



Art Basel Unlimited

Hall 1 | U54

Caroline Achaintre

Gobbler, 2025

Art : Concept, Paris & von Bartha, Basel

Art|Basel



image of the artist's studio

Caroline Achaintre

Gobbler, 2025

Laine tuftée à la main / Hand tufted wool
342 × 468 x 10 cm (134 ⁵/₈ × 184 ¹/₄ × 3 ⁷/₈ inches)

120.000,00 €

Caroline Achaintre

Gobbler, 2025

Hand-tufted wool; 342 × 468 × 10 cm

Art : Concept

Paris
galerieartconcept.com

von Bartha

Basel
vonbartha.com

Caroline Achaintre's works oscillate between object and subject, each evoking a powerful presence that explores the concept of the uncanny. Spanning from large-scale textile pieces – such as *Gobbler* at Unlimited – to watercolor drawings and ceramic sculptures, her pieces gaze from the wall, shapeshift, and sit at the crossroads of abstraction and figuration. We see a mask, a garment, an animal...

Achaintre draws inspiration from multiple cultural references, such as European carnival traditions, Futurist and Postmodern museum architecture, science fiction, prehistoric art, and animism – the belief that objects, places, and creatures all possess a distinct spiritual essence. 'I process anything that triggers my imagination,' the artist says, 'seeking the fantastical and superimposed.'

Caroline Achaintre (born 1969 in Toulouse) is known for her large-scale, hand-tufted textile pieces, ceramics, and works on paper. They reveal anthropomorphic forms and indicate a particular interest in animism. Achaintre lives and works in London.

***Gobbler*, 2025**

Detail view from the artist's studio





Caroline Achaintre born in France in 1969, raised in Germany and she is based in England.

Her work is part of numerous public collections among which: Centre Pompidou, Paris; Tate Britain, Londres/UK; Musée d'Art Moderne de la Ville de Paris, Paris; Centre national des arts plastiques, Paris; Frac-Artothèque Nouvelle Aquitaine, Limoges; FRAC Aquitaine, Bordeaux et FRAC Champagne-Ardenne, Reims.

Selected solo exhibitions: Künstlerhaus Marktoberdorf, Marktoberdorf/DE (2025); Visual, Carlow/IR (2023) Museum Lothar Fischer, Neumarkt in der Oberpfalz/DE; Neues Museum, Nürnberg/DE; Kunstmuseum Ravensburg/DE & Pasquart Kunsthau, Biel/CH (2022); Kunstmuseum Ravensburg/DE (2021); CAPC, Bordeaux/FR (2020-2021), MO.CO., Montpellier/FR (2019); Belvedere 21, Vienna/AU (2019); De La Warr Pavilion, Bexhill-on-sea/UK (2018); FRAC Champagne-Ardenne, Reims/FR (2017); BALTIC, Centre for Contemporary Art, Gateshead/UK (2016); Tate Britain, London/UK (2015); Castello di Rivoli, Turin/IT (2013).

In general, I'm interested in the tension field between different poles or conditions, the viscous in-between moment, the transience. With abstraction and figuration, I am searching for the moment when out of inanimate material something starts to appear or disappear back into. My interest in German Expressionism and its turning to look at other cultures outside of European society spurred my interest in Primitivism at the time. Having always been interested in the coexistence of more than one being within one persona, I took the death-metal iconography, the appearance of a double existence through face painting and the shape shifting costumes as an inspiration. Certainly, a dark kind of carnival. I always want my work to be energetic, animate in a way, so the threshold of not yet being one thing and the other no longer being is just the perfect location.

I like giving my work an identity for myself and for the sake of the being within the piece. The titles happen after the works are finished. Sometimes they are quite literal, it's what I see in it or what others see in it, but I'm also interested in the chain of associations and misspelling of a sound of the title in relation to the look of the object or the potential sound the object could make.

En général, je m'intéresse au champ de tension entre différents pôles ou conditions, à ce moment visqueux de l'entre-deux, à la transience. Avec l'abstraction et la figuration, je cherche l'instant où, à partir d'une matière inanimée, quelque chose commence à apparaître ou à disparaître à nouveau. Mon intérêt pour l'Expressionnisme allemand et son regard tourné vers d'autres cultures en dehors de la société européenne a éveillé mon intérêt pour le primitivisme à l'époque. Ayant toujours été fascinée par la coexistence de plusieurs êtres au sein d'une même personne, j'ai pris l'iconographie du death metal – la double existence à travers le maquillage facial et les costumes métamorphiques – comme source d'inspiration. C'est certainement un carnaval sombre.

Je veux toujours que mon travail soit énergique, animé d'une certaine manière, donc la frontière entre ce qui n'est pas encore une chose et ce qui n'est plus une autre est pour moi l'endroit idéal.

J'aime donner une identité à mes œuvres, pour moi-même et pour l'être qui existe dans la pièce. Les titres viennent après que les œuvres soient terminées. Parfois, ils sont assez littéraux, c'est ce que je vois en elles ou ce que d'autres y voient, mais je suis aussi intéressée par la chaîne d'associations et les erreurs de prononciation d'un son du titre en relation avec l'apparence de l'objet ou le son potentiel que l'objet pourrait produire.



