

ART BASEL HIGHLIGHTS 2025
STAND S20 / HALL 2.1

JOHN M ARMLEDER

N. DASH

PHILIPPE DECRAUZAT

HANS-PETER FELDMANN

SYLVIE FLEURY

LOTHAR HEMPEL

MATHIEU MERCIER

CHARLOTTE POSENENSKE

BERND RIBBECK

GERWALD ROCKENSCHAUB

SALVO

FREDRIK VÆRSLEV

MEHDI CHOUAKRI BERLIN



John M Armleder

Way Out, 2022

56 surveillance domes

Dimensions variable, 1 mirror ø 25cm x 4 cm (ø 9 7/8 in x 1 5/8 in)

€ 160.000

In *Way Out*, John M Armleder transforms a wall into a shifting field of perception through a constellation of convex surveillance mirrors. Scattered with deliberate irregularity, the mirrors fracture the surrounding space into a kaleidoscope of reflections, drawing viewers into a fragmented encounter with their own image. Referencing modernist experiments in optics as well as the playful distortions of funhouse mirrors, the installation blurs the line between critical reflection and visual spectacle. As with much of Armleder's work, *Way Out* balances conceptual rigor with a sense of wit and ambiguity, probing questions of materiality, authorship, and the instability of visual reality. The viewer becomes both observer and object, caught in an endlessly shifting surface where meaning, like form, resists fixation.





John M Armleder

Smooth Sky Curve, 2021

Mixed media on canvas

75 x 400 x 4 cm (29.5 x 157.5 x 1.6 in)

Signed, dated and titled verso

€ 190.000

In his paintings, John M Armleder uses existing forms as quotes in order to focus on the semantic shift of the once radical avant-garde concepts and techniques in the era of post-modernism. Being part of the Neo-Geo movement in the early 1980's, Armleder surprised the art world shortly thereafter with gestural paintings in the style of American artist Larry Poons (1912-1962). In his *Pour Paintings* Armleder pours different kinds of colours and lacquers onto a tilted canvas, using both randomness and control, hence referring to Abstract Expressionism while neglecting its underlying existential content. The artist, a dandy with a dadaist spirit, stands as a painter without a brush.

