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Art Basel Basel 2025

Concept

For Art Basel Basel 2025, mor charpentier brings together nine artists whose practices address memory through the notions of traces and fragments, territory, and the enduring relationship between humans and nature. Spanning different geographies and media, the presentation investigates how personal and collective histories are preserved, altered, or erased, inviting viewers to reconsider the essence of remembrance.

Teresa Margolles' work delves into the interplay between substance, the body, and trace to expose systemic injustice and the lingering impact of violence in contemporary societies. By exhibiting a stained cloth that once covered the body of a deceased migrant, she offers a visceral tribute to the anonymous and a powerful gesture that resists oblivion. Similarly, the concept of trace is central to **Kader Attia's** *Repaired Broken Mirror*, which illustrates his philosophy of visible repair. In this work, the artist invites the viewer to acknowledge scars and injuries as historical testimony rather than hiding them, particularly within a post-colonial discourse. Meanwhile, **Oscar Muñoz** questions the notion of memory through the tension between presence and absence. His breath-activated mirrors and empty marble frames serve as quiet memorials, balancing visibility and invisibility to express both the fragility and strength of remembrance.

At the center of the booth, **Théo Mercier's** sculptures explore the fractured relationship between body and nature by fusing fragmented limbs from classical statues with raw geological

materials. These hybrid forms suggest both archaeological artifacts and contemporary ruins, weaving narratives of loss, disconnection, and unexpected encounters. A dialogue with history and Western art traditions also emerges in **Malo Chapuy's** work, where the visual language of pre-Renaissance painting is reimagined to probe our connection to the past and critique today's ecological crisis.

Rayan Yasmineh, for his part, incorporates religious iconography, archival imagery, and elements of his Arab-European heritage to create layered compositions that question dominant narratives about the Middle-East and how memory is constructed across contested spaces.

The notion of space and territory thus offers another lens through which to examine memory. In **Anas Albrahehe's** paintings, the sleeping bodies of anonymous men merge with mountainous landscapes rendered in a vivid color palette, that evoke the artist's personal experience of migration from Syria to Lebanon. Likewise, the deep emotional connections that bind **Nohemí Pérez** to her native region are at the heart of her new series of paintings. In *Nuevas Flores para Rousseau*, she intertwines memory and nature, portraying Colombia's forests as living archives of human history and urging their protection.

Finally, **Bianca Bondi's** tapestry embraces alchemy and marine ecology, using salt as both symbol and agent of mutation to create transformative talismans that embody change, decay, and resilience.

Teresa Margolles

Teresa Margolles was born in 1963 in Culiacán, Mexico. She lives and works between Mexico City and Madrid.

Her work operates at the intersection of aesthetics, forensic science, and social testimony, confronting the viewer with the residues of violence and the traces of lives erased by structural injustice. Trained in both Communication and Forensic Medicine, Margolles has developed a singular practice that transforms materials—fabric, glass, thread, concrete, water, often marked by contact with the dead—into powerful, minimal forms that hold unbearable truths with restraint and dignity. Dialoguing with people whose existence runs full of hardship or persecuted minorities in society is also at the core of her practice; transsexual sexworkers, immigrants, abused women and miners have been actively involved in her works and performances, opening up an intellectual exchange of importance. What begins as a meditation on Mexico's narco-war and the politics of death expands into a broader engagement with border regimes, gender-based violence, and global precarity.

Margolles has participated in the Venice Biennale on three occasions (2009, 2019 and 2024). In 2009, she represented Mexico at the Mexican Pavilion and her installation was listed in the 100 best artworks of the 21st century by ArtNews (2025). She has also been part of other international exhibitions including the 16th Cuenca Biennial, Ecuador (2023); dOCUMENTA 14, Kassel / Athens (2017); Manifesta II, Zurich (2016), among others.

With presentations forthcoming at MARCO, Monterrey (2025); and Museo Reina Sofia, Madrid (2027), Teresa Margolles continues a trajectory of solo exhibitions in major institutions such as Mattatoio, Rome (2022); Es Baluard, Palma de Mallorca (2020); BPS22, Charleroi (2019); Kunsthalle Krems, Austria (2019); MAMBO, Bogotá (2019); PAC, Milan (2018); Witte de With, Rotterdam (2018); MAC, Montreal (2017); Neuberger Museum of Art, New York (2015); CA2M, Madrid (2014); Migros Museum für Gegenwartskunst, Zurich (2014); MUAC, Mexico City (2012); Kunsthalle Fredericum, Kassel (2010), among others.

Her work is part of many prestigious collections worldwide, including Tate Modern, London; MoMA, New York; Centre Pompidou, Paris; Taguchi Art Collection, Tokyo; Perez Art Museum, Miami; MACBA, Barcelona; Musée d'Art Moderne, Paris; MAC, Montreal; Neuberger Museum of Art, New York; Castello di Rivoli, Turin; Centro de Arte Dos de Mayo, Madrid; Hirschhorn Museum, Washington DC; Kunsthau Zürich; MALBA, Buenos Aires; Colección Jumex, Mexico City; Migros Museum, Zurich; Museo Tamayo, Mexico City; MMK, Frankfurt; National Gallery of Canada, Ottawa; Maison Européenne de la Photographie, Paris.

Margolles was awarded the 2024 Fourth Plinth commission in Trafalgar Square, marking another significant milestone in her career. *A Thousand Times in an Instant*, the installation she produced on this occasion is visible in London until 2026.

Tela Venezuela

Teresa Margolles' work has long explored the relationship between substance, body, and trace, using these elements to reflect on memory and the material remnants of violence. Through them, she reveals how social and political conflicts are inscribed on the body. Her pieces offer a space for identification—quiet yet powerful evocations of individuals and communities marked by violence at the margins.

In this work, the artist uses a cloth that once served as a shroud for a Venezuelan migrant murdered near Cúcuta, on the Colombia–Venezuela border. A region shaped by mass displacement and layered forms of violence, it has become a recurring site in her practice. Margolles often draws from the visual codes of institutional art—particularly minimalism—but here, the imprint of a body on fabric, shown like a canvas, also recalls the body art of the 1960s, such as Yves Klein's *Anthropometries*.

With this gesture, Margolles mourns the lives lost to forced migration, racism, and exclusion—refusing oblivion, and confronting the normalization of violence.

This work has been exhibited at the 60th Venice Biennale (2024).

***Tela Venezuela*, 2019**

Human imprint on cloth

210 x 210 cm

Unique piece



Exhibition view, *Stranieri Ovunque, Strangers Everywhere*, 60th Venice Biennale, Giardini, 2024



Tela Venezuela, 2019
Human imprint on cloth
210 x 210 cm
Unique piece

Price: 95 000 € (+ applicable taxes)

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Detail

Art Basel 2025



Anas Albraehe

Anas Albraehe was born in 1991 in Syria. 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 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 Albraehe 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. Fascinated by French artists such as Jean-Francois Millet, Jules Breton, Henri Matisse and Gauguin, Albraehe blends intricate compositions and a vibrant tone palette to bring vivid portrayals. He 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.

His solo exhibitions include *Mother Earth*, Agial Gallery, Beirut (2018); *The Dream Catcher*, Artspace Hamra, Beirut (2017); and *Manal*, Wadi Finan Art Gallery, Amman (2017). He has also participated in several group exhibitions, at the East Institute Gallery, Washington D.C. (2019); Capkuwait Gallery, Kuwait (2018); and Albareh Gallery, Bahrain (2015).

In 2021, Anas Albraehe was awarded the French Institute's residency programme at the Cité internationale des Arts in Paris.

Dreamers

In Albraehe'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 Albraehe's approach, albeit with a distinct personal flair.

