



Pedro Cera

Berlinde De Bruyckere

Ilê Sartuzi

Isabel Cordovil

Lena Henke

Manuel Chavajay

Mónica Mays

Hall 2.1

Booth N18

Art | Basel
Basel



Berlinde De Bruyckere

(b. 1964, Ghent, Belgium)

Berlinde De Bruyckere's sculptures and installations, characterized by a compound of distorted organic forms made from wax, wood, textile, metal and horse hide, seek to explore human and animal fragility regarding existential themes such as decay, suffering and transformation. Making use of an uncanny materiality, her work's sensitivity attends to an idea of reconciliation or acceptance towards the finite quality of life, bounded with an introduction of religious or mythical motifs, while conveying the intersection between the unconscious and the physical experience.

Sjemkel VI is part of a series of works emerging as an aftermath of the *Archangelo* (2022-2023) series of sculptures – uncomplete full-length fallen angels – that confirm De Bruyckere's involvement with Christian iconography and classical mythology. Recalling the hidden angel with black wings in the painting *Cristo morto sorretto da un angelo* (The Dead Christ Supported by an Angel, 1502-1510), by the Renaissance painter Giorgione, *Sjemkel VI* depicts an angel in development, an amorphous and visceral entity covered by its wings, resembling cloaks recently worn. Conceptualized as an archetypical being, this compound of simulated flesh, contoured by the weightiness of a textile material, returns to the themes vastly explored by the artist, offering a suggestion of protection in moments regarding solitude, suffering, as well as the uncertainty of the afterlife. Evocative of an ambivalence between feelings of refuge and isolation, the rawness of the material seems to breathe as a fragile life, making us aware of the impermanence of existence.



Berlinde De Bruyckere
Sjemkel VI, 2020 - 2023
wax, animal hair, silicone, textile,
polyurethane, metal, epoxy
242 × 65 × 41 cm | 95.28 × 25.59 × 16.14 in
200.000,00 € excluding taxes





Berlinde De Bruyckere
Sjemkel VI, 2020 - 2023 (detail)





Berlinde De Bruyckere
Sjemkel VI, 2020 - 2023 (detail)



Ilê Sartuzi

(b. 1995, São Paulo, Brazil)

Forming a dancing machine, the mannequin legs mounted onto a stage in *T. GIRLS* (2019-2024) make a direct reference to the famous group of dancers known as Tiller Girls, appearing as a symbol of a modernity taken by the curious contradiction between the praise of the individual and individualism, and its dissolution into an amorphous whole. However, the belief in the individual became a false statement, only valid for the consumer's appeal: just as the industrial worker is alienated from his own work, actors likewise never grasp the stage setting in its totality, yet they consciously take part in its construction.

Performing as one in their highly trained and precise co-ordination, the mass spectacle of the chorus line between identically dressed dancers, with uniform bodies kicking their legs in perfect syntony, led these figures to be morphed into an uncanny moving object detached of any individuality. Likewise, the mannequin legs performing a set of variable choreographies, interchanged with a compound of light variations, remind us of these modernist spectacles where, slowly and repeatedly, the performers would eventually seem to dance as one.

Tiller Girls (2024), a small-scale painting, also testifies to this exploration. Depicting a group of human legs with dancing shoes on, with the bodies remaining unseen beyond the pictorial surface, the work reveals a consciousness regarding the expression of spectacle, from popular entertainment to controlled imagery. In both works, the minimal body parts dissolve into a possibility for alienation within the totality of the crowd, recalling the Tiller Girls as a modern symbol for an ideal society, exporting to the world an image of a completely capable and efficient American industry.



Ilê Sartuzi

T. GIRLS, 2019-2024

mannequin legs, industrial motor with
reduction, inverter drive, wood, steel, lamps,
dimmer rack, arduino, electronic circuit

210 × 210 × 55 cm | 82.68 × 82.68 × 21.65 in
32.000,00 € excluding taxes

www.pedrocera.com



Ilê Sartuzi
T. GIRLS, 2019-2024



Ilê Sartuzi
T. GIRLS, 2019-2024



Ilê Sartuzi

Tiller Girls, 2024

oil on canvas with aluminum frame

43 × 50 cm | 16.93 × 19.69 in

6.500,00 € excluding taxes



Ilê Sartuzi
Tiller Girls, 2024 (detail)



The recurring motif of the curtain reflects Sartuzi's longstanding interest in theatricality, as objects that interpret choreographies of repetitive procedures – like opening, closing, or scaling – through which he explores the apparatuses of perception, skillfully toying with illusion while reclaiming a presence. As a possibility of passages, narratives and plots, the spatiality of the curtain evokes only but a suspense, reveling in the end a hidden nothingness.

The prevalence of absence is a central theme in Sartuzi's *Curtain* variations, from his wall-mounted works, to miniature paintings, serving as a departure point for a meditation on separation or concealment. Transforming the theater itself into a subject of contemplation, reflecting on its conventions and the viewer's role within the performative space, Sartuzi navigates the unmediated encounters of reality and fiction, skillfully blending fixed definitions with suggestive paradoxes.

Prelude (Or Curtain Call) II (2024) appears as the most recent exploration of this theme, where the dramaturgy of deception is now running through an electronic circuit. The curtains framed by the metallic structure perform a choreography, where the mechanical movements are accompanied by the low and frequent noise of their working engines, and an electrical buzzing sound of the mechatronics. The device executes partial openings to both sides and through the middle, creating a series of situations of revealing and hiding. However, there is nothing to reveal behind the curtain, let alone nothing to hide. The title opens a spectrum of possibilities between the before (prelude) and the after (curtain call). It seems that the beginning never starts, but an urge still arises to find what may possibly remain hidden, holding unto fascination. Just as in a magic trick, you don't want to be disabused. But you also don't want to be fully enlightened, otherwise, what pleasure would you have left? materials heightens the apocalyptic character of the work.

