

Art Basel 2024

Hall 2.1 | Booth L1

Jean-Marie Appriou

Kenneth Bergfeld

Daniel Dewar & Grégory Gicquel

Melike Kara

Kresiah Mukwazhi

Berenice Olmedo

Rasha Omar

Albert Leo Peil

Tobias Spichtig

Minh Lan Tran

Jan Kaps

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Jean-Marie Appriou

born 1986 in Brest, France.

Known for his surreal figurative sculptures, Paris-based artist Jean-Marie Appriou blends archaic and futuristic worlds. With an alchemical approach, he often combines materials like aluminum, bronze, and blown glass to create intricate and detail-obsessed works. Informed by the depths of mythology, sci-fi realms, and cinema, his sculptures act as gateways to another dimension where post-human and other sentient creatures intertwine. From mythic tales to pop culture, his works bridge reality and imagination in a mind-bending, hallucinatory exploration.

His work has been exhibited internationally at venues including the Fondazione Sandretto Re Rebaudengo, Langhe Monferrato Roero, Piedmont; Lafayette Anticipations, Paris; Fondation Vincent van Gogh, Arles; Le Abattoirs, Toulouse; Musée d'Art Moderne de la Ville de Paris; Le Consortium, Dijon; Public Art Fund, Central Park, New York; Villa Medici, Rome; Lyon Biennial; Fondation Louis Vuitton, Paris; Palais de Tokyo, Paris; Château de Versailles; Astrup Fearnley Museet, Oslo; and the Vienna Biennial.

Cuttlefish, 2018

Blown glass

50 x 30 x 15 cm (19 10/16 x 11 12/16 x 5 14/16 in)

22.000 EUR (VAT excluded)







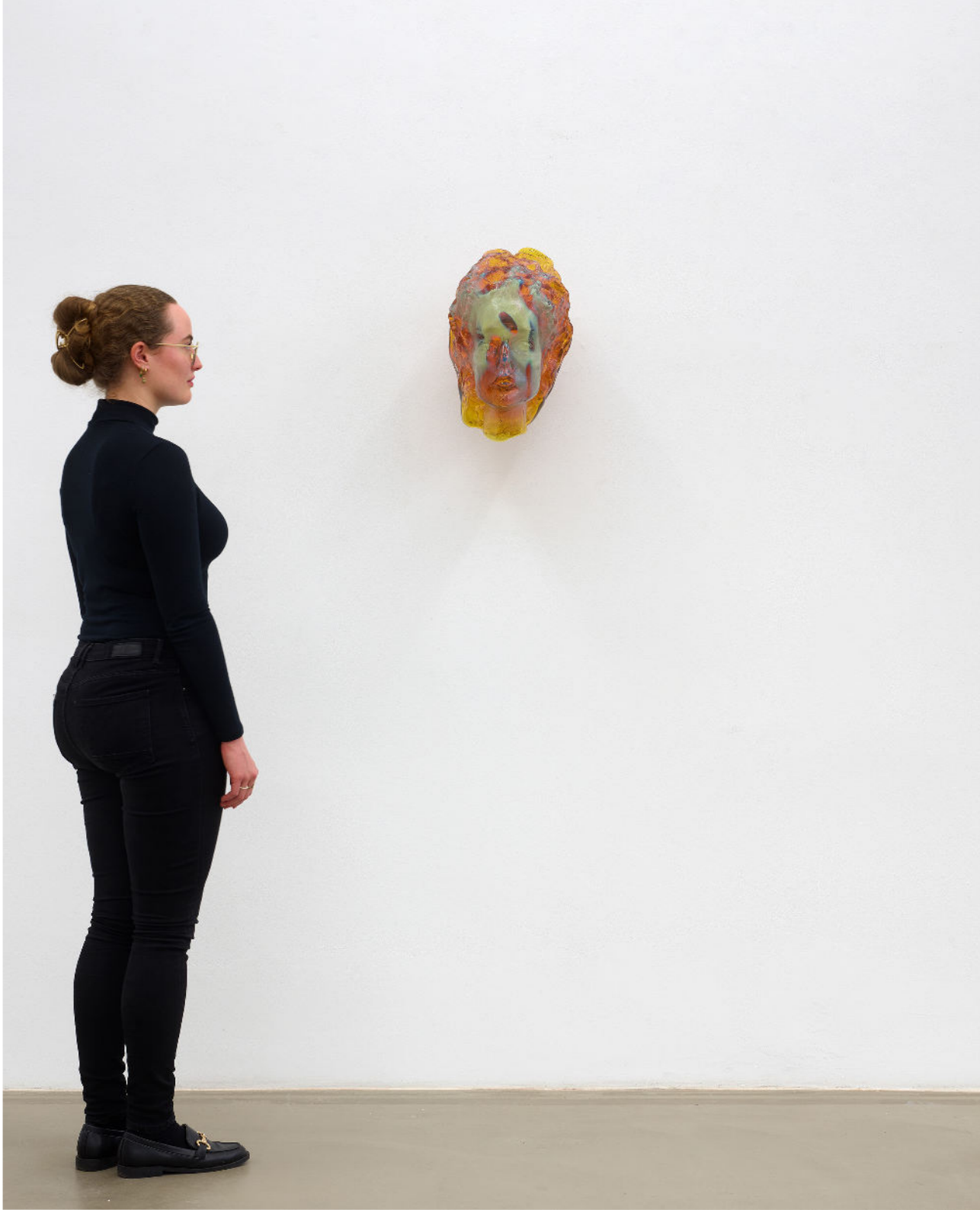
Jean-Marie Appriou

Marble, 2018
Blown glass
50 x 25 x 35 cm (19 10/16 x 9 13/16 x 13 12/16 in)

25.000 EUR (VAT excluded)









Kenneth Bergfeld

born 1990 in Germany.

Invested in the intricate dynamics of representation, the work of Cologne-based painter Kenneth Bergfeld explores the complexities of personal identity and the shifting nature of subjectivity. Oscillating between parasitical and symbiotic scenarios, his avatar-like figures navigate shape-shifting backdrops, diluting the boundaries between the self and its surroundings. His work reflects a concern for the realities of the globalized economy and the psychological conditions of consumerism, addressing questions of sustainability and the interplay between the individual and the environment.

His works have been exhibited at institutional venues including the Kölnischer Kunstverein, Cologne; the Museum Abteiberg, Mönchengladbach; the Kunstverein Duisburg; the Kunsthal Charlottenborg, Copenhagen; the Hochschule für bildende Künste Hamburg; and the Kunstverein Leverkusen, Leverkusen.