In the sanctuary that Albraehe 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. Albraehe 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 Albraehe 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**

Oil on canvas
150 x 200 cm
Unique piece

***Light I-IX*, 2025**

Oil on canvas
50 x 50 cm each
Series of unique pieces

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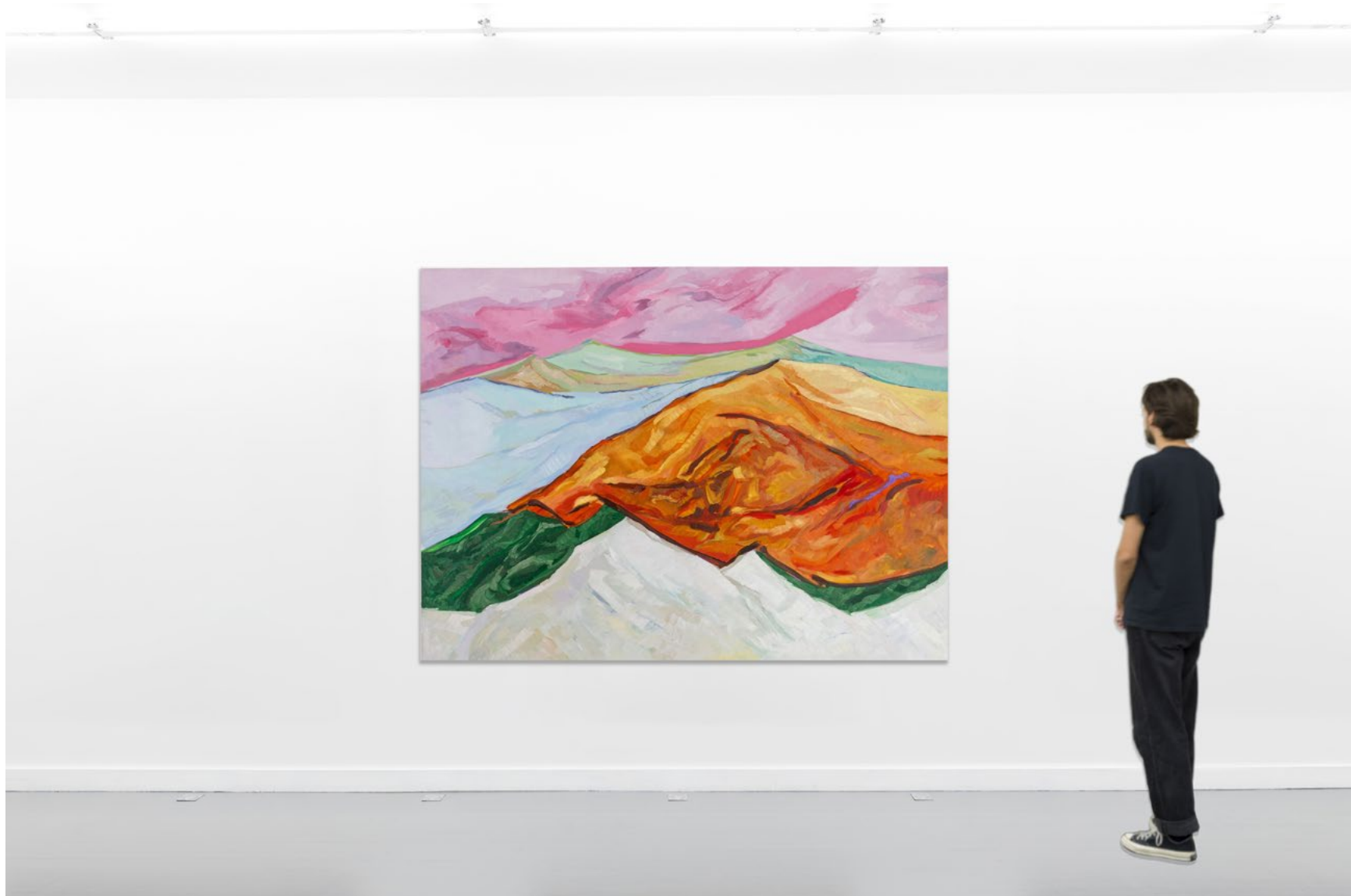


Untitled, 2025
Oil on canvas
150 x 200 cm
Unique piece

Price : 23 000 € (+ applicable taxes)

Art Basel 2025

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Exhibition render

Art Basel 2025



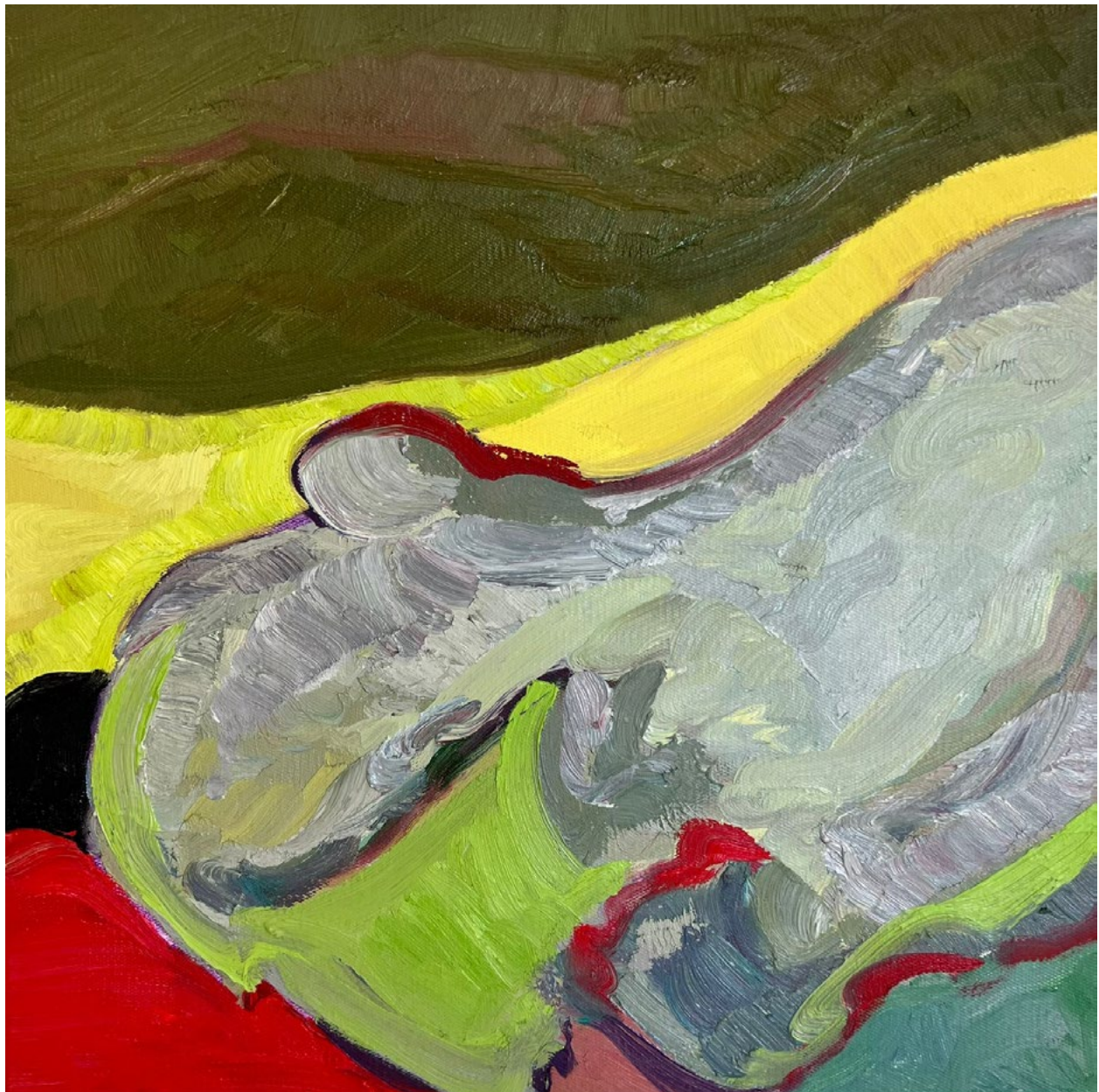
Light I, 2025
Oil on canvas
50 x 50 cm
Unique piece

Price: 8 000€ (+ applicable taxes)



