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Art Basel Hong Kong 2025

Concept

What does it mean to belong to a landscape? Is it about physical presence, emotional ties, or the traces we leave behind? mor charpentier's presentation at Art Basel Hong Kong 2025 explores how identity, memory, and nature intertwine, shaping the way we inhabit the world. Through a selection of works that weave together personal stories, political histories, and ecological concerns, the exhibition reflects on transformation, resilience, and the delicate rhythm between destruction and renewal.

Nohemí Pérez's charcoal and embroidery works root the exhibition in the dense forests of Colombia's Catatumbo region—an area marked by both natural abundance and political unrest. Her landscapes seem to breathe, burn, and vanish, as if nature itself were a silent witness to history. This dialogue between presence and erasure continues with Anas Albrahehe, whose sleeping figures merge with their surroundings, embodying a meditative stillness that speaks of exile, memory, and quiet resilience.

Extending this reflection into the realm of mythology, Manjot Kaur reimagines ancient Hindu goddesses as hybrid beings, fusing human and botanical forms in a vision of renewal and cosmic interconnectedness. This idea of fluid transformation finds an echo in Hajra Waheed's *Khwabgah* series, where rigid grids dissolve into floating clouds—ephemeral, unbound, resisting containment like shifting constellations in the night sky.

From air to earth, Charwei Tsai's ceramic vessels, inscribed with the Heart Sutra, invite contemplation on impermanence and the cyclical nature of existence, their circular forms mirroring the eternal flow of time.

Similarly, in the works of Chen Ching-Yuan and Liliana Porter, memory unfolds as an elusive thread—Ching-Yuan's dreamlike paintings blur the edges of reality, while Porter's small figurines, caught in moments of poetic absurdity, suggest the weight of time in even the smallest gestures.

Closing this journey, Sacha Cambier de Montravel's luminous paintings offer landscapes where transformation and identity intermingle, their shifting hues evoking both environmental precarity and the search for balance in an uncertain world. The presentation is completed by sculptural works by Nicolás Paris.

In the Kabinett section, Daniel Correa Mejía's vivid paintings reconnect human figures with cosmic energies, as if the universe itself pulses through them. His work suggests a return to the essential, where nature, spirit, and body exist in harmonious alignment.

Finally, the Film Sector expands this dialogue beyond the human. Daniel Otero Torres's *Green Manifesto* envisions ants as carriers of resistance, their inscribed leaves moving like sacred texts of an unseen order. Similarly, Carlos Motta's *Corpo Fechado—The Devil's Work* unravels histories of colonial and religious violence, turning remembrance into an act of defiance and renewal.

Throughout the exhibition, borders—between humans and nature, past and future, material and ethereal—dissolve. These works invite us to rethink our place in the world, not as separate from it, but as part of a continuous cycle where all things flow, transform, and return.

Main Section Booth 1D36

Nohemí Pérez

Nohemí Pérez was born in Tibú, Colombia in 1964. She lives and works in Bogotá.

Nohemí Pérez's work explores the deep connection — and conflict — between humans and nature. Originary from the Catatumbo region in Northern Colombia, she draws from the complex history of this border territory, where dense jungle meets centuries of struggle. Catatumbo is a place of extraordinary biodiversity, but also of overlapping forces, all shaping the land in different ways. Using drawing, painting, textiles, and installation, Pérez reimagines this landscape through the lenses of architecture, cinema, and sociology. Her large-scale charcoal works depict forests that seem to breathe, burn, or disappear, blending natural and human elements into dreamlike yet unsettling compositions. Shadows of buildings, machinery, and figures emerge within these dense landscapes, revealing traces of conflict and survival. Her embroidered textile pieces evoke both fragility and resilience, much like the territory she portrays.

A key aspect of her practice is the idea that nature is not separate from human history but an active participant in it. In line with Bruno Latour's vision that "we have never been modern," Pérez challenges the notion that landscapes are passive or secondary to human events. Her work reveals how nature and history are deeply intertwined — how the jungle itself bears the marks of war, industry, and migration. Pérez's work is also deeply personal. With indigenous roots, she reconstructs the memory of her homeland through the stories of those who have lived and endured in Catatumbo. By layering history, geography, and emotion, she creates a new way of seeing the land — one that moves beyond conflict to recognize its cultural and ecological richness.

Pérez has had solo exhibitions at the Grand Café, Saint-Nazaire (2024); artpace, San Antonio, (2023); SCAD Museum of Art, Savannah (2021); Barranquilla Museum of Modern Art (2012); NC-Arte, Bogotá (2012); Universidad de Salamanca Cultural Centre, Bogotá (2005), and the Cartagena Museum of Modern Art (2003).

Her work has also been presented in many international collective shows: the 1st Islamic Arts Biennale, Jeddah (2025); Museo Thyssen-Bornemisza, Madrid (2024); Museo Jumex, Mexico City (2024); the 1st Bienal of the Amazons, Belem (2023); Museo Amparo, Mexico City (2021); the 15th Cuenca Biennial (2021); MO.CO., Montpellier (2020); Museo de Arte Moderno, Medellín (2019); Museo Universidad de Antioquía, Medellín (2019); Museum of Contemporary Art, Chicago, (2019); Museo de Arte Miguel Urrutia (MAMU), Bogotá (2019); IOth SIART International Biennial, La Paz (2018); among others.

The work of Nohemí Pérez is part of institutional collections such as the MCA Chicago; the Banco de la República Art Collection, Bogotá; the Kadist Collection, Paris/San Francisco; the ARCO Foundation, Madrid; and the TBA21 Thyssen-Bornemisza Art Contemporary Collection, Madrid/Córdoba.



