

Art Basel 2025

Hall 2.1 | Booth L01

Akosua Viktoria Adu-Sanyah
Jean-Marie Appriou
Kenneth Bergfeld
Daniel Dewar & Grégory Gicquel
Melike Kara
Alan Michael
Kresiah Mukwazhi
Selome Muleta
Berenice Olmedo
Rasha Omar
Albert Leo Peil
Tobias Spichtig
Minh Lan Tran

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Akosua Viktoria Adu-Sanyah

born 1990 in Bonn, Germany.

In a process- and iteration-oriented practice, deeply embedded in technical frameworks, the artist seeks moments where the hidden qualities of the medium reveal themselves. These qualities emerge in the dynamic interplay between control and surrender. She refers to this as the „negative space“—a necessary, inevitable moment where expansion, experience, and the Other converge. This concept is fundamental to her artistic approach and closely intertwined with her understanding of eros.

Her works have been exhibited at Zollamt MMK in Frankfurt (2024), Georgian House Museum for Bristol (2024), Centre Photographie, Geneva (2022) and Photoforum Pasquart (2022).

In addition to numerous nominations and awards, the artist has participated in several prestigious residencies, including Akademie der Künste, Künstlerhaus Bethanien, Berlin (2025), MAP Artist Residency, Hanoi (2023) and Artist Residency, Photoforum Pasquart, Biel (2022).

not a crow (red chromogenic iteration, Trowbridge), 2025

Handmade chromogenic print (color darkroom), aluminum, wood, paint

236 x 135 x 2 cm (92 7/8 x 53 1/8 x 3/4 in)

28.000 EUR (VAT excluded)





no flowers (red iteration with a place in mind 01), 2025
Photographic object (analog chromogenic print, wood, paint, screws)
160 x 120 x 3 cm (63 x 47 1/4 x 1 1/8 in)
21.000 EUR (VAT excluded)





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54





Jean-Marie Appriou

born 1986 in Brest, France.

Paris-based artist Jean-Marie Appriou is known for his surreal figurative sculptures that combine archaic and futuristic worlds. With an alchemical approach, he often combines materials such as aluminum, bronze and hand-blown glass to create intricate, detail-obsessed works. His sculptures, inspired by the depths of mythology, science fiction and cinema, act as gateways to another dimension where post-human and other sentient creatures intermingle. From mythical tales to subcultures, his works bridge reality and fantasy in a breathtaking, hallucinatory exploration.

His work has been exhibited internationally, including at Pinakothek der Moderne, Munich; Central Wharf Park, Boston; Fondation Vincent van Gogh Arles; Malta Biennale; Fondazione Sandretto Re Rebaudengo, Langhe Monferrato Roero, Piedmont; Lafayette Anticipations, Paris; Le Abattoirs, Toulouse; Musée d'Art Moderne de la Ville de Paris; Le Consortium, Dijon; Public Art Fund, Central Park, New York; Villa Medici, Rome; Lyon Biennale; Fondation Louis Vuitton, Paris; Palais de Tokyo, Paris; Château de Versailles; Astrup Fearnley Museet, Oslo; International Sculpture Project, Shanghai; and the Vienna Biennale.

Les bulles de savon, 2018

Aluminium

130 x 36 x 21 cm (51 1/8 x 14 1/8 x 8 1/4 in)

75.000 EUR (VAT excluded)









Piranha 3, 2018

Cast aluminium

15 x 84 x 35 cm (5 7/8 x 33 1/8 x 13 3/4 in)

28.000 EUR (VAT excluded)







Piranha 2, 2018

Cast aluminium

15 x 67 x 30 cm (5 7/8 x 26 3/8 x 11 3/4 in)

20.000 EUR (VAT excluded)





Kenneth Bergfeld

born 1990.

Kenneth Bergfeld's work engages the complex dynamics of representation, exploring the complexity of personal identity and the shifting nature of subjectivity. Oscillating between parasitic and symbiotic scenarios, his avatar-like figures move through shape-shifting backdrops, blurring the boundaries between the self and its environment. His interest in the realities of the globalized economy and the psychological conditions of consumerism is reflected in his works that address issues of sustainability and relational dynamics.

His works have been exhibited at the Kölner Kunstverein; the Museum Abteiberg, Mönchengladbach; the Kunstverein Duisburg; the Kunsthal Charlottenborg, Copenhagen; the Hochschule für bildende Künste Hamburg; the Kunstverein Leverkusen; and City SALTS, Basel, among others.

experienceexpression, 2024
Oil on canvas
200 x 150 cm (78 3/4 x 59 in)
32.000 EUR (VAT excluded)







Daniel Dewar & Grégory Gicquel

Daniel Dewar

born 1976 in Forest of Dean, United Kingdom.

Grégory Gicquel

born 1975 in St. Brieuc, France.

British-French artist duo Dewar and Gicquel are known for their works that explore the relationship between labor and production, and the blurring boundaries between animate and inanimate realms. Their multidisciplinary practice incorporates traditional craft techniques and classical sculpture, and engages with manufacturing processes that have become less visible in the age of automation. Through their practice, which incorporates clay, ceramics, stone, wood, and textiles, Dewar and Gicquel blur the boundaries between functionality, decoration, and the aura of the autonomous artwork.

Their works have been exhibited internationally at the MACRO, Museum of Contemporary Art of Rome, Rome; the Culturgest, Lisbon; the Secession, Vienna; the Van Buuren Museum & Gardens, Brussels; Staatliche Kunsthalle Baden-Baden; the Biennale de Lyon, Musée d'Art Contemporain, Lyon; the Kunsthalle Basel, Basel; the Portikus, Frankfurt; the Witte de With, Rotterdam; Wiels Contemporary Art Center, Brussels; the Musée Rodin, Paris; the Centre Pompidou, Paris; Santa Barbara Museum of Art, Santa Barbara; Museum of Modern Art, Dublin; CAPC, Bordeaux and the Palais de Tokyo, Paris. In 2012, they were the recipients of the Prix Marcel Duchamp.

Oak cabinet with courgettes and nose, 2021

Oak wood

82 x 61 x 72 cm (32 4/16 x 24 1/16 x 28 5/16 inches)

24.000 EUR (VAT excluded)









Marble sculpture with snails and body fragments 1, 2025

Rosa aurora marble

74 x 80 x 71 cm (29 1/8 x 31 1/2 x 28 in)

50.000 EUR (VAT excluded)







Oak bench with red admiral butterflies, red admiral butterfly caterpillars, dandelion flowers, daisy flowers and snails, 2025
Embroidery on cushion, oak wood
60 x 146 x 66 cm (23 5/8 x 57 1/2 x 26 in)

20.000 EUR (VAT excluded)





Melike Kara

born 1985 in Bensberg, Germany.

