



Galerie Barbara Thumm Art Basel 2025 Booth L21

Carrie Mae Weems
María Magdalena Campos-Pons
Kaloki Nyamai
Roméo Mivekannin
Thomas Zipp
Fiona Banner aka The Vanity Press
Elyla
Peter Bonde
Teresa Burga
Jo Baer
Theo Eshetu



Carrie Mae Weems

*1953, USA



Carrie Mae Weems

Carrie Mae Weems (*1953, USA) is a widely influential American artist whose work gives voice to people whose stories have been silenced or ignored. Investigating history, identity, and power, she finds connections between personal experience and the larger structures and institutions that shape our lives. Over the course of forty years, she has built an acclaimed body of work using photographs, text, fabric, audio, digital images, installation, and video. Her expansive practice has often overlapped with activism and education; in addition to her solo work, she has led collective public art projects, multi-disciplinary performances, and taught at various universities in the United States. Weems has recently held solo exhibitions at Barbican Art Gallery in London, Württembergischer Kunstverein Stuttgart (WKV), Kunstmuseum Basel, Fundación MAPFRE, and many more. She has received numerous awards, grants, and fellowships, including the U.S. State Department's Medal of Arts, the Hasselblad Award, a MacArthur "Genius" grant, and the Congressional Black Caucus Foundation's Lifetime Achievement Award, among many others. Her work is in the collections of the Metropolitan Museum of Art, the Museum of Fine Arts Houston, the Museum of Modern Art New York, the Museum of Contemporary Art Los Angeles, and The Tate Modern, among others. Weems lives in Syracuse, New York, and is currently the Artist in Residence at Syracuse University.



Carrie Mae Weems
Painting the Town #32

2021

Archival pigment print
147,3 x 220,9 cm (image)
Framed 150 x 223,8 cm

Edition of 5 + 2 AP
CMW/PH 196

100.000,00 USD excl.VAT





Carrie Mae Weems
Painting the Town #22

2021
Archival pigment print
147,3 x 220,9 cm (image)
Framed 150 x 223,8 cm

Edition of 5 + 2 AP
CMW/PH 195

100.000,00 USD excl.VAT



María Magdalena Campos-Pons

*1959, Cuba

María Magdalena Campos-Pons (*1959, Cuba) works with performance, painting, photography, video, music, and sculpture. Campos-Pons explores themes of identity, race, gender, diaspora, and spirituality in her work, impelled by her transcultural African, Chinese, and Hispanic heritage. With an artistic career spanning over four decades, Campos-Pons draws from her personal experience to narrate the process of identity construction, from her own exile moving from Cuba to the United States, as well as her ancestors', who arrived to the island from Africa and China. Campos-Pons' works have been exhibited at the Museum of Modern Art in New York, the Museum of Fine Arts Boston, the Whitney Museum, the Smithsonian National Portrait Gallery of Art, the Guggenheim Museum, and Kunstmuseum Basel, among other venues worldwide. She has been part of multiple biennials, including the Venice Biennial, the Havana Biennial, the Sharjah Biennial, the Johannesburg Biennial, the Diriyah Biennial, and the upcoming São Paulo Biennial. Her retrospective exhibition titled "Behold" has toured the United States between 2023 and 2025, presented at the Brooklyn Museum, Nasher Museum of Art, the Frist Museum and the J. Paul Getty Museum. She has been awarded multiple recognitions, including the McArthur "Genius" Grant in 2023.

Campos-Pons currently resides in Nashville, Tennessee, where she teaches at Vanderbilt University.



María Magdalena Campos-Pons
Untitled (hanging metal structure)

2025

Corten steel, laser cut
270 x 297 x 0,3 cm

mcp/l 31

120.000,00 EUR excl.VAT





María Magdalena Campos-Pons
Glass objects

2025

Mouth blown glass

Dimensions variable, approx. 169 x 35 cm each

Unique pieces

each 35.000,00 EUR excl. VAT





María Magdalena Campos-Pons
In Abundance of Love

2025
Water color and guache on paper
220 x 80 cm

mcp/P 13

70.000,00 EUR excl.VAT







Kaloki Nyamai

*1985, Kenya

Kaloki Nyamai (*1985, Kenya) presents a distinctive fusion of traditional and contemporary perspectives in his artistic practice. Through his large-scale paintings and mixed media installations, Nyamai engages in complex visual storytelling that delves into the interpretation of historical narratives within a contemporary context. His work draws on ancestral stories of the Kamba people in Kenya, alongside reflections on daily life in Nairobi. He embeds the Kikamba language into the titles of his pieces, weaving traditional stories into his compositions. By integrating historical and pre-colonial imagery, Nyamai foregrounds cultural narratives that bridge the past and present, offering a nuanced perspective on African identity and heritage.

Nyamai has shown his work internationally at the Stellenbosch Triennale in South Africa (2020), the Dakar Biennale (2022), the Venice Biennale (2022), the Norval Foundation (2024), and the Sharjah Biennial (2025), among other venues. Kaloki Nyamai lives and works in Nairobi, Kenya.



Kaloki Nyamai
Nichao keu

2024

Mixed media, acrylic, collage stitching on canvas

200 x 200 cm

Framed 208 x 208 x 7 cm

KNy/P 39

70.000,00 EUR excl.VAT

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Kaloki Nyamai
Nikwetela nginya indii 2

2025

Textured layers of paint with image transfer and collage on stiched canvas
Framed 150 x 150 cm

KNy/P 63

50.000,00 EUR excl.VAT

Art Basel 2025 Booth L21







Kaloki Nyamai
Nikwetela nginya indii

2025

Textured layers of paint with image transfer and collage on stiched canvas
Framed 150 x 150 cm

KNy/P 64

50.000,00 EUR excl.VAT

Art Basel 2025 Booth L21







Kaloki Nyamai
Nikwetela nginya indii 3

2025

Textured layers of paint with image transfer and collage on stiched canvas
Framed 150 x 150 cm

KNy/P 62

50.000,00 EUR excl.VAT

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Roméo Mivekannin

*1986, Ivory Coast



Roméo Mivekannin
After Félix Vallotton, Femme à la Rose

2025

Acrylic on velvet

150 x 200 cm

RMi/P 96

38.000,00 EUR excl.VAT







Roméo Mivekannin
After Félix Vallotton, Femme Lisant

2025

Acrylic on velvet

150 x 180 cm

RMi/P 97

38.000,00 EUR excl.VAT







Roméo Mivekannin
After Jean Leon Gerome, Markos Botsaris

2025

Acrylic and elixir bath on canvas

226 x 237 cm

RMi/P 76

46.500,00 EUR excl.VAT



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Roméo Mivekannin
Deux Femmes Sur un Lit Dont une
Est Voilée Sur le Front

2025

Acrylic and elixir bath on canvas

243 x 237 cm

RMi/P 84

49.000,00 EUR excl.VAT

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Roméo Mivekannin
Femme sur Canapé avec Servante Accoudée à Droite

2025

Acrylic and elixir bath on canvas

245 x 250 cm

RMi/P 86

49.000,00 EUR excl.VAT

Art Basel 2025 Booth L21







Roméo Mivekannin
After Joseph Borsos, Emir du Liban
2025
Acrylic and elixir bath on canvas
152 x 236 cm

RMi/P 90

39.000,00 EUR excl.VAT



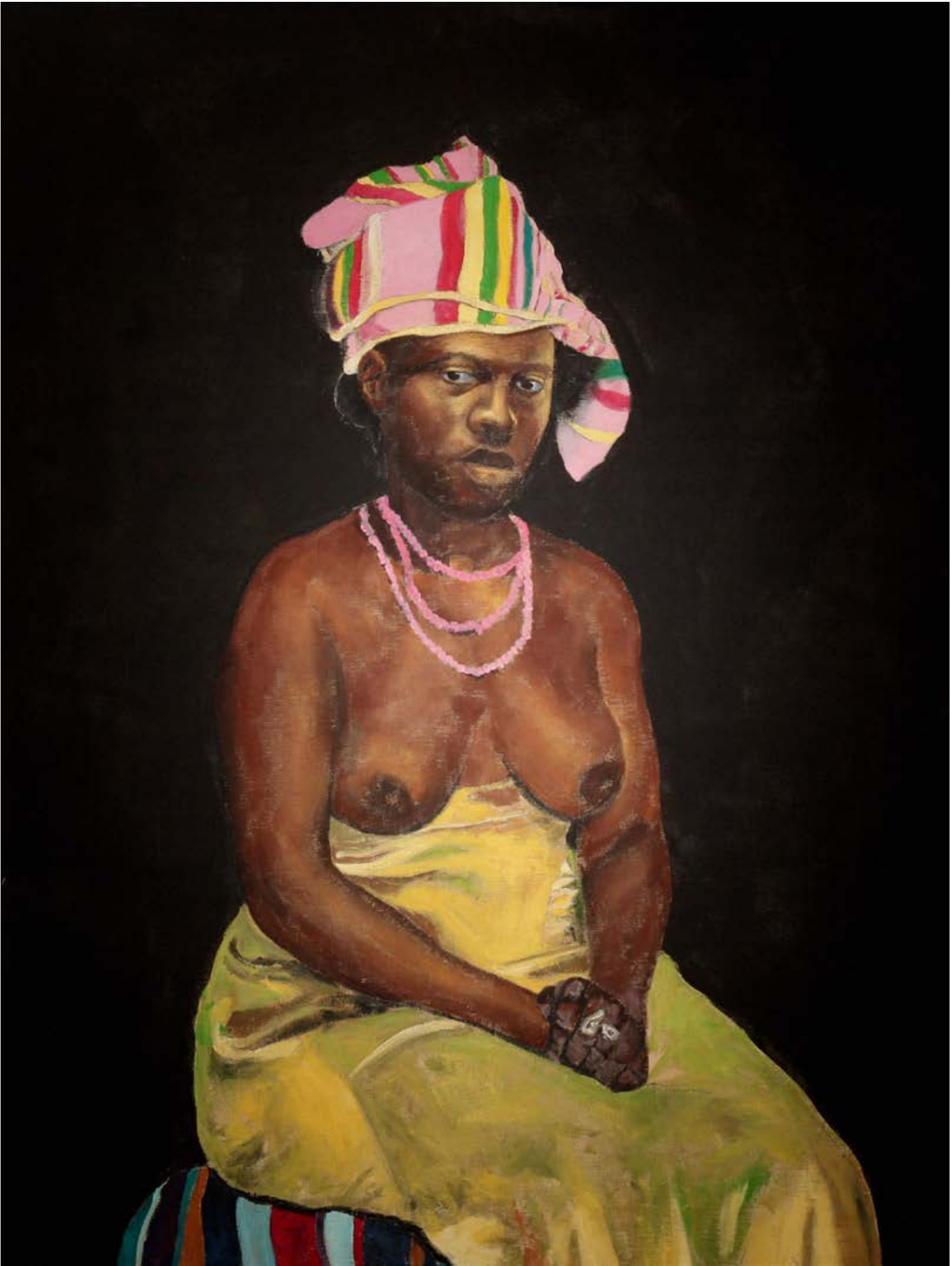



Roméo Mivekannin
After Felix Vallotton, Femme Africaine

2024
Acrylic and elixir bath on canvas
171 x 127 cm

RMi/P 30

30,000.00 EUR excl.VAT





Roméo Mivekannin

Roméo Mivekannin (*1986, Ivory Coast) is a multidisciplinary artist challenging the boundaries between painting, sculpture, and installation. His diverse background includes training as a cabinetmaker, studying Art History and Architecture. Informed by his academic knowledge and his family's experience with colonization, he (re) creates compositions from European iconography and challenges them, taking classical paintings and photographs and substituting the subjects' faces with self-portraits. His canvases bear various layers of content beyond the visual, as he uses old bedsheets and tablecloths and soaks them in elixir baths following voodoo practices, a spiritual belief born in the Kingdom of Dahomey.

