

JUNE 13–16, 2024

ART BASEL 2024

Galerie Gregor Staiger
BOOTH N14
HALL 2.1

Caroline Bachmann, Vittorio Brodmann, Guillaume Dénervaud
Deborah-Joyce Holman, Sonia Kacem, Walter Pfeiffer,
Xanti Schawinsky, Nora Turato and Raphaela Vogel



CAROLINE BACHMANN

1963, Lausanne, Switzerland

Lives and works in Cully & Berlin

Caroline Bachmann's practice and approach to painting can be seen as a tireless quest to unravel the medium while simultaneously examining the semiotic potential of representation. Often studying her direct surroundings, Bachmann sketches her visible landscape in moments of sunrise, resulting in light playing a crucial role in her works. Bachmann takes her sketches - diagram-like, offering rough cues on colors and composition - and further translates them into her paintings, culminating in intricate layers composed of memory, imagination and art historical concerns.

Working frequently in a series of recurring motifs, one can read Bachmann's work as an experience in studying the subject. The work can be seen rooted in a lifelong accumulation of the views of the landscape that repeatedly appears in Bachmann's paintings. By inserting the framing device continually seen in her canvases, Bachmann creates a distance between the subject of the image, reaffirming the power of painting and the notion of representation. The framing format also directly references Louis Michel Eilshemius, the American landscape artist from whose paintings Bachmann was influenced to incorporate the painted frame on the edges of the canvas.

At Art Basel 2024, we will have two new paintings by Bachmann on view.

Bachmann's work is currently featured in the exhibition 'Apropos Hodler. Aktuelle Blicke auf eine Ikone' at Kunsthau Zurich. She recently participated in the show 'Temps de Mars' at Musée des beaux-arts, La Chaux-de-Fonds. In Fall 2023 Bachmann had major solo presentation at the Centre d'art contemporain d'Ivry - Le Crédac, France.

Caroline Bachmann (*1963, Lausanne) studied at Academy of Arts and Crafts in Geneva. Following a period of living in Barcelona and Rome, Bachmann returned to Switzerland in 2002. From 2007 until 2022 she taught in and later lead the painting and drawing department at the University of Art, HEAD in Geneva. Bachmann and Swiss artist Stefan Banz collaborated between 2004 and 2014, a period during which they founded KMD (Kunsthalle Marcel Duchamp | the Forestay Museum of Art).

In 2022 she won the Swiss Grand Award for Art | Prix Meret Oppenheim.

Bachmann's major solo exhibition '58 av. J.-C.' opened at Kunsthau Glarus in 2020. Selected recent solo exhibitions also include 'Le matin', Centre d'art contemporain d'Ivry - Le Crédac, Paris (2023); 'Lune Rousse Reflet', Galerie Gregor Staiger, Zürich (2023); 'Starry Sky', Duane Thomas Gallery, New York (2020); Locus Solus, Lausanne (2019), ESPACE DAM, Romainmôtier (2017). Bachmann has participated in numerous group exhibitions including 'Temps de Mars', Musée des Beaux-Arts, La Chaux-de-Fonds (2024); 'Apropos Hodler. Aktuelle Blicke auf eine Ikone', Kunsthau Zurich (2024); 'Un Lac Inconnu', Fondation Bally, Lugano (2023); MCBA, Lausanne (2021); Fondation de l'Hermitage, Lausanne (2021); MAMCO, Geneve (2021); 'Flowers', Kunsthau Glarus (2022), (un)certain ground: aktuelle malerei in der schweiz, Centre PasquArt, Biel (2022) amongst others. Bachmann's work has been featured in several group shows such as: 'Apropos Hodler. Aktuelle Blicke auf eine Ikone', Kunsthau Zurich, Zurich (2024); Temps de Mars', Musée des beaux-arts, La Chaux-de-Fonds (2024); SYMMETRICAL SPACE POPS, Galerie Gregor Staiger, Zurich (2024); 'Un Lac Inconnu', Fondation Bally, Lugano (2023); 'Agora', Centre Art Contemporain, Genève, Geneva (2022); 'Etat des Lieux', Espaces d'art indépendants, Maison Gaudard, Lausanne (2022); '(Un)Certain Ground', Kunsthau Pasquart Biel, Bienne (2022); HEAD Campus Inauguration, Geneva (2022); 'Inventaire', MAMCO, Geneva (2021); 'Hans Emmenegger', Fondation de l'Hermitage, Lausanne (2021); 'Alles Echt', Kunstmuseum Luzern, Luzern (2020); Verein für Originalgrafik, Zurich (2021); 'Palazzina' #8, Palazzina, Basel (2020) and many others.



Caroline Bachmann, *Risée étoile reflet*, 2024
Oil on canvas
170 × 130 cm | 66 7/8 × 51 1/8 in; BACH/P 47

CHF 50,000.00 (excl. VAT)



Caroline Bachmann, Brume orange, 2024
Oil on canvas
30 × 24 cm | 11 3/4 × 9 1/2 in; BACH/P 53

CHF 10,000.00 (excl. VAT)



Caroline Bachmann, *Le Matin*, 2023
Exhibition view, Le Crédac, Ivry-sur-Seine, France. Photo: Diane Arques/ADAGP



Caroline Bachmann, *Le Matin*, 2023
Exhibition view, Le Crédac, Ivry-sur-Seine, France. Photo: Diane Arques/ADAGP

VITTORIO BRODMANN

1987, Ettingen, Switzerland
Lives and works in Berlin

Berlin-based Vittorio Brodmann's paintings are characterized by figures that inhabit them morphed into an intermediate, fantastical world, where they reveal at times human, at times animal, and often quixotic traits.

Touching upon a number of painting traditions as well modern cartoons, Brodmann's compositions and themes disclose references, in equal measure, from the surreal automatism of André Masson and Ernst Ludwig Kirchner's intense colour palette to traditional Japanese Yokai prints, renderings of phantom-like entities often with no distinct shape. Sitcom set-ups and one-liners can be seen to inform Brodmann in tandem with the aesthetics of early Nickelodeon or Cartoon Network animations.

Figures slip into undefinable shapes and forms, assuming both comical and misshapen proportions. Features exaggerated, noses are elongated and butts protrude, all up against landscapes and backgrounds whose tones recall popular cartoons. As animated figures and doodles collapse and mutate into each other across the canvas, Brodmann marries deliberate approach with coincidence - the scenarios hold defined narratives, but ultimately remain open. Brodmann continuously entertains this balance, most notably in situating the works in between the slapstick and earnest.

Brodmann is a fellow of the upcoming residency at Istituto Svizzero in Rome. In Fall 2024 he will be part of a group show at Fondation Vincent Van Gogh, Arles. In 2023 Brodmann held a solo show at Galerie Gregor Staiger, Milan and was featured at the Zurich Biennial at Kunsthalle Zurich.

During this Art Basel's edition, we will present three new paintings by Brodmann, followed by works from his recent group show "Hoi Köln, Teil 3: Albraum Malerei", Kölnischer Kunstverein, Cologne (2024). Using various canvas formats, the artist touches upon a number of painting traditions as well modern cartoons while using an intense colour palette and complex compositions.

