

GALERIE GISELA CAPITAIN

ART BASEL  
2024

Hall 2.1 Booth P8

# KARLA BLACK

b. 1972 in Alexandria, Scotland - works and lives in Glasgow

## Karla Black

The sculptures of Karla Black lie, hang or stand in space, extending on the floor or along the windows. Her sculptures are fragile in their examination of the most diverse materials - pigments, paper, make-up, vaseline, plaster, glass, lipstick, foil, mirror - and uniquely light in their mostly powdery colors.

This work continues Black's usage of mirrors as a sort of canvas onto which she applies glass and oil paint with her fingers, just how make-up would be applied. The lack of a figure or representation of any kind - taken to the extreme in the wiping out of the mirror reflection with paint - is an attempt to connect directly with the materiality of the world and forget about what we look like, resulting as an experience of absorption as living creatures rather than self-conscious interruption of being aware of our appearance.

*Looking Glass (forget about you)*

2024

Mirror, glass paint and oil paint

240 x 190 cm

45.000 GBP net.





GALERIE GISELA CAPITAIN

# MONICA BONVICINI

b. 1965 in Venice - lives and works in Berlin

## Monica Bonvicini

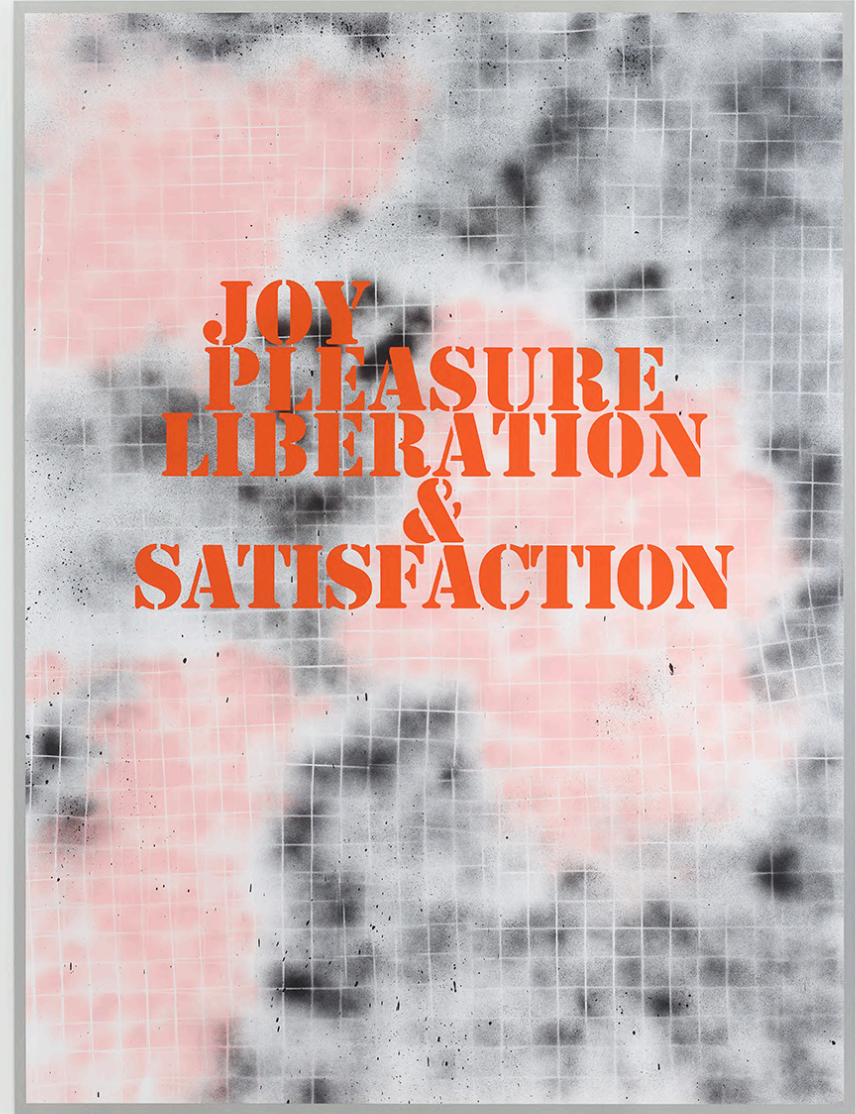
A recent body of work began in the wake of insurgent movements such as #MeToo and Black Lives Matter. Bold, orange sprayed letterings float against the backdrop of a lush rose grid suggesting a fictional speaker behind the works, who relentlessly blasts a staccato of pleas, commands, demands, claims and findings at the beholder. Some of these writings originate from *A Lover's Discourse: fragments* by Roland Barthes, as well as re-imagined quotes and fragments from Margaret Atwood and Adrienne Maree Brown.

*And Satisfaction*

2024

Spray paint on Fabriano paper,  
mounted on aluminum  
203 x 153,5 cm

50.000 EUR net.



**JOY  
PLEASURE  
LIBERATION  
&  
SATISFACTION**

# KRISTI CAVATARO

b. 1992 in Connecticut - lives and works in New York



## Kristi Cavataro

Cavataro's sculptures are defined by the compression and expansion of matter, as if a gravitational force were embedded in the works and emanating from their centre. Each piece poses a unique approach to form, space and colour and its interaction with light, as Cavataro uses a wide range of coloured glasses of varying opacity, which block or allow the gaze to penetrate the interior of the sculptures.

*Untitled*  
2024  
Stained glass  
147,5 x 91 x 66 cm

65.000 USD net.





# ISABELLA DUCROT

b. 1931 in Naples, Italy - lives and works in Rome

Isabella Ducrot

*Surprise XIX*  
2023-2024

Pigments, paper, collages, fabrics and China ink on textile  
107 x 62 cm

21.000 EUR net.





Isabella Ducrot has lived in Rome for many years. Only beginning her artistic career later in life, her approach is extremely sensitive; the initial moment in the creation process of the works is tactile. Ducrot uses textiles and paper both as an artistic medium and as an artistic thread. The raw material, from which her fascination originally emanates, and its characteristics determine the motif for which it becomes an immanent carrier.

