



Sprüth Magers

Art Basel Hong Kong

March 28–30, 2025

VIP Days: March 26–27, 2025

Booth: 1C17

Henni Aftan

John Baldessari

Cao Fei

George Condo

Thea Djordjadze

Robert Elfgén

Jenny Holzer

Anne Imhof

Karen Kilimnik

Barbara Kruger

Louise Lawler

Mire Lee

David Maljkovic

Gala Porras-Kim

Thomas Ruff

Salvo

Thomas Scheibitz

Hyun-Sook Song

Rosemarie Trockel



John Baldessari

Person with Kite (With Yellow and Black Intrusions)/Feather (Flawed), 1992

One black-and-white photograph with acrylic paint and paper adhesive; one color photograph with acrylic paint; oil enamel paint on rubber

130.2 x 205.7 cm | 51 1/4 x 81 inches (framed)

MSPM JBA 39892

USD 400,000 (excl. tax)



John Baldessari was a pioneer of American Conceptualism, persistently challenging and redefining the expectations that influence our understanding of art. *Person with Kite (With Yellow and Black Intrusions)/Feather (Flawed)* (1992) stems from an exceptional series that he produced following his residency in Ahmedabad. These mixed media assemblages combine his own photographs – some enhanced by paint – with an eclectic mix of found imagery, rubber mudflaps painted by local sign painters, Formica components modeled after parts of local motorized rickshaws, and printed handmade paper crafted at the Gandhi ashram. In this particular work, a sense of movement and transition is conveyed through dominant motifs, including floating electronics in futuristic cyberspace that reflect the burgeoning technological revolution of the 1990s. Expanding beyond the sum of its parts, the work evokes the rich atmosphere and intricate complexities of Indian scenery through Baldessari's skillful associative juxtaposition.

John Baldessari (1932–2020) lived and worked in Venice, CA. Selected solo exhibitions include Museo de Arte Contemporáneo Atchugarry, Maldonado, Uruguay (2025), Fundación Malba–Museo de Arte Latinoamericano de Buenos Aires (2024), Moderna Museet, Stockholm (2020), Laguna Art Museum, Laguna Beach (2019), Museo Jumex, Mexico City (2017), Städel Museum, Frankfurt a. M. (2015), Garage Center for Contemporary Culture, Moscow (2013), Fondazione Prada, Milan (2010), Stedelijk Museum, Amsterdam (2011), Tate Modern, London (2009), Museum of Contemporary Art, Barcelona (2010), Los Angeles County Museum of Art (2010), and Metropolitan Museum of Art, New York (2010–2011). Selected group exhibitions include the 53rd Biennale di Venezia (2009), at which he was honored with the Golden Lion for Lifetime Achievement, Whitney Biennial (2009, 1983), Documenta V and VII (1972, 1982), and the Carnegie International (1985–86).

John Baldessari

*Person with Kite (With Yellow and Black Intrusions)
/Feather (Flawed), 1992 (detail)*





George Condo
Dreaming, 2023
Oil on linen
152.4 x 139.7 cm | 60 x 55 inches
MSPM GCO 56109
Price upon request







George Condo
Composition in Yellow, 2023
Oil on linen
215.9 x 228.6 cm | 85 x 90 inches
MSPM GCO 54048
Price upon request



George Condo is an icon of contemporary American painting. His unique pictorial language reimagines the imagery and practices of Western art history, most especially modernism and abstraction, with vitality and dynamism. Both *Composition in Yellow* (2023) and *Dreaming* (2023) demonstrate Condo's absolute command of color and form, and his signature Picassoid style. Each work depicts a colorfully fragmented portrait that constructs a plurality of simultaneous emotional states, an approach the artist refers to as "psychological Cubism." Through such fragmentation, Condo is able to concurrently question the logic of our exterior world and portray the complexity of our interior lives.

George Condo: Pastels, a two-part exhibition at Sprüth Magers and Hauser & Wirth in New York City, is on view until early March. Additionally, Condo is set to have an upcoming solo show at Musée d'Art Moderne de Paris later this year.

George Condo (*1957, Concord, NH) lives in New York. Selected solo exhibitions include DESTE Foundation for Contemporary Art, Hydra, Greece (2024), Nouveau Musée National de Monaco – Villa Paloma, The Morgan Library & Museum, New York (both 2023), Long Museum, Shanghai (2021), Cycladic Art Museum, Athens and Maritime Museum, Hong Kong (both 2018), Phillips Collection, Washington, DC (2017), traveled to Louisiana Museum of Modern Art, Humlebæk, Denmark (2017), Museum Berggruen, Berlin (2016), New Museum, New York (2010), traveled to Hayward Gallery, London, Boijmans Van Beuningen, Rotterdam (both 2011), Schirn Kunsthalle, Frankfurt (2012) and Kunstmuseum Luzern (2008). Selected group exhibitions include La Biennale di Venezia (2019, 2013), 13th Biennale de Lyon (2015), 10th Gwangju Biennale (2014), Whitney Biennial (2010, 1987) and the 48th Corcoran Biennial, Washington, DC (2005).

George Condo
Composition in Yellow, 2023 (detail)





Rosemarie Trockel

Training 2, 2012

Acryl, steel, wood, acrylic finish

110 x 120 x 6 cm | 43 1/4 x 47 1/4 x 2 3/8 inches

Edition 2 of 2

MSPM RTR 20300

EUR 150,000 (excl. tax)



Rosemarie Trockel's works often reveal the unsettling aspects of systemic power disparities in both art and everyday life. Her domestic settings carry vague or obvious threats: Minimalist stove tops emit heat, knitwear is designed for two-headed creatures, and a house accommodates pigs and people alike. The reliefs *Training 2* (2012) and *Training* (2011) display a staircase with a recess suggesting an ominous cellar door and two overlapping nondescript panels, respectively. The ambiguous geometry of *Vagabonding* (2017) evokes the image of a home, a theme that Trockel frequently explores in relation to gender. Furthermore, the pared-down nature of these monochrome objects directly references the patriarchal world of twentieth-century abstraction and Minimalism, drawing parallels to the works of artists such as Carl Andre, Donald Judd and Robert Smithson. Reflecting Trockel's characteristic practice of cleverly engaging with art history, these works offer an imaginative and humorous counterposition to the male genius artist.

In May, Trockel will present her latest work at Sprüth Magers and Gladstone in New York, alongside a selection of rarely shown historical pieces.

Rosemarie Trockel (*1952, Schwerte, Germany) lives and works in Berlin. Solo exhibitions include MMK – Museum für Moderne Kunst, Frankfurt (2022–23), Moderna Museet Malmö (2018–19), Pinacoteca Agnelli, Turin (2016), Kunsthau Bregenz (2015), traveling exhibition at Museo Nacional Centro de Arte Reina Sofía, Madrid, at the New Museum, New York and Serpentine Gallery, London (2012–13) and Wiels, Brussels, Culturegeest, Lisbon and Museion Bozen, Bolzano (2012–13). In 2005, a major retrospective of her work opened at Museum Ludwig Köln, Cologne and traveled to MAXXI, Rome. In 1999, Trockel became the first woman artist to represent Germany at La Biennale di Venezia. Her work was also included in Documenta 10 (1997) and Documenta 13 (2012) in Kassel, as well as La Biennale di Venezia (2022).

Rosemarie Trockel
Training 2, 2012 (detail)



Rosemarie Trockel, *Flagrant Delight*, installation view, WIELS Contemporary Art Centre, Brussels, 2012



Rosemarie Trockel

Training, 2011

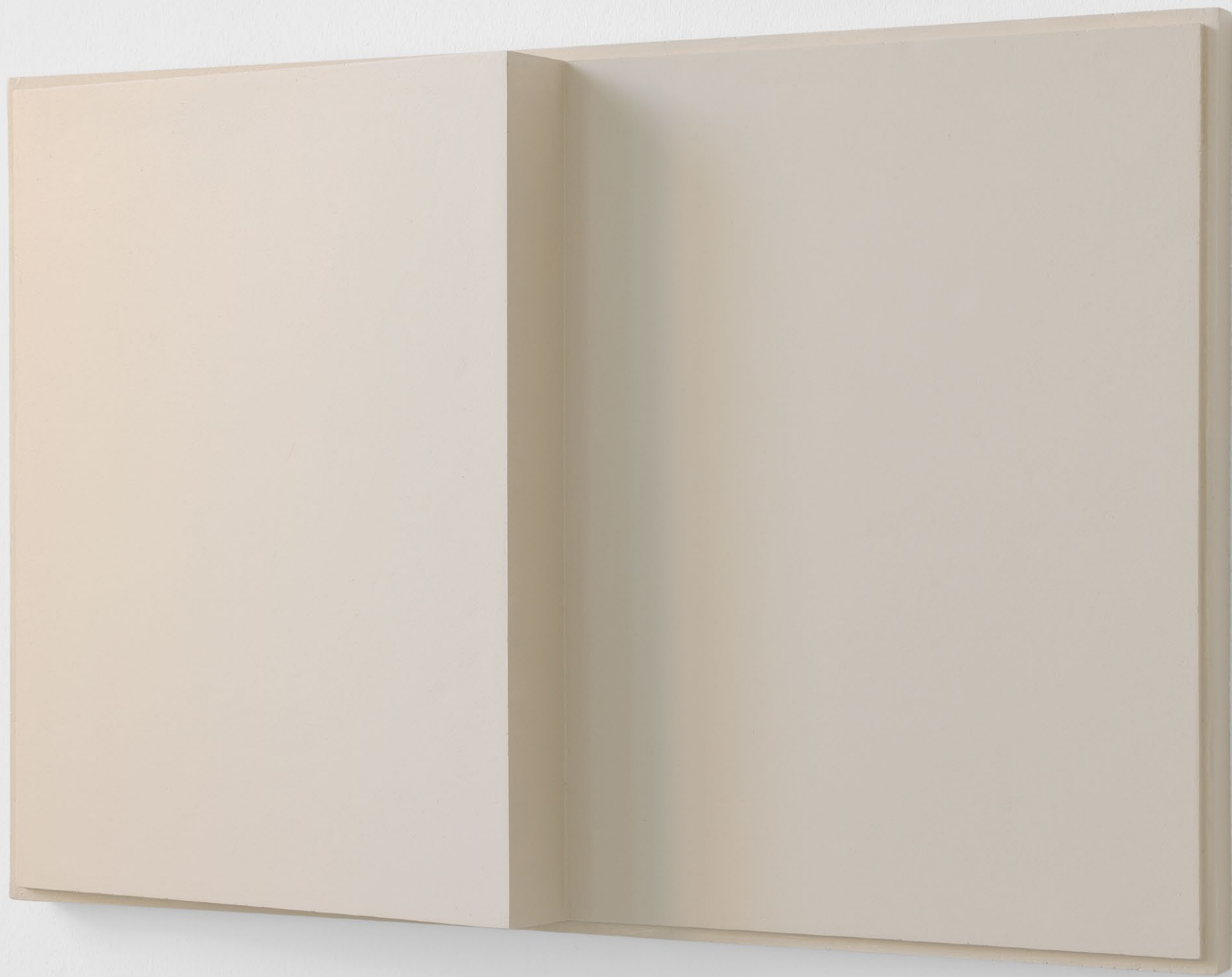
Acryl, PU-finish

60 x 90 x 10.5 | 23 5/8 x 35 3/8 x 4 1/8 inches

Edition 2 of 3

MSPM RTR 21178

EUR 200,000 (excl. tax)





