

Art Basel Hong Kong

March 25 — 29, 2026

Booth 1C05

Allora & Calzadilla | 阿洛拉和卡尔萨迪利亚

David Douard | 大大卫·杜阿尔

Mimosa Echard | 米莫萨·埃查尔德

Wade Guyton | 韦德·盖顿

Thomas Hirschhorn | 托马斯·赫塞豪恩

Yuki Kimura | 木村友纪

Jutta Koether | 尤塔·科特尔

Udomsak Krisanamis | 吴东萨克·克瑞沙纳米思

Jean-Luc Moulène | 让-吕克·穆列内

Gabriel Orozco | 加布里埃尔·奥罗斯科

Clément Rodzielski | 克莱门特·罗杰斯基

Anri Sala | 安利·萨拉

Wolfgang Tillmans | 沃尔夫冈·提尔曼斯

Rirkrit Tiravanija | 里克力·提拉瓦尼加

Haegue Yang | 梁慧圭

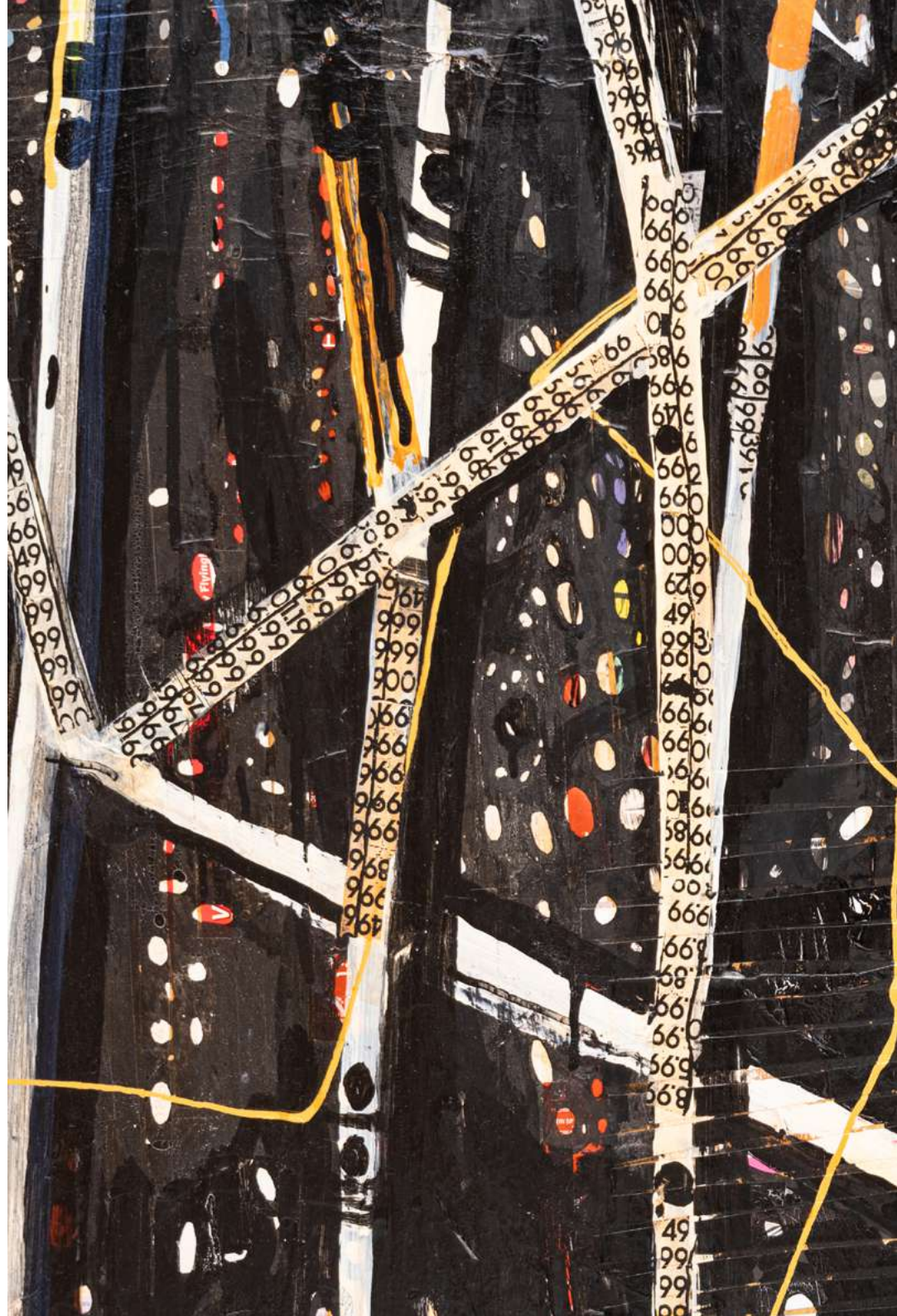


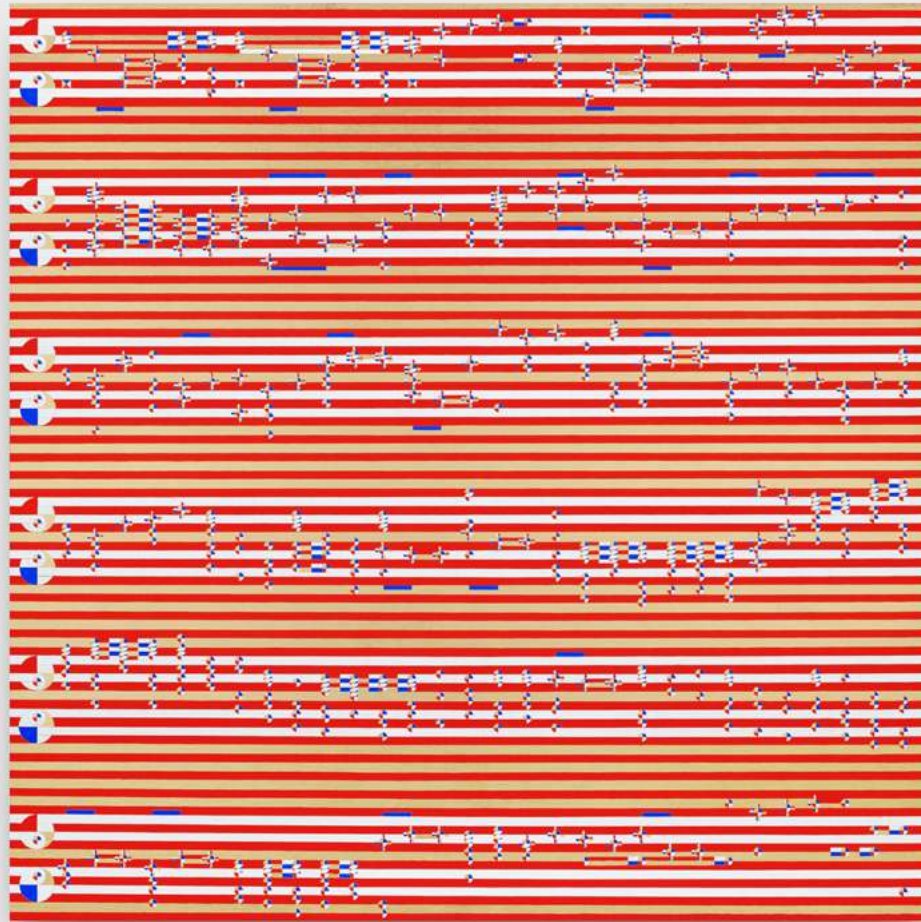
Udomsak Krisanamis | 吴东萨克·克瑞沙纳米思
Tangle Up Tango On | 乱舞探戈, 2025

Collage and acrylic on plywood (wooden crated panels) |
胶合板上的拼贴和丙烯 (木板)
203,5 × 155 × 3 cm — 80 1/8 × 61 × 1 3/16 in.

Since arriving in the United States in the 1990s, Udomsak Krisanamis immersed himself not only in American abstraction but also learned English by reading newspapers and underlining words he understood. From this method emerged segmented drawings composed of letters and numbers, forming a new visual language which he reused as backgrounds in his compositions. This abstract composition is marked by a lack of hierarchy, allowing for a layered, dense, even hypnotic vision. Using text fragments and letters, Krisanamis reinvents visual language and creates a work that rejects narrative while inviting free interpretation.