Ilê Sartuzi

Prelude (or Curtain Call II), 2024

steel, red velvet, curtain rack, stepper motor, arduino,
electronic circuit, oval flanged bearings

210 × 130 × 80 cm | 82.68 × 51.18 × 31.50 in

25.000,00 € excluding taxes





Ilê Sartuzi
Prelude (or Curtain Call II), 2024





Ilê Sartuzi

Black curtain, 2024

oil on velvet with aluminium frame

20 × 25 cm | 7.87 × 9.84 in

4.000,00 € excluding taxes



Ilê Sartuzi
Orange and pink, 2024
oil on canvas
30 × 30 cm | 11.81 × 11.81 in
4.500,00 € excluding taxes



Ilê Sartuzi
Orange and pink, 2024



Ilê Sartuzi

Untitled, 2023

oil on canvas

110 × 60,8 cm | 43.31 × 23.94 in

8.000,00 € excluding taxes



Ilê Sartuzi
Untitled, 2023



Isabel Cordovil

(b. 1994, Lisbon)

Through a symbolical mapping driven by a search for understating, Isabel Cordovil morphs and unites elements of independent matter as a method to reflect on the lyrical tragedies of life. Evoking a profoundly explored biblical subject and inspired by her own religious education, Cordovil's *Pietá* (2023) recalls the suffering embrace between Virgin Mary and Christ after crucifixion. Holding a cylindrical lifeless body encasing the artist's own weight, Mary extends its cold and rigorous arms as an iron figure of unbreakable strength.

The profound interplay between fragility and stability is addressed within the duality between color and material, challenging traditional concepts of pity and compassion. Engaging with the ways in which long-established and doctrinal archetypes continue to shape the world and the self, the emotional gravity of the scene transcends from its religious roots to offer instead a contemporary reinterpretation approaching broader themes of resilience and vulnerability. By stripping away literal representations, Cordovil refines the essence of the *Pietá* into a comprehensive language of abstract forms, negotiating the complex nature of identity, suffering, moral and equality within a reevaluation of universal meanings.



Isabel Cordovil
Pietá, 2023
iron and leather
120 × 95 × 95 cm | 47.24 × 37.40 × 37.40 in
16.000,00 € excluding taxes



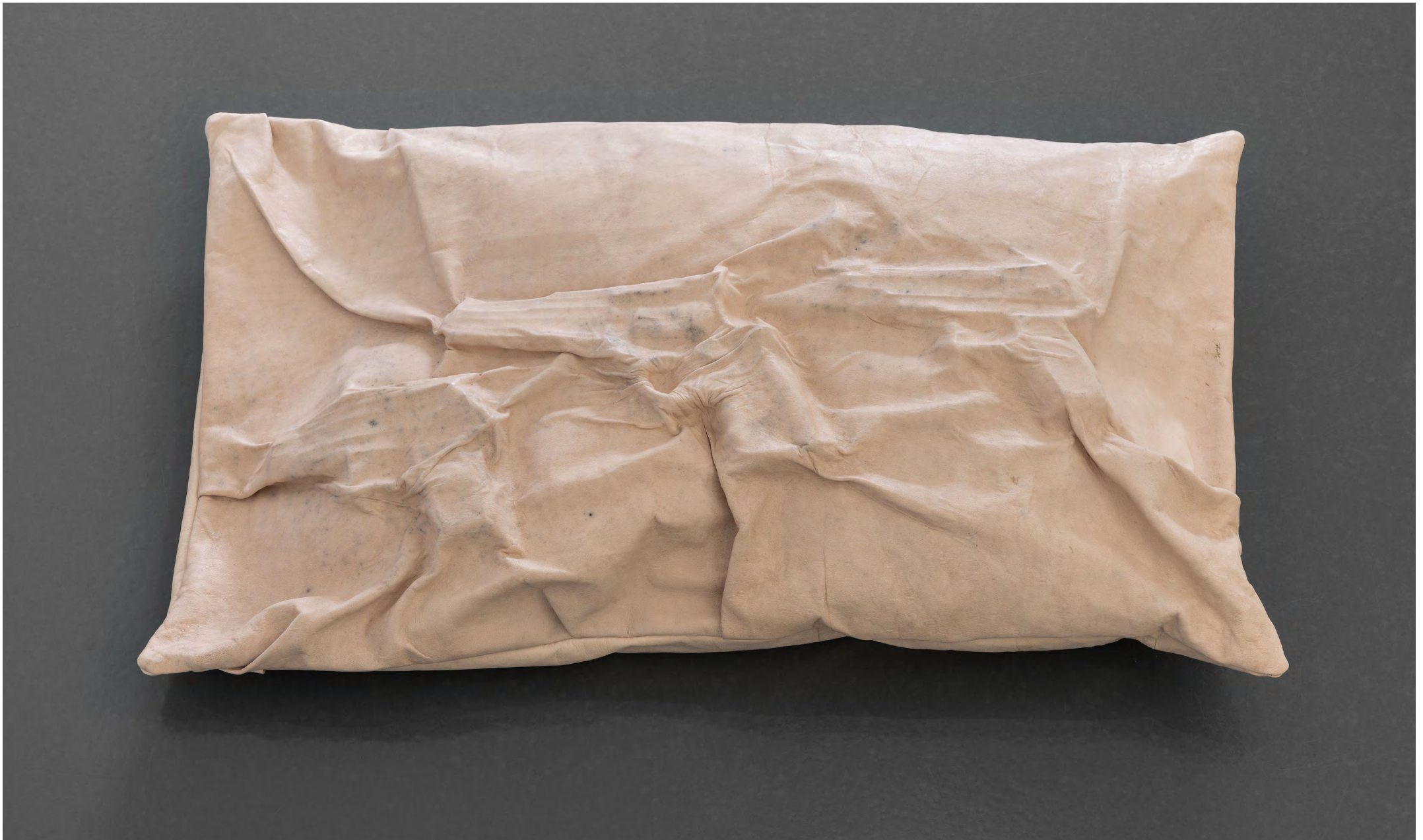


Isabel Cordovil
Pietá, 2023



Isabel Cordovil's creations translate as metaphorical poems of expectation and possibility, highlighting various processes of being through visual acts of disobedience. The duality of the self as a collective, and the body as a present absence, constructs the subversive vocabulary of her practice, mediating ways to quantify data while operating as a political discourse on identity and regulation.

