

Art Basel

June 19 — 22, 2025

Booth S27



François Ghebaly
Los Angeles, New York



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About

François Ghebaly is pleased to participate in the 2025 edition of Art Basel, presenting a selection of works by Farah Al Qasimi, Neïl Beloufa, Meriem Bennani, Ali Eyal, Max Hooper Schneider, Christine Sun Kim, Candice Lin and Guim Tió.

Location

Messe Basel
Messeplatz 10
4058 Basel, Switzerland

Preview Days

Tuesday, June 17	11am – 8pm
Wednesday, June 18	11am – 8pm

Public Days

Thursday, June 19	11am – 7pm
Friday, June 20	11am – 7pm
Saturday, June 21	11am – 7pm
Sunday, June 22	11am – 7pm

Neïl Beloufa

b. 1985, Paris, France

Neïl Beloufa is a French-Algerian filmmaker and multidisciplinary artist. His multifaceted practice addresses themes of geopolitics, technology, urbanism, and ideology through layered projects that combine video, sculpture, social participation, and often dynamic processes like sensor activation or algorithmic control. Blending electrical and technical materials in circuitous, uncanny arrangements, the artist levies his systems to interrogate social atomization and contemporary power structures in the age of information.

Neïl Beloufa studied at École Nationale Supérieure des Beaux-Arts and at École Nationale Supérieure des Arts Décoratifs, Paris; California Institute of the Arts, Valencia, USA; Cooper Union, New York; and Le Fresnoy National Contemporary Arts Studio, Tourcoing, France. He has exhibited in numerous solo exhibitions worldwide, including at Kunsthalle Basel; Renaissance Society, Chicago; Secession, Vienna; Pirelli Hangar Bicocca, Milan; Palais de Tokyo, Paris; Schirn Kunsthalle, Frankfurt; Pejman Foundation, Tehran; the Museum of Modern Art, New York; Schinkel Pavilion, Berlin; and Hammer Museum, Los Angeles. He participated in the Venice Biennale in 2013 and 2019, the Shanghai Biennale and Taipei Biennale in 2014, and the Lyon Biennale of Contemporary Art in 2013. His work is included in the collections of the Museum of Modern Art, New York; François Pinault Collection; Centre Pompidou, Paris; Walker Art Center, Minneapolis; and the Stoschek Collection, Düsseldorf, among others. He lives and works in Paris.



Neil Beloufa
Giant Flower B, 2021
 Epoxy resin, steel, cardboard, LED
 59 × 98.5 inches; 150 × 250 cm.
 (NB 21.0021)

€ 70,000 EUR

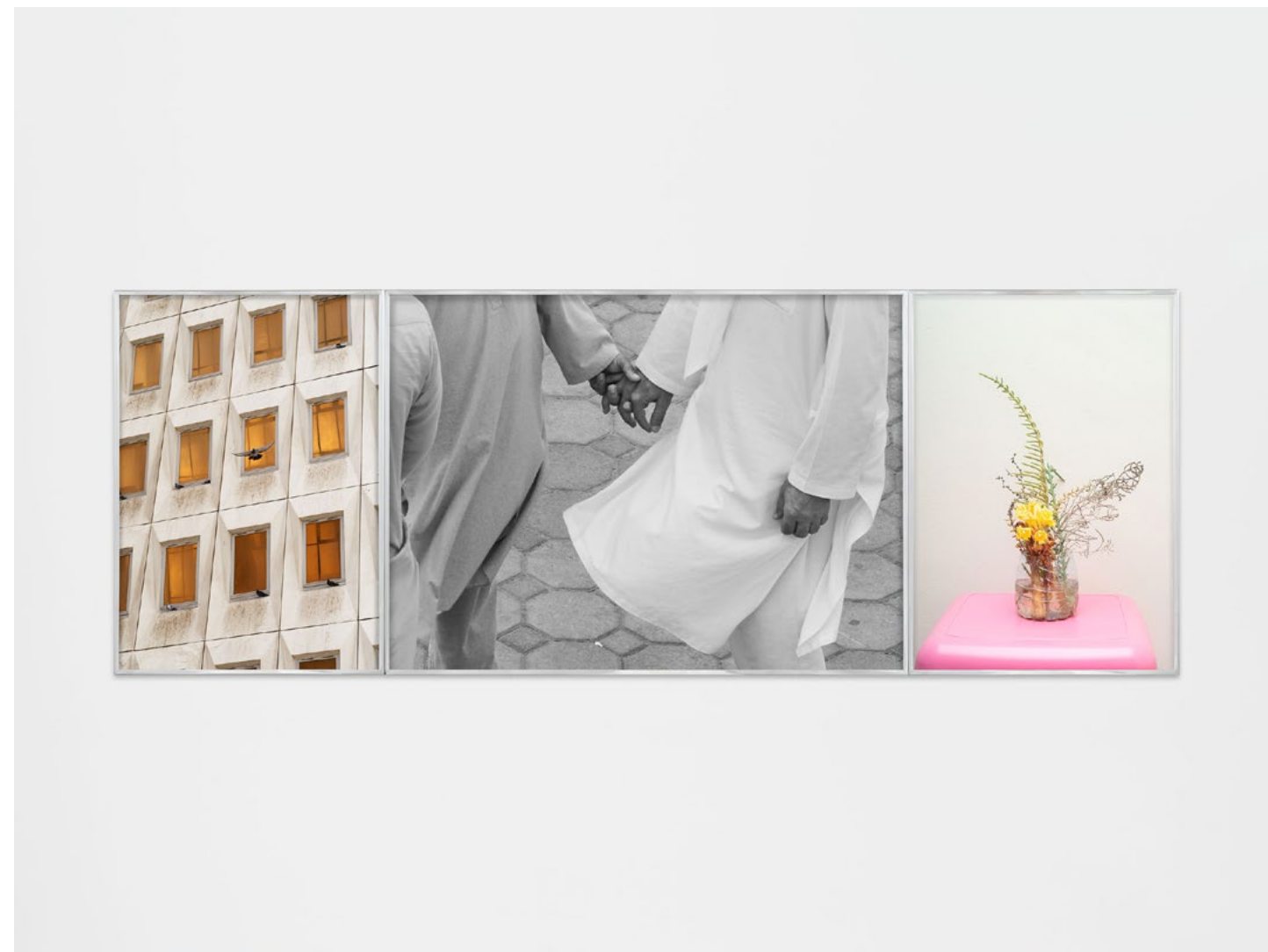
Farah Al Qasimi

b. 1991, Abu Dhabi, United Arab Emirates

A defining voice of her generation of photographers, Farah Al Qasimi has built a practice that captures the dizzying relationship between material culture, globalized media, and contemporary society. A photographer, performer, musician, and video artist, Al Qasimi presents her work in vibrant and layered installations that speak to the collision of images in real and online spaces. Examining structures of power, gender, (post)coloniality, and consumer aesthetics in an interconnected world, her work often conveys an uncanny geography, both specific and placeless.

