

# ART BASEL MIAMI BEACH

Francis Alÿs  
Hernan Bas  
Travis Boyer  
Andy Denzler  
Andriu Deplazes  
Valérie Favre  
Beatriz González  
Leiko Ikemura  
Raffi Kalenderian  
Zilla Leutenegger  
Teresa Margolles  
Kenrick McFarlane  
Grace Schwindt  
Paul Mpagi Sepuya  
Didier William

Introducing: Tobias Spichtig

Miami Beach Convention Center  
Galleries Sector, Booth #G19

Dec. 4 - 8, 2024

Please note that availability and prices are subject to change.



**Francis Alÿs**

*Gwangju, Korea*, 2017  
Oil on canvas  
12.7 x 17.7 cm (5 x 7 in.)  
(ALÿS29215)

USD 260,000 (without VAT)

"Gwangju, Korea" (2017) is part of Francis Alÿs' seminal series known as *Date Paintings*. A selection of which was exhibited in the Belgian Pavilion at the Venice Biennale in 2022. Each work in the series is postcard-sized, created during one of Alÿs' many travels across the world while scouting locations for his projects. The place and date of their execution are inscribed at the bottom of each painting. The paintings are often characterised by their spontaneous, unstaged quality, evoking a sense of immediacy and authenticity, almost like a travel journal.

During his travels in Korea in 2017, Alÿs captured this moment in the backroom of a restaurant in Gwangju, where a conversation about the situation in North Korea was taking place that aroused his wish to travel there to film a Children's Game. The painting, like others in the series, collects stories of everyday life, exploring public spaces worldwide.

In this scene, two women sit on the floor, immersed in conversation. The composition reveals the scene by a slightly ajar door, subtly inviting the viewer to observe from afar. Alÿs' textured brushstrokes and muted tones enhance the intimacy of the moment, creating a delicate balance between personal and the observational.



**Francis Alÿs**

*Untitled (Study for Don't Cross the Bridge Before You Get to the River)*, 2005-2009

Oil and encaustic on canvas on wood

24.5 x 18.2 cm (9 5/8 x 7 1/8 in.)

(ALÿS28415)

USD 260,000 (without VAT)

Between 2005 and 2009, Francis Alÿs continued to develop several works related to his project „Don't Cross the Bridge Before you Get to the River“, that plays with the poetic Utopia of creating a bridge between two politically disunited borders. In paintings, Alÿs juxtaposes newspaper stories of the migrant crisis with images of people crossing water. In 2008, Alÿs conducted an action attempting to connect Spain and Morocco at the Strait of Gibraltar by aligning groups of children in the water on both shores: a line of children carrying toy-boats made out of Moroccan slippers and flip-flops left Spain towards Morocco, while a second line of children also with 'shoe-boats' left Morocco towards Spain. The two lines were supposed to meet at the horizon.

For Alÿs, “the strait seems like the obvious place to illustrate the contradiction of our times that is at the same time the central topic of this installation: how can one promote global economy and at the same time limit the global flow of people across continents?” By performing the action with children, "The Gibraltar Bridge", collapses back into poetics as a means of skewing the political. At the same time, it explores the way children's fantasies relate to contemporary history.

For many years, Alÿs has continued to explore themes relating to the movement of people and the borders controlling it. In the background, a bird's eye view of the Strait of Gibraltar is depicted in matt green and yellow. Two oversized children, giants, can be seen in the foreground: One walking on dry land or, at this moment, passing the border of two countries, the other in a swimming pose. The floating (or flying) figure is placed on the head of the person walking, an association to the shoe boats. The combination of oil paint and encaustic adds a fascinating depth to the work and emphasizes the haptic nature of the painting.



ALŸS28415 (verso)



**Hernan Bas**

*Melancholy (merry-go-round)*, 2024

Ink transfer drawing and multicolor silkscreen on paper

175 x 76.5 cm (69 x 30 in.)

195.5 x 96 cm (77 x 37 ¾ in.), framed

Unique

(BAS29106)

USD 60,000 (without VAT)

Plus framing costs USD 3500

In "Melancholy (merry-go-round)", Hernan Bas depicts a fascinating scene of architectural geometric elements. The black, grey and white tones emphasise this impression. We catch a glimpse of this Ferris-wheel-scene from below, like a snapshot from below. A young man can be seen in the gondola, his head leaning to one side showing us his profile - his gaze indifferent and melancholic in equal measure. He doesn't seem to be enjoying the ride on the Ferris wheel - maybe he would prefer to be on a merry-go-round, carefree like a child. As in the other works from this series, the main protagonist is depicted disengaged and not having fun nor pleasure - the ironic side of Bas' work taken to the extreme, also in the title. The technique, inspired by Paul Gauguin, involves a careful process in which paper is coated with ink, flipped over, and drawn on from the reverse side, leaving behind the delicate imprint of the strokes. This method is highly sensitive—one overly forceful gesture can ruin the work. The additional use of silk screen gives the work a rich depth.



Installation view, Galerie Peter Kilchmann, 2024



Installation view, Galerie Peter Kilchmann, Zurich, 2024



**Hernan Bas**

*A delicate bloom, 2009*

Acrylic and graphite on paper

35.6 x 27.9 cm (14.0 x 11.0 in.)

46 x 38 cm (18.1 x 15.0 in.), framed

(BAS17073)

USD 26,000 (without VAT)





**Travis Boyer**

*Tomato / Thursday*, 2023

Dye on Silk Velvet on Panel in Artist Frame

152.5 x 108.5 cm, 60" x 42 3/4"

(BOYER29148)

USD 16,000 (without VAT)

Being one of few painters of his generation to explore velvet so extensively in a combination of both abstract and figurative modes, "Tomato / Thursday" combines these approaches to assess the evaluative quality of "ripeness" as a question for the painted surface. Ripeness, roundness, blushing and turgid redness are signs and terms equally applied to grocery store produce and sexual contexts. The painting depicts a bouquet of ripe and over-ripe, round, heavy, and wet tomatoes combined with seeded stiff nubile slices of green tomatoes, hairy stems in a wishbone shape, and a small tomato flower, the literal sexual organ of the plant.



**Travis Boyer**

*Thistles / Thursday, 2023*

Dye on Silk Velvet on Panel in Artist Frame

152.5 x 108.5 cm, 60" x 42 3/4"

(BOYER29147)

USD 16,000 (without VAT)

The brush appears in two ways in Boyer's paintings; he uses a brush to apply dye, but the surface itself of velvet hairs is also a brush. Thistle is a third brush that appears here as subject matter. The arrangement of thistles is depicted for their unique bodily references and not for their botanical reality. The feeling of a barber-trimmed head of hair, hairy legs, or a scalp massage bring an unexpected sensual vocabulary to the arrangement. The purple thistle in the composition appears to be the least abstracted but its form is derived from the back side of a statue of Antinous, the lover of emperor Hadrian, connecting the painting to pagan references to thistles as a symbols of magic, devotion and loyalty.



**Travis Boyer**

*Willows / Wednesdays, 2023*

Dye on Silk Velvet on Panel in Artist Frame

152.5 x 108.5 cm, 60" x 42 3/4"

(BOYER29146)

USD 16,000 (without VAT)

In his paintings, Travis Boyer rarely gives his subjects a level of ground. His motifs float in isolation like tattoos on a body or clumps of turf depicted in toile fabric. In this painting, the two willow trees are not rooted in the ground, one is atmospheric, layered and scintillating, and the other somewhat absurdly coloured morph into a pile of unexpected references: phalluses, gelatin molds or bananas. In the foreground, rather than soil or earth, the trees spring from an uneasy space of murky water and a single bone-bleached log can be seen half submerged. The two trees are rooted horizontally, grounded to each other with their ankles in an unknowable, unsolid plane.



**Andy Denzler**

*Watch the Autumn Sky, 2024*

Oil on canvas, wood frame

140 x 120 cm

55 1/8 x 47 1/4 in.

(DENZL29170)

CHF 48,000 (without VAT)

This painting is part of Andy Denzler's "Dark Beach" series. It depicts a virtual beach scene on a fictional Irish coast scenery and was inspired by German Romantic painter Caspar David Friedrich's ideas about the contemplation of nature in his symbolic anti-classical work that conveyed a subjective, emotional response to the natural world. Friedrich's paintings characteristically set a human presence in diminished perspective amid expansive landscapes, reducing the figures to a scale that directs the viewer's gaze towards their metaphysical dimension.

For this work, a photographic image was generated as a draft using artificial intelligence with detailed inputs by the artist. It was then painted traditionally in oil on canvas alla prima. As with Friedrich's work, the entire composition was created entirely in the artist's studio. The mention of darkness in the title of the series also refers to the ominous and ambiguous feelings associated with AI-generated imagery.



**Andy Denzler**

*Like Waves Going Trough My Body, 2024*

Oil on canvas, wood frame

120 x 140 cm

47 ¼ x 55 ⅛ in.

(DENZL29169)

CHF 48,000 (without VAT)



**Andriu Deplazes**

*Deux corps baignent bébé (Two bodies bathing baby), 2023*

Oil on canvas

81 x 98 cm (32 x 38 5/8 in.)