Rosemarie Trockel
Vagabonding, 2017
Ceramic, slip trailing
60 x 60 x 16 cm | 23 5/8 x 23 5/8 x 6 1/4 inches
Edition 1 + 1 AP
MSPM RTR 31185
EUR 250,000 (excl. tax)



Rosemarie Trockel
Vagabonding, 2017



Hyun-Sook Song
13 Brushstrokes, 2021
Tempera on canvas
130 x 70 cm | 51 1/8 x 27 5/8 inches
MSPM HSO 57026
EUR 45,000 (excl. tax)

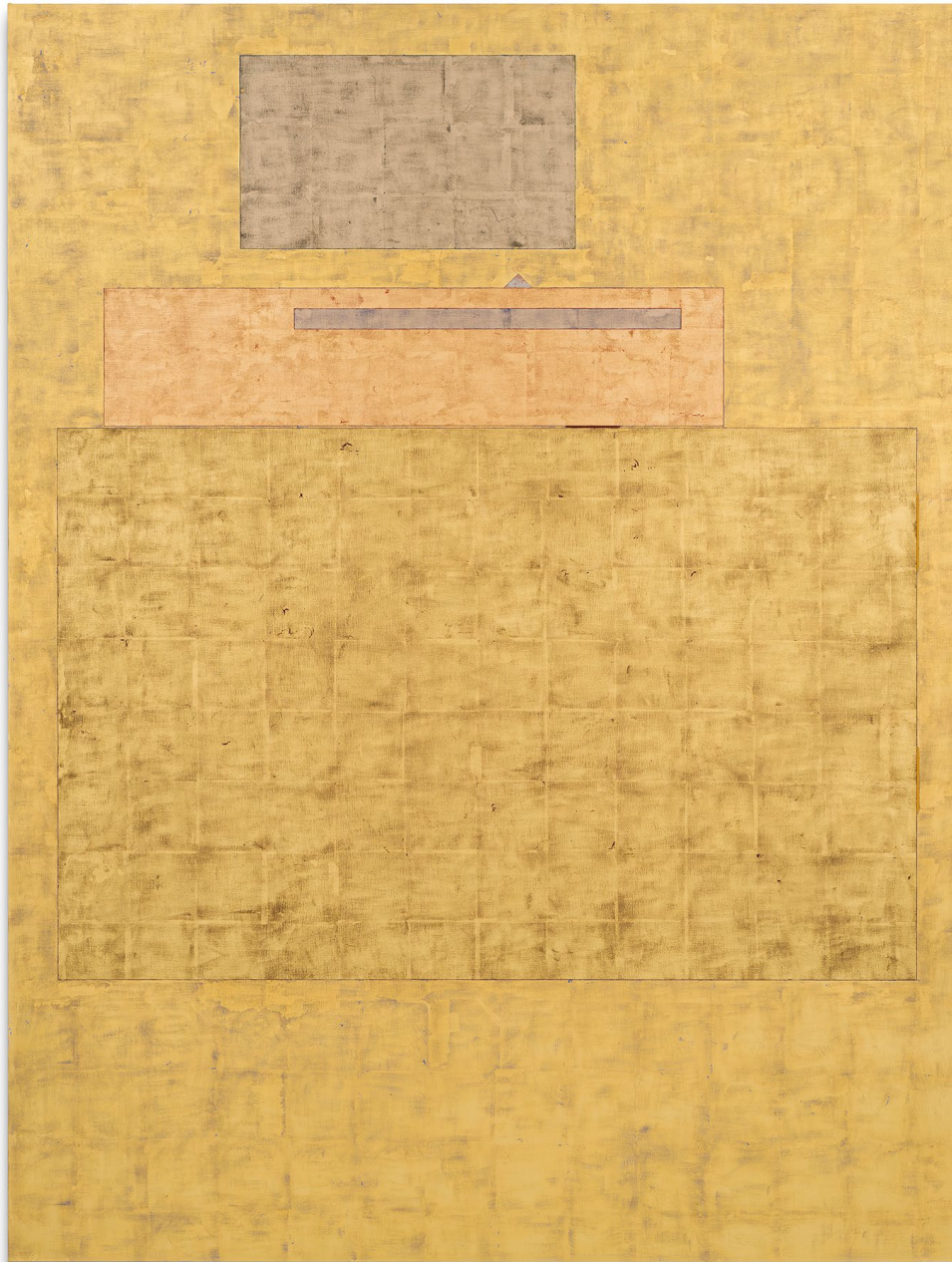


Hyun-Sook Song understands painting to be an act of concentrated meditation that visually records the artist's state of mind. Song's decades-long practice has been defined by her distinctive style: simple compositions of deliberate linework that is reminiscent of East Asian calligraphy, rendered in the ancient medium of egg tempera. *13 Brushstrokes* (2021) is emblematic of the artist's economy of gesture, naming the number of brushstrokes needed to complete the work and prompting the viewer to identify and trace each measured line. The neutral-toned painting is an elusive still life of a wooden post, tied and tugged towards the right side of the canvas by a translucent white fabric, against an earthy green backdrop. The prudence and modesty of Song's composition and brushwork in this painting, as is true throughout her oeuvre, manifests a tension between abstraction and figuration, revealing profound theoretical investments in the visualization of absence.

Hyun-Sook Song (*1952, Damyang, Jeollanam-do, South Korea) lives and works in Hamburg. Her work is currently featured prominently in the group exhibition *Isa Mona Lisa* at the Hamburger Kunsthalle, running through October 18, 2026. Selected solo and group exhibitions include Hamburger Kunsthalle, National Museum of Contemporary Art, Seoul, Gwangju Museum of Art, Poznan Biennale, Leeum Samsung Museum of Art, Seoul, Mori Art Museum, Tokyo, Asian Art Museum, San Francisco, Berkeley Art Museum, San Francisco, and Deichtorhallen, Hamburg. Hyun-Sook Song's work is included in the collections of institutions, such as Kunstmuseum Bern, Kunstmuseum Bonn, Hamburger Kunsthalle, Kunstmuseum Düsseldorf, Leeum Samsung Museum of Modern Art, Seoul, Mori Art Museum, Tokyo, Fukuoka Asian Art Museum, Seoul Museum of Art, Gwangju Art Museum, and Gyeonggido Museum of Art.

Hyun-Sook Song
13 Brushstrokes, 2021 (detail)