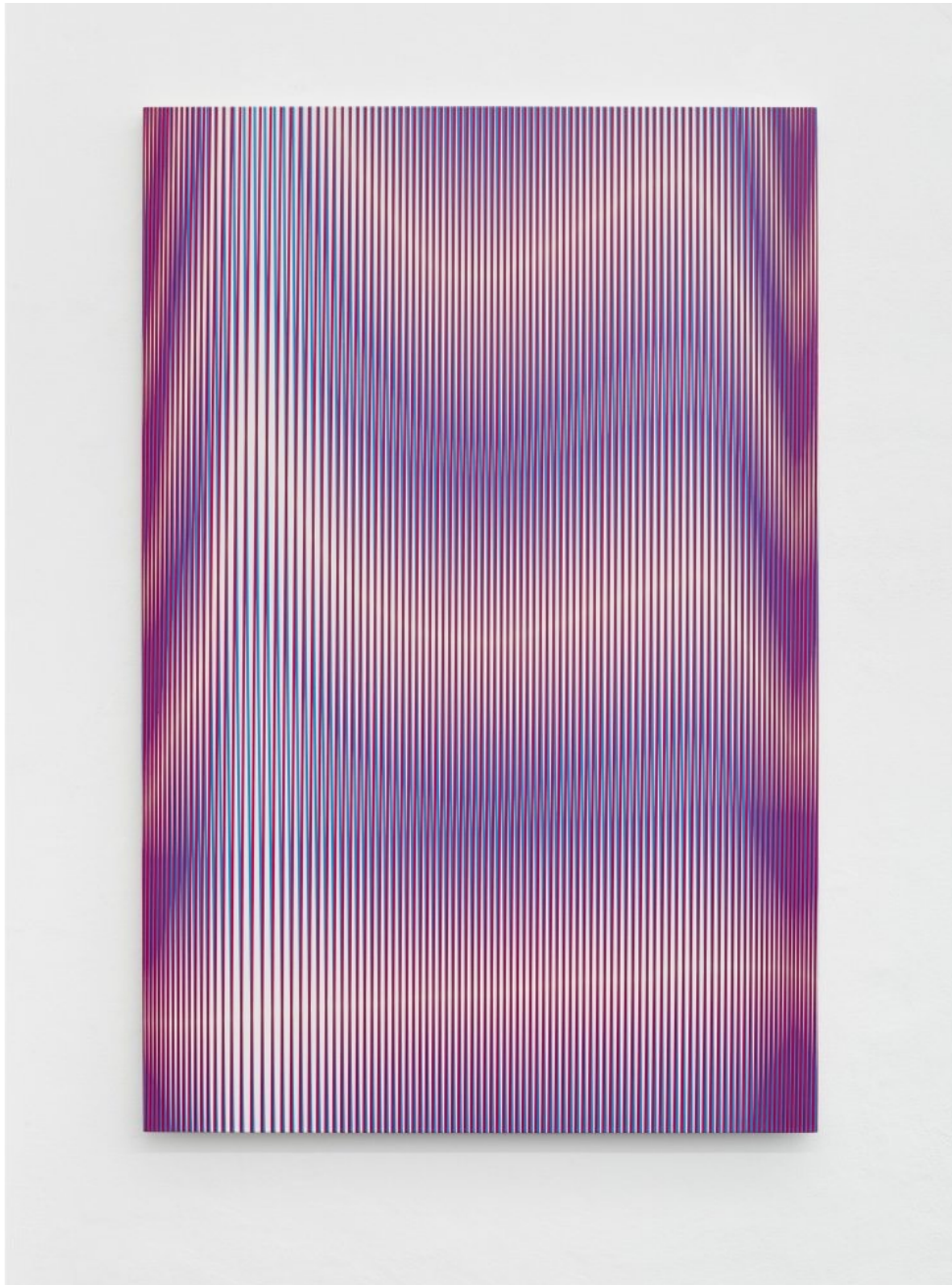


N. Dash

Untitled, 2017

Earth, acrylic, linen, pigment, jute
259 x 61 cm (102 x 24 1/8 in) each
\$ 110.000

N. Dash's paintings employ an expanded range of common materials: cloth, oil, dirt and pigment. The dirt takes the form of adobe, a traditional building material, gathered from the New Mexico desert. It functions as a foundation within the paintings, in which the other constituent elements are hung, layered, joined and broken into fields that both cover and reveal. These works correspond to and are contingent upon the architecture of the space in which they are displayed. The paintings thus combine atmospheric and structured elements, their legibility unfolding from multiple vantage points.



