

Art Basel

Stand S24, Hall 2.1

17 - 22 June 2025

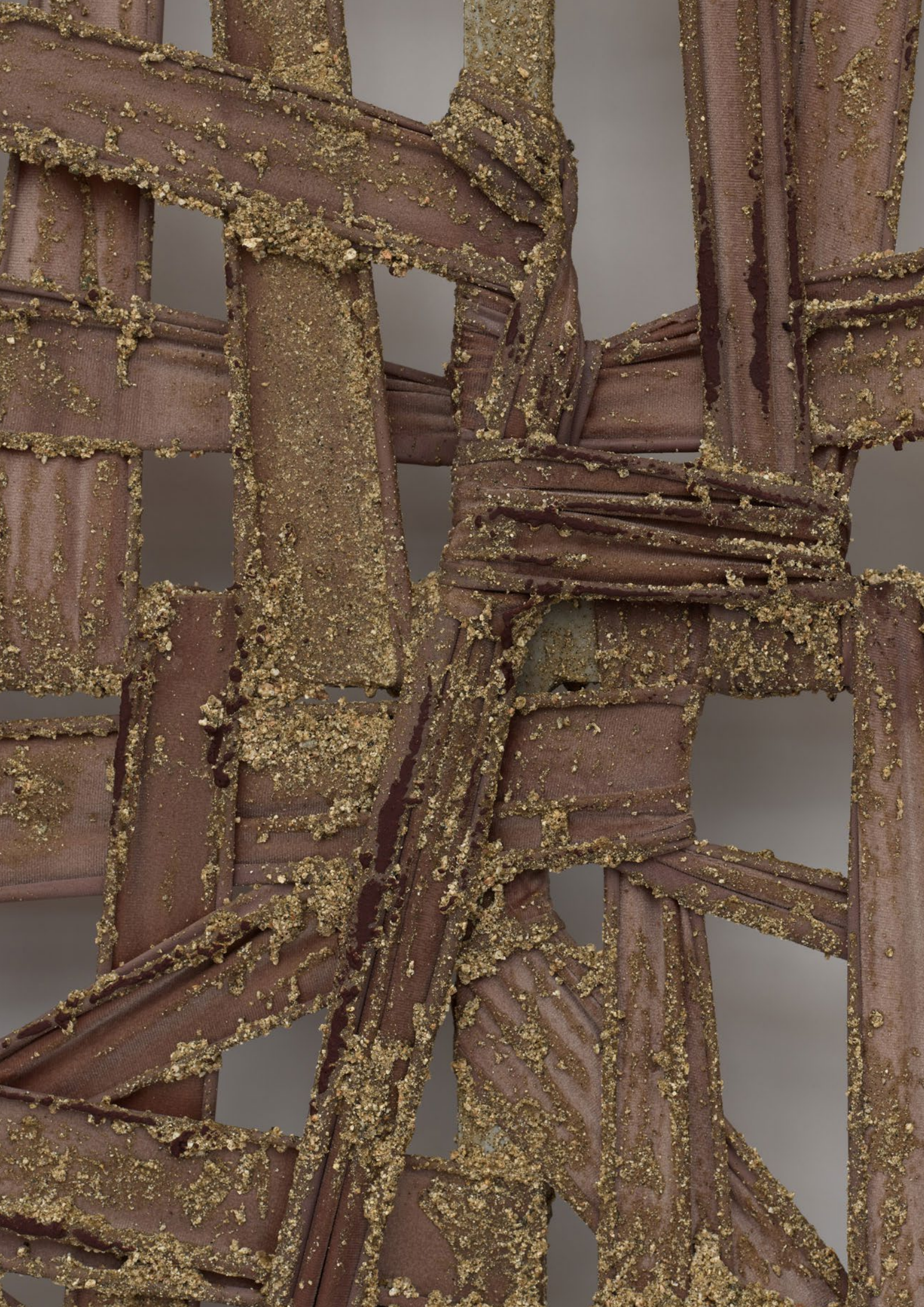
Nikita Gale

Stanislava Kovalcikova

Megan Plunkett

Kate Spencer Stewart

Sung Tieu



Nikita Gale

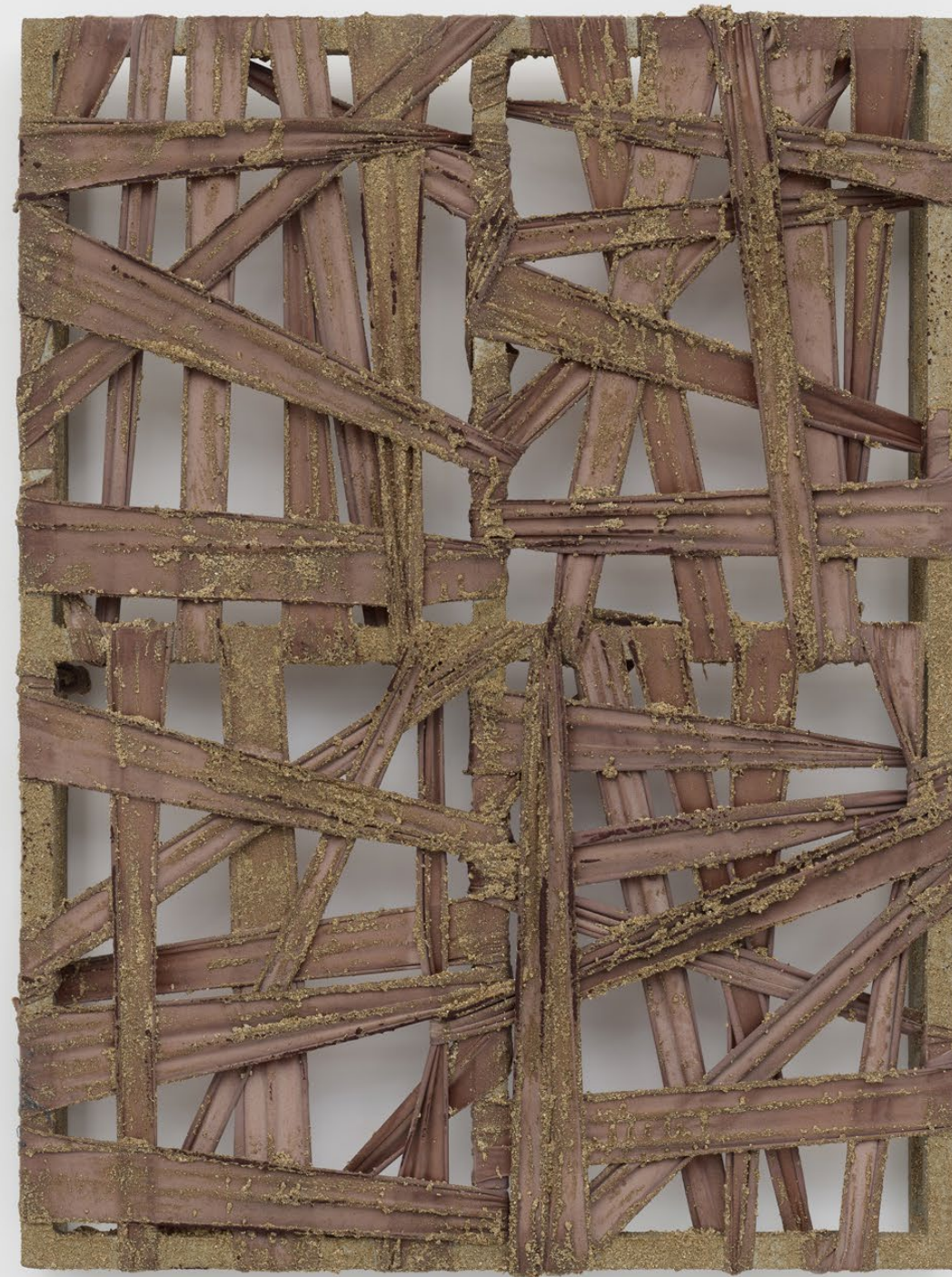
b. 1983 in Anchorage, Alaska

Nikita Gale uses the encounter of sound, light and raw physical material to stage environments that consider the role of audiences, the politics of looking and timescales of attention. A former student of anthropology and archaeology interested in the vestiges of the commercialised and racialised entertainment industries, Gale orbits themes of (in)visibility and audibility, interrogating the unstable relationship between performer and spectator, structure and ruin.