Vittorio Brodmann (*1987 in Ettingen, lives and works in Berlin). Recent solo exhibitions include 'Glue', Fitzpatrick Gallery, Paris (2024); 'Hide in the Structure', Galerie Gregor Staiger, Milan (2023); 'Tag und Nacht im Leben einer Bäckerei' at Kunstraum Schwaz, Schwaz, Austria (2022); Galerie Gregor Staiger, Milan (2021); 'Begutachtung des Lecks', Galerie Gregor Staiger, Zurich (2020), 'Zweig im Regen', Kunstverein Nuremberg (2019), 'Plight', Truth & Consequences, Geneva, 'Calamity', Gavin Brown's Enterprise/Sant'Andrea de Scaphis, Rome (2019), 'Annual Exterior Project 2018', Kunsthau Baselland, Basel (2018), 'Two Birds, Two Stones', Freedman Fitzpatrick, Los Angeles (2018), 'Water Under The Bridge', Kunsthalle Bern (2016) and 'Ups and Downs', 21er Raum / 21er Haus, Vienna (2013). His work has been featured in group exhibitions at Kölnischer Kunstverein, Cologne (2024), Kunsthalle Zurich, Zurich (2023), Fri Art Kunsthalle Fribourg, Switzerland (2020), Forde, Geneva (2019), Albrecht Dürer Gesellschaft, Nuremberg, Frans Hals Museum, Haarlem, Tanya Leighton, Berlin, MAMCO, Geneva, Freedman Fitzpatrick, Los Angeles (all 2018), and many others.



Vittorio Brodmann, Keine Zeit für Kleinigkeiten, 2024
Oil on canvas
180 × 135 cm | 70 7/8 × 53 1/8 in; BROD/P 397

CHF 27,000.00 (excl. VAT)



Vittorio Brodmann, Dem Richter sein Henker, 2024
Oil and oilstick on canvas
150 × 120 cm | 59 × 47 1/4 in; BROD/P 396

CHF 22,000.00 (excl. VAT)



Vittorio Brodmann, Every Olive Represents Mother Earth Looking At You, 2024

Oil and pencil on canvas

100 × 100 cm | 39 3/8 × 39 3/8 in; BROD/P 398

CHF 17,000.00 (excl. VAT)



Vittorio Brodmann, *Hide in the Structure*, 2023
Exhibition view, Galerie Gregor Staiger, Milan

GUILLAUME DÉNERVAUD

1987, Fribourg, Switzerland

Lives and works in Paris

Guillaume Dénerveau renders dense forests of organic and engineered forms using stencils and templates he has collected over the years. These templates include traditional architectural French curves and various ellipses, as well as branded stencils used by real estate agents and furniture designers to sketch diverse industrial elements: the curve of a wall, the shape of bathroom fixtures, plumbing, electrical wiring, etc. As CAD has made these tools mostly obsolete for commercial use, Dénerveau redeploys them to create various visions of the future built on the remnants of today's industrialized society. These new anticipatory scenarios of dystopian scapes seem more like disrupted habitats than deliberate plans, with mutant flora, overgrown invasive species, rusting motor parts collecting silt in lakebeds, and living tissue merging with electronic circuitry. Flowing shapes reminiscent of parasitic plants or cancerous cells proliferate. Dénerveau infuses the systems with life by using ink and oil paint made from plants, algae, and minerals: the colors don't only represent nature, they are derived from nature itself, crushed and dissolved and stirred.

Following his recent first solo show at Galerie Gregor Staiger, Guillaume Dénerveau will be showcasing at the gallery's booth with a unique work on linen, which follows the storyline of futuristic and post-apocalyptic works presented in 'Orphaned Wells'.

Dénerveau's work is currently exhibited at Chapelle Sainte-Croix in Angles-sur-l'Anglin, France, at Atrata in Paris, and in the group show 'Crumbling the Antiseptic Beauty' at Fondation d'entreprise Pernod Ricard, Paris. The artist will be the subject of a solo show at Antenna Space in Shanghai in Fall 2024.

Guillaume Dénerveau (b. 1987, Fribourg, Switzerland) lives and works in Paris. He studied at the École des arts appliqués, Geneva and at HEAD, Geneva. Dénerveau's solo shows include Orphaned Wells, Galerie Gregor Staiger, Zurich (2024); Ozoned Station, Swiss Institute, New York (2023); Synthetic Splinter, Bel Ami, Los Angeles (2023); Surv'eye, Centre D'édition Contemporain (CEC), Geneva (2021); Zone Furtive, Balice Hertling, Paris (2019); Inversens Clinic, Alienze, Lausanne (2019); and Spectrolia Corporation, Hard Hat, Geneva (2018). Group exhibitions include Crumbling The Antiseptic Beauty, Fondation d'entreprise Pernod Ricard, Paris (2024); La main-pleur, Fri Art Kunsthalle, Fribourg (2022); Des corps, des écritures, Musée d'art Moderne de Paris (2022); Aquarium, Maison Populaire, Montreuil (2022); Les formes du transfert, Les Magasins Généraux, Paris (2021); Emblazoned World, Bel Ami, Los Angeles (2021); Le sain ennui, BQ Gallery, Berlin (2021); Your Friends and Neighbors, High Art, Paris (2020); and L'Oranger, LiveInYourHead, Geneva (2017). Dénerveau participated in the Swiss Institute residency program, New York (2021). Public collections: ICA Miami, MAMCO, Geneva and the Musée d'art Moderne de Paris, amongst others.