Melike Kara's practice encompasses a wide range of media, including painting, sculpture, and photography. She is known for addressing issues of displacement, marginalization, and exclusion, focusing on making unheard voices heard and empowered. Kara draws inspiration from Kurdish tapestries and uses them as a starting point for her gestural abstract paintings that re-interpret her own cultural heritage. Her process of adaptation shifts the narrative away from dominant stories of oppression and instead creates spaces to celebrate the beauty of everyday cultural life and its history, including traditions, festivals, and rituals of the Kurdish diaspora.

Her work has been exhibited internationally, including at MO.CO. Montpellier; SCHIRN Kunsthalle Frankfurt; Kunst Halle Sankt Gallen; Kunsthalle Zürich; Kunstverein Düsseldorf; Museum De Fundatie, Zwolle; Philara Foundation, Düsseldorf; Frac des pays de la Loire, Nantes; Mead Gallery | Warwick Arts Centre, Coventry; Neue Galerie Gladbeck; Ludwig Forum Aachen; Kölnischer Kunstverein; Wiels Contemporary Art Centre, Brussels; Kunstverein Göttingen; Kunstinstituut Melly, Rotterdam; Yuz Museum, Shanghai and Dortmunder Kunstverein. She participated in the 58th Carnegie International in Pittsburgh, curated by Sohrab Mohebbi.

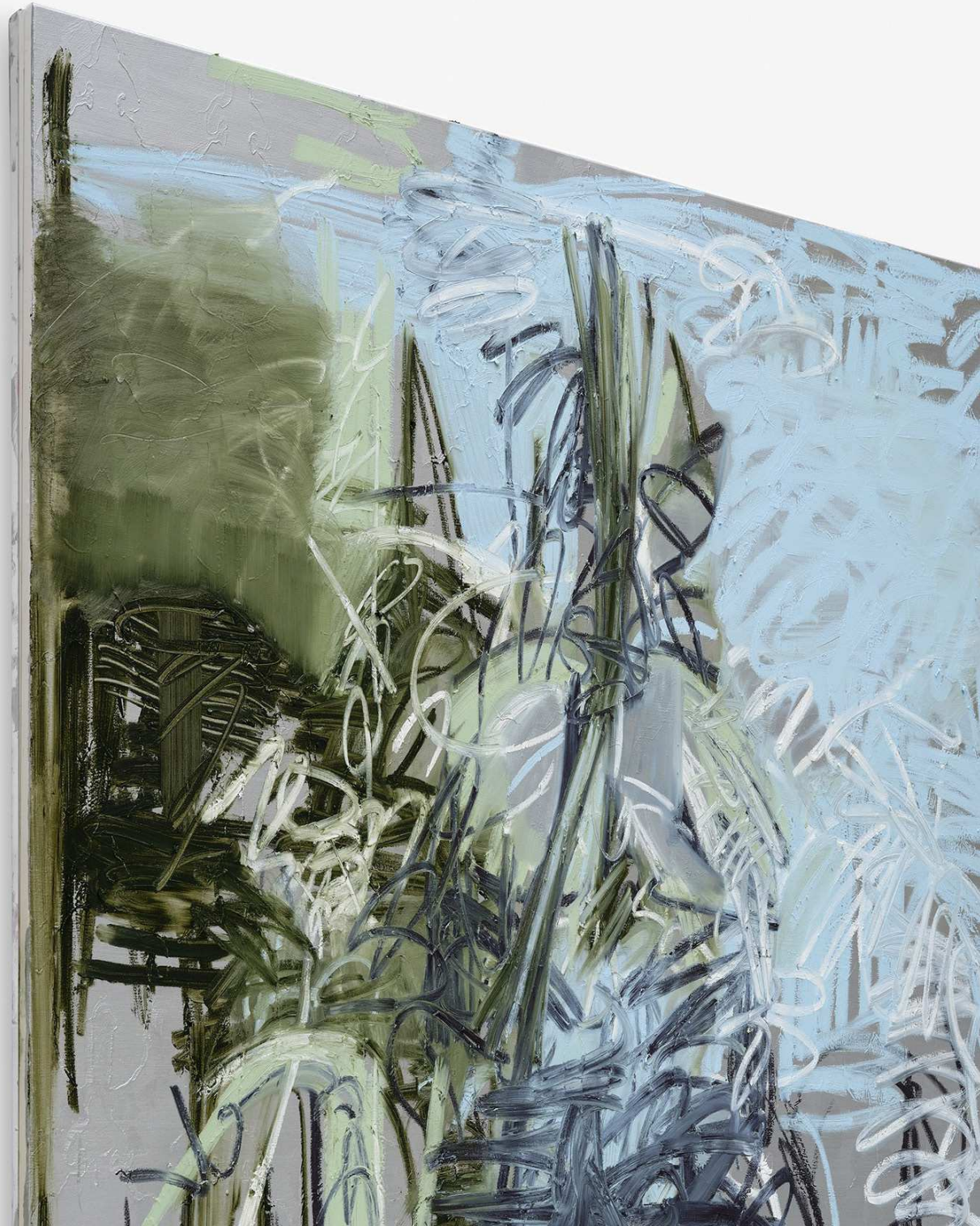
mangur, 2025

Oil stick and acrylic on canvas

200 x 180 x 3 cm (78 3/4 x 70 7/8 x 1 1/8 in)

42.000 EUR (VAT excluded)









Alan Michael

born 1967 in Glasgow, Scotland

London-based painter Alan Michael explores the intersection of fact and fiction, image production, and the ever-changing nature of cities. His works depict urban life as a space where numerous thoughts and ideas coexist, interact, and change. By using language and fragments of images in his paintings, he decontextualizes the original meaning and subtly shifts attention. His work challenges the linear evolution of visual culture and embraces the collision of various influences and cultural references.

His works have been exhibited internationally at the Haus für Kunst, Lüneburg; the Tate Britain; the Talbot Rice Gallery, Edinburgh; the Neuer Essener Kunstverein, Essen; the Frans Hals Museum, Haarlem; The British Council / Aram Art Gallery; the Goyang Aram Nuri Arts Centre, South Korea; The British Council / Limerick City Gallery of Art, the Ireland and Bonington Gallery; the Nottingham Trent University; the 1001 44th Rd Long Island City, New York; the CAC Vilnius, Lithuania; the Nottingham Contemporary; the Fiorucci Art Trust, Stromboli; the Cubitt, London; The Artist's Institute, New York; the ReMap 4 in Athens; the Fremantle arts Centre, Australia; the CPAC, Bordeaux; the Dundee Contemporary Arts; The Drawing Room, London; the Tate Triennial and the Transmission Gallery, Glasgow.