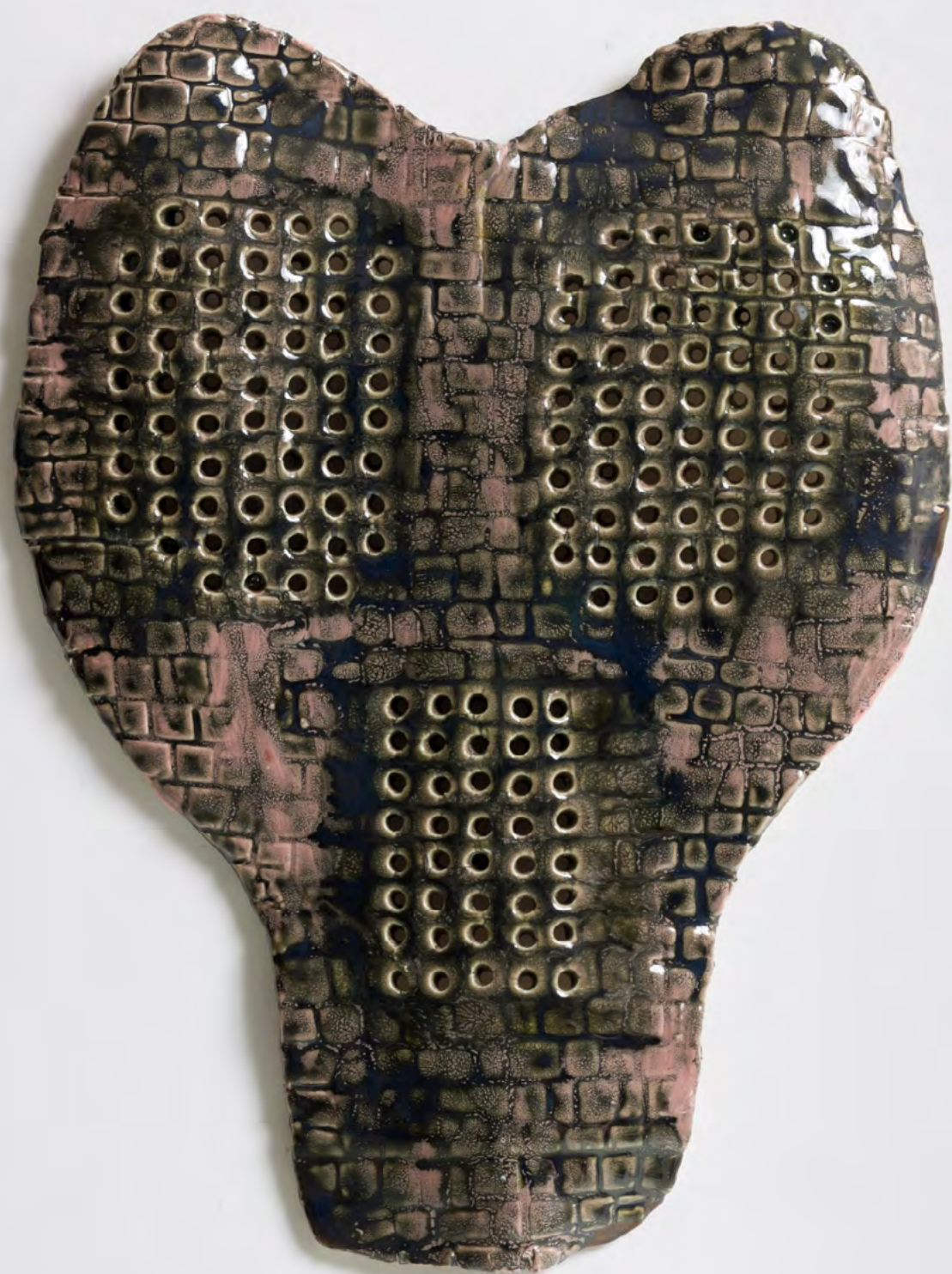
Caroline Achaintre

Alberich, 2022

Laine tuftée à la main, satin / Hand tufted wool, satin
215 × 250 cm (84 ⁵/₈ × 98 ³/₈ inches)

35.000,00 €





Caroline Achaintre

Moderator, 2024

Céramique émaillée / Glazed ceramic

52 × 38 cm (20 ½ × 15 inches)

8.500,00 €





Caroline Achaintre

Alectrona, 2022

Laine tuftée à la main / Hand tufted wool

115 × 68 cm (45 ¼ × 26 ¾ inches)

15.000,00 €



Julien Audebert
Pierre Bellot
Ulla von Brandenburg
Nina Childress
Jeremy Deller
Corentin Grossmann
Miryam Haddad
Kate Newby
Tania Pérez Córdova
Philippe Perrot
Roman Signer

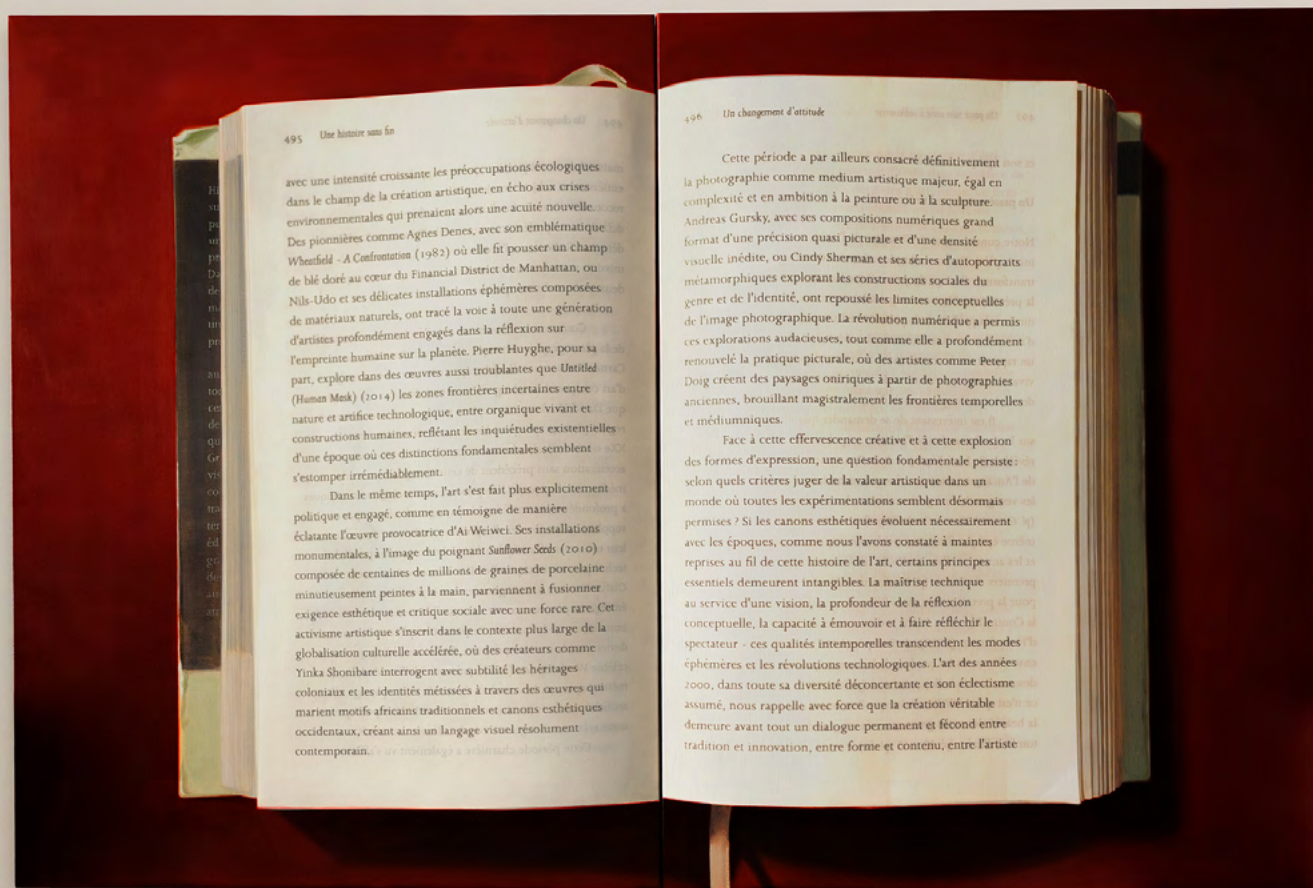
Julien Audebert



Born in 1977 in France, Julien Audebert lives and works in Paris. Whether it be cinema or photography, History is a central subject in his work. It is dialecticized, reconstructed or exhumed, through processes from which emerges the ideology underlying the dominant cultural forms (cinema, media, literature, pictorial genres...). His works often materialize a point of tension or climax of a political or military nature where geographical variables play a particular role.

His work is present, among others, in the following collections: FRAC Aquitaine; Fonds National d'Art Contemporain, Paris; FRAC Auvergne; FRAC Haute-Normandie; FRAC Languedoc-Roussillon; FRAC Pays de La Loire; The Israel Museum, Jerusalem.

His first monograph was published by Mousse Publishing in 2022, with texts by Philippe-Alain Michaud and Corinne Rondeau.



Inspirée de textes d'auteurs classique cette série intitulée «Pages ajoutées» interroge notre perception du réel à travers une image peinte qui se donne d'abord à voir comme une photographie. Julien Audebert explore le rapport entre illusion, vérité et représentation, en révélant progressivement la matérialité du tableau : les traces de pinceau, la vibrance de l'huile, le pli entre les deux pages du livre évoquée par la séparation entre les deux parties du diptyque. L'image, comme le texte, ici généré par intelligence artificielle, façonne notre vision du réel et invite le spectateur à douter de ce qu'il voit. Partant de cette ambiguïté, l'œuvre propose un cheminement critique du visible au caché, du faux à l'authentique.

