



ART | BASEL

Hall 2.1 Booth J 4

Preview

carlier | gebauer

Thomas Schütte, General, 2011
Aluminum, fabric, steel, glass, 204 x 40 x 40 cm
TS/2011/scu/18239

Further images available upon request.

carlier | gebauer





Thomas Schütte, General, 2011
Aluminum, fabric, steel, glass, 204 x 40 x 40 cm, TS/2011/scu/18239
Further images available upon request.



Thomas Schütte, General, 2011
Aluminum, fabric, steel, glass, 204 x 40 x 40 cm
TS/2011/scu/18239

Further images available upon request.

Few sculptors are as fearless as Thomas Schütte, daring to tackle historical depictions. His “General” is only a few centimetres tall, the crumpled grimace gleams silver, his slender body wrapped in a checked shirt that only emphasizes his powerlessness. He is trapped beneath glass, elevated on a monumental plinth to eye level. Caricatured, sometimes mishandled, always poignant, Schütte’s figures reconcile violence and ingenuity, intimacy and theatricality, seriousness and humour.

Within the artist’s singular universe, the “General” is an iconic work. It was exhibited at his solo show with carlier | gebauer, Berlin in 2017. His life work is currently subject to a major survey titled “Genealogies” at the Punta della Dogana in Venice, Italy. The exhibition explores the flow of motifs in the artist’s major works, from the 1970s to the present day, while presenting many works which have never been displayed before. It retraces, in a non-chronological way, the emergence of the forms and their variations in Schütte’s practice.

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.





Installation view, "Thomas Schütte. Genealogies", 2025, Punta della Dogana, Venezia.



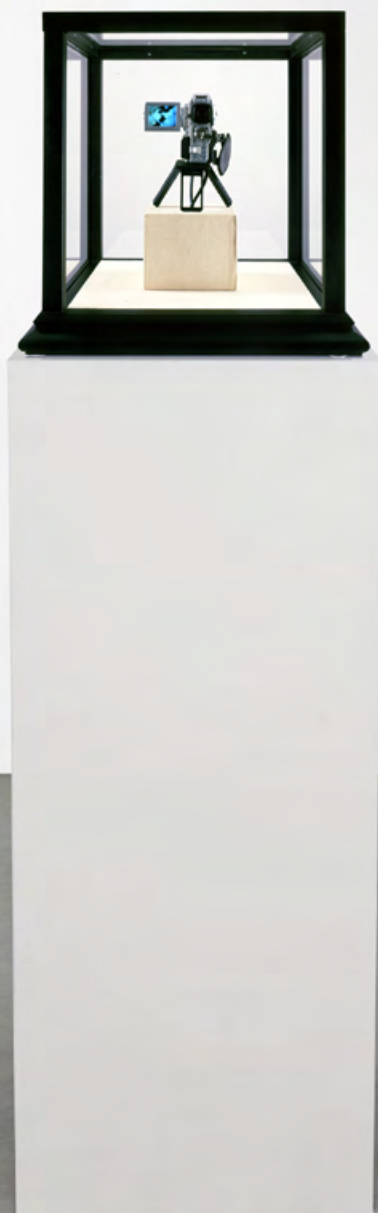
Thomas Schütte, "Großer Frauenkopf", 2021,
Installation view, "Thomas Schütte. Genealogies", 2025,
Punta della Dogana, Venezia

Paul Pfeiffer
Race Riot, 2001
digital video loop, 2:30 min
SONY PC 110 camcorder, media player
vitrine (wood & glass), linen
56 x 50 x 50 cm
AP 1 / 6 + 1 AP
PF/2001/vid/9035

click on blue link below to watch the video
<https://vimeo.com/120676321>
password: Pfeiffer

carlier | gebauer





Paul Pfeiffer
Race Riot, 2001
digital video loop, 2:30 min
SONY PC 110 camcorder, media player
vitrine (wood & glass), linen
56 x 50 x 50 cm
AP 1 / 6 + 1 AP
PF/2001/vid/9035

click on blue link below to watch the video
<https://vimeo.com/120676321>
password: Pfeiffer

carlier | gebauer

Paul Pfeiffer's use of film and television clips and preexisting photographs focuses on latent meanings and manipulations of the physical human form in recognizable examples of pop culture. His frequent use of clips and images from sporting events is concerned with the available and extreme forms of physicality in a dramatic architectural arena.

In "Race Riot", a video installation, Michael Jordan is shown endlessly writhing on the court not as a reflection on the fragility or framing of celebrity, but rather to present a particular bodily contortion that suggests both agony and ecstasy.