Jenny Holzer

Providing, 2024

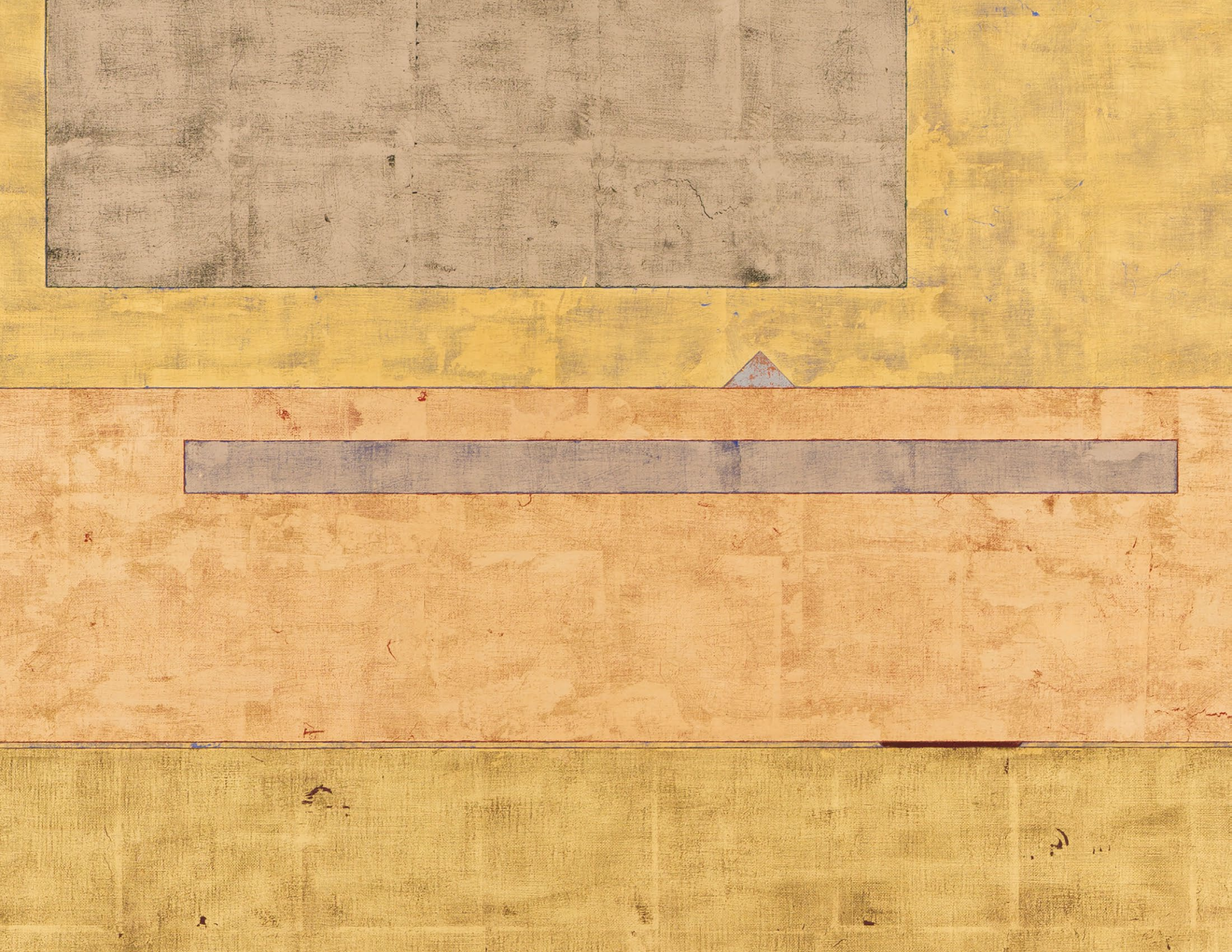
Text: US government document

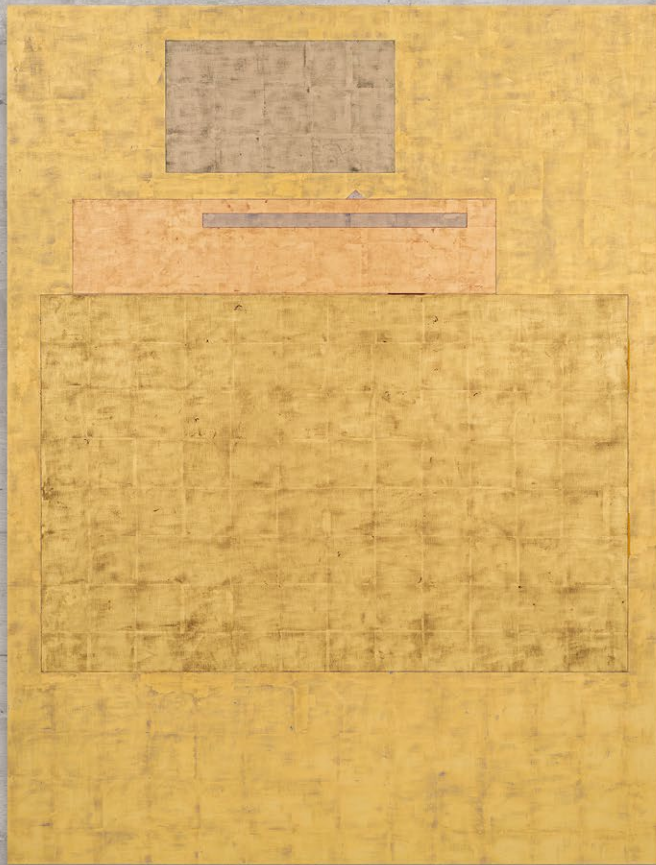
24k gold, antique gold, champagne gold, moon gold,
platinum and red gold leaf and oil on linen

147.3 x 111.8 x 3.8 cm | 58 x 44 x 1 1/2 inches

MSPM JHO 60163

USD 400,000 (excl. tax)





Since the mid-2000s, Jenny Holzer has used redacted US government documents released to the public under the Freedom of Information Act as source material for her work. In her recent Redaction Paintings, Holzer reproduces these documents on large linen canvases layered with oil paint and metal leaf, the metallic surfaces further abstracting the politically concealed information. In *Providing* (2024), the source is a FBI document on the USA PATRIOT Act, which was signed into law as a response to the 9/11 attacks and greatly expanded the powers of the FBI in the name of counterterrorism. *Providing* reproduces an entirely redacted page, only tiers of rectangular outlines remain. While this painting is rooted in the contemporary political landscape, it brims with art historical references to the gilded materiality of medieval religious icons and the long history of abstraction, particularly the geometries of Constructivism and the movement's belief in the transformative power of art.

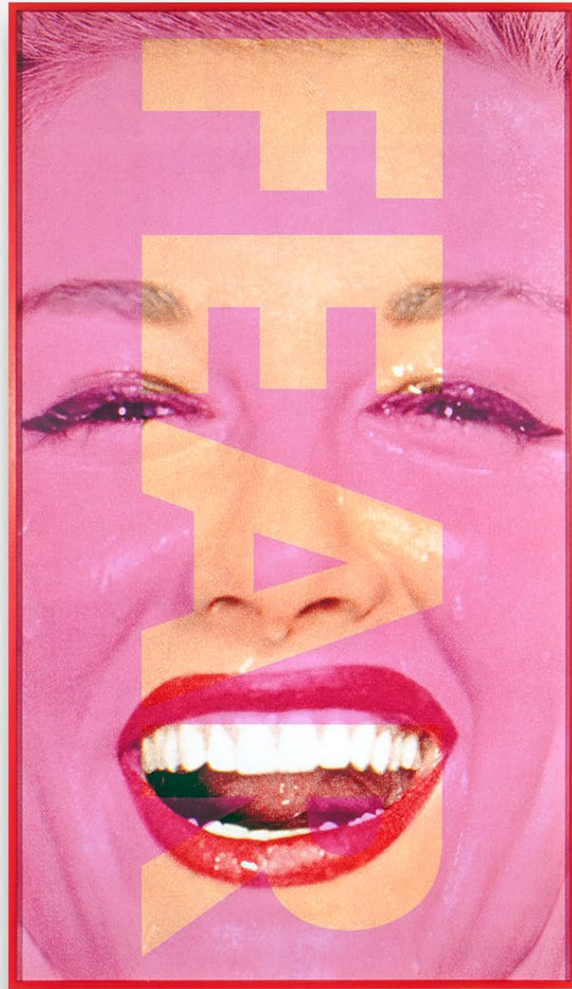
In March, the Glenstone Museum will reopen its Pavilions with a new presentation by Holzer.

Jenny Holzer (*1950, Gallipolis, OH) lives and works in New York. Major survey shows of her work were on view at The Guggenheim New York in 2024 and at Kunstsammlung Nordrhein-Westfalen, Düsseldorf, in 2023. Holzer curated an exhibition on Louise Bourgeois' work at Kunsthalle Basel in 2022. Selected solo shows include Guggenheim Museum, Bilbao (2019), Tate Modern, London (2019), Massachusetts Museum of Contemporary Art, North Adams (2017–present), Blenheim Art Foundation, Woodstock (2017), Museo Correr, Venice (2015), Neue Nationalgalerie, Berlin (2011, 2001), DHC/ART Foundation for Contemporary Art, Montreal and The Baltic, Gateshead (both 2010), Fondation Beyeler, Basel and Whitney Museum of American Art, New York (both 2009), Walker Art Center, Minneapolis (1991), Hamburger Kunsthalle (2000), as well as Dia Art Foundation, New York and Guggenheim Museum, New York (both 1989).

Jenny Holzer
Providing, 2024



Barbara Kruger
Untitled (FEAR), 2001
Chromogenic dye coupler print
213.8 x 123 cm | 84 1/8 x 48 3/8 inches (framed)
Edition 2 AP of 10 + 2 AP
MSPM BKR 17305
USD 175,000 (excl. tax)



Barbara Kruger's iconic and witty artistic practice explores the power of image and word, touching on the dynamics of control, corruption, and consumerism. For over four decades, her voice and aesthetic have transcended the insularity of the art world and influenced everyday visual culture. *Untitled (FEAR)* (2001) especially manifests Kruger's stylized politicality, a large-scale chromogenic print of a closely cropped image of a woman's face overlaid with a bright pink filter and the word "FEAR" vertically inscribed. The woman's wide lip-sticked smile, artificially white teeth, and winged mascara, in addition to the print's rosy coloring, stand in direct contrast with the destructive and unpleasant emotion it purports. Yet, in this discordance, Kruger draws out concerns over how the spectrum of human emotionality is exploited in mass media for profit and power.

Barbara Kruger (*1945, Newark, NJ) lives and works in Los Angeles and New York. In June, Kruger will open a solo exhibition at the Guggenheim, Bilbao and through April 2025, at ARoS Art Museum, Aarhus. Further solo shows include the Serpentine Galleries (2024), Museum of Modern Art, New York (2022), Los Angeles County Museum of Art (2022), Neue Nationalgalerie, Berlin (2022), Art Institute of Chicago (2021), AMOREPACIFIC Museum of Art, Seoul (2019), National Gallery of Art, Washington, DC (2016), Modern Art Oxford (2014), Kunsthau Bregenz (2013), Schirn Kunsthalle, Frankfurt (2010), Gallery of Modern Art, Glasgow (2005), Whitney Museum of American Art, New York (2000), Museum of Contemporary Art, Los Angeles (1999), Serpentine Gallery, London (1994) and Kunsthalle Basel (1984). Recent group shows include The Broad, Los Angeles (2023), La Biennale di Venezia (2022), Isabella Stewart Gardner Museum, Boston (2021), Museum of Modern Art, Warsaw (2021), The Metropolitan Museum of Art, New York (2020), Walker Art Center, Minneapolis (2020), Nationalmuseum, Stockholm (2019) and Hamburger Bahnhof, Berlin (2018).

Barbara Kruger
Untitled (FEAR), 2001



Anne Imhof
Untitled, 2024
Bronze cast
101.5 x 140 x 27 cm | 40 x 55 1/8 x 10 5/8 inches
Edition 1 of 3 + 1 AP
MSPM AIM 54063
EUR 250,000 (excl. tax)



Anne Imhof is known primarily for her enduring performances and spectral paintings, yet her artistic practice originates in her drawings which are frequently characterized by a keen interest in the human body. Imhof's most recent works transform this ongoing drawing practice into sculptural, patinated bronze reliefs, a new medium for the artist. *Untitled* (2024) is an embodied and eternalized drawing whose surface is reminiscent of gray stone. Its view of haloed androgynous figures that are touching each other, accompanied by a sickle, a pair of skulls and a devilish mask, evokes a sense of tenderness as much as it hints at impending violence. Expanding on themes of doom, sexuality and allegory that are present in many of Imhof's works, the bronze is an exploration of personal history and imagined narratives.