Mood 2, 2010

Silkscreen, oil and acrylic on canvas
105 x 75 cm (41 3/8 x 29 1/2 inches)

24.000 EUR (VAT excluded)



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dragonfruit (c+b's)

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Kresiah Mukwazhi

born 1992 in Harare, Zimbabwe.

Kresiah Mukwazhi's work advocates for the visibility and rights of women who are discriminated against in patriarchal societies. Through visual activism, she explores the power dynamics within the female body through installations, performances, videos, and vibrant textile collages. In her latest series, she explores the underlying structures of systemic violence and deconstructs narratives that marginalize women in Zimbabwean society. By challenging cultural norms and taboos, Mukwazhi highlights the importance of addressing latent forms of patriarchy and systemic violence. Her work expresses a commitment to solidarity, empowerment, and care for marginalized communities and provides a platform for resistance and self-empowerment.

Her works have been exhibited internationally at venues such as Museum Ludwig, Cologne; Nottingham Contemporary; the Secession, Vienna; the Philara Foundation, Düsseldorf; the Zimbabwean Pavilion at the 59th International Art Exhibition, La Biennale di Venezia; the Kunstmuseum Wolfsburg, Wolfsburg; the Norval Foundation, Cape Town; the South African National Gallery, Cape Town; Iziko Museums, Cape Town; the Zeitz Museum of Contemporary Art Africa (MOCAA), Cape Town; the Netherlands Institute for Sound and Vision; SAVVY Contemporary, Berlin; Njelele Art Station, Harare, Zimbabwe; and The National Gallery of Zimbabwe, Bulawayo.

Resin II, 2025

Bra pads, bra straps, canvas and acrylic gel

130 x 120 x 30 cm (51 1/8 x 47 1/4 x 11 3/4 in)

35.000 EUR (VAT excluded)









Selome Muleta

born 1992 in Ziway, Ethiopia.

Working primarily as a painter, Muleta has repeatedly depicted solitary women in moments of self-attention and solitude. Muleta's paintings resist an obvious narrative. Their silence is not neutral. The decision to center female bodies in enclosed spaces — to give them visual weight without explanation — is already political. These women are not pictured in motion; they resist stillness all the same. They do not work, serve, or perform. Their purpose is self-sufficient. In contexts where visibility often comes with expectation, their ambiguity becomes a form of agency. They are visible, but inaccessible.

Her work is included in institutional collections, such as the Denver Art Museum and the Nasjonalmuseet, Oslo. In 2024, she was nominated for the Norval Sovereign African Art Prize and exhibited at the Norval Foundation in Cape Town.

Selome Muleta's solo exhibition Motion opens at the gallery on June 6, 2025.

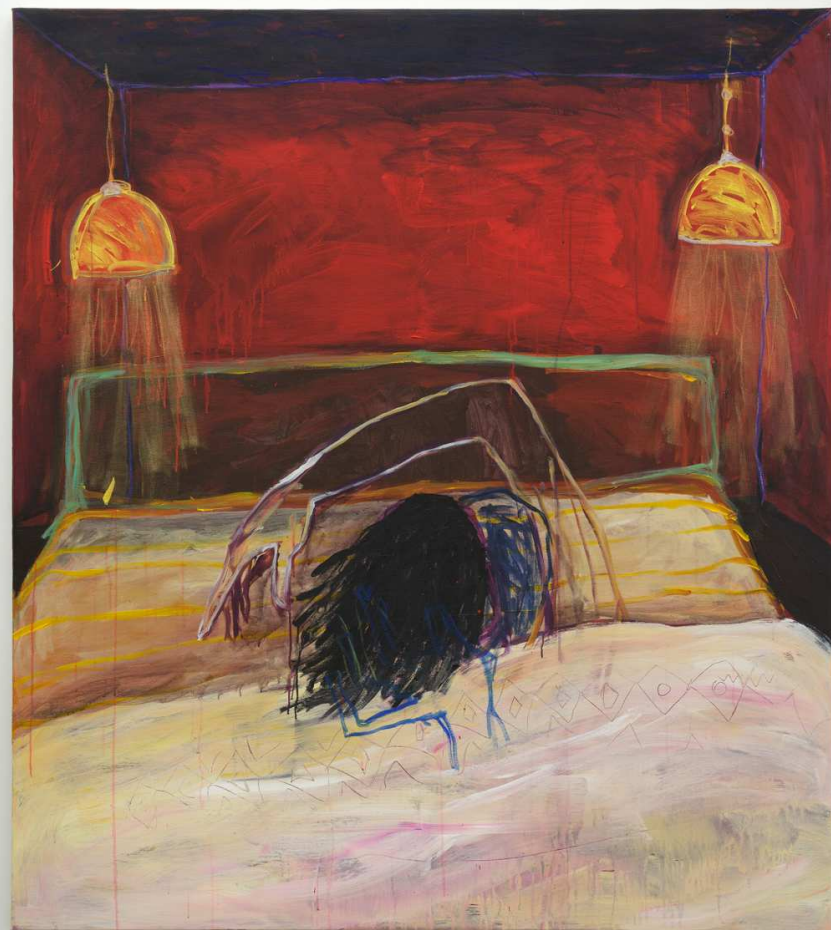
Motion 7, 2025

Acrylic and oil pastel on canvas
185 x 165 cm (70 7/8 x 65 in)

22.000 EUR (VAT excluded)









Ke'anjete I, 2024
Acrylic and oil pastel on canvas
140 x 160 cm (55 1/8 x 63 in)
18.000 EUR (VAT excluded)









Berenice Olmedo

born 1987 in Oaxaca, Mexico.

Berenice Olmedo is known for her sculptures and kinetic objects, in which she often integrates prostheses and orthoses. Her fusions of body parts challenge the notion of human wholeness and draw attention to the political dimensions of disability, illness and care. The artist engages with standardized expectations of our bodies and explores the extent to which external aids are essential to human existence. By reusing forms and materials from the medical field, she challenges the pursuit of efficiency and seamless perfection in favor of a more physical, political, and existential contemporary experience.

Her works have been exhibited at the Kunsthalle Basel; the ICA Boston, Boston; the Boros Collection, Berlin; the Dortmunder Kunstverein; the TEA Tenerife Espacio de las Artes, Tenerife; the Eres Foundation, Munich; the Museum of Contemporary Art of Monterrey; the Bemis Center for Contemporary Arts; the Krannert Art Museum, Chicago; the Museum für moderne Kunst (MMK), Frankfurt; the Simian, Copenhagen; the Museo Tamayo, Mexico City; the Haus Mödrath - Räume für Kunst, Kerpen and the Museo Universitario de Ciencias y Arte (MUCA), Mexico City; CAPC Musée d'art Contemporain de Bordeaux.

