Plant, Toronto (2018); Museum of Contemporary Art, Sydney (2017); SMAK, Gent (2017); Museum für Moderne Kunst, Frankfurt (2016); Centre Pompidou, Paris (2016); Musée Cantonal des Beaux Arts, Lausanne (2015); Beirut Art Center (2014); Whitechapel Gallery, London (2013); KW Institute for Contemporary Art, Berlin (2013); among others.

In 2016, Kader Attia was awarded with the Marcel Duchamp Prize, followed in 2017 by the Prize of the Miró Foundation, Barcelona; and the Yanghyun Art Prize, Seoul.



Mirrors and Masks

"The indifference to the fundamental contribution of non-Western cultures to modern Western art is a form of denial that must now also be repaired. Reparation is a never-ending process of intellectual, cultural, and political readjustment that humanity is pursuing alongside its own evolutionary process of natural selection. It is inevitable. What Picasso is looking at in the African masks are the very principles of another way of looking, of a multiplied perspective, which give the sculpted object a polymorphous and polysemous character that does not come from a rational point of view, but from something else, from a way of thinking that connects the rational to the magical. He sees an oxymoron in this fragmentation: that of fragmenting in order to repair.

By covering African masks and objects sculpted in the style of what Pablo Picasso called "anonymous artists" with pieces of mirror, following every angle and every shape, I offer the viewer, who discovers their own fragmented reflection, what the genius of Pablo Picasso and Georges Braque saw in these masks: the fragmentation of space into multiple dimensions (rational and magical), the continuity of which led to the invention of cubism. Applying these fragments of mirror to the sculpted surfaces of a reproduction of an original mask is a way of repairing the contemporary amnesia with which the West seems to be coming to terms, by obscuring the legacy of tradition over modernity, of tradition over contemporaneity."

— Kader Attia

Recently, similar works have been exhibited at the MO.CO, Montpellier (2024); the MUAC, Mexico (2025); and Museo Amparo, Puebla (2025).

Untitled, 2026

African wooden statue, mirror, metal plinth
200 x 30 x 30 cm / 78.8 x 11.8 x 11.8 in.
Unique piece



Untitled, 2026
African wooden statue, mirror, metal plinth
200 x 30 x 30 cm / 78.8 x 11.8 x 11.8 in.
Unique piece

Price: 90 000 € (+ applicable taxes)

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Back and lateral views

Art Basel 2026

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Detail

Art Basel 2026

Repaired Broken Mirror

This work powerfully encapsulates the core themes that run through Kader Attia's work: injury and repair. It depicts a mirror with a large crack, the pieces of which have been carefully assembled using rusted metal staples. This gesture of visibly mending rather than concealing damage is central to his philosophy. For Attia, "repair" is not just about restoring something to its original state—it is also about reparation, about acknowledging and addressing past wounds, injustices, and traumas, both personal and collective.

Attia draws on both Western and non-Western traditions to explore how different cultures perceive and respond to damage. In *Repaired Broken Mirror*, the act of putting the pieces back together becomes symbolic of healing that does not erase scars but honors them as part of the object's, or the world's, history. The work reflects his broader artistic aim: to hold a mirror up to society, revealing its fractures, inequalities, and historical violence.

Works from this series have been exhibited at the Power Plant, Toronto (2028); the Hayward Gallery, London (2019); and the Kunsthhaus Graz (2023), among others.

***Repaired Broken Mirror*, 2026**

Mirror, metallic staples
30 x 25,3 cm / 10 x 11.8 in.
Unique piece



Repaired Broken Mirror, 2026

Mirror, metallic staples
30 x 25,3 cm / 10 x 11.8 in.
Unique piece

Price: 36 000 € (+ applicable taxes)

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Detail

Lawrence Abu Hamdan

Lawrence Abu Hamdan was born in 1985 in Amman, Jordan. He lives and works between Dubai and Beirut.

Abu Hamdan is a researcher, filmmaker, artist, and activist who describes himself as a “Private Ear” using sound to shape his artistic practice. Abu Hamdan has conducted sonic investigations in Syria, Lebanon, Palestine, France, and the UK, which he conveys through his distinctive aesthetic vision. Together with his team at the newly founded organization Earshot, Abu Hamdan works closely with NGOs such as Amnesty International, Human Rights Watch, Defense for Children International, and B’Tselem. Abu Hamdan emphasizes the essential role of the “politics of listening” in his work. His sound pieces resonate with people on the margins of society, including those exposed to war and violence, and have been utilized as concrete legal evidence and advocacy.

Abu Hamdan obtained his PhD in 2017 from Goldsmiths College University of London. He has completed fellowships at the University of Chicago, and at the New School, New York; and a professorship at the J. Gutenberg University, Mainz.

His works have been presented in solo exhibitions at the Munch Museum, Oslo (2025); MUDAM, Luxembourg (2024); Frac Franche Comté, Besançon (2024); Talbot Rice Gallery, Edinburgh (2023); MUAC, Mexico City (2023); MoMA, New York (2023); Spike Island, Bristol (2023); Fondazione Sandretto Re Rebaudengo, Turin (2022); Sharjah Art Foundation (2022); Kunstverein Nürnberg (2021); Bonniers Konsthall, Stockholm (2021); Secession, Vienna (2020); Towner Eastbourne, UK (2020); Hamburger Bahnhof, Berlin (2019); Institute of Modern Art, Birsane (2019); Contemporary Art Museum, St. Louis (2019); Witte de With, Rotterdam (2019); Chisenhale Gallery, London (2018); Hammer Museum, Los Angeles (2018); Tate Modern Tanks, London (2018); Portikus, Frankfurt (2016); Kunsthalle St Gallen (2015); Van Abbe Museum, Eindhoven (2013); The Showroom, London (2012); and Casco, Utrecht (2012), among others.