Philippe Decrauzat

On Cover 3, 2014

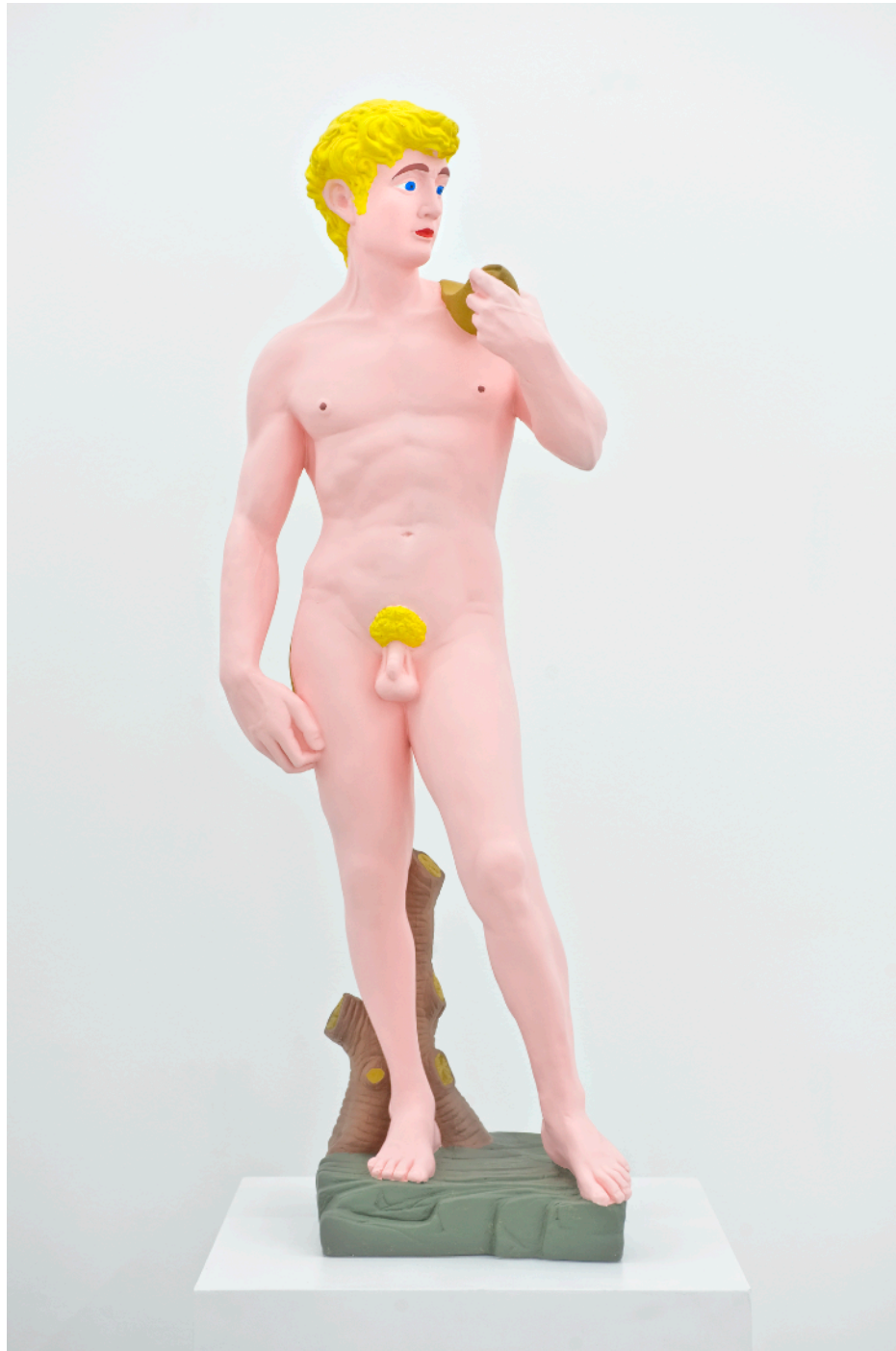
Acrylic on canvas

186 x 122 cm (73.2 x 48 in)

Certificate signed by the artist

€ 34.000

In *On Cover*, Philippe Decrauzat deepens his investigation of geometric form, movement, and perception through a flat canvas covered in countless blue and red lines. Drawing from the legacy of Geometric Abstraction and inspired by scientific research, photography, cinema, and sound, Decrauzat creates a vibrant optical effect where the painting seems to pulse and vibrate in purple. The precise interplay of color and line produces an illusion of movement that blurs the boundary between static image and dynamic experience. This tension invites viewers into an active engagement with visual perception, challenging the very status of the image through form, color, and space.



Hans-Peter Feldmann

Adam

Plaster, painted

110 x 31 x 31 cm (43.3 x 12.2 x 12.2 in)

€ 90.000

Snatching classical sculptures such as Michelangelo's *David*, or, in this case, the representation of Adam—recasting them in cartoonishly colorful skintones, and presenting the surreal results in public like the Greek statues they still slightly resemble, Hans-Peter Feldmann forces us to reconsider one of the most iconic mediums through the insertion of a nearly absurd artificiality. "My approach is to emulate the original purpose of these figures in a childlike manner, to paint them nicely and colorfully, to adorn them with things and to impose some kind of everyday life in them, to give them a certain banality."



Hans-Peter Feldmann

Eve with Apple

Plaster, painted

110 x 31 x 31 cm (43.3 x 12.2 x 12.2 in)

€ 90.000

Snatching classical sculptures such as Michelangelo's *David*, or, in this case, the representation of Eve—recasting them in cartoonishly colorful skintones, and presenting the surreal results in public like the Greek statues they still slightly resemble, Hans-Peter Feldmann forces us to reconsider one of the most iconic mediums through the insertion of a nearly absurd artificiality. "My approach is to emulate the original purpose of these figures in a childlike manner, to paint them nicely and colorfully, to adorn them with things and to impose some kind of everyday life in them, to give them a certain banality."