El bejuco del grillo, 2025

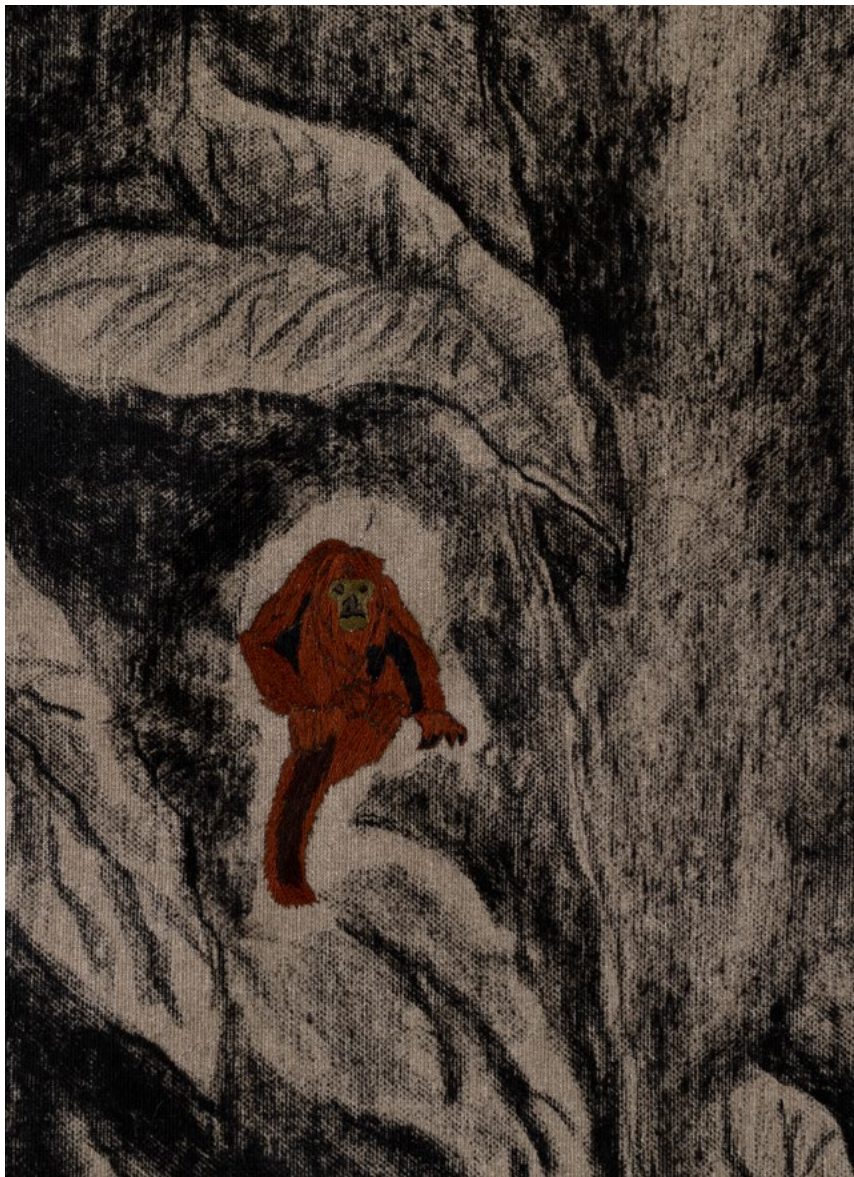
Charcoal and embroidery on canvas

220 x 150 cm

Unique piece

Price: 23 500 € (+ applicable taxes)

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La cascada de las oropéndulas, 2025

Charcoal and embroidery on canvas

220 x 300 cm

Unique piece

Price: 40 000 € (+ applicable taxes)

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Installation render

Art Basel Hong Kong 2025



Anas Albraehe

Anas Albraehe was born in Syria, in 1991. He lives and works between Paris and Beirut.

He attained a Bachelor's degree in Painting and Drawing from the University of Fine Arts in Damascus, Syria, in 2014. Following the outbreak of the Syrian war, he relocated to Lebanon, where he pursued further studies, earning a Master's degree in Psychology and Art Therapy from the Lebanese University in 2015.

Growing up in Suwayda's remote countryside, Anas found inspiration in the vibrant and rich details of his surroundings. His art vividly showcases the intricate nuances of human psychology, with a particular emphasis on the influence of colors. Heavily influenced by French artists such as Jean-Francois Millet, Jules Breton, Henri Matisse and Gauguin Albraehe blends intricate compositions and a vibrant color palette to bring vivid portrayals. Anas acknowledges that his color choices, are instinctive and instrumental in separating his works from reality, creating a harmonious and imaginative interplay of shades that echo the beauty of his environment.

Despite the geographical distance from his homeland, Albraehe maintains a strong connection to his Syrian roots, weaving the vibrant aesthetics and emotional textures of his native land into his creations. The resulting paintings are intuitive, soulful and balanced explorations of color and shape.

Anas Albraehe is a laureate in 2021 of the French Institute's residency programme at the Cité internationale des Arts in Paris. His solo exhibitions include "Mother Earth" at Agial Gallery (Beirut, 2018), "The Dream catcher" at Artspace Hamra (Beirut, 2017) and "Manal" at Wadi Finan Art Gallery (Amman, 2017). He has participated in several group exhibitions, in particular in Middle East Institute Gallery, Washington D.C. (2019), Capkuwait Gallery, Kuwait (2018) and Albareh Gallery, Bahrain (2015).

Dreamers

In Albraeche's series *Dreamers*, we witness intimate portrayals of men enveloped in slumber. Workers and refugees momentarily detached from the hardships of their daily lives. This thematic exploration of depicting resting men finds its lineage in the works of master artists like Goya, Bacon, and particularly Van Gogh, whose vibrant utilization of bold color fields mirrors Albraeche's approach, albeit with a distinct personal flair.

In the sanctuary that Albraeche creates, the depicted figures emanate a sense of safety and warmth, a fleeting respite granting them protection from the daily strife. Within this tranquil space, their physical forms lie at ease, giving way to a realm of dreams where aspirations and hopes come alive amidst a lush symphony of patterns and bright shades. Albraeche portrays these characters against abstract backgrounds, thereby extracting them from all context and allowing them to exist outside of any perspectives – be it social or pictorial.

Anas Albraeche transforms the familiar into the uncanny his landscapes that blur the lines between the physical and the mystical, the personal and the universal. The human figure merges with the landscape—bodies become mountains, heads morph into stones, illustrating the seamless integration of the sleeping migrant into the natural world.

A work from this series is in the collections of the Saudi Arabia Museum of Contemporary Art, Riyadh.

Untitled, 2025

Series of paintings — Oil on canvas

Variable dimensions

Unique pieces

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Untitled, 2025
Oil on canvas
100 x 120 cm
Unique piece

Price: 16 500 € (+ applicable taxes)

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Untitled, 2025
Oil on canvas
150 x 100 cm
Unique piece

Price: 19 000 € (+ applicable taxes)

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Installation render

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Manjot Kaur

Manjot Kaur was born in 1989 in Ludhiana, India. She lives and works between Vancouver and Chandigarh.

Her drawings, paintings, and time-based media attempt to de-patriarchize women's bodies and celebrate the sovereignty of nature. Kaur cross-pollinates ancient mythologies and histories to reflect on the relationship between humans and more than humans. Her works delve deep into intimate worlds encompassing the anthropology of wonder and awe, proposing narratives that imagine a multi-species future, by responding to ecological grief and loneliness through acts of care and kinship.

Manjot Kaur's work has been presented in many exhibitions internationally: RADIUS, Delft (2025); Rijswijk Museum, Netherlands (2024); Fowler Museum, Los Angeles (2024); Tai Kwun Contemporary, Hong Kong (2023); Latitude 28, New Delhi (2022, 2023); A Tale of a Tub, Rotterdam (2022); AAIE Center for Contemporary Art, Rome (2022); Tensta Konsthall, Stockholm (2022); Garage Rotterdam (2021); Jan Van Eyck Academie, Maastricht (2021); Punjab State Academy of Art, Chandigarh (2018, 2019); Museo Casa Masaccio, Italy (2018); among others.

She has received prestigious grants and fellowships such as the Lakshmi Mittal and Family South Asia Institute, Harvard University (2023); the Sustaina India Fellowship at CEEW (2022). She has been an artist in residence at Jan van Eyck Academie, Maastricht (2020-21); I, Shanthiroad, Bangalore (2019); Unidee, Cittadellarte Fondazione Pistoletto, Italy (2018).

Forest Invoking Sapta Mātrikās

This series of works stages the encounter between mother goddesses and the forests to claim their rights and well-being. By combining ancient symbolism with future perspectives, it aims to grant personhood status to the collective beings that compose the forests: trees, shrubs, intertwining vines, resilient grasses, and other herbaceous plants, mosses, algae, fungi, and all types of animals.

The Sapta Mātrikās invoked by the forests have taken on the heads of the animals on which they are traditionally mounted to highlight the relationships between humans and non-humans. In the hindouist religion, the Mātrikās are a collective of goddesses, whose paradoxical natures express the interrelationship between the cyclical nature of women's bodies and earth-based perennial rituals. They demarcate the boundaries between order and chaos, inner and outer realms, visible and invisible forces, while their anthropomorphic representations depict them as paradoxical creatures: sensual or grotesque, givers of birth or destroyers.