Additionally he participated in many group exhibitions and international manifestations such as Fondazione In Between Art Film, Venice (2026); the Public Art Biennale, Abu Dhabi (2024); 2nd Toronto Biennial (2022); the 12th Berlin Biennale (2022); Manifesta 14, Prishtina (2022); the 34th Bienal de Sao Paulo (2021); Kunsthalle Basel (2021); the 22nd Biennale of Sydney (2020); Mudam, Luxembourg (2020); the 58th Venice Biennale (2019); Sharjah Architecture Triennale (2019); Turner Contemporary, Margate (2019); Tate Modern, London (2013, 2018); Sharjah Biennial 13 & 14 (2017, 2019); Ian Potter Museum of Art, Melbourne (2018); Centre Pompidou, Paris (2017); Contour Biennale 8, Mechelen (2017); MACBA, Barcelona (2017); Moderna Museet, Stockholm (2017); the 11th Gwangju Biennale (2016); the 9th Liverpool Biennial (2016); Whitechapel Gallery, London (2016); Beirut Art Center (2015); and the 10th Shanghai Biennial (2014), among many others.

Lawrence Abu Hamdan is the co-winner of the Turner Prize 2019. He is also the recipient of the 2020 Jean Vigo Award, the 2020 EMAF Award, the 2019 Edvard Munch Art Award, the Balaise Art Prize 2018 and the Abraaj Art Prize 2018. In 2017, he won the short film award at the Rotterdam International Film Festival, and in 2016, he received the Nam June Paik Award for new media. More recently, he was awarded the 2022 Future Fields Commission in Time-Based Media by the Philadelphia Museum of Art and the Fondazione Sandretto Re Rebaudengo.

For The Otherwise Unaccounted

In 1997, the psychiatrist and professor at Virginia School of Medicine, Dr. Ian Stevenson published his life work, *REINCARNATION AND BIOLOGY : The Etiology of Birthmarks*. The book was the result of field work in Asia, Turkey, Lebanon, across Africa and Alaska, in which he interviewed and investigated claims of reincarnated subject to the circumstances of their death in their previous lives. Stevenson's book is a strange and beautiful mix of narrative literature, forensic analysis, biological data, historiography, theology and conflicting scientific hypotheses.

In focusing on the claim to reincarnation rather than the ethnography of a single people, Stevenson's monologue chronicles a collectivity of people who exist at the threshold of the law and for whom injustices and violence have otherwise escaped the historical record due to colonial subjugation, corruption, rural lawlessness and legal amnesty.

The raised ink renderings of these birthmarks highlight the ways in which testimony is stored in the body. This work isolates the birthmarks from their bodies, and in this way archives the only surviving remnants of historical erasure, such as forced religious conversions, destruction of language and property, colonial occupation and territorial annexation.

This series of works has been presented at Secession, Vienna (2020); Kunsthalle Basel (2021); and Sea Art Festival, Busan (2021). The works can be presented on wooden shelves, or framed.