Sylvie Fleury

Hommage to Furry Square (pink flamingo, pink and purple grey), 2025

Synthetic fur on wood

76 x 76 cm (29 7/8 x 29 7/8 in)

Signed verso middle:

Hommage to Furry Square (pink flamingo, pink and purple grey) 2025 Sylvie Fleury

€ 45.000

In *Hommage to Furry Square (pink flamingo, pink and purple grey)*, Sylvie Fleury offers a subversive take on color field painting, evoking Albers and Rothko while shifting the medium from canvas to synthetic faux fur. This material transforms abstraction into a tactile experience, where color is felt as much as seen. The work's three zones—rosy beige, pink, and deep purple-grey—suggest geometric precision, yet the fur disrupts rigidity, inviting touch and dissolving boundaries. Fleury's reference to modernism is rerouted through pop and camp, part of her strategy of feminized appropriation. The title riffs on Albers while hinting at "furry" subcultures, blending fetish, kitsch, and surface. Artificial tones and plush texture replace minimalist austerity with decoration and desire. In place of spiritual depth or rational structure, Fleury offers sensation, style, and a performative reinterpretation that reframes the canonical through softness and irony.



Sylvie Fleury

Homage to Furry Square (purple grey, yellow and lilac), 2025

Synthetic fur on wood

76 x 76 cm (29 7/8 x 29 7/8 in)

Signed verso middle:

Homage to Furry Square (purple grey, yellow and lilac) 2025 Sylvie Fleury

€ 45.000

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Sylvie Fleury

You too, Martin #15, 2025

Silkscreen print on mirror

55 x 55 cm (21 5/8 x 21 5/8 in)

Certificate signed by the artist

€ 15.000

In her series *You too, Martin*, Sylvie Fleury adopts the aesthetic of French painter Martin Barré—particularly his sparse, gestural lines—and transposes it into a contemporary context. Instead of canvas, she uses a mirror, where bold red or pink printed lines evoke both Barré's minimalism and lipstick marks—spontaneous, often feminized gestures on reflective surfaces. The mirror dissolves the boundary between image and viewer, drawing the audience into a play of reflection, perception, and presence. The work emerges not from the gesture alone, but from the viewer's encounter—situational and fleeting. At the same time, Fleury undermines the patriarchal authority behind the gestural mark, recoding it through a feminine lens. The lipstick-like stroke becomes a declaration of female authorship, elevating the personal and private to artistic and political. The mirror becomes both a medium and a site of critique, reflecting and challenging historical structures of power. The title *You too, Martin* plays between homage and critique, echoing feminist calls for inclusion and visibility. With this series, Fleury fuses formal discipline with cultural critique, inviting us to see art history—and ourselves—afew.



Sylvie Fleury

You too, Martin #14, 2025

Silkscreen print on mirror

50 x 50 cm (19 3/4 x 19 3/4 in)

Certificate signed by the artist

€ 15.000

In her series *You too, Martin*, Sylvie Fleury adopts the aesthetic of French painter Martin Barré—particularly his sparse, gestural lines—and transposes it into a contemporary context. Instead of canvas, she uses a mirror, where bold red or pink printed lines evoke both Barré’s minimalism and lipstick marks—spontaneous, often feminized gestures on reflective surfaces. The mirror dissolves the boundary between image and viewer, drawing the audience into a play of reflection, perception, and presence. The work emerges not from the gesture alone, but from the viewer’s encounter—situational and fleeting. At the same time, Fleury undermines the patriarchal authority behind the gestural mark, recoding it through a feminine lens. The lipstick-like stroke becomes a declaration of female authorship, elevating the personal and private to artistic and political. The mirror becomes both a medium and a site of critique, reflecting and challenging historical structures of power. The title *You too, Martin* plays between homage and critique, echoing feminist calls for inclusion and visibility. With this series, Fleury fuses formal discipline with cultural critique, inviting us to see art history—and ourselves—afew.