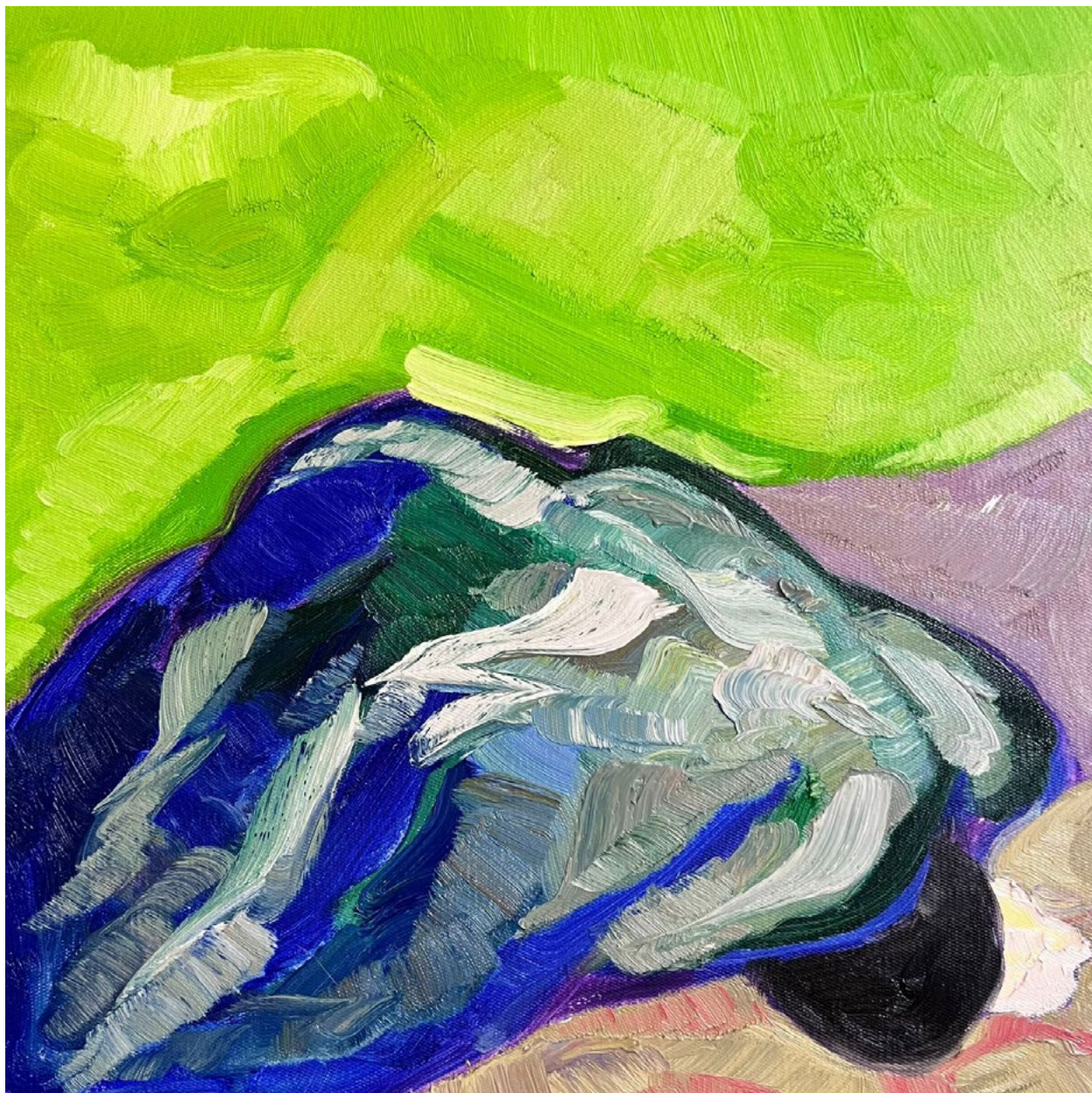
Light IV, 2025
Oil on canvas
50 x 50 cm
Unique piece

Price: 8 000€ (+ applicable taxes)



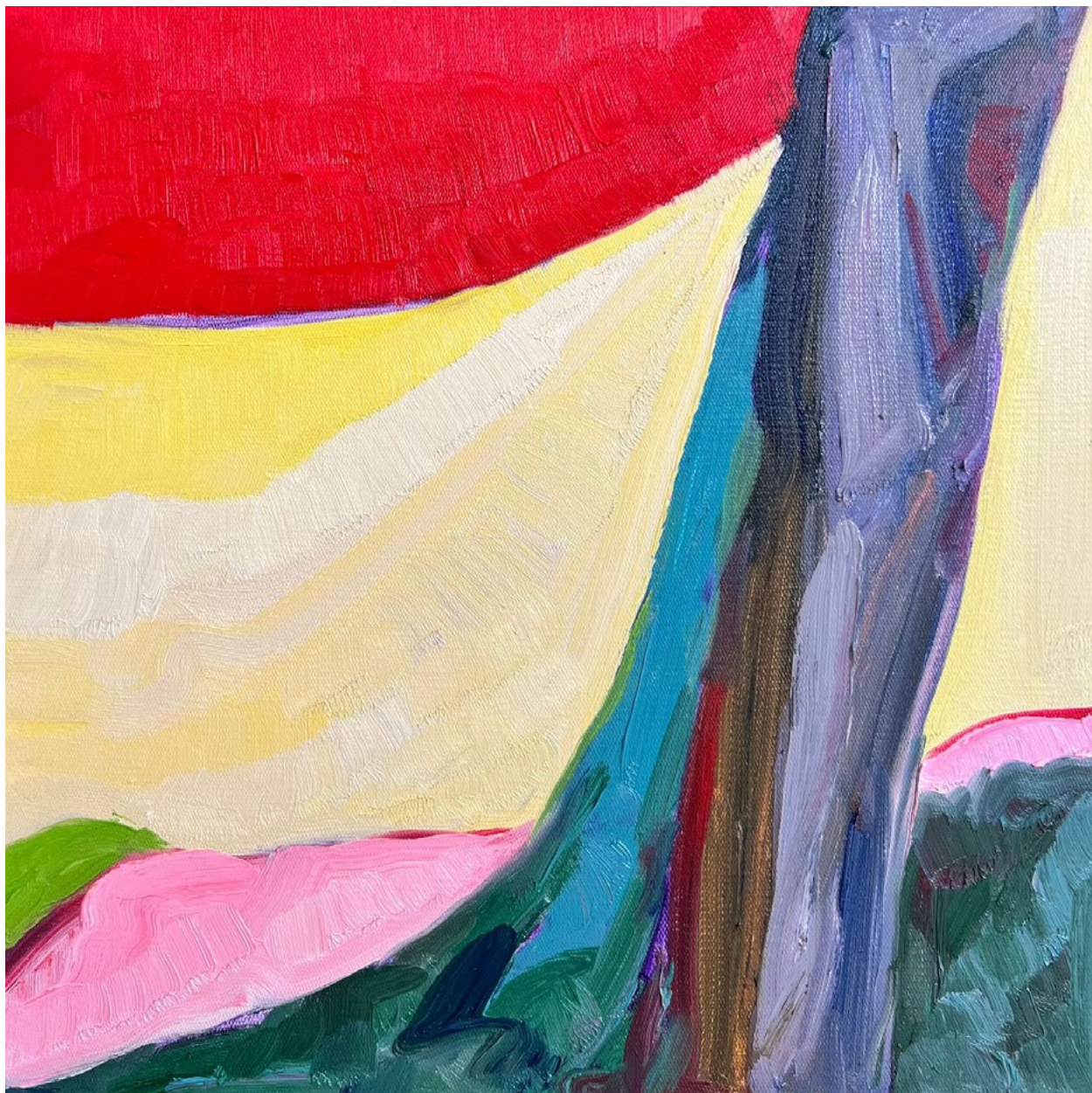
Light V, 2025
Oil on canvas
50 x 50 cm
Unique piece

Price: 8 000€ (+ applicable taxes)



Light VI, 2025
Oil on canvas
50 x 50 cm
Unique piece

Price: 8 000€ (+ applicable taxes)



Light VII, 2025
Oil on canvas
50 x 50 cm
Unique piece

Price: 8 000€ (+ applicable taxes)



Light VIII, 2025

Oil on canvas

50 x 50 cm

Unique piece

Price: 8 000€ (+ applicable taxes)



Light IX, 2025
Oil on canvas
50 x 50 cm
Unique piece

Price: 8 000€ (+ applicable taxes)

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Exhibition render

Art Basel 2025

Oscar Muñoz

Oscar Muñoz was born in 1951 in Popayán, Colombia. He currently lives and works in Cali.

Muñoz graduated from the Escuela de Bellas Artes in 1971, and has developed his career through a prolific investigation of post-modern methods of representation, using non-conventional photographic and mechanical printing techniques and video. He has created a singular imagery and historiography by using transient mediums such as human breath, water, dust and fire, focusing on the precarious reality of human life.

Oscar Muñoz has had solo exhibitions at international institutions such as the Blanton Museum of Art, Austin (2022); Phoenix Art Museum (2021); Hasselblad Foundation, Göteborg (2018); MAMM, Medellín (2018); Tabakalera, San Sebastian (2015); Jeu de Paume, Paris (2014); Museo del Banco de la República, Bogotá (2014); Museo de Arte Contemporáneo de Monterrey, Mexico (2014); MALI, Lima (2013); MALBA, Buenos Aires (2012); Golden Thread Gallery, Belfast (2012); Bildmuseet, Umeå (2009); among others.

His work has also been featured in numerous group shows at Les Rencontres de la Photographie, Arles (2017, 2024); CAAC, Sevilla (2024); MAMM, Medellín (2023); Musée d'Art Moderne, Paris (2023); MAMBO, Bogotá (2021); Musée du Quai Branly, Paris (2013, 2020); Louvre Abu Dhabi (2019); Les Abattoirs, Toulouse (2017); ICA, Portland (2016); Centre Pompidou, Paris (2016); CAC, Cincinnati (2015); Centro de Arte Dos de Mayo, Madrid (2015); MFA, Boston (2014); Museo Amparo, Puebla (2014); MoMA, New York (2013); Fondation Cartier, Paris (2013); SP-Arte, São Paulo (2013); SFMOMA, San Francisco (2012); Denver Art Museum (2011); Philadelphia Museum of Art (2010); Caixa Foundation, Barcelona (2010); Museum of Fine Arts, Houston (2010); Museo Tamayo, Mexico City (2009); Mori Art Museum, Tokyo (2008); among many others. He has also participated twice in the Venice Biennale (2005, 2007).