Nikita Gale lives and works in Los Angeles, California. Gale graduated with a BA in Anthropology from Yale University, New Haven, in 2006 and completed an MFA at University of California, Los Angeles, in 2016. Gale is the recipient of the Whitney Museum Buchsbaum Award (2024).

Selected solo exhibitions include Nest Ruimte, The Hague (2024); Petzel, New York (2024); Emalin, London (2023); Commonwealth and Council, Los Angeles (2022); Chisenhale Gallery, London (2022); LAXART, Los Angeles (2022); 52 Walker, New York (2022); Anchorage Museum (2021); California African American Museum, Los Angeles (2020); MoMA PS1, Long Island City (2020); and Atlanta Contemporary Art Center (2018).

Gale's work has been included in group exhibitions at MOCA, Tuscon (2025); Hammer Museum, Los Angeles (2025); LUMA Foundation, Gstaad (2025); Kunsthall Bergen (2025); The Perimeter, London (2025); Whitney Biennial, New York (2024); Tate Modern, London (2024); Taipei Biennial (2023); Performa Biennial, New York (2023); ICA Philadelphia (2023); Swiss Institute, New York (2022); Nottingham Contemporary, UK (2020); Moderna Museet, Stockholm (2019); and The Studio Museum Harlem, New York (2017).



Nikita Gale
LOST ARENA 6, 2025
velvet, river sand, cast iron powder, bitumen,
iron oxide, aluminium
101.6 x 76.2 x 10.2 cm
40 x 30 x 4 inches
(GALEN-2025001)

\$ 36,000 excl. tax



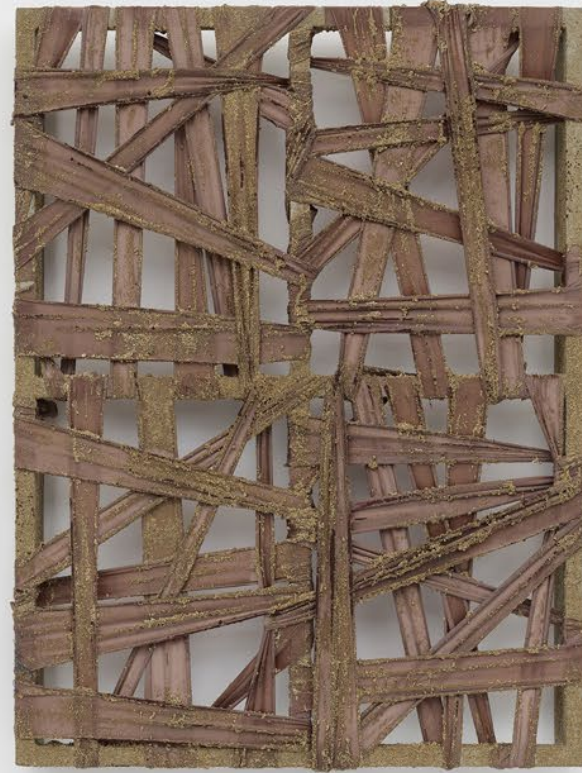
Nikita Gale, *LOST ARENA 6*, 2025

Nikita Gale's series *LOST ARENAS* extends the artist's ongoing interest in performance venues as sites of spectacle, power and control, using the materials culled from these contexts to consider the way that they shape attention and social behaviour.

The use of sand and iron is rooted in the etymology of the word 'arena', derived from the Latin *harena*, meaning sand— a material found in historical amphitheaters, originally to absorb the blood and remains of violent battle.

Wrapped around the metal armatures in a tight grid, colour enters Gale's wall-based works via velvet theatre curtains. Signalling the boundaries around spectacle, they become a trope for a performance's beginning and end. Bitumen and iron oxide add faint, bruised highlights on the hardened textiles, echoing the architectural history of ancient empires. Together, the works become quiet, shifting meditations on what remains after force, performance, or rupture.







