

Galerie Neu

Galerie Neu at Art Basel

Hall 2.1, Booth N4
17.06.2025 – 22.06.2025

presenting works by

Cosima von Bonin
Cerith Wyn Evans
Jana Euler
Louis Fratino
Ull Hohn
Yngve Holen

Kitty Kraus
Sergej Jensen
Klara Lidén
Win McCarthy
Manfred Pernice
Andreas Slominski

Galerie Neu

Win McCarthy
Untitled, 2025
50mm camera lens, handset, steel reinforced
epoxy, permanent ink

21 x 6 x 9 cm

USD 10,000.00 + VAT



Galerie Neu

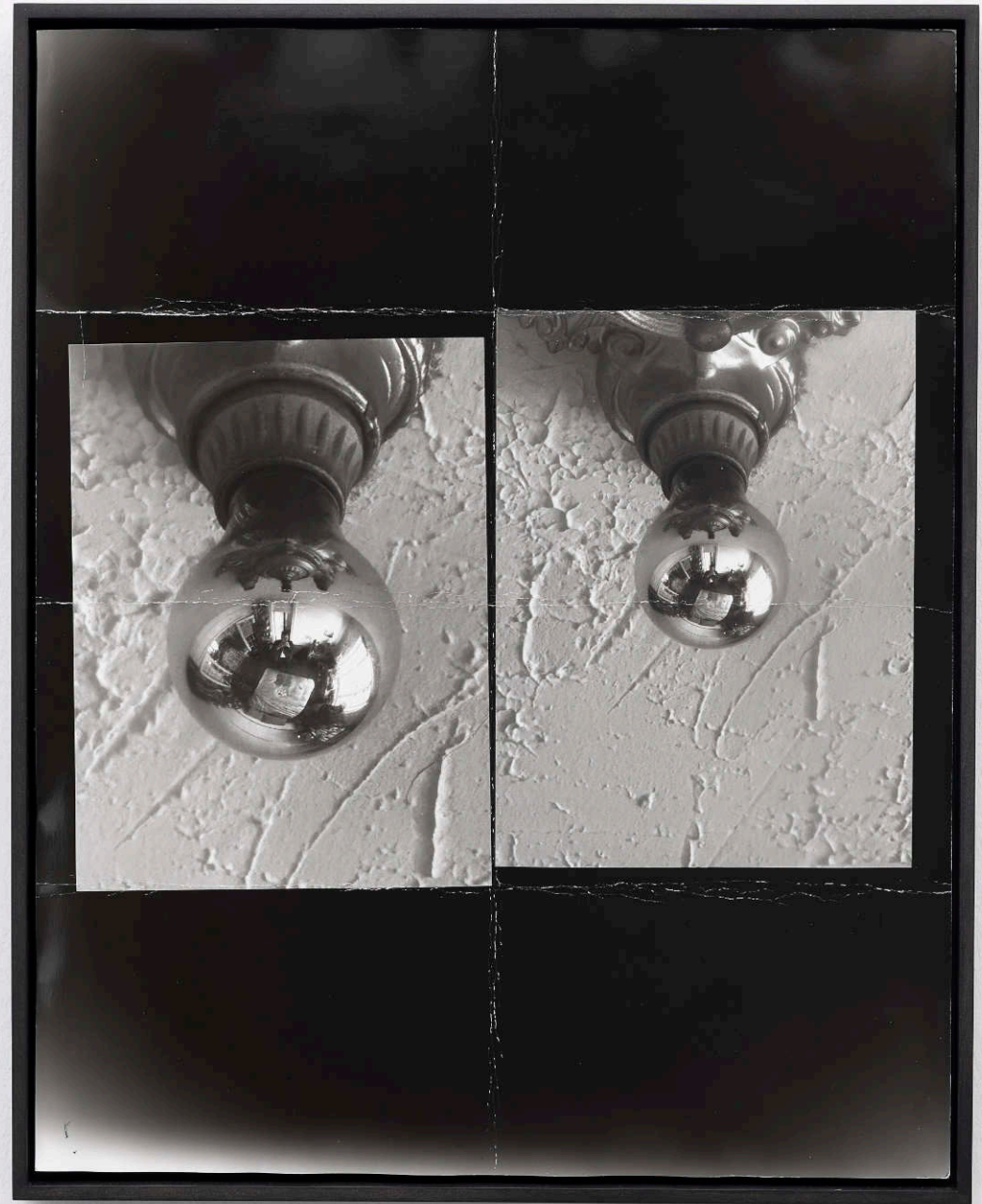


Galerie Neu

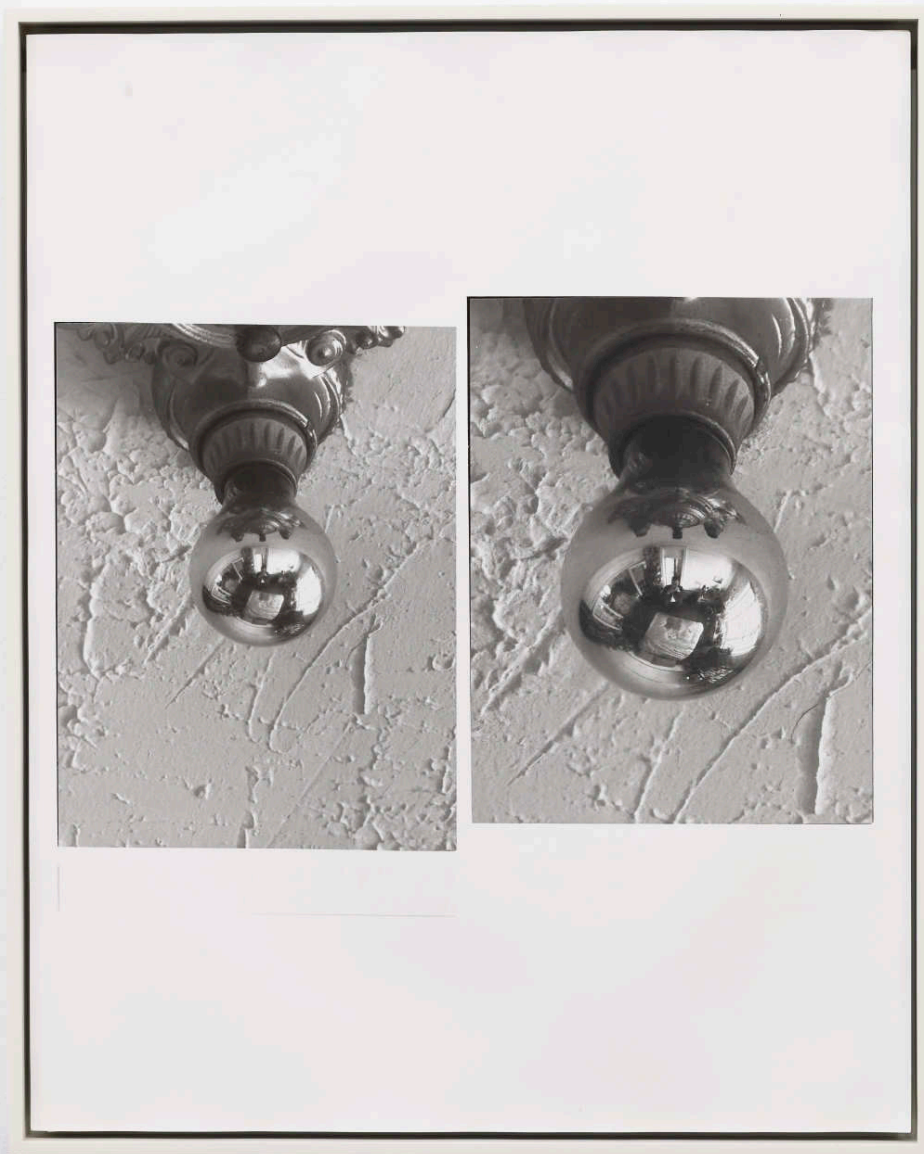
Win McCarthy
Philosophy of Mind (Burned), 2025
Folded gelatin silver print, artist's frame

57 x 42 x 4 cm

USD 8,000.00 + VAT



Galerie Neu



Win McCarthy
Philosophy of Mind (Dodged), 2025
Gelatin silver print, artist's frame

57 x 42 x 4 cm

USD 8,000.00 + VAT

Galerie Neu



Win McCarthy
(*1986 New York, US. Based in Brooklyn, US)

Born and raised in New York, McCarthy witnessed many changes in the urban landscape and reflecting in his art on what it means to inhabit transfiguring spatial conditions. His works allow an intimate glimpse behind New York's facades into the depth of its psyche, mirroring the multiplicity of the self and the bodies entangled in the antagonisms of our time. Looking at his poetic assemblages, one can easily get carried away by the minute details that constitute the whole—all bound by a common thread.

Oscillating between intimate transparency and enigmatic opacity, his entire oeuvre suggests the impossibility of inhabiting other people's minds or even mapping the complexity of our own psyche (since we will always be trapped within). Despite the elaborate composition of every detail, each work seems fragile and threatens to fall apart. Nothing looks stable, clean, or high production, but a little shabby, precarious, and delicate.

from Unlocking Structures, Key Inside, Win McCarthy by Leonie Radine, Mousse Magazine, 2021

Galerie Neu

Ull Hohn
Untitled, 1989
Enamel and plaster on canvas, plexiglass

210 x 122 x 6 cm

EUR 80,000.00 + VAT



Galerie Neu

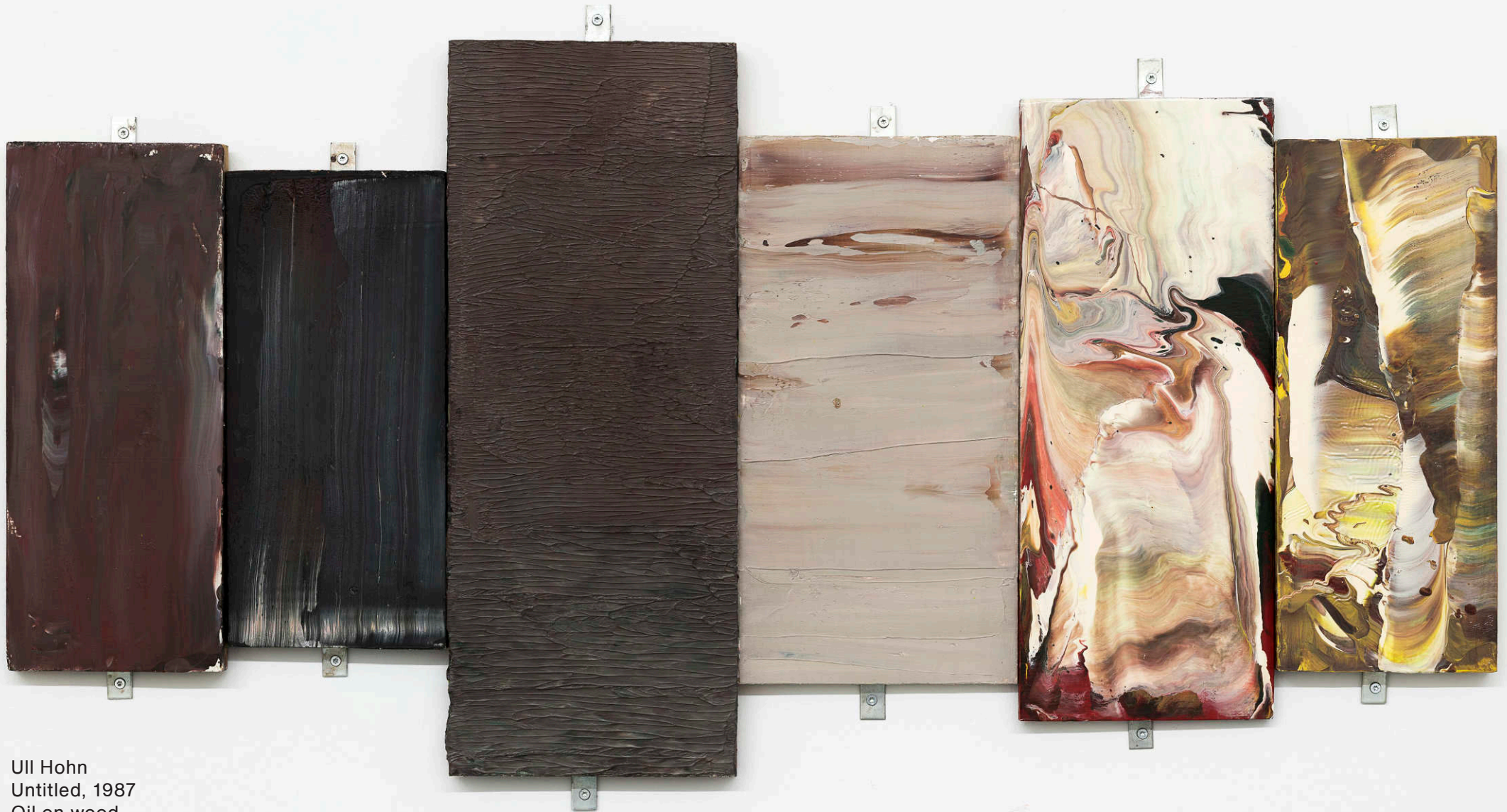


Ull Hohn
(*1960 Trier, DE. †1995 Berlin, DE)

Ull Hohn's paintings channelled the turbulent times in which he lived. Hohn, who studied under Gerhard Richter at the Kunstakademie in Dusseldorf, broke from a German art education that he found stifling. Unsatisfied with what he regarded as an insular formalist discourse, Hohn found a home in New York City after taking a place on the Whitney Independent Study programme. There, Hohn began to explore the social and political conditions that defined the fervid culture wars of the United States in the 1980s.