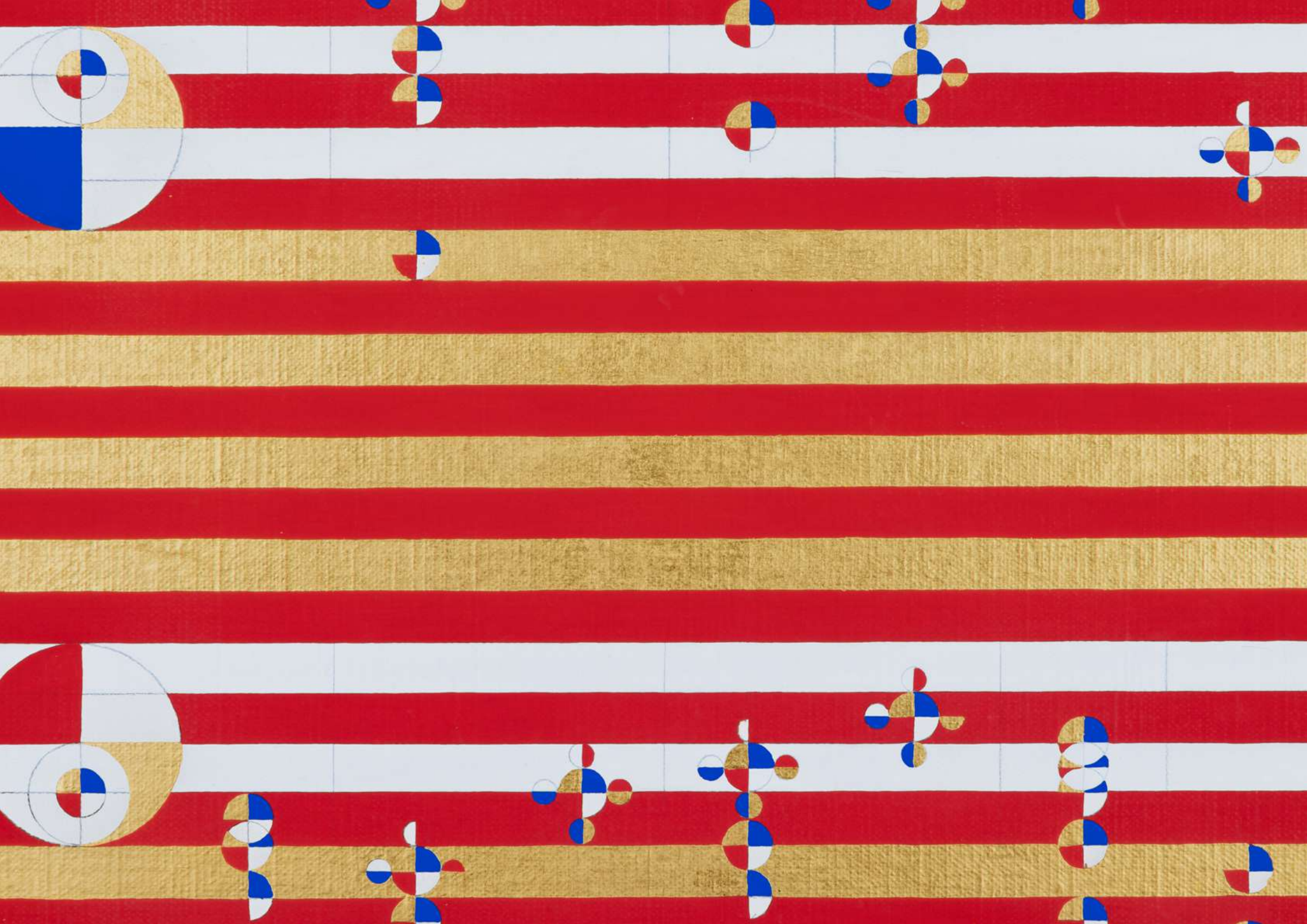
自1990年代移居美国以来，吴东萨克·克瑞沙纳米思不仅沉浸于美国抽象艺术潮流，更通过阅读报纸、划出已掌握词汇的方式学习英语。从这种方法中生出了由字母与数字构成的片段化绘稿，形成了他日后在构图中最复运用的视觉语言基底。这幅抽象作品的显著特征在于消解了等级秩序，营造出层次密集乃至令人沉醉的视觉体验。克里萨纳米思通过文字碎片与字母符号重塑视觉语言，创造出拒绝叙事却邀请观自由解读的作品。





Gabriel Orozco | 加布里埃尔·奥罗斯科
6 de Abril 2025, Tokio | 2025年4月6日, 东京, 2025

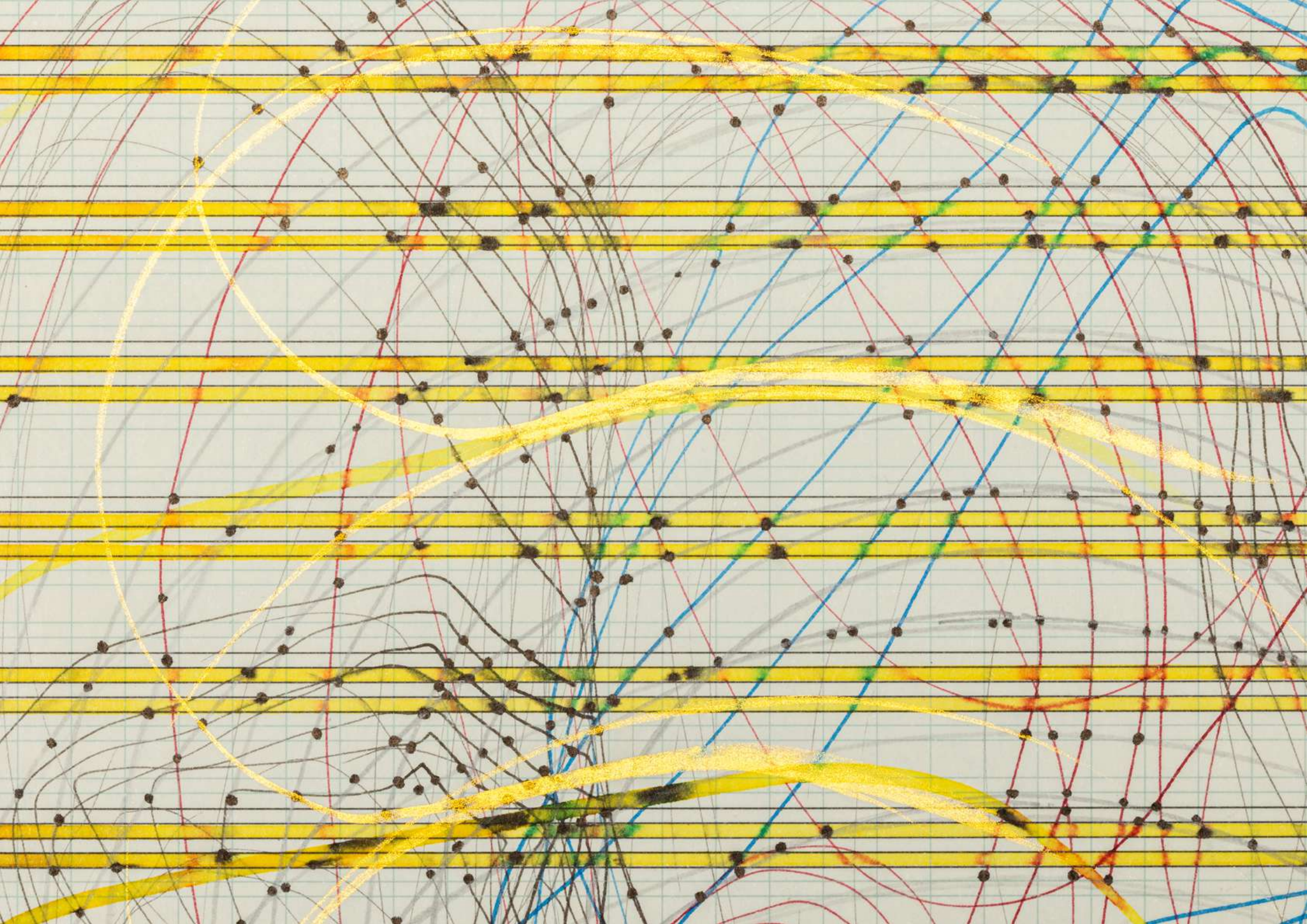
Tempera and gold leaf on canvas | 布上蛋彩和金箔
120 × 120 cm — 47 1/4 × 47 1/4 in.