(DEPLA27931)

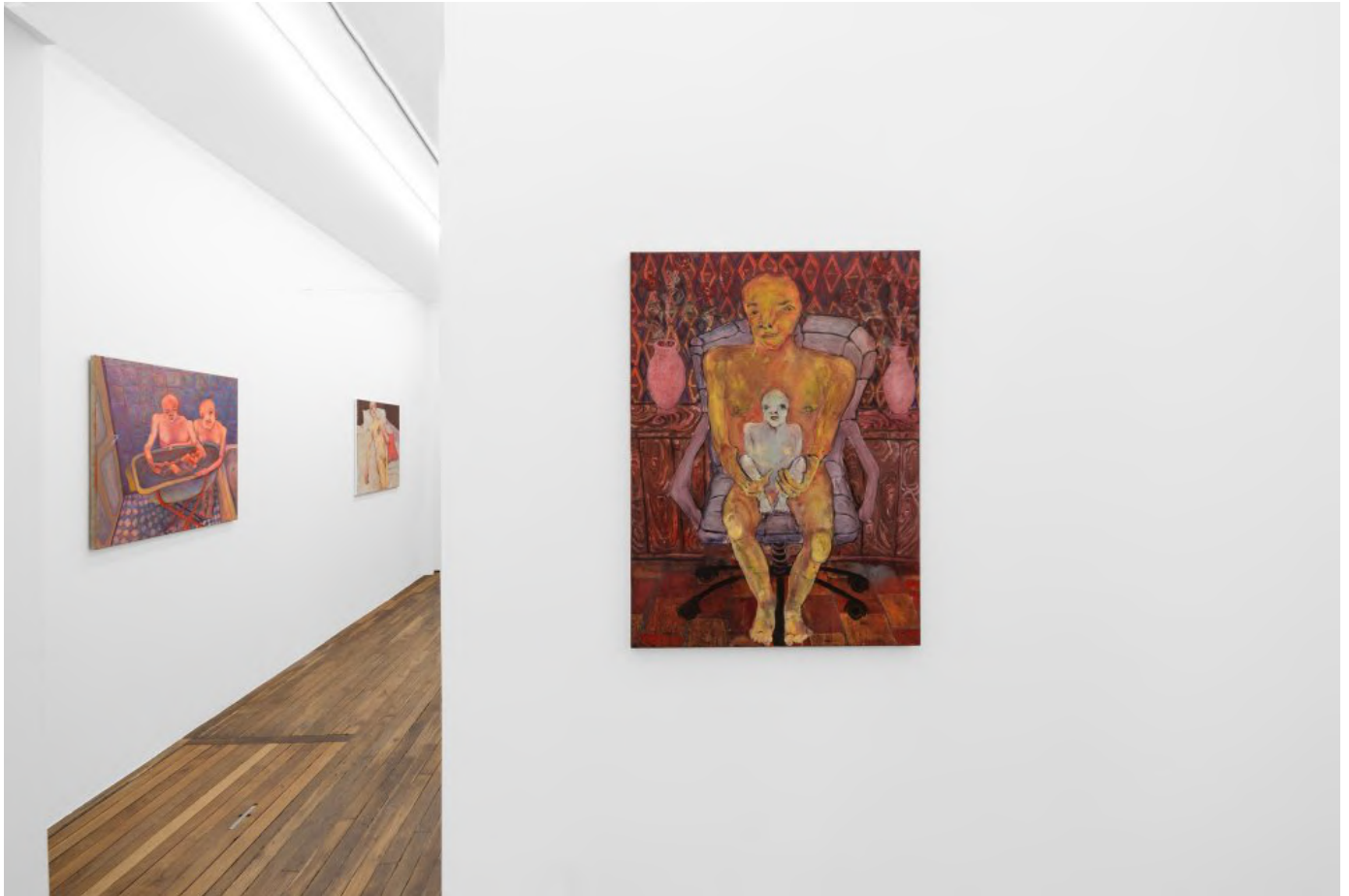
CHF 18,000 (without VAT)

Andriu Deplazes (b. 1993, lives and works in Marseille and Zurich) examines themes of identity, intimacy, and the intricate dynamics of power within social and familial structures. In this outdoor scene, Deplazes portrays a couple locked in an ambiguous exchange. One figure carries the other, their arms entwined around the neck, between an act of support or a moment of strangulation.

Deplazes' characters are captivating and enigmatic. Depicted as bald, genderless, and ageless figures, they are stripped of societal markers, existing in their purest, most vulnerable form. For Deplazes, these bodies transcend time, embodying their past, present, and future simultaneously. They are neutral entities—bereft of explicit societal traits—yet undeniably human in their gestures, emotions, and physicality. His figures become placeholders for us, inviting projection and reflection within the painted space.

The background contrasts sharply with the tension in the foreground: a picturesque house stands amidst a lush, vibrant landscape, where a river meanders under a romantic, crescent moonlit sky. Distant mountains catch the moon's reflection, amplifying the scene's dreamlike quality. Despite the serene setting, the figures' haunting, direct gaze injects a sense of unease, suggesting something unsettling beneath the surface. Are they fleeing the house, leaving behind a city, or moving toward an uncertain future?

Deplazes frequently juxtaposes idyllic, pastoral settings with themes of ambiguity and tension, using these contrasts to challenge contemporary narratives and explore the complexities of human connection.



Installation view, Galerie Peter Kilchmann, Paris, 2023



**Andriu Deplazes**

*Huckepack (Porte sur son dos) (Huckepack (Carrying on its back))*, 2023

Oil on canvas

90 x 80 cm (35 3/8 x 31 1/2 in.)

(DEPLA27938)

CHF 17,000 (without VAT)





Installation view, Galerie Peter Kilchmann, Paris, 2023



**Andriu Deplazes**

*Corps devant papier peint (Body in front of wallpaper)*, 2023

Oil, water colour and ink on paper

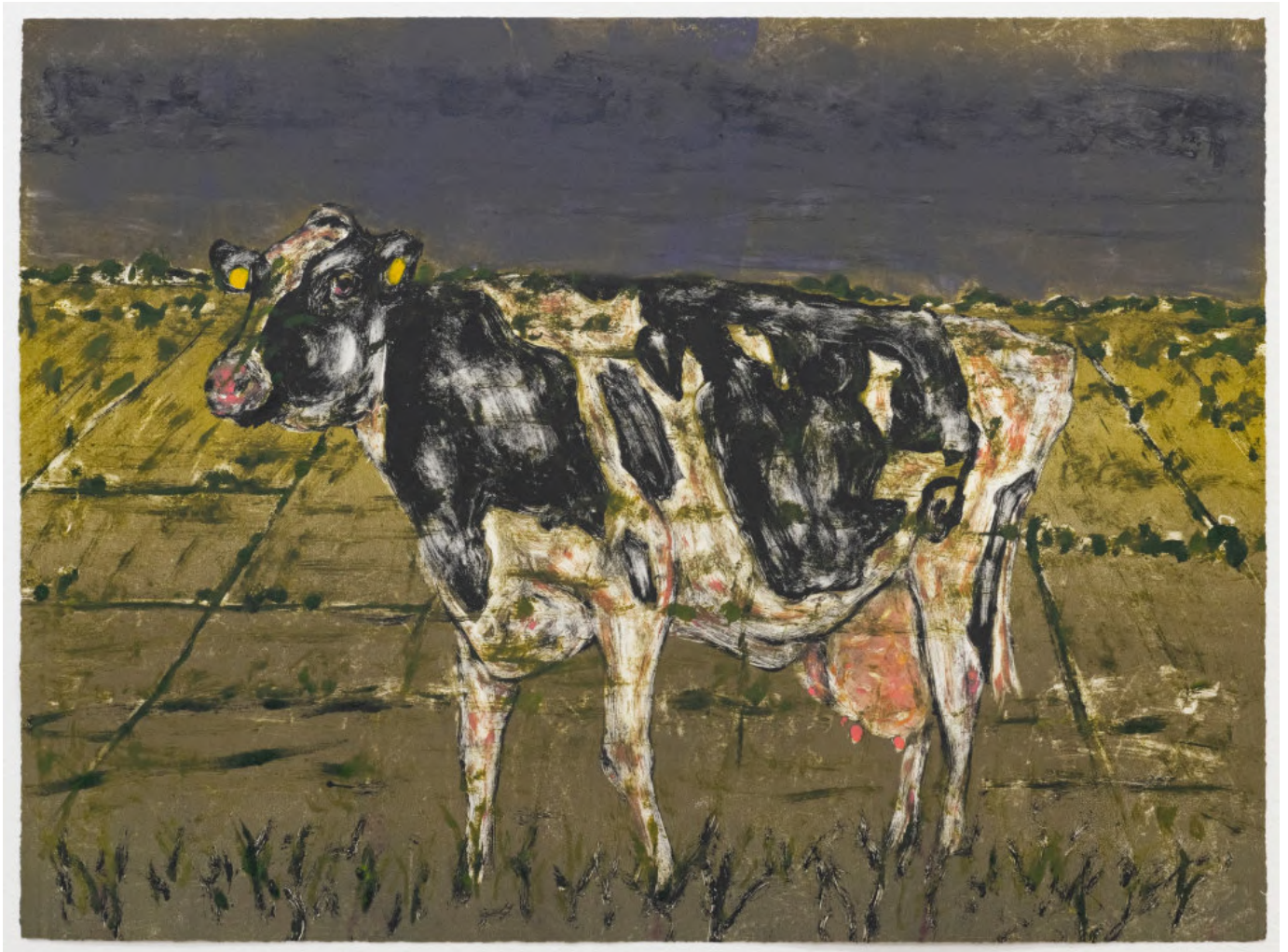
65 x 49 cm (25 5/8 x 19 1/4 in.)