Untitled, 2024
Oil on canvas
200 x 150 cm (78 3/4 x 59 in)

32.000 EUR (VAT excluded)







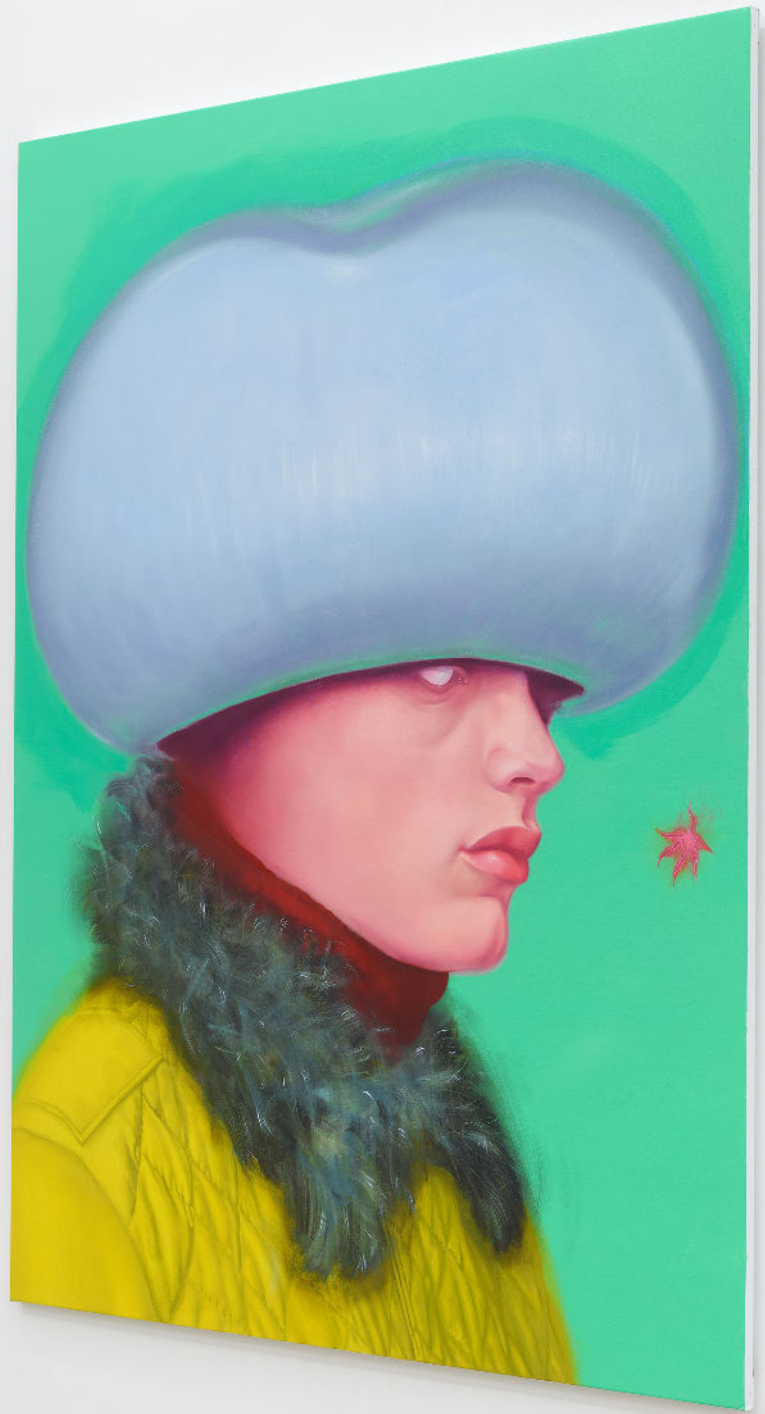


Kenneth Bergfeld

Untitled, 2024
Oil on canvas
200 x 150 cm (78 3/4 x 59 in)

32.000 EUR (VAT excluded)









Daniel Dewar & Grégory Gicquel

Daniel Dewar

born 1976 in Forest of Dean, United Kingdom.

Grégory Gicquel

born 1975 in St. Brieuc, France.

The British-French artist duo Daniel Dewar and Grégory Gicquel are known for works that explore the relationship between labor and production, and the blurred boundaries between animate and inanimate realms. Their multidisciplinary practice encompasses traditional handcrafted techniques and classical sculpture, engaging with manufacturing processes that have become less visible in the age of automation. Through their practice, which incorporates clay, ceramics, stone, wood, and textiles, Dewar and Gicquel blur the lines between functionality, decor, and the aura of the autonomous artwork.

Their works have been exhibited internationally at the MACRO, Museum of Contemporary Art of Rome, Rome, the Culturgest, Lisbon; the Secession, Vienna; the Van Buuren Museum & Gardens, Brussels; Staatliche Kunsthalle Baden-Baden; the Biennale de Lyon, Musée d'Art Contemporain, Lyon; the Kunsthalle Basel, Basel; the Portikus, Frankfurt; the Witte de With, Rotterdam; Wiels Contemporary Art Center, Brussels; the Musée Rodin, Paris; the Centre Pompidou, Paris; Santa Barbara Museum of Art, Santa Barbara; Museum of Modern Art, Dublin; CAPC, Bordeaux and the Palais de Tokyo, Paris. In 2012, they were the recipients of the Prix Marcel Duchamp.



Oak relief with jersey stitch pullover, 2024
Oak wood
115 x 120 x 9 cm (45 1/4 x 47 1/4 x 3 1/2 in)

35.000 EUR (VAT excluded)







Daniel Dewar & Grégory Gicquel



Oak bench with bumblebees, dandelion flowers, mallow flowers and snails, 2024

Embroidery on cushion, oak wood

40 x 66 x 56 cm (15 3/4 x 26 x 22 in)

12.000 EUR (VAT excluded)









Melike Kara

born 1985 in Bensberg, Germany.

Her artistic practice encompasses a wide range of media, including painting, sculpture, and photography. She is known for exploring themes related to displacement, marginalization, and exclusion, with a focus on amplifying and empowering unheard voices. Kara draws inspiration from Kurdish tapestries, using them as a starting point for her gestural-abstract paintings, which reinterpret her own cultural heritage. Her process of adaptation shifts the narrative away from dominant stories of oppression and instead creates spaces to celebrate the beauty of everyday cultural life and its histories, including traditions, festivities, and rituals.

Her work has been exhibited internationally including the SCHIRN Kunsthalle, Frankfurt; Kunst Halle Sankt Gallen; the Kunsthalle Zürich; the Kunstverein Düsseldorf; the Museum De Fundatie, Zwolle; the Philara Foundation, Düsseldorf; the Frac des pays de la Loire, Nantes; the Mead Gallery | Warwick Arts Centre, Coventry; the Neue Galerie Gladbeck; the Ludwig Forum Aachen; the Kölnischer Kunstverein; the Wiels Contemporary Art Centre, Brussels; the Kunstverein Göttingen; the Witte de With Center for Contemporary Art, Rotterdam; the Yuz Museum, Shanghai and the Dortmunder Kunstverein in Dortmund. She participated in the 58th Carnegie International in Pittsburgh, curated by Sohrab Mohebbi.

kowa, 2024

Oil stick and acrylic on canvas

200 x 180 cm (78 3/4 x 70 7/8 in)

40.000 EUR (VAT excluded)









Melike Kara

merdis, 2024
Oil stick and acrylic on canvas
200 x 180 cm (78 3/4 x 70 7/8 in

40.000 EUR (VAT excluded)









Kresiah Mukwazhi

born 1992 in Harare, Zimbabwe.