Isabella Ducrot's experiments with different techniques are about finding expressive forms, and at the same time keeping the respect for the origins of the material. Her fabrics, sometimes unassuming, sometimes valuable, can serve as something else than the original function. They become materials in new works of art. Dyed, cut apart and re-assembled, they tell new stories.

Ducrot has an obsession with beauty to be found even in the most mundane every day objects. Her works are like laudative songs, seemingly light but cutting to the essence of life itself. They are an illustration of her open-mindedness to both foreign cultures and genres.

*In the art of Isabella Ducrot the concrete, the everyday and the real are woven together with something ephemerally magical and universal. The result is a poetic unity, where the past and the present float together in a cosmic tapestry.*  
(Joanna Persman, 2022)

Isabella Ducrot

*Surprise XXI*  
2023-2024  
Pigments, paper, collages, fabrics and China ink on textile  
107 x 62 cm

21.000 EUR net.



# XIMENA GARRIDO-LECCA

b. 1980 in Lima, Peru - lives and works in Mexico City

## Ximena Garrido-Lecca

Art Basel Parcours

Stadtbrennerei & Stadtkelter

Clarastrasse 11, 4058 Basel

The *Conversion systems* sculptures are explorations in which ancestral techniques and materials - such as ceramics - are contraposed with components taken from industrial production. The traditional materials portray the warmth associated with artisanal work carrying a rich history and a social context. On the other hand, the use of elements such as steel in diverse industrial configurations allude to extractivism and different forms of exploitation and precarious labour associated with Peru's violent insertion into modernity.

*Conversion systems* follow the idea of combining elements of artisanal practices with industrialised materials, but in a more abstract way; opening them from the idea of oil purifiers, concentrating more in the morphology of the ceramics - some of which are based on pre-columbian designs and structures - combining them with industrial materials (stainless steel) and forms - which are also linked to minimalism. The result are atavic looking objects which can also be seen as futuristic machines or artifacts as imagined in the past.



Installation view, Galerie Gisela Capitain - Albertusstrasse, Cologne 2019



## Ximena Garrido-Lecca

This series of works continue the artist's exploration of the role of copper in Peru's economy, where this natural resource is exported as a raw material for its use in tech industries. As in many of her works, Garrido-Lecca brings industrialized copper materials back into artisanal practices, reflecting on the inherent erasure of traditional cultures, which are often triggered by extractivist policies.

These new works integrate a series of abstract symbols. These woven symbols are based on different modernist corporate logos used by diverse industries and corporate entities. By using these geometric symbols in a traditional woven form, she questions the relation between these modern images, tied to the engines of modernization and the global economy, and their links to pre-Columbian abstraction.

The work also highlights the demand for accelerated growth and modernization in the context of a growing economy, under unregulated natural resource extraction, which often does not generate investment in local infrastructure and social welfare, but favours corporate gain.

The design of *Modulaciones – secuencia XII* is based on a logo design of a computer systems.