Pillow bulge (2024) multiplies as a serialized object, taking the shape of skin-like pillows hiding pistols and revolvers, either standing alone or in groups. Positioned on the ground as a seat, these cushioned commodities intend on an innuendo of comfort and relief, contrasting with the unwelcoming silhouettes they bear; made from leather, the works resemble bodies of resistance, struggling to disguise their visceral, violent interiors bulging through the surface. Examining the underlying violence and control that pervades the seemingly benign aspects of daily life, Cordovil explores the hidden tensions of a concealed reality, confronting the dissonance between appearance and truth, while drawing attention to the ways in which aggression and struggle are marked by layers of normalcy and complacency. Each piece, though unique, forms part of a broader commentary on the omnipresence of control, underscoring Cordovil's longstanding questioning regarding the structures that govern identity and societal norms within concepts of justice and equality.



Isabel Cordovil

Pillow bulge 5, 2024

leather

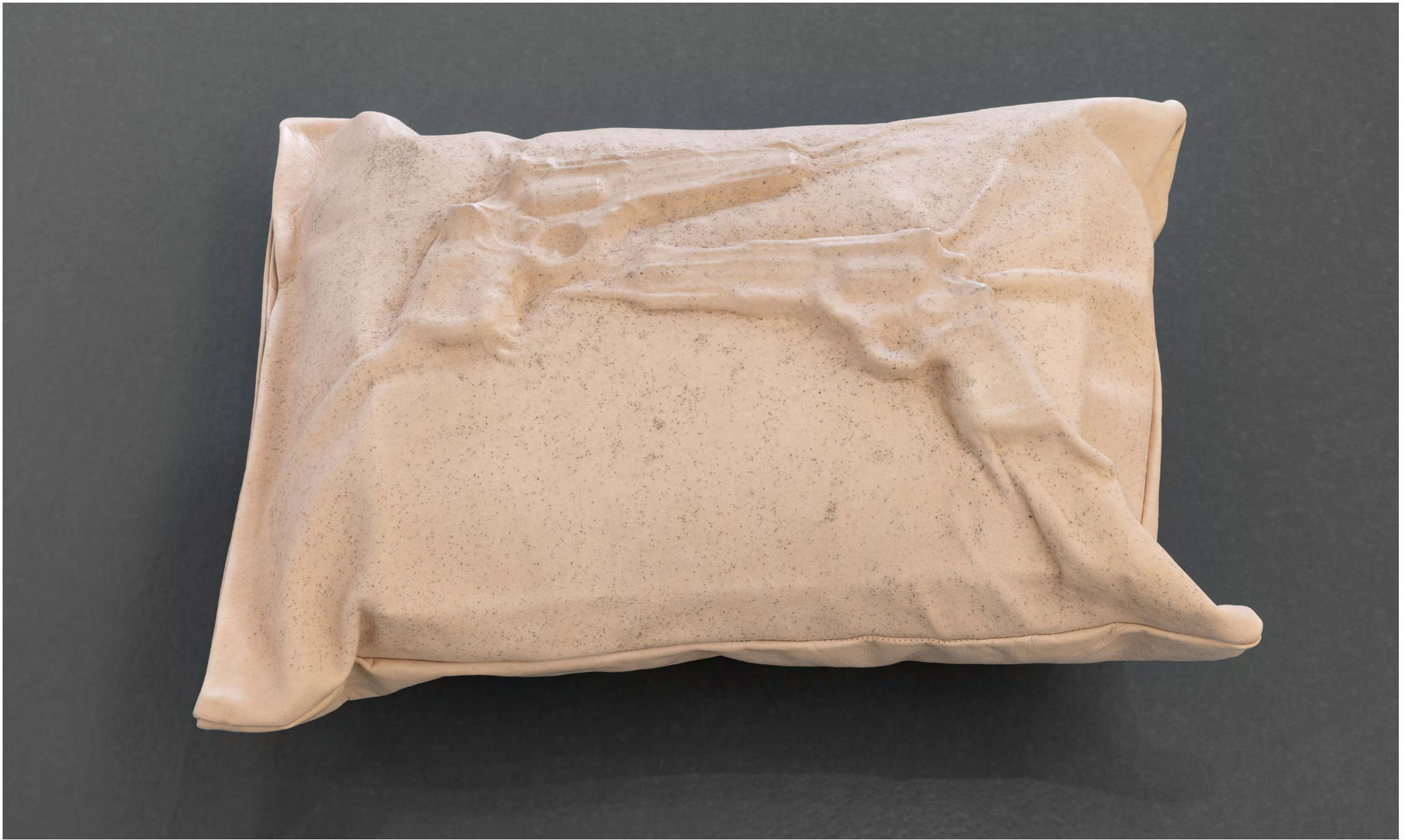
38 × 67 × 16 cm | 14.96 × 26.38 × 6.30 in