Lothar Hempel

Year of the rat, 2020

Acrylic and pencil on aluminium

80 x 100 cm (31 1/2 x 39 3/8 in)

Signed verso: Lothar 2020

€ 18.000

The painting *The year of the rat* refers to the chinese calendar and its connected signs of the zodiac. By connecting the work to its current time in the calendar it gets located in the present age. The characters –while oddly ageless– are depictions of our time and face the viewer directly. The display of the double portrait echoes Picassos blue and rose period and connects it to classical modernism. With the typical posture and the composition of the painting –in particular the frescolike unraveling on the lower part of the painting– Hempel also refers to archetypes from the antique. By deliberately painting on aluminium and framing in steel, Hempel consciously contrasts with the echoes of classical motifs and gives the paintings a stringent coolness and simplicity.



Mathieu Mercier

Still Untitled, n.d.

Acrylic, tape, on wood

43 x 36 cm (16 7/8 x 14 1/8 in)

Signed verso: "Still Untitled" Mercier

€ 9.000

Mathieu Mercier quotes Piet Mondrian by using found, everyday materials. The wooden panel served an unknown purpose before being used as a work of art. Using industrial products such as paint and black tape, the artist works the plywood into a "do it yourself" Mondrian. The Frenchman quotes the Dutchman, internalizes his working method of intuition and harmony. At the same time, the different materials and the uneven surface create a disorder that Mondrian sought to avoid. Mercier deliberately employs uneven edges, ragged corners, and sloppy lines. He demonstrates the ubiquity of Mondrian's formal language through his choice of hardware store utensils.



Charlotte Posenenske

Serie D, 1967-2021

Hot-dip galvanised sheet steel, screws

Dimensions variable

Authorised reconstruction certified by the estate

Starting from € 60.000

For Charlotte Posenenske the year 1967 marks an important turn in her oeuvre. Using in the *Series D* galvanised metal sheets and creating forms that may recall ventilation pipe systems, Posenenske turns to industrially fabricated matter abandoning any kind of individual artist's gesture and thus being catapulted in the centre of the Minimal Art movement. Without any given instructions by the artist the *Series D* –like the reliefs from the series *B* and *C*– may be assembled by any person in any context. This participatory element of Posenenske's work highlights her social and political involvement expressed in her art.



Bernd Ribbeck

Untitled, 2024

Acrylic, pigmented marker and ballpoint pen on MDF

56 x 36 cm (22 x 14 1/8 in)

Signed verso: B. Ribbeck '24

€ 12.250

Bernd Ribbeck's works –small-format, limited to the medium of painting, technically complex and sophisticated– seem to glow from within. They are created in a long process of intensive editing and reworking. Ribbeck paints the geometric forms two-dimensionally with acrylic and takes the paint down again mechanically to apply new color with felt-tip pen and ballpoint pen until the different colors begin to shimmer. All compositions are based on exact geometric calculations and color coordination, which Bernd Ribbeck constantly dissolves through the chance of the working process. In Ribbeck's work, the two-dimensional rigor of geometric abstraction is repeatedly combined with an intangible, irrational mystical atmosphere of color and light. Construction and deconstruction, mathematical calculation and chance, rationality and spirituality are the contradictory poles that are inseparable in Ribbeck's work and achieve a fascinating tension within the works.