***Forest Invoking Sapta Mātrikās*, 2023-2024**

Gouache and watercolor on Wasli paper

61 x 92 cm each

Series of unique pieces



***Forest Invoking Varahi*, 2023**

Gouache, watercolor and silverpoint on Wasli paper

61 x 92 cm

Unique piece

Price: 16 500 USD (+ applicable taxes)

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Detail



Forest Invoking Maheswari, 2023
Gouache and watercolor on Wasli paper
61 x 92 cm
Unique piece

Price: 16 500 USD (+ applicable taxes)

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Detail

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***Forest Invoking Indrani*, 2023**

Gouache, watercolor and silverpoint on Wasli paper

61 x 92 cm

Unique piece

Price: 16 500 USD (+ applicable taxes)

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Detail

Art Basel Hong Kong 2025



Forest Invoking Chamundi, 2024
Gouache and watercolor on Wasli paper
61 x 92 cm
Unique piece

Price: 16 500 USD (+ applicable taxes)

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Detail

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Installation render

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Hajra Waheed

Hajra Waheed was born in 1980, in Canada. She lives and works in Montreal.

Hajra Waheed's multidisciplinary practice ranges from painting and drawing to video, sound, sculpture and installation. Amongst other issues, she explores the nexus between security, surveillance, and the covert networks of power that structure lives, while also addressing the traumas and alienation of displaced subjects affected by legacies of colonial and state violence. Characterized by a distinct visual language and unique poetic approach, her works often use the ordinary as a means to convey the profound, and landscape as a medium to transpose human struggle and a radical politics of resistance and resilience.

Recent and upcoming exhibitions worldwide include: Fragmentos, Espacio de Arte y Memoria, Bogotá (2024); Tai Kwun Contemporary, Hong Kong (2024); KNMA, New Delhi (2024); Secession, Vienna (2024); IMMA, Dublin (2024); Haus der Kulturen der Welt, Berlin (2023); Sharjah Biennial 15 (2023); Contemporary Art Museum, St. Louis (2023); State of Concept, Athens (2023); PHI Foundation for Contemporary Art, Montreal (2021); Portikus, Frankfurt (2020); Centre Pompidou, Paris (2020); the 2nd Lahore Biennial (2020); British Museum, London (2019); The Power Plant, Toronto (2019); the 57th Venice Biennale (2017); 11th Gwangju Biennale (2016); BALTIC Centre for Contemporary Art, Gateshead (2016); KW Institute for Contemporary Art, Berlin (2015); La Biennale de Montréal (2014); Herbert F. Johnson Museum of Art, New York (2012) and Fundació Antoni Tàpies, Barcelona (2012).

Waheed is the recipient of the Sharjah Biennial 15 Prize (2023), the Hnatyshyn Foundation Award (2022), Victor Martyn Lynch-Staunton Award (2014) for outstanding achievement as a mid-career artist and a finalist for the Sobey Art Award (2016). Her works can be found in permanent collections including: the Museum of Modern Art, New York; British Museum, London; National Gallery of Canada, Ottawa; Centre Pompidou, Paris; Art Institute of Chicago; Burger Collection, Zurich/Hong Kong and Devi Art Foundation, New Delhi.

Khwabgah 1-9

Khwabgah 1-9, translated from Urdu as “House of Dreams” is a series of nine small paintings on tin of steely blue, silvery whiteclouds that move through finite expressions even as they break under the weight of their gridded formation.

Khwabgah 1-9 is an ongoing meditation on the notions of dreaming while in a state of imprisonment. These recurring works first began in the summer of 2019 just as Jammu and Kashmir was subjected to lockdown by the Indian government and as members of Waheed's family were making the sudden and painful decision to flee it and leave extended families behind. Despite violent suppression and increased state surveillance in Kashmir, the largest open-air prison, the sky remains free, an unobstructed view that never ceases to resist and tethered to this, infinite dreams of return.

***Khwabgah 1-9*, 2024**

Oil on nine tin plates

12,7 x 17,8 cm each plate

Unique piece



Khwabgah I-9, 2024

Oil on nine tin plates

12,7 x 17,8 cm each

Unique piece

Price: 50 000 USD (+ applicable taxes)

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Detail

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Detail

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Charwei Tsai

Charwei Tsai was born in 1980 in Taiwan and currently lives and works in Paris.

She graduated from the Rhode Island School of Design in Industrial Design and Art & Architectural History (2002) and has completed the postgraduate research program La Seine at the École Nationale Supérieure des Beaux-Arts in Paris (2010).

Highly personal yet universal concerns spur Tsai's multi-media practice. Geographical, social, and spiritual motifs inform a body of work, which encourages viewer participation outside the confines of a complacent contemplation. Preoccupied with the human/nature relationship, Tsai meditates on the complexities among cultural beliefs, spirituality, and transience.

Charwei Tsai has had solo exhibitions internationally, and has participated in international exhibitions and biennials such as: the Islamic Arts Biennale, Jeddah (2025); MAO, Turin (2024); the 14th Gwangju Biennale (2023); Live Forever Foundation, Taiwan (2021); Jogja Biennale, Indonesia (2019); Rubin Museum, New York (2019); Centre for Chinese Contemporary Art (CFCCA), Manchester (2018); Southbank Centre, London (2016); IAC, Villeurbanne, France (2016); 20th Biennale of Sydney (2016); Mori Art Museum, Tokyo (2015); Centre Pompidou-Metz, France (2014); Sharjah Biennial (2013); Asian Art Museum, San Francisco (2012); Yokohama Triennial (2011); the 6th Asia Pacific Triennial (2009); Centre Pompidou, Pompidou (2008); ZKM Center of Art and Media, Karlsruhe (2007); the 1st Singapore Biennale (2006); and Fondation Cartier, Paris (2005), among others.

Tsai's work is part of numerous public and private collections including Tate Modern, London; Guggenheim, Abu Dhabi; the Queensland Art Gallery, Brisbane; Mori Art Museum, Tokyo; Asian Art Museum, San Francisco; M+ Collection, Hong Kong; Fauschou Fondation, Copenhagen; Kadist Foundation, San Francisco / France; Contemporary Art Institute, Villeurbanne / Rhône-Alpes, France; FRAC Lorraine, France, among others.

Ancient Desires

Since 2023, Charwei Tsai has embarked on a year-long practice of creating and accumulating ceramic vessels designed to hold offerings that contribute to collective well-being. The act of making offerings with the intention of sending well wishes to the collective is a tradition rooted in many ancient wisdom traditions around the world.

Each ceramic piece is inscribed with the Heart Sutra, one of the most popular buddhist mantras, emphasizing the emptiness and ephemeral nature of all phenomena. However, in this practice, the focus is less on leaving a lasting trace and more on the meditative act of writing itself. The systematic repetition of the mantra is intended to liberate the mind from the body, fostering a deep state of meditation. By calligraphing extracts of the Heart Sutra on each vessel, Tsai transforms the physical act of creation into a spiritual exercise. This repetitive, mindful practice serves as a form of moving meditation, where the rhythm and flow of writing become a tool for inner reflection and tranquility.

This ongoing project comprises several series of ceramics in different shapes and colors. At Art Basel Hong Kong, we will be presenting 2 series, displayed on two wooden tables with mirror tops: a series of green vessels; and a series of glazed red vessels. Each set can also be exhibited on custom-made shelves.

A similar display with blue ceramics on a long mirror base was presented at the MAO, Turin (2024). Other series were also exhibited at La Monnaie de Paris (2024); and Kettle's Yard, University of Cambridge (2024). This work is in the collections of the Guggenheim, Abu Dhabi.

Ancient Desires, 2023—ongoing
Hand-inscribed ceramic offering vessels
Variable dimensions
Unique pieces



Exhibition view, *Contemporary Expressions*, MAO, Turin, 2024



Exhibition view, *Contemporary Expressions*, MAO, Turin, 2024

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***Ancient Desires - Great Compassion Mantra I*, 2024**

Set of hand-inscribed of glazed red ceramics

Variable dimensions

Unique pieces

Price: 14 000 € (+ applicable taxes)

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Detail

Art Basel Hong Kong 2025



Detail of similar works



Chen Ching-Yuan

Chen Ching-Yuan was born in Tainan, Taiwan in 1984. He currently lives and works in Taipei, Taiwan.

