



ART | BASEL

Hall 2.1 Booth J 3

Preview

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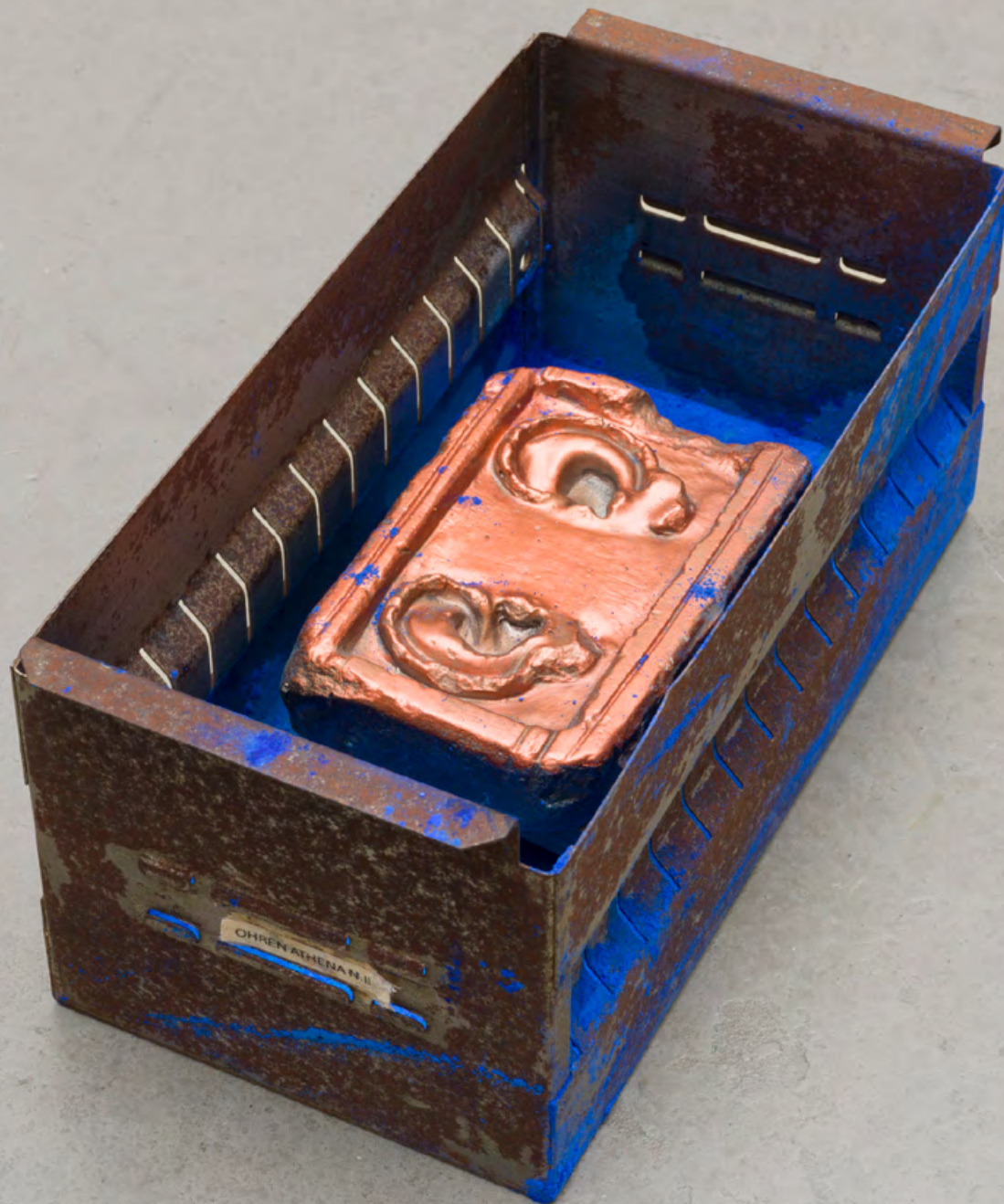


Thomas Schütte
Großer Frauenkopf, 2021/2023
bronze, steel, 107 x 72 x 94 cm
unique, TS/2023/scu/24264

