

K - T Z

PREVIEW

Art Basel 2025 | Hall 2.1. | Booth N10

TREY ABDELLA

ALEX CARVER

TAÍNA CRUZ

SIMON DENNY

BRETT GINSBURG

BROOK HSU

KATJA NOVITSKOVA

RIM PARK

KLAUDIA SCHIFFERLE

PIETER SCHOOLWERTH

ANNA UDDENBERG

For additional information, images and availability,  
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K - T Z

TREY ABDELLA

Sweet'n Low, 2025

acrylic on linen

219 x 160 x 3.5 cm

86 1/4 x 63 x 1 3/8 in

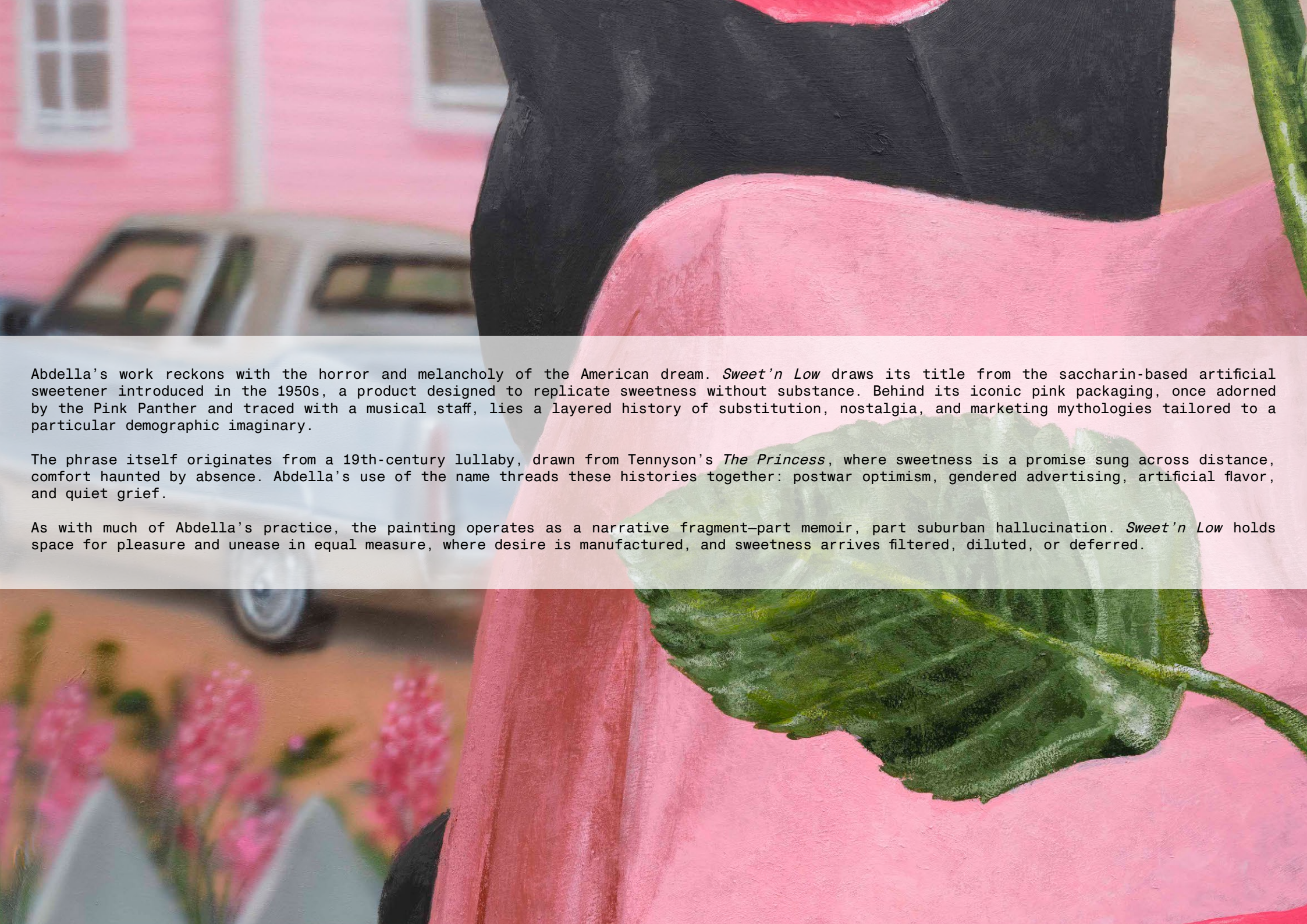
unique

(TA/M 25-01/U)

USD 85,000.00 net







Abdella's work reckons with the horror and melancholy of the American dream. *Sweet'n Low* draws its title from the saccharin-based artificial sweetener introduced in the 1950s, a product designed to replicate sweetness without substance. Behind its iconic pink packaging, once adorned by the Pink Panther and traced with a musical staff, lies a layered history of substitution, nostalgia, and marketing mythologies tailored to a particular demographic imaginary.

The phrase itself originates from a 19th-century lullaby, drawn from Tennyson's *The Princess*, where sweetness is a promise sung across distance, comfort haunted by absence. Abdella's use of the name threads these histories together: postwar optimism, gendered advertising, artificial flavor, and quiet grief.

As with much of Abdella's practice, the painting operates as a narrative fragment—part memoir, part suburban hallucination. *Sweet'n Low* holds space for pleasure and unease in equal measure, where desire is manufactured, and sweetness arrives filtered, diluted, or deferred.



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TREY ABDELLA

TREY ABDELLA (b. 1994) lives and works in Brooklyn, NY. His work reckons with the horror and melancholy of the American dream. Blurring the lines between painting, sculpture, and assemblage, he utilizes a number of techniques to create hyperrealist, mixed-media works. Abdella works with acrylic, resin, fiberglass, 3D hologram fans, and other materials and incorporates a variety of found objects such as wigs, fake flowers, toys and Christmas decorations, playing on the illusionistic depth in his scenes. Abdella received his BFA from the School of Visual Arts and his MFA at the New York Academy of Art.

His work is part of the collections of:

Albertina Museum, Vienna,  
Institute of Contemporary Art Miami Perez Art Museum, Miami  
Pond Society, Shanghai  
X Museum, Beijing  
Zabludowicz Collection, London

For further information, please visit the [artist page](#)

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K - T Z

ALEX CARVER

What Remains Is The Sword, 2025

oil on linen

200 x 200 x 3.2 cm

78 3/4 x 78 3/4 x 1 1/4

unique

(ALC/M 25-10/U)

USD 55,000.00 net

snapshot from the artist's studio







Built upon the faint scaffolding of a biomedical airflow diagram, originally designed to purify operating room air, *What Remains Is The Sword* unfolds as a densely layered composition where anatomical fragments drift through a saturated haze of blue and green. The structure beneath the surface, drawn from a sterilization system patent, acts less as a guide and more as an invisible architecture: something to resist, follow, or let dissolve.

This work extends from Carver's current exhibition in Seoul, *Effigy*, which charted the aesthetic residues of authoritarian imagery through a vocabulary of diagrams, combustion, and historical pastiche. Here, symbolic forms take on new arrangements—a suspended sword blade, an enshrined eye ringed by laurel—echoing neoclassical compositions like David's *Oath of the Horatii* while allowing those references to fray at the edges.

Carver's technique brings together direct brushwork with the layered processes of frottage and stencil, creating surfaces that feel both constructed and eroded. The result is neither overtly narrative nor fully abstract. Instead, the painting lingers in a charged space where symbolic language breaks down, and where even the most rigid systems—be they anatomical, political, or architectural—begin to dissipate.





ALEX CARVER

Appropriated texts, fragmented information graphics and medieval woodcuts form a dense image ecology in Alex Carver's work. The paintings are populated with mesmerizing braille-like meshes, functioning sometimes as diagrams, spatial coordinates, or appearing like raised wounds over the surface of the skin. Carver's application of techniques such as frottage produce multilayered and kaleidoscopic compositions.

ALEX CARVER (b. 1984) lives and works in Boise. Carver is a graduate of Cooper Union, New York and received his Masters of Fine Arts from Columbia University, New York. Alex Carver's work has been exhibited and screened in international venues and in festivals including White Cube, Seoul (2025, solo); Kraupa-Tuskany Zeidler, Berlin (2024, solo); Blue Galleries, Boise State University (2023, duo); Stavanger Art Museum, Norway (2023); Nahmad Contemporary, New York (2023); Lyles & King, New York (2023); Art Basel Parcours (2023, solo); Kraupa-Tuskany Zeidler, Berlin (2023); Stavanger Art Museum (2023); Miguel Abreu Gallery, New York (2022, solo); Nahmad Contemporary, New York (2022); the Art Encounters Biennial, Romania (2021); Kraupa-Tuskany Zeidler, Berlin (2021, solo); Helena Anrather, New York (2021); Miguel Abreu Gallery, New York (2019, solo); Tate Modern, London (2018); Kraupa-Tuskany Zeidler, Berlin (2018, solo); art berlin, Berlin (2017, solo); Lincoln Center, New York (2016); Berlinale, Berlin (2015); Biennale of Moving Image, Geneva (2014); Melbourne International Film Festival (2014); BAM, New York (2014); Locarno International Film Festival, Locarno (2013); Vancouver International Film Festival, Vancouver (2013).

His work is part the collections of:

Pinault Collection, Paris  
Stavanger Art Museum  
Ringier Collection, Zurich  
Kistefos Museum, Norway  
Langen Foundation, Neuss  
GOME Art Foundation, Hong Kong

For further information, please visit the [artist page](#)





K - T Z

TAÍNA CRUZ

The Distance Between Us, 2025

oil on canvas

117 x 155 x 4 cm

46 x 61 x 1 5/8 in

unique

(TC/M 25-03/U)

USD 20,000.00 net







A lone figure moves across an open field of snow, their body rendered in saturated cobalt, shadowed by golden light. The palette of cool blue and acid yellow suggests the thermal gradients of infrared imaging, where visibility is measured by heat and distance becomes a kind of data. Cruz constructs a story through atmosphere: a scene of separation, drift, and ambient pressure. *The Distance Between Us*, registers emotion not only through gesture but through temperature, tone, and space.





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TAÍNA CRUZ

The Specter Speaks: Muses that Won't Fade Away, 2025

oil on canvas

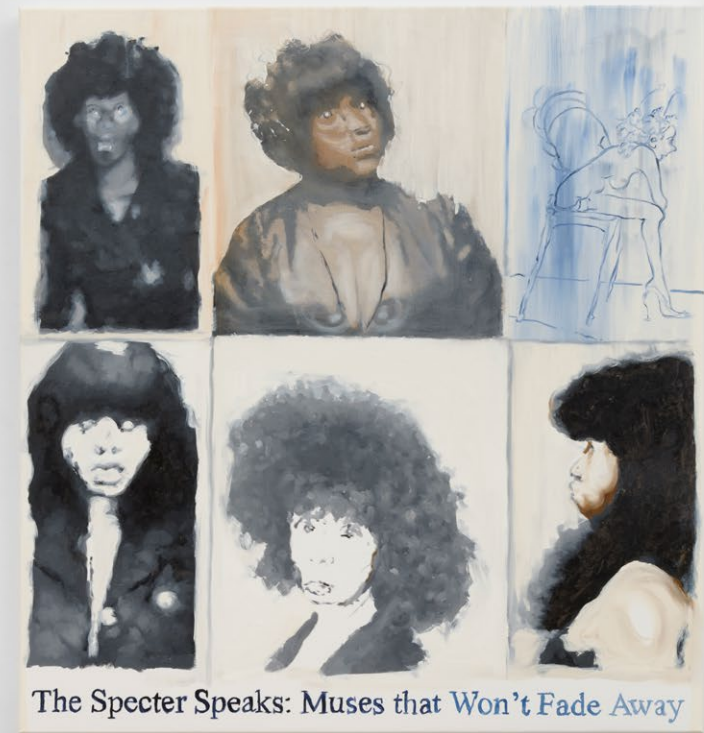
119 x 112 x 4 cm

46 7/8 x 44 1/8 x 1 5/8 in

unique

(TC/M 25-04/U)

USD 17,000.00 net







*The Specter Speaks: Muses that Won't Fade Away* remains rooted in Taína Cruz's consistent emphasis on portraiture of Black women. Here Cruz collapses the format of painting, convening six portraits which are respectively staged, blurred, pixelated, and sketched and arranged in a loose grid that evokes the visual language of the Tumblr dashboard. Part contact sheet, part moodboard, the composition collapses time and composition: studio portrait, webcam capture, figure study. Somewhat ironic given the conviction of the title, some faces are crisp; others slip away, caught mid-dissolve.

Like cached memory, the internet preserves icons not through permanence, but through repetition: an afterlife of circulation where even the most fleeting image can achieve spectral ubiquity.



