

Art Basel  
Booth J15, Hall 2.1

Olga Balema  
Ernst Yohji Jaeger  
Elke Silvia Krystufek  
Tomas Leth  
Soshiro Matsubara  
B. Ingrid Olson

Olga Balema (b. 1984, Ukraine, based in New York) is currently included in the group show *Medardo Rosso - Inventing Modern Sculpture* at Kunstmuseum Basel, and was recently subject to a solo exhibition at the Kunstverein in Hamburg. Her work is included in the following public collections, amongst others: Solomon R. Guggenheim Museum, New York; Museum der Moderne Salzburg; Walker Art Center, Minneapolis; Musée d'Art Moderne de la Ville de Paris; The Hammer Museum, LA; and Stedelijk Museum, Amsterdam.

Ernst Yohji Jaeger (b. 1990, Germany, based in Vienna) was part of recent group shows at Museum of Contemporary Art in Belgrade (*Future of Melancholia*), as well as *Stories of Your Lives* curated by Eugenio Re Rebaudengo at Galerie Max Hetzler in Berlin. Last year we did a solo presentation of his work as part of the Kabinett Section of Art Basel, and his work is included in the collections of Musée d'Art Moderne de Paris; Museo Jumex, Mexico City, and Lafayette Anticipations, Paris, amongst others.

Elke Silvia Krystufek (b. 1970, Austria, based in Vienna) had her second solo exhibition with the gallery earlier this year, and her work is part of institutional collections worldwide, such as Migros Museum, Zürich; mumok, Museum Moderner Kunst, Vienna; SMK, Statens Museum for Kunst, Copenhagen; Albertina, Vienna; Centre Pompidou, Paris; Kunsthaus Bregenz, and Museum der Moderne Salzburg, only to mention a few.

Tomas Leth (b. 1981, Denmark, based in Copenhagen) is new to our program, and will have his first solo exhibition at the gallery in early 2026. We first presented his work at Frieze London last year. Since finishing his MFA at the academy in Copenhagen in 2021, he has had solo exhibitions at Matthew Brown, Los Angeles, and Paulina Caspari in Munich, amongst others. His work is included in the collection of ICA, Institute of Contemporary Art in Miami.

B. Ingrid Olson (1987, USA, based in Chicago) will have her first solo at the gallery at the end of the year, and will be opening a solo exhibition at Kunstverein Braunschweig during Art Basel. Her work was included in the last Whitney Biennial in New York, and is part of several public collections such as Albright-Knox Art Gallery, Buffalo; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Los Angeles County Museum of Art, LA; and The Museum of Contemporary Art, Illinois.

Soshiro Matsubara (b. 1980, Japan, based in Vienna) currently has a solo show titled *Sleeves of Desire* at Dortmunder Kunstverein, and the coming issue of *Twin Magazine* will include a 10-page feature on his work. Last year he had solo exhibitions at FRAC Lorraine as well as Phileas, Office of Contemporary art, Vienna. He is part of the following public collections: Museum of Modern Art, Warsaw; FRAC Lorraine, Metz, and Lewben Art Foundation, Vilnius.



**Olga Balema***Loop 238, 2025*

Polycarbonate, solvent

50 × 38 × 49 cm (19 5/8 × 15 × 19 1/4 inches)

12000.00 € (excl. VAT, crating and shipping)

Balema's 'Loop' series finds form through the artist's intuitive and imaginative exploration of the material language she has developed over the past two decades. The sculptures are made by bending and fusing transparent sheets of polycarbonate. Balema's sculptures interact with their surroundings, at once informed by them while also framing and holding them. Through their reflective and transparent surfaces, they invite the space around them in. Depending on the perspective, they dissolve almost entirely against floor and walls, appearing almost invisible but for a spectral outline along their edges. In other moments, they catch and reflect light, mirroring the architectural surrounding. Together and apart, seen and invisible, reluctant and present, Balema's sculptures challenge the inner relationality and logic of the language of sculpture, creating works that transform throughout the day and change over time, refusing to yield fully to any one state.



Olga Balema, *Loop 238*, 2025 (detail), polycarbonate, solvent, 50 × 38 × 49 cm (19 5/8 × 15 × 19 1/4 inches)





Installation view 'The Distance', Kunstverein in Hamburg, 2025



**Olga Balema**

*Loop 234, 2025*

Polycarbonate, solvent

80 × 20 × 25 cm (31 1/2 × 7 7/8 × 9 7/8 inches)

12000.00 € (excl. VAT, crating and shipping)

**Olga Balema**

*Threat to Civilization 2*, 2015 / 2025

Soft pvc, steel, water

48 × 100 × 95 cm (18 7/8 × 39 3/8 × 37 3/8 inches)

22000.00 € (excl. VAT, crating and shipping)

Balema's sculptures examine interactions between human beings, their environment and their reciprocal contamination. Her series 'Threat to Civilization' consists of clear sacs filled with steel rods soaking in water. Over time, the metal corrodes, leaving the sealed off works at varying stages of decay and color. The pieces, cannibalizing themselves, point to the pleasure and pain of decay, and call viewers to see themselves embodied in the strangely anthropomorphic forms. The regenerating matter does not disappear, but transform, reminding viewers that mortality is not an end or disappearance, but simply one stage in the fluid process of becoming.