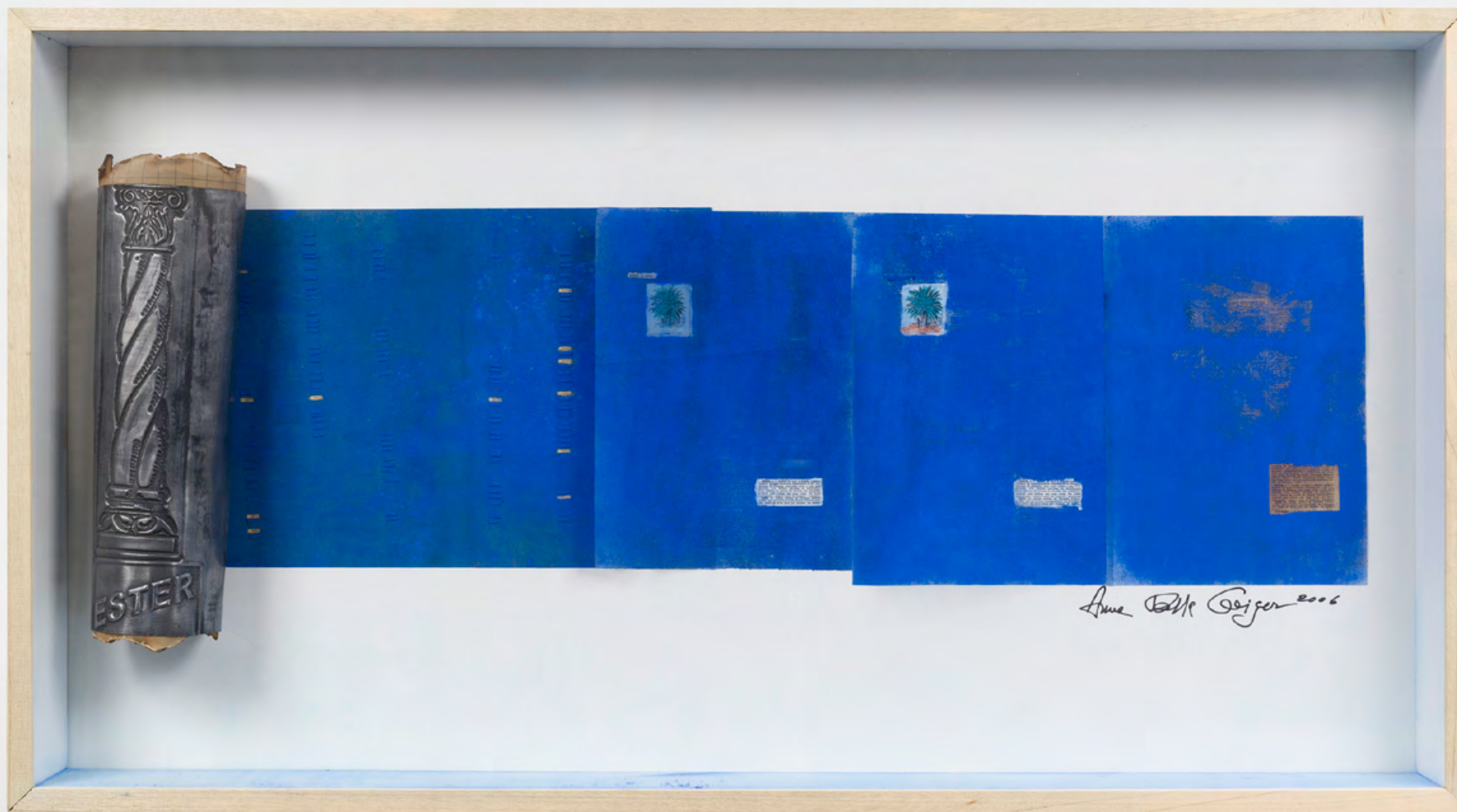
Few sculptors are as fearless as Thomas Schütte, daring to tackle historical depictions. Schütte stages the grotesque presences of *Old Friends Revisited*, by endowing the classic portrait bust with ludicrous shaping of the facial features and gaudily coloured, reflecting glazes. The “old friends” first made their appearance in the form of figures with more or less fist-sized heads in the year 1992 when Schütte held a residential scholarship in the Villa Massimo in Rome and legal investigations were revealing hitherto inconceivable ties between the worlds of politics and organized crime. Continuously, the artist recalls, “these shifty, crooked faces” were present in the media. The boundless political and moral corruption seems to have served Schütte as a stimulus and justification for abandoning the marriage of the human face to natural forms, as firmly inscribed by art history, in favour of figurative excesses. It is not as if the *Old Friends* were bestowing a face on moral degeneracy and turpitude: quite the reverse, Schütte’s heads display the impossibility of giving visual form to wickedness and criminal wrong-doing. Elaborately modelled physiognomies proclaim their disjunction from the meanings they lead one to expect. What such severance from conventional ties makes possible – as if it were a new beginning – is a contagious delight in formal inventions. Together with the return to tried and tested models of sculptural embodiment from earlier years, the semiological break seems to enable Schütte to expand extraordinarily the aesthetic potential of his art. This transgression of limits finds expression especially in the experimental, unusually rich and gleaming surfaces of the sculptures, produced by the rule-contravening overlaying of two different glazes and the correspondingly unforeseeable material effects.

Thomas Schütte (b. 1954, Oldenburg, Federal Republic of Germany) is one of the leading voices in contemporary art. Based in Düsseldorf since the 1970s, he participated in the DOCUMENTA IX (1992) in Kassel, was awarded the Golden Lion at the 2005 Venice Biennale and had a major retrospective at the MoMA, New York in 2024.





Anna Bella Geiger
OHREN ATHENA N°II, 1997
from the series Borderline
Iron file drawer, mold taken from the
original at the Temple of Athena on the
Acropolis in copper pigment and cobalt
blue pigment provided by Yves Klein
13,5 x 32,5 x 15 cm
ABG/1997/dra/26905



Anna Bella Geiger, O Livro De Ester / The Book Of Ester, 2006, from the series Rrolos - Scrolls
Lead printed with cliché engraving, cobalt blue pigment provided by Yves Klein on pages from a 19th-century encyclopedia
13,5 x 112,5 x 62,5 cm, ABG/2006/dra/26902

Anna Bella Geiger is an unavoidable pioneer of Brazilian conceptual art. Throughout her decade long career she employs a wide variety of languages, media, and techniques: from painting to printmaking, from collage to video, from drawing to installation, from maps to words. She approaches the map as a symbolic and political field, while denaturalizing borders and proposing a subjective and anti-colonial geography. She constructed a critical poetics about territory, identity, and power, always defending autonomy and imagination as acts of resistance.

For this year's Kabinett section we present the Rrolos-Scrolls series, which constitutes one of the most emblematic sets of Anna Bella Geiger's work. Alluding to the format in which books were invented before they were bound, the title, spelled with two "r"s also refers to the character Rose Sélavy by Marcel Duchamp. These works bring together a range of materials and images from diverse sources, such as lead topographies engraved by Geiger, encyclopedia pages, reproductions of paintings and maps, pigment, carbon paper, parchment, etc., as in the work *The Book of Ester*. The Rrolos-Scrolls are in fact polysemic and destabilize organizational principles that are both conventional and arbitrary. In addition to the reference to Duchamp, the works establish more direct dialogues with art history – such as a page from a Portuguese encyclopedia from the early 20th century, the black-and-white image of the *Gionconda* by Leonardo da Vinci, and Yves Klein's cobalt blue. The works suggest a certain limitation of literate knowledge, since one cannot see the part of the content that is rolled up. The Rrolos-Scrolls seem to materialize a fragmented understanding of the world, in permanent construction and reconstruction, in which threshold thinking is central.

In the 1950s, Geiger participated in the first abstract art exhibition in Brazil and in the 1970s, during the military dictatorship, her work revealed itself as a sharp response to the mechanisms of repression and censorship. She participated in the world's first video art exhibition. Today, with works in collections such as MoMA (New York), Tate Modern (London), and Centre Pompidou (Paris), Anna Bella Geiger is recognized as a fundamental figure in the global history of conceptual art, an artist whose ethical and poetic force continues to inspire new generations to think of freedom as form.