Kresiah Mukwazhi's practice centers around advocating for the visibility and rights of women facing discrimination in patriarchal societies. Through visual activism, she explores power dynamics within the female body through installations, performances, videos, and vibrant textile collages. Her latest series examines the underlying structures of systemic violence, deconstructing narratives that marginalize women in Zimbabwean society. By challenging cultural norms and taboos, Mukwazhi highlights the importance of addressing latent forms of patriarchy and systemic violence. Her work reflects a commitment to solidarity, empowerment, and care for marginalized communities, offering a platform for resistance and self-empowerment.

Her works have been exhibited internationally at venues like the Nottingham Contemporary; the Secession, Vienna; the Philara Foundation, Dusseldorf; the SMAC Gallery, Cape Town; the Zimbabwean Pavilion, 59th International Art Exhibition, La Biennale di Venezia; the Kunstmuseum Wolfsburg, Wolfsburg; the Norval Foundation, Cape Town; the South African National Gallery, Cape Town; the Iziko Museums, Cape Town; the Zeitz Museum of Contemporary Art Africa (MOCAA), Cape Town; the Netherlands Institute of Sound and Vision; the SAWY Contemporary, Berlin at Njelele Art Station, Harare, Zimbabwe; and The National Gallery of Zimbabwe, Bulawayo.

In 2024, Mukwazhi will show a large-scale work as part of Schultze Projects at the Museum Ludwig Cologne.

In 2024, Mukwazhi will present a monumental textile work at Art Basel Unlimited.





Bending over backwards, 2024
Bra straps on canvas
110 x 130 cm (43 1/4 x 51 1/8 in)

22.000 EUR (VAT excluded)



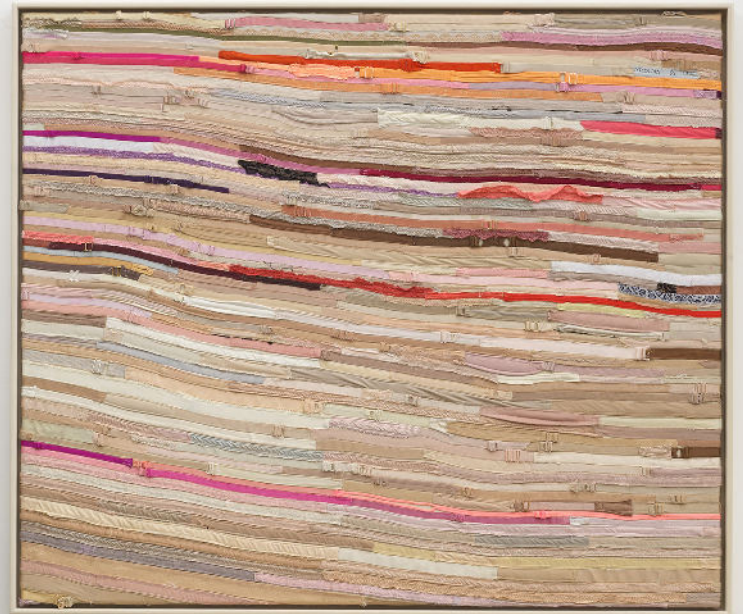


Kresiah Mukwazhi



Bending over backwards, 2024
Bra straps on canvas
110 x 130 cm (43 1/4 x 51 1/8 in)

22.000 EUR (VAT excluded)





Berenice Olmedo

born 1987 in Oaxaca, Mexico.

Berenice Olmedo is known for her sculptures and kinetic objects, in which she often integrates prostheses and orthotics. Her fusions of body parts challenge the notion of human wholeness and draw attention to the political dimensions of disability, illness and care. The artist engages with standardized expectations of our bodies and explores the extent to which external aids are essential to human existence. By reusing forms and materials from the medical field, she challenges the pursuit of efficiency and seamless perfection in favor of a more physical, political, and existential contemporary experience.

Her works have been exhibited at the Kunsthalle Basel; the ICA Boston, Boston; the Boros Collection, Berlin; the Dortmunder Kunstverein; the TEA Tenerife Espacio de las Artes, Tenerife; the Eres Foundation, Munich; the Museum of Contemporary Art of Monterrey; the Bemis Center for Contemporary Arts; the Krannert Art Museum, Chicago; the Museum für moderne Kunst (MMK), Frankfurt; the Simian, Copenhagen; the Museo Tamayo, Mexico City; the Haus Mödrath - Räume für Kunst, Kerpen and the Museo Universitario de Ciencias y Arte (MUCA), Mexico City; CAPC Musée d'art Contemporain de Bordeaux.

Donají, 2024

Stiff orthoprosthesis, aluminum tube and socket adapters for prosthesis and steel

200 x 95 x 65 cm (78 3/4 x 37 3/8 x 25 5/8 in)

50.000 EUR (VAT excluded)











Berenice Olmedo

Hortensia, 2024
Stiff orthoprosthesis, aluminum tube and socket adapters
for prosthesis and steel
200 x 104 x 35 cm (78 3/4 x 41 x 13 3/4 in)

50.000 EUR (VAT excluded)











Albert Leo Peil

born 1946 in Blankenfelde, Germany
d. 2019 in Lauf an der Pegnitz, Germany

Albert Leo Peil (1946–2019) was a German artist known for his meticulous drawings and works on copper, exploring themes of identity, queerness, and gender.

In his multifaceted works, he created a world of tectonic landscapes, populated by idealized figures, blending elements of mythology, celestial entities, and cultural icons.