**Ernst Yohji Jaeger**

*How to caress the moon, 2025*

Oil and charcoal on linen

80 × 70 cm (31 1/2 × 27 1/2 inches)

82 × 72 × 3.5 cm (32 1/4 × 28 3/8 × 1 3/8 inches) (framed)

Sold



**Tomas Joshua Leth**

*Noor*, 2025

Oil and pastel on canvas

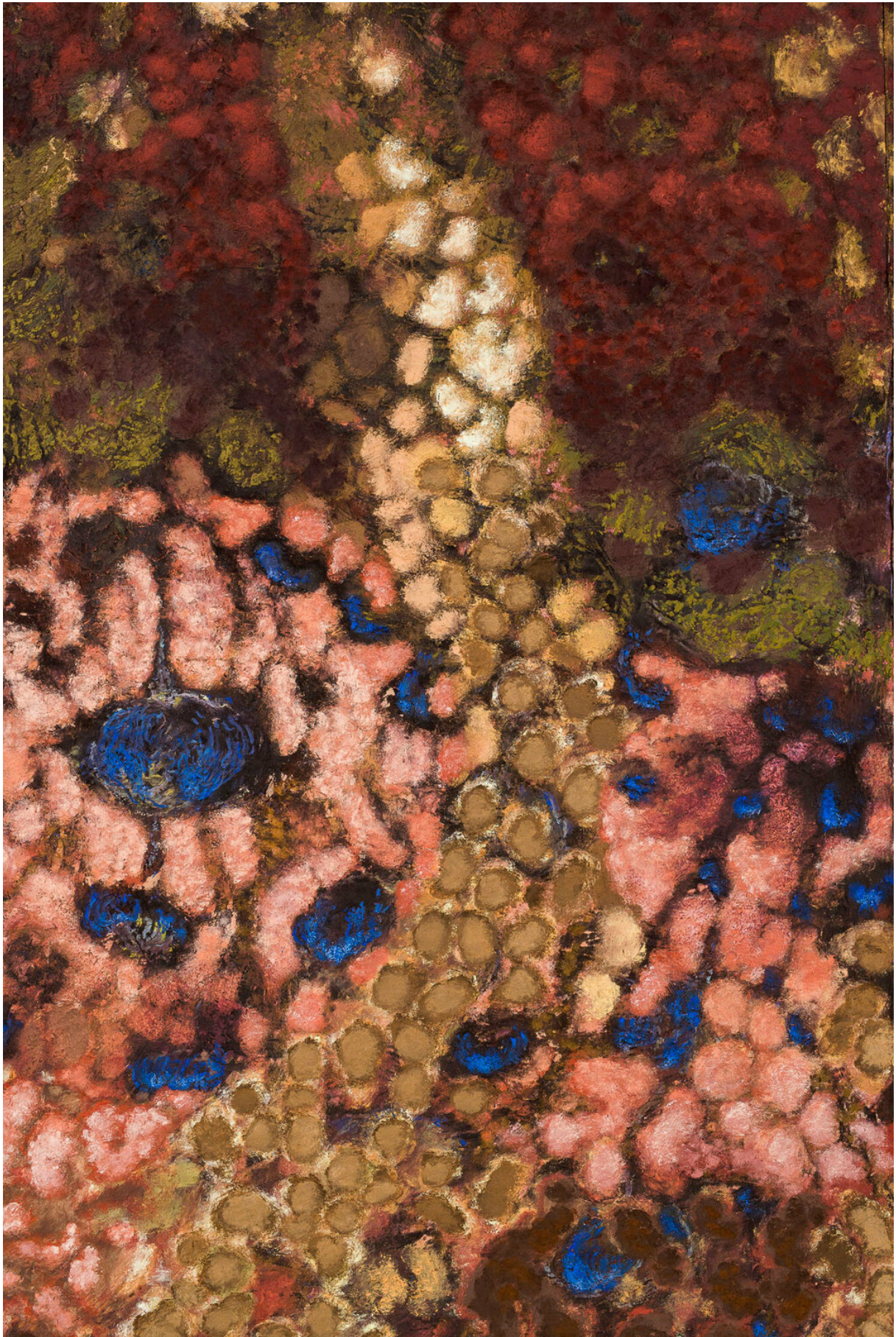
180 × 360 cm (70 7/8 × 141 3/4 inches)

185 × 365 × 7 cm (72 7/8 × 143 3/4 × 2 3/4 inches) (framed)