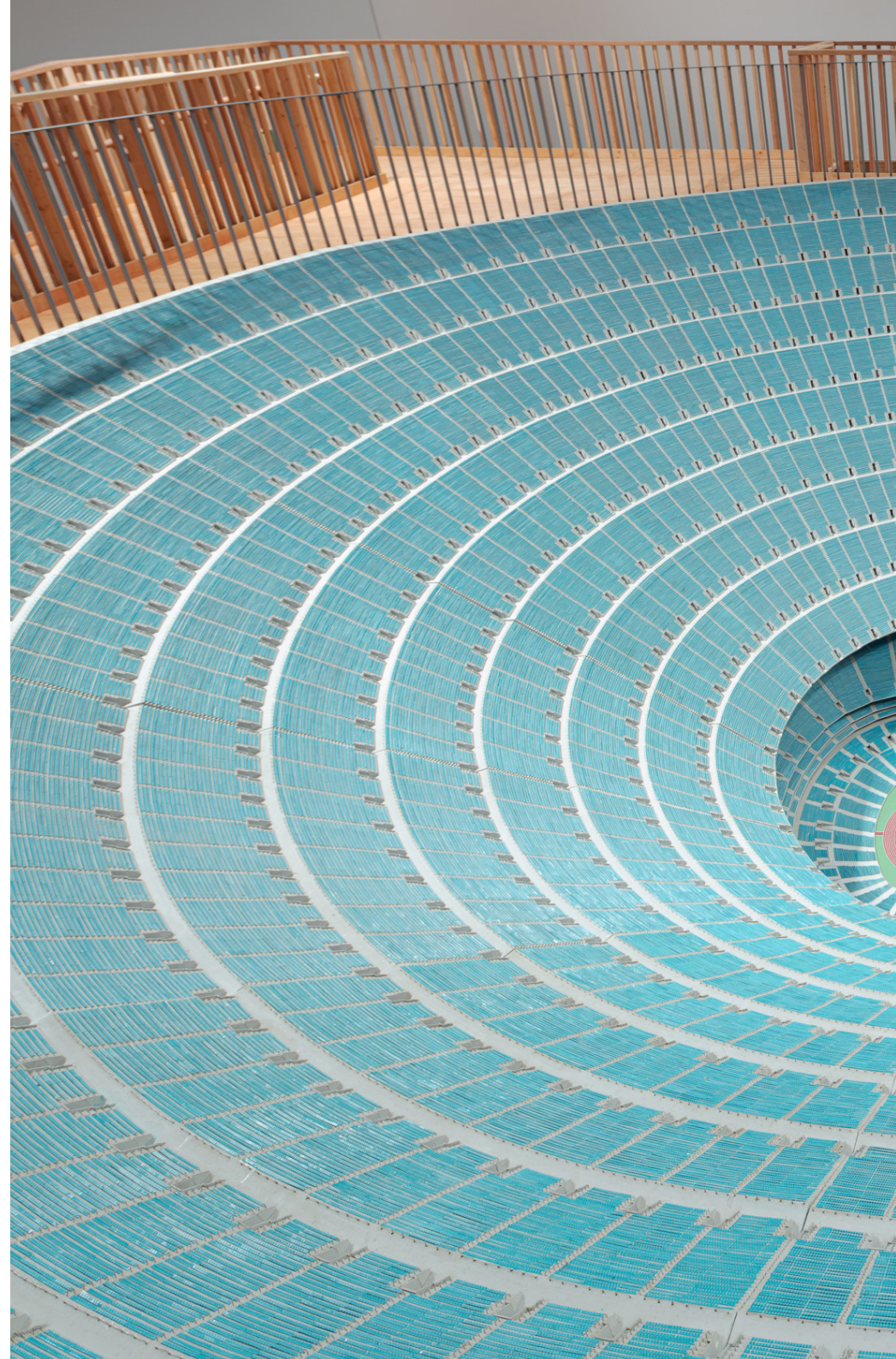
An edition of this work was presented at the MOCA in Los Angeles and Guggenheim Bilbao in his retrospective "Prologue to the Story of the Birth of Freedom", which is currently on view at the MCA in Chicago. Further, this work was included in a group exhibition titled "Anonyme Skulpturen" in 2010 at the Kunstmuseum Krefeld, in Krefeld in Germany and at a solo show at the Whitney Museum of American Art in 2002.

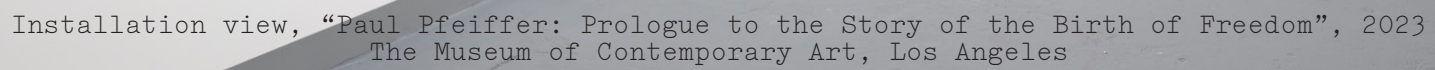


Paul Pfeiffer (b. 1966 in Honolulu, Hawaii, USA) has received numerous awards and fellowships including a Fulbright-Hayes Fellowship and the Bucksbaum Award from the Whitney Museum. In November 2023 his first US retrospective opened at the The Museum of Contemporary Art (MOCA), Los Angeles which then travelled to Guggenheim Bilbao and the MCA Chicago, where it is currently on view.

Selected exhibitions include the Whitney Museum of American Art, New York; Nottingham Contemporary, Nottingham UK; Haus der Kunst, Munich, Germany; MIT List Visual Arts Center, Cambridge US; Museum of Contemporary Art Chicago, Chicago; the National Gallery of Victoria, Melbourne; MUSAC León, León; Hamburger Bahnhof, Berlin; Baibakov Art Projects, Moscow; Albright-Knox Art Gallery, Buffalo; Blanton Museum of Art, Austin; Artangel, London; Museum of Contemporary Art and Design, Manila. His work is held in international collections including LACMA, Los Angeles; Hamburger Bahnhof, Berlin; Pinault Collection, Paris; Castello di Rivoli, Turin; Sammlung Goetz, Munich and MoMA, New York.

Installation view, "Paul Pfeiffer:
Prologue to the Story of the Birth of Freedom", 2023
The Museum of Contemporary Art, Los Angeles





carlier | gebauer



Julie Mehretu, Among the Multitude II, 2019 / 2021, Ink and Acrylic on Canvas, 122 x 152 cm, JME/2019/pai/21985

carlier | gebauer



Julie Mehretu, Among the Multitude II - detail, 2019 / 2021, Ink and Acrylic on Canvas, 122 x 152 cm, JME/2019/pai/21985

carlier | gebauer

Julie Mehretu is one of the most influential painters working today. Her comprehensive mid-career survey at K21, Düsseldorf in Germany currently presents the rare opportunity to experience the full range of Mehretu's practice.

The painting presented at the booth "Among the Multitude II" showcases Mehretu's signature style of layering and transforming images, where her ink marks shift more towards human like figures.

This work was part of "Metoikos (in between paintings)" the third solo exhibition of Julie Mehretu at carlier | gebauer. A sense of volatility marks these canvases: Roiling black lines, smudges, eruptions of color, and halftone patterns unfold atop lucid, saturated grounds, which are countered by luminous shapes and fragments that seem to hover above the tangled compositions like a simmering, spectral residue.

As the art historian Julia Bryan-Wilson notes about the Mehretu's formal transitions over the past decade, "The clean, centripetal choreography that once stood for the global has given way to contaminated streams and surges."



Julie Mehretu (b.1970, Addis Ababa) lives and works in New York City.

She was named one of the “100 most influential people” by Time Magazine in 2020.

She designed the 20th BMW Art Car in 2023. In 2024 the MCA in Sydney, Australia hosted „A Transcore of the Radical Imaginatory“ the first exhibition dedicated to Julie Mehretu in the Asia-Pacific region. The Los Angeles County Museum of Art, Los Angeles and the Whitney Museum of American Art, New York co-organized a mid-career survey of Mehretu’s work in 2020, which also traveled to the High Museum, Atlanta and the Walker Art Center, Minneapolis.

Her work has been exhibited extensively in museums and biennials including the Carnegie International (2004–05), Sydney Biennial (2006), Solomon R. Guggenheim Museum, New York (2010), DOCUMENTA (13) (2012), Sharjah Biennial (2015), Museu de Arte Contemporânea de Serralves, Porto, Portugal (2017), Kettle’s Yard, University of Cambridge, UK (2019); and the 58th International Art Exhibition, La Biennale di Venezia (2019).