Al Qasimi (b. 1991, Abu Dhabi, United Arab Emirates; works in Abu Dhabi and Brooklyn) studied photography and music at Yale University in 2012 and received her MFA from the Yale School of Art in 2017. Recent solo presentations include the Art Gallery of Western Australia, Perth, AUS (2023); C/O Berlin, Germany (2023); Delfina Foundation, London, UK (2023); Plug In ICA, Winnipeg, Canada (2023); François Ghebaly, Los Angeles, USA (2022); the Abu Dhabi Cultural Foundation, UAE (2022); Esker Foundation, Calgary, Canada (2022); Contemporary Art Museum St. Louis, MO, USA (2021); Houston Center for Photography (2019); and MIT List Visual Arts Center, Cambridge, USA (2019).

Al Qasimi's work is widely collected in public museums, including Tate Modern, London; Guggenheim New York and Abu Dhabi; Los Angeles County Museum of Art, Los Angeles; Museum of Modern Art, New York; Art Jameel, Dubai; Centre Pompidou, Paris; Museum of Contemporary Art Chicago, and San Francisco Museum of Modern Art.



Farah Al Qasimi
Surveillance Trio 2, 2025
Three archival prints in aluminum artist frames
Triptych, overall:
30.25 × 83.75 inches (framed)
77 × 213 cm (framed)
(FAQ 25.005)

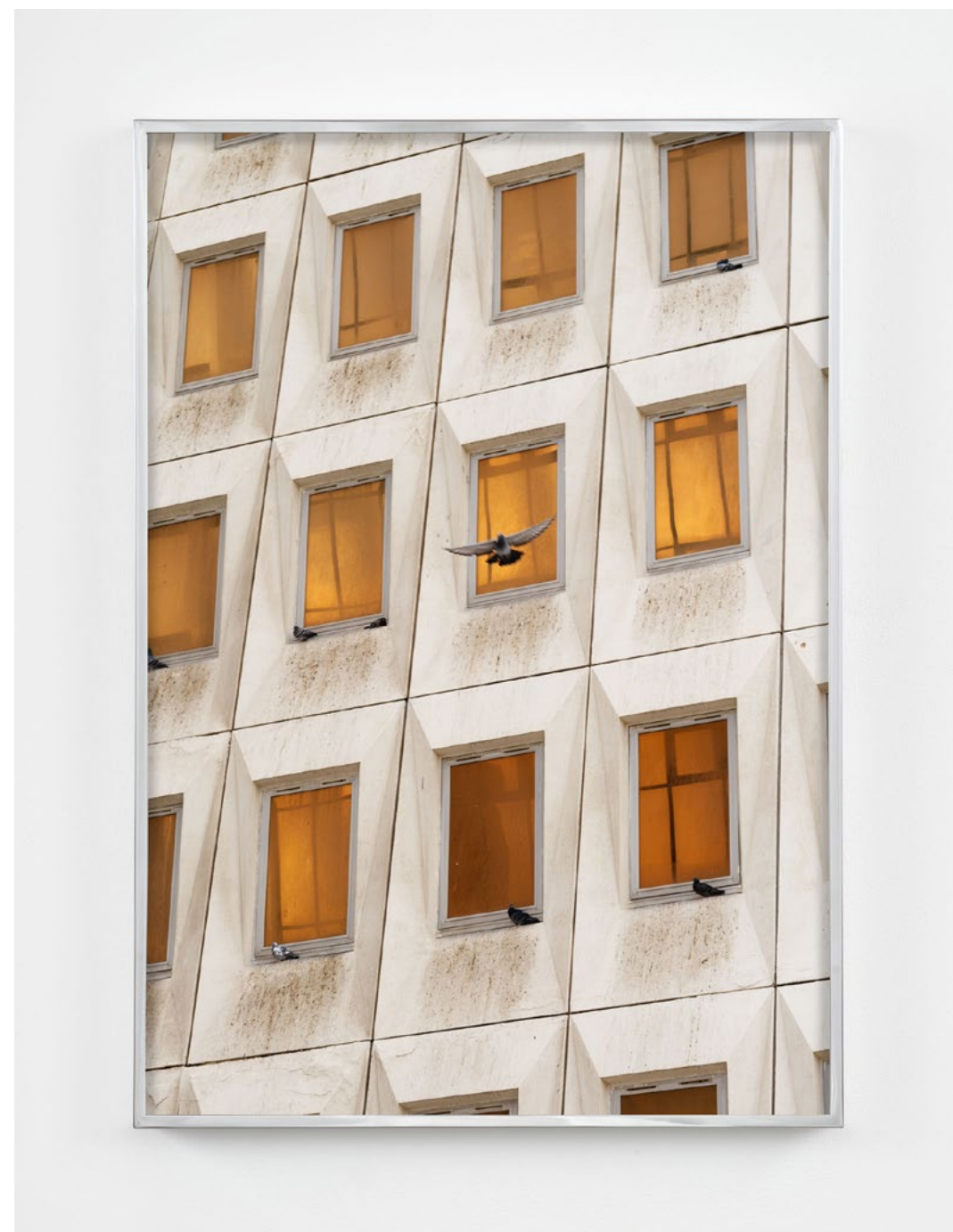
\$ 20,000 USD



Farah Al Qasimi
Guessing Game, 2025
 Unique collage in aluminum artist's frame
 30 × 41 inches; 76 × 104 cm.
 Framed: 30.25 × 41.25 inches; 77 × 204 cm.
 (FAQ 25.004)