Anne Imhof
Untitled, 2024 (detail)



Anne Imhof, *Wish You Were Gay*, installation view, Kunsthhaus Bregenz, Bregenz, 2024



Anne Imhof
Untitled (Bench II), 2024
Bronze cast
46.7 x 200 x 43 cm | 18 3/8 x 78 3/4 x 17 inches
Edition 2 of 3 + 1 AP
MSPM AIM 60559
EUR 200,000 (excl. tax)



Anne Imhof is recognized internationally for her genre-spanning practice that encompasses performance and choreography, painting and drawing, and installation and sculpture. The cast bronze sculpture *Untitled (Bench II)* (2024) – a bench partially draped with T-shirts featuring the name of the hard-core band Suicidal Tendencies – examines the vulnerable moments experienced in locker rooms in gyms and schools. The work alludes to undressed bodies and the harsh comparisons imposed by rigid gender norms individuals often encounter in these claustrophobic settings. While Imhof has previously incorporated similar benches as scenographic elements in her performances, here they serve as silent markers of what the artist describes as “dysphorically charged” moments.

Anne Imhof (*1978, Gießen, Germany) lives and works in Berlin and Los Angeles. Selected solo exhibitions include Armory Park Avenue (2025), Kunsthau Bregenz (2024), Stedelijk Museum, Amsterdam (2022), Palais de Tokyo, Paris (2021), Tate Modern, London (2019), Hamburger Bahnhof, Berlin (2016), Kunsthalle Basel (2016), MoMA PS1, New York (2015), Carré d'Art – Musée d'Art Contemporain de Nîmes (2014), and Portikus, Frankfurt am Main (2013). Her work has also been featured in numerous group exhibitions, including at Aichi Triennale, Aichi Prefecture (2022), Kunstmuseum Winterthur (2022), Tai Kwun, Hong Kong (2019), La Biennale di Venezia (2017), where she was awarded the Golden Lion, La Biennale de Montréal (2016), Palais de Tokyo, Paris (2015), Centre Pompidou, Paris (2015), and Museum für Moderne Kunst, Frankfurt am Main (2014).

Anne Imhof
Untitled, 2024 (detail)



Cao Fei

Haze and Fog 11, 2013

Inkjet print on paper

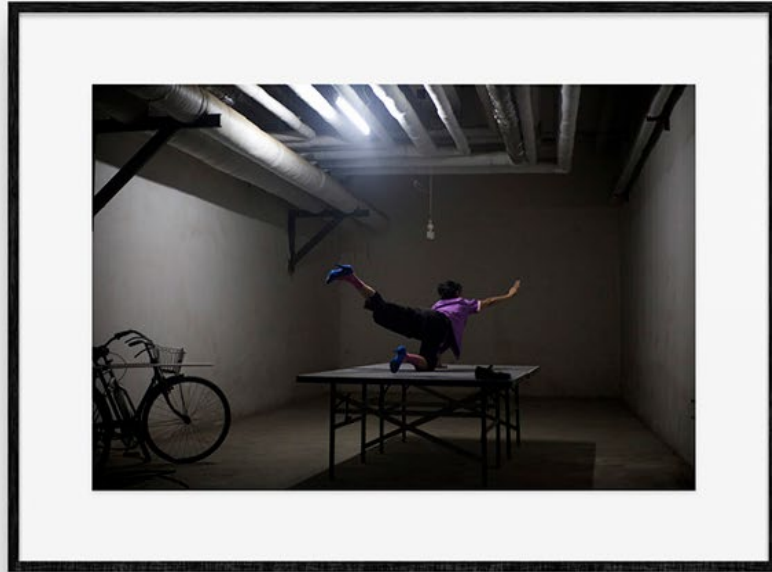
70 x 105 cm | 27 5/8 x 41 3/8 inches

95.3 x 130.2 cm | 37 1/2 x 51 1/4 inches (framed)

Edition 2 of 6

MSPM CFE 37496

EUR 18,500 (excl. tax)



Celebrated internationally for her wide-ranging multimedia work, Cao Fei blends fantasy and surreal elements with documentary and social critique to reflect on China's rapidly changing economy and its impact on citizens' everyday lives and imaginations. Her first feature-length film and accompanying series of photographs, *Haze and Fog* (2013), features a diverse cast of real estate agents, sex workers, musicians, manicurists, and security guards who cross paths in a gray and bleak apartment complex. Pushing the boundaries between real and fiction, Cao Fei utilizes the zombie trope to explore an increasingly individualized and alienating modern Chinese society. *Haze and Fog 11* depicts a cleaning lady engaged in a peculiar yoga session while wearing her employer's stolen high heels, raising questions around class dynamics and social hierarchy.

Cao Fei
Haze and Fog 11, 2013 (detail)



Cao Fei

Asia One 04, 2018

Inkjet print on paper

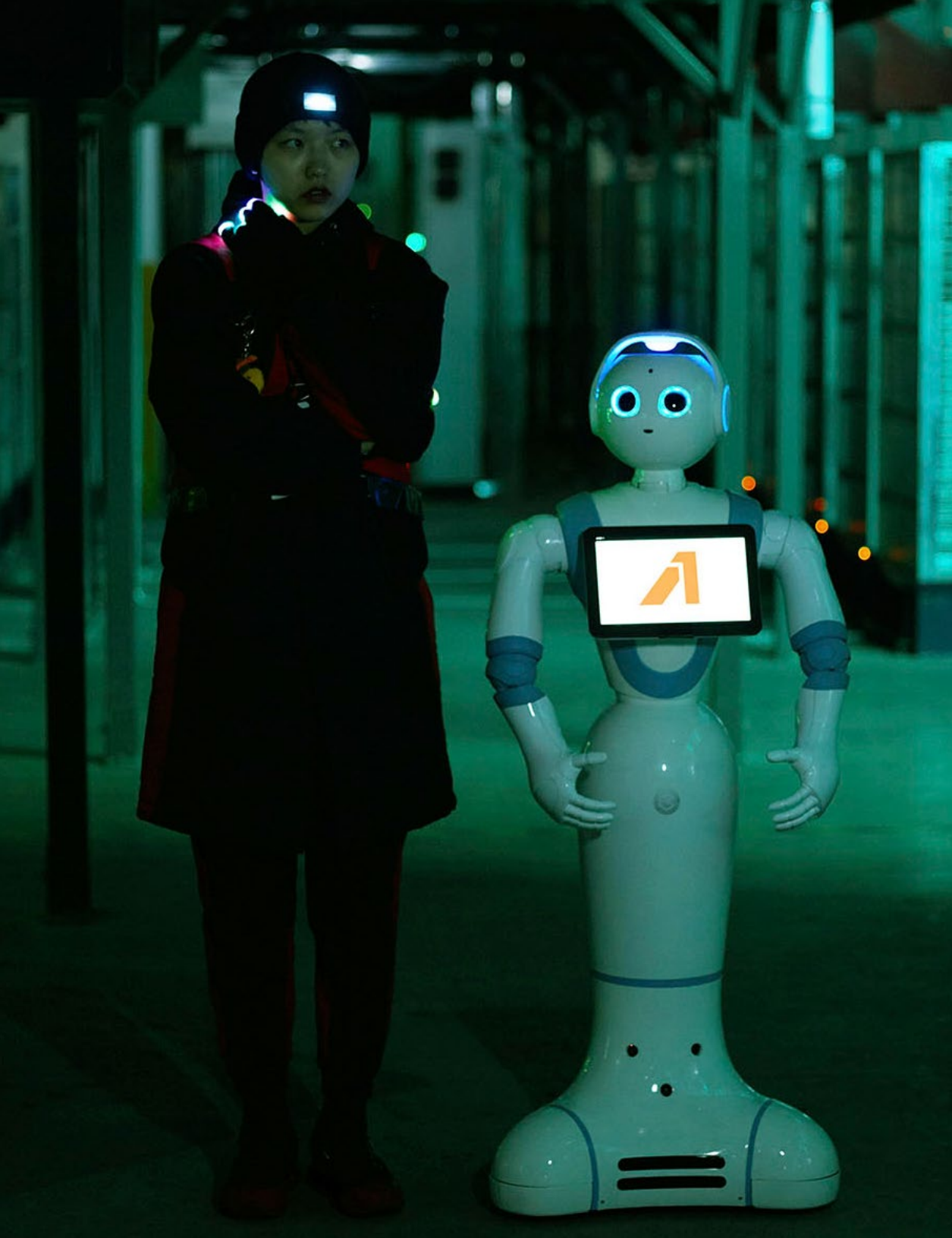
100 x 140 cm | 39 3/8 x 55 1/8 inches

125.1 x 165.4 cm | 49 1/4 x 65 1/8 inches (framed)

Edition 3 of 7

MSPM CFE 48980

EUR 20,000 (excl. tax)



Cao Fei regularly explores the intersections between humanity, technology, capital and the digital age – and in particular how these elements have come together in China's rapid urbanization over the last few decades. Her work in video has been particularly influential, and alongside each of these projects she produces a related series of photographs. *Asia One 04* and *Asia One 01* (both 2018) stem from the artist's feature-length film *Asia One*, commissioned by the Guggenheim Museum in 2018. In this wistful narrative, we are rooted in a near-future in which two workers and a robot are left alone in an enormous, automated logistics center. Their labor is repetitive and lonely, punctuated by numerous sequences depicting playful fantasies and emotional connection – illustrated, for example, in this view of one of the characters together with the wide-eyed robot or in the surreal beauty of a giant inflatable octopus wrapping its tentacles around a package slide.