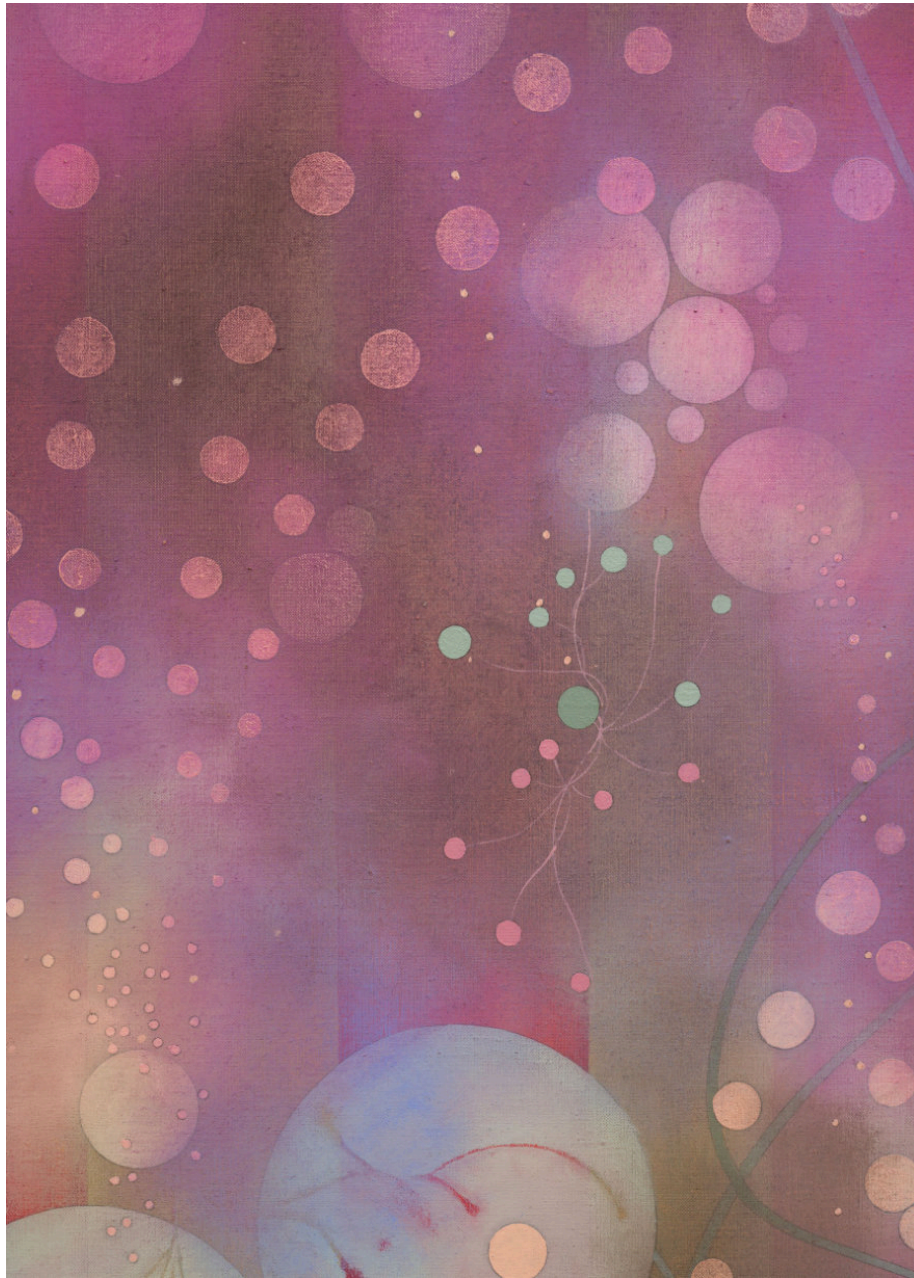


Guillaume Dénervaud, Pellets might not be falling into the grinder, 2024
Tempera, oil and pencil on linen
122 × 83 × 2.5 cm | 48 × 32 5/8 × 1 in; DENE/P 6

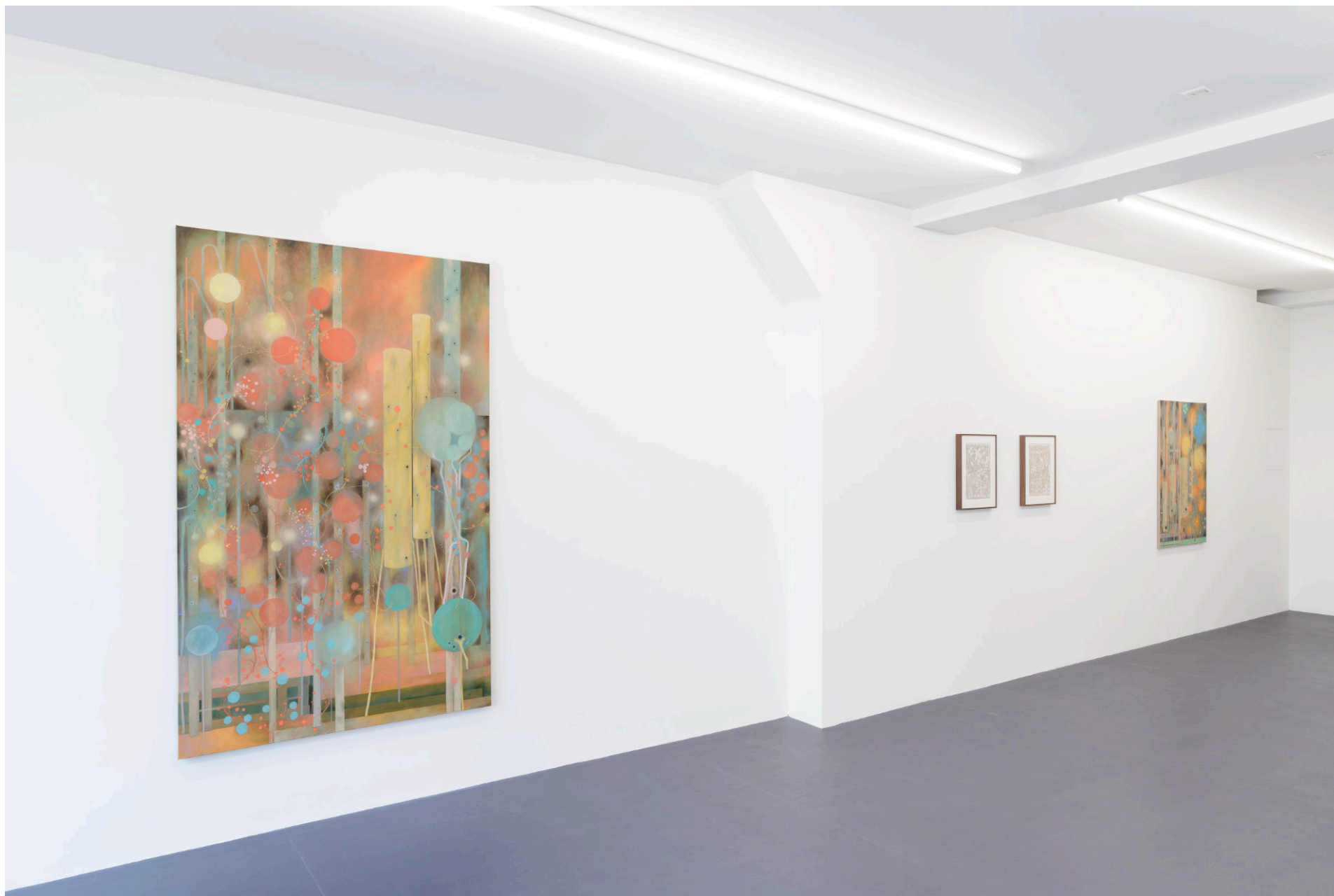
CHF 16,000.00 (excl. VAT)



Pellets might not be falling into the grinder, 2024
Detail



Pellets might not be falling into the grinder, 2024
Detail



Guillaume Déneraud, *Orphaned Wells*, 2024
Exhibition view, Galerie Gregor Staiger, Zurich



Guillaume Dénevaud, *Ozoned Station*, 2023
Exhibition view, Swiss Institute, New York



Guillaume Dénervaud, Volatility Orb'1, 2023
Blown glass, light bulb, electrical cable
Ø 40 cm | Ø 15 3/4 in; DENE/S 1

CHF 8,000.00 (excl. VAT)



Guillaume Dénervaud, Recovery Orb'5, 2024
Blown glass, light bulb, electrical cable
Ø 40 cm | Ø 15 3/4 in; DENE/S 5

CHF 8,000.00 (excl. VAT)

DEBORAH-JOYCE HOLMAN

1991, Basel, Switzerland

Lives and works in Basel and London

Deborah-Joyce Holman is a multidisciplinary artist living between Basel and London. They are concerned with the notion of authorship, the merits and dangers of representation and visibility as well as blurring the boundaries between fiction, truth and fact while engaging with popular culture and its images. Their artistic as well as curatorial practice is sensible to the disputed questions of representation in the face of structural (racist) discrimination. Holman contrasts the exploitative potential of images with approaches of artistic and cinematic subversion, refusal, and resistance. They respond to exploitation by using repetition and non-performance as a means to restage refusal and resistance.

Holman repeatedly posits refusal as well as illegibility as counterstrategies for Black queer people in order to work against logics of neoliberal (white) society and their mechanisms of representation. Furthermore this examination of strategies of (refusing) representation probe notions of the, real' and how image production contributes to our understanding of reality. A recent series of paintings depict orphaned interiors of Black lesbian characters from contemporary film and television. The screenshot based paintings oppose the slow paced intentionality of painting process with oil and the quick and often random attitude of taking screenshots we might never have another look at again. The paintings exemplify Holman's examination of the advantages and disadvantages of representing marginalized people, especially of Black people in the face of explicit as well as subtle racist violence. Interestingly enough Holman does not add to these representations but rather explores how absence (of the Black body) can become a form not only of agency but also of resistance.

On the occasion of Art Basel, the gallery will be showing a new series of oil and pencil on linen, whose subjects are inspired by her ambitious solo show at Kunsthalle Bern (2023). This body of works continues the artist's exploration of absence and resistance, further delving into the complex interplay between visibility, representation, and the agency of Black queer bodies. Holman has recently participated in the Pompeii Commitment Digital Fellowship and will have important upcoming solo shows at TANK, Shanghai and Swiss Institute, New York.