Roméo Mivekannin has participated in exhibitions worldwide including the 15th Sharjah Biennial (2023) and the Dakar Biennale (2022), Kunstmuseum Basel (2024), Musée du Louvre Lens (2024) and Collezione Maramotti (2025) among others. His works are in various collections, including, CCS Bard, Musée National du Quai Branly, Sharjah Foundation, Fondation Zeitz, and Lenbachhaus among others. His current exhibitions at the Musée du Louvre Lens and Collezione Maramotti signified a great step in his career.

Mivekannin lives and works between Toulouse, France.





Thomas Zipp

*1966, Germany

Thomas Zipp (*1966, Germany) is a leading figure in contemporary German art with over three decades of artistic trajectory. He blends drawing, sculpture, painting, performance, and installations into his groundbreaking works. His interdisciplinary approach connects a myriad of themes, including science, psychology, psychiatry, politics, pharmaceuticals, medicine, religion, and art history. Zipp's fascination with the human psyche and stages of consciousness drives his almost surreal and dream-like compositions with underlying satirical and humorous elements. Among Zipp's distinctive contributions is his creation of "multi-part installations," where individual works converge to form comprehensive, site or space-specific installations under overarching narratives.

Thomas Zipp was part of the 55th Venice Biennale (Venice, Italy, 2013), the 4th Berlin Biennale (Berlin, Germany, 2006) and the Biennale de l'Art Africain Contemporain (Dakar, Senegal, 2014). His work has been featured at diverse institutions, including the Cc Foundation & Art Space (Shanghai, China), Bundeskunsthalle (Bonn, Germany), Rubell Museum (Miami, USA), Belvedere Museum (Vienna, Austria), MoMA PS1 (New York, USA), Migros Museum (Zurich, Switzerland), and the Tate Modern (London, UK) among others. His works belong to various collections, such as the Rubell Family Collection (Miami, USA), the MOCA Los Angeles (Los Angeles, USA), the Saatchi Collection (London, UK), La Colección Jumex (Mexico City, Mexico), the Berlinische Galerie (Berlin, Germany), Lenbachhaus (Munich, Germany) and Taschen (Cologne, Germany) among others.

He lives and works in Berlin, Germany, where he has held a professorship at the Universität der Künste since 2008.



Thomas Zipp
Blind Spot Detecting Unit (Profondeville)

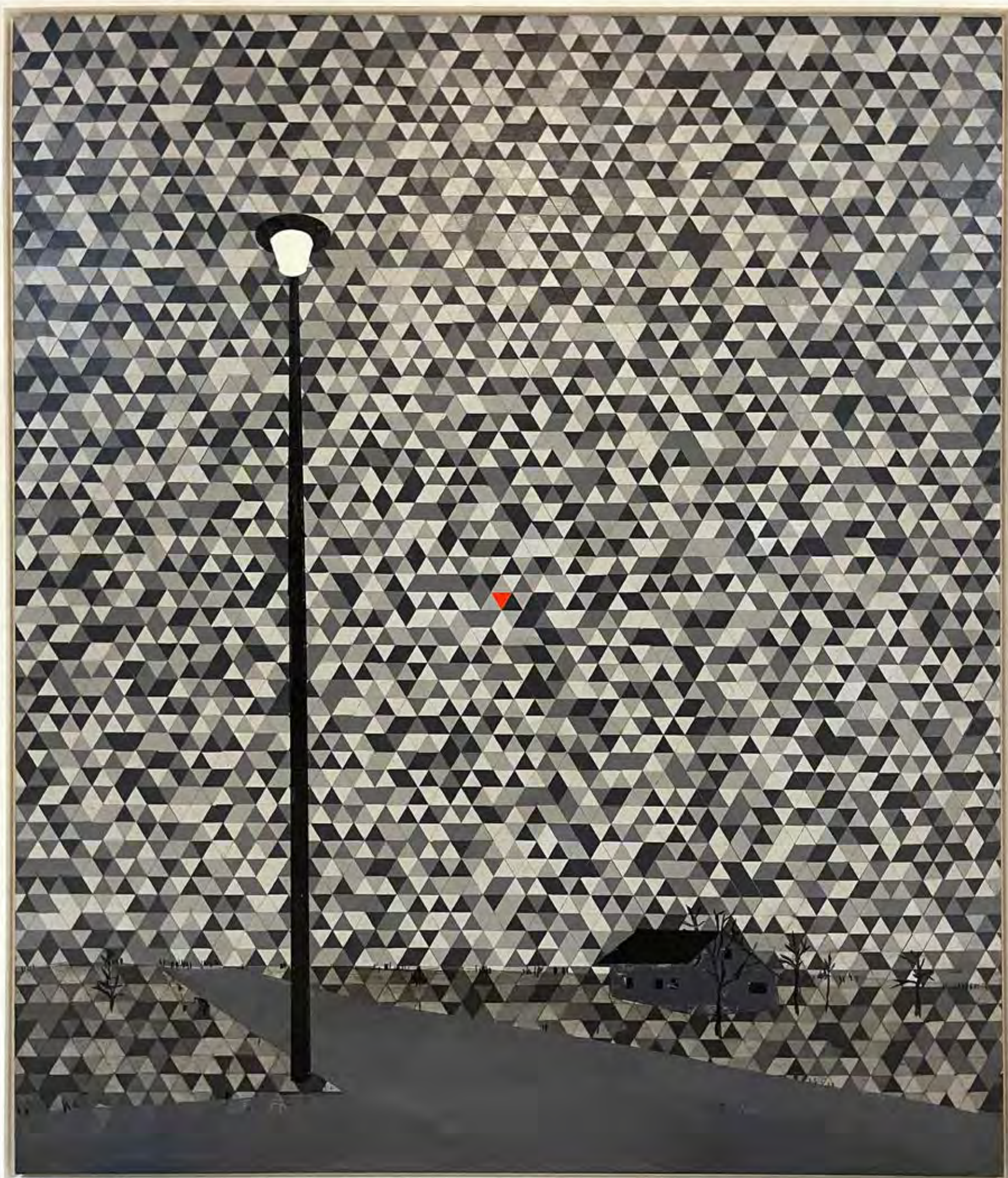
2022

Acrylic, oil, lacquer on linen, artist's frame

205 x 175 cm

TZi/P 16

53.500,00 EUR excl.VAT



Thomas Zipp
Lower Space System

2021

Oil, acrylic, silkscreen and lacquer on linen
 145 x 115 cm

TZi/P 18

36.500,00 EUR excl.VAT





AS SEEMS
CONSCIOUSNESS.
LIMITATIONS
ABOUT NO
SYSTEMS.
IN NEARLY
GROWS,
SURFACE,
STEM, LE-
THOUGH SUCH LI-
REALLY 3-DIMENSION-
YET FULFILL THE
AND CONFORM TO
TION OF LOWER SP-
DO NOT PRELUDE
HIGHER DIMENSIONS
THERE IS LITTLE OR
OF MOVEMENT THERE-
STALKS AND STEMS
MOVEMENT OF PARTICLES
TED IN ALL DIRECTIONS
LEAVES IT IS A E-

AS MUCH
PERMIT.
IN SUCH
THEY STAND
EVERY
FOR 'THE
THE

ABLE, ALL LIFE IS
'AWARE' AS ITS SPATIAL
EVERYWHERE
SPAC-
HIBITED,
PLANT
POINT, THE LINE
SPHERE IN SE-
FRUIT APPEAR'. AL-
NES AND PLANTS ARE
10-DUAL, THEY
CONDITIONS
THE DEFINI-
C E S WHICH
ENTION IN
SO LONG AS
NO FREEDOM
IN. I N
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A



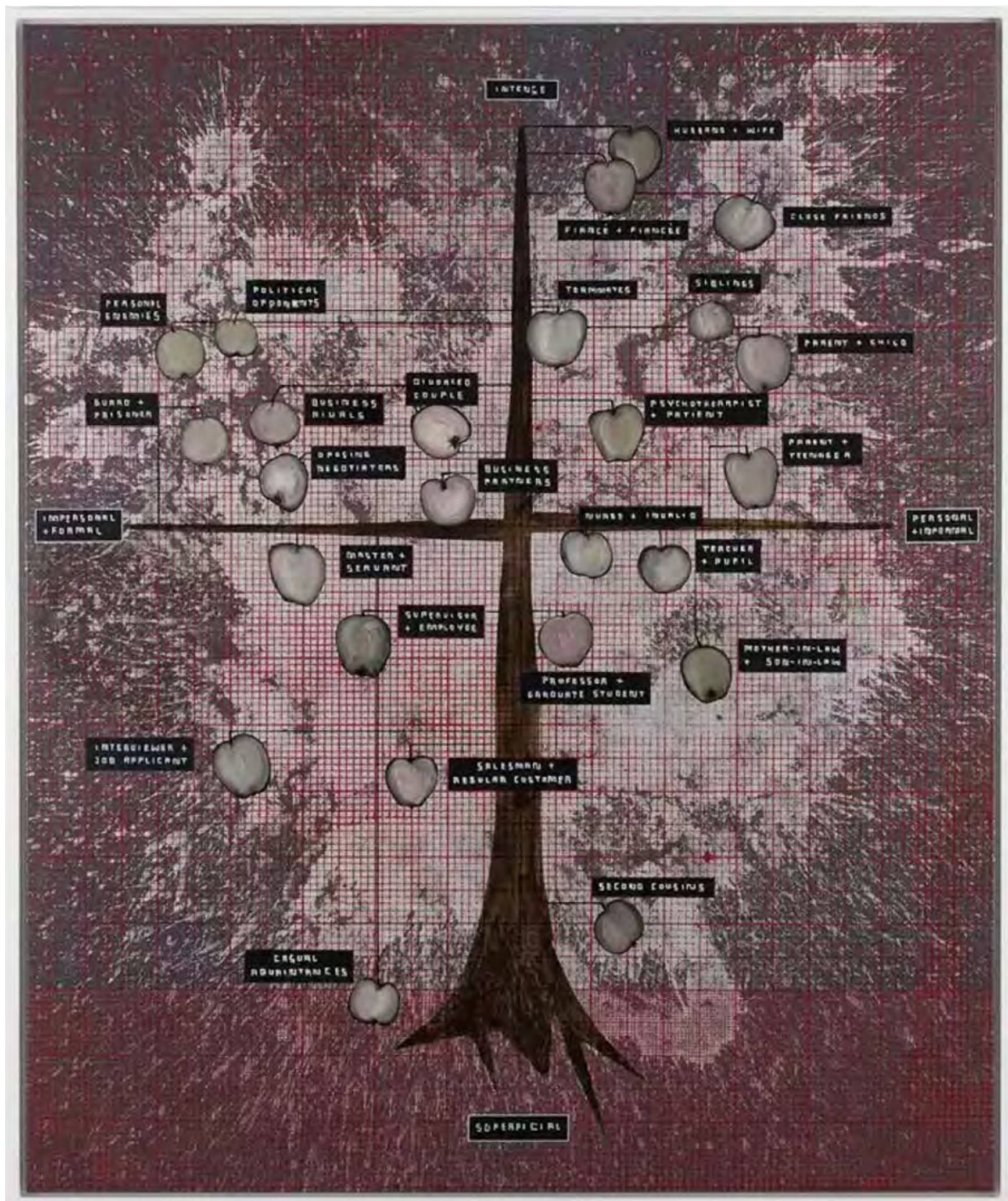
Thomas Zipp
A.O.: Group Stimulus Space

2015

Oil, acrylic and lacquer on linen, artist's frame
 185 x 155 cm

TZi/P 19

48.000,00 EUR excl.VAT





Thomas Zipp
Blind Spot Detecting Unit (Red Ballon)
2021
Acrylic, oil, lacquer on linen, artist's frame
145 x 125 cm