TAÍNA CRUZ

TAÍNA CRUZ (b. 1998, New York) lives and works in New Haven. Cruz's work explores themes related to world building and folklore, visual and cultural history as well as identity. Her practice traverses a range of mediums, encompassing sculpture, painting, and video. Her distinctive visual language emerges through the manipulation of digital imagery, a process that involves altering photographs and visual material from her own expansive digital archive. Cruz frequently uses digital manipulation techniques to create her compositions before translating them onto canvas. This method allows her to engage with contemporary themes such as the proliferation of 'deepfakes,' social media's role in shaping self-image, and the commodification of the body. Her paintings provoke deeper reflections on the ways in which digital technologies are reshaping our understanding of self and society, often in a humorous way, further challenging and redefining traditional representations of Black womanhood.

Recent exhibitions include Museum of Contemporary Art Detroit (2025); MMK Frankfurt (2025); Kraupa-Tuskany Zeidler, Berlin (2024); MoMA PS1, New York (2023); Kraupa-Tuskany Zeidler, Berlin (2023, solo); Studio Mondial, Berlin (2023); Martos Gallery, New York (2023); Kraupa-Tuskany Zeidler, Berlin (2023); Housing Gallery, New York (2022, solo); Embajada, San Juan (2022, solo); Housing Gallery, New York (2021); New Release Gallery, Online (2020); The Gormley Gallery, Baltimore, (2020). Cruz received the GO-A: Goya Opportunity Award, San Juan, Puerto Rico (2019) and was featured on the MICA Dean's List 2016-2020, Baltimore, United States of America (2020).

For further information, please visit the [artist page](#)



K - T Z

SIMON DENNY

Output 0764, 2025

plotted acrylic and inkjet on canvas

120 x 120 x 4 cm

47 1/4 x 47 1/4 x 1 1/2 in

unique

(SD/M 25-07/U)

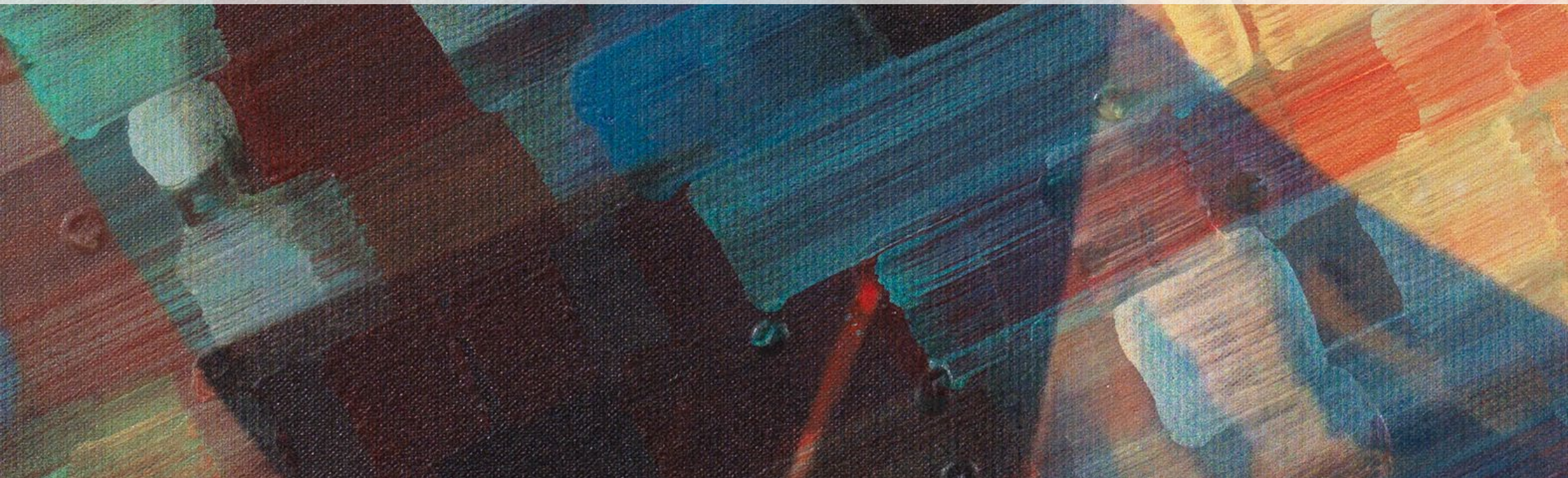
EUR 32,000.00 net







The series of works from Denny's forthcoming solo exhibition, *Forces of the Unknown*, unfolds in digitally rendered color. Generated via AI models trained on Italian Futurist paintings, particularly those of Giacomo Balla and Tullio Crali. These works echo the aesthetic legacy of Futurist Aeropainting while embedding the techno-utopian fantasies of the present. The AI-produced compositions are then interpreted by robotic arms wielding traditional brushes, with layers of sprayed ink completing the hybrid process.









K - T Z

SIMON DENNY

Output 1076, 2025

plotted gouache and UV print on canvas

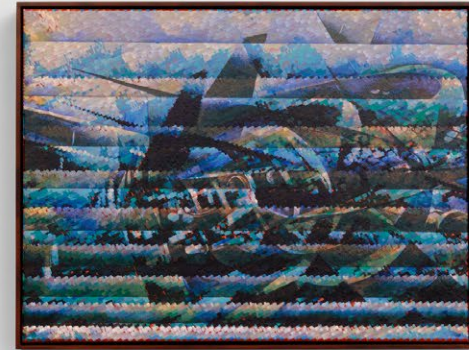
60 x 80 x 4 cm

31 1/2 x 23 1/2 x 1 1/2 in

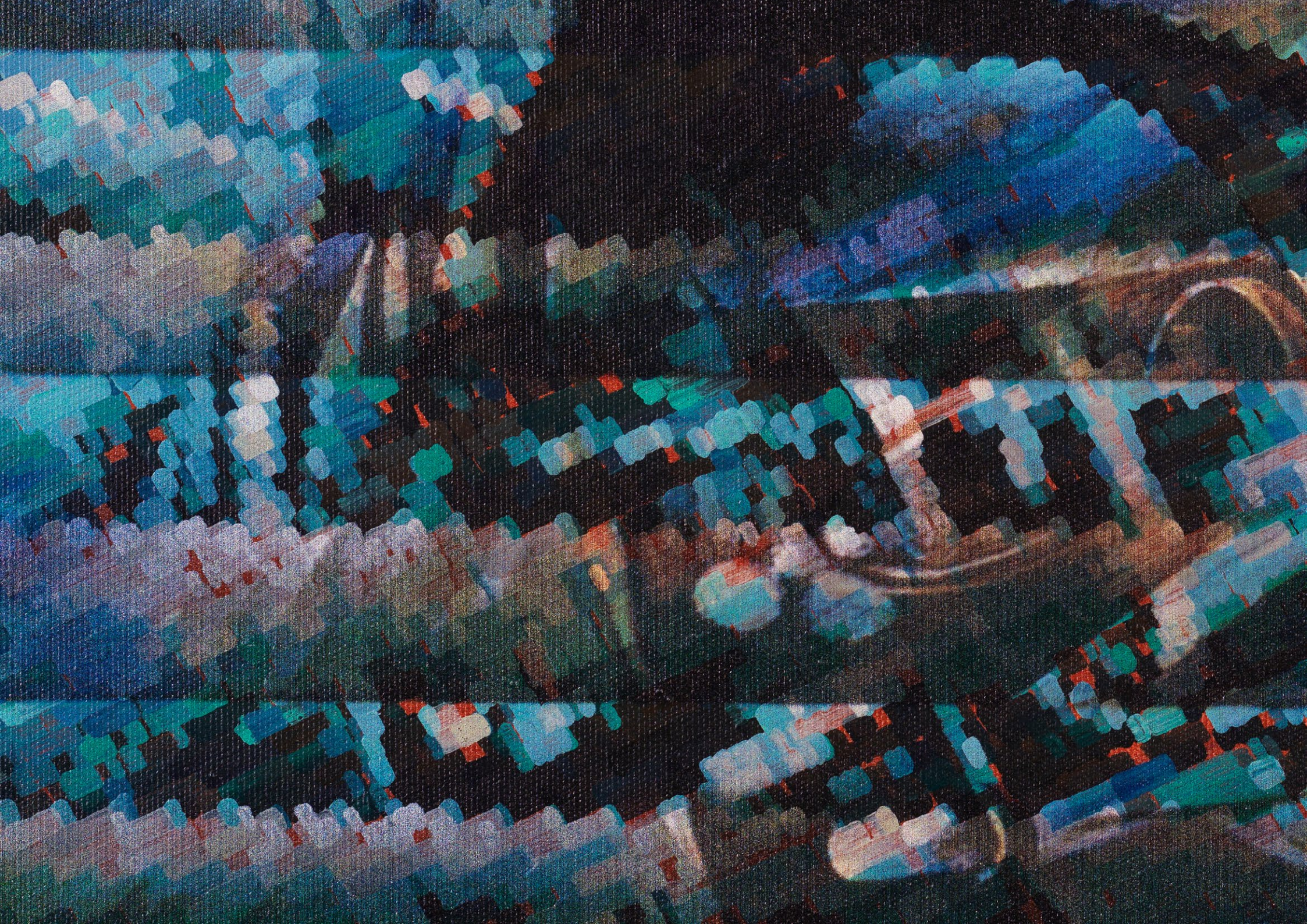
unique

(SD/M 25-02/U)

EUR 20,000.00 net









SIMON DENNY

SIMON DENNY (b. 1982 Auckland, New Zealand) lives and works in Berlin, Germany. He makes artworks that unpack stories about technology using a variety of media including painting, web-based media, installation, sculpture, print and video. He studied at the Elam School of Fine Arts, University of Auckland and at the Städelschule, Frankfurt am Main.

Recent solo exhibitions include Petzel Gallery, New York (2024); Kunstverein Hannover (2023); K21- Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2020); the Museum of Old and New Art, Tasmania (2019); Museum of Contemporary Art, Cleveland (2018); OCAT- OCT Contemporary Art Terminal (2017); Hammer Museum, Los Angeles (2017); WIELS Contemporary Art Centre, Brussels (2016); Serpentine Galleries, London (2015); Museum of Modern Art PS1, New York (2015); Portikus, Frankfurt (2014); mumok - Museum moderner Kunst Stiftung Ludwig Wien, Vienna (2013); Kunstverein Munich (2013).

Denny represented New Zealand at the 56th Venice Biennale in 2015. Denny has curated exhibitions such as Proof of Stake at Kunstverein in Hamburg (2021) and Proof of Work at Schinkel Pavillon, Berlin (2018).

His work is part of the collections of:

The Museum of Modern Art, New York  
Kunstsammlung Nordrhein Westfalen, Düsseldorf  
Walker Art Centre, Minneapolis  
Buffalo AKG Art Museum  
Kunsthaus Zürich

Bundeskunstsammlung (Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland) - The Federal Collection of Contemporary Art, Bonn  
Hamburger Kunsthalle, Hamburg  
Museum of New Zealand Te Papa Tongarewa, Wellington

He co-founded the artist mentoring program BPA//Berlin Program for Artists and serves as a Professor of Time-Based Media at The Hochschule für bildende Künste Hamburg.

For further information, please visit the [artist page](#)

K - T Z

BRETT GINSBURG  
Soot Fall, 2025  
acrylic on canvas  
200 x 160 x 2.5 cm  
78 3/4 x 63 x 1 in  
unique  
(BG/M 25-01/U)

USD 23,000.00 net







Building on an existing archive of machinic and biological forms, *Soot Fall* expands Ginsburg's investigation into the interplay of technology, embodiment, and transformation. Constructed through an intuitive process of layering, splicing, and reassembling photographs and research images, these paintings reveal the combustion intake as a complete object: a hemispherical cavity where matter is compressed and accelerated. Through these charged forms, the artist proposes a symbolic and psychological reading of mechanical structures as metaphors for the body and its extensions.

Iridescent tones, reminiscent of oxidized fuel and mineral deposits on metal, suggest an alchemical state of in-betweenness. These spectral, tertiary hues surface as traces or residues of combustion and transformation. The titles, referencing soot and ash, anchor the works in the material afterlife of industrial processes, hinting at what is left behind, suspended.