Deborah-Joyce Holman (b. 1991, Basel, Switzerland) holds a BA in Fine Art from the Haute École des Arts et de Design in Geneva. From 2019–20 they were enrolled in the independent study programme CAMPUS at Nottingham Contemporary. Recent solo shows include 'Living Room', Kunsthalle Bern, Bern (2023); 'Love Letter', Galerie Gregor Staiger, Zurich (2023); 'Spill I-III' Istituto Svizzero at Archivio Storico di Palermo (2022); 'Moment 2' held at schwarzescafé, Luma Westbau, Zurich (2022); 'Beautiful and tough as chestnut/stanchions against our nightmare of weakness' Sentiment, Zurich (2022). Their work has been on show at the Institute of Contemporary Arts, London (2022); Centre Culturel Suisse, Paris (2022); The Shed, New York City (2021); Last Tango, Zurich (2022); 7th Athens Biennial (2021); Centre d'Art Contemporain, Geneva (2021); La Quadriennale di Roma (2020).



Deborah-Joyce Holman, Jane's Room II, 2024
Oil and pencil on linen
100 × 255 × 4.5 cm | 39 3/8 × 100 3/8 × 1 3/4 in; HOLM/P 19

CHF 28,000.00 (excl. VAT)



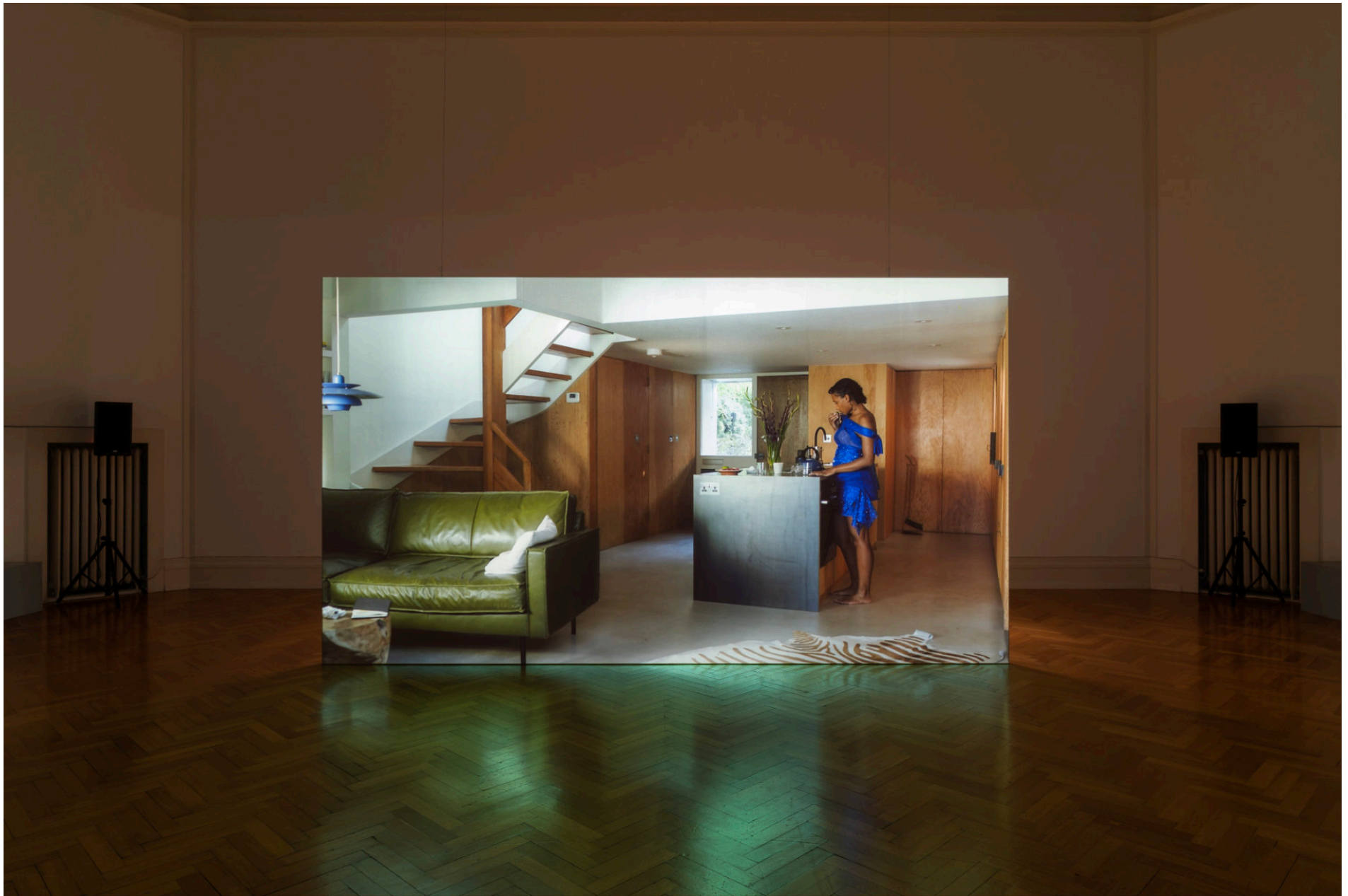
Deborah-Joyce Holman, Living Room, 2024
Oil and pencil on linen
130 × 205 × 4.5 cm | 51 1/8 × 80 3/4 × 1 3/4 in; HOLM/P 20

CHF 28,000.00 (excl. VAT)



Deborah-Joyce Holman, Gilde, 2024
Oil and pencil on linen
100 × 130 × 4.5 cm | 39 3/8 × 51 1/8 × 1 3/4 in; HOLM/P 21

CHF 16,000.00 (excl. VAT)



Deborah-Joyce Holman, *Living Room*, 2023
Exhibition view, Kunsthalle Bern. Photo: Gunnar Meier



Deborah-Joyce Holman, *Love Letter*, 2023
Exhibition view, Galerie Gregor Staiger, Zurich

SONIA KACEM

1985, Geneva, Switzerland
Lives and works in Geneva

In her art, Sonia Kacem distinguishes herself with a heightened sensitivity towards materials that she extracts from the everyday consumer cycle: these include very different kinds of processed products, sometimes obtained from second-hand or online stores, such as sun awnings or everyday textiles, but also substances and commodities like vinyl, paint or wood, which she discovers by chance or obtains directly from the respective production sites. The artist uses them to develop large-scale installative and sculptural arrangements, in which she plays with our expectations regarding the nature and function of the materials. Kacem is particularly interested in exploring different varieties of abstraction, transitions undergone by surfaces and volumes, or questions of scale. Her presentations open up a wide range of associations and hybrid cultural contexts. Formally, they refer to various periods and styles from art history and reflect influences from minimal art just as much as those from the Italian baroque or from Arab Islamic art.

Sonia Kacem is currently featured in the show 'Stories Written Zurich Art Prize Winners 2007–2023' at Haus Konstruktiv and 'MATERIAL MANIPULATIONS' at Migros Museum für Gegenwartskunst, Zurich. At the gallery's booth at Art Basel 2024, Sonia Kacem will be presenting a new selection of her lithographs, highlighting her innovative use of layered patterns and abstract figures. These works explore the intersection of ornamentation and pure abstraction through dynamic repetition and spontaneous gestures.