\$ 18,000 USD





Farah Al Qasimi
Pigeon in Flight, 2025
Archival print in aluminum artist's frame
30 × 21 inches; 76 × 53.5 cm.
Framed: 30.25 × 21.25 inches; 77 × 54 cm.
Edition of 5, 2 APs
(FAQ 25.002)

\$ 7,500 USD



Farah Al Qasimi
Men Greeting (from the Bus Station Bridge), 2025
Archival print in aluminum artist's frame
30 × 41 inches; 76 × 104 cm.
Framed: 30.25 × 41.25 inches; 77 × 204 cm.
Edition of 5, 2 APs
(FAQ 25.003)

\$ 9,500 USD





Farah Al Qasimi
Desert Hyacinth, 2025
Archival print in aluminum artist's frame
30 × 21 inches; 76 × 53.5 cm.
Framed: 30.25 × 21.25 inches; 77 × 54 cm.
Edition of 5, 2 APs
(FAQ 25.001)

\$ 7,500 USD

Christine Sun Kim

b. 1982, Orange County, USA

Christine Sun Kim has crafted a renowned practice that considers how sound operates in society, deconstructing the politics of sound and exploring how oral languages operate as social currency. Musical notation, written language, infographics, American Sign Language (ASL), the use of the body, and strategically deployed humor are all recurring elements in her practice. Working across drawing, performance, video and large scale murals, Kim explores her relationship to spoken and signed languages, to her built and social environments, and to the world at large.

Kim has exhibited and performed internationally, including at the Whitney Museum of American Art, New York (2025); Gwangju Biennale (2023); Secession, Vienna (2023); Queens Museum, New York (2022); the Drawing Center, New York (2022); the Museum für Moderne Kunst, Frankfurt (2021); Manchester International Festival, Manchester (2021); MIT List Visual Arts Center, Cambridge (2020); Whitney Biennial, New York (2019); Buffalo AKG Art Museum, Buffalo (2019); Art Institute of Chicago (2018); San Francisco Museum of Modern Art (2017); De Appel Arts Center, Amsterdam (2017); Berlin Biennale (2016); Shanghai Biennale (2016); MoMA PS1, New York (2015) and the Museum of Modern Art, New York (2013), among numerous others. Kim's awards and fellowships include an MIT Media Lab Fellowship, a United States Artists fellowship, a Ford and Mellon Foundations' Disabilities Future Fellowship, and the Prix International d'Art Contemporain of the Fondation Prince Pierre de Monaco. Her works are held in numerous prominent collections, including the Museum of Modern Art, New York, LACMA, Tate Britain, Smithsonian American Art Museum, Museum of Contemporary Art, Los Angeles, and the Whitney Museum of American Art, among others.

Kim's first major museum survey *All Day All Night* is currently on view at the Whitney Museum of American Art in New York and will travel to the Walker Art Center in Minneapolis in 2026.



Christine Sun Kim
Sharp Echo 1, 2025
Charcoal on paper
39.5 × 39.5 inches; 100 × 100 cm.
Framed: 40.5 × 40.5 inches; 103 × 103 cm.
(CSK 25.007)

\$ 26,000 USD



Christine Sun Kim
Get Out of Jail Free, 2025
Charcoal on paper
59 × 59 inches; 150 × 150 cm.
Framed: 60 × 60 inches; 152.5 × 152.5 cm.
(CSK 25.010)

\$ 38,000 USD





Christine Sun Kim
Sharp Echo 2, 2025
Charcoal on paper
39.5 × 39.5 inches; 100 × 100 cm.
Framed: 40.5 × 40.5 inches; 103 × 103 cm.
(CSK 25.008)