K - T Z

BRETT GINSBURG

Multiplier; Study from Dumas: The Human Tripod, no. 6, 2025

acrylic on canvas

202 x 182 x 2.5 cm

79 1/2 x 71 1/2 x 1 in

unique

(BG/M 25-03/U)

USD 23,000.00 net



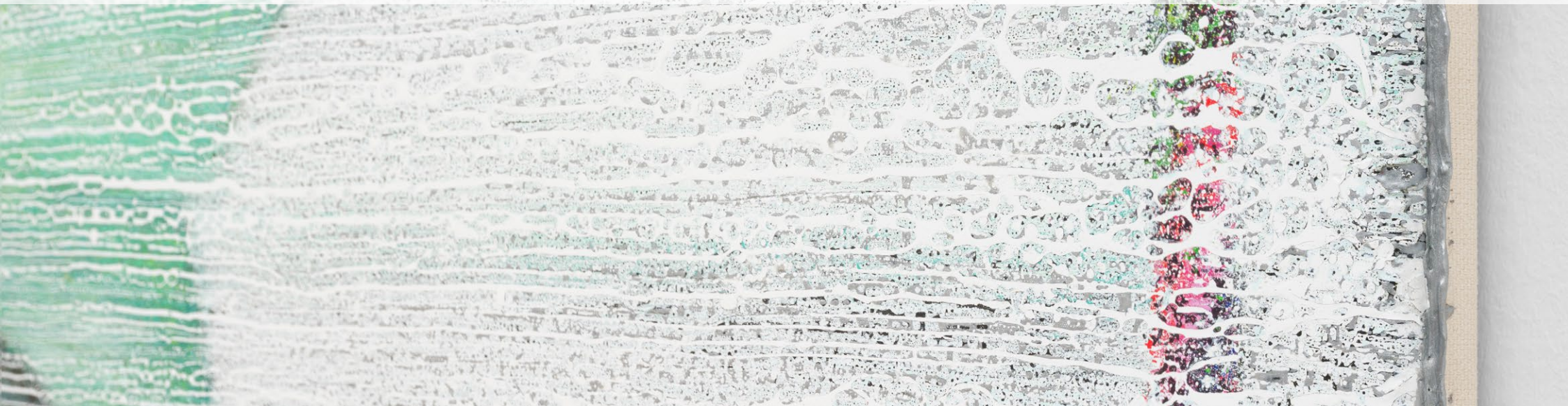




A three-legged figure, drawn from Marlene Dumas' *The Human Tripod* (1988), appears throughout Ginsburg's *Multiplier* series (ongoing since 2023)—fragmented and recurring in a digitally inflected array of glitches. Dumas' work itself questions the roles of painting and photography, merging the human body with camera equipment and reducing the figure to a support for the machine.

Ginsburg adopts and alters this figure, using a document scanner as a blind gestural tool to record surfaces and images. This process invites chance, introducing visual disruptions that fragment and reassemble compositions, creating a multiplied sense of movement and time. In contrast to Dumas' camera, Ginsburg's use of the scanner emphasizes its glitch—not as an error, but as a defining feature.

These works resemble technological relics and traces of specific developments while engaging with painting's self-referential nature. Referencing a work already rethinking portraiture, Ginsburg extends this reflexivity, echoing the scanner's movement through analogue painting. The figure becomes a motif, iconic through repetition, even when reduced or absent.









K - T Z

BRETT GINSBURG

Carapace 202503310408, 2025

acrylic on canvas

72 x 102 x 2.5 cm

28 1/2 x 40 x 1 in

unique

(BG/M 25-06/U)

USD 10,000.00 net







The *Carapace* series draws on open-source 3D scans of jewel scarabs, treating digital insect models as readymades. These works explore how form dissolves through endless zooming and rotation, raising questions about visibility, abstraction, and simulation.

Cool blue highlights surface from dark, iridescent fields in compositions that overflow the picture plane. The beetle becomes both subject and metaphor: a hollow shell in digital space, echoing themes of estrangement, metamorphosis, and the limits of perception. Ginsburg likens this tension to painting itself, where material surfaces must be built and shed, like skin. Romantic references to artists like Turner linger, filtering through a contemporary lens of industrial haze and visual toxicity.





BRETT GINSBURG

BRETT GINSBURG (b. 1990) lives and works in New York. He received an MFA in Painting/Printmaking from Yale University (2022), and a BFA from the Kansas City Art Institute (2013). His painting and sculpture respond to the vibratory and unseen technical systems that proliferate our surroundings, engaging in the spatial navigation of infrastructural, automotive, and ecological sites. Ginsburg's work contemplates the influence of entomology and evolutionary biology on technological progress. By inter-scaling visual information from first hand encounters and research artifacts, his work serves as an abstract proposition for questioning and perception, rather than a definitive thesis. Ginsburg's interests also encompass imaging through machines, microscopes, scanners and casting simulation technologies to consider the internal and engineered complexities of his subjects. By adapting the indexical processes of mold-making and mono-printing, he compresses industrial materials and diverse modes of representation into singular picture planes. This technique creates subtle interferences and adds pictorial tension, reflecting the simultaneity that characterizes our attention-driven society.

Ginsburg's work has been shown in exhibitions at Matthew Brown Gallery, Los Angeles (2024, solo, forthcoming); Kraupa-Tuskany Zeidler, Berlin (2023, solo); Anonymous Gallery, New York (2023); Lo Brutto Stahl, Paris (2023); Jeffrey Deitch, New York (2022); Below Grand, New York (2022); Green Hall Gallery, New Haven (2022); The Bunker West, Santa Monica Mountains (2020); and the Museum of Arts and Design, New York (2014).

His work is part of the collection of Gaby and Wilhelm Schürmann Collection, Herzogenrath and Berlin.

For further information, please visit the [artist page](#)







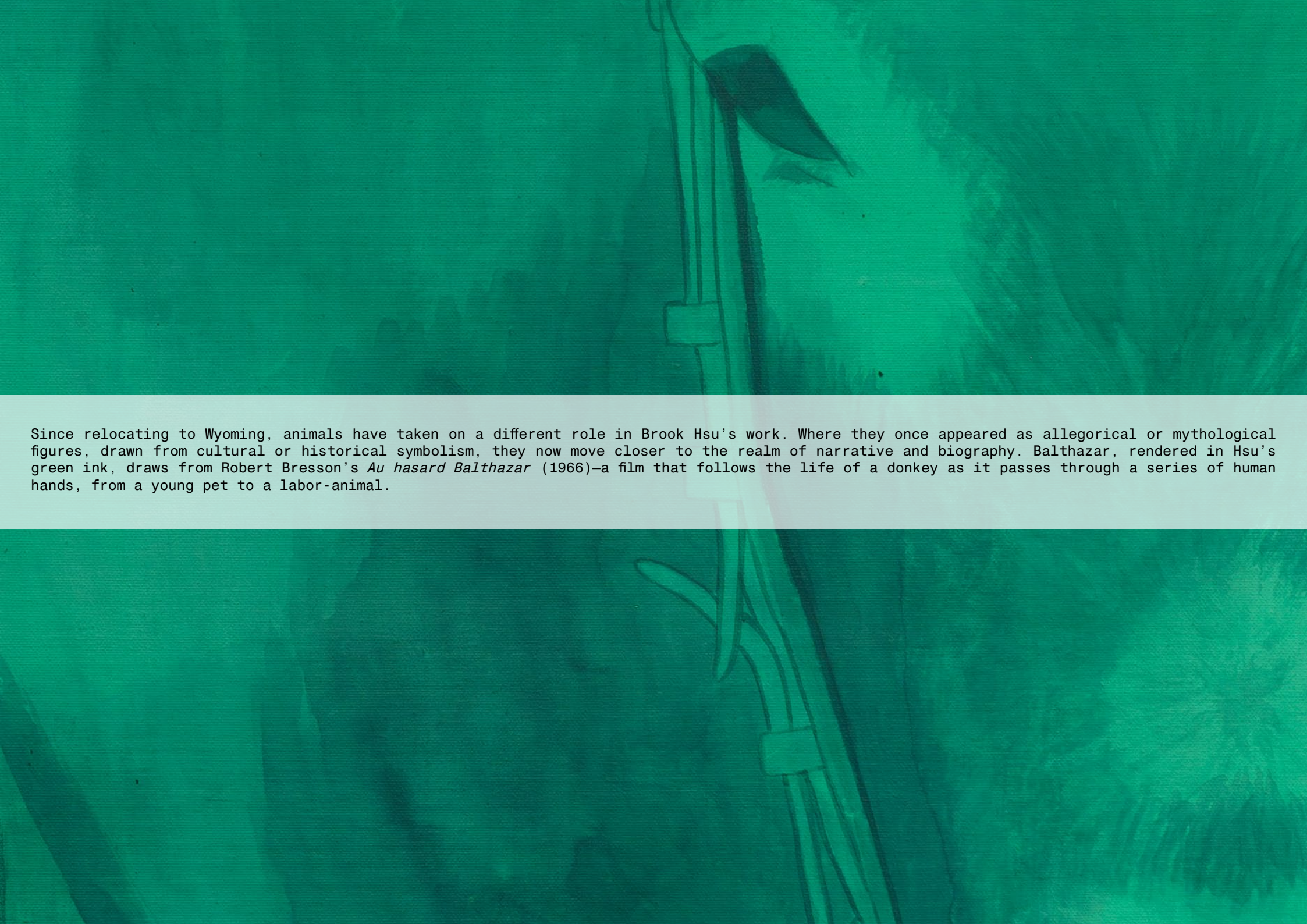
K - T Z

BROOK HSU  
Balthazar, 2025  
ink on canvas  
112 x 162 x 2.5 cm  
44 1/8 x 63 3/4 x 1 in  
unique  
(BH/M 25-01/U)

USD 45,000.00 net

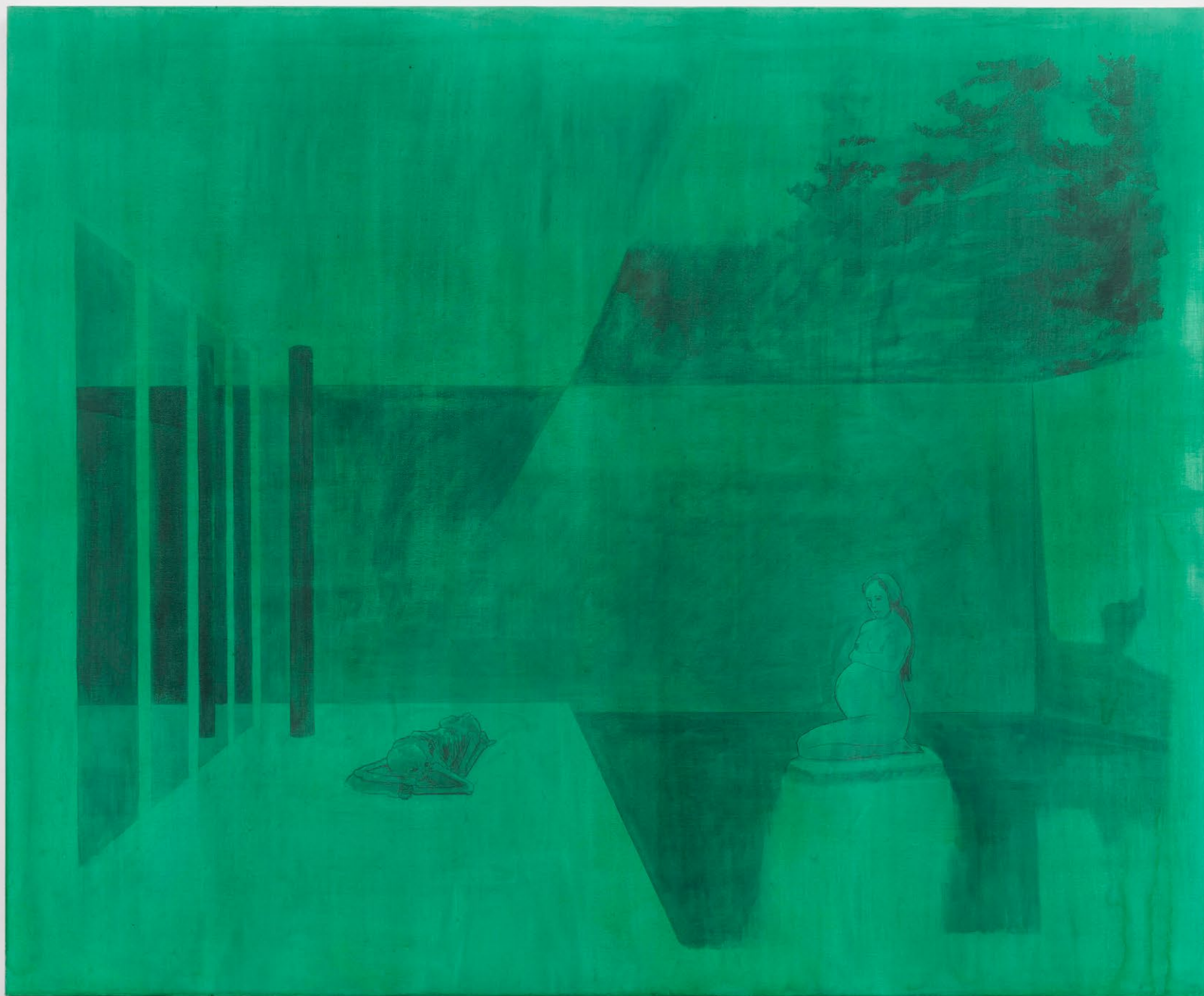






Since relocating to Wyoming, animals have taken on a different role in Brook Hsu's work. Where they once appeared as allegorical or mythological figures, drawn from cultural or historical symbolism, they now move closer to the realm of narrative and biography. Balthazar, rendered in Hsu's green ink, draws from Robert Bresson's *Au hasard Balthazar* (1966)—a film that follows the life of a donkey as it passes through a series of human hands, from a young pet to a labor-animal.