Alexandra Grant
Phantasmagorie (LA, Berlin, Paris), 2021
collage, acrylic paint, acrylic ink
and colored pencil on paper, 211 x 152 cm
AGR/2021/dra/22385



Alexandra Grant is known for her colourful, large scale format works on paper in which she combines visual language with text. Grant explores notions of legibility and translation through the mediums of painting, drawing, sculpture, film, and photography while probing ideas of identity, dis/location, and social responsibility. She regularly collaborates with other artists, writers, and philosophers, resulting in creations that embody the synergy between words and visuals.

The utterance “I was born to love not to hate”, which Grant silk prints on the paper, appears throughout her body of work. It stems from Sophocles’ ancient Greek tragedy Antigone. In this play Antigone is brought before King Creon for disobeying his mandate against mourning the death of her brother, Polynices, who the King has labeled a traitor to the state. “An enemy is an enemy, even dead,” Creon says, to which Antigone replies, “I was born to love not to hate.” A blend of abstraction and text, these works stand as an exploration of that radical stance—a stance that goes beyond its personal agenda to take on much greater social and universal implications.

She has exhibited at international institutions such as the Adam Mickiewicz Museum of Literature Warsaw (2024); Orange County Museum of Art, Costa Mesa, CA (2023); Los Angeles County Museum of Art (LACMA), Los Angeles, CA (2016); 20th Bienal de Arte Paiz, Guatemala City, Guatemala (2016); The Broad Museum at Michigan State University, East Lansing, MI (2014); The Contemporary Museum, Baltimore, MD (2007); and the Museum of Contemporary Art (MOCA), Los Angeles, CA (2007) and is currently preparing her solo show at the Neue Museum Nuremberg.

Asta Gröting
Heart, 2025
stainless steel
100 x 100 x 100 cm
unique in a series of (1/3) + 2AP
AG/2025/scu/26835

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An enlarged sewing needle is pinned in a high-gloss polished heart emoji. A three-dimensional emoji, the most commonly used emoji. Asta Gröting draws on the symbolic dimension of this vital organ — a centre, a core, which must also be protected by the rib cage. In her work she explores the complex relationships between people, animals, and things. Through video and sculpture, Gröting draws our attention to the social and psychological spaces that define these often profound aspects of human existence.

Asta Gröting has had recent solo exhibitions at Städel Museum, Frankfurt am Main; carlier | gebauer, Berlin and Madrid; and Techne Sphere, Leipzig. Recent group exhibitions include presentations at Städtische Galerie Villingen-Schwenningen, Albertina Modern, Vienna, and Marta Herford. Over the course of her career, Gröting has participated in numerous major international exhibitions, including the Musée des Beaux-Arts, Paris; James-Simon-Galerie and Staatliche Museen zu Berlin; Kunsthalle Bielefeld; the 22nd São Paulo Biennial; the 8th and 14th Biennale of Sydney; and the 44th Venice Biennale. Her work is represented in major public collections, including the Städel Museum, Frankfurt am Main; Museum Ludwig, Cologne; Hamburger Bahnhof, Berlin; and Centre Pompidou, Paris. From 2009 to 2025, Gröting held a professorship in sculpture at the Hochschule für Bildende Künste Braunschweig. Forthcoming exhibitions include Asta Gröting: Things at Belvedere, Vienna (September 2026), and Ruin Echoes at Kunschthal, Esch-sur-Alzette, Luxembourg (October 2026)

Injured Crop Harvester

Injured Crop Harvester, Cerrado, Brazil, 2024. Digital inkjet print, color.

Injured Crop Harvester, Nile Delta, Egypt, 1917. Gelatin silver print, black and white.

An online comment posted in response to the first photograph noted that it could have been more aptly labeled **Injured Machine Operator**.

Iman Issa
Injured Crop Harvester, 2024
from the series
Doubles: Photograph—(Un)Like (M)Any Other(s)
lacquered metal, 180 x 29 x 11 cm
text panel under glass, 15 x 21 cm
edition of 3 + 2 AP
II/2024/scu/24525

carlier | gebauer





Iman Issa uses a conceptual approach to employ variety of forms and strategies to investigate the political and personal associations of history, language and the object. She creates ambiguous, poetic displays through the juxtaposition of text and object.

Her ongoing series *Doubles: Photograph–(Un)Like (M) Any Other(s)* (begun 2024) explores what Issa calls „photography by other means”.

What others might easily describe as sculptures, Issa firmly calls displays – resisting any attempt to minimize or define what we see. Each display is accompanied by a text panel stating descriptions of two photographic works from different times and places, each carrying the same title. Issa treats photographic objects as active agents: what a photograph features and what can be deciphered from it are arguably two different things, most likely related to a specific time and place. With this series, Issa makes a statement against the sovereignty of interpretation and in favor of recognizing the inadequacy of representational models.

Iman Issa (b. 1979, Cairo) lives and works in Berlin. She is a recipient of the Vilcek Prize (2017), the Louis Comfort Tiffany Foundation Award (2015), the Abraaj Group Art Prize (2013), and the HNF-MACBA Award (2012), and was nominated for the Preis der Nationalgalerie in 2017. Recent exhibitions include Albertinum Dresden, Art Institute of Chicago, the Whitney Biennial, Hamburger Bahnhof Berlin, MACBA Barcelona, Kunstmuseum St. Gallen, Kunsthalle Lissabon, Spike Island Bristol, Bielefelder Kunstverein Bielefeld, Perez Museum Miami, the 12th Sharjah Biennial, the 8th Berlin Biennial, MuHKA Antwerp, New Museum New York, and KW Institute of Contemporary Art Berlin. Her work is held in the collections of MoMA New York, MACBA Barcelona, Guggenheim Museum New York, and Magasin III Stockholm, among others.



Abdulhamid Kircher, Untitled, 2025, from the series To Be Held By The Earth
c-print, steel custom frame, 36,7 x 45,6 cm, edition of 5 + 2APs, AKI/2025/pho/26820



Abdulhamid Kircher (b. 1996) is an artist from Queens, New York. Born in Berlin to German and Turkish parents, he immigrated to the United States with his mother at the age of eight. His work functions as a living archive of places and people while simultaneously exploring the language of photography and the aesthetic and mechanical possibilities of the medium. Through a devotion to classical image-making techniques and the radical experimentation each subject demands, his practice bridges documentary and narrative forms.