Sold

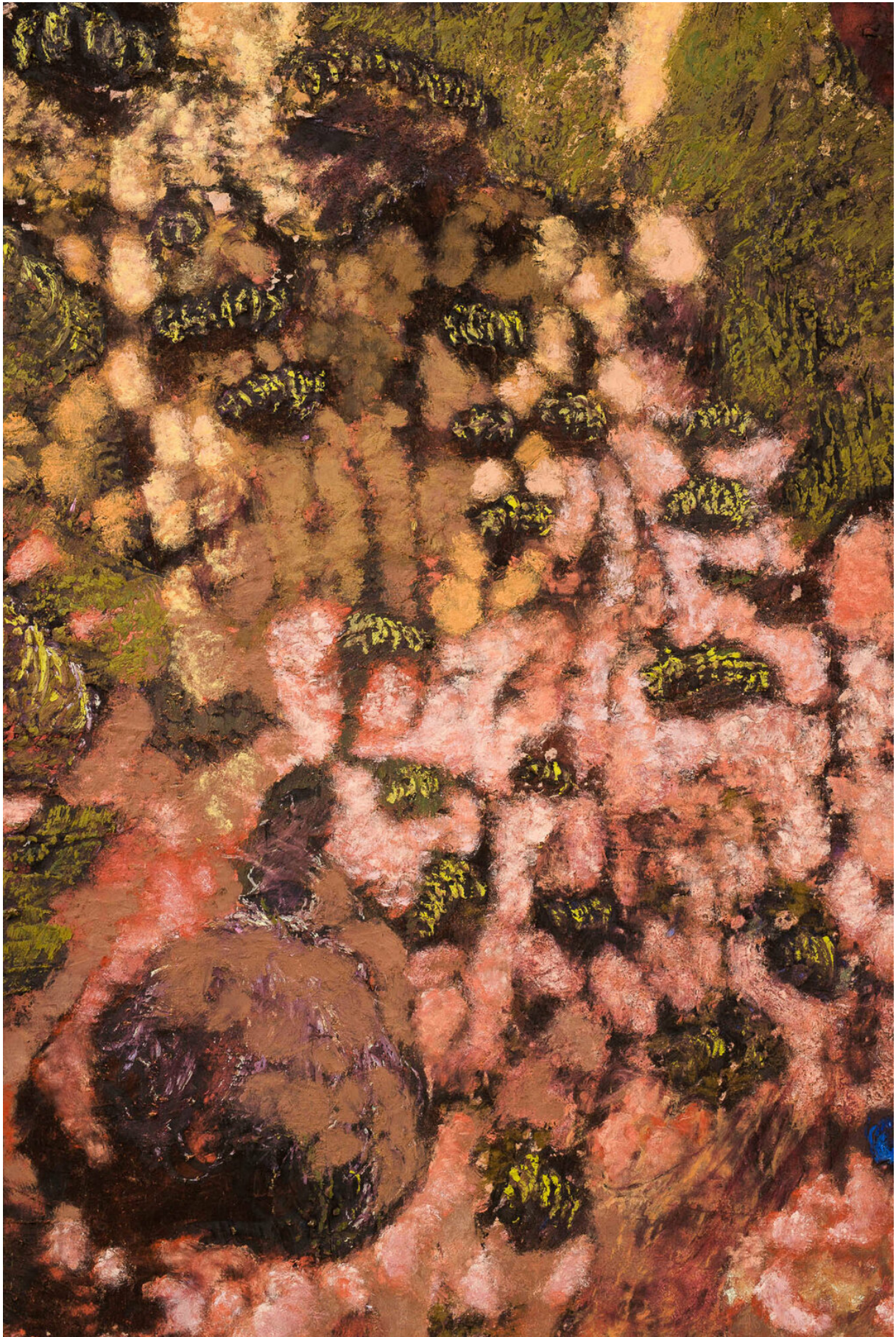
Leth's delicate and earthy works are influenced by Impressionist painting, their interest in the passing of time and their preference for soft, radiant light landscapes. Using oil pastels, which blend into each other and create loose and soft edges, highly-abstracted natural imagery probes the conventions of vision and offers ever-shifting perspectives on the topography of our surroundings, while moving on the border of Figuration and Abstraction.





Tomas Leth, 'Untitled' (detail), 2025, oil and pastel on canvas, 180 × 360 cm, 185 × 365 × 7 cm (framed)





Tomas Leth, 'Untitled' (detail), 2025, oil and pastel on canvas, 180 × 360 cm, 185 × 365 × 7 cm (framed)