Muñoz's works are in important public and private collections including the MoMA, New York; Centre Pompidou, Paris; Tate Modern, London; Musée d'Art Moderne, Paris; Musée du Quai Branly, Paris; Museum of Contemporary Art, Los Angeles; Museum of Fine Arts, Boston; Hirschhorn Museum, Washington DC; SF MOMA, San Francisco; MALBA, Buenos Aires; and Fundacion La Caixa, Barcelona; among many others.

In 2018, Oscar Muñoz was awarded the Hasselblad Foundation Award, and he received the Prince Claus Award in 2013.

Aliento

This installation features a series of round mirrors positioned at eye level, each bearing a hidden portrait created using photo-silkscreen and transparent silicon. At first glance, the mirrors appear blank—silent and empty. It is only when the viewer breathes onto the surface that the image emerges, as if summoned. In that brief, intimate moment, the viewer's breath—an act of life—resurrects the likeness of someone lost. The images are photo portraits, found in 1990s newspapers, of Colombian people declared missing by the government and presumed dead.

This work has been exhibited at the Museo Banco de la República, Bogotá (2011); MALBA, Buenos Aires (2012); Jeu de Paume, Paris (2014); Fundación Sorigué, Lleida; Hasselblad Foundation, Göteborg (2018); Musée du Quai Branly, Paris (2019); Louvre Abu Dhabi, (2019); among others. It is part of the collection of the Musée du Quai Branly, Paris; the Akron Art Museum, Ohio; the UBS Art Collection, New York; and the Daros Collection, Zurich.



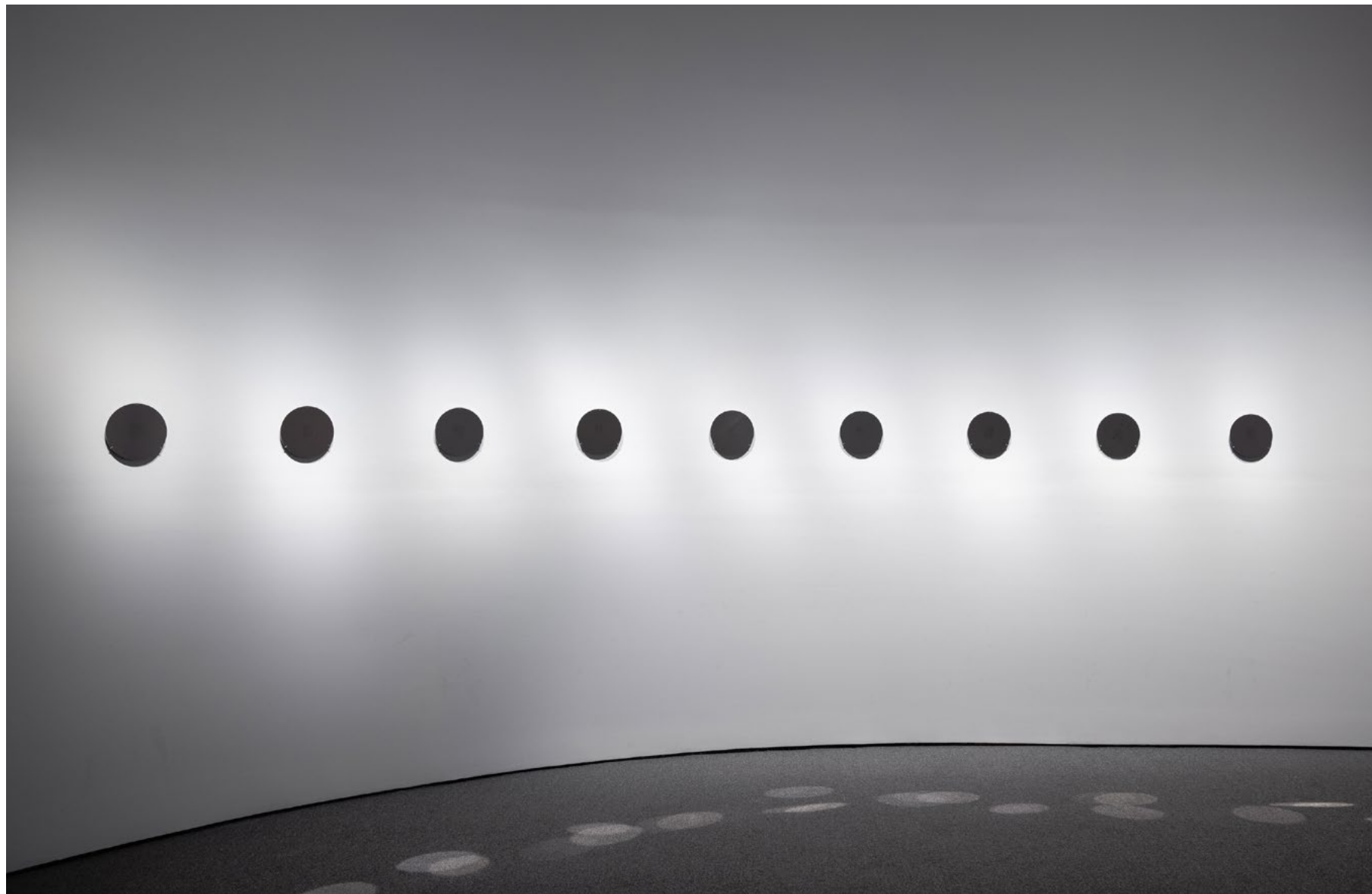
Aliento, 1995

Installation of 12 round mirrors with ephemeral silkscreen prints, revealed by breath

Ø 20 cm each disc

Edition of 3 + 2 AP

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Exhibition view, *Photographs: An Early Album of the World*, Louvre Abu Dhabi, 2019



Aliento, 1995
Installation of 12 round mirrors with ephemeral silkscreen prints, revealed by breath
Ø 20 cm each disc
Edition of 3 + 2 AP

Price for the last edition available: 110 000 € (+ applicable taxes)

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Detail of the activation process

Art Basel 2025

Monumento

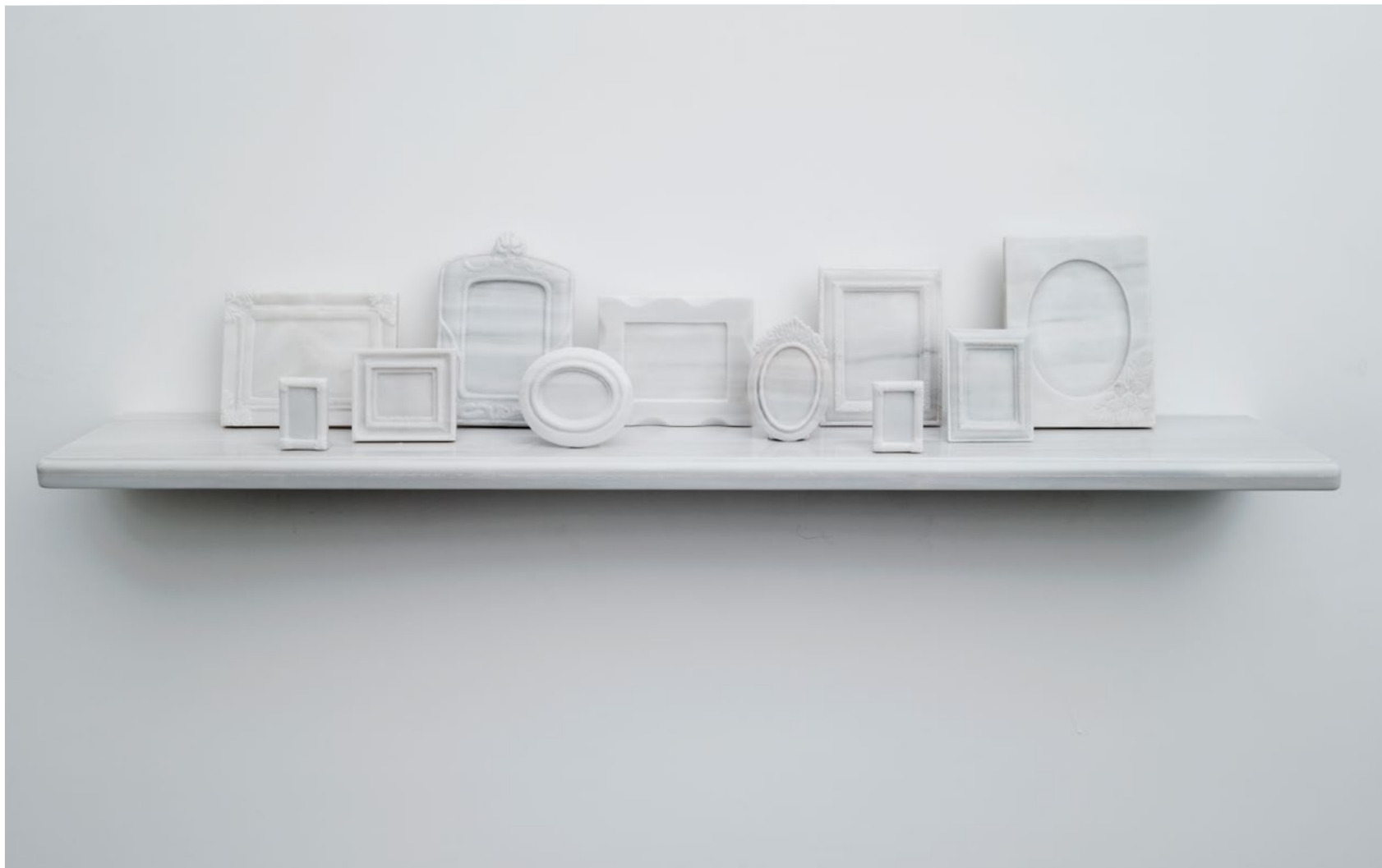
Monumento features a group of white marble frames that come together to honor those who are no longer physically present but remain in memory. Removed from their original settings and stripped of specific details, each empty frame serves as a universal monument to remembrance—offering a space where many personal stories can be reflected. Each piece was carefully hand-carved based on real objects, connecting the work to Oscar Muñoz's broader artistic practice, which explores the fragile nature of memory and the disappearance of the image. Through materials and processes that emphasize absence and transformation, Muñoz reflects on how images fade or vanish over time, yet continue to hold emotional presence. The polished marble invites viewers to see their own reflection, creating a quiet moment to consider the lasting connection between those who have disappeared and those who remain.