TZi/P 17

38.000,00 EUR excl.VAT





Thomas Zipp
Forcehead (Robot)

2019
Silkscreen, acrylic, oil, lacquer on linen
125 x 105 cm

TZi/P 8

32.500,00 excl.VAT







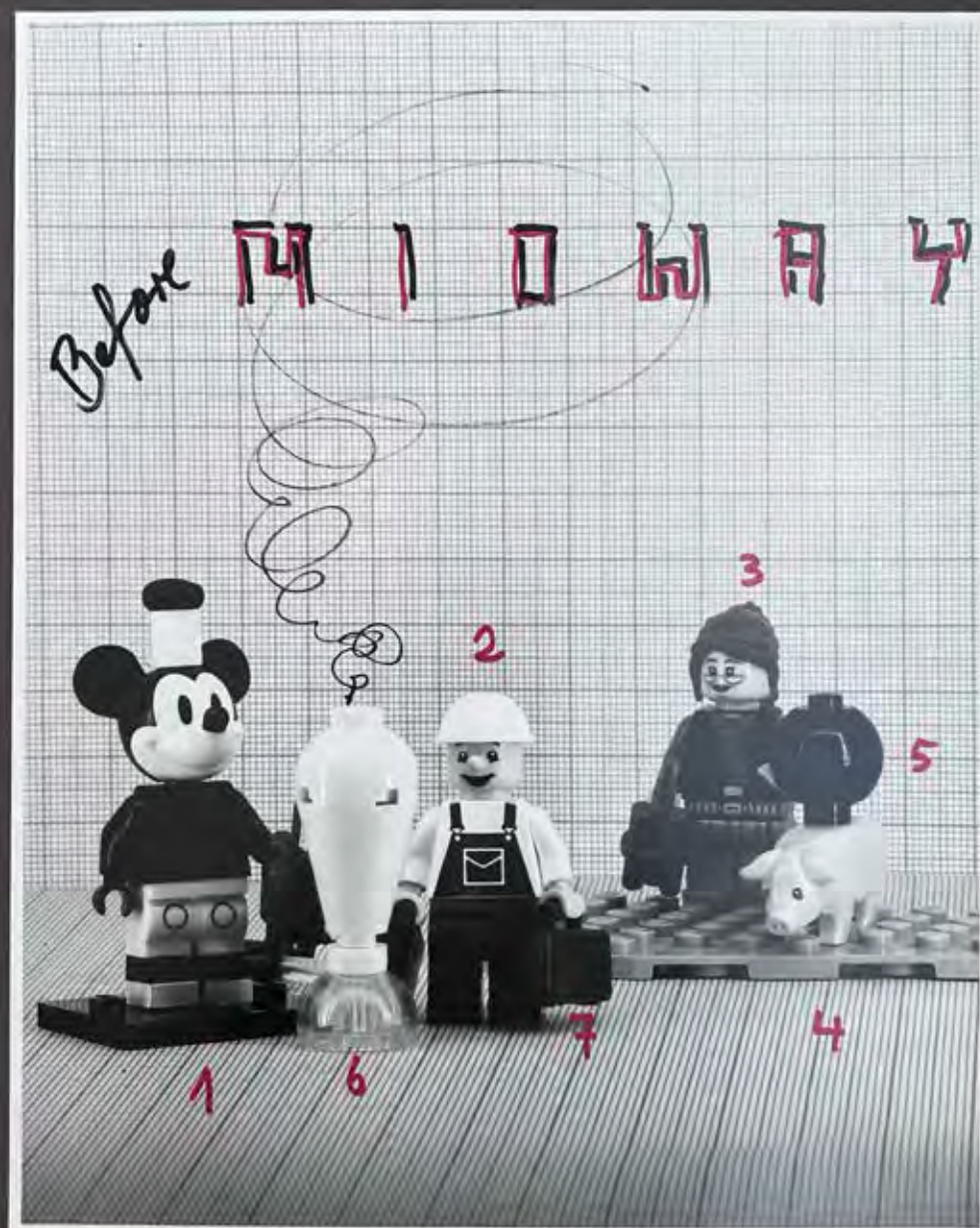
Thomas Zipp
A.O.: Naumur

2016
Screen print, oil and varnish on linen, artist's frame
105 x 85 cm

TZi/P 4

27.000,00 EUR excl.VAT





**Thomas Zipp
(Just Before) Midway**

2024

C-print, lacquer

62,5 x 52,5 cm

TZi/CO 1

5.700,00 EUR excl.VAT



**Thomas Zipp
Vive La Sociale**

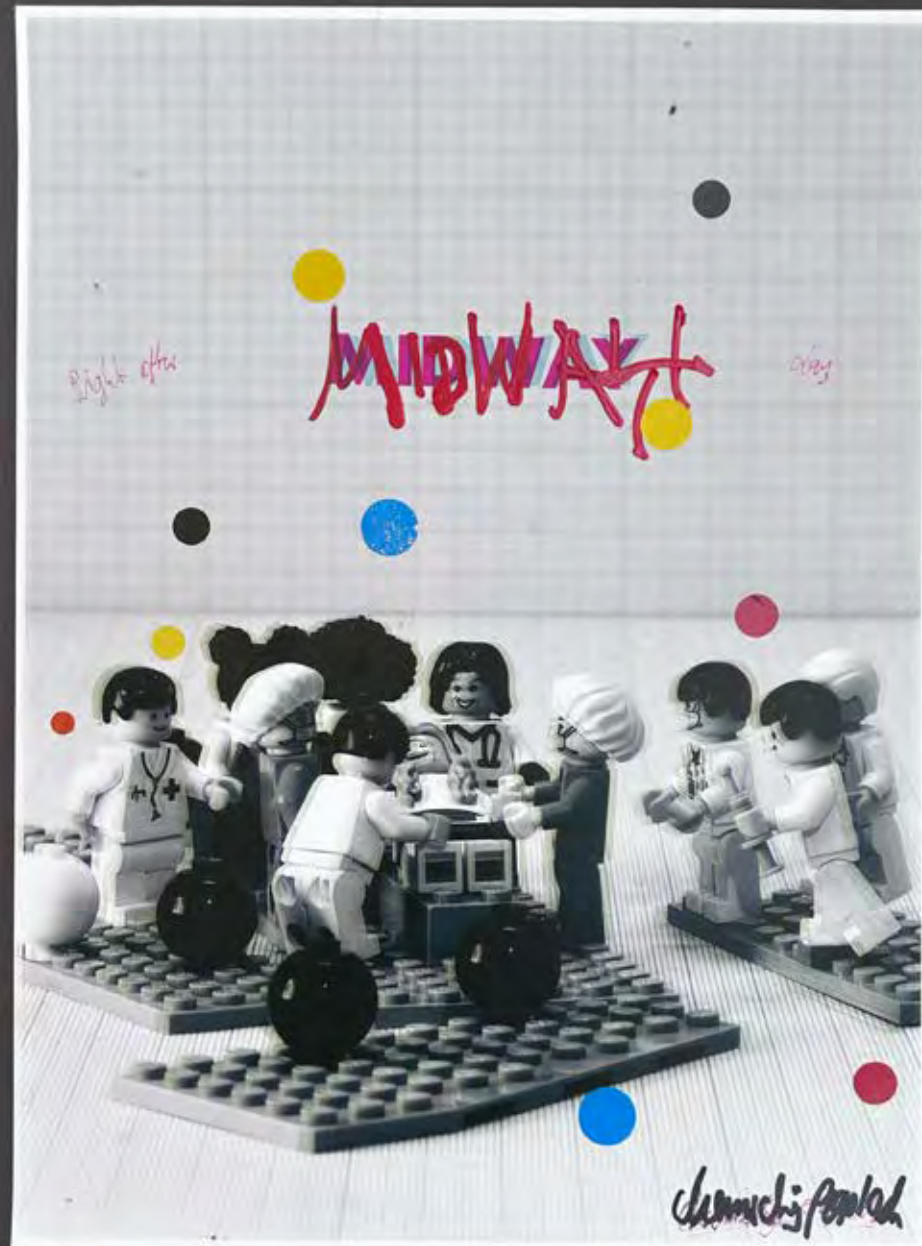
2024

C-print, lacquer

62,5 x 52,5 cm

TZi/CO 2

5.700,00 EUR excl.VAT



Thomas Zipp
Untitled

2024

C-print, lacquer
52,5 x 42,5 cm

TZi/CO 5

4.200,00 EUR excl.VAT

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Thomas Zipp
Boom

2024

C-print, lacquer
62,5 x 52,5 cm

TZi/CO 10

5.700,00 EUR excl.VAT



Fiona Banner aka The Vanity Press

*1966, UK

Fiona Banner's work centers on the problems and possibilities of language, both written and metaphorical. Her work encompasses text, sculpture, drawing and installation. She became known for her early written transcriptions of Hollywood war films such as *Top Gun* and *Apocalypse Now*. From these 'wordscapes' to her use of found and transformed military aircraft, Banner juxtaposes the brutal and the sensual, performing a complete cycle of intimacy, attraction and alienation. Publishing, in the broadest sense, is at the heart of her practice. In 1997 she started working under the title of The Vanity Press. She has published books, objects and performances – often deploying a playful attitude and bringing pseudo grandeur to the act of publishing.

Her work has been shown in institutions and Biennials such as the Venice Biennale, Tate Britain, Mudam Luxembourg, David Roberts Art Foundation, Busan Museum of Contemporary Art, MoMa New York. Banner's work is held in collections such as MoMa and MET New York, Thyssen-Bornemisza Art Foundation, Mudam Luxembourg and Tate Gallery.