**Tomas Leth**

*Untitled, 2025*

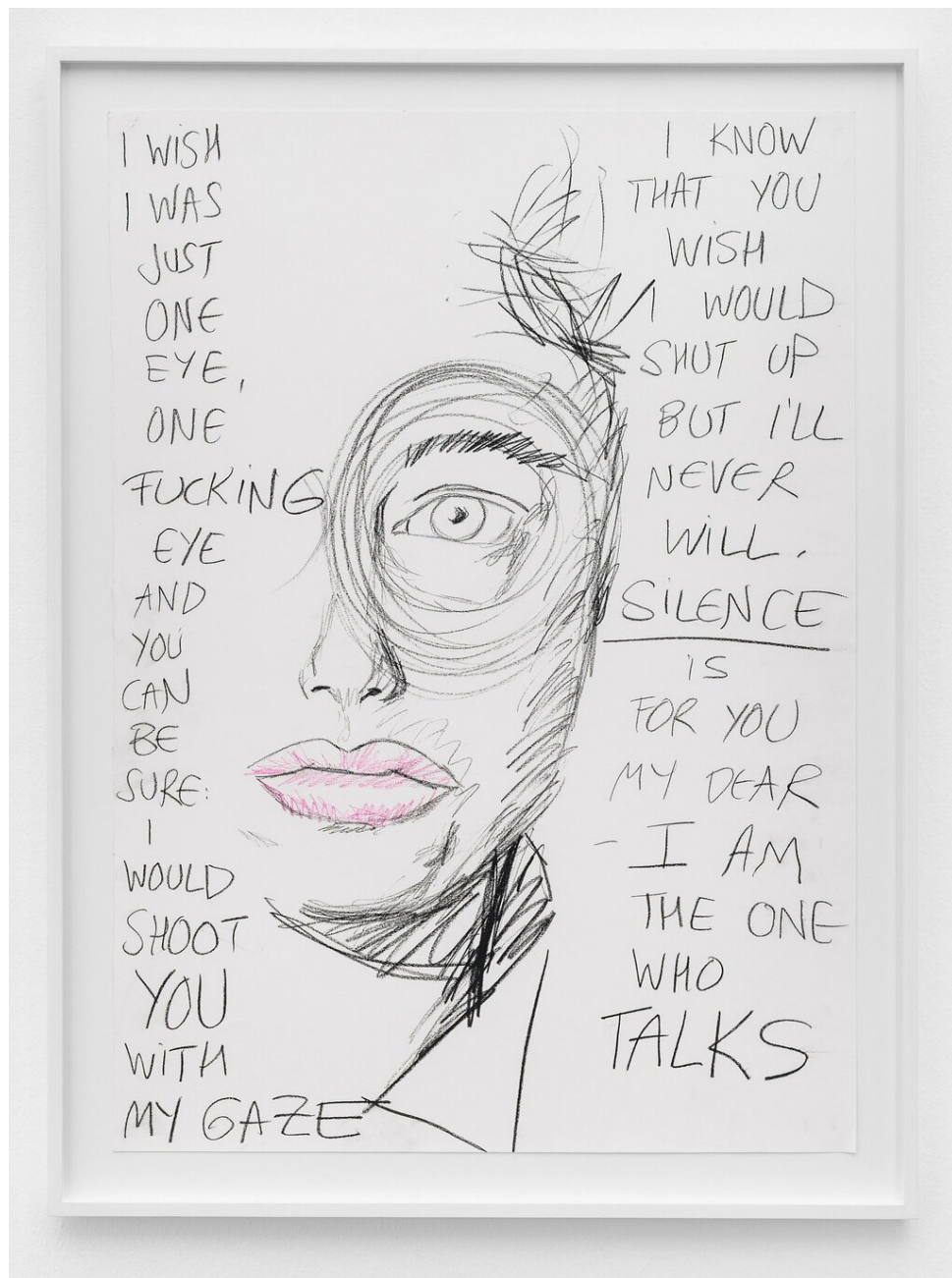
Oil and pastel on canvas

64 × 48 cm (25 1/4 × 18 7/8 inches)

66 × 50 × 4 cm (26 × 19 5/8 × 1 5/8 inches) (framed)

9000.00 € (excl. VAT, crating and shipping)





**Elke Silvia Krystufek**

*I'll never will, 1998*

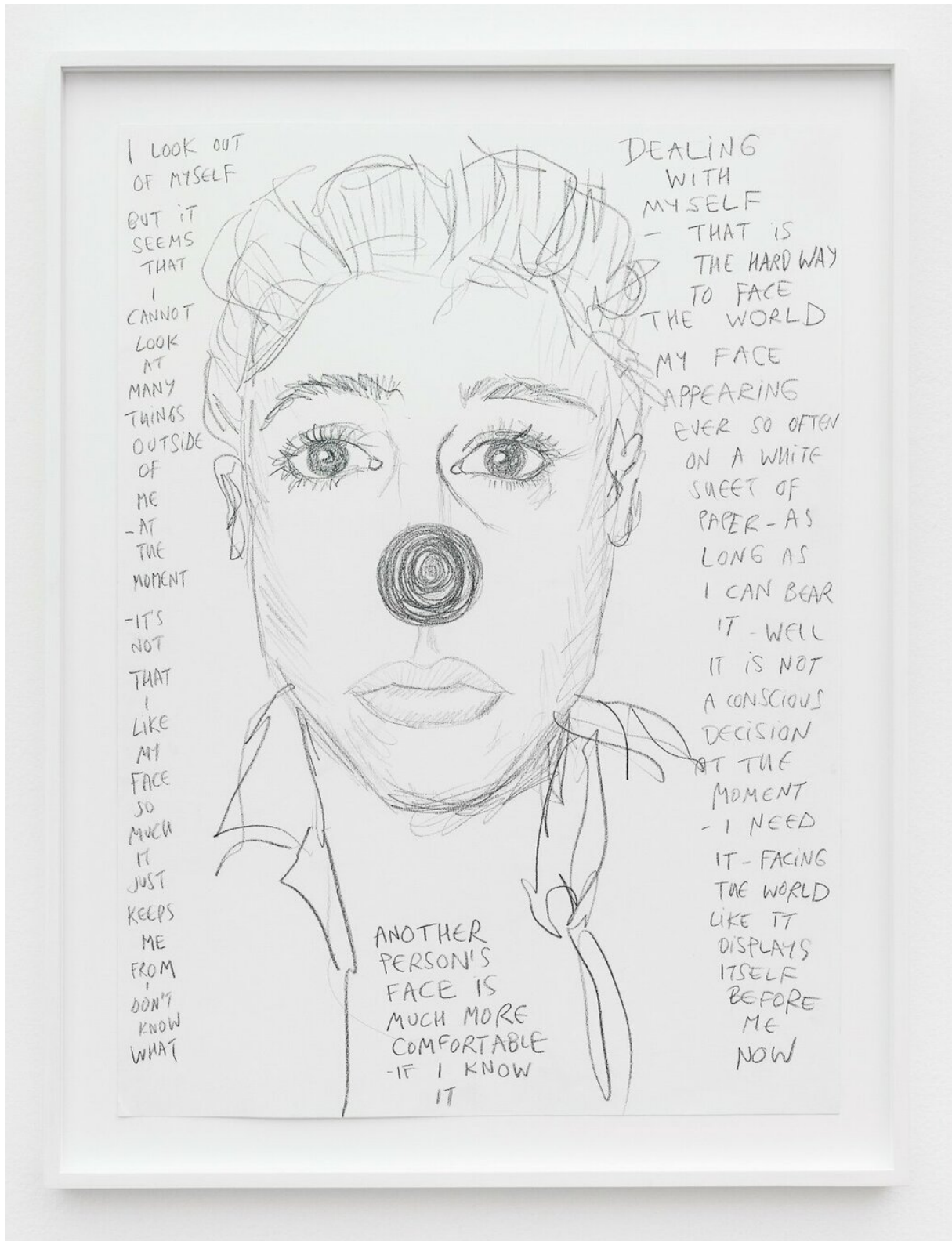
Black chalk and color pencil on paper

70 x 50 cm (27 1/2 x 19 5/8 inches)

78 x 58 x 3 cm (30 3/4 x 22 7/8 x 1 1/8 inches) (framed)

5000.00 € (excl. VAT, crating and shipping)

Feminism and emancipation play crucial roles in the work of Krystufek, who attained lasting renown with her performances and nude self-portraits. In her complex and often provocative practice she combines painting and drawings with collages, sculptures, videos, photography and performances. Preoccupied with social norms and familial patterns of behavior, she explores the multi-layered phenomenon of identity in its interaction of self-perception and perception by others. In her self-portraits, Krystufek depicts herself in countless versions by staging stories of her life in a collage-like way. In the process, she breaks visual conventions regarding the representation of the female body.