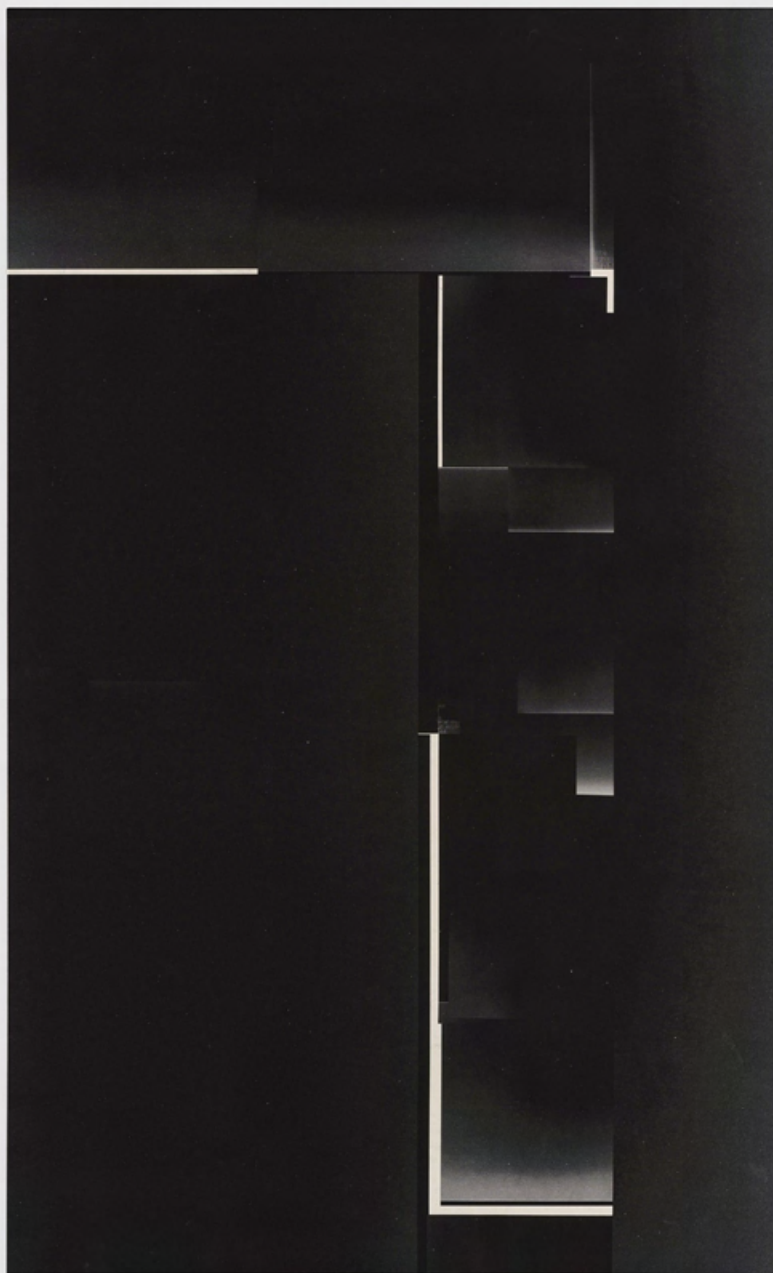
His first solo exhibition in Europe, *Rotting from Within*, was presented at carlier | gebauer, Berlin, in 2024. The installation interwove scenes, encounters, and farewells between Berlin and Turkey, gradually revealing the dynamics of a father-son relationship, like fragments of a puzzle coming together. An eponymous monograph was published by Loose Joints the same year. The series will be presented at Deichtorhallen Hamburg in June 2026 as part of the 9th Triennale der Photographie and will subsequently travel internationally to museums worldwide.

In July 2025, Kircher received the Grand Prix Images Vevey Award, leading to a presentation at the 10th edition of Biennale Images Vevey of his new body of work, *To Be Held By The Earth*, in September 2026. For this series, the artist spent several weeks following a group of Turkish oil wrestlers through their training, competitions, and daily lives. The photograph presented on our Art Basel booth is part of this ongoing project.

Kircher received his BA in Culture and Media from The New School in 2018 and his MFA in Visual Arts from the University of California San Diego in 2022. In 2026, Kircher was awarded the Hamburger Bahnhof Studio Award and released his second monograph, *New Genesis*, published by Loose Joints. He currently lives and works between Berlin and New York.

Tarik Kiswanson
Assembled Opacity, 2022
Inkjet on cotton, 245 x 150 cm
Unique, TKI/2022/pri/23798

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For two decades, Tarik Kiswanson has engaged with themes of loss, memory, and regeneration through an expansive interdisciplinary practice. His works are shaped by legacies of displacement and transformation, which are essential to both their form and the modes of sensing they produce. While retaining an attachment to the intimate and personal, his practice extends to address universal concerns and broader historical, political and social narratives of rupture and reconstruction.

In Tarik Kiswanson's series of works *Assembled Opacity*, X-ray scans of ancient and contemporary garments – overlapping or absent transform scientific imagery into a pitch-black void. Using a high-performance scanner, Kiswanson isolated and magnified details of from the family photos until they lost their legibility; he then recombined these forms into compositions of hand-processed, reflective cotton sculptures. In their opacity, these sculptures seem to levitate in space, seemingly impenetrable in their geometric rationality and their resistance to gravity. In their opacity, they allow easy passage.

Tarik Kiswanson comes from a Palestinian family that was exiled from Jerusalem, by way of Tripoli and Amman, before finally settling in Halmstad, Sweden, where he was born in 1986. He spent ten years in London, where he studied art, before relocating to Paris, where he has lived and worked since 2010. Kiswanson received an MFA from the École Nationale Supérieure des Beaux-Arts de Paris (2014) and a BFA from Central Saint Martins, University of the Arts London (2010). His work has been the subject of several solo exhibitions all over the world, most recently at Museu de Arte Moderna de São Paulo (2025), Fundação Iberê Camargo (2025), Kunsthalle Portikus (2024), Bonniers Konsthall (2023), Salzburger Kunstverein (2023), Museo Tamayo (2023) and Carré d'Art-Musée d'art contemporain (2021). He has participated in group exhibitions and biennials at institutions such as the Centre Pompidou, the 15th Baltic Triennial and the Lyon Biennial of Contemporary Art. He was Awarded with the Prix Marcel Champ in 2023. Tarik Kiswanson is a member of the scientific committee of the Édouard Glissant Art Fund.