K - T Z

BROOK HSU

Barcelona Pavilion, 2024

ink on canvas

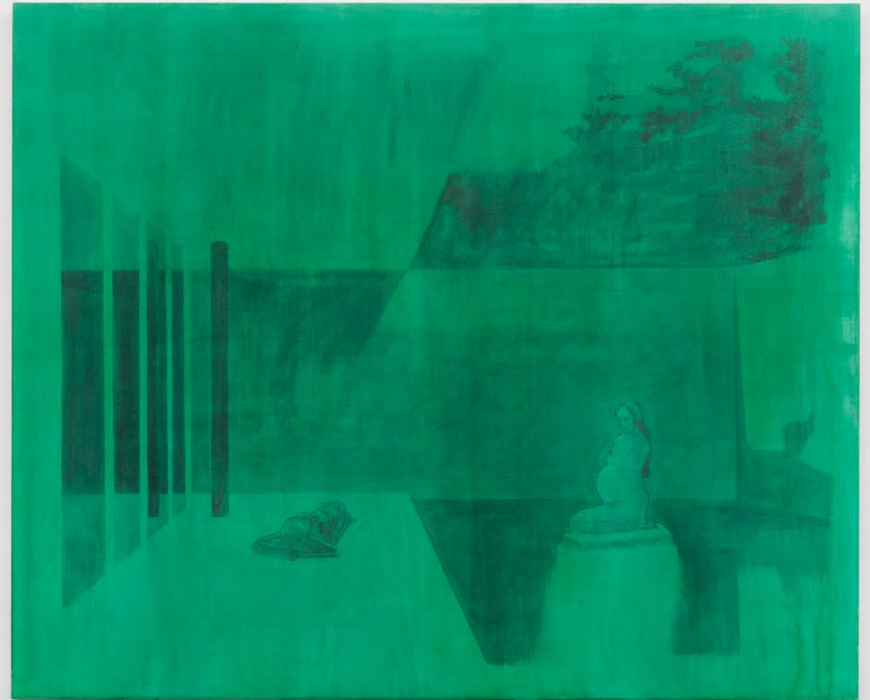
140 x 170 x 2.5 cm

55 1/8 x 66 7/8 x 1 in

unique

(BH/M 24-13/U)

USD 50,000.00 net







The Barcelona Pavilion, designed by Ludwig Mies van der Rohe for the 1929 International Exposition, was a seminal example of modernist architecture, emphasizing open space, minimalism, and luxurious materials. Though dismantled shortly after the exposition, it was later reconstructed in the 1980s. Hsu's painting mediates the paradoxical modus of the pavilion, which, unlike the eternal nature of architecture, exists to be destroyed and rebuilt. Hsu places a pregnant woman in place of the Georg Kolbe sculpture which stands in the pavilion, intermingling themes of life, death and rebirth between the organic and inorganic; anatomy and architecture.







K - T Z

BROOK HSU

Study for the Barcelona Pavilion, 2024

pen and marker on paper

framed:

25 x 31.5 x 3.5 cm

10 x 12 1/2 x 1 1/2 in

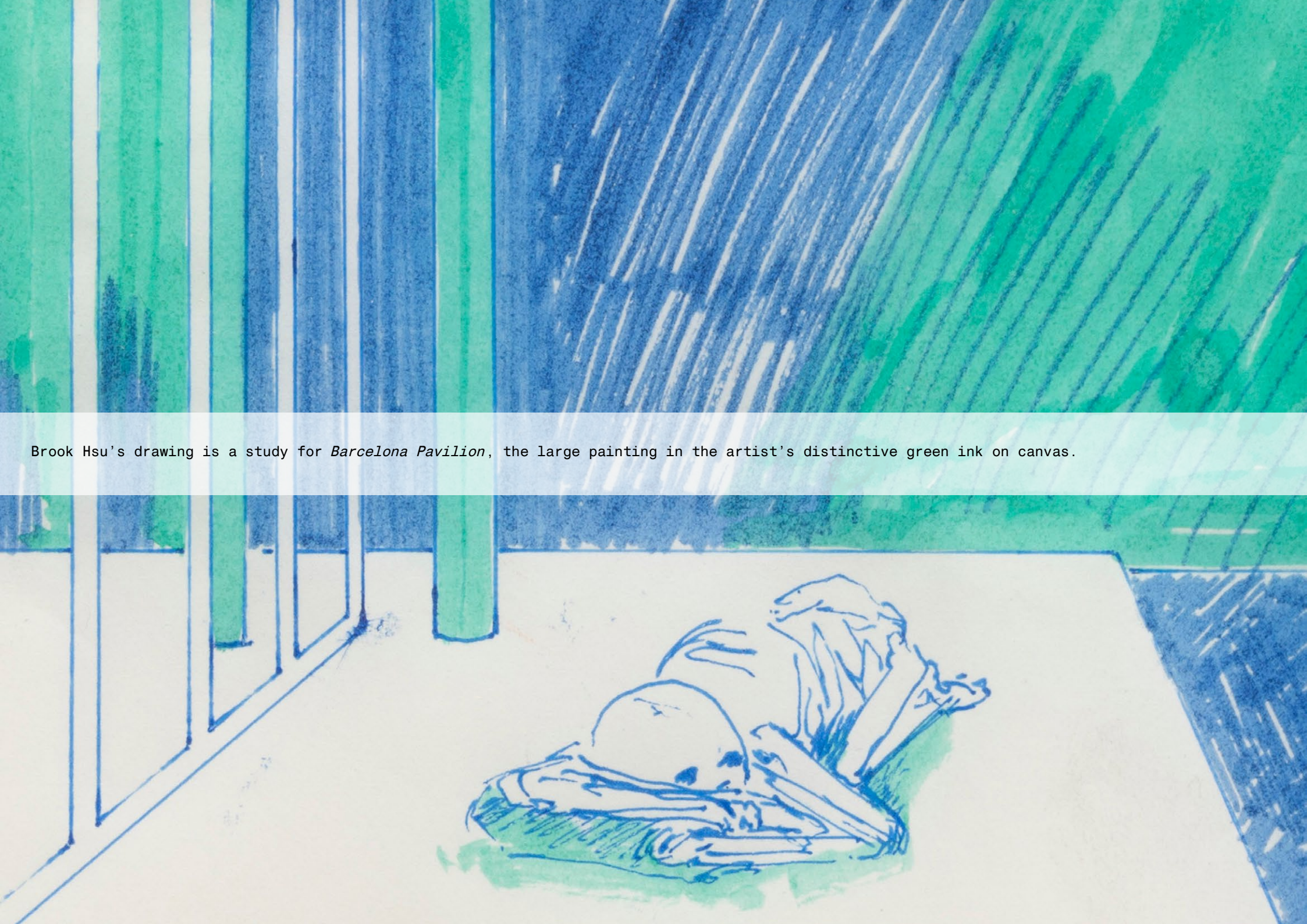
unique

(BH/M 24-11/U)

USD 12,000.00 net







Brook Hsu's drawing is a study for *Barcelona Pavilion*, the large painting in the artist's distinctive green ink on canvas.



BROOK HSU

BROOK HSU (b. 1987) deploys and weaves the autobiographical and the mythopoetic into paintings using an array of materials, including ink, oil paint, industrial carpets, and off-cuts of ready-made lumber. The sources for Hsu's imagery come from her own observations, sometimes arising from art history, film and literature. Working across painting, drawing, sculpture and writing, her works aim to question how we define representation today, producing abstract and figurative works that employ a host of signs and motifs, recounting stories of love, pain and humor. Hsu says of her practice, 'I seek to understand what we value in life by asking how we value the world.'

Brook Hsu lives and works in New York and Wyoming. Hsu received her BFA from the Kansas City Art Institute in 2010 and her MFA from Yale University in 2016. Recent solo exhibitions include: Gladstone Gallery, New York (2024); Kiang Malingue, Hong Kong (2022); Kraupa-Tuskany Zeidler, Berlin (2021); Manual Arts, Los Angeles (2021); Bortolami Gallery, New York (2019). Hsu has presented in group exhibitions at David Zwirner, New York (2024); Heidi Gallery, Berlin (2024); Contemporary Fine Arts, Basel (2024); Oriole, Hamburg (2024); Et al. Gallery, San Francisco (2024); New York (2024); 14th Shanghai Biennale (2023); K11 Shanghai (2023); Kunsthalle Zürich (2023); Paul Soto, Los Angeles (2023); Adler Beatty, New York (2022); Derosia Gallery, New York (2022); Hannah Hoffman, Los Angeles (2022); kaufmann repetto, New York and Milan (2021); TANK, Shanghai (2020); CLEARING, New York (2020); Jan Kaps, Cologne (2020); Insect Gallery, Los Angeles (2019-2020); Château Shatto, Los Angeles (2019); in lieu, Los Angeles (2019); and The Renaissance Society, Chicago (2018-2019).

His work is part the collections of:

Yan Du Collection, London  
Boros Collection, Berlin  
Philara Collection, Düsseldorf  
Musée d'Art Moderne de Paris  
X Museum, Beijing  
Long Museum, Shanghai

For further information, please visit the [artist page](#)



K - T Z

KATJA NOVITSKOVA

Earthware (mirror octopus 01), 2025

epoxy clay, UV-resistant ink transfer, aluminium frame,  
nail polish, PU resin, lenticular print

229 x 122 x 3 cm

90 1/8 x 48 x 1 1/8 in


unique

(KN/M 25-02/U)

EUR 40,000.00 net







*Earthware (mirror octopus 01)* is part of Katja Novitskova's ongoing *Earthware* series (since 2019). This series will be featured in her forthcoming solo exhibition, *MIRROR LIFE* at the gallery in Berlin. The work exemplifies Novitskova's long-standing engagement with the lifecycle of digital images and the porous boundary between biological life and synthetic representation. At its center is a cephalopod, whose eye is rendered in a lenticular resin that redirects light into a vivid, alien-red glow. The eye becomes a site of rupture and reflection: between species, between matter and media, between life and its image.

Beginning with high-resolution photographs of now-deceased marine animals, Novitskova prints onto PET-G film with UV-resistant ink, then manually transfers the image onto sculpted epoxy clay. This process has been developed by the artist over the past decade. It yields unpredictable, tactile surfaces that blend the visual logic of screens with the physicality of geological forms. The result is a kind of fossilized photograph, where digital memory is anchored in mineral skin.

The work hovers between image and object, artifact and apparition. The glowing red eye animates the cephalopod with an immediacy. Rather than simply memorializing what has been lost, *Earthware (mirror octopus 01)* renders disappearance as a process of transformation. What was once alive becomes data, then image, then matter again and reconstituted as a synthetic fossil of a life form that no longer quite belongs to nature or technology, but to the speculative space in between.