77 x 61 cm (30 1/4 x 24 in.), framed

(DEPLA27704)

CHF 9,000 (without VAT)

For Deplazes, the space of the paper is, in his own words, an expressionist space: "It's done quickly and it's quickly done," as inspired by the watercolors of Henri Michaux. He maintains an almost ethical relationship with the medium: canvas for complex compositions, paper for more expansive, sweeping gestures. He appreciates both the fragility of the paper and its ability to still accommodate the vigor, energy, and speed of the gesture.



**Andriu Deplazes**

*Holstein-Kuh mit grossen Euter (Holstein cattle with big udder), 2023*

Oil on paper (monotype)

53.5 x 72 cm (21 x 28 ¼ in.)

65.3 x 83.3 cm (25 ¾ x 32 ¾ in.), framed

(DEPLA27428)

CHF 10,000 (without VAT)



**Valérie Favre**

*Knast*, 2024

Oil and ink on canvas

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

(FAVRE28745)

CHF 20,000 (without VAT)

With *Knast* (German for prison), Valérie Favre introduces a powerful new cycle of works that explores the dual themes of freedom and its loss. The sharp, restrictive resonance of the word reflects the essence of the series, where ghostly figures peer at us from behind abstractly painted grids, evoking boundaries, limitations, and confinement. While these grids symbolize not just physical imprisonment but also broader social and personal constraints, Favre's work does not dwell in darkness. Instead, there is a playful wit to these figures—despite their apparent entrapment, they carry a sense of humor and lightness that keeps the series from being bleak. Through this balance, Favre challenges the invisibility of marginalized groups in art and society, metaphorically breaking down the barriers that silence them.

The series could also be seen as a reflection or a re-appropriation of the “Grid” concept: what do these bars truly represent? The grid is a motif deeply rooted in art history, from the perspective grids of Renaissance painting to intricate patterns in Persian art. Artists like Piet Mondrian, Sol LeWitt, and Agnes Martin refined it, pushing it toward abstraction. In *Knast*, however, the grid takes on a different meaning. It is no longer just a formal structure but a representation of boundaries, confinement, and limitations—though the playful figures behind these bars suggest that even in captivity, there is room for humor and wit, leaving us to question who or what these bars are truly imprisoning.

This work features shadowy figures looming behind bars; their fluid, ethereal bodies suggesting a potential for escape. At any moment, they seem capable of slipping through the rigid metal, transcending their confinement. Favre applies ink and oil paint with a light, free brushstroke, creating a glaze-like effect where washed-out blacks and deep midnight blues bleed into the naked canvas. On the right, an energy field emerges within one figure, radiating in vibrant shades of yellow and green—a beacon of hope, signaling the rising force of imminent liberation.



**Beatriz González**

*Boceto paisajes elementales: Fuego en la Sierra (Sketch for elementary landscapes: Fire in the Sierra), 2017*

Oil on canvas

50.5 x 60 cm (19.9 x 23.6 in.)

(GONZA21432)

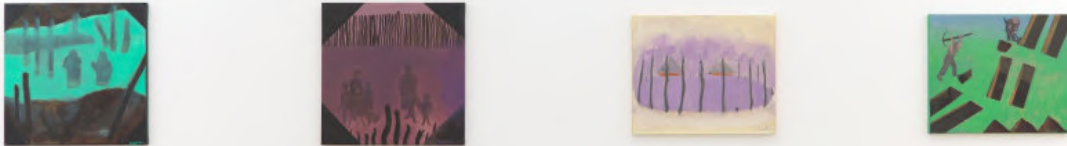
USD 60,000 (without VAT)

"Fuego en la Sierra" (Fire in the Sierra) is dedicated to fire and represents a blaze. The painting seems almost abstract with its strong purple background and black vertical lines but actually represents the aftermath of an unexpected fire in an indigenous community of the Wiwa tribe who live in the Sierra Nevada region of northern Colombia. A "moloca" or ancestral long house used by the natives of the Amazon has been burned to the ground after being struck by lightning. The black lines are the carbonized pillars of the house.

Beatriz González' works often explore the socio-political turmoils of the violence-stricken history in Colombia. Based on images of newspaper clippings or tabloid photographs, the respective scenes are repetitively processed by the artist within her paintings, drawings and serigraphies leaving iconic traces within the memory of the beholder.



Installation view, Galerie Peter Kilchmann, Zurich, 2017



Installation view, Galerie Peter Kilchmann, Zurich, 2017



**Beatriz González**

*Desplazamiento horizontal (Horizontal displacement)*, 2016

Oil and pencil on paper

42 x 56 cm (16.5 x 22.0 in.)

54 x 67.5 cm (21.3 x 26.6 in.), framed

(GONZA21436)

USD 35,000 (without VAT)

The displaced figure - one that is forced to leave its home region - is a common narrative in González' group of works "Desplazamientos forzados" (Enforced displacements). When in 2015 the Venezuelan President Nicolás Maduro expelled more than 6'000 Colombians, who used to live near the Colombian border, the print media is overflowing with images of families, as well as single men and women, crossing the border rivers Táchira and Zulia with their possessions. Based on those images, motifs like groups of people carrying heavy packages, mattresses or even closets on their shoulders, are repetitively processed by the artist within her paintings and drawings. By reducing the color and simplifying the form, the figures are transformed into an iconic symbol in the memory of the beholder.





Installation view, Galerie Peter Kilchmann, Zurich, 2017



**Leiko Ikemura**

*Nightscape*, 2024

Tempera and oil on canvas

120 x 160 cm (47 ¼ x 63 in.)

(IKEMU28963)

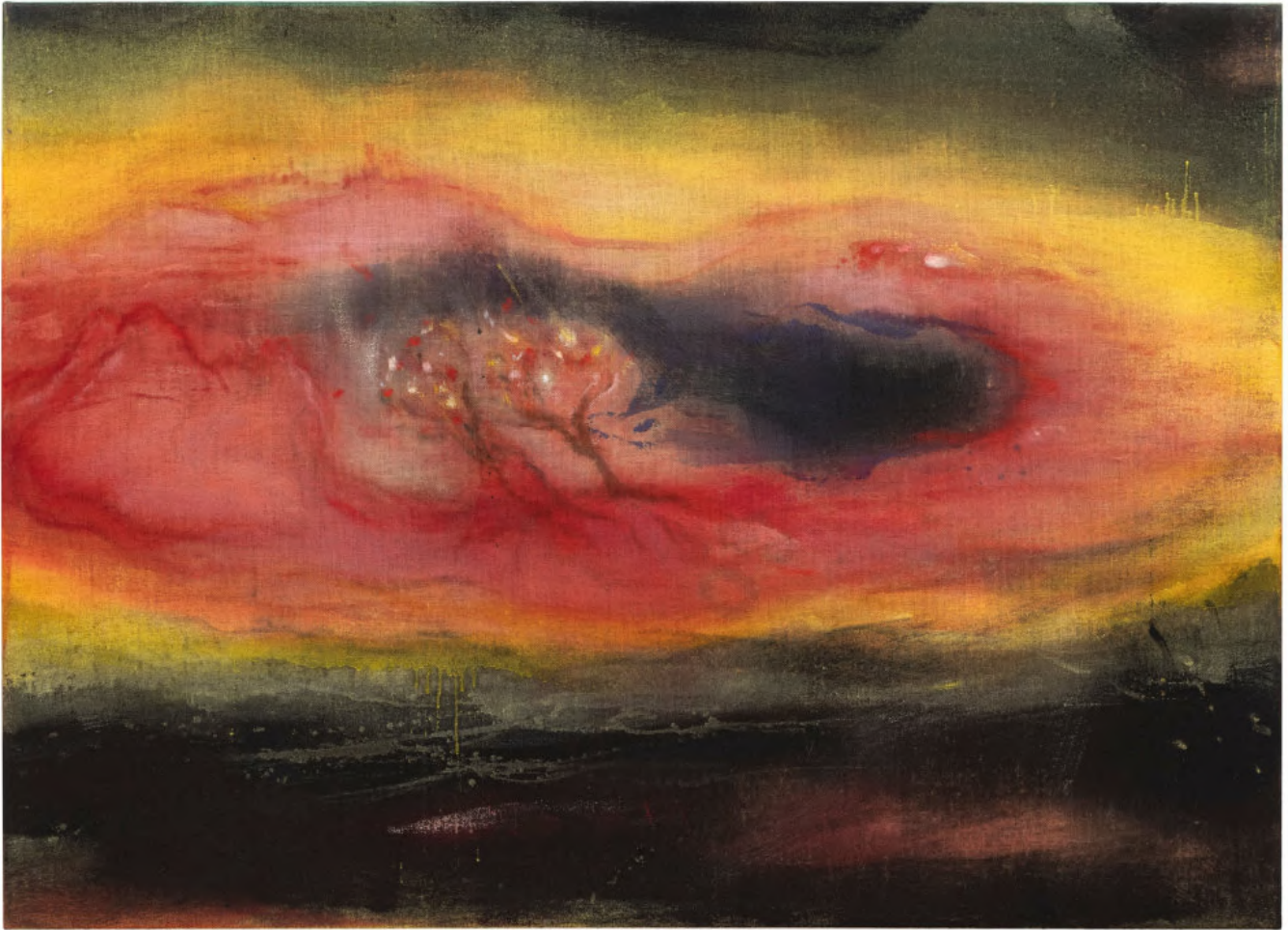
EUR 120,000 (without VAT)

Leiko Ikemura's "Nightscape" paintings are part of her broader exploration of the relationship with the natural world. Blurring the boundaries between abstraction and figuration, these ephemeral nighttime scenes combine tempera and oil on canvas in a muted yet evocative color palette.