Tahiel, 2025

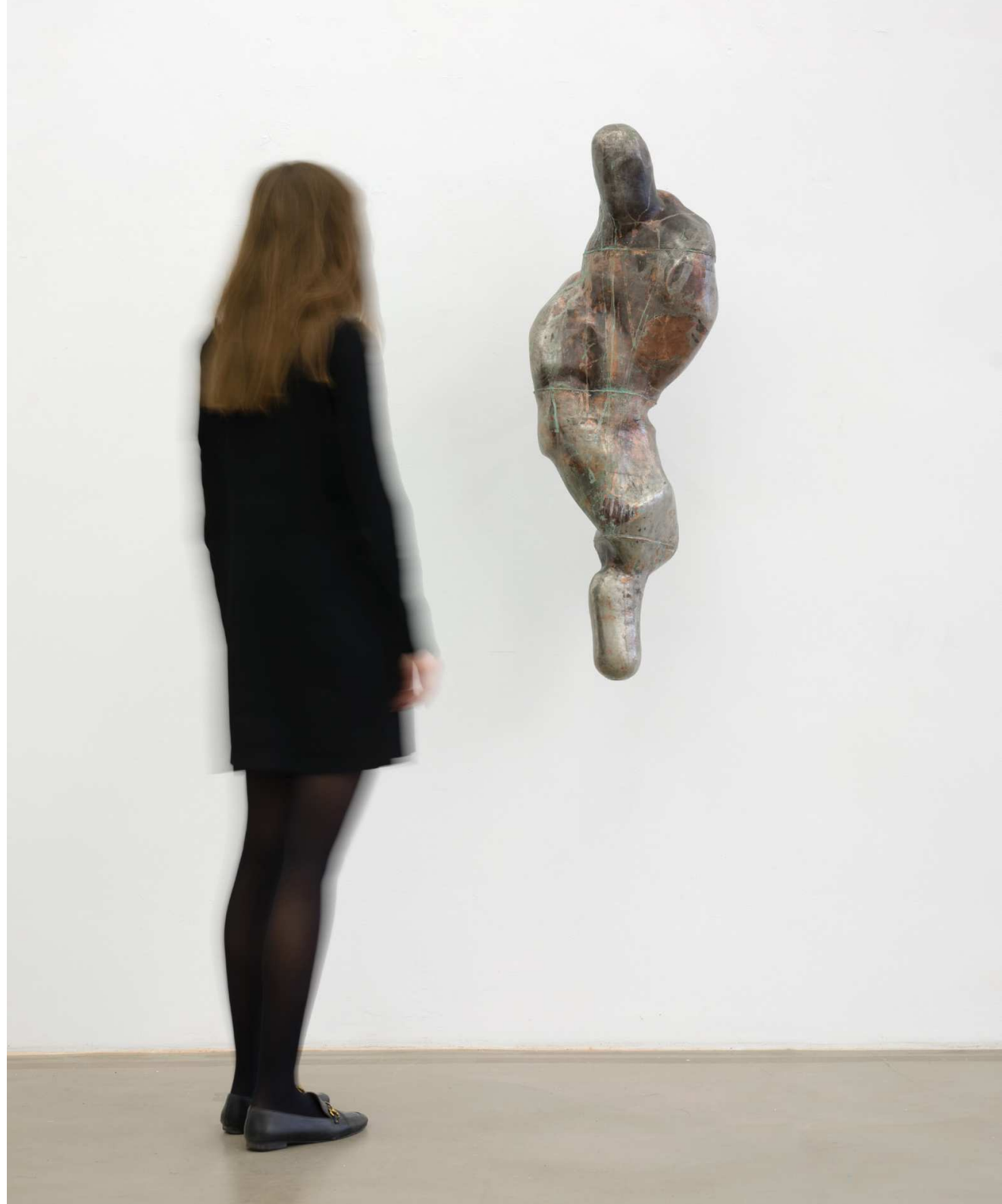
PLA, copper, nickel, socket adapters and aluminum tube for prostheses

110 x 40 x 25 cm (43 1/4 x 15 3/4 x 9 7/8 in)

32.000 EUR (VAT excluded)









Rasha Omar

born 1989 in Damascus, Syria.

Born in Damascus, Rasha Omar lived through the outbreak of the Syrian civil war in 2011 and was 23 years old when she left the country. In her works, the artist of Kurdish descent explores the dichotomy between the utopian aspirations of civilization — embodied in the Sumerian myth of Dilmun — and the complex reality of conflict and migration. Drawing on her personal experiences, her art is not only a testimony to the effects of war, but also a meditation on harmony and resolution. The paintings capture both somber and confident tones: While Rasha Omar's portraits resonate with traumatic experiences and memories, the compositions dissolve into topographical landscapes. These bird's-eye view garden images, in which one shape merges into the next, are reminiscent of the peaceful paradise of Dilmun. „In Dilmun“, reads one of the oldest poems, „the dove does not hide its head“.

Her work has been exhibited internationally, including at Khan Asa'ad Pasha, Damascus; at the Festival of the Syrian Kurdish Artist and at Shander Gallery in Erbil; in Diyarbakir; in Vienna; at Nova Contemporary, Bangkok; and at City SALTS, Basel, among others.