Gabriel Orozco | 加布里埃尔·奥罗斯科
Untitled | 无题, 2025

Ink, gouache and graphite on printed paper | 印刷纸上墨水、粉彩、石墨
58,5 × 46,5 × 3,5 cm — 23 1/16 × 18 5/16 × 1 3/8 in.





Rirkrit Tiravanija | 里克力·提拉瓦尼加 *untitled*
2026 (new york times, january 17-18, 2026) | 无
题 2026 (纽约时报, 1月17-18日, 2026), 2026

Gouache, silver leaf, and newspaper on canvas |
画布上水粉, 银箔, 报纸
102 × 140 × 3 cm — 40 3/16 × 55 1/8 × 1 3/16 in.



Rirkrit Tiravanija continues his ongoing exploration of how images, language, and political narratives shape collective perception.

The works in this series overlay the front pages of *The New York Times* from the third week of January 2026—the first anniversary of Donald Trump’s second term at the White House—with painted slogans and hand-applied silver leaf.

This specific painting hides the slogan ‘THE POISONED WELL OF DEMOCRACY’ painted over the New York Times front page of January 17-18, 2026.

Citing the gesture of attaching gold-leaf to a Buddha statue as an offering, the different registers of text and images form a kind of palimpsest underneath the thin metal, reflecting on how meaning shifts and which cultural practices become legible where, at what point in time and for whom.

里克利·提拉瓦尼加继续他对图像、语言和政治叙事如何塑造集体意识的持续探索。这系列作品覆盖了2026年1月第三周《纽约时报》的头版（即唐纳德·特朗普第二任期开始一周年），同时叠加了手绘标语和银箔贴纸。

这幅特定的画作隐藏了标语“民主的毒井”，它被涂写在2026年1月17日至18日的《纽约时报》头版上。

借鉴了将金箔贴在佛像上的仪式性手势作为一种虔诚的表现，不同形式的文字和图像在薄金属下产生了重叠效果，反映了意义如何转变以及哪些文化实践在特定时间、地点和特定人群中变得可读。



Rirkrit Tiravanija | 里克力·提拉瓦尼加
untitled 2025 (white gos black gos) | 无题 2025 (黑白围棋), 2025

Chamcha wood, billiards balls, gold leaf, Japanese Cedar wood, clamshell Go stones |
印度棟木, 台球母球, 金箔, 日本杉木, 贝壳围棋石
22,5 × 42,5 × 45,5 cm — 8 7/8 × 16 3/4 × 17 15/16 in.
28 × 42,5 × 45,5 cm — 11 × 16 3/4 × 17 15/16 in.

This work consists of two Go tables: a nineteenth century *Sugi* cedar wooden table, acquired by the artist, and another produced in Thailand, covered with gold leaf and set on billiard balls. Each table carries a set of stones—black on one, white on the other—positioned as part of a single, ongoing game.

Through this mirrored configuration, Tiravanija transforms the traditional board game into a reflection on perception, dialogue, and coexistence. The work evokes the principles of Go itself—an exercise in understanding the position of the other and responding in turn. Play becomes both metaphor and method, a quiet choreography of strategy, empathy, and exchange.

这件作品由两张围棋桌组成：一张是艺术家收购的十九世纪杉木围棋桌，另一张是在泰国制作的，表面覆盖着金箔并放置在台球上。每张棋盘上都有一套棋子——一边是黑子，另一边是白子——它们被摆放在一起，作为一场持续进行的棋局的一部分。

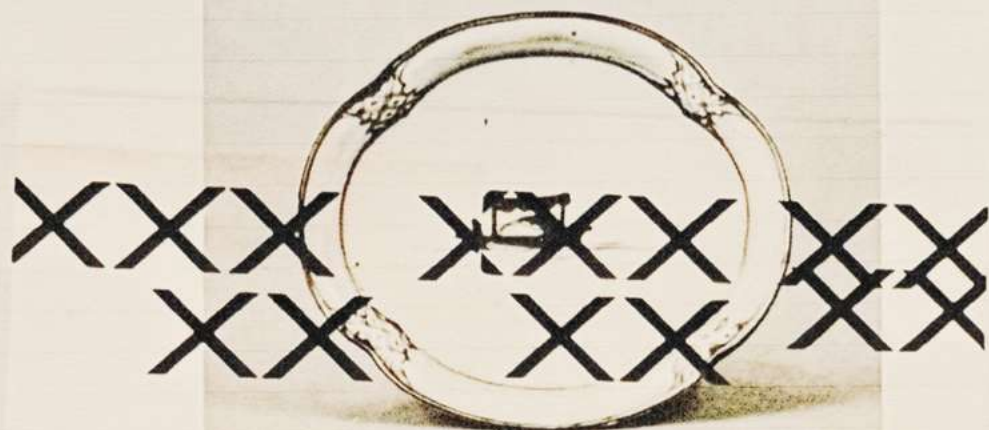
通过这种镜像配置，里克力·提拉瓦尼加将传统棋盘游戏转变为对感知、对话和共存的反思。这件作品唤起了围棋本身的原则——一种理解他人立场并作出回应的练习。游戏既成为隐喻又成为方法，是策略、同理心和交流的静谧舞蹈。



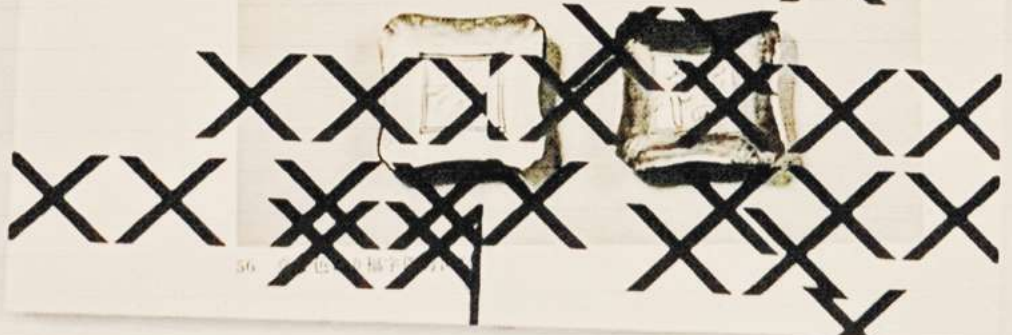
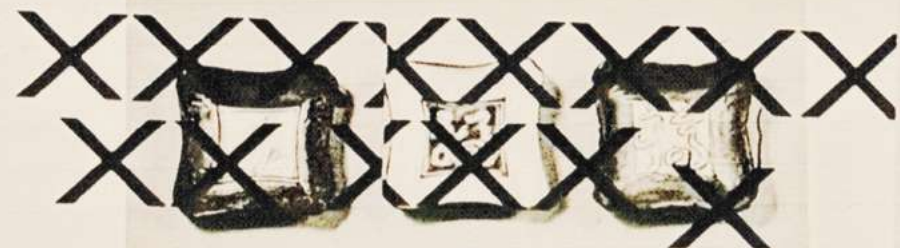


Wade Guyton | 韦德·盖顿
Untitled | 无题, 2024

Epson UltraChrome HDX inkjet on linen |
亚麻布上爱普生UltraChrome HDX喷墨打印
91,4 × 68,6 cm — 36 × 27 in.



57 042 花形



56 042 花形



Wade Guyton | 韦德·盖顿
Untitled | 无题, 2024

Epson DURABrite inkjet on book page |
书页上爱普生 DURABrite 喷墨打印
24,8 × 21 cm — 9 3/4 × 8 1/4 in.

In the fall of 2024, during his first trip to Japan, Wade Guyton was introduced to Shibunkaku's collection of rare books and explored the bookstore district of Jinbōchō in Tokyo.

Illustrated books hold a significant place in the artistic practice of this artist, who is also a collector and publisher. They serve both as sources of inspiration and as mediums for creating his works. Printing is central to Wade Guyton's production. His works are made from digital files using inkjet printers. Errors, drips, and printing defects are integral to his compositional approach, producing the uniqueness of each piece.