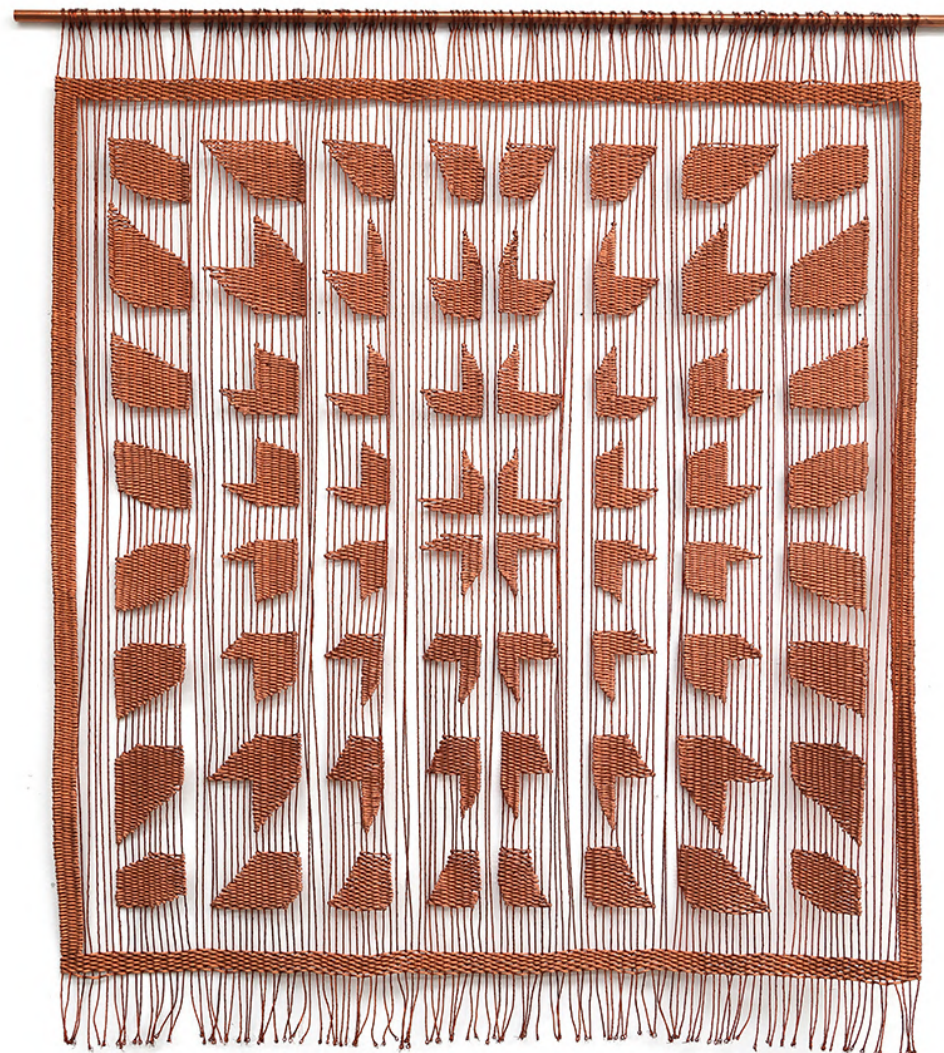
*Modulaciones – secuencia XII*

2024

Woven copper

144 x 121 cm

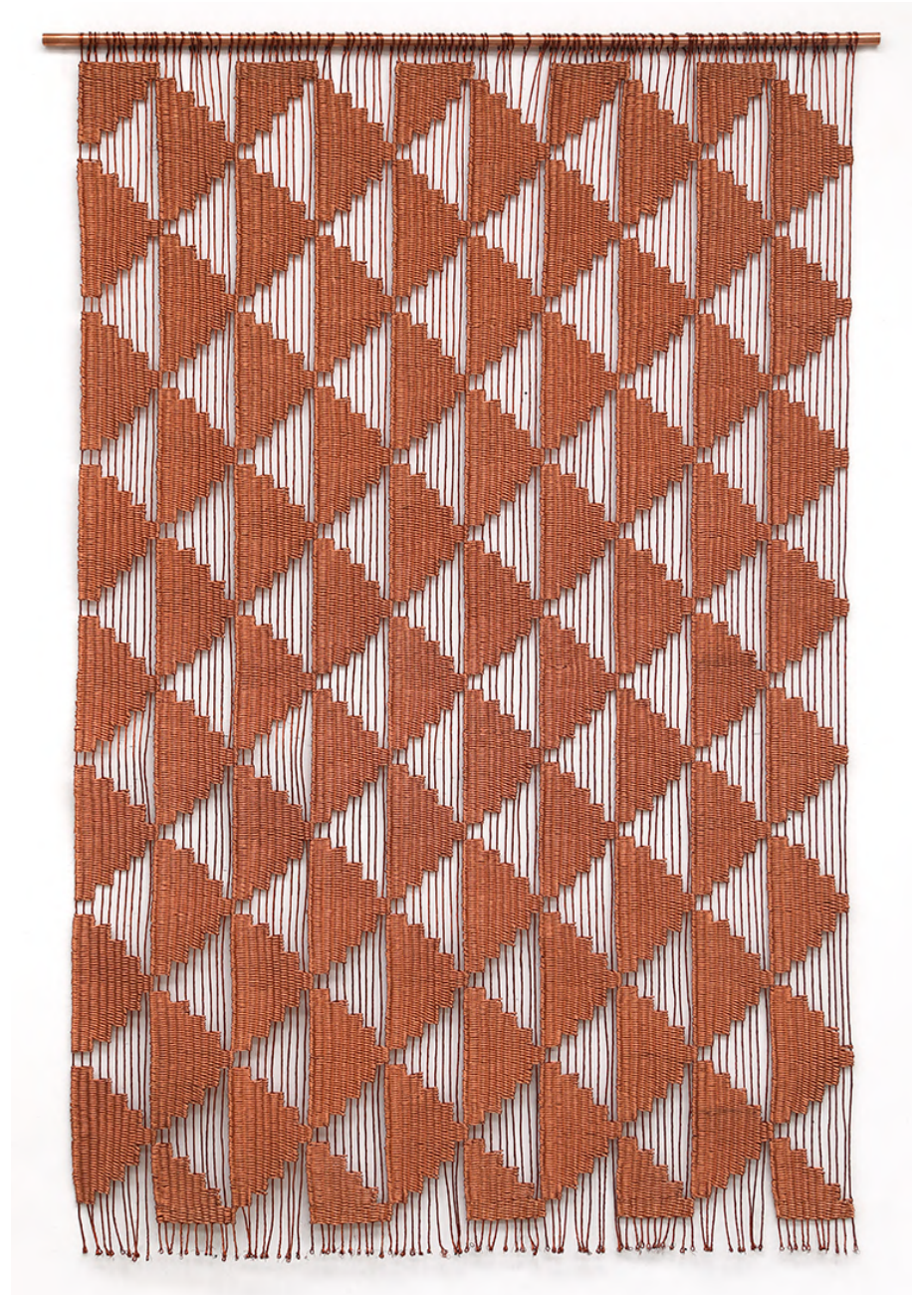
30.000 USD net.



Ximena Garrido-Lecca

*Modulaciones - secuencia XI*  
2024  
Woven copper wire  
162 x 101 cm

30.000 USD net.



# UWE HENNEKEN

b. 1974 in Paderborn - lives and works in Stege, Denmark

An endlessly long row of figures, emerging from the white of the background, wanders through the entire palette of colours. From the darkest black to the brightest colour and further into the light, which unites all colours within itself. Will this cycle ever end? Here too, heavenly aids, in the form of numerous small individual images, swarm around the central events. The central image stems from a very personal experience:

*When my mother was diagnosed with advanced kidney cancer a few years ago and was about to undergo a dangerous surgical procedure, I vaguely recalled having heard that it is possible to paint healing pictures for the sick. I prepared a canvas and began the painting at the same moment the scalpel was employed. For hours and hours I painted as if in a trance. When at some point the telephone rang and my father told me that the operation had gone well and my mother was out of danger, I stepped back and looked at the large canvas: I had painted the figures in the background and about half of the figures in the foreground. The rest was still open. The experience gave me goose bumps. I'd never thought of art in that way before.*

*The painting stood in my studio for a long time. The task was fulfilled for the time being. I didn't know how to continue painting. Or when. As a work of art, it didn't feel 'finished' yet. What would happen if I did finish it? What would happen to my mother? There was something eerie, something reverential about it. This painting was principally received against the backdrop of the current refugee topic. Personally, I am always touched by this image and filled with gratitude for my mother's miraculous healing process.*

— Uwe Henneken in Always Returning,,  
Kunsthalle Gießen, Berlin 2020 —

*Transformation People*  
2015-2024  
Oil on canvas  
220 x 260 cm

41.000 EUR net.





# CHARLINE VON HEYL

b. 1960 in Mainz, Germany - lives and works in New York and Marfa, Texas

## Charline von Heyl

Charline von Heyl's cerebral yet deeply visceral artworks upend longstanding assumptions about composition, beauty, and narrative. Drawing inspiration from a vast and surprising array of sources—including literature, pop culture, metaphysics, and personal history—von Heyl creates paintings that are seemingly familiar yet impossible to classify, offering, in her words, “a new image that stands for itself as fact.”