Incorporating sci-fi and metaphysical imagery, his compositions, at times androgynous and ambivalent, combine both male and female features and imagine a future of queer life and virility.

untitled, 1983

Copper

30 x 20.2 cm (11 12/16 x 7 15/16 inches)

framed: 51 x 41 cm (20 1/16 x 16 2/16 inches)

12.000 EUR (VAT excluded)





Albert Leo Peil

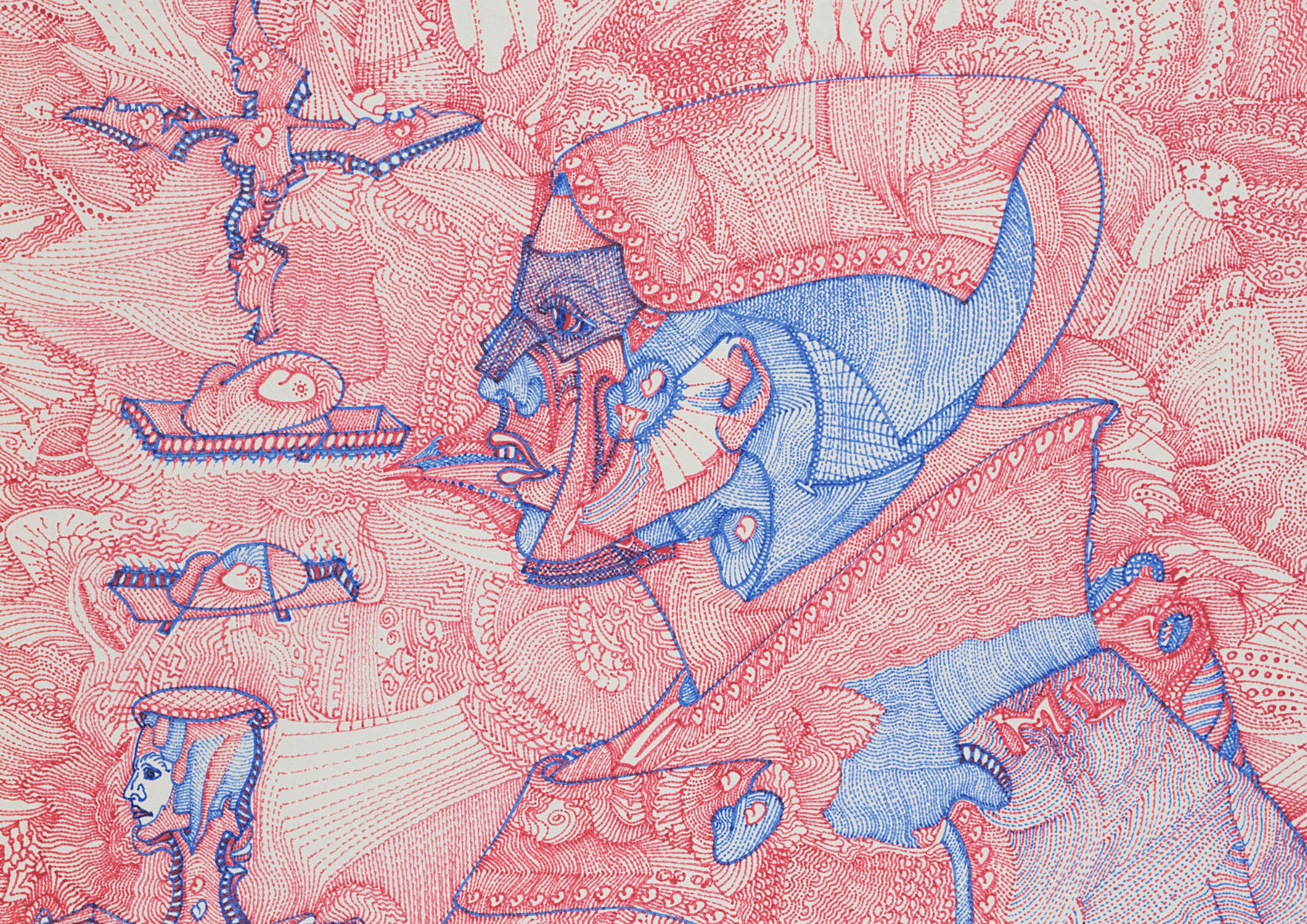
Martin Luther et l'inspirations de l'astrus, 1981

Coloured ink on paper

32 x 24 cm (12 9/16 x 9 7/16 inches)

5.000 EUR (VAT excluded)





Tobias Spichtig

born 1982 in Lucerne, Switzerland.

Tobias Spichtig draws inspiration from the world of fashion, theater and music, and works in a variety of media, including painting, sculpture, installation, and photography. Using everyday icons such as sunglasses, pets, and flowers, as well as installations that mimic domestic landscapes such as „refrigerator mounds“ and „mattress fields,“ he explores the intersection between the private and the public. His enigmatic portrait series, brimming with intimacy, blur the lines between the mundane and the glamorous, testing the boundaries between the individual and the collective.

His works have been exhibited internationally at the Kunsthalle Basel, Basel; Lafayette Anticipations, Paris; the KW Institute for Contemporary Art, Berlin; the KINDL - Centre for Contemporary Art, Berlin; the Swiss Institute, New York; the Boros Foundation, Berghain, Berlin; the Kaleidoscope, Spazio Maiocchi, Milan; the Centre d'art contemporain - la synagogue de Delme, Delme; the SALTS, Basel; the Museum Folkwang, Essen; the Dortmunder Kunstverein; the Malta Contemporary Art, Valetta; the Museum of Contemporary Art in Belgrade, Belgrade; the Hammer Museum, Los Angeles; the Kunsthalle Wien, Vienna; the Ludlow 38 (Goethe Institute), New York; the Ursula Blickle Foundation, Karlsruhe and the Witte de With Center for Contemporary Art, Rotterdam.



Dasha Zaharova, 2024
Oil on canvas
185 x 170 cm (72 7/8 x 66 7/8 in)