Nikita Gale
LOST ARENA 4, 2025
velvet, river sand, cast iron powder, bitumen,
iron oxide, aluminium
101.6 x 76.2 x 10.2 cm
40 x 30 x 4 inches
(GALEN-2025002)

\$ 36,000 excl. tax



Nikita Gale, *LOST ARENA 4*, 2025





Stanislava Kovalcikova

b. 1988 in Slovakia

Poised and libidinal, Stanislava Kovalcikova's paintings exist as much through their mythological imagery as in their settings: theatrical environments she stages for their mysteria to play out, featuring her play with textiles, light, mirrors and windows as well as restrictions of our access to the painting itself. Modernism and contemporary decay moulder together on the surface of her paintings and sometimes sculptures, piled with fragmented detritus of today's life. Working through confrontation, fear, and compulsion with a psychosexual abandon, Kovalcikova reveals painting's tender entrails and retrieves history's grief as much as our present escapes.

Stanislava Kovalcikova lives and works between Paris, France, and Dusseldorf, Germany. She graduated with a BFA from the Kunstakademie Dusseldorf (Tomma Abts) in 2005 and completed the MFA at the Kunstakademie Dusseldorf (Peter Doig) in 2018.

Selected solo exhibitions include Emalin, London (2024); Aspen Art Museum, Aspen (2024); Antenna Space, Shanghai (2023); Museum of Contemporary Art - Belvedere 21, Vienna (2022); 15orient, New York, NY (2021); Open Forum, Berlin (2020); and Tramps, London (2015).

Kovalcikova's work has recently been included in group exhibitions at 9th Biennale of Painting, Museum Dhondt-Dhaenens, Deurle (2024); BRAUNSFELDER, Cologne (2023); Sadie Coles HQ, London (2023); Aishti Foundation, Beirut (2022); Kunsthalle Wien, Vienna (2021); Michael Werner, New York, NY (2021); CAPC Musée d'Art Contemporain, Bordeaux (2020); and Museum of Modern Art, Warsaw (2019).



Stanislava Kovalcikova
Tunnel Galatea, 2025
pastel on felt, wooden panel
90 x 120 cm
35 ³/₈ x 47 ¹/₄ inches
(KOVAS-2025003)

\$ 50,000 excl. tax







Megan Plunkett

b. 1985 in Pasadena, California

The photographic practice of Megan Plunkett is an investigation into the material conditions and visual economies of image-making. Plunkett's interest lies in the ways that people form beliefs based on images and the kinds of visual authorities we follow when looking at photographs. She works in seriality, using movement, light and other types of disambiguation to cultivate a sense of estrangement and the uncanny within familiar and mundane images, often harvested from the American landscape and staged using techniques drawn from different types of photographic conventions - such as forensic crime scene evidence, Hollywood set documentation, or commercial product photography.

Megan Plunkett lives and works in Los Angeles, California. She graduated with a BFA from Pratt Institute in 2008 and an MFA from the Bard MFA Milton Avery Graduate School of the Arts in 2017. Plunkett is a Bard MFA Photography Co-Chair.

Selected solo exhibitions include Sweetwater, Berlin (2025); Dracula's Revenge, New York (2025); Timeshare (with John Divola), Los Angeles (2024); Emalin and Galerie Neu (with Manfred Pernice), London (2024); F Gallery, Houston (2023); Sweetwater, Berlin (2022); Shoot the Lobster, New York (2018); and Emalin, London (2017).

Plunkett's work has been included in group exhibitions at Kunsthalle Zurich (2024); STARS, Los Angeles, US (2023); Sgomento, Zurich, CH (2023); Park View / Paul Soto, Los Angeles, US (2022); The Wig, Berlin, DE (2022); Bonner Kunstverein, Bonn, DE (2022); MOSTYN, Llandudno, UK (2022); Magenta Plains, New York, US (2021); and Reena Spaulings Los Angeles, US (2019).



Megan Plunkett
Success Fame Beer Candy, 2024-2025
inkjet print on glossy paper,
aluminium artist's frame
50.8 x 76.2 cm (framed)
20 x 30 inches
Edition of 2 plus 1 AP
(PLUNM-2025014)

\$ 6,000 excl. tax



Megan Plunkett, *Success Fame Beer Candy*, 2024-2025



Megan Plunkett, *Lunar Doubloonar*, 2024 - 2025 (installation view)



Megan Plunkett
Lunar Doubloonar (Pyramid 01), 2024 - 2025
inkjet print on platine fibre rag paper, wooden artist's frame
10.5 x 22.2 x 5 cm (framed)
4 1/8 x 8 3/4 x 2 inches
(PLUNM-2025007)

\$ 3,500 excl. tax

In *Lunar Doubloonar*, Megan Plunkett stages counterfeit currency in landscapes of American fantasy, like the sun-drenched California coast or Palm Springs desert resorts. Sourced from eBay and local discount shops, these forged notes—prop money, play cash, and dollar-store fakes—are knowingly inauthentic, yet photographed with the quiet authority of evidence.