*I find images more interesting if they are ambivalent, so yes, things shift around, patterns unravel or tighten, flames, handprints, rabbits and birds appear again and again and mean what you think but are usually simply just needed in the composition, to add energy or focus.*

— Charline von Heyl —

*Minor Histories*

2023

Acrylic, oil and charcoal on linen

208 x 188 cm

475.000 USD net.







GALERIE GISELA CAPITAIN

# MARTIN KIPPENBERGER

b. 1953 in Dortmund - d. 1997 Vienna

Martin Kippenberger

*Untitled*

1989

Iron, lacquer, glass, light bulb, cable

337 x 40 x 40 cm

3 Unique versions

Provenance

Estate of Martin Kippenberger

Price upon request



The lantern *Untitled* from 1989 is part of a group of the so called *lantern-sculptures*, which were created between 1988 and 1992. Each lantern exists in three unique versions. They are made out of iron and vary in shape, size and colour. These sculptures – originally derived “from a classic cartoon, the bent street lamp, without the figure of the drunkard” – question the idea of “the paradox of the constructed readymade as well as issues relating to the objectness of the object.”<sup>1</sup>

The head of the lamp reflects an element of the conventional bourgeois world, to be found outside well-to-do family homes or decorating a garden. However, the red-painted steel construction and the light evoke associations of nightlife, the demi-monde and hidden pleasures. In this way, Kippenberger plays with the discrepancy between formal rigour and kitsch. With his usual aplomb, Kippenberger connects these divergent aesthetic and moral fields.

The lamp motif played an important role in the following years. Kippenberger used it in a variety of contexts and media, for example in his drawings and paintings, attaching it to objects or taking it apart.

<sup>1</sup> Hermes, Manfred, 'Lamp Documenta IX 1992', in: Nach Kippenberger/After Kippenberger, (exh. cat.) Eva Meyer-Hermann and Susanne Neubürger (eds.), Museum moderner Kunst Stiftung Ludwig Wien, Vienna, and Van Abbemuseum, Eindhoven; Vienna 2003, 168 (English: 169)



# LIZA LACROIX

b. 1988 in Montreal, Canada - lives and works in New York

Liza Lacroix



*you hurt me yesterday and I love you*  
2024  
Oil on canvas  
198 x 274 cm

46.000 USD net.



Liza Lacroix has exhibited at Le Consortium, Dijon (2024), Galerie Gisela Capitain, Cologne, Zweigstelle Capitain III, Napoli (both 2023), Magenta Plains, New York, NY (2022, 2021), Albertusstrasse, Galerie Gisela Capitain, Cologne (2022), Zweigstelle Capitain II, Rome (2022), Midnight Projects, New Jersey, NJ (2021), Peana, Monterrey (2018), M23, New York, (2018), AC Repair, Toronto, CA (2016) and Pops Packing, Hamtramck, MI (2015).

Lacroix will have her first institutional solo exhibition in Europe at Neue Galerie Gladbeck, Germany in August 2024.

# ZOE LEONARD

b. 1961 in Liberty, New York - lives and works in New York

## Zoe Leonard

Through her work Zoe Leonard explores themes of identity, memory, perception, and the politics of representation. She engages with a range of subjects, including gender, sexuality, urban landscapes, consumer culture, and the environment, among others.

Zoe Leonard's photo series of aerial photos presents a compelling exploration of landscapes from a unique vantage point. Captured from the window of commercial airplanes, these images offer an expansive view of the earth below, revealing intricate patterns, textures, and human interventions on the land. Leonard's aerial photography transcends mere documentation, instead inviting viewers to consider themes of geography, perspective, and the impact of human activity on the environment. The series often juxtaposes natural formations with man-made structures, highlighting the contrast and co-existence between the two. Through her lens, Leonard transforms the mundane act of air travel into a profound visual meditation on the world we inhabit.

*Untitled*

1989/2008

Gelatin Silver Print

88,3 × 61,8 cm

Edition of 6

70.000 USD net.





# RAGEN MOSS

b. 1978 in New York - lives and works in Los Angeles

## Ragen Moss

Ragen Moss is an artist whose practice considers the history of sculpture and offers the discourse of sculpture a new turn towards an original and complex use of space. Moss's proposition for contemporary sculpture is to move away from a flat consideration of exterior rind or mere surface and instead to press sculpture towards capaciousness: a lived and expansive spatial form.

Not quite a skin but definitely a container, language frequently appears in Moss's sculptures. The sculpture *Territorialist* (2020) features the "Andes" logo, familiar in the United States as a brand of chocolate mint as well as the South American mountain range.

*Territorialist*

2020

Polyethylene, acrylic, aluminum, steel hardware

134,5 x 96,5 x 33 cm

35.000 USD net.





# TOBIAS PILS

b. 1971 in Linz, Austria - lives and works in Vienna

Tobias Pils



*Snowing Apples*  
2024  
Oil on canvas  
190 x 218 cm

80.000 EUR net.

Working within a palette of blacks and whites and the range of grays that can be made from them, Tobias Pils creates mixed-media paintings full of abstract and representational elements. Pils's grayscale paintings and graphic works are almost beyond interpretation. His painting process is characterized by planning, which then negates itself throughout its execution.