Cao Fei
Asia One 04, 2018 (detail)



Cao Fei

Asia One 01, 2018

Inkjet print on paper

90 x 135 cm | 35 3/8 x 53 1/8 inches

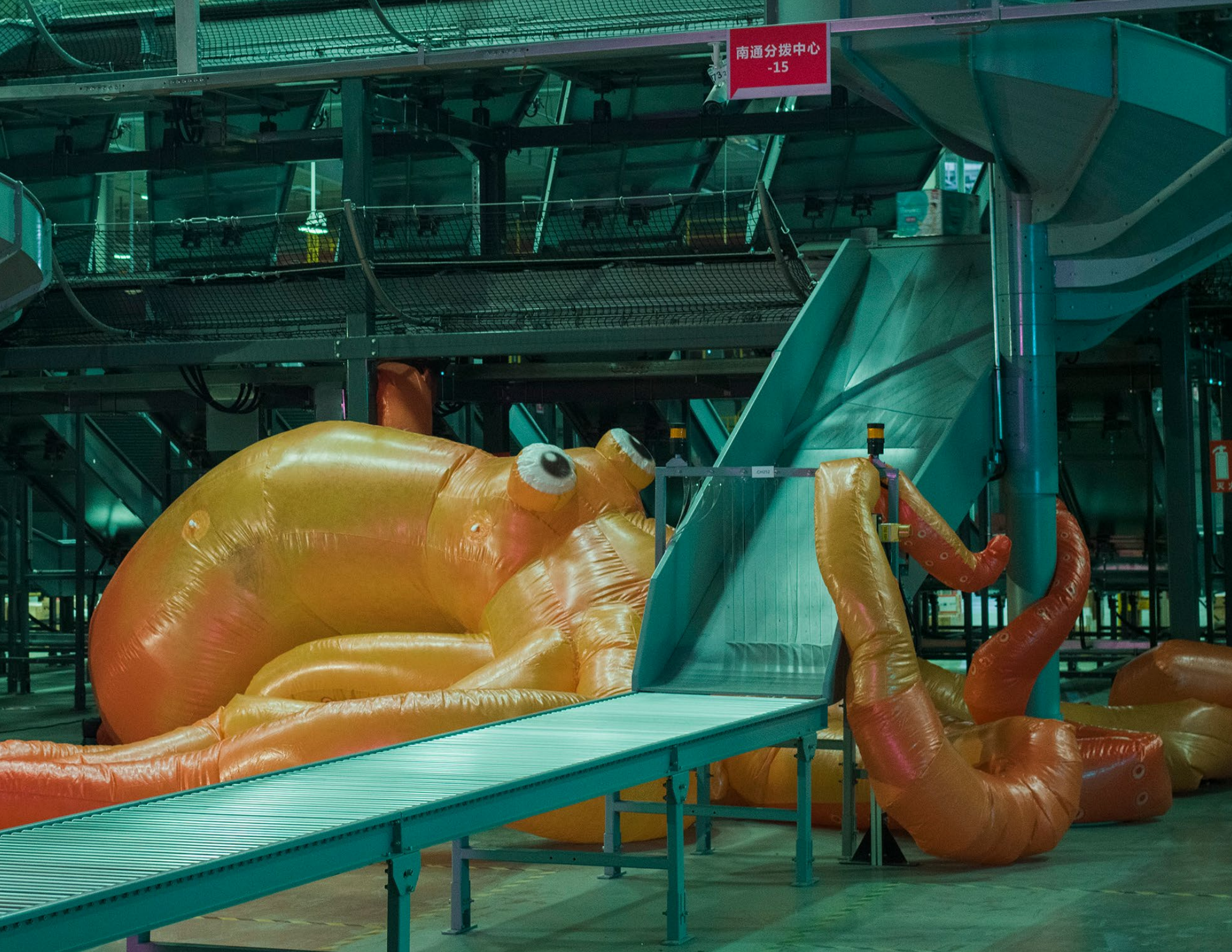
115.3 x 160.3 cm | 45 3/8 x 63 1/8 inches (framed)

Edition 3 of 7

MSPM CFE 45217

EUR 20,000 (excl. tax)

南通分拨中心
-15





Cao Fei

Nova 18, 2019

Inkjet print on paper

110 x 150 cm | 43 1/4 x 59 inches

141 x 181 cm | 55 1/2 x 71 1/4 inches (framed)

Edition 3 of 7

MSPM CFE 40875

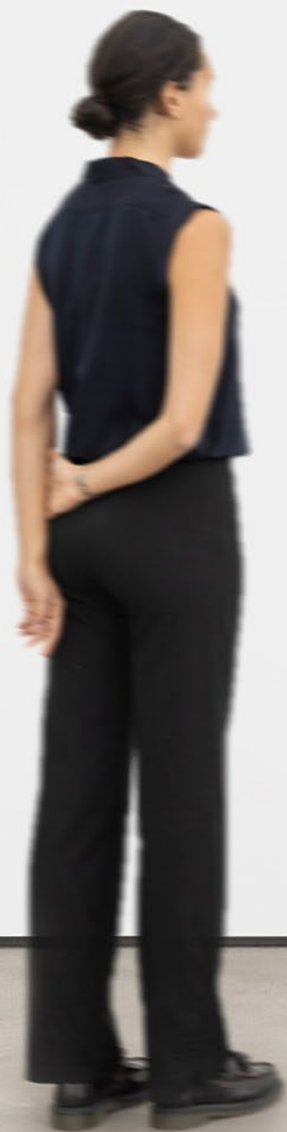
EUR 24,000 (excl. tax)



Working across a range of media, Cao Fei explores themes of automation, virtuality and technology, often setting her works against the backdrop of her Beijing neighborhood. The photograph *Nova 18* relates to Cao Fei's seminal feature-length video *Nova* (both 2019), which centers on a computer scientist's attempts to turn human beings into digital mediums for a secret international operation. Experimenting on his own son, the scientist accidentally traps him in an alternate space-time continuum, which he then tries to escape. As a space-suit-clad inadvertent time traveler, the son wanders a range of retro-futuristic settings and unstable dimensions. Saturated in purple, pink and blue hues, and permeated with utopian undertones, the video work's narrative considers the significant impact of technologies on lived experiences while moving seamlessly between the past and future, fantasy and reality. *Nova 18* captures the loneliness of father and son forced to inhabit parallel universes, perfectly encapsulating the beauty, surrealism and ambiguity that can be found in the surprising world Cao Fei has created.

Cao Fei (*1978, Guangzhou) lives and works in Beijing. Selected solo exhibitions include Sydney Modern, Art Gallery of New South Wales; Museum of Art Pudong, Shanghai; Lenbachhaus, Munich (all 2024), MAXXI, the National Museum of 21st Century Arts, Rome and UCCA Center for Contemporary Art, Beijing (both 2021), Serpentine Galleries, London (2020), Centre Pompidou, Paris (2019), Tai Kwun Contemporary in Hong Kong and K21 Düsseldorf (both 2018), MoMA PS1 (2016), Secession, Vienna and Bonnefantenmuseum, Maastricht (both 2015) and Tate Modern, London (2013). Cao Fei's work has been featured in group exhibitions and major biennial and triennial exhibitions worldwide since the early 2000s. In 2021, she was awarded the Deutsche Börse Photography Foundation Prize.

Cao Fei
Nova 18, 2019 (detail)





Thea Djordjadze

Untitled, 2025

Wood, plaster, paint, watercolor

130 x 130 cm | 51 1/8 x 51 1/8 inches

MSPM TDJ 61533

EUR 50,000 (excl. tax)



Thea Djordjadze's paintings are exemplary of her physiological practice, which concerns itself with the poetics and particularities of space as well as the natural inclinations of her varied materials. *Untitled* (2025) is a plaster work whose colors and visceral brushstrokes are incorporated directly into the plaster base of the work, as well as applied to the surface. The artist scratches, gouges, and layers into the surface, imbuing the work with a palpable sense of action. Here, dark and light blues, pale flesh tones, an invigorating burgundy and hints of purple beneath a diaphanous wash of color generate a dreamlike atmosphere. Djordjadze emphasizes the physical aspects of her materials, allowing them to speak for themselves.

Thea Djordjadze (*1971, Tbilisi) lives and works in Berlin. In April, Djordjadze will open a solo exhibition at Hamburger Kunsthalle. Further selected solo exhibitions include WIELS, Centre d'Art Contemporain, Brussels (2023), Musée d'Art Moderne et Contemporain (MAMC), Saint-Etienne (2022), Martin-Gropius-Bau, Berlin (2021), Kunst Museum Winterthur (2019), Portikus, Frankfurt (2018), Pinakothek der Moderne, Staatliche Graphische Sammlung, Munich (2017), Secession Wien, Vienna (2016), MoMA PS1, New York (2016), South London Gallery (2015), MIT List Visual Arts Center, Cambridge, MA (2014), Aspen Art Museum, CO (2013), Malmö Konsthall (2012), Kunsthalle Basel (2009) and Kunstverein Nürnberg/ Albrecht Dürer Gesellschaft, Nuremberg (2008). Group exhibitions include Haus Mödrath, Kerpen, Germany (2023), Hamburger Bahnhof, Berlin (2022), Tai Kwun-Centre for Heritage and Arts, Hong Kong (2020), Deichtorhallen Hamburg (2019), Triennale di Milano (2017), La Biennale di Venezia (2015, 2013), Documenta 13, Kassel (2012), and the 5th Berlin Biennale for Contemporary Art (2008).

Thea Djordjadze
Untitled, 2025 (detail)





Mire Lee

Open wound: Skin sculpture studio prototype #7, 2024

Pigmented methyl cellulose, construction mesh,
metal wire, rebar

152 x 100 x 96 cm | 59 7/8 x 39 3/8 x 37 7/8 inches

MSPM MIL 61164

EUR 45,000 (excl. tax)



Mire Lee's practice is deeply rooted in materiality, frequently employing industrial materials to create organic forms that elicit emotional responses. *Open wound: Skin sculpture studio prototype #7* (2024) is one of Lee's new membranous fabric sculptures, which the artist names "skins." The work is composed of safety netting typically used in construction, which is dipped in a gelatinous solution made from the same pigmented methylcellulose featured in her major installation for Tate's Turbine Hall. Propped up by a rebar skeleton, the sculpture's near-human half-form, with its gaping wounds, references the fragility and disintegration of bodies. Made from the same robust fabric, *Open wound: Surface with many holes #2* (2024) similarly marks the thin boundaries between inside and outside. Exploring the toll living in our current turbulent times takes on both body and mind, these "open wounds," ever-present representations of hurt, evoke conflicting feelings of disgust and tenderness.