The works evoke a sense of ambiguity, in which forms seem to emerge from and dissolve into the darkness, suggesting a liminal space. The landscapes with lake mountains are not depictions of any specific places but are rather imbued with a dreamlike quality about inner life with subtle shifts in color and light that are both serene and unsettling. These "Nightscape" paintings embody the artist's ongoing interest in themes of transience, transformation, as well as the interconnectedness of all living things. In one of the paintings, a figure can be seen, in the other a tree is the central focus of attention.



Installation view, Galerie Peter Kilchmann, Zurich, 2024



**Leiko Ikemura**

*Nightscape II*, 2024

Tempera and oil on canvas

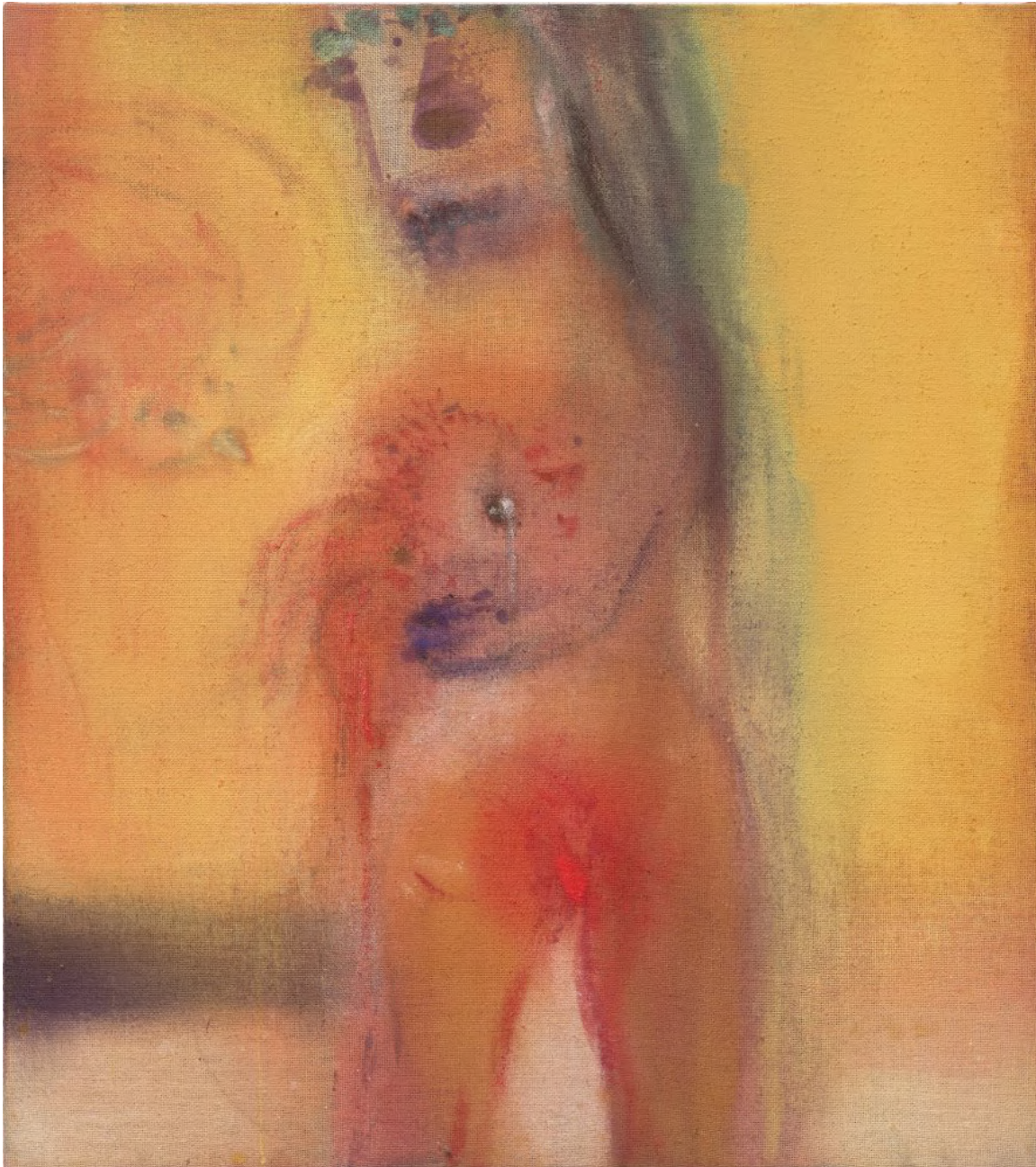
130 x 180 cm (51 1/8 x 70 7/8 in.)

(IKEMU29028)

EUR 120,000 (without VAT)



Installation view, Galerie Peter Kilchmann, Zurich, 2024



**Leiko Ikemura**

*Birds Mom*, 2023

Tempera and oil on canvas

90 x 80 cm (35 <sup>3</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> in.)

(IKEMU28962)

EUR 75,000 (without VAT)

Leiko Ikemura, a prominent Japanese-Swiss artist, has long been recognized for her deeply evocative and introspective works that traverse themes of existence, identity, and the human condition. Among her many explorations, her series on mothers stands out as a profound meditation on the role of women and its complexities, maternity, as well as the intergenerational connections that define human life. In her work, the mother figure is not merely an ideal representation of biological motherhood but rather a symbol of creation, nurture and the primal forces of life.

In the painting "Birds Mom" (2023), the central figure embodies a universal and archetypal presence, transcending specific cultural or personal identities. Through ethereal forms and delicate brushstrokes Ikemura creates semi-abstracts forms that emphasise the emotional and psychological dimensions. The employed color palette is soft; muted tones with occasional bursts of brighter red hues evokes a sense of life and its fragility. The use of light and shadow further enhances the undertones of the work, suggesting the duality of presence and absence, of life and loss.



Installation view, Galerie Peter Kilchmann, Zurich, 2024



**Leiko Ikemura**

*Usagi-Girl double-headed*, 2018/2019

Bronze, patinated

92 x 46.2 x 43 cm (36.2 x 18.2 x 16.9 in.)

Ed. 4/5 (+ 2 AP)

(IKEMU27494)

EUR 95,000 (without VAT)

"Usagi-Girl double-headed" is a variation of Leiko Ikemura's "Usagi Kannon", an recurring motif in her sculptural work. A rabbit-headed figures (usagi: rabbit in Japanese) with long, erect ears vertically indicating and pointing in the direction of the universe. This hybrid being is hollow inside and has an opening in the front part of its skirt. The sculpture is filled with light and air. Star shaped holes in its body indicate translucency and lightness. Its cave-like indicates protection, with light shining through. The work is directly connected to nature. It is meant to create a connection between the earth and the sky. Not only eastern Kannon tradition originating from Buddhism, but also the Virgin of Mercy from Christian iconography which is seen in relation to the western traditions are an inspiring formal language of spirituality associated with the East and the West.





IKEMU27494



IKEMU27494



**Leiko Ikemura**

*Leaning On The Eyes*, 2024

Patinated bronze

58 x 38 x 35 cm (22 7/8 x 15 x 13 3/4 in.)

Ed. 1/5 (+ 2 AP)

(IKEMU28770)

EUR 80,000 (without VAT)

Leiko Ikemura's girl figures are often composed of a broken, human-looking torso and skirt-like extensions of the lower body reminiscent of colourful flowers. At first, the figures appear soft and delicate. Lovely colours and dreamy flower motifs even make the figures appear romantic and imbue them with attributes that are read as feminine. Soon, however, the motifs of the bronze and ceramic sculptures tip over into the uncanny.

"Leaning on the eyes" (2024) shows a figure lying on its stomach with its arms resting on its eyes. Her hands seem to have disappeared, and the arms appear fused with the eye sockets. Many figures have no heads or reveal the back of their heads to be broken open like cracked eggshells. The grotesque breaks with the tradition of reclining female figures that represent passive objects of lust and male desire and contrast it with an active, ambivalent, even violent figure.



IKEMU28770



IKEMU28770



IKEMU28770



IKEMU28770



**Leiko Ikemura**

*Velvet Girl*, 2021/23

Glass, casted

10 x 27 x 12 cm (4 x 10  $\frac{5}{8}$  x 4  $\frac{3}{4}$  in.)

Ed. 4/9 (+ 2 AP)

(IKEMU28965)

EUR 35,000 (without VAT)

In recent years, Leiko Ikemura's repertoire has been expanded to the medium of glass, which allows the play with transparency in sculpture. The milky glass captures the light of the room, allowing the sculptures to glow mysteriously from within. Ikemura, whose artistic origins lie in painting, also understands her sculptures from a painterly perspective and translating them to the third dimension. The figures are made of solid glass and have a matt surface that shows traces of her labour: fine cracks and craquelure cover their exterior. Through the different colouring of the glass bodies, the figures develop a fluorescent effect, which at the same time has a transformative character and gives the surface a painterly appearance. Depending on the incidence of light, which changes based on the time of day and the movement of the viewer, the boundaries of the solid glass bodies either blur or seem to harden. The fluorescent effect described above thus develops a painterly effect of light that is transmitted beyond the surface into the three-dimensional space. The visualisation of permanence and metamorphosis in Ikemura's creative process finds its correspondence in the medium of glass, which, despite its density, unites the feelings of lightness and light.