Hohn's works challenged historical painterly genres including landscape, as well as articulating homosexual desire openly. Hohn's art poses the question of the extent to which painting can be made simultaneously subjective aesthetic and conceptually productive, and how socio-historical conditions and a painterly-material sensibility and subjectivity can mutually refer to one another.

Galerie Neu

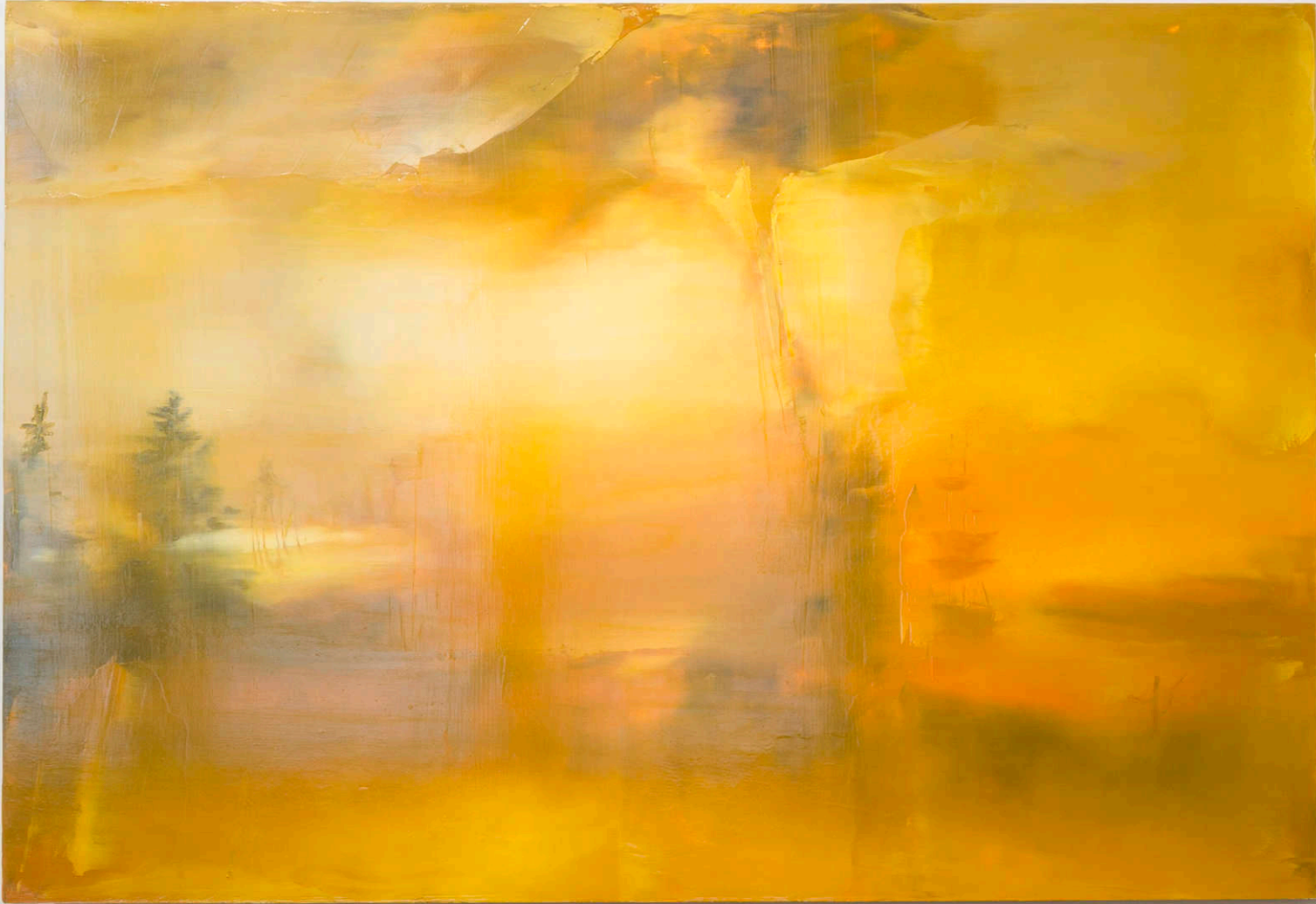


Ull Hohn
Untitled, 1987
Oil on wood

46.7 x 95 x 2 cm

EUR 30,000.00 + VAT

Galerie Neu



Ull Hohn
Untitled, 1989/90
Oil and varnish on wood

102 x 159 x 15 cm

EUR 65,000.00 + VAT

Galerie Neu



Galerie Neu



Galerie Neu

Klara Lidén
Untitled (Trashcan), 2025
Mixed media

74 x 43 x 37 cm

EUR 32,000.00 + VAT



Galerie Neu

Klara Lidén

(*1979, Stockholm, SE. Based in Berlin, DE)

Klara Lidén's multidisciplinary practice evades straightforward categorisation, traversing a range of media including video, performance, sculpture, structural intervention and installation. Her work often incorporates materials sourced from urban loci, which she rends anew and ripe for re-encounter with an inventive, and at times playful verve – a process she has described as 'unbuilding'. With interests in architecture and that of its environments, social constructs surrounding material function, and at its center the body in relation to these elements, her art is marked by an enduring exploration the physical and psychological bounds of the spaces – both public and private – we inhabit.

Her work is currently on view at MoMA PS1, New York; Museion, Bolzano and Kunstmuseum Liechtenstein. On Friday 13th June, Klara Lidén will be opening her first institutional solo exhibition at Kunsthalle Zürich as part the Zurich Art Weekend.



Galerie Neu



Manfred Pernice
entre nous, 2025
Wood, metal, paint

60 x 90 x 45 cm

EUR 20,000.00 + VAT

Galerie Neu

Manfred Pernice
(*1963, Hildesheim, DE. Based in Berlin, DE)

Manfred Pernice's influential sculptural practice deploys the distinct material, architectural and philosophical affects of the rapidly altered environment and psychogeography of Central Europe at the dawn of the millennium. His varying geometric structures literally unfold and extend as modulating sequences, clusters, fields and sets of sculptural units and rooms, at times cumulating into rather charged scenarios of an (sub-)urban-precarious uncanny. The roughness of materials and their seemingly provisional construction quote from the utilitarian forms and sensibilities of public yet equally shielded and impenetrable spaces, running the gamut from potentially perennially unleashed office space, inscrutable industrial shipping containers or forlorn waiting rooms.

Throughout his practice spanning over 30 years, Pernice has devised recurring and by now signature sculptural motifs in tandem with his quasi-coded infrastructural concepts of "Verdosung" ("cannification"), "Peilung" ("bearing"), and "Brei" ("pulp").

Manfred Pernice
entre nous, 2025
Wood, metal, paint

87 x 47 x 47 cm

EUR 18,000.00 + VAT



Galerie Neu

Yngve Holen
Furrow, agave atrovirens, 2025
Brass

117 x 20 x 21 cm

EUR 24,000.00 + VAT



Galerie Neu



Galerie Neu



Galerie Neu

Yngve Holen
Furrow, agave atrovirens, 2025
Brass

219 x 24 x 10 cm

EUR 32,000.00 + VAT



Galerie Neu



Galerie Neu



Yngve Holen
Furrow, agave atrovirens, 2025
Brass

150 x 20 x 13.5 cm

EUR 26,000.00 + VAT

Galerie Neu

Yngve Holen

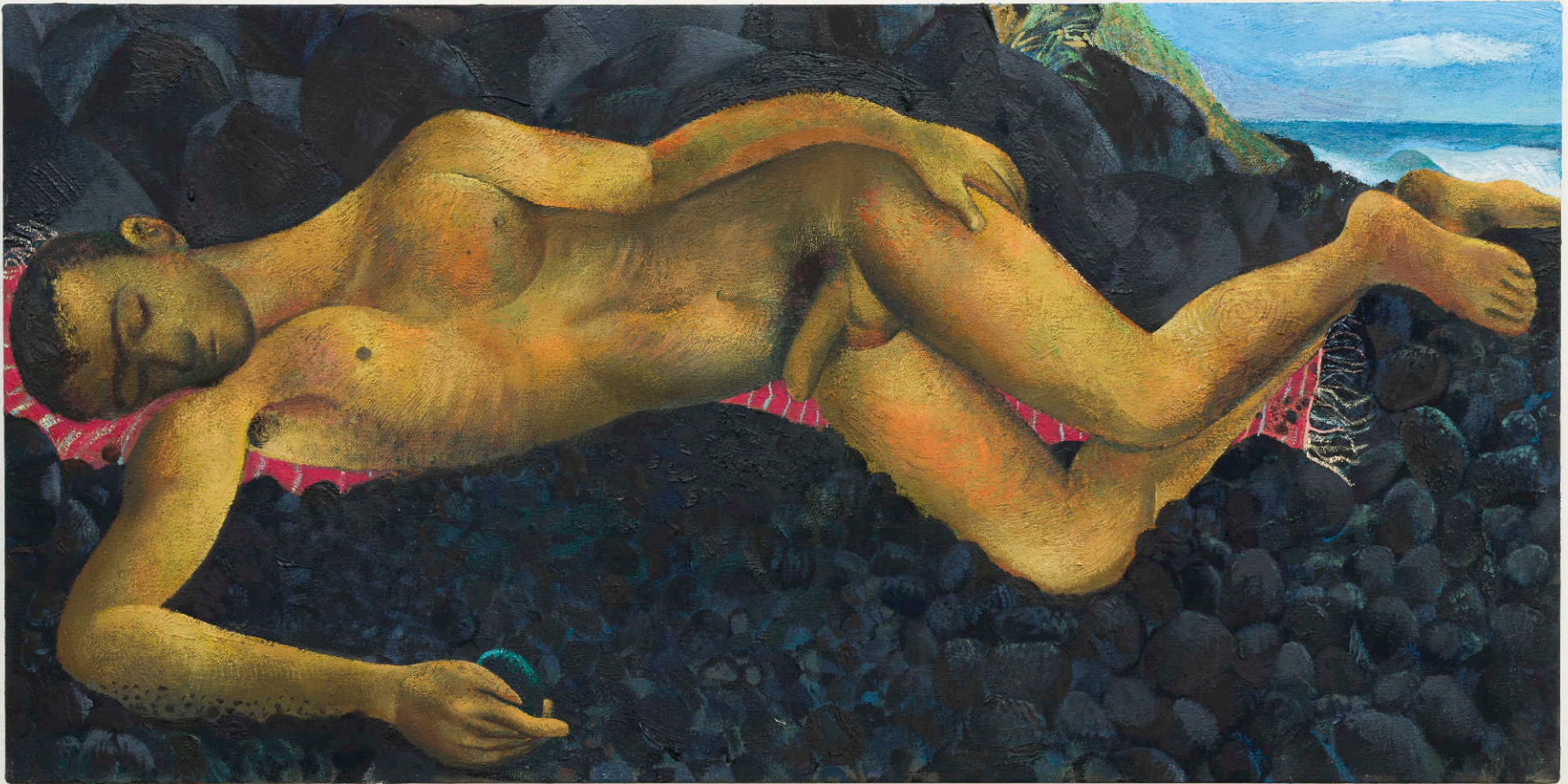
(*1982 Braunschweig, DE. Based in Oslo, NO)

Holen's practice is based on a singular vision that bridges sculptural tradition with the rapidly evolving landscape of consumer culture, investigating the mental and physical relationships between the machine and the (human) body—specifically through neurological phenomena that manifest in desires, wishes, and anxieties.

In this new body of work, Holen turns his attention to forms that constitute the subtext of a shared “reality” presenting a series of agave leaves cast at a 1:1 scale. Their sharp, weapon-like silhouettes suggest both precision and vulnerability—objects that hover between the organic and the industrial, and that carry cultural weight as symbols of national identity.