***Monumento*, 2018**

White marble

175 x 40 x 35 cm

Series of two unique pieces



Monumento I, 2018

White marble

175 x 40 x 35 cm

Unique piece

Price: 60 000 € (+ applicable taxes)

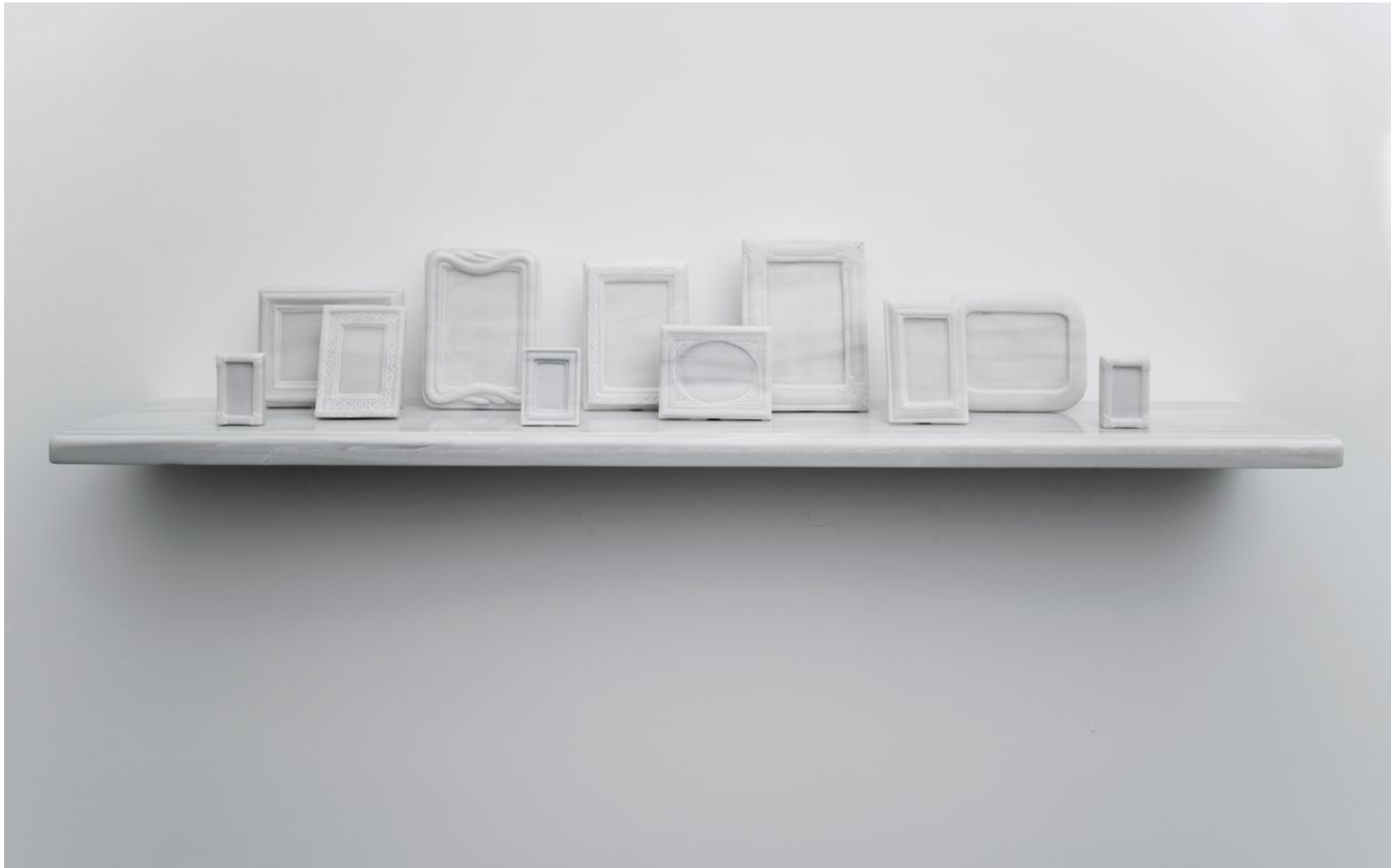
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Detail

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***Monumento II*, 2018**

White marble

175 x 40 x 35 cm

Unique piece

Price: 60 000 € (+ applicable taxes)

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Detail

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Installation view

Kader Attia

Kader Attia was born in 1970 in Dugny, France. He lives and works in Berlin and Paris.

Kader Attia grew up in Paris and in Algeria. Preceding his studies at the École Supérieure des Arts Appliqués Duperré and the École Nationale Supérieure des Arts Décoratifs in Paris, and at Escola Massana, Centre d'Art i Disseny in Barcelona, he spent several years in Congo and in South America. The experience of living between different cultures, the histories of which over centuries have been characterised by rich trading traditions, colonialism and multi-ethnic societies, has fostered Kader Attia's intercultural and interdisciplinary approach of research. For many years, he has been exploring the perspective that societies have on their history, especially as regards experiences of deprivation and suppression, violence and loss, and how this affects the evolving of nations and individuals — each of them being connected to collective memory.

His social-cultural research has led Kader Attia to the notion of *repair*, a concept he has been developing philosophically in his writings and symbolically in his oeuvre as a visual artist. With the principle of Repair being a constant in nature — thus also in humanity —, any system, social institution or cultural tradition can be considered as an infinite process of repair, which is closely linked to loss and wounds, to recuperation and re-appropriation. Repair reaches far beyond the subject and connects the individual to gender, philosophy, science, and architecture, and also involves it in evolutionary processes in nature, culture, myth and history. Following the idea of catharsis, his work aims at art's re-appropriation of the field of emotion that, running from ethics to aesthetics, from politics to culture, links individuals and social groups through emotional experience, and that is in danger of being seized by recent nationalist movements.

In 2016, Kader Attia founded ~~La Colonie~~, a space in Paris to share ideas and to provide an agora for vivid discussion that extends his praxis from representation to action. Focussing on decolonialisation not only of peoples but also of knowledge, attitudes and practices, it aspires to de-compartmentalise knowledge by a trans-cultural, trans-disciplinary and trans-generational approach. Driven by the urgency of social and cultural reparations, it aims at reuniting which has been shattered, or drift apart.

Kader Attia's work has been shown in group shows and biennials such as the 15th Sharjah Biennial (2023); the 12th Shanghai Biennial (2018); the 12th Gwangju Biennial (2018); Manifesta 12, Palermo (2018); the 57th Venice Biennial (2017); dOCUMENTA(13), Kassel (2012); Met Breuer, New York; Kunsthalle Wien; MoMA, New York; Tate Modern, London; Centre Pompidou, Paris; or The Solomon R. Guggenheim Museum, New York.

Notable solo exhibitions include MUAC, Mexico City (2025); MO.CO, Montpellier (2024); MATHAF, Doha (2022); Kunsthaus Zürich (2020); Berkeley Art Museum and Pacific Film Archive (2019); The Hayward Gallery, London (2019); Fundacio Joan Miro in Barcelona (2018); MacVal, Vitry-sur-Seine (2018); The Power Plant, Toronto (2018); Museum of Contemporary Art, Sydney (2017); SMAK, Gent (2017); Museum für Moderne Kunst, Frankfurt (2016); Musée Cantonal des Beaux Arts de Lausanne (2015); Beirut Art Center (2014); Whitechapel Gallery, London (2013); KW Institute for Contemporary Art, Berlin (2013); among others.