Sonia Kacem studied at Haute école d'art et de design (HEAD) in Geneva (2006–2011). She has already received a number of awards and scholarships, e.g. the Zurich Art Prize award by Museum Haus Konstruktiv (2021), the Fondation CAB residency in Brussels (2020), the Townhouse studio scholarship in Cairo (2019), the Rijksakademie van beeldende kunsten residency in Amsterdam (2016), the Kiefer Hablitzel Prize in Basel (2015), the Fonds cantonal d'art contemporain de Genève work grant in New York (2014), the Manor Art Prize (2014) and a Swiss Art Award in Basel (2013). Sonia Kacem has had several solo exhibitions, including 'La Chute', Chateaux de Gruyères, Gruyères (2024); '3 pieghe, 4 archi e 1 rettangolo', Galerie Gregor Staiger, Milan (2022); 'Superflu', Haus Konstruktiv, Zurich (2021); 'Between the scenes', Westfälischer Kunstverein, Münster (2019); 'Did snow fall on the pyramids?', T293, Rome (2018); 'Carcasse', Centre culturel suisse, Paris (2017); 'Night Shift', Centre d'Art Contemporain Genève (2016); 'Loulou replay', Kunstverein Nürnberg, Nuremberg (2015); 'Bermuda Triangle', Kunst Halle Sankt Gallen (2015); and 'Loulou', MAMCO Genève (2014). She has also participated in numerous group exhibitions, such as 'MATERIAL MANIPULATIONS' Migros Museum für Gegenwartskunst, Zurich, 'Stories Written Zurich Art Prize Winners 2007–2023' Haus Konstruktiv, Zurich (2024); 'SYMMETRICAL SPACE POPS', Galerie Gregor Staiger, Zurich (2024); 'Figures on a Ground', Fondation CAB, Brussels (2020); 'Delirious', Lustwarande Tilburg (2019); 'Flatland / Abstractions Narratives #2', Mudam Luxembourg (2017).



Sonia Kacem, graffiti sur bruit blanc, 2024
Lithograph, 104.6 × 75.2 cm | 41 1/8 × 29 5/8 in
Unique; KACE/PR 20/1

CHF 7,000.00 (excl. VAT)



Sonia Kacem, motif (tissage), 2024
Lithograph; 105 × 75.9 cm | 41 3/8 × 29 7/8 in
Unique; KACE/PR 22/1

CHF 7,000.00 (excl. VAT)



Sonia Kacem in *From Object to Ornament II*, 2023
Exhibition view, Edition VFO, Zurich



Sonia Kacem in *35th Ljubljana Biennale of Graphic Arts*, 2023
Exhibition view, Hotel Hodnik. Photo: Urška Boljkovac, MGLC Archive

WALTER PFEIFFER

1946, Beggingen, Switzerland
Lives and works in Zurich

For five decades, Zurich-based Walter Pfeiffer has developed a multi-faceted practice which bridges photography, film and drawing. Distinguished for his candid photographs of friends, acquaintances and lovers, alongside his colour-intensive still lifes, Pfeiffer is often attributed with anticipating the diaristic and natural style of a younger generation of practitioners such as Jack Pierson, Wolfgang Tillmans or Ryan McGinley. Pfeiffer can be seen as a contemporary to the likes of Peter Hujar as well as descendant of the painter Paul Cadmus or the photographer Herbert List, whose observations of the male form and compositions in particular bear a certain kinship with that of Pfeiffer.

Since the early 2000s, notably after the publication *Welcome Aboard, Photographs 1980-2000* with Edition Patrick Frey, Walter Pfeiffer has also started working with international magazines, particularly in fashion, for publications such as *i-D*, *Butt*, *Vogue Paris*, *Self Service*, *Fantastic Man*, *W*, *Aperture*, and others, while continuing his artistic practice in photography as well as drawing.

In July 2023, Pfeiffer opened a major retrospective at Kunstmuseum Luzern, where his work was first shown in 1974, and his video installation has been acquired. A new publication with photographs from the past 20 years has been recently released with long time publishing partner Edition Patrick Frey. His photographs are currently shown in the exhibition *'Fragile Beauty: Photographs from the Sir Elton John and David Furnish Collection'* at the Victoria & Albert Museum in London.

At Art Basel, Galerie Gregor Staiger is displaying three newly produced photographic works, all of which are included in the above-mentioned catalogue. The subjects perfectly encapsulate his aesthetic and life narratives and are characterized by the typical keen attention to color and a vibrant, dynamic composition that brings his subjects to life.

Walter Pfeiffer (*1946, Beggingen, Switzerland, lives and works in Zurich). Recent solo shows *'Sincerely, Walter Pfeiffer'*, Kunstmuseum Luzern (2023); *'Walter Pfeiffer'*, Swiss Institute, NY (2022); *'Polaroids 1972 - 2021'*, Galerie Gregor Staiger, Zurich & Milan (2021); *'Fliegender Wechsel'*, Tableau, Zurich (2020); *'Notte di Ferragosto'*, Galerie Gregor Staiger, Milan (2019); *'Quiet Nights of Quiet Stars'*, curated by Martin Jaeggi, Galerie Gregor Staiger, Zurich (2017); *'Cocktails and Dreams'*, Grand Palais, Bern (2012), *'In Love With Beauty'*, Fotomuseum, Winterthur (2008); *'Tom Burr/ Walter Pfeiffer'*, curated by Florence Derieux and Gianni Jetzer, Swiss Institute, New York (2007). Pfeiffer has participated in numerous group exhibitions including *'Fragile Beauty: Photographs from the Sir Elton John and David Furnish Collection'*, Victoria & Albert Museum, London (2024); *'SYMMETRICAL SPACE POPS'*, Galerie Gregor Staiger, Zurich (2024); *'Doppio'*, with Hannah Villiger, Museum zu Allerheiligen, Schaffhausen (2020); *'Orlando'*, McEvoy Foundation for the Arts, San Francisco, US (2020); *'Die neue Fotografie. Umbruch und Aufbruch 1970- 1990'*, Kunsthau, Zürich (2019); *'Another Kind of Life: Photography on the Margins'*, Barbican Gallery, London (2018); *'25 Years! Shared Histories, Shared Stories'*, Fotomuseum Winterthur (2018); *'One Way: Peter Marino'*, Bass Museum of Art, Miami (2014), amongst others.



Walter Pfeiffer, Untitled, 2005/2024
Pigment print, museum grade frame, 130 × 90 cm | 47 1/4 × 31 1/2 in
Edition 1/5 + 2AP; PFEI/PH 297/1

CHF 12,000.00 (excl. VAT)



Walter Pfeiffer, Untitled, 2013/2024
Pigment print, museum grade frame, 130 × 90 cm | 47 1/4 × 31 1/2 in
Edition 1/5 + 2AP; PFEI/PH 298/1

CHF 12,000.00 (excl. VAT)



Walter Pfeiffer, Untitled, 2012/2024
Pigment print, museum grade frame, 50 × 70 cm | 19 5/8 × 27 1/2 in
Edition 1/5 + 2AP; PFEI/PH 299/1

CHF 7,000.00 (excl. VAT)



Walter Pfeiffer, Männlicher Halbakt, 1976
Coloured pencil on paper
64 × 49 cm | 25 1/4 × 19 1/4 in; PFEI/WP 178

CHF 15,000.00 (excl. VAT)



'Sincerely, Walter Pfeiffer', 2023
Exhibition view, Kunstmuseum Luzern, Switzerland



Walter Pfeiffer, *Sincerely, Walter Pfeiffer*, 2023
Installation view, Kunstmuseum Luzern, Switzerland



Walter Pfeiffer, Bei dir war es immer so schön, 2023
9 Videos (looped), sound
Edition 1/2 + 1AP; PFEI/V 1/1

XANTI SCHAWINSKY

1904 Born in Basel
1979 Died in Locarno

Alexander "Xanti" Schawinsky was born to a Jewish family of Polish descent and described himself as a "modernist dandy." He was part of the first generation of artists at the Bauhaus, where he enrolled in 1924 to study with such important figures as Walter Gropius, Wassily Kandinsky, and Paul Klee. His main contributions there were in the theater department; he wrote plays, created sets and costumes, and performed. His radical concepts for a totally encompassing experimental theater were cut short when the Bauhaus was closed, and he was forced to flee Europe in 1936. He settled in the United States and taught at Black Mountain College. His work similarly influenced and was influenced by avant-garde movements in theatre and painting.