In October 2024, Mire Lee created the annual Hyundai Commission, transforming Tate Modern's Turbine Hall with her visceral sculptures. The installation marked the first major presentation of her work in the UK.

Mire Lee (*1988, Seoul) lives and works in Seoul and Amsterdam. She holds a Bachelor of Arts from the Department of Sculpture (2012) and in Media Arts (2013) from Seoul National University. Her recent solo exhibitions include *Black Sun*, New Museum of Contemporary Art, New York (2023), and *Look, I'm a fountain of filth raving mad with love*, Zollamt – MMK, Museum für Moderne Kunst, Frankfurt am Main (2022).

Mire Lee

Open wound: Skin sculpture studio prototype #7, 2024





Mire Lee

Open wound: Surface with many holes #2, 2024
Pigmented methylcellulose on construction netting
230 x 139 x 10 cm | 90 1/2 x 54 3/4 x 4 inches
MSPM MIL 60992
EUR 35,000 (excl. tax)







Gala Porras-Kim

*4 photographs at Carnegie Museum of Art or at Carnegie Library
of Pittsburgh, 2025*

Graphite on paper

61 x 91.4 cm | 24 x 36 inches

MSPM GPO 61255

USD 30,000 (excl. tax)



The research-based practice of Gala Porras-Kim considers the relationship between cultural artifacts and the institutional conventions surrounding collection, conservation, display and taxonomy. Her latest project examines the systems of categorization employed by the Carnegie Library, Carnegie Museum of Natural History, and Carnegie Museum of Art. By revealing overlapping areas in these collections that classify their objects as information, science or art, Porras-Kim questions the conceptual frameworks and individual choices that inform our reading and presentation of objects as works of art. The two works titled *4 photographs at Carnegie Museum of Art or at Carnegie Library of Pittsburgh* (both 2025) are graphite drawings featuring four images found within each respective collection. The artist meticulously delineates and juxtaposes the images against contrasting dark and light backgrounds to symbolize their differing archival treatments. These thought-provoking works exemplify how the artist encourages viewers to reconsider the often rigid boundaries set by institutions, prompting a more nuanced recognition of how context shapes our perception of images in the art world and beyond.

Porras-Kim's work is currently on view in a solo show at the Carnegie Museum of Art through July 2025 and in a group exhibition at the Walker Art Center, Minneapolis, until September 2025.

Gala Porras-Kim (*1984, Bogotá) lives and works in Los Angeles and London. The Colombian-Korean-American artist received her Master of Fine Arts from CalArts, Santa Clarita (2009). She was a Fellow at the Radcliffe Institute for Advanced Study at Harvard University, Cambridge (2019) and Artist in Residence at the Getty Research Institute, Los Angeles (2020–22). Her work has been exhibited at the MoMA, New York (2023), Leeum Museum of Art, Seoul (2023), MMCA, Seoul (2023), MUAC, Mexico City (2023), Liverpool Biennial (2023), Gwangju Biennial (2021), Sao Paulo Art Biennial (2021), and Whitney Museum of American Art, New York (2019, 2017).

Gala Porras-Kim

4 photographs at Carnegie Museum of Art or at Carnegie Library of Pittsburgh, 2025 (detail)



1495-Allegheny County Fair-1936



Gala Porras-Kim

*4 photographs at Carnegie Museum of Art or at Carnegie Library
of Pittsburgh, 2025*

Graphite on paper

61 x 91.4 cm | 24 x 36 inches

MSPM GPO 61327

USD 30,000 (excl. tax)







Louise Lawler
Cheminee, 2003
Chromogenic color print on museum box
76.2 x 62.2 cm | 30 x 24 1/2 inches
Edition 5 of 5 + 1 AP
MSPM LLA 54014
USD 45,000 (excl. tax)



Photographs of artwork created by other artists have been the subject matter of Louise Lawler's oeuvre since the late 1970s when she began her complex photographic investigations into often overlooked or tacitly aesthetic forms of art experiences in museums, private collections, auction houses and storage depots. Lawler moves beyond mere documentation and captures uncanny moments when recognizable modern masterpieces interact with their surroundings and, by extension, how their meaning changes depending on the context in which they are seen. *Cheminee* (2003) exemplifies the wit with which Lawler treats her subjects, offering a view inside a collector's home where a lit fire is framed by a mahogany mantel that displays objects from various eras. Among a polychromic wooden Saint Sebastian, a possibly Cycladic sculpture, and a nineteenth-century figurine of an embracing couple, a sketch by Jean-Michel Basquiat catches the eye. Although Lawler does not intervene directly in the spaces she photographs, her adept selection, cropping and scaling of her images prompt viewers to consider the value – whether monetary, aesthetic or sentimental – that we impart onto objects of art.

Louise Lawler (*1947, New York) lives and works in New York. Solo exhibitions include Collection Lambert, Avignon (2023), Art Institute of Chicago, Chicago (2019), Sammlung Verbund, Vienna (2018), MoMA, New York (2017), Museum Ludwig, Cologne (2013), Albertinum, Dresden (2012), Wexner Center for the Arts, Columbus, Ohio (2006), Dia:Beacon, New York (2005), and Museum for Gegenwartskunst, Basel (2004). Selected group exhibitions include Fondazione Prada, Venice, Metropolitan Museum of Art, New York, Museum Brandhorst, Munich, Walker Art Center, Minneapolis, Institute of Contemporary Art, Boston, MoMA, New York, MoMA PS1, New York, MUMOK, Vienna, Hammer Museum, Los Angeles, and the Whitney Museum, New York, which additionally featured the artist in its 1991, 2000, and 2008 biennials. Her work was also included in the 59th Biennale di Venezia (2022).

Louise Lawler
Cheminee, 2003



Robert Elfgen

Müon, 2021

Metallic spray paint, wood stain, ink on wood, artist's frame

181 x 157 x 4 cm | 71 1/4 x 61 7/8 x 1 5/8 inches (framed)

MSPM REL 40886

EUR 20,000 (excl. tax)



Robert Elfgen's works thrive on a specific kind of narrative and symbolic density, on biography, everyday observations, and an acute sensibility for the subliminal poetry of myths and rituals. Elfgen doesn't paint his paintings, he builds them: "I actually work like a sculptor. For my paintings, I use solid materials like wood or brass, which I can stain, saw off, and shape." *Müon* (2021) demonstrates this direct, handcrafted yet resolutely sensual approach, which leads him to an image reminiscent of nineteenth-century romantic landscape painting. However, on closer inspection, the scene illuminated by a soft fall sun reveals itself as an abstraction composed of the wooden support itself. The grain visible beneath the metallic spray paint becomes part of the image, turning into the gentle movement of the lake and sky above, imparting a tactile, painterly quality. The other central elements of the motif are created by erratically flowing ink, which Elfgen skillfully tames to form shadowy trees reflected in a misty lake.

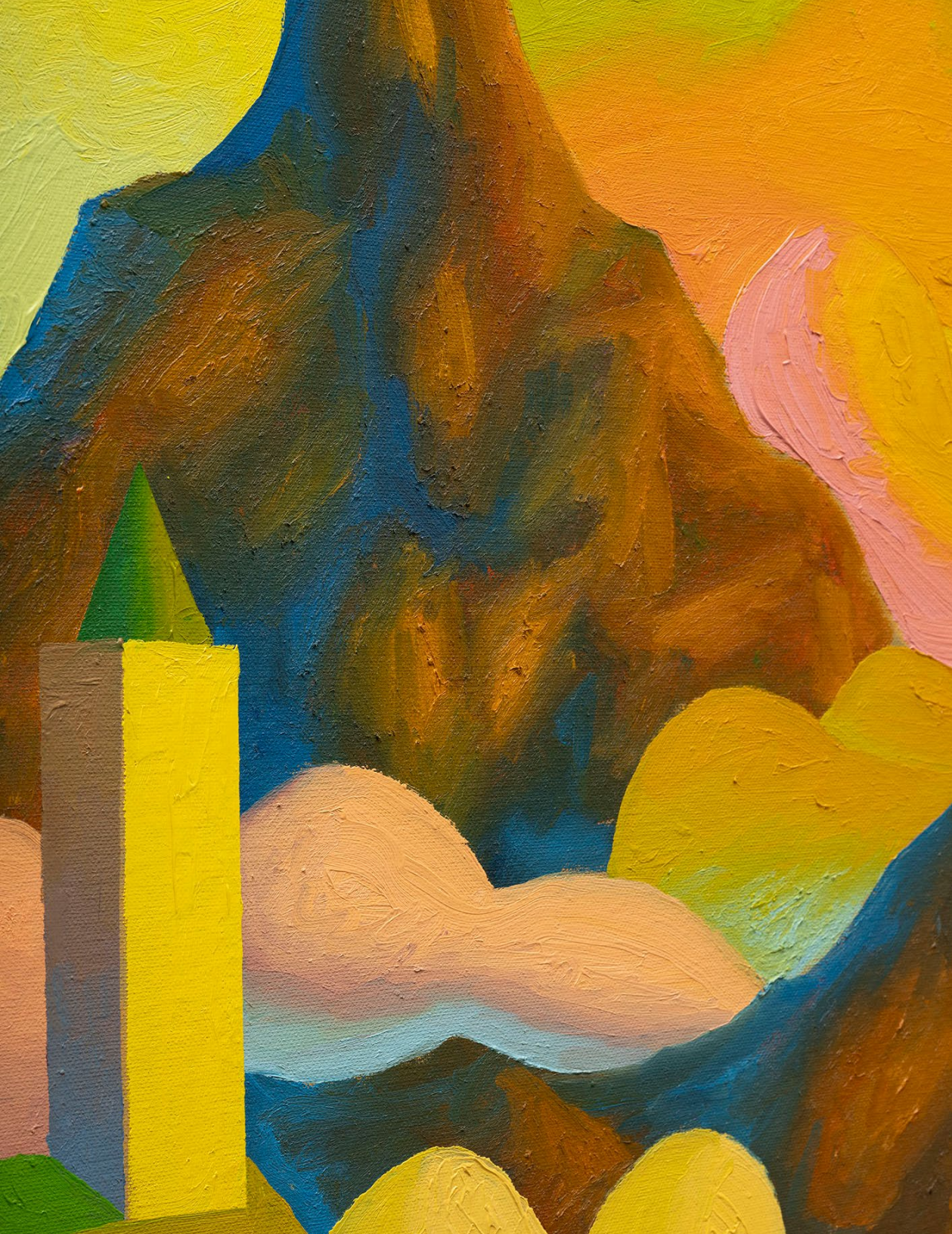
Robert Elfgen (*1972) lives and works in Cologne. From 1997 to 2001, he studied with John Armleder at the Braunschweig University of Art (HBK) and became Meisterschüler of Rosemarie Trockel at the Kunstakademie Düsseldorf in 2001. Selected solo exhibitions include PIBI, Seoul and Norbert Arns, Cologne (both 2022), Sprüth Magers, Berlin (2021), Leopold-Hoesch-Museum, Dueren (2016), Oldenburger Kunstverein, Oldenburg (2015), Marianne Boesky, New York (2009), westlondonprojects, London (2006), and Bonner Kunstverein, Bonn (2005). Selected group exhibitions include Villa Stuck, Munich (2017), me Collectors Room / Stiftung Olbricht, Berlin (2014), ZKM: Zentrum für Kunst und Medien, Karlsruhe, and Sammlung Falckenberg, Hamburg (2007–08).