Inspired by texts by classic authors, this series entitled 'Pages ajoutées' (Added pages) questions our perception of reality through a painted image that at first appears as a photograph. Julien Audebert explores the relationship between illusion, truth and representation, gradually revealing the materiality of the painting: the brush marks, the vibrancy of the oil, the crease between the two pages of the book evoked by the separation between the two parts of the diptych. The image, like the text, here generated by artificial intelligence, shapes our vision of reality and invites the viewer to doubt what they are seeing. Based on this ambiguity, the work takes us on a critical journey from the visible to the hidden, from the false to the authentic.

Julien Audebert

Pages ajoutées (Gombrich par DeepSeek), 2025

Huile sur toile / Oil on canvas

diptyque: 131 × 194 cm (51 5/8 × 76 3/8 inches)

15.000,00 €

avec une intensité croissante les préoccupations
dans le champ de la création artistique, en
environnementales qui prenaient alors une
Des pionnières comme Agnes Denes, avec
Wheatfield - A Confrontation (1982) où elle fit
de blé doré au cœur du Financial District
Milla Udo et ses délicates installations éphé

Après avoir démontré que la face du ciel de ce monde nouveau doit apparaître à ses habitants semblable à celle de notre propre firmament, il me semble nécessaire d'examiner l'ordre et les mouvements des corps célestes qui composent cette voûte. Il importe de déterminer par quels principes ces astres, soumis aux mêmes lois universelles, se meuvent avec régularité et constance, de sorte que cet ordre nous apparaisse, non comme un effet du hasard, mais comme l'ouvrage d'une intelligence parfaite.

Pour débiter, je pose en principe que tout ce qui est en mouvement dans cet espace céleste suit des lois immuables, qui ne procèdent point d'une nécessité brute, mais d'un dessein ordonné. Ces corps célestes, qui, par leur éclat et leur nombre, embellissent le ciel, obéissent aux premiers mouvements imprimés en eux dès l'origine de l'univers, et ce mouvement se conserve avec une constance admirable, en vertu de cette règle simple : toute chose en mouvement continue dans son état de mouvement, que ce soit en ligne droite ou en orbite, à moins qu'une force extérieure ne la contraigne de changer de direction.

Or, si l'on contemple ce ciel nouvellement créé, comme je le propose à l'imagination du lecteur, on y découvre que les astres suivent des révolutions réglées par une intelligence supérieure, car rien dans la disposition de leur mouvement n'est confus ou désordonné. Cette régularité témoigne de l'harmonie inscrite dans la structure même de cet univers. C'est cette organisation parfaite qui fait que les astres, tout en s'éloignant et s'approchant les uns des autres selon des trajectoires définies, conservent un ordre stable et prévisible. Ainsi, les étoiles fixes, par leur éloignement, semblent immobiles aux yeux des habitants, tandis que les planètes, ou astres errants, paraissent se déplacer parmi elles, dessinant dans le ciel des chemins qui suivent des orbites précises.

Considérant la matière même des cieux, je suppose que ces corps célestes, que nous appelons planètes ou étoiles, ne diffèrent en substance ni par leur nature ni par leur grandeur essentielle de ce que nous connaissons dans notre propre monde, bien que la matière qui les compose soit plus subtile et plus pure. En effet, il m'apparaît que ce sont là des masses de matière mouvante, en suspension dans un vaste espace, qui n'est point vide mais rempli de particules plus fines qui, se mouvant elles-mêmes, entraînent les grands corps selon des lois d'une extrême régularité. Ces par-

ticules, que je nomme matière subtile, jouent dans ce monde nouveau un rôle comparable à celui des courants invisibles qui, sur notre Terre, déplacent les navires sans que l'on perçoive toujours ce qui les y pousse.

Pour mieux concevoir cet ordre, il convient d'imaginer que chaque corps exerce une influence sur les autres en raison de sa masse et de sa proximité. Cette influence, que l'on pourrait comparer à ce que nous nommons « gravité » en notre monde, attire les corps les uns vers les autres, mais cette attraction n'est point une force magique ou mystérieuse ; elle est le résultat de la disposition ordonnée de la matière subtile qui les environne. Car il n'existe rien dans cet univers qui soit véritablement isolé ou indépendant ; chaque partie de la matière est en continuité avec les autres, de sorte qu'elle en reçoit l'action et la transmet sans interruption, et cette connexion subtile est ce qui maintient les corps en équilibre les uns par rapport aux autres.

Considérons, à présent, le spectacle que nous offre ce monde nouveau, où la lumière se déploie sur des paysages encore inconnus de nos sens et de notre esprit. Car il est dans la nature de l'esprit humain d'être prompt à tirer profit des perceptions nouvelles et de chercher dans ce qui s'offre à lui la structure de l'ordre établi par Dieu. Lorsque nous observons cette contrée lointaine, tantôt baignée de clarté, tantôt plongée dans l'ombre, nous ne percevons pas seulement ses reliefs et ses contours ; nous ressentons aussi la grandeur de l'œuvre divine, que la lumière rend visible et que notre esprit, par la réflexion, peut saisir dans toute sa cohérence. Les montagnes s'élèvent, imposantes et majestueuses, comme si leur hauteur répondait à un besoin de rapprocher le monde terrestre de celui des cieux ; et les rivières, dans leur fluidité, paraissent suivre un ordre caché, dessinant des formes qui semblent se dérober et renaître sous l'effet des rayons du soleil. La lumière, en touchant chaque parcelle de ce paysage, met en évidence non seulement sa composition mais encore l'harmonie qui unit chacune de ses parties. Ainsi, lorsque nous contemplons ces vallées et ces cimes lointaines, nous voyons bien plus qu'une simple succession d'objets : c'est un ordre supérieur qui se déploie sous nos yeux, et nous devons à la lumière d'en saisir chaque détail avec une clarté parfaite.

La lumière, en ce monde comme en tout autre, suit ces mêmes

Julien Audebert

Pages ajoutées (Descartes par ChatGPT), 2024

Huile sur toile / Oil on canvas

diptyque: 131 × 194 cm (51 5/8 × 76 3/8 inches)

SOLD

Pierre Bellot



Born in 1990, Pierre Bellot lives and works in Paris.

“Pierre Bellot uses various photographic sources or personal archives to create fictions where the composition obeys its own rules and creates a new meaning. By ridding each element of its original functionality, a formal game is established where the important thing becomes the path that crosses the work and associates each part to the whole. The image thus appears as the receptacle of inner visions. The subject is a bait, the starting point of an artificial structure in which the artist comes to trap the reality of the starting pattern.”

Text by Cécile Debray
Directrice du musée de l'Orangerie
Viva Villa, Édition 2020, « Les vies minuscules »

Graduated from École Nationale Supérieure des Beaux-Arts de Paris with honors. His work has been exhibited in Avignon (Collection Lambert), Paris (Bastille Design Center, Palais des Beaux-Arts, La Villette, Progress Gallery...), New York (56 Henry) and Berlin (Galerie Noah Klink). In 2019-2020, he was a member of the French Academy in Madrid, at Casa de Velázquez.



Pierre Bellot

Les drapeaux, 2025
Acrylique sur toile / Acrylic on canvas
190 × 175 cm (74 ¾ × 68 7/8 inches)

15.000,00 €



Pierre Bellot

Soleil, 2024
Huile sur toile / Oil on canvas
25 × 20,7 cm (9 7/8 × 8 1/8 inches)

3.500,00 €

Ulla von Brandenburg



Ulla Von Brandenburg is a German artist born in 1974 in Karlsruhe and based in Paris since 2005.