Galerie Neu



Louis Fratino
Stromboli, 2025
Oil on canvas

40.5 x 81 x 4 cm

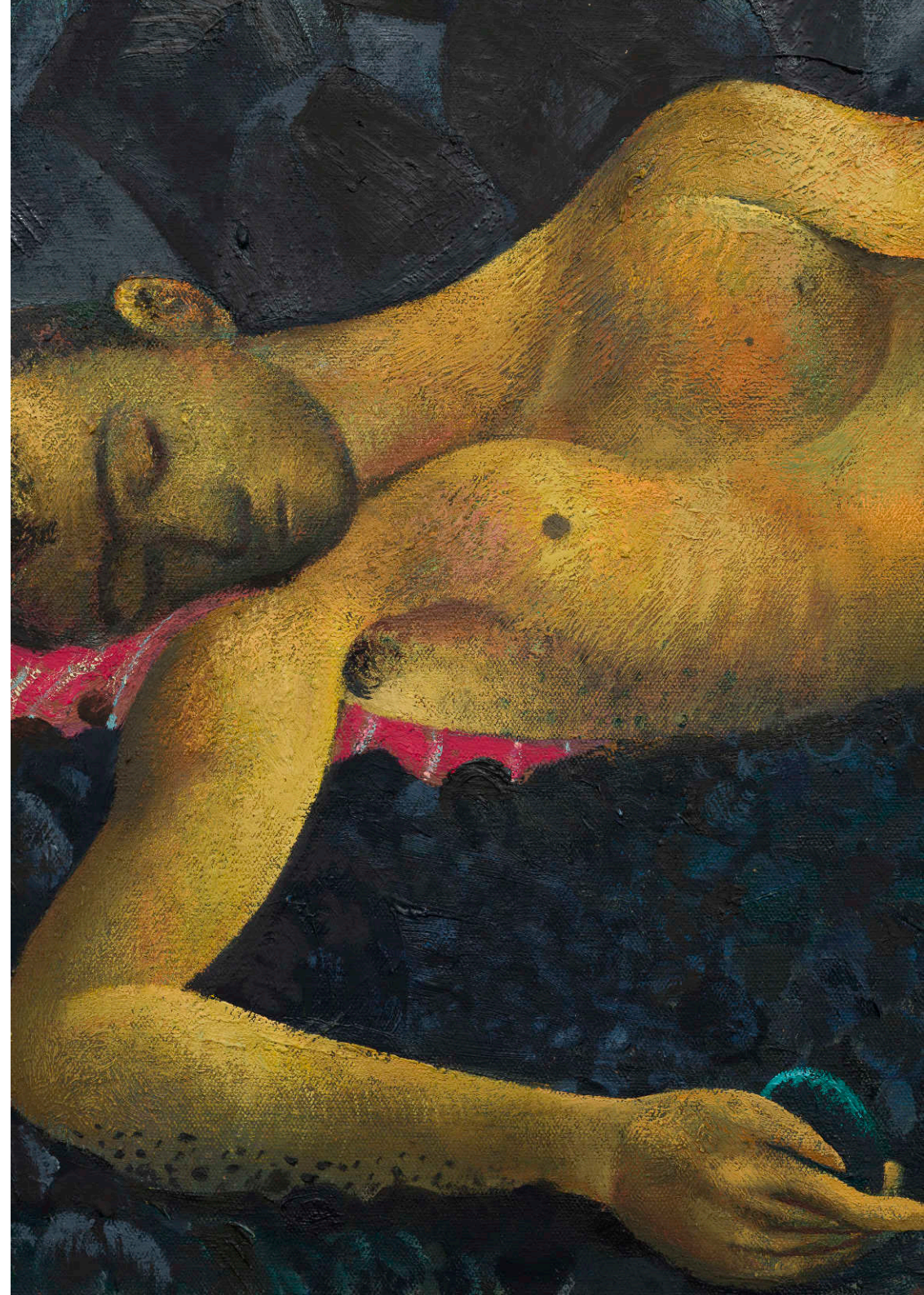
USD 65,000.00 + VAT

Galerie Neu

Louis Fratino
(*1993 in Annapolis, US. Based in Brooklyn, US)

Louis Fratino makes paintings, drawings and sculptures from specific memories and art historical references. While drawing heavily on American and European Modernism, book illustration, and antiquity, Fratino has developed a distinct visual language portraying the body, interiors and landscape. The potential for the immediate as a source of discovery is revealed through close looking at details of daily life.

His figurative subjects include lovers, friends, family, and the artist himself, rendering the human body as a site of vast emotive expression. Sexuality, intimacy, and queer desire are understood as natural and constant, suffusing the atmosphere of his scenes in vibrant and comforting familiarity. Fratino's work mines the possibilities of communion and connection, amplified through the seductive power of the painted surface.



Galerie Neu

Andreas Slominski
(*1973 Meppen, DE. Based in Werder/Havel, DE)

The things that Slominski concerns himself with could generally be described as field research – an aesthetic and fundamental investigation of casual perceptions. Slominski discovers creative potential even in the smallest objects and devices. He seeks out the abstruse and within the absurd finds unexpected insights, frequently with great cunning and artifice.



Andreas Slominski
Doppelwieselwippbrett falle, 1998
Wood, metal

9 x 70 x 11 cm

EUR 18,000.00 + VAT

Galerie Neu



Cosima von Bonin
Alpha Plus Mind, Gamma Minus Morals (Mae Day X), 2024
Cotton, upholstery material, 6 German Armed Forces lecture chairs

Dimensions variable

EUR 75,000.00 + VAT

Cosima von Bonin
(*1962 Mombasa, KE. Based in Cologne, DE)

She came of age in Cologne during the 1990s where she was part of the booming art scene, and still lives and works in the city. Most well-known for her sculptures and installations created from fabric and readymades, she often uses comedy and pop culture to question social constructions and relations.

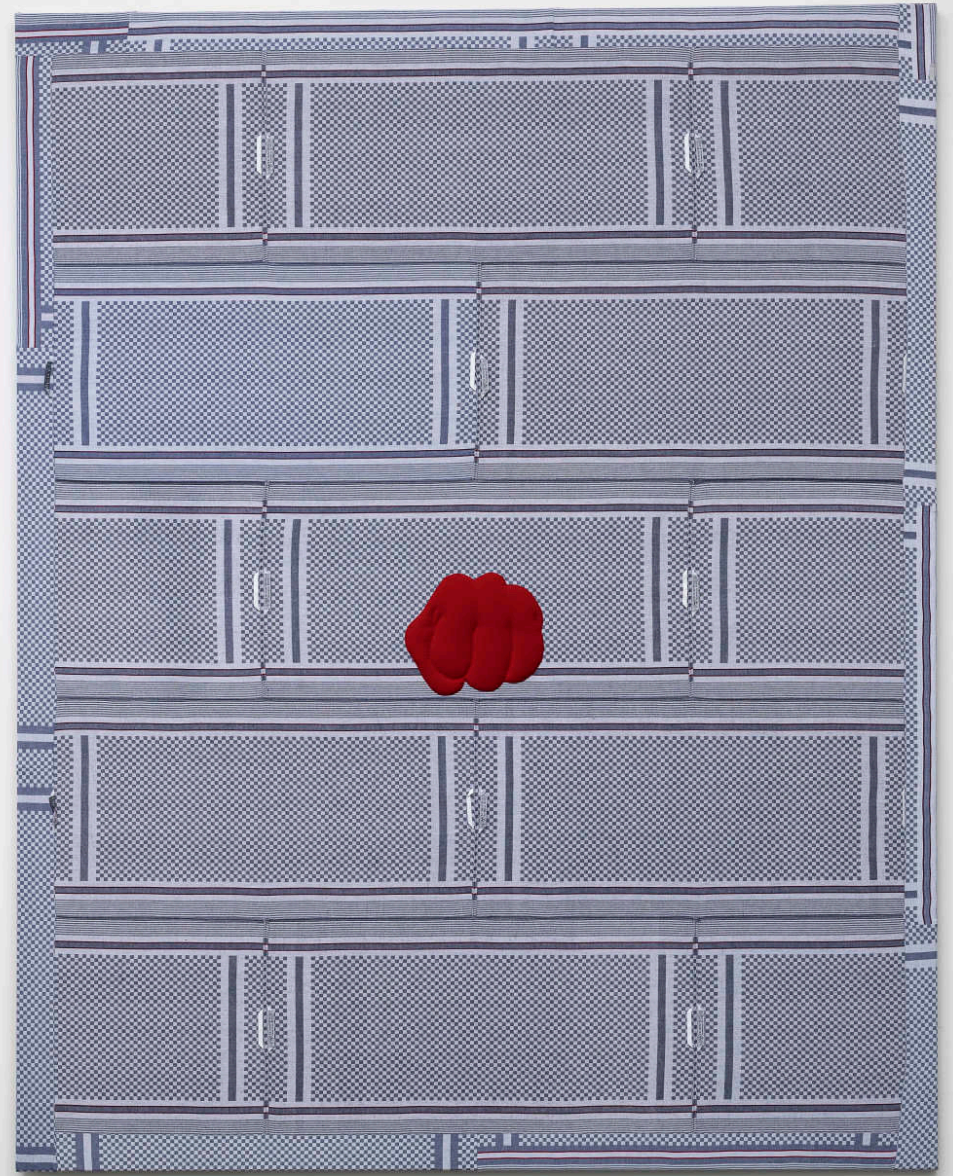


Galerie Neu

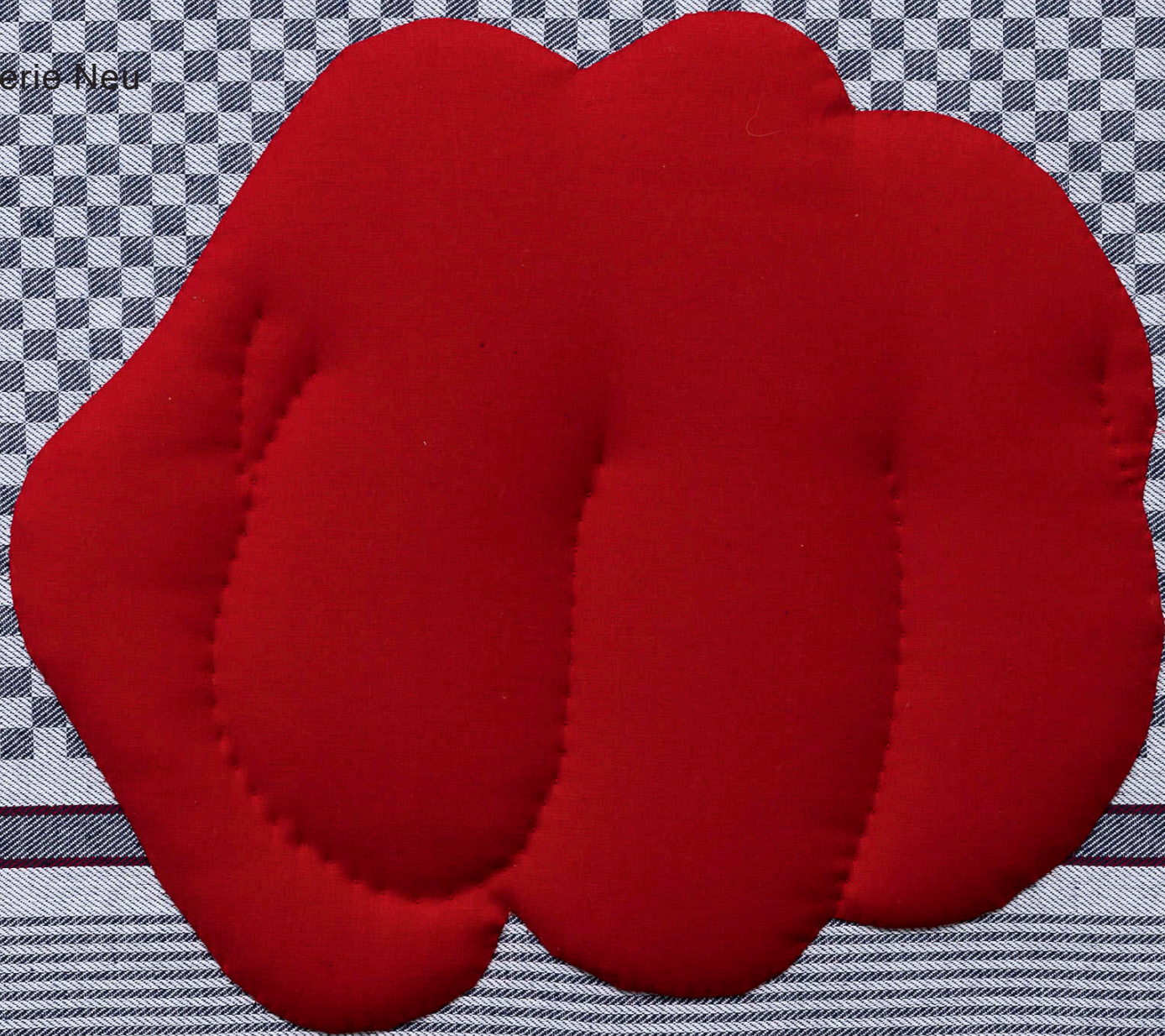
Cosima von Bonin
Faust, 2020
Cotton kitchen towels, cotton, fleece