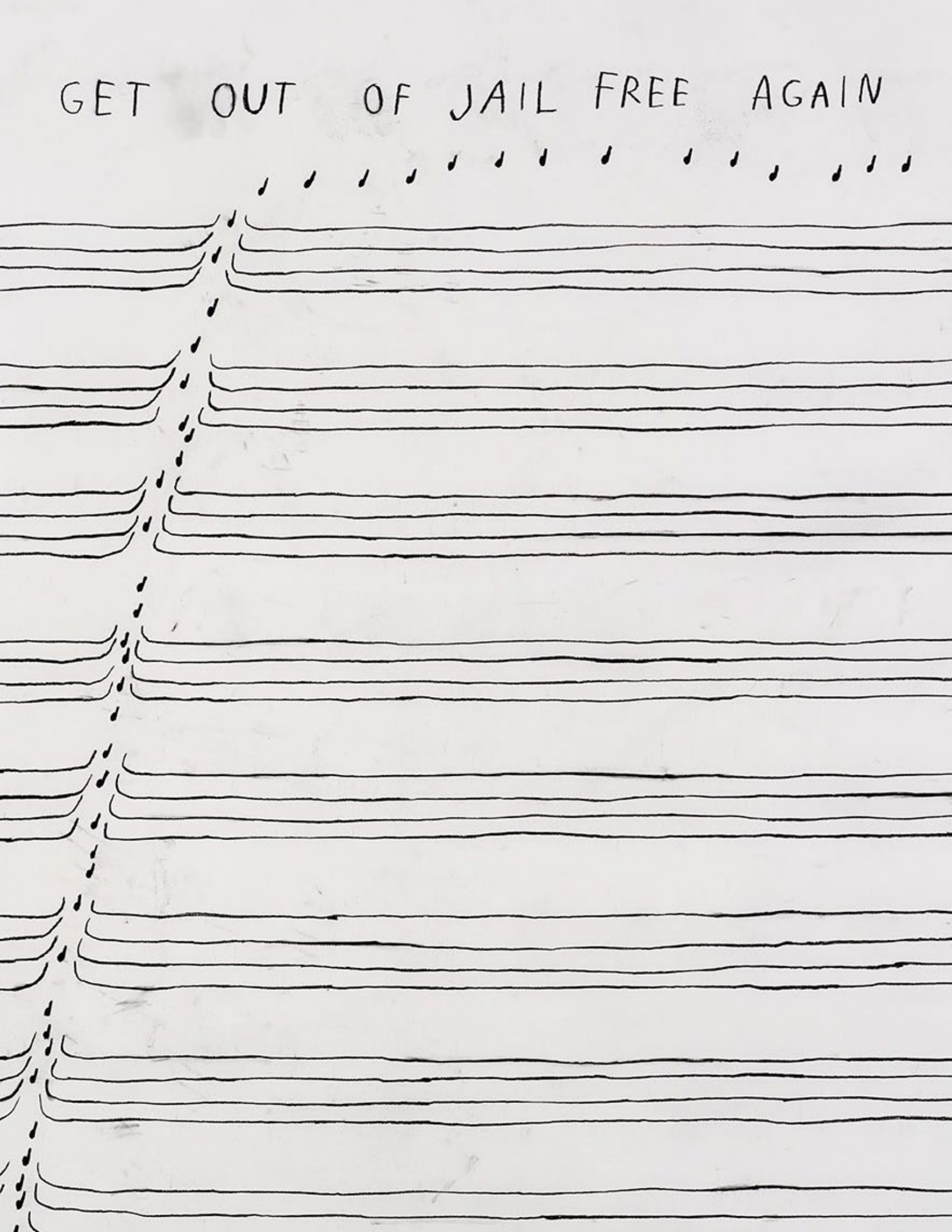
\$ 26,000 USD



Christine Sun Kim
Sharp Echoes, 2025
Charcoal on paper
39.5 × 39.5 inches; 100 × 100 cm.
Framed: 40.5 × 40.5 inches; 103 × 103 cm.
(CSK 25.006)

\$ 26,000 USD





Christine Sun Kim
Get Out of Jail Free Again, 2025
Charcoal on paper
59 × 59 inches; 150 × 150 cm.
Framed: 60 × 60 inches; 152.5 × 152.5 cm.
(CSK 25.011)

\$ 38,000 USD

Max Hooper Schneider

b. 1982, Los Angeles, USA

Max Hooper Schneider's polymathic practice brings together the fields of biology, philosophy, and landscape architecture to create objects and environments that speculate on entropic forces and posthuman forms. Hooper Schneider develops and explores the aesthetics of succession, abandonment, and the uncanny through habitat-like artworks that materialize and dramatize natural and artificial systems. Conceiving of nature as a process of ceaseless morphological change, Hooper Schneider never takes the idea of the body for granted, instead proposing countless ways for bodies to be continuously broken down, recreated and transformed. With a deeply researched practice that draws upon fieldwork around the world, Hooper Schneider defamiliarizes human-centered time scales and material culture, returning time and again to the strangenesses and symbioses that have preceded and that will outlast human civilization.

Hooper Schneider received his Master's degree in Landscape Architecture from Harvard Graduate School of Design and his Bachelor's degrees in Urban Design and Biology from New York University, with additional studies in Marine Biology and Entomology at the University of Hawai'i at Mānoa and Santa Monica College. He has shown in solo exhibitions at prominent museums and institutions internationally, including UCCA Center for Contemporary Art, MO.CO Montpellier Musée Contemporain, and the Hammer Museum. His museum group exhibitions include Centre Pompidou-Metz, Schinkel Pavillon, Leeum Museum of Art, Kistefos Museum, and Musée d'art moderne de Paris. Hooper Schneider has been included in a number of international biennial exhibitions, including the 15th Gwangju Biennale, 16th Istanbul Biennial, 13th Baltic Triennial, and the Mongolia Land Art Biennial.

Hooper Schneider's works are held in major public and private collections, including the Hammer Museum, Museum of Contemporary Art Los Angeles, Musée d'art moderne Paris, Rubell Museum, Fondation Lafayette, and Fonds d'art contemporain de la Ville de Genève, among others. He was awarded the BMW Art Journey Prize in 2017 and the Schmidt Ocean Institute Prize in 2023. He lives and works in Los Angeles.



Max Hooper Schneider
Fruits of the Rhizosphere Revolt Against the Fallacy of Death In a Storm Without Rain, 2025
 custom acrylic vitrine, miscellaneous gemstones and mineral marginalia, quartz crystals,
 copper dendrites, aluminum trinkets, plastic flora, UV borosilicate mushrooms, sea urchin
 spines, dried coral, cast uranium glass, cast urethane, epoxy resin, powder coated aluminum
 hood lamp armature
 15 × 22.5 × 12 inches; 38 × 56.5 × 30 cm.
 (MHS 25.002)

\$ 38,000 USD



Candice Lin

b. 1979, Concord, MA, USA

Candice Lin is an interdisciplinary artist who works with installation, drawing, video, and living materials and processes, such as mold, mushrooms, bacteria, fermentation, and stains. Her work deals with the politics of representation and issues of race, gender, and sexuality through histories of colonialism and diaspora.

Lin has had recent solo exhibitions at Talbot Rice Gallery, Edinburgh, Scotland (2024); Canal Projects, New York (2023); Spike Island, Bristol, UK (2022); the Carpenter Center for the Visual Arts, Cambridge (2022), Walker Art Center, Minneapolis (2021); Guangdong Times Museum, Guangzhou, China (2021); and Govett Brewster Art Gallery, New Plymouth, New Zealand (2020). Lin's work was included in the 59th Venice Biennale, The Milk of Dreams (2022), Prospect.5 Triennial Yesterday We Said Tomorrow (2022), and both the 13th and 14th Gwangju Biennales (2021, 2023). She is the recipient of the 2024 Ruth Award, the 2023 Arnaldo Pomodoro Sculpture Prize, a 2022 Gold Art Prize, and a 2019 Joan Mitchell Foundation Award, among numerous other recognitions. Her work can be found in the permanent collections of the Los Angeles County Museum of Art, the Museum of Contemporary Art Los Angeles, the Solomon R. Guggenheim Museum, and the Walker Art Center.

Candice Lin lives and works in Los Angeles. She is an Associate Professor of Art at the University of California Los Angeles.