6.000,00 € excluding taxes

www.pedrocera.com



Isabel Cordovil
Pillow bulge 5, 2024



Isabel Cordovil

Pillow bulge 2, 2024

leather

60 × 45 × 26 cm | 23.62 × 17.72 × 10.24 in

6.000,00 € excluding taxes

www.pedrocera.com



Isabel Cordovil
Pillow bulge 2, 2024



Isabel Cordovil

Pillow bulge 1, 2024

leather

44 × 61 × 12 cm | 17.32 × 24.02 × 4.72 in

6.000,00 € excluding taxes

www.pedrocera.com



Isabel Cordovil
Pillow bulge 1, 2024

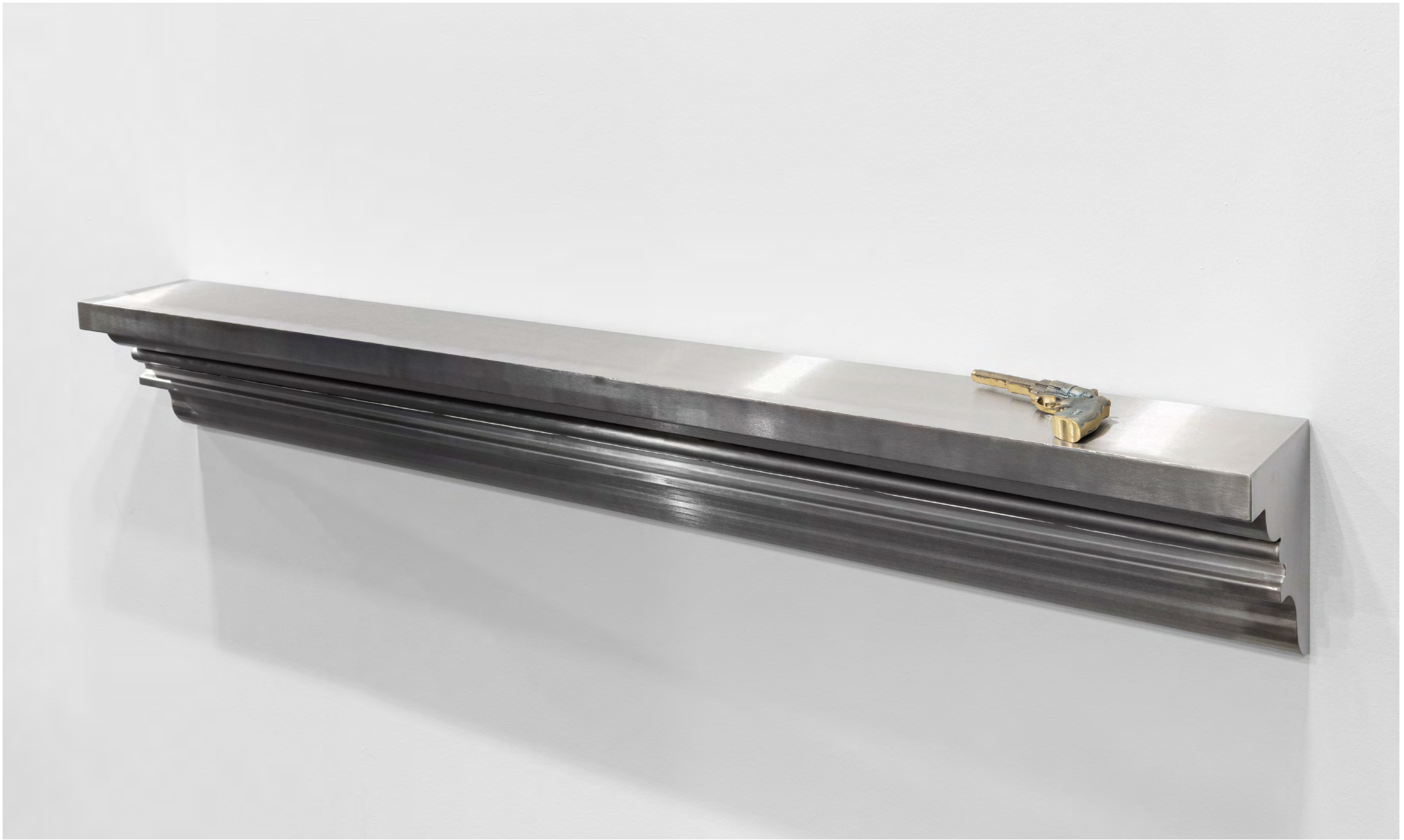


Isabel Cordovil
Pillow bulge 1, 2024 (detail)



Unfolding as a fleeting contemplation of moments yet to realize, Isabel Cordovil's work exists within a state of in-betweenness. *Peacemaker 45* (2024) consists of a sculpture introducing two disparate elements, presented as symbolic artifices of representation – a gun resting on top of a shelf. As a measuring device of one's reality, the gun remains as a sign of psychological projection: a barometer to the intricacies of the self, positioned atop a segment of an interior. Suggestion becomes Cordovil's visual idiom, with a plastic object realistically painted as a brass entity in mutation, creating a sense of discomfort and unsettlement that continues into the sterile quality of the stainless-steel shelf.

As a wall-mounted piece, the work bears a close relation with the body and the space it occupies, separating two distinct moments of encounter; when seen from afar, the sculpture resembles a domestic device of common usage – although its cold and impersonal attribute –, revealing only upon closer proximity the firearm displayed as a private ornament. Between familiarity and disquietude, the mundane and the menacing, the work prods for a reflection on the intricacies of a conflicting world, disclosing a moment suspended in time. Through such means, Cordovil transforms the relentlessly disturbing expectation into a narrative for the precarious balance of existence.



Isabel Cordovil
Peacemaker 45, 2024
stainless steel and brass
33 × 200 × 26 cm | 12.99 × 78.74 × 10.24 in
12.000,00 € excluding taxes



Isabel Cordovil
Peacemaker 45, 2024



Isabel Cordovil
Peacemaker 45, 2024 (detail)



Lena Henke

(b. 1982, Warburg, Germany)

In *TIRES / MOVE* (2024), Lena Henke takes opposition and contamination as elements of symbolic interchange. The sculpture, a towering bronze outline of a woman, can be pushed and set in motion, circling like the searching needle of a compass. The female figure is holding two car tires, cast entirely in bronze.

Seen as an ever-evolving portrait, the sculpture intertwines micro and macro discourses, encompassing both autobiographical elements and themes extracted from the artist's continuous engagement with the power-dynamics of (art) history and popular culture.

The female figure draws on the symbol of the pin-up, revisited as an often-diminished sketch of identity and a token of erotic subculture. Car fetishism, recurrent in Henke's practice, appears as a counterpoint, referencing Herb Ritt's iconic photograph from 1984 – "Fred with Tires, Hollywood". Initially employed in Henke's installations as an inquiry into feminine and masculine coded spaces, the tires are here positioned on each side of the female's exposed crotch. Made from bronze, both material and subject resonate with concepts of resistance, malleability, and opacity. With its legs spread apart, the figure embodies an open passageway for psychological projection, in play with the nature of an outline revealing an interior mutable to its surroundings.

Feminism enters as a multilayered horizon of possibilities, echoing a variation of pre-established concepts within often dominant visual grammars. Reflecting Henke's interest in modernism and serialized objects, as well as her long exploration of the relationship between figure and environment, the work probes a reconsideration of canonized narratives and their impact on our constructed realities. From sculptural to architectural mechanisms, intimacy, power, control, and submission are juxtaposed with ideas of interiority and exteriority.