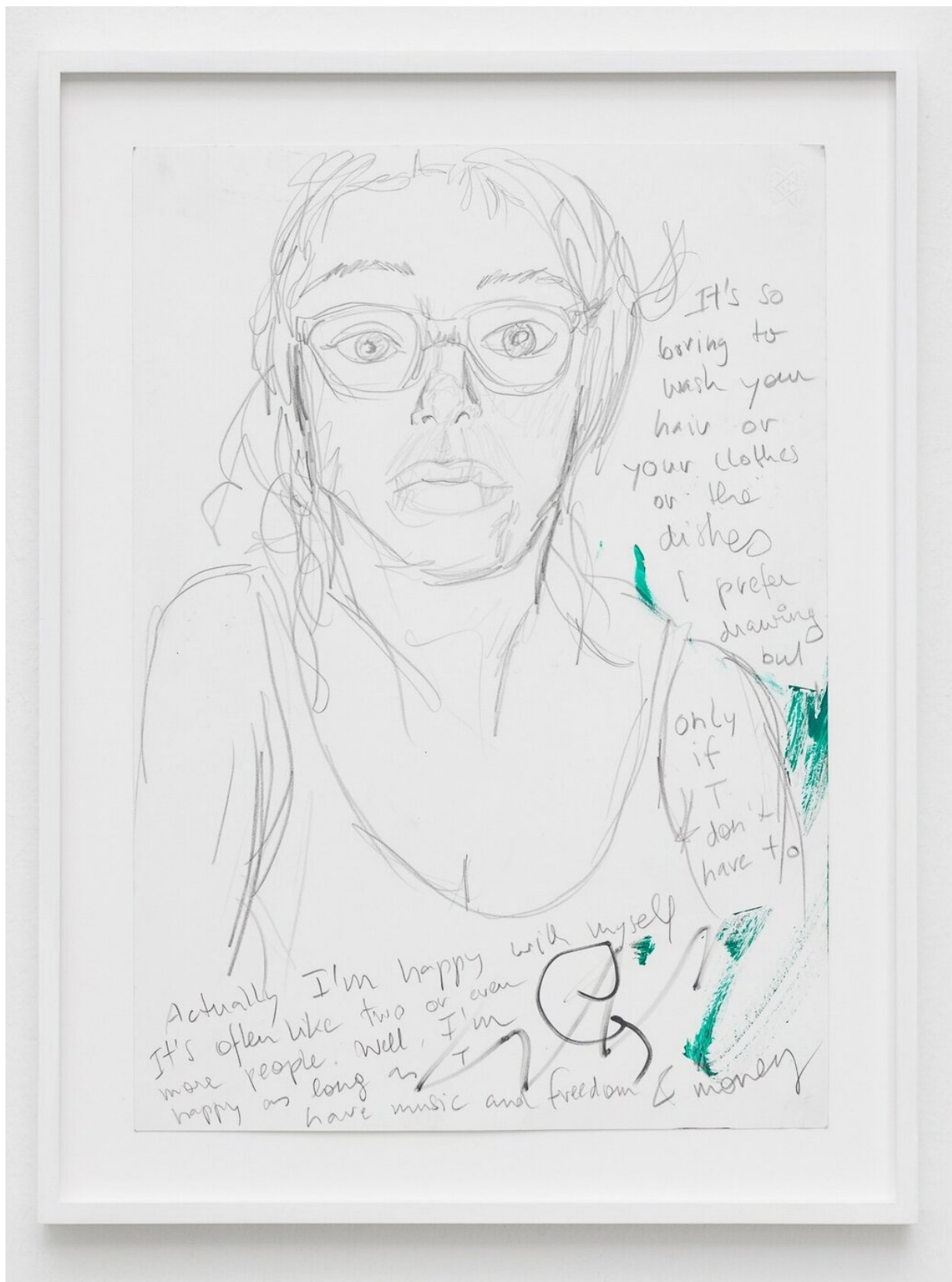
**Elke Silvia Krystufek**

*Another Person's Face, 1997*

Black chalk on paper

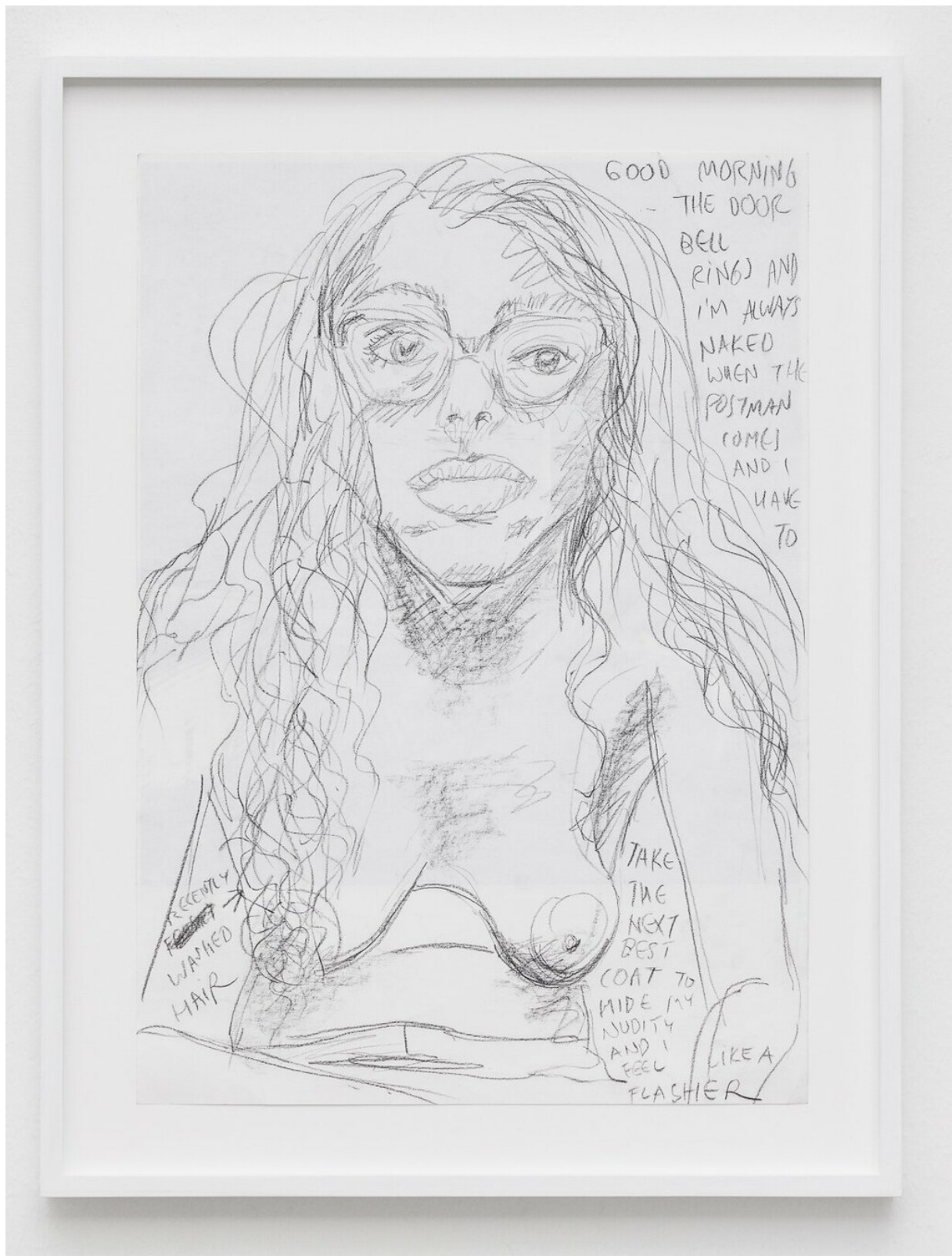
70 x 50 cm (27 1/2 x 19 5/8 inches)

5000.00 € (excl. VAT, crating and shipping)

**Elke Silvia Krystufek***It's boring to wash your hair*, 1995Black chalk, Marker and Acrylic on Paper  
42 x 29.7 cm (16 1/2 x 11 3/4 inches)

4500.00 € (excl. VAT, crating and shipping)





**Elke Silvia Krystufek**

*The postman*, 1995

Black chalk, Marker and Acrylic on Paper

42 x 29.7 cm (16 1/2 x 11 3/4 inches)

4500.00 € (excl. VAT, crating and shipping)

**Soshiro Matsubara**

*Untitled, 2022/2024*

Ceramic figure, light bulb, glass, wood

81 × 32 × 15 cm (31 7/8 × 12 5/8 × 5 7/8 inches)

9000.00 € (excl. VAT, crating and shipping)

Through installation, ceramics, painting, drawing and sculpture Soshiro Matsubara creates magical interiors that take a personal look at the depths of human emotions. His spatial installations explore intoxication, obsessive-ness, longing, and kinks through found objects, his own artworks, and historical anecdotes. They question perception, memory and constructions of identity through black humor, sophisticated art historical references, aesthetic dandyism and iconographic eccentricity. Through built structures and architectural interventions, Matsubara plays with the emotional and psychological relationship to space and personal memory.



**Soshiro Matsubara**

*Pure Silence IV*, 2024

Ceramic head, hand blown glass, pedestal

Sculpture: 43 × 14 × 12 cm (16 7/8 × 5 1/2 × 4 3/4 inches)

Sculpture incl. pedestal: 153 × 14 × 13 cm (60 1/4 × 5 1/2 × 5 1/8 inches)

6000.00 € (excl. VAT, crating and shipping)





Soshiro Matsubara, 'Pure Silence IV', 2024 (detail), Ceramic head, hand blown glass, pedestal, Sculpture: 43 × 14 × 12 cm, Sculpture incl. pedestal: 153 × 14 × 13 cm



**Soshiro Matsubara**

*Four Skulls and the Magic Carpet, 2024*

Glazed ceramics, fabric

6 × 43 × 7 cm (2 3/8 × 16 7/8 × 2 3/4 inches)

3000.00 € (excl. VAT, crating and shipping)