Schawinsky's legacy lies in his pioneering contributions to modern art and design, as well as his impact as an educator who inspired generations of artists and designers. His work continues to be celebrated and studied for its innovative spirit and enduring influence on contemporary art and design practice.

Following 'Eclipses', which showcased a major body of work conceived in the 1940s and fully developed in the 1960s, the gallery is pleased to present Xanti Schawinsky's series "Faces of War". This original group of works on paper was created in 1942 and was deeply influenced by his experience designing anti-aircraft targeting patterns for the Army Air Corps during World War II. This collection merges his profound sense of despair regarding the era's destruction and militarism with the utopian visions that characterized his earlier Bauhaus years.

In July 2024, MUDAM Luxembourg will open a large retrospective dedicated to Schawinsky's long-lasting career. The exhibition will include a large-scale installation by the artist Monster Chetwynd, who is also represented by Galerie Gregor Staiger.

Xanti Schawinsky (*1904, Basel, Switzerland – 1979 Locarno). Recent exhibitions include solo shows: 'Xanti Schawinsky: Play, Life, Illusion', MUDAM – Musée d'Art Moderne Grand-Duc Jean, Luxembourg (2024); 'Eclipses', Galerie Gregor Staiger, Zurich (2024); 'Xanti Schawinsky: Pittura Processuale', Museo Casa Rusca, Locarno (2023); 'Xanti Schawinsky: Paintings from 1950s to the 1970s', Galerie Berinson, Berlin (2022); 'Xanti Schawinsky: Head Drawings and Faces of War', Bergen Kunsthall (2016); 'Xanti Schawinsky: From the Bauhaus Into the World', Kunstmuseum Magdeburg (2016); 'Vom Bauhaus zum Aufbruch - Eugen Batz + Xanti Schawinsky', Döbele Kunst, Mannheim (2016), Karma International, Zurich / Los Angeles (2016), 'Xanti Schawinsky', Migros Museum für Gegenwartskunst, Zurich (2015); 'Xanti Schawinsky: Spheras', Tempo Rubato, Tel Aviv (2015); 'Xanti Schawinsky: Head Drawings and Faces of War', Drawing Center, New York (2014); 'Xanti Schawinsky: Eclipse', Broadway 1602, New York (2014); 'Beyond Bauhaus, Faces of War', Broadway 1602, New York (2010); 'Xanti Schawinsky: Swiss Experimental Photography', Artef Fine Art Photography, Zurich (2007); Galerie Döbele, Stuttgart (1990); 'Xanti Schawinsky: Malerei, Bühne', Grafikdesign, Fotografie, Bauhaus Archive, Berlin (1986).

Schawinsky has participated in numerous group exhibitions including: 'Die Sammlung Gerhard Saner', Kunstmuseum Solothurn (2022); 'Moved by Schlemmer', Staatsgalerie, Stuttgart (2022); 'The Paradox of Stillness: Art, Object, and Performance', The Walker Art Center, Minneapolis (2021); 'Schall und Rauch – Die wilden 20er', Kunsthaus Zurich, Zurich (2020); 'The Assembled Human', Museum Folkwang, Essen (2019); 'Still Undead: Popular Culture in Britain Beyond the Bauhaus', Nottingham Contemporary, Nottingham (2019); 'Noi E Il Masi. Donazione Giancarlo E Danna Olgiati', MASI – Museo d'arte della Svizzera italiana, Lugano (2018), and many others.

Schawinsky's work is held in Public Collections such as the Drawing Center, New York; The Harvard Art Museums, Cambridge; J. Paul Getty Museum, Los Angeles; Migros Museum für Gegenwartskunst, Zurich; MoMA – Museum of Modern Art, New York; MASI – Museo d'arte della Svizzera italiana, Lugano; Collection of the city of Locarno; Smithsonian American Art Museum: Rhode Island School of Design Museum, Providence; Museo Comunale d'Arte Moderna, Ascona; Philadelphia Museum of Art.



Xanti Schawinsky, *The Admiral (Faces of War)*, 1942
Mixed media, watercolor, and black pen on paper
74.5 × 54.5 × 4 cm | 29 3/8 × 21 1/2 × 1 5/8 in; SCHA/WP 13

CHF 70,000.00 (excl. VAT)



Xanti Schawinsky, Soldier's Rest, 1942
Mixed media, watercolor, and black pen on paper
74.5 × 54.5 × 4 cm | 29 3/8 × 21 1/2 × 1 5/8 in; SCHA/WP 14

CHF 70,000.00 (excl. VAT)



Xanti Schawinsky, The Home Guard, 1942
Mixed media, watercolor, and black pen on paper
74.5 × 54.5 × 4 cm | 29 3/8 × 21 1/2 × 1 5/8 in; SCHA/WP 15

CHF 70,000.00 (excl. VAT)



Xanti Schawinsky, *Eclipses*, 2024
Exhibition view, Galerie Gregor Staiger, Zurich



Xanti Schawinsky, *Eclipses*, 2024
Exhibition view, Galerie Gregor Staiger, Zurich



Xanti Schawinsky, Untitled, 1941
Spray paint on Japanese paper
45.5 × 33 cm | 17 7/8 × 13 in; SCHA/WP 2

CHF 32,000.00 (excl. VAT)



Xanti Schawinsky, Untitled, 1965
Spray paint on paper
91 × 60 cm | 35 7/8 × 23 5/8 in, SCHA/WP 8

CHF 16,000.00 (excl. VAT)



Xanti Schawinsky, Untitled, 1961
Spray paint on paper
33 × 47 cm | 13 × 18 1/2 in; SCHA/WP 5

CHF 9,000.00 (excl. VAT)

NORA TURATO

1991, Zagreb, Croatia

Lives and works in Amsterdam

Nora Turato's work is generated from the written word to imposing performances and printed matter. Whereas the latter is based on her performance scripts and reference an aesthetic from utilitarian graphic design mixed with her own hand-writing. The material is invariably eclectic, potentially encompassing almost any sight where words are used, ranging from mundane non sequiturs to current new items, referencing popular culture, literature, poetry, invented slogans, meaningless profundities or meaningless nonsense. Hettie Judah wrote in a Frieze profile: "Turato moves at the pace of the infosphere she harvests, processes and performs social preoccupations and the language they generate as they trend, peak and dip". That this isn't mere reiteration is well formulated by Adam Jasper, who notes in Art Forum that the artist is "challenging the internet in her speech, yes, but not in the banal sense of acting as a disinterested mediator, or even a mechanical media channel. Rather, she's closer to a medium-a possessed being, utterly driven, trapped, compelled by the desire for and the impossibility of communion, as opposed to its diminutive, communication."

Nora Turato is currently having a solo show titled 'next big thing is YOU' at the gallery space in Zurich. The exhibition explores a brand new body of works by the artist, who confronts her practice with new materials and mediums. At Art Basel 2024, we will present two new enamel works.

Turato is looking towards a busy schedule for the rest of the year including a major commission for the Stedelijk Museum in Amsterdam, an outdoor project at Kunsthalle Wien and a new performance due to debut at Sydney Opera House.

Turato's work has been recently acquired by the MoMA in New York.