Lena Henke
TIRES / MOVE, 2024
patinated bronze, steel stand
231,8 × 140 × 40 cm
91.26 × 55.12 × 15.75 in
65.000,00 € excluding taxes

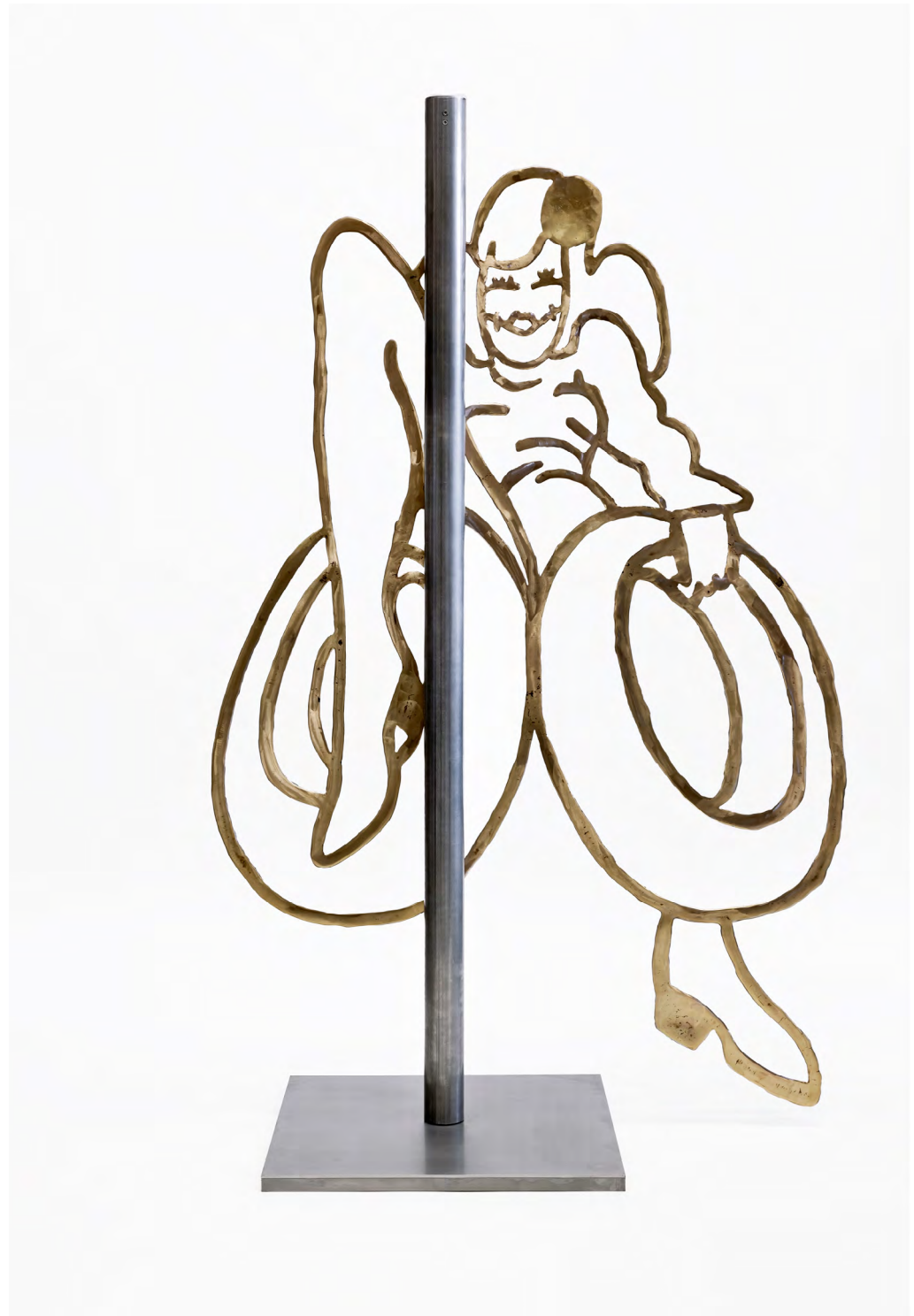


Lena Henke
TIRES / MOVE, 2024 (detail)





Lena Henke
TIRES / MOVE, 2024 (detail)





Lena Henke
TIRES / MOVE, 2024 (detail)



Lena Henke
TIRES / MOVE, 2024 (detail)
Artwork in production at Kunstbetrieb, Münchenstein, Switzerland



Manuel Chavajay

(b. 1982, San Pedro La Laguna, Guatemala)

As a Tz'utujil Maya artist, Manuel Chavajay's practice is deeply intertwined with his roots. Reflecting a profound connection to his native land—an intimate village nestled alongside the shores of Lake Atitlán in Sololá, Guatemala – and its ancestral heritage, Chavajay's work embodies a historic consciousness of indigenous identity, echoing both a struggle for independence as well as a resilient pursuit of stability.

The Kuku, a clay jar steeped in ancestral significance, epitomizes a dreamlike essence, resonating with the transmission of wisdom across generations. Historically integral to indigenous practices, vessels like these served as containers for fetching water from the lake, utilized both in healing ceremonies and burial rituals to guide departed spirits and to protect them from negative energies. Infused with a timeless allure, the kuku integral to *Ch'umil kaj / estrellas en la via láctea*, translating to “stars on the milky way”, carry the essence of spiritual guidance, with its rough surface juxtaposed with the vividly colored interiors bridging the tangible and intangible realms together, a conduit for both physical and metaphysical manifestations. As a repository of collective knowledge, passed on through the ethereal realm of dreams and oral tradition, these works serve as enduring links between past customs and contemporary sensibilities, enriching the cultural tapestry of the Maya tradition with each passing era.



Manuel Chavajay

Ch'umil kaj / estrellas en la vía láctea, 2024

ceramic, acrylic, spray

49 x 400 x 40 cm | 19.29 x 157.48 x 15.75 cm

56.000,00 € excluding taxes



Manuel Chavajay
Ch'umil kaj / estrellas en la vía láctea, 2024 (detail)



Manuel Chavajay
Ch'umil kaj / estrellas en la vía láctea, 2024 (detail)