Bracha L. Ettinger
Halala-Kaddish-Pieta n.5, 2017 / 2024
Oil on canvas
50 x 50 x 5 cm
BE/2017/pai/26705





An internationally renowned visual artist who has been showing in major museums of modern and contemporary art, and a distinguished thinker, Bracha L. Ettinger is also one of the world's leading theorists in the realm of art and philosophy of aesthetics, ethics, sexual difference and French psychoanalysis and feminism, whose writings have influenced film and literary thinking, queer studies, contemporary aesthetics and ethics, and art history.

She approaches painting in order to discover the uncanny compassion beyond figuration and empathy and beyond abstraction too, to feminize the subject. In her practice the artistic has a potential for humanizing because only there aesthetics breeds ethics. In her paintings, a kind of holographic depth and shadowy figures emanate, and the process reflects on the unconscious as a virtual diffraction of elements, transconnecting with the resonance that transcends them. Her oil paintings don't start with blankness, but rather is the first brush touch already an encounter with traces. For Ettinger, it was crucial to work the abstract with certain found images that testify to the killing of Jewish women, children and elders as in *Halala-Kaddish-Pieta n.5*, 2017 / 2024. Working with tiny color lines toward light and translucency, she gives witness— in the feminine—to the spectral ashen traces of catastrophe, imprinted, transmitted, transformed.

In parallel to painting and drawing engaged in abstract questions of color and light intermingled with the subject-matter of personal and historical trauma, Bracha developed a series of concepts for rethinking subject and object and the unconscious, including the matrixial time, matrixial space and gaze, transsubjectivity and metramorphosis, which led to a new understanding of both the feminine and the human subject.

Halala-Kaddish-Pieta n.5 has been included in her recent solo exhibition at K21, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany. Further major exhibitions include the 14th Istanbul Biennial, Istanbul, Turkey; Centre Pompidou, Paris, France; 2019 Kochi-Muziris Biennale, Kochi, India; Castello di Rivoli, Turin, Italy; UB Anderson Gallery, University of Buffalo, New York, USA; Silesian Museum, Katowice, Poland; Museum of the City of St. Petersburg, St. Petersburg, Russia; Musée des Beaux-Arts d'Angers, Angers, France; Fundació Antoni Tàpies, Barcelona, Spain; Freud Museum, London, UK; Museum of Contemporary Art Kiasma, Helsinki, Finland.

Her work is held in international collections including Centre Pompidou, Paris, France; Castello di Rivoli, Turin, Italy; GAM, Turin, Italy; Museum of Angers, Angers, France; Israel Museum, Jerusalem, Israel; Tel Aviv Museum of Art, Tel Aviv, Israel; Haifa Museum of Art, Haifa, Israel; Museum of Modern Art, Warsaw, Poland, among others.



Julie Mehretu
Untitled, 2021
Ink on paper
61 x 45,7 cm | 64,5 x 49 cm
JME/2021/dra/22170

Julie Mehretu is one of the most influential painters working today. Her comprehensive mid-career survey at the Museum of Modern Art in Warsaw, Poland currently presents the opportunity to experience the full range of Mehretu's practice.

At our booth we present Mehretu's new ink drawings alongside seminal prints. Her drawings testament to the artist's ongoing interest in the act of mark making, the initial sense of making a gesture she considers as one of the earliest forms of human expression which can be traced back to cave paintings. While she describes a mark by itself almost as meaningless, her drawings distill the moments in which the mark is contextualized and gains meaning becoming a signifier of something else. The marks become almost their own society.

Mehretu has been engaged in print making since her university years, continuously pushing the medium further by creating prints of monumental dimensions. In the chromatic large-scale print *Slouching Towards Bethlehem, Fourth Seal (R 6:3)*, Mehretu combines photogravure with classic intaglio printing techniques. The base layers are distorted news images from anti-immigration protests. The media images are blurred to allow the subliminal forms, color and light from the photos to merge with the complex compositions of agitated gestures and erasures which Mehretu executed in a variety of printing techniques. The title stems from Joan Didion's 1967 essay *Slouching Towards Bethlehem*, which in turn references William B. Yeats' poem *The Second Coming* (1919). Both authors describe a moment of reigning chaos, a moment in time when everything seems to culminate and fall apart; right before everything is halted, awaiting what's to come. For Mehretu, this reflects the time during which she was working on the prints (2019/2020): A moment of severe uncertainty scarred by the rise of fascist authoritarianism, civil unrest, an upcoming US election with an uncertain result, and a global pandemic. She understands the prints as four states of the same event similar to the opening of the first four seals in *The Book of Revelations* and the moments of the arrival of the four horsemen in the single titles.



Paul Pfeiffer
Four Horsemen of the Apocalypse (38), 2026
Archival pigment print, 152,4 x 121,9 cm
AP1 of 3 + 2AP PF/2026/pho/27088

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Paul Pfeiffer's artistic practice revolves around the hidden meanings embedded in film, television, and photography—he reworks existing film footage and pre-existing images to reveal the structures of spectacle, devotion, and cultural projection that surround the public figure.

Four Horsemen of the Apocalypse is an ongoing series of manipulated photographs. Pfeiffer turned to the NBA archives—where he erased team names, the ball, and all identifying markers until only a solitary figure remains before a crowd: triumphant, roaring, displaced. The title alludes both to Albrecht Dürer's eponymous woodcuts and to a biblical weight—sports arenas as sites of religious veneration, the athlete as a saint.

Caryatid (Mason v.2) is part of an ongoing video series that began in the early 2000s, in which Pfeiffer digitally erases a boxer from a boxing match. What remains is a body taking blows from an invisible opponent—a presence defined by absence. The work depicts Abdullah Mason during his match against Sam Noakes at the ANB Arena in Riyadh, Saudi Arabia, on November 22, 2025.

Pfeiffer has received numerous awards and fellowships including a Fulbright-Hayes Fellowship and the Bucksbaum Award from the Whitney Museum. In 2023 his first US retrospective opened at MOCA, Los Angeles, followed by solo exhibitions at Guggenheim Bilbao (2024) and MCA Chicago (2025). His work has been shown at the Whitney Museum of American Art, Haus der Kunst, Hamburger Bahnhof, Nottingham Contemporary, the National Gallery of Victoria, Artangel London, Baibakov Art Projects Moscow, Blanton Museum of Art Austin, and Museum of Contemporary Art and Design Manila. Works are held in international collections including MoMA New York, LACMA, Hamburger Bahnhof Berlin, the Pinault Collection Paris, Castello di Rivoli Turin, and Sammlung Goetz Munich.