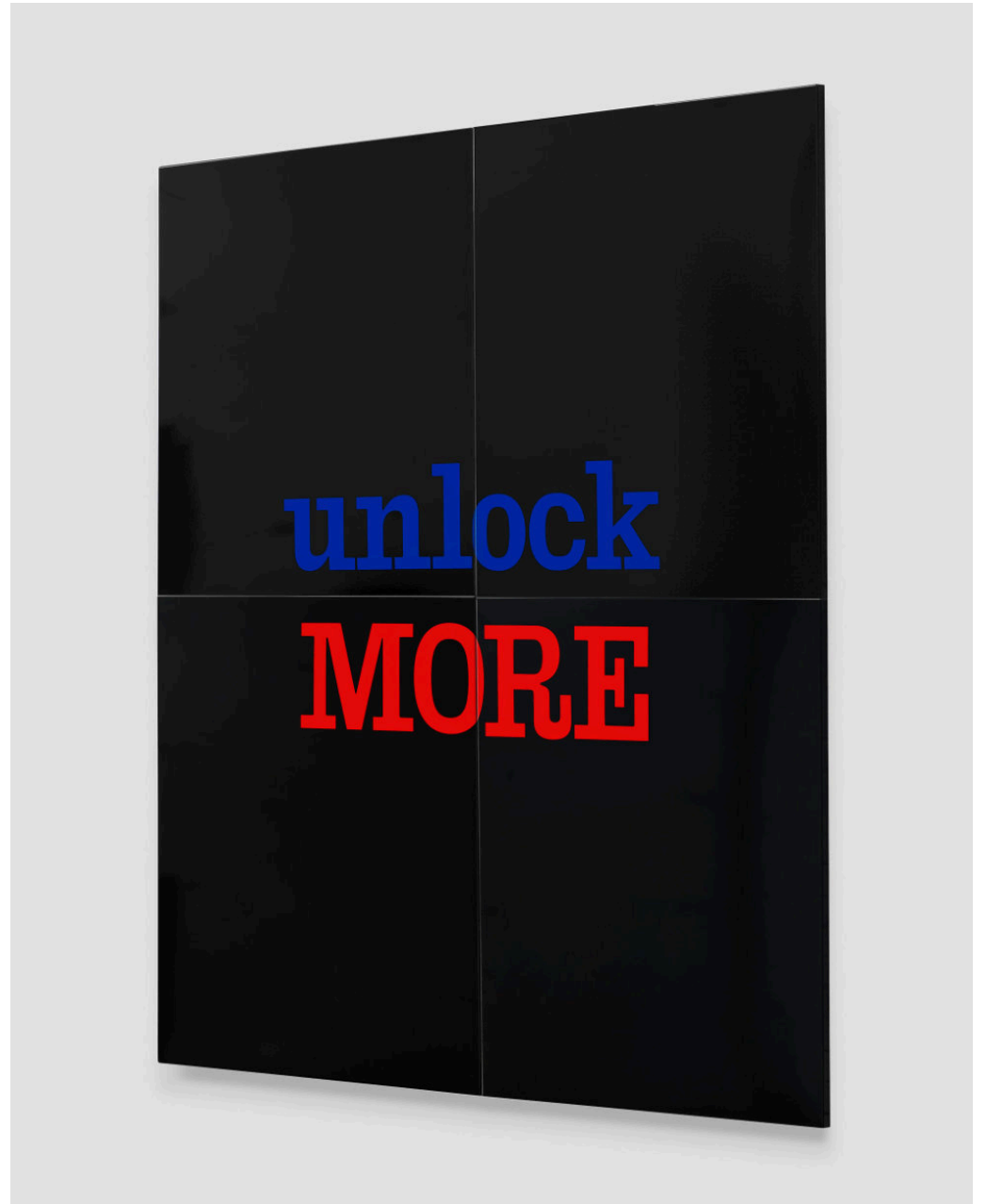
Nora Turato (*1991 in Zagreb) lives and works in Amsterdam. Selected solo exhibitions include the 'next big thing is YOU', Galerie Gregor Staiger, Zurich (2024); 'pool 6', Art Institute, Chicago (2024); 'THIS IS A TEST OF SEVERANCE. can you let go?', ART on the MART, Chicago (2024); 'it's not true!!! stop lying!', Sprüth Magers, Los Angeles (2024); 'NOT YOUR USUAL SELF', Sprüth Magers, Berlin (2023); 'pool 5', MoMA, New York (2022); 'govern me harder', 52 Walker, New York (2022); 'ri-mEm-buhr THuh mUHN- ee', Secession, Vienna (2021); 'That's the only way I can come', MASI, Lugano (2020); 'Eto Ti Na', MGLC, Ljubljana (2020); 'MOVE2020', (curated by Caroline Ferreira), Centre Pompidou, Paris (2020); 'what do you make of this? did you make this up?', Philara Collection, Düsseldorf (2020); 'Someone Ought to Tell You What It's Really All About', Serralves Museum of Contemporary Art, Porto (2019); 'warp and woof', Galerie Gregor Staiger, Zurich (2019); 'Explained Away', Kunstmuseum Liechtenstein, Vaduz (2019); 'Diffusion Line', Beursschouwburg, Brussels (2019).

Turato has been featured in group exhibitions at Performa Biennial, New York; Astrup Fearnley Museet, Oslo; Kunsthaus Hamburg; MUDAM, Luxembourg; Kunsthalle Basel; 58th October Salon, Belgrade Biennale; Cincinnati Contemporary Art Center and Kunstraum Kreuzberg/Bethanien, Berlin; DAAD Gallery, Berlin; Luma Foundation, Zurich; Museum of Contemporary Art, Zagreb; Museum of Contemporary Art Detroit; Manifesta 12, Palermo; Bielefelder Kunstverein; 'Klassentreffen, Werke aus der Sammlung Gaby und Wilhelm Schürmann', mumok, Vienna and others.



Nora Turato, feeling very RED PILLED!!!, 2024
Vitreous enamel on steel, four elements
242 × 192.5 × 3 cm | 95 1/4 × 75 3/4 × 1 1/8 in; TURA/WM 74

EUR 55,000.00 (excl. VAT)



Nora Turato, unlock MORE, 2024
Vitreous enamel on steel, four elements
242 × 192.5 × 3 cm | 95 1/4 × 75 3/4 × 1 1/8 in; TURA/WM 75

EUR 55,000.00 (excl. VAT)



Nora Turato, *THIS IS A TEST OF SEVERANCE. can you let go?*, 2024
Installation view, ART on the MART, Chicago



Nora Turato, *Cue The Sun*, 2023
Performa Commission for the Performa Biennial, New York.
Photo: Walter Włodarczyk

RAPHAELA VOGEL

1988, Nuremberg, Germany

Lives and works in Berlin

Raphaela Vogel combines different and often contradictory media and genres in a virtuosic manner. In her work, the medium of sculpture, painting, video, and installation are conflated and subsumed into theatrical and often immersive installations. Thus her practice can best be described by its physicality – from her monumental sculptures, or how sound from her videos and installations inhabits space, to the materiality of her animal-hide paintings. Building links between a variety of contrasting materials, Vogel creates physically palpable tension and a richly contrasting interplay between imagination and scale. Raphaela Vogel's work focuses on installation art, combining sculpture, sound, and film, often including herself in her films. She uses various media and materials to create a sense of energy and tension, finding surprising connections among different images. Vogel's pieces draw viewers into strange and imaginative worlds.

In 2024 the artist has upcoming shows at Kunsthalle Giessen, Kunstpalais Erlangen, and Centre d'art contemporain – la synagogue de Delme, Delme. Vogel has participated in the 59th Biennale di Venezia 'The Milk of Dreams', curated by Cecilia Alemani.