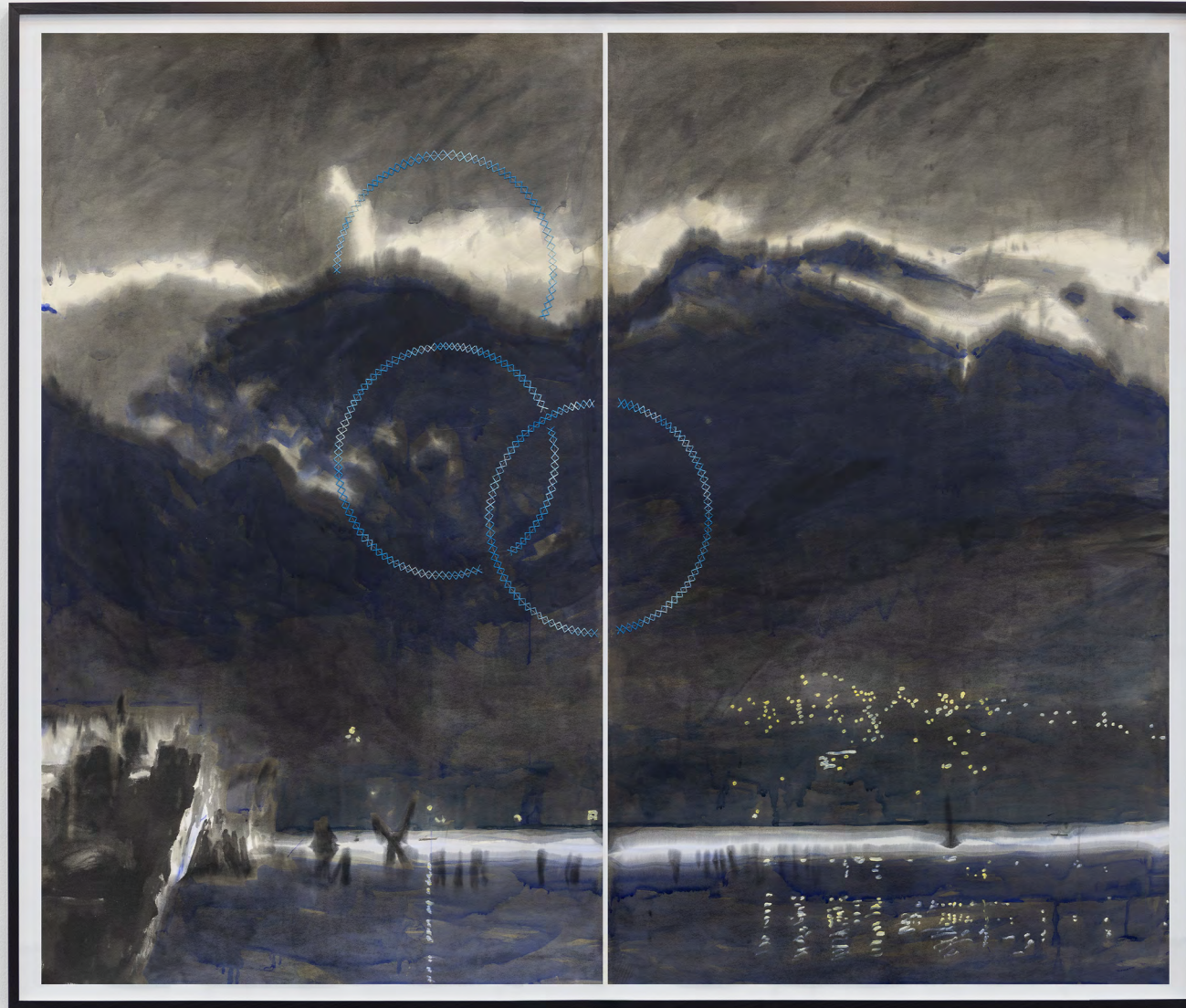


Manuel Chavajay
Ch'umil kaj / estrellas en la vía láctea, 2024 (detail)



Working through a wide range of media, including painting, sculpture, or video, Chavajay's work serves not only as an expression of cultural richness, but also as a powerful force for change, inspiring a collective responsibility to preserve and cherish the sacred landscapes and traditions that define the Tz'utujil Maya heritage.

Stemming from ancestral practices rooted in the landscapes, a significant body of Manuel Chavajay's paintings capture the shores of Lake Atitlán and its encompassing natural beauty. His artistic intervention on watercolors involves the use of burned oil from marine and land engines, along with embroidery on cotton paper, weaving a narrative around our consciousness concerning the world we inhabit and the detrimental impact of human actions on it. For Chavajay, the landscape is not merely a backdrop but a mirror reflecting our connection to the elements. It serves as the realm where he engages with the blue sky and the starry night, channels through which his ancestors communicate. In this creative process, there is a profound desire to encapsulate the energy of the sacred place, preserving its essence and conveying a poignant commentary on the environmental challenges faced by our shared world.