**Fiona Banner aka The Vanity Press
I Blade**

2019

Merlin Helicopter tail blade, mixed media
176 x 45 x 15 cm

FBa/MM 52

42.000,00 EUR excl.VAT





**Fiona Banner aka The Vanity Press
VULVA VOLVO (1930-2021)**

2025

Cast aluminium from Tornado zE728' Perspex frame
33 x 26 x 6,5 cm

Edition of 20

2.500,00 GBP excl. VAT



**Fiona Banner aka The Vanity Press
Avant Garde, Avant Garde,
Avant Garde (ellipsis)**

2022

Oil on canvas

12,5 x 17,5 cm

FBa/P 15

16.000,00 GBP excl.VAT



Avant Garde, Avant Garde, Avant Garde (ellipsis)



**Fiona Banner aka The Vanity Press
Ellipsis 1**

2020

Oil on canvas

21 x 25 x 1,5 cm

FBa/P 11

20.000,00 GBP excl.VAT



**Fiona Banner aka The Vanity Press
Neon Sans**

2022
Oil on canvas
33,2 x 22,9 cm

FBa/P 16

24.000 GBP excl.VAT





Elyla

*1989, Nicaragua

Elyla (*1989, Nicaragua) is a multi-disciplinary artist and activist working with video and photo performances, installations, experimental theatre, performative sculpture, and site-specific performance art interventions. They are informed by Mesoamerican indigenous cultures and current social issues. Their name comes from the terms “him-and-she” in Spanish (El-y-la), reflecting their interest in challenging the colonial gender binary system. Elyla also takes inspiration from cultural traditions such as dances, rituals, and carnivals and investigates the colonial traces embedded in them. Thus, the artist re-imagines new rituals and trans-mutes their meaning, often in conjunction with the exploration of queer politics and ethics within spirituality, collective consciousness, and the ancestral realm. Elyla’s work has been shown at the latest Venice Biennale, the 3rd Toronto Biennial, XII Biennial of Havana and the Museo de Arte Contemporáneo de Panamá among others. Upcoming institutional exhibitions include the Museo Reina Sofia, TBA 21 and Pinacoteca Sao Paulo. They have been awarded numerous prizes and residencies, including the 2024 Moving Narratives Award by the Prince Claus Fund, Seed Award in 2021, and an Artist Protection Fund Fellowship at Bucknell University in 2020. Elyla’s works are part of international collections such as the Cisneros Fontanals Art Foundation, the Ortiz-Gurdián Art Foundation, KADIST video art collection, Museo Reina Sofia and private collections worldwide.

Elyla is currently pursuing a Master of Arts at the Basel Academy of Art and Design FHNW in Switzerland.



Elyla
From the series ,Prayer for Tending Death'

2024

Fine art inkjet print on Hahnemühle photo rag paper

Image size 165 x 100 cm

Edition of 5 + 2 AP

Ely/PH 28

7.000,00 EUR excl.VAT

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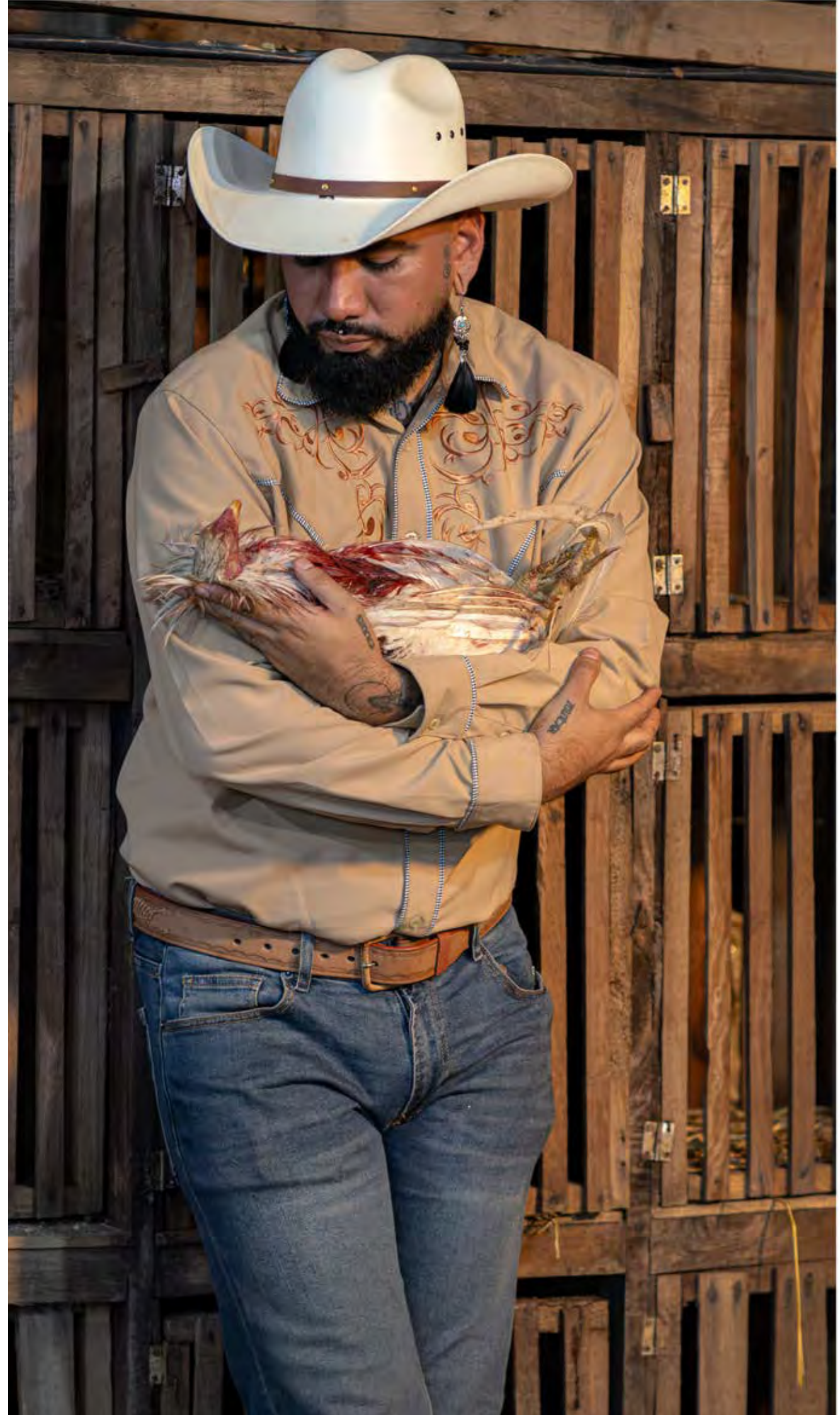


Elyla
From the series ,Prayer for Tending Death'
2024
Fine art inkjet print on Hahnemühle photo rag paper
Image size 165 x 100 cm

Edition of 5 + 2 AP
Ely/PH 29

7.000,00 EUR excl. V A T

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Peter Bonde

*1958, Denmark

Peter Bonde's (*1958, Denmark) practice blends inspiration from Abstract Expressionism and Conceptual Art with a contemporary approach. His abstract and colorful compositions explore the power and function of mass-circulated imagery, the fragility of memory, and personal archives. Bonde was part of the 1980s "De Unge Vilde" (The Wild Youth), a group of artists who attended Copenhagen's Royal Academy of Art between 1976 and 1982. His career expanded internationally and he represented the Danish Pavilion at the Venice Biennale in 1999 (with Jason Rhoades), to later showcase his works in Danh Vo's installation at the Biennale in 2019. The artist continues to experiment and to create work that oscillates between painting, sculpture, and installation. He employs a unique technique, using ultra-reflective mirror foil instead of blank canvases. He builds upon existing traditions and incorporates additional elements as his process develops. Peter Bonde graduated from the Royal Danish Academy of Art in 1982 (Copenhagen, Denmark). He taught at said institution (1996-2005) and the Fuenen Art Academy (1994-1996). His works are part of major private and public collections in Denmark and elsewhere such as the Danish National Gallery, Aarhus Kunstmuseum, Trapholt Museum for Moderne Kunst, Elgiz Collection in Turkey and Kunstmuseum Wolfsburg among others.

Bonde's compositions, though abstract, vividly evoke the strokes and color palettes of Nordic and other European artists. For instance, Per Kirkeby's richly textured canvases and depiction of nature translates into Bonde's abstract landscapes.

Bonde lives and works in Copenhagen, Denmark.



2024
Oil, Inkjet on mirror foil
200 x 160 cm

Oil, Inkjet on mirror foil
200 x 160 cm

24.500,00 EUR excl.VAT

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Peter Bonde
UNTITLED (BLANK) #2

2024

Oil on mirror foil
130 x 115 cm

PBo/P 10

16.000,00 EUR excl.VAT





Peter Bonde
UNTITLED (BLANK)