Unlike his paintings, which are made on blank canvases, his drawings are done on pre-printed pages taken from catalogs. He repeatedly overprints computer-generated signs and shapes, such as his well-known "X" motifs or images of flames, in various formats.

Here, Wade Guyton created a series of drawings on and around reproductions of ceramics from catalogs of the Japanese artist Kitaōji Rosanjin (1883-1959). Rosanjin, a calligrapher, potter, writer, gallerist, publisher, and chef, produced an unclassifiable body of work inspired by traditional Japanese aesthetics, which he propelled into 20th-century modernity.

2024年秋季，在韦德·盖顿第一次访问日本期间，他参观了思文阁的稀有书籍收藏，并探索了东京神保町的书店区。

插图在这位艺术家的创作实践中占据着重要地位，他不仅是艺术家，还是收藏家和出版人。对于他而言，插图既是灵感来源，也能够作为创作媒介。印刷是韦德·盖顿创作的核心，他的作品通过数字文件使用喷墨打印机制作。错误、墨迹滴落和印刷缺陷是他创作方式的一部分，正是这些特征赋予了每件作品独特性。

与他在空白画布上创作的绘画不同，他的素描是在从目录中取出的预印刷页面上完成的。他反复在这些页面上重印计算机生成的符号和形状，如他著名的“X”图案或火焰图像，使用不同的格式。

在这里，韦德·盖顿创作了一系列素描，围绕着日本艺术家北大路鲁山人（1883-1959）作品的陶瓷复制品进行创作，这些陶瓷作品来自相关的艺术家目录。鲁山人是一位书法家、陶艺家、作家、画廊老板、出版人和厨师，他创作了一系列难以分类的作品，灵感来自传统日本美学，并将其推向了20世纪的现代性。



総織部鑄ぎ手四方鉢



Wolfgang Tillmans |
沃尔夫冈·提尔曼斯
Lighter, yellow IV, 2018

C-print, plexiglass frame |
彩色印刷，亚克力装裱
54,2 × 64,2 × 7 cm — 21 5/16 × 25 5/16 × 2 3/4 in.
Unique



Wolfgang Tillmans | 沃尔夫冈·提尔曼斯
Silver 209, 2014

Emulsion on paper, framed | 纸上乳胶涂层, 装裱
44 × 34 × 2,4 cm — 17 3/8 × 13 3/8 × 1 in.
Unique

The *Silver* works were first developed by Wolfgang Tillmans in the late 1990's. Photo paper, at times unexposed, at times exposed to various sources of colored light, is led through the processing machine in which is left - in varying degrees of concentration - water and traces of used chemicals, particularly silver nitrate (thus the name *Silver*). Streaks, scratches, dents and deposits occur as the photo paper travels through the machine, altering not only the colors but also the physical surface of the paper. In this way, the 'Silver' works stem from an interplay between mechanical procedure and a natural mineral-chemical process. Wolfgang Tillmans likes describing the *Silver* works as the result of an observation of nature.

It is thus that incomparable, unexpected photographs come into being, unrepeatably, whose beauty and idiosyncrasy lie as much in the level of detail as the infinitude of the information they contain. The role of chance in the creation of the pictures, and the fine nuances that result, strengthen a factual and material assuredness that here is not least closely connected to a physical desire. The reality effect of the *Silver* works so corresponds to a physical reality of affect, one that refuses a purely abstract, distanced, name-able perception. In this experience of coincidence and physical reaction can also be read as a kind of symbol for the status and the end of analogue (silver-) photography: here specifically the traditional process of analogue photo development as the process of a reaction of chemical elements.

《银》是沃尔夫冈·提尔曼斯在1990年代末首次创作的。照片纸有时未曝光，有时暴露在各种颜色光源下，然后通过处理机器，水和使用过的化学物质，特别是硝酸银（因此得名“银”），会在不同浓度下留在其中。照片纸在机器中传输时，出现了条纹、划痕、凹痕和沉积物，这些不仅改变了颜色，也改变了纸张的物理表面。通过这种方式，《银》来自机械程序和自然矿物-化学过程之间的相互作用。沃尔夫冈·提尔曼斯喜欢将《银》描述为对自然观察的结果。

因此，独特且出乎意料的照片应运而生，这些照片是不可重复的，它们的美和特异性既体现在细节的程度上，也体现在它们所包含的无尽信息中。偶然性在图像创作中的作用，以及由此产生的微妙差异，增强了这种作品的事实性和物质性，这不仅与身体的欲望密切相关。作品的现实效应恰恰对应了一种情感的物理现实，它拒绝了纯粹抽象、疏离和可以命名的感知。在这种巧合和物理反应的体验中，也可以看作是对胶卷（银盐）摄影状态和终结的一种象征：特别是模拟照片冲洗传统过程，作为化学元素反应的过程。



Haegue Yang | 梁慧圭

*Rotating Reflective Running Black Cross-Handle Faucets-Scaly
Squirrels #7* | 旋转反射式黑色交叉手柄水龙头 - 鳞状圆角形,
2023

Powder-coated stainless steel and aluminium frame, ball bearing, mirror,
stainless steel braided water hoses, faucets, clockwork |
粉末涂层不锈钢和铝框架, 滚珠轴承, 镜子, 不锈钢编织水管, 水龙头, 发条
78 × 78 × 19 cm — 30 6/8 × 30 6/8 × 7 1/2 in.

Rotating Reflective Running Black Cross-Handle Faucets-Scaly Squirrels #7 exemplifies Haegue Yang's reconfiguration of familiar, functional objects into sculptural forms that unsettle their original use. Through reflective surfaces and rotational movement, the work activates shifting perceptions of shape and material, aligning with her broader practice of transforming industrial components into sensorial, spatial experiences.

《旋转反射式黑色交叉手柄水龙头 - 鳞状圆角形 #7》体现了梁慧圭将熟悉的、功能性物品重新构造为雕塑形式，从而打破其原有用途的艺术手法。通过反射表面和旋转运动，这件作品激发了形状和材质的不断变化感知，与她将工业元件转化为感官与空间体验的广泛创作实践相契合。

[Link to the video](#)





Haegue Yang | 梁慧圭

Kaleidoscopic Lotus Paws Soul Relief - Mesmerizing Mesh #271 |

万花筒的莲花爪·灵魂浮雕——恍惚网 #271, 2025

Birch plywood, wood stain, hanji, washi, origami paper on alu-dibond |

桦木胶合板, 木器漆, 韩纸, 和纸, 铝板上的折纸

62 × 62 cm — 24 7/16 × 24 7/16 in.





Mimosa Echard | 米莫萨·埃查尔德
Charlize | 查理兹, 2024

Canvas stretched on aluminium frame,
oxidised anti-radiation fabric, oxidised aluminium foil,
lambda c-prints on glossy RC paper, glass pearls,
heart-shaped pads, faux maggots, faux flower pistils, pocket mirror,
synthetic organza, acrylic transparent varnish |
帆布裱于铝框，氧化防辐射织物，氧化铝箔，有光泽的RC纸上lambda c-印花，玻
璃珍珠，心形衬垫，人造虫，人造花蕊，口袋镜子，合成欧根纱，丙烯透明清漆

117,5 × 78 × 3 cm — 46 1/4 × 30 11/16 × 1 3/16 in.

Charlize is part of the *Lies* series, created by the artist for her eponymous exhibition at Galerie Chantal Crousel in 2024. This work synthesizes all the processes developed throughout the series.