K - T Z

KATJA NOVITSKOVA

Soft Approximation (brooding life-form 04), 2025

UTR-8100 resin, PU resin, carnelian, aluminium pedestal

35 x 36 x 43 cm

13 3/4 x 14 1/8 x 16 7/8 in

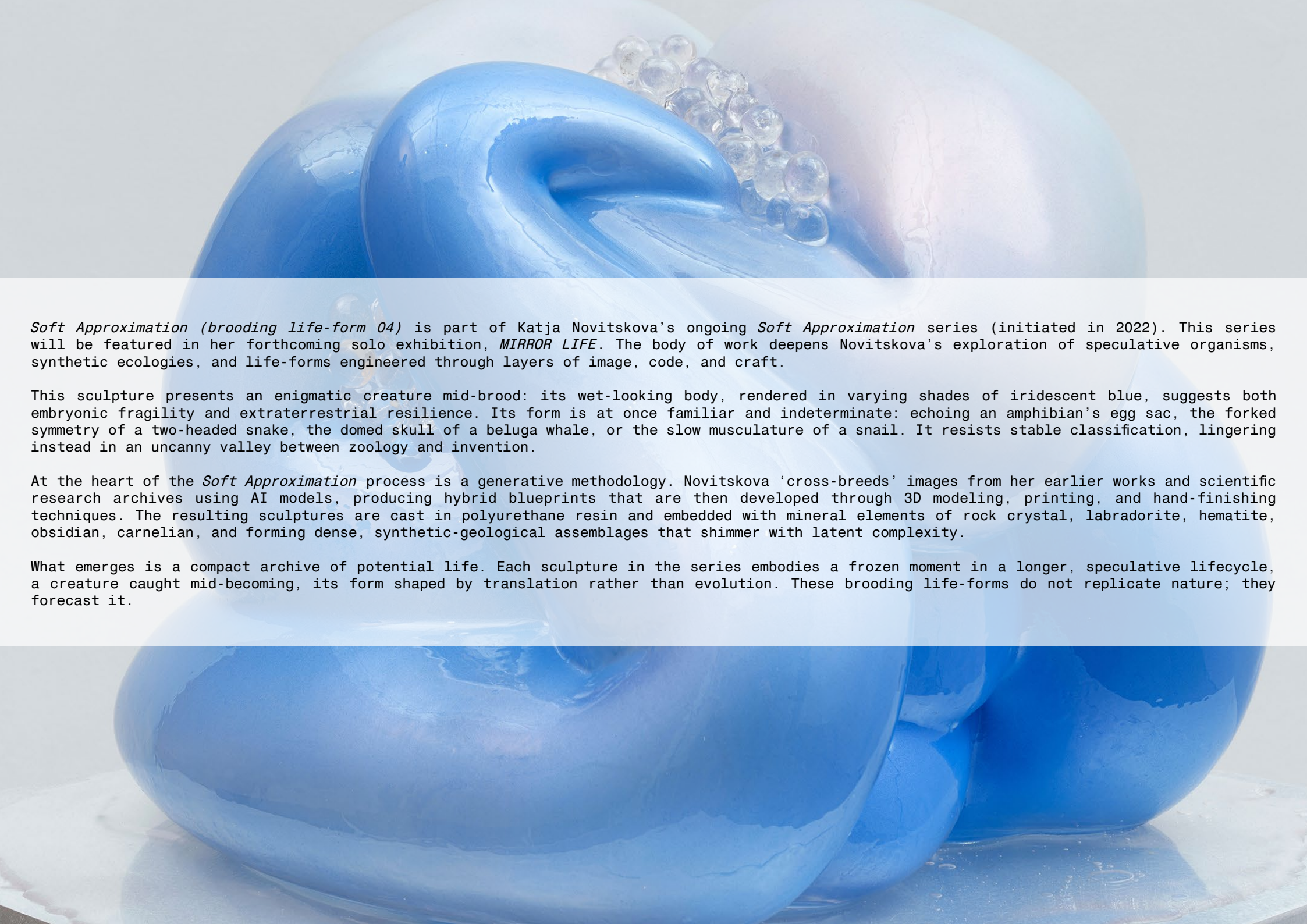
unique

(KN/S 25-04/U)

EUR 40,000.00 net







*Soft Approximation (brooding life-form 04)* is part of Katja Novitskova's ongoing *Soft Approximation* series (initiated in 2022). This series will be featured in her forthcoming solo exhibition, *MIRROR LIFE*. The body of work deepens Novitskova's exploration of speculative organisms, synthetic ecologies, and life-forms engineered through layers of image, code, and craft.

This sculpture presents an enigmatic creature mid-brood: its wet-looking body, rendered in varying shades of iridescent blue, suggests both embryonic fragility and extraterrestrial resilience. Its form is at once familiar and indeterminate: echoing an amphibian's egg sac, the forked symmetry of a two-headed snake, the domed skull of a beluga whale, or the slow musculature of a snail. It resists stable classification, lingering instead in an uncanny valley between zoology and invention.

At the heart of the *Soft Approximation* process is a generative methodology. Novitskova 'cross-breeds' images from her earlier works and scientific research archives using AI models, producing hybrid blueprints that are then developed through 3D modeling, printing, and hand-finishing techniques. The resulting sculptures are cast in polyurethane resin and embedded with mineral elements of rock crystal, labradorite, hematite, obsidian, carnelian, and forming dense, synthetic-geological assemblages that shimmer with latent complexity.

What emerges is a compact archive of potential life. Each sculpture in the series embodies a frozen moment in a longer, speculative lifecycle, a creature caught mid-becoming, its form shaped by translation rather than evolution. These brooding life-forms do not replicate nature; they forecast it.



## KATJA NOVITSKOVA

Novitskova's work tackles the complexity and eventual failures of depicting the world through technologically driven narratives. By uniting art and science to the level of nature, Novitskova brings awareness to the mediation and representation tools used to depict these realms.

More specifically, Novitskova's work focuses on the mapping of biological territories that are no longer outside but rather 'inside' biological bodies. The technological devices, such as microscopes or brain scans, used to mediate and depict those alternative geographies are able to merge datasets and biology, altering how biology and technology develop. In Novitskova's mind 'the look inside has somehow replaced the gaze into the future.' From parasitic worms to robotic nurturing or incubating machines, technological devices are not only dominating the inner biological realm, but also the affective one. Novitskova's adoption of the baby swigs as ready mades, turning them into sci-fi-like looking creatures, is a wink to new technologies of affection and care, mediated through algorithms and artificial intelligence. Those works bring up memories of the 'alien' depicted by science fiction, as well as the role of the non-human in a hypothetical not so distant future.

In 2018 the publishing house Ringier released their Annual Report with a commission of Novitskova. Between 2017 and 2018 her third artist book 'If Only You Could See What I've Seen with Your Eyes' with Kumu Art Museum and Venice Biennale through Sternberg Press and in 2016 'Dawn Mission' was published with the Kunstverein in Hamburg. In 2010, she published the influential artist book the 'Post Internet Survival Guide.'

KATJA NOVITSKOVA, (b. 1984 Tallinn, Estonia), lives and works in Amsterdam. She was artist in residence at the Rijksakademie van Beeldende Kunsten in Amsterdam from 2013 to 2014.

Relevant international solo and group exhibitions include Kraupa-Tuskany Zeidler, Berlin (2025, solo, forthcoming); Stedelijk Museum, Amsterdam (2024); 15th Gwangju Biennale (2024); Kraupa-Tuskany Zeidler, Berlin (2024); Museum für Gegenwartskunst Siegen (2023, solo); Fries Museum, Leeuwarden (2023, solo); Stavanger Art Museum, Norway (2023); Marta Herford Museum, Herford (2022); Kraupa-Tuskany Zeidler, Berlin (2022, solo); MUDAM Luxembourg (2021); Kunstfort bij Vijfhuizen (2021, solo); Belgrade Biennial (2021); Migros Museum für Gegenwartskunst, Zürich (2020); Sharjah Art Foundation (2020); Powerlong Museum, Shanghai (2019); Hamburger Bahnhof, Berlin (2019); the 14th Fellbach Triennale (2019); CCA, Tel Aviv (2019); Marta Herford Museum, Herford (2018); Whitechapel Gallery, London (2018, solo); Kumu Art Museum, Tallinn (2018, solo); Baltic Triennial, Vilnius (2018); the Estonian Pavilion at the 57th Venice Biennale (2017, solo); The Public Art Fund, New York (2017, solo); Cc Foundation & Art Centre, Shanghai (2017, solo); Schirn Kunsthalle, Frankfurt (2017); The Museum of Contemporary Art Kiasma, Helsinki (2017); Kunsthall Charlottenborg, Copenhagen (2017); K11 Art Foundation, Shanghai (2017) and Greene Naftali, New York (2016, solo). Other solo and group exhibitions include Kunstverein in Hamburg (2016, solo); the 9th Berlin Biennale for Contemporary Art (2016); Museum Folkwang, Essen (Nam June Paik Award 2016); Yuz Museum, Shanghai (2016); Okayama Art Summit, (2016); The Museum of Modern Art, New York (2015); 13th Lyon Biennale (2015/2016); Kunsthalle Lissabon (2015, solo); Astrup Fearnley Museum, Oslo (2014); Fridericianum, Kassel (2013) and the CCS Bard, New York (2012). She had her first solo exhibition at Kraupa-Tuskany Zeidler, Berlin, in 2012.



K - T    Z

Recent acquisitions to public collections include Museum für Gegenwartskunst Siegen; Museum Folkwang, Essen; Stedelijk Museum, Amsterdam.

Her work is part the collections of:

Museum für Gegenwartskunst Siegen  
Museum Folkwang, Essen  
Stavanger Art Museum, Norway  
Stedelijk Museum, Amsterdam  
National Museum Oslo  
Museum Ludwig, Cologne  
Moderna Museet, Stockholm  
Kumu Art Museum, Estonia  
KAI 10 | ARTHENA FOUNDATION, Düsseldorf  
KAT\_A, Bad Honnef  
Marta Herford, Herford  
Bundeskunstsammlung (Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland) - The Federal Collection of Contemporary Art, Bonn  
Yuz Museum, Shanghai  
Aishti Art Foundation, Beirut  
Astrup Fearnley Museum, Oslo  
Boros Collection, Berlin  
CC Foundation, Shanghai  
Fondazione Sandretto Re Rebaudengo, Turin  
Ishikawa Foundation, Okayama  
K11 Art Foundation, Shanghai  
Fries Museum, Leeuwarden  
Ringier Collection, Zürich  
Rubell Family Collection, Miami  
Sishang Art Museum, Beijing

For further information, please visit the [artist page](#)

K r a u p a - T u s k a n y    Z e i d l e r  
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+ 4 9   3 0   6 8 8 1 2 7 1 0 ,   o f f i c e @ k - t - z . c o m ,   w w w . k - t - z . c o m







K - T Z

RIM PARK

Luma, 2025

pigment and oil on hanji (Korean paper), birch wood,  
polymer clay

146 x 248 x 10 cm

57 1/2 x 97 3/4 x 4 in

unique

(RP/M 25-16/U)

USD 15,000.00 net







For *Luma*, Rim Park gathers diverse root systems into a single sculptural body, shifting her botanical focus from specificity to multiplicity. The work reflects on rootedness as both a source of immobility and vitality, translating subterranean structures into sensual, abstract forms.

Named from the Sanskrit word for 'tail,' *Luma* explores how plants—beyond human language and history—are still named, studied, and mythologized. The piece stands as both a poetic echo and material impression of vegetal time: silent, embodied, and enduring.







K - T Z

RIMA PARK

Entrails #3 (murmur beneath), 2025

etching, oil, ink on printmaking paper, birch wood

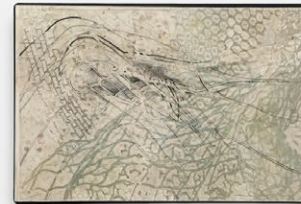
43 x 63 x 4 cm

17 x 24 3/4 x 1 1/2 in

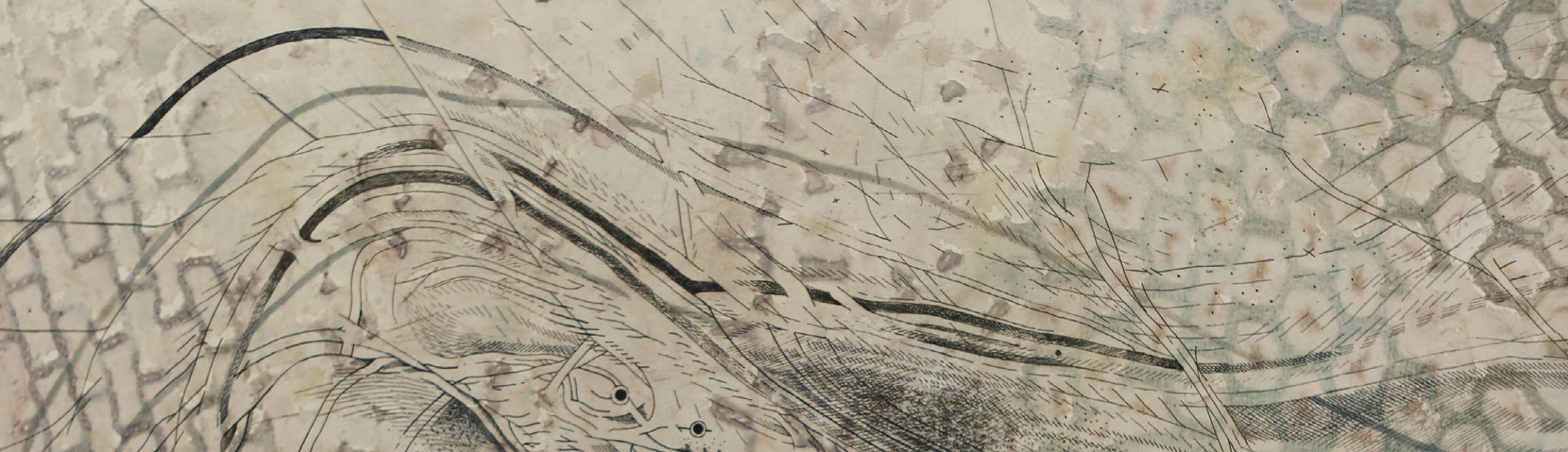
unique

(RP/M 25-17/U)

