

DEBORAH SCHAMONI
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Deborah Schamoni is pleased to participate for the second time in the Galleries section of Art Basel in Basel with works by KAYA (Kerstin Brätsch & Debo Eilers), Flaka Haliti, Maryam Hoseini, Judith Hopf and Yong Xiang Li.

Art Basel, Basel 2024
Hall 2.1, Booth P21

Each artist is represented by new and recent key pieces from their respective oeuvres, drawing connections between essential questions such as queer identities, counternarratives, and the complexities of representation in light of environmental issues. The selection of works furthermore emphasizes the diverse aspects of metamorphosis and temporality.

Flaka Haliti
Yong Xiang Li
KAYA (Kerstin Brätsch & Debo Eilers)
Maryam Hoseini
Judith Hopf

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Preview
Prices do not include VAT





Installation view, Flaka Haliti, *ISHOUT, YOUR ECHOES BOUNCE, WHAT AM I?*, Cukrarna Gallery, Ljubljana, 2023

Humor and the unexpected imbue the sculptures of **Flaka Haliti** (b. 1982, Prishtina) who previously represented her home country, Kosovo, at the 2015 Venice Biennale. For Haliti, such lightness allows her to confront entrenched histories—whether of nationalism, identity, or ecology. At Art Basel, we will present her sculpture *Whose Bones?*, which at first glance resembles a fossil from a natural history museum. Its glistening steel skeleton, however, is a hybrid of two different animals, forming an otherworldly predator that seems poised to come to life. Partially coated in a white, polygonal shell, the creature could at once be a prehistoric chimera and a futuristic cyborg. The sculpture subverts the violence inherent in scientific systems of classification and display, uncovering within this history an imaginative potential that destabilizes boundaries—whether on the level of species or of time.

Flaka Haliti was a scholarship holder of the Villa Romana in Florence in 2017 and is the recipient of the Ars Viva Prize. She completed her studies at the College of Fine Arts, Städelschule in Frankfurt am Main. Flaka Haliti was a resident of the Art Explora – Cité internationale des arts Residency, Paris, France, in 2023. Recent solo and group exhibitions include Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin, Germany (2023); Cukrarna, Ljubljana, Slovenia (2023); Kunsthaus Bregenz, Austria (2021); Deborah Schamoni (2020); Salzburger Kunstverein, Austria (2016); mumok – Museum Moderner Kunst, Vienna, Austria (2014).





Flaka Haliti
Whose Bones?, 2022
Plastic, foam, steel, aluminum
98 × 40 × 200 cm
38 ½ × 15 ¾ × 78 ¾ inches
FH066

€ 65.000,00 ex. tax



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Whose Bones?, 2022
Plastic, foam, steel, aluminum
98 × 40 × 200 cm
38 ½ × 15 ¾ × 78 ¾ inches
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The works of **Yong Xiang Li** (b. 1991, Changsha) deploy metamorphosis as a tool for confronting the legacy of cultural encounters between the West and East. Li upends this asymmetrical history through his embrace of surface, transmuting a wide range of art-historical references into a distinctive formal language at once rigorous and playful. We will present *Meticulous Insolvency & a Siesta*, a stark black shelving unit adorned with a trompe l'oeil painting envisioning the shelves' interior: a thin lad lies on a carpet with his eyes closed, but his apparent fatigue is belied by the tension of his hand, which holds a cat teaser.

Yong Xiang Li lives and works in Berlin. He completed his Meisterschüler in visual arts with Judith Hopf at the Städelschule in 2020. Recent solo and group exhibitions include Kunsthalle Mannheim (2023); Deborah Schamoni (2023); UCCA, Shanghai (2023); Göteborg International Biennial for Contemporary Art (2023); Antenna Space, Shanghai (2023); LC Queisser, Tbilisi (2022); New Century Art Foundation, Beijing (2022); Sadie Coles, London (2021); Portikus, Frankfurt am Main (2020).