For The Otherwise Unaccounted, 2020

Series of thermographic prints

29,7 x 42 cm / 11.7 x 16.5 in. each

Edition of 6 + 2 AP



Exhibition view, *Information TODAY*, Kunsthalle Basel, 2021



Exhibition view, *Linhas Tortas*, Casa Iramaia, Sao Paulo, 2023



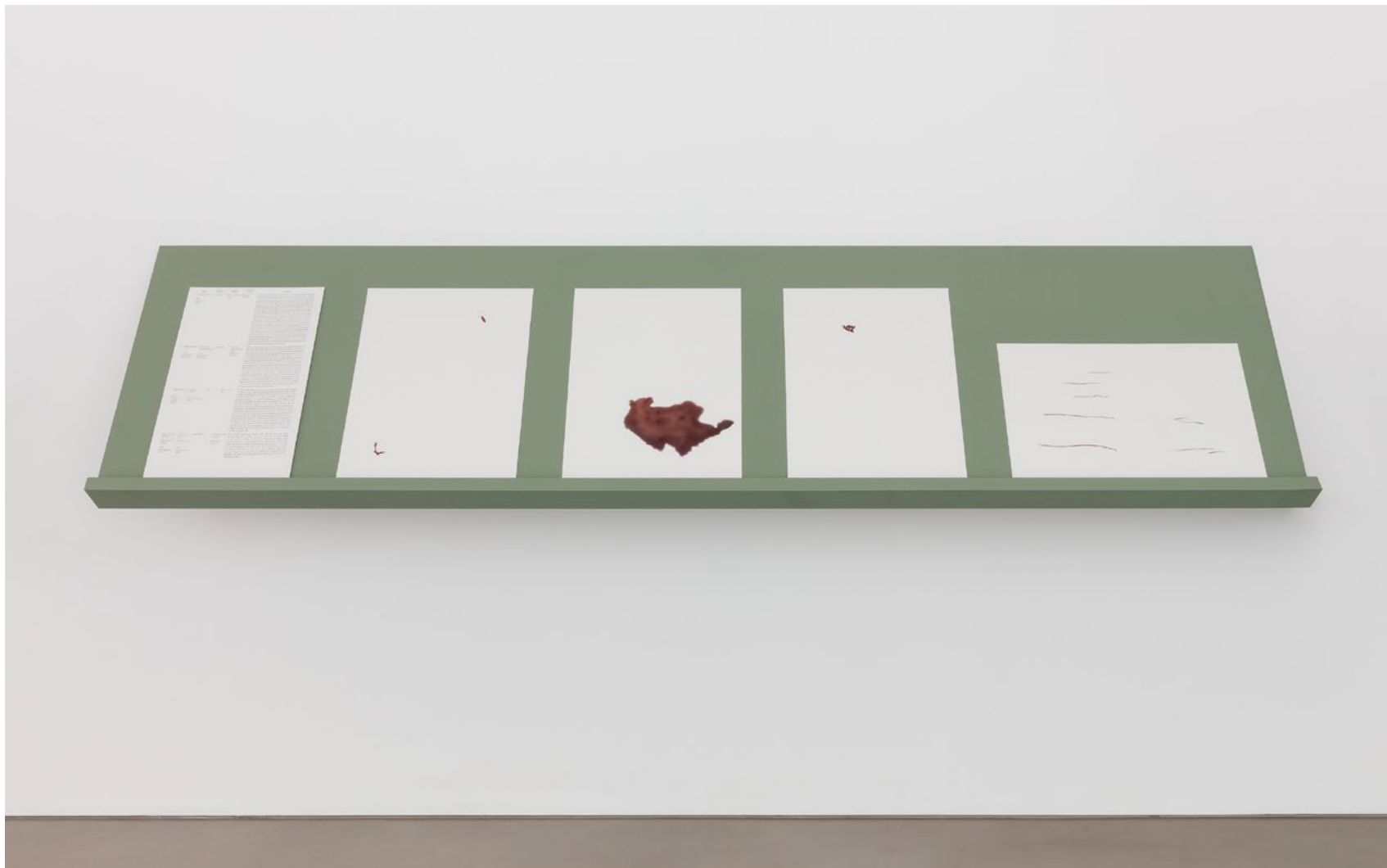
For The Otherwise Unaccounted (A), 2020

Group of 3 thermographic prints and a text panel

Prints: 29,7 x 42 cm / 11.7 x 16.5 in. each

Edition of 6 + 2 AP

Price for the group : 9 000 € (+ applicable taxes)



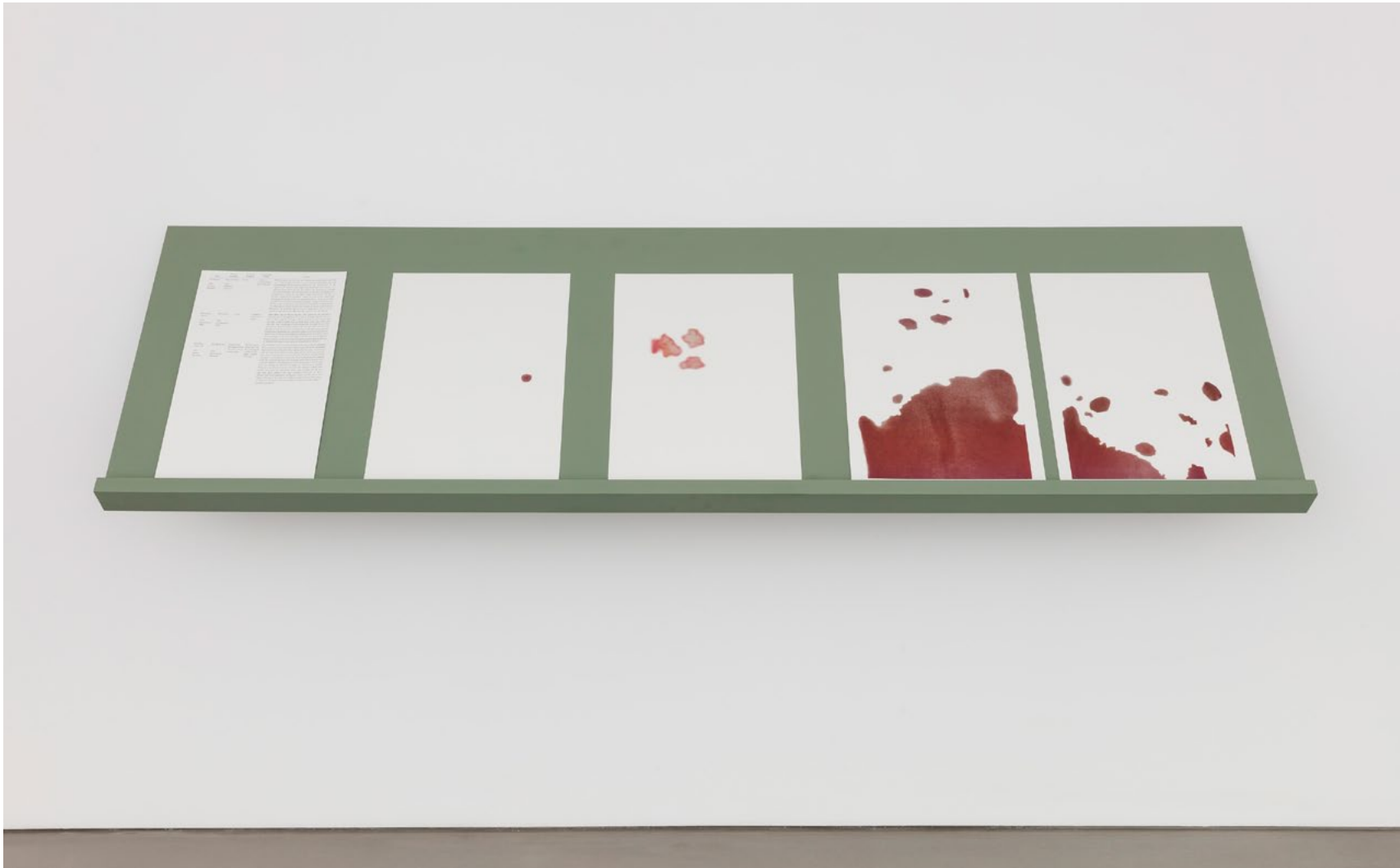
For The Otherwise Unaccounted (C), 2020

Group of 4 thermographic prints and a text panel

Prints: 29,7 x 42 cm / 11.7 x 16.5 in. each

Edition of 6 + 2 AP

Price for the group : 11 000 € (+ applicable taxes)