32.000 EUR (VAT excluded)



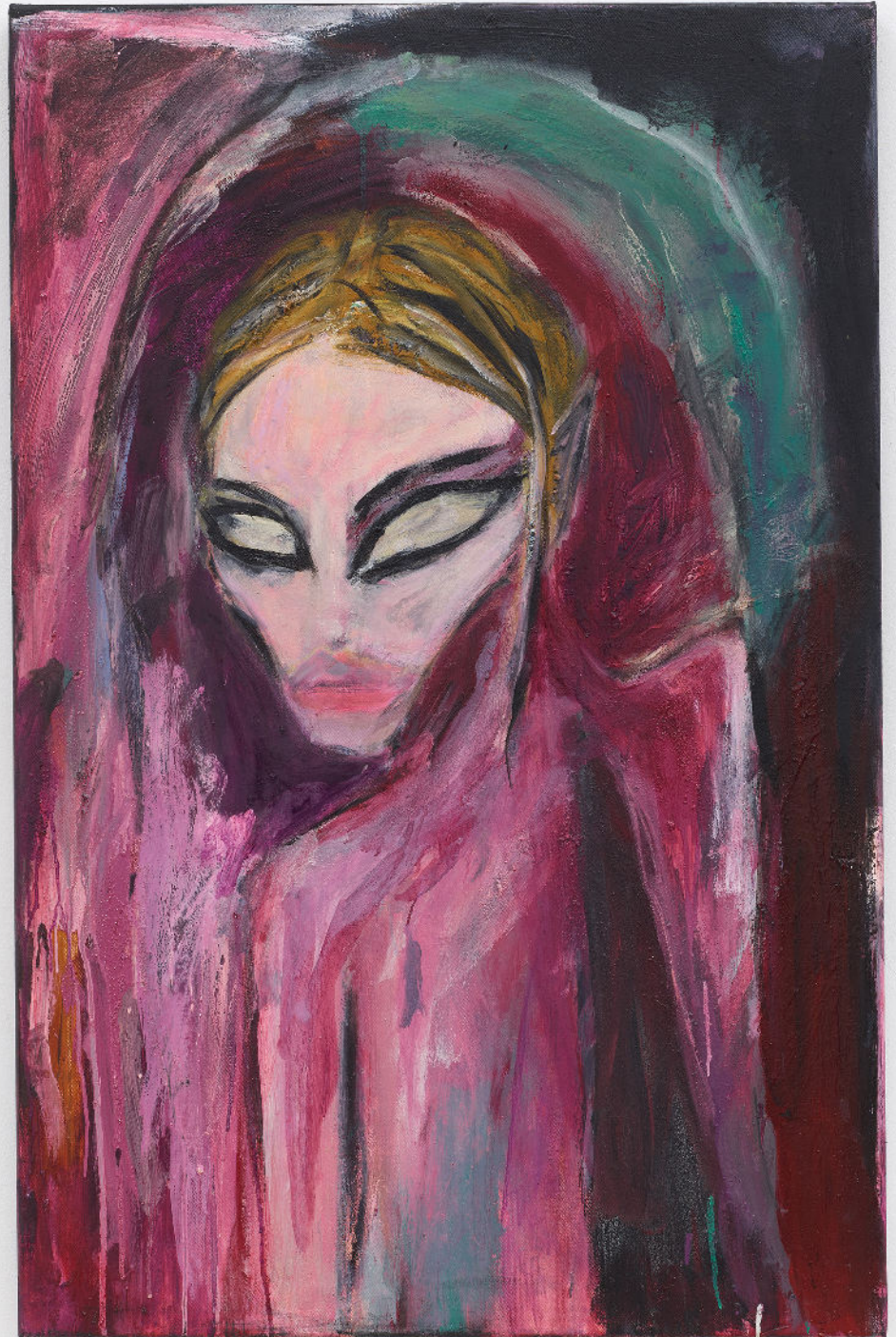


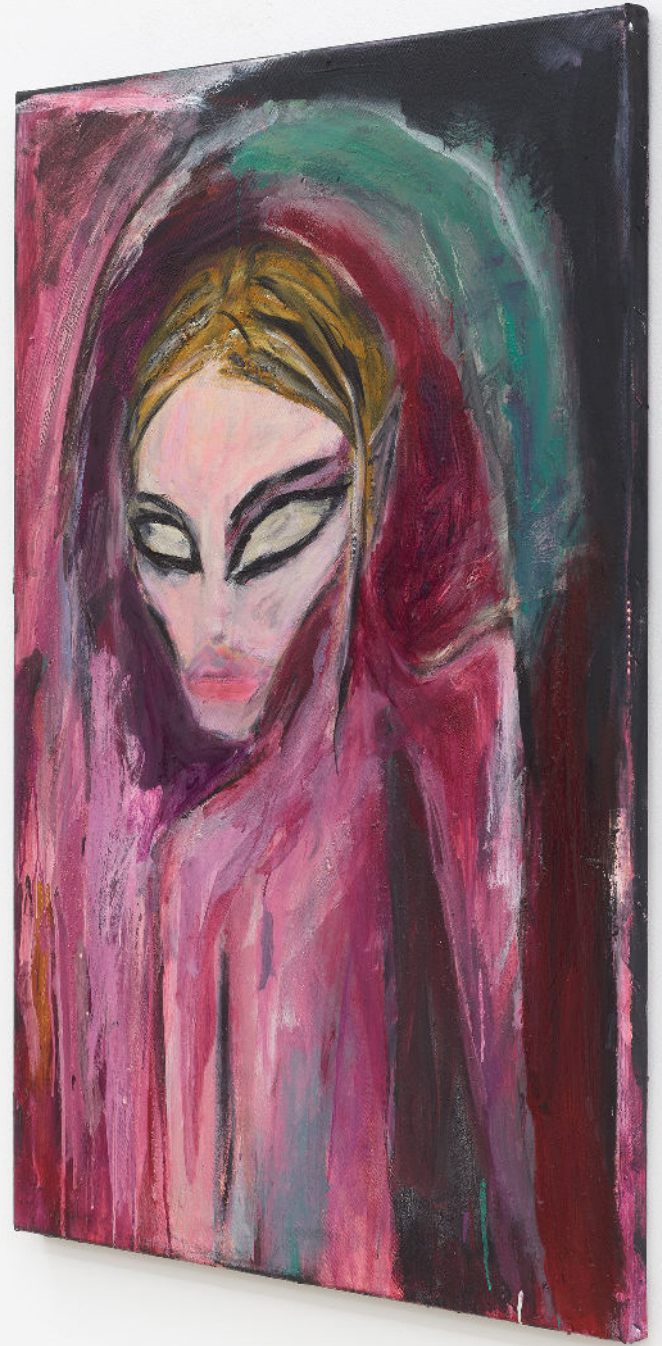


Tobias Spichtig

Szene 1, 2024
Oil on canvas
100 x 65 cm (39 3/8 x 25 5/8 in)

18.000 EUR (VAT excluded)









Rasha Omar

born 1989 in Damascus, Syria.

Born in Damascus, Rasha Omar lived through the outbreak of the Syrian civil war in 2011 and was 23 years old when she left the country. In her works, the artist of Kurdish descent explores the dichotomy between the utopian aspirations of civilization — embodied in the Sumerian myth of Dilmun— and the complex reality of conflict and migration. Drawing on her personal experiences, her art is not only a testimony to the effects of war, but also a meditation on harmony and resolution.

The paintings capture both somber and confident tones: While Rasha Omar's portraits resonate with traumatic experiences and memories, the compositions dissolve into topographical landscapes. These bird's-eye view garden images, in which one shape merges into the next, are reminiscent of the peaceful paradise of Dilmun. „In Dilmun“, reads one of the oldest poems, „the dove does not hide its head“.

A Spot Of Light, 2024

Oil, Acrylic and charcoal on canvas
170 x 140 cm (66 7/8 x 55 1/8 in)

20.000 EUR (VAT excluded)









Rasha Omar

Between Here And There, 2024
Oil, acrylic and charcoal on canvas
170 x 140 cm (66 7/8 x 55 1/8 in)

20.000 EUR (VAT excluded)









Minh Lan Tran

born 1997 in Hong Kong.

Minh Lan Tran's practice encompasses painting, writing, and performance, exploring the interplay and resistance between language, movement, and matter. Taking calligraphy as a starting point, writing serves as a significant foundation of her artistic process. Embracing the principles of choreography, Tran carefully distributes varying intensities, resulting in compositions that encapsulate the fluidity of corporeality. Rooted in different traditions and histories, her art tackles themes of social unrest and channels spiritual-political expressions of protest, including self-immolations. Through the convergence of these elements, the artist prioritizes embodiment over representation.