Pils works at a variety of scales and in different contexts, responding to the urgency of his own intuition and the external constraints of architectural and institutional settings with equal fluency. In each of these forums, he locates the places where the vast and the intimate meet, both in the physical world and in the human psyche alike. His work challenges the notion of subjectivity in painting: His method follows intuition and is created in the context of the painter's everyday.

*Being a body.*

*Being part of a bigger body. A group, maybe.*

*Vis a Vis.*

*Shared consciousness whilst being together. Whilst being apart.*

*Togetherness and Loneliness.*

*Being held and holding each other.*

*Being reflected and mirrored in the opposite.*

*If there is a distance (and there is a lot of it), it's a distance from proximity.*

*I am Us.*

*It is about fragility, tenderness and vulnerability.*

*Some of these figures have faces without eyes, no mouth, no nose, etc.*

*A nobody who is somebody.*

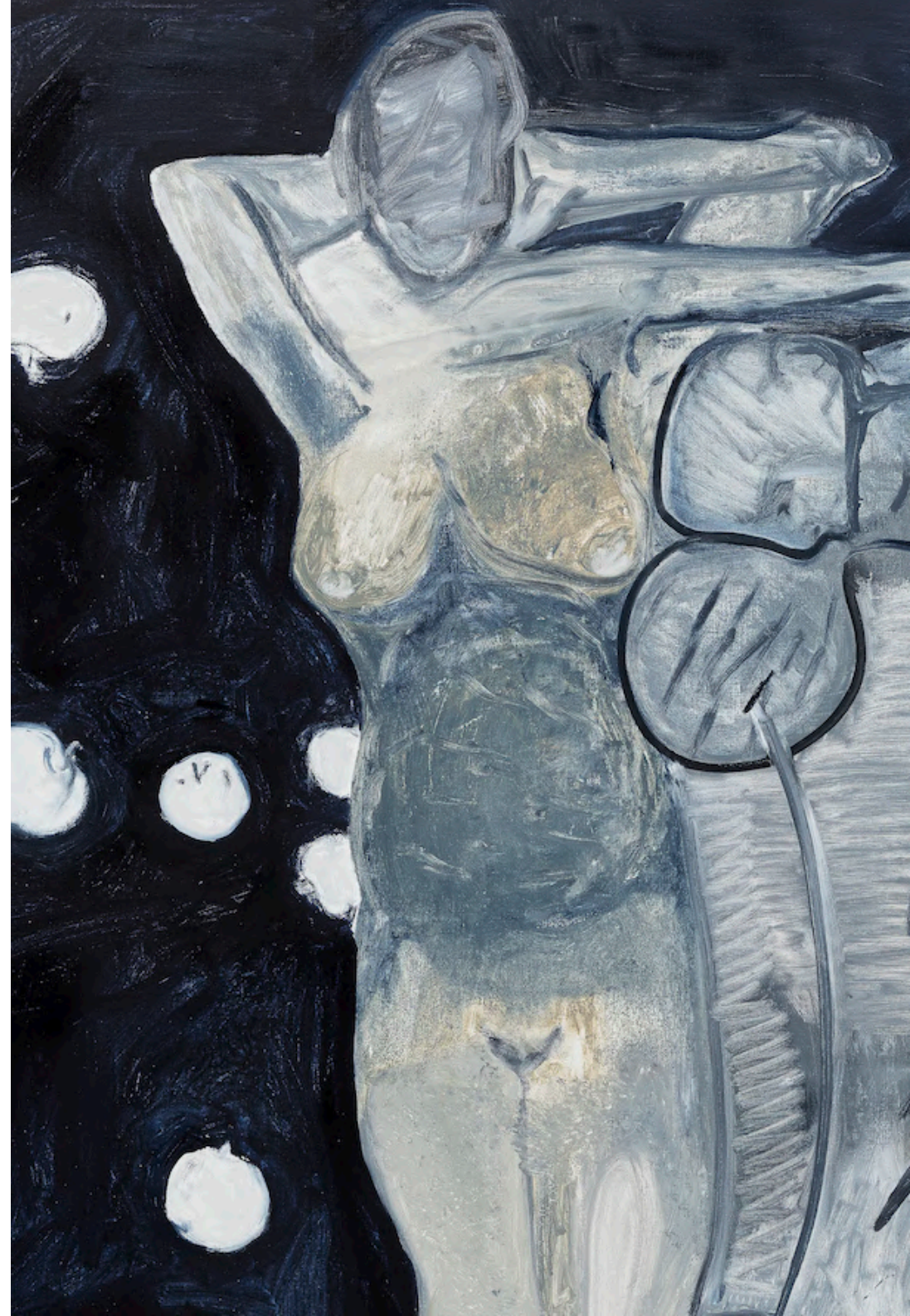
*A blank surface for the viewer. For projection.*