Installation view “KAİROS / Hauntological Variations”, 2025,
K21 Kunstsammlung Nordrhein-Westfalen



Julie Mehretu
Untitled, 2025
ink on paper
34 x 24 cm
JME/2025/dra/26514

carlier | gebauer



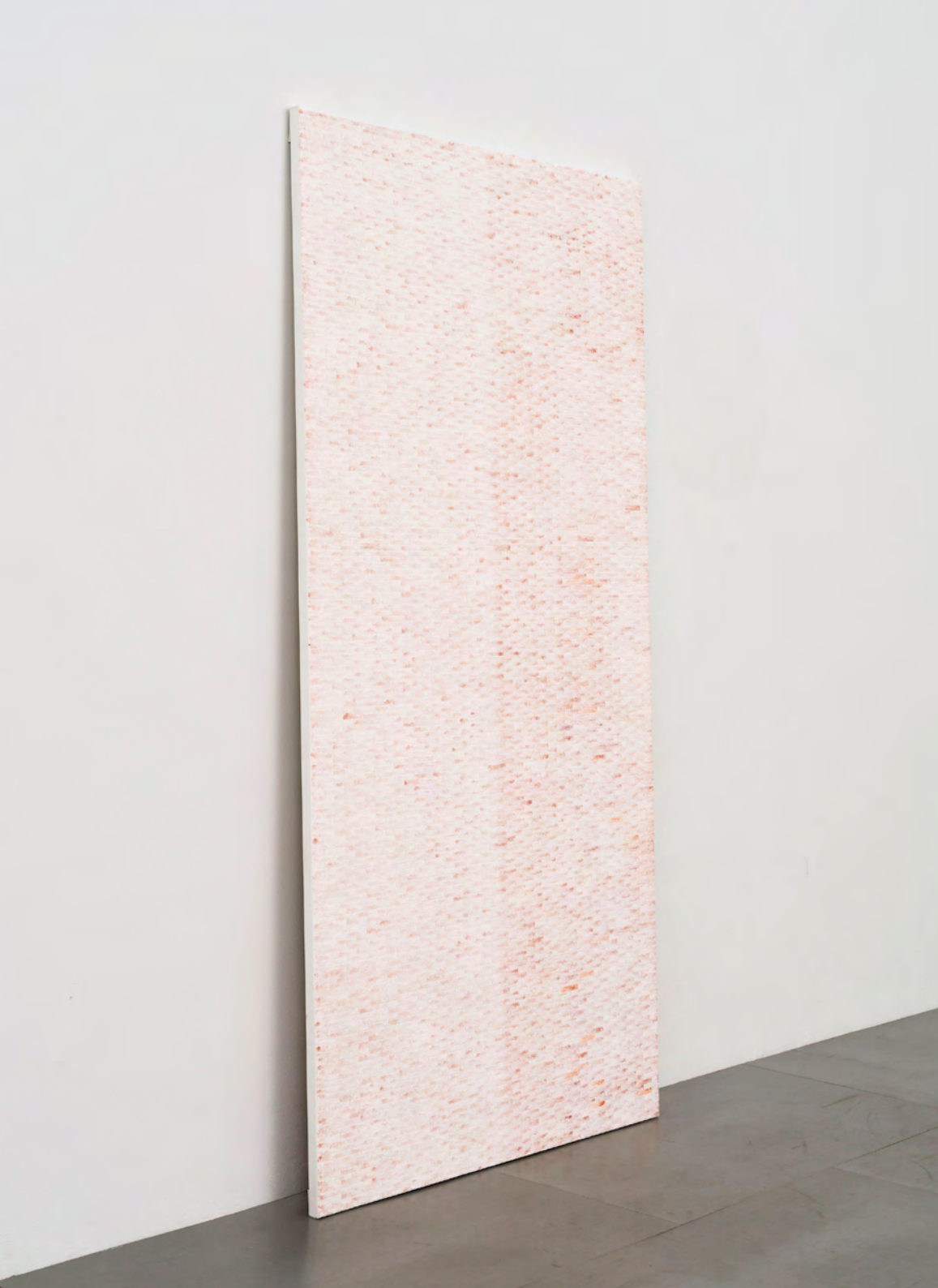
Julie Mehretu
Untitled, 2025
ink on paper
34 x 24 cm
JME/2025/dra/26515

carlier | gebauer





Installation view “KAİROS / Hauntological Variations”, 2025,
K21 Kunstsammlung Nordrhein-Westfalen



Maria Taniguchi
Untitled, 2025
acrylic and pencil on canvas
228 x 114 cm, MT/2025/pai/26216

carlier | gebauer



Maria Taniguchi, Untitled - detail, 2025
acrylic and pencil on canvas, 228 x 114 cm, MT/2025/pai/26216

carlier | gebauer



Maria Taniguchi

Exhibition view *body of work* at MCAD Museum of Contemporary Art and Design, Manila, Philippines, 2025

carlier | gebauer

Maria Taniguchi recently closed her first mid-career survey “Body of Work” at MCAD in Manila, Philippines. Taniguchi, whose practice is largely recognized through her ongoing work of “brick paintings,” has produced a body of work diligent in its inquiry into the concepts of systems, surface, scale, and time. Following a strict schema, through her labor the artist carves out time into visible volume. Her most recent works, which we are happy to show in Basel, extend this inquiry further, posing questions about transparency and information.