In 2016, Kader Attia was awarded with the Marcel Duchamp Prize, followed in 2017 by the Prize of the Miró Foundation, Barcelona; and the Yanghyun Art Prize, Seoul.

Repaired Broken Mirror

This work powerfully encapsulates the core themes that run through Kader Attia's work: injury and repair. It depicts a mirror with two large cracks, the pieces of which have been carefully assembled using rusted metal staples. This gesture of visibly mending rather than concealing damage is central to his philosophy. For Attia, "repair" is not just about restoring something to its original state—it is also about reparation, about acknowledging and addressing past wounds, injustices, and traumas, both personal and collective.

Attia draws on both Western and non-Western traditions to explore how different cultures perceive and respond to damage. In *Repaired Broken Mirror*, the act of putting the pieces back together becomes symbolic of healing that does not erase scars but honors them as part of the object's, or the world's, history. The work reflects his broader artistic aim: to hold a mirror up to society, revealing its fractures, inequalities, and historical violence.

Works from this series have been exhibited at the Power Plant, Toronto (2028); the Hayward Gallery, London (2019); and the Kunsthaus Graz (2023), among others.

***Repaired Broken Mirror*, 2025**

Mirror, metal staples

57 x 38,5 cm

Unique piece



Repaired Broken Mirror, 2025

Mirror, metal staples

57 x 38,5 cm

Unique piece

Price: 68 000 € (+ applicable taxes)

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Detail and side view

Art Basel 2025



Rayan Yasmineh

Rayan Yasmineh was born in 1996 in Paris. He lives and works in Paris.

Rayan Yasmineh graduated with the congratulations of the jury from the Beaux-Arts de Paris and the Villa Arson in Nice. His work freely appropriates the codes of art history, consciously fluctuating between the perpetuation of tradition and the breach of conventions. In his portraits, he combines Middle Eastern culture, Mesopotamian myths, and iconography with contemporary Western identities. His paintings bring together a profusion of ornamental details and shimmering colors with masterful construction of lines and planes.

His understanding of painting is that the physicality of the work and the processes that led to it are as important as the subject matter itself. This conceptual approach is influenced by the French avant-garde movement Support/Surfaces, which reimagined the place of art in society and formally deconstructed and examined the material components of painting. Yasmineh also refers to Maurice Denis's statement that a painting is essentially a flat surface covered with colors arranged in a certain order. His practice revives the tradition of the exuberant gardens of Persian miniature, characterized by an abundance of elements, the association of precise drawing, and pure colors. However, he also views these miniatures as representations of reality that are aware of being representations, thus circumventing Islamic aniconism.

Rayan Yasmineh finds in ancient myths the common ground for many civilizations and a way to connect them. He is interested in how they relate to conflict and how they can condition our perception of reality in the present. By introducing anachronistic, contemporary, and everyday life references among the profusion of ornamental details of Oriental heritage, or by using oil paint in the manner of the Flemish old masters, he intertwines techniques and representations of supposedly opposite worlds. Yasmineh mixes elements that come from his everyday reality — which anchor the viewer to the factual aspect of the painting — with pictorial accents that address the myth. “The expression of this double iconography in my work is the manifestation of a plural identity, Arab and European, which breaks with the supposed adversity of the concepts of East and West.”

His works have been featured at institutions such as Les Abattoirs, Toulouse (2023); MOCO, Montpellier (2023); the Institut des Cultures d'Islam, Paris (2022); the Beaux-Arts de Paris (2022); and Poush Manifesto, Paris (2021). He has been awarded the Mezzanine Sud Prize, the Lefranc Bourgeois Prize, the Carré sur Seine Prize, and the Hatvany Collective Prize. In 2021, he received, alongside Nils Vandevenne, the call for projects from the Ministry of Culture for a public commission as part of the Camus project.

Véronique / Le Siège

In these two works, Rayan Yasmineh explores the layered intersections of history, mythology, memory, and political violence in the context of Palestine. Through densely layered compositions and historical references, Yasmineh challenges viewers to see this territory not through fixed narratives, but as a living, contested site where art can still testify and reimagine.

In *Véronique*, Yasmineh revisits the legend of Saint Veronica, whose veil miraculously bore the image of Christ, casting her as the first mythical "photographer" of the Western canon. Here, she is reimagined as Sarah, the artist's collaborator and photographer, in front of a Jerusalem backdrop that interweaves religious iconography with political reality. At the heart of this work is a question: How can we paint documentary subjects today? How can a painting be turned into evidence?

Le Siège shifts the focus to Gaza, drawing on historian Jean-Pierre Filiu's analogy between the ancient siege of the city by Alexander the Great in 332 BCE and recent military actions in the same region. Alexander appears at the center of the painting, not in ancient armor but clad in 16th-century Renaissance battle dress. This deliberate anachronism collapses timelines, to suggest the enduring logic of conflict. The composition also features an inverted, weathered reproduction of a 12th-century map by geographer Al-Idrissi, reminding us that maps, like history itself, are constructs, subject to perspective.

***Véronique*, 2025**

Oil on wood
46 x 38 cm
Unique piece

***Le Siège*, 2025**

Oil on wood
46 x 38 cm
Unique piece



Véronique, 2025

Oil on wood

46 x 38 cm

Unique piece

Price: 15 000 € (+ applicable taxes)

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Details

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Le Siège, 2025

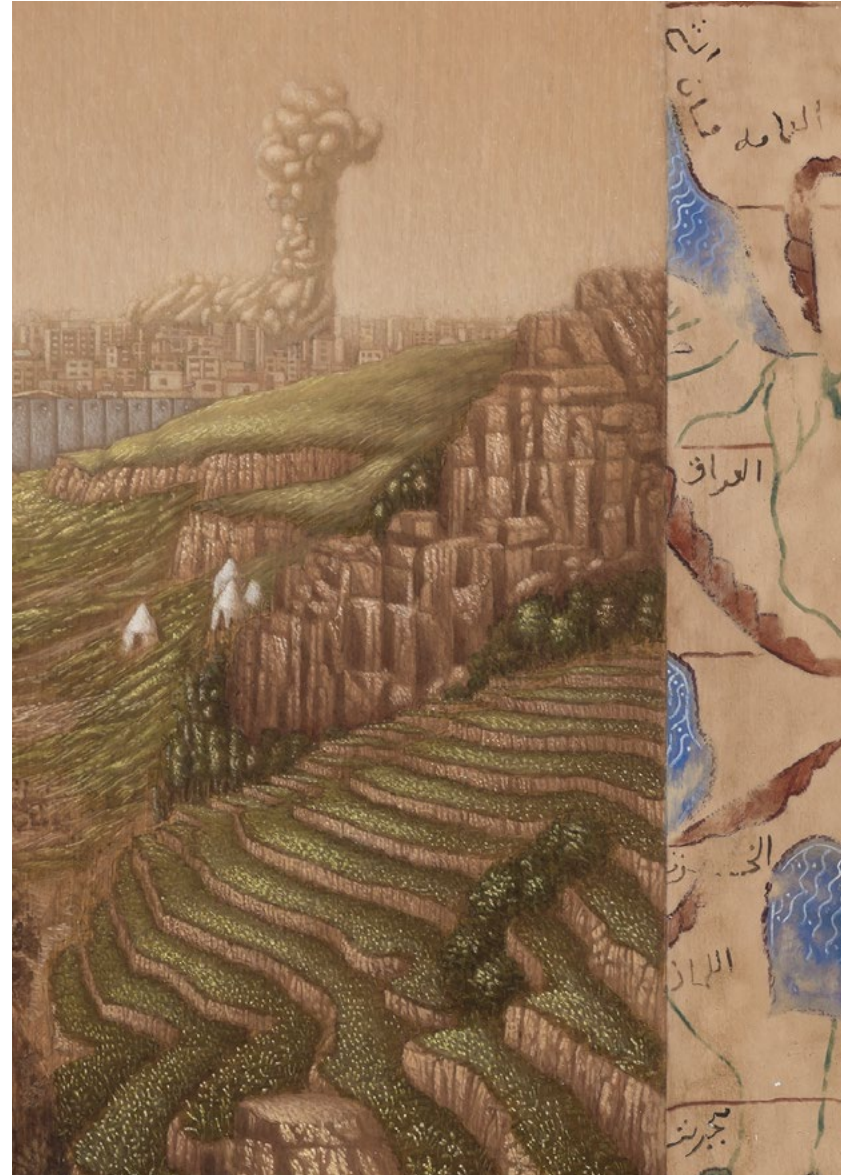
Oil on wood

46 x 38 cm

Unique piece

Price: 15 000 € (+ applicable taxes)

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Details

Art Basel 2025



Malo Chapuy

Malo Chapuy was born in 1995 in Laon, France, and currently lives and works in Paris.

