

**Art Basel 2025**

June 19–22, 2025

VIP Days: June 17–18

Booth: B19

**Henni Alftan**

**Oliver Bak**

**John Baldessari**

**Bernd & Hilla Becher**

**George Condo**

**Thomas Demand**

**Thea Djordjadze**

**Lucy Dodd**

**Peter Fischli David Weiss**

**Cyprien Gaillard**

**Andreas Gursky**

**Jenny Holzer**

**Anne Imhof**

**Arthur Jafa**

**Karen Kilimnik**

**Barbara Kruger**

**Louise Lawler**

**David Maljkovic**

**Reinhard Mucha**

**Gala Porras-Kim**

**Pamela Rosenkranz**

**Sterling Ruby**

**Analía Sabán**

**Salvo**

**Andreas Schulze**

**Hyun-Sook Song**

**Rosemarie Trockel**

**Nora Turato**

**Kaari Upson**

**Kara Walker**





Barbara Kruger, *THINKING OF YOU. I MEAN ME. I MEAN YOU.*, installation view, The Museum of Modern Art – MoMA, New York, July 16, 2022–January 2, 2023



**WAR TIME, WAR CRIME, WAR GAME,  
GANG WAR, CIVIL WAR, HOLY WAR,  
CLASS WAR, BIDDING WAR,  
TRADE WAR, COLD WAR,  
RACE WAR, WORLD WAR,  
WAR FOR PEACE, WAR  
WITHOUT END, WAR FOR A  
WORLD WITH AND WITHOUT WOMEN,  
WAR FOR ~~ME~~ TO BECOME ~~YOU~~.**

**Barbara Kruger**

*Untitled (WAR TIME, WAR CRIME), 2025*

Digital print on vinyl

243.8 x 279.4 cm | 96 x 110 inches

MSPM BKR 62508

USD 650,000 (excl. tax)





Barbara Kruger's iconic artistic practice explores the power of image and word within the dynamics of control, corruption, and consumerism. *Untitled (WAR TIME, WAR CRIME)* (2025) especially manifests Kruger's stylized politicality, a black-and-white catalogue of various types of war, ranging in scale from global to interpersonal. At first, this confrontational taxonomy reads like a chant, using rhyming and alliteration to develop a playful harmony between militant units. However, Kruger quickly slips into Orwellian territory, asking her viewers to imagine a world without women. In the concluding line, Kruger has x-ed out the only two pronouns in red, a powerful act that resists identification, complicity, and accountability. This work is part of a series featuring this body of text, one of which was recently included in the artist's acclaimed installation at MoMA's Marron Family Atrium in 2022.

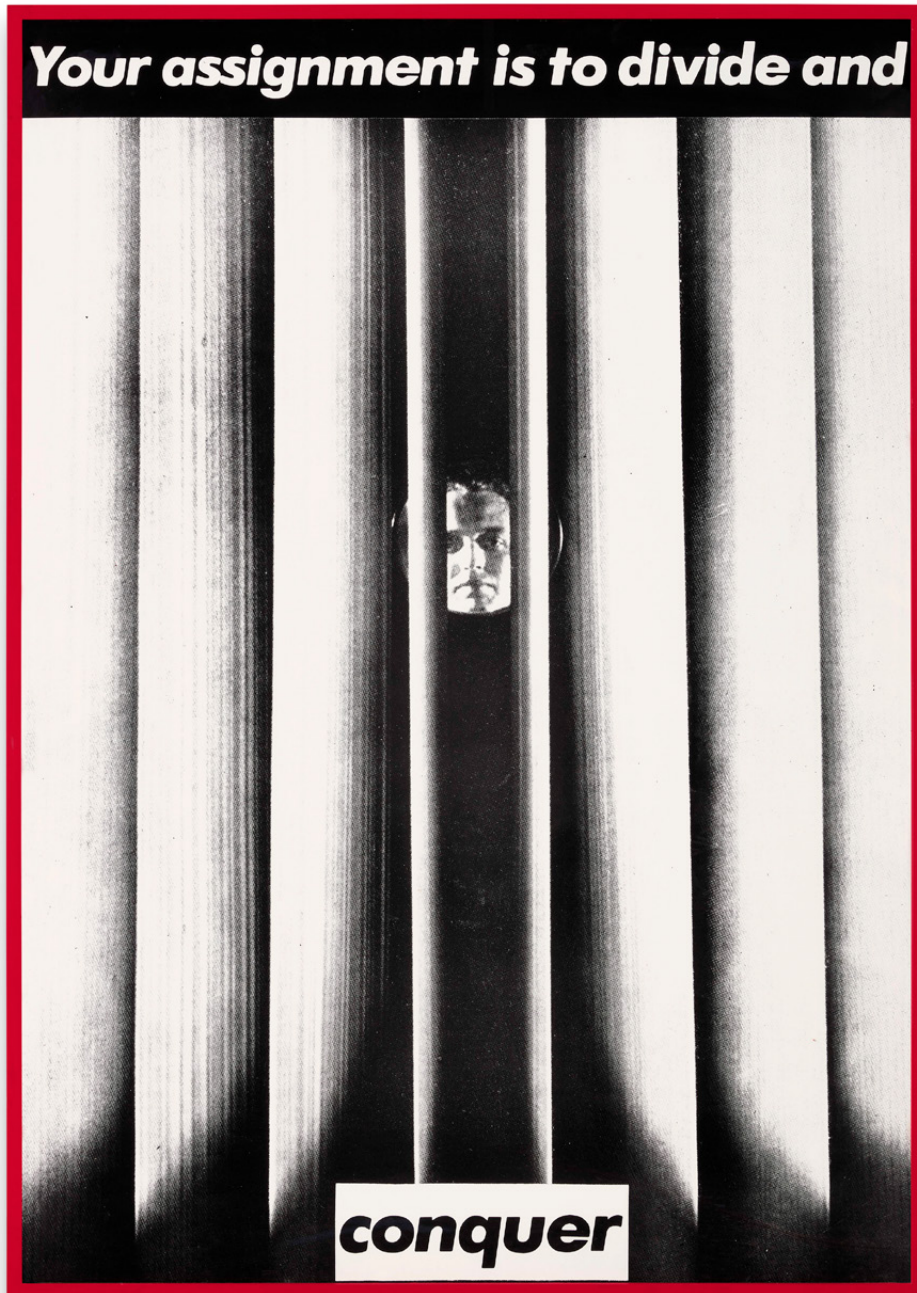
**Barbara Kruger**  
*Untitled (WAR TIME, WAR CRIME)*, 2025 (detail)



**WAR TIME, WAR CRIME, WAR GAME,  
GANG WAR, CIVIL WAR, HOLY WAR,  
CLASS WAR, BIDDING WAR,  
TRADE WAR, COLD WAR,  
RACE WAR, WORLD WAR,  
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WITHOUT END, WAR FOR A  
WORLD WITH AND WITHOUT WOMEN,  
WAR FOR ~~ME~~ TO BECOME ~~YOU~~.**







**Barbara Kruger**

*Untitled (Your Assignment is to Divide and Conquer)*, 1981

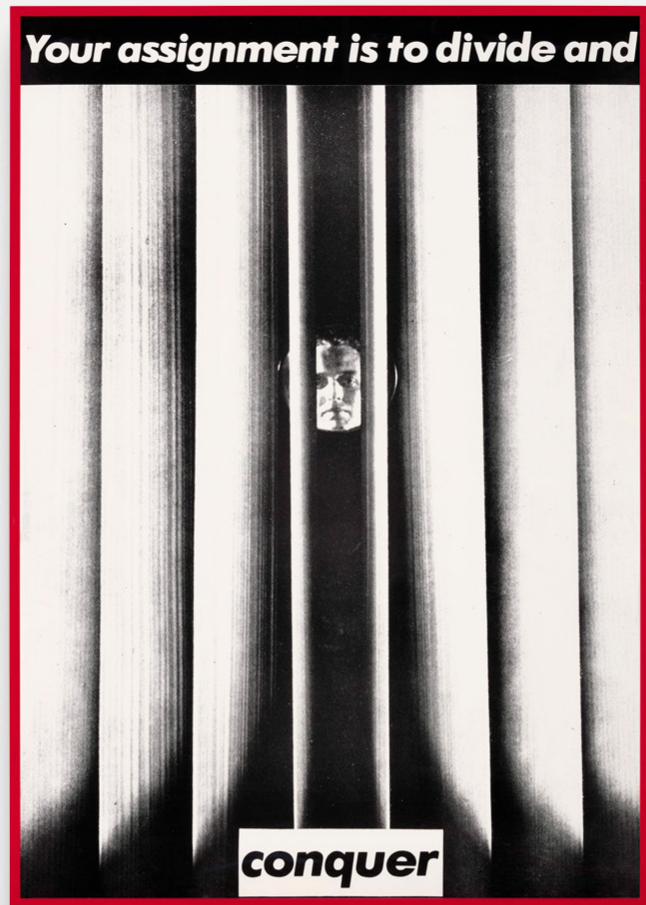
Gelatin silver print

147.3 x 103.8 cm | 58 x 40 7/8 inches

MSPM BKR 36151

USD 785,000 (excl. tax)





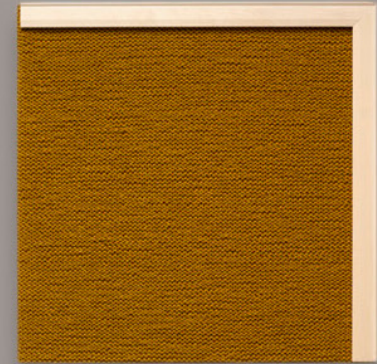
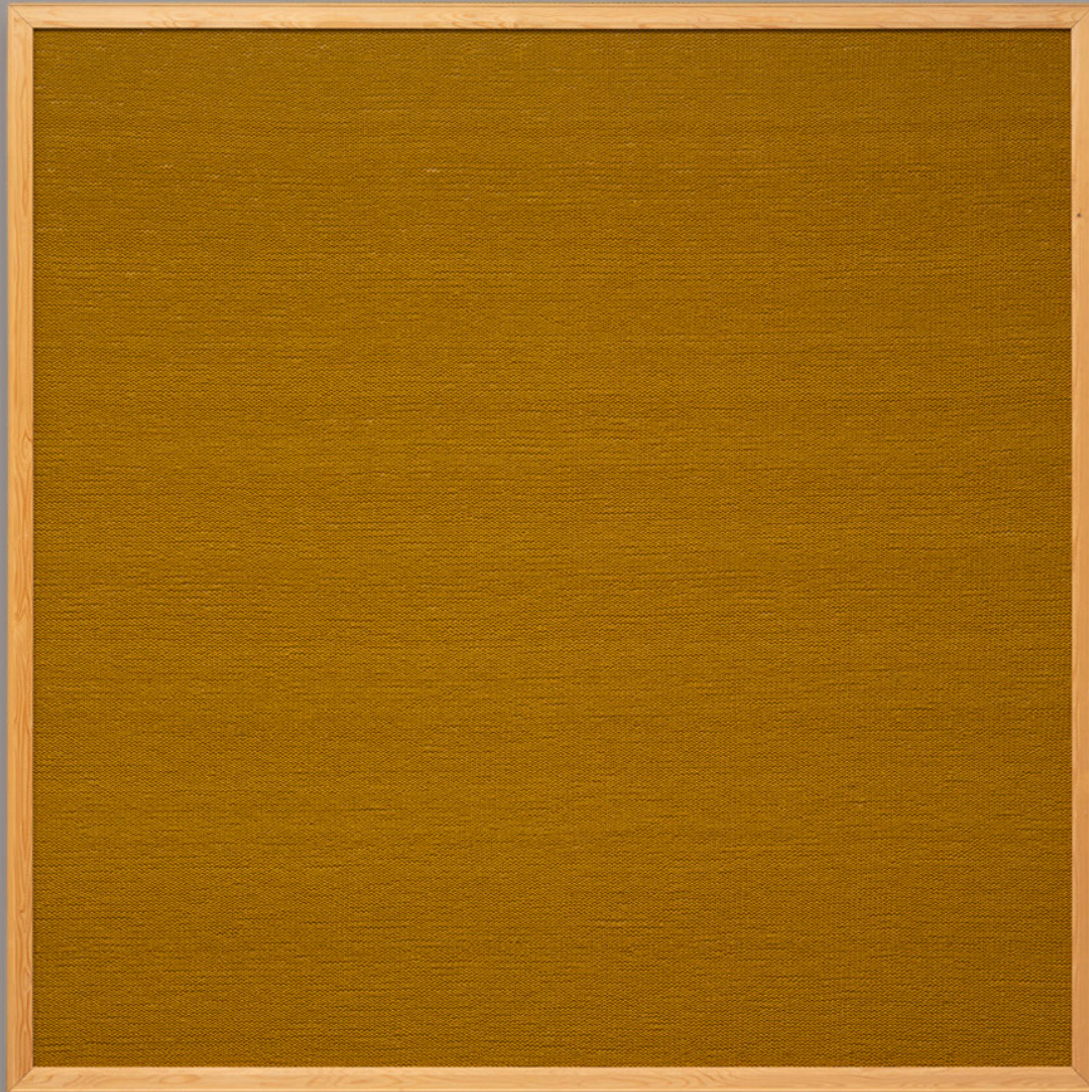
Barbara Kruger is an icon of feminist art. In visually striking compositions of image and text, she disrupts the hegemonies and social codes of capitalism, patriarchy, and consumer culture. This exalted practice is exemplified in *Untitled (Your Assignment is to Divide and Conquer)* (1981), in which the small, menacing face of a man peers out from a cage of eight shadowy pillars, overlaid with the text: "Your assignment is to divide and conquer." It is unclear if this command is for the feminist viewer to recognize and resist the terrorizing power of patriarchy or for the caged man, an index for patriarchalism generally, to exercise its dominance via division and conquest, subduing women one by one. Ascribing an effective methodology of obtaining and keeping power, this open question exchanges positionalities of empowerment and disempowerment.

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. Further solo shows include the ARoS Art Museum, Aarhus (2024), 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 (Your Assignment is to Divide and Conquer)*, 1981





**Rosemarie Trockel**

*Golden Brown*, 2005

Wool (mustard yellow) on canvas, wood

296 x 296 cm x 7cm | 116 1/2 x 116 1/2 x 2 3/4 inches

MSPM RTR 04263

*Study for Golden Brown*, 2005

Wool (mustard yellow) on canvas, wood

100 x 100 x 7 cm | 39 3/8 x 39 3/8 x 2 3/4 inches

MSPM RTR 58361

EUR 850,000 (excl. tax)

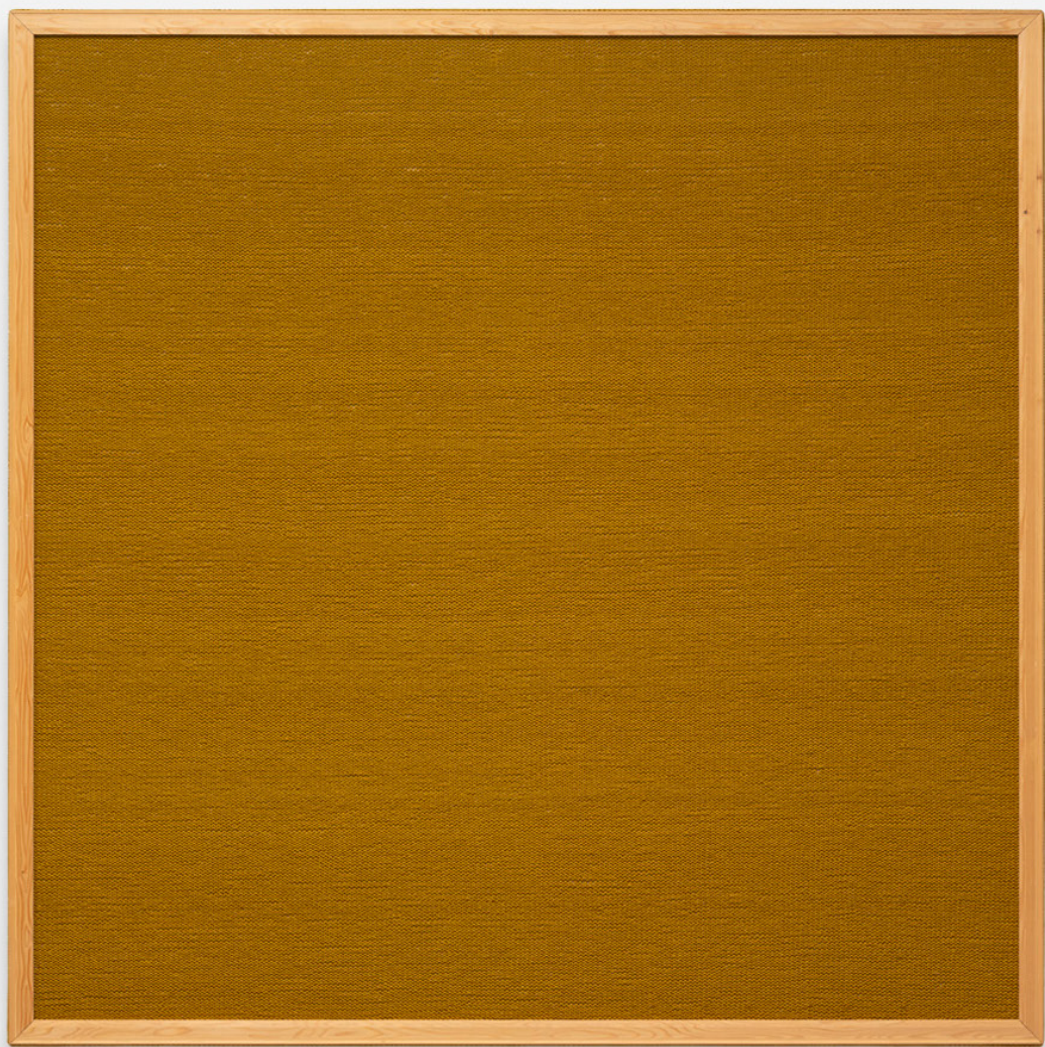




Since the mid-2000s, Rosemarie Trockel has developed a compelling body of hand-knitted wool works that serve as both a dialogue with her iconic 1980s machine-produced wool paintings and a meditation on the history of the monochrome. In each case, a large-scale monochromatic panel is displayed alongside a smaller, corresponding “study” measuring 1 x 1 meter. The larger panel is enclosed in a wooden frame on all four sides, whereas the smaller study is framed on only two sides. This choice not only emphasizes the rich color of the wool but also offers commentary on the artistic process and the discourses surrounding painting, presentation and perception. Like a painting whose brushstrokes become apparent upon close inspection, *Golden Brown* and *Study for Golden Brown* (2005) reveal their materiality up close. By employing wool within a Minimalist, monochrome context, Trockel subverts the tradition of monochrome painting, injecting feminist critique into a historically male-dominated genre and redefining its conceptual boundaries.