274 x 217 x 4 cm

EUR 120,000.00 + VAT



Galerie Neu

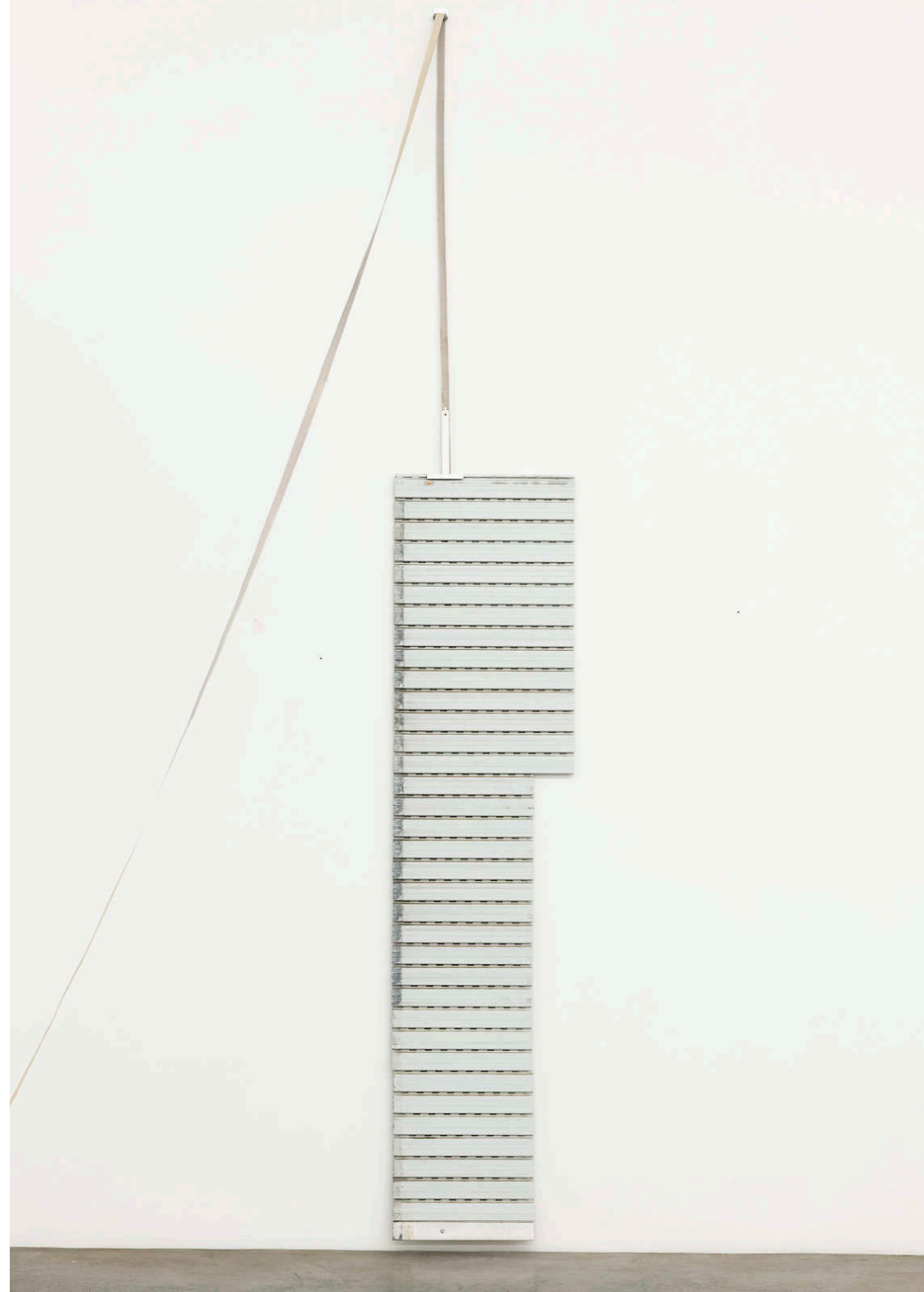


Galerie Neu

Kitty Kraus
Untitled, 2025
Plastic (metal, textile)

212 x 50 x 6 cm (dimensions variable)

EUR 16,000.00 + VAT

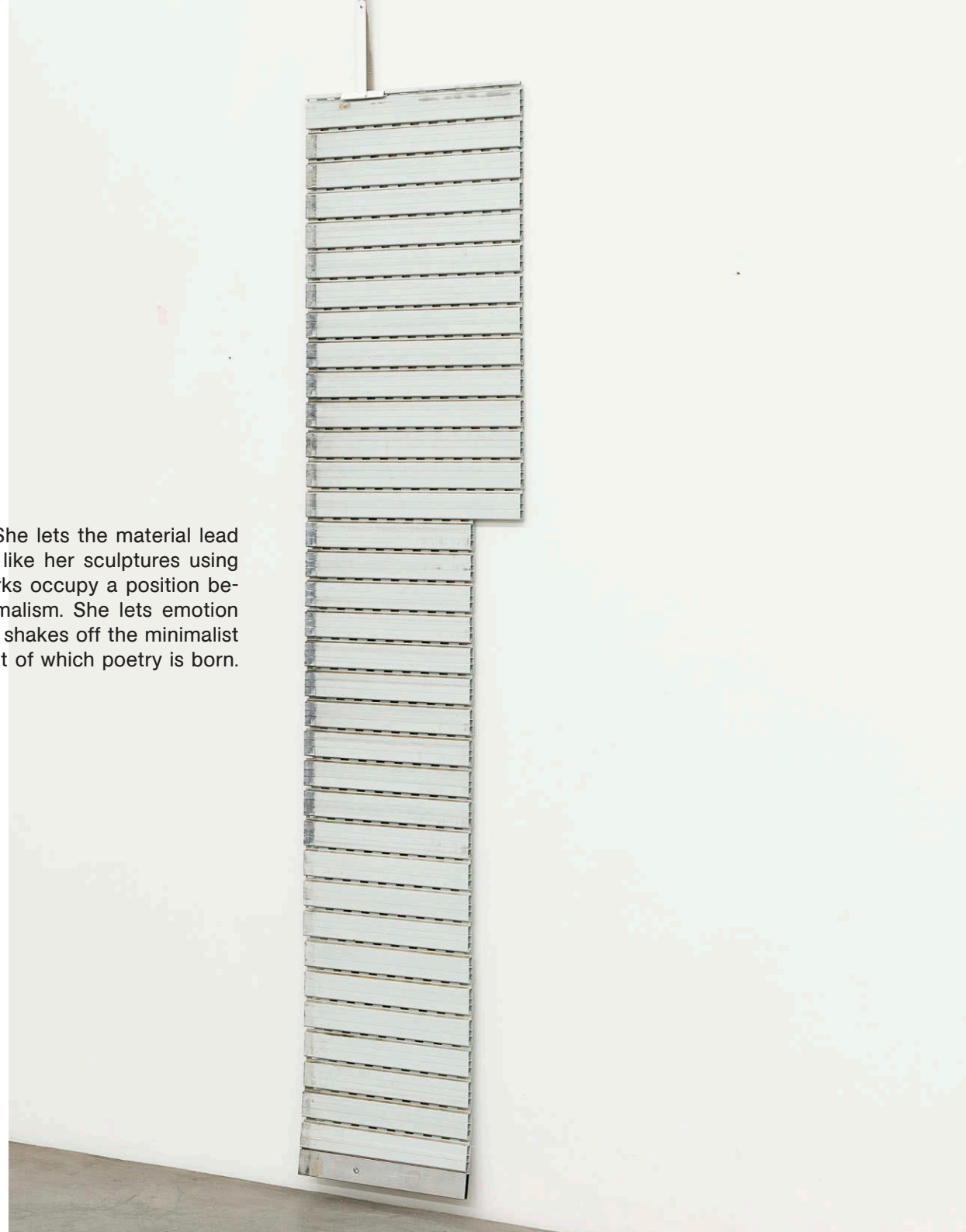


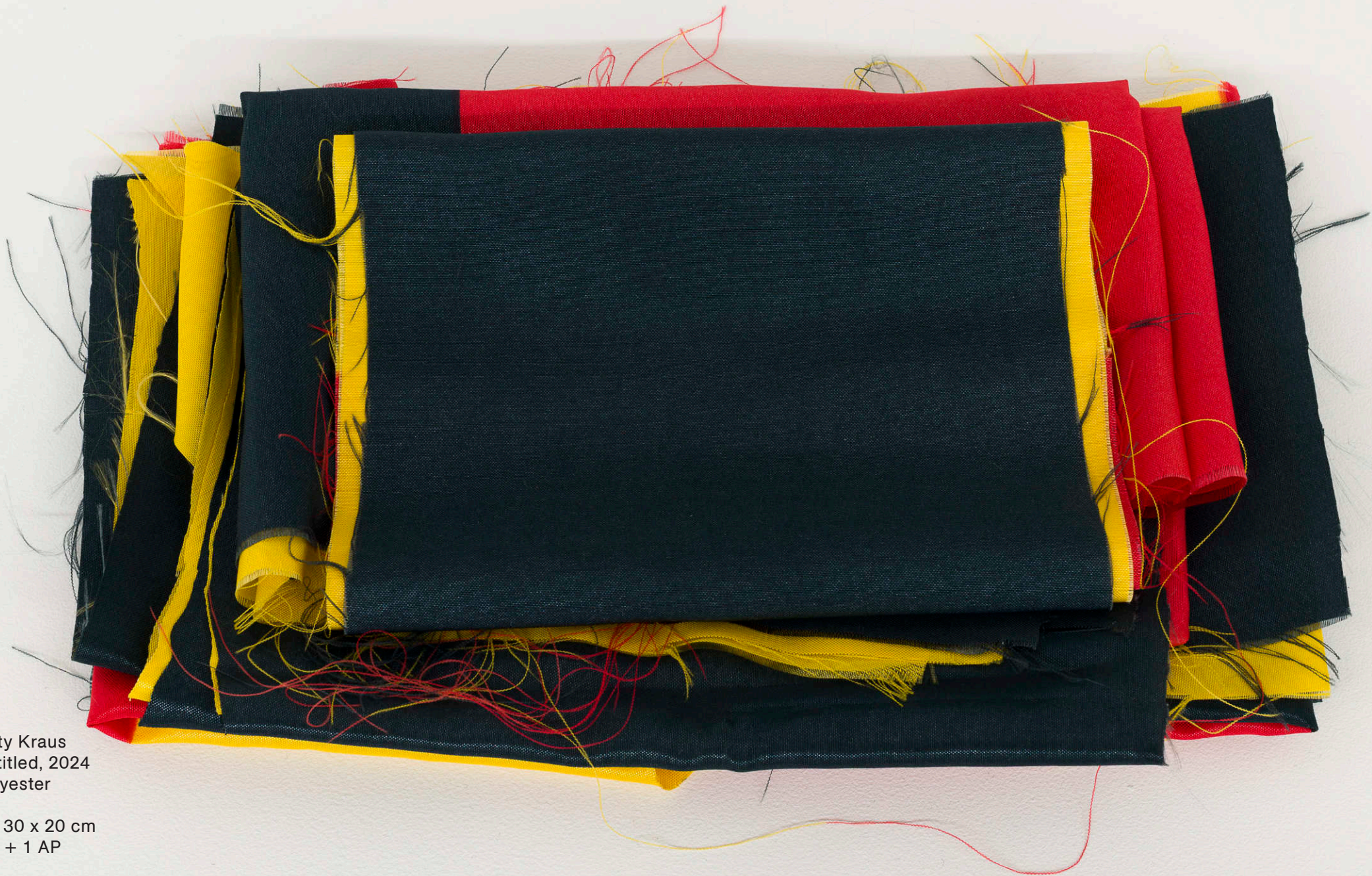
Galerie Neu

Kitty Kraus

(*1976 Heidelberg, DE. Based in Berlin, DE)

Kitty Kraus cuts and sews fabrics for men's suits to form abstract planes. She lets the material lead a life of its own: seams and remnants of thread are left as they are. Just like her sculptures using sheets of glass or other materials that are intrinsically in motion, these works occupy a position between the wall and the floor. Kitty Kraus offers a fresh new view of Minimalism. She lets emotion guide her reinterpretation of this emotionless art movement. In this way she shakes off the minimalist dogma. She turns the desire for perfection into the sort of human failure out of which poetry is born.