Encased in deep wood-grained frames, the works emphasize their own objecthood and align themselves with the tropes of executive desk decor or ‘On Air’ signs used to indicate live broadcasting in Hollywood studios. Installed at the fair in a descending pyramid formation, their display prods not only at the post-war American Minimalist stack but toys with the unstable geometry of a pyramid scheme: a structure built on the manipulation of belief, replication and perpetual expansion. Echoing Mark Fisher’s proposition that “capital is at every level an eerie entity,” Plunkett’s works consider the way in which the concept of exchange value hinges on ritual belief. While capital has no physical or substantial essence and is essentially abstract, its effects are real, pervasive, and felt.





Megan Plunkett
Lunar Doubloonar (Pyramid 02), 2024 - 2025
inkjet print on platine fibre rag paper, wooden artist's frame
11 x 24.4 x 5 cm (framed)
4 $\frac{3}{8}$ x 9 $\frac{5}{8}$ x 2 inches
Edition of 2 plus 1 AP
(PLUNM-2025008)

\$ 3,500 excl. tax



Megan Plunkett
Lunar Doubloonar (Pyramid 03), 2025
inkjet print on plantine rag paper, wooden artist's frame
12.9 x 24.4 x 5 cm (framed)
5 1/8 x 9 5/8 x 2 inches
Edition of 2 plus 1 AP
(PLUNM-2025009)

\$ 3,500 excl. tax



Megan Plunkett
Lunar Doubloonar (Pyramid 04), 2025
inkjet print on plantine rag paper, wooden artist's frame
20.2 x 28 x 5 cm (framed)
8 x 11 x 2 inches
Edition of 2 plus 1 AP
(PLUNM-2025010)

\$ 4,000 excl. tax



Megan Plunkett
Lunar Doubloonar (Pyramid 05), 2025
inkjet print on platine rag paper, wooden artist's frame
24.2 x 36.8 x 5 cm (framed)
9 ½ x 14 ½ x 2 inches
Edition of 2 plus 1 AP
(PLUNM-2025011)

\$ 5,000 excl. tax



Megan Plunkett
Lunar Doubloonar (Pyramid 06), 2025
inkjet print on platine rag paper, wooden artist's frame
24.2 x 36.8 x 5 cm (framed)
9 ½ x 14 ½ x 2 inches
Edition of 2 plus 1 AP
(PLUNM-2025012)

\$ 5,000 excl. tax



Megan Plunkett
Lunar Doubloonar (Pyramid 07), 2025
inkjet print on platine rag paper, wooden artist's frame
28.7 x 41.2 x 5 cm (framed)
11 ¼ x 16 ¼ x 2 inches
Edition of 2 plus 1 AP
(PLUNM-2025013)

\$ 5,000 excl. tax



Megan Plunkett, *Lunar Doubloonar*, 2024 - 2025 (alternative view)



Kate Spencer Stewart

b. 1984 in Phoenix, Arizona

Kate Spencer Stewart is a painter working with the hesitations, suspicions and instincts of abstraction and refusal, representing the pervasive challenge of relinquishing control while structuring an abstract surface by hand. Her works, usually in oil and tempera on linen canvases, are always square as a gesture of freeing herself and the work from the associations evoked by portraiture or landscape. Her process unfolds across multiple paintings at the same time, through repetitive mark-making on top of underpaintings that are often in secret contrast with the final coat: she re-examines and reiterates the surface with overlays of crushed pigment and iridescent oil. Her subversions do not rely on tools other than her paintbrushes and always insist on exploring the painting's possibility within the medium itself. Drawn to the impossibilities of capturing ambience, hum and atmosphere, Stewart layers the earthiest and most synthetic pigments to offer a view toward transcendence.

Kate Spencer Stewart lives and works in Los Angeles, California. She graduated with a BFA from Otis College of Art and Design, Los Angeles, in 2006 and completed her MFA in Painting at University of California, Los Angeles, in 2017.