Robert Elfgen
Müon, 2021 (detail)





Salvo
L'alpe, 2005
Oil on masonite
60 x 50 cm | 23 5/8 x 19 3/4 inches
MSPM SA 61022
USD 175,000 (excl. tax)



Salvo was an Italian Conceptual artist in dialogue with the burgeoning Arte Povera movement before his practice dramatically shifted in 1973, when the artist turned decisively to figurative painting. His oil paintings embrace the aesthetics of traditional art histories, from Giotto and Botticelli to Italian Futurism and Surrealism, employing flat geometric forms and rich colors that draw attention to the painting's artifice. In *L'alpe* (2005), a rocky Alpine mountain, its twisted shadows a deep blue, is framed by billowing pink, orange, and yellow clouds, foregrounded by the slope of a verdant green hill with a simple honey-colored building atop, whose pointed spire mirrors the mountain's peak. *L'alpe* and its sublime yellow-hued brightness is characteristic of Salvo's renowned sumptuous light effects, which generate serene, dreamlike scenes.

Salvo's work is the subject of a major retrospective at Pinacoteca Agnelli, Turin, open till May 25, 2025.

Salvo (1947–2015) lived and worked in Turin. Solo exhibitions include Museum of Contemporary Art, Rome (2022), Museo d'Arte della Svizzera Italiana, Lugano (2017, with Alighiero Boetti), Museo d'Arte Contemporanea, Lissone (2015), Galleria d'Arte Moderna e Contemporanea, Turin (2007), Galleria d'Arte Moderna e Contemporanea, Bergamo (2002), Musée d'Art Contemporain, Nîmes and Museum Boijmans van Beuningen, Rotterdam (both 1988), Kunstmuseum Lucerne (1983), Mannheimer Kunstverein and Museum Folkwang, Essen (both 1977). In addition to participating in Documenta 5 (1972) and the 1976 and 1988 editions of La Biennale di Venezia, recent group exhibitions include Kröller-Müller Museum, Otterlo, The Netherlands (2023), Kunsthaus Glarus, Switzerland (2022), Castello di Rivoli, Turin (2021) and Menil Drawing Institute, Houston (2020).

Salvo
L'alpe, 2005 (detail)



Extended list of works

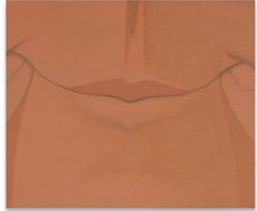
Sprüth Magers

Art Basel Hong Kong

March 28–30, 2025

VIP Days: March 26–27, 2025

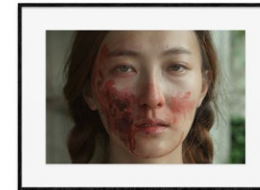
Booth: 1C17



Henni Alftan
Putting on a Smile, 2023
Oil on canvas
54 x 65 cm | 21 1/4 x 25 5/8 inches
MSPM HAL 60507
USD 40,000 (excl. tax)



Cao Fei
Nova 18, 2019
Inkjet print on paper
110 x 150 cm | 43 1/4 x 59 inches
141 x 181 cm | 55 1/2 x 71 1/4 inches
(framed)
Edition 3 of 7
MSPM CFE 40875
EUR 24,000 (excl. tax)



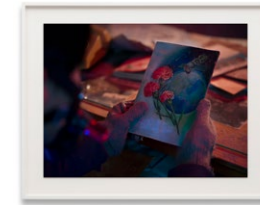
Cao Fei
Haze and Fog 01, 2013
Inkjet print on paper
70 x 105 cm | 27 5/8 x 41 3/8 inches
95.3 x 130.2 cm | 37 1/2 x 51 1/4 inches (framed)
Edition 2 of 6
MSPM CFE 37489
EUR 18,500 (excl. tax)



John Baldessari
Person with Kite (With Yellow and Black Intrusions) / Feather (Flawed), 1992
One black-and-white photograph with acrylic paint and paper adhesive; one color photograph with acrylic paint; oil enamel paint on rubber
130.2 x 205.7 cm | 51 1/4 x 81 inches (framed)
MSPM JBA 39892
USD 400,000 (excl. tax)



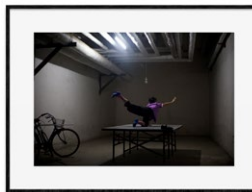
Cao Fei
Haze and Fog 12, 2013
Inkjet print on paper
70 x 105 cm | 27 5/8 x 41 3/8 inches
95.3 x 130.2 cm | 37 1/2 x 51 1/4 inches (framed)
Edition 2 of 6
MSPM CFE 37497
EUR 18,500 (excl. tax)



Cao Fei
Nova 15, 2019
Inkjet print on paper
110 x 150 cm | 43 1/4 x 59 inches
135 x 175 cm | 53 1/8 x 69 inches (framed)
Edition 3 of 7
MSPM CFE 37437
EUR 24,000 (excl. tax)



Cao Fei
Asia One 04, 2018
Inkjet print on paper
100 x 140 cm | 39 3/8 x 55 1/8 inches
125.1 x 165.4 cm | 49 1/4 x 65 1/8 inches (framed)
Edition 3 of 7
MSPM CFE 48980
EUR 20,000 (excl. tax)



Cao Fei
Haze and Fog 11, 2013
Inkjet print on paper
70 x 105 cm | 27 5/8 x 41 3/8 inches
95.3 x 130.2 cm | 37 1/2 x 51 1/4 inches (framed)
Edition 2 of 6
MSPM CFE 37496
EUR 18,500 (excl. tax)



George Condo
Dreaming, 2023
Oil on linen
152.4 x 139.7 cm | 60 x 55 inches
MSPM GCO 56109
Price upon request



Cao Fei
Asia One 01, 2018
Inkjet print on paper
90 x 135 cm | 35 3/8 x 53 1/8 inches
115.3 x 160.3 cm | 45 3/8 x 63 1/8 inches (framed)
Edition 3 of 7
MSPM CFE 45217
EUR 20,000 (excl. tax)



Cao Fei
Haze and Fog 06, 2013
Inkjet print on paper
70 x 105 cm | 27 5/8 x 41 3/8 inches
95.3 x 130.2 cm | 37 1/2 x 51 1/4 inches (framed)
Edition 2 of 6
MSPM CFE 37492
EUR 18,500 (excl. tax)



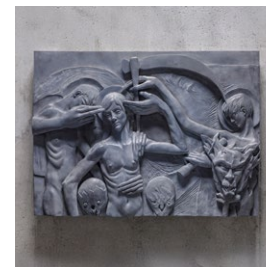
George Condo
Appearance, 2023
Oil on linen
152.4 x 139.7 cm | 60 x 55 inches
MSPM GCO 56108
Price upon request



George Condo
Composition in Yellow, 2023
 Oil on linen
 215.9 x 228.6 cm | 85 x 90 inches
 MSPM GCO 54048
 Price upon request



Jenny Holzer
Selection from Truisms: Your actions determine..., 2019
 Text: Truisms (1977–79)
 Azul do Mar quartzite footstool
 43.2 x 63.5 x 40.6 cm | 17 x 25 x 16 inches
 Edition 5 of 6
 MSPM JHO 48502
 USD 225,000 (excl. tax)



Anne Imhof
Untitled, 2024
 Bronze cast
 101.5 x 140 x 27 cm | 40 x 55 1/8 x 10 5/8 inches
 Edition 1 of 3 + 1 AP
 MSPM AIM 54063
 EUR 250,000 (excl. tax)



Thea Djordjadze
Untitled, 2025
 Wood, plaster, paint, watercolor
 130 x 130 cm | 51 1/8 x 51 1/8 inches
 MSPM TDJ 61533
 EUR 50,000 (excl. tax)



Jenny Holzer
Selection from Truisms: The unattainable..., 2019
 Text: Truisms (1977–79)
 Azul do Mar quartzite footstool
 43.2 x 63.5 x 40.6 cm | 17 x 25 x 16 inches
 Edition 1 of 6
 MSPM JHO 36547
 USD 200,000 (excl. tax)



Karen Kilimnik
the beach. cotton candy beach, 2023
 Acrylic on canvas
 99.1 x 135.3 x 3.8 cm | 39 x 53 1/4 x 1 1/2 inches
 MSPM KKI 52345
 USD 90,000 (excl. tax)



Robert Elfgen
Müon, 2021
 Metallic spray paint, wood stain, ink on wood, artist's frame
 181 x 157 x 4 cm | 71 1/4 x 61 7/8 x 1 5/8 inches (framed)
 MSPM REL 40886
 EUR 20,000 (excl. tax)