Candice Lin

Xternesta (Memory), 2022

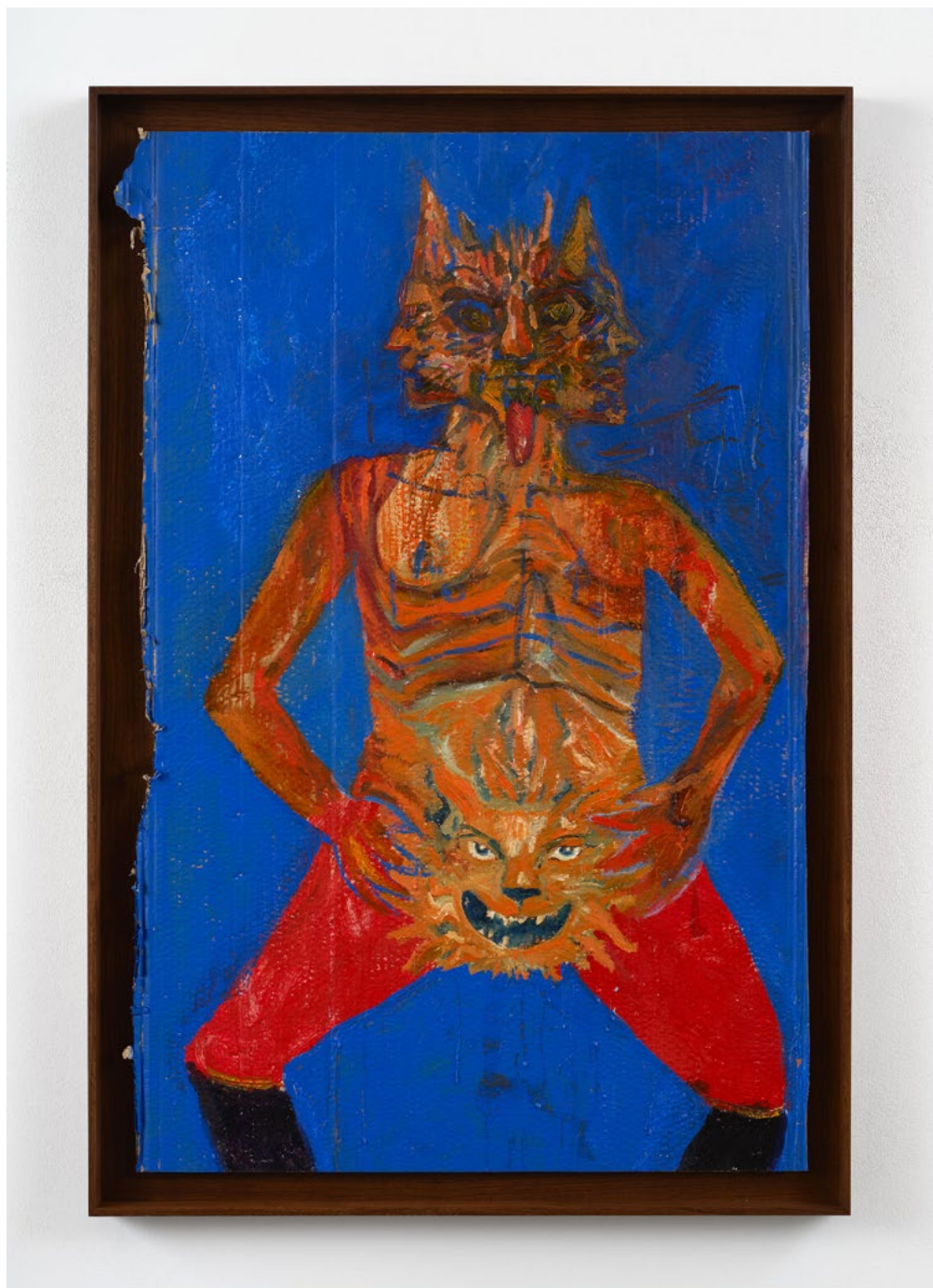
Reverse-painted glass tabletop with collaged paper elements, ceramics (clay from St.Malo, Louisiana and porcelain), glass jars and bottles, various tinctures, wax, dried plants and fungi, papier mâché, kudzu root, fermented rice and aspergillum oryzae

Table: 60 × 31 × 35.5 inches; 152 × 79 × 90 cm.

(CL 22.024)