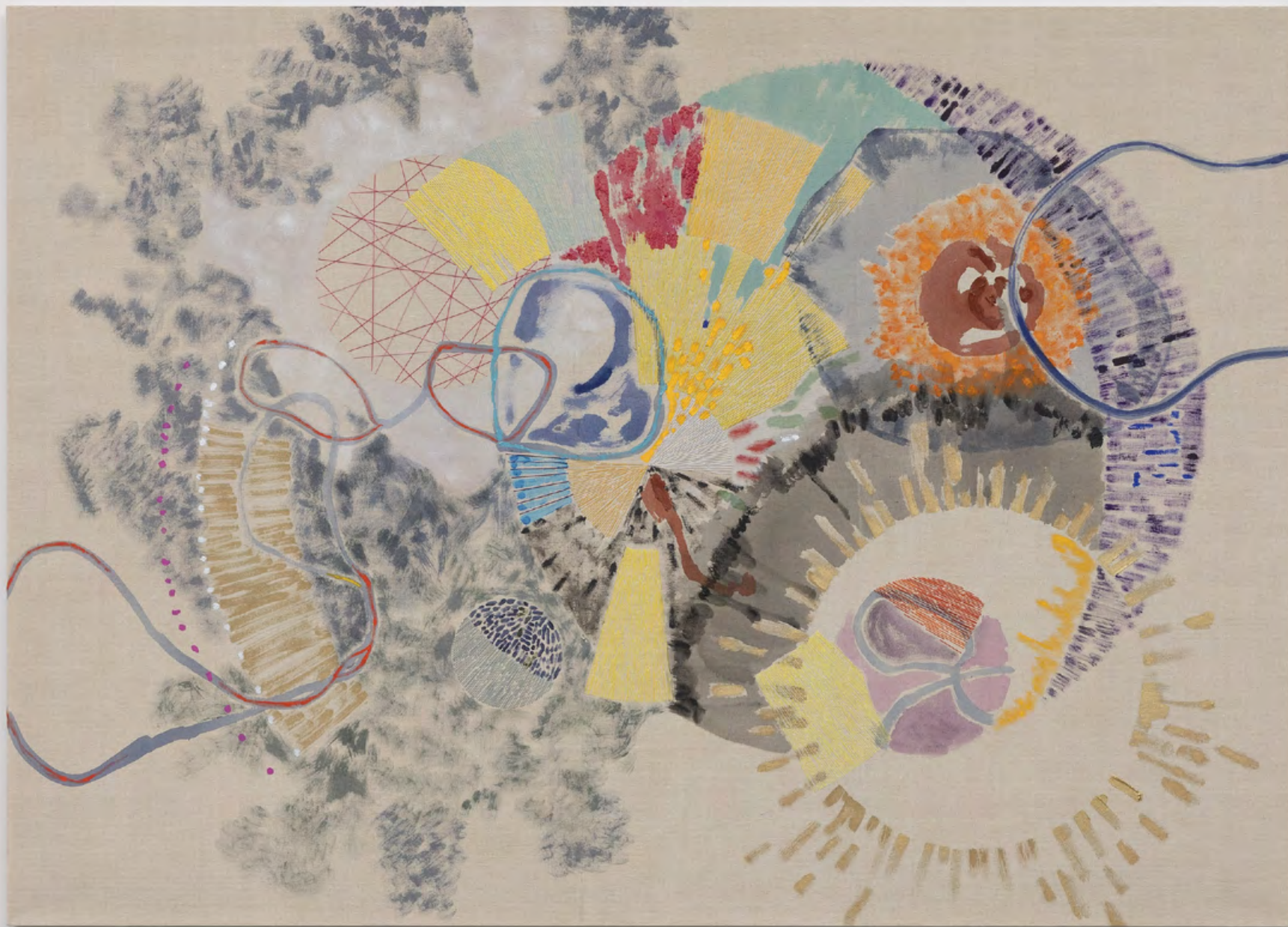
Laure Prouvost, I wish you could see my face, 2020, tapestry, 290 x 433 cm, edition of 3 + 1 LPR/2020/tap/21084



Laure Prouvost's artistic practice consistently returns to themes of escape into unfamiliar worlds and imagined alternative environments. Driven by a strong narrative impulse, her work unfolds through immersive, transmedial installations with interwoven storylines that blur fiction and reality. Across video, installation, painting, and tapestry, Prouvost destabilizes expected relationships between language, image, and perception.

Her iconic large-scale tapestries are remarkable technical achievements distinguished by their sophisticated textile design and nuanced mastery of colour and weave, giving the works a sculptural and almost painterly presence. The tapestry *I wish you could see my face* draws inspiration from Prouvost's 2009 video *Monolog*. In the film, the artist confronts both her own role as director and the viewer's position as audience by redirecting attention toward the screening space itself. Humorously challenging the conventions of the medium, Prouvost crops her own head from the opening shot, insisting instead that the screen should expand to accommodate her presence. Throughout the work, the viewer mainly encounters the artist's hands and fingers gesturing while she speaks.

Prouvost graduated with a Bachelor of Fine Arts from Central Saint Martins and a Master of Fine Arts from Goldsmiths, University of London, and participated in the LUX Associate Artists Programme. She received the Max Mara Art Prize for Women in 2011 and the prestigious Turner Prize in 2013. In 2019, she represented France at the Biennale Arte in Venice. Her immersive installation *We Felt A Star Dying*, presented in Berlin last year, subsequently travelled to Turin and will open in June 2026 at the Grand Palais. Continuing an active international programme, Prouvost will also participate this year in the Lyon Biennale and the Contour Biennale, and will unveil her commissioned work for the new John F. Kennedy International Airport in New York.