Jenny Holzer
Blue Curve, 2007
 Text: Mother & Child (1990) and Blue (1989)
 Curved electronic corner-LED sign with blue diodes
 4.8 x 58.6 x 1.3 cm | 1 7/8 x 23 x 1/2 inches
 Edition 5 of 25
 MSPM JHO 11320
 USD 20,000 (excl. tax)



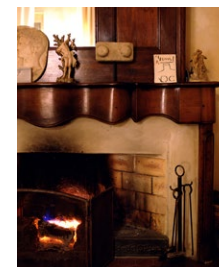
Barbara Kruger
Untitled (FEAR), 2001
 Chromogenic dye coupler print
 213.8 x 123 cm | 84 1/8 x 48 3/8 inches (framed)
 Edition 2 AP of 10 + 2 AP
 MSPM BKR 17305
 USD 175,000 (excl. tax)



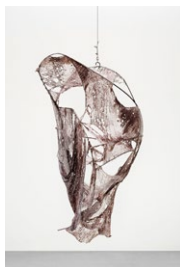
Jenny Holzer
Providing, 2024
 Text: US government document
 24k gold, antique gold, champagne gold, moon gold, platinum and red gold leaf and oil on linen
 147.3 x 111.8 x 3.8 cm | 58 x 44 x 1 1/2 inches
 MSPM JHO 60163
 USD 400,000 (excl. tax)



Anne Imhof
Untitled (Bench II), 2024
 Bronze cast
 46.7 x 200 x 43 cm | 18 3/8 x 78 3/4 x 17 inches
 Edition 2 of 3 + 1 AP
 MSPM AIM 60559
 EUR 200,000 (excl. tax)

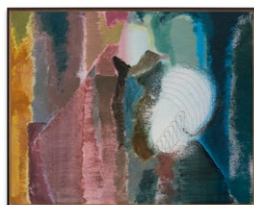


Louise Lawler
Cheminee, 2003
 Chromogenic color print on museum box
 76.2 x 62.2 cm | 30 x 24 1/2 inches
 Edition 5 of 5 + 1 AP
 MSPM LLA 54014
 USD 45,000 (excl. tax)



Mire Lee

Open wound: Skin sculpture studio prototype #7, 2024
Pigmented methyl cellulose, construction mesh, metal wire, rebar
152 x 100 x 96 cm | 59 7/8 x 39 3/8 x 37 7/8 inches
MSPM MIL 61164
EUR 45,000 (excl. tax)



David Maljkovic

The Missing Master, 2023
Oil on canvas panel with laser etching
40 x 50 cm | 15 3/4 x 19 3/4 inches
41.4 x 51.4 cm | 16 1/4 x 20 1/4 inches (framed)
MSPM DMA 56012
EUR 25,000 (excl. tax)



Salvo

L'alpe, 2005
Oil on masonite
60 x 50 cm | 23 5/8 x 19 3/4 inches
MSPM SA 61022
USD 175,000 (excl. tax)



Mire Lee

Untitled (burlap body piece with many holes) VIII, 2024
Burlap, dried clay
29 x 62 x 48 cm | 11 3/8 x 24 3/8 x 19 inches
MSPM MIL 60997
EUR 25,000 (excl. tax)



Gala Porras-Kim

4 photographs at Carnegie Museum of Art or at Carnegie Library of Pittsburgh, 2025
Graphite on paper
61 x 91.4 cm | 24 x 36 inches
MSPM GPO 61327
USD 30,000 (excl. tax)



Thomas Scheibitz

Atlas, 2018
Oil, vinyl, pigment marker on canvas
190 x 100 cm | 74 7/8 x 39 3/8 inches
MSPM TSC 33066
EUR 60,000 (excl. tax)



Mire Lee

Open wound: Surface with many holes #2, 2024
Pigmented methylcellulose on construction netting
230 x 139 x 10 cm | 90 1/2 x 54 3/4 x 4 inches
MSPM MIL 60992
EUR 35,000 (excl. tax)



Gala Porras-Kim

4 photographs at Carnegie Museum of Art or at Carnegie Library of Pittsburgh, 2025
Graphite on paper
61 x 91.4 cm | 24 x 36 inches
MSPM GPO 61255
USD 30,000 (excl. tax)



Hyun-Sook Song

6 Brushstrokes over 1 Brushstroke, 2025
Tempera on canvas
170.5 x 131 cm | 67 x 51 1/8 inches
MSPM HSO 61880
EUR 65,000 (excl. tax)



Mire Lee

Untitled (burlap body piece with many holes) VII, 2024
Burlap, dried clay
45 x 80 x 80 cm | 17 3/4 x 31 1/2 x 31 1/2 inches
MSPM MIL 60587
EUR 25,000 (excl. tax)



Thomas Ruff

neg0stil_19, 2016
C-print
29.4 x 22.4 cm | 11 5/8 x 8 7/8 inches
70.5 x 60.6 cm | 27 3/4 x 23 7/8 inches (framed)
Edition 1 of 8 + 3 AP
MSPM TRU 60691
EUR 12,000 (excl. tax)



Hyun-Sook Song

9 Brushstrokes I, 2023
Tempera on canvas
130 x 160 cm | 51 1/8 x 63 inches
MSPM HSO 60175
EUR 65,000 (excl. tax)



Hyun-Sook Song
13 Brushstrokes, 2021
 Tempera on canvas
 130 x 70 cm | 51 1/8 x 27 5/8 inches
 MSPM HSO 57026
 EUR 45,000 (excl. tax)



Rosemarie Trockel
Training 2, 2012
 Acrystal, steel, wood, acrylic finish
 110 x 120 x 6 cm | 43 1/4 x 47 1/4 x
 2 3/8 inches
 Edition 2 of 2
 MSPM RTR 20300
 EUR 150,000 (excl. tax)



Rosemarie Trockel
Weekend, 2020
 Plexiglas
 60 x 64 x 16 cm | 23 5/8 x 25 1/8 x
 6 1/4 inches
 Edition 2 of 2 + 1 AP
 MSPM RTR 61454
 EUR 100,000 (excl. tax)



Rosemarie Trockel
Vagabonding, 2017
 Ceramic, slip trailing
 60 x 60 x 16 cm | 23 5/8 x 23 5/8 x
 6 1/4 inches
 Edition 1 + 1 AP
 MSPM RTR 31185
 EUR 250,000 (excl. tax)



Rosemarie Trockel
Training, 2011
 Acrystal, PU-finish
 60 x 90 x 10.5 | 23 5/8 x 35 3/8 x
 4 1/8 inches
 Edition 2 of 3
 MSPM RTR 21178
 EUR 200,000 (excl. tax)

Berlin
Oranienburger Straße 18

Lucy Dodd
*The Return: Works from
the North Sea*
February–March

Otto Piene
February–April

Cyprien Gaillard
Retinal Rivalry
May–July

Michail Pirgelis
Seven Springs
May–July

London
7A Grafton Street

Joseph Kosuth
'The Question'
January–March

Songs before Sunrise
April–May

Gala Porras-Kim
June–July

Los Angeles
5900 Wilshire Boulevard

Jon Rafman
Proof of Concept
February–April

New York
22 East 80th Street

George Condo
Pastels
January–March

Andreas Gursky
Inherited Images
March–April

Walter Dahn

Have Love Will Travel
Works 1986–2024
Haus Mödrath, Kerpen
Through August 31, 2025

Thomas Demand

The Stutter of History
Taipei Fine Arts Museum
Through May 18, 2025

Cao Fei

My City is Yours
Art Gallery of New South Wales,
Sydney
Through April 13, 2025

Nancy Holt

Power Systems
Wexner Center for the Arts,
Columbus
Through June 29, 2025

Seeing in the Round

The Art Institute of Chicago
Through April 20, 2025

Jenny Holzer

Benches
The Clark Art Institute, Williamstown
Through June 30, 2025

Anne Imhof

DOOM – House of Hope
Park Avenue Armory
March 3–12, 2025

Arthur Jafa

Works from the MCA Collection
Museum of Contemporary Art Chicago
Through May 11, 2025

Barbara Kruger

No Comment
ARoS Aarhus Kunstmuseum
Through April 21, 2025

Joseph Kosuth

›Non autem memoria‹
Kunstmuseum Stuttgart
June 14, 2025–April 12, 2026

Mire Lee

Hyundai Commission: Open Wound
Tate Modern, London
Through March 16, 2025

Anthony McCall

Rooms
MAAT | Museum of Art, Architecture
and Technology
Fundação EDP, Lisbon
Through March 17, 2025

Solid Light

Tate Modern, London
Through April 27, 2025

Senga Nengudi

Senga Nengudi & Maren Hassinger
IVAM, Valencia
May 22–November 2, 2025

David Ostrowski

Let me put it this way
Aranya Art Center, Beidaihe, China
May 26–November 23, 2025

Jon Rafman

ἡλιουεωπH εἰσι 'υO
Whangarei Museum of Art,
Town Basin
Through March 23, 2025

Pamela Rosenkranz

Stedelijk Museum, Amsterdam
May 21–September 14, 2025

Salvo

Arrivare in Tempo
Pinacoteca Agnelli, Turin
Through May 25, 2025

Cindy Sherman

Yasumasa Morimura and Cindy Sherman: Masquerades
M+ Museum for Visual Culture,
Hong Kong
Through May 5, 2025

Rosemarie Trockel / Thea Djordjadze

limitation of life
Städtische Galerie im Lenbachhaus,
Munich
Through April 27, 2025

Nora Turato

IN SITU #1 – I hear you, I hear you.
Stedelijk Museum, Amsterdam
Through August 31, 2025

*Aaaaaaaaaaaaaaaaaaaaaaaaaaaaaa
aaaaaaaaaaaaaaaaaaaaaaaaaaaaa
aaaaaaaaaaaaa!!!!!!*

Kunsthalle Wien
Through September 14, 2025

pool 7

Institute of Contemporary Arts – ICA,
London
April 9–June 8, 2025

Kaari Upson

Doll House – A Retrospective
Louisiana Museum of Art, Louisiana
Museum of Modern Art, Humlebaek
May 27–October 26, 2025

Kara Walker

Fortuna and the Immortality Garden
(Machine)
SFMOMA, San Francisco
Through May 31, 2025