After training as a scenographer in Karlsruhe and a brief period spent in the world of theatre, she studied at the Hochschule für Bildende Künste in Hamburg. Her work is characterised by a diversity of means and media (installations, films, watercolours, murals, collages, performances...) that interact with one another and which she stages according to different exhibition spaces. Perfectly mastering the codes of scenography, nourished by literature, the history of the arts and architecture but also psychoanalysis, spiritism and magic, she takes as much from esoteric rituals and popular ceremonies, as from the mechanisms and codes of the theatre, to explore the construction of our social structures. Masks, costumes, sets and props coming from different popular traditions thus allow her to transgress symbolically norms and hierarchies by subtly mingling reality and appearances in theatrical presentations.*

Her work has appeared in numerous solo shows: The Bass Museum of Art, Miami Beach/US (2024); VISUAL, Centre for Contemporary Art, Carlow/IR (2024) Palacio de Velázquez, Madrid (2023/2024), National Gallery of Victoria, Triennial Melbourne (2023/2024), Stuttgartstaats Galerie (2022), Weserburg Museum für moderne Kunst, Bremen (2021), Palais de Tokyo in Paris (2020), MRAC in Sérignan (2019), Whitechapel Gallery in London (2018), Musée Jenisch Vevey in Switzerland (2018), Kunstmuseum in Bonn (2018), Perez Art Museum in Miami (2016) and Contemporary Art Museum of Saint Louis (2016). In 2023, an exhibition is going to take place at the National gallery of Victoria, Melbourne.

Her works are included in collections such as the Tate Modern in London, the MAMCO in Geneva, the Centre Pompidou in Paris, the GAM in Turin or the Mudam in Luxembourg. Her work is represented by Art : Concept in Paris, Pilar Corrias Gallery in London, Produzentengalerie in Hamburg and the Meyer Riegger gallery in Karlsruhe, Basel and Berlin.



Ulla von Brandenburg

Kakémono II, 2024-2025
Tissu teint, technique katazome / Dyed fabric, katazome technique
196 × 92 cm (77 1/8 × 36 1/4 inches)

19.000,00 €



Ulla von Brandenburg

Kakémono IV, 2024-2025
Tissu teint, technique katazome / Dyed fabric, katazome technique
196 × 92 cm (77 1/8 × 36 1/4 inches)

19.000,00 €



Ulla von Brandenburg

Masques, 2025
Encre japonais sur gesso, sur toile / Japonais Ink on gesso on canvas
95 × 75 cm (37 3/8 × 29 1/2 inches)

16.000,00 €

Nina Childress



Nina Childress born in 1961 in Pasadena, USA, she lives and work in Paris.

In 2021, Nina Childress has been elected to the Académie des Beaux-Arts in 2024 and was named in Chevalier de la Légion d'Honneur in France for her service to culture in 2019.

Recently, her work has been shown in several institutions such as FCentre Pompidou Metz/FR (2025); Fondation Van Gogh, Arles/FR (2024); Musée National d'Art Moderne - Centre Pompidou, Paris and Centre Pompidou Metz (2023/2024); FRAC Ile-de-France, Romainville (2023); La Cinémathèque française, Paris and MAC VAL, Vitry-sur-Seine (2022); MAMCO, Geneva (2021); Musée d'Art Moderne de Paris (2020). A major retrospective has been dedicated to her in December 2021 in Bordeaux at the FRAC Nouvelle-Aquitaine MÉCA. On this occasion, her catalogue raisonné, from her first painting in 1980 to those of 2020, will be published along with an autobiography written by Fabienne Radi. Since 2019, she is Chairman at the École des Beaux-Arts in Paris.

Her work is included in the collections of the Centre Pompidou, Paris; Musée National d'Art Moderne, Paris; Musée d'art moderne et contemporain des Sables d'Olonne/FR; Mamco, Genève; Mac-Val, MAMCO Genève, Musée Cantonal des Beaux-Arts, Lausanne; Musée des Beaux-Arts, la Chaux-de-Fonds; FCAC, Genève; FMAC, Paris and several FRAC.



Nina Childress

Clowngirls - Bad Clowngirls, 2025
 Huile sur toile - acrylique et huile sur toile
 Oil on canvas - acrylic and oil on canvas
 diptyque 89 x 130 cm, chaque (35 x 51 1/8 inches, each)

41.000,00 €



Nina Childress

Little John, 2024
Acrylique, pigments iridescents (colorstream) et huile sur toile
Acrylic, iridescent pigments (colorstream) and oil on canvas
61 x 50 cm (24 x 19 5/8 inches)

13.000,00 €



*Le tableau doit être plus intéressant que la photo.
Les images qui m'intéressent sont avant tout celles qui concernent le tableau lui-même et ce qui l'entoure, les cimaises, les empâtements, les coups de pinceau, les couleurs... mais aussi les nus et les portraits. Ce sont des images de l'histoire de la peinture. C'est mon point de départ. Les images de la culture populaire viennent ensuite et répondent à la question de savoir ce que l'on s'autorise à peindre. Il faut oser tout peindre. J'ai grandi dans une famille où tout était tourné en dérision, l'ironie m'est donc naturelle. Je ne m'intéresse pas à l'art bienveillant, qui est trop bon enfant et qui obéit à ce que tout le monde veut. L'art doit être mauvais.*

*The painting has to be more interesting than the photo.
The images that interest me are above all those that concern the painting itself and what surrounds it, the picture rails, the impasto, the brushstrokes, the colours... but also the nudes and portraits. These are images from the history of painting. That's my starting point. The images of popular culture come next and answer the question of what we allow ourselves to paint. You have to dare to paint anything. I grew up in a family where everything was ridiculed, so irony comes naturally to me. I'm not interested in benevolent art, which is too good-natured and obeys what everyone wants.
Art has to be bad.*

Nina Childress

Taylor drinking 2025
Peinture vinylique et huile sur tissu holographique sur toile / Flashe and oil on holographic fabric on canvas
50 × 60 × 4,5 cm (19 5/8 × 23 5/8 × 1 3/4 inches)

13.000,00 €



Nina Childress

Rosalind Kiss 1, 2024

Acrylique, pigments iridescents (colorstream) et huile sur toile

Acrylic, iridescent pigments (colorstream) and oil on canvas

55 × 75 cm (21 5/8 × 29 1/2 inches)

16.000,00 €

Jeremy Deller



Jeremy Deller was born in 1966. He lives and works in London.

Much of Deller's work is collaborative; it has a strong political aspect, in the subjects dealt with and also the devaluation of artistic ego through the involvement of other people in the creative process. The great strength of Jeremy Deller's artworks is that they directly raise the question of the sacredness and untouchability of spaces, social codes and emblems of power and even more so of political, economic and religious powers. Whether it's stepping on Stonehenge's sacred ground, jumping on it or highlighting popular culture, evoking music fans or the British, it's all about mass creative power. Rather than fearing or suffering the powers in place, it results in a confrontation between history, culture and heritage. The work of Jeremy Deller is to be experienced by all and for all, he invites us to create a participatory work where everyone has a role to play. His artworks, trans-historical and partisan of free expression as a vector of values and meaning, initiate a dialogue between cultures, people, the past, the present and what could be the future. In a society that claims to open up access to culture and continues to provide a model to follow on what is culturally and intellectually acceptable from what is not, Deller gets away and plays with these societal stereotypes by focusing on subcultures, folklore, people.

He won the Turner Prize in 2004, and in 2010 was awarded the Albert Medal of the Royal Society for the encouragement of Arts, Manufactures & Commerce (RSA). His work is present, among others, in the following institutions: FNAC, Paris; FRAC Nord-Pas-De-Calais; FRAC Pays de la Loire; FRAC Provence-Alpes-Côte d'Azur, Musée des Arts Contemporains, Grand-Hornu; Tate Modern, London; Victoria & Albert Museum, London.