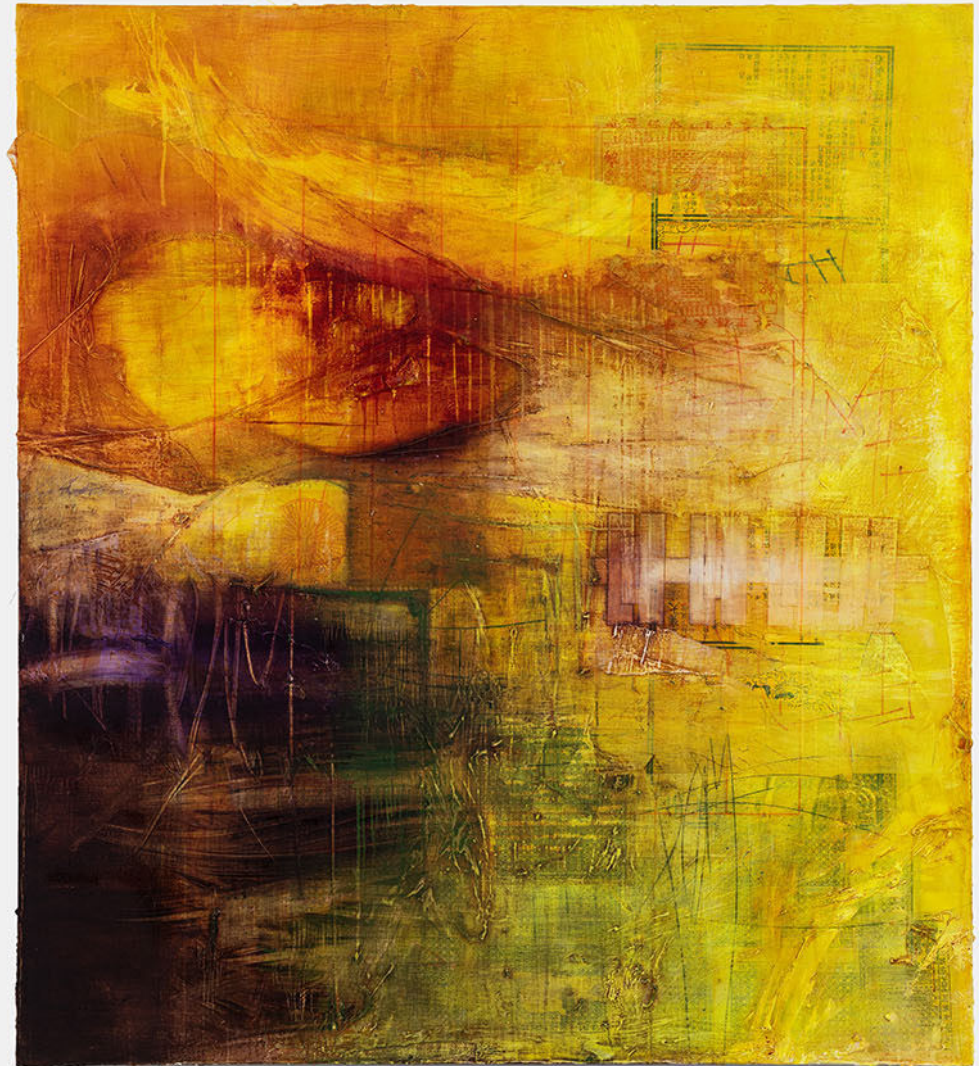
Her works have been exhibited at venues including HOUSE, Berlin; Francis Irv, New York; Balice Hertling, Paris; Harlesden High Street, London; the Museum of the Home, London; the Royal College of Art, London; the House of Annetta, London and the San Mei Gallery, London. She studied Art History at the Ecole du Louvre, Paris and the University of Oxford. She holds an MA in Byzantine studies and visual theology from the Courtauld Institute of Art, London (2020) and an MA in Painting from The Royal College of Art, London (2023).