Figures of girls appear repeatedly in Ikemura's work. She is particularly interested in the period of transition from girl to woman, adolescence. The reclining sculpture "Velvet Girl" shows a girl figure that seems to merge into the form of a flower. The body of the sculpture is open, allowing a glimpse inside the body, and what at first seems like a dreamy romantic motif, tips over into the uncanny. The horizontal orientation of the reclining figure is reminiscent of Western funerary sculptures. The facial features are indistinct, and the body is hollowed out, exposing the view into the figure's interior. It seems to merge into the plinth, to nestle against it, to be virtually one with it. The figure is in the in-between: between still being alive and already being dead, between blooming and withering. Like a memento mori, the work seems to refer to birth and death, as well as to a pictorial language rich in tradition that found expression in the period of the early modern era.





Installation view, Galerie Peter Kilchmann, Zurich, 2024



**Leiko Ikemura**

*angry birds*, 2017

pastel on paper

38.5 x 28 cm (15 1/8 x 11 in.)

50.5 x 40 cm (19 7/8 x 15 3/4 in.), framed

(IKEMU28971)

EUR 11,000 (without VAT)



**Raffi Kalenderian**

*Andrea*, 2020-2024

Oil on canvas

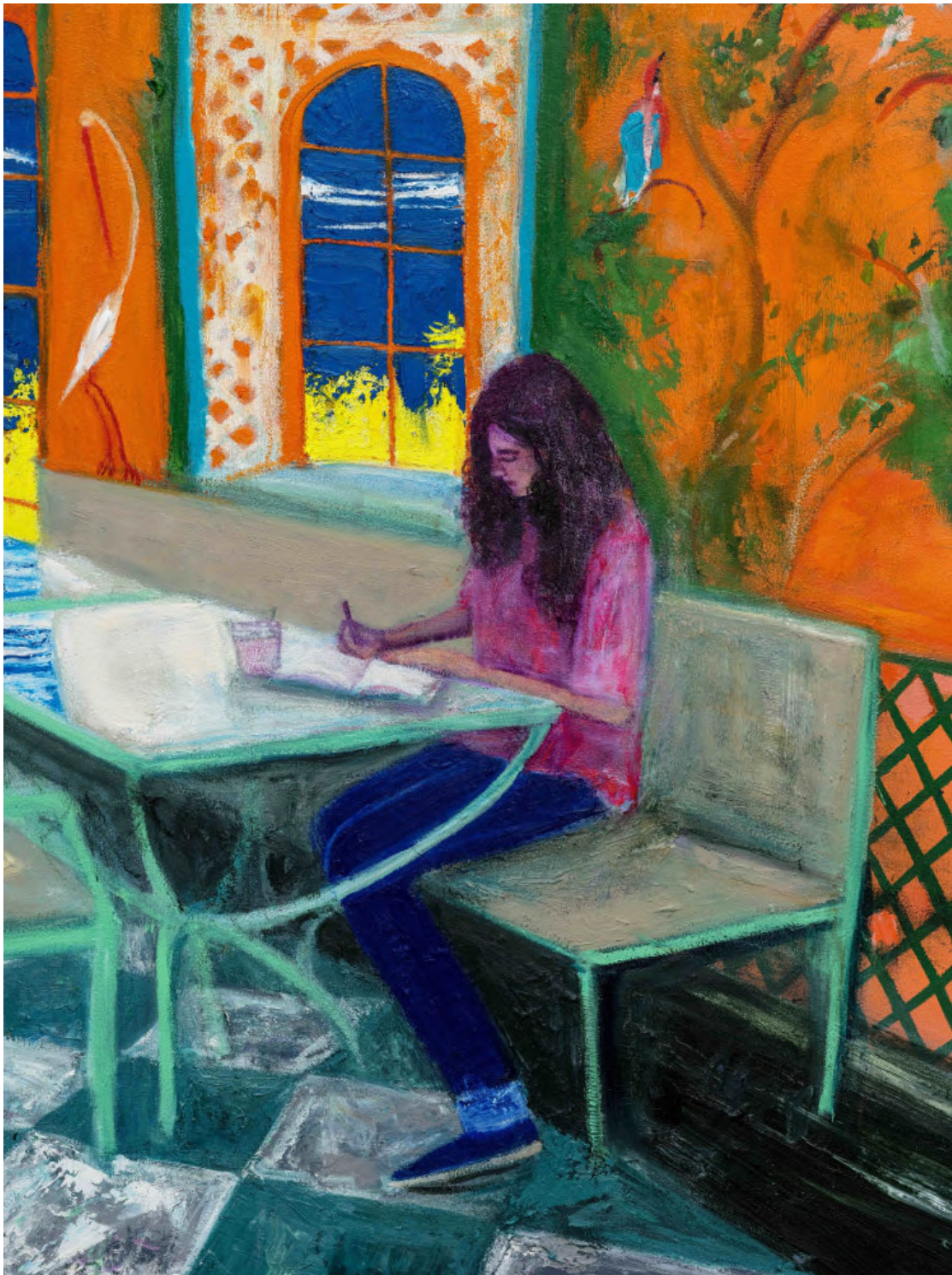
152.4 x 121.9 cm (60 x 48 in.)

(KALEN28589)

EUR 40,000 (without VAT)

In his paintings Raffi Kalenderian mainly depicts his own circle of friends. The figures in them may occupy as much as half the overall pictorial field, or may be quite small, tucked lovingly into a lush visual landscape. Either way, the entire surface is activated making the whole painting part of the portrait. The subject's persona often projects into the walls and floor, irradiates the clothing and furniture in an effect the artist has nicely described as "vampiric animism."

A temporal complexity is intrinsic to his works, as they necessarily unfold across an extended duration of many sittings, yet are perceived by the viewer in, and as, an instant. Kalenderian's pictures are saturated in this contradiction. He combines direct address (the sitter's gaze always meets the viewer's), rich textural accumulation, and a descriptive pattern that double-reads as pure abstraction.



KALEN28589 (detail)



Installation view, Galerie Peter Kilchmann, Paris, 2023



**Zilla Leutenegger**

*Skorpion*, 2024

Oil on cotton paper (monotype)

99 x 66 cm (39 x 26 in.)

108 x 75 cm (42 ½ x 29 ½ in.), framed

(LEUTE28431)

CHF 17,000 (without VAT)

In "Skorpion (Scorpion)", the figure effortlessly performs one of yoga's most demanding poses, embodying both balance and strength. Set against a vivid backdrop, the figure's simplicity is striking, defined by clean black lines and minimalist attire. Zilla Leutenegger is renowned for her signature works on paper, characterized by bold, precise strokes and vibrant color accents. Subtle details, such as dried trickles of acrylic paint, narrate the process of creation and seamlessly integrate into the composition. In recent years, she has expanded her repertoire to include monotype as a medium, emphasising the intensity and interplay of color surfaces in her work.

In the works from this series, Zilla's figures seem to perform movements as "anti-poses". The movements appear almost unattainable, demanding extraordinary balance and effort, yet the figure executes them with an effortless lightness.

The work was first shown in the Galerie Peter Kilchmann Paris in the summer of 2024 during the Olympic Games, where Zilla found inspiration for this new series. The series playfully explores the concept of sport, focusing on how movement inscribes itself in space.

Through her characteristic wit and sensitivity, she contrasts the fluidity of yoga with the rigour and exhaustion of athletic disciplines, creating an iconography that challenges conventional ideas of physical performance. Contrasting the 'higher, faster, stronger' Olympic spirit with postures focusing on contemplation and relaxation.



Installation view, Galerie Peter Kilchmann, Paris, 2024



Installation view, Galerie Peter Kilchmann, Paris, 2024





**Zilla Leutenegger**

*Mouse*, 2024

Oil on cotton paper (monotype)

66 x 99 cm (26 x 39 in.)

75 x 108 cm (29 ½ x 42 ½ in.), framed

(LEUTE28436)

CHF 17,000 (without VAT)



Installation view, Galerie Peter Kilchmann, Paris, 2024



**Zilla Leutenegger**

*Don't look back in anger*, 2024

Oil on cotton paper (monotype)

99 x 66 cm (39 x 26 in.)