USD 6,000.00 net

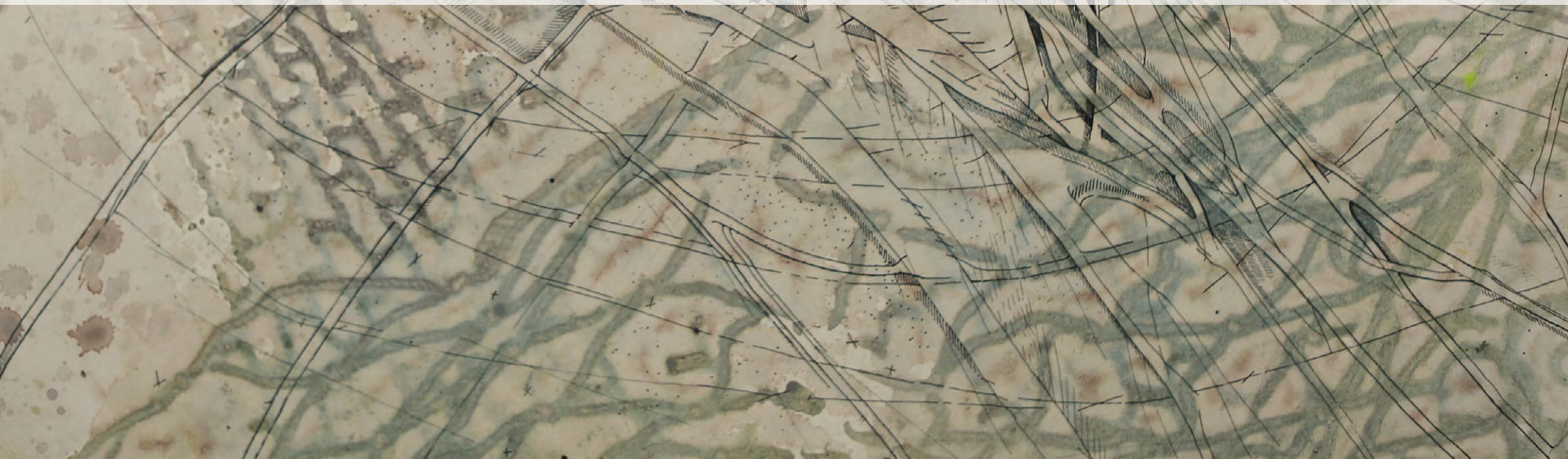




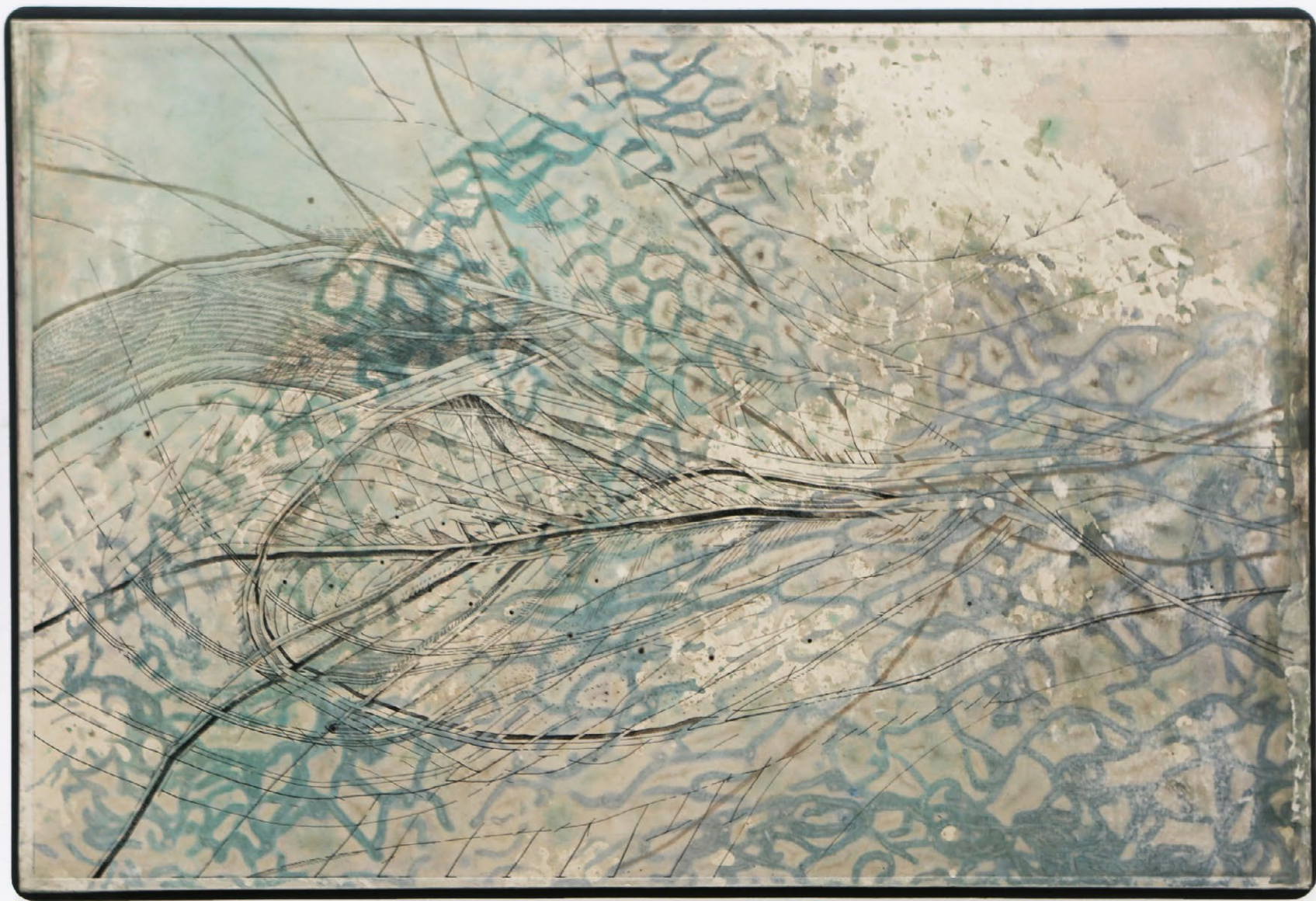


The *Entrails* series expands Park's exploration of root structures, drawing on a wide array of specimens to evoke the visceral, nerve-like presence of plants. Each layered composition reflects her concept of 'vegitality,' the quiet, ongoing agency of plant life across deep ecological time.

Blending scientific reference with intuitive mark-making, these works position plants as both data and myth, bridging the biological and the symbolic. *Entrails* speaks to survival, transformation, and the strange clarity that comes from seeing the world through nonhuman forms.









K - T Z

RIMA PARK

Entrails #2 (softest echo), 2025

etching, oil, ink on printmaking paper, birch wood

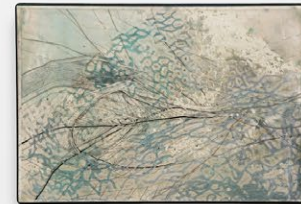
43 x 63 x 4 cm

17 x 24 3/4 x 1 1/2 in

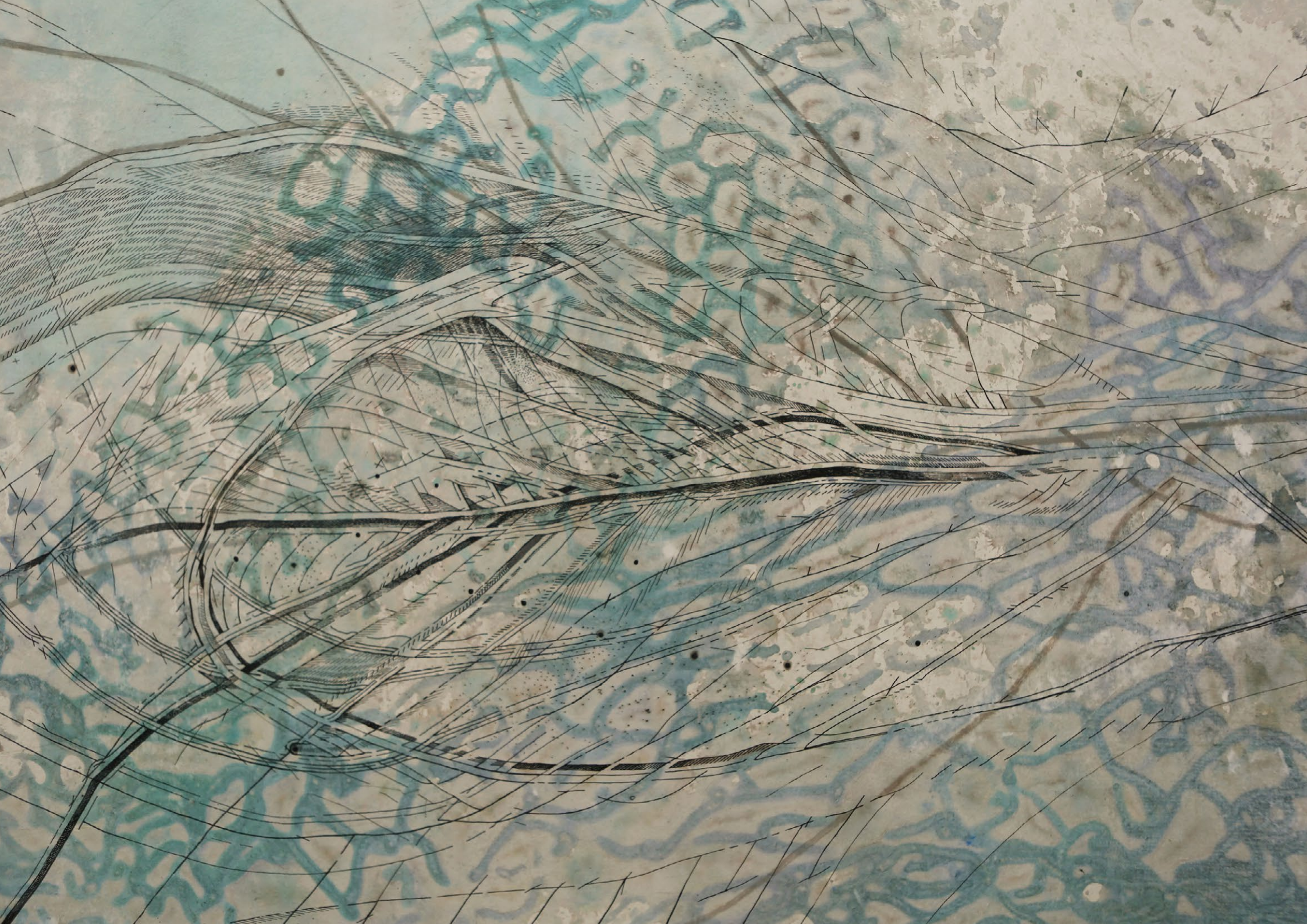
unique

(RP/M 25-18/U)

USD 6,000.00 net









RIM PARK

RIM PARK (b. 1998, South Korea) lives and works in Seoul. She holds a BFA in Painting from Hongik University, Seoul (2022). Park's work captures her encounters with unspoiled, often remote landscapes, where she draws from her fieldwork to reinterpret nature's forms in intricate, layered compositions.

By incorporating found organic elements such as moss, tree roots, and pigments from the field, Park's paintings and sculptures explore the delicate, ambiguous existence of beings seemingly detached from human interference, as if suspended in a timeless realm. In her practice, Park blends traditional Korean materials with pigments derived from nature, forging a dialogue between organic decomposition and synthetic preservation. Her work invites contemplation on the passive yet resilient nature of these beings, who coexist without imposing themselves and are subject to elemental forces like temperature, chance, and the flux of time. This reflective approach often emerges through her techniques of deconstruction and reassembly, where the anticipated imperfections foster alternative formal and symbolic possibilities.

Select exhibitions include Kraupa-Tuskany Zeidler, Berlin (2025, solo); CYLINDER TWO, Seoul (2025); Kraupa-Tuskany Zeidler, Berlin (2024); LDK, Seoul (2024, solo); CYLINDER ONE, Seoul (2024, solo); ARKO Art Center, Seoul (2024); Salon Hannam, Seoul (2024); Basel Social Club, Basel (2024); To the Edge of Scenery, ThisWeekendRoom, Seoul (2023); Voice Over, Faction, Seoul (2023); and Night Falls, Love Your Depot Gangnam Pavilion, Seoul (2022). Her work has also been featured at art fairs, including Liste Art Fair, Basel (2024) and ART BUSAN, Busan (2023).

Her work is part of the Boros Collection, Berlin.