Kitty Kraus
Untitled, 2024
Polyester

5 x 30 x 20 cm
1/2 + 1 AP

EUR 8,000.00 + VAT

Galerie Neu

Jana Euler
Brush becoming painting, 2024
Oil on canvas

250 x 205 cm

EUR 145,000.00 + VAT



Galerie Neu



Installation view, Jana Euler, Oilopa, WIELS - Centre for Contemporary Art, Brussels, 2024

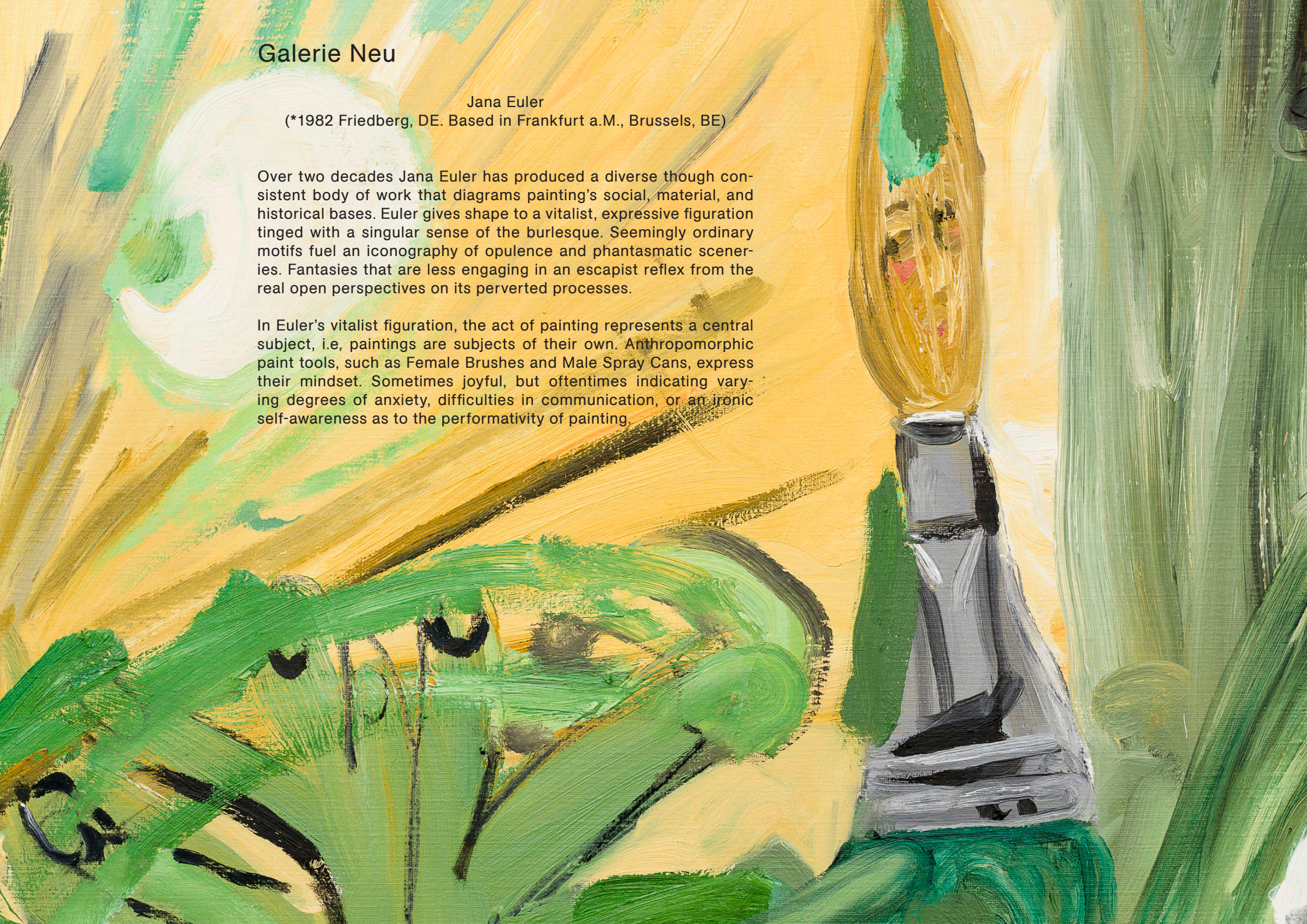
Galerie Neu

Jana Euler

(*1982 Friedberg, DE. Based in Frankfurt a.M., Brussels, BE)

Over two decades Jana Euler has produced a diverse though consistent body of work that diagrams painting's social, material, and historical bases. Euler gives shape to a vitalist, expressive figuration tinged with a singular sense of the burlesque. Seemingly ordinary motifs fuel an iconography of opulence and phantasmatic sceneries. Fantasies that are less engaging in an escapist reflex from the real open perspectives on its perverted processes.

In Euler's vitalist figuration, the act of painting represents a central subject, i.e, paintings are subjects of their own. Anthropomorphic paint tools, such as Female Brushes and Male Spray Cans, express their mindset. Sometimes joyful, but oftentimes indicating varying degrees of anxiety, difficulties in communication, or an ironic self-awareness as to the performativity of painting.



Galerie Neu

Cerith Wyn Evans
Phase Shift (after David Tudor) VI, 2025
stainless steel, 2 car windscreens

300 x 240 x 38

EUR 130,000.00 + VAT



Galerie Neu



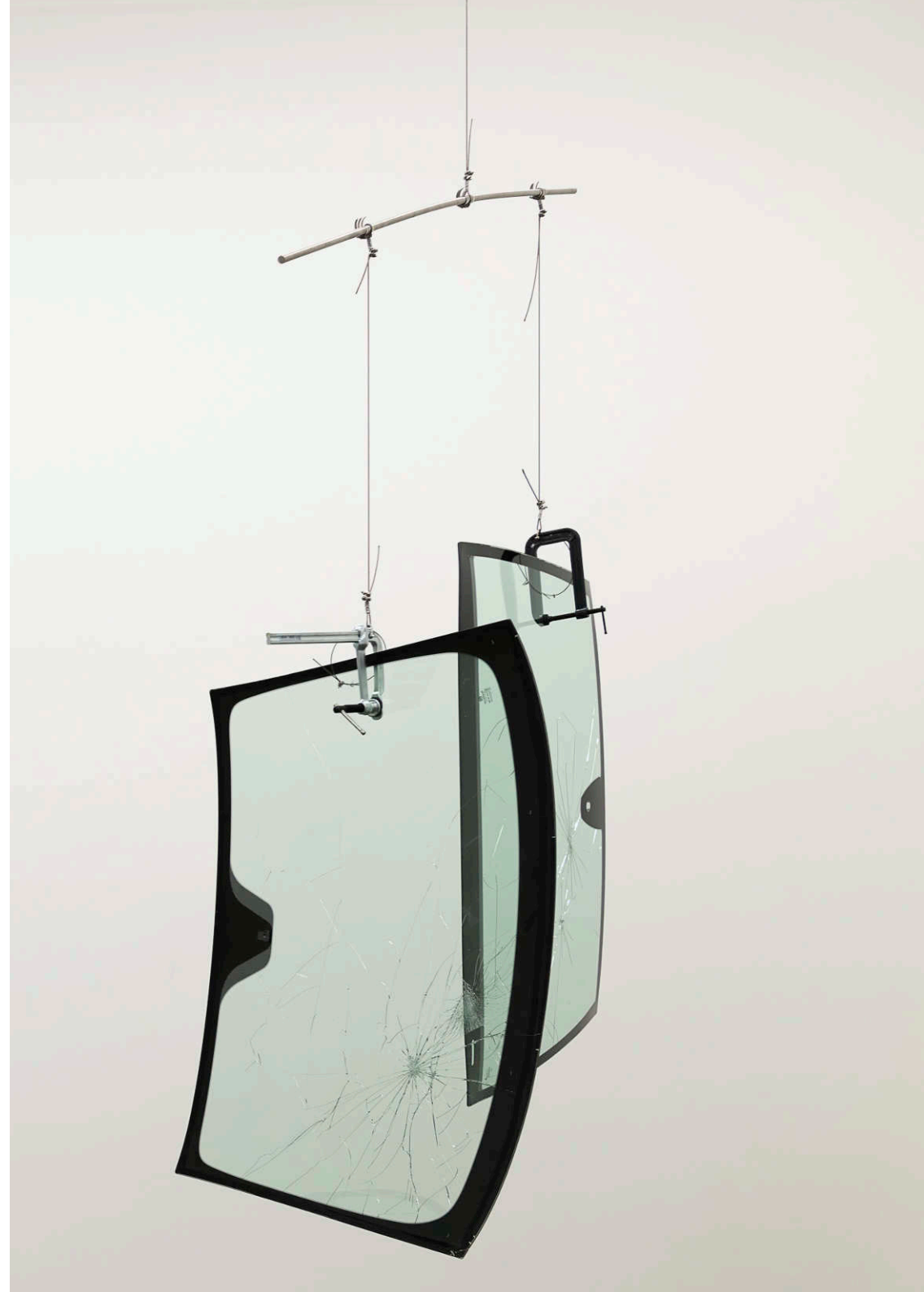
Galerie Neu



Galerie Neu

Cerith Wyn Evans
(*1958 Llanelli, WLS. Based in London, UK)

Cerith Wyn Evans began his career as an experimental filmmaker and has maintained his correspondence with conceptual art since the 1970s, focusing on sculpture and installation. His works retain the cinematic qualities of his earlier career, however the viewers are no longer merely passive observers; their bodily presence and changing perspectives play a central role. For nearly forty years, the artist has developed a unique practice through which he explores the limits of perception, and, in the process, calls into question the conventions of exhibition-making.



Galerie Neu



Cerith Wyn Evans
Phase Shift (after David Tudor) VIII, 2025
stainless steel, car windscreen

220 x 120 x 89 cm

EUR 80,000.00 + VAT

Galerie Neu

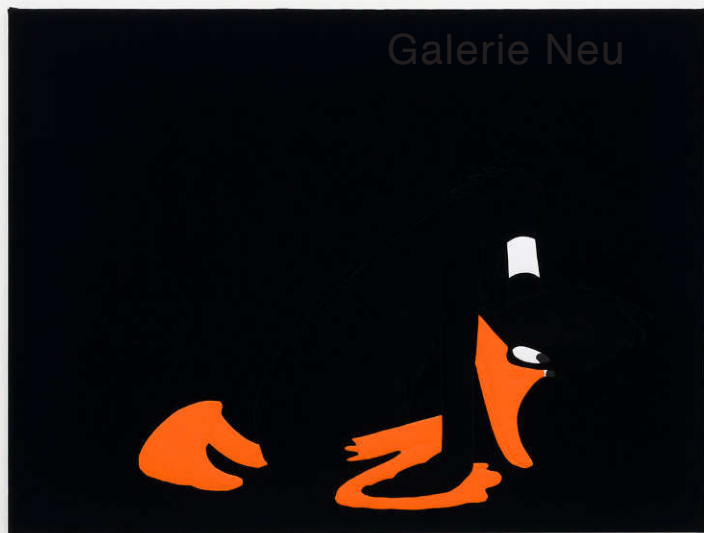
Cosima von Bonin at Art Basel Unlimited

Da geht sie, die Leseratte, one to six

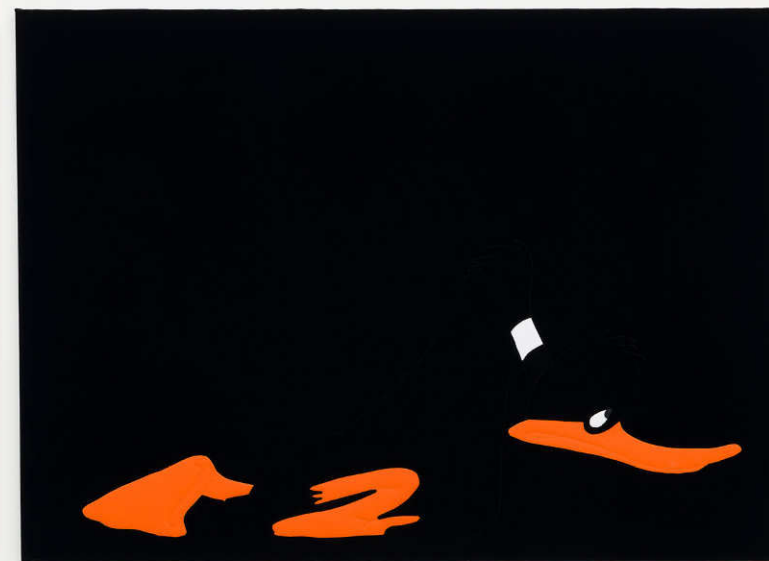
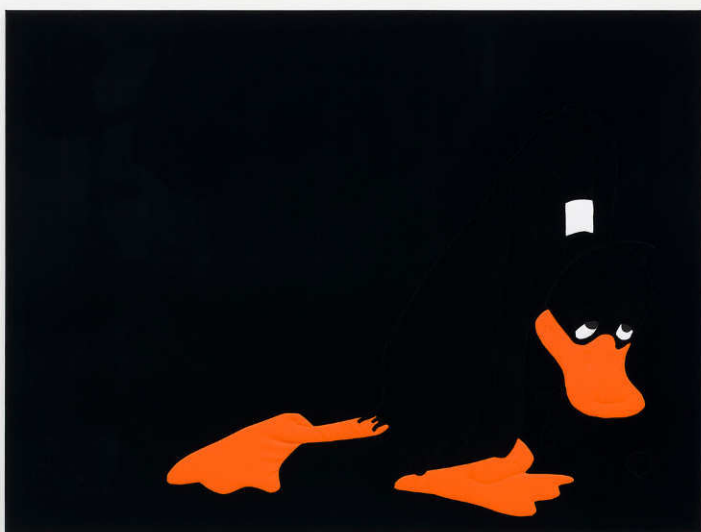
Hall 1 – U45