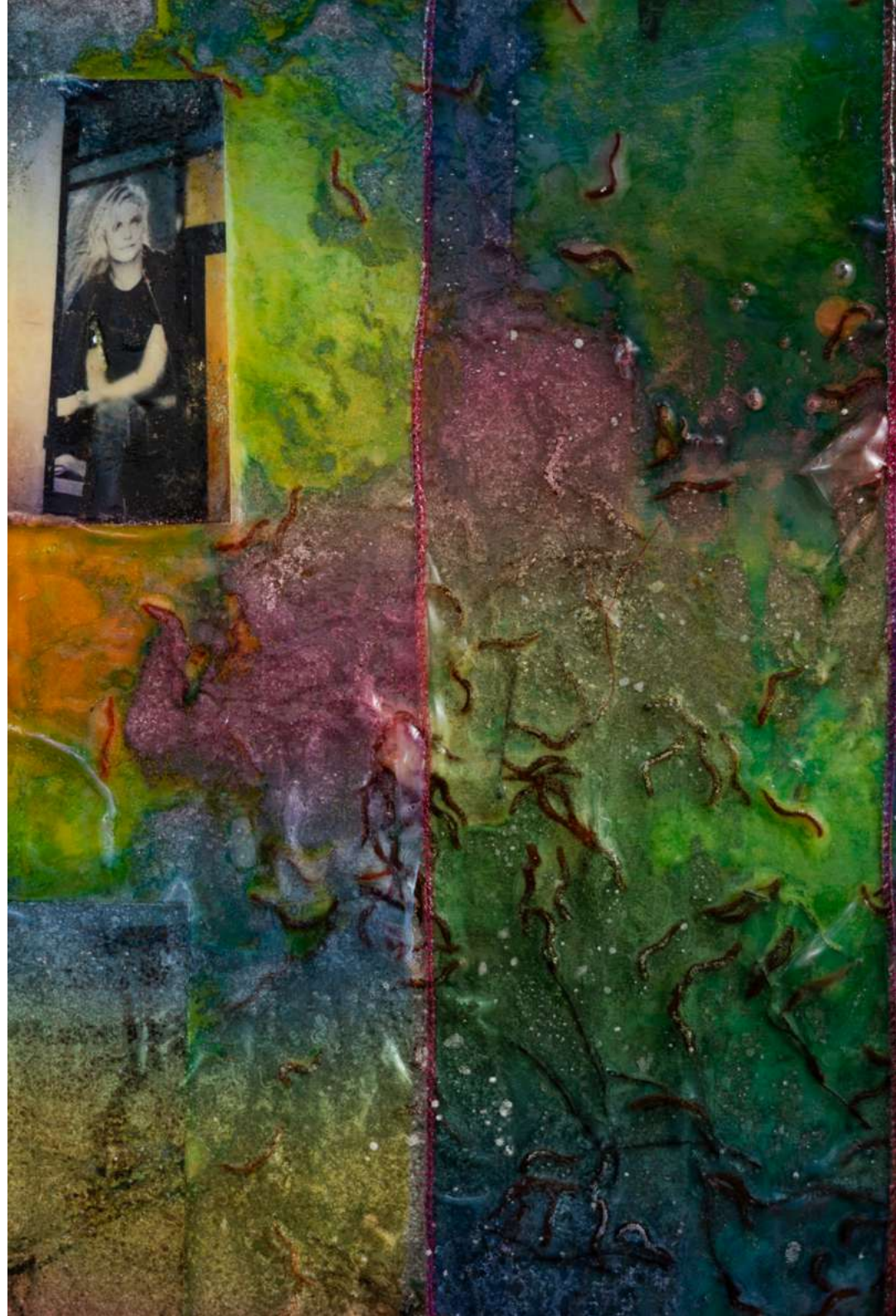
The painting is composed of electromagnetic shielding fabric — a conductive material used to create spaces isolated from radiation. This fabric is overlaid with grids of aluminum foil. During her research, Mimosa Echard photographed the Arcades on the Champs-Élysées using analog film. For this work, she captured the oversized images of actress Charlize Theron applied to a shop window. Exposed to corrosive liquids, the various surfaces become porous: the photographs turn blue, while the anti-radiation fabric and aluminum oxidize into a range of greens and silvers.

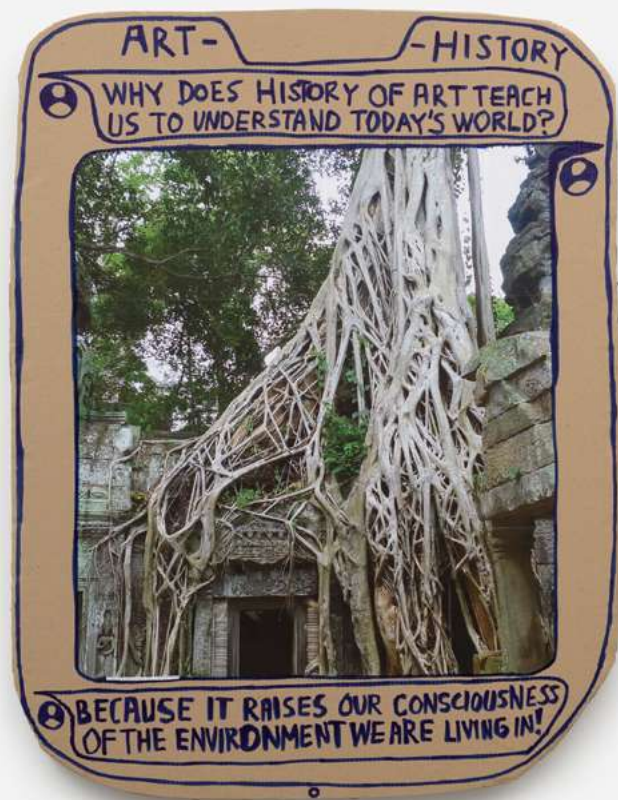
Objects gathered by the artist, placed on the canvas, are trapped beneath a rainbow-color fabric that lends the whole a sense of joyful melancholy. Plastic pocket mirrors, fake fishing worms used as lures, and cheat hearts resemble vanitas: they evoke cycles of transformation, death (through the worms and mirrors), and life (through the hearts and worms). It resembles a swamp, at once fertile and barren, in which the figure of Charlize Theron becomes almost ghostly — drowning in the anti-radiation fabrics, emblems of a world consumed by paranoia and oxidation.

《查理兹》是艺术家为她2024年在桑塔举办的同名展览创作的《谎言》系列的一部分。这件作品综合了整个系列中发展出的所有创作过程。

这幅画由电磁屏蔽布构成——一种用于创造隔离辐射的空间的导电材料。这种布上覆盖了铝箔网格。在米莫萨·埃查尔德的研究过程中，她使用模拟胶片拍摄了香榭丽舍大道的拱廊。为了这件作品，她拍摄了应用于商店橱窗上的女演员查理兹·塞隆的巨幅照片。在暴露于腐蚀性液体后，多个表面变得多孔：照片变成了蓝色，而抗辐射布和铝箔氧化成各种绿色和银色。

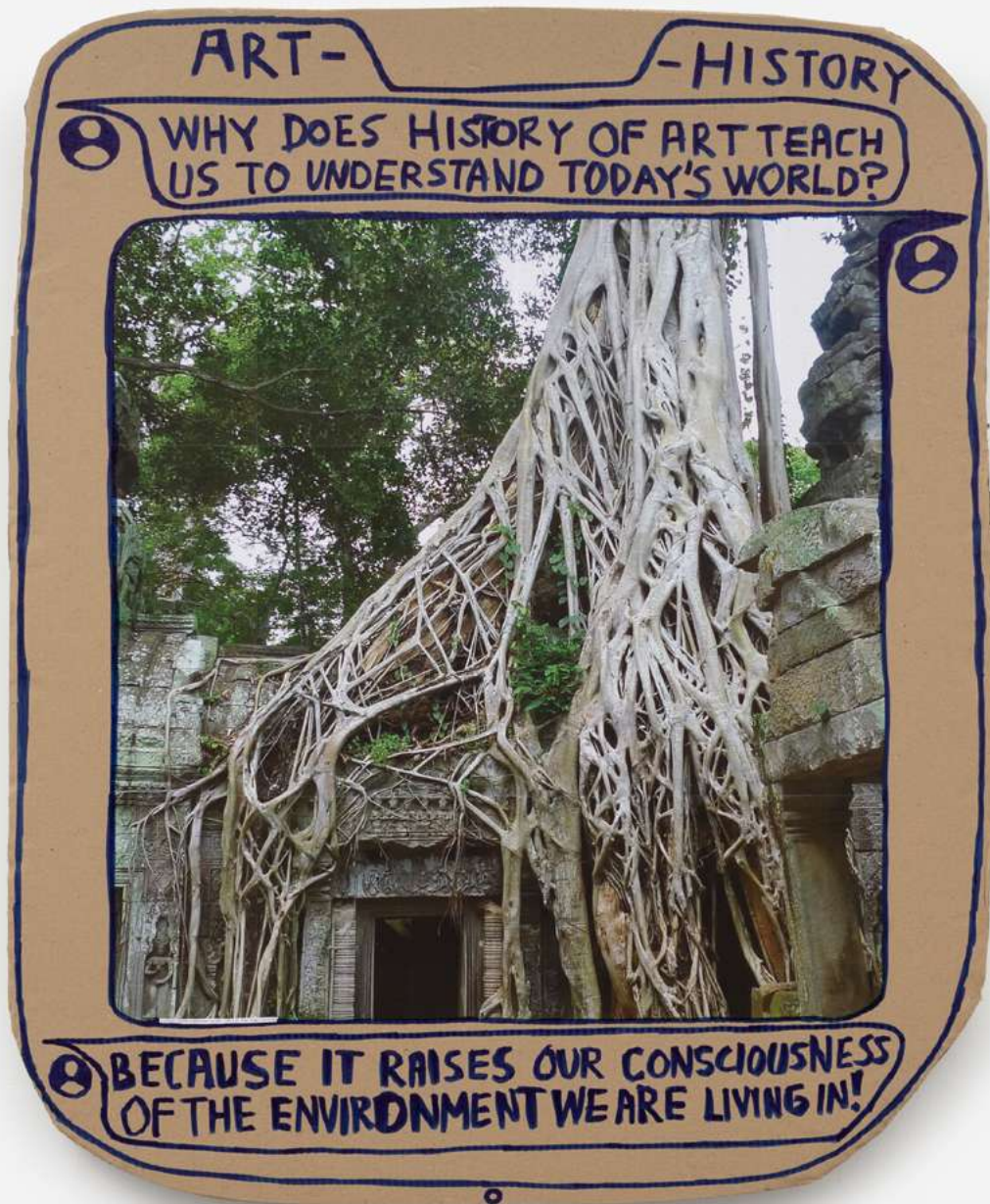
艺术家收集的物品被放置在画布上，困于一层彩虹色的布料下，这种布料赋予整个作品一种既欢乐又忧郁的氛围。塑料口袋镜子、用作诱饵的假钓鱼虫子和作弊心形物品似乎呈现出一种虚无的象征：它们唤起了变革、死亡（通过虫子和镜子）以及生命（通过心形物和虫子）的循环。它像一个沼泽，既肥沃又荒芜，在这里，查理兹·塞隆的身影几乎变得幽灵般——淹没在抗辐射布中，象征着一个被偏执和氧化吞噬的世界。