Bernd Ribbeck

Untitled, 2025

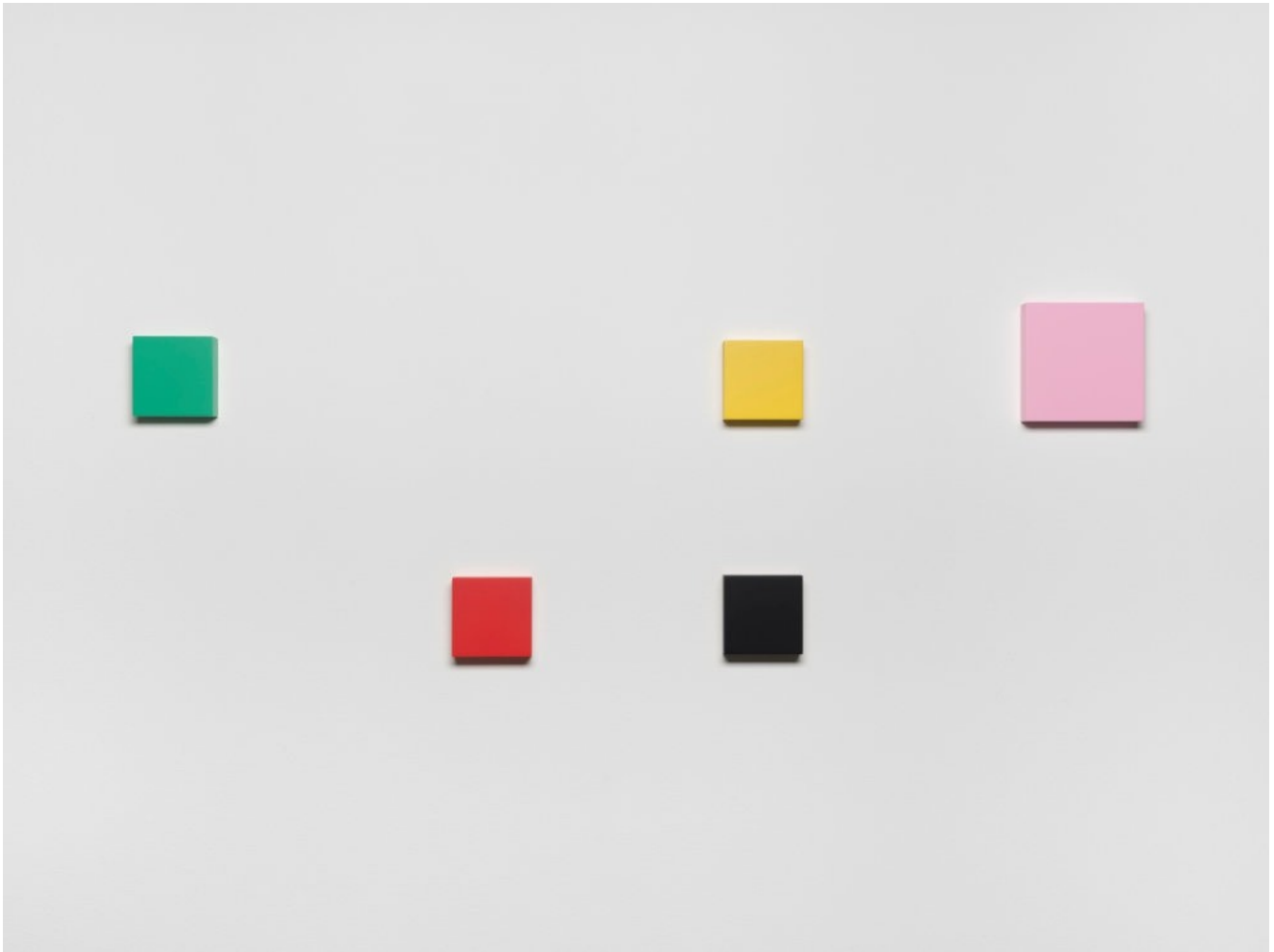
Acrylic on MDF, intarsia technique, 21 parts, magnets

350 x 140 x 3 cm (137 3/4 x 55 1/8 x 1 1/8 in)

Signed verso on each panel

€ 63.700

In this work, Bernd Ribbeck launches a new series of large-format paintings marked by modular structure and architectural clarity. Composed of 21 acrylic-painted MDF panels, the piece uses intarsia—a method where colored surfaces interlock to create spatial illusion. True to Ribbeck's style, the composition relies on strict geometry, repetition, and formal rigor, evoking fundamental architectural forms. The color palette—rich green, soft pink, and wood-toned brown—adds graphic tension and rhythmic depth. Abstracted arches and passages rise and fall across the surface, recalling specific architectural typologies. Assembled with magnets on a hidden substructure, the panels seem to float, emphasizing the work's object-like presence. This piece marks a pivotal shift in Ribbeck's practice, merging his focus on structure, color, and space with a new sculptural dimension that blends painting, relief, and architecture.