16.06.2025 – 22.06.2025





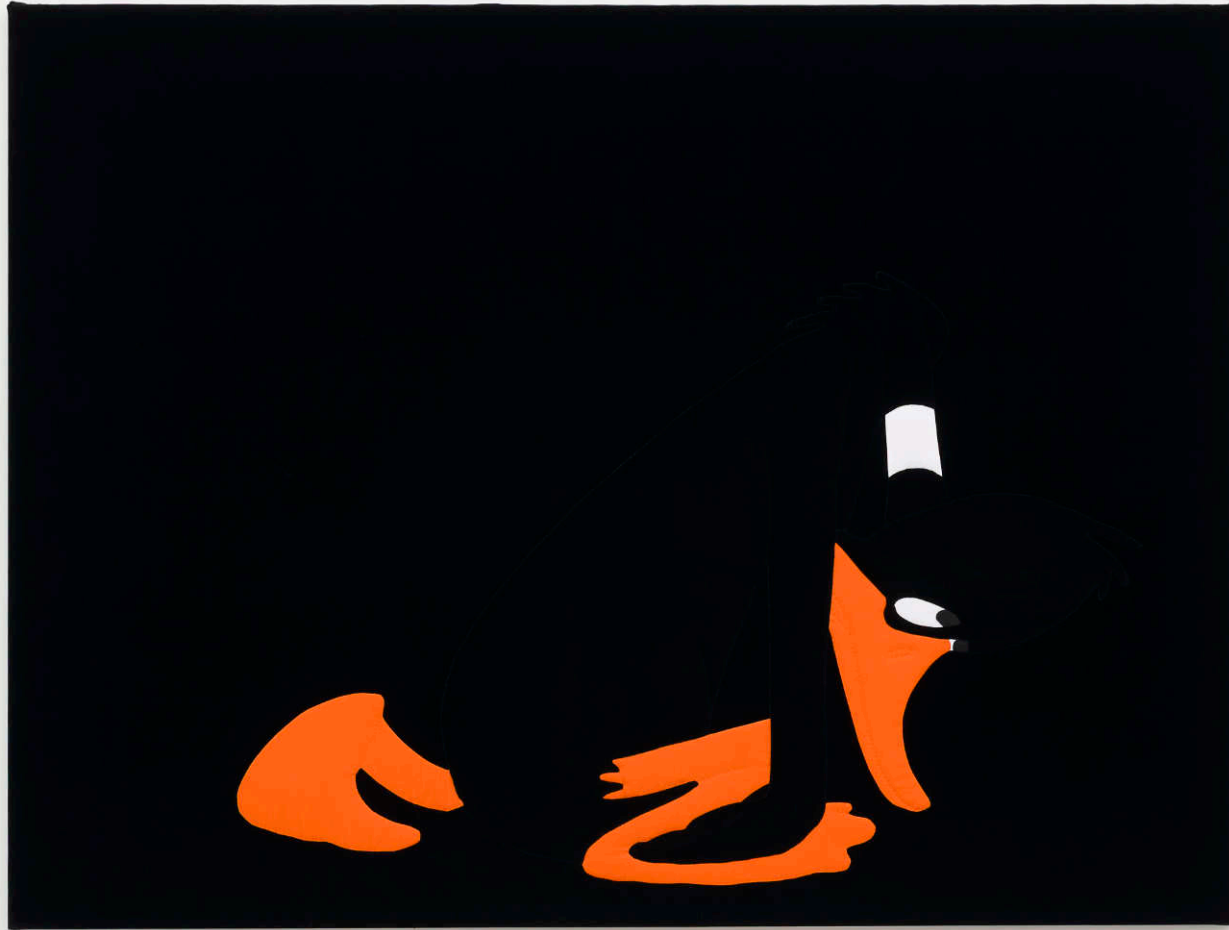
Cosima von Bonin
Da geht sie, die Leseratte one to six, 2025
6 panels: Velvet, cotton, and fleece



(5x) 140 x 188 x 4 cm, (1x) 152 x 210 x 4 cm

EUR 500,000.00 + VAT

Galerie Neu



Cosima von Bonin
El Profesor 1, 2025
Velvet, cotton, and fleece

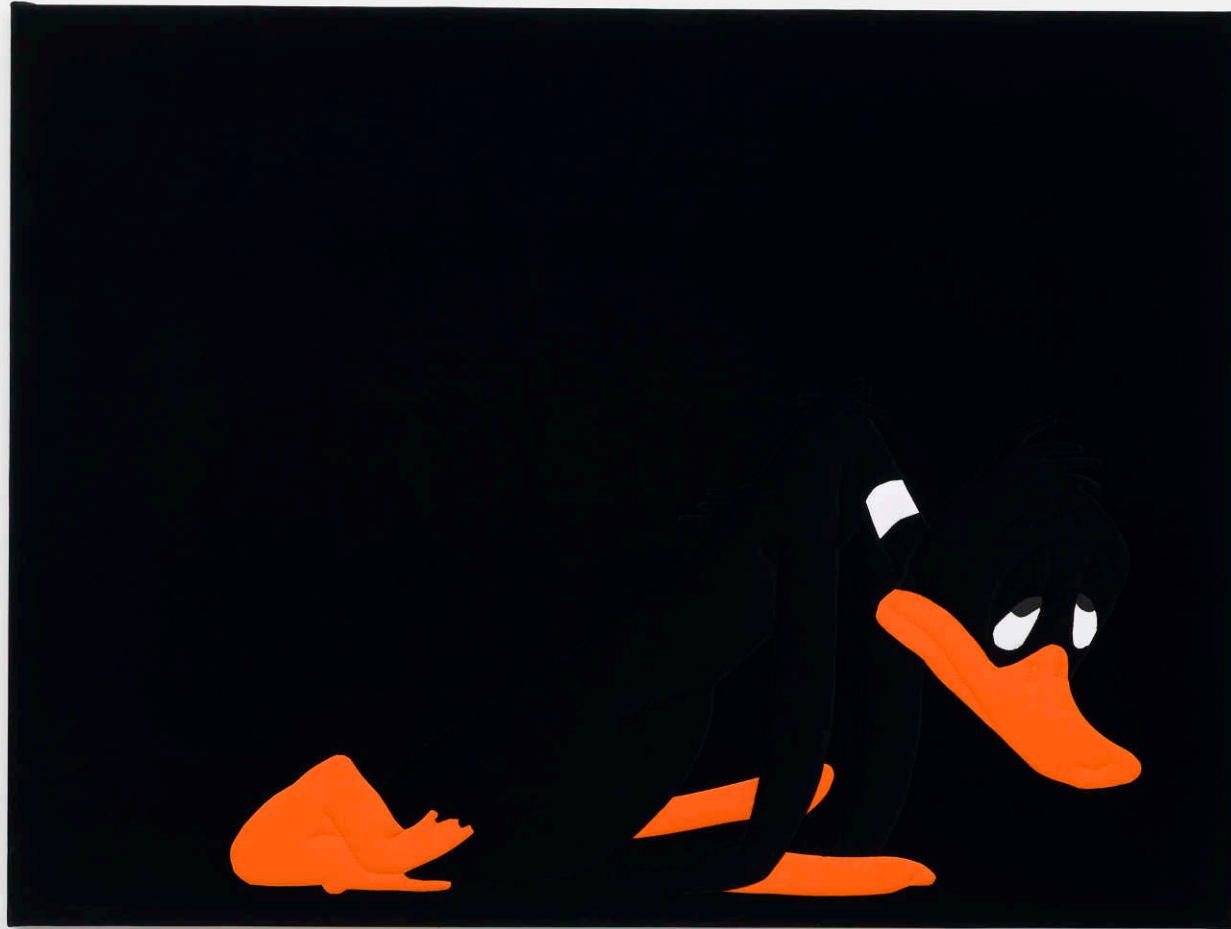
140 x 188 x 4 cm

EUR 85,000.00 + VAT

Galerie Neu



Galerie Neu



Cosima von Bonin
El Profesor 2, 2025
Velvet, cotton, and fleece

140 x 188 x 4 cm

EUR 85,000.00 + VAT

Galerie Neu

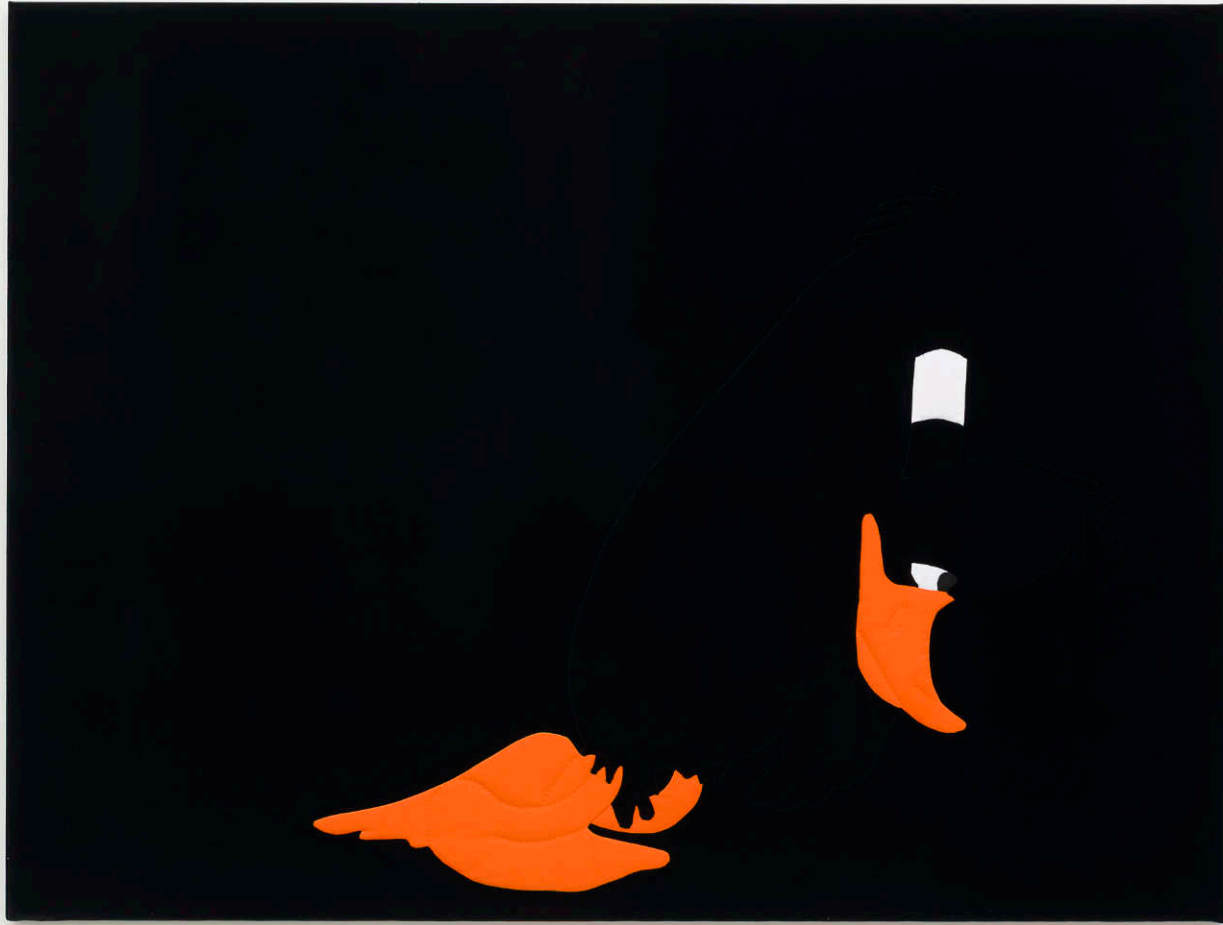
Cosima von Bonin
(*1962 Mombasa, KE. Based in Cologne, DE)

Cosima von Bonin presents a suite of six new Daffy Duck works, the latest development in her oeuvre-spanning devotion to playful appropriation of the beloved cartoon character. Inspired by a flip book, the panels are displayed side by side, each depicting a motion in sequence, such that the viewer animates the works through the act of looking.