For The Otherwise Unaccounted (D), 2020

Group of 4 thermographic prints and a text panel

Prints: 29,7 x 42 cm / 11.7 x 16.5 in. each

Edition of 6 + 2 AP

Price for the group : 11 000 € (+ applicable taxes)

Teresa Margolles

Teresa Margolles was born in 1963 in Culiacán, Mexico. She lives and works between Mexico City and Madrid.

Her work operates at the intersection of aesthetics, forensic science, and social testimony, confronting the viewer with the residues of violence and the traces of lives erased by structural injustice. Trained in both Communication and Forensic Medicine, Margolles has developed a singular practice that transforms materials—fabric, glass, thread, concrete, water, often marked by contact with the dead—into powerful, minimal forms that hold unbearable truths with restraint and dignity. Dialoguing with people whose existence runs full of hardship or persecuted minorities in society is also at the core of her practice; transsexual sex workers, immigrants, abused woman and miners have been actively involved in her works and performances, opening an intellectual exchange of importance. What begins as a meditation on Mexico's narco-war and the politics of death expands into a broader engagement with border regimes, gender-based violence, and global precarity.

Margolles has participated in the Venice Biennale on three occasions (2009, 2019 and 2024). In 2009, she represented Mexico at the Mexican Pavilion, and her installation was listed in the 100 best artworks of the 21st century by ArtNews (2025). She has also been part of other international exhibitions including the 16th Cuenca Biennial, Ecuador (2023); dOCUMENTA 14, Kassel / Athens (2017); Manifesta II, Zurich (2016), among others.

With presentations forthcoming at MoMA PSI, New York (2026), and Museo Reina Sofia, Madrid (2027), Teresa Margolles continues a trajectory of solo exhibitions in major institutions such as MARCO, Monterrey, Mexico (2025); Mattatoio, Rome (2022); Es Baluard, Palma de Mallorca (2020); BPS22, Charleroi (2019); Kunsthalle Krems, Austria (2019); MAMBO, Bogotá (2019); PAC, Milan (2018); Witte de With, Rotterdam (2018); MAC, Montreal (2017); Neuberger Museum of Art, New York (2015); CA2M, Madrid (2014); Migros Museum für Gegenwartskunst, Zurich (2014); MUAC, Mexico City (2012); Kunsthalle Fredericianum, Kassel (2010), among others.

Her work is part of many prestigious collections worldwide, including Tate Modern, London; MoMA, New York; Centre Pompidou, Paris; Taguchi Art Collection, Tokyo; Perez Art Museum, Miami; MACBA, Barcelona; Musée d'Art Moderne, Paris; MAC, Montreal; Neuberger Museum of Art, New York; Castello di Rivoli, Turin; Centro de Arte Dos de Mayo, Madrid; Hirschhorn Museum, Washington DC; Kunsthau Zürich; MALBA, Buenos Aires; Colección Jumex, Mexico City; Migros Museum, Zurich; Museo Tamayo, Mexico City; MMK, Frankfurt; National Gallery of Canada, Ottawa; Maison Européenne de la Photographie, Paris.

Margolles was awarded the 2024 Fourth Plinth commission in Trafalgar Square, marking another significant milestone in her career. *A Thousand Times in an Instant*, the installation she produced on this occasion is visible in London until 2026.

Blowback: vínculos de sangre

This work presents an evening dress in the glamorous style worn by young women in beauty contests in Mexico. The dress was designed and elaborated by Alberto Scaal, a designer from Culiacán, who specializes in the particular style of these festive gowns. It is a luxury item coveted by many young women, while the great demand seems to grow out of an urge to find a false sense of royalty in commodity fetishism.

However, behind the glamour lies violence and corruption, turning the precious garment into an object of desire that can lead to dangerous power: on the one hand, it enables beauty queens to achieve great fame, while fame endangers these young women to fall into the claws of the "narco". A subtle connection to this complex topic is made by the various "jewels" on the dress. What at first glance appears as rhinestones are pieces of broken glass that Teresa Margolles picked up in Sinaloa on September 9, 2024, after a shootout following the arrest of the drug lord Ismael "El Mayo" Zambada.

Against this backdrop, the work bluntly demonstrates the urgent need to acknowledge the brutal reality of societies where individual lives are seen as expendable and the display of ill-gotten wealth is often glorified.

A similar work was presented at the Parasol Unit Foundation for Contemporary Art, Venice (2022); and in the artist's survey exhibition at MARCO, Monterrey (2025).



Blowback: vínculos de sangre, 2026

Haute couture gown, hand-embroidered, on a mirror plinth; intervention on the surface of the dress with shards of glass from cars, collected in the streets after a shooting
190 x 80 x 80 cm / 74.8 x 31.5 x 31.5 in.
Unique piece



Blowback: vínculos de sangre, 2026

Haute couture gown, hand-embroidered, on a mirror plinth; intervention on the surface of the dress with shards of glass from cars, collected in the streets after a shooting

190 x 80 x 80 cm / 74.8 x 31.5 x 31.5 in.