The images that once animated places of worship and palaces of the late Middle Ages and the Western Renaissance have crossed the centuries to reappear in the works of Malo Chapuy. Before entering the École des Beaux-Arts in Paris, the young artist first studied figures from the late Middle Ages. Forms drawn from medieval manuscripts and religious art gradually transformed under his hand, mirroring the evolution experienced by Western artistic production during the transition from flamboyant Gothic to the early Renaissance. Initially, his artistic production focused on image-objects as they existed in the Middle Ages, leading him to combine ancient techniques with forms familiar to his contemporaries (motorcycle helmets, branded shoes, etc.), creating anachronistic relics.

Particularly sensitive to the concept of anachronism and having recently returned to painting, Malo Chapuy brings together, within the same pictorial space, characters drawn from the Renaissance repertoire alongside buildings inspired by modern and functionalist architecture. In doing so, he seeks to highlight the unique discrepancies of today's art world, such as the integration of works formerly associated with religious worship into the sleek scenographies of museums.

Malo Chapuy graduated from the École Nationale Supérieure des Beaux-Arts, Paris, in 2022. That same year, he was awarded the Agnès B prize by the Friends of the Beaux-Arts. His works were presented at the 17th Lyon Biennale in 2024 and will be at the FRAC Ile-de-France in 2025.

Resurrection with Saints

Oscillating between pastiche and allegory, Chapuy's paintings question the fragility of our civilization through scenes imbued with mysticism and contemporary references. The technical precision of the old masters intersects with a dark clarity about our present, where the signs of the sacred persist in a decomposed world. His compositions, like fictional relics, weathered and cracked, unfold as fragments of a past that never existed or a future on the verge of occurring. Each detail invites a double reading; each image hovers between prophecy and memory.

Describing himself as a "forger of yesteryear", Malo Chapuy makes his own frames, covers the backgrounds of his works with gold leaf, paints exclusively on wood panels, and creates his colors from pigments such as lapis lazuli, used in their time by admired masters. These carefully orchestrated anachronisms question our relationship with the past and cast a critical eye on current ecological and social issues.

By anchoring his work in a medieval aesthetic, he offers an enlightened rereading of art history and collective memory. His paintings invite the viewer to contemplate time, reflect on the persistence of cultural symbols, and assess the vulnerability of our world in the face of current and upcoming crises.

Resurrection with Saints, 2025

Tempera, gold and silver on wood, framed by the artist

72 x 60 cm

Unique piece



***Resurrection with Saints*, 2025**

Tempera, gold and silver on wood, framed by the artist

72 x 60 cm

Unique piece

Price: 22 000 € (+ applicable taxes)

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Detail

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Exhibition render

Art Basel 2025

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 Antioquia, 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.

Nuevas Flores para Rousseau

In this new series, Nohemí Pérez invites us into a visual dialogue between the imagined jungles of Henri Rousseau and the threatened tropical forests of today. Drawing from photographs and sketches made during her travels through the Amazon and Putumayo, Pérez stages an encounter between two landscapes: the dream jungle of the European imagination and the real, burning forests of the global South.

These paintings continue Pérez's exploration of the entangled relationship between nature, history, and human conflict. Originating from Catatumbo in northern Colombia—a region of lush biodiversity and deep sociopolitical complexity—Pérez reimagines the jungle not as untouched wilderness, but as a living archive of memory, struggle, and resilience. Her lush yet charged images are both homage and warning, merging the poetic with the political. These are not just flowers for Rousseau—they are flowers for the forests we are losing, and a call to imagine their survival.



Nuevas flores para Rousseau, 2025

Oil on canvas

190 x 167 cm

Series of unique pieces



***Nuevas Flores para Rousseau I*, 2025**

Oil on canvas

190 x 167 cm

Unique piece

Price: 28 000 € (+ applicable taxes)

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***Nuevas Flores para Rousseau II*, 2025**

Oil on canvas

190 x 167 cm

Unique piece

Price: 28 000 € (+ applicable taxes)

Art Basel 2025



***Nuevas Flores para Rousseau II*, 2025**

Oil on canvas

190 x 167 cm

Unique piece

Price: 28 000 € (+ applicable taxes)

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Exhibition render

Art Basel 2025



Bianca Bondi

Bianca Bondi was born in 1986 in Johannesburg, South Africa. She lives and works in Paris.

Multidisciplinary, Bondi's practice involves the activation or elevation of mundane objects through the use of chemical reactions, most often by salt water. The materials the artist works with are chosen for their potential for mutation or their intrinsic and symbolic properties. Her aim is to promote experiences beyond the visual and advocate the life of matter with an emphasis on interconnectivity, transience, and the cycles of life and death. Passionate about ecology and the occult sciences, she combines the two resulting in pluridisciplinary works of a transformative nature through which the aura of objects is key. Often site specific, the poetic results are very much connected to the places in which they are to exist.

Bianca Bondi graduated from Ecole Nationale Supérieure d'Arts of Paris-Cergy in 2012 and from WITS University in Johannesburg, South Africa in 2006.

Her work has been presented in solo exhibitions at Palazzo Chigio Zondadari, Sienna (2025); Museum Frieder Burda, Baden-Baden (2024); Le Portique, Le Havre (2024); Dallas Contemporary (2023); La Casa Encendida, Madrid (2023); Crac Occitanie, Sète (2022); CAP Saint-Fons (2022); Fondation Louis Vuitton - Open Space, Paris (2021); Le Voyage à Nantes, Nantes (2021); Le Parvis, Tarbes (2020); Les Limbes, Saint-Etienne (2018); Hazard, Johannesburg (2018); La Cité des Sciences, Paris (2017); and at La Villa Belleville, Paris (2017).

She has also participated in numerous group exhibitions in international institutions and manifestations such as the MACRO, Rome (2025); the 15th Gwangju Biennale (2024); Fondazione MEMMO, Milan (2024); Forest Festival of the Arts, Okayama (2024); Chanel Nexus Hall, Tokyo (2024); Castello di Rivoli, Turin (2024); Villa Medici, Rome (2024); MO.CO, Montpellier (2024); Noor Riyadh (2023); Lafayette Anticipations, Paris (2023); MAMAC, Nice (2022); Frac Franche-Comté (2022); Radius Center for Art & Ecology, Delft (2022); Rudolfinum, Praha (2022); Villa Olmo, Como (2022); the 6th edition of Lille 3000 (2022); the 2nd Thailand Biennale, Korat (2021); Fondation Carmignac, Porquerolles (2021); Casino Luxembourg (2020); Pera Museum, Istanbul (2020); the Busan Biennale (2020); the 15th Lyon Biennial (2019); BOZAR, Brussels (2019); Sfer IK, Tulum (2019); La Panacée, Montpellier (2018); New Jörg, Vienna (2016); Cité des Arts, Paris (2016); Villa Emerige, Paris (2015); Centre for Contemporary Art Ujazdowski Castle, Warsaw (2014), among others.

In 2021, Bianca Bondi received the Talents Contemporains Award, from the Fondation François Schneider. She is a current resident at the Villa Medici, Rome (2024-2025), and a nominee for the 2025 Marcel Duchamp Prize.

Warm in the Water

This series of tapestries is the result of a collaboration with the prestigious Manufacture d'Aubusson, and Bianca Bondi's first experimentation with this medium. Here, the traditional tapestry carton is replaced by a digital photograph taken during the artist's last exhibition at mor charpentier, and the motif is then woven using a combination of silk, cotton and wool threads.

« One of the interesting aspects about translating a photographic image into a woven material is the literal softening that occurs. To weave an image is of course also an act of mending. This inspired me to look at images of various accumulations of oxidation in my work, especially with salt. Salt is an element sadly too often associated with deterioration although it simultaneously has the potential to preserve, and above all to heal. When we think of salt, the grainy coarse texture is what comes to mind. These aspects were great starting "transformative" points for me. The idea is to take an image that represents an accumulation of salt on organic matter and mirror it in order to abstract it which would add a dimension of strangeness but also aesthetic harmony. I also decided to leave parts of the image thread-bare in order to hand weave in alternative elements such as synthetic hair and stabilized flowers such as amaranths, which have a fabulous texture and cascading effects, jasmin or hydrangea.

What interests me here beyond the aesthetic capabilities of these flowers, are their association as plants of spiritual communication.

The work was conceived as a « healing talisman » inspired by talismanic carpets that integrate mirrors — seen as a connection to the subconscious or to an alternate reality. Instead of integrating actual mirrors, I created a mirror image of a close up of my work and then integrated a bowl of salt water which can be used for scrying purposes (the act of reading the future in reflective surfaces such as polished metal). »

— Bianca Bondi

This work was exhibited at the Studio des Acacias, Paris (2023), on the occasion of the 2nd Reiffers Art Initiatives Prize for which the artist was nominated. The tapestry was produced by the Atelier Néolice - Felletin in Aubusson.