### B. Ingrid Olson

*Draft of Errata (Hys)*, 2024

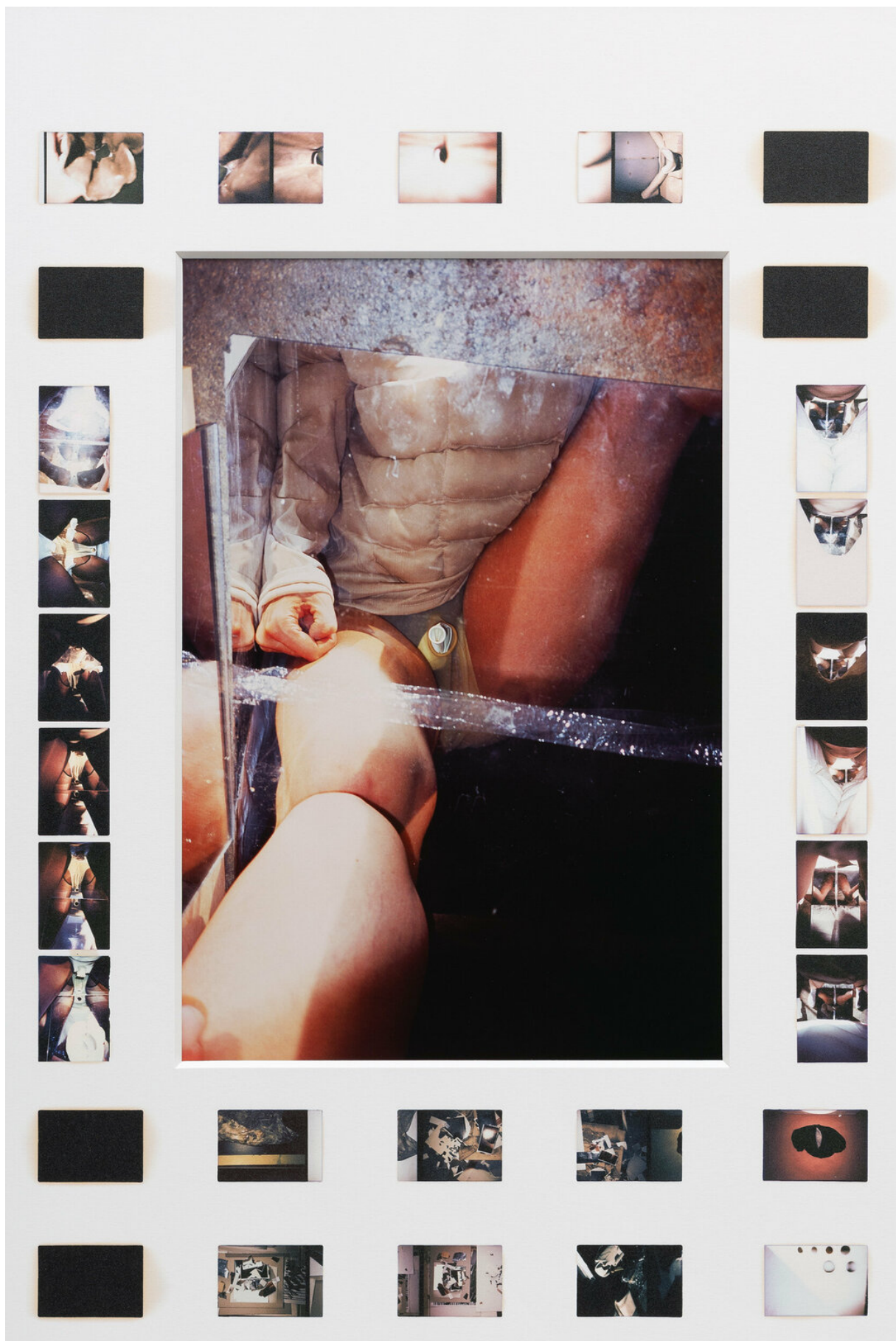
Inkjet print and UV printed matboard in powder-coated aluminum frame

68.6 × 45.7 × 3.2 cm (27 × 18 × 1 1/4 inches)

\$9000.00 (excl. VAT, crating and shipping)

*Draft of Errata (Hys)* (2024) belongs to B. Ingrid Olson's 'Dura Picture' series, where the surrounding frame's mat board is itself inkjet printed, emplacing one image within another. The piece plays on the idea of errata— or list of errors. The exterior image is a flatbed scan of uncut strips of film - so both 'good' and 'bad' images intermingle. Mistakes are re-thought. In the 'Dura Picture' series, Olson imagines her own body as subject matter, and an archival sensibility runs through it. Collections of objects, images, and gestures often gathered, repeated, and rhymed across multiple works. This ongoing series employs time as a central subject and structuring device. The double dates on many of the works reference the chronological separation between the creation of each image. This elapsed time, and the intermittent sessions of prop-making, space-setting, and body-capturing, become crucial elements embedded in the work.





B. Ingrid Olson, 'Draft of Errata (Hys)' (detail), 2024, inkjet print and UV printed matboard in powder-coated aluminum frame, 68.6 × 45.7 × 3.2 cm