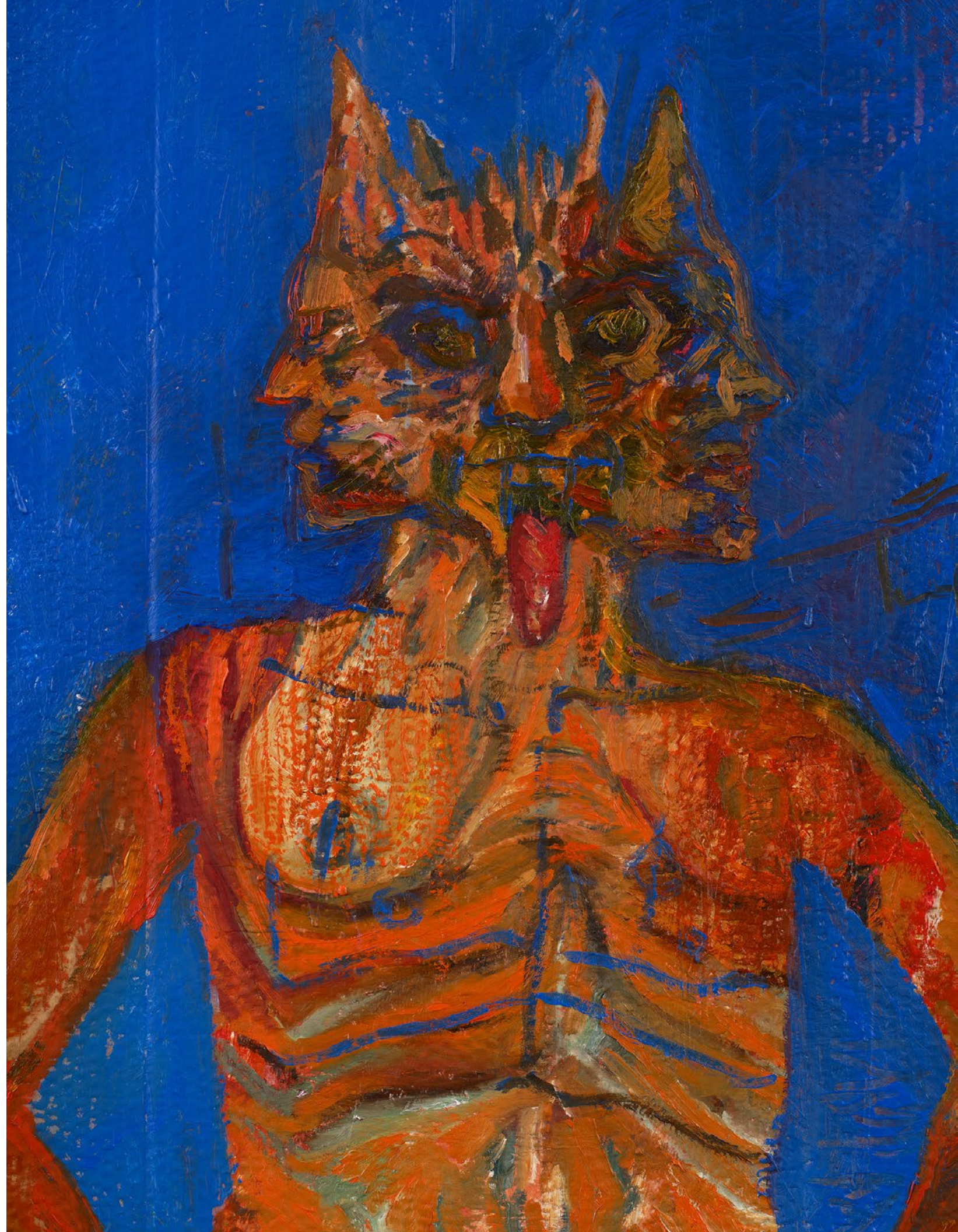
\$ 50,000 USD





Candice Lin
Untitled
47 × 31.5 inches; 119.5 × 80 cm.
Framed: 51.25 × 34.75 inches; 130 × 88.5 cm.
(CL 25.010)

\$ 15,000 USD





Candice Lin
Chaos Demon, 2025
Casein paint on paper
Framed: 22.75 × 18 inches; 55 × 45.5 cm.
(CL 25.007)

\$ 7,000 USD



Candice Lin
Untitled, 2025
Framed: 22.75 × 18 inches; 55 × 45.5 cm.
(CL 25.008)

\$ 7,000 USD



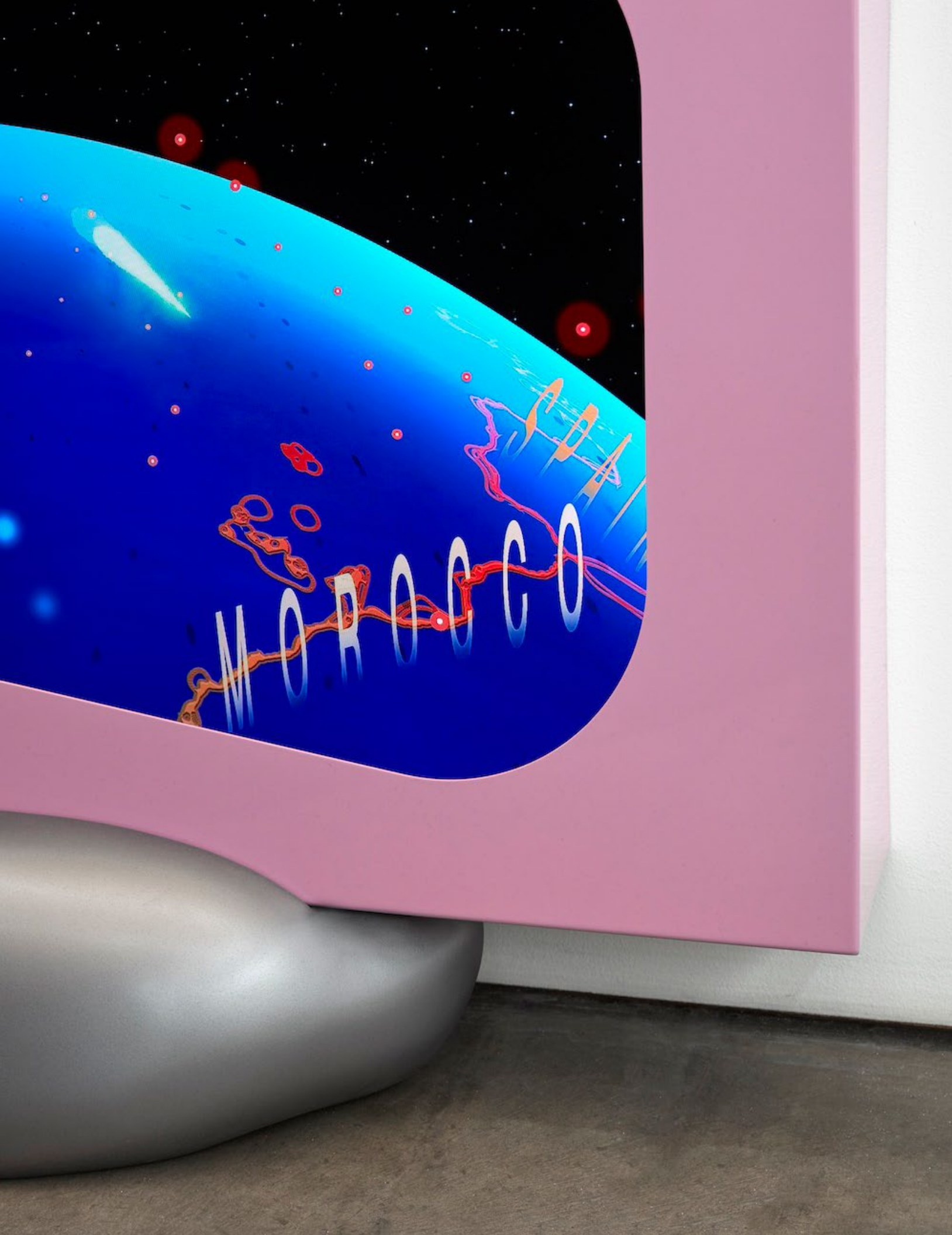
Meriem Bennani

b. 1988, Rabat, Morocco

Meriem Bennani makes groundbreaking video installations and sculptures informed by the circulation of global cultures online. Frequently rooted in the specifics of Moroccan life and postcolonial history, her work speaks to the hybrid nature of contemporary cultural flows. Bennani combines elements of reality television, documentary film, telenovela, music videos, science fiction, and animated cartoons in her videos. Exaggerating media tropes in what Bennani describes as a “hyperactivity of genre,” her works reflect the disjointed state of contemporary mediation, an effect she amplifies in installation settings where her moving images are mapped to sculptural projection structures or viewing stations. Using strategies of immersion, duplication, multiplicity, and remix, Bennani blends a powerful mix of humor and critique, reaffirming the power of family and home while analyzing larger systems of power across a networked world.