Manuel Chavajay

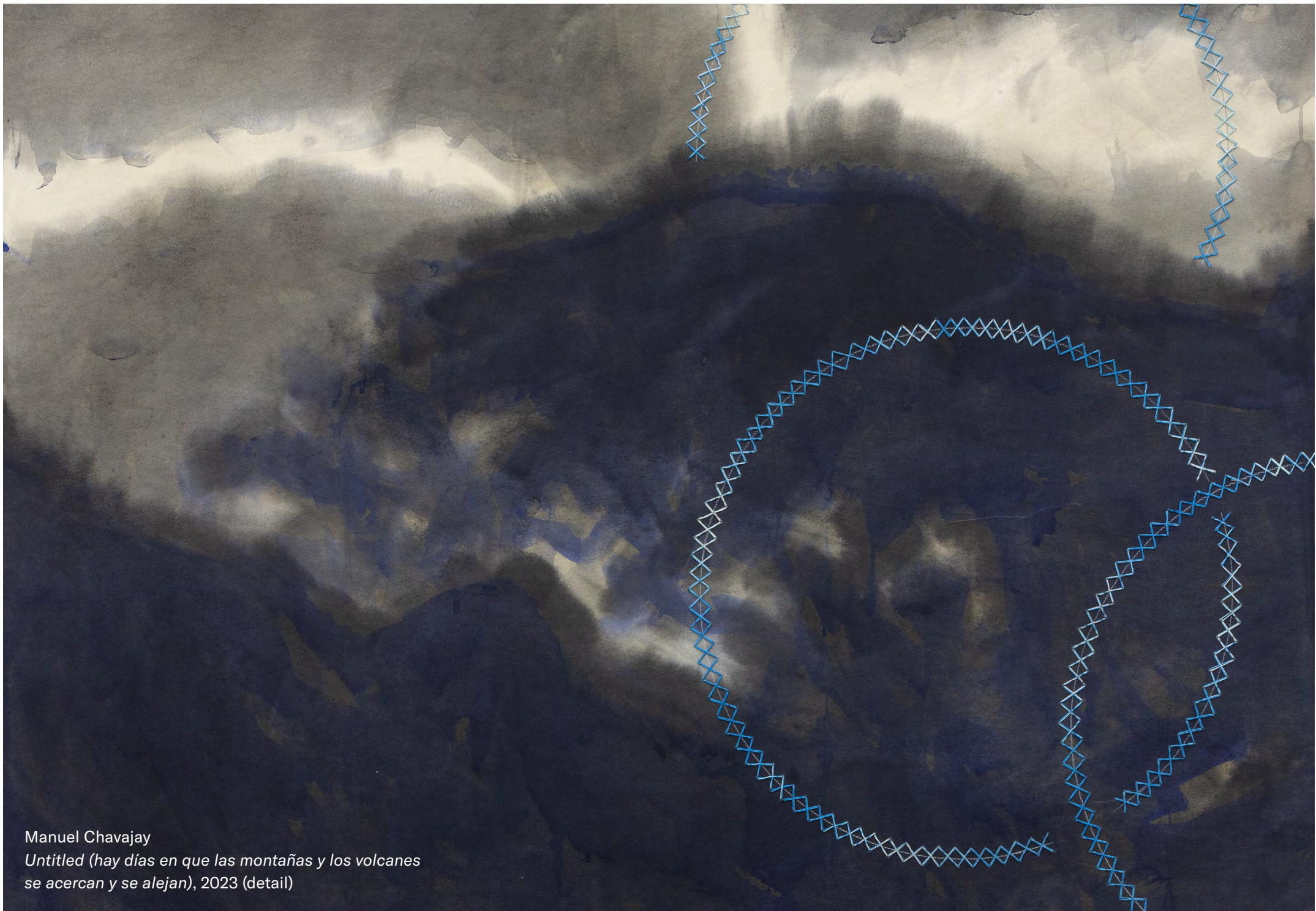
Untitled (hay días en que las montañas y los volcanes se acercan y se alejan), 2023

burned oil from marine and land engine, watercolor, acrylic and embroidery on cotton paper

214 × 170 cm diptych (170 × 107 cm each) | 228 × 182 cm (framed)

84.25 × 66.93 in diptych (66.93 × 42.13 in each) | 89.76 × 71.65 in (framed)

19.000,00 € excluding taxes

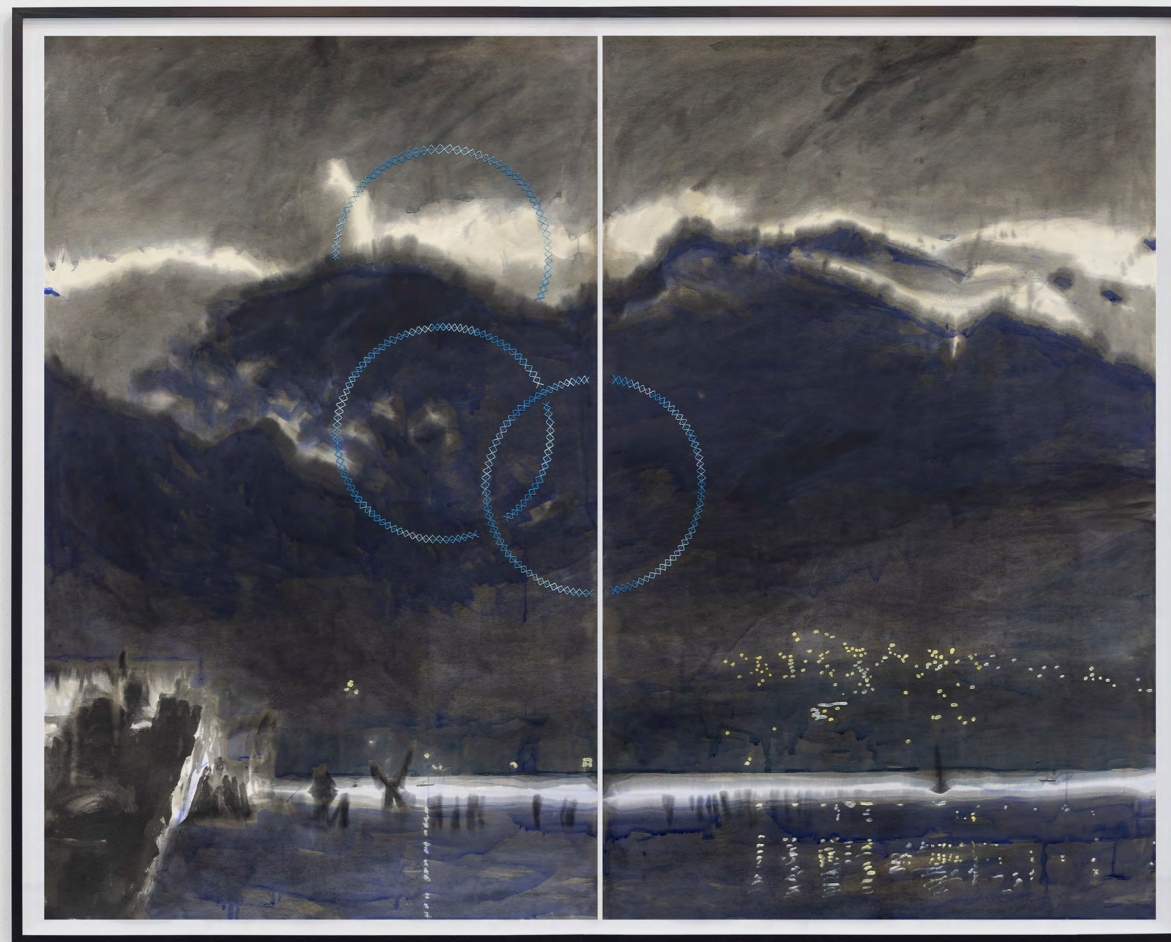


Manuel Chavajay

*Untitled (hay días en que las montañas y los volcanes
se acercan y se alejan), 2023 (detail)*



Manuel Chavajay
*Untitled (hay días en que las montañas y los volcanes
se acercan y se alejan)*, 2023 (detail)



Manuel Chavajay
*Untitled (hay días en que las montañas y los volcanes
se acercan y se alejan), 2023*



Mónica Mays

(b. 1990, Madrid)

Combining organic matter with collected materials, Mónica Mays' sculptural work transforms preestablished definitions into opaque processes of generative identity. Tracing the circulations of various objects, her practice addresses narratives of domination within systems of production and consumerism, displacing and incorporating infinite layers of meaning.