Recent exhibitions include : Warning Graphic Content, MAMCO, Genève/CH (2022) ; Wir haben die Schnauze voll, Bonner Kunstverein, Bonn/DE (2020); Everybody In The Place, The Modern Institute, Glasgow/UK (2019); English Magic, British Pavilion, 55th Venice Biennale/IT (2013); Sacrilege, Esplanade des Invalides, Projet Hors les Murs, FIAC Paris/FR (2012); Joy In People, Hayward Gallery, London/UK (2012); D'une révolution à l'autre, Carte Blanche à Jeremy Deller, Palais de Tokyo, Paris/FR (2008). In 2023, a retrospective of his work is going to take place simultaneously at La Crie Centre d'Art Contemporain, at FRAC Bretagne and at the Musée des Beaux-Arts de Rennes.



For *The Lovers* (2021), Deller was inspired by Lucas Cranach's painting *Adam and Eve* (1526) in the collection of London's Courtauld Gallery. In the biblical scene, Eve, ignoring God's warning, tastes the forbidden fruit from the tree of the knowledge of good and evil and hands it to Adam. This work, based on the creation story, refers both to universal human desires and to notions of good and evil. Deller is intrigued by the tension between the two characters, who teeter between love, envy and renunciation. The two figures covered in fig leaves become the frame for a swing. Humour and art history form the basis of this monumental sculpture, 3 metres high. Everyone is invited to glide freely, carefree, under the presence of the forbidden fruit, as menacing as it is seductive. This playful sculpture is an original creation, created especially for *Paradise Kortrijk 2021*, and will remain protected in the *Jardin Messeyne*, a jewel of 19th-century Romanticism. With lightness, provocation and intelligence, Deller winks at the solemnity of classical monuments, to which the swing offers a joyful and functional alternative.

Jeremy Deller

The Lovers, 2021
 Polyuréthane, fibre de verre, acier, polyester, peinture, balançoire
 Polyurethane, fibreglass, steel, polyester, paint, swing
 Edition of 3

Price on request

Corentin Grossmann



Born in 1980 in Metz (France), Corentin Grossman lives and works in Mons (BE).

The universe of Corentin Grossman mixes various iconographic influences, from medieval painting to popular art, images of record sleeves, to 3D modeling products. From Jérôme Bosch to Brueghel, the Elder marked the artist, who often likes to develop compositions in which a multitude of disparate elements are arranged. If the surreal and dreamlike dimension seems obvious, his work is also anchored in reality or more generally the phenomena related to globalization.*

“If I refer to a local, partial, tiny, or very short reality, it is better to register it in the interdependent and infinitely complex movements of the countless elements that make up our cosmos. The ambiguity of the approach also lies in this thought, the structuring tendency of which is doomed to failure in advance. It can be a question, not without humor, of the lightest and most serious thing at the same time. Relating them to each other, without any hierarchy, is a poetry that I like.” – Corentin Grossmann

Corentin Grossmann's work has been presented in the following institutions: Château d'Aubenas/FR (2025); Fondation Carmignac (2022, 2023); Wiels, Bruxelles/BE (2021); Centre Pompidou, Metz/FR (2020); le Palais de Tokyo, Paris/FR (2019-2020); Les Magasins Généraux, Pantin/FR (2019); CAC – la synagogue de Delme, Delme/FR (2018); Le 19, CRAC, Montbéliard/FR (2016); Consortium, Dijon/FR (2012); la Fondation Ricard, Paris/FR (2011); Musée des Beaux-arts de Nancy, Nancy/FR (2010). Recent solo exhibitions include: Corentin Grossmann, curated by Cay-Sophie Rabinowitz, OSMOS, New York/us (2019); La Tentation du Sens, Galerie Jean Roch Dard, Paris/FR (2014); Grey Flags, Galerie Backslash, Paris/FR (2014); Notre Monde, Galerie Jean Roch Dard, Paris/FR (2011).



Corentin Grossmann

Le témoin, 2025

Pastel sec et crayon de couleur sur papier

Dry pastel and colored pencil on paper

61 x 46 cm (24 x 18 1/8 inches)

7.000, 00 €



Corentin Grossmann

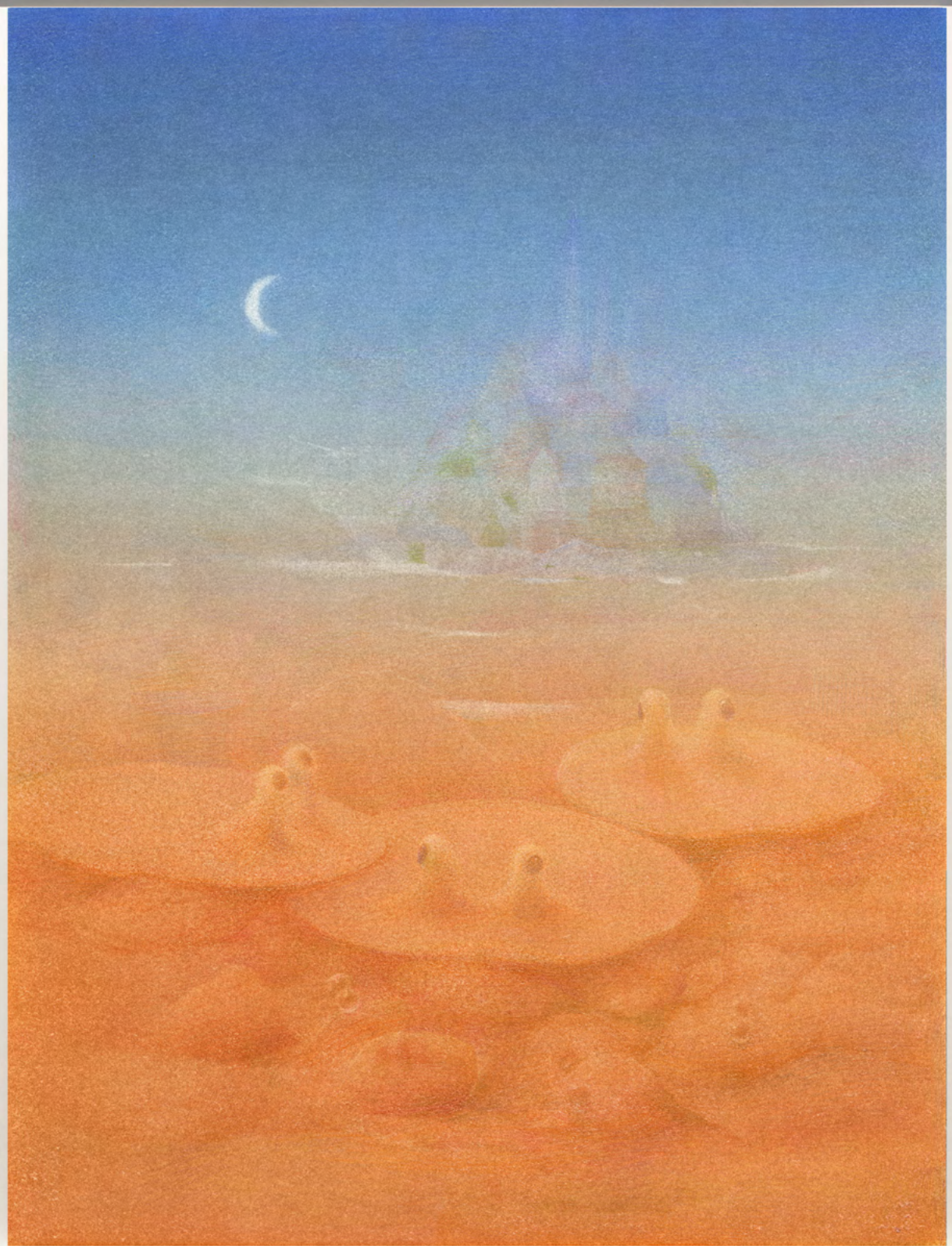
Méandres, 2025

Pastel sec et crayon de couleur sur papier

Dry pastel and colored pencil on paper

61 × 46 cm (24 × 18 1/8 inches)