Thomas Hirschhorn | 托马斯·赫塞豪恩
Art-History-Plaque XX | 艺术历史铭牌 XX, 2024

Cardboard, prints, marker | 纸板、印刷物、马克笔
139 × 109 × 5 cm — 54 3/4 × 42 15/16 × 1 15/16 in.



The work «Art-History-Plaque» wants to hold a distinct position in the present time and prepares for the coming. This work shows—shows and doesn't write or talk—the universal power of Art: to create, to include, to activate, to dare, to advance, to understand, to take position, to imagine, to progress, to produce, to give form. — Thomas Hirschhorn

This work is part of the *Art-History-Plaques* series by Thomas Hirschhorn, inspired by the aesthetics of « posts », as the ones published by the artist on his Instagram account, and the unofficial, self-made military plaques used to recognize someone's service. Instead of using wood and metal used for military-plaques, Hirschhorn creates his plaques with thick layers of cardboard and photocopies. These plaques are not meant to intimidate or establish any hierarchy but rather to emphasize « the importance of the Belief in History of Art as a tool for learning and understanding today's life ». Hirschhorn believes in the power of art to offer universal insights, providing a key to understanding the world today.

作品《艺术-历史-铭牌》旨在当下占据一个独特的位置，并为未来做好准备。它展示了——展示而非书写或谈论——艺术的普遍力量：创造、包容、激活、敢于冒险、推进、理解、立场、想象、进步、生产、赋予形态。
——托马斯·赫塞豪恩

这件作品是托马斯·赫塞豪恩的《艺术-历史-铭牌》系列的一部分，灵感来自“帖子”的美学——这些帖子是艺术家在其Instagram账户上发布的，以及用来表彰某人服役的非官方、自制的军事铭牌。与军事铭牌通常使用木材和金属不同，赫塞豪恩采用厚厚的纸板和复印件制作这些铭牌。这些铭牌并非旨在威慑或建立任何等级体系，而是强调“对艺术历史的信仰作为理解和学习当代生活的工具的重要性”。赫塞豪恩相信艺术有能力提供普遍的洞察力，为理解当今世界提供钥匙。



Jean-Luc Moulène | 让-吕克·穆列内
Upgraded | 升级, 2022

Polyethylene and bronze | 聚乙烯和青铜
20 × 40 × 55 cm — 7 7/8 × 15 3/4 × 21 5/8 in.
Edition of 3 + 2 AP





Jean-Luc Moulène | 让-吕克·穆列内
Spores 5 | 孢子 5, 2017

Mushroom spores on paper | 纸上蘑菇孢子
57,5 × 47,5 cm — 22 5/8 × 18 5/7 in.