**Rosemarie Trockel**  
*Golden Brown*, 2005 (detail)









**Rosemarie Trockel**

*A Day in Bed*, 2018

Ceramic, engobe coated (slip trailing), glazed  
60 x 50 x 12 cm | 23 5/8 x 19 3/4 x 4 3/4 inches

Unique piece in series

MSPM RTR 50082

EUR 250,000 (excl. tax)



Rosemarie Trockel is one of the most important and influential German conceptual artists whose feminist practice continues to challenge traditional notions of gender and artistic production. Since the late 1980s, the stovetop has been one of her signature motifs, an everyday object heavily associated with women and their domestic labor. Her sculptures and wall-mounted reliefs simplify and abstract the symbol, referencing the patriarchal world of twentieth-century abstraction and Minimalism, while offering a female-driven alternative. *A Day in Bed* (2018) is a white ceramic object whose form echoes a corner of a conventional electric stove. The work's title suggests rest, vulnerability or perhaps withdrawal from public life – themes that resonate with Trockel's ongoing exploration of the private versus the public, and the roles assigned to women within those spheres. Partially covered in a shade evoking Yves Klein's International Klein Blue, the piece uses material and form to interrogate the boundaries between art and craft. Trockel's art remains a site of critical engagement, humor and surprise – qualities that *A Day in Bed* both embodies and extends.

Trockel's work is currently on view in a solo two-part exhibition at Sprüth Magers and Gladstone in New York, running through August 1, 2025.

Rosemarie Trockel (\*1952, Schwerte, Germany) lives and works in Berlin. Works by the artist are currently included in the exhibition *Woven Histories: Textiles and Modern Abstraction* at MoMA, New York. Solo exhibitions include MMK – Museum für Moderne Kunst, Frankfurt (2022–23), Moderna Museet Malmö (2018–19), Pinacoteca Agnelli, Turin (2016), Kunsthaus 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, 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**  
*A Day in Bed*, 2018 (detail)





**George Condo**

*Centrifuge*, 2024

Pastel, gesso, metallic paint and thrown pigment on paper

198.1 x 151.1 cm | 78 x 59 1/2 inches

208.6 x 161.3 cm | 82 1/8 x 63 1/2 inches (framed)

MSPM GCO 61241

USD 1,200,000 (excl. tax)





George Condo's recent large-scale pastel and acrylic works offer a glimpse into the artist's creative process, the diversity of his draftsmanship, his vivid sense of color, and his mastery of material. Their large scale and sweeping gestures challenge the limits of improvisation within this medium, spontaneously deploying gesso, fields of color, and dramatic strokes of pastel, all without the benefit of preparatory sketches, in order to express various states of the human psyche. The sense of electricity created by the faceted composition of *Centrifuge* (2024), for example, signals the complex and often conflicted nature of the mind. Overlapping and intersecting shapes suggest figurative elements, while also emphasizing the movements, lines and rhythms of their making. This recent pastel evokes fluidity and tumult – Condo's reflection, perhaps, on his ricocheting innermost feelings and thoughts.

George Condo (\*1957, Concord, NH) lives in New York. This fall, Condo will be the subject of a major solo exhibition at the Musée d'Art Moderne de Paris. Other solo shows include Nouveau Musée National de Monaco – Villa Paloma (2023), The Morgan Library & Museum, New York (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), Staatliche Museen zu Berlin – Museum Berggruen, Berlin (2016), New Museum, New York (2010), traveled to Hayward Gallery, London (2011), Boijmans Van Beuningen, Rotterdam (2011), Schirn Kunsthalle, Frankfurt (2012) and Kunstmuseum Luzern (2008). Selected group exhibitions include Venice Biennale (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**  
*Centrifuge*, 2024 (detail)









**Andreas Gursky**

*Mediamarkt, 2016*

Inkjet-Print, Diasc

184.2 x 367.2 x 6.2 cm | 72 1/2 x 144 5/8 x 2 3/8 inches (framed)

Edition 5 of 6

MSPM AGU 37066

EUR 500,000 (excl. tax)





Andreas Gursky stands out as one of the most important photographers of his generation. A chronicler of our age, Gursky's large-format photographs capture the minutiae of modern-day experience – be it through landscape, architecture, or human industry – much in the same way as history painters approached everyday life in centuries past. *Mediamarkt* (2016) depicts a sprawling electronics store lined with rows of vividly colored appliances such as irons, vacuum cleaners and coffee machines. Gursky's meticulous composition transforms the overwhelming man-made landscape into a tableau of quotidian sublime, where the scale and uniformity reveal both the appeal and excess of the ever-expanding spaces of consumerism. Offering a profound commentary on mass consumption and conformity, the work invites viewers to contemplate the realities of our changing world.

Andreas Gursky (\*1955, Leipzig) lives and works in Düsseldorf. Solo exhibitions include Fondazione MAST, Bologna (2023), Amorepacific Museum of Art, Seoul (2022), Museum Küppersmühle, Duisburg (2021), MdbK Leipzig (2021), Hayward Gallery, London (2018), National Museum of Art, Osaka (2014), National Art Center, Tokyo (2013), Stiftung Museum Kunstpalast, Düsseldorf (2013) and Louisiana Museum of Modern Art, Copenhagen (2012). A solo exhibition organized by the Museum of Modern Art, New York (2001) toured to Centro de Arte Reina Sofía, Madrid, Centre Georges Pompidou, Paris, Museum of Contemporary Art, Chicago and San Francisco Museum of Modern Art. His first retrospective was on view at Haus der Kunst, Munich and toured to Istanbul Modern and Sharjah Art Museum (2007), then to Ekaterina Foundation, Moscow and National Gallery of Victoria, Melbourne (2008).

**Andreas Gursky**  
*Mediamarkt*, 2016 (detail)









**Peter Fischli David Weiss**

*Wall*, 1986

Cast rubber

39 x 91.5 x 35.3 cm | 15 3/8 x 36 x 14 inches

Edition of 6

MSPM FWE 26676

EUR 400,000 (excl. tax)





Since the artist duo Peter Fischli and David Weiss began working together in 1979, their joint, multimedia practice documented the material world with visual wit, recasting the ordinary and mundane as whimsical and spectacular. Their unconventional approach to sculpture utilizes traditional techniques such as molding, carving, and casting to create unusual and often humorous results. In 1986, they began molding everyday objects in black rubber on a 1:1 scale, such as the brick wall and plant portrayed in this selection of works dating from 1986 to 1987. Novel and unexpected, the use of rubber as a sculptural material generates what seems like an “image,” or “shadow,” of the original object. Cast in the pitch-black substance, the familiar becomes almost unknowable, creating a sense of both irritation and amusement. The artist’s selection of cast objects is seemingly arbitrary and without a coherent narrative; however, they are visually linked by their viscous materiality, deep color and uncanny affect.

**Peter Fischli David Weiss**  
*Wall*, 1986 (detail)





**Peter Fischli David Weiss**

*Plant*, 1987

Cast rubber

42 x 16.5 x 16.5 cm | 16 1/2 x 6 1/2 x 6 1/2 inches

Edition of 6

MSPM FWE 20464

EUR 160,000 (excl. tax)





Peter Fischli (\*1952, Zurich) and David Weiss (1946–2012) began working together in the late-1970s, continuing their collaborative practice until Weiss' death. Solo exhibitions include Aspen Art Museum (2017), Art Institute of Chicago and San Francisco Museum of Modern Art (both 2017), Fondation Beyeler, Riehen/Basel (2016), Serpentine Gallery, London (2014), 21st Century Museum of Contemporary Art, Kanazawa (2010), and Museo Nacional Centro de Arte Reina Sofía, Madrid (2009). Major retrospectives include Tate Modern, London (2006), Kunsthau Zürich (2007), Deichtorhallen Hamburg (2008), as well as Salomon R. Guggenheim Museum, New York and Museo Jumex, Mexico City (2016). Their work has been included in La Biennale di Venezia (2013, 2003, 1988), Gwangju Biennale, South Korea (2010), Documenta X (1997) and Documenta VIII (1987). In 2003, Fischli and Weiss were awarded the Golden Lion at the 50th La Biennale di Venezia.

**Peter Fischli David Weiss**  
*Plant*, 1987 (detail)





**John Baldessari**

*The Overlap Series: Man (Entangled In Net)/Street Scene, 2001*

Three digital photographic prints (one with acrylic paint)

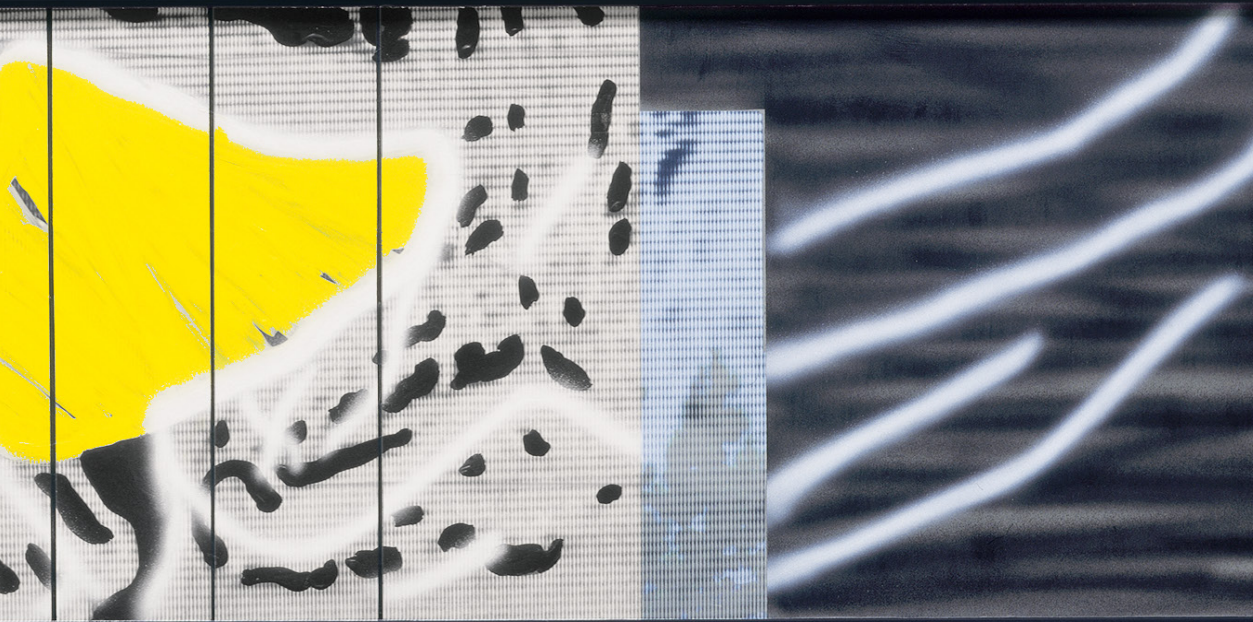
mounted on foam PVC board

183.8 x 122.6 cm | 72 3/8 x 48 1/4 inches

MSPM JBA 39329

USD 600,000 (excl. tax)





A pioneer in conceptual art, John Baldessari often used found media, including film stills, to challenge authorship and meaning, positioning him as one of the most original voices in contemporary art. Executed in 2001, *The Overlap Series: Man (Entangled In Net)/Street Scene* exemplifies Baldessari's playful reworking of spatial logic and visual language. Featuring panels depicting street scenes of Los Angeles, juxtaposed with others taken from B-movie film stills, this important series layers photographic imagery and blends the worlds of everyday reality and fiction. At the meeting point of these panels, Baldessari introduces bold color-blocking atop parts of the imagery, a hallmark of his artistic style that simultaneously hides and emphasizes elements of his compositions. This act of visual erasure aligns with the artist's broader rejection of traditional representation, and illustrates his attention to the "space between" things we might otherwise overlook.

John Baldessari (1932–2020) lived and worked in Venice, California. Selected solo exhibitions include Fondazione Querini Stampalia, Venice (2025), 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 (2010–11). Selected group exhibitions include the 53rd Venice Biennale (2009), at which he was honored with the Golden Lion for Lifetime Achievement, Whitney Biennial (2009, 1983), Documenta V and VII (1982, 1972), and the Carnegie International (1985–86).

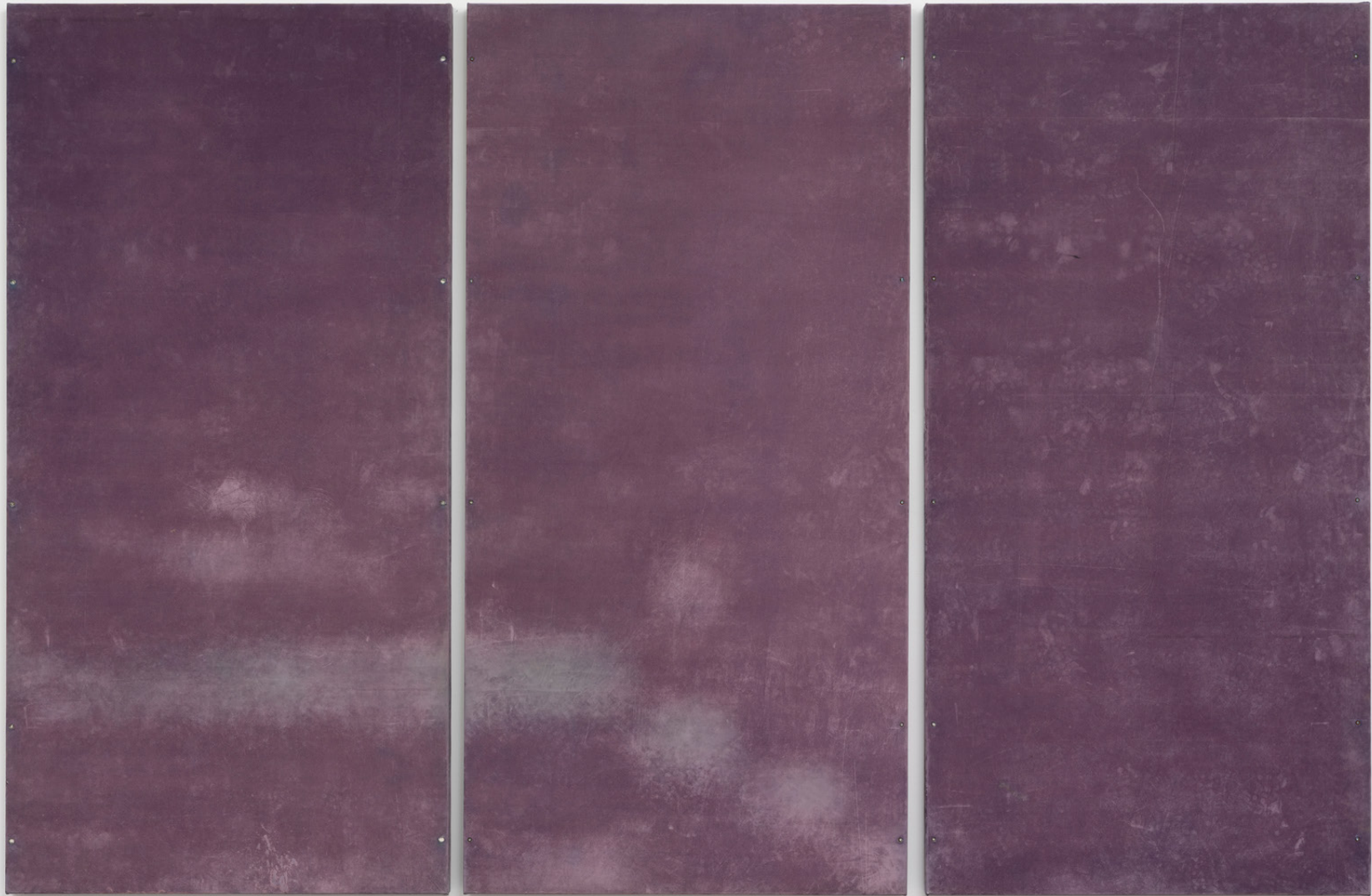
**John Baldessari**

*The Overlap Series: Man (Entangled In Net)/Street Scene, 2001 (detail)*









**Cyprien Gaillard**

*Life in the cracks (Part 4)*, 2025

Hand embroidery on velvet on stretcher

242 x 368 x 6 cm | 95 1/4 x 144 7/8 x 2 3/8 inches

MSPM CGA 62739

EUR 250,000 (excl. tax)





Cyprien Gaillard's multifaceted practice examines the cyclical interactions between nature, human industry, conservation and decay, made visible and palpable through materials gleaned from meaningful sites across the globe. Gaillard's new series of large-scale fabric-wrapped acoustic panels – salvaged from the gutted auditorium of Trieste's Museo Revoltella – explores the patterns by which forms, environments and histories interweave across time. *Life in the cracks (Part 4)* (2025) bears the beautiful ghostly pattern of repeated touch: past visitors brushed against the velvet, inadvertently leaving marks that turn the surfaces into abstract canvases or modern cave paintings. Each panel features a single, hand-embroidered motif along one edge, where the material once concealed by frames transitions into exposed sections. Stitched onto this demarcation, a skeleton in motion inspired by the *Danse Macabre* serves as a reminder of death's inevitability and alludes to the echoes of past eras, spaces and sounds.