Jessica Rankin, "Small Susurrations" (AL) Ada Limón, 2026, Acrylic and embroidery on linen, 152,5 x 213,3 x 3,8 cm, JR/2026/pai/26943



Jessica Rankin creates expansive maps of landscapes dotted with codes, signs, and symbols that refer to the processes of memory, intuition, and interpretation. Mountain ranges, constellations, thermodynamic readings, lines of stream-of-consciousness text, and neurological signals morph, merge, and stretch across her embroideries and works on paper. Expansive and intuitive, Rankin's works are also often marked by swathes of vibrant colour that appear as stains, splotches, or coiling lines. These exuberant compositions spill over to the sides of the canvas, which reveal intricately threaded lines of poetry by writers such as Etel Adnan, Paul Celan, Carl Phillips, Kamilah and Aisha Moont whose writings have inspired Rankin's work.

With the poet Ada Limón, whose poem *Fifteen Ball of Feathers* Rankin quotes in the paintings *Watery Extension of Time (AL)* and *Small Susurrations (AL)* the artist shares her exploration of the excitement and passion of being human, living life day by day. Like ripples of water, like powerful rays of sun, like it's reverberations in the retina, these concentrating compositions convey the wonder before the multitude of human experiences, as well as before nature and the natural environment. In her work, Limón, touches upon topics of her heritage, which Rankin continues throughout the exhibition in a twofold way.

She had a two person exhibition with Julie Mehretu entitled *Earthfold* at Museum Dhondt-Dhaenens in Belgium in 2016. Selected solo exhibitions include SCAD, Atlanta; PS1 Contemporary Arts Center, New York; and Franklin Artworks, Minneapolis. She is featured in public collections such as Saatchi Gallery, London and Touchstones, Rochdale, UK.

Leonor Serrano Rivas
A freshwater Serpent, 2025
Electroformed flowers with metal base
and water, 350 x 300 x 300 cm
Unique edition of 3 + 2AP
LSR/2025/scu/26774

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Despite being deeply rooted in scholarly research, the work of Leonor Serrano Rivas appears imbued by interpretation and free association; concatenating one thought after the other with a non-logical reading of things and themes. Hence, Dream logic is often used by the artist as a way to present layered sensorial environments where the viewer must forget the narrative impulse. Her exhibitions speculate with a reimagination of a distressed reality on a different key as a reconstruction of the realm of imagination and fiction, as a theatre set-like, with artworks behaving as mediators and instruments both calibrating and measuring such a new cosmos.

She graduated from MFA Fine Arts, Goldsmiths University of London. Recent solo exhibitions and performances include: Museo Reina Sofía MNCARS (2022-2023); Matadero, Madrid, ES (2020); C3A, Cordova, ES (2019); The Swiss Church, London, UK (2017); Chisenhale Studios, London, UK (2016); Serpentine Galleries, London, UK (2014). She was nominated for the Jarman Award (2018). Recent group exhibitions include: Centro Cultural de España en México, Mexico City, MX (upcoming); CAAC, Seville, ES (2019); V22, London, UK (2018); Foundation Botin, Santander, ES (2018); CA2M, Madrid, ES (2018); Platform Revolver, Lisbon, PT (2017); Bluecoat Gallery, Liverpool, UK (2016). Serrano Rivas has been the recipient of a number of prizes including the Alhambra Prize 2019, ARCO Madrid Young Art award and the Caja Madrid Art Projects Prize.



Nida Sinnokrot,
Flight over Jalazone, 2016 - 2026
video, 2 flat screens, binding material
72 x 41 x 10 cm, edition of 5 + 2 AP
NSi/2016/vid/27154

Click on blue link below
to watch 1 min video documentation
<https://vimeo.com/1194708078>

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Nida Sinnokrot is an artist and educator whose work explores how various forms of power and bias are embedded in dominant narrative structures and attendant articulations of time and space. Working across film, video, photography, sculpture, installation, and agriculture, his work exposes various technologies of control that give rise to shifting social, political and environmental instabilities. Nida Sinnokrot is a co-founder of Sakiya – Art | Science | Agriculture, an international residency program and research platform in Palestine, and Associate Professor of MIT's Art, Culture and Technology Program (ACT) in Cambridge, Massachusetts.

In his most recent videosculpture “Flight over Jalazon”, an ephemeral performance finds a form in which two screens are bound by a strap into a vertical position. On the screens one can see a flock of pigeons flying in dusk over the refugee camp Jalazon, located north of Ramallah. These pigeons were fitted with custom made jewelry featuring LED lights and created ever shifting formations in the sky that followed a swarm logic. This work explores poetically the tensions between constraint and freedom of movement, offering the realm of the sky as a place for a utopia.

Sinnokrots' works have featured in exhibitions including the Sharjah Biennial 16 (2025); Kunsthalle Hamburg (2024); History Is Not Here: Art and the Arab Imaginary, Minnesota Museum of American Art (2019); Sharjah Biennial 13 (2017); Taipei Biennial, Taiwan (2016); Witte de With Center for Contemporary Art, Rotterdam, Netherlands (2015); Mathaf; Arab Museum of Art, Doha; Institut du Monde Arabe, Paris; Institut Valencià d'Art Modern, Spain; Staatliches Museum Ägyptischer Kunst, Munich (2012-2014); Biennale Cuvée, World Selection of Contemporary Art, Linz, Austria (2010); Palais des Beaux-Arts, Brussels (2008-2009); Al Ma'mal Foundation, Jerusalem (2008); Made in Palestine, Station Museum, Houston; SomArts Cultural Center, San Francisco; T.W. Wood Gallery and Arts Center, Montpellier, US and The Bridge, New York (2003- 2006). Nida Sinnokrot's first feature film, Palestine Blues (2006) won seven awards for Best Documentary.



Ian Waelder
Breather, 2025
Plaster, tissue paper on cardboard box,
office clip, 39 x 34 x 19 cm
IWA/2025/scu/26761

carlier | gebauer





Ian Waelder's artistic practice explores memory and trace by isolating archival histories and language in relation to his biography, working through the poetics of the accident and the repurposing of the discarded. Waelder's work spans a wide range of media, including photography, sculpture, sound, and installation. Central to his practice is a sense of porosity, allowing an encounter between stories and perspectives from the past and present. By using everyday materials such as newspapers, paper maché and cardboard, he gives shape to what has not been archived, photographed, recorded, or written, reflecting on the conditions and politics of memory formation. In addition to his practice as an artist, Waelder is the founder of Printer Fault Press, a publishing house and collaborative platform that provides space for the work of fellow artists, curators and writers.