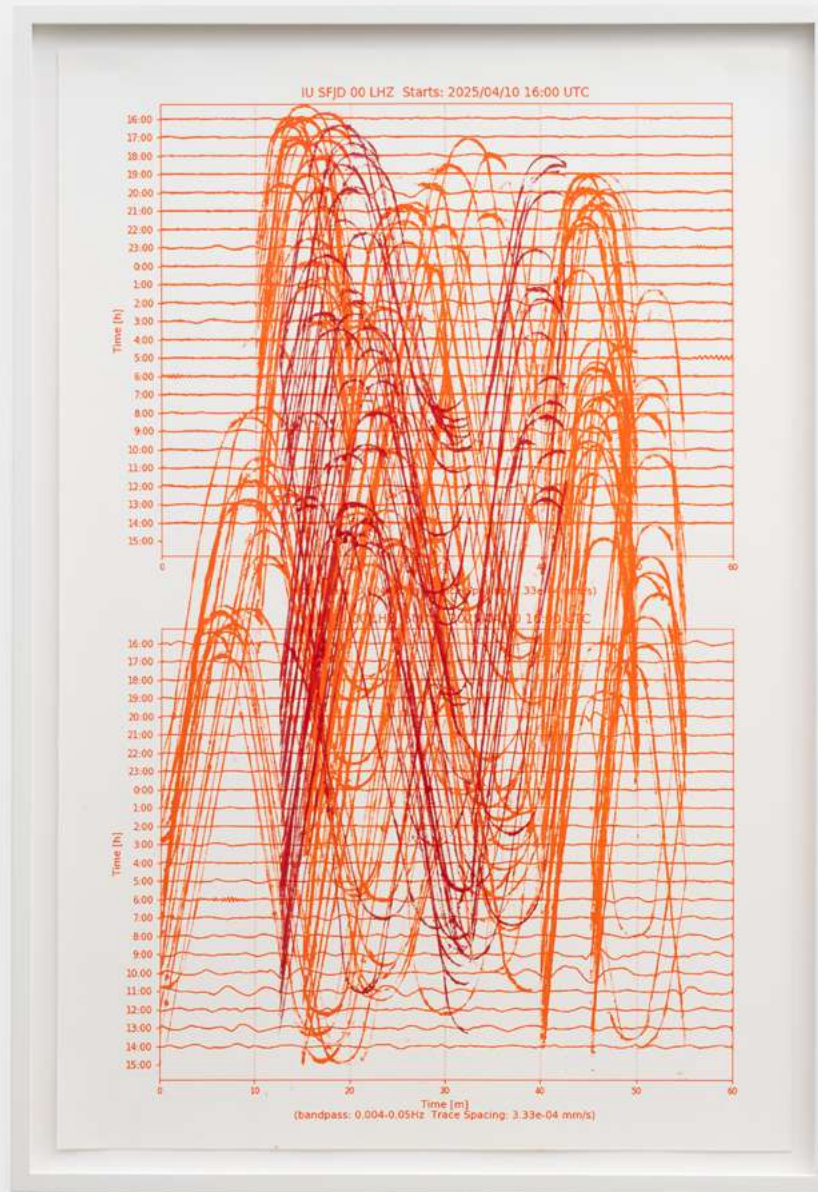
David Douard | 大卫·杜阿尔

*_EG**, 2026

Wood, aluminium panel, epoxy resin, screen printing, color

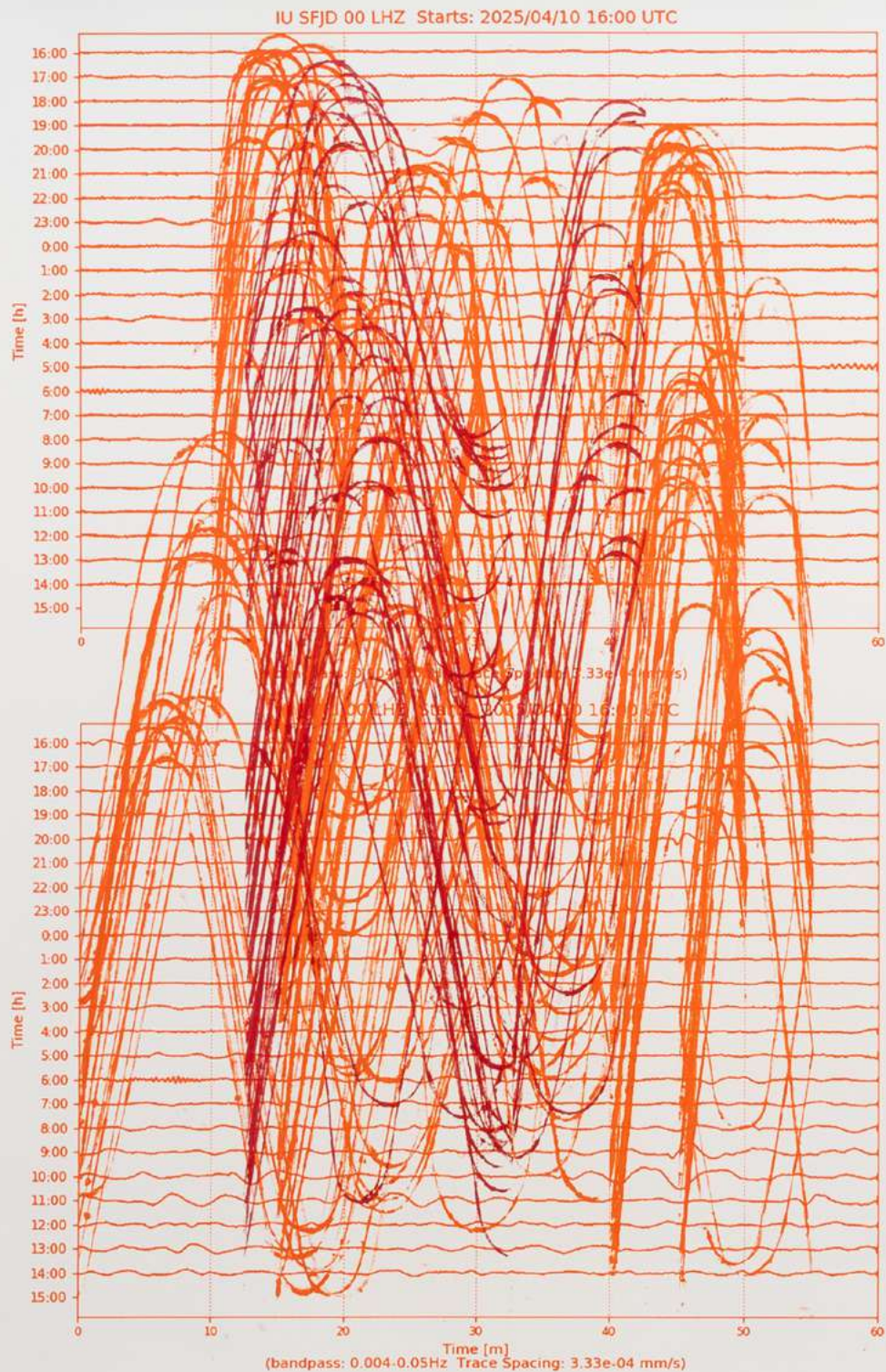
pigments | 木材、铝板、环氧树脂、丝网印刷、彩色颜料

150 × 100 cm — 59 1/16 × 39 3/8 in.



Allora & Calzadilla | 阿洛拉和卡尔萨迪利亚
Pulse | 脉动, 2025

Oil and screen print on paper | 纸上油画和丝网印刷
98,5 × 68,5 × 3,5 cm — 38 3/4 × 26 15/16 × 1 3/8 in.



Allora & Calzadilla's striking new series, *Pulse*, explores where human gesture meets planetary rhythm. Drawing on the so-called *Earth's Pulse*—a subtle seismographic beat recorded every 26 seconds across global monitoring stations—each work begins as a 24-hour printout of the planet's tremors arranged in a precise grid. From there, the artist's hand weaves new connections: fine line drawings splice together disparate seismogram traces, inserting fresh time markers that transcend the original sensor data. The result is unlike any purely mechanical read-out—a hybrid image that entwines the tactile cadence of the artist's hand with the deep, ongoing throb of the Earth itself. *Pulse* invites viewers to experience not just what can be measured, but the embodied resonance of our planet and our own lived presence within it.

阿洛拉和卡尔萨迪利亚引人注目的新系列《脉动》探讨了人类手势与星球节奏的交汇点。该系列以所谓的“地球脉动”——一种每26秒在全球监测站记录的微弱地震波动——为灵感，每件作品都以地球震动的24小时打印数据开始，并将其排列成精确的网格。随后，艺术家的手在其中编织出新的联系：细线条的画作将不同的地震图迹拼接在一起，插入全新的时间标记，超越了原始的传感器数据。最终的结果与纯粹的机械读取截然不同——它是一个混合图像，交织了艺术家手部的触觉节奏与地球自身深沉、持续的脉动。《脉动》邀请观众体验的不仅是测量的东西，还有我们星球的具象共鸣和我们自身在其中的存在。



Jutta Koether | 尤塔·科特尔
4 Femmes d'Arcadie | 阿卡迪亚的四位女性, 2025

Acrylic on black canvas | 黑色画布上丙烯
80 × 60 × 4,5 cm — 31 1/2 × 23 5/8 × 1 3/4 in.
20 × 20 cm — 7 7/8 × 7 7/8 in.

In *4 femmes d'Arcadie* by Jutta Koether, the relationship between the two paintings unfolds like a delay in music—echoing, reverberating, extending rather than concluding.

The black painting references a drawing of *Les femmes dans la rue* by Alberto Giacometti, which serves as an early script for what would later become *Femmes de Venise*: a constellation of standing female figures, suspended between figuration and abstraction. The number four—a recurring motif in Koether's work—emerges once again. The use of black carries a distinctly sculptural quality, staging the tension between presence and absence, between what is fixed and what slips away. It resonates with Giacometti's monochromatic palette and his lifelong obsession with the female figure.

The smaller painting introduces a single apple, a motif that has circulated through Koether's practice over time—a modest yet potent emblem around which meaning accumulates and disperses.

Through this diptych, painting is no longer a static object but a temporal and sculptural process. Figures, symbols, and historical references circulate across the two panels like a musical phrase held in suspension—between statement and echo, material and memory.

在尤塔·科特尔的《阿卡迪亚的四位女性》中，两个画作之间的关系像是音乐中的延迟——回响、反响、延展而非结束。

黑色画作参照了阿尔贝托·贾科梅蒂的《街头的女人》素描，这幅素描成为后来《威尼斯的女性》的早期草图：一组站立的女性形象，悬浮在具象与抽象之间。数字“四”——科特尔创作中的反复主题——再次出现。黑色的使用带有明显的雕塑感，呈现了存在与缺失之间的张力，固定与流逝之间的对立。这与贾科梅蒂的单色调调色板以及他对女性形象的终生痴迷产生共鸣。

较小的画作引入了一个苹果，这一图案在科特尔的创作中长期出现——它是一个朴素而强大的象征，围绕它意义不断积累和散发。

通过这幅双联画，绘画不再是静态的物体，而是一个时间性和雕塑性的过程。人物、符号和历史参照在两块画布之间循环流动，像悬浮的音乐短句——在声明与回响、物质与记忆之间游走。





Yuki Kimura | 木村友纪
Prospektständer Zigzag Holz | Z字形亚克力展示架, 2015

C-print, stainless steel, aluminum, wood, attaché case |
彩色印刷, 不锈钢, 铝, 亚克力, 箱子
150 × 46 × 42,5 cm — 59 3/16 × 18 1/8 × 16 3/4 in.