For further information, please visit the [artist page](#)







K - T Z

KLAUDIA SCHIFFERLE

Magic Girls, 2024

acrylic spray on canvas

60 x 50 x 2 cm

23 1/2 x 19 3/4 x 3/4 in

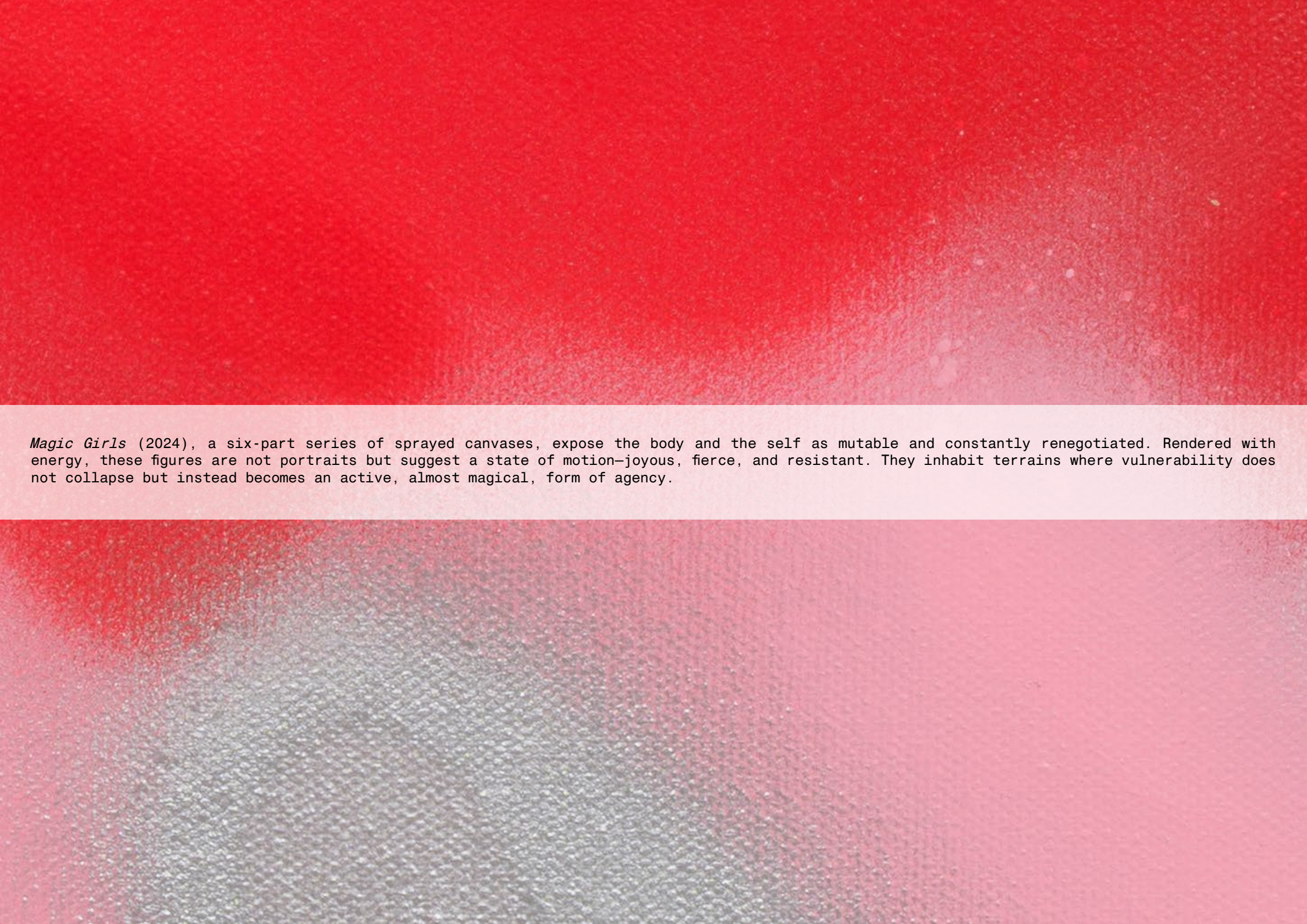
unique

(KS/M 24-09/U)

CHF 11,000.00 net





The image features a large, textured red background. A horizontal white band runs across the middle of the image, containing a block of text. The red background has a fine, grainy texture, and the white band is a solid, clean white.

*Magic Girls* (2024), a six-part series of sprayed canvases, expose the body and the self as mutable and constantly renegotiated. Rendered with energy, these figures are not portraits but suggest a state of motion—joyous, fierce, and resistant. They inhabit terrains where vulnerability does not collapse but instead becomes an active, almost magical, form of agency.



KLAUDIA SCHIFFERLE

KLAUDIA SCHIFFERLE (b. 1955, Zurich) is internationally recognized as a painter, sculptor, musician, songwriter, and author. Her multifaceted practice spans media and methods, and has evolved over decades through a commitment to experimentation and emotional honesty. Active since the 1970s, Schifferle's work resists easy categorization, drawing instead from a deeply personal, intuitive process. While she was a founding member of the all-female band Kleenex (later LiLiPUT) in the late 1970s, her visual art stands independently of that musical legacy. Her focus has consistently been on exploring states of being-through color, material, and form – in ways that are both direct and introspective.

Schifferle was awarded the Vordemberge Gildewart Foundation Prize (1983), the Zurich Art Society Prize (1988), and the Art Prize of the City of Zurich (2012).

Her works have been shown internationally at Kraupa-Tuskany Zeidler, Berlin (2025, solo); Kraupa-Tuskany Zeidler, Munich (2025, solo); Kraupa-Tuskany-Zeidler, Berlin (2024); Vincent Van Gogh Museum, Arles (2024); Galerie Mueller und Galerie Weiss/Falk, Basel (solo); Halle für Kunst, Lüneburg (2024); Aargauer Kunsthaus, Aarau 2022; Kunsthalle Winterthur, (2021, solo); Kunsthalle Zürich, (2020); Helmhaus Zürich, (2010, solo); HeXiangning Art Museum, Shenzhen, P.R.C. China, (2012); Centre Pasqu'Art, Biel (2004, solo); Ulmer Museum, Ulm with Museum zu Allerheiligen, Schaffhausen (1992, solo), Kunsthaus Zürich, (1989, solo); Aargauer Kunsthaus, Aarau in collaboration with Kunstverein München und Kunstverein Bonn, (1985-1986, solo); Biennale of Sydney, (1984); Lenbachhaus, Munich (1983); documenta 7, Kassel (1982); among others.

For further information, please visit the [artist page](#)







K - T Z

PIETER SCHOOLWERTH

Thinking Through 2017 (13 Years), 2025

oil, acrylic, and inkjet print on canvas

122 x 154 x 3 cm

48 x 60 5/8 x 1 1/8 in

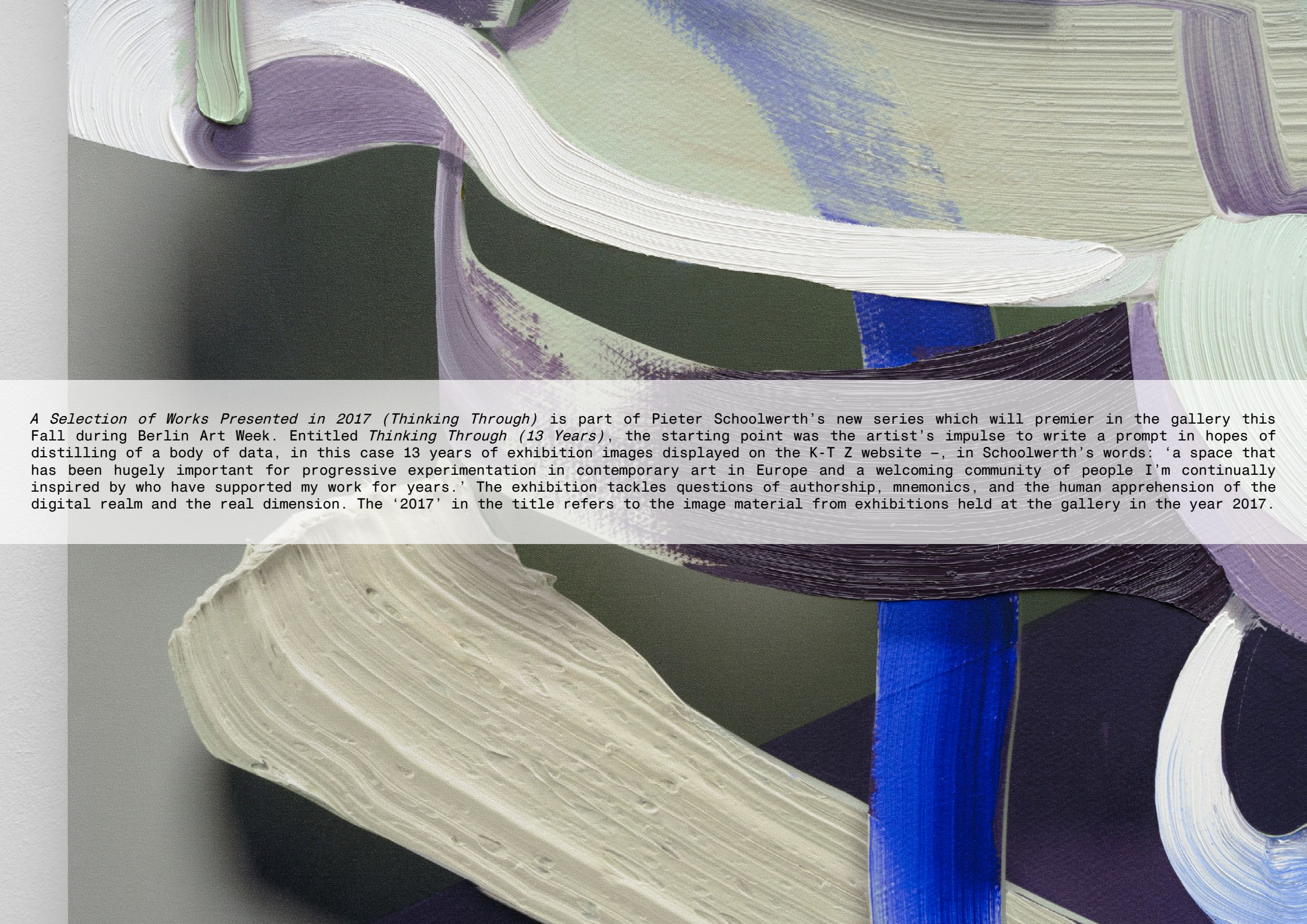
unique

(PS/M 25-03/U)

USD 45,000.00 net





An abstract painting featuring thick, expressive brushstrokes. The composition is dominated by large, flowing shapes in white, light green, and deep purple. A prominent white stroke curves from the top left towards the center. Below it, a broad, dark purple band stretches across the middle. To the right, a vertical stroke of vibrant blue is visible. The bottom left corner shows a large, textured area of light green or off-white paint. The overall effect is one of dynamic movement and layered textures.

*A Selection of Works Presented in 2017 (Thinking Through)* is part of Pieter Schoolwerth's new series which will premier in the gallery this Fall during Berlin Art Week. Entitled *Thinking Through (13 Years)*, the starting point was the artist's impulse to write a prompt in hopes of distilling of a body of data, in this case 13 years of exhibition images displayed on the K-T Z website –, in Schoolwerth's words: 'a space that has been hugely important for progressive experimentation in contemporary art in Europe and a welcoming community of people I'm continually inspired by who have supported my work for years.' The exhibition tackles questions of authorship, mnemonics, and the human apprehension of the digital realm and the real dimension. The '2017' in the title refers to the image material from exhibitions held at the gallery in the year 2017.



## PIETER SCHOOLWERTH

Pieter Schoolwerth explores and experiments with the effects of generalized abstraction on representations of the human form in painting. His works are complex compositions combining drawn, printed, painted pictorial elements and computer generated imagery. His method reflects the destabilized process of identity construction in an age characterized by increasingly abstract social relations. Schoolwerth literalizes the formation, superimposition, and alienation of the contemporary body through the manipulation of multiple media and layers of material content.

PIETER SCHOOLWERTH, (b. 1970), received his BFA from the California Institute of the Arts in 1994. He lives and works in New York.