Works from this series are currently featured in Gaillard's solo exhibition *Retinal Rivalry* at Sprüth Magers, Berlin, on view through July 26, 2025.

**Cyprien Gaillard**  
*Life in the cracks (Part 4)*, 2025 (detail)





Cyprien Gaillard (\*1980, Paris) lives and works in Berlin and Paris. Recent solo exhibitions include OGR, Turin (2024), Palais de Tokyo and Lafayette Anticipations, Paris (2022), Fondation LUMA, Arles (2022), Mori Art Museum, Tokyo (2021), TANK Shanghai (2019). His work has been included in group shows at Fondation Beyeler, Basel (2024), Carnegie Museum of Art, Pittsburgh (2024), Villa Medici, Rome (2023), Judd Foundation, New York (2023), Paintings Gallery of the Academy of Fine Arts, Vienna (2023), Atonal, Berlin (2023, 2021), Max Ernst Museum, Brühl (2023), Museum of Contemporary Art Kiasma, Helsinki (2022).

**Cyprien Gaillard**

*Life in the cracks (Part 4), 2025 (detail)*





**Cyprien Gaillard**  
*Life in the cracks (Part 4), 2025*





**Reinhard Mucha**

**Goyatz, 2025**

Aluminum profiles, alkyd enamel painted on reverse of 2  
float glass panes, felt, mineral insulation mat, blockboard  
97.7 x 61.8 x 28.2 cm | 38 9/16 x 24 5/16 x 11 1/8 inches  
MSPM RMU 62557

EUR 200,000 (excl. tax)





**Reinhard Mucha**  
**Goyatz, 2025 (detail)**



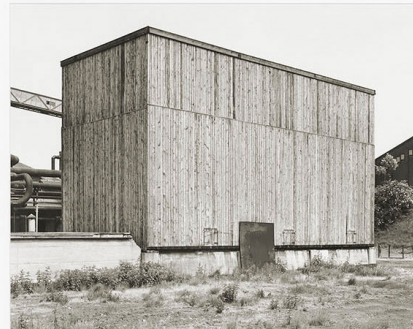
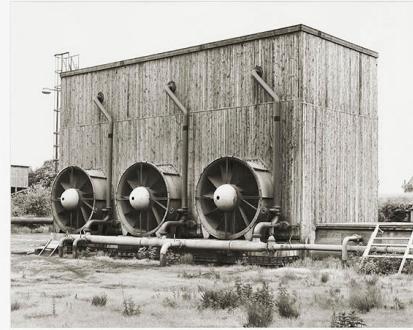
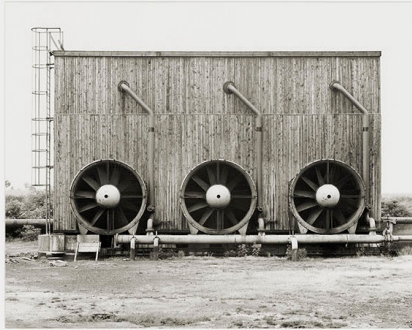


Reinhard Mucha is a leading German sculptor and conceptual artist known for combining formal rigor and conceptual clarity with painterly and sculptural detail, often infused with subtle irony. **Goyatz** (2025) is a captivating example of Mucha's sculptural understanding and exemplifies his complex visual language and ongoing exploration of sculpture's boundaries. Composed as a corner or an angle, it calls to mind basic architectural forms, connecting the work directly with its surrounding space. Its sleek frontal appearance – characterized by an aluminum profile covered by two glass panes – operates within the strategies of Minimalism but undermines them when viewed from the side. Here, the work is open, unfolding an almost Baroque moment with its spatial dynamism, while at the same time evoking Arte Povera by employing simple materials like wood and felt. Formally, the work resembles a window or display case; however, rather than offering an unobstructed view inside, the felt covering and reflective glass mirror the space that lies in front of it, literally showcasing the conditions of its own display – a recurring theme in Mucha's work, which consistently interrogates the modes of exhibiting itself. The title **Goyatz** refers to Mucha's extensive archive of 242 German railway stations, each with a six-letter name.

Reinhard Mucha (\*1950, Düsseldorf) lives in Düsseldorf. The comprehensive survey exhibition **Der Mucha - An Initial Suspicion** was on view at Kunstsammlung Nordrhein-Westfalen's two locations K20 and K21 in Düsseldorf (2022–23). Other solo exhibitions include Kunstmuseum Basel (2016), ifa – Galerie Friedrichstraße, Berlin (1996), Museum Haus Esters, Krefeld (1990), Kunsthalle Basel (1987), Kunsthalle Bern (1987), Centre Georges Pompidou, Paris (1986), Württembergischer Kunstverein, Stuttgart (1985), and Kabinett für aktuelle Kunst, Bremerhaven (1983). He participated in Documenta X (1997), and Documenta IX (1992) and represented Germany at the 44th Biennale di Venezia (1990).

**Reinhard Mucha**  
**Goyatz, 2025**





**Bernd & Hilla Becher**

*Ventilator Cooler, Zeche Hannover, Bochum, D, 1973*

4 silver gelatin prints

Each: 50 x 60 cm | 19 3/4 x 23 5/8 inches

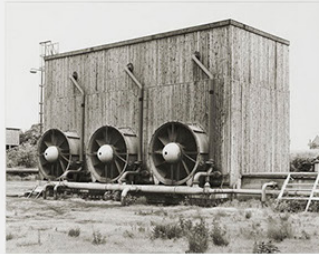
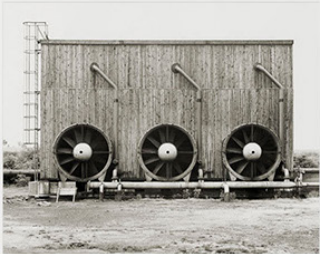
Each (framed): 75 x 91.5 cm | 29 1/2 x 36 inches

Each edition 5 of 5

MSPM BHB 52898

EUR 80,000 (excl. tax)





From the 1960s onwards, German artists Bernd and Hilla Becher began systematically capturing industrial architecture across Europe and North America, challenging the perceived gap between documentary and fine art photography. *Ventilator Cooler, Zeche Hannover, Bochum, D* (1973) and *Water Tower, Broadway/Houston St., New York City, USA* (1978) are both characteristic of the Bechers' formal arrangements. The former comprises four black-and-white views of a ventilation cooler for a coal mine in Bochum, Germany and the latter is of a rooftop water tower in Manhattan, New York. Each structure is utilitarian; yet, by photographing constructions like these as if they are sculptures, the Bechers challenge viewers to understand the medium beyond its function of cataloging the visual world and revel in the unintended and overlooked beauty in the forms of modern life.

A major solo show by Bernd and Hilla Becher will be on view at Die Photographische Sammlung/SK Stiftung Kultur, Cologne in September 2025.

**Bernd & Hilla Becher**

*Ventilator Cooler, Zeche Hannover, Bochum, D, 1973*





**Bernd & Hilla Becher**

*Water Tower, Broadway/Houston St., New York City, USA, 1978*

Silver gelatin print

60 x 50 cm | 23 5/8 x 19 3/4 inches

91.5 x 75 cm | 36 x 29 1/2 inches (framed)

Edition 3 of 5

MSPM BHB 32022

EUR 20,000 (excl. tax)





Bernd (1931–2007) and Hilla Becher (1934–2015) lived and worked in Düsseldorf. Selected solo exhibitions include The Metropolitan Museum of Art, New York (2022), which traveled to San Francisco Museum of Modern Art (2022), National Museum Cardiff, Wales (2019), Josef Albers Museum, Quadrat Bottrop (2018), Photographic Collection/SK Stiftung Kultur, Cologne (2016, 2013, 2010, 2006), Nationalgalerie Hamburger Bahnhof, Berlin (2005), Centre Georges Pompidou, Paris (2004), K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2003), and 44th Venice Biennale (1990). Group exhibitions include Barbican Art Gallery, London (2014), Pinakothek der Moderne, Munich (2014, 2004), Museum of Modern Art, New York (2013), Guggenheim Museum, New York (2010), Hamburger Bahnhof, Berlin (2008), The National Museum of Modern Art, Tokyo (2005), UCLA Hammer Museum, Los Angeles (2004), Tate Modern, London (2004, 2003) and Documenta XI, VII, VI and V, Kassel (2002, 1982, 1977, 1972).

**Bernd & Hilla Becher**

*Water Tower, Broadway/Houston St., New York City, USA, 1978*





**Anne Imhof**

*Poppy Runner II*, 2025


Oil on canvas

210 x 373.6 cm | 82 3/4 x 147 inches

MSPM AIM 61563

EUR 220,000 (excl. tax)





Anne Imhof is recognized internationally for her genre-spanning practice that encompasses performance and choreography, painting and drawing, and installation and sculpture. Her poignant abstractions are frequently characterized by a keen interest in the human body, and though her work is inherently multifaceted and continues to expand into ever more media, painting remains a consistent through line within her oeuvre. *Poppy Runner II* (2025) is part of Imhof's latest large-scale paintings, which are based on film stills that were captured directly from a screen, creating a blurry effect and moiré patterns. The resulting images undergo digital reworking before being translated into alluring oil canvases. This particular motif is derived from *The Basketball Diaries* (1995), a coming-of-age drama that explores addiction, adolescence and the struggles of urban life, starring Leonardo DiCaprio. The formal abstraction produced by the various clashes of pixels highlights the character's gesture and renders his youthful yet vulnerable body into a distinctly alien entity.

Anne Imhof (\*1978, Gießen, Germany) lives and works in Berlin and Los Angeles. Selected solo exhibitions include Park Avenue Armory (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**  
*Poppy Runner II*, 2025 (detail)









**Kaari Upson**

*Infinite Return*, 2017

Silicone, charcoal, nylon and fiberglass

172.7 x 165.1 x 37.5 cm | 68 x 65 x 14 3/4 inches

MSPM KUP 49734

USD 250,000 (excl. tax)





Over a prolific two decades, the late artist Kaari Upson created a groundbreaking body of work that delved into the deep-seeded motivations and urges that characterize the human experience. In obsessively composed drawings, haunting paintings, engaging videos and pigmented sculptures that range from intimate objects to room-sized installations, the artist explored the nature of our relationships with ourselves and others, as well as with the domestic spaces we inhabit. *Infinite Return* (2017) is a stunning example from her celebrated series of furniture-based sculptures, which she began to produce in 2012 using mattresses, sofas and other objects found discarded near her studio in Los Angeles. Upson cast these forms in silicone and urethane, fascinated with the possibility of lifting and replicating not only their physical surfaces, but also the emotional, psychological impressions of those who had used them. *Infinite Return's* circular, tondo-like composition and dustings of charcoal perfectly illustrate Upson's painterly style and play with material, as well as her vivid exploration of the beauty and darkness that coexist within our innermost selves.

**Kaari Upson**  
*Infinite Return*, 2017 (detail)









**Kaari Upson**

*Untitled (Lips)*, 2014–16

Watercolor on paper

64.8 x 57.8 cm | 25 1/2 x 22 3/4 inches

72.1 x 65.4 x 5.1 cm | 28 3/8 x 25 3/4 x 2 inches (framed)

MSPM KUP 49573

USD 38,000 (excl. tax)

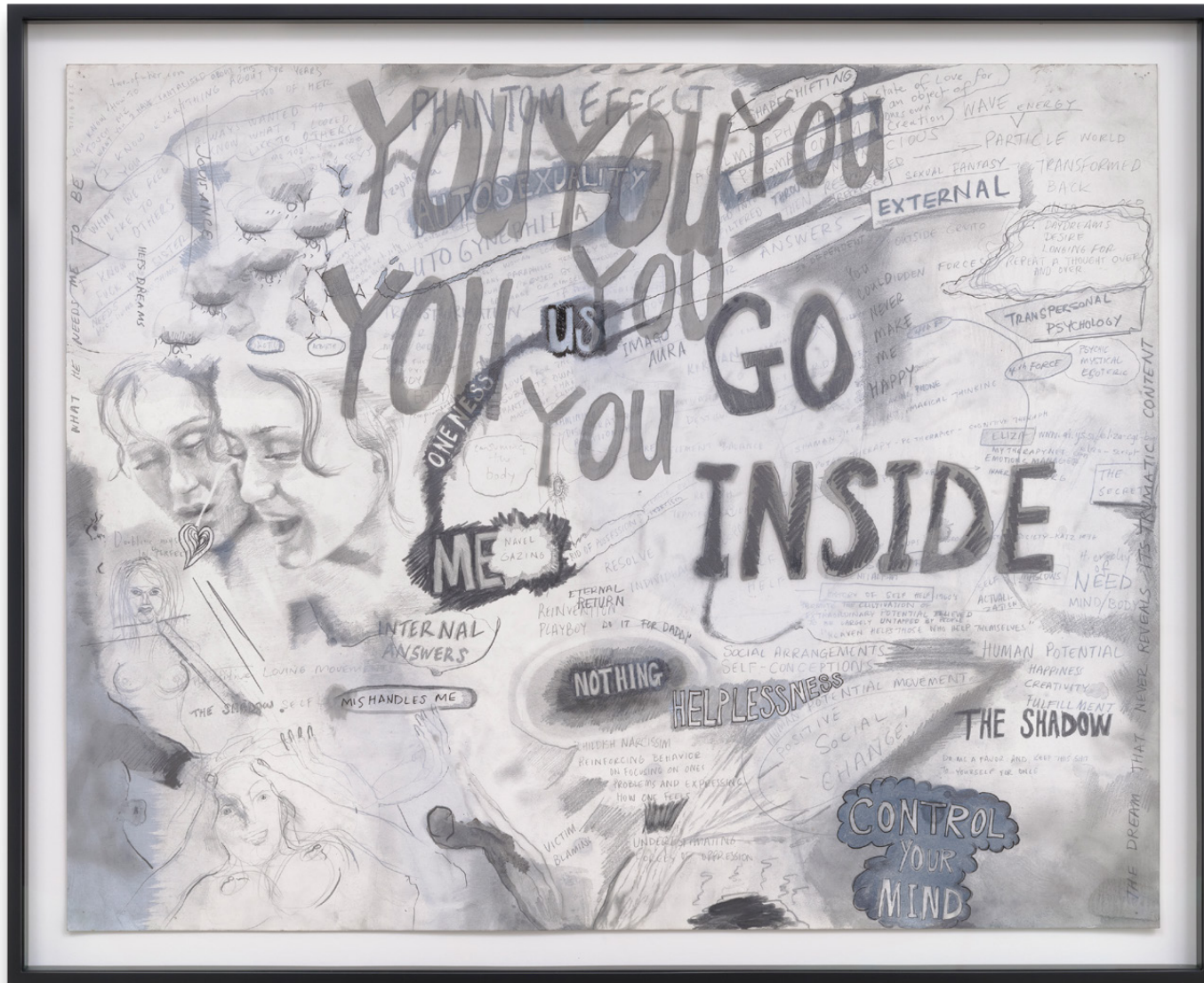


Kaari Upson's drawings formed a fundamental part of her practice, serving as experimental fields within which she works out the concepts and forms that frequently make their way into her sculptures, videos, and large-scale installations. Like much of Upson's work, her drawings connote mixed feelings of attraction and disturbance. *Untitled (Lips)* (2014–16) and *Untitled (Go Inside)* (2011) offer an intimate look at different approaches she took to paper media, as well as the motifs and characters that recurred throughout her practice, including her semi-fictional fantasy man, Larry; his idol, Hugh Hefner, and his Playboy Mansion; Angelina Jolie's lips, pictured here; and an array of twins and models, as well as glimpses of the artist herself. Woven among photorealistic imagery and sketches, and sometimes filling a drawing entirely, are Upson's textual notations, which work continually through themes of repetition, pleasure and desire, home and the uncanny, inside and outside. The drawings' layers function like a panoply of voices, their visual and aural repetitions echoing across the page.