Selected solo exhibitions include Emalin, London (2025); Paul Soto, Los Angeles, US (2025); Bureau, New York, NY, US (2022) and La Maison de Rendez-Vous, Brussels, BE (2022). Stewart's work has been included in group exhibitions at Hannah Hoffman, Los Angeles (2025); Francesca Minini, Milan (2025); ABERTO, São Paulo (2023); Hakuna Matata, Los Angeles (2023); Emalin, London (2022); Neuer Kunstverein Wien, Vienna (2021); Andrew Kreps Gallery, New York (2021); Misako & Rosen Gallery, Tokyo (2021) and Piktogram Gallery Warsaw (2019).



Kate Spencer Stewart
Dynasty, 2025
oil on linen
167.6 x 167.6 cm
66 x 66 inches
(STEWK-2025013)

\$ 30,000 excl. tax





Kate Spencer Stewart
Medievalist, 2025
oil on linen
167.6 x 167.6 cm
66 x 66 inches
(STEWK-2025012)

\$ 30,000 excl. tax







Kate Spencer Stewart
Pope, 2025
oil on linen
167.6 x 167.6 cm
66 x 66 inches
(STEWK-2025011)

\$ 30,000 excl. tax





Kate Spencer Stewart
Tricksy, 2025
oil on linen
167.6 x 167.6 cm
66 x 66 inches
(STEWK-2025014)

\$ 30,000 excl. tax





Sung Tieu

b. 1987, Hai Duong, Vietnam

Sung Tieu's work takes place at the intersection of her personal experiences, global history, and the cultural incursions of Western art traditions. Her immersive installations result from her research into the dynamics of hegemonic globalised capitalism, working through and with spatial dislocation while paying heed to the cultural testimony of the Vietnamese diaspora communities in Germany. While addressing social and cultural class divides, Tieu's work foregrounds the ways evidence is manipulated in imperialist violence both of physical and psychological nature.

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

Selected solo exhibitions include KW Institute for Contemporary Art, Berlin (2025); Oakville Galleries, Toronto (2024); MUMA, Melbourne (2024); Ordet, Milan (2023); Kunst Museum Winterthur (2023); Amant, New York, NY (2023); MIT List Visual Arts Center, Cambridge, MA (2023); Mudam, Luxembourg (2022); GfZK Museum for Contemporary Art Leipzig (2021); Nottingham Contemporary (2020); and Haus der Kunst, Munich (2020).

Tieu's work has been included in group exhibitions at the 15th Gwangju Biennale (2024); CAPC Musée d'art Contemporain, Bordeaux (2024); Harvard Art Museums, Cambridge (2024); the 14th Shanghai Biennale, Shanghai (2023); Jameel Art Centre, Dubai (2023); Astrup Fearnley Museum of Modern Art, Oslo (2022); Stedelijk Museum, Amsterdam (2022); Hamburger Bahnhof, Berlin (2021); Taipei Fine Arts Museum (2021); 34th Bienal de São Paulo (2021); and Kunsthalle Basel (2021).

Upcoming solo exhibitions include Kunsthalle Bern, CH (2025) and the German Pavilion at the 61st Venice Biennale (with Henrike Naumann), IT (2026).

→ listen to the audio [here](#)



Sung Tieu
Reverberations (Marshall County, WV), 2024
steel pipe, speaker, amplifier, sound (looped)
duration: 17:12 min
61 ø x 400 cm
24 ø x 157 ½ inches
Edition of 1 plus 1 AP
(TIEUS-2024017)

€ 30,000 excl. tax

Reverberations (Marshall County, WV) continues Tieu's ongoing research into the psychological and physical dimensions of hidden threats and how they affect the social life of communities. Investigating the hidden infrastructures of fracked gas pipelines across the United States, she focuses on the systemic obfuscation surrounding their impact. After traveling to fracking sites in Pennsylvania and West Virginia, she captured the vibrations of the soil near wells in a sound-based sculpture, iterations of which have been shown at MGK Siegen and Amant in Brooklyn, paired with an open-source platform for public research into the chemical components involved in hydraulic fracking.

Through sound, sculpture, and data, Tieu exposes the vast, concealed network of extraction and its consequences, challenging the coordinated misinformation campaigns that support the systematic invisibility of environmental harm.