*A possibility to get rid of my own persona.*

*A possibility for the painter to get rid of my own persona.*

*The painting is just a painting.*

—Tobias Pils, April 2024



# Tobias Pils



G.K.  
2023  
Oil on canvas  
105 x 90 cm

40.000 EUR net.

# SETH PRICE

b. 1973 in Sheikh Jarrah, Palestine - lives and works in New York



Seth Price



*Untitled*  
2023

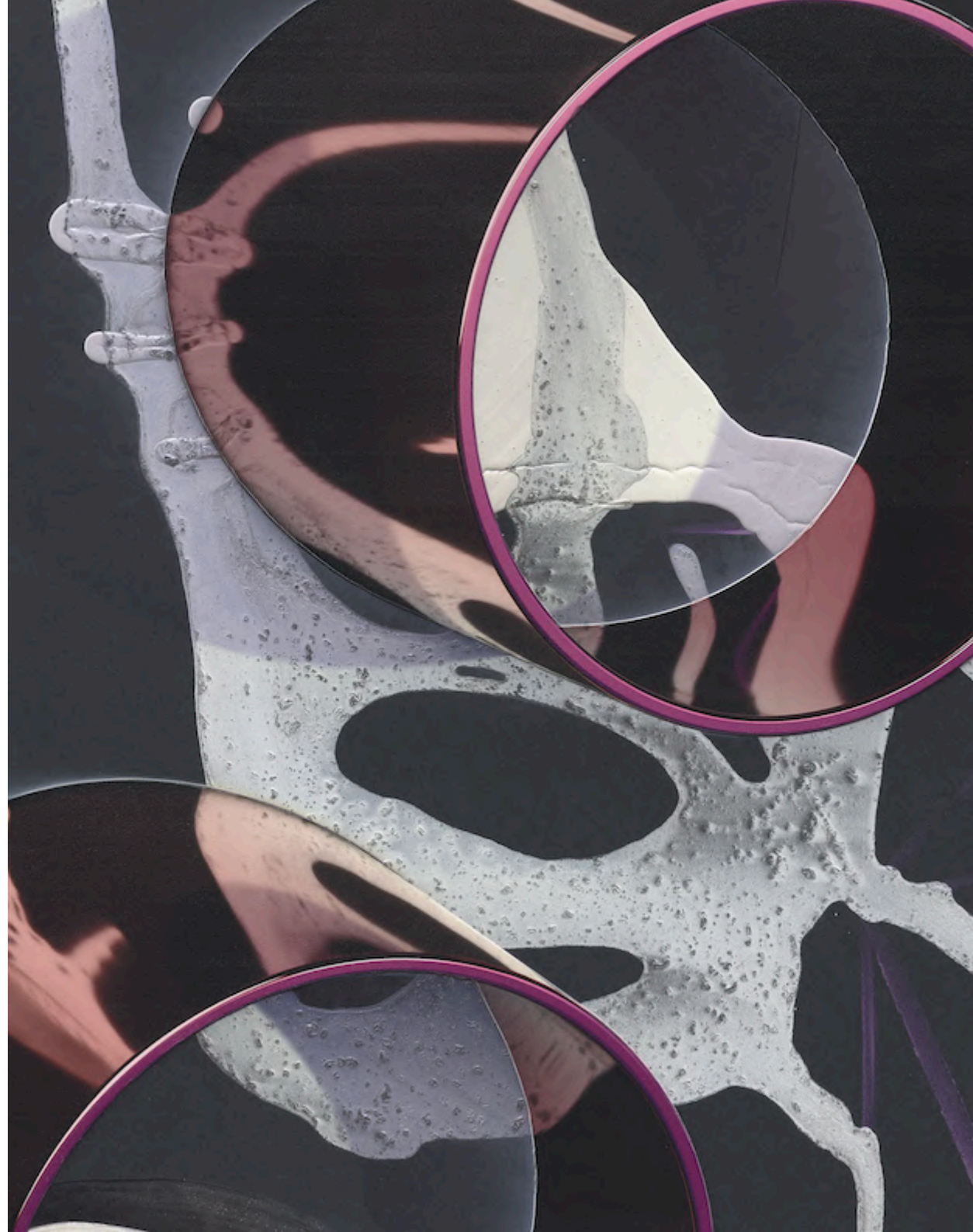
UV-cured print, synthetic polymer, and acrylic  
on gatorboard  
122,5 x 123 x 3,2 cm

80.000 USD net.

Seth Price's artistic practice explores themes such as technology, consumer culture, intellectual property, authorship, and the dissemination of information in the digital age. Price is known for his experimental and boundary-pushing work, which often blurs the lines between different mediums and challenges traditional artistic conventions. He embraces new technologies and materials, incorporating digital processes, found objects, and unconventional materials into his artworks.

Price writes about his practice:

*Making art with extremely different tools and media helps you take control and lose it, back and forth, over and over. I work on these paintings with brushes and pens and fingers, and sometimes my feet. Recently I've also been suggesting words to an AI, and we go back and forth until I get an image I like. I apply it to the painting using a reverse-transfer technique often used for shirts and stickers: I print the image on film and lay it face-down on liquid plastic poured on the painting, and when I lift the film the image transfers into the liquid, usually a little raggedly. While it's wet I can finger paint in it, or tilt it to let it run, or blow on pigments and powders. Then I go back in with a brush. When the painting starts to feel like a problem, I photograph it and put the photo in a 3D cinema program, where I add simple virtual objects like planes, tubes, hemispheres, and algorithmic patterns. I print these back on to the real painting at a large industrial facility. This is risky because one error can destroy something I've worked on for months.*



Seth Price



*Untitled*  
2022

UV-cured print, synthetic polymer,  
and acrylic on gatorboard  
122 x 214,5 x 3,2 cm

120.000 USD net.

# STEPHEN PRINA

b. 1954 in Galesburg, Illinois - lives and works in Cambridge, Massachusetts and Los Angeles

# Stephen Prina Unlimited - Booth U45

At Art Basel Unlimited 2024 Galerie Gisela Capitain will present the room filling installation *The Second Sentence of Everything I Read Is You: Mourning Sex* by Stephen Prina.

This work is a poignant amalgamation of painting, sculpture, photography, furniture, pop and instrumental music in a décor that explores themes of loss, memory, and human connection, all while retaining a critical distance from an elegy. Stephen Prina deliberately draws upon techniques of Minimal Art, Conceptual art, and Institutional Critique, aiming to critically and ironically question their paradigms.

His work has been shown in solo exhibitions including Museo Tamayo, Mexico City (2020), Museo Madre, Naples (2017), Museum Kurhaus Kleve (2016), Kunsthalle St. Gallen (2015), Wiener Secession, Vienna (2011), Contemporary Art Museum St. Louis (2010), Bergen Kunsthall (2009), Staatliche Kunsthalle Baden-Baden (2008), The Art Institute of Chicago (2002) and Frankfurter Kunstverein (2000), among others.