Dilmun, 2022

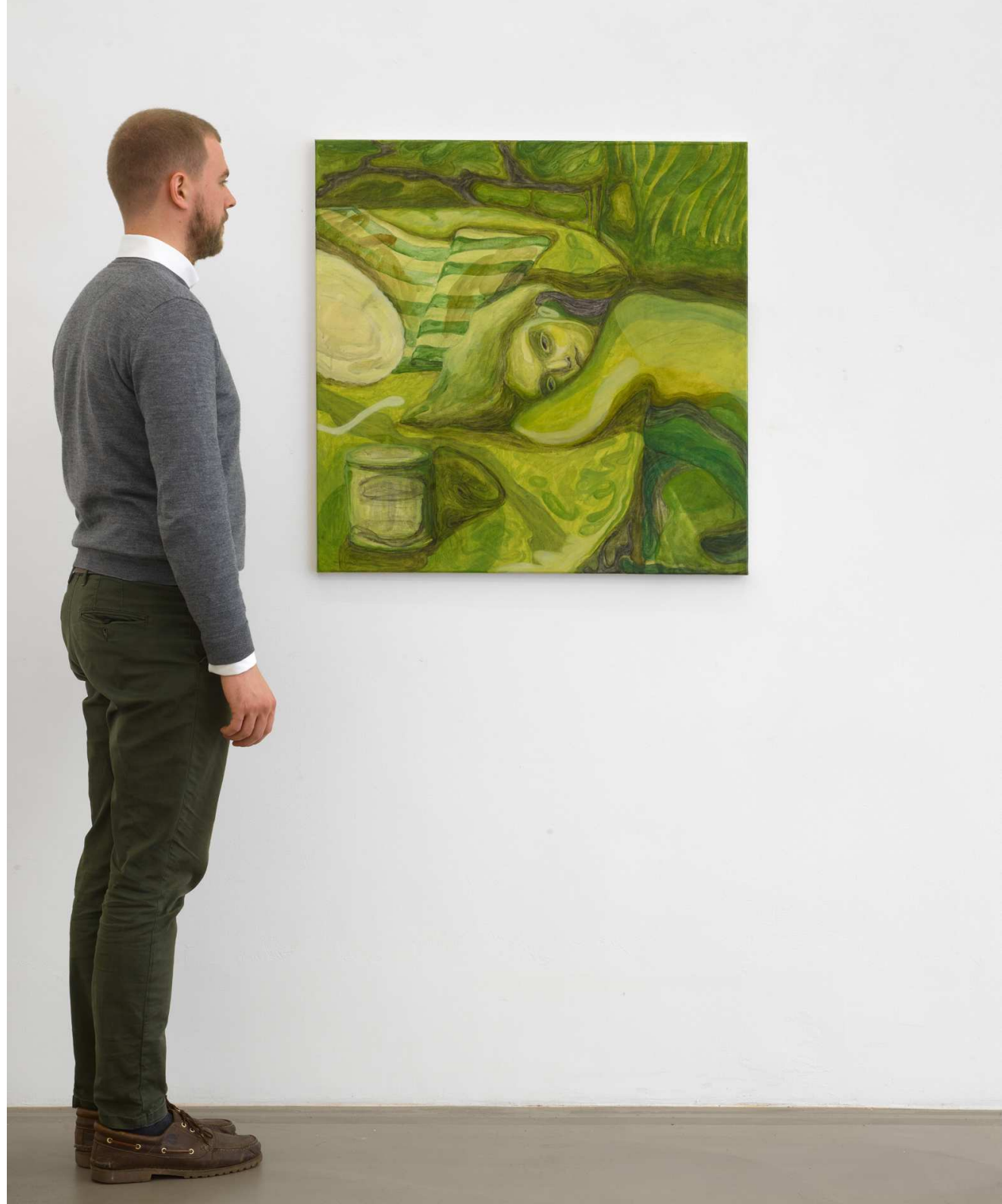
Acrylic on linen

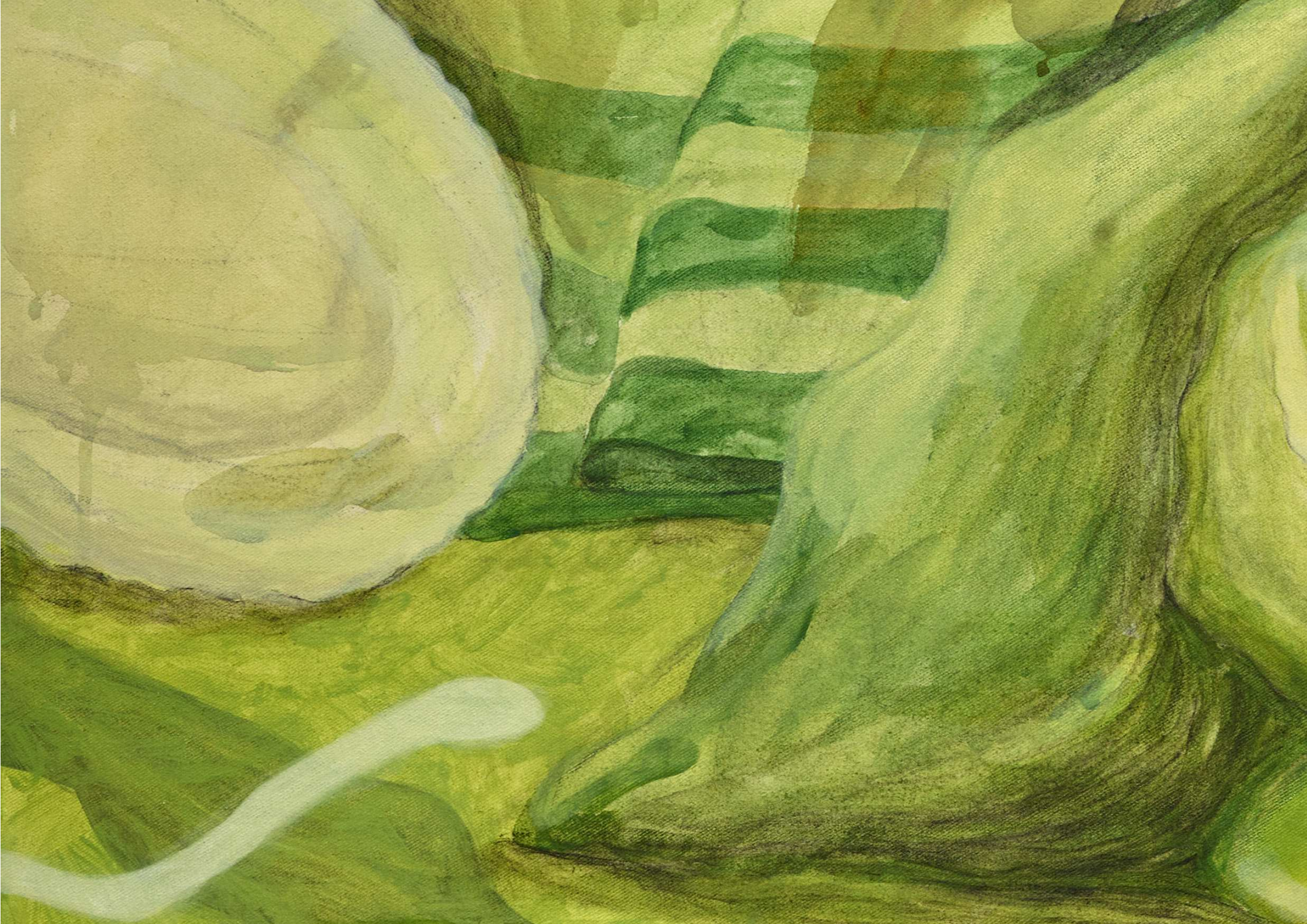
85 x 85 cm (33 1/2 x 33 1/2 in)

11.000 EUR (VAT excluded)









Albert Leo Peil

born 1946 in Blankenfelde, Germany
d. 2019 in Lauf an der Pegnitz, Germany.