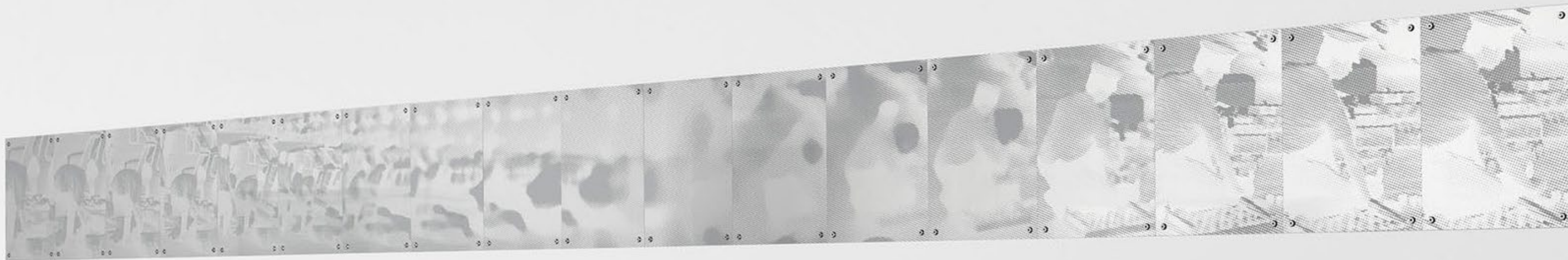


Sung Tieu, *Infra-Specter*, Amant, New York, US, 30 March - 24 September 2023



Unspeakable Compromise #1, 2025
silkscreen on stainless steel, screws, washers
in 18 parts, overall: 29.7 x 534.6 cm
11 ¾ x 210 ½ inches
Edition of 1 plus 1 AP
(TIEUS-2025004)

€ 25,000 excl. tax



Sung Tieu, *Unspeakable Compromise #1*, 2025

In *Unspeakable Compromise #1*, exhibited at the KW Institute for Contemporary Art in Berlin, Sung Tieu deepens her ongoing critical engagement with the 1980 recruitment agreement between the German Democratic Republic and the Socialist Republic of Vietnam, which led to the migration of approximately 60,000 Vietnamese contract workers to the GDR. After Germany's reunification, many of them were left vulnerable, facing legal and social uncertainty.

Faced with the sudden termination of government employment contracts, newly devised survival strategies included selling untaxed cigarettes, textiles, produce and flowers—often without proper permits. These activities criminalized vendors like the artist's mother, and made them highly visible in public spaces.

Tieu's screen prints of archival footage on metal plates show the handling of goods, emphasizing both the everyday nature of these acts of exchange, as well as the legally ambiguous framework within which they took place. By examining the ambiguities of German 'reunification,' she points to the stark contrast between the alluring promise of equality and the reality in which that ideal remained out of reach for many.





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



Sung Tieu
Berliner Elle, 2025
cast aluminium
2.85 x 66.7 x 2.85 cm
1 1/8 x 26 1/4 x 1 1/8 inches
(TIEUS-2025018)

€ 14,000 excl. tax





Tieu's unique cast-aluminum square bars reference the length of a *Berliner Elle*, or ell—a historical unit of measurement used in Prussia referencing the length of a person's forearm.

Protruding from the wall, they assert their presence by quite literally “elbowing their way” through a space. As markers of enforced standardization, they both physically and metaphorically dictate spatial interactions. At the same time, they underscore the symbolic power of units of measurement, which define orders and cement hierarchies. Tieu questions the supposed objectivity of such systems and highlights their simultaneous potential for use as tools of exploitation.