Chen Ching-Yuan received his M.F.A. in 2013 from the School of Fine Arts of the Taipei National University of the Arts. In recent years, Chen Ching-Yuan attempts to capture through his painting the subtle sensibility that weaves through literature, mythology, and history in different cultural contexts. The artist's unique compositions coalesce into a constellation of images where the absence of the temporal element and the fragmentation of meaning elicit unexpected narrative parallels between the artist's imaginary worlds and the essence of humanity.

His recent solo exhibitions include *The Brick and Timber*, OVR White Cube (2021); *Card Stunt*, mor charpentier, Paris (2019); *The Spider on Ship*, IT Park, Taipei (2018); *What am I? If I can't be yours*, TKG+, Taipei (2016); *Un tittle*, IT Park, Taipei (2015); *Chen Ching-Yuan*, TKG+ Projects, Taipei (2013); *Staggering Matter*, TKG+, Taipei (2011); and *The Liquid State*, VT Artsalon, Taipei (2009).

His work has been exhibited in notable exhibitions internationally, including 2050: *A Brief History of the Future*, National Taiwan Museum of Fine Arts, Taichung (2018); the 8th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2016); Asia Triennial, Manchester (2014); The 7th Busan International Video Festival, Space Bandee, Busan (2010).

Chen Ching-Yuan was awarded the Outstanding Art Prize at the Taipei National University of the Arts in 2008, and the Kaohsiung Award's first prize in 2009.

The Rift Valley

"On the bus, swaying on the north-south highway, I often wake up from a groggy sleep to see the distant refinery's smokestacks and rising smoke, shrouded in fog with indistinct colors. The ambiguousness of these colors makes me hazily mistake the smokestacks for Morandi's slender bottles, constantly emitting smoke. I try to link these two elements, but my palette lacks such clear and soft colors, and even if it did, I couldn't capture them accurately because we are bathed in different light. To others, such visual memories might seem to overlap, but what I aim to capture has always been this indistinguishable murky shade diffused in the smoke under such lighting—it's not clear, but it's the most familiar to me.

After reading the Chinese novelist Hu Qian's *The Great Rift*, an image has continually surfaced in my mind: a group of people standing on top of undulating and indescribable ruins, holding iron shovels, yet without any digging action, just quietly standing, thoughtfully gazing at the scenery ahead. For years, I have longed to transform this vision into a painting.

The scenes I depict are not of a specific area but rather arise from repeatedly recalled visual memories or reflections on brushstrokes and color composition. Whether it's a fleeting glance captured on a highway, the dispersing smoke and gray scenery of factories, the remnants of civilization piled up in recycling yards, the recent solar eclipse, the slowly moving moon, or those emotions that never came to fruition, all these elements have become part of my artwork.

While creating this painting, I felt my thoughts were very fluid, occasionally interrupted by sudden bursts of inspiration. I express these notions with direct brushstrokes. To me, the most intriguing part of the painting is the stacked debris. You can see the composition of different strokes, with elements common in Cubism like wood grains, violins, wicker chairs, and pipes visible

in the foreground; while in the middle and distant views, you can faintly discern the brush styles or fragments of various art movements. Each style represents a political statement for me and an expansion of consciousness and ideas.

These fragments together form the scene of discarded materials in the painting, reflecting contemporary anxieties about overproduction, information overload, and technological advancement. These anxieties are particularly evident amid the recent surge in AI technology in image and information production, somewhat resembling the violence described in the novel. This type of violence, like a beast pouncing on the tranquil surface of life, spreads and proliferates in recursive circles, disrupting our perception of self and reality. In the novel, we can only stand by, watching how people destroy themselves and how desolation pervades the end of days, which is also what I aim to capture in this work.

Last May, I visited Lanyu with someone I had an ambiguous relationship with. It was my first time there, and besides the sun and vast ocean, I was captivated by goats on the rocks. They moved on vertical cliffs with anti-gravity abilities, natural climbing experts. Their beards shaking with each chew fascinated me, but my imagined scene returned: people with shovels, quietly gazing into the distance, trying to glimpse their future in vain."

— Chen Ching-Yuan

***The Rift Valley*, 2024**

Oil on canvas

Dyptich: 146 x 197 cm each pannel

Unique piece

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The Rift Valley, 2024

Oil on canvas

Dyptich: 146 x 197 cm each pannel

Unique piece

Price: 50 000 € (+ applicable taxes)

Art Basel Hong Kong 2025



Left pannel

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Right pannel



Sacha Cambier de Montravel

Sacha Cambier de Montravel was born in 1995 in Liège, Belgium. He currently lives and works in Paris.

His pictural practice begins with the choice of the wood panel as medium, smooth and rigid, where craft and art become one. In the manner of narratives that are traditionally read on polyptychs or antependia, he uses his comic-book style to create enigmatic paintings, full of codes and symbols. Through a masterful play on perspective, several miniaturized narratives, illustrated by motley scenes, coexist in his works. Resolutely graphic in detail, yet full of substance thanks to contrasts of light and shadow, and reflections of gold or silver leaf, his painting assumes Byzantine, Gothic, Flemish Primitive and Romantic influences. The eye can recognize hints of great masters such as Bosch, Dürer, Gustave Doré, Cranach, Van Eyck and Patinier. But this aesthetic familiarity, deeply rooted in the history of painting and its ancient references, is hijacked by an iconography straight out of ultra-modernity. From seemingly Edenic landscapes, such as the creeks of Marseilles, emerge garbage bags; mountains are lizarded by freeways, and backgrounds mottled by industrial zones. Nature, as a backdrop, is shown in its disenchanted reality, dominated and exploited by human activity. We sense a kind of solastalgia, a contemporary distress linked to the awareness and anxiety of environmental change.

Sacha Cambier de Montravel graduated from the Ecole Nationale des Beaux-Arts de Paris in 2022, and from La Cambre, Brussels in 2020. His works have been exhibited at the 68th Salon de Montrouge (2025); Beaux-Arts de Paris (2022); Château de Vincennes (2022); and Centre Wallonie-Bruxelles, Paris (2020).

La mort de Pasolini

"In the distance, an inferno-toned sky whose clouds drown in the dark turquoise estuary. A city in ruins, ancient in appearance, recalls the dark post-war settings described by Pasolini in *Petrolio*. The architecture is Italian, but also Gothic, Islamic; we're faced with the universal idea of a battered city. I'm not talking about any particular city, that's what allows me to speak of all cities in all their periods of destruction.

In the foreground, people fleeing shark-headed demons and skeletons are naked, naked in the face of history. They try to escape, some succeed, others die on the beach. One of them is Pasolini, crushed by the Alpha Romeo 2000 that ran over him on November 2, 1975. The bodies that flee are the poets, the persecuted, the sacrificed. "Poets are monsters", wrote Christian Bobin. It's a question of the poet facing the regime, the poet still in exile, taking refuge in the underworld. Poets are to regimes what citizens are to wars."

— Sacha Cambier de Montravel

***La mort de Pasolini*, 2025**

Oil on wood panel

35,5 x 40,5 cm (framed)

Unique piece

Price: 5 500 € (+ applicable taxes)



***La mort de Pasolini*, 2025**

Oil on wood panel

35,5 x 40,5 cm (framed)

Unique piece

Price: 5 500 € (+ applicable taxes)



Detail

Liliana Porter

Liliana Porter was born in 1941 in Buenos Aires. She currently lives and works in New York.

One of the most cited Argentinean artists in contemporary culture, Liliana Porter has long questioned the boundary between reality and its representation. She is a master at distilling life and art to simple profundities through humorous juxtapositions of incongruous objects.