Kaari Upson (1970–2021) lived and worked in Los Angeles and New York. The artist's first major posthumous exhibition, *Dollhouse – A Retrospective*, is on view at the Louisiana Museum of Modern Art, Humlebæk, Denmark. Other solo shows include Hammer Museum, Los Angeles (2023, 2007), Deste Foundation, Athens (2022), Kunsthalle Basel (2019), Kunstverein Hannover (2019), and New Museum, New York (2017). Group exhibitions include Hessel Museum of Art, Annandale-On-Hudson, NY (2024), Centre d'Art Contemporain, Geneva (2023), Nottingham Contemporary (2022), San Francisco Museum of Modern Art (2022), Cleveland Museum of Art (2021), Walker Art Center, Minneapolis (2020), Marta Herford Museum, Germany (2018), 15th Istanbul Biennial (2017), and the 2017 Whitney Biennial. In 2019 and 2022, her work was featured in the 58th and 59th Venice Biennials.

**Kaari Upson**  
*Untitled (Lips)*, 2014–16 (detail)





**Kaari Upson**

*Untitled (Go Inside)*, 2011

Pencil on paper

58.4 x 75.9 cm | 23 x 29 7/8 inches

65.4 x 81.3 x 5.1 cm | 25 3/4 x 32 x 2 inches (framed)

MSPM KUP 49462

USD 45,000 (excl. tax)



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**Sterling Ruby**

*HORIZON. Shortness of Breath.*, 2025

Acrylic, oil and cardboard on canvas

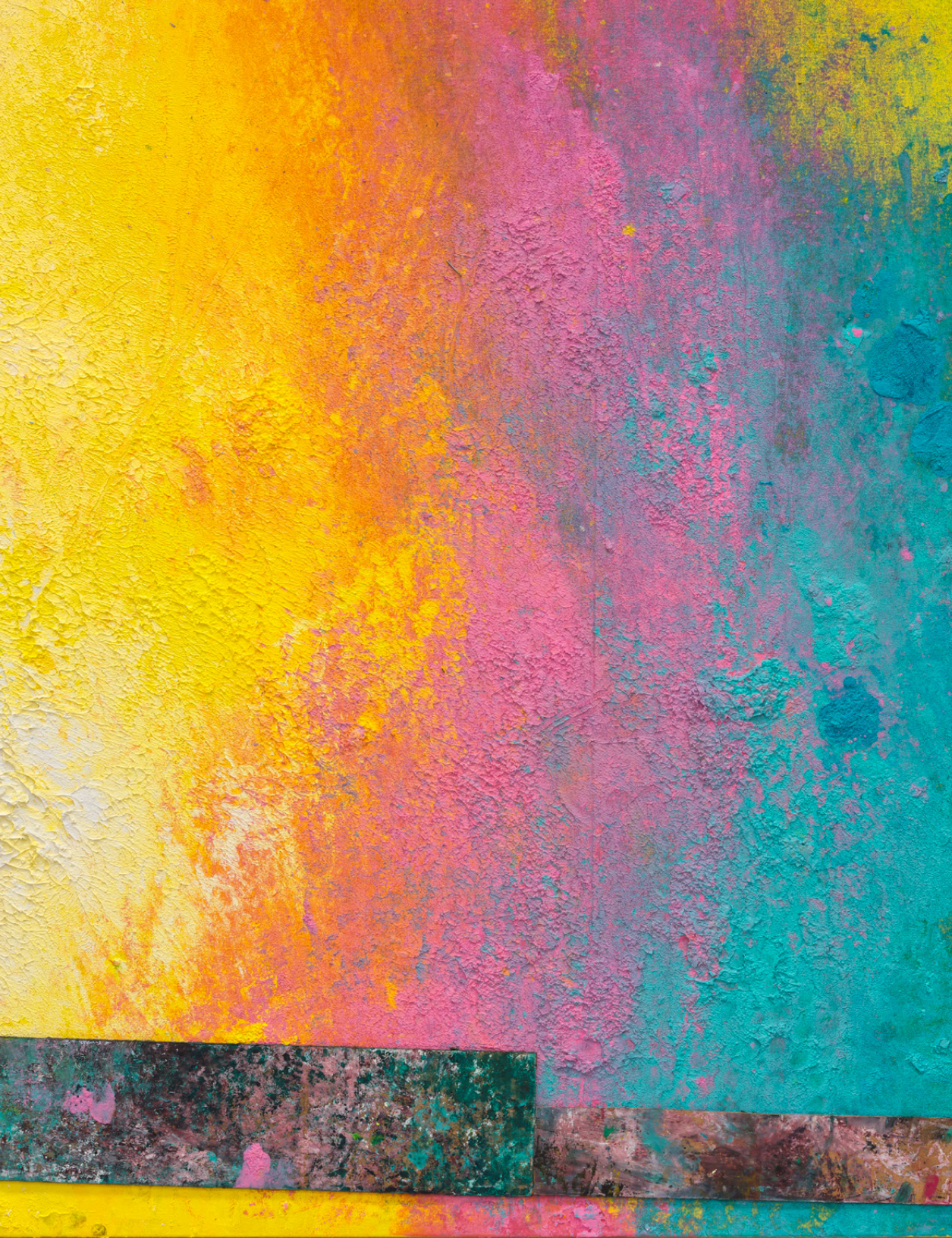
110.5 x 144.8 x 5.1 cm | 43 1/2 x 57 x 2 inches

115.3 x 149.5 x 8.3 cm | 45 3/8 x 58 7/8 x 3 1/4 inches (framed)

MSPM SRU 62533

USD 350,000 (excl. tax)





Sterling Ruby's wide-ranging, multidisciplinary work spans urethane and bronze sculptures, large-scale textile collages, handmade ceramics, and hallucinatory color-field canvases, reckoning with the conflict between individual desires and social structures. Ruby's *HORIZON. Shortness of Breath.* (2025) is a dramatic fusion of intensely colored oil and acrylic over collaged cardboard on canvas, with a thin reclining band of polychromatic miscellany at the bottom of the composition, acting as an enigmatic horizon line. The painting draws upon the aesthetics of abstraction and brims with psychological unrest, manifesting in textured abundance and emotive smearing. *HORIZON*, the title of Ruby's new series of vibrant, landscape-oriented paintings to which this belongs, refers both to the canon of landscape imagery and futurity, the social and psychological uncertainty of events to come.

Sterling Ruby lives and works in Los Angeles. Solo exhibitions include Sogetsu Foundation, Tokyo (2023), Museum of Cycladic Art, Athens (2021), Institute of Contemporary Art, Boston (2020), Institute of Contemporary Art, Miami (2019), Nasher Sculpture Center, Dallas (2019), Museum of Art and Design, New York (2018), Des Moines Art Center (2018), Museum of Contemporary Art, Los Angeles (2017), Winterpalais, Belvedere Museum, Vienna (2016), and Musée de la Chasse et de la Nature, Paris (2015). Selected recent group exhibitions include those at Palazzo Diedo – Berggruen Arts & Culture, Venice (2024), The Metropolitan Museum of Art (2021–22), 21st Century Museum of Contemporary Art, Kanazawa, Japan (2020), Desert X Biennial (2019) and others at The Warehouse Dallas (2024), Whitney Museum of American Art, New York (2019), National Museum of Modern Art, Osaka (2019), Museum of Contemporary Art, Chicago (2018), Berkeley Art Museum and Pacific Film Archive (2018), Musée des Arts Décoratifs, Palais Du Louvre, Paris (2017), Tel Aviv Museum of Art (2017), Museum of Contemporary Art, Los Angeles (2017), Los Angeles County Museum of Art (2016), and Hammer Museum, Los Angeles (2016).

**Sterling Ruby**  
*HORIZON. Shortness of Breath.*, 2025 (detail)









**Kara Walker**

*Magician - After the Original*, 2024

Patinated bronze on custom pedestal

Bronze: 37.5 x 31.8 x 26.7 cm | 14 3/4 x 12 1/2 x 10 1/2 inches

Overall: 141.6 x 53.3 x 53.3 cm | 55 3/4 x 21 x 21 inches

Edition 1 of 3

MSPM KWA 62540

USD 95,000 (excl. tax)





Through collage, drawing, sculpture and film, Kara Walker scrutinizes the cultural and psychological implications of racism. Her signature black silhouettes have appeared in exhibitions worldwide since the 1990s and have cemented her as one of the most complex American artists of her generation. *Magician – After the Original* (2024) reprises a bust included in Walker's monumental sculpture *Fortuna and the Immortality Garden (Machine)* (2024), currently installed at the San Francisco Museum of Modern Art. In addition to its allegorical meaning within the larger sculpture, the title recalls the recurring trope in American popular culture of the “magical negro,” who assists the main (white) protagonist using mystical insight and wisdom. Epitomizing Walker's prowess in constructing narratives imbued with layers of references, these two works question the stories – both real histories and fabrications – we tell about Black bodies.

**Kara Walker**  
*Magician – After the Original*, 2024 (detail)





**Kara Walker**

*Ascent of the Sybarite Women, 2024*  
Watercolor and sumi-e ink on cut paper on paper  
198.4 x 200 cm | 78 x 78 3/4 inches  
208.3 x 210.2 cm | 82 x 82 3/4 inches (framed)  
MSPM KWA 62647  
USD 325,000 (excl. tax)





*Ascent of the Sybarite Women* (2024), whose title suggests mythological narratives, comprises a network of cut-paper limbs and heads defined by brilliant strokes of watercolor and sumi-e ink. In this body of work, Walker alludes to the notion of the sublime in art, fusing traditions of “grand” landscape painting with contemporary ideas of freedom and individual determination.

Kara Walker (\*1969, Stockton, CA) lives and works in New York. Walker's major site-specific commission at the San Francisco Museum of Modern Art is on view until May 2026. Selected solo exhibitions include National Gallery of Australia, Canberra (2023), De Pont Museum, Tilburg, The Netherlands (2022), Schirn Kunsthalle, Frankfurt (2021), Kunstmuseum Basel (2021), Turbine Hall, Tate Modern, London (2019), Domino Sugar Refinery, Brooklyn, New York (2014), Camden Arts Centre, London and Art Institute of Chicago (both 2013), Hammer Museum, Los Angeles (2008), Walker Art Center, Minneapolis and Whitney Museum, New York (both 2007) and The Metropolitan Museum of Art, New York (2006).

**Kara Walker**  
*Ascent of the Sybarite Women*, 2024 (detail)







**AFTER DARK IT'S A RELIEF TO  
SEE A GIRL WALKING TOWARD  
OR BEHIND YOU. THEN YOU'RE  
MUCH LESS LIKELY TO BE  
ASSAULTED.**

**Jenny Holzer**

*After dark it's a relief to see a girl..., 1981*

Text: Living (1980–82)

Enamel on metal, hand-painted sign: black on white

53.3 x 58.4 cm | 21 x 23 inches

Edition AP of 5 + 1 AP

MSPM JHO 14937

USD 50,000 (excl. tax)





**AFTER DARK IT'S A RELIEF TO  
SEE A GIRL WALKING TOWARD  
OR BEHIND YOU. THEN YOU'RE  
MUCH LESS LIKELY TO BE  
ASSAULTED.**

Jenny Holzer's text-based practice is an ongoing artistic investigation of language and the construction of political meaning. Since the late 1970s, her texts have appeared on posters, LED signs, benches, paintings and plaques, where they have the power to affect viewers in everyday situations. *After dark it's a relief to see a girl...* (1981), part of an early series of hand-painted enamel signs, draws from Holzer's *Living* (1980–82), in which she presents quiet observations, directions and warnings. Written in a matter-of-fact style suitable to describing everyday life, these commentaries touch on how individuals negotiate landscapes, expectations, desires, fears, other bodies and themselves. Here, the artist addresses the imposing, sometimes fearsome dominance of men over women – like all her sentiments, though it was written over four decades ago, it still feels relevant today.

This March, the Glenstone Museum reopened its Pavilions with a new presentation by Holzer.

Jenny Holzer (\*1950, Gallipolis, OH) lives and works in New York. Major surveys of her work were recently on view at the Guggenheim Museum, New York (2024) and Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2023), and in 2022 she curated an exhibition on Louise Bourgeois' work at Kunsthalle Basel. Other 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**

*After dark it's a relief to see a girl...*, 1981



**Arthur Jafa**  
*Black Man*, 2025  
UV-Print on raw aluminum  
149.9 x 148 cm | 59 x 58 1/4 inches  
MSPM AJA 62308  
USD 150,000 (excl. tax)





For over three decades, Arthur Jafa has produced imagery that dissects the realities, constructions, and influence of Blackness in contemporary culture. Through strategies of appropriation, his works reveal poignant gaps and connections between different sources through the power of juxtaposition. *Black Man* (2025) is part of a series that depicts the album cover of *Black Man*, an imagined collaboration between the band War and Jimi Hendrix. The silhouette of a man clapping is overlaid with a halo-like circle: the edges of the record worn onto the cover image. The two musical powerhouses did in fact once play together, at the London club Ronnie's in 1970, the day before Hendrix died. Jafa extends this moment in time, generating an alternative reality in which Hendrix lived to create more music. As Jafa has said of his work, "The aim is not necessarily to make explicit statements, but to engage with the complex dynamics of race, success, and survival, offering an experience rather than a specific message."

Arthur Jafa (\*1960, Tupelo, Mississippi) lives and works in Los Angeles. Solo exhibitions include *Artist's Choice: Arthur Jafa - Less Is Morbid*, The Museum of Modern Art, New York (Opening November 19, 2025), Museum of Contemporary Art, Chicago (2024), LUMA Foundation, Arles (2023), Louisiana Museum, Humlebæk (2021), Fundação Serralves, Porto and Musée d'art contemporain de Montréal (both 2020), Moderna Museet, Stockholm (2019), Museum of Contemporary Art, Denver (2018), and Serpentine Gallery, London (2017). Recent group exhibitions include Bourse de Commerce, Paris (2025), Modern Art Museum, Fort Worth and Schirn Kunsthalle, Frankfurt (both 2024), Smithsonian American Art Museum, Pinakothek der Moderne, Munich, and 14th Gwangju Biennale (all 2023), Aspen Art Museum and Bangkok Art Biennale (both 2022), and Art Gallery of New South Wales, Sydney, Los Angeles County Museum of Art, Brooklyn Museum, New York, and Institute of Contemporary Art, Boston (all 2021). In 2019, he received the Golden Lion at the 58th La Biennale di Venezia.

**Arthur Jafa**  
*Black Man*, 2025 (detail)



**Karen Kilimnik**

*Miss England, Scotland Yard detective, 2015/24*

Water soluble oil color on canvas

35.6 x 27.9 x 2.5 cm | 14 x 11 x 1 inches

MSPM KKI 62242

USD 200,000 (excl. tax)





Karen Kilimnik's richly imaginative figurative paintings transform recognizable iconography, from both "high" and "low" culture, through deft manipulations of both content and painterly material, creating a fantastical visual domain enveloped in delight. A recurring reference for Kilimnik is England, painting picturesque pastoral landscapes of the English countryside, symbols and historical persons of the British aristocracy, and consciously embracing the tradition of Romanticism. Yet, in *Miss England, Scotland Yard detective* (2015/24), Kilimnik's English cultural touchpoint is more contemporary: Mattel's United Kingdom Barbie Doll. This portrait is both a caricature of Englishness, the blonde, blue-eyed Barbie dons a Burberry-esque trench coat and Union Jack scarf, and a sincere negotiation with gendered stereotypes, her masculine brown fedora, typical of a hard-boiled detective from 1930s crime fiction, sitting askew on her perfect, girlish side ponytail. Kilimnik's painted figure is both a Scotland Yard detective and Miss England, a marrying of prototypically masculine and feminine tropes.