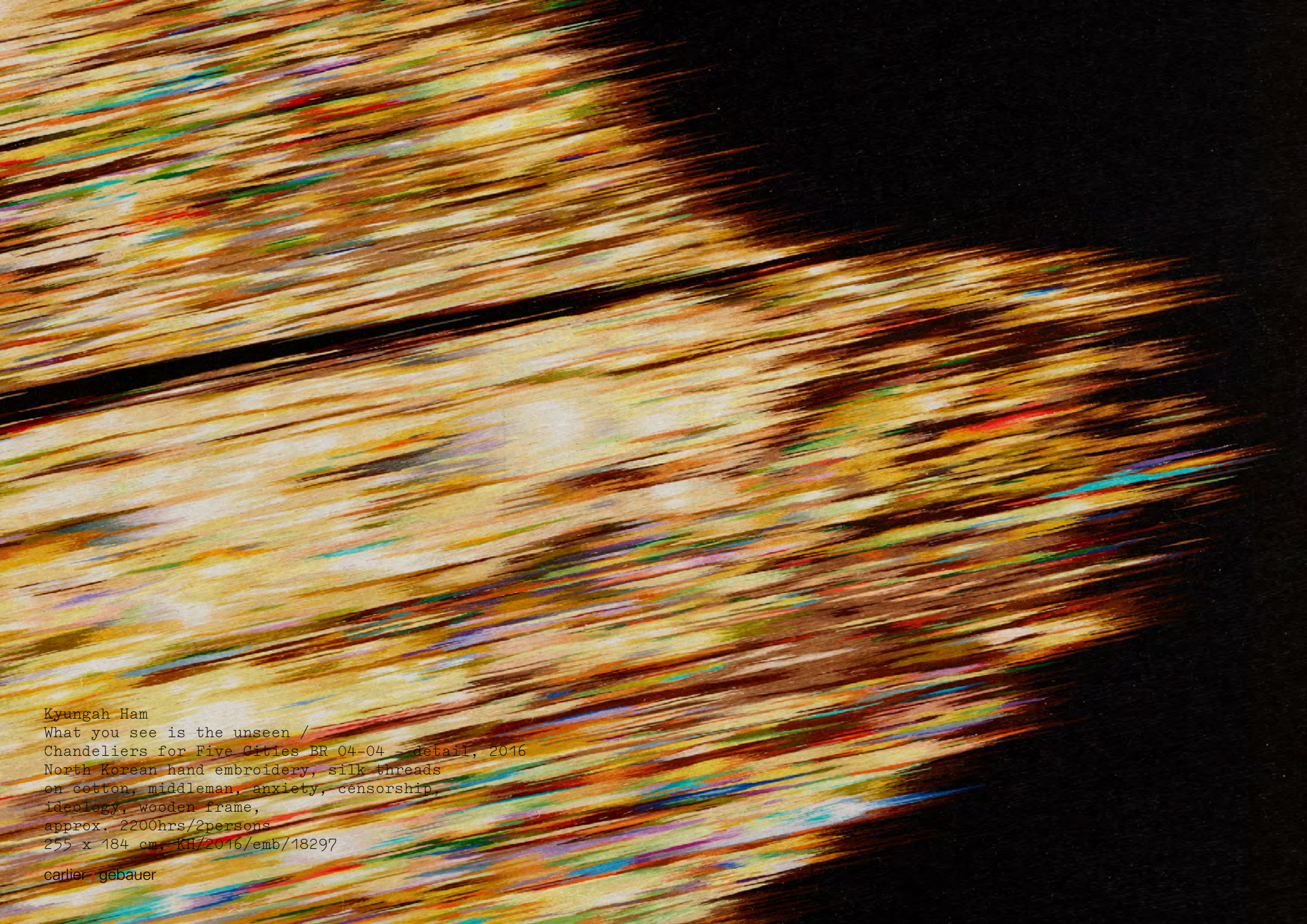
She is the winner of the 2015 Hugo Boss Asian Art Award. In 2018 she participated in the Gwangju Biennale and the Biennale of Sydney, Australia. Selected recent projects include „Body of work“ at the MCAD in Manila, Philippines in 2025; Musée national d’art moderne – Centre Pompidou, Paris; 8th Asia Pacific Triennial of Contemporary Art, Brisbane; New Sensorium, ZKM Zentrum für Kunst und Medientechnologien, Karlsruhe; HIWAR: Conversations in Amman, Amman; and Don’t You Know Who I Am? Art After Identity Politics, Museum of Contemporary Art (MHKA), Antwerp.



Kyungah Ham
What you see is the unseen /
Chandeliers for Five Cities BR 04-04, 2016
North Korean hand embroidery, silk threads
on cotton, middleman, anxiety, censorship,
ideology, wooden frame,
approx. 2200hrs/2persons
255 x 184 cm, KH/2016/emb/18297

carlier | gebauer



The image is an abstract artwork featuring a dense, chaotic pattern of horizontal streaks. The streaks are composed of various colors, including gold, brown, red, green, blue, and purple, creating a vibrant, textured effect. The background is a solid black, which makes the colorful streaks stand out prominently. The overall composition is dynamic and visually complex.

Kyungah Ham
What you see is the unseen /
Chandeliers for Five Cities BR 04-04 - detail, 2016
North Korean hand embroidery, silk threads
on cotton, middleman, anxiety, censorship,
ideology, wooden frame,
approx. 2200hrs/2persons
255 x 184 cm, KH/2016/emb/18297
cartier gebauer



Kyungah Ham, Abstract Weave / Morris Louis Untitled 1960 NB001-02, 2014
North Korean Machine Embroidery, silk threads on cotton, middleman, anxiety, censorship, wooden frame,
collected world internet news articles, tassel, 195 x 396 cm, KH/2014/emb/18310



Kyungah Ham
Abstract Weave / Morris Louis
Untitled 1960, 2014
Detail

carlier | gebauer



Kyungah Ham's sculptures, videos and embroidered works delve into the realm of the socio-political – questioning the labor, politics, nationhood, social identity and freedom of information in her native Korea. She explores her nation's history as a provocateur, subtly building layers of meaning with each step in her process to kindle an enduring political discourse. Her embroidered works embody an approach initiated by Ham in 2008. Here, she collects information available in South Korea – ranging from images of Western abstract paintings to South Korean slang – and, through an intermediary, sends them as a blueprint to be embroidered in North Korea. Through the works, she extends the offer of authorship to the embroiderers, as they must occasionally alter the works due to censorship. On the surface, the works are luminous and poetic, but the real material lies in the process of information and communication within.

She received her BFA from the Seoul National University and MFA from the School of Visual Arts in New York. Upcoming exhibition: carlier | gebauer, Madrid. She has participated in exhibitions in South Korea and internationally, including at the Kunstmuseum Bonn; Kunsthalle Düsseldorf; Charlottenborg Exhibition Hall, Copenhagen, Denmark; and the Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria. Her work can be found in numerous public collections, among them, Victoria & Albert Museum; Leeum, Samsung Museum of Art, Seoul; MMCA, Museum of Modern and Contemporary Art, Korea; and the Seoul Museum of Art.