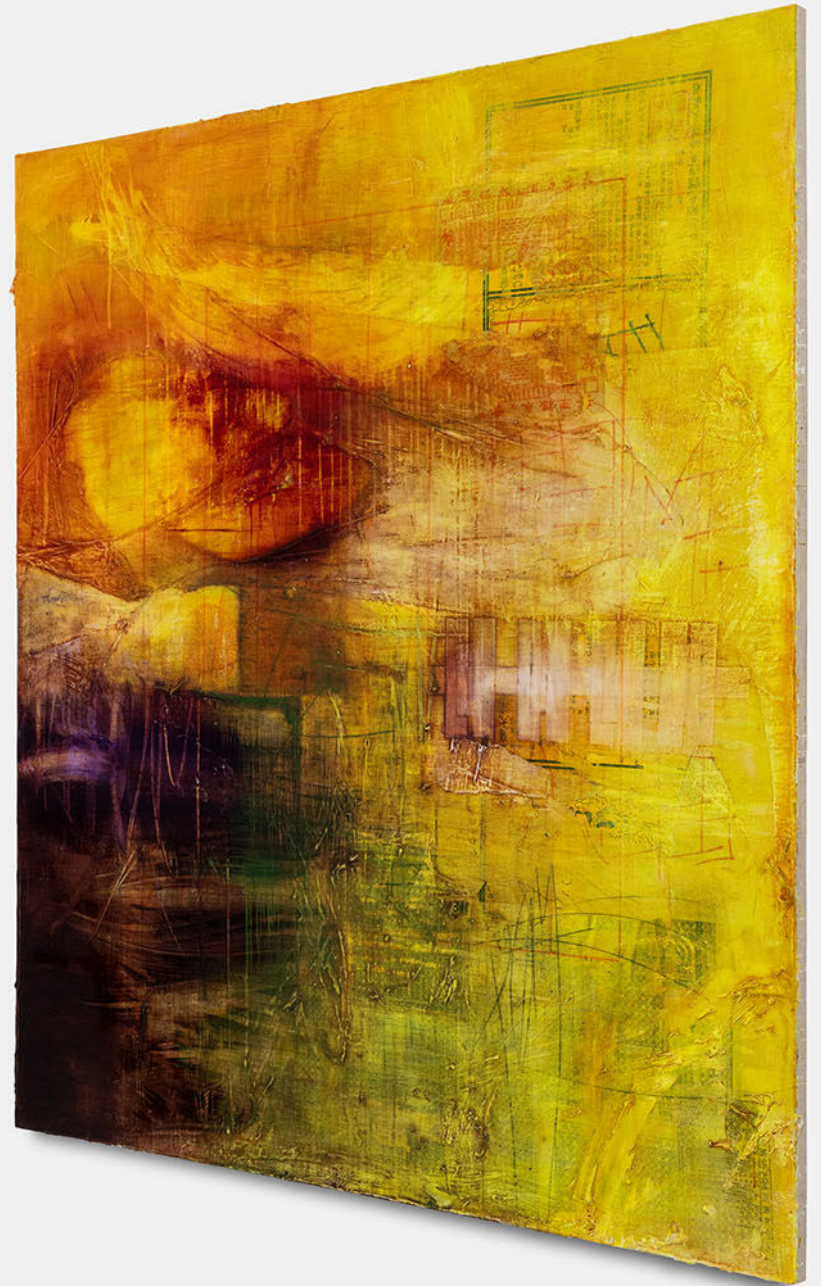
Feed the deads, 2024

Tempera, paper and oil on linen

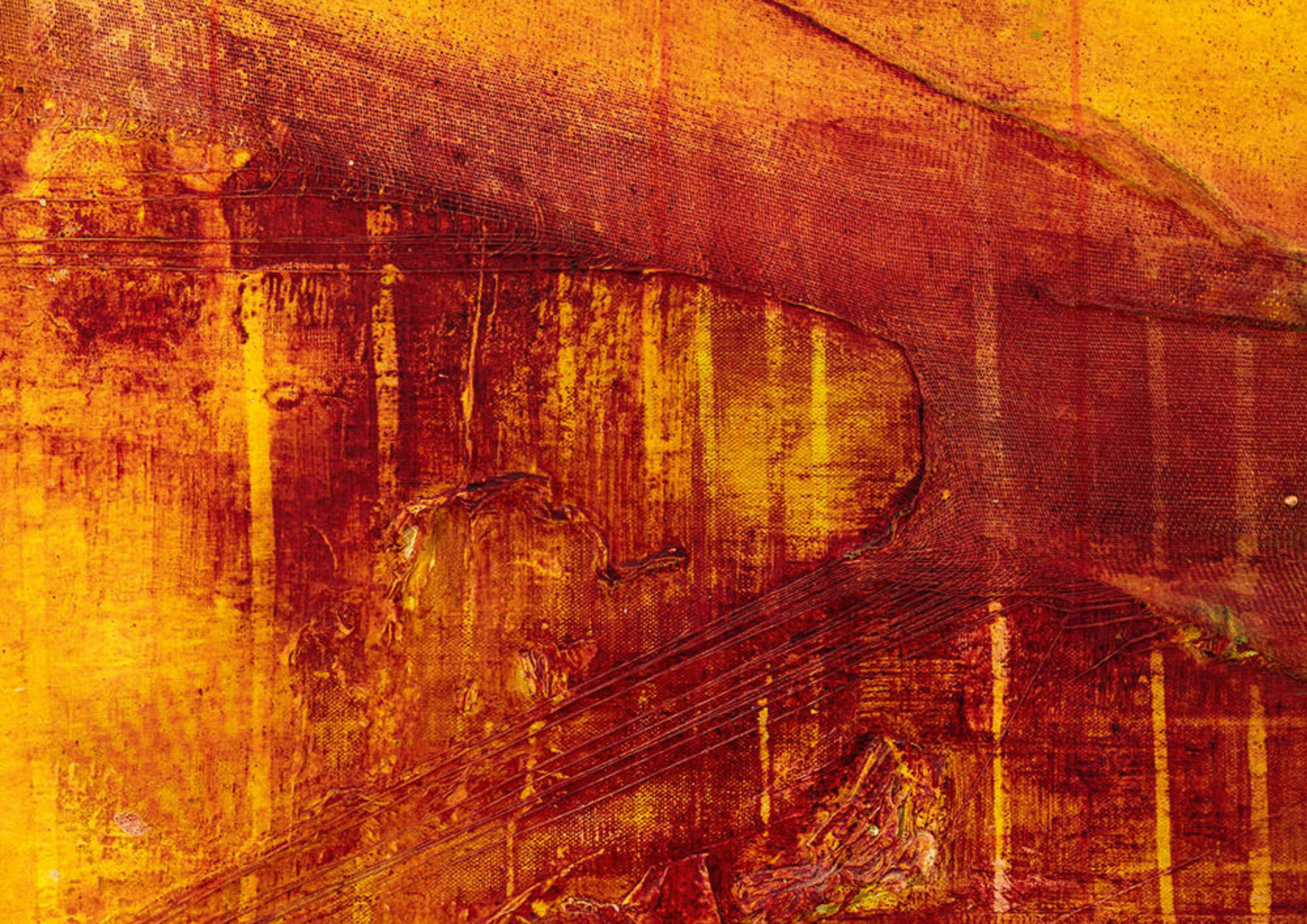
200 x 180 cm (78 3/4 x 70 7/8 in)

23.000 EUR (VAT excluded)









Minh Lan Tran

Tear, 2024
Tempera on linen
200 x 180 cm (78 3/4 x 70 7/8 in)

23.000 EUR (VAT excluded)









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Kresiah Mukwazhi
Nyenyedzi nomwe (the Seven Sisters Pleiades), 2024

Art Basel Unlimited

Hall 1.0 | Booth U14
Messeplatz 10
4058 Basel

Opening: June 10, 2024

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Kresiah Mukwazhi
Art Basel Unlimited 2024

Working with textile collage, installation, performance and video, Kresiah Mukwazhi examines the politicisation and instrumentalization of the female body as a contested site upon which the power dynamics of patriarchal society are played out. In recent works, she explores the underlying structures of systemic gender-based violence and deconstructs narratives that marginalize women in Zimbabwean society. Her practice is an expression of her commitment to solidarity, empowerment and care for marginalized communities, and strives to provide a platform for resistance and self-empowerment. Informed by her own observations of sexual exploitation and violence in Zimbabwe, her work advocates for the visibility and rights of women who face discrimination.

Conceived for Art Basel Unlimited, Nyenyedzi nomwe (the Seven Sisters Pleiades) expands on the artist's ongoing engagement with a community of sex workers in the suburbs of Harare. Measuring 7 metres wide and 3.5 metres high, this monumental wall-based work is composed of more than a thousand elastic straps, fabric and clasps from used bras. Packaged in bales and shipped to Africa as donations from wealthier countries, the bras are filtered through the informal trade economies until they are eventually sold in bulk at local markets. Working with this conceptually loaded material to evoke the associated ideas of sex and control, Mukwazhi challenges the cultural norms and taboos imposed on women and their bodies in order to address latent forms of patriarchy and structural violence.

The title takes its inspiration from the Pleiades star constellation, a cluster of seven stars with almost universal associations to feminine deities. The stars hold particular significance in African religions as the container of the Queen of Heaven, a powerful symbol of female strength and protection. In parallel Greek mythology the cluster represents seven sisters who were transformed into stars so that they could not be captured and raped. Mukwazhi's work is a summoning of all of these mythological beings to protect the abused, violated and marginalised women on Earth; to "restore their sacred feminine power and heal the world." She states; "in my work I refer to those unsung indigenous acts or rituals that show feminine power and the deep connection that women have to the land. When a woman, especially an older woman, strips down her clothes angrily, the land hears her and stops the rain until she is appeased. This is where the bra or undergarment comes to represent a form of resistance and a medium to bring such empowering knowledge to light."