1



Anna Bella Geiger
O Livro De Ester / The Book Of
Ester, 2006
from the series Rrolos -
Scrolls
Lead printed with cliché
engraving, cobalt blue pigment
provided by Yves Klein on
pages from a 19th-century
encyclopedia
13,5 x 112,5 x 62,5 cm
ABG/2006/dra/26902

22.000,00 € excl. VAT

2



Anna Bella Geiger
La Gioconda In Black & White,
2018
from the series Rrolos -
Scrolls
Encyclopedia pages, parchment
paper, cobalt blue pigment,
provided by Yves Klein,
collage and a medieval lead
ruler
52 x 83 x 6 cm
ABG/2018/dra/26903

22.000,00 € excl. VAT

3



Anna Bella Geiger
OHREN ATHENA N°II, 1997
from the series Borderline
Iron file drawer, mold taken
from the original at the
Temple of Athena on the
Acropolis in copper pigment
and cobalt blue pigment
provided by Yves Klein
13,5 x 32,5 x 15 cm
ABG/1997/dra/26905

19.800,00 € excl. VAT

4

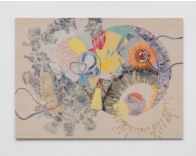


Asta Gröting
Heart, 2025
Stainless steel
100 x 100 x 100 cm
unique in a series of (1/3) +
2AP
AG/2025/scu/26835

65.000,00 € excl. VAT

5		Iman Issa Injured Crop Harvester, 2024 from the series Doubles: Photograph-(Un)Like (M)Any Other(s) lacquered metal, text panel under glass (15 x 21 cm) 180 x 29 x 11 cm ed. 1/3 + 2AP II/2024/scu/24525	38.000,00 € excl. VAT
6		Abdulhamid Kircher Untitled, 2025 from the series To Be Held By The Earth c-print, steel custom frame 36,7 x 45,6 cm edition of 5+2APs AKI/2025/pho/26820	4.000,00 € excl. VAT
7		Tarik Kiswanson Assembled Opacity, 2022 Inkjet on cotton 245 x 150 cm Unique TKI/2022/pri/23798	35.000,00 € excl. VAT
8		Bracha L. Ettinger Halala-Kaddish-Pieta n.5, 2017 / 2024 Oil on canvas 50 x 50 x 5 cm BE/2017/pai/26705	84.000,00 € excl. VAT
9		Bracha L. Ettinger No title yet, no. 2 (St. Anne), 2003 / 2009 oil on canvas 29 x 54 cm BE/2003/pai/26195	75.000,00 € excl. VAT
10		Julie Mehretu Slouching Towards Bethlehem, Fourth Seal (R 6:3), 2020 Photogravure, aquatint printed on four sheets of Somerset White Satin 400g 170 x 208 cm (framed 185 x 224 cm) Edition 13/18 + 3 AP JME/2020/pri/23198	280.000,00 € excl. VAT

11		Julie Mehretu Six Bardos: Last Breath, 2018 print, 18 color aquatint, framed 127,6 x 186,1 cm Ed. 18/45 JME/2018/pri/21152	125.000,00 \$ excl. VAT
12		Julie Mehretu Mind bend drawings (June), 2025 ink on paper 34 x 24 cm unique JME/2025/dra/26515	25.300,00 \$ excl. VAT
13		Julie Mehretu Untitled, 2021 Ink on paper 61 x 45,7 cm JME/2021/dra/22170	price upon request
14		Paul Pfeiffer Caryatid (Mason v.2), 2026 Digital video loop (color, silent; 38 seconds) and custom CRT monitor 33 x 35,5 x 35,5 cm unique PF/2026/vid/26537	65.000,00 \$ excl. VAT
15		Paul Pfeiffer Four Horsemen of the Apocalypse (38), 2026 Archival pigment print 152,4 x 121,9 cm AP1 of 3 + 2AP PF/2026/pho/27088	36.000,00 \$ excl. VAT
16		Paul Pfeiffer Four Horsemen of the Apocalypse (37), 2026 Archival pigment print 152,4 x 121,9 cm AP1 of 3 + 2AP PF/2026/pho/27089	36.000,00 \$ excl. VAT
17		Laure Prouvost I wish you could see my face, 2020 tapestry 290 x 433 cm 1/3 + 1 AP LPR/2020/tap/21084	90.000,00 € excl. VAT

18		Laure Prouvost The Hidden Paintings Grandma Improved, As One, 2026 oil on canvas 156 x 135 x 3,5 cm unique LPR/2026/pai/26855	40.000,00 € excl. VAT
19		Jessica Rankin "Watery Extension of Time" (AL) Ada Limón, 2026 Acrylic and embroidery on linen diptych: 121,9 x 121,9 x 3,8 cm each JR/2026/pai/26938	90.000,00 \$ excl. VAT
20		Jessica Rankin "Small Susurrations" (AL) Ada Limón, 2026 Acrylic and embroidery on linen 152,5 x 213,3 x 3,8 cm JR/2026/pai/26943	85.000,00 \$ excl. VAT
21		Thomas Schütte Großer Frauenkopf, 2021/2023 bronze, steel 107 x 72 x 94 cm unique TS/2023/scu/24264	600.000,00 € excl. VAT
22		Leonor Serrano Rivas Where we expect to find flowers, 2026 Electroformed flowers with rock stone LSR/2026/scu/27180	25.000,00 € excl. VAT
23		Leonor Serrano Rivas A freshwater Serpent, 2025 Electroformed flowers with metal base and water 350 x 300 x 300 cm Unique LSR/2025/scu/26774	price upon request

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Nida Sinnokrot
Constellations (Jalazon), I -
III, 2026
Archival Pigment Print on
Hahnemühle Photo Rag
triptych, each work (framed):
155,5 cm x 105,5 cm
Ed. 1/5 + 2 AP
NSi/2026/pho/27139

25.000,00 € excl. VAT

25



Nida Sinnokrot
Flight over Jalazon, 2016 /
2026
video, 2 flat screens, binding
material
72 x 41 x 10 cm
1/5 + 2 AP
NSi/2016/vid/27154

16.000,00 € excl. VAT

26



Ian Waelder
Breather, 2025
Plaster, tissue paper on
cardboard box, office clip
39 x 34 x 19 cm
IWA/2025/scu/26761

9.000,00 € excl. VAT