Unique piece

Price: 80 000 € (+ applicable taxes)

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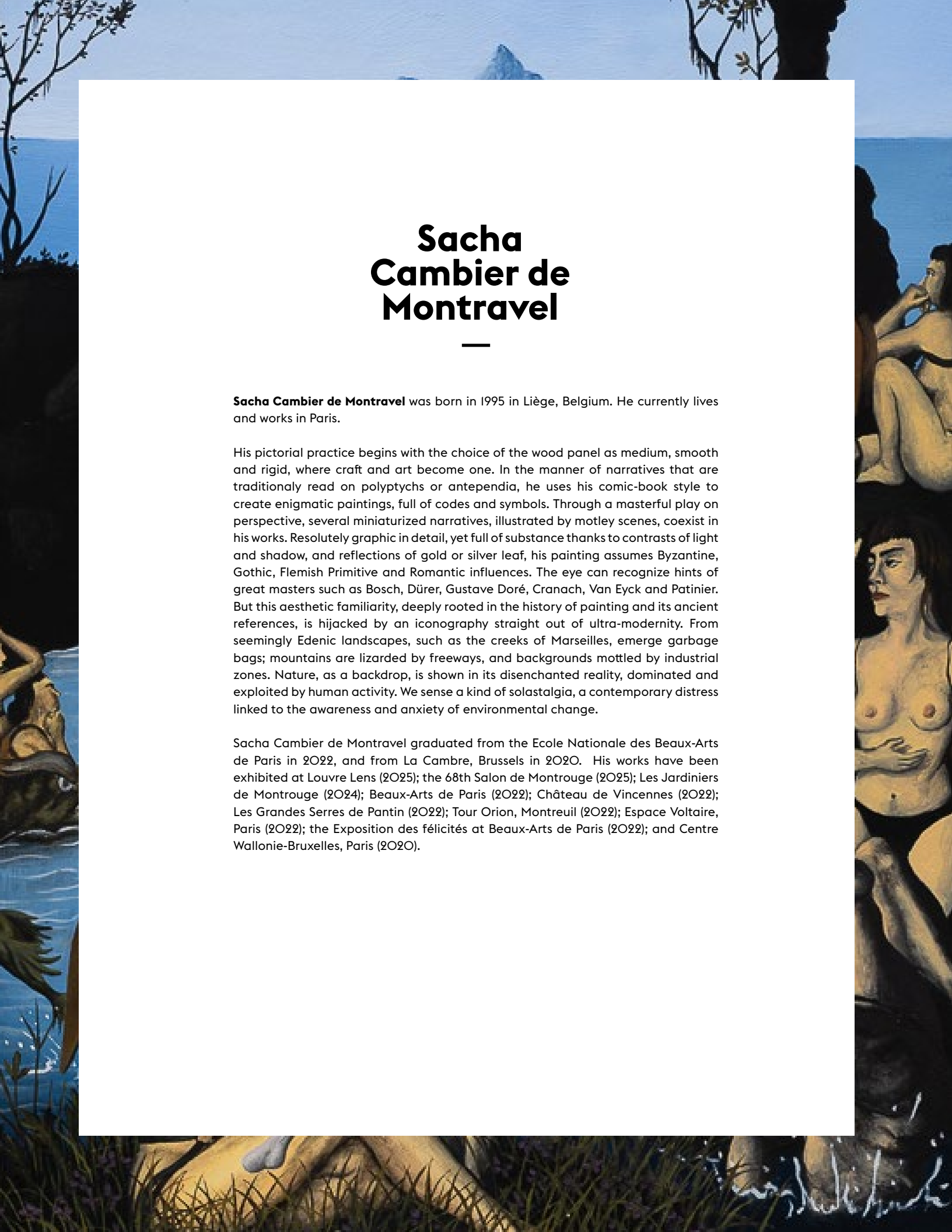
Detail

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Detail

Art Basel 2026



Sacha Cambier de Montravel

Sacha Cambier de Montravel was born in 1995 in Liège, Belgium. He currently lives and works in Paris.

His pictorial practice begins with the choice of the wood panel as medium, smooth and rigid, where craft and art become one. In the manner of narratives that are traditionally read on polyptychs or antependia, he uses his comic-book style to create enigmatic paintings, full of codes and symbols. Through a masterful play on perspective, several miniaturized narratives, illustrated by motley scenes, coexist in his works. Resolutely graphic in detail, yet full of substance thanks to contrasts of light and shadow, and reflections of gold or silver leaf, his painting assumes Byzantine, Gothic, Flemish Primitive and Romantic influences. The eye can recognize hints of great masters such as Bosch, Dürer, Gustave Doré, Cranach, Van Eyck and Patinier. But this aesthetic familiarity, deeply rooted in the history of painting and its ancient references, is hijacked by an iconography straight out of ultra-modernity. From seemingly Edenic landscapes, such as the creeks of Marseilles, emerge garbage bags; mountains are lizzarded by freeways, and backgrounds mottled by industrial zones. Nature, as a backdrop, is shown in its disenchanting reality, dominated and exploited by human activity. We sense a kind of solastalgia, a contemporary distress linked to the awareness and anxiety of environmental change.

Sacha Cambier de Montravel graduated from the Ecole Nationale des Beaux-Arts de Paris in 2022, and from La Cambre, Brussels in 2020. His works have been exhibited at Louvre Lens (2025); the 68th Salon de Montrouge (2025); Les Jardiniers de Montrouge (2024); Beaux-Arts de Paris (2022); Château de Vincennes (2022); Les Grandes Serres de Pantin (2022); Tour Orion, Montreuil (2022); Espace Voltaire, Paris (2022); the Exposition des félicités at Beaux-Arts de Paris (2022); and Centre Wallonie-Bruxelles, Paris (2020).