2024
Oil on mirror foil
130 x 115 cm

PBo/P 17

16.000,00 EUR excl.VAT





Peter Bonde
UNTITLED

2024

Oil, spray paint on mirror foil
100 x 80 cm

PBo/P 12

12.000,00 EUR excl.VAT

Art Basel 2025 Booth L21







Peter Bonde
YOUR FUCKING FACE

2024

Oil on mirror foil
160 x 140 cm

PBo/P 14

22.000,00 EUR excl.VAT

Art Basel 2025 Booth L21





Peter Bonde
YOUR FUCKING FACE

2024

Oil on mirror foil
130 x 115 cm

PBo/P 21

16.000,00 EUR excl.VAT

Art Basel 2025 Booth L21



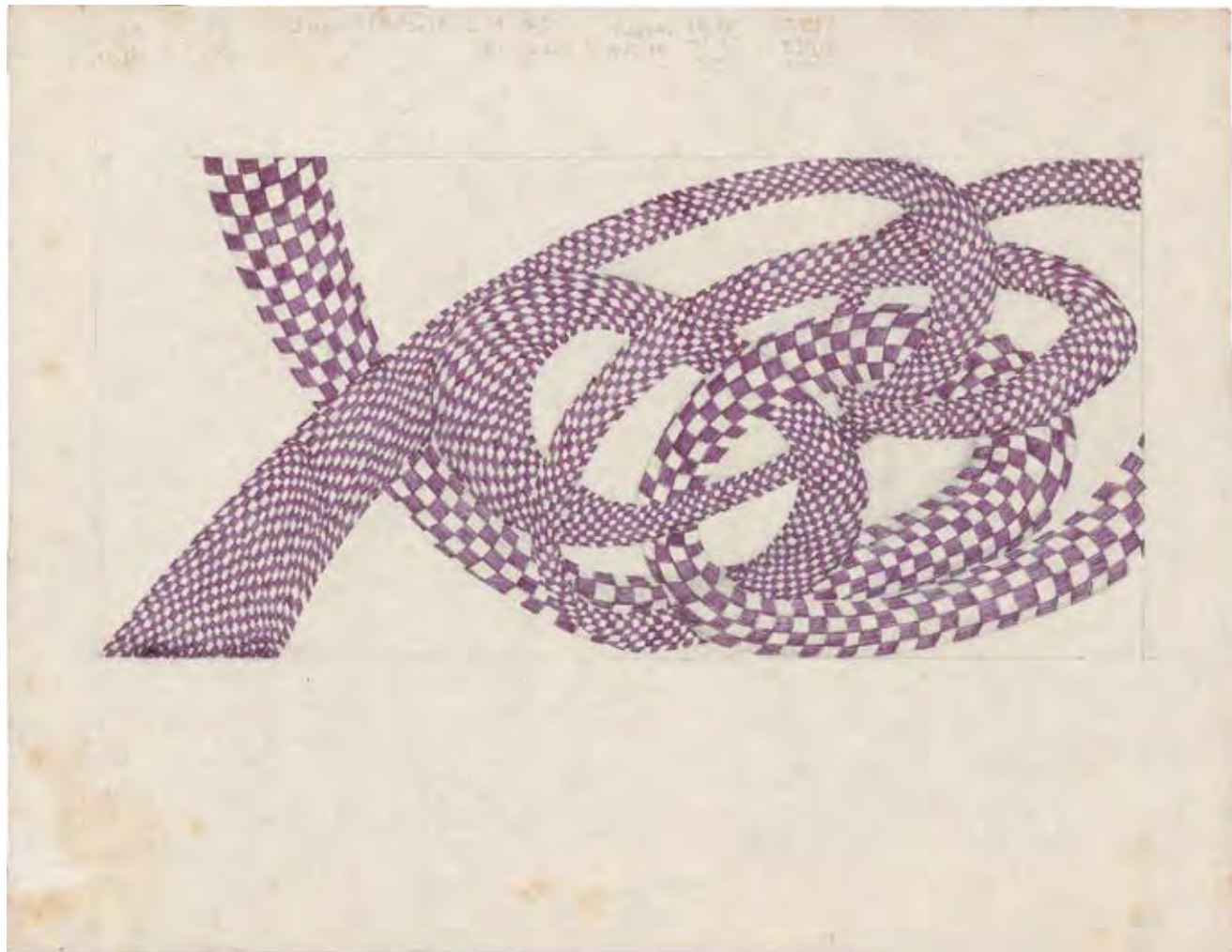


Teresa Burga

*1935, Peru – †2021, Peru

Teresa Burga (*1953, Peru – †2021, Peru) was a pioneering Peruvian conceptual and multimedia artist whose work explored the intersections of gender, power, and postcolonial identity. As one of Latin America's most forward-thinking of the late 20th century, Burga's work anticipated many contemporary debates around the role of data, systems, and the state in shaping identity—especially female identity—in patriarchal and postcolonial contexts. Burga's practice was vast and interdisciplinary, encompassing conceptual drawing, Pop-inflected painting, slide projections, environments, and cybernetic installations. Her work was less about aesthetic form than about exposing the invisible frameworks—administrative, political, technological—that govern everyday life.

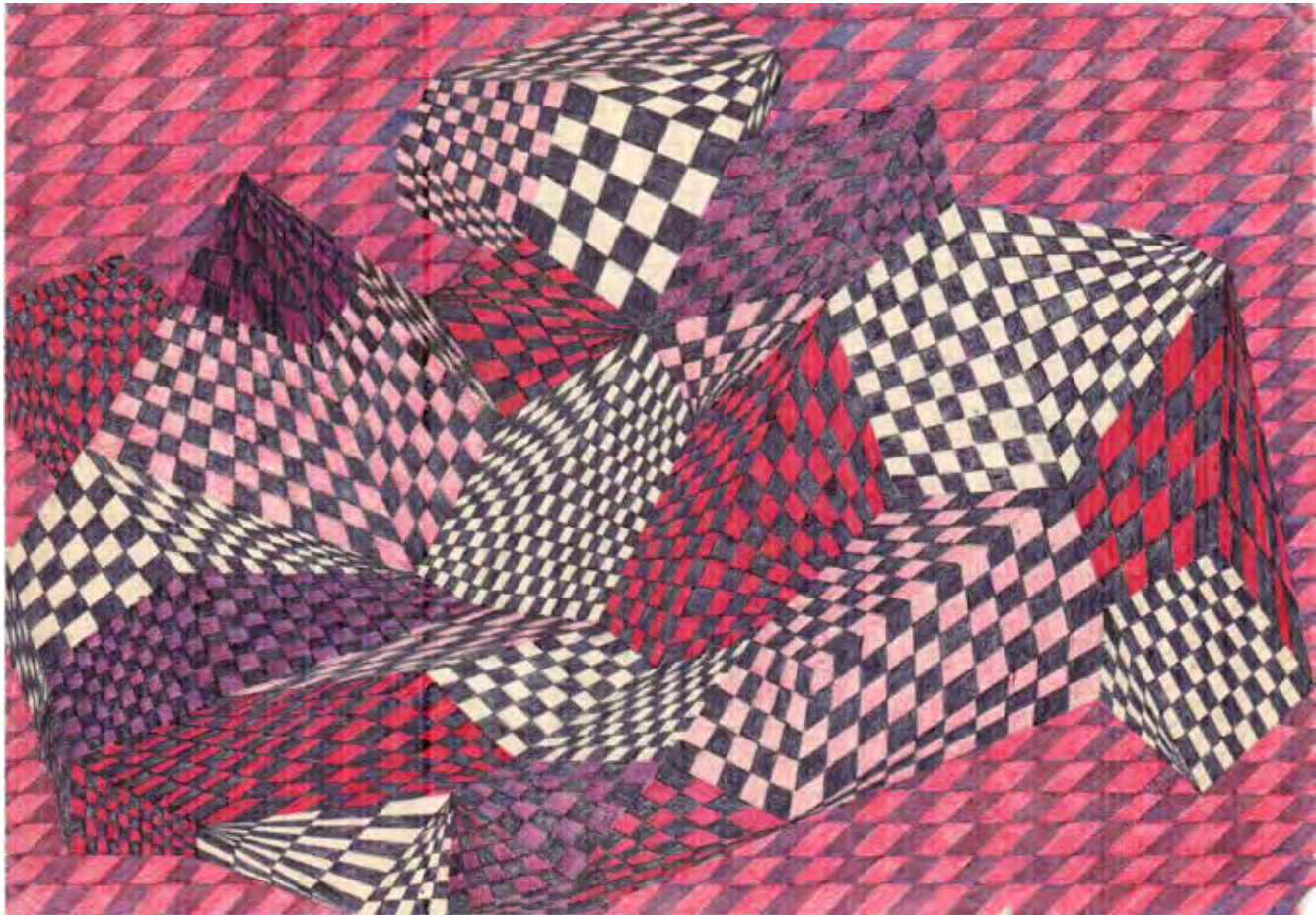
She was the first Peruvian artist to participate in the 56th Venice Biennale in 2015 and the Istanbul Biennale in 2011. Burga's work is part of the permanent collections of major international institutions including Migros Museum, Art Institute of Chicago, Pinault Collection, Museum Ludwig Cologne and Thyssen-Bornemisza Art Contemporary Collection among other.



Teresa Burga
Insomnia Drawing (7)
 1978
 Felt pen on paper
 21,5 x 26 cm
 Framed 26,5 x 31,5 x 3 cm

 Tbu/DR 121

14.000,00 EUR excl.VAT



Teresa Burga
Insomnia Drawing (18)
 1990
 Colored pen on paper
 14,8 x 21 cm
 Framed 26,5 x 31,5 x 3 cm

 Tbu/DR 176

14.000,00 EUR excl.VAT



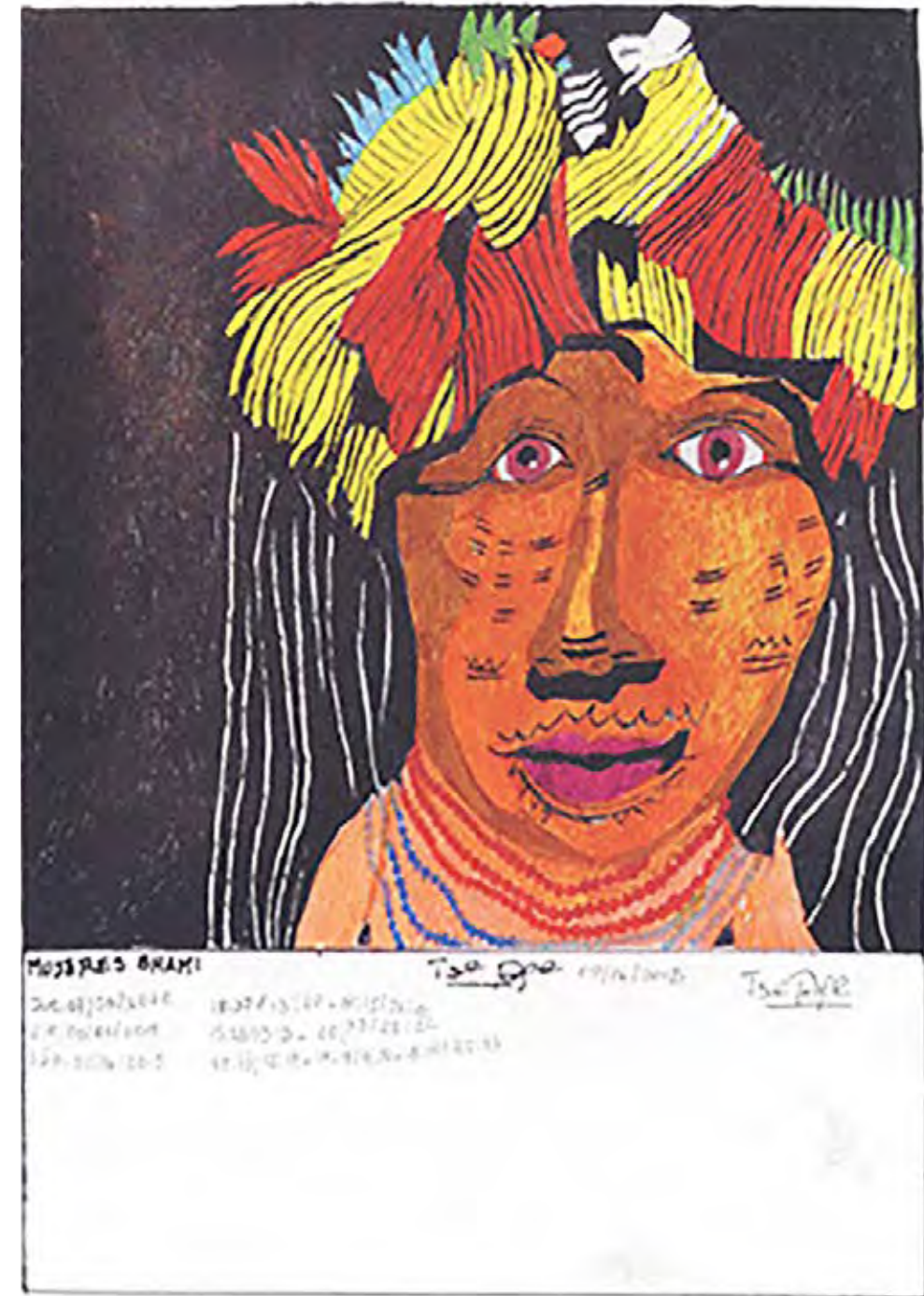


Teresa Burga
Insomnia Drawing (16)