Yong Xiang Li
Meticulous Insolvency & a Siesta, 2023
Acrylic, linen and varnish on gessoed panel, painted
beech, primed cotton mounted on MDF
200 × 80 × 40 cm
78 ¾ × 31 ½ × 15 ¾ inches
YXL015

€ 45.000,00 ex. tax



Yong Xiang Li
Meticulous Insolvency & a Siesta (detail), 2023
Acrylic, linen and varnish on gessoed panel, painted
beech, primed cotton mounted on MDF
200 × 80 × 40 cm
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Yong Xiang Li
*Parallel Support & Possess
it in a Sleeve, 2023*
Acrylic and varnish on gessoed
linen mounted on HDF, painted
beech, brass hinge
140 × 200 × 2 cm
55 × 78 ³/₄ × ³/₄ inches
YXL017

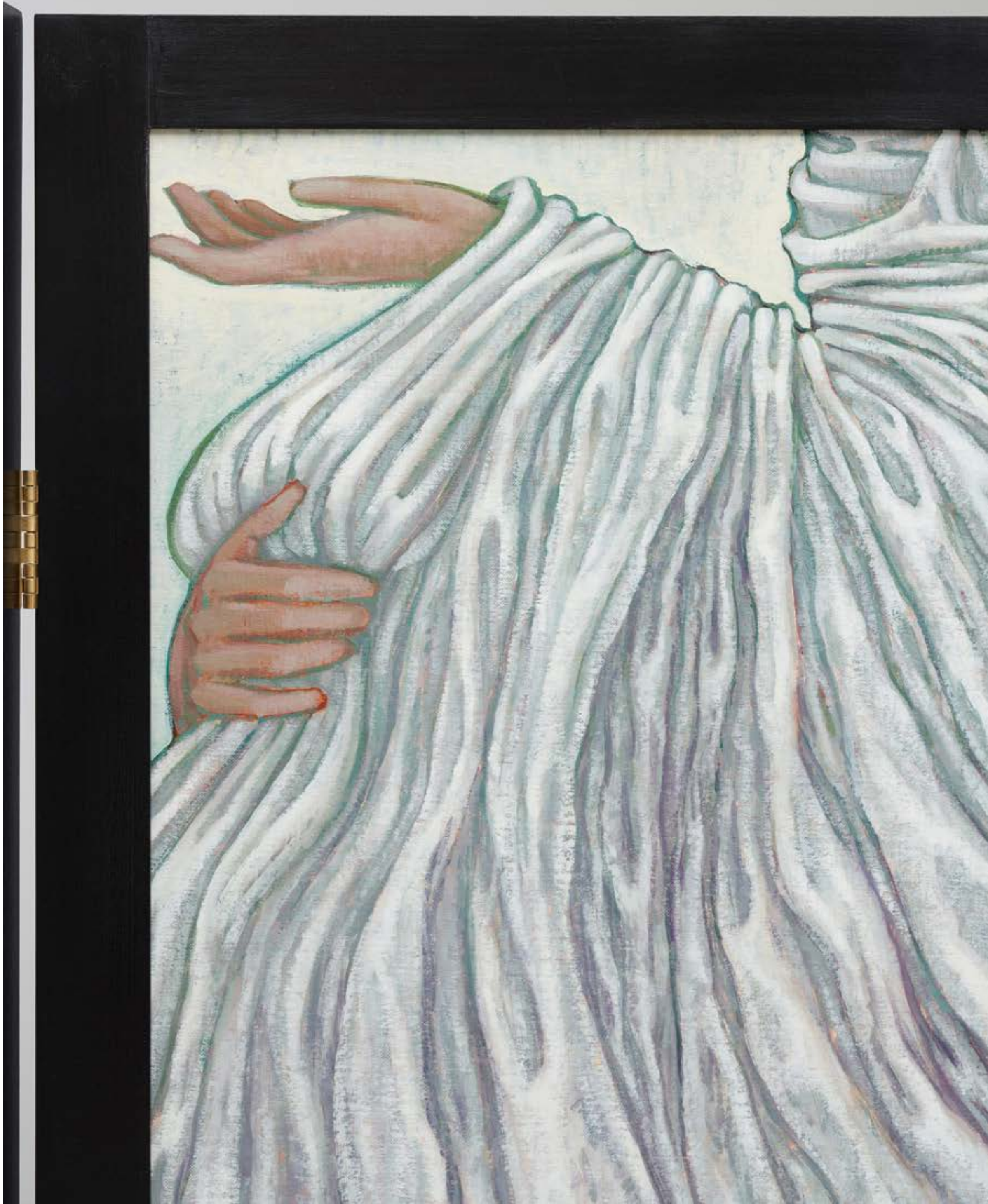
€ 35.000,00 ex. tax





Yong Xiang Li
Parallel Support & Possess it in a Sleeve (detail), 2023
Acrylic and varnish on gessoed linen mounted
on HDF, painted beech, brass hinge
140 × 200 × 2 cm
55 × 78 ³/₄ × ³/₄ inches
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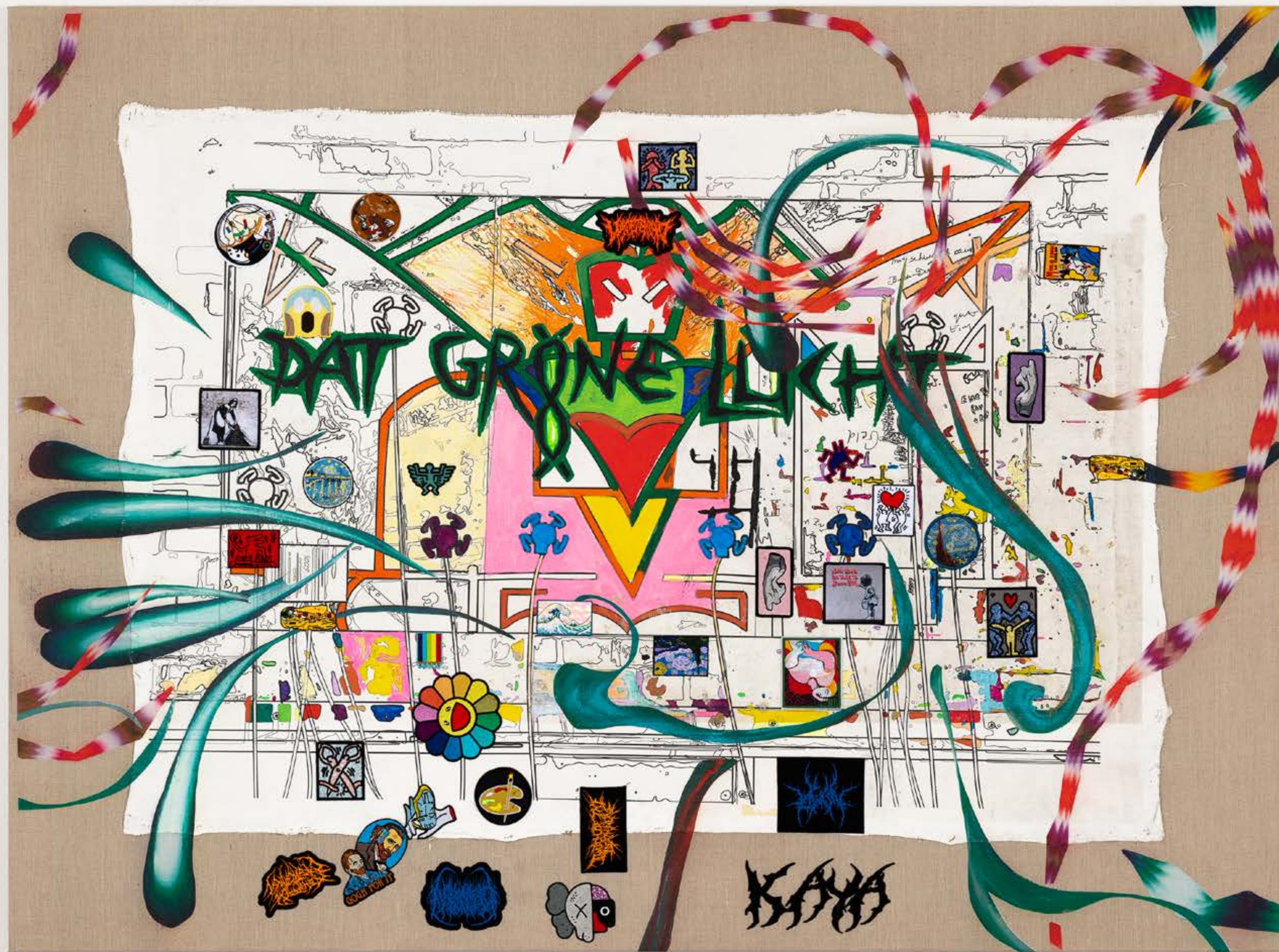