Les anges infidèles

Sacha Cambier de Montravel first draws his aesthetic references from the great European masters who shaped the history of painting from the Renaissance to the nineteenth century. By revisiting the traditional technique of oil on wood, he pastiches allegorical scenes and mythological paintings that both defined the classical artistic canon and illustrated the moral order of early modernity. The artist both heightens and disrupts these images, in which the religious and capitalist stakes of our contemporary societies already converge. As a troublemaker, he turns them into the site of a fantasized resistance, implanting within them figures that resist imposed power.

In his painting, Sacha Cambier de Montravel embraces anachronism and irreverence. He brings Brueghel into dialogue with Greek tragedy, Bosch with queer theory, John Martin with collapsology. He draws parallels between imperial conquests and the establishment of mega-factories, between the decline of ancient cities and the marginalization of contemporary communities. If he brings together distant historical references within apocalyptic landscapes, it is not to blur the narrative, but to show that history is invariably replayed to the detriment of those who attempt to escape it.

***Les anges infidèles*, 2026**

Oil on wood
29 x 36 cm / 11.4 x 14.2 in.
Unique piece

***Icare est mort sous un soleil vert*, 2026**

Oil on wood
62 x 46 cm / 24.4 x 18.1 in.
Unique piece

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Les anges infidèles, 2026

Oil on wood

29 x 36 cm / 11.4 x 14.2 in.

Unique piece

Price: 8 000 € (+ applicable taxes)

Art Basel 2026

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charpentier



Detail



***Icare est mort sous un soleil vert*, 2026**

Oil on wood

62 x 46 cm / 24.4 x 18.1 in.

Unique piece

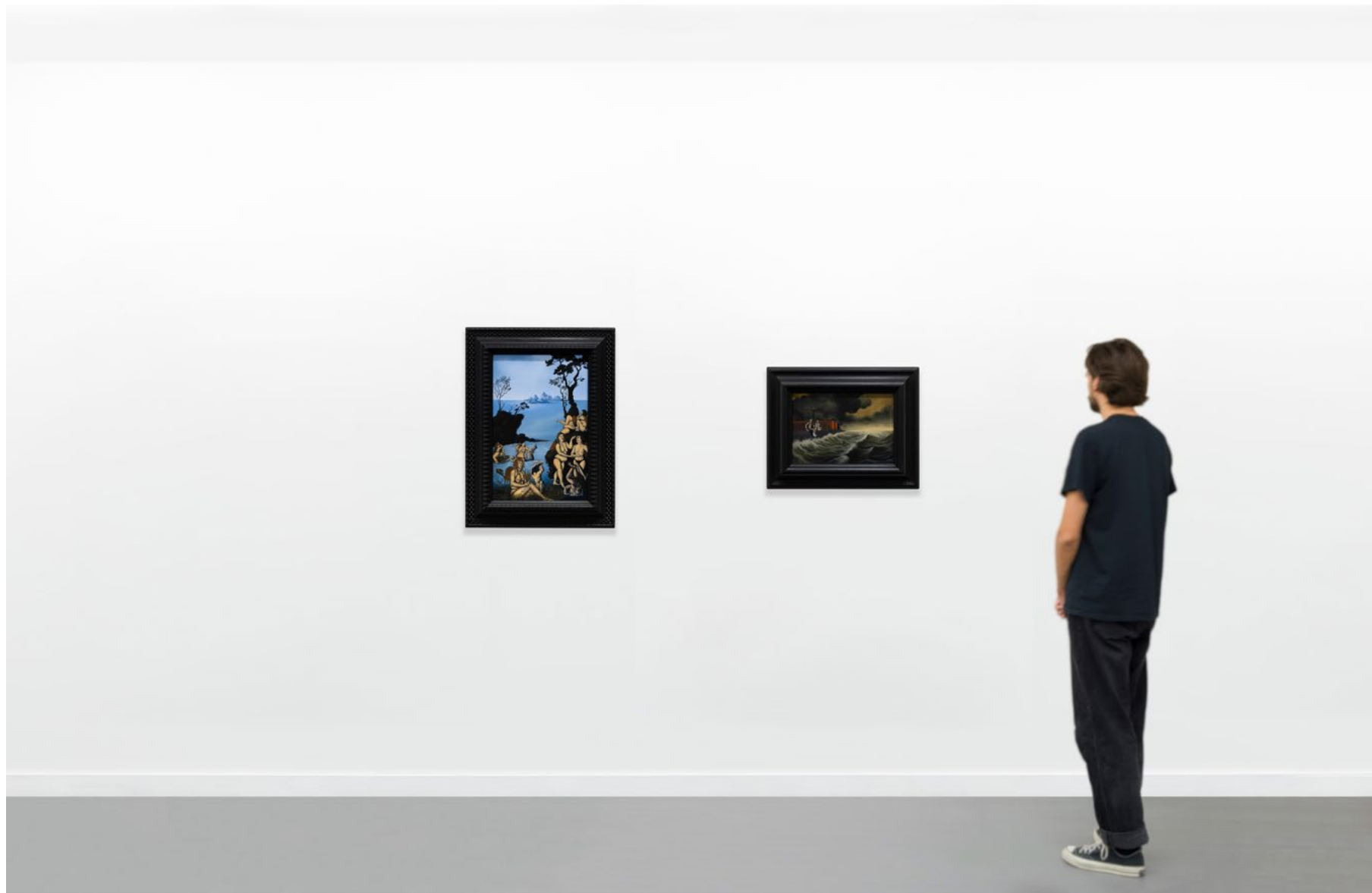
Price: 12 000 € (+ applicable taxes)