Over the years, Porter has amassed a prodigious and eccentric collection of figurines, knickknacks, toys, and souvenirs from her global travels. These kitschy objects appear regularly in her work, inviting political, philosophical, and existential interpretation through their arrangement in unexpected situations. Each tchotchke represents a different era and cultural/historical narrative. Porter delights in manipulating time, history and reality by combining them as though in dialogue in a timeless white space. In 1964 Liliana Porter moved to New York, where she has lived and worked since. The same year, she founded The New York Graphic Workshop with two fellow artists: Luis Camnitzer and José Guillermo Castillo, with the goal of redefining the practice of printmaking.

Since an early solo exhibition at the Museum of Modern Art (MoMA), New York, in 1973, she has exhibited widely throughout Europe, South America and the United States, with important solo retrospectives at the Museo Tamayo de Arte Contemporáneo, Mexico City (2008), Les Abattoirs, Musée — Frac Occitanie, Toulouse (2023) and ARTIUM Museum, Vitoria, Spain (2017). She was also part of the main exhibition, *Viva Arte Viva*, at the 57th Venice Biennale (2017).

Her work is in numerous public and private collections in Latin America, Europe and the United States, including The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The Guggenheim Museum, New York; The Whitney Museum of American Art, New York; Centre Georges Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museo de Arte Moderno, Buenos Aires; Philadelphia Museum of Art; Smithsonian Museum of American Art, Washington DC; Pérez Art Museum, Miami, and the Tate Modern, London.

Professor at Queens College, City University of New York (CUNY) from 1991 to 2007, Liliana Porter has been the recipient of significant prizes and awards including a Guggenheim Fellowship in 1980, three New York Foundation for the Arts Fellowships (1985, 1996, 1999), the Mid Atlantic/NEA Regional Fellowship (1994) and seven PSC-CUNY research awards (from 1994 to 2004).

Several monographs of her work have been published and the scholarly work, *Liliana Porter and the Art of Simulation* (Florencia Bazzano-Nelson, Ashgate Press) was published in 2008.



Almost There

The idea of the path, a way into the world or a way back home, is present in many of the artist's works and always associated to the presence of travellers. Tiny characters with luggage that wander on the often sinuous roads that the artist has drawn for them. In these installations the path could be interpreted as a life journey —punctuated by different events and detours. Sometimes, it's a very simple way into a home, a domestic realm that exists in a deeper layer of representation: a house depicted in a picture or a porcelain mug inside the installation. An example of the Russian doll games that Porter likes to play with.



***Almost There*, 2020**

Assemblage of 14 figurines on a custom wooden shelf

13 x 40 x 8 cm

Unique piece



Almost There, 2020

Assemblage of 14 figurines on a custom wooden shelf

13 x 40 x 8 cm

Unique piece

Price: 40 000 USD (+ applicable taxes)



Side view

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Details

Nicolás Paris

Nicolás Paris was born in Bogotá, Colombia. He lives and works in Bogotá.

His work is distinguished for generating a heightened awareness of the every day, promoting a deeper interaction with the environment around us, and highlighting the idea that art is rooted in the experience of understanding and the understanding of experience.

Central to Paris' artistic practice is exploring classroom structures and pedagogical strategies. Before devoting entirely to art, he worked as a teacher in rural areas of Colombia, giving him a unique perspective on the importance of resignification systems in the educational process. This experience has become one of the fundamental pillars of his artistic projects, where he employs pedagogical tactics within the exhibition context to foster collaboration and open inquiry with participant spectators in spaces that resemble laboratories. In this process, Paris transforms the exhibition space into a place of egalitarian, communal, and investigative exchange and dialogue, focused on the collective development of concrete artistic projects.

Nicolas Paris' creations include installations, drawings, objects, workshops, events, and videos characterized by their delicacy and serenity. These works function as visual supports, using fundamental elements of art, architecture, and education as syntax and grammar from which he develops other means of communication. For Paris, the artistic medium is neither an end nor a result but a starting point and catalyst for a temporary, polyvalent, and fleeting experience.

His work has been shown in group and solo exhibitions at institutions such as Kunsthalle Münster, Münster, Germany (2024); El Museo del Barrio, New York (2019); Caixa Forum, Barcelona, Spain (2018); Berardo Collection Museum, Lisbon, Portugal (2018); Kadist Art Foundation, Paris, France (2013); MUAC, Mexico City, Mexico (2012); MAMM Museo de Arte de Medellín, Colombia (2009); MUSAC Museo de Arte Contemporáneo de Castilla y León, Spain (2008).

Paris' work is part of international collections, such as the Tate Modern, London; The Museum of Modern Art, New York; the Kadist Art Foundation, San Francisco; the Thyssen-Bornemisza Art Contemporary Collection, Vienna, Austria; the MUSAC Museo de Arte Contemporáneo de Castilla y León, Spain; La Caixa Colección de Arte Contemporáneo, Barcelona, Spain; the JUMEX Collection, Mexico City, Mexico; the Muso de Arte del Banco de la República, Bogotá, Colombia and the MAMM Museo de Arte Moderno de Medellín, Colombia.

Naturaleza Doméstica (butacas)

The word furniture, in spanish “mueble”, comes etymologically, from the word mobile. Furniture was invented to move around the house in response to the different activities performed by its inhabitants: eating, socializing, resting, working, waiting. With the invention of rooms, different types of furniture were devised for each place in the house and for each specific use.

Naturaleza doméstica (butacas) is a disarticulated or unstable object that looks like it could walk or at least every time it is moved it will have a different appearance in a different place. It will no longer have apparent use and will lose the ability to support a human being and by losing its function, it no longer belongs to a single room or activity. It is an involution.

Naturaleza Doméstica (butacas), 2014-2025

Inverted wooden stool, steel and paint

Various dimensions

Series of unique pieces

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Naturaleza Doméstica (butaca blanca IV), 2025

Inverted wooden stool, steel and paint

Variable dimensions

Unique piece

Price: 7 000 € (+ applicable taxes)

Art Basel Hong Kong 2025



***Naturaleza Doméstica (butaca de verde a azul)*, 2025**

Inverted wooden stool, steel and paint

Variable dimensions

Unique piece

Price: 7 000 € (+ applicable taxes)

Kabinett



Daniel Correa Mejía

Daniel Correa Mejía was born in 1986 in Medellín, Colombia. He lives and works in Berlin.

Correa Mejía's paintings, characterized by its vivid colors which illuminate forms from within, crystallize a dreamlike inner world: unfamiliar landscapes undulate across the canvas as if moved by a spiritual force, and celestial bodies are seen presiding over human life. In them, we see flamboyant, radiant bodies — whether in movement, at rest, or in quiet contemplation — passionately spring across the canvas. The artist's figures are alive in the most primordial sense of the word: espousing a connection with the universe, as well as the Self, they evince an honest appreciation for existence.

Daniel Correa Mejía's work is rife with recurrent figures and symbols that evoke both natural and spiritual forces: the moon, which he relates to femininity, is an especially frequent motif. Millenary associations to progress, enlightenment, and fertility immediately spring to mind— the association of moonlight to water, another vital figure across his works, likewise conjures up powerful unconscious images. These frequent associations participate in the construction of the artist's aesthetic vernacular.

There is a distinctly spiritual message that underlies Correa Mejía's body of work. Most of all, his works exhort the interconnectedness of all beings, which he continuously observes through the primal awareness of his surroundings. The paintings reflect the spiritual dichotomies that arise from such unmediated observation. In uncertain times, it is sometimes necessary to return to that primordial connection to ourselves and to the world at large— and in case one forgets, Daniel's paintings are there to remind us.

His work will be presented in *Queer Histories*, curated by Adriano Pedrosa at the Museu de Arte de São Paulo (2024). He has also participated in exhibitions at Museum More, Gorssel, The Netherlands (2024); Kunstverein Meissen (2023); MACAAL, Marrakech (2022); MAMM, Medellín (2021); or Fortnight Institute, New York (2020), among others.