Gerwald Rockenschaub

MDF lacquered, 2024

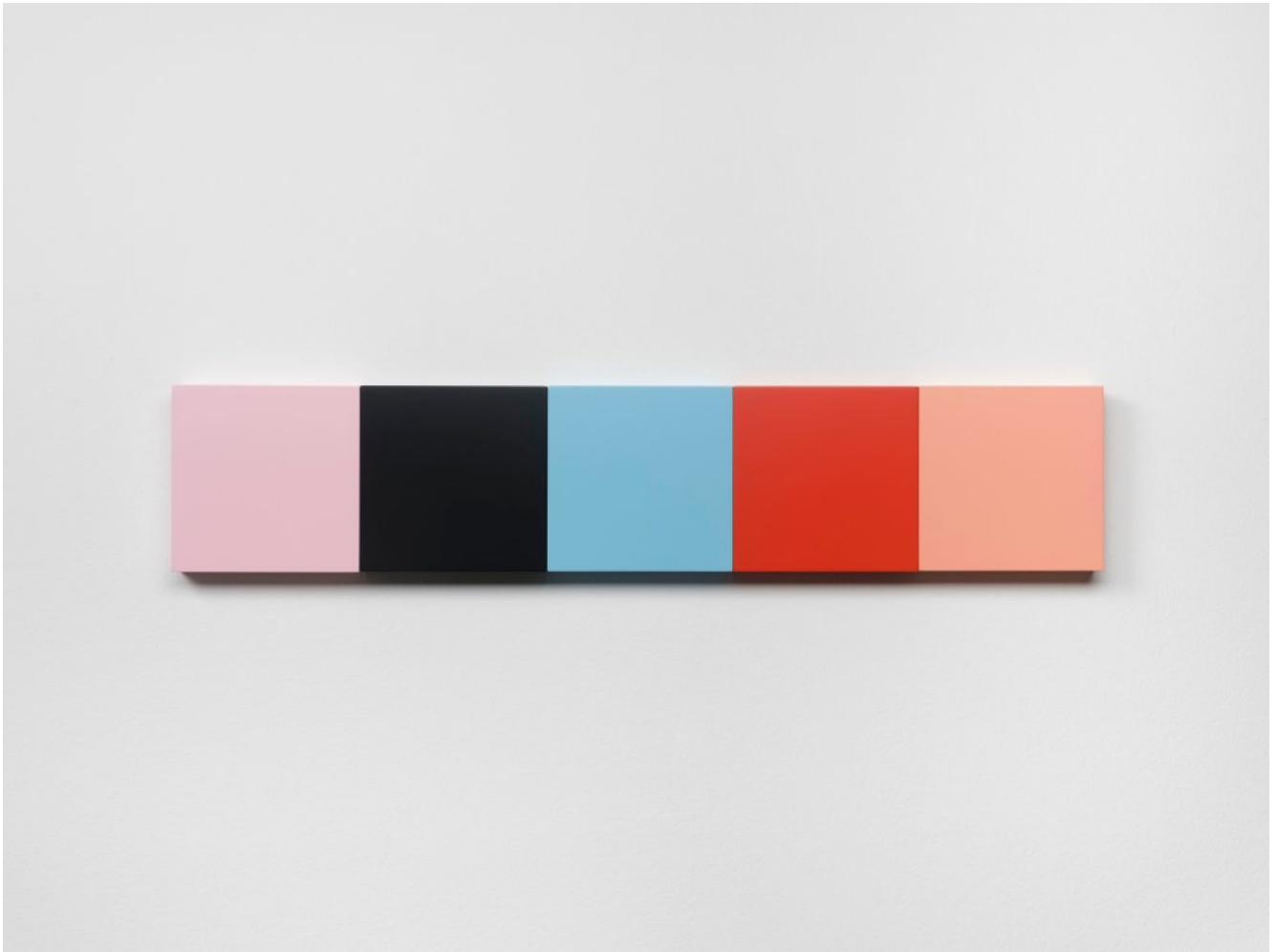
MDF lacquered

Overall: 45 x 128 cm (17 3/4 x 50 3/8 in)