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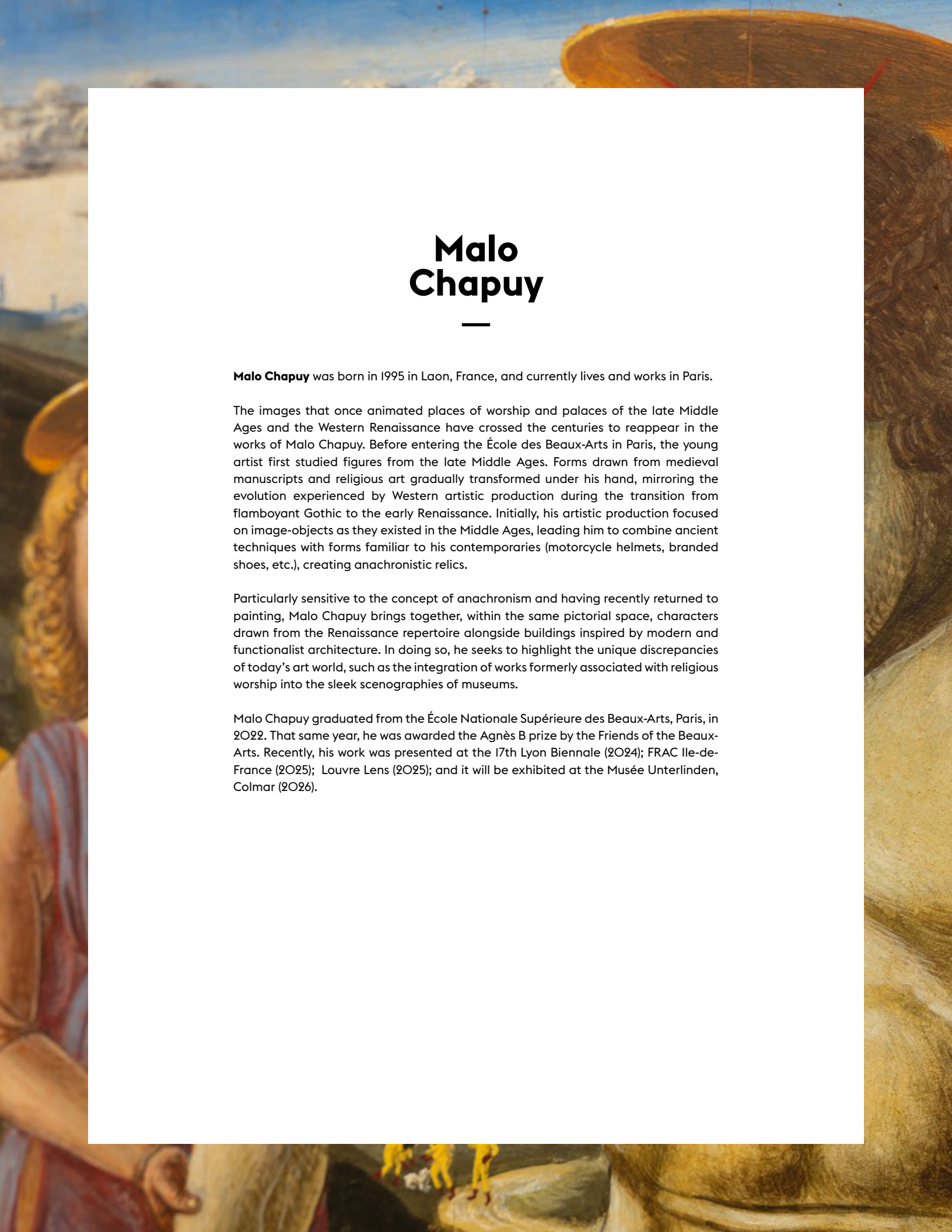


Detail

Art Basel 2026



Installation render



Malo Chapuy

Malo Chapuy was born in 1995 in Laon, France, and currently lives and works in Paris.

The images that once animated places of worship and palaces of the late Middle Ages and the Western Renaissance have crossed the centuries to reappear in the works of Malo Chapuy. Before entering the École des Beaux-Arts in Paris, the young artist first studied figures from the late Middle Ages. Forms drawn from medieval manuscripts and religious art gradually transformed under his hand, mirroring the evolution experienced by Western artistic production during the transition from flamboyant Gothic to the early Renaissance. Initially, his artistic production focused on image-objects as they existed in the Middle Ages, leading him to combine ancient techniques with forms familiar to his contemporaries (motorcycle helmets, branded shoes, etc.), creating anachronistic relics.

Particularly sensitive to the concept of anachronism and having recently returned to painting, Malo Chapuy brings together, within the same pictorial space, characters drawn from the Renaissance repertoire alongside buildings inspired by modern and functionalist architecture. In doing so, he seeks to highlight the unique discrepancies of today's art world, such as the integration of works formerly associated with religious worship into the sleek scenographies of museums.

Malo Chapuy graduated from the École Nationale Supérieure des Beaux-Arts, Paris, in 2022. That same year, he was awarded the Agnès B prize by the Friends of the Beaux-Arts. Recently, his work was presented at the 17th Lyon Biennale (2024); FRAC Ile-de-France (2025); Louvre Lens (2025); and it will be exhibited at the Musée Unterlinden, Colmar (2026).

Man of Sorrows with Angels and Saints

Drawing from Gothic aesthetics and religious history, Chapuy composes worlds in flux, suspended between sacralization and collapse. In this series, he imagines a future devastated by ecological and nuclear disasters.