**Karen Kilimnik**  
*Miss England, Scotland Yard detective*, 2015/24



**Karen Kilimnik**

*Spying in Berlin, 1988*

Crayon on paper

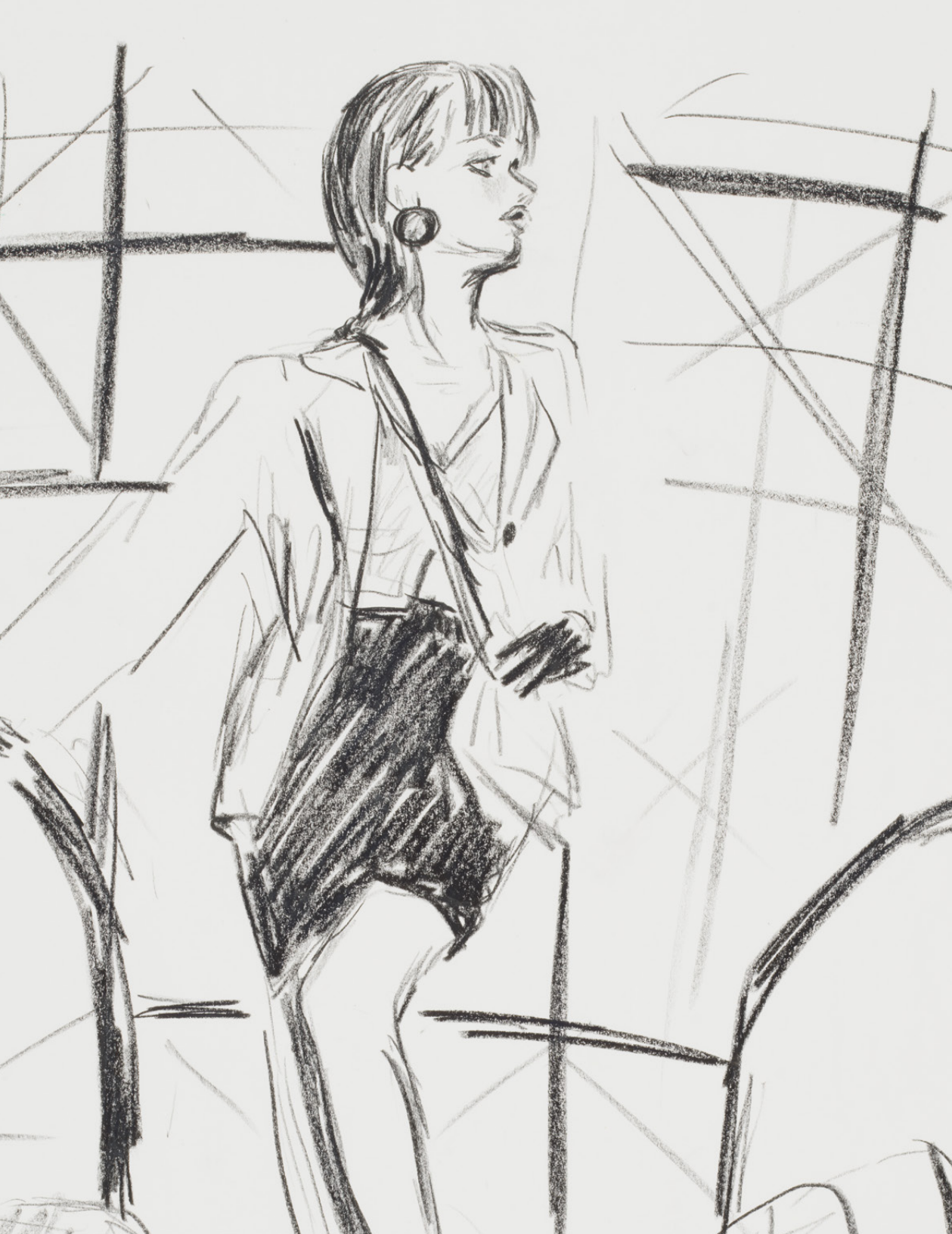
89 x 58.5 cm | 35 x 23 inches

110 x 79.5 x 6.5 cm | 43 1/4 x 31 1/4 x 2 5/8 inches (framed)

MSPM KKI 47031

USD 35,000 (excl. tax)





Drawing has been a crucial part of Karen Kilimnik's practice since the mid-1970s. Her works on paper develop from the artist's careful contemplation of historical and cultural touchstones, often producing imaginative portraits that simultaneously capture an emotional tenderness and her iconic penchant for fantasy. Such is true for *Spying in Berlin* (1988), a gestural crayon sketch of a glamorous woman riding an escalator in what may be a train station or airport, as the artist hints at in her notes on the composition's edge. The woman, Kilimnik's spy, is on the lookout; her crossed knee and gloved hands veer against the direction of her gaze. Diligently watching someone or something that is just out of view, both her mystery and elegant presence command our attention. The gold frame – a common feature of Kilimnik's works – enhances its sense of Romanticism and draws attention to the curvature and lushness of Kilimnik's mark-making.

Karen Kilimnik (Philadelphia, PA). Solo exhibitions include Art Chosun, Seoul (2024), Kunsthauus Glarus (2023), Le Consortium, Dijon (2013, 2007), the Museum of Contemporary Art, Denver (2013), The Brant Foundation, Greenwich (2012), the Belvedere Museum, Vienna (2010), Museum of Contemporary Art, Chicago (2008), Serpentine Galleries, London (2007), Museum of Contemporary Art, Miami (2007), Musée d'Art Moderne de la Ville de Paris (2006), Fondazione Bevilacqua La Masa, Venice (2005), Irish Museum of Modern Art, Dublin (2002) and Institute of Contemporary Art, Philadelphia (1992). Recent group exhibitions include Fondation Vincent van Gogh Arles (2024), Renaissance Society, Chicago (2023), Fondazione Prada, Milan (2021), 57th Carnegie International, Pittsburgh (2018), Whitney Museum of American Art, New York (2016, 2008, 1993), Tate Modern, London and Metropolitan Museum of Art, New York (both 2012), and Museum of Modern Art, New York (2005, 2001, 1999).

**Karen Kilimnik**  
*Spying in Berlin*, 1988 (detail)



**Henni Alftan**  
*Tie*, 2024  
Oil on linen  
65 x 54 cm | 23 5/8 x 28 3/4 inches  
MSPM HAL 61979  
USD 40,000 (excl. tax)

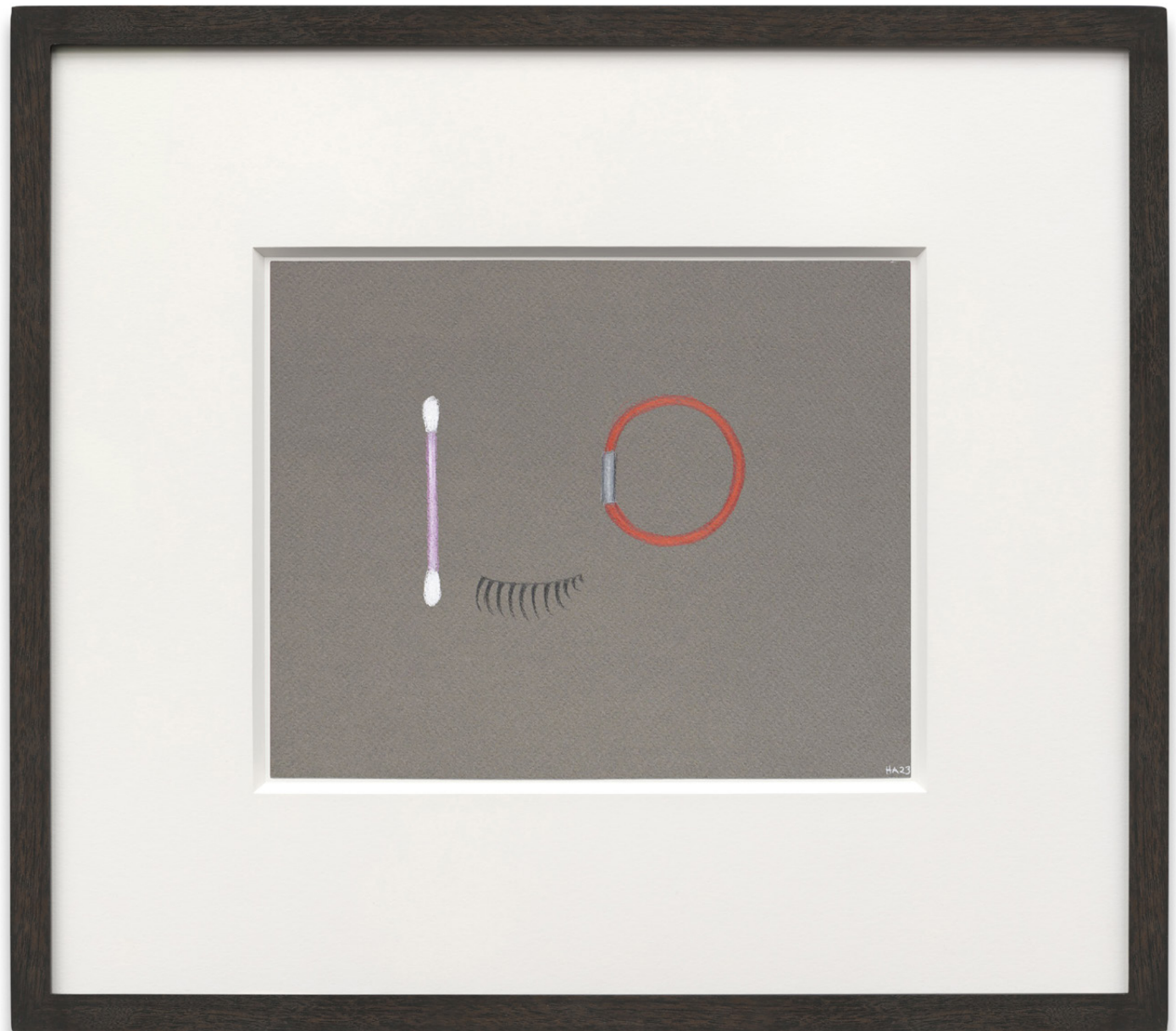




Henni Alftan's artistic practice is grounded in a profound exploration of the medium of painting, examining its methods and histories. Her intimate yet enigmatic portrayals of everyday life arise from a process of observation and deduction, resulting in precise and carefully cropped figurative works that embody a studied economy of means. *Tie* (2024) exemplifies Alftan's distinctive approach – using a tightly cropped composition that draws intense focus to the motif while subtly hinting at the space beyond the canvas, her works evoke cinematic techniques that generate curiosity and suspense. As so often, Alftan utilizes a diverse set of painterly gestures – here, flat areas of color sit next to strokes of thick impasto that mimic the tie's texture.

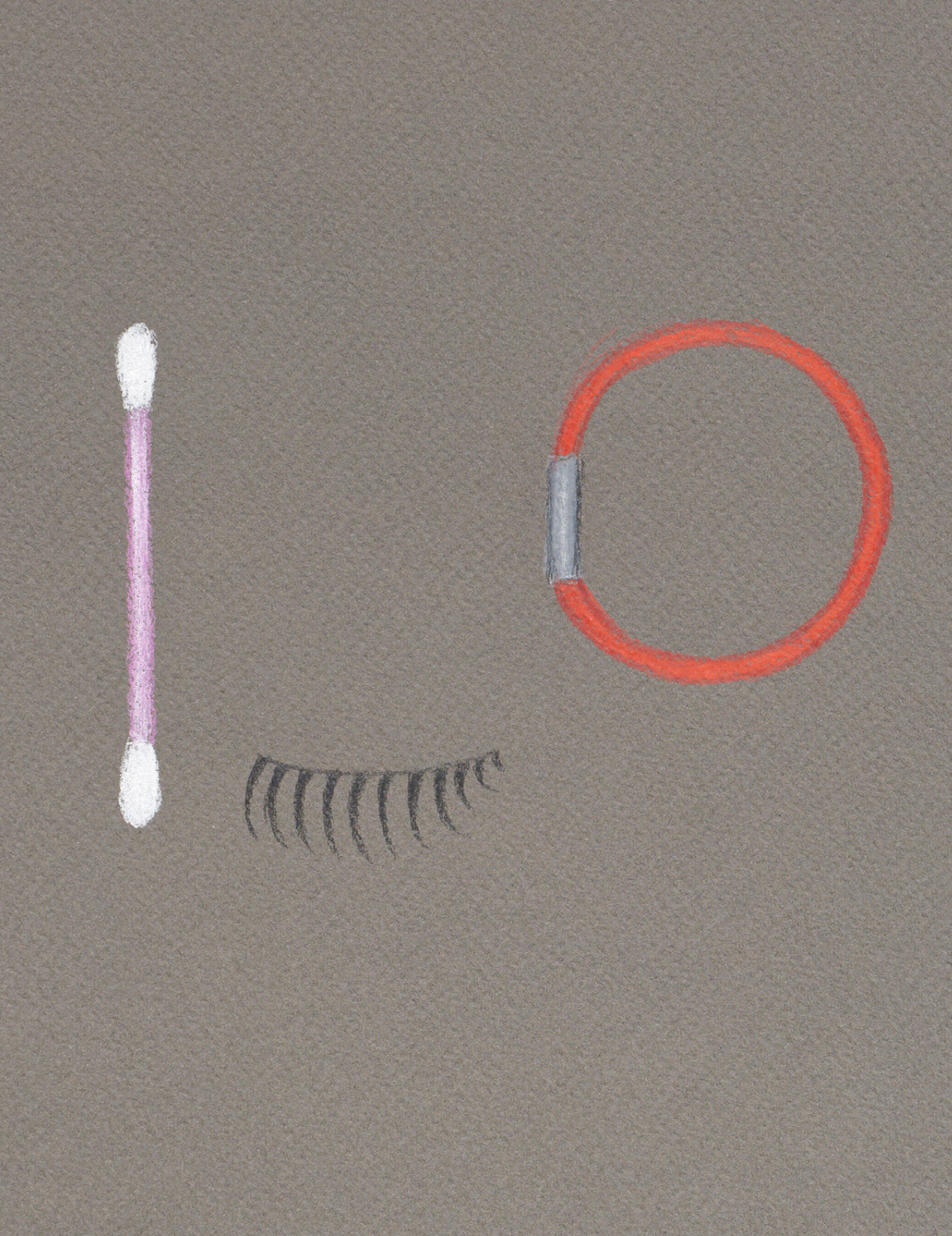
**Henni Alftan**  
*Tie*, 2024 (detail)





**Henni Alftan**  
*Untitled, 2024*  
Color pencil on paper  
20 x 25 cm | 7 7/8 x 9 7/8 inches  
40.5 x 45.5 cm | 16 x 18 inches (framed)  
MSPM HAL 61982  
USD 10,000 (excl. tax)





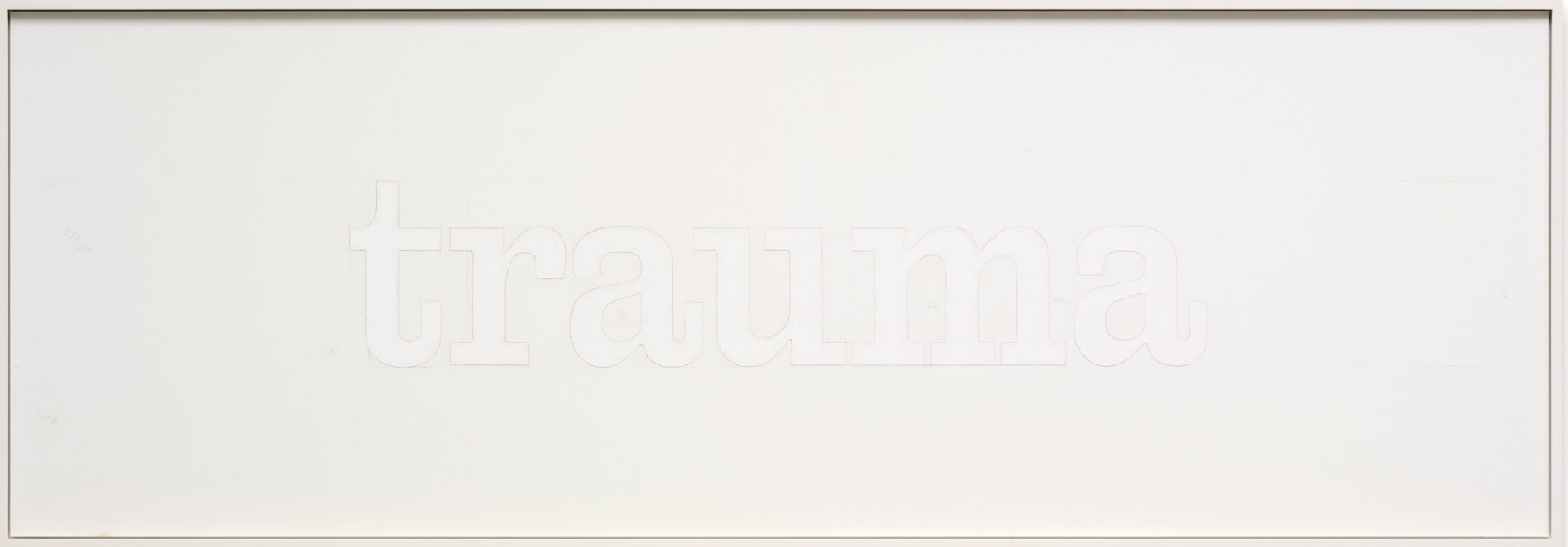
*Untitled* (2024) originates from a new body of drawings, marking the artist's recent shift toward embracing drawing as an autonomous medium. The work on paper features three items – a cotton bud, a strip of fake eyelashes and a hair tie – arranged in a flat lay. However, any implied narrative remains deliberately ambiguous, imparting a cool tension. As in all of Alftan's works, her skillful use of scale, perspective and texture, reveals the strangeness in the ordinary.