Effusive, combative, and guided by unfettered self-belief, Daffy is presented as a foil to the everyman archetypes that preceded him, such as Popeye or Mickey Mouse, instead acting according to impulse or greed. As the unleashed loser antagonist to Bugs Bunny, Daffy represents a full range of emotions, radiating an aura of humor and irony that reflects both an expansive portrait of human experience and the absurd conditions of art-making itself.



Galerie Neu

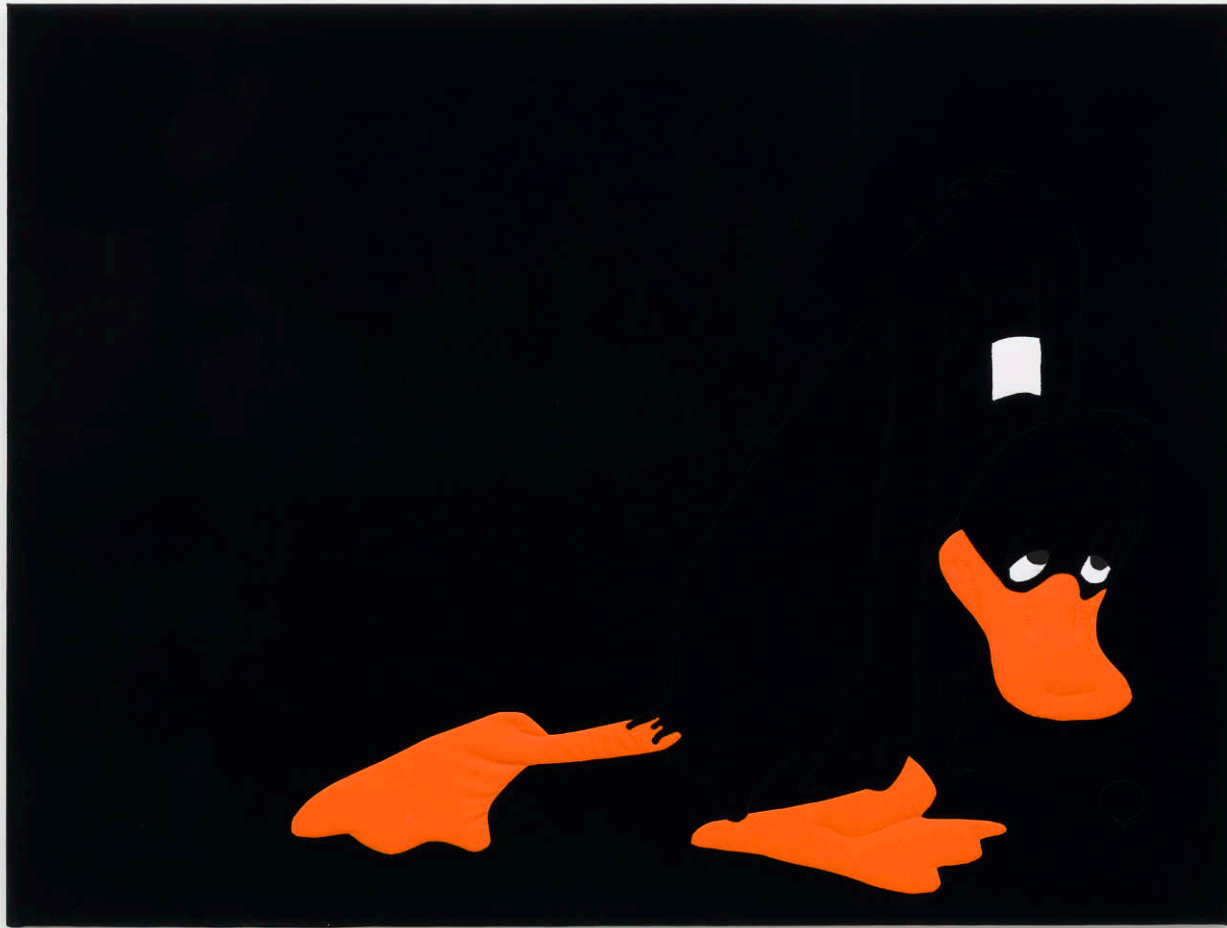


Cosima von Bonin
El Profesor 3, 2025
Velvet, cotton, and fleece

140 x 188 x 4 cm

EUR 85,000.00 + VAT

Galerie Neu



Cosima von Bonin
El Profesor 4, 2025
Velvet, cotton, and fleece

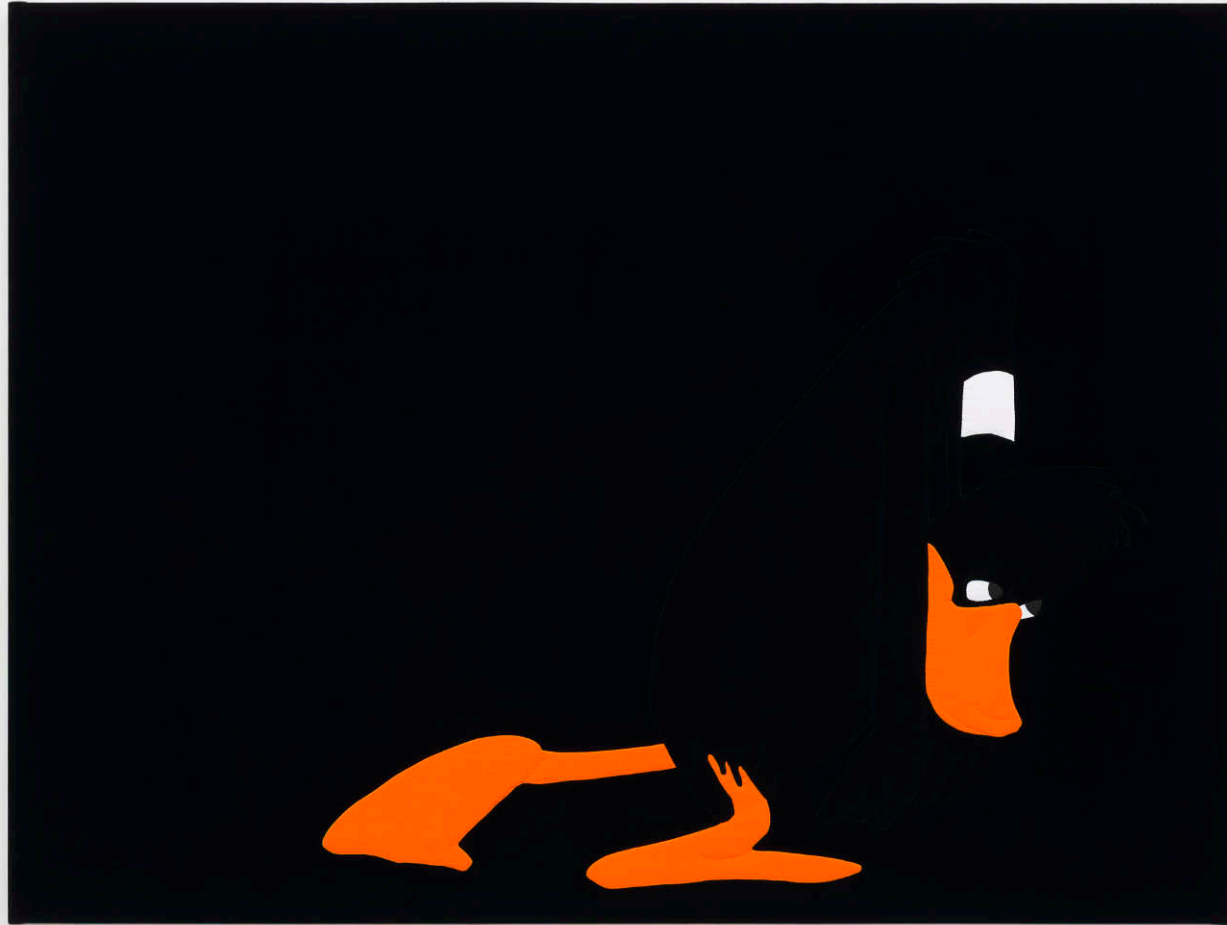
140 x 188 x 4 cm

EUR 85,000.00 + VAT

Galerie Neu



Galerie Neu

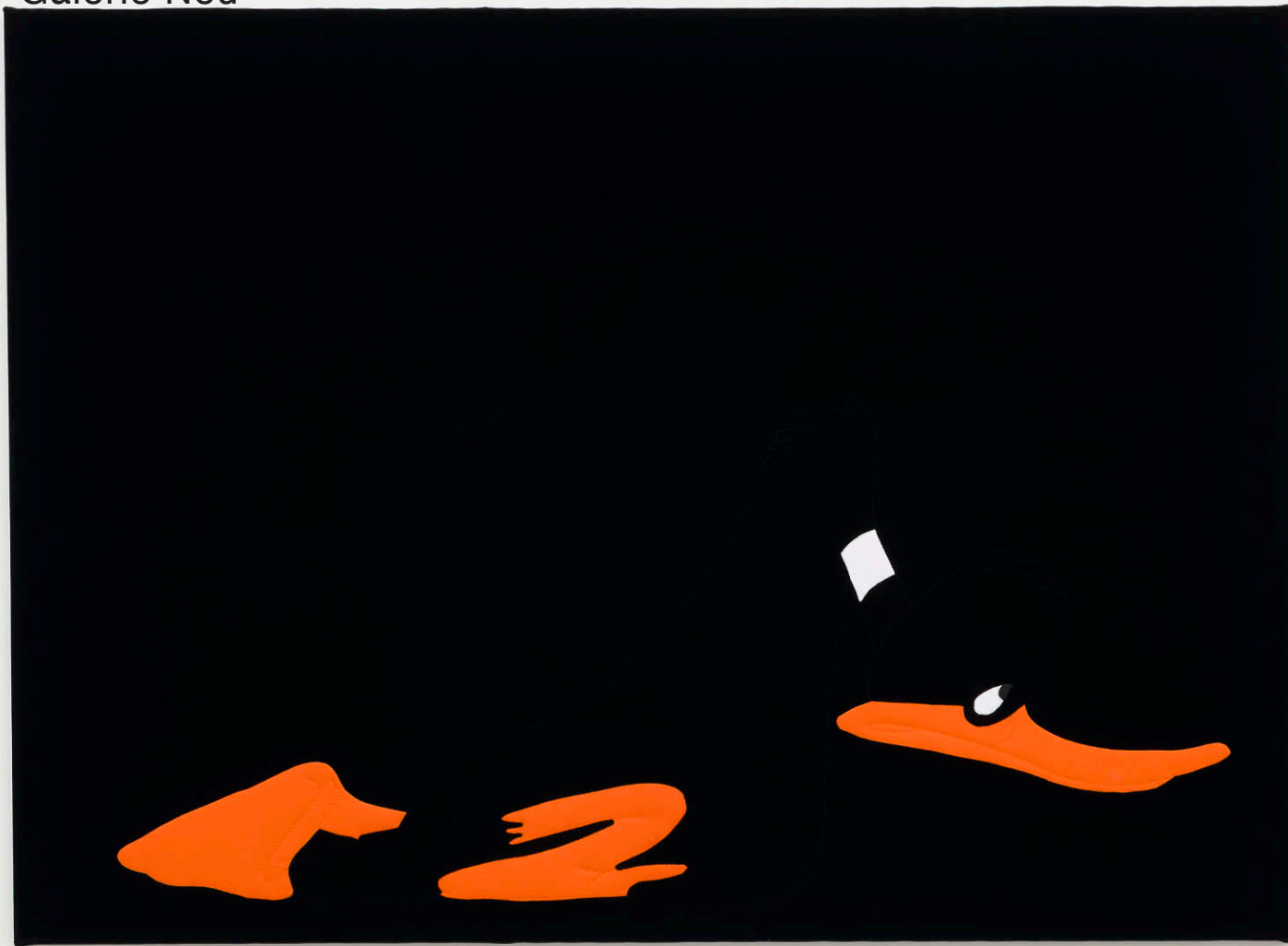


Cosima von Bonin
El Profesor 5, 2025
Velvet, cotton, and fleece

140 x 188 x 4 cm

EUR 85,000.00 + VAT

Galerie Neu



Cosima von Bonin
El Profesor 6, 2025
Velvet, cotton, and fleece

152 x 210 x 4 cm

EUR 90,000.00 + VAT

Galerie Neu



Galerie Neu at Basel Social Club

Rittergasse 21-25, 4051 Basel
15.06.2025 – 21.06.2025

presenting works by

Sergej Jensen
Josephine Pryde
SoiL Thornton



Galerie Neu

Sergej Jensen

(*1973 Maglegaard, DK. Based in Berlin & Cologne, DE, New York, US)