*The Second Sentence of Everything I Read Is You: Mourning Sex*  
2005-2007

Acrylic and acrylic enamel on linen, acrylic on plywood, acrylic enamel on wall, 9 Boston Acoustics™ Dsi265 Speakers, Alesis™ ADAT-HD24 XR digital hard disk recorder, 5 Samson® Servo 200 power amplifiers, Monster Cable™, Furman PL Plus-/E II Power Conditioner, Duratran™ on EFRA Lichtwerbung, ETC Source 4 Jr.™ Spotlight, FLOR™ carpet 6,68 x 12,39 m

250.000 USD net.



# GALERIE GISELA CAPITAIN

The installation *The Second Sentence of Everything I Read Is You: Mourning Sex* was originally conceived for Prina's 6th solo exhibition at Galerie Gisela Capitaïn in 2007. Using a suspended ceiling, a wall fragment and retaining the original room dimensions, the work refers to the specific gallery space it was shown.

In the manner of a traveling circus spectacle, the transport crates, once unpacked of all the components, transform into padded benches, turning the carpeted space into an immersive experience. The crates and carpet bear the stains and scuffs incurred through repeated movement in and out of storage.

Music emanates from an incomplete eight-speaker grid that is complemented by a single isolated one. Prina found the lyrics to his pop song – 'Crazy Eddie's Prices Are Insane' – in the book *Felix Gonzalez-Torres*, edited by Julie Ault, published in 2006. The wall graphics '...things Felix forgot to tell us...' serve as an homage to Prina's friendship with Gonzalez-Torres.

Fusing sculpture, painting, music, and language, Prina crafts an immersive experience that resonates deeply with audiences. The title itself hints at intimacy, intertwining personal relationships with the act of reading, invoking a sense of emotional attachment. *The Second Sentence of Everything I Read Is You: Mourning Sex* stands as a testament to Prina's interdisciplinary approach, his integration of various artistic mediums, and his ability to provoke thought and emotion through nuanced storytelling.



Installation view Galerie Gisela Capitaïn, Cologne 2007

Exhibited:

*The Second Sentence of Everything I Read Is You: Mourning Sex*, Galerie Gisela Capitaïn, Cologne 2007

Yokohama Triennale, Yokohama 2008

*Take It or Leave It: Institution, Image, Ideology*, Hammer Museum, Los Angeles 2014

*galesburg, illinois +*, Museum Kurhaus Kleve, Kleve 2016



Installation view Museum Kurhaus Kleve, 2016

Stephen Prina

*String Quartet for Six Players, No. 4*  
1976-2023  
Acrylic, ink, and graphite on polyester drafting film  
86 x 55 cm

16.500 USD net.





For his exhibition *String Quartet for Six Players* at JUBG, Cologne in 2023 Stephen Prina re-staged the performance *String Quartet for Six Players*. Composing the work in 1976 the performance debuted at the Arnold Schönberg Center, Vienna in 2013. *String Quartet for Six Players* takes the first movement of Mozart's "String Quartet No. 15 in D minor". Immediately following the exposition, before its repetition, the conductor rolls the dice, calls out the number and sends the respective player back to the beginning of the score. Along the performance Prina created a series of drawings on drafting film, depicting the instruments that are being played, including an image of the dice. The colors used correspond to the six Arne Jakobsen chairs.



GALERIE GISELA CAPITAIN

# LUKAS QUIETZSCH

b. 1985 in Lichtenstein - lives and works in Berlin

## Lukas Quietzsch

Lukas Quietzsch's ambivalent paintings attract the viewer in a strangely restrained way: large-format and matt, vibrant yet somewhat desaturated, well-composed and open, enigmatic and flat. Quietzsch negotiates the visual codes and conditions of painting in a kind of emphatic analysis in which dualistic figures of thought such as affirmation and negation, uniqueness and uniformity, authenticity and staging dissolve in multi-perspective colour spaces. The gouache colours are repeatedly washed out in the painting process, leaving behind a colourful, enraptured shimmer. The images slowly unfold their resonant spaces interspersed with moments of tilt and disturbances. Associated temporalities and emerging possibilities mark the recognition of a motif, but the next moment what has been recognised eludes us and seems to be in question again.

Lukas Quietzsch will have his first solo exhibition at Galerie Gisela Capitain in September 2024.

*Untitled*

2023

Oil on canvas

210 x 200 cm

25.000 EUR net.







*Untitled*  
2024  
Oil on canvas  
210 x 200 cm

25.000 EUR net.



# ELFIE SEMOTAN

b. 1941 in Wels, Austria - lives and works in New York, Vienna and Jennersdorf

Elfie Semotan



*Andreas (Flowers for View on Colour), Wien*  
1996  
Archival pigment print on Hahnemühle paper  
Edition of 3  
39,5 x 32 cm

5.000 EUR net.



With her photographs Elfie Semotan has radically and successfully shaped the Austrian fashion and advertising scene of the past decades, critically examining modes of representation and display. In her work, she undermines the traditional way of picturing the female body and its function to present contemporary fashion. Semotan liberates her models from gender and sexuality, she undermines the control that the gaze and voyeuristic view of the observer usually exercises. Her models metamorphose into powerful and often surreal sculptural beings.