Evoking a sense of fluidity or transformation, *Open Me, Close Me* (2022-2024) takes the shape of ambiguous bodies, between distorted utilities and decorative objects. With its classification remaining undisclosed, the works' twisted posture and wooden feet simulate an autonomous being seemingly performing an action, while carrying a symbolical innuendo of control implied by the looped rattan strings. The paper elements detailed with graphite compositions resemble an agamograph, a graphic form of optical illusion veiling the overall image. Signified within this duality, the act of opening and closing metaphorically refers the way in which objects or ideas reveal and conceal different aspects of themselves, inviting for an inquiry where boundaries become flexible and mutable. Underscoring Mays' exploration regarding hybrid identities, the intersection of dialogical ideas prompts for a commentary on the interconnectedness of a trading framework, where elements bearing invisible agencies become subject to forces of manipulation. As if caught in a perpetual state of being, the sculptures emphasize themes of power and vulnerability, with Mays' nuanced approach becoming a testament to the endless possibilities inherent to the contamination and dissolution of fixed concepts.



Exhibition view *Si llueve así, ¡que no escampe!* at Fabra i Coats: Centre d'Art Contemporani Barcelona, Spain, 2024

Mónica Mays

Open me, Close me, 2022-2024

paper with graphite, beeswax, rattan, wood, wrought iron

126 × 84 × 110 cm + 89 × 92 × 104 cm | 43.30 × 35.43 × 37.40 in + 35.03 × 82.28 × 43.30 in

28.000,00 € excluding taxes



Mónica Mays

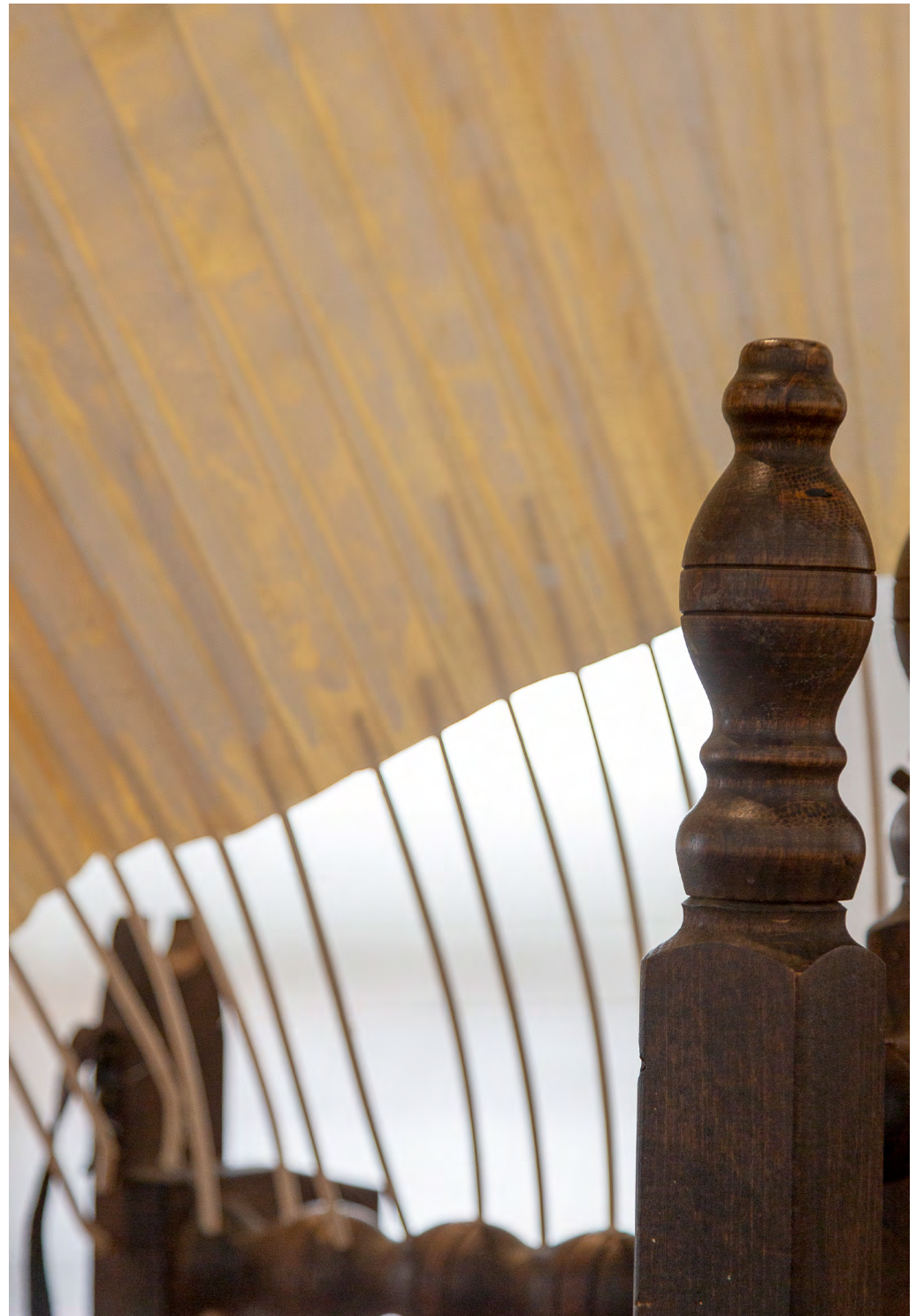
Open me, Close me, 2022-2024 (detail)

Exhibition view *Si llueve así, ¡que no escampe!* at

Fabra i Coats: Centre d'Art Contemporani, Barcelona, Spain, 2024



Mónica Mays
Open me, Close me, 2022-2024 (detail)





Mónica Mays

Open me, Close me, 2022-2024 (detail)

Exhibition view *Si llueve así, ¡que no escampe!* at

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Mónica Mays
Open me, Close me, 2022-2024 (detail)