Lúcia Koch
Dupla basculante
(LA206 + FM1058 + AB1107 + FM1012AD), 2014
aluminium and acrylic, 80 x 80 x 3 cm
unique, LK/2014/scu/23978

carlier | gebauer





Lúcia Koch
Dupla basculante
(LA206 + FM1058 + AB1107 + FM1012AD), 2014
aluminium and acrylic, 80 x 80 x 3 cm
unique, LK/2014/scu/23978

Lúcia Koch investigates matters of space, consistently proposing new relations of scale, occupation, and materiality. She engages with these themes through a variety of media, including installations, photographs, and videos. Koch's practice establishes a profound dialogue with architecture, both through the way in which her work interacts with the space it occupies, respecting its physical and historical specificities, and by creating imaginary spaces from banal objects, provoking and reorienting perception. Since 2001, Koch has been photographing the interiors of empty cardboard boxes and packaging. These images appear as virtual extensions of their exhibition spaces and bring, in an unorthodox way, the artist's research gradually closer to architecture when inquiring about processes whereby space turns into a place. On the other hand, in using light filters, fabrics, and other materials, she plays with lighting and its chromatic effects, continuously paying mind to the relationships between inside and outside, transparency, and opacity in creating unique and sensitive atmospheres.

Her work has been showcased in numerous solo exhibitions, including at the Palais de Iena in Paris (2022), the Museu de Arte Contemporânea MAC-USP, São Paulo, Brazil (2021), the Instituto Inhotim in Brumadinho, Brazil (2021), Lina Bo Bardi's Casa de Vidro, in São Paulo, Brazil (2019), Edifício Península, Porto Alegre, Brazil (2019), and the Fundación Caja de Burgos in Burgos, Spain (2015). She has participated in several Biennales, including the 2nd Islamic Arts Biennale in Jeddah, Saudi Arabia; the 1st Public Art Abu Dhabi biennale in United Arab Emirates; the 1st Rabat Biennial in Morocco; the 1st Architecture Biennial in Orleans, France; the 11th Sharjah Biennial in the United Arab Emirates; the 11th Lyon Biennial in France; the 1st Aichi Triennial in Nagoya, Japan; the 27th São Paulo Biennial in Brazil; the 3rd Göteborg Biennial in Sweden; and the 8th Istanbul Biennial in Turkey.





Asta Gröting
Dancing Queen, 2024
silicone, 25 x 130 x 75 cm
unique, AG/2024/scu/26106

carlier | gebauer



Asta Gröting
Dancing Queen, 2024
silicone, 25 x 130 x 75 cm
unique, AG/2024/scu/26106

carlier | gebauer



In her most recent sculpture “Dancing Queen” Asta Gröting continues questioning the relationship between human and nature. It depicts a deflated pig. And it’s an unhappy pig.

Lying on its side and glowing in a warning color—airless, lifeless, drained of vitality.

The glued seams were created by the molding process and resemble the diagrams used to butcher pigs. Pigs are very intelligent, similar to human genetic, which is why they are often used for research purposes, for example as laboratory animals for all kinds of human civilization diseases – from obesity to heart disease. The history of human civilization is closely linked to the 9000 years of domestication of pigs for meat production. For Marguerite Duras, the purpose of language is to nail down a catastrophe on one page.

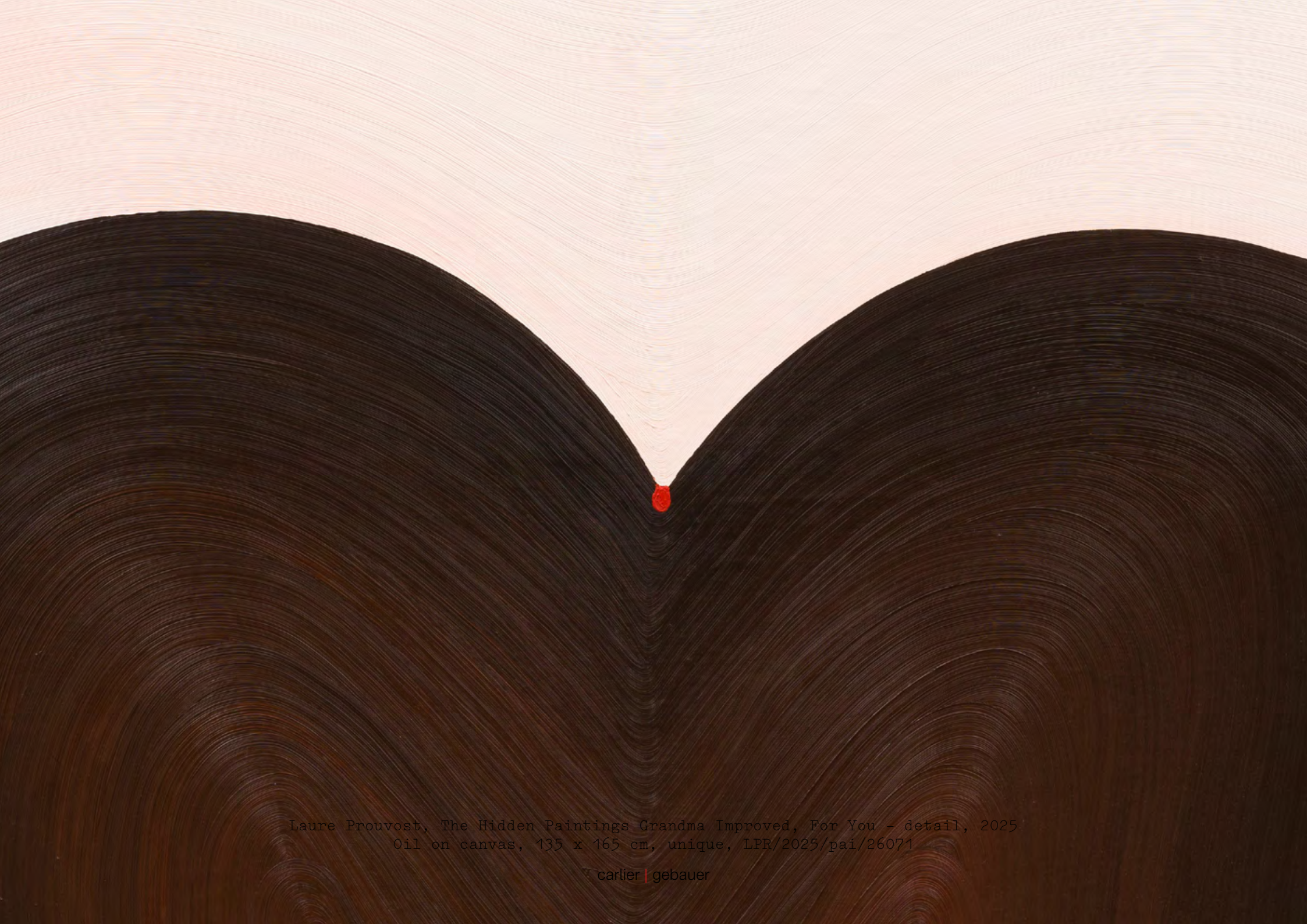
In “Dancing Queen” Asta Grötings nails down a catastrophe on one side.