Sung Tieu, *Berliner Elle*, 2025

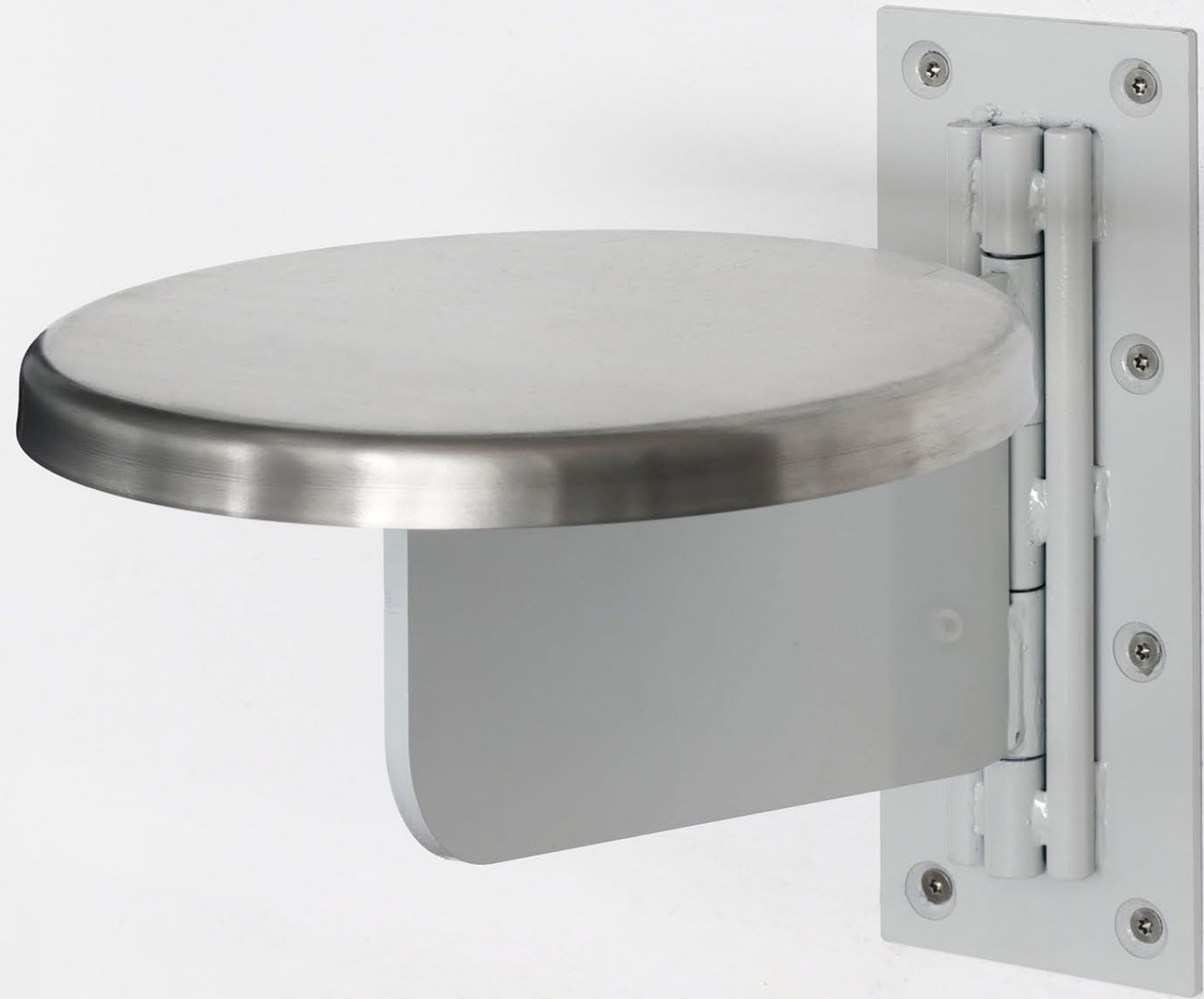


Sung Tieu, 1992, 2025, KW Institute for Contemporary Art, Berlin, DE, 15 February - 4 May 2025



Sung Tieu
Untitled (1992, 2025), 2025
wall mounted stainless steel stool
47.5 x 36 x 51 cm
18 ¾ x 14 ⅛ x 20 ⅛ inches
(TIEUS-2025031)

€ 8,000 excl. tax



Sung Tieu, *Untitled (1992, 2025)*, 2025

Rooted in the visual language of post-war American Minimalism, Tieu has developed a distinctive style that operates at the intersection of form and function. Her practice interrogates the design, architecture, and administrative frameworks of public institutions as semiotic systems, exposing their often-overlooked dynamics of control, surveillance, and disciplining. A recurring presence in the artist's exhibitions, Tieu's stainless steel stools are reframed from their original context in institutional or public spaces (prisons, parks, state buildings, or airports) to reveal how similar design choices have been utilized to communicate values such as security, hygiene and efficiency.



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

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