Meriem Bennani earned her BFA from Cooper Union in New York, and her MFA at the École Nationale Supérieure des Arts Décoratifs in Paris. Her video series *2 Lizards*, produced in collaboration with Orian Barki, has been hailed by writers and curators as a preeminent document of life under quarantine. Recent solo presentations include Fondazione Prada, Milan, Italy, Fondation Kamel Lazaar, Tunis, Tunisia; Whitney Museum of American Art, New York, USA; The High Line, New York, USA; The Renaissance Society at the University of Chicago, Chicago, USA; Nottingham Contemporary, Nottingham, UK; Kunstverein Wiesbaden, Wiesbaden, Germany; François Ghebaly, Los Angeles, USA; Julia Stoschek Collection, Berlin, Germany; Fondation Louis Vuitton, Paris, France; and MoMA PS1, Queens, USA. Bennani’s work was featured in the 2019 Whitney Biennial, the 2018 Biennale of Moving Images, and the 2016 Shanghai Biennale. She has an upcoming exhibition at Lafayette Anticipations in Paris.

Bennani’s work is held in the collections of the Guggenheim Museum, New York USA; The Museum of Modern Art, New York, USA; the Whitney Museum of American Art, New York, USA; Kadist Foundation, Paris, France; and Musée d’Art Moderne de la Ville de Paris, Paris, France.



Meriem Bennani

Sidewalk Stream Column 2, 2021

Steel, monitors, media players, epoxy resin coated foam, three channel 4K digital video
 78.25 × 41.5 × 6.5 inches; 198.8 × 105.4 × 16.5 cm.
 (MEB 21.010)

\$ 75,000 USD

Ali Eyal

b. 1994, Baghdad, Iraq

Ali Eyal is an Iraqi artist whose multidisciplinary practice—spanning drawing, painting, assemblage, and film—considers the entanglements of personal memory, political violence, and loss. His work blurs the lines between traditional craftsmanship and contemporary, research-based methodologies, crafting meditative yet impactful narratives that reflect the condition of a generation beset by foreign interference and mourning the erosion of cultural identity.

Eyal earned an undergraduate degree from the Institute of Fine Arts, Baghdad. Recent solo exhibitions include *Brief Histories*, New York; and SAW Gallery, Ottawa. Group exhibitions include the 14th Mercosur Biennial in Porto Alegre, Brazil; 58th Carnegie International, Pittsburgh; Chicago Cultural Center, Chicago; Documenta 15, Kassel; MoMA PS1, New York; and Beirut Art Center, Beirut. Eyal's video work is included in the 22nd Biennial Sesc_Videobrasil: *Memory is an Edition Station*, São Paulo; *Rencontres Internationales*, Paris; VITRINE x Kino Screenings, London; Sharjah Film Platform, Sharjah; and Cairo Video Festival, Cairo. In 2023, Eyal was featured in Sharjah Biennial 15: *Thinking Historically in the Present*. Eyal will be participating in *Made in L.A.* 2025 at the Hammer Museum in Los Angeles.

His work is held in the collections of Kadist Art Foundation, Paris; and Barjeel Art Foundation, Sharjah. Eyal lives and works in Los Angeles.



Ali Eyal
Berlin Drawing Pad, and, 2020
 Colored pencil, ink, and gouache on paper
 8.5 × 11.5 inches; 21.5 × 29 cm.
 Framed: 11.75 × 15 inches; 30 × 38 cm.
 (AE 20.001)

\$ 2,000 USD



Ali Eyal
Berlin Drawing Pad, and, 2020
 Colored pencil, ink, and gouache on paper
 8.5 × 11.5 inches; 21.5 × 29 cm.
 Framed: 15 × 11.75 inches; 38 × 30 cm.
 (AE 20.010)