Albert Leo Peil (1946–2019) was a German artist known for his meticulous ink drawings and works on copper in which he explored themes of identity, queerness, and gender. In his multifaceted works, he created a world of tectonic landscapes populated by idealized figures that combine elements of mythology, celestial beings and cultural icons. Incorporating sci-fi and metaphysical imagery, his compositions are sometimes ambivalent and androgynous. They combine both masculine and feminine traits, imagining a future with queer life and virility.

His works have been exhibited at The Intermission, Athens; CCA Berlin; House Berlin; Kunst Galerie Fürth, Fürth; the Kölischer Kunstverein, Cologne; and Mujin-to Production, Tokyo.

Frau Lilo Wanders „Der Sex-Expertentum“, 1994

Coloured ink and pencil on paper

29.5 x 21 cm

11 9/16 x 8 4/16 in

6.000 EUR (VAT excluded)



Albert Leo Peil
Maitre et le Monsiuer Karl Lagerfeld d'Haute Coutur, 1995
Ink on paper
29.6 x 21 cm (11 10/16 x 8 4/16 inches)
6.000 EUR (VAT excluded)



Tobias Spichtig

born 1982 in Lucerne, Switzerland.

Tobias Spichtig draws inspiration from the world of fashion, theater and music, and works in a variety of media, including painting, sculpture, installation, and photography. Using everyday icons such as sunglasses, pets, and flowers, as well as installations that mimic domestic landscapes such as „refrigerator mounds“ and „mattress fields,“ he explores the intersection between the private and the public. His enigmatic portrait series, brimming with intimacy, blur the lines between the mundane and the glamorous, testing the boundaries between the individual and the collective.

His works have been exhibited internationally at Tao Art, Taipei; the Kunsthalle Basel, Basel; Lafayette Anticipations, Paris; the KW Institute for Contemporary Art, Berlin; the KINDL - Centre for Contemporary Art, Berlin; the Swiss Institute, New York; the Boros Foundation, Berghain, Berlin; the Kaleidoscope, Spazio Maiocchi, Milan; the Centre d'art contemporain - la synagogue de Delme, Delme; SALTS, Basel; the Museum Folkwang, Essen; the Dortmunder Kunstverein; Malta Contemporary Art, Valetta; the Museum of Contemporary Art in Belgrade, Belgrade; the Hammer Museum, Los Angeles; the Kunsthalle Wien, Vienna; Ludlow 38 (Goethe Institute), New York; the Ursula Blickle Foundation, Karlsruhe; and the Witte de With Center for Contemporary Art,