In this work, Kimura employs readymade structures—portable brochure racks originally used at trade fairs in Germany, designed for the display of pamphlets and flyers. Each rack folds neatly into an attaché case, emphasizing mobility and presentation. On their surfaces, the artist places small, original prints of found photographs—images that failed in their original purpose, such as long exposures or blurred shots. Through this quiet juxtaposition, the racks become vessels for lost or overlooked moments, bridging the utilitarian and the poetic. By transforming functional display structures into sites of reflection, Kimura extends her ongoing exploration of how memory, reproduction, and chance intersect within the material world.

在这件作品中，木村使用了现成物结构——最初在德国贸易展览会上用于展示小册子和传单的便携式宣传册架。每个架子都能整齐地折叠成一个公文包，强调了其可移动性和展示性。在这些架子的表面，艺术家放置了小型的原创印刷品，这些照片是从旧照片中找到的——它们在原本的用途上失败了，例如长时间曝光或模糊的拍摄。通过这种安静的并置，架子变成了遗失或被忽视的瞬间的载体，架起了实用性与诗意之间的桥梁。通过将功能性的展示结构转变为反思的场所，木村延续了她对记忆、再现与偶然性在物质世界中如何交织的持续探索。



Yuki Kimura | 木村友纪
Untitled 2025 | 无题2025, 2025

S-carabiners chain, Abalones | 1 条 S 型登山扣链, 1 只珍珠鲍
Dimensions variable | 尺寸可变



Clément Rodzielski | 克莱门特·罗杰斯基
Variation Italia | 意派, 2024

Mixed media on paper | 纸上综合媒介
42,3 × 57,2 × 2,5 cm — 16 5/8 × 22 1/2 × 1 in.



Since the beginning of his work, Clément Rodzielski has questioned the presence of images, their mechanisms of appearance, and their conditions of existence. Beyond appropriation or detournement, the artist regularly establishes protocols that he imposes on his paintings or sculptures to revive these mediums. For *Variation Italia*, the artist creates a series of paintings based on the existing image of a reclining figure that illustrates the drawing paper brand. From this point, a new protocol is established in which the artist uses this new commercial model as a reference, varying the methods and styles.

自创作伊始，克莱门特·罗杰斯基始终叩问图像的存在逻辑、显现机制与生存条件。超越挪用与转现的范畴，艺术家持续建立各种创作规约，将其施加于绘画与雕塑，从而激活这些媒介的全新生机。在《意派》系列中，他以某绘图纸品牌商标上的斜卧人形图示为蓝本进行创作——从这个起点出发，艺术家构建起全新规约：将商业图式作为参照坐标，通过技法与风格的持续变奏拓展视觉边界。



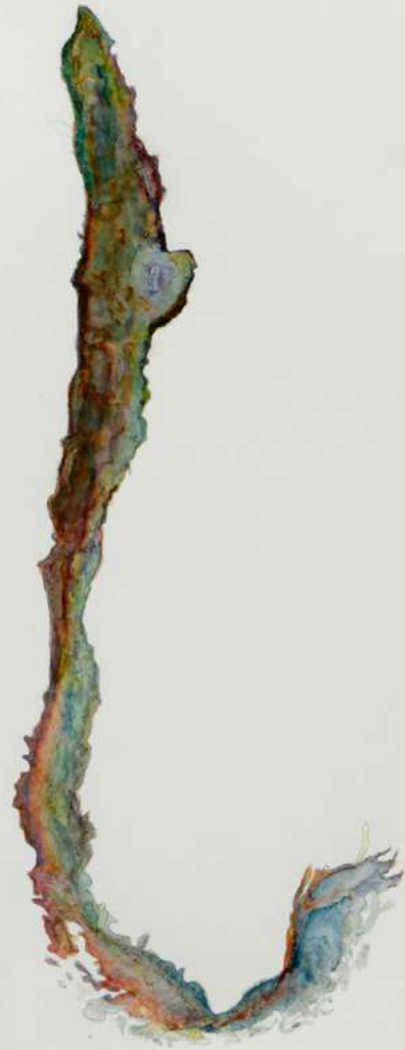
Anri Sala | 安利·萨拉
Untitled (Broad-Nosed Eel / Chile) |
无题 (宽鼻鳗/智利, 2018)

Set of two works on paper: one ink drawing and one vintage
hand-coloured etching |

一套两幅纸上作品：一幅水墨画和一幅古董手工彩色蚀刻

30,9 × 40,9 cm — 12 1/8 × 16 1/8 in.

34,1 × 44,1 cm — 13 3/8 × 17 3/8 in.

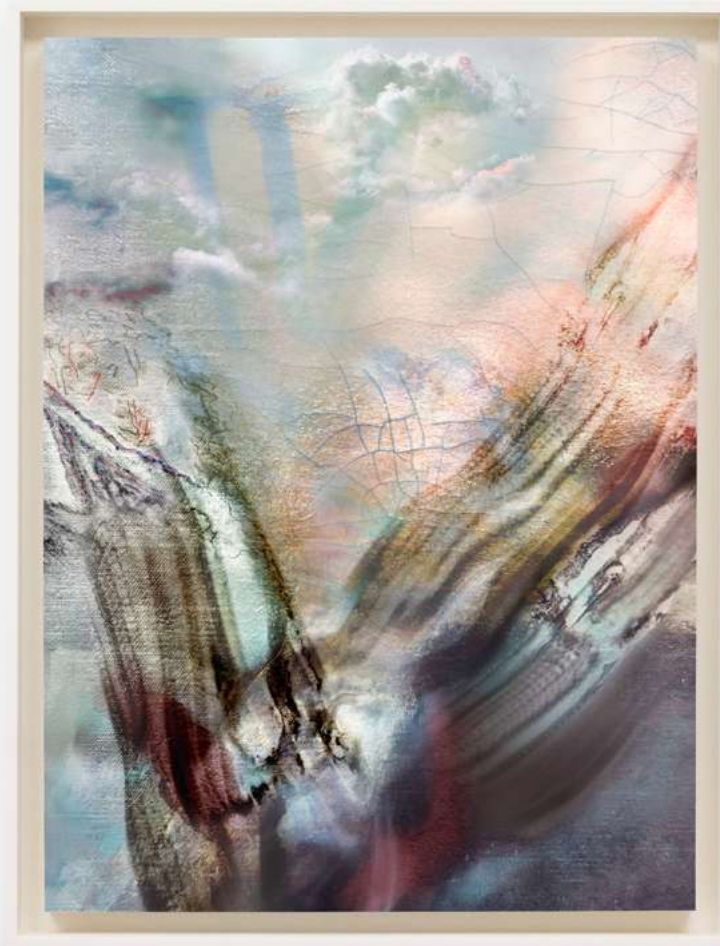


The *Untitled series (Maps / Species)* (2018) shows maps of countries such as Panama, Chile, Italy or Croatia, slightly distorted and discoloured as if marked by time. They are inspired by eighteenth century engravings documenting newly discovered species of fish, their layout was sometimes constrained by the arbitrariness of an imposed framework that facilitated classification.

The artist imposes a framework for the elongated cartography of these nations, struggling to find their place, and in doing so, upsets the image and integrity. In this way we can easily talk about the ‘poetry of geopolitics’

《无题系列（地图/物种）》（2018）展示了巴拿马、智利、意大利或克罗地亚等国的地图，略微扭曲和褪色，仿佛被时间所标记。它们的灵感来自于十八世纪记录新发现鱼类物种的版画，它们的布局有时受到强加框架随意性的限制，这种框架有助于分类。

艺术家为这些国家的延伸地图强加了一个框架，这些国家在努力找到自己的位置，在此过程中，破坏了图像和完整性。通过这种方式，我们可以轻松地谈论“地缘政治的诗意”。



Anri Sala | 安利·萨拉
Suspended (IVV) | 暂停 (IVV), 2025

Digital drawing, inkjet print | 数码绘图, 喷墨打印
75 × 57,5 × 5,2 cm — 29 1/2 × 22 5/8 × 2 1/16 in.



Upcoming Events

Gallery exhibitions

Melik Ohanian
ALTERATION, For a long time in Time
March 13 — April 18, 2026

Lydia Ourahmane
Solo Exhibition
April 25 — May 30, 2026

Amy Sillman, Clément Rodzielski,
Etienne Martin
June 6 — July 25, 2026

Fairs

Art Basel — Hong Kong
March 27 — 29, 2026

Art Basel—Basel
June 16 — 21, 2026