Warm in the Water (Stargazer), 2024

Jacquard tapestry: wool, sequins, silk, cotton, synthetic hair, copper, salt, wood, beads, and stabilized flowers

240 x 160 cm

Unique piece



Exhibition view, *Infiltrées, 5 manières d'investir le monde*, Reiffers Art Initiatives, Studio des Acacias, Paris, 2023



***Warm in the Water (Stargazer)*, 2024**

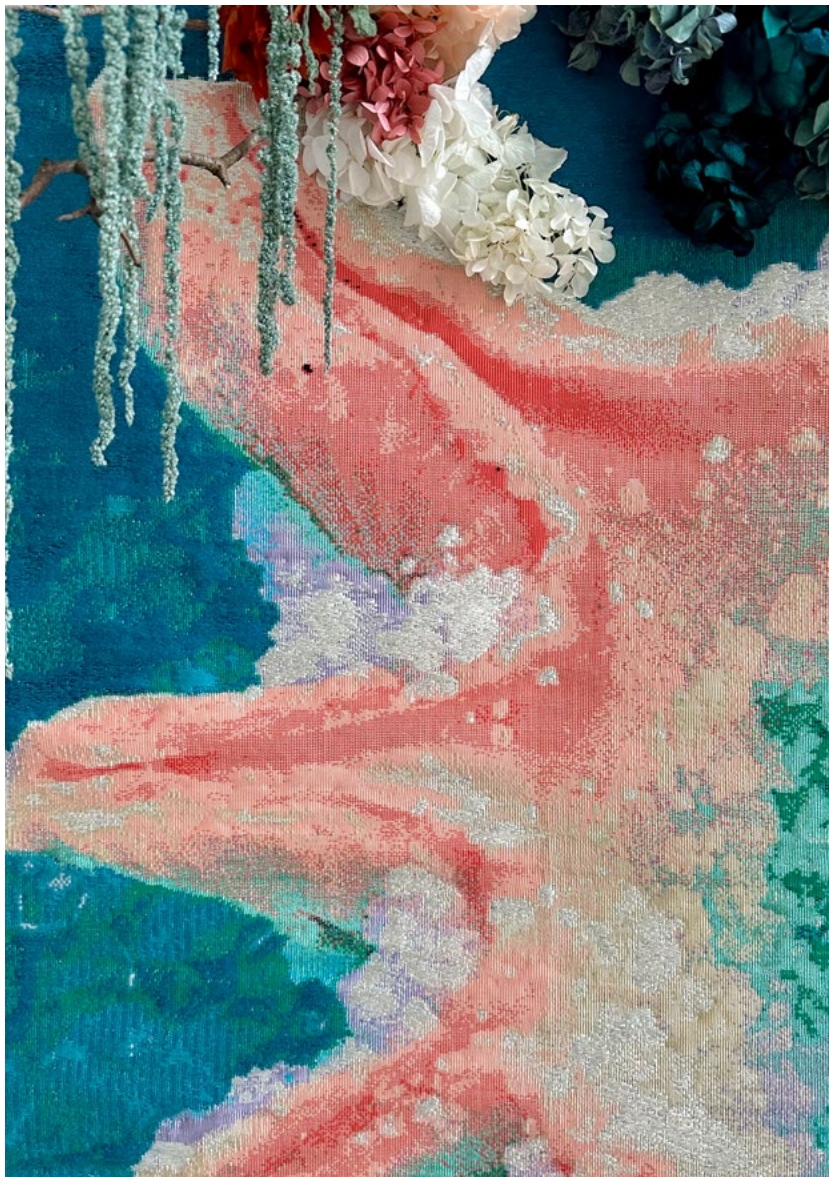
Jacquard tapestry: wool, sequins, silk, cotton, synthetic hair, copper, salt,
wood, beads, and stabilized flowers

240 x 160 cm

Unique piece

Price: 30 000 € (+ applicable taxes)

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Details

Art Basel 2025

The background of the page features a close-up, high-resolution image of a rock surface. The rock has a complex, layered texture with various shades of grey, white, and brown, suggesting a natural geological formation. This texture is visible at the top and bottom of the page, framing the central white content area.

Théo Mercier

Théo Mercier was born in Paris in 1984. He lives and works in Paris.

Claiming formal freedom, Théo Mercier strives to deconstruct the mechanisms of history, objects and representations in which he goes back to harmonious contradictions. An explorer, collector and artist in turn, he carries out a reflection that is located at the intersection between anthropology, geopolitics and tourism. The result is a sprawling body of work populated by dystopian myths and iconoclastic sculptures in which past, present and future, life and death, artisanal and industrial, secular and sacred, real and fiction, clash in an orderly cacophony.

Théo Mercier has had personal exhibitions at the MONA, Tasmania (2025); Villa Medici, Rome (2023); the Conciergerie, Paris (2022); the LUMA Westbau, Zurich (2022); the Collection Lambert, Avignon (2021); Le Portique, Le Havre (2021); the I3th Havana Biennial, Cuba (2019); Musée de la Chasse et de la Nature, Paris (2019); Museo El Eco, Mexico City (2017); Musée de l'Homme, Paris (2017); Musée d'art Contemporain - MAC, Marseille (2016); Lieu Unique, Nantes (2013); and Tri Postal, Lille (2012), among others.

In 2023, he represented the French Pavilion at the Prague Quadriennale. He also participated in many collective exhibitions in international institutions such as the West Bund Museum, Shanghai (2021); Musée du Quai Branly, Paris (2021); Jameel Arts Center, Dubai (2019); Fonds Hélène et Edouard Leclerc, Landerneau (2019); Hamburger Bahnhof, Berlin (2018); Palacio de Bellas Artes, Mexico City (2018); FRAC Bretagne, Rennes (2018); the Museum of the archaeological site of Baalbek, Lebanon (2016); MAC VAL, Vitry-sur-Seine (2015); and Centre Pompidou, Paris (2013).

Moving from a practice of the "white cube" to that of the "black box", Théo Mercier directed several performances, which have been shown at Nanterre-Amandiers, the Festival d'Automne, the Ménagerie de verre, the Centre Pompidou (Paris), the Festival d'Avignon, and the Venice Biennale among others.

He was a resident at Villa Medici in 2013, and nominated for the Marcel Duchamp Prize in 2014. In 2019, he won the Silver Lion at the Venice Dance Biennale.

Phantom Limb

In this new series of sculptures, Théo Mercier brings together fragmented sculpted body parts and raw or carved stones of varied origins. Some of the pieces are original works, while others are casts co-produced with the Atelier de Moulage of the Réunion des Musées Nationaux – Grand Palais in Saint-Denis. Despite their differing sources, all the sculptures share a fractured quality: a missing limb, a partial face, a severed head. Whether eroded by time or deliberately altered by the artist, this dismemberment speaks to a broader existential narrative—one shaped by loss, sacrifice, and necessary separation.

The stones themselves, drawn from different geological extractions and typologies, reflect Mercier's sustained interest in the ways humans mine, exploit, and transform the natural world.

At the intersection of form and formlessness, these works stage a confrontation between body and geology, presence and absence. They evoke both the archaeological fragment and the contemporary ruin, functioning as speculative reconstructions—fictions grounded in historical aesthetics. Displayed on stark white plinths that recall the language of the museum, the sculptures operate as narratives of history itself: partial, imagined, and marked by the irreversibility of time and touch.



***Phantom Limb*, 2025**

Series of sculptures on white wooden plinth

Various dimensions

Unique pieces



Studio view



Headless Power, 2025

Roman-era marble bust, sea-polished flint stone, marble,
concrete reinforcing bar, wooden plinth
45 x 30 x 70 cm / Plinth: 30 x 30 x 120 cm
Unique piece

Price: 27 000 € (+ applicable taxes)



Deaf Stone, 2025

Plaster cast of a Roman ephebe made of resin and marble powder, monolith of schist stone cut in half,
concrete reinforcing bar, on wooden plinth, created in collaboration with the RMN molding workshop

32 x 28 x 92 cm / Plinth: 38 x 38 x 90 cm

Unique piece

Price: 25 000 € (+ applicable taxes)

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Detail



Phantom Limb, 2025

Limestone, plaster foot of Diana covered in gold leaf,
snail shell, rope, wooden plinth
30 x 30 x 130 cm / Plinth: 40 x 40 x 40 cm
Unique piece

Price: 23 000 € (+ applicable taxes)

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Détails



Deep Cuts, 2025

Cast of half a Roman ephebe head in resin and marble powder, pinkish white marble,
on wooden plinth, created in collaboration with the RMN molding workshop
28 x 28 x 36 cm / Plinth: 30 x 30 x 110 cm
Unique piece

Price: 21 000 € (+ applicable taxes)



Headcore Fossil, 2025

Lega mask cut in half, green artie stone on wooden plinth
50 x 30 x 30 cm / Plinth: 40 x 40 x 90 cm
Unique piece

Price: 23 000 € (+ applicable taxes)

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Detail

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