Study for Anne, 2024

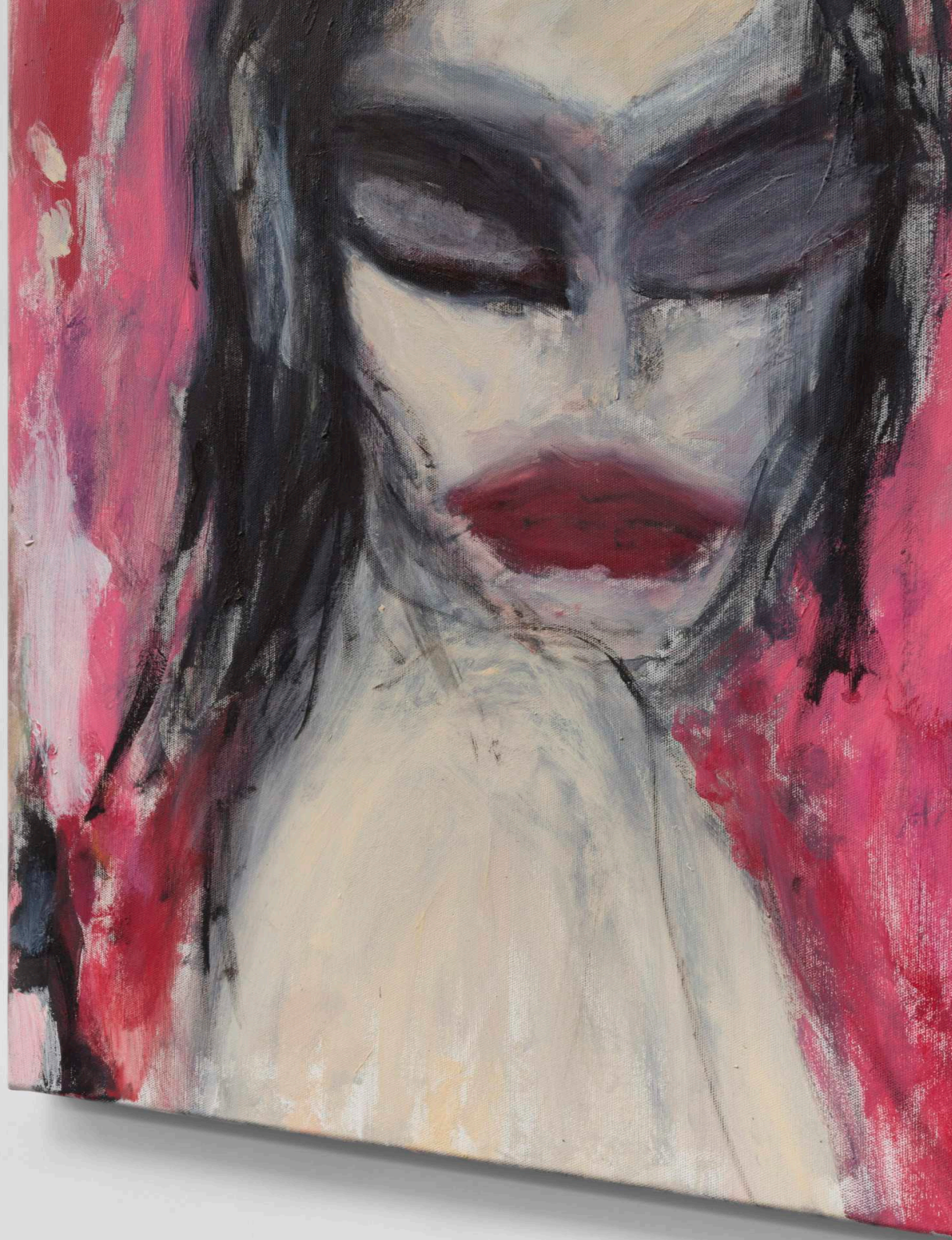
Oil on linen

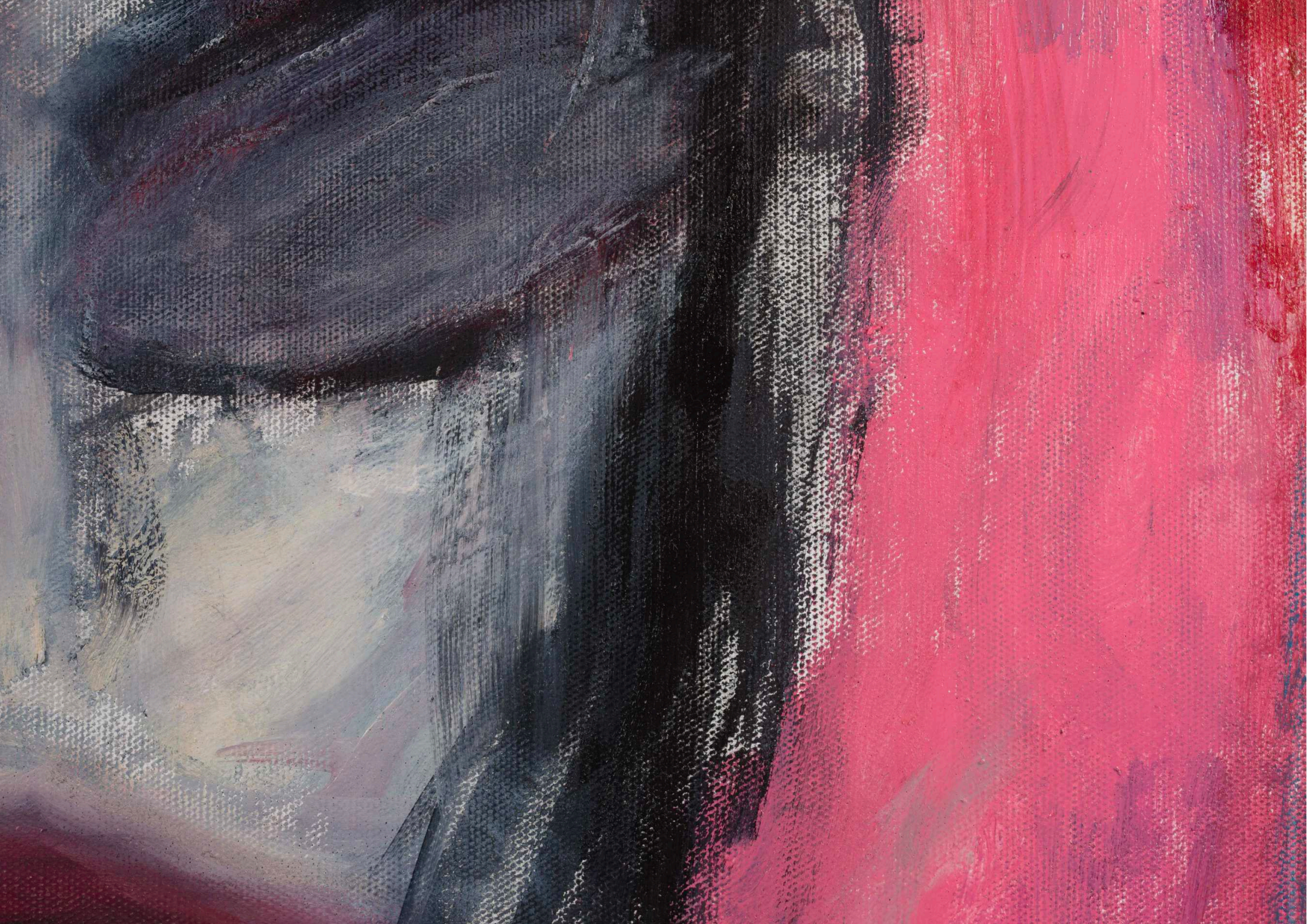
90 x 65 cm (35 3/8 x 25 5/8 in)

20.000 EUR (VAT excluded)









Minh Lan Tran

born 1997 in Hong Kong.

Minh Lan Tran's practice encompasses painting, writing, and performance, exploring the interplay and resistance between language, movement, and matter. Beginning with calligraphy, writing forms an important foundation of her artistic process. Embracing the principles of choreography, Tran carefully distributes different intensities, resulting in compositions that embody the fluidity of physicality. Rooted in diverse traditions and histories, her art addresses themes of social unrest and channels spiritual-political expressions of protest, including self-immolations. Through the convergence of these elements, the artist prioritizes embodiment over representation.

Her works have been exhibited at venues including High Art, Seoul; François Ghebaly, Los Angeles; Balice Hertling, Paris; House, Berlin; Sadie Coles HQ, London; the Museum of the Home, London; the Royal College of Art, London; the House of Annetta, London and the San Mei Gallery, London. She studied Art History at the Ecole du Louvre, Paris and the University of Oxford. She holds an MA in Byzantine studies and visual theology from the Courtauld Institute of Art, London (2020) and an MA in Painting from The Royal College of Art, London (2023).