She is a professor at the Hochschule für Bildende Künste Braunschweig. Gröting had international solo exhibitions like Centre Pasquart in Biel/Bienne, KINDL – Centre for Contemporary Art, Berlin; ZKM Zentrum für Kunst und Medientechnologien, Karlsruhe; n.b.k., Berlin; Lentos Kunstmuseum Linz; Henry Moore Institute, Leeds; and MARTa Herford. She has participated in numerous large-scale international exhibitions, including Musée des Beaux-Arts, Paris; James-Simon-Galerie; Staatliche Museen zu Berlin; Kunsthalle Bielefeld; 22nd São Paulo Biennial; the 8th and 14th Biennale of Sydney, and the 44th Venice Biennale.



Laure Prouvost, The Hidden Paintings Grandma Improved, For You, 2025
Oil on canvas, 135 x 165 cm, unique, LPR/2025/pai/26071

carlier | gebauer



Laure Prouvost, The Hidden Paintings Grandma Improved, For You - detail, 2025
Oil on canvas, 135 x 165 cm, unique, LPR/2025/pai/26071

carlier | gebauer



Laure Prouvost, The Hidden Paintings Grandma Improved, Close Her, 2025
oil on canvas, 100 x 130 cm, unique, LPR/2025/pai/26024

carlier | gebauer



Laure Prouvost, The Hidden Paintings Grandma Improved, Close Her - detail, 2025
oil on canvas, 100 x 130 cm, unique, LPR/2025/pai/26024

carlier | gebauer



Laure Prouvost, WE FELT A STAR DYING, 2025
Exhibition view at LAS, Berlin, 2025

carlier | gebauer



Laure Prouvost, WE FELT A STAR DYING, 2025
Exhibition view at LAS, Berlin, 2025



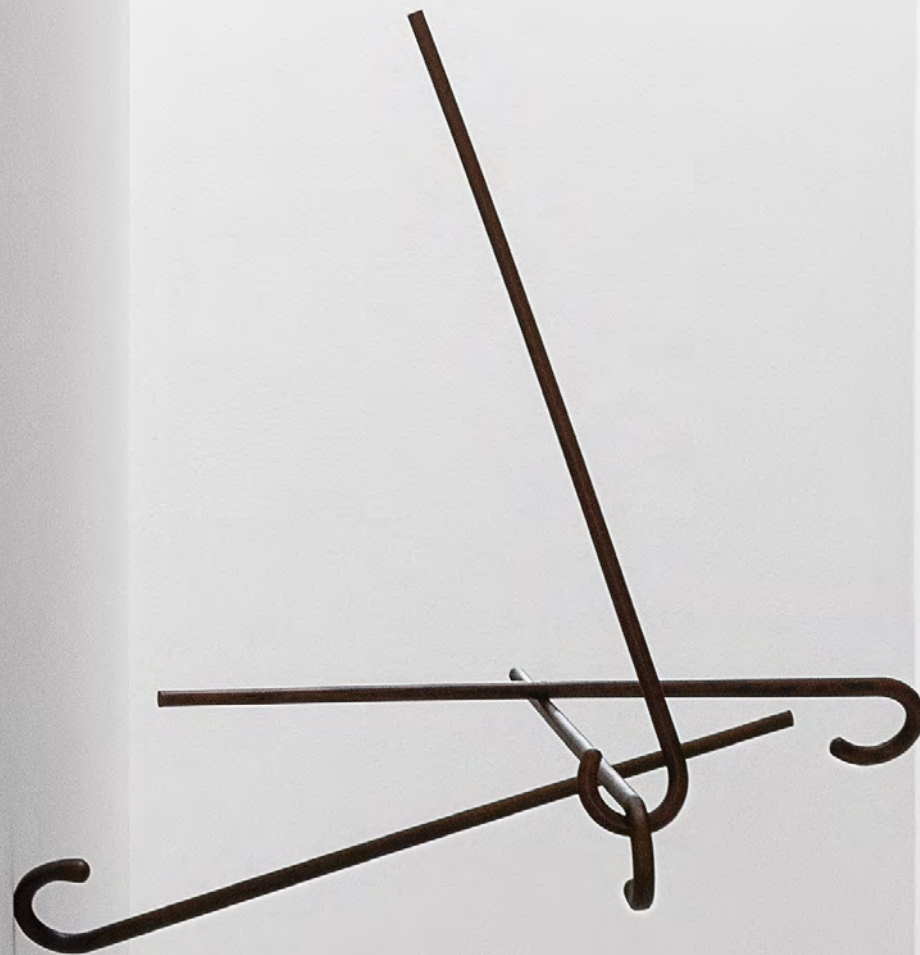
Laure Prouvost unhinges commonplace and expected connections between language, image, and perception by crafting sensual environments laden with humorous mistranslation. The elasticity of the written word comprises a central element of Prouvost's practice, while breasts figure as a dominant motif, appearing in surprising, absurd, humorous, and sensual combinations. In terms of their design, they echo the iconic Madonna Lactans, a popular theme in the Middle Ages and Renaissance.

We are happy to present new oil paintings, which are a continuation of a series of smaller works portraying body parts and employing playful texts. These paintings anthropomorphize the anatomy they depict, where meaning manifests itself as a flirtatious absurdism. Laure Prouvost, who lives and works in Brussels, Belgium, received the Max Mara Art Prize for Women in 2011, the prestigious Turner Prize in 2013 and represented France 2019 at the 58th Biennale Arte in Venice.