108 x 75 cm (42 ½ x 29 ½ in.), framed

(LEUTE28433)

CHF 17,000 (without VAT)



Installation view, Galerie Peter Kilchmann, Paris, 2024



**Teresa Margolles**

*El agua de la ciudad, Dallas*, 2016

Digital print on Hahnemühle Photo Rag paper

Water used for marking the spots where bodies of murder victims had laid in Dallas, US

222 x 150.6 cm (87 ½ x 59 ¼ in.), framed

Ed. 5/6 (+ 1 AP)

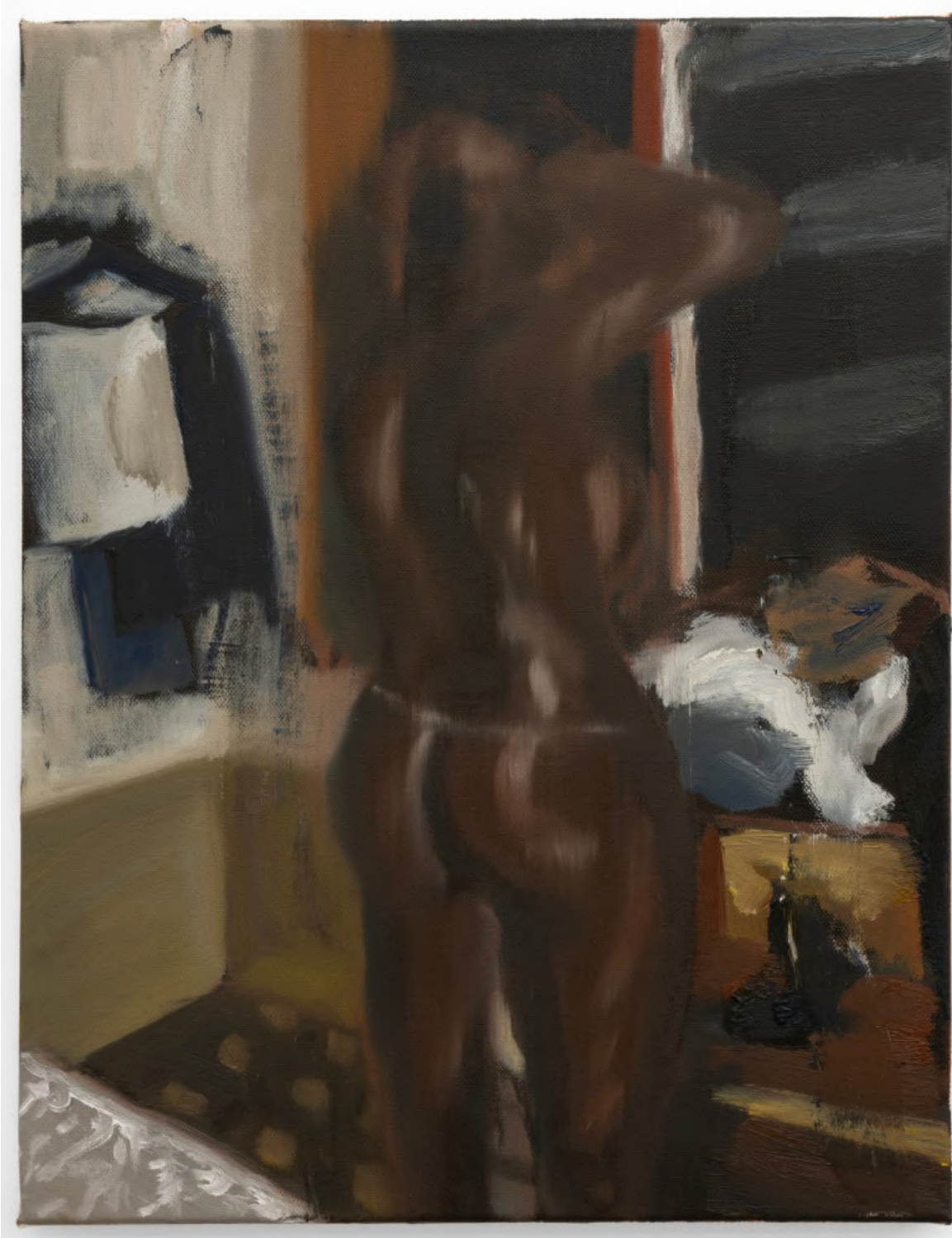
(MARGO28666)

EUR 21,000 (without VAT)

The work "El agua de la ciudad, Dallas" by Teresa Margolles documents the murders committed in Dallas in 2016. Margolles with volunteers visited each murder site, soaking the pavement with water, cleaning and returning the excess to an empty bucket. The entire process was repeated again and again, until the bucket was filled with "dirty" water siphoned from the location. Each bucket for one homicide. The buckets were labeled with the location, victim's name, age, and details about the murder. Most of the victims were non-white men. "El agua de la ciudad, Dallas" is related to Margolles's project realized for the Dallas Biennial 2016.



MARGO28666



**Kenrick McFarlane**

*Bathroom Interior*, 2024

Oil on canvas

45 x 35 cm (17 ¾ x 13 ¾ in.)

(MCFAR28381)

USD 6,000 (without VAT)

In his most recent works, Kenrick McFarlane (b. 1990 in Chicago) primarily focuses on black portraiture. Within these portrait paintings, the complex experience of appropriated cultural and personal identities and the ambiguity of sociocultural constraints are explored. The artist examines this experience and describes this act of conformity as a performance that is often carried out as a way of finding acceptance within a social group or situation.



Installation view, Galerie Peter Kilchmann, Paris, 2024





**Kenrick McFarlane**

*Black Man in Grey Coat, 2024*

Oil on canvas

122 x 91.5 cm (48 x 36 in.)

(MCFAR28266)

USD 18,000 (without VAT)

McFarlane chose a simple and reduced setting for the portrait of this imaginary person. To the artist, it is one of the paintings in the current show in which the subject is most in a removed moment of self-reflection and heightened self-awareness.



Image 2/2



**Grace Schwindt**

*After the dance*, 2019

Bronze

31 x 32 x 32 cm (12 ¼ x 12 ⅝ x 12 ⅝ in.)

Ed. 1/3 + AP

(SCHWI28318)

EUR 8,000 (without VAT)

Grace Schwindt (b. 1979, Germany) works with sculpture, performance, film and drawing. Through her work she unfolds visual narratives exploring the effects of capitalist culture upon the body and psyche of the individual. She analyses the role that bodies, language and objects play in the construction of history and memory.

*After the Dance* is inspired by Schwindt's work with performers and dancers. It literally presents both sides of the coin. Divided by a smooth, square plate, the composition can be seen as a mirrored reflection of a dancer's foot. Inseparably connected, a highly overextended foot hangs on the left—exaggerating the form of a pointe shoe in ballet—while on the right hangs a lump of mere bodily mass, perhaps the same foot after a lifetime as a dancer, broken and distorted beyond human form, presented like ballet shoes hanging from a hook. Schwindt reveals how bodies are objectified, with dancers compelled to embody projections of perfection rather than experiencing their own bodies, presenting them in an unnatural, inhuman way. The composition also evokes a sense of balance, weighing force and weakness, pain and strength, definition and abstraction. Here, revealing fragility is presented as a form of power.



SCHWI28318



SCHWI28318



SCHWI28318



**Grace Schwindt**

*In Two Parts*, 2022

Glazed ceramic, patinated bronze

11.9 x 10.7 x 21.2 cm (4 <sup>3</sup>/<sub>4</sub> x 4 <sup>1</sup>/<sub>4</sub> x 8 <sup>3</sup>/<sub>8</sub> in.)

Unique

(SCHWI28552)

EUR 8,000 (without VAT)

Grace Schwindt (b. 1979, Germany) works with sculpture, performance, film and drawing. Through her work she unfolds visual narratives exploring the effects of capitalist culture upon the body and psyche of the individual. She analyses the role that bodies, language and objects play in the construction of history and memory.

*In Two Parts* speaks to pain, injury, loss, and trauma. We are confronted with a fractured face that does not seem to immediately meet our gaze. Rendered entirely in white, it does not represent a clear individual in the here and now but rather suggests the memory of a person, whose pain feels all the more vivid. The glaze, resembling clay, is freely organic, evoking proliferating matter that has developed its own dynamic over time. This is a pain from the past that remains palpable and visible, yet has arrived in the present—engaged in change and metamorphosis, as everything is. Scars are not shown as weaknesses but as sources of strength and vitality.



SCHWI28552





SCHWI28552



**Grace Schwindt**

*When Love Moves*, 2024

Oil, watercolour, ink and pencil on linen

75 x 60 x 3.5 cm (29 ½ x 23 ⅝ x 1 ⅜ in.)

(SCHWI28723)

EUR 12,000 (without VAT)

In "When Love Moves", Grace Schwindt explores the fragile nuances of human interaction, closeness, and touch—not as static conditions but as expressions of continuous change, openness, and a deliberate ambiguity regarding the nature of relationships. The scenes she presents feel like frames from a film, capturing fleeting moments of interaction. Rather than depicting whole figures, Schwindt reveals only fragments: one person in focused, deliberate movement conveyed through sharply contoured hands and arms, while the other appears more passive, ephemeral, dreamlike, rendered in watery, translucent layers of paint. This ambiguity prompts questions: Is this interaction actually happening, or is one person recalling a past touch? Was it a passionate encounter between lovers, or are there elements of tension, even violence? Are these qualities even separable over time and space, or do they, in fact, inherently rely on one another? The interpretive openness is echoed in the fluidity of the paint itself. The ink's cloud-like dispersal, hinting at hair or parts of the background, transcends mere description and gains an independent presence, becoming something more abstract and free.