Alftan's upcoming solo show at Sprüth Magers, Berlin, opens September 12, 2025.

Henni Alftan (\*1979, Helsinki) lives and works in Paris. Selected group exhibitions include those at Longlati Foundation, Shanghai (2024), Amos Rex Art Museum, Helsinki (2024), Kemper Museum of Contemporary Art, Kansas City (2024), EMMA – Espoo Museum of Modern Art, Museum of Contemporary Art Kiasma, Finland (both 2023), LACMA, Los Angeles (2022), ENSA Limoges, École Nationale Supérieure d'Art (2020), Musée des Beaux-Arts de Brest (2017). Alftan's works are included in the collections of the Buffalo AKG Art Museum, New York, Dallas Museum of Art, Hammer Museum, Los Angeles, Helsinki Art Museum, High Museum of Art, Atlanta, Institute of Contemporary Art, Miami, Kuntsi Museum of Modern Art, Vaasa, Finland, Los Angeles County Museum of Art and the UBS Art Collection.

**Henni Alftan**  
*Untitled*, 2024 (detail)





**Nora Turato**

*trauma*, 2025

Pastel cut-out on paper

88.9 x 254.2 x 5.3 cm | 35 x 100 x 2 inches (framed)

MSPM NTU 62489

EUR 55,000 (excl. tax)





Utilizing text as her artistic source material, Nora Turato collates and dissects the cacophonous barrage of information we find ourselves confronted with daily. Funneling appropriated words, fragments and quotes into performances, books, enamel panels, installations, and video works, the artist arrives at captivating incantations that harness the essence and the nonsense of what collectively moves us. In 2024, Turato began developing a new body of large-scale pastel works that mark the beginning of the seventh installment of her *pools* – anthologies of colloquial speech and found text she compiles from a myriad of sources. This time, the artist's original writing features more prominently alongside found language, confronting the tropes that exploit our needs, desires and vulnerabilities. Delving into themes of collective disembodiment, Turato examines the cultural obsession with surface image that neglects the body and emotion. Her alchemical process – making the forgotten visible and allowing dismissed feelings to resurface – underpins works like *trauma* (2025), which are created through meticulously cutting out words by hand, then covering each letter, as well as its outline, with copious layers of oil pastel before reassembling them. Deliberate traces of pencil marks and smudges enhance the tactile quality of the work and emphasize the word's raw emotional depth.

Nora Turato (\*1991, Zagreb) lives and works in Amsterdam. In spring 2024, she headlined Art On The Mart's program with a commissioned work and performed *pool 6* at The Art Institute of Chicago. Her performance *Cue The Sun* was commissioned by Performa and premiered in November 2023 during the Performa Biennial in New York. Recent solo exhibitions include ICA, London (2025), Kunsthalle Wien, Vienna (2024–25), Stedelijk Museum, Amsterdam (2024), Museum of Modern Art, New York (2022), Secession, Vienna (2021), Centre Pompidou, Paris, MGLC – International Centre of Graphic Arts, Ljubljana, and Sammlung Philara, Düsseldorf (all 2020), Serralves Museum of Contemporary Art, Porto (2019), Kunstmuseum Liechtenstein (2019), and Beursschouwburg, Brussels (2019).

**Nora Turato**  
*trauma*, 2025 (detail)







**Thomas Demand**

*Melonen*, 2025

UV-Print on Perspex in artist's frame

236.8 x 173.8 cm | 93 1/4 x 68 3/8 inches

245.8 x 182.6 cm | 96 3/4 x 72 inches (framed)

Edition 2 of 6 + 1 AP

MSPM TDE 62195

EUR 110,000 (excl. tax)





Thomas Demand constructs intricate paper models of images he culls from sources such as newspapers, magazines and postcards. These models are then transformed into large-scale, sharp photographic prints. Demand's latest work, *Melonen* (2025), is based on a press image documenting confiscated contraband – fake melons containing methamphetamine – seized at the US–Mexico border. Through his constructed worlds, the artist interrogates the paradoxes of perception, probing how we read our surroundings, how we remember them, and the ways we are influenced and manipulated. Convincingly real yet eerily artificial, Demand's work deftly navigates the space between sculpture and photography, illusion and image, reality and interpretation.

Thomas Demand (\*1964, Munich) lives in Berlin. Demand is the subject of a major touring retrospective, *The Stutter of History*, which has been exhibited at the Taipei Fine Arts Museum (2025), Museum of Fine Arts, Houston (2024), Israel Museum, Jerusalem (2023–24), Jeu de Paume, Paris (2023), and UCCA Edge, Shanghai (2022). Other selected solo exhibitions include Museum of Contemporary Art, Toronto (2022), Centro Botín, Santander (2021), Fondazione Prada, Venice (2017, 2007), Modern Art Museum of Fort Worth (2016), Los Angeles County Museum of Art (2015), Museum of Contemporary Art, Tokyo (2012), Neue Nationalgalerie, Berlin (2009), Hamburger Kunsthalle, Hamburg (2008), Serpentine Gallery, London (2006), Museum of Modern Art, New York (2005), Kunsthaus Bregenz (2004), Louisiana Museum of Modern Art, Humlebæk (2003) and Castello di Rivoli, Turin (2002).

**Thomas Demand**  
*Melonen*, 2025 (detail)







**Thea Djordjadze**  
*Untitled, 2025*  
Wood, plaster, paint  
156 x 120 x 4 cm | 61 3/8 x 47 1/4 x 1 5/8 inches  
MSPM TDJ 62306  
EUR 60,000 (excl. tax)









Thea Djordjadze's paintings are exemplary of her embodied practice, which concerns itself with the poetics and particularities of space as well as the natural inclinations of her varied materials. These works are formed from plaster, with pigment incorporated into and onto their porous surfaces. The artist scratches, gouges, and layers into her surface, imbuing the work with a tangible sense of immediacy. In works such as *Untitled* (2025), each gesture builds upon the last: some are assertive, deep scratches and sweeping movements or bold strokes of color, while others are delicate, characterized by faint washes or subtle indentations. Here, pastel greens, pale flesh tones, a tempestuous black swirl, and an unexpected bright red generate a dreamlike atmosphere. A distinctive fusion of sculpture and painting, Djordjadze's untitled work is alive with process, memory and potential.

Thea Djordjadze (\*1971, Tbilisi) lives and works in Berlin. Her work is currently on view at Hamburger Kunsthalle through October 5, 2025. 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





**Gala Porras-Kim**

*San Vitale, Ravenna, marble floor reconstruction, 2025*

Colored pencil on paper

182.9 x 182.9 cm | 72 x 72 inches

186 x 186 cm | 73 1/4 x 73 1/4 inches (framed)

MSPM GPO 62258

USD 120,000 (excl. tax)





Gala Porras-Kim's research-driven practice examines how our understanding of cultural artifacts is shaped by the museological and modern epistemological conventions that dictate their collection, taxonomy, preservation and display. *San Vitale, Ravenna, marble floor reconstruction* (2025) is the latest in her series of large-scale, intricately detailed color pencil drawings depicting marble tiles in Ravenna, Italy – in this case, the church of San Vitale's reconstructed labyrinth floor mosaic, situated in front of the altar. During the sixteenth century, the basilica's floor was renovated not only for aesthetic reasons but also to elevate it significantly, protecting it from recurrent flooding. Performing a close reading of uncataloged histories, Porras-Kim reveals the signs of care and neglect, conservation and flawed restoration efforts embedded within the surface. Using a medium that is itself inherently subjective and resistant to mechanical reproduction, this work challenges the notion of historical accuracy. By recording the visible layers of time, the drawing emphasizes how histories are shaped by intervention, subject to inevitable decay, and perpetually open to reinterpretation.

Porras-Kim's work is on view in her solo show *The categorical bind* at Sprüth Magers, London, opening June 3, 2025.

Gala Porras-Kim (\*1984, Bogotá) lives and works in Los Angeles and London. Her work has been exhibited at the Carnegie Museum of Art, Pittsburgh (2025), Museum of Contemporary Art Cleveland (2025), Museum of Contemporary Art Denver (2024), MoMA, New York (2023), Leeum Museum of Art, Seoul (2023), MMCA, Seoul (2023), MUAC, Mexico City (2023), Liverpool Biennial (2023), Gwangju Biennial (2021), São Paulo Art Biennial (2021), and Whitney Museum of American Art, New York (2019, 2017).

**Gala Porras-Kim**

*San Vitale, Ravenna, marble floor reconstruction, 2025*





**Louise Lawler**

*Water to Skin (Venti)*, 2016/2017  
Chromogenic color print on museum box  
152.4 x 109.2 cm | 60 x 43 inches  
Edition 2 of 3 + 1 AP  
MSPM LLA 52914  
USD 125,000 (excl. tax)



Louise Lawler ranks among the pioneering female artists associated with the Pictures Generation of the 1970s and 80s. Her conceptual photography captures art objects in situ at museums, auction houses or private homes. Lawler's image-making is interested in the ways art and meaning itself can be produced and manipulated through modes of presentation. *For Water to Skin (Venti)* (2016/2017), she photographed Matisse's *The Swimming Pool* (1952) in the Museum of Modern Art, New York, distilling the celebrated work into lines and reflections in the display's protective glass and the texture of the burlap background. Although Lawler does not intervene directly in the spaces she photographs, the artist's adept approach to selecting, cropping, scaling and presenting images, along with her titles, redirects viewers' attention and gaze. The work is representative of Lawler's oeuvre which investigates the production, conditions, framing and circulation of artworks, culminating in images both wry and poetic in nature.

Louise Lawler (\*1947, New York) lives and works in New York. Solo exhibitions include Collection Lambert, Avignon (2023), Art Institute of Chicago (2019), Sammlung Verbund, Vienna (2018), MoMA, New York (2017), Museum Ludwig, Cologne (2013), Albertinum, Dresden (2012), Wexner Center for the Arts, Columbus, OH (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 2008, 2000, and 1991 biennials. Her work was also included in the 59th Biennale di Venezia (2022).

**Louise Lawler**  
*Water to Skin (Venti)*, 2016/2017





**Oliver Bak**  
*Night Sprouts*, 2025  
Oil and gesso on canvas  
157 x 167 cm | 61 7/8 x 65 3/4 inches  
MSPM OBA 61888  
EUR 32,000 (excl. tax)





The mystical scenes of painter Oliver Bak unite the spirits of the past and present. Drawing from fiction and the real, mythology and life, and the tangible and the subconscious, he constructs enigmatic narratives by conflating different fragments of reality. Bak's pictorial worlds are propelled by constant synthesis and anchored in a deep understanding of the medium's history. His mottled brushwork and magnetic use of color evoke the dreamlike works of Symbolist, Surrealist and Nabi painters. Bak's latest work, *Night Sprouts* (2025), conjures two ghostly figures at dusk that could be sculptures in a hidden garden or nymphs entering the water for a midnight swim in a sea of blues and greens. Bak's figures often inhabit such liminal spaces: existing somewhere between stillness and action, between life and death, they unfurl from dark leafy backgrounds, as seen in *Night Sprouts*, to evoke deep emotion and the unconscious.

**Oliver Bak**  
*Night Sprouts*, 2025 (detail)





**Oliver Bak**  
*Poppyhead*, 2024  
Bronze  
16.5 x 17 x 25 cm | 6 1/2 x 6 3/4 x 9 7/8 inches  
Edition 2 of 3 + 2 AP  
MSPM OBA 62292  
EUR 25,000 (excl. tax)



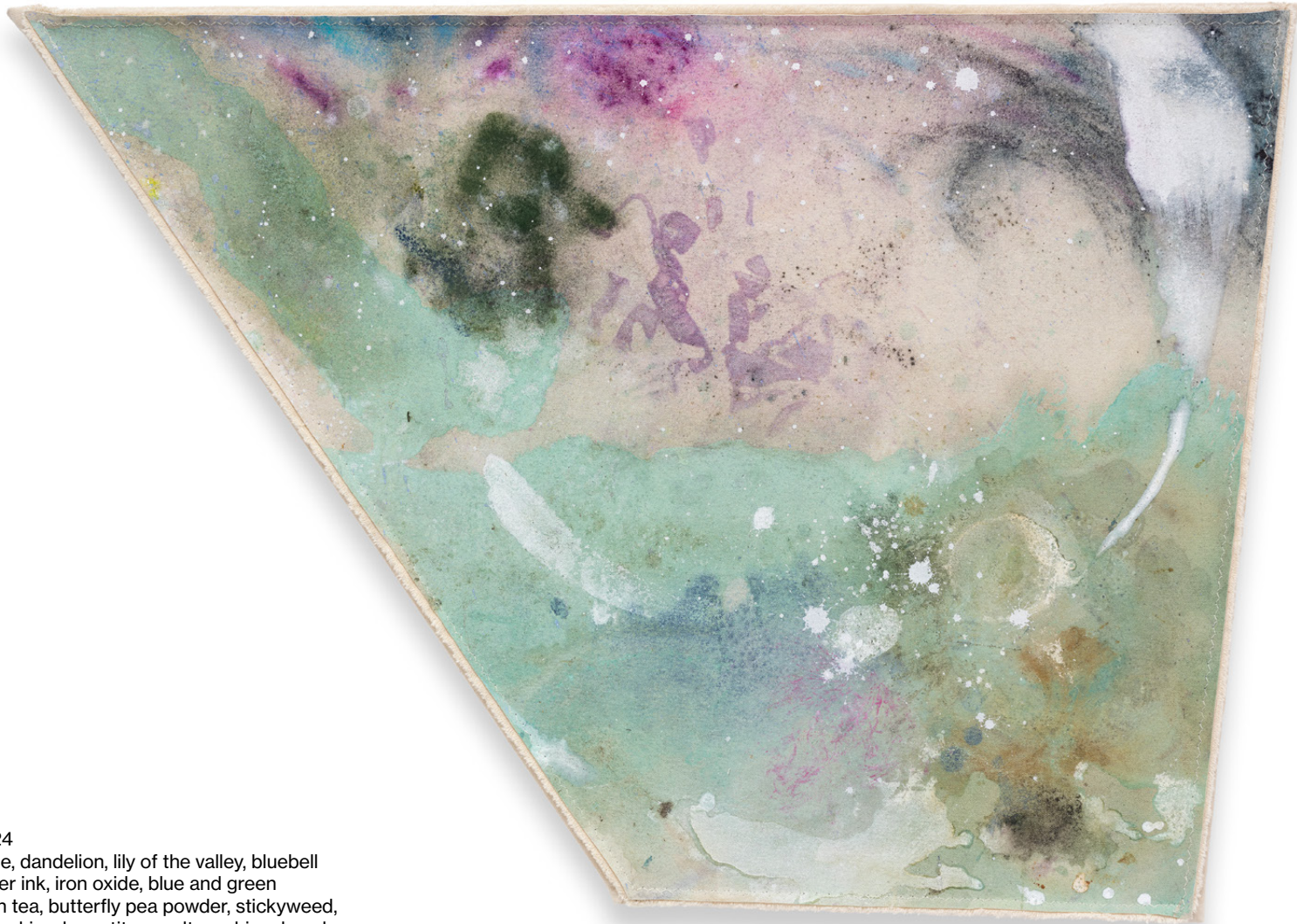


Oliver Bak's artistic practice is inspired by the idea of spectrality, exploring remnants of the past and envisioning historical narratives and experiences. *Poppyhead* (2024) is a striking bronze sculpture featuring a partially obscured face overlaid with poppy seed pods. Bak invokes the motif of the poppy throughout his oeuvre as a potent symbol with layered meanings: it represents both dreams, due to its intoxicating effects, and mortality, given that the flower and its seeds are associated with Hypnos, the Greek god of sleep, a figure also connected to eternal slumber. Through this juxtaposition, *Poppyhead* investigates themes of beauty intertwined with illness and inevitable decay, inviting viewers to contemplate the transient nature of life.

Oliver Bak (\*1992, Copenhagen) lives and works in Copenhagen. Recent solo exhibitions include *Ghost Driver, or The Crowned Anarchist*, Sprüth Magers, Berlin (2024), *Caves in the Sky*, Cassius & Co, London (2023) and *Sick with Bloom*, ADZ Gallery, Lisbon (2022).