7.000, 00 €



Corentin Grossmann

Le Mont St Michel, 2025
Pastel sec et crayon de couleur sur papier
Dry pastel and colored pencil on paper
61 × 46 cm (24 × 18 1/8 inches)

7.000, 00 €



Corentin Grossmann

Géants verts B, 2025
Pastel sec et crayon de couleur
sur papier / Dry pastel and co-
lored pencil on paper
130 × 150 cm
(51 1/8 × 59 inches)

19.000, 00 €

Miryam Haddad



Born in 1991 in Damascus, Syria, Miryam Haddad has been living and working in Paris since 2012. In 2021, her solo exhibition at the Frac Auvergne, Clermont Ferrand/FR led to the publication of her first monograph.

In 2019, the artist was the laureate of the Jean Francois Prat prize, had a solo show at the Collection Lambert in Avignon and was selected to create the poster for the 73rd Festival d'Avignon. Her work has recently featured in the following group exhibitions: *Entre tes yeux et les images que j'y vois*, Fondation Pernod Ricard, (curator: Anaël Pigeat et Sophie Vigourous) Paris/FR (2022); *We Paint*, Fondation Prat, (curator Cristiano Raimondi) Beaux-Arts de Paris, Palais des Beaux-Arts, Paris/FR (2022); *Le Printemps de septembre*, Toulouse/FR (curator Christian Bernard) (2021); *J'aime, Je n'aime pas*, Eigen + Art, Leipzig/DE (2020); Tomio Koyama gallery, Tokyo/JP (2020); Prix Jean-François Prat, Fondation Bredin Prat, Paris/FR (2019); *Globe as a Palette*, Hokkaido Obihiro Museum of Art/JP (touring Kushiro Art Museum, Hokkaido, Hakodate Museum of Art, Sapporo Art Museum, Hokkaido) (2019); *Jeunes artistes en Europe – Les métamorphoses*, Fondation Cartier, Paris/FR (2019).



J'essaie de créer de manière libre. Je construis des personnages, un lieu, une scène ; je choisis des couleurs ; j'essaie d'atteindre une composition. Dans le parcours représenté par une toile, une telle construction exige d'être continuellement déconstruite, puis reprise, une deuxième fois, une troisième.

Une œuvre doit exister avec force. En ce sens, la couleur est l'un des éléments évidemment essentiels ; la peinture ne peut être envisagée sans elle. Dès mes premières expériences picturales, je voulais des couleurs intenses, nombreuses. J'aime «exagérer» les couleurs, je n'aime pas les demi-mesures. Explorer les voies extrêmes de cette inspiration permet l'invention de scènes qui peuvent sembler joyeuses, racontant des atmosphères festives. Cependant, en poussant cet acte à ses limites, des ambiguïtés apparaissent. Les extrêmes se rejoignent et l'expérience du spectateur devient possible : les formes colorées de ce théâtre attirent l'attention, semblent montrer une énergie positive... Pourtant, le regard est troublé : ces peintures révèlent des sentiments contrastés. Elles n'apaisent pas l'esprit ; on ressent une certaine violence...

I try to create in a free way. I build characters, a place, a scene; I choose colors; I try to reach a composition. In the path represented by a canvas, such a construction demands to be continually defeated, then again undertaken, a second time, a third.

A work must exist strongly. In this sense, colour is one of the obviously essential elements; painting cannot be envisaged without it. From my first painting experiences, I wanted intense colors, many. I like to "exaggerate" the colours, don't like the medium term. Going in the extreme ways of this inspiration allows the invention of scenes that may seem joyful, recounting festive atmospheres. However, by pushing this act to its limits, ambiguities appear. The extremes meet and the spectator experience becomes possible: the colourful forms of this theatre create attention, seem to show a positive energy... The gaze is nevertheless troubled: these paintings show contrasting feelings. They do not calm the mind; one can feel the violence...

Miryam Haddad

Sans titre (3), 2025
Huile sur toile / Oil on canvas
219 × 119 cm (86 ¼ × 46 7/8 inches)

25.000,00 €

Kate Newby



Kate Newby was born in Auckland, Aotearoa, New Zealand in 1979 and works in the United States where she resides. In 2015 she graduated with a PhD from the Elam School of Fine Art at the University of Auckland.

Her work has been shown in various institutions and galleries around the world: Fondation d'Entreprise Hermès, Tokyo, Japon (2024); Mori Museum, Tokyo, Japon (2023); Museum of New Zealand, Wellington/NZ (2023), Palais de Tokyo, Paris (2022), Musée de Rochechouart, Rochechouart (2021), Institut d'Art Contemporain Villeurbanne (2019), lumber room, Portland, OR (2019), 21st Biennale of Sydney (2018), Kunsthalle Vienna (2018), Kunsthaus Hamburg, Hamburg (2018), Index, Contemporary Swedish Art Foundation (2017), and the Sculpture Center, NY (2017)

Kate has completed residencies at: The Joan Mitchell Foundation (2019), The Chinati Foundation (2017), Artpace (2017), Fogo Island (2013), and the International Studio & Curatorial Program ISCP (2012).

She won the Walters Prize, New Zealand's largest contemporary art prize, in 2012 and the Ettore Fico Prize (Turin, IT) in 2022.

Her work is part of important public collections such as Museum of New Zealand Te Papa Tongarewa/NZ, CNAP, Centre national des arts plastiques/FR, Musée d'art contemporain de la Haute-Vienne, Rochechouart/FR, Institut d'Art Contemporain, Villeurbanne/FR, Museo Ettore Fico, Turin/IT.



Kate Newby

Something is about to happen, 2025

Grès, émail, minéraux, verre trouvé (San Antonio, TX)
Stoneware, glaze, minerals, found glass (San Antonio, TX)
109,22 × 180,34 cm (43 × 71 inches)

\$25.000,00





Exhibition view Kate Newby: So close, come on, The Sunday Painter , London, 2023



What I'm most interested in are experiences. That's what I want to prioritize. For me to stay interested, to stay engaged, I like working in this way because it involves all of me. I work quite site-responsively in that way.

Ce qui m'intéresse le plus, ce sont les expériences. C'est ce que je veux privilégier. Pour rester intéressée et engagée, j'aime travailler de cette manière car cela me mobilise entièrement. Dans ce sens, je travaille plutôt en réponse à un lieu.

Kate Newby

My wish is to stay always like this, 2022

Grès, émail, minéraux, verre trouvé

Stoneware, glaze, minerails, found glass

291 × 369 cm (114 5/8 × 145 1/4 inches)



Kate Newby

No laughter makes me uncomfortable, 2020

Porcelaine, émail, fil, corde

Porcelain, glaze, thread, rope

48 x 76 cm (18 7/8 x 29 7/8 inches)

\$8.000, 00

Tania Pérez Córdova



Tania Pérez Córdova (b. 1979) is a Mexican artist born in Mexico City where she lives and works.

After studying at the school of Fine Arts in Mexico City, she went on to get a BA in Fine Art at Goldsmiths College in London.