KAYA is a body—fictional and material—forged through exchange between the artists Kerstin Brätsch (b. 1979, Hamburg) and Debo Eilers (b. 1974, Texas). For Brätsch and Eilers, KAYA is a hybrid artistic practice with its own life, capable of traversing the boundaries between painting and sculpture. A geologic logic undergirds their practice, which forms as they preserve, pulverize, and retool former KAYA performance objects and ephemera into artworks. At Art Basel, we will present canvases that have been continually altered as they traveled between projects, performances, and exhibitions. Integrating abstract neon swirls with cartoonish clothing patches and lively figurative sketches, these works contain a palpable history, and are affectively charged with vitality.

KAYA is a collaborative project established in 2010. Kerstin Brätsch and Debo Eilers are based in New York and Berlin. Recent solo and group exhibitions include Museum Brandhorst, Munich, Germany (2023); Antenna Space, Shanghai, China (2023); Haus der Kunst, Munich, Germany (2018); Whitney Biennial, New York, USA (2017); Mumok Vienna, Austria (2016); KUB Kunsthau Bregenz, Austria (2015); MWoods, Beijing, China (2015); 47 Canal, New York, USA (2013); Fridericianum, Kassel, Germany (2013).

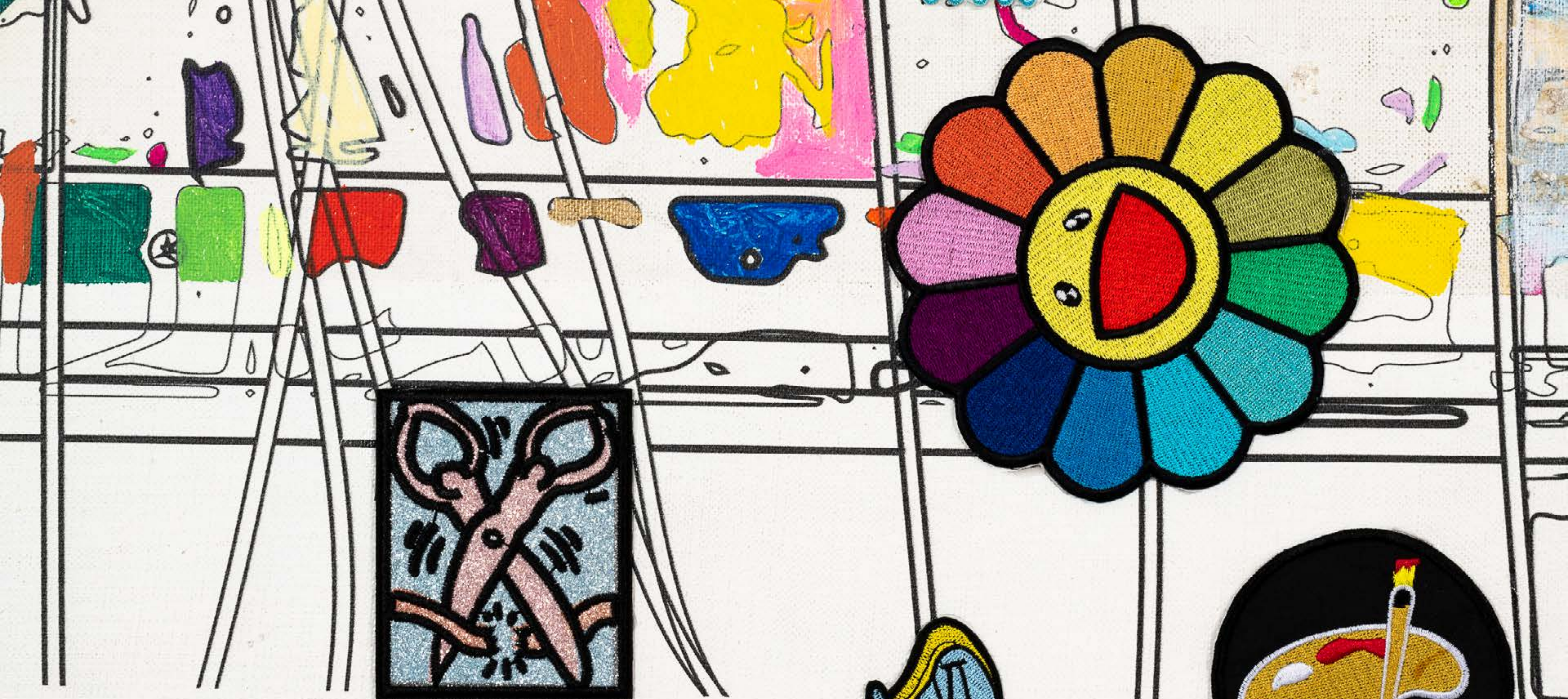




KAYA (Kerstin Brätsch & Debo Eilers)
Dat grüne Licht_Catacomb Mirror,
2017–2022

Acrylic, patches, UV print,
canvas on linen
130 × 175 cm
51 ¼ × 69 inches
K080

€ 22.000,00 ex. tax





KAYA (Kerstin Brätsch & Debo Eilers)
Doode Bloom_Paramount, 2017–2022
Acrylic, patch, UV print, metal flakes on canvas
175 × 130 cm
69 × 51 ¼ inches
K085

€ 22.000,00 ex. tax



Installation view, KAYA (Kerstin Brätsch & Debo Eilers), *HISTORY_HERSTORY*, Deborah Schamoni, 2023



KAYA (Kerstin Brätsch & Debo Eilers)
Dat backsig Klater_Catacomb Mirror, 2017–2022
Acrylic, patches, UV print, grommets,
linen on canvas
175 × 130 cm
69 × 51 ¼ inches
K077

€ 22.000,00 ex. tax







KAYA (Kerstin Brätsch & Debo Eilers)
Dat Grön_Fridericianum, 2017–2022
Acrylic, patch, UV print, canvas on canvas
175 × 130 cm
69 × 51 ¼ inches
K076