**Oliver Bak**  
*Poppyhead*, 2024 (detail)





**Lucy Dodd**

*Dance of the Nereid*, 2024

Flower essences of gorse, dandelion, lily of the valley, bluebell and forget-me-not, copper ink, iron oxide, blue and green spirulina, black and green tea, butterfly pea powder, stickyweed, seaweed, avocado, onion skins, hematite, smalt, cochineal, and acrylic pigments

Clockwise from top:

80 x 57 x 35 x 68 cm | 31 1/2 x 22 3/8 x 13 7/8 x 26 3/4 inches

MSPM LDO 61378

EUR 32,000 (excl. tax)



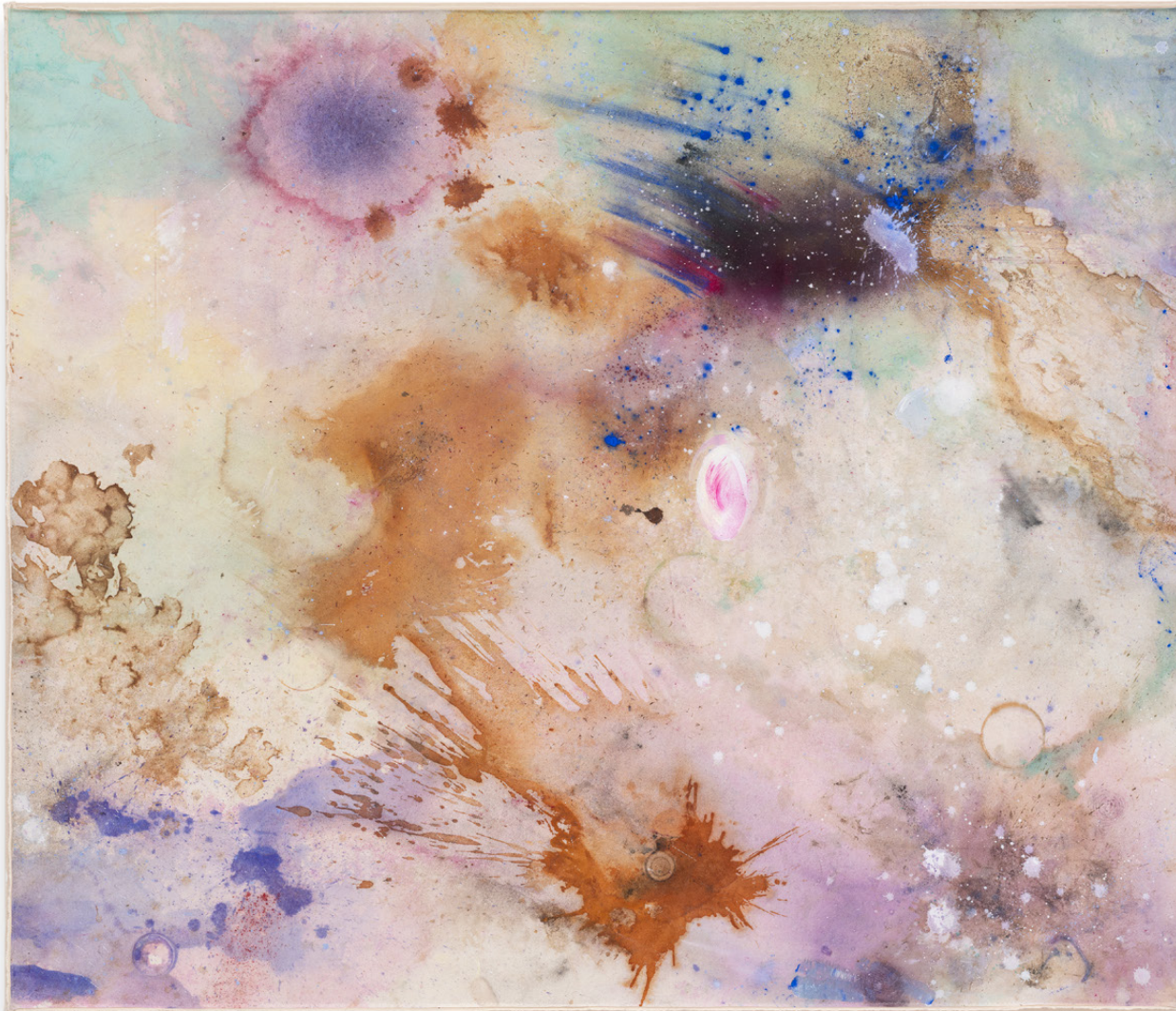


Often employing unconventional pigments derived from nature and her immediate surroundings, Lucy Dodd's paintings mobilise materials, colors, and shapes to explore personal and global narratives. After spending much of her life in upstate New York, Dodd recently moved back to the United Kingdom, specifically the Scottish coast on the North Sea, where she has created a new body of work that responds to her changed surroundings. *Dance of the Nereid* (2024) and *Between Scylla and Charybdis* (2024) are two such products, frenetic compositions of spills, drops, stains, and surprising chemical reactions from the biota she manipulates. Each has an oceanic quality, tempestuous brushwork and blotting of aquatic colors, which thematically aligns with the references to Greek mythological narratives of sea nymphs and monsters in the respective titles of the paintings. By making such visual and explicit classical citations, Dodd makes connections across time, space, and historical veracity, imbuing an immensely personal body of work with the universality of classicism.

Lucy Dodd (\*1981, New York) lives and works in Scotland. She completed studies at Art Center College of Design, CA (2004), and Bard College, New York (2011). Selected solo shows include Sprüth Magers, Los Angeles (2022), Whitney Museum of American Art, New York (2016), Power Station, Dallas (2016), Rubell Family Collection, Miami (2014) and Pro Choice, Vienna (2010). Recent group shows and performances include those at Sprüth Magers, Berlin (2016), Armada, Milan (2015), The Kitchen, New York (2015) with Sergei Tcherepnin, and Church of Saint Luke and Saint Matthew, New York (2012).

**Lucy Dodd**  
*Dance of the Nereid*, 2024 (detail)





**Lucy Dodd**

*Between Scylla and Charybdis*, 2024

Flower essences of gorse, dandelion, lily of the valley, bluebell and forget-me-not, copper ink, iron oxide, blue and green spirulina, black and green tea, butterfly pea powder, stickyweed, seaweed, avocado, onion skins, hematite, smalt, cochineal, and acrylic pigments

179 x 209 cm | 70 1/2 x 82 1/4 inches

MSPM LDO 61372

EUR 110,000 (excl. tax)













**Salvo**

*L'Etna visto da Taormina*, 1992

Oil on canvas

80 x 100 cm | 31 1/2 x 39 3/8 inches

84 x 104 x 5 cm | 33 x 41 x 2 inches (framed)

MSPM SA 61980

USD 300,000 (excl. tax)





Salvo was an Italian Conceptualist 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'Etna visto da Taormina* (1992), Salvo paints a lush lavender mountainscape, foregrounded by orange terrain, violet trees, and dark emerald cacti. Atop the tallest peak, Mount Etna in Sicily, is the billowing of volcanic ash, represented in a fusion of pastel blue and fiery red. As the title suggests, the viewer is gazing upon Etna from Taormina, a nearby town with trails to the volcano's summit. The path before the viewer invites them into the composition and the sublimity of Salvo's serene, dreamlike scene.

Salvo (1947–2015) lived and worked in Turin. Solo exhibitions include Pinacoteca Agnelli, Turin (2025), 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), Kunsthau Glarus, Switzerland (2022), Castello di Rivoli, Turin (2021) and Menil Drawing Institute, Houston (2020).

**Salvo**

*L'Etna visto da Taormina*, 1992 (detail)





**Andreas Schulze**  
*Ohne Titel (Cake)*, 2025  
Acrylic on nettle cloth  
110 x 140 cm | 43 1/4 x 55 1/8 inches  
MSPM ASC 62638  
EUR 48,000 (excl. tax)





Andreas Schulze is one of the great individualists of German contemporary painting. His unique, vividly visual worlds, which include sculptures, drawings and expansive installations, are born from careful observation of everyday life. They depict domestic spaces, urban scenes and lush landscape views – all in gleefully distorted fundamental forms that challenge the social and cultural norms of middle-class existence. *Ohne Titel (Cake)* (2025) perfectly illustrates the artist's distinctive approach, which combines figuration and abstraction, freely adopting styles derived from Surrealism, Naïve Art and Pop Art. In response to the cake paintings of artists like Wayne Thiebaud and Domenico Gnoli, Schulze creates a scene where large waves of whipped cream hug neat layers of chocolate brown and custard yellow, while on the fringes, a fruit tower balances perfectly still, and strawberries slide down an undefined slope. Though Schulze's works invite viewers to question the ideals of bourgeois leisure and the experiences that are upheld by its various props and symbols, he does so not with a wagging finger, but through colorful and overabundant images that celebrate life and the joy of living.

Andreas Schulze (\*1955, Hanover) lives in Cologne. His work will be on view in a major solo show at ICA Miami (opening December 2, 2025) and is currently on view at Le Consortium, Dijon (through November 2025), as well as in a duo show with Salvo at Sprüth Magers Los Angeles (through August 2025). Other selected solo shows include the touring show at The Perimeter, London (2023) and Kunsthalle Nürnberg (2022), Fuhrwerkswaage, Cologne (2021), Kunsthalle Bielefeld (2018), Villa Merkel, Esslingen, which traveled to Kunstmuseum St. Gallen and Kunstmuseum Bonn (2014–15), Schirn Kunsthalle Frankfurt (2014), Falckenberg Collection, Hamburg and Leopold-Hoesch-Museum, Dueren (both 2010), Sprengel Museum, Hanover (1997) and Monika Sprüth Galerie, Cologne (1983). Group exhibitions include Centre d'art contemporain, Meymac (2020), Aishti Foundation, Beirut (2018), Groninger Museum, Groningen (2016), Städel Museum, Frankfurt (2015), Deichtorhallen Hamburg (2000), Triennale di Milano (1997), Solomon R. Guggenheim Museum, New York (1988), Museum of Modern Art, New York (1984), and The Tate Gallery, London (1983).

**Andreas Schulze**  
*Ohne Titel (Cake)*, 2025 (detail)









**Pamela Rosenkranz**

*Healer Scrolls (Blue Marathon)*, 2025

Kirigami cut paper, tension, pigments and perspex frame

200 x 150 cm | 78 3/4 x 59 inches

MSPM PRO 62766

CHF 70,000 (excl. tax)





Pamela Rosenkranz's practice explores the scientific and sociocultural systems that profoundly affect humans and the environment. Her interdisciplinary approach incorporates elements from neurology, art history, biorobotics and literature, often blurring the distinctions between nature and culture. In her recent body of works on paper, *Healer Scrolls*, Rosenkranz continues her inquiry into the archaic image of the serpent, drawing on ancient kirigami cuts and folds to evoke a pattern that resembles the scales of a snake. *Healer Scrolls (xxx)* (2025), a new large-scale addition to the series, shimmers in hues reminiscent of mother-of-pearl and is complemented by gestural strokes of pink and blue that suggest a winding motion. Adding another layer of intrigue, the work's title touches on the snake's dual nature as both healer and danger – their venom revered as potent medicine yet inherently perilous – while also referencing the historic rolls of paper used for recording information, and the movement required to navigate the internet's sheer endless wealth of knowledge. By imitating organic material with mechanical precision and alluding to both ancient and modern cultural histories, Rosenkranz reflects on the blurring boundaries between the natural and artificial worlds.

Pamela Rosenkranz (\*1979, Uri, Switzerland) lives and works in Zurich. Her solo show *Liquid Body* is currently on view at Stedelijk Museum, Amsterdam, and will run through August 24, 2025. Selected solo exhibitions include Neuer Berliner Kunstverein (2024), the High Line, New York (2023–24), Kunsthau Bregenz (2021), GAMeC, Bergamo (2017), Fondazione Prada, Milan (2017), Kunsthalle Basel (2012), Centre d'Art Contemporain, Geneva (2010). Rosenkranz's project *Our Product* was selected for the Swiss Pavilion at the 56th Venice Biennale in 2015. Recent group shows include Kunstmuseum Basel (2025), Deste Foundation, Hydra (2023), Kunstmuseum Winterthur and MIT List Visual Arts Center, Cambridge, MA (both 2022), Schinkel Pavillon, Berlin, and Institute of Contemporary Art, Los Angeles (both 2021), Sharjah Art Foundation (2020), MMK – Museum für Moderne Kunst, Frankfurt, Centre Georges Pompidou, Paris, Okayama Art Summit, and the 15th Biennale de Lyon (all 2019).

**Pamela Rosenkranz**  
*Healer Scrolls (xxx)*, 2025 (detail)









**Hyun-Sook Song**

*Brushstrokes Diagram III*, 2024

Tempera on canvas

130 x 170 cm | 51 1/8 x 67 inches

MSPM HSO 61875

EUR 75,000 (excl. tax)



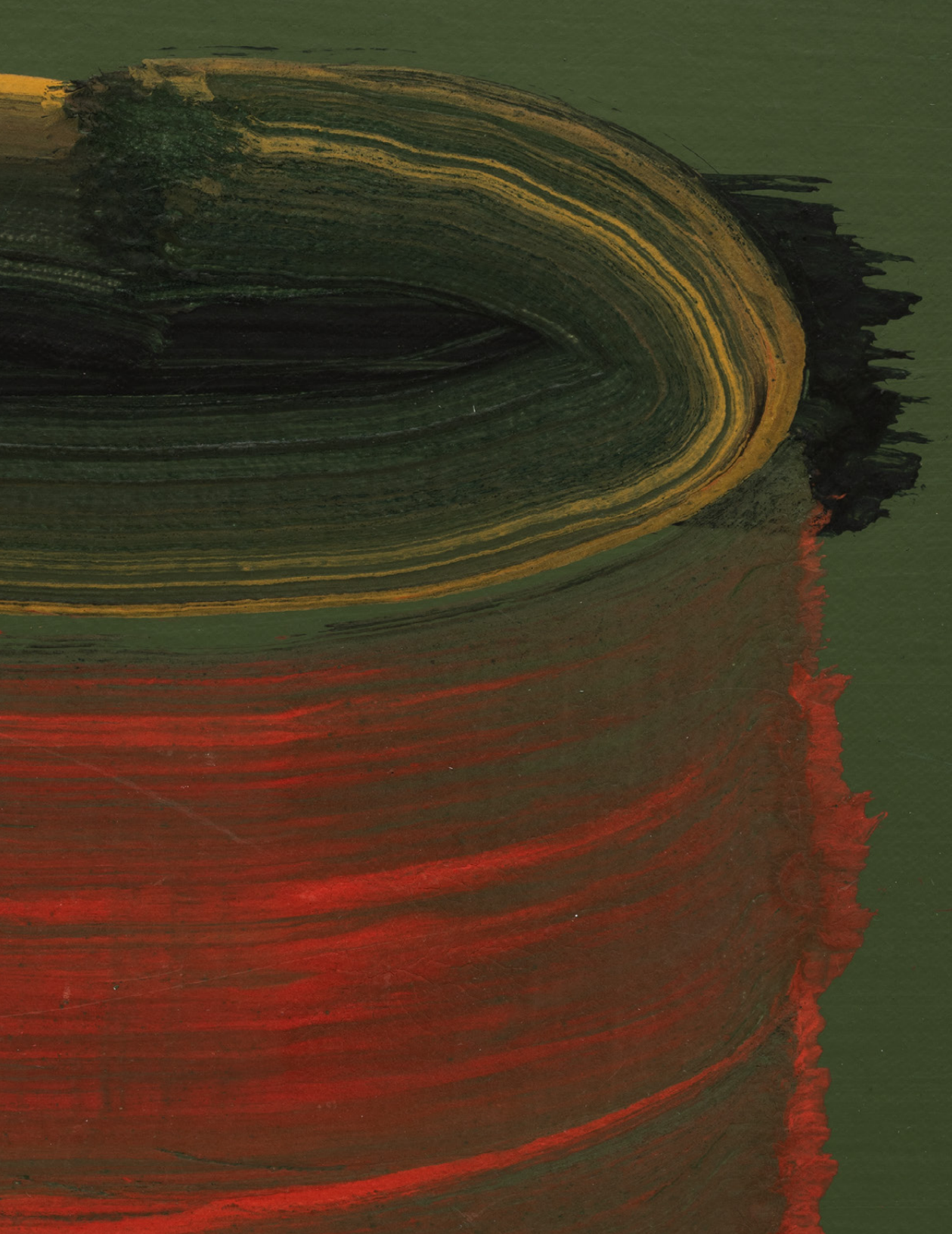






**Hyun-Sook Song**  
*6 Brushstrokes*, 2019  
Tempera on canvas on wood  
26 x 24 cm | 10 1/4 x 9 1/2 inches  
MSPM HSO 61763  
EUR 10,000 (excl. tax)





Since the 1980s, Hyun-Sook Song has developed a style and technique using egg tempera to create a distinctive and meditative body of work with repeating motifs. Clay pots, wooden poles, silk ribbons and woven textiles associated with her Korean homeland take center stage atop tranquil monochromatic grounds. Song considers painting a performative happening; in the artist's reduced formal language, each brushstroke represents one unique movement and documents the artist's inner state of mind. Despite having lived in Germany for fifty years, Song's artistic outlook has been strongly influenced by Eastern philosophy and calligraphy, as well as by her approach to nature and the body. The presence of light and movement through and around the objects in her paintings gives Song's canvases a powerful, nostalgic invocation, and suggests the ephemeral, ever-shifting nature of memory.