1990
 Black and red pen on paper
 21,5 x 16 cm
 Framed 33 x 28 x 3,2 cm

Tbu/DR 178

14.000,00 EUR excl.VAT



Teresa Burga
Mujeres Shami – 09/junio/2018

2018
 Felt tip pen and pencil on paper
 29,7 x 21,1 cm
 Framed 41 x 32,8 x 3,5 cm

Tbu/DR 308

8.500,00 EUR excl.VAT



Teresa Burga
Región Crítica – 18/mayo/2018

2018
 Felt tip pen and pencil on paper
 29,7 x 21,1 cm
 Framed 41 x 32,8 x 3,5 cm

Tbu/DR 297

8.500,00 EUR excl.VAT



Teresa Burga
Conjunto habitacional – 28/agosto/2018

2018
 Felt tip pen and pencil on paper
 29,7 x 21,1 cm
 Framed 41 x 32,8 x 3,5 cm

Tbu/DR 300

8.500,00 EUR excl.VAT

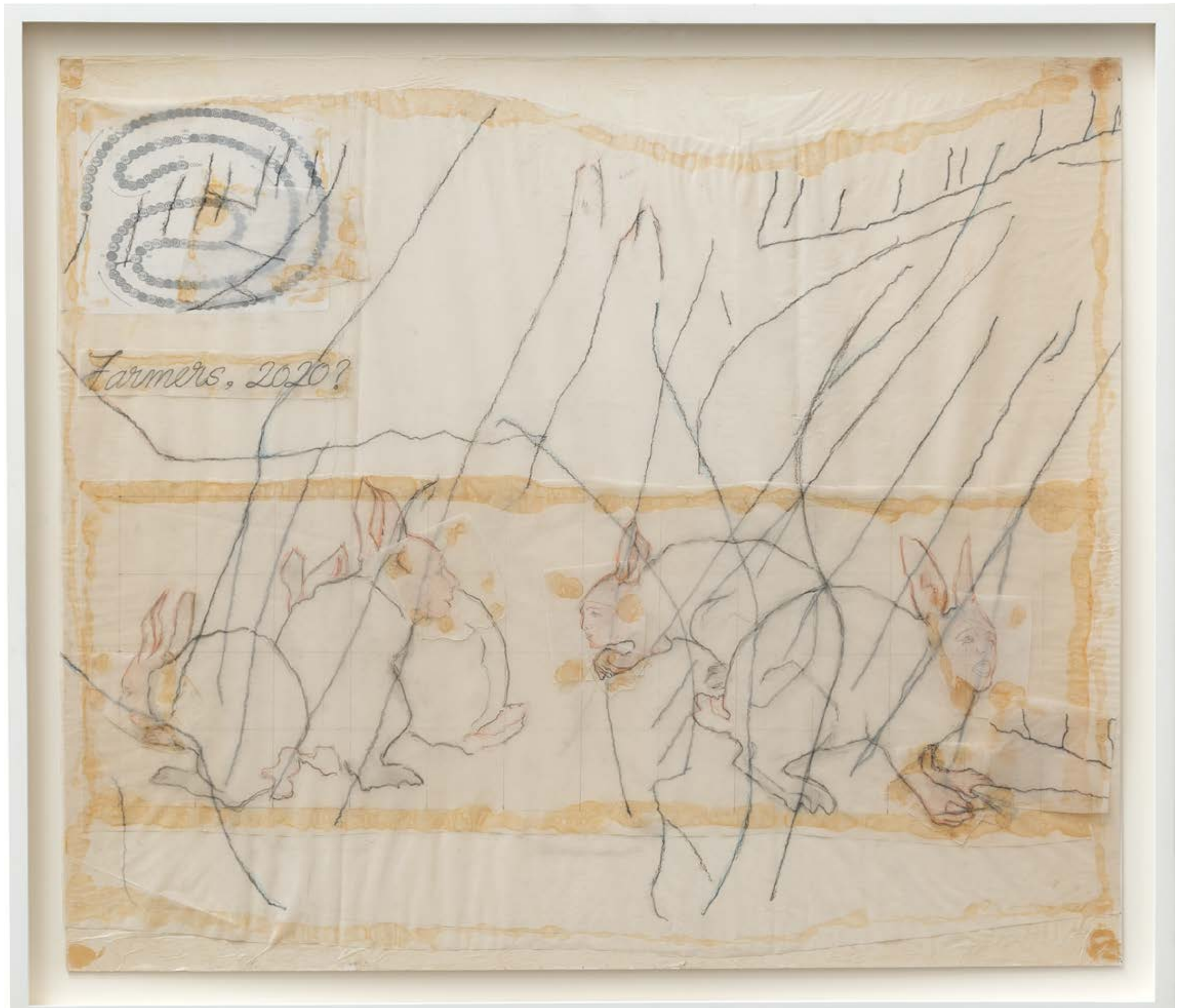
The background of the entire page is a large-scale artwork by Jo Baer. It features a complex network of thin, dark, gestural lines that crisscross the entire surface. Interspersed among these lines are various washes of color, including muted blues, greys, and earthy ochres. In the lower right quadrant, there is a more defined sketch of a human figure, possibly a woman, with a head tilted back and mouth open, rendered in a light, sketchy style. The overall effect is one of layered, organic complexity.

Jo Baer

*1929, USA, †2025, NL

Jo Baer (*1929, US – †2025, The Netherlands) was a transformative figure in the art world, reshaping Minimalism and becoming a key player in the avant-garde movement of 1960s New York City. Renowned for the precision and intellectual depth of her work, she navigated a male-dominated field, earning recognition for her ability to push the boundaries of contemporary art. By the mid-1970s, Baer made a bold, defining shift in her artistic practice, moving away from Minimalism to explore deeper, more layered forms of expression. Marking the beginning of her exploration into „radical figuration“—a style she developed alongside a growing interest in the intersection of time, history, and the natural world.

Baer held numerous solo exhibitions at renowned institutions, including the Camden Arts Centre, London (2015); the Stedelijk Museum, Amsterdam (2013, 1999); Museum Ludwig, Cologne (2013); Van Abbemuseum, Eindhoven (2009, 1986, 1978); Dia Center for the Arts, New York (2002) and the Whitney Museum of American Art, New York (1975). Her work has also been featured in group exhibitions and biennials, including the 31st Bienal de São Paulo, Brazil (2014); Busan Biennale, Korea (2012); and MoMA, New York (2017, 2016, 2008). Her art is held in prestigious public collections worldwide, such as the Museum of Modern Art, New York; Tate Gallery, London; and the Museum für Moderne Kunst, Frankfurt.



Jo Baer
Farmers, 2020?

1990

Pencil and charcoal, oil and prints on collaged vellum paper

60 x 70 cm

Framed 66,8 x 76,7 x 4 cm

JBa/DR 46

60,000.00 EUR excl.VAT

Jo Baer
baboon soldiers?

1990

Pencil and charcoal, oil and prints on collaged vellum paper

70 x 60 cm

Framed 77,8 x 67 x 4 cm

JBa/DR 47

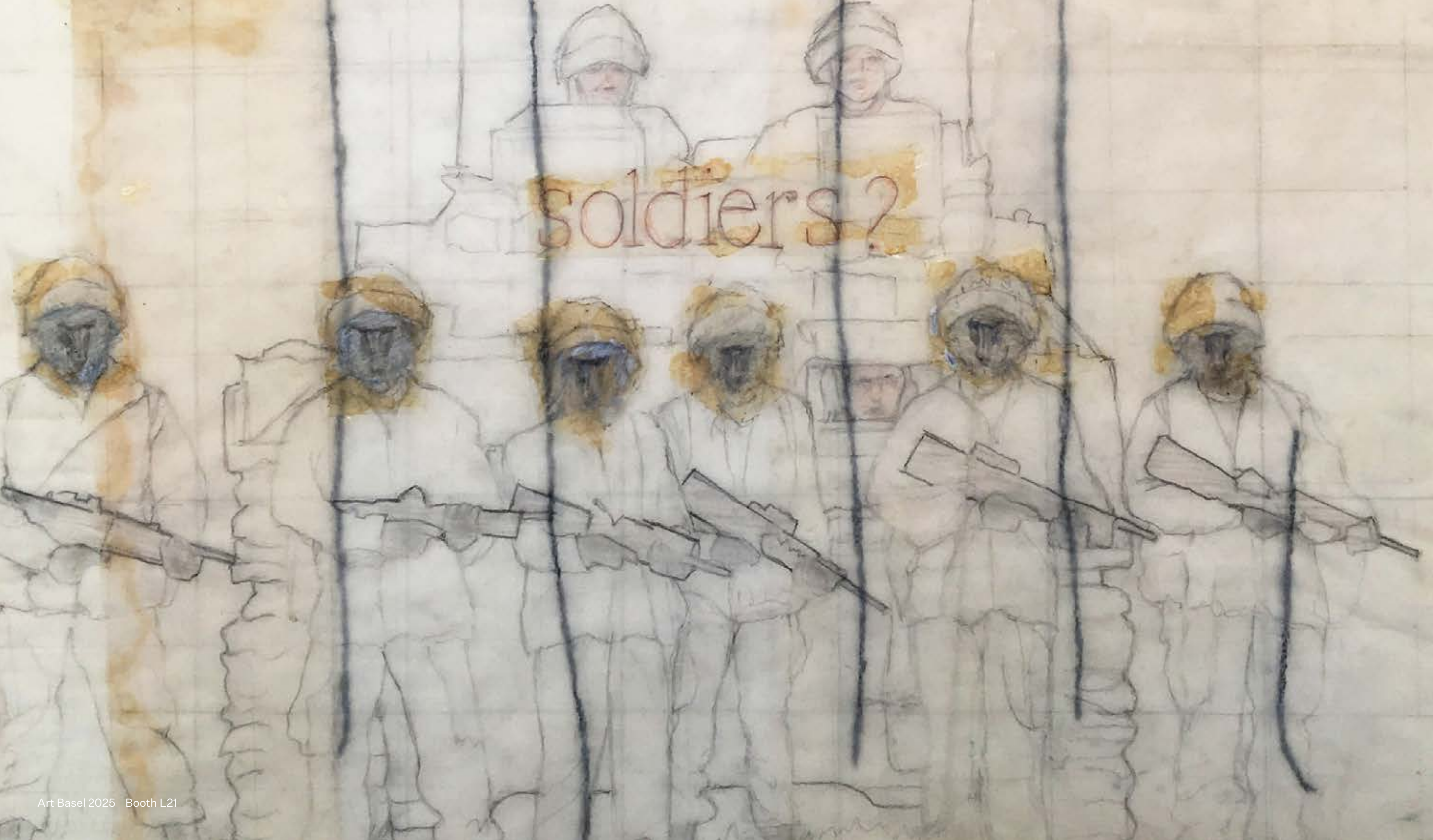
60,000.00 EUR excl.VAT



baboon



soldiers?





Theo Eshetu

*1958, UK

Throughout his prolific oeuvre, Theo Eshetu (*1958, UK) has touched on themes taken from anthropology, art history, scientific research, and religious iconography to create a distinctive body of works based on a syncopated rhythmic montage of sounds and images. His works move freely from large-scale video installations to essay-like films that question the very reality of what images can reveal.