Her most recent solo projects include: We Felt a Star Dying in Berlin, A Flying Grandma in Oslo, Esmé Blue in Busan, Helsinki, and Madrid, An Elastic Arm Hold in Tight in Copenhagen, Deep See Blue Surrounding You in Venice, Toulouse, and Lille.



Tarik Kiswanson, A Century, 2024
Walking sticks, 100 x 90 x 90 cm, unique, TKI/2024/scu/25712
carlier | gebauer



Tarik Kiswanson, A Century, 2024
Walking sticks, 100 x 90 x 90 cm, unique, TKI/2024/scu/25712

carlier | gebauer

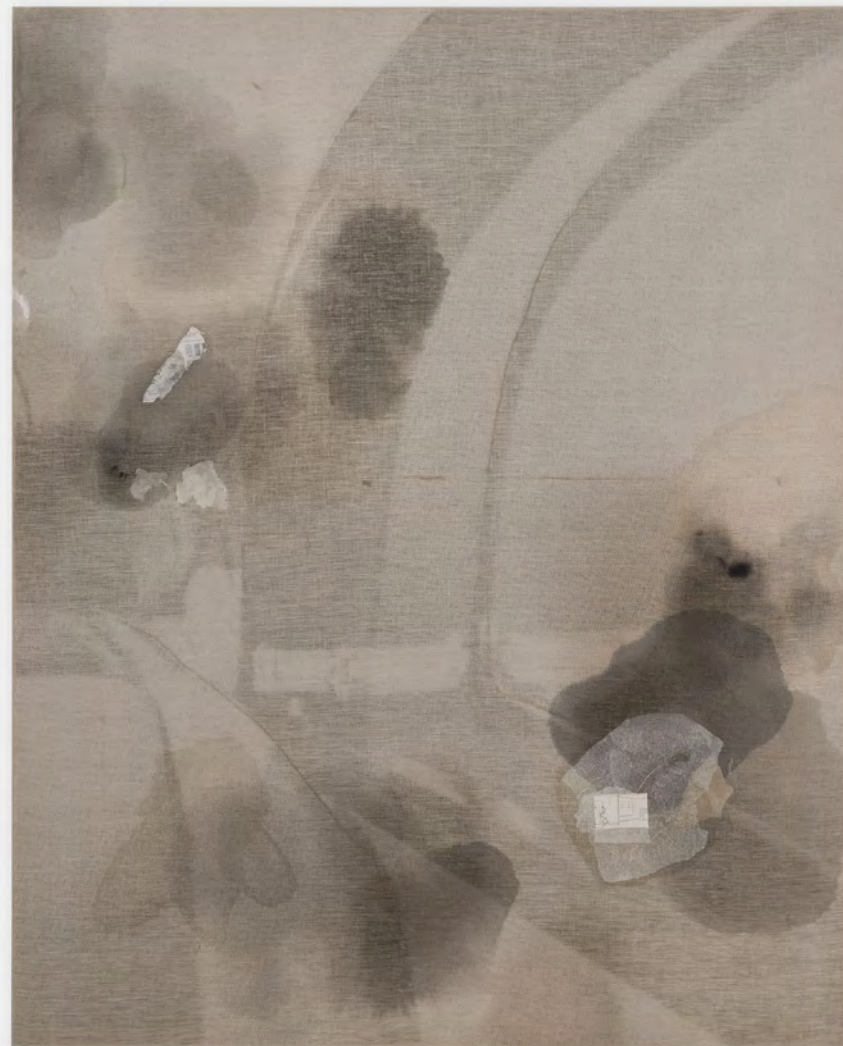
As if freed from the constraints of gravity, “A century” by Tarik Kiswanson consists of four entangled wooden walking sticks levitating in midair. The sculpture’s construction, in which all parts are tied to each other in a complex interplay, evoke the whirlwind of historical events that inextricably link and bound one another. Made to provide support to injured or aging bodies, these objects also hold special meaning for the artist as metaphors of ruptures and traumas of turning points in history.

Tarik Kiswanson was awarded the Marcel Duchamp Prize in 2023 at Centre Pompidou. His work has been the subject of several solo exhibitions at institutions, most recently at Kunsthalle Portikus (2024), Oakville Galleries (2024), Bonniers Konsthall (2023), Salzburger Kunstverein (2023), Museo Tamayo (2023), M HKA-Museum of Contemporary Art Antwerp (2022), Hallands Konstmuseum (2022) and Carré d’Art-Musée d’art contemporain (2021). He has participated in group exhibitions and biennials at institutions such as Centre Pompidou, Kunsthalle Münster, Gothenburg International Biennial for Contemporary Art, Lyon Biennial of Contemporary Art, The Ural Biennial, Performa Biennial, Gwangju Biennial, and MUDAM-Museum of Contemporary Art Luxembourg.



Ian Waelder
Flügel (Side Window), 2025
Plotter print on canvas covered with a layer
of raw linen with air-dry porcelain, pencil,
stained with diluted ink, glue, detergent, oil,
collaged prints and tissue paper, 160 x 130 cm
IWA/2025/pai/26295

carlier | gebauer





Ian Waelder
Flügel (Side Window) - detail, 2025
Plotter print on canvas covered with a layer
of raw linen with air-dry porcelain, pencil,
stained with diluted ink, glue, detergent, oil,
collaged prints and tissue paper, 160 x 130 cm
IWA/2025/pai/26295



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.

Dor Guez
Khobiza, 2024
Archival inkjet print, 40 x 30 cm
edition of 3 + 1 AP, DG/2024/pho/25977
carlier | gebauer





Dor Guez
Khobiza - detail, 2024
Archival inkjet print, 40 x 30 cm
edition of 3 + 1 AP, DG/2024/pho/25977

carlier | gebauer

Dor Guez's photography, video, mixed media, performances, and essays explore the relationship between art, narrative, and memory. Interrogating personal and official accounts of the past, Guez raises questions about contemporary art's role in narrating unwritten histories and re-contextualizing visual and written documents. Since 2006, his ongoing research focuses on archival materials of the region.