Hyun-Sook Song (\*1952, Damyang, Jeollanam-do, South Korea) lives and works in Hamburg. Her work is prominently featured in the current group exhibition *Isa Mona Lisa* at Hamburger Kunsthalle, on view through October 18, 2026. Selected solo and group exhibitions include Hamburger Kunsthalle, National Museum of Contemporary Art, Seoul, Gwangju Museum of Art, Mediations Biennale, Poznań, 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**  
*6 Brushstrokes*, 2019 (detail)





**David Maljkovic**

*In the Pictorial Code, 2021*

Oil on canvas panel

40 x 60 cm | 15 3/4 x 23 5/8 inches

42 x 62 cm | 16 1/2 x 24 3/8 inches (framed)

MSPM DMA 51558

EUR 25,000 (excl. tax)





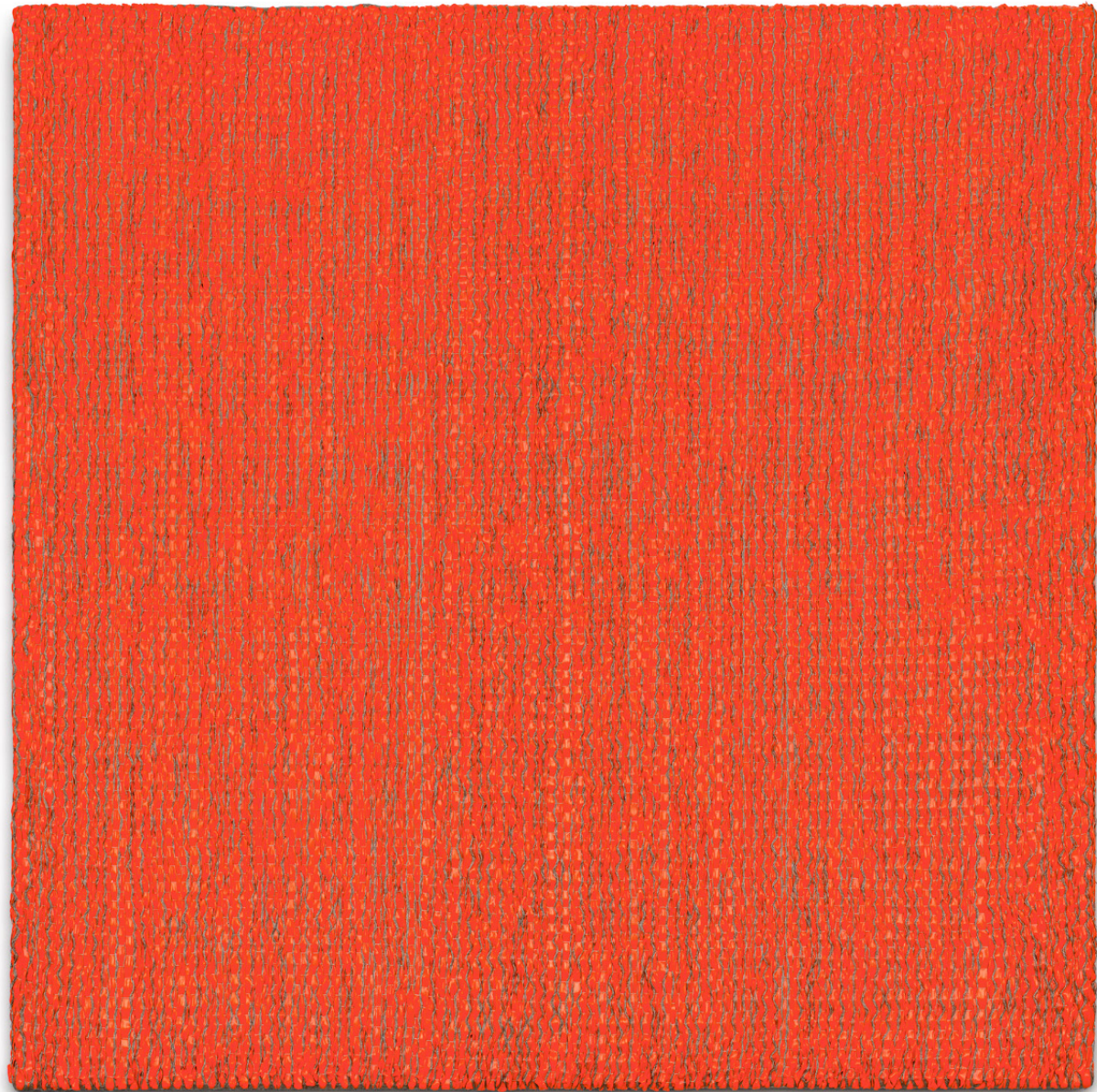
At the core of David Maljkovic's multifaceted practice are formalist concerns with the nature of artmaking. In his recent series *In the Pictorial Code*, which was on view at the Quetzal Art Center in 2023, Maljkovic imagines painting as a guardian of time and the painter's position as its witness. The titular work, *In the Pictorial Code* (2021), constructs a Cézannesque scene of two painters in a verdant forest. The painters, dwarfed by their canvases and Maljkovic's composition, behold the ephemeral beauty around them and attempt to capture it, just as the artist himself does. The quickness of Maljkovic's vertical brushwork is evident in the rare exposure of the reddish underpainting, as if he is working en plein air beside his painted painters. In *émergent* magazine, Maljkovic explains that the process of painting produces mimicry within the landscape and creates conceptual cracks as the artist and subject alike bear witness to the process of time.

David Maljkovic is currently the subject of a major solo exhibition at Cukrarna, Ljubljana until October 2025.

David Maljkovic (\*1973, Rijeka) lives and works in Zagreb. Selected solo exhibitions include Quetzal Art Center, Portugal (2023), Museum of Modern and Contemporary Art, Rijeka (2020), Renaissance Society, Chicago (2019), Museum of Modern Art, Ljubljana, VOX Centre de l'Image Contemporaine, Montreal (both 2016), Palais de Tokyo, Paris (2014), Kunstmuseum St. Gallen (2014), Baltic Center for Contemporary Art, Gateshead (2013), CAC – Contemporary Art Centre, Vilnius (2013), Secession, Vienna (2011–12), Museo Nacional Centro de Arte Reina Sofía, Madrid (2009), and MoMA PS1, New York (2007). Selected group exhibitions include Museum of Modern Art, Ljubljana, Fondazione Merz, Turin, and MoMA, New York (all 2019), Museum of Contemporary Art, Zagreb, and Mumok, Vienna (2016), Centre Pompidou, Paris (2011), and the 29th Bienal de São Paulo (2010). He was included in the 56th Venice Biennale (2015).

**David Maljkovic**  
*In the Pictorial Code*, 2021 (detail)





**Analia Saban**

*Woven Paint (Fluorescent Orange)*, 2025

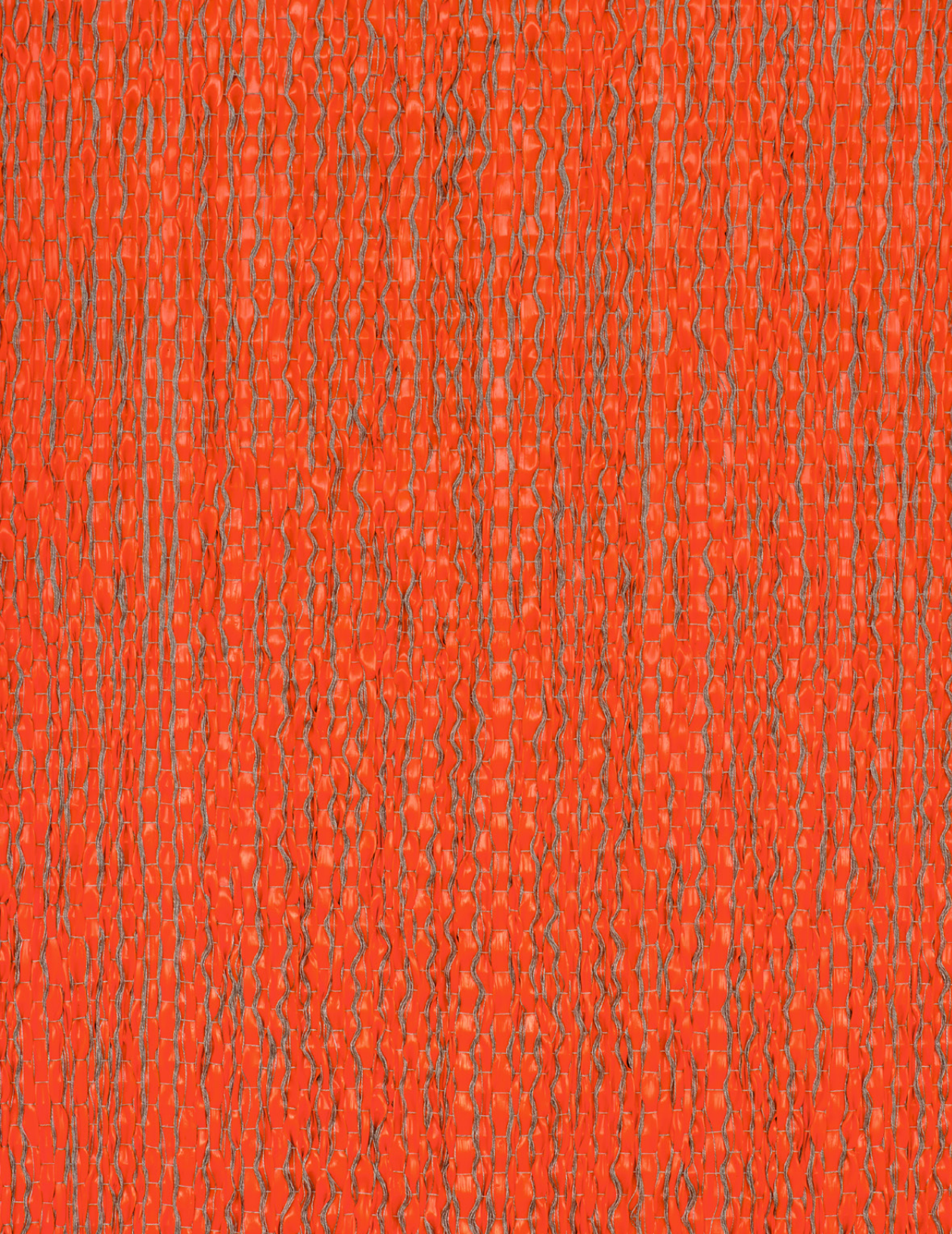
Woven acrylic paint and linen thread on panel

146.1 x 146.1 x 5.7 cm | 57 1/2 x 57 1/2 x 2 1/4 inches

MSPM ASA 62414

USD 70,000 (excl. tax)





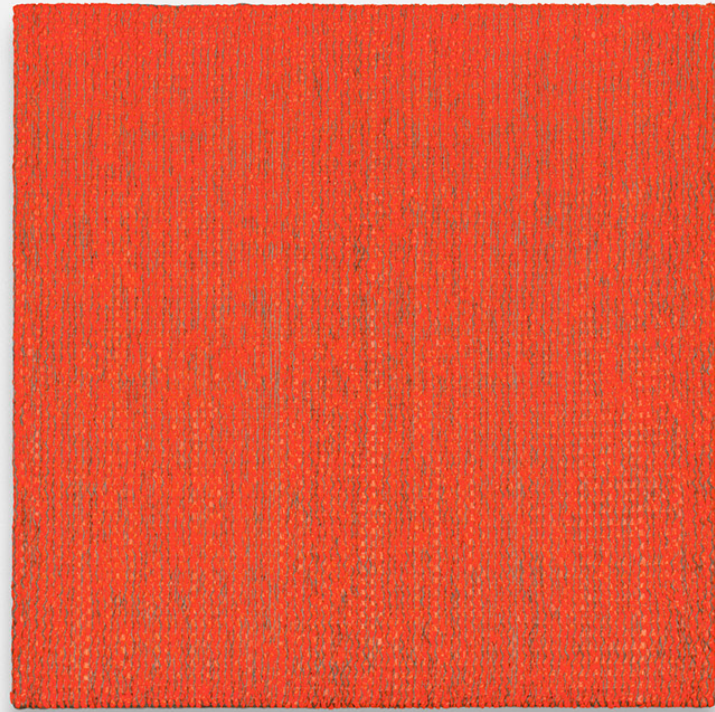
Analia Saban's singular practice brings together opposing concepts: two and three dimensions, painting and sculpture, digital and analog, industrial and handmade. Her series of woven paintings are no exception. To produce them, Saban weaves linen canvas with "threads" of paint, which she creates by drying thickly painted lines of acrylic into long, pliable strands. Using a Jacquard loom – half of which operates by computer, half with physical labor – she interlaces the paint with the linen into compositions that hover between representation and abstraction. *Woven Paint (Fluorescent Orange)* (2025), with its Day-Glo orange color, recalls the attention-getting signs of warning and construction, though remains wholly abstract. Mesmerizing both in their symmetry and for their intricate process, Saban's woven works are in dialogue with the legacies of minimalist and monochromatic painting (including Agnes Martin, Robert Ryman and South American modernists, such as Hélio Oiticica and Mira Schendel), and at the same time rework painterly conventions, incorporating elements of craft, design, and everyday materials and industries.

Analia Saban (\*1980, Buenos Aires) lives and works in Los Angeles. Solo exhibitions include Modern Art Museum Fort Worth (2019), Qiao Space, Shanghai (2017–18), Blaffer Art Museum, Houston (2016), and Armory Center for the Arts, Pasadena (2014). Recent group exhibitions include those at Museum of Modern Art, New York (2025, 2023), National Gallery of Art, Washington, DC (2024), Getty Research Institute, Los Angeles (2024), New York Public Library (2024), Los Angeles County Museum of Art (2023), Sheldon Museum of Art, Lincoln, NE (2022), The Warehouse, Dallas (2022), Clark Art Institute, Williamstown, MA (2020), Hammer Museum, Los Angeles (2018), Aïshti Foundation, Beirut (2016), Rubell Museum, Miami (2015), The National Museum, Oslo (2014) and Palais de Tokyo, Paris (2013).

**Analia Saban**

*Woven Paint (Fluorescent Orange)*, 2025 (detail)







**Berlin**

Oranienburger Straße 18

**Cyprien Gaillard**

*Retinal Rivalry*

May–July

**Michail Pirgelis**

*Seven Springs*

May–July

**Henni Alftan**

*By the Skin of My Teeth*

September–October

**Andrea Zittel**

*Public Performance of the Self*

September–October

**London**

7A Grafton Street

**Gala Porras-Kim**

*The categorical bind*

June–July

**Kaari Upson**

September–October

**Los Angeles**

5900 Wilshire Boulevard

**Salvo, Andreas Schulze**

*About Painting*

May–August

**Mire Lee**

September–October

**New York**

22 East 80th Street

**Rosemarie Trockel**

*Material*

May–August

**Nancy Holt**

*Echoes & Evolutions:*

*Nancy Holt's Sun Tunnels*

September–October

**Explore online**



**John Baldessari**

*Parables, Fables and Other Tall Tales*  
Centre For Fine Arts Brussels –  
BOZAR, Brussel  
September 19, 2025–January 25,  
2026

**Walter Dahn**

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

**Thea Djordjadze**

Hamburger Kunsthalle  
Through October 5, 2025

**Cyprien Gaillard**

*Retinal Rivalry*  
Haus der Kunst, Munich  
October 3, 2025–March 8, 2026

**Gilbert & George**

*21ST CENTURY PICTURES*  
Hayward Gallery, London  
October 7, 2025–January 11, 2026

*'DEATH HOPE LIFE FEAR...'*

The Gilbert & George Centre, London  
Through February 7, 2026

**Nancy Holt**

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

**Jenny Holzer**

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

Glenstone Museum  
Through December 31, 2025

**Arthur Jafa**

*Artist's Choice: Arthur Jafa—Less Is  
Morbid*  
MoMA, New York  
November 19, 2025–July 5, 2026

**Joseph Kosuth**

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

**Barbara Kruger**

*ANOTHER DAY. ANOTHER NIGHT.*  
*OTRO DÍA. OTRA NOCHE.*  
Museo Guggenheim Bilbao, Bilbao  
June 24–November 9, 2025

**Anthony McCall**

*Works 1972–2020*  
Futura, Seoul  
Through September 7, 2025

Fubon Art Foundation, Taipei City  
July 26–October 27, 2025

**Senga Nengudi**

*Senga Nengudi & Maren Hassinger*  
IVAM, Valencia  
Through November 2, 2025

**David Ostrowski**

*Let me put it this way*  
Aranya Art Center, Beidaihe, China  
Through November 23, 2025

**Gala Porras-Kim**

*The reflection at the threshold of  
a categorical division*  
Carnegie Museum of Art, Pittsburgh  
Through July 27, 2025

**Jon Rafman**

*Nine Eyes*  
Louisiana Museum of Modern Art,  
Humlebæk  
October 8, 2025–January 11, 2026

**Pamela Rosenkranz**

*Liquid Body*  
Stedelijk Museum, Amsterdam  
Through September 14, 2025

**Andreas Schulze**

Le Consortium, Dijon  
Through November 2, 2025

**Nora Turato**

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

*AAAAAAAAAAAAAAAAAAAAAAAAAAAAA  
AAAAAAAAAAAAAAAAAAAAAAAAAAAAA  
AAAAAAAAAAAA!!!!!!*  
Kunsthalle Wien  
Through September 14, 2025

*pool 7*  
Institute of Contemporary Arts – ICA,  
London  
Through June 8, 2025

**Kaari Upson**

*Doll House – A Retrospective*  
Louisiana Museum of Art, Louisiana  
Museum of Modern Art, Humlebæk  
Through October 26, 2025