Bright as the Moon

In his latest series, Daniel Correa Mejía explores transformation and spiritual cycles through dreamlike imagery. The moon, a recurring presence, becomes a symbol the fluid passage of time. His work is guided by a fictional dialogue with his soul, personified as Lucrecia—an archetypal figure inspired by Jung's *Red Book*, representing wisdom, vulnerability, and the transformative power of the feminine.

A key reference in this series is *The Immortal Liu Haichan touching the foot of a three-legged toad*, an ancient Chinese painting where the toad symbolizes longevity and prosperity. Correa Mejía reinterprets this motif, integrating it into his personal mythology. The toad, drawn from his own experiences and dreams, embodies transformation, mystery, and the quiet wisdom of nature.

Jade also emerges as a significant element, introduced through his dialogue with Lucrecia. Deeply symbolic in Eastern traditions, jade represents purity and spiritual endurance, seamlessly weaving into the ethereal worlds he creates.

Daniel's practice is an intuitive process of absorbing myths, distilling them into a poetic visual language. Rather than depicting literal figures, his work evokes archetypes and inner landscapes—portraits of the subconscious. Through this series, he offers a meditation on identity, vulnerability, and the unseen forces that shape our existence.



***Luminoso como la luna*, 2025**

Oil on canvas

55 x 45 cm

Unique piece

Price: 8 500 € (+ applicable taxes)

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Vulnerable ser, 2025

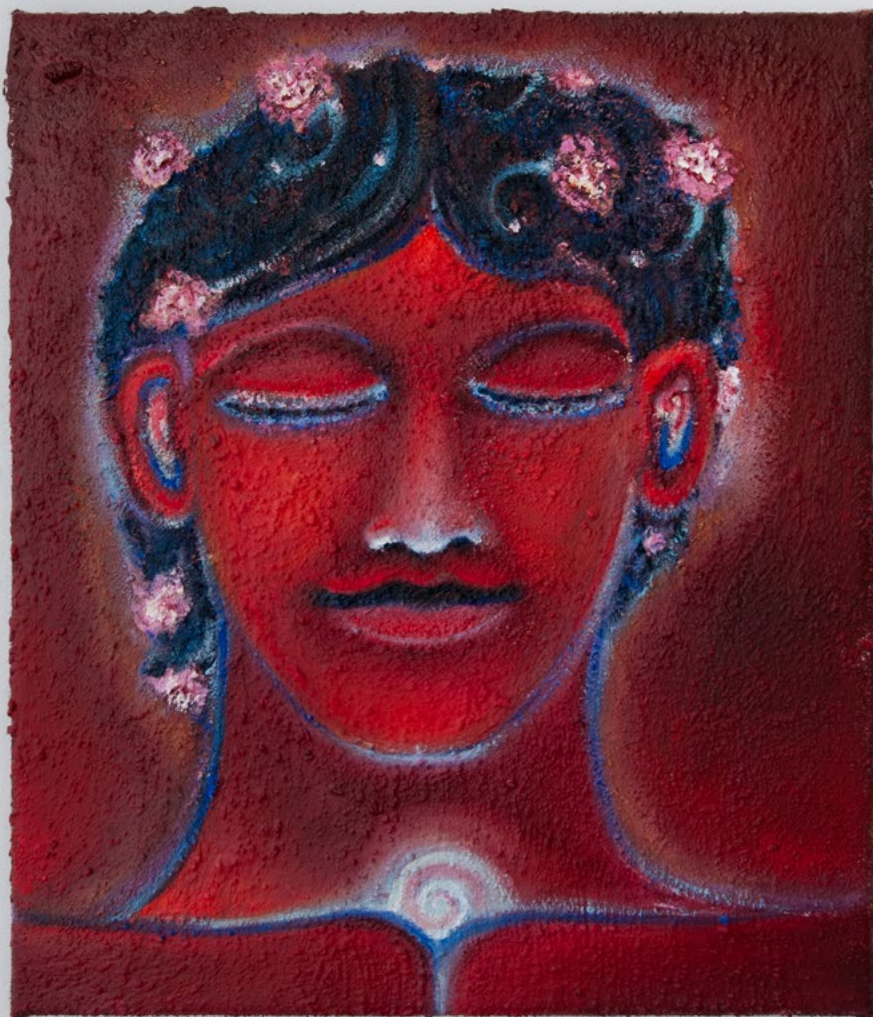
Oil on burlap

40 x 45 cm

Unique piece

Price: 7 500 € (+ applicable taxes)

Art Basel Hong Kong 2025



***Los tiempos*, 2025**
Oil and sand on canvas
35 x 30 cm
Unique piece

Price: 6 000 € (+ applicable taxes)

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***Nubes pasajeras*, 2024**

Oil on burlap

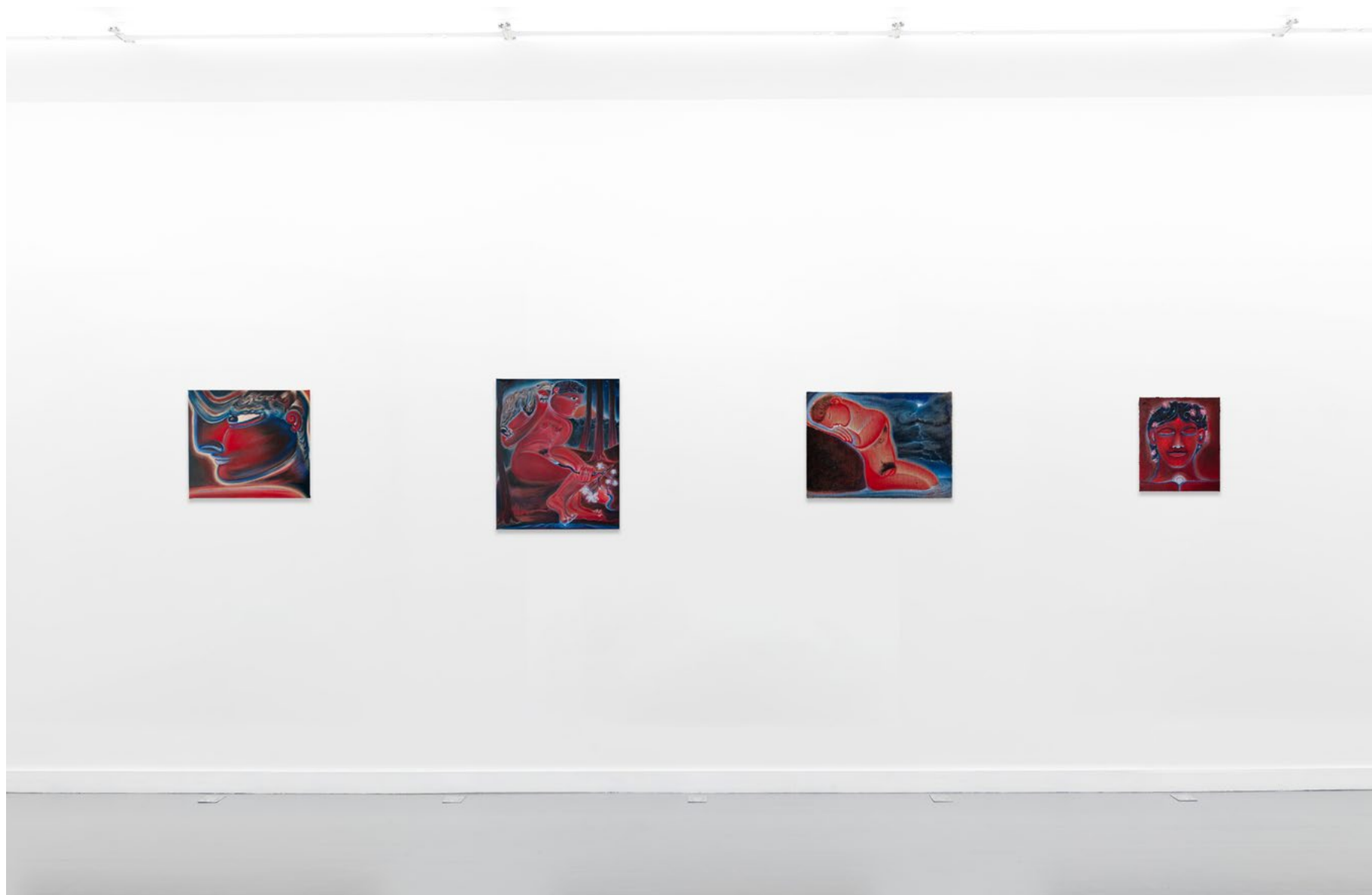
40 x 55 cm

Unique piece

Price: 7 500 € (+ applicable taxes)