Expanding on the artist's recent exhibitions at the Secession in Vienna and Nottingham Contemporary, as well as the Zimbabwe Pavilion at the 59th Venice Biennale, Mukwazhi's proposed work for Art Basel Unlimited rejects the stigmatization of these women and gives voice to those who are not yet heard.

Kresiah Mukwazhi

born 1992 in Harare, Zimbabwe.

Kresiah Mukwazhi has exhibited internationally at venues like the Nottingham Contemporary (2023); the Secession, Vienna (2023); the Philara Foundation, Dusseldorf; Cape Town (2023); the Zimbabwean Pavilion, La Biennale di Venezia (2022); the Kunstmuseum Wolfsburg, Wolfsburg (2022); the Norval Foundation, Cape Town (2021); the Iziko South African National Gallery, Cape Town (2020); the Zeitz Museum of Contemporary Art Africa (MOCAA), Cape Town (2019); the Netherlands Institute of Sound and Vision, Hilversum (2019); the SAWY Contemporary, Berlin at Njelele Art Station, Harare, Zimbabwe (2017); and The National Gallery of Zimbabwe, Bulawayo (2016). Her works are held in international public and private collections, including the Museum Ludwig, Cologne; Musée d'Art Moderne, Paris; Sammlung Philara, Dusseldorf; Boros Collection, Berlin; Haus Mödrath, Cologne, and the Instituto Inhotim, Brazil, among others.



Kresiah Mukwazhi
Nyenyedzi nomwe (the Seven Sisters Pleiades), 2024
Bra straps on canvas
350 x 800 cm (137 3/4 x 315 in)

250.000 EUR (VAT excluded)



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Click [HERE](#) to see a video interview with Kresiah Mukwazhi on her work Nyenyedzi nomwe (the Seven Sisters Pleiades), 2024



THEY CAN GAZE AT THE SKY AND SAY "I WANT TO GO TO THE SKY"

SECRET

VICTORIA'S SECRET

#GIVE #LOVE #LLO







Untitled, 2024
Bra straps on canvas
144 x 152 x 5 cm
(56 3/4 x 59 7/8 x 2 in)
27.000 EUR (VAT excluded)









Sprinkle sprinkle II, 2024
Bra straps on canvas
127 x 159 x 5 cm (50 x 62 5/8 x 2 in)
26.000 EUR (VAT excluded)







Amidst grief there was hope, 2024
Bra straps on canvas
110 x 140 cm (43 1/4 x 55 1/8 in)
23.000 EUR (VAT excluded)





VICTORIA'S

ELIEN

MIRACY







Remember your softness II, 2024
Bra straps on canvas
110 x 130 cm (43 1/4 x 51 1/8)

23.000 EUR (VAT excluded)



KRESIAH MUKWAZHI

1992 born in Harare, Zimbabwe
Lives and works in Harare, Zimbabwe

UPCOMING

2024
Schultze Projects #4, Museum Ludwig, Cologne (Solo)
Jan Kaps, Cologne (Solo)
Art Basel Unlimited (Solo)

SELECTED SOLO SHOWS

2024
Body Count, blank projects, Cape Town

2023
Kirawa, Nottingham Contemporary, Nottingham
Kirawa, Secession, Vienna

2022
Ndakamira pamukaha (Standing my ground till it cracks), Jan Kaps, Cologne

2021
Zviratidzo, Blank Projects, Cape Town

2020
Mukando, Jan Kaps, Cologne

2018
Bedroom Interview, SMAC Gallery, Cape Town

SELECTED GROUP SHOWS

2023
Strike Fast, Dance Lightly: Artists on Boxing, The FLAG Art Foundation, New York
I've only got eyes for you, Philara Foundation, Dusseldorf
Kunst-Stoff. Textile as Artistic Material, Kunst Halle Emden, Emden

2022
Zimbabwean Pavilion, 59th International Art Exhibition, La Biennale di Venezia, Venice
#empowerment, Planetarische Feminismen, Kunstmuseum Wolfsburg, Wolfsburg

2021
OFF ROAD II, Zeno X Gallery, Antwerp
Mixed Company, Norval Foundation, Cape Town

2020
Love your symptoms, but not too much, blank projects, Cape Town
Materiality, Iziko South African National Gallery, Cape Town

2019
African Textures. Jeanne Gaigher, Kresiah Mukwazhi, Marlene Steyn, Osart Gallery, Milan, Italy
The Female Line, SMAC Gallery, Cape Town
Conversations in Texture, Berman Contemporary, Johannesburg
Legitimate Expectations, Market Photo Workshop, Johannesburg
Not the Usual Suspects, Iziko Museums, Cape Town

Prism of Freedom, Netherlands Institute of Sound and Vision

2018

Legitimate Expectations at the Market Photo Workshop, Johannesburg
PARA_OTHER – Chale Wote Street Art Festival, Accra

2017

That, Around Which the Universe Revolves, Kapitel 3 - Harare, SAWY
Contemporary, Berlin at Njelele Art Station, Harare
Disclosure, SMAC Gallery, Cape Town

2016

Nhaka/Ilifa/Inheritance, Zimbabwe Annual Exhibition National Gallery of
Zimbabwe
In My Private Moments, National Gallery of Zimbabwe, Bulawayo
Beyond the Body, Tsoko Gallery, Zimbabwe

2015

GWANZA month of photography, Village Unhu, Harare
Migration, Gallery Delta, Harare (First price in the 'mixed media sculptural
work' category)

GRANTS AND FELLOWSHIPS

2020

Online Fellowship, Institute for Creative Arts - ICA, Cape Town

2018

Recipient of the research residency, ANT Mobility Grant, Pro Helvetia,
Johannesburg

RESIDENCIES AND PERFORMANCES

2023

Hera Hera (hail hail), Nottingham Contemporary, UK

2019

Arts of Africa and Global Souths, Rhodes University with Performance, Summo-
ned from Luzari, Makhanda, South Africa
Nafasi Art Space with Performance, Pamuchakata, Dar es Salaam, Tanzania

2018

Katutura Art Centre, Windhoek, Namibia - supported by ANT Mobility Grant, Pro
Helvetia

2016-2017

Village Unhu, Harare, Zimbabwe

2015

National Gallery of Zimbabwe, Harare, Zimbabwe

EDUCATION

National Gallery School of Visual Art and Design in Harare, Zimbabwe
Market Photo Workshop in Johannesburg, South Africa

SELECTED PRIVATE & PUBLIC COLLECTIONS

Museum Ludwig, Cologne
Musée d'art moderne de la Ville de Paris
Philara Collection, Dusseldorf

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