GALERIE GISELA CAPITAIN

# RYAN SULLIVAN

b. 1983 in New York - lives and works in New York

Ryan Sullivan

*Untitled*  
2024  
Cast urethane resin, fiberglass, epoxy  
230 x 205 m

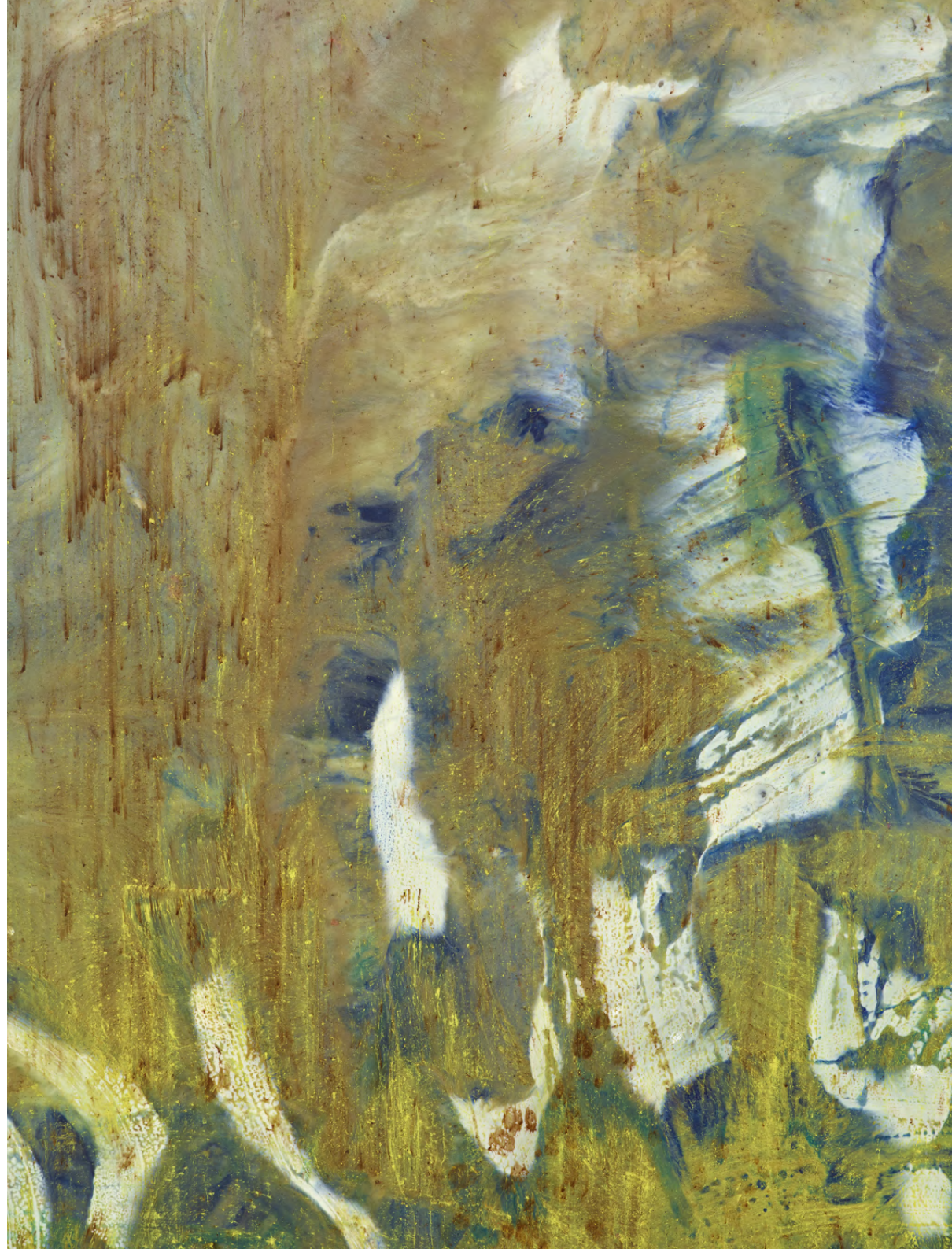
90.000 USD net.



While traditional painting requires the building of layers from the canvas upwards, Ryan Sullivan's paintings are made 'in reverse' by pouring liquid urethane, often infused with pigment, onto a flat rubber tray lying on the floor. The bucket, not the brush stroke, is the unit of the gesture.

The brush just pushes the color around. There is no canvas, only paint petrified into existence. The visual effect is determined by the curing time of each batch, along with the quantities, color choices, and pour lengths - and reminds of geological, interstellar, and microcosmic images.

Ryan Sullivan will have his first solo exhibition at Galerie Gisela Capitain in 2025.



Ryan Sullivan

*Untitled*  
2023  
Cast urethane resin, fiberglass, epoxy  
175 x 145 cm

60.000 USD net.



# CHRISTOPHER WILLIAMS

b. 1956 in Los Angeles - lives and works in Chicago, Cologne and Los Angeles

Christopher Williams



*Blocking Template:*

*Ikea Kitchen*

*(Frontal)*

*Studio Thomas Borho, Oberkasseler Str. 39,*

*Düsseldorf, Germany*

*September 18, 2022*

2023

Archival pigment print on cotton rag paper

77,2 × 86, cm

Edition of 10

65.000 USD net.

Due to their documentary character, Christopher Williams' photo works appear to be highly objective at a first glance, an impression that is confirmed by the lengthy captions listing technical and factual details. However, Williams is certainly no neutral observer who merely registers and documents what he sees. And although the photographs possess great visual beauty, he is not primarily interested in the formal aesthetic, the systematic organization, or the material qualities of the subject. In his photographs, Christopher Williams is more of a narrator with an eye for hidden anecdotes, for the meaning of certain signs, for underlying cultural identities.

This is one of four photographs which Williams created on the occasion of his solo exhibition at Galerie Gisela Capitant in 2023. Williams states for the press release:

*This IKEA Küchen ensemble, this set, this arrangement of props. Organized for the production of conventional forms. These forms contribute to a typological study of the photographic image. Frontal, overhead, 3/4 shots. The building blocks.*

*Simple pictures, regional pictures, ordinary pictures, vernacular pictures, conventional pictures, normative pictures, average pictures, representative pictures, utilitarian pictures, domestic pictures, redundant pictures, pre-existing pictures.*

*It is in the shadow of this domestic redundancy that the process of reassembly becomes possible.*





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