His work has been exhibited internationally at Museum of Contemporary Art Chicago (2024); Marta Herford (2024); Petzel Gallery, New York (2024, solo); Duarte Sequeira, Seoul (2023, solo); Stavanger Art Museum, Norway (2023); Petzel Gallery, New York (2022); Petzel Gallery, New York (2022, solo); Kraupa-Tuskany Zeidler, Berlin (2022, solo); Kunstverein Hannover (2021, solo); Petzel Gallery, New York (2020, solo); Kraupa-Tuskany Zeidler, Berlin (2019, solo); the Hessel Museum of Art, Annandale-on-Hudson (2018); Miguel Abreu Gallery, New York (2017, solo); Capitain Petzel, Berlin (2017, solo); the Whitney Museum of American Art, New York (2016); 356 Mission, Los Angeles (2015, solo); Gallery SKE, New Delhi (2014, solo); Galerie Nathalie Obadia, Brussels (2013, solo); the Museum of Modern Art, New York (2006); Elizabeth Dee Gallery, New York (2005, solo); Centre Georges Pompidou, Paris (2002); American Fine Arts, New York (2001, solo) and Greene Naftali Gallery, New York (1996, solo).

From 2003 to 2013, Schoolwerth ran Wierd Records and the Wierd Party at Home Sweet Home on the LES of New York. Wierd released music by

42 bands working in the genres of minimal electronics, coldwave and noise, and produced over 500 live music, dj, and performance art events internationally.

His work is in the collections of:

National Gallery of Victoria, Melbourne  
Boros Collection, Berlin  
KAI 10 | ARTHENA FOUNDATION, Düsseldorf  
Stavanger Art Museum, Norway  
Aishti Foundation, Beirut  
Museum of Contemporary Art, Los Angeles  
Denver Art Museum  
Deutsche Bank Collection, New York  
Orange County Museum of Art, California  
Galerie für Zeitgenössische Kunst, Leipzig, Germany  
Kistefos Museum, Jevnaker  
Norton Museum, West Palm Beach  
Phoenix Art Museum, Phoenix  
San Francisco Museum of Modern Art

For further information, please visit the [artist page](#)







ANNA UDDENBERG

White Noise (Human Resources), 2025

polylactic acid, photopolymer resin, epoxy clay, foam,  
leather, acrylic paint, nylon stockings, nylon handbags,  
pleather pumps, acrylic shirt, acrylic nails, human hair,  
Herman Miller Aeron office chair

125 x 83 x 83 cm

49 1/4 x 32 5/8 x 32 5/8 in

unique

(AUI/ 25-01/U)

EUR 60,000.00 net





ANNA UDDENBERG  
White Noise (Human Resources), 2025  
alternative view







*White Noise (Human Resources)* places the figure in a state of stylized surrender, slumped in a Herman Miller Aeron chair: once a symbol of ergonomic progress, now reimagined as prosthetic restraint. The figure's glossy acrylic nails clutch the armrests; her nylon-clad legs fold inward, heels pointed, posture frozen in a tension between high-function and high-maintenance. It's unclear whether she's collapsing or performing collapse.

Uddenberg draws from the visual vernacular of corporate aesthetics: pleather pumps, button-downs, Human Resources badges, 'messed-up Jennifer Aniston' hair. These signifiers, meticulously constructed from photopolymer resin, epoxy clay, and polylactic acid, echo the promises of office life: flexibility, empowerment, support. But here, those promises are turned inside out. The support mechanisms such as back braces, neck pillows, armrests become extensions of submission. The body has adapted so completely to the system that it's become indistinguishable from it.

The title, *White Noise (Human Resources)*, gestures toward the ambient hum of institutional life: HR protocols, wellness seminars, customer service scripts. It's the background sound of professionalism as the performative empathy and bureaucratic cheer that fill in for actual care. Uddenberg's figure doesn't resist this logic; she embodies it, becomes it. She's both over-produced and under-supported, sculpted from the aspirational debris of late-capitalist design. As with much of Uddenberg's practice, the work is caught in a feedback loop of desire and discipline.



## ANNA UDDENBERG

Through the feedback loop of consumerist culture, Anna Uddenberg investigates how body culture, spirituality, and self-staging are intertwined with the mediation and production of subjectivity by new technologies and circulation of forms. Her practice integrates approaches to gender while acting as a space for reflecting on taste and class, appropriation and sexuality, pushing these questions into new material territories. Uddenberg's work continues to confront feminine identity in consumer culture and explores performativity by using sculpture and performance as visual platforms. The use of automobile skeletal structures and other utilitarian structures in her latest abstract and figurative works refers to the concept of comfort zone and proxies for architecture. The 'furniture-esque' outlook is a result of multiple rearrangements of everyday objects and materials, which are set in a new dialogue with one another.

ANNA UDDENBERG born 1982 in Stockholm, Sweden, lives and works in Berlin. Recent exhibitions with the artist have taken place at TANK, Shanghai (2025); Pinakothek der Moderne, Munich (2024); KINDL, Berlin (2024); Jeffrey Deitch, Los Angeles (2024); Overbeck Gesellschaft, Lübeck (2023, solo); The Perimeter, London (2023, solo); Kunsthalle Mannheim (2023, solo); Meredith Rosen Gallery, New York (2023, solo); Taipei Fine Arts Museum (2023); Kiasma Museum, Helsinki (2023); Centre Pompidou Metz (2023); Mendes Wood DM, São Paulo (2023); Schinkel Pavillon, Berlin (2022, solo); Bundeskunsthalle Bonn (2022); Cylinder, Seoul (2022); Kraupa-Tuskany Zeidler, Berlin (2021, solo); Berghain Panoramabar, Berlin (2020); Marciano Foundation, Los Angeles (2019); Bundeskunsthalle, Bonn (2019, solo); Museum Folkwang, Essen (2019); Powerlong Museum, Shanghai (2019); 14th Fellbach Triennale (2019); the 33rd Biennial of Graphic Arts in Ljubljana (2019); Schinkel Pavillon, Berlin (2019); Migros Museum, Zürich (2019); Moderna Museet, Stockholm (2018); Spazio Maiocchi, Milan (2018,

solo); nGbK, Berlin (2018); Centre Régional d'Art Contemporain Occitaine, Sète (2018); Splendid Cleaners, New York (2018); Athens Biennale (2018); Evoluon, Eindhoven (2018); Kunst Halle Sankt Gallen, St. Gallen (2018); Gaga, Mexico City (2017, solo); Monash University Museum of Art, Melbourne (2017); Kiasma-Museum of Contemporary Art, Helsinki (2017); Museum of Modern Art, Warsaw (2017), Kamel Mennour, Paris (2017) and at Kraupa-Tuskany Zeidler, Berlin (2017, solo). Uddenberg was the 2020 artist fellow for Black Cube Museum in Denver, CO.

Her work is part of the collections of:

Pinakotek der Moderne, Munich  
Kunsthalle Mannheim  
Kiasma Museum, Helsinki  
Bundeskunstsammlung (Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland) - The Federal Collection of Contemporary Art, Bonn  
Moderna Museet, Stockholm  
Stedelijk Museum, Amsterdam  
Boros Collection, Berlin  
Ståhl Collection, Norrköping  
K11 Foundation, Shanghai  
Yan Du Collection, London

Anna Uddenberg is the recipient of the Hector Kunstpreis, 2022 and Overbeck-Preis für bildende Kunst, 2023.

For further information, please visit the [artist page](#)



For additional information, images and availability, please visit our [Private View](#)

**Art Basel 2025**

Hall 2.1. | Booth N10



**Trey Abdella**

*Sweet'n Low*, 2025

acrylic on linen

219 x 160 x 3.5 cm

86 1/4 x 63 x 1 3/8 in

unique

(TA/M 25-01/U)

\$ 85,000.00 net



**Alex Carver**

*What Remains Is The Sword*, 2025

oil on linen

200 x 200 x 3.2 cm

78 3/4 x 78 3/4 x 1 1/4

unique

(ALC/M 25-10/U)

\$ 55,000.00 net



**Taina Cruz**

*The Distance Between Us*, 2025

oil on canvas

117 x 155 x 4 cm

46 x 61 x 1 5/8 in

unique

(TC/M 25-03/U)

\$ 20,000.00 net



**Taina Cruz**

*The Specter Speaks: Muses that Won't Fade Away*, 2025

oil on canvas

119 x 112 x 4 cm

46 7/8 x 44 1/8 x 1 5/8 in

unique

(TC/M 25-04/U)

\$ 17,000.00 net



**Simon Denny**

*Output 0764*, 2025

plotted acrylic and inkjet on canvas

120 x 120 x 4 cm

47 1/4 x 47 1/4 x 1 1/2 in

unique

(SD/M 25-07/U)

€ 32,000.00 net



**Simon Denny**

*Output 1076*, 2025

plotted gouache and UV print on canvas

62.5 x 82.5 x 6 cm

24 5/8 x 32 1/2 x 2 3/8 in

unique

(SD/M 25-02/U)

€ 20,000.00 net



For additional information, images and availability, please visit our [Private View](#)



**Brett Ginsburg**

*Soot Fall, 2025*  
acrylic on canvas  
200 x 160 x 2.5 cm  
78 3/4 x 63 x 1 in  
unique  
(BG/M 25-01/U)

\$ 23,000.00 net



**Brett Ginsburg**

*Multiplier; Study from Dumas: The Human Tripod, no. 6, 2025*  
acrylic on canvas  
202 x 182 x 2.5 cm  
79 1/2 x 71 1/2 x 1 in  
unique  
(BG/M 25-03/U)

\$ 23,000.00 net



**Brett Ginsburg**

*Carapace 202503310408, 2025*  
acrylic on canvas  
72 x 102 x 2.5 cm  
28 1/2 x 40 x 1 in  
unique  
(BG/M 25-06/U)

\$ 10,000.00 net



**Brook Hsu**

*Balthazar, 2025*  
ink on canvas  
112 x 162 x 2.5 cm  
44 1/8 x 63 3/4 x 1 in  
unique  
(BH/M 25-01/U)

\$ 45,000.00 net



**Brook Hsu**

*Barcelona Pavilion, 2024*  
ink on canvas  
140 x 170 x 2.5 cm  
55 1/8 x 66 7/8 x 1 in  
unique  
(BH/M 24-13/U)

\$ 50,000.00 net



**Brook Hsu**

*Study for the Barcelona Pavilion, 2024*  
pen and marker on paper  
framed:  
25 x 31.5 x 3.5 cm  
10 x 12 1/2 x 1 1/2 in  
unique  
(BH/M 24-11/U)

\$ 12,000.00 net



**Katja Novitskova**

*Earthware (mirror octopus 01), 2025*  
epoxy clay, UV-resistant ink transfer, aluminium frame, nail polish, PU resin, lenticular print  
229 x 122 x 3 cm  
90 1/8 x 48 x 1 1/8 in  
unique  
(KN/M 25-02/U)

€ 40,000.00 net



For additional information, images and availability, please visit our [Private View](#)



**Katja Novitskova**

*Soft Approximation (brooding life-form 04)*, 2025  
UTR-8100 resin, PU resin, carnelian, aluminium  
pedestal  
35 x 36 x 43 cm  
13 3/4 x 14 1/8 x 16 7/8 in  
unique  
(KN/S 25-04/U)

€ 40,000.00 net



**Rim Park**

*Luma*, 2025  
pigment and oil on hanji (Korean paper), birch  
wood, polymer clay  
146 x 248 x 10 cm  
57 1/2 x 97 3/4 x 4 in  
unique  
(RP/M 25-16/U)

\$ 15,000.00 net



**Rim Park**

*Entrails #3 (murmur beneath)*, 2025  
etching, oil, ink on printmaking paper, birch wood  
43 x 63 x 4 cm  
17 x 24 3/4 x 1 1/2 in  
unique  
(RP/M 25-17/U)

\$ 6,000.00 net



**Rim Park**

*Entrails #2 (softest echo)*, 2025  
etching, oil, ink on printmaking paper, birch wood  
43 x 63 x 4 cm  
17 x 24 3/4 x 1 1/2 in  
unique  
(RP/M 25-18/U)

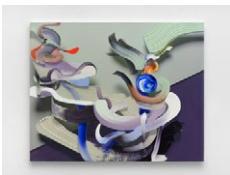
\$ 6,000.00 net



**Klaudia Schifferle**

*Magic Girls*, 2024  
acrylic spray on canvas  
60 x 50 x 2 cm  
23 1/2 x 19 3/4 x 3/4 in  
(KS/M 24-09/U)

CHF 11,000.00 net



**Pieter Schoolwerth**

*Thinking Through 2017 (13 Years)*, 2025  
oil, acrylic, and inkjet print on canvas  
122 x 154 x 3 cm  
48 x 60 5/8 x 1 1/8 in  
unique  
(PS/M 25-03/U)

\$ 45,000.00 net



**Anna Uddenberg**

*White Noise (Human Resources)*, 2025  
polylactic acid, photopolymer resin, epoxy clay,  
foam, leather, acrylic paint, nylon stockings,  
nylon handbags, pleather pumps, acrylic shirt,  
acrylic nails, human hair, Herman Miller Aeron  
office chair  
125 x 83 x 83 cm  
49 1/4 x 32 5/8 x 32 5/8 in  
unique  
(AU/I 25-01/U)

€ 60,000.00 net