Art Basel Hong Kong 2025

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Installation render

Art Basel Hong Kong 2025

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***Entre sabanas*, 2025**

Oil on canvas

35 x 45 cm

Unique piece

Price: 6 500 € (+ applicable taxes)

Art Basel Hong Kong 2025



Es el jade, 2025
Oil on burlap
45 x 35 cm
Unique piece

Price: 7 000 € (+ applicable taxes)

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Estruendo, 2025

Oil on burlap

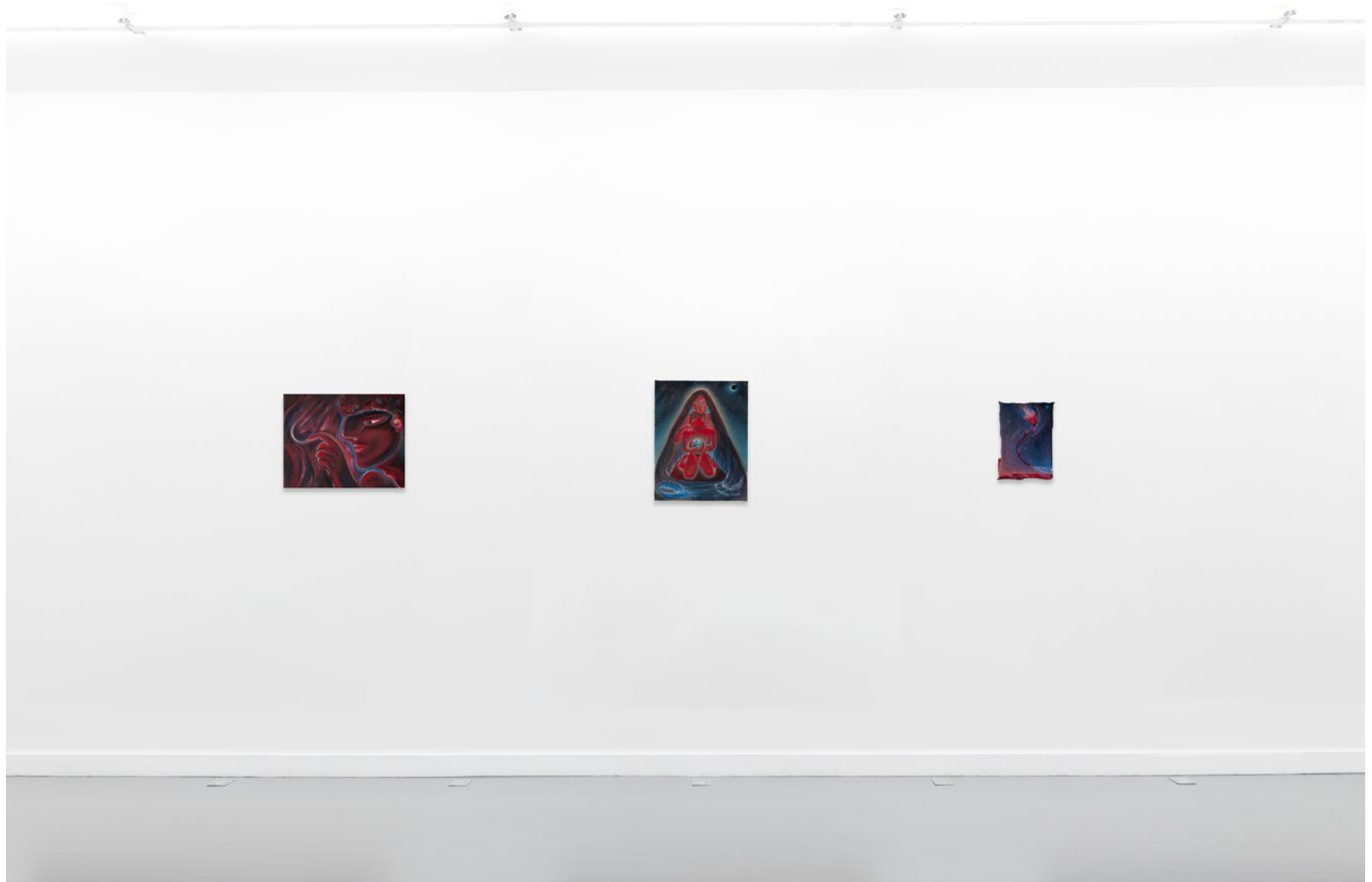
22 x 15 cm

Unique piece

Price: 4 000 € (+ applicable taxes)

Art Basel Hong Kong 2025

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Installation render

Art Basel Hong Kong 2025

Film Sector

Carlos Motta

Carlos Motta was born in 1978 Bogota. He lives and works in New York.

Carlos Motta's multi-disciplinary art practice documents the social conditions and political struggles of sexual, gender, and ethnic minority communities in order to challenge dominant and normative discourses through visibility and self-representation. As a historian of untold narratives and an archivist of repressed histories, Motta is committed to in-depth research on the struggles of post-colonial subjects and societies. His work manifests in a variety of mediums including video, installation, sculpture, drawing, web-based projects, performance, and symposia.

His work was the subject of survey exhibitions at MACBA, Barcelona (2025); MAMBO, Bogota (2023); Wexner Center for the Arts, Columbus (2022); Museo de Arte Moderno de Medellín (2017); Matucana 100, Santiago (2018); and Röda Sten Konsthall, Gotheburg, Sweden (2015). His solo exhibitions at international museums also include PICA, Portland (2020); Stedelijk Museum, Amsterdam (2017); PAMM, Miami (2016); MALBA, Buenos Aires (2016); PinchukArtCentre, Kiev (2015); Tate Modern, London (2013); Sala de Arte Público Siqueiros, Mexico City (2013); New Museum, New York (2012); MoMA/PSI, New York (2009); and Institute of Contemporary Art, Philadelphia (2008), among others.

Motta's work was included in collective international shows such as the 60th Venice Biennale (2024); the 58th Carnegie International, USA (2022); the 11th Berlin Biennale (2020); the 32nd Bienal de São Paulo (2016); the Göteborg Biennial of Contemporary Art (2015); the 10th Gwangju Biennale (2014); the 2nd Moscow International Biennale for Young Art (2010); and the Lyon Biennale (2010).

He also participated to numerous collective exhibitions in international institutions such as the ICA Los Angeles (2024); San Jose Museum of Art (2024); MoMA, New York (2023); Wellcome Collection, London (2023); Kunsthalle Wien (2021); Metropolitan Museum of Art, New York (2020); SF MoMA (2019); ICA Boston (2019); Migros Museum, Zurich (2015, 2019); Witte de With, Rotterdam (2018); SCAD, Savannah (2018); MASP, Sao Paulo (2017); LACE, Los Angeles (2017); MALL, Lima (2017); CAC Vilnius (2016); MUMA, Melbourne (2016); HKW, Berlin (2015); Getty Museum, Los Angeles (2015); Jeu de Paume, Paris (2014); and Guggenheim Museum, New York (2011), among many others.