Tania Pérez Córdova uses a large range of media, namely sculpture, found objects and installation, but also photography and performance, through which she explores the contextual relationship between everyday objects. The visual elements she presents are meant to be understood in the context of a larger narrative to which the titles give the keys – the artist likes to refer to her works as ‘situations’.

« Pérez Córdova layers different technologies, time periods and materials – gunpowder, cigarette ash, makeup, foam, bronze poured into sand, jewellery – to present poetic snapshots of a narrative that has already happened or might yet take place. Her elegant sculptures are questions hanging in the air, a feeling unarticulated.

In her intimate creations, vestiges of human presence can be discerned as objects are given new purposes; a medallion of melted beer cans trapped between reused window glass, a bronze cast of someone’s pocket, a coloured contact lens on marble. She often activates her sculptures through a playfully performative element such as having a person in the gallery wear the partner contact lens or earring to one in a sculpture. »*

*Text by d’Elizabeth Fullerton

Her first major retrospective has been presented at the Tamayo Museum in Mexico City and at Sculpture Center New York in 2023.

She had solo exhibitions at the Kunsthalle Basel (2018) and the Museum of Contemporary Art in Chicago (2017). Her work is part of important public collections such as Museum of Contemporary Art Chicago/US, Tamayo Museum/MEX, Jumex Collection/MEX, San Francisco Moma/US, Cisneros Collection/US-VEN, Muwseo Amparo/MEX.



Je me demandais quelle quantité d'air nous utilisons lorsque nous prononçons différents mots. J'ai lu que nous ne pouvons parler qu'en expirant et que chaque mot que nous prononçons est toujours une expiration. Il n'y a qu'un seul mot, dans une langue peu parlée, qui peut être prononcé en inspirant. Ce mot est « non ».

Un manuel sur les exercices de respiration pour la parole commence ainsi : On vous a fourni des exercices de respiration pour la prise de parole parce qu'on a évalué que vous aviez une respiration réduite pour soutenir votre voix. Cela peut signifier que vous avez une voix calme, précipitée ou dure. Cela ne signifie pas nécessairement que vous souffrez d'une affection pulmonaire ; cela peut signifier que votre corps a désappris à soutenir la parole. Le manuel poursuit en décrivant une série d'exercices, tels que respirer en prononçant Shhhhhhhh et Fff ff ff ff ff ff ff ff à voix plus ou moins forte, selon différents schémas rythmiques, jusqu'à ce que l'on parvienne enfin à prononcer un mot. J'avais une image : un processus matériel - le soufflage du verre - comme un acte performatif, l'acte de respirer. À chaque respiration, un objet se matérialise. Et à chaque objet, une expiration prend une forme tangible. Une série de sculptures comme un rituel. Leur taille est limitée par le corps humain, par la capacité des poumons de la personne qui les souffle.

I was wondering how much air we use while saying different words. I read that we can only speak while breathing out and that every single word we ever pronounce is always an exhalation. There is only one word, in a language not spoken by many, that can be pronounced while breathing in. The word is "no".

A manual on breathing for speech exercises begins like this: You have been provided with breathing for speech exercises as you have been assessed with having reduced breath to support your voice. This may mean that you have a quiet, rushed or harsh voice. This does not necessarily mean that you have a lung condition; it may mean that your body has unlearned to support speaking. The manual continues by describing a series of exercises, such as breathing while pronouncing Shhhhhhhh and Fff ff ff ff ff ff ff ff in a louder and quieter voice, in different rhythmic patterns until you finally arrive at pronouncing a word. I had an image: a material process - blowing glass - as a performative act, the act of breathing. And with each breath, an object materializes. And with each object, an exhalation takes a tangible shape. A series of sculptures like a ritual. Their size limited by the human body, by the lungs' capacity of the person blowing them.

Tania Pérez Córdova

(People who can't stand) Chewing or Breathing Sounds, 2025

Fonte d'aluminium, souffle d'une personne, verre

Aluminium cast, breath of a person, glass

42 × 29 × 25 cm (16 ½ × 11 ¾ × 9 ⅞ inches)

\$18.000,00





I like to think of sculptures as if they were events, as if objects, rather than being still presences, could be thought of as moments within a timeline. I try to inscribe an action within an object, even if this only happens through the way it is thought of or described.

I am interesting in language as a way of understanding objects. I think things are understood through language. For exemple when you ask yourself, what is this or what am I looking at?

However I always avoid thinking that language will provide things with specific meanings or causes.

It is very important for me that the narrative remain open-ended.

J'aime considérer les sculptures comme des événements, comme si les objets, plutôt que d'être des présences immobiles, pouvaient être considérés comme des moments dans une chronologie. J'essaie d'inscrire une action dans un objet, même si cela ne se produit que par la façon dont il est pensé ou décrit.

Je m'intéresse au langage comme moyen de comprendre les objets. Je pense que les choses sont comprises à travers le langage. Par exemple, lorsque vous vous demandez : qu'est-ce que c'est, qu'est-ce que je regarde ?

Cependant, j'évite toujours de penser que le langage donne aux choses des significations ou des causes spécifiques. Il est très important pour moi que la narration reste ouverte.

Tania Pérez Córdova

Pretend (I am not) Breathing, 2025

Fonte d'aluminium, souffle d'une personne, verre

Aluminium cast, breath of a person, glass

48 × 40 × 44 cm (18 7/8 × 15 3/4 × 17 3/8 inches)

\$18.000,00





Tania Pérez Córdova

Best Air Purifiers, 2025

Aluminium, matériel de pêche, grillage anti-grêle, industrie,
destruction d'informations privées, liant, circulation de l'air dans la pièce.

Aluminium, fishing tackle, anti-hail mesh, industrially,
destroyed private information, binder, room air circulation.

7 cm ø 100 cm (2 ¾ inches ø 39 ⅜ inches)

\$12.000,00



Philippe Perrot



Born in 1967, Philippe Perrot grew up in the Paris suburbs. At the age of fifteen, he discovered post-war French literature and immersed himself in the writings of Antonin Artaud. He became fascinated with Pier Paolo Pasolini and the Italian New Wave and enrolled in film school. Through short videos, the artist explores the world of his family and the wounds of his childhood. From the 1990s onwards, he abandoned cinema to devote himself as a self-taught artist to painting, without however abandoning the themes that are dear to him and that permeate all of his work. He died in 2015 at the age of 48, following a long illness.

Philippe Perrot's paintings give substance to dreams and the unconscious. His paintings feature floating, suffering characters who gravitate around a few tutelary figures, such as his father and mother. Her paintings represent states of mind, complex visions born of daily hallucinations and repressed family secrets. The traumas are tempered, however, by the constant intrusion of burlesque elements borrowed from the world of cartoons, which bring figuration closer to 'a bad joke', in the words of the artist. While Philippe Perrot provides a few keys to understanding the images through their titles, the stories they express often remain disturbing and enigmatic.

Painted in oils on canvases prepared with yellow ochre pigment, his works are characterised by the juxtaposition of several micro-narratives within a single composition. Like the sequence shots in a film, the images are arranged in a narrative that each viewer can freely appropriate. The violent iconography is reinforced by garish colours, often mixed with pharmaceutical disinfectants (betadine, eosin). The disruption of perspective and the superimposition of disparate scenes and elements accentuate the tensions that emerge from the works, blurring their reading.