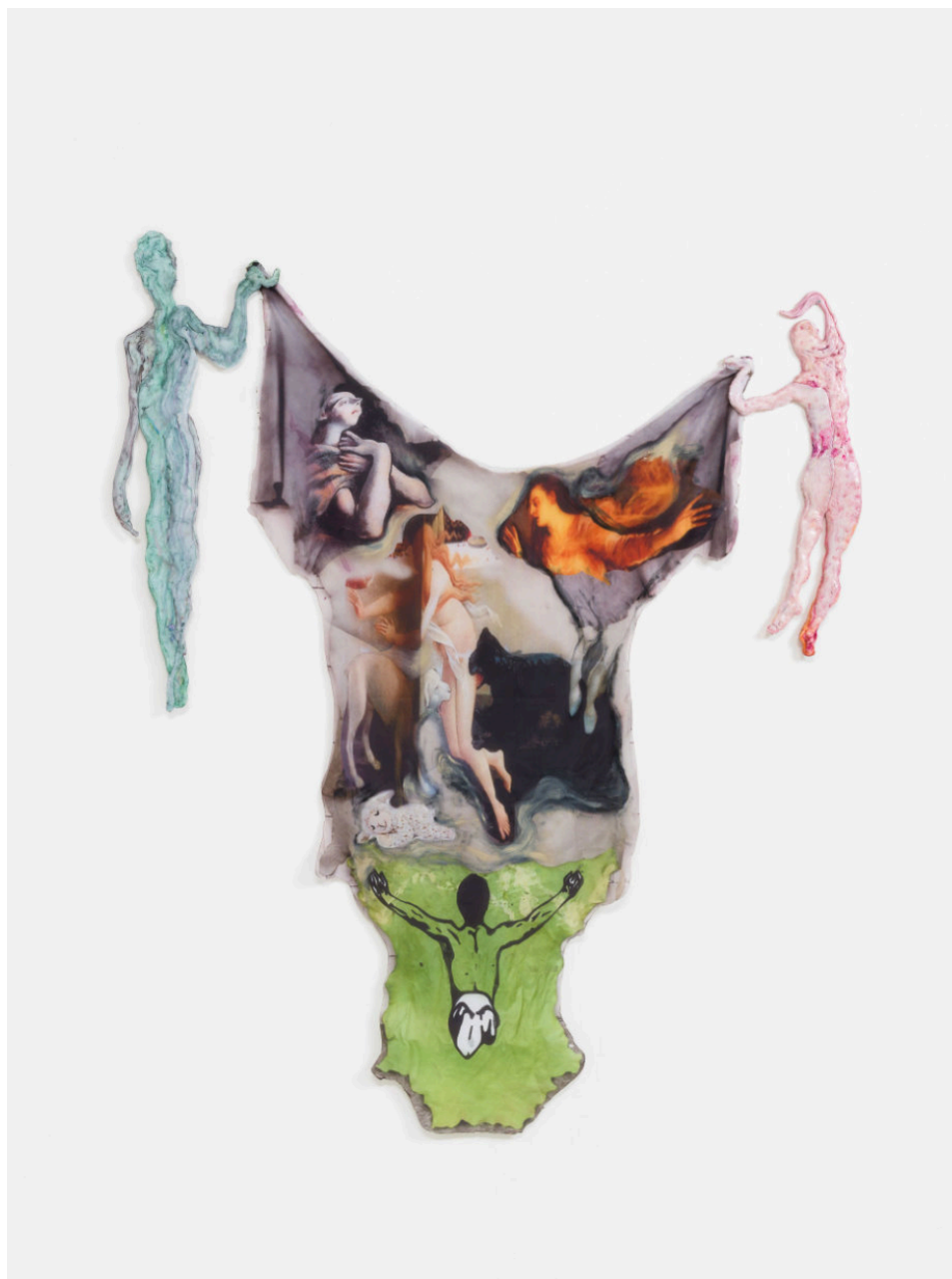
Specifically conceived for our presentation at Art Basel 2024, two new wall mounted works will be exhibited. These pieces merge shapes and forms typical of Vogel's practice with iconography and imagery drawn from Western art history and pop culture.

Raphaela Vogel (1988, Nuremberg, Germany) studied at Akademie der Bildenden Künste, Nuremberg (2009–12), Hochschule für Bildende Künste Städelsschule, Frankfurt/Main (2011–14) and De Ateliers, Amsterdam (2014–16). Selected solo exhibitions include 'Found Subject', Kunstverein Heidelberg, Heidelberg (2024); 'In the Expanded Penalty Box: Did You Happen to See the Most Beautiful Fox?', Petzel Gallery, New York (2024); 'KRAAAN' at De Pont Museum, Tilburg (2023); 'Vor den Toren der Sprache', Galerie Gregor Staiger, Zurich (2022); 'My Appropriation of Her Holy Hollowness', Le Confort Moderne, Poitiers (2021); 'Mucksmäuschenmusik', Kleiner Wasserspeicher, Berlin (2021); 'Raphaela Vogel', Kunsthalle Giessen (2021); 'La Scultura Senza Qualità', Galerie Gregor Staiger, Milan (2020); 'Bellend bin ich aufgewacht', Kunsthaus Bregenz (2019); 'Vogelspinne', BQ, Berlin (2019); 'A Woman's Sports Car, Kapsel 09: Raphaela Vogel', Haus der Kunst, Munich (2019); 'Ultranackt', Kunsthalle Basel (2018); 'Gipsy King Kong', Kunstpalais, Erlangen (2018); 'Gregor's Loch', Galerie Gregor Staiger, Zurich (2018); 'She Shah', Westfälischer Kunstverein, Munster (2016) and 'Raphaela und der große Kunstverein', Bonner Kunstverein, Bonn (2015).



Raphaela Vogel, The crisis, 2024
Oil, digital print, recyclable plastic
175.5 × 143 × 3 cm | 69 1/8 × 56 1/4 × 1 1/8 in; VOGE/WM 35

EUR 15,000.00 (excl. VAT)



Raphaela Vogel, The Chiemsee Guy (Der Chiemsee Typ), 2024
Oil, digital print, recyclable plastic
175.5 × 147 × 3 cm | 69 1/8 × 57 7/8 × 1 1/8 in; VOGE/WM 36

EUR 15,000.00 (excl. VAT)



Raphaela Vogel, I'm Waiting For My Woman I, 2024
Bronze, 81 × 130 × 38 cm | 31 7/8 × 51 1/8 × 15 in
Unique; VOG/S 27

EUR 25,000.00 (excl. VAT)



Raphaela Vogel, I'm Waiting For My Woman II, 2024
Bronze, 81 × 129 × 38 cm | 31 7/8 × 50 3/4 × 15 in
Unique; VOG/S 28

EUR 25,000.00 (excl. VAT)



Raphaela Vogel, I'm Waiting For My Woman III, 2024
Bronze, 81 × 130.5 × 38.5 cm | 31 7/8 × 51 3/8 × 15 1/8 in;
Unique; VOG/S 29

EUR 25,000.00 (excl. VAT)



Raphaela Vogel, I'm Waiting For My Woman IV, 2024
Bronze, 80.5 × 129.5 × 38.5 cm | 31 3/4 × 51 × 15 1/8 in
Unique; VOG/S 30

EUR 25,000.00 (excl. VAT)



Raphaela Vogel, *KRAAAN*, 2023
Exhibition view, De Pont Museum, Tilburg. Photo: Eddo Hartmann, Bram Vreugdenhil



Raphaela Vogel, *Found Subject*, 2024
Exhibition view, Heidelberg Kunstverein, Heidelberg. Photo: Tanja Meissner