Eshetu has been featured in solo and group exhibitions at prestigious institutions such as Tate Britain, DAADgalerie in Berlin, the Smithsonian National Museum of African Art, the Metropolitan Museum of Art, the Museum of Modern Art, Haus der Kulturen der Welt, Mudec Museo Delle Culture Milano, the Humboldt Forum, the National Gallery of South Africa, the Baltimore Museum of Art, the Institute of Contemporary Arts in London, the Musée des beaux-arts de Montréal, the Studio Museum, the Stedelijk Museum, Museo Tamayo Arte Contemporáneo, the Guangdong Museum of Art, and others. He has also participated in the 54th Venice Biennale, the 10th Sharjah Biennial, the 13th Gwangju Biennale, the 11th Shanghai Biennale, the 8th Göteborg International Biennial for Contemporary Art, the Dak'Art Biennial, and documenta 14. Additionally, his work has been showcased at several video festivals, including multiple editions of the Venice Film Festival and others across Europe, Africa, Asia, and the Americas. His works are in the collections of the Smithsonian Institution, the Museum of Modern Art, Tate Britain, the Metropolitan Museum of Art, the Museo delle Civiltà, the Gwangju Biennale Foundation, and MACRO Museo D'arte Contemporanea, among others.



Theo Eshetu
from the Lamu Series

2024
Fine art inkjet print on Hahnemühle photo rag paper
Image size: 37 x 110 cm
Framed: 39,5 x 112,5 cm

Edition of 5 + 2 AP
TEs/PH 7

5.000,00 EUR excl.VAT





Theo Eshetu
from the Lamu Series

2024
Fine art inkjet print on Hahnemühle photo rag paper
Image size: 37 x 110 cm
Framed: 39,5 x 112,5 cm

Edition of 5 + 2 AP
TEs/PH 9

5.000,00 EUR excl.VAT

• Weave Fixing
• Perm
• Abuja
• Hair Cutting

etc....

↑
Afe oti
Moses
Aomoru
MAINT.
0724845876



Theo Eshetu
from the Lamu Series

2024

Fine art inkjet print on Hahnemühle photo rag paper

Image 56,5 x 69 cm

Framed 60,5 x 72,5 cm

Edition of 5 + 2 AP

TEs/PH 23

5.000,00 EUR excl.VAT





Theo Eshetu
from the Lamu Series

2024
Fine art inkjet print on Hahnemühle photo rag paper
Image size: 37 x 110 cm
Framed: 39,5 x 112,5 cm

Edition of 5 + 2 AP
TEs/PH 24

5.000,00 EUR excl.VAT





Theo Eshetu
From the Lamu Series

2024
Fine art inkjet print on Hahnemühle photo rag paper
Image size: 37 x 110 cm
Framed: 39,5 x 112,5 cm

Edition of 5 + 2 AP
TEs/PH 25

5.000,00 EUR excl.VAT





Art Basel Unlimited Booth U61 Roméo Mivekannin

*1986, Ivory Coast

In collaboration with

 **CECILE
FAKHOURY**

Art Basel Unlimited 2025 Booth U61



Roméo Mivekannin

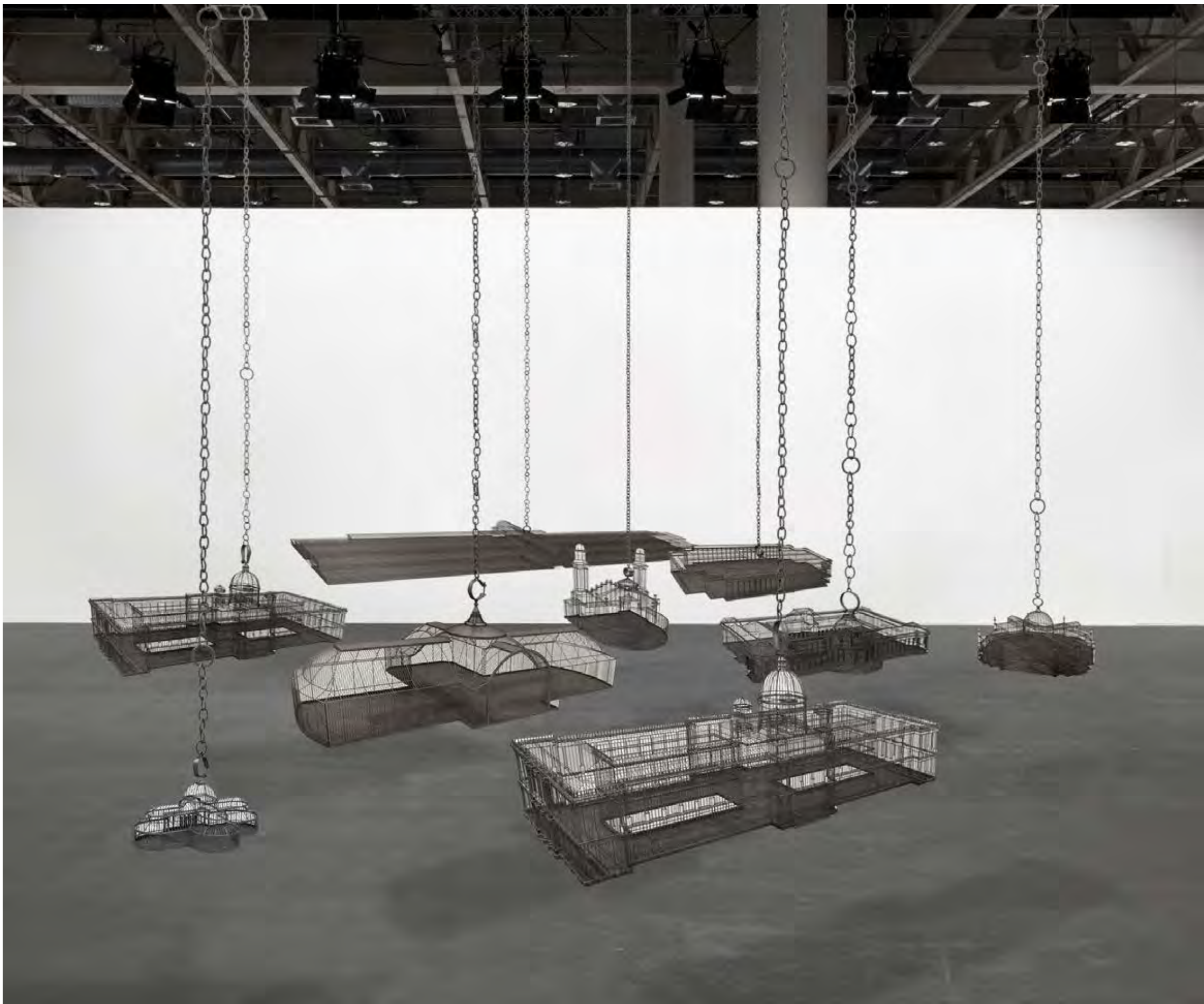
Roméo Mivekannin's presentation serves as a profound commentary on the intersections of architecture, history, and cultural representation. The installation ,Atlas' consists of eight steel sculptures, which resemble bird cages. These cages represent museums which housed ethnographic collections. By creating small-scale replicas of buildings that evoke the historical contexts of colonization and human zoos, he invites viewers to reflect on the complex narratives surrounding these structures and their implications for identity and power dynamics.

Cages are powerful symbols that evoke feelings of entrapment and loss of freedom. In this context, they serve as a reminder of the historical practices that sought to control and exploit ,the Other.' By suspending these cages within an exhibition space, Roméo creates a dialogue between the past and present, encouraging viewers to confront uncomfortable truths about colonial legacies and their ongoing impact on contemporary society.

Each cage is hand-welded in Ivory Coast, highlighting the importance of local artisanship in a globalized world. This choice not only honors African craft traditions but also challenges dominant narratives that often overlook or undervalue indigenous skills and knowledge.

In collaboration with





Roméo Mivekannin
Atlas

2025
8 hand-welded steel structures
Dimensions variable

Edition of 3 + 1 AP

250.000,00 EUR excl. VAT

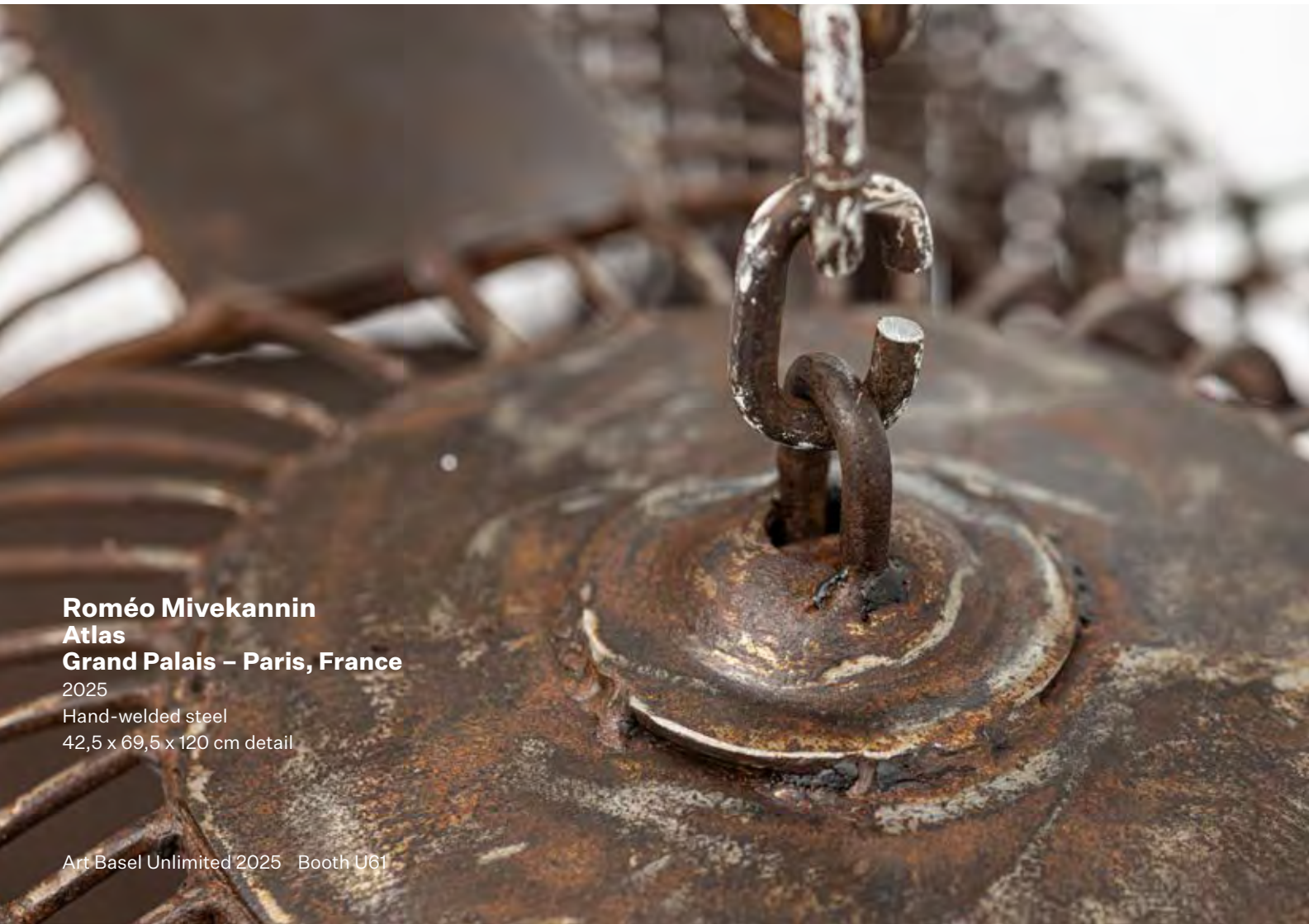
In collaboration with
 **CECILE
FAKHOURY**