A discreet artist who goes against the grain of the contemporary art market, Philippe Perrot has produced very few works – three or four paintings a year – and his body of work is limited to 130 canvases and as many drawings over the course of his career.*

*Press release Philippe Perrot, MAM, Musée d'art Moderne de Paris, from 4 April to 2 November 2025



Exhibition views Philippe Perrot, MAM Musée d'art Moderne de Paris, from 4 April to 2 November 2025 in the permanent collections



Philippe Perrot

Les époux terribles, 1993

Huile sur toile / Oil on canvas

100 × 81 cm (39 3/8 × 31 7/8 inches)

Price on request

Roman Signer



Roman Signer was born in 1938 in Appenzel Switzerland. He lives and works in Saint Gallen, Switzerland.

Since the mid-seventies, Roman Signer has showed and re-enacted paradoxes. The mini-shows and non-happenings generated by his sculptures, installations and performances and documented by his videos and photographs form a permanent questioning on the economy of entertainment. With a light approach, his work tackles modern concerns such as efficiency, performance or productivity as well as our deeply rooted obsession with functionality.

Renowned for his “Actions”, Signer has often been defined as a pyrotechnical artist or given the label of “explosion-artist”, but he refuses to be circumscribed by the abundant literature and many remarks circulating on his work. The body of work that he has created is in itself extremely versatile, encompassing various disciplines such as happening, sculpture, drawing, installation, photography and video.

Regardless of the chosen medium, the creative process often reveals, by means of a structured suspension in time, what is scarcely or very seldom visible. Signer’s skills are all turned towards the reproduction of a magic moment, almost ritualized by his work: the moment when slight transformation of shape and matter are possible. Signer combines the simplicity of everyday gestures and materials to the complexity of technical devices and physical phenomena, activated without the necessity of keeping them under total control. Signer’s presence is sometimes triggering and off-camera, while sometimes he turns into a real stuntman: the Sisyphus-like boulder pushing character of his own work.

His work is present, among others, in the following collections : Museum Of Old And New Art (MONA), Tasmania; Musée National d’Art Moderne, Paris; FNAC, Paris-La défense; Museum für Moderne Kunst (MMK), Frankfurt/Main; Kunstmuseum St.Gallen, St. Gallen; Kunsthaus Zug, Zug; Kunsthaus Zürich, Zurich; MOCA Grand Avenue, Los Angeles; et dans de nombreux FRAC, Fonds régionaux d’Art Contemporain, dont le FRAC Ile-de-France, Paris.

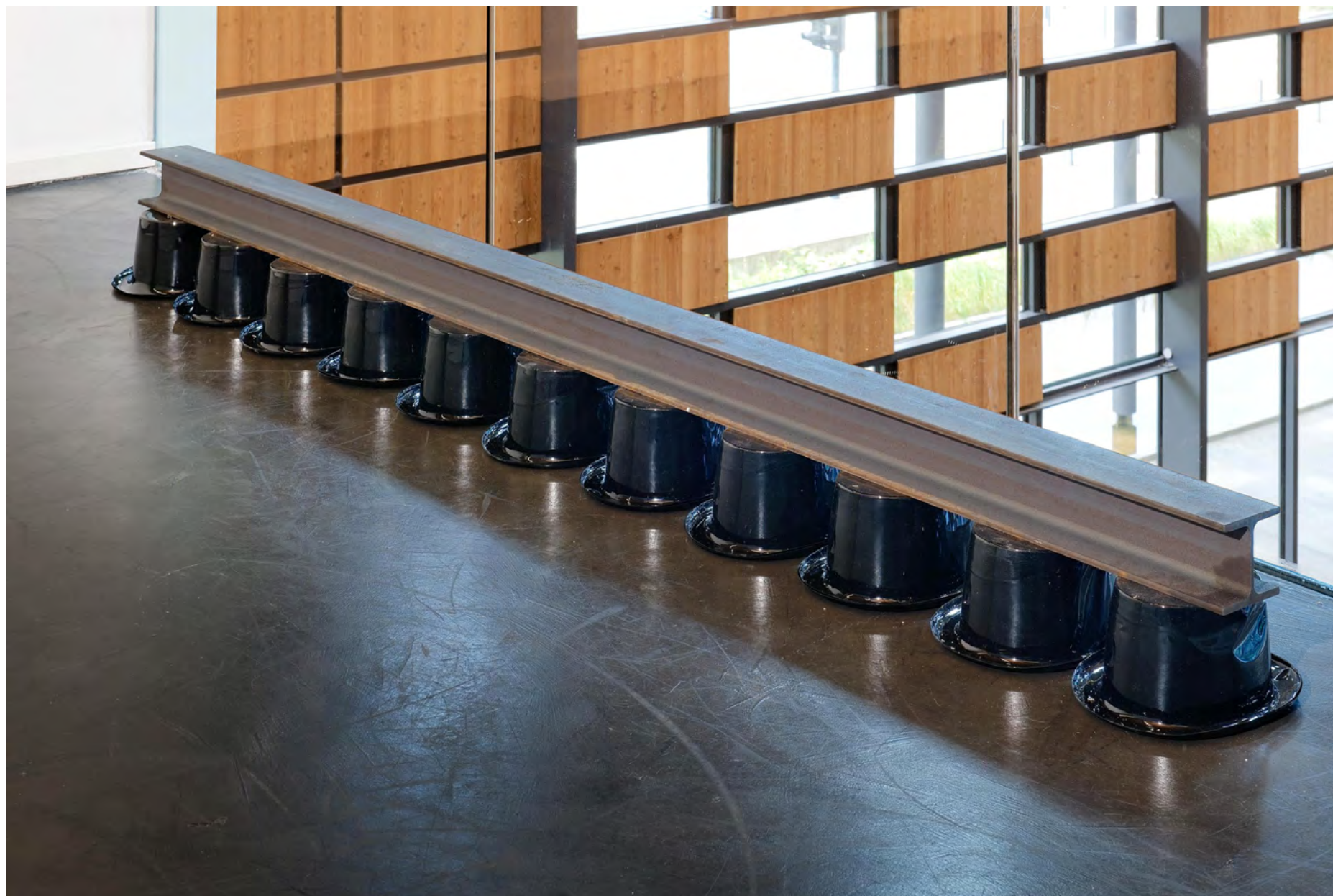
His work is exhibited in numerous museums and galleries around the world. He has recently had three major solo exhibitions at the Kunsthaus in Zurich, the Kusthalle in Malmö and the FRAC franche-Compté. In 1977 he took part in the Skulptur Projekte Münster and Documenta 8 in Kassel. In 1999, he represented Switzerland at the Venice Biennale.



Roman Signer

Kitfox Experimental, 2014
Avion, ventilateurs, cables
Plane, fans, cables

Price on request



Roman Signer

Gewicht, 2022

Poutre de fer, chapeaux en plastique / Iron beam, plastic hats
20 × 250 × 20 cm (7 7/8 × 98 3/8 × 7 7/8 inches)

44.000, 00 €



Roman Signer

Bürostuhl, 2006

Photographies couleur cibachrome quadriptyque

Color cibachrome quadriptych

35 × 46 cm (13 ¾ × 18 1/8 inches)

Edition of 10 + III AP

18.000, 00 €



Roman Signer

Ski, 2009
photographies couleur, triptyque
C-print, triptych
chaque / each 45 × 60 cm (17 ¾ × 23 ⅝ inches)
53,5 × 68,4 cm (21 ⅞ × 26 ⅛ inches) (framed)
Edition of 10 plus III AP

15.000, 00 €



Roman Signer

Beim Chef II, 2009
 photographie couleur, diptyque
 C-print, triptych, diptych
 chaque/each: 30 × 45 cm (11 ¾ × 17 ¾ inches)
 Edition of 10 plus III AP

9.000, 00 €