**B. Ingrid Olson**

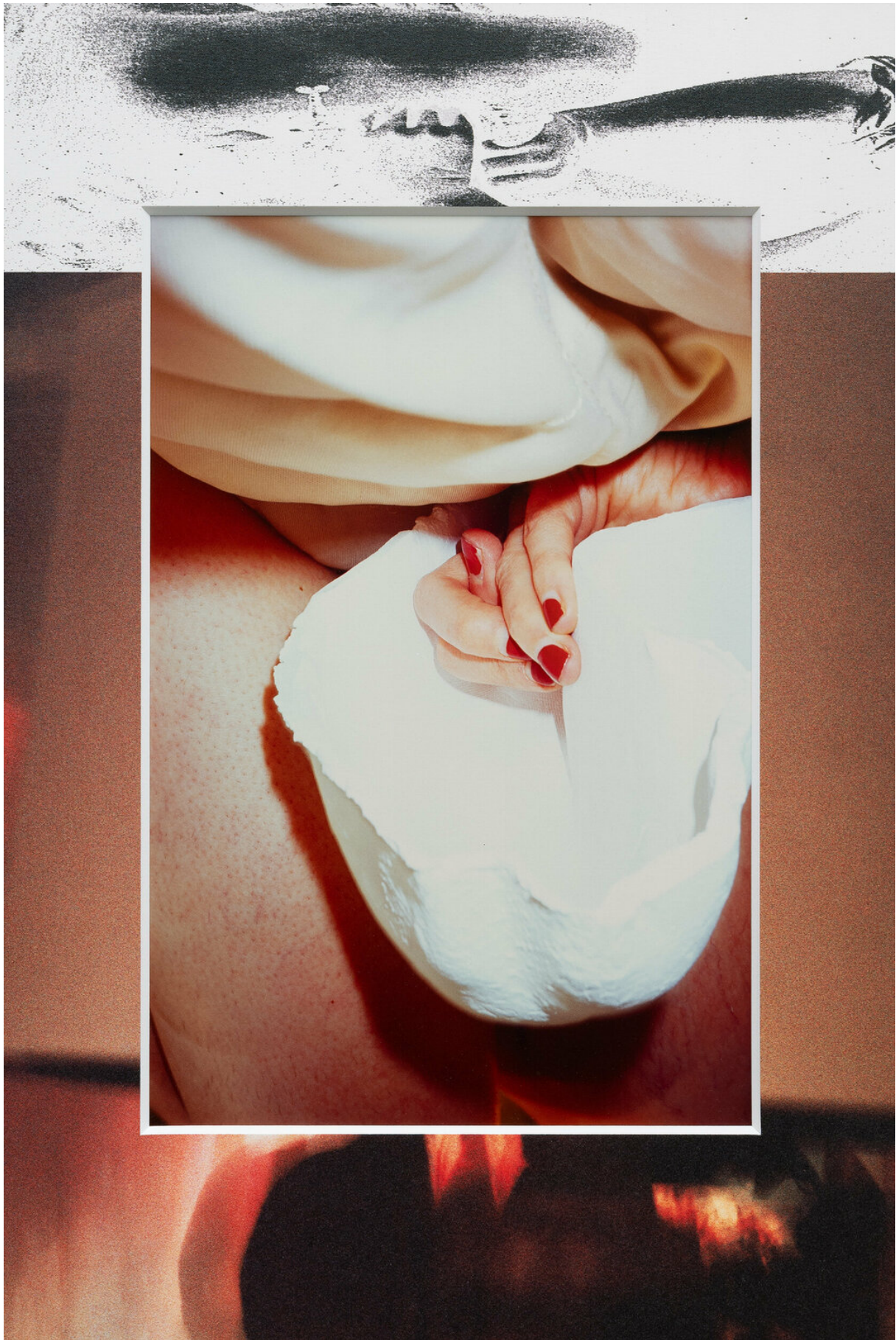
*Judith's Glyph [Clockwise is a direction and so is south],*  
2012-2025

Inkjet print and UV printed matboard in powder-coated  
aluminum frame

61 × 40.6 × 3.2 cm (24 × 16 × 1 1/4 inches)

\$8000.00 (excl. VAT, crating and shipping)





B. Ingrid Olson, 'Judith's Glyph [Clockwise is a direction and so is south]' (detail), 2012-2025, inkjet print and UV printed matboard in powder-coated aluminum frame, 61 × 40.6 × 3.2 cm



**B. Ingrid Olson**

*Sluice Model (Anima)*, 2020-2025

Laser print, transparency, reflective fabric, optical glass, plastic, tape, glue, nails  
7.5 × 4.8 × 2.8 cm (3 × 1 7/8 × 1 1/8 inches)

\$2000.00 (excl. VAT, crating and shipping)

This series of small works is created from material in Olson's studio that has accumulated over an ever-increasing amount of time. By assembling tiny photographs with found, discarded optical lenses from microscopes and cameras, Olson lets her images shift or disappear completely. This kind of focal rupture is usually depicted in photographs Olson takes using mirrors or superimposing devices. Here, however, the rupture is physical and relational, always in motion for the viewer, rather than captured and immobilized in a static image. Olson's photographic artworks were often obscured or made less accessible through exaggerated framing or other obfuscating installation tactics. These simple works, with the viewer in front of them, are a condensed version of such earlier giant viewing structures or frames that obscure the image from certain angles.



B. Ingrid Olson, 'Sluice Model (Anima)', 2020-2025, Laser print, transparency, reflective fabric, optical glass, plastic, tape, glue, nails, 7.5 × 4.8 × 2.8 cm





B. Ingrid Olson, 'Sluice Model (Anima)', 2020-2025, Laser print, transparency, reflective fabric, optical glass, plastic, tape, glue, nails, 7.5 × 4.8 × 2.8 cm





**B. Ingrid Olson**

*Duct Model (Square Tube), 2024-2025*

Laser print, transparency, optical glass, plastic, tape, glue,  
nails

5.4 × 4.7 × 2.5 cm (2 1/8 × 1 7/8 × 1 inches)

\$2000.00 (excl. VAT, crating and shipping)



B. Ingrid Olson, 'Duct Model (Square Tube)', 2024-2025, Laser print, transparency, optical glass, plastic, tape, glue, nails, 5.4 × 4.7 × 2.5 cm





**B. Ingrid Olson**

*Lead: Big Toe, Feminine Subject, 2022-2025*

Laser print, transparency, reflective paper, tape, optical glass,  
metal, glue, nails

5.2 × 3.5 × 4 cm (2 × 1 3/8 × 1 5/8 inches)

\$2000.00 (excl. VAT, crating and shipping)



B. Ingrid Olson, 'Lead: Big Toe, Feminine Subject', 2022-2025, Laser print, transparency, reflective paper, tape, optical glass, metal, glue, nails, 5.2 × 3.5 × 4 cm





B. Ingrid Olson, 'Lead: Big Toe, Feminine Subject', 2022-2025, Laser print, transparency, reflective paper, tape, optical glass, metal, glue, nails, 5.2 × 3.5 × 4 cm