Certificate signed by the artist

€ 35.000

Since the 1980s, Gerwald Rockenschaub has collected an extensive cache of reductionist geometric forms, color concepts, computer animated loops and industrial techniques which he uses to realize his personal visual vocabulary in a range of media. His work mirrors the culture of logos, the pictorial symbols of our contemporary visual culture, which communicate traffic signs, product advertising or optical guidance systems. First, he transforms the influences into paintings, later into acrylic glass. This work literally "reflects" Rockenschaub's analytical strategy and reduced material palette in a new way. Acrylic glass is cut and reassembled so that only in the light reflection fractures become visible. This contrast of homogeneous color surface and piece-like quality can be read as an attempt to question our way of looking at things.



Gerwald Rockenschaub

MDF lacquered, 2024

MDF lacquered

15 x 75 x 3 cm (5 7/8 x 29 1/2 x 1 1/8 in)

Certificate signed by the artist

€ 35.000

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Salvo

La città, 1986

Oil on canvas paper

29 x 34 cm (11 3/8 x 13 3/8 in)

Signature and title on the back: Salvo, "The City."

€ 90.000

Salvo's *La Città* exemplifies his distinctive approach to landscape and cityscape, blending real places with imagined utopias that feel timeless and strangely familiar—like half-remembered childhood scenes. Known for tranquil depictions of Italian settings, Salvo infuses this work with vibrant blocks of color and dynamic energy, conveyed not only through moving cars but also through the rhythmic play of light, shadow, and form. Though rooted in actual geography, his scenes are so heavily reworked they become Arcadian visions—dreamlike, depopulated, and emotionally charged. Geometric structures merge with soft, amorphous skies, creating compositions that oscillate between figuration and cubic abstraction. *La Città* captures both the pulse of urban life and the stillness of memory, reflecting Salvo's signature synthesis of classical calm and modern intensity.



Fredrik Værsløv

Bahrain, 2020

Spray paint and turpentine on cotton canvas

138,5 x 230 x 3 cm (54 3/8 x 90 1/2 x 1 1/8 in)

Signed verso: Fredrik Værsløv 2020

€ 40.000

In his *World Paintings* series—over forty works depicting national flags—Fredrik Værsløv combines minimalist painting with symbolism and vexillology. While the series touches on themes of nationhood, colonialism, and coexistence, it remains firmly grounded in classical painting. At its core, *World Paintings* reflects on the act of painting itself. Unlike much “flag art” since Jasper Johns’ *Flag*, where the symbol often eclipses the painting, Værsløv seeks painterly potential within the flags—inviting us to see paintings, not just emblems. The seemingly arbitrary selection of flags reveals a logic: each contains white, the raw canvas that underlies painting. This tension between the real and the abstract—a recurring theme in Værsløv’s work—transforms symbols into surfaces for reflection.



Fredrik Værsløv

Botswana, 2020

Spray paint and turpentine on cotton canvas

153,5 x 230 x 3 cm (60 1/4 x 90 1/2 x 1 1/8 in)

Signed verso: Fredrik Værsløv 2020

€ 40.000

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Fredrik Vørslev

Trinidad and Tobago, 2020

Spray paint and turpentine on cotton canvas

138,5 x 230 x 3 cm (54 3/8 x 90 1/2 x 1 1/8 in)

Signed verso: Fredrik Vørslev „Trinidad and Tobago“ 2020

€ 40.000

In his *World Paintings* series—over forty works depicting national flags—Fredrik Vørslev combines minimalist painting with symbolism and vexillology. While the series touches on themes of nationhood, colonialism, and coexistence, it remains firmly grounded in classical painting. At its core, *World Paintings* reflects on the act of painting itself. Unlike much “flag art” since Jasper Johns’ *Flag*, where the symbol often eclipses the painting, Vørslev seeks painterly potential within the flags—inviting us to see paintings, not just emblems. The seemingly arbitrary selection of flags reveals a logic: each contains white, the raw canvas that underlies painting. This tension between the real and the abstract—a recurring theme in Vørslev’s work—transforms symbols into surfaces for reflection.

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