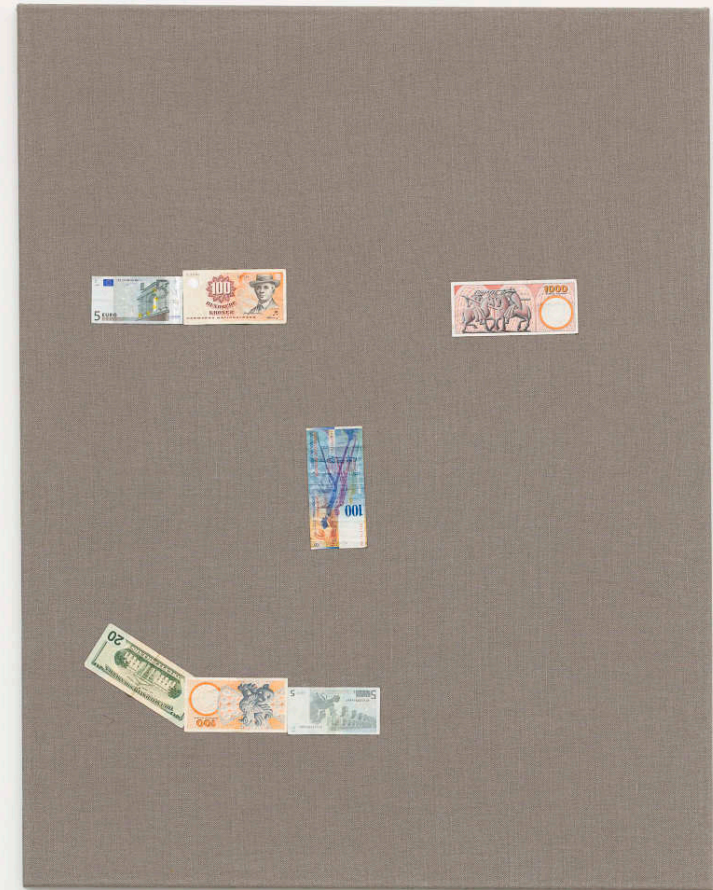
Now a touchstone for a new generation of artists, Jensen's oeuvre has been built outside the perimeter of authority figures and painting's grand gestures, beyond or outside the usual distinctions between abstraction and figuration. It strives to avoid the pitfalls of individual expression, and the crisis and aporias of the era, through various attempts and degrees of success.

Jensen has sometimes happened to say that he makes "painting without paint" although he more often happens to paint with all the possibilities that materials have to offer, with formats and surfaces, through effects that involve sewing, suturing, erasure, patching up, leaving some room for phenomena of overlapping and alterations, with found textiles that are stained, exposed, and various materials that are sometimes added to the canvas.

Sergej Jensen
Untitled (Money Face), 2006
Money on canvas

115 x 90 cm

EUR 38,000.00 + VAT



Galerie Neu



Josephine Pryde
I may have the weak and feeble body of a woman but
I have the liver of an ox IV, 2007
C-Print

57.5 x 45 x 3 cm (framed)
1AP / 3 + 2AP

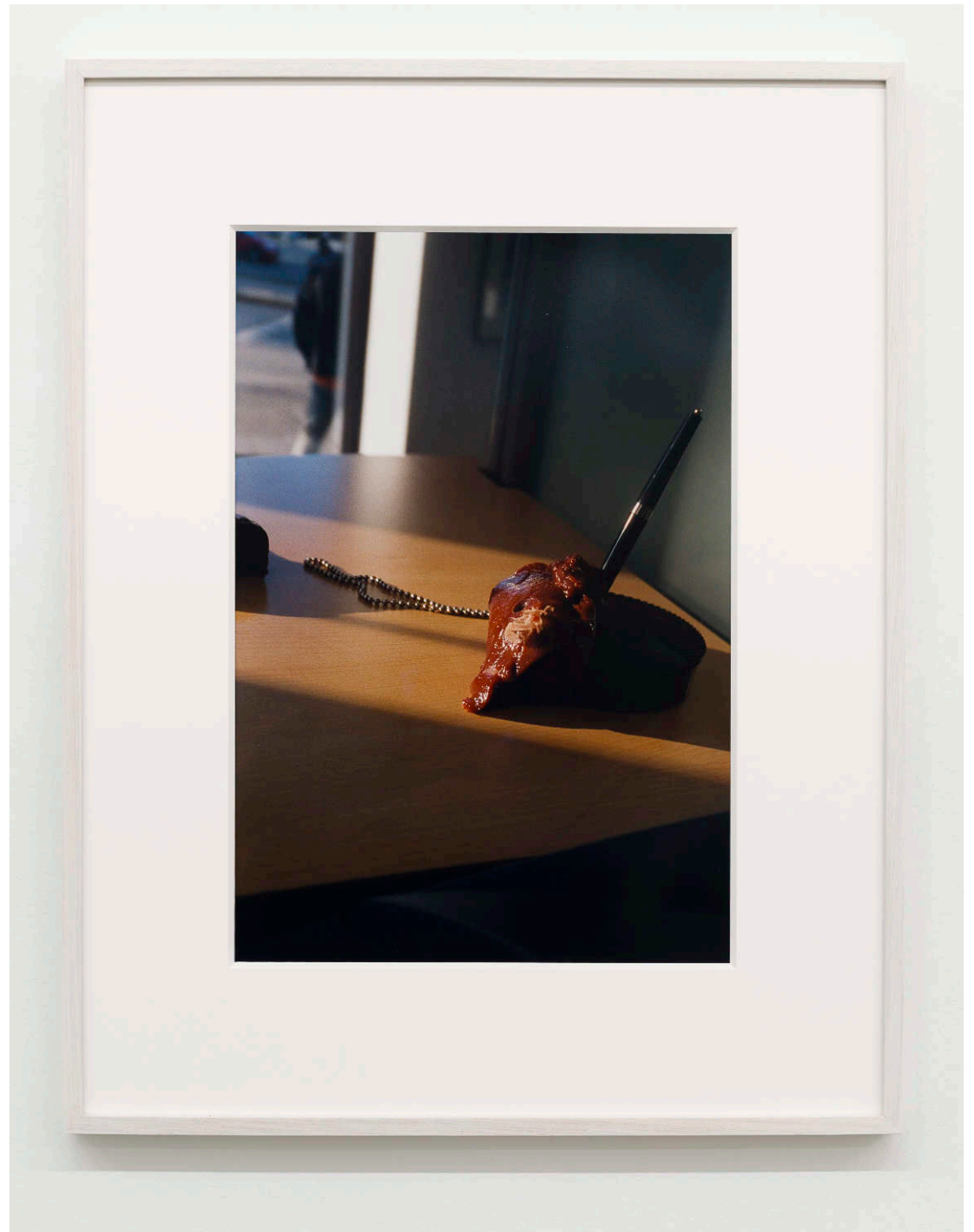
EUR 9,000.00 + VAT

Galerie Neu

Josephine Pryde
I may have the weak and feeble body of a woman but
I have the liver of an ox VI, 2007
C-Print

57.5 x 45 x 3 cm (framed)
1AP / 3 + 2AP

EUR 9,000.00 + VAT



Josephine Pryde
(*1967 Alnwick, UK. Based in Berlin, DE)

Since the early 1990s, Josephine Pryde has produced enigmatic and provocative photographs and sculptures that simultaneously incorporate and elude their traditions and uses. Pryde's photographic practice is interrogative, using images to critically address various subjects, including motherhood, beauty, consumer culture, tourism or medical science. Produced in series, her seemingly informal yet staged images connect, at times uncannily, to conventions of advertising and fashion photography, as well as to traditional photographic genres, including documentary, snapshot, and experimental photography.

Animals, uncanny fragments of bodies, formless substances and unwieldy liquids have often been the focus of Pryde's work. In the series *Liver* (various subtitles, 2006–2007) Pryde takes a cow's liver to German and American banks, and photographs it on the countertops and at the cash machine. "The horror of dead viscera at the high street end of capital flows has a pronounced post-economic crisis antagonism, while the look of the dilapidated 1970s bank branch speaks of how "client-side" life for those of average income may be on a downward swing"

—Melanie Gilligan



Galerie Neu



Josephine Pryde
I may have the weak and feeble body of a woman but I have the liver of an ox V, 2007
C-Print

45 x 57.5 x 3 cm (framed)
1AP / 3 + 2AP

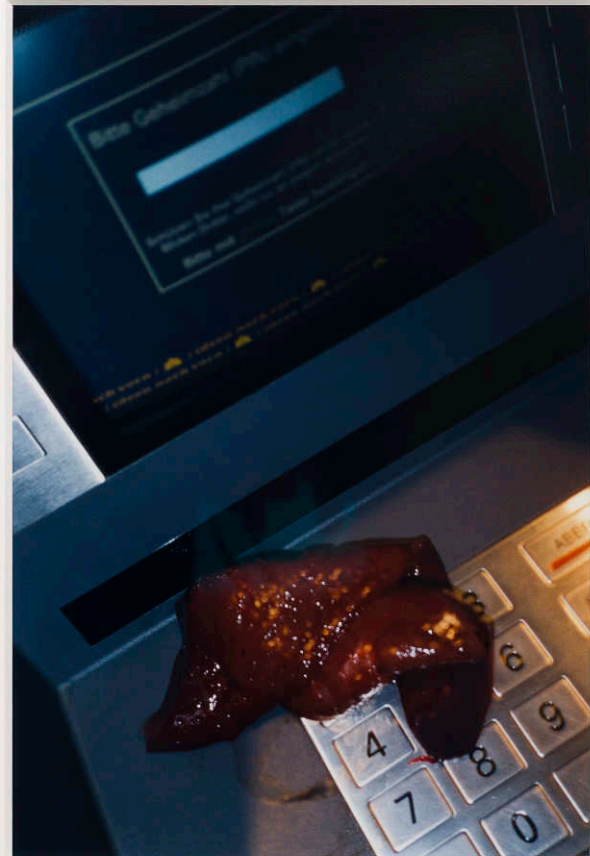
EUR 9,000.00 + VAT

Galerie Neu

Josephine Pryde
I may have the weak and feeble body of a woman but
I have the liver of an ox VII, 2007
C-Print

57.5 x 45 x 3 cm (framed)
1AP / 3 + 2AP

EUR 9,000.00 + VAT



Galerie Neu



Josephine Pryde
Liver (depository, envelopes, trash), 2006
C-Print

45 x 57.5 x 3 cm (framed)
1AP / 3 + 2AP

EUR 9,000.00 + VAT

Galerie Neu



Josephine Pryde
Liver (supplies), 2006
C-Print

45 x 57.5 x 3 cm (framed)
1AP / 3 + 2AP

EUR 9,000.00 + VAT

Galerie Neu

SoiL Thornton
ring leader (road to 74 years~ Dictionaries show a progression for
“queer.” The 1949 printing of Webster’s New Collegiate Dictionary lists
just one slang usage for “queer”: “Counterfeit money.”), 2023
Aloe Vera gel on burned wood panel

162.5 x 147 cm

USD 38,000.00 + VAT



SoiL Thornton
(*1990 Macon, US. Based in Brooklyn, US)

Through its long title alone, Thornton's work ring leader (road to 74 years~ Dictionaries show a progression for "queer." The 1949 printing of Webster's New Collegiate Dictionary lists just one slang usage for "queer": "Counterfeit money.") conveys the close relationship between emancipatory achievements and their respective backlash. As the work's title suggests, it is true that the outcomes of social struggles can be observed in our advanced understanding of the concept of queerness, as recorded in present-day dictionaries. At the same time, however, queerness - as an identity beyond the categories of 'man' and 'woman' or 'heterosexual' and 'lesbian/gays' - is still given relatively little credence in the art market, just as it was in 1949. Thornton's painting features an Op Art motif: a brownish spiral reminiscent of Bridget Riley. This classic optical illusion serves as a symbol for the counterfeit money mentioned in the title. By applying aloe vera gel to burnt wood, Thornton creates an epidermis-like surface which is reminiscent of skin. This work seems to function as a self-portrait in disguise, drawing us into a vortex of meaning as many of Thornton's work do.

– Isabelle Graw, 2023