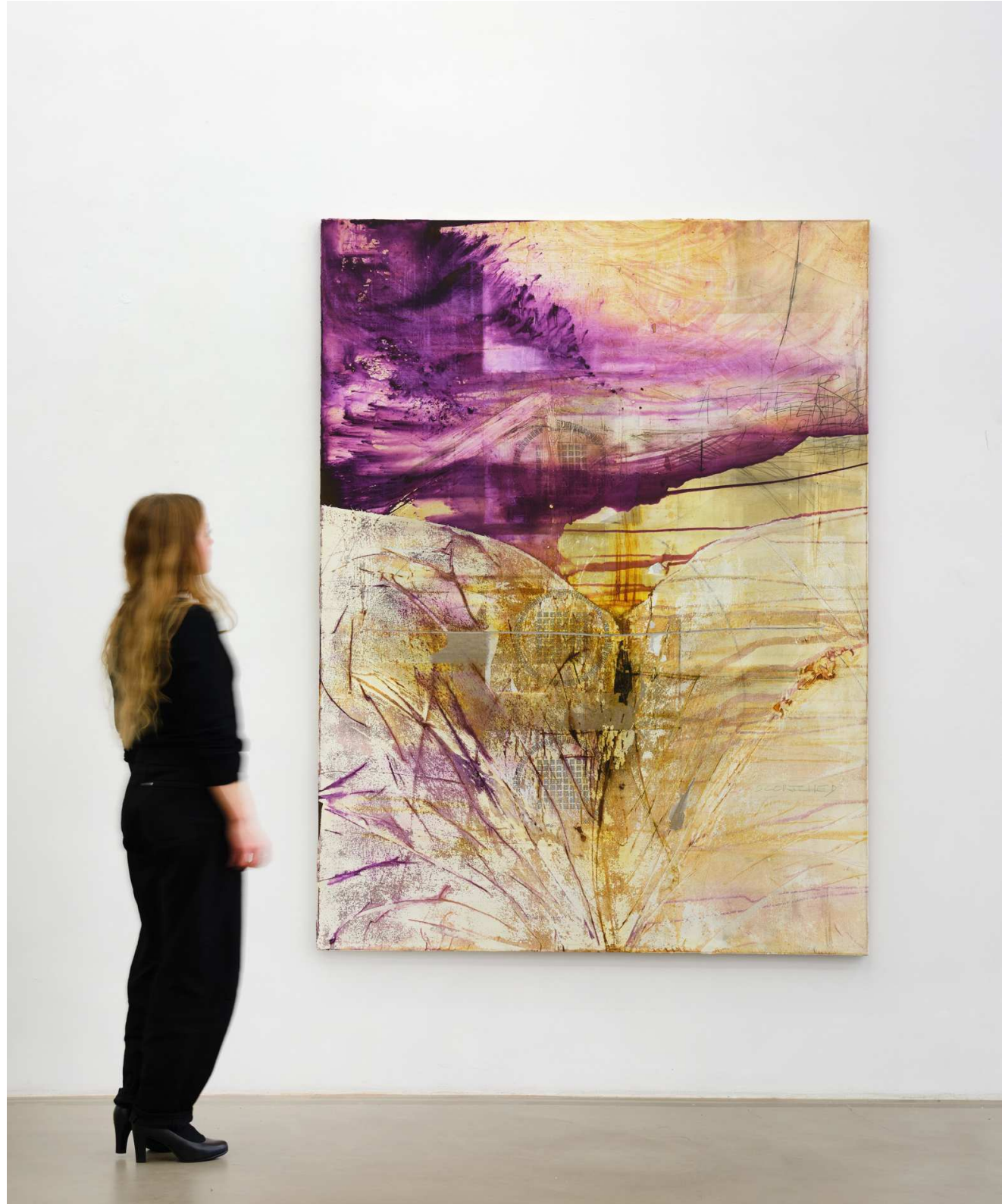
After Love 2, 2025

Egg tempera, pigment and paper on linen
200 x 180 cm (78 3/4 x 70 7/8 in)

28.000 EUR (VAT excluded)







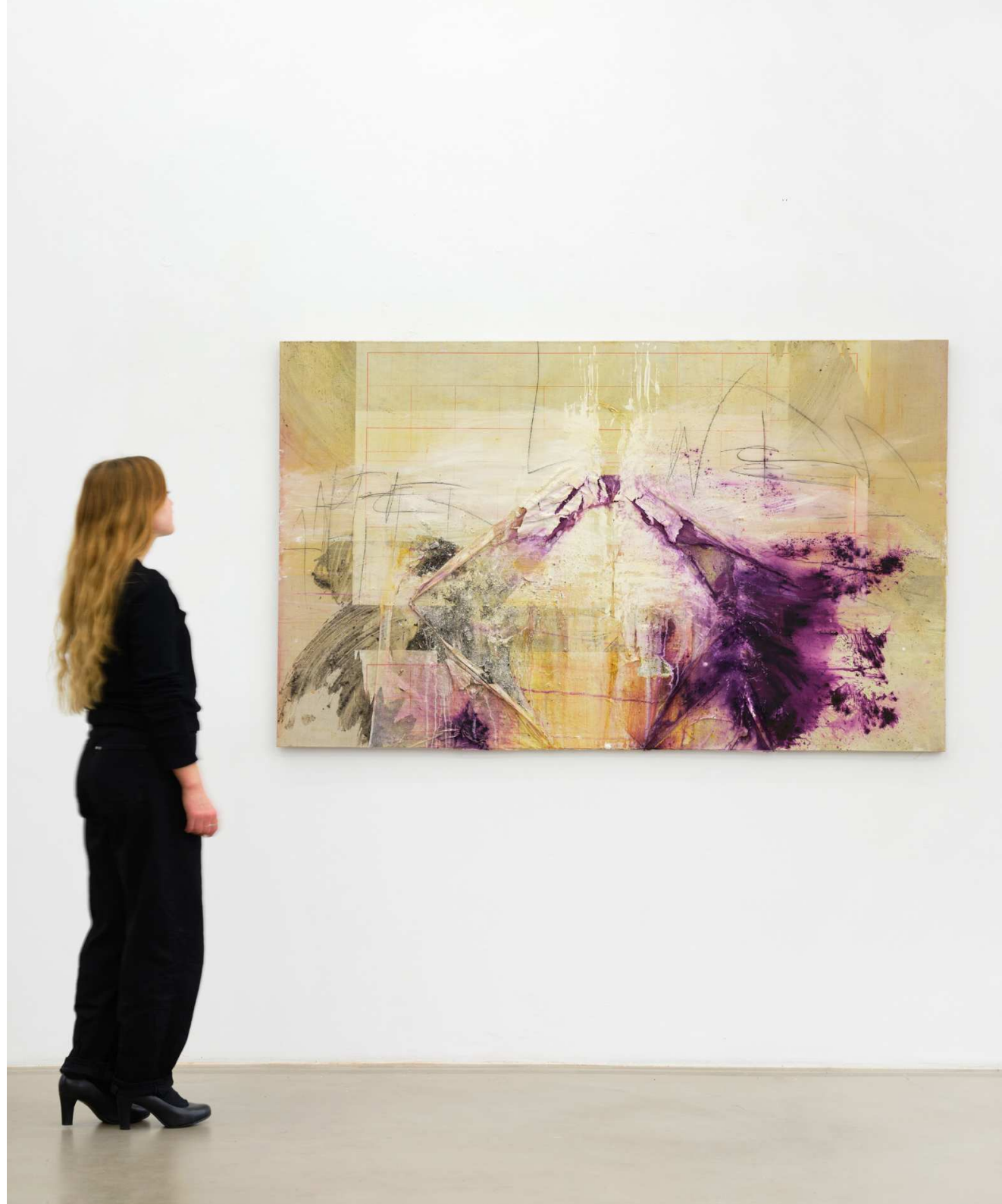




After Love, 2025

Egg tempera, soil, pigment and paper on linen
110 x 180 cm (43 1/4 x 70 7/8 in)

21.000 EUR (VAT excluded)







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Handmade chromogenic print (color dark-
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Photographic object (analog chromogenic
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Embroidery on cushion, oak wood
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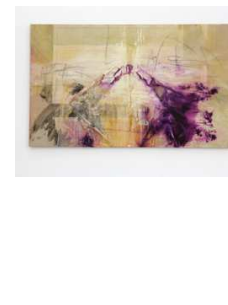
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