Roméo Mivekannin
Atlas
Africa Museum – Tervuren, Belgium
2025
Hand-welded steel
46,5 x 97 x 140 cm detail



Roméo Mivekannin
Atlas
Haus der Kunst – Munich, Germany
2025
Hand-welded steel
42,5 x 52,5 x 118 cm detail



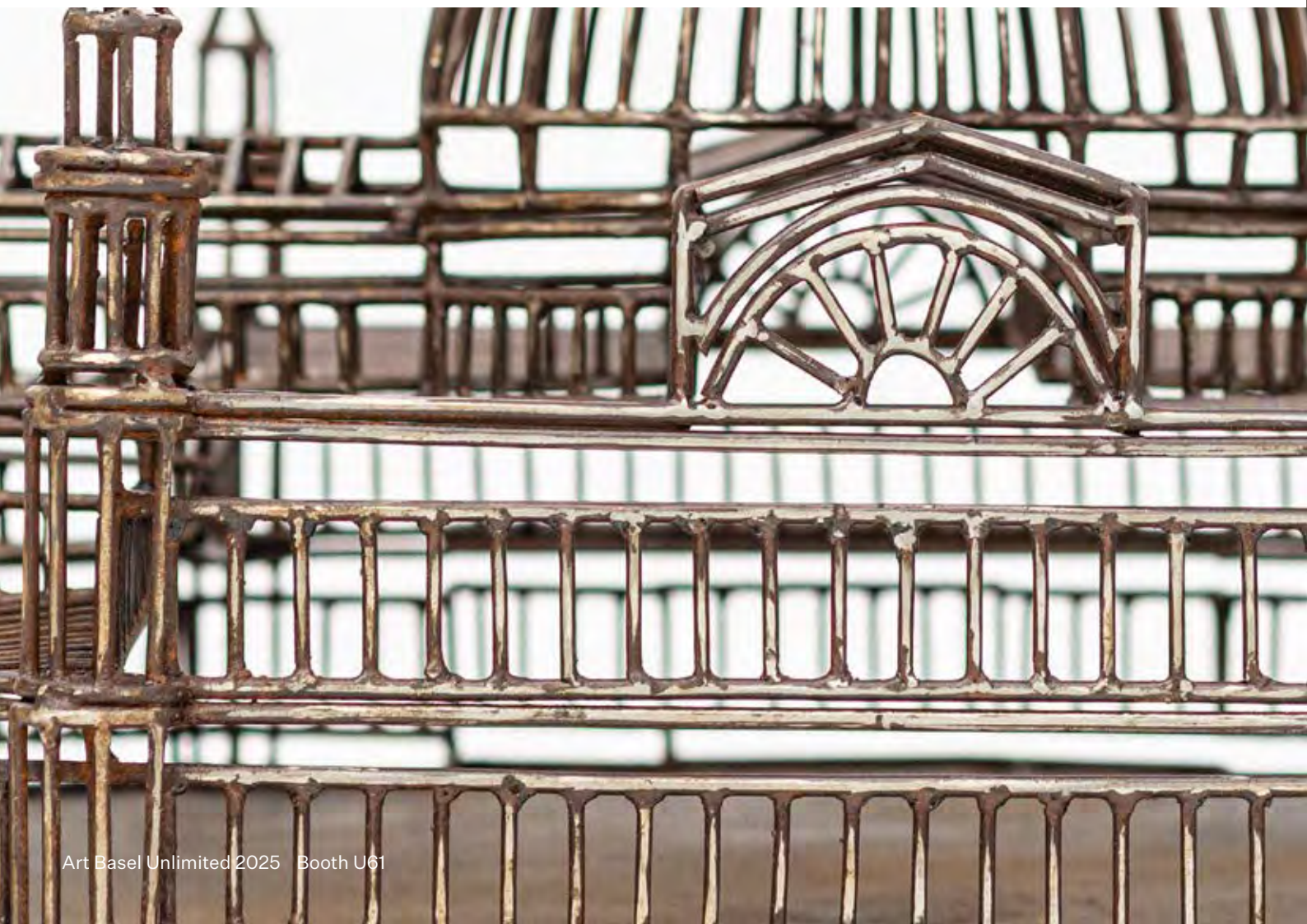
Roméo Mivekannin
Atlas
Grand Palais – Paris, France
2025
Hand-welded steel
42,5 x 69,5 x 120 cm detail



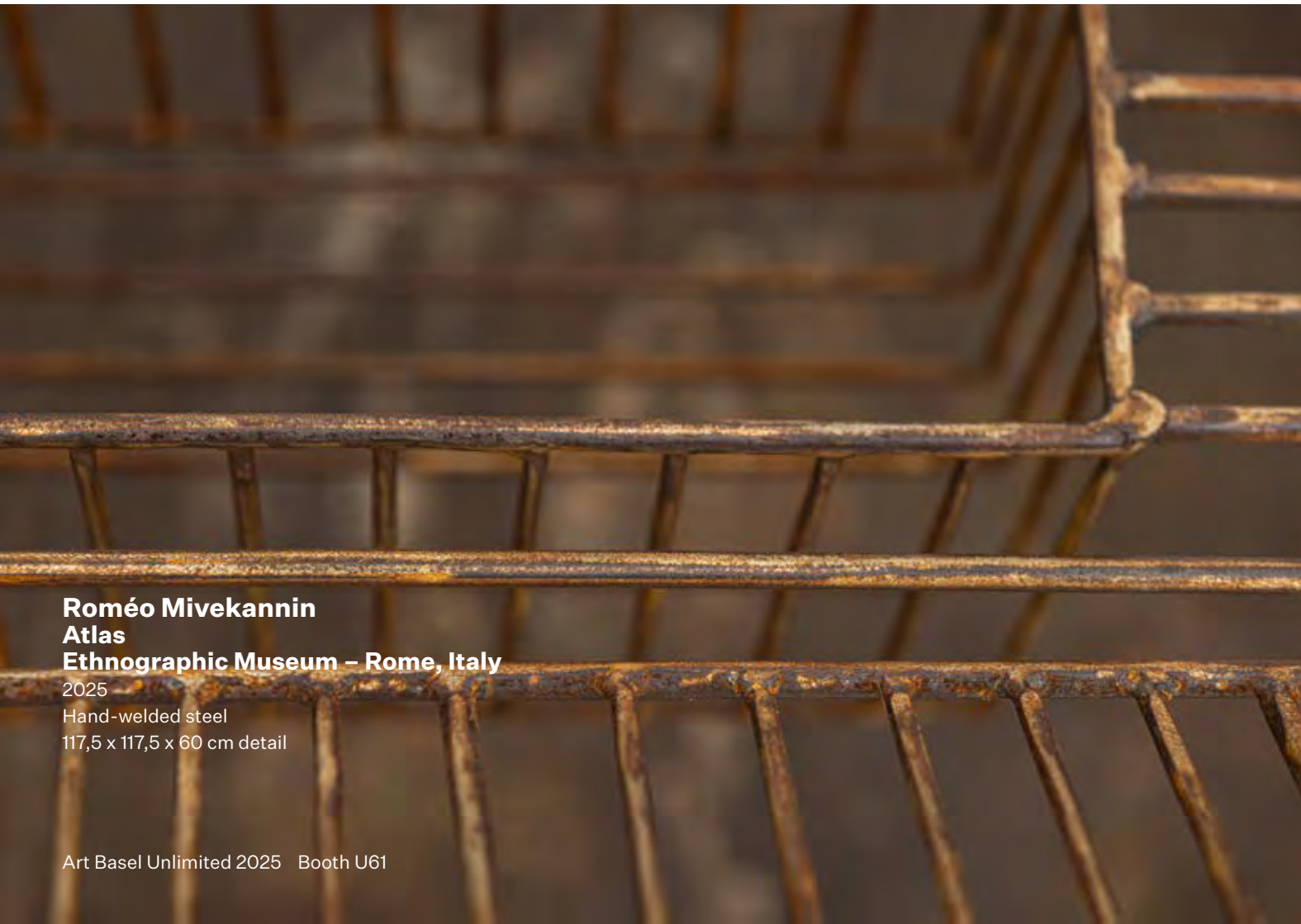


Roméo Mivekannin
Atlas
Wereldmuseum – Leiden, Netherlands
2025
Hand-welded steel
39,5 x 83 x 121 cm detail





Roméo Mivekannin
Atlas
Crystal Palace – New-York, USA
2025
Hand-welded steel
57 x 71 x 121 cm detail



Roméo Mivekannin
Atlas
Ethnographic Museum – Rome, Italy

2025
Hand-welded steel
117,5 x 117,5 x 60 cm detail





Art Basel Parcours 2025

Fiona Banner

aka The Vanity Press

*1966, UK

In collaboration with

Frith Street Gallery
GOLDEN SQUARE







Fiona Banner aka The Vanity Press
Art Basel Parcours 2025
DISARM

2025
 12 inkjet printed flags
 Each 200 x 200 cm

Edition of 4 + 1AP

40.000,00 GBP excl.VAT set of 12 flags

In collaboration with

Frith Street Gallery
 GOLDEN SQUARE

Art Basel Parcours 2025 Mittlere Brücke





Fiona Banner aka The Vanity Press

Fiona Banner's (*1966, UK), her work centers on the problems and possibilities of language, both written and metaphorical. Her work encompasses text, sculpture, drawing and installation. She became known for her early written transcriptions of Hollywood war films such as *Top Gun* and *Apocalypse Now*. From these 'wordscapes' to her use of found and transformed military aircraft, Banner juxtaposes the brutal and the sensual, performing a complete cycle of intimacy, attraction and alienation. Publishing, in the broadest sense, is at the heart of her practice. In 1997 she started working under the title of The Vanity Press. She has published books, objects and performances – often deploying a playful attitude and bringing pseudo grandeur to the act of publishing.

Her work has been shown in institutions and Biennials such as the Venice Biennale, Tate Britain, Mudam Luxembourg, David Roberts Art Foundation, Busan Museum of Contemporary Art, MoMa New York. Banner's work is held in collections such as MoMa and MET New York, Thyssen-Bornemisza Art Foundation, Mudam Luxembourg and Tate Gallery.

In collaboration with

Frith Street Gallery
GOLDEN SQUARE



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Booth L21

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