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Maryam Hoseini's paintings depict fractured, headless bodies navigating a landscape of architectural fragments and jagged shards, suggesting ruins or the aftermath of disaster. Exploring the subtle relationship between bodies, physical space, and the politics of narrative and painted in a bold geometric style and rendered in sumptuous colors, Hoseini's paintings find levity and pleasure within incompleteness and breakages. By using shaped canvases that engage with the surrounding architecture, Hoseini positions the viewers as voyeurs into her painted worlds while examining the concept of ruins, displacement, and fracture.

Maryam Hoseini (b. 1988, Tehran, Iran) lives and works in Brooklyn, New York. Hoseini earned a BA from Sooreh Art University in Tehran, Iran and dual MFA degrees from the School of the Art Institute of Chicago, Chicago, IL and Bard College, Annandale-on-Hudson, NY. Recent solo and group exhibitions include Sadie Coles HQ, London (2023); The Aldrich Contemporary Art Museum, Ridgefield, USA (2022); Galleria Massimo Minini, Brescia, Italy (2022); High Art, Paris, France (2022); Deborah Schamoni, Munich, Germany (2021); Rachel Uffner Gallery, New York, USA (2020); MOMA PS1, New York, USA (2016).







Maryam Hoseini
Of Flesh and Three Hearts (No. II), 2023
Acrylic, oil, ink, and pencil on wood panel
200 × 112 × 5 cm
78 × 44 × 2 inches
MH031

\$ 36.000,00 ex. tax



Installation view, Judith Hopf, *Énergies*, Le Plateau, Frac Île-de-France, Paris, 2022

Since the 1990s, **Judith Hopf** has developed a distinct artistic language in the form of sculpture, film, drawing, performance, and stage design. In her works, Hopf addresses social inscriptions and power structures in political and private realms, as well as the impact of visible and invisible architectures, technologies, and objects on the human body and its movements. Often referencing everyday as well as modernist and postmodernist aesthetic vocabularies, and employing materials such as brick, concrete, and glass, her works challenge habitual views, representations, and behaviors.

Judith Hopf (b. 1969 in Karlsruhe) lives and works in Berlin. She is a professor of fine arts at the Städelschule in Frankfurt am Main.