Oscillating between pastiche and allegory, Chapuy's paintings question the fragility of our civilization through scenes imbued with mysticism and contemporary references. The technical precision of the old masters intersects with a dark clarity about our present, where the signs of the sacred persist in a decomposed world. His compositions, like fictional relics weathered and cracked unfold as fragments of a past that never existed or a future on the verge of occurring. Each detail invites a double reading; each image hovers between prophecy and memory. This work presents the portrait of a woman before a nuclear power plant, from which a noxious glow suggests escaping radiation; in a mordant, almost playful twist, the sitter has six fingers, an apparent mutation that underscores the scene's toxic charge.

Describing himself as a "forger of yesteryear," Malo Chapuy makes his own frames, covers the backgrounds of his works with gold leaf, paints exclusively on wood panels, and creates his colors from pigments such as lapis lazuli, used in their day by admired masters. These carefully orchestrated anachronisms question our relationship with the past and cast a critical eye on current ecological and social issues. By anchoring his work in a medieval aesthetic, he offers an enlightened rereading of art history and collective memory. His paintings invite the viewer to contemplate time, reflect on the persistence of cultural symbols, and assess the vulnerability of our world in the face of current and upcoming crises.

***Man of Sorrows with Angels and Saints*, 2026**

Tempera and oil on wood, frame by the artist

40 x 80 cm / 15.75 x 31.5 in.

Unique piece



Man of Sorrows with Angels and Saints, 2026
Tempera and oil on wood, frame by the artist
40 x 80 cm / 15.75 x 31.5 in.
Unique piece

Price: 25 000 € (+ applicable taxes)

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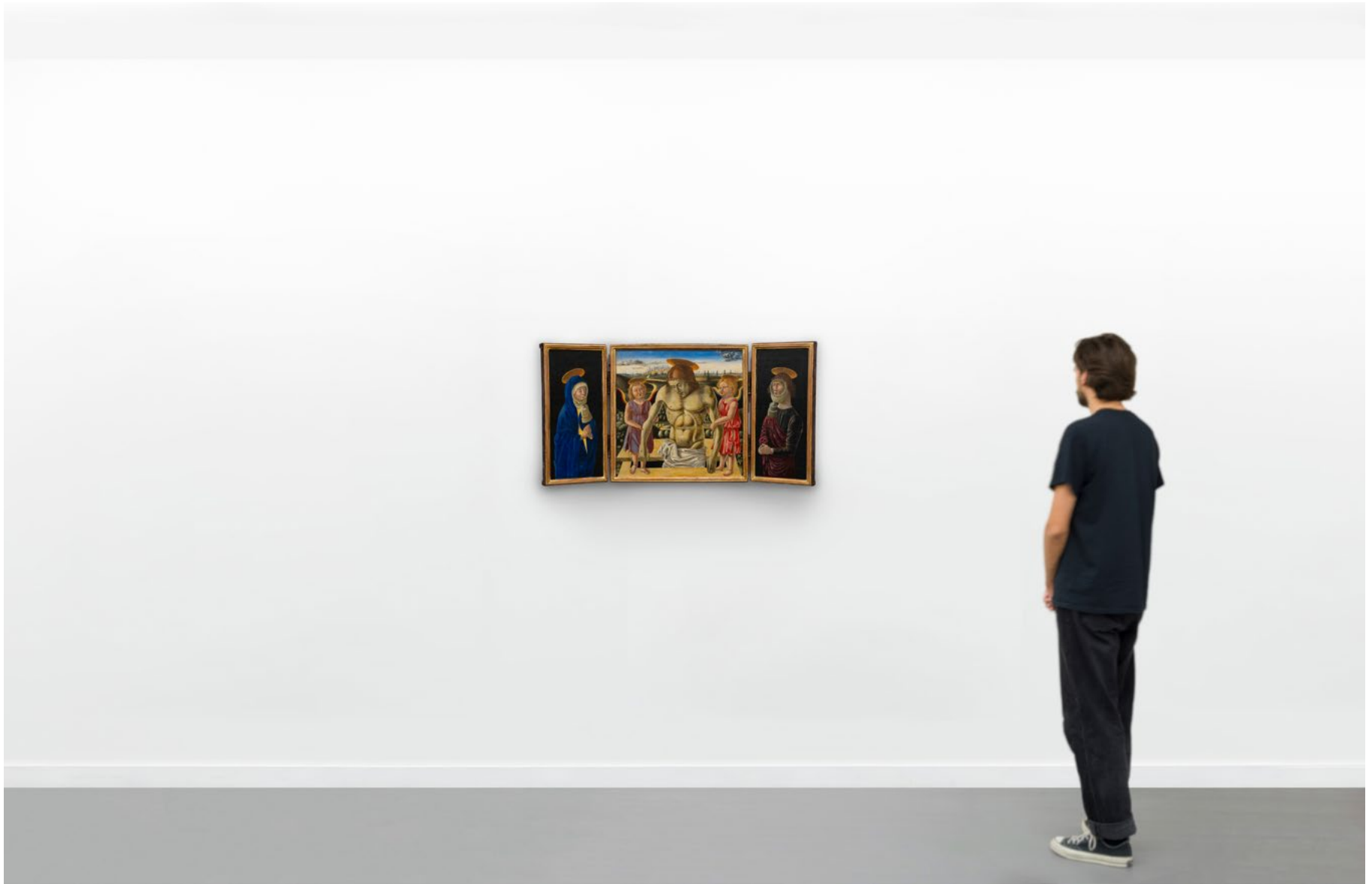
Detail of the closed frame

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Detail

Art Basel 2026



Installation render



Déposition, 2026

Tempera and oil on wood

33 x 44 cm / 13 x 17.3 in.

Unique piece

Price: 14 500 € (+ applicable taxes)

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Detail