\$ 2,000 USD





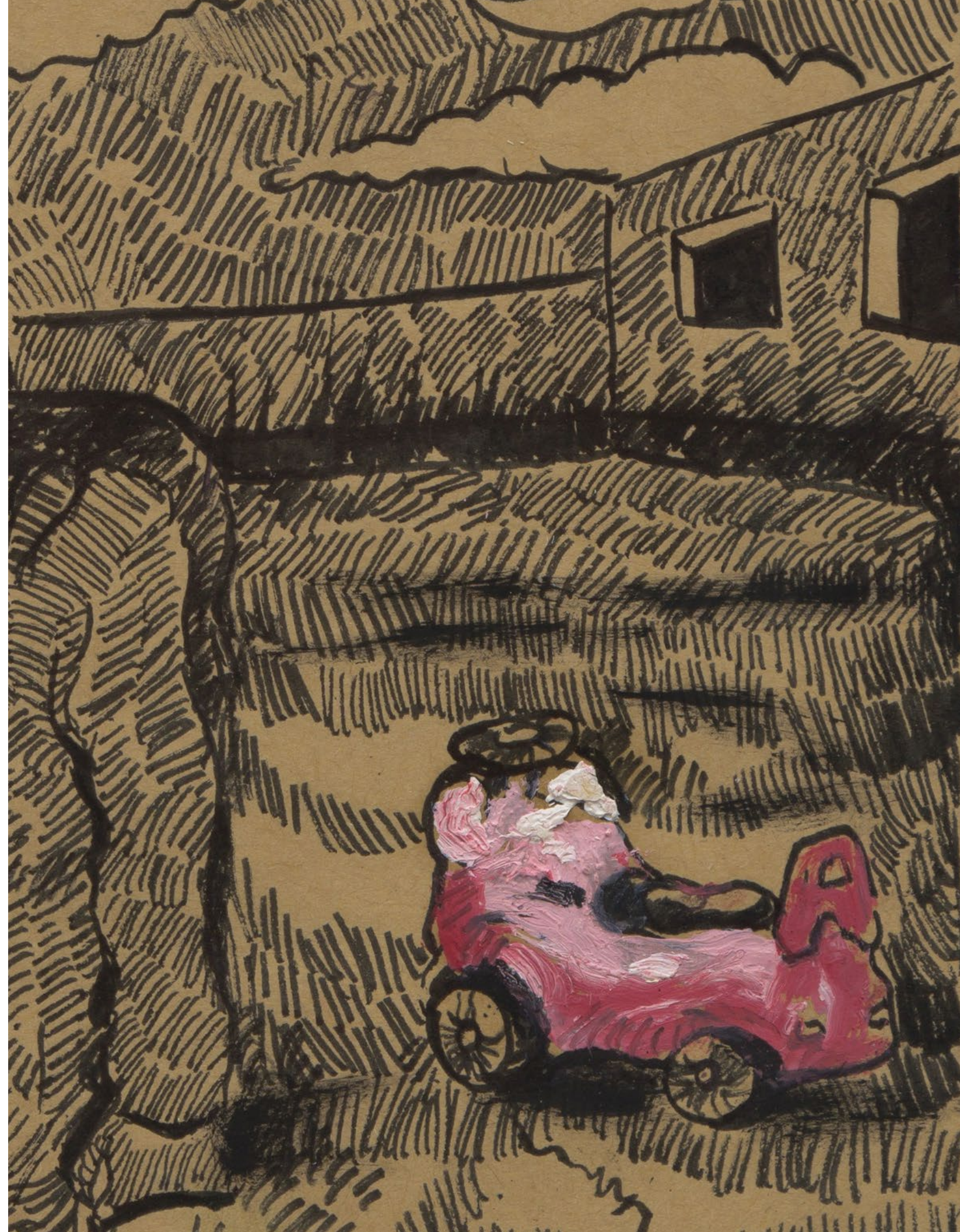
Ali Eyal
Berlin Drawing Pad, and, 2020
 Colored pencil, ink, and gouache on paper
 8.5 × 11.5 inches; 21.5 × 29 cm.
 Framed: 11.75 × 15 inches; 30 × 38 cm.
 (AE 20.001)

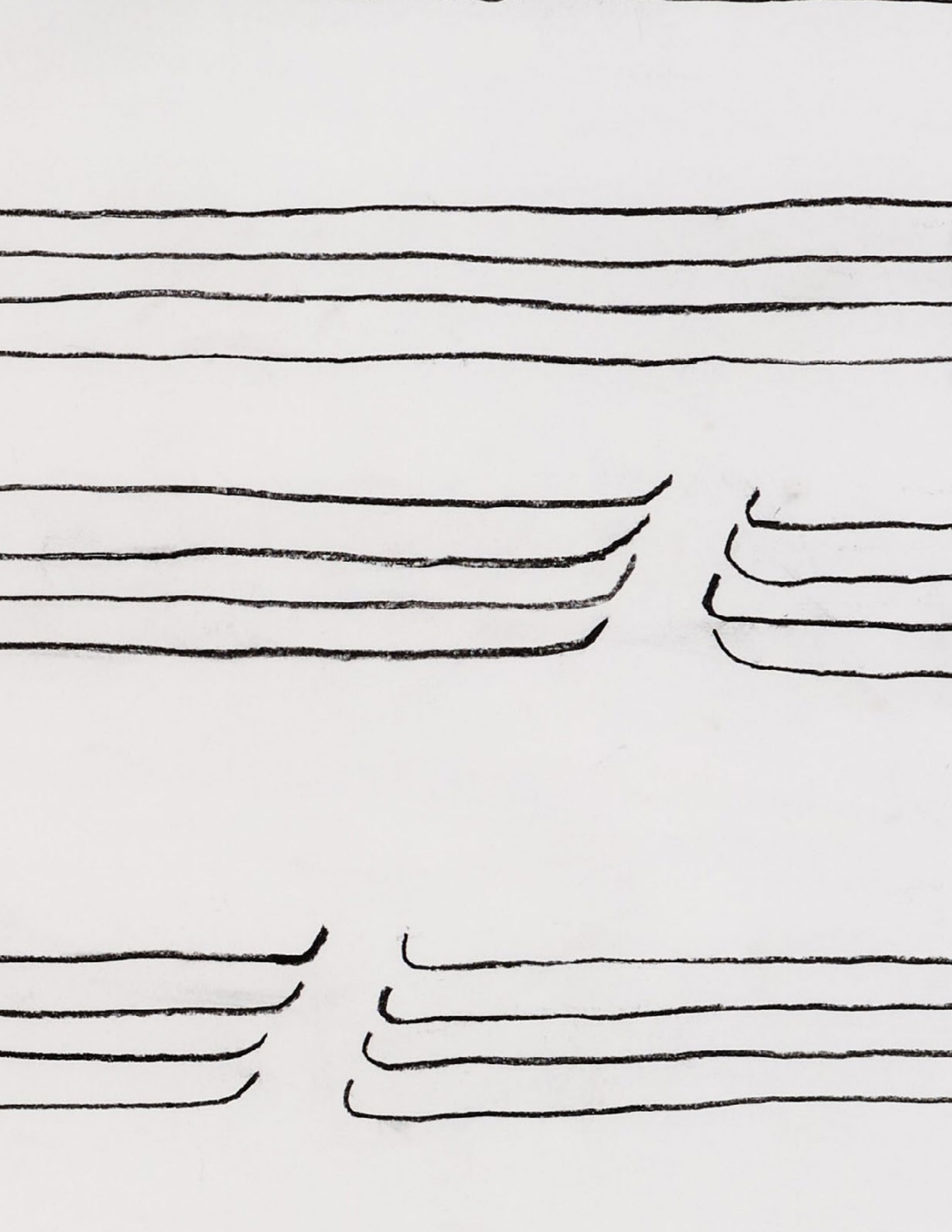
\$ 2,000 USD



Ali Eyal
Berlin Drawing Pad, and, 2020
 Colored pencil, ink, and gouache on paper
 8.5 × 11.5 inches; 21.5 × 29 cm.
 Framed: 11.75 × 15 inches; 30 × 38 cm.
 (AE 20.004)

\$ 2,000 USD





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