His films have been screened at the Film at Lincoln Center, New York (2021); Rotterdam Film Festival (2010, 2016); Toronto International Film Festival (2013); and Internationale Kurzfilmtage Winterthur (2016).

Carlos Motta has been awarded the Artist Impact Initiative x Creative Time R&D Fellowship (2023); the Vilcek Foundation's Prize for Creative Promise (2017); the PinchukArtCentre's Future Generation Art Prize (2014); and a Guggenheim Fellowship (2008).

A comprehensive monograph of his work, *Carlos Motta: History's Backrooms*, was published by SKIRA in 2020. His work is featured in Phaidon's 2023 anthology of Latin American Artists.

Corpo Fechado : The Devil's Work

Corpo Fechado—The Devil's Work is a historical documentary and video poem that interprets the story of José Francisco Pereira, a slave who was tried by the Lisbon Inquisition for sorcery and sodomy.

An adaptation of Pereira's trial is interwoven with passages from Saint Peter Damian's passionate 11th century condemnation of sodomy as an unrepentable sin in *Letter 31* (also known as *The Book of Gomorrah*), and Walter Benjamin's iconic elucidations on historicism and progress in *Theses on the Philosophy of History*. The film revisits the morally and legally charged figure of the sodomite as a violent historical construction and expression of ecclesiastical, institutional, and colonial patriarchy.

In 1731, José Francisco Pereira, a slave from Judá, Costa da Mina, was tried by the Lisbon Inquisition for sorcery. Pereira confessed that together with fellow slave José Francisco Pedroso, he made and distributed bolsas de mandinga, amulets to protect slaves from wounds both in Brazil and Portugal. He also confessed to have made pacts with male demons and engaged in copulation with them. Pereira was thus also charged with sodomy, exiled in the galleys as a slave rower, and forbidden to enter Lisbon forever.

In 1049, Italian monk Saint Peter Damian composed *Letter 31* to Pope Leo IX condemning sodomy and all acts against nature committed to satisfy sexual pleasure beyond procreation—like masturbation, interfemoral fornication and anal coitus—as unrepentable sins. The Saint passionately implored the Pope to eradicate this widespread sin within the clergy through legal and theological arguments, eventually describing the spiritual condition of the damned Sodomitic soul. “Letter 31” arguably established the subsequent historical position of the Catholic Church against homoerotic sexual practices by categorizing them and placing them at the bottom of the moral and legal orders.

In *Theses on the Philosophy of History* (1940), Walter Benjamin criticizes historicism and the notion of the past as a continuum of progress. He introduces this critique with the metaphor of the ‘angel of history,’ a figure whose face is turned towards the past, with its wings caught up in a storm, unable to look into the future. In the essay Benjamin explains the framework of modernity pointing out how society has constructed “progress,” an illusion in which old systems endure and are propelled forward by a promise of a better future.

Corpo Fechado—The Devil's Work works as a palimpsest. These three chronologically distinct accounts are layered to contest the violence exerted by the colonial Catholic Church to promote a singular theological model and the creation of forms and languages of sexual oppression and the subjectivities they perpetuate.

This work was exhibited at the Galeria Av. da Índia, Lisbon (2018); the Hong-gah Museum, Taipei (2022); the Wexner Center for the Arts, Columbus (2022); and the 60th Venice Biennale (2024) as part of the Disobedience Archive curated by Marco Scotini. It is in the collections of the Centre Pompidou, Paris.

Corpo Fechado - The Devil's Work, 2018

Single channel video, color, sound

24:48 minutes

Edition of 5 + 2 AP



Exhibition view, *Foreigners Everywhere*, 60th Venice Biennale, Arsenale, 2024



Exhibition view, *Your Monsters, Our Idols*, Wexner Center for the Arts, Columbus, 2022

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Video stills

PASSWORD: **fechado**

Corpo Fechado — The Devil's Work, 2018

Single channel video, color, sound

24:48 min.

Edition of 5 + 2 AP

Price : 18 000 USD (+ applicable taxes)

Art Basel Hong Kong 2025

Daniel Otero Torres

Daniel Otero Torres was born in 1985 in Bogota. He currently lives and works in Paris.

The multidisciplinary work of Daniel Otero Torres encompasses sculpture, installation, ceramic work, pictorial practice, as well as drawing, which connects from the beginning all his creative facets. Many of his works stand out precisely because of an absolutely unique technique that explores the frontier between drawing and sculpture, marked by a virtuous photorealistic trait applied on monumental cut-out steel structures. This process manages to create a dislocation of materials and contexts. Generally, his images do not represent a single person but a visual and historical collage created from different sources, from archives and old books to images found in contemporary newspapers or online sources. The artist is interested in notions of resistance and revolution —exemplified in the marginalized or ignored groups that have played an essential role in recent history— but also in images of demonstration, celebration and reconciliation as drivers of social change. More recently, ecological concerns have also found their way into his work as an indissociable element of contemporary activism. Otero Torres pays special attention to the harmful effects of exacerbated capitalism on biodiversity or indigenous peoples, while questioning the viewer about the links between nature and global politics.

His works have been exhibited in numerous international institutions and events such as the 60th Venice Biennale (2024); Lahore Biennial, Pakistan (2024); the Currier Museum of Art, Manchester, USA (2024); Les Abattoirs, Toulouse (2024); the 5th Kyiv Biennale, Vienna (2023); C3A, Cordoba (2023); the 16th Lyon Biennial (2022); Jameel Arts Centre, Dubai (2022); Kestner Gesellschaft, Hanover (2022); Palais de Tokyo, Paris (2021); MACAAL, Marrakech (2020); the Espacio 23 of the Jorge Perez Collection, Miami (2019); La Tôlerie, Clermont Ferrand, France (2019); FLAX Foundation, Los Angeles (2019); IAC Villeurbanne, France (2016); Kunstverein Sparkasse, Leipzig (2014); Heidelberg Kunstverein, Germany (2011); and the Bullukian Foundation, Lyon (2010), among others.

Daniel Otero Torres has been a resident of the Villa Belleville (2015-2016); Moly-Sabata Residency in Les Sablons, France (2014); the Cité des arts de Paris (2011-2012), and L'attrape-couleurs in Lyon, France. He has been awarded the Hors les murs creation and research program award by the French Institute; the Price Rhône-Alpes de la Jeune Création, Rendez-vous 15, Biennale de Lyon; and the prize of the Conseil Général of the École Nationale des Beaux Arts in Lyon.

Green Manifesto

Green Manifesto: Transformation Through Leaves is a video filmed by the artist in Colombia. The work features a striking visual of ants (*Atta cephalotes*) carrying pieces of green leaves, symbolizing an act of protest and expression. This imagery is inspired by the use of blank white paper as a symbol of disobedience during the Hong Kong protests. Similarly, the ants in the video carry green leaves, some of which are inscribed with writings and symbols. These markings represent a form of communication imagined by the artist, who created a unique language through which the ants express their concerns and emotions about climate and environmental issues. This work explores the concept of non-human expression and the interconnectedness of all beings in the face of ecological challenges.

This video has been exhibited at the Currier Museum of Art, Manchester, USA (2024).



***Green Manifesto: Transformation Through Leaves*, 2024**

Video, color, sound

3:06 min.

Edition of 5 + 2 AP

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charpentier



Exhibition view, *Sonidos del crepusculo*, Currier Museum of Art, Manchester, USA, 2024

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Video stills

PASSWORD: bogota

Green Manifesto: Transformation Through Leaves, 2024

Digital video, color, sound

03:06 min.

Edition of 5 + 2 AP

Price : 8 000 € (+ applicable taxes)

Art Basel Hong Kong 2025