Installation view, Galerie Peter Kilchmann, Zurich, 2024



**Grace Schwindt**

*Cattleya Labiata*, 2023

Watercolour, ink and pencil on paper

61 x 45.6 cm (24 x 18 in.),

67 x 51.5 cm (26 <sup>3</sup>/<sub>8</sub> x 20 <sup>1</sup>/<sub>4</sub> in.), framed

(SCHWI28315)

EUR 4,500 (without VAT)

Grace Schwindt (b. 1979 in Offenbach, Germany. Lives and works in London) works with film, live performance, sculpture and drawing. Through her work, Schwindt unfolds visual narratives that explore the effects of capitalist culture on the body and psyche of the individual. She analyses the role that bodies, language and objects play in the construction of history and memory. Her process often originates from specific research and conversations with a wide range of people, including activists, artists, musicians, politicians, refugees and her own relatives. Many of her works examine aspects of historical events with an emphasis on social relations. The different media employed are connected and intertwined, shapes from costumes reappearing in drawings while sculptures echo performative gestures.

*Cattleya labiata*, depicted in this work, also known as the crimson cattleya or ruby-lipped cattleya, is the type species of *Cattleya*, discovered in 1818 in Brazil. This plant grows in the northeastern area of Brazil, in the states of Pernambuco and Alagoas. They grow to different sizes depending on the area from which they originate.



**Grace Schwindt**

*Fritillaria Imperialis*, 2020

Watercolour, ink and pencil on paper

61 x 46 cm (24 x 18 1/8 in.)

67 x 52 cm (26 3/8 x 20 1/2 in.), framed

(SCHWI28350)

EUR 4,500 (without VAT)



Installation view, Galerie Peter Kilchmann, Zurich, 2024



**Paul Mpagi Sepuya**

*Mirror Study (0X5A1948)*, 2019

Archival Pigment print

130 x 87 cm (51 x 34 in.)

Ed. 3/5 (+ 2 AP)

(SEPUY29160)

USD 12,000 (without VAT)

Plus framing USD 1800

Paul Mpagi Sepuya's photographs—meticulously framed and often shot in mirror reflections—are collected into series, the titles of which reference the space of the photographic studio. The photos themselves, however, channel the intimacy between the photographer and the sitter, as Sepuya poses his subjects—himself included—in physically or optically entangled arrangements. He regularly affixes printed photos, sliced or torn, onto mirrors that he then photographs, creating complex and confounding representational spaces. The crevices through which the body or device appear become metaphoric apertures for the homoerotic, the abstract, and interpersonal intimacy. In "Mirror Study (0X5A1948)", Sepuya has mounted pieces of sliced, printed photographs onto a mirror. The camera tripod—but not the camera—is visible in the mirror's reflection, as well Sepuya's hands—though not his head—are also visible holding a cut photograph against the mirror. The mirror is an essential element of analog photography, allowing photographers to see their subjects as they would appear through the lens. Its externalisation in Sepuya's work highlights the materiality of photographic technology and underscores the psychological and metaphorical power of the mirror as a device for knowing the self and the world.



**Paul Mpagi Sepuya**  
*Mirror Study (OX5A1933)*, 2019  
Archival pigment print  
51 x 34 in., 129.5 x 86.4 cm  
Ed. 2/5 (+ 2 AP)  
(SEPUY29159)

USD 12,000 (without VAT)  
Plus framing USD 1800

Paul Mpagi Sepuya's works accentuate the intersections of race, gender, and desire within the history of portrait photography. The artist is always careful to note that the fragmentation in his images (the cropped limbs, hidden features, and uncertain relationships between body parts) is not arbitrary; rather, it is the result of deliberate decision-making. Sepuya takes the fundamentals of photography and subverts them. Portraiture and more specifically studio portraiture form the basis of his work.





**Tobias Spichtig**

*Model Sitting*, 2023

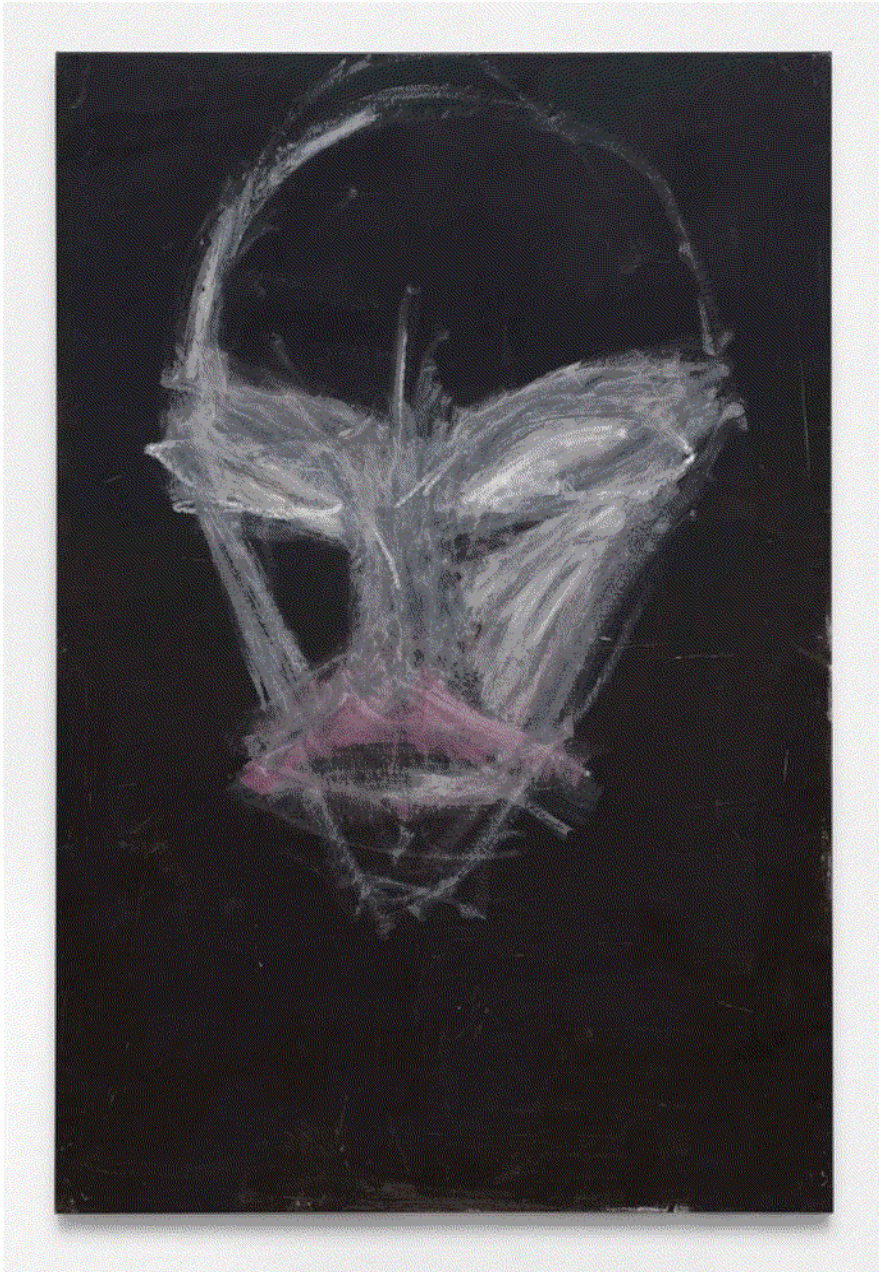
Oil on canvas

200 x 125 cm (78 ¾ x 49 ¼ in.)

(SPICH29266)

EUR 35,000 (without VAT)

Tobias Spichtig (b. 1982 in Lucerne) is a Swiss artist known for his multidisciplinary approach, often blending painting, sculpture, and installation. His work is marked by a dark, enigmatic aesthetic, drawing from themes of existentialism, pop culture, and fashion. Spichtig's creations often feature ghostly, hollowed-out figures and abstract forms, evoking a sense of haunting beauty and mystique. The artist's collaborations often extend into the fashion world, notably working with brands and using fashion as an element within his installations, by exploring the interplay between materiality and the ephemeral. The subjects in his works are often androgynous and always angular, uneasily posing in their abstract backgrounds. Their hair is stringy, they have thickened black slits for eyes, just as in some of his portraits. His particular approach to painting eradicates depth and volume, delineating people and objects by means of hard lines, ensuring that each picture's subject holds its pose in strange, morbid stillness. He defamiliarises historical references to tell a story about death, love, loss, narcissism, landscape, intoxication, sublimity, music, pathos, intensity of life, facial surgery, and endless nightlife—a counter-story to all-weather jackets, healthy eating, bicycle helmets, mindfulness, and SUVs.