Recent solo and group exhibitions include kaufmann repetto, New York, USA (2024); Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin, Germany (2023); Una Boccata d'Arte, Aquileia, Italy (2023); DESTE Foundation, Hydra, Greece (2023); Capc – Musée d'art contemporain de Bordeaux, France (2023); Bétonsalon – centre d'art et de recherche, Paris, France (2022); FRAC île-de-france, Paris, France (2022); kaufmann repetto, Milan, Italy (2021); Museum MMK für Moderne Kunst, Frankfurt am Main, Germany (2021); Metro Pictures, New York (2019); KW Institute for Contemporary Art, Berlin, Germany (2018); Hammer Museum, Los Angeles (2017); Museion, Bolzano, Italy (2016); La Biennale de Montréal (2016); the 8th Liverpool Biennial (2014); Malmö Konsthall, Sweden (2012); dOCUMENTA (13), Kassel, Germany (2012); Tate Modern, London, Great Britain (2008); the Museum of Contemporary Art, Chicago, USA (2005).





Judith Hopf
Untitled (Grashalm), 2024
Concrete, metal
270 × 49,5 × 122 cm
106 ¼ × 19 ½ × 48 inches
JH258/S

€ 32.000,00 ex. tax



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106 ¼ × 19 ½ × 48 inches
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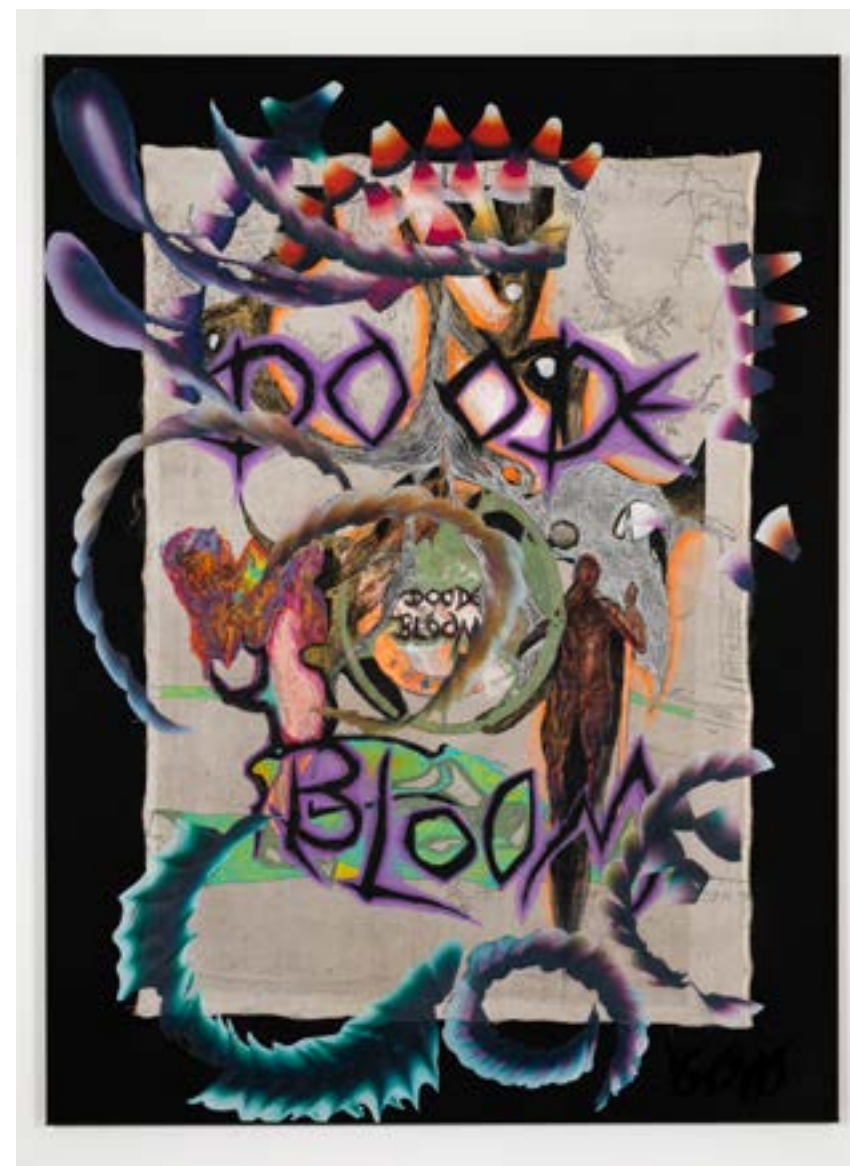
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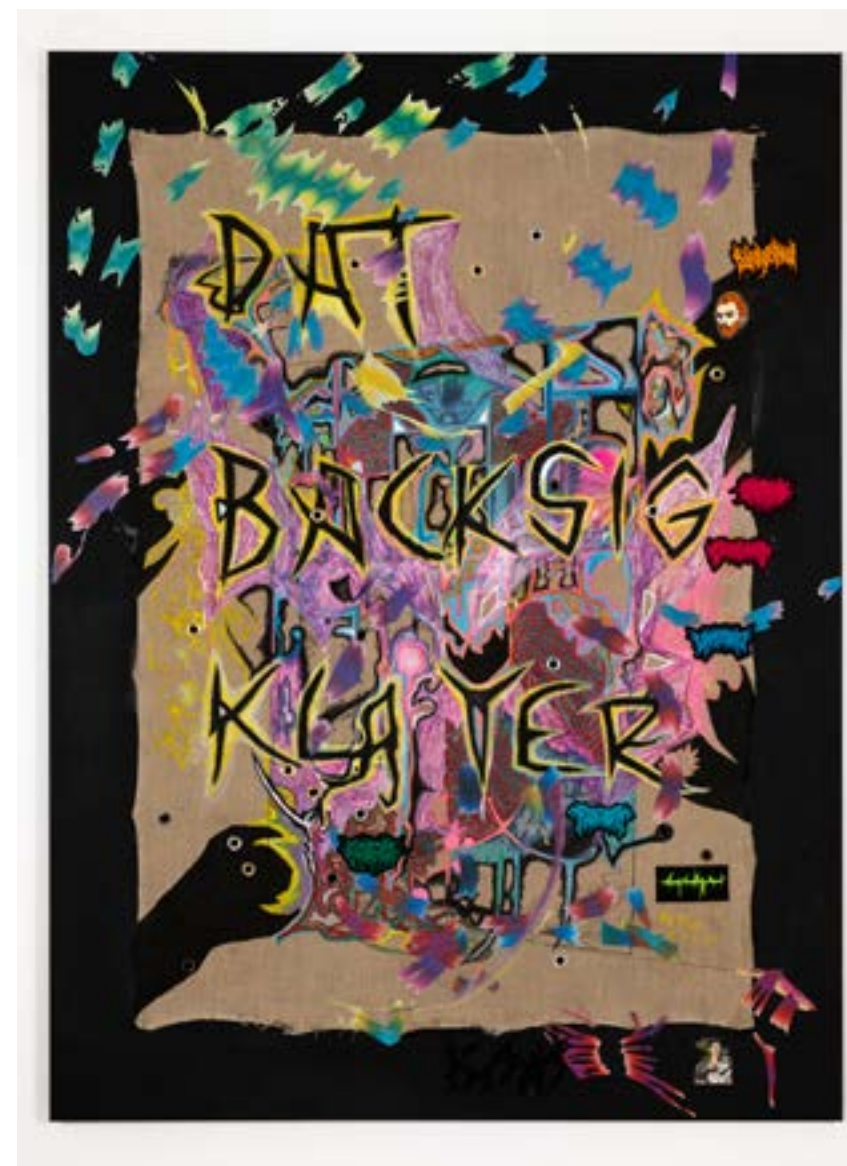
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 175 × 130 cm
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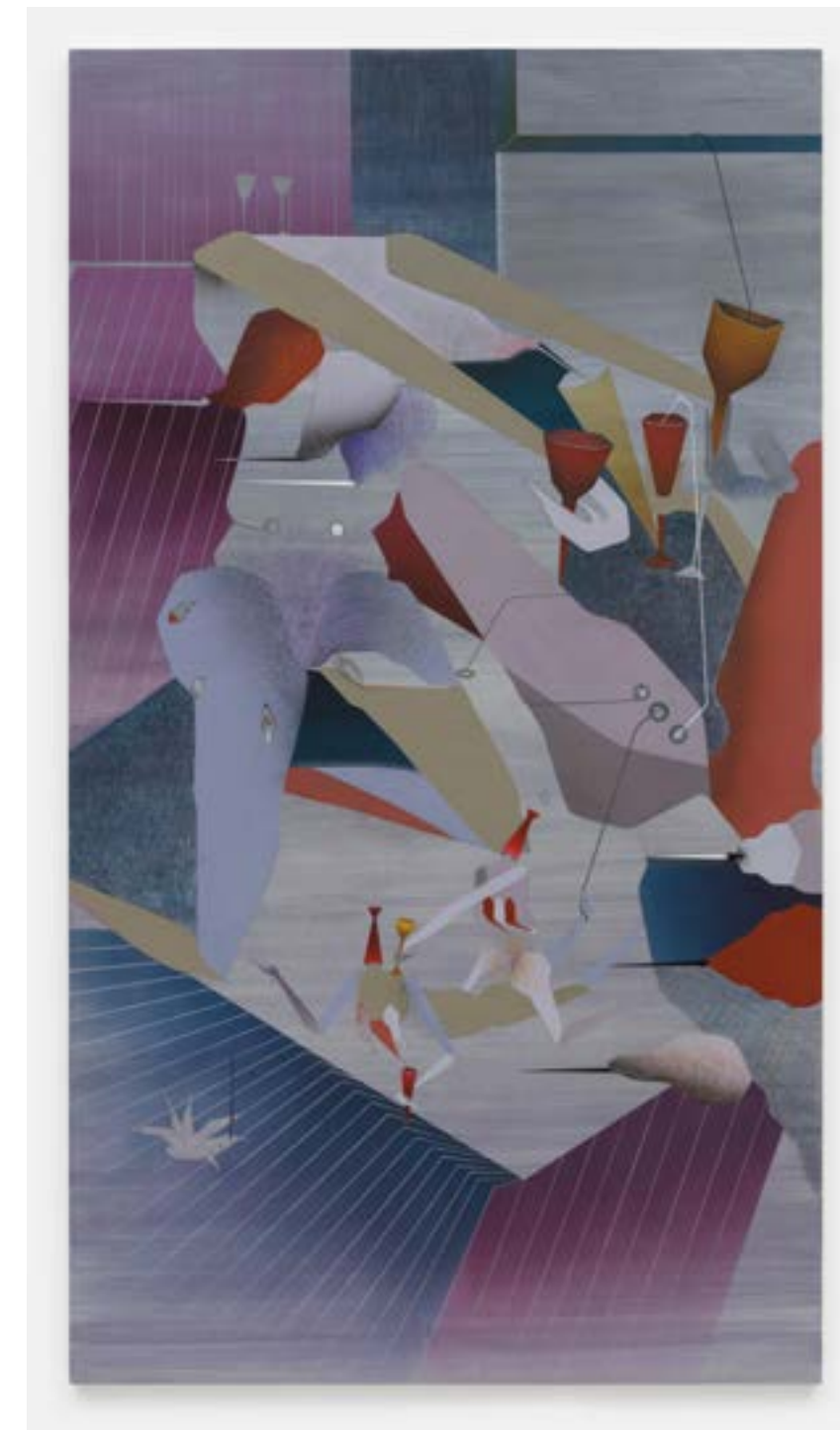
KAYA (Kerstin Brätsch & Debo Eilers)
Dat backsig Klater_Catacomb Mirror, 2017–2022
 Acrylic, patches, UV print, grommets, linen on canvas
 175 × 130 cm
 69 × 51 ¼ inches
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KAYA (Kerstin Brätsch & Debo Eilers)
Dat Grön_Fridericianum, 2017–2022
 Acrylic, patch, UV print, canvas on canvas
 175 × 130 cm
 69 × 51 ¼ inches
 K076

€ 22.000,00 ex. tax



Maryam Hoseini
Of Flesh and Three Hearts (No.11), 2023
 Acrylic, oil, ink, and pencil on wood panel
 198.1 × 111.8 × 5 cm
 78 × 44 × 2 inches
 MH031

\$ 36.000,00 ex. tax



Judith Hopf
Untitled (Grashalm), 2024
 Concrete, metal
 298 × 49,5 × 122 cm
 106 ¼ × 19 ½ × 48 inches
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