He has had solo exhibitions at venues such as ICA, London; Museum of Contemporary Art, Detroit; The Rose Art Museum, Boston; Artpace, San Antonio; The Mosaic Rooms: Centre for Contemporary Arab Culture, London; KW Institute for Contemporary Art, Berlin; and Tel Aviv Museum of Art. Guez's work has been included in numerous international exhibitions and biennials including the 12th Istanbul Biennial, Istanbul; 17th, 18th and 19th International Contemporary Art Festival, Videobrasil, São Paulo; 3rd Moscow International Biennale, Moscow; Biennale Bénin, Cotonou; Palais de Tokyo, Paris; Tokyo Metropolitan Museum of Photography; and MAXXI Museum, Rome. In 2009, Guez established the Christian Palestinian Archive and Co-director of SeaPort: Mediterranean Curatorial Residency.



Luis Gordillo
Untitled, 1960
Indian ink on paper,
34 x 26,5 cm (44 x 36,5 cm framed)
LG/1960/dra/26171

carlier | gebauer





Luis Gordillo, *Ética para cisnes*, 1996
Acrylic, canvas, wood, 245 x 298 cm, LG/1996/pai/25964









Luis Gordillo, *Ética para cisnes* - detail, 1996
Acrylic, canvas, wood, 245 x 298 cm, LG/1996/pai/25964


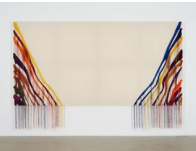

carlier | gebauer



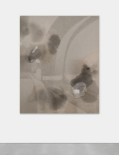





Luis Gordillo established himself as a pioneer of artistic experimentation with his unique use of figuration and color. He has a deep interest in psychoanalysis and is constantly looking for new ways of expression, utilizing photography and other image reproduction methods alongside traditional painterly techniques. Over his fifty-year career Luis Gordillo has risen to become one of Spain's most prolific painters and one of the leading figures of abstract art in the country.

Luis Gordillo has participated in major international exhibitions, including XXXV and XXVII Venice Biennial; XI and XVIII São Paulo Biennial; Musée d'Art Moderne, París; Gulbenkian Foundation, Lisboa; Kunstmuseum, Düsseldorf; MASP, São Paulo; Museo de Bellas Artes de Caracas, Caracas; Museo Nacional de Bellas Artes, La Habana, National Gallery, Copenhagen; Fine Arts Museum, Taipei, and Serralves Museum, Porto. His work has been shown in retrospective exhibitions at:: Museo Nacional Centro de Arte Reina Sofía, Madrid; Kunst Museum, Bonn; MACBA, Barcelona; Meadows Museum, Dallas; Folkwang Museum, Essen; Museo de Arte de Zapopan, Jalisco; Lunds Kunsthall, Lund; IVAM, Valencia; Artium, Vitoria; CAAC, Seville; CGAC, Santiago de Compostela; MACA, Alicante; CCCC, Valencia; and his most recent anthology at Alcalá 31, Madrid.

1		<p>Thomas Schütte General, 2011 Aluminum, fabric, steel, glass 204 x 40 x 40 cm TS/2011/scu/18239</p>	upon request
2		<p>Paul Pfeiffer Race Riot, 2001 digital video loop, SONY PC 110 camcorder, vitrine (wood & glass), linen, DVD player 2:30 sec. AP 1 / 6 + 1 AP PF/2001/scu/9035</p>	120.000,00 \$ excl. VAT
3		<p>Julie Mehretu Among the Multitude II, 2019 / 2021 Ink and Acrylic on Canvas 122 x 152 cm JME/2019/pai/21985</p>	upon request
4		<p>Julie Mehretu Untitled, 2025 ink on paper 34 x 24 cm unique JME/2025/dra/26514</p>	upon request
5		<p>Julie Mehretu Untitled, 2025 ink on paper 34 x 24 cm unique JME/2025/dra/26515</p>	upon request
6		<p>Maria Taniguchi Untitled, 2025 acrylic and pencil on canvas 228 x 114 cm MT/2025/pai/26216</p>	40.000,00 \$ excl. VAT

7		<p>Kyungah Ham What you see is the unseen / Chandeliers for Five Cities BR 04-04, 2016 North Korean hand embroidery, silk threads on cotton, middleman, anxiety, censorship, ideology, wooden frame, approx. 2200hrs/2persons 255 x 184 cm KH/2016/emb/18297</p>	270.000,00 \$ excl. VAT
8		<p>Kyungah Ham Abstract Weave / Morris Louis Untitled 1960 NB001-02, 2014 North Korean Machine Embroidery, silk threads on cotton, middleman, anxiety, censorship, wooden frame, collected world internet news articles, tassel 195 x 396 cm KH/2014/emb/18310</p>	220.000,00 \$ excl. VAT
9		<p>Lúcia Koch Dupla basculante (LA206 + FM1058 + AB1107 + FM1012AD), 2014 aluminium and acrylic 80 x 80 x 3 cm unique LK/2014/scu/23978</p>	18.000,00 \$ excl. VAT
10		<p>Asta Gröting Dancing Queen, 2024 silicone 25 x 130 x 75 cm 1/3 + 2 AP AG/2024/scu/26106</p>	55.000,00 € excl. VAT
11		<p>Laure Prouvost The Hidden Paintings Grandma Improved, For You, 2025 oil on canvas 135 x 165 cm unique LPR/2025/pai/26071</p>	45.000,00 € excl. VAT

12		<p>Laure Prouvost The Hidden Paintings Grandma Improved, Close Her, 2025 oil on canvas 100 x 130 cm unique LPR/2025/pai/26024</p>	40.000,00 € excl. VAT
13		<p>Tarik Kiswanson A Century, 2024 Walking sticks 100 x 90 x 90 cm unique TKI/2024/scu/25712</p>	40.000,00 € excl. VAT
14		<p>Ian Waelder Flügel (Side Window), 2025 Plotter print on canvas covered with a layer of raw linen with air-dry porcelain, pencil, stained with diluted ink, glue, detergent, oil, collaged prints and tissue paper 160 x 130 cm IWA/2025/pai/26295</p>	8.000,00 € excl. VAT
15		<p>Dor Guez Khobiza, 2024 Archival inkjet print 40 x 30 cm 1/3 + 1 AP DG/2024/pho/25977</p>	7.500,00 € excl. VAT
16		<p>Luis Gordillo Untitled, 1960 Indian ink on paper 34 x 26,5 cm LG/1960/dra/26171</p>	4.500,00 € excl. VAT
17		<p>Luis Gordillo Ética para cisnes, 1996 Acrylic, canvas, wood 245 x 298 cm LG/1996/pai/25964</p>	190.000,00 € excl. VAT