**Tobias Spichtig**

*Studie für ein Gesicht / Study for a Face, 2023*

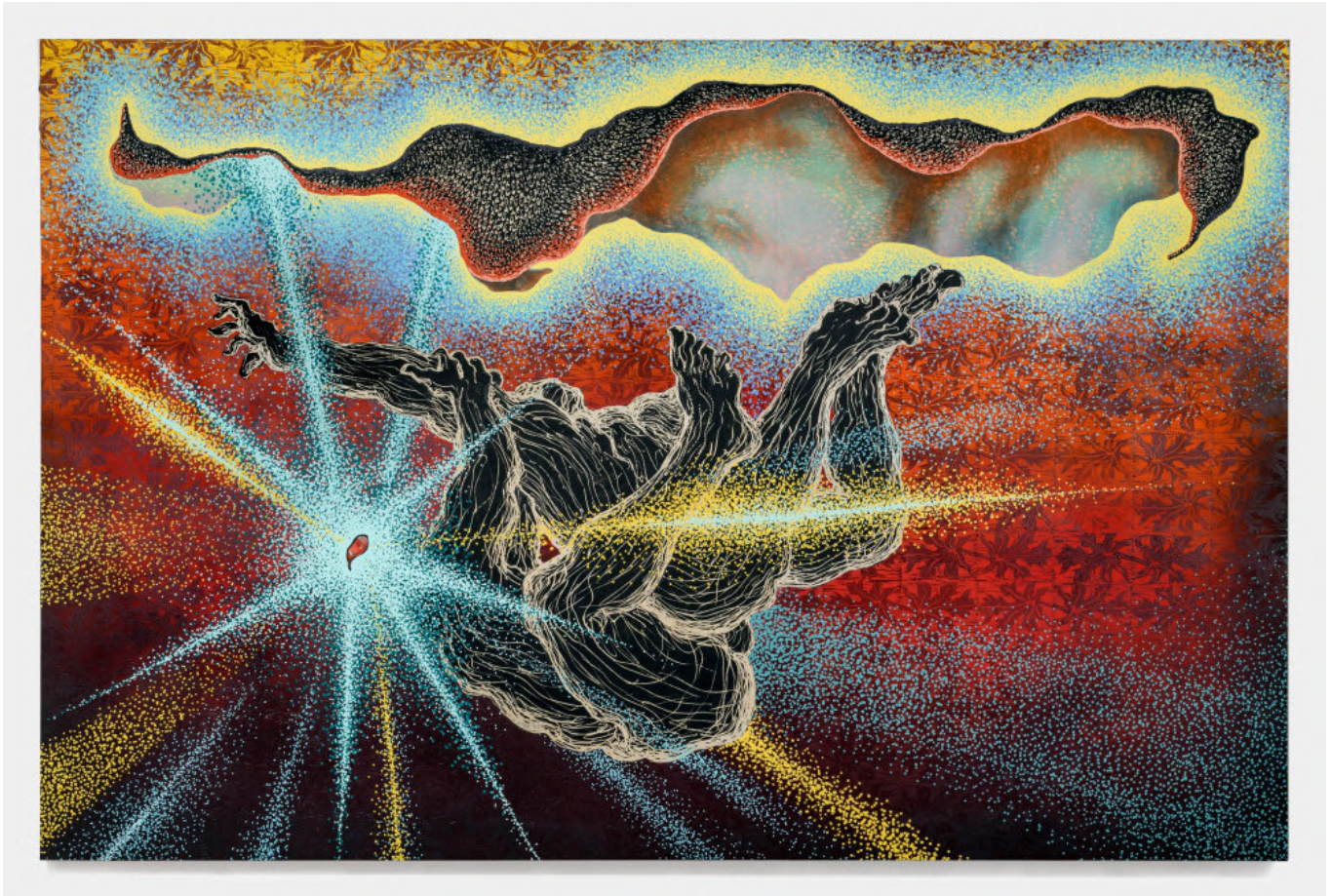
Oil on canvas

210 x 140 cm (82 5/8 x 55 1/8 in.)

(SPICH29249)

EUR 38,000 (without VAT)

Through Spichtig's brush, bodies, faces, flowers, or mountains never quite emerge from their planar surfaces. No matter the represented genre, the vacillations in and out of representation feel weirdly earnest and obsessive, naïve and spooky all at once. A little bit goth, a little bit mystic, the characters seem doomed, hailing from some alien otherworld. They look straight at you, almost through you, to the point of making you wonder if—although mostly without eyes—they can actually see you. For years, Spichtig has looked to fashion, domestic consumer goods, and other desirable things as inspiration for his paintings, even as he partly hid the results. Now, he revels in not hiding at all. If the artworks tremor with malaise, angst, or intimated catastrophes across their shared ghostly pallor, it may be because Spichtig has finally found the apt painterly tone for our contemporary condition. Capitalism has made vampires of us all.



**Didier William**

*Fugitive; Mawon*, 2023

Acrylic, oil, ink, wood carving on panel

157.5 x 239 cm (62 x 94 in.)

(WILLI28449)

USD 100,000 (without VAT)

In “Fugitive; Mawon”, Didier William reimagines the iconic Haitian statue “The Unknown Maroon” (1967), created by architect Albert Mangonès. This bronze statue, depicting a runaway slave, stands in the heart of Port-au-Prince as a powerful symbol of Black liberation and the rallying cry that ignited the Haitian Revolution.

William’s painting captures the essence of this spark of liberation, transcending the bounds of gravity. In his depiction, the character is not alone; two bodies float in the air, one flying, the other holding on, strongly and carefully. They forcefully shed the protective armour of eyes that have shielded William’s bodies for years, letting it fall away. Above them hovers a floating shield emanating in light, while rays and sparks of blue and yellow light spread out before them. The backdrop of this abstract space features a gradient of intricate leaf patterns, evoking an interior rather than a natural setting, with fiery hues transitioning from red to orange to yellow.

This painting reflects the enduring legacy of the maroons, the formerly enslaved people who initiated the Haitian Revolution. William contemplates what these maroons might look like when freed from the chains of the earth that brought them such pain, even if that pain ultimately led to their liberty. The painting poignantly conveys a sense of unbounded freedom and the enduring struggle for liberation.



WILLI28449 (detail)



Installation view, Galerie Peter Kilchmann, Zurich, 2024



Installation view, Galerie Peter Kilchmann, Zurich, 2024



**Didier William**

*Fruit Tree: Hanging Cypress*, 2024

Acrylic, oil, ink, wood carving on panel

188 x 132 cm (74 x 52 in.)

(WILLI28451)

USD 70,000 (without VAT)

This large-format work is an electric depiction of a chimerical landscape where non-gendered bodies live in weightlessness. It presents the artist's signature marriage of painting, print-making and wood-carving techniques. In the details, one sees the typical carved eyes on the bodies. As the artist says: "It is a skin that can see, that builds a circuit of looking."

For his first exhibition at Galerie Peter Kilchmann, William says, he wanted to "deprivilege that element of grounding as much as possible," to continue his previous work of "pulling the stability of ground out from underneath these narratives, and leveraging the fantastical, the mythological, and the larger than life family oratory that deliberately exaggerates and erases certain parts of the narrative at the same time."

In William's work, bodies are history. They are the place you can return to if all of the ephemera of your life is gone, as it often happens during immigration and even more so during forced migration. The body is the place where the stories live, and to honor it is not just to honor its current life, but the memories that live on because of it. This is a thought process especially visible in "Fruit Tree: Hanging Cypress", in which bodies form the length of a cypress tree. The bald cypress tree is a gymnosperm, a seed-producing plant and does not bear fruits. The orientation is here inverted; the bodies are not hanging like fruits from the trees, but carefully emerging from them, becoming them. The strong bodies gracefully intertwine like lovers, their hands slender tendrils reaching out to embrace the world around them. With a gentle sway, they weave intricate, while their supple vines trail like silken ribbons, tracing the path through the dense surface.

**Galerie Peter Kilchmann**  
Zurich Paris

Zahnradstrasse 21  
Rämistrasse 33  
11-13, rue des Arquebusiers

8005 Zurich  
8001 Zurich  
75003 Paris

+41 44 278 10 10  
+41 44 278 10 11  
+33 1 86 76 05 50

info@peterkilchmann.com  
www.peterkilchmann.com



Detail (WILLI28451)





Detail (WILLI28451)



Installation view, Galerie Peter Kilchmann, Zurich, 2024



Installation view, Galerie Peter Kilchmann, Zurich, 2024



**Didier William**

*Priye (Pray)*, 2024

Acrylic, ink, wood carving on panel

76.5 x 61 cm (30 x 24 in.)

(WILLI28473)

USD 25,000 (without VAT)

Didier William's wooden panels are etched with carvings of eyes that have come to define his work. Looking at us from under a layer of color, they reminding us of the eyes lost, forcing us to look inward at ourselves, to reckon with our own pasts and histories. Self-contained and isolated single figures are rarely seen in William's oeuvre. There are often two, three or more. Sometimes, the figures dissolve, only to be recomposed anew and to merge with other body formations. A slow detachment from the world that was once called home and the ceaseless search for belonging and reorientation in a new world without completely leaving behind his homeland.

In "Pray", the artist reflects on childhood memories of mourning and trauma shared by his parents, relatives and their friends who would come to his mother's home and cry together. The collective grief extends the singular body to another person, creating a profound sense of communion. The electrical current appears to emanate from the bodies themselves, with light traveling carefully from one hand to another; fingertips nearly touch, conveying strength and tenderness as they connect.



Installation view, Galerie Peter Kilchmann, Zurich, 2024



**Didier William**

*Small Fires*, 2023

Acrylic, ink, wood carving on panel

56 x 40.5 cm (22 x 16 in.)

(WILLI28471)

USD 20,000 (without VAT)

William's paintings often emphasise the space and air between the bodies and objects that exists between them, capturing them in a state of evolution. Fire could be a purifying force, an agent of change that disperses and democratizes, bringing everything back to a state of alchemical balance. The fire in this work is a fire of color, of reactive energy. For William, to live in color is to take up space, to be boldly present. It is an embodiment of visibility, a power and an experience long-denied to marginalised identities, particularly people of color.

In "Small Fires", William showcases his signature blend of printmaking and woodcarving techniques. The details reveal his distinctive carved eyes, a recurring element in his work. However, in this instance, the eyes are set within an abstract fluid form, creating a dynamic and engaging circuit of looking, inviting the viewers to challenge their notions of gaze and perception.



Installation view, Galerie Peter Kilchmann, Zurich, 2024